

BEN ARAUJO

Ruined Church

for alto saxophone, trombone, and electronics
(2025)
(version 16/12/2025)

transposing score

PERFORMANCE NOTES

Accidentals

Accidentals generally only apply to the note(s) they directly precede within a bar, except in the case where an individual note repeats itself.

Timing and synchronization

Each bar is timed in a specific amount of seconds indicated above. The timings can be viewed as approximate, and serve as a guideline as to how long each gesture/bar should last. In certain bars, more specific timings are placed above certain gestures and pauses whenever there exist more than one pause within a bar, so as to better indicate their durations. Attempt to space out each gesture as much as possible depending on how long they last.

In addition to the above, time codes are also indicated to help the performers keep track of how much time is passing while playing. A stopwatch should be used for this purpose, one that both of the musicians can follow.

Whenever bold lines appear between the trombone and saxophone parts, this indicates that both performers should begin playing at the same time; however, the material that appears afterwards does not need to be played synchronously (this is the case until another vertical line appears).

Dynamics

Whenever dynamics are placed between quotation marks, this refers to the intensity with which to perform a certain action, and not necessarily the resulting volume.

Saxophone multiphonics

The saxophone multiphonics included in the piece are taken from the book *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti, published by Bärenreiter. The fingerings are indicated above the saxophone part, and, for the purpose of clarification, reappear whenever switching to another multiphonic, and not if a multiphonic repeats itself.

Electronics

This component of the piece purely consists of a fixed stereo sound file. The electronics staff is notated with indications of the various sounds that occur over the course of the piece, the different ways they are layered on top of one another, as well as the ways these sounds are transformed (in parentheses). The beginning and end of each sound is indicated by bold black lines.



represents the continuation of more irregular sound processes for the purposes of simplicity



indicates that a layer (or layers) of sound is quieter than the layer(s) above it



fade-in and fade-out of a sound respectively

Pauses

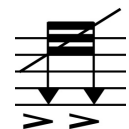


short pause of around 1 to 3 seconds (specific durations indicated in the score)

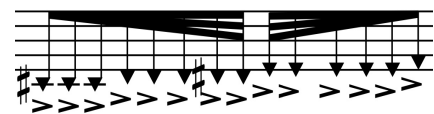


extremely short pause (less than a second)

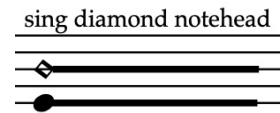
Playing techniques with examples



beams with slashes: play as fast as possible; if only one note is written this way, it should be very short (the resulting speed may vary depending on the playing technique being used)



feathered beams: freely accelerando and ritardando respectively



(trombone): sing the diamond-shaped notehead simultaneously while playing normally; this creates a "multiphonic"-like sound



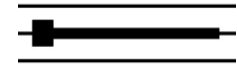
triangle-shaped notehead: tongue slap (saxophone), tongue ram (trombone) (sounds staccatissimo)



stemless triangle-shaped notehead with vibrato

saxophone: play with the teeth directly touching the reed; this creates a very unstable, high-pitched, squeaky sound

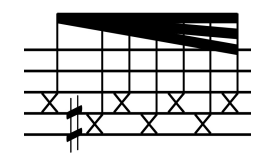
trombone: attempt to play any indefinitely high note while using as much lip vibrato as possible to create a very unstable sound; during section H, however, try to achieve the same effect, but only play through the mouthpiece, which at this point is detached from the rest of the instrument



square-shaped notehead: air noise (feel free to use any mouth positions that work with the material being played)

saxophone: blow into the instrument with the mouthpiece detached

trombone: blow into the instrument with the mouthpiece inverted; however from bar 41 onwards, blow into the instrument with the mouthpiece in its normal position



(saxophone): x-shaped notehead: key clicks (sounds staccatissimo)

PROGRAM NOTE

The city of Visby, on the Swedish island of Gotland, has an abundance of sites that attest to its history as a significant medieval trading city, not least of which are the various church ruins scattered around it. These churches were abandoned following the Reformation in the 1500s, after which they were left to decay, but were eventually put into protection by the Swedish state from the 1800s onwards in order to preserve them. I explored many of these ruins shortly after beginning my studies at the Gotland School of Composition, and after a while, I became fascinated by how well-preserved they were, while at the same time in shock at how these churches were now mere vestiges of what they once were centuries ago. I thereby aimed to capture this feeling in the resulting musical scenario, in which the saxophone and trombone play in a more "ruined" state, utilizing various playing techniques that produce more unusual sounds, while the electronics, mainly consisting of manipulated outdoor field recordings I made around Visby, give a stronger sense of atmosphere, almost as if standing in a ruined landscape.

written for Ivo Nilsson and Jörgen Pettersson

transposing score

Ruined Church

for alto saxophone, trombone, and electronics

BEN ARAUJO (2025)

A

Senza misura

0:00 10" 0:10 7" 0:17 10" (0:27)

Alto Saxophone

Trombone

Electronics

Layer 1: low bells with spectral filter

0:27 13" 0:40 5" 0:45 8" (0:53)

Alto Sax.

Tbn.

Elec.

B

0:53 7" 1:00 3" 1:03 4" (1:07)

Alto Sax.

Tbn.

Elec.

Layer 2: water (ca. 2:55)

2

1:07 7" 1:14 10" (1:24)

Alto Sax. 10 1" 1" 2" 3" 3"

Tbn. 1" 2" 1" 2" 1" 3"

Elec.

f *ff* *ff* *f*

1:24 6" 1:30 10" (1:40)

Alto Sax. 12 2" 2" 2" 3"

Tbn. 1" 1" 1" 3" 2" 5" 3"

Elec.

f *p* *mf*

A-bell cue
(blend-ins between layers 1 and 2)

1:40 15" 1:55 8" (2:03)

Alto Sax. 14 6" 3" 1" 1" 2" 1" 2" 2" 3" 1"

Tbn. 3" 3" 7" 2" 2"

Elec.

mf *p* *f* *p* *f*

(blend-ins continued)

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2:03 15" 3 (2:18)

Alto Sax. 16

Tbn.

Elec.

(blend-ins continued)

2:18 10" 2:28 10" (2:38)

Alto Sax. 17

Tbn.

Elec.

(blend-ins continued)

2:38 7" 2:45 15" (3:00)

Alto Sax. 19

Tbn.

Elec.

(blend-ins continued)

The musical score is for the song "The Sound of Silence" and is divided into three parts: 3:30, 15", and (3:45). The instruments are Alto Sax., Tbn., and Elec. The Alto Sax. part starts at measure 25 and features a melodic line with dynamic markings of *mf*, *f*, and *mf*. The Tbn. part features a rhythmic line with dynamic markings of *ff*, *p*, *f*, and *p*. The Elec. part includes an "A-bell cue" and "blend-ins between all three layers". The score also includes a "Percussive popping noise (ca. 3:43)".

(blend-ins continued)

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4:05 15" 5 (4:20)

Alto Sax. 27 2" 2" 3" 1" 2" 2" 2"

Tbn. 3" 2" 2" 4" 1"

Elec. *f* *ff* "ff" *f*

percussive popping noise (ca. 4:10)

(blend-ins continued)

4:20 15" 4:35 5" (4:40)

Alto Sax. 28 2" 1" 2" 2" 3" 1" 1" 3" 1"

Tbn. 7" 3" 3" 2" 1"

Elec. "ff" *f* *ff* *ff*

percussive popping noise (ca. 4:29)

[F] 4:40 20" 5:00 10" (5:10)

Alto Sax. 30 *f* *ff*

Tbn. *f* *ff*

Elec. percussive popping noise (ca. 4:48), then accelerates

remove mouthpiece

remove mouthpiece and invert it

(BLEND-INS ACCELERATE)

Layer 4: crows

6

G

5:10 10" 5:20 8" 5:28 12" (5:40)

Alto Sax. 33 air noise (without mouthpiece) *pp* *mf* *f* *pp*

Tbn. *pp* *mf* *f* *pp*

Elec.

1" 7" 2" 2" 3" 7" 2"

air noise (inverted mouthpiece)

H

5:40 5" 5:45 10" 5:55 8" (6:03)

Alto Sax. 36 key clicks *mf* *pp* *mf* *pp* *mf* *ff* *p*

Tbn. *p* *pp* *mf* *p* *f* *p*

Elec.

mouthpiece only (blow over the edge)

gliss.

2" 3" 2" 3" 2" 4" 2"

Layer 5: low bells with spectral filter and chorus mod. (ca. 5:35)

I

6:03 7" 6:10 5" (6:15)

Alto Sax. 39 *f* *p* *p* *mf* *p* put back mouthpiece

Tbn. *p* *p* *mf* *p* *p*

Elec.

3" 1" 2" 1" 2" 2" 1"

put back mouthpiece

Layer 6: wind (ca. 6:05)

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6:15 15" 6:30 10" 7 (6:40)

Alto Sax. 41 *mf* *f* *p* *mf* *p*

Tbn. 3" 10" (mouthpiece: normal position) 2" 2" 6" 2" *mf* *pp* *p*

Elec.

6:40 5" 6:45 10" 6:55 10" (7:05)

Alto Sax. 43 *mf* *p* *mf* *p*

Tbn. 1" 1" 2" 1" 2" 2" 6" 2" *p* *mf* *p*

Elec.

7:05 10" 7:15 8" 7:23 5" 7:28 5" (7:33)

Alto Sax. 46 *mf* *f* *mf* *pp* *p* *pp* *pp* *ff* *pp*

Tbn. 2" 2" 2" *p* *mf* *pp* *pp* *ff* *pp*

Elec.