

Trumpet in B♭ 1 & 2

Charlie Barber



# Taqsīm

a fantasia for orchestra

## **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.

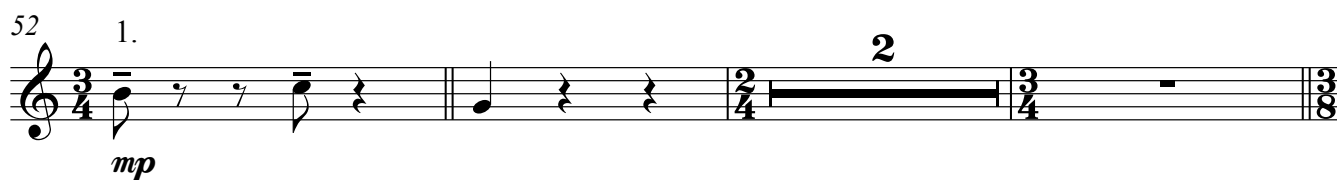
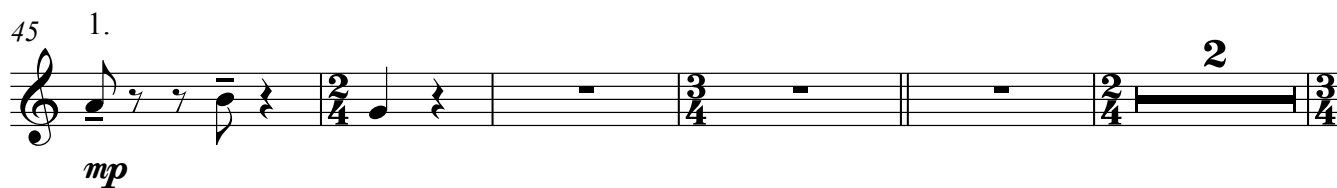
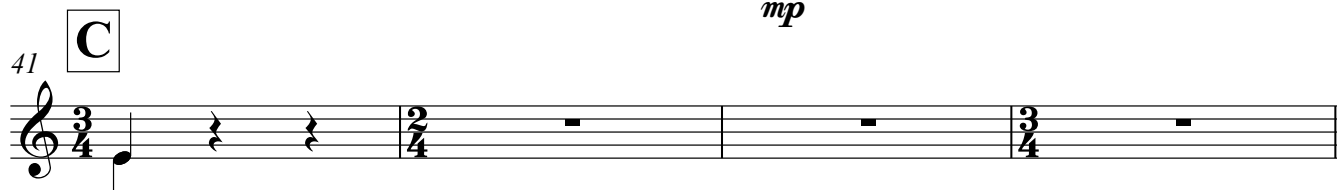
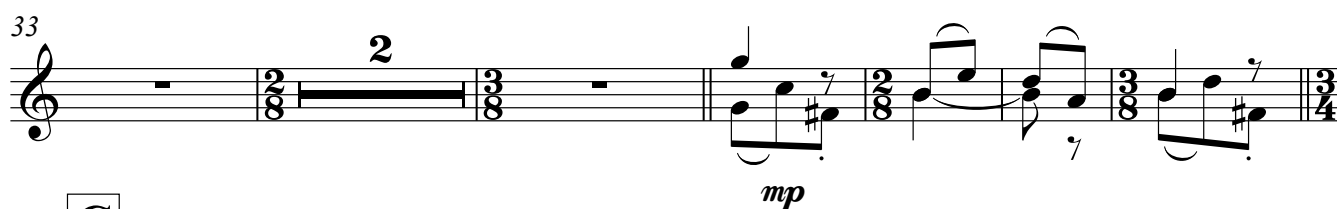
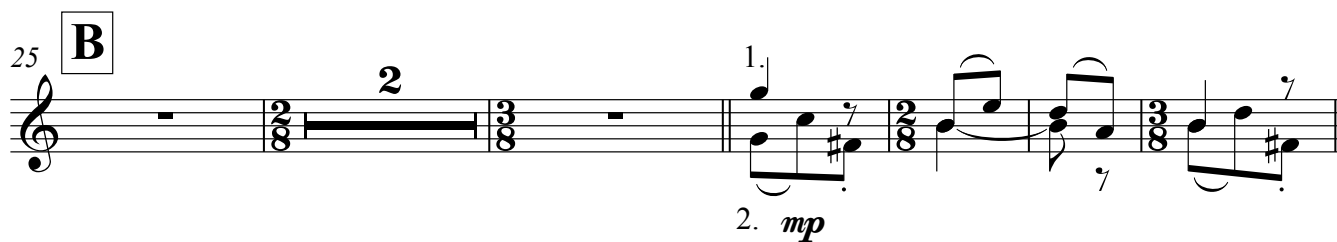
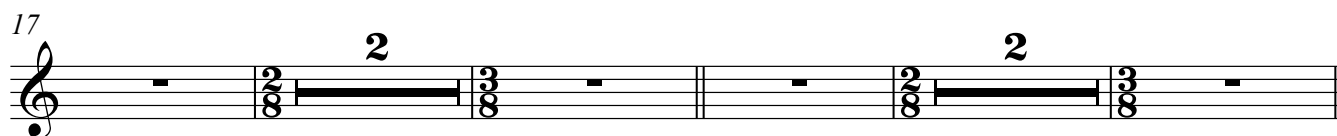
By expanding the intimate, spontaneous character of a solo *taqsim* into the rich palette of the orchestra, the piece transforms a personal act of ornamentation and discovery into a collective sonic journey - where individual instrumental voices intertwine, echo, and respond within a tapestry of rhythm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

Charlie Barber, September 2025

# Taqsim

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**A**  $\text{♩} = 104$ 

57 **D**

66 **E**

76

84 **F**

93

101

109 **G**

117 **H**

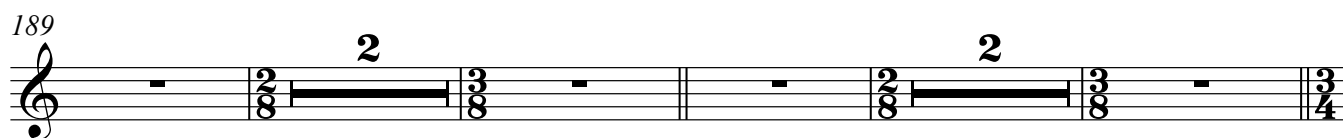
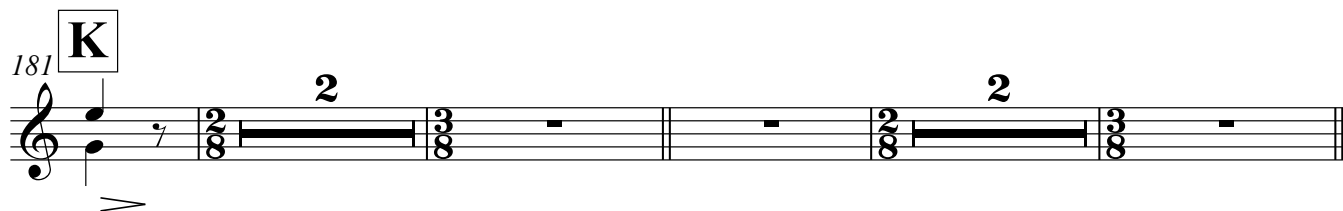
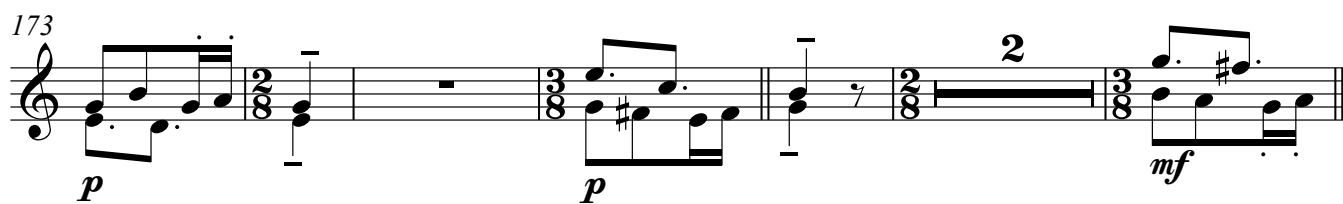
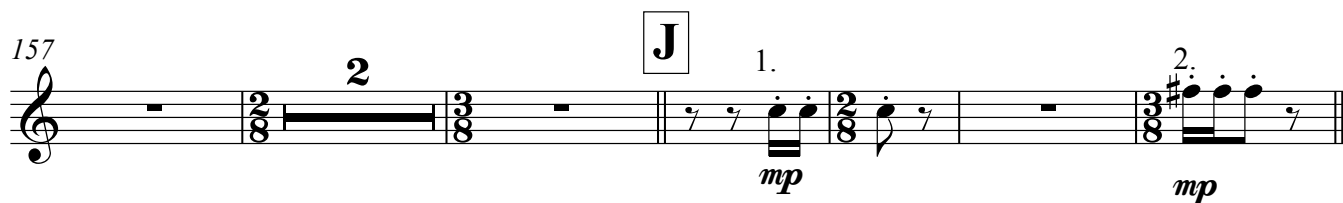
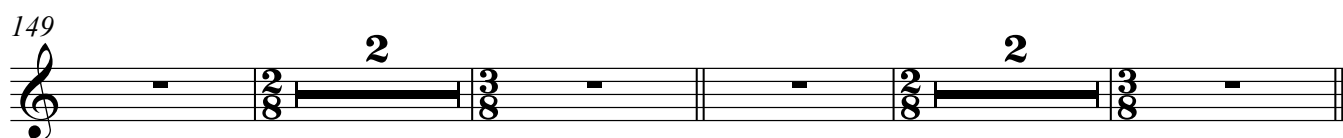
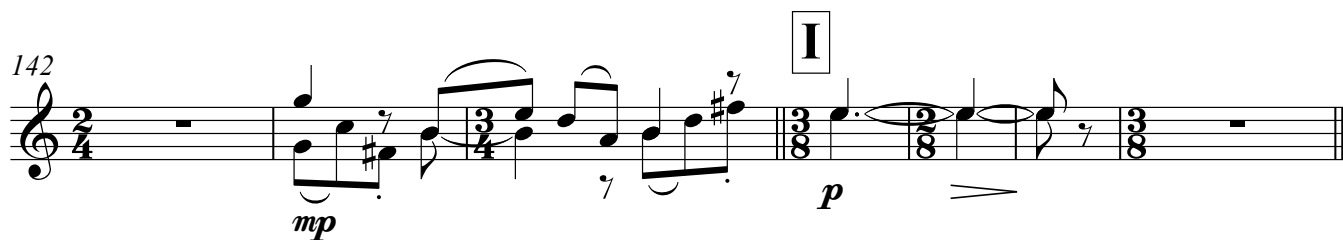
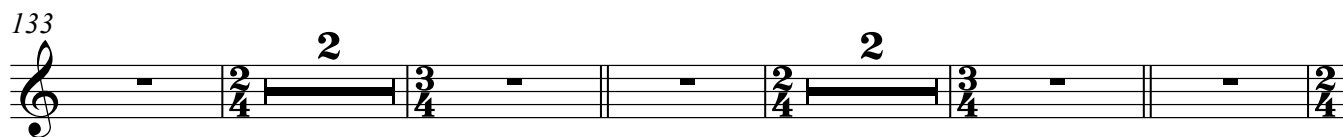
125

*p*

*mf*

*mp*

## Charlie Barber - Taqsim, a fantasia for orchestra



## Charlie Barber - Taqsim, a fantasia for orchestra

197 **L**

204

210 **M**

217 *f*

221 *f*

225 *ff*

229 **N**

238

248

253 *Rit.*

The musical score is written for Trumpet in B $\flat$  1 & 2. It consists of nine staves of music. The first staff (measures 197-203) contains rests. The second staff (measures 204-209) also contains rests. The third staff (measures 210-216) begins with a melodic line marked with a '1.' and a '2.' for first and second endings, followed by a double bar line and a '2' indicating a second ending. The fourth staff (measures 217-220) starts with a first ending marked '1.' and a '2.' for a second ending, followed by a double bar line and a '2'. The fifth staff (measures 221-224) continues the melodic line with first and second endings. The sixth staff (measures 225-228) continues the melodic line with first and second endings, ending with a 'ff' (fortissimo) marking. The seventh staff (measures 229-237) contains rests. The eighth staff (measures 238-247) contains rests. The ninth staff (measures 248-252) contains rests. The final staff (measures 253-254) begins with a 'Rit.' (Ritardando) marking, followed by a double bar line and a '2' indicating a second ending, and ends with a '3' indicating a third ending. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is 2/4, with a final measure in 3/4.