

---

**Dave  
Soldier**

**Betonia, where  
I fell into a  
trance**

**for string quartet**

**opus 9c**  
**version from February 2022**  
**8 and a half minutes duration**  
**Dave Soldier Publishing**  
**[davesoldier.com](http://davesoldier.com)**

## **For the Taconic String Quartet**

### **Unusual techniques:**

The *scratch* is performed by bowing harshly parallel (that back and forth between the nut and the bridge directions, 90 degrees from the usual angle across the strings) to the strings and should sound like a rap dj.

*Speech pitch* imitates speech inflections and is played by stopping the string with the left hand over, rather than under the instrument, to enforce intonation that is only approximate.

For the *grinding* sounds, I prefer pulls the string up pinching with the left fingers while bowing to make an obnoxious skronking sound.

# Betonia, where I fell into a trance

Dave Soldier

A down home blues

Violin 1

Violin 2

Viola

Cello

Vln. 1

Vln. 2

Vla.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

9

Vln. 1

Vln. 2

Vla.

Vc.

**B**

1st violin & cello enter like stars

12

Vln. 1

Vln. 2

Vla.

Vc.

15

Vln. 1

Vln. 2

Vla.

Vc.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) in 2/4 time, key of G major (two sharps). Measure 19 starts with a rest for Vln. 1. The section begins with a dynamic *mp*. The first measure of the section starts with a sixteenth-note grace note followed by eighth-note pairs. The second measure continues with eighth-note pairs. Measures 20 begin with a dynamic *solo smart aleck*. The first measure consists of eighth-note pairs. The second measure features eighth-note pairs with grace notes.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) in 2/4 time, key of G major (two sharps). Measure 22: Vln. 1 rests. Measure 23: Vln. 2 plays eighth-note patterns in groups of four, dynamic *mf*. Measure 24: Vla. and Vc. play eighth-note patterns in groups of four, dynamic *mf*. Measure 25: All parts play eighth-note patterns in groups of four, dynamic *ff*.

Musical score for strings section C. The score consists of four staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vc. (Bassoon/Violoncello). The key signature is one sharp (F# major). The time signature is common time. The music begins with Vln. 1 playing eighth-note chords in a melodic line. Vln. 2, Vla., and Vc. provide harmonic support with sustained notes. The dynamic is *mp*. The section continues with similar patterns, transitioning to a dynamic *f* at measure 25. The bassoon (Vc.) has a prominent role in the harmonic foundation, particularly in the lower register.

29

Vln. 1

Vln. 2

Vla.

Vc.

29

p      f

pont.      ord.

33

Vln. 1

Vln. 2

Vla.

Vc.

33

p      f

36

Vln. 1

Vln. 2

Vla.

Vc.

36

mf

mf

p

pp      f      mf      p      4      4      p      p

Vln. 1 
  
 Vln. 2 
  
 Vla. 
  
 Vc.

Vln. 1 
  
 Vln. 2 
  
 Vla. 
  
 Vc.

Vln. 1 
  
 Vln. 2 
  
 Vla. 
  
 Vc.

47

*ad lib*

Vln. 1

Vln. 2

Vla.

Vc.

48

AFAP

Vln. 1

Vln. 2

Vla.

Vc.

D

Vln. 1

Vln. 2

Vla.

Vc.

51

*f*

Vln. 1      53  
  
 Vln. 2      53  
  
 Vla.      53  
  
 Vc.      53

Vln. 1      56  
  
 Vln. 2      56  
  
 Vla.      56  
  
 Vc.      56

Vln. 1      59  
  
 Vln. 2      59  
  
 Vla.      59  
  
 Vc.      59

Vln. 1  
 Vln. 2  
 Vla.  
 Vc.

62  
 62  
 gliss on 3  
 pp  
 ff  
 gliss on 3  
 pp  
 gliss on 3  
 pp  
 pizz.  
 gliss on 3  
 mf  
 arco  
 ff

Vln. 1  
 Vln. 2  
 Vla.  
 Vc.

68  
 > 7  
 > 7  
 > 7  
 sfz  
 f  
 68  
 68  
 68  
 f  
 sfz

**E** ♦.=88

down & dirty  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.

72  
 72  
 blues 3rd  
 mp  
 mp

75

Vln. 1

Vln. 2

Vla.

Vc.

78

Vln. 1

Vln. 2

Vla.

Vc.

82

Vln. 1

Vln. 2

Vla.

Vc.

**F**

*f*

*f*

Vln. 1 85  
 Vln. 2 85  
 Vla.  
 Vc.

Vln. 1 87  
 Vln. 2 87  
 Vla.  
 Vc.

Vln. 1 89  
 Vln. 2 89  
 Vla.  
 Vc.

*p*      *mf*      *f*      *mf*  
*pp*      *p*      *p*      *mf*  
*mf*      *pp*      *p*      *mf*  
*p*      *mf*

ad lib

92

Vln. 1 *p*

Vln. 2 *p* *mf*

Vla. *p*

Vc. — *mf*

ad lib

95

Vln. 1 *f*

Vln. 2

Vla.

Vc. *f* ad lib

98

Vln. 1 *molto rit.*

Vln. 2 *mp*

Vla. *mp*

Vc. —

**G** **heavy rock**  $\text{♩} = 88$

*forceful, you are the boss*

103

Vln. 1

Vln. 2

Vla.

Vc.

107

Vln. 1

Vln. 2

Vla.

"Hendrix" expressive. ponticello  
ff

Vc.

109

Vln. 1

Vln. 2

Vla.

gliss microtonally & retain shape

Vc.

112

Vln. 1

*f*

Vln. 2

Vla.

Vc.

expressive. ponticello  
use open e

116 ad lib

Vln. 1

Vln. 2

*ff*

Vla.

Vc.

118

Vln. 1

Vln. 2

Vla.

Vc.

speech pitch

speech pitch

120

Vln. 1      *noisy*

Vln. 2

Vla.      6      minor 3rd trill (G & B $\flat$ )      major 3rd tr (B $\flat$  & D)      speech pitch

Vc.      thumb pizz.

123

Vln. 1      double stop tr

Vln. 2

Vla.      6      grind, nasty

Vc.      ff<sub>arco</sub>      pp

126

Vln. 1      scratch

Vln. 2

Vla.      scratch

Vc.      ff

129

Vln. 1

Vln. 2

Vla.

Vc.

*gradual accel.*

132

Vln. 1

Vln. 2

Vla.

Vc.

*end accel.*

135

*a tempo*

Vln. 1

Vln. 2

Vla.

Vc.

**H**

*misterioso*

$\text{♩} = 100$

140

Vln. 1

Vln. 2

Vla.

Vc. arco pizz. pp arco pp

146

Vln. 1

Vln. 2

Vla.

Vc. pizz. pp arco mp #o.. o..

I       $\text{d} = 48$       *freely, lots of emotion*

church moan pizz.

152 arco

Vln. 1

Vln. 2 arco

Vla. arco

Vc. arco  $mfp$   $p$   $mfp$   $p$   $mfp$   $p$   $mfp$   $p$

159

Vln. 1 arco  
 Vln. 2 arco  
 Vla. arco  
 Vc. arco

*p* > *pp*

*p* > *pp*

*p* > *pp*

*mp*      *p*      *mf*

165 *d.=48*

Vln. 1 pizz. arco arco

Vln. 2 pizz. arco arco

Vla. pizz. arco arco

Vc. pizz. arco arco

171 J *d=60*

Vln. 1

Vln. 2

Vla.

Vc. rubato *mf*

Vln. 1 
  
 Vln. 2

**K**

Vla.  
 Vc.

Vln. 1 
  
 Vln. 2

Vla.  
 Vc.

Vln. 1 
  
 Vln. 2

Vla.  
 Vc.

Measures 175-176: Vln. 1 starts with a dynamic ***ff***. Vln. 2, Vla., and Vc. play eighth-note patterns. Measure 176 begins with a dynamic ***mp***, followed by ***mf***. Measure K starts with a dynamic ***mp***, followed by ***mf***.

Measures 178-182: Vln. 1 has a sixteenth-note pattern. Vln. 2, Vla., and Vc. play eighth-note patterns. Measure 182 features a sixteenth-note pattern for Vln. 1 and eighth-note patterns for Vln. 2, Vla., and Vc.

Vln. 1 185  
 Vln. 2 185  
 Vla.  
 Vc.

Vln. 1 188 L  
 Vln. 2 188 f  
 Vla. mp  
 Vc. mp ff

Vln. 1 191  
 Vln. 2 191 mf  
 Vla. mf  
 Vc.

Vln. 1      194  
 Vln. 2      194  
 Vla.      f  
 Vc.      f

*ff*  
*ff*  
*ff*  
*ff*

Vln. 1      197  
 Vln. 2  
 Vla.  
 Vc.

Vln. 1      201  
 Vln. 2  
 Vla.  
 Vc.

*f*  
*fff*  
*f*  
*fff*  
*f*  
*fff*

*d.=100*      *slower*

Vln. 1      207      *p*      fadeout

Vln. 2      207      *8:*      *8:*

Vla.      *oo.*      *oo.*

Vc.      *pp*      *p*      fadeout

This musical score page shows two staves of music for string instruments. The top staff is for Violin 1 (Vln. 1) and the bottom staff is for Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The tempo is marked as d.=100 and slower. Measure 207 starts with eighth-note patterns from both violins. Measure 208 begins with sustained notes from Vln. 2 and Vla., while Vc. continues its eighth-note pattern. The dynamics are marked with p, pp, and oo. The score concludes with a fadeout in measure 208.

# Betonia, where I fell into a trance

**A** down home blues **B**

**C**

**D**

**12**

**6**

**3**

1st violin & cello enter like stars  
solo *smart aleck*

**24**

**28**

**32**

**35**

**40**

**43**

**46**

**48**

*ff* *mp* *f* *p* *f* *mf* *f* AFAP *tr* *tr* *ad lib* *7* *7* *7* *7* AFAP *7* *8* *8* *f* *mf* *ff*

## Violin I

55

Violin I

55

*mf*

58

*f*

62

gliss on 3

*pp*

*d.=100*

*d.=160*

**E** *d.=88*

*ff*

68

*sfp*

**F**

*f*

*p*

*mf*

*ad lib*

*mf*

*p*

*mf*

*f*

*mf*

*ad lib*

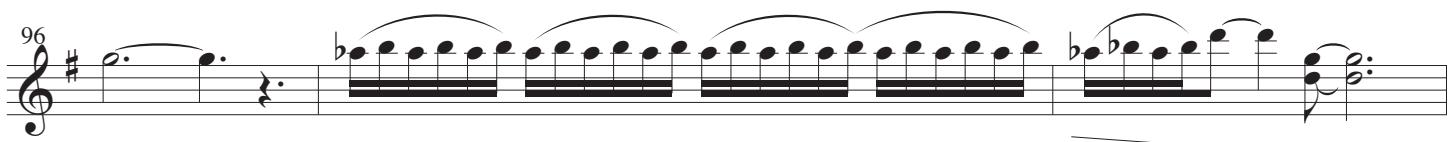
*mf*

*p*

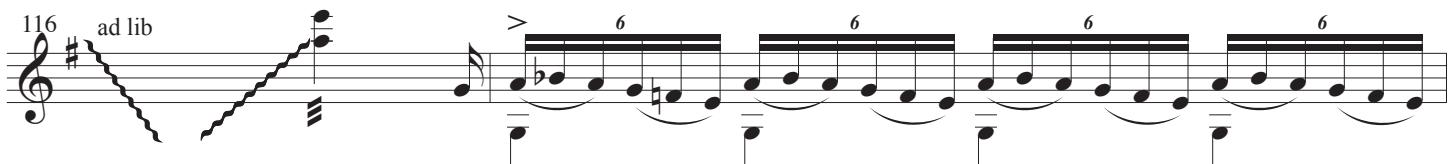
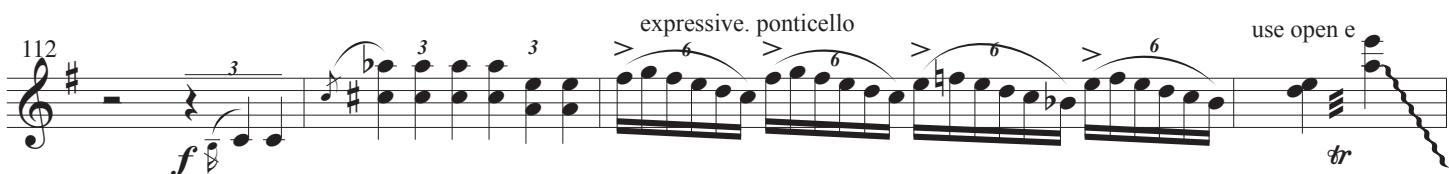
*mf*

Violin I

ad lib



**G** **heavy rock**



## Violin I

**H** *misterioso*  $\text{♩} = 100$

**I**  $\text{♩} = 48$  *freely, lots of emotion* *pizz.* *arco*

**J**  $\text{♩} = 60$   $\text{♩} = 88$  **K**  $\text{♩} = 116$

**173** **177**

**181**

**185**

## Violin I

L

192

195

198

202

207

*f*

*ff*

*f*

*sff*

*.=100*

*slower*

*p*

*fadeout*

# Betonia, where I fell into a trance

**A**

$\text{J.=116}$

$\# \quad 12$

$\text{ff}$

$3$

$\# \quad 6$

$\text{pp}$

$mf$

**B**

1st violin & cello enter like stars

$\# \quad 16$

$sfz$

$sfz$

$f$

$21$

$4$

$4$

$4$

$4$

$4$

**C**

$12$

$ff$

$mf$

$39$

$p$

## Violin II

43

47 *ad lib.*

48 AFAP

D

53 *mf*

56

60 gliss on 3

65 *pp*

*d=160*

E *d.=88*

down & dirty

73 *mp*

*p*

79 *mf*

**F**

88

92

molto rit.

**G** heavy rock

$\text{d} = 88$

101

2

8

ff

6 6 6 6

117

5

ff

6 6 6 6

118

ff

125

$\text{d} = 88$

## Violin II

130 *gradual accel.*

**H** *mysterioso*  $\text{♩} = 100$

**I**  $\text{♩} = 48$  *church moan*

**J**  $\text{♩} = 60$        $\text{♩} = 88$       **K**  $\text{♩} = 116$

## Violin II

183

187      L

187      *mp*

191      *mf*

194      *f*      *ff*

199      *g major*

203      *f*      *fff*      *pp*

*d.=100 slower*

# Betonia, where I fell into a trance

J.=116

**A**

ff

4

7

10

**B**

1st violin & cello enter like stars

mf

mp

sfz

f

21

24

C 12

ff

mf

p

mp

39

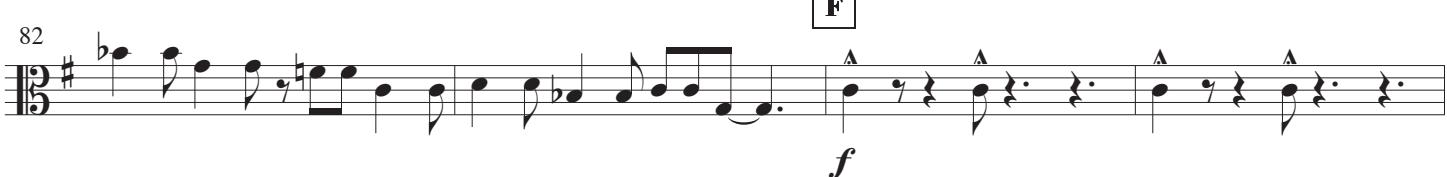
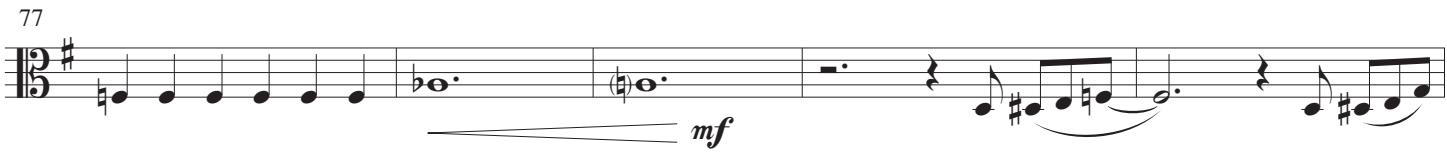
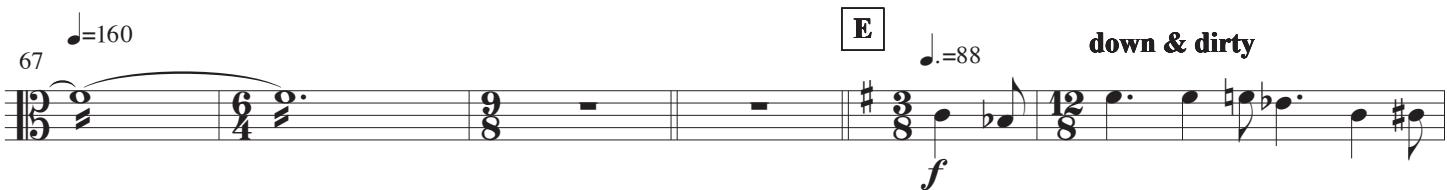
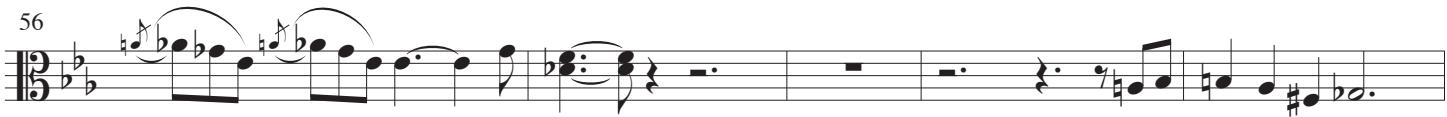
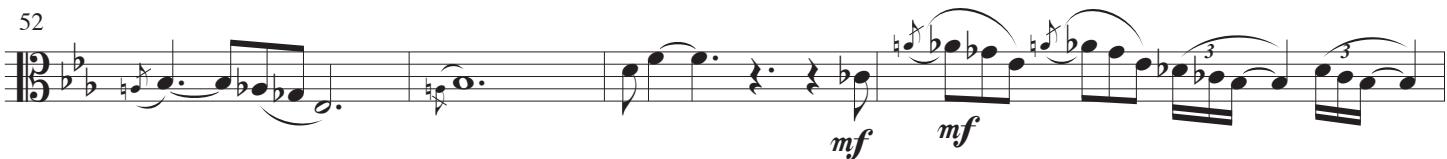
43

D

f

47

Viola



Viola

**G** heavy rock

$\text{♩} = 88$

**3**

**107** "Hendrix" expressive, ponticello **6** gliss microtonally & retain shape

**109** **ff** speech pitch **6** minor 3rd trill (G & B)

**112** major 3rd tr (Bb & D) speech pitch **6** **ff**

**125** *grind, nasty* scratch

**128** *gradual accel.* **f**

**132** end accel. *a tempo* **H** **misterioso**  $\text{♩} = 100$

**140** , **2** **pp**

Viola

149

I      ♩.=48      *freely, lots of emotion*  
church moan      pizz.

156      arco

163      arco      ♩.=48      pizz.      arco

J      ♩.=60

170

K      ♩.=88      ff      mp      mf

175

178

182

L      mp      mf

Viola

193

196

200

204

$\bullet = 100$  *slower*

# Betonia, where I fell into a trance

Dave Soldier

**A60**      **12**      **B**      **10**      1st violin & cello enter like stars      **C**

1st violin & cello enter like stars

**26**  
*f*  
*sffz*

**30**  
*p*      *f*      pont.      ord.

**34**  
*pp*      *f*      *mf*

**38**  
*p*

**43**      ad lib harmonic glissandos mostly on C & G strings  
 AFAP

**47**  
*f*

**D**

*mf*      *ff*

**55**  
*mf*

Cello

59

63 pizz.  $\text{♩} = 160$  arco  
gliss on 3  $mf$  E  $\text{♩} = 88$   $ff$

68  $sfz$

This page shows three staves of cello music. The first staff starts at measure 59 with a bass clef, a key signature of two flats, and a tempo of  $\text{♩} = 160$ . It features eighth-note patterns and includes dynamics like 'pizz.' and 'arco'. The second staff begins at measure 63 with a bass clef, a key signature of one flat, and a tempo of  $mf$ . It includes a 'gliss on 3' instruction. The third staff starts at measure 68 with a bass clef, a key signature of one flat, and a tempo of  $sfz$ .

72 down & dirty

$\text{Bass Clef} \frac{12}{8}$   $mp$

This staff shows a bass clef and a common time signature of  $\frac{12}{8}$ . The dynamic is marked as  $mp$ .

77

This staff continues the bass line from the previous page, maintaining the  $\frac{12}{8}$  time signature and bass clef.

81 F

This staff begins at measure 81 and features a bass clef, a key signature of one sharp, and a tempo of  $mf$ . It includes a dynamic marking of  $mf$  and a section labeled 'F' with a bracket above the notes.

85

This staff continues the bass line, maintaining the  $\frac{12}{8}$  time signature and bass clef.

87  $mf$

This staff begins at measure 87 and features a bass clef, a key signature of one sharp, and a tempo of  $mf$ . It includes a dynamic marking of  $mf$ .

89  $p$   $mf$   $pp$   $p$   $mf$   $mf$

This staff begins at measure 89 and features a bass clef, a key signature of one sharp, and a tempo of  $mf$ . It includes dynamic markings of  $p$ ,  $mf$ ,  $pp$ ,  $p$ ,  $mf$ , and  $mf$ .

## Cello

94

97 ad lib

molto rit. **G heavy rock**  
forceful, you are the boss  
♩=88

101

107

113

119 thumb pizz. arco

125

129 gradual accel.

132 end accel. a tempo

Cello

**H**

**mysterioso**  
♩.=100  
pizz.  
arco

141 pizz. arco  
pp

146 pizz. arco  
p

151 I arco freely, lots of emotion church moan  
mf

157 p mp p

163 48 mf

169

173 J rubato K ♩.=116  
mf ff mp

177 12  
mf

## Cello

181



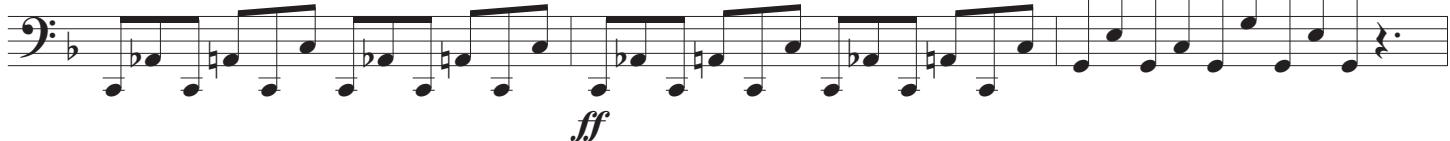
185

**L**

192



195



198



202



207

