

Sample Score

Jason V. Barabba

Visiting with Cecil Forsyth, 1914

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

For Flute and Horn Duo

with narration

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Self Narrated (by the players), or with a separate Narrator versions available

Texts taken from Forsyth's *Orchestration*.

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

Duration Approximately 11 minutes

An important note about the two versions of this piece.

This piece can be done as a duet, with just the flute and horn player, or as a trio with a separate narrator. The composer's preference is for the separate narrator version, but in case that's not feasible the piece is perfectly successful when narrated by the instrumentalists.

Separate Narrator Version – The narrator will read all of the boxed text in quote in his or her part. Any boxed quote that appears in the staves for the flute or horn parts must be read by the flute or horn player.

Self-narrated Version – If the flute and horn players are doing the entire narration, then any notes in either part that are colored blue are not to be performed, while the player is reading the text that appears in the narrator's part. If only one instrument has notes, then obviously the narration goes to the other instrumentalist.

Performance Notes:

Decisions about the narration should be made with the acoustics of the hall, and the speaking voices of the players (if doing self-narration) in mind. If no amplification is needed, that's 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). I've created a score with a lot of wiggle room for the players to work the narration in at their own pace. It should sound easy, and relaxed.

All trills are ½ step unless otherwise noted.

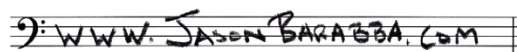
Cecil only used male pronouns when talking about performers. I believe that to change those pronouns to be more representative of the current gender profile of professional musicians would also be to change the tone and style of his words. However, any performer wishing to use "she" and "her" in place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

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Dedicated to Peggy Moran

Visiting with Cecil Forsyth, 1914

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Transposed Score

Jason V. Barabba

Andante (Approx. ♩=88)

Flute: *p* < *f* > *mp* (pizz.)

Horn in F: *p* < *f* > *mp* (pizz.)

Presto (Approx. ♩=160)

Narr. 6: "The facts that underlie instrumentation are few and simple."

Fl. 6: *mp* < *f* > *p* < *f* > *ff* (tr) *f* (tr)

Hn. 6: *mf* (tr) *f* (tr) *mf* (tr)

Narr. 12: "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."

Fl. 12: *mf* (tr) *mp* *p* (pizz.) *mp* (pizz.) key clicks

Hn. 12: (tr) *p* (tr) *mf* (tr)

Repeat as needed for Narrator to complete reading text

Allegro (Approx. ♩=126)

16

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

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

"A string or two...
four is a good number...
to be bowed or plucked."

"or struck"

"these are the essentials"

23

Narr. ||

Fl. *p*

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

27

*3/4 Sharp

Fl. *f*

Hn. *mf* *mp* *mf*

30

Fl. *p*

Hn. *p*

34

Narr. $\text{||} \text{---} \text{||}$

Fl. p f mp f

Hn. p f

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

"as the bottom note of its first octave"

39

Fl. mf f

Hn. p mf f

41

Fl. p 3

Hn. mf p 3

45

Narr. $\text{||} \text{---} \text{||}$

Fl. p f

Hn. mp f *rip* *gliss.*

"The valves controlling the horn give the practical chromatic compass between"

"and"

51 "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. $\frac{5}{8}$ $\frac{4}{4}$ $\frac{5}{8}$

Fl.

Hn. mp f mf

55 "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.

Fl.

Hn. mf p f

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

63 **Allegro (Approx. ♩=126)**

"There is sometimes a certain uncomfortable feeling about the flute's bottom notes. This is no doubt because of their complete want of overtones."

Narr. $\frac{5}{8}$

Fl. f

Hn.

69

Narr.

Fl.

Hn.

69

mf

"This helps explain the flautists explanation that the notes are not really out of tune..."

"They only sound so."

* 1/4 Tone Flat

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

75

Narr.

Fl.

Hn.

75

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

mf

repeat as needed to finish the text

78

Narr.

Fl.

Hn.

78

f *fp* *mp* *mf*

accel. **Presto (Approx. ♩=160)**

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

89

Narr.

Fl.

Hn.

89

A subject like...

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

* 1/4 Tone Sharp

100

Fl.

Hn.

100

109

Fl.

Hn.

109

114

Fl.

Hn.

114

118 *pizz.*

Fl. *p < f > mp f*

Hn. *p < f > mp mf*

Fl. *p*

Hn. *p*

125

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

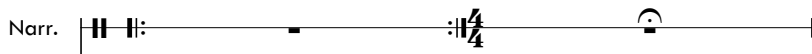
Repeat only once

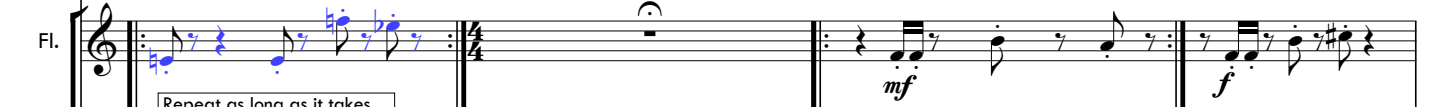
Fl. *mp*

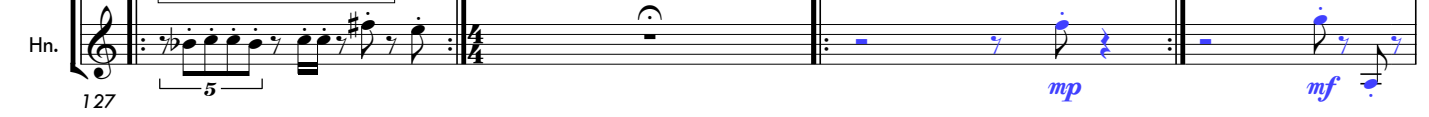
Hn.

Maestoso (Approx. ♩=76)

127

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


Fl.  *mf* *f*


Hn.  *mp* *mf*

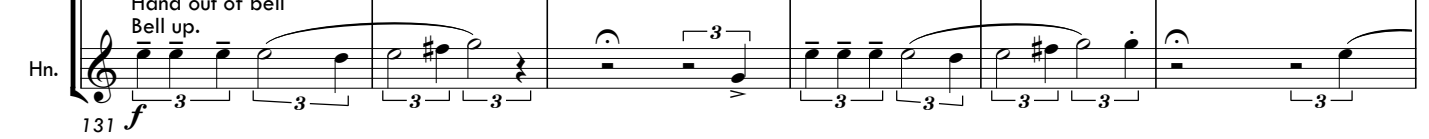
127

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

131

Narr.  "A traditional horn hunting call used by Philidor, Méhul and Haydn." "In the course of some experiments made with the object of subduing the instrument's coarse tone..."


Fl. 

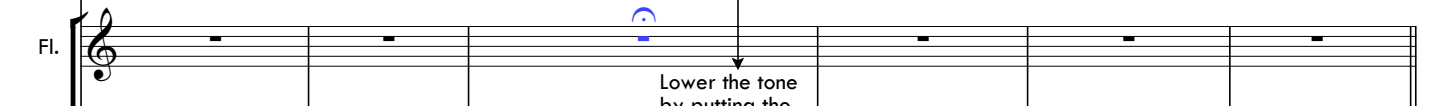
Hn.  *f*

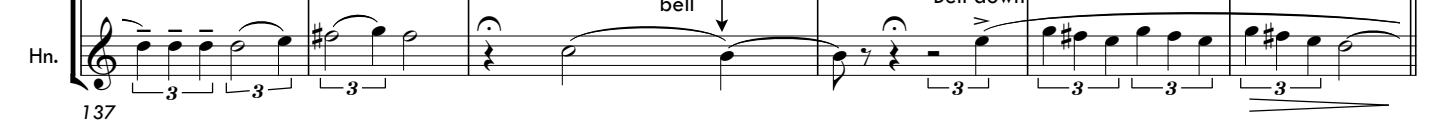
131

Hand out of bell
Bell up.

137

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

Fl. 

Hn.  *f*

137

Lower the tone by putting the hand back in the bell

Bell down

Slightly Faster (Approx. ♩=88)

Fl. *f* 143 *mf* *f* *mf* *accel.*

Allegro (Approx. ♩=126)

Fl. *mp* 150 *p* *mp* *p*

Fl. *mf* 156 *f*

Presto (Approx. ♩=160)

Fl. *mp* *f* *ff* 160 *mf* *p* *f*

Andante (Approx. ♩=88)

Allegro (Approx. ♩=126)

Fl. *mp* *f* *mp* *f* *p* *f* 165 *mp* *p* *mf* *mp* *mf* *mp* *mf* *mp* *f* *mf*

173

Fl.

Hn.

173

177

Narr. **"A 17th Century horn player"**

Fl.

Hn.

177 *f*

mp *f* *mp*

Light/Airy

mf

182

Narr. **"if we could resuscitate him"** **"would probably be considerably astonished."**

Fl.

Hn.

182 *f*

accel.

186

Narr. **Prestissimo (Approx ♩=160)** **"at the horn playing which he would hear at a present-day symphony concert"**

Fl.

Hn.

186 *mf*

with increasing franticness

p

f

192

Hn.

192 *mp* *f* *mf* *f* *mf*

Hn. 199 *p* *mf* *ff*

Musical score for Horn 199-201. The staff shows a melodic line starting at measure 199 with a piano (*p*) dynamic, moving to mezzo-forte (*mf*) and then fortissimo (*ff*) by measure 201. The music features eighth and sixteenth notes with slurs and accents.

202 Narr. "But if he were a good horn player it would not be many weeks..."

Fl.

Hn. 202 *mp* *mf*

Musical score for Narrator and Horns 202-205. The Narrator part (Narr.) contains the text: "But if he were a good horn player it would not be many weeks...". The Flute (Fl.) part is silent. The Horn (Hn.) part starts at measure 202 with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) by measure 205. The music consists of eighth and sixteenth notes with slurs.

206 Narr. "before he would be quite competent to 'make first' in the orchestral quartet"

Fl.

Hn. 206 *f* *mp* *f* *mp* *f*

Musical score for Narrator and Horns 206-211. The Narrator part (Narr.) contains the text: "before he would be quite competent to 'make first' in the orchestral quartet". The Flute (Fl.) part is silent. The Horn (Hn.) part starts at measure 206 with a forte (*f*) dynamic, moving to mezzo-piano (*mp*), then back to forte (*f*), mezzo-piano (*mp*), and finally forte (*f*) with a triplet ending. A trill is marked above a note in measure 207.

Allegro (Approx. ♩=126)

212 Fl. *mf* *f*

Hn. 212 *mp*

Musical score for Flute and Horns 212-215. The Flute (Fl.) part starts at measure 212 with a mezzo-forte (*mf*) dynamic and moves to forte (*f*) by measure 215. The Horn (Hn.) part starts at measure 212 with a mezzo-piano (*mp*) dynamic. The music features complex rhythmic patterns with slurs, triplets, and quintuplets.

218

Narr. "the flute's nimbleness"

Fl. *mp f mp f mf f*

Hn. *mf*

223

Narr. "and ability to 'play anything'" "have passed into a proverb"

Fl. *mp f mp*

Hn. *p*

226

Narr. "of the American who, when asked if he could read a Chinese shop sign, said..."

Fl. *mf*

Hn. *p*

Key clicks with regular note production