

**Davide Verotta**

# The Sofa

**Percussion Quartet  
(2012)**

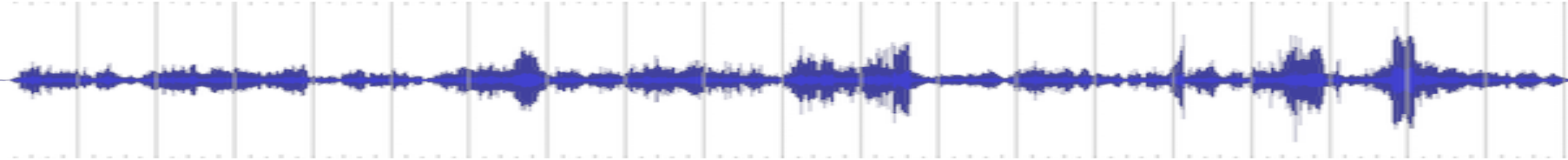
Three Toms  
Two Snare Drums  
Bass Drum

Vibraphone  
Marimba

Suspended Cymbal or China Cymbal  
Four Cow Bells  
Gong

Three Temple Blocks

Wind Chimes



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.  
Piece duration: 15 minutes. (Individual movements can be played in concert.)

## 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.

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Score

The Sofa  
Percussion Quartet

Davide Verotta  
May-August 2012

I. Roger

♩ = 160

5

Wood Blocks

Wood Block (2)

Cowbell (2)

Cowbell

Snare

Snare 2

Toms

Cymbals

Bass Drum

Tam Tam

Wind Chimes

Marimba

Vibraphone

⑥

10

A

♩ = 128

W.B.

Sn.

Tms.  
Cym.

B. Dr.

Tam

Mrb.

dead strokes

p

⑮

20

W.B.

B. Dr.

Mrb.

reg. strokes

p

32

W.B.

Tms. Cym.

B. Dr.

Mrb.

35

*mf*

*f*

*mf*

*f*

#8

3

[illegible]

46

W.B.

Tms.  
Cym.

B. Dr.

Tam

Mrb.

*p*

*p*

*p*

*p*

50

W.B.

Tms.  
Cym.

B. Dr.

Tam

Mrb.

32

55

60

C

to Sn.

Player 4 solo  
con libertà

*ff*

*ff*

*ff*

*sfz*

*sfz*

*ff*



4

128

130

135

Sn.

Tms.  
Cym.

B. Dr.

W. Ch.

Mrb.

128

130

135

*p*

*f*

*p*

136

140

145

Sn.

Tms.  
Cym.

B. Dr.

Mrb.

136

140

145

*f*

*f*

*f*

*f*

146

150

155

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

W. Ch.

Mrb.

146

150

155

*sfz*

*p*

*Free rebound*

*mf*

*p*

*f*

to W.B.

*sfz*

158

F

165

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

158

F

165

*p*

*mf*

*mf*

*mf*

169

170

175

W.B. (2)

Sn.

Tms.  
Cym.

B. Dr.

169

170

175

*f*

*f*

*f*

*f*

W.B. (2)

Sn.

Tms. Cym.

B. Dr.

Key signature: F#

Tempo: 80

Measure numbers: 180, 185, 190

Dynamics: *ff*

194

W.B. (2)

Sn.

Tms. Cym.

B. Dr.

195

200

*ff*

*ff* to C.B.I.

*ff*

*ff*

*ff*

G.P. about 10" to 15"

## II. Arabella

**Allegretto** ♩ = 112

**Allegretto** ♩ = 112

5

Toms  
Cymbals

Marimba

Vibraphone

*p* pedal each chord

The score is for a piece titled "Allegretto" by John Cage, with a tempo of 112 beats per minute. It features four instruments: Toms, Cymbals, Marimba, and Vibraphone. The Toms and Cymbals part is a simple, sustained melody. The Marimba part is more complex, featuring a series of eighth and sixteenth notes, with some triplets and a final section of eighth notes. The Vibraphone part consists of a series of chords, each with a "pedal each chord" instruction, indicating a sustained pedal point. The score is written in 4/4 time and includes a key signature of one flat (B-flat).

10

C. Bl.

Mrb.

15

20

H

mf

p

mf

mf

mf

Vib.

21

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

25

30

31

35

40

C. Bl.

Tms. Cym.

Mrb.

Vib.

*f*

*p*

3

6

43

45

G.P.

J ♩ = 96

50

soft mallets

55

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

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

58

60

65

70

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

*pp* *p*

72

accelerando

75

120

80

original mallets

85

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

*f* *f* *f*

pedal respecting rests

86

90

95

G.P.

C. Bl.

Tms.  
Cym.

Mrb.

Vib.

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

*f* to Sn.

97

Meno allegretto

Vib. solo con libertà

100

G.P. attacca

Vib.

*p*

III. Roger, Corporate, and Arabella

Allegro ♩ = 138

L

Snare 2

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

Tam Tam

Marimba

*sf* *p*

14

15

20

C. Bl.

*p* *pp*

Sn.2

B. Dr.

*p* *pp*

Tam

Mrb.

*p* *f*

23

M

N

C. Bl.

*p* *f*

Sn.2

*f*

Tms.  
Cym.

*f*

B. Dr.

to Vib.

Mrb.

*f*

32

35

C. Bl.

to Sn.  
*pp*

Mrb.

*p* *f* *p* *f*

Vib.

*f* *sfz* *mf*

37

40

Sn.

*p*

Mrb.

*p*

Vib.

*f* *p*

44

45

50

Sn.

*mf*

Tms.  
Cym.

Mrb.

*mf* *p*

Vib.

*mf*



103

105

110

Sn.

Tms.  
Cym.

Mrb.

Vib.

*ff*

*ff*

*ff*

*ff*

113

115

120

P

to C.Bl. 125

Sn.

Tms.  
Cym.

Tam

Mrb.

*p*

to Sn.2

*p*

*sfz*

*sf*

*f*

126

130

C. Bl.

Sn.2

B. Dr.

Tam

Mrb.

*p*

*f*

*p*

Scrape with mallet shaft

to B.Dr.

*sf*

*sf*

*p*

*f*

*p*

135

Q

C. Bl.

Sn.2

B. Dr.

Mrb.

*f*

*f*

to Vib.

*f*

143

to Sn.

145

150

to C.Bl.

C. Bl.

Sn.2

Mrb.

Vib.

*ff*

*f*

*mf*

*p*

*mp*

*p*

*f*

*p*

10

154

155

160

165

C.W. (2)

Sn.

Sn.2

Tms.  
Cym.

Vib.

to Tms.

*p*

*p*

*mf*

*f*

*f*

to B.Df.

*f*

166

R

$\text{♩} = 120$

170

175

C.W. (2)

Sn.

Tms.  
Cym.

B. Dr.

*ff*

*ff*

*ff*

*ff*

177

180

185

C.W. (2)

Sn.

Tms.  
Cym.

B. Dr.

*fff*

*fff*

*fff*

*fff*