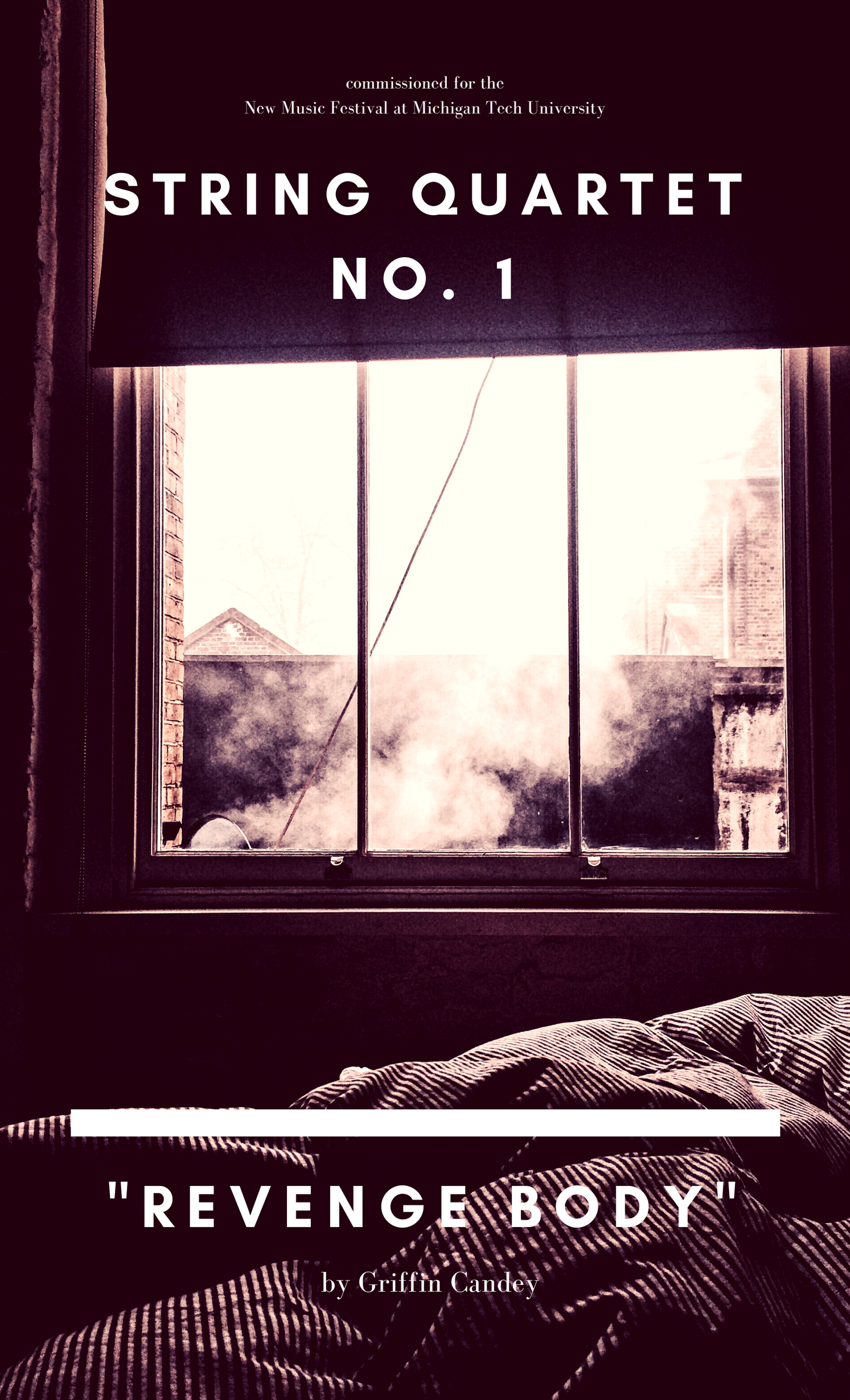
commissioned for the
New Music Festival at Michigan Tech University

STRING QUARTET NO. 1



"REVENGE BODY"

by Griffin Candey

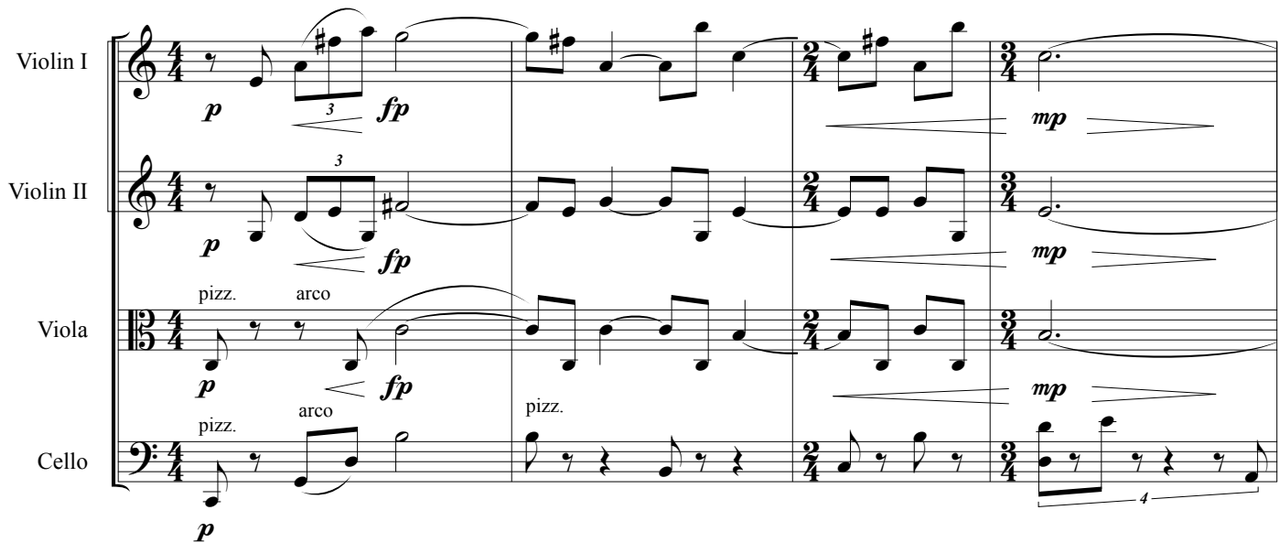
Score

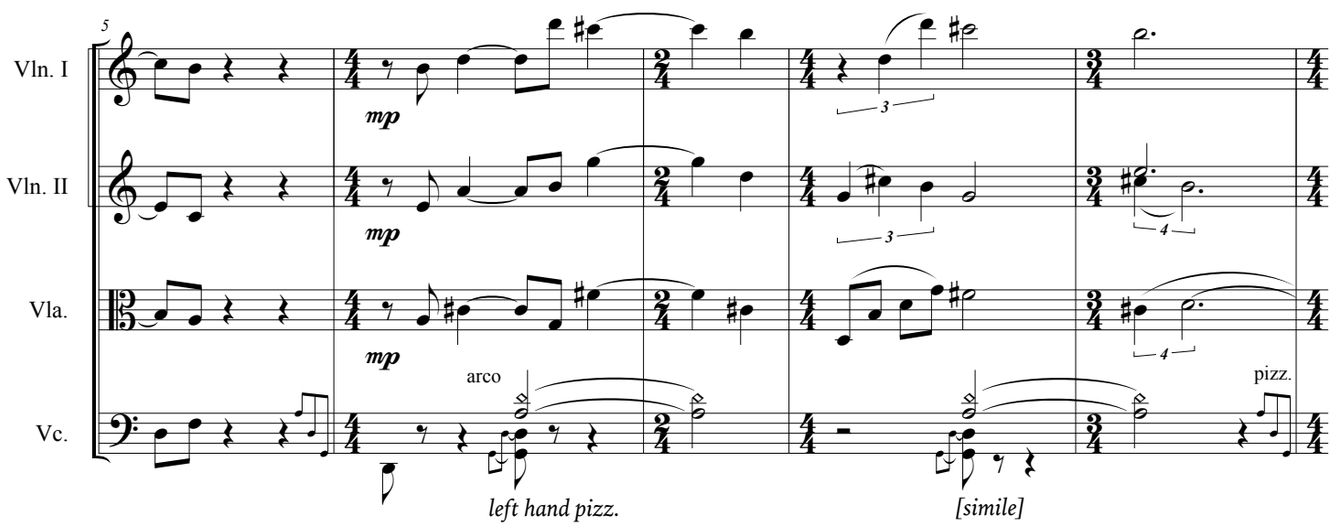
String Quartet No. 1

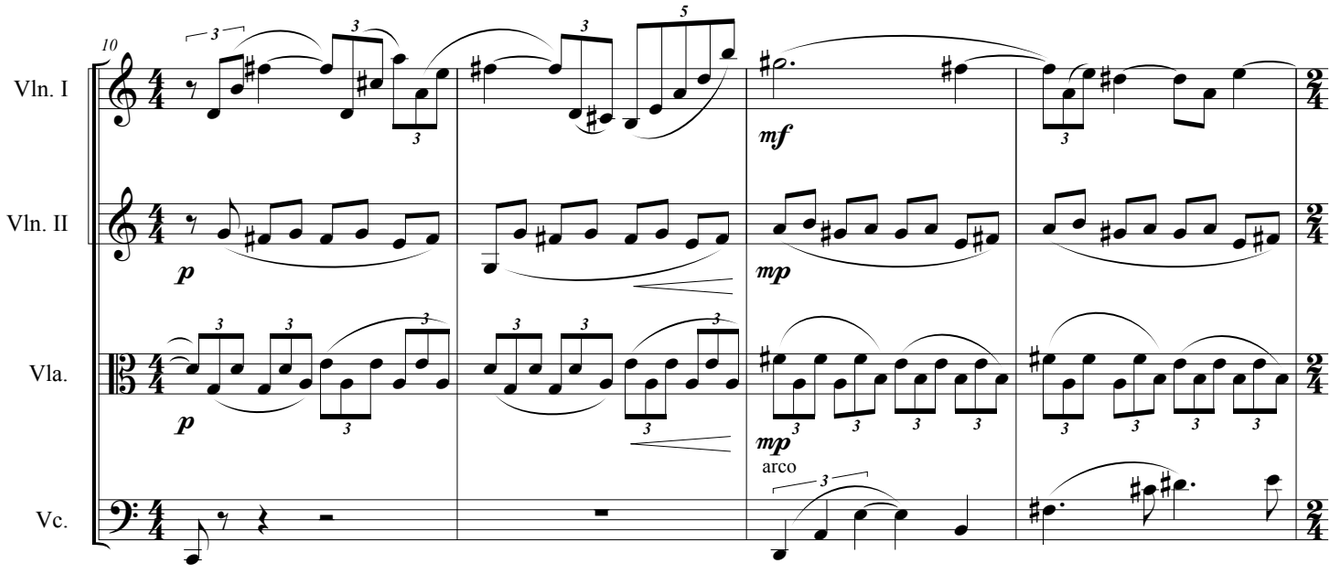
Mvmt 1 — Wishful Thinking

composed by Griffin Candey

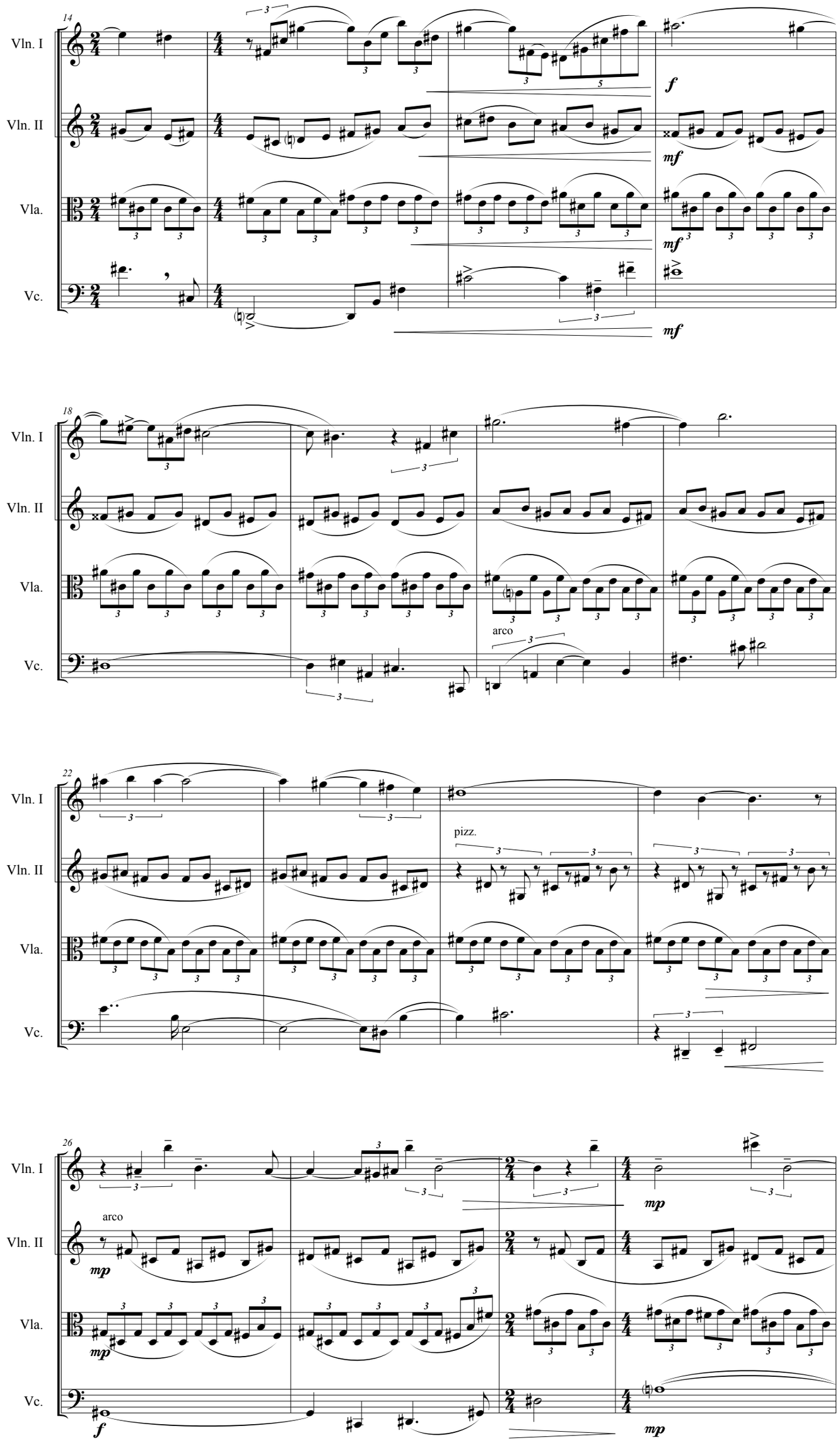
Haltingly (♩ = c. 120-128)

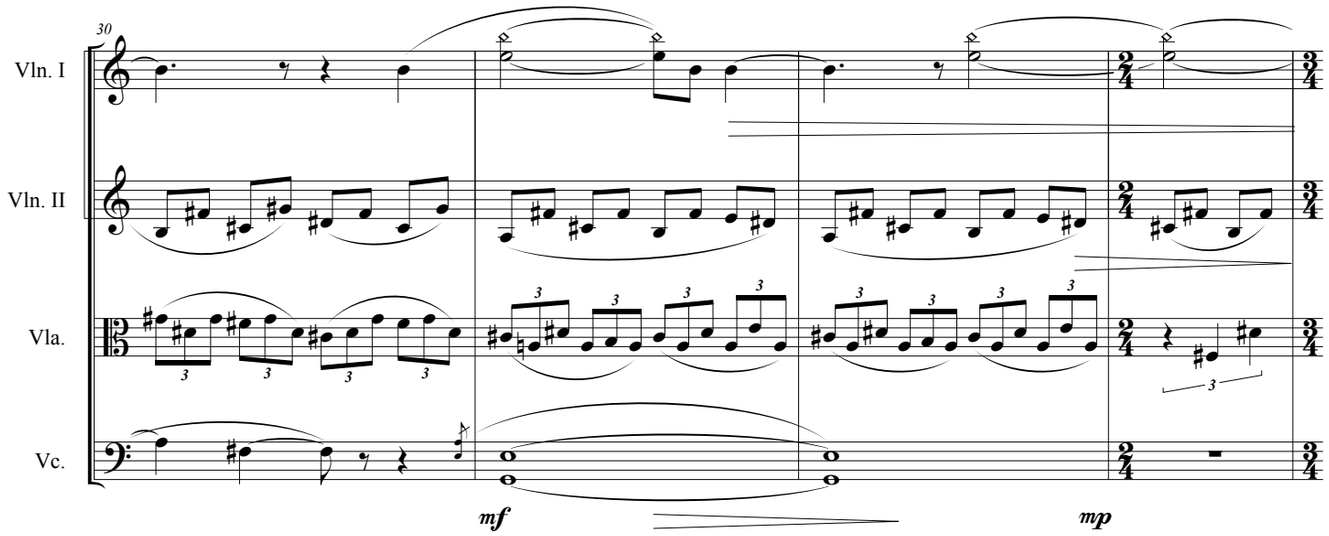


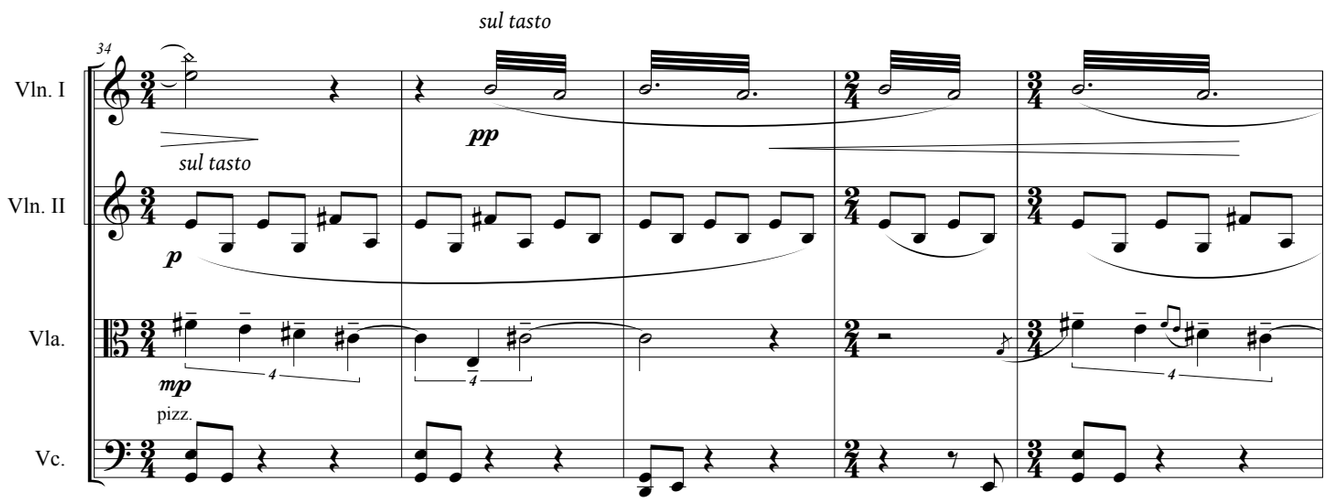


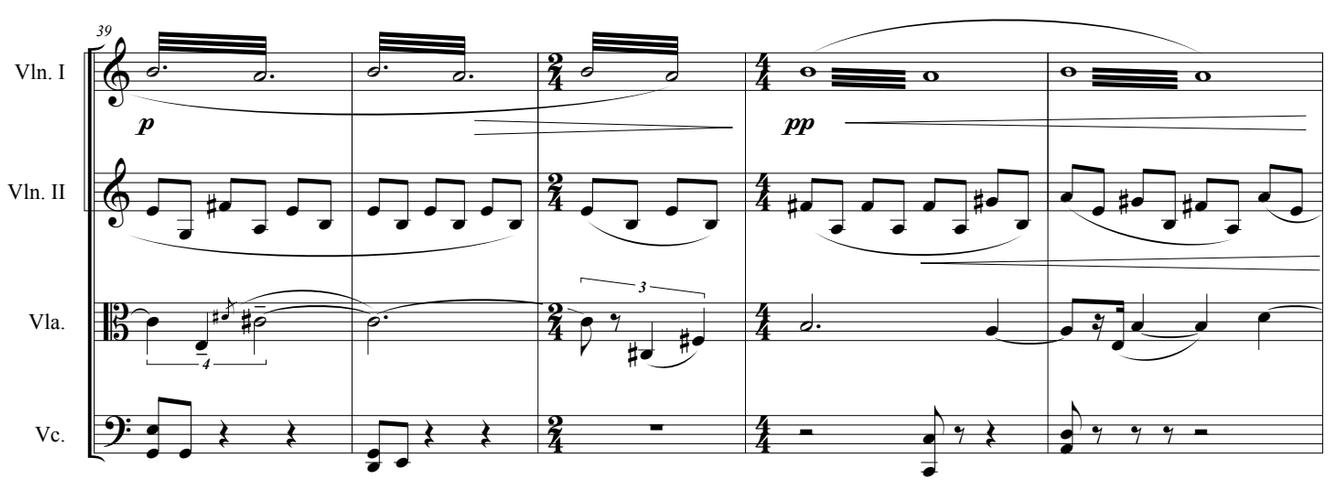


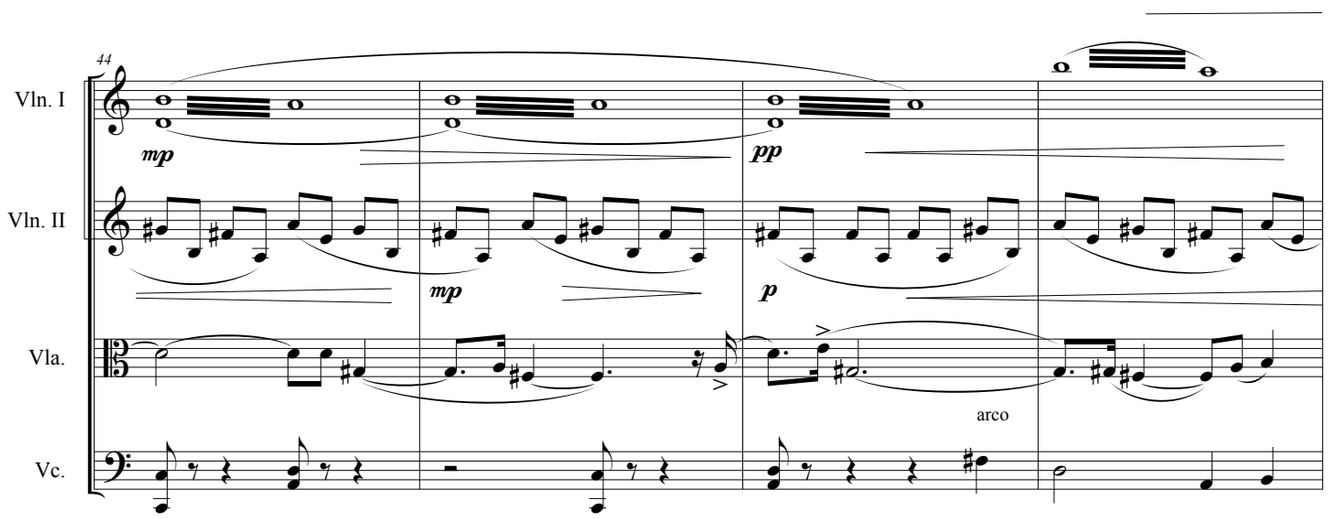
©

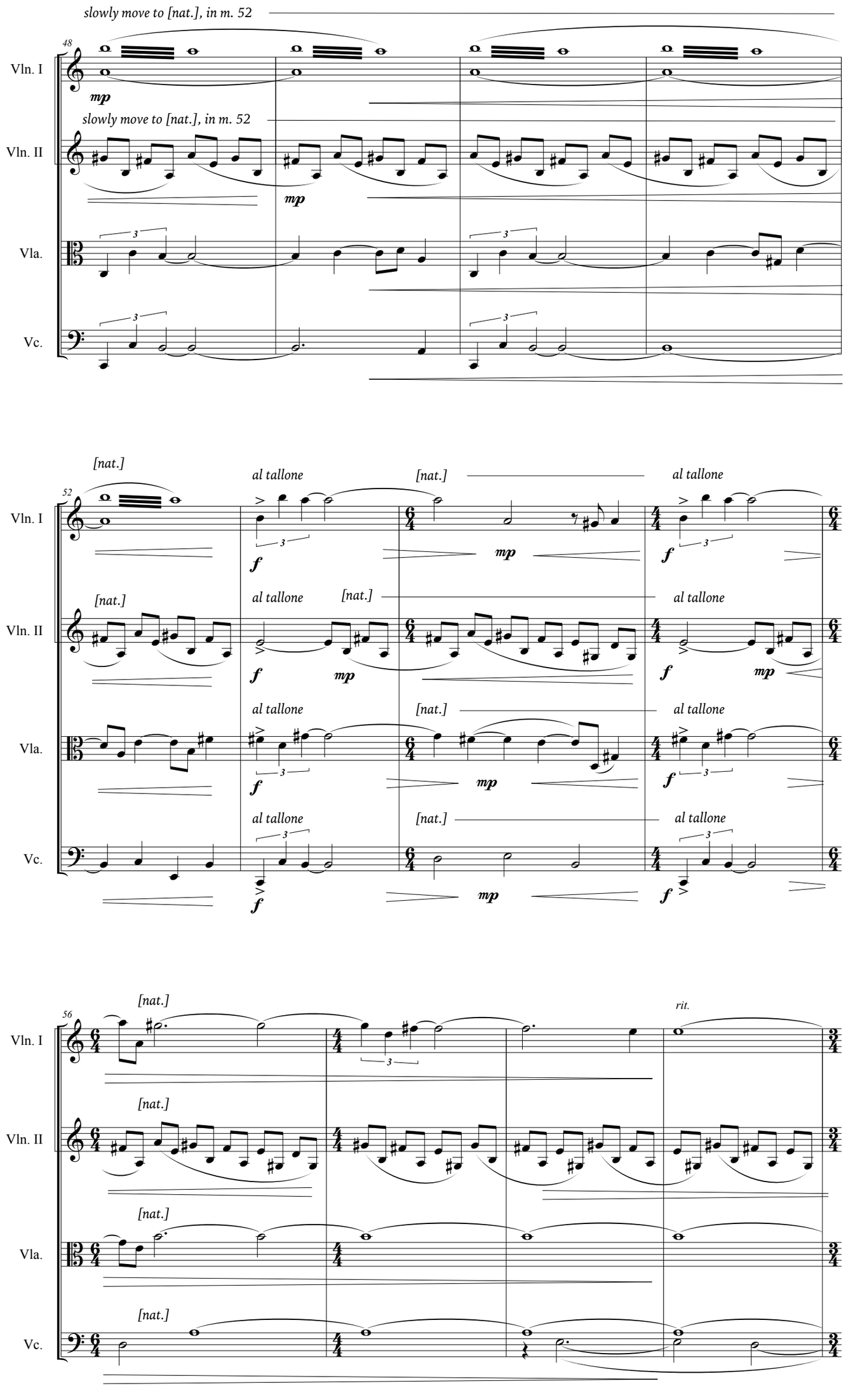

14
Vln. I
Vln. II
Vla.
Vc.
f
mf
mf
mf
18
arco
22
pizz.
26
arco
mp
mp
f
mp

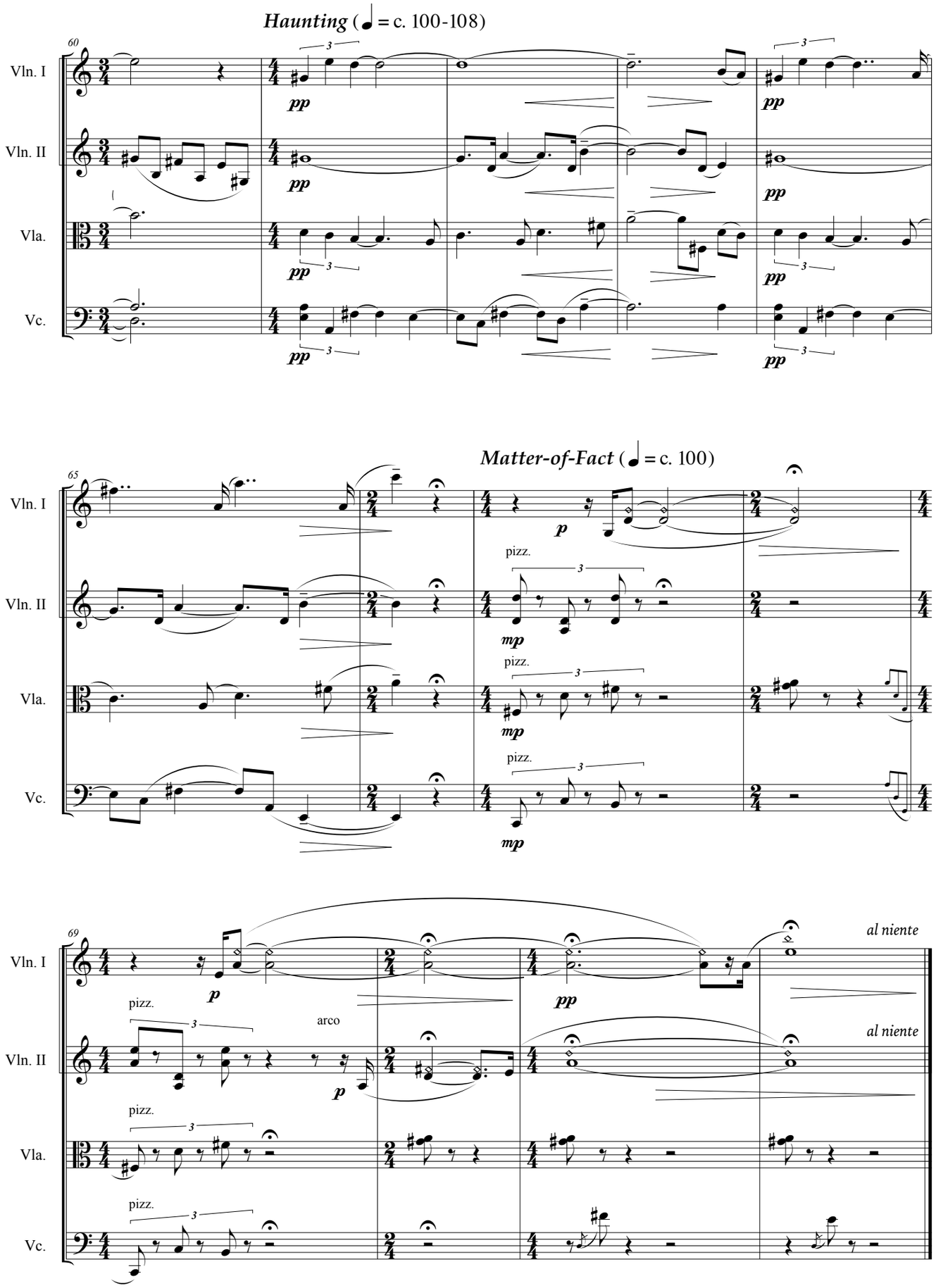

30
Vln. I
Vln. II
Vla.
Vc.
mf
mp


sul tasto
34
Vln. I
Vln. II
Vla.
Vc.
sul tasto
pp
p
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
slowly move to [nat.], in m. 52
Vln. II
mp
Vla.
Vc.
[nat.]
al tallone
52
Vln. I
f
[nat.]
mp
al tallone
f
[nat.]
Vln. II
f
al tallone
[nat.]
mp
al tallone
f
mp
Vla.
f
[nat.]
mp
f
Vc.
f
[nat.]
mp
f
56
[nat.]
rit.
Vln. I
[nat.]
Vln. II
[nat.]
Vla.
[nat.]
Vc.


Haunting (♩ = c. 100-108)
60
Vln. I
Vln. II
Vla.
Vc.
pp
Matter-of-Fact (♩ = c. 100)
65
p
mp
pizz.
69
arco
al niente

Score

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

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

Viola

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

[reattack when necessary]

a piacere

Cello

[re-attack, harsh tone, long bowstroke + quick dimin.]

[simile]

al niente

Vln. I

Vln. II

Vla.

Vc.

[slight gliss.]

(♩ = c. 52-56)

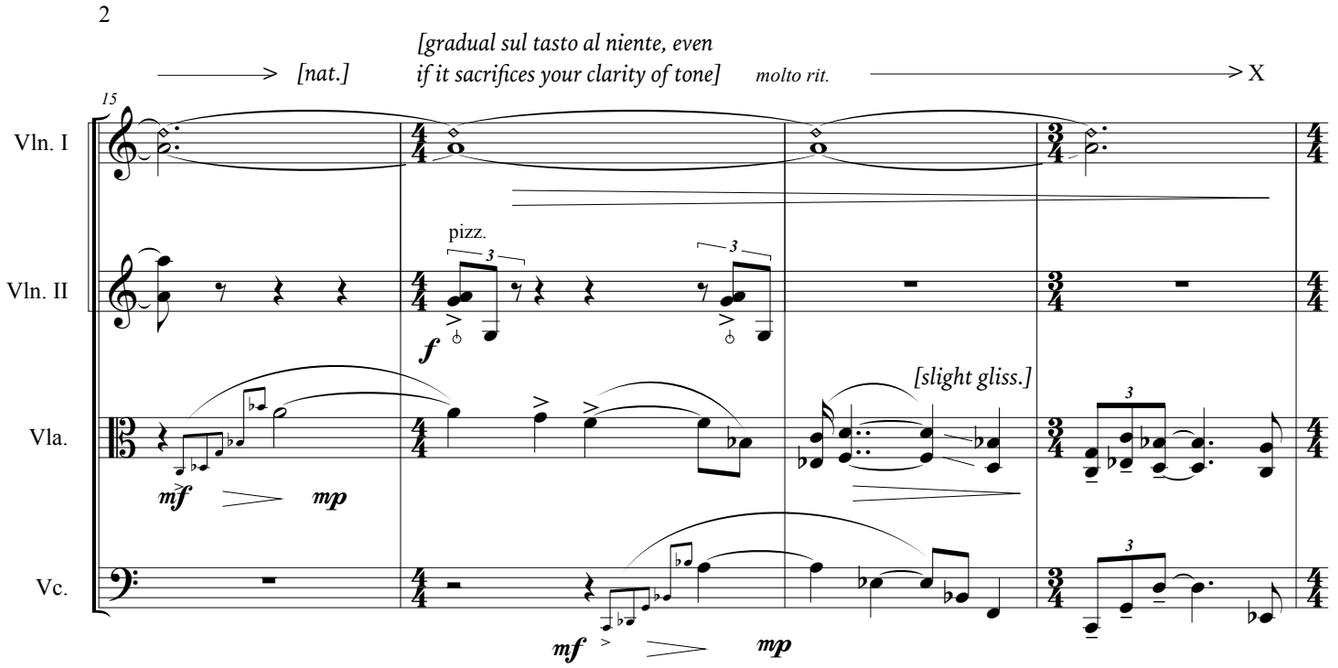
[nat.]

[pizz. sul pont.]

[attack sul pont.]

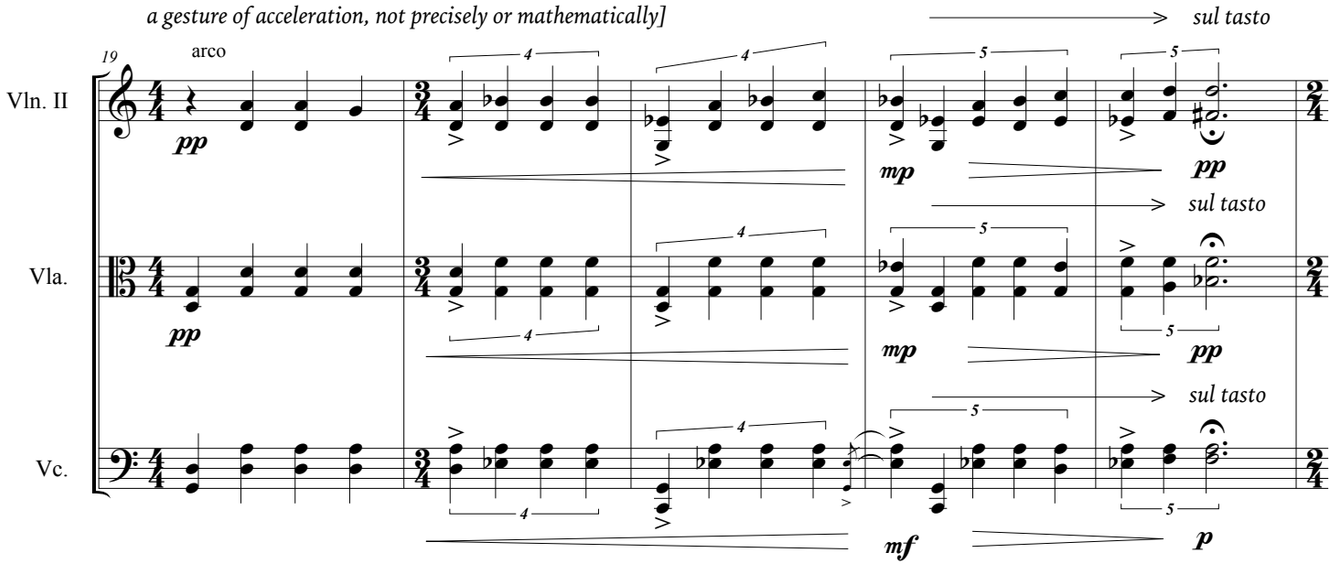
arco

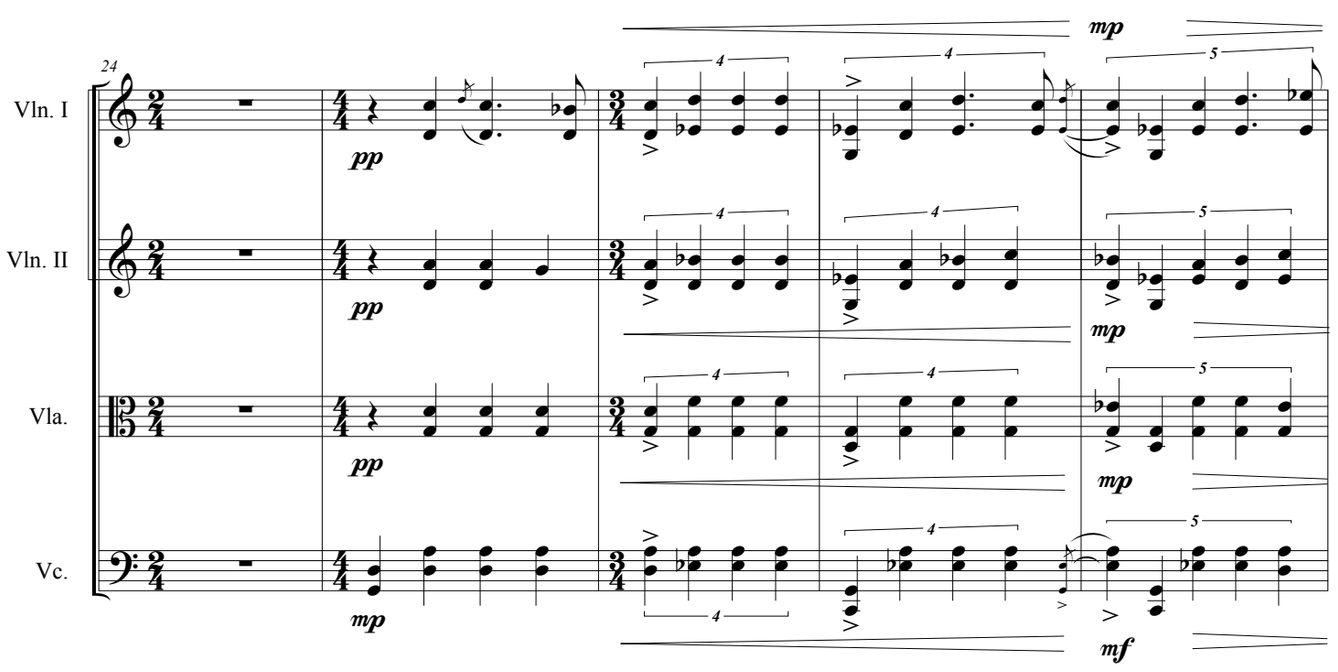
©

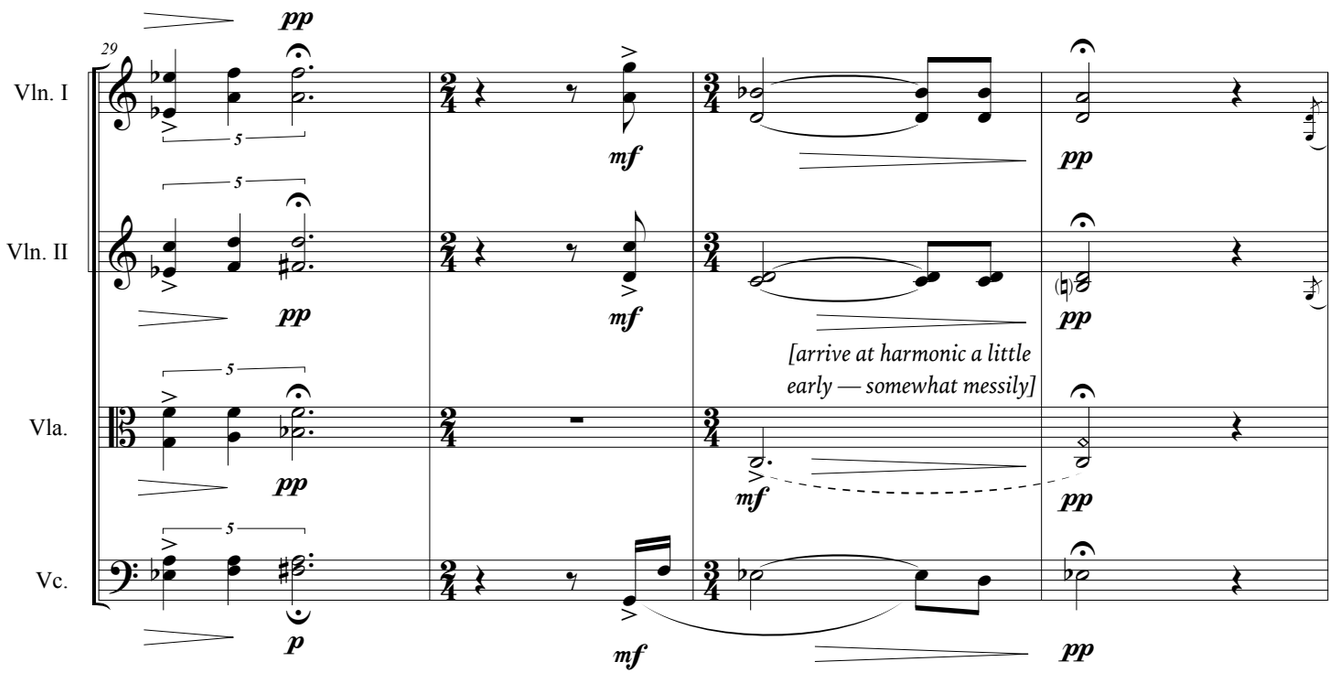


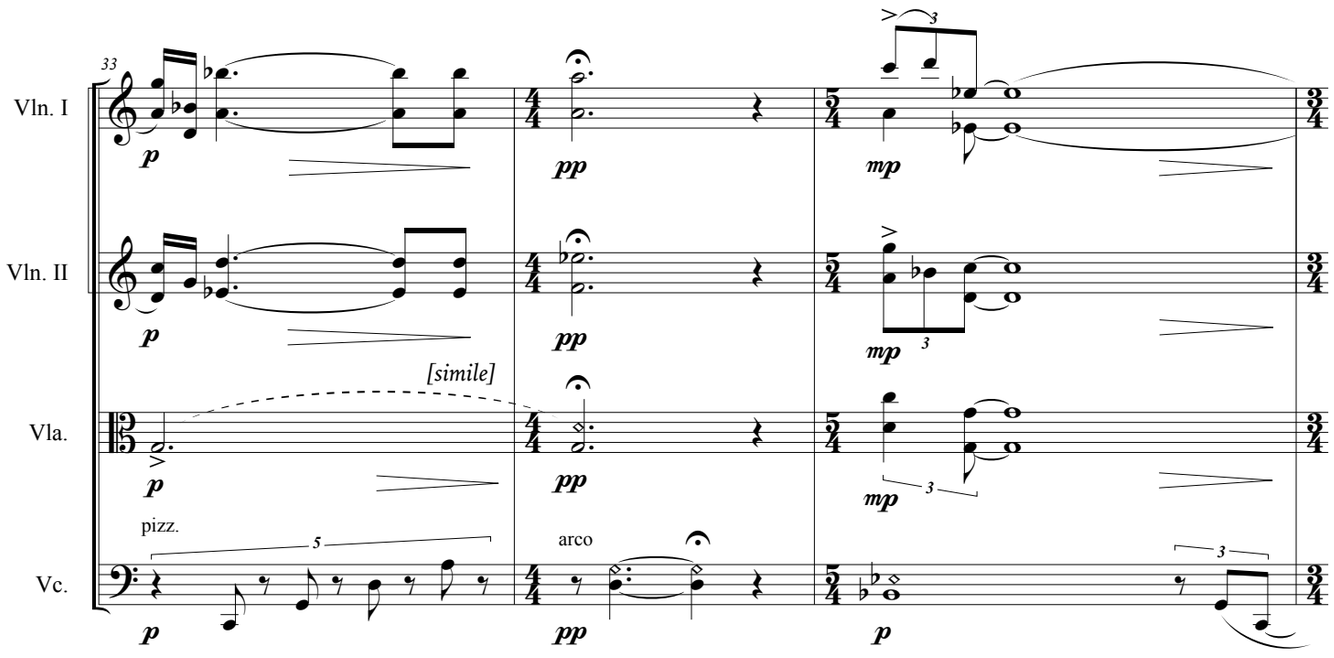
Slow Drag (♩ = c. 48-52)

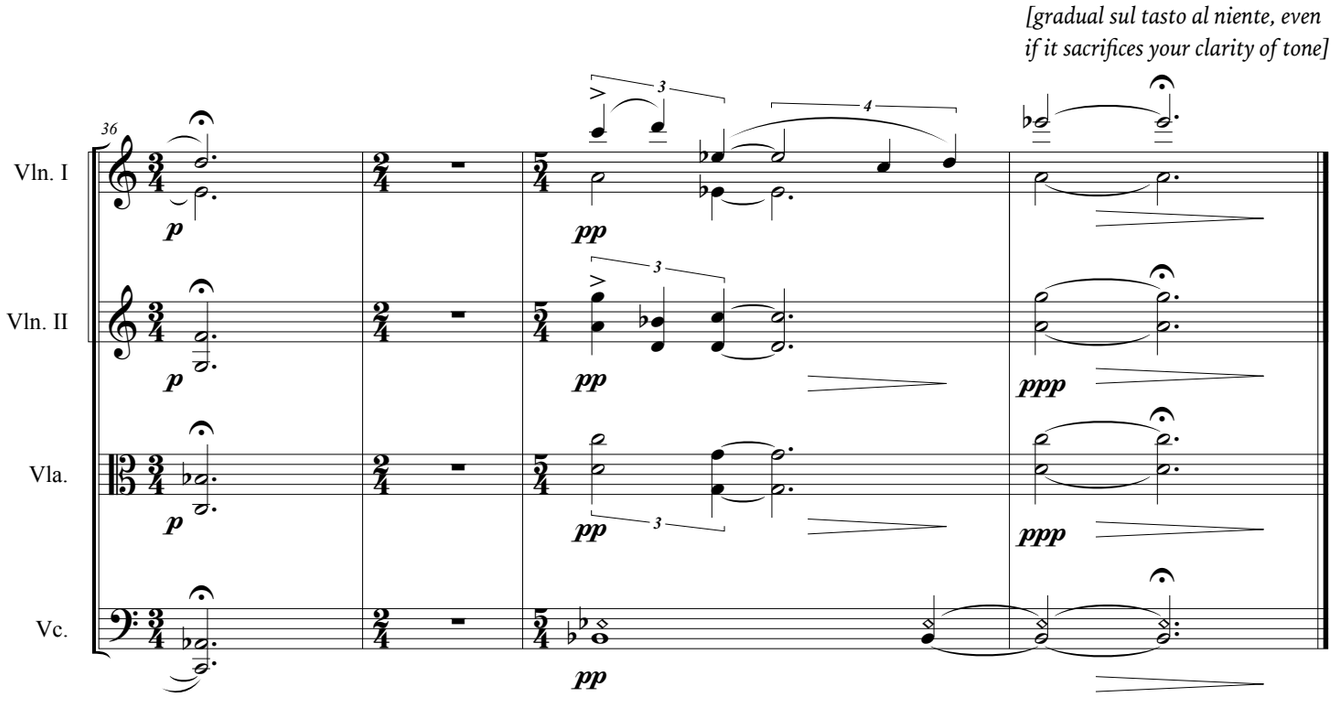
[the tuplet gestures in mm. 19-29 should be interpreted as a gesture of acceleration, not precisely or mathematically]






29
Vln. I
Vln. II
Vla.
Vc.
pp
mf
pp
[arrive at harmonic a little early — somewhat messily]

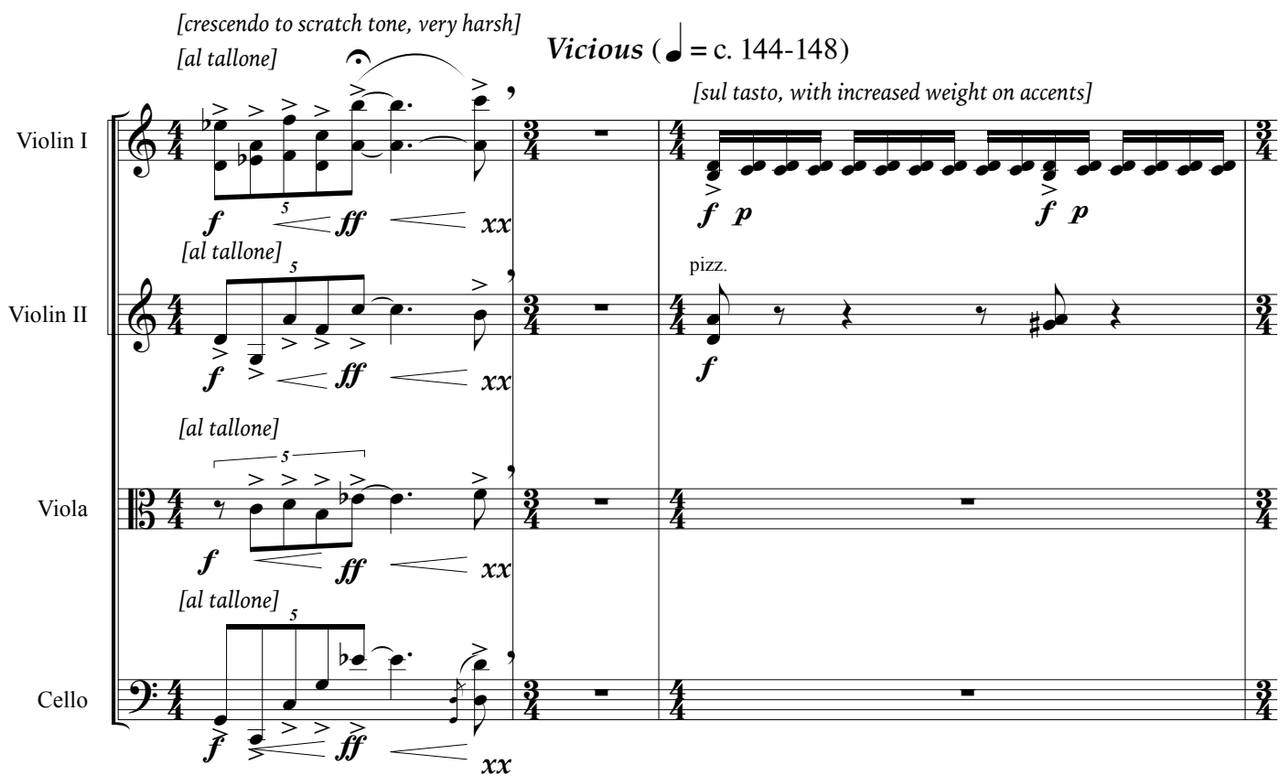

33
Vln. I
Vln. II
Vla.
Vc.
[simile]
pizz.
arco
p
pp
mp

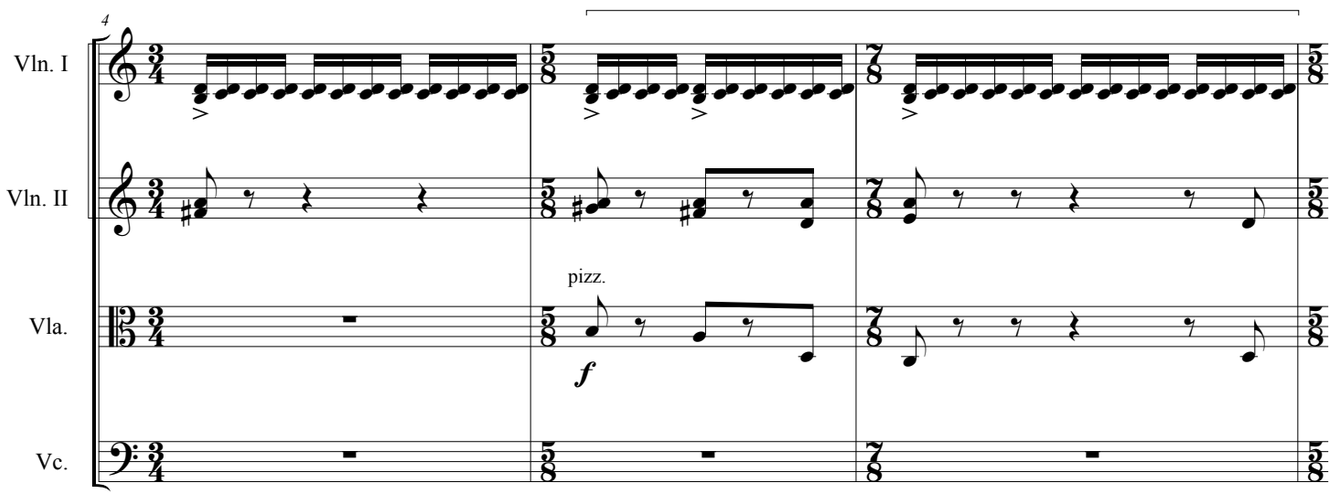

[gradual sul tasto al niente, even if it sacrifices your clarity of tone]
36
Vln. I
Vln. II
Vla.
Vc.
p
pp
ppp

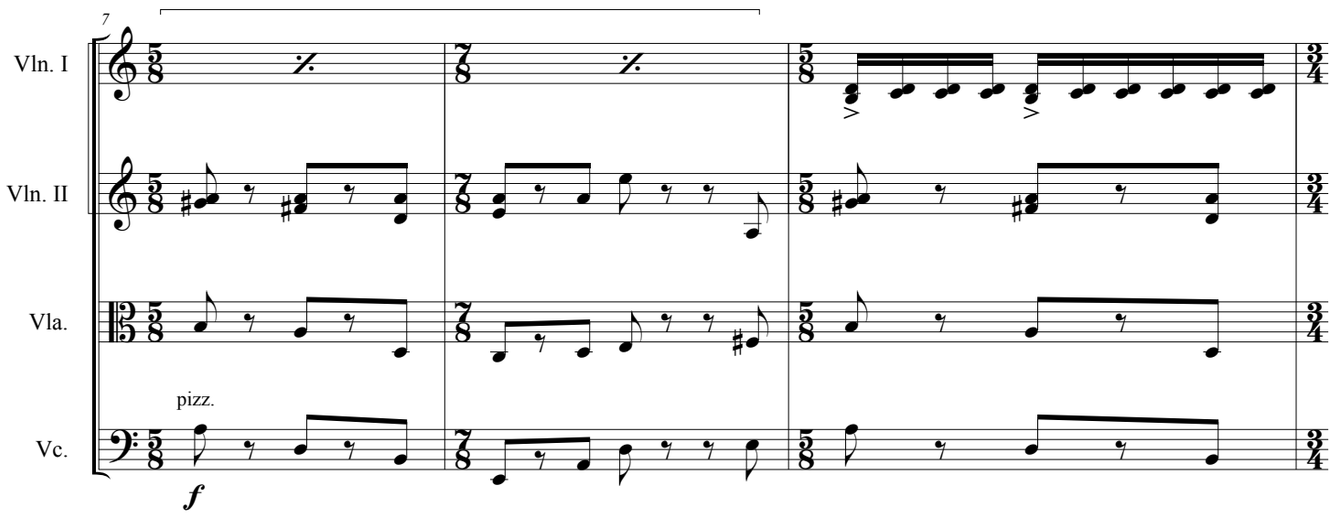
Score

Mvmt 3 — Revenge Body

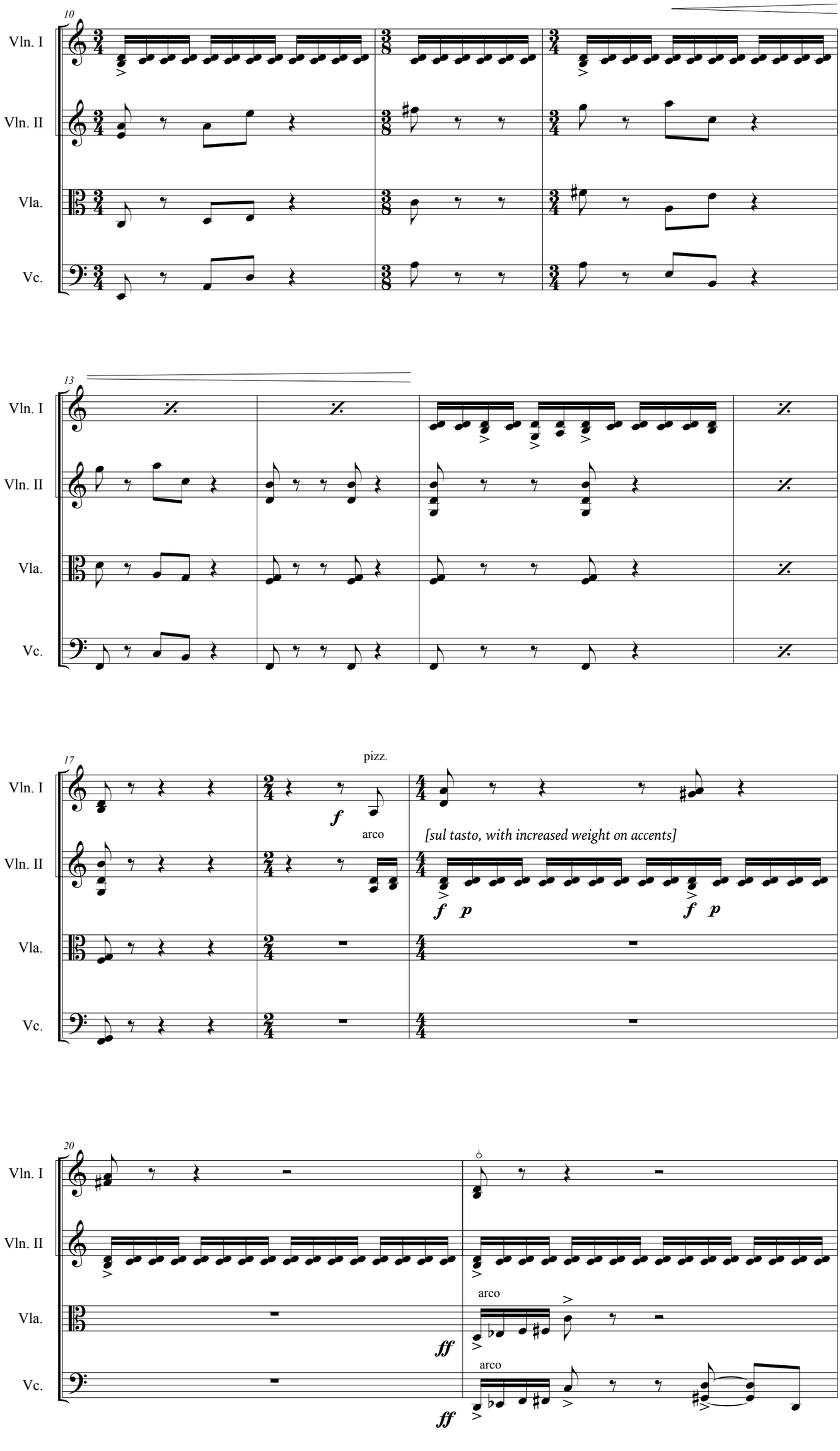
composed by Griffin Candey

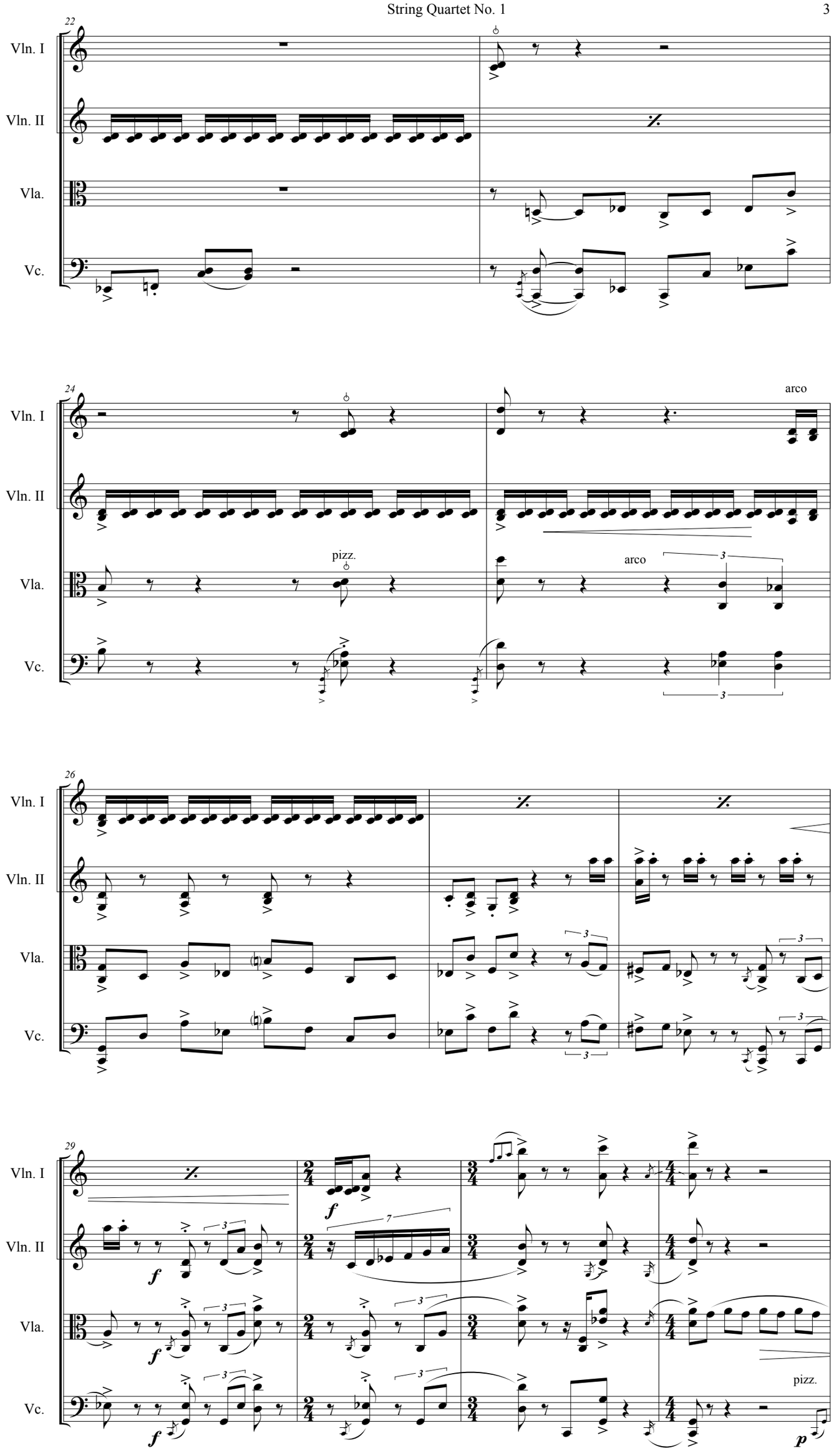


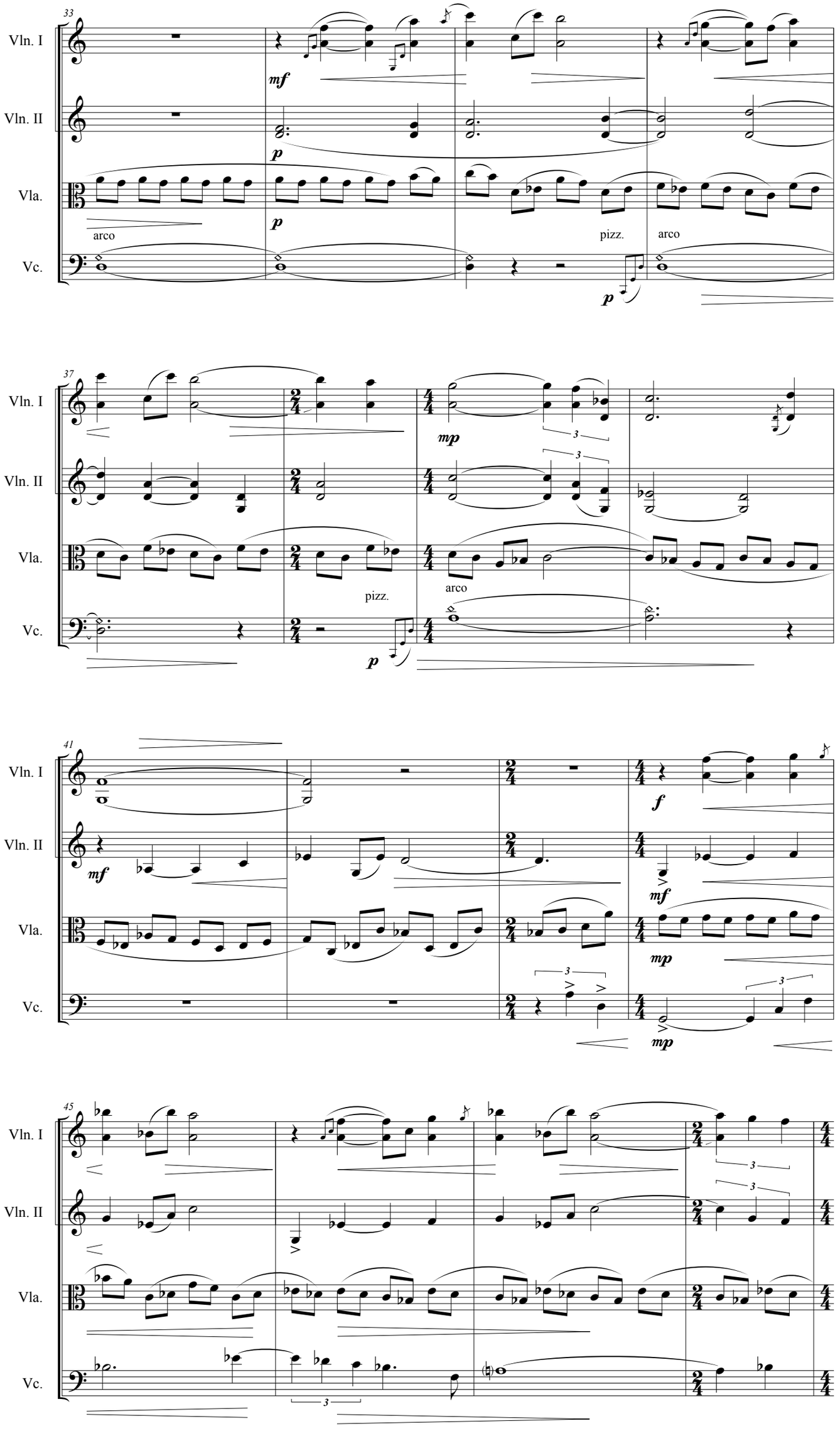


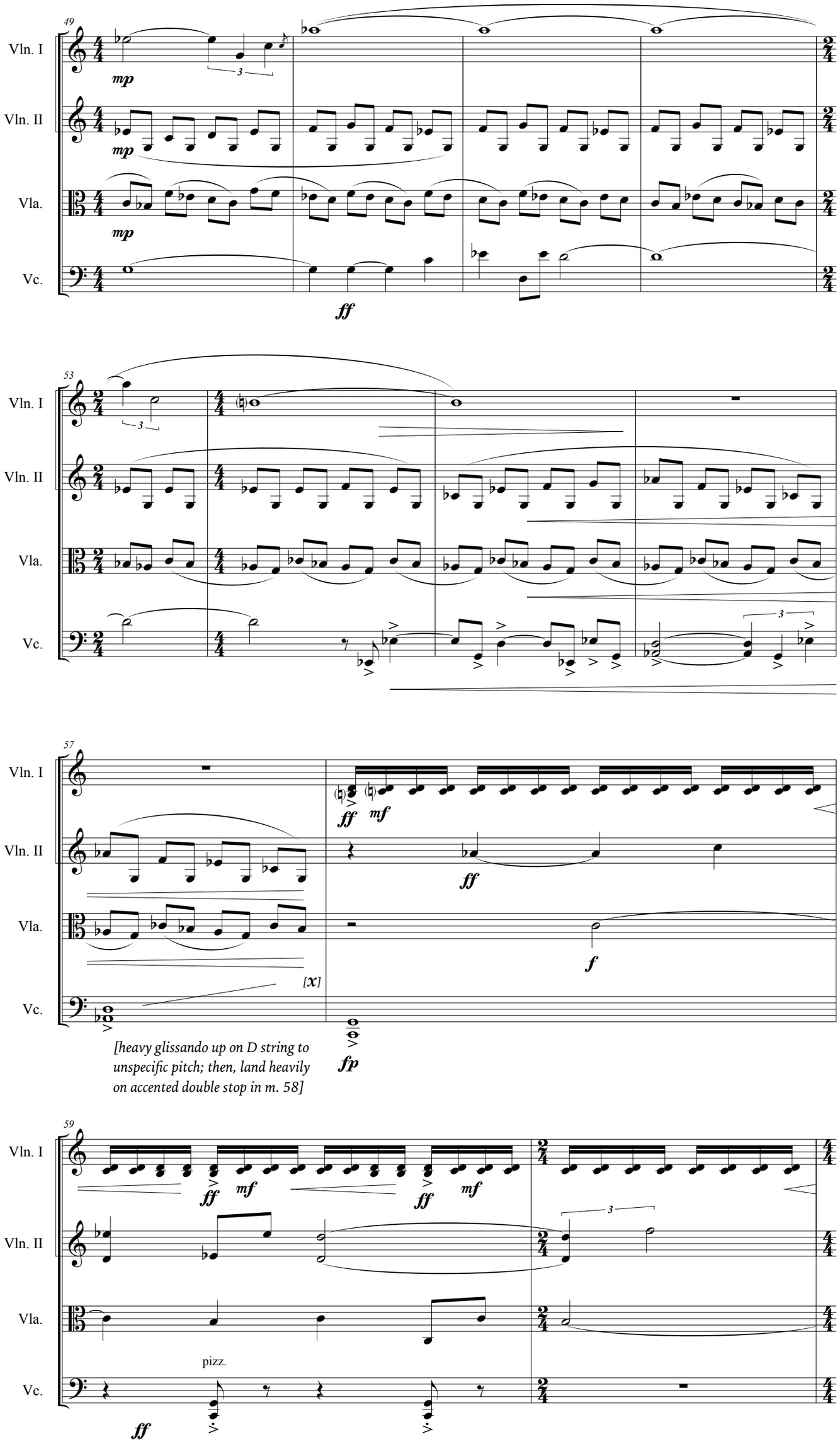


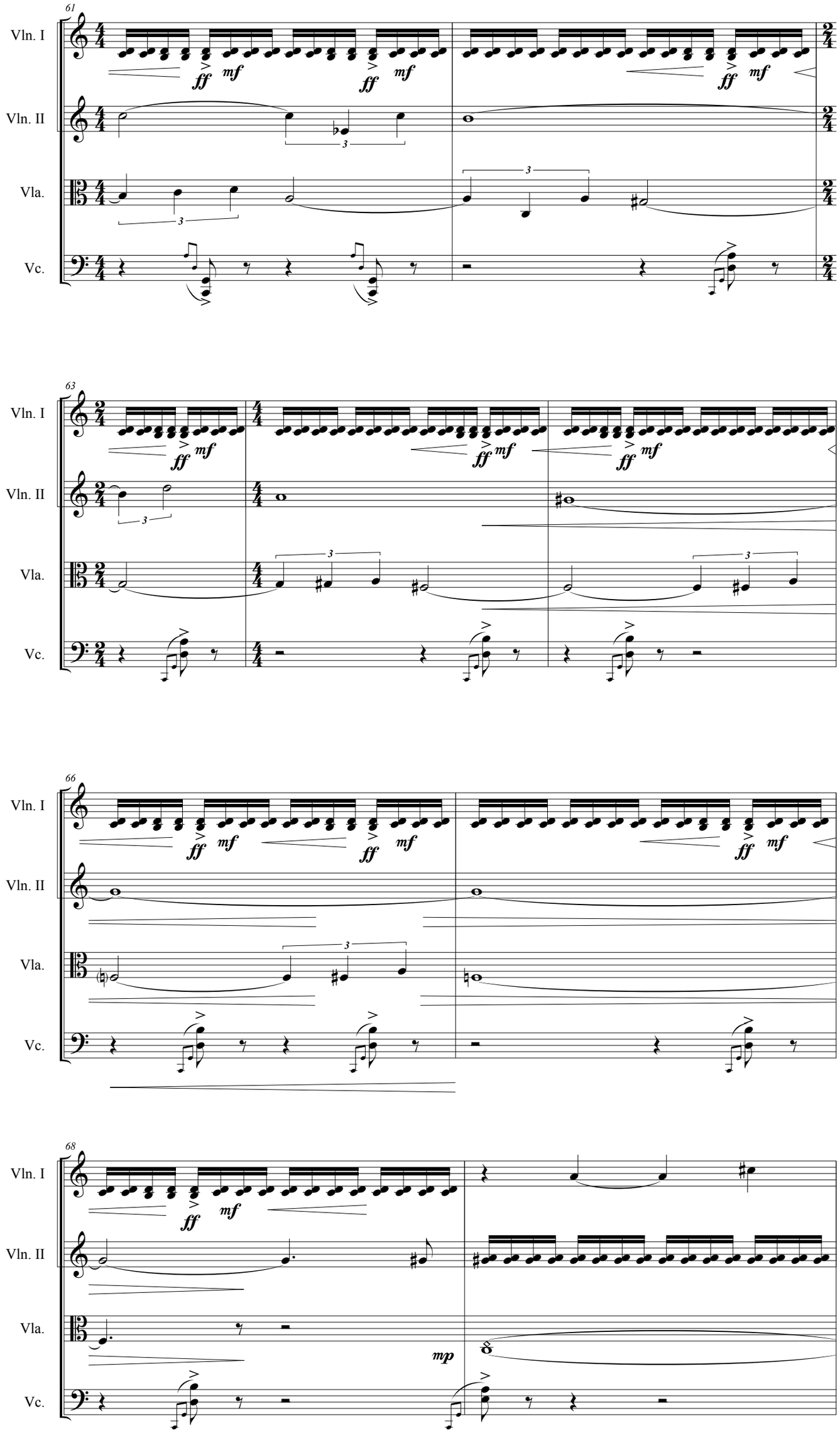
©

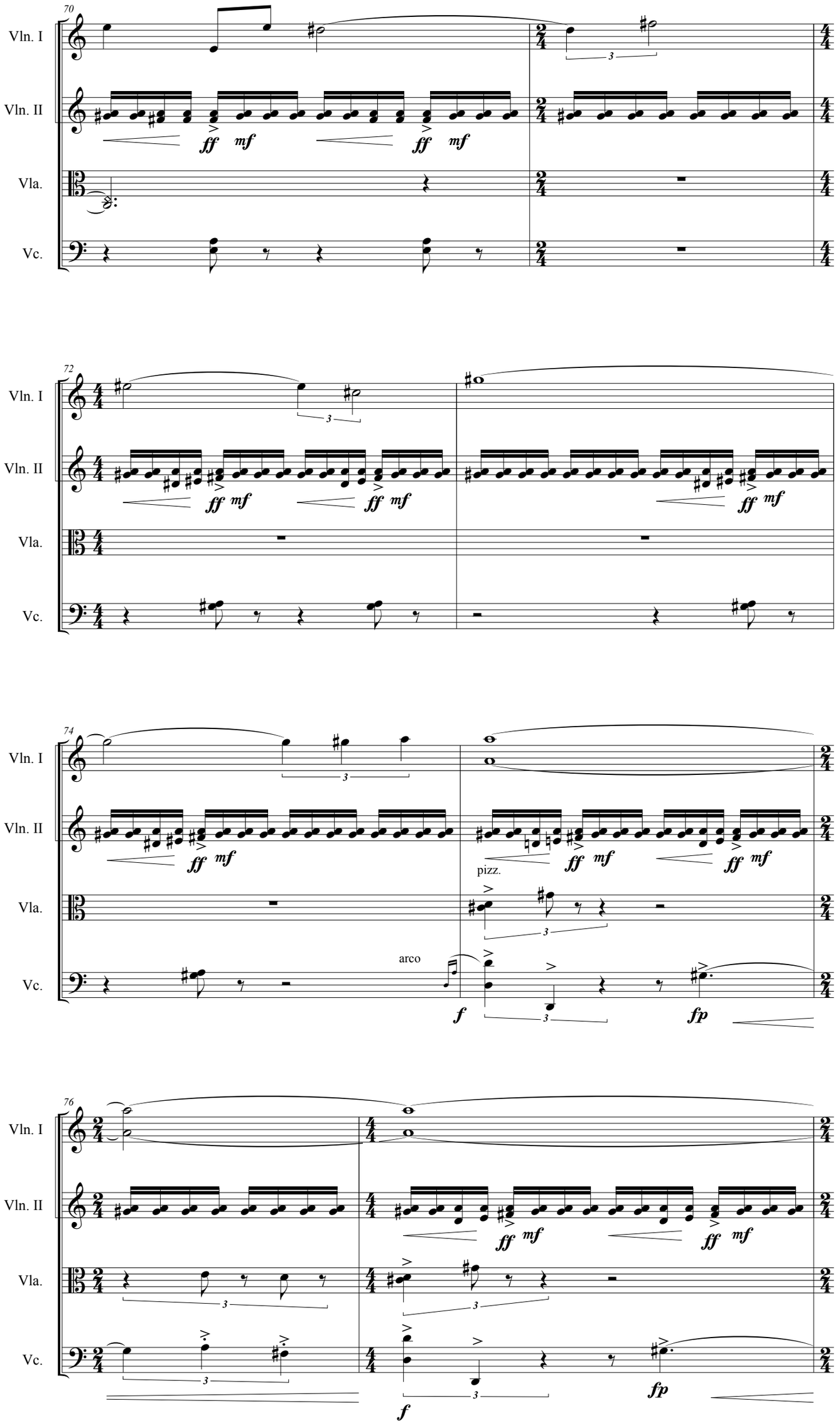

10
Vln. I
Vln. II
Vla.
Vc.
13
17
pizz.
arco
[sul tasto, with increased weight on accents]
20
arco
arco

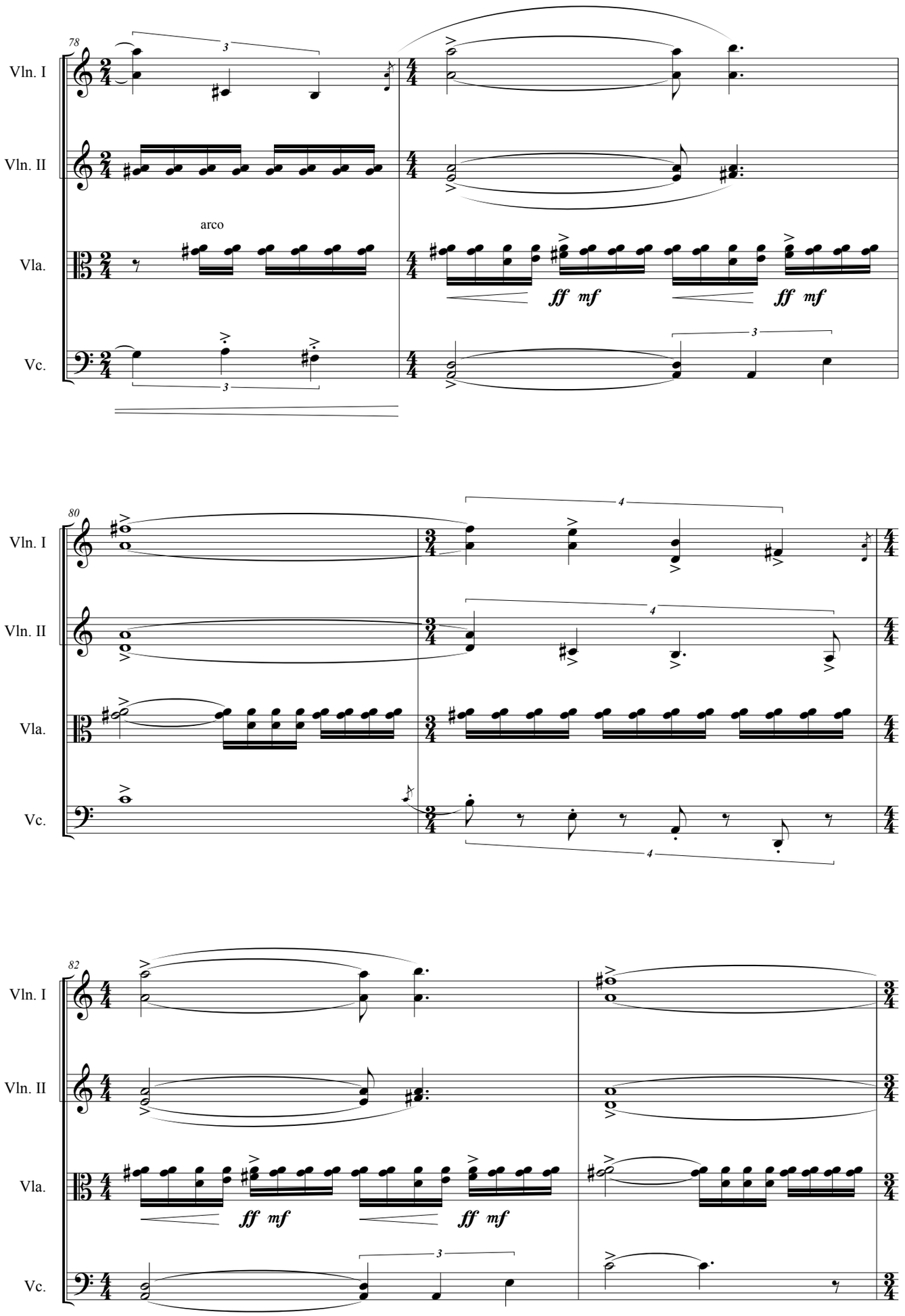

22
Vln. I
Vln. II
Vla.
Vc.
24
arco
pizz.
arco
26
29
f
pizz.
p

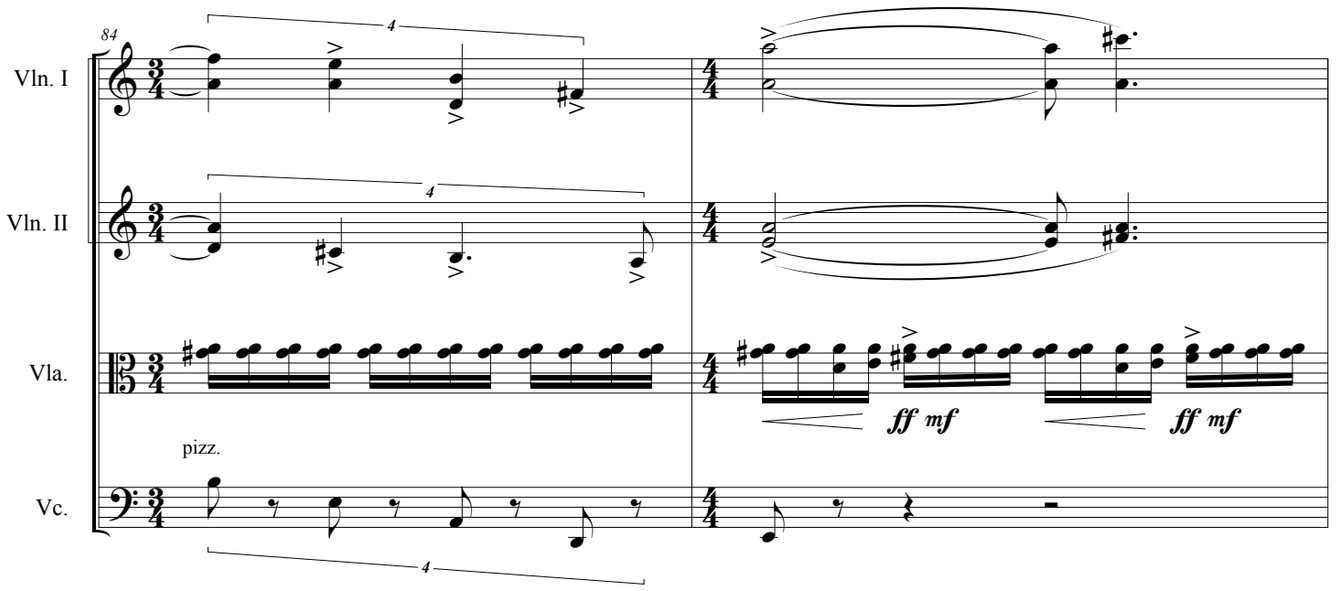

33
Vln. I
Vln. II
Vla.
Vc.
mf
p
arco
pizz.
37
mp
41
f
45

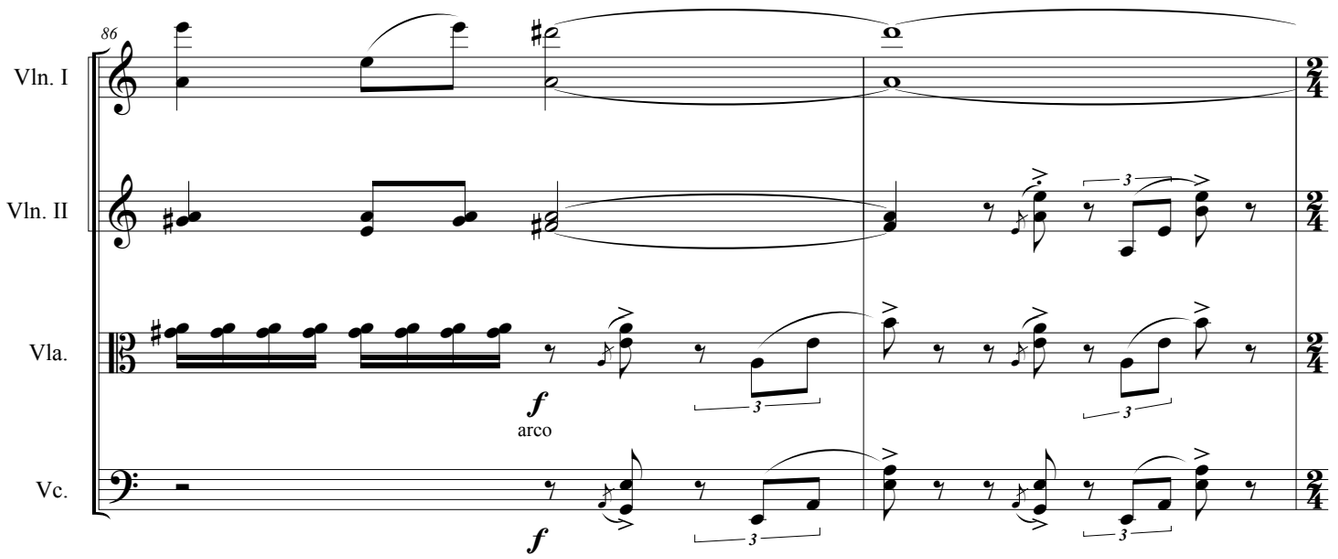

49
Vln. I
Vln. II
Vla.
Vc.
mp
mp
mp
ff
53
57
ff
mf
ff
f
[x]
fp
[heavy glissando up on D string to unspecific pitch; then, land heavily on accented double stop in m. 58]
59
ff
mf
ff
mf
pizz.
ff

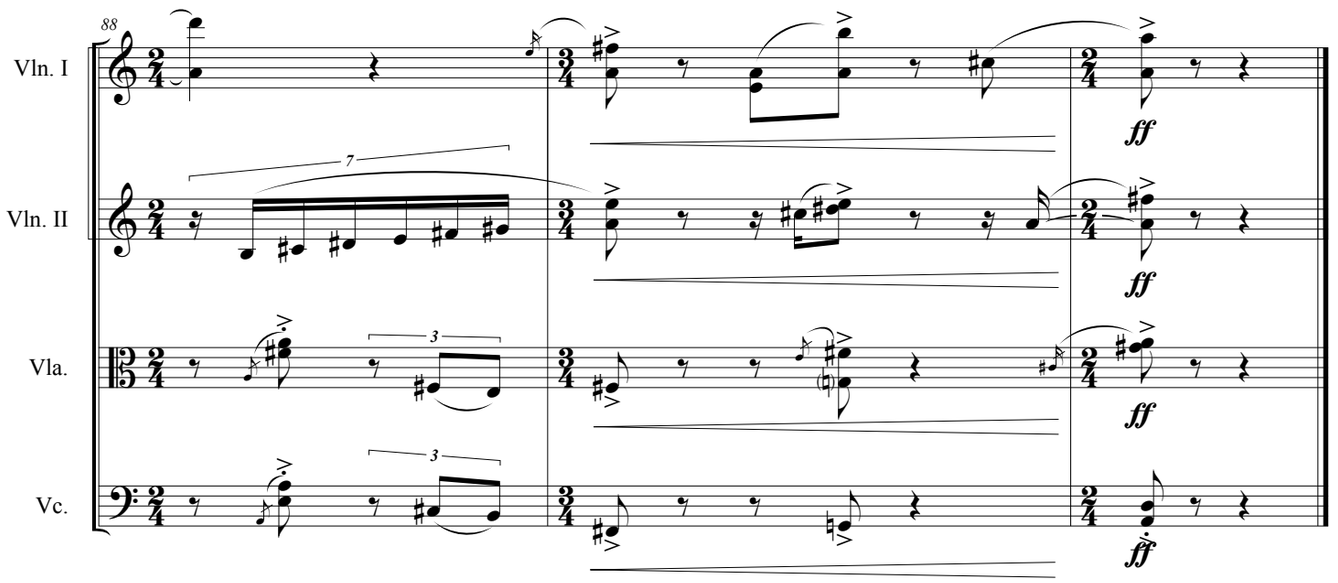

61
Vln. I
Vln. II
Vla.
Vc.
ff
mf
3
63
66
68
mp


70
Vln. I
Vln. II
Vla.
Vc.
ff mf
72
74
pizz.
arco
f
fp
76


78
Vln. I
Vln. II
Vla.
Vc.
arco
ff mf
ff mf
80
82


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