

Horn in F

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 surrounding trees are mostly green, with some purple and blue foliage on the right side. Overlaid on this image is the title 'Songs from an Old World' in a large, bold, blue, sans-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 background 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

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A Tempo comodo ♩ = 92

Musical notation for section A, measures 1-7. The key signature is two flats (Bb, Eb). The time signature is 3/2. The notation includes dynamic markings: *mp* < *f* at measures 1, 3, 5, and 7. The notes are: G2 (measure 1), G2 (measure 2), G2 (measure 3), G2 (measure 4), G2 (measure 5), G2 (measure 6), and G2 (measure 7).

Musical notation for section B, measures 8-12. The key signature is two flats (Bb, Eb). The time signature is 3/2. The notation includes dynamic markings: *f* at measure 8, *mp* < *f* at measure 9, *mp* < *f* at measure 10, and *f* at measure 11. The notes are: G2 (measure 8), G2 (measure 9), G2 (measure 10), and G2 (measure 11).

Musical notation for section C, measures 13-16. The key signature is two flats (Bb, Eb). The time signature is 3/2. The notation includes dynamic markings: *mp* < *f* at measure 13, *mp* < *f* at measure 14, and *f* at measure 15. The notes are: G2 (measure 13), G2 (measure 14), and G2 (measure 15).

Musical notation for section C, measures 17-20. The key signature is two flats (Bb, Eb). The time signature is 3/2. The notation includes dynamic markings: *f* at measure 17, *mp* < *f* at measure 18, *mp* < *f* at measure 19, and *f* at measure 20. The notes are: G2 (measure 17), G2 (measure 18), G2 (measure 19), and G2 (measure 20).

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23 **D**

mp < *f* *mp* < *f* *mp* < *f*

29

mp < *f* *mp* < *f* *mp* < *f*

35 **E** 1.

mp *pp*

41 **F**

p < *mf* *pp* < *mf* *p*

46

pp *a niente*

2. Nocturne / Raag Bageshri

51 **Tranquillo** ♩ = 80

2

61

2

70 **A** Cor Anglais

77

W. Wind

Horns

2

mf

86

B

1.

p

94

p

mp

cresc.

f

102

C

mf

p

110

1.

pp

p

f

118

D

123

Rit.

77

W. Wind

Horns

2

mf

86

B

1.

p

94

p

mp

cresc.

f

102

C

mf

p

110

1.

pp

p

f

118

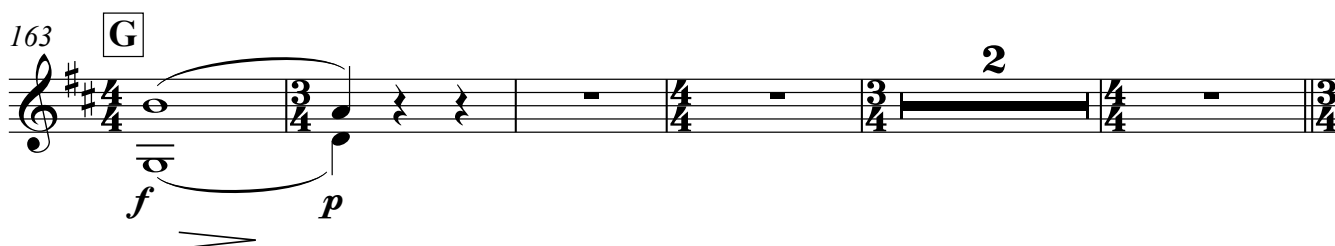
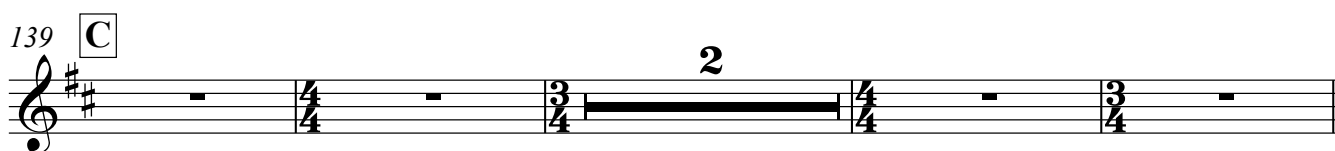
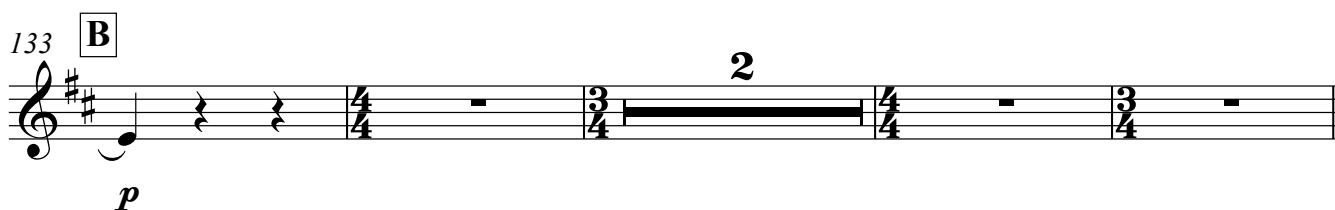
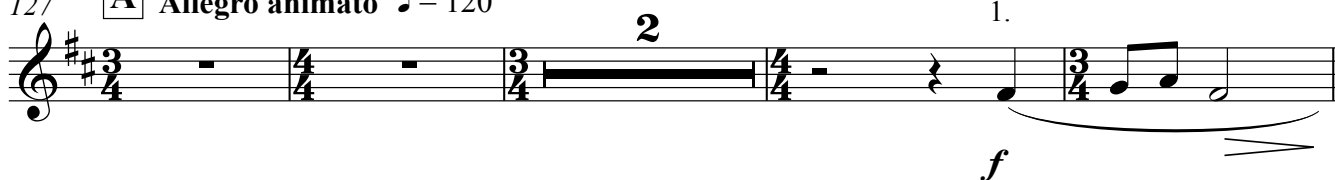
D

123

Rit.

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3. Monsoon Rains / Raag Gaud Malhar

127 **A** Allegro animato ♩ = 120

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170 **[H]** 1.

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

176 **I**

mf *pp*

2

First ending: 4/4 time signature, two measures. Second ending: 3/4 time signature, two measures.

182 **J**

The musical notation for measure 182 consists of a treble clef and a key signature of two sharps (F# and C#). The notation is divided into five measures by vertical bar lines. The first measure has a 4/4 time signature and contains a whole rest. The second measure has a 4/4 time signature and contains a whole rest. The third measure has a 3/4 time signature and contains a half note. The fourth measure has a 4/4 time signature and contains a whole rest. The fifth measure has a 3/4 time signature and contains a whole rest. A double bar line is at the end of the fifth measure. A large number '2' is positioned above the third measure.

188 **K** a 2

f *dim.* *p* *pp*

194 **L** a 2 *marcato*

The musical score for measures 194-197 is written on a single staff. Measure 194 begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains four eighth notes: F#4, A4, B4, and C#5, which are beamed together and marked with a forte 'f' dynamic and an accent (>) below the staff. Measure 195 is a whole rest in 4/4 time. Measure 196 changes to a 3/4 time signature and contains a half note F#4, marked with a '2' above the staff. Measure 197 is a whole rest in 3/4 time.

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200 **M** 1.

p

206 **N** a 2 *marcato*

f

213 **O**

mp

220 **P** a 2

f

226 *Bells up*

p *cresc.* *sf* *f*

229

ff