

**Davide Verotta**  
**The Sofa**

**Percussion Quartet**  
**(2012)**

Three Toms  
Two Snare Drums  
Bass Drum

Vibraphone  
Marimba

Suspended Cymbal or China Cymbal  
Four Cow Bells  
Gong

Three Temple Blocks

Wind Chimes

*Piece duration: 15 minutes.*

GENERAL INSTRUCTIONS AND NOTATION

|          | Movement I                 | Movement II | Movement III                   |
|----------|----------------------------|-------------|--------------------------------|
| Player 1 | Toms<br>Cymbals            | Toms        | Toms<br>Cymbals<br>Snare 2     |
| Player 2 | Snare 1<br>Wood Blocks     | Cow Bells   | Snare 1<br>Cow Bells           |
| Player 3 | Marimba<br>Wood Blocks     | Marimba     | Marimba<br>Cow Bells           |
| Player 4 | Bass Drum<br>Tam<br>Chimes | Vibraphone  | Bass Drum<br>Tam<br>Vibraphone |

Normal

Rim both hands

Rim one hand

Free Rebound

Snare

Low

Middle

High

Cymbal hit

Cymbal scrape

Toms  
Cymbals

Normal

Center

Rim one hand

Rim both hands

Bass Drum

Normal

Vibraphone

Normal

Marimba

Low

Middle

Middle-High

High

Same, stroke with mallet shaft

Cow Bells

Normal

Scrape

Tam Tam

Low

Middle

High

Wood Blocks

Normal

Wind Chimes

**Accidentals** apply throughout entire bars, but only at written octave.

## COMPOSER'S NOTE & SHORT BIO

**The Sofa**, for percussion quartet, is inspired by a story by John Lanchester. Set in London during the 2007-2012 financial crisis, it is about a London banker (not) receiving his year-end bonus. The piece is divided into three movements and is conceived as a small-scale symphonic poem where the different sections correspond to scenes in the overall story.

The first movement of the piece introduces Roger, the banker, played by the marimba, and a foretelling of the Financial Big Crash, played by gong and wind chimes. It ends with a big crescendo depicting Roger's dreams of riches and his hope for a large year-end bonus that is to be announced soon.

The second movement introduces the vapid Arabella, Roger's wife, played by the vibraphone, and includes a somewhat surreal duet between Roger and Arabella (marimba and vibraphone). Cowbells and toms, mostly in the background, keep up the foretelling the lurking Big Crash. The movement ends with few solo chords symbolizing Arabella's dream: a new \$35,000 sofa.

Finally the last movement brings about the tragedy. The Big Crash annihilates Roger's and Arabella's hopes: there will be no \$35,000 sofa and they might have to sell their third house in Costa Brava. Cowbells, toms, bass drum and snare drum (i.e., the Big Crash) are used against vibraphone and marimba. While the dialogue between Roger and Arabella becomes progressively more unhinged and plunges into denial, the Big Crash progressively takes the upper hand until it wipes away all hopes in a formidable ending.

Compositionally the treatment of percussion is relatively standard. Harmonically I adopt some non-traditional harmonies that are derived using a simple mathematical device that is described in detail in the *Math & Music* pages at [www.davideverotta.com](http://www.davideverotta.com).

**Davide Verotta** was born in a boring Italian town close to Milano and moved to the very much more exciting San Francisco in his late twenties. He studied piano at the Milano Conservatory and piano and composition in California at the San Francisco Conservatory and State University, and at the University of California at Davis. He is an active solo and ensemble piano recitalist, and he is actively involved in the new music composition scene in the San Francisco Bay Area. For more information please visit his web site at <http://www.davideverotta.com>.

♩ = 160

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2

39

40

accel.

B

$\text{♩} = 160$

W.B.

Tms.  
Cym.

B. Dr.

Tam

Mrb.

46

W.B.

Tms.  
Cym.

B. Dr.

Tam

Mrb.

52

C

to Sn.

Player 4 solo  
con libertà

60

W.B.

Tms.  
Cym.

B. Dr.

Tam

Mrb.

64

65

70

75

Snare Off

D

$\text{♩} = 160$

80

Sn. sets new tempo

W. Ch.

Mrb.

87

85

90

dead strokes

reg. strokes

W. Ch.

Mrb.





4

148

150

155

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

W. Ch.

Free rebound

*p*

*mf*

*p*

*f*

*p*

F

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

*mf*

*mf*

*mf*

*mf*

165

*f*

170

171

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

175

180

195

G

$\text{♩} = \text{♩} = 80$

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

*ff*

*ff*

*ff*

*ff*

185

190

195

196

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

200

*fff*

to C.Bl.

*fff*

*fff*

*fff*

*fff*

G.P. about  
5" to 10"

II. Arabella

205 Allegretto  $\text{♩} = 112$

Mrb.

Vib.

*p*

pedal each chord

210

215

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

Mrb.

Scrape with  
triangle mallet

*mf*

*p*

220 H 225 230

C. Bl.

Tms. Cym.

Mrb.

Vib.

*mf*

237

C. Bl.

235

240

I

f

Tms. Cym.

f

Mrb.

f

Vib.

f

242

245

250

G.P.

255 soft mallets

C. Bl.

Tms. Cym.

Mrb.

Vib.

*p*

*sfz*

*p*

*mf*

*f*

*ff*

*p*

*J* = 96

270

C. Bl.

Tms. Cym.

Mrb.

Vib.

275

280

*p*

*accelerando*

3

3



6

K

♩ = 120

285

original mallets

290

295

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

*f*

*f*

*f*

*f*

pedal respecting rests

297

G.P.

Meno allegretto

Vib. solo con libertà

305

G.P.

attacca

Allegro

♩ = 138

310

C. Bl.

Sn.2

Tms.  
Cym.

Mrb.

Vib.

*f*

to Sn.

*f*

*f*

*mf*

*f*

*p*

313

L

315

320

Sn.2

B. Dr.

Tam

Mrb.

*sfz*

*p*

*p*

*f*

*p*

*f*

*p*

*f*

314

325

330

C. Bl.

Sn.2

B. Dr.

Mrb.

*p*

*pp*

*p*

*pp*

*p*

*pp*

M

N

335

340

C. Bl.

Sn.2

Tms.  
Cym.

B. Dr.

Mrb.

Vib.

*f*

*f*

*f*

to Vib.

*f*

*f*

*pp*

*p*

*f*

to Sn.

341

345

Sn.

Mrb.

Vib.

346

350

Sn.

Mrb.

Vib.

354

355

360

Sn.

Tms.  
Cym.

Mrb.

Vib.

364

Piú veloce ♩=160

365

Toms set  
new tempo

Sn.

Tms.  
Cym.

Tam

Mrb.

Vib.

373

375

380

Sn.

Tms.  
Cym.

Mrb.

O

Allegro ♩=138

Mrb. sets  
new tempo

385

Sn.

Tms.  
Cym.

Mrb.

Vib.

388

390

395

Sn.

Tms.  
Cym.

Mrb.

Vib.

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*sempre f*

3

3

397 400 405

Sn.

Tms.  
Cym.

Mrb.

Vib.

*p* *mf* *f*

*f* *mf* *f*

Sn.

416

420

425

Tms.  
Cym.

428 430 P 435

C. Bl.

Sn.

Sn.2

Tms. Cym.

Tam

Mrb.

to C.Bl.

to Sn.2

Scrape with mallet shaft

to B.Dr.

[illegible]

446

Q

C. Bl.

Sn.2

B. Dr.

Mrb.

Vib.

450

to Sn.

455

*f*

*ff*

*f*

*mf*

*p*

*f*

*ff*

*f*

*mf*

*mp*

*p*

*p*

to Vib.

457

460

465

C.W. (2)

Sn.

Sn.2

Tms. Cym.

Mrb.

Vib.

to Tms.

to C.Bl.

to B.Dr.

*p*

*f*

468

C.W. (2)

470

mf

f

475

Sn.

p

f

Tms.  
Cym.

f

B. Dr.

**R** ♩ = 120

C.W. (2) *ff*

Sn. *ff*

Tms. Cym. *ff*

B. Dr. *ff*

480

485

C.W. (2)

Sn.

Tms.  
Cym.

B. Dr.

487

490

495

*fff*

*fff*

*fff*

*fff*