

Violin I

Charlie Barber

Taqsim

a fantasia for orchestra

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Taqsim a fantasia for orchestra

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.

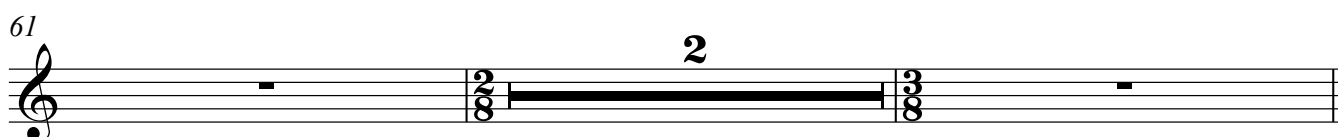
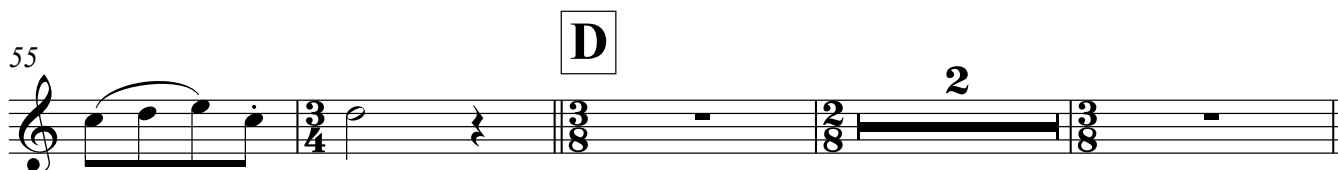
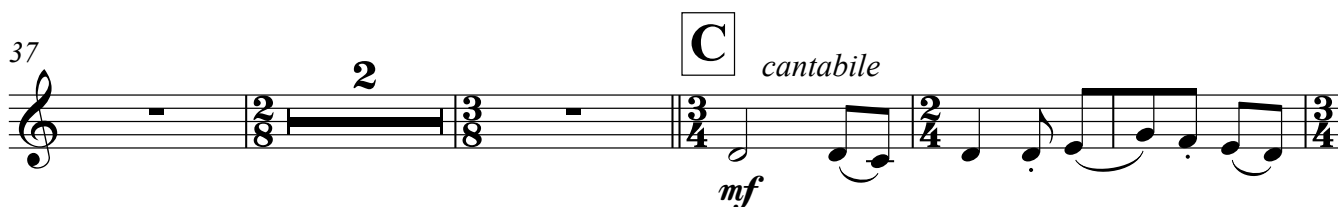
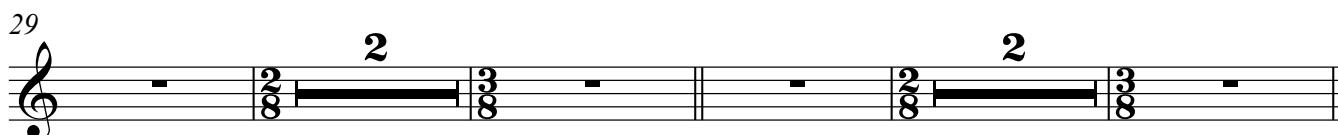
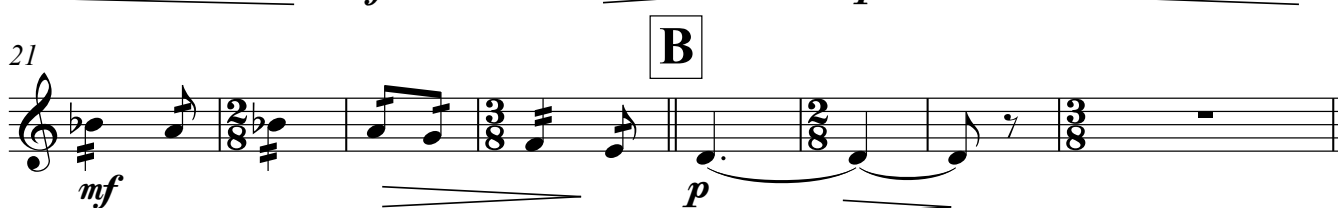
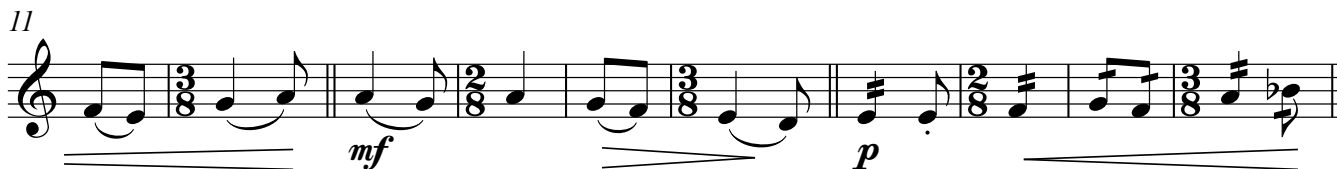
By expanding the intimate, spontaneous character of a solo *taqsim* into the rich palette of the orchestra, the piece transforms a personal act of ornamentation and discovery into a collective sonic journey - where individual instrumental voices intertwine, echo, and respond within a tapestry of rhythm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

Charlie Barber, September 2025

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A ♩ = 104

Violin I

65

2

mp

73 **E** *cantabile*

f *mf*

78

cresc. *f* *mp*

div. unis.

83 *f* *3* *dim.* *mp*

89 **F**

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music starts with a piano (*p*) dynamic marking. The first measure contains a quarter note on B-flat. The second measure contains a quarter note on D. The third measure contains a quarter note on E. The fourth measure contains a quarter note on F. The fifth measure contains a quarter note on G. The sixth measure contains a quarter note on A. The seventh measure contains a quarter note on B-flat. The eighth measure contains a quarter note on C. The ninth measure contains a quarter note on D. The tenth measure contains a quarter note on E. The eleventh measure contains a quarter note on F. The twelfth measure contains a quarter note on G. The thirteenth measure contains a quarter note on A. The fourteenth measure contains a quarter note on B-flat. The fifteenth measure contains a quarter note on C. The system ends with a double bar line.

97

mf

105

p *mf*

Charlie Barber - Taqsim, a fantasia for orchestra

113 **G**

pp

121

129 **H**

solo

p *mf* *mp*

133

mf

137

p *mf*

141

mp *f*

145 **I**

p

153

2

Charlie Barber - Taqsim, a fantasia for orchestra

161 **J**

p

171

181 **K**

p

189

mf

197 **L**

mf

200

202

205 *cantabile*

f

209

f

Charlie Barber - Taqsim, a fantasia for orchestra

M

213 *mf*

216

219 *cantabile*
ff

224

N

229 *p* *mf*

239 *p*

245 *mf* *p*

252 *Rit.* *div.* *pp*