

Contrabass

Charlie Barber



for symphony orchestra

© Charlie Barber

*Instrumentation:*

2 Flutes  
 2 Oboes  
 2 Clarinets in Bb  
 2 Bassoons

2 Horns in F  
 2 Trumpets in B flat  
 2 Tenor Trombones  
 Tuba

Timpani  
 2 Percussion (1: Orchestra Bass Drum, Snare Drum; 2: Cabasa, Marimba)

Harp

Violin 1  
 Violin 2  
 Viola  
 Violoncello  
 Contrabass

Strings: 'Divisi' indicates conventional outside-inside division

Score in C

*Duration:*

c. 3 minutes

*Programme note:*

***Terpsichore in Sneakers*** takes its title from Sally Banes' influential 1987 text, which documents the emergence of post-modern dance [in the United States] and its evolution from avant-garde experimentation to hybrid, vernacular forms such as breakdancing. Like Banes' exploration of movement beyond the classical canon, this orchestral work draws inspiration from the collision of tradition and innovation.

Structured around a recurring 13-beat rhythmic cycle, the work integrates asymmetry and drive, evoking both ancient metrical practices and the kinetic energy of modern dance. The music shifts through contrasting textures and layered rhythmic patterns, echoing the playful, exploratory spirit of post-modern dance.

By foregrounding pulse, gesture, and transformation, ***Terpsichore in Sneakers*** aims to illuminate the enduring interdependence of music and movement. The work embodies a compositional inquiry central to the composer's practice: how sound might trace, provoke, or reflect the body in motion.

Charlie Barber, July 2025

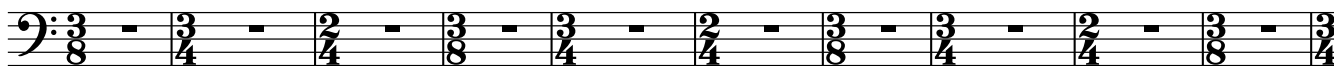
# Terpsichore in Sneakers

for symphony orchestra

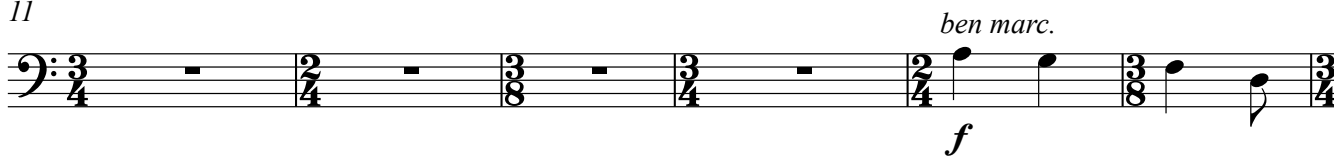
**Allegro energico**

Charlie Barber

♩ = 136



11



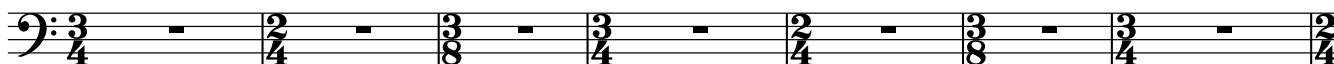
17



22 A pizz.



29



36 arco



43 [B] pizz.



52



58



64 [C]



72



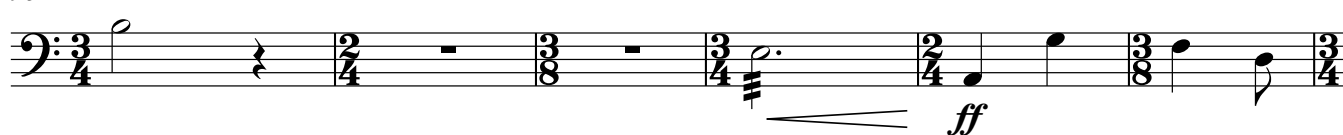
79



85 [D]



95



101



5

106 **E**

106 E

pizz.

*f*

116

116

arco

The musical score for Example 116 consists of 12 measures. The time signatures are 3/4, 2/4, 3/8, 3/4, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4, and 3/8. The notes are: 3/4 (G2), 2/4 (F2), 3/8 (G2), 3/4 (F2), 2/4 (G2), 3/8 (G2), 2/4 (G2), 3/8 (G2), 2/4 (G2), 3/8 (G2), 2/4 (G2), and 3/8 (G2). The dynamics are: *f* (measure 5), *sf* (measure 6), *mf* (measure 7), and *sf* (measure 12).

125

125

**F** pizz.

*mf* *sf* *mp*

134

134 arco

*f*

142

142

*mf* *cresc.* *ff*

G

149

[illegible]

158

[illegible]

167

167

The musical score for Example 167 is written on a single staff. It begins with a 3/4 time signature, followed by a 2/4 time signature, then a 3/8 time signature, and finally a 3/4 time signature. The dynamics are marked as *p* (piano), *f* (forte), and *ff* (fortissimo). The score includes various musical notations such as rests, notes, and accidentals.

172

172

Musical notation for measure 172, bass clef, 3/8 time signature. The notation consists of five measures. The first measure has a 3/8 time signature and contains a quarter note G2, an eighth note F2, and an eighth note E2. The second measure has a 3/4 time signature and contains a quarter note G2, an eighth note F2, and an eighth note E2. The third measure has a 2/4 time signature and contains a quarter note G2 and a quarter note F2. The fourth measure has a 3/8 time signature and contains a quarter note G2, an eighth note F2, and an eighth note E2. The fifth measure has a 3/4 time signature and contains a quarter note G2, an eighth note F2, and an eighth note E2. The measure ends with a double bar line.