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Title

Causa Pulchritudinis

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Music by Brian Morales

Causa Pulchritudinis

for String Quartet

Causa Pulchritudinis
(on account of beauty)

duration: 4 minutes

This piece was composed for the Borromeo Quartet in participation with the 2020 Alba Music Festival. It is dedicated to my fiancée whose continued support enriches my life in so many ways, more than I could ever write down.

Brian Morales

Clarifications

Overall every note should always have a ringing quality - let the sound carry after it is played

sul pont. with tremolo - play near bridge and emphasize the ringing aspect of the sound

lines from one note to the next - should be played as gliss. in the duration they are allotted

grace notes with ties - play on the same bowing

grace notes without ties - retake each note using different bowings

decre. lines with circle or *n* - means niente or starting from nothing (decre. to nothing)

rfz - maintain the suspension of intensity with a forceful attack (do not let energy die)

m. 74 like electricity - this instruction asks for both the sound of humming electricity but also the quality of something sizzling with energy

fff (unbelievably loud) quasi gliss. - this effect should be a sound of the extreme. Do not be bashful.

behind bridge, spicc. - a continuous bowing on the strings behind the bridge, should sound like mice slithering about

quarter tone pitches - does not have to be exact, merely create an effect of waivering pitch

repose - not a distinct tempo, let the energy build until it has to explode. A member will have to cue when to proceed

col legno, spicc. - lightly tap with wood of bow, try to sound like raindrops increasing in volume

boxed gestures - anytime a gesture is boxed, it should be played independently of tempo and repeated continuously

cont. to point of arrow - repeat the boxed gestures to wherever the point of the arrow stops (mind the dynamics)

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Causa Pulchritudinis

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A Adagietto (♩ = 62) *slow gliss.*

Violin I

Violin II

Viola

Violoncello

pp *p* *mf* *pp* *p* *mf* *pp* *f* *ma non troppo*

sul pont.

9 **B Più mosso** (♩ = 72)

sul G

Vln. I

Vln. II

Vla.

Vc.

f *p* *ff* *p* *f* *agitato*

sul D

f *p* *ff* *p* *f* *agitato*

mf *f* *p* *ff* *p* *f* *agitato*

ord.

f *p* *ff* *p* *f* *agitato*

17 **C Moderato** (♩ = 92)

Vln. I

Vln. II

Vla.

Vc.

mf *sub. f* *rfz* *rfz* *p* *pp* *f*

mf *sub. f* *rfz* *rfz* *p* *pp*

mf *sub. f* *rfz* *rfz* *p* *pp*

mf *sub. f* *rfz* *rfz* *p* *pp* *f*

D Più mosso

25

Vln. I *sub. f* *rfz sempre* *f*

Vln. II *sub. f* *rfz sempre* *f*

Vla. *sub. f* *rfz sempre* *f*

Vc. *sub. f* *rfz sempre* *(f)*

33

Vln. I *f* *p* *sul tasto* *fast gliss.* *> ppp*

Vln. II *f* *p* *sul tasto* *fast gliss.* *> ppp*

Vla. *f* *p* *sul tasto* *fast gliss.* *> ppp*

Vc. *f* *p* *sul tasto* *fast gliss.* *> ppp*

Causa Pulchritudinis - Full Score

41 **E** ord. **F**

Vln. I *p* smoothly *cresc.* *poco a poco* *f* *ff*

Vln. II *p* smoothly *cresc.* *poco a poco* *f* *ff*

Vla. *p* smoothly *cresc.* *poco a poco* *f* *mp molto ff* *f* <

Vc. *p* smoothly *cresc.* *poco a poco* *f* *mp molto ff* *f* <

52 **G** Rall. **A tempo**

Vln. I *p* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

H Poco a poco accel.

Lunga,
molto cresc.

Repose here,
let the energy build in anticipation

J Moderato (♩ = 102)

76

Vln. I *pp* < *ff* *p* < *n*

Vln. II *pp* < *ff* *p* < *n*

Vla. *pp* < *ff* *p* *fff* (unbelievably loud) quasi gliss.

Vc. *pp* < *ff* *ppp* < *p*

82

Vln. I *pizz.* *mp* ³ *arco* *fff* (unbelievably loud) *sim.* quasi gliss.

Vln. II quasi gliss. *fff* (unbelievably loud) *sim.* ⁵

Vla. *p*

Vc. *f* < *pp* *sul pont.* *sf* < *pp*

Causa Pulchritudinis - Full Score

10

85

Vln. I

Vln. II

Vla.

Vc.

K

sul D

pizz.

mf *f* *sf*

p

behind bridge

spicc.

mf

* play independently of tempo
dynamics can fluctuate

87

Vln. I

Vln. II

Vla.

Vc.

arco sul pont.

sul D

ord.

Repose here, as in m. 77

L

sf *mf* *f* *sf* *pp* *ff*

f *pp* *pp* *ff*

cont. to point of arrow

quasi gliss.

fff (unbelievably loud)

pizz.

f not abrupt, but like a rich strum on a guitar

arco gliss.

p *ff*

92

Vln. I

Vln. II

Vla.

Vc.

rfz

rfz

rfz

95

Vln. I

Vln. II

Vla.

Vc.

pp

mp

pp

pp

p

M

Rit. al fine

col legno quasi gliss.
spicc.

Vln. I

98

Vln. II

col legno quasi gliss.
spicc.

Vla.

solo

mf espr., port.

Vc.

mf

The musical score for page 12 of 'Causa Pulchritudinis' is presented. It includes four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts are marked 'col legno quasi gliss.' and 'spicc.', with a measure number of 98. The Viola part has a 'solo' marking and a dynamic of 'mf espr., port.'. The Violoncello part is marked 'mf' and features a long, sustained note. The tempo is marked 'Rit. al fine'.

99 cont. to point of arrow

Vln. I

cont. to point of arrow

Vln. II

cont. to point of arrow

Vla.

harmonic gliss.

3

p *f* *pp* *mp* *mf molto espr.*

Vc.

sul pont.

n *pp* *n*