

for Chris

cry trojans cry

For Soprano, Clarinet, Trombone, Cello, Contrabass
Percussion and Piano

by

Jason V. Barabba

Fragmented texts from William Shakespeare's *Troilus & Cressida*

SCORE EXCERPT

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cry trojans cry

For Soprano, Clarinet, Trombone, Violin, Cello, Percussion and Piano

Fragmented texts from William Shakespeare's *Troilus and Cressida*

Duration Approximately 8 minutes

Premiere: Synchromy and Wild Rumpus collaborative concert

January 23rd, 2016 @ ArtShare LA and January 26th, 2016 @ Center for New Music San Francisco.

Text:

CASSANDRA: Cry, Trojans, cry!

AGAMEMNON: the bold and coward, The wise and fool, the artist and unread, The hard and soft seem all affined and kin.

CRESSIDA: If I could temporize my affection, or brew it to a weak and colder palate, The like allayment could I give my grief

THERSITES: Ay, but that fool knows not himself.

TROILUS: I have, as when the sun doth light a storm, buried this sigh in wrinkle of a smile.

CASSANDRA: Cry, Trojans, cry!

Performance Notes:

The piano strings should be muted with putty from the A below middle C up to two F's above middle C at the start of the piece. In addition to being non-damaging to the piano wire, the putty must be easily removable, as it is to be taken off the strings quickly during performance. The percussionist or soprano can remove it instead if that's easier or more convenient.

Percussion List: Wood Blocks (set of 5), Brake Drums (set of 2), Anvil, Bongos, triangle

With the bongos, the performer is encouraged to make their own choices about production methods, limiting them only to the use of the hands, and not any kind of mallet. Where indicated with "Improvise around this" the indicated notes are basic rhythmic structures, and the performer is to improvise freely around them. When necessary descriptive text is provided to assist in decision making.

cry trojans cry is registered with ASCAP

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for Chris

cry trojans cry

Pre-premiere version.
texts from William Shakespeare

Jason V. Barabba
November 2015

Score in C

Allegro (Approx. ♩=116)

Soprano

Clarinet in B \flat

Trombone

Wood Blocks

Piano

Allegro (Approx. ♩=116)

tight, small introverted, with nervous energy
con sord.

Violoncello

Contrabass

6

Cl.

Tbn. *con sord.*
(harmon mute, without stick)
mp

W.B.

Pno.

Vc.

Cb.

A

G.P.

11

Cl. *f* *ff*

Tbn. *f* *ff* *gliss.*

W.B. *f* 5

Pno. *mp* (putty mute) 3

Vc. **G.P.** *fff* 3 *mp subito* sul tasto 3

Cb. con sord.

16

Cl.

Tbn.

Pno.

Vc.

Cb.

This musical score page contains five staves for measures 16 through 20. The instruments are Clarinet (Cl.), Trombone (Tbn.), Piano (Pno.), Violoncello (Vc.), and Contrabass (Cb.).

- Cl. and Tbn.:** Both staves are empty, indicating rests for these instruments throughout the entire passage.
- Pno.:** The piano part is written in treble and bass clefs. The right hand features a melodic line with slurs and a triplet of eighth notes in the second measure. The left hand plays a rhythmic accompaniment with slurs and triplets of eighth notes in the second, third, and fifth measures.
- Vc.:** The cello part consists of a continuous eighth-note pattern in the bass clef, with slurs and triplets of eighth notes in the second, third, fourth, and fifth measures.
- Cb.:** The contrabass part is written in treble clef and features a sparse, rhythmic pattern of dotted notes with slurs and triplets in the first, second, third, and fifth measures.

B

21

Cl. *pp*

Tbn.

W.B. *mf*

Pno. *mf* *f* *ff*

Vc. *p* *gliss.*

Cb.

26

Cl. *f p* *f mp*

Tbn. (cup mute) *mf* senza sord.

W.B.

Pno. *mf* *f* *mp*

Vc. gliss. *b*

Cb. senza sord.

32

Cl. *f mp* *f* **C**

Tbn.

Pno. *f* *mf* 3 3 3

Vc. *senza sord.* *ord.* *mp* 5 *mf* 6 6 *mp* 6 *f* **C**

Cb.

37

Cl.

Tbn.

Pno.

Vc.

Cb.

f

f

f

f

fff

f

fff

f

fff

senza sord.

Remove Putty

sul pont.

ord.

p

42

Cl.

Tbn.

Pno.

Vc.

Cb.

con sord. (cup)

f 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

senza vib.


ff *p*

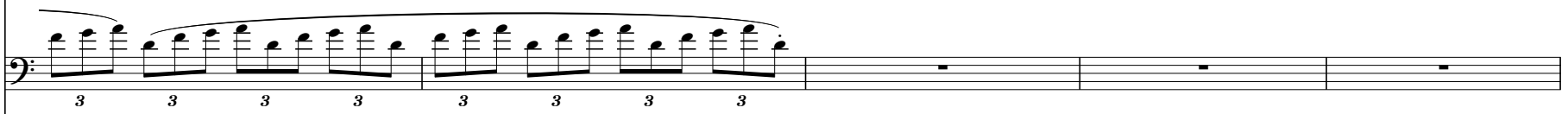
ord. senza vib.

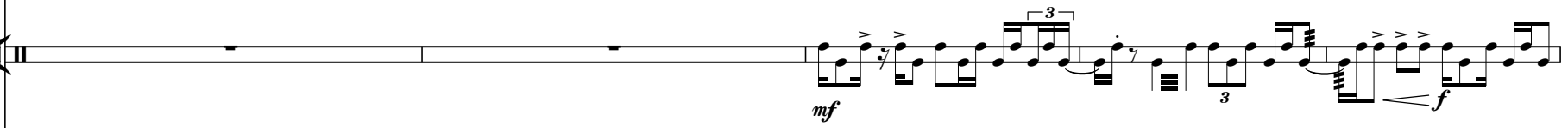
ff *p*

D

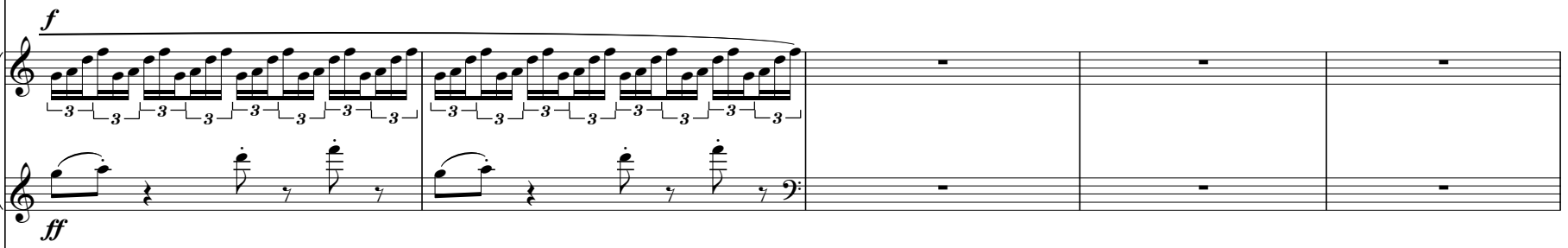
46

Cl. 

Tbn. 

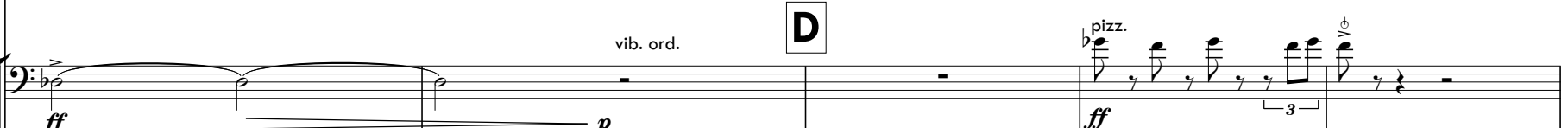
Bongos 

mf *f*

Pno. 

f *ff*


D

Vc. 

ff *p* *ff*

vib. ord. *pizz.*

senza vib. sul tasto

Cb. 

ff *p legato*

51

Cl. *mp* *mf* *mp* *f*

Tbn. *mp* 3 3 3

Bongos *p*

W.B. *mf*

Pno.

Vc. *ff* *arco* *mf* 3 3 3

Cb. 3

59 **E**

Sop. *f* *ff* *f*
Cry _____ Cry _____

Cl. *p* *f* *mf*

Tbn. *f* senza sord.

W.B.

Brake.

Pno. *f* *f* *ff* *f*

Vc. *f* *ff* *mf* sul pont. ord.

Cb. *ff* *mf* vib. ord. gliss.

F Andante (Approx $\text{♩} = 86$)

67

Sop. Tro - jans cry tro-jans cry cry tro-jans cry cry

Cl. *mp* *mf*

Tbn. *mf*

Tri. *mf* l.v.

W.B. *mf*

Pno. *mp*

Vc. *f* *mp* *mf* *n*

Cb. *f* *mp* *mf* *n*

73

Sop. *mp*
the bold and co-ward the wise and

Cl. *p* *pp* *p* *pp*

Tbn. *p*

Bongos *mf*
Improvise around these general ideas
Leisurely, sensual, lingering

Tri. *mf*
= slow circular sliding motion with open palm.

Pno. *p* *mp*

Vc. *pp* *gliss.* *gliss.*

Cb. *pp*

80 *mf mp*

Sop. *mf mp* fool the ar- tist and un- read the hard and soft *p* seem all a - ffined and

Cl.

Tbn.

Bongos

Pno. *8va*

Vc.

Cb.

Detailed description of the musical score: The score is for page 15, starting at measure 80. The vocal line (Sop.) begins with a triplet of eighth notes (F#4, G4, A4) marked *mf mp*, followed by a triplet of eighth notes (B4, C5, D5), and another triplet (E5, F5, G5). The lyrics are: "fool the ar- tist and un- read the hard and soft seem all a - ffined and". The instrumental parts include: Clarinet (Cl.) and Trombone (Tbn.) which are silent; Bongos with a rhythmic pattern of eighth notes and rests; Piano (Pno.) with a triplet of eighth notes in the right hand and sustained chords in the left hand; Violoncello (Vc.) with sustained chords; and Contrabass (Cb.) with a triplet of eighth notes. The score concludes with a double bar line and repeat dots.

G

89

Sop.

kin. *mp* if _____ if _____ I _____ could _____ if _____

Cl.

Tbn.

Brake.

mp

Pno.

G

Vc.

mp con sord.

Cb.

mp con sord.

99

Sop. *gliss.* | | | *mf* 3 | | | *p* | | | *mp* | | | *gliss.*

I could tem - po rize | | | if if | | |

Cl. *n* *mp* 3 *n*

Tbn. *mp* 3

Brake. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pno.

Vc. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cb. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

H

109

Sop. *mf*

could tem - po rize _____ if I could tem-po-ize my _____ a-ffec -

Cl.

Tbn. *p* Harmon Mute (without stick)

Brake.

Pno.

H

Vc. *senza sord.*

Cb. *senza sord.*

Freely, like a cadenza
Fragile, broken, vulnerable

(Spoken)
(maybe whispered)

mp

119

Sop. *p* *mp*

tion or brew — it brew - it to a weak and col-der pa-late to a weak and col-der pa - late the like a - llay - ment

The soprano part begins with a rest for two measures, then enters with a melodic line. It features a dynamic marking of *p* (piano) at measure 120 and *mp* (mezzo-piano) at measure 123. There are slurs over the first two phrases, a triplet of eighth notes in measure 122, and a fermata over the final note of the second phrase. The lyrics are: "tion or brew — it brew - it to a weak and col-der pa-late to a weak and col-der pa - late the like a - llay - ment".

Cl.

The clarinet staff contains ten measures of whole rests.

Tbn. *senza sord.*

The tuba part begins with a melodic line consisting of two groups of five sixteenth notes, each marked with a '5' and a slur. This is followed by ten measures of whole rests. The instruction *senza sord.* (without mutes) is written above the staff.

Pno.

The piano grand staff (treble and bass clefs) contains ten measures of whole rests.

Vc.

The violin staff contains ten measures of whole rests.

Cb.

The cello staff contains ten measures of whole rests.

Moderato (Approx. ♩=100)

129

Sop. could I give my grief___

Cl. *mf* *f*

Tbn. *mf* *f* senza sord.

Brake. *mf*

Pno.

Vc. *mf* *f*

Cb. *mp* *f*

Detailed description: This page of a musical score, numbered 20, contains measures 129 through 134. The tempo is marked 'Moderato (Approx. ♩=100)'. The score is for a full orchestra and a soprano. The Soprano part has the lyrics 'could I give my grief___' and features a dynamic shift from *f* to *p*. The Clarinet part starts with a rest, then enters at measure 130 with *mf*, and reaches *f* by measure 134. The Trombone part is marked 'senza sord.' and starts with *mf*, reaching *f* by measure 134. The Brake part has a single note at measure 130 with *mf*. The Piano part has rests until measure 134, where it plays a chord with *f*. The Violoncello part starts with a rest, then enters at measure 130 with *mf*, and reaches *f* by measure 134. The Contrabass part starts with a rest, then enters at measure 130 with *mp*, and reaches *f* by measure 134. The score includes various musical notations such as slurs, accents, and dynamic markings.

Presto (Approx. ♩=160)

Allegro (Approx. ♩=116)

140

Sop. *f* ay but that fool knows not him - self

Cl.

Tbn.

Tri.

Anv. *f*

Pno. *p*

legato (fluid. avoid creating any sense of downbeat or accent)

Presto (Approx. ♩=160)

Allegro (Approx. ♩=116)

Vc.

Cb.

147

Sop. *mf*
I have _____ as when the

Cl.

Tbn.

Pno.

Vc.

Cb. *ff* _____ *p*

152

Sop. *f* *mf* *p*

sun doth light a storm

Cl.

Tbn.

Tri. *mp*

W.B.

Anv. *mp*

Brake. *mp*

Pno.

Vc. *mf* *f*

Cb. *mf* *f*