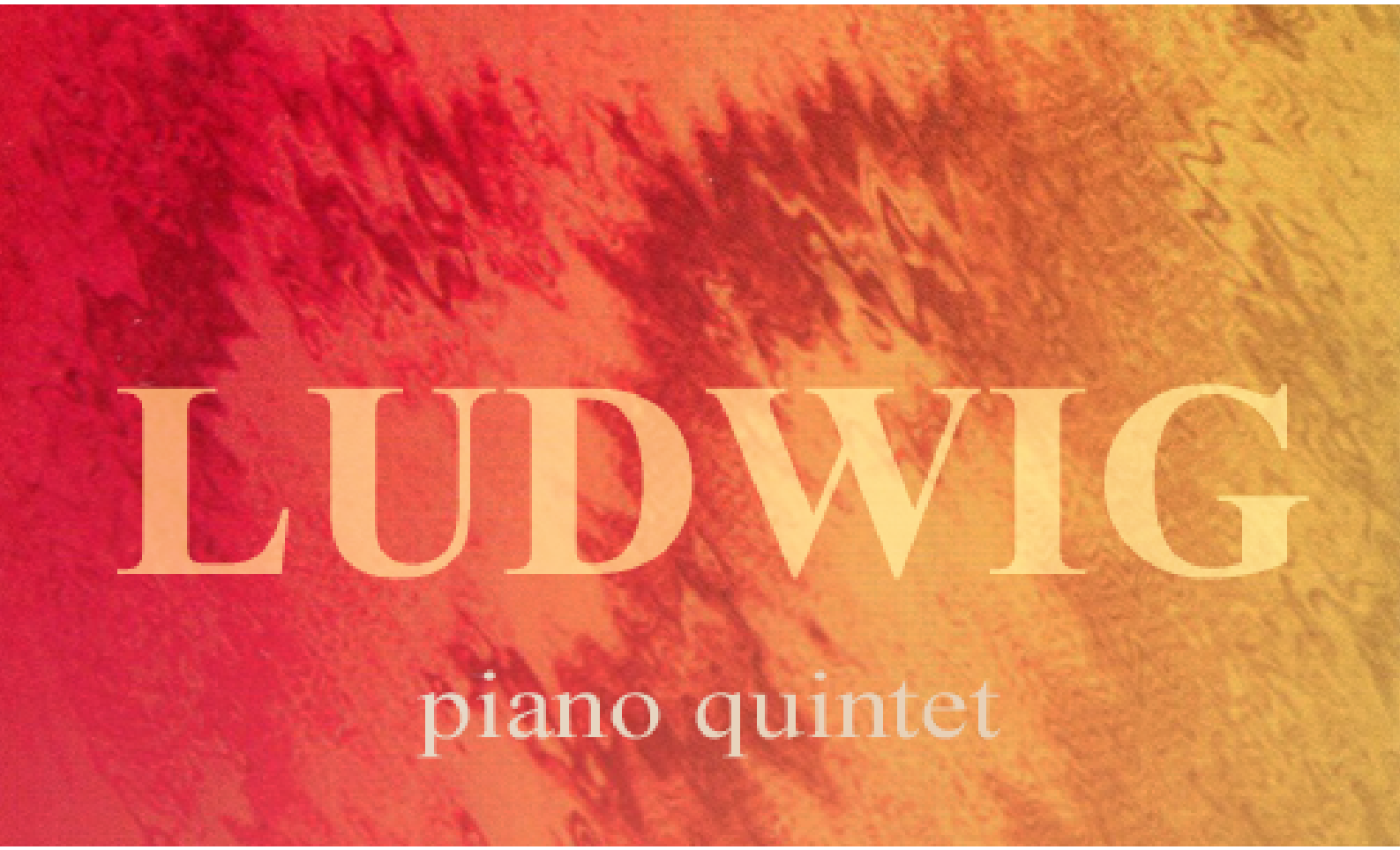
Charlie Barber



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Instrumentation:

Piano
String Quartet (2 Violins, Viola and Cello)

Duration: c. 11 minutes

Programme note:

1 Allegro con brio
2 Adagio sostenuto: delicatissimamente
3 Allegro vivace

LUDWIG is a piano quintet in three movements that pays tribute to Beethoven by re-imagining key elements from three of his most iconic works. Rather than quoting directly, the music reshapes and re-contextualizes fragments of Beethoven's material, casting them in a new, contemporary light while retaining their dramatic essence.

The opening movement, *Allegro con brio*, is a compressed reworking of the first movement of Beethoven's *Symphony No. 7 in A major, Op. 92*. The familiar ascending scales and low sustained pedal points are restructured and interwoven with vibrant, dance-like rhythms, infused with colours drawn from Latin American musical traditions. The result is both a tribute and a transformation—energized, rhythmically dynamic, and fresh in character.

The second movement, *Adagio sostenuto: delicatissimamente*, takes its starting point from the opening bars of the *"Moonlight" Sonata (Piano Sonata No. 14 in C-sharp minor, Op. 27 No. 2)*. The well-known quaver-triplet figure becomes the basis for a delicately layered texture, first appearing as an interlocking pattern in the piano, then taken up and expanded by the strings. The atmosphere is hushed, introspective and gently luminous.

The final movement, *Allegro vivace*, draws inspiration from Beethoven's *Fidelio Overture*, particularly its passages of dramatic tension and harmonic ambiguity. The movement opens with a subdued, subterranean energy that gradually builds, propelled by sudden dynamic bursts and unresolved harmonic shifts. As in Beethoven's overture, the music moves with urgency—driven by the search for resolution, culminating in a cathartic, if ambiguous, close.

LUDWIG is a conversation across time—a creative engagement with Beethoven's music that refracts his voice through the lens of contemporary language, colour and form.

Charlie Barber, August 2019

LUDWIG

for Piano Quintet

A

1. Allegro con brio

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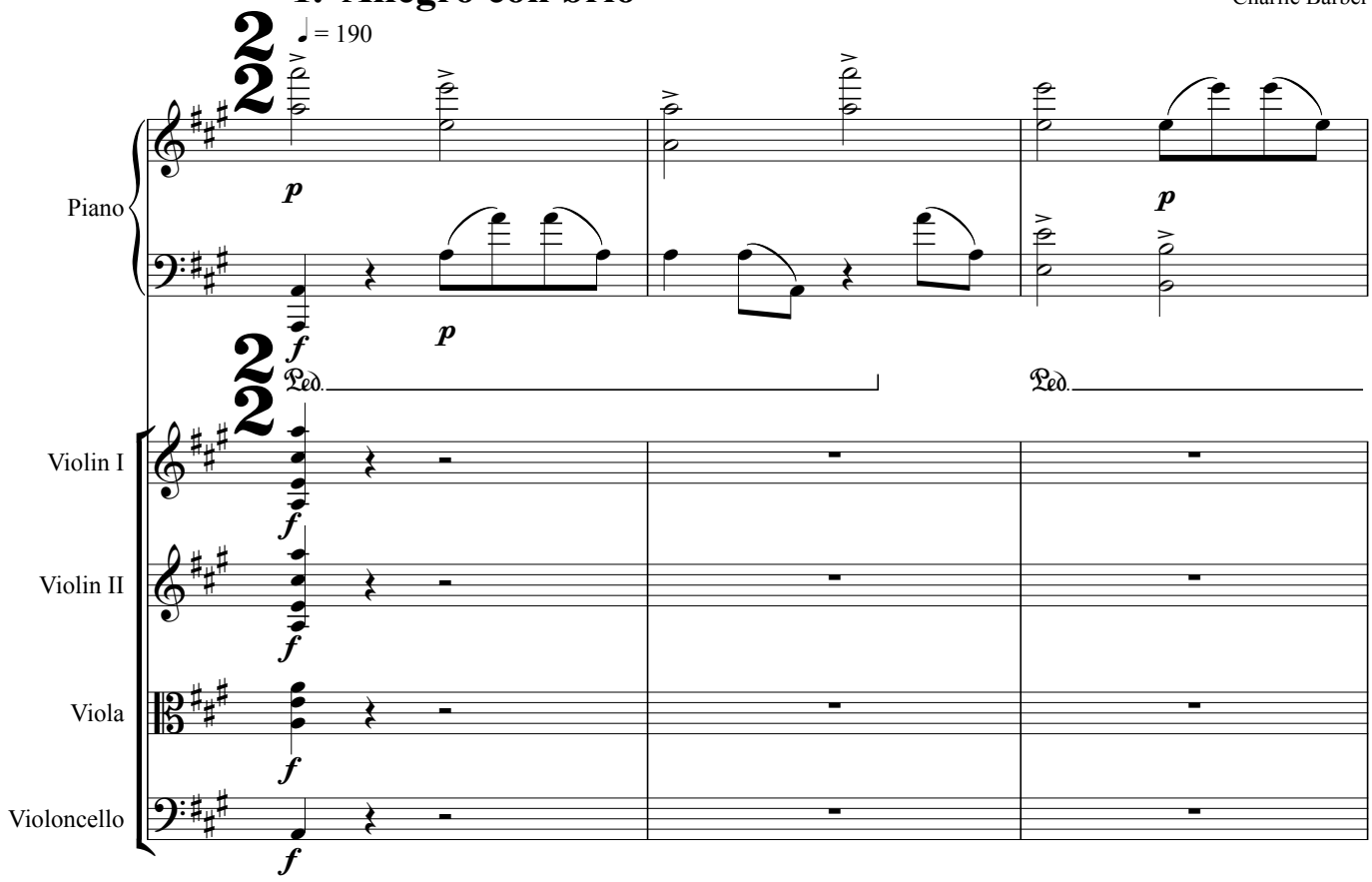
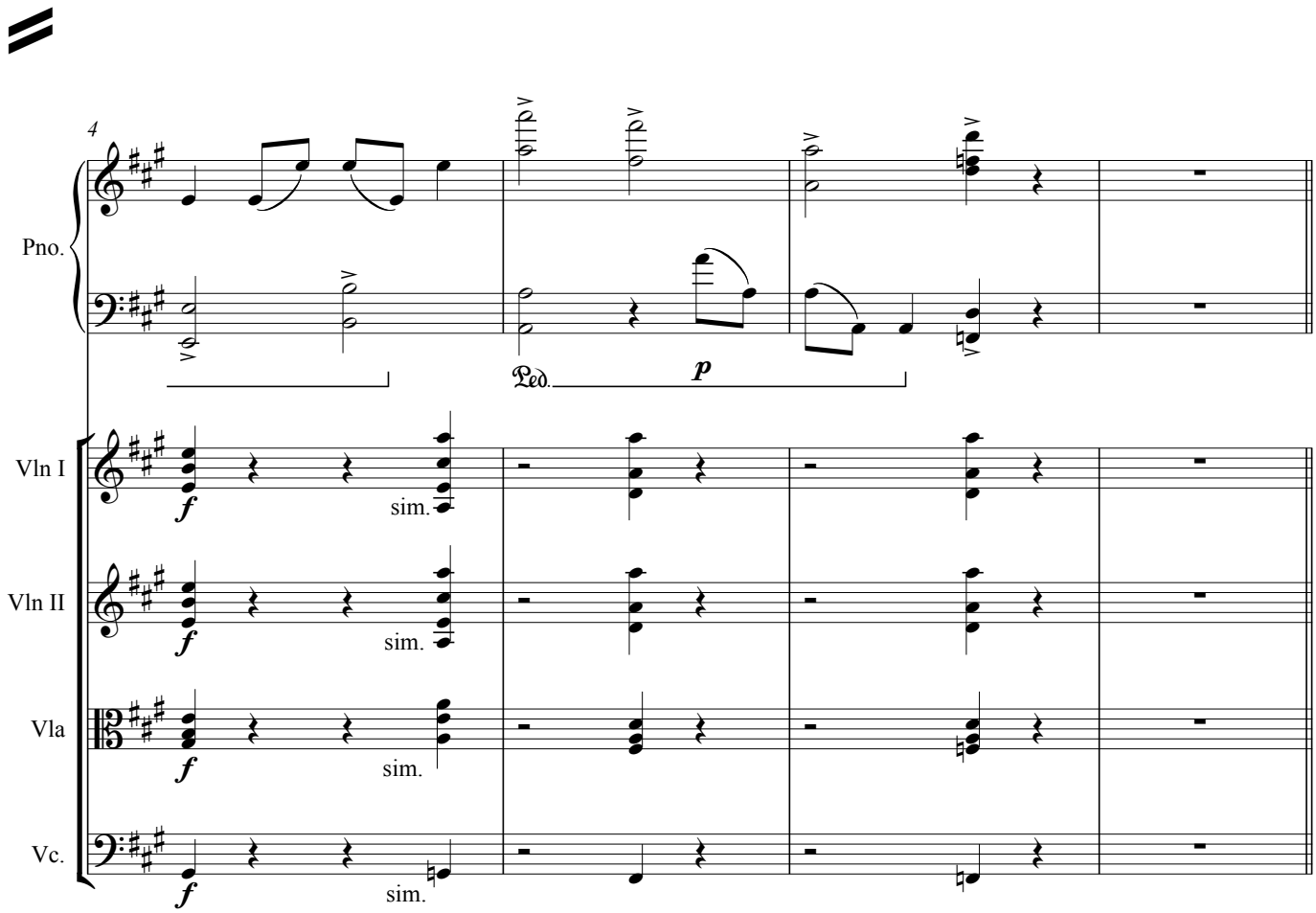
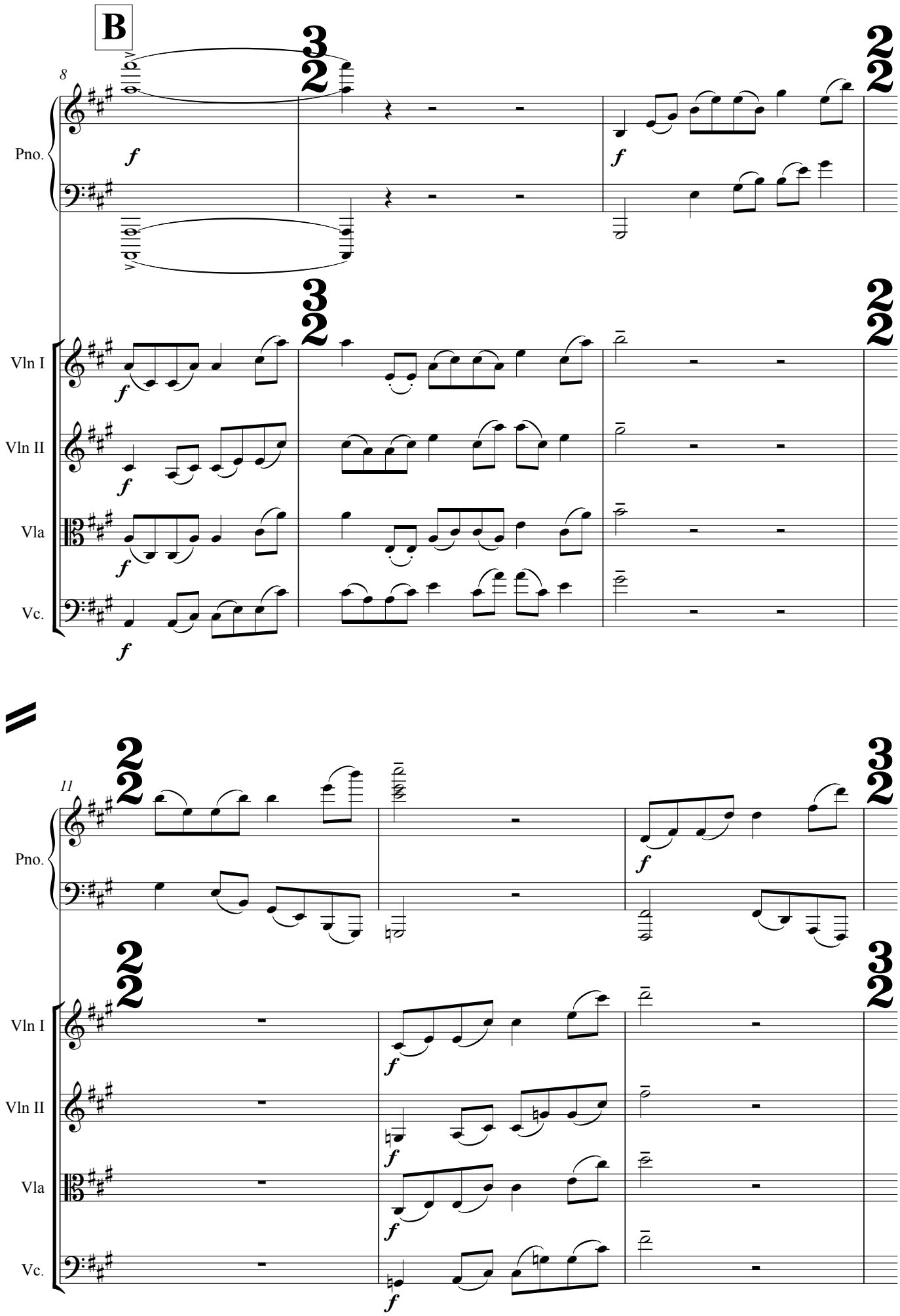
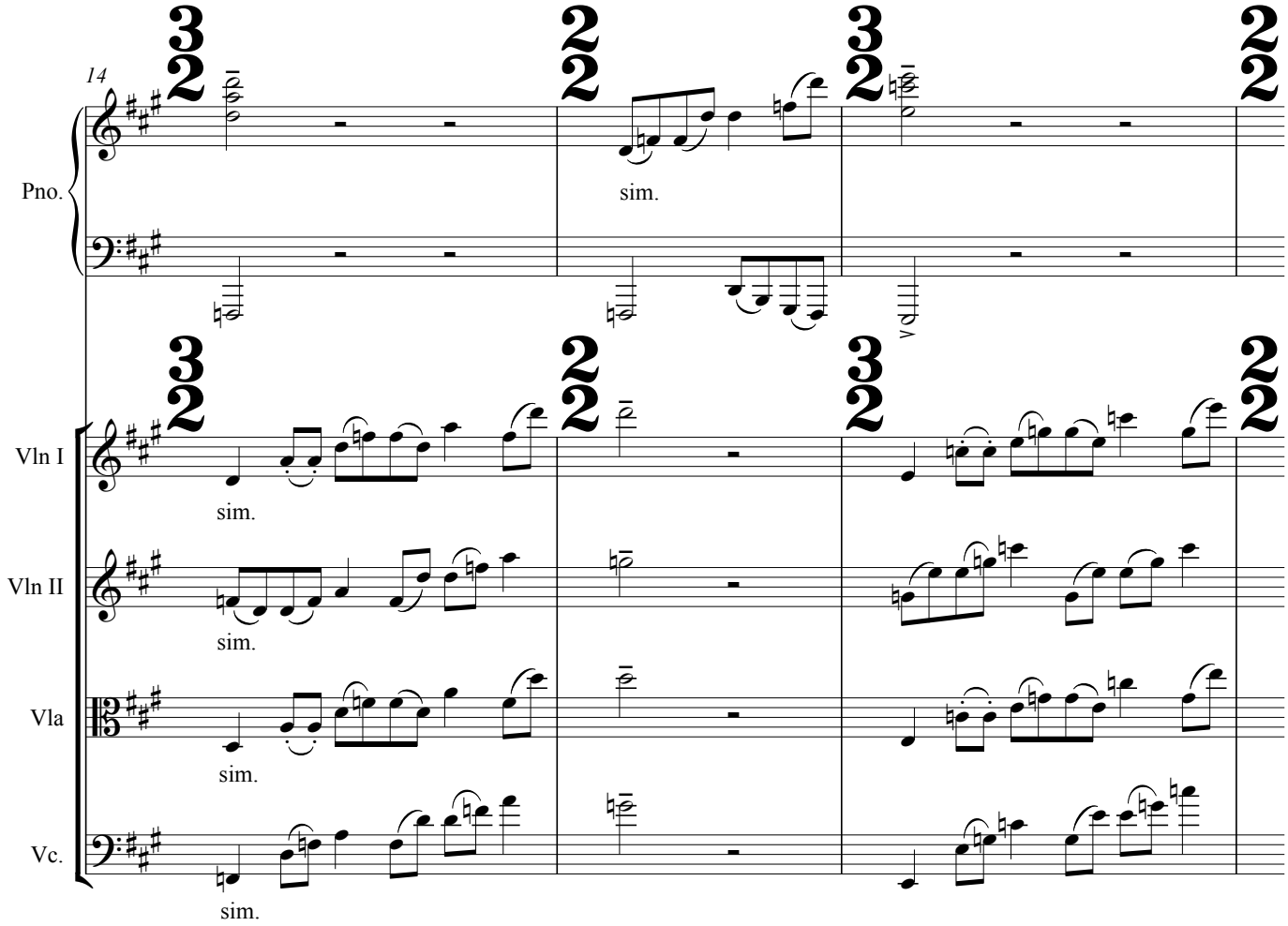
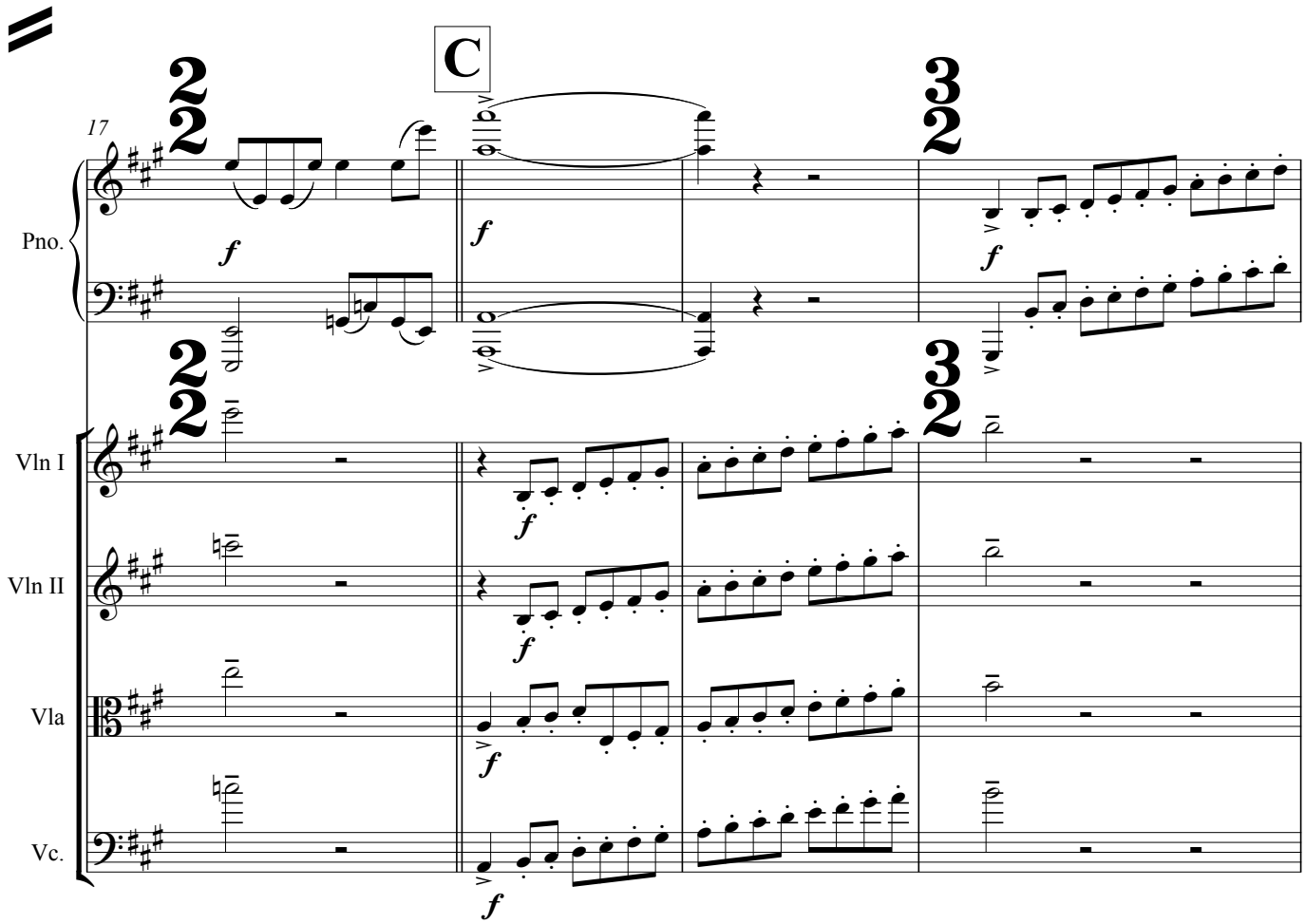
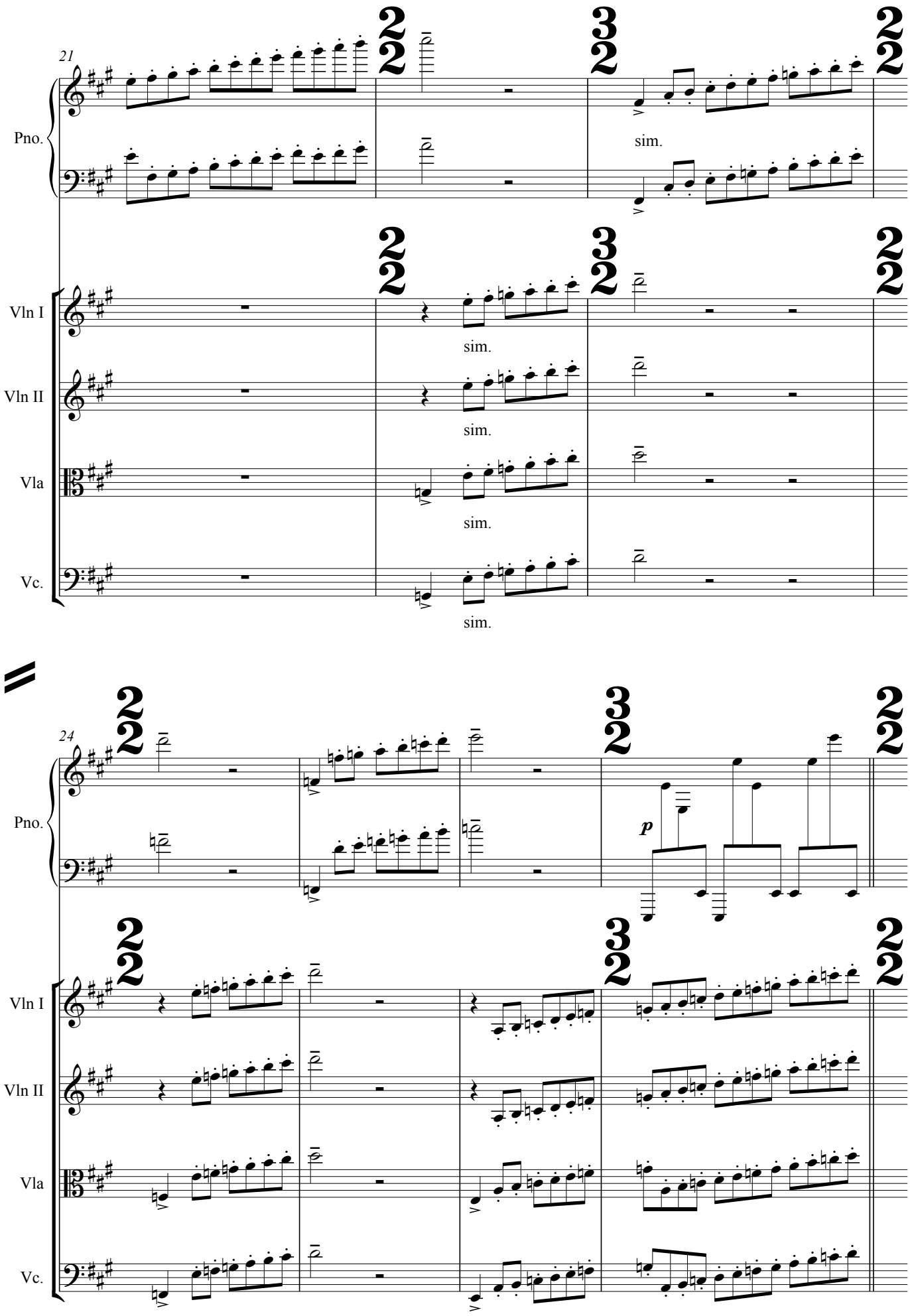


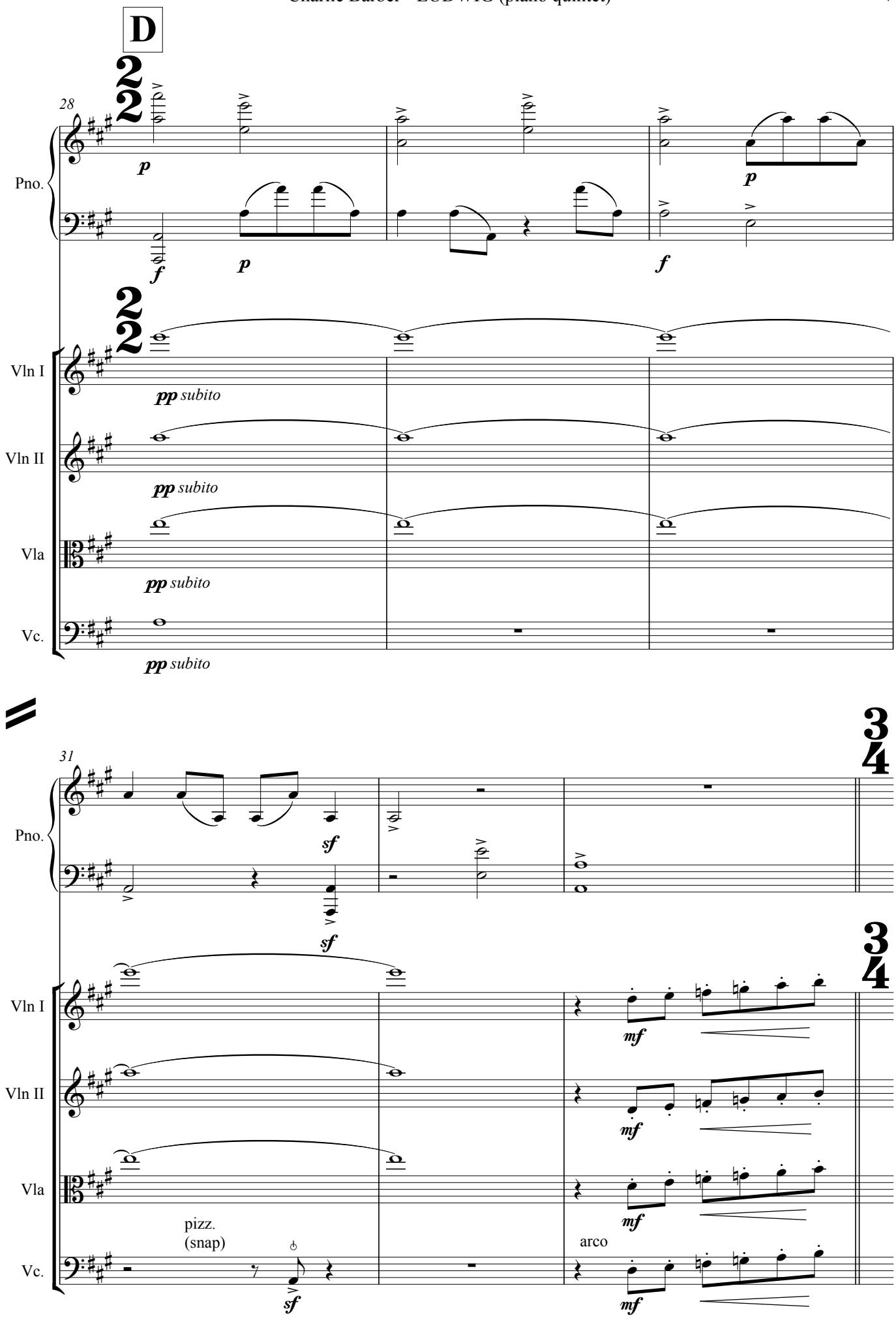


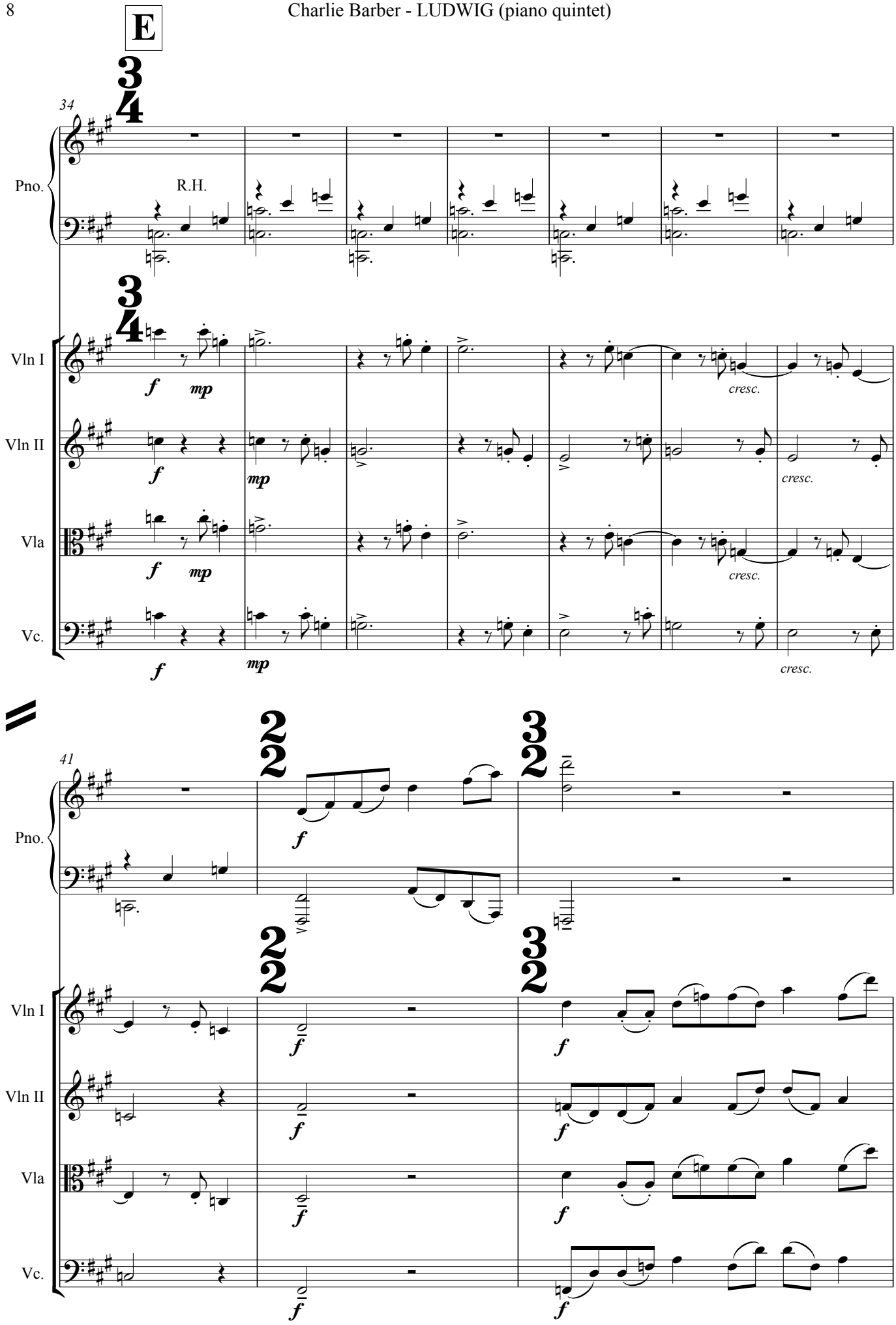

B
8
Pno.
Vln I
Vln II
Vla
Vc.
11
Pno.
Vln I
Vln II
Vla
Vc.

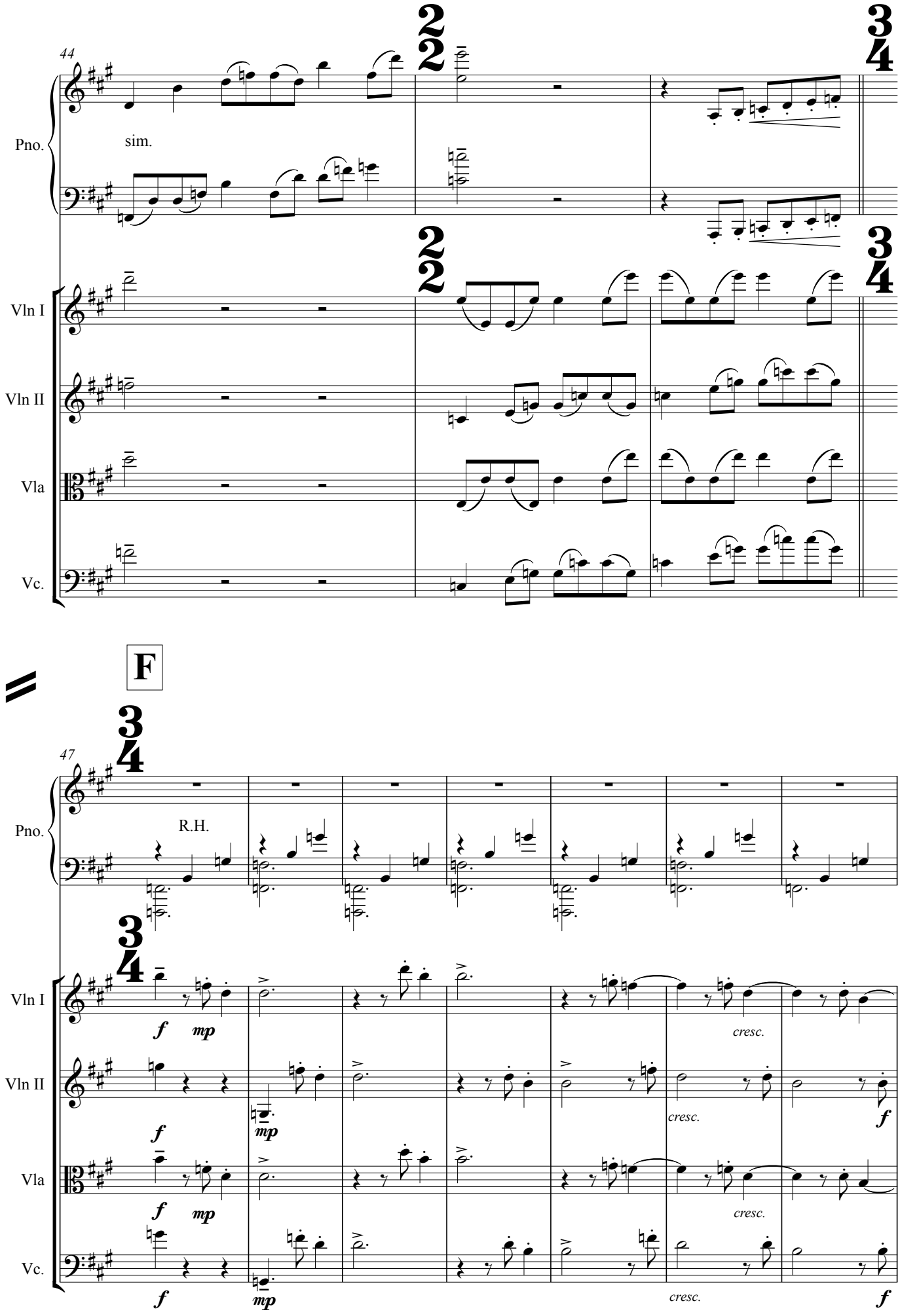

14
Pno.
Vln I
Vln II
Vla
Vc.
sim.

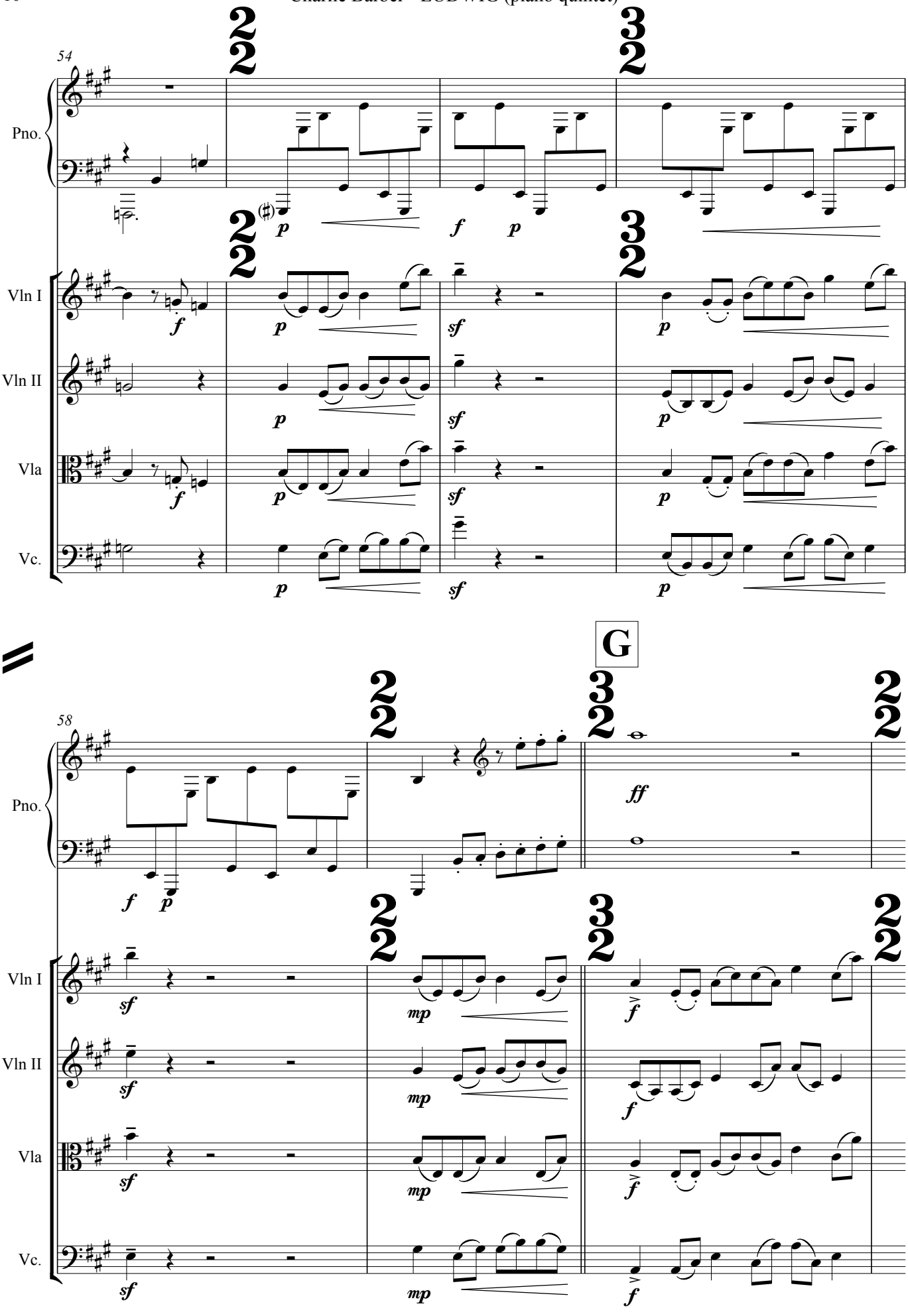

C
17
Pno.
Vln I
Vln II
Vla
Vc.
f

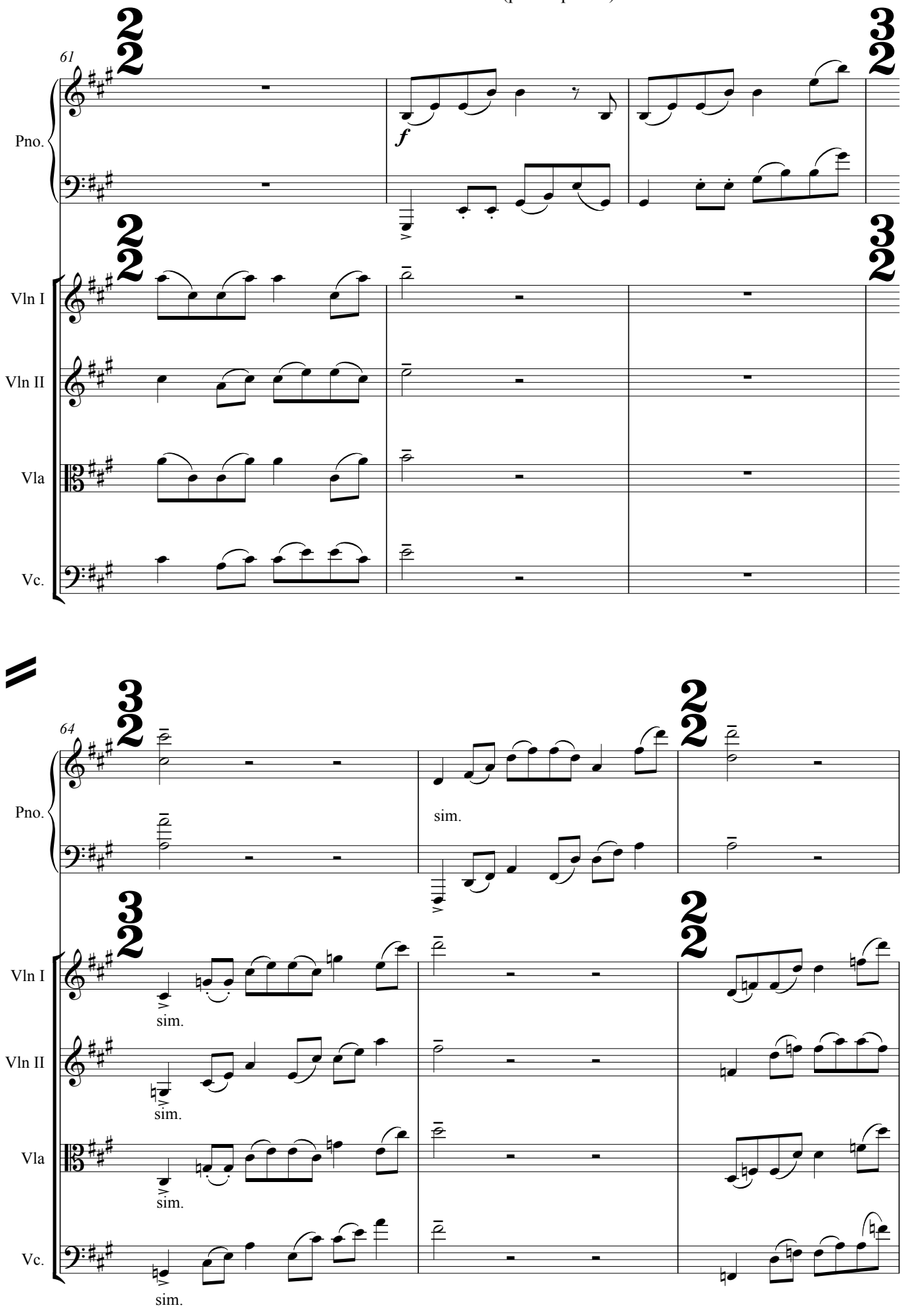

21
Pno.
Vln I
Vln II
Vla
Vc.
sim.
24
p

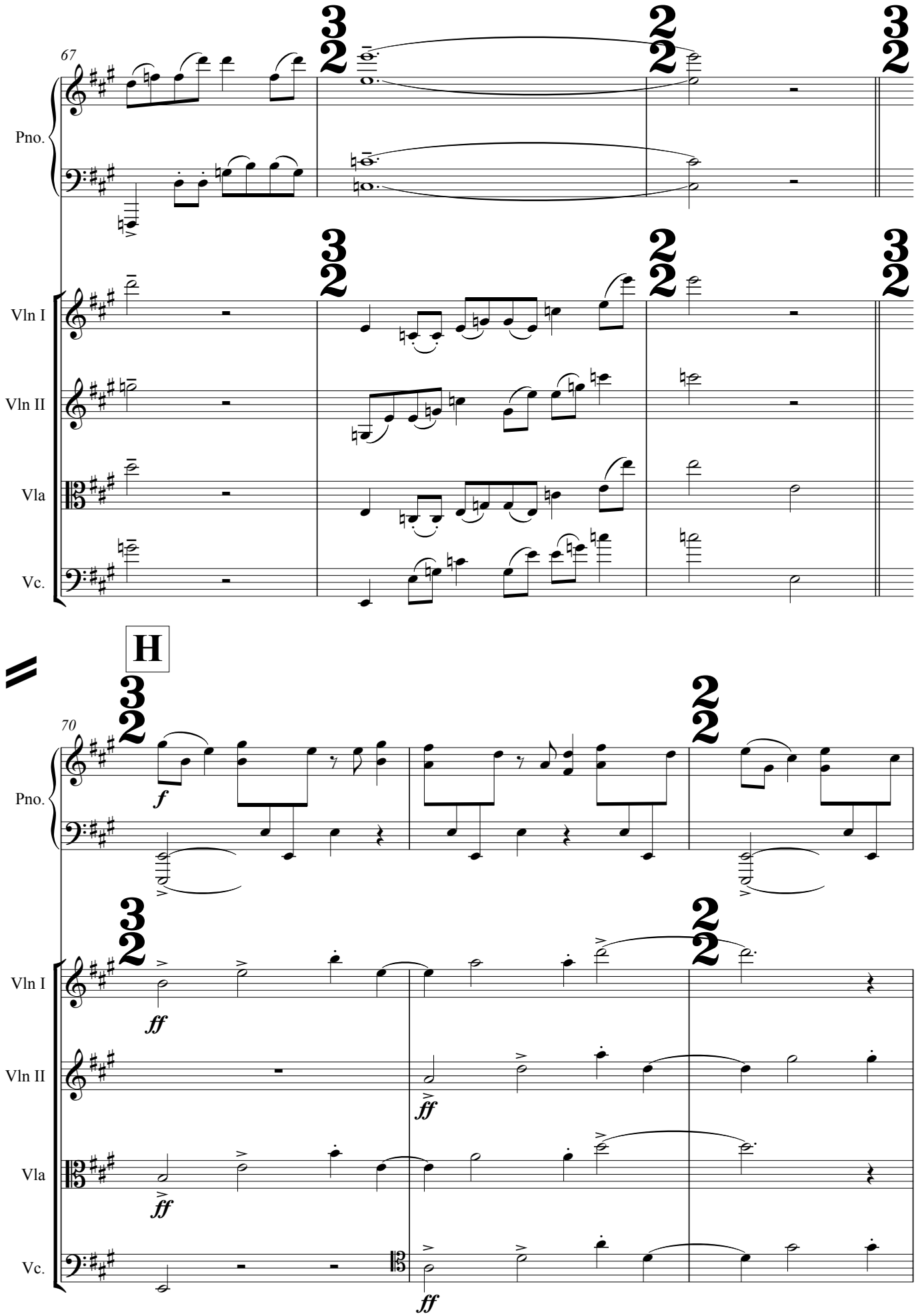

D
28
Pno.
Vln I
Vln II
Vla
Vc.
pp subito
31
3/4
sf
mf
pizz.
(snap)
arco

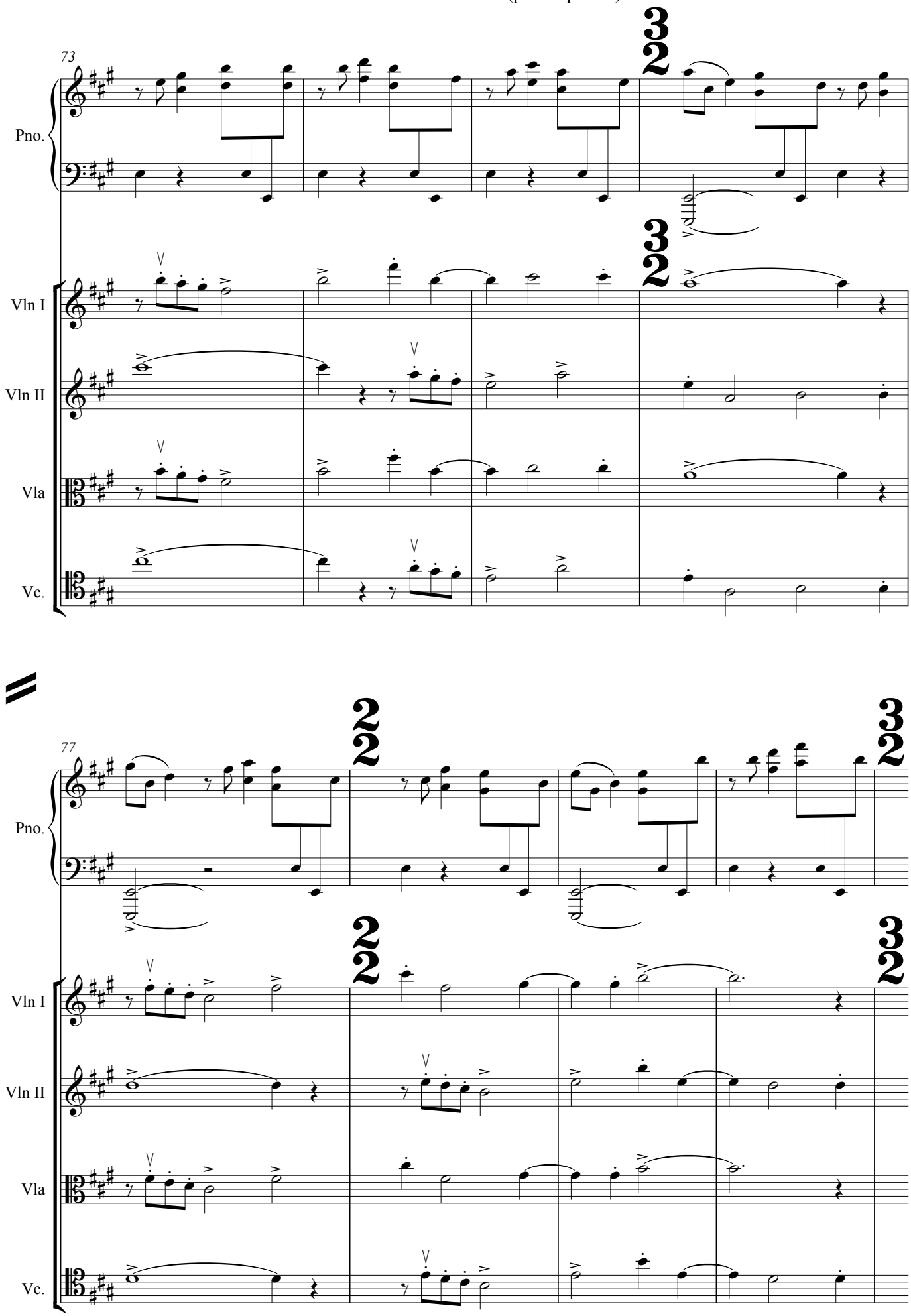

E
34
Pno.
R.H.
Vln I
Vln II
Vla
Vc.
f
mp
cresc.
41
2/2
3/2

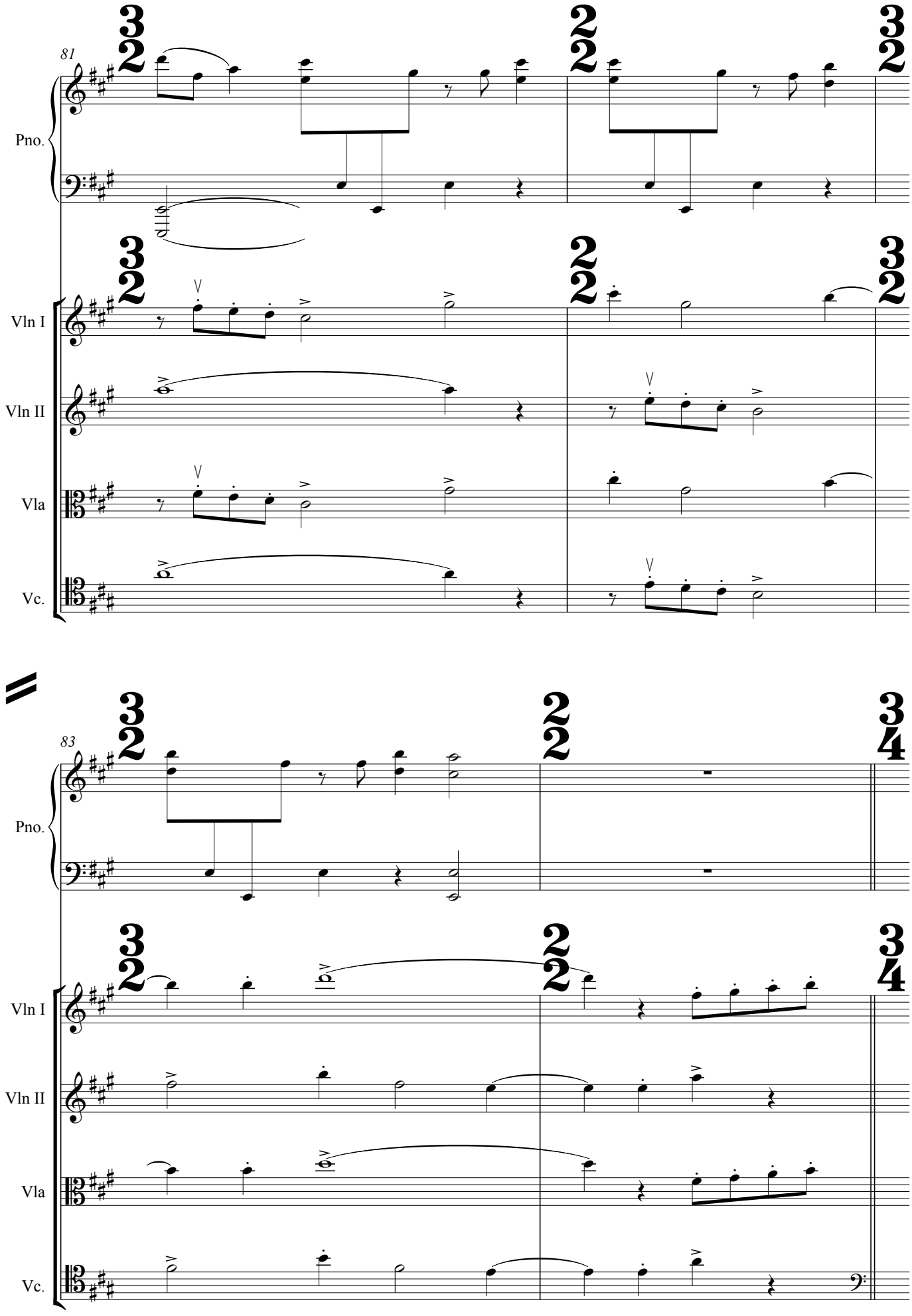

44
Pno.
sim.
Vln I
Vln II
Vla
Vc.
F
47
R.H.
f
mp
cresc.

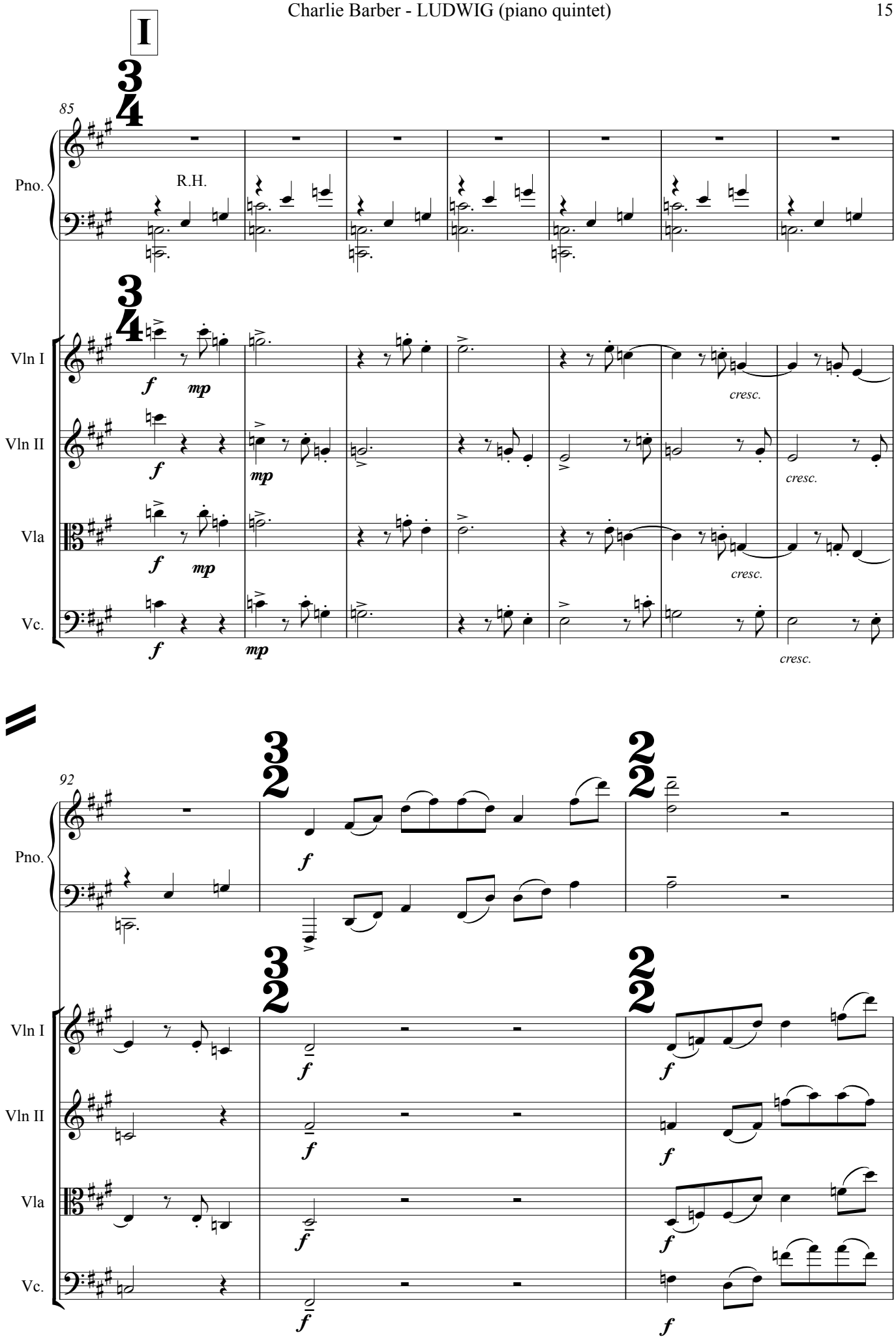

54
Pno.
Vln I
Vln II
Vla
Vc.
G
58
Pno.
Vln I
Vln II
Vla
Vc.

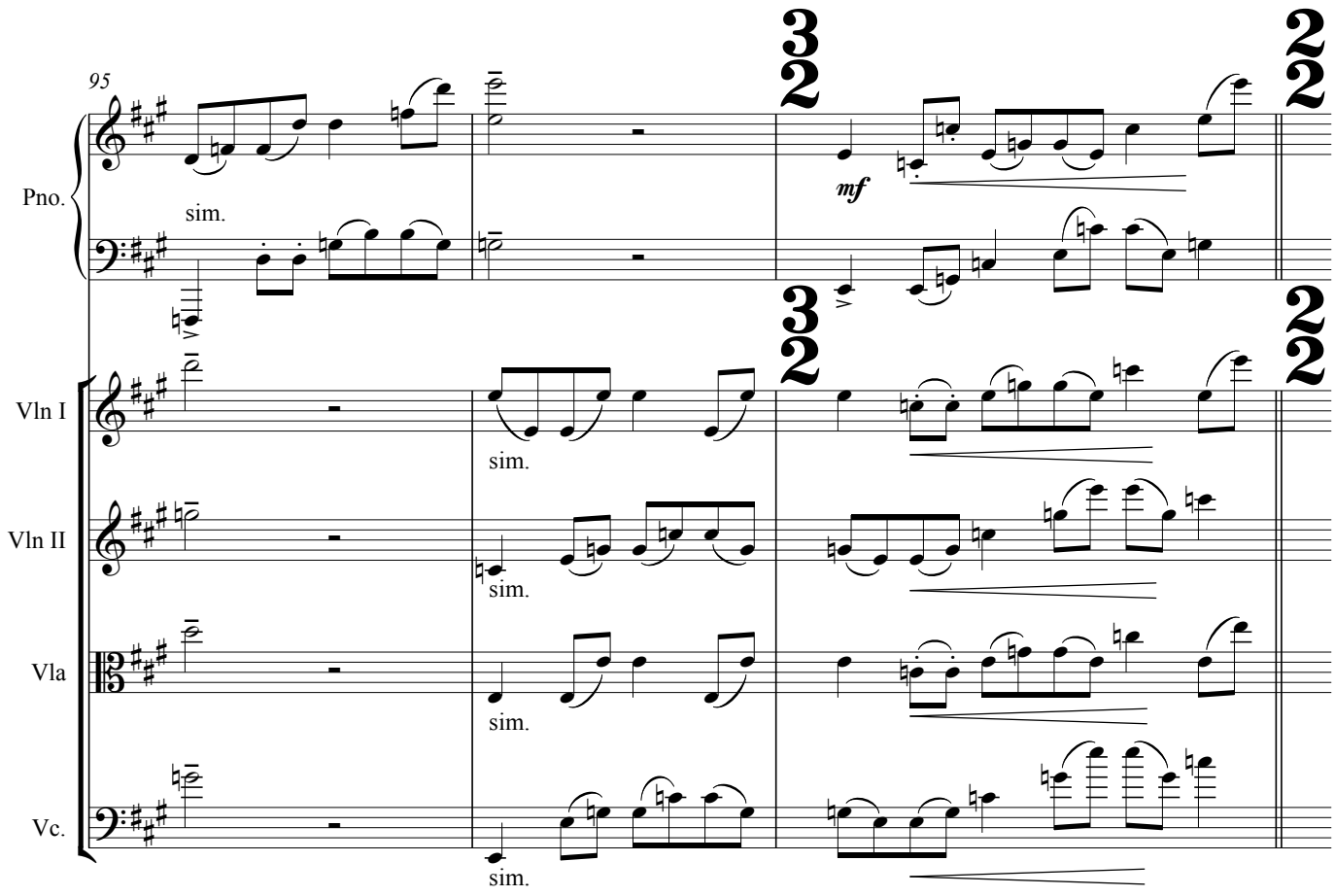

61
Pno.
Vln I
Vln II
Vla
Vc.
f
64
sim.

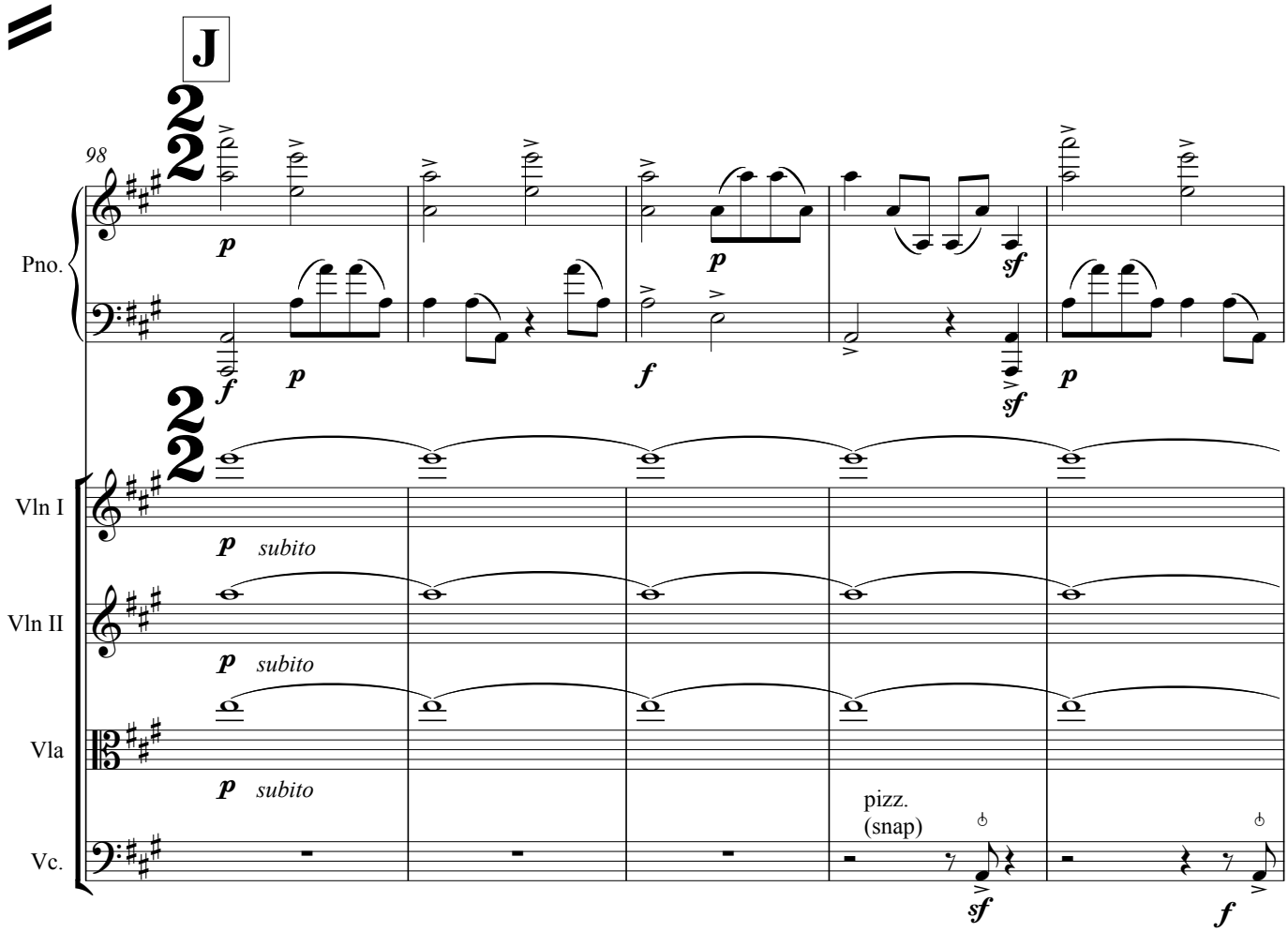

67
Pno.
Vln I
Vln II
Vla
Vc.
H
70
Pno.
f
Vln I
Vln II
Vla
Vc.
ff
ff
ff
ff

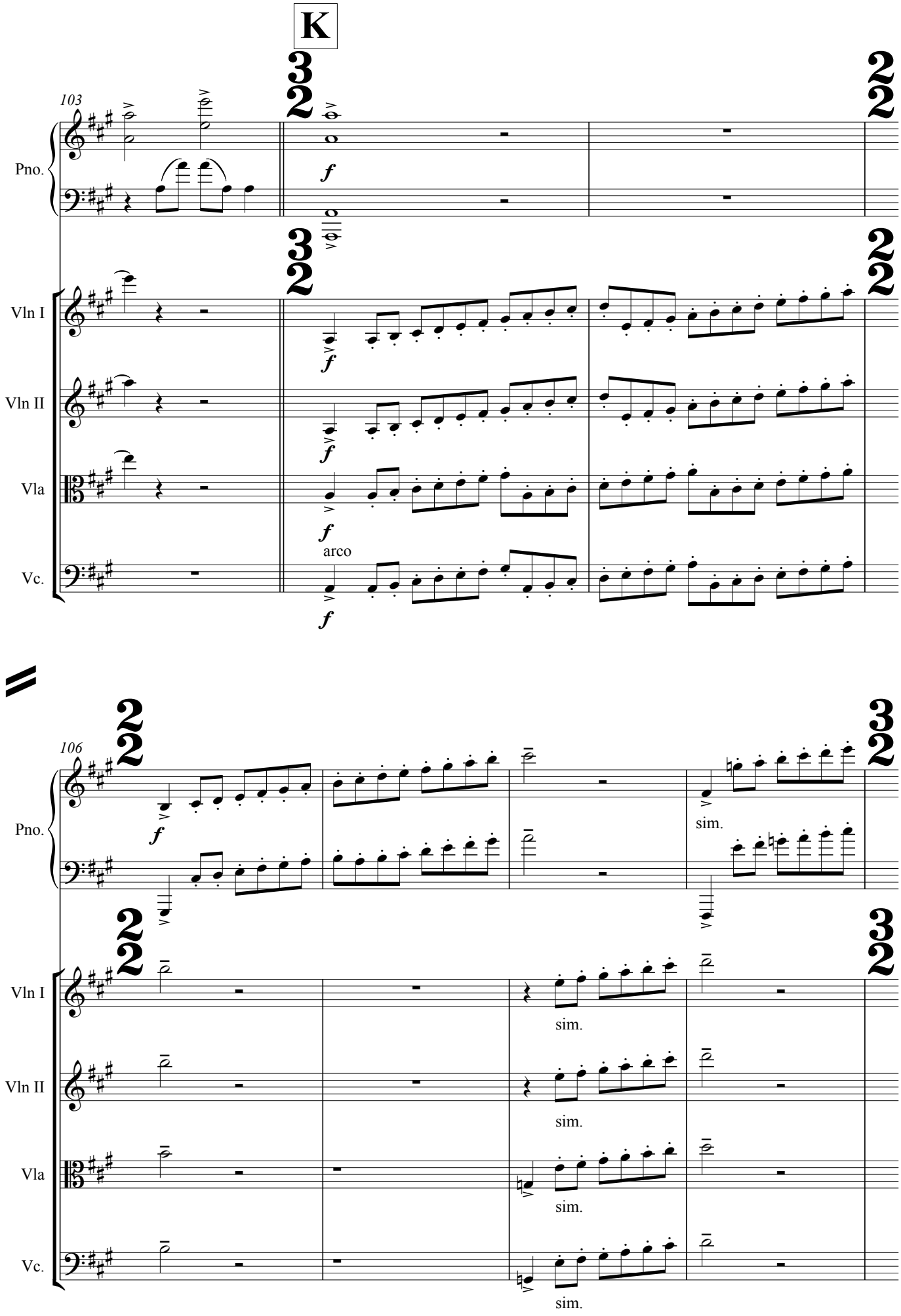

73
Pno.
Vln I
Vln II
Vla
Vc.
77
Pno.
Vln I
Vln II
Vla
Vc.

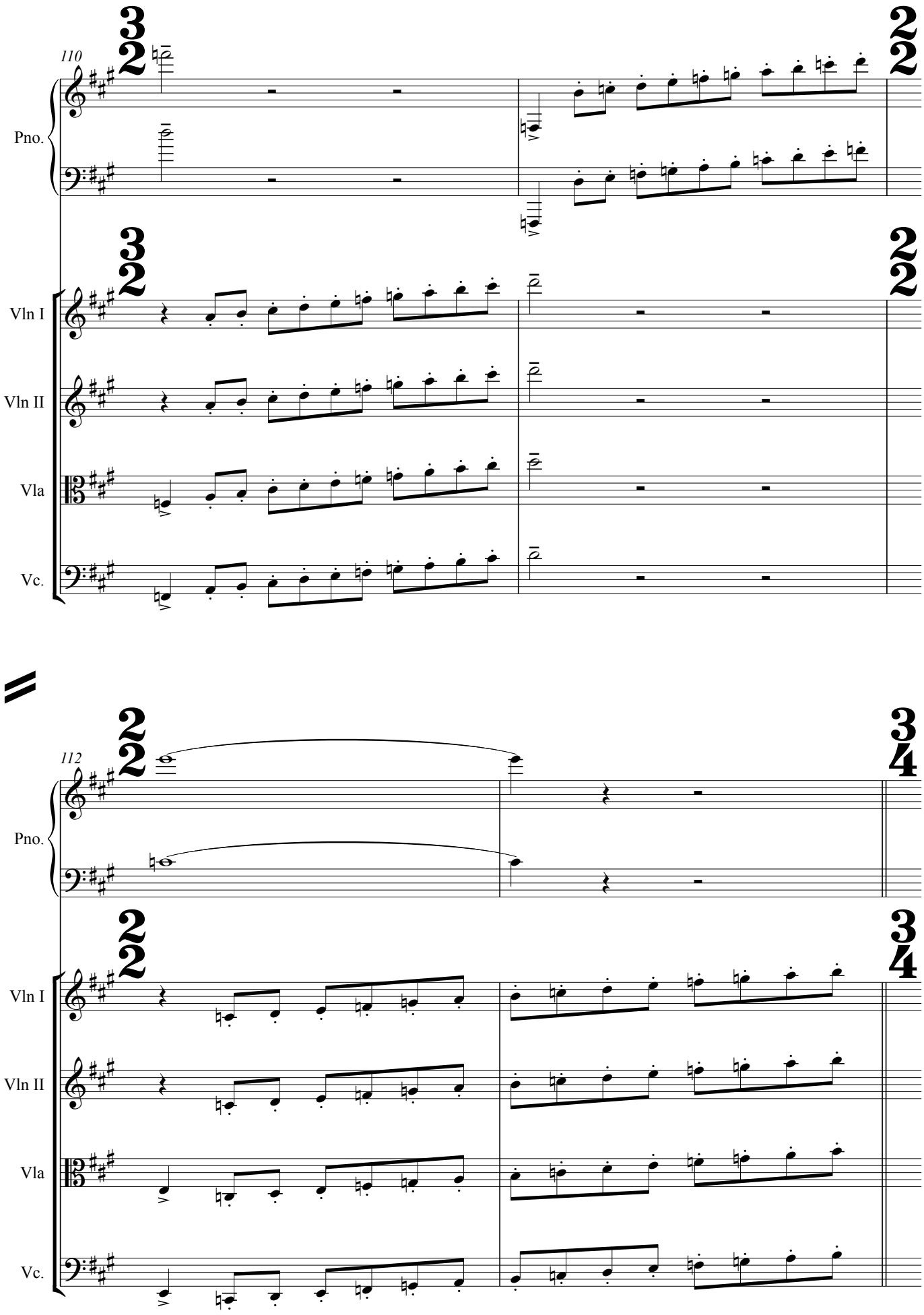

81
Pno.
Vln I
Vln II
Vla
Vc.
83
Pno.
Vln I
Vln II
Vla
Vc.

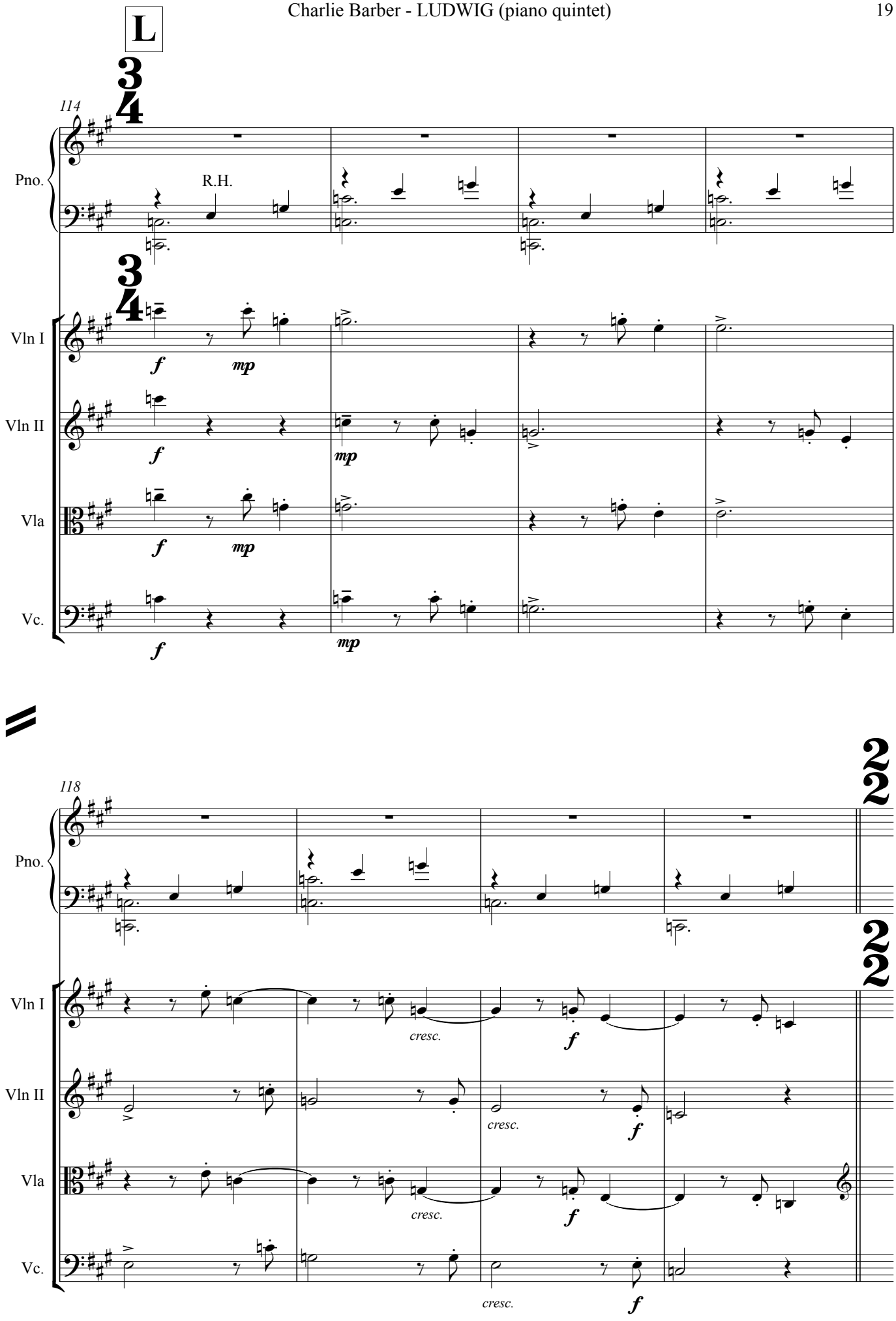

I
85
Pno.
R.H.
Vln I
Vln II
Vla
Vc.
f
mp
cresc.
92
Pno.
Vln I
Vln II
Vla
Vc.
f

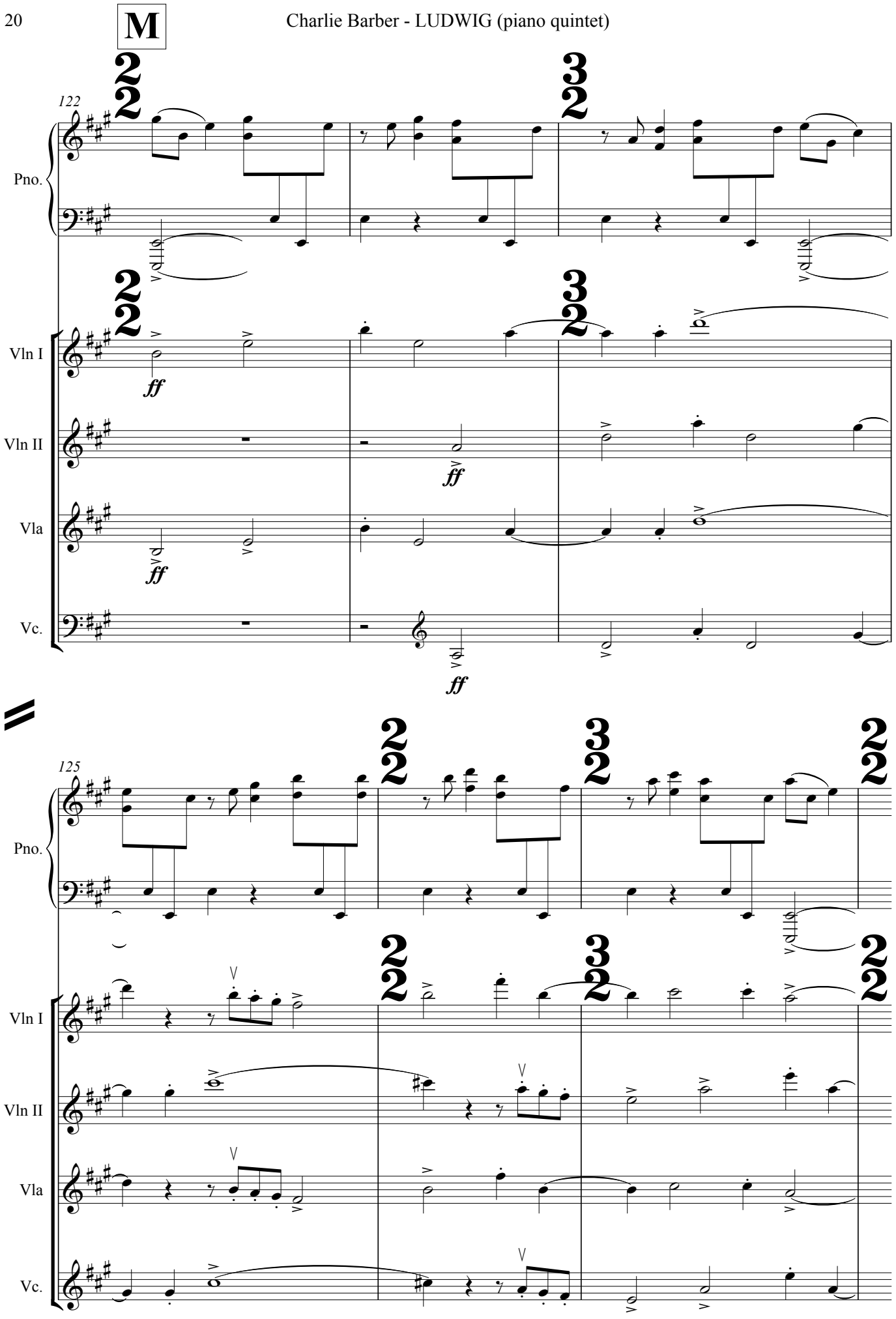

95
Pno.
sim.
mf
Vln I
Vln II
Vla
Vc.


J
98
Pno.
p
f
sf
Vln I
Vln II
Vla
Vc.
subito
pizz.
(snap)


K
103
Pno.
Vln I
Vln II
Vla
Vc.
arco
106
sim.


110
Pno.
Vln I
Vln II
Vla
Vc.
112
Pno.
Vln I
Vln II
Vla
Vc.


L
114
Pno.
R.H.
Vln I
Vln II
Vla
Vc.
f
mp
118
cresc.


M
122
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Vln II
Vla
Vc.
ff
125
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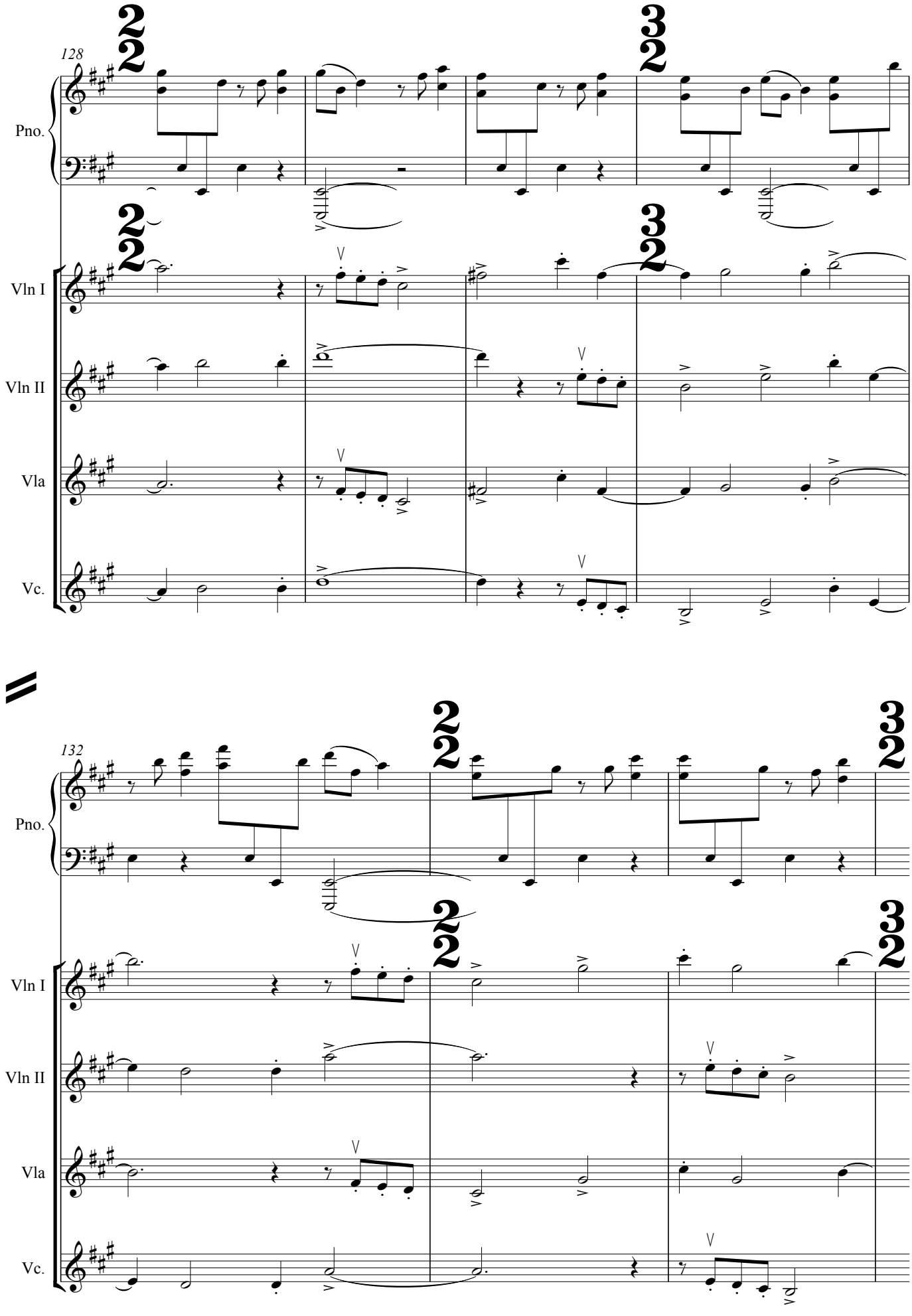
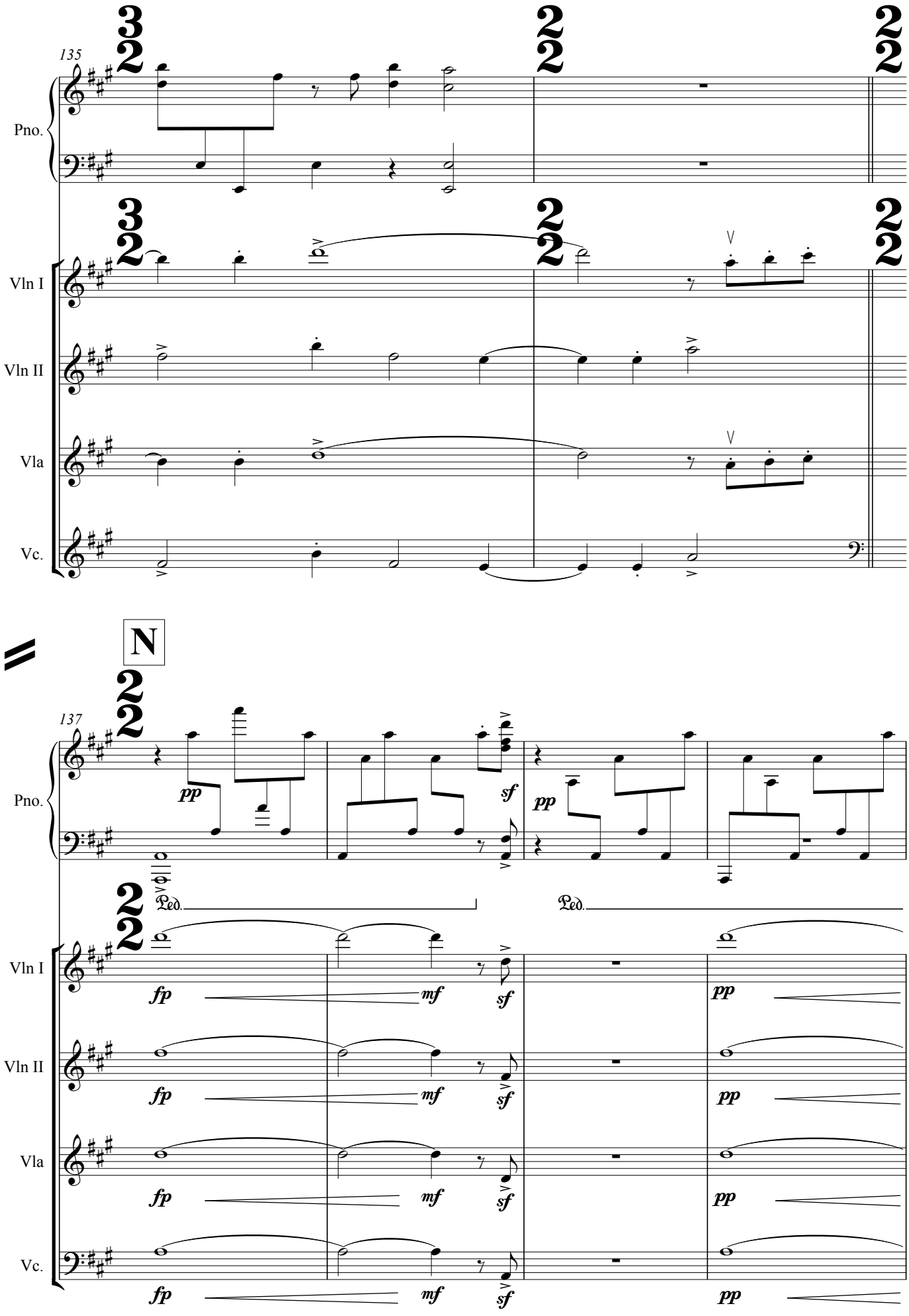
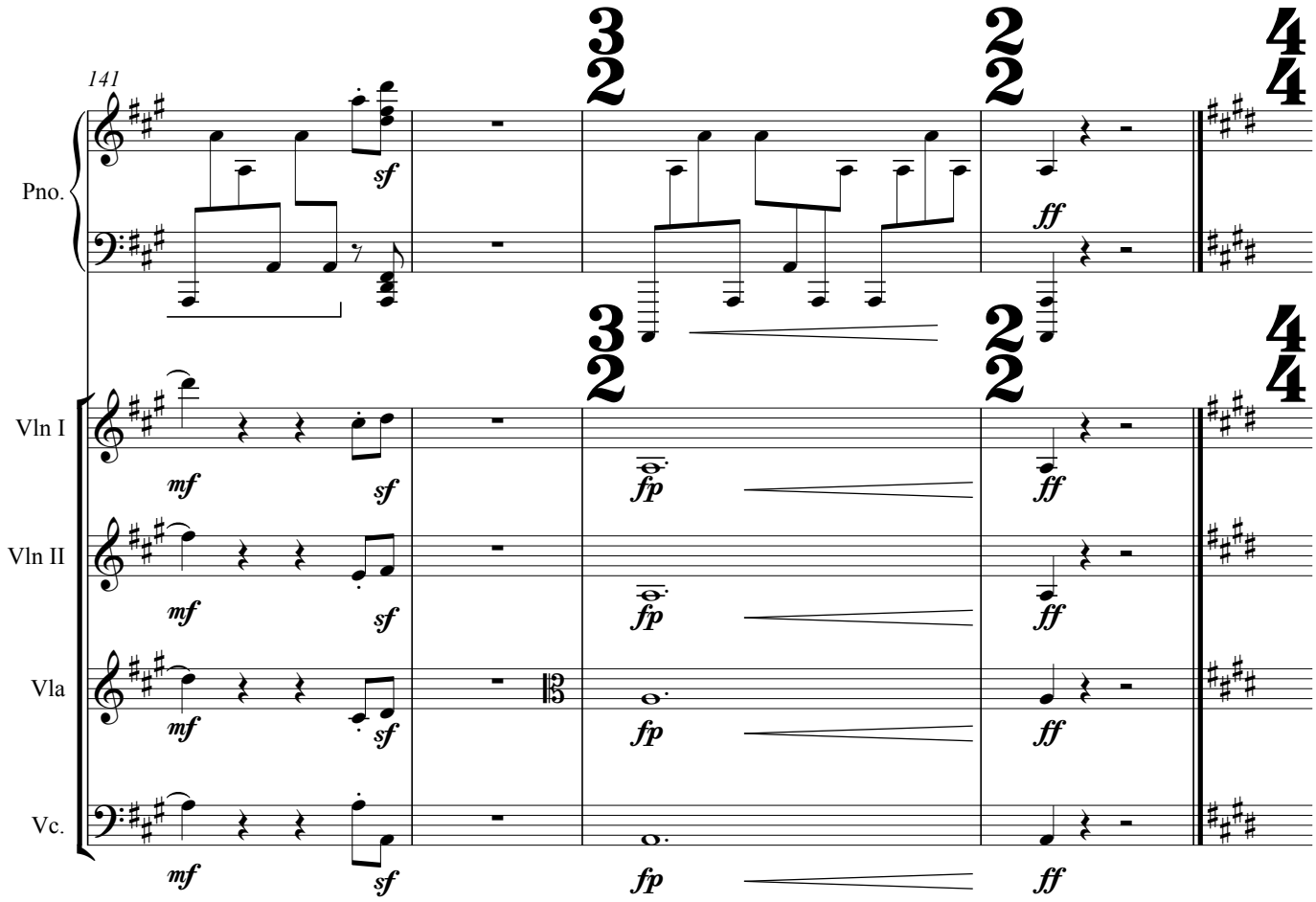
Vln II
Vla
Vc.

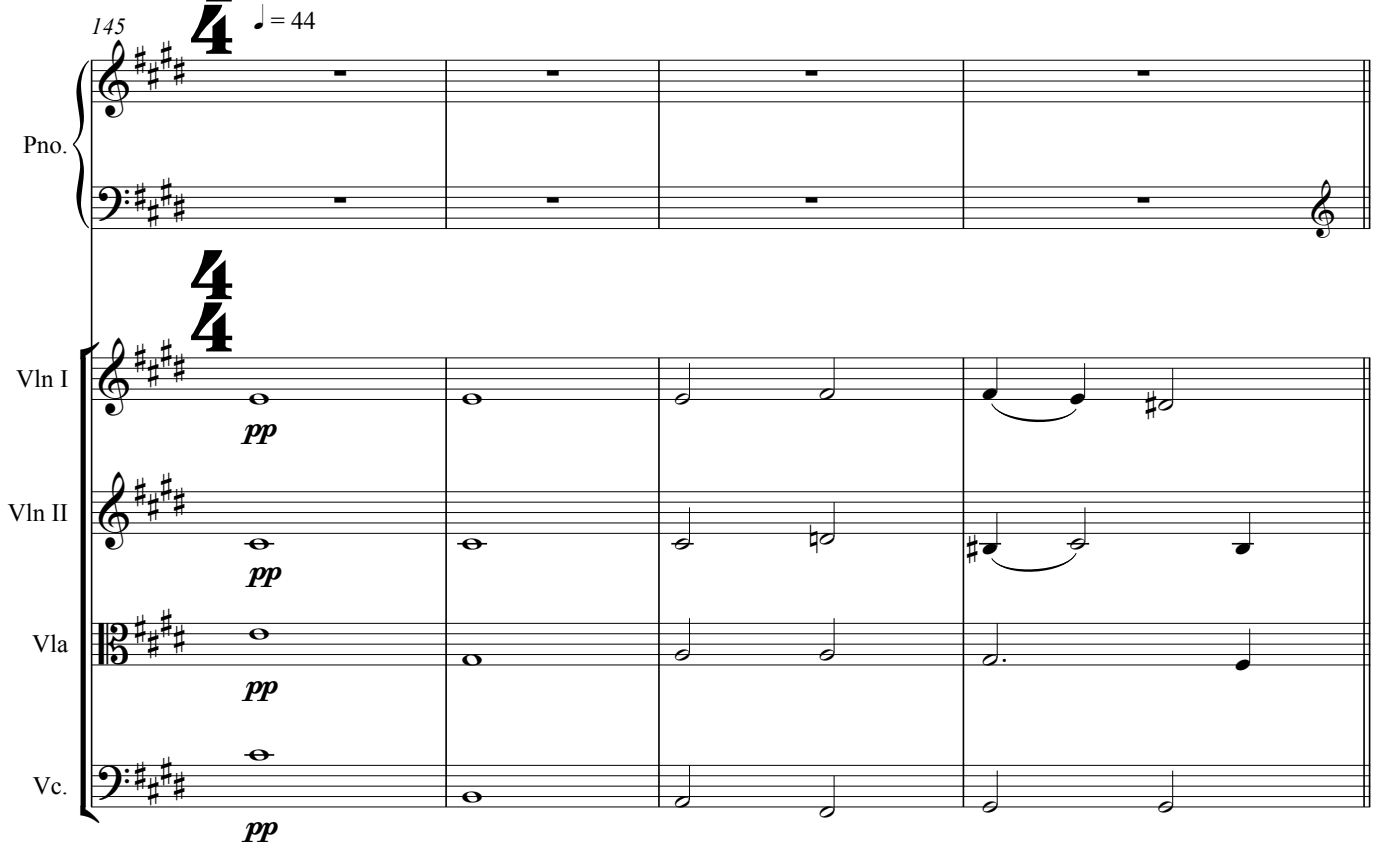

128
Pno.
Vln I
Vln II
Vla
Vc.
132
Pno.
Vln I
Vln II
Vla
Vc.

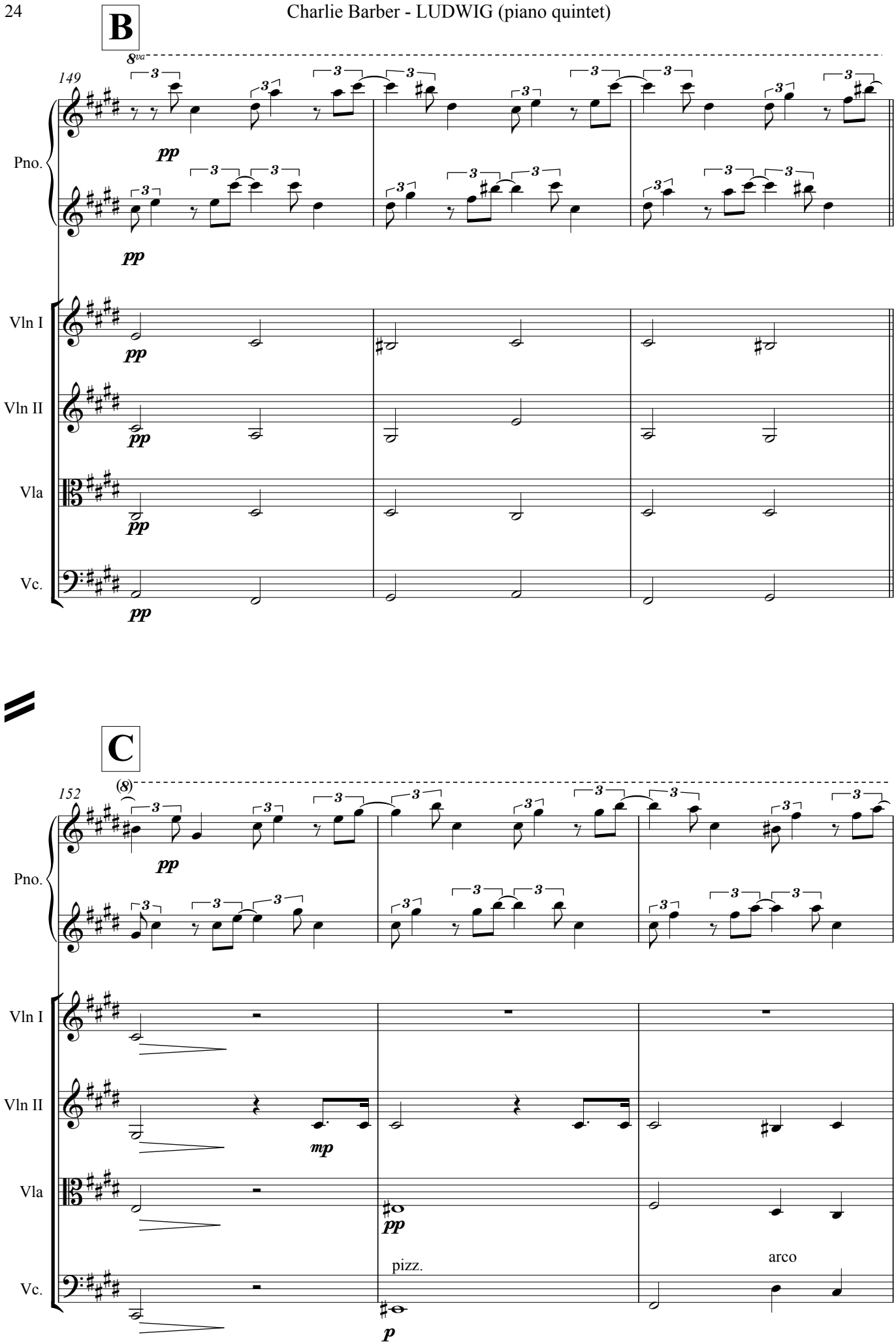

135
Pno.
Vln I
Vln II
Vla
Vc.
N
137
Pno.
pp
sf
pp
Ped.
Ped.
Vln I
fp
mf
sf
pp
Vln II
fp
mf
sf
pp
Vla
fp
mf
sf
pp
Vc.
fp
mf
sf
pp

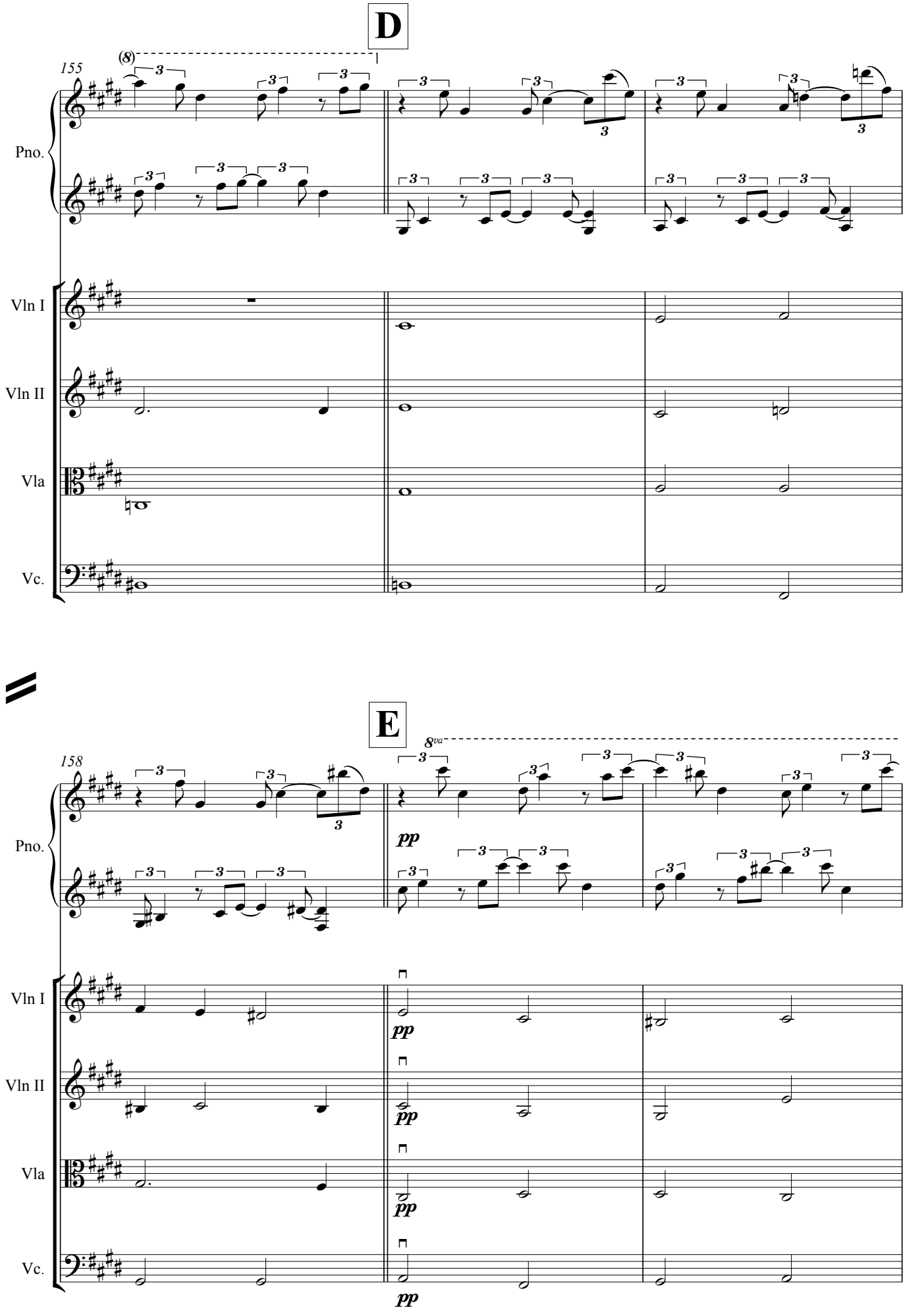


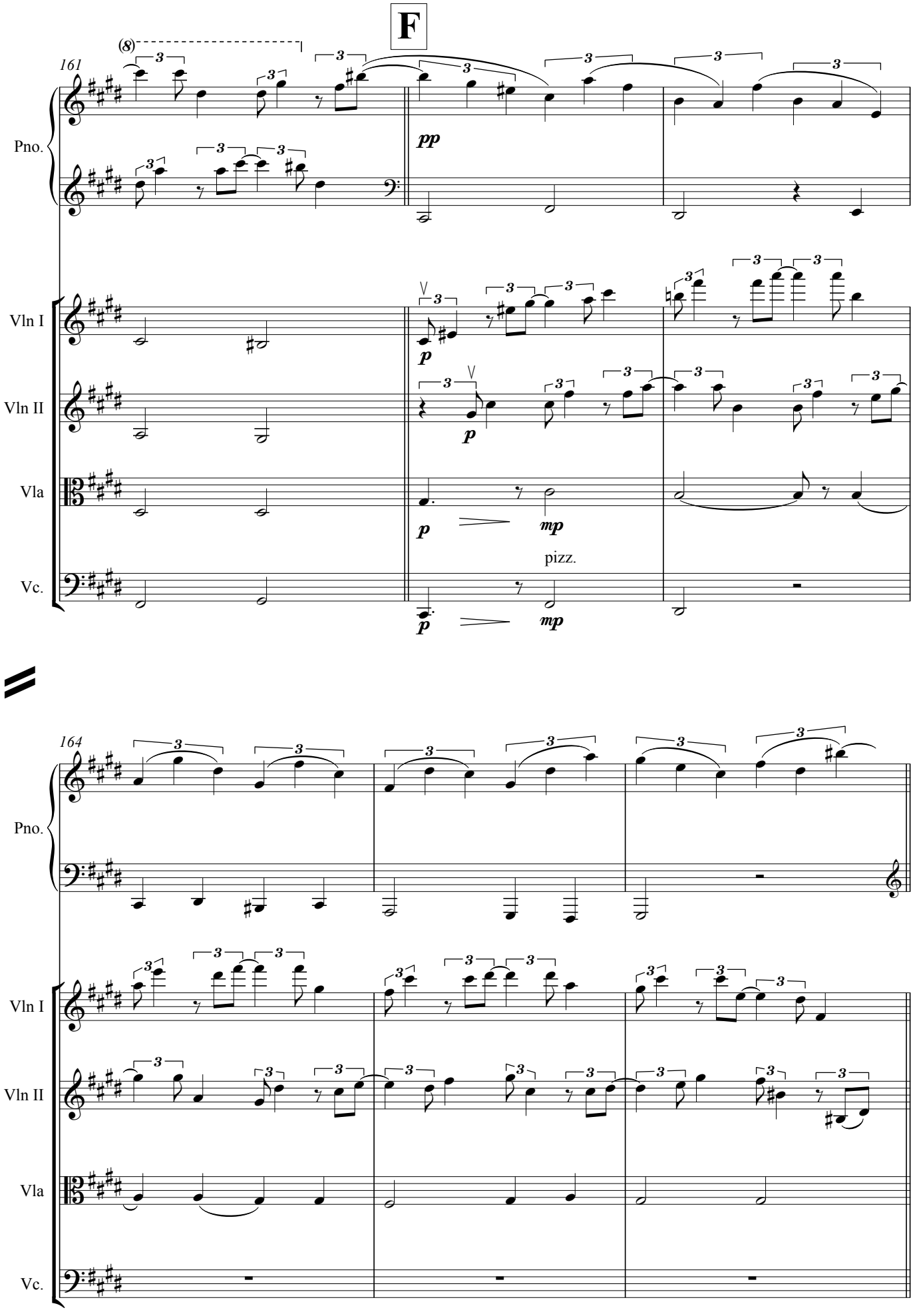
A

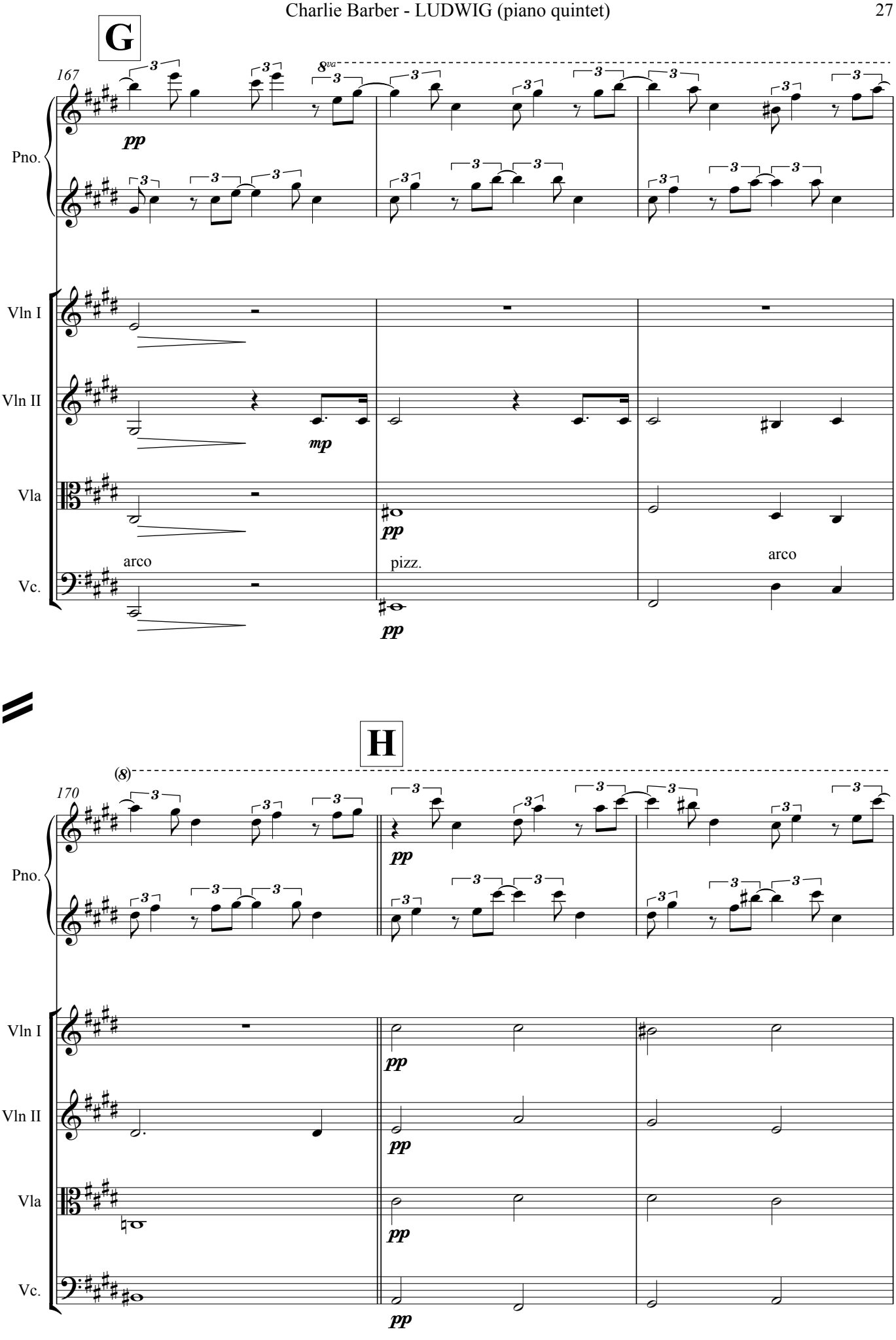
2. Adagio sostenuto: delicatissimamente

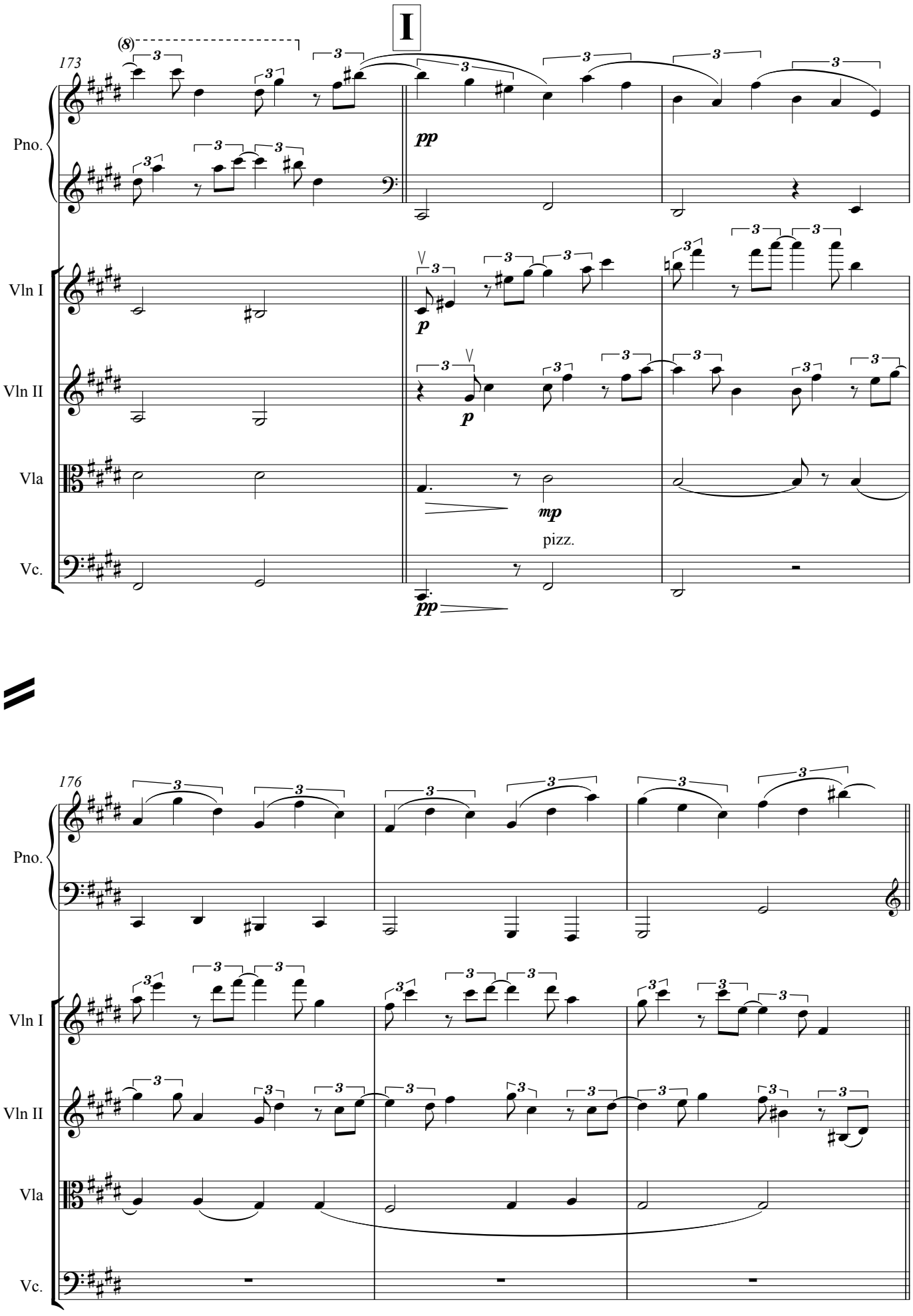


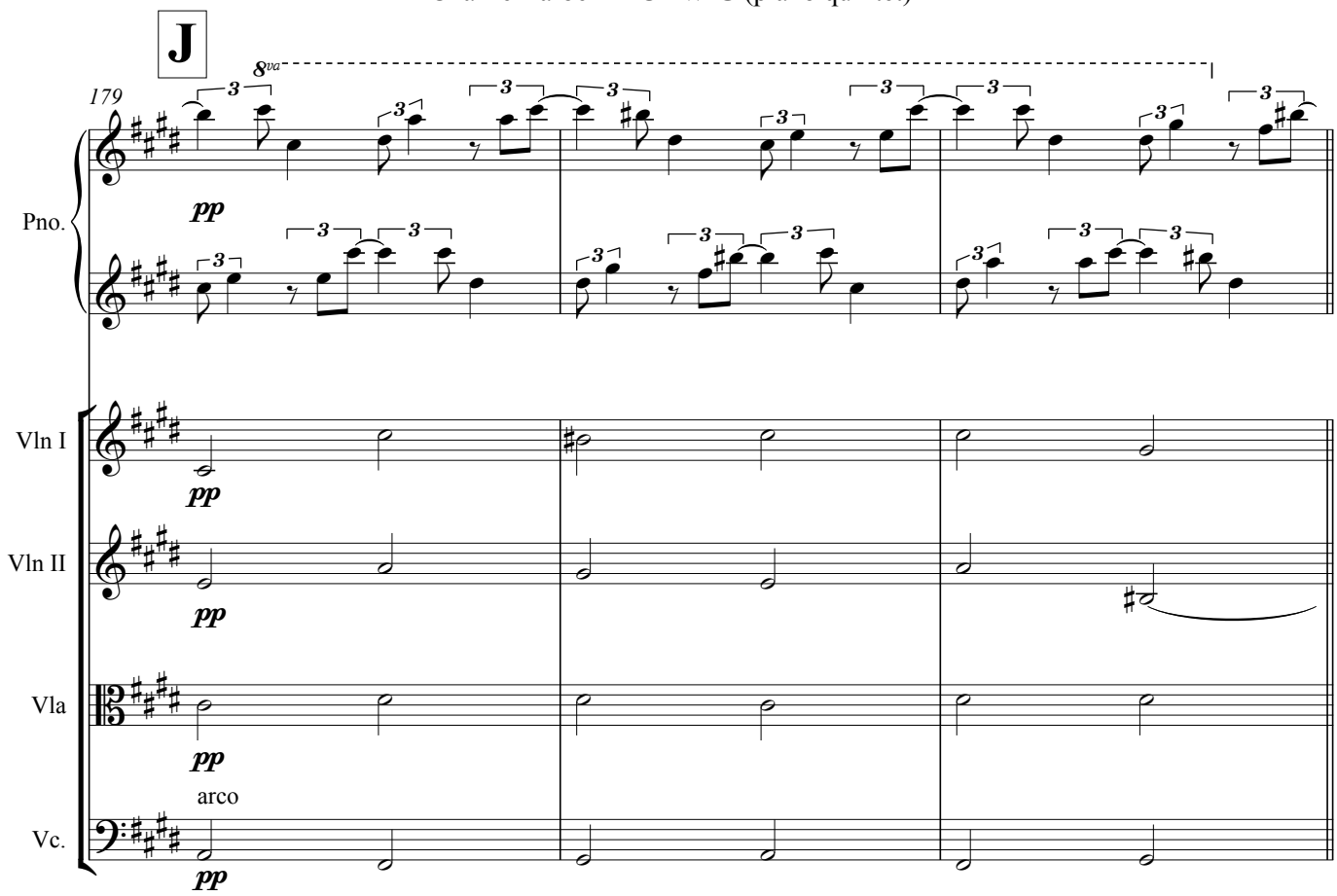

B
8va
149
Pno.
pp
Vln I
Vln II
Vla
Vc.
C
(8)
152
mp
pizz.
arco

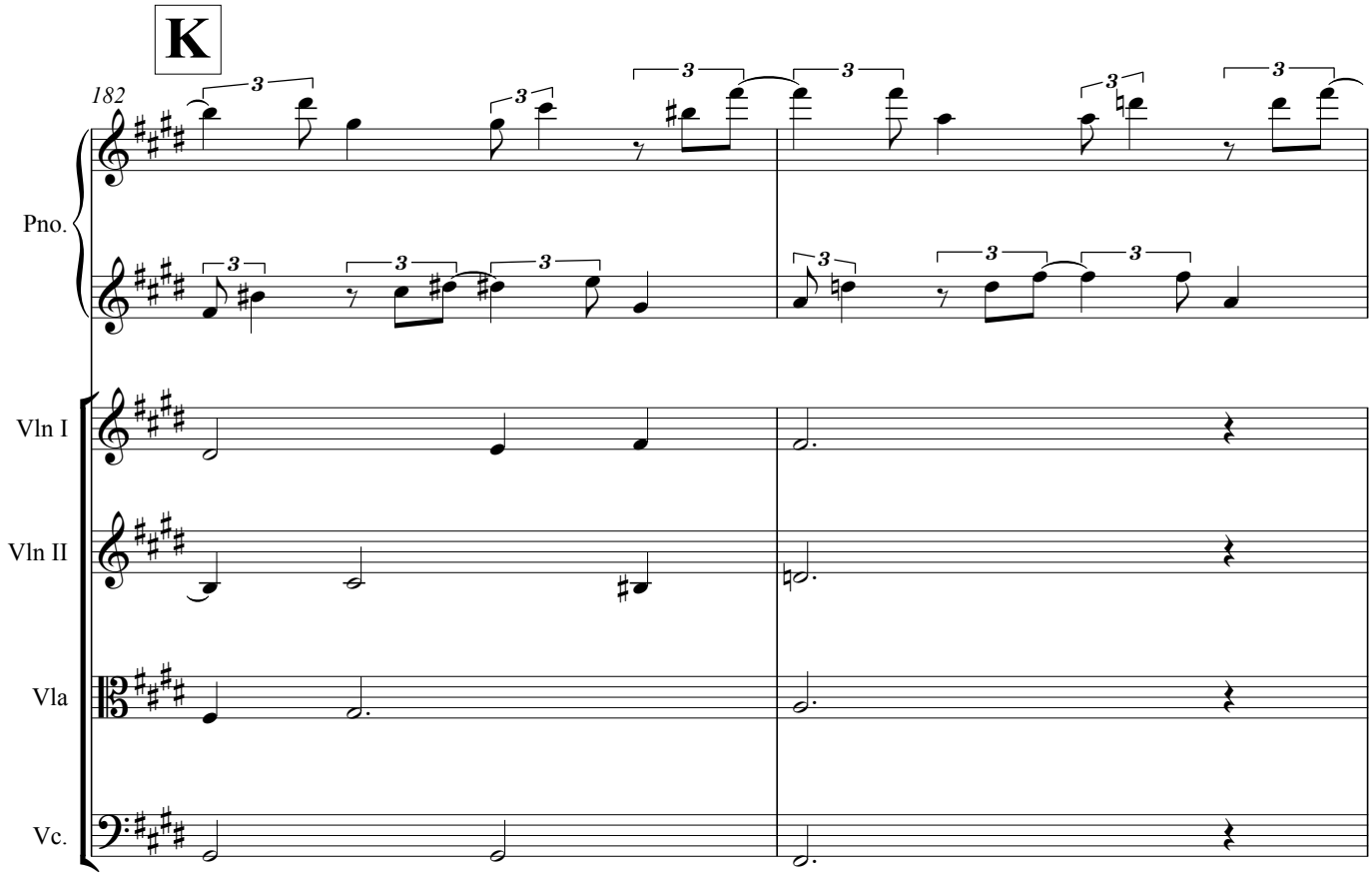

D
155
(8)
Pno.
Vln I
Vln II
Vla
Vc.
E
158
8va
pp
Pno.
Vln I
Vln II
Vla
Vc.

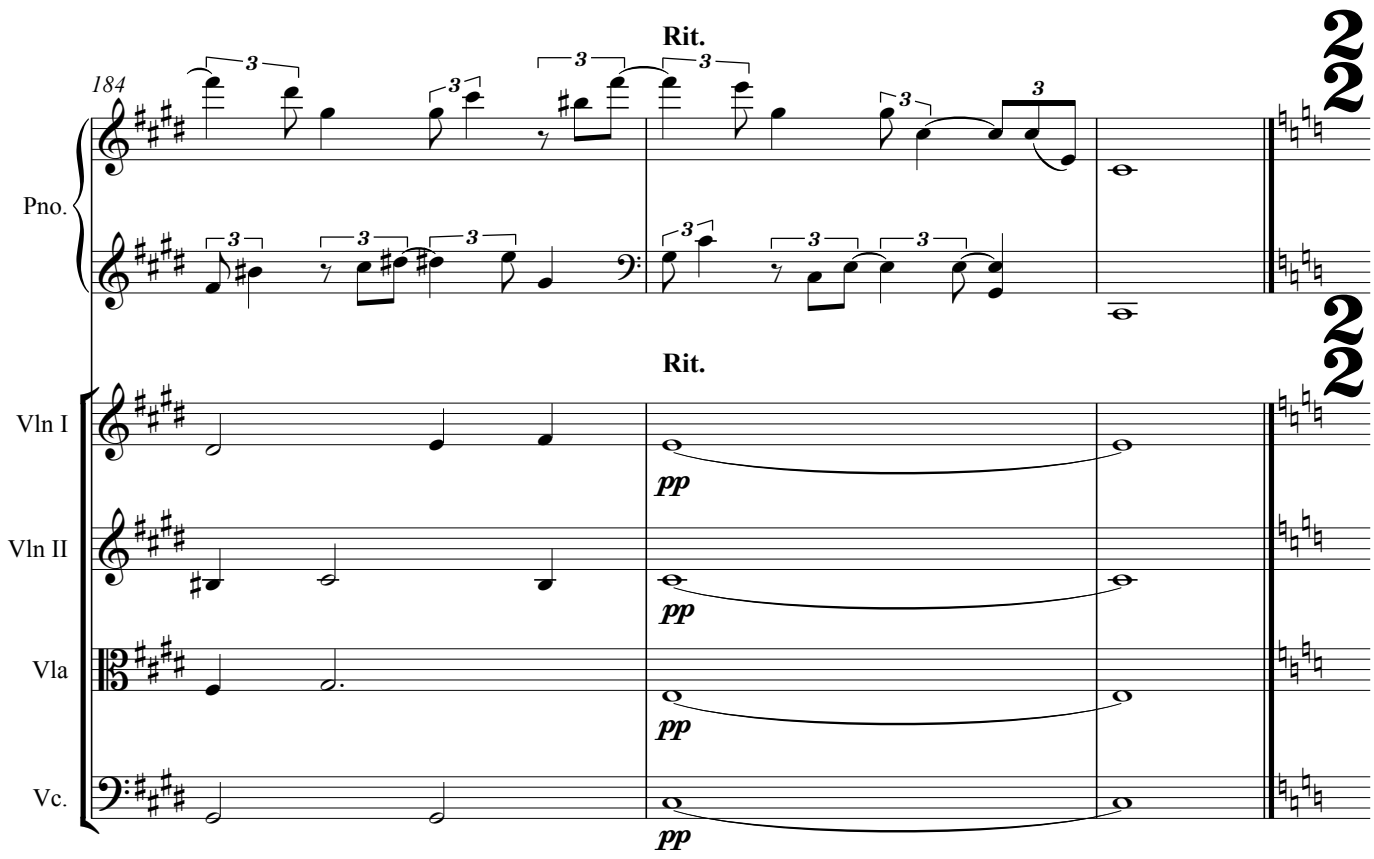

F
161
(8)
Pno.
Vln I
Vln II
Vla
Vc.
pp
p
mp
pizz.
164


G
167
8va
pp
Pno.
Vln I
Vln II
mp
Vla
pp
arco
pizz.
arco
Vc.
pp
H
(8)
170
Pno.
pp
Vln I
Vln II
pp
Vla
pp
Vc.
pp

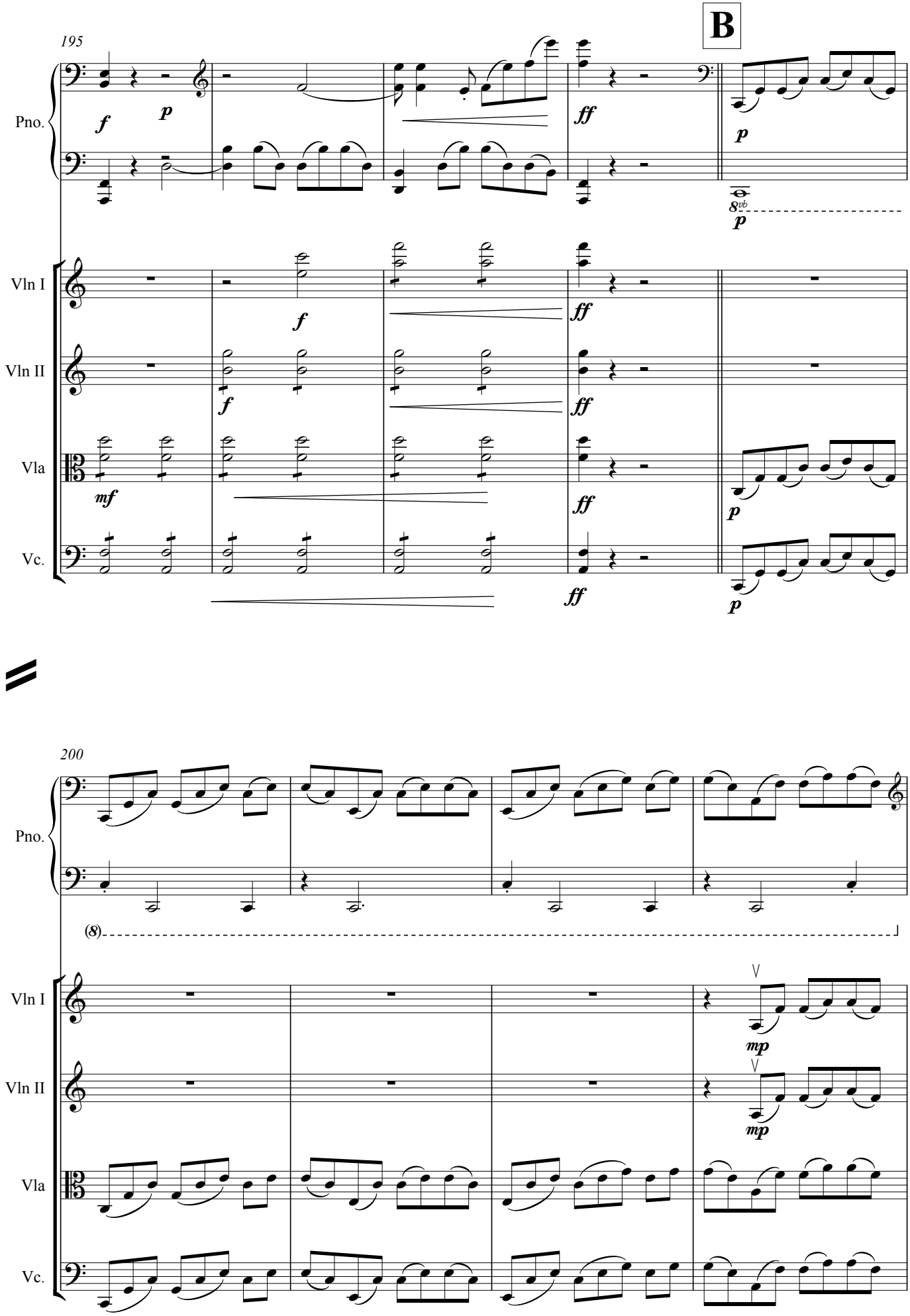

I
173
(8)
Pno.
Vln I
Vln II
Vla
Vc.
pp
p
p
mp
pizz.
pp
176
Pno.
Vln I
Vln II
Vla
Vc.

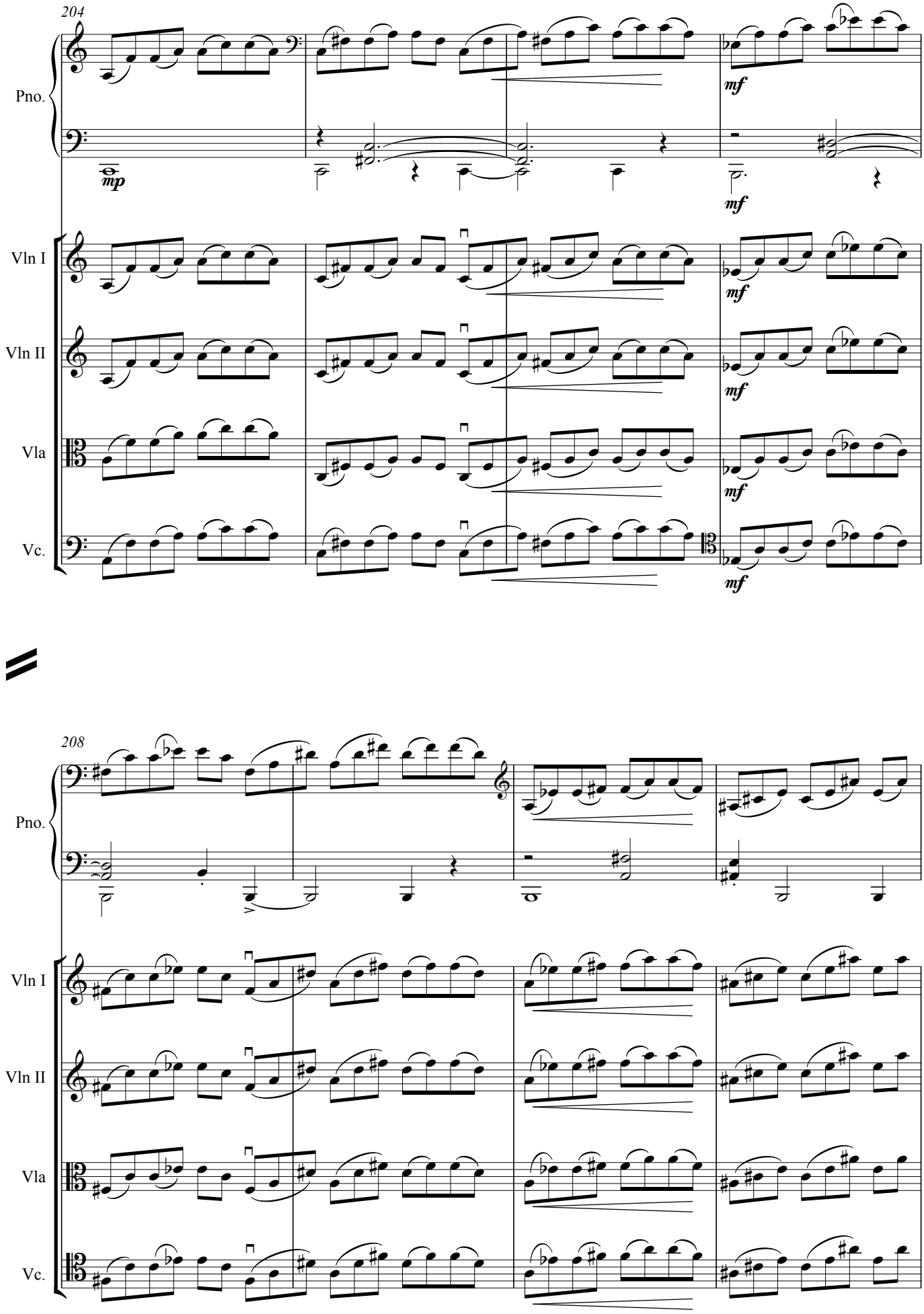

J
179
8va
Pno.
pp
Vln I
pp
Vln II
pp
Vla
pp
arco
Vc.
pp

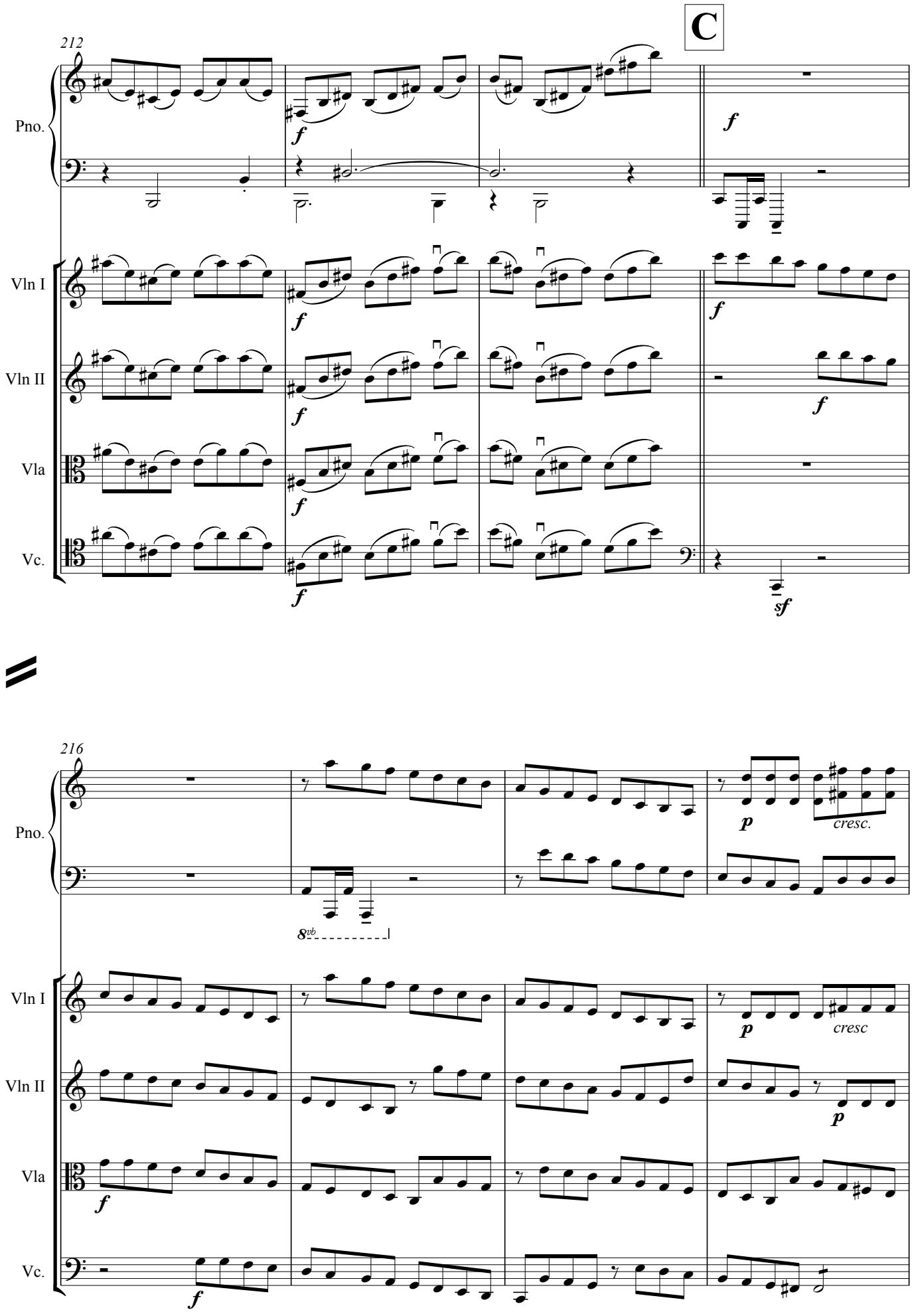

K
182
Pno.
Vln I
Vln II
Vla
Vc.

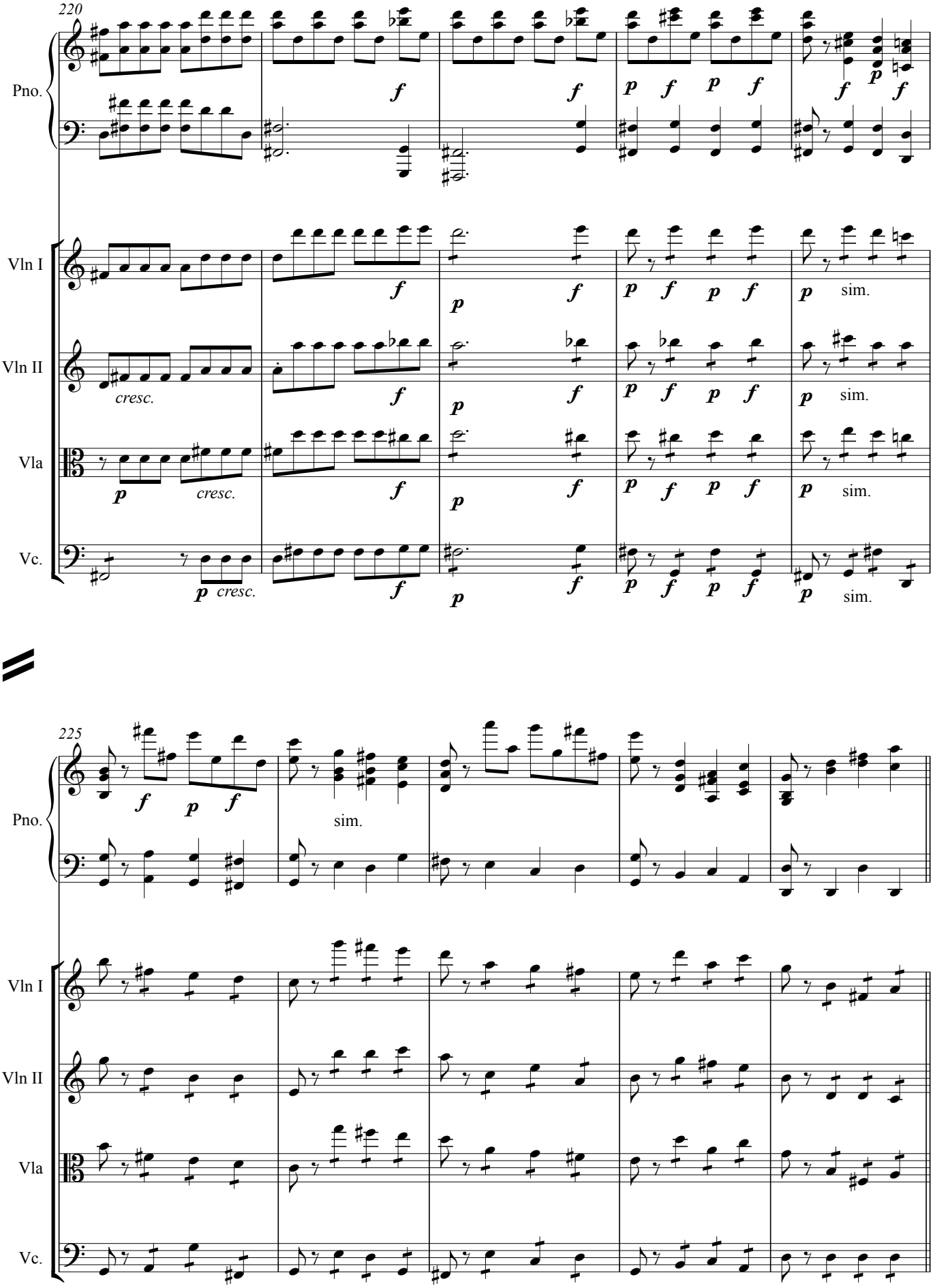

184
Rit.
Pno.
Rit.
Vln I
pp
Vln II
pp
Vla
pp
Vc.
pp

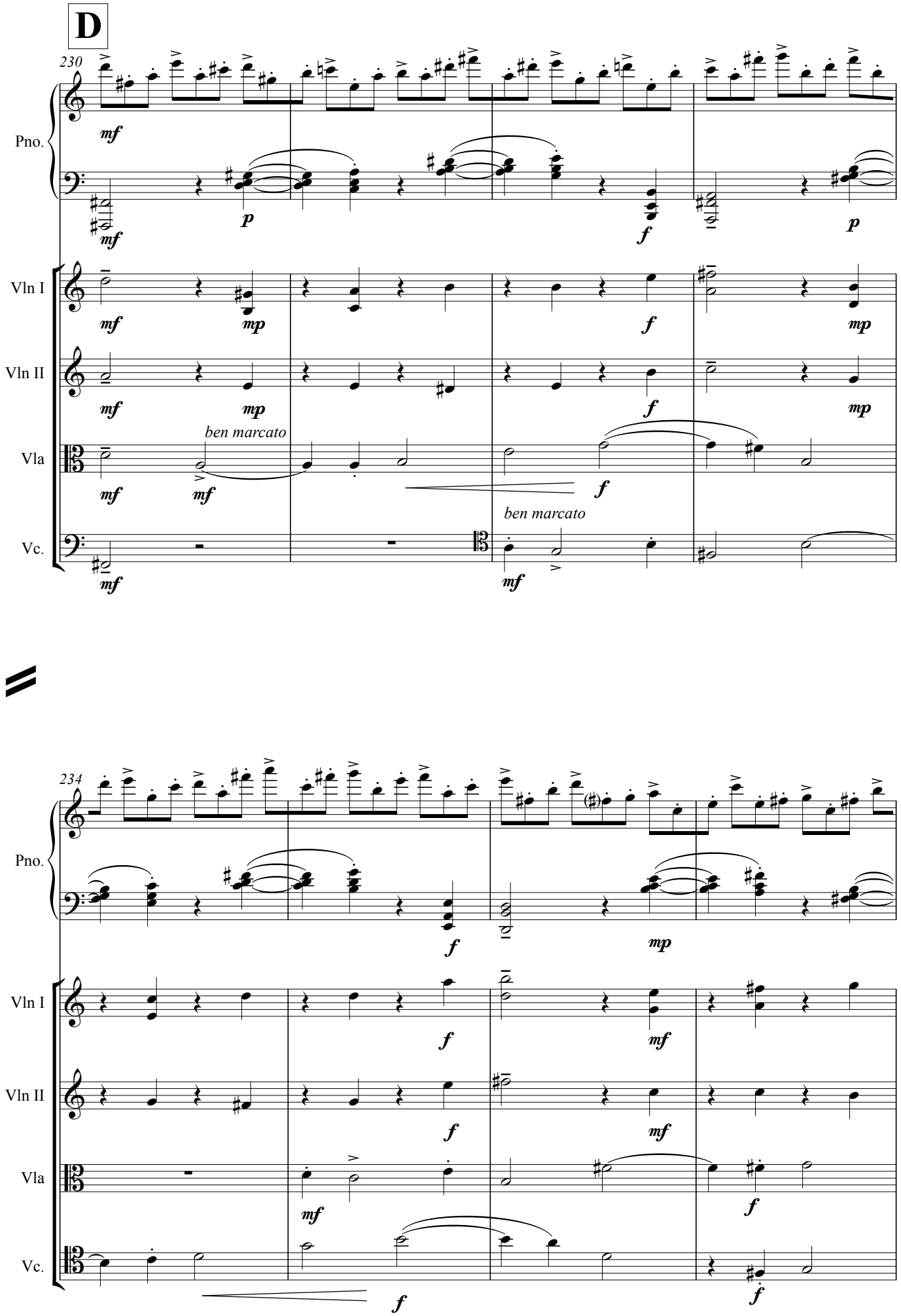
A
3. Allegro vivace
♩ = 198
187
Pno.
p
cresc.
Vln I
mf
f
Vln II
mp
f
Vla
p
f
Vc.
pp
f
mf
p
cresc.

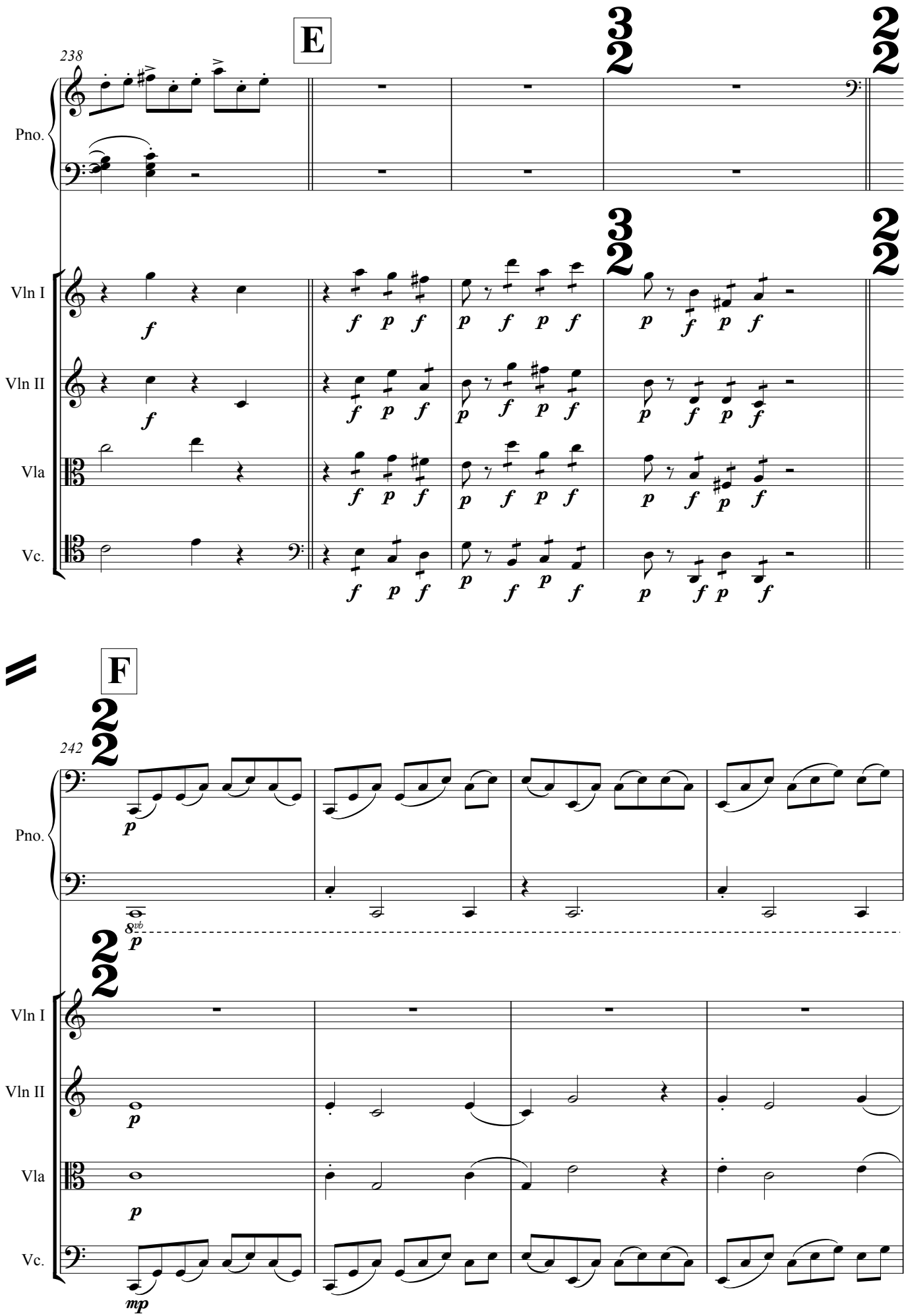

B
195
Pno.
Vln I
Vln II
Vla
Vc.
200
(8)

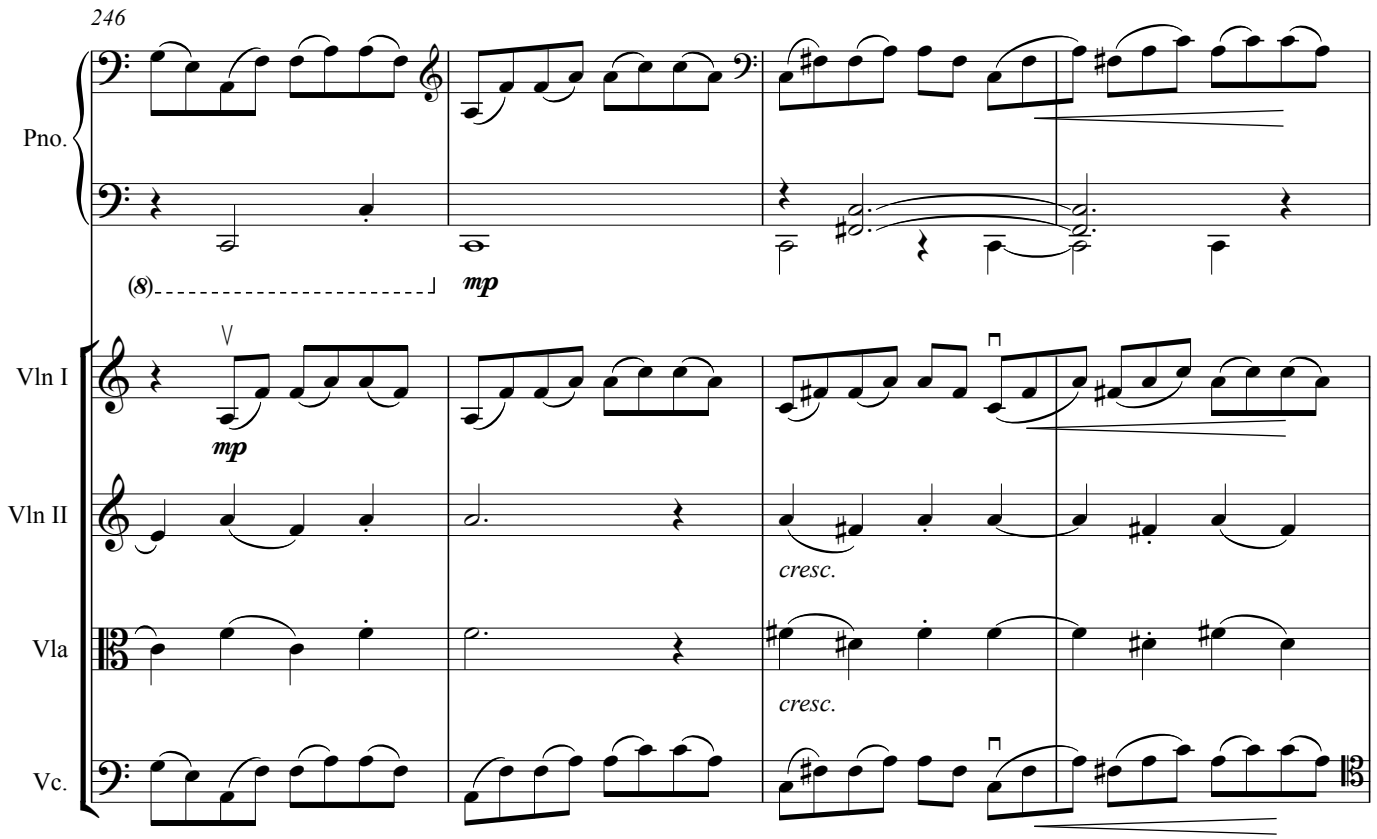

204
Pno.
Vln I
Vln II
Vla
Vc.
mp
mf
208

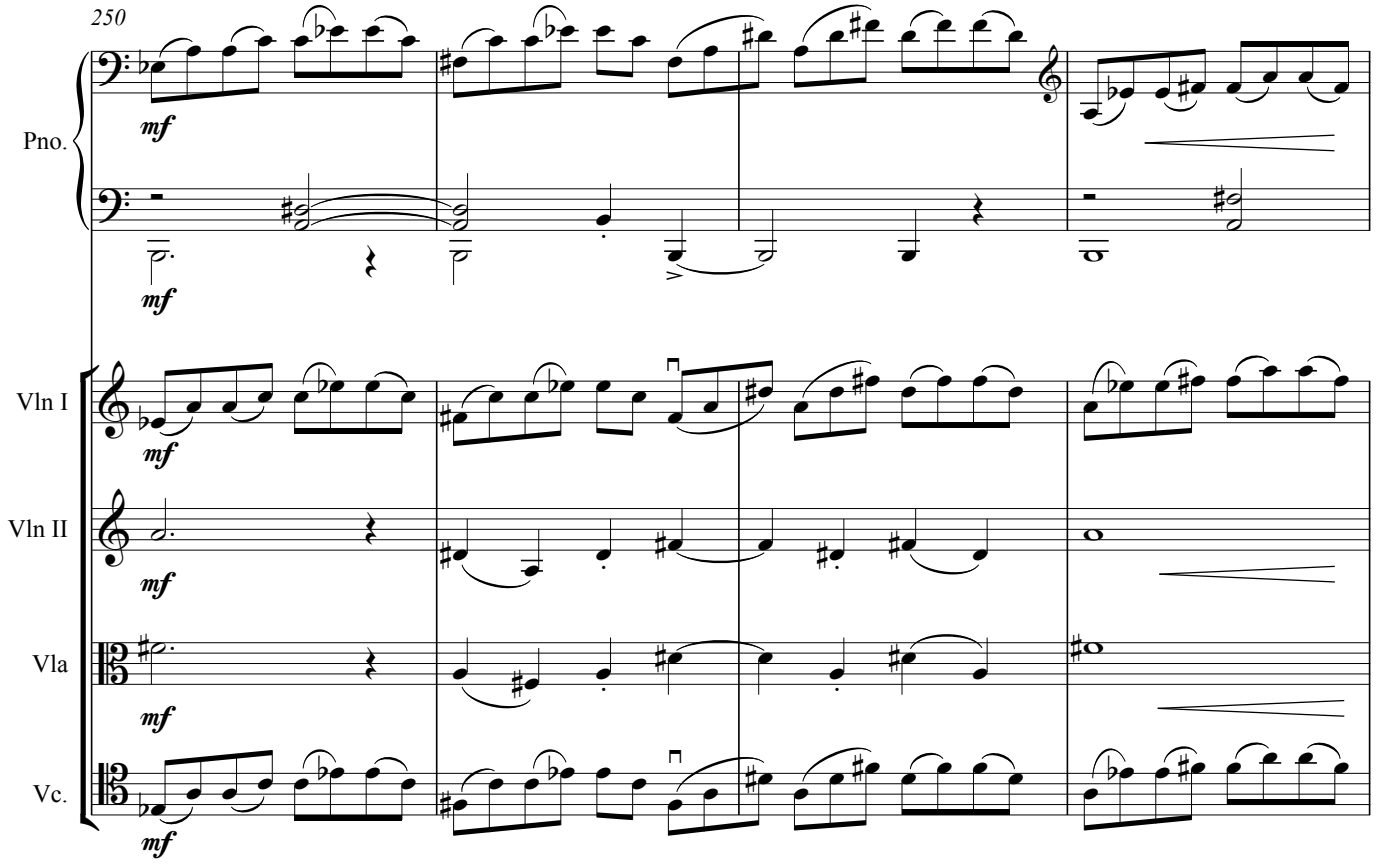

C
212
Pno.
Vln I
Vln II
Vla
Vc.
f
sf
216
p
cresc.
8vb
cresc

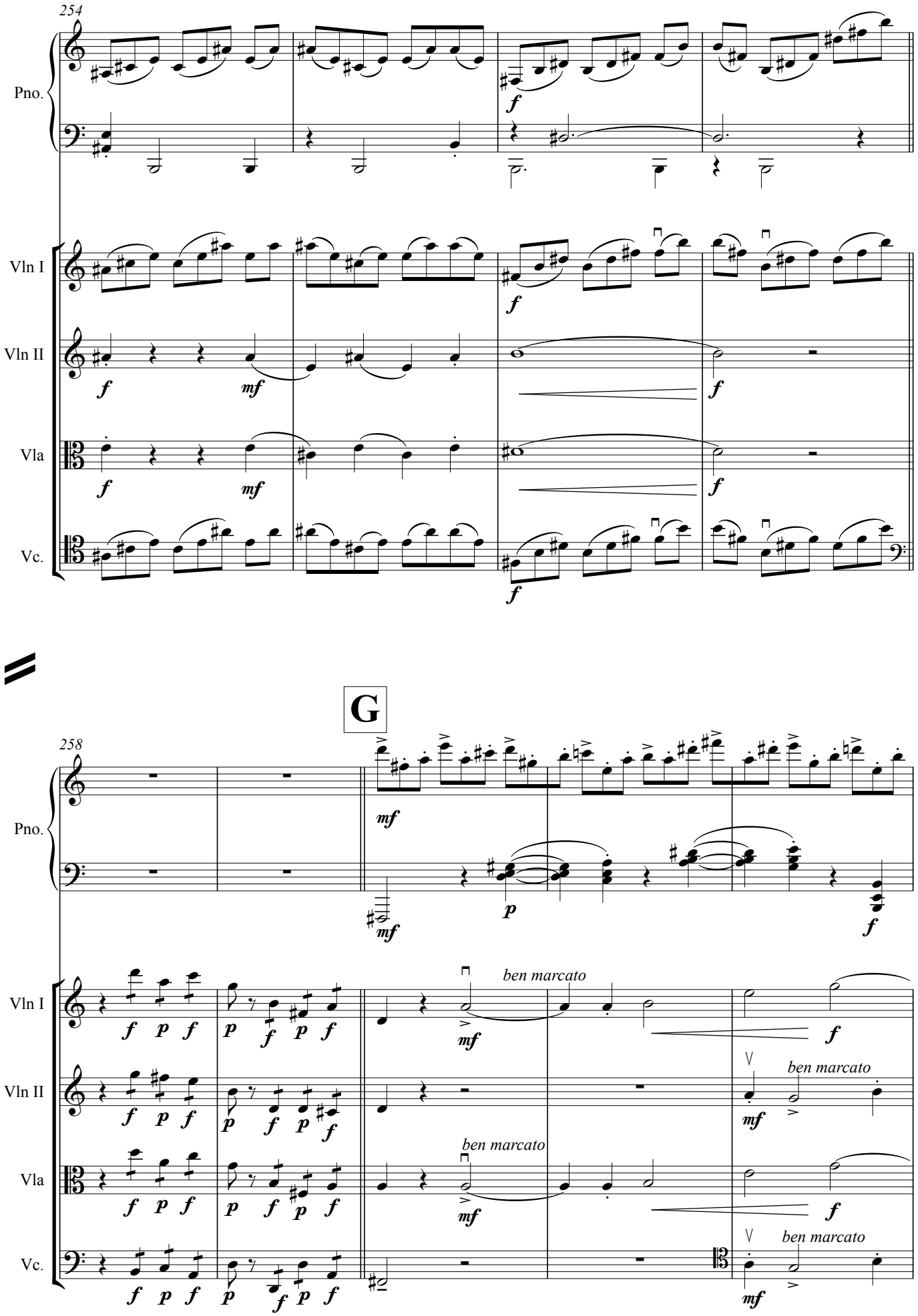

220
Pno.
Vln I
Vln II
Vla
Vc.
cresc.
sim.
225
Pno.
Vln I
Vln II
Vla
Vc.
sim.

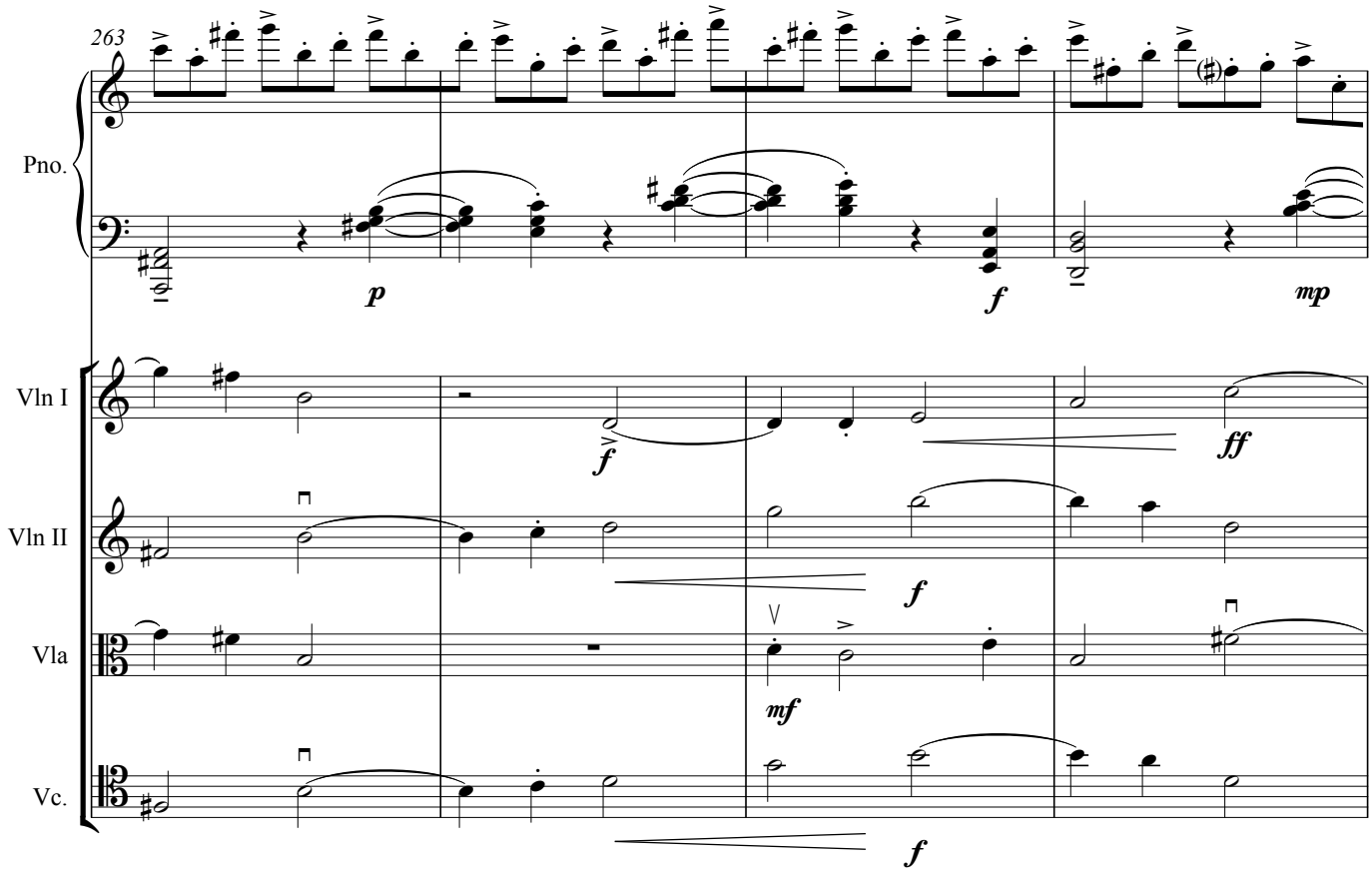

D
230
Pno.
Vln I
Vln II
Vla
Vc.
mf
p
f
mp
ben marcato
234

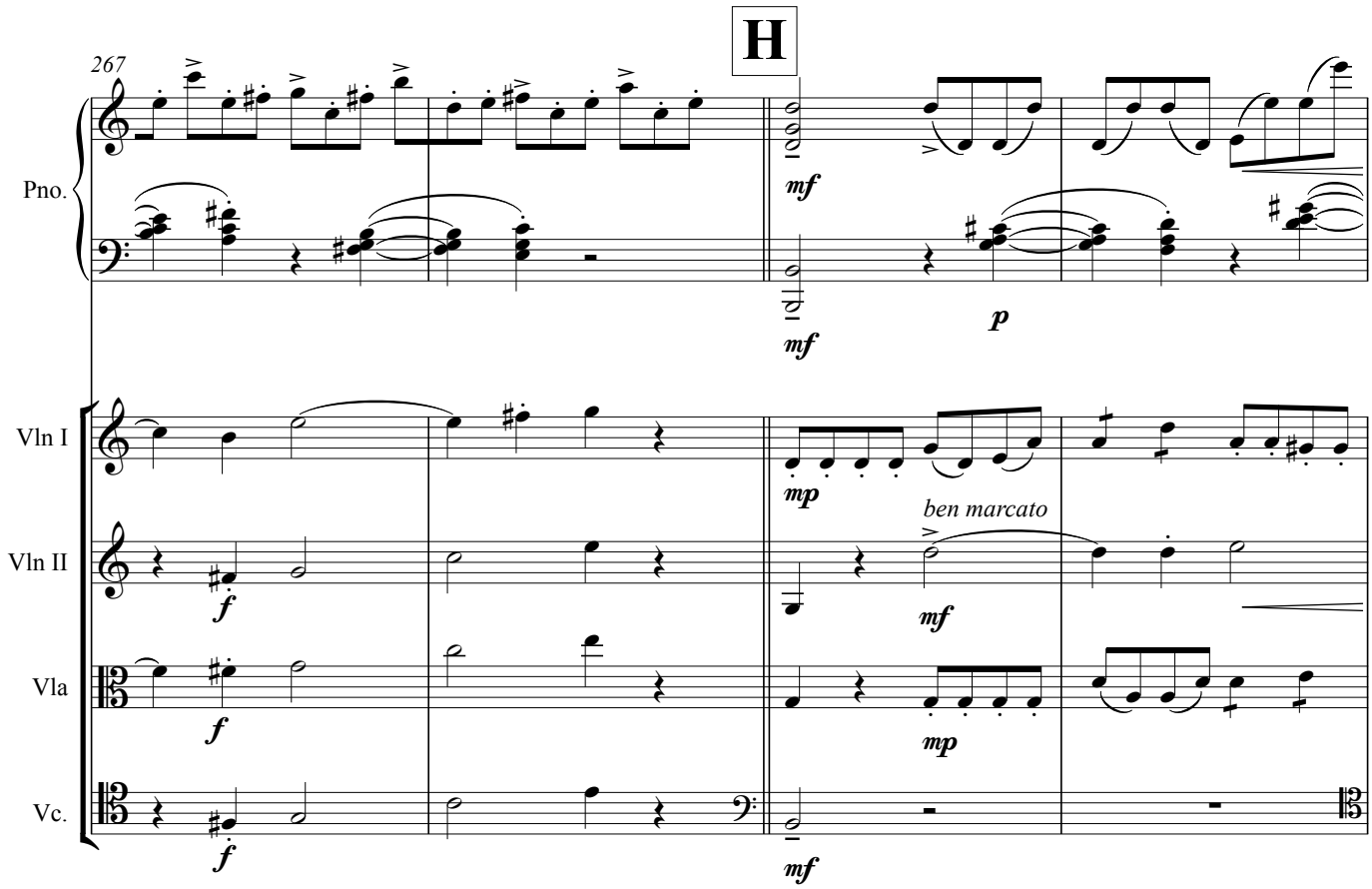

E
F
238
242
Pno.
Vln I
Vln II
Vla
Vc.
8vb

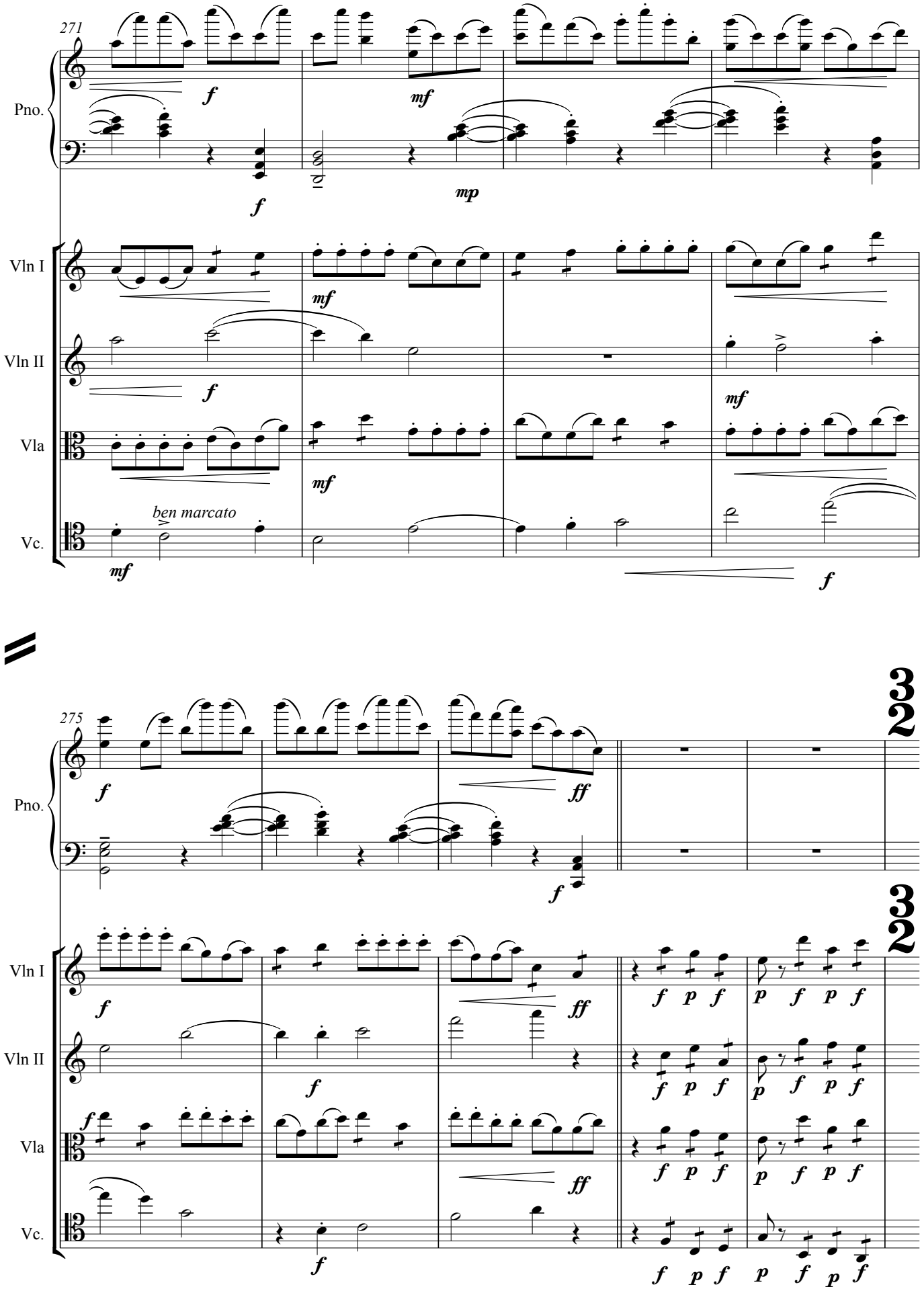

246
Pno.
(8)
mp
Vln I
mp
Vln II
cresc.
Vla
cresc.
Vc.

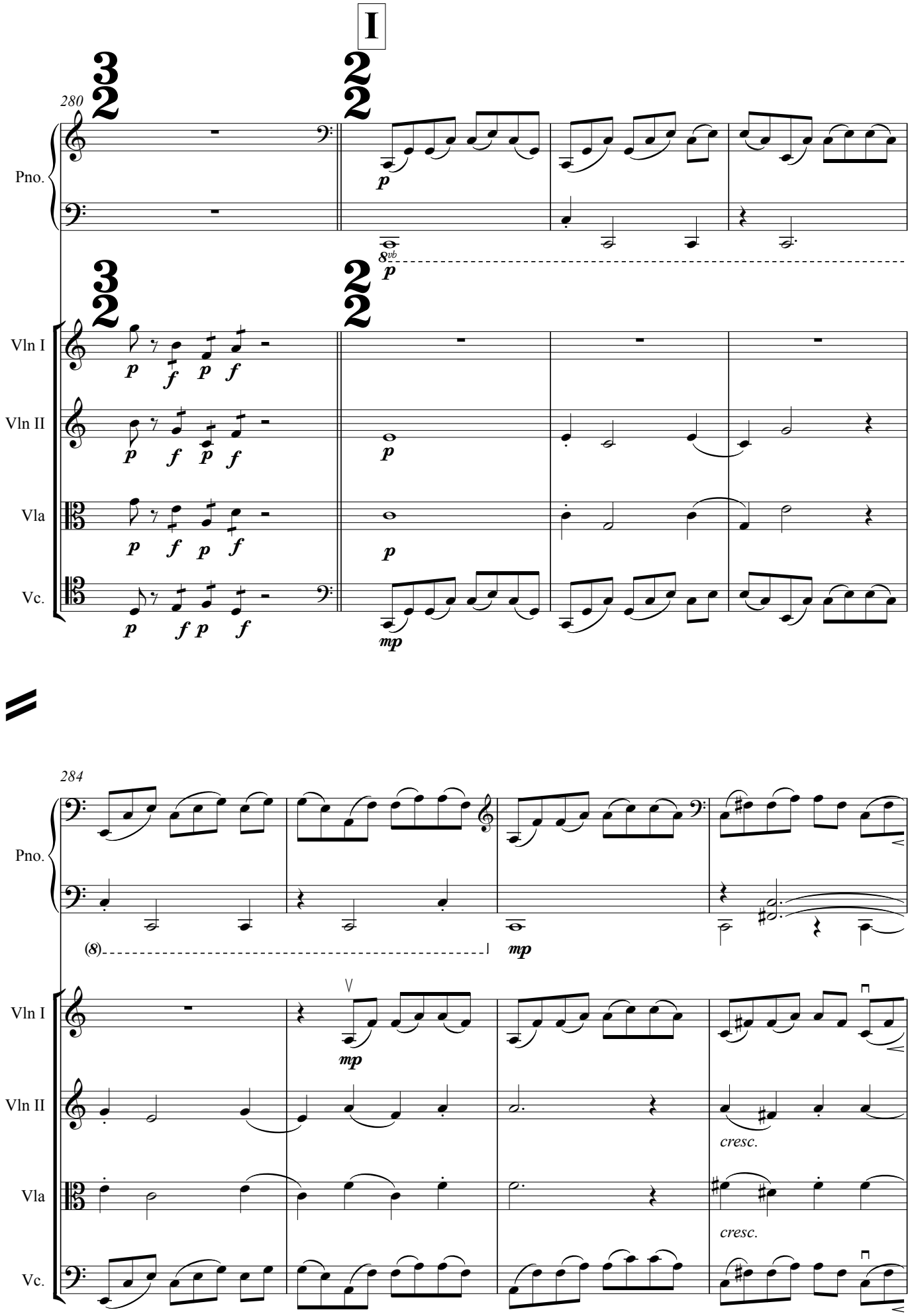

250
Pno.
mf
mf
Vln I
mf
Vln II
mf
Vla
mf
Vc.
mf

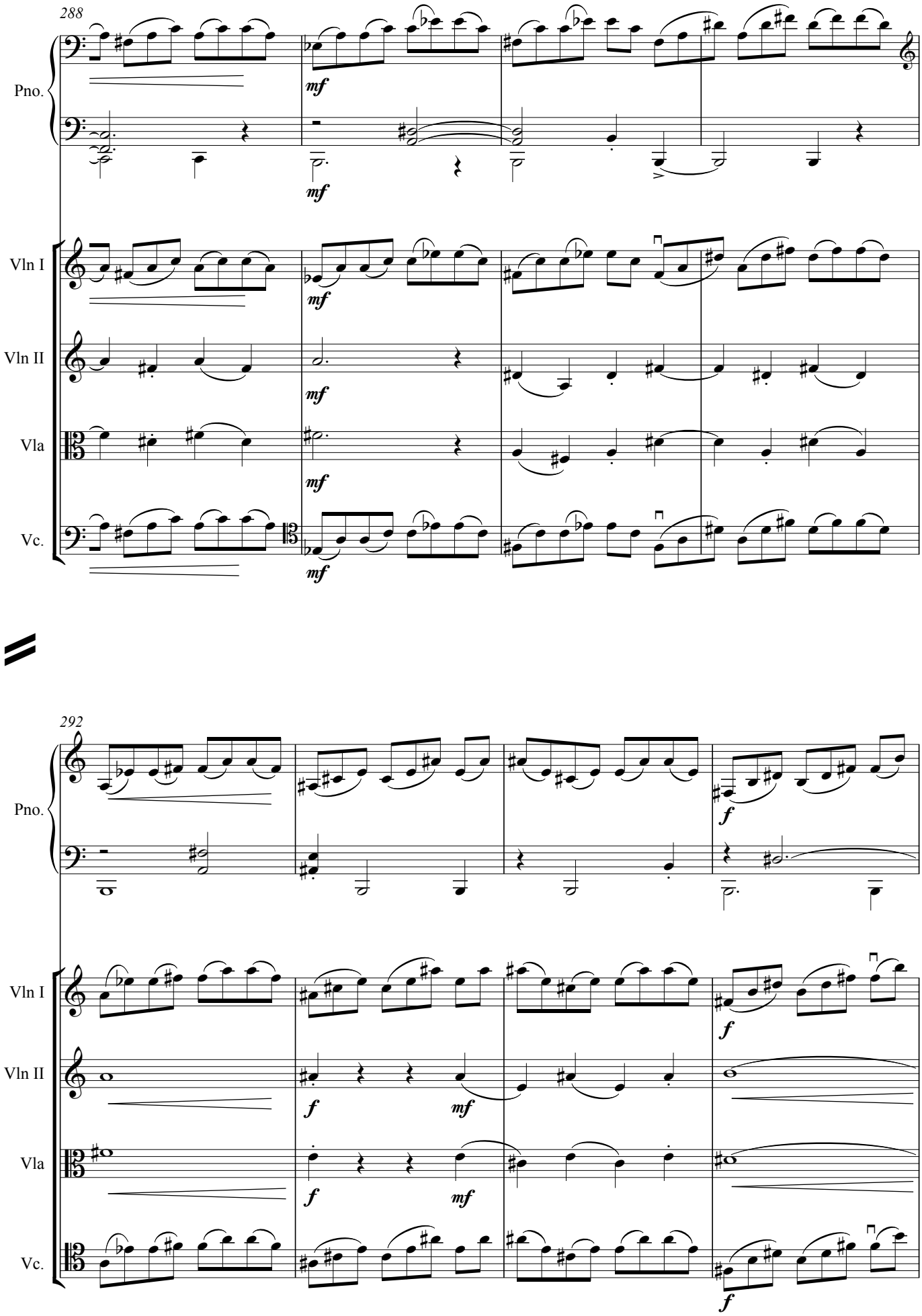

254
Pno.
Vln I
Vln II
Vla
Vc.
G
258
ben marcato

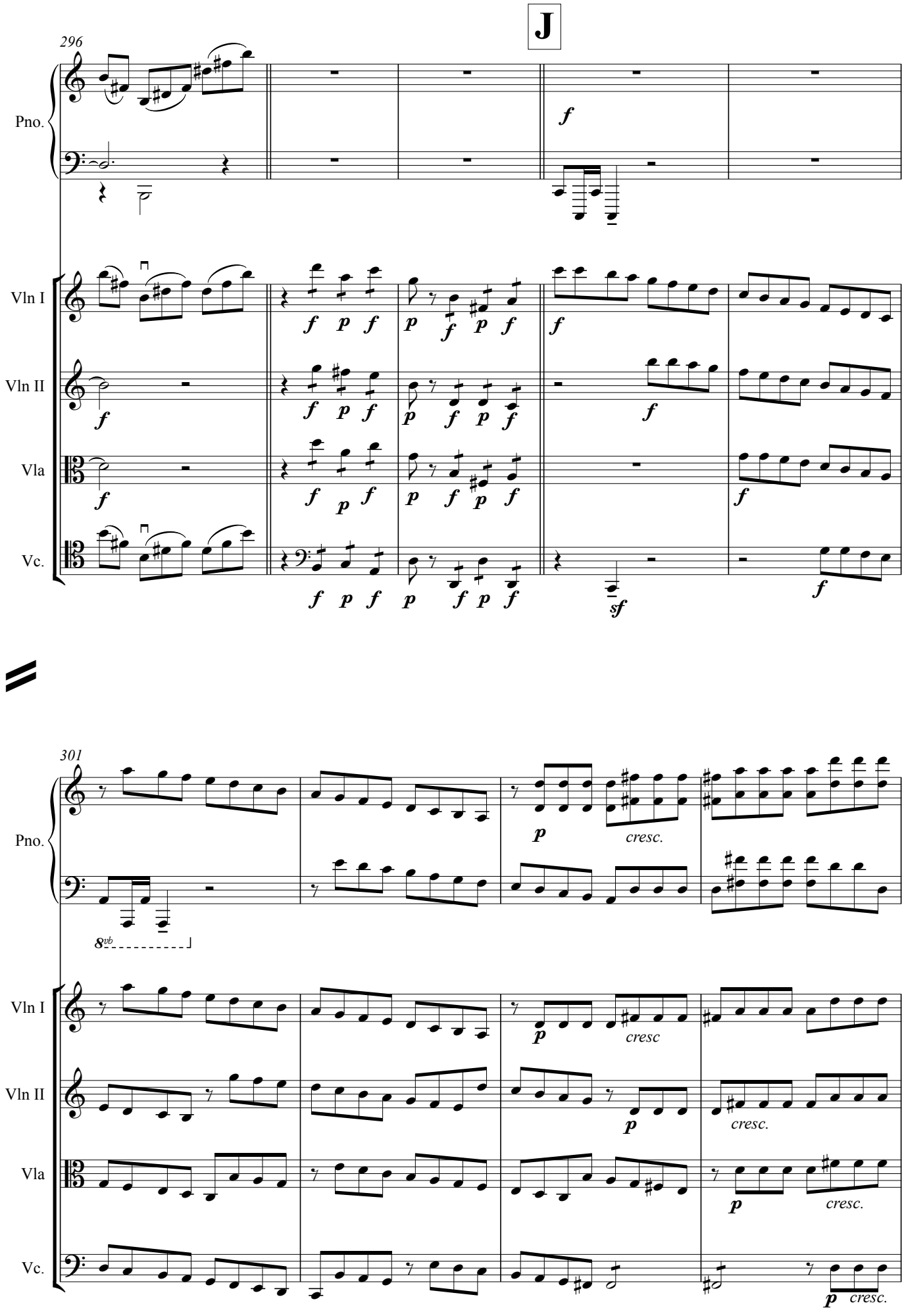

263
Pno.
Vln I
Vln II
Vla
Vc.
p
f
mp
ff
mf

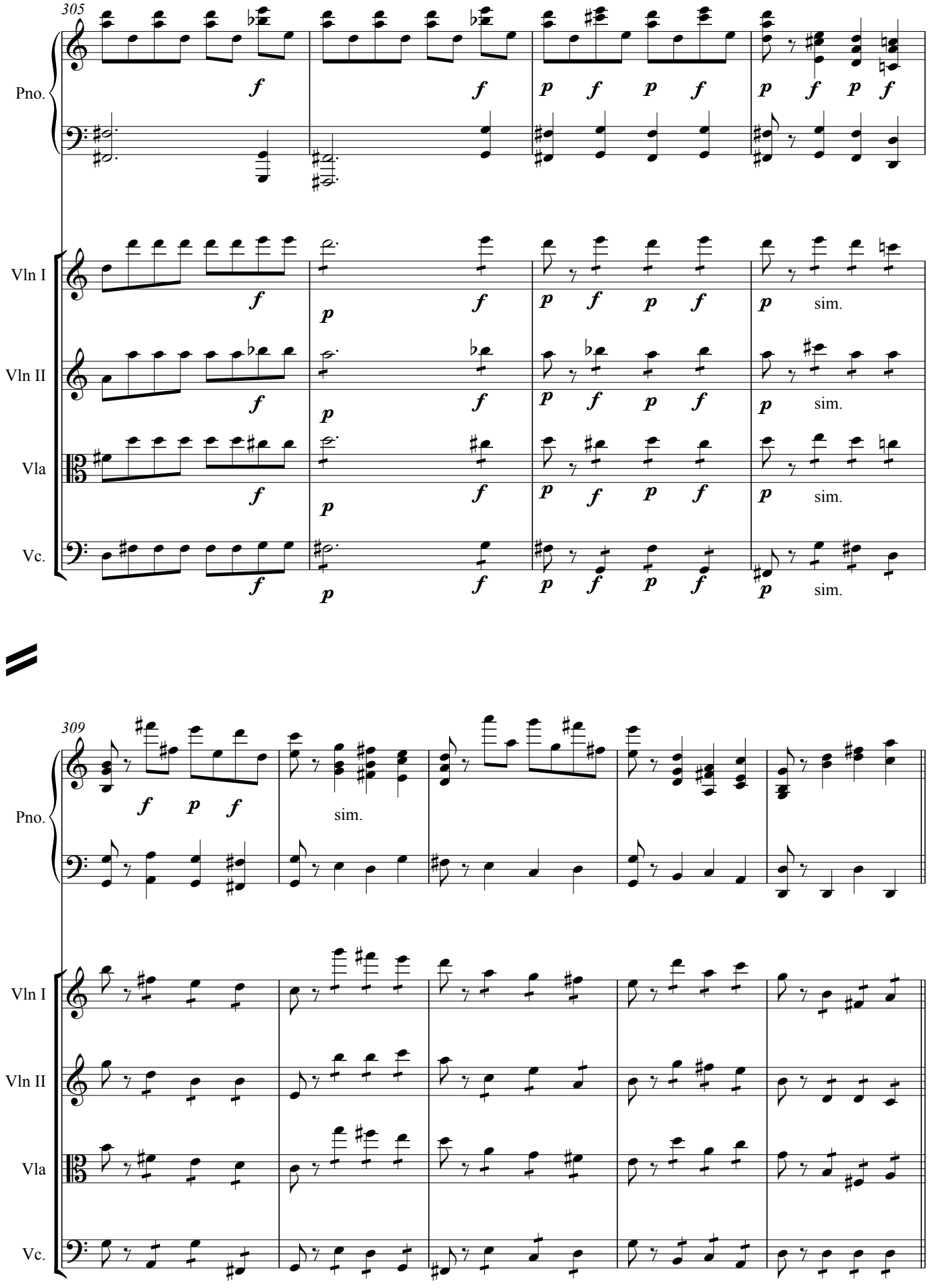

H
267
Pno.
Vln I
Vln II
Vla
Vc.
mf
p
mp
ben marcato

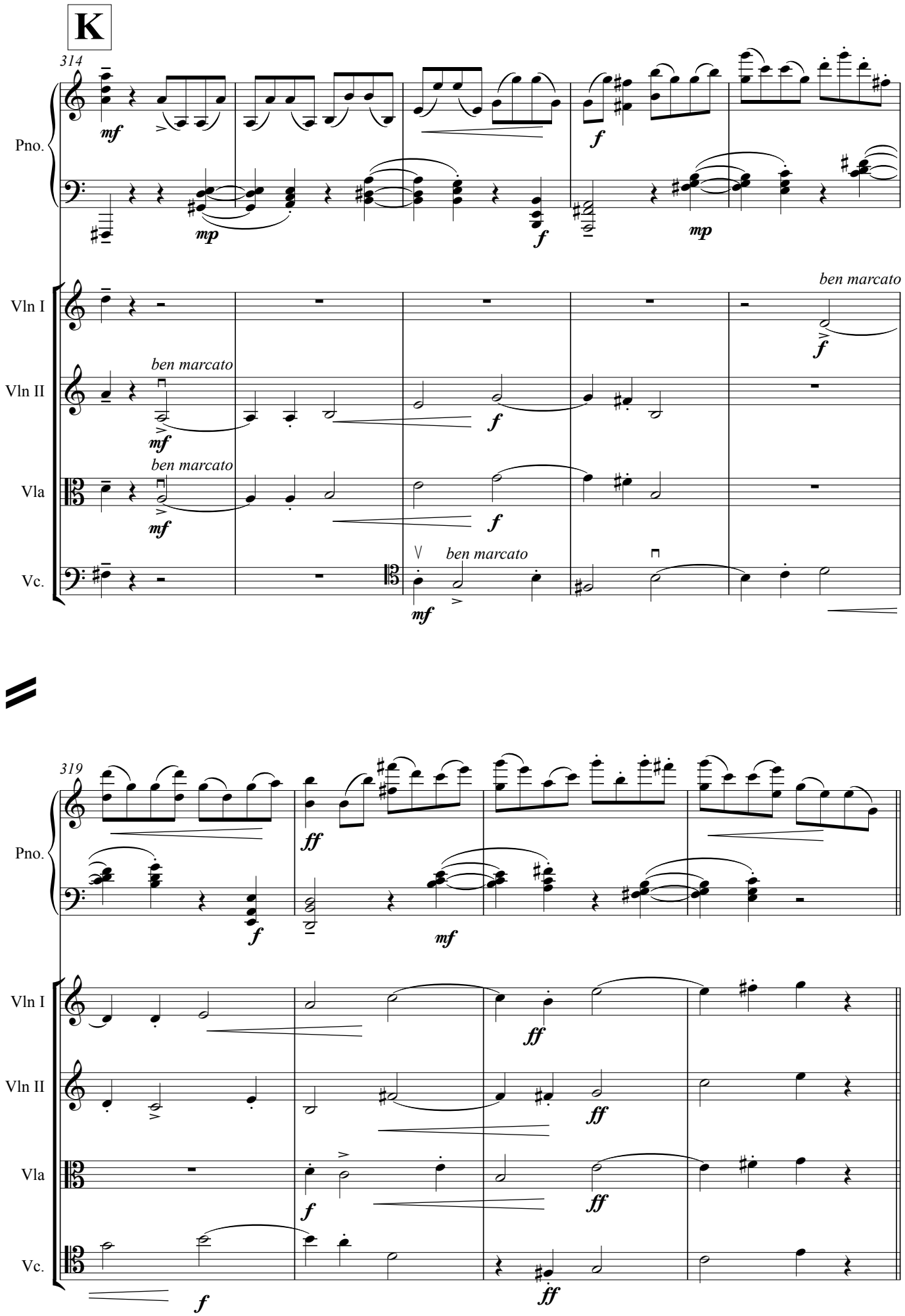

271
Pno.
Vln I
Vln II
Vla
Vc.
ben marcato
275
3
2

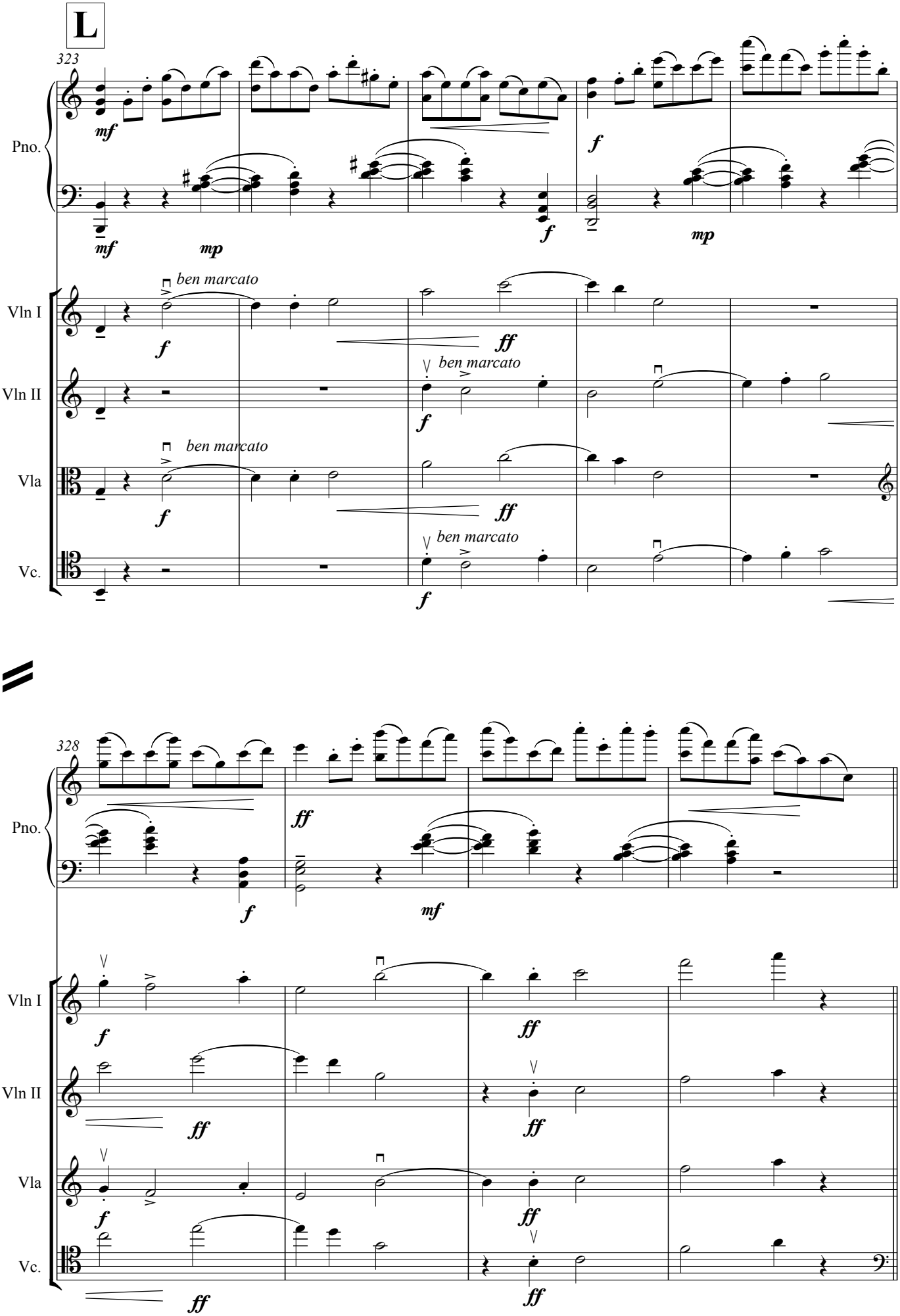

I
280
Pno.
Vln I
Vln II
Vla
Vc.
8vb
284
(8)
cresc.
cresc.

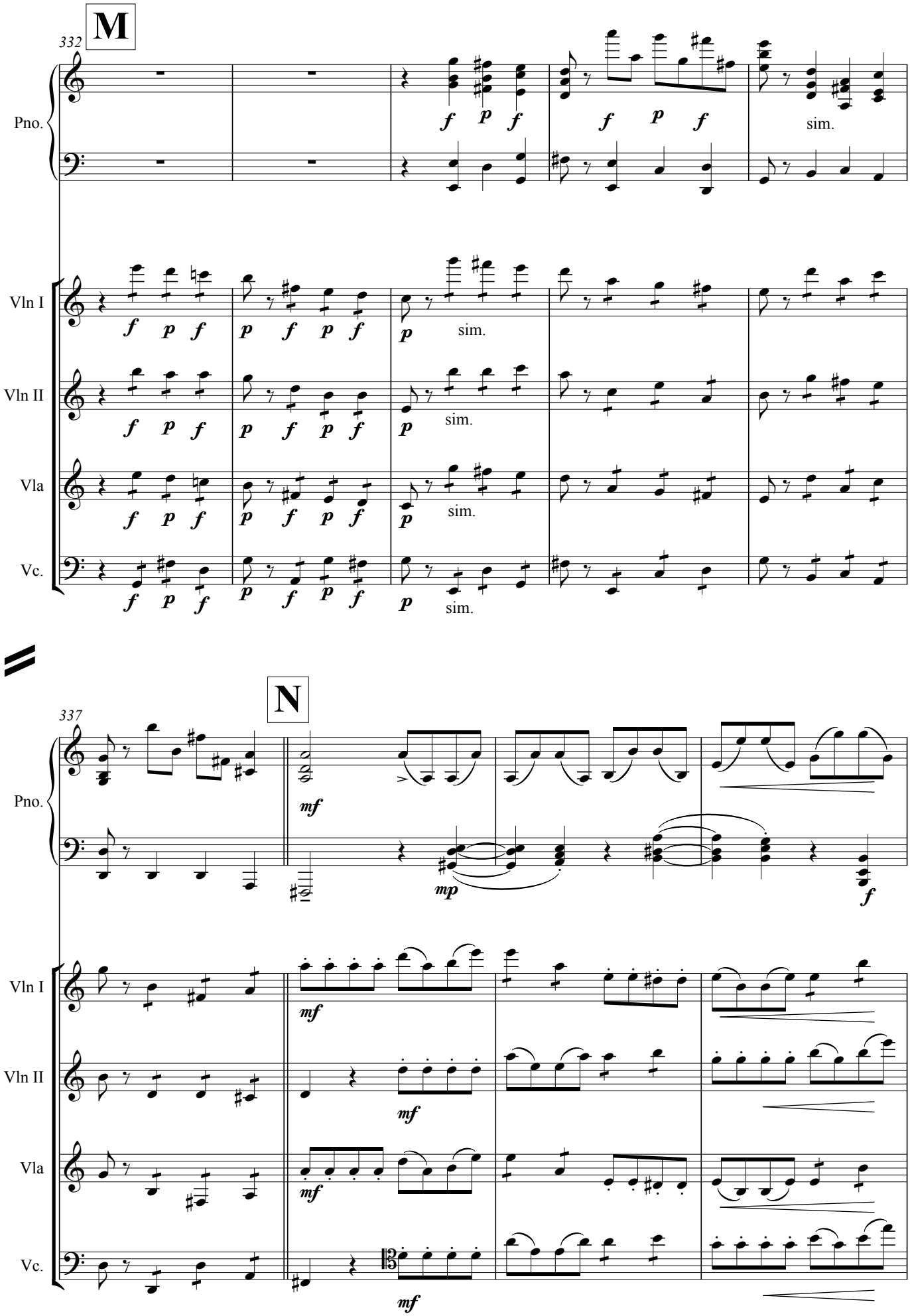

288
Pno.
Vln I
Vln II
Vla
Vc.
mf
292
f
mf

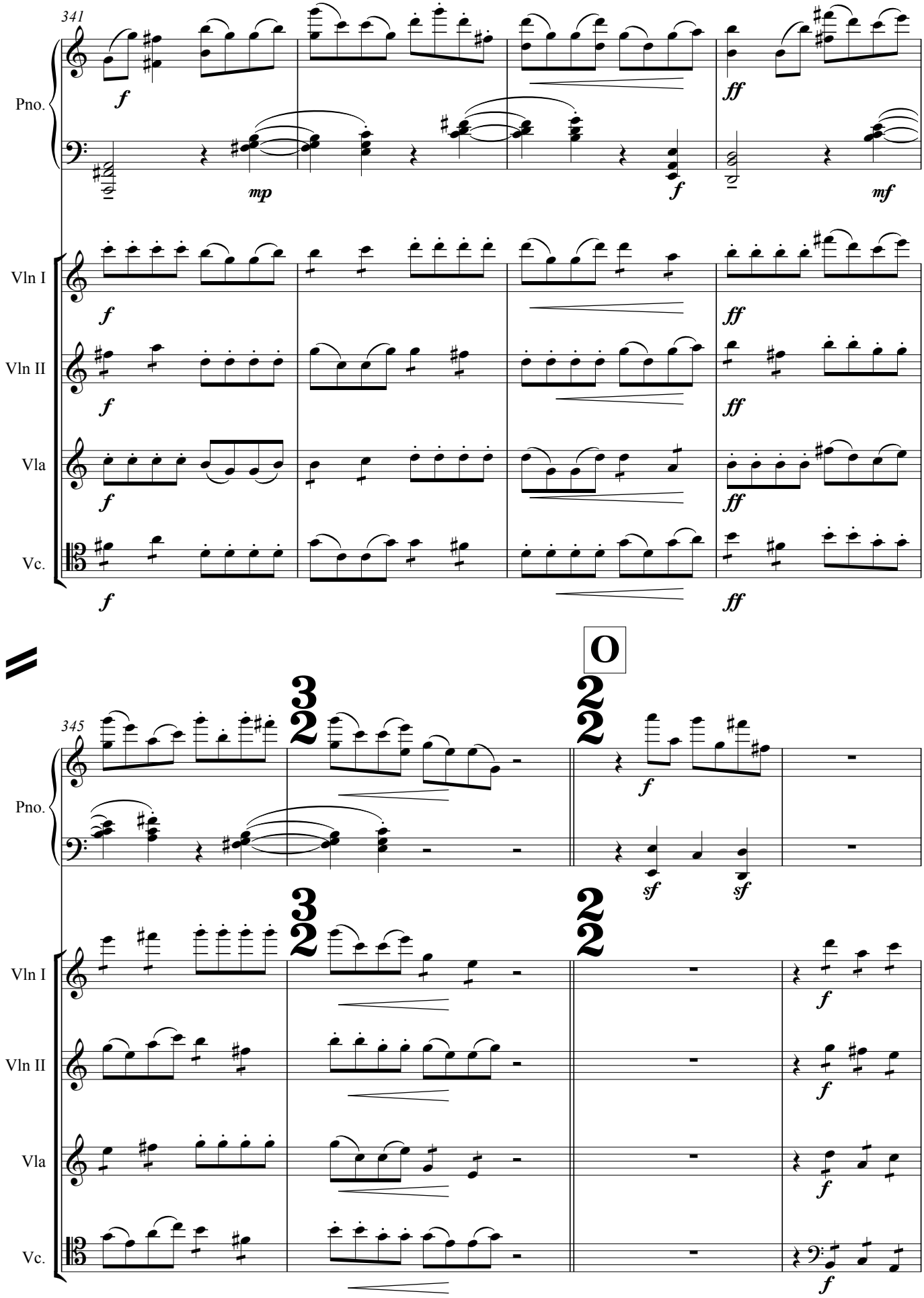

J
296
Pno.
Vln I
Vln II
Vla
Vc.
301
8vb
cresc.
cresc

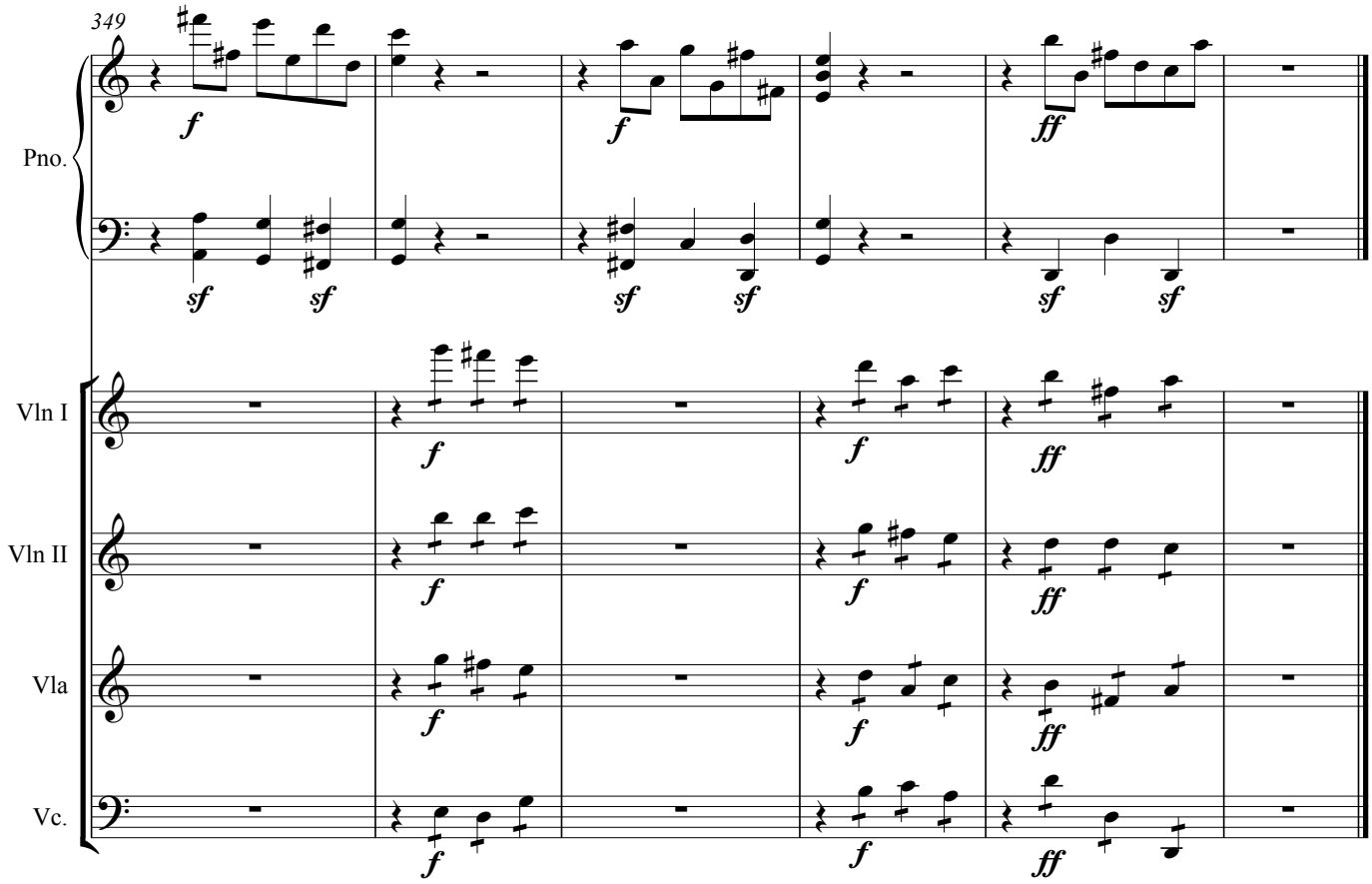

305
Pno.
Vln I
Vln II
Vla
Vc.
sim.
309
sim.


K
314
Pno.
Vln I
Vln II
Vla
Vc.
ben marcato
319
Pno.
Vln I
Vln II
Vla
Vc.


L
323
Pno.
Vln I
Vln II
Vla
Vc.
mf
mp
f
ff
ben marcato
328


M
332
Pno.
Vln I
Vln II
Vla
Vc.
sim.
N
337
mf
mp
f


341
Pno.
Vln I
Vln II
Vla
Vc.
345
O


349
Pno.
Vln I
Vln II
Vla
Vc.
f
sf
ff