



## Study Score

Jason V. Barabba

# say i am not far enough

Song Cycle, for Baritone, Guitar and String Quartet

Text by Ursula K. Le Guin

Jason V. Barabba

# say i am not far enough

For baritone, string quartet and harp  
(with optional guitar part in place of the harp)

Duration – Approximately 19 Minutes

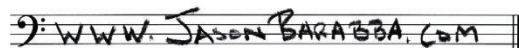
This piece is dedicated to Scott Graff

Photo credit: Jason Barabba

If a harp is not available, that instrument can be replaced with the optional guitar part. Guitar should be subtly amplified to mix with the remaining performers.

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A musical staff with a bass clef and a double bar line. The text "WWW.JASONBARABBA.COM" is written across the staff in a handwritten, cursive style.

## Texts

Texts from SIXTY ODD: NEW POEMS by Ursula K. LeGuin.  
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1. Bird at Dawn, February

In the deep ogive of the dawn  
freshness, to hold still  
and so be given this first voice  
so far, so early in the dark  
that will be spring, that will  
again and still be all  
tendrils, freshet, frond unfolding, song  
again and still again and still

2. Repulse Monkey

How I seek and seek through fear  
a balance where I will be whole,  
yet in scattered months of years  
hide the fragments of my soul.

How I fear and fear to find  
which is the year, the month, the week,  
so that each movement of my mind  
turns me away from what I seek,

that balance point, that backward chance,  
the avoided center of the dance.

3. Malheur Maar

A hole in black ground.  
Steep cliff walls round.  
A ring of tall green reeds  
under the walls around the water.  
Some small people sit here and there silently  
on the cliffs among rabbitbrush and sagebrush.  
Some small people silently  
climb up my pants leg.  
In the round water  
are the reeds and the walls  
and some of the people  
and the wind moving  
and the silence.

4. FIELD BURNING DEBATED.  
SALMON FATE DISCUSSED.

We are the desert god.  
His left hand plucks from the burning  
what his right hand burns.  
The farmer in the photo holds a stalk of  
fescue;

“To you people it’s just grass.  
to me it’s money.”  
In autumn it goes up in smoke,  
a fitting sacrifice.

The nations of the salmon  
return upriver to the festival  
of the nations of the desert,  
leap, and become money in midair.  
There is no festival.

The god debates fate  
While with his hands he feeds his mouth  
and eats the fingers one by one.

5. Infinitive

We make too much history.  
With or without us  
there will be the silence  
and the rocks and the far shining.

But what we need to be  
is, oh, the small talk of swallows  
in evening over  
dull water under willows.

To be we need to know the river  
holds the salmon and the ocean  
holds the whales as lightly  
as the body holds the soul  
in the present tense, in the present tense.

6. Acorn Woodpecker

When I’ve been dead a hundred years  
down in the dust, adobe in my ears,  
if I hear that laugh and purr  
my soul will put on a red clown head  
and crazy wings and fly with her.

7. Late Dusk

The sky is rose quartz amethyst  
over dark hill dark trees dark roof.  
Say dark so long it has no meaning.  
Say I would be farther west.  
Say I am not far enough  
Say the light is beautiful, failing.

*I cannot thank Ursula K. Le Guin enough for allowing me to use her poems. They are a composer’s dream.*



**A**

15 *p* *mp* *p* *mf* *mf*

Bar. In the deep o - give of the dawn fresh-ness To hold

Hp. *p* *mf*

Vln. 1 vib. ord. *mf* *p*

Vln. 2 vib. ord. *f* *p* *ppp*

Vla. vib. ord. *f* *p* *ppp*

Vc. vib. ord. *f* *p* *ppp*

21 *p* *mp* *mf* *p*

Bar. still and so be gi - ven this first voice so far

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

27 **B**

Bar. *mp* So ear - ly in the dark that will be

Hp. *mp* PDLT

Vln. 1

Vln. 2 *fp* *ppp* *gliss.* *gliss.* *mf* sul pont.

Vla. *fp* *ppp* sul pont.

Vc. *fp* *ppp* *gliss.* *gliss.* *mf* sul pont.

33 **C**

Bar. *mf* *mp* *mf* *f* spring that will a - gain and still be all ten - dril

Hp. *mf* *pp*

Vln. 1 ord. *ppp* legato *p*

Vln. 2 sul tasto *pp* ord. (tr) *tr*

Vla. sul tasto *pp*

Vc. sul tasto *pp*

Bar. *p* fresh - et *mf* Frond un-fol-ding

Vln. 1 *mf* *f* *p* *pp*

Vln. 2 *legato* *p* *mf* *f* *p* *pp* sul tasto senza vibrato *ppp* *mf* *ppp*

Vla. *f* snap pizz. *ppp* arco sul tasto senza vibrato *mf* *ppp*

Vc. *f* snap pizz. *ppp* arco sul tasto senza vibrato *mf* *ppp*



**D**

Bar. *mp* song a - gain *p* and still a - gain *pp* and still. *ppp*

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

46

Hp. *p* *pp* l.v.

Vln. 1

Vln. 2 *ppp* *f* *ppp* slowly increase vib. slowly decrease vibrato

Vla. *ppp* *f* *ppp* slowly increase vib. slowly decrease vibrato

Vc. *ppp* *f* *ppp* slowly increase vib. slowly decrease vibrato



## 2. Repulse Monkey

### Hemidemisemitango (Approx. ♩=126)

50

Hp. *mp*

Vln. 1 *f* *p* *ff* pizz.

Vln. 2 *p*

Vla. *f* *ff* pizz.

Vc. *f* pizz. arco

A little sloppy and fun

Dry, energetic

Dry, energetic



**H**

58

Bar. *mf* *mp*

How I seek and seek through fear — Seek through fear a bal - ance where —

Hp. *mf* *mp*

Vln. 1 *f* Tight pizz.

Vln. 2 Sloppy and fun Tight *f* pizz.

Vla. Sloppy and fun Tight *f* pizz.

Vc. Sloppy and fun Tight *f* pizz.

arco

**||** = *mf* **||**

64

Bar. — I will be whole.

Hp. *mf*

Vln. 1 pizz. *f*

Vln. 2 arco *p* *mf* *f*

Vla. arco *p* *mf* *f*

Vc. *f*

69

*f* *3*

Bar. But in scatt - ered months of years \_\_\_\_\_ Hides the fra - gments \_\_\_\_\_ of

Hp. *ff* *f* *ff* *f* *ff*

Vln. 1 *6* *6* arco sul pont. *mf* gliss.

Vln. 2 *mp* pizz. *mf* *3* *3* *3* arco sul pont.

Vla. *mf* *3* *mf* gliss.

Vc. *3*

74

*p* **J**

Bar. my \_\_\_\_\_ soul \_\_\_\_\_

Hp. *mf* *3*

Vln. 1 ord. *gliss.* *p* *mp* A little drunk, maybe?

Vln. 2

Vla. ord. *gliss.* *p* *mp*

Vc. *3* *3* arco *mp*



97

Bar. *f*  
so that each move-ment of my\_ mind turns me a - way

Hp. *f* *ff* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *p* *f* *f*

Vla. pizz *ff*

Vc. *f* *ff* *f* arco

96

Bar. *mp*  
from what I seek

Hp. *mp* *p* *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. arco *p*

Vc. *mp* *p*



101 (Approx. ♩=84)

Bar. *mf* *mf* *f* *mp*

That bal - ance point - - - That back - ward - - - chance - - -

Hp. *mp* *f* *mp*

Vln. 1 *pp*

Vln. 2 *pp* *p* *mp* *p*

Vla. *pp* *p* *mp*

Vc. *pp*

108 *mp*

The a - voi - ded cen - ter - - - Of - - - the - - - dance - - -

Hp. *p*

Vln. 1 Slide ad. lib. between molto sul pont/molto vib. and ord./senza vib.

Vln. 2 arco *pp* Slide ad. lib. between molto sul pont/molto vib. and ord./senza vib.

Vla. arco *p* *pp* Slide ad. lib. between molto sul pont/molto vib. and ord./senza vib.

Vc. Slide ad. lib. between molto sul pont/molto vib. and ord./senza vib.

### 3. Malheur Maar

Creepy (Approx.  $\text{♩}=80$ )

115 *p*

Bar. A hole in black ground

Hp. *mf* *mf* pedal gliss.

Vln. 1 *mp* sul D sul G

Vln. 2 *mp* sul G sul A

Vla. *mp* sul C sul A

Vc. *mp* sul C sul G

119 *p*

Steep cliff walls round. A

(Approx.  $\text{♩}=108$ ) *mf* *accel.*

Vln. 1 *fp* *ff* *fp* *ff* *accel.*

Vln. 2 *fp* *ff* *fp* *ff*

Vla. *fp* *ff* *fp* *ff*

Vc. *fp* *ff* *fp* *ff*

(Approx. ♩=160)

122

Bar. *f* *gliss.*  
ring of tall green reeds.

Vln. 1 *fp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. 2 *fp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla. *fp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vc. *fp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *ppp* *senza vib.*

126

Nervous, afraid (Approx. ♩=80) Suspicious (Approx. ♩=108)

Bar. *mp* *mf*  
un-der the walls a-round the wa-ter Some small peo-ple sit here and there

Hp. *mf* *f*

Vln. 1 *ff* *mf* *3* *3* *3*

Vln. 2 *ff* *mf* *pizz.* *3* *3* *3*

Vla. *ff* *mf* *pizz.* *3* *3* *3*

Vc. *ff* *mf* *pizz.* *3* *3* *3*

Highest Possible pitch on the indicated string No definite pitch

(Approx. ♩=132)

131

Bar. *p*  
si - lent - ly on the cliffs - a - mong ra - bbit - brush and sage - bush.

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

*mp* *mf*

136

Bar. *f*  
Some small peo - ple si - lent - ly climb up my pants - leg -

Hp. *f*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*



14

140

X sul pont. arco

ord.

slight over-pressure

Regular pressure

Vln. 1

*p*

*ff*

*p* *f* *mp*

gliss.

gliss.

gliss.

Vln. 2

3

*p*

*ff*

*p* *f* *mp*

gliss.

gliss.

gliss.

Vla.

sul pont. arco

*ff*

*p* *f* *mp*

gliss.

gliss.

gliss.

Vc.

sul pont. arco

*ff*

*p* *f* *mp*

gliss.

gliss.

gliss.

Y

Determined (Approx. ♩=152)

150

*mp*

Bar.

In the round wa - ter are the

3

6

3

Hp.

*mf*

Vln. 1

sul pont.

*mp*

*mf*

Vln. 2

sul pont.

*mp*

*mf*

Vla.

sul pont.

*mp*

*mf*

Vc.

sul pont.

*mp*

*mf*

Bar. reeds and the walls

Hp. *f* *tr* (#)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*



Bar. — and some of the

Hp. *tr*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

157

Bar. peo - - ple and the wind mo -

Hp.

Vln. 1 *gliss.* *fff*

Vln. 2 *gliss.* *fff* 3 3 3 3 3 3

Vla. *gliss.* *fff*

Vc. *gliss.* *fff*

160

Bar. - ving and the si-lence

Hp.

Vln. 1

Vln. 2 3 3 3 3 3 3 3 3 3 3 3

Vla.

Vc.

# 4. FIELD BURNING DEBATED, SALMON FATE DISCUSSED

Spritely (Approx. ♩=144)

163

Bar. *f* We are the des - ert god

Hp. *mf* bisbigliando

Vln. 1 *ff* *mf*

Vln. 2 *f* pizz. arco *ff* *mf* legato *mp*

Vla. *f* pizz. *ff* *mf*

Vc. *f* pizz. *f* arco

171 **Z** *mf* His left hand plucks from the burn - ing what his right hand *mp*

Vln. 1 *mf* *ff*

Vln. 2 *f* pizz. *f*

Vla. *f* pizz. arco

Vc. *f* *mf*

Senza rit.

Bar. *burns*

Hp. *f*

Vln. 1 *mp* *ff*

Vln. 2 *arco* *mp* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*



**AA**

Lento Religioso (Approx. ♩=52)

Solemn *mp*

Bar. *f*

The farm-er In the pho-to holds a stalk of fes - cue

Hp. *mf*

Vln. 1 *mf* *mp* *ff* *senza vibrato* *Slowly increase vibrato* *Moltissimo Vibrato*

Vln. 2 *ff* *Slowly increase vibrato* *Moltissimo Vibrato*

Vla. *arco* *mf* *mp* *ff* *senza vibrato* *Slowly increase vibrato* *Moltissimo Vibrato*

Vc. *arco* *mf* *mp* *ff* *senza vibrato* *Slowly increase vibrato* *Moltissimo Vibrato*

# Ad Libitum Section 1 (:20)

198

Bar. **H H**: Wait approx 6 secs. Speak slowly and with conviction.  
(Spoken) **f** "To you people, it's just grass."

Vln. 1  
(Highest possible note) **ff** pizz (snap) arco sul pont. **mf**  
Play these figures ad lib, in no particular order. The conductor will indicate the beginning of Section 2

Vln. 2  
pizz. **f** arco **p** molto sul pont. **f** (Highest possible note) (Arpeggio on 4 strings behind the bridge)

Vla.  
col legno battuto **f** (Highest possible note) gliss. Strike the sounding board with your fingertip **ff** sul pont. **mf** pizz (snap)

Vc.  
Strike the sounding board with your fingertip **ff** sul pont. **mf** pizz. **fff** or **pp** (Highest possible note) gliss. **f** col legno battuto

# Ad Libitum Section 2 (:10)

199

Bar. **H H**: (spoken as before, wait approximately 5 seconds before speaking) "To Me..." "it's money"

Hp.  
Presto **mp**

Vln. 1  
pizz. arco

Vln. 2  
pizz.

Vla.  
pizz.

Vc.  
pizz.

Relaxed  
Play these notes ad lib, in any order, **p** through **ff**

20 Lento Religioso (Approx. ♩=52)

201 *mf*

Bar. In au-tumn it goes up in smoke A fit-ting

Hp. *mf*

Vln. 1 Natural Harmonic Glissandi on the E string. Irregular rhythms varying ranges.

Vln. 2 arco *p* Natural Harmonic Glissandi on the D string. Irregular rhythms varying ranges.

Vla. arco *p* Natural Harmonic Glissandi on the C string. Irregular rhythms varying ranges.

Vc. arco *p* *mf* *p* sul D



209 Resolute (Approx. ♩=96)

Bar. sa - cri - fice

Perc. accel. . . . .

Perc. *f*

Vc. *f*