



Jason V. Barabba

cry trojans cry

For Soprano and mixed ensemble
Fragmented texts from William Shakespeare's *Troilus & Cressida*

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

(alternate version for Soprano, Clarinet, Trombone, Cello, Contrabass, Percussion and Piano)

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

Duration Approximately 8 minutes

Cover art: Watching the Dark Prince by Sheryl Barabba. www.sherylbarabba.com

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. The dampening effect should not be complete...you should still be able to hear difference in pitch clearly. On some pianos this is not practical, and in that case, it's preferable to simply not use the putty in those instances.

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

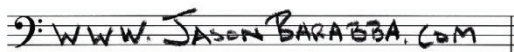
With the bongos, the performer is encouraged to make their own choices about production methods, limiting them only to the use of the hands, and not any kind of mallet. Where indicated with "Improvise around this" the indicated notes are basic rhythmic structures, and the performer is to improvise freely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

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A musical staff with a treble clef and a key signature of one flat. The text "WWW.JASONBARABBA.COM" is written across the staff in a stylized, handwritten font.

Transposed Score

texts from William Shakespeare

Soprano doesn't begin until measure 63
They may enter just before then, or be
seated onstage for the opening of the piece.

cry trojans cry

for Soprano, Flute, Clarinet (doubling Bass Clarinet)
Percussion, Piano, Violin and Cello.

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Jason V. Barabba
November 2015

Allegro (Approx. ♩=116)

Soprano

Flute

Clarinet in B \flat

Wood Blocks

Percussion

Piano

Violin

Violoncello

mp

p

con sord. sul tasto
tight, small introverted, with nervous energy

slip into *sul pont.* from time
to time, *ad. lib.*

3

6

Fl.

Cl. (slap tongue)
mp

W.B.

Pno.

Vln.

Vc.

A

G.P.

Fl. 12 *f* *ff* Flutter

Cl. *f* *ff*

W.B. *f* 5

Pno. (putty mute) *mp*

Vln. con sord. *mp* sul tasto senza vib.

Vc. ord. *fff* 3 *mf* subito 3 3

17

Fl.

Cl.

W.B.

Pno.

Vln.

Vc.

mf

Detailed description of the musical score for measures 17-20:

- Flute (Fl.):** Rests in all measures.
- Clarinet (Cl.):** Rests in all measures.
- Wood Bass (W.B.):** Rests in measures 17, 18, and 19. In measure 20, it plays a short phrase: a quarter note G2, a quarter note A2, and a quarter note B2, marked *mf*.
- Piano (Pno.):**
 - Right Hand:** Measure 17 starts with a triplet of eighth notes (G4, A4, B4). Measures 18-20 continue with a melodic line of eighth and quarter notes, including triplets in measures 18 and 20. The dynamic *mf* is indicated at the end of measure 20.
 - Left Hand:** Features a bass line with triplets of eighth notes in measures 18 and 20. Measure 17 has a half note G3.
- Violin (Vln.):** Rests in all measures.
- Viola (Vc.):** Plays a rhythmic pattern of eighth notes with triplets in measures 17, 18, and 20. The pattern consists of eighth notes G3, A3, B3, C4, D4, E4, F4, G4, with a flat sign (b) before the first note of each triplet.

B

22

Fl.

Cl.

W.B.

Pno.

Vln.

Vc.

mf

28

Fl.

mf

f

mf

Cl.

f p

f mp

f mp

W.B.

Pno.

mf

f

mp

f

Vln.

senza sord.

molto vib. sul pont.

fff

Vc.

gliss.

senza sord.

ord.

mf 5

C

34

Fl.

Cl.

Pno.

Vln.

Vc.

senza vib. ord.

sul pont.

f

mf

p

f

fff

5

6

6

6

3

3

3

3

39

Fl.

Cl.

Pno.

Vln.

Vc.

f 3 3 3 3 3 3 3 3 3

mp *f* 3

Remove Putty

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

f *fff* ord. *p*

D

44

Fl.

Cl.

Bongos

Pno.

Vln.

Vc.

49

Fl.

Cl.

Bongos

Pno.

Vln.

Vc.

mp

mp *mf* *mp*

f *p*

ff *ff* *f*

pizz. *arco*

E

57

Sop. *f* Cry Tro

Fl. *f* senza sord. 3

Cl. *f* *p* *f*

W.B. *mf* 3 3

Brake. *f*

Pno. *f* *ff*

Vln. *mp* *f* sul pont. *ff* vib. ord. *gliss.* ord.

Vc. *ff* ord. 3

ff *f*

Sop. 65
- jans Cry Tro - jans cry tro-jans cry cry tro jans cry cry

Fl. *mf* *mp*

Cl. *mf*

W.B. *mf*

Brake.

Pno. *f* *mp*

Vln. *mf* *f* *mp* *mf*

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

Detailed description: This page of a musical score, numbered 12, features eight staves. The Soprano staff (Sop.) contains vocal lines with lyrics: "jans Cry Tro - jans cry tro-jans cry cry tro jans cry cry". The Flute (Fl.) and Clarinet (Cl.) parts include trills and triplets. The Wood Bass (W.B.) and Brake parts have rhythmic accompaniment. The Piano (Pno.) part consists of sustained chords. The Violin (Vln.) and Viola (Vc.) parts play rhythmic patterns. Dynamics are marked throughout, including *ff*, *f*, *mf*, and *mp*. The score is in 5/4 time and begins at measure 65.

F Andante (Approx ♩=86)

72 *p*

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

Fl. *mf* *p*

Cl. *mf* *p* *pp* *p* *pp*
To B. Cl.

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

Tri. *mf* l.v.
○○○○ = slow circular gliding motion with open palm.

Pno. *p* *mp*

Vln. *n* *pp*
con sord. senza vib. sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. gliss.

Vc. *n* *mp*
sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord. sul pont.

80 *mf mp*

Sop. fool the ar- tist and un- read the hard and soft seem all a - ffined and kin.

Fl.

B. Cl.

Bongos

Brake.

Pno.

Vln. *sul pont. ord.* *sul pont. ord.* *gliss.*

Vc. *ord.* *sul pont.* *ord.*

mp

90

Sop. *mp*
If _____ If _____ I _____ could _____ If _____ I

Fl.

B. Cl.

W.B.

Brake. *mf*

Pno. *mf*

Vln.

Vc.

101

Sop. *mf* *p* *mp* *gliss.* *3*
 could tem - po rize if if I could tem - po rize

Fl. *n* *mp* *3* *n*

B. Cl. *mp* *3*

W.B.

Brake. *5*

Pno. *p* *p*

Vln. *5*

Vc. *5*

H

111

Sop. if I could tempo-ize my a-ffec-tion or brew it

Fl.

B. Cl. *p*

W.B.

Brake.

Pno.

Vln. senza sord.

Vc. senza sord.