

Partita Petrus

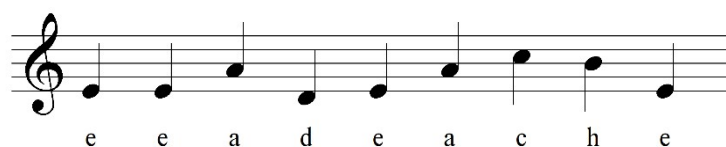
for
Organ

Robert Fielding

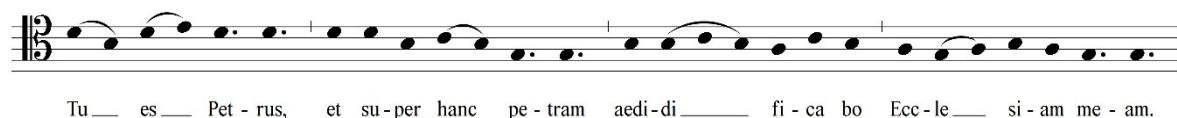
Notes on ‘Partita Petrus’

The name Peter Andrew Tranchell and the plainchant *Tu es Petrus* were requested as elements to be included in organ compositions submitted to the ‘PAT 100’ composition competition in 2022. In addition, some reference to the life of Peter Tranchell was also to be included. This is what I came up with.

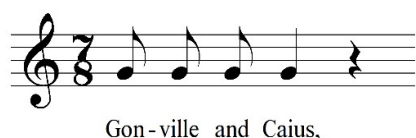
P e t e r A n d r e w T r a n c h e l l



In Peter Tranchell’s full name, a sequence of usable pitches appears as above and is used in many forms beginning with a bold opening declamation. From bar 5, the right hand uses the sequence transposed and at literal pitch. At bar 21, the letters from Andrew (a-d-e) are used in retrograde form along with the second phrase of the *Tu es Petrus* plainchant (again in retrograde). Both melodic fragments are transformed by the use of a mode of limited transposition. The letters appear again at bars 38, 53 and 69. The strident pedal part at b.104 uses the Christian names twice (transposed and without the repeated first letter), and the surname once (again transposed). The use of ‘Partita’ for the title was chosen mainly because the work is loosely variant in form but also includes the initials P.A.T. The central A initial gives the work its tonal centre.



I have used the version of the antiphon *Tu es Petrus* from First Vespers for June 29th; feast day of ‘The Holy Apostles Peter and Paul’.¹ The opening two phrases of the plainchant theme first appear at bar 13 in the pedal (transposed), closely followed by repeated phrases in the right hand at bar 15. The *ostinato* at bar 21 is formed from the second half of the chant and as mentioned, is used as part of the r.h. melody. At bar 33, the right hand uses the chant beginning on *f* and at bar 38 above the names ‘Peter Andrew’. At bar 44, the left hand uses the whole chant. The closing section at bar 86, uses a classic *toccata* figuration with the complete chant in the pedal.



This phrase must have been repeatedly on Peter Tranchell’s lips! Its simple rhythm, much like a knock on the door, firstly appears in the pedal part of bar 5, returning at bars 67 and 69 with a final appearance in the closing fanfare at bar 112.

Robert Fielding

¹. *The Liber Usualis*, Tournai & New York, 1961, p.1515.

Partita Petrus

Robert Fielding

In a flexible style

ff (full organ)

Brightly ♩ = 100

mf

Gt. 8'4'2' + Sw. to mixt. with ob. (closed)

Gt. to mixt.

f

(+ reed 8')

17 *poco rall.*

ff

21 *Gently* ♩. = 69

Ch. Sal. 8', flute 4'

p

23 Sw. reed 8'

mf

25

27 Gt. Cornet

mf

Ch. flutes 8'4'

29

Ch.

poco rit. *a tempo*

Sw. strings 8'

p

Gt. fonds 8'

mf ³

8' Gambe

p

35

37 *poco rall.*

to right hand

Gt.

Sw. or Ch. reed + trem.

mf

+ Gt/Ped, + 16'

39 *With expression* $\text{half note} = \text{half note}$

Gt.

42 *rall.*

Lively $\text{half note} = 100$

Ch. 8'4' flutes+Nazard

mp

Sw. Vox h. + 8' flute + trem.

(non legato)

45

49 *rall.*

53 *Tranquil* ♩ = 54

p Sw. strings 8'

mf 4' flute espres.

58

mp Ch. 8' + 4'

mf Gt. + Sw.

64

marcato

f

ff

ff

Brightly ♩ = 100

68

72

Gt. to mixt.

76

80

poco rall.

83

Musical score for measures 83-85. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with chords and a single bass line. Measure 85 ends with a fermata and a 'poco rall.' marking.

All keyboards and pedal cpld.

Mixtures and reeds 8', 4'

Pedal reeds 16', 8'

With gusto ♩ = 100

86

ff

Musical score for measures 86-88. The score is in G major and 3/4 time. It features a piano accompaniment with chords and a single bass line. Measure 88 ends with a fermata and a 'ff' marking.

89

Musical score for measures 89-91. The score is in G major and 3/4 time. It features a piano accompaniment with chords and a single bass line. Measure 91 ends with a fermata.

92

Musical score for measures 92-94. The score is in G major and 3/4 time. It features a piano accompaniment with chords and a single bass line. Measure 94 ends with a fermata.

95

98

101

104

boldly

107

110

112

Ossia bars 108 - 111

108