

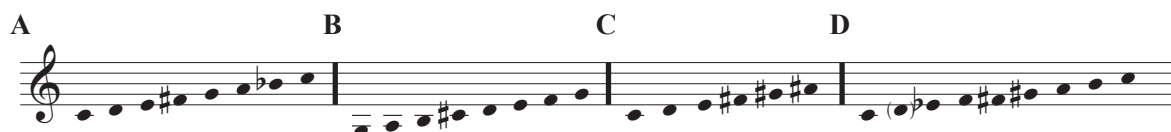
Daide Verotta

Trio No.2
Asynchronous
(2020)

COMPOSITION NOTES

Trio No.2, Asynchronous, 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, although they can be if the players so choose and play the piece “as written”.

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 *solitario* 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 after the *solitario* player starts the new section.

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

Duration: around 8’.

PROGRAM NOTES

Trio No.2 is divided in three movements, a brisk *Allegro*, a pensive *Interlude*, and the final *Agitato*. It 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 put in place due to the Covid-19 pandemic, 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 point for the other players. The result is however often chaotic, perhaps an appropriate metaphor of our time under Covid-19.

Copyright 2020 Davide Verotta, All rights reserved. San Francisco, CA, USA

Registered with ASCAP.

davide.verotta@ucsf.edu www.davideverotta.com

Trio No.2

Asynchronous

Davide Verotta
August 2020

I. Allegro ♩ = 124

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

Vln. sltr.

f *mf* *ad lib.* *mf*

Pno. sltr.

ff *an X notehead marks notes of approximate duration* *sfz mf* *ad lib.*

Vln. 7 10

Vc. 7 10

Pno. 7 10 *sfz mf* *sfz mf* *sfz mf* *sfz mf*

Vln. 13 15 *sfz mf* *sfz mf* *sfz mf* *sfz mf*

Vc. 13 15

Pno. 13 15

Vln. 19 20

Vc. 19 20 *sfz mf* *subito f* *mf*

Pno. 19 20 *sfz mf*

no solitario players — quasi caotico until vlc. sltr.

2
25 30

Vln.

Vc.

Pno.

sfz mf

31 35

Vln.

Vc.

Pno.

f

p

Vc. sltr.

f

p

A an X notehead marks notes of approximate duration

38

Vln.

Vc.

mf

38 40 45

Pno.

mp

mf

Pno. sltr.

46

Vln.

Vc.

mf

ad lib.

sfz

46

Pno.

49 50

Vln.

Vc.

f

ff

sfz

sfz

sffz

49 50

Pno.

f

ff

54 Vln. sltr. **B**

Vln. *f*

Vc. *f*

54 Pno. *f* ad lib. 55

Pno. *f*

59 Vln. **C**

Vln. *mf*

Vc. *mf*

59 Pno. *mf* 60

Pno. *mf*

65 Vln. *p* ad lib.

Vc. *p* Vc. sltr.

65 Pno. 70

Pno.

71 Vln. *in the foreground*

Vc. *in the foreground*

71 Pno. 75

Pno.

II. Interlude ♩ = 76

4

Vln. sltr.
Vln. *p*
Vc. *ad lib.* *pizz.* *vibrato* *p*
Pno. *ad lib.* *p*

Vln. *p*
Vc. *mp* *mf* *arco* *ord.*
Pno. *mf* *f*

Vln. *p* *ad lib.*
Vc. *p* *pizz.*
Pno. *p* *Pno. sltr.*

Vln. *p*
Vc. *arco* *Vc. sltr.*
Pno. *ad lib.*

Vln. *p*
Vc. *p*
Pno. *p*

Vln. sltr.

Vln. *p*

Vc. *ad lib.* *p*

Pno. *mf* *p* *mf*

E

Vln. *f*

Vc. *mf* *p*

Pno. *p* *mf* *p* *mf* *p*

Vln. *p*

Vc. *mf* *p*

Pno. *f*

Vln. *sempre f*

Vc. *mf* *8va*

Pno. *sub. ff*

Vln. *mp*

Vc. *f* *8va*

Pno. *8va*

6 III. Agitato $\text{♩} = 100$

Vln. *Vln. sltr.* *p*

Vc.

Pno. *Pno. sltr.* *p* *ad lib.* *5*

Vln. *10* *tr*

Vc.

Pno. *10*

Vln. *15* *ad lib.* *20* *mp*

Vc. *pizz. vibrato* *f*

Pno. *15* *Pno. sltr.* *p* *20*

Vln. **F** *22* *p* *25*

Vc. *arco ord.* *Vc. sltr.* *p*

Pno. *22* *ad lib.* *25*

Vln. *28* *30* *mf*

Vc. *mf*

Pno. *28* *30* *sub. mf*

7

Violin (Vln.)
Violoncello (Vc.)
Piano (Pno.)

Measures 35-40: Vln. sltr. (Violin slurs), *f*, *ad lib.*, *sfz*

Measures 41-46: *sfz*, *sfz*, *sfz*

Measures 47-50: **G** (G-clef), *ad lib.*, *sfz*

Measures 51-56: *sfz*, *sfz*, *sfz*

Measures 57-60: *sfz*, *sfz*

Measures 61-66: **H** (H-clef), *ff*, *ff*, Vln. sltr.

Vln. 8
Vc. 65
Pno. 65

Vln. 71
Vc. 71
Pno. 71

Vln. 78
Vc. 78
Pno. 78

Vln. 84
Vc. 84
Pno. 84

Vln. 90
Vc. 90
Pno. 90

Vln. *96*

Vc. *96*

Pno. *96*

100 sempre ad lib.

Vln. *102*

Vc. *102*

Pno. *102*

ad lib.

105 ff

Vc. sltr.

ff

Vln. *108*

Vc. *108*

Pno. *108*

110

p

subito f

Vln. *114*

Vc. *114*

Pno. *114*

