String Quartet #2

Arcangel Castillo-Olivari

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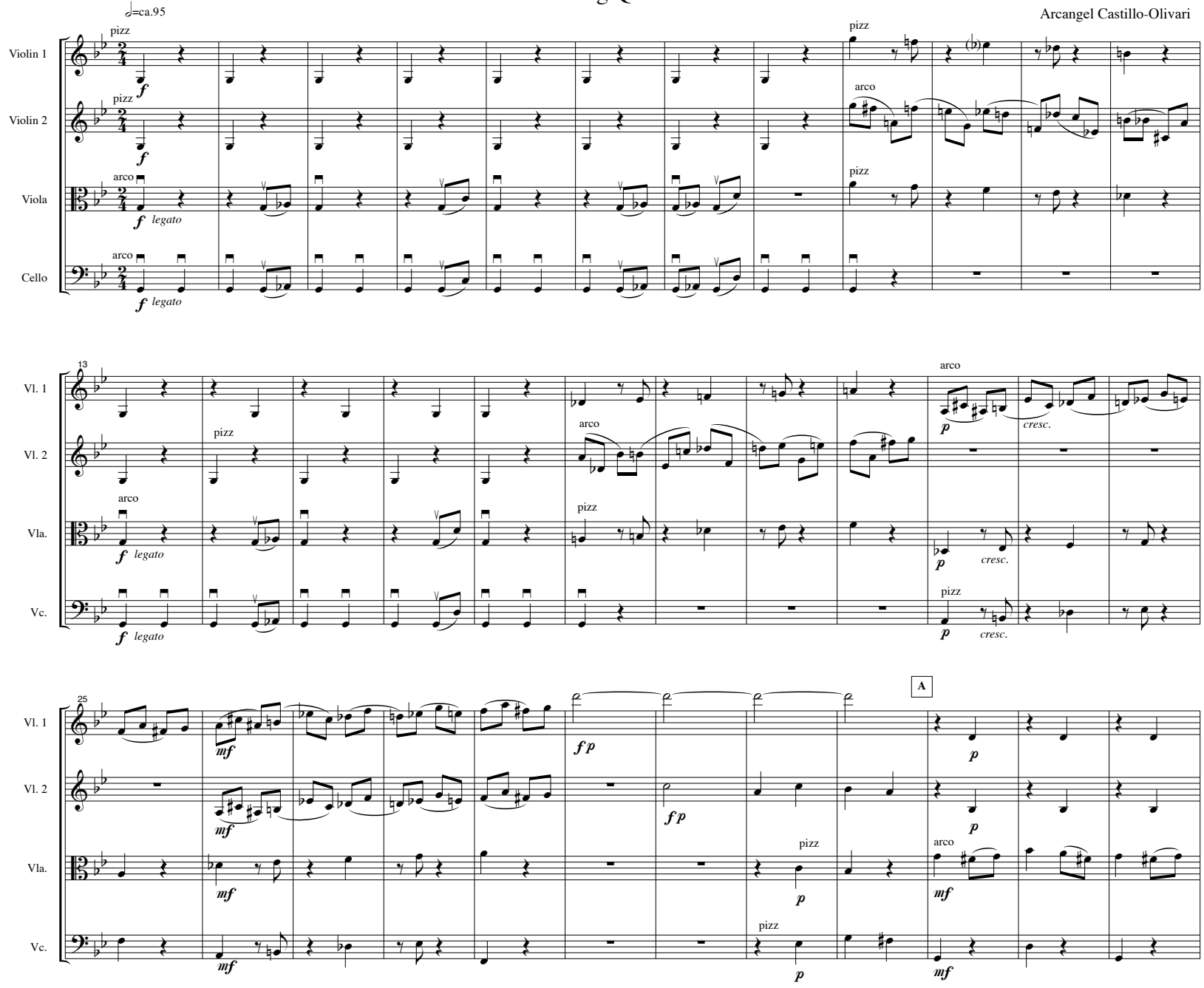
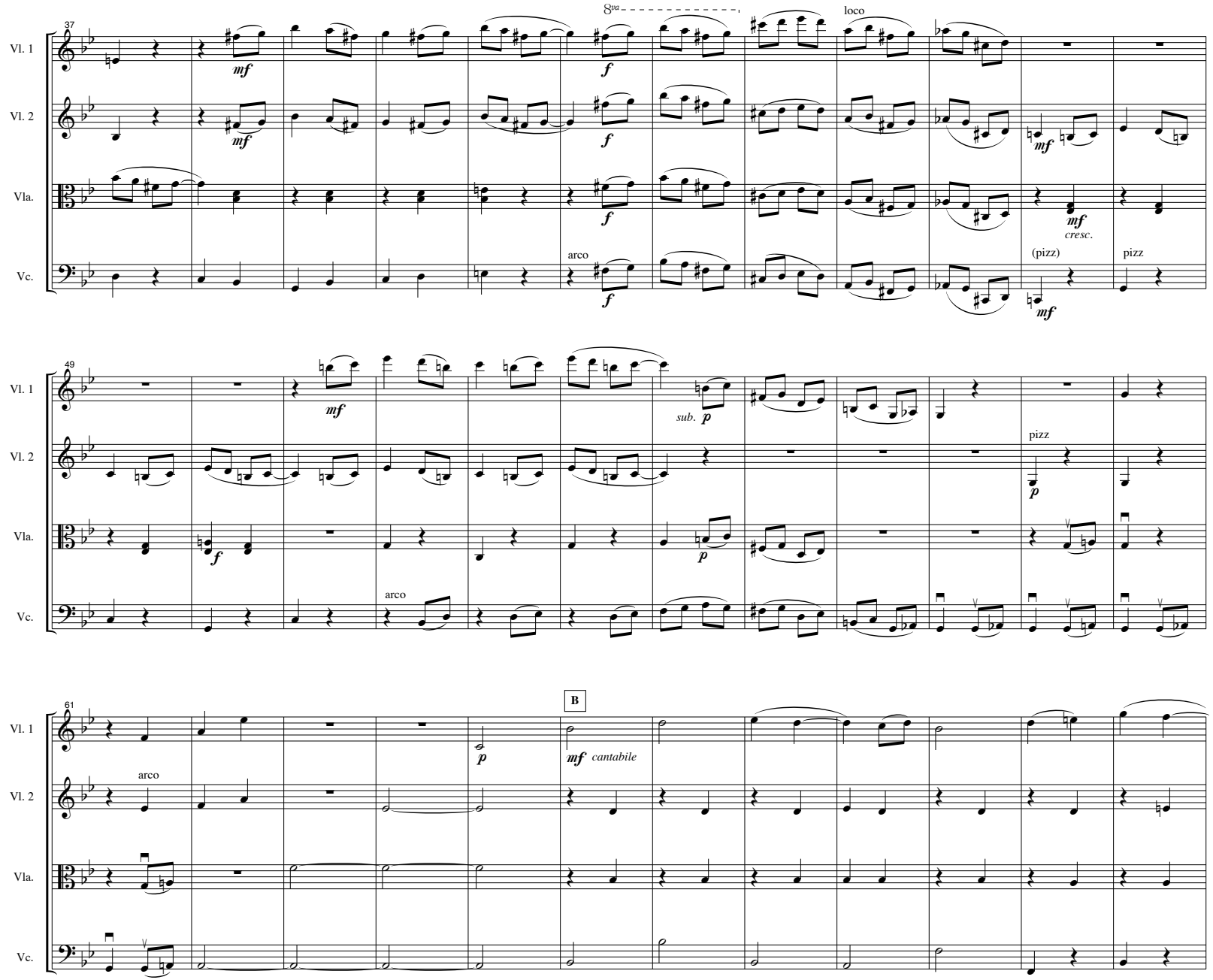
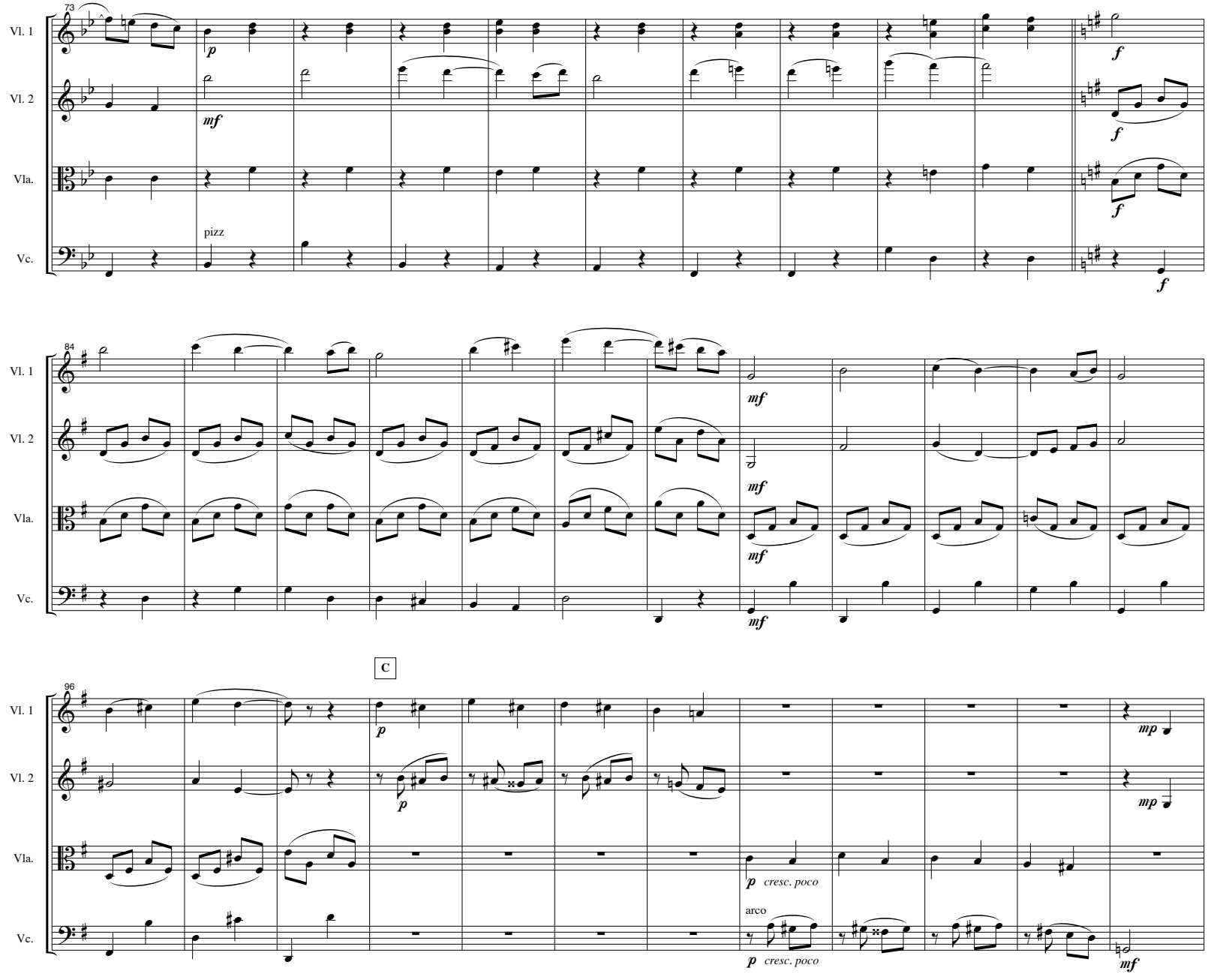
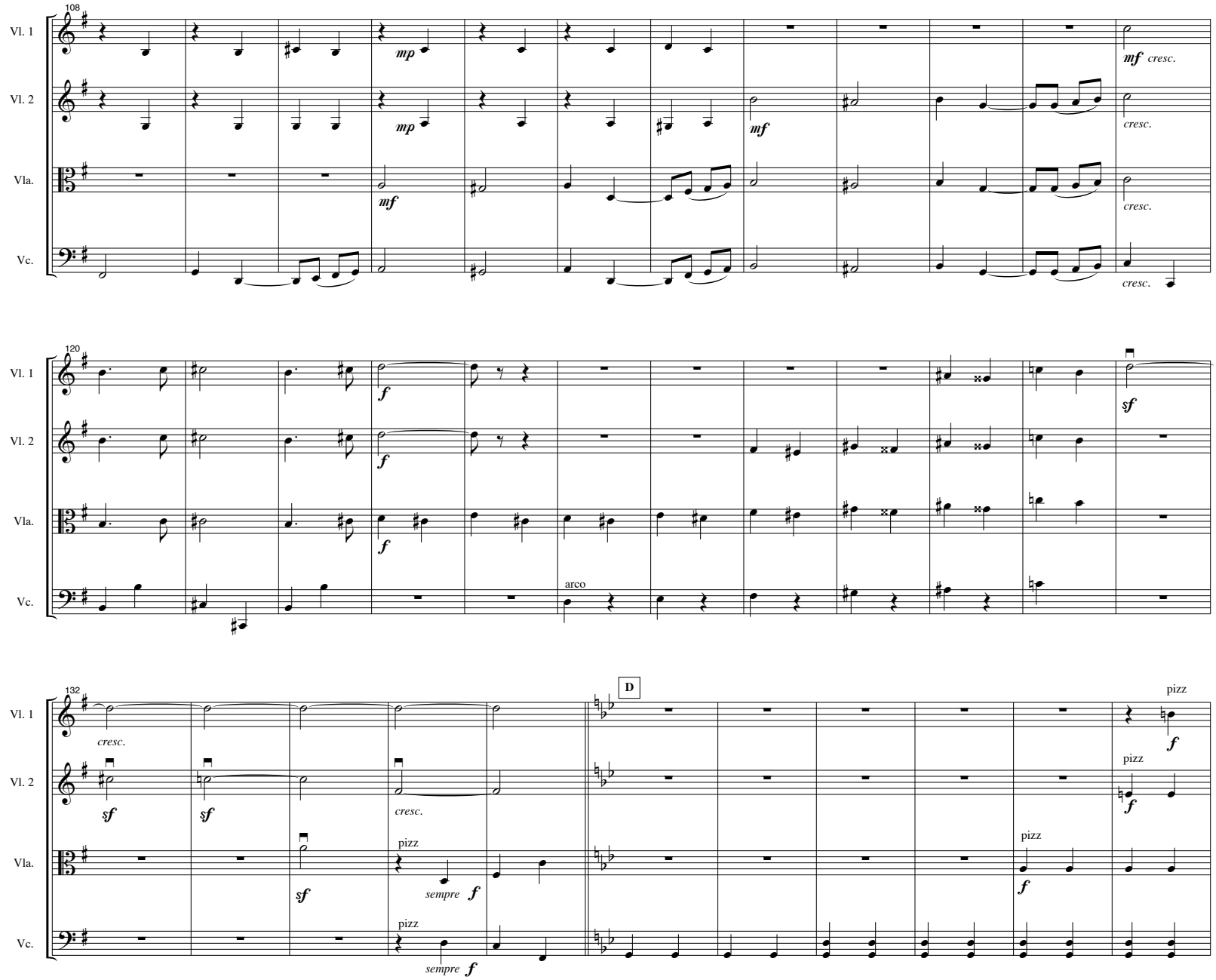
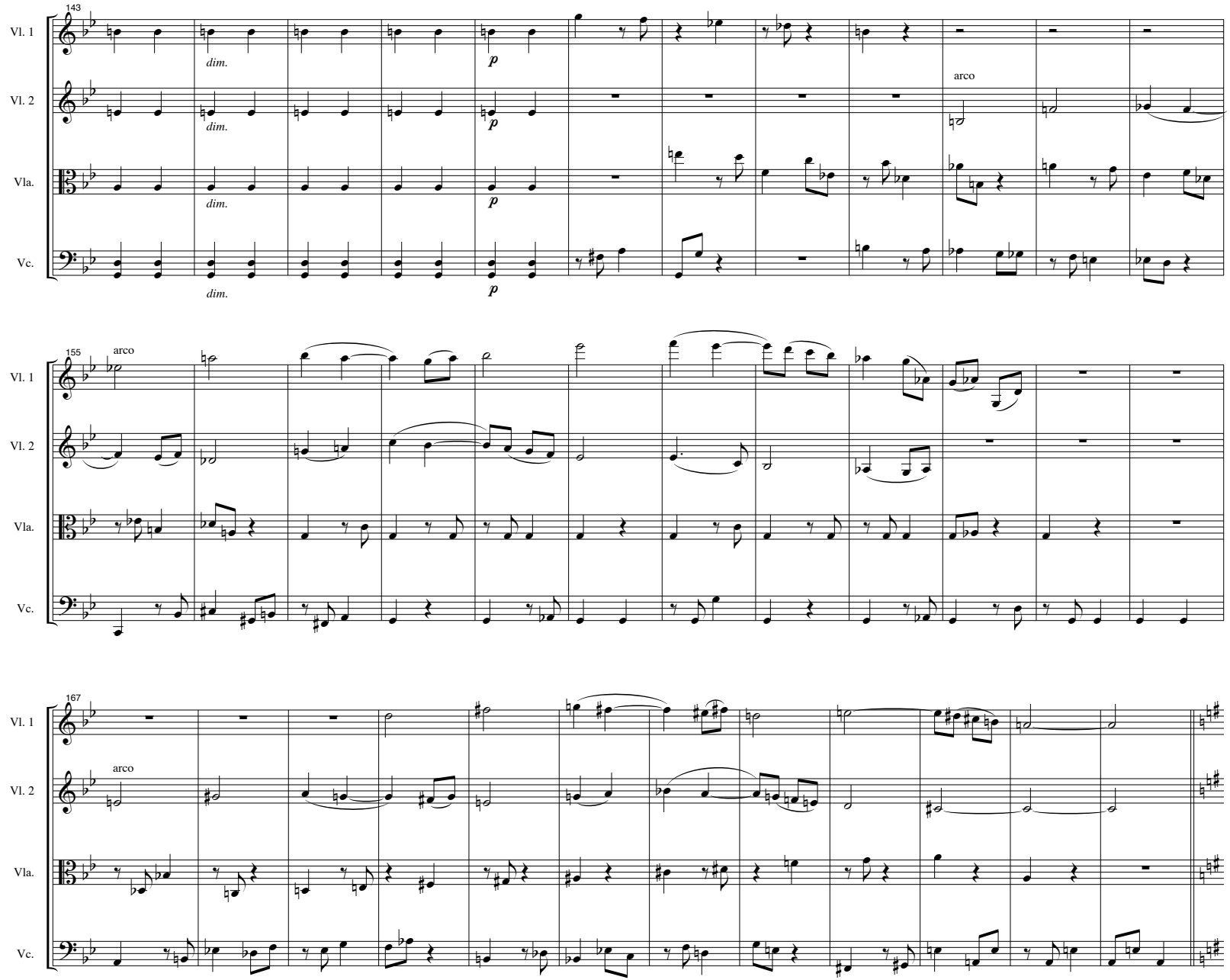
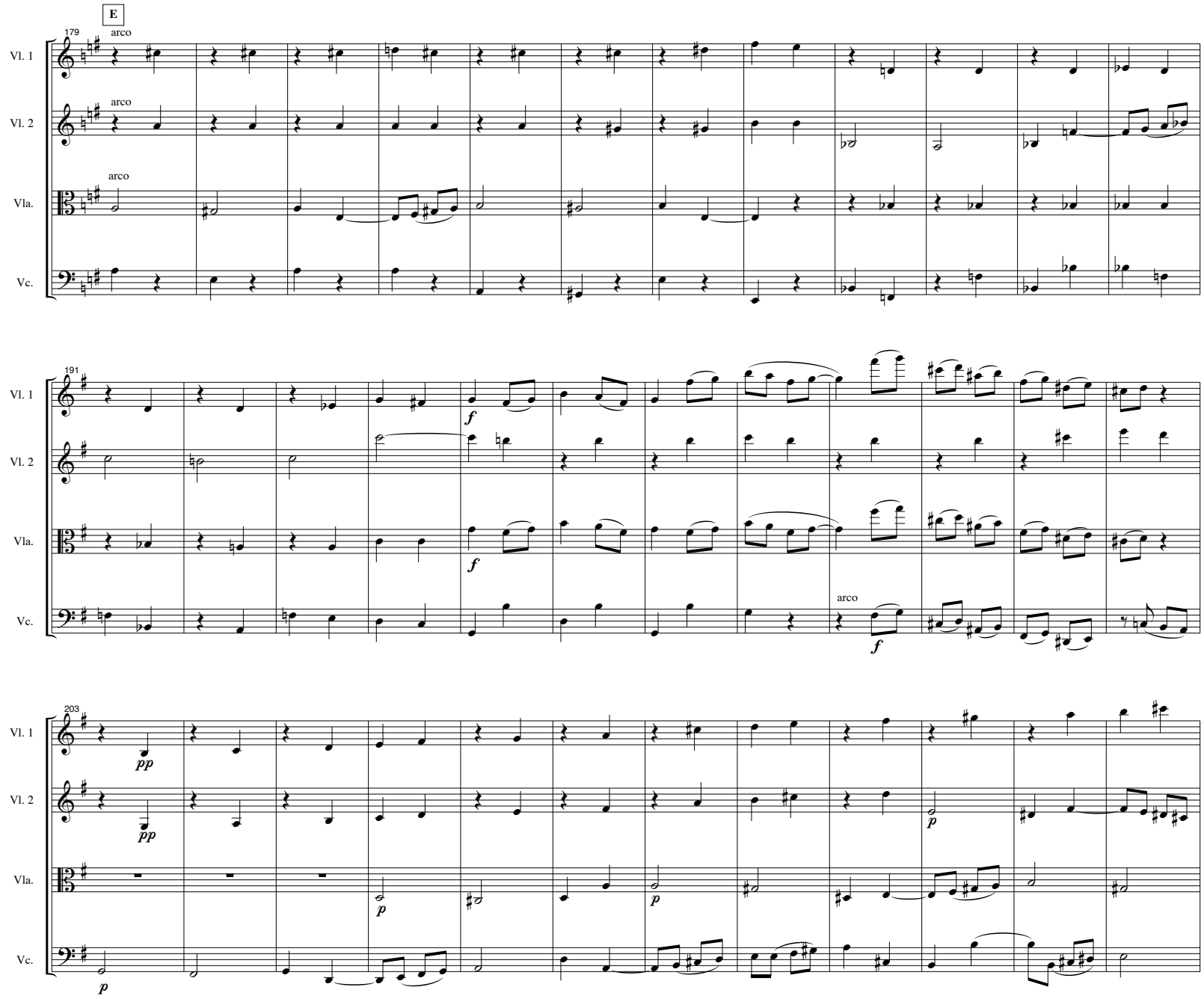


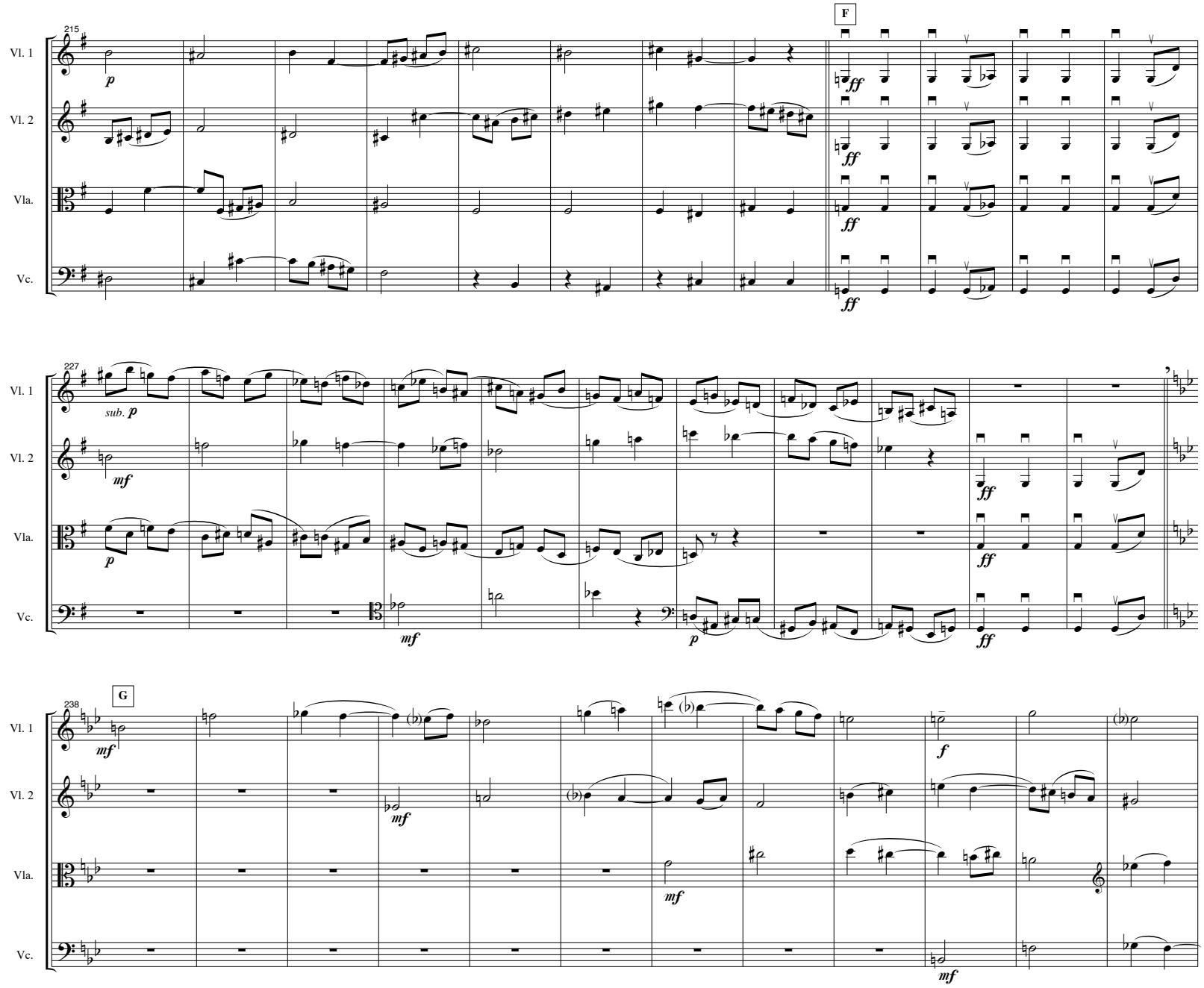

37
Vl. 1
Vl. 2
Vla.
Vc.
8va
loco
mf
f
arco
(pizz)
pizz
cresc.
49
sub. p
p
61
B
cantabile

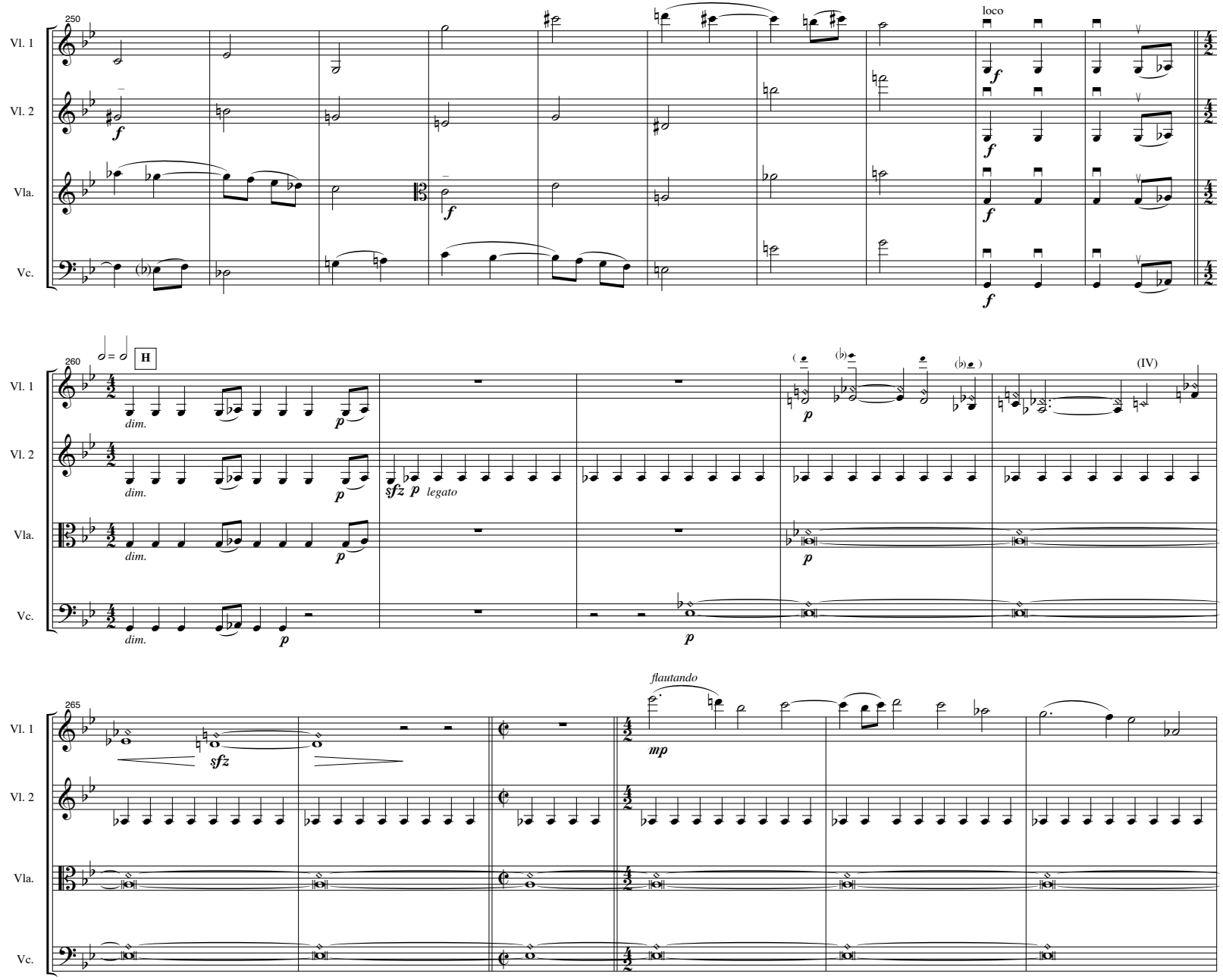

73
Vl. 1
Vl. 2
Vla.
Vc.
pizz
84
C
96
arco
cresc. poco

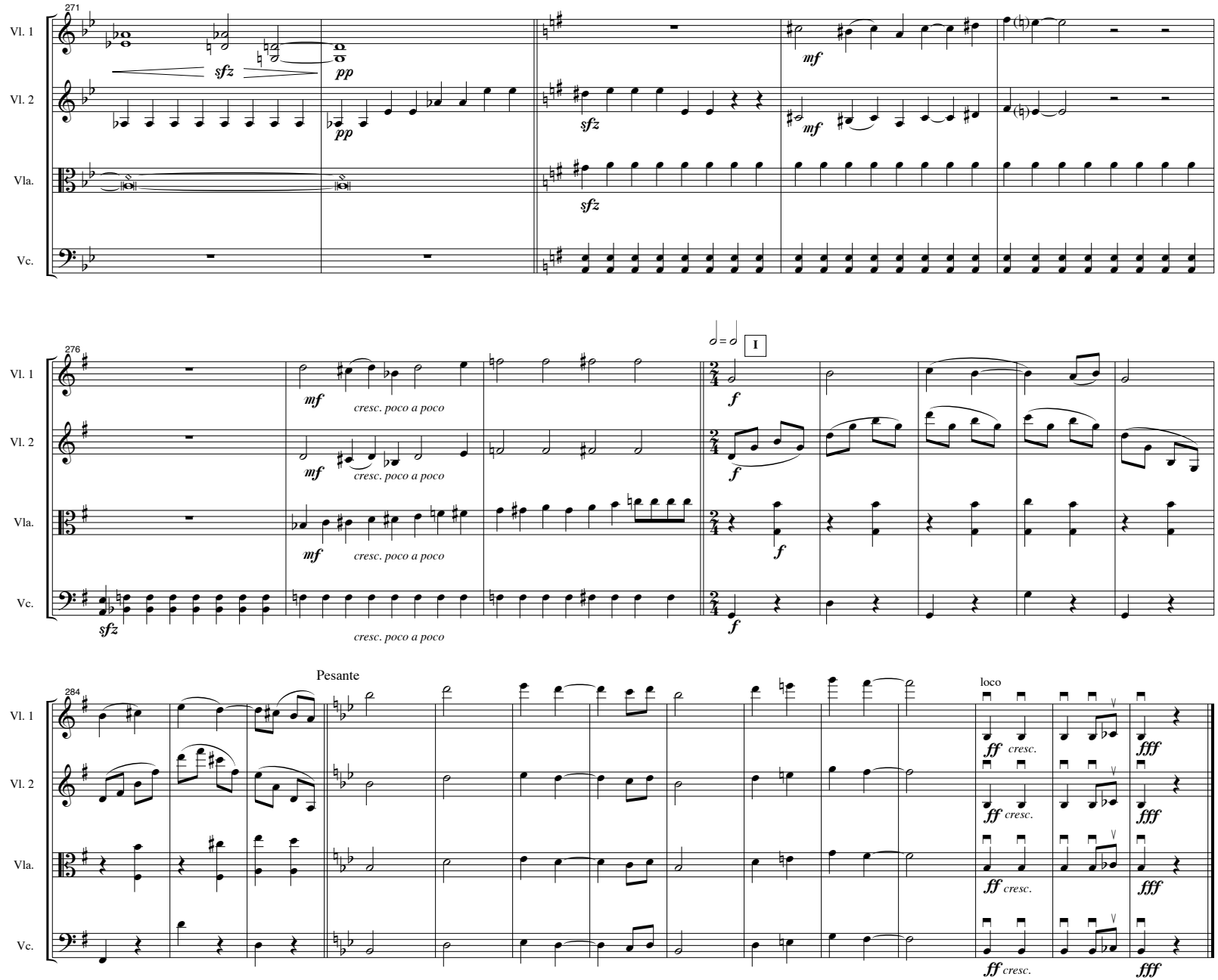

108
Vl. 1
Vl. 2
Vla.
Vc.
mp
mf
cresc.
120
f
sf
arco
132
D
pizz
sempre


143
Vl. 1
Vl. 2
Vla.
Vc.
dim.
p
arco
155
167

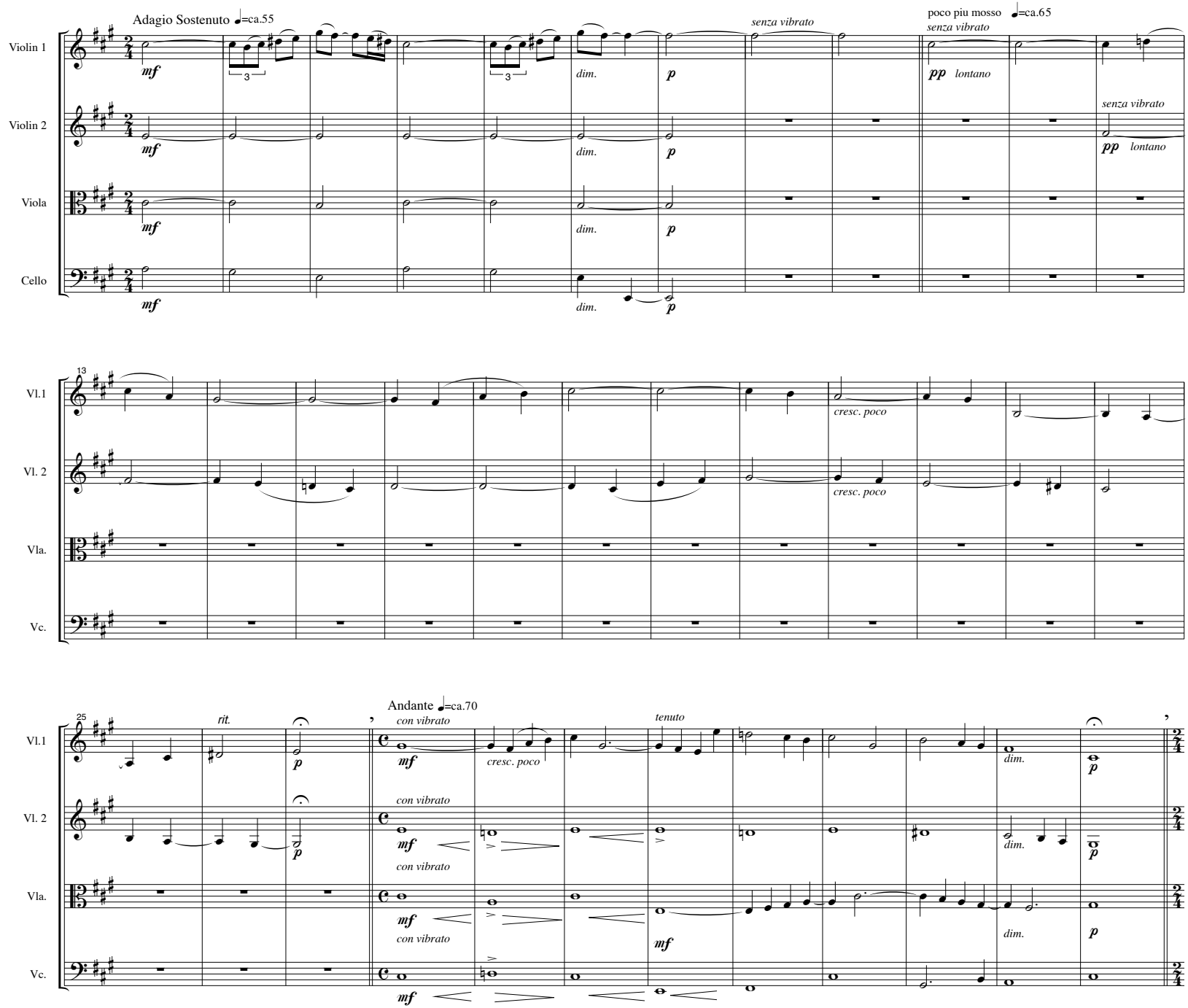

E
179
arco
Vl. 1
arco
Vl. 2
arco
Vla.
Vc.
191
f
f
arco
f
203
pp
pp
p
p
p
p

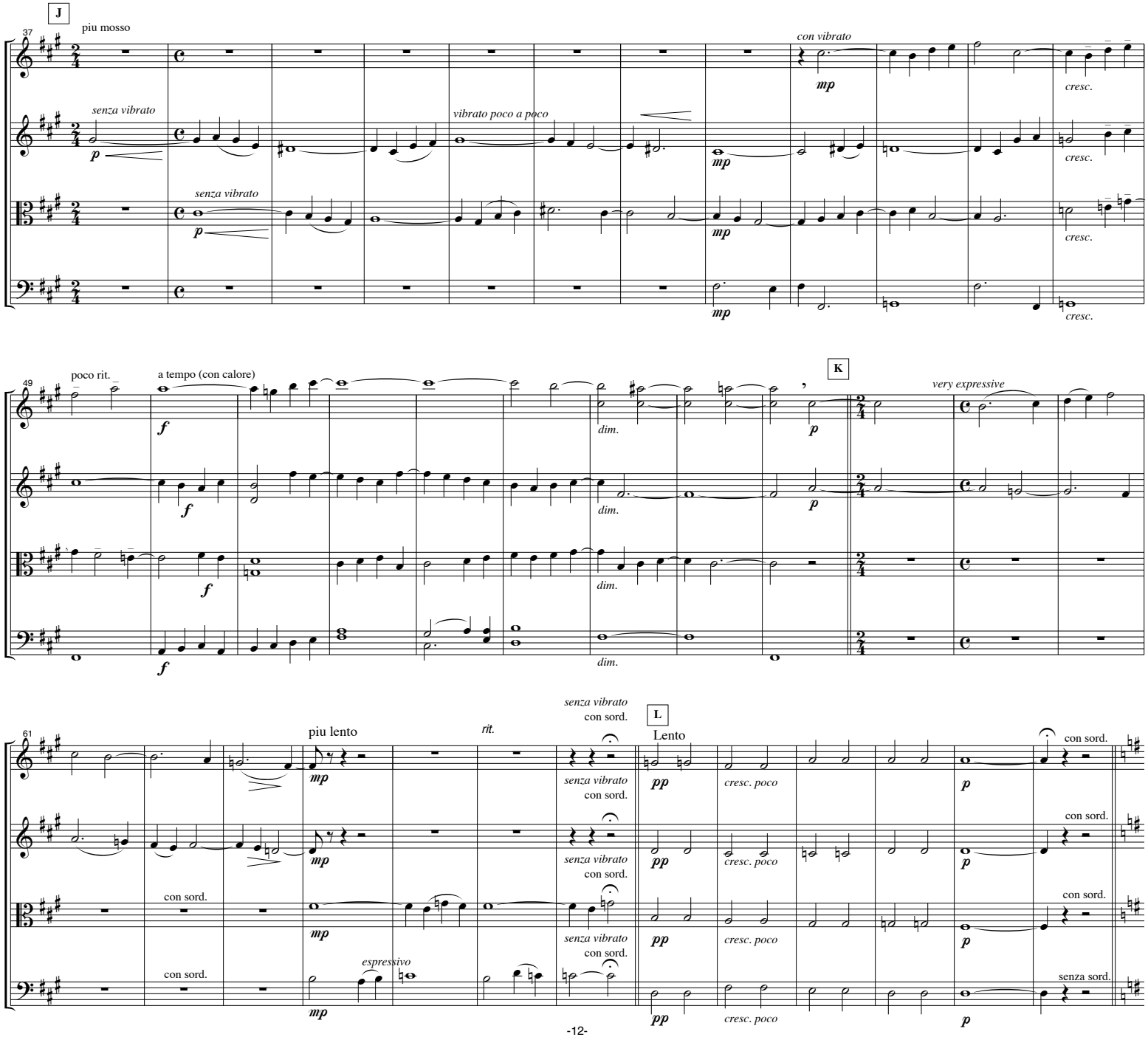

215
F
Vl. 1
Vl. 2
Vla.
Vc.
p
ff
227
sub. p
mf
238
G
f

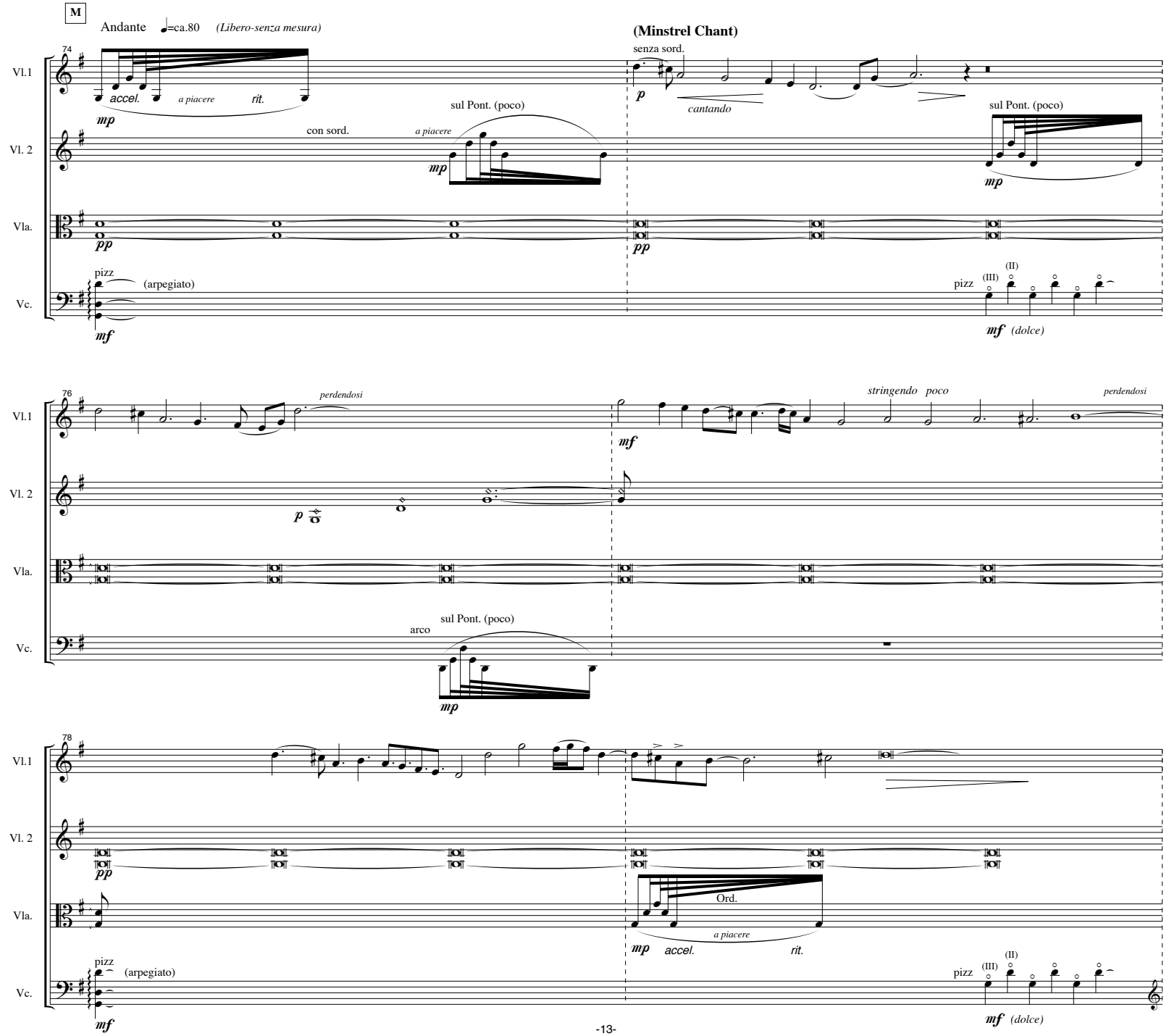

250
Vl. 1
Vl. 2
Vla.
Vc.
loco
260
H
dim.
sfz p legato
(IV)
265
sfz
flautando
mp

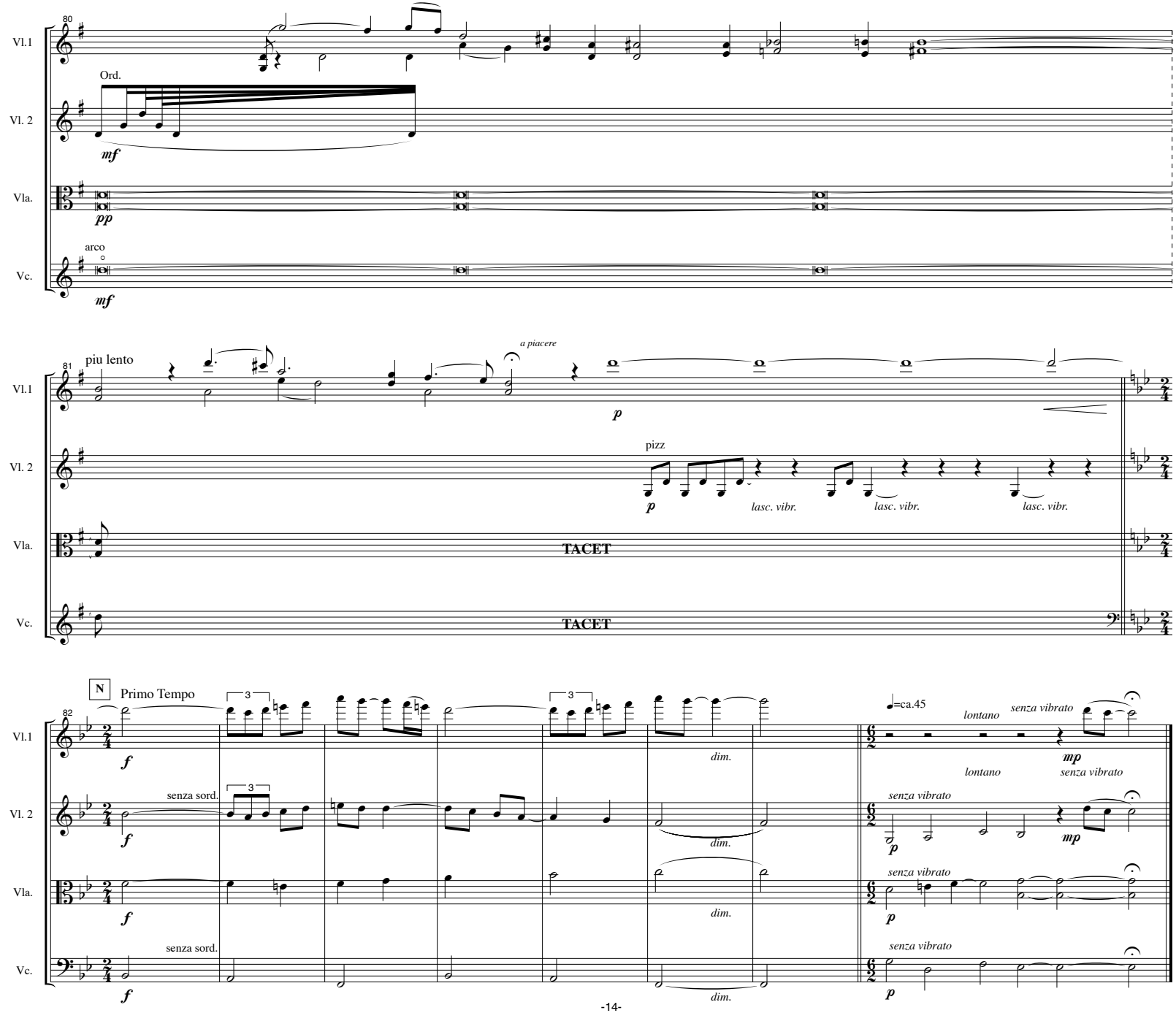

271
Vl. 1
Vl. 2
Vla.
Vc.
sfz
pp
mf
276
cresc. poco a poco
I
f
284
Pesante
loco
ff cresc.
fff

II

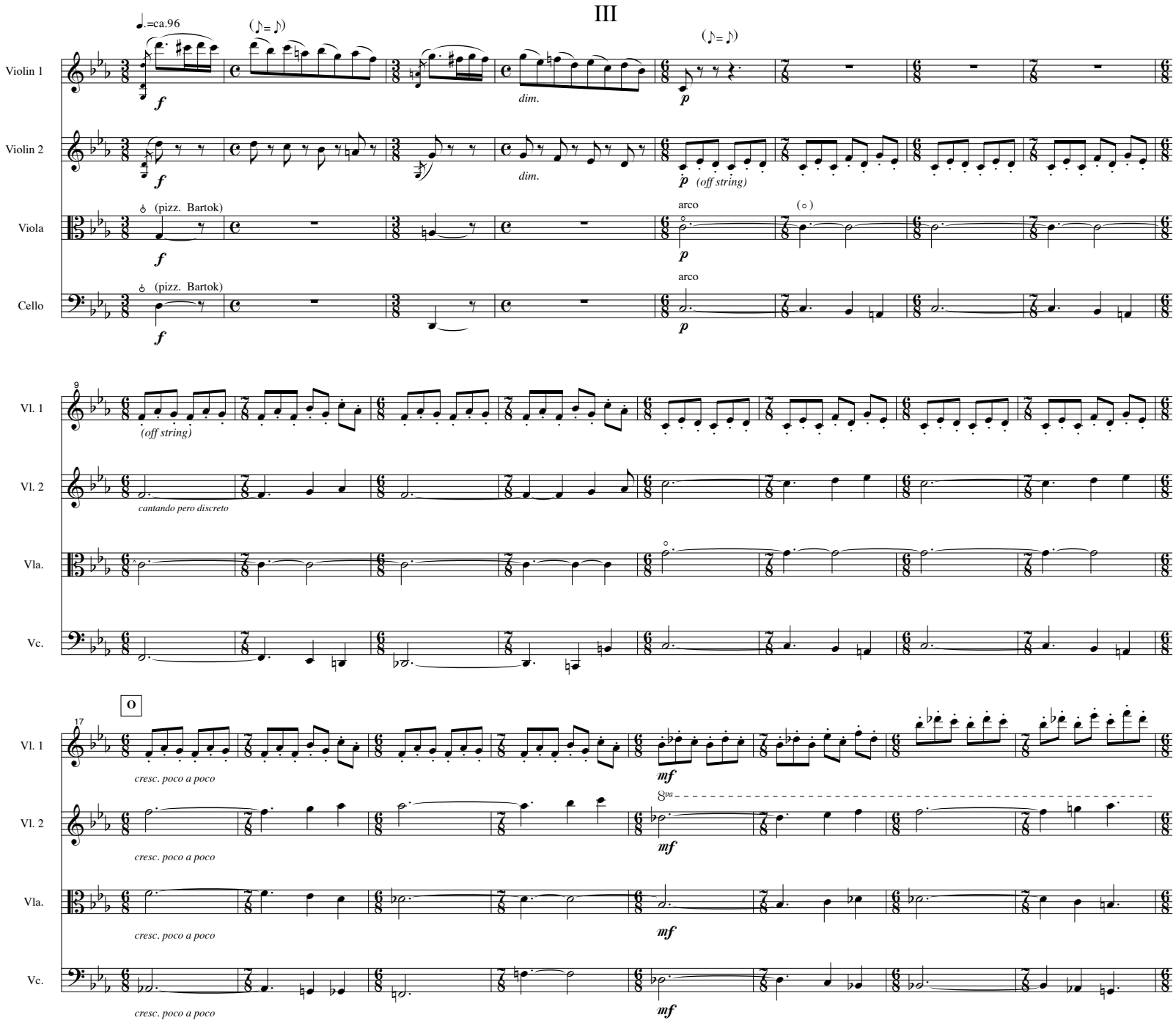

Adagio Sostenuto ♩=ca.55
Violin 1
Violin 2
Viola
Cello
mf
dim.
p
senza vibrato
poco piu mosso ♩=ca.65
senza vibrato
pp lontano
senza vibrato
pp lontano
13
Vl.1
Vl. 2
Vla.
Vc.
cresc. poco
cresc. poco
25
rit.
Andante ♩=ca.70
con vibrato
tenuto
dim.

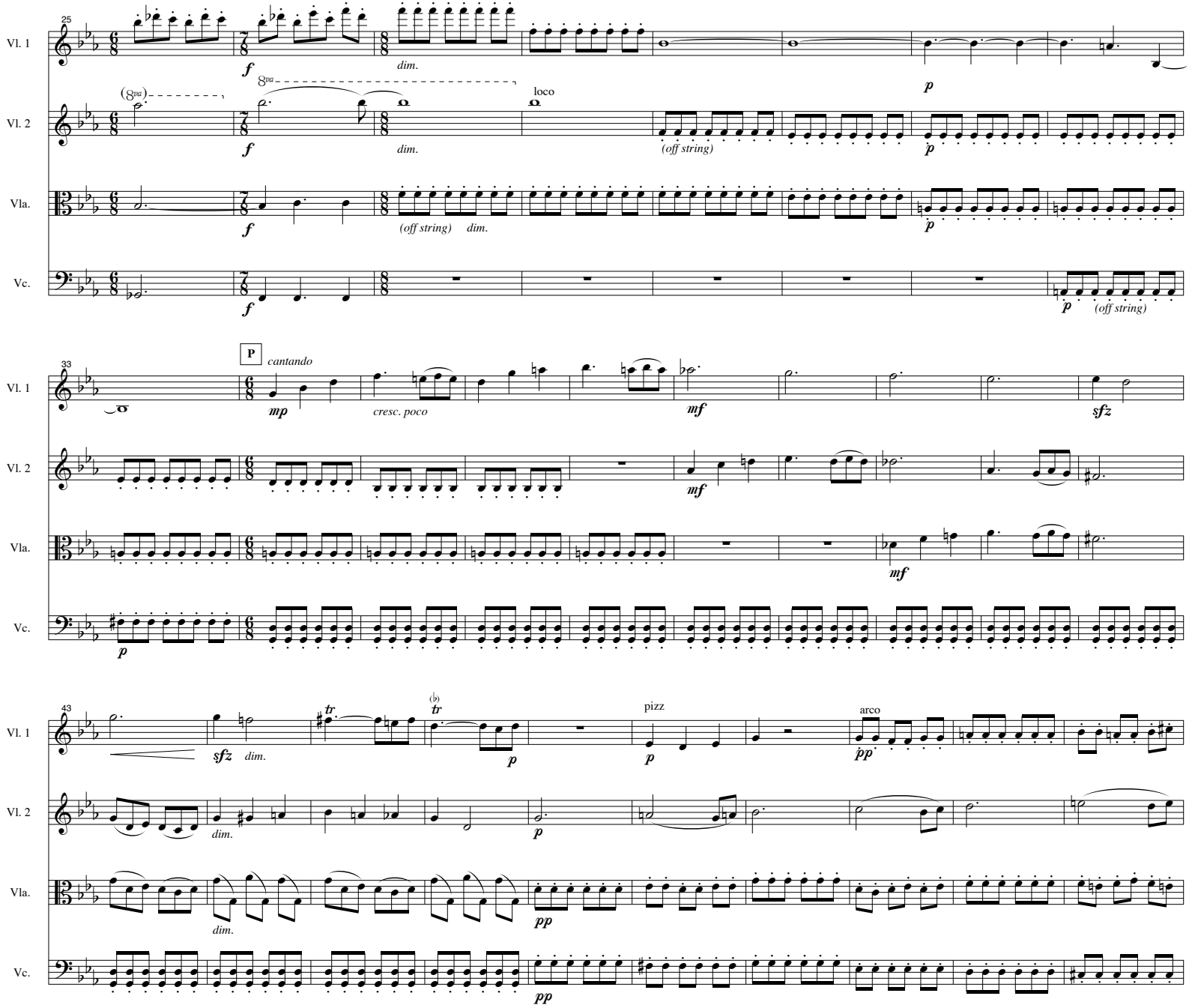

J
piu mosso
37
Vl.1
Vl. 2
Vla.
Vc.
senza vibrato
vibrato poco a poco
con vibrato
cresc.
poco rit.
a tempo (con calore)
49
K
very expressive
dim.
61
piu lento
rit.
senza vibrato
con sord.
L
Lento
espressivo
senza sord.
cresc. poco

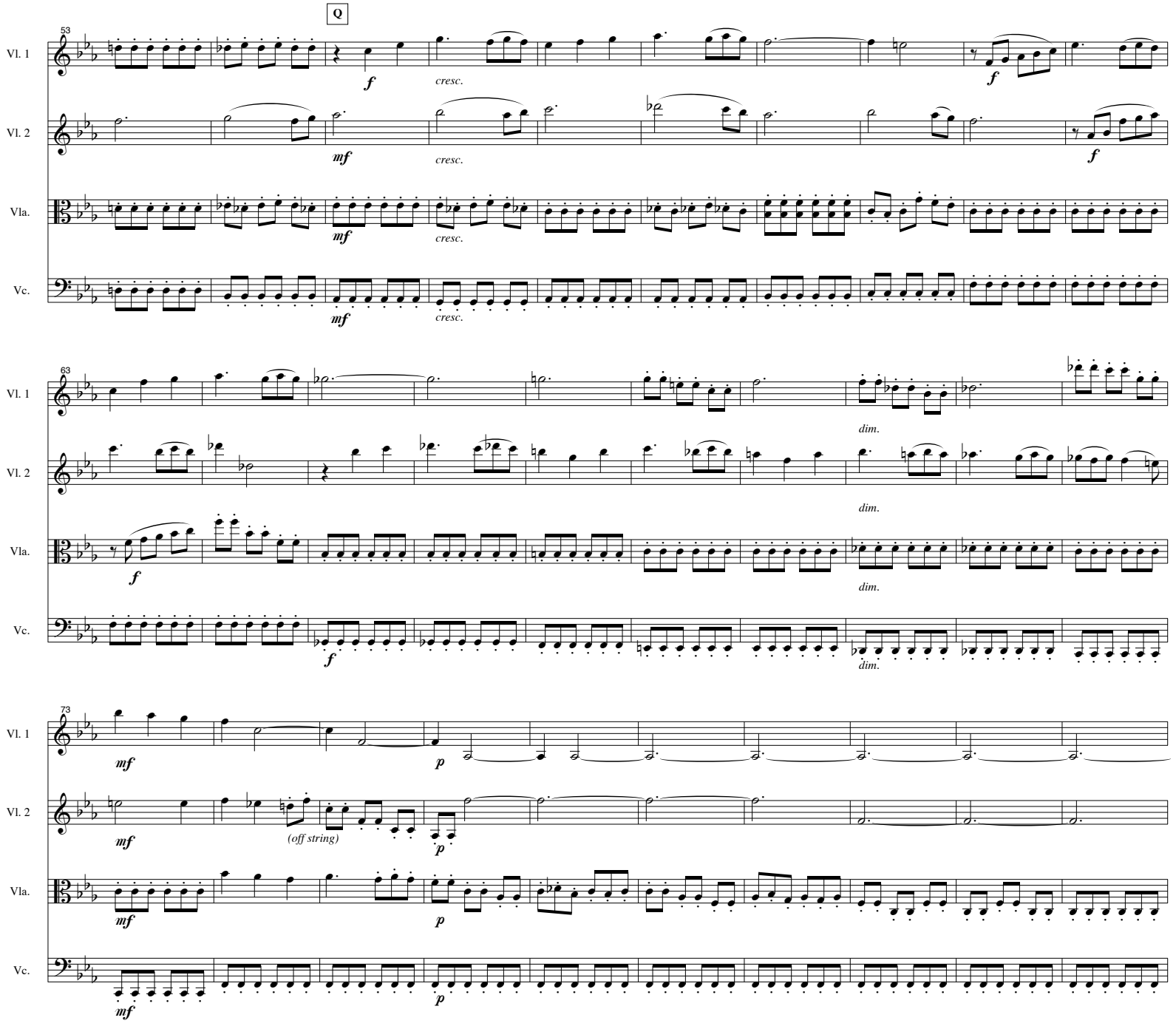

M
Andante ♩=ca.80 (Libero-senza mesura)
(Minstrel Chant)
74
Vl.1
Vl. 2
Vla.
Vc.
accel.
a piacere
rit.
mp
con sord.
sul Pont. (poco)
a piacere
mp
senza sord.
p
cantando
sul Pont. (poco)
mp
pp
pp
pizz
(arpegiato)
mf
pizz
(III)
(II)
mf (dolce)
76
perdendosi
p
mf
stringendo poco
perdendosi
arco
sul Pont. (poco)
mp
78
pp
pp
Ord.
a piacere
mp accel.
rit.
pizz
(arpegiato)
mf
pizz
(III)
(II)
mf (dolce)

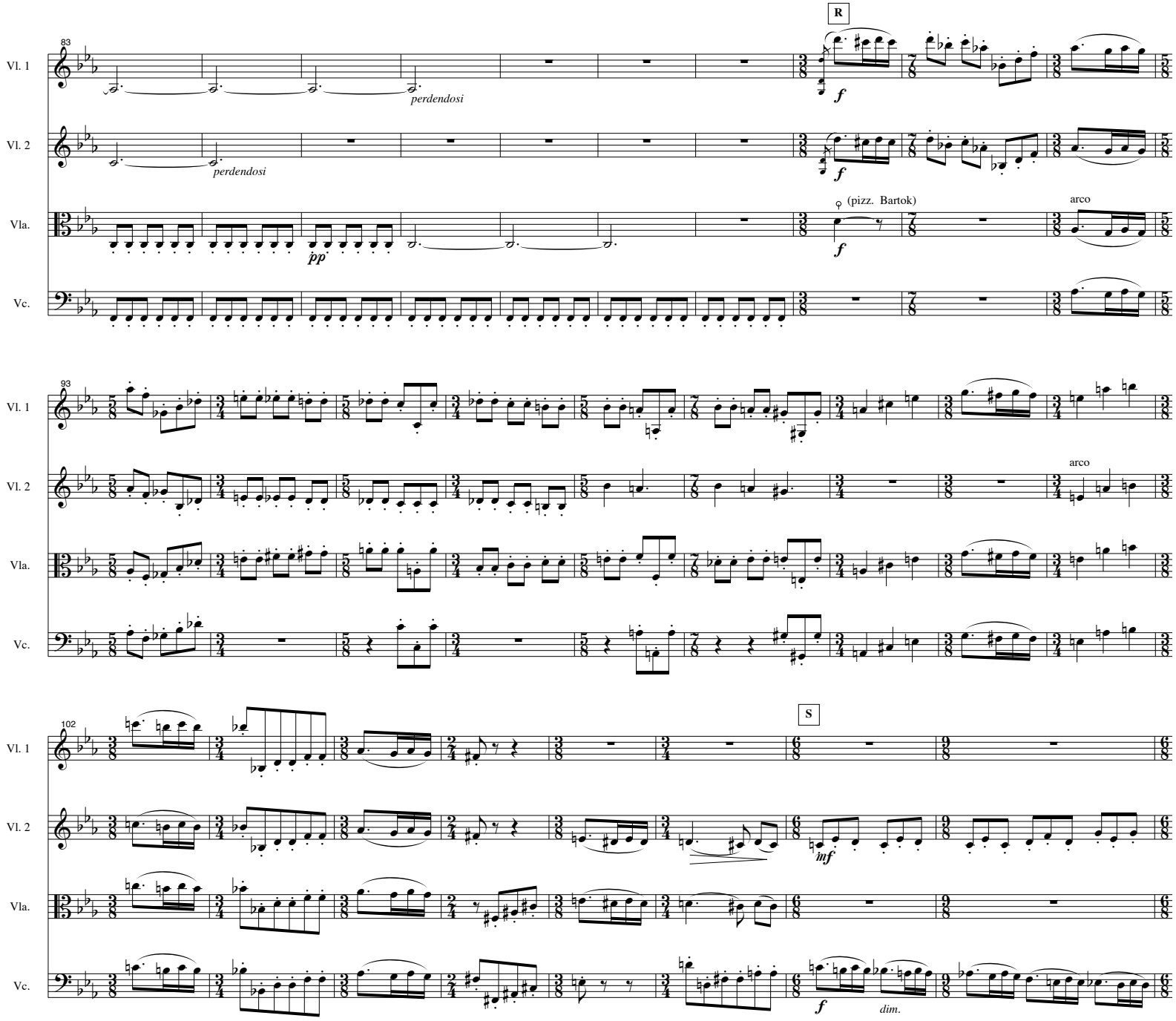

80
Vl.1
Ord.
Vl. 2
mf
Vla.
pp
arco
Vc.
mf
81
piu lento
a piacere
p
pizz
p
lasc. vibr.
lasc. vibr.
lasc. vibr.
TACET
TACET
N
Primo Tempo
82
f
3
3
dim.
senza sord.
f
dim.
f
dim.
senza sord.
f
dim.
=ca.45
lontano
senza vibrato
mp
lontano
senza vibrato
senza vibrato
p
mp
senza vibrato
p
senza vibrato
p

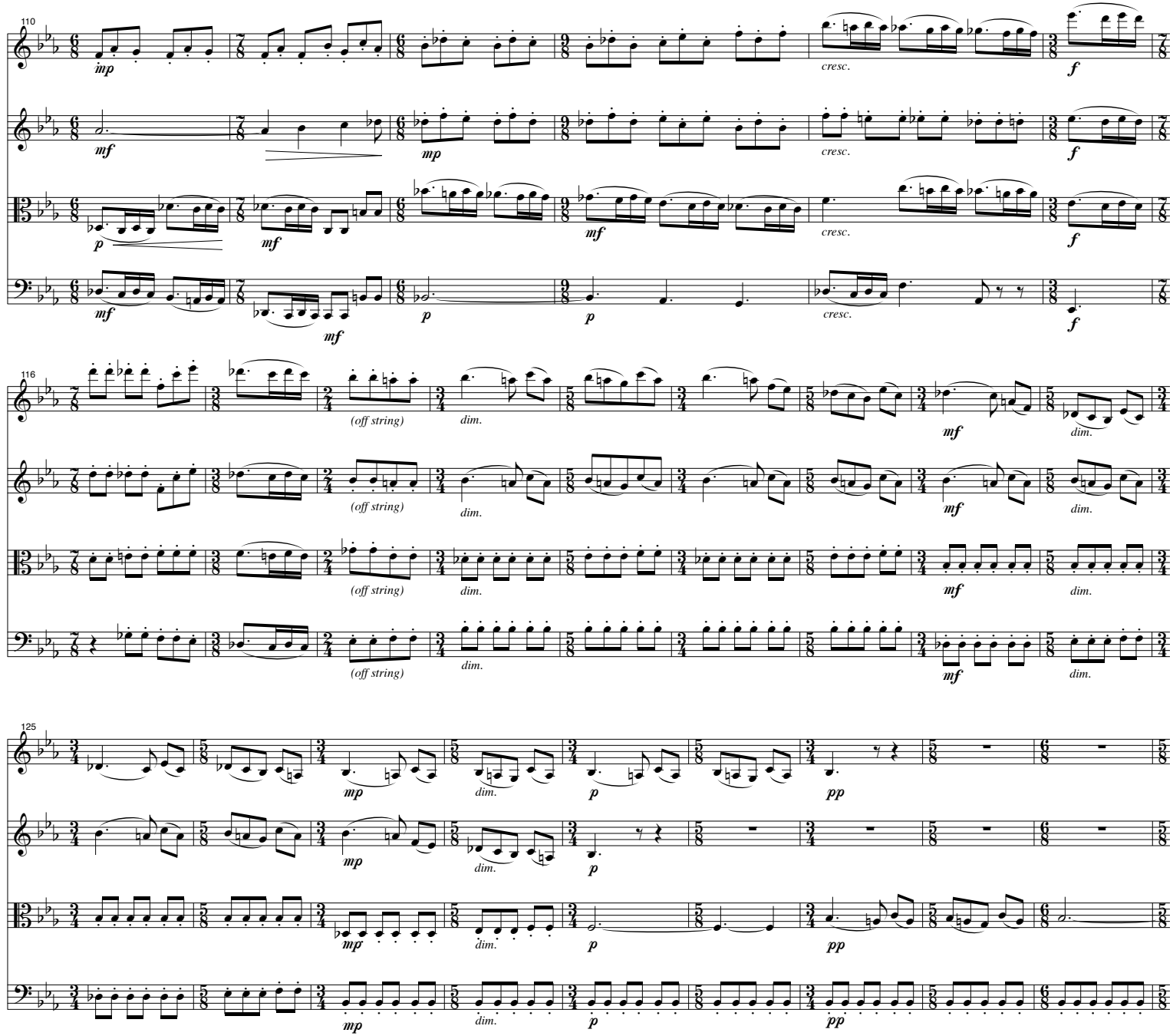
III

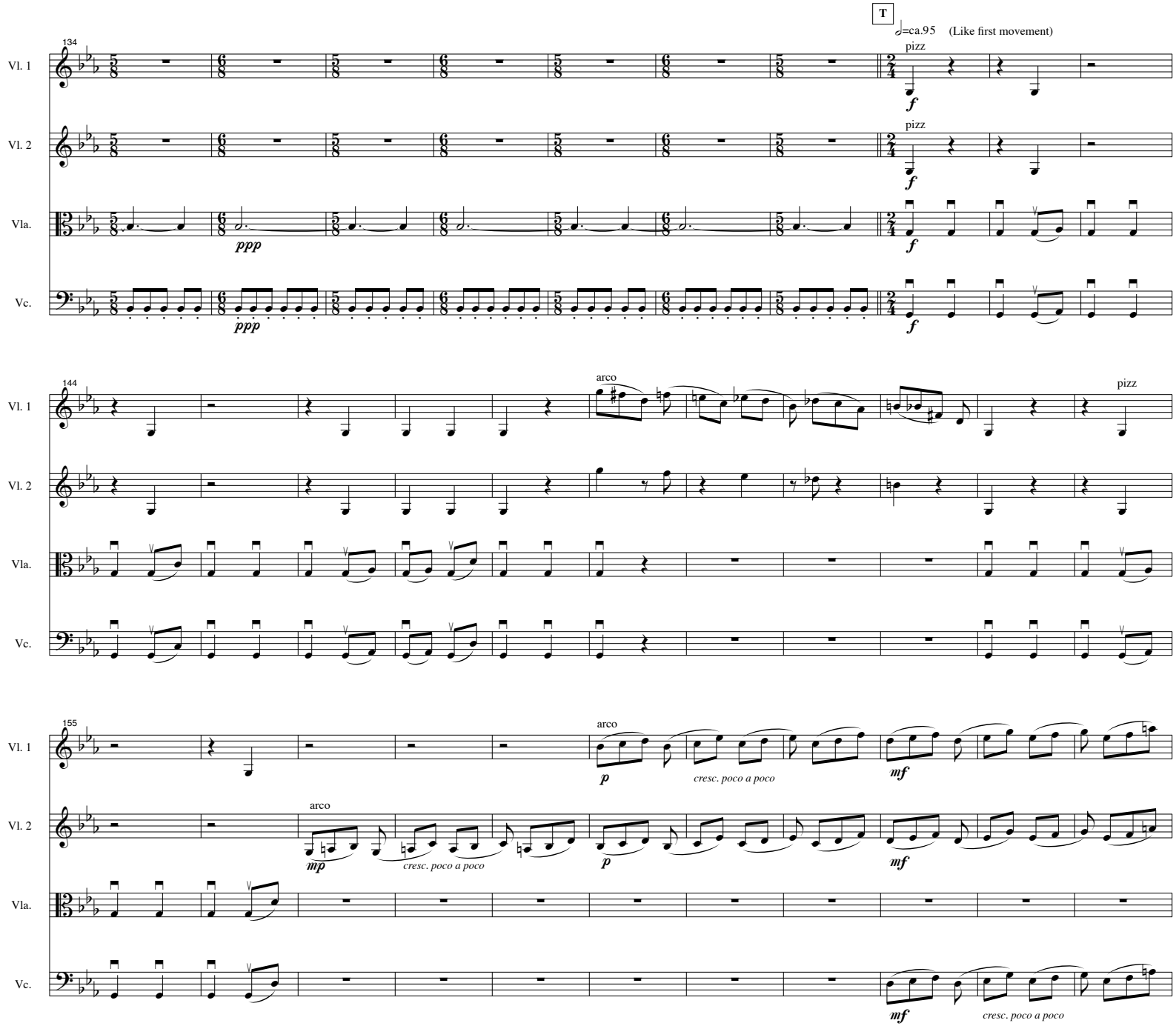

♩.=ca.96
(♪= ♪)
Violin 1
Violin 2
Viola
Cello
f
dim.
p
(off string)
(pizz. Bartok)
arco
(○)
9
Vl. 1
Vl. 2
Vla.
Vc.
cantando pero discreto
O
17
cresc. poco a poco
mf
8va

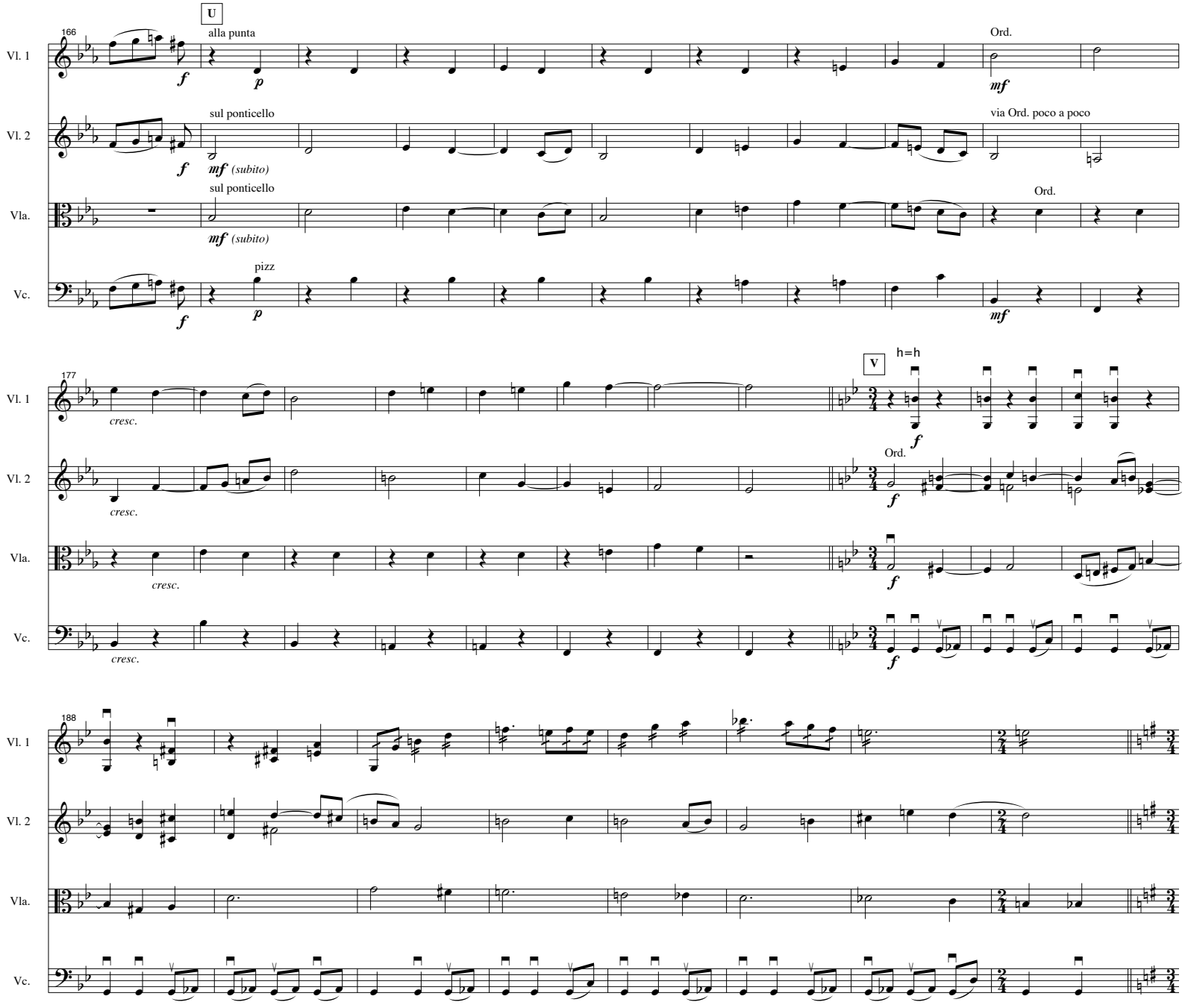

25
Vl. 1
Vl. 2
Vla.
Vc.
f
dim.
8va
(8va)
loco
p
(off string)
(off string) dim.
33
P
cantando
mp
cresc. poco
mf
sfz
43
sfz dim.
tr
(♭)
pizz
arco
pp

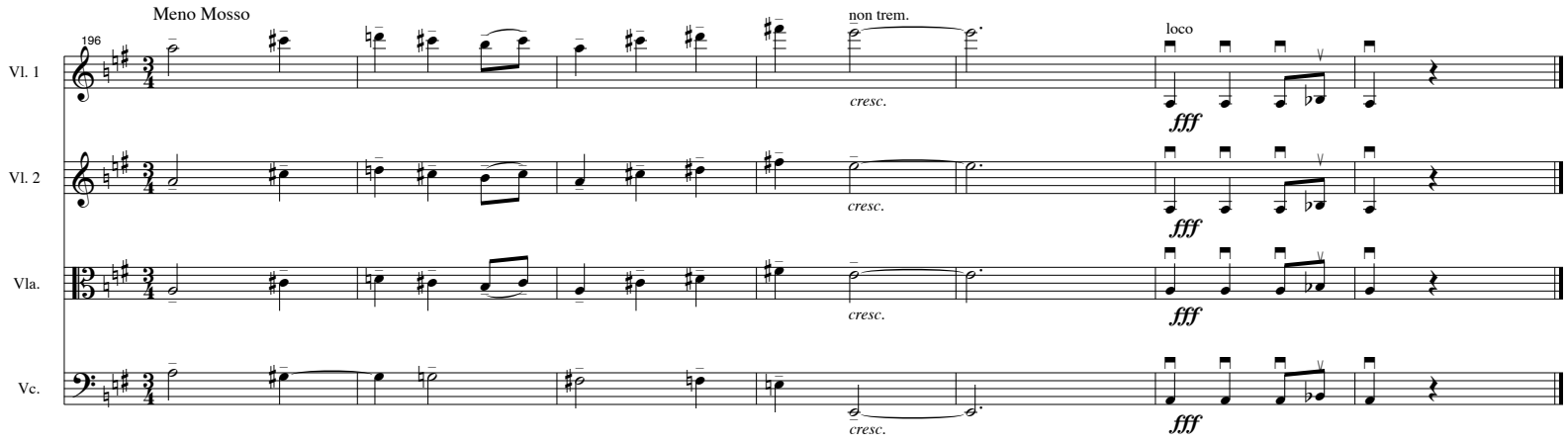

Q
53
Vl. 1
Vl. 2
Vla.
Vc.
f
cresc.
mf
63
dim.
73
(off string)
p


83
R
Vl. 1
Vl. 2
Vla.
Vc.
perdendosi
perdendosi
pp
f
f
♀ (pizz. Bartok)
arco
93
arco
102
S
inf
f
dim.


110
Vl. 1
Vl. 2
Vla.
Vc.
mp
mf
p
cresc.
f
116
(off string)
dim.
125
pp


T
♩=ca.95 (Like first movement)
134
Vl. 1
Vl. 2
Vla.
Vc.
pizz
ppp
144
arco
155
mp
p
mf
cresc. poco a poco


166
U
alla punta
Ord.
Vl. 1
f
p
mf
sul ponticello
via Ord. poco a poco
Vl. 2
f
mf (subito)
sul ponticello
Ord.
Vla.
mf (subito)
pizz
Vc.
f
p
mf
177
V
h=h
cresc.
Ord.
188


Meno Mosso
196
non trem.
loco
Vl. 1
Vl. 2
Vla.
Vc.
cresc.
fff

My most important concern about this proyect was the developtment of musical material based in small themes and the uses of arcaic harmonies derived from the early music basically in the second movement.
The first movement follow in some way the Sonata Form structure with two themes clearly defined. After a very rithmical introduction which will take more important rol in the developtment and also in the third movement, the first theme in g minor is energetic and dansistic (although in minor key) and, the whole first and third movements has 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 ascend to the surface. There is not traditional recapitulation in this movement because I felt was not necessary; instead before the final coda the music assume 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 become very emotional (Molto vibrato) preparing a section where a solo violin (Minstrel Chant) sings a melody in lydiam 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 the end the idea of the musical introduction from the first movement return 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 obtened the Bachellor 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 Schollarship 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