

String Quartet

No. 4

JORGE MUÑIZ

String Quartet No. 4

South Bend, Indiana, February 2008

Duration: 16 min.

PERUSAL

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Notas al Programa

El Cuarteto de Cuerda No. 4 de Jorge Muñiz es una obra en siete movimientos compuesta como una reflexión sobre las últimas siete palabras de Cristo en la cruz. Los títulos de los movimientos son los siguientes:

1. Padre, perdónalos, porque no saben lo que hacen
2. En verdad, en verdad te digo: hoy estarás conmigo en el Paraíso
3. Mujer, he ahí a tu hijo; hijo he ahí a tu madre
4. ¡Dios mío, Dios mío!, ¿por qué me has abandonado?
5. Tengo sed
6. Todo está cumplido
7. Padre, en tus manos encomiendo mi espíritu

La obra esta basada en cuatro sonoridades, que representan los pilares de la Pasión y Muerte de Jesús: Pecado, Sufrimiento, Arrepentimiento, y la Visión del Paraíso. Cada una de estas sonoridades juega un papel diferente en cada movimiento, unificando los siete movimientos en una única estructura que crea la línea dramática de la obra. El Cuarteto de Cuerda No. 4 se podría también definir como un “Oratorio sin palabras”.

Program notes

String Quartet No. 4, by Jorge Muñiz, is a work in seven movements, composed as a reflection on the last seven words of Christ in the cross. These are the titles of the movements:

1. Father, forgive them, for they do not know what they are doing.
2. Truly I tell you, today you will be with me in Paradise.
3. Woman, here is your son.
4. My God, my God, why have you forsaken me?
5. I am thirsty.
6. It is finished.
7. Father, into your hands I commend my spirit.

The work is based on four sonorities, which represent the pillars of the Passion and Death of Jesus: Sin, Suffering, Repentance, and the Vision of Paradise. Each one of these sonorities plays a different role in each movement, unifying all seven movements in one only structure, which creates the dramatic line of the work. String Quartet No. 4 could also be defined as an “Oratorio Without Words.”

String Quartet No. 4

I.

Jorge Muñiz
(2008)

Agitato (♩=120)

Violin I
f *f* *p* *ff*

Violin II
f *f* *p* *ff* *p*

Viola
f *f* *p* *ff*

Violoncello
f *f* *p* *ff*

Vln. I
p *mp*

Vln. II
mp

Vla.
mf

Vc.
mf

Vln. I
cresc.

Vln. II
cresc.

Vla.
f

Vc.
f

This musical score page contains three systems of music for Violin I, Violin II, Viola, and Violoncello. The first system (measures 11-13) is in 3/4 time and features a crescendo from *mf* to *ff* with triplets in the strings. The second system (measures 14-16) changes to 4/4 time, includes *pizz.* and *pizz. (arco)* markings, and features a dynamic range from *mp* to *pp*. The third system (measures 17-19) is in 4/4 time, includes *arco* markings, and features a dynamic range from *mp* to *mf*. A large 'PREVIEW' watermark is overlaid on the page.

System 1 (Measures 11-13):
Vln. I: *mf*, *cresc.*, *ff*
Vln. II: *mf*, *cresc.*, *ff*
Vla.: *cresc.*, *ff*
Vc.: *cresc.*, *ff*

System 2 (Measures 14-16):
Vln. I: *mp*, *pizz.*
Vln. II: *p* (arco), *pp*
Vla.: *p*, *pp*
Vc.: *pp*, *pizz.*

System 3 (Measures 17-19):
Vln. I: *mf*, *arco*
Vln. II: *mf*, *pizz.*
Vla.: *arco*, *cresc.*, *mf*
Vc.: *mp*, *cresc.*, *mf*

20

Vln. I

Vln. II

Vla.

Vc.

22

Vln. I

Vln. II

Vla.

Vc.

26

Vln. I

Vln. II

Vla.

Vc.

28

Vln. I

Vln. II

Vla.

Vc.

dim.

pp

31

Vln. I

Vln. II

Vla.

Vc.

p

arco

34

Vln. I

Vln. II

Vla.

Vc.

36

Vln. I

Vln. II

Vla.

Vc.

mf

f

38

Vln. I

Vln. II

Vla.

Vc.

cresc.

ff

ff

ff

pizz.

pizz.

41

Vln. I

Vln. II

Vla.

Vc.

cresc.

fff

fff

fff

fff

arco

arco

Musical score for strings, measures 45-53. The score is arranged in three systems, each with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 45: Vln. I and Vln. II play a sixteenth-note pattern with a dynamic of *f*. Vln. I has a fermata over the final note. Vc. plays a similar pattern with a dynamic of *f*. A large bracket spans measures 45-47.

Measure 46: Vln. I and Vln. II play a sustained chord with a dynamic of *ff*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *p sub < ff*. Vln. I has a fermata over the final note.

Measure 47: Vln. I and Vln. II play a sustained chord with a dynamic of *ff*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *p sub < ff*. Vln. I has a fermata over the final note.

Measure 48: Vln. I plays a sustained chord with a dynamic of *mf*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *mf*. Vln. I has a fermata over the final note.

Measure 49: Vln. I plays a sustained chord with a dynamic of *mp*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *mp*. Vln. I has a fermata over the final note.

Measure 50: Vln. I plays a sustained chord with a dynamic of *pp*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *pp*. Vln. I has a fermata over the final note.

Measure 51: Vln. I plays a sustained chord with a dynamic of *pp*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *pp*. Vln. I has a fermata over the final note.

Measure 52: Vln. I plays a sustained chord with a dynamic of *pp*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *pp*. Vln. I has a fermata over the final note.

Measure 53: Vln. I plays a sustained chord with a dynamic of *pp*. Vln. II and Vc. play a rhythmic pattern with a dynamic of *pp*. Vln. I has a fermata over the final note.

Dynamic markings include *f*, *ff*, *p sub < ff*, *mf*, *mp*, *pp*, and *dim.*. The score includes various musical notations such as slurs, fermatas, and triplets.

57

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

pizz. l.v.

pizz. l.v.

61

Vln. I

Vln. II

Vla.

Vc.

molto rit.

65

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 54$

p sub

ff

p sub

ff

ff

ff

La Primera Palabra - The First Word
Padre, perdónalos, porque no saben lo que hacen.
Father, forgive them, for they do not know what they are doing.

II.

Calmo (♩=54) *espress.*

con sord. *pp* *p*

Vln. I

Vln. II

Vla. con sord. arco *pp* *p*

Vc. con sord. arco *pp* *p*

8 *8va* *mp* *mf* *mf*

14 (8) *ppp* (loco) *pp* *mp* *p* *mp* *p* *mp*

18

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

22

Vln. I *mf* *ff* *non dim.*

Vln. II *mf* *ff* *non dim.*

Vla. *mf* *ff* *non dim.*

Vc. *mf* *ff* *non dim.*

♩=80 *♩=100*

26

Vln. I *p*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

30

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

senza sord.

n senza sord.

n senza sord.

senza sord.

La Segunda Palabra - The Second Word
En verdad te digo: hoy estarás conmigo en el Paraíso.
Truly I tell you, today you will be with me in Paradise.

III.

Amabile (♩=90)

Musical score for III. Amabile (♩=90), featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score is in 4/4 time and consists of three systems of music.

System 1 (Measures 1-4):

- Vln. I:** Starts with a whole rest, then plays a melodic line starting on G4, marked *mf*.
- Vln. II:** Starts with a whole rest, then plays a melodic line starting on G4, marked *mf*.
- Vla.:** Plays a continuous eighth-note accompaniment, marked *f*.
- Vc.:** Plays a continuous eighth-note accompaniment, marked *f*.

System 2 (Measures 5-8):

- Vln. I:** Continues the melodic line, marked *fp*.
- Vln. II:** Continues the melodic line, marked *fp*.
- Vla.:** Continues the eighth-note accompaniment.
- Vc.:** Continues the eighth-note accompaniment.

System 3 (Measures 9-12):

- Vln. I:** Features triplets and a final flourish, marked *f*.
- Vln. II:** Features triplets and a final flourish, marked *f*.
- Vla.:** Continues the eighth-note accompaniment, marked *f*.
- Vc.:** Continues the eighth-note accompaniment, marked *f*.

9

Vln. I

Vln. II

Vla.

Vc.

p sub *cresc.* *mf*

p sub *cresc.* *mf*

p sub *cresc.* *mf*

p sub *cresc.* *mf*

12

Vln. I

Vln. II

Vla.

Vc.

pp *pp* *pp* *pp*

p *p* *p* *p*

15

Vln. I

Vln. II

Vla.

Vc.

mp *mp* *cresc.* *mp*

gliss. *gliss.*

18 *gliss.*
gliss.

Vln. I

Vln. II

Vla.

Vc.

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

21

Vln. I

Vln. II

Vla.

Vc.

cresc. *f* *dim.* *mf*

cresc. *f* *dim.* *mf*

cresc. *f* *dim.* *mf*

cresc. *f* *dim.* *mf*

rit.

25 $\text{♩} = 70$
espress.

Vln. I

Vln. II

Vla.

Vc.

mp *mf*

mp *mf*

mp *mf*

Amabile (♩=90)

29

Vln. I

Vln. II

Vla.

Vc.

pp

pp

mp

pp

pp

33

Vln. I

Vln. II

Vla.

Vc.

mp

mp

35

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

38

Vln. I *p*

Vln. II *p* *pp*

Vla.

Vc.

41

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *pizz.* *mp* *pp*

Vc. *p* *pizz.* *mp* *pp*

La Tercera Palabra - The Third Word
 Mujer, he ahí tu Hijo; Hijo, he ahí to Madre.
 Woman, behold your Son; Son, behold your Mother.

IV.

Con fuoco (♩=120)
marcato

The musical score is arranged in three systems, each with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- System 1 (Measures 16-17):** All instruments play in 4/4 time. Vln. I and Vln. II are marked *ff marcato*. Vla. and Vc. are marked *ff arco marcato*. Measure 16 ends with a double bar line and a repeat sign, with a $\frac{16+1}{16}$ marking.
- System 2 (Measures 18-19):** The time signature changes to 4/4. Vln. I and Vln. II have a triplet of eighth notes in measure 18, marked with a '3' above the staff. All instruments continue with their respective parts. Measure 19 ends with a double bar line and a repeat sign, with a $\frac{16+1}{16}$ marking.
- System 3 (Measures 20-21):** The time signature changes to 4/4. All instruments continue with their respective parts. Measure 20 ends with a double bar line and a repeat sign, with a $\frac{16+1}{16}$ marking.

7

Vln. I

Vln. II

Vla.

Vc.

8+1/16 4+1/16 8+1/16

10

Vln. I

Vln. II

Vla.

Vc.

8+1/16 12+1/16 8+1/16

pizz.

pizz.

13

Vln. I

Vln. II

Vla.

Vc.

6/16 12/16 6/16 12/16

pizz.

arco

pizz.

arco

arco

arco

17

Vln. I

Vln. II

Vla.

Vc.

20

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

25

Vln. I

Vln. II

Vla.

Vc.

p

mp

cresc.

p

cresc.

p

cresc.

28

Vln. I

Vln. II

Vla.

Vc.

f

f

arco

arco *f*

f

32

Vln. I

Vln. II

Vla.

Vc.

p

espress.

mp

p

37

Vln. I

Vln. II

Vla.

Vc.

mp

pp

3 3 3

5

41

Vln. I

Vln. II

Vla.

Vc.

mp

3 3 3 3

6 6 6 6 6 6

43

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

mp

3 3 3 3

6 6 6 6 6 6 6

cresc.

45

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

f

47

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

49

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

52

Vln. I

Vln. II

Vla.

Vc.

p sub

cresc. pizz.

cresc.

cresc.

p sub

cresc.

p sub

cresc.

56

Vln. I

Vln. II

Vla.

Vc.

fff arco

ff

fff arco

fff

fff

60

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

63

Vln. I $\frac{16+1}{16}$ *mf*

Vln. II $\frac{16+1}{16}$ *mf*

Vla. $\frac{16+1}{16}$ *mf*

Vc. $\frac{16+1}{16}$ *mf*

65

Vln. I $\frac{16+1}{16}$

Vln. II $\frac{16+1}{16}$

Vla. $\frac{16+1}{16}$

Vc. $\frac{16+1}{16}$

68

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.* *ff*

73

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

81

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

90

Vln. I

Vln. II *pizz.* *dim.* *pp* *p*

Vla. *p* *mf* *pizz.* *p* *pp*

Vc. *p* *mf*

100

Vln. I

Vln. II

Vla.

Vc.

ff
arco

ff
arco

ff
arco

ff
arco

103

Vln. I

Vln. II

Vla.

Vc.

106

Vln. I

Vln. II

Vla.

Vc.

109 **molto rit.**

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

La Cuarta Palabra - The Fourth Word

Dios mío, Dios mío, ¿por qué me has abandonado?
My God, my God, why have you forsaken me?

Largo
con sord.

V.

gliss.

Vln. I
f con sord.
pp
pp
mf
f

Vln. II
f
pp
pp
mf
f
f

Vla.
-

Vc.
-

9

gliss.

Vln. I
mf
pp

Vln. II
mf
mp
pp

Vla.
-

Vc.
-

14

mp
senza vibrato → molto vibrato

Vln. II
mp
poco a poco vibr. → ∞

Vla.
-

Vc.
-

16

Vln. I

Vln. II

Vla.

Vc.

vibrato ord.

17

Vln. I

Vln. II

Vla.

Vc.

3

19

Vln. I

Vln. II

Vla.

Vc.

cresc.

3

3

mf

21

Vln. I

Vln. II

Vla.

Vc.

mf

3

23

Vln. I

Vln. II

Vla.

Vc.

f

3

3

3

3

3

25

Vln. I

Vln. II

Vla.

Vc.

mf

3

26

Vln. I

Vln. II

Vla.

Vc.

28

Vln. I

Vln. II

Vla.

Vc.

30

Vln. I

Vln. II

Vla.

Vc.

La Quinta Palabra - The Fifth Word
Tengo sed.
I am thirsty.

senza sord. *mf*

Vln. I

Vln. II *f* senza sord.

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf*

5

Vln. I *mp*

Vln. II *mf* 3 3

Vla. *mp*

Vc. *mp*

9

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p*

Vc. *p*

poco rit.

12 $\text{♩} = 90$

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

15 *poco rit.*

Vln. I

Vln. II

Vla.

Vc.

19 $\text{♩} = 70$

Vln. I *mf* *mf*

Vln. II *f* *mp* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *mf*

23 **poco rit.** ♩=60

Vln. I

Vln. II

Vla.

Vc.

mf

f

pizz.

ff sfz

f sfz

28 **poco rit.** ♩=50

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

gliss.

32

Vln. I

Vln. II

Vla.

Vc.

mf

mf

perdendosi poco a poco

perdendosi poco a poco

35

Vln. I

Vln. II

Vla.

Vc.

mp

p

pp

n

n attacca

La Sexta Palabra - The Sixth Word
Todo está cumplido.
It is finished.

VII.

Calmo (♩=60)

Con fuoco (♩=120)

Vln. I

Vln. II

Vla.

Vc.

p

arco

f

6

p

f

9

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf sfz

12

Vln. I

Vln. II

Vla.

Vc.

mf

cresc.

f

mf

cresc.

f

f

f

15

Vln. I

Vln. II

Vla.

Vc.

dim.

dim.

18 **molto rit.** $\text{♩} = 60$

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *dim.* *mp* *f*

Vc. *dim.* *mp* *f* *sul A* *sul E*

23

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

28

Vln. I *dim.* *p* *mf* *p*

Vln. II *dim.* *p* *mf* *p*

Vla. *dim.* *p* *mf* *p*

Vc. *dim.* *p* *mf* *p*

34

Vln. I
Vln. II
Vla.
Vc.

mp
mp
p
p

40

Vln. I
Vln. II
Vla.
Vc.

pp
pp
mp
mp

n
n
n
n

sul A

La Séptima Palabra - The Seventh Word
Padre, en tus manos encomiendo mi espíritu.
Father, into your hands I commend my spirit.

South Bend, Indiana
 February 1, 2008
 Deo Gratias