

The Raven

For Guitar and String Quartet

Tom Baker
(1992)

= 60

* Brush strings lightly with both hands, creating a wind-like sound.

Guitar Violin I Violin II Viola Violincello

p

pizz.
sul tasto

mp

p

ppp

5

Gtr. Vln. I Vln. II Vla. Vlc.

sul pont.

mp

p

ppp

9

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

sul tasto

mp

p

pp

ppp

p

13

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

(tr)

mp

pp

mp

p

pp

sfz

ord.

tr

sul pont.

arco

tr

tr

tr

tr

tr

mp

pp

mp

17

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

p

tr

p

tr

p

tr

p

tr

p

ord.

mf

pizz.
sul pont.

mp

mf

f

mf

sul pont.

pp

21

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

p

pp

f

mp

pp

f

sul tasto

sul pont.

ord.

mf

mp

mp

f

mf

mp

p

mp

mf

f

p

mf

mp

f

mp

mf

pp

mf

25

Gtr. Vln. I Vln. II Vla. Vlc.

mp *pp* *p* *mp* *mf* *p*
sul pont. *mp* *p*
mp *pp* *mf* *f* *p*
f *pp* *mf* *f* *mp*
mp *pp* *mp* *pp*

29

Gtr. Vln. I Vln. II Vla. Vlc.

mp *ff* *ff* *ff* *ff*
ff *ord.* *ff* *ff*
ff *mf* *ff* *ff*
f *mf* *ff* *ff*
ff *mf* *ff* *ff*
mp *pp* *p* *mp*

33

Gtr. *mp* expressive sul tasto

Vln. I

Vln. II *pp*

Vla.

Vlc. , sul pont. *pp*

tambura (drum roll)

Gtr. *mp* < *mp* < *mp* < *mp* < *mp* <

Vln. I arco *mf* pizz. *mf*

Vln. II sul pont. *p* *mp* *mf*

Vla. sul pont. *p* *mp*

Vlc. *pp* *mp*

37

tambura (drum roll)

Gtr. *mp* < *mp* < *mp* < *mp* < *mp* <

Vln. I arco *mf* pizz. *mf*

Vln. II sul pont. *p* *mp* *mf*

Vla. sul pont. *p* *mp*

Vlc. *pp* *mp*

41

Musical score for measures 41-45. The score includes parts for Gtr., Vln. I, Vln. II, Vla., and Vlc. Measure 41 starts with Gtr. playing eighth-note pairs (mp). Vln. I enters with eighth-note pairs (mf) arco. Vln. II and Vla. play eighth-note pairs (mp, mf, mp, mp). Vlc. rests. Measures 42-43 show similar patterns with varying dynamics (mf, p, pp). Measures 44-45 continue with similar patterns, including sul tasto and arco markings.

Gtr.
Vln. I
Vln. II
Vla.
Vlc.

45

Musical score for measures 45-49. The score includes parts for Gtr., Vln. I, Vln. II, Vla., and Vlc. Measure 45 starts with Gtr. eighth-note pairs (mf). Vln. I and Vln. II play eighth-note pairs (mp, pp, mp). Vla. rests. Measures 46-47 show similar patterns with varying dynamics (mf, p, pp). Measures 48-49 continue with similar patterns, including sul tasto and arco markings.

Gtr.
Vln. I
Vln. II
Vla.
Vlc.

49

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

53

56

>) in 2/4 time. Vla. and Vlc. play sustained notes. Measure 56 shows Vln. I and Vln. II playing eighth-note pairs (">>) in 2/4 time. Vln. II has dynamics f and f. Vla. and Vlc. play sustained notes."/>

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

57

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

61

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

65

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

sul tasto

f

mp

mf

mp

3

3

3

3

3

3

3

3

sul tasto

ord.

69

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

mp

p

ord.

mp

f

p

3

3

3

3

3

3

3

3

mf

pp

mp

ord.

73 rit..... , a tempo

Gtr. *p*

Vln. I *pp*

Vln. II

Vla. *p*

Vlc.

77

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

81

This musical score page contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features sixteenth-note patterns in the first two measures, followed by eighth-note patterns in the third measure, and sixteenth-note patterns again in the fourth measure. Dynamic markings include **ff**, **mp**, and **mf**. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It shows eighth-note patterns in the first two measures, followed by sixteenth-note patterns in the third measure, and eighth-note patterns again in the fourth measure. Dynamic markings include **p**, **pp**, and **pp**.

85

This musical score page contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features sixteenth-note patterns in the first two measures, followed by eighth-note patterns in the third measure, and sixteenth-note patterns again in the fourth measure. Dynamic markings include **f**, **pizz.**, **mf**, **p**, **f**, and **6**. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It shows eighth-note patterns in the first two measures, followed by sixteenth-note patterns in the third measure, and eighth-note patterns again in the fourth measure. Dynamic markings include **f**, **pizz.**, **mf**, and **5**.

89

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

pizz.

sul pont.

sul tasto

ord.

f

mp

f

pizz.

sul pont. pizz.

ord.

f

mf

5

p

5

93

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

(12th)

sul pont.

sul tasto

ord.

f

mp

f

ff

mf

f

pizz.

arco

mf

ord.

5

arco

mf

mp

97

Gtr. (Measures 97-101): The guitar part consists of sixteenth-note patterns. In measure 97, there are two groups of three sixteenth notes each, followed by a single note. In measure 98, there are two groups of three sixteenth notes each, followed by a single note. In measure 99, there is a single note followed by a group of five sixteenth notes. In measure 100, there is a group of five sixteenth notes. In measure 101, there are two groups of five sixteenth notes each.

Vln. I (Measures 97-101): The violin part is mostly silent, with a single note in measure 97 and a single note in measure 100.

Vln. II (Measures 97-101): The violin part starts with a single note in measure 97, followed by a sixteenth-note pattern labeled "arco" in measure 98. In measure 99, it plays a sixteenth-note pattern labeled "mf". In measure 100, it plays a sixteenth-note pattern labeled "pizz.". In measure 101, it continues with a sixteenth-note pattern labeled "pizz.".

Vla. (Measures 97-101): The bassoon part starts with a sixteenth-note pattern labeled "pizz." in measure 97, followed by a single note in measure 98. In measure 99, it plays a single note. In measure 100, it plays a sixteenth-note pattern labeled "f". In measure 101, it continues with a sixteenth-note pattern labeled "pizz.".

Vlc. (Measures 97-101): The cello part is mostly silent, with a single note in measure 97 and a single note in measure 100.

Performance instructions: "freely" (measure 98), "3" (measures 97, 98, 99), "5" (measure 100), "6" (measure 101).

101

Gtr. (Measures 101-105): The guitar part features complex sixteenth-note patterns. In measure 101, there are two groups of five sixteenth notes each. In measure 102, there are two groups of five sixteenth notes each. In measure 103, there is a sixteenth-note pattern labeled "ff". In measure 104, there is a sixteenth-note pattern labeled "ff". In measure 105, there is a sixteenth-note pattern labeled "mf".

Vln. I (Measures 101-105): The violin part is mostly silent, with a single note in measure 101 and a single note in measure 105.

Vln. II (Measures 101-105): The violin part is mostly silent, with a single note in measure 101 and a single note in measure 105.

Vla. (Measures 101-105): The bassoon part is mostly silent, with a single note in measure 101 and a single note in measure 105.

Vlc. (Measures 101-105): The cello part is mostly silent, with a single note in measure 101 and a single note in measure 105.

Performance instructions: "rasg." (measure 103), "2" (measures 101, 102, 103, 104, 105).

105

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

109

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

113

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

117

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

121

Gtr. *p* *mp* *mf* *con legno battute*

Vln. I

Vln. II

Vla. *mp* *p* *remove mute* *mf* *con legno battute* *3* *3* *3*

Vlc. *mp* *p* *remove mute* *mp*

ord.

125

Gtr. *sul tasto* *mp* *p*

Vln. I

Vln. II

Vla. *3* *3*

Vlc. *3* *3* *3* *3* *5* *3* *5* *3*

129

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

ord.

mp

p

p

pp

f

131

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

mp

f

con legno battute, irregular patterns on all four strings

pp

con legno battute, irregular patterns on all four strings

pp

intense!...

mf

con legno battute, irregular patterns on all four strings

pp

132

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

133

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

134

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

135

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

136

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

p

mp

137

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

pp

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

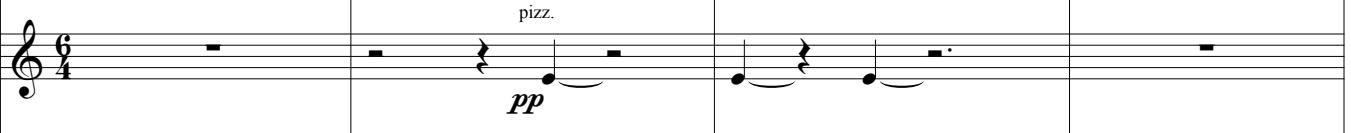
$\frac{6}{4}$

141

* Brush strings lightly with both hands, creating a wind-like sound.

Gtr. 

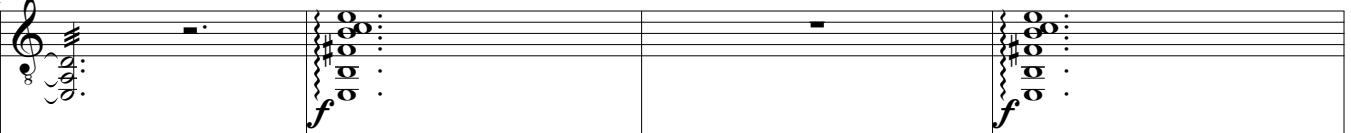
Vln. I 

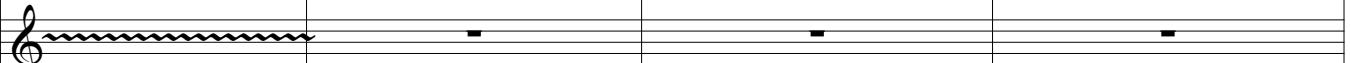
Vln. II 

Vla. 

Vlc. 

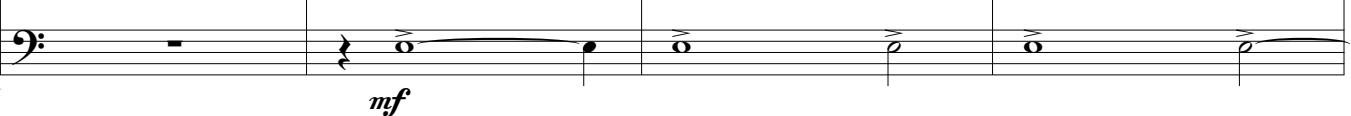
145

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vlc. 

149

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

sul tasto
f
accel.
ord.
 $\bullet = 120$
sul tasto
 $p \swarrow f$
 $p \swarrow f$
 $p \swarrow f$
 p
 $f \nearrow p$

153

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

arco
 $\overbrace{3\sim 3}$
 f
 p
 p
 f
 p
 p
 f
 p
 mp
 p
 p
 p
 mp
 p
 mp
 mfp

157

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

161

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

165

Gtr.
f
arco

Vln. I
p
arco

Vln. II
p

Vla.
p

Vlc.
mf
=>p
f
=>mf

169

Gtr.
p

Vln. I
p
=>3
mf
=>3
p
=>3
f
=>3

Vln. II
mf
=>3
p
=>3
f
=>3
mp

Vla.
mf
=>3
p
=>3
mf
=>3
mf

Vlc.
=>mp
=>p
=>mf
=>mf

173

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

pp

f

sul tasto

pp

This musical score page contains five staves representing different instruments: Gtr. (Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Cello), and Vlc. (Double Bass). The score is numbered 173 at the top left. Measure 173 starts with eighth-note patterns in common time. The Gtr. and Vln. I begin with eighth-note pairs. The Vln. II and Vla. follow with eighth-note pairs. The Vlc. has a single eighth note. Measures 174-175 continue with similar eighth-note patterns, with dynamics changing to *mf*, *mp*, and *mf*. Measure 176 begins with a dynamic of *f* and includes a performance instruction "sul tasto". The Vlc. part ends with a dynamic of *pp*.

177

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

pp

sul tasto

mp

pp

mf

mf

pp

pp

This musical score page continues from measure 176. Measure 177 shows the Gtr. and Vln. I playing eighth-note pairs. The Vln. II and Vla. play eighth-note pairs. The Vlc. part is silent. Measures 178-179 show the Vln. II and Vla. continuing their eighth-note patterns with dynamics of *pp* and *mf*. Measure 180 concludes with a dynamic of *pp* for all instruments.

181

Gtr. *f* *mf*

Vln. I *f* *pp* *f* *pp*

Vln. II *f* *pp* *f* *pp*

Vla. *f* *sul pont.* *pp* *f* *pp*

Vlc. *mp* *mp*

Measure 181 consists of two measures of music for five stringed instruments. The first measure starts with a forte dynamic from the guitar and violin I, followed by a piano dynamic from the violin II, viola, and cello. The second measure continues with a piano dynamic from all instruments. Measure 182 begins with a forte dynamic from the guitar and violin I, followed by a piano dynamic from the violin II, viola, and cello. Measures 183 and 184 follow a similar pattern of forte and piano dynamics between the instruments.

185 $\bullet = 100$

Gtr. *mf* *p* *mf* *p* *mf*

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

Vln. II *sul pont.* *mf*

Vla. *mf*

Vlc. *ord.* *p* *mf*

Measure 185 starts with a mezzo-forte dynamic from the guitar and violin I, followed by a piano dynamic from the violin II, viola, and cello. Measures 186-189 show a repeating pattern of piano and mezzo-forte dynamics between the instruments, with the violins playing eighth-note patterns and the bassoon providing harmonic support.

188

Gtr.
Vln. I
Vln. II
Vla.
Vlc.

192

Gtr.
Vln. I
Vln. II
Vla.
Vlc.

196

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

expressive
sul tasto

ff

ff

ff

ff

rit.....

p

200

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

p

pp

sul tasto

ppp