

Dave Soldier

Concerto Grosso for prepared string quartet
and string orchestra

Bambaataa Variations

1. His Legs Wobble
2. Mud from Planet XYY
3. Nine Hundred Grandmothers
4. X-Linked Planet
5. Afrika Variations

for the PubliQuartet and Thomas Carlo Bo

December 7, 2013

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Inspired by how Afrika Bambaataa and his collaborators in the SoulSonic Force and Zulu Nation transformed themes from multiple recordings into extended musical tapestries and helped invent hip-hop, I wrote *Bambaataa Variations* to be performed on classical string instruments, using bobby pins, hair and paper clips, combs and brushes, tablespoons, and electric toothbrushes or vibrators. Several themes in the first movement are from Bambaataa's records, some that in turn came from Kraftwerk or John Robie, or from raps by the SoulSonic Force. The second movement adapts a theme from Muddy Waters. I wrote the other themes, but the structure of the Afrika Variations takes a classical Theme and Variations development.

The premiere concert on December 7, 2013 at West Presbyterian Church in New York City was attended by founders of the Zulu Nation and SoulSonic Force, who addressed the audience on how their approach is being adopted and transformed in this piece.

"Bambaataa Variations" Performance Notes

Extended Techniques for all instruments

Special techniques without preparation

A "scratch" is moving the bow in the direction of the strings, *i.e.*, up and down the strings rather than perpendicular across. Imitate the sound of a DJ scratching a record.

A "bow whip" snaps the bow in the air to move the air and make a whipping sound.

"Stop strings" means dampen the strings with the left hand after the note is played to suddenly stop the sound.

Gizmos for quartet soloists

4-8 bobby pins

4 electric toothbrushes or vibrators

1 small hair clip: for 1st violin

1 metal tablespoon for 2nd violin

2 small barber's combs for 2nd violin and viola

1 soft hair brush or soft hair curler for cello,

1 guitar pick for viola

Optional for all: *1st movement:* This following section can be played or omitted, depending on the context of the concert: at the end of the first movement, use the back of an electric toothbrush – or a vibrator – and move it up and down the strings like the spoon before. This should produce a sound like a noisy like a police siren for a 30 second improvisation.

Violin 1

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

2nd movement: remove the paper clips / bobby pins and clip the strings with a hair clip just above the bridge to help achieve a metallic pizzicato sound: this pizz can use a straight thumb or a guitar pick if helpful. Remove it before the 3rd movement.

Violin 2

1st movement: the second violin doesn't make any conventional sounds. For most of it, it may be easier to hold the instrument on the knees like a viol or Indian or Mideastern violin. Before the piece begins, set up the instrument with two bobby pin or paper clips, one just above and one just below the bridge, holding the strings. When the clips are plucked, they should make a metallic rattling sound like a gamelan. In *arco* sections of the 1st movement, the clips are still there, so produce a rhythmic, aggressive sound on purpose.

1st movement: "back of spoon" refers to using the curved back of a tablespoon in the right hand, and sliding over mostly G & D strings over the neck. The low notes are

short slides, the high notes are stronger and gliss upward in pitch: they should sound like a tuned electronic drum

1st movement: use a small barber's comb as a bow: hold it at a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

5th movement: there is a point to insert bobby pins or paper clips at measure 479: if this is too short, there can be a pause before the 5th movement.

Viola

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

1st and 2nd movements: use a small barber's comb as a bow: hold it at a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

2nd movement: uses a guitar pick, use it over the neck to get a plucky sound.

Cello

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

1st and 2nd movements: use a small barber's comb as a bow: hold it at a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

1st and 2nd movements: use a soft hairbrush or hair curler to bow strings.

5th movement: indicates foot tapping.

Gizmos for orchestra

First violins: Bobby pins

Second violins: Comb, bobby pins

Violas: Bobby pins, tablespoon, comb

Celli: Bobby pins, comb

Bass: Bobby pins, hairbrush or hair curler

Optional for all: *1st movement:* This following section can be played or omitted, depending on the context of the concert: at the end of the first movement, use the back of an electric toothbrush – or a vibrator – and move it up and down the strings like the spoon before. This should produce a sound like a noisy like a police siren for a 30 second improvisation.

Violin 1

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

Violin 2

1st movement: use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

5th movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up where indicated in the 5th movement and leave them in until after the piece is done.

Viola

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

1st movement: "back of spoon" refers to using the curved back of a tablespoon in the right hand, and sliding over mostly C & G strings over the neck. The low notes are short slides, the high notes are stronger and gliss upward in pitch: they should sound like a tuned electronic drum

3rd movement: use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

Cello

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

5th movement: indicates foot tapping.

Double Bass

1st movement: two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins, and you can remove it after the 1st movement.

1st and 3rd movements: use a soft hairbrush or hair curler to bow strings.

5th movement: indicates foot tapping.

Bambaataa Variations

Dave Soldier

Concerto Grosso for prepared string quartet
& string orchestra

1. His Legs Wobble

$\text{♩} = 120$

SViolin1 arco stop strings mechanical tempo like Kraftwerk

SViolin2 **ff** slide back of metal spoon over strings: hi notes are upward scoops

SViola arco stop strings

SCello **ff** stop strings

1Violins arco stop strings

2 Violins **ff** stop strings

Orch. Violas **ff** stop strings

Celli **ff** stop strings

Double Bass **ff** stop strings

Bambaataa Variations

2

SVln1.

SVln2

SVla.

SVc.

Vcl. (mf)

D.B. (mf)

SVln1.

SVln2 (mf)

SVla.

SVc. (pizz.)

Vcl. Orch. (pp)

D.B. (mf)

"we like to rock & rock & party"

pizz.

pp

mf

Bambaataa Variations

3

12 bobby pins *f*

SVln1.

SVln2.

SVla.

SVC.

1Vlns

Orch.

Vlas.

Vc.

16

bobby pins *ff*

SVln1.

SVla.

SVC.

1Vlns

Orch.

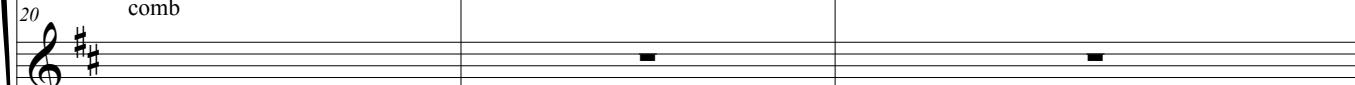
Vlas.

Vc.

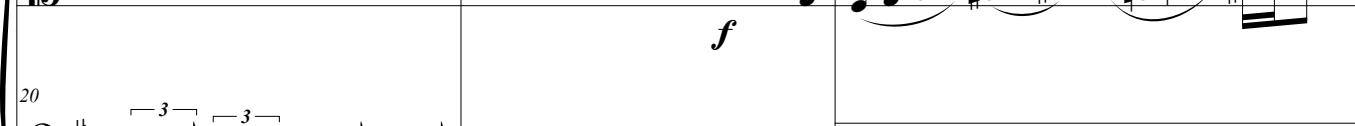
Bambaataa Variations

20

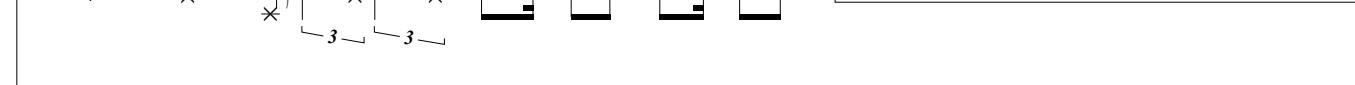
SVln1. 

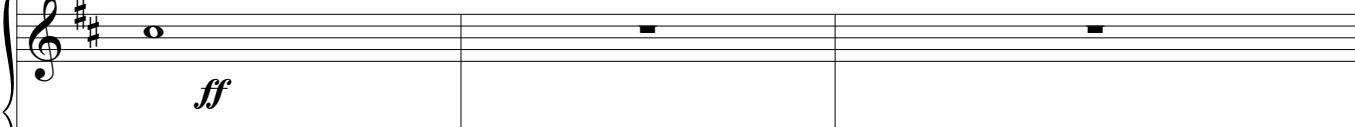
SVln2 

SVla. 

SVC. 

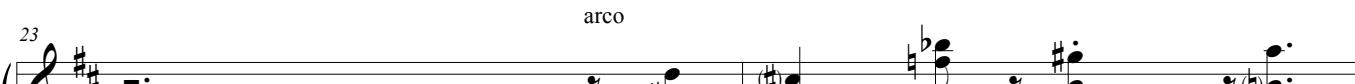
20

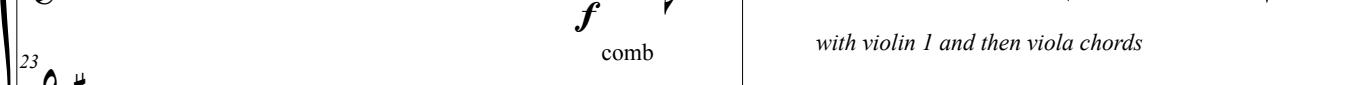
2Vlns. 

Vlas. 

x. x x x x x

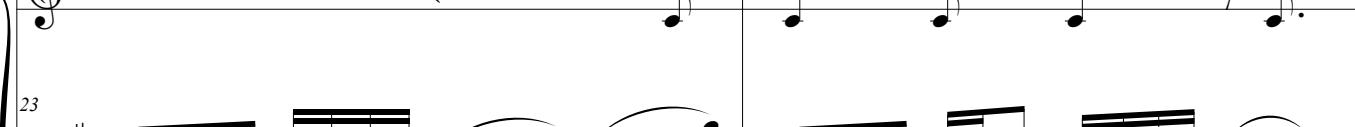
23

SVln1. 

SVln2 

with violin I and then viola chords

23

SVla. 

25

SVln1.

SVln2

SVla.

28

SVln1.

SVln2

SVla.

28

SVc.

Orch.

Vlas

bobby pins

f

x

bobby pins

f

x

Bambaataa Variations

31

SVln1.

SVln2.

SVla.

SVC.
Orch.

Vlas.

34

back of spoon

SVln1.

SVln2

SVla.

SVC.

1Vlns

Orch.
2Vlns

Vlas.

D.B.

Musical score for Bambaataa Variations, page 7, featuring ten staves of music. The score includes parts for SVln1, SVln2, SVla., Svc., 1Vlns, 2Vlns, Orch., Vlas., Vc., and D.B. The music is in 3/16 time, with a key signature of two sharps. The score consists of two systems of music, separated by a vertical bar line.

SVln1: Playing eighth-note patterns with grace notes.

SVln2: Resting during the first system.

SVla.: Playing eighth-note patterns with grace notes.

Svc.: Playing eighth-note patterns with grace notes.

1Vlns: Playing eighth-note patterns with grace notes.

2Vlns: Playing sixteenth-note patterns.

Orch.: Resting during the first system.

Vlas.: Playing eighth-note patterns with grace notes.

Vc.: Playing eighth-note patterns with grace notes, dynamic *mf*, and instruction "arco".

D.B.: Playing eighth-note patterns with grace notes.

Musical score for measures 38-39. The score consists of two staves: SVln2 (top) and SVla. (bottom). The key signature is A major (two sharps). Measure 38 starts with a rest for SVln2 followed by eighth-note pairs. Measure 39 begins with eighth-note pairs for SVla., followed by a measure of rests.

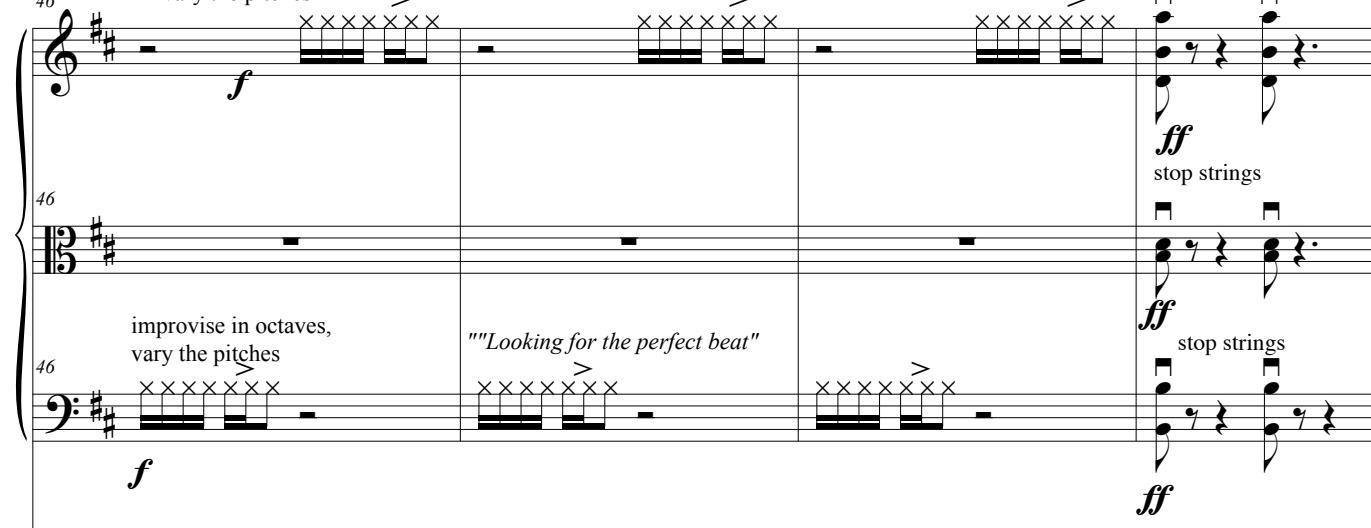
Musical score for measures 40-41. The score consists of two staves: SVln2 (top) and SVla. (bottom). The key signature is A major (two sharps). Measure 40 starts with a rest for SVln2 followed by eighth-note pairs. Measure 41 begins with eighth-note pairs for SVla., followed by a measure of rests.

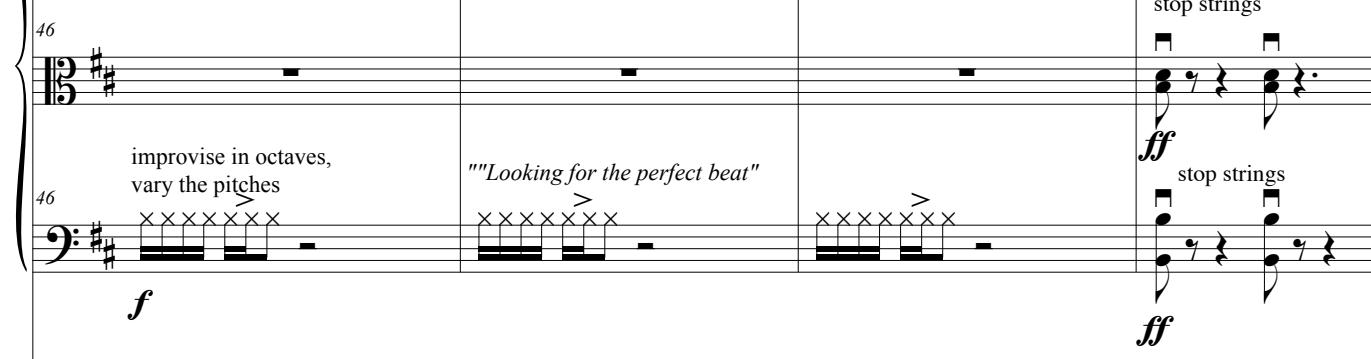
Musical score for measures 42-43. The score consists of three staves: SVln1. (top), SVln2 (middle), and SVla. (bottom). The key signature is A major (two sharps). Measure 42 starts with eighth-note pairs for SVln1. followed by a measure of rests. Measure 43 begins with eighth-note pairs for SVln2, followed by a measure of rests.

improvise in octaves,
vary the pitches >

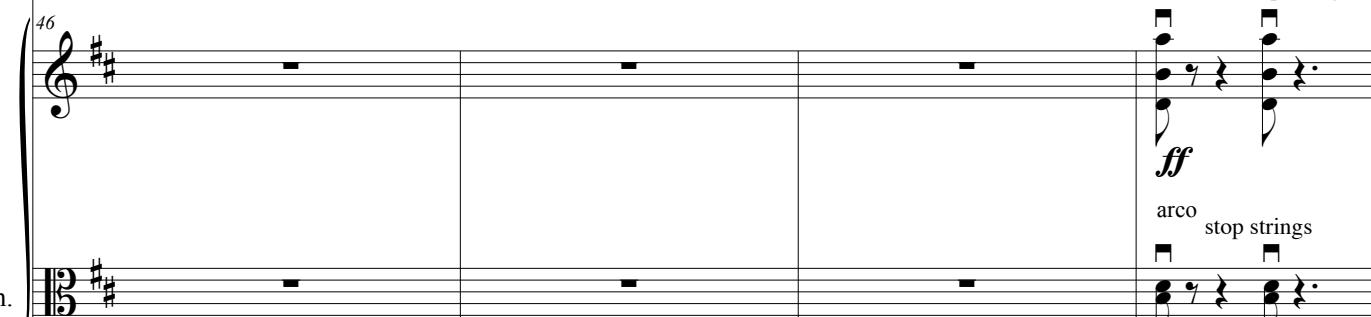
""Looking for the perfect beat"

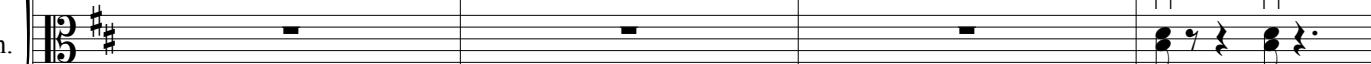
stop strings

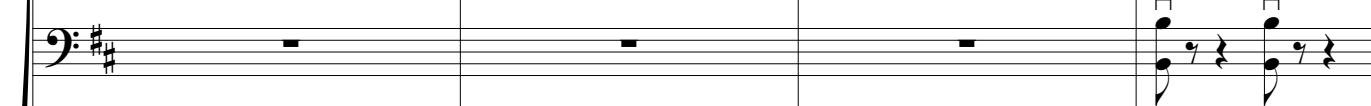
SVln1. 46 

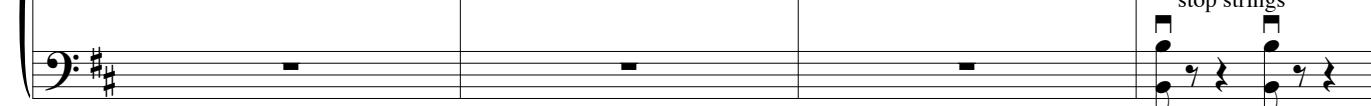
SVla. 46 

SVC. 46 

1Vlns 46 

Vclsh. 46 

Vc. 46 

D.B. 46 

arco stop strings

ff

arco stop strings

ff

stop strings

ff

stop strings

ff

50

SVln1.

SVln2 back of spoon

SVla.

SVc.

1Vlns

2Vlns comb

Orch.

Vlas

Vc. bobby pins
any pitch, make patterns

D.B.

mp bobby pins

mp

f

mp

54

SVln1.

SVln2.

SVla.

SVc.

1Vlns.

Vc.

2

57

SVln1.

SVln2.

SVla.

SVc.

1Vlns.

Orch.

Vc.

D.B.

2

pizz.

arco

2

hairbrush or soft curler

ff

60

SVln1.

SVln2

SVla.

SVC.

1Vlnsh.

Vc.

2

pp ff

pp ff

63

SVln1.

SVln2

SVla.

SVC.

1Vlnsh.

Vc.

2

pp < ff pp < ff pp

66 2

SVln1. 

SVln2 

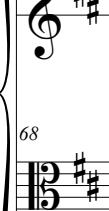
SVla. 

SVC. 

1 Vlnsh. 

Vc. 

68 2

SVln1. 

SVln2 

SVla. 

SVC. 

1 Vlnsh. 

Vc. 



Musical score for Bambaataa Variations, page 14, featuring nine staves of music. The score includes parts for SVln1, SVln2, SVla, SVC, 1Vlns, 2Vlns, Orch., Vlas, and Vc. The key signature is two sharps. Measure 71 starts with SVln1 and SVln2 playing eighth-note patterns. SVla and SVC enter with eighth-note patterns at *mf*. Measures 72 and 73 show the same patterns continuing. Measure 74 begins with 1Vlns and 2Vlns playing eighth-note patterns, with the dynamic *arco*. Measures 75 and 76 continue with the same patterns. Measure 77 begins with Vlas and Vc playing eighth-note patterns, with the dynamic *mf*. Measures 78 and 79 continue with the same patterns.

Musical score for Bambaataa Variations, page 15, system 75. The score includes parts for SVln1, SVln2, SVla, SVC, 1Vlns, 2Vlns, Vlas, and Vc. The music features a mix of sustained notes, sixteenth-note patterns, and dynamic markings like 'f'.

The score consists of eight staves grouped by a brace. The first group contains SVln1, SVln2, SVla, and SVC. The second group contains 1Vlns, 2Vlns, Vlas, and Vc. Measure 75 begins with a measure of sustained notes. The second measure starts with a forte dynamic 'f'. The third measure features sixteenth-note patterns. The fourth measure ends with a dynamic 'f'. The fifth measure consists of sustained notes. The sixth measure features sixteenth-note patterns. The seventh measure ends with a dynamic 'f'. The eighth measure consists of sustained notes. The ninth measure features sixteenth-note patterns. The tenth measure ends with a dynamic 'f'.

Bambaataa Variations

78

SVln1.

SVla.

SVC.

1Vlns

2Vlns.

Vc.

D.B.

f bobby pins

81

SVln1.

SVla.

1Vlns

2Vlns
Orch.

Vc.

D.B.

ff

ff

ff

2

2

83

SVln1.

SVla.

SVC.

1Vlns

2Vlns

Orch.

Vc.

D.B.

arco

mf

86

scratch (move bow sideways)

SVln1.

SVla.

SVC.

Orch.

D.B.

ff

scratch (move bow sideways)

ff

arco

mf

89

SVln1.

89 arco
mp

89

SVln2

89

SVla.

89

SVC.

89 scratch (move bow sideways)

1Vlns

89 arco
mp

2Vlns

Orch.

Vlas

Vc.

D.B.

This musical score page contains ten staves of music for an orchestra. The instrumentation includes string instruments like violins (1st and 2nd), viola, cello, double bass, and various woodwind instruments such as oboe, bassoon, and flute. The score is set in 2/4 time with a key signature of two sharps. Measures 89 through 92 are shown. SVln1, SVla., SVC., and D.B. play sustained notes with a fermata. SVln2, 1Vlns, 2Vlns, and Vlas play eighth-note patterns with dynamic mp. Orch. and Vc. play eighth-note patterns with dynamic arco. In measure 89, 1Vlns, Vlas, and Vc. perform a bowing technique labeled 'scratch (move bow sideways)'. Measure 90 continues the eighth-note patterns. Measure 91 shows 1Vlns, Vlas, and Vc. performing the scratch technique again. Measure 92 concludes the section with sustained notes.

92

SVln1.

SVln2 bobby pins *f*

SVla.

92

SVc.

92

1Vlns

Orch.

Vc.

D.B.

96

SVln1.

SVln2

SVla.

bounce con legno & a little hair

96

SVc.

Orch. bounce con legno & a little hair

Vc.

ord.

mf

Bambaataa Variations

ord.

SVln1. 99 - *mf* back of spoon

SVln2 99 -

SVla. 99 -

SVC. 99 ord.

1Vlns 99 ord. *mf*

2Vlns 99 ord. *mf*

Orch. 99 ord. *mf*

Vc. 99 ord. *mf*

D.B. 99 *mf*

SVln2 103 -

Orch. back of spoon

Vlas 103 *f* -

106 bobby pins
fuzz

SVln1. *mp* with clip still on! (whiney)

106 arco

SVln2 *mf* comb

SVla.

106 bobby pins

SVC. fuzz

106 bobby pins

1Vlns *mp* comb

2Vlns

Orch. *mf*

Vlas. bobby pins

Vc. *mp* bobby pins

D.B. *mp* bobby pins

Bambaataa Variations

220

SVln1.

SVln2

SVla. comb

SVc.

1Vlns

Orch. 2Vlns

Vc.

D.B.

113

SVln1.

SVln2

SVla.

SVc.

1Vlns

Orch. 2Vlns

Vc.

D.B.

II7

SVln1.

SVln2.

SVla.

SVc.

1Vlns

2Vlns

Orch.

Vlas. bobby pins

Vc.

D.B.

dolce

comb

v

Bambaataa Variations

121

SVln1.

SVln2.

SVla.

SVC.

1Vlns

2Vlns

Orch.

Vlas.

Vc.

D.B.

stop strings
f

stop strings
f

arco stop strings
f

stop strings
f

stop strings
f

arco stop strings
f

stop strings
f

stop strings
f

arco stop strings
f

stop strings
f

125

SVln1.

SVln2

SVla.

SVc.

Orch.

1Vlns

2Vlns

SVln1.

SVln2

SVla.

SVc.

1Vlns

Orch.

2Vlns

Vlas

Vc.

staccato until end

ff

bobby pins

ord.

f

ord.

f

back of spoon

back of spoon

Bambaataa Variations

Musical score for Bambaataa Variations, page 26, featuring eight staves of music. The key signature is two sharps. The tempo is marked as 130.

- SVln1:** Starts with a sixteenth-note grace note followed by a quarter note rest. The tempo is 130.
- SVln2:** Starts with a sixteenth-note grace note followed by a quarter note rest. The tempo is 130.
- SVla.:** Playing eighth-note patterns.
- SVc.:** Playing eighth-note patterns.
- 1Vlns:** Playing eighth-note patterns.
- 2Vlns:** Playing eighth-note patterns.
- Vlas:** Playing eighth-note patterns.
- Vc.:** Playing eighth-note patterns.

The score includes various rests and dynamic markings such as \times and $\ddot{\times}$.

Musical score for Bambaataa Variations, page 27, featuring eight staves of music. The score includes parts for SVln1, SVln2, SVla., Svc., 1Vlns, 2Oflns, Vlas., and Vc. The tempo is marked as 132 BPM throughout. The score is divided into two measures by a vertical bar line. In the first measure, SVln1, SVln2, and SVla. play eighth-note patterns. Svc. and 1Vlns provide harmonic support with sustained notes. 2Oflns, Vlas., and Vc. are silent. In the second measure, the dynamics change to *ff*. SVln1 continues its eighth-note pattern, while SVln2, SVla., and Svc. play sixteenth-note patterns. 1Vlns and 2Oflns remain silent. The instruction "staccatto until end" is placed above the Vc. staff. The Vc. staff ends with a fermata, indicating it should continue beyond the measure line.

Bambaataa Variations

Musical score for measures 134-135 of the Bambaataa Variations. The score includes parts for SVln1., SVln2, SVla., SVc., 2Vlns, Orch., Vlas, and Vc. Measure 134 starts with SVln1. playing eighth-note patterns. SVln2 has a fermata. SVla. and SVc. play eighth-note patterns. 2Vlns play eighth-note patterns. Vlas has a fermata. Vc. plays eighth-note patterns. Measure 135 begins with a fermata over all parts. The tempo is 134 throughout.

Musical score for measures 136-137 of the Bambaataa Variations. The score includes parts for SVln1., SVla., and SVc. Measure 136 starts with SVln1. playing eighth-note patterns. SVla. plays sixteenth-note patterns. SVc. plays eighth-note patterns. Measure 137 begins with a fermata over all parts. The tempo is 136 throughout. A dynamic marking *8va* is shown above the staff.

138

SVln1.

SVln2.

SVla.

SVC.

138 arco

bobby pins fuzz

138 bobby pins

Orch.

Vlas.

Vc.

f

p

arco

arco

Bambaataa Variations

140

SVln1.

SVln2

SVla.

SVc.

1Vlns

Orch.

Vlas

Vc.

142

SVla.

145

arco

SVln1.

SVln2

SVla.

SVc.

Orch.

Vlas

bobby pins
mf

scratch

bobby pins
mf

scratch

mf bobby pins scratch

mf

**this section (electric toothbrush/ vibrators)
is optional**

SVln1. scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

SVln2 scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

SVla. scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

SVC. scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

1Vlns scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

2Vlns scratch (move bow sideways) *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

Orch. **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

Vlas scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

Vc. scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

D.B. scratch *>* **ff** **mp** **pp** **use back of electric toothbrush to make siren, 30 sec** **6**

2. Mudhead from Planet XYY

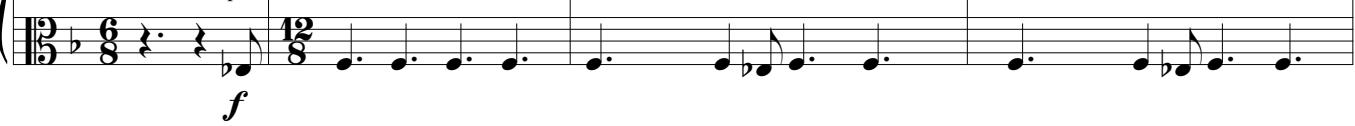
slide left fingers between notes where possible

like "a Rolling Stone"

152 

entire movement is pizz. pizz.

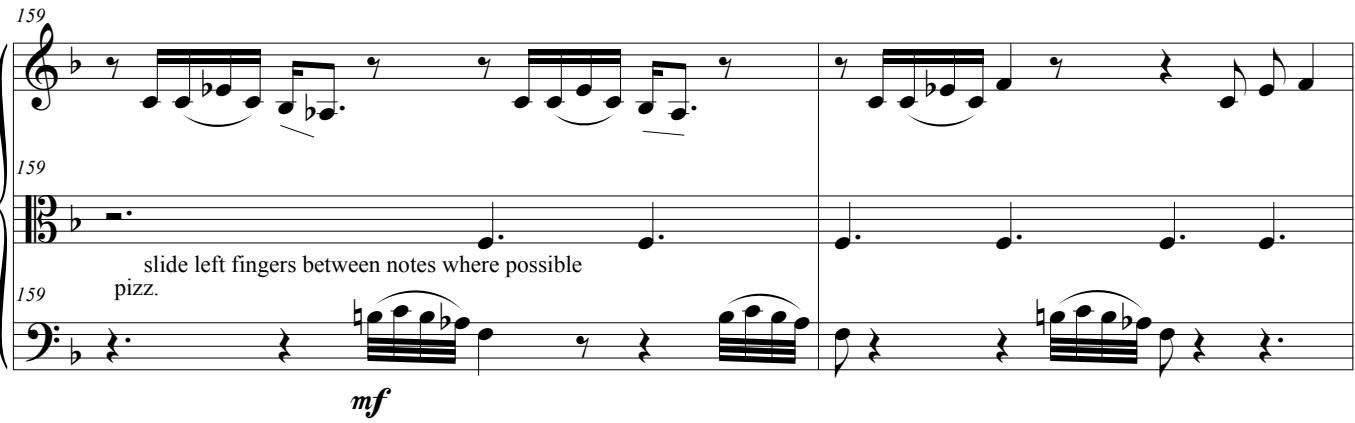
SVln1. 

SVla. 

156 

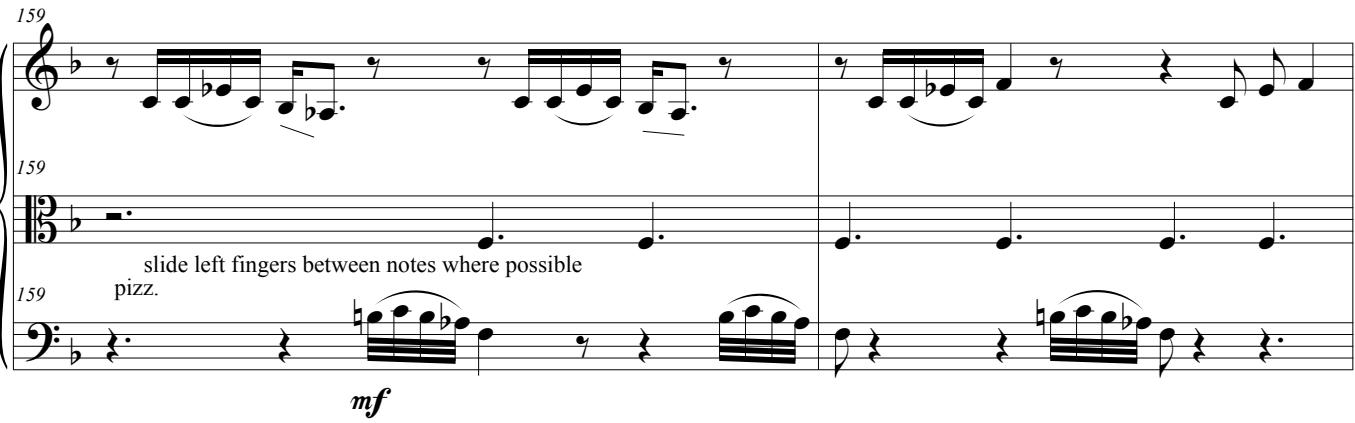
SVln1. 

SVla. 

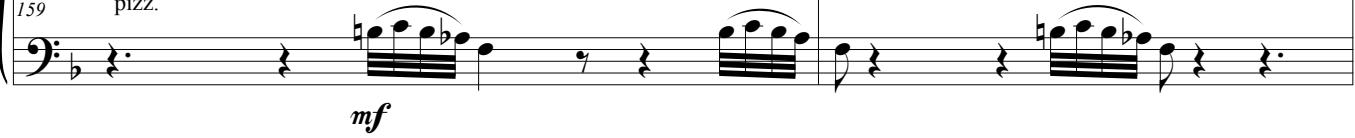
159 

slide left fingers between notes where possible

pizz.

SVln1. 

SVla. 

SVc. 

161 

pizz.

p

SVln1. 

SVln2. 

SVla. 

SVc. 

164

SVln1. 

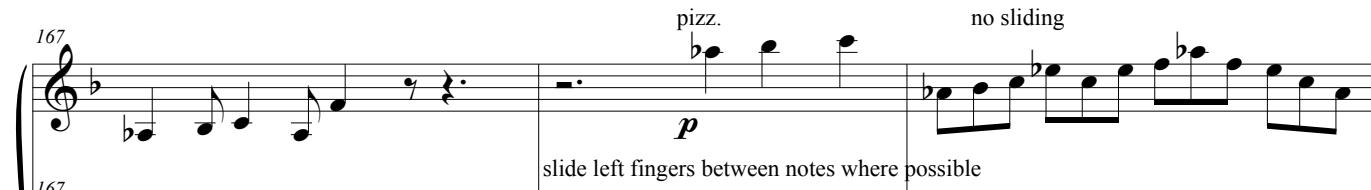
164

SVla. 

164

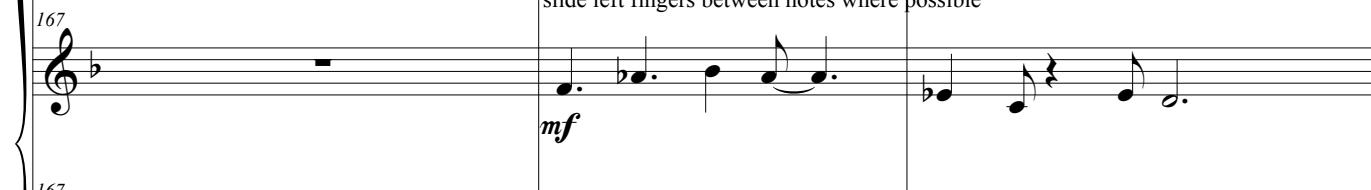
SVC. 

167

SVln1. 

slide left fingers between notes where possible

167

SVln2. 

167

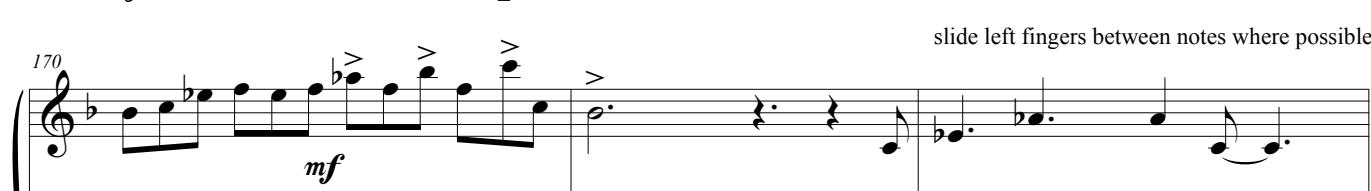
SVla. 

167

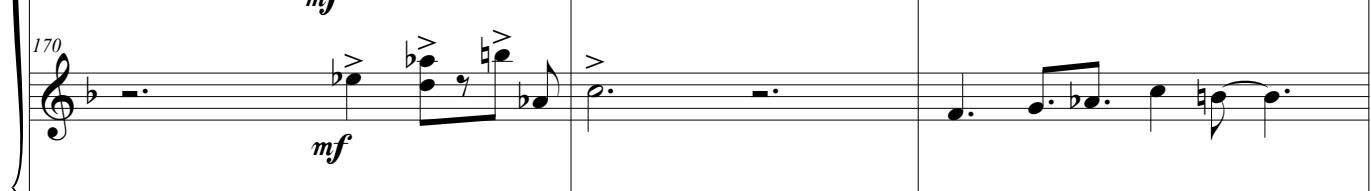
SVC. 

slide left fingers between notes where possible

170

SVln1. 

170

SVln2. 

170

SVla. 

170

SVC. 

173

SVln1.

173

SVln2

173

SVla.

173

SVc.

176

SVln1.

176

SVln2

mf

176

SVla.

176

SVc.

179

SVln1.

179

SVln2

mf

179

SVla.

179

SVc.

f

Bambaataa Variations

35

181

SVln1.

SVln2

SVla.

SVC.

183

no sliding

SVln1.

SVln2

SVla.

SVC.

186

mp

SVln1.

SVln2

SVla.

SVC.

Bambaataa Variations

36

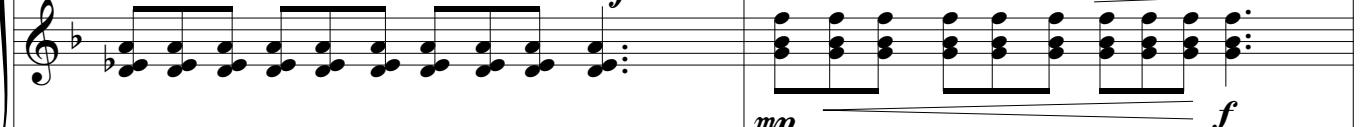
189 SVln1. 

189 SVln2 slide left fingers between notes where possible

189 SVla. 

189 SVc.

191 SVln1. 

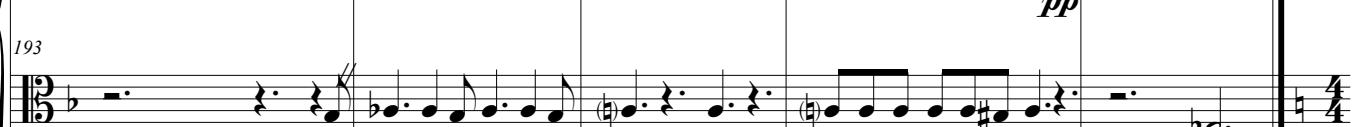
191 SVln2 

191 SVla. 

191 SVc. 

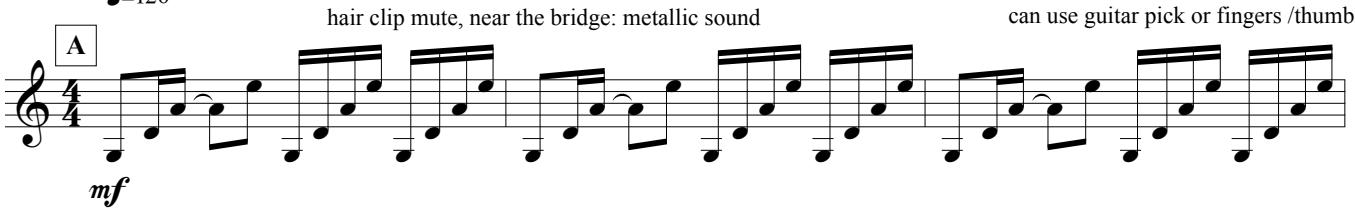
193 SVln1. 

193 SVln2 

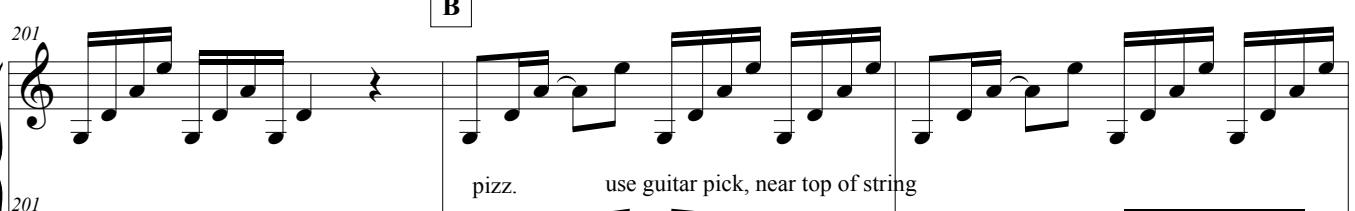
193 SVla. 

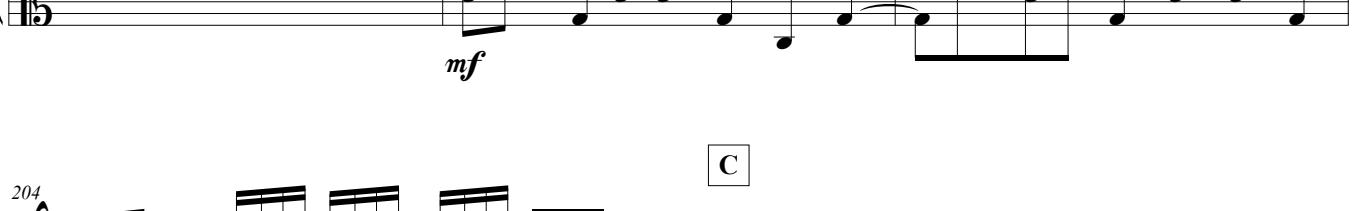
193 SVc. 

3. Nine Hundred Grandmothers

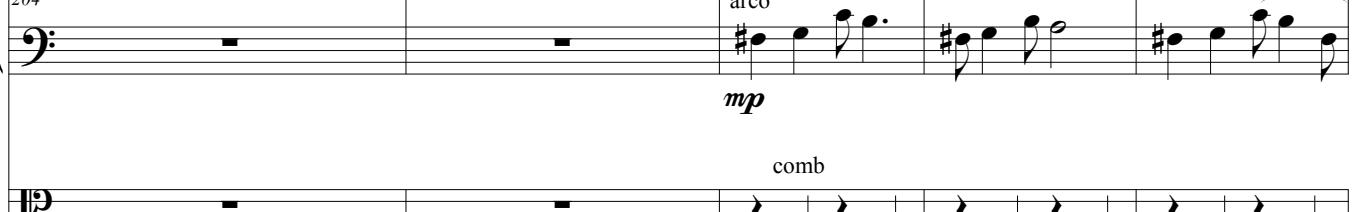
 pizz.
hair clip mute, near the bridge: metallic sound
can use guitar pick or fingers /thumb

A

 201
pizz. use guitar pick, near top of string
B

 201
C

 204
comb

 204
arco
Orch.
Vlas

204
comb
mp

204
mp

209

SVla. Svc.

209

Vlas

Orch.

Vc. arco
mp

D.B.

guitar pick
hair brush

215

SVln1.

215

SVln2

215

SVla.

215

Svc.

Orch.

D.B.

thud on hair clip

mf arco
mf

219

SVln1.

SVln2

219

SVla.

219

SVc.

219

Vlas

Orch.

Vc.

D.B.

comb

arco

comb

arco

This section of the score covers measures 219 through 223. It features multiple staves for string instruments. Measure 219 includes parts for SVln1, SVln2, SVla, SVc, Vlas, Orch., Vc, and D.B. The parts for SVln2, SVla, and Vc include dynamic markings like 'comb' and 'arco'. Measures 220-223 show the continuation of these parts, with some staves becoming silent or playing eighth-note patterns.

223

SVln1.

SVla.

223

SVc.

223

Vlas

Orch.

Vc.

thud on hair cl

This section covers measures 223 through 227. It includes parts for SVln1, SVla, SVc, Vlas, Orch., and Vc. The Vc part includes a dynamic instruction 'thud on hair cl'. The score shows a transition where some parts play eighth-note patterns while others remain silent.

Bambaataa Variations

229

SVln1.

SVln2 *mf*

229 guitar pick

SVla.

229

SVC.

1Vlns *ord.* *p* *pp*

2Vlns *ord.* *p* *pp*

Orch.

Vlas

Vc.

D.B. hair brush

This musical score page contains two systems of music. The top system starts with a measure for SVln1 followed by a measure for SVln2 with a dynamic marking of *mf*. The third measure is labeled "guitar pick". The fourth measure is for SVla. The fifth measure is for SVC. The bottom system starts with a measure for 1Vlns with a dynamic *ord.* followed by *p*, then *pp*. The second measure for 1Vlns is also labeled *ord.* followed by *p*, then *pp*. The third measure for 1Vlns is also labeled *ord.* followed by *p*, then *pp*. The fourth measure is for 2Vlns. The fifth measure is for Orch. The sixth measure is for Vlas. The seventh measure is for Vc. The eighth measure is for D.B. with a dynamic marking of "hair brush". Measure numbers 229 are placed above the first four measures of each system, and measure 40 is placed above the first measure of the top system.

233

pizz.

SVln1.

SVln2

SVla.

SVc.

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

mf

comb

arco

mf

comb

arco

mf

Bambaataa Variations

237

SVln1.

SVla.

SVC.

Vlas

Orch.

Vc.

D.B.

mf

arco

240

SVln1.

SVla.

SVC.

Vlas

Orch.

Vc.

D.B.

guitar pick

hair brush

hair brush

244

SVln1.

SVln2

SVla.

SVC.

Orch.

D.B.

thud on hair clip

This musical score page shows six staves of music. The first three staves (SVln1, SVln2, SVla) are grouped by a brace. The fourth staff (SVC) is ungrouped. The fifth staff (Orch.) is labeled 'Orch.'. The sixth staff (D.B.) is labeled 'D.B.'. Measure 244 starts with rests for all parts. Measures 245-246 show rhythmic patterns for SVln2 and SVla. Measure 247 begins with a dynamic 'f' for SVln2. Measure 248 starts with a 'thud on hair clip' instruction. Measures 249-250 show rhythmic patterns for SVln2 and SVla. Measures 251-252 show rhythmic patterns for SVC. Measures 253-254 show rhythmic patterns for Orch. Measures 255-256 show rhythmic patterns for D.B.

248

SVln1.

SVln2

SVla.

SVC.

1 Vlnsh.

D.B.

pp

This musical score page shows six staves of music. The first three staves (SVln1, SVln2, SVla) are grouped by a brace. The fourth staff (SVC) is ungrouped. The fifth staff (1 Vlnsh) is labeled '1 Vlnsh.'. The sixth staff (D.B.) is labeled 'D.B.'. Measures 248-252 show rhythmic patterns for SVln2 and SVla. Measures 253-254 show rhythmic patterns for SVC. Measures 255-256 show rhythmic patterns for 1 Vlnsh. A dynamic 'pp' is indicated above the 1 Vlnsh. staff in measure 255.

253 pizz.

SVln1.

253 *mf*

SVln2

253 *mf*

SVla.

253 *mf* hair brush

253 *f*

2Vlns

pizz.

Vlas. Orch.

mf

Vc.

mf

hair brush

D.B.

256

SVln1. {  remove hair clip

SVln2

SVla.

Svc.

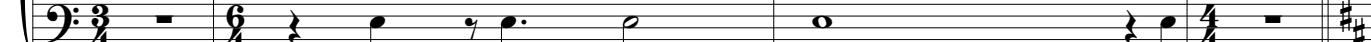
1Vlns pizz. 

2Vlns pizz. 

Orch.

Vlas. arco 

Vc. 

D.B. 

4. X-Linked Planet

SVln2 *solo, with expression*

260 arco *pp* *f*

SVln1. arco

263 *f* 6

SVln2 *p* arco

263 *f* 6

SVla. arco

263 *f* 6

SVc. arco *f* 6

SVln1. 6 3

SVln2 6

SVla. 6 3

SVc. 6 3

Musical score for Bambaataa Variations, page 47, featuring six staves of music.

The score includes the following parts:

- SVln1 (Violin 1)
- SVln2 (Violin 2)
- SVla. (Violoncello)
- SVC. (Double Bass)
- 1Vlns Orch. (Violin section of the orchestra)
- 2Vlns (Violin section of the orchestra)
- Orch. 1Vlns (Violin section of the orchestra)

Measure 268 (top half):
- SVln1: Arco, dynamic ff.
- SVln2: Sixteenth-note patterns.
- SVla.: Slurs, dynamic ff.
- SVC.: Slurs.
- 1Vlns Orch.: Rest.
- 2Vlns: Rest.
- Orch. 1Vlns: Rest.

Measure 269 (bottom half):
- SVln1: Arco.
- SVln2: Rest.
- SVla.: Rest.
- SVC.: Rest.
- 1Vlns Orch.: Dynamic p.
- 2Vlns: Arco, dynamic p.

Measure 270 (top half):
- SVln1: Slurs, dynamic ff.
- SVln2: Sixteenth-note patterns.
- SVla.: Slurs.
- SVC.: Slurs.
- 1Vlns Orch.: Slurs.
- 2Vlns: Slurs.

Measure 271 (bottom half):
- SVln1: Slurs.
- SVln2: Sixteenth-note patterns.
- SVla.: Slurs.
- SVC.: Slurs.
- 1Vlns Orch.: Slurs.
- 2Vlns: Slurs.

Bambaataa Variations

272

SVln1.

SVln2

1Vlns
Orch.

2Vlns

p ff >

274

SVln1.

SVln2

1Vlns
Orch.

2Vlns

pp

276

Vln1. { G# trill
mf — *pp* — *f*

SVln2 { 276 *pp* arco

SVC. { 276 *ff*

1Vlns Orch. { 276 *pp*

2Vlns { 276 *pp*

279

SVln2 { 279 to D
tr

SVC. { 279 6 6 *pp*

1Vlns Orch. { 279

2Vlns { 279

Bambaataa Variations

282 bow air whips

Vln1.

SVln2

SVla.

SVC.

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

ff

bow air whips

ff bow air whips

ff bow air whips

ff

ff

ff

ff

ff

ff

ff

ff

Musical score for Bambaataa Variations, page 51, measures 285-292.

The score consists of two systems of music. The top system includes parts for SVln1, SVln2, SVla., and SVc. The bottom system includes parts for 1Vlns, 2Vlns, Orch., Vlas., Vc., and D.B. The key signature is A major (two sharps). Measure 285 starts with eighth-note patterns in the strings. Measure 286 begins with eighth-note patterns, followed by sixteenth-note patterns in the second violin and bassoon. Measure 287 features sixteenth-note patterns in the first violin, bassoon, and double bass. Measure 288 shows sixteenth-note patterns in the first violin, bassoon, and double bass. Measure 289 continues with sixteenth-note patterns in the first violin, bassoon, and double bass. Measure 290 concludes with sixteenth-note patterns in the first violin, bassoon, and double bass.

Measure 285:

- SVln1: Eighth-note patterns
- SVln2: Eighth-note patterns
- SVla.: Eighth-note patterns
- SVc.: Eighth-note patterns

Measure 286:

- 1Vlns: Eighth-note patterns
- 2Vlns: Eighth-note patterns
- Orch.: Eighth-note patterns
- Vlas.: Eighth-note patterns
- Vc.: Eighth-note patterns
- D.B.: Eighth-note patterns

Measure 287:

- 1Vlns: Sixteenth-note patterns
- 2Vlns: Sixteenth-note patterns
- Orch.: Sixteenth-note patterns
- Vlas.: Sixteenth-note patterns
- Vc.: Sixteenth-note patterns
- D.B.: Sixteenth-note patterns

Measure 288:

- 1Vlns: Sixteenth-note patterns
- 2Vlns: Sixteenth-note patterns
- Orch.: Sixteenth-note patterns
- Vlas.: Sixteenth-note patterns
- Vc.: Sixteenth-note patterns
- D.B.: Sixteenth-note patterns

Measure 289:

- 1Vlns: Sixteenth-note patterns
- 2Vlns: Sixteenth-note patterns
- Orch.: Sixteenth-note patterns
- Vlas.: Sixteenth-note patterns
- Vc.: Sixteenth-note patterns
- D.B.: Sixteenth-note patterns

Measure 290:

- 1Vlns: Sixteenth-note patterns
- 2Vlns: Sixteenth-note patterns
- Orch.: Sixteenth-note patterns
- Vlas.: Sixteenth-note patterns
- Vc.: Sixteenth-note patterns
- D.B.: Sixteenth-note patterns

288

SVln2

SVla.

Orch.

1Vlns

2Vlns

This musical score excerpt shows five staves for strings. The top staff is SVln2, the second is SVla., the third is Orch., the fourth is 1Vlns, and the bottom is 2Vlns. Measure 288 starts with a dynamic **p**. Measure 289 begins with a dynamic **p**, followed by a measure with sixteenth-note patterns and a fermata over the 3rd note of the measure. The 2Vlns part has a dynamic **p** at the start of measure 289.

290

SVln2

SVla.

1Vlnsh.

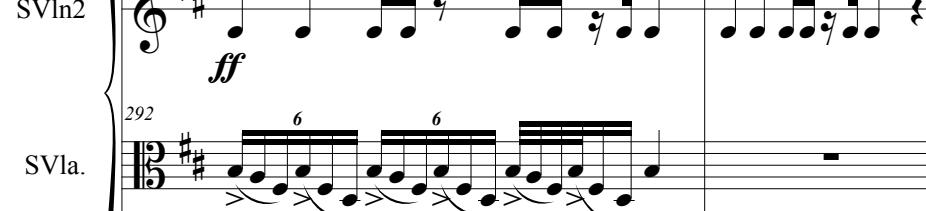
2Vlns

This musical score excerpt shows four staves for strings. The top two staves are SVln2 and SVla. The bottom two staves are 1Vlnsh. and 2Vlns. Measure 290 features sixteenth-note patterns with slurs and dynamics **p** and **ff**. Measure 291 continues the sixteenth-note patterns. Measure numbers 290 and 291 are indicated above the staves.

292 bow air whips

SVln1. 

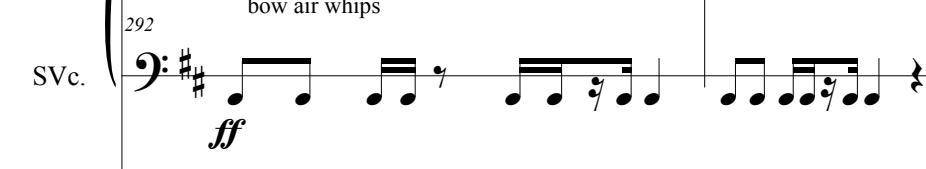
292 bow air whips

SVln2 

292 6 6

SVla. 

292 bow air whips

SVc. 

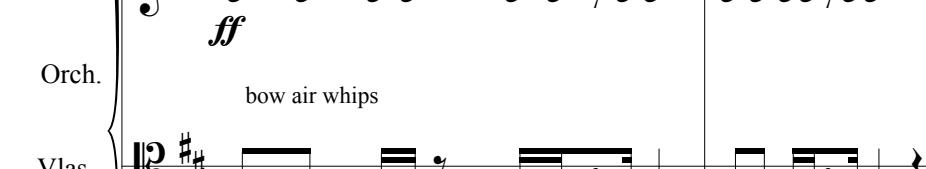
292 bow air whips

1Vlns 

2Vlns bow air whips



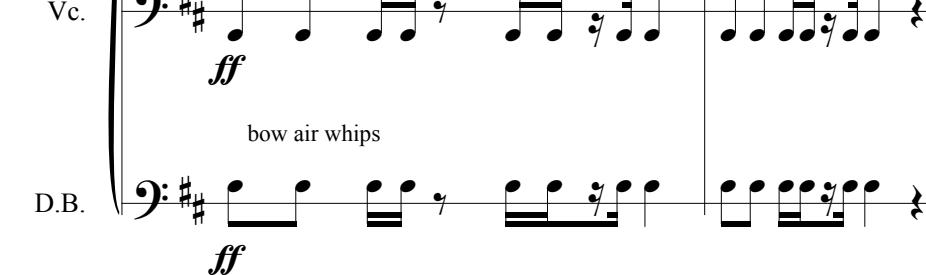
Orch. bow air whips

Vlas. 

Vc. bow air whips



D.B. bow air whips



arco



Musical score for Bambaataa Variations, page 54, measures 295-296. The score consists of eight staves, each with a key signature of two sharps (F# major). Measure 295 starts with SVln1, SVln2, SVla., and SVC. playing sixteenth-note patterns. 1Vlns and 2Vnbs play eighth-note patterns. Vlas and Vc. play sustained notes. Measure 296 continues with similar patterns, with some notes in the lower staves tied over from the previous measure. Measure numbers 295 and 296 are indicated above the staves.

SVln1. 295
SVln2 295
SVla. 295
SVC. 295
1Vlns 295
2Vnbs 295
Vlas
Vc.

297

SVln1.

SVln2.

SVla.

Svc.

1Vlns

2Vlns

Orch.

Vlas.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

5. Afrika Variations

301 arco $\text{♩} = 80$

SVln1.

SVln2

SVla.

SVc.

1Vlns

2Vlns

Orch. Div.

Vlas.

Vc.

D.B. pizz. $\text{♩} = 80$

308

SVln1.

SVln2

SVla.

Svc.

1Vlns

Orch.

2Vlns

D.B.

p

ff

f

p f

p

ff

p f

p

p

ff

p f

p

p

p f

Div.

Div.

Musical score for Bambaataa Variations, page 58, section 1. The score is a multi-part musical score with the following parts and dynamics:

- SVln1.**: Dynamics: f , mf , ff .
- SVln2** (with **SVla.** and **SVc.**): Dynamics: f , mp , mf , ff .
- 1Vlns**: Dynamics: f , mf , ff .
- 2Vlns**: Dynamics: f , mp , mf , ff .
- Orch.** (with **Vlas.**): Dynamics: mp .
- Vc.**: Dynamics: mp .
- D.B.**: Dynamics: mp , f .

The score consists of eight staves, each with a different instrument or section. The instruments are grouped by section: SVln1., SVln2, SVla., SVc., 1Vlns, 2Vlns, Orch., Vlas., Vc., and D.B. The sections are separated by vertical lines, and the instruments within each section are grouped by a brace. The music is in common time (indicated by a '4' over a '2') throughout the score. Measure numbers 316 are indicated above the staves. Dynamic markings include f (fortissimo), mf (mezzo-forte), ff (fiamingo fortissimo), and mp (mezzo-pianissimo). The score is annotated with circled '1' at the top right.

Musical score for Bambaataa Variations, page 59, showing parts for SVln1, SVln2, SVla., and SVc. The score consists of four staves in 2/4 time, with measure numbers 323, 323, 323, and 323 indicated above each staff respectively. Various dynamics and performance instructions are included, such as *p*, *f*, *mp*, *fp*, and *3*. The music features complex rhythmic patterns and harmonic changes.

Musical score for Bambaataa Variations, page 60, measures 329-330.

The score consists of two systems of music. The top system (measures 329-330) includes parts for SVln1., SVln2., SVla., SVC., 1Vlns, 2Vlns, Orch., Vlas., Vc., and D.B. The bottom system (measures 330-331) includes parts for 1Vlns, 2Vlns, Orch., Vlas., Vc., and D.B.

Measure 329:

- SVln1., SVln2., SVla., SVC.:** Perform a sixteenth-note pattern followed by a fermata and a dynamic *sffz*.
- 1Vlns:** Rest.
- 2Vlns:** Rest.
- Orch., Vlas., Vc., D.B.:** Rest.

Measure 330:

- 1Vlns:** Play a sixteenth-note pattern with a dynamic *mp*.
- 2Vlns:** Play a sixteenth-note pattern with a dynamic *mp*.
- Orch., Vlas., Vc., D.B.:** Play a sixteenth-note pattern with a dynamic *mp*. The Vc. part includes a dynamic *f arco*.

334

1Vlns *p* *fff mp* *mf ff*

2Vlns *p* *ff mp*³

Orch.

Vlas *p* *fff mp*

Vc. *mf ff*

D.B. *mf ff*

(2) pulse doesn't change $\text{♩} = 80$

SVln1.

343 *mf*

SVln2

343 *mf*

343

SVla.

343 *mf*

343 pizz. with "slap"

SVc.

343 *mf*

Bambaataa Variations

347

SVln1.

SVln2

SVla.

SVC.

f *mf* *f* *mp*

mf *f* *mp*

ff *f*

351

SVln1.

SVln2

SVla.

SVC.

spooky flautando

p *spooky flautando*

p

solo

mf

brush thumb pizz.

351

1Vlns

Orch.

2Vlns

Vc.

spooky flautando

p

spooky flautando

p

brush thumb pizz.

pp

Musical score for Bambaataa Variations, page 63, system 357. The score consists of eight staves, each with a different instrument or section:

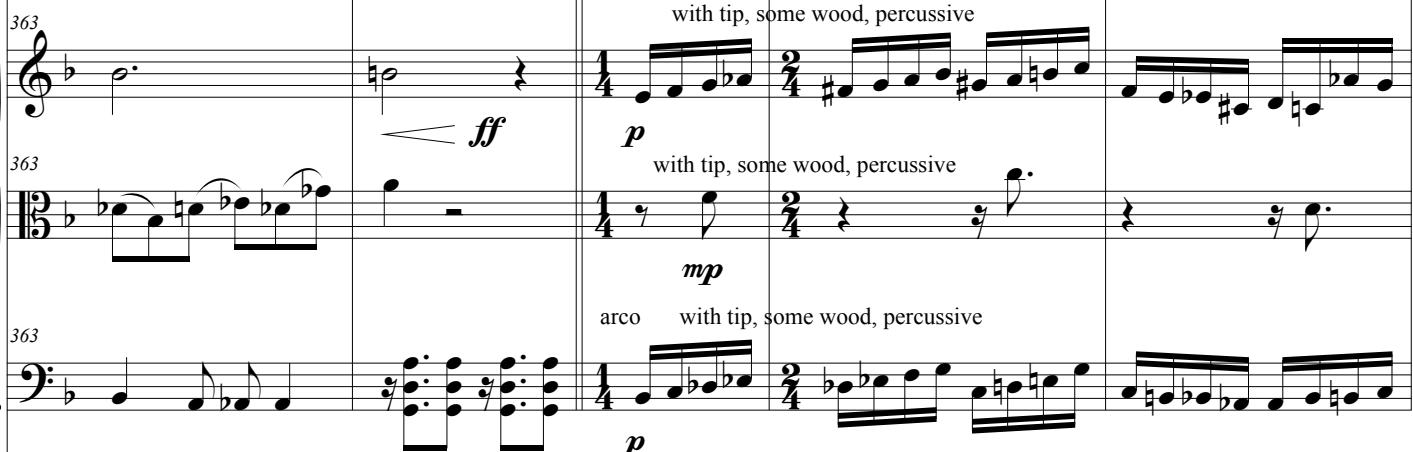
- SVln1 (Violin 1)
- SVln2 (Violin 2)
- SVla. (Violoncello)
- SVC. (Double Bass)
- 1Vlns (Violin 1)
- Orch. (Orchestra)
- 2Vlns (Violin 2)
- Vc. (Double Bass)

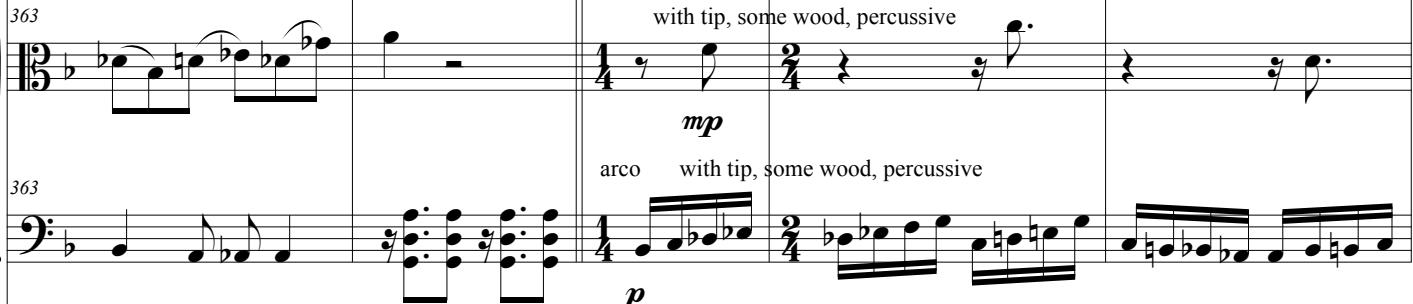
The score features a variety of musical elements, including eighth and sixteenth note patterns, rests, and dynamic markings like $\text{p}.$ (pianissimo) and $\text{f}.$ (fortissimo). Measure numbers 357 are indicated above several staves. The music is set against a grid of vertical measures and horizontal bar lines.

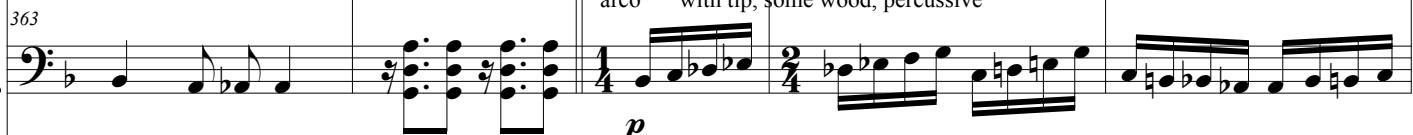
Bambaataa Variations

(3) $\text{♩} = 80$
with tip, some wood, percussive

SVln1. 

SVln2 

SVla. 

Svc. 

1Vlns

2Vlns

Orch.

Vlas.

Vc.

D.B.

with tip, some wood, percussive

p

with tip, some wood, percussive

mp

arco with tip, some wood, percussive

mp

with tip, some wood, percussive

ff

mp

with tip, some wood, percussive

ff

mp

with tip, some wood, percussive

tap shoes on floor

ff

tap shoes on floor

ff

Musical score for Bambaataa Variations, page 65, showing parts for SVln1, SVln2, SVla, SVc, 1Vlns, Vlash., Vc., and D.B.

The score consists of eight staves, each with a unique musical line. The staves are grouped by a vertical brace on the left side. Measure numbers 368 are indicated above the first four staves (SVln1, SVln2, SVla, SVc). The 1Vlns, Vlash., Vc., and D.B. staves do not have measure numbers above them.

- SVln1:** Treble clef, key signature of one flat. Notes include B^{\flat} , D , E , F , G , A , B^{\flat} .
- SVln2:** Treble clef, key signature of one flat. Notes include C , D , E , F , G , A , B^{\flat} .
- SVla:** Bass clef, key signature of one flat. Notes include E , G , A , B^{\flat} .
- SVc:** Bass clef, key signature of one flat. Notes include C , D , E , F , G , A , B^{\flat} .
- 1Vlns:** Treble clef, key signature of one flat. Notes include B^{\flat} , D , E , F , G , A , B^{\flat} .
- Vlash.:** Bass clef, key signature of one flat. Notes include E , G , A , B^{\flat} .
- Vc.:** Bass clef, key signature of one flat. Notes include E , G , A , B^{\flat} .
- D.B.:** Bass clef, key signature of one flat. Notes include E , G , A , B^{\flat} .

mostly stick, some hair

SVln1.

SVln2

SVla.

SVc.

1Vlns

Orch.

2Vlns

Vlas

mostly stick, some hair

mp

Musical score for Bambaataa Variations, page 67, measures 378-385. The score consists of two systems of five staves each. The top system includes SVln1., SVln2., SVla., SVc., 1Vlns, Orch., 2Vlns, and Vlas. The bottom system includes 1Vlns, Orch., 2Vlns, and Vlas. Measure 378 starts with a rest followed by eighth-note patterns. Measure 381 begins with sixteenth-note patterns. Measure 384 features eighth-note patterns. Measure 385 concludes with eighth-note patterns.

Bambaataa Variations

(4) $\text{♩} = 76$
ord. poco slower

SVln1. 383

SVln2 383 "ping" on bow tip pp

SVla. 383 ord.

SVc. 383 "ping" on bow tip pp ord. p

1Vlns 383

2Vlns "ping" on bow tip pp

Orch. ord.

Vlas 383

Vc. pizz.

D.B. p

391

SVln1.

SVln2

SVla.

SVC.

2Vlns

Vlas.
Orch.

Vc.

D.B.

Bambaataa Variations

*imitate record
played backwards*

398

SVln1.

SVln2

SVla.

SVC.

1Vlns

2Vnbs.

Vlas

Vc.

ord.

pp

f pf pf

pp

f pf

f pf pf

pp

f pf

pp

f pf pf

404 (5)

SVln1.

SVln2

SVla.

SVc.

1 Vlns

Vlas. Orch.

Vc.

D.B.

Musical score for Bambaataa Variations, page 72, featuring eight staves of music for various instruments. The score includes:

- SVln1.** Violin 1 part, starting with a sixteenth-note pattern.
- SVln2** Violin 2 part, featuring eighth-note patterns.
- SVla.** Violoncello part, with a bass clef and some eighth-note patterns.
- SVc.** Double Bass part, with a bass clef and dynamic markings *fp* (fortissimo) appearing twice.
- 2Vlns** Two Violins part, mostly silent with a dynamic marking *p* (pianissimo) at the end.
- Vlas. Orch.** Bassoon/Oboe/Orchestra part, mostly silent with a dynamic marking *p* (pianissimo) at the end.
- Vc.** Double Bass part, mostly silent with a dynamic marking *p* (pianissimo) at the end.
- D.B.** Double Bass part, ending with a dynamic marking *p* (pianissimo), followed by *mf* (mezzo-forte) and an arco instruction.

The score concludes with the word "Fin" (Finale).

418

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

dolce

mf f p

This musical score page shows six staves of music for orchestra and strings. The first staff (1Vlns) has a treble clef and a key signature of one flat. The second staff (2Vlns) has a treble clef and a key signature of one sharp. The third staff (Orch.) and fourth staff (Vlas) have bass clefs and a key signature of one flat. The fifth staff (Vc.) and sixth staff (D.B.) also have bass clefs and a key signature of one flat. Measure 418 begins with a rest in the 1Vlns staff. Measures 419-420 show rhythmic patterns in the 2Vlns and Vc. staves. Measures 421-422 show patterns in the Orch., Vlas, and D.B. staves. Measure 423 starts with a dynamic *mf* in the 2Vlns staff, followed by *f* in the Orch. and Vlas staves, and *p* in the D.B. staff. Measure 424 concludes with a dynamic *p*. The instruction "dolce" is placed under the D.B. staff at the end of measure 423.

(6)

dolce

SVln1.

mp f

428 dolce

SVln2

mp f

428 dolce

SVla.

mp f

428

SVc.

mp

This musical score page shows four staves of music for strings. The first staff (SVln1) has a treble clef. The second staff (SVln2) has a treble clef. The third staff (SVla.) has a bass clef. The fourth staff (SVc.) has a bass clef. Measure 426 begins with a dynamic *mp* in the SVln1 staff, followed by *f* in the SVln2, SVla., and SVc. staves. Measure 427 continues with *f* in all staves. Measure 428 begins with a dynamic *dolce* in the SVln1 staff, followed by *f* in the SVln2, SVla., and SVc. staves.

Musical score for Bambaataa Variations, page 74, featuring four staves (SVln1, SVln2, SVla, SVc) in 4/4 time with a key signature of one flat. The score consists of two systems of music.

System 1 (Measures 433-437):

- SVln1:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 433, *sffz*.
- SVln2:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 433, *sffz*.
- SVla:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 433, *sffz*.
- SVc:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 433, *sffz*.

System 2 (Measures 438-442):

- SVln1:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 438, *f*.
- SVln2:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 438, *f*.
- SVla:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 438, *f*.
- SVc:** Starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. Dynamics: dynamic 438, *f*.

443

SVln1.

SVln2

SVla.

SVc.

1Vlns

2Vlns

Orch.

Vlas.

Vc.

D.B.

mf

Musical score for Bambaataa Variations, page 76, featuring ten staves of music. The staves are grouped by instrument family: strings (SVln1, SVln2, SVla, SVc, 1Vlns, 2Vlns), woodwinds (Orch., Vlas, Vc), and bass (D.B.). The score is in common time (indicated by '449') and uses a key signature of one flat. The music consists of four measures of continuous eighth-note patterns with various slurs and grace notes.

The instruments listed from top to bottom are:

- SVln1
- SVln2
- SVla
- SVc
- 1Vlns
- 2Vlns
- Orch.
- Vlas
- Vc
- D.B.

Musical score for Bambaataa Variations, page 77, system 453. The score is for ten instruments:

- SVln1.
- SVln2
- SVla.
- SVc.
- 1Vlns
- 2Vlns
- Orch.
- Vlas.
- Vc.
- D.B.

The score consists of three measures. Measure 1: SVln1, SVln2, SVla., SVc., 1Vlns play eighth-note patterns; 2Vlns, Orch., Vlas., Vc., D.B. rest. Measure 2: SVln1, SVln2, SVla., SVc., 1Vlns play eighth-note patterns; 2Vlns, Orch., Vlas., Vc., D.B. rest. Measure 3: SVln1, SVln2, SVla., SVc., 1Vlns play eighth-note patterns; 2Vlns, Orch., Vlas., Vc., D.B. play eighth-note patterns. Dynamic marking *fp* is at the end of each measure.

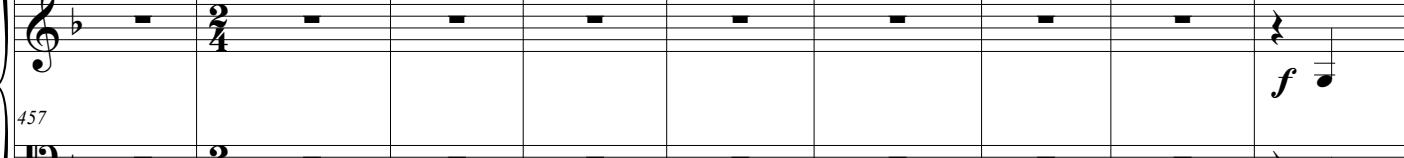
Bambaataa Variations

Theme

457 //

SVln1. 

457

SVln2 

457

SVla. 

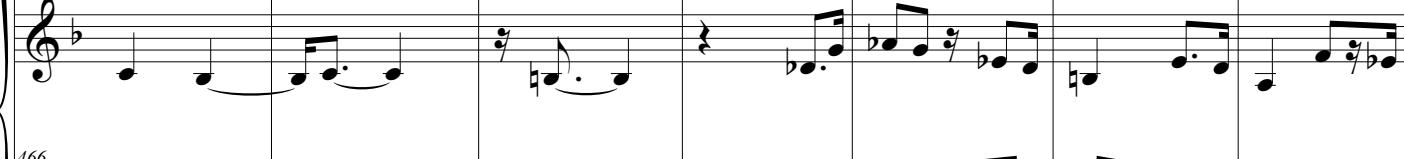
457

SVc. 

466

SVln1. 

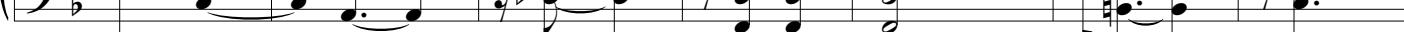
466

SVln2 

466

SVla. 

466

SVc. 

473

SVln1. 

473

SVln2 

473

SVla. 

473

SVc. 

accel.

478 SVln1. 478 SVln2. 478 SVla. 478 Svc.

insert bobby pins
on strings behind bridge

478 1Vlns. 478 Vlas. Orch. 478 Vc. 478 D.B.

Div.

mf

div.

mf

mf

Bambaataa Variations

483

Presto

SVln1.

SVla.

SVC.

1Vlns

Orch.

Vlas.

Vc.

D.B.

487

fuzz
ff

SVln1.

SVla.

1Vlns

Orch.

Vlas.

Vc.

490

SVln1.

SVln2 bobby pins 3 3 3 3

SVla.

SVc. 3 3 ff 3 3 3 3

1Vlns

2Vlns bobby pins 3 3 3 3

Orch.

Vlas.

Vc. 3 3 ff 3 3 3 3

D.B. 3 3 ff 3 3 3 3

Bambaataa Variations

Musical score for Bambaataa Variations, page 82, measures 493-500. The score consists of eight staves, each with a unique rhythmic pattern. Measures 493-496 show eighth-note patterns, while measure 497 shows sixteenth-note patterns. Measure 500 concludes with a sixteenth-note pattern. Measure numbers 493, 494, 495, and 496 are placed above the first four staves, and measure 500 is placed above the last staff.

Measure 493:

- SVln1: Sixteenth-note patterns.
- SVln2: Eighth-note patterns.
- SVla: Sixteenth-note patterns.
- Svc.: Eighth-note patterns.
- 1Vlns: Sixteenth-note patterns.
- 2Vlns: Eighth-note patterns.
- Vlas: Sixteenth-note patterns.
- Vc.: Eighth-note patterns.
- D.B.: Sixteenth-note patterns.

Measure 494:

- SVln1: Sixteenth-note patterns.
- SVln2: Eighth-note patterns.
- SVla: Sixteenth-note patterns.
- Svc.: Eighth-note patterns.
- 1Vlns: Sixteenth-note patterns.
- 2Vlns: Eighth-note patterns.
- Vlas: Sixteenth-note patterns.
- Vc.: Eighth-note patterns.
- D.B.: Sixteenth-note patterns.

Measure 495:

- SVln1: Sixteenth-note patterns.
- SVln2: Eighth-note patterns.
- SVla: Sixteenth-note patterns.
- Svc.: Eighth-note patterns.
- 1Vlns: Sixteenth-note patterns.
- 2Vlns: Eighth-note patterns.
- Vlas: Sixteenth-note patterns.
- Vc.: Eighth-note patterns.
- D.B.: Sixteenth-note patterns.

Measure 496:

- SVln1: Sixteenth-note patterns.
- SVln2: Eighth-note patterns.
- SVla: Sixteenth-note patterns.
- Svc.: Eighth-note patterns.
- 1Vlns: Sixteenth-note patterns.
- 2Vlns: Eighth-note patterns.
- Vlas: Sixteenth-note patterns.
- Vc.: Eighth-note patterns.
- D.B.: Sixteenth-note patterns.

Measure 500:

- SVln1: Sixteenth-note patterns.
- SVln2: Eighth-note patterns.
- SVla: Sixteenth-note patterns.
- Svc.: Eighth-note patterns.
- 1Vlns: Sixteenth-note patterns.
- 2Vlns: Eighth-note patterns.
- Vlas: Sixteenth-note patterns.
- Vc.: Eighth-note patterns.
- D.B.: Sixteenth-note patterns.

496

SVln1.

SVln2

SVla.

SVC.

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

to arco ASAP

ff

499

SVln1.

499

SVln2

499

SVla.

499

Svc.

499

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

This musical score page contains eight staves of music for string instruments. The staves are grouped by vertical bar lines, representing measures 499. The instruments are: SVln1, SVln2, SVla, Svc, 1Vlns, 2Vlns, Orch., Vlas, Vc, and D.B. The music is in common time and has a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some quarter notes and rests. The score is written on five-line staff paper.

Musical score for Bambaataa Variations, page 85, featuring nine staves of music for various instruments. The score is divided into two measures by a vertical bar. The instruments are grouped into pairs by curly braces:

- SVln1. (Violin 1) and SVln2 (Violin 2) share a brace and play eighth-note patterns.
- SVla. (Violoncello) and SVc. (Double Bass) share a brace and play eighth-note patterns.
- 1Vlns (Violin 1) and 2Vlns (Violin 2) share a brace and play eighth-note patterns.
- Vlas (Oboe) and Vcl. (Cello) share a brace and play eighth-note patterns.
- D.B. (Double Bass) plays eighth-note patterns on its own staff.

The music is marked with the number "501" above each staff. The key signature changes from one measure to the next, and the time signature is common time throughout.

Musical score for Bambaataa Variations, page 87, featuring ten staves of music. The score includes parts for SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns, Orch., Vlas., Vc., and D.B. The music is in common time, with a key signature of one flat. Measure numbers 506 are indicated above each staff. The notation consists of vertical stems with horizontal dashes, and dynamic markings "sfz" are placed below specific notes in each measure.

SVln1. | *sfz* | *sfz* |

SVln2 | *sfz* | *sfz* |

SVla. | *sfz* | *sfz* |

SVc. | *sfz* | *sfz* |

1Vlns | *sfz* | *sfz* |

2Vlns | *sfz* | *sfz* |

Orch. | *sfz* | *sfz* |

Vlas. | *sfz* | *sfz* |

Vc. | *sfz* | *sfz* |

D.B. | *sfz* | *sfz* |

Bambaataa Variations

play 4 times

Musical score for Bambaataa Variations, page 88, featuring ten staves of music for various instruments. The score is divided into two systems by vertical bar lines. Each system contains two measures, indicated by measure numbers above the staves. Measures 508 and 509 are followed by a repeat sign and a colon, indicating a return to the previous section. Measures 510 and 511 are followed by a repeat sign and a colon. The score concludes with a section labeled "play 4 times".

The instruments listed on the left side of the score are:

- SVln1.
- SVln2
- SVla.
- SVc.
- 1Vlns
- 2Vlns
- Orch.
- Vlas.
- Vc.
- D.B.

Each staff shows a different musical pattern, primarily consisting of eighth-note patterns. Dynamics such as *sfz* (sforzando) and *p* (piano) are marked throughout the score.

512 SVln1. - *sfp* *sfp* - 68

512 SVln2 - *sfp* *sfp* - 68

512 SVla. - *sfp* *sfp* - 68

512 SVC. - *sfp* *sfp* - 68

512 1Vlns - *sfp* *sfp* - 68

2Vlns - *sfp* *sfp* - 68

Orch. Vlas. - *sfp* *sfp* - 68

Vc. - *sfp* *sfp* - 68

D.B. - *sfp* *sfp* - 68

$\text{♩} = 96$

516 bow over fingerboard

SVln1.

516 bow over fingerboard

SVln2

516 **p** bow over fingerboard

SVla.

516 **p** bow over fingerboard

SVC.

516 **p** bow over fingerboard

1Vlns

516 **p** bow over fingerboard

2Vlns

Orch.

Vlas

516 **p** bow over fingerboard

Vc.

516 **p** bow over fingerboard

D.B.

p

519

SVln1.

SVln2

SVla.

SVc.

1Vlns

2Vlns

Orch.
Vlas.

Vc.

D.B.

end abruptly!

523

SVln1.

523

SVln2

523

SVla.

523

SVC.

523

1Vlns

2Vlns

Orch.
Vlas

Vc.

D.B.

Fin