

Jason V. Barabba

Visiting with Cecil Forsyth, 1914

on the occasion of the 101st anniversary of the publication of his
book *Orchestration*.

For Narrator, Flute and Horn

SCORE EXCERPT

Jason V. Barabba

Visiting with Cecil Forsyth, 1914

For Flute and Horn Duo

Separate Narrator version. An optional version with the players self-narrating is available.

Texts taken from Forsyth's *Orchestration*.

Commissioned by Peggy Moran with Kent Leslie, Bernhard Scully and Angela Winter

Duration Approximately 11 minutes

Performance Notes:

Decisions about the narration should be made with the acoustics of the hall, and the speaking voices of the players in mind. If no amplification is needed, great. If, however, the performers need to be amplified to be comprehended, they should have microphones that can be easily turned on and off, so that they are not hot while playing their instruments. A foot pedal or easily access switch would be ideal. Words should be clearly and calmly enunciated, not rushed or yelled.

Sections with repeat marks should be repeated as long as is necessary for the narrator to complete the indicated text (unless otherwise instructed).

All trills are $\frac{1}{2}$ step unless otherwise noted.

Cecil only used male pronouns when talking about performers. I believe that to change those pronouns to be more representative of the current gender profile of professional musicians would also be to change the tone and style of his words. However, any performer wishing to use "she" and "her" in place of "he" and "his" has my blessing to do so.

Dedicated to Peggy Moran

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Transposed Score

Jason V. Barabba

Andante (Approx. ♩=80)

pizz. 5

Flute

Horn in F

p < *f* > *mp* *mp* < *f* > *mp* < *f* > *mp* < *f* >

p < *f* > *mp* *p* < *mf* > *mp*

Presto (Approx. ♩=160)

10 "The facts that underlie
5 instrumentation are
4 few and simple."

Narr.

Fl.

Hn.

mf < *f* > *p* < *f* > *ff* *f*

mf *f* *mf*

Repeat as needed for Narrator to complete reading text

15 "A skin or metal plate to be
beaten." "A column of air in a brass or wooden
tube with some sort of mouthpiece or
embouchure."

Narr.

Fl.

Hn.

mf *mp* *p* *mp* *pizz.* *key clicks*

p *mf* *key clicks*

15

Allegro (Approx. ♩=120)

Fl. *p* *f* *mp* *p* *f* *mp* 20

Hn. *p* *f* *mp* *mf* 20 *mp*

Narr. "A string or two... four is a good number... to be bowed or plucked." 25 "or struck" "these are the essentials"

Fl. *p*

Hn. *mf* *mp* *mf* *mp* 25 *mf*

Fl. *f* *3/4 Sharp

Hn. *f* *mp* *mf*

Fl. 30

Hn. 30 *p*

35 "The natural scale of the orchestral flute is the scale of D Major with..."

"as the bottom note of it's first octave"

Narr.

Fl.

Hn.

p *f* *mp* *f*

35

40

Fl.

Hn.

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

40

Fl.

Hn.

mf *p*

45 "The valves controlling the horn give the practical chromatic compass between" "and" 50

Narr.

Fl.

Hn.

mp *f* *f*

45 50

rip *gliss.*

"and the theoretical advantage of a downward extension of compass to..."

* At horn player's discretion it is OK to skip from here to the Allegro at measure 63

Narr. 5/8 4/4 5/8

Fl. 5/8 4/4 5/8 *

Hn. *mp* *f* *mf*

"For the sake of completeness one must add that an occasional player of genius can just touch the deep C, a note which theoretically does not exist on the instrument at all."

Freely. Quasi-cadenza

Horn player takes whatever time they need.

55

Narr. 5/8 4/4 5/8

Fl. 5/8 4/4 5/8

Hn. 5/8 4/4 5/8

55 *mf* *p* *f* 60

Feel free to take big breaths at any point during this. You can play it up for laughs.

"There is sometimes a certain uncomfortable feeling about the flute's bottom notes. This is no doubt because of their complete want of overtones. This helps explain the flautists explanation that 'the notes are not really out of tune...'"

Allegro (Approx. $\text{♩} = 120$)

65

Narr. 5/8 4/4 5/8

Fl. 5/8 4/4 5/8

Hn. 5/8 4/4 5/8

f 65

Repeat as long as it takes the horn to complete the block of text

They only sound so.

70

Fl. 5/8 4/4 5/8

Hn. 5/8 4/4 5/8

70 * 1/4 Tone Flat *mf*

From the bottom C to about A the flute has a thick, heavy breathy quality "75 something like thick plush."

Narr.

Fl.

Hn.

75

repeat as needed to finish the text

accel. Presto (Approx. ♩=160)

This part of it's compass is extremely effective but liable to be 80 easily covered up.

85

Narr.

Fl.

Hn.

80 f $fp < mp$ 85

A subject like...

From Dvorak's New World Symphony sounds poor and stupid when there is the slightest over-thickness in the accompaniment

Narr.

Fl.

Hn.

90 * 1/4 Tone Sharp * 95

100 105

Fl. *f* 3 3 3 3 3 3

Hn. *mp* 3 3 3 3 3 3

110

Fl. *p* < *f* > *mp* *f* 3 3 3 3

Hn. *p* < *f* > *mp* *f* 3 3 3 3

p < *f* > *mp* *mf*

115

Fl. 3 3 3 3 3 3 3 3 3 3 3 3 *p* < *f* > *mp* pizz.

Hn. 3 3 3 3 3 3 3 3 3 3 3 3 *p* < *f* > *mp*

120

Fl. *p* < *f* > *mp* *f* 3 5

Hn. *p* < *f* > *mp* *mf* 3 *f* *mp*

Narr.

Fl. 5 5 5 *p*

Hn. 5 5 5 *p*

125 Composers too-often look upon orchestral instruments as cleverly manufactured toys
 Narr. springing from nowhere. Most of these instruments have a very respectable family history.

Repeat only once

Fl. *mp*

Hn. *5*

125

Repeat as long as it takes the narrator to complete the block of text. Horn stops at the word "history" no matter where in the measure it is

Maestoso (Approx. ♩=70)

Narr. The horn had been included in the first primitive orchestras as an experiment, and was still played with a heavy out-door tone-quality.

Fl. *mf* *f*

Hn. *5*

130

A traditional horn hunting call used by Philidor, Méhul and Haydn.

135

In the course of some experiments made with the object of subduing the instrument's coarse tone...

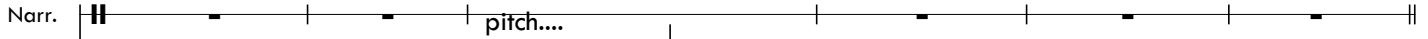
Narr.

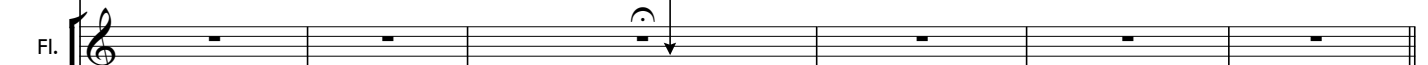
Fl.

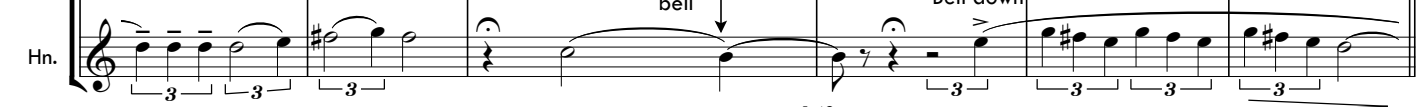
Hn. *f* *3*

135

...it was found that the insertion of the hand in the bell not only stifled the tone but lowered its pitch....

Narr. 


Fl. 


Hn. 

140

Bell down

Slightly Faster (Approx. ♩=86)


Fl. 


Hn. 

145

accel.

Allegro (Approx. ♩=120)


Fl. 


Hn. 

150

155

Presto (Approx. ♩=160)

Fl. 

Hn. 

160