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Love Among The Ruins

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ALEX BARKER

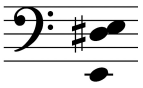
Love Among The Ruins

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

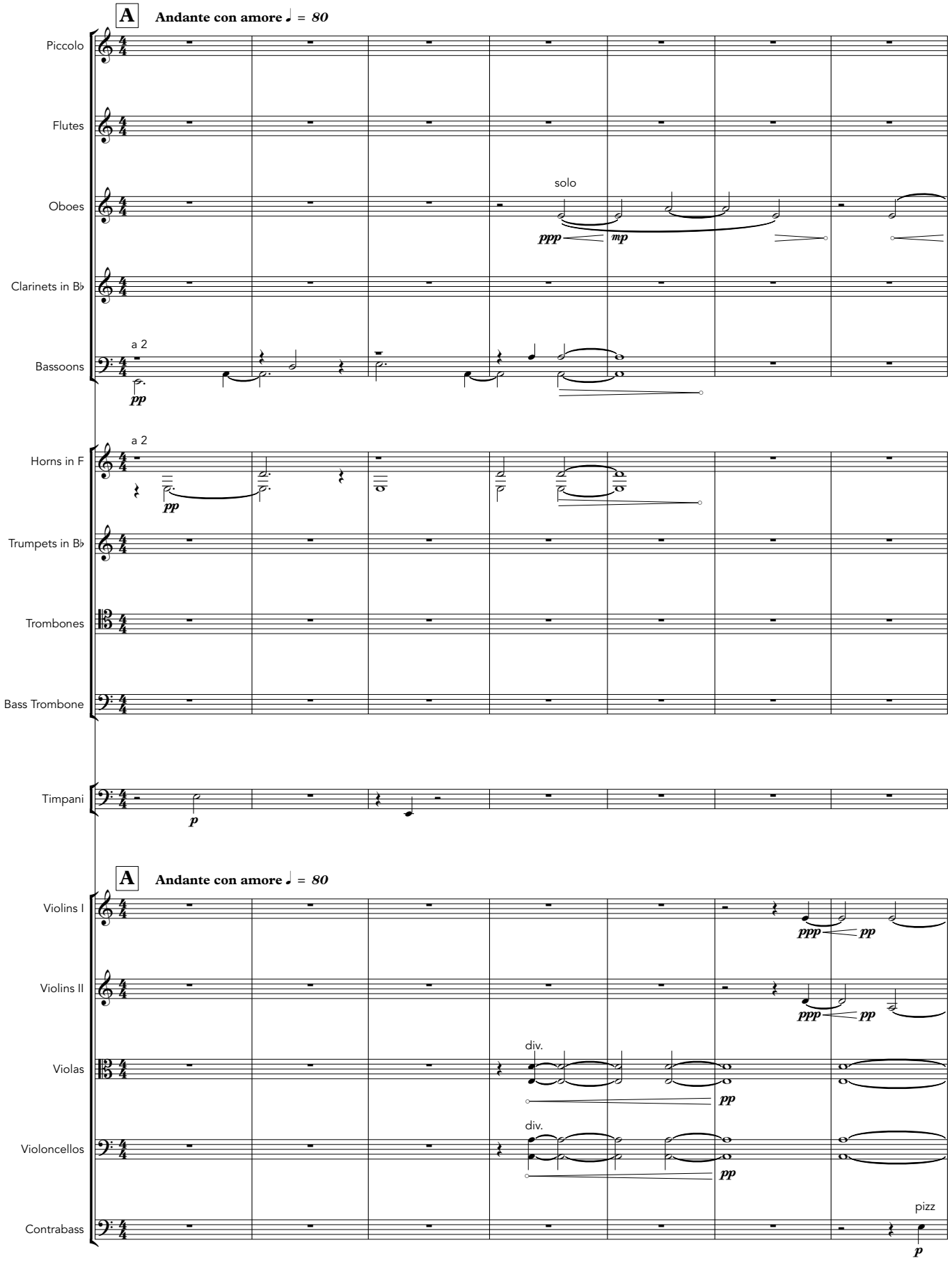
First performed by the Universit of Sheffield Symphony Orchestra
at Firth Hall, Sheffield, March 30, 2019

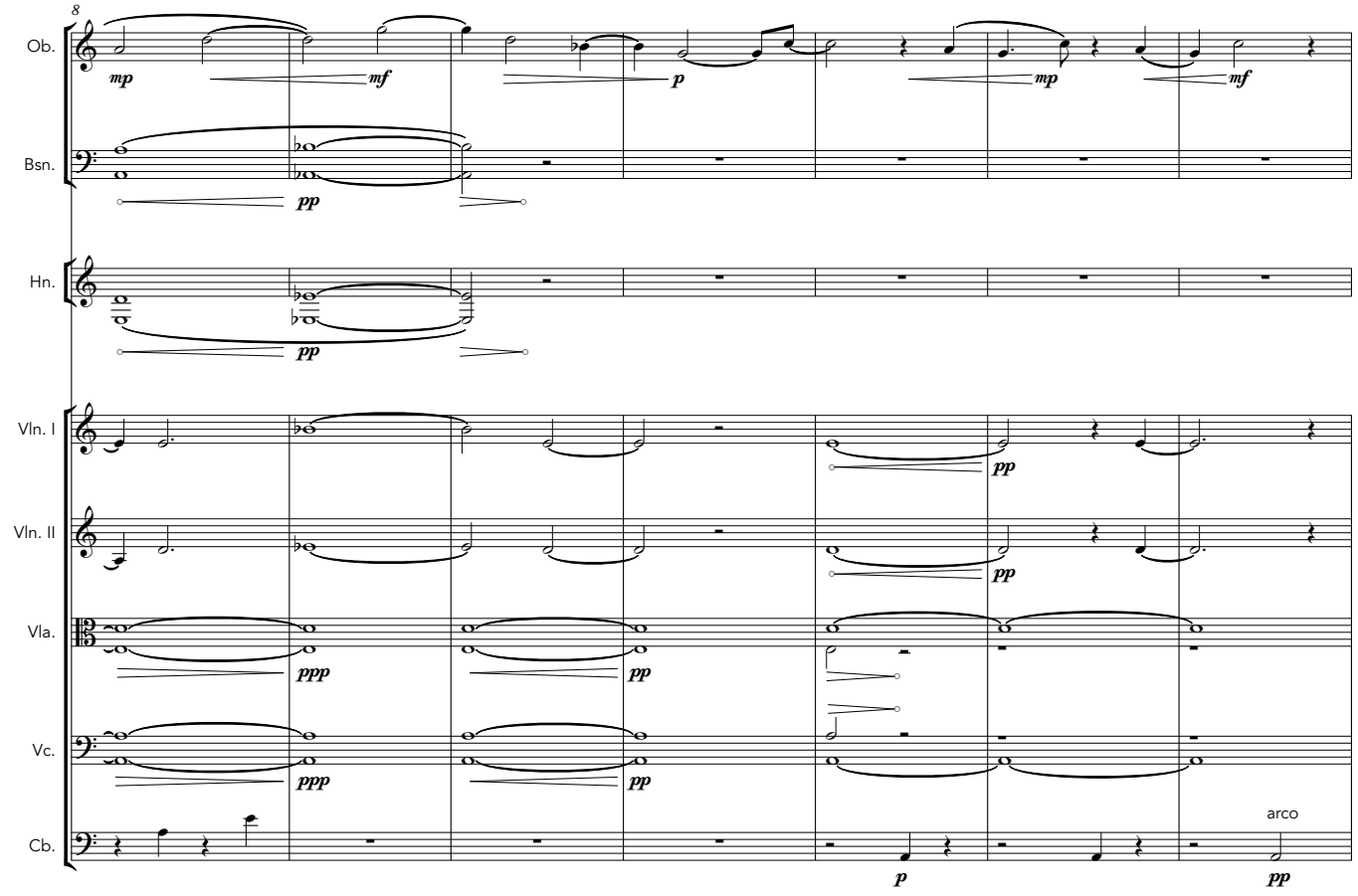
Duration: ca. 6 minutes 15 *seconds*

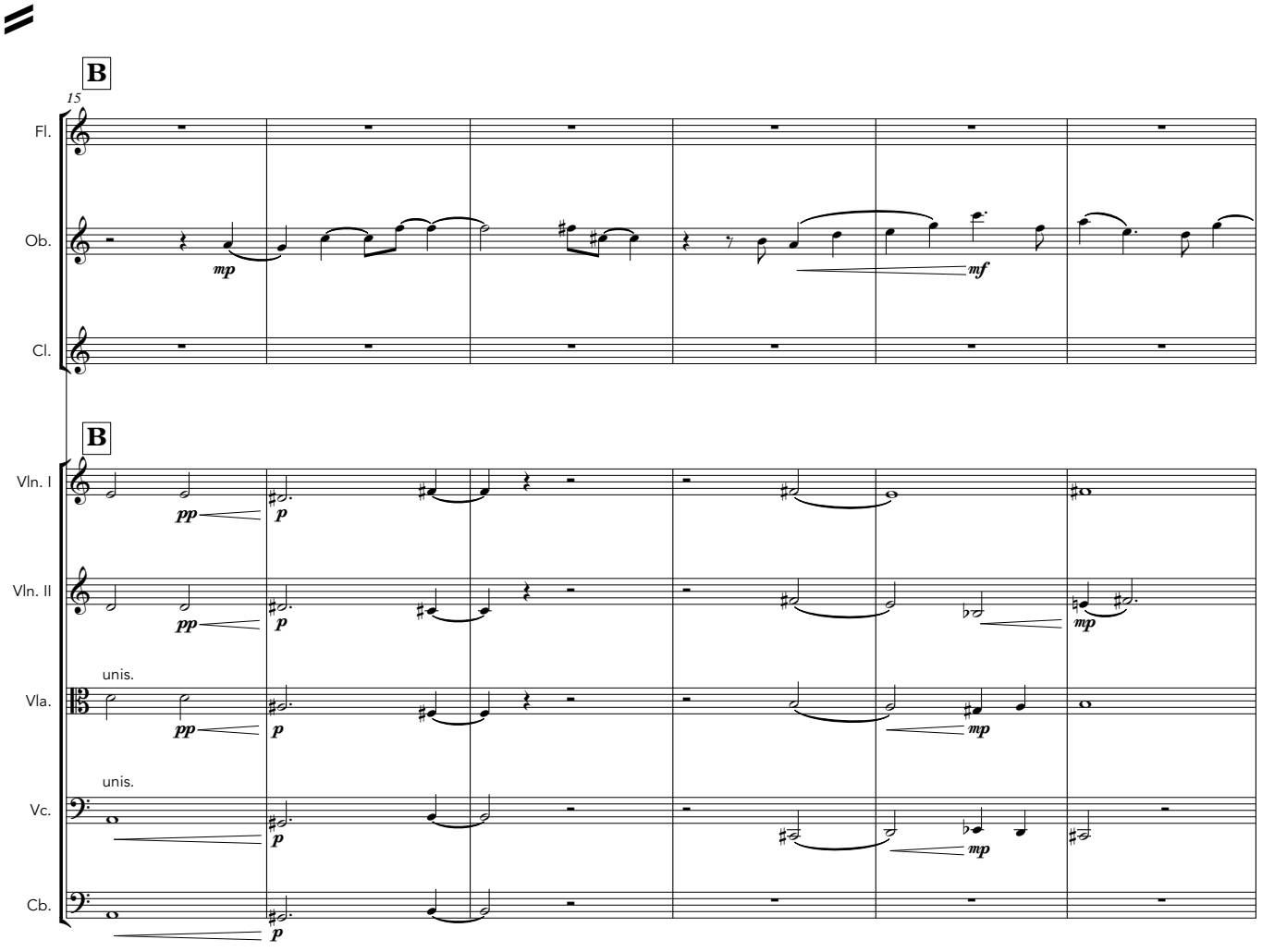
***This is the second version of this composition, which has minimal alterations from the version performed in its recording, as after the first performance I felt the balance could be improved upon in the section at rehearsal mark K.*

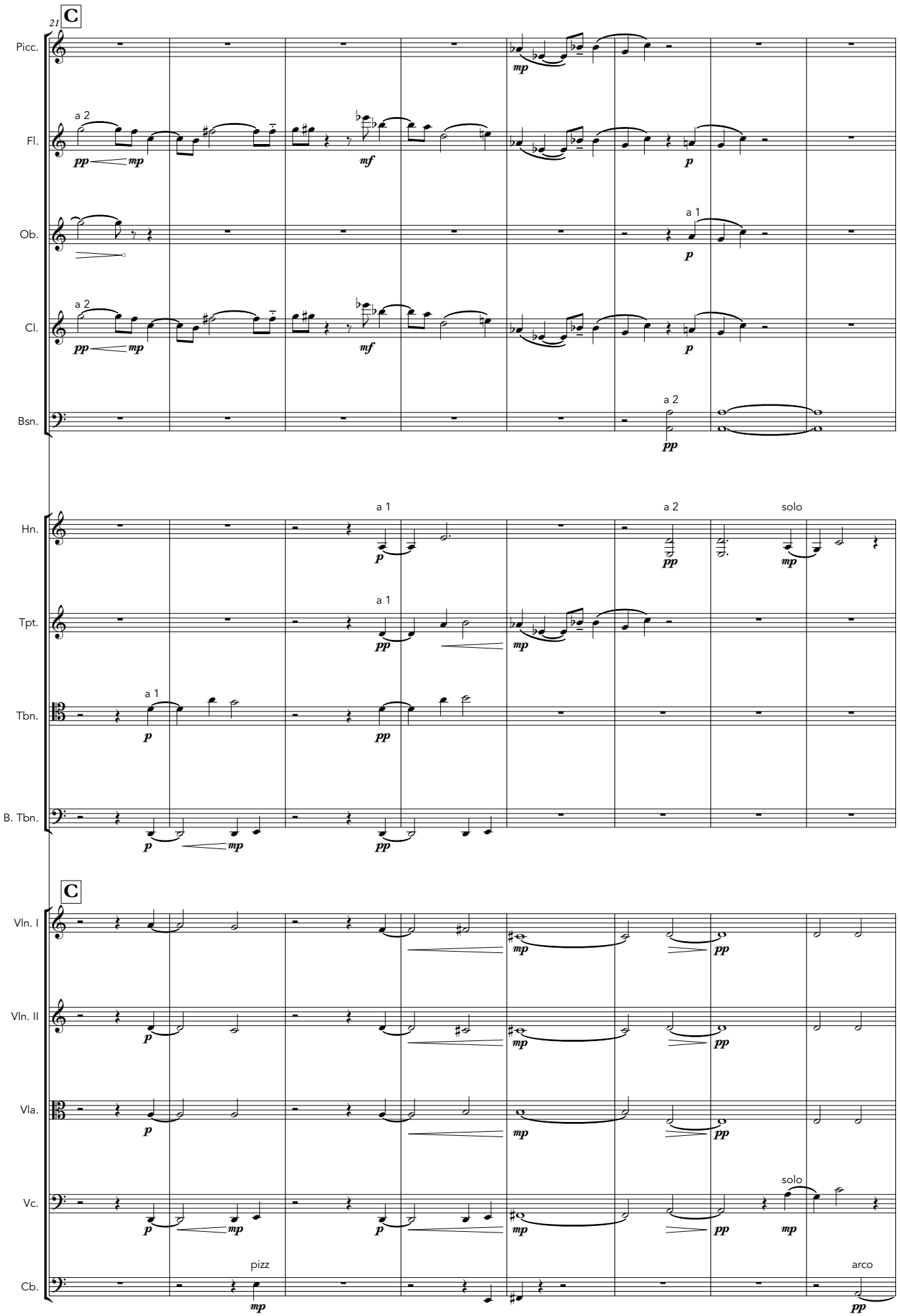
Love Among The Ruins

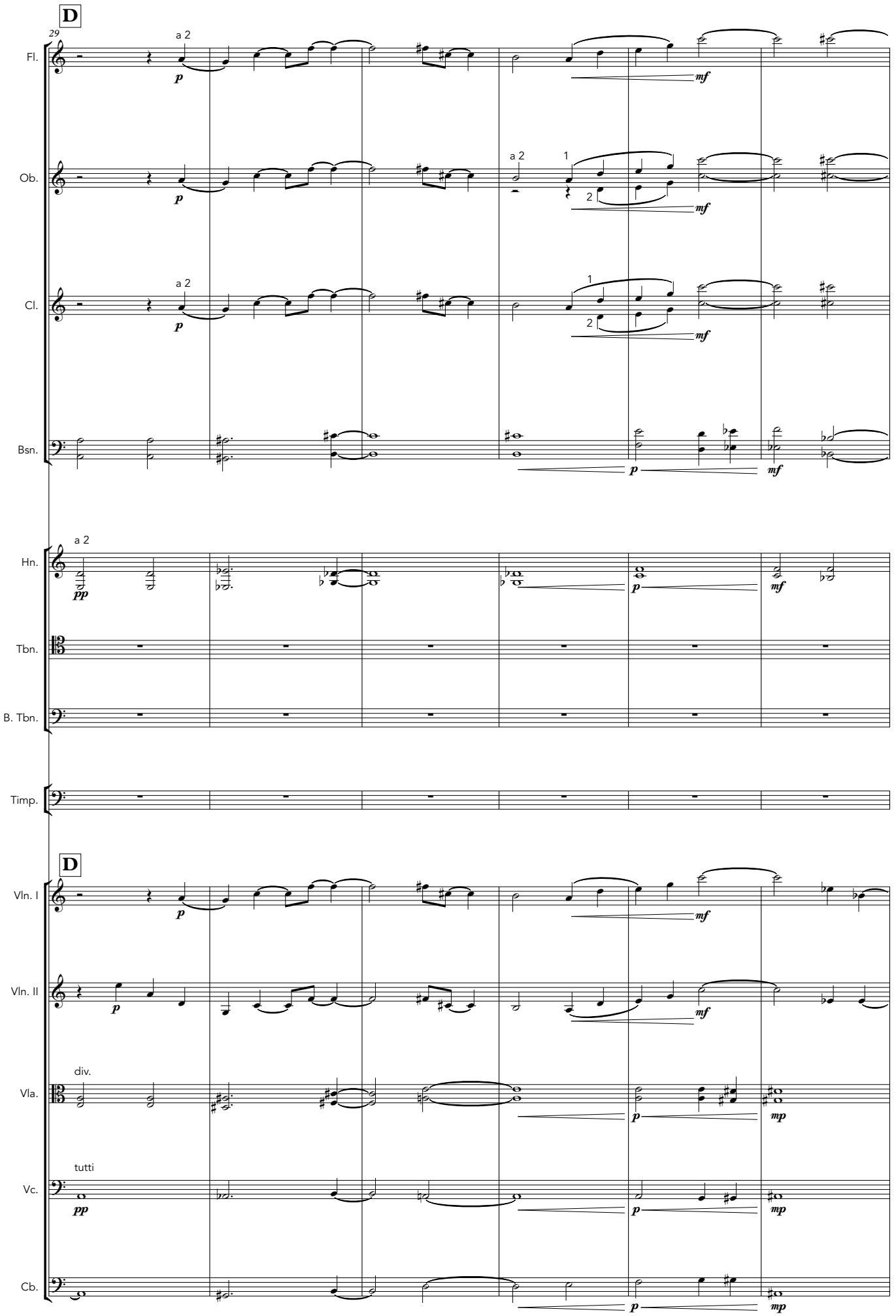
ALEX BARKER

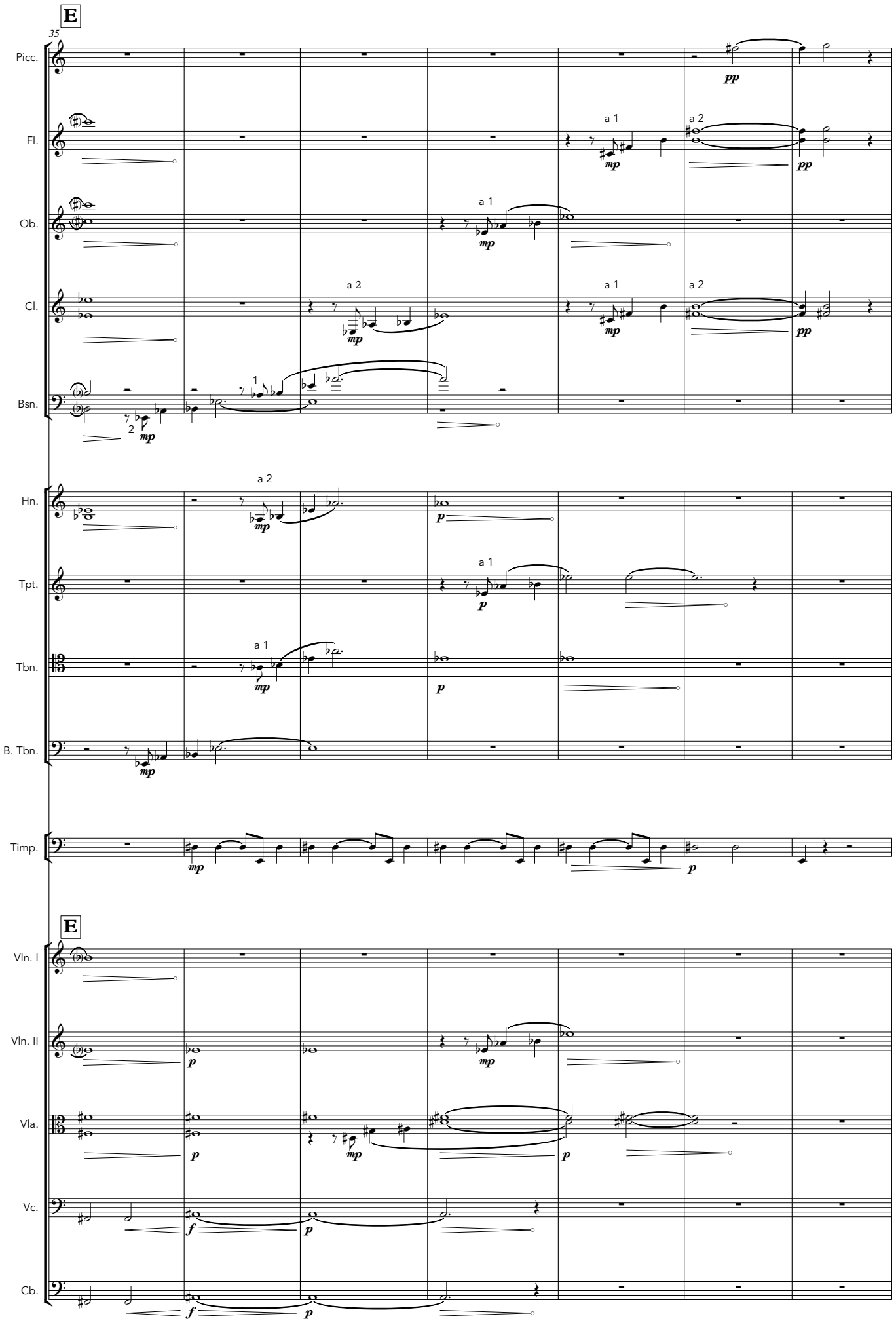


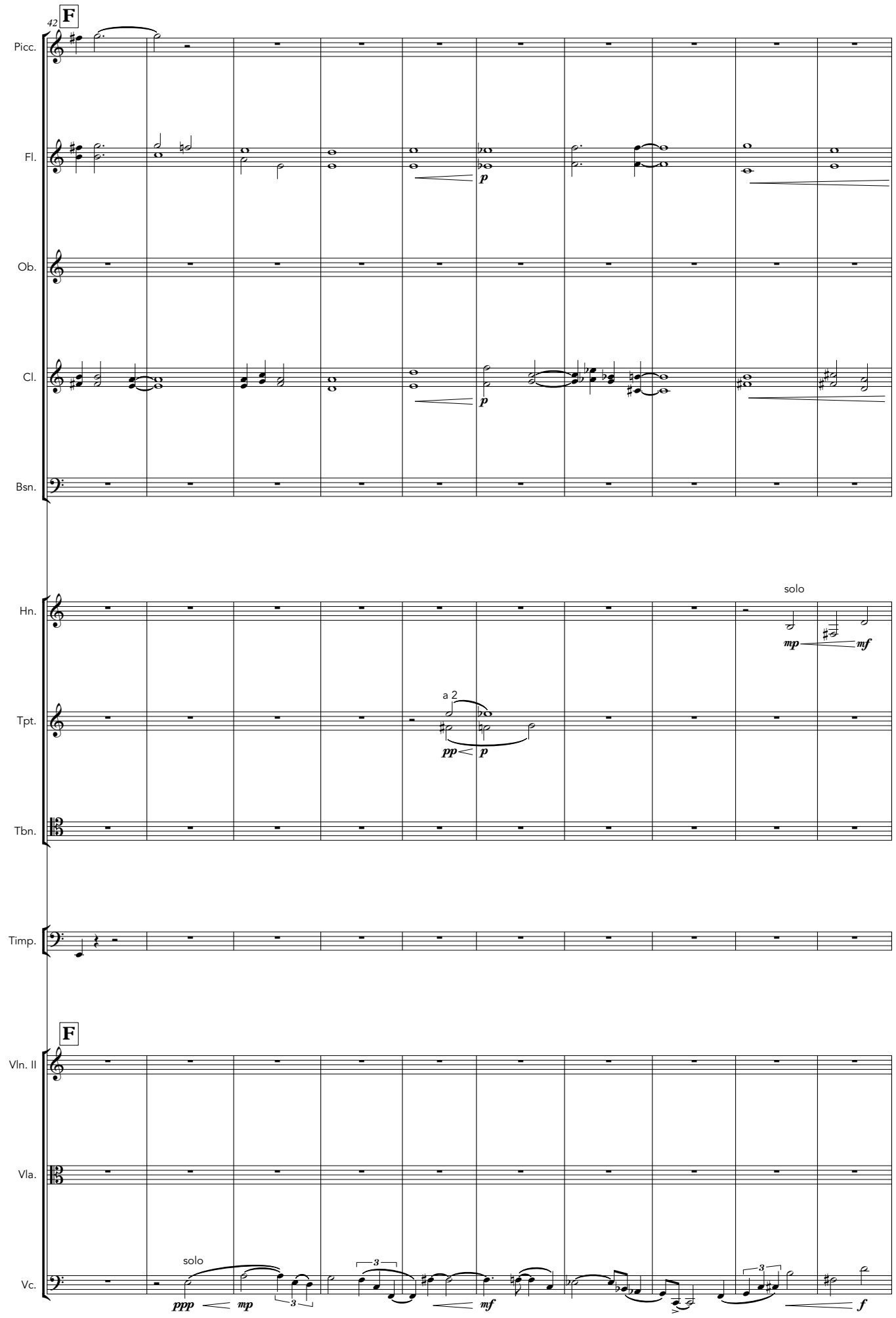

8
Ob.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

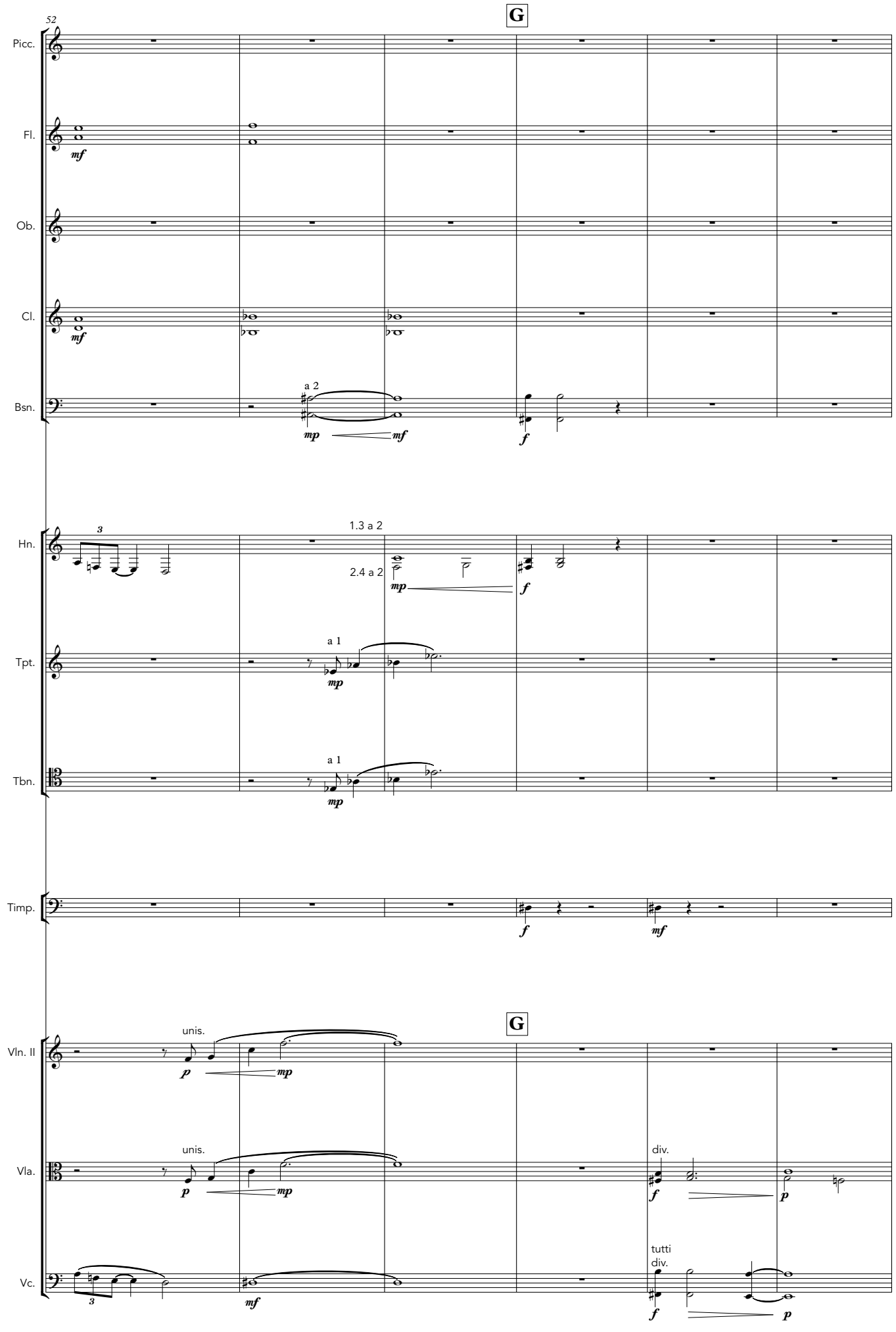

B
15
Fl.
Ob.
Cl.
B
Vln. I
Vln. II
Vla.
unis.
Vc.
unis.
Cb.

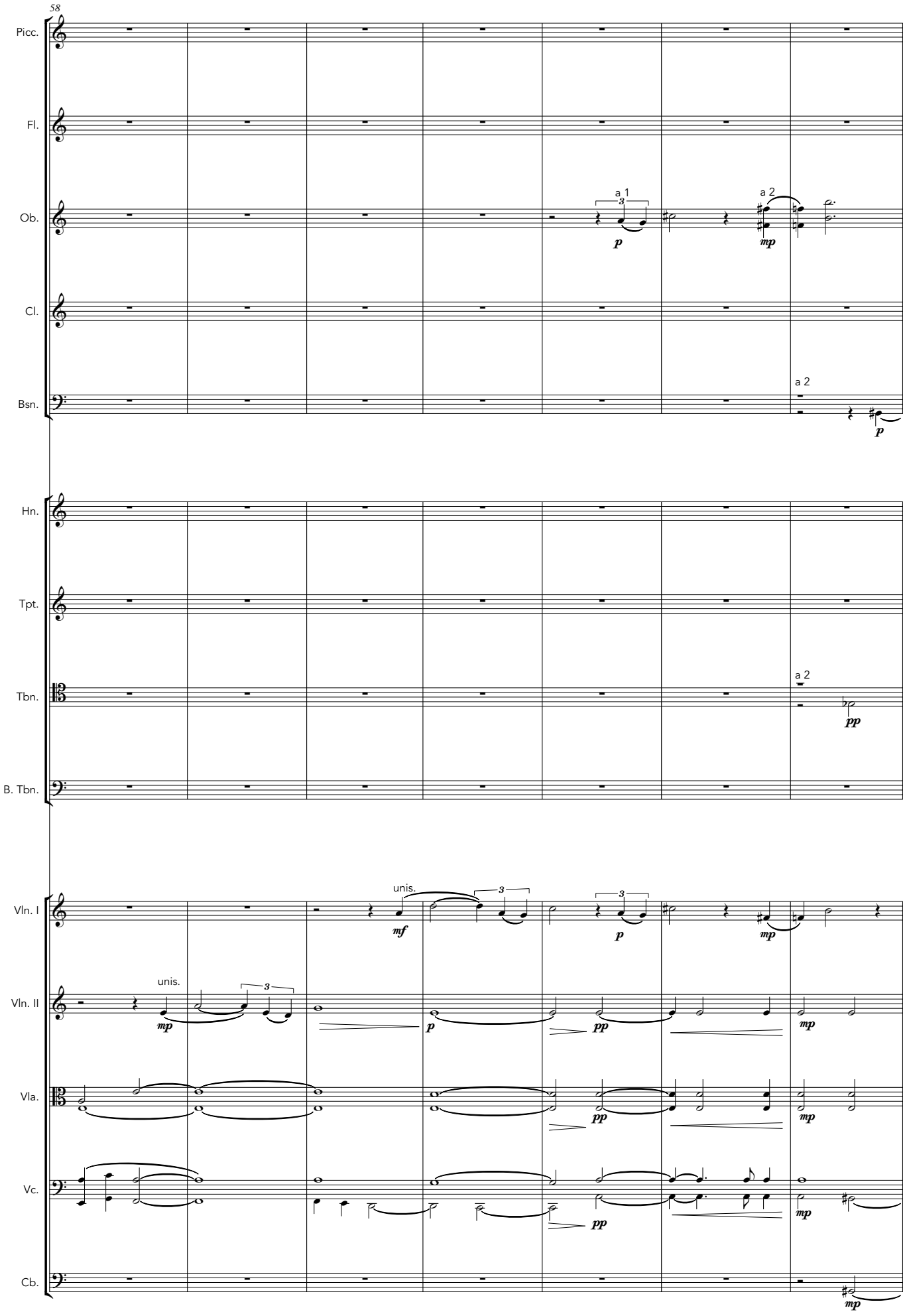

21
C
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
a 1
solo
pizz
arco
pp
mp
mf
p

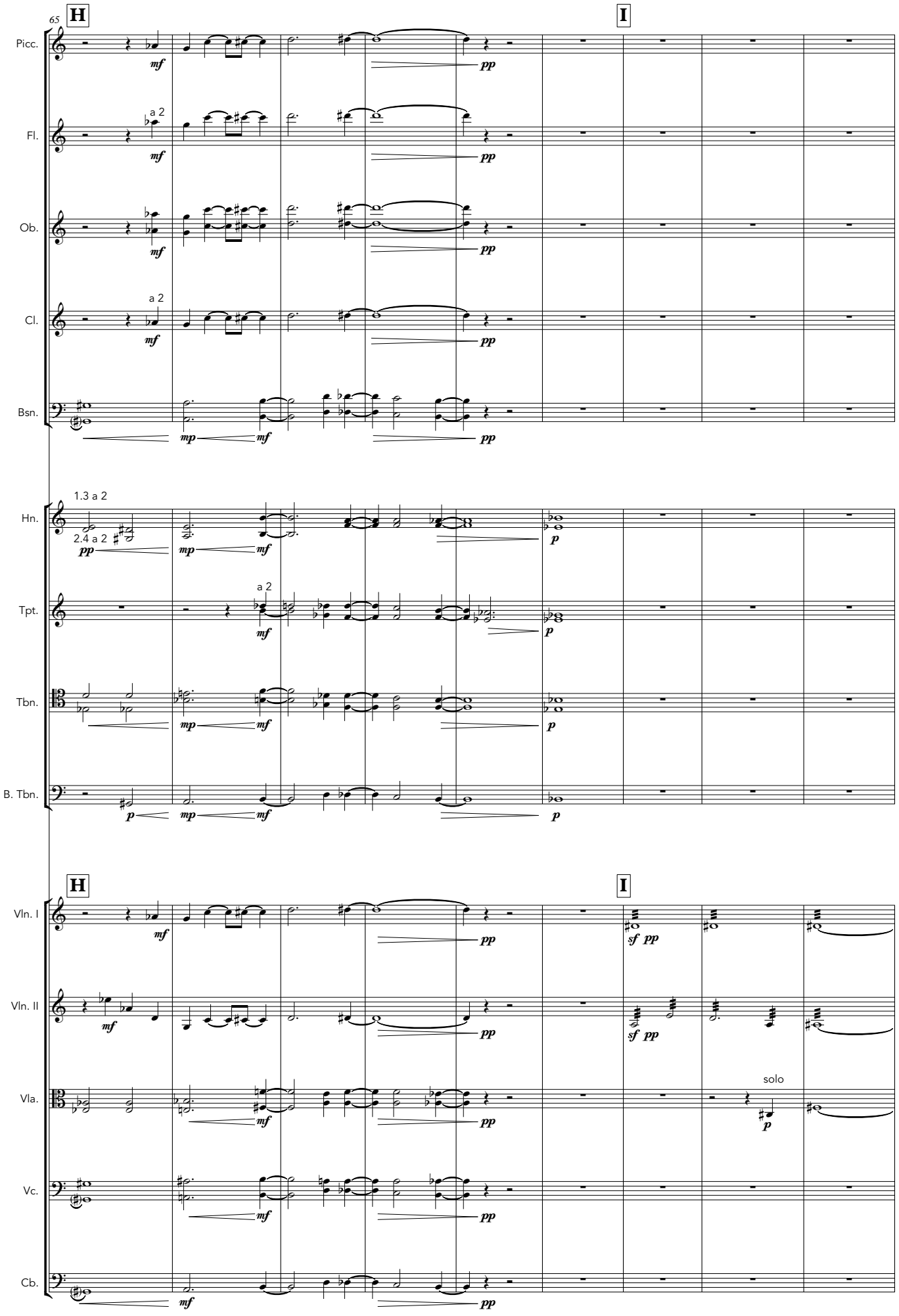

D
29
Fl.
Ob.
Cl.
Bsn.
Hn.
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1
2
div.
tutti
p
mf
pp
mp

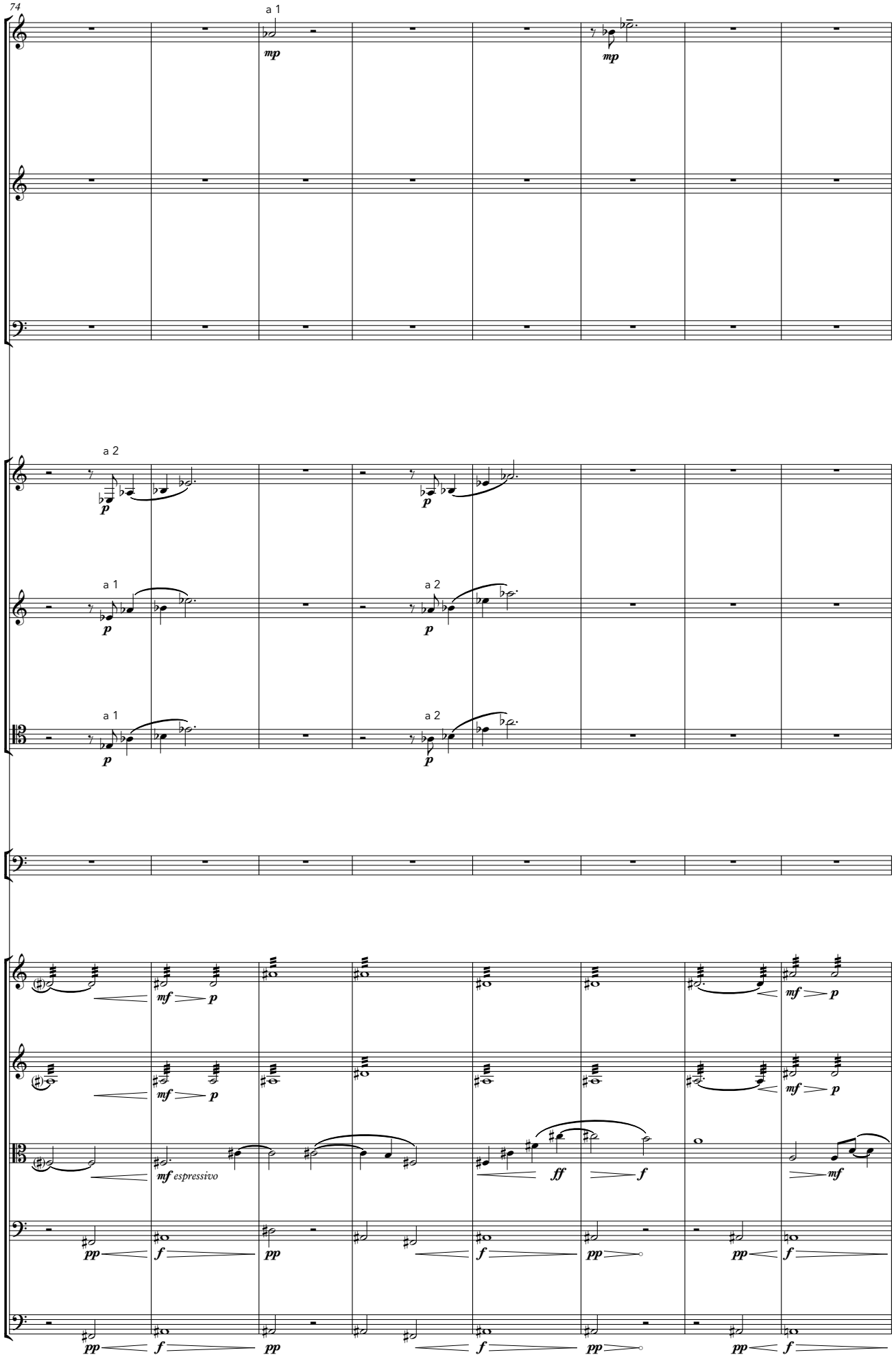

E
35
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Timp.
E
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 1
a 2
mp
pp
p
f

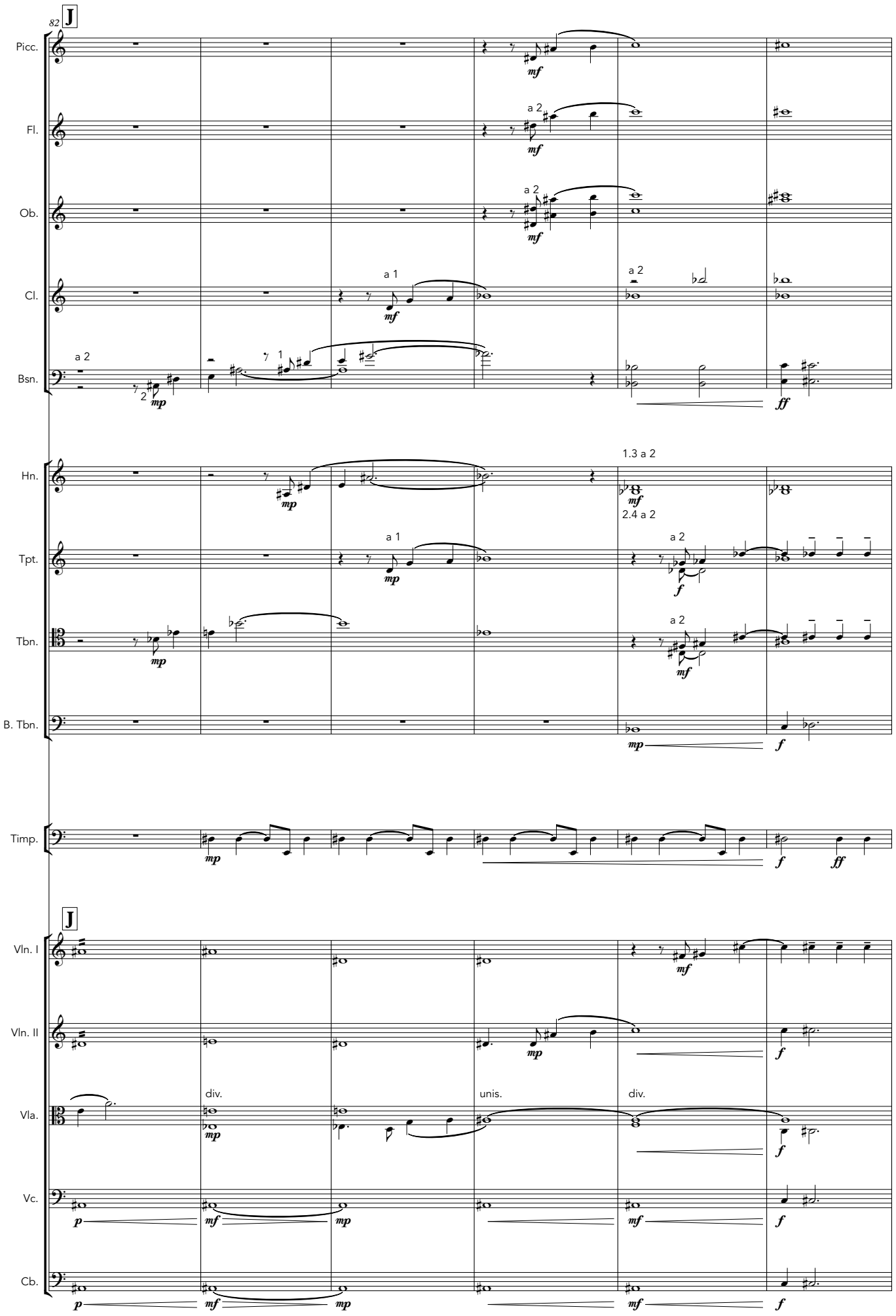

42
F
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
F
Vln. II
Vla.
Vc.
p
p
solo
mp
mf
a 2
pp
p
solo
ppp
mp
3
3
mf
3
f

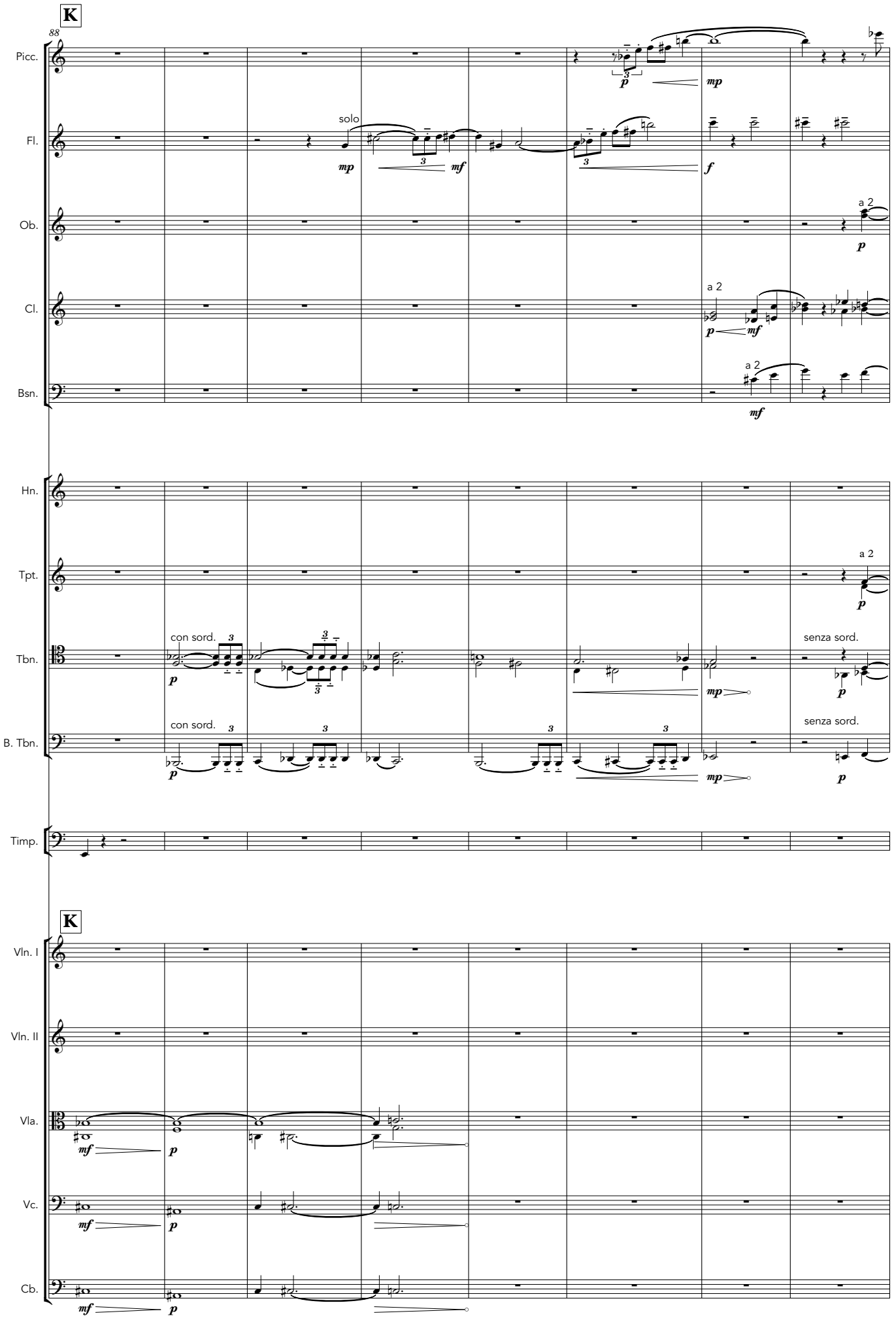

52
G
Picc.
Fl.
Ob.
Cl.
Bsn.
a 2
Hn.
1.3 a 2
2.4 a 2
Tpt.
a 1
Tbn.
a 1
Timp.
G
Vln. II
unis.
Vla.
unis.
div.
Vc.
tutti
div.

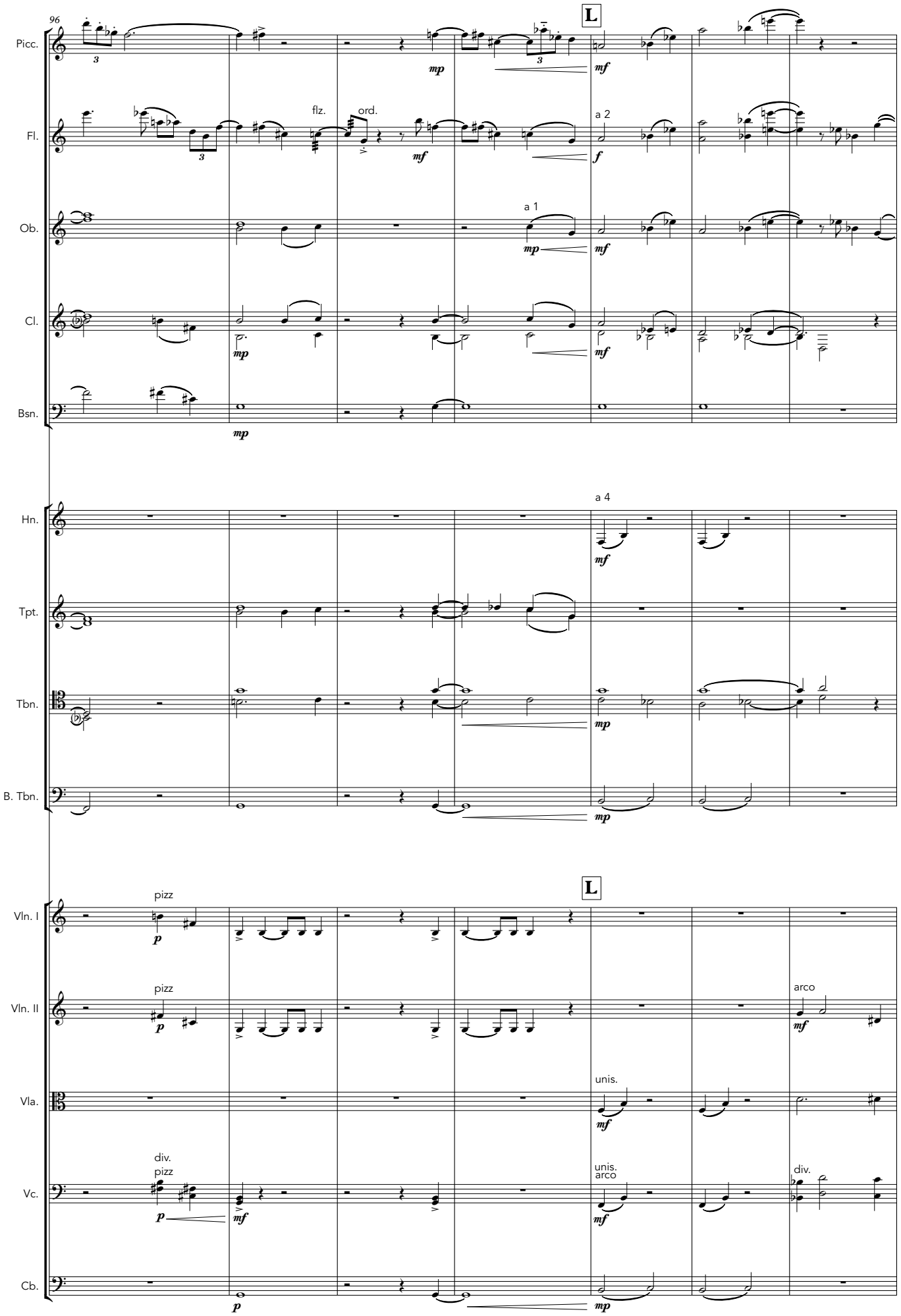

58
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 1
a 2
unis.
p
mp
mf
pp

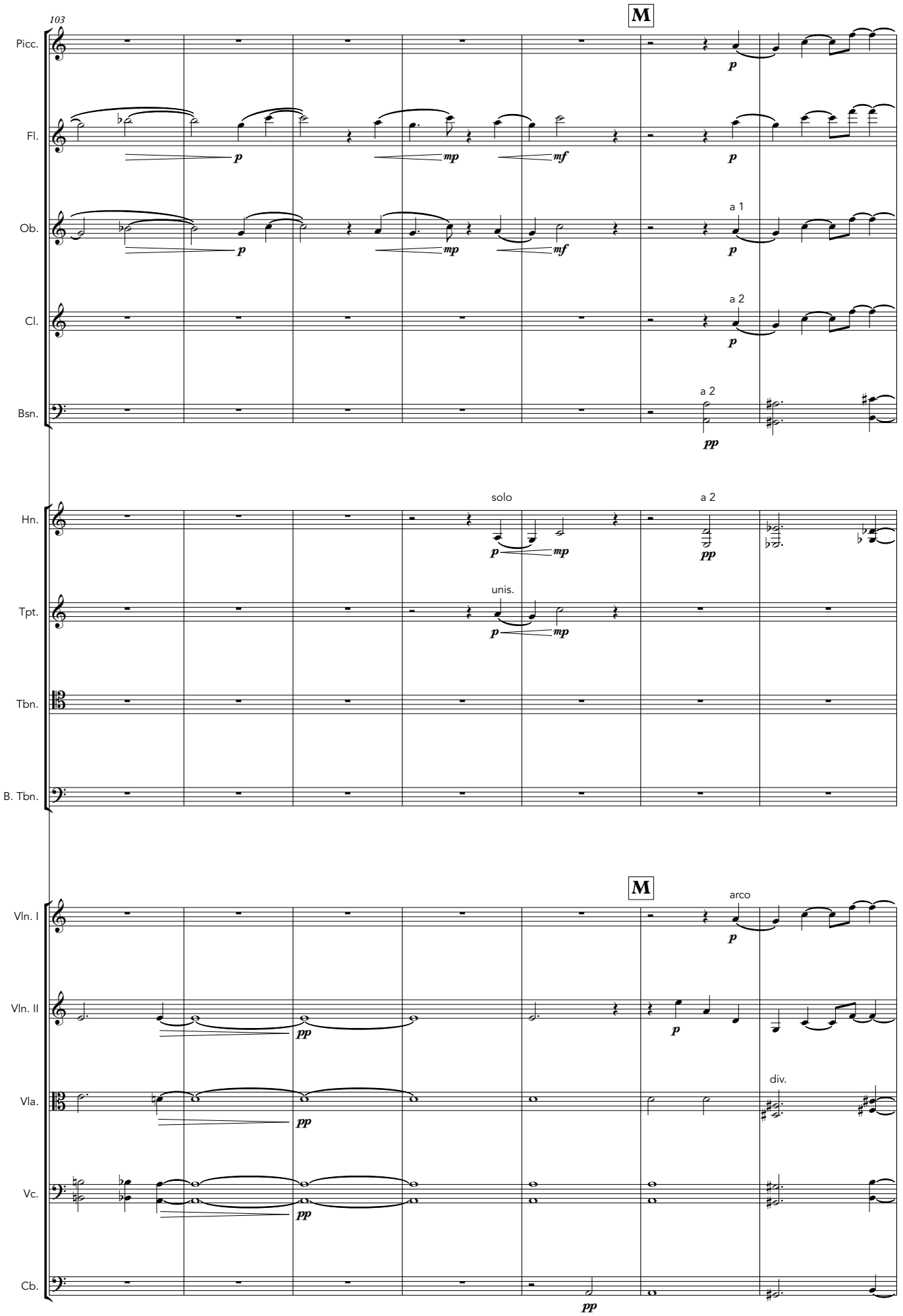

65
H
I
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1.3 a 2
2.4 a 2
solo
mf
mp
pp
p
sf

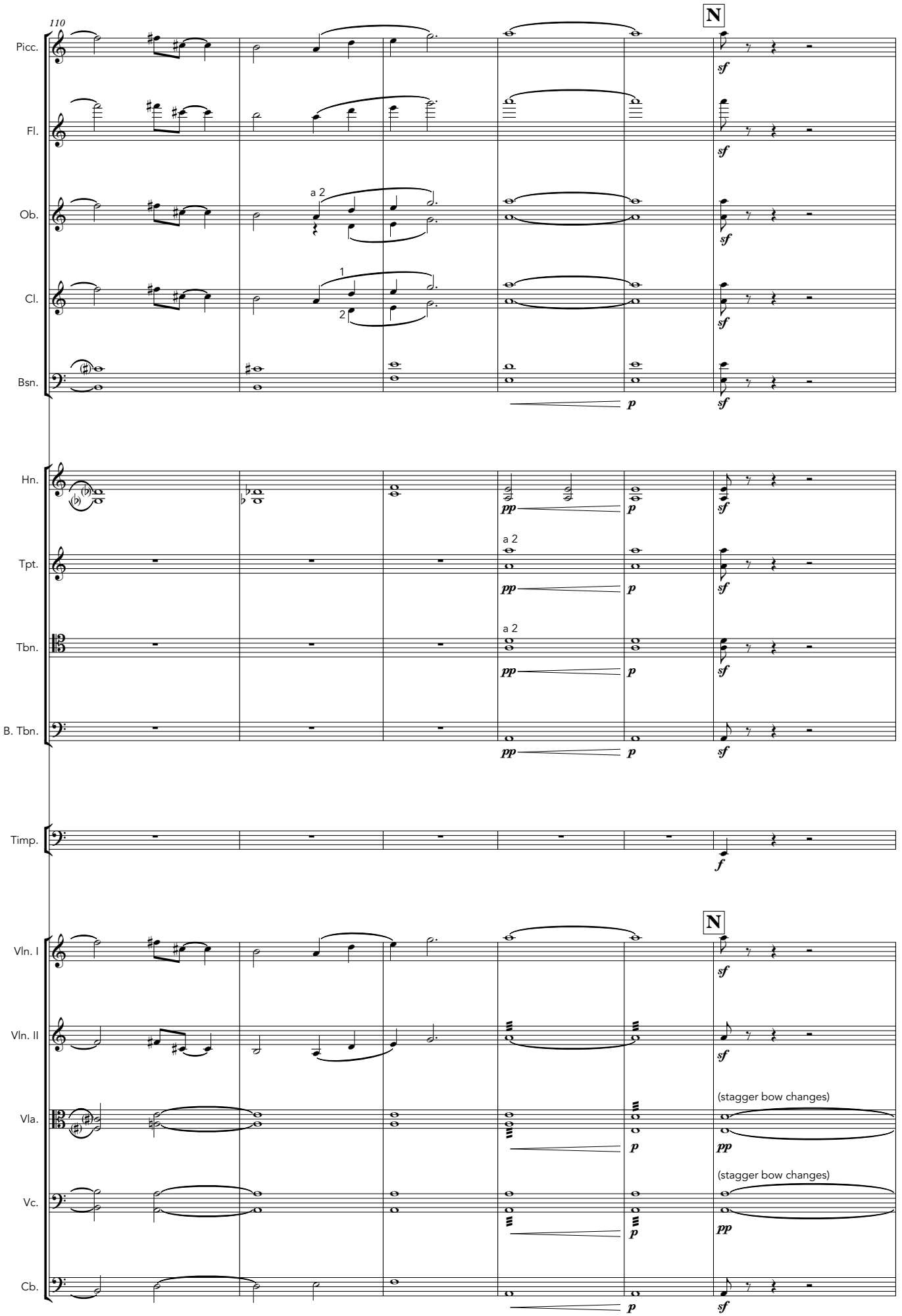

74
Ob.
a 1
mp
mp
Cl.
Bsn.
Hn.
a 2
p
p
Tpt.
a 1
p
a 2
p
Tbn.
a 1
p
a 2
p
Timp.
Vln. I
mf p
mf p
Vln. II
mf p
mf p
Vla.
mf espressivo
ff
f
mf
Vc.
pp f pp
f pp
pp f
Cb.
pp f pp
f pp
pp f

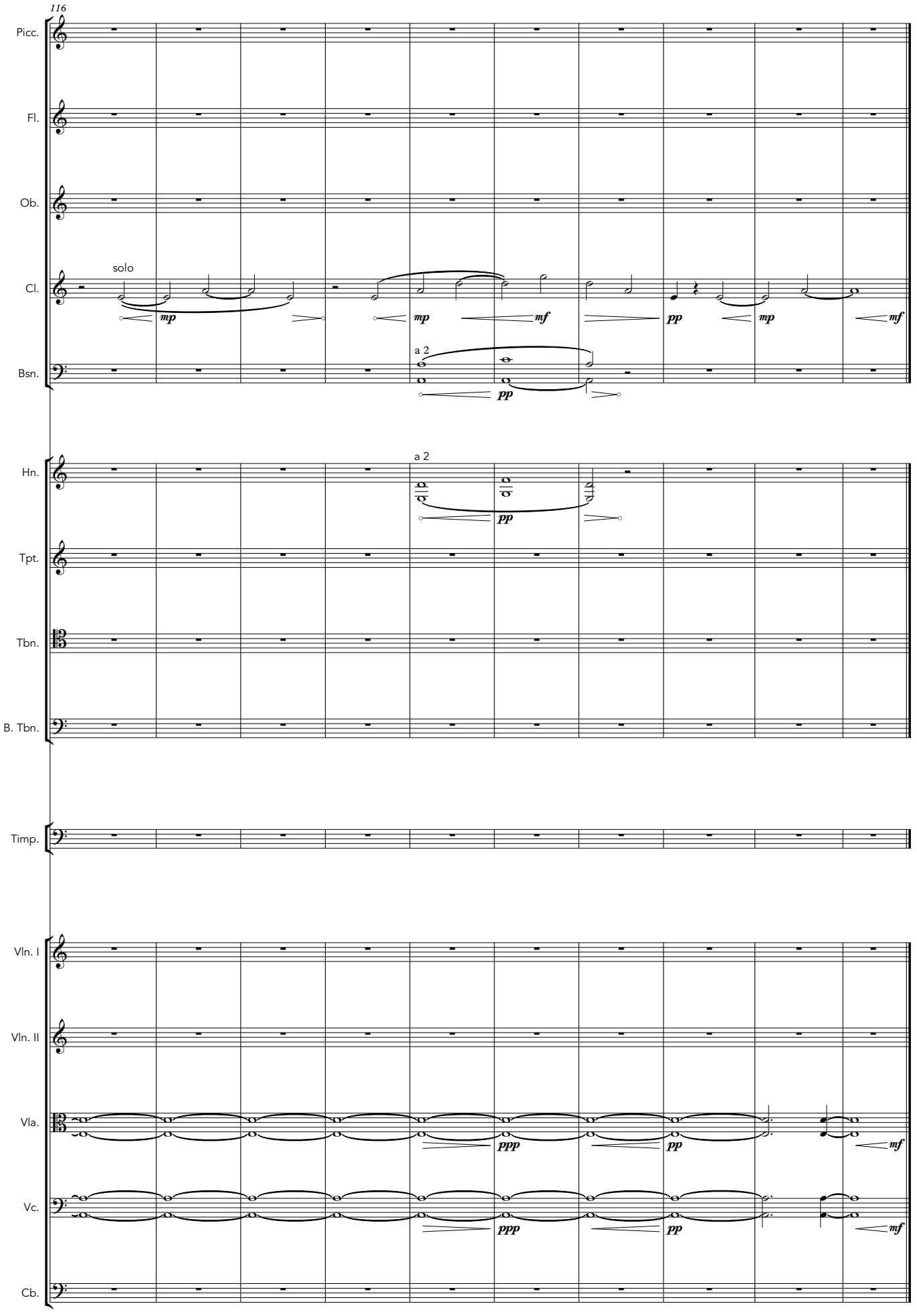

82
J
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
a 1
1.3 a 2
2.4 a 2
div.
unis.
mf
mp
f
ff
p


K
88
Picc.
Fl.
solo
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
con sord.
senza sord.
B. Tbn.
Timp.
K
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
mp
mf
f
p


96
L
Picc.
Fl.
flz.
ord.
a 2
Ob.
a 1
Cl.
Bsn.
Hn.
a 4
Tpt.
Tbn.
B. Tbn.
L
Vln. I
pizz
Vln. II
pizz
arco
Vla.
unis.
Vc.
div.
pizz
unis.
arco
div.
Cb.


103
M
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
mf
pp
a 1
a 2
solo
unis.
arco
div.


110
N
Picc.
Fl.
Ob.
a 2
Cl.
1
2
Bsn.
Hn.
Tpt.
a 2
Tbn.
a 2
B. Tbn.
Timp.
N
Vln. I
Vln. II
Vla.
(stagger bow changes)
Vc.
(stagger bow changes)
Cb.


116
Picc.
Fl.
Ob.
solo
Cl.
mp
mp
mf
pp
mp
mf
a 2
Bsn.
pp
a 2
Hn.
pp
Tpt.
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
ppp
pp
mf
Vc.
ppp
pp
mf
Cb.