

Dave Soldier

String Quartet #2 opus 11 For prepared quartet

1992, originally for Ken Butler's "T-Square Quartet"
revised for two violins, viola, and cello 2011

"Bambatta Variations"

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

November 24, 2011 version

about 25 minutes

Dave Soldier
davesoldier.com
ds43@columbia.edu

“Bambatta Variations” Performance Notes

The original version of this piece was for the “T-Square Quartet” of instruments built by the sculptor Ken Butler. These instruments have built-in extra sound devices, such as doorstops and metal bands.

This new version uses prepared instruments. Each gizmo is cheap and found at a drug store, none damage the instruments or strings, and they fit together in a “necessaire” bag when traveling.

In the right room, the piece could be played acoustically. When using pick ups and amplifiers, a fuzz box for each instrument is indicated, but precise use of when to use them is left to the discretion of the musicians.

Complete list of gizmos:

Bring 4-8 bobby pins and 4-8 paper clips: for all four musicians. I find bobby pins to be faster to place and remove.

1st violin first movement

2nd violin first movement

viola first movement

cello first movement

1 to 4 electric toothbrushes or vibrators:

required for 2nd violin, between the first and second movements

optional for the other three musicians, same spot

1 small hair clip: for 1st violin, second movement

1 metal tablespoon: for 2nd violin, first movement

2 small barber’s combs;

2nd violin, first movement

viola, first and second movements

1 soft hair brush or soft hair curler;

cello, first and second movements

1 guitar pick:

viola, second movement

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. Emulate 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.

Specific instructions for each musician

Violin 1

1st movement: a paper clip or one or 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.

1st movement: at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

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, such as measure 97 and 114, 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 table spoon 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 a bit 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.

1st movement: At the very 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. The other three players can join if they have these in a 30 second improvisation.

5th movement: there is a point to reinsert the paper clip at measure 492: if this is too short, there can be a pause before the 5th movement, although best to go straight into it without pause.

Viola

1st movement: a paper clip or one or 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.

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 movement: at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

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

Cello

1st movement: a paper clip or one or 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.

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.

1st movement: at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

5th movement: indicates some foot tapping.

String Quartet #2: Bambatta Variations

for prepared string quartet

1. His Legs Wobble

The score is for a prepared string quartet in 4/4 time, key of D major. It consists of three systems of staves. The first system (measures 1-4) features Violin I, Violin 2 Percussion, Viola, and Cello. Violin I and Viola play chords with a wobble effect, marked *arco* and *ff*. Violin 2 Percussion plays a rhythmic pattern of eighth notes, marked *f*. Cello plays chords, marked *arco* and *ff*. The second system (measures 5-7) shows Violin I with a melodic line, Violin 2 Percussion with eighth notes, Viola with eighth notes, and Cello with a melodic line. The third system (measures 8-10) continues the melodic lines for Violin I, Viola, and Cello, with Violin 2 Percussion playing eighth notes. Performance instructions include "stop strings" and "slide back of metal spoon over strings: hi notes are upward scoops".

Violin I
arco
ff

Violin 2 Perc.
f

Viola
arco
ff

Cello
arco
ff

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

5

Vln. I

Vln2 Perc.

Vla.

Vc.

mp *ff*

8

Vln. I

Vln2 Perc.

Vla.

Vc.

11

Vln. I

Vln1 Perc.

Vln2 Perc.

Vc.

Vcl. Perc.

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

bobby pins

f bobby pins

pizz.

bobby pins

f

15

Vln1 Perc.

Vln2 Perc.

Vla. Perc.

Vcl. Perc.

bobby pins

f

19

Vln1 Perc.

Vln2 Perc.

Vla. Perc.

Vcl. Perc.

ff

Bambatta variations

23

Vln1 Perc. *bobby pins*

Vln. II *comb*

Vln2 Perc. *bobby pins*

Vla. *comb* *f* *arco*

Vc. *comb*

Vcl. Perc. *3* *3* *3* *3*

26

Vln. I *f*

Vln. II *comb* *with violin I and then viola chords*

Vla. *comb*

28

Vln. I

Vln. II

Vla. *comb*

Vln. I

31

Vln. II

31

Vla.

31

Vcl. Perc.

31

bobby pins

f

Vln. I

34

Vln. II

34

Vla.

34

Vcl. Perc.

34

Vln. I

37

Vln2 Perc.

37

back of spoon

f

Vla.

37

Vc.

37

arco

mf

39

Vln. I

Vln2 Perc.

Vla.

Vc.

41

Vln2 Perc.

Vla.

44

Vln. I

Vln2 Perc.

Vla.

47

Vln2 Perc.

bobby pins

51

Vln. I

Vc.

f

improvise in octaves, vary the pitches

improvise in octaves vary the pitches

Looking for the perfect beat"

Looking for the perfect beat"

stop strings

Vln. I

55 *ff*

Vln2 Perc.

55 *mp* back of spoon

Vla.

55 stop strings *ff*

Vc.

55 stop strings *ff*

bobby pins any pitch, make patterns

Vln1 Perc.

59

Vln2 Perc.

59 bobby pins *mp*

Vc.

59 *mp*

Vln1 Perc.

63

Vln2 Perc.

63

Vla.

63 *f*

Vc.

63

66

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

Vcl. Perc.

pizz.

arco

f

hairbrush or soft curler

f

mp

69

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

73

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

pp < *ff*

76

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pp *ff* *pp* *ff* *pp* *ff* *mf*

ff *pp* *ff* *pp* *ff* *mf*

80

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

84

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

f

87

Vln1 Perc.

Vla.

Vc.

Vcl. Perc.

bobby pins

f

90

Vln1 Perc.

Vla.

Vc.

Vcl. Perc.

ff

arco

mf

93

Vln. I

Vla.

Vc.

scratch (move bow sideways)

ff

scratch (move bow sideways)

ff

97

Vln. I

Vln. II

Vla.

Vc.

arco

mp

100

Vln. I

Vln2 Perc.

Vla.

Vc.

bobby pins

f

103

Vln. I

Vln2 Perc.

Vla.

Vc.

bounce con legno & a little hair

f

106

Vln. I *arco* *mf*

Vln2 Perc.

Vla. *ord.* *mf*

Vc. *ord.* *mf*

110

Vln2 Perc. *back of spoon*

Vc.

113

Vln1 Perc. *bobby pins* *fuzz* *mp*

Vln. II *arco* *mf*

Vln2 Perc.

Vla. *comb*

Vcl. Perc. *bobby pins* *fuzz* *ff* *mp*

Bambatta variations

12

117

Vln I Perc.

Vln. II

Vla.

Vla. Perc.

Vcl. Perc.

117

Vln I Perc.

120

Vln. II

Vla.

120

Vcl. Perc.

120

Vln I Perc.

124

Vln. II

Vla.

124

Vla. Perc.

124

Vcl. Perc.

124

128 fuzz out

Vln I Perc. >

Vln. II

Vla. comb

Vla. Perc. bobby pins

Vcl. Perc. fuzz out

132 stop strings

Vln. I stop strings

Vln. II stop strings

Vla. arco stop strings staccatto until end

Vc. stop strings f ff

135

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

f

back of spoon

bobby pins

ff

137

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

139

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

staccatto until end Bambatta variations

141

Vln. I

Vln2 Perc.

Vla.

Vcl. Perc.

ff

143

Vln. I

Vla.

Vcl. Perc.

ff

8^{va}

146

Vln. I

Vln2 Perc.

Vla.

Vc.

arco

f

bobby pins
fuzz

Vln. I

Vln2 Perc.

Vla.

Vc.

Vla.

Vln. I

arco

Vln1 Perc.

bobby pins

Vln2 Perc.

bobby pins

Vla.

Vla. Perc.

fuzz bobby pins

Vcl. Perc.

fuzz

pp

158

Vln1 Perc.

optional electric toothbrush siren 30 sec

keep fuzz

158

Vln2 Perc.

use back of electric toothbrush to make siren, 30 sec

fuzz out

158

Vla. Perc.

optional electric toothbrush siren 30 sec

fuzz out

158

Vcl. Perc.

optional electric toothbrush siren 30 sec

fuzz out

The score consists of four staves, each representing a different percussion instrument: Vln1 Perc., Vln2 Perc., Vla. Perc., and Vcl. Perc. Each staff begins with a dynamic marking of *pp* and a tempo marking of 158. The first three staves (Vln1, Vln2, and Vla.) feature a sequence of three notes marked with a '3' and a cross, followed by a short burst of sound. The Vln1 Perc. staff includes the instruction 'optional electric toothbrush siren 30 sec' and 'keep fuzz'. The Vln2 Perc. staff includes 'use back of electric toothbrush to make siren, 30 sec' and 'fuzz out'. The Vla. Perc. staff includes 'optional electric toothbrush siren 30 sec' and 'fuzz out'. The Vcl. Perc. staff includes 'optional electric toothbrush siren 30 sec' and 'fuzz out'. Each staff concludes with a double bar line.

A

2. X-Linked Planet

♩=120

pizz.

hair clip mute, near the bridge: metallic sound

can use guitar pick or fingers /thumb

Vln. I

B

mf

Vln. I

165

pizz.

use guitar pick, near top of string

Vla.

mf

C

comb

Vla.

169

arco

Vc.

mp

176

thud on hair clip

Vln I Perc.

mf

176

arco

Vln. II

mf

176

guitar pick

Vla.

176

hair brush

Vc.

176

Vcl. Perc.

181

Vln I Perc.

Vln. II

Vla.

Vcl. Perc.

thud on hair cl

185

Vln I Perc.

Vln. II

Vla. comb

Vc. arco

Vcl. Perc.

192

Vln I Perc.

Vln. II *mf*

Vla. guitar pick

Vc.

Vcl. Perc. hair brush

196

Vln I Perc.

Vln. II

Vla. comb

Vc. arco

Vcl. Perc. *mf*

202

Vla. guitar pick

Vc.

Vcl. Perc. hair brush

208

Vln I Perc. thud on hair clip

Vln. II *f*

Vla.

Vcl. Perc.

Detailed description: This page of a musical score, titled 'Bambatta variations', contains measures 196 through 208. The score is arranged in a system with five staves: Vln I Perc., Vln. II, Vla., Vc., and Vcl. Perc. The key signature is one sharp (F#), and the time signature changes from 2/4 to 4/4. The Vln. II part features a melodic line with slurs and accents. The Vla. part includes performance instructions 'comb' and 'guitar pick'. The Vc. part is marked 'arco' and 'mf'. The Vcl. Perc. part includes instructions for 'hair brush' and 'thud on hair clip'. The Vln I Perc. part has rhythmic markings with 'x' symbols. The score concludes at measure 208.

3. Nine hundred grandmothers

Vln. II

223 arco
pp f

Vln. I

226 arco
f

Vln. II

226 arco
p

Vla.

226 arco
f

Vc.

226 arco
f

Vln. I

229 arco

Vln. II

229

Vla.

229 arco

Vc.

229 arco

Bambatta variations^{arco}

231

Vln. I

Vln. II

Vla.

Vc.

ff

6

6

6

233

Vln. I

Vln. II

6

6

3

235

Vln. I

Vln. II

p ff

238

Vln. I

Vln. II

pp *mf* *pp* *f*

241

Vln. II

Vc.

ff

arco

243

Vln. II

Vc.

6 6 *tr* *pp* *f* 3 3 3 3

246

Vln I Perc.

Vln. II

Vla. Perc.

Vc.

bow air whips

ff

bow air whips

ff

3 3 3

249

Vln I Perc.

Vln. II

Vla.

Vla. Perc.

arco

ff

3

251

Vln. II

Vla.

p

3

253

Vln. II

Vla.

p *ff*

3 3 3 6

255

Vln. I

arco

f

bow air whips

Vln1 Perc.

ff

Vln. II

bow air whips

p

Vln2 Perc.

ff

Vla.

arco

f

Vc.

arco

f

Vcl. Perc.

ff

258

Vln. I

258

Vln. II

258

Vla.

258

Vc.

260

Vln. I

Vln. II

Vla.

Vc.

3

ff

ff

3

3

Detailed description: This image shows a page of a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 260. The key signature is one sharp (F#) and the time signature is 6/8. The Vln. I part features a melodic line with a triplet of eighth notes and a long note. The Vln. II part has a rhythmic pattern of eighth notes, with a forte (*ff*) dynamic marking. The Vla. part has a melodic line with a triplet of eighth notes and a long note. The Vc. part has a melodic line with a triplet of eighth notes and a long note. The score concludes with a double bar line and a repeat sign.

276

Vln. I

Vla.

Vc.

mp

mp

280

Vln. I

Vln. II

Vla.

no sliding

p

slide left fingers between notes where possible

mf

mf

284

Vln. I

Vln. II

Vla.

slide left fingers between notes where possible

287

Vln. I

Vln. II

Vla.

f

mf

290

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

f

Detailed description: This system contains measures 290 to 292. Vln. I and Vln. II play a melodic line with a *mf* dynamic. Vln. II has a triplet of eighth notes in measure 291. Vla. plays a steady eighth-note accompaniment with a *mf* dynamic. Vc. plays a rhythmic pattern of eighth-note chords with a *f* dynamic.

293

Vln. I

Vln. II

Vla.

Vc.

p

no sliding

Detailed description: This system contains measures 293 to 295. Vln. I and Vln. II play a melodic line with a *p* dynamic. Vln. II has a 'no sliding' instruction above measure 295. Vla. continues with eighth-note accompaniment. Vc. continues with eighth-note chords.

296

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mf

Detailed description: This system contains measures 296 to 298. Vln. I and Vln. II play a melodic line with a *mp* dynamic. Vla. plays a steady eighth-note accompaniment with a *mp* dynamic, transitioning to a *mf* dynamic in measure 298. Vc. plays eighth-note chords with a *mf* dynamic.

299

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *mf* *f*

side left fingers between notes where possible

302

Vln. I

Vln. II

Vla.

Vc.

f

mp *f*

mp *f*

304

Vln. I

Vln. II

Vla.

Vc.

mp *mf*

f *mp*

mp *f* *mp* *p* *mp*

attacca

308

Vln. I

Vln. II

Vla.

Vc.

pp *mp*

pp

pp *mp*

pp *mp*

Detailed description: This page of a musical score, titled 'Bambatta variations', is page 31. It features four staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music begins at measure 308. The key signature has one flat (B-flat), and the time signature is 4/4. The Vln. I staff starts with a treble clef and a key signature of one flat. The Vln. II staff also starts with a treble clef and a key signature of one flat. The Vla. staff uses an alto clef and a key signature of one flat. The Vc. staff uses a bass clef and a key signature of one flat. The score is marked 'attacca' at the top right. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano). The Vln. I staff has a *pp* marking from measure 308 to the end of the first measure, and an *mp* marking starting in the second measure. The Vln. II staff has a *pp* marking from measure 308 to the end of the first measure. The Vla. staff has a *pp* marking from measure 308 to the end of the first measure, and an *mp* marking starting in the second measure. The Vc. staff has a *pp* marking from measure 308 to the end of the first measure, and an *mp* marking starting in the second measure. The music consists of eighth and quarter notes, with some rests and a fermata in the first measure of each staff.

5. Afrika Variations

310 arco $\text{♩} = 80$

Vln. I *f* *fff* *mf* *f*

Vln. II *p* *fff* *pp* *f*

Vla. *p* *fff* *pp* *f*

Vc. *f* *fff* *mf* *f*

317

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Vla. *ff* *p*

Vc. *p* *ff*

325

Vln. I *f* *f* *fff* ①

Vln. II *f* *p* *f* *mp* *f* *fff*

Vla. *f* *p* *f* *mp* *f* *fff*

Vc. *mf* *f* *fff* *f*

333

Vln. I *p* *f* *mp*

Vln. II *p* *f*

Vla. *p* *fp* *f* *mp*

Vc. *fp* *f* *fp* *mp*

339

Vln. I *sfz* *mp* *p*

Vln. II *sfz* *mp* *p* *ff*

Vla. *sfz* *mp* *p*

Vc. *sfz* *f*

346

Vln. I *fff* *mp* *mf* *ff*

Vln. II *mp* *mf* *ff*

Vla. *fff* *mp* *mf* *ff*

Vc. *mf* *ff*

Bambatta variations

pulse doesn't change

$\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *f*

mf *f* *mf*

mf *ff*

mf

pizz. with "slap"

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mp*

mf *f* *mp*

f *solo*

brush thumb pizz.

spooky flautando

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

370

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

376

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

Vln. I *p*

Vln. II *p* with tip, some wood, percussive

Vla. *p* with tip, some wood, percussive

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

Vcl. Perc. *ff* tap shoes on floor

381

Vln. I 2nd time quieter (p) *mf*

Vln. II 2nd time quieter (p) *sfz* *mf*

Vla. 2nd time quieter (p)

Vc. *sfz* *mf* 2nd time quieter (p)

Vcl. Perc.

387

Vln. I

Vln. II

Vla.

Vc.

392

Vln. I

Vln. II

Vla.

Vc.

"ping" on bow tip

pp

"ping" on bow tip

pp

④

poco slower

muted sound

ord.

Vln. I

Vln. II

Vla.

Vc.

p

mp

398

muted sound

p

ord.

mp

398

muted sound

p

ord.

mp

398

muted sound

p

408

Vln. I

ord.

pp

Vln. II

9

5

pp

Vla.

mp

ord.

Vc.

mp

pp

414

Vln. I

fff *p* *fp* *f*

Vln. II

fff *p* *fp*

Vla.

fff *p* *fp* *f*

Vc.

fff *p* *fp* *f*

(5)

422

Vln. I

mp *f*

Vln. II

f

Vla.

mp *f*

Vc.

mp *f*

427

Vln. I *mf*

Vln. II *mf*

Vla. *fp* *mf*

Vc. *fp* *mf*

435

Vln. I *f* *p* *mp dolce* ⁶ *dolce*

Vln. II *mp dolce*

Vla. *mp dolce*

Vc. *mp dolce* *mp*

443

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

448

Vln. I

Vln. II

Vla.

Vc.

sfz *mf*

sfz *mf*

sfz *mf*

sfz *mf*

454

Vln. I

Vln. II

Vla.

Vc.

f

f

460

Vln. I

Vln. II

Vla.

Vc.

theme

fp *mf*

fp

fp

Bambatta variations

40
467

Vln. I

Vln. II

Vla.

Vc.

p

f

5

475

Vln. I

Vln. II

Vla.

Vc.

5

>

482

Vln. I

Vln. II

Vla.

Vc.

V

fuzz

Bambatta variations

487

Vln. I

487

Vla.

487

Vc.

492

Vln. I

492

Vla.

492

Vc.

496

Vln. I

496

Vln2 Perc.

496

Vla.

496

Vc.

499

Vln. I

Vln2 Perc.

Vla.

Vc.

502

Vln. I

Vln2 Perc.

Vla.

Vc.

505

Vln. I

Vla.

Vc.

507

Vln. I

Vla.

Vc.

509

Vln. I

Vln. II

Vla.

Vc.

arco

sfz

ff

sfz

sfz

sfz

512

Vln. I

Vln. II

Vla.

Vc.

sfz

sfz

sfz

sfz

sfz

515 play 7 times

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

520 fuzz out $\text{♩} = 96$

Vln. I *p* bow over fingerboard

Vln. II *p* bow over fingerboard

Vla. *p* bow over fingerboard

Vc. *p* bow over fingerboard

526

Vln. I

Vln. II

Vla.

Vc.

532

Vln. I

532

Vln. II

532

Vla.

532

Vc.

40

51

improvise in octaves, vary the pitch

stop strings

56

f "Looking for the perfect beat"

ff

56

bobby pins any pitch, make patterns

63

69

75

81

88

scratch (move bow sideways)

ff

88

96

101

106

106

115

120

125

130

130

136

140 *staccato until end*

144

148

154 *arco* //

154 *bobby pins fuzz*

mf *ff* *mp* *pp*

158 *optional electric toothbrush siren 30 sec* *keep fuzz*

A ♩=120 pizz.

2. X-Linked Planet

hair clip mute, near the bridge: metallic sound

can use guitar pick or fingers /thumb

C

thud on hair clip

3. Nine hundred grandmothers

223 $\text{♩} = 66$ **4** arco *f*

228 *ff*

232 arco

235 *p ff*

238 *pp* *mf* *pp* *f* **6**

247 bow air whips *ff* **5** bow air whips *ff*

256 arco *f* **6**

256

259 *ff*

4. Mudhead from Planet XYY

264 $\text{♩} = 62$ pizz. *f* pizz. slide left fingers between notes where possible

267

270

273

277 no sliding *p* slide left fingers between notes where possible

281 *mf*

285

288

292 *mf*

295

299

302

attacca

305

mp 3. Afrika Variations

♩ = 80

310

arco

♩ = 80

319

329

338

345

2

pulse doesn't change

♩ = 80

355

361 *spooky flautando*
mf

Musical staff 361-370: Treble clef, key signature of one flat. Starts with a 3/8 time signature, changes to 6/8, then 3/4, and finally 4/4. The music features a series of eighth and sixteenth notes with some grace notes and slurs.

③ ♩ = 80 with tip, some wood, percussive

370 *ff* *p*

Musical staff 370-380: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

380 2nd time quiet (p) *mf*

Musical staff 380-389: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

389

Musical staff 389-409: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

④ *poco slower* muted sound ord. *p* *mp*

Musical staff 409-428: Treble clef, key signature of one flat. Starts with a 2/4 time signature, changes to 4/4, and then 2/4. The music features a series of quarter and eighth notes with some slurs.

409 *pp* *fff* *p* *fp*

Musical staff 428-440: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

⑤ *f* *mp* *f*

Musical staff 440-448: Treble clef, key signature of one flat. Starts with a 2/4 time signature, changes to 4/4, and then 2/4. The music features a series of eighth and sixteenth notes with some slurs.

428 *mf* *f*

Musical staff 448-460: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

⑥ *dolce* *p* *mp* *f*

Musical staff 460-475: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

448 *sfz* *mf*

Musical staff 475-485: Treble clef, key signature of one flat. Starts with a 4/4 time signature, changes to 2/4, and then 4/4. The music features a series of eighth and sixteenth notes with some slurs.

455 *f*

462 *fp* *mf* *p* theme

470 *f*

479

485

490

Detailed description: This page of a musical score contains six staves of music. The first staff (measures 455-461) features a series of eighth-note chords with a dynamic marking of *f*. The second staff (measures 462-469) begins with a *fp* dynamic, followed by a repeat sign, then a *mf* dynamic with a five-measure rest, and ends with a *p* dynamic. The word "theme" is written above the second measure. The third staff (measures 470-478) starts with a *f* dynamic and includes a five-measure rest. The fourth staff (measures 479-484) consists of eighth-note chords. The fifth staff (measures 485-490) continues with eighth-note chords. The sixth staff (measures 491-496) shows a continuation of the eighth-note chords, ending with a whole rest.

496 *fuzz*
ff

502

506

508

510 *sfz*

513 *sfz* *sfz* *sfz*

516 *sfz* *sfz* *fuzz out*

play 7 times

522 *p* *bow over fingerboard*

$\text{♩} = 96$

528

String Quartet #2: Bambatta Variations

Violin II
version 11.24.11

for prepared string quartet

Dave Soldier
1992
revised for prepared group
2011

1. His Legs Wobble

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

5

f

9

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

bobby pins

bobby pins

14

bobby pins

20

comb

comb

20

bobby pins

bobby pins

26

comb

with violin I and then viola chords

comb

with violin I and then viola chords

26

comb

31

2

2

37

back of spoon

37

41

45

49

bobby pins

back of spoon

mp

5

58

bobby pins

mp

62

67

72

77

77

82

82

11

97

arco

97

mp

97

bobby pins

97

f

101

101

105

back of spoon

105

2

2/4

4/4

111

111

111

111

114

arco

114

mf

114

114

119

119

123

123

128

128

stop strings

f

133

133

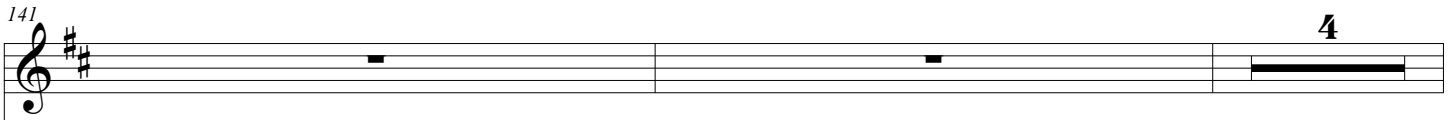
2

back of spoon

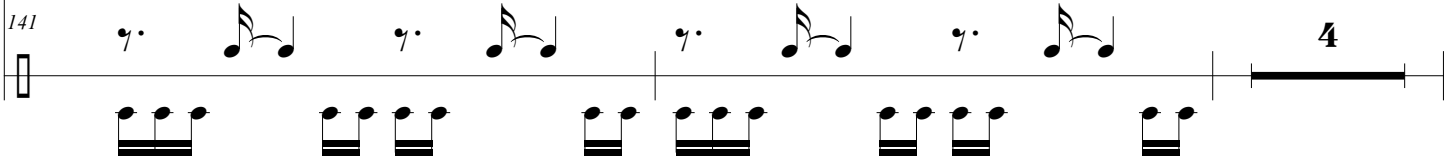
138

138

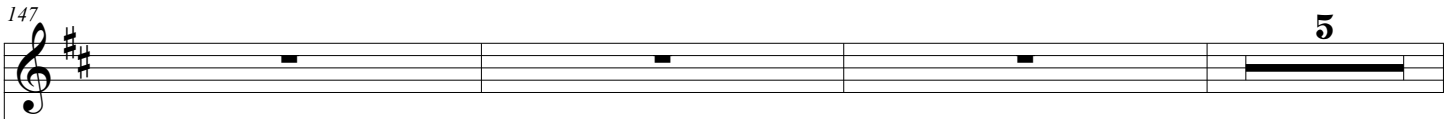
141



141



147



147

bobby pins
fuzz



155

bobby pins



use back of electric toothbrush
to make siren, 30 sec
fuzz out

mf *ff* *mp* *pp*

A ♩=120
2. X-Linked Planet

B Bambatta variations

Musical notation for measures 1-160. The score consists of a treble clef staff and a bass clef staff. Measure numbers 4, 4, and 11 are indicated above the treble staff. The treble staff contains rests for the first three measures, followed by a half note chord in measure 161. The bass staff contains rests for the first three measures, followed by a whole note chord in measure 161. Dynamics include *mf* and *arco*.

Musical notation for measures 161-180. The treble staff shows a melodic line with various intervals and accidentals. The bass staff contains rests.

Musical notation for measures 181-185. The treble staff shows a melodic line with various intervals and accidentals. The bass staff contains rests. Measure numbers 6 and 6 are indicated above the treble staff. Dynamics include *mf*.

Musical notation for measures 186-195. The treble staff shows a melodic line with various intervals and accidentals. The bass staff contains rests. Measure numbers 6 and 3 are indicated above the treble staff. Time signatures 2/4 and 4/4 are present.

Musical notation for measures 196-213. The treble staff shows a melodic line with various intervals and accidentals. The bass staff contains rests. Dynamics include *f*.

Musical notation for measures 214-217. The treble staff shows a melodic line with various intervals and accidentals. The bass staff contains chords. Dynamics include *mf*. Time signatures 2/4 and 6/4 are present.

Musical notation for measures 218-225. The treble staff shows a melodic line with various intervals and accidentals. The bass staff contains chords. Time signatures 3/4 and 6/4 are present.

3. Nine hundred grandmothers

221 *arco* =66 *pp*

224 *f*

227 *p*

230

233

236

239

243

246

The image shows a musical score for a piece titled "3. Nine hundred grandmothers" from a collection of "Bambatta variations". The score is written for a single melodic line on a treble clef staff. It begins at measure 221 with a key signature of one flat (B-flat major) and a 4/4 time signature. The first measure contains a complex chordal texture with a slur over the lower notes. From measure 222 onwards, the music consists of a steady eighth-note accompaniment in the lower register, with a melodic line in the upper register. The tempo is marked as "arco" with a metronome marking of 66. The dynamics range from pianissimo (pp) at the beginning to fortissimo (f) in measure 224, then return to piano (p) in measure 227. The key signature changes to three sharps (F# major) at measure 224. The score continues with this rhythmic pattern through measures 230, 233, 236, 239, 243, and 246. The notation includes various articulations such as slurs and accents.

249

p

Musical notation for measures 249-251. The music is in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern with many sixteenth notes and dotted rhythms. A dynamic marking of *p* (piano) is placed at the end of the first line.

252

Musical notation for measures 252-254. The music continues with the same complex rhythmic pattern of sixteenth notes and dotted rhythms in treble clef with a key signature of two sharps.

255

bow air whips

p

255

ff

Musical notation for measures 255-258. The top staff (treble clef) has rests for the first two measures, followed by a dynamic marking of *p* and then the complex rhythmic pattern. The bottom staff (bass clef) starts with a dynamic marking of *ff* and contains a rhythmic pattern of eighth notes with accents. The text "bow air whips" is written above the first measure of the bottom staff.

259

Musical notation for measures 259-260. The music continues with the complex rhythmic pattern in treble clef with a key signature of two sharps.

261

ff

Musical notation for measures 261-263. The music continues with the complex rhythmic pattern in treble clef with a key signature of two sharps. A dynamic marking of *ff* (fortissimo) is placed below the first measure of this system. The piece concludes with a double bar line and a final chord in the key signature of two sharps.

4. Mudhead from Planet XYY

264 $\text{♩} = 62$ pizz. **8** **4**

264 **8** **4**

280 slide left fingers between notes where possible *mf* *mf*

285 *f*

288 *mf* **3**

292 *mf* *p* no sliding

296 **2** *p*

301 *mf*

304 *mp* *f* *pp* **2** **4** *attacca*

5. Afrika Variations

Bambatta variations

310 arco ♩ = 80

p *fff* *pp*

320

p *ff* *p f* *p f* *mp* *f*

331 ①

>fff *p* *f*

339

mp *f*

349 pulse doesn't change 3 ♩ = 80

sfz *mf* *ff* *mf*

357

f *mf* *mf* *f* *mp*

362 spooky flautando

mf

372 ③ ♩ = 80 with tip, some wood, percussive

ff *p*

379

sfz

385 2nd time quieter (p)

mf

391 "ping" on bow tip ⁴
pp

399 muted sound ord.
p *mp* ⁹

409 *pp* *fff* *p*

417 *fp* *f* ⁵

426 *mf* ⁶

435 *mp* dolce

444 *f* *sfz*

451 *mf* *f* theme

458 *f*

465 *f* ⁷

480 *f*

487 **10**

487 **10** fuzz bobby pins

501

501 arco

510 *ff* *sfz*

513 *sfz* *sfz* *sfz*

513

516 *sfz* *sfz* play 7 times fuzz out

516

522 $\text{♩} = 96$ bow over fingerboard *p*

528

String Quartet #2: Bambatta Variations

Viola
version 11.24.11

for prepared string quartet

Dave Soldier
1992
revised for prepared group
2011

1. His Legs Wobble

The score is written for Viola in 4/4 time with a key signature of one sharp (F#). It consists of a single staff with a double bar line at the beginning. The piece begins with a *ff* dynamic and includes various performance instructions: *arco*, *stop strings*, *bobby pins*, and *comb*. The score is divided into measures, with measure numbers 4, 7, 9, 21, 26, 29, 32, 36, and 39 marked. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of *ff* dynamics throughout the piece. The score ends with a final measure at measure 39.

42

44

51

stop strings

64

67

72

76

81

86

90 *ff* **2**

95 *ff* scratch (move bow sideways)

100 *ff* **3** **3**

105 *mf* ord. **4**

114 comb

114 *ff* bobby pins

120

120 bobby pins

126 comb

126 bobby pins

131 arco stop strings staccatto until end

bobby pins *f* *ff*

135

137

140

144

147

Bambatta variations

150

153

153

fuzz
bobby pins

A

♩=120

remove paper clips

156

156

optional electric
toothbrush siren 30 sec
fuzz out

4

B pizz. use guitar pick, near top of string

C comb

171

guitar pick

178

183

comb

190

guitar pick

comb

196

196

guitar pick

203

203

209

214

mf

218

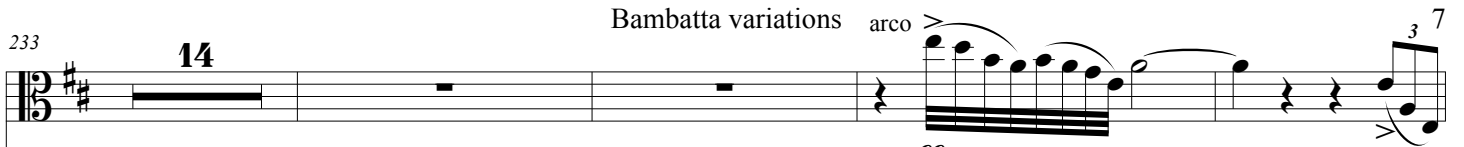
3. Nine hundred grandmothers

222

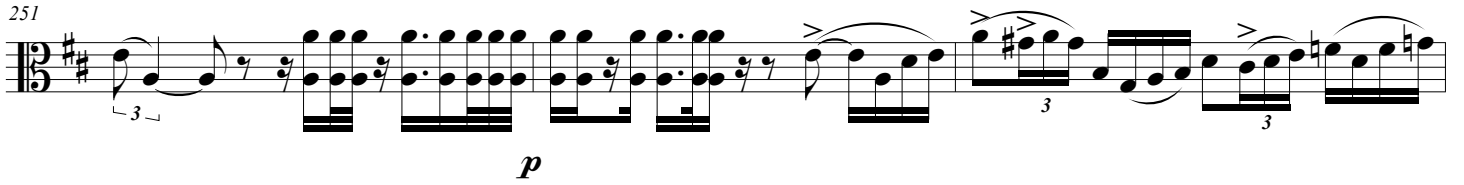
$\text{♩} = 66$ arco

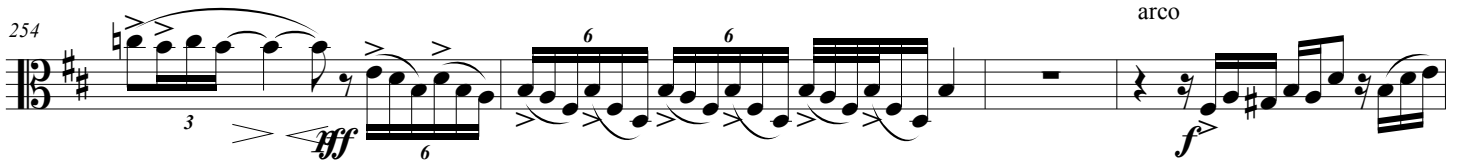
f

229

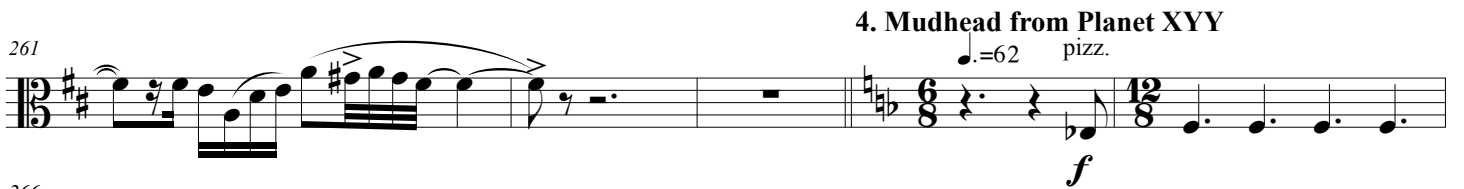
233 **Bambatta variations** arco 

233 **bow air whips** *ff* 

251 *p* 

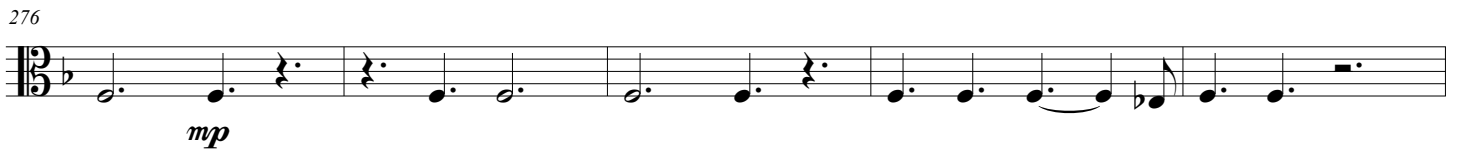
254 arco *ff* 

258 

261 **4. Mudhead from Planet XYY** $\text{♩} = 62$ pizz. *f* 

266 

271 

276 *mp* 

281

Musical notation for measures 281-285. The top staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and quarter notes. The bottom staff shows a simplified bass line with rests.

286

Musical notation for measures 286-290. Similar to the previous system, it features a melodic line in the top staff and a simplified bass line in the bottom staff.

291

Musical notation for measures 291-295. The top staff has a melodic line. A dynamic marking of *mf* is placed below the first measure.

296

Musical notation for measures 296-301. The top staff contains a complex melodic line with many beamed notes. Dynamic markings of *mp* and *mf* are present.

299

Musical notation for measures 299-303. The top staff has a complex melodic line. A dynamic marking of *f* is placed below the fourth measure. An annotation "slide left fingers between notes where possible" is written above the staff.

302

Musical notation for measures 302-303. The top staff has a complex melodic line. A dynamic marking of *mp* is placed below the second measure.

304

Musical notation for measures 304-305. The top staff has a complex melodic line. Dynamic markings of *f* and *mp* are present. The word "attacca" is written below the staff.

306

Musical notation for measures 306-310. The top staff has a complex melodic line. Dynamic markings of *pp* and *mp* are present. The piece ends with a 4/4 time signature.

5. Afrika Variations

310 arco ♩ = 80

310 *p* *fff* *pp* *f*

319 *ff* *p* *f* *p* *f* *mp*

①

328 *f* *fff* *p* *fp* *f*

337 *mp* *sfz* *mp* ♩ = 80 *p* doesn't change

346 *fff* *mp* *mf* *ff* *mf*

355 *ff* *f*

361 *solo* *mf* *ff* *f*

368

③ ♩ = 80 with tip, some wood, percussive

374 *p* 2nd time quieter (p)

383 *mf*

392 *p* ord.

401 *mp*

411 *fff p fp* 5

421 *f mp f fp*

431 *mf*

441 *mp f* 6 *dolce*

448 *sfz mf*

456 *fp*

464 *f* 7

478

485 *octaves where easy fuzz*

493

Musical staff 493: Bass clef, B-flat key signature, eighth-note patterns. Dynamic marking $> ff$.

496

Musical staff 496: Bass clef, B-flat key signature, eighth-note patterns.

499

Musical staff 499: Bass clef, B-flat key signature, eighth-note patterns.

502

Musical staff 502: Bass clef, B-flat key signature, eighth-note patterns.

506

Musical staff 506: Bass clef, B-flat key signature, eighth-note patterns.

508

Musical staff 508: Bass clef, B-flat key signature, eighth-note patterns.

510

Musical staff 510: Bass clef, B-flat key signature, eighth-note patterns. Dynamic marking sfz .

513

Musical staff 513: Bass clef, B-flat key signature, eighth-note patterns. Dynamic marking sfz .

516

Musical staff 516: Bass clef, B-flat key signature, eighth-note patterns. Dynamic marking sfz . Text: play 7 times, fuzz out.

522

Musical staff 522: Bass clef, B-flat key signature, eighth-note patterns. Dynamic marking p . Text: bow over fingerboard.

529

Musical staff 529: Bass clef, B-flat key signature, eighth-note patterns.

62 pizz. arco

62 *mp* *f* *f* hairbrush or soft curler

68 *pp* *ff* *pp* *ff* *mp*

73 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

76 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *mf*

80 *pp* *ff*

84 *pp* *ff*

87 *pp* *ff*

87 bobby pins

91 arco

91 *mf*

95

99 *f* 3 bounce con legno & a little hair

105 ord. *mf*

110 3

110 3 bobby pins *mp* fuzz

117

122

127 fuzz out

stop strings

132 *f*

bobby pins

ff

138

143 arco *f*

148 5

bobby pins

fuzz

mf

ff >

157 *mp* *pp* 3

optional electric toothbrush siren 30 sec

fuzz out

A $\text{♩} = 120$
2. X-Linked Planet B **B**

C arco
mp

212 hair brush

218

3. Nine hundred grandmothers

223 $\text{♩} = 66$ arco **f**

229

241 arco **ff**

244 *tr* **pp** **f**

244 bow air whips **ff**

257 arco **f**

4. Mudhead from Planet XYY

260

2

♩ = 62

6

271

pizz.

slide left fingers between notes where possible

mf

274

3

278

3

11

mp

f

292

295

mf

299

p

f

303

mp

f

mp

f

mp

p

mp

attacca

5. Afrika Variations

308

arco

♩ = 80

pp

mp

f

fff

mf

f

315

324

333

339

347

355

pizz. with "slap"

362

brush thumb pizz.

369

3 arco with tip, some wood, percussive
♩ = 80

376 *p*

376 tap shoes on floor
ff

381 *sfz* 2nd time quieter (*p*)
mf

381

387

394 "ping" on bow tip 4
pp *p* muted sound

403 ord.
mp

412 5
pp *fff* *p* *fp* *f*

421 *mp* *f* *fp*

430 *mf*

440 6 dolce

mp

Musical staff 440-446: Bass clef, key signature of one flat (B-flat), time signature of 4/4. The staff begins with a repeat sign and a circled number 6. The music features a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include *mp*.

447

sfz *mf* theme

Musical staff 447-454: Bass clef, key signature of one flat, time signature of 4/4. The music continues with melodic lines and some rests. Dynamics include *sfz* and *mf*. The word "theme" is written at the end of the staff.

455

fp

Musical staff 455-464: Bass clef, key signature of one flat, time signature of 4/4. The music consists of a series of eighth notes. Dynamics include *fp*.

465

f

Musical staff 465-475: Bass clef, key signature of one flat, time signature of 2/4. The staff starts with a triplet of eighth notes. Dynamics include *f*.

476

Musical staff 476-485: Bass clef, key signature of one flat, time signature of 2/4. The music features a melodic line with eighth notes and some rests.

486

fuzz

Musical staff 486-491: Bass clef, key signature of one flat, time signature of 2/4. The staff contains a dense, fast-moving melodic line. The word "fuzz" is written above the staff.

492

ff

Musical staff 492-500: Bass clef, key signature of one flat, time signature of 2/4. The staff features several triplet markings over eighth notes. Dynamics include *ff*.

500

Musical staff 500-504: Bass clef, key signature of one flat, time signature of 2/4. The staff features several triplet markings over eighth notes.

505

Musical staff 505-507: Bass clef, key signature of one flat, time signature of 2/4. The staff contains a dense, fast-moving melodic line.

508

Musical staff 508-510: Bass clef, key signature of one flat, time signature of 2/4. The staff contains a dense, fast-moving melodic line.

511

sfz *sfz*

514

sfz *sfz* *sfz* play 7 times

518

sfz *p* fuzz out ♩.=96 bow over fingerboard

525

531