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Love Among The Ruins

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ALEX BARKER

Love Among The Ruins

for
Symphony Orchestra

Full Score in C

Instrumentation

Piccolo
 2 Flutes
 2 Oboes
 2 Clarinets in Bb
 2 Bassoons
 4 Horns in F
 2 Trumpets in Bb
 3 Trombones
 Timpani
 Violins I, II
 Violas
 Violincellos
 Contrabass

Timpani Tuning



My piece was formed from two ideas; one as an exploration of a method of organising the 12 tones, in a continued pursuit of forming my own personal expression and understanding of atonality. Secondly, I wanted to reflect my emotional response to both a poem and its resonance to my life. To achieve this I have used the principles of Peter Schat's Tone Clock, exploring two hours, the 9th and the 5th. I picked these specifically, one because of their compatibility, secondly because of their contrasting but similarly pensive atmospheres which would accurately portray the emotions of the poem. In the poem which in part inspired this piece, *Love Among the Ruins* by Robert Browning, the speaker reflects upon the past and present. City ruins of the past are contrasted with the pastoral present, almost as if the speaker is trying to understand their own place in an existential moment of life affirmation, quickly realising "Love is best." Like the speaker, my own thoughts of late have been directed upon past and present. As my life gained a stability, it allowed me to reflect on more distant memories and long term goals. This re-evaluation of my past is helping me to redefine my place and purpose in life now, and this pensiveness and reflection on my memories and my future is what I've attempted to capture in this piece.

— ALEX BARKER

*First performed by the University of Sheffield Symphony Orchestra
 at Firth Hall, Sheffield, March 30, 2019*

Duration: ca. 6 minutes 15 seconds

***This is the second version of this composition, which has minimal alterations from the version performed in its recording, as after the first performance I felt the balance could be improved upon in the section at rehearsal mark K.*

Love Among The Ruins

ALEX BARKER

A Andante con amore ♩ = 80

Piccolo

Flutes

Oboes

Clarinet in Bb

Bassoons

Horns in F

Trumpets in Bb

Trombones

Bass Trombone

Timpani

Violins I

Violins II

Violas

Violoncellos

Contrabass

ppp *mp*

solo

pp

pp

p

ppp *pp*

ppp *pp*

div. *pp*

div. *pp*

pizz *p*

Musical score for measures 8-14. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Ob.:** Starts at measure 8 with dynamics *mp*, *mf*, *p*, *mp*, and *mf*.
- Bsn.:** *pp* in measure 8.
- Hn.:** *pp* in measure 8.
- Vln. I:** *pp* in measure 14.
- Vln. II:** *pp* in measure 14.
- Vla.:** *ppp* in measure 8, *pp* in measure 10.
- Vc.:** *ppp* in measure 8, *pp* in measure 10.
- Cb.:** *p* in measure 14, *pp* in measure 15. Includes the instruction *arco* in measure 14.

Musical score for measures 15-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measure 15 is marked with a box containing the letter **B**.
- Ob.:** *mp* in measure 15, *mf* in measure 17.
- Cl.:** Measure 15 is marked with a box containing the letter **B**.
- Vln. I:** *pp* in measure 15, *p* in measure 16.
- Vln. II:** *pp* in measure 15, *p* in measure 16, *mp* in measure 19.
- Vla.:** *pp* in measure 15, *p* in measure 16, *mp* in measure 19. Includes the instruction *unis.* in measure 15.
- Vc.:** *p* in measure 15, *mp* in measure 19. Includes the instruction *unis.* in measure 15.
- Cb.:** *p* in measure 15.

21 **C**

Picc. *mp*

Fl. *a 2*
pp \leftarrow *mp* *mf* *p*

Ob. *a 1*
p

Cl. *a 2*
pp \leftarrow *mp* *mf* *p*

Bsn. *a 2*
pp

Hn. *a 1* *p* *a 2* *pp* solo *mp*

Tpt. *a 1* *pp* *mp*

Tbn. *a 1* *p* *pp*

B. Tbn. *p* \leftarrow *mp* *pp*

C

Vln. I *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* \leftarrow *mp* *p* *mp* *pp* solo *mp*

Cb. pizz *mp* arco *pp*

D

29

Fl. *p* *a 2* *mf*

Ob. *p* *a 2* 1 2 *mf*

Cl. *p* *a 2* 1 2 *mf*

Bsn. *p* *mf*

Hn. *a 2* *pp* *p* *mf*

Tbn.

B. Tbn.

Timp.

D

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *div.* *p* *mp*

Vc. *tutti* *pp* *p* *mp*

Cb. *p* *mp*

E

35

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Timpani (Timp.). The music features various dynamics such as *pp*, *mp*, and *p*, and includes performance markings like *a 1* and *a 2*. The woodwinds play melodic lines with some sustained notes, while the timpani provides a rhythmic accompaniment.

E

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamics such as *p* and *f*. The strings play sustained harmonic accompaniment, with the cellos and contrabasses playing a more active bass line.

42 **F**

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. II

Vla.

Vc.

52 G

Picc.

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mp* *mf* *f*

Hn. *3* *1.3 a 2* *2.4 a 2* *mp* *f*

Tpt. *a 1* *mp*

Tbn. *a 1* *mp*

Timp. *f* *mf*

Vln. II *unis.* *p* *mp* G

Vla. *unis.* *p* *mp* *div.* *f* *p*

Vc. *3* *mf* *tutti div.* *f* *p*

58

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Vln. I Vln. II Vla. Vc. Cb.

Ob. *a 1* *p* *a 2* *mp*

Bsn. *a 2* *p*

Tbn. *a 2* *pp*

Vln. I *unis.* *mf* *3* *p* *3* *mp*

Vln. II *mp* *3* *p* *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 58 through 61. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Baritone Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Oboe part features a triplet in measure 59 marked *p* and a second attack in measure 60 marked *mp*. The Bassoon part has a second attack in measure 61 marked *p*. The Trombone part has a second attack in measure 61 marked *pp*. The Violin I part starts with a unison triplet in measure 59 marked *mf*, followed by a triplet in measure 60 marked *p*, and a triplet in measure 61 marked *mp*. The Violin II part has a unison triplet in measure 58 marked *mp*, followed by a triplet in measure 59 marked *p*, a triplet in measure 60 marked *pp*, and a triplet in measure 61 marked *mp*. The Viola part has a triplet in measure 60 marked *pp* and a triplet in measure 61 marked *mp*. The Violoncello part has a triplet in measure 60 marked *pp* and a triplet in measure 61 marked *mp*. The Contrabass part has a triplet in measure 61 marked *mp*.

This page of a musical score contains measures 65 through 72. It is divided into three systems. The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Horn, Trumpet, Trombone, and Bass Trombone. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *pp*, *mp*, *p*, and *sf*. There are also performance markings like *a 2* and *solo*. Section markers **H** and **I** are placed above the Piccolo and Violin I staves respectively. The key signature is one sharp (F#) and the time signature is 4/4.

65 **H** **I**

Picc. *mf* *pp*

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

Ob. *a 2* *mf* *pp*

Cl. *a 2* *mf* *pp*

Bsn. *mp* *mf* *pp*

Hn. 1.3 a 2 2.4 a 2 *pp* *mp* *mf* *p*

Tpt. *a 2* *mf* *p*

Tbn. *mp* *mf* *p*

B. Tbn. *p* *mp* *mf* *p*

Vln. I **H** **I** *mf* *pp* *sf pp*

Vln. II *mf* *pp* *sf pp*

Vla. *mf* *pp* *solo* *p*

Vc. *mf* *pp*

Cb. *mf* *pp*

74

Ob. *a 1 mp*

Cl.

Bsn.

Hn. *a 2 p*

Tpt. *a 1 p* *a 2 p*

Tbn. *a 1 p* *a 2 p*

Timp.

Vln. I *mf > p*

Vln. II *mf > p*

Vla. *mf espressivo* *ff* *f* *mf*

Vc. *pp* *f* *pp* *f* *pp* *f*

Cb. *pp* *f* *pp* *f* *pp* *f*

Detailed description: This page of a musical score covers measures 74 through 80. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part has two entries: *a 1* at measure 74 and *a 2* at measure 78, both marked *mp*. The Horn part has two entries: *a 2* at measure 74 and *a 2* at measure 78, both marked *p*. The Trumpet and Trombone parts have two entries each: *a 1* at measure 74 and *a 2* at measure 78, both marked *p*. The string parts feature dynamic markings: Vln. I and II have *mf > p*; Vla. has *mf espressivo*, *ff*, *f*, and *mf*; Vc. and Cb. have *pp*, *f*, and *pp* markings. The score is written in a key signature of one flat and a common time signature.

82 **J**

Woodwinds:
Picc.: *mf*
Fl.: *mf* (a 2)
Ob.: *mf* (a 2)
Cl.: *mf* (a 1, a 2)
Bsn.: *mp* (a 2), *ff*
Hn.: *mp* (1.3 a 2), *mf* (2.4 a 2)
Tpt.: *mp* (a 1), *f* (a 2)
Tbn.: *mp* (a 2), *mf*
B. Tbn.: *mp*, *f*

Strings:
Vln. I: *mf*
Vln. II: *mp*, *f*
Vla.: *mp* (div.), *f* (unis., div.)
Vc.: *p*, *mf*, *mp*, *mf*, *f*
Cb.: *p*, *mf*, *mp*, *mf*, *f*

Percussion:
Timp.: *mp*, *f*, *ff*

K

88

Musical score for woodwinds and brass instruments. The instruments listed are Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., and B. Tbn. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*. Performance instructions include *solo*, *con sord.*, and *senza sord.*. There are also articulation marks like *a 2* and *3* (triplets).

K

Musical score for strings. The instruments listed are Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mf* and *p*.

This musical score page, numbered 15, contains staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two systems. The first system includes Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., and B. Tbn. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb.

Key performance markings include dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance techniques like *pizz* (pizzicato), *flz.* (flautando), *ord.* (ordoneo), *a 1*, *a 2*, *a 4*, *unis.* (unison), and *arco* (arco) are indicated. A rehearsal mark 'L' is present in both systems.

The Piccolo part begins at measure 96 with a triplet of eighth notes. The Flute part features a triplet and a *flz.* section. The Oboe part has a *flz.* section and a *ord.* section. The Clarinet part has a *pizz* marking. The Bassoon part has a *pizz* marking. The Horn part has a *mf* marking. The Trumpet part has a *mf* marking. The Trombone part has a *mp* marking. The Bass Trombone part has a *mp* marking. The Violin I part has a *pizz* marking. The Violin II part has a *pizz* marking and an *arco* marking. The Viola part has a *mf* marking. The Violoncello part has a *pizz* marking and a *mf* marking. The Contrabass part has a *p* marking and a *mf* marking.

103 M

Woodwinds:
Picc.: *p*
Fl.: *p*, *mp*, *mf*, *p*
Ob.: *p*, *mp*, *mf*, *p* (a 1)
Cl.: *p* (a 2)
Bsn.: *pp* (a 2)

Brass:
Hn.: *p*, *mp* (solo), *pp* (a 2)
Tpt.: *p*, *mp* (unis.)
Tbn.:
B. Tbn.:

Strings:
Vln. I: *p* (arco)
Vln. II: *pp*, *p*
Vla.: *pp*, *pp* (div.)
Vc.: *pp*
Cb.: *pp*

M

N

110

Picc. *sf*

Fl. *sf*

Ob. *a 2 sf*

Cl. *1 2 sf*

Bsn. *p sf*

Hn. *pp p sf*

Tpt. *a 2 pp p sf*

Tbn. *a 2 pp p sf*

B. Tbn. *pp p sf*

Timp. *f*

N

Vln. I *sf*

Vln. II *sf*

Vla. *p pp (stagger bow changes)*

Vc. *p pp (stagger bow changes)*

Cb. *p sf*

116

Picc.

Fl.

Ob.

Cl. solo

Bsn.

Hn. a 2

Tpt.

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

pp

mp

mf

pp

pp

pp

pp

pp

mf

mf