









# “A Raven”

for String Quartet

Aldo Lombera

# Performance Notes

$\pi$ S.P.	sul ponticello: near the bridge
$\pi$ M.S.P.	molto sul ponticello: on the bridge
$\pi$ S.T.	sul tasto
$\pi$ N.	normal (used with S.P. and S.T., otherwise ord.)
$\pi$ s.v.	senza vibrato
$\pi$ v.o	vibrato ordinario
$\pi$ m.v.	molto vibrato
$\pi$ tambura	hit the strings in the written position
$\pi$ 	a trill produced by alternating the finger pressure between normal and light (alternating normal and harmonic sounds)
$\pi$ 	gradually increase bow pressure and maintain the pressure for the indicated duration
$\pi$ 	overpressure (recognizable pitch)
$\pi$ 	highest possible note
$\pi$ 	left hand pizzicato
$\pi$ 	knock on wood
$\pi$ 	stomp with feet
$\pi$ 	whisper

$\pi$  Tremolos should always be played as fast as possible

$\pi$  The alterations last all bar

$\pi$  Approximate duration: 10'

# Program Note

## A Raven

The work was made using Mike Keith's short story "Cadaeic Cadenza", which has the peculiarity of being written in "pilish". This style consists on the fact that the length of the words corresponds to the numbers of the sequence of Pi ( $\pi$ ). The complete story has fourteen chapters, which tell the story of a mathematician who finds stories from famous books, only that their content has been changed. Keith mimics and adapts writings of Poe, Lewis Carroll, Shakespeare, T.S. Elliot and more.

This work covers the first chapter of the story, which contains the first 735 digits of  $\pi$ . In it, Edgar Allan Poe's famous story "The Raven" is told.

The material I used consists on a relation among the letters of the alphabet, the numbers from 1 to 10 and a set of five notes (0,1,6,8,11). The set is transposed by minor thirds among the four instruments, which creates a relation between those which share a tritone, having in this way, a real 6-notes set by instrument (0,1,6,7,8,11), and a 10-note series by instrument pair. The rhythm is also assigned to the duration of the numbers of  $\pi$ .

Another of the resources used is that of recurring musical phrases, similar to leitmotifs, evoking the famous "nevermore", the raven's tapping before revealing itself, the memory of his beloved Lenore and the tension of the poem.

# A Raven

Aldo Lombera  
[2013/Rev. 2015]

♩ = 80 (♩ = ♩)

Violin I *ff* *p subito*

Violin II *ff* M.S.P. *pp delicatissimo* flautando

Viola *ff* *p subito* flautando

Violoncello *ff* knock on wood *pp*

6

Vln. I flautando *pp delicatissimo*

Vln. II *p* knock on wood

Vla. *pp delicatissimo*

Vc. S.T. s.v. m.v. *pp delicatissimo*

10

Vln. I S.P.

Vln. II

Vla.

Vc. s.v. m.v. s.v. m.v.

15

Vln. I pizz. *p*

Vln. II S.P. *f* N.

Vla. S.P. S.T. m.v. *f* *p*

Vc. → s.v. pizz. *p*

19

A

Vln. I arco N. *mf* pizz. *f*

Vln. II *mf* S.P.

Vla. N. v.o. S.P. *mf*

Vc. arco N. *mf*

23

Vln. I arco *f*

Vln. II

Vla. *p* N. *f*

Vc. *pp* *mf*

29

Vln. I S.T. *p* S.P. *f*

Vln. II S.T. *p* *f*

Vla. S.T. *p* *f* pizz.

Vc. S.T. v.o. → m.v. *p* *f*

33

Vln. I N. *mf* M.S.P. *ff* pizz. *f*

Vln. II S.P. N. *mf* M.S.P. *ff*

Vla.

Vc. N. v.o. *mp*

**B**

37

Vln. I

Vln. II

Vla.

Vc.

N.

S.P.

arco N.

mp

f

mp

f

sf

f

sf sf sf

rall.

41

Vln. I

Vln. II

Vla.

Vc.

knock on wood

dim.

f

dim.

f

mp

ff

fff

L.H. tambura

**C** ♩ = 80

45

Vln. I

Vln. II

Vla.

Vc.

arco

N. → S.P.

N.

S.P.

N.

S.P.

N.

pp delicatissimo

49

Vln. I *p* S.P. N. 8<sup>va</sup> S.P.

Vln. II *flautando* *pp delicatissimo* S.P. *cresc.*

Vla. *flautando* *pp delicatissimo* *cresc.* S.P.

Vc. *pizz.* *p*

53 (8)

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *cresc.* *f*

57

Vln. I *tr*

Vln. II *tr*

Vla. *f*

Vc. *f*



61

Vln. I

Vln. II

Vla.

Vc.

(tr) *p* whisper

"Le - nore"

arco N.

*p* *mf* *ff*

**D**

68

Vln. I

Vln. II

Vla.

Vc.

S.P. *pp* delicatissimo

S.P. m.v.

N. tr

pizz. *mp*

S.P. m.v.

*pp* delicatissimo

pizz. *p*

72

Vln. I

Vln. II

Vla.

Vc.

(tr) *p* *cresc.* *f*

*f*

knock on wood

*pp* *cresc.*

*p*

arco *mf*

3

S.P. m.v.

76 (tr)

Vln. I *p* N.

Vln. II *f*

Vla. *ff*

Vc. *pp* *cresc.* *ff*

Feet *pp* *cresc.* *f*

80

Vln. I *ff* S.P. *8va*

Vln. II *ff* arco M.S.P.

Vla. *ff* N.

Vc. *ff* S.P.

83 **E** ♩ = 86

Vln. I *mp* N. S.P.

Vln. II *mp* S.P.

Vla. *mp* S.P.

Vc. *p subito* N. *mp* S.P. *sf*

87

Vln. I *ff* *spiccato*

Vln. II *f* *sff*

Vla. *ff*

Vc. *ff* *spiccato*

90

Vln. I *ff* S.P.

Vln. II *ff* M.S.P.

Feet *f*

Vla. *ff*

Feet *f*

Vc. *ff* S.P.

Feet *f*

92

Vln. I *fff* *fff* gliss. S.P.

Feet *ff*

Vln. II *fff* *fff* gliss. S.P.

Feet *ff*

Vla. *fff* *fff* gliss. S.P.

Feet *ff*

Vc. *fff* *fff* gliss. S.P.

Feet *ff*

96

Vln. I *f* S.P. *8va*

Vln. II

Vla. N. *p* *f*

Vc. S.P. *spiccato* *p* *f*

8) 100

Vln. I *ff* *spiccato* N. S.P.

Vln. II *ff* S.P. N.

Vla. *ff* S.P.

Vc. *sf* *f*

104

Vln. I *mp* *ff* N.

Vln. II *mp* *ff* N.

Vla. *mp* *ff* N. S.T. *pp*

Vc. *mp* *ff* N.

G 109

Vln. I *mp* S.P. N.

Vln. II *mp* S.P.

Vla. *mp*

Vc. *f* pizz.

113

Vln. I S.P. N. M.S.P. *ff* *sff*

Vln. II S.P. N. M.S.P. *ff* *sff*

Vla. S.P. N. M.S.P. *ff* *sff*

Vc. arco S.P. M.S.P. *ff* *sff*

117 **H**

Vln. I N. *p espress.* *mp* *p whisper* *8va*

Voice "Ne - - - - ver"

Vln. II S.T. s.v. m.v. *p espress.* *p whisper*

Voice "Ne - - - - ver"

Vla. N. s.v. m.v. *p espress.* *p whisper*

Voice "Ne - - - -"

Vc. N. s.v. m.v. s.v. *p espress.* *mp espress.* *p whisper*

Voice "Ne - - - -"

(8)

121

Vln. I

Voice

"Ne - - - ver" "Ne - - - ver" "Ne - - - ver"

cresc.

Vln. II

Voice

"Ne - - - ver" "Ne - - - ver" "Ne - - - ver"

f

cresc.

Vla.

Voice

- ver" "Ne - - - ver" "Ne - - - ver" "Ne - - - ver"

s.v. m.v. S.P. s.v. m.v.

mf

cresc.

Vc.

Voice

- ver" "Ne - - - ver" "Ne - - - ver" "Ne - - - ver"

m.v. s.v. m.v. s.v.

cresc.

125

Vln. I

Voice

"Ne - - - ver" "Ne - - - ver"

mp

f

ff

S.P.

Vln. II

Voice

"Ne - - - ver" "Ne - - - ver"

f

Vla.

Voice

ver" "Ne - - - ver" "Ne"

f

Vc.

Voice

- ver" "Ne - - - ver" "Ne"

gliss.

f

ff

S.P.

*mp*

128 *simile*

Vln. I  
Voice  
"Ne - ver more"

*mp*

5 *simile*

Vln. II  
Voice  
"Ne ver more" "Ne ver"

*mp*

*simile*

Vla.  
Voice  
"ver - ne" "ver - ne"

*mp*

6 *simile*

Vc.  
Voice  
"more ver ne" "more ver ne"

$\text{♩} = 92$

132 N. S.P.

Vln. I  
*mp espress.*

Vln. II  
S.P. *f* *mp espress.* N.

Vla.  
S.P. *f* *mp espress.* N.

Vc.  
S.P. N. S.P. *mp espress.*

136

Vln. I  
*ff*

Vln. II  
S.P. *f* *ff*

Vla.  
S.P. N. S.P.

Vc.  
N. S.P. *f*



140

Vln. I *p.* *f* M.S.P.

Vln. II *p.* *mf* M.S.P.

Vla. *f* *ff* *p* M.S.P.

Vc. *pp* M.S.P.

146

Vln. I *ff* *sff* *p espress.* *tr* *N.* *tr*

Vln. II *ff* *sff* *p espress.* *tr* *N.* *tr*

Vla. *ff* *sff* *pp* *tr* *N.* *tr* *p espress.*

Vc. *ff* *sff* *pp* *S.T.* *tr*

151

Vln. I *tr* *p.* *tr* *tr* *tr*

Vln. II *(tr)* *tr* *tr* *tr*

Vla. *(tr)* *tr* *tr* *tr* *tr*

Vc. *p*

156 *tr* *tr* *gliss.* *8va* *Rubato*

Vln. I *p* *molto espress.*

Vln. II

Vla. *(tr)* *tr* *tr*

Vc.

(8)

161

Vln. I

Vln. II

Vla.

Vc.

**K** ♩ = 92

172 N. *f* *gliss.* S.P. *sf* *sf*

Vln. I

Vln. II N. *f* *gliss.* S.P.

Vla. S.P. *p* *mf* *f*

Vc. S.P. *mf* *f*

177

Vln. I

Vln. II

Vla.

Vc.

180

Vln. I

Vln. II

Vla.

Vc.

*ff*

*fff*

*ff*

*fff*

*pp subito*

N. m.v.

184

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

N. s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

s.v. → m.v.

191 → m.v.

S.P.  
s.v.

m.v.

s.v.

Vln. I

Vln. II

Vla.

Vc.

s.v.

m.v.

s.v.

m.v.

s.v.

m.v.

s.v.

m.v.

196 → m.v.

Vln. I

Vln. II

Vla.

Vc.

sul A

*mp*

204 S.P.

*p* *mf* *f*

S.P.

*f*

S.P.

*f*

S.P.

*f*

Vln. I

Vln. II

Vla.

Vc.

208

8<sup>va</sup>

Vln. I *ff*

Vln. II *ff* *spiccato* *ord.*

Vla. *ff*

Vc. *ff*

212

accel.  $\text{♩} = 110$

S.P. → N. → M.S.P.

Vln. I *ff* *ff* *ff* *fff*

Vln. II *ff* *ff* *ff* *fff*

Vla. *ff* *ff* *ff* *fff*

Vc. *ff* *ff* *ff* *fff*

218

8<sup>va</sup>

Vln. I *pp* *delicatissimo*

Vln. II *pp* *delicatissimo*

Vla. *pp* *delicatissimo* *p*

Vc. *pp* *delicatissimo*

*flautando*

poco rall. . . . .

(8)-----

221 S.P.

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf espress.*

accel. . . . .

(8)-----

226

Vln. I

Vln. II

Vla.

Vc. S.P.

**O** ♩ = 96

232 N.

Vln. I *f* *ff* S.P.

Vln. II *f* *8va* S.P.

Vla. *f* *ff* N.

Vc. *f* *ff* spiccato

236

Vln. I

Vln. II

Vla.

Vc.

*S.P. spiccato*

*ff*

*f*

*fff*

*ord.*

239

Vln. I

Vln. II

Vla.

Vc.

*sf sf*

*spiccato*

*sff*

*sf sf*

*spiccato*

*sff*

*sf sf*

*spiccato*

*sff*

242

Vln. I

Vln. II

Vla.

Vc.

*pp*

*cresc.*

*mf*

*flautando*

*pp*

*cresc.*

*mf*

*flautando*

*pp*

*cresc.*

*mf*

*S.P.*

*S.T.*

*pp*

*cresc.*

*mf*

247

Vln. I *dim.* *ppp* N.

Vln. II *dim.* *ppp* N.

Vla. *dim.* *pp espress.* N.

Vc. *dim.* *ppp*

252

Vln. I *rall.*

Vln. II *tr* *pp espress.*

Vla. *pp espress.*

Vc. *pp espress.* N.

258

Vln. I *pp espress.* *ppp* *fff* *tutta la forza* M.S.P.

Vln. II *tr* *ppp* *fff* *tutta la forza* M.S.P.

Vla. *ppp* *fff* *tutta la forza* M.S.P.

Vc. *ppp* *fff* *tutta la forza* M.S.P.



**A Raven** - *for String Quartet* [2013]