

Jason V. Barabba

This Friday

Afternoon

High Baritone and Chamber Ensemble

Text by Alan Felsenthal

This Friday Afternoon

for High Baritone and Chamber Ensemble

Music – Jason Barabba

Text – “This Friday Afternoon” by Alan Felsenthal

Duration is approximately 19 minutes

Ensemble Instrumentation

Flute (doubling Piccolo), English Horn, Clarinet in B-flat, Bassoon, Harp, String Quartet

Unending thanks to Alan for letting me set this poem. I started hearing this piece in my head the night I heard him read it at the Atlantic Center for the Arts in 2008.

Thanks also to Ellie Choate for the generous and enthusiastic sharing of her harp expertise, and Orianna Webb for lending me a fresh set of eyes.

Composer’s Note

I first heard Alan Felsenthal read his poem *This Friday Afternoon* at an informal reading session during a residency at the Atlantic Center for the Arts in 2008. The poets had invited the composers to come hear some of their work one night, and before Alan could get to the end, I knew it was a poem that I had to set to music. It is a wonderfully evocative text, and was great fun to work with. It also talks about Los Angeles in a way that avoids the overplayed cliché of a city without depth that is centered around the entertainment industry and nothing else. I have always felt that this misses the vibrancy and excitement and natural beauty of my home.

In many ways *This Friday Afternoon* picks up where my earlier work setting texts by Ursula K. Le Guin, *Say I Am Not Far Enough*, left off in 2003. The texts have a similar depth and beauty to their imagery, and provoked a very similar response in me. In both cases my intent was to form the music around the text, though in the case of *This Friday Afternoon*, I also played with the original poem a bit to have the text fit in to the form of the music as well.

I am grateful to Alan for allowing me to work with his poem, and hope to have the chance to continue collaborating with him in the future.

Text

This Friday Afternoon, by Alan Felsenthal

The view from this age is
lines of blue and white with
orange afternoon
sun through
the window,
lights
in the kitchen, a singing mother.
Is every poem this day's
milk from a flower, a color
outside the window, its death
by rainfall?
Dogs and small
girls, boys who passed long
ago, fine things
and more fine things
life is everything I have
read. The season is summer
and the sky is my diary;
the clouds this moment
are all I know;

life at a typewriter, a life
spent conquering the flying page
and somewhere
fields of fuzz, silent
nights, a view of flowering dogwood.
Everywhere is someone's diary.
A train ride away there is laughing,
children with spoons, other lives
more delicate than mine and
a world of happiness in the yard
under the poplars. These dreams are
more intense in a violet wash.
Los Angeles: I have so much feeling
all I can express are objects,
ideas,
the small nature here,
the seldom trees, but all this light.
Los Angeles has so much light.
There is so much light here.

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www.jasonbarabba.com
jason@jasonbarabba.com
(323) 668-0662

This Friday Afternoon

Andante (Approx. ♩=76)

The score is arranged in systems. The first system includes Flute, Cor Anglais, Clarinet in Bb, Bassoon, Harp, and Baritone. The second system includes Violin 1, Violin 2, Viola, and Violoncello. The Baritone part includes the lyrics: "The view _____ The _____ view _____".

Flute: Rests throughout.

Cor Anglais: Rests until measure 5, then a triplet of eighth notes (G4, A4, B4) starting in measure 5, marked *p*.

Clarinet in Bb: Rests throughout.

Bassoon: Rests throughout.

Harp: Rests until measure 3, then a melodic line starting in measure 3, marked *mf*. Includes the instruction: "Harp pedaling included in separate harp part."

Baritone: Melodic line with lyrics. Dynamics: *p* (measures 1-2), *mf* (measure 3), *p* (measure 4), *mp* (measures 5-6), *mf* (measure 7), *mp* (measure 8). Includes a triplet in measure 5.

Violin 1: Melodic line. Dynamics: *pp* (measures 1-2), *mf* (measure 3), *pp* (measure 4), *pp* (measures 5-6), *mf* (measures 7-8). Includes a triplet in measure 8.

Violin 2: Melodic line. Dynamics: *pp* (measures 1-2), *mf* (measure 3), *pp* (measure 4), *fff* (measures 5-6), *pp* (measures 7-8). Includes a triplet in measure 8.

Viola: Melodic line. Dynamics: *pp* (measures 1-2), *mf* (measure 3), *pp* (measures 4-6), *pp* (measures 7-8). Includes triplets in measures 3 and 4, and a triplet in measure 8.

Violoncello: Melodic line. Dynamics: *pp* (measures 1-2), *mf* (measure 3), *pp* (measures 4-6), *fff* (measures 7-8), *p* (measures 9-10), *mf* (measures 11-12). Includes a triplet in measure 8 and a glissando in measure 10.

Fl.

C. A.

Cl.

Bsn.

Hp.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

The view from this age is

f, *mf*, *pp*, *gliss.*, *p*, *f < fff*, *mp*, *ppp*, *mp*, *pp*, *mp*, *ppp*, *pp*, *ppp*, *pp*, *mp*, *ppp*, *pp*, *mf*, *pp*, *mp*, *ppp*, *pp*, *mf*, *pp*, *mf*

Fl. *mp* *ppp*

C. A. *p* *mp* *ppp*

Cl. *p* *mp* *ppp*

Bsn. *p* *mp* *ppp*

Hp. *f* *mf* *mf* *gliss.*

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

Vln. 1 *mf* *ppp* *mp* *ppp* *p*

Vln. 2 *mf* *ppp* *mp* *ppp* *p*

Vla. *mf* *ppp* *mp* *ppp* *p*

Vc. *ppp* *mp* *ppp*

lines of blue and white blue and white with orange af - ter - noon sun

con sord.

23

Fl.

C. A.

Cl.

Bsn.

Hp.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

B

mp *ppp*

mp *ppp*

mp *ppp*

mp *ppp*

mf *l.v. l.v.* *mf*

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

white blue with orange af-ter-noon sun through the win - - dow lights

senza vib. senza sord. vib. ord.

senza vib. senza sord. vib. ord.

senza vib. senza sord. vib. ord.

con sord. senza vib. senza sord. vib. ord.

ff *pp* *fff* *mf* *f* *p* *fff*

ff *pp* *fff* *f* *mp* *mf* *p* *mf*

ff *pp* *fff* *f* *mp* *mf* *p* *mf* *sul pont.*

pp *fff* *f* *mp* *mf* *p* *mf* *gliss. pp*

Allegro (Approx. ♩=132)

31

Fl. *mp* *p*

C. A. *p* *mp* *p*

Cl. *mp*

Bsn. *p*

Hp. *f* non-arpegg. *f*

Bar. *mp* *mf* *ppp*
 in the kit chen_ a_ sing - ing mo - ther_

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

Vln. 2 *ff* *pp* *mf* *mf*

Vla. *ppp* *pp* *mf* *f*

Vc. *mf* *pizz.* *f* *p*

Allegro (Approx. ♩=132)

49

Fl. *f* *mf* *f* *mf* *f* *mf* *f*

C. A. *mf*

Cl. *mf*

Bsn. *mf* *f* *mf* *f* *mf* *f*

Hp. *f* non-arpegg. *f*

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

flo - wer a - co - lor out - side the win - dow

Vln. 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

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

Vla. *fff* *f*

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

10 74

Fl. *mf* *p* *mp* *p* *mf*

C. A. *mf* *ff*

Cl. *mf* *p* *pp*

Bsn. *mf* *p* *mp*

Hp. *f*

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

boys who passed — long a - go — fine things

Vln. 1 *mf* *ff* *mp* *f* *pp*

Vln. 2 *mf* *ff* *mp* *f* *pp*

Vla. *mf* *pp* *mp* *f* *pp*

Vc. *f* *mp* *f* *pp*

84

Fl. *p* *mp* *mf*

C. A. *p* *mf*

Cl. *mp* *p*

Bsn. *p* *f*

Hp. *f*

Bar. *f* *mf* *f*

Vln. 1 *mf* *f* *mp* *mf* *pp*

Vln. 2 *f* *mf* *f* *mp* *mf* *pp*

Vla. *f* *mf* *f* *mp* *mf* *mp* *f* *pp*

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

and more fine things life is eve-ry-thing I have read

pizz. *arco*

91

Fl. *p*

C. A. *f* *ppp*

Cl. *mf* *f* *ppp*

Bsn. *ff*

Hp. *f* *f*

Bar. *mf* *mp*

The sea-son is sum-mer__

Vln. 1 *f* *mp* *mf* *ppp* *ff* *mp* *ppp*

Vln. 2 *f* *mp* *mf* *ppp* *ff* *mp* *ppp*

Vla. *f* *mp* *mf* *ppp* *ff* *mp* *ppp*

Vc. *mp* *mf* *ppp* *ff* *mp* *ppp*

103

Fl.

C. A.

Cl.

Bsn.

Hp.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

pp *mp* *pp* *mp* *f* *mp*

sum - mer the sea-son is sum - mer

E

112

Fl.

C. A.

Cl.

Bsn.

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

pp *mf*

Hp.

mf *f* *mf*

"vibrato effect"

Damp string PDLT with LH

f

mf

Bar.

p *mp* *p*

E

Vln. 1

Vln. 2

Vla.

Vc.

ppp

ppp

ppp

ppp

p

ppp

con sord. senza vib.

con sord. senza vib.

con sord. senza vib.

pizz.

arco

con sord. senza vib.

con sord. senza vib.

con sord. senza vib.

sum - - mer

125 Adagio (♩=60 approx.)

Fl. *mf* *mp* *pp*

C. A. *mf*

Cl. *mp* *mf* *f* *pp* *ppp* *pp* *ppp*

Bsn. *mf*

Hp. *p* *p*

Detailed description: This block contains the musical notation for the first system of instruments. The Flute part starts with a rest, followed by a melodic phrase in measures 3-4 marked *mf* and *mp*, and a final note in measure 5 marked *pp*. The Clarinet in A part features a triplet of eighth notes in measure 3 marked *mf*, followed by a triplet of eighth notes in measure 4. The Clarinet in C part has a melodic line starting in measure 3, marked *mp* and *mf*, reaching a peak of *f* in measure 4, and then descending through *pp* and *ppp* in measures 5-6. The Bassoon part has a triplet of eighth notes in measure 3 marked *mf*. The Harp part has a single chord in measure 3 marked *p* and another in measure 5 marked *p*.

Adagio (♩=60 approx.)

Vln. 1 *mf* *p*

Vln. 2 *f* *p*

Vla. *ff* *p*

Vc. *ff* *p* ord. pizz. *mf*

senza sord. vib. ord. (repeated for Vln. 1, 2, and Vc.)

Detailed description: This block contains the musical notation for the string section. All parts are marked "senza sord. vib. ord.". The Violin 1 part has a melodic line starting in measure 3 marked *mf*, followed by a rest in measure 4, and a note in measure 5 marked *p*. The Violin 2 part has a melodic line starting in measure 3 marked *f*, followed by a rest in measure 4, and a note in measure 5 marked *p*. The Viola part has a melodic line starting in measure 3 marked *ff*, followed by a rest in measure 4, and a note in measure 5 marked *p*. The Violoncello part has a melodic line starting in measure 3 marked *ff*, followed by a rest in measure 4, and a note in measure 5 marked *p*. In measure 6, the Violoncello part has a note marked "ord." and a triplet of eighth notes marked "pizz." and *mf*.

134

Fl. *ppp* *p* *ppp* *ppp* *p* *ppp*

C. A.

Cl. *ppp* *p* *ppp* *ppp* *p* *ppp*

Bsn.

Hp. *f* *mf* *mf*

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

Vln. 1 *p*

Vln. 2 *p* *pp* *mf* *p* *8va* *sul D*

Vla. *p* *arco* *loco*

Vc. *pizz.* *arco* *mp* *sempre legato* *pp* *mf* *ppp*

The__ clou - ds__ this moment are all I know__ The__ sea - son

147

Fl. *ppp mp ppp p ppp*

C. A. *mp ppp*

Cl. *mp ppp p ppp pp ppp*

Bsn. *mp ppp 8va pp mp*

Hp. *mp mf*

Bar. *mp mp mf*
 is sum - mer and the sky is my di - a - ry Life at a type-writ er.

Vln. 1

Vln. 2

Vla.

Vc. *mf pppz. arco p pp mf*

18 158

Fl.

C. A.

Cl.

Bsn.

Hp.

Bar.

pp *p* *ppp* *p*

ppp *pp* *p* *ppp* *ppp*

mp *mf* *f* *mf* *l.v.* *mp* *loco*

mp *mf* *mp* *mf*

a life spent con - que-ring the fly - ing page and some-where fields of fuzz si - lent nights.

Vln. 1

Vln. 2

Vla.

Vc.

f *p* *f* *p* *f* *p*

mp *f* *mf*

Natural Harmonics
Glissandi on the E string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the D string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the G string
Irregular Rythm, Varying ranges.

168 To Picc.

Fl. *mp* *p*

C. A. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hp. *mp* *f*

Bar. *mp* *p* *espress.* *mp* *mf*

a view of flower-ing dog- wood ev - ery - where is some - ones di - a - ry

Vln. 1

Vln. 2

Vla. *f* *pizz.* *f* *col legno battuto*

Vc. *p* *mf* *f* *col legno battuto* *p*

Natural Harmonics
Glissandi on the C string
Irregular Rythm, Varying ranges.

Allegro (Approx. ♩=132)

20 179 Piccolo

Picc. *mp* *mf* 3

C. A. *mp* *f* *ff*

Cl. *ppp* *mp*

Bsn. *mf*

Hp. *mp* *f* PDLT, sliding off to snap soundboard 3

Allegro (Approx. ♩=132)

Vln. 1 *p* 3 *col legno battuto* *arco*

Vln. 2 *p* 3 *col legno battuto* *arco*

Vla. *p* 3 *arco* *ff*

Vc. *ord.* *ff*

196

Picc. *mf*

C. A. *ff* *f* *ff*

Cl. *mf*

Bsn. *mf* *ff*

Hp. *ff*

Vln. 1 *ff* *f* *pizz.* *arco* *pizz.*

Vln. 2 *ff* *ff* *f* *pizz.* *arco* *pizz.*

Vla. *ff* *arco* *ff*

Vc. *ff*

205 **Presto (Approx. ♩=152)**

Picc. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Hp. *ff*

Bar. *fp* *f* *molto secco* *mf* *mp*

A _____ train ride a - way there is laugh (ha)-(f)ing chil-dren with spoons o - ther lives more

Presto (Approx. ♩=152)

Vln. 1 arco *ff* *mp*

Vln. 2 arco *ff* *mp*

Vla. *ff* *mp*

Vc. *mp* *ppp*

215

Picc. *p* *f* *mf* *mp*

C. A. *p* *f* *mf* *mp*

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

Bsn. *p* *f* *mf* *mp*

Hp. *f* *ped. gliss*

Bar. *f*

del - i - cate than mine

Vln. 1 arco *p* pizz. *mp* *f* *mp*

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

Vla. arco *p* pizz. *mp* *p* *f*

Vc. *mf* *pp sub.* *f* *mf* *mp*

225

Picc. *mp* *mf* *f* *f* *f*

C. A. *f* *f*

Cl. *f* *f*

Bsn. *f* *f*

Hp. *fff* pedal buzz pedal buzz

Bar. *mf* *f* *mp* *f*
 and a world of hap - pi - ness_ in the yard un - der the po - p - lars

Vln. 1 *f*

Vln. 2 *f*

Vla. *mp* *f*

Vc. *f*

8va

J

233

rit. Allegro (Approx. ♩=132) rit.

To Fl. Flute

Picc. *mf* *mp*

C. A. *mf* *mp*

Cl. *p* *mf* *mp*

Bsn. *p* *ppp* *mf*

Hp. pedal buzz *mf*

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

Vc. *arco*

Fl. *mp*

C. A. *p*

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

Bsn. *pp*

Hp. *mp*

Bar. *p* *mp* *p*

there's so much light here

Vln. 1 *ppp* *p* *ppp* *mp*

Vln. 2 *ppp* *p* *ppp*

Vla. *mp* *mp*

Vc. *mf* *ppp* *mf* *mp*

Fl. *p* *mf* *ppp* *mp* *ppp* *mf* *pp*

C. A. *ppp* *mp* *ppp* *mf*

Cl. *mp* *ppp* *ppp* *mp* *ppp* *mf*

Bsn. *ppp* *mp* *ppp*

Hp. *mf* *f* *mf*

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

These dreams are more in - tense in a vi - o - let wash

Vln. 1 *mf* *mf*

Vln. 2 *mp* *mf* *ppp* *ppp* *mf*

Vla. *ppp* *mf* *ppp* *mf*

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

sul pont. *ord.*

Fl. *f* *mf* *3* *5* *5*

C. A. *p*

Cl. *ppp* *mf* *ppp* *mf* *3* *3*

Bsn. *mf* *3* *3* *3* *8va*

Hp. *mf* *3* *3* *3* *3*

Bar. *mf* *3* *3*
 Los An - ge - les I have so much

Vln. 1 *mp* *p* *gliss.* *gliss.*

Vln. 2 *f* *gliss.* *mf* *mp* *gliss.* *p*

Vla. *ppp* *mp* *3* *gliss.* *p*

Vc. *ppp* *mp* *ppp*

274

K

Fl.

C. A.

Cl.

Bsn.

Hp.

Bar.

feel - ing _____ all I can ex - press are ob - jects

K

Vln. 1

Vln. 2

Vla.

Vc.

con sord.

con sord.

con sord.

con sord.

285

Fl. *p* *ppp* *p* *< f* *ppp* *mf*

C. A. *p* *ppp* *p* *< f* *ppp* *mf*

Cl. *p* *ppp* *p* *< f* *ppp* *mf* *ppp*

Bsn. *p* *ppp* *p* *< f* *ppp* *mf*

Hp. *mp* *mp* *> p* *mf* *mp* *mf*

Bar. *mp* *> p* *mf* *mp* *mf*

i - deas the small na-ture here_ the sel - dom__ trees

Vln. 1 *p* *ppp* *p* *mf* *ppp* *mf*

Vln. 2 *p* *ppp* *p* *mf* *mp* *mf*

Vla. *ppp* *p* *f* *p*

Vc. *f* *p* *ppp* *p* *mf* *p* *f* *mp* *f*

Allegro (approx ♩=120)

Fl. *ppp* *ppp* *f* *ppp*

C. A.

Cl. *ppp* *f* *ppp* *f*

Bsn. *ppp* *f* *ppp* *f*

Hp. *f*

Bar. *p* *f* *f*

but all this light Los An - ge - les

Vln. 1 *senza sord.* *ff* *ppp* *f*

Vln. 2 *senza sord.* *p* *ff* *f*

Vla. *senza sord.* *ff* *f*

Vc. *senza sord.* *p* *ff* *ppp* *f* *pizz.* *arco*

306 L 33

Fl. *f*

C. A. *mf* *ff* *mf*

Cl. *mp* *f*

Bsn. *f*

Hp. *f*

Bar. *mp* *f*

has so much light there is

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

Vln. 2 *mf* *ppp*

Vla. *pp* *ff*

Vc. *ppp* *f* *ppp* *ff*

Fl. *f* 3 3 3

C. A. *f* 3 3 3 5 5

Cl. 7 7 7 7 3 *ff* *f*

Bsn. 3 *f*

Hp. *ff* 3 3

Bar. *ff*

so much light here.

Vln. 1 *ff* 3 3

Vln. 2 *f* *ff* 3 3

Vla. *ff* pizz. *ff*

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

Detailed description: This page of a musical score covers measures 313 through 317. It features a woodwind section with Flute (Fl.), Clarinet in A (C. A.), Clarinet in C (Cl.), and Bassoon (Bsn.), a Harp (Hp.), a Baritone (Bar.), and a string section with Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The Baritone has a vocal line with the lyrics "so much light here." The score includes various dynamic markings such as *f*, *ff*, and *mf*, and performance instructions like *pizz.* (pizzicato) for the strings. Measure numbers 313, 314, 315, 316, and 317 are indicated at the top of the page.

320 35

Fl. *ff* *f* *ff* *f* *ff* *f*

C. A. *fp* *f*

Cl. *ff* *f* *ff* *f*

Bsn. *ff* *fp* *f*

Hp. *f*

Vln. 1 *ppp* *f* *ff* *mf*

Vln. 2 *ppp* *f* *ff* *mp*

Vla. *pp* *f* *ff* *f*

Vc. *pp* *f* *ff* *f*

M

Adagio (Approx. ♩=60)

328

Fl. *mp* *< fff* *mp* *pp* *f* *p*

C. A. *mp* *pp*

Cl. *fff* *ppp* *pp* *ppp* *p* *ppp* *p* *f* *ppp*

Bsn. *fff*

Hp. *mp*

M

Adagio (Approx. ♩=60)

Vln. 1 *mf* *pizz.* *arco senza vib. con sord.* *ppp* *pp*

Vln. 2 *ppp* *pp* *con sord. senza vib.*

Vla. *p* *p* *ppp* *pp* *con sord. senza vib.*

Vc. *fff* *mp* *ppp* *pp* *mp* *Natural Harmonics Glissandi on the D string Irregular Rythm, Varying ranges.*

N

341

Fl. *p* *mf* *p* *ppp* *pp* *ppp*

C. A. *f* *pp* *ppp* *pp* *ppp*

Cl. *f* *ppp* *ppp* *pp* *ppp*

Bsn. *mp* *ppp* *pp* *ppp*

Hp. Damp string
PDLT with LH *mp* *pp* *p* *ppp*

Bar. *pp* *p* *ppp*
mmm

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *p*

Natural Harmonics
Glissandi on the A string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the G string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the C string
Irregular Rythm, Varying ranges.

350

Fl.

C. A.

Cl.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Natural Harmonics
Glissandi on the e string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the A string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the D string
Irregular Rythm, Varying ranges.

Natural Harmonics
Glissandi on the C string
Irregular Rythm, Varying ranges.

Continue Glissandi for approx. 20 seconds. Fade out ad lib, or at the indication of the conductor.

Continue Glissandi for approx. 20 seconds. Fade out ad lib, or at the indication of the conductor.

Continue Glissandi for approx. 20 seconds. Fade out ad lib, or at the indication of the conductor.

Continue Glissandi for approx. 20 seconds. Fade out ad lib, or at the indication of the conductor.