

Aldo Lombera

COSMOGONÍA

[2012]

for String Quartet

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COSMOGONÍA

(2012)

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| Fall 2015 | Professionally recorded by the José White String Quartet for the <i>Nuestra América – (Ediciones 2011-2012)</i> album, at the Sala IPADE, Universidad Panamericana, Aguascalientes, Mexico. |
| March 2014 | Winner of the Award for Latin America in the “Zvi Zeitlin Memorial” International Composer’s Competition. |
| May 2013 | World premiere at the 35 th Foro Internacional de Música Nueva Manuel Enríquez (Manuel Enríquez New Music International Forum) at the Palace of Fine Arts, Mexico City. Performed by the José White String Quartet. |
| October 2012 | Winner of the Prize “ <i>Nuestra América</i> ” (1st Place) in the Second International Composition Competition “ <i>Nuestra América</i> ”. |

Performance Notes

- The alterations last all bar.
- Different note heads appear in the score to differentiate the used techniques.
- Approximate duration: 11'

Program Note

COSMOGONÍA

“Chaos is merely order waiting to be deciphered” - José Saramago

Cosmogony is the vision that seeks to explain the origin of everything. Along these lines, several theories have been developed, according to the different beliefs held by cultures around the world. This work takes its name after being written due to the relationship I see between its creative process, the theory of creation from chaos, and the evolution of life. It is a small universe resulting from my personal cosmogony, where the motifs and ideas I was creating were recycled and developed in a completely intuitive way and without an a priori plan.

Because I began composing without a clear path or structure to follow, there was a chaos of ideas in my mind, which I was deciphering little by little. At the beginning, the instruments imitate the same gestures in a primitive way until one of them proposes a new idea that serves as a trigger that leads the rest of the instruments to generate other ideas as well. In this way, new sections are created, stemming from the previous sections, maintaining unity in the discourse. Ideas gradually become more and more

sophisticated and different alluring layers are created. The instruments begin to acquire their own individuality, reflecting the richness of a society.

Almost in the middle of the piece comes an emotional solo section that changes the character of the piece with a new proposal that the rest of the instruments do not hesitate to explore. After this, there is a recap of the initial chaos, although now each individual has a characteristic gesture: their own voice that coexists with the other voices in a system that gradually becomes more and more chaotic. In the end, this chaos leads to the return of the initial ideas and the first materials, which are now permeated with all the experience that has been gathered throughout the work, mixing the primitive energy with the emotional dramatism that draws to a close in a resounding collective climax.

"Chaos is merely order
waiting to be deciphered"
José Saramago

COSMOGONÍA

Aldo Lombera

Vivo (♩ = 280)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-5. The score is in 7/8 time. Violin I and II are in treble clef, Viola is in alto clef, and Violoncello is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Vivo' with a quarter note equal to 280 beats per minute. The score shows rests for Violin I and II, and a pizzicato (pizz.) instruction for the Viola and Violoncello. The Violoncello part starts with a *p* dynamic.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 6-9. The score continues from measure 5. The Violoncello part has a *p* dynamic. The Viola part has a pizzicato (pizz.) instruction and a *p* dynamic. The Violin II part has a *p* dynamic. The Violin I part has a *p* dynamic.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 10-13. The score continues from measure 9. The Violoncello part has a *f* dynamic. The Viola part has a *f* dynamic. The Violin II part has a *f* dynamic. The Violin I part has a pizzicato (pizz.) instruction and a *p* dynamic.

14

Vln. I *f* *ff* *mf*

Vln. II *ff*

Vla. *f*

Vc.

18

Vln. I

Vln. II *mf*

Vla.

Vc. *mf*

23

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

27

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

31

Vln. I *mf*

Vln. II *mf*

Vla. *p* col legno

Vc. *p* col legno

A

36

Vln. I col legno

Vln. II *mf*

Vla. *mf* pizz.

Vc. *mf*

f pizz.

ff

41

Vln. I arco *f*

Vln. II col legno *mf* arco *f*

Vla. col legno *mf* arco *f*

Vc. *mf*

46

Vln. I *sf* *ff*

Vln. II *sf* *f*

Vla. *sf* *f* *ff*

Vc. arco *ff* *f* *ff*

50

Vln. I *f* pizz. *ff*

Vln. II *f* *sf sf mf* S.P.

Vla. *f* *sf sf*

Vc. *sf sf*

55

arco

mf

mf

pizz.

pizz.

f

mf

60

pizz.

f

ff

f

arco
S.P.

64

arco

ff

arco

ff

arco
S.P.

ff

ff

B
68

Vln. I *ord.*
ff

Vln. II *ord.*
ff

Vla. *ff*

Vc. *ff*

72

Vln. I *col legno*

Vln. II *col legno*

Vla. *col legno*

Vc. *pizz.*
f

76

Vln. I *arco*
mf

Vln. II

Vla.

Vc. *p*

80

Vln. I *cresc.* *ff*

Vln. II

Vla.

Vc. *cresc.* *f*

84

Vln. I *pizz.* *mf*

Vln. II *arco* *f*

Vla. *arco* *f*

Vc. *mf*

88

Vln. I *cresc.* *ff* *8va*

Vln. II *cresc.* *fff*

Vla. *cresc.* *fff*

Vc. *cresc.* *ff*

92

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

f

pizz.

pizz.

97

Vln. I

Vln. II

Vla.

Vc.

ff

fff

ff

fff

ff

fff

101

C

Vln. I

Vln. II

Vla.

Vc.

p

f

f

106

Vln. I

Vln. II

Vla.

Vc.

111

Vln. I

Vln. II

Vla.

Vc.

8va

116

arco
S.P.

Vln. I

Vln. II

Vla.

Vc.

pp

mp

arco

8va

simile

121

Vln. I

Vln. II

Vla.

Vc.

125

Vln. I

Vln. II

Vla.

Vc.

p

mf

arco

mf

mp

130 simile

Vln. I

Vln. II

Vla.

Vc.

135

Vln. I

Vln. II

Vla.

Vc.

140

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

8va

D

(8)

144

Vln. I

Vln. II

Vla.

Vc.

S.P.

mf

(8)

161

Vln. I *sf sf* *fff*

Vln. II *sf sf* *fff*

Vla. *sf* *fff*

Vc. *sf* *fff*

(8) 166 *8va*

Vln. I *f mp p pp*

Vln. II *f mp p pp*

Vla. *f mp*

Vc. *f*

E ♩ = 70
(♩ = ♩)

172 (II I) simile

Vln. I *ppp*

Vln. II *ord.*

Vla.

Vc.

176

Vln. I

Vln. II

Vla.

Vc.

pp

cresc.

poco vibrato

molto vibrato

simile

cresc.

183

Vln. I

Vln. II

Vla.

Vc.

mf

f

sf

f

sf

188 sul D

Vln. I

Vln. II

Vla.

Vc.

ff

sf

f

f

192 sul A

Vln. I

Vln. II

Vla.

Vc.

dim.

F

196

Vln. I

Vln. II

Vla.

Vc.

p espress.

201

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

p

206

Vln. I

Vln. II

Vla.

Vc.

p

cresc.

cresc.

mf

cresc.

cresc.

211

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

cresc.

f

f

f

f

215

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

ff

p *espress.*

poco rall.

220

Vln. I

Vln. II

Vla.

Vc.

G ♩ = 75

226 S.P.

Vln. I *p*

Vln. II S.P. *f*

Vla. *mf* pizz.

Vc. scratch *f*

231

Vln. I *mf*

Vln. II

Vla. *gliss.*

Vc.

235

Vln. I

Vln. II

Vla.

Vc.

239

Vln. I

Vln. II

Vla.

Vc.

f

mf

b gliss.

243

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

mf

b gliss.

247

Vln. I *f* *scratch*

Vln. II *f*

Vla. *gliss.*

Vc. *jeté*

251

Vln. I

Vln. II

Vla. *gliss.*

Vc.

255

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

ff p

ff p

259 *8va*

Vln. I *ff mf* *ff mf* *cresc.* *ff*

Vln. II *ff mf* *ff mf* *cresc.* *ff*

Vla. *arco* *mf* *cresc.* *ff*

Vc. *ff mf* *cresc.* *ff*

H Molto Vivo (♩ = 300)

(8)⁻¹ (♩ = ♩)

263 S.P. *ff* *ff* *ff*

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

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

Vla. *ff* *ff* *ff*

Vc. *f*

267

Vln. I

Vln. II

Vla.

Vc.

271

Vln. I

Vln. II

Vla.

Vc.

sf sf sf f

sf sf sf ff

sf sf sf ff

sf sf sf

275

Vln. I

Vln. II

Vla.

Vc.

ff

279

Vln. I

Vln. II

Vla.

Vc.

cresc.

8va

283

Vln. I *fff* *ff* col legno

Vln. II *fff* *fff* col legno

Vla. *fff* *fff*

Vc. *fff* *ff*

287

Vln. I *8va*

Vln. II

Vla.

Vc.

291

Vln. I *sf* *ff* *ord.* *dim.*

Vln. II *pizz.* *arco ord.* *ff* *dim.*

Vla. *pizz.* *arco ord.* *ff* *dim.*

Vc. *sf* *ff* *dim.*

295

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

Vln. II *mf* *p*

Vla. *mf*

Vc.



300

8va

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

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