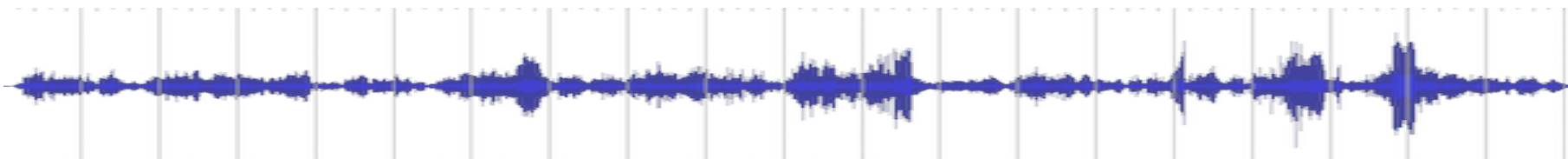
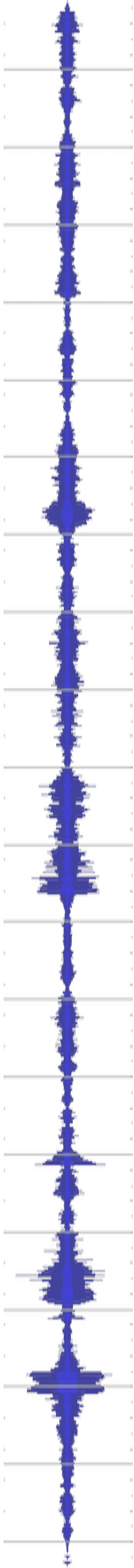


Daide Verotta

**String Quartet No.3
(2018)**



String Quartet No.3

- I. Andante
- II. Quasi Dolente
- III. Calmo
- IV. Con Forza

String Quartet No.3 is almost exclusively built from material related to the short opening motive and the Fugue theme depicted below:



The Fugue theme recurs frequently, in particular in a fugal *stretto* in the first movement, and as a unison background in the last movement. The circled notes in the Fugue theme constitute a motive that is used to build large sections in the first movement, as well as the foreground theme in the last one. Extending the motive from B-flat using the same interval sequence (augmented, minor and major second) defines the main musical scale used throughout the composition.

INSTRUCTIONS TO PLAYERS

No extended techniques are required. All *pizzicato* notes should be un-damped (including open string *pizzicato*).

Duration: 15'

COMPOSER'S NOTE

The **String Quartet No.3** is divided in four movements. A slow introduction progressively changes into a decisive section that, interrupted once by a dialog among the individual strings (a four voiced fugal *stretto*), finally erupts into a climax. The climax tapers down into the second movement, *Quasi dolente* (Almost sorrowful). This is a slow dramatic section lead by the Cello that closes the first part of the piece. The third movement, *Calmo* (Calm), is slow but relatively serene, beginning with duets, first Cello and first Violin, than second Violin and Viola, it closes into a luminous cord that opens up into the final movement, *Con Forza*. This is a fast paced, almost care free, dance-like section that takes the listener to the final statements closing the piece.

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String Quartet No.3

Davide Verotta
May-July 2018

I. Andante ♩ = 78

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-5. The score is in 4/4 time and begins with a key signature of one flat. The tempo is marked 'I. Andante' with a quarter note equal to 78 beats per minute. The dynamics are *pp* (pianissimo). The Violin I part features a melodic line with triplets in measures 5 and 6. The Violin II part has a similar melodic line. The Viola and Cello parts provide harmonic support with pizzicato and arco markings.

Musical score for Violin I, Violin II, Viola, and Cello, measures 6-11. The tempo remains 'I. Andante'. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The Violin I part has a melodic line with triplets and a crescendo leading to *mp* (mezzo-piano) in measure 10. The Violin II part has a similar melodic line. The Viola and Cello parts provide harmonic support with pizzicato and arco markings.

Musical score for Violin I, Violin II, Viola, and Cello, measures 12-17. The tempo remains 'I. Andante'. The dynamics range from *p* (piano) to *pp* (pianissimo). The Violin I part has a melodic line with triplets and a crescendo leading to *mp* (mezzo-piano) in measure 15. The Violin II part has a similar melodic line. The Viola and Cello parts provide harmonic support with pizzicato and arco markings.

Piu veloce ♩ = 90

Musical score for Violin I, Violin II, Viola, and Cello, measures 18-20. The tempo changes to 'Piu veloce' with a quarter note equal to 90 beats per minute. The dynamics range from *pp* (pianissimo) to *f* (forte). The Violin I part has a melodic line with triplets and a crescendo leading to *f* (forte) in measure 20. The Violin II part has a similar melodic line. The Viola and Cello parts provide harmonic support with pizzicato and arco markings.

2
25

Vln. I

Vln. II

Vla.

Vc.

sfz *sfz* *sfz* *f* *f* *f*

A

Vln. I

Vln. II

Vla.

Vc.

p *p* *p*

38

Vln. I

Vln. II

Vla.

Vc.

f *f* *f*

43

Vln. I

Vln. II

Vla.

Vc.

f *f* *f* *f* *pp* *pp* *pp*

Tempo primo

48 50 55 3

Vln. I *p* *pp* *p*

Vln. II pizz. *p*

Vla. *pp* *p*

Vc. pizz. *p* arco *pp*

B 57 60 65 3

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

Vln. II arco *mf* *p* *f*

Vla. *mf* *p* *f*

Vc.

66 3 3 70 3

Vln. I

Vln. II

Vla.

Vc.

73 75 *mf* *mf* *mf* *mf*

Vln. I

Vln. II

Vla.

Vc.

4
80

Vln. I

Vln. II

Vla.

Vc.

f

sfz

sfz

sfz

3

3

3

3

3

3

3

3

3

3

3

86

Vln. I

Vln. II

Vla.

Vc.

ff

subito p

ff

ff

nervoso

ff

p

C *cantabile*

95

Vln. I

Vln. II

Vla.

Vc.

cantabile

p

nervoso

p

cantabile

100

105

Vln. I

Vln. II

Vla.

Vc.

nervoso

mf

mf

mf

110

mf

mf

D

115 *p* *cantabile* *p* *nervoso* *p*

123 125 130 *mp*

133 135 140 *accelerando* *mp* *mf* *p* *mp* *mf* *mf*

E

Tempo secondo (♩=90)

145 *f* *f* *f*

6
150

Vln. I

Vln. II

Vla.

Vc.

155

Vln. I

Vln. II

Vla.

Vc.

p

Tempo primo (♩=156)

F

160

Vln. I

Vln. II

Vla.

Vc.

f

3

165

168

Vln. I

Vln. II

Vla.

Vc.

170

175 180

Vln. I

Vln. II

Vla.

Vc.

184 185 190

Vln. I

Vln. II

Vla.

Vc.

subito mf

mp

mf

mf

mp

193 195 200

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

mp

p

201 205

Vln. I

Vln. II

Vla.

Vc.

G

f

f

f

f

mf

mf

8
209

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Vln. I 217 220 *f* 3 3 3

Vln. II *f*

Vla. *f*

Vc. *f*

H

Vln. I 224 *ff* 230

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Vln. I 233 235 240

Vln. II

Vla.

Vc.

242

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

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

252

Vln. I *sempre f*

Vln. II *p*

Vla. *p* *pp*

Vc. *p* *pp*

261

Vln. I *subito p* *pp* *f*

Vln. II *p* *mf* *pp* *f*

Vla. *f* *p* *mf* *pp* *f*

Vc. *f* *p* *mf* *pp* *f*

attacca

II. Quasi dolente ♩ = 68

Violin I *mf*

Violin II

Viola *p*

Cello *p* *mf*

10

Vln. I *p*

Vln. II *p* *mp* *p*

Vla.

Vc. *p* *mp* *p*

15

Vln. I

Vln. II

Vla.

Vc.

J

21

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

25

28

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

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

30

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

K

Vln. I ¹²₃₆

Vln. II

Vla.

Vc.

mf

p

mf

p

mf

p

Vln. I ⁴⁴₄₅

Vln. II

Vla.

Vc.

mp

mp

mp

mp

Vln. I ⁵³₅₅

Vln. II

Vla.

Vc.

L

mp

mp

mp

mp

IV. Con Forza ♩ = 128

Vln. I ⁶²₆₅

Vln. II

Vla.

Vc.

f

sfz

sfz

f

attacca

67 70 3

Vln. I

Vln. II

Vla.

Vc.

72 75 M

Vln. I

Vln. II

Vla.

Vc.

vo

p

p

p

77 80

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

83 85

Vln. I

Vln. II

Vla.

Vc.

arco

14
89

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *f*

N

95

Vln. I

Vln. II

Vla.

Vc.

subito p

100

Vln. I

Vln. II

Vla.

Vc.

p *subito f* *f* *subito p* *subito f* *subito mf*

105

Vln. I

Vln. II

Vla.

Vc.

p *mf* *mf* *mf*

O

Vln. I *p* 111 115^b

Vln. II *p*

Vla. *p*

Vc. *p*

Vln. I 117 120

Vln. II *subito f*

Vla. *subito f*

Vc.

Vln. I *f* 123 P 125

Vln. II

Vla.

Vc. *f*

Vln. I 127 130

Vln. II

Vla.

Vc.

16
132

Vln. I

Vln. II

Vla.

Vc.

135

Vln. I

Vln. II

Vla.

Vc.

138

Q

ff

ff

ff

ff

ritardando

Più lento (♩ = c. 120)

Vln. I

Vln. II

Vla.

Vc.

143

145

mp

mp

mp

mp

Più lento (♩ = c. 112)

Vln. I

Vln. II

Vla.

Vc.

149

150

155

p

p

p

p

157 160

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

Vln. II *p*

Vla. *p*

Vc.

164 165

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*