

Jason V. Barabba
RHETORICAL DEVICES
for violin and piano

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Running time – Approximately 15 Minutes

Movements

1. Babble
2. Discourse
3. Tweet I
4. Sermon
5. Bicker
6. Somniloquy
7. Tweet II
8. Prophecy
9. Story

Several movements in this piece are unmeasured, and have a note indicating that accidentals in that movement only apply to notes they immediately precede. In all other movements, the accidentals follow traditional western notation rules.

Performance Notes Violin



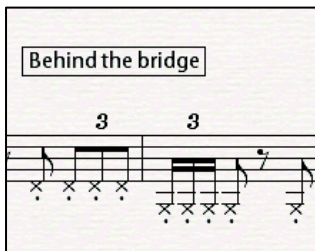
This notation indicates an abrupt end to the note as soon as the harmonic sounds. The actual harmonic sound is not the point as much as the sound of the transition from the fundamental to the artificial harmonic.



In this pizzicato notation, pluck the first note as usual, and then release the string to produce the open string note that follows without replucking. The effect is like a true legate between the pitches.



In this pizzicato notation, the first note is plucked as usual and the second is created by quickly pressing down on the note without plucking a second time, again creating a true legato connection.

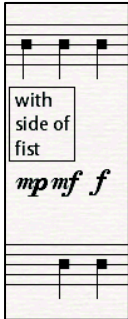


The "x" notes in this example are indications of which string to play behind the bridge. They only appear on open strings because of the nature of behind the bridge playing.

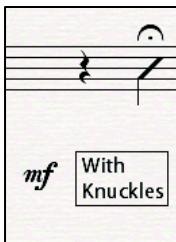


In this figure, appearing in movements 1 and 8, the bow pressure is to be gradually increased until stopping on the “x” note in a crunch sound

Performance Notes Piano



For this notation, hit the underside of the piano, under the keyboard with the side of a clenched fist. The top staff will indicate the right hand, and the bottom the left.



This notation calls for the pianist to hit the underside of the piano, below the keyboard with their open palm.

Special note to the pianist about dynamics in movement 9 “Story.”

In this movement, the dynamics for the first 21 measures are at the discretion of the pianist with in range of piano to mezzo-forte. This entire movement is played with the pedal down without break, and you need to be sensitive to the particular resonance of the instrument you are using. The resonance should never become too strong in this section, because it needs to leave room for the violin entrance, in addition to allowing the accented notes to stand out from the crowd. If your instrument is particularly resonant, keep down to piano/mezzo-piano...if not, then it is OK to go a bit louder. Most of all, I'd like you to feel free to be *espressivo* in this movement.

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In this movement, accidentals only apply to the note they immediately precede. Barlines are only used to synchronize the players, and do not imply a meter or pulse.

Prestissimo (♩=176)

1. BABBLE

Violin

f *p* *mf* *f*

Vln

Increase bow pressure until it stop with a crunching sound.

mp *f* *mp* *f*

Pno.

ff *f*

Pno.

mp *f*

Vln

f *f* *f* sul pont. ord.

mp *mp* *mp* *f* *mp* *f*

Pf

Vln

slide to -----> sul. pont.

ff *mp* *p* *ff*

Pno.

f

ord. 18 *f mp* *f mp* *f* *accel.*

Vln *3* *3* *3* *3* *3* *3*

Pf

23 *ff* *p* *mp* *f* *p* *mp*

Vln *3* *3* *3* *3* *3* *3*

Moderato Prestissimo (♩=176)

27 *ff* *f* *p*

Vln *3* *3* *3* *3* *3* *3*

Pno. *mf* *ff* *p*

8va *gliss.* *gliss.* *3* *3* *3*

Gradually slide to sul pont.

33 *ff* *mp* *f* *pp*

Vln *3* *3* *3* *3* *3* *3* *3* *3* *5* *5*

molto sul pont. *Gradually Change from sul pont. to sul tasto*

36 *ff* *mp*

Vln *5* *5* *5* *5* *3* *ord.* *gliss.* *f* *3*

sul tasto

Vln 41 *f*
mp *f* *mp*

Pno. *ff*

Vln 44 *f* *mp* *mf* *ff* *f*

Vln 47 *mp* *f* *mf*

Pno. *f*

Vln 51 *ff* *f*

Vln 54 *mp* *f*

Pno. *ff*

2. DISCOURSE

Allegro (Approx ♩=168)

Violin

Piano

mf

mf

legato sempre

61

Vln

Pf

f *mp* *mf* *f*

66

Vln

Pf

mf *fff* *mf*

8^{va}-----

71

Vln

Pf

f

mf

legato sempre

76

Vln

Pf

mf *f* *mf*

81

Vln

Pf

f *mf* *ff* *mp* *f* pizz.

mf *p* *mf* *ff*

Accidentals in this movement apply only to the notes they immediately precede.

3. TWEET I (CADENZA)

Allegro

87 pizz. (sempre)

(Violin Solo)

Vln

f *mp* *f*

92

Vln

p *f* *mf* *ff* *mf*

poco accel. poco rit.

* See performance notes on cover page

Tempo I

97

Vln

mp *p* *f* *p* *f* *p*

101

Vln

f *mp* *mf* *f* *mp* *ff*

"snap" pizz.

4. SERMON

Andante (approx. ♩=80)
(arco)

Violin

Andante (approx. ♩=80)

ppp *mf* *mp* *mf* *ppp*

p *mp* *p*

gliss.

112

Vln

poco accel. Andante

mf *mp* *mf* *mp* *mf* *mp* *p* *mf* *f* *mp*

poco accel. Andante

Pf

mf *f* *mf*

119

Vln

poco accel. Andante

senza vib.

vib. ord.

mf *f* *mp*

125

Vln

poco accel.

mf *p*

128 Grave (approx. ♩=50) Tempo I (approx. ♩=80)

Vln *ff* *mf* *mf* *pp*

Pf *f* *mp* *ff* *f* *mp* *mf*



135

Vln *mp* *mf* *ppp* *mp* *mf*

Pf *mp* *p* *p* *mf*



140

Vln *f* *ppp* *p* *mf* *ppp*

Pf *mf* *f* *mf*

5. BICKER

Violin *Allegro (arco.)*

Piano *Allegro*

fp \curvearrowright *f*

8^{va}

Vln

Pf

146

(8)

Vln

Pf

148

fff \curvearrowright *f* \curvearrowright *fff*³

(8)

8^{va}