

Jason V. Barabba  
a declarative sentence whose message is  
that we must try harder  
for Viola, Cello and Contrabass

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for viola, cello and contrabass

Duration – Approximately 10 Minutes

This trio was inspired by the poem “I will learn how to love a person and then I will teach you and then we will know” by Tao Lin and published in his 2008 book *Cognitive-Behavioral Therapy*. This is not so much a setting of the text, as a ... *reaction* ... to it. You could not do a line-by-line comparison between his words and my score.

Cover Art: *No Need to Yell* by Sheryl Barabba. [www.sherylbarabba.com](http://www.sherylbarabba.com)

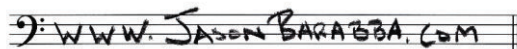
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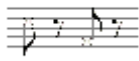
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## Performance Notes:

Behind the Bridge



“X” notes with “Behind the Bridge” notation, should be played on the strings between the bridge and the tailpiece. The notehead indicates the string to be used.

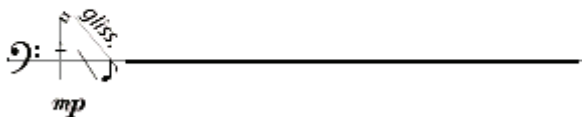
Tap wood with fingertip



Tap on the wood of your instrument with one fingertip. Location is up to the performer, but the strings should be dampened with the other hand so that they do not resonate with the tapping sound.

In measure 67, the contrabass is instructed to twist bow on string with strong pressure. This should be done at such a level to create a creaking sound, not at any recognizable pitch. The string or strings used are up to the choice of the performer, as the pitch is not a factor in the creation of this sound. There shouldn't be any noticeable rhythmic pattern or beat with this, in other words, do not create a recognizable pulse.

\*Seagull effect\* on the E String  
Irregular Rhythm Varying ranges  
Approx. 12 Seconds



Seagull Effect is a stopped harmonic beginning in a very high position with an octave span between the fingers. Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be

activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando. (credit to [www.moderncellotechniques.com](http://www.moderncellotechniques.com) for this succinct explanation).



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.

The timed blocks in measures 83-85 and 120-124 are by-nature somewhat more flexible than traditionally metered music. The performers will need to work out their own system to communicate with each other, and they are encouraged to not fuss over specific numbers of seconds in performance. Moving from one section to the next should be by consensus, and can be instinctual. The specific seconds notated are to be used only as a guide.

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Jason V. Barabba  
November 2011

Slow (Approx  $\text{♩}=60$ )

Violino I: con sord. *pp* *<f* *p <f* *p <f* *pp*

Violoncello: con sord. *pp* *p <f* *pp*

Contrabbasso: con sord. *mp*

7 Behind the Bridge

Vla.: *mp* *p* *mf* *pp*

Vc.: *mf* *pp* *p* *mp*

Cb.: *pp*

13 Grave (Approx  $\text{♩}=50$ )

Vla.: *ppp* *fff* *mp*

Vc.: *p* *mf < fff* *p*

Cb.: *ppp* *f* *fff* *p* *n* *ppp <*

22

Vla.

Vc.

Cb.

27

Vla.

Vc.

Cb.

31 Moderato (Approx  $\text{♩} = 100$ )

Vla.

Vc.

Cb.

38 Tap wood with fingertip

Vla.

Vc.

Cb.

45 **Grave** (Approx.  $\text{♩} = 50$ ) **Allegro** (Approx.  $\text{♩} = 120$ )

Vla. *n* *mp*

Vc. *ppp* *mf* *ff* *p*

Cb. *ppp* *f* 3 *mf* 3 *mp*

52

Vla. *mf* *f* *mf* *mf* *mp* *f* *p* *f* *p*

Vc. *n* *f* *p*

Cb. *pp* *fff* *f* 3 *f* 3

pizz. arco

56

Vla. *mf* *f*

Vc. *mp* *mf*

Cb. *mf* *f*

IV gliss. III gliss. II gliss.

Highest possible note.

59 **Slow** (Approx.  $\text{♩} = 60$ ) sul pont.

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

gliss.

66 Behind the Bridge pizz. *f* arco *mf p mf p* sul pont. ord. ord.

Vla. *gliss.*

Vc. *gliss.* Behind the Bridge pizz. *f* 5 3 3 3

Cb. *mf* Creaking (Twist bow on string with strong pressure. Slow, irregular, creepy)

71 sul pont. ord. ord. sul pont. ord. *mf p mf p mf p* *f* 5 *ppp* con sord. sul pont. *p f*

Vla. Tap wood with fingertip con sord. arco sul pont. *p* *f*

Vc. Tap wood with fingertip sul pont. Tap wood with fingertip *mf p* *f* *p* subito

Cb. con sord. ord. Tap wood with fingertip *mf p* *f* *p* subito

78 ord. *p mp*

Vla. *p mp*

Vc. *p* *b5*

Cb.

81

Vla. *mf* *f* *mp*

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

Cb. *ord.* *mp* *mf* *f* *gliss.*

"Seagull effect" on the E String  
Irregular Rhythm Varying ranges

83

Vla. *gliss.*

Vc. *gliss.* *mp*

Cb. *gliss.* *mp*

<p>"Seagull effect" on the C String. Irregular Rhythm Varying ranges. Wait 5 seconds before starting. Contrabass "G" signals start of next measure. (Approx 12 Seconds)</p>	<p>Continue seagull effect as indicated. Cello "D" indicates the start of the next section</p>	<p>Continue seagull effect for approximately 5-7 seconds</p>
<p>"Seagull effect" varying between the G and D strings Irregular Rhythm, Varying ranges. Contrabass "G" signals start of next measure. (Approx 12 Seconds.)</p>	<p>Continue seagull effect as indicated for approximately 5-7 seconds</p>	<p>Hold for approximately 5-7 seconds. Viola B indicates the start of the next measure.</p>
<p>Continue "Seagull effect" on the E String Irregular Rhythm Varying ranges Approx. 12 Seconds</p>	<p>Hold for approximately 5-7 seconds. Cello D indicates the start of the next section</p>	<p>Hold for approximately 5-7 seconds. Viola B indicates the start of the next measure.</p>



86 **Slow (Approx  $\text{♩} = 60$ )**

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *pp*

Cb. *p* *mp* *pp* *mf* *p*

senza sord. senza vib.

94

Vla. *mf* *espress.* *pp* *mf* *mp* *pp*

Vc. *mp* *mf* *p* *mf* *pp*

Cb. *mp* *mf* *p* *mf* *pp*

vib. ord. senza vib. vib. ord. senza vib.

103

Vla. *f* *mp* *f* *p* *f* *mp*

Vc. *f* *mp* *mf* *f* *ff* *f* *mp* *f* *p* *f* *mp* *3*

Cb. *f* *mp* *mf* *f* *ff* *f* *mp* *f* *p* *f* *mp* *3*

senza sord.

107

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

**As Fast As Possible**  
 Do not worry about keeping  
 in time with the other players.  
 Play as fast as it is possible to  
 clearly play each pitch.

111

Vla. *f*

Vc. *f*

Cb. *f*

Hold this note until all  
 three players have  
 arrived and played  
 it for at least 4 beats

112

Vla. *ff*

Vc. *ff*

Cb. *ff*