

Charles B. Griffin

set fire to have light

for string quartet

ca. 10'

*Originally commissioned and premiered as a work for String Quintet
by the Barbad Chamber Orchestra in New York, New York
Ramin Hedarbegyi, Director*

Revised and re-arranged for string quartet in July 2006

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set fire to have light

duration ca. 10'

for String Quartet

Charles B. Griffin (b. 1968)

$\text{♩} = 112$
Forcefully, but not heavily

Violin I
f

Violin II
f

Viola
f

Cello
f

Vln. I
ff *mp* *mf* port. port.

Vln. II
ff *mp*

Vla.
ff *mp* *mf* port. port.

Vc.
ff *mp*

Vln. I
mp *mf* 6

Vln. II

Vla.
mp *mf* 6

Vc.

A

19

Vln. I

Vln. II

Vla.

Vc.

p

3

6

24

Vln. I

Vln. II

Vla.

Vc.

f

6

30

Vln. I

Vln. II

Vla.

Vc.

4/4

B

dolce

35

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc.

39

Vln. I

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

43

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

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc.

48

Vln. I

Vln. II

Vla.

Vc.

p

mp

f

espr.

C $\text{♩} = 80$

54

Vln. I

Vln. II

Vla.

Vc.

mf

sfp

flautando

p

p

p

mf

59

Vln. I

Vln. II

Vla.

Vc.

p

sim.

Gliss.

Gliss.

Gliss.

77

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I

Vln. II

Vla.

Vc.

doloroso

mf

mf

sfp

sfp

88

Vln. I

Vln. II

Vla.

Vc.

mp

p

ppp

mp

p

ppp

non decresc.

non decresc.

95

E *haunting*

Vln. I *mp*

Vln. II *poco agitato* *mf*

Vla. *pizz.* *gliss.*

Vc. *gliss.*

102

Vln. I

Vln. II *mp*

Vla. *arco* *pizz.* *arco* *gliss.* *pizz.* *arco* *pizz.* *arco*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

109

Vln. I *mf* *mp*

Vln. II

Vla. *pizz.* *arco* *gliss.* *pizz.* *arco* *pizz.* *arco* *gliss.* *pizz.*

Vc. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

116 **F** *sul G*

Vln. I *mf* *sul G*

Vln. II *mf* *sul G*

Vla. arco pizz. arco *mf* gliss to indef. high pitch

Vc. pizz. arco *mf*

121

Vln. I

Vln. II

Vla.

Vc.

124 *allargando poco a poco* (♩ = 72)

Vln. I

Vln. II

Vla.

Vc.

(♩ = 68) (♩ = 60)

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

sim.

dolcissimo, espr.

Vln. I

Vln. II

Vla.

Vc.

pp

p

3

H

Musical score for measures 155-160. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Measure 155 is marked with a circled '155'. The key signature has one flat (B-flat). Vln. I and Vln. II have a whole note chord in measure 155, then rest. Vln. I has a dynamic marking of *mf*. Vln. II has a dynamic marking of *mf*. Vla. and Vc. play a rhythmic pattern of eighth notes with slurs and accents. Vla. has a dynamic marking of *mf*. Vc. has a dynamic marking of *mf*. In measure 160, Vln. I and Vln. II have a dynamic marking of *mp*. The Vla. and Vc. parts continue with the rhythmic pattern.

Musical score for measures 161-164. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Measure 161 is marked with a circled '161'. The key signature has one flat (B-flat). Vln. I and Vln. II play eighth notes with a trill (*tr*) in measure 161. Vla. and Vc. play a rhythmic pattern of eighth notes with slurs and accents. Vla. has a dynamic marking of *mf*. Vc. has a dynamic marking of *mf*. The pattern continues through measure 164.

Musical score for measures 165-168. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Measure 165 is marked with a circled '165'. The key signature has one flat (B-flat). Vln. I and Vln. II have a dynamic marking of *mf*. Vla. and Vc. play a rhythmic pattern of eighth notes with slurs and accents. Vla. has a dynamic marking of *mf*. Vc. has a dynamic marking of *mf*. The pattern continues through measure 168.

♩ = 120 *accel.* ----- ♩ = 136

169

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

♩ = 120

175

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

p

p

p

mf

mf

mf

mf

♩ = 160 *Molto agitato*

184

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

ff

ff

192

Vln. I

Vln. II

Vla.

Vc.

f

200

Vln. I

Vln. II

Vla.

Vc.

f

f

207

Vln. I

Vln. II

Vla.

Vc.

like a wail

like a wail

pizz.

p

pizz.

p

J $\text{♩} = 120$

239

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

K $\text{♩} = 112$

247

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

255

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

3

260

Vln. I

Vln. II

Vla.

Vc.

ff

ff

267

Vln. I

Vln. II

Vla.

Vc.

273

L

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mp

port.

port.

3

3

279

Vln. I

Vln. II

Vla.

Vc.

mf

283

Vln. I

Vln. II

Vla.

Vc.

f

288

Vln. I

Vln. II

Vla.

Vc.

293

M

Vln. I

Vln. II

Vla.

Vc.

p

mf

mp

297

Vln. I

Vln. II

Vla.

Vc.

pp

p

mp

mf

p

mf

302

Vln. I

Vln. II

Vla.

Vc.

p

mf

mf

mf

mf

307

Vln. I

Vln. II

Vla.

Vc.

N $\text{♩} = 82$ *Relentlessly, until the end*

312

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

318

Vln. I

Vln. II

Vla.

Vc.

323

Vln. I

Vln. II

Vla.

Vc.

fff

ff

fff

332

Vln. I

Vln. II

Vla.

Vc.

port.

ff

339

Vln. I

Vln. II

Vla.

Vc.

346

Violin I, Violin II, Viola, and Violoncello parts for measures 346-352. The score is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The key signature has one flat (B-flat). The first three measures (346-348) are marked with a circled '346' and feature a steady eighth-note accompaniment in the lower strings and a more active melody in the violins. Measures 349-352 show a change in the lower string accompaniment and a more melodic line in the violins.

353

Violin I, Violin II, Viola, and Violoncello parts for measures 353-360. The score is in 3/4 time and continues the complex rhythmic pattern. The key signature has one flat. Measures 353-356 are marked with a circled '353'. The lower strings continue with a steady accompaniment, while the violins play a more active, melodic line. Measures 357-360 show further development of the melodic material in the violins.

360

Violin I, Violin II, Viola, and Violoncello parts for measures 360-366. The score is in 3/4 time and continues the complex rhythmic pattern. The key signature has one flat. Measures 360-363 are marked with a circled '360'. The lower strings continue with a steady accompaniment, while the violins play a more active, melodic line. Measures 364-366 show further development of the melodic material in the violins.

367

Vln. I

Vln. II

Vla.

Vc.

fff *pp* *mf* *f* *fff*

fff *pp* *mf* *f* *fff*

fff *pp* *mf* *f* *fff*

fff *pp* *mf* *f* *fff*