

First violin part

Dave Soldier

String Quartet #1 opus 3 with percussion

original version for amplified string quartet and trap drums
or alternate version for acoustic quartet and hand percussion

“The Impossible”

1. Open Hydrant
2. Walking on the Third Rail
3. Ron visits the Polymer Lounge
4. For His Bad Self
5. She put my head under the water

composed in 1987, premiered 1988
this transcription April 16, 2011 version

about 25 minutes

Dave Soldier
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Performance notes for “The Impossible Quartet”

This can be performed either by an amplified quartet with an American style “trap” drum set – i.e., rock or rhythm & blues style drums; or by a normal acoustic string quartet with quieter hand percussion.

The piece is highly influenced by rhythm and blues, and directly quotes James Brown’s *Papa’s Got a Brand New Bag* in the 4th movement, as well as hip hop, the sounds of the New York City subways, and children’s street games.

The guitarist, cellist, and drummer *must* know the James Brown original – the cellist can deviate from it at will, but must know the overall structure of the melody, and can quote from it or not. There is an untimed “cadenza” for the cello on the last phrase.

Each player has *improvised solos*, and these are marked by “hatches”. The improvisations must relate to the surrounding material, but you have otherwise freedom to play what you would like. In some cases I place some advice on the approach to the solo. One overall piece of advice is to leave breaths, i.e. silences between phrases, or it will be hard to build in more tensions. Consider that leaving breath is natural for wind instruments that developed the rhythm and blues solo traditions – for inspiration you may like to listen to saxophone players like Maceo Parker and Hank Crawford. In some cases I write chord changes above the improvised sections.

For open repeat solos, just know who cues and make sure they don’t go on too long. Depending on context, the other players can make impromptu variations on their repeated parts, particularly if the soloist is going on a little too long.

The 1st and 5th movement can both use a recording of kids playing street games in the background. This is a good excuse for someone in the quartet to go outside and record them.

String techniques

There are numerous unusual techniques in this piece, and here are some guidelines. When in doubt, use my 1992 recording by the Soldier String Quartet on *Sojourner Truth* as a guide – but don’t feel trapped by that recording if you have ideas on how to improve on it or add your own personality.

Lines without noteheads are used to indicated microtonal glisses between the pitches that are shown. Don’t worry much about making these exact, they can be expressive sounding glisses that sound satisfying to you.

Speech pitch is indicated by square boxes on the noteheads. Speech pitch imitates spoken inflections, and hence 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 or rapping. It helps to think of spoken phrases and to emulate the intonation of them.

The cello has notes in pizzicato sections marked with an “x” notehead. These are percussive and made by *slaps* by the left hand on the neck. They should imitate a snare drum backbeat or a handclap. In pizzicato areas, consider where a “*slap bass*” approach should be used, a classic jazz technique where the strings are plucked hard enough to bounce a bit on the neck.

The second violin and viola also use *slaps* on the neck as marked by an x notehead, which are meant to emulate handclaps. These can be pretty loud and should be, especially for amplified instruments.

Wavy lines over a note means to make a large wobble in the pitch.

The violas’s siren imitates a police or ambulance, and use whatever approach you would like including electronics.

“*Squealy noise*” means imitate the squeak sounds of bad subway brakes.

The end of the first movement and first section of the second imitate a subway. They should be differentiated sounds, with the end of the first out of phase with each other and very ponticello, choosing different notes. The top of the second is everyone together in time, and the amplified strings can use distortion if a “fuzz box” is available.

The guitar chord

The fourth movement has the second violinist playing a single chord (an E9) on the guitar for the James Brown number. For amplified quartet it should be an electric guitar, for the acoustic quartet, an acoustic guitar is fine. Of course this can be played by the percussionist instead, or by the other violinist if the second takes the first’s part. It could even be played by a guest who plays the guitar, who in this case sits on stage of the entire piece to play about 3 measures of music of one chord.

Drums and percussion

The drum kit uses the snare on the middle line, bass drum on lowest line, cymbals on space above upper line and toms in lower line. The cowbell near the end is indicated. My experience is that drummers prefer this kind of notation more than writing out every note. Essentially any kind of drum kit with any drums can work so long as the drummer has worked on the parts.

For the acoustic quartet, quieter hand percussion is used. At this time and place, the best preference for a basic drum is probably the flamenco style cajon, which has developed as an instrument over the past twenty years and can hold all of

the patterns of the drum kit. This is based on the Cuban cajon used in rumba, but they have added a snare to the inside of the box. Nevertheless, the instrument is not known universally and it is impossible to predict if it will continue to be well established, and if so, where. Thus percussionists can choose their own instruments, but simply must be aware of the different patterns required, and for that listening to the original recording is a good guide.

In addition to the cajon, a hand percussionist requires cymbals and a cowbell for the last movement. A hi-hat may be useful, and a boxing ring bell is nice. Bongos are useful as long as they can be played quietly to not obscure the strings.

-Dave Soldier NYC April 18, 2011

String Quartet #1

The Impossible

#1 Open Hydrant

$\text{♩} = 80$

$\text{♩} = 96$ *cello strums cue in*

3

19

26

27

28

31

35

41

45

50

p

f

mf

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

mp *ff* *f*

sounds of kids playing outside

kids out

vln 2 solo

speech pitch

String Quartet #1 "The Impossible"

2

54 Musical staff with notes and rests.

59 Musical staff with notes and rests, dynamic markings *mp* and *ff*.

62 Musical staff with sixteenth-note patterns, dynamic marking *mp*.

63 Musical staff with sixteenth-note patterns, dynamic marking *mp*, and a section labeled "vln 2 solo".

67 Musical staff with notes and rests, dynamic markings *f* and *mp*.

74 Musical staff with notes and rests, dynamic markings *pp*, *mp*, and *ff*.

open repeats for 1st vln solo call & response with yourself: these are the answer phrases

81 Musical staff with notes and rests, lyrics "griz-zily bear".

like this with time, open up structure at cue

85 Musical staff with notes and rests, dynamic marking *p*.

vln 2 solo

91 Musical staff with notes and rests.

95 Musical staff with notes and rests.

99

squealy noise: subway brakes

103

108

114

String Quartet #1 "The Impossible"

4 #2 Walking on the Third Rail

$\bullet = 120$

rhythms are in phase

molto ponticello, overtones

117

118

120

122

124

126

128

130

132

134

String Quartet #1 "The Impossible"

136 *rit.*
squealy noise: subway brakes

G.P.

ff

$\text{♩} = 96$

f

f

f

f

f

f

f

f

String Quartet #1 "The Impossible"

6

149

151

152

154

156

158

160

163

6 6

microtonal gliss

mf *ff* *mf*

181

ff *mf* *ff*

String Quartet #1 "The Impossible"

193

2 7

mp

This staff contains measures 193 to 202. It begins with two measures of whole rests, labeled with the numbers 2 and 7. From measure 195, the music consists of a continuous eighth-note pattern in the bass clef, with a dynamic marking of *mp* and a downward bowing or breath mark (v) under each note.

203

This staff contains measures 203 and 204. It continues the eighth-note pattern from the previous staff, with a downward bowing or breath mark (v) under each note.

205

This staff contains measures 205 and 206. It continues the eighth-note pattern from the previous staff, with a downward bowing or breath mark (v) under each note.

207

3/4

This staff contains measures 207 to 210. It continues the eighth-note pattern from the previous staff, with a downward bowing or breath mark (v) under each note. The staff concludes with a final measure containing a fermata and a 3/4 time signature.

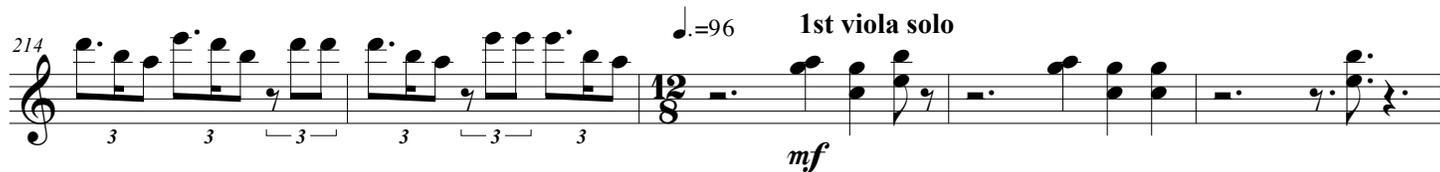
String Quartet #1 "The Impossible"

8

#3 Ron visits the Polymer Lounge

210 $\text{♩} = 96$ **2**

mp

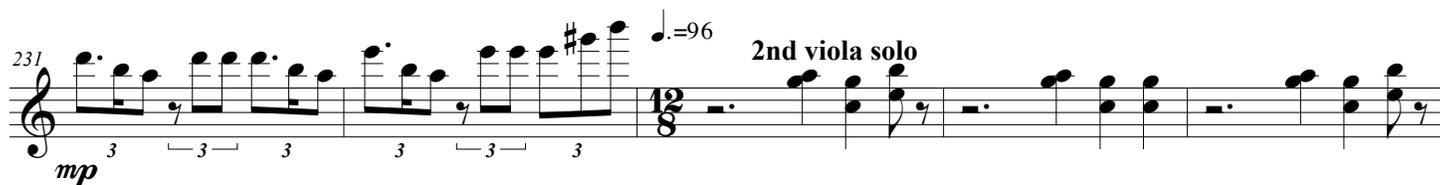
214 $\text{♩} = 96$ **1st viola solo**

mf

219 $\text{♩} = 96$

mp

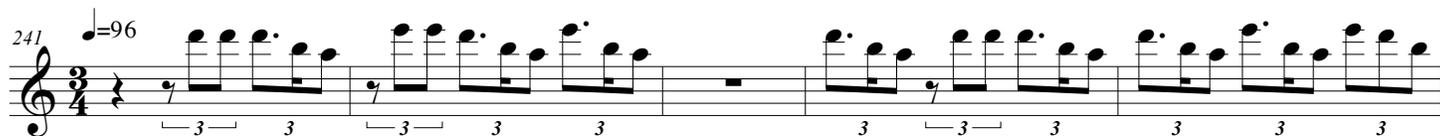
224 **2**

p

231 $\text{♩} = 96$ **2nd viola solo**

mp

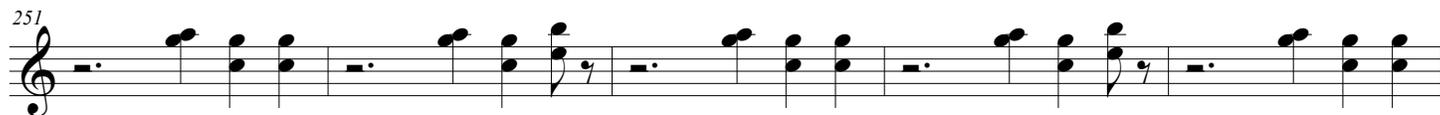
236

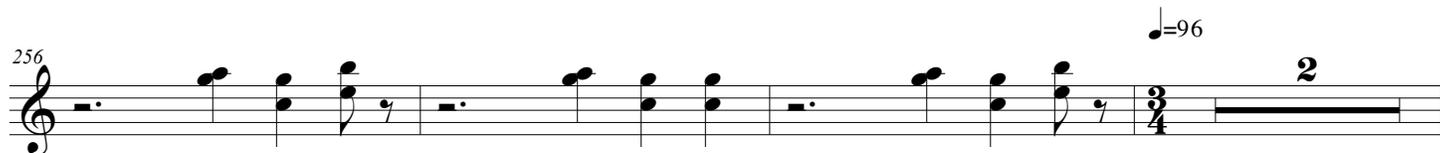
mp

241 $\text{♩} = 96$

mp

246 $\text{♩} = 96$ **3rd viola solo**

mp

251

mp

256 $\text{♩} = 96$ **2**

mp

vln 2 solo

261 *p*

266

271

273 *accel. until drum solo*

viola noise solo

278

big percussion solo up to 90 seconds

287

String Quartet #1 "The Impossible"

10

#4 For His Bad Self

292 $\text{♩} = 112$

open cello cadenza

337 *a tempo*

ff

open repeats for 1st vln solo

343

f

348

351

355

360

364

369

374

String Quartet #1 "The Impossible"

12

#5 She put my head under the water

379 $\text{♩} = 96$

Musical staff 379-387. Starts with a fermata, then a sixteenth-note run with a forte (*f*) dynamic. Includes a 6-measure rest and a 4-measure rest.

388

Musical staff 388-392. Continuation of the melodic line with various articulations and dynamics.

393

sounds of kids playing outside

Musical staff 393-399. Features a piano (*mp*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo to piano (*p*), and a final crescendo to fortissimo (*ff*) and forte (*f*).

400

Musical staff 400-404. Continuation of the melodic line.

405

kids out dual violins improvisation

Musical staff 405-410. Includes a repeat sign and a section for dual violins improvisation.

411

like this

on grizzly bear theme: alternate 2 measures, 1 m, 2 beat, 1 beat, & finally simultaneous noise

Musical staff 411-416. Shows a rhythmic pattern for the grizzly bear theme, ending with a simultaneous noise effect.

417

counting cue

after count out & solo

speech pitch solo

one two a one two three-four

Musical staff 417-423. Includes a counting cue, a 3-measure rest, and a speech pitch solo marked *pp*.

424

8

Musical staff 424-429. Features an 8-measure rest.

Second violin part

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-Dave Soldier NYC April 18, 2011

String Quartet #1

The Impossible

Dave Soldier

#1 Open Hydrant $\text{♩} = 80$ **3** **19** $\text{♩} = 96$ *cello strums cue in speech pitch* *pizz.*

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

arco *f* *f* *mf* *p* *f* *p* *ff*

cello strums cue in speech pitch pizz.

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

kids out *vln 2 solo* *C7* *solo in the gaps*

C7 *C7* *G7*

C7 *C7*

vln 2 solo

f *f*

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

String Quartet #1 "The Impossible"

2

79 left hand taps on neck open repeats
for 1st vln solo

84 at cue

87 vln 2 solo
leave space between phrases

p

93

101 squealy noise: subway brakes

f

107

111 choose notes from chord
& very strident

rhythms are out of phase

#2 Walking on the Third Rail

$\bullet = 120$

molto ponticello, overtones

rhythms are in phase

117 *ff*

118

120 *p* *pp*

122 *ff*

124 *pp*

126 *ff*

128

130

132 *f*

134 *mf* *mp*

6/4

String Quartet #1 "The Impossible"

4

squealy noise: subway brakes

G.P.

$\text{♩} = 96$

136

ff

these phrases with snare drum

139

142

144

146

148

150

152

155

158

160

162

String Quartet #1 "The Impossible"

166 $\text{♩} = 100$ microtonal gliss

2 6

mf *ff*

Detailed description: This staff contains measures 166 through 178. It begins with a half note G4, followed by a whole rest. Measure 167 has a whole rest. Measure 168 has a whole rest. Measure 169 has a half note G4. Measure 170 has a half note G4. Measure 171 has a half note G4. Measure 172 has a half note G4. Measure 173 has a half note G4. Measure 174 has a half note G4. Measure 175 has a half note G4. Measure 176 has a half note G4. Measure 177 has a half note G4. Measure 178 has a half note G4. The dynamic starts at *mf* and increases to *ff* by the end of the staff. There are two fermatas over the notes in measures 170 and 172. Above the staff, there are two horizontal lines with the numbers 2 and 6 above them, indicating fingerings. The tempo is marked as quarter note = 100. The text 'microtonal gliss' is written above the staff.

179

mf *ff*

Detailed description: This staff contains measures 179 through 187. It begins with a whole rest. Measure 180 has a whole rest. Measure 181 has a half note G4. Measure 182 has a half note G4. Measure 183 has a half note G4. Measure 184 has a half note G4. Measure 185 has a half note G4. Measure 186 has a half note G4. Measure 187 has a half note G4. The dynamic starts at *mf* and increases to *ff* by the end of the staff. There is a fermata over the notes in measure 183.

188

mf *ff* 9

Detailed description: This staff contains measures 188 through 201. It begins with a whole rest. Measure 189 has a half note G4. Measure 190 has a half note G4. Measure 191 has a half note G4. Measure 192 has a half note G4. Measure 193 has a half note G4. Measure 194 has a half note G4. Measure 195 has a half note G4. Measure 196 has a half note G4. Measure 197 has a half note G4. Measure 198 has a half note G4. Measure 199 has a half note G4. Measure 200 has a half note G4. Measure 201 has a half note G4. The dynamic starts at *mf* and increases to *ff* by the end of the staff. There is a fermata over the notes in measure 193. Above the staff, there is a horizontal line with the number 9 above it, indicating a fingering.

202

mp

Detailed description: This staff contains measures 202 and 203. It consists of a continuous eighth-note accompaniment pattern. The dynamic is marked *mp*.

204

Detailed description: This staff contains measures 204 and 205. It consists of a continuous eighth-note accompaniment pattern.

206

Detailed description: This staff contains measures 206 and 207. It consists of a continuous eighth-note accompaniment pattern.

208

$\frac{3}{4}$

Detailed description: This staff contains measures 208 through 210. It consists of a continuous eighth-note accompaniment pattern. The piece ends with a double bar line and a 3/4 time signature.

String Quartet #1 "The Impossible"

6

#3 Ron visits the Polymer Lounge

♩.=96 1st viola solo

210

mp *mf*

217

♩.=96 improv with lots of glissandos, don't stand out

224

f

230

♩.=96 2nd viola solo

236

241

247

♩.=96 3rd viola solo

252

257

♩.=96 vln 2 solo
ad lib gentle melismas

265

272

accel. until drum solo

viola noise solo

276

**big percussion solo
up to 90 seconds**

284

#4 For His Bad Self

292

$\text{♩} = 112$

f

297

$\text{♩} = 96$

301

mf

304

1st cello solo

guitar

2nd cello solo

guitar

308

6

10

String Quartet #1 "The Impossible"

8

3rd cello solo

open cello cadenza

a tempo
guitar

open repeats
for 1st vln solo

328 **10** **4**

346 violin *f*

349

353 **4** *mp*

improv with lots of glissandos, don't stand out

360

367 *p*

376 **8** *pp*

#5 She put my head under the water

379 $\text{♩} = 96$ speech pitch

f

Musical staff 379-384: Treble clef, starting with a fermata. The music consists of eighth and sixteenth notes, with some chords. A dynamic marking of *f* is present.

385

Musical staff 385-390: Treble clef, continuing the melodic line with eighth and sixteenth notes.

391

p *f* *p* *ff*

Musical staff 391-396: Treble clef, ending with a fermata. Dynamic markings include *p*, *f*, *p*, and *ff*.

sounds of kids playing outside

C7 G7 C7 G7 C7 G7

Musical staff 400-407: Treble clef, consisting of a series of slanted lines representing rhythmic patterns.

kids out

dual violins improvisation

like this

408 left hand taps on neck

Musical staff 408-416: Treble clef, starting with rhythmic notation (x's) and then moving to a melodic line. A repeat sign is present.

on grizzly bear theme: alternate 2 measures, 1 m, 2 beat, 1 beat, & finally simultaneous

after count out & solo

412 noise counting cue *p*

Musical staff 412-416: Treble clef, starting with slanted lines for 'noise' and a 'counting cue' (1-2-3-4), followed by a melodic line. Dynamic marking *p* is present.

417

Musical staff 417-421: Treble clef, continuing the melodic line.

422

Musical staff 422-426: Treble clef, continuing the melodic line.

427

pp

Musical staff 427-431: Treble clef, ending with a fermata. Dynamic marking *pp* is present.

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The fourth movement has the second violinist playing a single chord (an E9) on the guitar for the James Brown number. For amplified quartet it should be an electric guitar, for the acoustic quartet, an acoustic guitar is fine. Of course this can be played by the percussionist instead, or by the other violinist if the second takes the first’s part. It could even be played by a guest who plays the guitar, who in this case sits on stage of the entire piece to play about 3 measures of music of one chord.

Drums and percussion

The drum kit uses the snare on the middle line, bass drum on lowest line, cymbals on space above upper line and toms in lower line. The cowbell near the end is indicated. My experience is that drummers prefer this kind of notation more than writing out every note. Essentially any kind of drum kit with any drums can work so long as the drummer has worked on the parts.

For the acoustic quartet, quieter hand percussion is used. At this time and place, the best preference for a basic drum is probably the flamenco style cajon, which has developed as an instrument over the past twenty years and can hold all of

the patterns of the drum kit. This is based on the Cuban cajon used in rumba, but they have added a snare to the inside of the box. Nevertheless, the instrument is not known universally and it is impossible to predict if it will continue to be well established, and if so, where. Thus percussionists can choose their own instruments, but simply must be aware of the different patterns required, and for that listening to the original recording is a good guide.

In addition to the cajon, a hand percussionist requires cymbals and a cowbell for the last movement. A hi-hat may be useful, and a boxing ring bell is nice. Bongos are useful as long as they can be played quietly to not obscure the strings.

-Dave Soldier NYC April 18, 2011

String Quartet #1

The Impossible

Dave Soldier

#1 Open Hydrant

♩=80

cello strums cue in
♩=96

3 19

26

6 6 6 6

p *mf*

29

f *p*

sounds of kids playing outside

34

mf *mf*

kids out
cantabile

38

pp

vln 2 solo

42

46

50

54

58

String Quartet #1 "The Impossible"

2

62

mp imitate police / ambulance sirens double stops *mp* *f* *mp* vln 2 solo

69

f *ff* *mf*

77

left hand taps on neck

81

open repeats for 1st vln solo

at cue

pizz.

f

90

arco

vln 2 solo

p

95

100

5

squealy noise: subway brakes

ff

105

f *mf*

110

choose notes from chord & very strident rhythms are out of phase

114

#2 Walking on the Third Rail

rhythms are in phase

$\bullet = 120$ molto ponticello, overtones

117

ff

119

p *pp*

121

123

ff *pp*

125

127

ff

129

131

133

f *mf* squealy noise: subway brakes G.P.

135

mp *ff*

String Quartet #1 "The Impossible"

4

138 $\text{♩} = 96$

f

Musical staff 138-139: Treble clef, 6/4 time signature. Measure 138 starts with a forte (*f*) dynamic. The staff contains a series of eighth notes and quarter notes, with some notes beamed together. Measure 139 continues the pattern.

140

Musical staff 140: Treble clef, 6/4 time signature. Continuation of the eighth-note and quarter-note pattern from the previous staff.

142

Musical staff 142: Treble clef, 6/4 time signature. Continuation of the eighth-note and quarter-note pattern.

144

Musical staff 144: Treble clef, 8/4 time signature. Continuation of the eighth-note and quarter-note pattern.

146

Musical staff 146: Treble clef, 7/4 time signature. Continuation of the eighth-note and quarter-note pattern.

148

Musical staff 148: Treble clef, 10/4 time signature. Continuation of the eighth-note and quarter-note pattern.

149

Musical staff 149: Treble clef, 6/4 time signature. Continuation of the eighth-note and quarter-note pattern.

151

Musical staff 151: Treble clef, 8/4 time signature. Continuation of the eighth-note and quarter-note pattern.

152

Musical staff 152: Treble clef, 4/4 time signature. Continuation of the eighth-note and quarter-note pattern.

155

Musical staff 155: A single staff in bass clef with a key signature of two flats. It begins with a 3/4 time signature and contains a sequence of eighth and sixteenth notes with slurs and accents. The staff ends with a 4/4 time signature.

157

Musical staff 157: A single staff in bass clef with a key signature of two flats. It begins with a 3/4 time signature and contains a sequence of eighth and sixteenth notes with slurs and accents. The staff changes to 6/4 and then 5/4 time signatures.

159

Musical staff 159: A single staff in bass clef with a key signature of two flats. It begins with a 5/4 time signature and contains a sequence of eighth and sixteenth notes with slurs and accents. The staff changes to 6/4 time signature.

161

Musical staff 161: A single staff in bass clef with a key signature of two flats. It begins with a 3/4 time signature and contains a sequence of eighth and sixteenth notes with slurs and accents. The staff changes to 6/4 time signature.

163

Musical staff 163: A single staff in bass clef with a key signature of two flats. It begins with a 3/4 time signature and contains a sequence of eighth and sixteenth notes with slurs and accents. The staff changes to 6/4 time signature.

165

Musical staff 165: A single staff in bass clef with a key signature of two flats. It begins with a 3/4 time signature and contains a sequence of eighth and sixteenth notes with slurs and accents. The staff changes to 4/4 time signature and includes a fermata with a '2' above it, indicating a second ending.

String Quartet #1 "The Impossible"

6

$\text{♩} = 100$ bluesy, including blues 3rds

169 microtonal gliss *f*

175

180

185

190

195

200 *mp*

205

208

The musical score is written for a single string part in 3/4 time. It begins at measure 169 with a microtonal glissando and a forte (*f*) dynamic. The melody consists of eighth and quarter notes, often grouped in triplets. The key signature has one flat. The piece concludes at measure 208 with a final chord and a 3/4 time signature change.

#3 Ron visits the Polymer Lounge

210 $\text{♩} = 96$

f

Measures 210-215: Bass clef, 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, accented with slurs and '5' fingerings. A dynamic marking of *f* is present. The key signature has one sharp (F#).

216 $\text{♩} = 96$ 1st viola solo

Measures 216-220: Bass clef, 12/8 time signature. Measures 216-220 contain a slash indicating a rest. Measure 221 begins with a melodic line in 3/4 time, marked with a tempo of $\text{♩} = 96$ and a '5' fingering.

221

Measures 221-226: Bass clef, 3/4 time signature. The melodic line continues with eighth and sixteenth notes, featuring slurs and '5' fingerings.

227

Measures 227-232: Bass clef, 3/4 time signature. The melodic line continues with eighth and sixteenth notes, featuring slurs and '5' fingerings.

233 $\text{♩} = 96$ 2nd viola solo

Measures 233-237: Bass clef, 12/8 time signature. Measures 233-237 contain a slash indicating a rest.

238 $\text{♩} = 96$

Measures 238-243: Bass clef, 3/4 time signature. Measures 238-243 contain a slash indicating a rest. Measure 244 begins with a melodic line in 3/4 time, marked with a tempo of $\text{♩} = 96$ and a '5' fingering.

244

Measures 244-249: Bass clef, 3/4 time signature. The melodic line continues with eighth and sixteenth notes, featuring slurs and '5' fingerings.

3rd viola solo

250 $\text{♩} = 96$

Measures 250-254: Bass clef, 12/8 time signature. Measures 250-254 contain a slash indicating a rest.

255 $\text{♩} = 96$

Measures 255-260: Bass clef, 3/4 time signature. Measures 255-260 contain a slash indicating a rest. Measure 261 begins with a melodic line in 3/4 time, marked with a tempo of $\text{♩} = 96$ and a '5' fingering.

String Quartet #1 "The Impossible"

8

vln 2 solo

261



267



272



accel. until drum solo

276



speech pitch solo

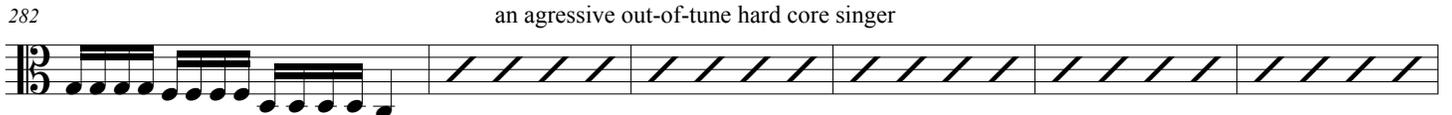
279



viola noise solo

an aggressive out-of-tune hard core singer

282



String Quartet #1 "The Impossible"

big percussion solo

up to 90 seconds

#4 For His Bad Self

288

continue noise solo, eventually drop out to drum solo

$\text{♩} = 112$

288

294

294

298

298

305

305

310

310

2nd cello solo

316

316

321

321

3rd cello solo

326

326

332

332

String Quartet #1 "The Impossible"

10

open cello cadenza

337

a tempo

Musical staff 337-342: Cello part starting with a whole note G2, followed by a half note G2, and then a series of chords and eighth notes in the right hand.

f

open repeats for 1st vln solo

343

Musical staff 343-346: Cello part with chords and eighth notes, including a repeat sign.

347

Musical staff 347-351: Cello part with eighth notes and chords, including accents (>) and a change in time signature from 5/4 to 4/4.

f

352

Musical staff 352-356: Cello part with eighth notes and chords, including a flat sign (b) and a slur.

357

Musical staff 357-360: Cello part with eighth notes and chords, including a slur and a sharp sign (#).

mp

361

Musical staff 361-364: Cello part with eighth notes and chords, including a sharp sign (#).

365

Musical staff 365-368: Cello part with eighth notes and chords, including a sharp sign (#) and a piano dynamic marking (p).

p

369

Musical staff 369-372: Cello part with eighth notes and chords, including a sharp sign (#).

373

Musical staff 373-376: Cello part with eighth notes and chords, including a piano dynamic marking (pp) and a hairpin crescendo (>).

pp

#5 She put my head under the water

379 $\text{♩} = 96$

385

391

397

400

404

408

413

418

424

429

Dave Soldier

String Quartet #1 opus 3 with percussion

original version for amplified string quartet and trap drums
or alternate version for acoustic quartet and hand percussion

“The Impossible”

1. Open Hydrant
2. Walking on the Third Rail
3. Ron visits the Polymer Lounge
4. For His Bad Self
5. She put my head under the water

composed in 1987, premiered 1988
this transcription April 16, 2011 version

about 25 minutes

Dave Soldier
davesoldier.com
ds43@columbia.edu

Performance notes for “The Impossible Quartet”

This can be performed either by an amplified quartet with an American style “trap” drum set – i.e., rock or rhythm & blues style drums; or by a normal acoustic string quartet with quieter hand percussion.

The piece is highly influenced by rhythm and blues, and directly quotes James Brown’s *Papa’s Got a Brand New Bag* in the 4th movement, as well as hip hop, the sounds of the New York City subways, and children’s street games.

The guitarist, cellist, and drummer *must* know the James Brown original – the cellist can deviate from it at will, but must know the overall structure of the melody, and can quote from it or not. There is an untimed “cadenza” for the cello on the last phrase.

Each player has *improvised solos*, and these are marked by “hatches”. The improvisations must relate to the surrounding material, but you have otherwise freedom to play what you would like. In some cases I place some advice on the approach to the solo. One overall piece of advice is to leave breaths, i.e. silences between phrases, or it will be hard to build in more tensions. Consider that leaving breath is natural for wind instruments that developed the rhythm and blues solo traditions – for inspiration you may like to listen to saxophone players like Maceo Parker and Hank Crawford. In some cases I write chord changes above the improvised sections.

For open repeat solos, just know who cues and make sure they don’t go on too long. Depending on context, the other players can make impromptu variations on their repeated parts, particularly if the soloist is going on a little too long.

The 1st and 5th movement can both use a recording of kids playing street games in the background. This is a good excuse for someone in the quartet to go outside and record them.

String techniques

There are numerous unusual techniques in this piece, and here are some guidelines. When in doubt, use my 1992 recording by the Soldier String Quartet on *Sojourner Truth* as a guide – but don’t feel trapped by that recording if you have ideas on how to improve on it or add your own personality.

Lines without noteheads are used to indicated microtonal glisses between the pitches that are shown. Don’t worry much about making these exact, they can be expressive sounding glisses that sound satisfying to you.

Speech pitch is indicated by square boxes on the noteheads. Speech pitch imitates spoken inflections, and hence 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 or rapping. It helps to think of spoken phrases and to emulate the intonation of them.

The cello has notes in pizzicato sections marked with an "x" notehead. These are percussive and made by *slaps* by the left hand on the neck. They should imitate a snare drum backbeat or a handclap. In pizzicato areas, consider where a "*slap bass*" approach should be used, a classic jazz technique where the strings are plucked hard enough to bounce a bit on the neck.

The second violin and viola also use *slaps* on the neck as marked by an x notehead, which are meant to emulate handclaps. These can be pretty loud and should be, especially for amplified instruments.

Wavy lines over a note means to make a large wobble in the pitch.

The violas's siren imitates a police or ambulance, and use whatever approach you would like including electronics.

"*Squealy noise*" means imitate the squeak sounds of bad subway brakes.

The end of the first movement and first section of the second imitate a subway. They should be differentiated sounds, with the end of the first out of phase with each other and very ponticello, choosing different notes. The top of the second is everyone together in time, and the amplified strings can use distortion if a "fuzz box" is available.

The guitar chord

The fourth movement has the second violinist playing a single chord (an E9) on the guitar for the James Brown number. For amplified quartet it should be an electric guitar, for the acoustic quartet, an acoustic guitar is fine. Of course this can be played by the percussionist instead, or by the other violinist if the second takes the first's part. It could even be played by a guest who plays the guitar, who in this case sits on stage of the entire piece to play about 3 measures of music of one chord.

Drums and percussion

The drum kit uses the snare on the middle line, bass drum on lowest line, cymbals on space above upper line and toms in lower line. The cowbell near the end is indicated. My experience is that drummers prefer this kind of notation more than writing out every note. Essentially any kind of drum kit with any drums can work so long as the drummer has worked on the parts.

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-Dave Soldier NYC April 18, 2011

String Quartet #1

The Impossible

#1 Open Hydrant

pizz. *strum freely on way down* $\text{♩} = 80$ *solo, expressive & extroverted*

f *ffz* *p* *mp*

5 *pull offs*

9 *microtonal gliss*

13 *rit.* *a tempo* *left hand taps on neck*
and "slap" strings on the neck ala' slap bass

17

20

23 *cello strums cue in*

Detailed description: This is a musical score for the Cello part of a String Quartet. The piece is titled "#1 Open Hydrant" and is part of a larger work called "The Impossible" by Dave Soldier. The score is written in bass clef and starts in 4/4 time, which changes to 3/4 time at measure 5. The tempo is marked as 80 beats per minute. The performance is characterized as a "solo, expressive & extroverted" piece. The score includes various dynamic markings such as *f* (forte), *ffz* (fortissimo with accent), *p* (piano), and *mp* (mezzo-piano). It also features performance instructions like "pizz." (pizzicato), "strum freely on way down", "pull offs", "microtonal gliss" (microtonal glissando), "rit." (ritardando), "a tempo", "left hand taps on neck and 'slap' strings on the neck ala' slap bass", and "cello strums cue in". The score contains several triplet markings (indicated by a '3' over a group of notes) and a sextuplet (indicated by a '6' over a group of notes). The piece concludes with a final measure marked with a fermata and an accent (>).

String Quartet #1 "The Impossible"

2

27 still pizz. *f* *3* still pizz.

32 sounds of kids playing outside *3* kids out arco *p*

38 vln 2 solo *f* *p* *ff* *f*

44 *mp* *ff* *f* speech pitch

49

54

60 pizz. *f* *3*

65 vln 2 solo arco *pp*

70 *pp* *ppp*

77 left hand taps on neck *ff*

84 **at cue**
arco
f

89 **vln 2 solo**

94

99 *ff*

103 **arco**
squealy noise: subway brakes
f

108 *f*
choose notes from chord & very strident

114 **rhythms are out of phase**

String Quartet #1 "The Impossible"

4 #2 Walking on the Third Rail rhythms are in phase

♩=120 molto ponticello, overtones

117 *ff*

119 *ff* *pp* *ff*

121 *pp* *ff* *pp* *ff*

123 *ff*

125 *ff* *pp* *ff*

127

129

131 *mf*

133

135 *rit.*

String Quartet #1 "The Impossible"

137 *G.P.* $\text{♩} = 96$ *pizz.* **3** *mf*

Musical staff 137-143: Bass clef, 2/4 time signature. Measure 137 has a whole rest. Measure 138 has a whole note chord with a '3' above it. Measures 139-143 contain a sequence of eighth notes with '5' fingerings and slurs. The dynamic is *mf*.

144

Musical staff 144-146: Bass clef, 2/4 time signature. Measures 144-146 contain eighth notes with '5' fingerings and slurs. Measure 145 has a '6' above it. Measure 146 has a '15' above it.

147

Musical staff 147-149: Bass clef, 2/4 time signature. Measures 147-149 contain eighth notes with '5' fingerings and slurs. Measure 148 has a '10' above it. Measure 149 has a '6' above it.

150

Musical staff 150-152: Bass clef, 2/4 time signature. Measures 150-152 contain eighth notes with '5' fingerings and slurs. Measure 151 has an '8' above it. Measure 152 has a '4' above it.

154

Musical staff 154-156: Bass clef, 2/4 time signature. Measures 154-156 contain eighth notes with '5' fingerings and slurs. Measure 155 has an '8' above it. Measure 156 has a '6' above it.

158

Musical staff 158-160: Bass clef, 2/4 time signature. Measures 158-160 contain eighth notes with '5' fingerings and slurs. Measure 159 has a '5' above it. Measure 160 has a '15' above it.

161

Musical staff 161-163: Bass clef, 2/4 time signature. Measures 161-163 contain eighth notes with '5' fingerings and slurs. Measure 162 has a '15' above it. Measure 163 has a '5' above it.

164 *arco* *f*

Musical staff 164-166: Bass clef, 2/4 time signature. Measures 164-166 contain eighth notes with '15' and '5' fingerings and slurs. Measure 165 has a '5' above it. Measure 166 has an 'arco' marking above it. Measures 167-170 contain chords with '3' fingerings and slurs. The dynamic is *f*.

168 $\text{♩} = 100$ *f* *microtonal gliss*

Musical staff 168-170: Bass clef, 2/4 time signature. Measures 168-170 contain eighth notes with '3' fingerings and slurs. Measure 169 has a '4' above it. Measure 170 has a '3' above it. The dynamic is *f*. The marking 'microtonal gliss' is written above the staff.

String Quartet #1 "The Impossible"

6

174



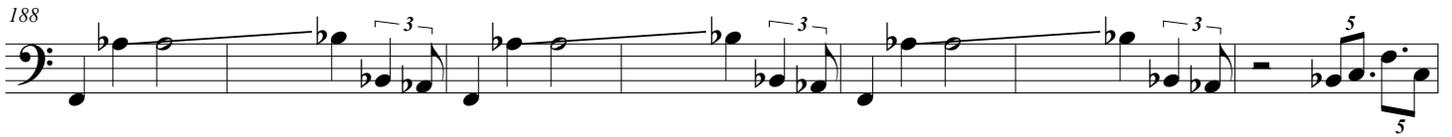
Musical staff 174-180: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains six measures. Measures 174-179 feature a melodic line with eighth notes and quarter notes, with trills marked above the notes. Measure 180 ends with a double bar line and a fermata over a quarter note.

181



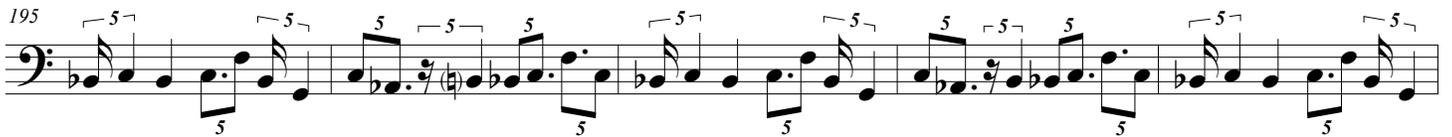
Musical staff 181-187: Bass clef, key signature of two flats. The staff contains six measures. Measures 181-186 continue the melodic line with trills. Measure 187 ends with a double bar line and a fermata over a quarter note.

188



Musical staff 188-194: Bass clef, key signature of two flats. The staff contains six measures. Measures 188-193 continue the melodic line with trills. Measure 194 ends with a double bar line and a fermata over a quarter note.

195



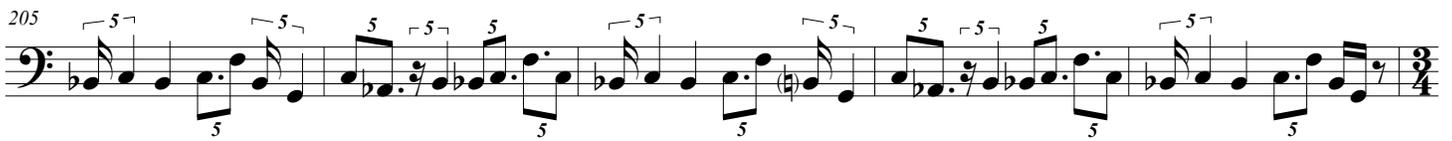
Musical staff 195-200: Bass clef, key signature of two flats. The staff contains six measures. Measures 195-199 feature a rhythmic pattern of eighth notes with trills marked above. Measure 200 ends with a double bar line and a fermata over a quarter note.

200



Musical staff 200-205: Bass clef, key signature of two flats. The staff contains six measures. Measures 200-204 continue the rhythmic pattern with trills. Measure 205 ends with a double bar line and a fermata over a quarter note. The dynamic marking *ff* is present at the end of the staff.

205



Musical staff 205-210: Bass clef, key signature of two flats. The staff contains six measures. Measures 205-209 continue the rhythmic pattern with trills. Measure 210 ends with a double bar line and a fermata over a quarter note. The time signature changes to 3/4.

#3 Ron visits the Polymer Lounge

210 $\text{♩} = 96$ **2** **3** $\text{♩} = 96$ **1st viola solo**

mp

This staff contains measures 210 through 216. It begins with a 3/4 time signature and a tempo of 96. A dynamic marking of *mp* is present. The music features a double bar line at the start of measure 210, followed by a half note, a quarter note, and a triplet of eighth notes. A 12/8 time signature change occurs at the beginning of measure 216.

217 $\text{♩} = 96$

This staff contains measures 217 through 221. It continues in 12/8 time with a tempo of 96. The music consists of eighth notes and quarter notes, with a 3/4 time signature change at the start of measure 221.

222

This staff contains measures 222 through 228. It features sixteenth-note runs in measures 226, 227, and 228, each marked with a '6' below the notes.

229 $\text{♩} = 96$ **2nd viola solo**

> > > > > >

This staff contains measures 229 through 234. It begins with sixteenth-note runs in measures 229 and 230, marked with accents (>). A 12/8 time signature change occurs at the start of measure 234.

235

This staff contains measures 235 through 238. It continues with eighth-note patterns in 12/8 time.

239 $\text{♩} = 96$

This staff contains measures 239 through 243. It features a 3/4 time signature change at the start of measure 243.

244 $\text{♩} = 96$ **3rd viola solo**

This staff contains measures 244 through 250. It includes triplet markings above measures 247 and 248. A 12/8 time signature change occurs at the start of measure 250.

251

This staff contains measures 251 through 254. It continues with eighth-note patterns in 12/8 time.

255

This staff contains measures 255 through 258. It features a 3/4 time signature change at the end of measure 258.

String Quartet #1 "The Impossible"

8

$\text{♩} = 96$

vln 2 solo

259

Musical staff for violin 2 solo, measures 259-265. The staff begins with a double bar line and a fermata. This is followed by a 2-measure rest. The music then continues with eighth and sixteenth notes, including triplet markings.

266

Musical staff for violin 2 solo, measures 266-270. The staff features sixteenth-note patterns and triplet markings.

271

Musical staff for violin 2 solo, measures 271-275. The staff includes a triplet marking and a section of sixteenth-note patterns.

accel. until drum solo

276

Musical staff for violin 2 solo, measures 276-278. Consists of a continuous sixteenth-note pattern.

279

Musical staff for violin 2 solo, measures 279-282. Consists of a continuous sixteenth-note pattern.

viola noise solo

283

Musical staff for viola noise solo, measures 283-285. Consists of a continuous sixteenth-note pattern.

286

Musical staff for viola noise solo, measures 286-288. Consists of a continuous sixteenth-note pattern.

#4 For His Bad Self

big percussion solo, up to 90 seconds ♩=112

Musical staff 1: Bass clef, 12/8 time signature. Starts with a fermata, followed by a forte (f) dynamic marking and a series of eighth notes.

Musical staff 2: Bass clef, 12/8 time signature. Continuation of the previous staff with triplet markings.

Musical staff 3: Bass clef, 12/8 time signature. Continuation of the previous staff with triplet markings, ending with a 4/4 time signature change and a tempo change to ♩=96.

Musical staff 4: Bass clef, 4/4 time signature. Continuation of the previous staff, marked "solo".

1st cello solo

Musical staff 5: Bass clef, 4/4 time signature. Continuation of the previous staff, marked "308".

E7 2nd cello solo

Papa's got a brand new bag

Musical staff 6: Bass clef, 4/4 time signature. Continuation of the previous staff, marked "313", with diagonal slash notation.

A7

E7

B7

Musical staff 7: Bass clef, 4/4 time signature. Continuation of the previous staff, marked "320", with diagonal slash notation.

3rd cello solo

A7

Musical staff 8: Bass clef, 4/4 time signature. Continuation of the previous staff, marked "326", with diagonal slash notation.

E7

B7

open cello cadenza

a tempo

Musical staff 9: Bass clef, 4/4 time signature. Continuation of the previous staff, marked "333", with diagonal slash notation.

String Quartet #1 "The Impossible"

10

340

f

open repeats for 1st vln solo

345

f

349

ff

354

ff

357

mp

360

p

363

pp *ppp*

366

speech pitch solo pizz.

f

370

f

375

f

#5 She put my head under the water

379 $\text{♩} = 96$ arco **4**

 Musical staff for measure 379, bass clef, starting with a forte (f) dynamic and a 4-measure rest.

390

 Musical staff for measure 390, bass clef, featuring a piano-piano (pp) dynamic and a dense texture of notes.

sounds of kids playing outside

395 arco

 Musical staff for measure 395, treble clef, starting with a piano (p) dynamic and including dynamic markings for f, p, ff, and f.

402

 Musical staff for measure 402, bass clef, continuing the melodic line.

407 pizz. kids out dual violins improvisation

 Musical staff for measure 407, bass clef, featuring pizzicato (pizz.) notes and a section labeled 'kids out' and 'dual violins improvisation'.

412 counting cue

 Musical staff for measure 412, bass clef, featuring a section labeled 'counting cue' with rhythmic patterns.

after count out & solo
 416

 Musical staff for measure 416, bass clef, starting with a piano-piano (pp) dynamic and a solo line.

423

 Musical staff for measure 423, bass clef, starting with a forte (f) dynamic and ending with a 6-measure rest.

Hand percussion part

Dave Soldier

String Quartet #1 opus 3 with percussion

original version for amplified string quartet and trap drums
or alternate version for acoustic quartet and hand percussion

“The Impossible”

1. Open Hydrant
2. Walking on the Third Rail
3. Ron visits the Polymer Lounge
4. For His Bad Self
5. She put my head under the water

composed in 1987, premiered 1988
this transcription April 16, 2011 version

about 25 minutes

Dave Soldier
davesoldier.com
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Performance notes for “The Impossible Quartet”

This can be performed either by an amplified quartet with an American style “trap” drum set – i.e., rock or rhythm & blues style drums; or by a normal acoustic string quartet with quieter hand percussion.

The piece is highly influenced by rhythm and blues, and directly quotes James Brown’s *Papa’s Got a Brand New Bag* in the 4th movement, as well as hip hop, the sounds of the New York City subways, and children’s street games.

The guitarist, cellist, and drummer *must* know the James Brown original – the cellist can deviate from it at will, but must know the overall structure of the melody, and can quote from it or not. There is an untimed “cadenza” for the cello on the last phrase.

Each player has *improvised solos*, and these are marked by “hatches”. The improvisations must relate to the surrounding material, but you have otherwise freedom to play what you would like. In some cases I place some advice on the approach to the solo. One overall piece of advice is to leave breaths, i.e. silences between phrases, or it will be hard to build in more tensions. Consider that leaving breath is natural for wind instruments that developed the rhythm and blues solo traditions – for inspiration you may like to listen to saxophone players like Maceo Parker and Hank Crawford. In some cases I write chord changes above the improvised sections.

For open repeat solos, just know who cues and make sure they don’t go on too long. Depending on context, the other players can make impromptu variations on their repeated parts, particularly if the soloist is going on a little too long.

The 1st and 5th movement can both use a recording of kids playing street games in the background. This is a good excuse for someone in the quartet to go outside and record them.

String techniques

There are numerous unusual techniques in this piece, and here are some guidelines. When in doubt, use my 1992 recording by the Soldier String Quartet on *Sojourner Truth* as a guide – but don’t feel trapped by that recording if you have ideas on how to improve on it or add your own personality.

Lines without noteheads are used to indicated microtonal glisses between the pitches that are shown. Don’t worry much about making these exact, they can be expressive sounding glisses that sound satisfying to you.

Speech pitch is indicated by square boxes on the noteheads. Speech pitch imitates spoken inflections, and hence 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 or rapping. It helps to think of spoken phrases and to emulate the intonation of them.

The cello has notes in pizzicato sections marked with an "x" notehead. These are percussive and made by *slaps* by the left hand on the neck. They should imitate a snare drum backbeat or a handclap. In pizzicato areas, consider where a "*slap bass*" approach should be used, a classic jazz technique where the strings are plucked hard enough to bounce a bit on the neck.

The second violin and viola also use *slaps* on the neck as marked by an x notehead, which are meant to emulate handclaps. These can be pretty loud and should be, especially for amplified instruments.

Wavy lines over a note means to make a large wobble in the pitch.

The violas's siren imitates a police or ambulance, and use whatever approach you would like including electronics.

"Squealy noise" means imitate the squeak sounds of bad subway brakes.

The end of the first movement and first section of the second imitate a subway. They should be differentiated sounds, with the end of the first out of phase with each other and very ponticello, choosing different notes. The top of the second is everyone together in time, and the amplified strings can use distortion if a "fuzz box" is available.

The guitar chord

The fourth movement has the second violinist playing a single chord (an E9) on the guitar for the James Brown number. For amplified quartet it should be an electric guitar, for the acoustic quartet, an acoustic guitar is fine. Of course this can be played by the percussionist instead, or by the other violinist if the second takes the first's part. It could even be played by a guest who plays the guitar, who in this case sits on stage of the entire piece to play about 3 measures of music of one chord.

Drums and percussion

The drum kit uses the snare on the middle line, bass drum on lowest line, cymbals on space above upper line and toms in lower line. The cowbell near the end is indicated. My experience is that drummers prefer this kind of notation more than writing out every note. Essentially any kind of drum kit with any drums can work so long as the drummer has worked on the parts.

For the acoustic quartet, quieter hand percussion is used. At this time and place, the best preference for a basic drum is probably the flamenco style cajon, which has developed as an instrument over the past twenty years and can hold all of

the patterns of the drum kit. This is based on the Cuban cajon used in rumba, but they have added a snare to the inside of the box. Nevertheless, the instrument is not known universally and it is impossible to predict if it will continue to be well established, and if so, where. Thus percussionists can choose their own instruments, but simply must be aware of the different patterns required, and for that listening to the original recording is a good guide.

In addition to the cajon, a hand percussionist requires cymbals and a cowbell for the last movement. A hi-hat may be useful, and a boxing ring bell is nice. Bongos are useful as long as they can be played quietly to not obscure the strings.

-Dave Soldier NYC April 18, 2011

Hand Percussion
1987
version April 17, 2011

String Quartet #1

The Impossible

Dave Soldier

#1 Open Hydrant $\text{♩} = 80$

cello strums cue in
 $\text{♩} = 96$ light fills on cymbals

3 19 *p*

27 *f* cajon *mf* funk / rock

32 sounds of kids playing outside *pp* kids out

37 *funk / rock* vln 2 solo

43

49 melody repeats

55 *>*

61 *mp* *tacit* *pp* vln 2 solo

67 *mp* *pp* *mp*

String Quartet #1 "The Impossible"

2

70

pp *mp* *pp* *mp*

74

pp

77

rims only on snare, improv on toms

mf

82

open repeats for 1st vln solo
add hihat offbeats, continue in same vein

at cue
funk / rock

mf

89

vln 2 solo

96

add snare improv patterns

103

noisy snare rolls funk / rock

mf

110

choose notes from chord & very stri
rhythms are out of phase

fade out *tacit*

#2 Walking on the Third Rail

rhythms are in phase

117 ♩=120
subway: offbeats on bass drum, snare improv, 16th hi hats

ff

120

pp

String Quartet #1 "The Impossible"

123

ff *pp*

126

snare drum solos over same basic pattern

ff

129

subway continues

mf

133

ri subway breaks

G.P.

mf

138 $\text{♩} = 96$
tacit

these phrases with 2nd violin

f

141

inprov on toms between phrases

f

143

add hi hat (foot) on beats, continue toms

f

145

f

147

f

149

f

String Quartet #1 "The Impossible"

4

151

Musical staff 151-152. The staff contains rhythmic notation with 'x' marks for notes. It features sixteenth-note patterns with slurs and various rests. The time signature changes from 8/4 to 4/4. Fingering numbers '6' and '3' are indicated below the notes.

153

Musical staff 153-154. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note patterns with slurs and various rests. The time signature changes from 4/4 to 2/4, then to 8/4, and finally to 4/4. Fingering numbers '6' and '3' are indicated below the notes.

156

Musical staff 156-157. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note patterns with slurs and various rests. The time signature changes from 4/4 to 6/4, and finally to 5/4. Fingering numbers '6' are indicated below the notes.

159

Musical staff 159-160. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note patterns with slurs and various rests. The time signature changes from 5/4 to 6/4, and finally to 4/4. Fingering numbers '6' are indicated below the notes.

161

Musical staff 161-162. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note patterns with slurs and various rests. The time signature changes from 4/4 to 6/4. Fingering numbers '6' are indicated below the notes. The instruction "subito *p*" is written below the staff. Above the staff, there is a cymbal symbol with an accent (>) and the text "light fills on cymbals".

164

Musical staff 164-165. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4. A hairpin symbol is shown below the staff, tapering to the right, with the instruction "*ppp*".

♩=100
169 *tacit*

Musical staff 169-170. The staff contains rhythmic notation with diagonal slashes and a cymbal symbol. The time signature is 4/4. The instruction "improv on snare rolls and crash cymbals" is written above the staff.

177

Musical staff 177-178. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4. The instruction "add other drums but remain unstable, leave spaces" is written above the staff.

184

Musical staff 184-185. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4.

191

Musical staff 191-192. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4.

198

subway continues



mf

#3 Ron visits the Polymer Lounge

205

$\text{♩} = 96$



1st viola solo

sticks (claves) & rattles

$\text{♩} = 96$ add bass drum

213



218

tacit $\text{♩} = 96$

sticks (claves) & rattles



223



230 *tacit*

$\text{♩} = 96$ can add bass drum

2nd viola solo



235



239

$\text{♩} = 96$



tacit
3rd viola solo

can add bass drum
 $\text{♩} = 96$

245



251



String Quartet #1 "The Impossible"

6

255

259 $\text{♩} = 96$
tacit

vln 2 solo

improvise using both phrases

267

accel. until drum solo

to drum kit punk rock, tile end of movement, get faster & louder

274

viola noise solo

279

big percussion solo, up to 9

285

#4 For His Bad Self

hi-hat in triplets

291

296

$\text{♩} = 96$
to funk

300

1st cello solo

Papa's got a brand new bag

304

String Quartet #1 "The Impossible"

309 *tacit*

315 **2nd cello solo**
Papa's got a brand new bag

320 *tacit*

327 **3rd cello solo**
Papa's got a brand new bag

332 *tacit* **open cello cadenza** *a tempo*

340 Papa's got a brand new bag

open repeats for 1st vln solo
345

350 *improvise on snare*

356 *mp*

363 *p*

String Quartet #1 "The Impossible"

8

370

pp

#5 She put my head
under the water

ppp

377

cowbell only

funk / rock maintain cowbell

384

turn around

391

cowbell out

pp

mp

pp

396

sounds of kids playing outside

funk / rock maintain cowbell

403

full measure turn around

kids out

rims only on snare, improv on toms

dual violins improvisation

intensify as the duo does

410 add hihat offbeats, continue in same vein

can add bongos & boxing bells

counting cue

funk / rock maintain cowbell

416 after count out & solo

cowbell only

p

pp

423

tacit

5

Dave Soldier

String Quartet #1 opus 3 with percussion

original version for amplified string quartet and trap drums
or alternate version for acoustic quartet and hand percussion

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-Dave Soldier NYC April 18, 2011

Drum Set
1987
version April 16, 2011

String Quartet #1

The Impossible

Dave Soldier

#1 Open Hydrant $\text{♩} = 80$

cello strums cue in
 $\text{♩} = 96$ light fills on cymbals

The musical score is divided into measures 1 through 70, with various musical notations and performance instructions:

- Measures 1-19:** Features a 4/4 time signature with a 3-measure rest, followed by a 3/4 time signature with a 1-measure rest, and another 4-measure rest. The piece concludes with a cymbal fill. Dynamics include *p*.
- Measures 20-31:** Marked "funk / rock" and *f*. Includes a melodic line starting at measure 29 and a *mf* dynamic.
- Measures 32-36:** Marked "sounds of kids playing outside" and *pp*. Features a melodic line with a *mf* dynamic.
- Measures 37-42:** Marked "kids out" and "vln 2 solo". Includes a melodic line and a "funk / rock" section.
- Measures 43-48:** Consists of a continuous cymbal fill.
- Measures 49-54:** Marked "melody repeats" and consists of a continuous cymbal fill.
- Measures 55-60:** Consists of a continuous cymbal fill with an accent (>) over the first measure.
- Measures 61-66:** Marked "tacit" and "vln 2 solo". Includes a melodic line with dynamics *mp* and *pp*.
- Measures 67-70:** Includes a melodic line with dynamics *mp*, *pp*, and *mp*.

String Quartet #1 "The Impossible"

2

70

pp *mp* *pp* *mp*

74

pp

77

rims only on snare, improv on toms

mf

open repeats for 1st vln solo

add hihat offbeats, continue in same vein

82

at cue

funk / rock

mf

89

vln 2 solo

96

add snare improv patterns

103

noisy snare rolls

funk / rock

mf

choose notes from chord & very stri
rhythms are out of phase

110

fade out *tacit*

#2 Walking on the Third Rail

$\text{♩} = 120$

rhythms are in phase

subway: offbeats on bass drum, snare improv, 16th hi hats

117

ff

120

pp

String Quartet #1 "The Impossible"

123

Musical staff with diagonal lines. Dynamics: *ff* and *pp*.

126

snare drum solos over same basic pattern

Musical staff with diagonal lines. Dynamic: *ff*.

129

subway continues

Musical staff with diagonal lines. Dynamic: *mf*.

133

ri subway breaks

G.P.

Musical staff with diagonal lines, x marks, and dynamic: *mf*.

138 $\text{♩} = 96$
tacit

these phrases with 2nd violin

Musical staff with notes, x marks, and dynamic: *f*.

141

inprov on toms between phrases

Musical staff with notes, x marks, and dynamic: *f*.

143

add hi hat (foot) on beats, continue toms

Musical staff with notes, x marks, and dynamic: *f*.

145

Musical staff with notes, x marks, and dynamic: *f*.

147

Musical staff with notes, x marks, and dynamic: *f*.

149

Musical staff with notes, x marks, and dynamic: *f*.

String Quartet #1 "The Impossible"

4

151

Musical staff 151-152. The staff contains rhythmic notation with 'x' marks for notes. It features sixteenth-note runs with '6' (sixteenth notes) and a triplet '3' indicated by a bracket. The time signature changes from 8/4 to 4/4.

153

Musical staff 153-154. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note runs with '6' and triplet '3' markings. The time signature changes from 4/4 to 2/4, then 8/4, and finally 4/4.

156

Musical staff 156-157. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note runs with '6' and triplet '3' markings. The time signature changes from 4/4 to 6/4 and finally 5/4.

159

Musical staff 159-160. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note runs with '6' and triplet '3' markings. The time signature changes from 5/4 to 6/4 and finally 4/4.

161

Musical staff 161-162. The staff contains rhythmic notation with 'x' marks. It features sixteenth-note runs with '6' markings. The time signature changes from 4/4 to 6/4. The instruction "subito *p*" is written below the staff. Above the staff, there is a cymbal symbol with an accent (>) and the text "light fills on cymbals".

164

Musical staff 164-165. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4. A hairpin symbol indicates a dynamic change to *ppp*.

♩=100
169 *tacit*

Musical staff 169-170. The staff contains rhythmic notation with diagonal slashes and a cymbal symbol. The time signature is 4/4. The instruction "improv on snare rolls and crash cymbals" is written above the staff.

177

Musical staff 177-178. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4. The instruction "add other drums but remain unstable, leave spaces" is written above the staff.

184

Musical staff 184-185. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4.

191

Musical staff 191-192. The staff contains rhythmic notation with diagonal slashes. The time signature is 4/4.

198

subway continues



mf

#3 Ron visits the Polymer Lounge

205

$\text{♩} = 96$

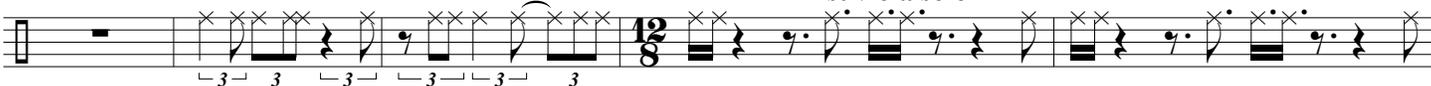


213

sticks (claves) & rattles

can add bass drum
 $\text{♩} = 96$

1st viola solo



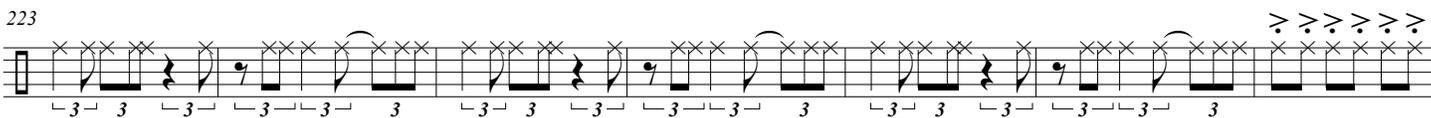
218

tacit
 $\text{♩} = 96$

sticks (claves) & rattles



223



230 *tacit*

$\text{♩} = 96$ can add bass drum
2nd viola solo



235



239

$\text{♩} = 96$

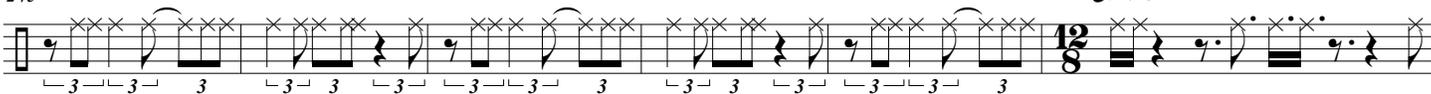


tacit

3rd viola solo

can add bass drum
 $\text{♩} = 96$

245



251



String Quartet #1 "The Impossible"

6

255

$\text{♩} = 96$

vln 2 solo

259 *tacit*

improvise using both phrases

267

to drum kit punk rock, tile end of movement, *gatifastan&shuder*

274

viola noise solo

279

big percussion solo, up to 9

285

#4 For His Bad Self

hi-hat in triplets

291

296

$\text{♩} = 96$
to funk

300

1st cello solo

Papa's got a brand new bag

304

String Quartet #1 "The Impossible"

309 *tacit*

315 **2nd cello solo**
Papa's got a brand new bag

320 *tacit*

327 **3rd cello solo**
Papa's got a brand new bag

332 *tacit* **open cello cadenza**
a tempo

340 Papa's got a brand new bag

open repeats for 1st vln solo
345

350 *improvise on snare*

356 *mp*

363 *p*

String Quartet #1 "The Impossible"

8

370

pp

#5 She put my head
under the water

ppp

377

tacit

cowbell only

funk / rock maintain cowbell

384

turn around

391

cowbell out

pp

mp

pp

396

sounds of kids playing outside

funk / rock maintain cowbell

full measure turn around

kids out

rims only on snare, improv on toms

403

dual violins improvisation

intensify as the duo does

410 add hihat offbeats, continue in same vein

can add bongos & boxing bells

counting cue

416 after count out & solo

cowbell only

p

pp

423

tacit

5