Rand Steiger

Rage/Resolve

(2024)

for string quartet and electronics

for the JACK Quartet

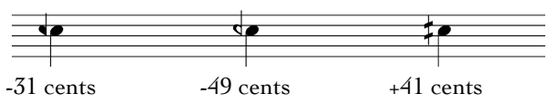
Program note:

Rage/Resolve is the third and final work in my *Introspection Trilogy*, a set of string quartets with electronics written for the JACK Quartet, that examine inner emotional states through musical expression. The piece begins by reflecting on feelings of anger and frustration that arise from relentlessly bleak and seemingly unsolvable geopolitical conflicts. That is followed by a meditation on the internal resolution required to forge ahead in dark times without succumbing to despair.

Introspection Trilogy: 1. *Undone* (2016), 2. *Inward* (2017), 3. *Rage/Resolve* (2024)

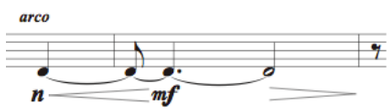
Premiere: December 10, 2024; JACK Quartet presented by Art of Elan, Conrad Prebys Concert Hall, UC San Diego

Accidentals: Accidentals carry through the length of the bar, but only in the octave in which they appear, although there are frequently redundant accidentals to avoid ambiguity. The backwards flat indicates 49 cents flat (11th partial), the filled-in backwards flat indicates -31 cents (7th partial), and the quarter sharp indicates 41 cents sharp (13th partial):



Trills: Trills are always a whole step, unless indicated otherwise with a flat connected to the trill sign, or a notehead in parenthesis.

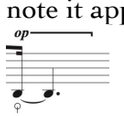
Dynamics: The dynamic marking *n* is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.



Thrown bow: Jeté, or "thrown bow" technique is used often throughout the piece. This is indicated by a slur following the note with a series of dots underneath it:

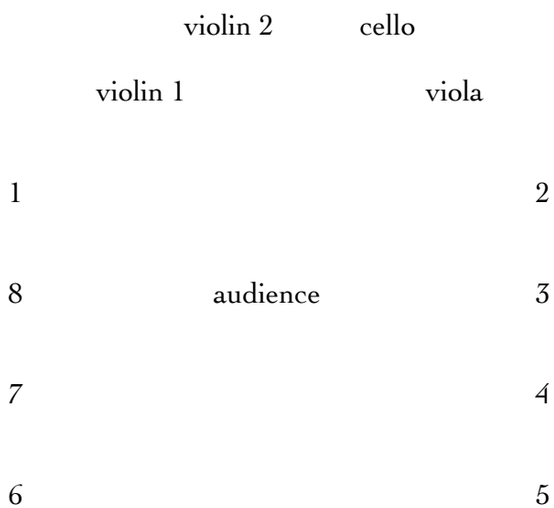
The motion begins at the indicated note, and the bow is then allowed to freely bounce as long as possible until preparing the next note.

Other conventions: ***op*** over a note indicates over-pressure, or "bow distortion" which should always produce noise and not a clear pitch. This notation only applies to the note it appears above, unless it is extended with a line over a tied note:



This example includes a snap pizz. at the start of the note. This is used frequently throughout the piece, always on open IV strings. The note begins with a left-hand snap pizz. while simultaneously starting to bow the same string with overpressure.

Electronics: A laptop computer running Miller Puckette's Pd software is used to signal process the sound of the instruments in a variety of ways throughout the piece. Hypercardioid microphones (preferably DPA4088 attached to instruments) are to be used on all instruments and are routed directly to the computer audio interface. Eight channels of processed sound are then returned to the house system to be played back through eight speakers surrounding the audience. The electronic processing follows the performance, and therefore the quartet has complete interpretive freedom. Much of the time the processing pitch and time shifts the notes played by the quartet producing additional voices that are then spatialized through the eight speakers.



Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

Additional information may be found on the following website:
http://rand.info

string quartet with
digital signal processing

for the JACK Quartet

Rage/Resolve

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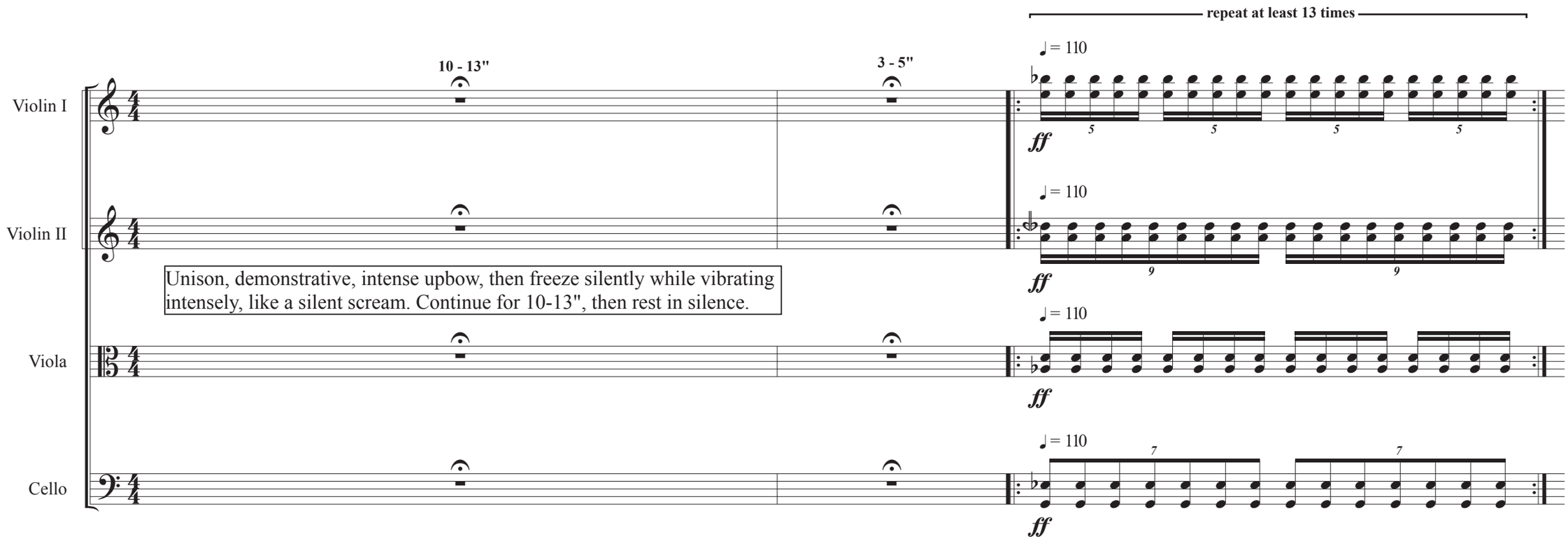

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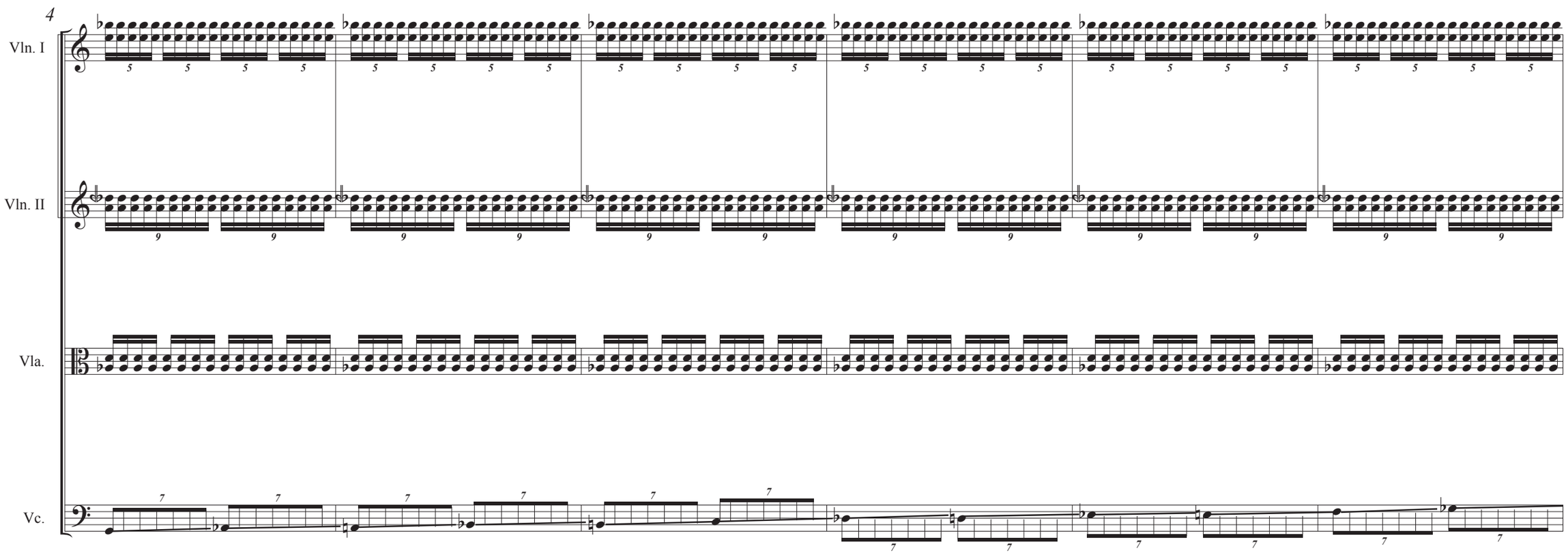
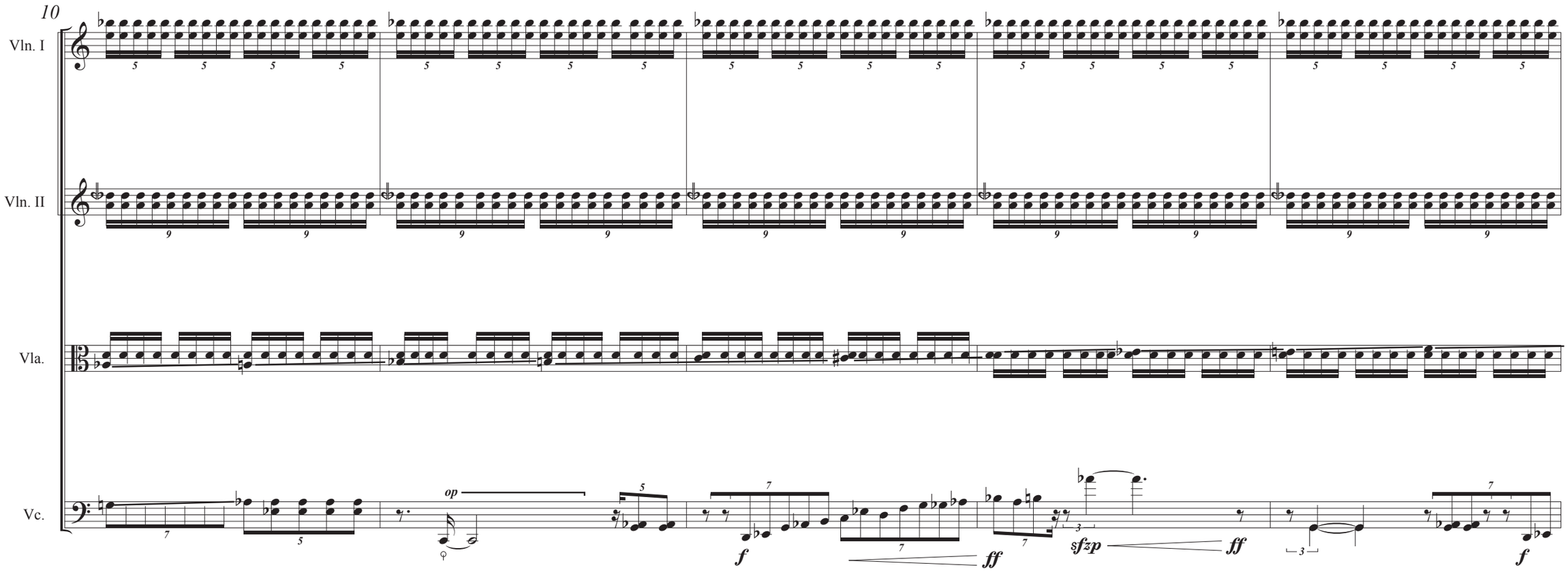
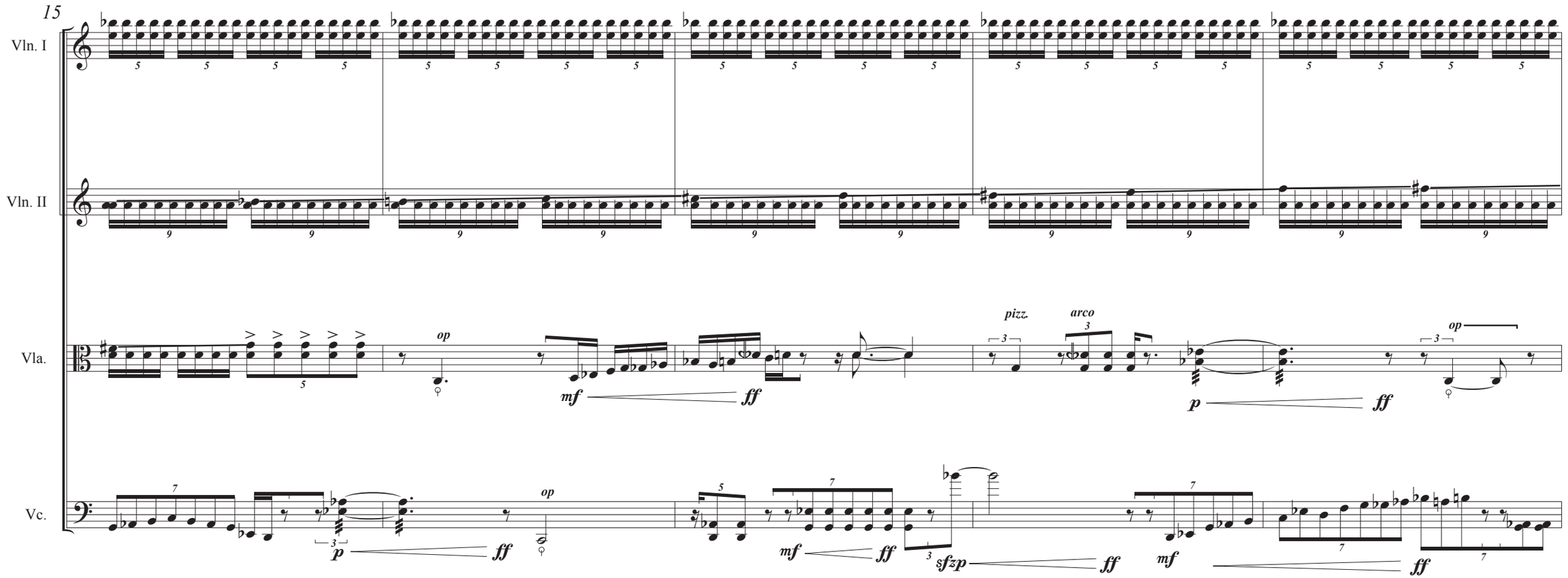
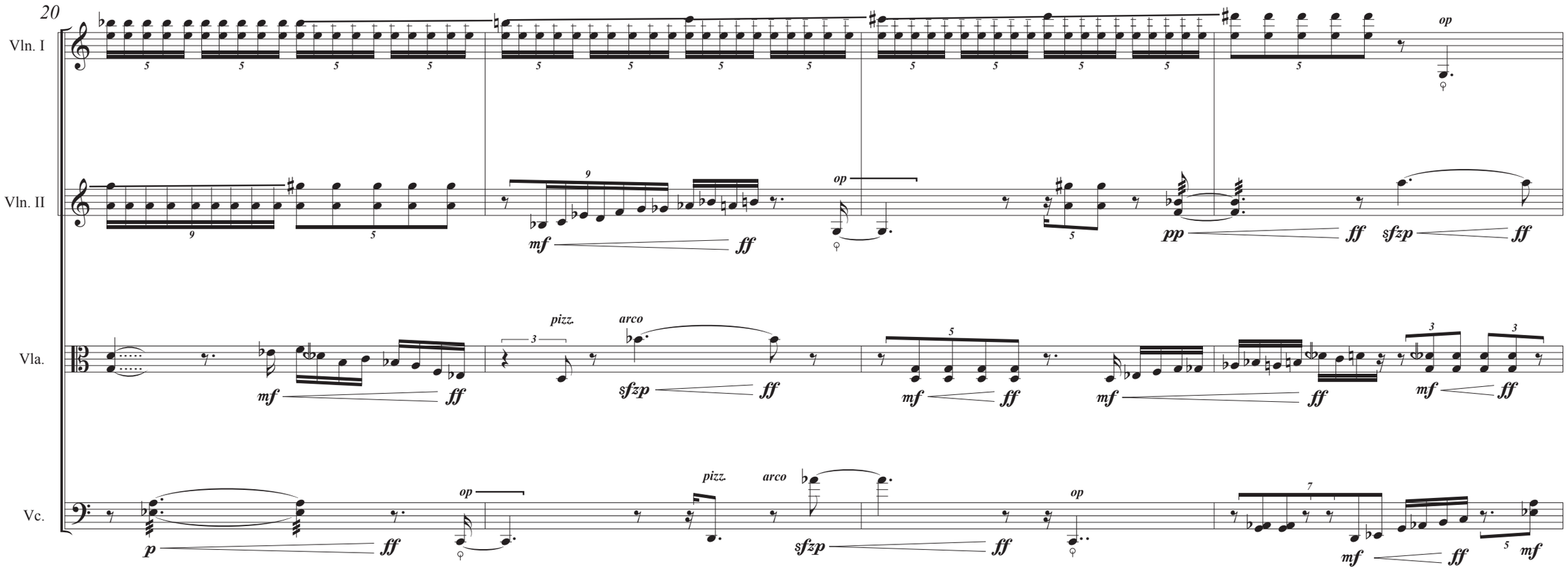
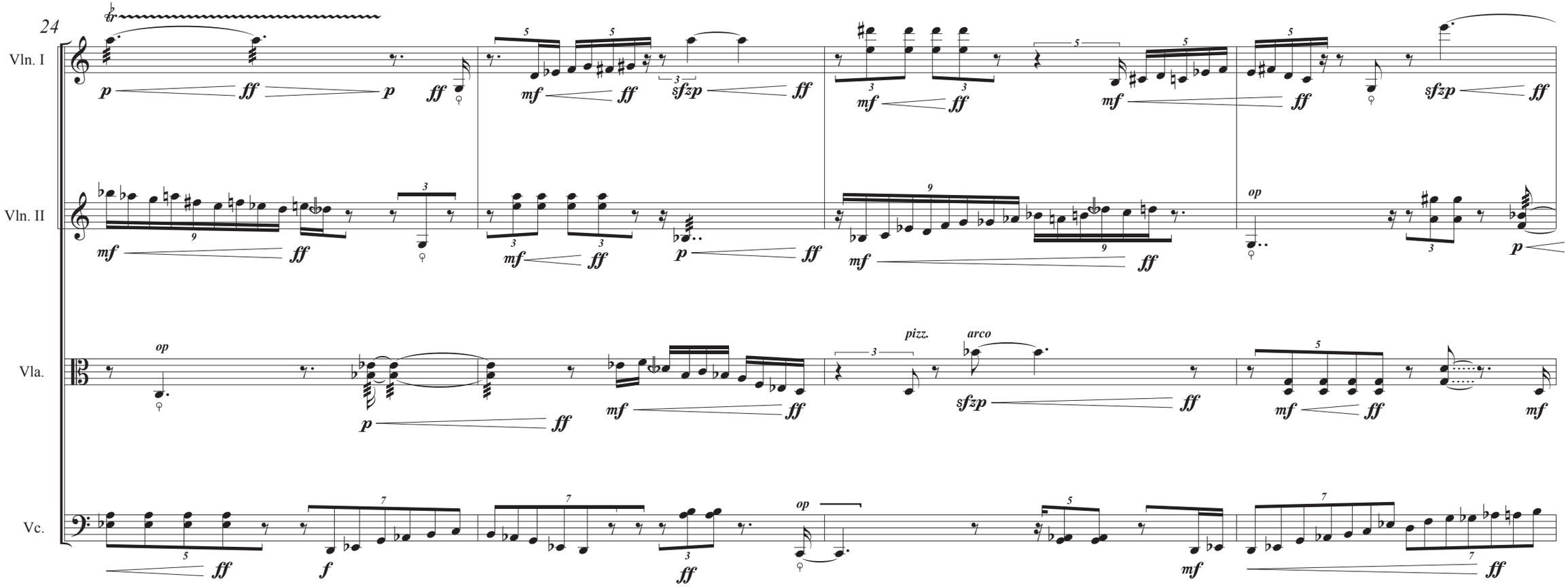
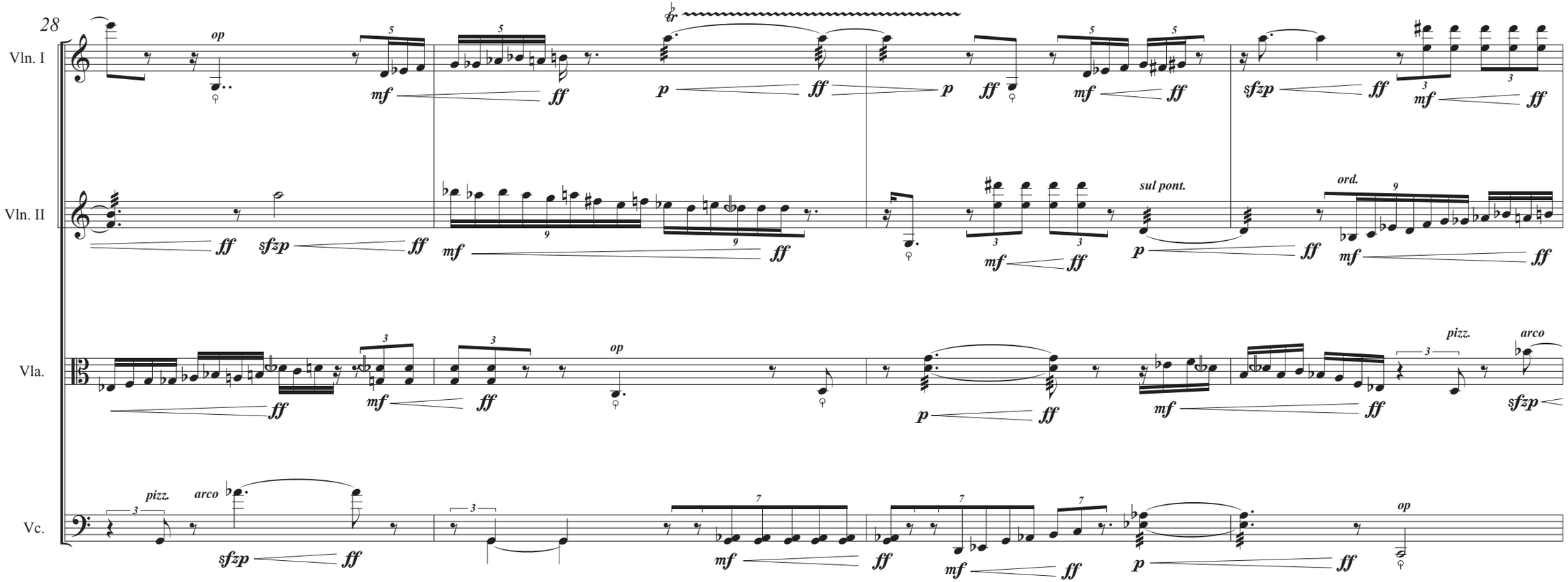

4
Vln. I
Vln. II
Vla.
Vc.

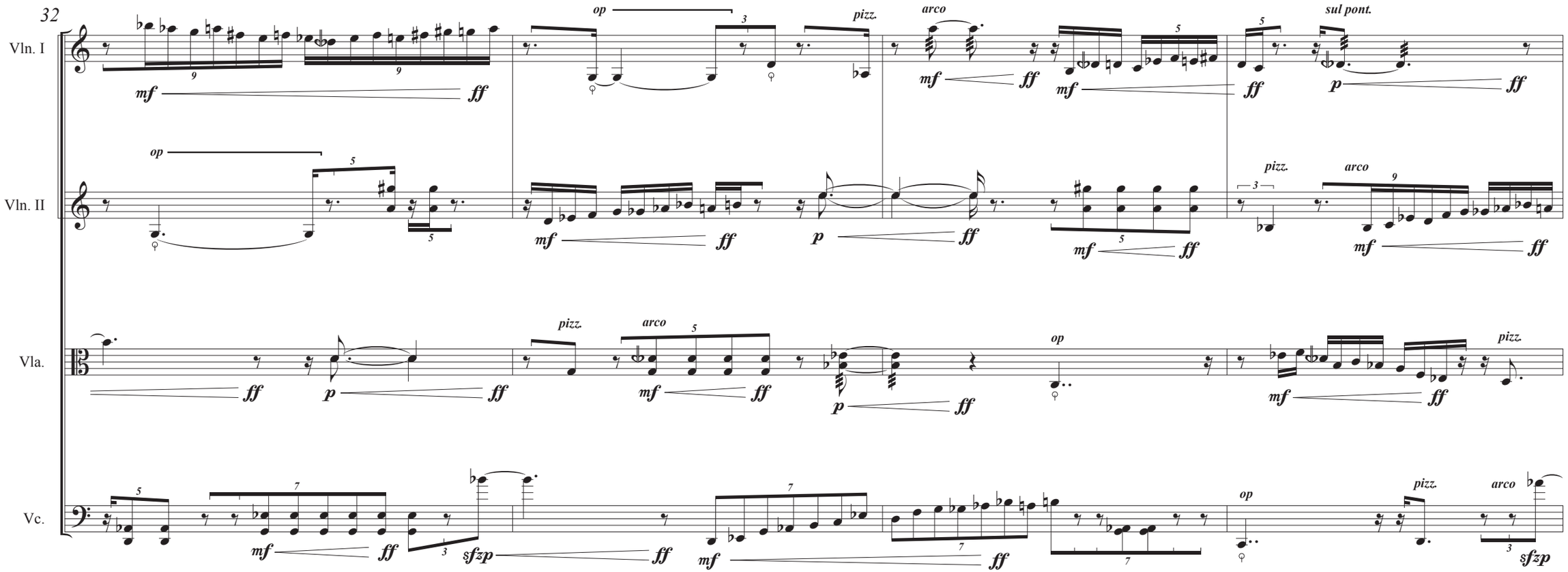

10
Vln. I
Vln. II
Vla.
Vc.
op
f
ff
sfzp
ff
f

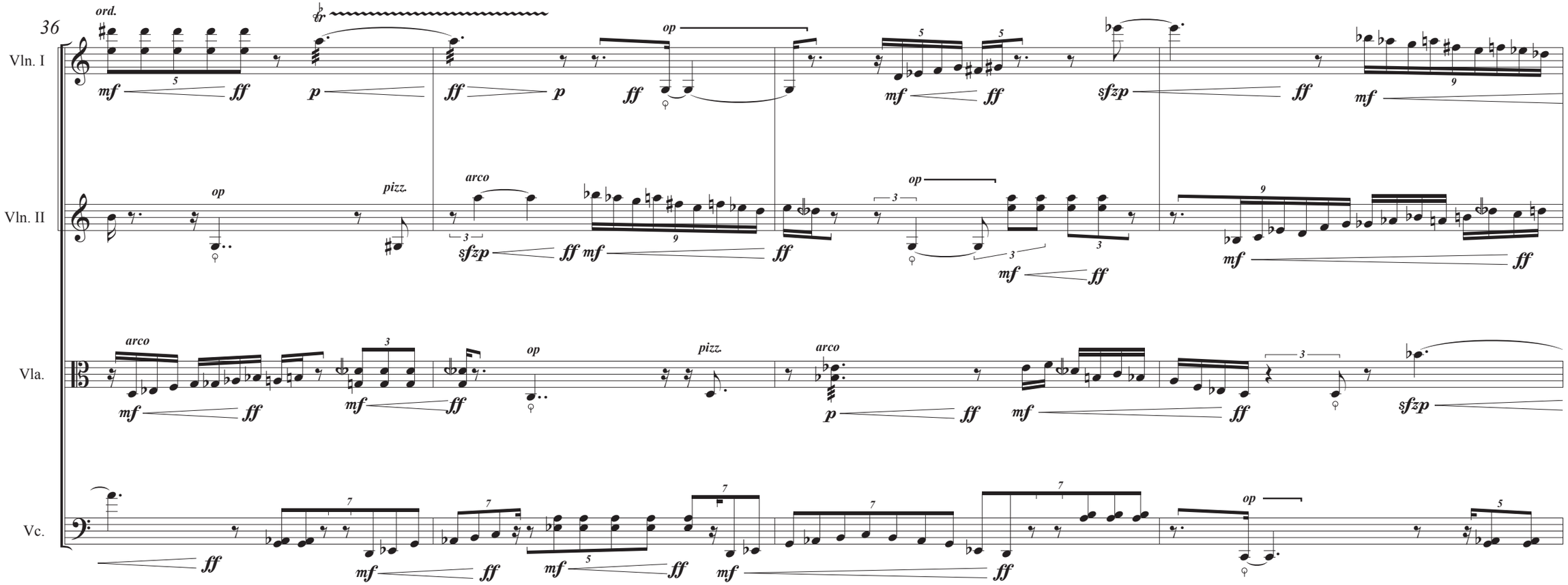

15
Vln. I
Vln. II
Vla.
Vc.
op
mf
ff
pizz.
arco
p
sfzp

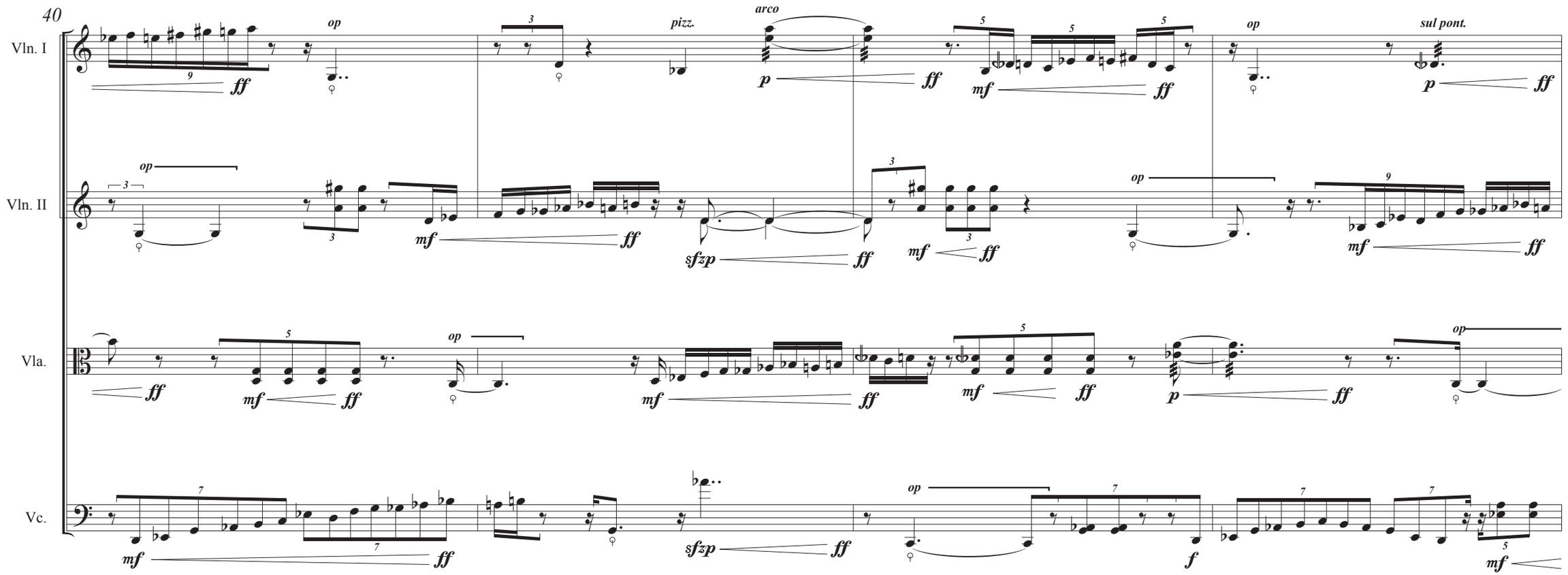

20
Vln. I
Vln. II
Vla.
Vc.
op
pizz.
arco
mf
ff
pp
sfzp
p

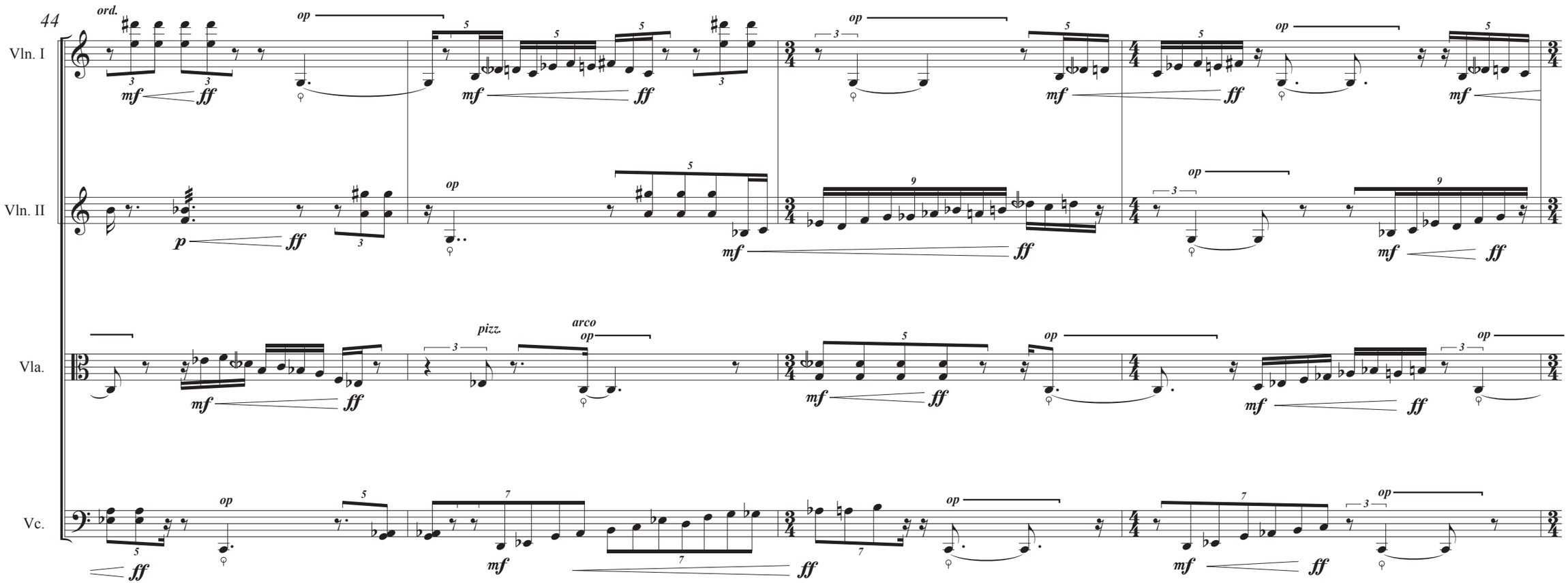

24
Vln. I
Vln. II
Vla.
Vc.
op
pizz.
arco

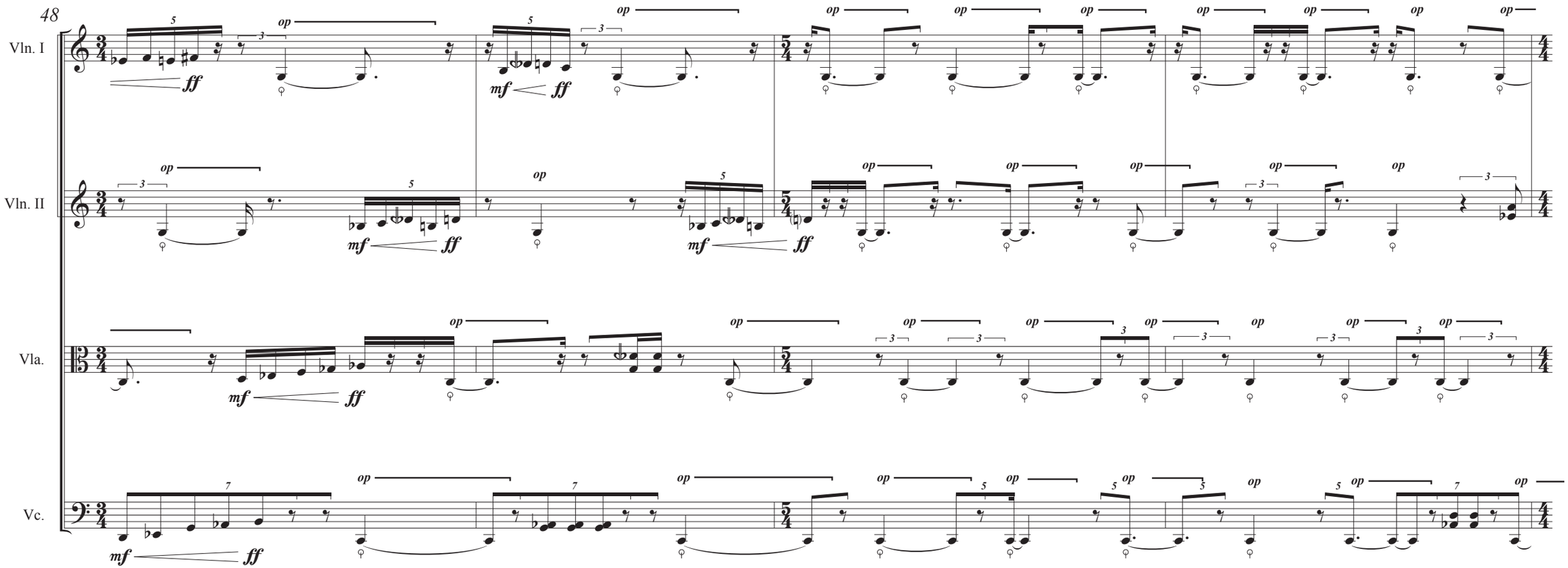

28
Vln. I
Vln. II
Vla.
Vc.
op
sul pont.
ord.
pizz.
arco

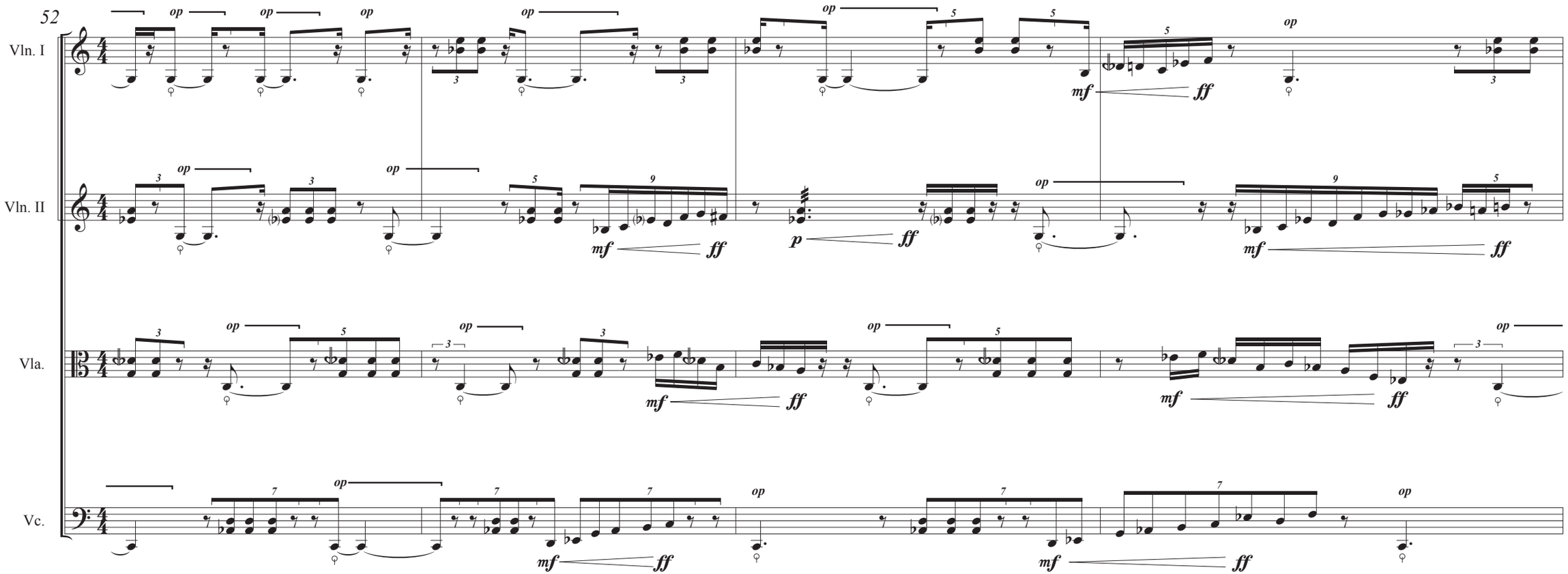

32
Vln. I
Vln. II
Vla.
Vc.
op
pizz.
arco
sul pont.
mf
ff
p
sfzp

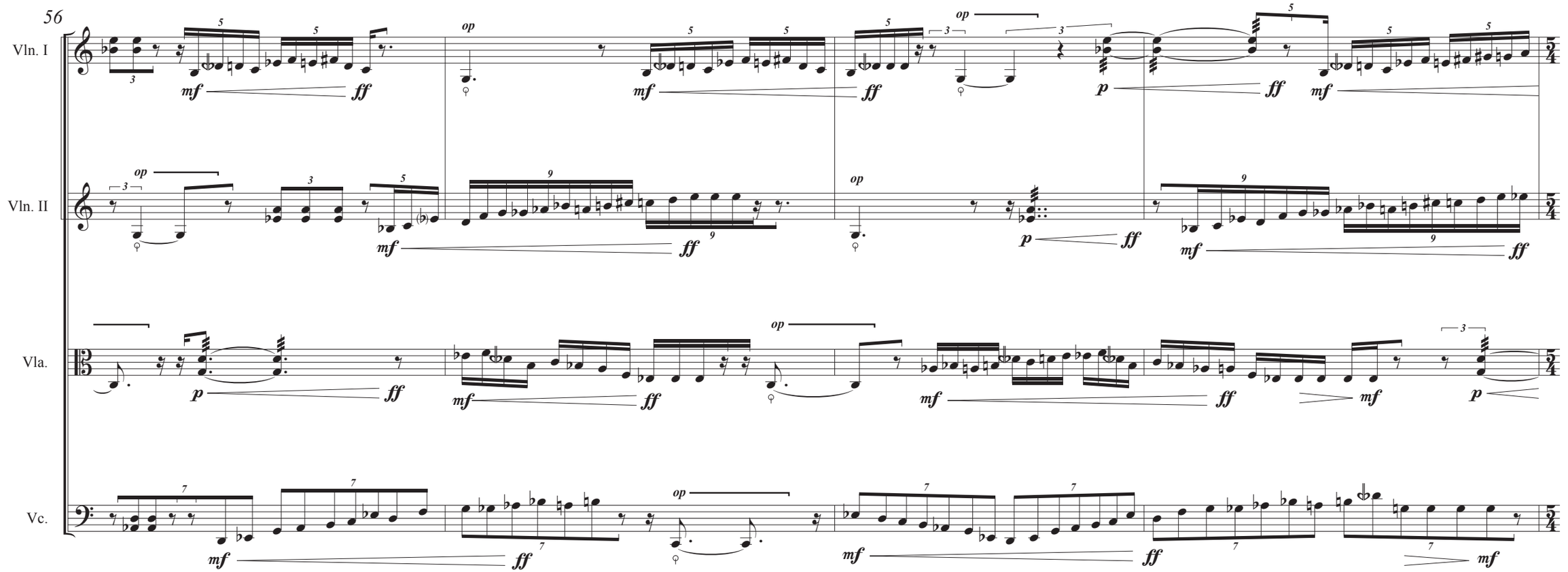

36
ord.
Vln. I
Vln. II
Vla.
Vc.
op
pizz.
arco
mf
ff
p
sfzp

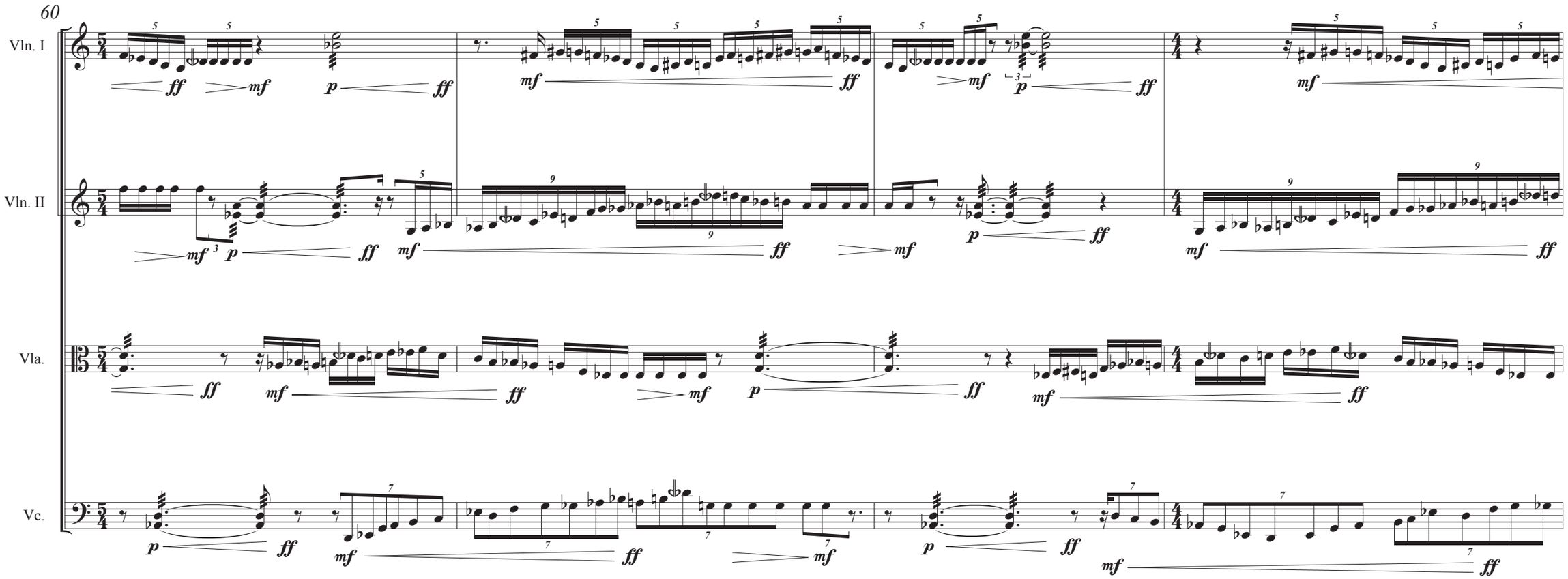

40
Vln. I
Vln. II
Vla.
Vc.
op
pizz.
arco
sul pont.
ff
p
mf
sfzp
f

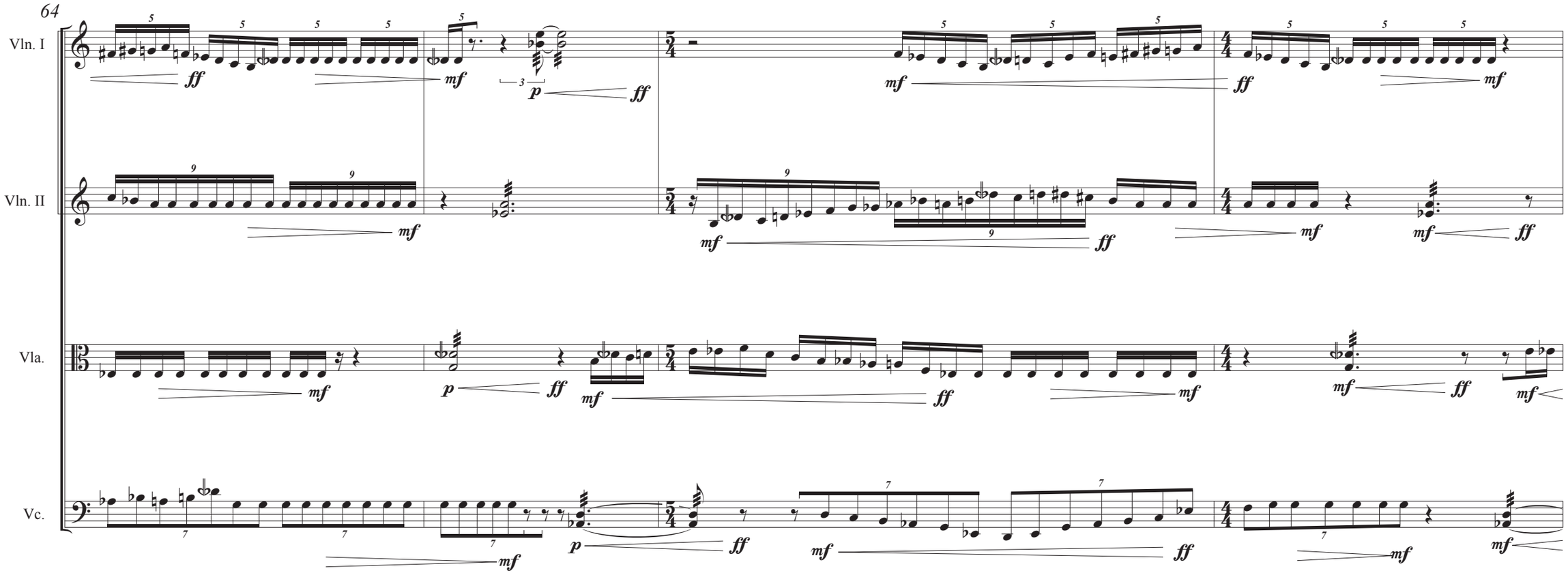

44
Vln. I
Vln. II
Vla.
Vc.
ord.
op
pizz.
arco
mf
ff
p

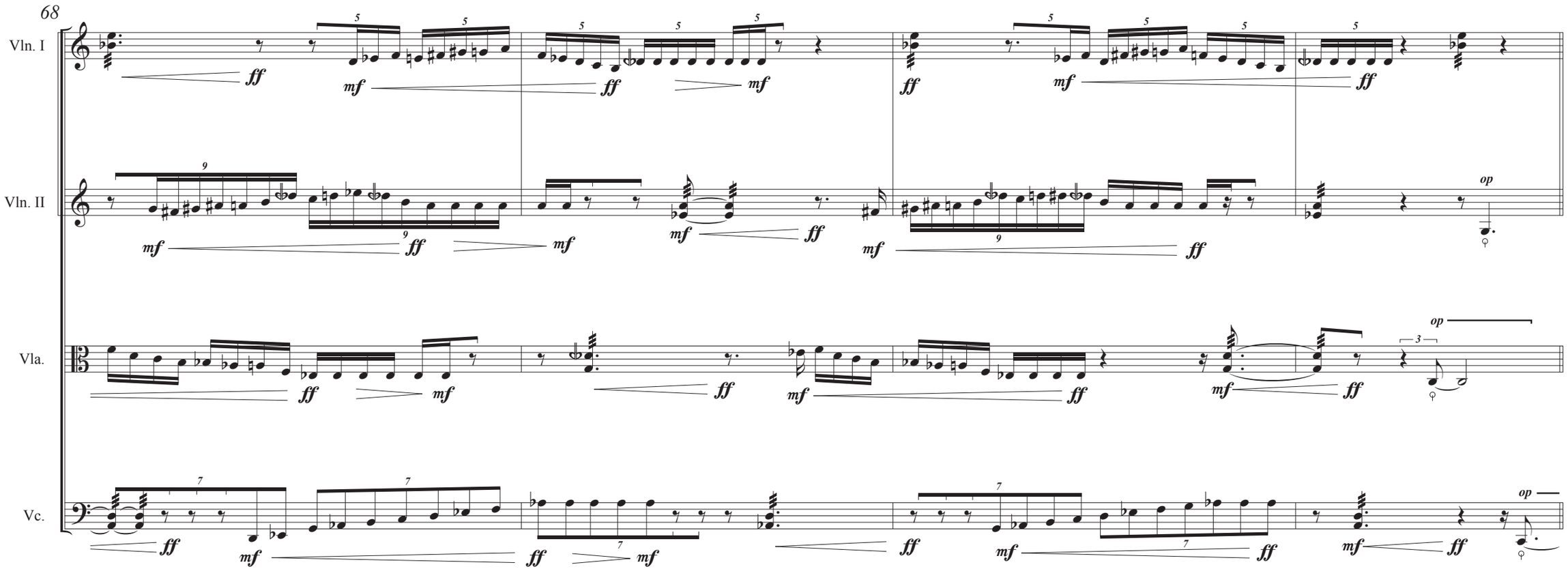

48
Vln. I
Vln. II
Vla.
Vc.
ff
mf
op

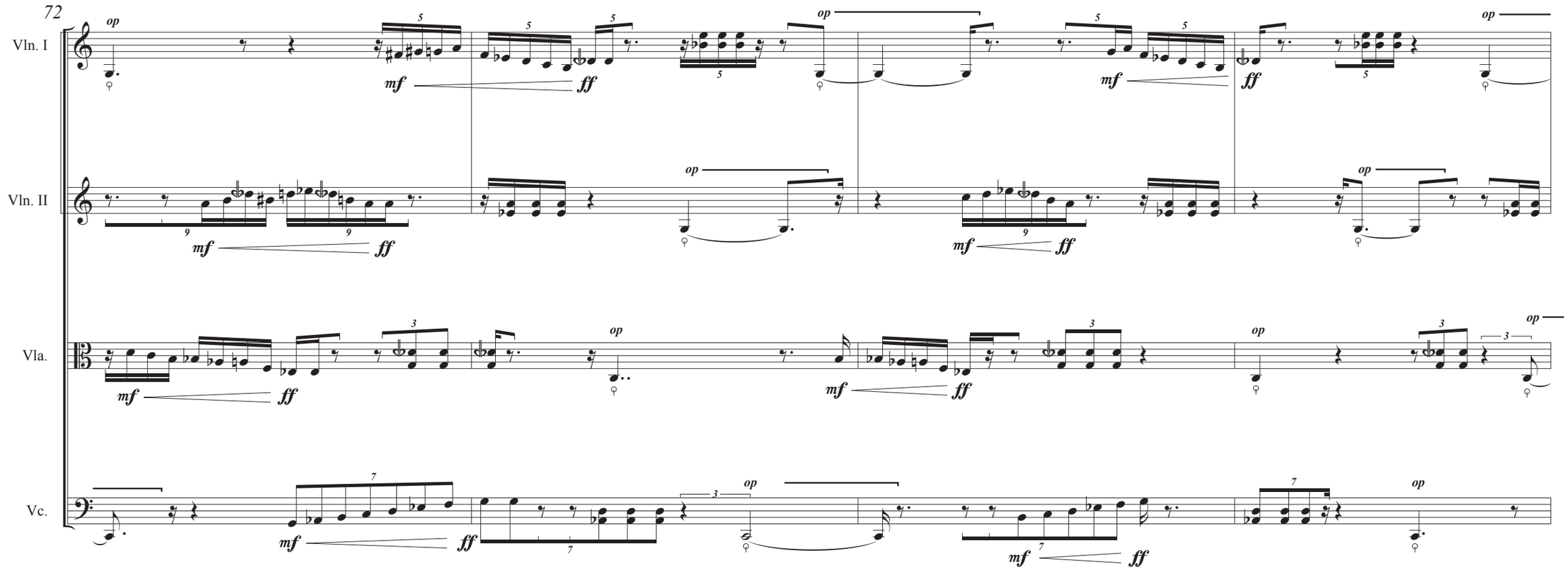

52
Vln. I
Vln. II
Vla.
Vc.
op
mf
ff
p

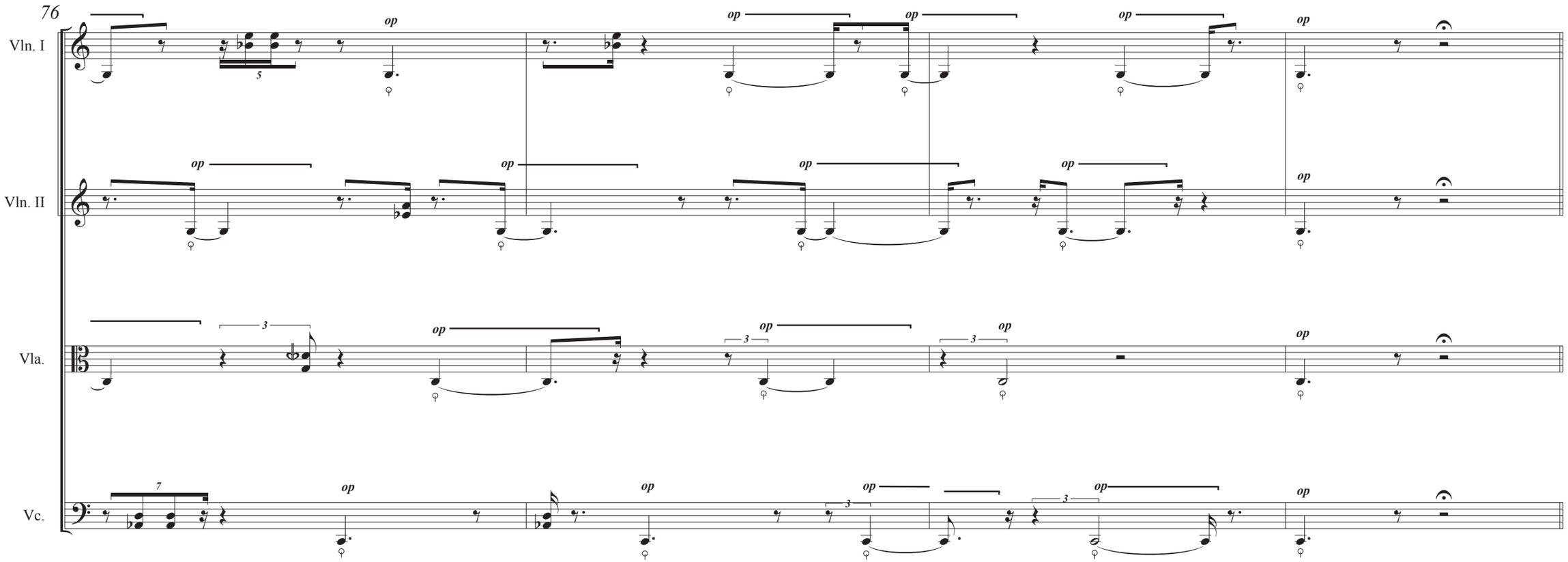

56
Vln. I
Vln. II
Vla.
Vc.
op
mf
ff
p
5/4

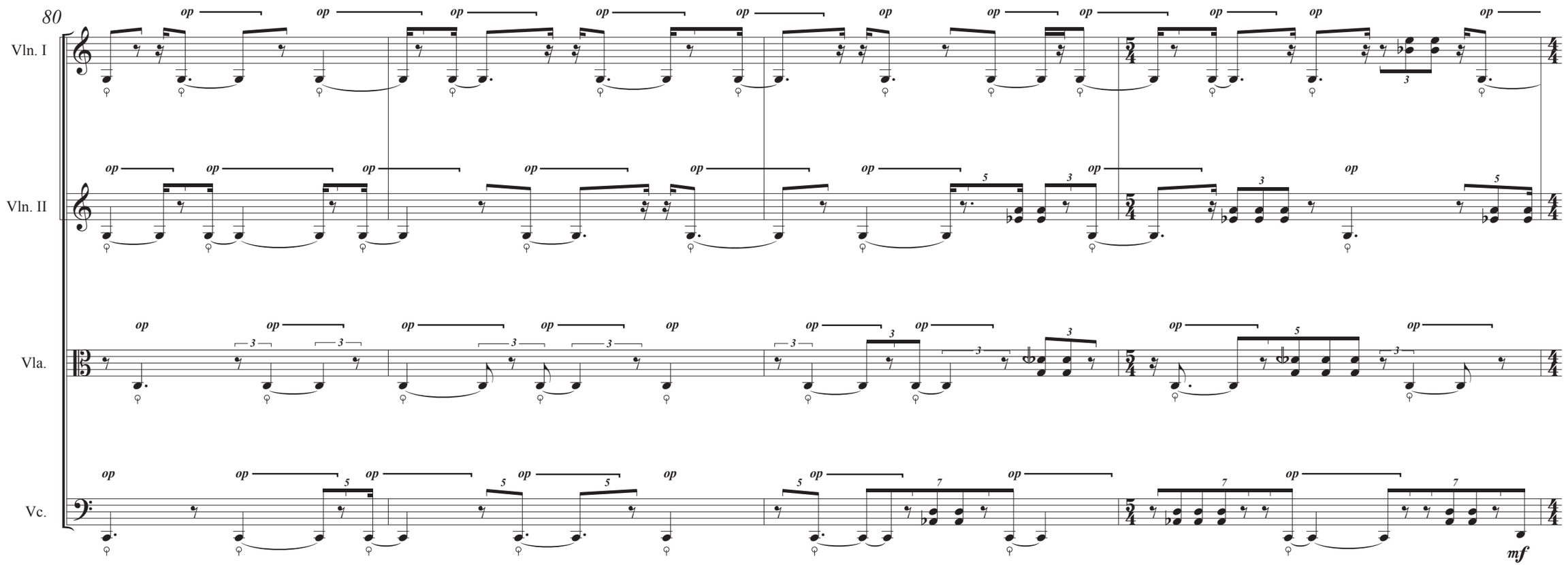

60
Vln. I
Vln. II
Vla.
Vc.

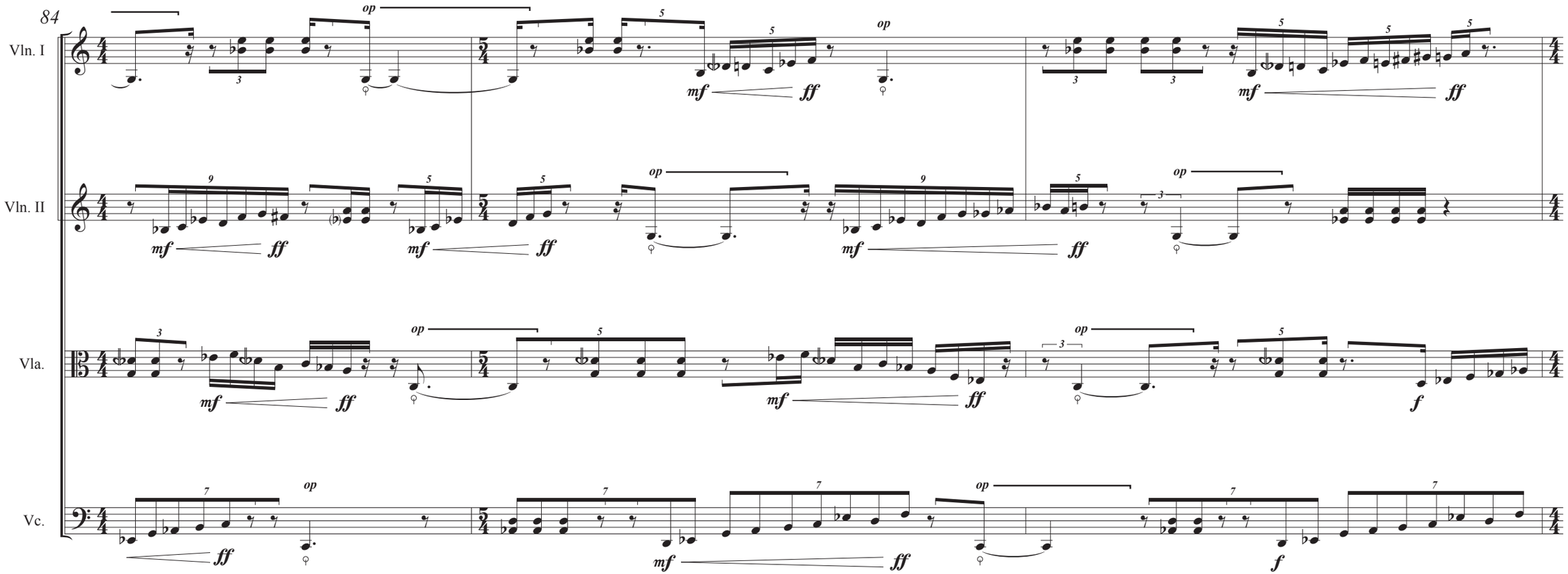

64
Vln. I
Vln. II
Vla.
Vc.

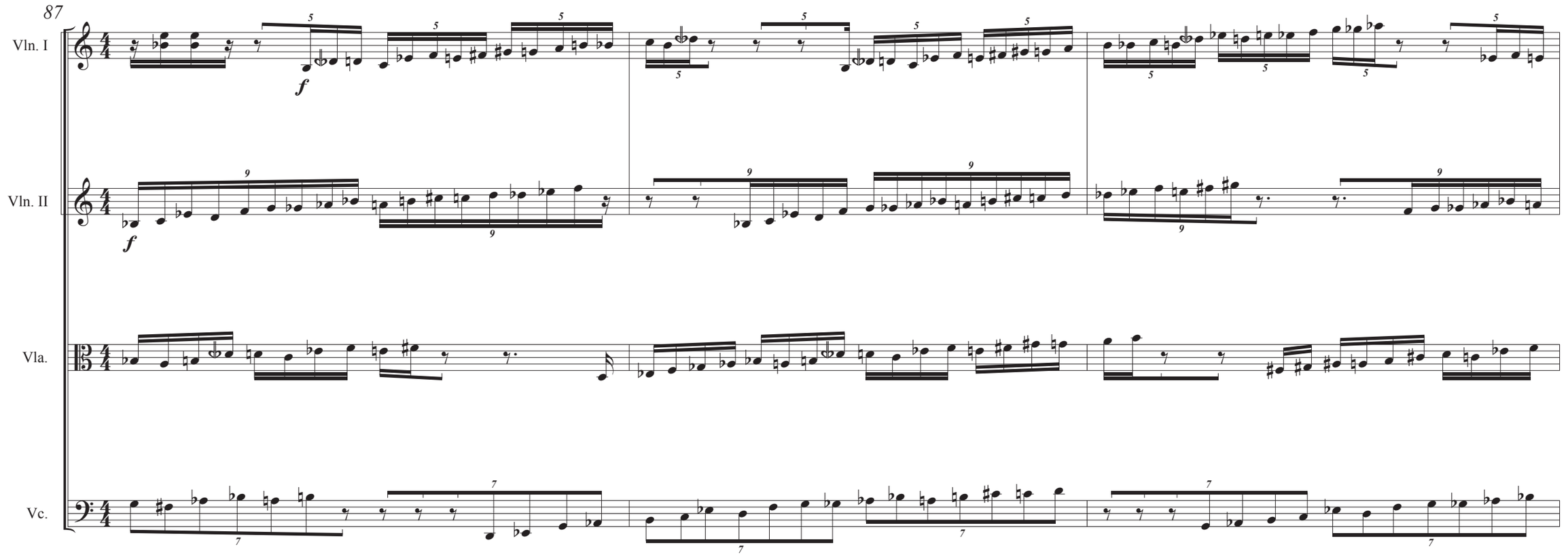

68
Vln. I
Vln. II
Vla.
Vc.
ff
mf
op

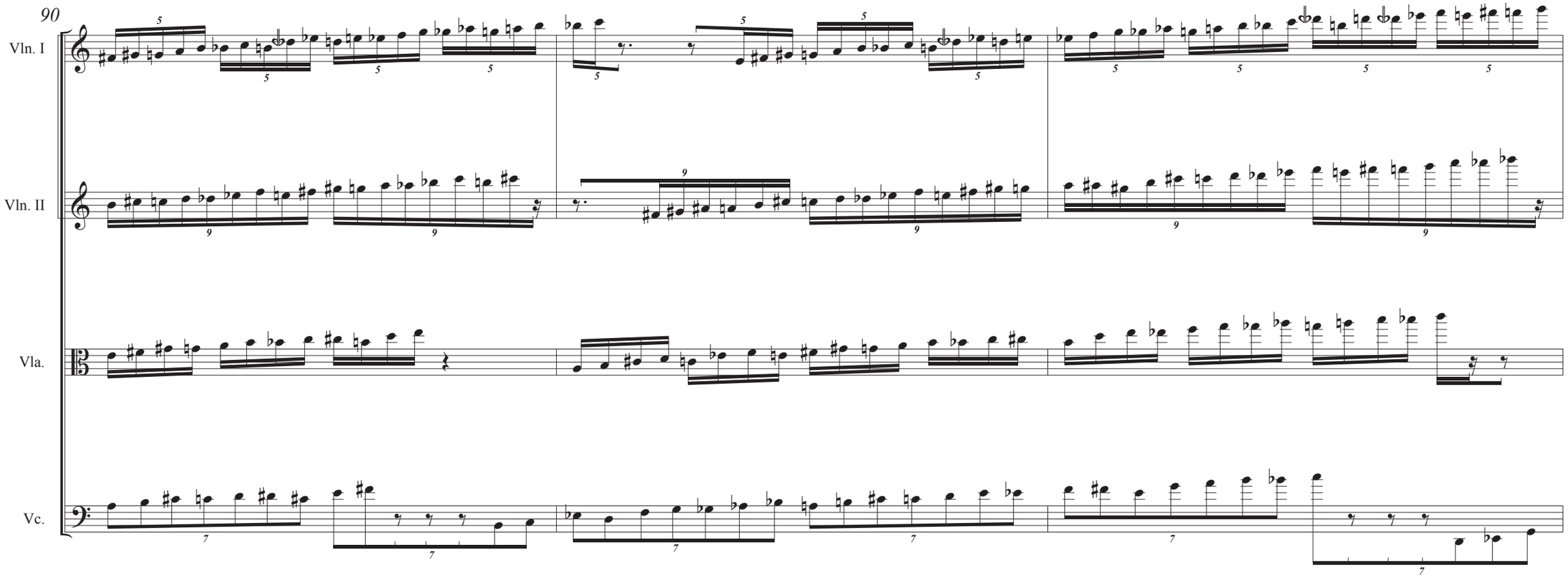

72
Vln. I
Vln. II
Vla.
Vc.
op
mf
ff

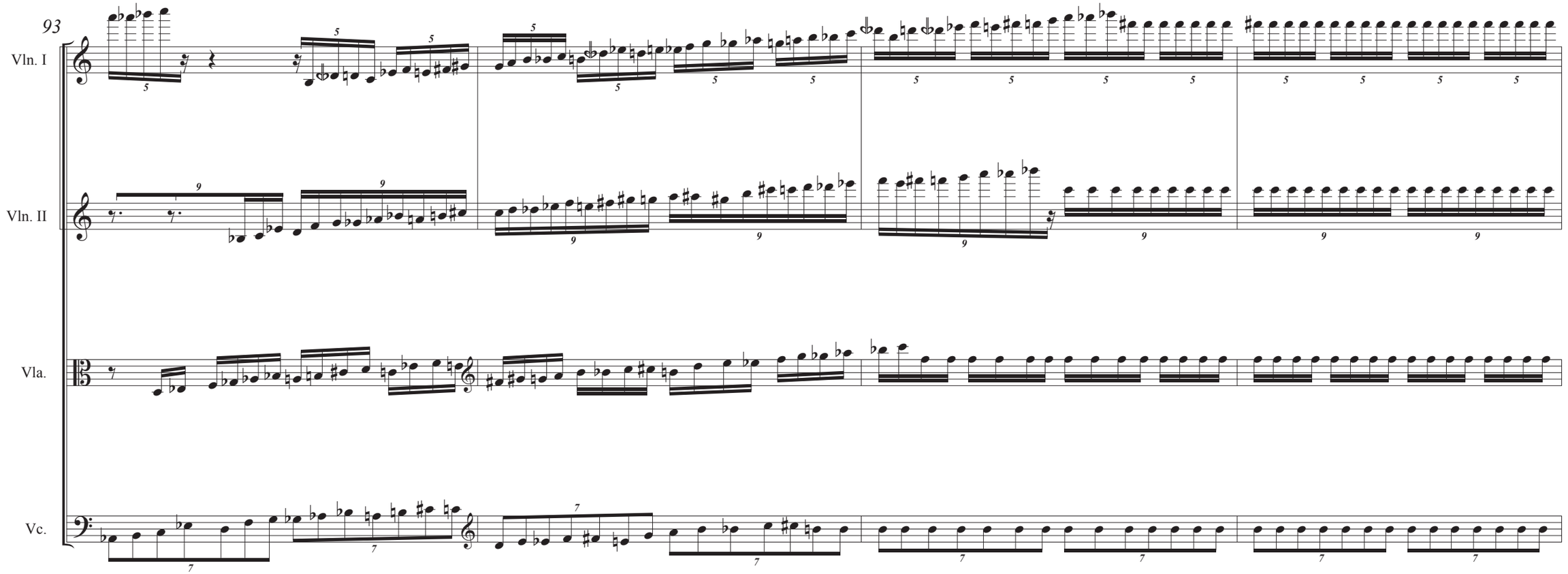

76
Vln. I
Vln. II
Vla.
Vc.
op

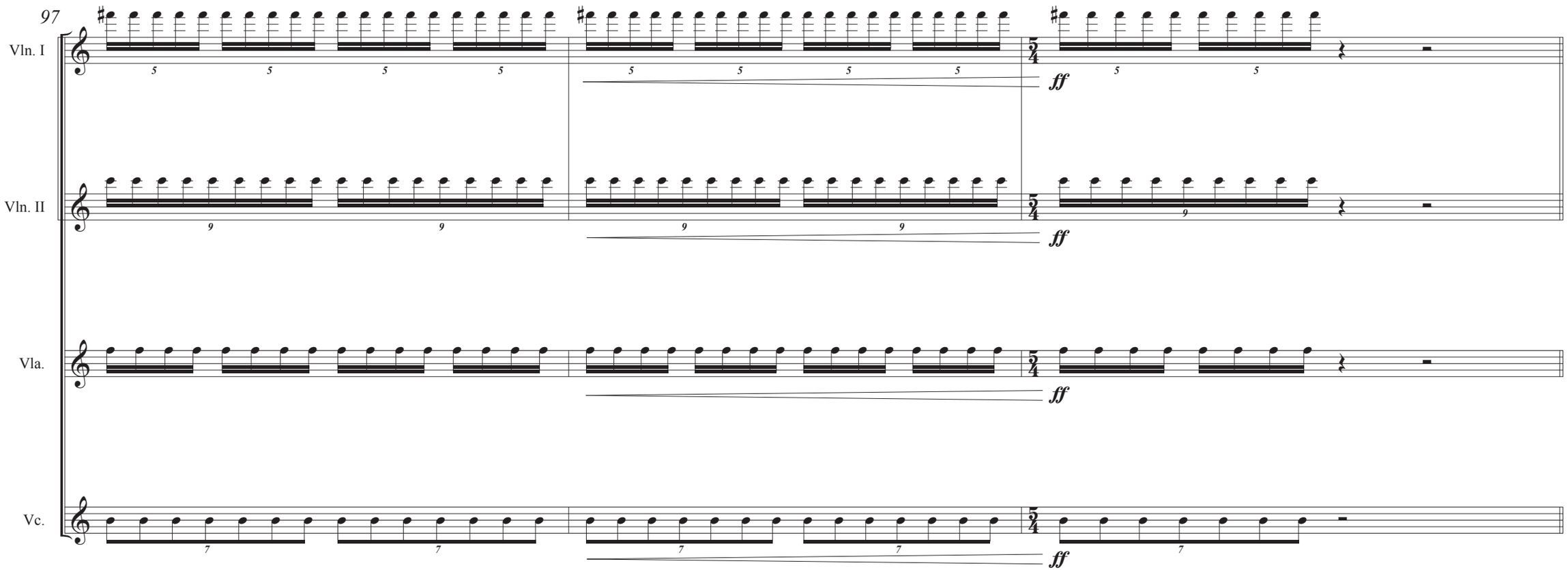

80
Vln. I
Vln. II
Vla.
Vc.
op
mf

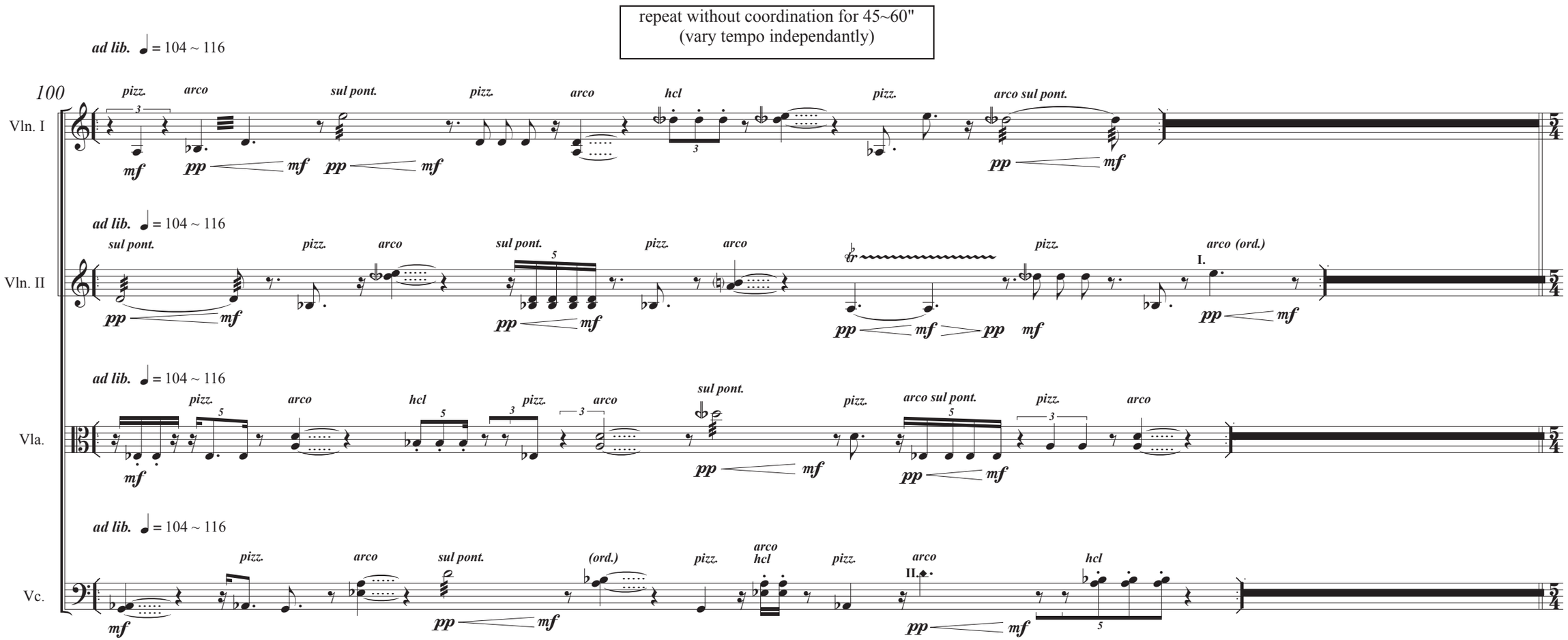

84
Vln. I
Vln. II
Vla.
Vc.
op
mf
ff
f

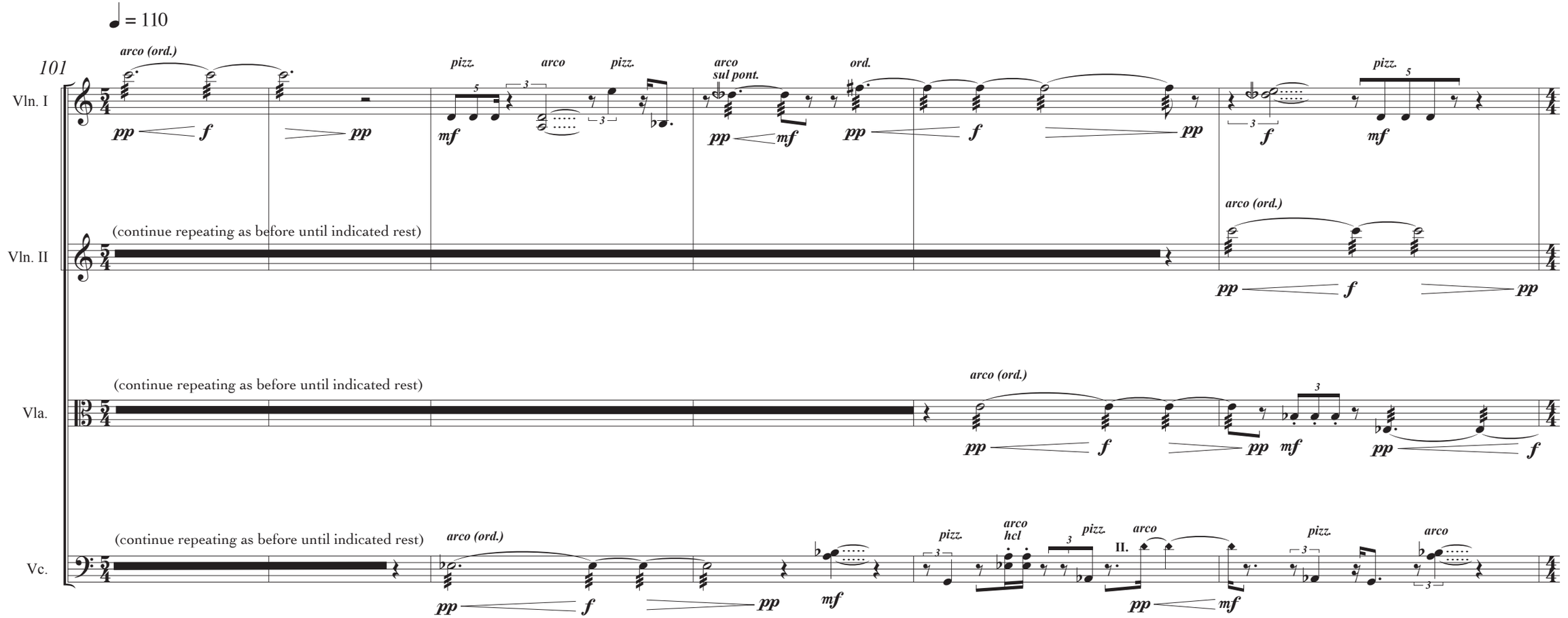

87
Vln. I
Vln. II
Vla.
Vc.
f
f

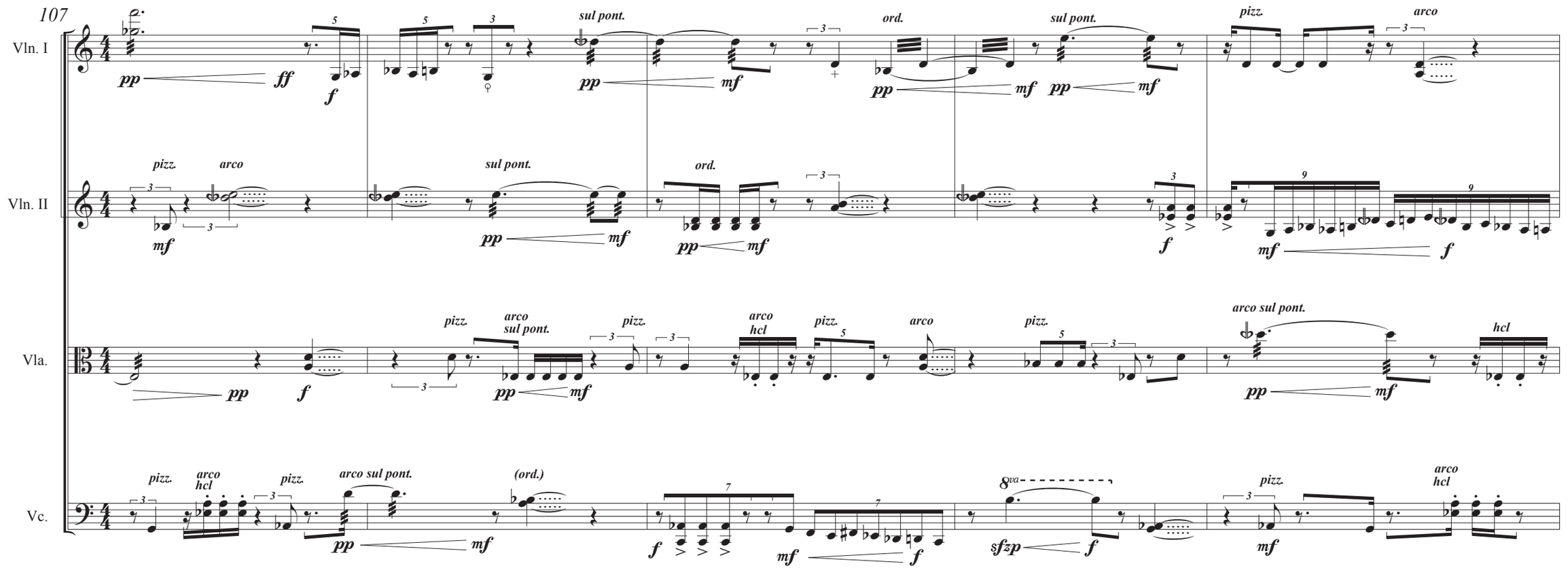

90
Vln. I
Vln. II
Vla.
Vc.

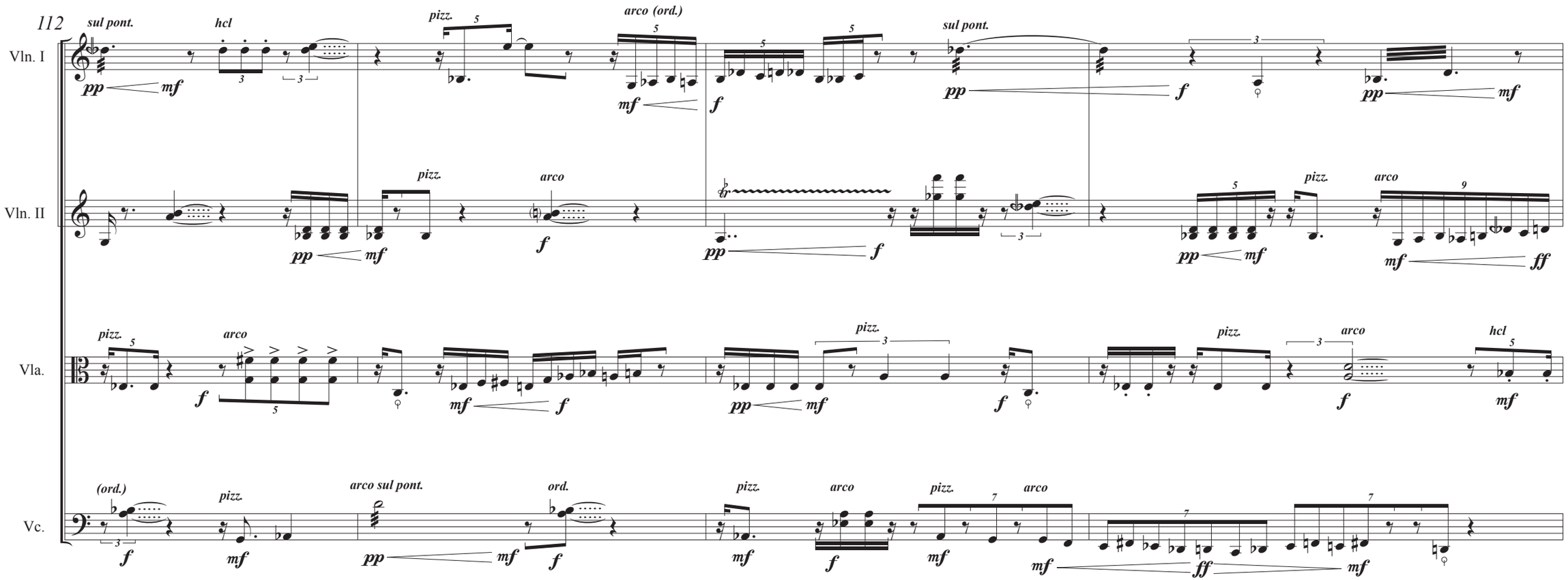

93
Vln. I
Vln. II
Vla.
Vc.

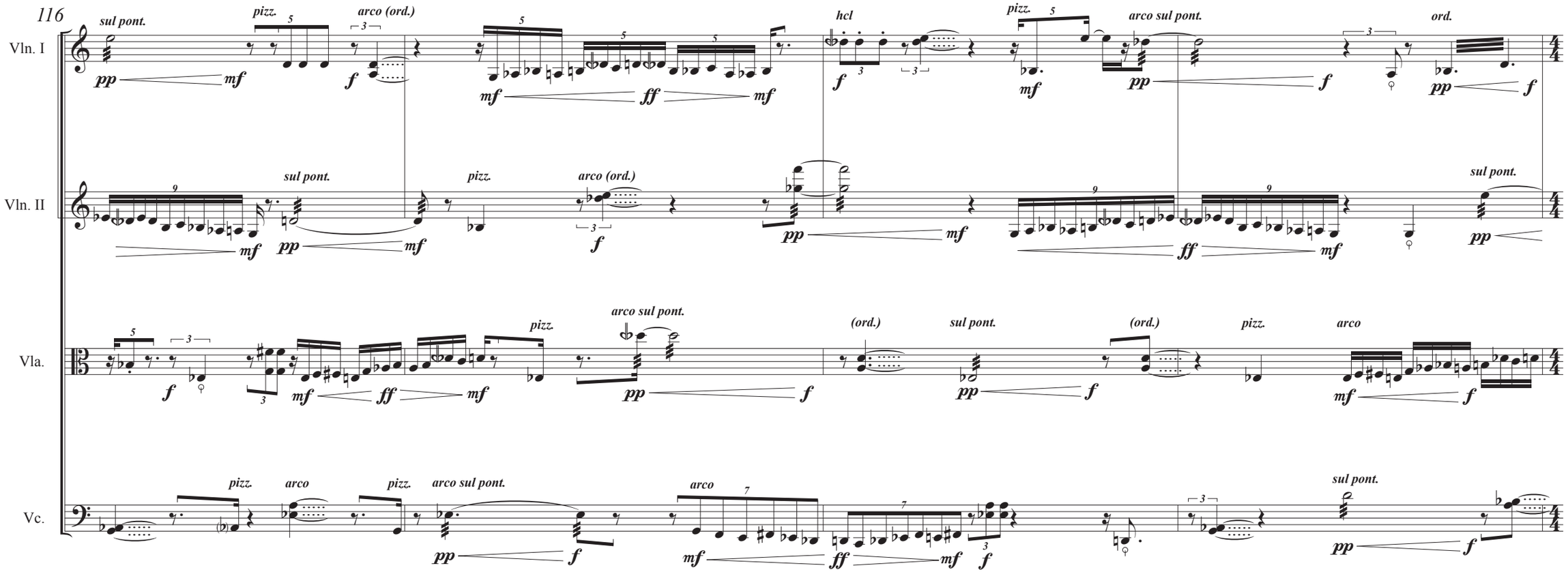

97
Vln. I
Vln. II
Vla.
Vc.
ff

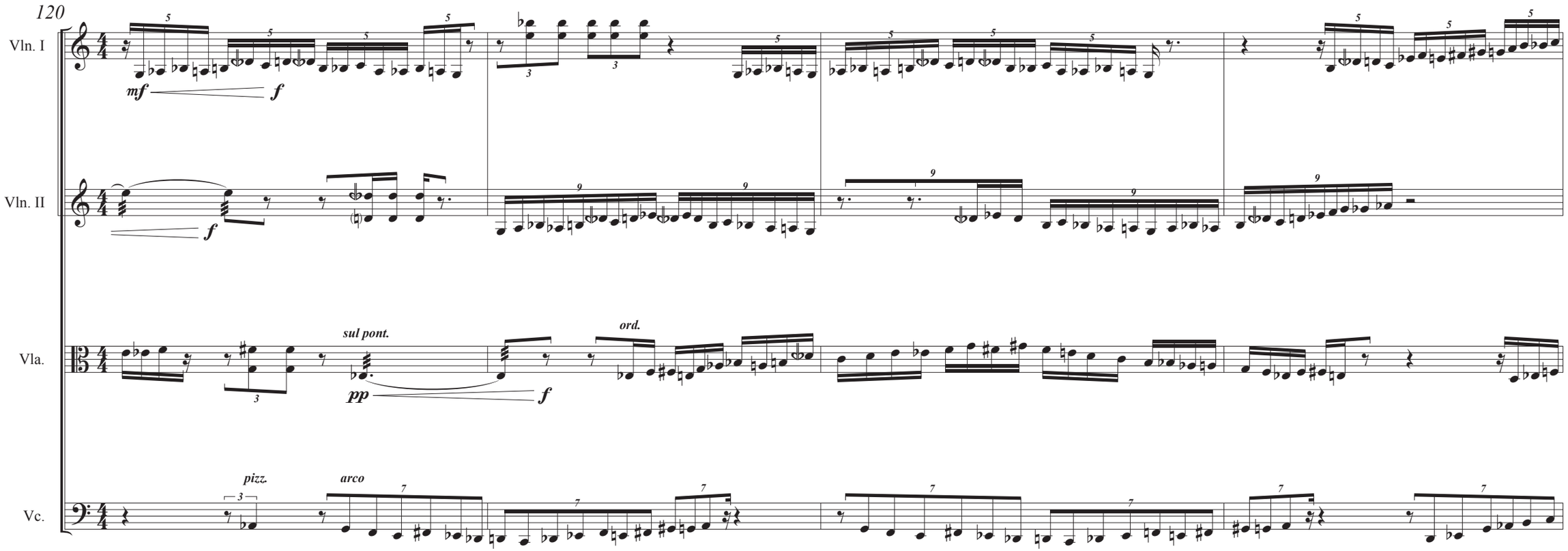

repeat without coordination for 45~60"
(vary tempo independantly)
100
ad lib. ♩ = 104 ~ 116
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
sul pont.
hcl
arco sul pont.
(ord.)
arco (ord.)
I.
II.
mf
pp

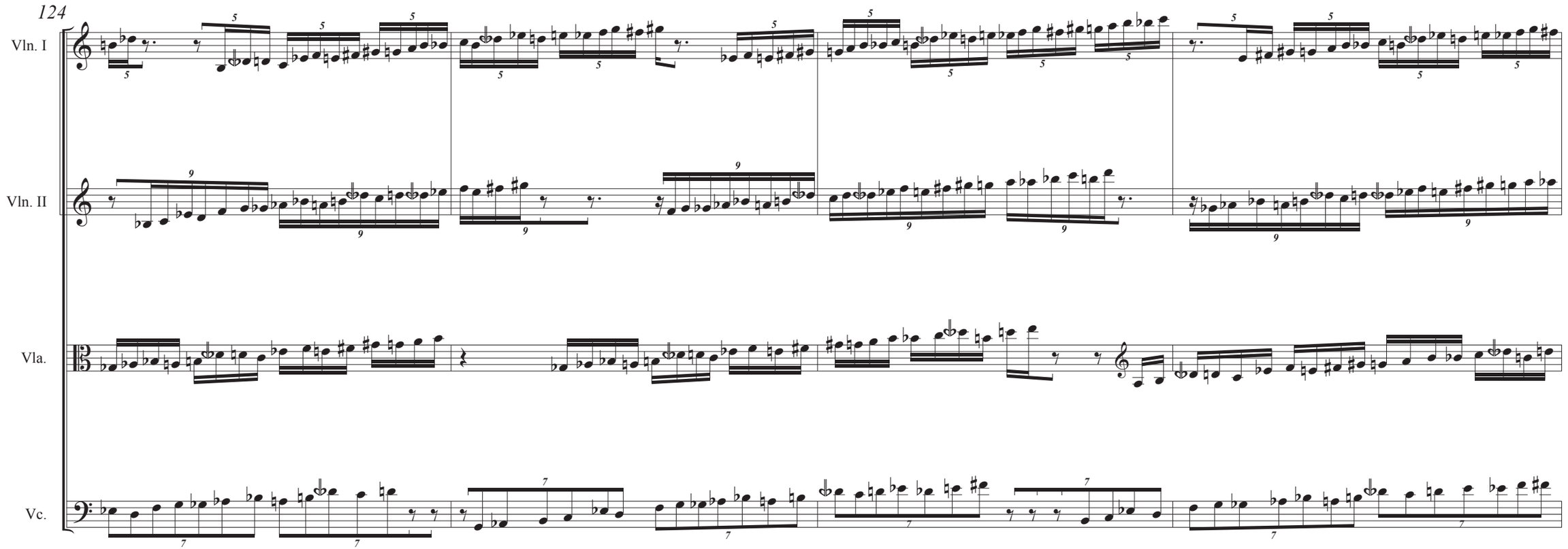

♩ = 110
101
Vln. I
Vln. II
Vla.
Vc.
arco (ord.)
pizz.
arco
arco
sul pont.
ord.
(continue repeating as before until indicated rest)
II.

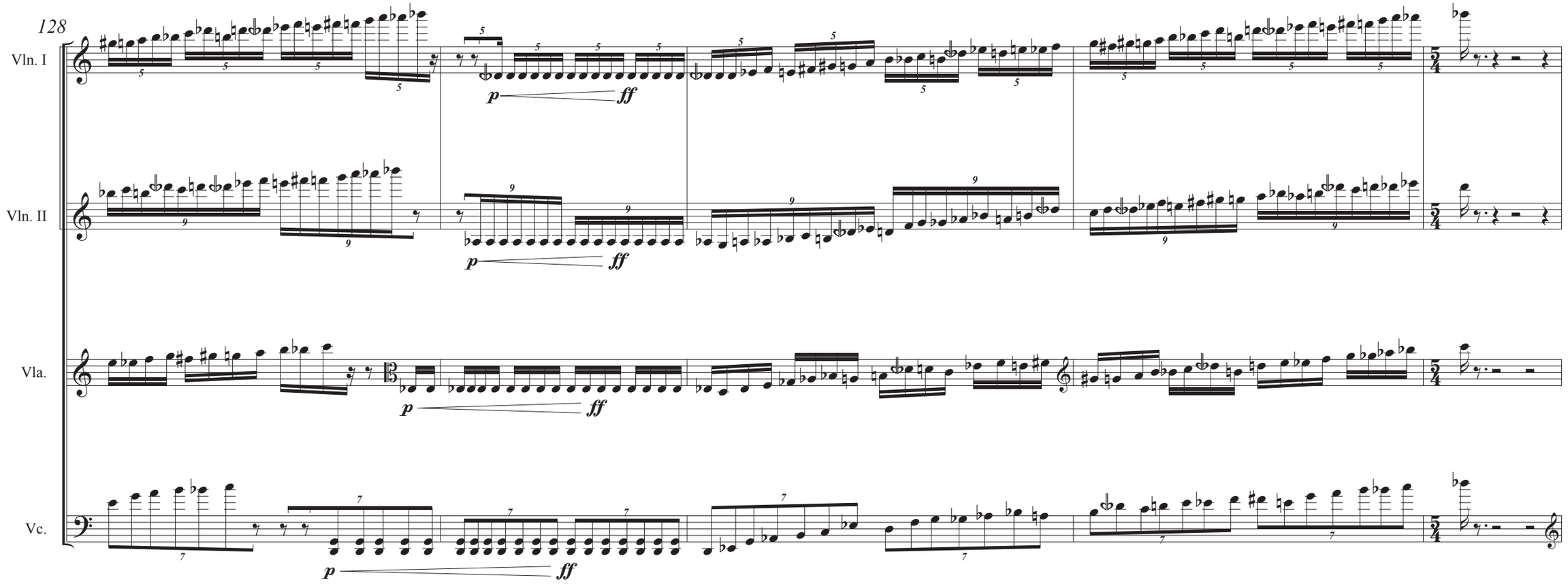

107
Vln. I
Vln. II
Vla.
Vc.
pp
ff
f
sul pont.
mf
ord.
pizz.
arco
arco sul pont.
hcl
(ord.)
8va
sfzp

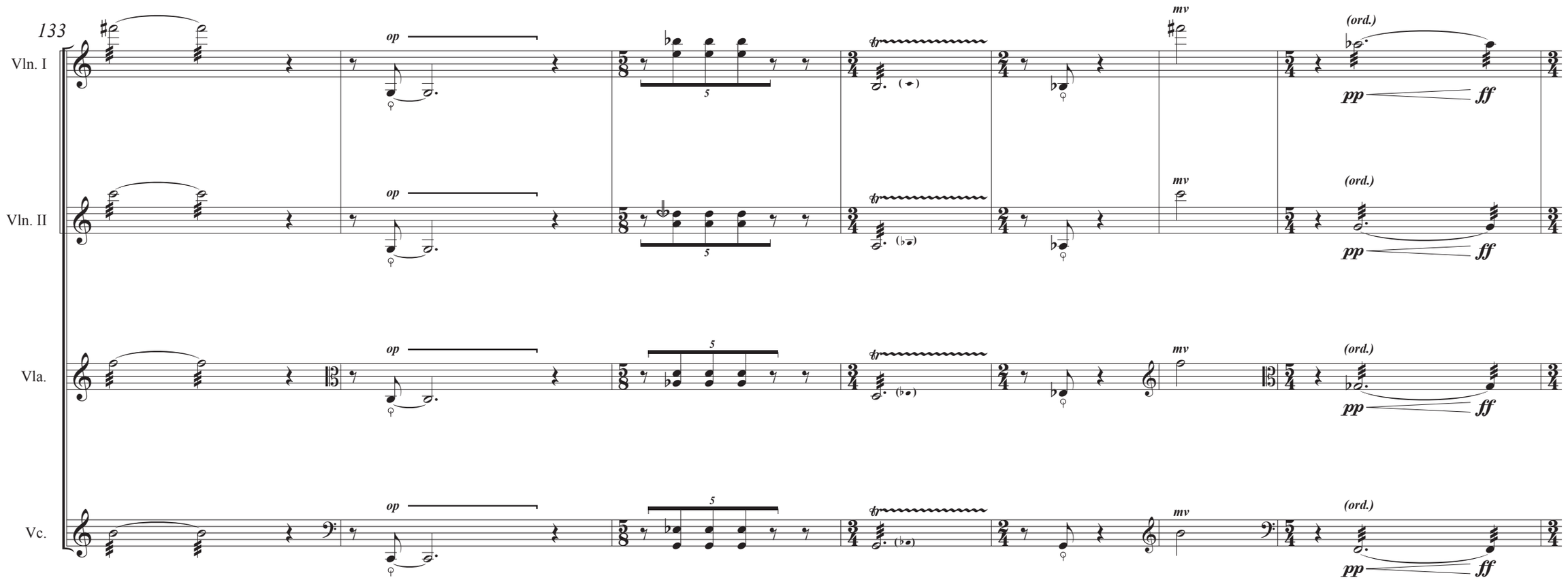

112
Vln. I
Vln. II
Vla.
Vc.
sul pont.
hcl
pizz.
arco (ord.)
arco
arco sul pont.
ord.

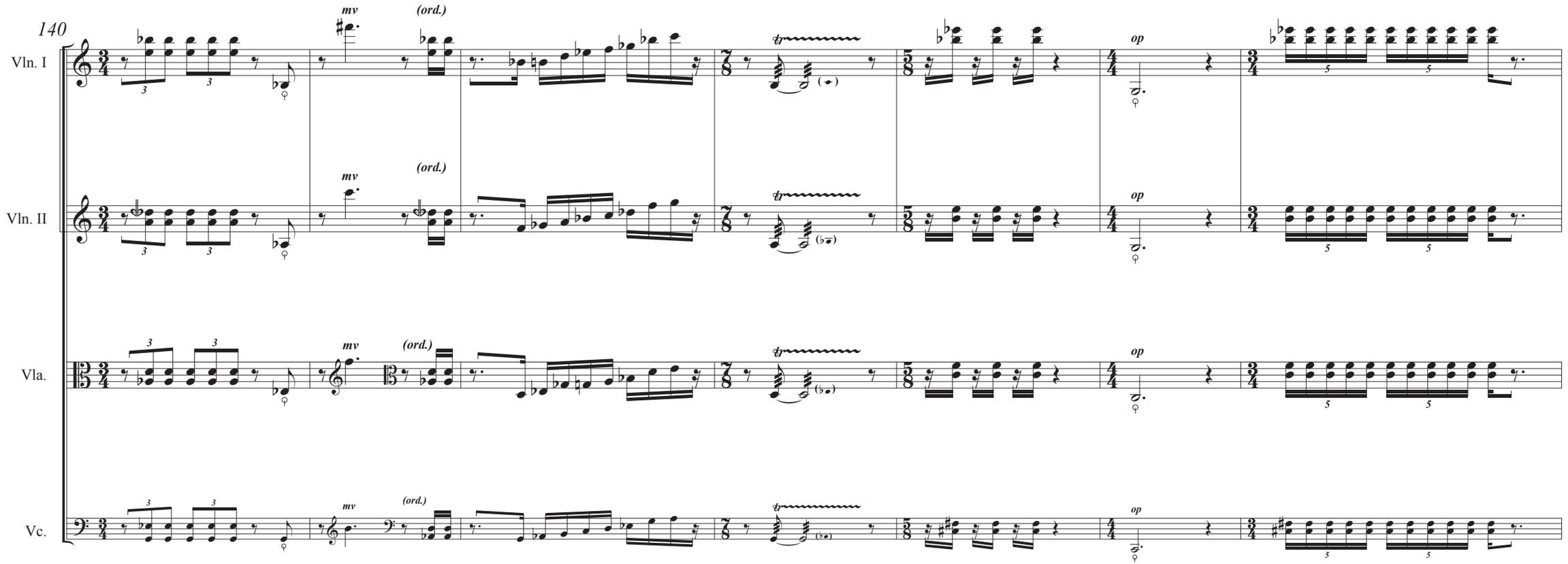

116
Vln. I
Vln. II
Vla.
Vc.
sul pont.
pizz.
arco (ord.)
hcl
arco sul pont.
ord.
arco
(ord.)

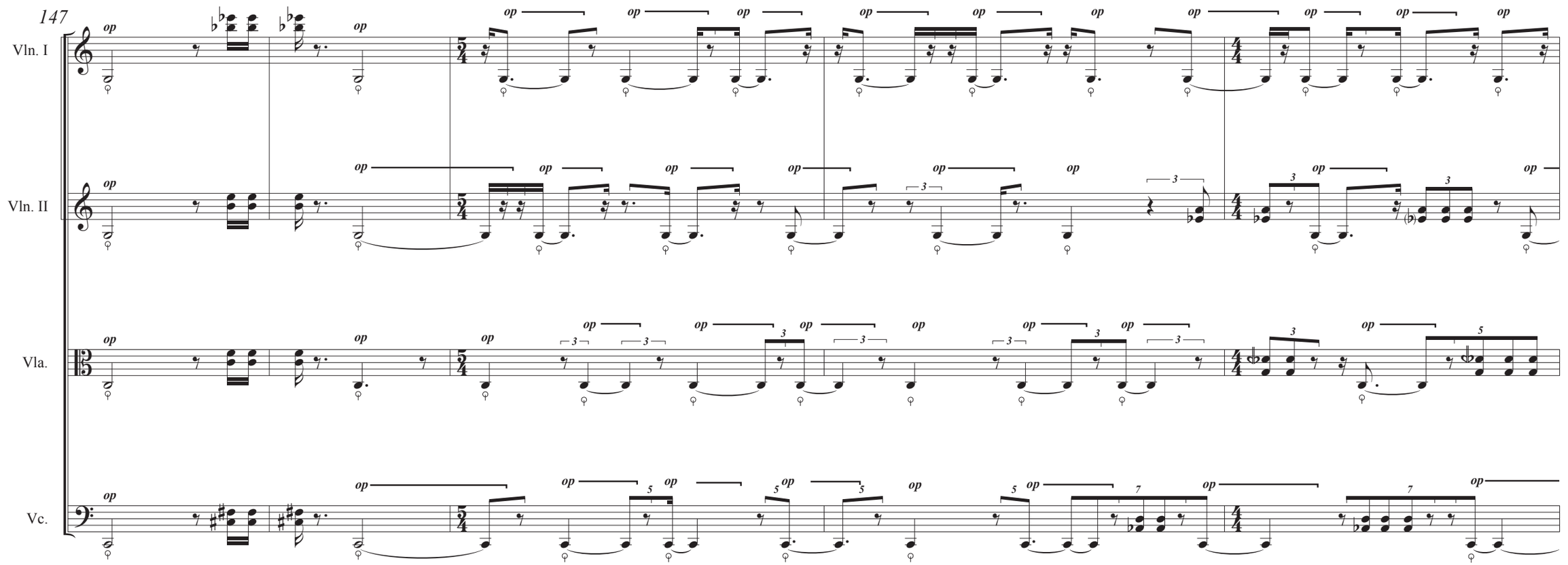

120
Vln. I
Vln. II
Vla.
Vc.
mf
f
sul pont.
pp
ord.
pizz.
arco

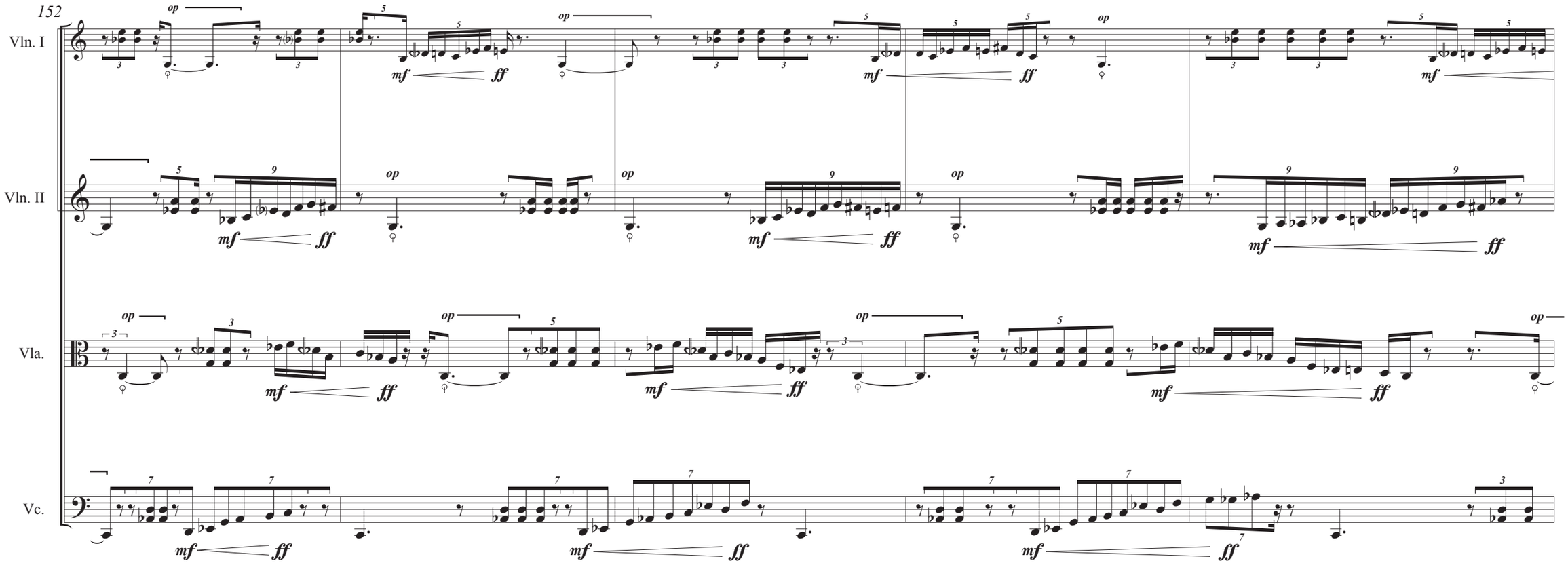

124
Vln. I
Vln. II
Vla.
Vc.

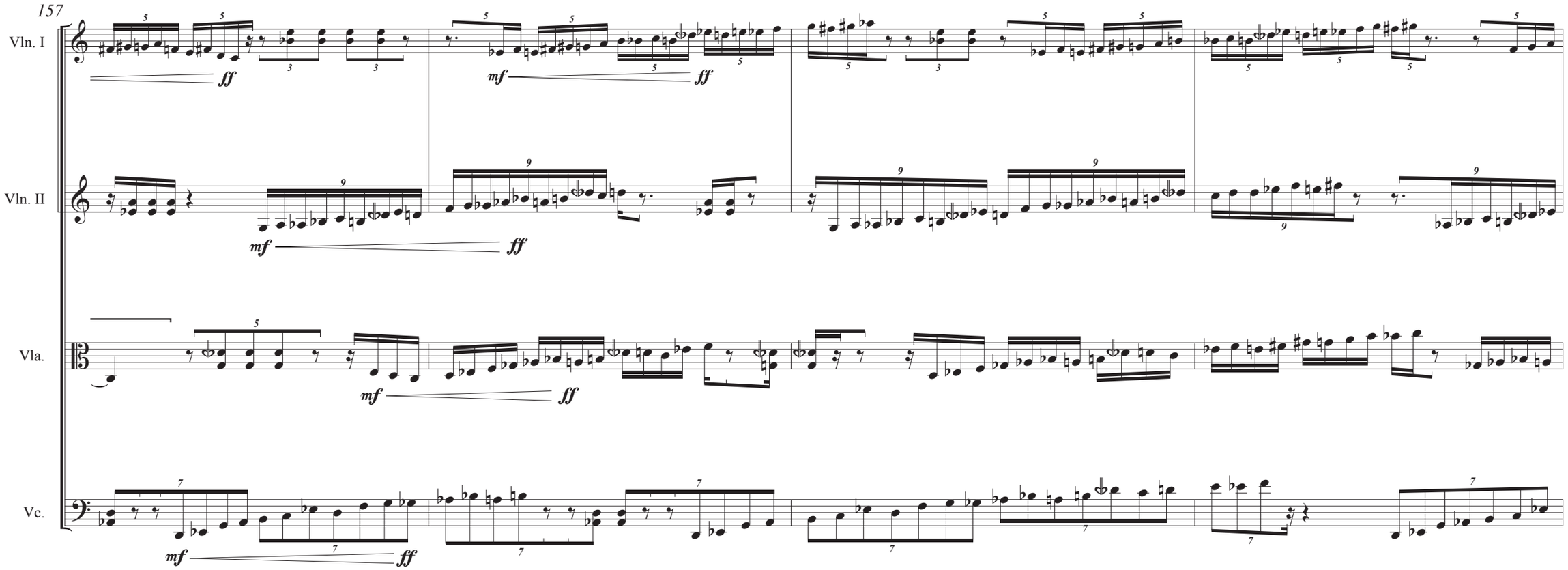

128
Vln. I
Vln. II
Vla.
Vc.
p
ff
5/4

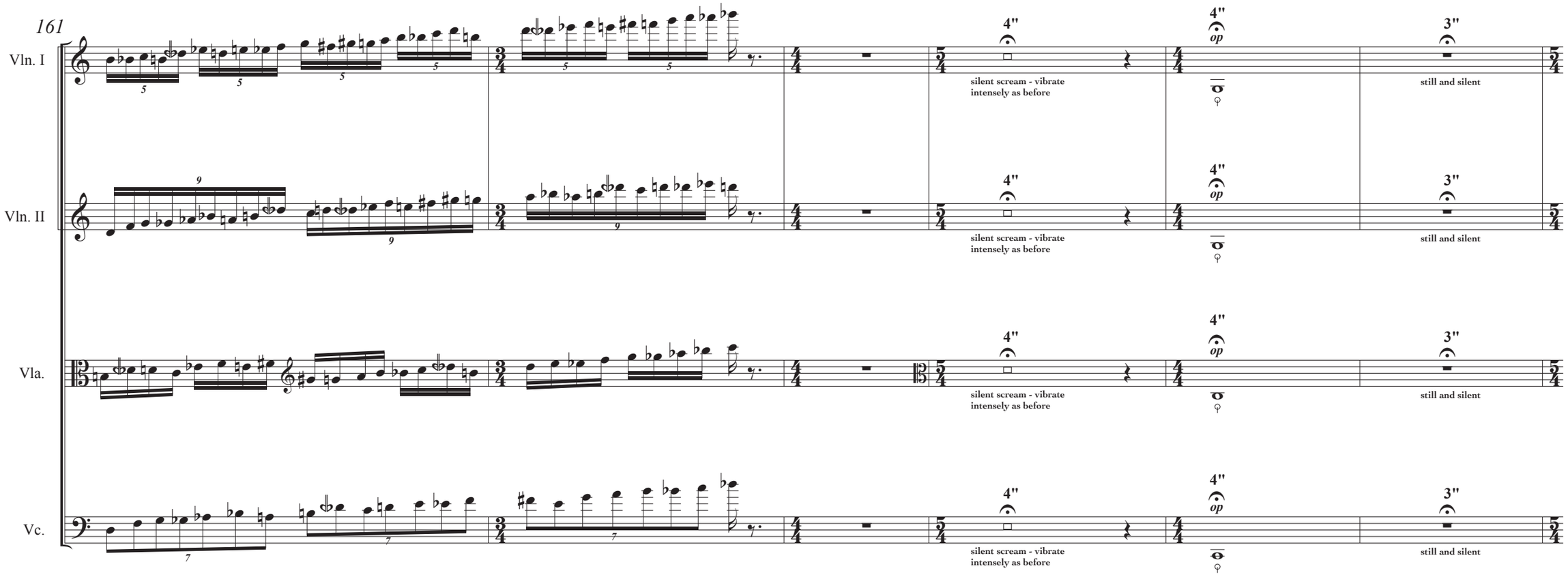

133
Vln. I
Vln. II
Vla.
Vc.
op
tr
mv
(ord.)
pp
ff
5

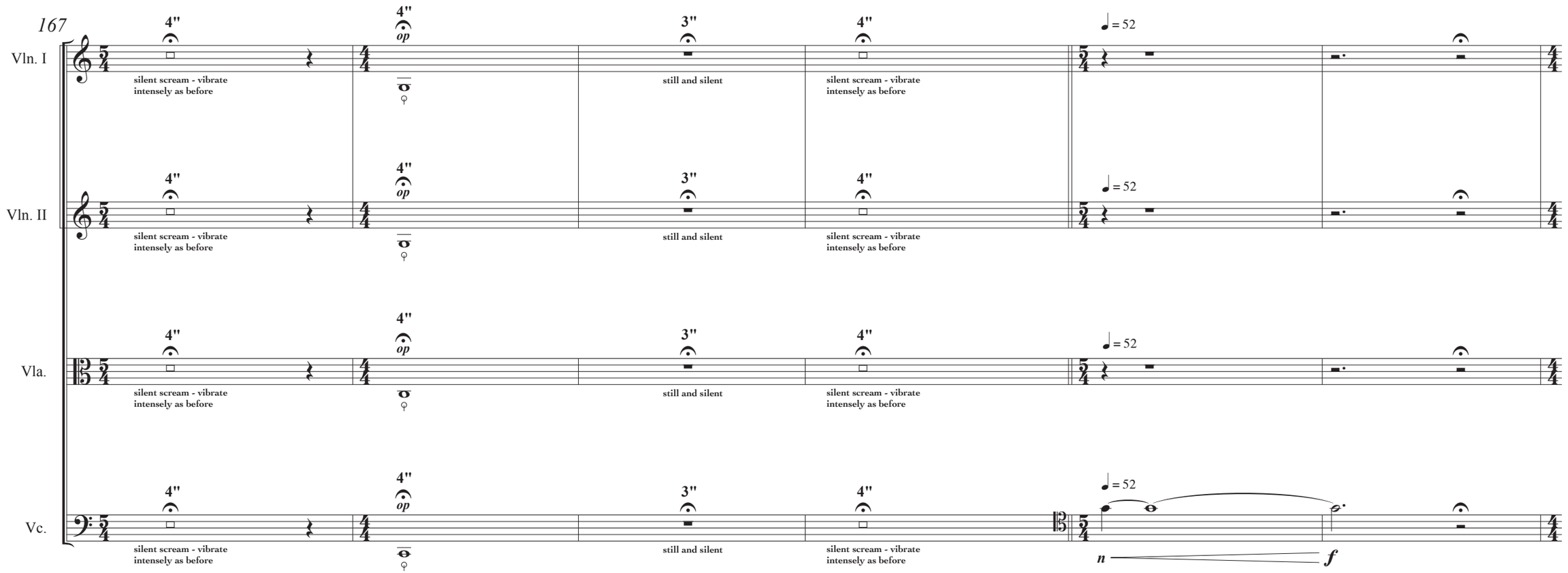

140
Vln. I
Vln. II
Vla.
Vc.
mv
(ord.)
tr
op

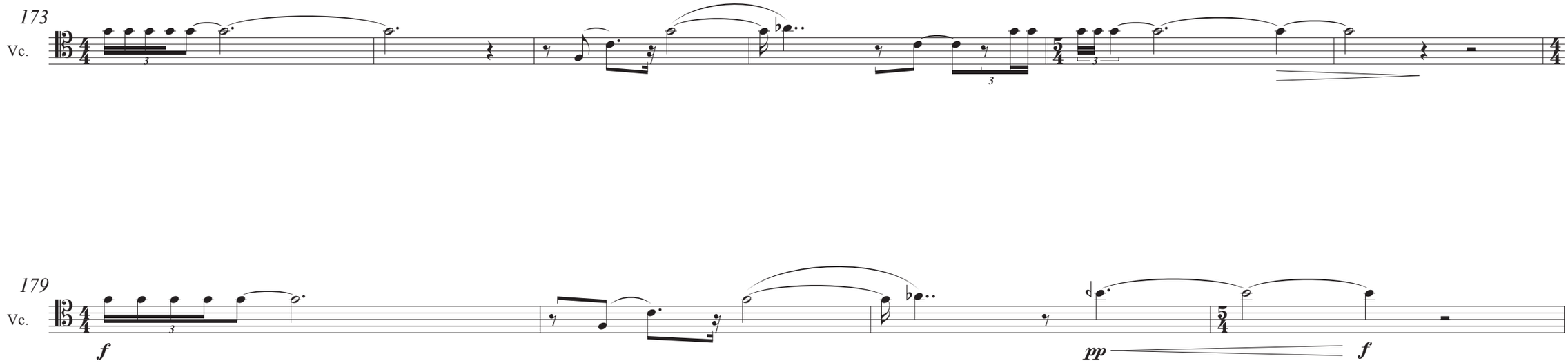

147
Vln. I
Vln. II
Vla.
Vc.
op

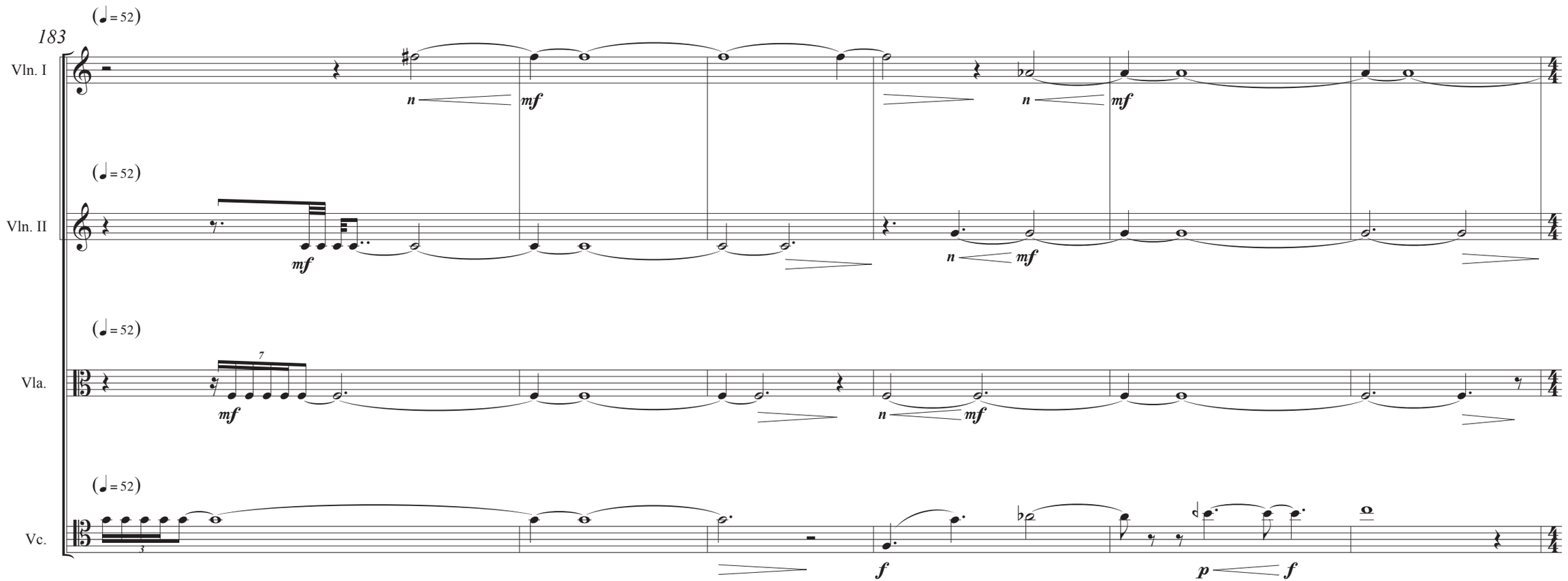

152
Vln. I
Vln. II
Vla.
Vc.
op
mf
ff

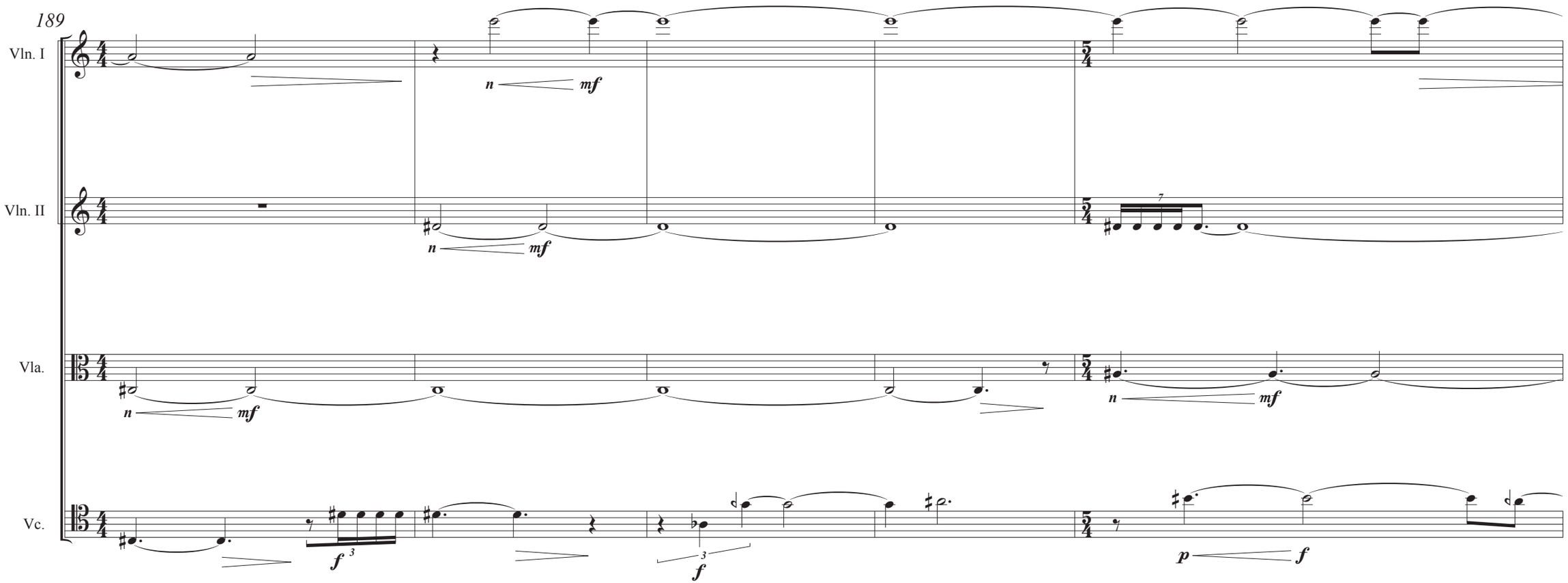

157
Vln. I
Vln. II
Vla.
Vc.
ff
mf
ff
mf
ff
mf
ff

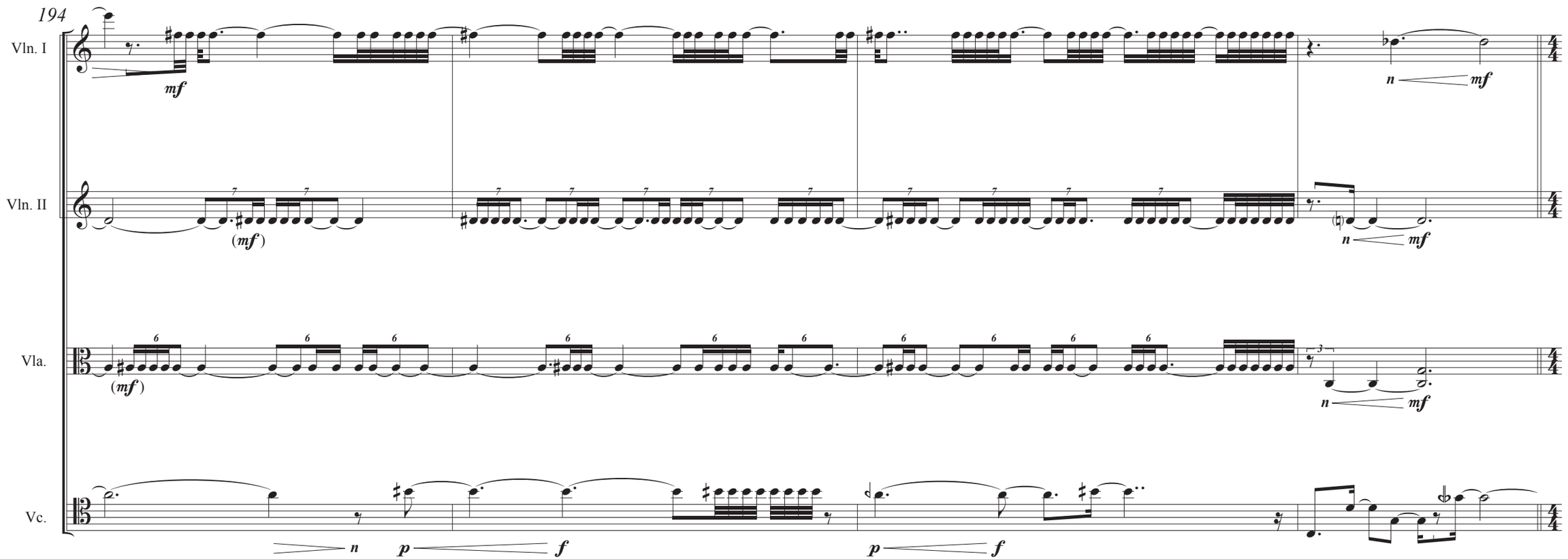

161
Vln. I
Vln. II
Vla.
Vc.
4"
op
3"
silent scream - vibrate intensely as before
still and silent

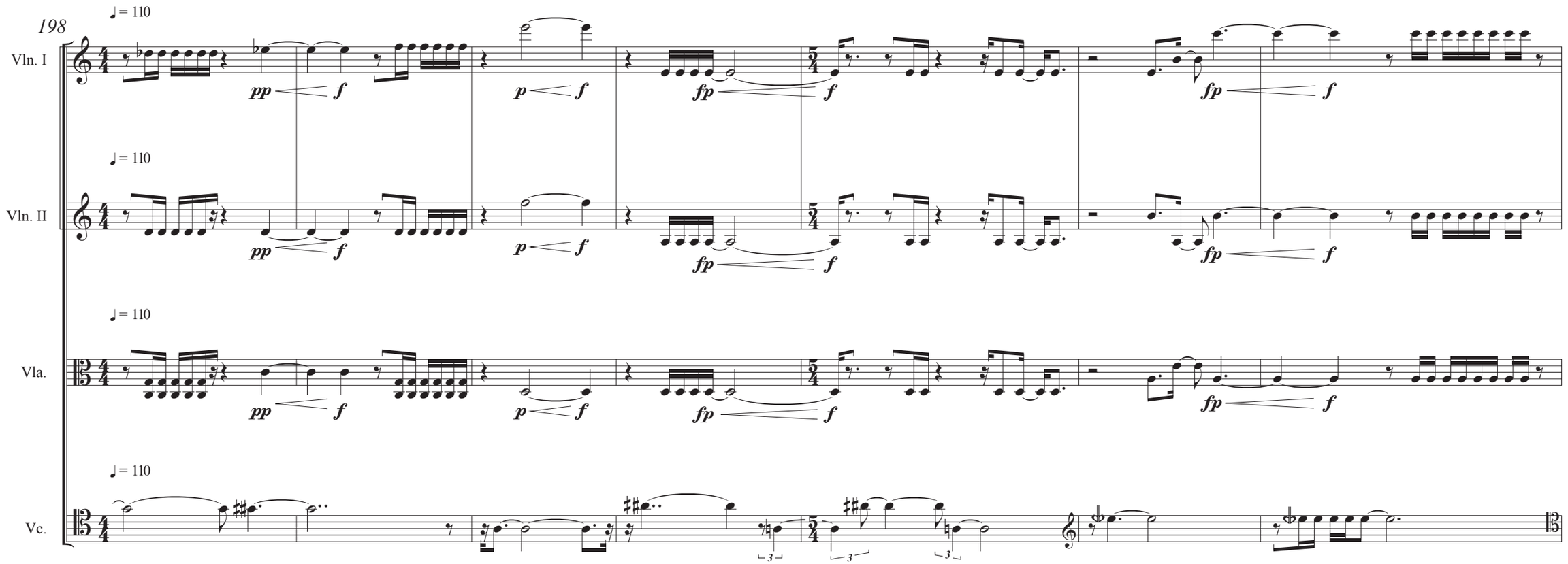

167
Vln. I
Vln. II
Vla.
Vc.
4"
3"
op
silent scream - vibrate
intensely as before
still and silent
= 52
n
f

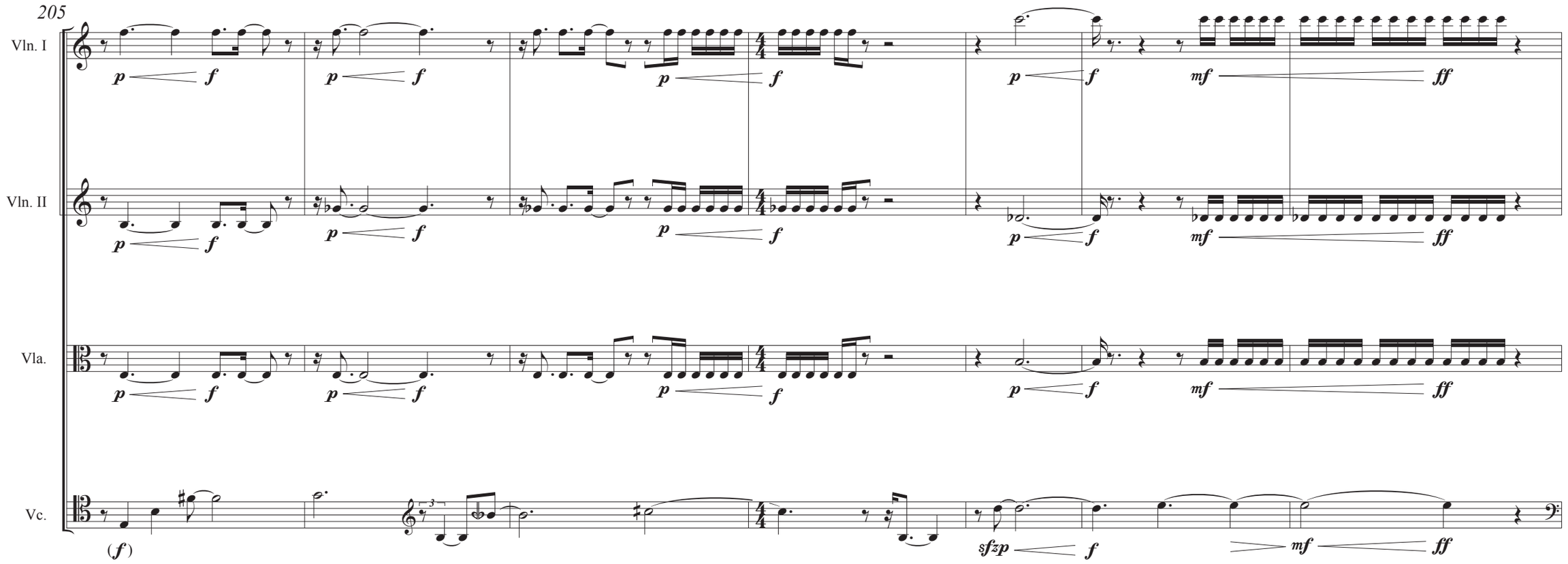

173
Vc.
179
Vc.
f
pp
f

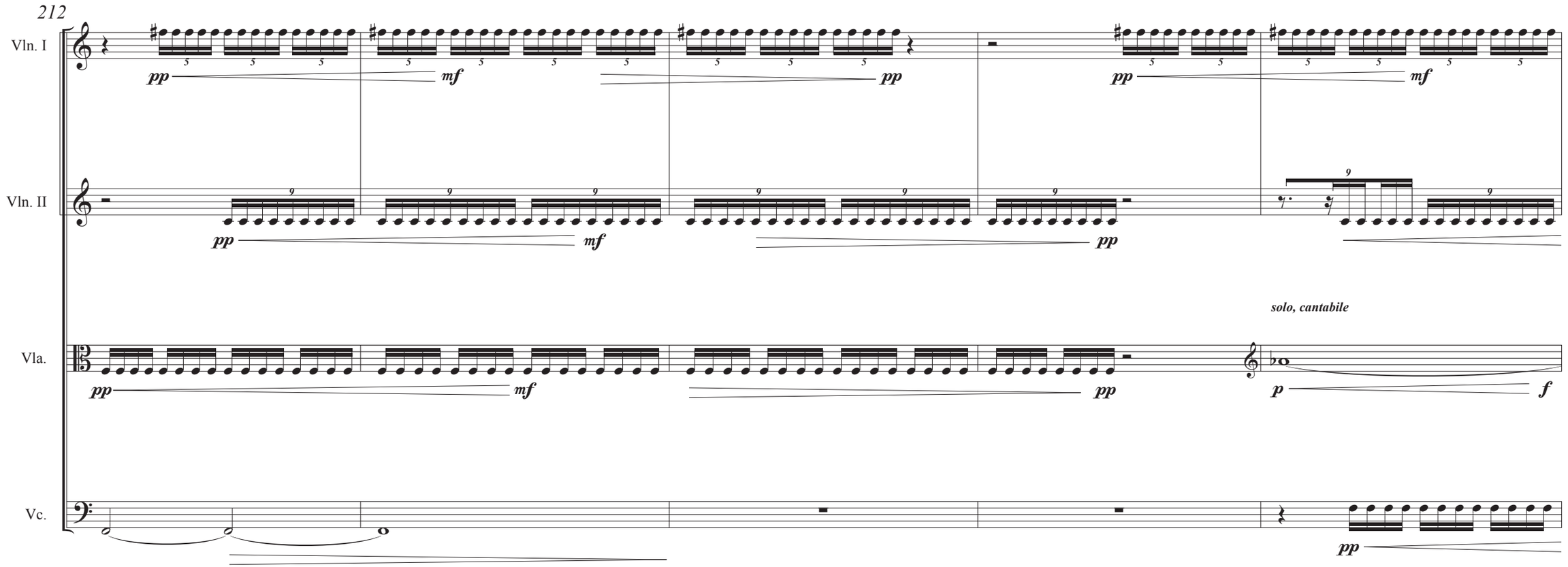

183
(♩= 52)
Vln. I
n
mf
(♩= 52)
Vln. II
mf
n
mf
(♩= 52)
Vla.
7
mf
n
mf
(♩= 52)
Vc.
3
f
p
f

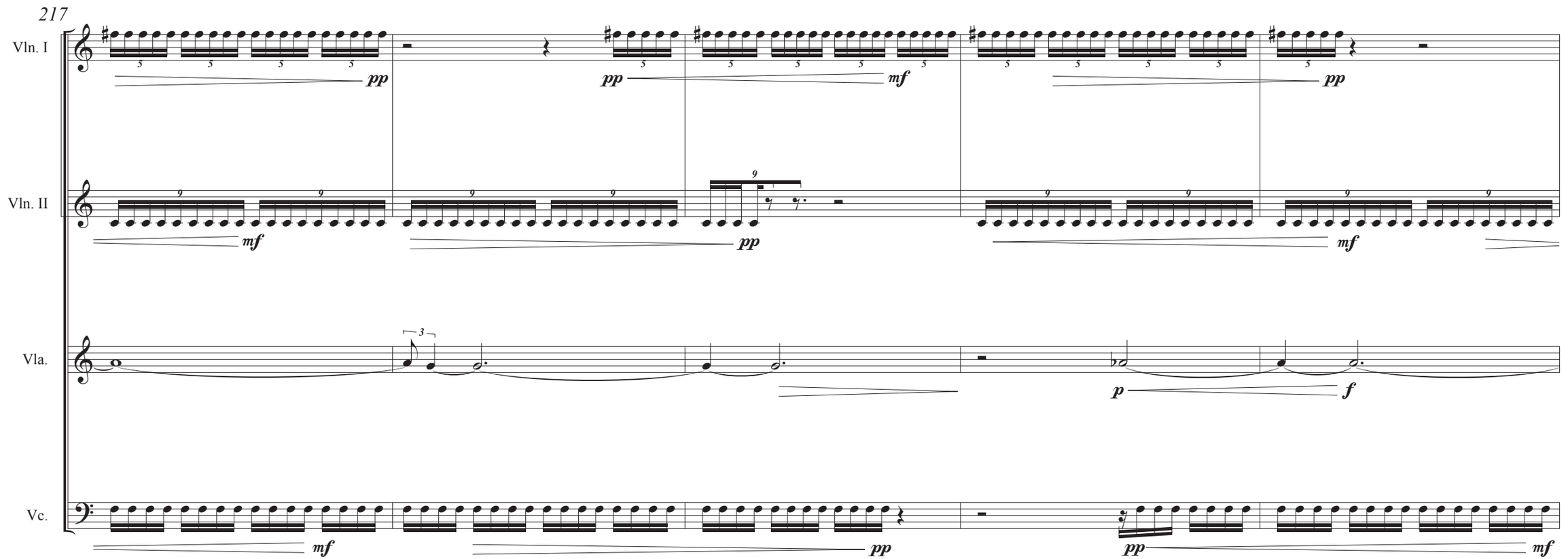

189
Vln. I
Vln. II
Vla.
Vc.
n
mf
7
3
f
p

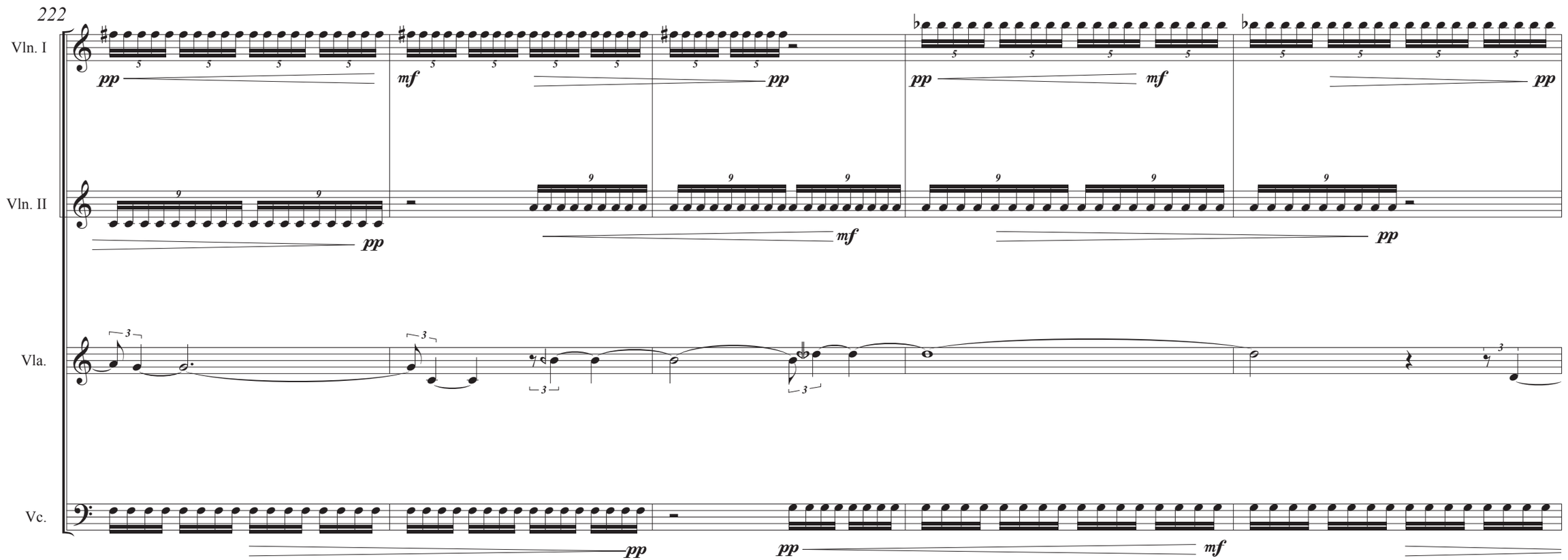

194
Vln. I
Vln. II
Vla.
Vc.
mf
(mf)
n
p
f

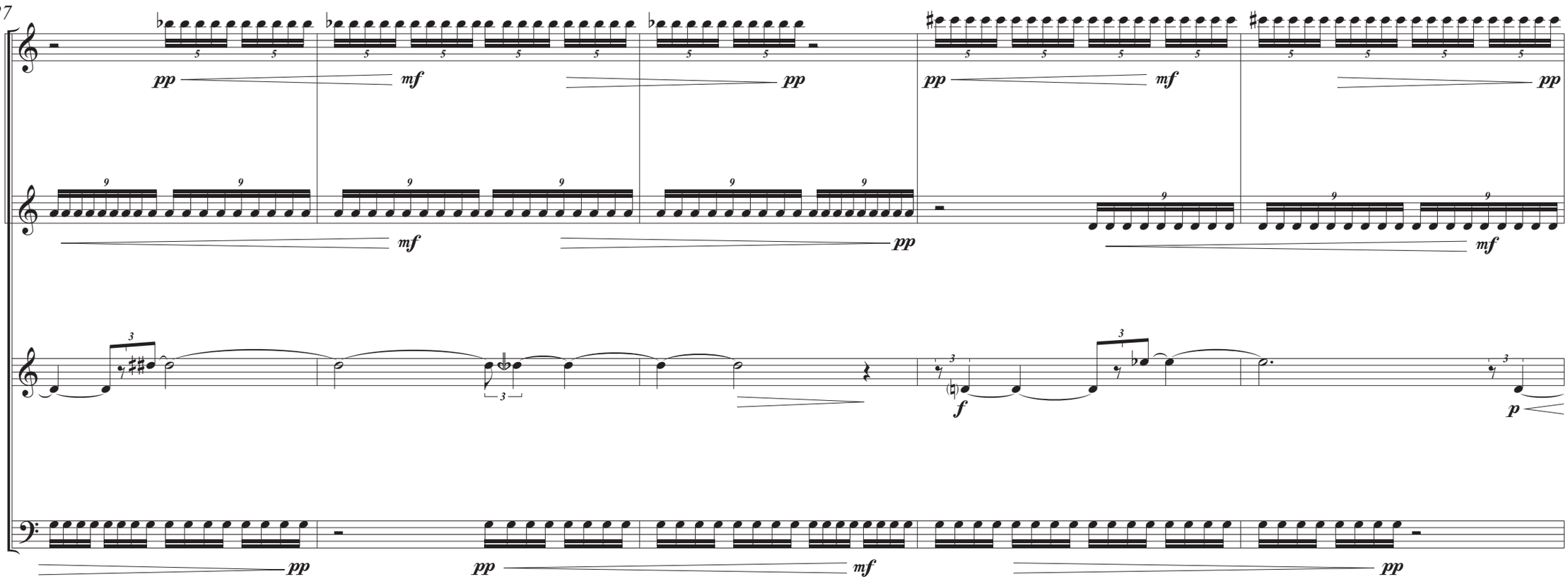

198
♩= 110
Vln. I
Vln. II
Vla.
Vc.
pp
f
p
fp

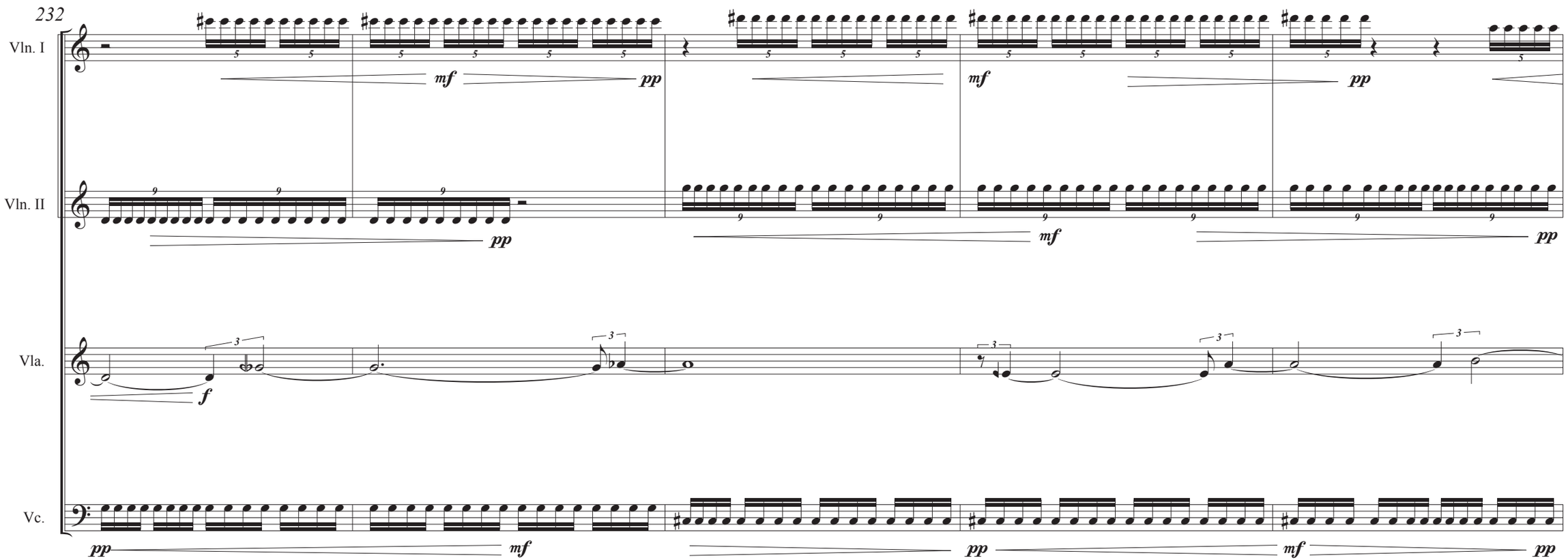

205
Vln. I
Vln. II
Vla.
Vc.
p
f
mf
ff
sfzp
(f)

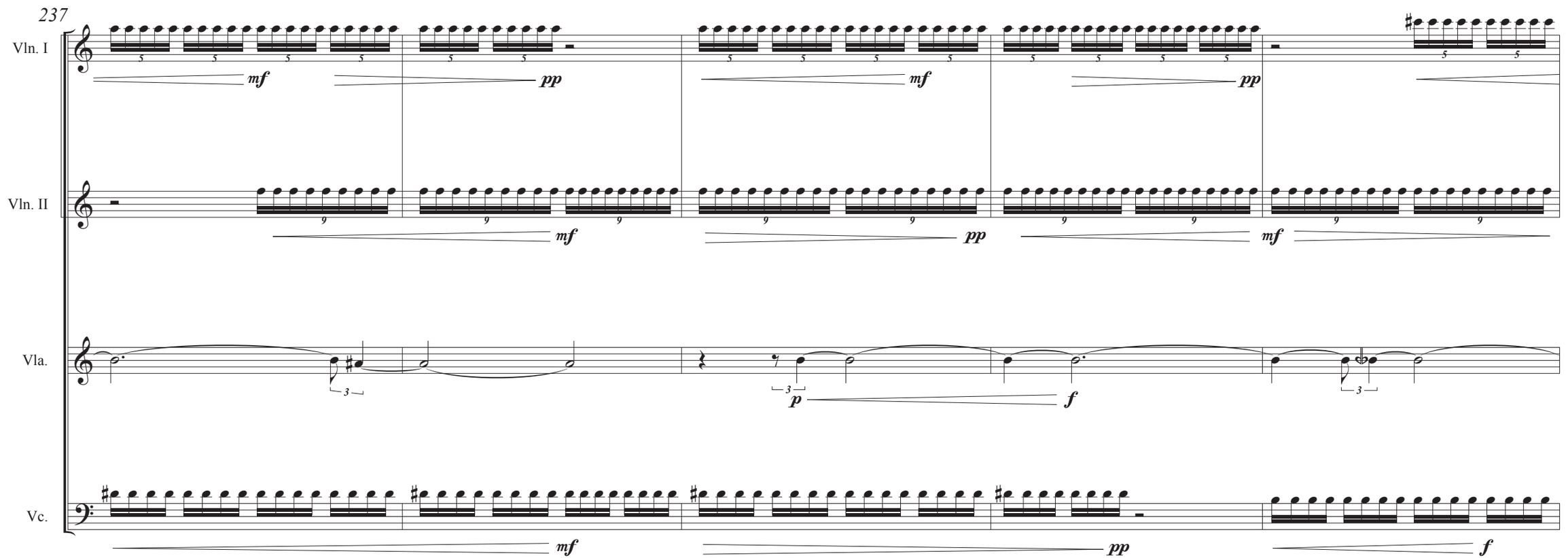

212
Vln. I
Vln. II
Vla.
Vc.
pp
mf
pp
pp
mf
pp
mf
pp
mf
pp
pp
solo, cantabile
p
f
pp

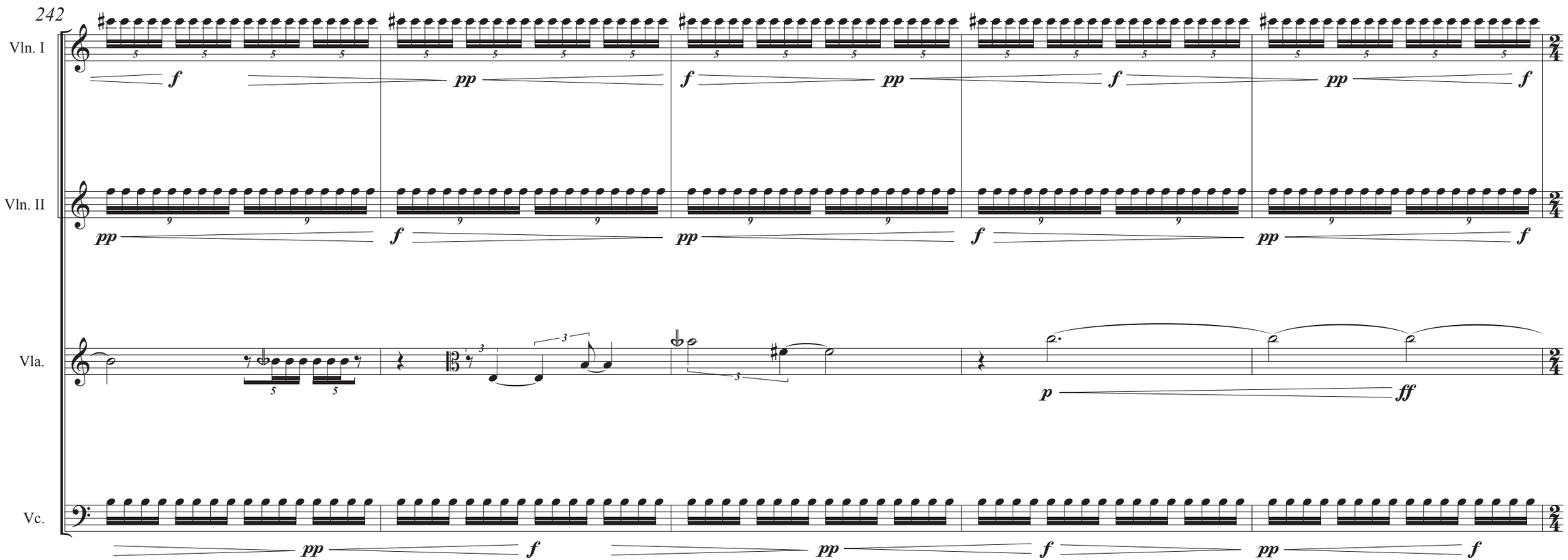

217
Vln. I
Vln. II
Vla.
Vc.
pp
mf
pp
mf
pp
mf
pp
mf
p
f
mf
pp
pp
mf

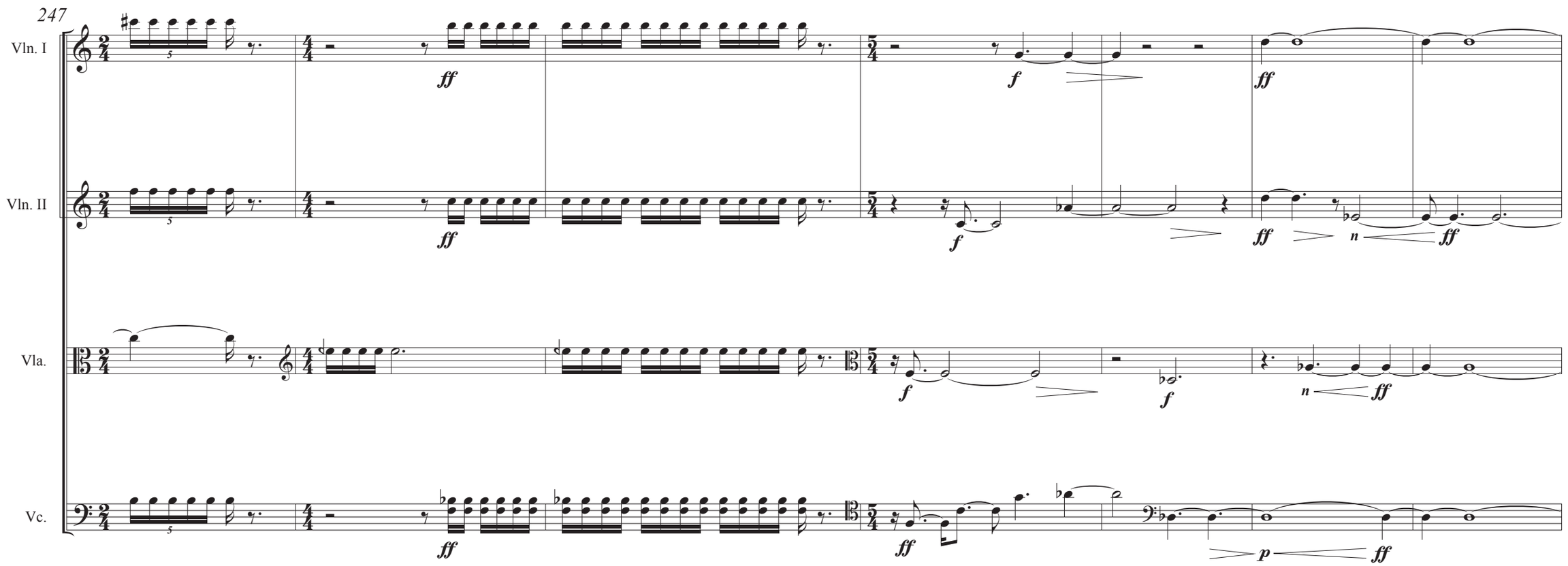

222
Vln. I
Vln. II
Vla.
Vc.
pp
mf
pp
mf
pp
pp
mf
pp
pp
pp
mf

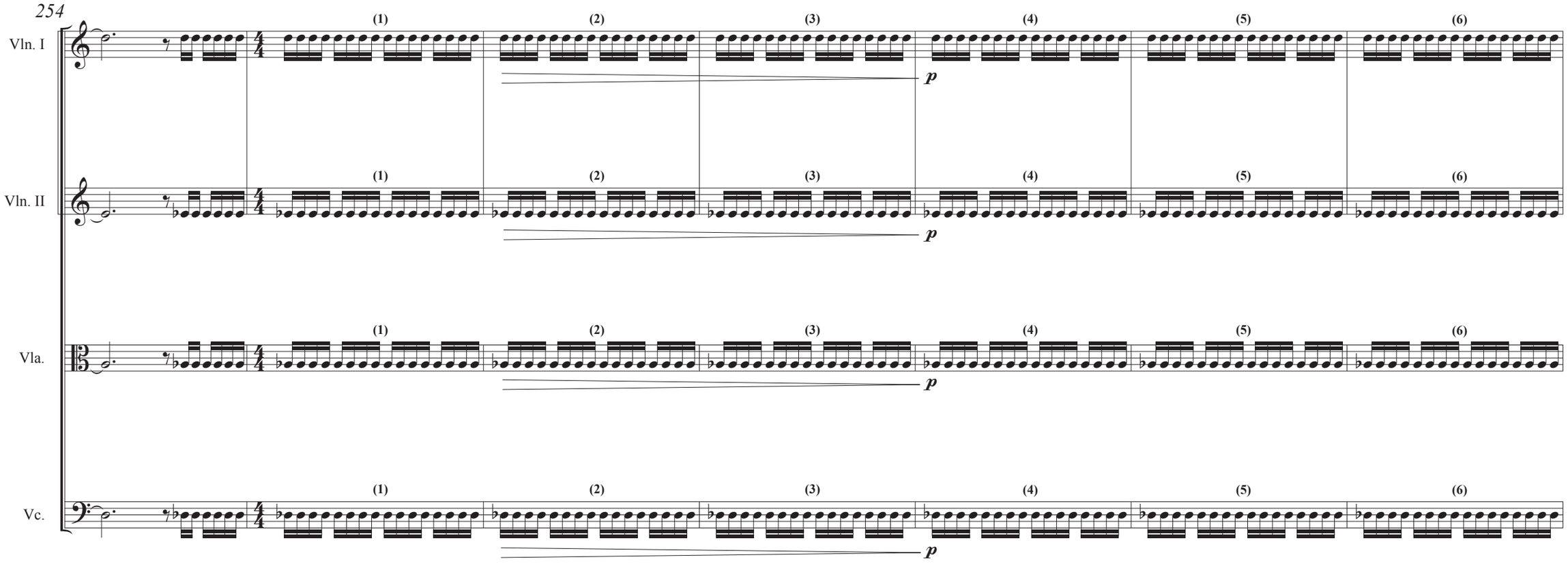

227
Vln. I
Vln. II
Vla.
Vc.
pp
mf
pp
pp
mf
pp
mf
pp
mf
f
p
pp
pp
mf
pp

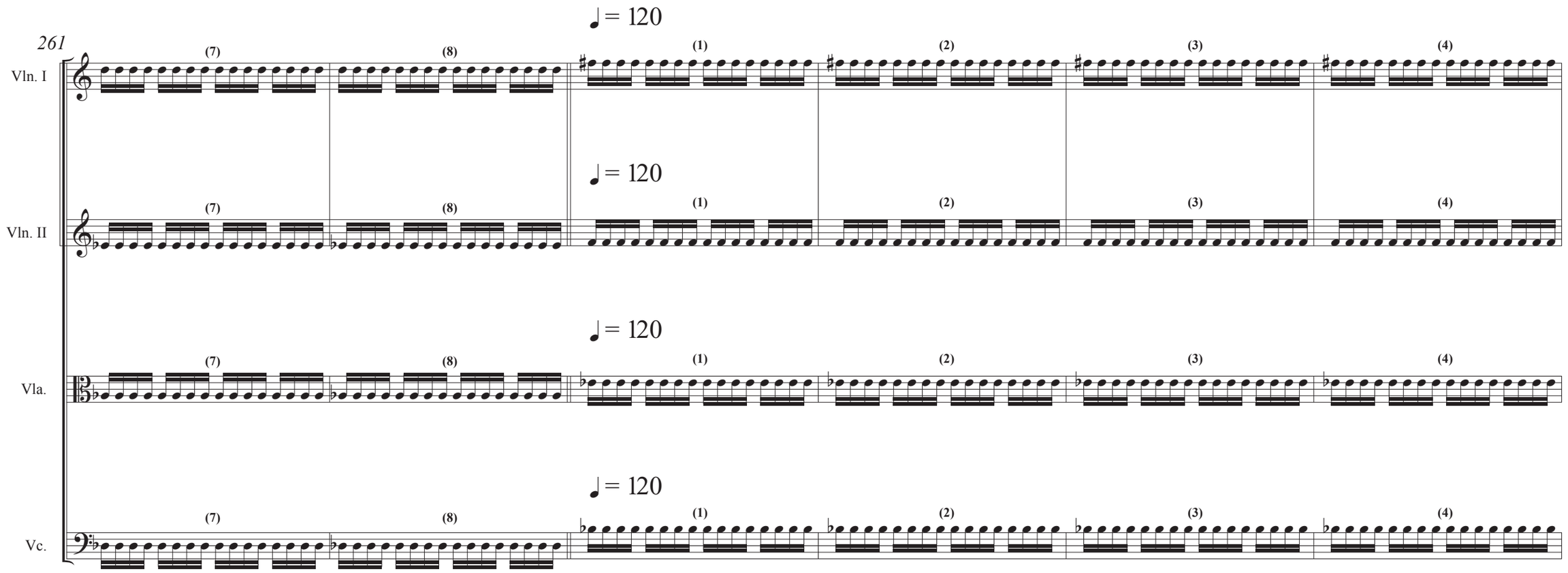

232
Vln. I
Vln. II
Vla.
Vc.
mf
pp
f

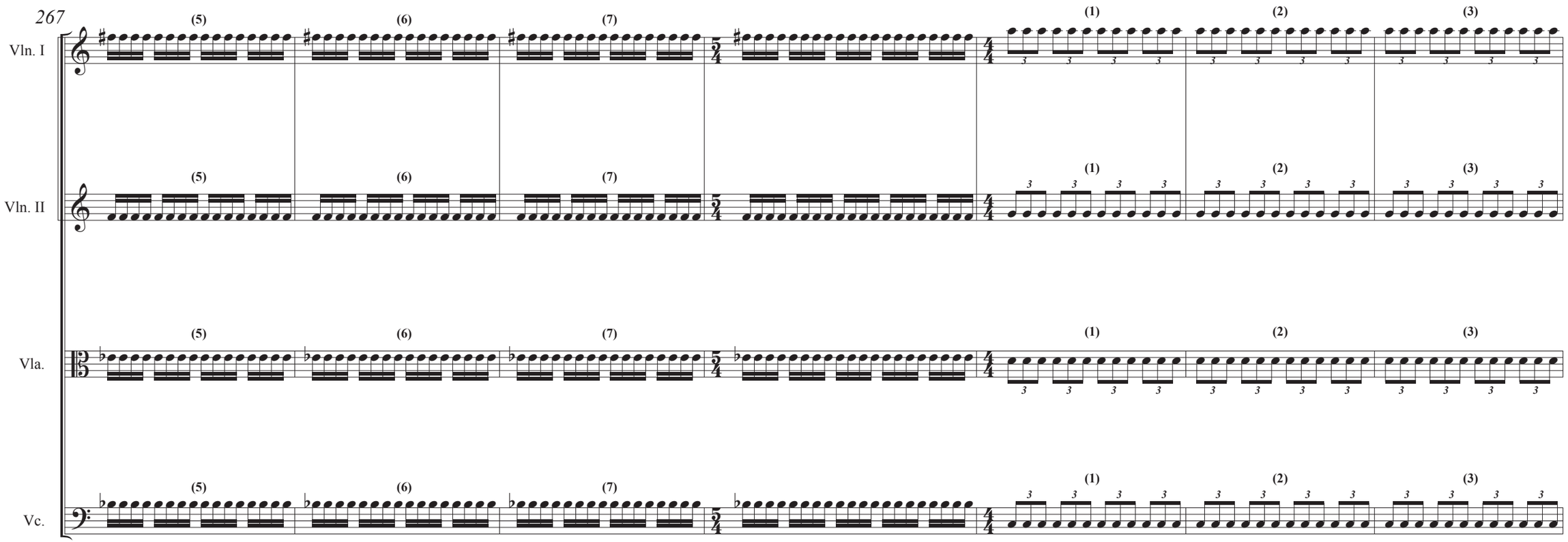

237
Vln. I
Vln. II
Vla.
Vc.
mf
pp
mf
pp
mf
mf
pp
p
f
mf
pp
f

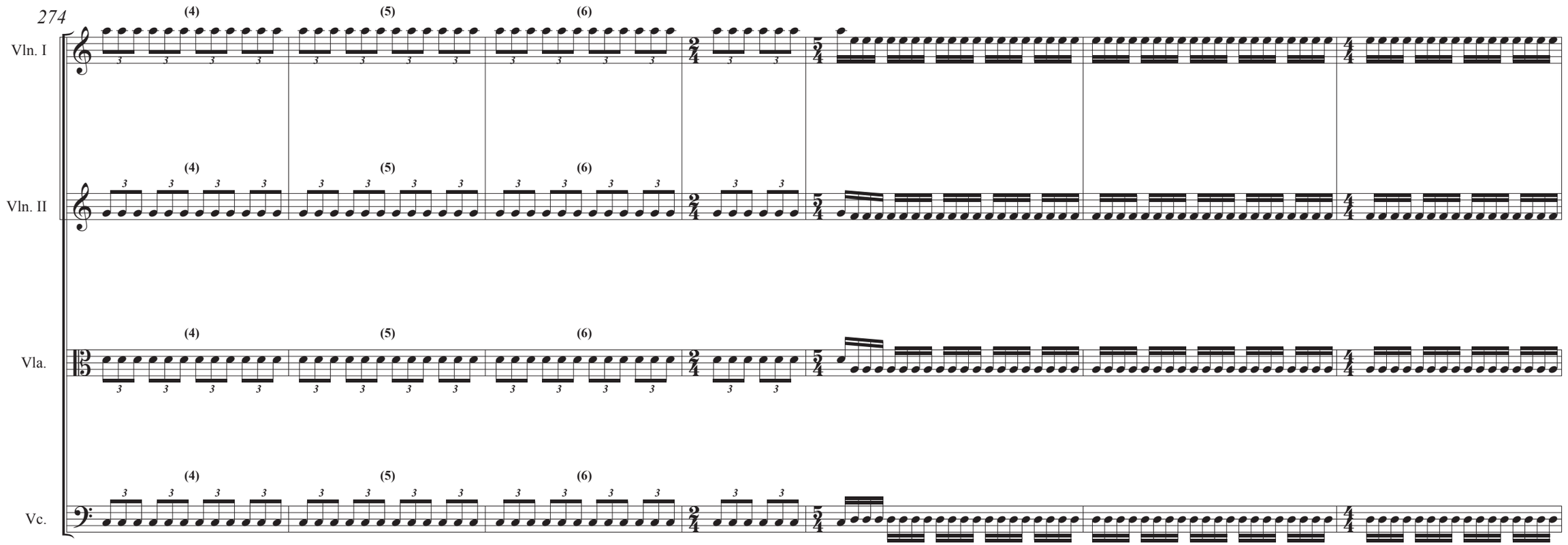

242
Vln. I
Vln. II
Vla.
Vc.
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
f
pp
p
ff

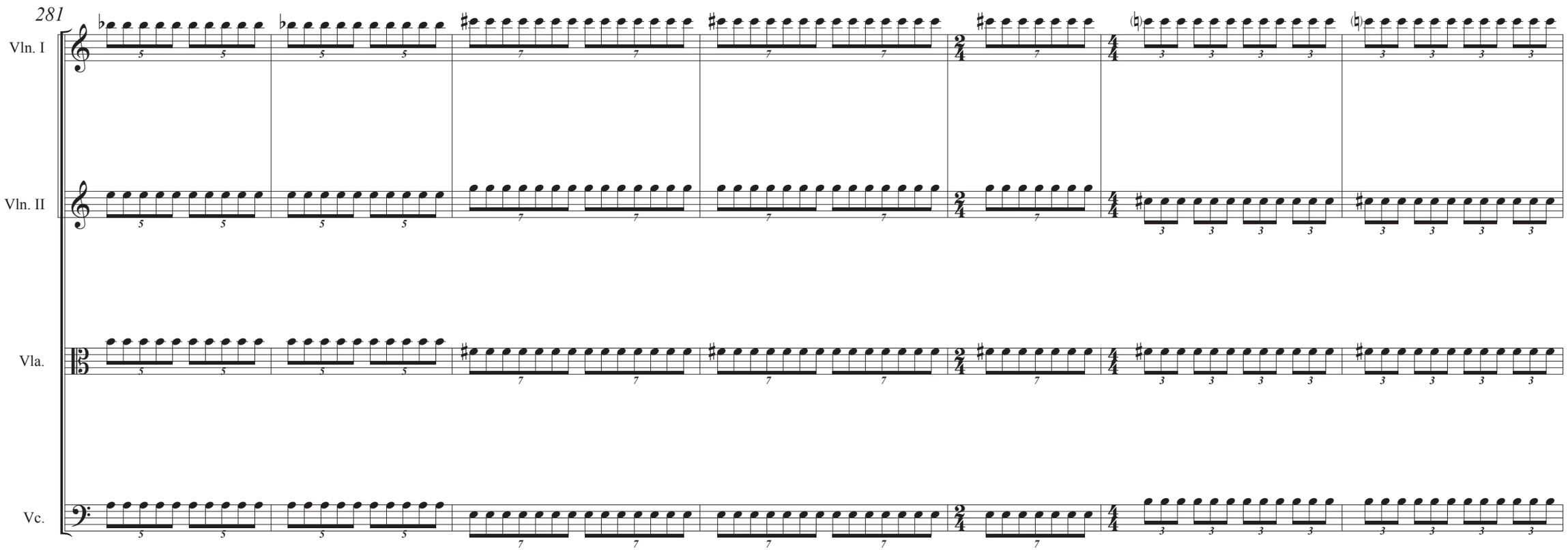

247
Vln. I
Vln. II
Vla.
Vc.
ff
f
ff
n
ff
f
f
n
ff
ff
p
ff

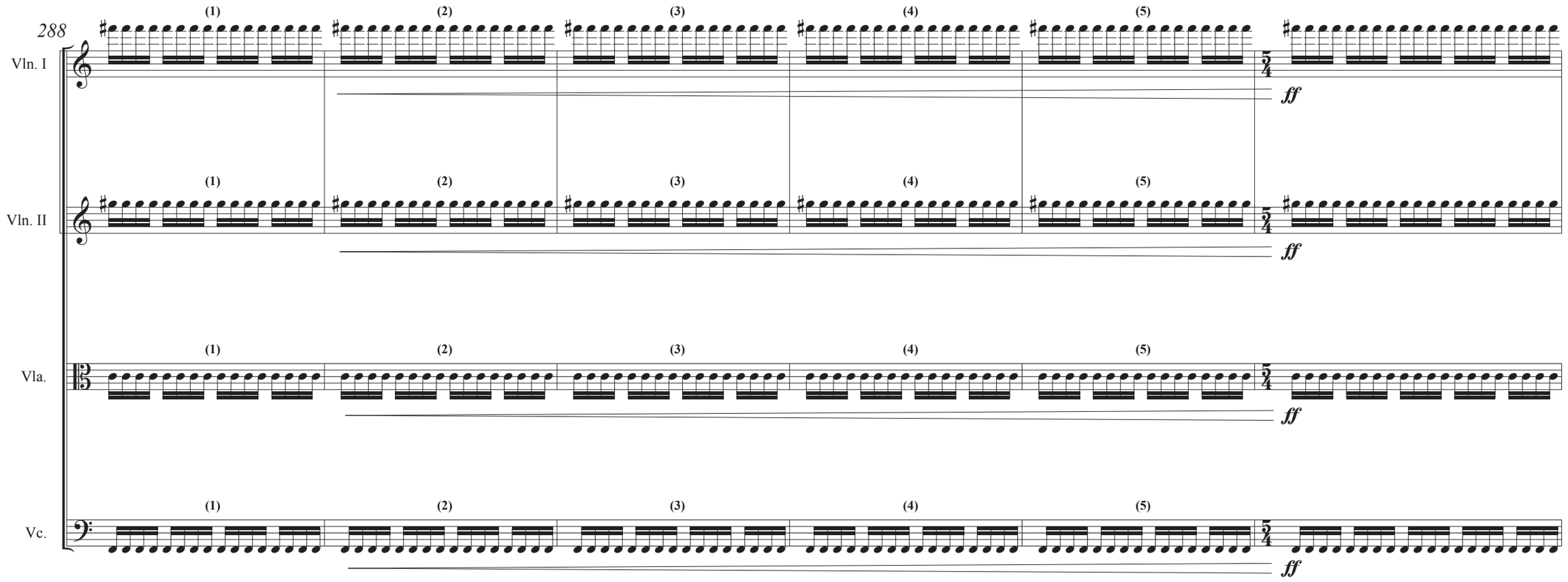

254
Vln. I
Vln. II
Vla.
Vc.
(1)
(2)
(3)
(4)
(5)
(6)
p

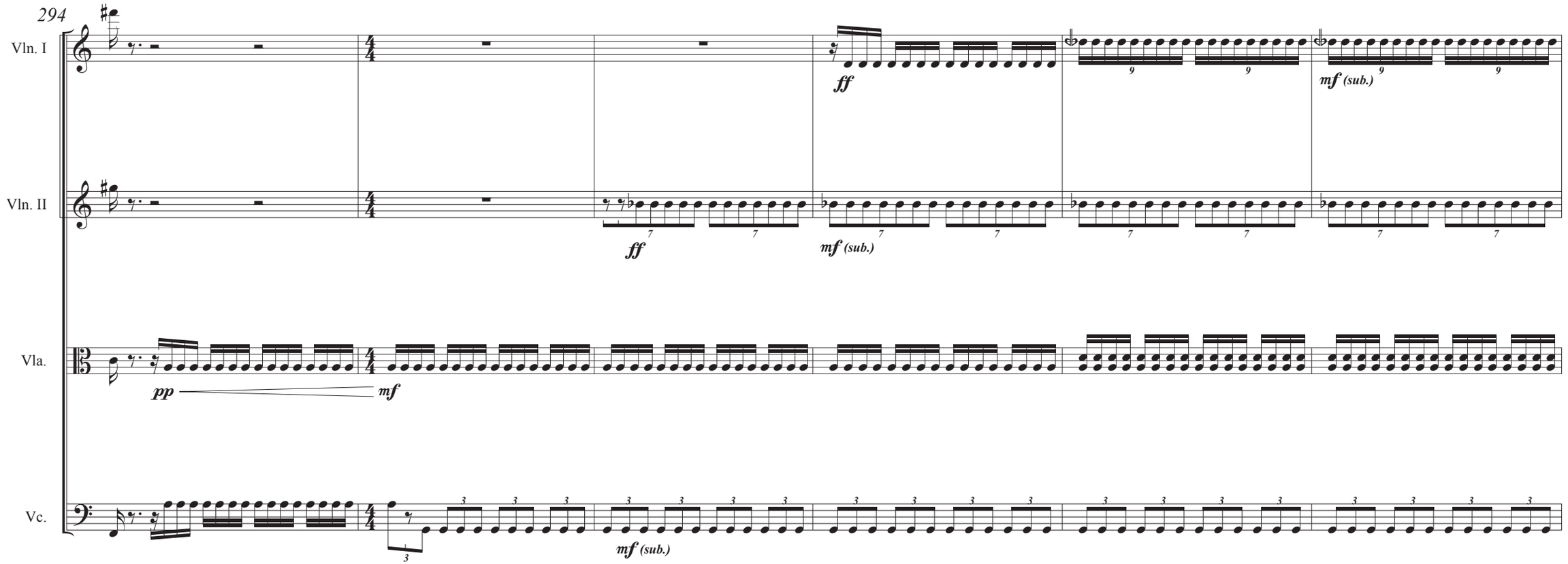

261
♩= 120
(7)
(8)
(1)
(2)
(3)
(4)
Vln. I
Vln. II
Vla.
Vc.

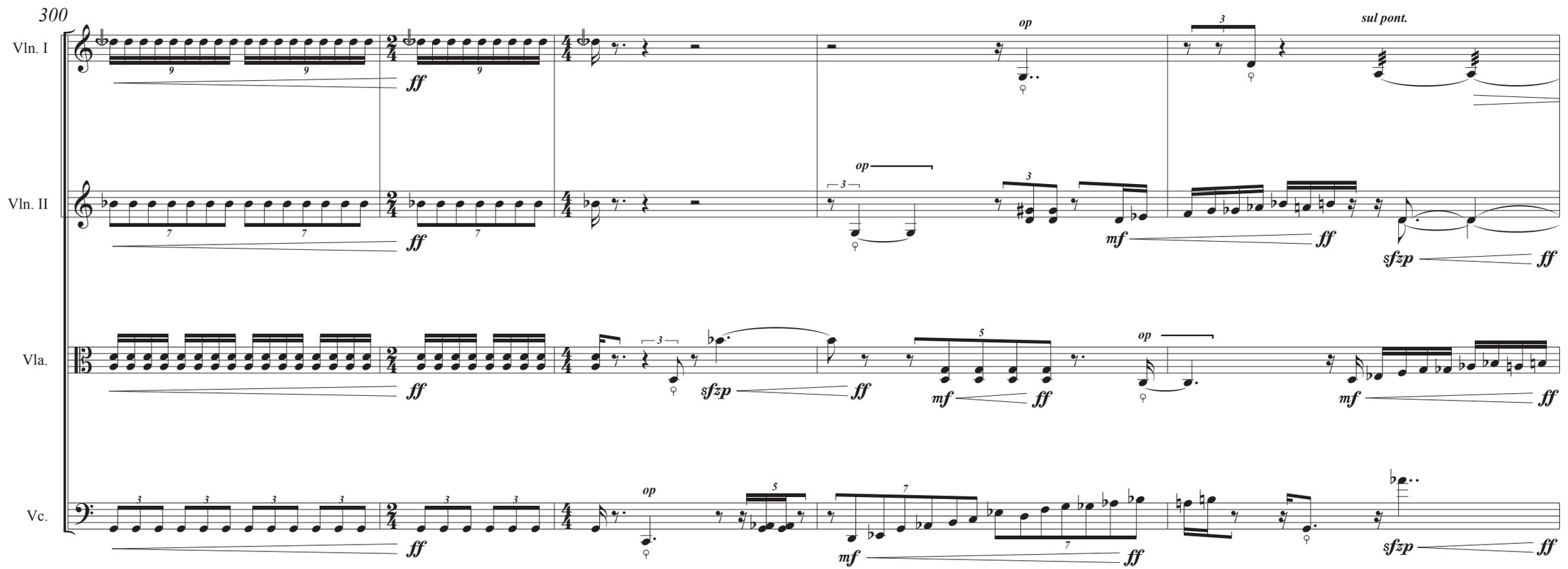

267
Vln. I
Vln. II
Vla.
Vc.
(5)
(6)
(7)
(1)
(2)
(3)

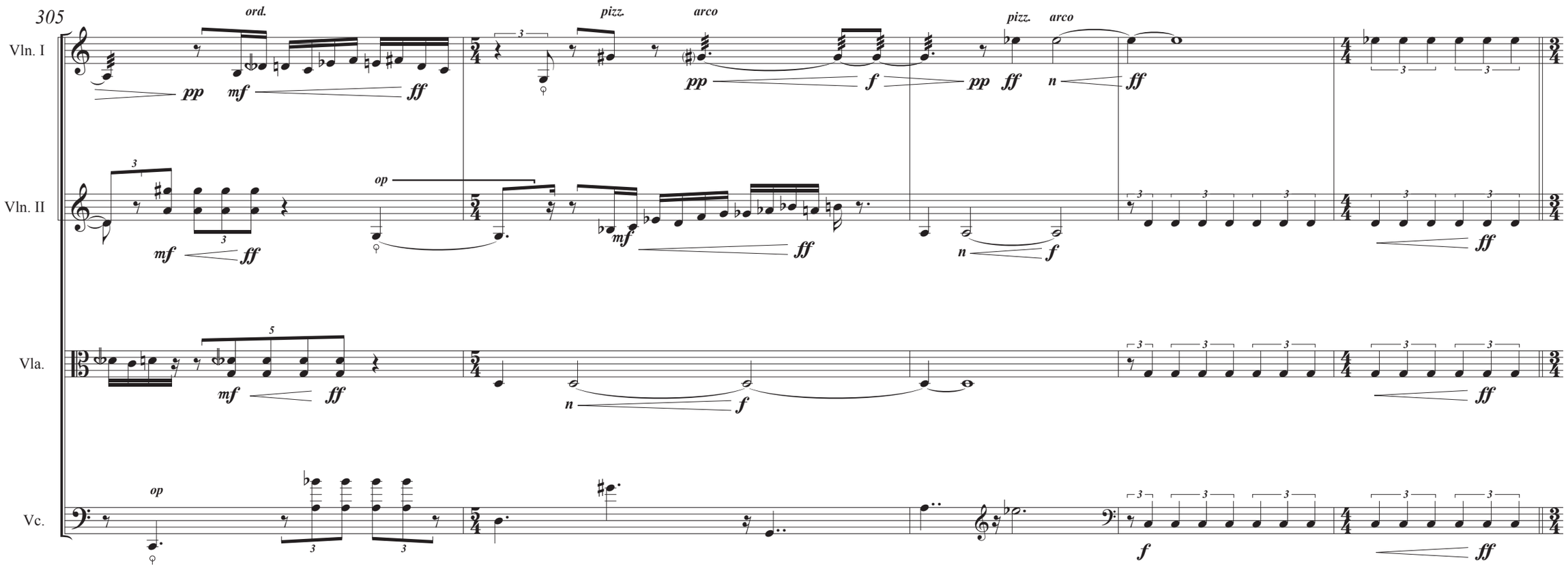

274
(4)
(5)
(6)
Vln. I
Vln. II
Vla.
Vc.

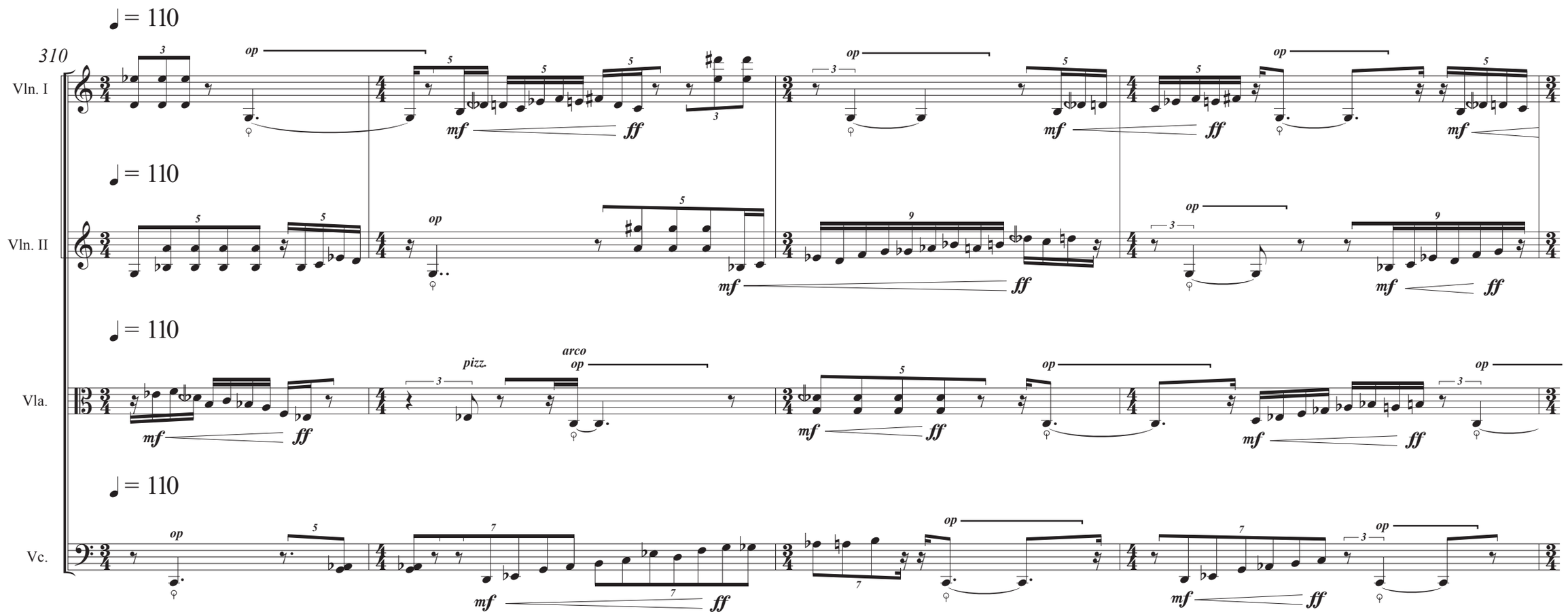

281
Vln. I
Vln. II
Vla.
Vc.

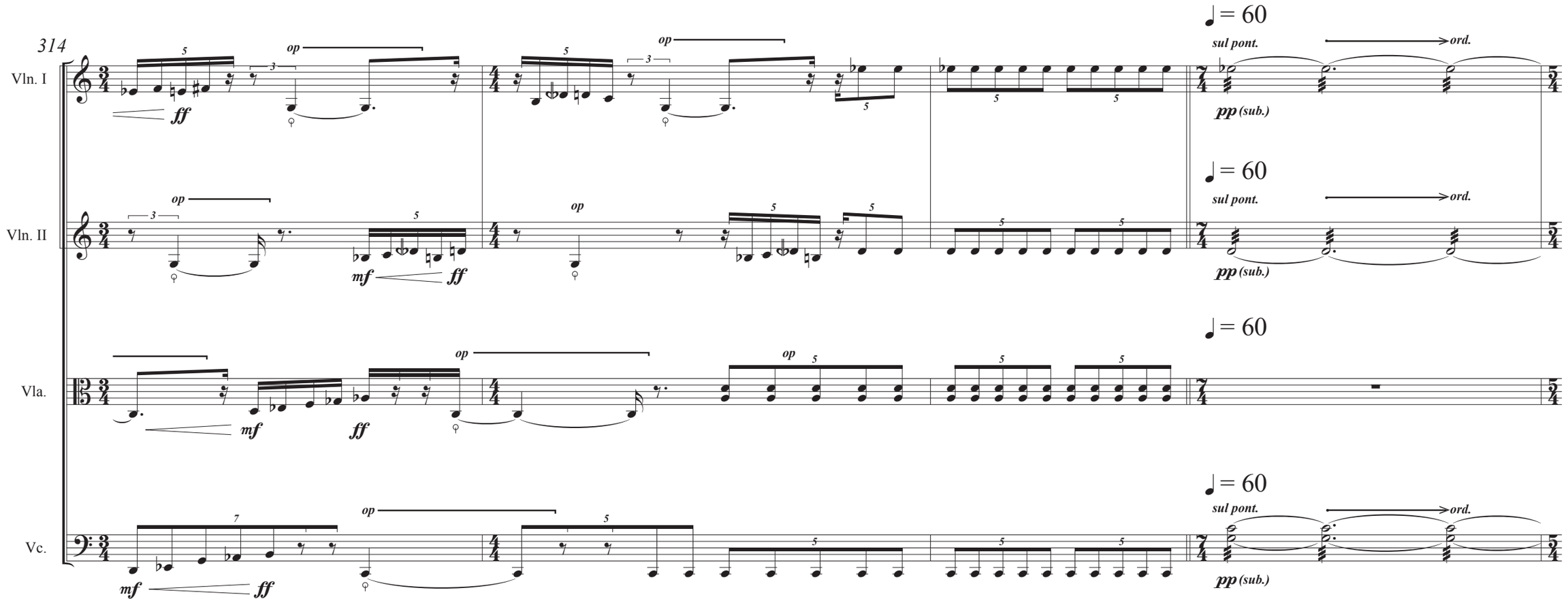

288
Vln. I
Vln. II
Vla.
Vc.
(1)
(2)
(3)
(4)
(5)
5/4
ff

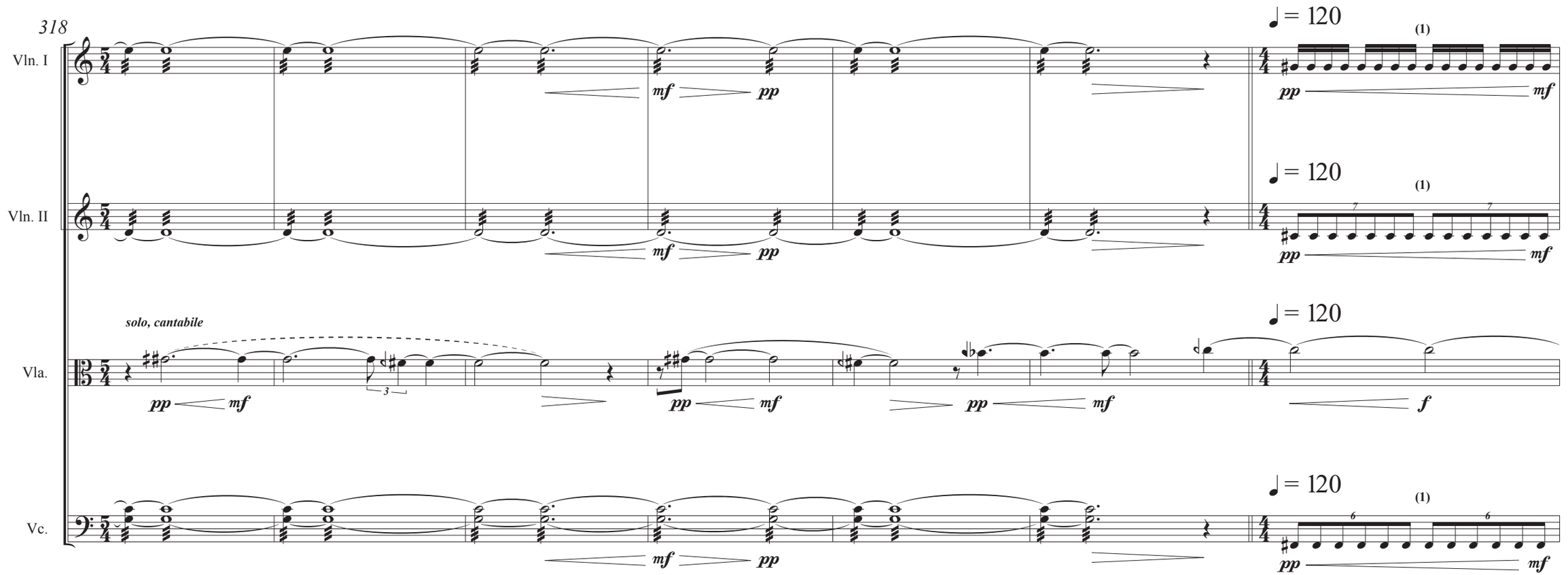

294
Vln. I
Vln. II
Vla.
Vc.
ff
mf (sub.)
pp
mf

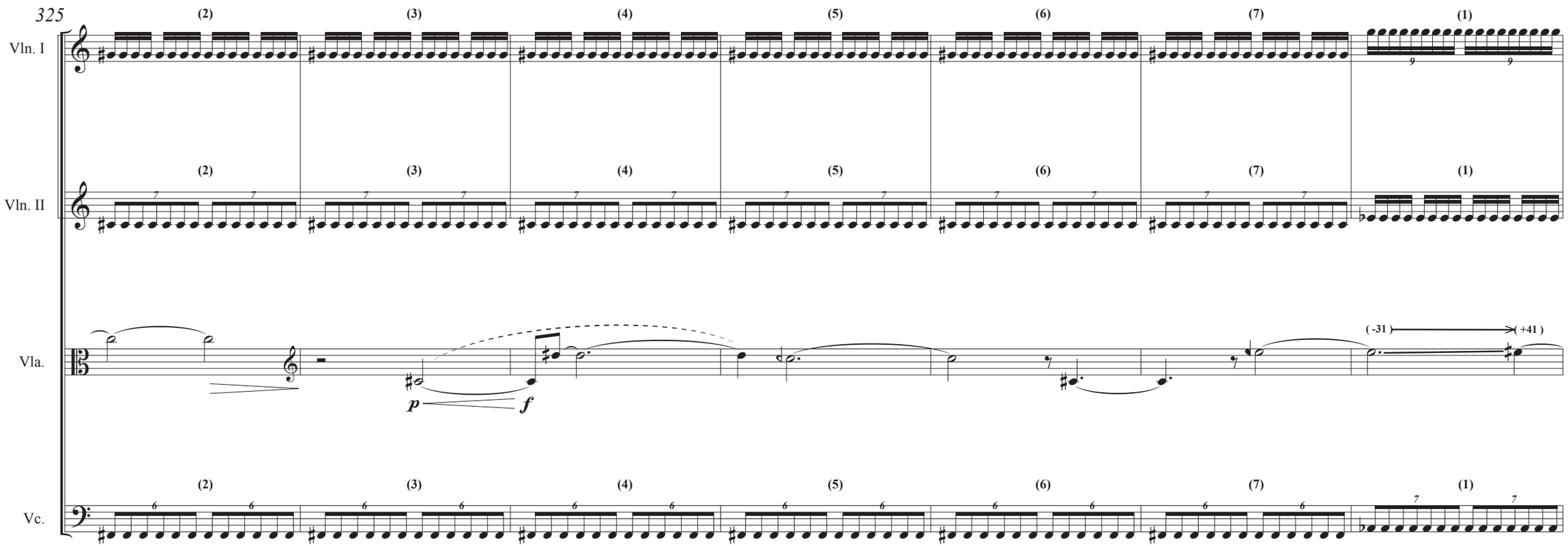

300
Vln. I
Vln. II
Vla.
Vc.
ff
op
sul pont.
mf
sfzp

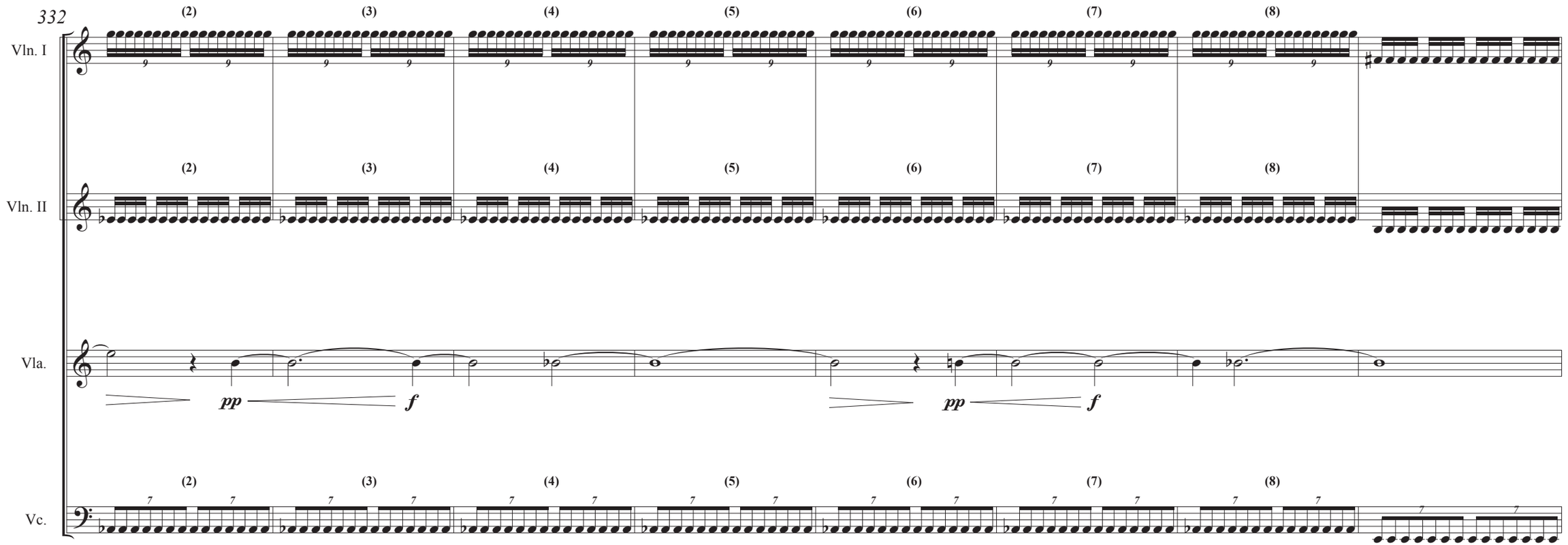

305
Vln. I
Vln. II
Vla.
Vc.
ord.
pizz.
arco
op
pp
mf
ff
f
n

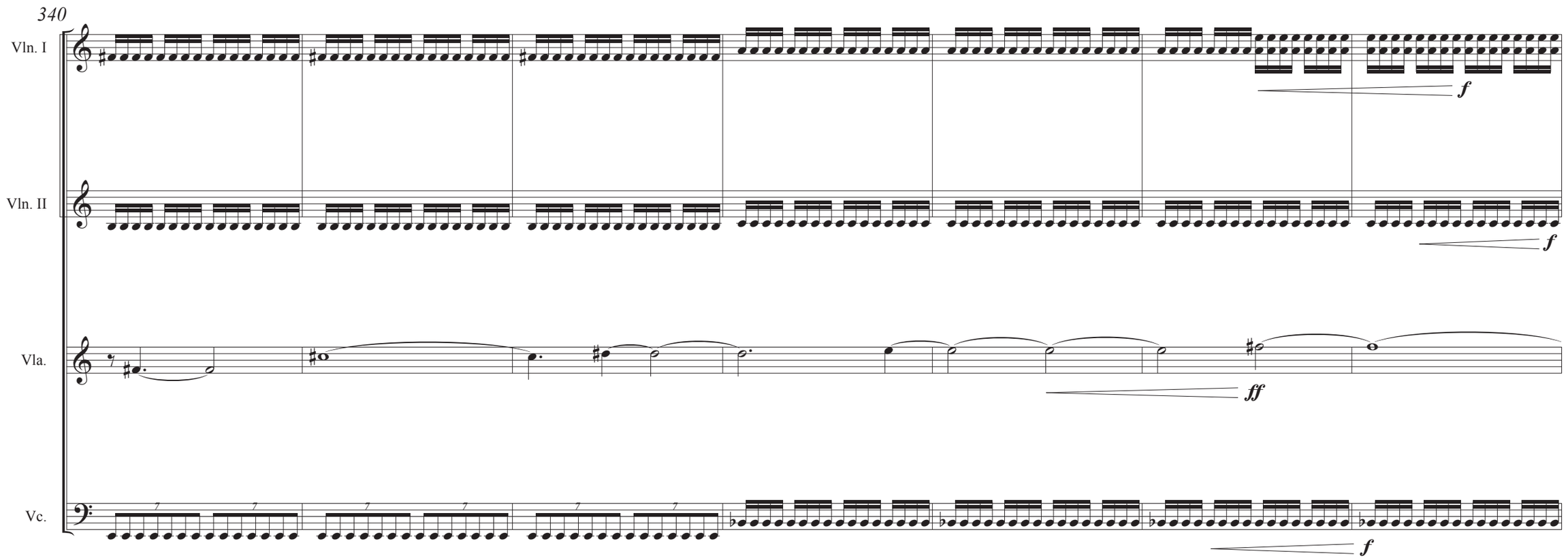

310
♩= 110
Vln. I
Vln. II
Vla.
Vc.
op
pizz.
arco
mf
ff

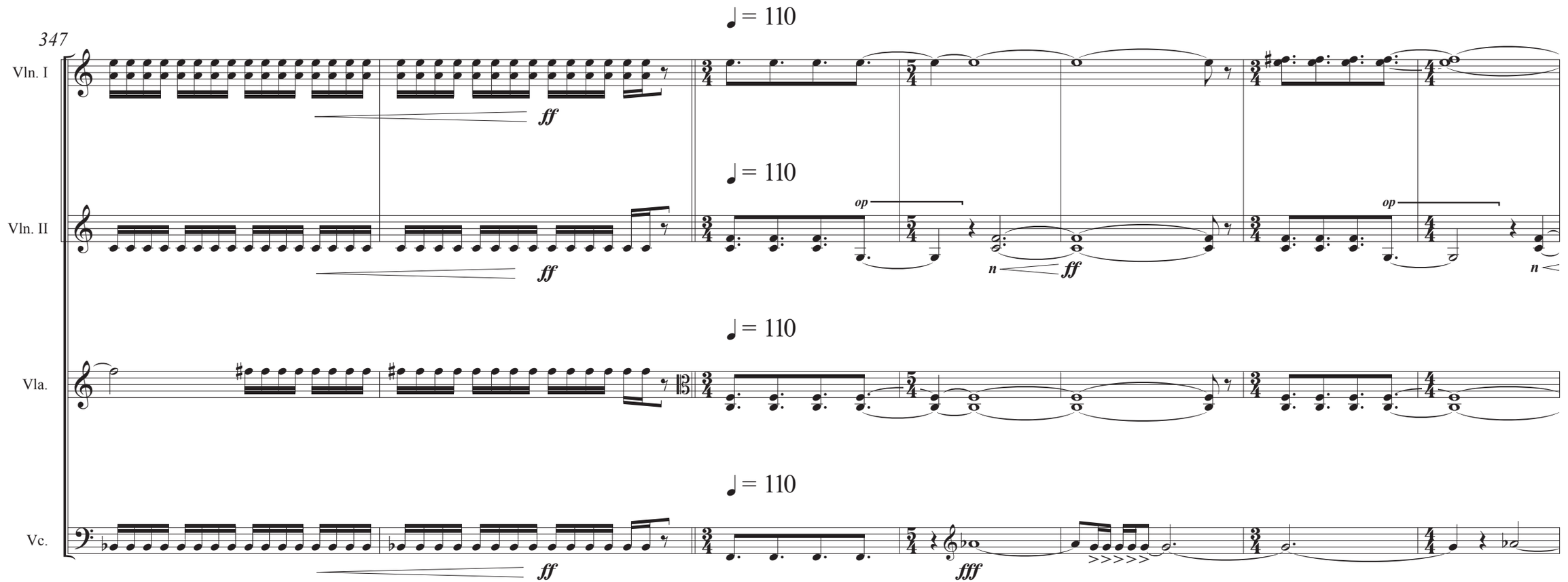

314
Vln. I
Vln. II
Vla.
Vc.
ff
op
mf
ff
♩ = 60
sul pont.
ord.
pp (sub.)

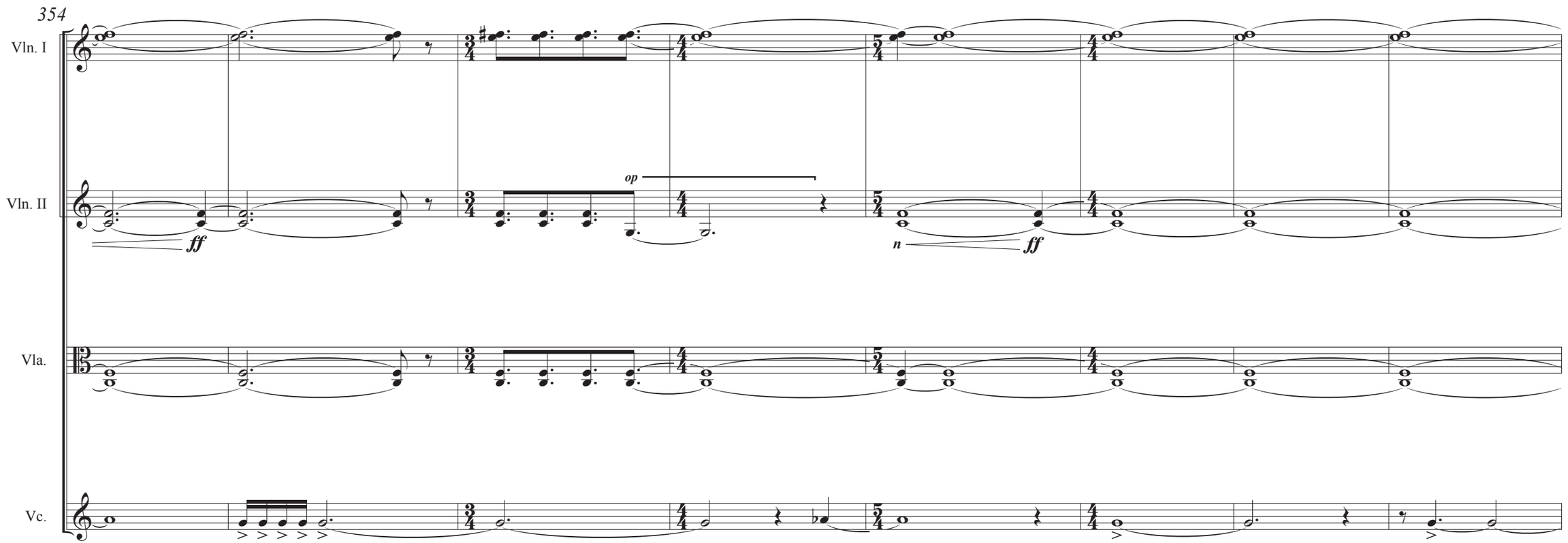

318
Vln. I
Vln. II
Vla.
Vc.
solo, cantabile
♩ = 120
(1)
pp
mf
f

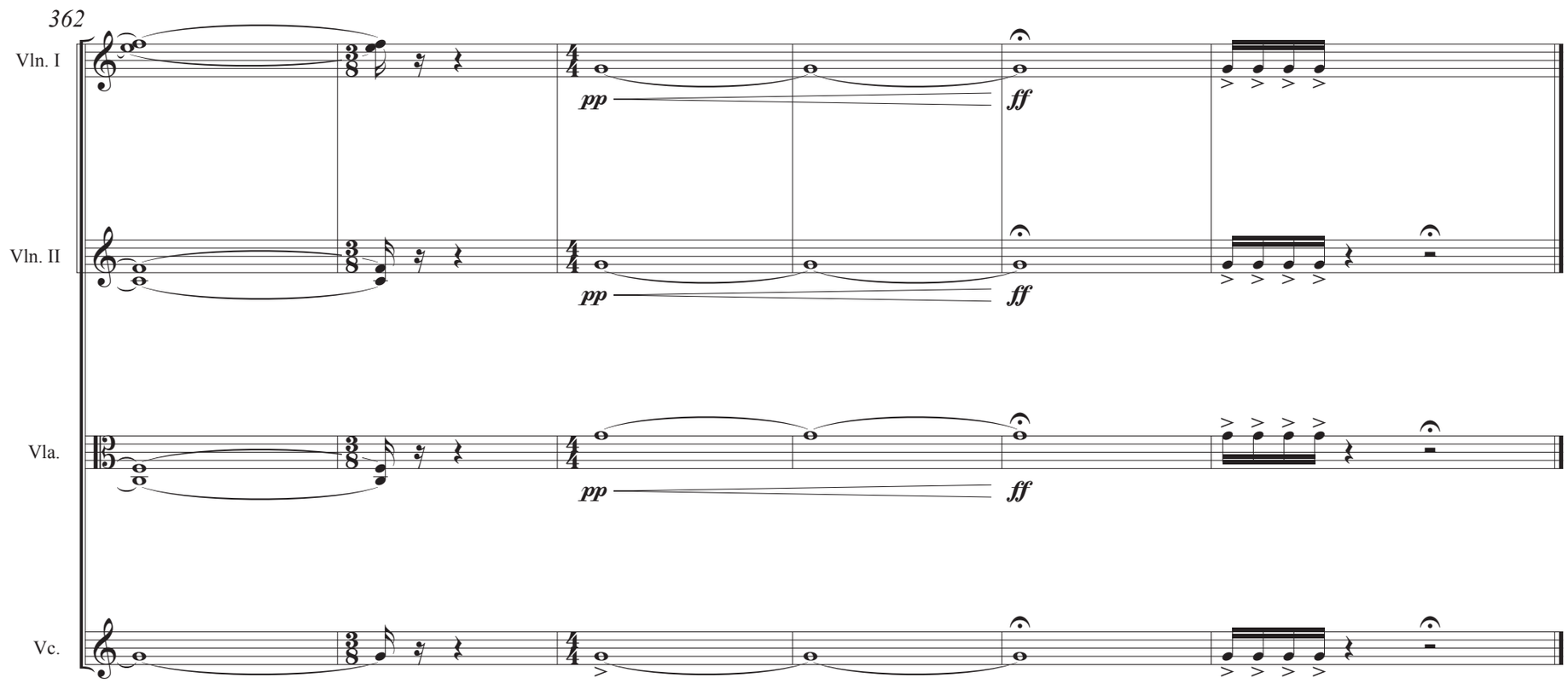

325
Vln. I
Vln. II
Vla.
Vc.
(2)
(3)
(4)
(5)
(6)
(7)
(1)
p
f
(-31)
(+41)


332
(2)
(3)
(4)
(5)
(6)
(7)
(8)
Vln. I
Vln. II
Vla.
Vc.
pp
f
pp
f


340
Vln. I
Vln. II
Vla.
Vc.
f
f
ff
f


347
Vln. I
Vln. II
Vla.
Vc.
♩ = 110
♩ = 110
♩ = 110
♩ = 110
ff
ff
op
op
n
ff
n
fff


354
Vln. I
Vln. II
Vla.
Vc.
ff
op
n
ff


362
Vln. I
Vln. II
Vla.
Vc.
pp
ff