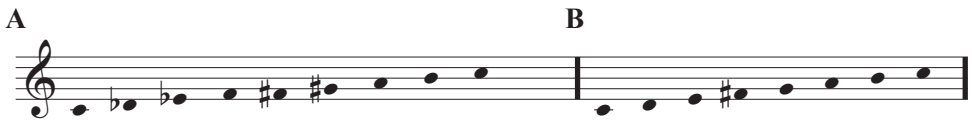
Davide Verotta

Sonata Breve for Wind Quintet (2020)

Duzzi Press

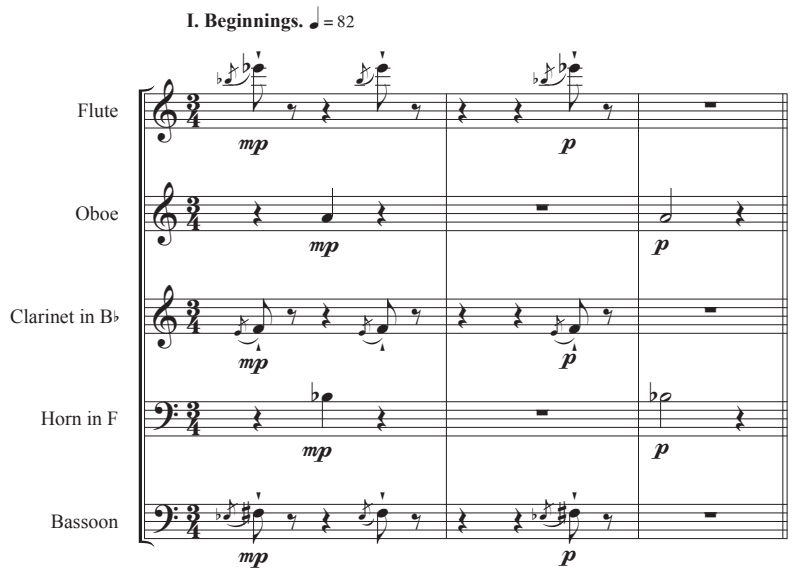
COMPOSITIONAL NOTES

Sonata Breve for Wind Quintet uses an "almost octatonic" scale (A below), and the Lydian mode (B) throughout its three movements (*Beginnings, Middle Ground, Endings*).

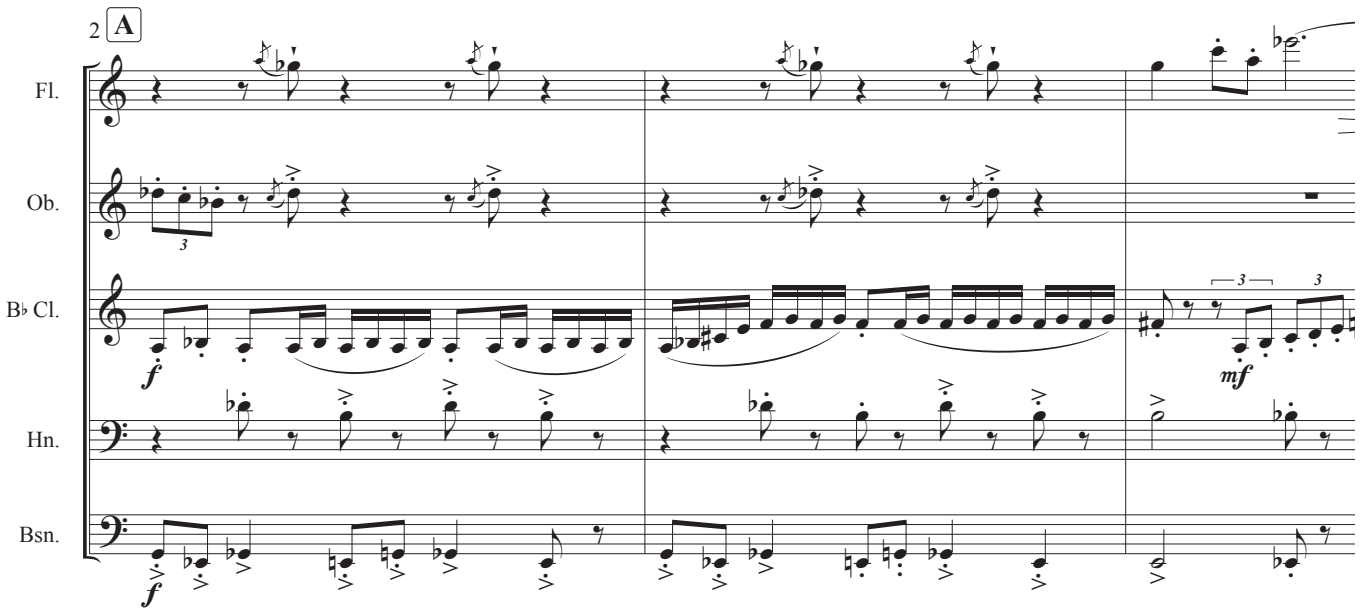


In the first and third movement the piece modulates frequently. Chords and counterpoint follow tertian harmony, based on the scales, but free counterpoint is also frequently used.

The first movement, *Beginnings,* starts in D-almost-octatonic and retains some vestigial elements of sonata allegro form. There is an extremely short "exposition". The first group (the grace note, and the interval of the perfect/augmented fourth) is heard in the first three measures of the piece:



The second group motive is played its entirety by the bassoon one measure after rehearsal A:



The exposition ends at measure 15, and it is followed by a comparatively long transition that leads to an elaborate development. This starts at measure 36 and occupies the remainder of the first movement, with the opening three bars returning to end it. *Middle Ground* is in free form, composed of short solos, duos and trios. *Endings* is in a sort of loose ABA form with an additional coda.

PERFORMANCE NOTES

All grace notes are played before the beat. Score and parts are transposed as usual. Accidentals only apply to the given octave.

Duration: 8'

COMPOSER'S NOTE

Sonata Breve for Wind Quintet is divided in three movements, *Beginnings, Middle Ground, Endings*, corresponding to the layout of a traditional sonata with a sequence of fast, slow and fast finale movements. The piece is quite light and cheerful, with the exception of the central movement that is more pensive, perhaps a bit melancholic.

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Score

Sonata Breve for Wind Quintet

Davide Verotta

February, 2020

I. Beginnings. ♩ = 82

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

♩ = 92

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

A2

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

14

15

mf

mf

mf

mf

mf

p

p

p

18

20

mf

mp

mf

mp

mf

mf

p

p

B

pp

23

25

30

p

p

C

31

35

♩ = 92

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf *p* *f*

38

40

44

45

49

50

D

sub. mf

55

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

60

62

65

68

70

p

74

75

E

sub. *f*

80

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

85

to piccolo

90

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

91

95

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

F

97

100

ff

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

102

105

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

Tempo primo ♩ = 82

107

110

f

sub. *f*

mf

113

to flute

p

II. Middle Ground. ♩ = 66

2 5 10

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

♩. = 66

11

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

15

G

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

19 20

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

23

25

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

p

mp

sub. p

p

mp

p

f

27

30

Più veloce ♩. = 92

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

f

f

p

p

p

32

35

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

p

pp

p

III. Endings ♩ = 92

2 5

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

p

8 10 H

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

f

14 15

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

20 25

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

I

26

30

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

(♪=♪)

32

35

p

p

p

mp

p

36

p

mp

p

40

p

mp

p

J

44 45

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

mf mf mf mf

48 50

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

52 55

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

mf p mf p p

K

56

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

mp p mp

60

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

64 65

accelerando

68 70

♩. = 128

f

72

L

75

(♪=♪)

76

80

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

sub. *mf*

mf

82

85

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

88

90

M

f

95

N

ff

101

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

105

110

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

115

120

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.