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

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

Slap Tongue

Air sound

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

Trombone

Air sound

Harm. = Harmon Mute

mute, closed with hand

mute, open with hand

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.

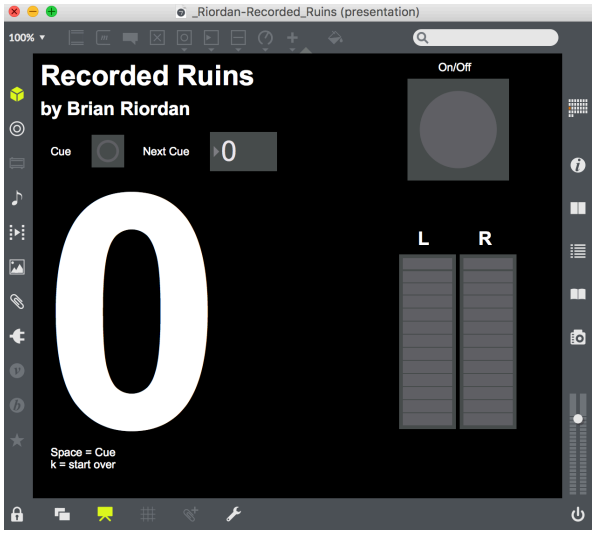
ONLY click on the file called:
“_Riordan-Recorded_Ruins.maxpat”

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 exciters.

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

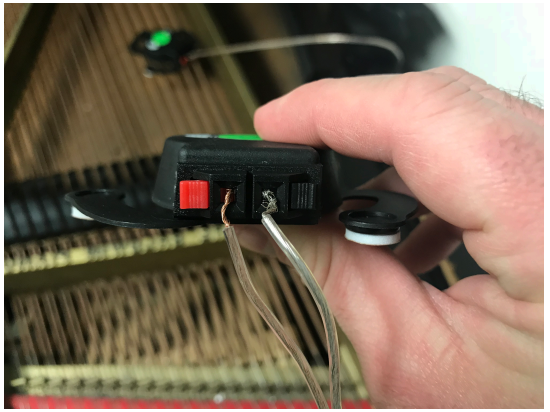
This performance requires a small stereo amplifier and two sound exciters. It is helpful to label each exciter with “L” and “R” to not confuse them during performance. Proper equipment may be provided by the composer.

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:

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

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

Image of full setup of sound exciters, amplifier, and laptop:

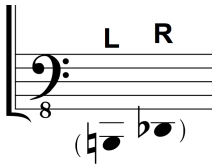
Piano

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 show be placed on the lowest D flat.

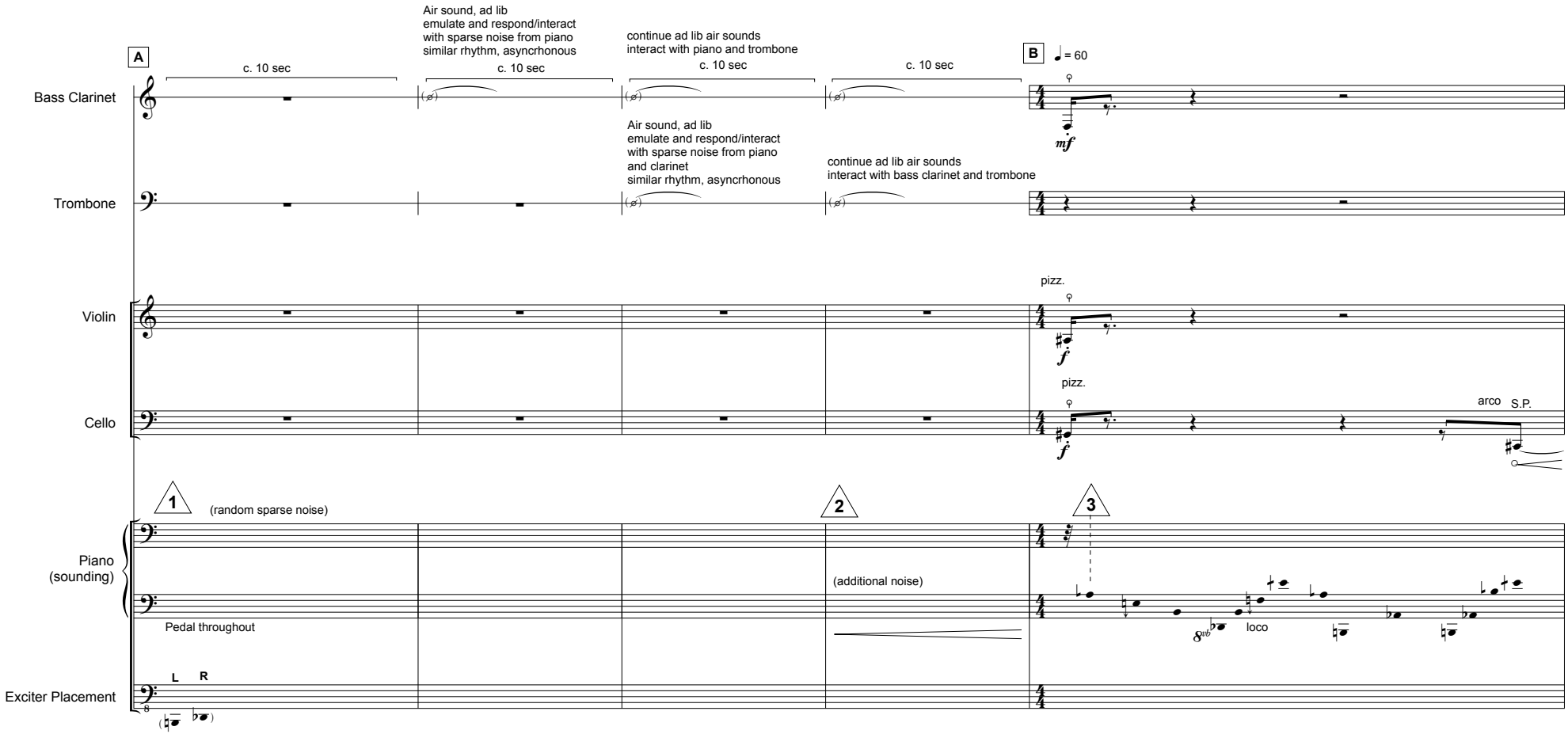
The performer should gently move the exciters back in place should they move during performance.

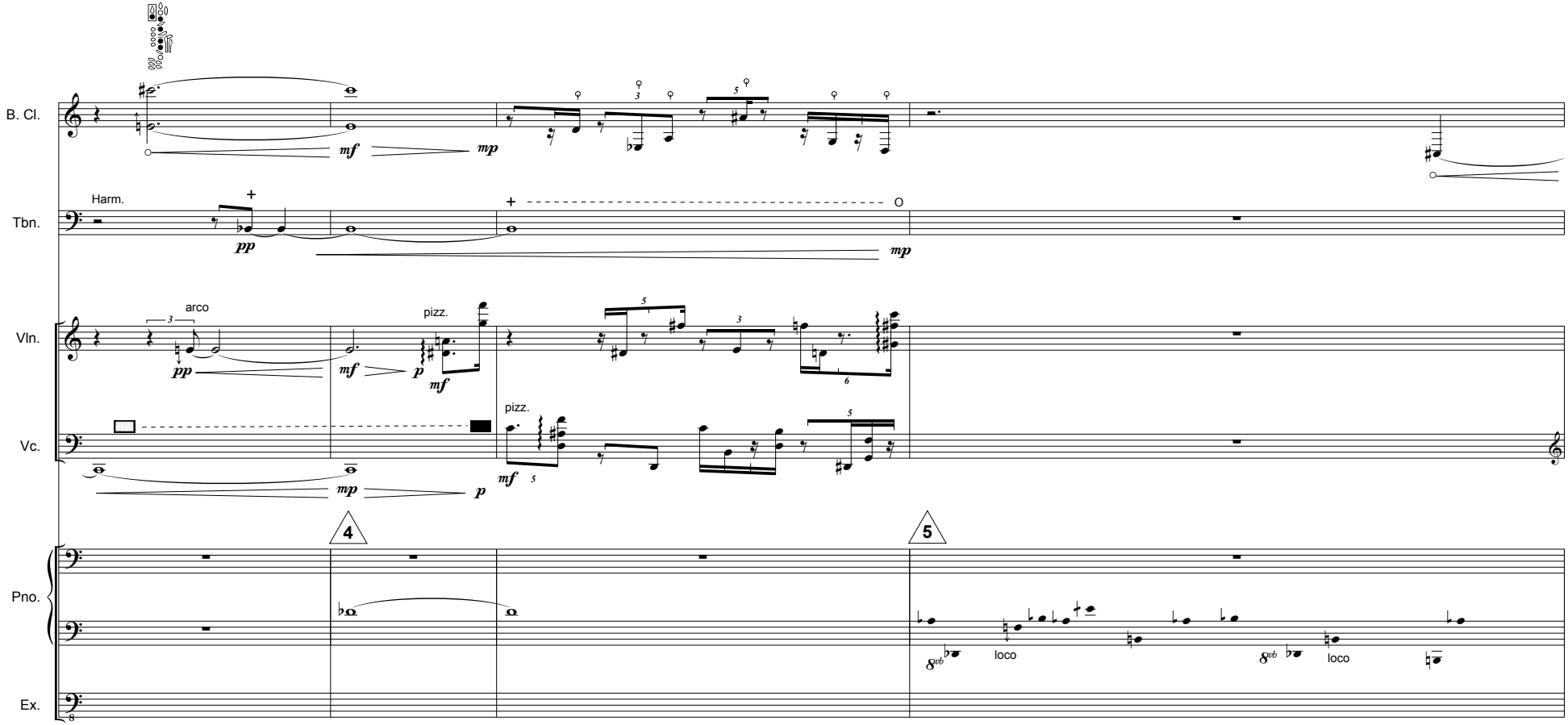
Each time this information appears in the notation, you must move the sound exciters.

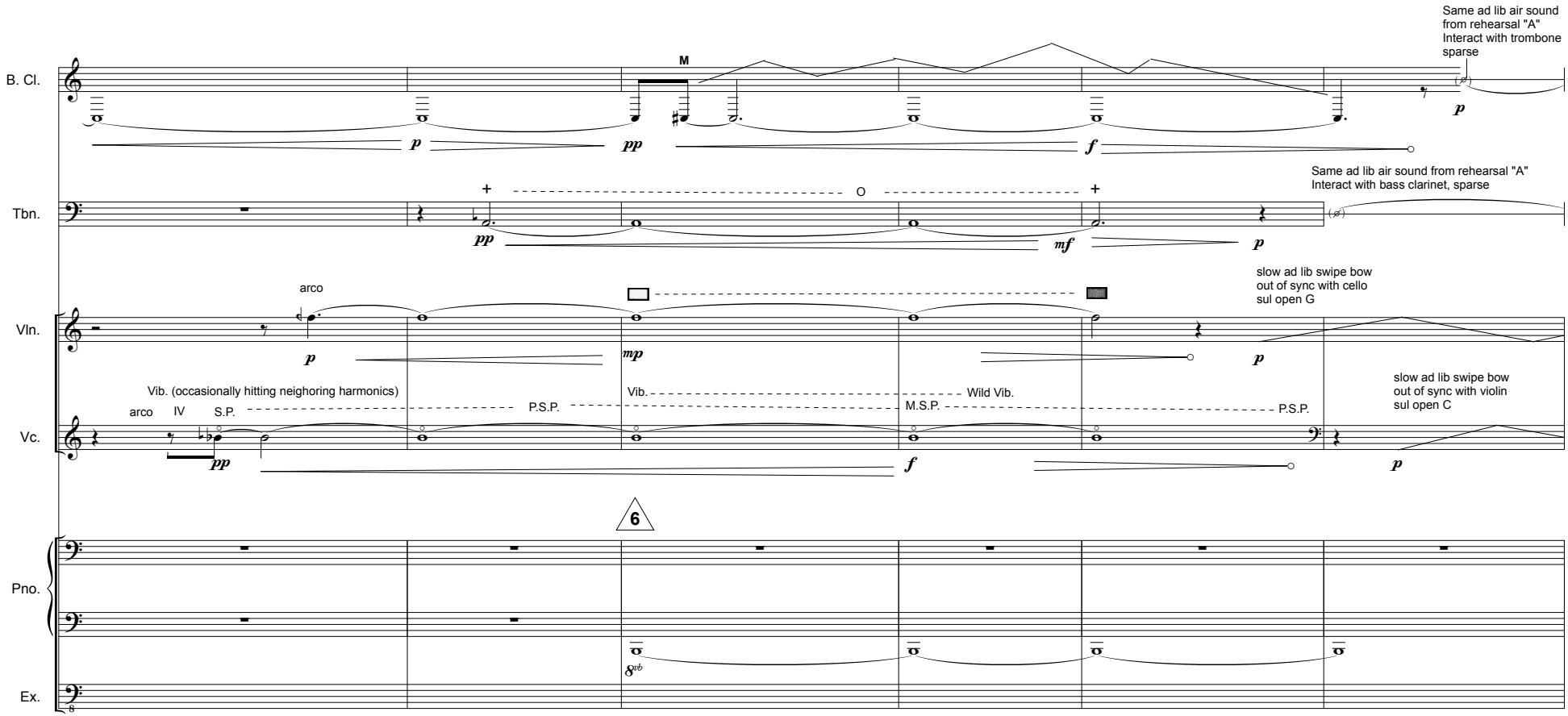
Score

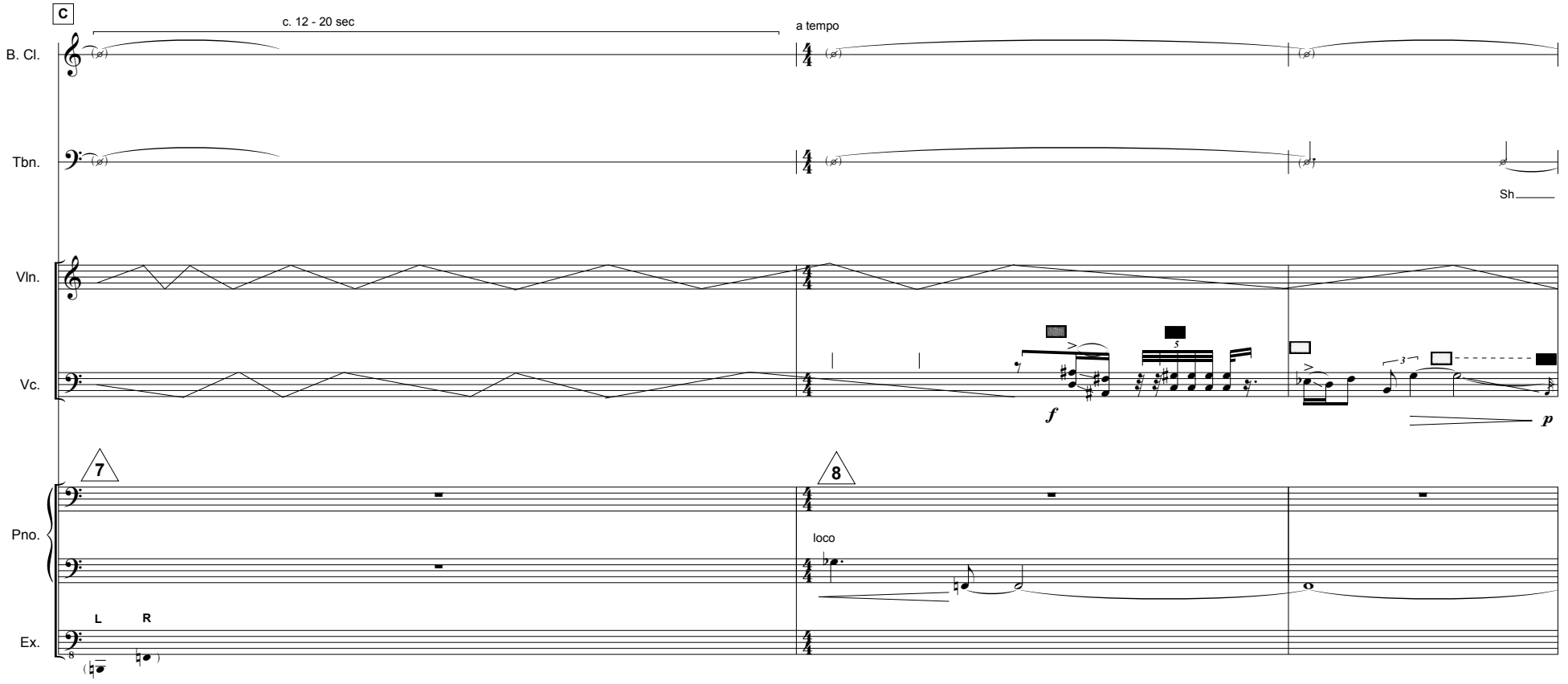
Recorded Ruins

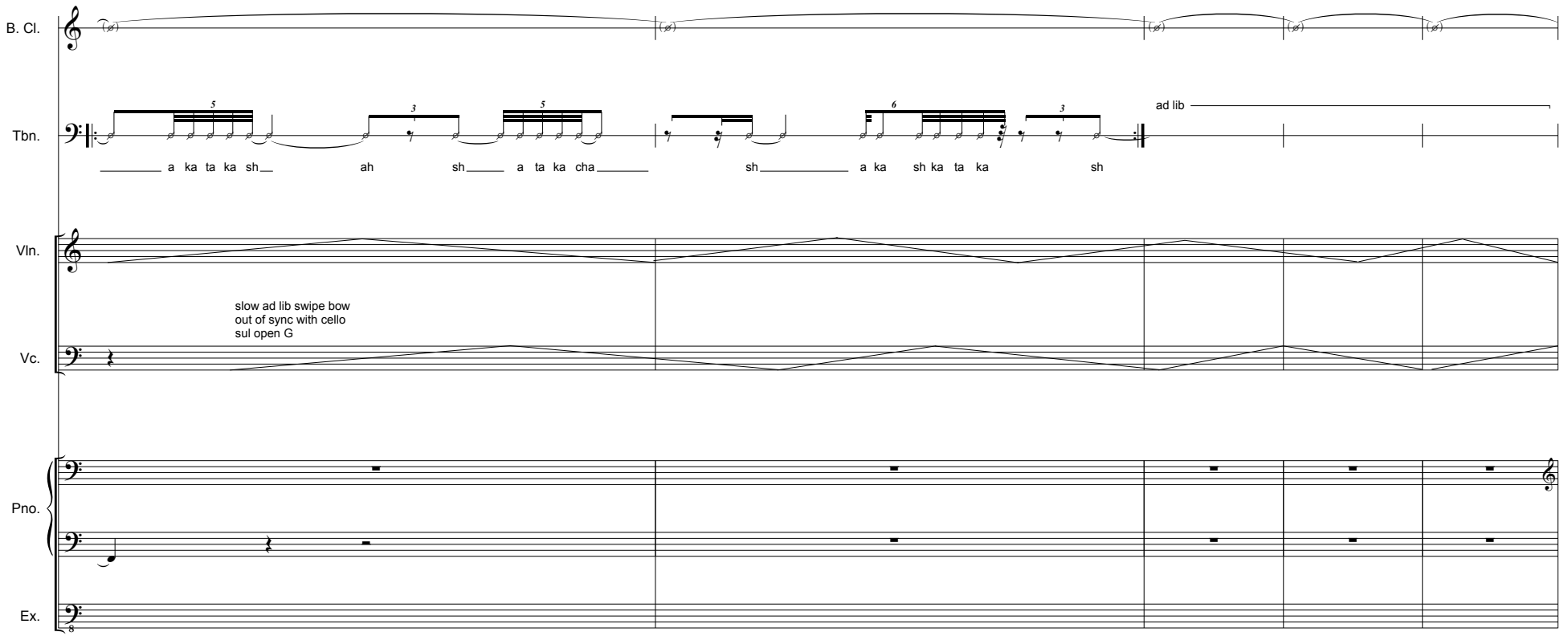
Brian Riordan
2018

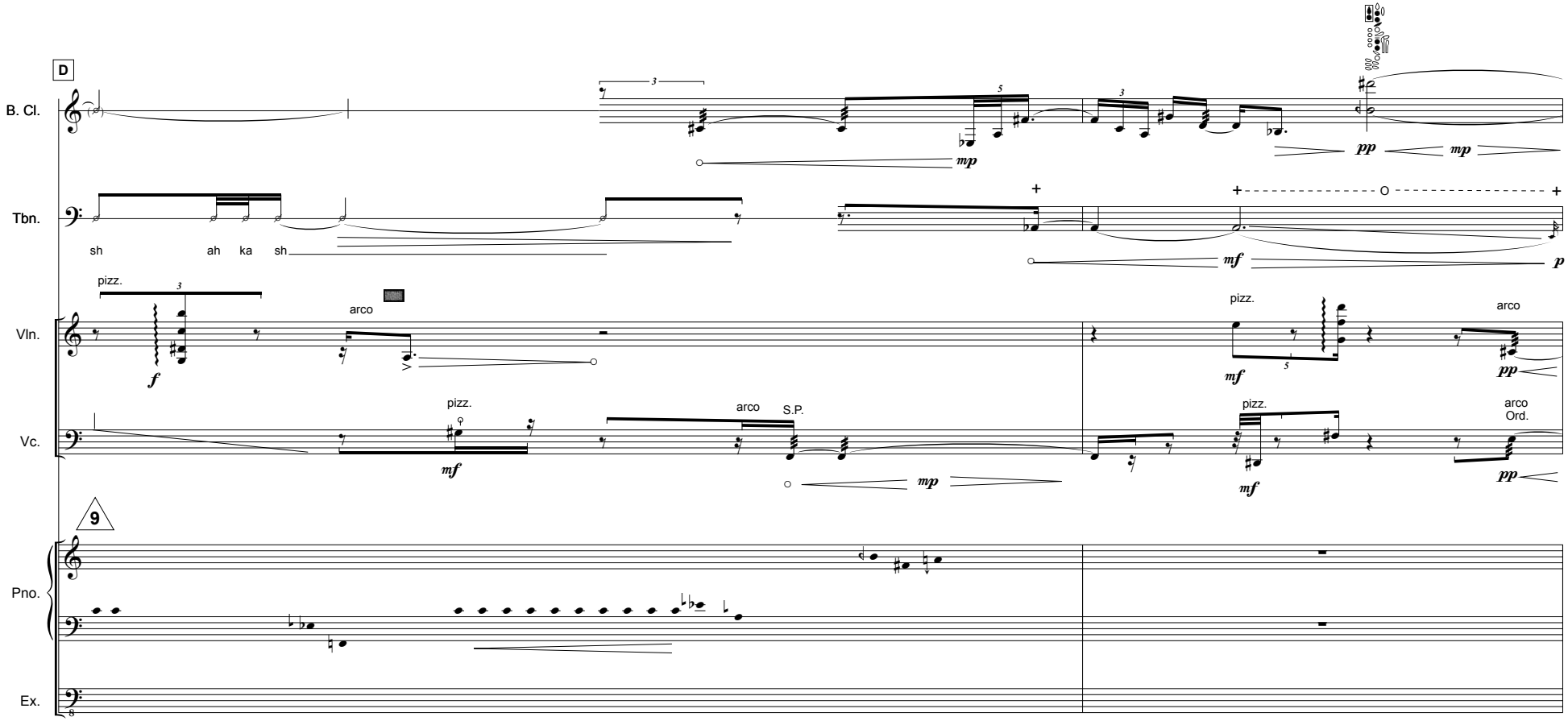


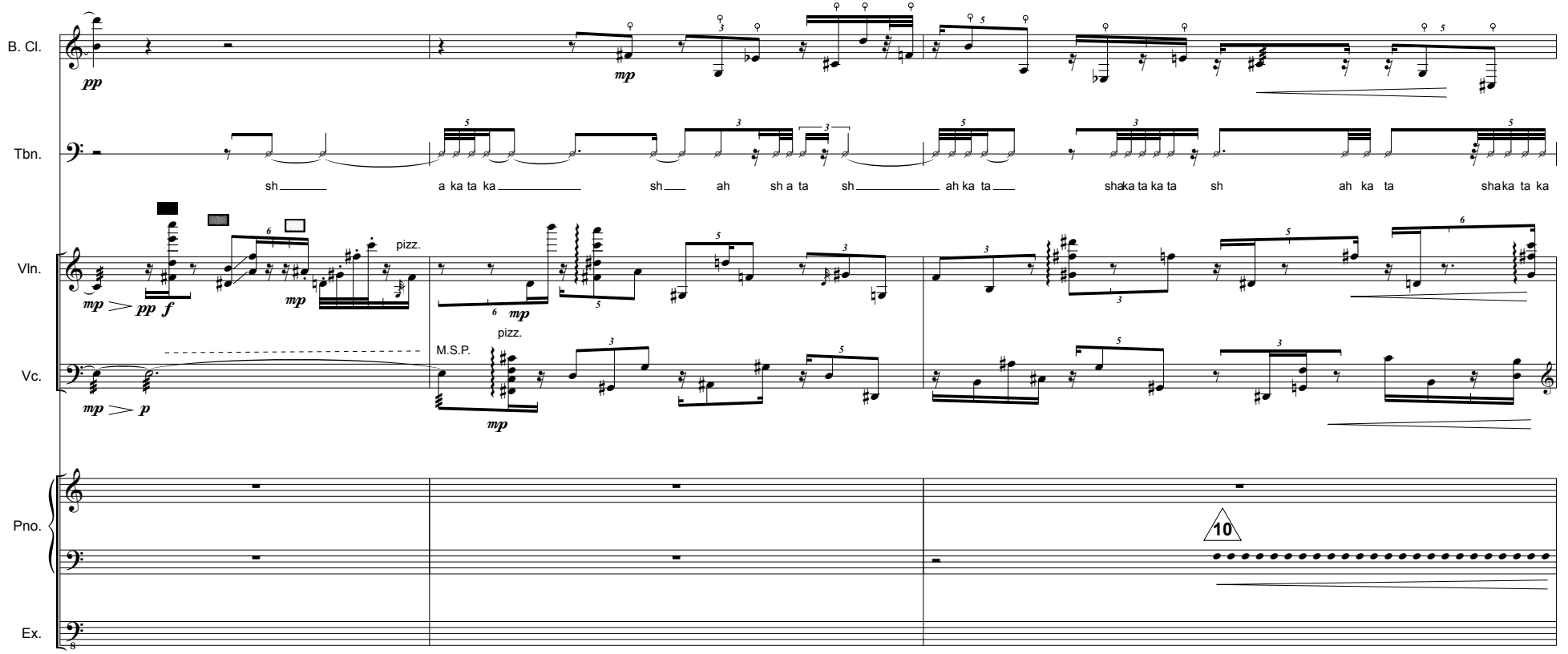

B. Cl.
Tbn.
Harm.
Vln.
arco
pizz.
Vc.
pizz.
Pno.
Ex.
4
5
loco
loco

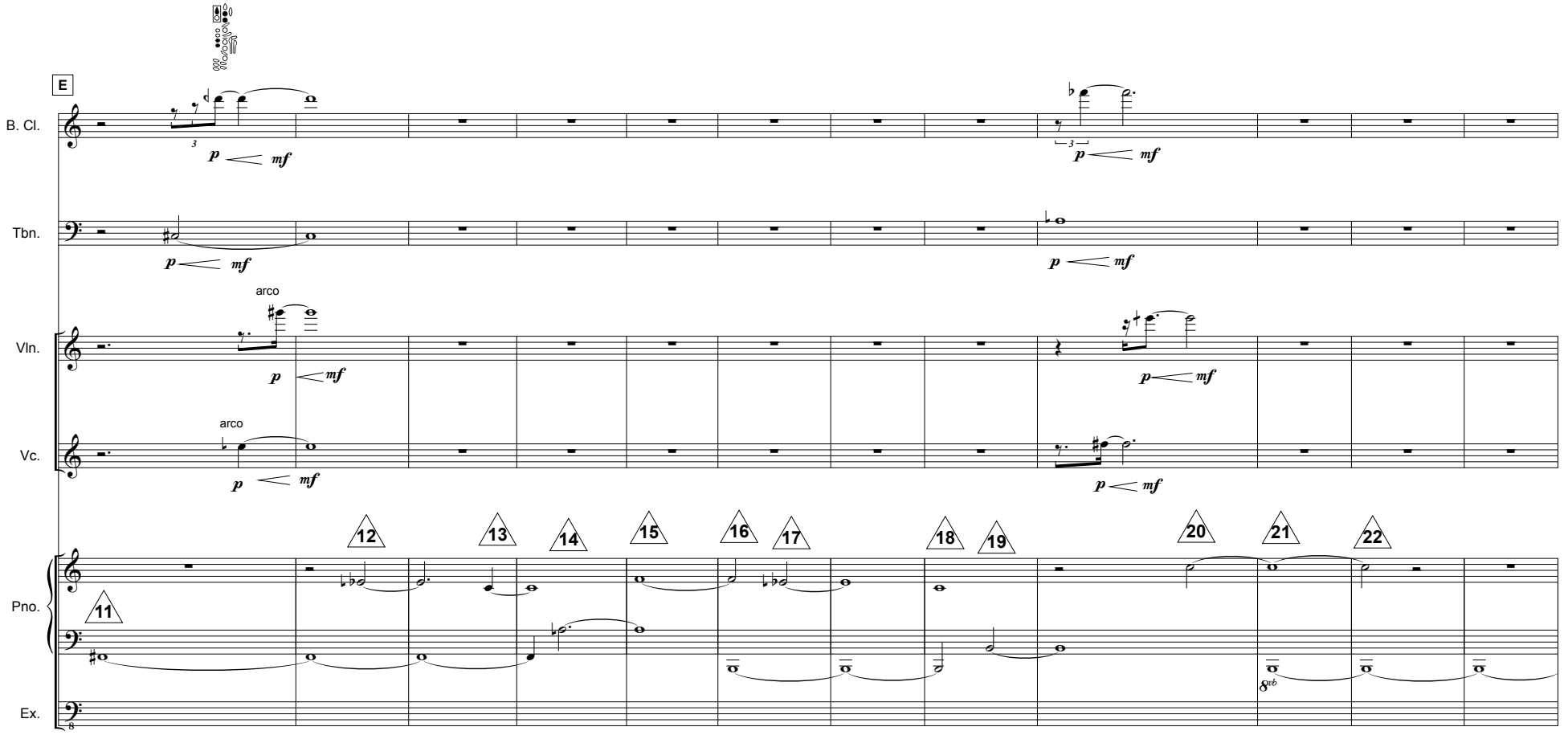

B. Cl.
M
p
pp
f
Same ad lib air sound
from rehearsal "A"
Interact with trombone
sparse
p
Tbn.
+
O
+
pp
mf
p
Same ad lib air sound from rehearsal "A"
Interact with bass clarinet, sparse
Vln.
arco
p
mp
p
slow ad lib swipe bow
out of sync with cello
sul open G
Vc.
Vib. (occasionally hitting neighoring harmonics)
arco IV S.P.
P.S.P.
Vib.
Wild Vib.
M.S.P.
P.S.P.
pp
f
slow ad lib swipe bow
out of sync with violin
sul open C
p
6
Pno.
8vb
Ex.

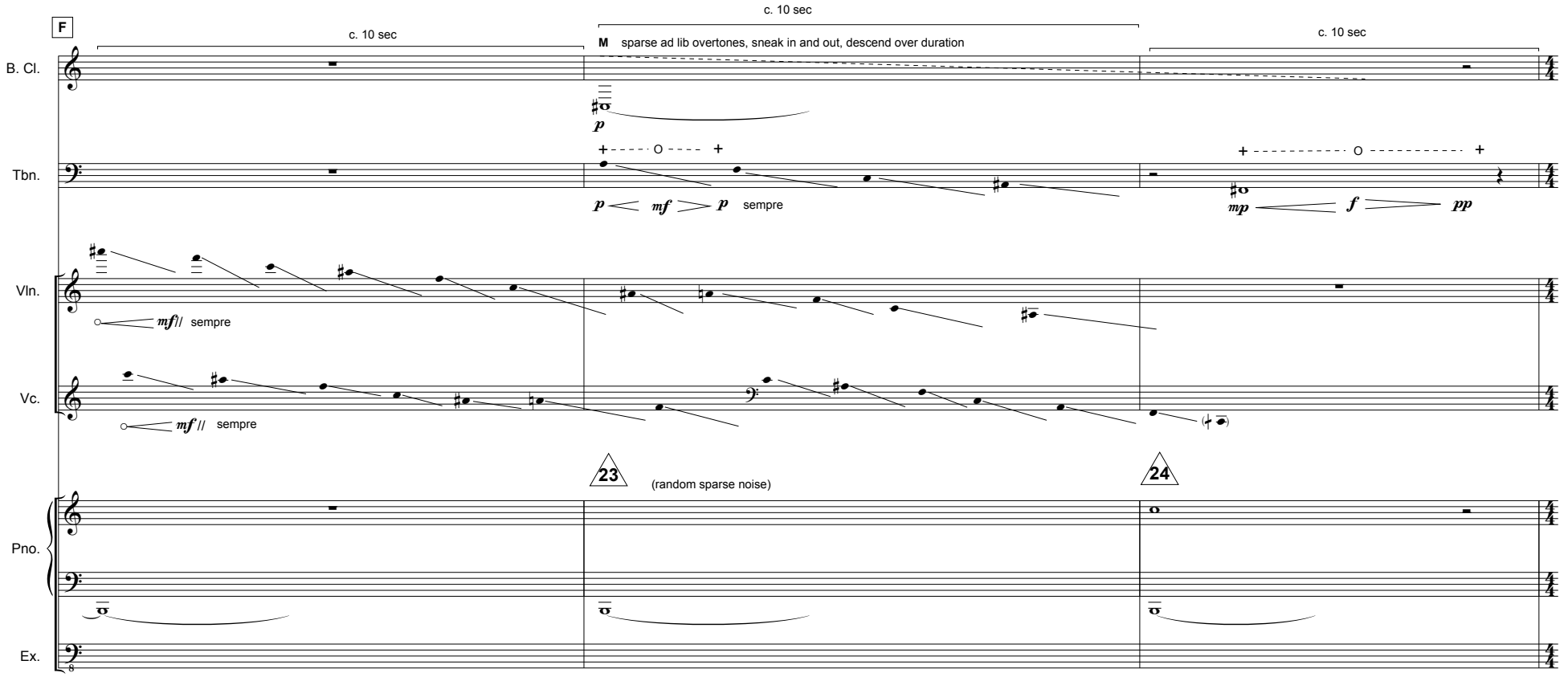

C
c. 12 - 20 sec
a tempo
B. Cl.
Tbn.
Sh
Vln.
Vc.
f
p
7
8
Pno.
loco
Ex.
L
R

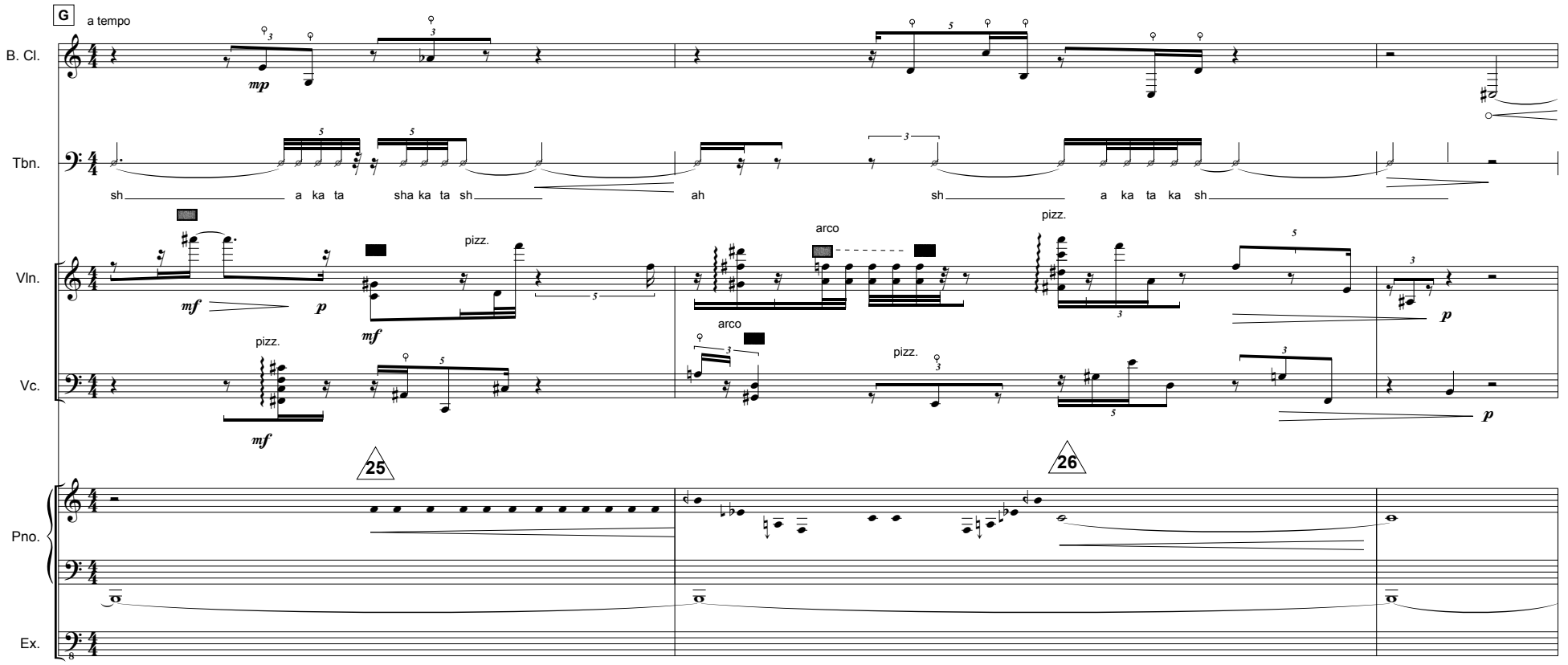

B. Cl.
Tbn.
a ka ta ka sh
ah
sh
a ta ka cha
sh
a ka
sh ka ta ka
sh
ad lib
Vln.
slow ad lib swipe bow
out of sync with cello
sul open G
Vc.
Pno.
Ex.

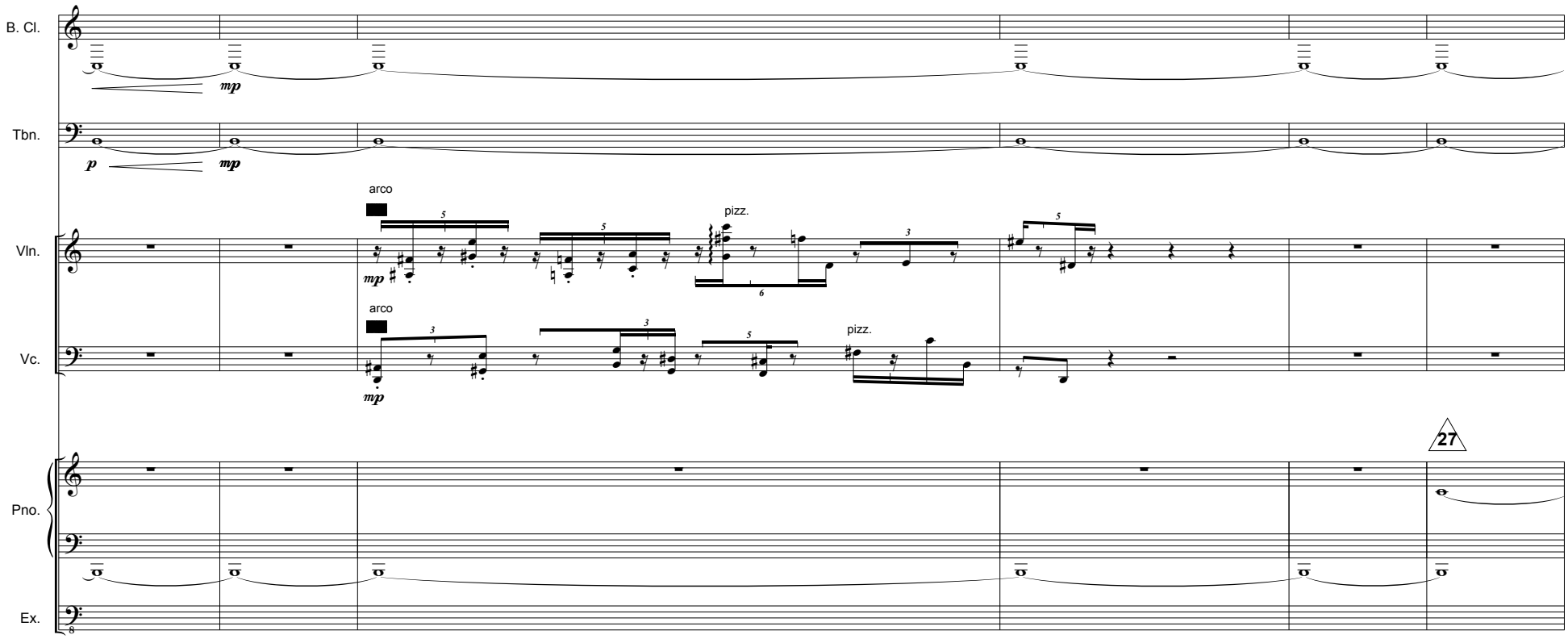

D
B. Cl.
Tbn.
sh ah ka sh
Vln.
pizz.
arco
Vc.
pizz.
arco
S.P.
arco
Ord.
9
Pno.
Ex.
pp
mp
mf
p
f

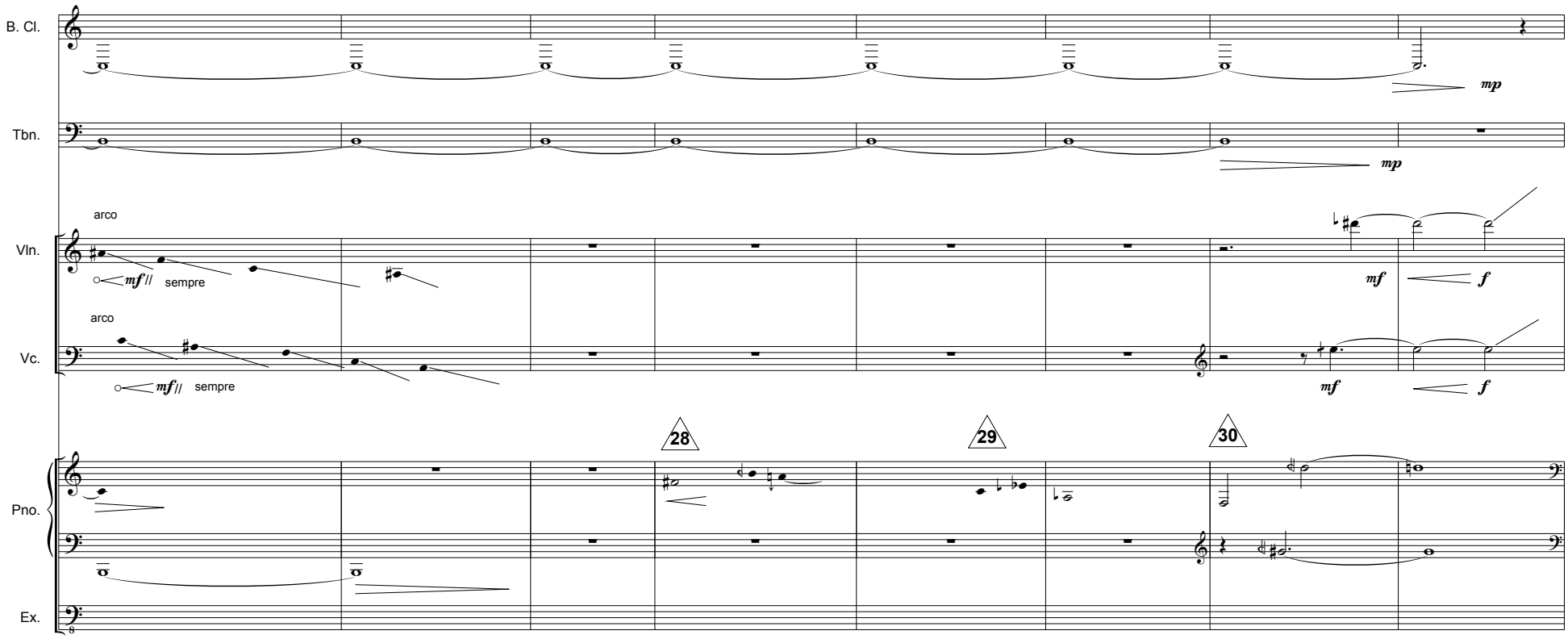

B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
pp
mp
sh
a ka ta ka
sh
ah
sh a ta
sh
ah ka ta
shaka ta ka ta
sh
ah ka ta
shaka ta ka
pizz.
mp
pp
f
mp
mp
pizz.
M.S.P.
mp
mp
p
10

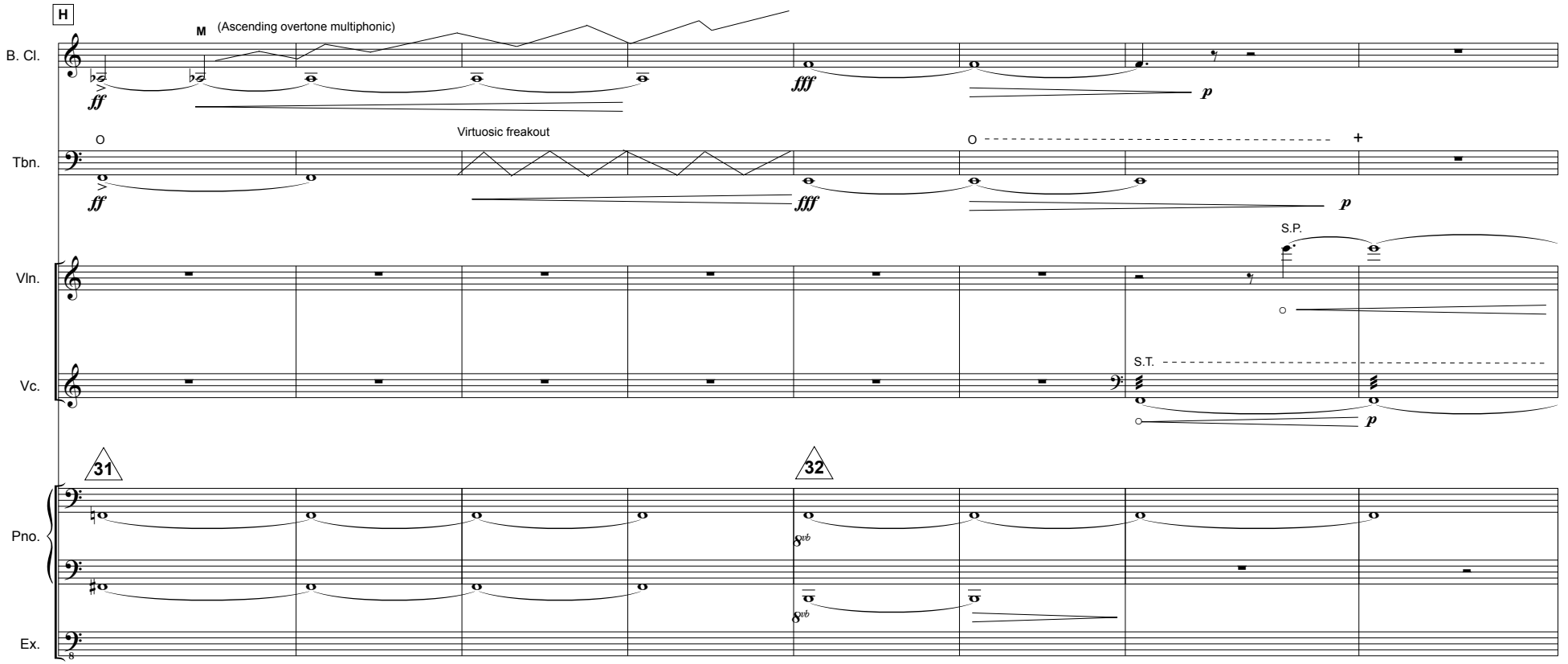

E
B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
arco
arco
p mf
11
12
13
14
15
16
17
18
19
20
21
22

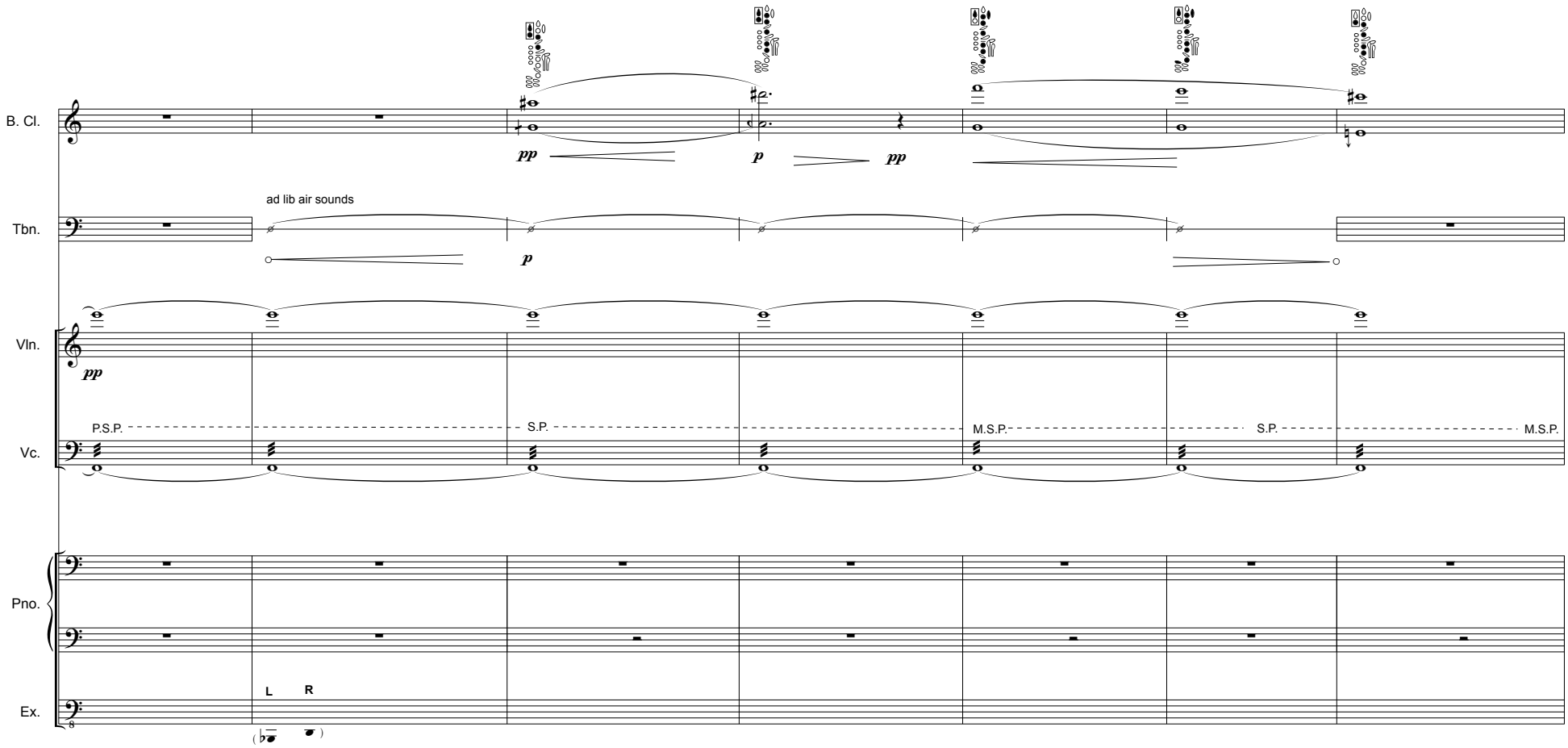

F
c. 10 sec
c. 10 sec
M sparse ad lib overtones, sneak in and out, descend over duration
c. 10 sec
B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
p
p mf p sempre
mp f pp
mf// sempre
mf// sempre
23
(random sparse noise)
24

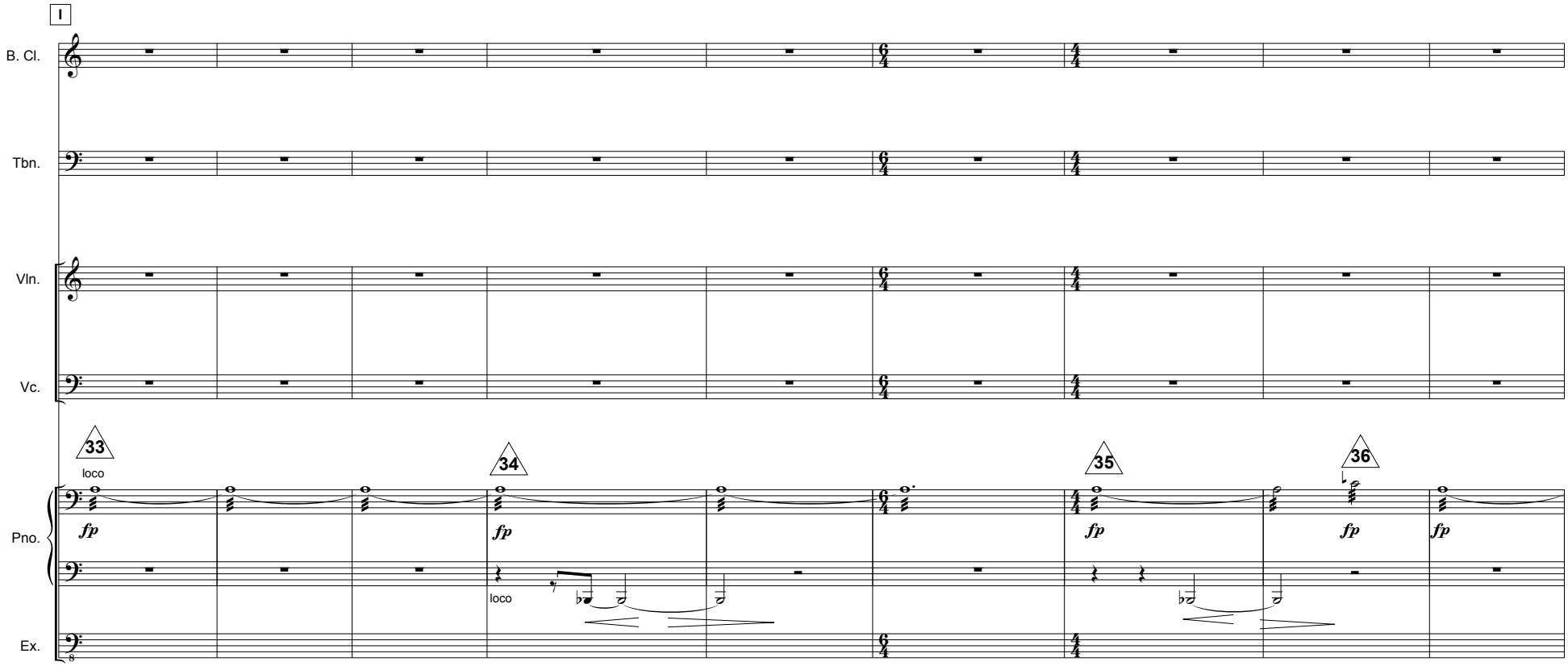

G
a tempo
B. Cl.
mp
Tbn.
sh a ka ta sha ka ta sh
ah
sh a ka ta ka sh
Vln.
mf
p
pizz.
arco
Vc.
25
26
Pno.
Ex.

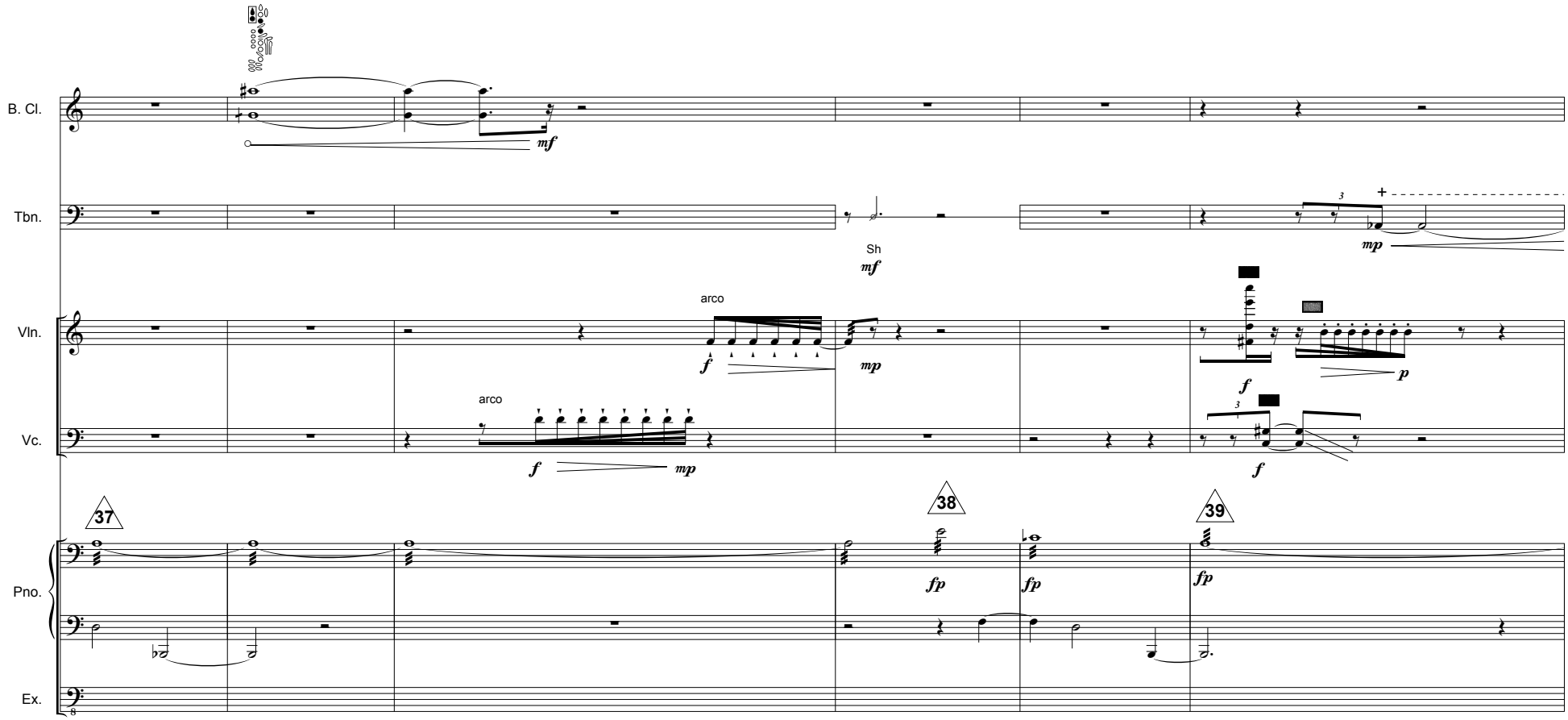

B. Cl.
mp
Tbn.
p
mp
arco
pizz.
Vln.
mp
arco
pizz.
Vc.
mp
27
Pno.
Ex.

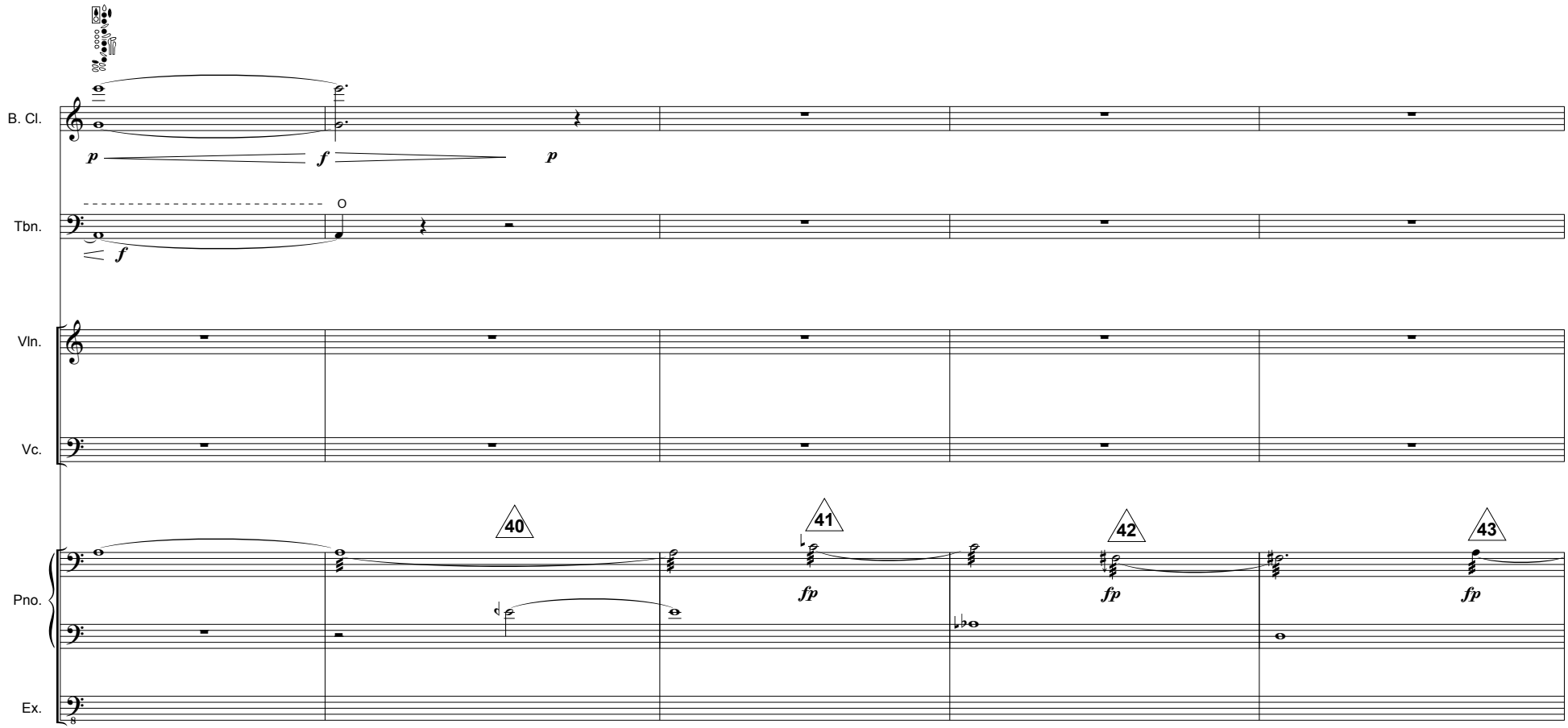

B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
arco
mf // sempre
arco
mf // sempre
mp
mp
mf
f
mf
f
28
29
30

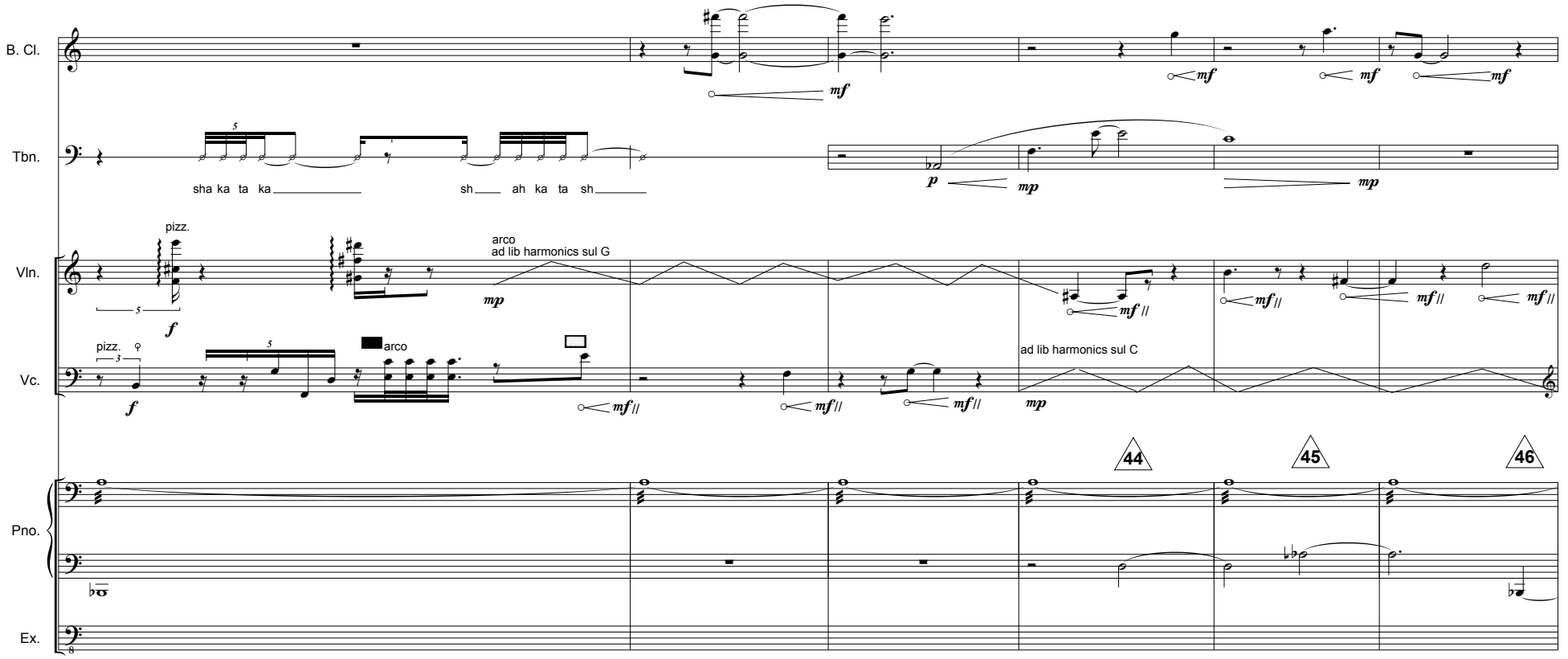

H
M
(Ascending overtone multiphonic)
B. Cl.
ff
fff
p
Tbn.
O
Virtuosic freakout
ff
fff
p
Vln.
S.P.
Vc.
S.T.
p
31
32
Pno.
8vb
8vb
Ex.

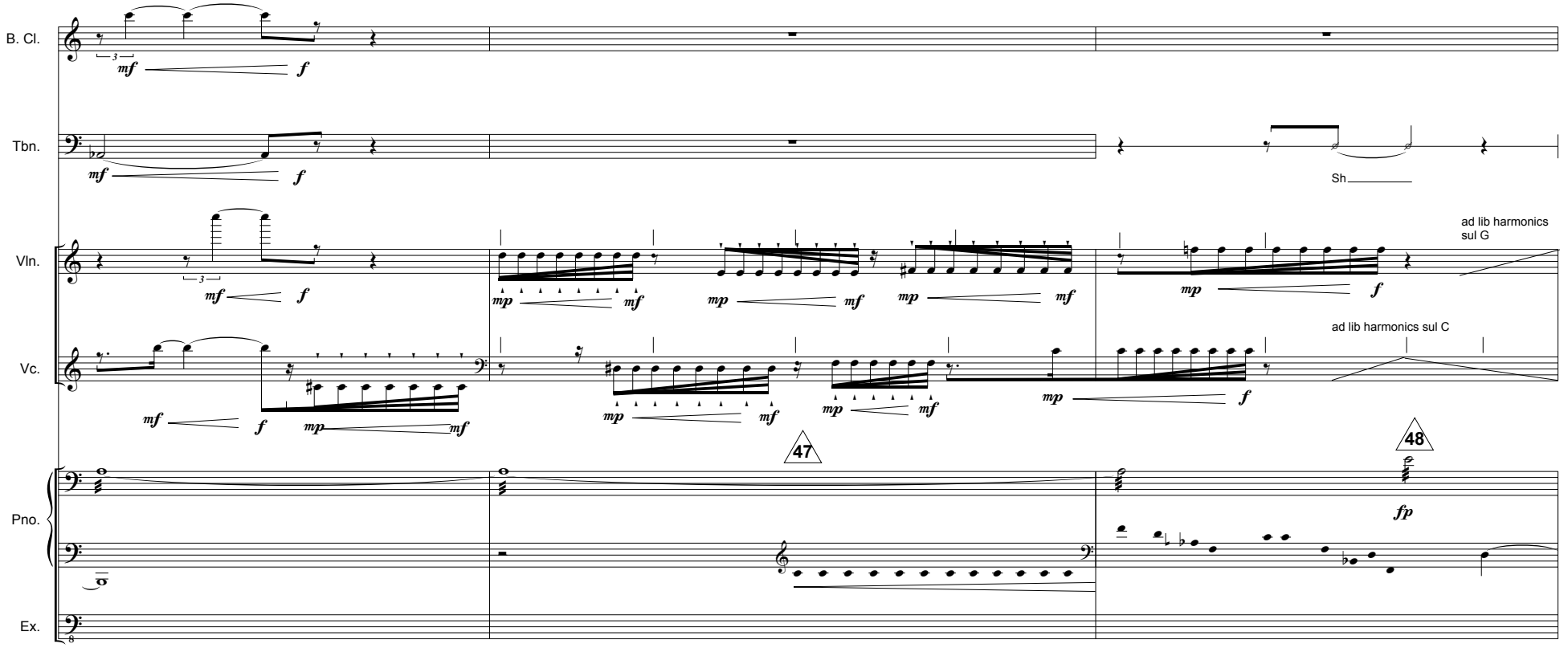

B. Cl.
pp
p
pp
Tbn.
ad lib air sounds
p
Vln.
pp
Vc.
P.S.P.
S.P.
M.S.P.
S.P.
M.S.P.
Pno.
Ex.
L
R

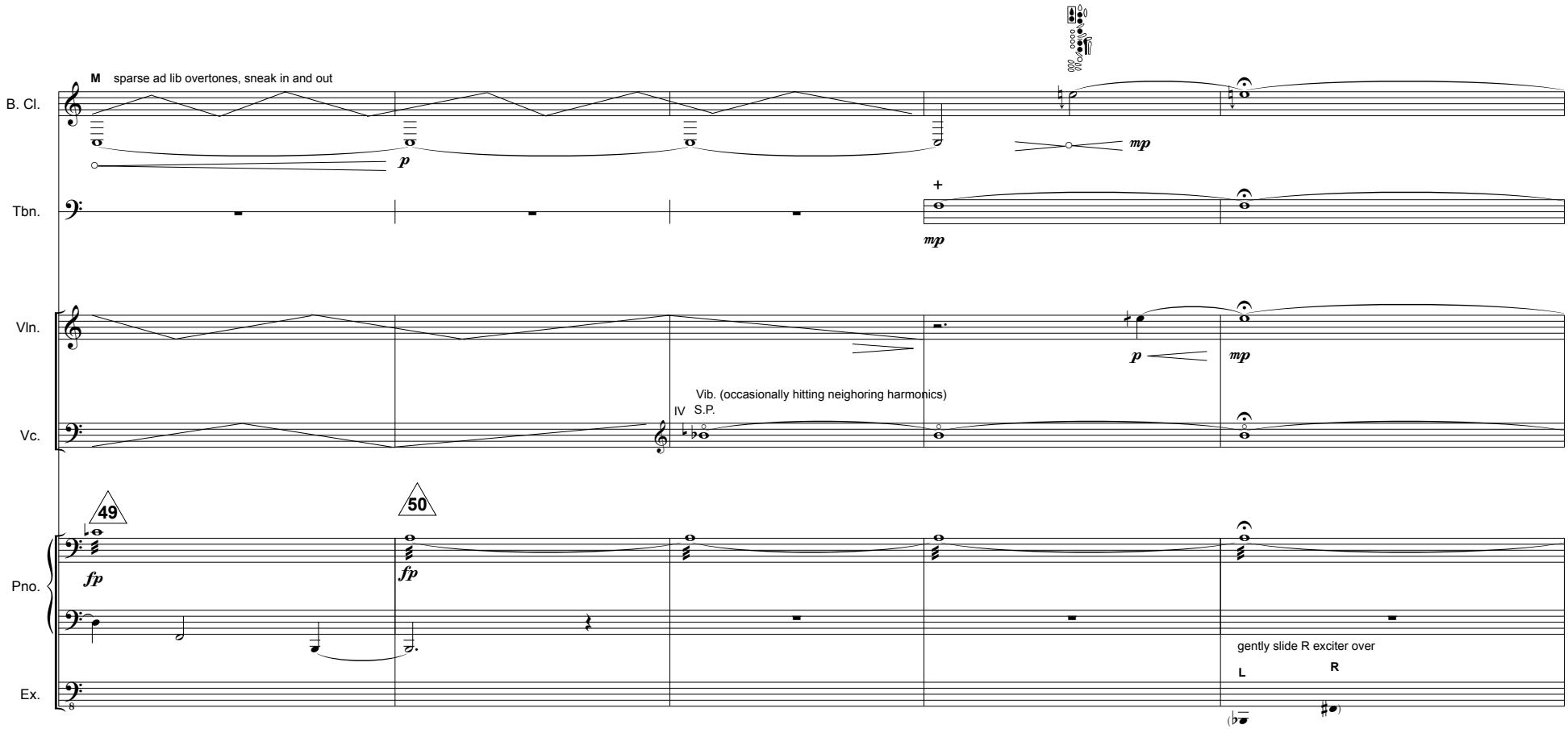

I
B. Cl.
Tbn.
Vln.
Vc.
33
loco
34
35
36
Pno.
fp
loco
Ex.

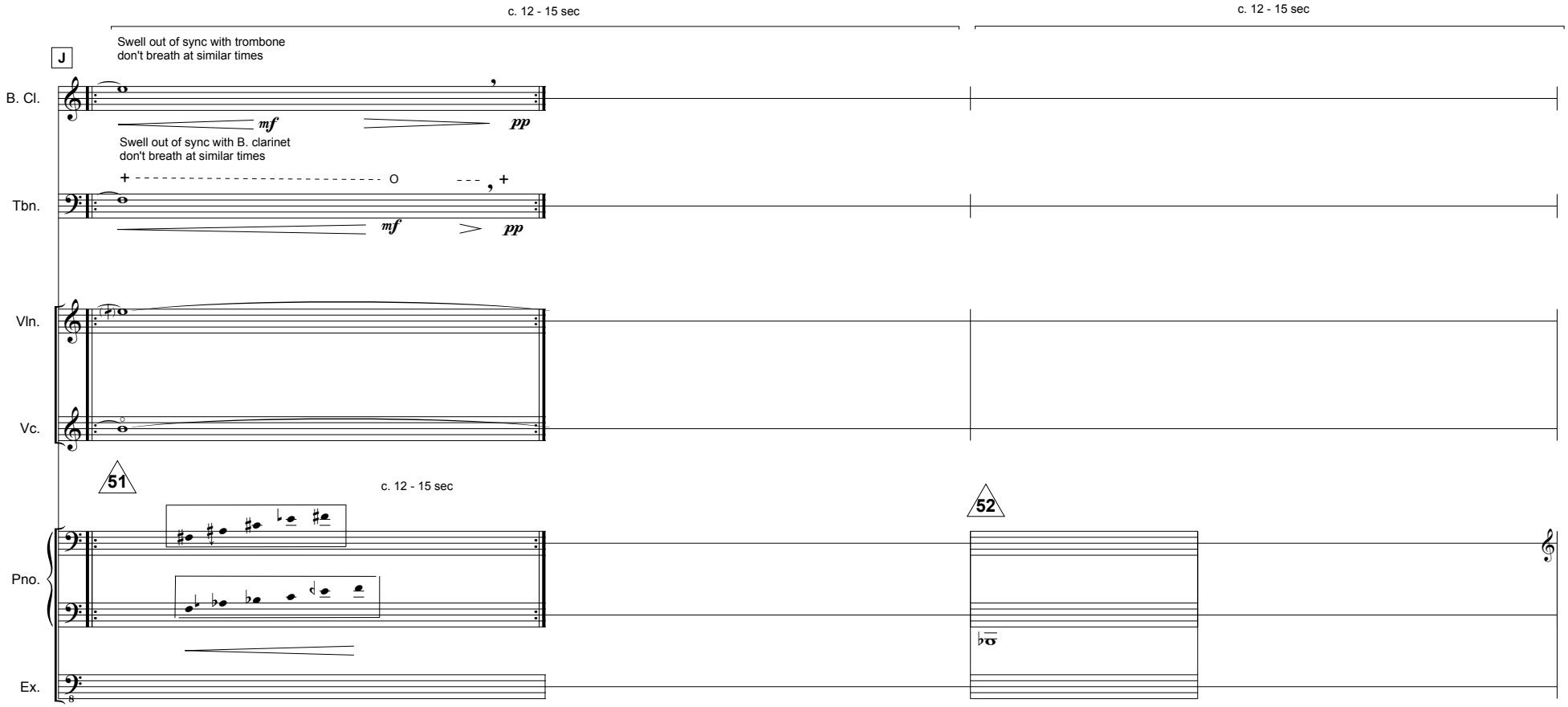

B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
mf
mp
Sh
arco
f
p
fp
37
38
39

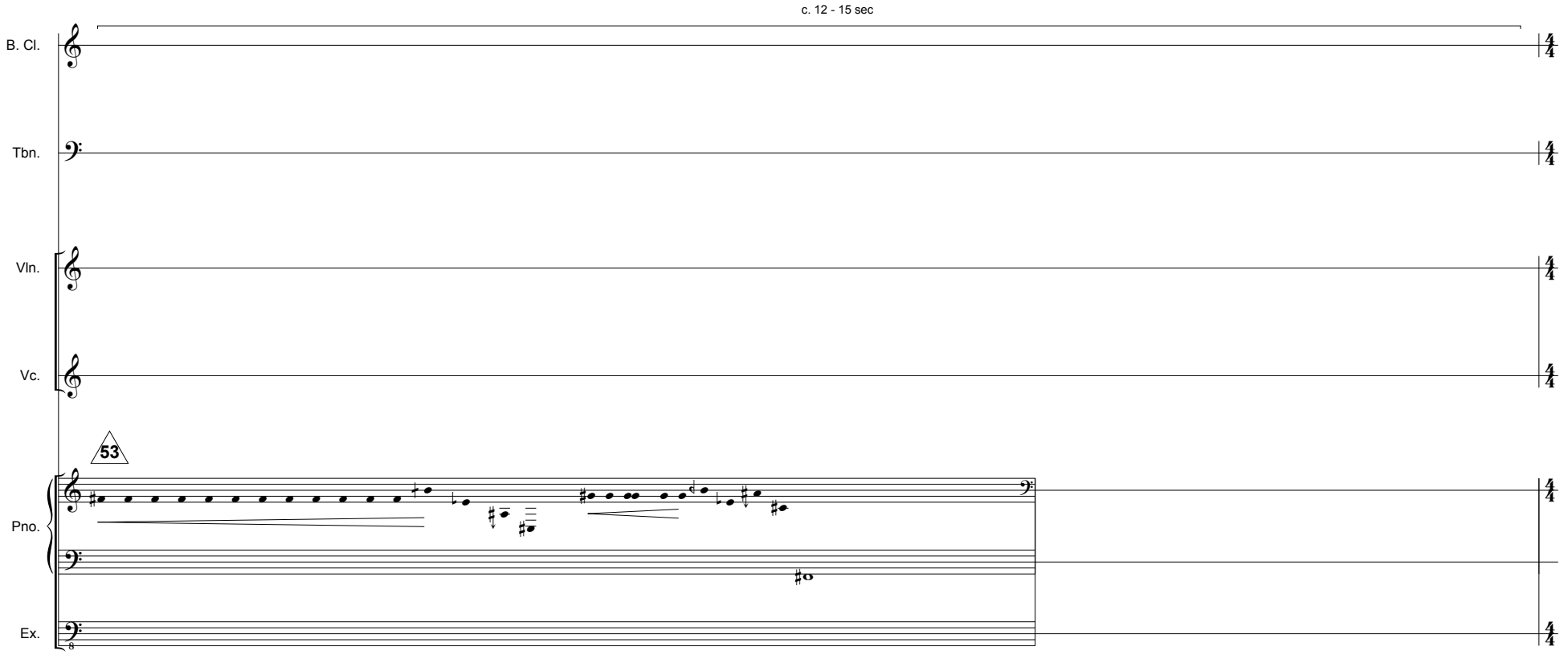

B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
40
41
42
43
p
f
p
f
fp
fp
fp

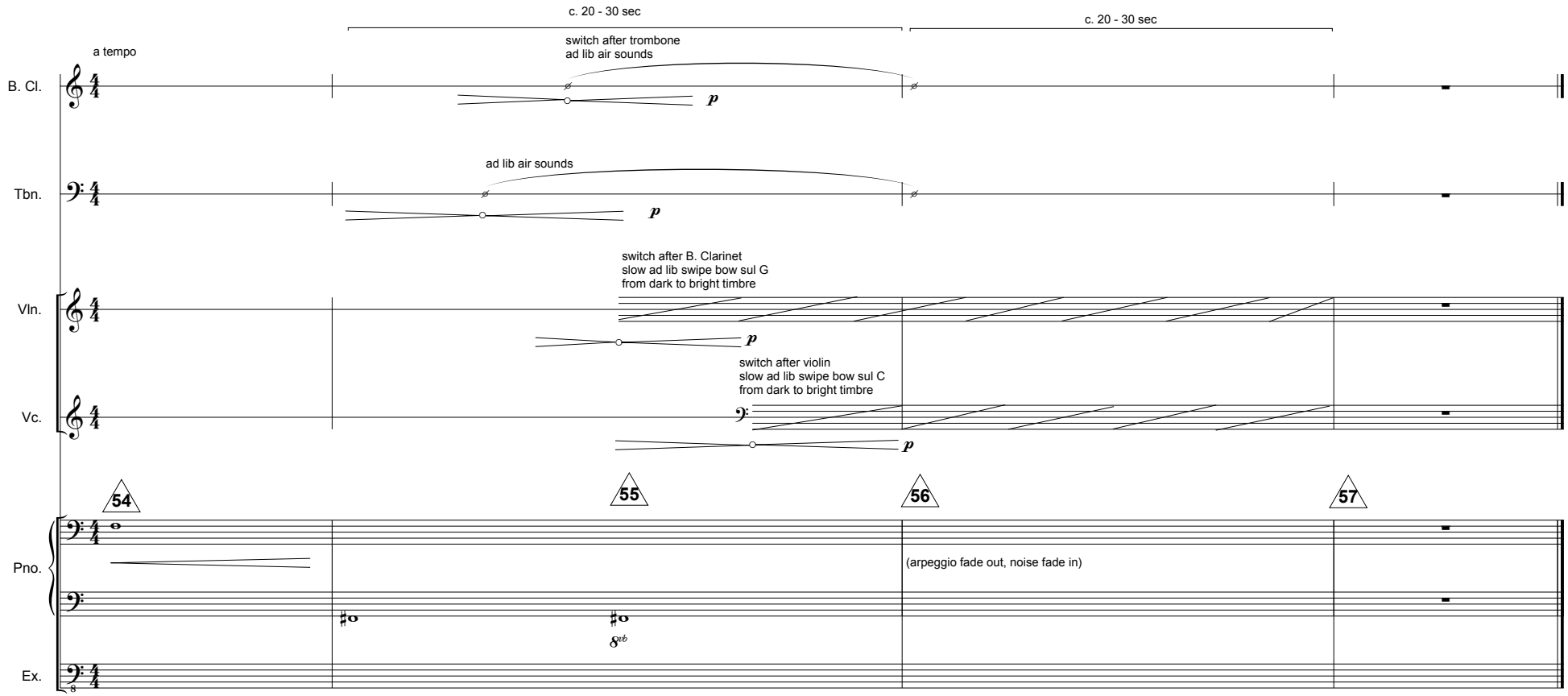

B. Cl.
Tbn.
sha ka ta ka
sh ah ka ta sh
Vln.
pizz.
arco
ad lib harmonics sul G
Vc.
pizz.
arco
ad lib harmonics sul C
Pno.
Ex.
44
45
46


B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
Sh
ad lib harmonics sul G
ad lib harmonics sul C
47
48


M sparse ad lib overtones, sneak in and out
B. Cl.
Tbn.
Vln.
Vc.
Pno.
Ex.
p
mp
fp
Vib. (occasionally hitting neighoring harmonics)
IV S.P.
49
50
gently slide R exciter over
L
R


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
Swell out of sync with B. clarinet
don't breath at similar times
Tbn.
mf
pp
Vln.
Vc.
51
c. 12 - 15 sec
52
Pno.
Ex.


c. 12 - 15 sec
B. Cl.
Tbn.
Vln.
Vc.
53
Pno.
Ex.


c. 20 - 30 sec
c. 20 - 30 sec
a tempo
switch after trombone
ad lib air sounds
B. Cl.
p
ad lib air sounds
Tbn.
p
switch after B. Clarinet
slow ad lib swipe bow sul G
from dark to bright timbre
Vln.
p
switch after violin
slow ad lib swipe bow sul C
from dark to bright timbre
Vc.
p
54
55
56
57
Pno.
(arpeggio fade out, noise fade in)
8vb
Ex.