

Daide Verotta

Bronze Chasm (II)
Quartet for Strings

(San Francisco, Aug and Sep 2014)

Bronze Chasm (II) is a longer version of **Bronze Chasm** with which it shares the first two movements. It is in four movements and about twice as long in duration.

I *Scherzando, Presto, Aggressivo*

II *Allegro alla danza*

III *Andante sublime*

IV *Agitato, Aggressivo*

The first movement opens with a short introduction in which we can hear the main materials used in the piece. One of those is derived from the name Davide that obtains the motive E-flat, C, G, A-flat, E-flat, E under a relatively arbitrary mapping between the Italian alphabet and the Anglo-American pitch names. After the short introduction the first movement is quick paced, with a complex lattice-like form that intertwines different musical materials in a sort of kaleidoscopic cascade. The second movement is much more straightforward, it has a A B A C B form, where B is a dance in irregular rhythm. The third movement is in free form and in slow tempo. It exposes the E-flat, C, G, A-flat, E-flat motive in its most ethereal manifestation. The last movement is the most aggressive. Built around a rhythmic refrain, it goes faster and stronger until a final crescendo. Then it tapers down into a short restatement of material used in the slow movement. It is a piece of struggle and some hope, energy and tense moments of stall, of quick ascents and plunges into imaginary crevasses.

Piece duration: 21 minutes.

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Bronze Chasm (II)

Daide Verotta
Aug and Dec 2014

Score

I Scherzando ♩ = 150

Violin 1

Violin 2

Viola

Cello

pizz. *p*

5

Presto ♩ = 140

arco *p*

arco *pp*

arco *pp*

arco *p*

9

10

Vln. 1

Vln. 2

Vla.

Vlc.

ppp

pp

pizz. *pp*

59 60 65 70 75 3

Vln. 1

Vln. 2

Vla.

Vlc.

F

76 80 85

Vln. 1

Vln. 2

Vla.

Vlc.

G **H**

90 95 100 105

Vln. 1

Vln. 2

Vla.

Vlc.

I

4
106

Vln. 1

Vln. 2

Vla.

Vlc.

J

110

115

119

Vln. 1

Vln. 2

Vla.

Vlc.

K

120

125

ff

ff

ff

ff

3

3

130

Vln. 1

Vln. 2

Vla.

Vlc.

135

140

f

ff

f

ff

f

ff

141 150 5

Vln. 1

Vln. 2

Vla.

Vlc.

L

155 160 165 N

Vln. 1

Vln. 2

Vla.

Vlc.

M

f *mf* *p*

168 170 175 180 O

Vln. 1

Vln. 2

Vla.

Vlc.

f *mf* *f* *mf*

6
185

Vln. 1 *p* *mf*

Vln. 2 *p* *pp* *subito p* *subito mf*

Vla. *p* *mf*

Vlc. *p* *pp* *mf*

190 195 **P** 200

201

Vln. 1 *f* *mf* *mp* *p*

Vln. 2 *f* *mf* *mp* *p* *mf*

Vla. *f* *mf* *mp* *p*

Vlc. *f* *mf* *mp* *p*

205 210 **Q**

215

Vln. 1 *mf* *f* *p*

Vln. 2 *f* *p* *pp*

Vla. *mf* *f* *p*

Vlc. *mf* *f* *p* *pp*

220 225 **S**

229 230 235 240 7

Vln. 1

Vln. 2

Vla.

Vlc.

f

244 250

Vln. 1

Vln. 2

Vla.

Vlc.

T

subito ff

254 255 260

Vln. 1

Vln. 2

Vla.

Vlc.

8
263

265

dolce, rallentando un poco
270

attaca

Vln. 1

Vln. 2

Vla.

Vlc.

f *ffz* *f*

f *ffz* *f*

f *ffz*

II Allegro alla danza ♩ = 120

Vln. 1

Vln. 2

Vla.

Vlc.

mf *mf* *mf* *mf*

p

mf

Vln. 1

Vln. 2

Vla.

Vlc.

mf *p* *pp* *p*

A

18 20 25 9

Vln. 1

Vln. 2

Vla.

Vlc.

28 B

Vln. 1

Vln. 2

Vla.

Vlc.

37 C

Vln. 1

Vln. 2

Vla.

Vlc.

10

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

arco

pp

Vln. 1

Vln. 2

Vla.

Vlc.

p

pizz.

D

70 pizz.

Vln. 1

Vln. 2

Vla.

Vlc.

arco

E

pp

p

pp

arco

p

pp

mp

p

85 **F** 11

Vln. 1 *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *p*

96 100

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *mf* *p*

Vlc. *mf* *mf* *p*

108 **G** 110

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mf* *ff* *f* *mf* *mp*

Vlc. *mf* *ff* *f* *mf* *mp*

12

Vln. 1

Vln. 2

Vla.

Vlc.

f *f* *ff* *mf* *f* *ff*

119

Vln. 1

Vln. 2

Vla.

Vlc.

f *mf* *f* *mf* *f* *f*

H

129

Vln. 1

Vln. 2

Vla.

Vlc.

mf *mp* *p* *p* *pizz.* *p* *pizz.* *p* *mf* *mp*

pizz.

141 arco
p
145
150
Vln. 1
Vln. 2
Vla.
Vlc.
subito p
p
arco
p

154
155 pizz.
160
165
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
mp
pizz.
arco
mp
arco
mp
p
p

I
170
175
Vln. 1
Vln. 2
Vla.
Vlc.
arco
pp
pp
pizz.
arco
pizz.
arco
p
p
3

14

179 180 185

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mp

p

mf

mp

p

mp

mf

mp

p

187

J *allargando un poco*

Vln. 1

Vln. 2

Vla.

Vlc.

p

pp

pp

pp

199 200 205 210

Vln. 1

Vln. 2

Vla.

Vlc.

pp

pp

pp

p

pp

p

pp

III Andante sublime, estatico $\text{♩} = 76$

A

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Vln. 1 *mp* *p* *f* *mf*

Vln. 2 *mp* *p* *f* *mf*

Vla. *mp* *p* *mf* *f* *mf*

Vlc. *mp* *p* *mf* *f* *mf*

pizz.

B $\text{♩} = \text{c.112}$

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

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

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

arco

16
35 3 3 3 3 3 3 3 3 3 3 3 40 *senza rallentare* 45

Vln. 1
Vln. 2
Vla.
Vlc.

Un poco più veloce (♩ = 84)

C

46 50 55 60

Vln. 1
Vln. 2
Vla.
Vlc.

D

62 65 70 75

Vln. 1
Vln. 2
Vla.
Vlc.

77 80 85

Vln. 1

Vln. 2

Vla.

Vlc.

p

mf

p

sempre p

sempre p

pizz.

p

arco

liberamente, accelerando
un poco (al ♩ = 116-120)
95

87 90

Vln. 1

Vln. 2

Vla.

Vlc.

mp

mf

mf

f

f

mf

mf

f

mf

97 100

Vln. 1

Vln. 2

Vla.

Vlc.

mf

pp

p

attacca

IV Agitato ♩ = 160

Vln. 1

Vln. 2

Vla.

Vlc.

pp *p* *f* *mf* *f* *mf* *f* *mf* *f*

5 10 15 20

A

Vln. 1

Vln. 2

Vla.

Vlc.

mf *mf*

21 25 30 35

Vln. 1

Vln. 2

Vla.

Vlc.

sfz *f* *p* *mf* *f* *p* *mp*

36 40 45 50

B

51 55 60 **C** 19

Vln. 1 *mf* *p*

Vln. 2 *f*

Vla. *f*

Vlc. *mf* *p* *f*

64 70 75

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *p*

Vlc. *p*

80 85 90

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

20
Vln. 1
Vln. 2
Vla.
Vlc.

ff
sffz
sffz
sffz
sffz
sffz
sffz
sffz
subito **f**

D

114
Vln. 1
Vln. 2
Vla.
Vlc.

f

E

125
Vln. 1
Vln. 2
Vla.
Vlc.

sempre **f**
sempre **f**
sempre **f**
sempre **f**

ff
subito **f**
ff
subito **f**
ff
subito **f**

F

accelerando

Più Veloce ♩ = 180

148 150 155 160

Vln. 1

Vln. 2

Vla.

Vlc.

mf *p* *p* *pp* *p*

162 165

Vln. 1

Vln. 2

Vla.

Vlc.

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

G

174 175 180 185

Vln. 1

Vln. 2

Vla.

Vlc.

p *mf* *sempre p* *mf*

Vln. 1
Vln. 2
Vla.
Vlc.

186 190 195

p *f* *p*

Detailed description: This system covers measures 186 to 196. The first violin part (Vln. 1) features a melodic line with a dynamic shift from *p* at measure 190 to *f* at measure 192, and a return to *p* at measure 195. The second violin (Vln. 2) and viola (Vla.) parts provide harmonic support with chords and moving lines. The cello part (Vlc.) has a similar dynamic contour to the first violin, starting at *p*, reaching *f* at measure 192, and returning to *p* at measure 195. The time signature changes from 2/4 to 3/4, then 4/4, 5/4, 3/4, 4/4, and finally 5/4.

Vln. 1
Vln. 2
Vla.
Vlc.

197 200 205

f *p* *f* *sempre p* *mf*

Detailed description: This system covers measures 197 to 206. It begins with a rehearsal mark 'H' at measure 197. The first violin (Vln. 1) starts with a *f* dynamic, then moves to *p* at measure 200, and returns to *f* at measure 205. The second violin (Vln. 2) and viola (Vla.) parts have a dynamic contour of *f* to *p* at measure 200, then *f* at measure 205, and finally *sempre p* (always piano) from measure 206 onwards. The cello part (Vlc.) follows a similar pattern, starting at *f*, moving to *p* at measure 200, and then *sempre p* from measure 206. The time signature changes from 2/4 to 3/4, 4/4, 5/4, 3/4, 4/4, and finally 3/4.

Vln. 1
Vln. 2
Vla.
Vlc.

210 215

mf *f* *subito p*

Detailed description: This system covers measures 210 to 219. The first violin (Vln. 1) starts with a *mf* dynamic, moves to *f* at measure 212, and then to *subito p* (suddenly piano) at measure 215. The second violin (Vln. 2) and viola (Vla.) parts start at *p* and remain relatively consistent. The cello part (Vlc.) starts at *p* and remains consistent. The time signature changes from 4/4 to 5/4, 3/4, 4/4, 3/4, 4/4, and finally 5/4.

220 *accelerando molto* 225 230

Vln. 1

Vln. 2

Vla.

Vlc.

f

I *Aggressivo* $\text{♩} = 120$ 235 240 245

Vln. 1

Vln. 2

Vla.

Vlc.

ff *sffz* *mp* *subito p* *p* *mp*

J 246 250 255 260

Vln. 1

Vln. 2

Vla.

Vlc.

mf *p* *f* *sfz* *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

262 265 270

Vln. 1

Vln. 2

Vla.

Vlc.

K

274 275 280 285

Vln. 1

Vln. 2

Vla.

Vlc.

L

288 290 295 300

Vln. 1

Vln. 2

Vla.

Vlc.

Vln. 1
Vln. 2
Vla.
Vlc.

302 305 310

f *ff*

M

Vln. 1
Vln. 2
Vla.
Vlc.

312 315 320

f *ff*

3

Vln. 1
Vln. 2
Vla.
Vlc.

ritardando

N Più lento $\text{♩} = 100$

325 330 335

fff *f*

3

336

Vln. 1

Vln. 2

Vla.

Vlc.

ritardando

mf

p

$\text{♩} = 80$

350

Vln. 1

Vln. 2

Vla.

Vlc.

ritardando

355

360

$\text{♩} = 72$

361

Vln. 1

Vln. 2

Vla.

Vlc.