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**Dave  
Soldier**

**Radio Betonia**

**for string quartet**

**opus 9c**  
**version from April 22, 2023**  
**7 minutes duration**  
[davesoldier.com](http://davesoldier.com)

## For the CC Quartet

### Unusual techniques:

The *scratch* is performed by bowing harshly parallel (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.

## Radio Betonia

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version April 22, 2023

**A**  $\text{♩} = 110$

start with only 2nd violin and viola on stage

Violin I

Violin II

Viola

Cello

**4**

Vln. I

Vln. II

Vla.

Vc.

**6**

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

**B**

12

1st violin & cello enter like stars

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I

Vln. II *f*

Vla. *f*

Vc.

*solo smart aleck*

*mp*

21

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

**C**

24

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

*mp*

*f*

27

Vln. I

Vln. II

Vla.

Vc.

sforzando

30

Vln. I

Vln. II

Vla.

Vc.

p (pizz.)

f

ponticello

ord.

tr

f

33

Vln. I

Vln. II

Vla.

Vc.

**D**

36

Vln. I      Vln. II      Vla.      Vc.

*p*      *f*      *mf*      *mf*

39

Vln. I      Vln. II      Vla.      Vc.

*p*      *f*      *p*      *mp*

42

Vln. I      Vln. II      Vla.      Vc.

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

Radio Betonia  
AFAP

E

50

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

E

52

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

E

54

Vln. I

Vln. II

Vla.

Vc.

*mf*

*ff*

*mf*

*mf*

*ff*

*mf*

E

56

Vln. I

Vln. II

Vla.

Vc.

59

*f*

Vln. I

Vln. II

Vla.

Vc.

62

[F]  $\text{♩} = 90$

down & dirty

Vln. I

Vln. II

Vla.

Vc.

66

Vln. I

Vln. II

Vla.

Vc.

69

Vln. I

Vln. II

Vla.

Vc.

72

Vln. I

Vln. II

Vla.

Vc.

(G)

75 Vln. I      Vln. II      Vla.      Vc.

78 Vln. I      Vln. II      Vla.      Vc.

79 Vln. I      Vln. II      Vla.      Vc.

81

Vln. I      *p*      *mf*

Vln. II      *p*      *mf*

Vla.      *mf*

Vc.      *p*      *mf*

Vln. I      *pp*

Vln. II      *pp*

Vla.      *pp*

Vc.      *pp*

ad lib

83

Vln. I      *p*

Vln. II      *p*      *mf*

Vla.      *p*      *mf*

Vc.      *p*      *mf*

Vln. I      *p*

Vln. II      *mf*

Vla.      *p*

Vc.      *mf*

86

Vln. I      *mf*

Vln. II      *f*

Vla.      *mf*

Vc.      *f*

## Radio Betonia

ad lib

Vln. I

Vln. II

Vla.

Vc.

*ad lib*

*mp*

*mp*

*mp*

*mp*

**H**

$\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

*f*

*f* *forceful, you are the boss*

*f*

Vln. I

Vln. II

Vla.

Vc.

*f*

*expressive. ponticello*  
"Hendrix"

*ff*

*6*

100

Vln. I

Vln. II

Vla.

Vc.

102

Vln. I

Vln. II

Vla.

Vc.

105

Vln. I

Vln. II

Vla.

Vc.

108 ad lib

Vln. I

Vln. II

Vla.

Vc.

110 speech pitch

Vln. I

Vln. II

Vla.

Vc.

112 noisy 3

minor 3rd trill (G & Bb)

thumb pizz.

Vln. I

Vln. II

Vla.

Vc.

## Radio Betonia

15

*singing*

Vln. I

Vln. II

Vla.

Vc.

*major 3rd tr (Bb & D)*

*speech pitch*

*double stop tr*

I

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff* *grind, nasty*

Vc.

*ff* *arco* *pp*

*scratches*

*scratches*

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

*gradual accel.*

122

Vln. I

Vln. II

Vla.

Vc.

124

Vln. I

Vln. II

Vla.

Vc.

*a tempo*

**J**

*misterioso*

$\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

131

Vln. I

Vln. II

Vla.

Vc. pizz.

136

Vln. I pp

Vln. II pp

Vla. pp arco pizz.

Vc. pp p

[K]  $\text{J.} = 116$

141

Vln. I pp

Vln. II pp

Vla. pp arco pp

Vc. mp pp

147

This musical score page features three staves of string instruments: Violin I (top), Violin II (second from top), Viola (third from top), and Cello/Bass (bottom). The key signature is one flat, and the time signature is common time. Measure 147 begins with Violin I playing eighth-note pairs followed by eighth-note pairs with a fermata. Measures 150 and 153 show more complex patterns involving sixteenth-note figures and sustained notes. Measure 153 includes a dynamic instruction '4' above the violins' staff.

Vln. I

Vln. II

Vla.

Vc.

(L)

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 156, 159, and 161.

**Measure 156:** Vln. I: 8th-note pattern with a fermata over the first two notes, followed by a measure of rests. Vln. II: 8th-note pattern. Vla.: 8th-note pattern. Vc.: 8th-note pattern. Dynamics: *mp*, *f*, *mf*. Articulation: slurs, accents, grace notes.

**Measure 159:** Vln. I: 8th-note pattern. Vln. II: 8th-note pattern. Vla.: 8th-note pattern. Vc.: 8th-note pattern.

**Measure 161:** Vln. I: 8th-note pattern. Vln. II: 8th-note pattern. Vla.: 8th-note pattern. Vc.: 8th-note pattern.

163

Vln. I

Vln. II

Vla.

Vc.

f

ff

ff

ff

166

Vln. I

Vln. II

Vla.

Vc.

ff

$\frac{6}{8}$

$\frac{12}{8}$

$\frac{6}{8}$

$\frac{12}{8}$

$\frac{6}{8}$

$\frac{12}{8}$

169

Vln. I

Vln. II

Vla.

Vc.

172

Vln. I

Vln. II

Vla.

Vc.

*f* *ff* *fff* *p*

*f* *ff* *fff* *pp*

*f* *ff* *fff* *pp*

*f* *ff* *fff* *p*

*d.=90*

fadeout

177

Vln. I

Vln. II

Vla.

Vc.

*fadeout*

*fadeout*

fadeout