

Davide Verotta

Over the Hills

Al di là delle Colline

(2010/11)

Violino e Pianoforte

Piece duration: 9 Minutes

NOTATION

There is no special notation with the exception of a horizontal arrow that indicates a smooth transition from, e.g., *sul tasto* to *ordinario*. Accidentals apply throughout entire bars, but only at written octave.

COMPOSER'S NOTE & SHORT BIO

Over the Hills (Al di là delle Colline) is an open form composition, with a flavor of a multi-movement piece strung together in a single movement. It is conceived as an extend duet between piano and violin, it journeys from a place of relative contrast and tension, to the release of having arrived past the hills.

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 player, and he is actively involved in the new music composition scene in the San Francisco Bay Area. Recent performances of his compositions include works for orchestra, chamber opera, string quartet, dance and piano solo. For more information please visit <http://www.davideverotta.com>

Score

Over the Hills

Al di lá delle colline

Davide Verotta, O.22
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Lento ♩ = 56

This section starts with the Violin playing a melodic line over sustained piano notes. The Violin's dynamics transition from *p* to *mf*, then to *p* again. The piano part features chords in various keys (4/4, 5/4, 4/4, 5/4, 5/4, 4/4) with dynamic markings *pp*, *p*, and *mf*. Measure 15 marks a change in tempo.

A Andante ♩ = 72

This section begins with the Violin playing eighth-note patterns over sustained piano notes. The piano part consists of sustained chords. The tempo changes to **A Andante** at measure 21.

21

This section continues the musical dialogue between Violin and Piano, maintaining the **A Andante** tempo. The Violin plays eighth-note patterns, and the piano provides harmonic support with sustained chords.

Vln. 26

 Pno. B C

 Vln. 33

 Pno. C

 Vln. 39

 Pno. C

 Vln. 44

 Pno. C

D Poco piú veloce $\text{♩} = 96$

4

52 Vln. 

52 Pno.

arcos sul tasto

mf

60 Vln. 

60 Pno.

ordinario pizz. arco sul tasto

f *mf*

→ ordinario

65 Vln. 

65 Pno.

mf 8va *mf*

70 Vln. 

70 Pno.

mf *mf*

Vln. 76

Pno.

Vln. 80

Pno.

Vln. 86

Pno.

Vln. 97

Pno.

6

Vln. *sul tasto arco*

Pno.

ordinario

G

122

Vln. *p*

Pno. *p*

8va-

137

Vln.

Pno.

H Lento con libertà $\text{♩} = 56$

I $\text{♩} = 80$

153

Vln. *pp*

Pno. *pp*

3

rit.

J Over the Hills (♩ = 80)

Vln. Pno.

pizz. arco

175

Vln. Pno.

K

182

Vln. Pno.

mf p f mf f

8

193

Vln.

Pno.

mf

f

rit.

p

L *a tempo*

203

Vln.

Pno.

pp

This musical score consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Piano (Pno.). The score is divided into two sections. The first section (measures 8-193) features eighth-note pairs, sixteenth-note patterns, and eighth-note pairs. It includes dynamics such as *mf*, *f*, *rit.*, and *p*. Measure 193 includes a dynamic bracket for the piano. The second section (measures 193-203) continues with eighth-note pairs, sixteenth-note patterns, and eighth-note pairs. It includes dynamics such as *a tempo*, *pp*, and a dynamic bracket for the piano. Measure 203 includes a dynamic bracket for the piano.