

**Davide Verotta**  
**Facing Chaos**  
**(2011)**

Piccolo  
Flauto  
Oboe  
Clarinetto in Si<sup>b</sup>  
Fagotto  
Controfagotto

Corno in Fa  
Tromba in C  
Tuba

Percussione (4 players)

Timpani

Vibraphone  
Snare Drum

Marimba  
Suspended Cymbals

Glockenspiel  
Tom-Toms  
Bass Drum  
Large Tam-tam

Pianoforte

Arpa

Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

*Piece duration: 11 minutes.*



## GENERAL INSTRUCTIONS AND NOTATION

*The score and parts are written with usual transpositions.*

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

*A horizontal arrow indicates to change gradually from one sound or one-way of playing to another.*

**Facing Chaos** is an orchestral piece inspired by a passage from the tragedy *Thyestes* (62 C.E.) by Seneca the Younger: "Trembling are our hearts, lest all things fall shattered in fatal ruin and once more gods and men be overwhelmed by formless Chaos; lest the lands, the encircling sea, and the stars that wander in the spangled sky, nature blot out once more." In the cosmogony of Hesiod and Democritus, chaos is the initial state of the universe, a dark void, a primordial condition where out of nothing tiny atoms are formed and churn incoherently until they collide together to form larger units, including the earth. The passage inspires Facing Chaos with a sort of existential malaise that, as probably was the case for Seneca, is generated by our discomfort with the apparent contradiction between the presence of us, our relationships, our civilization, earth, and the much larger overwhelming dimension of space and time that surrounds it. Structure is one of the ways we face this discomfort, and a rather tight form characterizes the piece. In juxtaposition with rather aggressive rhythmic sections, the main motives of the piece take shape, metamorphosing all the way to the end of the piece. In addition, two highly recognizable slow sections (played in a low register by the bassoons) serve as stopping points; question marks expressing our wonder in the face of the gigantic structure that sprouted from the original chaos to form the universe.

**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 chamber opera and orchestra, string quartet, dance, wind quintet, trio, piano and violin and piano solo. For more information please visit <http://www.davideverotta.com>

# Facing Chaos

Score

Davide Verotta  
O.29 Summer 2011

Allegro  $\text{♩} = 112$

The musical score consists of 21 staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Piccolo, Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Contrabassoon, Horn in F, Trumpet in C, Tuba, Timpani, Vibraphone, Sn. Dr., Marimba, Suspended Cymbals, Glockenspiel, Tom-tom, Bass Drum/Tam Tam, Piano, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is set in 3/4 time, with key signatures varying by staff. Dynamic markings such as *sfz* (sforzando), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte) are placed above the staves. Measure numbers are present at the beginning of each staff, and a copyright notice "© 2011" is located at the bottom center.



17

Picc. *sfsz* *mf*

F. *sfsz* *mf*

*f*

Ob. *sfsz* *f*

B♭ Cl. *sfsz* *mf*

*sfsz* *f*

Bsn. *sfsz* *mf*

*sfsz* *mf*

C. Bn. *sfsz* *mf*

*sfsz* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Tuba *p* *f*

Tim. *p*

Vib.

SDr.

Mrb. *sfsz*

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

D.B. *f*

23

A

Picc.

Fl.

Ob.

Bb Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms.

B.Dr. Tam.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

(30)

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn.

C Tpt.

Tuba

Timp. *p*

Vib.

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam.

Pno.

Hp.

Vln. 1 > *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

D.B.

38

B

Picc. *mf* *sffz mf* *sffz mf* *sffz f*

F. *sffz* *mf* *sffz mf* *sffz f*

Ob. *mf* *sffz* *sffz mf*

B♭ Cl. *sffz p* *sffz mf* *sffz f*

Bsn. *sffz p* *sffz mf* *sffz f*

C. Bn. *f* *sffz mf* *f*

Hn. *f* *f*

C Tpt. *f*

Tuba *mf* *f*

Tim. *ff* *p* *B♭ - A♭*

Vib.

SDr.

Mrb. *f*

S.Cym.

Glk.

Toms

B. Dr. Tam

Pno. *f*

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

46

**C**

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timpani

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

close to Rim

ord.

divisi

II

IV

55

Picc. *p*

Fl. *p*

Ob. *p*<sup>3</sup>

B♭ Cl. *p*

Bsn.

C. Bn.

Hn. *p*

C Tpt. *p*

Tuba

Timp.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

**D**

61

Picc. *ff*

F. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. *ff*

C Tpt. *ff*

Tuba *ff*

Tim. *ff*

Vib.

SDr.

Mrb. *p*

S.Cym.

Glk.

Toms *ff*

B.Dr. Tam

Pno.

Hp. près de la table D♯ E♯ *p*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

75

E

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

pizz.

Vla.

pp

Vlc.

D.B.

*L.V.*

*p*

*Tam-Tam*

*Bass Drum*

*pp*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*pp*

91

F

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn. con sord. *p*

C Tpt. con sord. *p*

Tuba

Tim.

Vib

SDr. *pp*

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno. *(8vb)* *8vb* *ord.*

Hp. *D♭ pp* *c.l.b.*

Vln. 1 *c.l.b.* *c.l.b.* *arcu sul tasto*

Vln. 2 *c.l.b.* *c.l.b.*

Vla. *c.l.b.*

Vlc. *c.l.b.* *c.l.b.*

D.B. *c.l.b.*

104

Picc.

Fl.  $\downarrow 3$

Ob.

B♭ Cl.  $pp$

Bsn.  $pp$

C. Bn.

Hn.

C Tpt.

Tuba

Tim.

Vib

SDr.  $\downarrow 3$

Mrb. *dead stroke*  $\downarrow 3$

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.  $\text{g}^{\text{vib}}$

Hp.  $\text{g}^{\text{vib}}$

Vln. 1

Vln. 2 arco sul tasto

Vla.  $\downarrow 3$

Vlc.  $\downarrow 3$

D.B.  $\downarrow 3$



120

Picc. *sfs*

F. *sfs* *mf* *sfs* *f* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs*

Ob. *sfs* *f* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs*

B♭ Cl. *sfs* *f* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs*

Bsn. *sfs* *mf* *sfs* *mf* *sfs* *f* *sfs* *sfs* *sfs* *sfs* *sfs*

C. Bn. *sfs* *mf* *sfs* *f* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs* *sfs*

Hn. *p* *f* *p* *f* *p* *f*

C Tpt. *p* *f* *p* *f*

Tuba *p* *f* *p* *f*

Tim. *p*

Vib.

SDr.

Mrb. *ord.* *p* *f* *p* *f*

S.Cym.

Glk.

Toms *p* *f*

B.Dr. Tam

Pno.

Hp.

Vln. 1 *sfs* *mf* *sfs* *mf* *sfs* *f* *sfs*

Vln. 2 *sfs* *f* *sfs* *f*

Vla. *sfs* *mf* *sfs* *f*

Vlc. *sfs* *mf* *sfs* *mf* *sfs* *mf* *f* *sfs* *sfs* *mf*

D.B. *p* *f*

126

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Tim.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

131

H

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

136 Più Allegro  $\text{d} = 120$

Picc. Fl. Ob. B♭ Cl. Bsn. C. Bn. Hn. C Tpt. Tuba Timp. Vib. SDr. Mrb. S.Cym. Glk. Toms B.Dr. Tam Pno. Hp. Vln. 1 Vln. 2 Vla. Vlc. D.B.

145

**I** ♩ = 90

Picc.

F. Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Tim.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

153

J

Picc. *f*

F. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn. *f*

C Tpt. *f*

Tuba *f*

Tim. *p* *p* *f*

Vib.

SDr.

Mrb. *p* *f*

S.Cym.

Glk.

Toms

B. Dr. Tam

Pno.

Hp.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

D.B. *f* *p* *f*

con sord.

*pp*

S.P.

164

K

Picc. *pp*

Fl.

Ob. *pp*

B♭ Cl. *pp*

Bsn.

C. Bn.

Hn. *p* *con sord.*

C Tpt. *p* *mf* *p*

Tuba

Tim. *p* *mf* *p* *mf*

Vib

SDr.

Mrb. *p*

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno. *p*

Hp. *p* *D♯ C B♭ E F G A♭*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* S.P.

Vlc. *p* *mf*

D.B. *p* *mf*

175 L

Picc. Fl. Ob. B♭ Cl. Bsn. C. Bn. Hn. C Tpt. Tuba Timp. Vib. SDr. Mrb. S.Cym. Glk. Toms B.Dr. Tam Pno. Hp. Vln. 1 Vln. 2 Vla. Vlc. D.B.

183

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. *mf*

C Tpt. *mf*

Tuba

Timp. *mf*

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms *mf*

B.Dr. Tam *f*

Pno. *v*

Hp. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f*

Vlc. *f*

D.B. *f*

This musical score page shows a complex arrangement of instruments. The top section features woodwind and brass instruments like Picc., Flute, Oboe, Clarinet, Bassoon, Cello, Horn, Trumpet, and Tuba. The middle section includes Percussion instruments such as Timpani, Vibraphone, Snare Drum, Marimba, Suspended Cymbal, Glockenspiel, Toms, Bass Drum, and Tam-Tam. The bottom section is dedicated to the String section, featuring Violin 1, Violin 2, Viola, Double Bass, and Double Bassoon. The score is marked with dynamic instructions like *mf* and *f*, and includes various performance techniques indicated by slurs, grace notes, and slurs.

Musical score page 190 featuring a variety of instruments. The top section includes Picc., Fl., Ob., B♭ Cl., Bsn., C. Bn., Hn., C Tpt., Tuba, Timp., Vib., SDr., Mrb., S.Cym., Glk., Toms, B.Dr. Tam., Pno., Hp., Vln. 1, Vln. 2, Vla., Vlc., and D.B. The score shows complex rhythmic patterns and dynamics such as ff, p, and pp. Specific markings include "dead stroke" over a Mrb. line and "G♯" over an Hp. line. The Vln. 1 and Vln. 2 parts feature arco strokes.



M

Picc. *p* *ff*

Fl. *mf p* *ff*

Ob. *mf p* *ff*

B♭ Cl. *p* *ff*

Bsn. *p* *mf p* *ff*

C. Bn. *p* *ff*

Hn. cuivré *p* *mf* *ff*

C Tpt. *p* *mf* *ff*

Tuba

Timp.

Vib

SDr.

Mrb. *f* *p* *ff*

S.Cym.

Glk.

Toms *ff*

B. Dr. Tam

Pno. *ff*

Hp.

Vln. 1 arco *ff*

Vln. 2 arco *ff*

Vla. pizz. *f* arco *ff*

Vlc. pizz. *f* arco *ff*

D.B. *f* arco *ff*



224

O

Picc. -

Fl. -

Ob. -

B♭ Cl. -

Bsn. -

C. Bn. -

Hn. -

C Tpt. -

Tuba -

Timp. -

Vib. - *p* - *mf*

SDr. -

Mrb. - *p* -

S.Cym. -

Glk. -

Toms -

B. Dr. Tam -

Pno. -

Hp. - *G♭* -

Vln. 1 - *ord.* -

Vln. 2 - *ord.* -

Vla. - *ord.* -

Vlc. -

D.B. -

232

Picc. Fl. Ob. B♭ Cl. Bsn. C. Bn. Hn. C Tpt. Tuba Timp. Vib. SDr. Mrb. S.Cym. Glk. Toms B.Dr. Tam Pno. Hp. Vln. 1 Vln. 2 Vla. Vlc. D.B.

240

P

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp.

Vib.

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

D♭

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

ord.

p f

mp

pp p

p

p

ord.

(S.P.)

p

(S.P.)

p mf ord.

*f*

*f*

*f*

*f*

247

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*p*

*ord.*

*p*

Facing Chaos

254

accelerando

Q Piú mosso ♩ = 96

Picc.

Fl.

Ob. *p*

B♭ Cl. *p*

Bsn.

C. Bn. *mf*

Hn.

C Tpt.

Tuba *f*

Timp.

Vib *pp*<sup>3</sup>

SDr.

Mrb. *pp*<sup>3</sup>

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *bassoforte* *mf*

Vlc. *mf*

D.B. *mf*

261

Picc. 

Fl. 

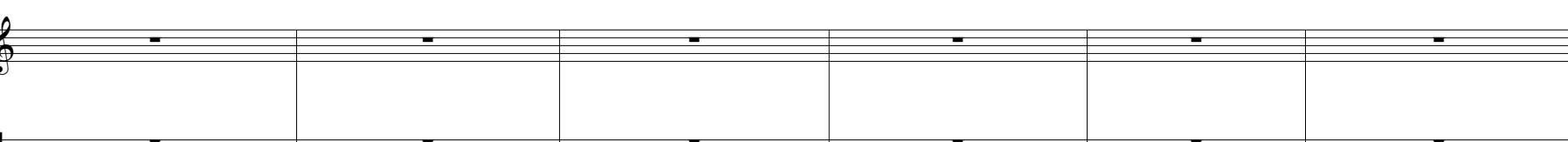
Ob. 

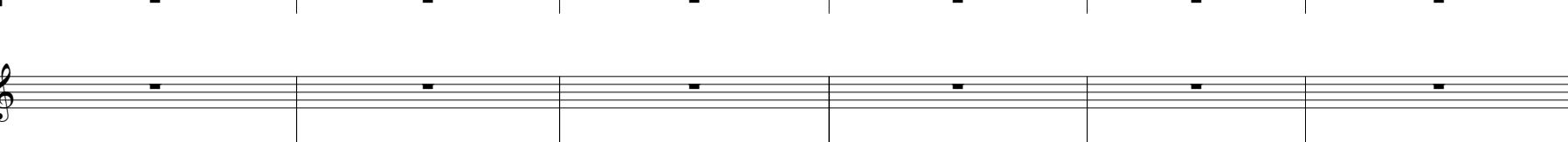
B♭ Cl. 

Bsn. 

C. Bn. 

Hn. 

C Tpt. 

Tuba 

Timp. 

Vib. 

SDr. 

Mrb. 

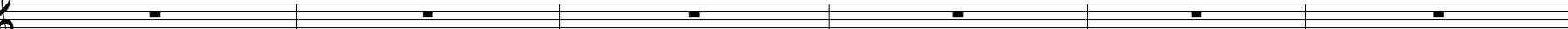
S.Cym. 

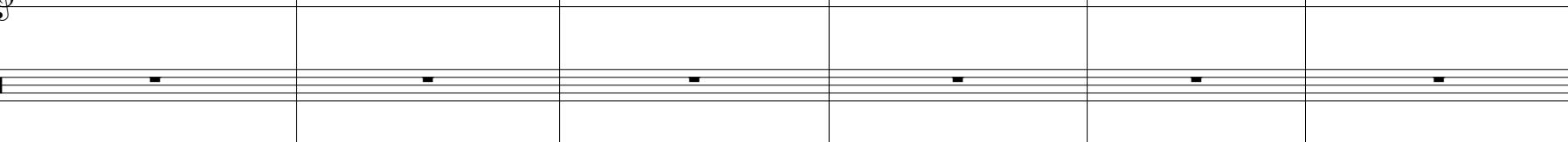
Glk. 

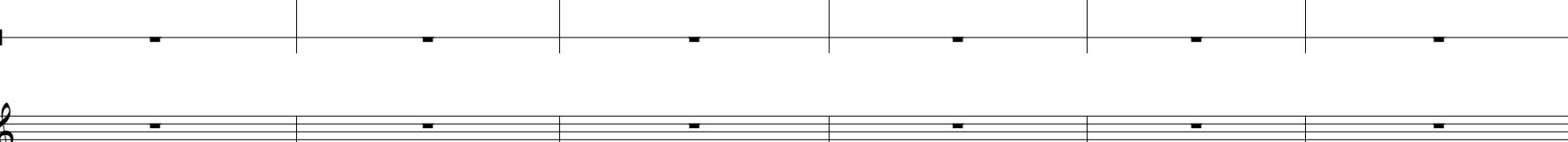
Toms 

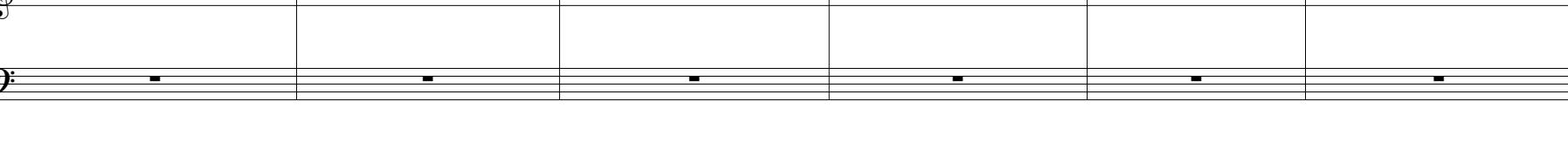
B.Dr. Tam 

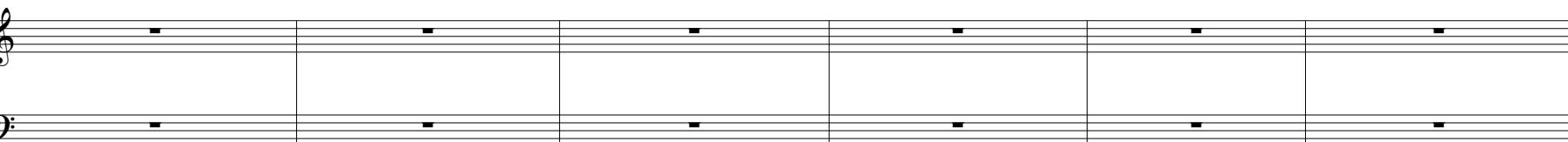
Pno. 

Hp. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

D.B. 

**R**

Picc. 3

Fl. 3

Ob. 3

B♭ Cl.

Bsn. 3

C. Bn. *f* *sffz*

Hn. *f* *sffz* *f < sffz*

C Tpt. *f* *sffz* *f < sffz*

Tuba *f* *sffz* *f < sffz*

Timp. *f* *sffz*

Vib.

SDr.

Mrb. *ff*

S.Cym.

Glk.

Toms

B.Dr. Tam. *ff*

Pno. *ff*

Hp. *ff*

D♯E♯

Vln. 1 3

Vln. 2 3

Vla. 3

Vlc. 3

D.B.

272

Picc. Fl. Ob. B♭ Cl. Bsn. C. Bn. Hn. C Tpt. Tuba Timp. Vib. SDr. Mrb. S.Cym. Glk. Toms B.Dr. Tam Pno. Hp. Vln. 1 Vln. 2 Vla. Vlc. D.B.

L.V.

15<sup>mb</sup>

arco

278

S  $\text{♩} = 84$ 

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn. chiuso solo  $p$

C Tpt.  $f$

Tuba

Tim. soft mallets  $p$

Vib

SDr.

Mrb.  $mp$   $p$   $mp$

S.Cym.

Glk.

Toms

B.Dr. Tam

Pno.  $(15^{\text{mb}})$   $3$

Hp.  $3$   $p$   $mp$  D♯C B♭ E F G♯ A

Vln. 1  $f$   $p$

Vln. 2  $f$  pizz.  $p$  arco  $pp$

Vla.  $3$  arco on the tip  $p$

Vlc.  $p$  pizz.  $p$  arco on the tip

D.B.  $p$

286

T

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

con sord. espressivo

C Tpt.

Tuba

Timp.

Vib

SDr.

Ossia: play only bottom note

Mrb.

S.Cym.

Glk.

Toms

B. Dr. Tam

Pno.

Hp.

pp

DCB<sub>b</sub>|E<sub>b</sub>F<sub>#</sub>GAB<sub>b</sub>

Vln. 1

Vln. 2

pp

divisi

Vla.

Vlc.

pp

D.B.

293

Picc.  $p$

Fl.

Ob.  $p$

B♭ Cl.

Bsn.

C. Bn.  $mp$

Hn.  $mp$   $pp$   $mp$

C Tpt.  $mp$   $pp$   $mp$

Tuba  $mp$   $pp$   $mp$

Timp.

Vib. Ossia: play only bottom note  $pp$  pedal similarly

SDr.

Mrb.

S.Cym.

Glk. Ossia play only top note

Toms

B. Dr. Tam

Pno.

Hp.

Vln. 1 divisi

Vln. 2 unis.

Vla.

Vlc. pizz.

D.B. pizz.



309

V Allegro  $\text{♩} = 112$ 

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp.

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B. Dr. Tam

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

316

W

Picc. *sffz*

Fl. *sffz*

Ob. *sffz*

B♭ Cl. *sffz*

Bsn. *sffz*

C. Bn. *sffz*

Hn. *p* *f*  
senza sord.

C Tpt. *p* *f*  
senza sord.

Tuba *pp* *p*

Timp. *p* *f*

Vib

SDr.

Mrb.

S.Cym.

Glk.

Toms

B. Dr. Tam

Pno.

Hp.

Vln. 1 *sffz*

Vln. 2 *sffz*

Vla. *sffz*

Vlc. *sffz*

D.B.

321

Picc. Fl. Ob. B♭ Cl. Bsn. C. Bn. Hn. C Tpt. Tuba Timp. Vib. SDr. Mrb. S.Cym. Glk. Toms B.Dr. Tam Pno. Hp. Vln. 1 Vln. 2 Vla. Vlc. D.B.

326

Picc. Fl. Ob. B♭ Cl. Bsn. C. Bn. Hn. C Tpt. Tuba Timp. Vib. SDr. Mrb. S.Cym. Glk. Toms. B.Dr. Tam. Pno. Hpf. Vln. 1 Vln. 2 Vla. Vlc. D.B.



339

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

Hn.

C Tpt.

Tuba

Timp. L.V.

Vib.

SDr.

Mrb.

S.Cym.

Glk.

Toms

B.Dr. Tam.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.