

String Quartet #2

Arcangel Castillo-Olivari

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♩ = ca. 95

Violin 1: *pizz*, *f*, *pizz*, *arco*, *pizz*

Violin 2: *pizz*, *f*, *arco*

Viola: *arco*, *f legato*, *pizz*

Cello: *arco*, *f legato*

13

VI. 1: *arco*, *p*, *cresc.*

VI. 2: *pizz*, *arco*

Vla.: *arco*, *f legato*, *pizz*, *p*, *cresc.*

Vc.: *f legato*, *pizz*, *p*, *cresc.*

25

A

VI. 1: *mf*, *fp*, *p*

VI. 2: *mf*, *fp*, *p*

Vla.: *mf*, *pizz*, *p*, *arco*, *mf*

Vc.: *mf*, *pizz*, *p*, *mf*

37

VI. 1 *mf* *f* *Sw* *loco*

VI. 2 *mf* *f* *mf*

Vla. *f* *mf cresc.*

Vc. *f* *arco* *(pizz)* *pizz* *mf*

49

VI. 1 *mf* *sub. p*

VI. 2 *pizz* *p*

Vla. *f* *p*

Vc. *arco*

61

VI. 1 *p* *mf cantabile* **B**

VI. 2 *arco*

Vla.

Vc.

73

VI. 1 *p* *f*

VI. 2 *mf* *f*

Vla. *pizz* *f*

Vc. *f*

84

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

96

C

VI. 1 *p* *mp*

VI. 2 *p* *mp*

Vla. *p cresc. poco*

Vc. *arco p cresc. poco* *mf*

108

VI. 1 *mp* *mf cresc.*

VI. 2 *mp* *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *cresc.*

120

VI. 1 *f* *sf*

VI. 2 *f*

Vla. *f*

Vc. *arco*

132

VI. 1 *cresc.* *f* *pizz*

VI. 2 *sf* *sf* *cresc.* *f* *pizz*

Vla. *sf* *sempre f* *f* *pizz*

Vc. *pizz* *sempre f*

D

143

VI. 1 *dim.* *p* arco

VI. 2 *dim.* *p* arco

Vla. *dim.* *p*

Vc. *dim.* *p*

Detailed description: This system of music covers measures 143 to 154. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major. Measures 143-154 show a gradual dynamic decrease from *dim.* to *p*. The Violin 1 part has a *arco* marking in measure 154. The Viola and Violoncello parts play a steady eighth-note accompaniment.

155

VI. 1 *arco*

VI. 2

Vla.

Vc.

Detailed description: This system covers measures 155 to 166. The Violin 1 part (VI. 1) is marked *arco* and features a melodic line with slurs and ties. The Violin 2 part (VI. 2) provides a harmonic accompaniment. The Viola (Vla.) and Violoncello (Vc.) parts continue with their eighth-note accompaniment.

167

VI. 1

VI. 2 *arco*

Vla.

Vc.

Detailed description: This system covers measures 167 to 178. The Violin 2 part (VI. 2) is marked *arco* and has a melodic line. The Violin 1 part (VI. 1) has a melodic line with slurs. The Viola (Vla.) and Violoncello (Vc.) parts continue with their eighth-note accompaniment. The system concludes with a double bar line and a key signature change to C major.

179 E
arco

VI.1

VI.2

Vla.

Vc.

191

VI.1

VI.2

Vla.

Vc.

203

VI.1

VI.2

Vla.

Vc.

215 F

VI. 1 *p*

VI. 2

Vla. *ff*

Vc. *ff*

227

VI. 1 *sub. p*

VI. 2 *mf*

Vla. *p*

Vc. *mf* *p* *ff*

238 G

VI. 1 *mf* *f*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

250

VI. 1

VI. 2

Vla.

Vc.

f

f

f

f

f

loco

260

VI. 1

VI. 2

Vla.

Vc.

dim.

p

dim.

p

sfz p legato

p

p

p

H

(\flat) (\flat) (\flat) (IV)

265

VI. 1

VI. 2

Vla.

Vc.

sfz

mp

flautando

271

VI. 1 *sfz* *pp* *mf*

VI. 2 *pp* *sfz* *mf*

Vla. *sfz*

Vc.

276

VI. 1 *mf* *cresc. poco a poco* *f*

VI. 2 *mf* *cresc. poco a poco* *f*

Vla. *mf* *cresc. poco a poco* *f*

Vc. *sfz* *cresc. poco a poco* *f*

d = d **I**

284

Pesante

VI. 1 *ff cresc.* *fff*

VI. 2 *ff cresc.* *fff*

Vla. *ff cresc.* *fff*

Vc. *ff cresc.* *fff*

loco

II

Adagio Sostenuto $\text{♩} = \text{ca.} 55$

Violin I *mf* *dim.* *p* *senza vibrato* *pp lontano* *senza vibrato*

Violin II *mf* *dim.* *p* *pp lontano* *senza vibrato*

Viola *mf* *dim.* *p*

Cello *mf* *dim.* *p*

13

VI.1 *cresc. poco*

VI.2 *cresc. poco*

Vla.

Vc.

25

rit.

Andante $\text{♩} = \text{ca.} 70$

VI.1 *p* *mf* *cresc. poco* *tenuto* *dim.* *p*

VI.2 *p* *mf* *con vibrato* *dim.* *p*

Vla. *mf* *con vibrato* *mf* *dim.* *p*

Vc. *mf* *con vibrato* *mf* *dim.* *p*

J *piu mosso*

VI.1 *con vibrato*
mp *cresc.*

VI.2 *senza vibrato*
p *vibrato poco a poco*
mp *cresc.*

Vla. *senza vibrato*
p *mp* *cresc.*

Vc. *mp* *cresc.*

poco rit. *a tempo (con calore)* **K** *very expressive*

VI.1 *f* *dim.* *p*

VI.2 *f* *dim.* *p*

Vla. *f* *dim.*

Vc. *f* *dim.*

piu lento *rit.* *senza vibrato con sord.* **L** *Lento* *con sord.*

VI.1 *mp* *pp* *cresc. poco* *p*

VI.2 *mp* *pp* *cresc. poco* *p*

Vla. *con sord.* *mp* *pp* *cresc. poco* *p*

Vc. *con sord.* *mp* *pp* *cresc. poco* *p*

espressivo

M

Andante ♩=ca.80 (Libero-senza misura)

(Minstrel Chant)

VI.1 *74* *accel.* *a piacere* *rit.* *mp* *con sord.* *a piacere* *mp* *senza sord.* *p* *cantando* *mp* *sul Pont. (poco)*

Vla. *pp* *pp*

Vc. *pizz (arpeggiato)* *mf* *pizz (III) (II)* *mf (dolce)*

VI.1 *76* *pendendosi* *mf* *stringendo poco* *pendendosi*

VI.2 *p*

Vla. *pp*

Vc. *arco* *mp* *sul Pont. (poco)*

VI.1 *78*

VI.2 *pp*

Vla. *pp* *Ord.* *mp* *accel.* *rit.*

Vc. *pizz (arpeggiato)* *mf* *pizz (III) (II)* *mf (dolce)*

80

VI.1

Ord.

VI.2

mf

Vla.

pp

Vc.

arco

mf

81

VI.1

piu lento

a piacere

p

VI.2

pizz

p

lasc. vibr.

lasc. vibr.

lasc. vibr.

Vla.

TACET

Vc.

TACET

82

N Primo Tempo

VI.1

f

dim.

ca.45

lontano

senza vibrato

mp

VI.2

senza sord.

f

dim.

senza vibrato

p

mp

Vla.

f

dim.

senza vibrato

p

Vc.

senza sord.

f

dim.

senza vibrato

p

III

♩ = ca. 96 (*♩ = ♩*) (*♩ = ♩*)

Violin 1 *f* *dim.* *p*

Violin 2 *f* *dim.* *p* (*off string*)

Viola *f* (*pizz. Bartok*) *arco* (*◦*) *p*

Cello *f* (*pizz. Bartok*) *arco* *p*

VI. 1 *(off string)*

VI. 2 *cantando pero discreto*

Vla. *arco*

Vc. *arco*

VI. 1 *cresc. poco a poco* *mf*

VI. 2 *cresc. poco a poco* *mf* *8va*

Vla. *cresc. poco a poco* *mf*

Vc. *cresc. poco a poco* *mf*

O

25

VI. 1 *f* *dim.* *p*

VI. 2 *f* *dim.* *(off string)* *p*

Vla. *f* *(off string)* *dim.* *p*

Vc. *f* *p* *(off string)*

(Sw) *arco* *loco*

33

VI. 1 *mp* *cresc. poco* *mf* *sfz*

VI. 2 *mf*

Vla. *mf*

Vc. *p*

P *cantando*

43

VI. 1 *sfz* *dim.* *p* *pizz* *p* *arco* *pp*

VI. 2 *dim.* *p*

Vla. *dim.* *pp*

Vc. *pp*

tr. *tr.*

53 Q

VI. 1 *f* *cresc.* *f*

VI. 2 *mf* *cresc.* *f*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

63

VI. 1

VI. 2 *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

73

VI. 1 *mf* *p*

VI. 2 *mf* (*off string*) *p*

Vla. *mf* *p*

Vc. *mf* *p*

83

VI. 1 *perdendosi* **R** *f*

VI. 2 *perdendosi* *f*

Vla. *pp* ϕ (pizz. Bartok) *f* arco

Vc.

93

VI. 1

VI. 2 arco

Vla.

Vc.

102

VI. 1 **S**

VI. 2 *mf*

Vla.

Vc. *f* *dim.*

110

VI. 1 *mp* *cresc.* *f*

VI. 2 *mf* *mp* *cresc.* *f*

Vla. *p* *mf* *mf* *cresc.* *f*

Vc. *mf* *mf* *p* *p* *cresc.* *f*

116

VI. 1 (off string) *dim.* *mf* *dim.*

VI. 2 (off string) *dim.* *mf* *dim.*

Vla. (off string) *dim.* *mf* *dim.*

Vc. (off string) *dim.* *mf* *dim.*

125

VI. 1 *mp* *dim.* *p* *pp*

VI. 2 *mp* *dim.* *p*

Vla. *mp* *dim.* *p* *pp*

Vc. *mp* *dim.* *p* *pp*

134

VI. 1

VI. 2

Vla.

Vc.

ppp

f

f

f

f

T

$\text{♩} = \text{ca. } 95$ (Like first movement)

pizz

pizz

144

VI. 1

VI. 2

Vla.

Vc.

arco

pizz

155

VI. 1

VI. 2

Vla.

Vc.

arco

p

cresc. poco a poco

mf

arco

mp

cresc. poco a poco

p

mf

mf

cresc. poco a poco

166 U alla punta

VI. 1 *f* *p* Ord. *mf*

VI. 2 sul ponticello *f* *mf (subito)* via Ord. poco a poco

Vla. sul ponticello *mf (subito)* Ord.

Vc. pizz *f* *p* *mf*

177 V h=h

VI. 1 *cresc.* *f* Ord.

VI. 2 *cresc.* *f* Ord.

Vla. *cresc.* *f*

Vc. *cresc.* *f*

188

VI. 1

VI. 2

Vla.

Vc.

196 *Meno Mosso*

VI. 1 *non trem.* *loco*

cresc. *fff*

VI. 2 *cresc.* *fff*

Vla. *cresc.* *fff*

Vc. *cresc.* *fff*

My most important concern about this project was the development of musical material based in small themes and the uses of archaic harmonies derived from the early music basically in the second movement. The first movement follows in some way the Sonata Form structure with two themes clearly defined. After a very rhythmic introduction which will take more important role in the development and also in the third movement, the first theme in G minor is energetic and dance-like (although in minor key) and, the whole first and third movements have a constant motion and frenetic mood. The second theme (of course in B-flat major) introduces at the first time a Lydian sonority which will permeate all work. The development begins with a fugue using the material of the introduction but in pizzicatos in all strings. Different textures unfold at the same time and the accompanying material from the beginning ascends to the surface. There is not traditional recapitulation in this movement because I felt it was not necessary; instead before the final coda the music assumes a sort of a static character.

In the second movement a Lydian flavor appears in the first measures and "senza vibrato" characterizes the color of the strings in the next measures, in order to create a distant effect "Lontano". The music is at the beginning discrete, then becomes very emotional (Molto vibrato) preparing a section where a solo violin (Minstrel Chant) sings a melody in Lydian mode and the rest of the string accompanies it like one early medieval song. At the end archaic sonorities again close the movement. This second part of this work is my personal approach toward the idea of simplicity and reflects my love for early and minstrel medieval music as well as the modal harmonies.

The third movement, maybe the most contrapuntistic and difficult, is essentially dynamic in rhythm and very exciting in feelings. Perpetual changes in meters and superposition of ternary and binary rhythms is constant. And at the end the idea of the musical introduction from the first movement returns to finally close the work. "Three Movements for String Orchestra" is the thesis submitted to the Division of Graduate Studies and Research of the University of Cincinnati for the Master of Music in the Division of Composition. This work is specially dedicated to my family.

About the composer:
Arcángel Castillo-Olivari was born in Mérida, Venezuela and obtained the Bachelor in Musical Composition in 1991 in the Instituto Universitario de Estudios Musicales (IUDEM), Caracas, Venezuela. His music has been performed in different Latin-American festivals in Caracas and in 1994 won a Fulbright Scholarship to study the Master Degree in CCM. At the present the composer is doing the DMA focusing his composition in acoustic and Computer Music.
<http://meowing.ccm.uc.edu/~angel>