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THE DOOR TO THE MAGIC KINGDOM

STRING QUARTET

by

JUAN DIEGO CASTRO

THE DOOR TO THE MAGIC KINGDOM

String Quartet

Juan Diego Castro
Madrid, (2016)

$\text{♩} = 70$

Violin I

Violin II

Viola

Cello

6

espress.

Violin I

Violin II

Viola

Cello

11

Violin I

Violin II

Viola

Cello

16

p

pp

pizz.

arco

p

20

mp

mp

23

p

pp

p

pizz.

p

poco rit.

26

p

arco

 $\text{♩} = 100$

29

f

f

f

ff

31

espress.

pizz.

33

arco

35

37

fff

fff

fff

fff

40

poco rit.

p

mp

mf

p

mp

mp

mp

mp

45 =140

mp

mp

mp

mf

48

mp

mp

mp

mf

6 51

fff 3 3 ff

fff

fff f³ 3 3 3

fff

54

ff

3 3 3 3 3 3 3 3

f ff

57

mp ff

mp ff

mp ff f

mp ff f

Musical score for piano, page 7, measures 60-61. The score consists of four staves. The top two staves are treble clef, the third is bass clef, and the bottom is bass clef. Measure 60 starts with a forte dynamic (f) in both hands. The right hand plays eighth-note pairs, while the left hand plays eighth-note chords. Measure 61 begins with a rest. The right hand continues eighth-note pairs, and the left hand plays eighth-note chords. The bass line in the third staff features eighth-note pairs. The bass line in the fourth staff features eighth-note pairs.

Musical score for orchestra and piano, page 16, measures 63-64. The score consists of five staves. The top two staves are for woodwind instruments (flute, oboe, clarinet, bassoon), the third staff is for strings, the fourth staff is for brass (trumpet, tuba), and the bottom staff is for piano. Measure 63 starts with a dynamic of *mf*. The woodwinds play eighth-note patterns, the strings play eighth-note chords, and the brass play sixteenth-note patterns. Measure 64 begins with a dynamic of *f*. The woodwinds play eighth-note patterns, the strings play eighth-note chords, and the brass play sixteenth-note patterns. The piano part in measure 64 includes a bass line and a treble line with eighth-note chords.

Musical score for orchestra, page 10, measures 66-70. The score consists of four staves (Violin 1, Violin 2, Cello, Bass) in common time, key signature of one flat. Measure 66: Violin 1 (ff), Violin 2 (mf), Cello (ff), Bass (ff). Measure 67: Violin 1 (mf), Violin 2 (pp), Cello (p), Bass (p). Measure 68: Violin 1 (pp), Violin 2 (p), Cello (p), Bass (p). Measure 69: Violin 1 (p), Violin 2 (p), Cello (p), Bass (p). Measure 70: Violin 1 (p), Violin 2 (p), Cello (p), Bass (p).

8

70

mf

pp

p

mf

mf

p

mf

mf

mf

p

mf

Poco Più

75

sf

f 3 3

sf

f 3 3

sf

mf

3 3

sf *f*

79

3 3 3 3

3 3 3 3

pp

3 3 3 3

pp

82

pizz.

mf

sfz

pp

85

pp

pp

mf

mf

89

Risoluto

mf

mf

pp

ff

10
94

98

rit poco a poco

101

105 $\text{♩} = 70$

109

113

poco a poco rit hasta el final

arco

12

116

pp

p

pp

p

pp

pp

pizz. ++ + + +

arco

#p

Violin I

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$\text{♩} = 70$

7 *espress.*

13 *mf*

18 *poco rit.*

23 *p*

27 *f*

30

32

34 *f*

36 *ffff* *3* V.S.

Violin I

Sheet music for cello, page 10, measures 40-83. The music is in 4/4 time. Measure 40 starts with a dynamic *p*. Measure 45 features a tempo of $\text{♩} = 140$ and a dynamic *mp*, with a '2' above the staff. Measure 51 includes dynamics *fff* and *ff*. Measure 55 shows a dynamic *mp* followed by *ff*. Measure 60 has dynamics *f* and *mf*. Measure 64 includes dynamics *f*, *ff*, *mf*, and *pp*. Measure 68 features dynamics *mf* and *pp*. Measure 72 includes dynamics *mf* and *sf*. Measure 76 begins with the instruction "Poco Più" and a dynamic *f*. Measure 83 includes dynamics *pp* and *pizz.*

Violin I

3

87

92 **Risoluto**

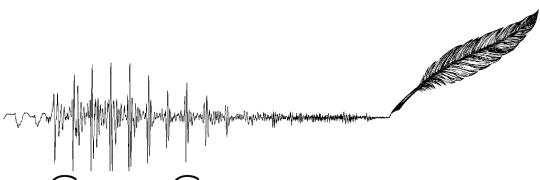
97 *ff*

100 *rit poco a poco*
mp *dim.*

104 *pp* $\text{♩} = 70$

109 *poco a poco rit hasta el final*

115 *pp*



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THE DOOR TO THE MAGIC KINGDOM

Violin II

String Quartet

Juan Diego Castro
Madrid (2016)

$\text{♩} = 70$

10

18

21

23

poco rit.

28 - - - - $\text{♩} = 100$

31

34

36

poco rit.

39

V.S.

Violin II

45 =140

48

51 *fff* *ff*

55 *mp* *ff*

60 *f* *ff* *mf* *f*

65 *p*

70 *mf* > *p* *mf*

75 **Poco Più** *sf* *f*

80 *pp*

83 *pp*

Violin II

3

87

mf

92 Risoluto

ff

97

ff

100 rit poco a poco

mp dim.

104

$\text{♩} = 70$

pp pp >mp

111

poco a poco rit hasta el final

mp

115

p pp

THE DOOR TO THE MAGIC KINGDOM

Viola

String Quartet

Juan Diego Castro
Madrid (2016)

$\text{♩} = 70$

2

espress.



8



16



20

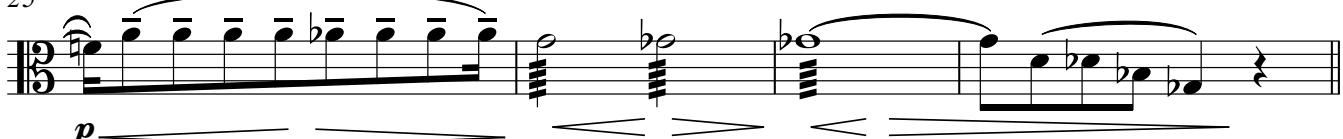


22



25

poco rit.



29 $\text{♩} = 100$



31



34



Viola

3

80

80

pp

83

83

mf

87

87

pp

92 Risoluto

92 Risoluto

ff

97

ff

mp

rit poco a poco

101

rit

poco a poco

dim.

pp

106 $\text{♩} = 70$

106 $\text{♩} = 70$

mf

mp

espress.

mp

poco a poco rit hasta el final

111

111

mp

115

115

V.S.

Viola

118

pizza

7
arco

p



THE DOOR TO THE MAGIC KINGDOM

Cello

String Quartet

Juan Diego Castro
Madrid (2016)

The sheet music consists of eight staves of musical notation for Cello and String Quartet. The tempo is indicated as $\text{♩} = 70$. The instrumentation includes Cello (bass clef) and String Quartet (two violins, viola, cello). The music features various performance techniques such as pizzicato (pizz.), arco, slurs, grace notes, and dynamic markings like p , mf , mp , f , and fff . The score includes measure numbers 7, 12, 17, 22, 25, 29, 35, and 39. Measure 25 includes a *poco rit.* (poco rit.). Measure 29 includes *espress.* (espress.). Measure 39 includes *port.* (port.) and a 3/4 time signature. The score concludes with "V.S." (V.S.) at the end of the eighth staff.

44 **poco rit.** $\text{♩} = 140$

50

55

59

62

66

72

76 Poco Più

83

87

Cello

3

92 Risoluto



97

ff

101 rit poco a poco

dim.

106 pizz. $\text{♩} = 70$

mp

poco a poco rit hasta el final

arco

117

pp



Nace el 7 de diciembre de 1993 en Tarazona de La Mancha (Albacete), comenzó sus estudios musicales en el Real Conservatorio Profesional de Música de Albacete donde estudió la especialidad de Saxofón y comenzó sus estudios de Composición. Obtiene el Título Superior de Composición en el Real Conservatorio Superior de Música de Madrid y continuó especializándose en composición asistida por ordenador en el Máster Universitario en Composición Musical con Nuevas Tecnologías de UNIR. En la actualidad compagina su actividad como profesor de armonía en la Escuela Superior de Música de Extremadura (**MUSIKEX**) con su actividad compositiva.

Entre su actividad compositiva cabe destacar la creación de música por ordenador para medios audiovisuales y videojuegos recibiendo también encargos para música de cámara y banda.