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Juiced

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Juiced
for string quartet
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Juiced

Brendon Randall-Myers

Program Note

I've always been fascinated by people that push against their own physical limitations, whether it's bodybuilders, marathoners, people with eating disorders, or concert violinists and metal drummers. There's something magical and exciting about transforming your body into something better, but also something grotesque and terrifying about the things people do to actually accomplish that. Such frightening activities include running 140 miles a week, throwing up your dinner, taking steroids, or practicing for 10 hours a day.

My piece *Juiced* responds to this attempted pursuit of physical perfection. I tried to channel the moments of performance (whether musical or athletic) where one is moving very quickly, but time seems to slow down. I also tried to write music near the edge of what the performers can do both as individuals and as an ensemble. The quartet plays a LOT of notes, and also plays extremely tricky rhythms in complete unison throughout a large part of the piece. Many passages are written with the knowledge that they are essentially impossible to play perfectly.

It's tough, because as performers we spend so much time trying to sound good, to look good, to control our bodies. But that control is fleeting in the best cases: we and our bodies will all fail in one way or another eventually. However, striving for perfection even when we know it isn't possible is part of what makes us human, and for me, is thrilling to watch.

Juiced was co-commissioned by the Norfolk Summer Festival and Friction Quartet.

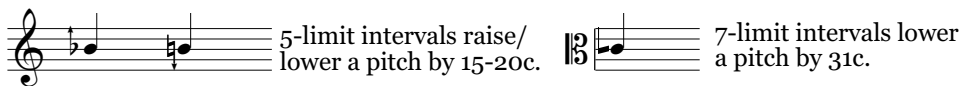
Duration: ca. 18'30"

The piece is in six sections, which should be played without pause.

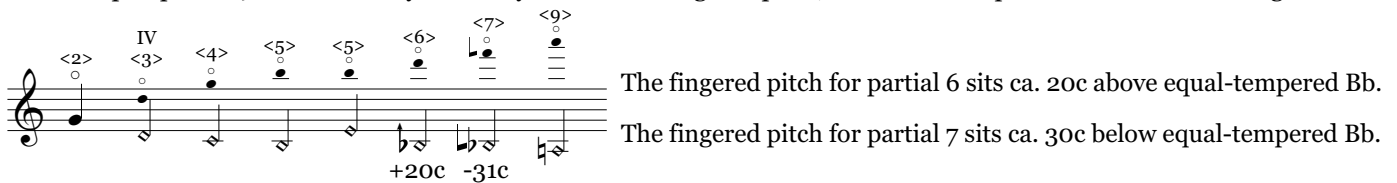
Performance Notes

Microtonal accidentals and general harmonic notation:

I use two microtonal accidentals adapted from Helmholtz-Ellis Just Intonation notation:



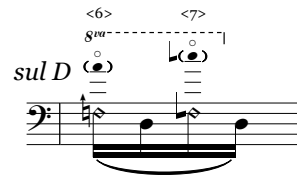
Harmonics up to partial 9 are used. They are always notated at fingered pitch, as in this example on the violin's G string:



In the score, sounding-pitch information is generally not included, and harmonics look as follows:



However, it is used occasionally for clarity, as in this figure in which the fingered pitches sit a quarter tone apart:



Performance Notes (continued)

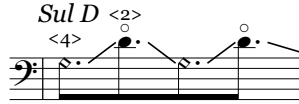
Extended techniques and unusual notation

Upper-partial artificial harmonics:



Executed like normal touch 4 artificial harmonics, but with higher partials. The harmonic numbers correspond to the lower fingered pitch. A certain amount of instability in the resulting pitches is expected.

Harmonic glisses:



Continuous gliss using very light finger pressure so all harmonics in between the written notes speak.

Bracketed material:



Material in brackets is repeated in metered time, but is gradually altered or distorted per directions in the score. Each stem is a rearticulation of entirety of bracketed material.

Unusual glissando notation:

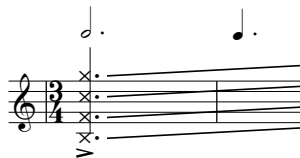
Unless otherwise noted, glissandi should be continuous over the course of the notated duration. In figures like these, bow articulation is read as normal from stems and slurs.



Scratch tones:



Apply fairly heavy pressure using flat part of the left hand fingers and a heavy, slow bow to produce a rough sound without a discernable pitch.



When the combination of noteheads and glisses obscures the rhythm, note lengths are indicated above the staff.

Juiced

Brendon Randall-Myers

intro: warmup/ghost

light and steady ♩ = 96

Sul G *sul tasto* *sul pont*

pp *mp* *pp* *mp*

sim. bow position changes w/ dynamics

s.t. *sim. bow position changes w/ dynamics*

pp *mp*

pp *mp*

The first system of the score includes staves for Violin I, Violin II, Viola, and Violoncello. Violin I starts with a whole note chord on G4, marked *pp*, and then moves to a tremolo on G4, marked *mp*. Violin II plays a tremolo on G4, marked *pp*, then moves to a tremolo on G4, marked *mp*. Viola plays a tremolo on G3, marked *pp*, then moves to a tremolo on G3, marked *mp*. Violoncello plays a tremolo on G2, marked *pp*, then moves to a tremolo on G2, marked *mp*. The score includes various performance instructions such as *Sul G*, *sul tasto*, *sul pont*, and *sim. bow position changes w/ dynamics*.

All movements are played *attaca*, with only very short pauses when indicated.

Throughout this section, all tremolos are measured, and the players should pay careful attention to rhythmic placement of dynamics and bow techniques to create a subtly-yet-clearly shifting texture. The pulse should feel present from the beginning, and giving a little natural agogic accent on big beats will help rhythmically anchor the opening 29 bars. The texture and rhythm should naturally come more into focus throughout the section as playing techniques shift from harmonics towards normally-played notes.

See performance notes for explanations of non-standard upper-partial harmonics techniques and notation.

s.t. *sim. bow position changes w/ dynamics*

pp *mf* *pp*

pp *pp*

p *pp* *pp*

pp

The second system of the score includes staves for Violin I, Violin II, Viola, and Violoncello. Violin I starts with a whole note chord on G4, marked *pp*, then moves to a tremolo on G4, marked *mf*, and then moves to a tremolo on G4, marked *pp*. Violin II plays a tremolo on G4, marked *pp*, then moves to a tremolo on G4, marked *pp*. Viola plays a tremolo on G3, marked *p*, then moves to a tremolo on G3, marked *pp*. Violoncello plays a tremolo on G2, marked *pp*. The score includes various performance instructions such as *s.t.*, *sim. bow position changes w/ dynamics*, and *pp*.

11

Vln. I *pp* *mp* *pp* *pp*

Vln. II *mp* *p* *mp*

Vla. *mp* *pp* *p* *pp*

Vc. *pp* *mp* *pp*

Technical markings: I <3> II <5>

Detailed description: This system contains measures 11 through 15. The first violin part features a melodic line with dynamics ranging from *pp* to *mp* and back to *pp*. The second violin part provides harmonic support with dynamics from *mp* to *p* and *mp*. The viola part has a similar melodic contour with dynamics from *mp* to *pp*. The cello part plays a rhythmic accompaniment of eighth notes with dynamics from *pp* to *mp* and back to *pp*. A technical marking 'I <3> II <5>' is present above the viola staff in measure 13.

16 **A**

Vln. I *mf* *pp* *pp* *mp*

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

Vla. *pp* *mp* *pp*

Vc. *mp* *pp* *mp*

Detailed description: This system contains measures 16 through 20. Measure 16 is marked with a box containing the letter 'A'. The first violin part starts with *mf*, then drops to *pp* and remains there until measure 18, where it rises to *mp*. The second violin part has dynamics of *pp*, *p*, and *mp*. The viola part has dynamics of *pp*, *mp*, and *pp*. The cello part has dynamics of *mp*, *pp*, and *mp*.

21

Vln. I *pp* *pp* *mf* *pp* *pp*

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

Vla. *p* *pp* *pp* *mp*

Vc. *pp* *mp*

Detailed description: This system contains measures 21 through 25. The first violin part has dynamics of *pp*, *pp*, *mf*, *pp*, and *pp*. The second violin part has dynamics of *p*, *mp*, *pp*, and *p*. The viola part has dynamics of *p*, *pp*, *pp*, and *mp*. The cello part has dynamics of *pp* and *mp*.

26

Vln. I *pp* *mp* *pp* II III

Vln. II *mp* *p* *mp* IV

Vla. *pp* *mp* *pp* I <3> II <5>

Vc. *pp* *mp* *pp*

B bolder 3x

30

Vln. I *mf* *pp* *pp* IV III II

Vln. II *mf* *p* III

Vla. *pp* *mp* *mp* *Sul D* <3> <4> <5> <3> <4>

Vc. *mf* *pp* *mp* *Sul D*

33

Vln. I *mp* *pp* *pp* *mp* *mp* *pp* *pp* backing off

Vln. II *mf* *p* *mp* occasionally let open strings speak only harmonics - stop letting open strings speak

Vla. *pp* *mf* *pp* *Sul G* <4> <5>

Vc. *pp* *pp* *mf* *pp* I II

36

Vln. I *pp* *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *p*

Vc. *pp* *mp*

Detailed description: This system covers measures 36 to 40. Vln. I has a melodic line starting at measure 37 with a *pp* dynamic, moving to *mp* by measure 40. Vln. II provides harmonic support with a *pp* dynamic in measure 36, moving to *mp* in measure 40. Vla. has a melodic line starting at measure 37 with a *pp* dynamic, moving to *p* in measure 40. Vc. has a melodic line starting at measure 37 with a *pp* dynamic, moving to *mp* in measure 40. Fingerings and bowings are indicated throughout.

41

Vln. I *pp* *pp* *f*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

ord.

Detailed description: This system covers measures 41 to 44. Vln. I has a melodic line starting at measure 41 with a *pp* dynamic, moving to *f* in measure 44. Vln. II has a rhythmic accompaniment starting at measure 41 with a *pp* dynamic. Vla. has a melodic line starting at measure 41 with a *pp* dynamic. Vc. has a rhythmic accompaniment starting at measure 41 with a *pp* dynamic. An *ord.* (ordine) marking is present above the Vln. I staff in measure 42. Fingerings and bowings are indicated throughout.

C stronger again 4x

45

Vln. I *pp* *mp* *pp*

Vln. II *mf* *p*

Vla. *mf* *pp*

Vc. *mf* *p* *pp* *mf*

Sul G

sul D

<9> *<7>*

Detailed description: This system covers measures 45 to 48. Vln. I has a melodic line starting at measure 45 with a *pp* dynamic, moving to *mp* in measure 46, and *pp* in measure 48. Vln. II has a rhythmic accompaniment starting at measure 45 with a *mf* dynamic, moving to *p* in measure 46. Vla. has a rhythmic accompaniment starting at measure 45 with a *mf* dynamic, moving to *pp* in measure 46. Vc. has a rhythmic accompaniment starting at measure 45 with a *mf* dynamic, moving to *p* in measure 46, *pp* in measure 47, and *mf* in measure 48. *Sul G* and *sul D* markings are present above the Vla. and Vc. staves respectively. Fingerings and bowings are indicated throughout.

I. intervals to exhaustion

roiling, ecstatic, ♩ = 92

1

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

5

Vln. I

Vln. II

Vla.

Vc.

A

10

Vln. I

Vln. II

Vla.

Vc.

14

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *ff*

23 **B** a bit slower

Vln. I

Vln. II

Vla.

Vc.

a bit faster

Vln. I
Vln. II
Vla.
Vc.

mf *ff*

C **slower again**

Vln. I
Vln. II
Vla.
Vc.

f

Vln. I
Vln. II
Vla.
Vc.

f

faster again

Musical score for measures 36-38, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 6/8 time and consists of eighth-note patterns with slurs. Dynamics include *mf* and *ff*. The score ends with a double bar line and a repeat sign.

Musical score for measures 39-44, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The music consists of sustained notes with slurs. Dynamics include *ff*. The score ends with a double bar line and a repeat sign.

short

D tempo primo (♩ = 92)

Musical score for measures 45-48, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 6/8 time and consists of eighth-note patterns with slurs. Dynamics include *ff*. The score ends with a double bar line and a repeat sign.

Juiced

molto accel. $\text{♩} = 168$ $\text{♩} = \text{♩}$

Vln. I
Vln. II
Vla.
Vc.

molto rit. **a tempo**

Vln. I
Vln. II
Vla.
Vc.

rit. **E** $\text{♩} = \text{♩}$ $\text{♩} = 138$

Vln. I
Vln. II
Vla.
Vc.

Juiced

$\text{♩} = 138$ **accel.** $\text{♩} = 150$

72

Vln. I

Vln. II

Vla.

Vc.

accel. $\text{♩} = 164$ **accel.**

77

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 172$ **G** $\text{♩} = \text{♩}$ **molto rit.**

82

Vln. I

Vln. II

Vla.

Vc.

Juiced

$\text{♩} = 92$ **molto accel.** $\text{♩} = 120$

86

Vln. I

Vln. II

Vla. *Sul C*

Vc.

molto accel. $\text{♩} = 138$ **rushing a bit**

90

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 92$ **molto accel.**

94

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 144$

H a little faster, more frantic

Musical score for measures 97-99. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major). The time signature is 2/4. Measure 97 starts with a tempo marking of $\text{♩} = 144$. A rehearsal mark 'H' is placed above measure 98 with the instruction 'a little faster, more frantic'. The music consists of eighth-note patterns with slurs and ties.

Musical score for measures 100-102. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major). The time signature is 2/4. Measure 100 starts with a rehearsal mark '100'. The music continues with eighth-note patterns and slurs.

$\text{♩} = \text{♩}$ **molto accel.**

Musical score for measures 103-105. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major). The time signature is 2/4. Measure 103 starts with a rehearsal mark '103'. Above measure 104, there is a tempo marking $\text{♩} = \text{♩}$ and the instruction 'molto accel.'. Above measure 105, there are two instructions: 'gradual transition from bariolage to double stops' and 'gliss down slowly'. The music features sixteenth-note patterns with slurs and ties. A fermata is placed over the end of measure 105.

Juiced

106 $\text{♩} = 192$ **rit.** $\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

I $\text{♩} = 144$ **molto rit.** $\text{♩} = 100$

111 on the string **fff**

Vln. I

Vln. II **fff**

Vla. **fff**

Vc. on the string **fff**

115 $\text{♩} = \text{♩}$ **accel.** $\text{♩} = 100$ $\text{♩} = \text{♩}$ **accel.**

Vln. I

Vln. II

Vla.

Vc.

120 **J** ♩=144

Vln. I
Vln. II
Vla.
Vc.

124 **molto rit.** ♩=100

Vln. I
Vln. II
Vla.
Vc.

128 **molto accel.** ♩=100 **molto accel.**

Vln. I
Vln. II
Vla.
Vc.

132 **K** $\text{♩} = 144$ rit. $\text{♩} = 100$

Vln. I
Vln. II
Vla.
Vc.

136 $\text{♩} = 100$ **molto accel.** $\text{♩} = 100$

Vln. I
Vln. II
Vla.
Vc.

140 **molto rit.** $\text{♩} = 60$

Vln. I
Vln. II
Vla.
Vc.

145 $\text{♩} = 144$ **molto rit.**

Vln. I

Vln. II *on the string*

Vla. *on the string*

Vc.

148 $\text{♩} = 100$ **molto rit.** **L** $\text{♩} = 144$ **molto rit.**

Vln. I

Vln. II

Vla.

Vc.

153 $\text{♩} = 100$ **molto accel.** $\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

molto accel. $\text{♩} = 144$ **molto rit.**

Vln. I
Vln. II
Vla.
Vc.

$\text{♩} = 100$ **molto rit.** $\text{♩} = 76$

Vln. I
Vln. II
Vla.
Vc.

II. instructions for disassembly

1 relax a little, ♩=♩ (♩=76)

Vln. I: *mf* pizz 3

Vln. II: *mf* pizz 3

Vla.: *mf* pizz 3

Vc.:

All trills and tremolos in this section are unmeasured.

6 a little slower

Vln. I: *p warm* arco 3

Vln. II: *p warm* arco 3

Vla.: *p warm* arco 3

Vc.: *p warm* arco 3

A a tempo, ♩=76

Vln. I: *f* pizz

Vln. II: *f* pizz 3

Vla.: *f* pizz 3

Vc.: *f* pizz

Musical score for measures 19-25, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *f* and *fff*, and performance instructions like *arco* and *pizz*. Measure 19 starts with *arco* and *f*. Measure 20 has *pizz*. Measure 21 has a triplet of eighth notes. Measure 22 has a triplet of eighth notes. Measure 23 has a triplet of eighth notes. Measure 24 has *arco* and *fff*. Measure 25 has *arco* and *fff*.

B light and with momentum, ♩ = ca. 140

Musical score for measures 26-32, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *pizz*. Measure 26 has *pizz* and *mf*. Measure 27 has *pizz* and *f*. Measure 28 has *pizz* and *f*. Measure 29 has *pizz* and *f*. Measure 30 has *pizz* and *f*. Measure 31 has *pizz* and *f*. Measure 32 has *pizz* and *f*.

Musical score for measures 33-38, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *f* and *mf*, and performance instructions like *pizz*. Measure 33 has *f*. Measure 34 has *f*. Measure 35 has *f*. Measure 36 has *f*. Measure 37 has *f*. Measure 38 has *f*.

Juiced

38

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system contains measures 38 through 43. The Vln. I part features a melodic line with eighth-note patterns and accents. The Vln. II part plays a steady eighth-note accompaniment. The Vla. part has a rhythmic eighth-note pattern. The Vc. part provides a bass line with quarter notes and rests. The time signature changes from 4/4 to 3/4 at measure 40.

44

Vln. I
Vln. II
Vla.
Vc.

arco sul pont
poco vib.
mp
no dim.
arco sul pont
poco vib.
p
arco sul pont
p
arco sul pont
p

Detailed description: This system contains measures 44 through 49. Measures 44-45 show the continuation of the previous parts. From measure 46, the Vln. I and Vln. II parts play sustained notes with 'arco sul pont' and 'poco vib.' markings. The Vln. I part has a dynamic marking of 'mp' and a 'no dim.' instruction. The Vln. II part has a dynamic marking of 'p'. The Vla. and Vc. parts also play sustained notes with 'arco sul pont' and 'p' markings. The time signature changes from 3/4 to 2/4 at measure 48.

51

Vln. I
Vln. II
Vla.
Vc.

pizz
f
pizz
f
pizz
f
pizz
f

Detailed description: This system contains measures 51 through 56. A rehearsal mark 'C' is placed at the beginning of measure 51. All instruments (Vln. I, Vln. II, Vla., and Vc.) play pizzicato ('pizz') with a forte ('f') dynamic. The Vln. I part has a melodic line with eighth notes and accents. The Vln. II part has a steady eighth-note accompaniment. The Vla. and Vc. parts have rhythmic eighth-note patterns. The time signature changes from 3/4 to 2/4 at measure 54.

57

Vln. I

Vln. II

Vla.

Vc.

ff

arco
molto vib.

ff

arco
molto vib.

ff

ff

63

Vln. I

Vln. II

Vla.

Vc.

f

pizz

f

pizz

f

69

Vln. I

Vln. II

Vla.

Vc.

fp

arco

ff

D

pizz

p

ff

arco

fp

ff

arco

p

ff

pizz

Juiced

75

Vln. I arco pizz *f < ff*

Vln. II arco pizz *fp < ff*

Vla. arco pizz *fp < ff*

Vc. arco pizz *fp < ff*

81

Vln. I arco pizz *fp < ff* **E** pizz

Vln. II arco pizz *fp < ff*

Vla. arco pizz *f < ff*

Vc. arco pizz *fp < ff*

87

Vln. I

Vln. II

Vla.

Vc.

93 **rit.**

Vln. I
Vln. II
Vla.
Vc.

97 **F** a tempo, $\text{♩} = 76$

Vln. I
Vln. II
Vla.
Vc.

101

Vln. I
Vln. II
Vla.
Vc.

106

Vln. I

Vln. II

Vla.

Vc.

110

G *molto rit.*

Vln. I

Vln. II

Vla.

Vc.

115

♩=60 *molto rit.* *♩=40*

Vln. I

Vln. II

Vla.

Vc.

pp

pp

ppp

pp

III. imagined moments of perfection

quieter but forceful, ♩=70

1

Vln. I arco *pp* *f* *mf*

Vln. II arco solo *pp*

Vla. arco *f* sul tasto *pp* arco *mf*

Vc. arco *pp* pizz *f* arco *mf*

Throughout this section, use more traditional vibrato where possible, and treat the glisses as expressive, portamento gestures that happen towards the end of each note, rather than a continuous motion between pitches.

Notes or phrases marked 'solo' should be played *espressivo*, even if they get momentarily covered by other players.

All trills and tremolos in this section are unmeasured.

7

Vln. I arco *f* pizz (*f*) arco *pp* arco *mp*

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

Vla. ord. *f* solo *pp* arco *mf* arco *pp*

Vc. arco *f* pizz 3 *f* arco *pp* arco *p*

A $\text{♩} = 42$
solo

pushing a little

Vln. I

Vln. II

Vla.

Vc.

B a little faster, heavy and warm

Vln. I

Vln. II

Vla.

Vc.

accel. ♩=60

C ♩=48, hazy, veiled

Musical score for measures 23-27, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ff* and *ppp sub*, and performance instructions like *non vib.* and *solo*. The tempo is marked as *accel.* with a metronome marking of ♩=60.

rit. ♩=40

Musical score for measures 28-32, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ff* and *non cresc.*, and performance instructions like *rit.* and *non vib.*. The tempo is marked as *rit.* with a metronome marking of ♩=40.

IV. two things at once/racing for home

D vicious and focused, $\text{♩} = 138$

34 off the string (two dotted 16ths)
 Vln. I *fp* *mf*
 Vln. II *fp* *mf*
 Vla. pizz *f*
 Vc. pizz *f*

All tremolos in this section are measured. Dotted 8th notes marked with a tremolo should be played as two dotted 16th notes.

All metric subdivisions of odd-number bars (e.g. 7/8 as 2+2+3 vs. 3+2+2) are shown with beaming and rests.

41
 Vln. I *f* *mp*
 Vln. II *f* *mp*
 Vla. pizz
 Vc. pizz

E

47
 Vln. I *f* *ff* *mf*
 Vln. II *f* *ff* *mf* *poco sul pont*
 Vla. arco *ff* pizz *f*
 Vc. *ff* *f*

53

F sul tasto on the string

Vln. I *f* *ff* *mf* *ff* *mp*

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

Vla. arco pizz arco *ff* *mp*

Vc. *ff* *mp*

59

off the string ord. *f*

Vln. I *f*

Vln. II off the string ord. *f*

Vla. off the string sul tasto *ff* *mp*

Vc. off the string pizz arco sul tasto *ff* *mp*

65

sul tasto ord. *f* *ff*

Vln. I *ff* *mp*

Vln. II sul tasto ord. *f* *ff*

Vla. ord. sul tasto *ff* *mp*

Vc. pizz arco sul tasto *ff* *mp*

G

Vln. I sul tasto *mf* -----> ord. *f* sul tasto *mf* -----> ord. *f*

Vln. II sul tasto *mf* -----> ord. *f* sul tasto *mf* -----> ord. *f*

Vla. *ff* *mf* *ff*

Vc. pizz *ff* *mf* *ff*

H blurry 3x

Vln. I *ff* sul tasto on the string *pp*

Vln. II *ff* sul tasto on the string *pp*

Vla. ord. *pp* sul tasto on the string *pp*

Vc. arco *ff* sul tasto on the string *pp*

Vln. I ord. *ff* sul tasto on the string *mp* ord. *ff*

Vln. II ord. *ff* sul tasto on the string *mp* ord. *ff*

Vla. -----> ord. *f* sul tasto on the string *mp* -----> *ff*

Vc. -----> ord. *f* sul tasto on the string *mp* -----> *ff*

I

88

Vln. I *pizz*
p

Vln. II

Vla. *poco sul pont off the string*
p

Vc. *poco sul pont off the string*
p

arco
ff

pizz
p

mf

ff

p

95

Vln. I *arco*
(p) *f* *pizz*
p

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

Vla. *f* *mp*

Vc. *f* *mp*

arco
p

101

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

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

Vla. *f* *ff* *sul tasto*
mf *ord.*

Vc. *f* *ff* *sul tasto*
mf *ord.*

107 arco

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

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

Vla. *f* *ff* *mf* *ff* *mp*

Vc. *f* *ff* *mf* *ff*

J a little slower,
churning and resonant

114 on the string

Vln. I *fff*

Vln. II on the string *fff*

Vla. *fff*

Vc. *fff*

118

Vln. I

Vln. II

Vla.

Vc.

122

Vln. I

Vln. II

Vla.

Vc. off the string

Detailed description: This system contains measures 122 through 125. The Vln. I and Vln. II staves feature eighth-note patterns with various accidentals (flats and naturals). The Vla. staff has a continuous sixteenth-note tremolo. The Vc. staff is marked 'off the string' and plays a steady eighth-note accompaniment.

126

Vln. I

Vln. II

Vla.

Vc. on the string

Detailed description: This system contains measures 126 through 129. The Vln. I and Vln. II staves continue with eighth-note patterns. The Vla. staff maintains the sixteenth-note tremolo. The Vc. staff is now marked 'on the string' and plays a steady eighth-note accompaniment.

K

130

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 130 through 133. A key signature change to one sharp (F#) is indicated by a 'K' in a box at the beginning of the system. The Vln. I and Vln. II staves play eighth-note patterns. The Vla. staff continues with the sixteenth-note tremolo. The Vc. staff plays a steady eighth-note accompaniment.

Juiced

36

134

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 134 through 137. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and Viola parts play a rhythmic eighth-note pattern with accents. The Violin II part plays a series of chords. The Violoncello part plays a steady eighth-note accompaniment.

138

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 138 through 141. The Violin I and Viola parts continue with their rhythmic patterns. The Violin II part continues with chords. The Violoncello part continues with its accompaniment.

142

Vln. I
Vln. II
Vla.
Vc.

off the string

off the string

This system contains measures 142 through 145. In measure 143, the Violin II part has a rest with the instruction "off the string". In measure 144, the Violoncello part has a rest with the instruction "off the string".

L 146

Vln. I *ffff* 6

Vln. II *ffff*

Vla. *ffff*

Vc. *ffff*

Vln. I 6

Vln. II

Vla.

Vc. 6

154

Vln. I

Vln. II

Vla.

Vc.

M tempo primo, ♩=138 5x

ppp sul tasto on the string

ppp sul tasto on the string

ppp sul tasto on the string enter on 3rd repeat

ppp sul tasto on the string enter on 4th repeat

accel.

♩ = 212

accel.

158

Vln. I *al talone* *ff* *mf*

Vln. II *ord.* *mp* *ff* *al talone*

Vla. *ord.* *mp* *ff* *al talone*

Vc. *al talone* *ff* *mf*

164

Vln. I *ff*

Vln. II *mf*

Vla. *mf*

Vc. *ff*

♩ = 212

accel.

168

Vln. I *ff* *fff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *fff*

♩ = 212

accel.

Juiced

♩ = 140 rit. ♩ = 100 accel. ♩ = 140 accel.

Vln. I
Vln. II
Vla.
Vc.

♩ = 90 accel. ♩ = 120 accel. ♩ = 140 accel. ♩ = 150

Vln. I
Vln. II
Vla.
Vc.

coda: your skinny arms

N $\text{♩} = 50$, quasi senza tempo

a tempo
al talone

Musical score for the first system of the coda, measures 182-191. The score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 182-187:** All instruments play a sustained, legato line with the instruction *ppp warm* and *sul tasto*.
- Measure 188:** The tempo changes to **a tempo** and the instruction *al talone* is given. The dynamics change to *fff*.
- Measures 189-191:** The strings play a rhythmic pattern of eighth notes with triplets and sixteenth notes. The Vln. I and Vln. II parts have sixteenth-note triplets, while the Vla. and Vc. parts have eighth-note triplets.

come sopra, quasi senza tempo

Musical score for the second system of the coda, measures 188-191. The score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 188-191:** All instruments play a sustained, legato line with the instruction *ppp* and *sul tasto*. The dynamics are *ppp*.

196

Vln. I *poco sul pont*
mp

Vln. II *poco sul pont*
mp

Vla. *poco sul pont*
mp

Vc. *poco sul pont*
mp

O

204

Vln. I *sul tasto*
ppp

Vln. II *sul tasto*
ppp

Vla. *sul tasto*
ppp

Vc. *sul tasto*
ppp

212

Vln. I *10"*
vib.
pppp

Vln. II *8va*
vib.
pppp

Vla. *pppp*
vib.

Vc. *pppp*
vib.