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**Title**

Ruin

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# 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 10<sup>th</sup> 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

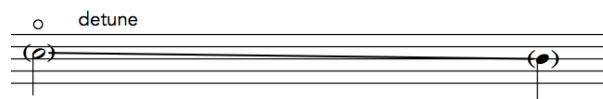
Vibraphone

## 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 (8<sup>th</sup> note) and semi-quaver (16<sup>th</sup> 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 geheapen,  
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 <sub>ː</sub> a-puhn
scan heo...	/,ʃa:n hɛːo/	SHAHN hey <sub>ː</sub> oh
...g orþonc ærsceaft	/-j ,or·þɒnk ,ɛ:rˌʃeaft/	-y OR-thonk AIR-shey <sub>ː</sub> aft (hard th as in 'thin')
...g lamrindum beag	/-j ,la:m·rɪnd·ʊm ,bɛːaɣ/	-y LAHM-rin-doom BAY <sub>ː</sub> 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<sub>ː</sub>uh) 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

Flute 1 *mf* *pp* *mf* *pp*

Flute 2 *mf* *pp* *mf* *pp*

Clarinet in B $\flat$  *mf* *pp* *mf* *pp*

Soprano Saxophone 1 *p* *mf* *p* *p* *mf* *p*

Soprano Saxophone 2 *pp* *mp* *pp* *pp* *mp* *pp*

Horn in F straight mute *pp* *mp* *pp* *pp* *mp* *pp*

Trumpet in C straight mute *pp* *mp* *pp* *pp* *mp* *pp*

Trombone 1 straight mute *pp* *mp* *pp* *pp* *mp*

Trombone 2 straight mute *pp* *mp* *pp* *pp* *mp*

Tuba straight mute *pp* *mp*

Electric Guitar *mf*  
w/bar-----  
Light distortion, reverb, with some compression and gain to allow note to last a while  
l.v. sempre

Bass Guitar *mf*  
detune l.v. sempre  
retune to E when sound decays (sempre)

Solo Soprano 1

Solo Soprano 2

Solo Mezzo-soprano

Vibraphone *mf*  
Slow Motor On

Electric Piano *mf*  
Fender Rhodes Sounding Electric Piano



**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*

Fl. 2 *pp* *mf*

Cl. *pp* *mf*

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

Sop. Sax. 2 *pp* *mp* *pp* *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-l w/bar-----l w/bar-----l w/bar-----l

Bass *detune* *detune*

S. 1 nað, se fel ge

S. 2 -nað gi - et se, on, me ge

M.S. 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* palm mute

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

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

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

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

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

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

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

*pp* *sempre*

hu - - - se, hu -

hu - - - se, hu -

hu - - - se, hu -



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