

commissioned for the
New Music Festival at Michigan Tech University

STRING QUARTET NO. 1



"REVENGE BODY"

by Griffin Candey

String Quartet No. 1

Mvmt 1 — Wishful Thinking

composed by Griffin Candey

Haltingly (♩ = c. 120-128)

Violin I
p *fp* *mp*

Violin II
p *fp* *mp*

Viola
pizz. arco *p* *fp* *mp*

Cello
pizz. arco *p* *mp*

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
arco *mp* left hand pizz. [simile] pizz.

Vln. I
p *mf*

Vln. II
p *mp*

Vla.
p *mp*

Vc.
mp arco

14

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

18

Vln. I

Vln. II

Vla.

Vc.

mf

arco

22

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

26

Vln. I

Vln. II

Vla.

Vc.

arco

mp

f

mp

30

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

34

sul tasto

Vln. I

Vln. II

Vla.

Vc.

p *pp* *mp* *pizz.*

39

Vln. I

Vln. II

Vla.

Vc.

p *pp*

44

Vln. I

Vln. II

Vla.

Vc.

mp *pp* *mp* *p* *arco*

slowly move to [nat.], in m. 52

48

Vln. I *mp*

Vln. II slowly move to [nat.], in m. 52

Vla. *mp*

Vc. *mp*

52

Vln. I [nat.] *f* *al tallone* [nat.] *mp* *al tallone* *f*

Vln. II [nat.] *f* *al tallone* [nat.] *mp* *al tallone* *f* *mp*

Vla. *f* *al tallone* [nat.] *mp* *al tallone* *f*

Vc. *f* *al tallone* [nat.] *mp* *al tallone* *f*

56

Vln. I [nat.] *rit.*

Vln. II [nat.]

Vla. [nat.]

Vc. [nat.]

Haunting (♩ = c. 100-108)

Musical score for the first system, titled "Haunting" with a tempo of approximately 100-108 beats per minute. The score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music begins at measure 60. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4. The dynamics are marked *pp* (pianissimo). The Vln. I part features a triplet of eighth notes. The Vln. II part has a melodic line with slurs. The Vla. part has a triplet of eighth notes. The Vc. part has a triplet of eighth notes. There are hairpins indicating dynamics throughout the system.

Matter-of-Fact (♩ = c. 100)

Musical score for the second system, titled "Matter-of-Fact" with a tempo of approximately 100 beats per minute. The score continues from the previous system. The key signature has one sharp (F#). The time signature changes from 4/4 to 2/4 and back to 4/4. The dynamics include *p* (piano), *mp* (mezzo-piano), and *pizz.* (pizzicato). The Vln. I part has a melodic line with slurs and a triplet. The Vln. II part has a melodic line with slurs and a triplet. The Vla. part has a melodic line with slurs and a triplet. The Vc. part has a melodic line with slurs and a triplet. There are hairpins indicating dynamics throughout the system.

Musical score for the third system, starting at measure 69. The key signature has one sharp (F#). The time signature changes from 4/4 to 2/4 and back to 4/4. The dynamics include *p* (piano), *pp* (pianissimo), *arco* (arco), and *al niente* (al niente). The Vln. I part has a melodic line with slurs and a triplet, ending with *al niente*. The Vln. II part has a melodic line with slurs and a triplet, ending with *al niente*. The Vla. part has a melodic line with slurs and a triplet. The Vc. part has a melodic line with slurs and a triplet. There are hairpins indicating dynamics throughout the system.

Mvmt 2 — The Rest Will Take Care of Itself

A Piacere, cued from Violincello (♩ = x)

[molto sul tasto; fade into tone, remain sul tasto and retain thin, ghostly sound] [reattack when necessary]

Violin I
 Violin II
 Viola
 Cello

ppp
 [play behind bridge, on E string — punta d'arco]

ppp
 [molto sul tasto fade into sul tasto; retain a ghostly sound]

ppp
pp

mf *fp* *pp*

mf *fp*

Vln. I
 Vln. II
 Vla.
 Vc.

[re-attack, harsh tone, long bowstroke + quick dimin.] [simile] *al niente*

fp *fp* *pp*

fp *pp*

fp *pp*

mf *p*

[slight gliss.]

(♩ = c. 52-56)

Vln. I
 Vln. II
 Vla.
 Vc.

[nat.] *pp* [nat.] *ppp* [pizz. sul pont.] *p* [attack sul pont.] *pp*

[nat.] *pp* *ppp* *p* *ppp*

p *ppp*

pp

29

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

Vln. II *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *p* *mf* *pp*

[arrive at harmonic a little early — somewhat messily]

33

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

Vln. II *p* *pp* *mp* 3

Vla. *p* *pp* *mp* 3

Vc. *p* *pp* *p*

[simile]

pizz. arco

36

Vln. I *p* *pp*

Vln. II *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *pp*

[gradual sul tasto al niente, even if it sacrifices your clarity of tone]

Mvmt 3 — Revenge Body

composed by Griffin Candey

[crescendo to scratch tone, very harsh]
[al tallone] **Vicious** (♩ = c. 144-148) *[sul tasto, with increased weight on accents]*

Violin I
f *ff* *xx*
[al tallone] *f* *p* *f* *p*

Violin II
f *ff* *xx*
f

Viola
f *ff* *xx*
[al tallone] *f*

Cello
f *ff* *xx*
f

Vln. I

Vln. II

Vla.
pizz.
f

Vc.
f

10

Vln. I
Vln. II
Vla.
Vc.

13

Vln. I
Vln. II
Vla.
Vc.

17

pizz.

f

arco

[sul tasto, with increased weight on accents]

f p

f p

Vln. I
Vln. II
Vla.
Vc.

20

Vln. I
Vln. II
Vla.
Vc.

ff

ff

22

Vln. I

Vln. II

Vla.

Vc.

6

Detailed description: This system covers measures 22 and 23. Vln. I has a whole rest in measure 22 and a half note in measure 23. Vln. II plays a continuous eighth-note pattern. Vla. has a whole rest in measure 22 and a half note in measure 23. Vc. has a half note in measure 22 and a half note in measure 23. A fermata is placed over the first measure of measure 23.

24

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

3

3

Detailed description: This system covers measures 24 and 25. Vln. I has a whole rest in measure 24 and a half note in measure 25. Vln. II continues the eighth-note pattern. Vla. has a whole rest in measure 24 and a half note in measure 25. Vc. has a half note in measure 24 and a half note in measure 25. A fermata is placed over the first measure of measure 25. The word 'pizz.' is written above the Vla. staff in measure 24, and 'arco' is written above the Vla. staff in measure 25. Triplet markings are present in measures 24 and 25.

26

Vln. I

Vln. II

Vla.

Vc.

3

3

Detailed description: This system covers measures 26, 27, and 28. Vln. I has a whole rest in measure 26 and a half note in measure 27. Vln. II has a half note in measure 26 and a half note in measure 27. Vla. has a half note in measure 26 and a half note in measure 27. Vc. has a half note in measure 26 and a half note in measure 27. Triplet markings are present in measures 26, 27, and 28.

29

Vln. I

Vln. II

Vla.

Vc.

f

7

3

3

pizz.

p

Detailed description: This system covers measures 29, 30, 31, and 32. Vln. I has a whole rest in measure 29 and a half note in measure 30. Vln. II has a half note in measure 29 and a half note in measure 30. Vla. has a half note in measure 29 and a half note in measure 30. Vc. has a half note in measure 29 and a half note in measure 30. A fermata is placed over the first measure of measure 30. The word 'f' is written below the Vln. II staff in measure 29, and '7' is written above the Vln. II staff in measure 30. Triplet markings are present in measures 29, 30, and 31. The word 'pizz.' is written below the Vc. staff in measure 31, and 'p' is written below the Vc. staff in measure 32.

33

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

arco

pizz.

arco

p

37

Vln. I

Vln. II

Vla.

Vc.

mp

p

pizz.

arco

41

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mp

mp

45

Vln. I

Vln. II

Vla.

Vc.

mf

mp

49

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *ff*

53

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I *ff* *mf*

Vln. II *ff*

Vla. *f*

Vc. [*x*] *fp*

[heavy glissando up on D string to unspecified pitch; then, land heavily on accented double stop in m. 58]

59

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

Vln. II

Vla. pizz.

Vc. *ff*

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6
61

Vln. I
Vln. II
Vla.
Vc.

63

Vln. I
Vln. II
Vla.
Vc.

66

Vln. I
Vln. II
Vla.
Vc.

68

Vln. I
Vln. II
Vla.
Vc.

70

Vln. I: Treble clef, 2/4 time signature. Measure 70: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 71: quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers measures 70-71. A triplet of quarter notes (C5, B4, A4) is marked in measure 71.

Vln. II: Treble clef, 2/4 time signature. Measure 70: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Measure 71: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Dynamics: *ff* *mf* *ff* *mf*.

Vla.: Bass clef, 2/4 time signature. Measure 70: quarter rest. Measure 71: quarter rest.

Vc.: Bass clef, 2/4 time signature. Measure 70: quarter rest, quarter note G2. Measure 71: quarter rest, quarter note G2.

72

Vln. I: Treble clef, 2/4 time signature. Measure 72: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 73: quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers measures 72-73. A triplet of quarter notes (C5, B4, A4) is marked in measure 73.

Vln. II: Treble clef, 2/4 time signature. Measure 72: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Measure 73: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Dynamics: *ff* *mf* *ff* *mf* *ff* *mf*.

Vla.: Bass clef, 2/4 time signature. Measure 72: quarter rest. Measure 73: quarter rest.

Vc.: Bass clef, 2/4 time signature. Measure 72: quarter rest, quarter note G2. Measure 73: quarter rest, quarter note G2.

74

Vln. I: Treble clef, 2/4 time signature. Measure 74: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 75: quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers measures 74-75. A triplet of quarter notes (C5, B4, A4) is marked in measure 75.

Vln. II: Treble clef, 2/4 time signature. Measure 74: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Measure 75: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Dynamics: *ff* *mf* *ff* *mf* *ff* *mf*. *pizz.* marking above measure 75.

Vla.: Bass clef, 2/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G4, quarter note A4, quarter note B4, quarter note C5. A slur covers measures 74-75. A triplet of quarter notes (C5, B4, A4) is marked in measure 75.

Vc.: Bass clef, 2/4 time signature. Measure 74: quarter rest, quarter note G2. Measure 75: quarter note G2, quarter note A2, quarter note B2, quarter note C3. *arco* marking above measure 75. Dynamics: *f* *fp*.

76

Vln. I: Treble clef, 2/4 time signature. Measure 76: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 77: quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers measures 76-77.

Vln. II: Treble clef, 2/4 time signature. Measure 76: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Measure 77: eighth notes G4, A4, B4, C5, G4, A4, B4, C5. Dynamics: *ff* *mf* *ff* *mf*.

Vla.: Bass clef, 2/4 time signature. Measure 76: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 77: quarter note C5, quarter note B4, quarter note A4, quarter note G4. A slur covers measures 76-77. A triplet of quarter notes (C5, B4, A4) is marked in measure 77.

Vc.: Bass clef, 2/4 time signature. Measure 76: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 77: quarter note G2, quarter note A2, quarter note B2, quarter note C3. A slur covers measures 76-77. A triplet of quarter notes (C3, B2, A2) is marked in measure 77. Dynamics: *f* *fp*.

78

Vln. I

Vln. II

Vla.

Vc.

arco

ff mf

ff mf

80

Vln. I

Vln. II

Vla.

Vc.

4

82

Vln. I

Vln. II

Vla.

Vc.

ff mf

ff mf

3

84

Vln. I

Vln. II

Vla.

Vc.

pizz.

ff mf

ff mf

86

Vln. I

Vln. II

Vla.

Vc.

f
arco

f

88

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff