



Luca Lombardi

Warum?

Secondo quartetto per archi

20/06

Edizioni Musicali Rai Com
FOR PERUSAL ONLY

Edizioni Musicali RAI TRADE

Im Auftrag des Vereins Pro Quartett e.V., Hannover,
für das Nomos-Quartett, gefördert durch die Stiftung
Niedersachsen.

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1. roBERT SCHUmAnn

Luca Lombardi

Violino I

Violino II

Viola

Violoncello

mp

con sordina

via sord.

pp

pp

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V.no I

V.no II

V.la

V.c.

pp

pp

p

ppp

p

ppp

pp

pp

* il glissando comincia subito

4

8^{va} -

♩ ~60

V.no I

p *ppp*

sff >

pizz. δ

V.no II

sff >

arco

V.la

sff >

Vc.

ff rude

6 6 6

♩ ~40

8^{va} -

♩ ~50

8^{va} -

V.no I

10

pp *ppp*

pp

pizz.

V.no II

pp

pp

V.la

pp

pp

Vc.

pp

V

3

15

arco

V.no I

pp

V.no II

pp

V.la

pp

Vc.

pp

2. SHoA

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Musical score for Violino I, Violino II, Viola, and Violoncello. The score is in 3/4 time and features a key signature of one flat (B-flat). The first system includes a tempo marking of $\text{♩} \sim 50$ and an 8va instruction. The Violino I part starts with a forte (*f*) dynamic. The Violino II and Viola parts have dynamics of *f*, *p*, and *f*. The Viola part also includes a *pp* dynamic. The Violoncello part starts with a forte (*f*) dynamic. A box containing the number 5 is located above the Violino I staff.

Musical score for V.no I, V.no II, V.la, and Vc. The score is in 3/4 time and features a key signature of one flat (B-flat). The second system includes a tempo marking of $\text{♩} \sim 50$ and an 8va instruction. The V.no I part starts with a forte (*f*) dynamic. The V.no II part has a forte (*f*) dynamic. The V.la part has dynamics of *pp* and *f*, with a *cresc.* marking. The Vc. part has dynamics of *f*, *p*, and *f*. A box containing the number 10 is located above the V.no I staff.

15

Musical score for measures 15-19. The score is for four instruments: V.no I, V.no II, Vla, and Vc. V.no I has a whole rest. V.no II plays a melodic line with slurs and accents. Vla plays a rhythmic accompaniment with slurs and accents. Vc plays a simple harmonic accompaniment with slurs and accents.

20

Musical score for measures 20-24. V.no I has a whole rest. V.no II continues the melodic line. Vla continues the rhythmic accompaniment. Vc continues the harmonic accompaniment. A large watermark 'Edition Musicali Rai Com FOR DEKUSAL ONLY' is overlaid on the score.

25

Musical score for measures 25-29. V.no I has a whole rest. V.no II plays a melodic line with slurs and accents. Vla plays a rhythmic accompaniment with slurs and accents. Vc plays a simple harmonic accompaniment with slurs and accents. A dynamic marking 'sva' is present above the V.no II staff in measure 29.

a Luigi Taglioni
3. Wilder Reiter

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$\bullet \sim 120$
stacc., quasi martellato

Violino I
f, al pont.

Violino II
f, al pont.

Viola
f, al pont.

Violoncello
pizz. \circ \circ

V.no I
1a volta
2a volta

V.no II

V.la
ord.

Vc.
arco stacc., quasi martellato
f, al pont.

4. Shir

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♩ ~60 *

5

Violino I

Violino II

Viola

Violoncello

f

dim.

* sia il tempo che la dinamica vanno realizzati con libertà e flessibilità: il tempo con rubati che sottolineino il fluire del canto; la dinamica con (ulteriori) crescendi e diminuendi, sempre per sottolineare l'andamento un po' rapsodico dello 'shir' (=canto, in ebraico).

10

3:2

3:2

3:2

3:2

V.no I

V.no II

V.la

Vc.

p

p

mp < *f* > *mf* > *p*

mp < *f* > *mf* > *p*

15

V.no I

V.no II

Vla

Vc.

p *cresc.* *quasi f p subito*

20

25

V.no I

V.no II

Vla

Vc.

ppp

30

V.no I

V.no II

Vla

Vc.

mp *f* *p* *mf* *p*

5. Scherzo (SHoA 2)

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Violino I: $\bullet \sim 100$, $\bullet \sim 180$, $\bullet \sim 100$, *pp*, *f*, *mp f*, *poco rall.* ord. →

Violino II: *pp*, *f*, *mp f*, ord. →

Viola: *pp*, *f*, *mp f*, ord. →

Violoncello: *pp*, *pizz.*, *arco*, *f*, *mp f*, ord. →

V.no I: *pp*, *f*, *pizz.*, *arco*, 2

V.no II: *pp*, *pp*, 2

V.la: *pp*, *pp*, *cresc.*, 2

Vc.: *pp*, *f*, *f*, 2

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V.no I
mf 4:6 p pp

V.no II
2 f pp

V.la
mf mp f > pizz. arco 5:6

Vc.
pizz. arco 2 pizz. mp p

V.no I

V.no II

V.la
2 2 5:6

Vc.
mf f mf sub.

V.no I

V.no II
4:6 4:6 f > p

V.la
mf p f dim. p 2 5:6

Vc.
p f > p f

10

V.no I *f* 2 *f* 2 *tratt.* 2

V.no II *f* 2 *f* 2 2 2

V.la *f* *p* *f* 2

Vc. 5:6 *f* 2 2

p

a tempo *p* **15** arco (ord.)

col lg. tratto *p* 2 *pizz.* *pp*

col lg. tratto *p* 2 *pizz.* *pp* arco (ord.)

(ord.) *pp* 2

col lg. tratto *p* *pp*

V.no I *f* *p* *f* *f* arco *pizz.* 2

V.no II *f* *pizz.* *f* *f* arco 2

V.la *f* *pizz.* *f* *pp* arco *f* 2

Vc. 2 *pp* *f* *pizz.* 2 2

6. Warum?

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Langsam und zart

Violino I

Violino II

Viola

Violoncello

p *mp* dim. (*p*) *pp*

pp *p*

pp

pp

5

V.no I

V.no II

V.la

Vc.

p cresc.

10

7. SHAlom

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$\text{♩} \sim 60$

Violino I *pp*, legato sempre

Violino II *pp*, legato sempre

Viola *pp*, legato sempre

Violoncello *pp*, legato sempre

5

V.no I poco più

V.no II poco più

V.la poco più

Vc.

10

V.no I

V.no II

V.la

Vc.

poco più

15

V.no I

V.no II

V.la

Vc.

V.no I

V.no II

V.la

Vc.

cresc.

f

5:4

3:2