

Patrick Ellis

Ruin

for 3 Voices and Large Ensemble

2019

Ruin

Full Score in C

Duration:

Approximately 3 minutes

Programme Notes:

The text for the piece is taken from *The Ruin*, an Old English poem which depicts a fallen Roman city. The poem is part of the Exeter Book, a large collection of verses and riddles which dates from the 10th century. The only existing copy of the book was damaged in a fire, affecting what survives of *The Ruin*. In light of this, I only used extracts of the poem from which words have been lost. In a similar way, some of the musical material has been dismantled to reflect this.

With thanks to:

Orkest de Ereprijs, Wim Boerman, Martijn Padding, Guus Janssen, Georgia Denham, Ryan Probert, Paul Zaba, Robert Crehan, Robin Morton, Celia Swart, Wilson Leywantono, Paolo Griffin, Dani Blanco Albert, Hugo Bell, Sam Milan, Joe Rhodes and Stephen Plummer.

Instrumentation:

2 Flutes

1 Clarinet in Bb

2 Soprano Saxophones

1 Trumpet in C

1 Horn in F

2 Trombones

Tuba

Electric Guitar

Electric Bass Guitar

2 Soprano Voices

1 Mezzo Soprano Voice

Keyboard

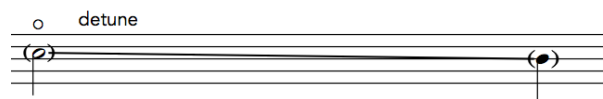
Vibraphone

Instrumental Performance Notes:

Guitars:

The electric guitar should use a light distortion, and when indicated use a tremolo arm. Where the tremolo arm indication is longer, use it more freely.

The bass guitar should be played with a plectrum and have a light amount of tremolo from a pedal.



In the bass guitar, after striking a touch octave harmonic/flageolet in the E string, detune the string down to E. Once the sound has noticeably decayed, retune the string back to E. If there is a pedal tuner, use that to retune.

At rehearsal mark J (from bar 75), the bass guitarist will operate the keyboard's pitch wheel.

Keyboard:



When this is indicated in the keyboard part, use the pitch wheel. The angle of the line is the highest point of the bend.

At rehearsal mark J (from bar 75), the bass guitarist will operate the keyboard's pitch wheel.

Vocal Performance Notes:

For the dynamic changes in the quaver (8th note) and semi-quaver (16th note) swells, use the proximity of the microphones.

The text comes from fragments of an Old English poem, *The Ruin*. I chose to use the original text, rather than the modern translation.

The text is as follows:

Wunað giet se ...num geheapan,
fel on
grimme gegrunden
scan heo...
...g orþonc ærsceaft
...g lamrindum beag
mod mo... ...yne swiftne gebrægd

un...
...þæt hringmeere hate
þær þa baþu wæron.
þonne is
...re; þæt is cynelic þing,

huse..... burg....

And the modern translation:

persisted on
fiercely sharpened
she shone
...g skill ancient work
...g soft crusts of mud turned away
spirit mo... ...yne put together keen-counselled

un...
...until the ringed sea hot
where the baths were.

Then is

to the house... castle...

...re, that is a noble thing,

Below is a Pronunciation Guide with International Phonetic Alphabet and rough Modern English transliteration by my friend Robin Morton:

| | | |
|-------------------------------------|--|---|
| ...num geheapen | /nʊm je·hɛːap·ən/ | noom ye-HAY _ː a-puhn |
| scan heo... | /,ʃa:n hɛːo/ | SHAHN hey _ː oh |
| ...g orþonc ærsceaft | /-j ,or·þɒnk ,ɛ:rˌʃɛaft/ | -y OR-thonk AIR-shey _ː aft (hard th as in 'thin') |
| ...g lamrindum beag | /-j ,la:m·rɪnd·ʊm ,bɛːaɣ/ | -y LAHM-rin-doom BAY _ː agh |
| mod mo... ...yne swiftne gebrægd | /mo:d mo... ...yn·ə ,swɪft·nə je·brɛɪd/ | MOHD mo... ...ÜN-uh SWIFT- nuh ye-BRAYED |
| un... | /ʊn/ | oon |
| ...þpæt | /p:æt/ | th-that (hard th as in 'thin') |
| ...re | /rə/ | ruh |
| huse... | /hu:s·ə/ | HOOSE-uh |
| burg... | /bʊrx/ | boorkh |

Notes on rough pronunciation guide:

oo as in 'stood'

uh as in 'huh?'

th as in 'thing' (not 'then')

gh as in Dutch 'g'

kh as in German 'ch'

Bolded r is there to remind you to roll it or tap it exactly as in Spanish

Capitalised syllables are stressed.

A vowel followed by -h (other than uh) is the pure form of that vowel, but lengthened.

'hay', 'bay' 'air', 'brayed', 'hoose' are literal Modern English spellings – pronounce them as if you were reading modern English ('hoose' is like 'moose').

A combining mark below the dash between two vowels (e.g. ay_ːuh) indicates a diphthong – try to elide the sounds as much as possible.

The segments that start in ...g could have one of several phonetic values, e.g. /j/, /x/, /ɣ/, /g/ or /k/.

I've guessed at /j/ - imagine it's the end of an English word ending in -y, like 'greedy'.

Have fun! It's a dead language so few people will know if you get it a tiny bit wrong.

Perhaps you're just speaking a funny dialect of Old English...

(Please note that some of the Old English is missing from the pronunciation guide, but is covered in the spoken recordings).

Ruin

for Orkest de Erepijs on the 25th Young Composers Meeting

Score in C

♩ = 60

Patrick Ellis
2019

The score is for the piece "Ruin" by Patrick Ellis, composed for Orkest de Erepijs. It is in C major and 8/8 time, with a tempo of 60 beats per minute. The score is divided into several systems of instruments:

- Woodwinds:** Flute 1, Flute 2, Clarinet in B \flat , Soprano Saxophone 1, and Soprano Saxophone 2. The woodwinds play a rhythmic pattern of eighth notes, with dynamics ranging from *mf* to *pp*.
- Brass:** Horn in F, Trumpet in C, Trombone 1, Trombone 2, and Tuba. The brass instruments play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *mp*. A "straight mute" instruction is present for the Horn, Trumpet, and Trombone parts.
- Electric Guitar:** The electric guitar part is marked *mf* and includes a "Light distortion, reverb, with some compression and gain to allow note to last a while" instruction. It features a tremolo pedal and a plectrum.
- Bass Guitar:** The bass guitar part is marked *mf* and includes a "detune" instruction and a "retune to E when sound decays (sempre)" instruction.
- Vocalists:** Solo Soprano 1, Solo Soprano 2, and Solo Mezzo-soprano. These parts are currently silent.
- Keyboard:** Vibraphone and Fender Rhodes Sounding Electric Piano. The vibraphone part is marked *mf* and includes a "Slow Motor On" instruction. The electric piano part is marked *mf* and includes a "Fender Rhodes Sounding Electric Piano" instruction.

The score is written in 8/8 time and features a variety of dynamics and articulations throughout.

A

6

Fl. 1 *mf* *pp* *pp* *mf* *pp* *mf*

Fl. 2 *mf* *pp* *pp* *mf* *pp* *mf*

Cl. *mf* *pp* *pp* *mf* *pp* *mf*

Sop. Sax. 1 *p* *mf* *p* *p* *mf*

Sop. Sax. 2 *pp* *mp* *pp* *pp* *mp*

Hn. *pp* *mp* *pp* *mp*

C Tpt. *pp* *mp* *pp* *mp*

Tbn. 1

Tbn. 2

Tba.

E. Gtr. *mf*

Bass *mf* *detune*

S. 1 *pp* *mp*
Nu-u-u-u-u-u-u-u-um

S. 2 *pp* *mp*
Nu-u-u-u-u-u-u-u-um

M-S. *pp* *mp*
Nu-u-u-u-u-u-u-u-um

Vib.

E. Piano

B

11

Fl. 1 *pp* *mf* *pp* *mf*

Fl. 2 *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *mf*

Sop. Sax. 1 *p* *mf* *p* *mf*

Sop. Sax. 2 *pp* *mp* *pp* *mp*

Hn. *pp* *mp* *pp* *mp*

C Tpt. *pp* *mp* *pp* *mp*

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tba. *pp* *mp*

E. Gtr. tremolo freely, increase rate with crescendo *pp* *mf*
w/bar-----

Bass *pp* *mf* detune

S. 1 *pp* *mp* *pp* *mp*
Nu-u-u-u-u-u-u-u-um Num ge - he - a - pen

S. 2 *pp* *mp* *pp* *mp*
Nu-u-u-u-u-u-u-u-um Num ge - he - a - pen

M.S. *pp* *mp* *pp* *mp*
Nu-u-u-u-u-u-u-u-um Num ge - he - a - pen

Vib. *mf*

E. Piano *mf*

C

16

Fl. 1 *mf* *pp* *mf* *pp* *mf* *pp*

Fl. 2 *mf* *pp* *mf* *pp* *mf* *pp*

Cl. - - - - -

Sop. Sax. 1 - - - *p* *pp* - - - *p* *pp*

Sop. Sax. 2 - - - *pp* *ppp* - - - *pp* *ppp*

Hn. - - - - -

C Tpt. - - - - -

Tbn. 1 - - - - -

Tbn. 2 - - - - -

Tba. - - - - -

E. Gtr. - - - - -

Bass - - - - -

S. 1 - - - - -

S. 2 - - - - -

M-S. - - - - -

Vib. *mf*

E. Piano *mf* Pitch Wheel Pitch Wheel

17 18 19 20

21

Fl. 1 *mf* — *pp* *mf* — *pp* *mf* — *pp*

Fl. 2 *mf* — *pp* *mf* — *pp* *mf* — *pp*

Cl. *mf* — *pp* *mf* — *pp* *mf* — *pp*

Sop. Sax. 1 *mf* — *p* *mf* — *p*

Sop. Sax. 2 *mp* — *pp* *mp* — *pp*

Hn.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

E. Gtr.

Bass

S. 1

S. 2

M.S.

Vib.

E. Piano

26 poco rit.

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Cl. *mf* *pp*

Sop. Sax. 1 *p*

Sop. Sax. 2 *pp*

Hn.

C Tpt.

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tba. *ppp*

E. Gtr. *mp*
w/bar-----

Bass *mp*
detune

S. 1 *mp*
Wo - - -

S. 2 *mp*
Wo - - -

M.S. *mp*
Wo - - wo-wo-wo-wo-wo-wo-

Vib. *mf*

E. Piano *mf*

poco rit.

31

Fl. 1 *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Sop. Sax. 1 *mf* *p* *p* *mf* *p*

Sop. Sax. 2 *mp* *pp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *pp* *mp*

C Tpt. *pp* *mp* *pp* *pp* *mp*

Tbn. 1 *pp* *mp* *pp* *ppp*

Tbn. 2 *pp* *mp* *pp* *ppp*

Tba. *ppp*

E. Gtr. w/bar-I w/bar-----I w/bar-----I w/bar-----I

Bass *detune* *detune*

S. 1 nað, se fel _____ ge -

S. 2 *pp* *mp* *pp* *mp*
-nað gi - et se, _____ on, _____ me ge -

M.S. *pp* *mp*
nað, se, _____ grim - - - me. ge, _____

Vib.

E. Piano

E

36

Fl. 1 *pp* *mf* *mf* *pp* *mf* *pp*

Fl. 2 *pp* *mf* *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *mf* *pp*

Sop. Sax. 1 *mf* *p* *mf* *p* *p* *mf*

Sop. Sax. 2 *mp* *pp* *mp* *pp* *pp* *mp*

Hn. *pp* *mp* *mp* *pp*

C Tpt. *pp* *mp* *mp* *pp*

Tbn. 1 *pp* *mp* *pp* increase intensity of falls with crescendo

Tbn. 2 *pp* *mp* *pp* increase intensity of falls with crescendo

Tba. *pp* *mp* *pp* increase intensity of falls with crescendo

E. Gtr. *pp* w/bar tremolo freely, increase rate with crescendo

Bass *pp*

S. 1 *pp* *mp* grun - den. he - - o, sce -

S. 2 *pp* *mp* grun, he - - o, ær - sce -

M.S. *pp* *mp* *pp* Scan, g or - - ponc.

Vib. *mf*

E. Piano *mf*

42 **F**

Fl. 1 *pp* *mf* *mf* *pp*

Fl. 2 *pp* *mf* *mf* *pp*

Cl. *pp* *mf* *pp*

Sop. Sax. 1 *mf* *p*

Sop. Sax. 2 *mp* *pp*

Hn. *pp* *mp* *pp* *mp* *pp*

C Tpt. *pp* *mp*

Tbn. 1 *mf* *pp* *mp* *pp*

Tbn. 2 *mf* *pp* *mp*

Tba. *mf* *pp* *mp*

E. Gtr. *mf* palm mute *pp* *mp*

Bass *mf* *pp* *mp*

S. 1 *pp* aft

S. 2 *pp* aft

M.S.

Vib. *mf* *pp* *mf*

E. Piano *mf* Pitch Wheel

47

Fl. 1 *pp* *mf* *mf* *pp* *mf* *pp*

Fl. 2 *pp* *mf* *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *mf* *pp*

Sop. Sax. 1 *p* *mf* *mf* *p* *p* *pp*

Sop. Sax. 2 *pp* *mp* *mp* *pp* *pp* *ppp*

Hn.

C Tpt.

Tbn. 1 *mp* *pp* *mp* *pp*

Tbn. 2 *mp* *pp* *mp* *pp*

Tba. *mp* *pp* *mp* *pp*

E. Gtr. natural *mp* w/bar----- w/bar-----

Bass natural *mp* detune

S. 1

S. 2

M-S.

Vib. *pp* *mf*

E. Piano Pitch Wheel Pitch Wheel Pitch Wheel

G

52

Fl. 1 *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Sop. Sax. 1 *p* *mf* *p*

Sop. Sax. 2 *pp* *mp* *pp*

Hn.

C Tpt.

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tba. *pp* *mp*

E. Gtr. palm mute *pp* *mp*

Bass palm mute *pp* *mp*

S. 1 *pp* *mp* *pp* *pp* *mp* *pp*
 g lam - rin - dum be - ag mo mo ne ne ne ne ne ne ne ne

S. 2 *pp* *mp* *pp* *pp* *mp* *pp*
 g lam - rin - dum be - ag mod mo y - ne swift - ne ge - brægd

M-S. *pp* *mp* *pp* *pp* *mp* *pp*
 mo-mo-mo-mo-mo-mo-mo-mo-mo-mo-mo-mo-mo-mo-mo-mo y - ne swift - ne ge - brægd

Vib. *pp* *mf* *mf*

E. Piano *pp* *mf* *mf*

H

58

Fl. 1 *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Sop. Sax. 1 *p* *mf* *p*

Sop. Sax. 2 *pp* *mp* *pp*

Hn. *pp* *mp* *pp*

C Tpt. *pp* *mp* *pp*

Tbn. 1

Tbn. 2

Tba.

E. Gtr.

Bass

S. 1 *pp* *mp* *pp* *pp* *mp*
 þæt hring-me-re ha-te þær þa ba - - þu,

S. 2 *pp* *mp* *pp* *pp* *mp*
 þæt hring-me-re ha-te þær þa ba - - þu,

M.S. *pp* *mp* *pp* *mp*
 þæt hring-me-re ha-te þær þa wæ-ron.

Vib. *mf*

E. Piano *mf*

63

Fl. 1
mf *pp* *mf* *pp* *mf*

Fl. 2
mf *pp* *mf* *pp* *mf*

Cl.
mf *pp* *mf* *pp* *mf*

Sop. Sax. 1
mf *p* *mf* *p* *mf*

Sop. Sax. 2
mp *pp* *mp* *pp* *mp*

Hn.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
E. Gtr.
Bass

S. 1
pp sempre
hu - - - se, hu -

S. 2
pp sempre
hu - - - se, hu -

M.S.
pp sempre
hu - - - se, hu -

Vib.
E. Piano

68

Fl. 1

Fl. 2

Cl.

Sop. Sax. 1

Sop. Sax. 2

Hn.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

E. Gtr.

Bass

S. 1

S. 2

M.S.

Vib.

E. Piano

pp *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pp* *mf*

p *mf* *p* *mf* *p* *mf* *p*

pp *mp* *pp* *mp* *pp* *mp* *pp*

se, burg, burg.

se, burg, burg.

se, burg, burg.

mp

mp

mp

73

Fl. 1
pp *mf* *pp*

Fl. 2
pp *mf* *pp*

Cl.
pp *mf* *pp*

Sop. Sax. 1
mf *p*

Sop. Sax. 2
mp *pp*

Hn.
pp *mp*

C Tpt.
pp *mp*

Tbn. 1
pp *mp*

Tbn. 2
pp *mp*

Tba.
pp *mp*

E. Gtr.

Bass

S. 1
pp

S. 2
pp

M-S.
pp

Vib.
p

E. Piano
p

Bass guitarist to freely use the Pitch Wheel

poco rit.

78

Fl. 1

Fl. 2

Cl.

Sop. Sax. 1

Sop. Sax. 2

Hn.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

E. Gtr.

Bass

S. 1

S. 2

M.S.

Vib.

E. Piano