Jason V. Barabba

# Fantasia on a Theme by Thomas Dolby

for String Orchestra

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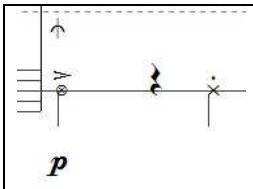
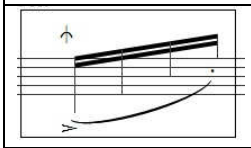
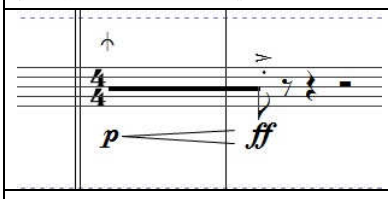
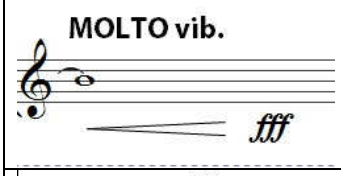
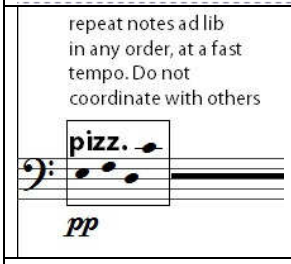
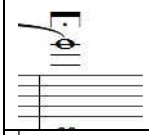
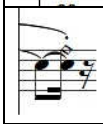
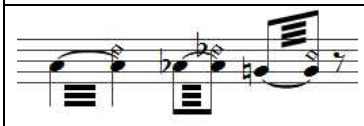
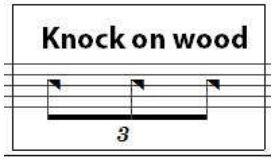
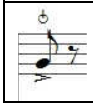
Duration – Approximately14 Minutes

Performance notes:

| | |
|---|---|
|  | Playing on the strings behind the bridge, in the rhythm of the x-headed notes. |
|  | Quick appregio on the strings behind the bridge. |
|  | Playing behind the bridge for the duration of the thick line. |
|  | By MOLTO vib, I mean a wild, uncontrolled crazy vib. More like glissing fast around the center note. I encourage players to have fun with it. |
|  | Anytime something is boxed as in this case, you repeat the indicated notes or other instructions for the duration of the thick line. In some cases the duration is a time period instead of a rhythmic beat, in that case the conductor will indicate the beginning and end of each boxed section. |
|  | A longer than usual fermata. |
|  | In this notation, the intention is the flipping sound you get from the transition from fundamental to the harmonic. The tone should stop immediately upon arrival at the harmonic. |
|  | Tremolo between fundamental and the artificial harmonic. |
|  | With knuckles, knock on the wood of your instrument. Location is up to the performer, but should be in an area that produces a solid woody sound. |
|  | "Snap" pizz (AKA Bartok pizz). |

10x14" Conductor's Scores
are available.

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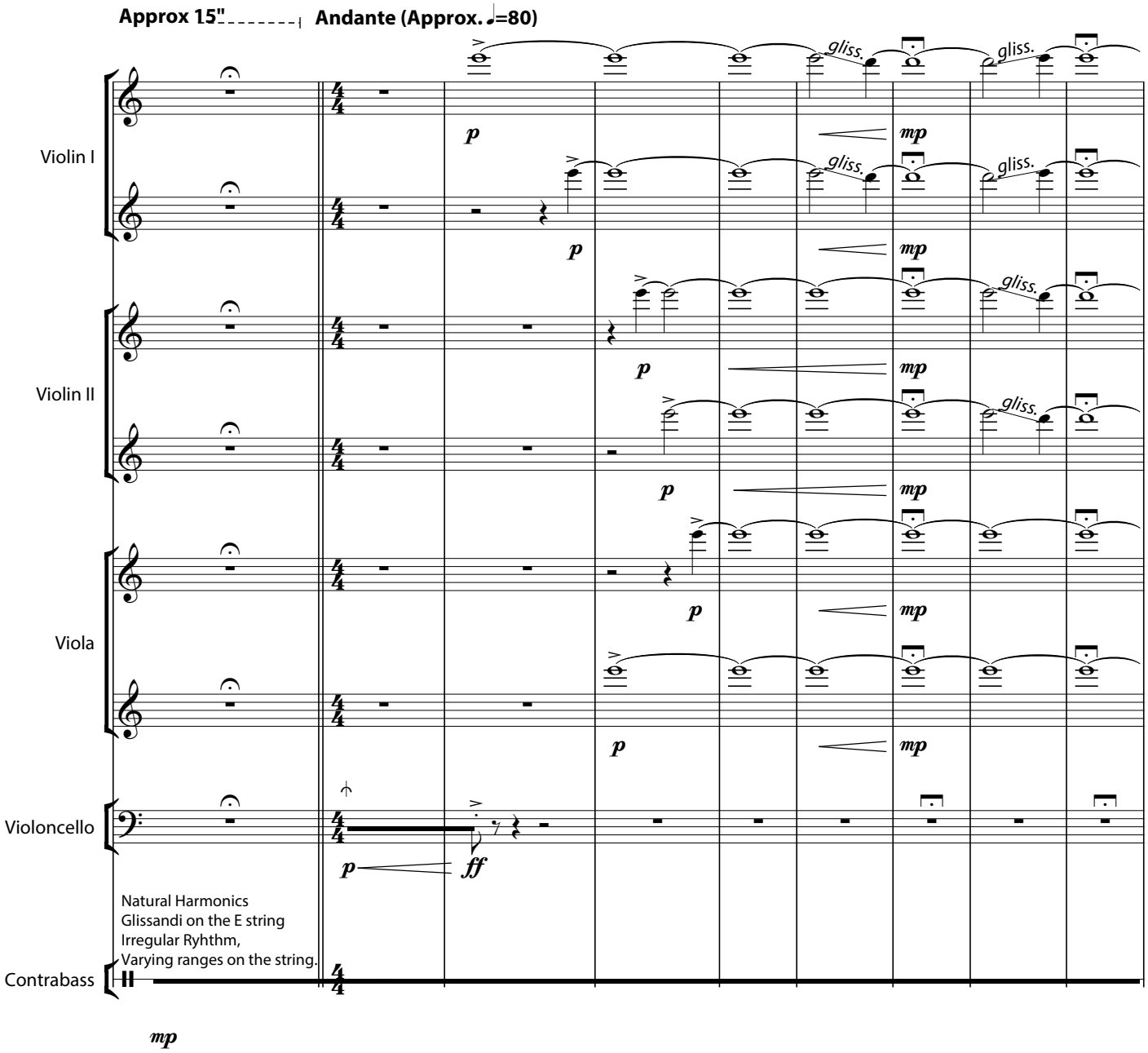
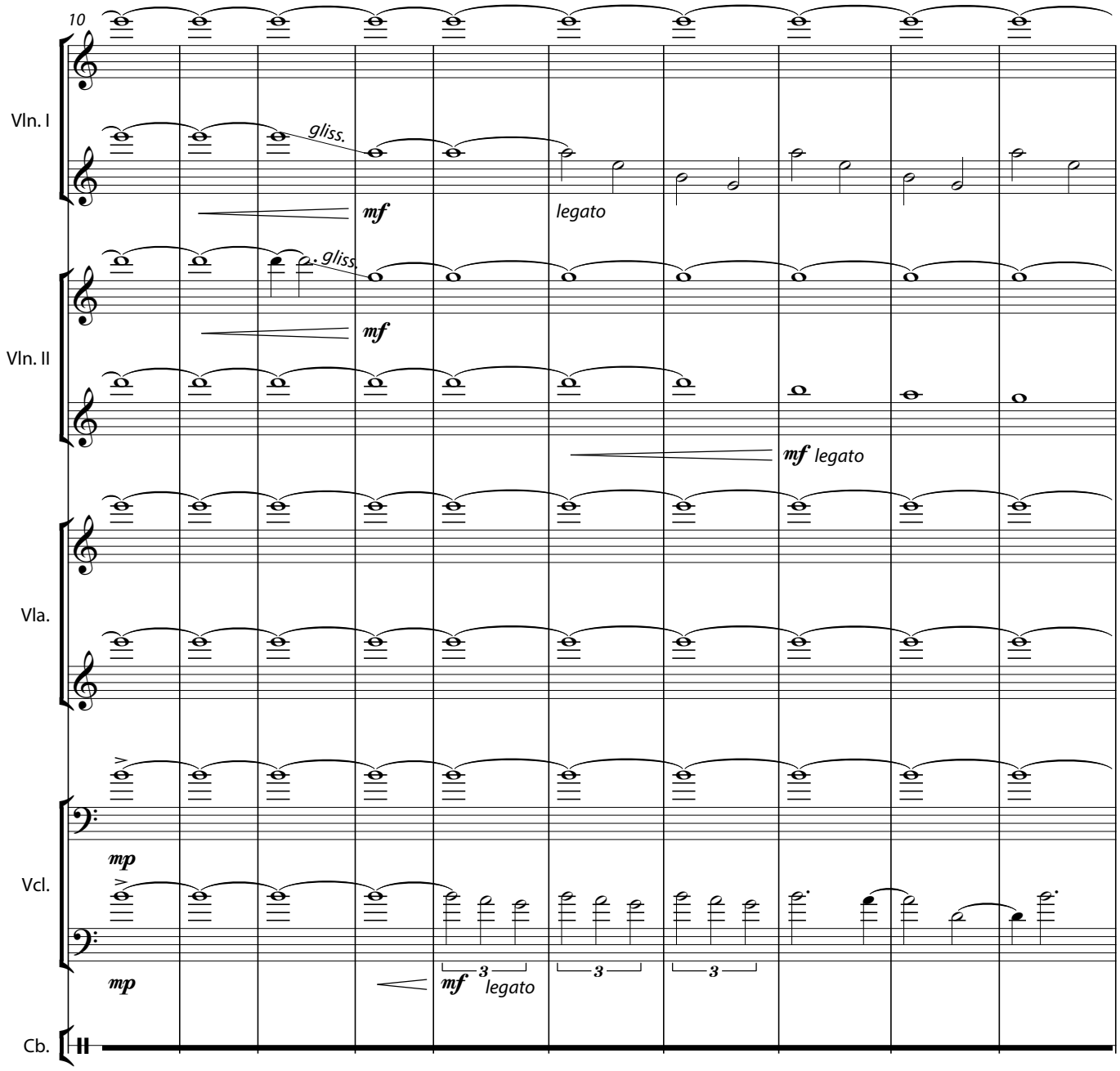
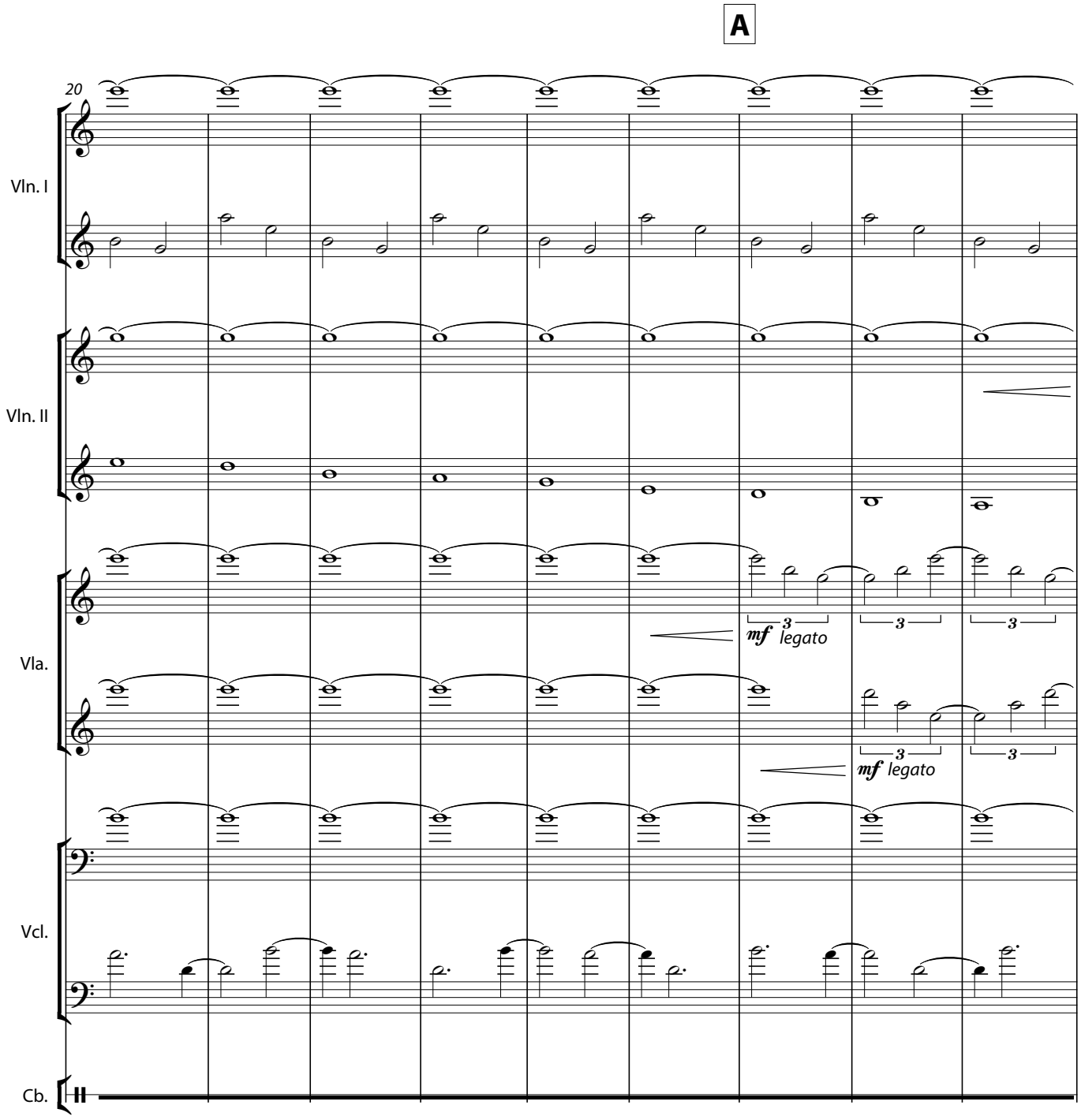
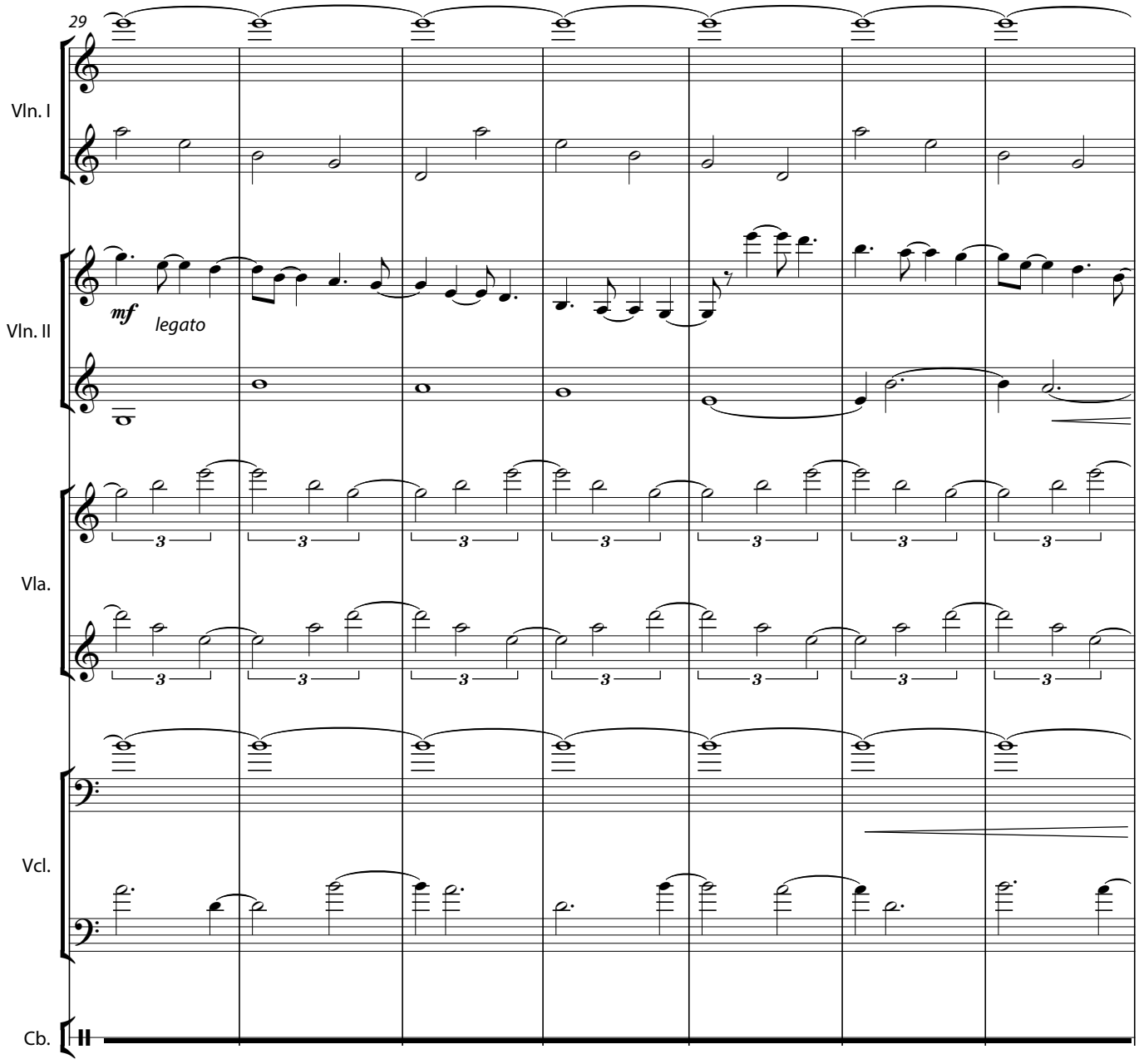
Jason V. Barabba
June 2014

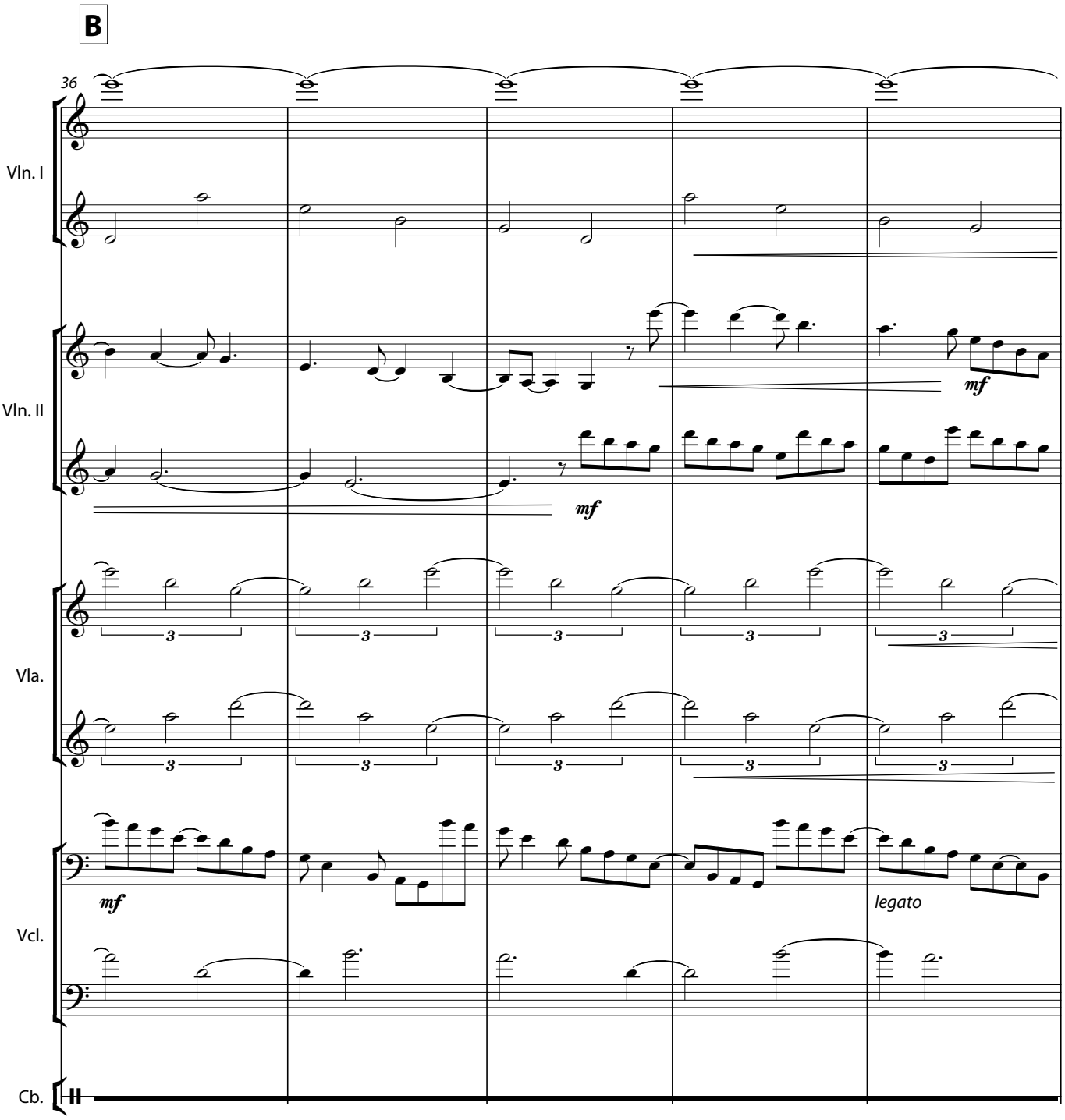
for String Orchestra

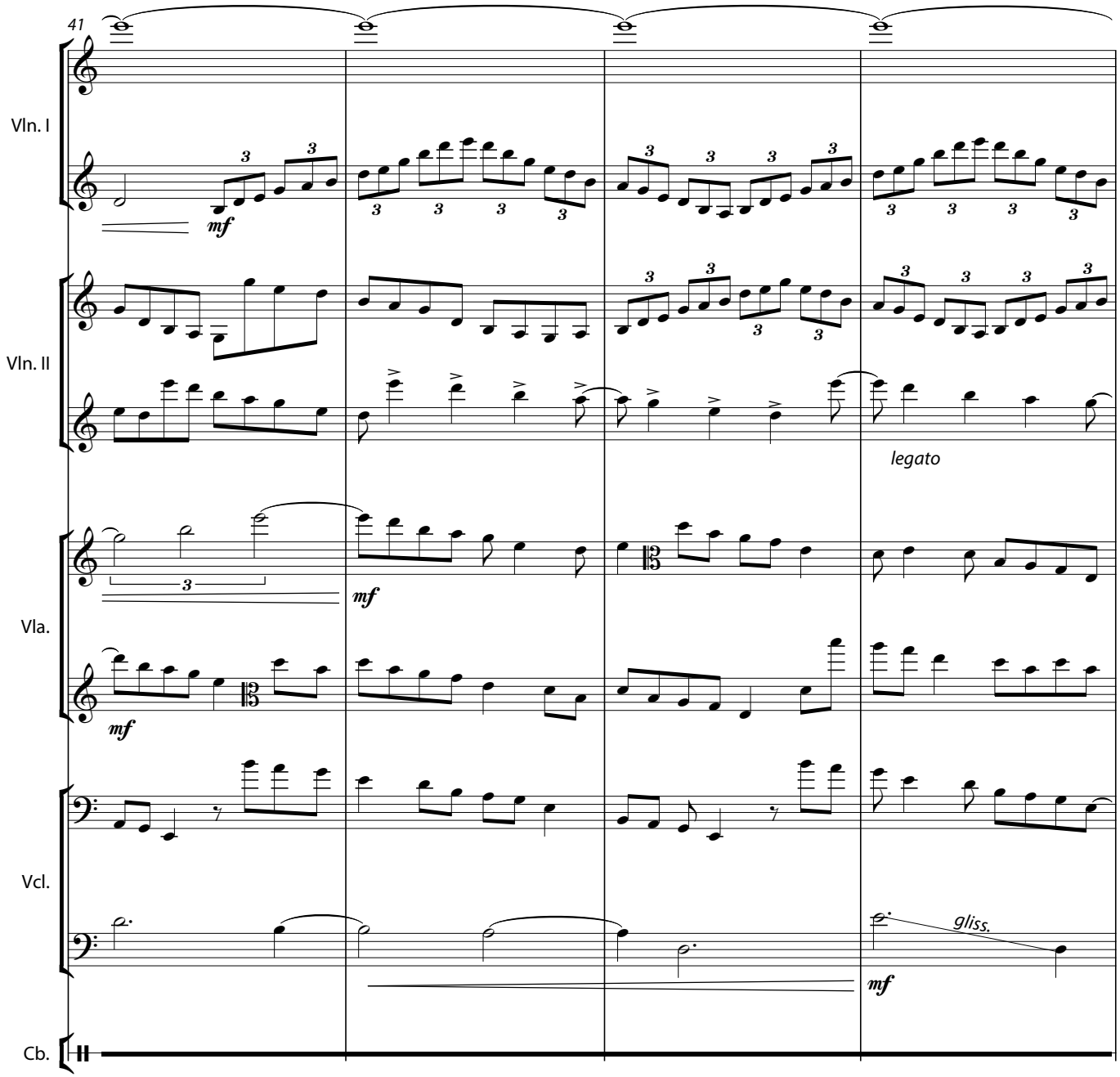


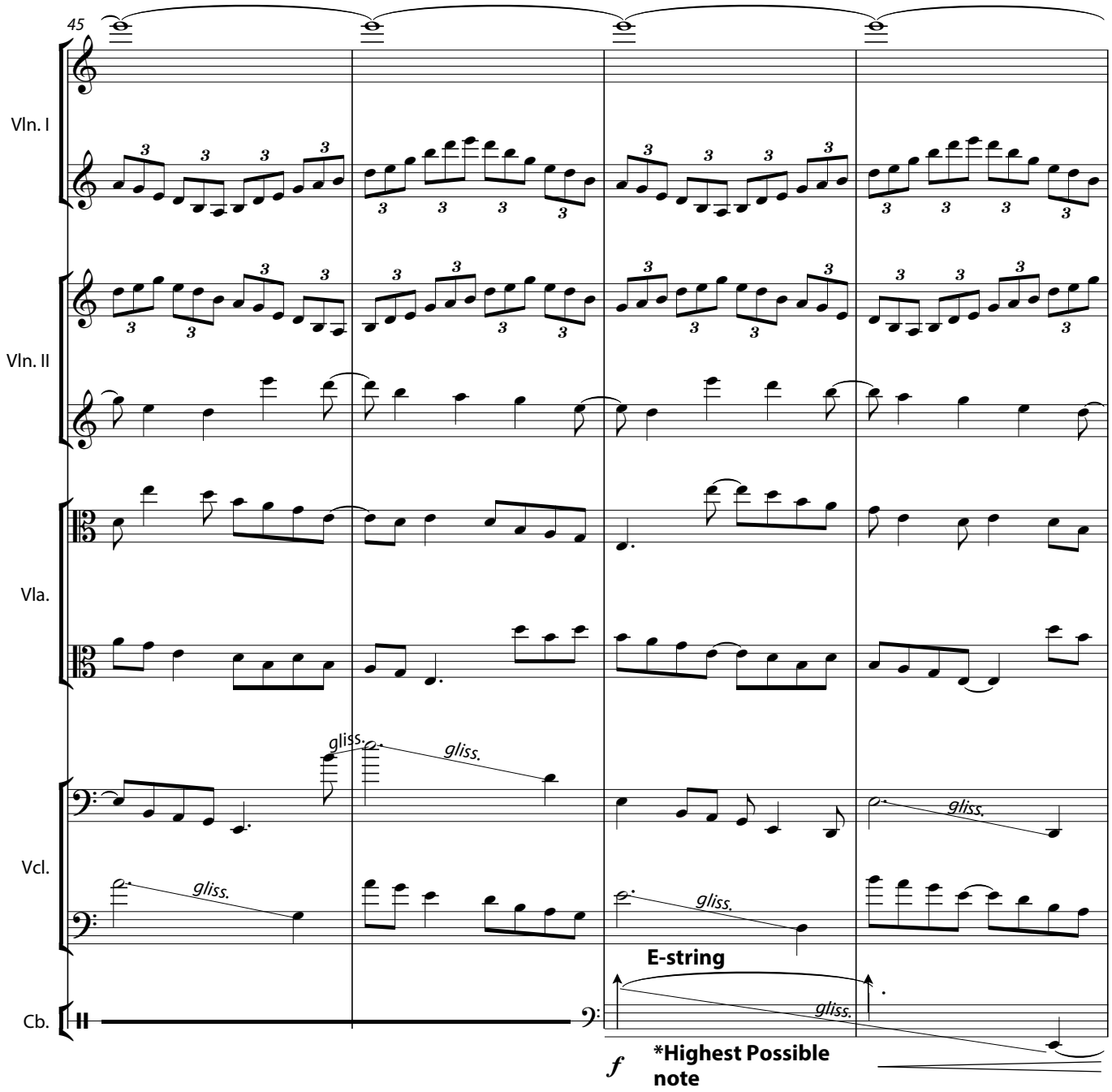

10
Vln. I
gliss.
mf
legato
Vln. II
gliss.
mf
mf legato
Vla.
Vcl.
mp
mp
mf legato
3
3
3
Cb.

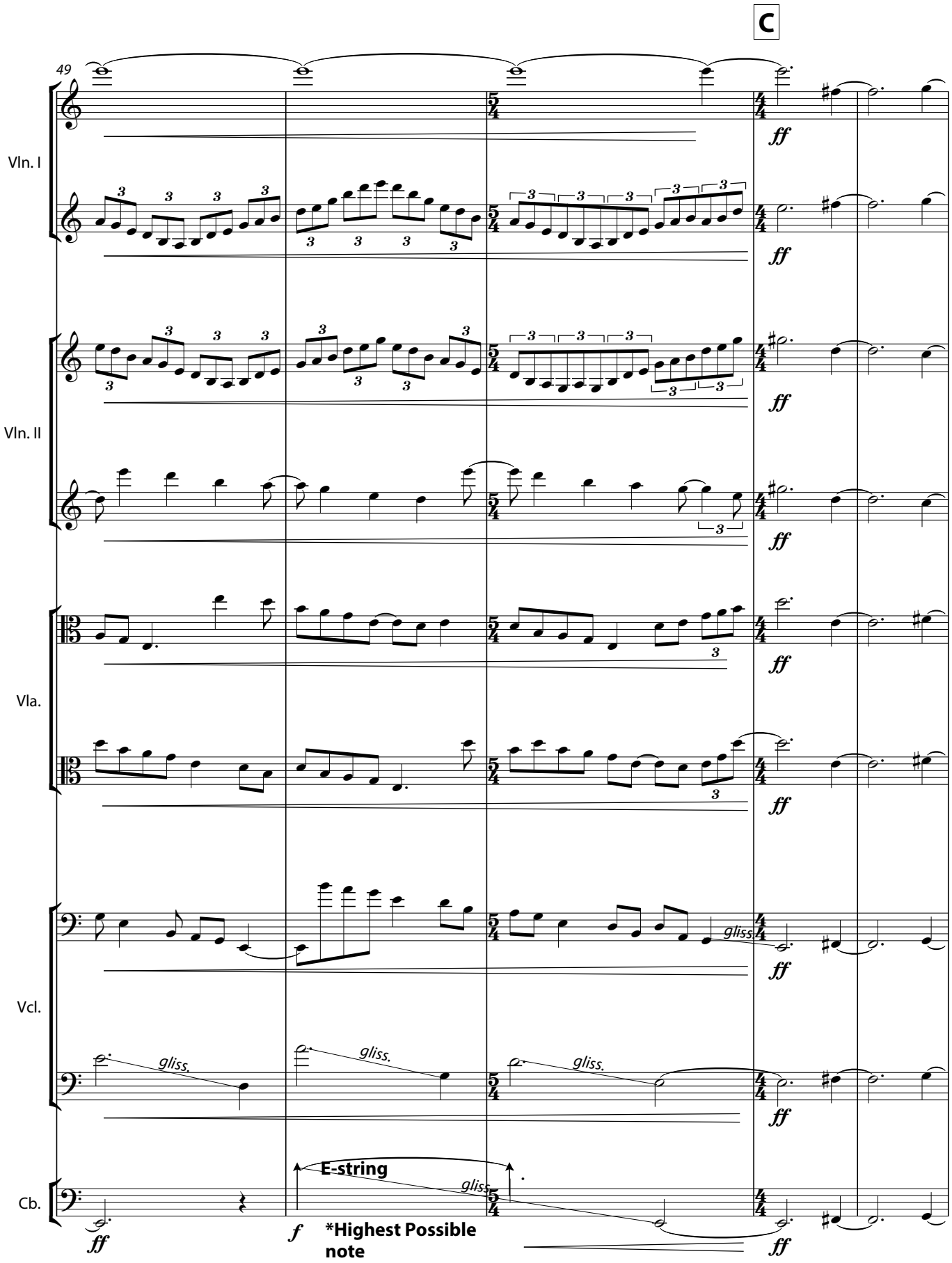

A
20
Vln. I
Vln. II
Vla.
Vcl.
Cb.
3
mf legato
3
3
3
mf legato

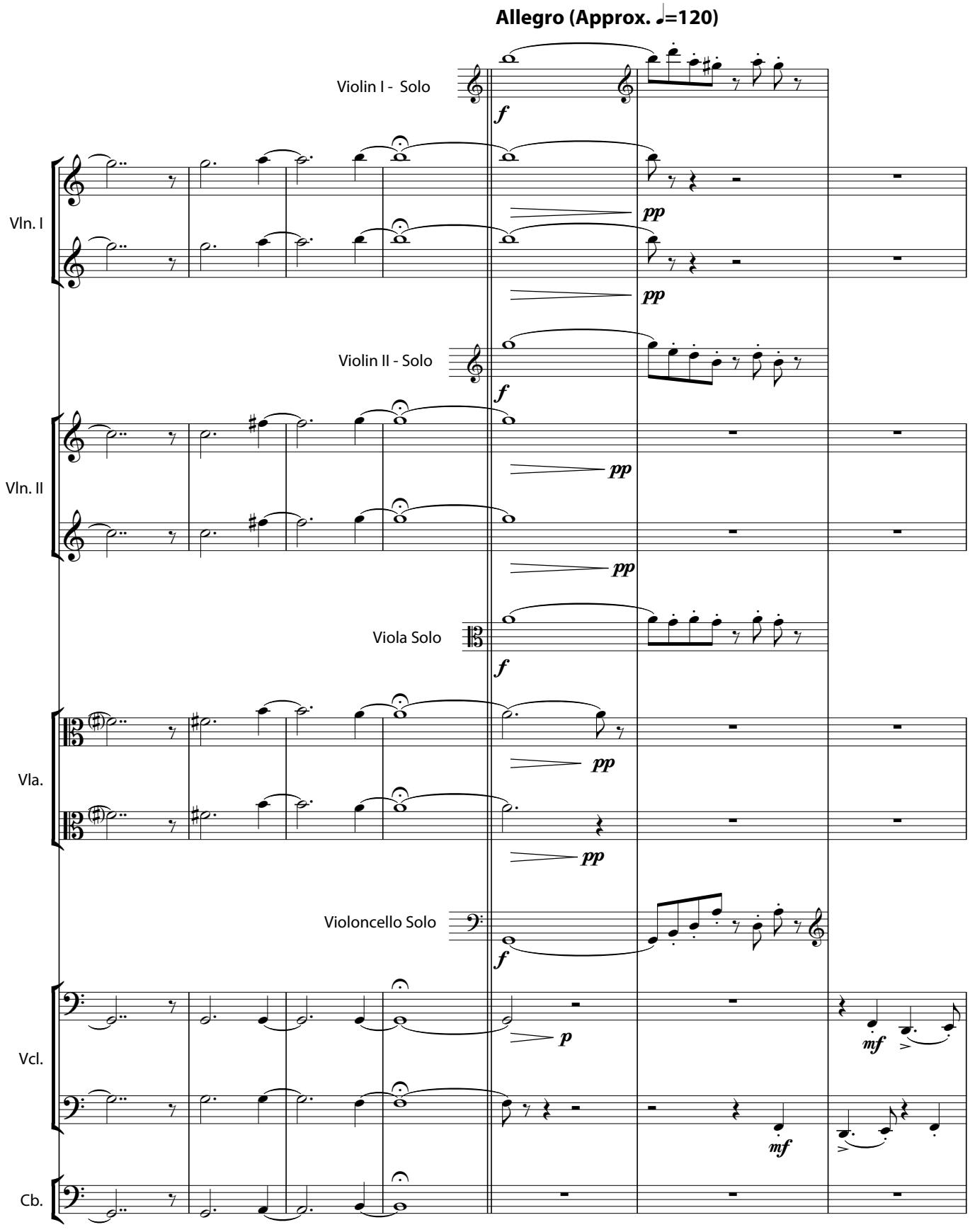

29
Vln. I
Vln. II
mf
legato
Vla.
Vcl.
Cb.

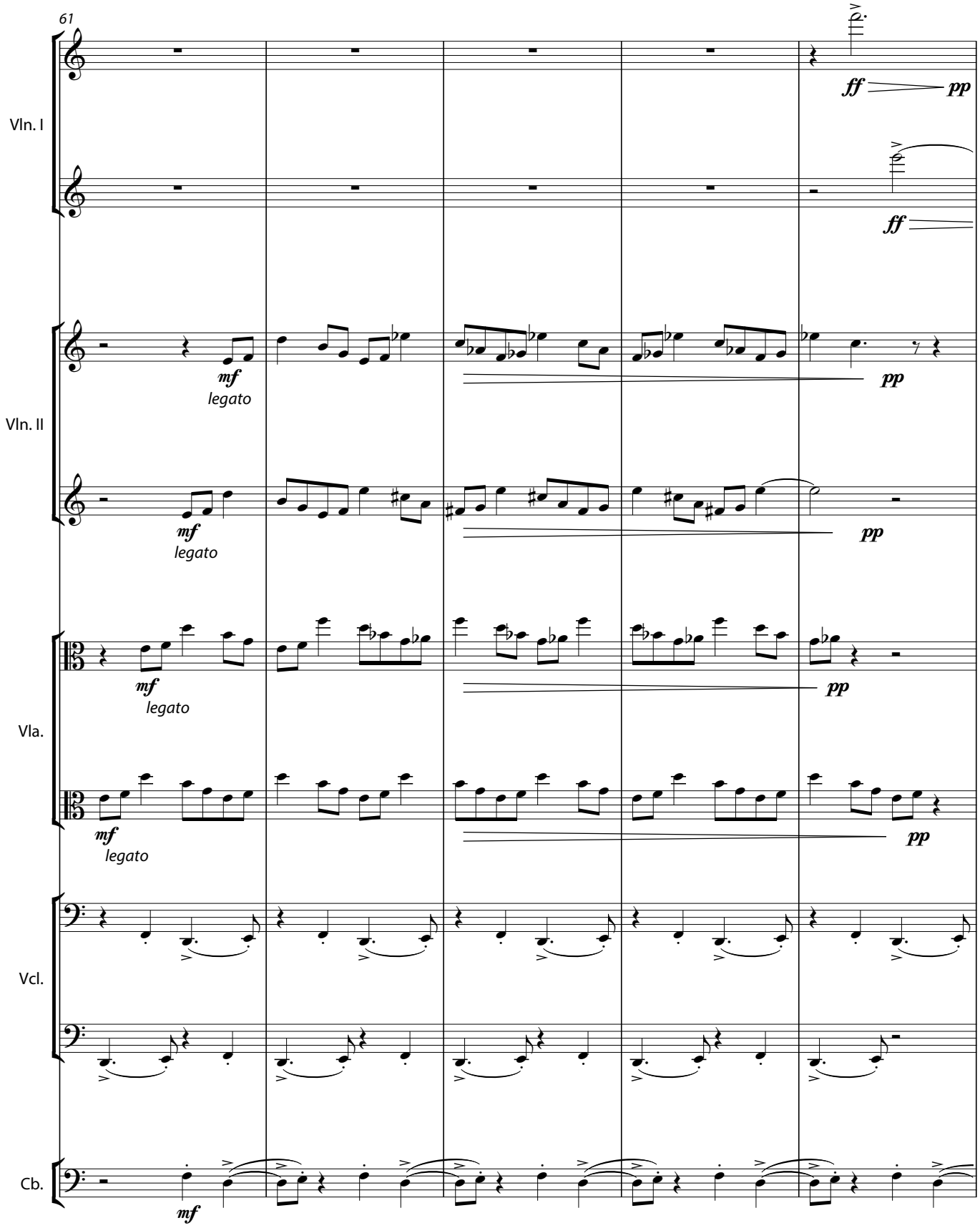

B
36
Vln. I
Vln. II
Vla.
Vcl.
Cb.
mf
mf
mf
legato

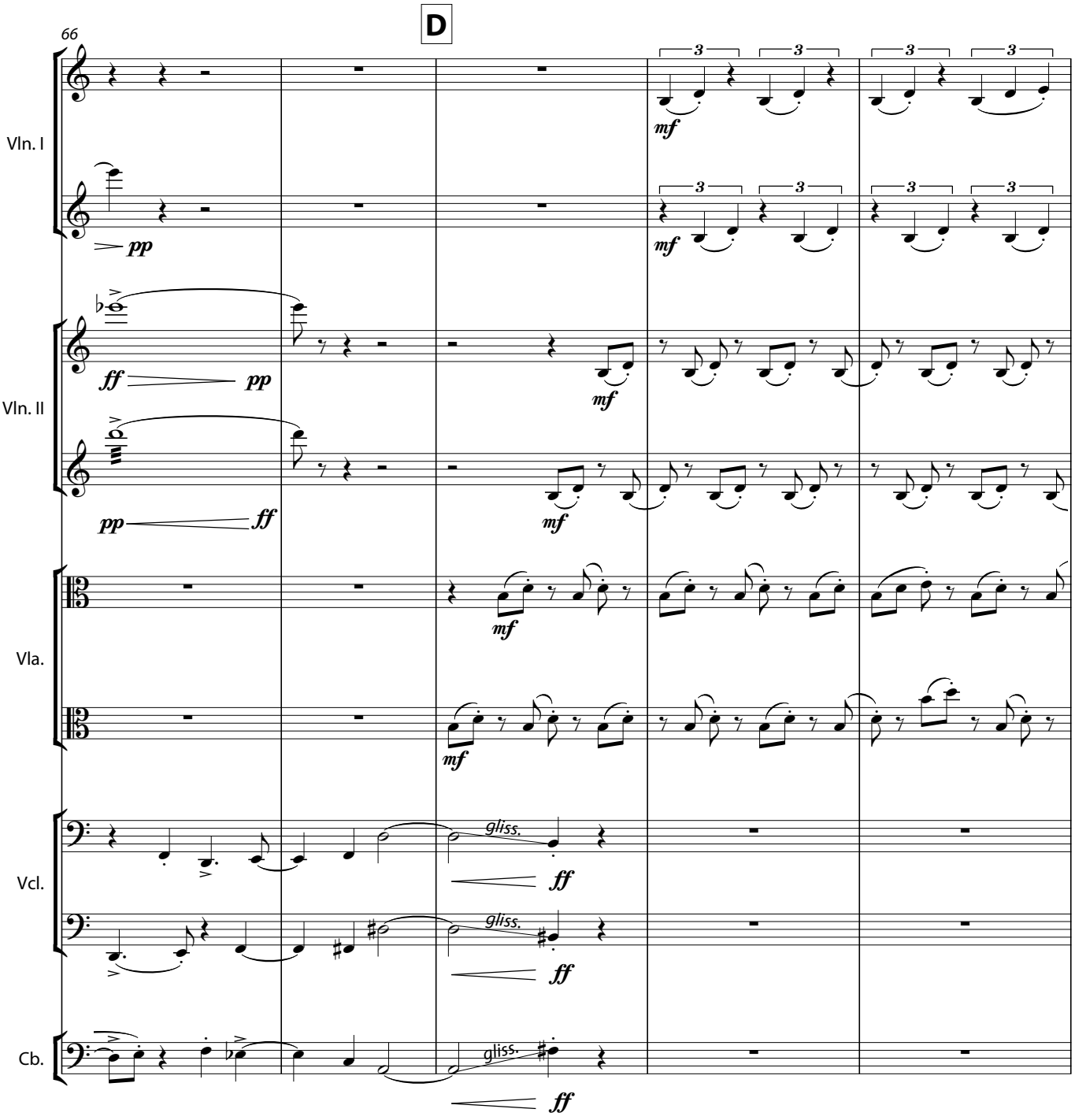

41
Vln. I
Vln. II
Vla.
Vcl.
Cb.
mf
legato
gliss.

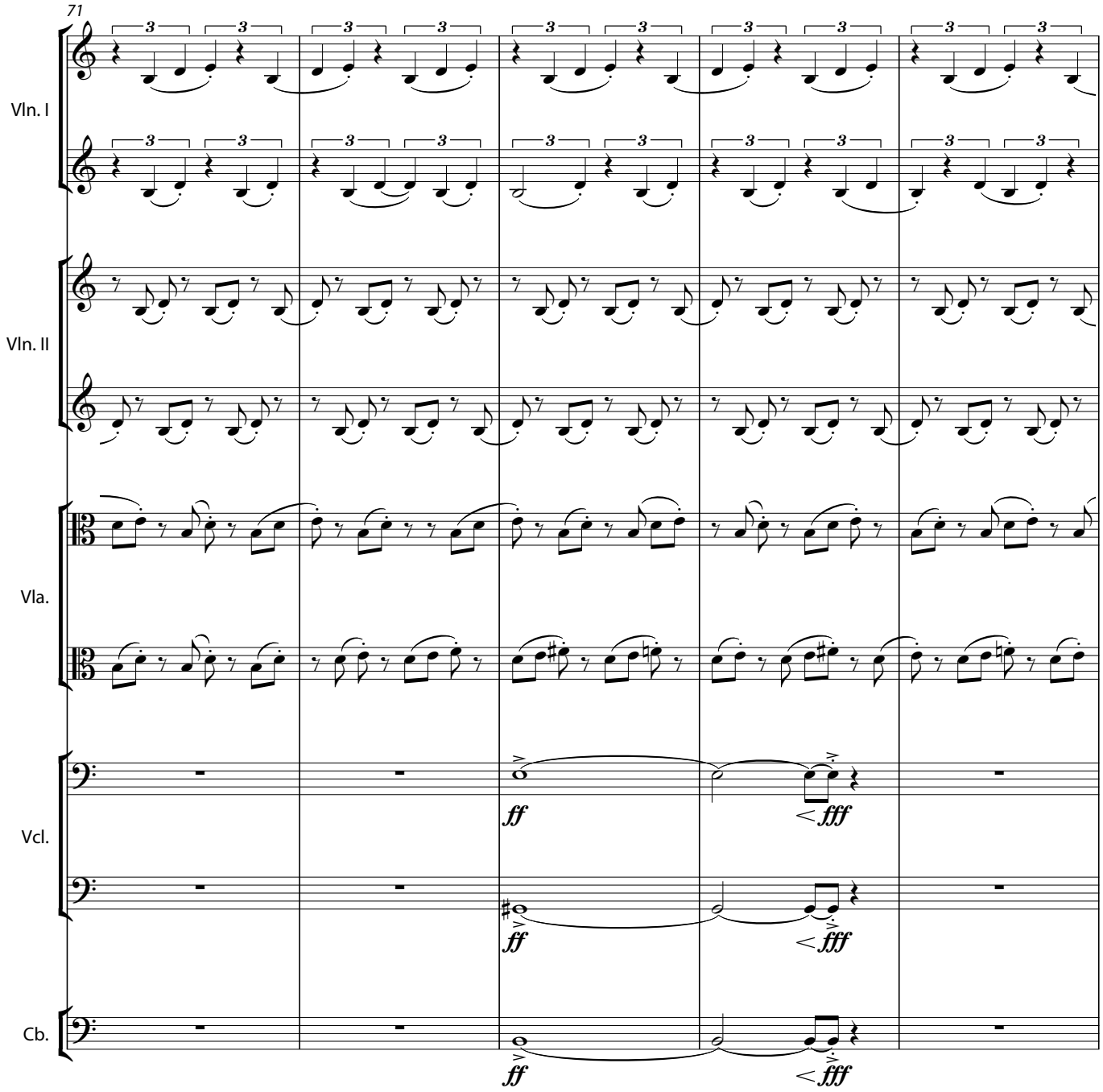

45
Vln. I
Vln. II
Vla.
Vcl.
Cb.
gliss.
gliss.
gliss.
gliss.
gliss.
E-string
f
*Highest Possible note

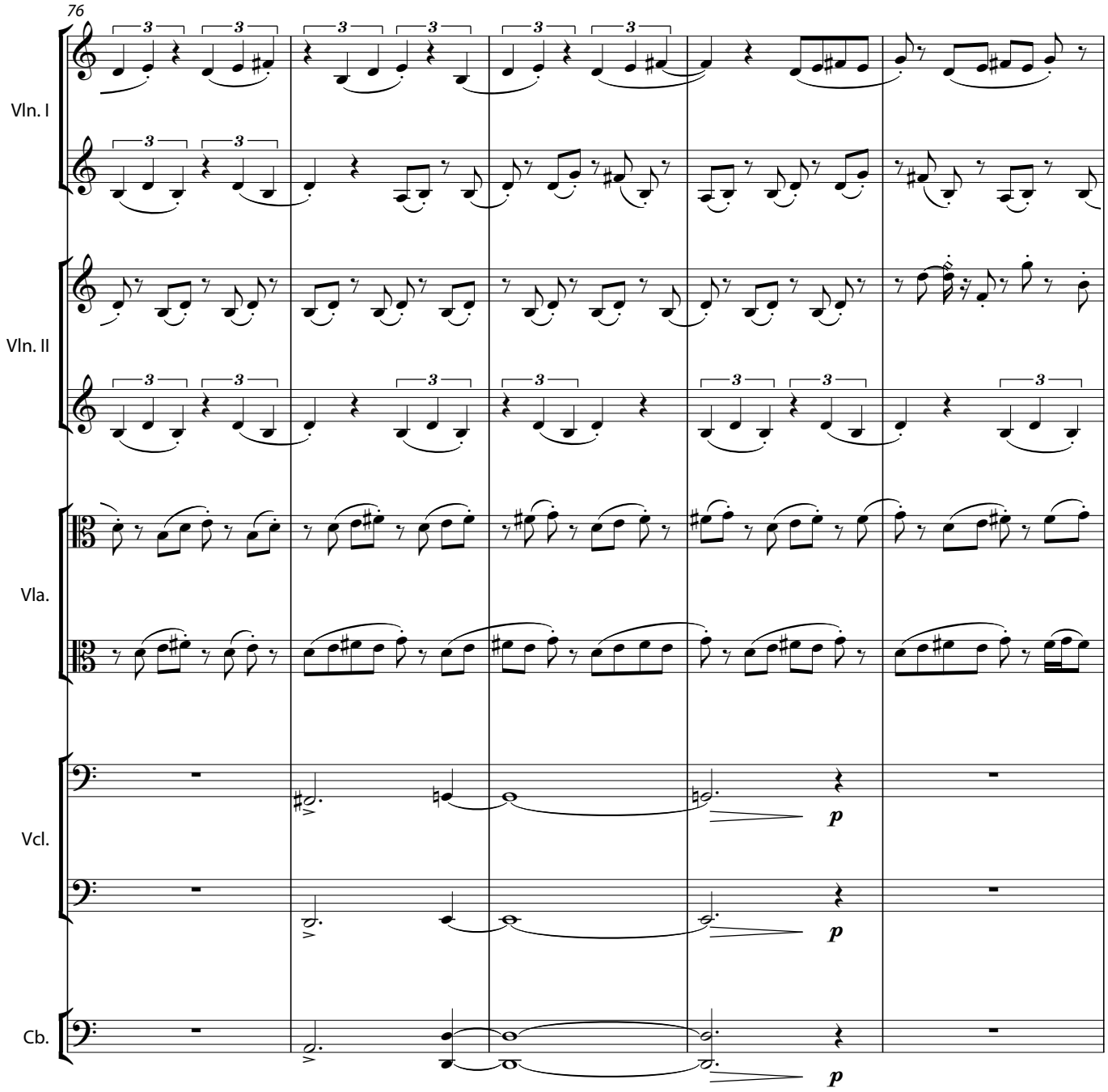

C
49
Vln. I
Vln. II
Vla.
Vcl.
Cb.
ff
gliss.
E-string
f
*Highest Possible note

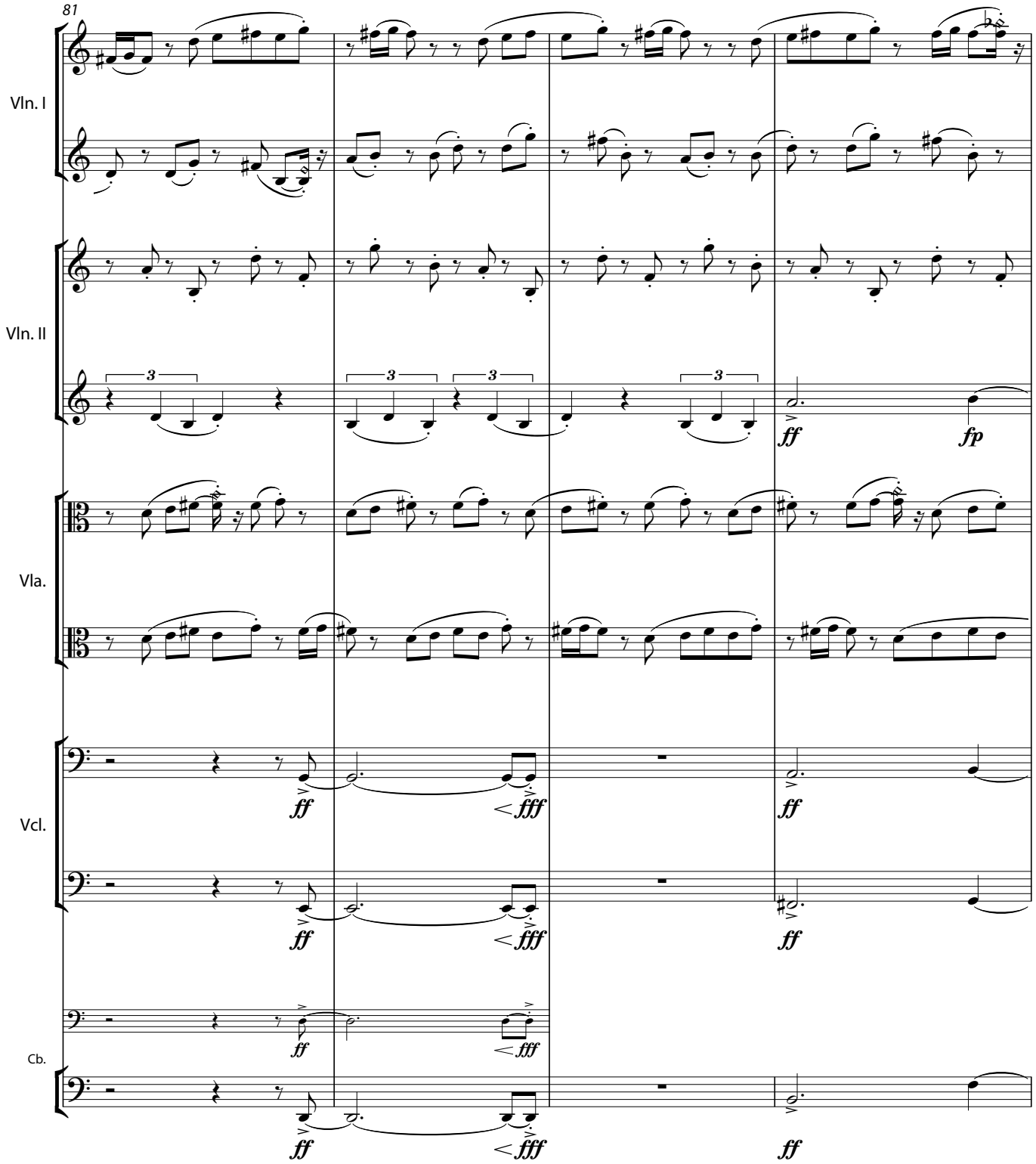

Allegro (Approx. ♩=120)
Violin I - Solo
Vln. I
Violin II - Solo
Vln. II
Viola Solo
Vla.
Violoncello Solo
Vcl.
Cb.
f
pp
p
mf

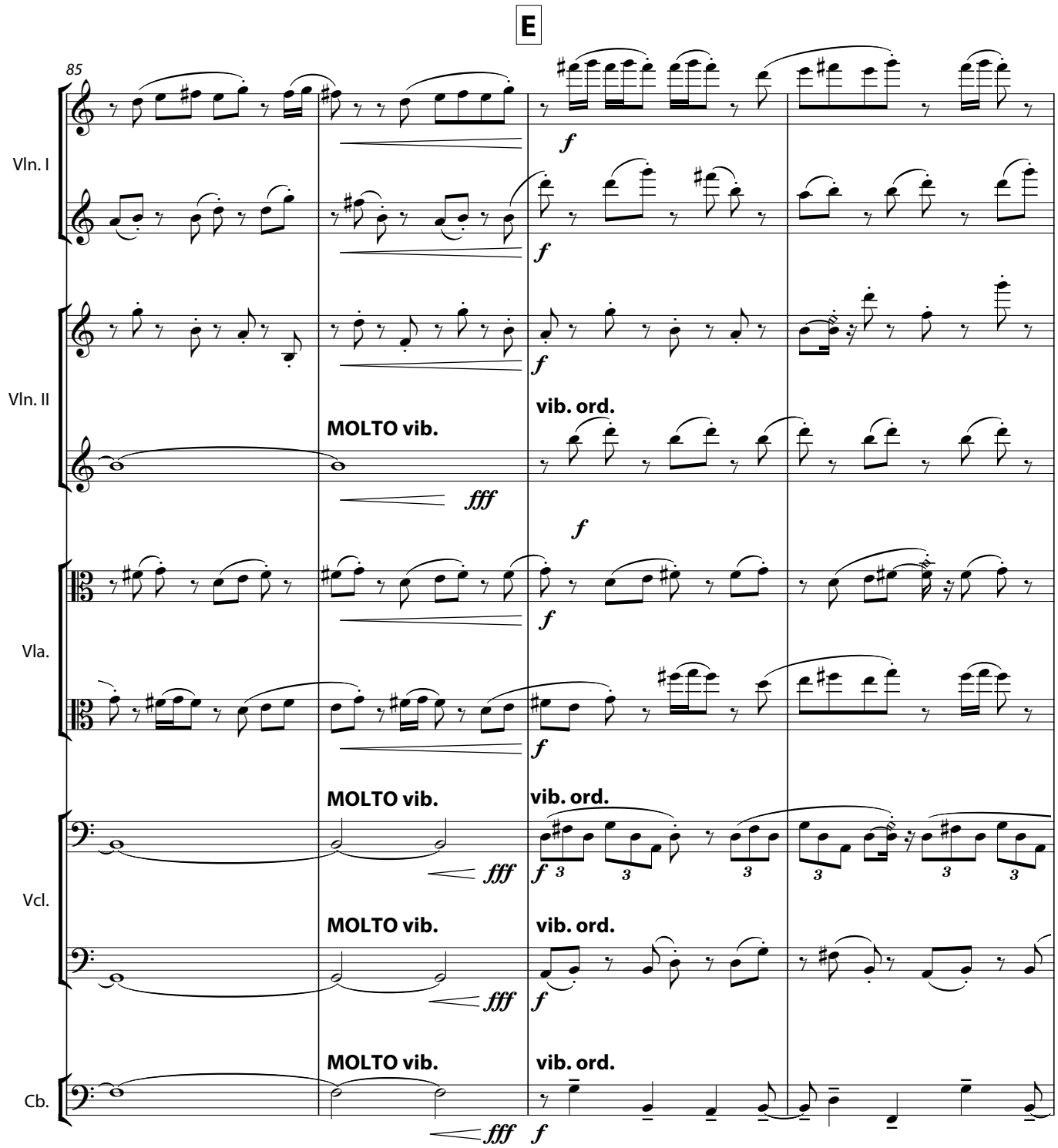

61
Vln. I
ff
pp
ff
Vln. II
mf
legato
pp
mf
legato
pp
Vla.
mf
legato
pp
mf
legato
pp
Vcl.
Cb.
mf

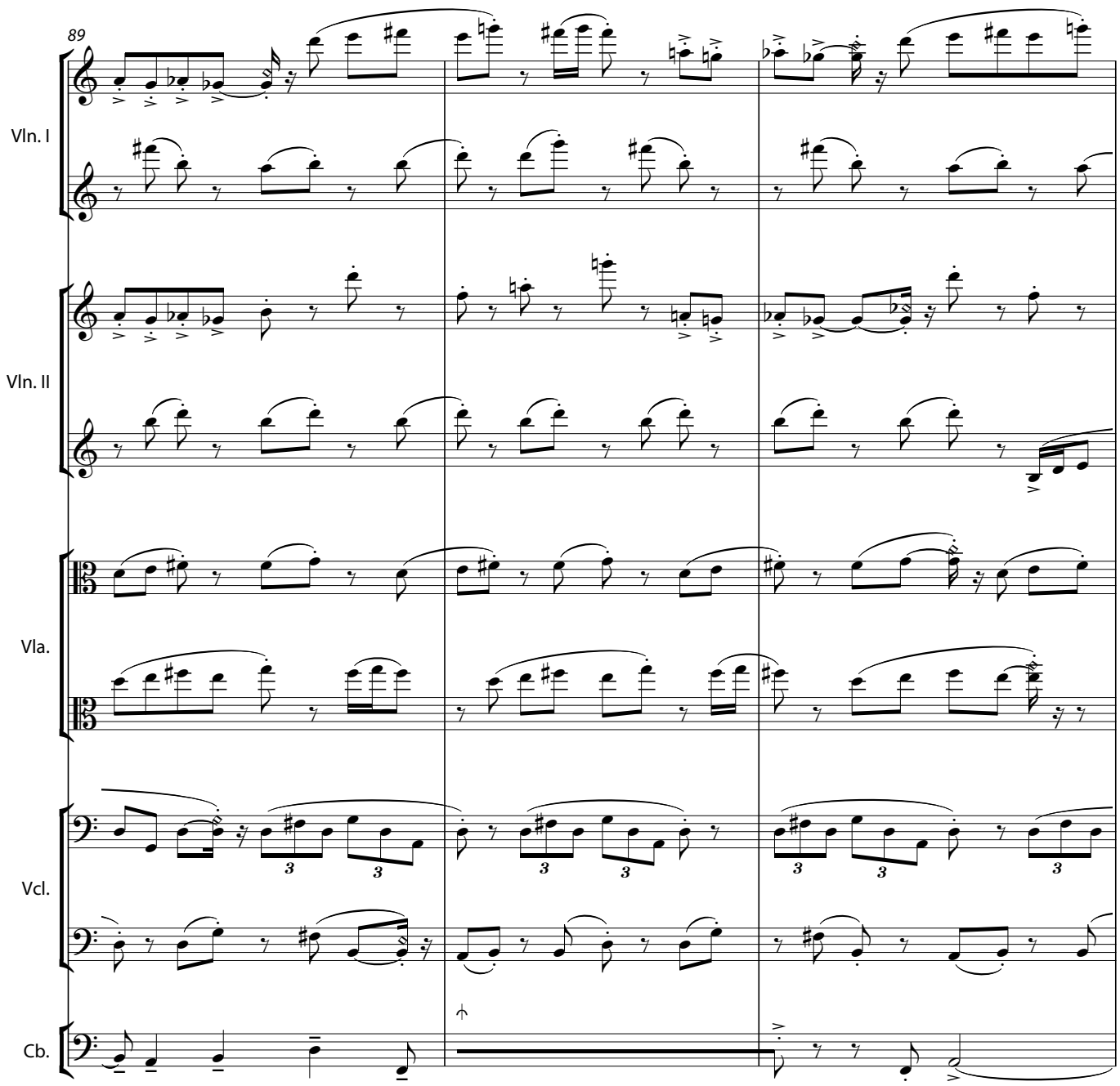

D
66
Vln. I
Vln. II
Vla.
Vcl.
Cb.
pp
ff
mf
gliss.
3

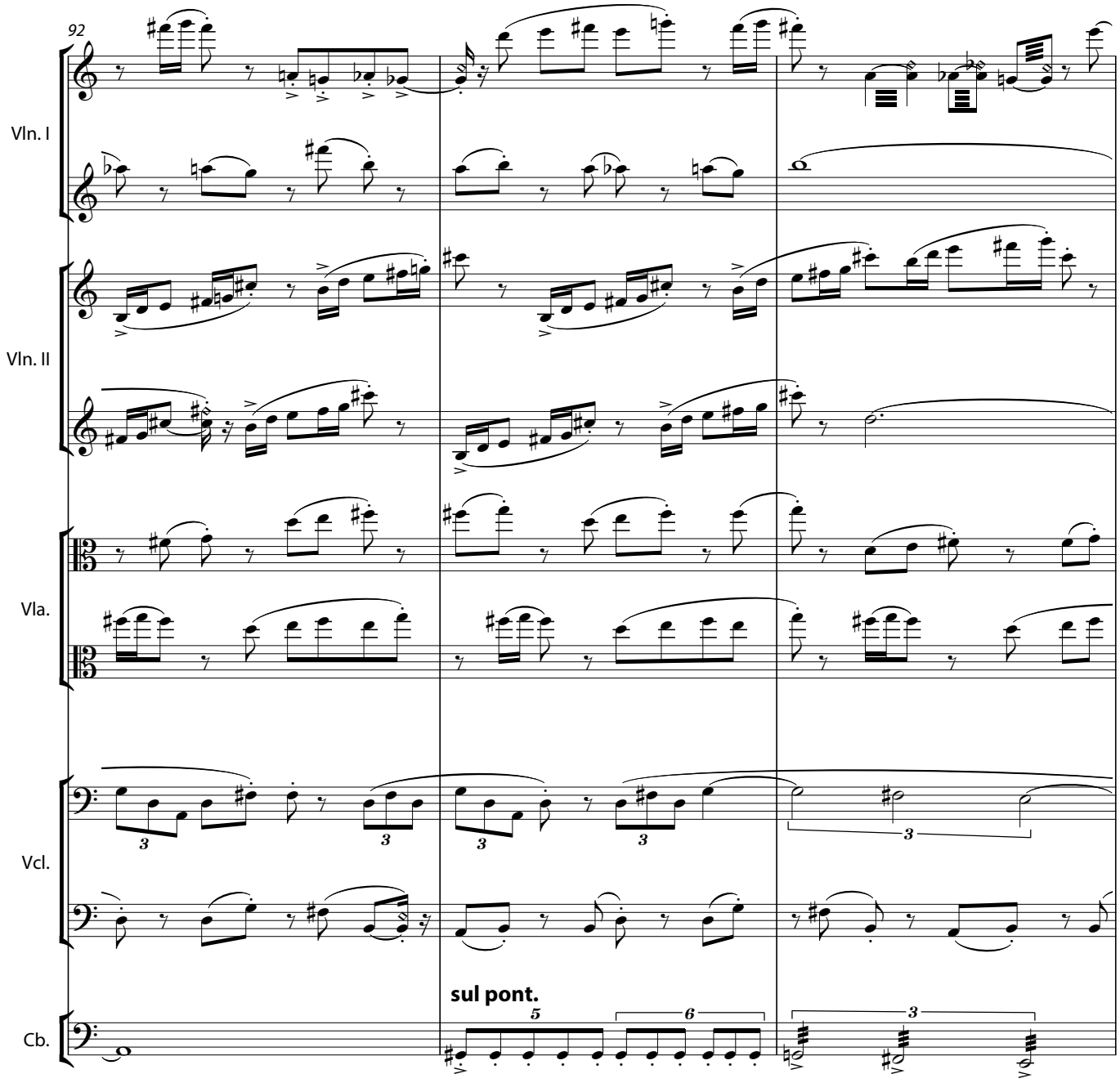

71
Vln. I
Vln. II
Vla.
Vcl.
Cb.
ff
fff

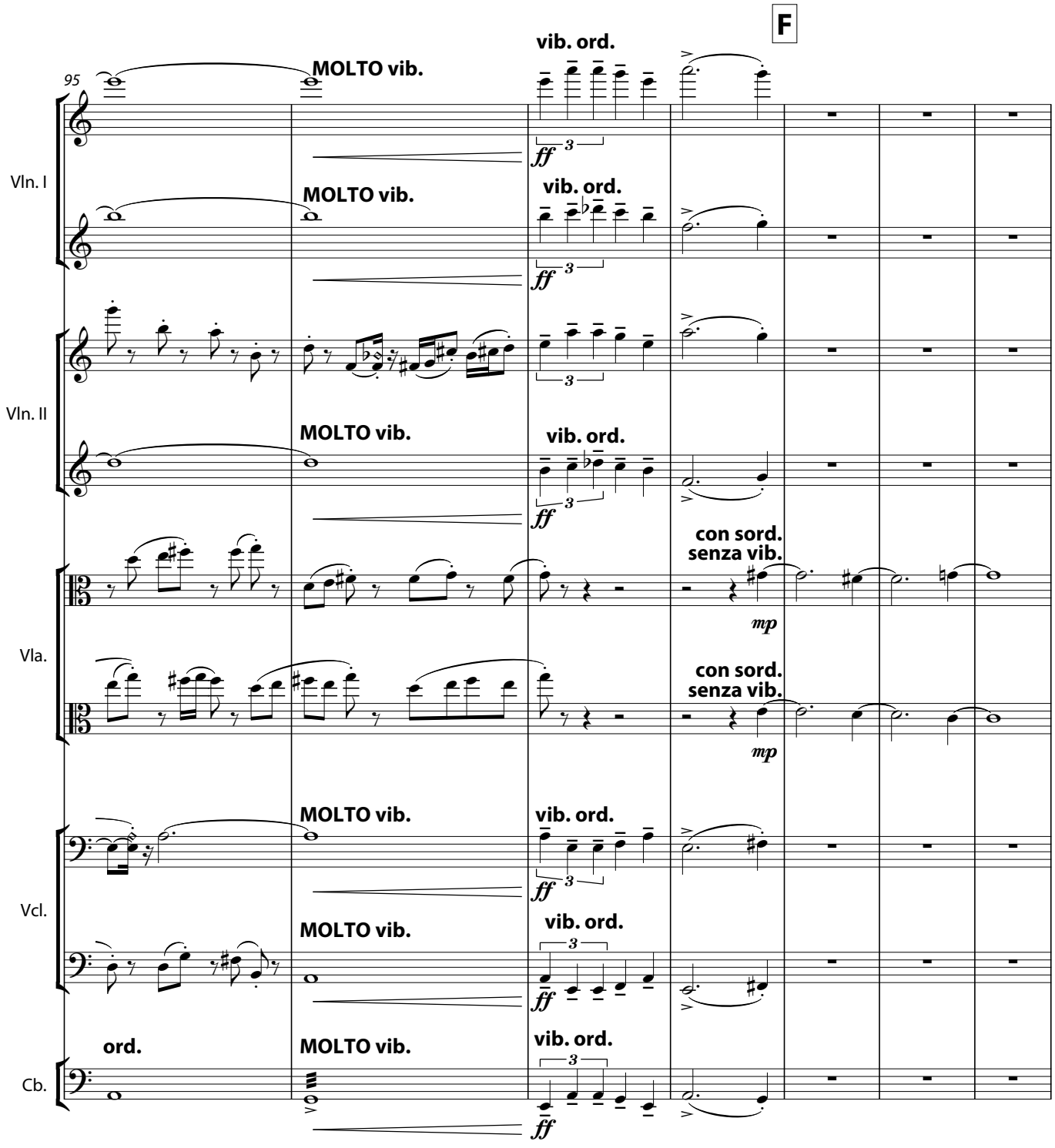

76
Vln. I
Vln. II
Vla.
Vcl.
Cb.
p
p
p

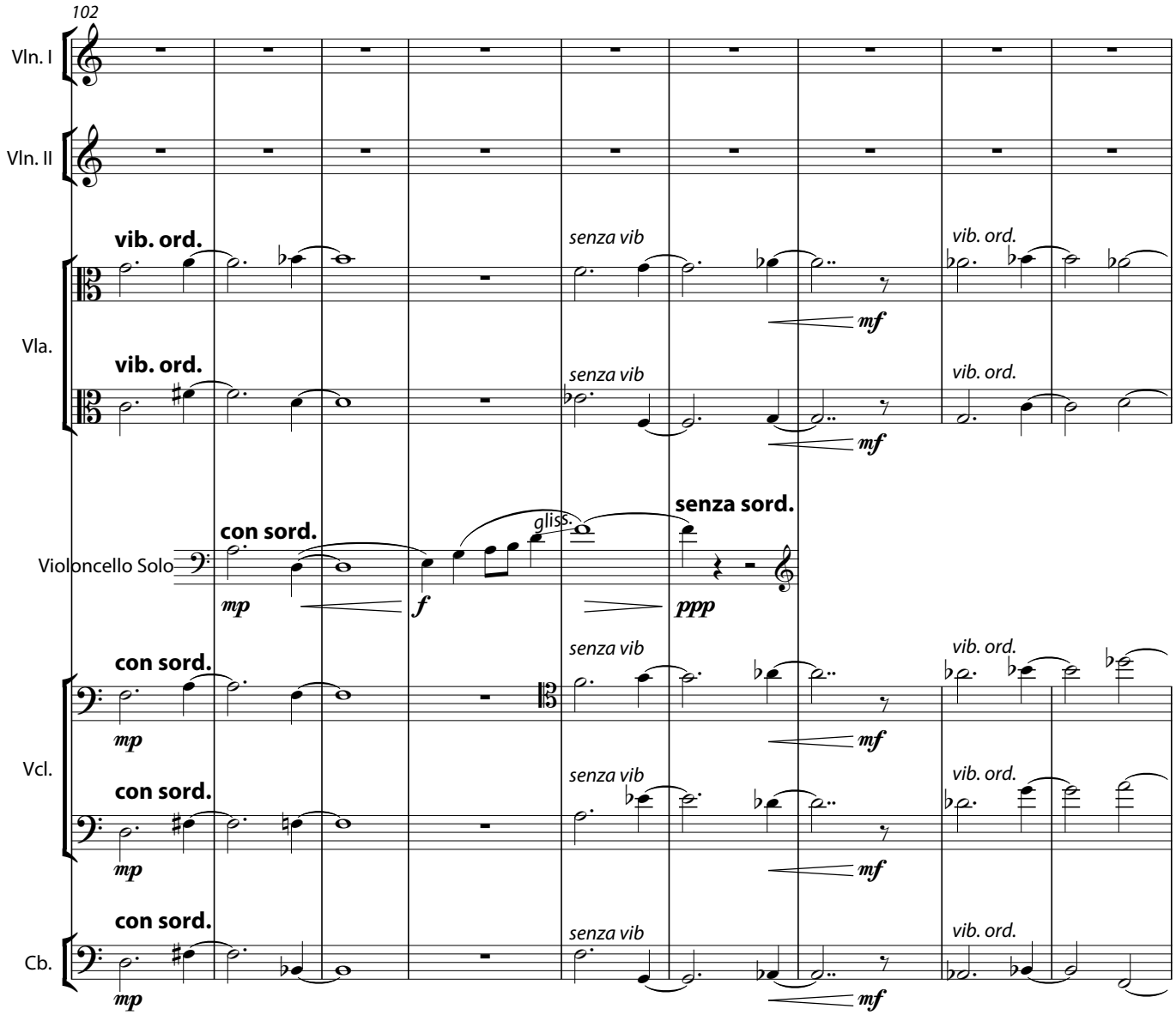

81
Vln. I
Vln. II
Vla.
Vcl.
Cb.
3
ff
fp
fff

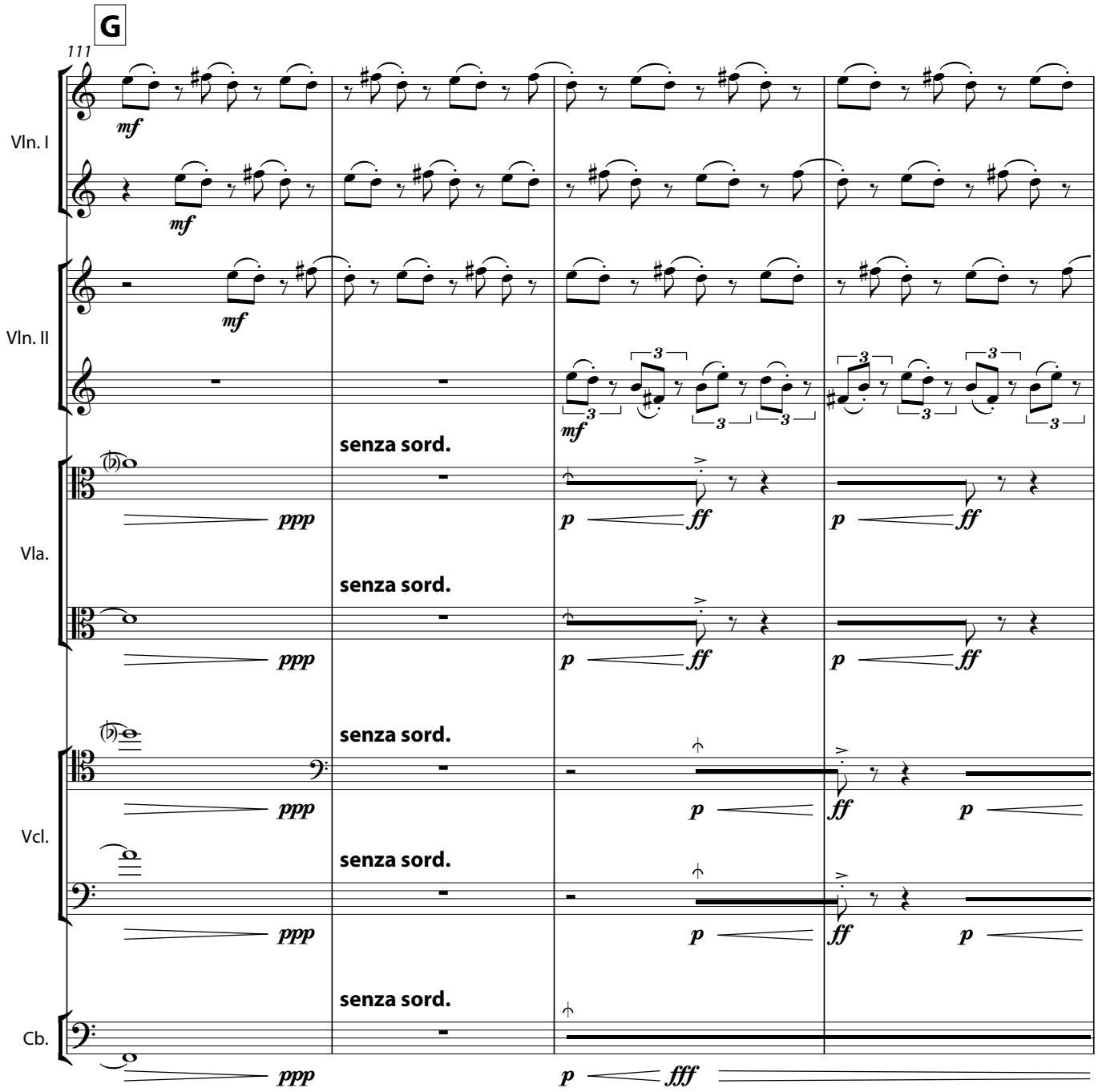

E
85
Vln. I
Vln. II
Vla.
Vcl.
Cb.
f
fff
MOLTO vib.
vib. ord.

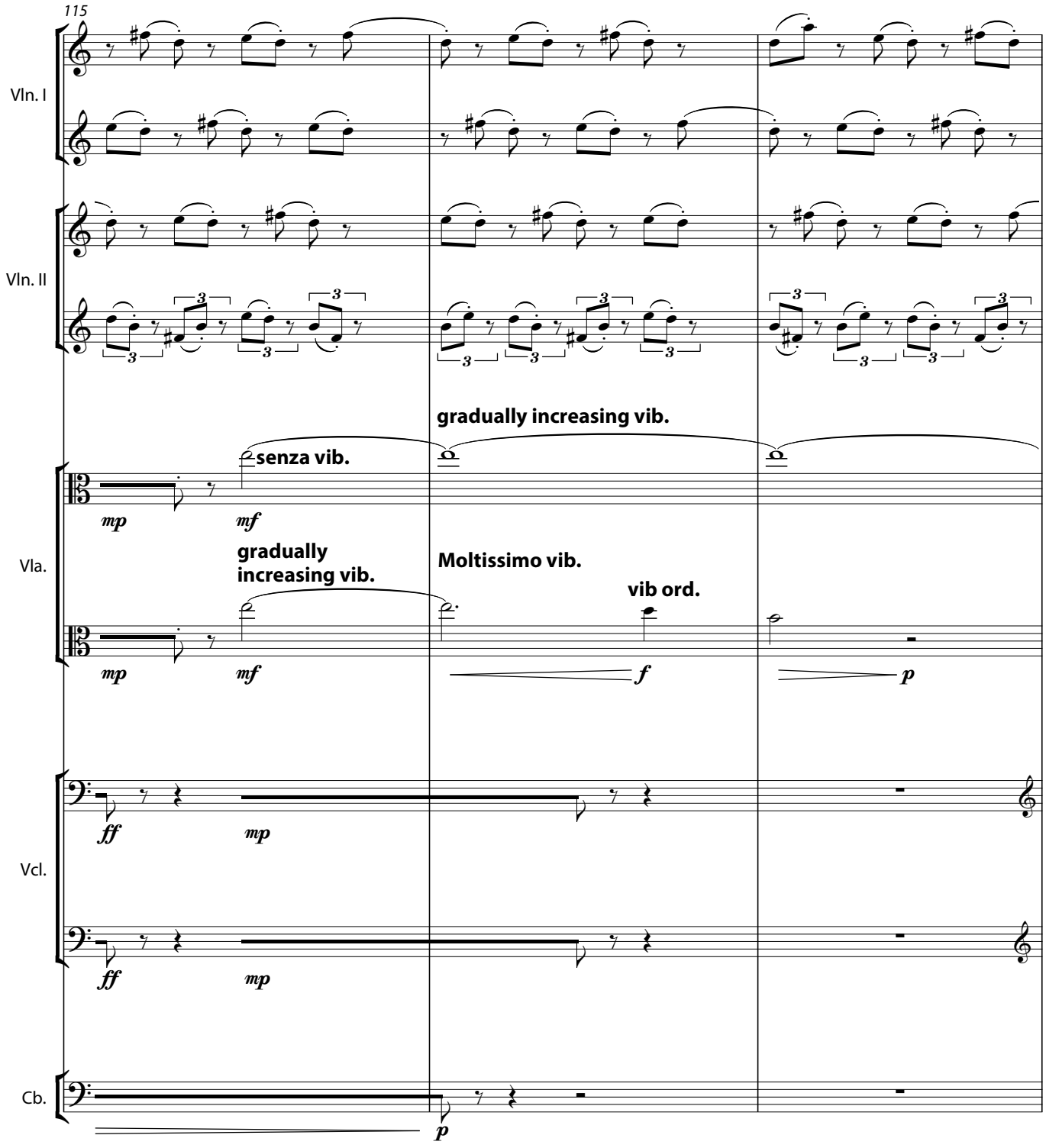

89
Vln. I
Vln. II
Vla.
Vcl.
Cb.

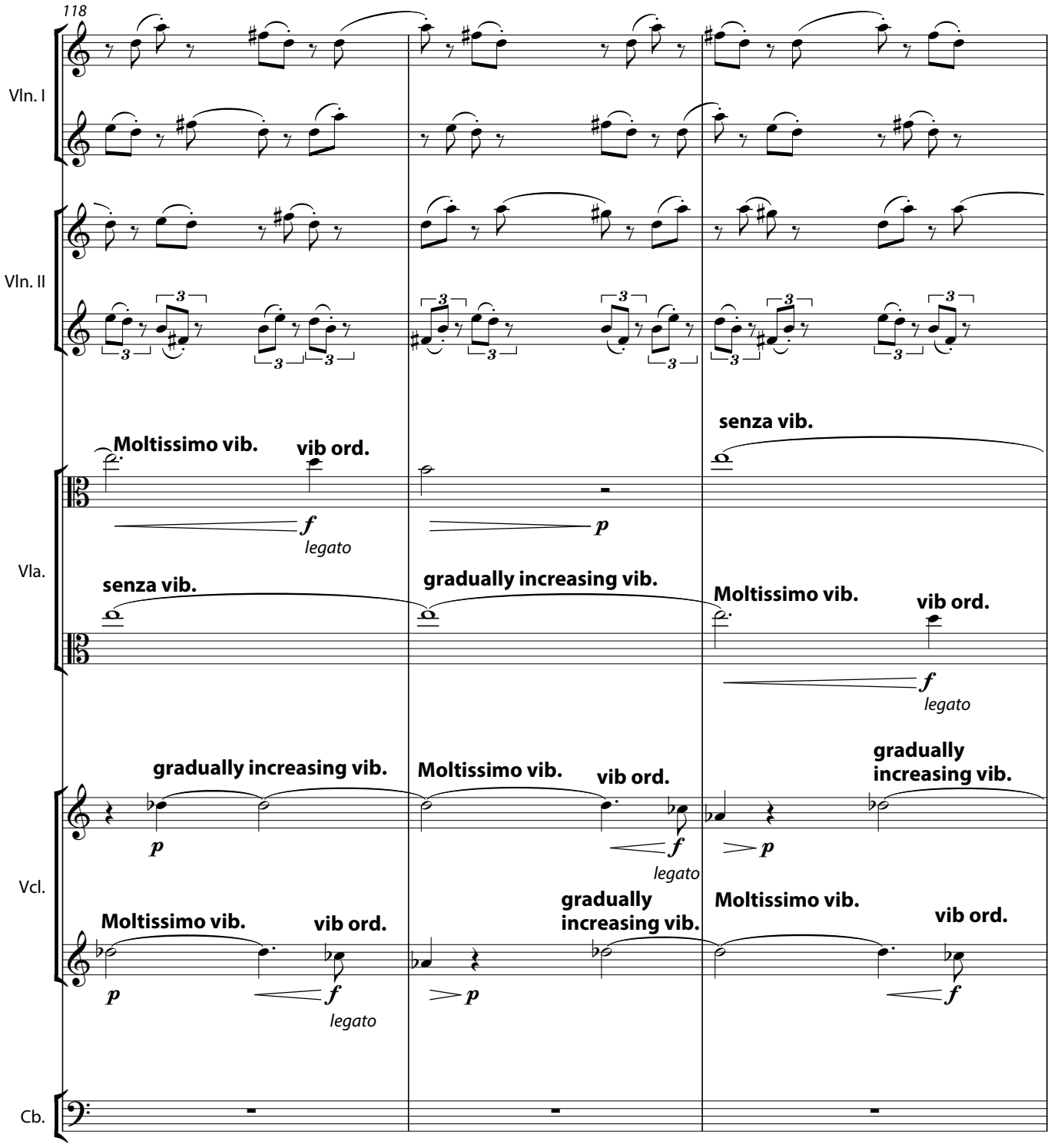

92
Vln. I
Vln. II
Vla.
Vcl.
Cb.
sul pont.

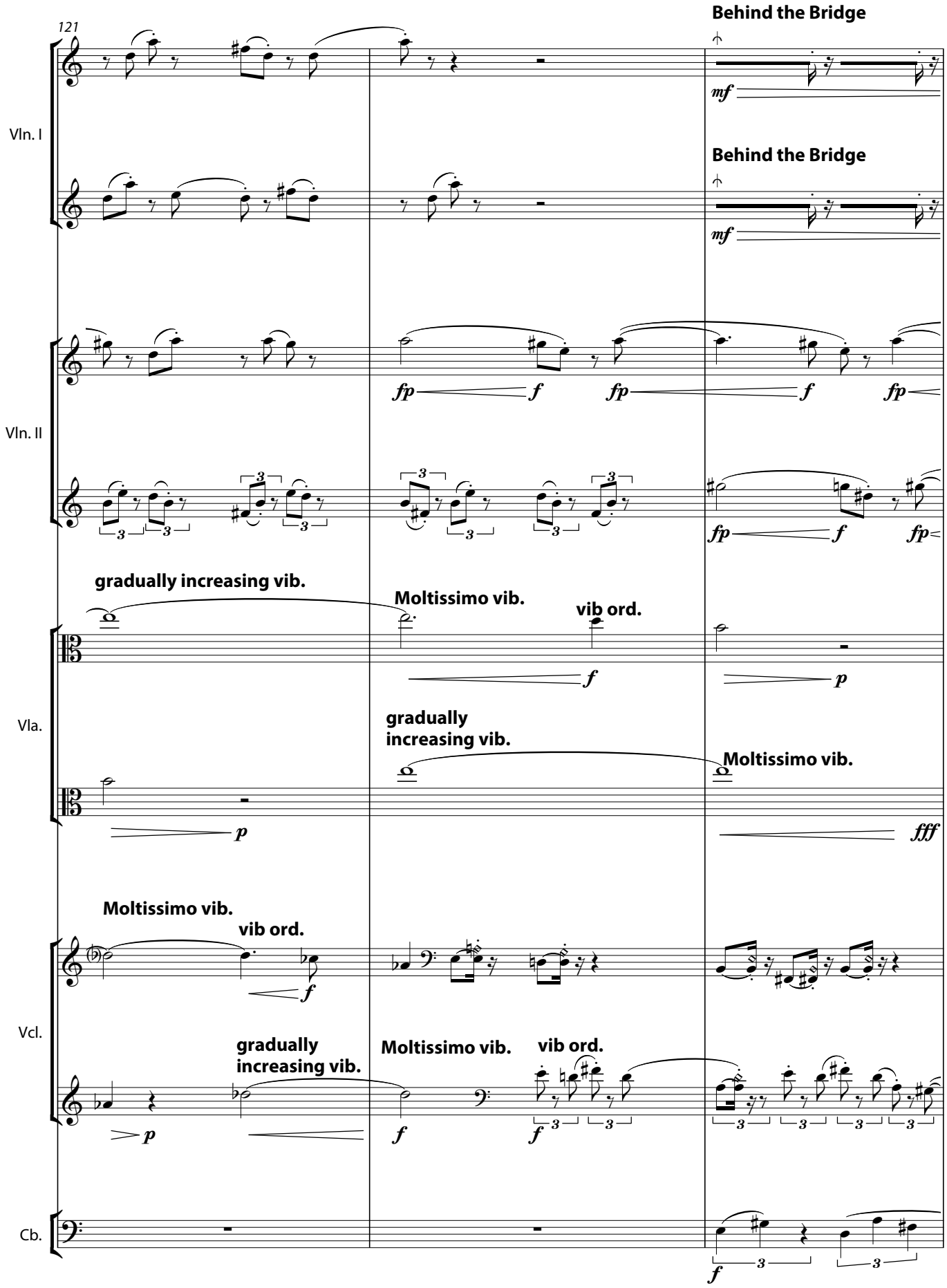

F
95
Vln. I
Vln. II
Vla.
Vcl.
Cb.
MOLTO vib.
vib. ord.
ff
con sord.
senza vib.
mp
ord.

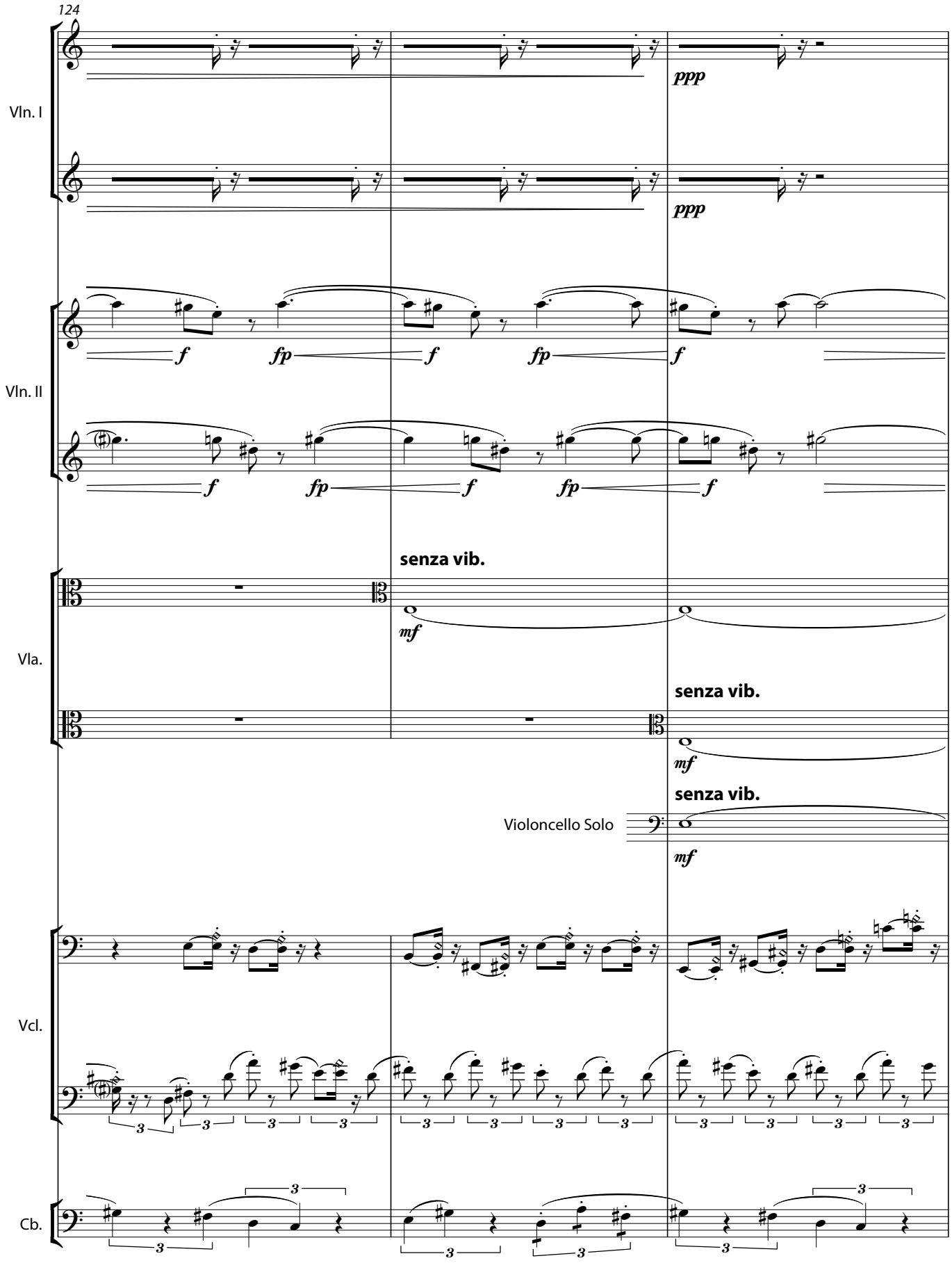

102
Vln. I
Vln. II
Vla.
Violoncello Solo
Vcl.
Cb.
vib. ord.
senza vib
mf
con sord.
mp
gliss.
f
senza sord.
ppp

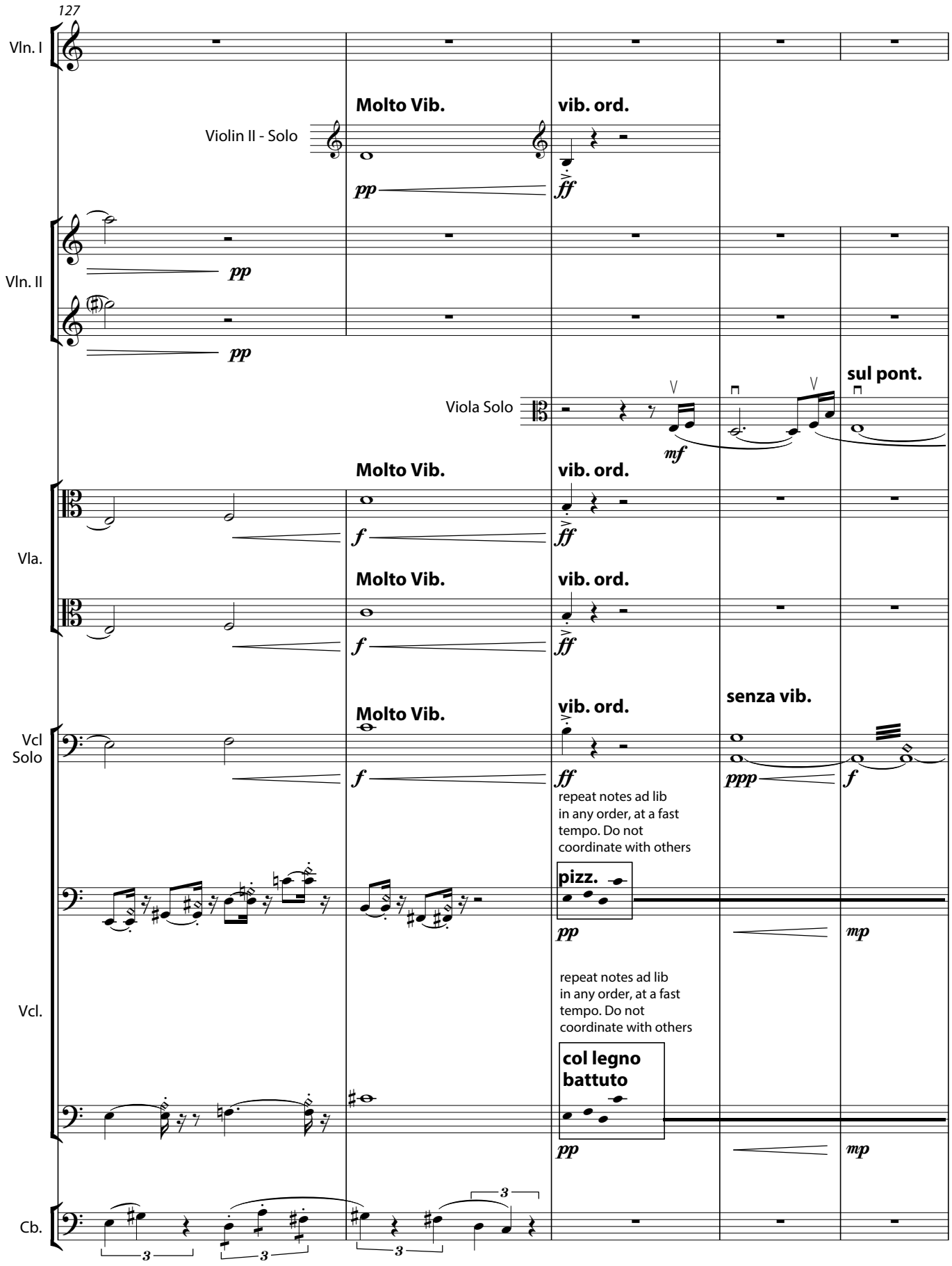

G
111
Vln. I
Vln. II
Vla.
Vcl.
Cb.
mf
senza sord.
ppp
p
ff
fff
3


115
Vln. I
Vln. II
Vla.
Vcl.
Cb.
gradually increasing vib.
senza vib.
mp
mf
gradually
increasing vib.
Moltissimo vib.
vib ord.
f
p
ff
mp


118
Vln. I
Vln. II
Vla.
Vcl.
Cb.
Moltissimo vib.
vib ord.
f
legato
p
senza vib.
gradually increasing vib.
Moltissimo vib.
vib ord.
f
legato
gradually increasing vib.
p
Moltissimo vib.
vib ord.
f
legato
p
gradually increasing vib.
Moltissimo vib.
vib ord.
f
p
Moltissimo vib.
vib ord.
f
legato
p
gradually increasing vib.
Moltissimo vib.
vib ord.
f


121
Vln. I
Vln. II
Vla.
Vcl.
Cb.
Behind the Bridge
mf
Behind the Bridge
mf
fp
f
fp
f
fp
fp
f
fp
gradually increasing vib.
Moltissimo vib.
vib ord.
f
p
gradually increasing vib.
Moltissimo vib.
p
fff
Moltissimo vib.
vib ord.
f
gradually increasing vib.
Moltissimo vib.
vib ord.
p
f
f
f


124
Vln. I
Vln. II
Vla.
Violoncello Solo
Vcl.
Cb.
ppp
ppp
f
fp
f
fp
f
f
fp
f
fp
f
senza vib.
mf
senza vib.
mf
senza vib.
mf
3


127
Vln. I
Molto Vib.
vib. ord.
Violin II - Solo
pp
ff
Vln. II
pp
pp
sul pont.
Viola Solo
mf
Molto Vib.
vib. ord.
Vla.
f
ff
Molto Vib.
vib. ord.
f
ff
senza vib.
Vcl Solo
Molto Vib.
vib. ord.
f
ff
ppp
f
repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others
pizz.
pp
mp
Vcl.
repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others
col legno battuto
pp
mp
Cb.
3
3
3
3