

Violoncello

Charlie Barber

An aerial photograph of a dirt path winding through a dense forest. The path is light brown and leads from the bottom center towards the top of the frame. The trees on either side are lush green. Overlaid on this image is the title 'Songs from an Old World' in a large, blue, serif font. The text is arranged in three lines: 'Songs' on the top line, 'from an' on the middle line, and 'Old World' on the bottom line. The letters are semi-transparent, allowing the forest scene to be seen through them.

Songs
from an
Old World

for chamber orchestra

Instrumentation:

2 Flutes
 2 Oboes (+ Cor Anglais)
 2 Clarinets in B flat
 2 Bassoons

2 Horns in F
 2 Trumpets in B flat

Timpani

Percussion (one player): Large Tam-tam, Orchestral Bass Drum, Guiro, Tambourine

Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

Score in C

Duration:

c. 8 minutes

Programme note:

Songs from an Old World bridges two distinct musical universes, weaving the oral traditions of Hindustani classical music into the structural and harmonic frameworks of the Western orchestra. The melodic material for this work is drawn from transcriptions of vocal improvisations by some of the great classical singers of northern India.

At the heart of the piece is the concept of the *raag*—the foundational melodic framework of Indian classical music. While comparable to a Western mode or scale, a *raag* is far more complex, encompassing prescribed ornamentations, characteristic phrases, and deeply rooted emotional and temporal associations. Each *raag* is traditionally bound to a specific time of day or season, a quality that dictates the narrative arc of the work's three movements:

1 Late morning / Raag Desi
 2 Nocturne / Raag Bageshri
 3 Monsoon rains / Raag Gaud Malhar

Through this synthesis, *Songs from an Old World* does not merely contrast East and West, but seeks a shared expressive space where ancient vocal lineages and contemporary orchestral textures illuminate one another.

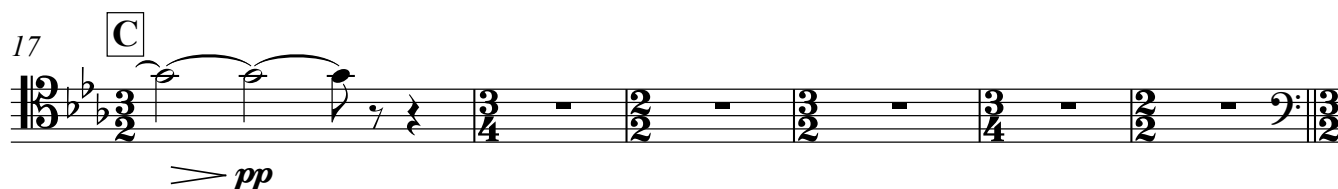
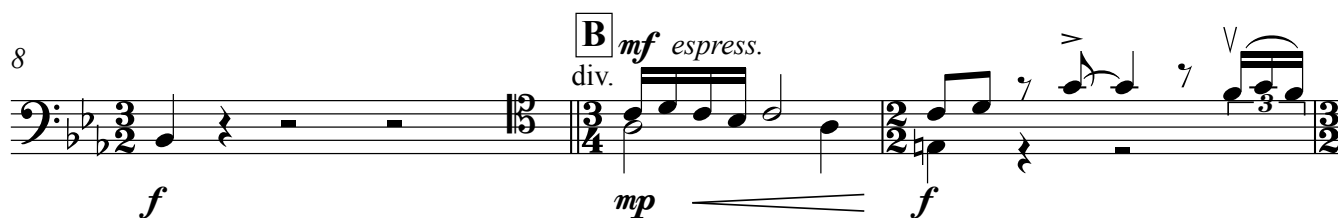
Charlie Barber, September 2026

Songs from an Old World

1. Late Morning / Raag Desi

Charlie Barber

A Tempo comodo ♩ = 92



unis.

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23 **D** *mp* *f* *mp* *f* *mf* *deciso* *détaché*

28 *cresc.* *f* *3* *mp*

31 *f* *mp* *f*

35 **E** *mp* *p* *pp*

41 **F** *p* *mf* *pp* *mf* *p*

46 *pp* *a niente*

2. Nocturne / Raag Bageshri

Tranquillo ♩ = 80

51 sul tasto

pp

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3. Monsoon Rains / Raag Gaud Malhar

Allegro animato ♩ = 120

127 **A** Tutti

f deciso

133 **B**

mf *p* *mp*

139 **C**

p *p* *mp* Solo Tutti

145 **D** measured

cresc. *mf* *f* *mf dim.* *p*

151 **E**

p *mf* *cresc.*

157 **F**

f *cresc.*

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163 **G**

ff *p* *p* *p*

Measure 163: Bass clef, key of D major (F#). The measure is divided into four 4/4 sub-measures. It begins with a fortissimo (ff) dynamic, followed by a crescendo leading to a piano (p) dynamic. The notation includes eighth and quarter notes with slurs, and a half note with a fermata.

169 **H**

mf *mp* *cresc.* *mf* *mp* *cresc.*

Measure 169: Bass clef, key of D major (F#). The measure is divided into six 4/4 sub-measures. It starts with a mezzo-forte (mf) dynamic, followed by a mezzo-piano (mp) dynamic and a crescendo. The notation includes eighth and quarter notes with slurs, and a half note with a fermata.

175 **I** pizz. arco

f *p* *cresc.* *mp* *cresc.*

Measure 175: Bass clef, key of D major (F#). The measure is divided into six 4/4 sub-measures. It begins with a fortissimo (f) dynamic, followed by a piano (p) dynamic and a crescendo. The notation includes eighth and quarter notes with slurs, and a half note with a fermata.

181 **J** pizz. arco pizz.

mf *mf*

Measure 181: Bass clef, key of D major (F#). The measure is divided into six 4/4 sub-measures. It begins with a mezzo-forte (mf) dynamic, followed by a mezzo-forte (mf) dynamic. The notation includes eighth and quarter notes with slurs, and a half note with a fermata.

188 **K** arco

f *dim.* *p* *pp*

Measure 188: Bass clef, key of D major (F#). The measure is divided into six 4/4 sub-measures. It begins with a fortissimo (f) dynamic, followed by a diminuendo (dim.) leading to a piano (p) dynamic, and finally a pianissimo (pp) dynamic. The notation includes eighth and quarter notes with slurs, and a half note with a fermata.

193 **L**

p *f* 2

Measure 193: Bass clef, key of D major (F#). The measure is divided into four 4/4 sub-measures. It begins with a piano (p) dynamic, followed by a fortissimo (f) dynamic. The notation includes eighth and quarter notes with slurs, and a half note with a fermata.

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198 pizz. **M** arco pizz. arco

p *mp*

204 pizz. **N** arco

f

209

p *cresc.* *f* *f* *mp*

213 **O**

sf p cresc. *f* *mf* *f* *f* *p*

220 **P**

sf p cresc. *f* *f p cresc.* *f* *f* *f p cresc.*

226

f *p cresc.* *sf*

229

sf p cresc. *sf p cresc.* *sf* *ff*