

Pertti Jalava

Ruins

Dedicated to the innocent victims of blind revenge

For orchestra

Duration: 15 minutes

Orchestra:

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Tuba

Timpani (4)

Percussion (2 players)

marimba, vibraphone, bass drum, tam-tam, 2 wood blocks
snare drum, tubular bells, suspended cymbal

Strings

Duration: 15 minutes

p. 1 **I Pain and Sorrow**

p. 13 **II Hate and Revenge**

p. 27 **III Nothingness**

"Ruins" includes the ugliest music I've ever written. Reason for that is the subject. This work is my comment for inconsolable circles of revenge in too many places on our common planet. The hardest price of this is paid by those who are not guilty on these situations.

The terrorist attack upon the double towers in New York gave me the impulse to this work. I saw this attack as one link in the endless chain of revenge. As we all could guess, and unfortunately saw afterwards (in Iraq, Madrid, Afganistan, London...) it wasn't the last.

"Ruins" begins with a scream of pain, which is followed by funeral music. Snare drum brings aggressive military tone with its comments. These comments grow little by little up to grotesque desire for revenge played by brass instruments. Percussions and woodwinds are mocking like skeleton at the situation when funeral music and military march are crammed into chaos.

The chaos ends in a long and loud scream of pain by whole orchestra. Inconsolable emptiness falls behind. Memories of funeral music and military march glimpse like ruins in the desolation.

The music is intentionally hard for the audience, the first half ends in painful chaos and the second half is too long and empty for us modern, western people, as we have got used on hectic media, which helps us to avoid facing our deepest thoughts.

Ruins

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I Pain and Sorrow

Andante sostenuto $\text{♩} = 72$

Pertti Jalava

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Violins I

Violins II

Violas

Violoncellos

Doublebasses

Andante sostenuto $\text{♩} = 72$

10

Fl 1

Fl 2

Ob 1,2

Cl 1,2

Bsn 1,2

pp

pp

pp

pp

Timp.

Gran cassa

Perc. 1

Perc. 2

Vln I

Vln II

Vla

Vlc

Db

con sord.

con sord.

con sord.

pizz

pizz

pp

pp

28

Fl 1 *mp*

Fl 2 *mp*

Ob 1,2

Cl 1,2 *mp*

Bsn 1,2 *ppp* *pp* *p* *mp*

Timp.

T-tam

Perc 1 *mf* *ppp*

S.dr *tr*

Perc 2 *fp*

Vln I *Senza sord* *ppp*

Vln II *Senza sord* *ppp*

Vla *Senza sord* *ppp*

Vlc *pizz* *ppp*

Db *pizz* *ppp*

Musical score for Timpani, Marimba, Percussion 1, Gran cassa, and Percussion 2. The score is in 2/4 time, with a tempo of 88. The key signature is A major (no sharps or flats). The score includes dynamic markings (ppp, pp, pp) and performance instructions (piu mosso, 3, >, >). The Marimba and Percussion 1 parts have sustained notes. The Percussion 2 part has a rhythmic pattern of eighth and sixteenth notes. The Gran cassa part has a rhythmic pattern of eighth and sixteenth notes. The Timpani part has a rhythmic pattern of eighth and sixteenth notes. The score is on a single page with a light gray background.

piu mosso ♩ = 88

VI.1

VI.2

Vla

Vc

Db

meno mosso $\text{♩} = 80$

43

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1,2

meno mosso

Hn. 1

Tim. $\text{♩} = 80$
M.ba
Perc. 1
S.dr
Perc. 2

meno mosso

Vl.1
Vl.2
Vla
Vc
Db

piu mosso $\downarrow = 88$

a tempo ♩ = 80

1

piu mosso

a tempo

piu mosso

a tempo

Violin 1 (Vl.1) and Violin 2 (Vl.2) play sustained notes with grace marks. Cello (Vc) and Double Bass (Db) play sustained notes with grace marks. Bassoon (Bsn) and Trombone (Trb) play sustained notes with grace marks. The section concludes with a dynamic of p .

54

accelerando *piu mosso* $\text{♩} = 96$

Fl. Ob. Cl. Bsn. 1,2 a2 *p*

Hn. 1 Hn. 2 *mp* *accelerando* *piu mosso*

Tr. Tr. *ppp* *mp*

Trbn. *ppp* *mp*

Tuba *p* *accelerando* *piu mosso*

Tim. Perc. 1 Perc. 2

VI.1.1 VI.1.2 *pp* 0

VI.1.2 VI.1.1 *pp* 0

Vla. *pp* 0

Vc. *pp* 0 *p*

Db. *p*

accelerando *piu mosso* $\text{♩} = 96$

60

Fl 1.2 *mp*

Ob 1

Cl 1,2 *mp*

Bsn 1,2 *a2*

Hn. 1 *p*

Hn. 2 *p*

Tr *ppp* *p*

Trb *ppp*

Tuba *p*

Tim.

Perc. 1

Perc. 2 *Gran cassa* *p*

Vl. 1 *mp* *mf*

Vl. 2 *mp* *mf*

Vla *mp* *mf*

Vc

Db

66

Fl 1.2

Ob 1

Ob 2

Cl 1,2

Bsn 1.2

Hn 1

Hn 2

Tr

Trb

Tuba

Tim.

Perc. 1

Perc. 2

VI.1

VI.2

Vla

Vc

Db

71

Fl 1 *ff*³ *ff* *f* *ff* *p*

Fl 2 *ff*³ *ff* *f* *ff* *p*

Ob 1.2 *ff*³ a1 a2 *ff*³ *ff* *p*

Cl 1 *ff*³ *ff* *f* *ff* *p*

Cl 2 *ff*³ *ff* *f* *ff* *p*

Bsn 1.2 *ff* *f* *ff* *f* *f* *mf*

Hn 1 *ff*³ *f*

Hn 2 *ff*³ *f* *mf*

Tr a2 *ff* *f*

Trbn *ff*³ *f*

Tuba *ff*³ *f* *ff* *mf*

Tim. *ff* *f* *mf*

Tam-tam

Perc. 1 Gran cassa *ff* M.ba *f* Change to vibrafon

S.dr

Perc. 2 *ff* *mf* *ff* *f* to bells

VI.1 *ff*³ *f* *ff* *mf*

VI.2 *ff*³ *f* *ff* *mf*

Vla *ff*³ *f* *ff* *mf*

Vc *ff*³ *f* *ff* *mf*

Db *ff*³ *f* *ff* *mf*

76

Fl 1 - *mp* *mf* *p* *pp*
 Fl 2 - *mf* *p* *#o* *pp*
 Ob 1 - *mf* *p* *#o* *pp*
 Ob 2 - *mp* *mf* *p* *o* *pp*
 Cl 1 *mp* *p* *mf* *p* *o* *pp*
 Cl 2 *mp* *mf* *p* *#o* *pp*
 Bsn 1 *mp* *mf* *p* *o* *pp*
 Bsn 2 *mf* *p* *pp*
 Hn 1 - - - - -
 Hn 2 *p* *#o* *ppp* -
 Tr 1.2 - - - -
 Trbn - - - -
 Tuba - - - -
 Timp. - - - -
 Vibrafon *mp* - -
 Perc. 1 *mf* - *#o* *mp*
 Bells - - -
 Perc. 2 *mf* - -
 Snare drum - - -
 Perc. 2 - - *mp*
 Vl. 1 - *mp* - *ppp*
 Vl. 2 - *mp* - *ppp*
 Vla - *mp* - *ppp*
 Vc - *mp* - *#o*
 Db - *mf* - *p* *#o*

II Hate and Revenge

Allegro impetuoso $\text{♩} = 104$

Allegro impetuoso ♩ = 104

VL1

VI.1

VI.2

VI.2

Vla

Vc

Db

A detailed musical score page for orchestra and percussion, marked with the number 87 in the top left corner. The score is organized into two systems of four measures each. The instrumentation includes Flute 1, Flute 2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horn 1, Horn 2, Trombone 1, Trombone 2, Tromba, Tuba, Timpani, Bass Drum, Cymbal, Percussion 1, Percussion 2, Violin 1.1, Violin 1.2, Violin 2.1, Violin 2.2, Viola, Cello, Double Bass, and Double Bassoon. The music features dynamic markings like fff and sforzando slurs. In the third measure of the first system, the strings are marked 'Divisi' and play a complex sixteenth-note pattern. The score is written on multiple systems of five-line staves, with some parts using bass clef and others treble clef.

91

Fl 1

Fl 2

Ob 1.2

Cl 1.2

Bsn 1.2

Hn 1

Hn 2

Tr 1

Tr 2

Trbn

Tuba

Timp.

M.ba

Perc.1

S.dr

Perc.2

VI.1

VI.1

VI.2

VI.2

Vla

Vc

Vc

Db

97

Fl 1

Fl 2

Ob 1.2

Cl 1.2

Bsn 1.2 *a2*

Hn 1

Hn 2

Tr 1

Tr 2

Trbn

Tuba

Timp.

M.ba

Perc.1

S.dr

Perc.2

Vl.1

Vl.2

Vla

Vc

Db

Flute 1 and 2 play eighth-note patterns. Oboe 1.2 and Clarinet 1.2 play eighth-note patterns. Bassoon 1.2 (part a2) plays eighth-note patterns. Horn 1 and Horn 2 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone Bass (Trbn) and Tuba play eighth-note patterns. Timpani, Marimba, and Percussion 1 play eighth-note patterns. Percussion 2 and Snare Drum (S.dr) play eighth-note patterns. Violin 1 and Violin 2 play eighth-note patterns. Cello (Vla) and Double Bass (Db) play eighth-note patterns. Dynamics: *mp* < *ff* > *p*, *f*, *ff*, *f*.

103

Fl 1 *mp* < *ff* > *p* *mp* *ff* < *ff* > *p* *ff* < *ff* > *p*

Fl 2 *mp* < *ff* > *p* *ff* < *ff* > *p* *ff* < *ff* > *p*

Ob 1 *ff* < *p* *ff* < *ff* > *p* *ff* < *ff* > *p*

Ob 2 *ff* < *p* *ff* < *ff* > *p* *ff* < *ff* > *p*

Cl 1 *mp* < *ff* > *p* *ff* < *ff* > *p* *ff* < *ff* > *p*

Cl 2 *mp* < *ff* > *p*

Bsn 1.2 *ff* < *ff* > *p*

morendo

Hn 1

Hn 2

Tr 1 *ff* < *p* *pp* < *mf* > *p* *ff* < *ff* > *p*

Tr 2 *mp* < *ff* > *p* *ff* < *ff* > *p*

Trbn

Tuba

Timp.

Perc. 1 *Gran cassa* *mp* *pp* *p*

Perc. 2 *S. dr* *Wood block* *ppp* *To bells*

ff

Vl. 1 *ff* *ff* *ff* *p* *ff* *ff* *ff*

Vl. 2 *ff* *ff* *p*

Vla

Vc div a 2 *ff* *ff* *p*

Vc *ff* *ff* *p*

Db *ff* *ff* *p*

132

Fl 1 *fff*

Fl 2 *fff*

Ob 1.2 *fff*

Cl 1 *fff*

Cl 2 *fff*

Bsn 1.2 *fff*

Hn 1 *fff* *ppp* *f*

Hn 2 *fff* *ppp* *f*

Tr 1.2 *fff*

Trbn *fff* *ppp* *mf*

Tuba *fff* *ppp* *mf*

Timpani *fff*

B. dr *fff*

Perc. 1 *fff* *p*

Perc. 2 *fff*

Vl. 1 *fff* *mf*

Vl. 1 *fff* *mf*

Vl. 2 *fff* *mf* *f*

Vl. 2 *fff* *mf* *f*

Vla *fff* *mf*

Vla *fff* *mf*

Vc *fff* *mf* *f*

Db *fff* *mf* *f*

144

accelerando

Fl 1 *f* *ff* *mf* *fff*
 Fl 2 *f* *ff* *mf* *fff*
 Ob 1 *ff* *mf* *fff*
 Ob 2 *ff* *mf* *fff*
 Cl 1 *f* *ff* *mf* *fff*
 Cl 2 *f* *ff* *mf* *fff*
 Bsn 1.2 *f* *ff* *mf* *fff*
accelerando

Hn 1 *ff*
 Hn 2 *ff*
 Tr 1 *ff*
 Tr 2 *ff*
 Trbn *ff*
 Tuba *ff* *ff*
accelerando

Tim. *>*
 B.dr *ff*
 Perc. 1 *>*
 Perc. 2 *ff* *ff*
accelerando

Vl.1 *ff*
 Vl.2 *ff*
 Vla *ff*
 Vc *ff*
 Db *ff*

piu mosso $\text{♩} = 160$

149

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2

piu mosso $\text{♩} = 160$

Hn 1
Hn 2
Tr 1
Tr 2
Trbn
Tuba

piu mosso $\text{♩} = 160$

Timp.
B.dr
Perc.1
S.dr
Perc.2

piu mosso $\text{♩} = 160$

Vl.1
Vl.2
Vla
Vc
Db

153

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Tr 1

Tr 2

Trbn

Tuba

Timp.

B.dr

Perc.1

S.dr

Perc.2

Vl.1

Vl.2

Vla

Vc

Db

III Nothingness

Lento ♩ = 44

ritardando

156

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Lento $\text{♩} = 44$

ritardando

Hn 1

Hn 2

Tr 1

Tr 2

Trbn

Tuba

Lento $\text{♩} = 44$

ritardando

Timp.

Bdr

Perc. 1

T.tam

S. dr

Perc. 2

Lento $\text{♩} = 44$

ritardando

VI.1

VI.2

Vla

Vc

Db

Lento $\text{♩} = 44$

molto legato

Sul pont.

0

Sul pont.

0

molto legato

Sul pont.

0

Sul pont.

0

Sul pont.

0

Sul pont.

0

163

Fl 1

Fl 2

Ob 1

Ob 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1,2

Hn.

Tr

Trbn

Tuba

Timp.

Vibr.

B. dr

VI. 1

VI. 2

Vla

Vc

Db

163

ppp

pizz

ppp

a tempo $\text{♩} = 144$

179

Fl 1
Fl 2
Ob 1
Ob 2
Cl. in Bb 1
Cl. in Bb 2
Bsn 1
Bsn 2

a tempo

Hn 1
Hn 2
Tr 1
Tr 2
Trbn
Tuba

a tempo

Timp.
p pp senza glissando

Vib.
S. dr
B. dr
pp a tempo
p ppp < p

VI.1
VI.2
Vla
Vc
Db

ord. b^\flat $\text{p}pp$
ord. $\text{p}pp$
ord. $\text{p}pp$

195 *ritardando* *a tempo*

Fl 1 *p*
 Fl 2 *p*
 Ob 1 *p*
 Ob 2 *p*
 Cl. in Bb 1 *p*
 Cl. in Bb 2 *p*
 Bsn 1
 Bsn 2

ritardando *a tempo*

Hn 1
 Hn 2
 Tr 1
 Tr 2
 Trbn
 Tuba

Timp.
 Vib
 S. dr
 B. dr

ritardando *a tempo*

Vl. 1
 Vl. 2
 Vla
 Vc
 Db

sul pont. *ppp*
pizz *ppp* *pizz*
ppp

203

Fl 1
Fl 2
Ob 1
Ob 2
Cl.in Bb 1
Cl.in Bb 2
Bsn 1
Bsn 2
Hn. 1
Hn. 2
Tr 1
Tr 2
Trbn
Tuba
Timp.
Vib.
B.dr

VI.1
VI.2
Vla
Vc
Db

Dynamic markings: *ppp*, *pp*, *col legno battuta*, *pp*, *gliss*, *gliss*.

211

Fl 1
Fl 2
Ob 1
Ob 2
Cl. in Bb 1
Cl. in Bb 2
Bsn 1
Bsn 2

Tim.
Vib.
B. dr

Vl. 1
Vl. 2
Vla
Vc
Db

tr

pp

ord.

ppp morendo

col legno battuta

ppp morendo

gliss