

Charlie Barber

NIGHT
MUSIC

for chamber orchestra

Instrumentation:

2 Flutes
 2 Oboes
 2 Clarinets in Bb
 2 Bassoons

1 Horn in F

Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

Strings: 'Divisi' indicates conventional outside-inside division

Score in C

Duration:

c. 5 minutes

Programme note:

Night Music is a fantasia for orchestra based on the Hindustani classical raga Bageshri. Associated with the deep stillness of night, Bageshri is traditionally performed in the late evening and is said to express the quiet longing of a woman waiting the return of her lover.

A raga is a melodic framework for improvisation in Indian classical music, similar in concept to a mode in Western music, but rich with emotional and temporal associations. Each raga has its own internal logic, prescribed ornamentation, and characteristic phrases, often passed down orally through centuries of musical lineage.

Bageshri is believed to have been first sung by Miyan Tansen, the legendary 16th-century musician and composer in the court of the Mughal emperor Akbar. Tansen, revered as one of the greatest figures in Indian musical history, is credited with shaping the Hindustani tradition and imbuing it with a deep sense of expressive subtlety.

Night Music does not attempt to reproduce the raga in strict classical form, but rather reimagines its spirit and emotional world within a Western orchestral language. The result is a fantasia – a dreamlike meditation on timeless longing, memory, and the silence of the night.

Charlie Barber, August 2025

Night Music

3

Tranquillo

Charlie Barber

4/4 $\text{♩} = 80$ 3/4 2/4 3/4 2/4 3/4

Flute

Oboe

Clarinet in B $\flat$ 1. *pp*

Bassoon

Horn in F

Tranquillo $\text{♩} = 80$ 4/4 3/4 2/4 3/4 2/4 3/4

Violin 1 *pp* senza vib.

Violin 2 *pp* senza vib.

Viola *pp* senza vib.

Violoncello *pp* senza vib.

Contrabass *pp* senza vib.

7 **3/4** **4/4** **2/4** **3/4** **4/4** **3/4** **4/4**

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

norm.

p

norm.

p

norm.

p

Detailed description: This page of a musical score covers measures 7 through 13. The measures are grouped by time signature: measures 7 and 8 are 3/4, measures 9 and 10 are 4/4, measures 11 and 12 are 2/4, and measures 13 and 14 are 3/4. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Cl., Bsn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have parts starting in measure 7. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts feature melodic lines with slurs and accents, marked *pp* (pianissimo) in measures 11 and 12. The Viola and Violoncello parts have melodic lines starting in measure 11, marked *p* (piano) and *norm.* (normal). The Contrabass part has a melodic line starting in measure 11, marked *p* and *norm.*

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

p

1.

1.

4/4 3/4 2/4 4/4 3/4 2/4 3/4

4/4 3/4 2/4 4/4 3/4 2/4 3/4

21

A

Fl.

Ob. 1. *cantabile*

p *pp* *mp* *pp* *mp*

Cl.

Bsn.

Hn.

A

Vln. 1 norm. *pp*

Vln. 2 norm. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

2/4 3/4 4/4 2/4 3/4 4/4

27

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *cantabile a 2* $\frac{3}{4}$ $\frac{2}{4}$

Ob. *mp* *cresc.*

Cl. *pp* *cresc.*

Bsn. 1. *pp* *cresc.*

Hn.

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *pp* *cresc.*

Vln. 2 *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

[illegible]

B

37 1. **2/4** **3/4** **4/4** **2/4** **3/4**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p*

B **2/4** **3/4** **4/4** **2/4** **3/4**

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *p*

42 **3/4** **4/4** **3/4** **4/4** **3/4**

Fl. *mp* *cresc.* *mp*

Ob. *cresc.* *mp*

Cl. *mp*

Bsn. *p*

Hn. *p*

Vln. 1 *cresc.* *mp*

Vln. 2 *cresc.* *mp*

Vla. *cresc.* *mp*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

cresc.

f

a 2

3/4

2/4

4/4

3/4

2/4

3/4

mp

cresc.

f

mp

cresc.

f

mp

cresc.

f

[illegible]

57

2/4 3/4 a 2 4/4 3/4 4/4

Fl. *mp*

Ob. *mp* a 2 *mf* 1.

Cl. *mp* a 2

Bsn. *p*

Hn. *p*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

62 **4/4** **3/4** **2/4** **4/4** **3/4** **2/4**

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *p* *f*

Hn.

Vln. 1 *p* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

67

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

D

2/4 **3/4** **2/4** **3/4** **4/4** **2/4**

p *pp* *pp* *pp* *pp* *pp*

p *p* *p* *p* *p* *p*

73

2/4 3/4 4/4 3/4 Rit. **E** a tempo 4/4 3/4

Fl. *ppp*

Ob. *ppp*

Cl. *ppp* 1. *cantabile* *mf* *p* *mp*

Bsn.

Hn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp* *p*

Cb. *p*

[illegible]

84 **3/4** **2/4** **3/4** **4/4** **2/4**

Fl. *pp*

Ob. *a 2 mp cresc.*

Cl. *a 2 mp cresc.*

Bsn. *1. mp cresc.*

Hn.

Vln. 1 **3/4** **2/4** **3/4** **4/4** **2/4** *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

89

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2/4

3/4

4/4

3/4

poco f

mf

mf

f

mf

f

mf

f

93 **F** *cantabile* **4/4** **3/4** **2/4** **4/4** **3/4**

Fl. *mp*

Ob.

Cl.

Bsn. *p*

Hn.

F **4/4** **3/4** **2/4** **4/4** **3/4**

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

[illegible]

104 $\frac{4}{4}$ $\frac{2}{4}$ 1. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. p mf

Ob. p mf

Cl. p mf

Bsn. mf

Hn. mf

Vln. 1 mp

Vln. 2 mf f

Vla. mf f

Vc. mf f

Cb. mf

108 **3/4** **G**

Fl. *p* *a 2* **4/4** **3/4** **2/4** **4/4**

Ob. *p* *a 2* **4/4** **3/4** **2/4** **4/4**

Cl. *p* *a 2* **4/4** **3/4** **2/4** **4/4**

Bsn. *p* *a 2* **4/4** **3/4** **2/4** **4/4**

Hn.

Vln. 1 **3/4** **G** **4/4** **3/4** **2/4** **4/4** *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

118

2/4 3/4 4/4 2/4 3/4 4/4

Fl.

1. *mf* 2. *cresc.*

Ob.

1. *mf cresc.* 2. *cresc.*

Cl.

mf 2. *cresc.*

Bsn.

mf *cresc.*

Hn.

mf *cresc.*

Vln. 1

mf *cresc.*

Vln. 2

mf *cresc.*

Vla.

mf *cresc.*

Vc.

mf *cresc.*

Cb.

mf *cresc.*

128

2/4 **4/4** **3/4** **2/4** Rit. **3/4**

Fl. *a niente*

Ob.

Cl. *a niente*

Bsn.

Hn. *a niente*

Vln. 1 *pp* *a niente*

Vln. 2 *pp* *a niente*

Vla. *pp* *a niente*

Vc. *pp* *pp* *a niente*

Cb. *pp* *a niente*