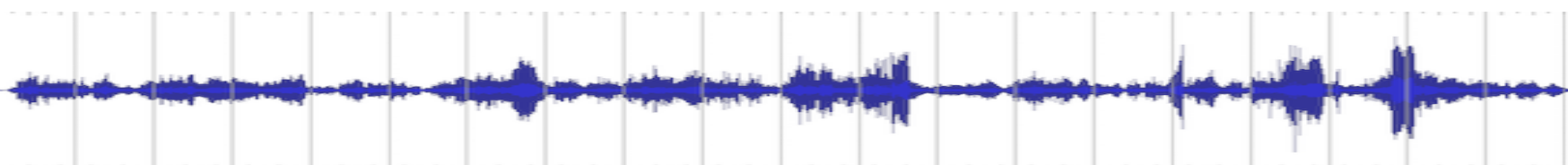
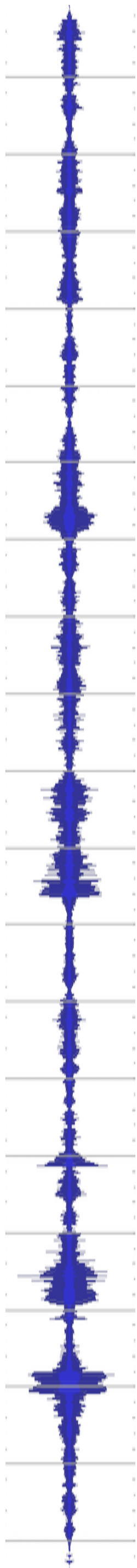


Daide Verotta

**String Quartet No.6
(straight arrow)
(2020)**



COMPOSITION NOTES

String Quartet No.6 revolves around two main subjects. The first (A below) is a melodic line that is first heard at the beginning of the piece, divided between violin I and II. The second is a fugue subject that is first heard during the introduction, starting at measure 6, played by violin I and cello. It is then stated together with its counter/second subject starting at measure 27, played by the viola and cello, respectively (see B below). After two instances of the fugal restatements the piece basically consists of a continuous development and contrast between the melodic subject and fugal writing. The fugue eventually develops into a complete double/triple fugue starting at measure 147, and then into a *stretto*, beginning at measure 176. The *stretto* continues until measure 215, when the melodic subject briefly reasserts itself during what can be considered the dynamic peak of the piece. The winding down eventually makes extensive use of an elaboration of a motive that has appeared a few times in the piece. It first shows up at the end of the introduction played by violin I (see C below), but it is now narrowed in intervallic range (D below) and it is played by the viola and then violin I (*pleading with hurried urgency*). The final section revolves around the contrast between this motive and a drone like relentless ostinato that makes spare use of *sul ponticello*. An invocation of the first subject closes the piece.

The scale depicted below at E is used throughout out the piece. Chords and counterpoint follow tertian harmony, based on the scale, but free counterpoint is also frequently used.

A **Dolce** ♩ = 92



B



C



D



E



PERFORMANCE NOTES

Very few extended techniques are required in the piece. They are specified using standard textual notation or explanatory narrative. All *pizzicato* is unstopped, vibrato *pizzicato* is occasionally required, and it is indicated by *vibrato*.

Duration: around 10'.

COMPOSER'S NOTE

String Quartet No.6 (straight arrow) revolves around two main musical subjects. The first is a melodic line that is heard at the beginning of the piece, divided among the two violins. The second follows immediately after, and eventually becomes a fugal subject that is stated by the whole string quartet. The piece basically consists of a continuous development and contrast between the first melodic line and the second subject that always appears within fugal writing. The fugue will eventually develop into a more complex double fugue followed by a dramatically long *stretto*, that is a rhythmic shortening of the fugal subject, that climaxes just before the first subject reasserts itself. After the climax the final section revolves around the contrast between a short melodic line (played by viola and then violin and marked *pleading with hurried urgency*), and a drone like, relentless ostinato played in the background. An invocation of the first subject closes the piece.

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String Quartet No.6

(straight arrow)

Davide Verotta
Feb-Apr 2020

Dolce ♩ = 82

Violin I *p* *mp* *pizz.*

Violin II *p* *mp*

Viola *p* *mp*

Cello *p* *mp* *pizz.*

5 **Tenore** ♩ = 92 *arco* *mf* *pp* *mp* *p* *mp* 10

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

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

Vla. *pp* *mp* *f* *f* *f* *f* *f* *f*

Vc. *mf* *mp* *p* *mp* *p* *f* *f* *f*

11 *4* *2* *4* *2* *15*

Vln. I *f*

Vln. II *p* *f*

Vla. *f* *f* *f* *f* *f* *f* *f*

Vc. *p* *f* *f* *f* *f* *f* *f*

16 **A** *dolce* *p* *mf* 20

Vln. I *p* *mf*

Vln. II *dolce* *p* *mf* *p*

Vla. *sfz* *sfz*

Vc. *sfz* *mf*

21 *accelerando*

Vln. I *p*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *p* *pizz.* *arco*

B ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

31 *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

35

Vln. I

Vln. II

Vla.

Vc.

C

40 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

43 45

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

47

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D

52 55

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

56

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Subito più veloce ♩ = 120

60

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

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

4
64 65

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

69 70

Vln. I *mf*

Vln. II

Vla. *p* *mf*

Vc. *pizz.*

74 75

rallentando $\text{♩} = 112$

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.* *p*

Vc. *p*

78 80

Vln. I

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mp* *mf*

82 85

Vln. I *mf*

Vln. II

Vla.

Vc.

86

Vln. I

Vln. II

Vla. arco

Vc.

pp

90

Vln. I

Vln. II

Vla. *quasi al niente*

Vc.

ppp *p* *mp*

95

Vln. I

Vln. II

Vla. arco

Vc.

Subito più veloce ♩ = 120

F

105

Vln. I

Vln. II

Vla.

Vc.

f *sfz* *f* *p* *arco* *pizz.* *arco*

sfz *sfz* *sfz* *sfz* *sf* *p* *sf* *sf*

106

Vln. I

Vln. II

Vla.

Vc.

p *p*

6
110

Vln. I

Vln. II

Vla.

Vc.

114

115

Vln. I

Vln. II

Vla.

Vc.

118

120

G

Vln. I

Vln. II

Vla.

Vc.

mf *p*

mf *p*

mf *p*

123

125

Vln. I

Vln. II

Vla.

Vc.

128

130

H

Vln. I

Vln. II

Vla.

Vc.

mf *f* *sfz*

f *sfz*

f *sfz*

mf *f* *sfz*

133 135 $\flat\alpha$ $\flat\alpha$

Vln. I

Vln. II

Vla.

Vc.

137 140

Vln. I

Vln. II

Vla.

Vc.

141 ff f p sfz sfz I $\text{d.} = 112$ 145

Vln. I

Vln. II

Vla.

Vc.

147 150 p mp mp mp

Vln. I

Vln. II

Vla.

Vc.

J mp

Vln. I

Vln. II

Vla.

Vc.

8
155

Vln. I

Vln. II

Vla.

Vc.

f

K

160

Vln. I

Vln. II

Vla.

Vc.

163

165

accelerando

Vln. I

Vln. II

Vla.

Vc.

L ♩. = 120

167

170

f *mp*

Vln. I

Vln. II

Vla.

Vc.

172

175

M *slow gliss.*

Vln. I

Vln. II

Vla.

Vc.

178

Vln. I *mf* *f* slow gliss.

Vln. II *mf* *sub. f*

Vla. *mf* *sub. f*

Vc. *mf* *f*

182

Vln. I *mf* *sub. f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

slow gliss.

186

Vln. I *sub. mf*

Vln. II *sub. mf*

Vla. *mf*

Vc. *sub. mf*

N

190

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

196

Vln. I *sub. mf*

Vln. II *sub. mf*

Vla. *sub. mf*

Vc. *sub. mf*

accelerando

200

10 201 $\text{♩} = 128$ 205

Vln. I

Vln. II

Vla.

Vc.

sfz

206 $\text{♩} = \text{♩}$ ($\text{♩} = 128$) 210 *allargando*

Vln. I

Vln. II

Vla.

Vc.

sfz

212 215 *a tempo* 220

Vln. I

Vln. II

Vla.

Vc.

ff

p

pizz.

221 **P**

Vln. I

Vln. II

Vla.

Vc.

mp

p

vibrato

ord.

mf

p

229 230 11

Vln. I *mp*

Vln. II *mp*

Vla. arco *mp*

Vc. *mp*

235

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Q

(stesso tempo)

240 245

Vln. I *ppp* *al niente*

Vln. II *ppp* *al niente*

Vla. *mp* *in the foreground with pleading urgency*

Vc. *p* *in the background nervoso*

246 250

Vln. I *mf* *ppp* *mf*

Vln. II *p*

Vla. *mf* *p* *ord.*

Vc. *mf* *p* *f*

R

12
252

in the foreground

255

Vln. I

mp

Vln. II

poco sul pont.

p

Vla.

p

Vc.

mp

ord.

258

Vln. I

Vln. II

Vla.

Vc.

poco sul pont.

poco sul pont.

ord.

ord.

264

265 *ritardando*

Calmer ♩ = 104

Vln. I

Vln. II

Vla.

Vc.

mp

mp

sempre p in the background

in the background

p

270

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

sempre p

sempre p

277

280

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf