

Girtain (2017)

The Ballad of Barbara Allen

Male Voice and Violin

G I R T A I N

T H E B A L L A D of B A R B A R A A L L E N

for Male Voice and Violin

EDGAR GIRTAIN

THE BALLAD
of
BARBARA ALLEN

for Male Voice and Violin

Duration: 7.5 minutes

www.edgarfgirtainiv.com

Introduction

The Ballad of Barbara Allen has been known by various names and set to various tunes dating back to 17th century England, and the text of the ballad may be older still. The version taken as inspiration for this arrangement was found in the first volume of Cecil Sharp's 1917 anthology, *English Folks Songs of the Southern Appalachians*, a valuable resource for anyone interested in English folk music.

In 2017, when this arrangement was written, I was just starting to teach general music at the K-12 American School in Puerto Montt, Chile. As is unfortunately common in many private schools throughout that country, school funds were continuously siphoned off into the school owner's pocket, leaving shamefully little to support the school's programs. Therefore, facing a teaching situation with neither instruments nor books, and being in a school that claimed to prioritize English education, the folk songs of my native country seemed an appropriate foundation on which to build a curriculum. It was thus that I first became acquainted with this ballad.

This specific arrangement came about, like so many of compositions, by necessity. At the time I was fortunate to collaborate with the Violinist and Luthier René Santibañez, my then good friend and now colleague at the *Universidad Austral de Chile*. We both share an interest in educating the wider public about classical music, and frequently perform together throughout the rural southern Chilean countryside. We agreed that *Barbara Allaen* might find a good home in our repertoire, and so with him being an excellent Violinist, and me, a passable singer, I composed this arrangement.

Since 2017 this piece has been re-worked into several different versions. In 2019 it was performed in an iteration for Tenor and Chamber Orchestra with the Litha Symphony, and in late 2020 there are plans for it to be

Introducción

La Balada de Barbara Allen ha sido conocida por varios nombres y se ha puesto a tono con varias canciones que datan de la Inglaterra del siglo XVII, y el texto de la balada puede ser aún más antiguo. La versión tomada como inspiración para este arreglo se encontró en el primer volumen de la antología de 1917 de Cecil Sharp, *English Folks Songs of the Southern Appalachians*, un recurso valioso para cualquier persona interesada en la música folk inglesa.

En 2017, cuando se escribió este arreglo, estaba empezando a enseñar música en The American School en Puerto Montt, Chile. Como es desafortunadamente común en muchas escuelas particulares en todo el país, los fondos escolares fueron desviados continuamente al bolsillo del propietario del colegio, dejando vergonzosamente poco para apoyar los programas educativos. Por lo tanto, enfrentando una situación de enseñanza sin instrumentos ni libros, y estando en una escuela que afirmaba priorizar la educación en inglés, las canciones folclóricas de mi país natal parecían una base apropiada sobre la cual construir un plan de estudios. Fue así como me familiaricé por primera vez con esta balada.

Este arreglo específico surgió, como muchas de las composiciones, por necesidad. En 2017 tuve la suerte de colaborar con el violinista y Luthier René Santibañez, mi entonces buen amigo y ahora colega en la Universidad Austral de Chile. Ambos compartimos un interés en educar al público en general sobre la música clásica, y con frecuencia tocamos juntos en todo el campo del sur de Chile. Acordamos que Barbara Allaen podría encontrar un buen hogar en nuestro repertorio, y por eso, siendo él un excelente violinista y yo, una cantante aceptable, compuse este arreglo.

Desde 2017, esta pieza ha sido reelaborada en varias versiones. En 2019 se realizó en una iteración para Tenor y Orquesta de Cámara con la Litha Symphony, y a fines de 2020

commercially recorded in a version for Cello and Tenor, as part of a collection of folk song arrangement that were commissioned by Tenor Brian Thorsett. There is also a version available of this arrangement for Viola and Soprano which was written by the French Trouiloud-Sauer duo.

While writing this piece, I tried to imagine myself in an isolated cabin tucked away in the Appalachian Mountains, silent, and candle-lit. Though the violin writing suggests a lush orchestral arrangement, the listener by necessity must use his imagination to fill in the gaps. The style of this music is decidedly folk, and not classical. Therefore, both violin and voice should refrain from producing anything resembling a *bel canto* style. If in doubt, the 1960 Jean Ritchie recording of Barbara Allen, readily available on YouTube, is a good reference point.

The work is through-composed, and sets eight strophes which tell a tale of requited love, regret, death, and redemption. The text often switches between narrative voices, and voice and violin often exchange lead/accompaniment roles. Though certain elements of the tune remain constant throughout, the emotional tone is continually shifting to reflect and dramatize the text.

Barbara Allen

T'was in the merry month of May,
The green buds were swelling,
Poor William Green on his deathbed lay
For the love of Barb'ra Allen

He sent his servant to the town
to the place where she was dwelling
saying you must come, to my master dear
If your name be Barbara Allen.

So slowly she got up
and slowly she drew nigh him,
And the only words to him did say:
"Young man I believe you're dying"

2020 hay planes para que sea grabada comercialmente en una versión para violonchelo y tenor, como parte de una colección de arreglos de canciones folclóricas encargadas por el tenor Brian Thorsett. También hay una versión disponible de este arreglo para Viola y Soprano que fue escrita por el dúo francés Trouiloud-Sauer.

Mientras escribía esta obra, traté de imaginarme en una cabaña aislada escondida en los Montes Apalaches, silenciosa y con velas. Aunque la escritura del violín sugiere un arreglo orquestal exuberante, el oyente necesariamente debe usar su imaginación para llenar los vacíos. El estilo de esta música es decididamente folklórico y no clásico. Por lo tanto, tanto el violín como la voz deben abstenerse de producir algo parecido a un estilo *bel canto*. En caso de duda, la grabación de 1960 de Jean Ritchie de Barbara Allen, disponible en YouTube, es un buen punto de referencia.

La obra está compuesto en su totalidad y establece ocho estrofas que cuentan una historia de amor, arrepentimiento, muerte y redención. El texto a menudo cambia entre voces narrativas, y la voz y el violín a menudo intercambian roles principales / de acompañamiento. Aunque ciertos elementos de la melodía permanecen constantes en todo momento, el tono emocional cambia continuamente para reflejar y dramatizar el texto.

Barbara Allen

Fue en el feliz mes de mayo,
Los brotes verdes estaban hinchados,
Pobre William Green en su lecho de muerte
Por el amor de Barb'ra Allen

Envío a su serviente a la ciudad
al lugar donde ella vivía
diciendo que debes venir, a mi amo querido
Si te llamas Barbara Allen.

Tan lentamente se levantó
y lentamente se acercó a él
Y las únicas palabras para él dijeron:
"Joven, creo que te estás muriendo"

He turned his face unto the wall
And death was in him welling
Goodbye, to my friends all
Be good too Barbara Allen

When he was dead and laid in grave
She heard the death bells knelling
And every stroke to her did say
Hard hearted Barbara Allen.

Oh mother go dig my grave
make it both long and narrow
Sweet William died of love for me
and I will die of sorrow

Oh father go dig my grave
and make it long and narrow
Sweet William died on Yesterday
And I will die tomorrow

Barbara Allen was buried in the old church yard
Sweet William buried beside her
Out of William's heart their grew a rose
Out of Bar'bra Allen's a briar

They grew and grew in the old church yard
Till they could grow no higher
At the end they formed a true lover's knot
And the rose grew round the briar.

About the Composer

Edgar Girtain (b. 1988) is originally from the United States. His formal training began at Ithaca college, and continued later at Rutgers University, where he earned a bachelor's degree in Music Education and a master's degree in Composition and Music Theory.

Between 2012 and 2016 he worked as a freelance musician around New York, teaching in public schools and holding an organist's post at an Episcopal Church in Allendale, New Jersey. In 2017 he relocated to Puerto Montt, Chile to teach at the private K-12 "American School."

Volvió la cara hacia la pared.
Y la muerte estaba en él manando
Adios a todos mis amigos
Sé bueno también Barbara Allen

Cuando estaba muerto y enterrado
Ella escuchó las campanas de la muerte arrodillarse
Y cada golpe a ella decía
Barbara Allen de corazón duro.

O madre ve a cavar mi tumba
hazlo largo y estrecho
Dulce William murió de amor por mí
y moriré de pena

O padre ve a cavar mi tumba
y hacerlo largo y estrecho
Dulce William murió ayer
Y moriré mañana

Barbara Allen fue enterrada en el patio de la iglesia
Tierno William enterrado a su lado
Del corazón de William crecieron una rosa
Fuera de Bar'bra Allen es un brezo

Crecieron y crecieron en el patio de la iglesia
Hasta que no puedan crecer más
Al final formaron un verdadero nudo de amantes.
Y la rosa creció alrededor del brezo.

Sobre el compositor

Edgar Girtain (nacido en 1988) es originario de los Estados Unidos. Su entrenamiento formal comenzó en la universidad Ithaca, y continuó luego en la Universidad de Rutgers, donde obtuvo una licenciatura en Educación Musical y una maestría en Composición y Teoría de la Música.

Entre 2012 y 2016 trabajó como músico independiente en Nueva York, enseñando en escuelas públicas y ocupando el puesto de organista en una Iglesia Episcopal en Allendale, Nueva Jersey. En 2017 se mudó a Puerto Montt, Chile, para enseñar en Colegio privado "The American School".

Since 2019 he has been pursuing a PhD with David Felder at SUNY Buffalo while simultaneously directing the art department of the Universidad Austral de Chile's Puerto Montt Campus. Learn more at www.edgarfgirtainiv.com

Additional Titles from the Composer:

- Three American Folksongs for Violin and Cello
- The Ballad of Barbara Allen, for Tenor and Chamber Orchestra
- Two Sisters, for Soprano, Clarinet, and Cello
- Trio for Flute, Violin and Cello No. 1
- Trio for Flute, Violin and Cello No. 2
- Sonata for Violin and Piano
- Five Pieces for Flute and Cello (or Viola)

Desde 2019 ha realizado un doctorado con David Felder en SUNY Buffalo mientras dirige simultáneamente el departamento de arte del Campus Puerto Montt de la Universidad Austral de Chile. Obtenga más información en www.edgarfgirtainiv.com

Otras Obras del Compositor:

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for Renè Santibañez

The BALLAD of BARBARA ALLEN

For Male Voice and Violin

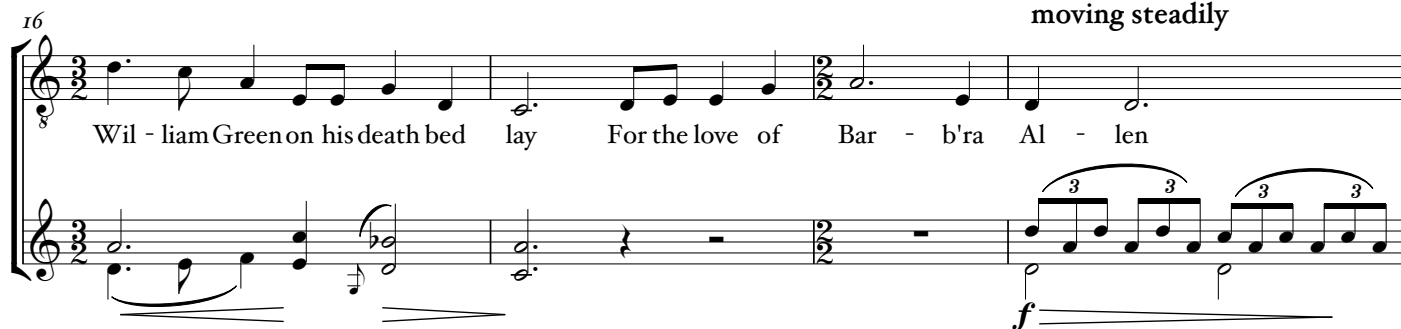
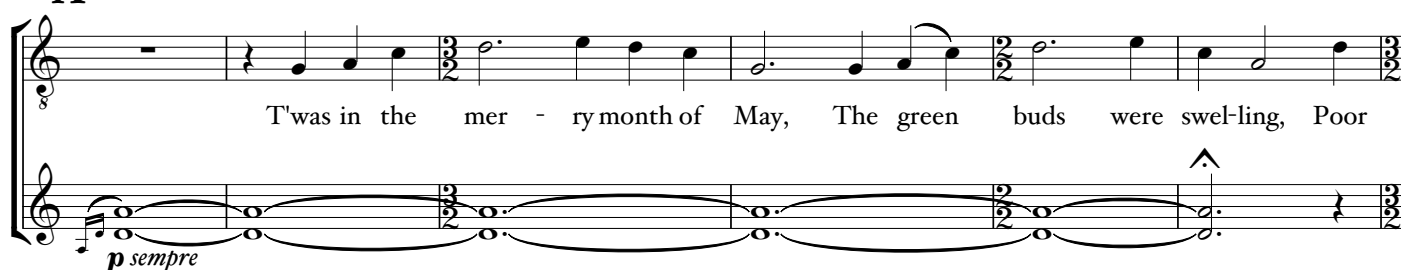
Edgar F Girtain IV (b.1988)

Freely

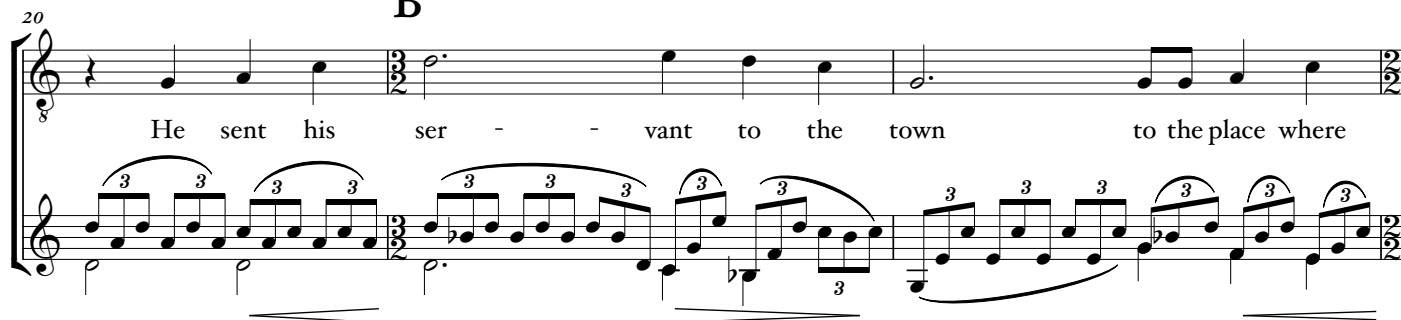
no vib. solo



A



B



26
8
p
dear if your name be Bar - - bara Al - len.

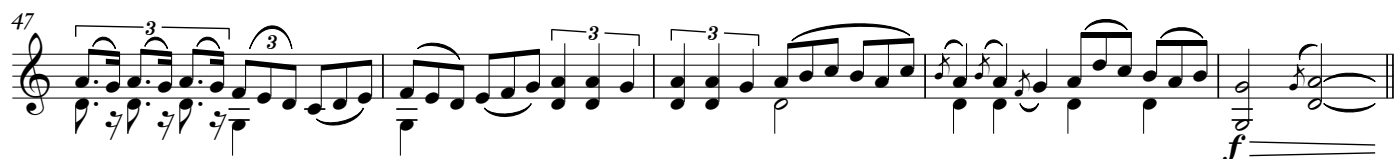
29
8

C
8
p
so slow - ly, slow - ly she got up _____ and slow - ly

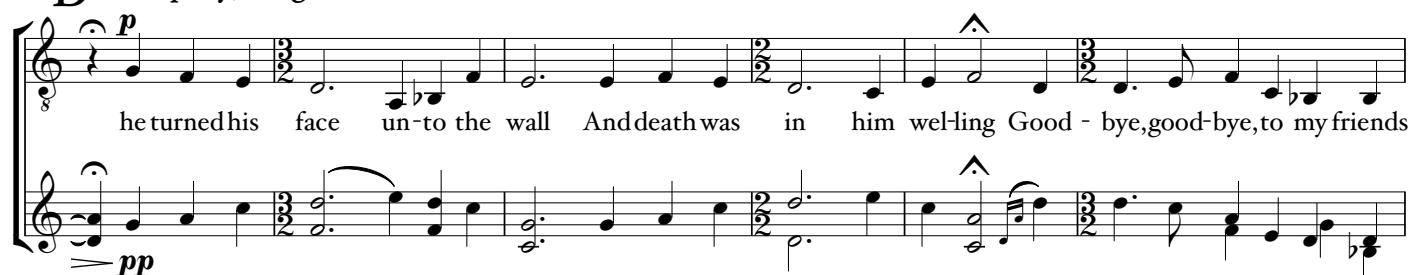
36
8
she drew nigh him, and the on - ly words to him did

39
8
say Young man I be - lieve you're dy - ing (cruel) _____

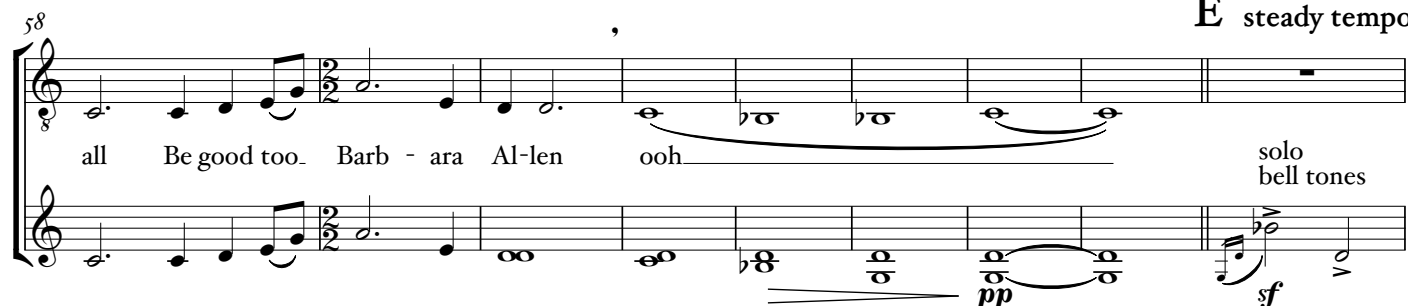
43
8
(cruel) _____ solo

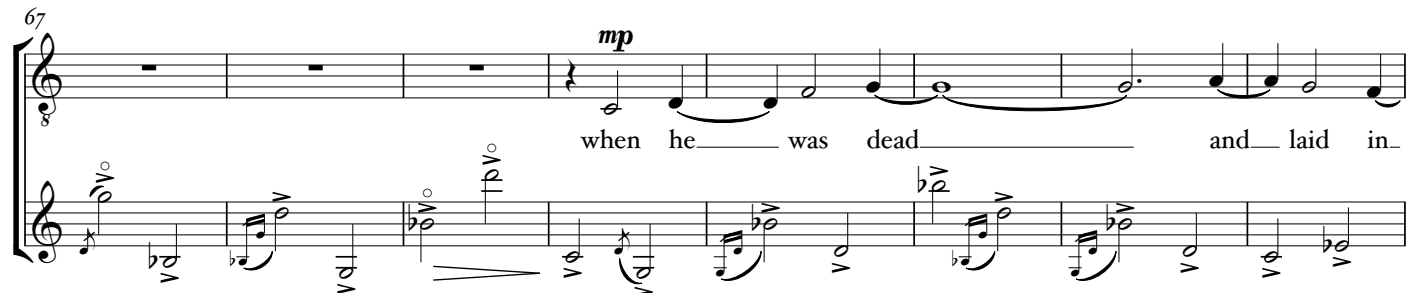
47 

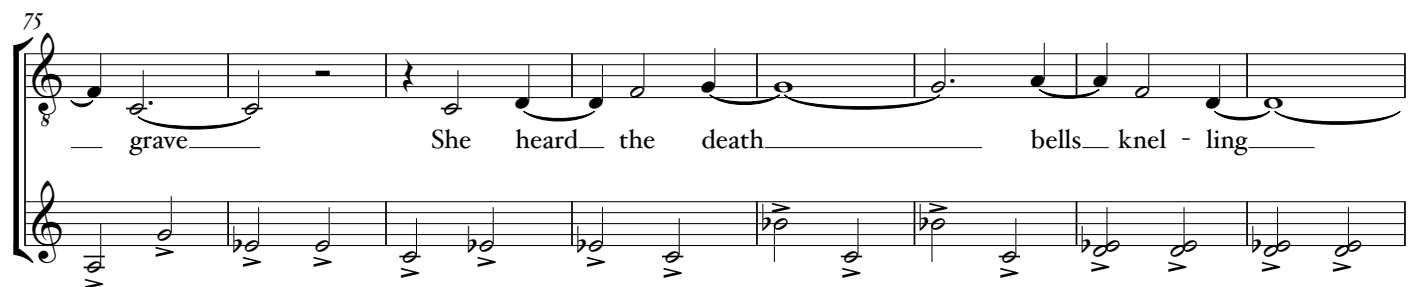
D tranquilly, resigned

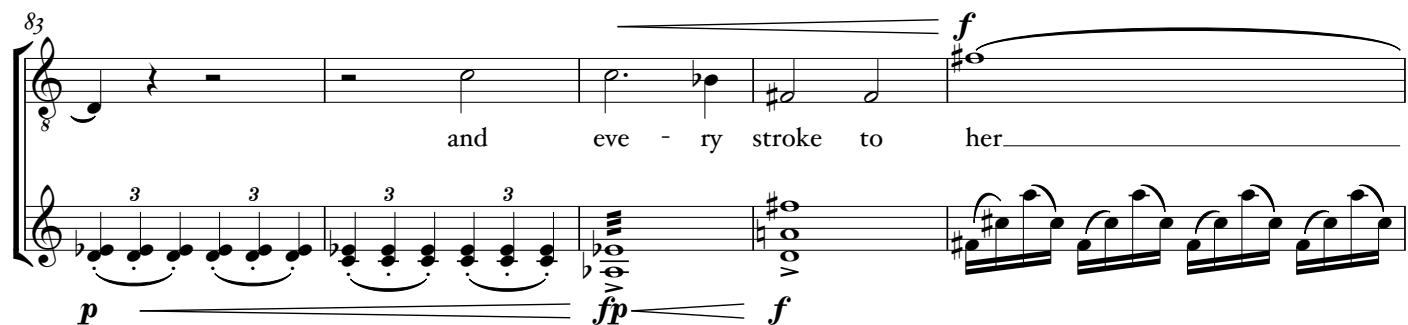
8 

E steady tempo

58 

67 

75 

83 

88

— did say hard hear ted Barb - ara Al-len.

crystalline

94

F freely *pp*

Oh mo-ther go — dig my grave.

pp sempre

102

— make it both long and nar-row Sweet Wil-liam died of love for me — and I will die of

109

mp

sor - row oh fa-ther go — dig my grave — and make it — long — and nar-row

p

116

Sweet William died on yes-ter - day — and I will die — to - mor - row. —

123

mp *cresc. and accel.*

130 *accel.* *rall.* . . *moderato*

f Barb ara Al-len was

138 bur-ied in the old church yard sweet William was bur-ied be-side her Out of

142 Wil-liam's heart there grew a rose Out of Bar'-bra Al-len's a bri-ar

ff

146

G

148 *mf* they grew and

153 *ff* grew in the old church

ff

154
8 yard till they could grow no

156
8 high - er at the end they formed a true lov - er's

158
8 knot and the rose grew

159
8 round the bri - ar

161
8 ooh

163
8 ooh

molto rall. *f*

The musical score is written for piano and voice. The piano accompaniment consists of a continuous, flowing sixteenth-note arpeggiated pattern in the left hand, while the right hand provides harmonic support with chords and single notes. The vocal line is written in a single staff, with lyrics placed below the notes. The score is divided into six systems, each beginning with a measure number (154, 156, 158, 159, 161, 163) and a key signature of one sharp (F#). The tempo and dynamics are indicated by 'molto rall.' and 'f' (fortissimo) at the end of the piece.

Male Voice

for Renè Santibañez

The BALLAD of BARBARA ALLEN

For Male Voice and Violin

Edgar F Girtain IV (b.1988)

Freely

2 2 2 Vln.

A Vln.

T'was in the mer - ry month of May, The green buds were

15 8 swel - ling, Poor Wil - liam Green on his death-bed lay For the love of Bar - b'ra

19 8 moving steadily B Al-len He sent his ser - vant to the town to the place where she was dwel ling say ing

25 8 you must come, to my mas-ter dear if your name be Bar - bara Al-len.

30 8 2 C so slow-ly, slow - ly she got up and slow-ly she drew nigh him, and the

38 8 on - ly words to him did say Young man I be - lieve you're dy - ing

42 8 (cruel) (cruel) 6

D tranquilly, resigned

p

he turned his face un - to the wall And death was in him wel - ling Good-

57

bye, good-bye, to my friends all Be good too. Barb - ara Al-len ooh

65 **E** steady tempo

Vln. *mp*

when he was dead

73

and laid in grave She heard the death bells

81

knel - ling and eve - ry stroke to her

88

did say hard hear - ted Barb - ara Al - len.

F freely

pp

Oh mo ther go dig my grave make it both long and nar row Sweet Wil - liam died of

106

mp

love for me and I will die of sor - row oh fa - ther go dig my grave.

113

and make it long and nar row Sweet William died on yes - ter - day and

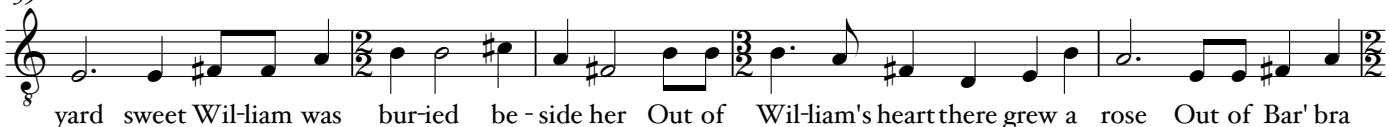
120

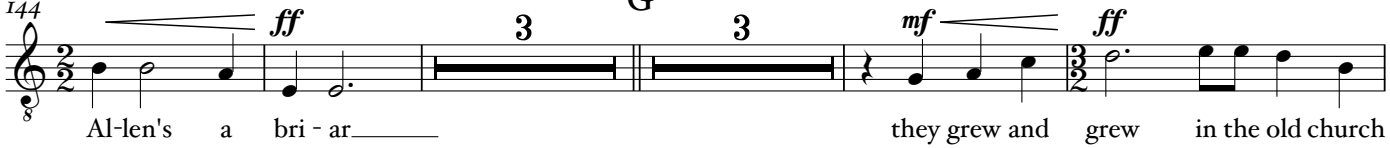
accel. . . .

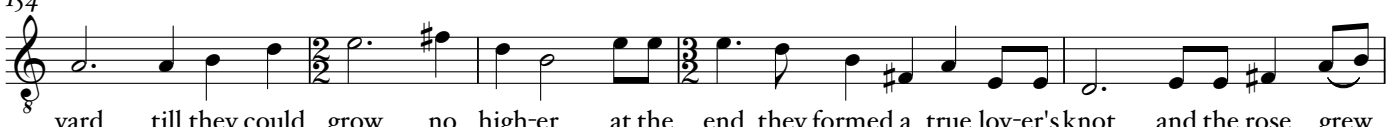
I will die to - mor - row.

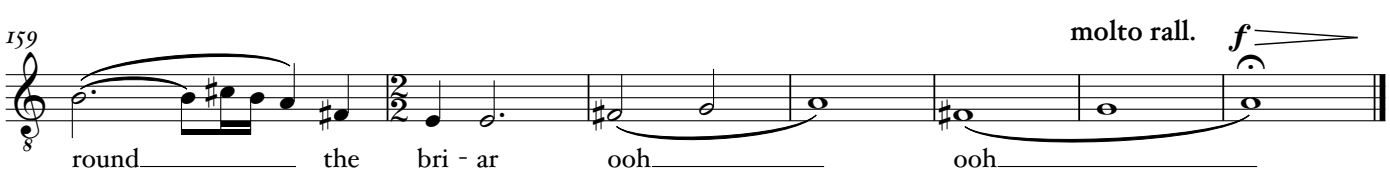
rall. . . . moderato

132  Barb-ara Al-len was bur-ied in the old church

139  yard sweet Wil-liam was bur-ied be-side her Out of Wil-liam's heart there grew a rose Out of Bar' bra

144  Al-len's a bri-ar they grew and grew in the old church

154  yard till they could grow no high-er at the end they formed a true lov-er's knot and the rose grew

159  round the bri-ar ooh ooh

for Renè Santibañez

Violin

The BALLAD of BARBARA ALLEN

For Male Voice and Violin

Edgar F Girtain IV (b.1988)

Freely

no vib. solo

mp

A

T. Solo

p sempre

mer - ry month of May, The green buds were swel - ling, Poor

moving steadily

f

B

p

C

p

V.S.

91 *crystalline*

F freely

T. Solo

Oh mo-ther go dig my grave make it both long and nar-row Sweet Wil-liam died of love for me

pp sempre

and I will die of sor-row oh fa-ther go dig my grave and make it

p

long and nar-row Sweet Wil-liam died on yes-ter-day and I will die to-

mor-row

mp cresc. and accel.

accel.

#

rall.

#

f

moderato

ff

6

