

Ancient Ruins

Alexander Panos

Transposed Score (open key)

Prologue

segue to "The Mayan Temples"

♩ = 90



Trumpet 1 in Bb
 Trumpet 2 in Bb
 Horn in F
 Trombone
 Tuba

I. The Mayan Temples

♩ = 112



Trumpet 1 in Bb
 Trumpet 2 in Bb
 Horn in F
 Trombone
 Tuba
 Tuba 1
 Tuba 2

Interlude 1

$\text{♩} = 90$ *segue to "The Pyramid of Giza"*

Trumpet 1 in Bb
 Trumpet 2 in Bb
 Horn in F
 Trombone
 Tuba

II. The Pyramid of Giza

$\text{♩} = 76$ $\text{♩} = 152$

Trumpet 1 in Bb
 Trumpet 2 in Bb
 Horn in F
 Trombone
 Tuba

A

Bb Tpt. 1
 Bb Tpt. 2
 Horn in F
 Trombone
 Tuba

Interlude 2

$\text{♩} = 90$ *segue to "Stonehenge"*

Trumpet 1 in Bb
Trumpet 2 in Bb
Horn in F
Trombone
Tuba

III. Stonehenge

$\text{♩} = 126$

Trumpet 1 in Bb
Trumpet 2 in Bb
Horn in F
Trombone
Tuba
Bb Tpt. 1
Bb Tpt. 2
Hr.
Tbn.
Tbn.

SAMPLE ONLY - Incomplete Score

Interlude 3

$\text{♩} = 90$ segue to "The Great Wall of China"

Trumpet 1 in Bb
 Trumpet 2 in Bb
 Horn in F
 Trombone
 Tuba

IV. The Great Wall of China

$\text{♩} = 82$

Trumpet 1 in Bb
 Trumpet 2 in Bb
 Horn in F
 Trombone
 Tuba

12

Hb Tpt. 1
 Hb Tpt. 2
 Hrn
 Tbn
 Tba

SAMPLE ONLY - Incomplete Score

V. The Parthenon

♩ = 126

A

Trumpet 1 in Bb *ff* *mp*

Trumpet 2 in Bb *ff* *mp*

Horn in F *ff* *mp*

Trombone *ff* *mp*

Tuba *ff* *mp*

B

Hb Tpt 1 *ff*

Hb Tpt 2 *ff*

Hr *f*

Tbn *ff*

Tba *ff*

C

Hb Tpt 1 *mp*

Hb Tpt 2 *mp*

Hr *mp*

Tbn *mp*

Tba *mp*

SAMPLE ONLY - Incomplete Score

Ancient Ruins

Ancient Ruins is not so much a composition of program music as it is a musical interpretation of historic works of art. I personally selected these five ruins because of their old age, beauty, and mystery that have surrounded some of them for millennia.

This journey begins with a Prologue that sets the musical mood and also contains the melodic content of the interludes that segue between each movement. This Prologue begins with a simple, parallel, motion in the trumpets, which is imitated in the low brass, but inverted. This sequence is repeated through widening intervals, until the harmonic tension comes to a peak, and the listener arrives at the first Ancient Ruin.

The Mayan Temples uses a melodic ostinato that is eventually played by each member of the quintet, while a lyrical theme is developed over the harmonized ostinato. Using a large arch form, the lyrical theme slowly dissipates, and the listener is left with the original, unassuming ostinato, as it leaves just as quietly as it entered.

The Pyramid of Giza has a theme of 3 throughout it: the introductory measures make use of a three-note motive that is sequenced three times. The body of the movement is in a 3/4 time, has repeated hemiolas of 2 over 3 and 3 over 2, and much of the harmonies are in parallel thirds and mixed chords a third apart. The overall musical form, much like the structural form of the Pyramid of Giza, is A B C B A with a fugal development in the C section.

Stonehenge has baffled historians for ages. Many have hypothesized as to its meaning, purpose, and symbolism. Taking this into account, this movement has as its foundation, a constant, driving, bass line that represents a primitive type of music. In fact, the bass line remains rhythmically and melodically static, while harmonic tension is created over it with bitonal statements of the theme. The climax is reached when the two trumpets play a variation of the melody over a "traded off" chromatic run between the trombone and horn, reaching the final measure where the listener is left with a harmonically unstable resolution.

The Great Wall of China is a large canon that starts off with the statement of the subject in the tuba. The theme is comprised of wide intervals and is followed by the entrance of the trombone. The harmony suggests a restless quartal nature that is in conflict with a tertian element. Next, the horn is introduced and the canon takes on a progressively more tertian tone. Finally, all instruments are introduced and the result is a clash of quartal and extended tertian harmonies.

This musical journey is brought to a close with The Parthenon. Unlike all the other movements in Ancient Ruins, The Parthenon is a straight-ahead, symphonic march with strains, a trio, a break, and a final statement of the theme with a countermelody. But to add the element of unpredictability to this simple march, the quintet successfully navigates through over 20 key changes giving this movement a sense of instability, yet, much like the Parthenon, still stands unyielding and stable to the end. -Alex Panoz