

# JACKASS

For String Quartet

*Written for the JACK Quartet*

*Commissioned by NYU Steinhardt*

**Ruben Naeff**

Brooklyn, February – March 2011



## *JACKASS* for string quartet

A highly energetic journey with the pace of New York City through twelve-tone melodies, 1990s dance 'house' harmonies and Balkan rhythms, sticking to a single love but always chasing wild adventure.

"The piece *JACKASS* is about nothing but the music itself. Entirely inspired by some twelve-tone melody with 90s dance 'house' harmonies and Balkan-like rhythms, the piece is chasing the places in the music, which I really loved to dive into. Much later I realized that it perhaps *was* about *something* though, which would be my own dive into the American culture: entirely inspired by the main themes in my new life (music, friends, love) and always in this New York paced rush from one adventure into the other."

– Ruben Naeff



# JACKASS

Score

Written for the JACK Quartet

Ruben Naeff

Excited and fast ♩ = 120 (or ♩ = 90)

*8<sup>va</sup>*

Violin I

*p*

Violin II

*p*

Viola

Cello

Vln. I

*8<sup>va</sup>*

Vln. II

Vla.

Violin I

*8<sup>va</sup>*

Vc.

*pp*

*p*

## General remarks

- Don't take slurs too seriously. They indicate phrasing more than bowing.
- Also dynamic indications are meant as guidelines rather than strict rules to obey
- Groove, harmony, rhythm, playfulness... all of that is what matters
- Accidentals only apply to successive notes in the same octave and measure

8

Vln. I

Vln. II

Vla.

Vc.

*under vla*

*f*

*under vla*

*f*

*solo*

slurs indicate phrasing  
(bowing *ad lib.*)

*under vla*

*pizz.*

*f*

11

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*sfz*

*ff*

14

Vln. I

Vln. II

Vla.

Vc.

*tutti*

*f*

*tutti*

*f*

*tutti*

*f*

*tutti arco*

*f*

17

Vln. I

Vln. II

Vla.

Vc.

*under vlc*

*under vlc*

*to vlc*

*solo*

*p* *f* *p* *mp*

*p* *f* *p* *mp*

*p* *f* *p* *mp*

*f* *sfz*

21

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *mf*

*f* *p* *mf*

*f* *mf*

*sfz* *f* *ff* *p* *mp*

25

Vln. I

Vln. II

Vla.

Vc.

*mf* *f* *sfz*

*mf* *f*

*f* *ff*

28 *under vlc*  
Vln. I *mp*  
Vln. II *mp*  
Vla. *mp*  
Vc. *solo*  
*mp*

32  
Vln. I  
Vln. II  
Vla.  
Vc.  
*sfz*

35  
Vln. I  
Vln. II  
Vla.  
Vc.  
*sfz*

d may be omitted or  
played as a harmonic *ad lib.*



38

Vln. I

Vln. II

Vla.

Vc.

*mf*

42

Vln. I

Vln. II

Vla.

Vc.

*f*

47

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mf*

*mf*

*mf*

51

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

51 52 53 54

55

Vln. I

Vln. II

Vla.

Vc.

55 56 57 58

59

Vln. I

Vln. II

Vla.

Vc.

*mp*

*f*

*under vlc*

*mp*

*f*

*ff*

Violin I & II

Violin I & II

59 60 61 62

62

Vln. I

Vln. II

Vla.

Vc.

*ff*

65

Vln. I

Vln. II

Vla.

Vc.

*ff*

68

Vln. I

Vln. II

Vla.

Vc.

*p*

*ff*

*f* *p*

slurs indicate phrasing (bowing *ad lib.*)

*p*

slurs indicate phrasing (bowing *ad lib.*)

72

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

12/8

76

Vln. I

Vln. II

Vla.

Vc.

*f*

12/8

80

Vln. I

Vln. II

Vla.

Vc.

12/8

84

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

88

Vln. I

Vln. II

Vla.

Vc.

*ff*

*pizz.*

*arco*

*f*

*ff*

*f*

*f*

*f*

92

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*ff*

*f*

*sfz*

*pizz.*

*arco*

*ff*

*f*

*sfz*

*sfz*

*ff*

*f*

*sfz*



104

Vln. I

Vln. II

Vla.

Vc.

107

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

111

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

115

Vln. I

Vln. II

Vla.

Vc.

*solo*

*sfz* *sfz* *sfz* *sfz* *sfz*

118

*tutti*

Vln. I

Vln. II

Vla.

Vc.

*f* *f* *f* *f*

*ff* *ff* *ff* *ff*

124

Vln. I

Vln. II

Vla.

Vc.

*f* *f* *f* *f*

*p* *p*

Violin I



129

Vln. I

Vln. II

Vla.

Vc.

*p*

Others

Measures 129-133. Vln. I and II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Dynamics include *p* and *Others*.

134

Vln. I

Vln. II

Vla.

Vc.

*pp*

*p*

*pizz.*

*arco*

*pizz.*

*sfz*

*pp*

*pp*

*sfz*

Measures 134-137. Vln. I and II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Dynamics include *pp*, *p*, *pizz.*, *arco*, *pizz.*, *sfz*, and *pp*.

138

Vln. I

Vln. II

Vla.

Vc.

*arco*

*pizz.*

*pp*

*p*

*mp*

*pp*

Measures 138-141. Vln. I and II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Dynamics include *arco*, *pizz.*, *pp*, *p*, *mp*, and *pp*.

141

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

144

Vln. I

Vln. II

Vla.

Vc.

slurs indicate phrasing (bowing *ad lib.*)  
arco

*f*

slurs indicate phrasing (bowing *ad lib.*)  
arco

*f*

pizz.

*f*

148

Vln. I

Vln. II

Vla.

Vc.

Violin II

*ff*

*ff*

arco

pizz.

*background unless **f** or **ff***

151

Vln. I *mp*

Vln. II *lead w/vla* *f*

Vla. *lead w/vl<sub>2</sub>* *f*

Vc. *f*

*ff*

155

Vln. I *sfz mp* *ff* *mp* *ff* *mp* *ff* *mp*

Vln. II *f*

Vla. *f*

Vc. *sfz* *sfz* *sfz* *arco* *ff*

158

Vln. I *sfz* *f*

Vln. II

Vla.

Vc. *pizz.* *f* *sfz*

[illegible]

172

Vln. I

Vln. II

Vla.

Vc.

*sfz* *ff* *f* *mp*

*sfz* *f* *sfz*

highest

pizz.

177

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

*ff* *mp* *sfz*

184

Vln. I

Vln. II

Vla.

Vc.

*sfz* *ff* *mp* *sfz*

189

Vln. I

Vln. II

Vla.

Vc.

*f*

194

Vln. I

Vln. II

Vla.

Vc.

*arco*

*pizz.*

*ff* *f*

198

Vln. I

Vln. II

Vla.

Vc.

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*sfz* *sfz* *ff*

205

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

209

Vln. I

Vln. II

Vla.

Vc.

214

Vln. I

Vln. II

Vla.

Vc.

218

Vln. I

Vln. II

Vla.

Vc.

*f*

*ppp*

*p*

*mf*

*f*

*p*

*pp*

arco

Detailed description: This system contains measures 218 through 221. Vln. I and Vln. II have melodic lines with many slurs and accents. Vla. and Vc. provide a rhythmic accompaniment. Measure 218 starts with a forte (f) dynamic. Measure 221 features a very soft (ppp) section for Vln. I.

222

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

Detailed description: This system contains measures 222 through 225. Vln. I plays long, sustained notes that crescendo from p to f. The other instruments continue with their eighth-note accompaniment. Measure 223 has a forte (f) dynamic for Vln. I.

226

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mp*

*pp*

Detailed description: This system contains measures 226 through 229. Vln. I and Vln. II play long, sustained notes. Vla. and Vc. continue with eighth-note accompaniment. Measure 226 starts with a very soft (pp) dynamic for Vln. I. Measure 229 has a mezzo-piano (mp) dynamic for Vln. II.



230

Vln. I

Vln. II

Vla.

Vc.

mp

pp

pp

mp

234

Vln. I

Vln. II

Vla.

Vc.

mp

pp

ppp

mp

pp

239

Vln. I

Vln. II

Vla.

Vc.

mp

ppp

ppp

mp

ppp