

Daive Verotta
In Flight
To Georg Friedrich Händel

Trio for Violin, Cello and Pianoforte
(2012)

Piece duration: 10 minutes.

GENERAL INSTRUCTIONS AND NOTATION

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

Violin. At measures 76-79 play only the notes with the stems up. The notes with the stems down only help with the rhythm and introduce (in the inner mind) the (Händel) theme of the section starting at measure 80.

COMPOSER'S NOTE & SHORT BIO

In Flight is a trio for violin, cello, and pianoforte dedicated to Georg Friedrich Händel and inspired by daydreams of flying. Elaborations over a quote from Händel's 8th Sonata Op.2 (for 2 violins, or Oboe and Flute, and continuo bass) dominate the central section of the piece. The central section is reached by a kind of musical onomatopoeia describing taking off from Earth, and left by a prolonged closing section flying off in the distance. Nontraditional harmonies saturate the approach to the central section, where more traditional harmonies are employed. The nontraditional harmonies are derived using polynomial chords, and their reflections, objects that are obtained using a mathematical device that is described in detail in the *Math & Music* pages at 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>.

In Flight

To Georg Friedrich Händel

Tense ♩=72

Violin I

Cello

Piano

Con Pedale, observe L.H. rests

12

Vln.

Vlc.

Pno.

A Serene

cantando

2
19

Vln.

Vlc.

Pno.

mf

p

pp

24

Vln.

Vlc.

Pno.

mf

p

29

Vln.

Vlc.

Pno.

p

pp

Vln. *mf* *f* *p*

Vlc. *f*

Pno. *p* *mf* *f* *8va*

B Slightly faster ♩=80

Vln. *mf* *p* *mf* *p* *mf*

Vlc. *mf* *p* *mf* *8va*

Pno. *p* *mf* *p* *subito mf* *8va* *8vb*

Vln. *f* *subito p*

Vlc. *f* *subito p*

Pno. *subito f* *subito p* *8va* *8vb*

4
53

Vln.

Vlc.

Pno.

mf *p* *mf* *p*

mf *subito p* *mf* *p*

8va *8vb*

60

Vln.

Vlc.

Pno.

mf *subito f*

p *mf* *f*

mf *f*

8vb *8vb*

67

Vln.

Vlc.

Pno.

8va *8vb*

71 C Slow ♩ = 30 play stem-up notes only

Vln. *ff* *ppp*

Vlc. *ff* *mf* *pp* *ppp*

Pno. *ff* *pp* *pp*

8va *8vb*

Leo * *Leo* *

80 Calm ♩ = 54

Vln. *p* *mf*

Vlc. *pp* *p* *mf*

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

6
88

Vln.

Vlc.

Pno.

mf

pp

pizz.

pp

pp

94

Vln.

Vlc.

Pno.

ppp

p

arco

p

mf

mf

mf

mf

D

100

Vln.

Vlc.

Pno.

mf

f

mf

f

mf

f

mf

p

107

Vln.

Vlc.

Pno.

p

pizz.

arco

f

pizz.

3

3

3

115

Vln.

Vlc.

Pno.

mf

p

arco

pp

mf

p

p

3

3

3

3

3

3

con pedale

pp

pp

accelerando

F ♩ = 72

120

Vln.

Vlc.

Pno.

pp

mf

8
125

Vln. *p* *p*

Vlc. *mf* *p*

Pno. simile

130

Vln. *mf* *p* *mf* *accelerando*

Vlc. *mf* *p* *mf*

Pno. *mf* *p* *mf*

G Aggressive ♩ = 144

135

Vln. *ff*

Vlc. *ff*

Pno. *ff*

Rea. *8va* *8vb* *

Vln. *7*

Vlc. *f* *p*

Pno. *subito f* *p*

H Bright and Clear

Vln. *solo* *mf*

Vlc. *8va*

Pno. *8va*

Vln. *p* *solo* *mf* *f*

Vlc. *mf* *p* *mf* *f*

Pno. *8va*

10
174

I

Vln. *p* *pp* *p* *p* *pp*

Vlc. *pp* *p* *pp*

174

Pno. *molto legato con pedale*

8vb-

187

J Strong, Decisive

Vln. *p* *pp* *p* *pp* *f*

Vlc. *pp* *p* *pp* *f*

187

Pno.

8va-

3

3

3

3

f

8vb-

198

Vln.

Vlc. *v*

198

Pno.

8va-

3

3

3

3

3

3

3

3

3

3

3

3

3

8vb-

allargando

Vln. 207

Vlc. 207

Pno. 207

K

$\text{♩} = 136$

ff

f

11

Vln. 214

Vlc. 214

Pno. 214

ff

ff

8^{va}

15^{ma}

Vln. 218

Vlc. 218

Pno. 218

fff

fff

8^{va}

15^{ma}

3

5

*