

Charlie Barber

Taqsim

a fantasia for orchestra

Taqsim

- a fantasia for orchestra

Instrumentation:

Piccolo

2 Flutes

2 Oboes

2 Clarinets

Bass Clarinet

2 Bassoons

Contrabassoon

2 Horns

2 Trumpets

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion:

Triangle, Tambourine, Orchestral Bass Drum, Tam-tam, Bongos, Marimba

Violin 1

Violin 2

Viola

Cello

Contrabass

Duration: c. 4 minutes

Notes:

Throughout the score, double barlines are used to articulate the 10/8 or 10/4 rhythmic structure.

String 'divisi' sections are divided between the two players reading from the same desk

*Programme note:***Taqsim** – a fantasia for orchestra

A *taqsim* is a traditional form of improvised solo music that typically precedes a classical Arabic, Kurdish, Greek, or Turkish composition. Usually performed by a single instrumentalist - sometimes accompanied by a percussionist or another supporting player - it serves as a free, expressive exploration of a mode or *maqam*.

While this work draws inspiration from this centuries-old practice and retains a sense of improvisatory freedom, it is a fully composed work conceived for a modern symphony orchestra. The main melodic theme is rooted in an instrumental form of Ottoman classical music, characterized by its rhythmic structure, using a specific 10/8 rhythmic pattern.

By expanding the intimate, spontaneous character of a solo *taqsim* into the rich palette of the orchestra, the piece transforms a personal act of ornamentation and discovery into a collective sonic journey - where individual instrumental voices intertwine, echo, and respond within a tapestry of rhythm and melody.

Charlie Barber, September 2025

Taqsim

a fantasia for orchestra

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A

$\text{♩} = 104$

Piccolo

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Contrabassoon

A

$\text{♩} = 104$

Horn

Trumpet in B $\flat$

Tenor Trombone

Bass Trombone

Tuba

Timpani

Triangle (1&2)

A

$\text{♩} = 104$ measured

Violin I

p measured

Violin II

p measured

Viola

p measured

Violoncello

p measured

Contrabass

mp

pizz.

arco

pizz.

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

Picc. *p* *p*

Fl.

Ob. *p* *p* *p*

Cl. *p* *p* *p*

B. Cl. *p* *p*

Bsn. *p* *p*

Cbsn. *pp* *pp*

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

Hn.

Tpt. *mp*

Tbn.

B. Tbn.

Tba.

Timp.

Tri. *p*

Tamb. *p* *p*

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

Vln I *p*

Vln II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *arco* *pizz.*

Charlie Barber - Taksim, a fantasia for orchestra

37

C

2/8 3/8 3/4 2/4 3/4

Picc. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

2. *p* *a 2* *p* *a 2* *p* *a 2 cantabile* *mf* *mp* *mf* *p*

C

2/8 3/8 3/4 2/4 3/4

Hn. Tpt. Tbn. B. Tbn. Tba.

mp *mp* *mf* *p* *mp* *mf* *p*

Timp. Tri. T.-t. Bongos

mf *pp* *p* *l.v.* *p*

C

2/8 3/8 3/4 2/4 3/4

Vln I Vln II Vla Vc. Cb.

cantabile *mf* *cantabile* *mf* *cantabile* *mf* *arco* *mf*

45

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

Picc. *mp*

Fl. *mp*

Ob. *a 2 cantabile mf*

Cl. *mp*

B. Cl. *mp*

Bsn. *mf*

Cbsn. *mp* *mf*

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

Hn. *mp* *mf*

1. Tpt. *mp* *mf*

Tbn. *mp* *mf* *p*

B. Tbn. *mp* *mf* *p*

Tba. *mp* *mf* *p*

Timp.

Bongos

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

Vln I *mf*

Vln II *mf*

Vla. *mp*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

[illegible]

59

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Mar.

Vln I

Vln II

Vla.

Vc.

Cb.

p

mp

mf

p medium sticks

pizz.

arco

79

3/4 2/4 3/4 2/4 3/4 3/8

Picc. *f* *mp* *f* *dim.* *mp*

Fl. *f* *mp* *f* *dim.* *mp* a 2

Ob. *f* *mp* *f* *dim.* *mp* a 2

Cl. *f* *mp* *f* *dim.* *mp* a 2

B. Cl. *f* *mp* *f* *dim.* *mp*

Bsn. *f* *mp* *f* *dim.* *mp*

Cbsn. *f* *mp* *f* *dim.* *mp*

3/4 2/4 3/4 2/4 3/4 3/8

Hn. *mp* *mf* *f* *ff*

Tpt. *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *pp* *tr* *ff* *p*

B. D. *pp* *ff* *tr*

Bongos *f* *ff* *mf* *mp*

3/4 2/4 3/4 2/4 3/4 3/8

Vln I *f* *mp* *f* *dim.* *mp* unis.

Vln II *f* *mp* *f* *dim.* *mp* unis.

Vla. *f* *mp* *f* *dim.* *mp* unis.

Vc. *f* *mp* *f* *dim.* *mp* unis.

Cb. *f* *mp* *p* *f* *mp*

89

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Bongos

Vln I

Vln II

Vla

Vc.

Cb.

F

pp

p

mf

mp

pizz.

arco

105

Picc. *p*

Fl.

Ob. *p* *mf*

Cl. *p*

B. Cl. *p*

Bsn. *p* *mf*

Cbsn. *pp*

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Mar. *mp* medium sticks

Vln I *p* *mf* *pp*

Vln II *p* *mf* *pp*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *mp* *pizz.* *arco* *p* *pizz.*

G

117

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Mar.

Vln I

Vln II

Vla

Vc.

Cb.

p

mp

p

arco

pizz.

mp

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

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

H

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

Picc. *129*

Fl.

Ob.

Cl.

B. Cl. *Solo cantabile*
mf

Bsn.

Cbsn. *p*

H

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

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

H

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

Vln. *solo*
p *mf* *mp* *tutti* *mf*

Vln. *solo*
p *mf* *mp* *tutti* *mf* *p*

Vla. *solo*
p *mf* *mp* *tutti* *mf* *p*

Vc. *solo*
p *mf* *mp* *tutti* *mf* *p*

Cb. *solo arco*
p *mf* *mp* *tutti* *mf* *p*

137

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

Picc.

Fl.

Ob. *a 2 cantabile* *mf*

Cl.

B. Cl.

Bsn. *a 2 cantabile* *mf*

Cbsn. *mf* *p*

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

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Mar.

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

Vln I *p* *mf* *mp sim.*

Vln II *mf* *mp sim.*

Vla. *mf* *mp sim.*

Vc. *mf* *mp sim.*

Cb. *mf* *mp sim.*

I

144 **3/4** **3/8** **2/8** **3/8** **2/8** **3/8**

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

I

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Bongos

I

Vln I

Vln II

Vla

Vc.

Cb.

pp *p* *f* *mp* *pizz.*

152

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Bongos

Vln I

Vln II

Vla

Vc.

Cb.

pp

mp

p

arco

pizz.

arco

[illegible]

171

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb.

Bongos

Vln I

Vln II

Vla

Vc.

Cb.

mp

p

mf

ppp

pizz.

arco

197

L

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

Picc.

Fl.

Ob. *a 2 cantabile* *f*

Cl. *p* *1.* *7* *2.*

B. Cl. *f*

Bsn. *a 2 cantabile* *f*

Cbsn. *f*

L

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

Hn. *mf*

Tpt.

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *ff*

B. D. *ff*

T.-t. *ff* *l.v.*

L

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

Vln I *mf* *cantabile*

Vln II *f*

Vla. *mf* *cantabile*

Vc. *f*

Cb. *f*

203

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

Picc. *mf*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *mf*

Cbsn. *mp* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *pp* *mf*

B. D. *pp* *mf*

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

Vln I *f* *cantabile*

Vln II *mf*

Vla. *f* *cantabile*

Vc. *mf*

Cb. *mp* *f*

[illegible]

215

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

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *p* *mp* *mf* *mp*

Cbsn. *p* *mp* *mf* *mf*

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

Hn. *mf*

Tpt. *f*

Tbn. *mp*

B. Tbn. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Timp. *p* *tr*

B. D. *p*

Bongos *p*

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

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Cb. *p* *mp* *mf* *mf*

221

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

Picc. *mf*

Fl. *ff* ^{a 2}

Ob. *f*

Cl. *ff*

B. Cl. *f* *p* *mp* *f*

Bsn. *f* *p* *mp* *f* ^{a 2}

Cbsn. *f* *p* *mp* *f*

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

Hn. *mf* *f*

Tpt. *f* 1. 2. 7

Tbn. *f* *p* *mp*

B. Tbn. *f* *p* *mp*

Tba. *f* *p* *mp*

Timp. *ff*

B. D. *ff*

Bongos

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

Vln I *cantabile* *ff*

Vln II *mf*

Vla. *cantabile* *ff*

Vc. *mf*

Cb. *f* *f*

227

3/4 **N** **3/8** **2/8** **3/8** **2/8** **3/8**

Picc. *ff*

Fl. *pp*

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

3/4 **N** **3/8** **2/8** **3/8** **2/8** **3/8**

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Tri.

Bongos

3/4 **N** **3/8** **2/8** **3/8** **2/8** **3/8**

Vln I

Vln II

Vla.

Vc.

Cb.

mp *ff* *p* *pizz.*

This musical score page contains measures 237 through 242. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Baritone/Euphonium, Tuba, Timpani, Triangle, Violin I, Violin II, Viola, Violoncello, and Double Bass.

- Measures 237-240:** The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting on G4, moving down stepwise to D4. Dynamics range from *p* to *pp*. The string section provides harmonic support with sustained chords or moving lines. The triangle plays a rhythmic pattern.
- Measures 241-242:** The woodwind section continues its melodic phrase. The string section features more active movement, particularly in the lower registers. The triangle remains present.

The score uses standard musical notation with various dynamics (*p*, *pp*, *mf*) and articulations (*arco*, *pizz.*). Rehearsal marks are placed at the beginning of measures 237, 241, and 242.

[illegible]