

Timpani

Charlie Barber



TERPSICHORE IN SNEAKERS

for symphony orchestra

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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

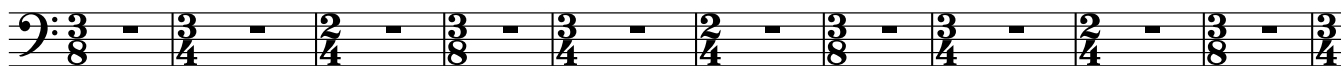
Terpsichore in Sneakers

for symphony orchestra

Allegro energico

♩ = 136

Charlie Barber



11

secco

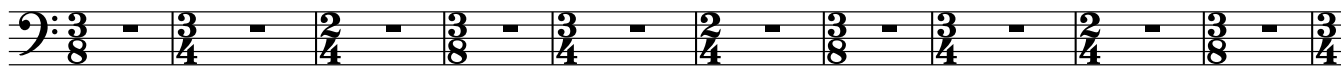
*mf*

21

A



31

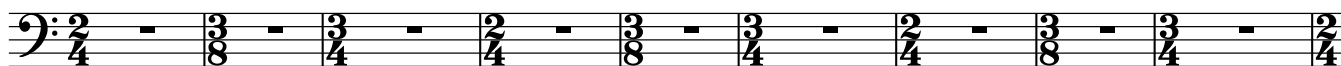


41

B



51



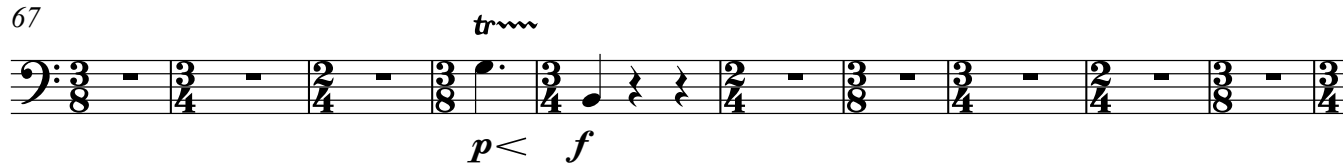
60

tr

C

*p* *ff*

67

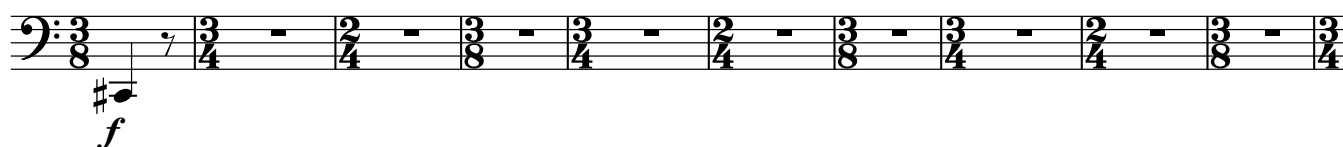


77



85

D

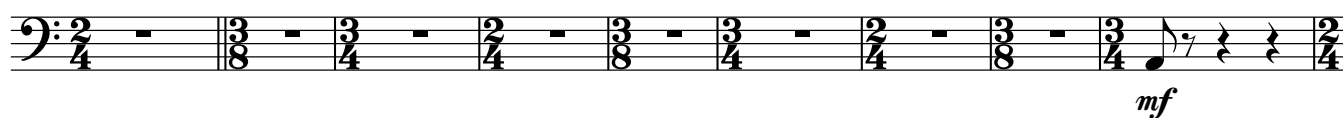


95



105

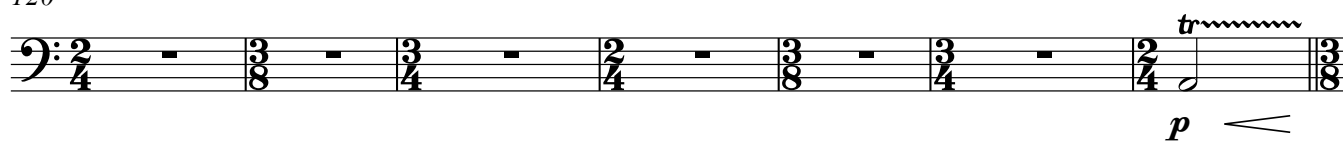
E



114

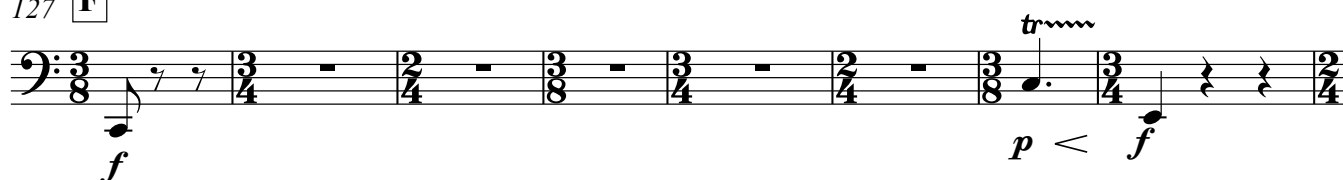


120



127

F



Charlie Barber - Terpsichore in Sneakers

135

Measures 135-144. The notation is in bass clef with a key signature of one flat. The time signature changes frequently: 2/4, 3/8, 2/4, 2/4, 3/8, 3/4, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8. A trill is marked above the first note of measure 136. Dynamics *p* and *f* are indicated below the staff, with a crescendo hairpin between them.

145

Measures 145-154. The notation is in bass clef with a key signature of one flat. The time signature changes frequently: 3/8, 2/4, 2/4, 3/8, 3/4, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4. A trill is marked above the first note of measure 146. A box containing the letter 'G' is placed above the staff in measure 146. A sharp sign is placed below the first note of measure 147. Dynamics *p* and *f* are indicated below the staff, with a crescendo hairpin between them.

155

Measures 155-164. The notation is in bass clef with a key signature of one flat. The time signature changes frequently: 2/4, 2/4, 3/8, 2/4, 2/4, 3/8, 3/4, 2/4, 3/8, 2/4, 3/8, 2/4. A trill is marked above the first note of measure 156. Dynamics *p* and *ff* are indicated below the staff, with a crescendo hairpin between them.

165

Measures 165-170. The notation is in bass clef with a key signature of one flat. The time signature changes frequently: 2/4, 3/8, 2/4, 2/4, 3/8, 3/4, 2/4, 3/8, 2/4, 3/8, 2/4. A trill is marked above the first note of measure 166. Dynamics *p* and *f* are indicated below the staff, with a crescendo hairpin between them.

171

Measures 171-175. The notation is in bass clef with a key signature of one flat. The time signature changes frequently: 2/4, 3/8, 2/4, 2/4, 3/8, 3/4, 2/4, 3/8, 2/4, 3/8, 2/4. A trill is marked above the first note of measure 172. Dynamics *p* and *ff* are indicated below the staff, with a crescendo hairpin between them.