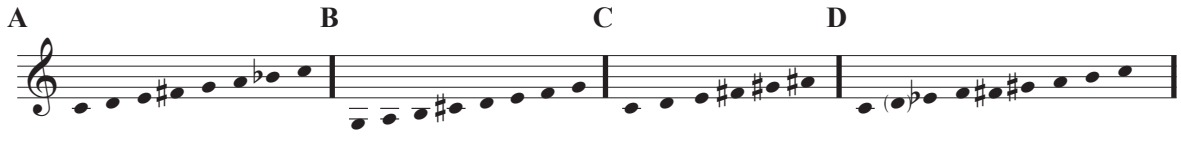
Davide Verotta

String Quartet No.7
Solitari
(2020)

COMPOSITION NOTES

String Quartet No.7, Solitari, is as an asynchronous composition, one in which the players are not required to play notes according to their vertical alignment in the score. The motivation for the piece arises as a response to the 2020 COVID-19 epidemic, and the necessity, due to shelter-in-place directives, for ensemble players to rehearse and perform remotely from each other. The consequent use of wi-fi and communication software introduces uncontrollable delays in the individuals' playing, which in turns makes synchronization among the players as written in any score impossible. The solution to this compositional problem looks back to the semi-aleatoric writing from the second half of the 20th century and solves the problem of retaining coordination among players over the length of the composition by always identifying a lead player who effectively takes the place of a conductor.

The scales depicted below are used throughout out the piece. A, B, C and D are the C and G acoustic, whole tone, and octatonic scale. The Hungarian major (octatonic with missing D) is also used. Chords and counterpoint follow tertian and occasionally quartal harmony, but free counterpoint is also frequently used.



PERFORMANCE NOTES

Each movement of the piece is organized as a chain of sections, each led by one of the players. The lead player is called *solitario*, and the non-lead players are identified in the score as *ad libitum*. In each part, either *solitario* or *ad libitum*, the rhythmic values should be respected; however, the *ad libitum* players are encouraged to follow the *solitario* player with a short arbitrary delay. Consequently, the placement of one note above another in the score does not necessarily mean that they are played simultaneously.

There is always only one *solitario* player, with the exception of short sections where there are none.

During each section, the players should not necessarily try to synchronize their playing. At the start of each new s*olitario* section, marked by a vertical arrow in the score, the *ad libitum* players can remove, shorten, or lengthen written notes, and rests, to make sure to start playing <u>after</u> the *solitario* player starts the new section.

An X notehead marks notes of approximate duration. All *pizzicato* is unstopped with no vibrato.

Duration: around 15'.

PROGRAM NOTES

String Quartet No.7, Solitari, is a dramatic piece in four movements written during the 2020 COVID-19 Pandemic. It is divided in five sections, a slow paced *Lontano* that opens with high register chords (played in harmonics), a faster *Scherzando Imperioso,* a pensive *Memories,* and the final fastest *Agitato* that is followed by a slow section that replays the opening chords of *Lontano* (now in a low register) and a distilled version of one of the main motives of the piece. **Solitari** is as an asynchronous composition, one in which the players are not required to play notes according to their vertical alignment in the score. The motivation for the piece arose as a response to shelter-in-place directives, which prevent ensemble players from rehearsing and performing together. The solution to this compositional problem looks back to the semi-aleatoric writing from the second half of the 20th century and solves the problem of retaining coordination among players by always identifying a lead player who serves as a reference for the other players.

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Score

Solitari

Davide Verotta

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I. Lontano ♩ = 50

Violin I

Violin II

Viola

Cello

ad libitum

ad libitum

ad libitum

Vc. solitario

5

The beginning of a solitario section is marked with an arrow.

10

15

Vln. I sltr.

Vln. I

Vln. II

Vla.

Vc.

ad lib.

A

19

ad lib.

25

An X notehead marks notes of approximate duration

Vln. II sltr.

27 30 35

Vln. I
Vln. II
Vla.
Vc.

f *p* ad lib. *Vc. sltr.* *mp*

36 40

Vln. I sltr.

Vln. I
Vln. II
Vla.
Vc.

p *mp* ad lib. *f*

II. Scherzando Imperioso ♩ = 132

43 45

Vln. I
Vln. II
Vla.
Vc.

sfz *f* *sfz*

48 50

stringendo

Vln. I
Vln. II
Vla.
Vc.

sfz

no solitario players — quasi caotico until Viola solitario

53 55

Vln. I
Vln. II
Vla.
Vc.

ad lib.

58 60

63 65

B

68 70

73

ad lib.

75

Vln. I

Vln. II

Vla.

Vla. sltr.

Vc.

78

80

Vln. I

Vln. II

Vla.

Vc.

84

85

C

90

Vln. I

sempre *p*

Vln. II

sempre *p*

Vla.

ad lib.

mp

Vc. sltr.

Vc.

mp

91

95

Vln. I

Vln. II

Vla.

Vc.

97

Vln. I

Vln. II

Vla.

Vc.

100

f

f

f

sfz *sfz* *sfz* *sfz*

102

Vln. I

Vln. II

Vla. sltr.

Vla.

ad lib.

Vc.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

f

105

ff

ff

ad lib.

ff

ff

Vln. I sltr.

D

107

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

110

112

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

115

0

117

ad lib.

120

Vln. I

Vln. II

Vla.

Vc.

Vln. II sltr.

p

123

125

sempre ad lib.

128

sempre ad lib.

130

sempre ad lib.

III. Memories ♩ = 60

Vln. I sltr.

Vln. I

Vln. II

Vla.

Vc.

p

3

mf

5

p

pizz.

ad lib.

f

pizz. ad lib.

f

6

f

pizz.

ad lib.

f

p

10

3

f

11

arco

Vln. II sltr.

p

mf

ad lib.

15

E

Più veloce ♩ = 72

17

mp

ad lib.

mp

3

arco

p

arco

Vc. sltr.

3

mp

3

24 25

Vln. I

Vln. II

Vla.

Vc.

p

pp

Vln. II sltr.

III II

ad lib.

30

35

40

41 45

Più veloce ♩ = 80

f

ppp

Vla. sltr.

48

50

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I sltr.

F

Vln. I

Vln. II

ad lib.

Vla.

Vc.

54

55

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

59 60

Vln. I

Vln. II

Vla.

Vc.

mf

62 65

Tempo Primo ♩ = 60

f

sfz

Vln.II, Vla. and Vc.
emphatically cut off sequentially
(in the same order in which they entered)

66

p

IV. Agitato ♩ = 100

Vln.I repeats ad lib. until Vla. starts playing

5

Vla. sltr.

7

10

Vln. I

Vln. II

Vla.

Vc.

13

15

Vln. I sltr.

Vln. I

Vln. II

Vla.

Vc.

p

pp

ad lib.

20

Vln. I

Vln. II

Vla.

Vc.

sf *p*

pp

Vln. II sltr.

27

30

Vln. I

Vln. II

Vla.

Vc.

p

ad lib.

sf

sf *p*

Vc. sltr.

34 35

Vln. I
Vln. II
Vla.
Vc.

pp *sf* *p* *Vla. sltr.* ad lib.

40 45

Vln. I sltr.

mf ad lib.

47 50

f

53 55

sfz

59 60

Vln. I
Vln. II
Vla.
Vc.

ad lib.

65

Vln. I
Vln. II
Vla.
Vc.

70 75

Vln. I
Vln. II
Vla.
Vc.

76 80

Vln. I
Vln. II
Vla.
Vc.

82

Vln. I

Vln. II

Vla.

Vc.

85

87

90

93

95

98

100

Molto più lento ♩ = 80

Vla. sltr.

sub. ***p***

Vc. sltr.

ad lib.

p

mf

subito ***f***

104 105

Vln. I

Vln. II

Vla.

Vc.

ff

f

mf

ff

ff

109 110

Vln. I

Vln. II sltr.

Vln. II

ff

Vla.

ad lib.

Vc.

115 120

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

121

Vln. I sltr.

125

Vln. I

ad lib.

Vln. II

Vla.

Vc.

127

Vln. I

Vln. II

Vla.

Vc.

sempre ad lib.

ff

f

130

ff

f

sempre ad lib.

ff

133

135

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

140

♩ = ♩ (𝅗𝅥 = 80)

Vln. I

Vln. II

Vla.

Vc.

Vc. sltr.

p

mp

pp

ad lib.

145

p

ad lib.

mp

pp

p

149

150

Vln. I sltr.

155

Vln. I

Vln. II

Vla.

Vc.

p

pp

p

ad lib.

160

ad lib.

165

Vln. I

Vln. II

Vla.

Vc.

pp *Vln. II sltr.*

p

f

f

mf

p

p

p

p

169

170

175 *Vln. I sltr.*

Vln. I

Vln. II

Vla.

Vc.

Vla. sltr.

ad lib.

Vc. sltr.

178

Vln. I

Vln. II

Vla.

Vc.