

Dave Soldier

opus 11

Concerto for prepared string quartet and string orchestra

1992, originally for Ken Butler's "T-Square Quartet"

for quartet & orchestra, 2013

Bambaataa Variations

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

for the PubliQuartet and Thomas Carlo Bo

December 8, 2013 version

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“Bambaataa Variations” Performance Note

Extended Techniques

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.

For quartet soloists

Gizmos:

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:* At the end, 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 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 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 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:* At the end, 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

Concerto for prepared string quartet
& string orchestra

mechanical tempo like Kraftwerk

1. His Legs Wobble

$\text{♩} = 120$ arco stop strings

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

SViolin1

SViolin2

SViola

SCello

1 Violins

2 Violins

Orch. Violas

Cello

Double Bass

7

SVln1.

SVln2.

SVla.

SVc.

Orch.

Vc.

D.B.

mp *ff*

pp *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pp* *mf*

10

SVln1.

SVln2.

SVla.

SVc.

"we like to rock & rock & par-ty"

bobby pins

f

pizz.

bobby pins

f

Bambaataa Variations

14

SVln1.

SVlna.

SVc.

1Vlns

Orch.

Vlas

Vc.

bobby pins

f

bobby pins

bobby pins

bobby pins

19

SVln1.

SVln2.

SVlna.

SVc.

1Vlns

Orch.

2Vlns

Vlas

Vc.

comb

ff

ff

f

arco

Bambaataa Variations

SVln1. *arco*
f

SVln2. *comb*
 with violin 1 and then viola chords

SVla. *f*

SVln1.

SVln2.

SVla. *f*

SVln1.

SVln2.

SVla.

SVc. Orch. *f*
 bobby pins

Vlas *f*
 bobby pins

32

SVln1. *mf*

SVln2. back of spoon

SVla. arco

SVc. *mf*

Orch Vlas. arco

D.B. *mf*

Detailed description: This page of a musical score, titled 'Bambaataa Variations', page 5, features six staves. The first staff, SVln1., shows a melodic line starting at measure 32 with a *mf* dynamic. The second staff, SVln2., is mostly silent but has a 'back of spoon' instruction and a few notes in the final measure. The third staff, SVla., plays a complex, rhythmic pattern with 'arco' instruction. The fourth staff, SVc., has a slash through the staff indicating it is silent. The fifth staff, Orch Vlas., also has a slash through the staff. The sixth staff, D.B., has a slash through the staff in the first two measures and then plays a few notes in the final measure with a *mf* dynamic. A circled '32' is placed above the first measure of the SVln1. staff.

Musical score for measures 35-37. The score includes parts for SVln1, SVln2, SVla., SVc., 1Vlins, 2Vlins, Vlas, Vc., and D.B. The key signature is two sharps (F# and C#). Measure 35 starts with a rest for SVln1 and SVln2. SVln1 plays a melodic line with slurs and accents. SVln2 has rests with a repeat sign. SVla. plays a rhythmic accompaniment with slurs. SVc. plays a bass line with slurs. 1Vlins plays a melodic line with slurs and accents, marked *mp*. 2Vlins play a rhythmic accompaniment with slurs, marked *mp* and *arco*. Vlas play a rhythmic accompaniment with slurs, marked *mp* and *arco*. Vc. has rests, then a note in measure 37 marked *mf*. D.B. plays a bass line with slurs.

Musical score for measures 38-40. The score includes parts for SVln2 and SVla. The key signature is two sharps (F# and C#). Measure 38 starts with a rest for SVln2. SVln2 has rests in measures 38 and 39, then a melodic line in measure 40 with slurs and accents. SVla. plays a rhythmic accompaniment with slurs in all three measures.

SVln1.
SVln2.
SVla.

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

improvise in octaves, vary the pitches
"Looking for the perfect beat"
stop strings
back of spoon
mp
f
ff
ff arco
ff

51

SVln1. *mp* bobby pins any pitch, make patterns

SVln2. *mp* bobby pins

Svc. *mp*

Orch.

1Vlns *mp* bobby pins

2Vlns *f* comb

Vc. *mp* bobby pins

55

SVln1. **2** //

SVln2. //

SVla. *f* 6 6 6 3

Svc. *f*

Orch.

1Vlns //

Vc. //

58

SVln1. **2** **2**

SVln2

SVla.

SVc. *pizz.* *arco* *f*

1Vlns

Orch.

Vc.

D.B. hairbrush or soft curler *ff*

62

SVln1. **2** **2**

SVln2

SVla. *pp* *ff* *pp* *ff* *pp*

SVc. *pp* *ff* *pp* *ff* *pp*

Orch.

1Vlns

Vc.

SVln1. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

SVln2. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

SVla. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

SVc. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Orch. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

1Vlins *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vc. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

SVln1. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

SVln2. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

SVla. *pp* *ff* *pp* *ff* *mf* *pp* *ff* *pp* *ff* *mf*

SVc. *ff* *pp* *ff* *pp* *ff* *mf* *pp* *ff* *pp* *ff* *mf*

1Vlins *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Orch. 2Vlins *mf* *arco*

Vlas *mf* *arco*

Vc. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

74 Bambaataa Variations

SVln1

SVln2

SVla

SVc

1Vlns

Orch.
2Vlns

Vlas

Vc.

78

SVln1

SVla

SVc

1Vlns

Orch.
2Vlns

Vc.

D.B.

bobby pins

Musical score for measures 81-83. The score includes staves for SVln1., SVla., 1Vlns, Orch. 2Vlns, Vc., and D.B. The key signature is two sharps (F# and C#). Measure 81 starts with a rest for SVln1. and 1Vlns, and a half note for SVla., 2Vlns, and Vc. Measures 82 and 83 feature a dense texture with *ff* dynamics. A double bar line with a repeat sign and a '2' above it is at the end of measure 83.

Musical score for measures 84-86. The score includes staves for SVln1., SVla., SVc., 2Vlns, Vc., and D.B. The key signature is two sharps (F# and C#). Measure 84 starts with a rest for SVln1. and SVla., and a half note for SVc., 2Vlns, and Vc. Measure 85 features a rest for SVln1. and SVla., and a half note for SVc., 2Vlns, and Vc. Measure 86 features a rest for SVln1. and SVla., and a half note for SVc., 2Vlns, and Vc. The score includes dynamic markings *mf* and *ff*, and performance instructions: "arco" and "scratch (move bow sideways)".

88

SVln1. $\frac{\%}{\%}$

SVln2 $\frac{\%}{\%}$ arco *mp*

SVla. $\frac{\%}{\%}$

SVc. $\frac{\%}{\%}$

1Vlns $\frac{\%}{\%}$ scratch (move bow sideways)

2Vlns $\frac{\%}{\%}$ arco *mp*

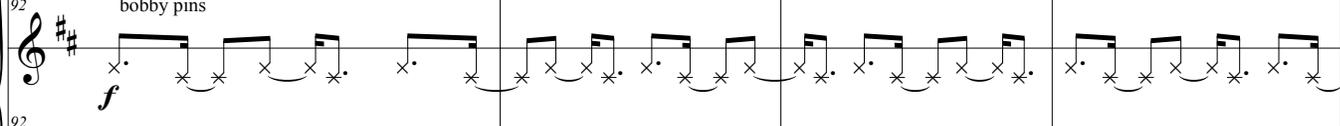
Orch.

Vlas $\frac{\%}{\%}$ scratch (move bow sideways)

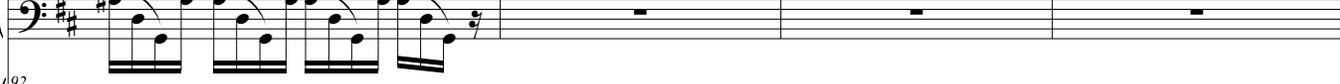
Vc. $\frac{\%}{\%}$ scratch (move bow sideways)

D.B. $\frac{\%}{\%}$

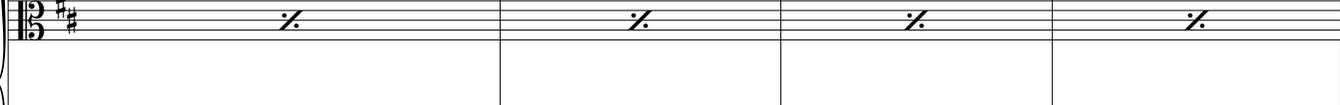
SVln1. 

SVln2. *bobby pins*
f 

SVla. 

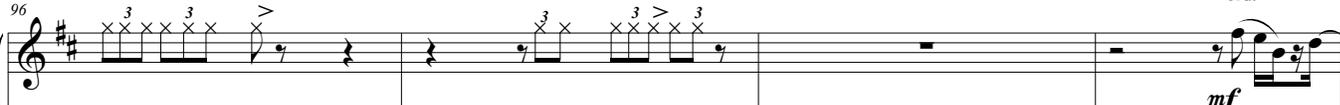
SVc. 

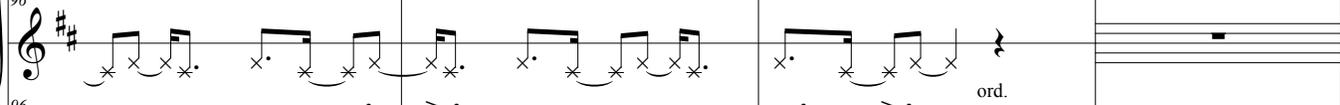
1Vlns 

Orch. Vlas 

Vc. 

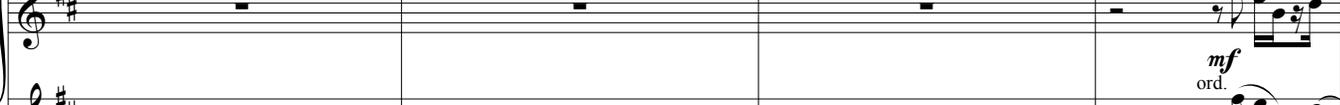
D.B. 

SVln1. 

SVln2. 

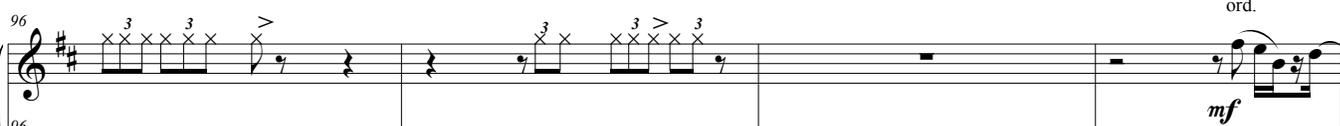
SVla. *bounce con legno & a little hair*
f 

SVc. *bounce con legno & a little hair*
f 

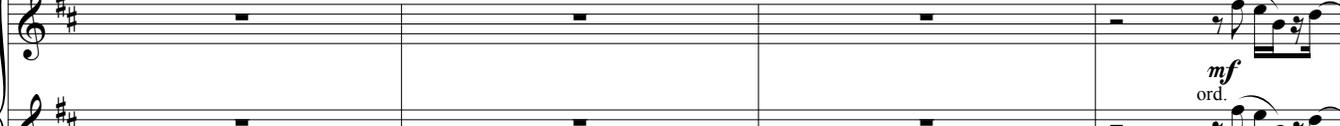
Orch. 1Vlns 

2Vlns *bounce con legno & a little hair*
f 

Vc. *bounce con legno & a little hair*
f 

ord.
mf 

ord.
mf 

ord.
mf 

ord.
mf 

105

SVln1. *bobby pins*
fuzz

SVln2. *mp* *with clip still on! (whiney)*
arco

SVla. *mf* *comb*

SVc. *bobby pins*
fuzz

1Vlns. *bobby pins*
mp

2Vlns. *mf* *comb*

Orch. Vlas. *bobby pins*

Vc. *bobby pins*
mp

D.B. *bobby pins*
mp

106

107

108

110

SVln1. / / / /

SVln2

110

SVla. comb

110

SVc.

110

1Vlns / / / /

Orch.

2Vlns

Vc.

D.B.

Musical score for measures 114-118. The score includes parts for SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns Orch., Vlas., Vc., and D.B. The key signature is two sharps (F# and C#). Measure 114 features a woodwind solo with a fermata. Measure 115 continues the woodwind solo. Measure 116 shows the woodwinds rejoining with a fermata. Measure 117 includes a 'bobby pins' effect in the woodwinds. Measure 118 concludes with a 'dolce' marking and a triplet in the woodwinds.

114

SVln1. f

SVln2. f *dolce* 3

SVln2. *dolce* 3

SVla. f

SVc. f

1Vlns f

2Vlns Orch. f

Vlas. *bobby pins*

Vc. f

D.B. f

Musical score for Bambaataa Variations, page 19, measures 119-122. The score is in G major (one sharp) and 4/4 time. It features a complex arrangement of instruments including strings, woodwinds, brass, and percussion.

- SVln1:** First Violin, measures 119-122 are marked with a double slash (//), indicating they are silent.
- SVln2:** Second Violin, plays a melodic line with triplets and accents throughout measures 119-122.
- SVla:** Viola, plays a rhythmic accompaniment with triplets and a 'comb' effect in measure 119.
- SVc:** Violoncello, plays a rhythmic accompaniment with eighth notes and rests.
- 1Vlns:** First Violins, measures 119-122 are marked with a double slash (//), indicating they are silent.
- 2Vlns:** Second Violins, play a rhythmic accompaniment with triplets in measures 119 and 122.
- Orch.:** Orchestration section including:
 - Vlas:** Violas, play a rhythmic accompaniment with eighth notes and rests.
 - Vc:** Violas, play a rhythmic accompaniment with eighth notes and rests.
 - D.B.:** Double Basses, play a rhythmic accompaniment with eighth notes and rests.

Bambaataa Variations

Musical score for measures 127-130. The score includes parts for SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns, Vlas, and Vc. The key signature is two sharps (F# and C#). Measure 127 starts with a forte (*f*) dynamic. The SVln1 part has a 'back of spoon' articulation. The SVla. part has a 'bobby pins' articulation. The SVc. part has a forte (*f*) dynamic. The 1Vlns and 2Vlns parts have a forte (*f*) dynamic and 'ord.' (order) markings. The Vc. part has a forte (*f*) dynamic and 'bobby pins' articulation. The SVln2, Vlas, and Vc. parts have rests in measures 128 and 129.

Musical score for measures 130-133. The score includes parts for SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns, Vlas, and Vc. The key signature is two sharps (F# and C#). Measure 130 starts with a forte (*f*) dynamic. The SVln1 part has a 'back of spoon' articulation. The SVla. part has a 'bobby pins' articulation. The SVc. part has a forte (*f*) dynamic. The 1Vlns and 2Vlns parts have a forte (*f*) dynamic and 'ord.' (order) markings. The Vc. part has a forte (*f*) dynamic and 'bobby pins' articulation. The SVln2, Vlas, and Vc. parts have rests in measures 131, 132, and 133.

133 *staccato until end*

SVln1. *ff*

SVln2. /

SVla. *ff*

SVc.

1Vlns.

2Vlns.

Vlas. /

Vc. /

136 *8va*

SVln1. *8va*

SVla.

SVc. *arco* *f*

139

SVln1.

SVln2. *bobby pins*
fuzz

SVla.

SVC.

1Vlms

Orch.

Vlas

Vc.

p

p

142

SVla.

145

SVln1.

SVln2.

SVla.

SVC.

Orch.

Vlas

arco

mf *bobby pins*

mf *bobby pins* *scratch*

this section (electric toothbrush/ vibrator is optional

148 scratch

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

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

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

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

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

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

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

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

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

2. Mudhead from Planet XYY

like "a Rolling Stone"

152 $\text{♩} = 62$ *entire movement is pizz.* *slide left fingers between notes where possible* *pizz.* *f*

SVln1. *f*

SVln2. *f*

SVc. *f*

156 *ff* *f* *4*

159 *pizz.* *p* *mf*

slide left fingers between notes where possible *pizz.*

162 *mp* *mp* *mp* *3*

166

SVln1. *pizz.* *p* no sliding

SVln2. *mf* slide left fingers between notes where possible

SVla. 166

SVc. 166 *f* *mp*

170

SVln1. *mf* slide left fingers between notes where possible

SVln2. *mf*

SVla. 170

SVc. 170

174

SVln1. *f* *mf*

SVln2. *f* *mf*

SVla. 174

SVc. 174

177

SVln1. *mf*

SVln2. *mf*

SVla. *mf*

SVc. *f*

180

SVln1. *mf*

SVln2. *mf* *p*

SVla. *mf*

SVc. *f*

183

SVln1. *mp* no sliding

SVln2. *mf*

SVla. *mf*

SVc. *mp* *mf*

Bambaataa Variations

28
187

SVln1. *p* *f*

SVln2. *p* *mf* slide left fingers between notes where possible

SVla. *f*

SVc. *p* *f*

190

SVln1. *f*

SVln2. *f*

SVla. *mp*

SVc. *mp* *f*

192

SVln1. *mp* *mf*

SVln2. *f*

SVla. *mp* *f*

SVc. *f* *mp*

196

SVln1. *pp* *mp*

SVln2. *pp*

SVla. *pp*

SVc. *pp* *mp*

pp *mp*

attacca

4/4

A ♩=120 pizz. hair clip mute, near the bridge: metallic sound

3. Nine Hundred Grandmothers

can use guitar pick or fingers /thumb

SVln1. *mf*

B

C

SVln1. *mf*

SVla. *mf* pizz. use guitar pick, near top of string

Orch. SVc. arco *mp* comb

Vlas. *mp* comb

207

SVla. *mp*

SVc. *mp*

Orch. Vlas. *mp*

Vc. arco *mp*

thud on hair clip

214

SVln1.

214

SVln2.

214

guitar pick

SVla.

214

hair brush

SVc.

Orch.

214

hair brush

D.B.

220

SVln1.

220

SVln2.

220

SVla.

220

SVc.

220

comb

arco

220

comb

arco

Orch.

Vlas

Vc.

D.B.

thud on hair clip

227

SVln1.

SVln2

227

mf

guitar pick

SVla.

227

SVc.

227

1Vlns

ord.

p

pp

2Vlns

ord.

p

pp

Orch.

Vlas

Vc.

D.B.

hair brush

233

SVln1. *pizz.*

SVln2. *mf*

SVla. *comb*

SVc. *arco*

1Vlns. *mf*

2Vlns. *mf*

Orch. *comb*

Vlas.

Vc. *arco*

D.B. *mf*

237

SVln1.

SVlna.

SVc.

Orch.

Vlas

Vc.

D.B.

arco

mf

241

SVln1.

SVln2.

SVlna.

SVc.

Orch.

Vlas

Vc.

D.B.

guitar pick

hair brush

f

SVln1.

SVln2.

SVla.

SVC.

Orch. 1Vlns

D.B.

pp

SVln1.

SVln2.

SVla.

SVC.

2Vlns

Orch. Vlas

Vc.

D.B.

pizz.

mf

mf

mf

hair brush

f

mf

mf

hair brush

f

255

SVln1.

SVln2

SVla.

SVc.

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

mf

mf

mf

pizz.

pizz.

arco

Bambaataa Variations

remove hair clip

36
258

SVln1.

SVln2

SVla.

Svc.

258

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

The image shows a page of a musical score for 'Bambaataa Variations'. The score is written for a string ensemble and orchestra. The instruments listed on the left are SVln1., SVln2., SVla., Svc., 1Vlns, 2Vlns, Vlas, Vc., and D.B. The score is in 4/4 time and has a key signature of two sharps (F# and C#). The first system of music starts at measure 36 and ends at measure 258. The second system of music starts at measure 258 and ends at measure 36. The score includes various musical notations such as notes, rests, and dynamics. The text 'remove hair clip' is written above the second system of music.

4. X-Linked Planet

260 *arco* *solo, with expression*
♩ = 66
SVln2 *pp* *f*

264 *arco*
SVln1. *f* 6
SVln2 *p* *arco* 6
SVla. *f* 6
SVc. *f* 6

266
SVln1. 6 3
SVln2 6
SVla. 6 6 3
SVc. 6 3

The musical score is divided into two systems. The first system covers measures 268 to 270, and the second system covers measures 271 to 273. The score is written for a string quartet (SVln1, SVln2, SVla., SVc.) and a string orchestra (OrqlVns, 2Vlns). The key signature is one sharp (F#) and the time signature is 4/4. The first system begins at measure 268. The SVln1 part features a *ff* dynamic and includes sixteenth-note runs with sixteenth rests and sixteenth notes, marked with 'arco' and '6'. The SVln2 part has a steady eighth-note accompaniment. The SVla. part has a triplet of eighth notes. The SVc. part has a steady eighth-note accompaniment. The OrqlVns and 2Vlns parts enter in measure 269 with a *p* dynamic and 'arco' marking. The second system begins at measure 271. The SVln1 part features a sixteenth-note run with a sixteenth rest, marked with '6' and '3', and a *ff* dynamic. The SVln2 part continues with its eighth-note accompaniment. The OrqlVns and 2Vlns parts continue with their accompaniment. The score concludes at measure 273.

SVln1. *pp* *mf* *pp*

SVln2. *pp*

OrqlVlns.

2Vlns.

SVln1. *f*

SVln2. *pp*

SVc. *arco* *ff*

OrqlVlns. *pp*

2Vlns. *pp*

SVln2. *pp* *f*

SVc. *pp* *f*

OrqlVlns.

2Vlns.

283

SVln1. *ff* bow air whips

SVln2. *ff* bow air whips

SVla. *ff* bow air whips

SVc. *ff* bow air whips

1Vlns

2Vlns

Orch.

Vlas. *ff* bow air whips

Vc. *ff* bow air whips

D.B. *ff* bow air whips

Musical score for measures 286-300. The score includes parts for SVln1, SVln2, SVla., 1Vlns, 2Vlns, Vlas, Vc., and D.B. The key signature is two sharps (F# and C#). Measure 286 starts with a rest for SVln1 and SVla., and a half note for Vlns and Vlns. SVln2 and SVla. enter with eighth-note patterns. SVln2 is marked 'arco'. SVla. has a *ff* dynamic. The strings (Vlns and Vlns) play a steady eighth-note accompaniment. Measure 289 features a triplet in SVla. and a *p* dynamic. Measure 300 continues the accompaniment with a *p* dynamic.

Musical score for measures 289-300. This section focuses on SVln2, SVla., OrqlVlns, and 2Vlns. Measure 289 shows SVln2 and SVla. with eighth-note patterns. SVla. includes a triplet and a *p* dynamic. Measure 300 features a triplet in SVla. and a *ff* dynamic. The OrqlVlns and 2Vlns parts provide a steady eighth-note accompaniment.

297

SVln1.

SVln2.

SVla.

SVc.

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

ff

ff

ff

ff

ff

ff

ff

5. Afrika Variations

301 arco $\text{♩} = 80$

The score is for a section of '5. Afrika Variations' starting at measure 301. It features a string quartet (SVln1, SVln2, SVla, SVc) and a piano (D.B.). The tempo is marked as quarter note = 80. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The music is characterized by syncopated rhythms and triplet patterns. Dynamics range from *mf* to *ff*. The string parts include 'arco' and 'pizz.' markings, and the piano part includes 'pizz.' and 'Div.' markings. The score is divided into two systems, with the first system containing measures 301-304 and the second system containing measures 305-308.

SVln1. *f* *ff* *mf* *f*

SVln2. *p* *ff* *pp* *f*

SVla. *p* *ff* *pp* *f*

SVc. *f* *ff* *mf* *f*

1Vlns. *f* *ff* *mf* *f*

2Vlns. *p* *ff* *pp* *f*

Orch. *p* *ff* *pp* *f*

Vlas. *p* *ff* *pp* *f*

Vc. *f* *ff* *mf* *f*

D.B. *pizz.* *mf*

309 1. 2.

SVln1. *p* *ff* *p*

SVln2 *p* *ff* *p f p f*

SVla. *f* *p f p f*

SVc. *p f*

1Vlns *p* *ff* *p* Div.

2Vlns *p* *ff* *p f p f* Div.

Vlas

Vc. *p*

D.B. *p f*

318

SVln1. *f* *mf* *ff* *p* *f*

SVln2. *mp* *mf* *ff* *p* *f*

SVla. *mp* *mf* *ff* *p* *fp* *f*

SVc. *mf* *mf* *ff* *f* *fp* *f*

1Vlns *f* *mf* *ff*

2Vlns *mp* *mf* *ff*

Vlas *mp*

Vc. *mp*

D.B. *mp* *f*

①

327 *mp* *sfz* *sfz* *sfz*

fp *mp* *sfz*

327 *mp* *mp* *f* *f*

arco

The musical score is written for a string ensemble and includes the following parts: SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns, Vlas, Vc., and D.B. The score begins at measure 327. The SVln1 part features a triplet of eighth notes followed by a sixteenth-note triplet, with a dynamic of *mp*. The SVln2, SVla., and SVc. parts also feature triplets and have dynamics of *mp* and *sfz*. The 1Vlns part has a dynamic of *mp* and features a triplet of eighth notes. The 2Vlns part has a dynamic of *mp* and features a triplet of eighth notes. The Vlas part has a dynamic of *mp* and features a triplet of eighth notes. The Vc. part has a dynamic of *f* and features a triplet of eighth notes. The D.B. part has a dynamic of *f* and features a triplet of eighth notes. The score includes various musical notations such as triplets, dynamics (*fp*, *mp*, *sfz*, *f*), and articulation (*arco*).

② pulse doesn't change
♩. = 80

335

SVln1.

SVln2.

SVla.

1Vlns

2Vlns

Orch.

Vlas

Vc.

D.B.

345

SVln1.

SVln2.

SVla.

SVc.

pizz. with "slap"

350

SVln1. *mp* spooky flautando

SVln2. *mp* *p* spooky flautando

SVla. *mp* *solo* *p* *mf*

SVc. brush thumb pizz. *pp*

Orch. 1Vlns. *pp* spooky flautando

2Vlns. *pp* spooky flautando

Vc. brush thumb pizz. *pp*

356

SVln1.

SVln2.

SVla.

SVc.

1Vlns.

Orch. 2Vlns.

Vc.

364 3 ♩ = 80 with tip, some wood, percussive.

SVln1. *ff* *pf* *pf* *pf* *pf* *pf* *pf*

SVln2. with tip, some wood, percussive *ff* *p*

SVla. *ff* *pf* *pf* *pf* *pf*

SVc. arco with tip, some wood, percussive *p*

1Vlns. with tip, some wood, percussive. *ff* *pf* *pf* *pf* *pf* *pf*

2Vlns.

Orch. *ff*

Vlas. with tip, some wood, percussive *pf* *pf* *pf* *pf*

Vc. tap shoes on floor *ff*

D.B. tap shoes on floor *ff*

370

SVln1. *pf pf pf pf pf pf*

SVln2. *sfz mf*

SVla. *pf pf pf pf pf pf mf*

SVc. *sfz mf*

1Vlns. *pf pf pf pf pf pf*

2Vlns. *mf*

Orch.

Vcl. *mf*

D.B.

with tip, some wood, percussive *pf pf*

The musical score is arranged in two systems. The first system includes parts for SVln1, SVln2, SVla, and SVc. The second system includes parts for 1Vlns, 2Vlns, and Vlas. The score is written in 3/4 time and features complex rhythmic patterns and melodic lines. The key signature is one flat (B-flat major or D minor). The score is marked with a rehearsal mark '376' at the beginning of each system. The notation includes various rhythmic values, accidentals, and articulation marks.

④ ♩=76
ord. poco slower

382

SVln1. *ff* *ff* *ff* *ff* "ping" on bow tip *p* ord.

SVln2. *pp* ord.

SVla. *pp* *p* ord.

SVc. *pp* *p* ord.

1Vlns. *ff* *ff* *ff* *ff* "ping" on bow tip

2Vlns. *pp* ord.

Vrch. *pp* ord.

Vlas. *ff* *ff* *ff* *ff* *p* ord.

Vc. *p* ord.

D.B. pizz. *p*

391

SVln1. *mp*

SVln2. *mf* 5 9 5

SVla. *mp*

SVc. *mp*

2Vlns. *ord.* *mp*

Vrch. Vlas. *mp*

Vc.

D.B. *bs*

Musical score for measures 400-408. The score is for a full orchestra and includes parts for SVln1, SVln2, SVla, SVc, 1Vlins, 2Vlins, Vlas, Vc, and D.B. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins at measure 400 with a tempo marking of 400. Dynamic markings include *pp*, *ff*, *p*, *fp*, and *f*. A rehearsal mark 'ord.' is placed above the 1Vlins part at measure 404. The 1Vlins part has a dynamic marking of *ff* at measure 404. The SVln1 part has a dynamic marking of *fp* at measure 404. The SVln2 part has a dynamic marking of *fp* at measure 404. The SVla part has a dynamic marking of *fp* at measure 404. The SVc part has a dynamic marking of *fp* at measure 404. The Vc part has a dynamic marking of *fp* at measure 404. The D.B. part has a dynamic marking of *fp* at measure 404. The 2Vlins part has a dynamic marking of *pp* at measure 400. The Vlas part has a dynamic marking of *ff* at measure 404. The Vc part has a dynamic marking of *ff* at measure 404. The D.B. part has a dynamic marking of *fp* at measure 404.

Musical score for measures 409-412. The score is for a string quartet and includes parts for SVln1, SVln2, SVla, and SVc. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins at measure 409 with a tempo marking of 409. Dynamic markings include *f*, *mp*, and *f*. The SVln1 part has a dynamic marking of *f* at measure 409. The SVln2 part has a dynamic marking of *f* at measure 409. The SVla part has a dynamic marking of *f* at measure 409. The SVc part has a dynamic marking of *f* at measure 409. The SVln2 part has a dynamic marking of *mp* at measure 410. The SVc part has a dynamic marking of *mp* at measure 410. The SVln1 part has a dynamic marking of *f* at measure 411. The SVln2 part has a dynamic marking of *f* at measure 411. The SVla part has a dynamic marking of *f* at measure 411. The SVc part has a dynamic marking of *f* at measure 411.

415

SVln1.

SVln2.

SVla.

SVc.

fp

fp

1Vlns

mf

f

2Vlns

orch.

p

mf

Vlas

p

mf

Vc.

p

mf

D.B.

arco

p

mf

Detailed description: This page of a musical score, titled 'Bambaataa Variations', is numbered 57. It features eight staves of music. The top four staves are for string instruments: SVln1 (Violin I), SVln2 (Violin II), SVla (Viola), and SVc (Violoncello). The bottom four staves are for woodwinds and double bass: 1Vlns (Violin), 2Vlns (Violin), Vlas (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score begins at measure 415. The SVln1 and SVln2 parts have melodic lines with some slurs. The SVla and SVc parts have more rhythmic, eighth-note patterns. The 1Vlns part has a few notes in the later measures, marked *mf* and *f*. The 2Vlns, Vlas, Vc., and D.B. parts all have similar rhythmic patterns, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The D.B. part is marked *arco* (arco). The key signature has one flat (B-flat), and the time signature is 4/4.

6

dolce

Musical score for measures 425-432. The score is for a string quartet (SVln1, SVln2, SVla, SVc) and a chamber orchestra (1Vlns, 2Vlns, Vcl, Vlas, Vc, D.B.). The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 at measure 428. Dynamics include *mp*, *dolce*, *f*, and *p*. The string quartet parts feature melodic lines with slurs and accents, while the orchestra provides harmonic support.

Musical score for measures 433-436. The score continues for the string quartet and chamber orchestra. The key signature remains one flat. The time signature is 2/4. Dynamics include *sfz* and *f*. The string quartet parts continue with melodic lines, and the orchestra provides harmonic support.

440

SVln1. *sfz* *mf*

SVln2 *sfz* *mf*

SVla. *sfz* *mf*

SVc. *sfz* *mf*

440

IVlns *mf*

2Vlns *mf*

Vlas *mf*

Vc. *mf*

D.B. *mf*

Bambaataa Variations

Musical score for measures 452-457. The score is for a full orchestra and includes parts for SVln1, SVln2, SVla., SVc., IVlns, 2Vlns, Vlas, Vc., and D.B. The music is in 4/4 time and features a complex melodic line in the strings with many slurs and ties. The dynamic marking *fp* (fortissimo piano) is indicated at the end of each staff.

Musical score for measures 458-463. The score is for a full orchestra and includes parts for SVln1, SVln2, SVla., and SVc. The music is in 2/4 time and features a melodic theme in the strings. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the first staff, and *f* (forte) is indicated at the beginning of the other staves. The word "theme" is written above the first staff.

469

SVln1.

SVln2

SVla.

SVc.

477

SVln1.

SVln2

SVla.

SVc.

accel.

insert bobby pins on strings behind bridge

477

IVlns

Orch. Vlas

Vc.

D.B.

mf

mf

mf

mf

mf

483 **Presto**

SVln I.

SVln II.

SVc.

IVlns.

rch. Vlas.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 483 through 487. It is written for a full orchestra. The top staff is for the first Violin (SVln I.), the second for the second Violin (SVln II.), the third for the Violoncello (SVc.), the fourth for the first Violin (IVlns.), the fifth for the Viola (rch. Vlas.), the sixth for the Violoncello (Vc.), and the seventh for the Double Bass (D.B.). The music is in 4/4 time and features a complex rhythmic pattern with many accidentals. The tempo is marked 'Presto'. The key signature has one flat (B-flat). The score is divided into five measures. The first four measures contain the main rhythmic pattern, and the fifth measure is a final cadence. The SVln I. and IVlns. parts have a melodic line with many accidentals, while the SVln II., SVc., Vc., and D.B. parts have a more rhythmic, accompanimental role. The rch. Vlas. part has a simpler, more harmonic role.

488

SVln1. *ff* *fuzz*

SVln2

SVla. *ff*

SVc. *ff*

1Vlns *ff*

2nd Vlns *ff*

Vlas

Vc. *ff*

D.B. *ff*

bobby pins 3

3

3

This musical score page, titled "Bambaataa Variations" and numbered "65", covers measures 492 through 505. The score is arranged in a multi-staff format with the following parts:

- SVln1.** (Soprano Violin 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- SVln2.** (Soprano Violin 2): Treble clef, playing a triplet accompaniment.
- SVla.** (Soprano Viola): Bass clef, playing a dense, rhythmic accompaniment of sixteenth notes.
- SVc.** (Soprano Violoncello): Bass clef, playing a melodic line with triplet accompaniment.
- 1Vlns** (First Violins): Treble clef, playing a melodic line with eighth and sixteenth notes.
- 2Vlns** (Second Violins): Treble clef, playing a triplet accompaniment.
- Vlas** (Violas): Bass clef, playing a dense, rhythmic accompaniment of sixteenth notes.
- Vc.** (Violoncello): Bass clef, playing a melodic line with triplet accompaniment.
- D.B.** (Double Bass): Bass clef, playing a melodic line with triplet accompaniment.

The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 492-505 are marked with a "3" above the notes, indicating triplet rhythms. The notation includes various note values, rests, and dynamic markings.

This musical score page, titled "Bambaataa Variations" and numbered "67", contains measures 500 through 548. The score is arranged in a grand staff format with the following parts from top to bottom: SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns rch., Vlas., Vc., and D.B. Each part is written on a five-line staff with a treble or bass clef and a key signature of one flat. The music is characterized by a dense, rhythmic texture of eighth and sixteenth notes, with frequent beaming and slurs. The notation includes various articulations such as accents and slurs, and dynamic markings like *mf* and *f*. The score is divided into four systems, each containing two measures. The first system begins at measure 500, and the final system concludes at measure 548.

503

SVln1. *sfz*

SVln2 *sfz*

SVla. *sfz*

SVc. *sfz*

1Vlns *sfz*

2Vlns *sfz*

Vlas *sfz*

Vc. *sfz*

D.B. *sfz*

510

play 4 times

SVln1. *sfz*

SVln2. *sfz*

SVla. *sfz*

SVc. *sfz*

1Vlns *sfz*

2Vlns rch. *sfz*

Vlas *sfz*

Vc. *sfz*

D.B. *sfz*

sfz *sfz*

♩.=96

516 bow over fingerboard *p*

SVln1.

516 bow over fingerboard *p*

SVln2.

516 bow over fingerboard *p*

SVla.

516 bow over fingerboard *p*

SVc.

516 *R*bow over fingerboard

1Vlns.

516 *p* bow over fingerboard

2Vlns.

516 *p* bow over fingerboard

Vlas.

516 *p* bow over fingerboard

Vc.

516 *p* bow over fingerboard

D.B.

p

end abruptly!

Fin

Musical score for Bambaataa Variations, page 72, measures 524-528. The score is for a full orchestra and includes parts for SVln1, SVln2, SVla., SVc., 1Vlns, 2Vlns, Vcl., Vc., and D.B. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The music concludes with a double bar line and repeat dots. The instruction "end abruptly!" is written above the score, and "Fin" is written to the right. The measure numbers 524, 525, 526, 527, and 528 are indicated at the beginning of each staff.