Juiced (2014)
for string quartet
Brendon Randall-Myers

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Juiced

for string quartet

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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.

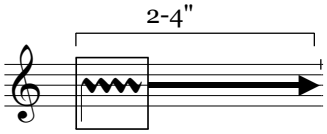
Duration: ca. 16'

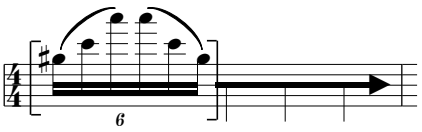
Performance Notes

General note:

This piece should be played with the attitude and physical energy of a Frank Zappa backing band on acid and steriods. Think of it like really weird rock music, not rock-referencing classical music. It might help to imagine you're playing with a drummer who's articulating the big beats of the pulse throughout the whole piece, even though that pulse is all over the place.

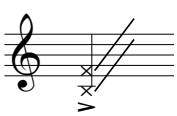
Unusual notation:



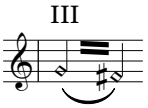


- Material in boxes is repeated ad lib for duration of thick line; a bracket and time value above the line indictates free time, while a time signature and ticks under the line indicate that metered time continues while boxed material continues in free time.
- Material in brackets is repeated in metered time, but is gradually altered or distorted per directions in the score.

Extended techniques:



Scratch tone - use very light pressure w/ left hand fingers and a heavy, slow bow to produce a rough sound without a discernable pitch.



Harmonics are always notated in terms of fingered pitch.

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Juiced

2016 revision

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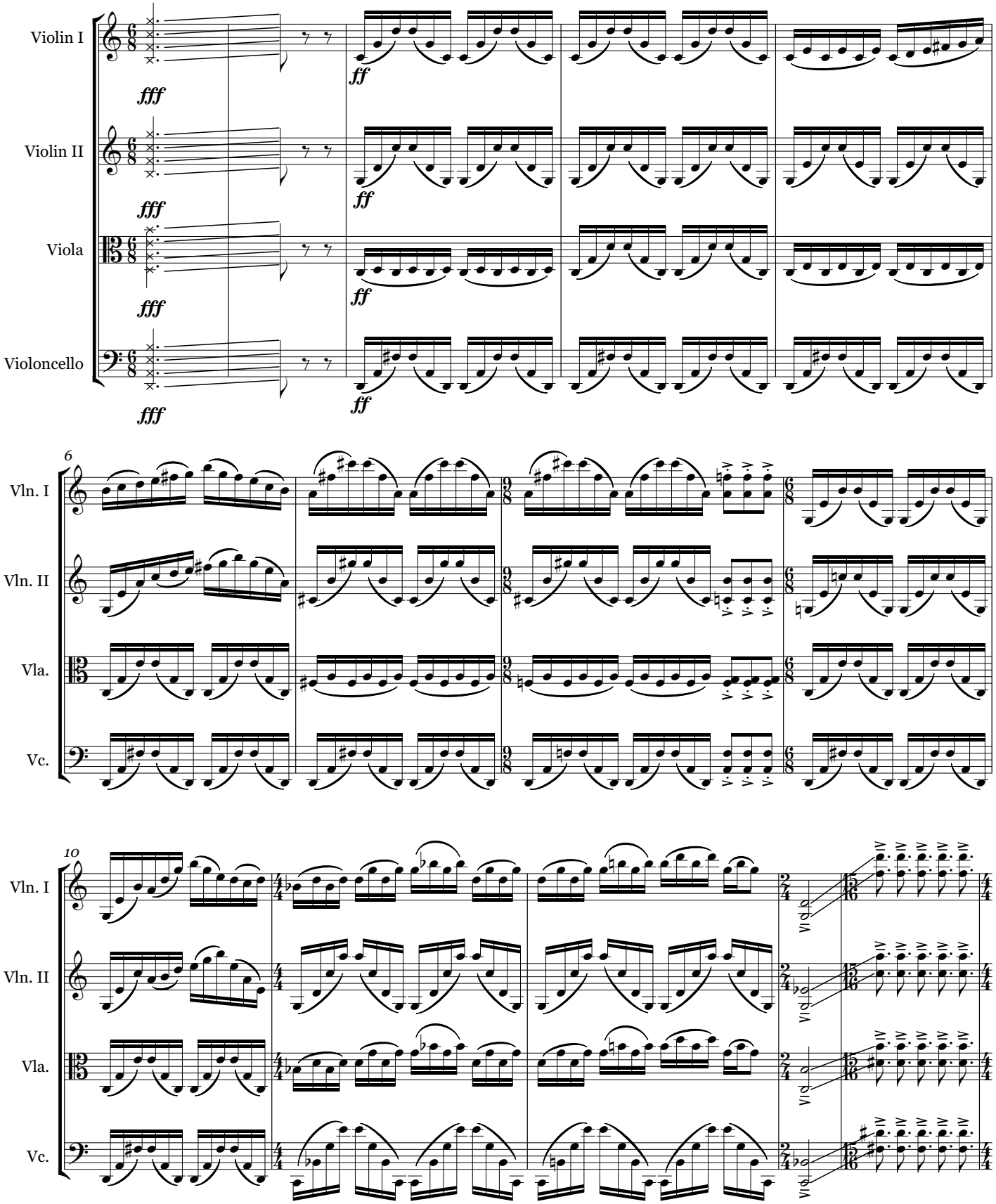
I. intervals to exhaustion

roiling, ecstatic, ♩.=92



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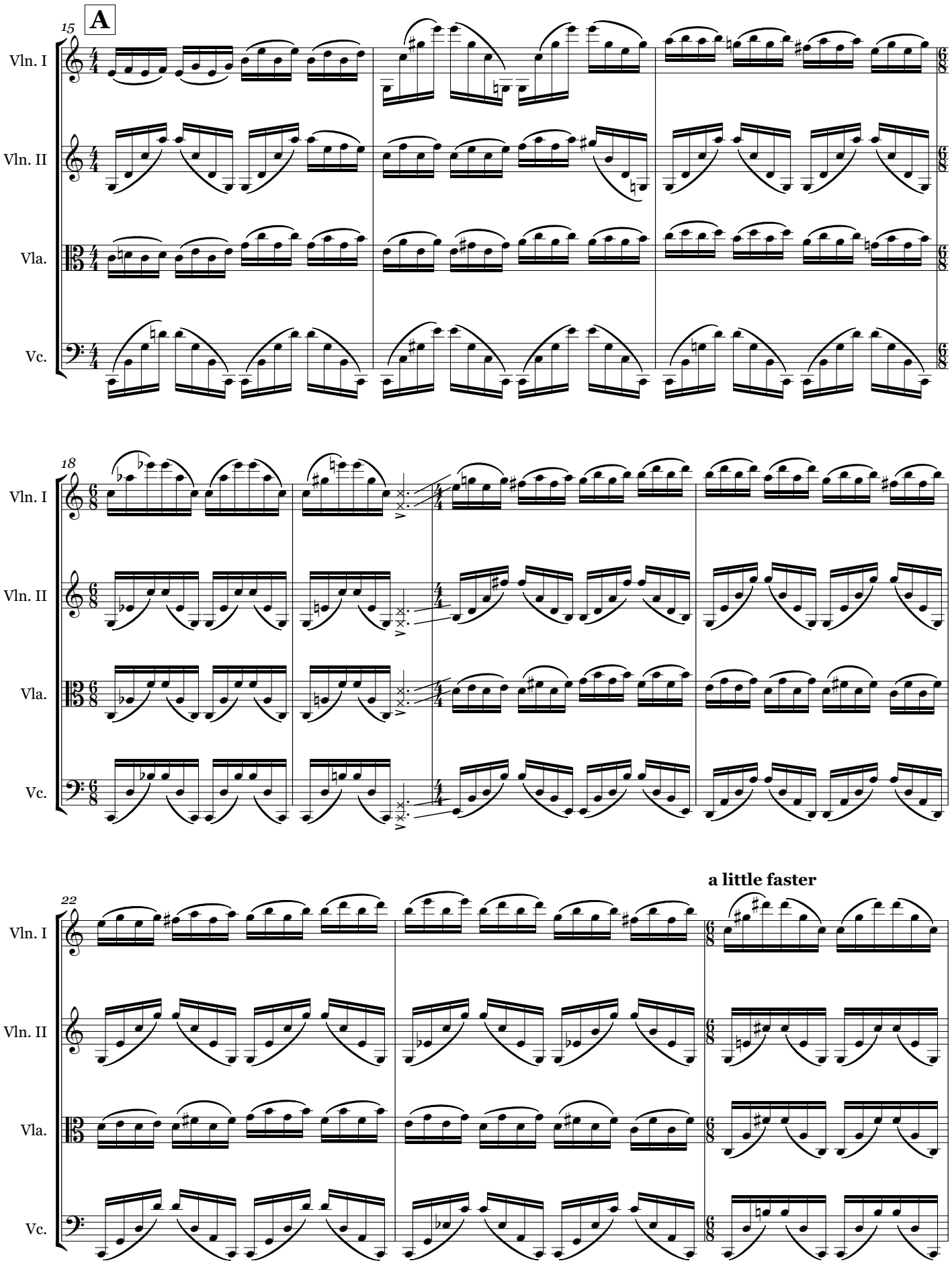
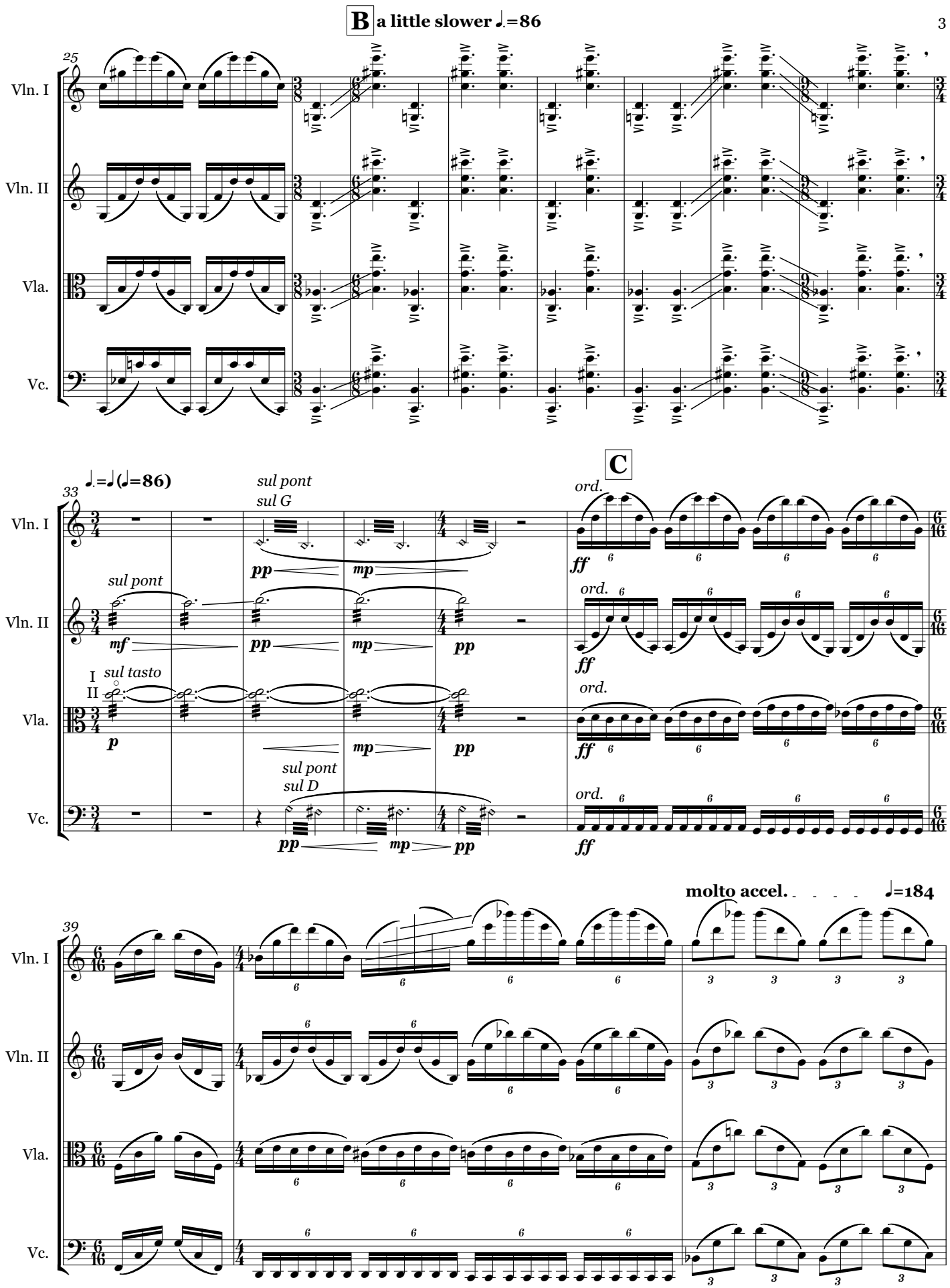
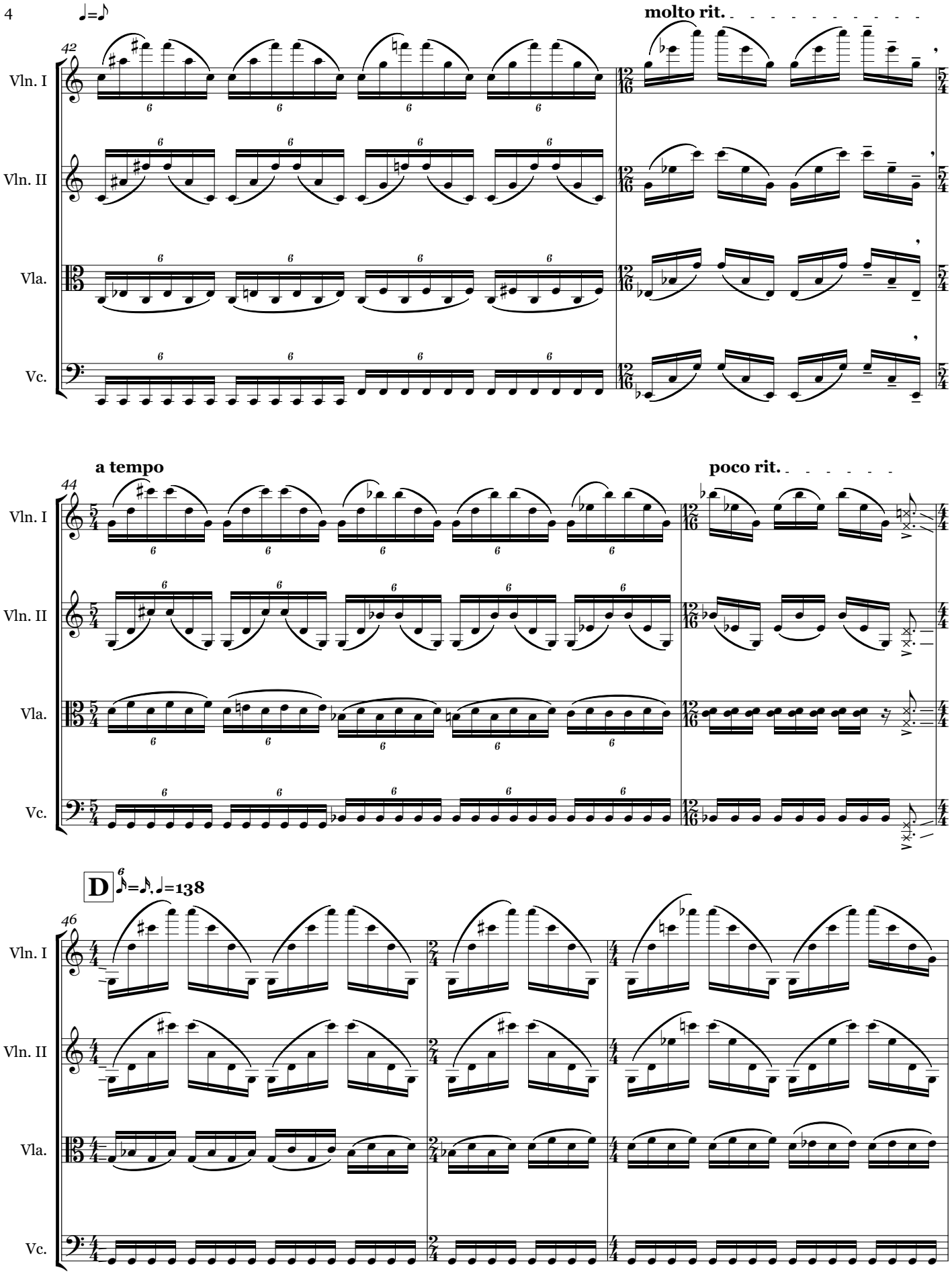
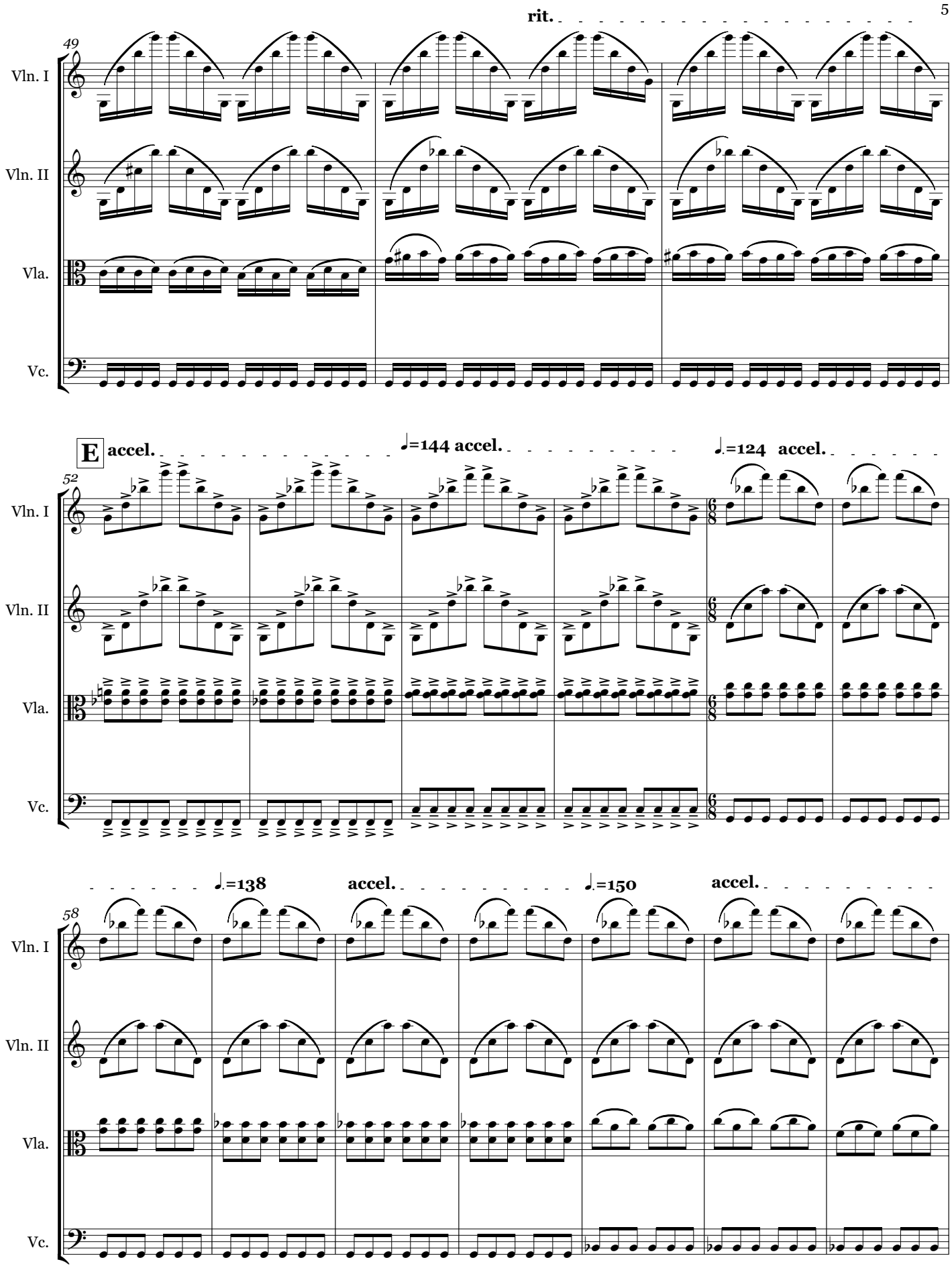
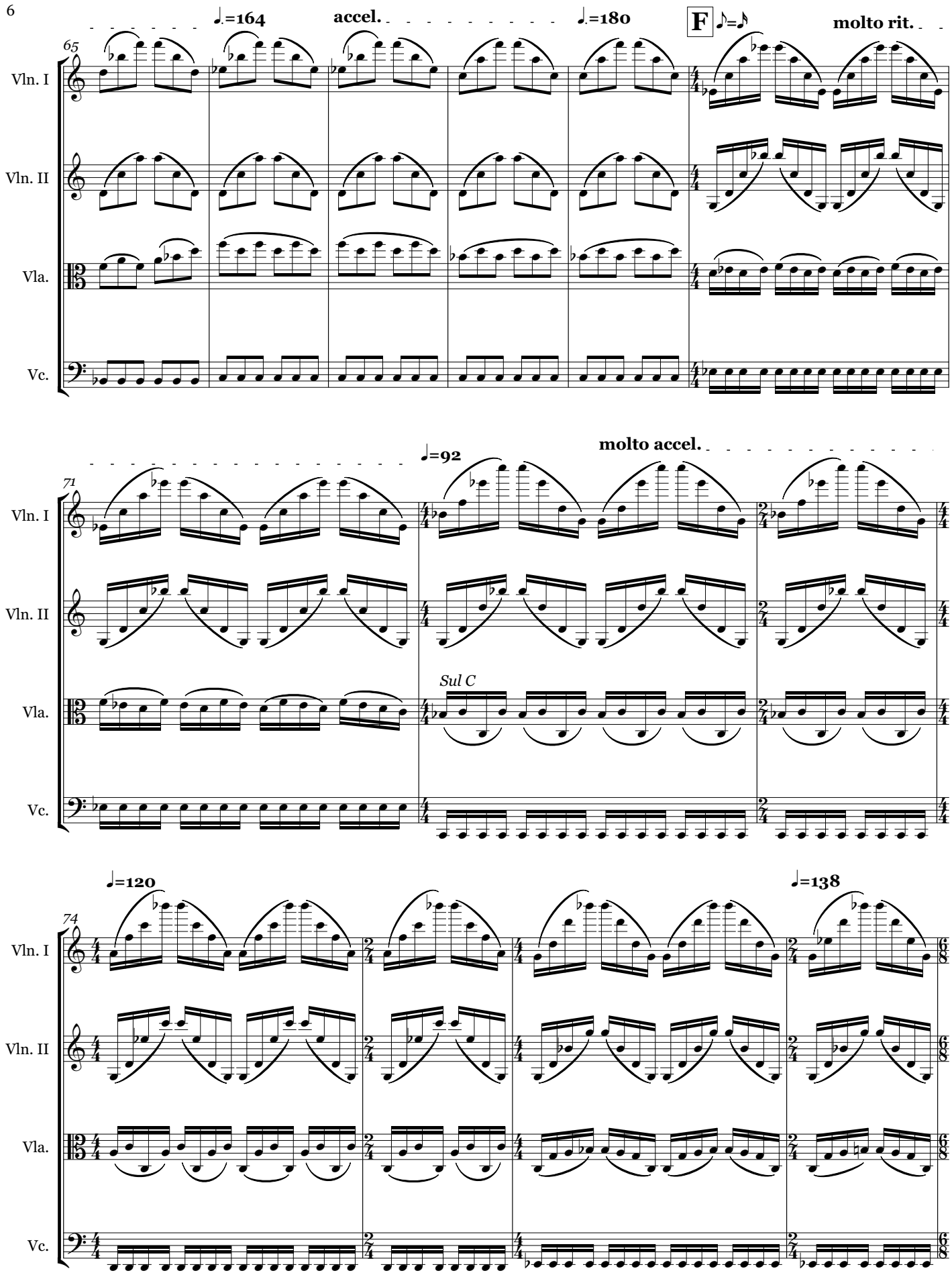
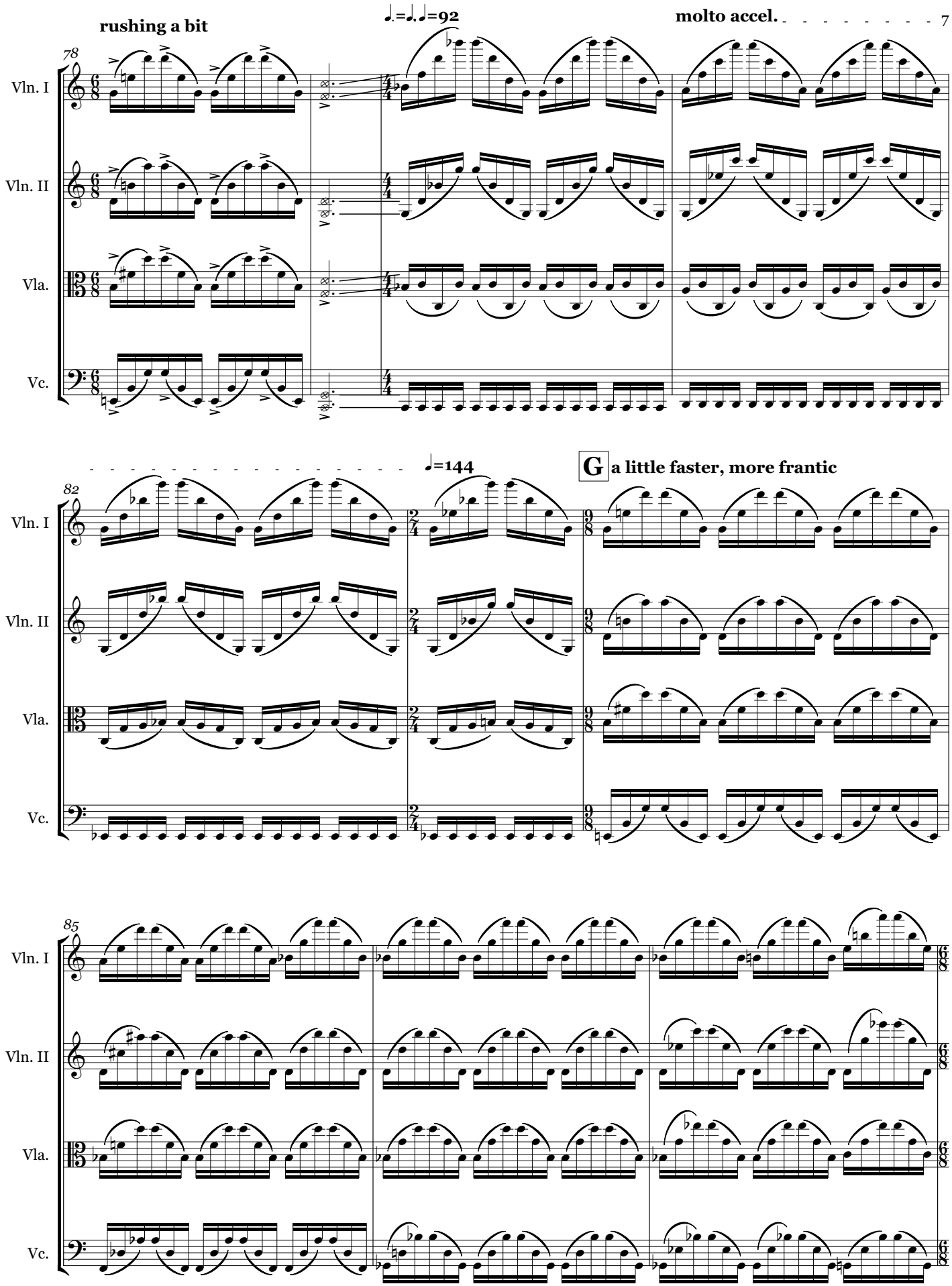

15
A
Vln. I
Vln. II
Vla.
Vc.
18
Vln. I
Vln. II
Vla.
Vc.
22
a little faster
Vln. I
Vln. II
Vla.
Vc.

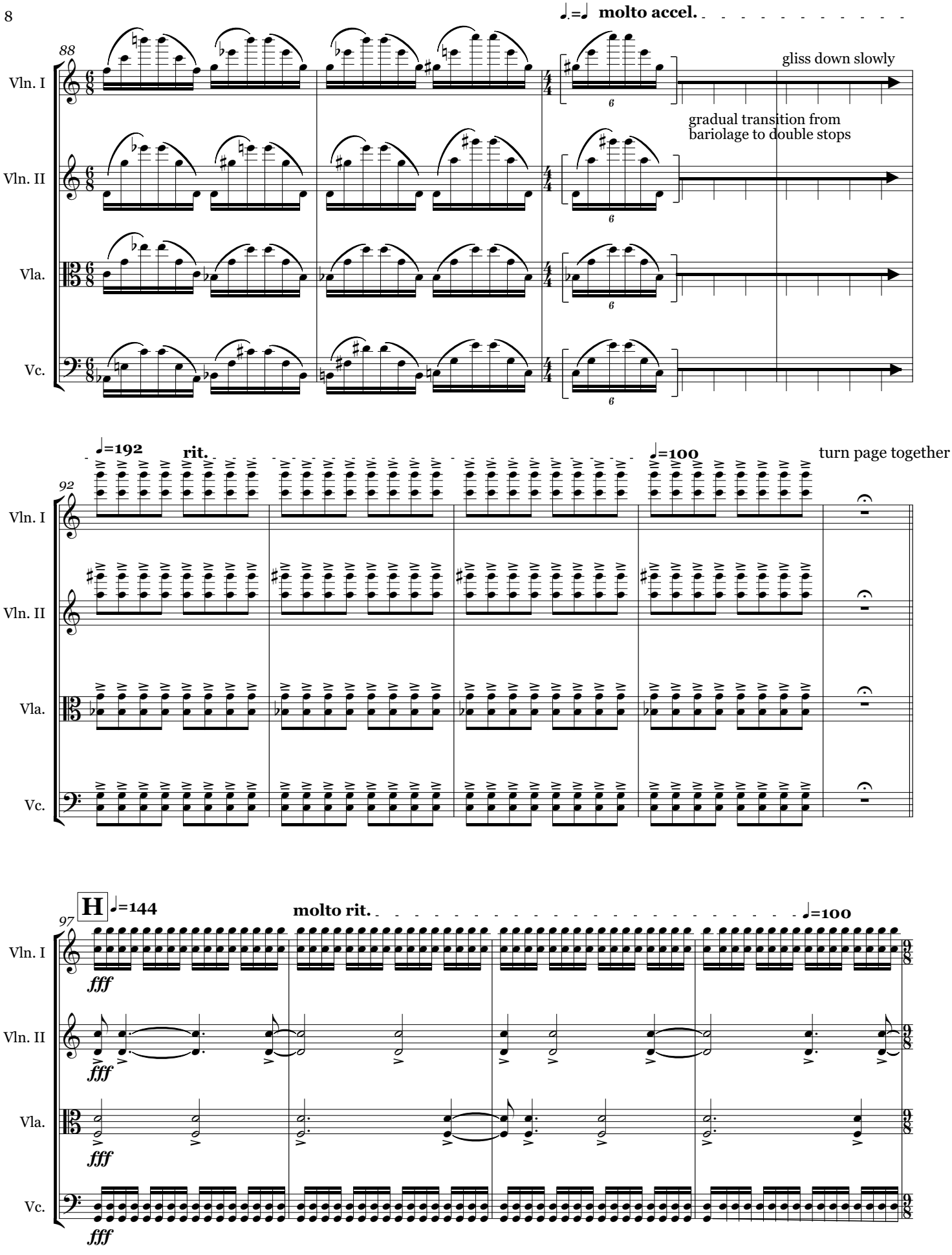

B a little slower ♩.=86
25
Vln. I
Vln. II
Vla.
Vc.
C
33
♩.=♩(♩=86)
sul pont
sul G
sul pont
sul tasto
I
II
sul D
ord.
molto accel.
♩=184
39


42
molto rit.
Vln. I
Vln. II
Vla.
Vc.
44
a tempo
poco rit.
D
46
=138


rit.
49
Vln. I
Vln. II
Vla.
Vc.
E
accel.
♩=144 accel.
♩=124 accel.
52
Vln. I
Vln. II
Vla.
Vc.
♩=138
accel.
♩=150
accel.
58
Vln. I
Vln. II
Vla.
Vc.


65
♩.=164
accel.
♩.=180
F
♪=♪
molto rit.
Vln. I
Vln. II
Vla.
Vc.
71
♩=92
molto accel.
Sul C
74
♩=120
♩=138


rushing a bit
♩.=♩.♩=92
molto accel.
7
78
Vln. I
Vln. II
Vla.
Vc.
♩=144
G
a little faster, more frantic
82
85


88
♩.=♩ molto accel.
Vln. I
Vln. II
Vla.
Vc.
gliss down slowly
gradual transition from
bariolage to double stops
92
♩=192
rit.
♩=100
turn page together
97
H
♩=144
molto rit.
♩=100
fff

(hard speed change)

101

♩=♩.

accel.

𝅗𝅥=100

Vln. I

Vln. II

Vla.

Vc.

105

𝅗𝅥=♩ **accel.**

I ♩=144

Vln. I

Vln. II

Vla.

Vc.

109

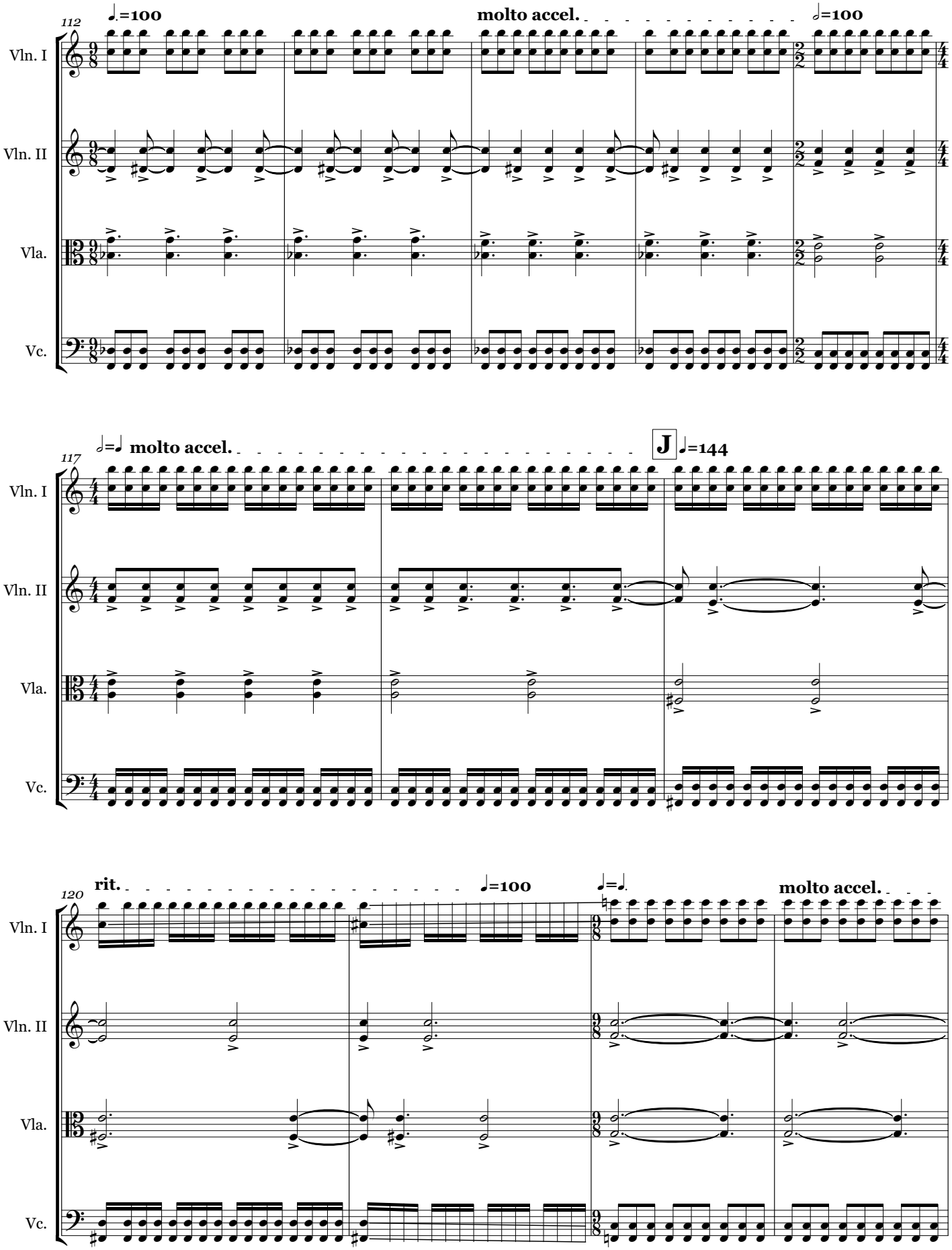
molto rit.

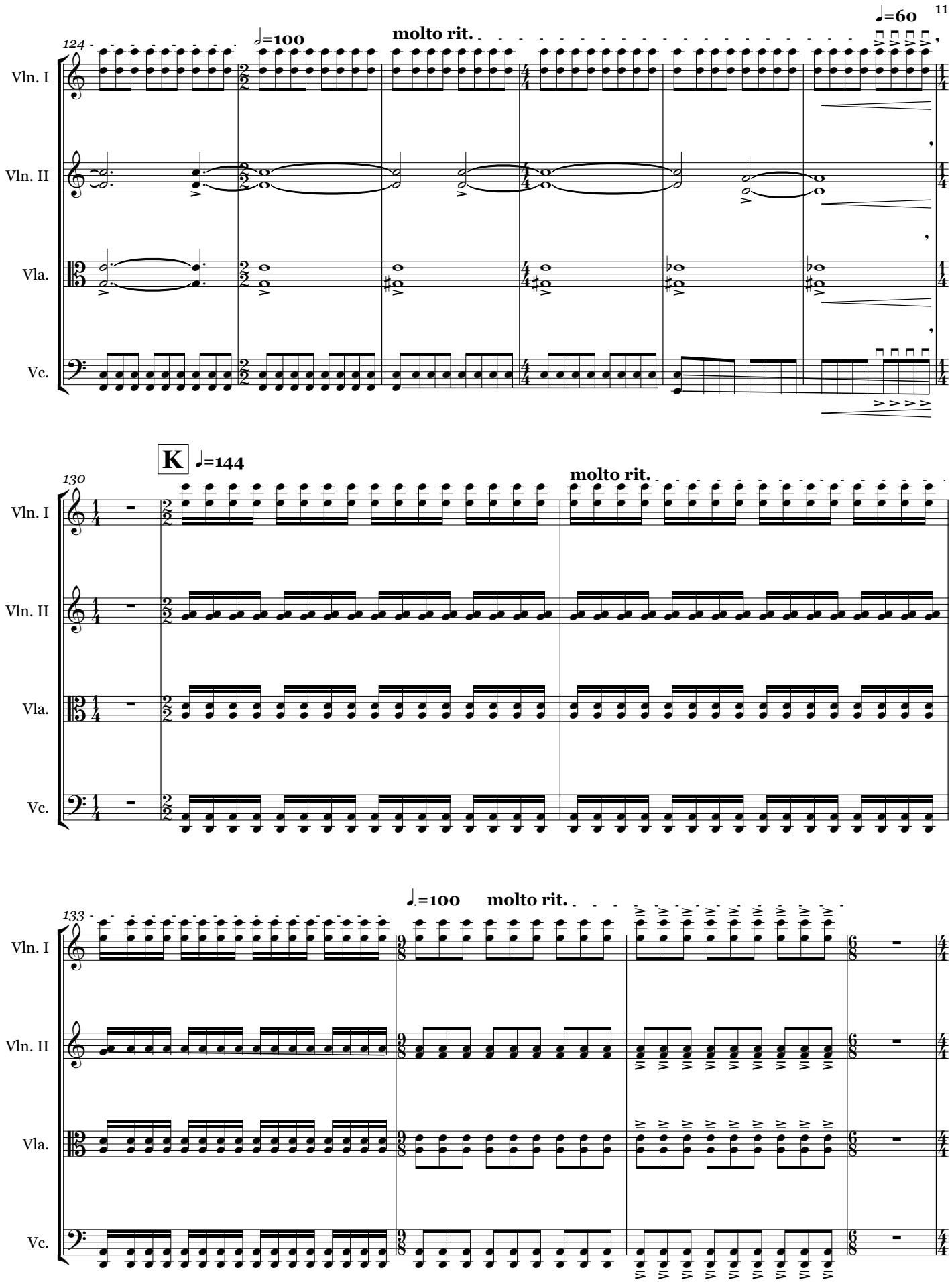
Vln. I

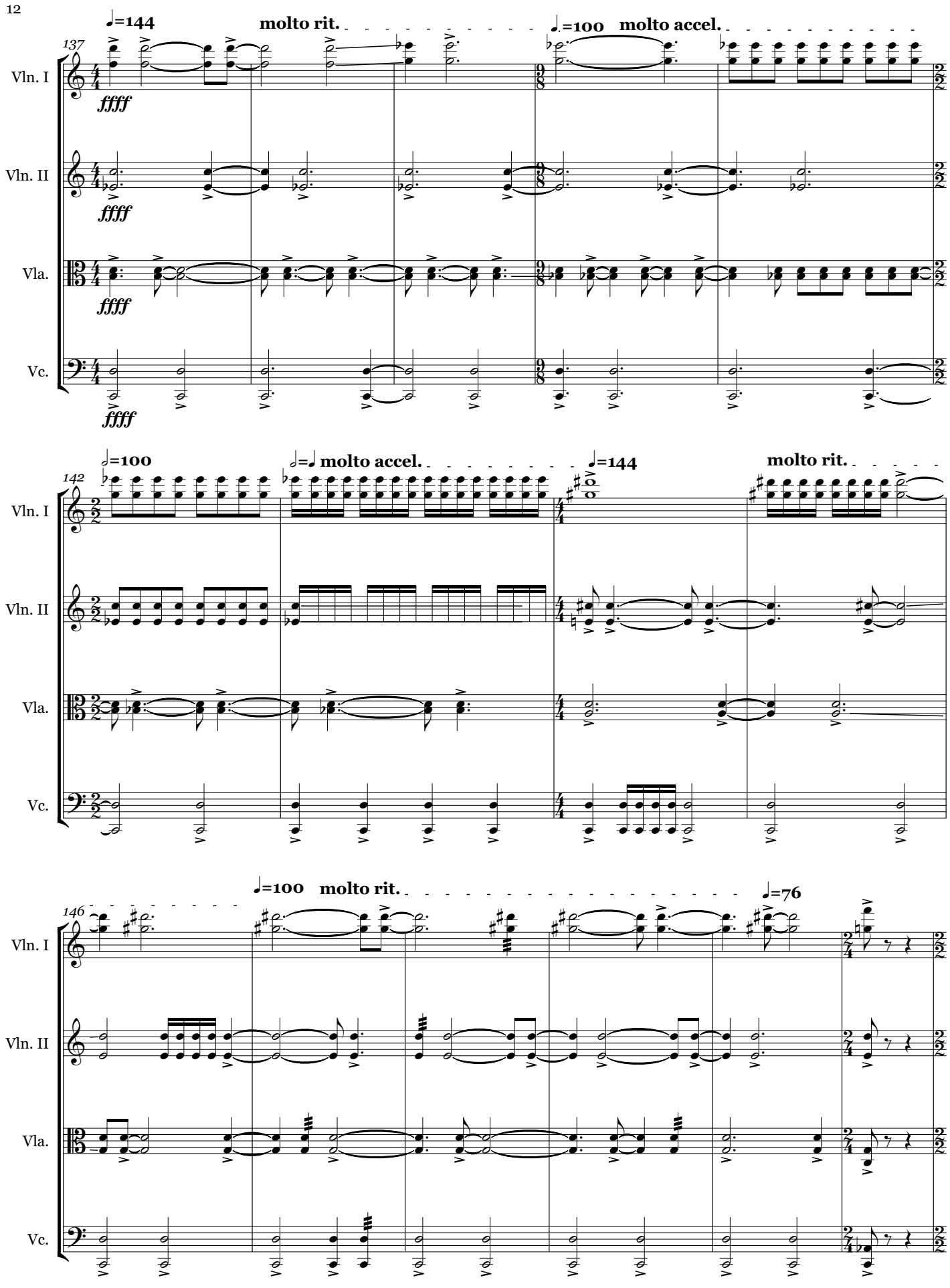
Vln. II

Vla.

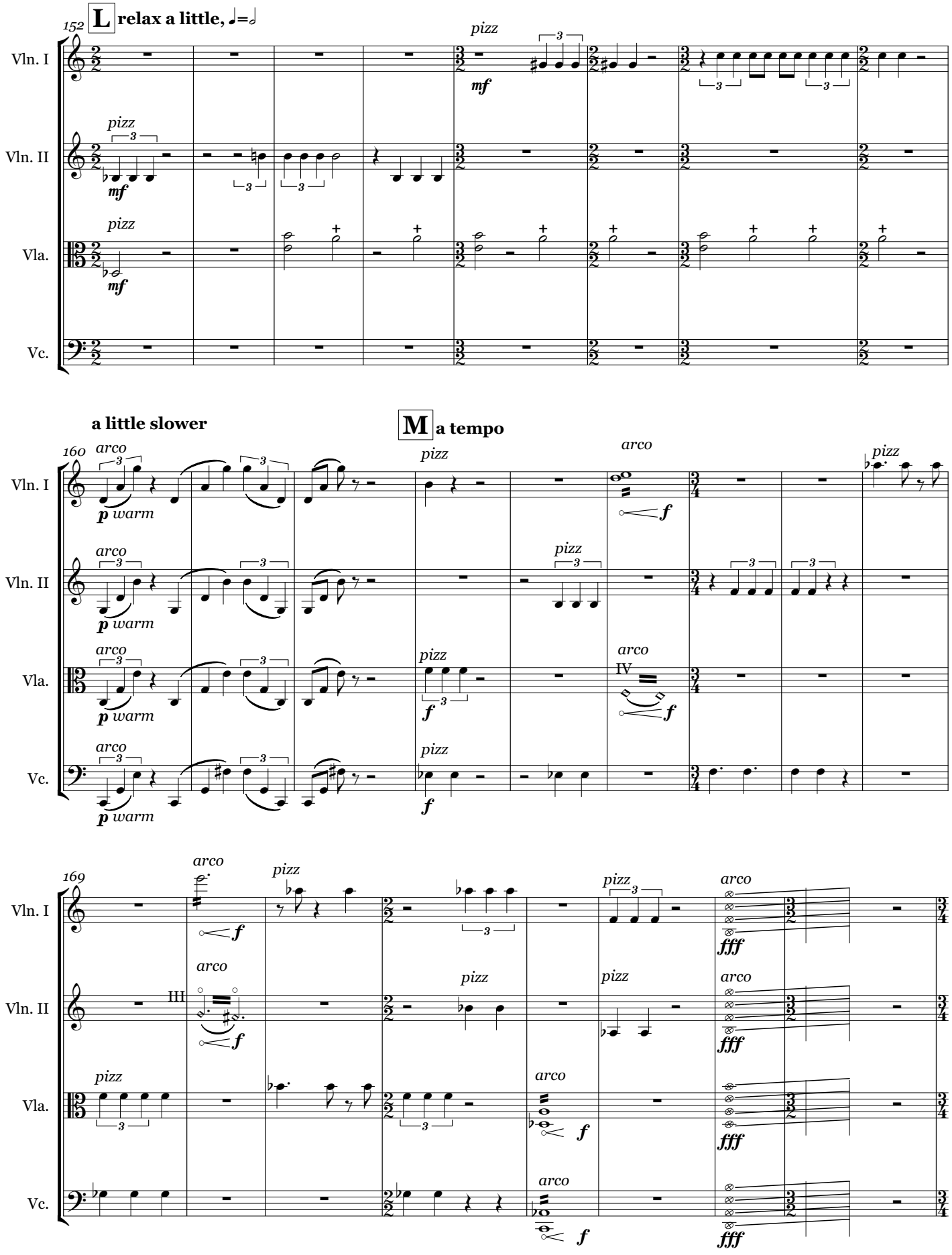
Vc.

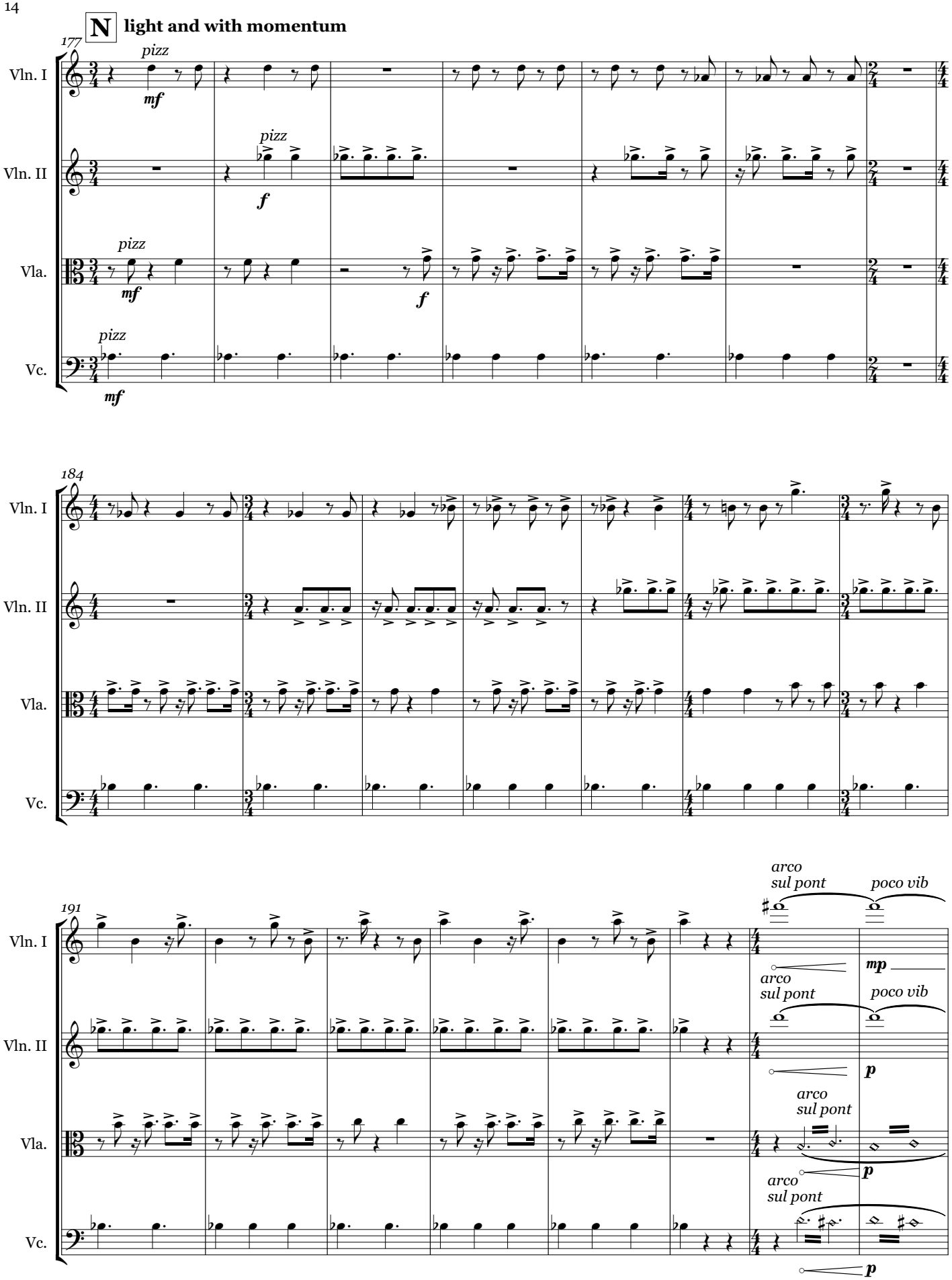

112
♩.=100
molto accel.
𝅗𝅥=100
Vln. I
Vln. II
Vla.
Vc.
117
𝅗𝅥=♩ molto accel.
J
♩=144
Vln. I
Vln. II
Vla.
Vc.
120
rit.
♩=100
♩=♩.
molto accel.
Vln. I
Vln. II
Vla.
Vc.

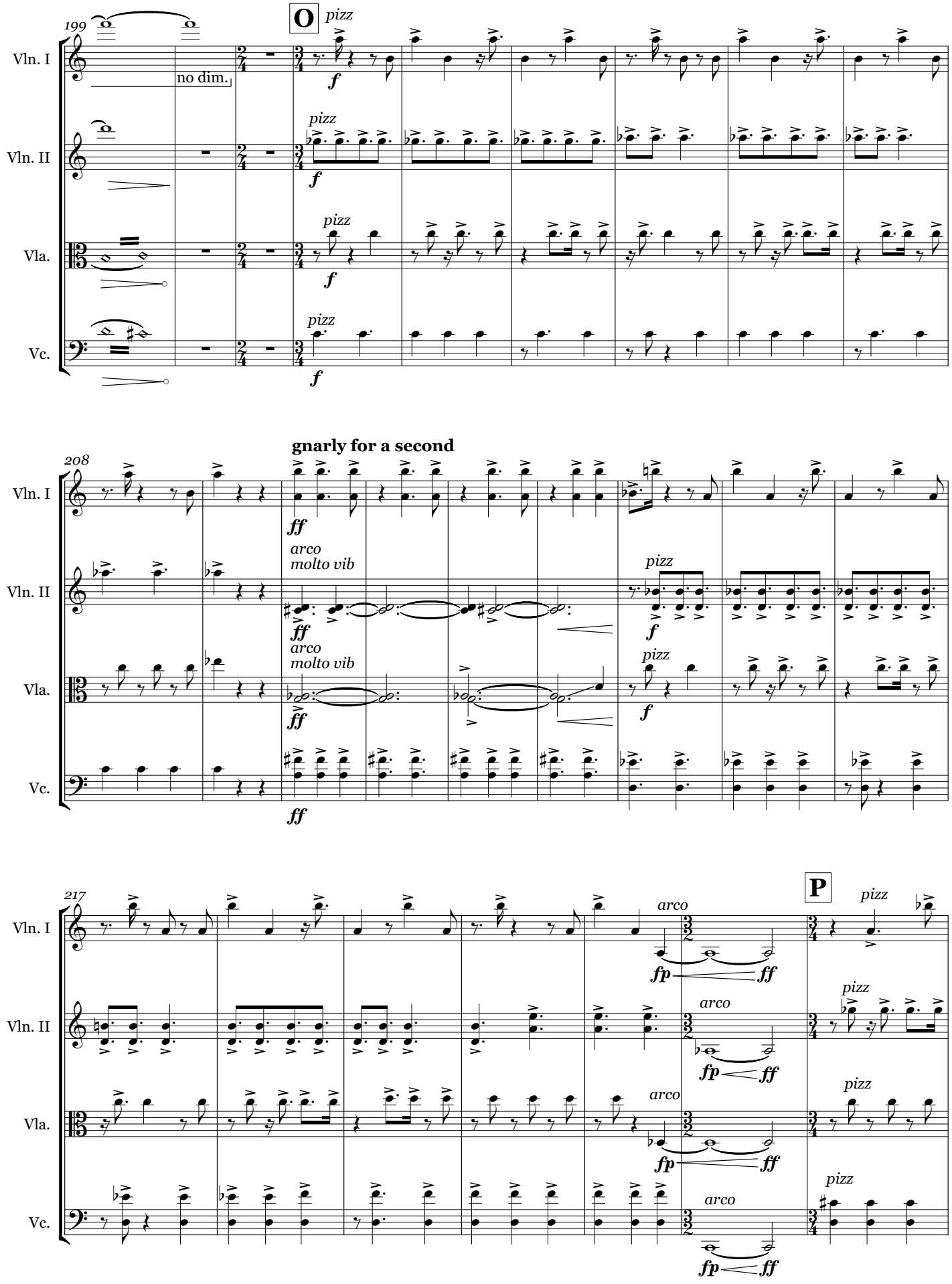

124
Vln. I
Vln. II
Vla.
Vc.
𝅗𝅥=100
molto rit.
♩=60
K
♩=144
130
molto rit.
133
♩.=100
molto rit.

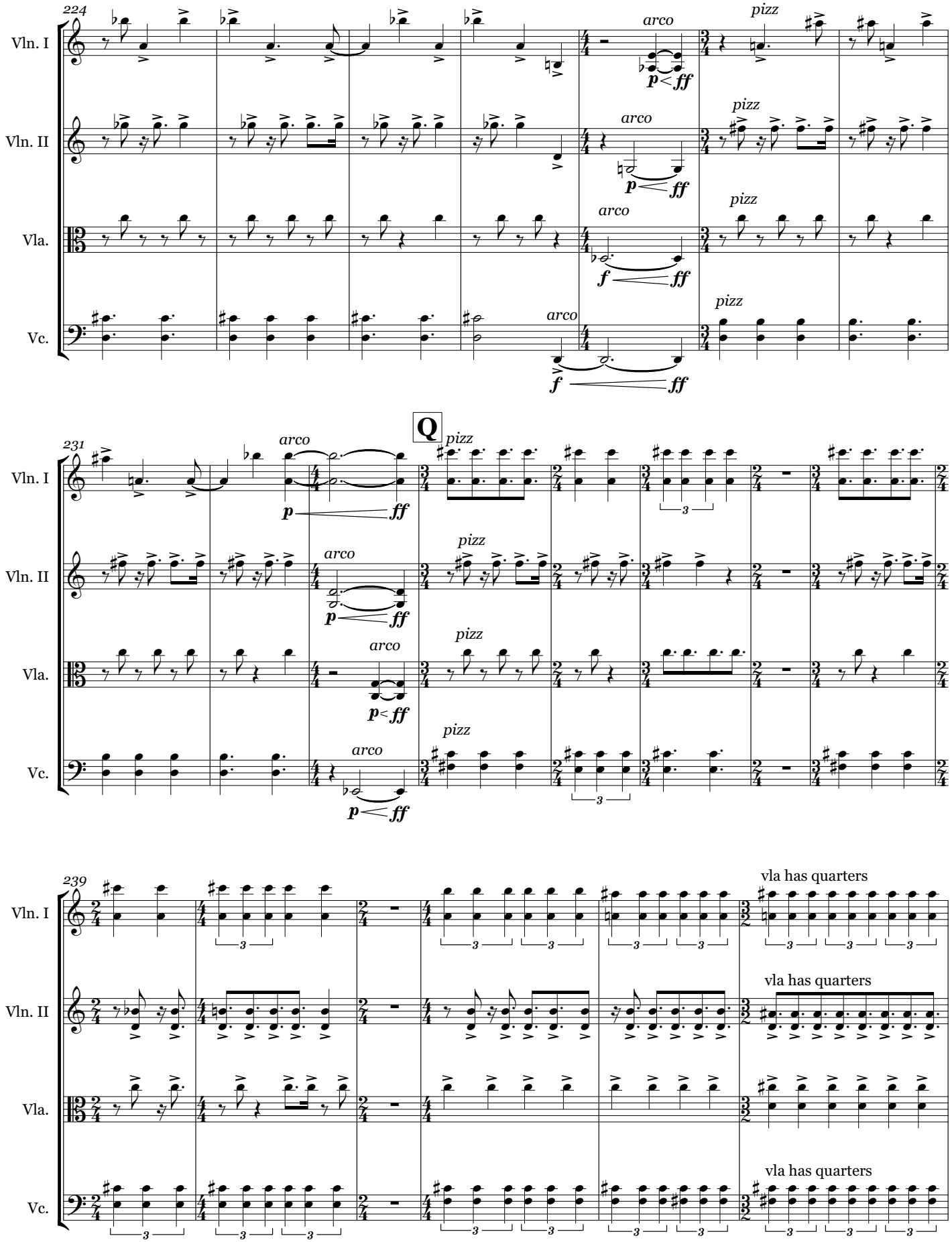

137
♩=144
molto rit.
♩.=100
molto accel.
Vln. I
Vln. II
Vla.
Vc.
ffff
142
𝅗𝅥=100
𝅗𝅥=♩ molto accel.
♩=144
molto rit.
146
♩=100
molto rit.
♩=76

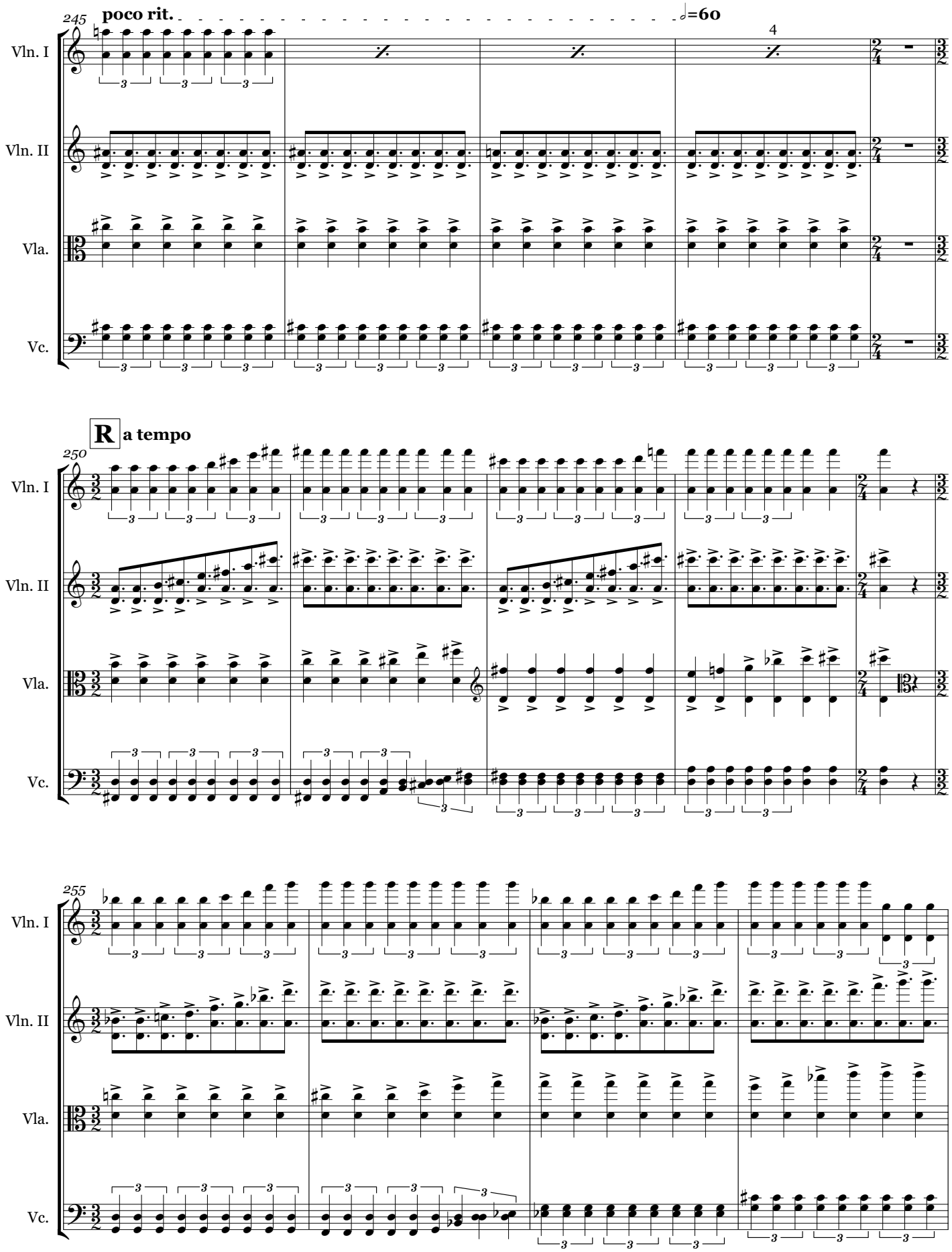
II. instructions for disassembly

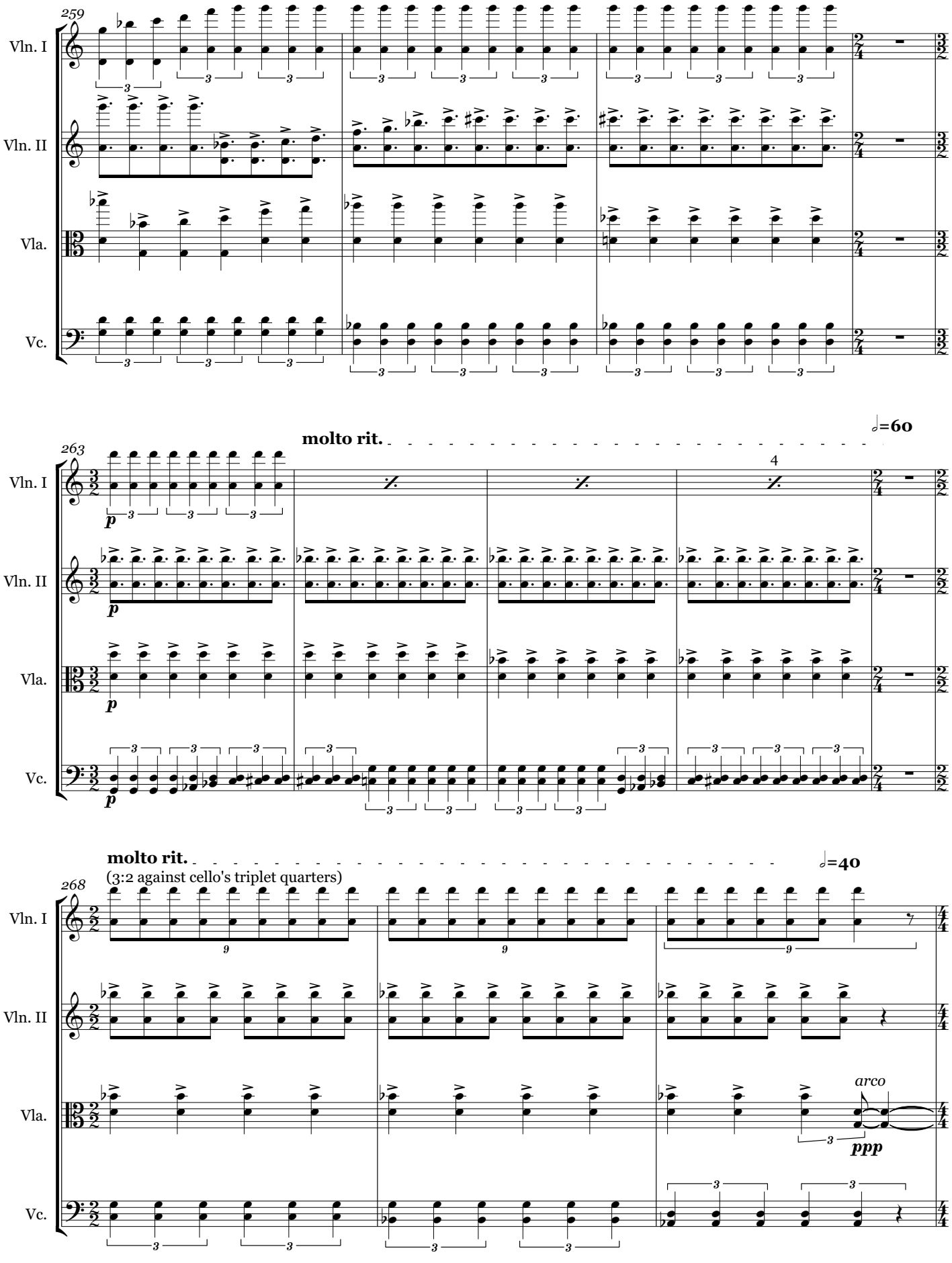



N light and with momentum
177
pizz
mf
Vln. I
Vln. II
f
Vla.
Vc.
184
191
arco
sul pont
poco vib
mp
p


199
O
pizz
Vln. I
no dim.
Vln. II
Vla.
Vc.
f
208
gnarly for a second
ff
arco
molto vib
217
P
arco
fp
ff

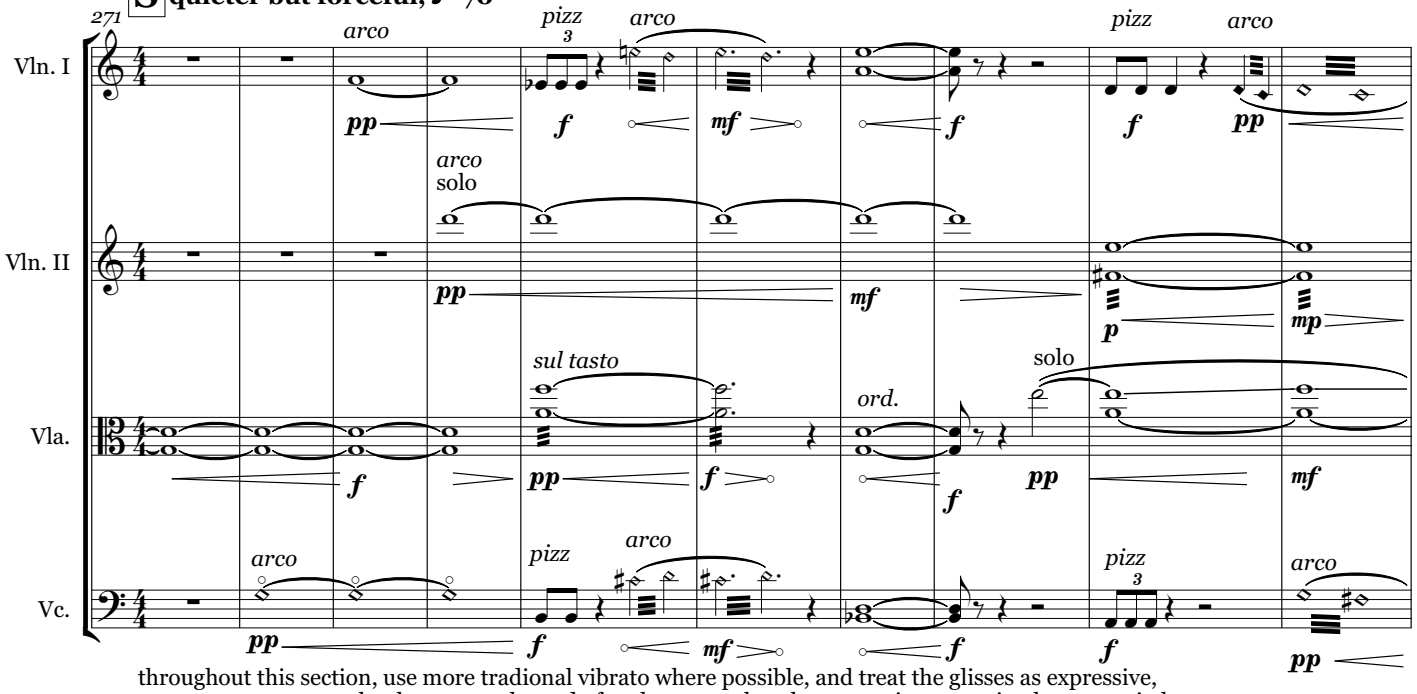

224
Vln. I
Vln. II
Vla.
Vc.
arco
pizz
p < ff
f < ff
231
Q
239
vla has quarters


245
poco rit.
♩=60
4
Vln. I
Vln. II
Vla.
Vc.
R
a tempo
250
255


259
Vln. I
Vln. II
Vla.
Vc.
molt rit.
♩=60
263
4
molt rit.
(3:2 against cello's triplet quarters)
♩=40
268
arco
ppp

III. imagined moments of perfection

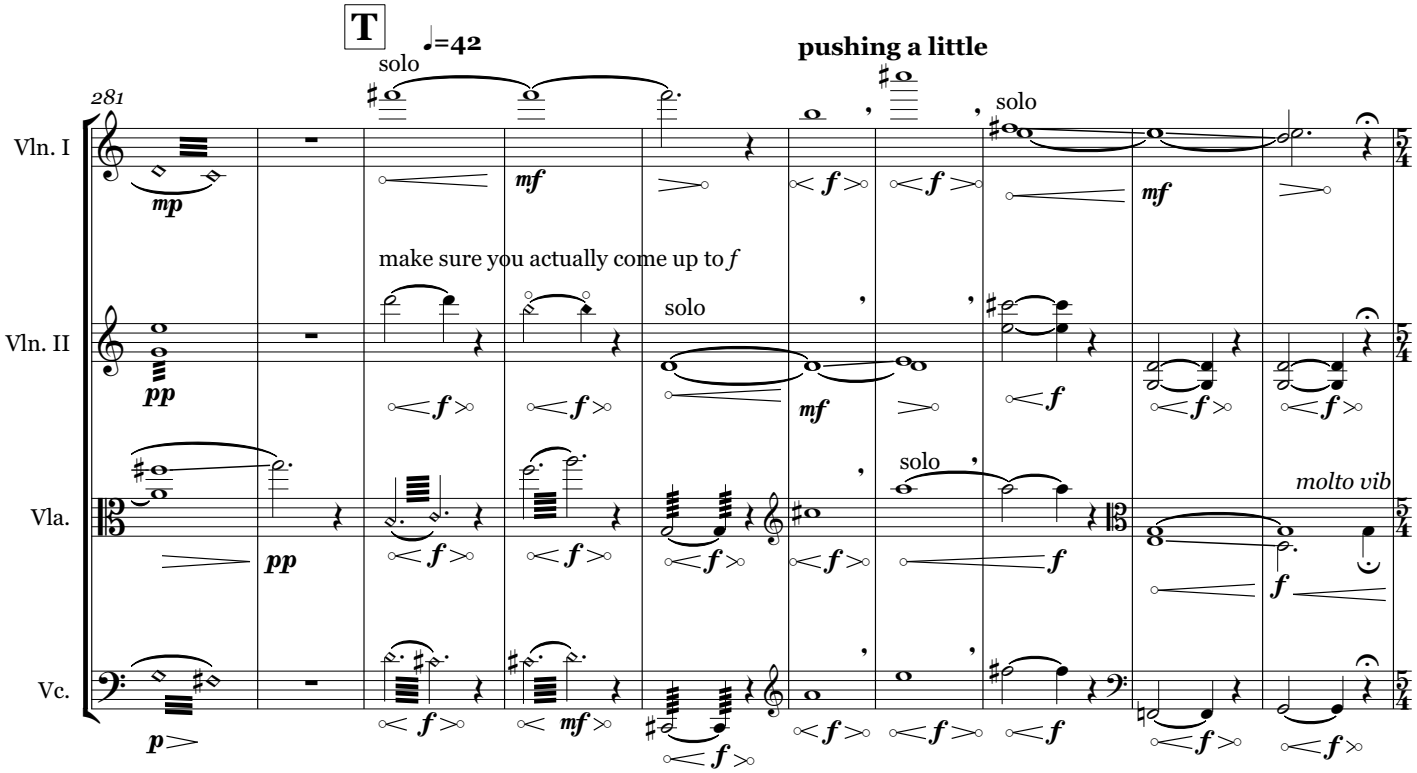
S **quieter but forceful, ♩=70**

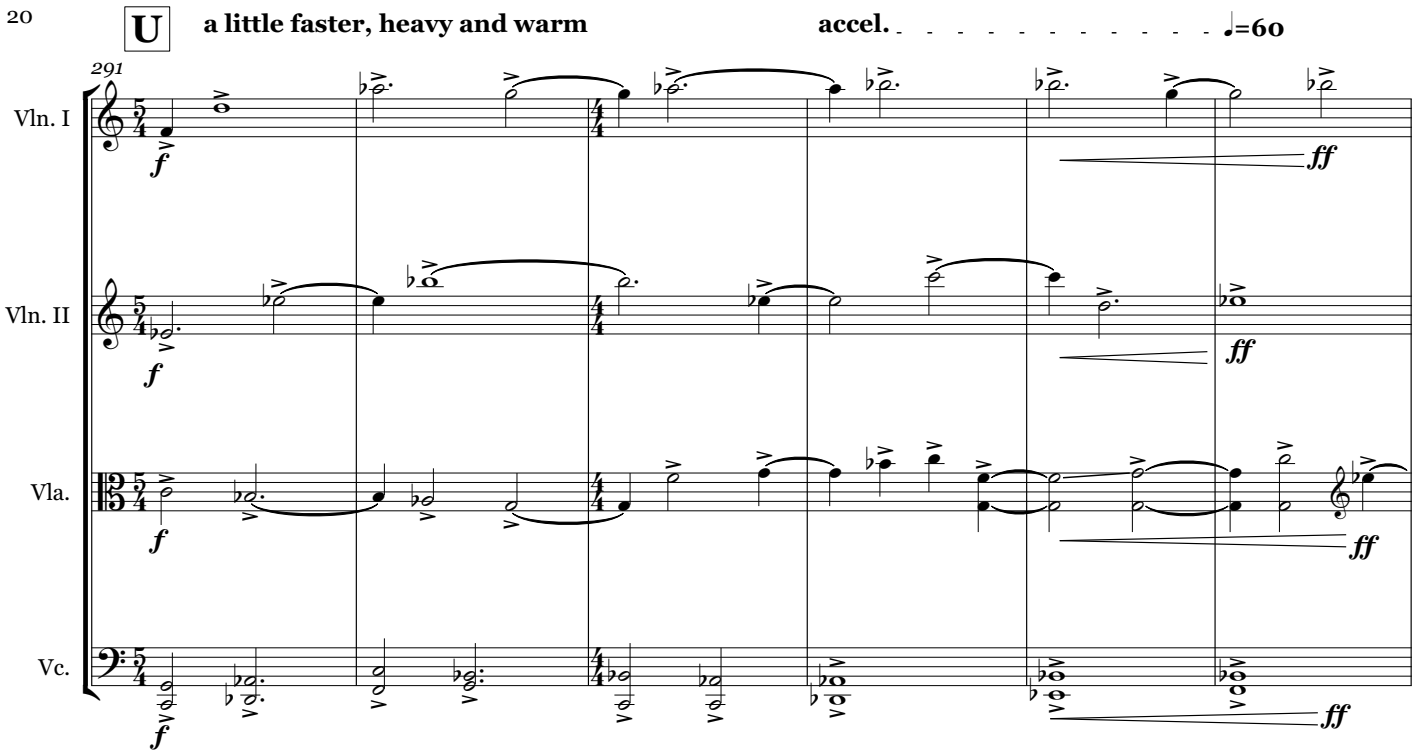


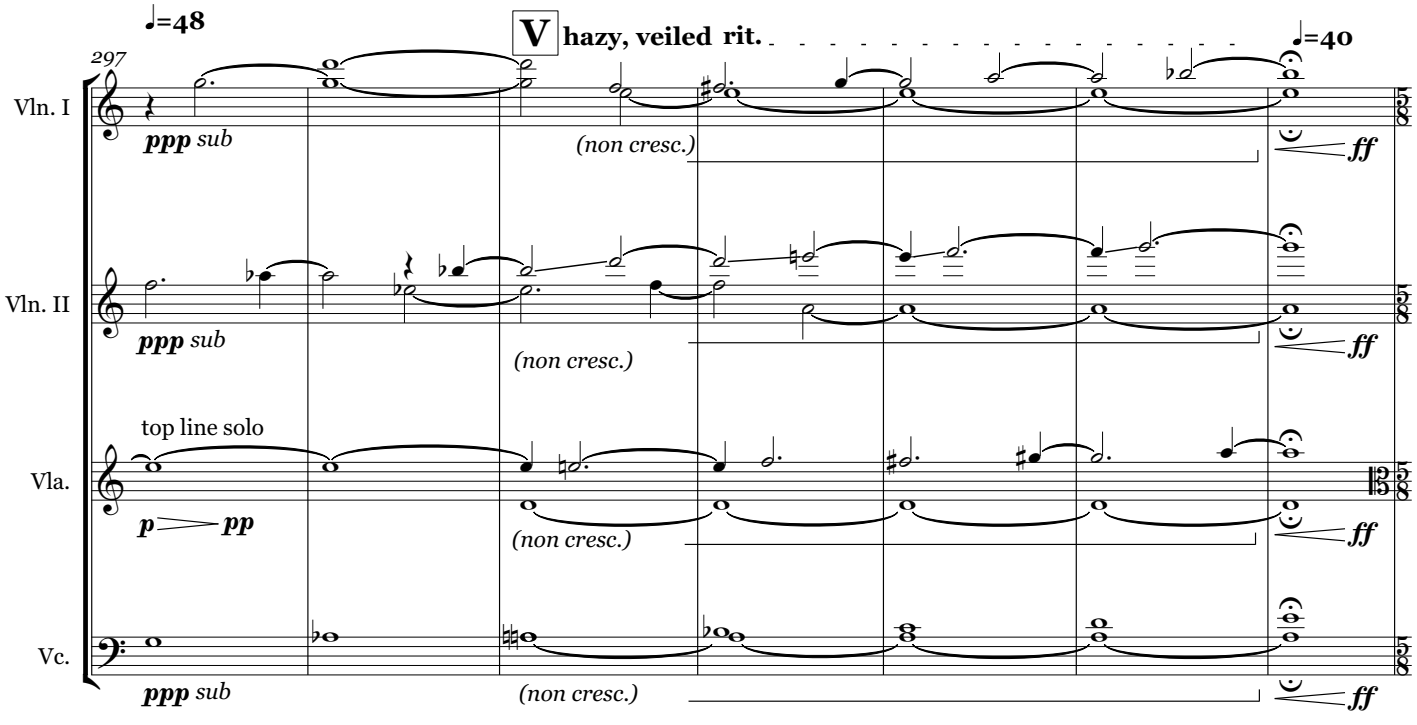
throughout this section, use more tradional vibrato where possible, and treat the glisses as expressive, portamento gestures that happen at the end of each note, rather than a continous motion between pitches.
notes or phrases marked 'solo' should be played *espressivo*, even if they get momentarily covered by other players.

T **♩=42**

pushing a little

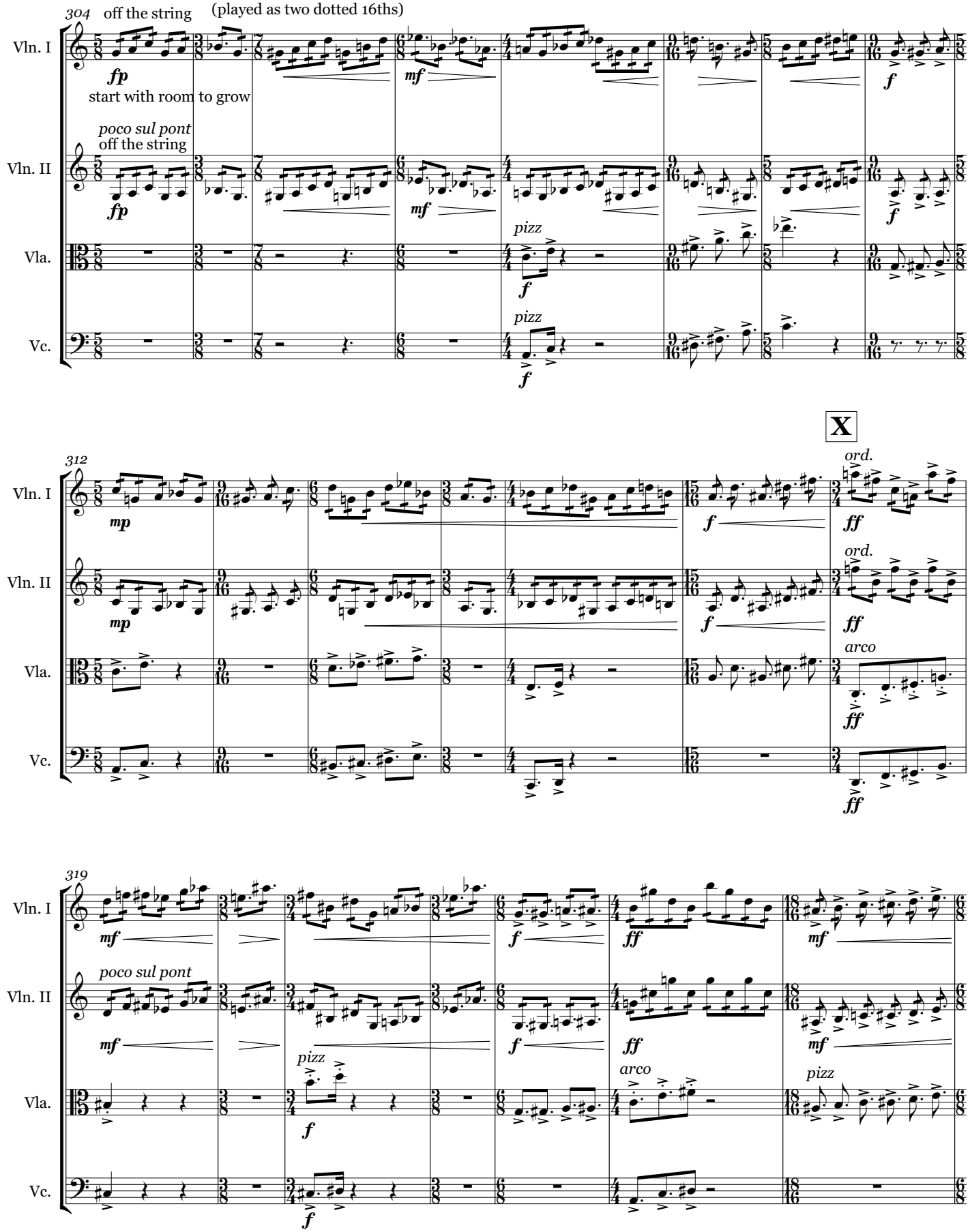


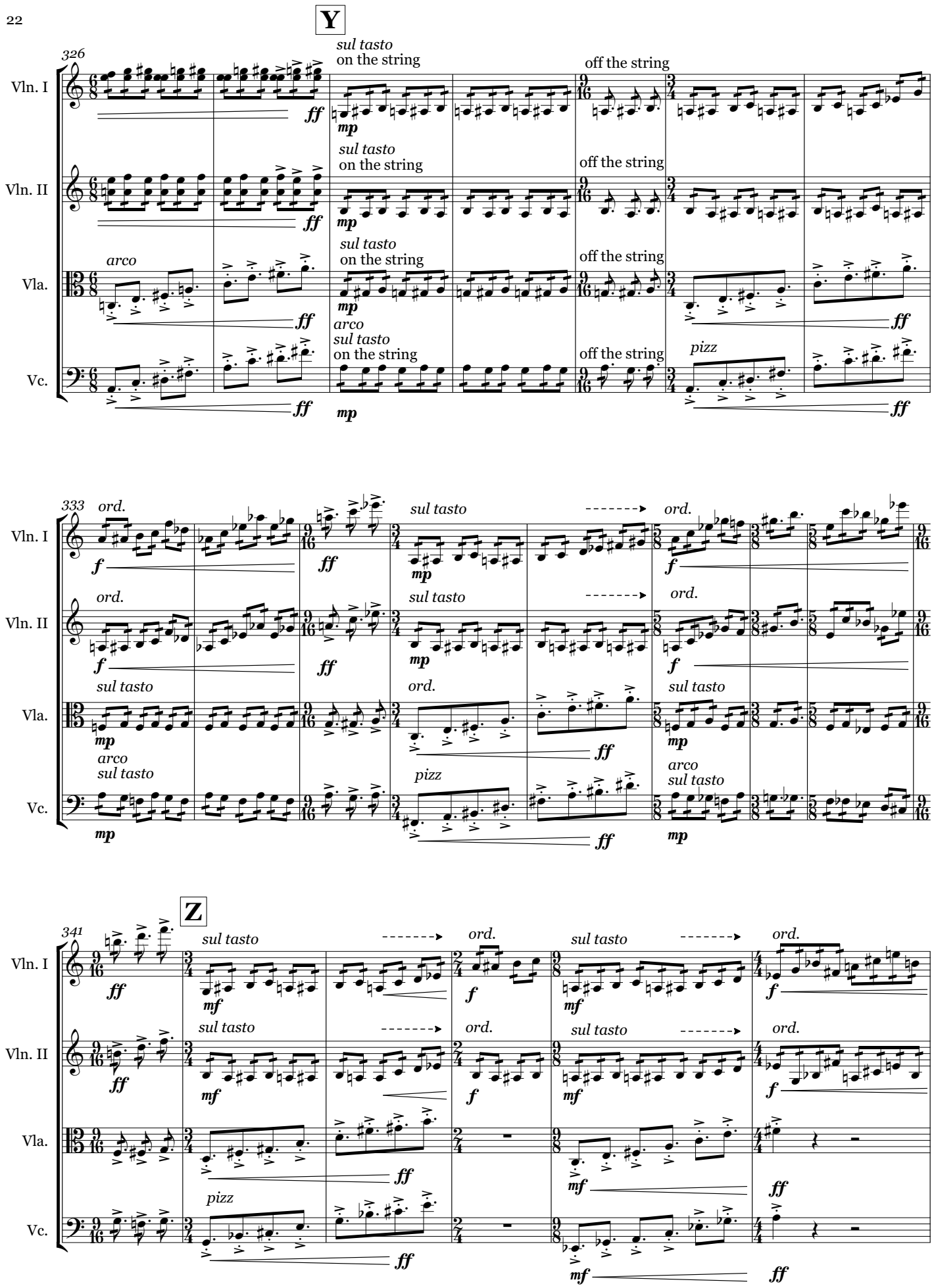

U
a little faster, heavy and warm
accel.
♩=60
291
Vln. I
Vln. II
Vla.
Vc.
f
ff

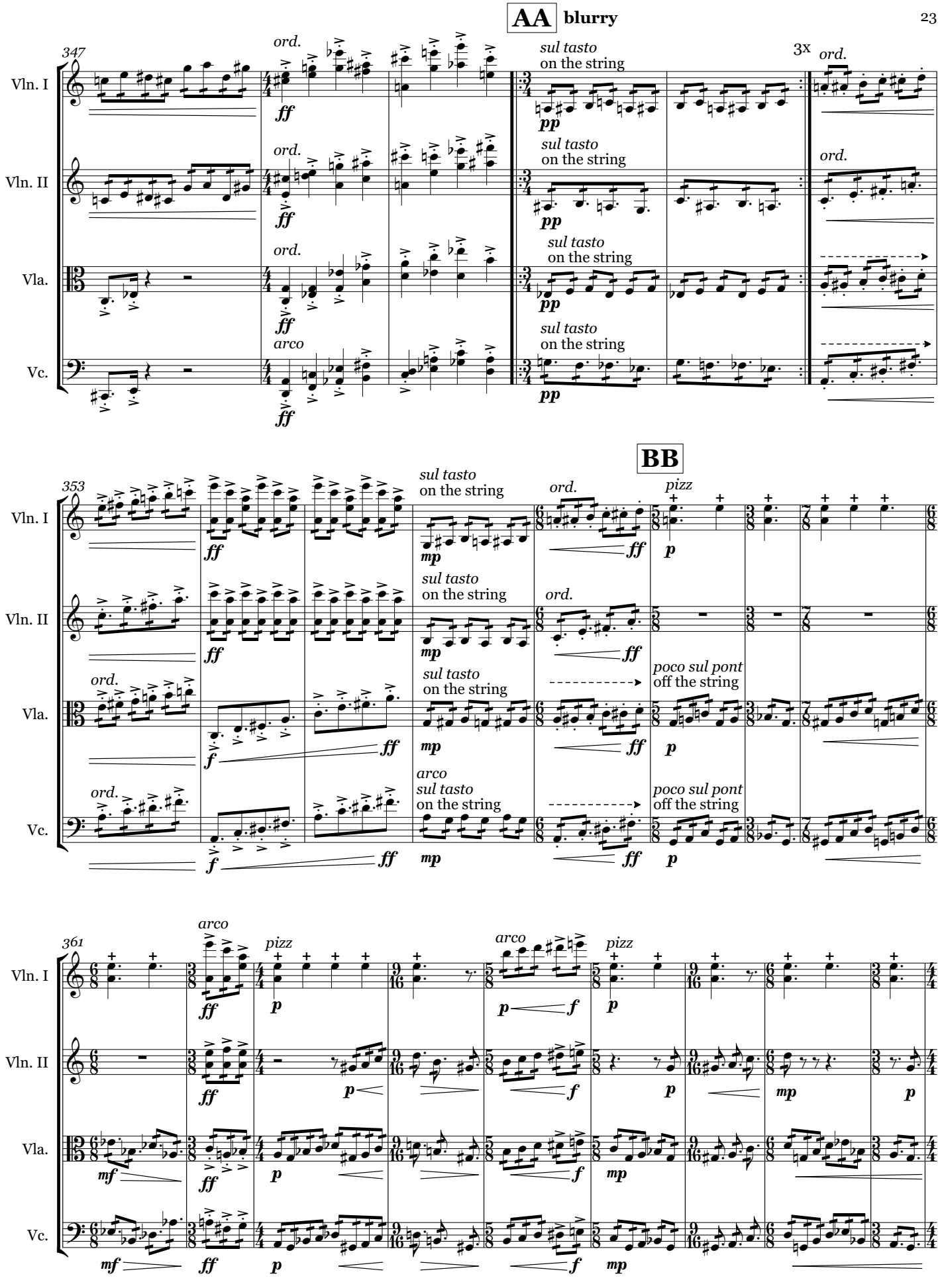

♩=48
V
hazy, veiled rit.
♩=40
297
Vln. I
Vln. II
Vla.
Vc.
ppp sub
(non cresc.)
ff
top line solo
p
pp

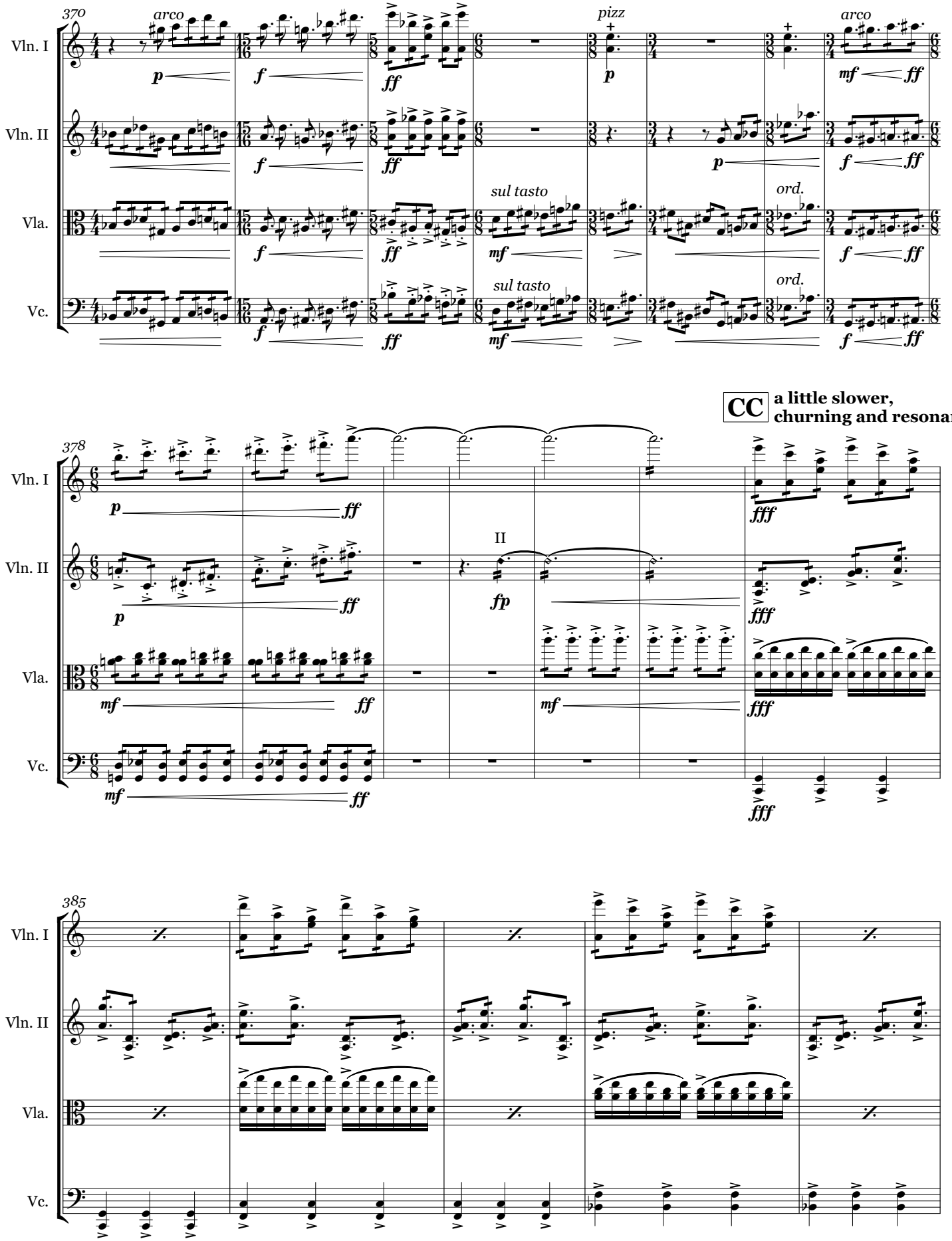
IV. two things at once/racing for home

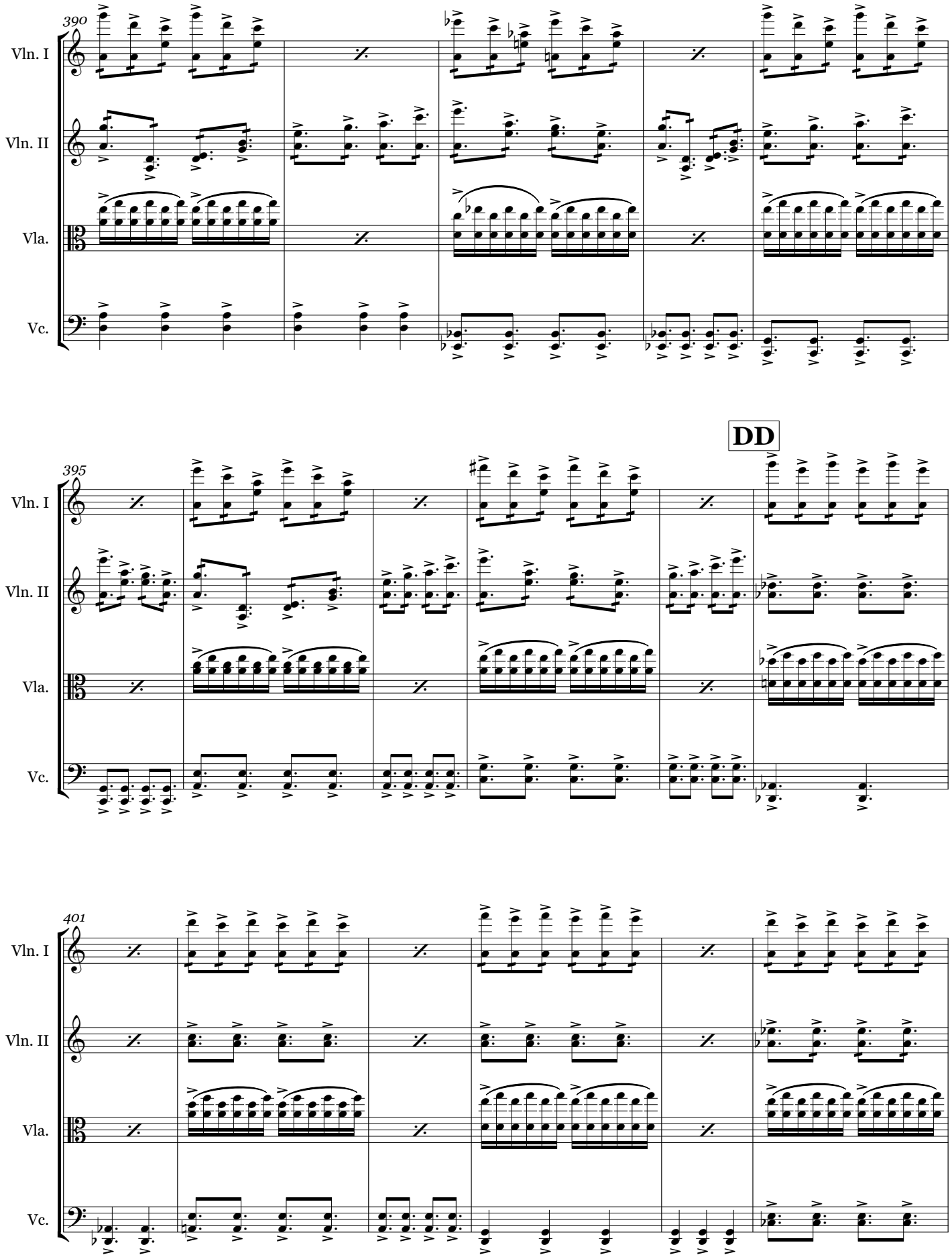
W **vicious and focused, ♩=144**

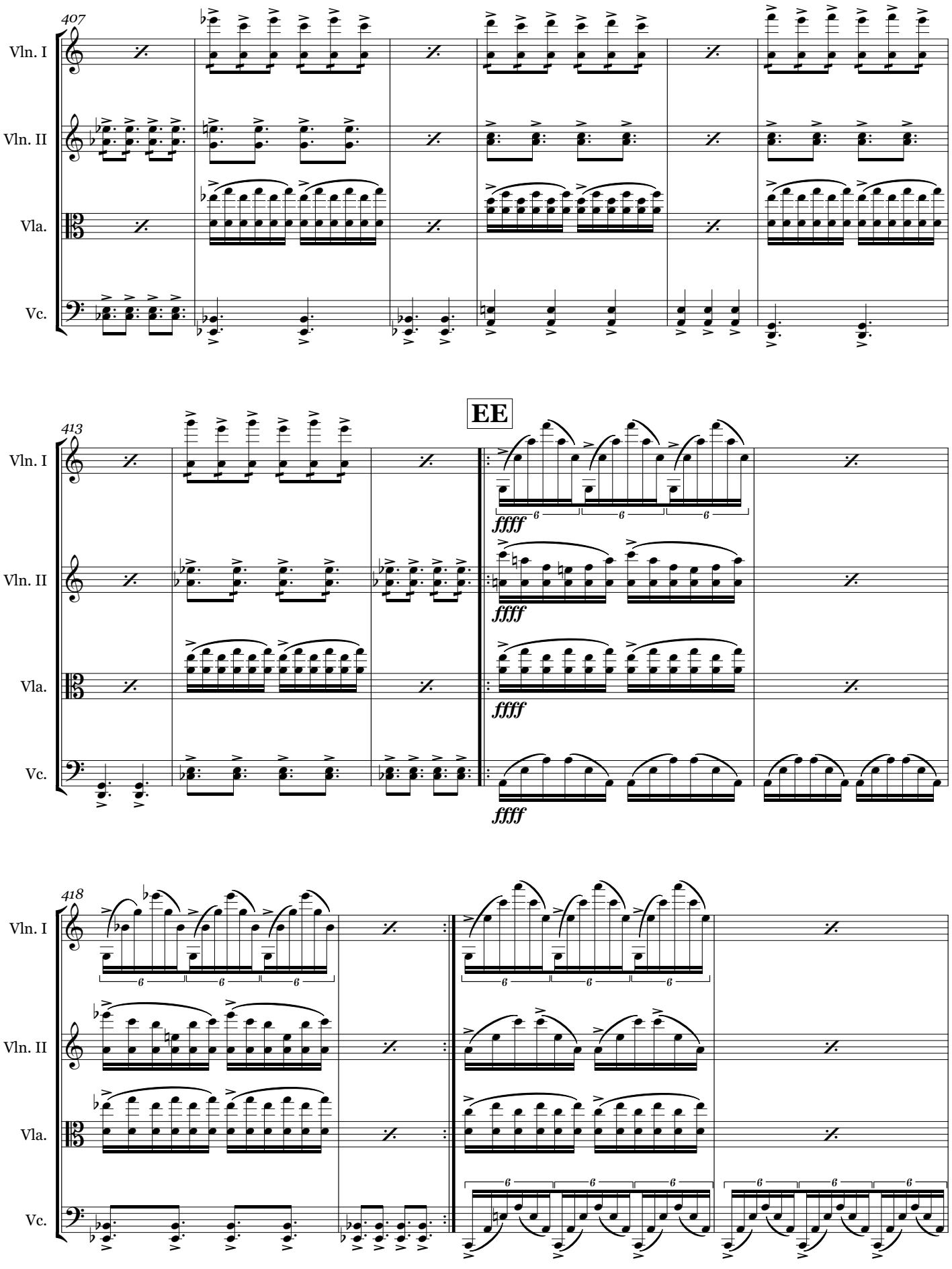


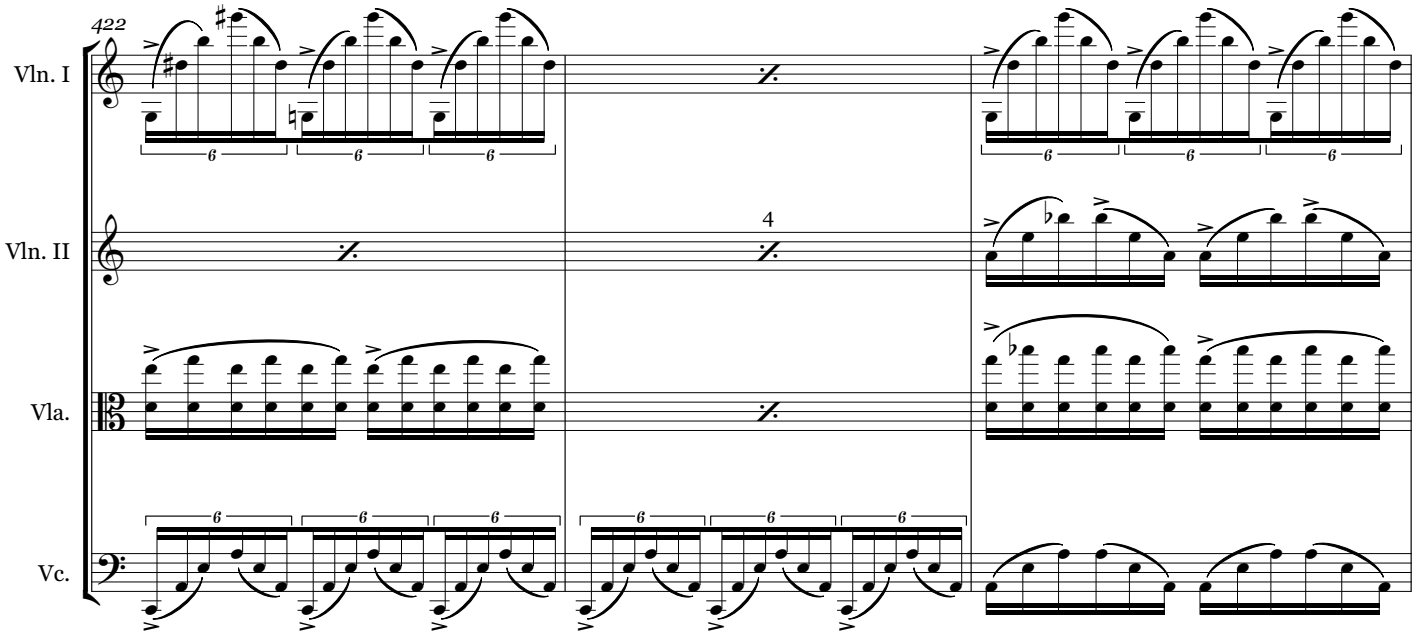

Y
326
Vln. I
Vln. II
Vla.
Vc.
sul tasto
on the string
off the string
arco
pizz
ff
mp
333
ord.
f
sul tasto
Z
341
mf

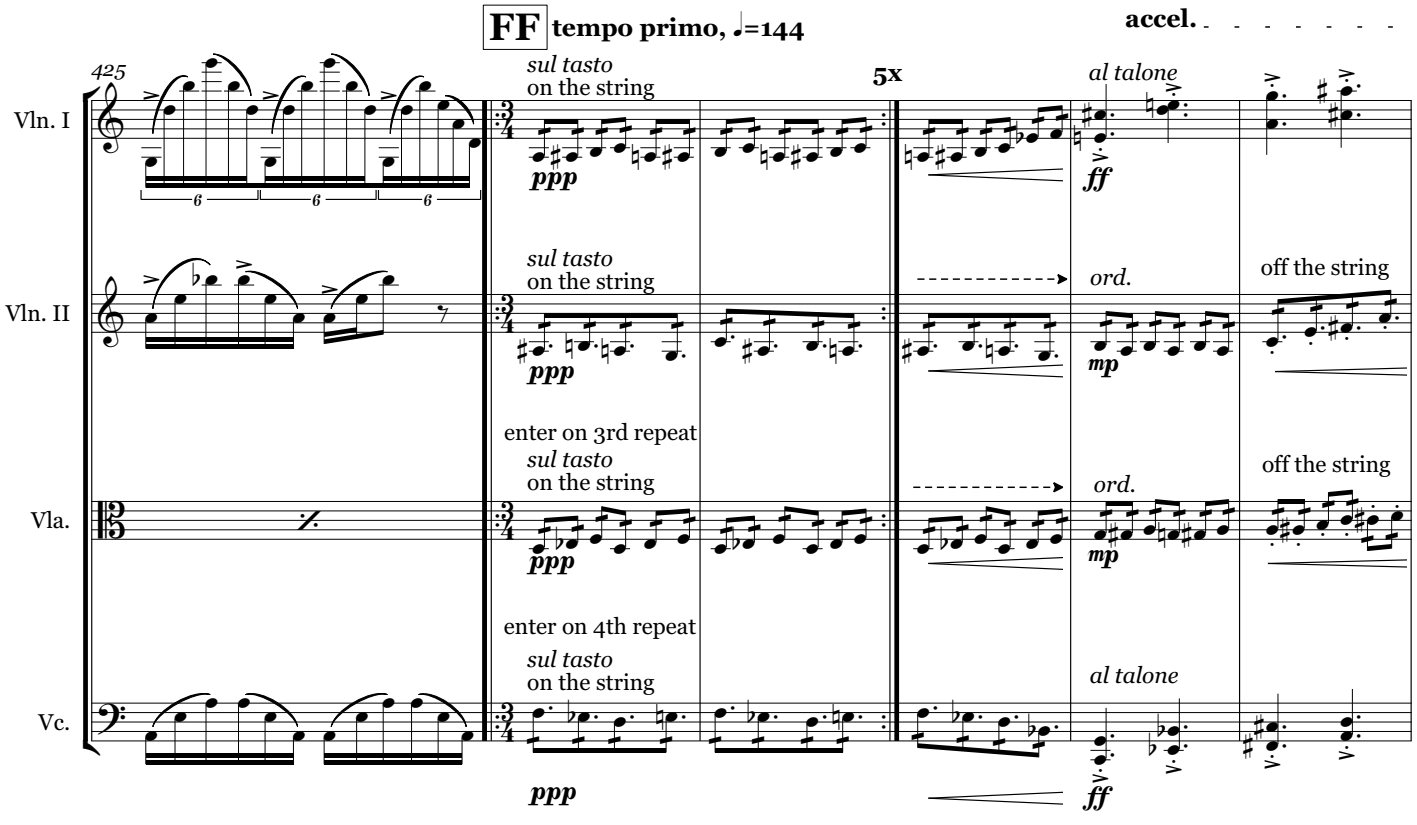

AA
blurry
347
Vln. I
Vln. II
Vla.
Vc.
ord.
arco
sul tasto
on the string
3x
BB
353
361
pizz
poco sul pont
off the string


370
arco
pizz
arco
sul tasto
ord.
sul tasto
ord.
Vln. I
Vln. II
Vla.
Vc.
CC
a little slower,
churning and resonant
378
II
385

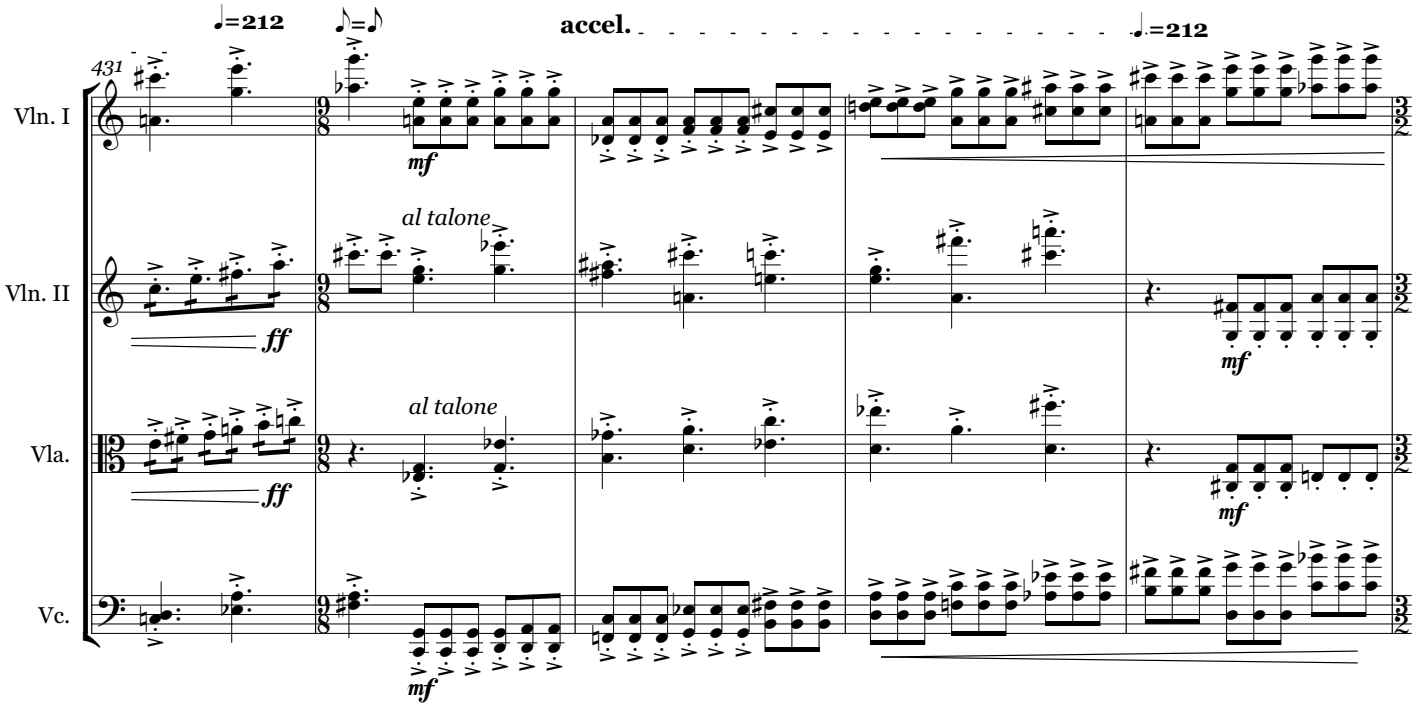

390
Vln. I
Vln. II
Vla.
Vc.
DD
395
Vln. I
Vln. II
Vla.
Vc.
401
Vln. I
Vln. II
Vla.
Vc.

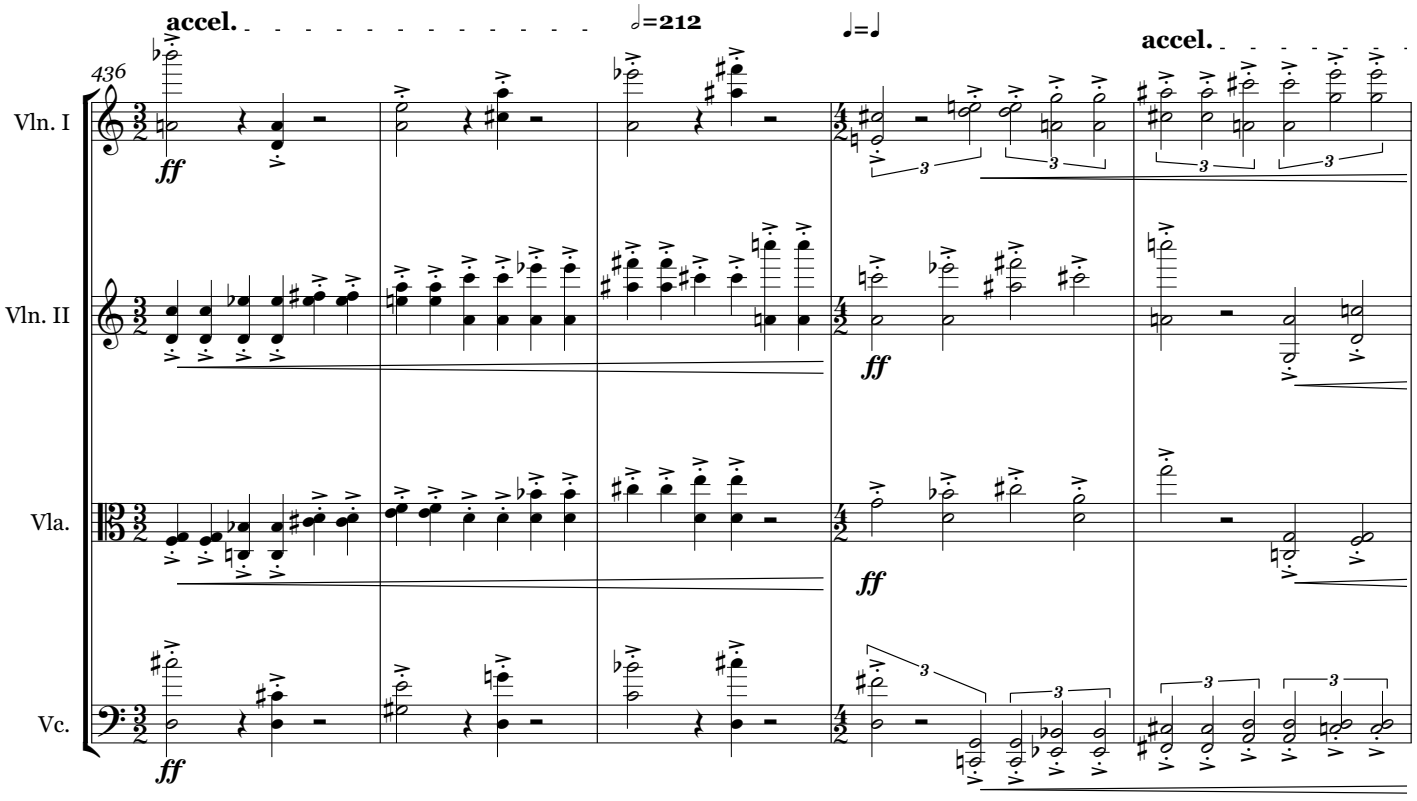

407
Vln. I
Vln. II
Vla.
Vc.
413
EE
ffff
418

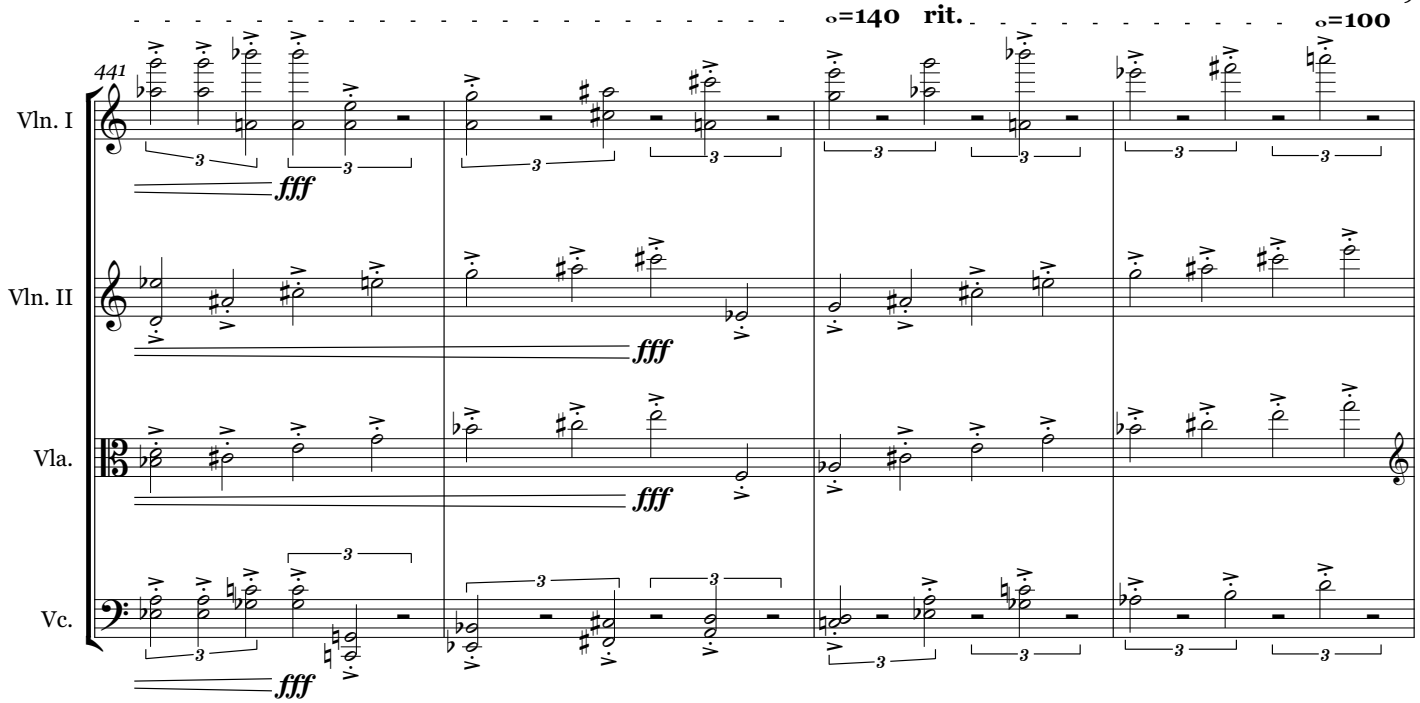

422
Vln. I
Vln. II
Vla.
Vc.
4

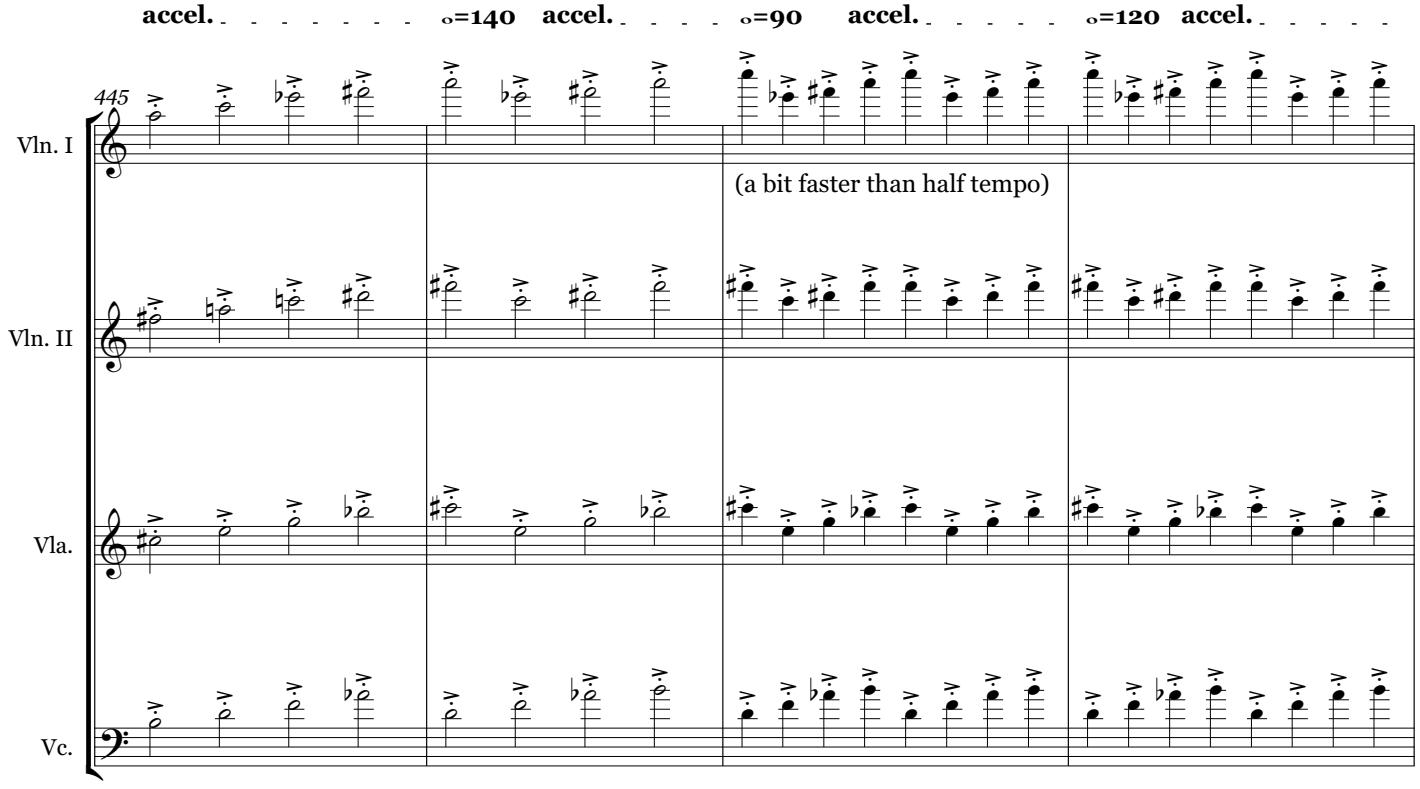

FF tempo primo, ♩=144
accel.
425
Vln. I
Vln. II
Vla.
Vc.
sul tasto
on the string
ppp
5x
al talone
ff
ord.
mp
off the string
enter on 3rd repeat
enter on 4th repeat

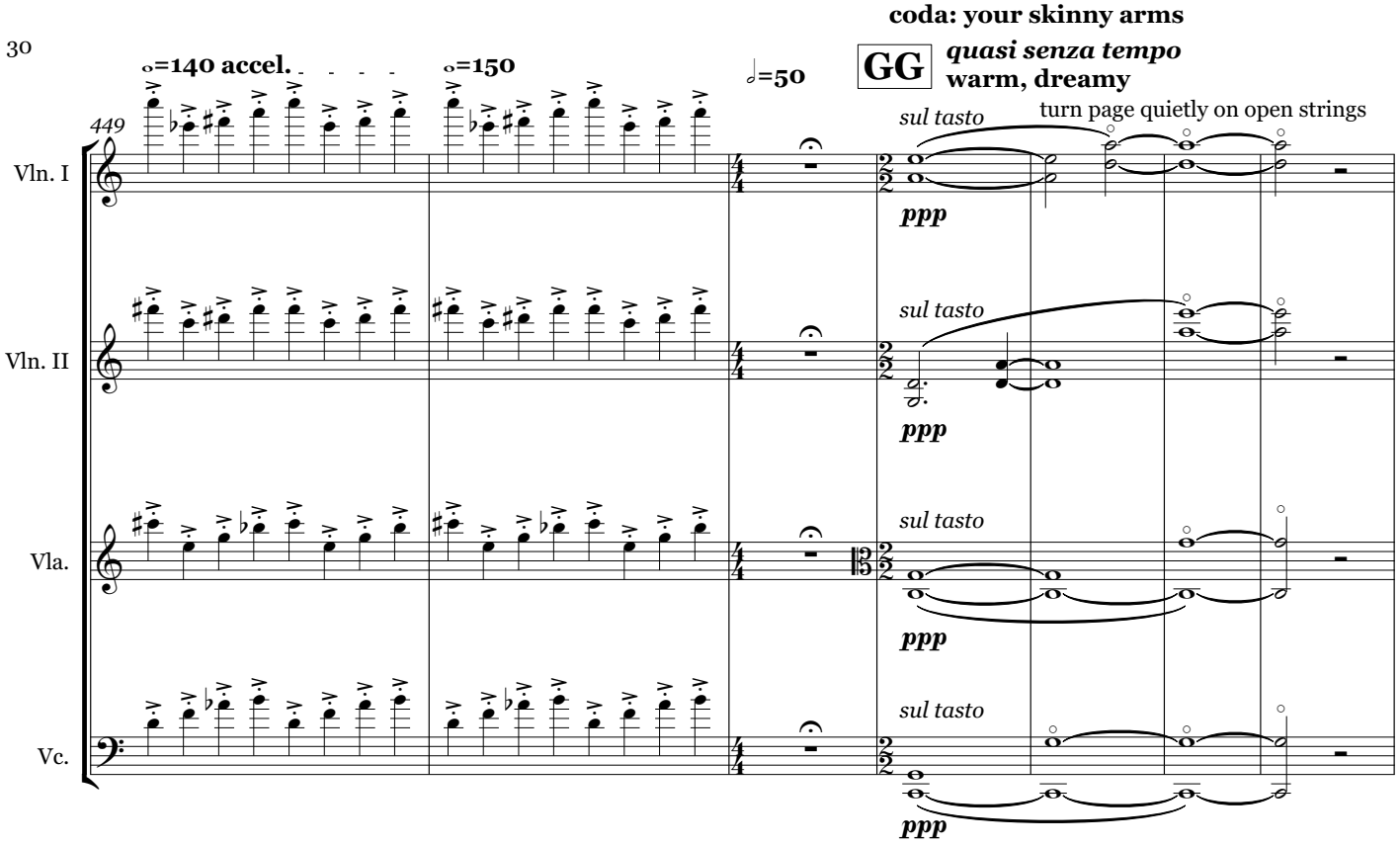
28

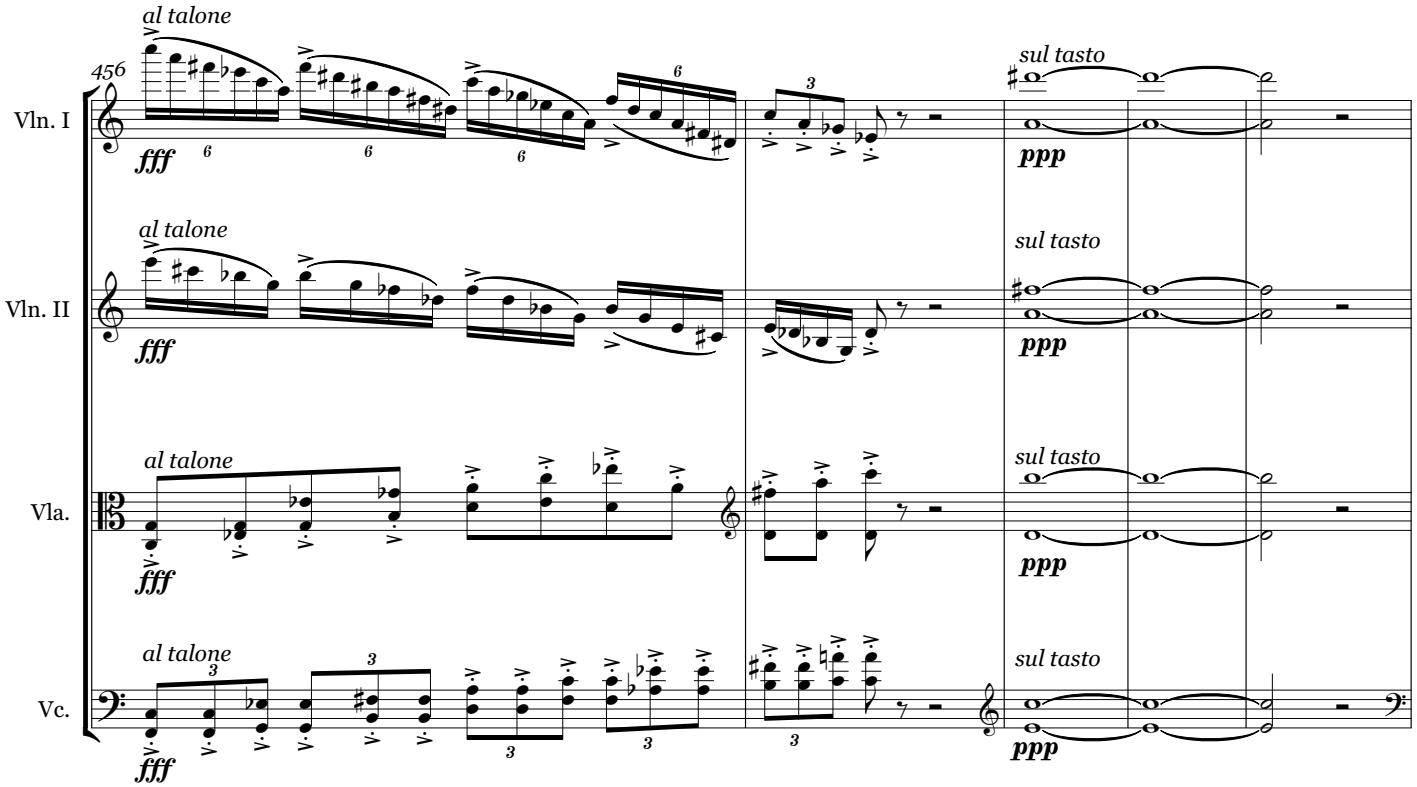

431
♩=212
♪=♪
accel.
♩.=212
Vln. I
Vln. II
Vla.
Vc.
al talone
al talone
mf
ff
mf
ff
mf
mf

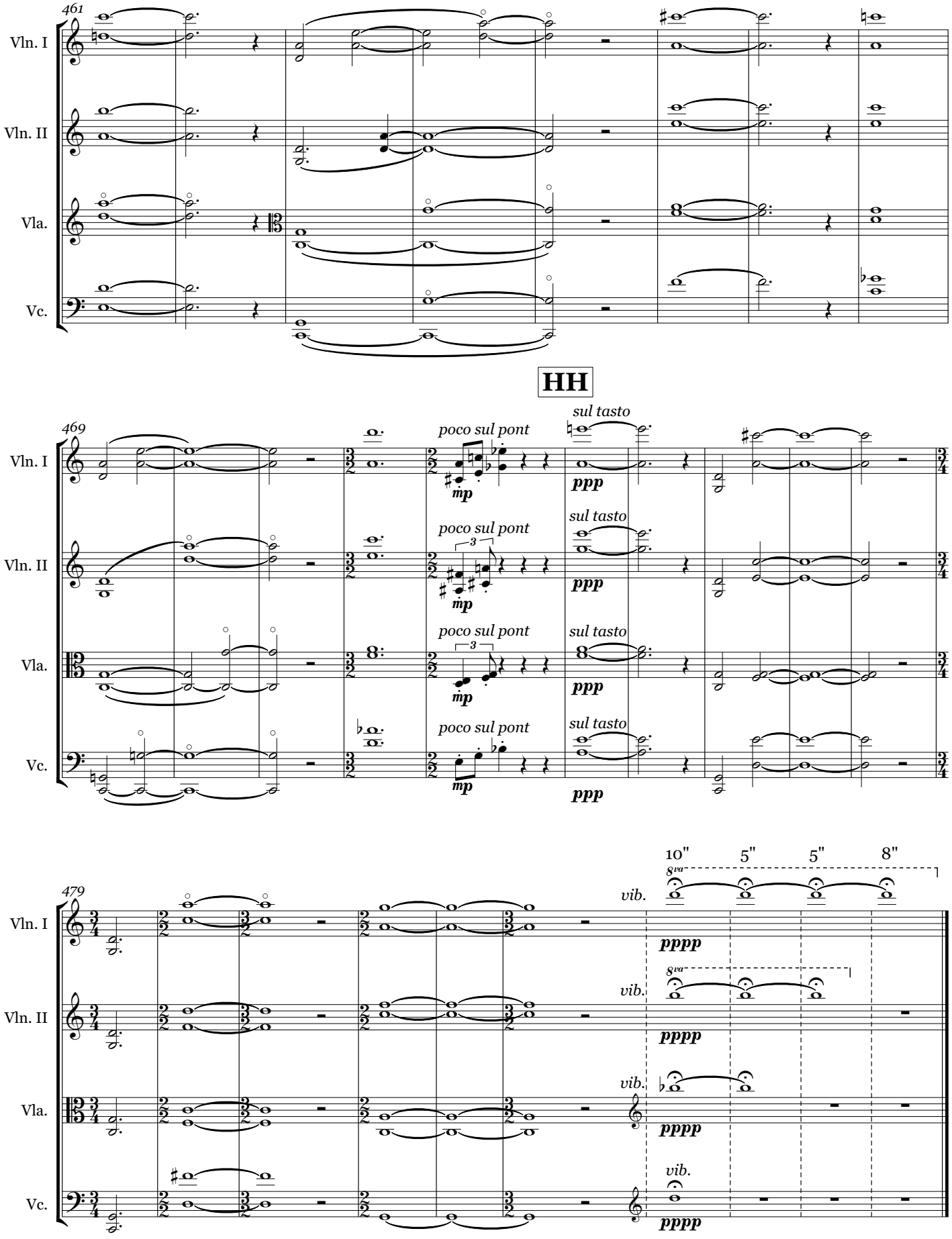

436
accel.
𝅗𝅥=212
♩=♩
accel.
Vln. I
Vln. II
Vla.
Vc.
ff
ff
ff
ff
3
3
3
3
3
3
3


♩=140 rit. ♩=100
441
Vln. I
Vln. II
Vla.
Vc.
fff


accel. ♩=140 accel. ♩=90 accel. ♩=120 accel.
445
Vln. I
(a bit faster than half tempo)
Vln. II
Vla.
Vc.


coda: your skinny arms
GG
quasi senza tempo
warm, dreamy
turn page quietly on open strings
449
𝅗𝅥=140 accel.
𝅗𝅥=150
𝅗𝅥=50
Vln. I
Vln. II
Vla.
Vc.
sul tasto
ppp


456
Vln. I
Vln. II
Vla.
Vc.
al talone
sul tasto
fff
ppp


461
Vln. I
Vln. II
Vla.
Vc.
HH
469
poco sul pont
sul tasto
mp
ppp
479
10"
5"
5"
8"
8va
vib.
pppp