

Jason V. Barabba

Fantasia on a  
Theme by  
Thomas Dolby

for String Orchestra

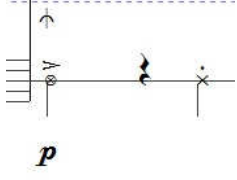
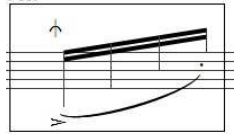
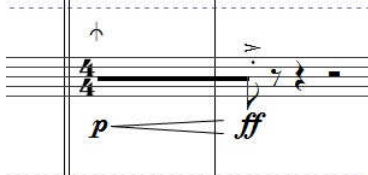

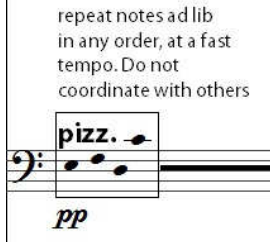
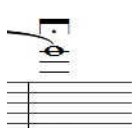




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# Fantasia on a Theme by Thomas Dolby

for String Orchestra

Duration – Approximately 14 Minutes

## Performance notes:

 <p><i>p</i></p>	Playing on the strings behind the bridge, in the rhythm of the x-headed notes.
 <p><i>p</i></p>	Quick appoggio on the strings behind the bridge.
 <p><i>p</i> <i>ff</i></p>	Playing behind the bridge for the duration of the thick line.
<p><b>MOLTO vib.</b></p>  <p><i>fff</i></p>	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.
<p>repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others</p>  <p><i>pizz.</i> <i>pp</i></p>	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.
<p><b>Knock on wood</b></p>  <p><i>p</i></p>	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.

# Fantasia on a Theme by Thomas Dolby

Jason V. Barabba  
June 2014

for String Orchestra

Approx 15" ----- Andante (Approx. ♩=80)

Violin I

Violin II

Viola

Violoncello

Contrabass

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

*p* *mp* *gliss.* *mp* *gliss.*

*p* *mp* *gliss.*

*p* *mp* *gliss.*

*p* *mp*

*p* *ff* *mp*

*mp*

10

Vln. I

*gliss.*

*mf*

*legato*

Vln. II

*mf*

*mf legato*

Vla.

Vcl.

*mp*

*mp*

*mf* <sup>3</sup> *legato*

3

3

Cb.

Detailed description: This is a page of a musical score for a string quartet, starting at measure 10. The score is arranged in five systems, each with two staves. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Vln. I part features a melodic line with a glissando (gliss.) and a dynamic marking of mezzo-forte (mf) leading into a legato passage. The Vln. II part also has a glissando (gliss.) and a dynamic marking of mezzo-forte (mf), with a later section marked mezzo-forte (mf) and legato. The Vla. part consists of a steady, rhythmic accompaniment. The Vcl. part provides a harmonic foundation with a dynamic marking of mezzo-piano (mp) and includes a triplet of eighth notes marked mezzo-forte (mf) and legato. The Cb. part is mostly silent, with a dynamic marking of mezzo-piano (mp) and a triplet of eighth notes marked mezzo-forte (mf) and legato. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

**A**

20

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf* legato

*mf* legato

The musical score is arranged in five systems. The first system contains the Violin I (Vln. I) and Violin II (Vln. II) staves. The second system contains the Viola (Vla.) and Violoncello (Vcl.) staves. The third system contains the Contrabass (Cb.) staff. The Vln. I part begins at measure 20 with a series of eighth notes, each marked with a fermata. The Vln. II part plays a sustained note. The Vla. part features a melodic line with triplets and a dynamic marking of *mf* legato. The Vcl. part plays a rhythmic pattern of eighth notes. The Cb. part is silent.

29

Vln. I

Vln. II *mf legato*

Vla.

Vcl.

Cb.

**B**

36

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*legato*

Detailed description: This page of a musical score, labeled 'B' in a box at the top left, covers measures 36 through 40. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The Violin I part consists of five whole notes, each with a fermata above it. The Violin II part has a melodic line with slurs and accents, marked *mf*. The Viola part features a triplet of eighth notes in each measure, with slurs and accents, also marked *mf*. The Violoncello part has a melodic line with slurs and accents, marked *mf* in the first measure and *legato* in the fifth. The Contrabasso part has a bass line with slurs and accents. The score is written in treble clef for the upper instruments and bass clef for the lower ones.

41

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*gliss.*

*legato*

The musical score consists of five staves. The first staff (Vln. I) features a melodic line with multiple triplet markings and a dynamic marking of *mf*. The second staff (Vln. II) has a similar melodic line with triplet markings and a dynamic marking of *mf*. The third staff (Vla.) contains a melodic line with a triplet marking and a dynamic marking of *mf*. The fourth staff (Vcl.) shows a melodic line with a dynamic marking of *mf*. The fifth staff (Cb.) features a bass line with a dynamic marking of *mf* and a glissando marking (*gliss.*). The score is divided into four measures by vertical bar lines, with a large bracket spanning the first two measures and another large bracket spanning the last two measures. The first measure of the first staff is marked with the number 41.



45

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

**E-string**

**f** \*Highest Possible note

Detailed description: This is a page of a musical score, page 7, starting at measure 45. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Vln. I and Vln. II parts consist of eighth-note triplets. The Vla. part has a melodic line with some slurs. The Vcl. part includes several glissando markings (*gliss.*) and slurs. The Cb. part is mostly silent until measure 47, where it has a glissando marking and a note. A dynamic marking of **f** (forte) is present at the bottom right, along with the instruction '\*Highest Possible note' and an arrow pointing to the Cb. staff. The page number '7' is in the top right corner, and the measure number '45' is at the top left.



**Allegro (Approx. ♩=120)**

This musical score page features five systems of staves, each with a solo part and a corresponding section part. The systems are:

- Violin I - Solo:** Treble clef, starting with a forte (*f*) dynamic. The solo part begins with a melodic line, while the section part consists of sustained notes.
- Vln. I:** Two staves in treble clef, playing sustained notes corresponding to the section part.
- Violin II - Solo:** Treble clef, starting with a forte (*f*) dynamic. The solo part begins with a melodic line, while the section part consists of sustained notes.
- Vln. II:** Two staves in treble clef, playing sustained notes corresponding to the section part.
- Viola Solo:** Alto clef, starting with a forte (*f*) dynamic. The solo part begins with a melodic line, while the section part consists of sustained notes.
- Vla.:** Two staves in alto clef, playing sustained notes corresponding to the section part.
- Violoncello Solo:** Bass clef, starting with a forte (*f*) dynamic. The solo part begins with a melodic line, while the section part consists of sustained notes.
- Vcl.:** Two staves in bass clef, playing sustained notes corresponding to the section part.
- Cb.:** Two staves in bass clef, playing sustained notes corresponding to the section part.

Dynamic markings include *f* (forte), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and accents.

61

**Vln. I**  
ff  $\rightarrow$  pp

**Vln. II**  
mf legato pp

**Vla.**  
mf legato pp

**Vcl.**

**Cb.**  
mf

Detailed description of the musical score: The score is for measures 61 through 65. The Violin I part starts with a rest in measure 61 and has a crescendo from fortissimo (ff) to pianissimo (pp) in measure 65. The Violin II, Viola, and Contrabass parts begin in measure 61 with a mezzo-forte (mf) dynamic and a legato articulation. The Violoncello part begins in measure 61 with a mezzo-forte (mf) dynamic. The Viola and Contrabass parts have a decrescendo to pianissimo (pp) by measure 65. The Violoncello part has a decrescendo from mezzo-forte (mf) to pianissimo (pp) by measure 65. The Violin I part has a decrescendo from fortissimo (ff) to pianissimo (pp) by measure 65.

66 **D**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*pp*

*ff*

*pp*

*mf*

*mf*

*mf*

*mf*

*gliss.*

*ff*

*gliss.*

*ff*

*gliss.*

*ff*

The score consists of five staves. Vln. I and Vln. II both play triplets of eighth notes starting in measure 68. Vln. II has a dynamic change from *ff* to *pp* in measure 66 and back to *mf* in measure 68. Vla. plays a rhythmic eighth-note pattern starting in measure 68. Vcl. and Cb. play a melodic line with glissandi leading to a *ff* dynamic in measure 68.

71

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*ff*

*<fff*

*ff*

*<fff*

*ff*

*<fff*

Detailed description: This page of a musical score begins at measure 71. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Violin parts play a triplet of eighth notes in a rhythmic pattern. The Viola part plays a similar eighth-note pattern. The lower strings (Vcl. and Cb.) are mostly silent until measure 73, where they play a half note chord. In measure 73, the Vcl. and Cb. parts are marked with a fortissimo (*ff*) dynamic. In measure 74, they play a half note chord with a fortississimo (*fff*) dynamic, indicated by an accent (<) before the dynamic marking. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

76

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p*

*p*

*p*

81

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*ff* *<fff* *ff*

*ff* *<fff* *ff*

*ff* *<fff* *ff*

*ff* *<fff* *ff*

*ff* *fp*

Detailed description: This page of a musical score covers measures 81 to 84. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Violin I and II parts play melodic lines with various articulations and dynamics. The Viola part has a triplet of eighth notes in measures 81-83. The Violoncello and Contrabass parts play a similar melodic line with dynamics ranging from *ff* to *fff*. The score includes dynamic markings such as *ff*, *fp*, and *fff*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4.



E

85

Vln. I

Vln. II

Vla.

Vcl.

Cb.

MOLTO vib.

fff

f

vib. ord.

*f* 3 3 3 3 3

85

Violin I and Violin II parts feature melodic lines with slurs and accents. The Viola part has a rhythmic accompaniment. The Violoncello and Contrabasso parts feature a steady bass line with triplets. Dynamics include *fff* (fortississimo) and *f* (forte). Articulation includes *MOLTO vib.* (Molto vibrato) and *vib. ord.* (vibrato ordinato).

89

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Detailed description: This page of a musical score, numbered 89, features five staves. The Violin I (Vln. I) and Violin II (Vln. II) staves are in treble clef. The Viola (Vla.) staff is in alto clef. The Violoncello (Vcl.) and Contrabasso (Cb.) staves are in bass clef. The Vln. I part begins with a series of eighth notes, followed by a melodic line with slurs and accents. The Vln. II part plays a similar rhythmic pattern. The Vla. part features a melodic line with slurs and accents. The Vcl. part consists of a triplet of eighth notes. The Cb. part has a few notes in the first measure, followed by a long rest in the second measure, and then a few notes in the third measure. The score is written in a key with one sharp (F#) and a time signature of 3/4.

92

Vln. I

Vln. II

Vla.

Vcl.

Cb.

**sul pont.**

5 6 3



102

**Vln. I**  
**Vln. II**

**Vla.**  
vib. ord. senza vib vib. ord.  
*mf*

**Violoncello Solo**  
con sord. gliss. senza sord.  
*mp f ppp*

**Vcl.**  
con sord. senza vib vib. ord.  
*mp mf*

**Cb.**  
con sord. senza vib vib. ord.  
*mp mf*

**G**

111

Vln. I *mf*

Vln. II *mf*

Vla. *ppp* senza sord. *p* *ff* *p* *ff*

Vcl. *ppp* senza sord. *p* *ff* *p*

Cb. *ppp* senza sord. *p* *fff*

115

**Vln. I**  
**Vln. II**  
**Vla.**  
**Vcl.**  
**Cb.**

*mp* *mf*  
**gradually increasing vib.**  
*mp* *mf*  
**senza vib.**  
**Moltissimo vib.**  
**vib ord.**  
*ff* *mp*  
*ff* *mp*  
*f* *p*

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.**

**gradually increasing vib.** **Moltissimo vib.** **vib ord.**

*p*

*f*  
*legato*

*p*

**Moltissimo vib.** **vib ord.**

*f*

*p*

**Moltissimo vib.** **vib ord.**

*f*

*p*





124

**Vln. I**  
*ppp*

**Vln. II**  
*f fp f fp f*

**Vla.**  
*mf*  
**senza vib.**

**Violoncello Solo**  
*mf*  
**senza vib.**

**Vcl.**

**Cb.**

127

Vln. I

Violin II - Solo

*pp* *ff*

**Molto Vib.** **vib. ord.**

Vln. II

*pp* *pp*

Viola Solo

*mf*

**Molto Vib.** **vib. ord.**

**Molto Vib.** **vib. ord.**

*f* *ff*

*f* *ff*

**Molto Vib.** **vib. ord.** **senza vib.**

*f* *ff* *ppp* *f*

repeat notes ad lib in any order, at a fast tempo. Do not coordinate with others

**pizz.** *pp* *mp*

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