

Dave Soldier

String Quartet
with drums

“Sequence Girls”

opus 1

composed 1985
version from January 26, 2013

7 minutes

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Performance notes for “Sequence Girls”

This was inspired in part by an early rap record, “Simon Says” on Sugar Hill Records featuring The Sequence from 1982, although I started working on this piece in 1984. The producer was probably Sylvia Robinson, who is the unsung hero of rap and hip-hop, and The Sequence was to my knowledge the first group of girl rappers. Of course, rap was everywhere in the early 1980’s in New York City.

String techniques

There are a few unusual techniques in this piece. You can refer to our 1988 recording by the Soldier String Quartet as a guide.

Speechpitch is indicated by square boxes on the noteheads. Speechpitch imitates rapping, and is made of microtonal glissandos. It is played by stopping the string with the left hand over rather than under the instrument, to enforce intonation that is only approximate. Pinch the string between your thumb and index finger and slide it around the notes indicated to help you to sound like someone speaking. It helps to think of spoken phrases and to emulate their intonation. The parts are imitating lines in the rap tune like “We bad we know it we got our stuff to show it”.

Scratches are indicated by X noteheads. They emulate the sound of a dj “scratching” a record by spinning a record back and forth under the needle, are made by moving the bow up and down on the string instead of across.

In measures 89 and 93, the first violin strums uses a pizzicato strum across the strings behind the bridge, which is marked by a filled triangle notehead.

Drums

The drum part is written with only some guidelines, including where fills and silences are. These are all skeletal suggestions, made for the drummer to design a part around these indications. My experience is that drummers prefer this kind of notation more than writing out every note. The stems with flags are meant to maintain the grooves the drummer chooses.

The notation uses the snare on the second space from the top with the stem up, and bass drum on the bottom space, stem down. I use an x below the bottom line for a hi-hat. Essentially any kind of drum kit with any drums can work so long as the drummer has worked on the parts. Michael Suchorsky plays on the original, and his part can be a great guide to the styles.

For an acoustic quartet, a cajon with a cymbal will likely work.

-Dave Soldier NYC January 26, 2013

Sequence Girls

for string quartet & drum set

Dave Soldier
1985, Opus 1

The score is for a string quartet and drum set. It begins with a 4-measure rest for all instruments. At measure 5, the strings enter with a *ff* dynamic. The Drum Set part is marked *fff* and includes the instruction "funky: add other drums at will". A section labeled "A" starts at measure 9, where the strings play a "speechpitch" figure. At measure 13, the Drum Set has a "pick-up" with a *f* dynamic. The score continues with a 5-measure rest for all instruments. At measure 10, the strings enter with a *ff* dynamic. The Drum Set part is marked *fff* and includes the instruction "rap pattern". A section labeled "A" starts at measure 14, where the strings play a "speechpitch" figure. At measure 18, the Drum Set has a "fill".

Violin I

Violin II

Viola

Cello

Drum Set

5

5

speechpitch

speechpitch

pick-up

rap pattern

fill

fff

ff

fff

f

A

A

Sequence Girls

2

9

Vln. I

Vln. II

Vla.

Vc.

D. S.

f

f

fill

rap pattern

12

Vln. I

Vln. II

Vla.

Vc.

D. S.

f

ff

f

f

fill

solo ad lib drum groove

16

Vln. I

Vln. II

Vla.

Vc.

D. S.

mp

mp

f

B

1

2

3

rap pattern

20

Vln. I

speechpitch

mp

f

Vln. II

f

Vla.

Vc.

mp

f

4 5 6 7 8

D. S.

25

Vln. I

Vln. II

Vla.

Vc.

9 10 11 12

D. S.

29

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

29

D. S.

f

Sequence Girls

4

33

scratch pizz. arco

Vln. I

scratch pizz. arco

Vln. II

scratch pizz. arco

Vla.

scratch pizz. arco

Vc.

33

fill

D. S.

C

f

mf

mf

f

ROCK feel

37

Vln. I

Vln. II

Vla.

Vc.

37

D. S.

40

Vln. I

Vln. II

Vla.

Vc.

40

D. S.

D

f

p

mp

p

mp

D^{mp} rap ad lib¹

44

Vln. I

Vln. II

Vla.

Vc.

D. S.

2 3 4 5

48

Vln. I

Vln. II

Vla.

Vc.

D. S.

6 7

52

Vln. I

Vln. II

Vla.

Vc.

D. S.

6

Sequence Girls

6

E

56

Vln. I *mf* *fff* *mp* improvise speechpitch solo

Vln. II *mf* *fff* *f*

Vla. *mf* *fff* *mp*

Vc. *mf* *fff* *mp*

56

D. S.

1 2 3

61

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

61

D. S.

4 5 6 7 8 9

67

Vln. I *f*

Vln. II *f*

Vla.

Vc.

67

D. S.

10 11 12 13

71

Vln. I

Vln. II

Vla.

Vc.

14 15 16 17 18

76

Vln. I

Vln. II

Vla.

Vc.

19 20

mp

mf

mp

mf

pp

F

more space, quarter note feel

81

Vln. I

Vln. II

Vla.

Vc.

81

p

f

mf

f

ff

ff

ff

ff

rap ad lib

f

Sequence Girls

8

G

strum behind bridge
ord.

86

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc.

D. S. *ROCK feel*

strum behind bridge
ord.

90

Vln. I

Vln. II

Vla.

Vc.

D. S.

scratch

pizz.

H

arco

94

Vln. I *mf*

Vln. II

Vla. *mf*

Vc.

D. S. *soft classical ad lib*

pp

98

Vln. I *arco* *p* *f*

Vln. II *mf*

Vla.

Vc. *arco* *mf*

98

D. S.

102

Vln. I

Vln. II

Vla.

Vc.

102

D. S.

Sequence Girls

10

106

Vln. I *f*

Vln. II *f*

Vla.

Vc.

D. S.

110 *f*

Vln. I

Vln. II *f*

Vla.

Vc.

D. S.

114 *mf*

Vln. I

Vln. II

Vla.

Vc.

D. S.

116

Vln. I

Vln. II

Vla.

Vc.

D. S.

mp

p

pp

no bass drum

121

Vln. I

Vln. II

Vla.

Vc.

D. S.

f

f

f

f

f

121 tacit

ff

125

Vln. I

Vln. II

Vla.

Vc.

D. S.

ff

125 improvise drum solo 3 bars

solo ad lib drum groo

Sequence Girls

12

J

Vln. I

Vln. II

Vla.

Vc.

p *pp* *f*

p *pp* *mf*

p *pp* *mf*

J

rap pattern

D. S.

pp

Vln. I

Vln. II

Vla.

Vc.

pp *f*

D. S.

Vln. I

Vln. II

Vla.

Vc.

p *p* *subito p*

p *subito p*

D. S.

143

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *mp*

D. S.

146

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

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

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

D. S. *light cymbals* *f* *ff*

[K]

Vln. I

Vln. II

Vla.

Vc.

[K] *rap pattern*

D. S. *p*

Sequence Girls

14

speech pitch improvisation

153

Vln. I

Vln. II

Vla.

Vc.

D. S.

153

157

Vln. I

Vln. II

Vla.

Vc.

D. S.

157

L

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

L *ROCK feel*

D. S.

M

Vln. I *mp* *p*

Vln. II *p* *p*

Vla. *p* *f*

Vc. *mp* *p*

M *moody: soft fills*

D. S.

mp *pp*

Vln. I *sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

M

D. S.

mp

Sequence Girls

16
170

Vln. I

Vln. II

Vla.

Vc.

D. S.

mp

f *mf*

mp *polo line, espressivo, legato, pompus*

f

173

Vln. I

Vln. II

Vla.

Vc.

D. S.

tr trill Db & E

p *mf*

p *mp*

p *mf*

176

Vln. I

Vln. II

Vla.

Vc.

D. S.

p *mf* *p*

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

mf *p* *mf* *p*

p *mf* *p* *mf* *p*

N

Vln. I

Vln. II

Vla.

Vc.

N

D. S.

182

Vln. I

Vln. II

Vla.

Vc.

182

D. S.

185

Vln. I

Vln. II

Vla.

Vc.

185

D. S.

Sequence Girls

18
189

Vln. I *f* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D. S.

192

Vln. I *mf* *mp*

Vln. II *mf* *p* *pp* *mp*

Vla. *mf* *mf*

Vc. *pp* *ppp*

D. S.

196

Vln. I

Vln. II

Vla.

Vc.

D. S.

fiercely

mf *f* *p*

p

pp

201

Vln. I

Vln. II

Vla.

Vc.

D. S.

f *p* *mf* *f#*

p *mf*

p *mf*

p *mf*

Sequence Girls

20
206

Vln. I

Vln. II

Vla.

Vc.

D. S.

209

Vln. I

Vln. II

Vla.

Vc.

D. S.

O

ff *p* *f*

ff *p* *f*

ff

O *ff* *ROCK feel*

213

Vln. I

Vln. II

Vla.

Vc.

D. S.

ff *p* *f* *p*

ff *p* *f* *p*

pizz. *gliss.*

ff

218

pizz.

Vln. I

Vln. II

Vla.

Vc.

p pizz.

f pizz.

mf

mf

f

p

218

D. S.

222

arco

Vln. I

Vln. II

Vla.

Vc.

f arco

f arco

ff

ff

f

222

D. S.

225

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

225

D. S.

very loud fill

rap ad lib

fff

Sequence Girls

22
228

Vln. I

Vln. II

Vla.

Vc.

228 tacit

D. S.

230

Vln. I

Vln. II

Vla.

Vc.

230

D. S.