

Full Score

Charlie Barber



*Instrumentation:*

2 Flutes  
 2 Oboes  
 2 Clarinets in Bb / A  
 2 Bassoons

2 Horns in F  
 2 Trumpets in B flat

Timpani

Violin 1  
 Violin 2  
 Viola  
 Violoncello  
 Contrabass

Score in C

*Duration:*

c. 11 minutes

*Programme note:*

**Sinfonia Britannica** — a 'pasticcio' of British baroque music for chamber orchestra.

The term *pasticcio* — Italian for a mixture or pie — describes a popular Baroque practice of assembling new works from existing music. Particularly common in 18th-century opera, composers such as Handel and Vivaldi would curate and adapt arias (sometimes by other composers) to suit performers and audiences. Originality was less important than expressive impact, practicality, and the pleasure of familiar, stirring music presented in a new way. This chamber suite embraces that spirit, bringing together four works by composers active in Britain during the Baroque period.

The suite opens with the first movement of *Symphony No. 4* by **William Boyce** (1711 - 1799), one of the leading English composers of the 18th century. Boyce's symphonies, derived from his theatre overtures, are elegant and energetic, blending French grandeur with Italian brightness.

*A New Ground* by **Henry Purcell** (1659 - 1695) provides the second movement. A "ground" is a set of repeating bass notes over which increasingly elaborate variations unfold. Purcell, one of the greatest composers of the English Baroque, transforms this simple pattern into music of poise and expressive depth, balancing decorative detail with graceful restraint.

The mood shifts again with *Canon 4 in 2* by **Matthew Locke** (1621 - 1677), originally written as the concluding music for a Restoration-era production of *The Tempest*. Locke, a generation before Purcell, was a key figure in early English theatrical music. This ingenious canon layers interweaving lines to create a rich, almost hypnotic texture — both intellectually satisfying and warmly sonorous.

The suite concludes with music of unmistakable grandeur: *Music for the Royal Fireworks* by **George Frideric Handel** (1685 - 1759). Written for a vast outdoor celebration in 1749, this music was designed to dazzle. The stately *Adagio* leads to a jubilant and rhythmically driven *Allegro*, bringing the suite to a festive close.

Like the Baroque pasticcios that inspired it, this Sinfonia celebrates contrast, variety, and the art of re-imagining. Familiar and lesser-known voices meet across time, not in strict historical sequence, but in a shared language of vitality, invention, and expressive charm.

# Sinfonia Britannica

## 1. Overture

**Allegro**

♩ = 90

Charlie Barber

**A**

Flute

Oboe *a 2*  
*f*

Clarinet in B $\flat$  *a 2*  
*f*

Bassoon *a 2*  
*f*

Horn in F

Trumpet in B $\flat$

Timpani

**Allegro**  
♩ = 90

**A**

Violin 1 *f*

Violin 2 *f*

Viola *f*

Violoncello *f*

Contrabass *f*

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

1.

*p*

1.

*p*

*p*

*p*

*p*

12

Fl. *mf* *f* a 2

Ob. *mf* *f* a 2

Cl. *mf*

Bsn. *mf* (b)

Hn.

Tpt.

Timp.

Vln. 1 *mf* *f*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

17

Fl.

Ob.

Cl. a 2

Bsn. a 2

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

Fl.

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

29 **B**

Fl. a 2

Ob. *mf* a 2 *f*

Cl. *mf* a 2 *f*

Bsn. a 2 *f*

Hn.

Tpt.

Timp.

**B**

Vln. 1 *mf* *f*

Vln. 2 *mf* *f* V

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

40

1.

Fl. *p*

1.

Ob. *p* *pp*

1.

Cl. *p* *pp*

1.

Bsn. *p* *pp*

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



53

Fl.

Ob.

Cl.

Bsn.

Hn. 1.

Tpt. *f*

Timp. *hard sticks*  
*f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

58

Fl. *f* a 2

Ob.

Cl. *f*

Bsn. *f*

Hn. a 2 *f*

Tpt. a 2 *f*

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



71

Rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

## 2. A New Ground

Andantino

♩ = 80

**C**

77

Fl.  
Ob.  
Cl. *to Clarinet in A*  
Bsn.  
Hn.  
Tpt.  
Timp.

This section contains five systems of musical staves for woodwinds and percussion. Each system consists of a single staff with a whole rest in every measure, indicating that these instruments are silent during this passage. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl., with a note to play in A), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.).

Andantino

♩ = 80

**C**

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

This section contains five systems of musical staves for strings. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature melodic lines with dynamics such as *p* (piano) and *sim.* (sforzando). The Viola (Vla.) part also has a *p* dynamic. The Violoncello (Vc.) and Contrabasso (Cb.) parts provide a harmonic foundation with *p* dynamics. The strings are marked with *sim.* in the second and third measures of the system.

**D**

82

Fl.

Ob. *delicatamente* *p* 1. *p*

Cl. 1. *p*

Bsn. 1. *p*

Hn.

Tpt.

Timp.

**D**

Vln. 1

Vln. 2

Vla.

Vc. Solo *p*

Cb.

**E**

88

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mp* *mf*

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

Tpt. 1. *mp* *cantabile* *cresc.*

Timp.

**E**

Vln. 1 *mf* *cantabile* *sim.* *cresc.*

Vln. 2 *mf* *cantabile* *sim.* *cresc.*

Vla. *mf* *cantabile* *sim.* *cresc.*

Vc. *mp* *Tutti* *mf*

Cb. *mp* *mf*

94

1. **F** *delicatamente*

Fl. *p*

Ob. 1. *p*

Cl. a 2 *p*

Bsn. 1. *mf* > *p*

Hn.

Tpt.

Timp.

**F**

Vln. 1

Vln. 2 *p*

Vla.

Vc.

Cb.

100

**G**

Fl. *mf*

Ob. *a 2* *mf* *cresc.* *f*

Cl. *mf* *cresc.* *f*

Bsn. *a 2* *mf* *cresc.* *mf*

Hn. *a 2* *p* *cresc.* *mf*

Tpt.

Timp.

Vln. 1 *p* *mf* *cresc.* *f*

Vln. 2 *p* *mf* *cresc.* *f*

Vla. *p* *mf* *cresc.* *f*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

106

**H**

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *p*

Bsn. 1. *p*

Hn.

Tpt.

Timp.

**H**

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. Solo *p*

Cb. *p*

112

**I**

Fl. *a 2* *mf*

Ob.

Cl.

Bsn. *mf*

Hn. *a 2* *mf* *p* *mp*

Tpt. *a 2* *mf*

Timp.

**I**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *Tutti* *mf*

Cb. *mf*

118 J

**Fl.** *mf*

**Ob.** *f* *cresc.*

**Cl.** *mf*

**Bsn.** *mf*

**Hn.** *p*

**Tpt.** *p* *mf* *dim.* *mp*

**Timp.**

**Vln. 1** *mp* *cantabile* □ V

**Vln. 2** *p* *mf* *dim.* *mp* *sim.* V

**Vla.**

**Vc.** *mf* *cresc.*

**Cb.** *mf* *cresc.*



127

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

**L**

131

Fl. *a 2* *mp*

Ob. *a 2* *mf*

Cl. *a 2* *mp*

Bsn. *a 2* *p*

Hn. *a 2* *mp*

Tpt. *a 2* *mp* *pp* *mp*

Timp.

**L**

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mf*

Vc.

Cb.

Rit.

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*pp*

*p*

*p*

*p*

*p*

### 3. Canon 4 in 2

Moderato

♩ = 108

**M**

138

Fl. *a 2* *mp* *3-3*

Ob. *a 2* *f* *mp* *3-3*

Cl. *to Clarinet in Bb*

Bsn. *a 2* *f* *mp*

Hn. *a 2* *f* *mp*

Tpt.

Timp. *hard sticks*

Moderato

♩ = 108

**M**

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

144

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

Tpt.

Timp.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

149

Fl. *cresc.* *mf* *f*

Ob. *cresc.* *mf* *f* *p* 1.

Cl. *cresc.* *mf* *f* *p* 1.

Bsn. *cresc.* *mf* *f* *p* 1.

Hn. *cresc.* *mf* *f* *p* 1.

Tpt. *p* 1.

Timp. *p* *f*

Vln. 1 *cresc.* *mf* *f* *p*

Vln. 2 *cresc.* *mf* *f* *p*

Vla. *cresc.* *mf* *f* *p*

Vc. *cresc.* *mf* *f* *p* *p* V

Cb. *cresc.* *mf* *f* *p*

155 **N**

Fl. *mp*

Ob. *tr* *a 2* *mp*

Cl. *a 2* *mp*

Bsn. *a 2* *mp*

Hn. *a 2* *mp*

Tpt. *a 2*

Timp.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *tr* *mp*

Cb.

161 a 2

Fl. *mf*

Ob. *cresc.* *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *cresc.* *mf*

Timp. medium sticks *p*

Vln. 1 *cresc.* *mf*

Vln. 2 *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

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

167

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp. *f* *mf* *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*



176

Fl. *tr* *f* 1. *ff* 2.

Ob. *tr* *f* 1. *mf* *ff*

Cl. *f* 1. *mf* *ff*

Bsn. *f* 1. *mf* *ff*

Hn. *f* 1. *ff*

Tpt. *f* 1. *mf* *ff*

Timp. *tr* *p* *f* *ff*

Vln. 1 *tr* *f* 1. *ff* 2.

Vln. 2 *tr* *f* *ff*

Vla. *f* *ff*

Vc. *f* *mf* *ff*

Cb. *f* *ff*



**Allegro**

♩ = 132

**P**

185

Musical score for the first system, measures 185-190. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a dynamic marking of *f* and includes an *a 2* marking. The Clarinet part also begins with a dynamic marking of *f* and includes an *a 2* marking. The Horn and Trumpet parts are silent. The Timpani part is silent.

**Allegro**

♩ = 132

**P**

Musical score for the second system, measures 185-190. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Violin 1 part begins with a dynamic marking of *f* and includes a *V* marking. The Violin 2 part begins with a dynamic marking of *f* and includes a *sim.* marking. The Viola, Violoncello, and Contrabasso parts are silent.



197

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

**R** 203 a 2

Fl. *f*

Ob. *f*

Cl.

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp. *f*

Vln. 1 *f* *sim.*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

208

Fl.

Ob. a 2

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1 sim.

Vln. 2

Vla.

Vc. sim.

Cb. sim.



216

a 2

*f*

a 2

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc. *sim.*

Cb. *sim.*



226

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*ff*

*sim.*

*sim.*

230

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*a 2*

234

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of the musical score covers measures 234 through 237. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) features melodic lines with various articulations and phrasing. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, with the Violins 1 and 2 playing a steady eighth-note pattern. The Timpani part is silent throughout these measures.

238 T

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*f*

*p*

*p*

*tr*

*tr*

*tr*

*tr*

*a 2*

T

244

Fl. *sim.* *cresc.* *mf* 2.

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *a 2* *mf* *cresc.*

Hn.

Tpt.

Timp.

Vln. 1 *sim.* *cresc.* *mf* *cresc.*

Vln. 2 *sim.* *cresc.* *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *sim.* *cresc.*

Cb. *mf* *sim.* *cresc.*

250 **U**

1.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

254

Fl.

Ob.

Cl.

Bsn. a 2

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc. sim.

Cb. sim.

258

Fl.

Ob. *a 2*

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score for Charlie Barber's Sinfonia Britannica, page 52, covers measures 258 to 261. The score is arranged in a standard orchestral format with 12 staves. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part (Fl.) begins with a fermata in measure 258. The Oboe part (Ob.) features a melodic line with a dynamic marking of *a 2* in measure 260. The Clarinet (Cl.) and Bassoon (Bsn.) parts provide harmonic support with sustained notes and rhythmic patterns. The Horn (Hn.) and Trumpet (Tpt.) parts play a rhythmic accompaniment of eighth notes. The Timpani (Timp.) part has a steady eighth-note pattern. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a fast, repetitive eighth-note figure. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide a bass line with a mix of sustained notes and rhythmic patterns. The score is written in a clear, professional style with standard musical notation.

262 **V**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

**V**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of the musical score for Charlie Barber's Sinfonia Britannica, page 53, contains the woodwind and string sections. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The string section includes Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 262, marked with a 'V' in a box. The Flute part has a long note with a fermata. The Oboe part has a melodic line. The Clarinet part has a long note with a fermata. The Bassoon part has a rhythmic pattern. The Horn and Trumpet parts have rhythmic patterns. The Timpani part has a rhythmic pattern. The Violin 1 and 2 parts have a fast, repetitive melodic line. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern.

266

Fl.

Ob.

Cl.

Bsn. a 2

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score for Charlie Barber's Sinfonia Britannica, page 54, covers measures 266 through 269. The score is written for a full symphony orchestra. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and their parts are: Flute (Fl.) with a melodic line starting in measure 267; Oboe (Ob.) with a rhythmic accompaniment of eighth notes; Clarinet (Cl.) with a sustained note; Bassoon (Bsn.) with a melodic line starting in measure 267, marked 'a 2'; Horn (Hn.) and Trumpet (Tpt.) with rhythmic accompaniment; Timpani (Timp.) with a steady eighth-note pattern; Violin 1 (Vln. 1) and Violin 2 (Vln. 2) with a fast, repetitive eighth-note pattern; Viola (Vla.) with a steady eighth-note pattern; Violoncello (Vc.) and Contrabass (Cb.) with a rhythmic accompaniment. The score is divided into four measures, with measure numbers 266, 267, 268, and 269 indicated at the top of each measure.

