

Brian Riordan

# **Recorded Ruins**

for bass clarinet, trombone, violin, cello, piano

## Performance Notes

The ensemble should be amplified. The ideal sound for optional amplification of instruments is a clear and rich “close” sound. The microphone should be quite near the instrument. The amount of amplification naturally depends on the concert venue. The general level could be set rather loud, but not painfully so, and no feedback should occur.

**A** A Letter enclosed in a square is a rehearsal letter

 crescendo from nothing

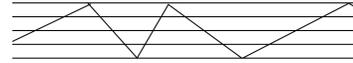
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Horizontal dotted lines represent a constant modulation from one articulation to the next

c. 10 sec

\_\_\_\_\_

Circa/approximately 10 seconds. Do not move on to the next measure until all all performers, especially the pianist, is ready



Zig zag style graphic notation is not to be interpreted literally.

## Microtonal Accidentals

   Fifth partial, 14 cents lower

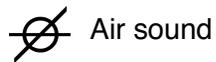
 Seventh partial, 31 cents lower, sixth tone

 Eleventh partial, 51 Cents Higher, quarter tone

 Eleventh partial, 49 Cents lower, quarter tone

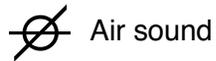
 Thirteenth partial, 59 Cents lower

## Bass Clarinet

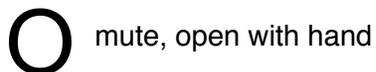
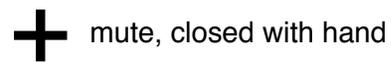


Microtonal/multiphonic fingering provided as a suggestion.  
Other fingerings are allowed if they produce the appropriate sound

## Trombone



Harm. = Harmon Mute



## Strings

All sustained pitches are non vibrato unless notated

S.T. Sul Tasto

P. S. P. Poco Sul Ponticello

S. P. Sul Ponticello

M. S. P. Molto Sul Ponticello



Normal bow pressure.



Medium bow pressure



Extreme bow pressure, very little pitch

All arco pitches after pizzicatos are assumed to be normal pressure unless notated

// = sudden stop of sound

## Max/MSP installation

This requires a free installation of Max/MSP 7 onto the performers laptop. Max is not a free program, however you are able to use the patch for this piece in demo mode without paying.

Download a copy of Max/MSP here:  
<https://cycling74.com/downloads>

Once installed, go to the folder provided by the composer called: "Riordan - Recorded Ruins Max Patch"

**DO NOT** move any of the files in this folder or else the patch will not work.

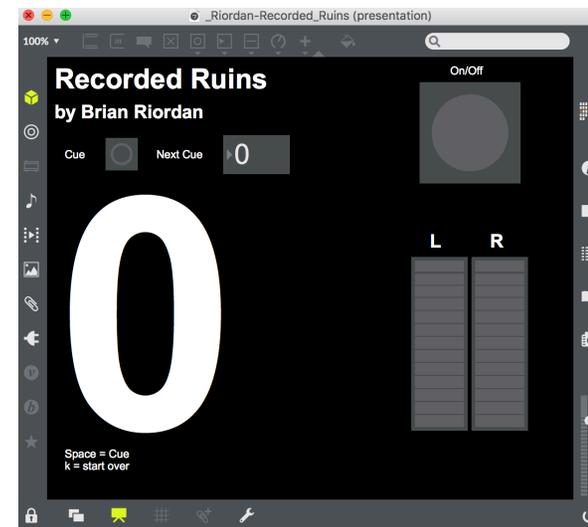
**ONLY** click on the file called:  
"\_Riordan-Recorded\_Ruins.maxpat"

Once the patch is open use the "On/Off" button on the patch to turn it on.

Maximum volume on the laptop must be used at all times

The space bar advances to the next "cue"  
The "K" button starts the patch over and stops signals to the sound exciter.

*Picture of the Max/MSP patch when it is open:*



The "L" and "R" volume meters indicate that signals are coming out of those channels.

For rehearsal purposes, you can enter in any cue number from the score into the "next cue" number box. Hit "return" on your keyboard and it will perform from that cue instantly.

## Sound Exciter Setup

This performance requires a small stereo amplifier and two sound exciters. It is helpful to label each exciter with “L” and “R” to not confuse them during performance. Proper equipment may be provided by the composer.

The following instructions are to be used if/when using a Dayton Audio DTA-1 Class T AC/DC Battery Powered Mini Amplifier 15 WPC, along with a pair of Dayton Audio DAEX25 Sound Exciters.

Attach speaker cable from the “Left” of the amplifier to the “L” sound exciter, and the “Right” of the amplifier to the “R” sound exciter. It is extremely important that the red is connected to the red, and black to the black for both the amplifier and sound exciter.

*Picture of back of amplifier:*



*Picture of sound exciter speaker wire connection:*



It is also extremely important that the metallic parts of the speaker wires do not touch each other. **DO NOT** do what is pictured below:



Plug in the power, then set the volume of the amplifier by rotating the wheel on the front of the device to the position pictured below:



It is recommended that the speaker wires be draped off to the side so they do not interfere with hammers.



Connect an 1/8 inch stereo cable to the headphone out jack from the computer into the Audio input on the amplifier:



*Image of full setup of sound excitors, amplifier, and laptop:*



## Piano

This piece requires the use of sound exciters, two small speaker-like objects that are to be gently placed on prescribed piano strings. These are controlled by a Max/MSP patch which is to be cued by the performer. No keyed notes are used by the performer.

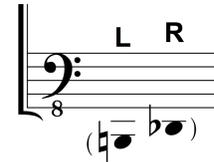
There are no electronic sounds heard by the audience or fed into the audio mixing board. Instead, the electronics send resonant frequencies to the sound exciters and force the piano strings to generate sound. The sound should create a distorted sound.

The damper pedal should remain down throughout the piece. This can most easily be accomplished by propping it up with a doorstop.



A number enclosed in a triangle is an electronic cue, indicated a space bar should be pressed, advancing the electronics to the next electronic event.

Exciter Placement



The lowest staff represents the placement of the sound exciters. They are always on the lowest octave of the piano.

For example, this diagram demonstrates that the “Left” sound exciter should be placed on the lowest B natural, and the “Right” sound exciter should be placed on the lowest D flat.

The performer should gently move the exciters back in place should they move during performance.

Each time this information appears in the notation, you must move the sound exciters.

# Recorded Ruins

**A** c. 10 sec

Air sound, ad lib  
emulate and respond/interact  
with sparse noise from piano  
similar rhythm, asynchronous

c. 10 sec

continue ad lib air sounds  
interact with piano and trombone

c. 10 sec

**B** ♩ = 60

Bass Clarinet

Trombone

Violin

Cello

Piano (sounding)

Exciter Placement

1 (random sparse noise)

2 (additional noise)

3

Pedal throughout

L R

pizz. ?

*mf*

pizz. ?

*f*

arco S.P.

loco

Detailed description: This is a musical score for a piece titled "Recorded Ruins" by Brian Riordan. The score is written for six parts: Bass Clarinet, Trombone, Violin, Cello, Piano (sounding), and Exciter Placement. The piece is divided into two main sections, A and B. Section A consists of four measures, each approximately 10 seconds long. The first two measures are marked with a triangle containing the number 1 and the text "(random sparse noise)". The last two measures are marked with a triangle containing the number 2 and the text "(additional noise)". Section B begins at measure 5 and is marked with a triangle containing the number 3. It starts with a tempo marking of ♩ = 60. The Bass Clarinet and Trombone parts have specific performance instructions: "Air sound, ad lib emulate and respond/interact with sparse noise from piano similar rhythm, asynchronous" and "continue ad lib air sounds interact with piano and trombone". The Violin and Cello parts have markings for "pizz." (pizzicato) and "arco S.P." (arco sul ponticello). The Piano part includes a "Pedal throughout" instruction and a "loco" marking. The Exciter Placement part is marked with "L" and "R" for left and right channels. The score uses various musical notations including rests, slurs, and dynamic markings like *mf* and *f*.

Recorded Ruins

B. Cl. *mf* *mp*

Tbn. Harm. *pp* *mp*

Vln. arco *pp* *mf* *p* *mf* pizz. *mf*

Vc. *mp* *p* *mf* pizz. *mf*

Pno. 4 5

Ex. 6 loco *g<sup>nb</sup>* *b<sup>w</sup>* loco *g<sup>nb</sup>* *b<sup>w</sup>* loco

**B. Cl.**  
M  
*p* *pp* *f* *p*  
Same ad lib air sound from rehearsal "A"  
Interact with trombone sparse

**Tbn.**  
*pp* *mf* *p*  
Same ad lib air sound from rehearsal "A"  
Interact with bass clarinet, sparse

**Vln.**  
arco  
*p* *mp* *p*  
slow ad lib swipe bow  
out of sync with cello  
sul open G

**Vc.**  
Vib. (occasionally hitting neighboring harmonics)  
arco IV S.P. P.S.P. Vib. M.S.P. Wild Vib. P.S.P.  
*pp* *f* *p*  
slow ad lib swipe bow  
out of sync with violin  
sul open C

**Pno.**  
6

**Ex.**  
6<sup>vb</sup>

Recorded Ruins

**C** c. 12 - 20 sec a tempo

B. Cl. *(sf)*

Tbn. *(sf)* Sh\_\_\_\_\_

Vln.

Vc. *f* *p*

Pno. **7** **8** loco

Ex. L R

The musical score is written for six parts: B. Cl., Tbn., Vln., Vc., Pno., and Ex. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three measures. The first measure is marked with a box 'C' and a duration of 'c. 12 - 20 sec'. The B. Cl. and Tbn. parts have a long note with a *(sf)* dynamic marking. The Vln. and Vc. parts have a tremolo pattern. The Vc. part has a *f* dynamic marking. The Pno. part has a **7** and **8** marking above the staff. The Ex. part has a **L** and **R** marking above the staff. The second measure is marked 'a tempo' and has a 4/4 time signature. The B. Cl. and Tbn. parts have a long note with a *(sf)* dynamic marking. The Vln. and Vc. parts have a tremolo pattern. The Vc. part has a *f* dynamic marking. The Pno. part has a *loco* marking. The Ex. part has a *loco* marking. The third measure has a *p* dynamic marking for the Vc. part and a *(sf)* dynamic marking for the B. Cl. and Tbn. parts. The Vln. and Vc. parts have a tremolo pattern. The Pno. part has a *loco* marking. The Ex. part has a *loco* marking.

Recorded Ruins

B. Cl.

Tbn.

Vln.

Vc.

Pno.

Ex.

\_\_\_\_\_ a ka ta ka sh\_ ah sh\_ a ta ka cha \_\_\_\_\_ sh \_\_\_\_\_ a ka sh ka ta ka sh

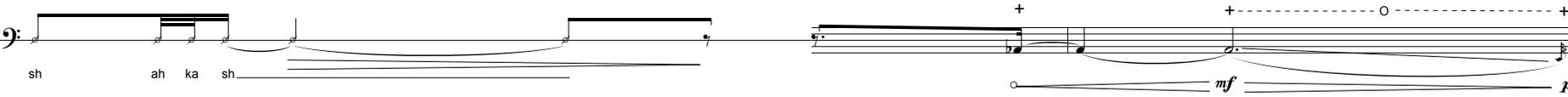
ad lib \_\_\_\_\_

slow ad lib swipe bow  
out of sync with cello  
sul open G

6

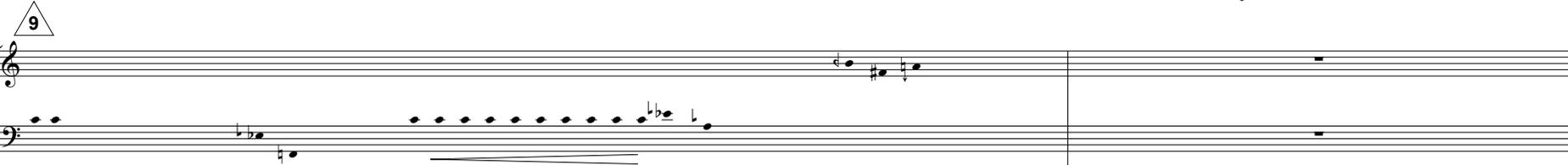
**D**

B. Cl. 

Tbn. 

Vln. 

Vc. 

Pno. 

Ex. 

Detailed description of the musical score: This page contains the musical score for measures 6-8 of the piece 'Recorded Ruins'. The score is arranged in a system with five staves: B. Cl., Tbn., Vln., Vc., and Pno./Ex. The B. Cl. staff features a melodic line with dynamics *mp*, *pp*, and *mp*, and includes articulation marks for triplets and a quintuplet. The Tbn. staff has lyrics 'sh ah ka sh' and dynamics *mf* and *p*. The Vln. staff has dynamics *f*, *mf*, and *pp*, with articulation marks for *pizz.* and *arco*. The Vc. staff has dynamics *mf*, *mp*, *mf*, and *pp*, with articulation marks for *pizz.*, *arco*, *S.P.*, and *arco Ord.*. The Pno. staff has a triangle marker with the number 9. The Ex. staff is empty.

Recorded Ruins

B. Cl. *pp* *mp*

Tbn. sh a ka ta ka sh ah sh a ta sh ah ka ta shaka ta ka ta sh ah ka ta shaka ta ka

Vln. *mp* *pp* *f* *mp* pizz. *mp* *mp* *p* M.S.P. pizz. *mp*

Pno. 10

Ex.

**E**

B. Cl. *p* < *mf* *p* < *mf*

Tbn. *p* < *mf* *p* < *mf*

Vln. *p* < *mf* *p* < *mf*

Vc. *p* < *mf* *p* < *mf*

Pno. 11 12 13 14 15 16 17 18 19 20 21 22

Ex. 6

Recorded Ruins

**F** c. 10 sec c. 10 sec c. 10 sec

B. Cl. M sparse ad lib overtones, sneak in and out, descend over duration

Tbn. *p* *p* < *mf* > *p* sempre *mp* < *f* > *pp*

Vln. *mf* // sempre

Vc. *mf* // sempre

Pno. 23 (random sparse noise) 24

Ex. 8

The score is written for six instruments: B. Cl., Tbn., Vln., Vc., Pno., and Ex. The music is in 4/4 time. The B. Cl. part has a section marked 'M sparse ad lib overtones, sneak in and out, descend over duration' with a 'c. 10 sec' duration. The Tbn. part has dynamics *p*, *p* < *mf* > *p* sempre, and *mp* < *f* > *pp*. The Vln. and Vc. parts have dynamics *mf* // sempre. The Pno. part has a section marked '23 (random sparse noise)' and '24'. The Ex. part has a dynamic of 8.

**G** a tempo

B. Cl. *mp*

Tbn. sh a ka ta sha ka ta sh ah sh a ka ta ka sh

Vln. *mf* *p* *mf* arco *pizz.* *p*

Vc. *mf* *pizz.* *mf* arco *pizz.* *p*

Pno.

Ex.

25 26

The musical score is for the piece "Recorded Ruins" and is on page 10. It features a vocal line with lyrics and instrumental parts for B. Cl., Tbn., Vln., Vc., Pno., and Ex. The vocal line includes lyrics: "sh a ka ta sha ka ta sh ah sh a ka ta ka sh". The instrumental parts include dynamics such as *mp*, *mf*, *p*, and *pizz.*, and performance instructions like *arco* and *pizz.*. The score is marked with a **G** and "a tempo". Measure numbers 25 and 26 are indicated by triangles.

B. Cl.

Tbn.

Vln.

Vc.

Pno.

Ex.

*mp*

*p*

*mp*

arco

*mp*

pizz.

arco

*mp*

3

5

6

3

5

pizz.

27

B. Cl.

Tbn.

Vln.

Vc.

Pno.

Ex.

arco

*mf// sempre*

*mp*

*mf*

*f*

28

29

30

**H**

M (Ascending overtone multiphonic)

B. Cl. *ff* *fff* *p*

Tbn. *ff* *fff* *p*

Vln. S.P.

Vc. S.T. *p*

Pno. 31 32 *g<sup>rb</sup>*

Ex. 8

B. Cl. *pp* *p* *pp*

Tbn. ad lib air sounds *p*

Vln. *pp*

Vc. P.S.P. S.P. M.S.P. S.P. M.S.P.

Pno.

Ex. L R

(b♭ ♯)

Detailed description: This page of a musical score for 'Recorded Ruins' features six staves. The B. Cl. staff (top) has a treble clef and contains a melodic line with dynamics *pp*, *p*, and *pp*. The Tbn. staff has a bass clef and includes the instruction 'ad lib air sounds' with a *p* dynamic. The Vln. staff has a treble clef and a *pp* dynamic. The Vc. staff has a bass clef and is marked with P.S.P., S.P., and M.S.P. dynamics. The Pno. staff consists of two grand staff systems (treble and bass clefs) with rests. The Ex. staff has a bass clef and is marked with 'L R' and contains a few notes in parentheses. The page number '14' is in the top left, and the title 'Recorded Ruins' is in the top center.

1

B. Cl.

Tbn.

Vln.

Vc.

Pno.

Ex.

The musical score is arranged in a system with six staves. The top four staves are for B. Cl., Tbn., Vln., and Vc., all of which contain whole rests throughout the passage. The fifth staff is for the Piano (Pno.), which has a treble clef and a bass clef. The right hand (treble clef) plays a series of chords, with measures 33, 34, 35, and 36 marked with a triangle containing the measure number. The left hand (bass clef) is marked 'loco' and plays a melodic line starting in measure 34. The sixth staff is for the Electric Bass (Ex.), which has a bass clef and a flat key signature. It plays a melodic line that mirrors the piano's left hand in measure 34. The score is divided into two measures by a double bar line, with the first measure containing measures 33-34 and the second measure containing measures 35-36. The time signature changes from 6/4 to 4/4 at the double bar line. Dynamics include *fp* (fortissimo piano) and *loco* (loco).

B. Cl. *mf*

Tbn. *mf* Sh *mp*

Vln. *f* arco *mp* *f* *p*

Vc. *f* arco *mp* *f*

Pno. *fp* *fp* *fp*

Ex.

37 38 39

The musical score is arranged in a system with six staves. The instruments are labeled on the left: B. Cl., Tbn., Vln., Vc., Pno., and Ex. The B. Cl. staff begins with a treble clef and a key signature of two flats. It features a melodic line starting with a half note, followed by a fermata, and then rests. Dynamic markings *p*, *f*, and *p* are placed below the staff. The Tbn. staff starts with a bass clef and a whole note, followed by rests. A dynamic marking *f* is below the first note. The Vln. and Vc. staves are empty. The Pno. part consists of two staves. The right hand plays chords with dynamic markings *fp* and measure numbers 40, 41, 42, and 43 in triangles above the staff. The left hand plays a single note with a dynamic marking *p*. The Ex. staff is empty.

B. Cl. *mf* *mf* *mf*

Tbn. *sha ka ta ka* *sh ah ka ta sh* *p* *mp* *mp*

Vln. *pizz.* *f* *arco* *ad lib harmonics sul G* *mp* *mf* *mf* *mf*

Vc. *pizz.* *f* *arco* *ad lib harmonics sul C* *mf* *mf* *mf* *mp*

Pno. 44 45 46

Ex. 8

B. Cl. *mf* *f*

Tbn. *mf* *f* Sh \_\_\_\_\_

Vln. *mf* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* ad lib harmonics sul G

Vc. *mf* *f* *mp* *mf* *mp* *mf* *mp* *f* ad lib harmonics sul C

Pno. *fp*

Ex. 47 48

Detailed description of the musical score: The score is for a piece titled 'Recorded Ruins' on page 19. It features six staves: B. Cl., Tbn., Vln., Vc., Pno., and Ex. The B. Cl. part begins with a triplet of eighth notes, marked *mf*, which then transitions to a *f* dynamic. The Tbn. part starts with a similar triplet, also marked *mf* and *f*, followed by a rest and then a short melodic phrase marked 'Sh'. The Vln. part has a triplet of eighth notes (*mf* to *f*), followed by a series of sixteenth-note passages with dynamics *mp*, *mf*, *mp*, *mf*, *mp*, and *f*. The Vc. part mirrors the Vln. part's initial triplet and subsequent sixteenth-note passages. The Pno. part is mostly silent, with a final *fp* chord at the end of the page. The Ex. part has a few notes at the beginning. Rehearsal marks 47 and 48 are placed above the Pno. staff. Performance instructions 'ad lib harmonics sul G' and 'ad lib harmonics sul C' are placed above the Vln. and Vc. staves respectively.

M sparse ad lib overtones, sneak in and out

B. Cl.

Tbn.

Vln.

Vc.

Pno.

Ex.

*p*

*mp*

*p*

*mp*

*fp*

*fp*

Vib. (occasionally hitting neighboring harmonics)  
IV S.P.

gently slide R exciter over  
L R

49

50

c. 12 - 15 sec

c. 12 - 15 sec

J

Swell out of sync with trombone  
don't breath at similar times

B. Cl. *mf* *pp*

Tbn. *mf* *pp*

Vln.

Vc.

Pno. **51** c. 12 - 15 sec **52**

Ex. 5

c. 12 - 15 sec

The musical score is arranged in a system with six staves. From top to bottom, the staves are labeled: B. Cl., Tbn., Vln., Vc., Pno., and Ex. The time signature is 4/4. The Pno. staff is marked with a triangle containing the number 53. The Pno. part begins with a melodic line in the right hand and a bass line in the left hand. The Ex. staff has a '6' written below it. The score is mostly blank, with a few notes and rests in the Pno. staff.

Recorded Ruins

*a tempo*

c. 20 - 30 sec

switch after trombone  
ad lib air sounds

c. 20 - 30 sec

ad lib air sounds

switch after B. Clarinet  
slow ad lib swipe bow sul G  
from dark to bright timbre

switch after violin  
slow ad lib swipe bow sul C  
from dark to bright timbre

54

55

56

57

Pno. (arpeggio fade out, noise fade in)

Ex.

*p*

*p*

*p*

*p*