

Davide Verotta

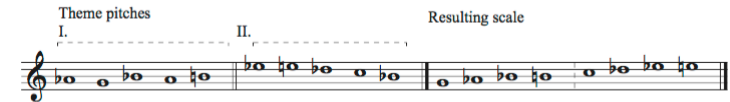
**Ascending
For Piano Quartet
(2017)**

AUTHOR'S NOTES

Ascending was designed as a relatively short quartet for violin, viola, cello and piano, in five movements. The piece is ten minutes long, but despite the relative shortness it attempts to deliver the structural breath offered by a longer, classically paced, multi-movement, quartet. The first movement of the piece, *Moderato*, serves as an introduction, itself interrupted by a slower section. It is followed by a *Scherzo*, characterized by a mix of aggressiveness and playfulness, a *Larghetto moderato*, a longing section in which lightness alternates with some rather dark undertones, and an *Adagio* that revisits the opening of the piece attempting to lift up from the *Larghetto* doldrums. Finally the *Presto* closes the piece with a somewhat furious take over only occasionally interrupted by short-lived hesitations.

TECHNICAL NOTE

Ascending makes extensive, almost exclusive, use of two main groups of pitches: an ascending pattern (Theme pitches I. below) and a replying descending pattern (Theme pitches II. below). Rhythmically varied and variously transposed they are the backbone of the musical structure. Ordered together the pitches form a scale that is also used extensively throughout the piece.



Piece duration: about 10 minutes.

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Davide Verotta, 771 42 Ave San Francisco, CA 94121, USA

davide.verotta@ucsf.edu <http://www.davideverotta.com>

Piano

Ascending

Davide Verotta

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I. Moderato ♩ = 100

Violin

Viola

Cello

Più lento ♩ = 82

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2 Tempo primo

5

18 *mf* *p* *subito mf*

20

25 *mp* *p*

30

32 *f*

33 *f*

35

36

6

39 40

39 40

39 40

39 40

subito *p*

44 45

44 45

44 45

47

47

47

50

50

50

50

p

pp

8va

Musical score for "The Rose Tree" by Robert Schumann, Op. 155, No. 1. The score is for voice and piano. It consists of three systems of music. The first system shows the vocal melody and piano accompaniment from measure 1 to 60. The second system continues from measure 61 to 74. The third system continues from measure 75 to 84. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *p*, *arco*, *pizz.*, *subito f*, and *p*.

[illegible]

Measures 95-98 of a musical score. The score is written for three staves: Treble, Bass, and Piano. Measures 95-97 show a complex rhythmic pattern with many beamed notes and rests. Measure 98 is marked *attacca* and features a long note in the Treble staff and a long note in the Bass staff, both marked *p*.

III. Larghetto moderato $\text{♩} = 100$

Measures 1-4 of the section "III. Larghetto moderato". The score is written for three staves: Treble, Bass, and Piano. Measures 1-3 are marked *p* and feature a long note in the Treble staff and a long note in the Bass staff. Measure 4 is marked *pp* and features a long note in the Treble staff and a long note in the Bass staff. The section ends with a double bar line.

Measures 7-10 of the section "III. Larghetto moderato". The score is written for three staves: Treble, Bass, and Piano. Measures 7-9 are marked *p* and feature a long note in the Treble staff and a long note in the Bass staff. Measure 10 is marked *pp* and features a long note in the Treble staff and a long note in the Bass staff. The section ends with a double bar line.

11 pizz. *Poco più lento* 15

arco poco sul ponticello

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22 **F** *A Tempo*

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32 *mf*

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18

IV. Adagio $\text{♩} = 76$

The musical score for 'The Rose Tree' is presented in four staves. The first three staves are for vocal parts (Soprano, Alto, and Bass) and the fourth is for piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The vocal parts feature a melody with a prominent eighth-note pattern. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

poco sul ponticello

6

ppp

pizz.

ppp

pizz.

p

p

10

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a first ending bracket and includes a piano (*p*) dynamic marking. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The second system continues the vocal melody and piano accompaniment, with a repeat sign at the beginning of the vocal line. The third system shows the vocal line concluding with a final note, while the piano accompaniment continues with a final chord. The score is written in 4/4 time and includes various musical notations such as clefs, notes, rests, and dynamics.

16 20 pizz. *mf* arco *mf* 20

21 arco pizz. arco pizz. *mf* 21

25 *attacca* arco pizz. arco 30

25 30

18 **V. Presto** ♩. + ♩. = 82 (♩. = c. 136) *ff*

7 10 7 10 7 10 7 10

13 **J** *p* *pp* *ppp* *f* *sempre ff*

Measures 43-45. The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a grand staff (treble and bass clefs) and a key signature of one flat. The music includes various note values, rests, and dynamic markings.

M arco poco sul ponticello

Measures 50-60. The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a grand staff (treble and bass clefs) and a key signature of one flat. The music includes various note values, rests, and dynamic markings.

Measures 62-70. The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a grand staff (treble and bass clefs) and a key signature of one flat. The music includes various note values, rests, and dynamic markings.

Musical score for page 23, measures 73-85. The score is written for three systems of staves. The first system (measures 73-75) features a treble staff with a whole rest, a bass staff with a melodic line, and a grand staff with a piano accompaniment. Dynamics include *mf* and *p*. The second system (measures 76-80) includes a section marked with a box containing the letter 'O'. Dynamics range from *f* to *ff*. The third system (measures 81-85) includes a section marked *pp* and *pizz.* (pizzicato). The grand staff includes a right-hand (RH) and left-hand (LH) piano part.

Musical score for page 24, measures 90-105. The score is written for three systems of staves. The first system (measures 90-95) includes a section marked with a box containing the letter 'P'. Dynamics include *subito f* and *f*. The second system (measures 97-100) includes a section marked *subito f* and *f*. The third system (measures 103-105) includes a section marked *subito f* and *f*. The grand staff includes a right-hand (RH) and left-hand (LH) piano part.

Piu Presto ♩. + ♩ = 90

Musical score for page 25, measures 110-120. The score is written for a piano and features a tempo change to **Piu Presto** with a tempo marking of ♩. + ♩ = 90. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The notation includes various musical symbols like notes, rests, and slurs.

Musical score for page 26, measures 122-130. The score continues from page 25 and includes measures 122 through 130. It features a variety of musical notations, including notes, rests, and slurs. Dynamic markings such as *pp* (pianissimo) and *f* (forte) are present. A section marked with a 'Q' (Crescendo) is visible in measure 125. The key signature remains two flats.

