

Charlie Barber

Organum & Allelulia

for Tenor Recorder, Bass Viol,
Harpsichord and String Quartet

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Commissioned by Andrew Collis for The Stanesby Players

Duration: c. 8.5 minutes

Programme note

Although unrelated to each other, these two movements develop an interest in older western European music - particularly the compositional techniques employed in the early church.

The first movement 'Organum', draws on structural forms and musical processes employed by fourteenth century musicians such as French composer-poet Guillaume de Machaut. The music is constructed around a fixed pattern of pitches arranged through a repeating rhythmic scheme.

The second section, 'Allelulia' is based on a Gregorian chant sung during Eastertide. As a deliberate contrast of cultures, however, the melody is placed within a 10-beat pattern structured in a mirror form (3:2:2:3) that is found in early Arabic music.

The work is dedicated to Andrew Collis and the Stanesby Players.

(programme note by Charlie Barber 2015)

The first performance took place on 6 June 2015 at St Michael's Church, Chester Square, London SW1W

Organum & Allelulia

3

for Tenor Recorder, Bass Viol, Harpsichord and String Quartet

for Andrew Collis and the Stanesby Players

Charlie Barber

Organum

Andante

A
♩ = 60

Musical score for the Organum section, measures 1-6. The score is for Tenor Recorder, Bass Viol, Harpsichord, Violin 1, Violin 2, Viola, and Violoncello. The tempo is Andante (♩ = 60). The key signature is one sharp (F#). The time signature is 3/2. The Tenor Recorder part begins with a half note G4, followed by a half note A4, and then a half note B4. The Bass Viol part begins with a half note G3, followed by a half note A3, and then a half note B3. The Harpsichord part is silent. The Violin 1, Violin 2, and Viola parts are silent. The Violoncello part begins with a half note G2, followed by a half note A2, and then a half note B2. The dynamic marking is *p* (piano).



Musical score for the Allelulia section, measures 7-12. The score is for T. Rec., B. Viol, Hpsd., Vln. 1, Vln. 2, Vla., and Vc. The tempo is Andante (♩ = 60). The key signature is one sharp (F#). The time signature is 3/2. The T. Rec. part begins with a half note G4, followed by a half note A4, and then a half note B4. The B. Viol part begins with a half note G3, followed by a half note A3, and then a half note B3. The Hpsd. part is silent. The Vln. 1, Vln. 2, and Vla. parts are silent. The Vc. part begins with a half note G2, followed by a half note A2, and then a half note B2. The dynamic marking is *p* (piano).

13

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

p

p



18

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

cresc.

cresc.

cresc.

22 **B**

T. Rec. *mp*

B. Viol *mp*

Hpsd. *mp*

Vln. 1 *mp* sul tasto

Vln. 2 *mp* sul tasto

Vla. *mp*

Vc. *mp*

27

T. Rec. *p* *mf* *p* Molto rit.

B. Viol *p* *cresc.* *p*

Hpsd.

Vln. 1 *mf* Molto rit.

Vln. 2 *cresc* *mp*

Vla. *mf*

Vc. *mf*

Organum & Allelulia - Charlie Barber

33 *a tempo*

T. Rec. *f* *p*

B. Viol. *f* *p*

Hpsd. *f* *p*

Vln. 1 *norm.* *f* *p*

Vln. 2 *norm.* *f* *p*

Vla. *f* *p*

Vc. *f*

38

T. Rec. *mp* *p*

B. Viol. *mp* *p*

Hpsd. *mp* *p*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

pp

43 C

T. Rec. *pp*

B. Viol *p*

Hpsd.

Vln. 1 *p* sul tasto

Vln. 2 *p* sul tasto

Vla. *p*

Vc. *p*

48

T. Rec. *p*

B. Viol *p*

Hpsd.

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

53

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

p

mp

mp



59

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

64 **D**

T. Rec. *mf*

B. Viol *mf*

Hpsd. *mp*

Vln. 1 **D** norm. *mf*

Vln. 2 *p*

Vla. *p* sul tasto

Vc. *p*

69 **Molto rit.**

T. Rec. *f*

B. Viol *cresc.* *mf* *p*

Hpsd.

Vln. 1 *f* *dim.*

Vln. 2 norm. *mf* *p*

Vla. norm. *mf*

Vc. *mf*

75 *a tempo*

T. Rec. *p* *f*

B. Viol *f*

Hpsd. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *pp* *f*

Vc. *f* *p*

80

T. Rec. *pp*

B. Viol *pp*

Hpsd. *mp*

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

85 **E**

T. Rec. *mp*

B. Viol *mp*

Hpsd.

Vln. 1 *p* sul tasto

Vln. 2 *p* sul tasto

Vla. *p*

Vc.

91

T. Rec. *p*

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

96

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

p

p

p

102

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

cresc.

p

mp

mp

p

F

F

107

T. Rec.

B. Viol.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

dim.

norm.

mf

norm.

sul tasto

p



112

T. Rec.

B. Viol.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Molto rit.

mf

p

pp

dim.

norm.

mf

dim.

pp

122

T. Rec.

B. Viol.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Rall.

pp

pp

pp

p

dim.

dim.

dim.

pp

pp

pp

pp

G Allelulia

128 ♩ = 120

T. Rec.

B. Viol

Hpsd. *mp*

G

Vln. 1

Vln. 2

Vla.

Vc.



136

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

H

144

T. Rec. *mp*

B. Viol *mp*

Hpsd. *mp*

H

Vln. 1

Vln. 2

Vla.

Vc.

H

152

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

I

160

T. Rec.

B. Viol

Hpsd.

mp

I

Vln. 1

Vln. 2

Vla.

Vc.

mp



166

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

171

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

J

176

T. Rec.

B. Viol

Hpsd.

J

Vln. 1

Vln. 2

Vla.

Vc.

mf

p

182

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.



187

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

K

192

T. Rec. *f*

B. Viol *f espress.*

Hpsd. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

199

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

204

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

208

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

214

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

215

216

217

218

219

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

220

221

222

223

M

224

T. Rec. *f*

B. Viol *f espress*

Hpsd. *f*

M

Vln. 1

Vln. 2

Vla.

Vc.

231

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

237 N

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

f

244

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

f

250

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

256

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

263

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

267

T. Rec.

B. Viol

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Organum & Allelulia - Charlie Barber

27

[illegible]