

Jason V. Barabba

Short

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Symphony

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for String Orchestra

# Short Symphony

## for String Orchestra

### Movements

1. Slow Things
2. ...so anyway, I sez to Mabel, I sez...
3. A Suffusion of Yellow

Duration - Approximately 9 Minutes

### Composer's Explanation:

"...so anyway, I sez to Mabel, I sez.." is quote from an early episode of The Simpsons. It's basically filler dialogue between Bart and Lisa that only exists so that they can be interrupted by Homer for a plot point. Once the plot point is delivered, Bart returns to "so anyway, I sez to Mabel..." before the scene comes to an end. This movement, while not by any means "filler" is though a kind of chatty, gossipy movement between the string sections, built into a complicated and palindromatic pattern.

"The final movement "A Suffusion of Yellow" is named after the I Ching Calculator in Douglas Adams fine novel *Dirk Gently's Holistic Detective Agency*. The calculator:

...functioned as an ordinary calculator, but only to a limited degree. It could handle any calculation which returned an answer of anything up to "4".'

"1 + 1" it could manage ("2"), and "1 + 2" ("3") and "2 + 2" ("4") or "tan 74" ("3.4874145"), but anything above "4" it represented merely as "A Suffusion of Yellow". Dirk was not certain if this was a programming error or an insight beyond his ability to fathom, but he was crazy about it anyway, enough to hand over £20 of ready cash for the thing.'

I'm not saying that this movement is full of insight beyond my ability to fathom, but for me it's suggests a slightly profound nature, and a clear sense of something coming to an end. You may also sense the performers' relief at having gotten through the second movement.

*Short Symphony for String Orchestra* is registered with ASCAP.

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# Short Symphony

## 1. Slow Things

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Adagio (Approx  $\text{♩} = 63$ )

Musical score for measures 1-11, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *pp*, *p*, and *f*, and performance instructions like *legato*. A box with the number 11 is centered below the staves.

Musical score for measures 12-17, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *mp*, *p*, *f*, and *mf*, and performance instructions like *legato*. A box with the number 11 is centered below the staves.

Musical score for measures 18-23, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *p*, *mp*, *f*, and *mp*, and performance instructions like *legato*. A box with the number 18 is centered above the staves.

46 52

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

53 58

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

60

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



132

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*

Detailed description: This system contains measures 132 through 141. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in a minor key with a complex rhythmic pattern. A dynamic marking of *mf* is present in the Viola part.

138

142

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *gliss.* *ff* *f* *fff* *f*

Detailed description: This system contains measures 138 through 144. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. A box labeled '142' is placed above the Violin I staff. The Viola part has a dynamic marking of *f*. The Violoncello part includes dynamic markings of *f*, *gliss.*, *ff*, *f*, and *fff*. The Contrabasso part has a dynamic marking of *f*.

145

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pizz.* *pizz.* *mf* *f*

Detailed description: This system contains measures 145 through 154. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a dynamic marking of *f*. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *mf*. The Contrabasso part has a dynamic marking of *f*.

174

Vln. I *p mp ppp*

Vln. II

Vla.

Vc.

Cb.

180

Vln. I *p ppp*

Vln. II *arco p ppp*

Vla.

Vc.

Cb.

### 3. A Suffusion of Yellow

186 Allegro (Approx. ♩=112)

Vln. I *arco f mf*

Vln. II *f legato arco mf*

Vla. *f legato arco mf*

Vc. *f legato arco mf*

Cb. *f legato mf*

