

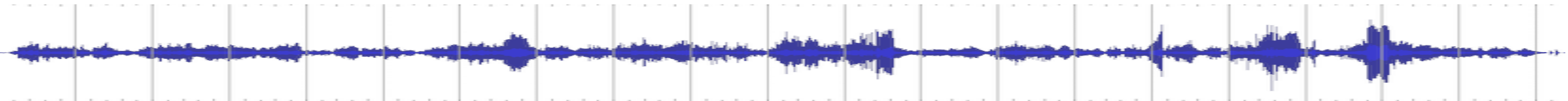
Daive Verotta
Sublime

For Percussion
Vibraphone
Pianoforte
(2019)

Two Toms
Snare Drum
Gong or Large Cymbal
Drum Brake or Metal Bar or Large Cow Bell

Vibraphone

Pianoforte



PERFORMANCE NOTES

Percussion

Snare Low Tom High Tom Brake Drum Gong

or Metal Bar
or Large Cow Bell

or Large Cymbal

Pianoforte – Blocked Keys.

= Depress the key and hold

= Depress the key, sounding the note, and hold. The sounded note is joined to the 'silent note' in the next bar with a tie.

Normal-sized note head = sounding note

Small note head = the note does not sound because the same key has already been depressed and held by the other hand. Example:

Sounding and non-sounding keys should be played at the same speed so that the resulting pause, represented by a small note head, has the same duration as the sounding note, represented by a normal note head. Depressing different keys within a recurrent repeated pattern generated irregular rhythms with the length of the pauses determined by the depressed (silent) keys. (The idea of blocked keys is first found in Henning Siedentopf's essay *Neue Wege der Klaviertechnik*. See also György Ligeti's *Études pour piano no. 3 – Touches bloquées*.)

Accidentals apply throughout entire bars but only at written octave (and individual staves in the piano part).

Duration: 7'30".

COMPOSER'S NOTE

The form of **Sublime** takes inspiration from *Life after Life*, a novel by Kate Atkinson. As in the novel, the musical narrative is interrupted by a short recurrent episode. The episode is death in the novel, and a whimsical rhythmically varied theme, introduced by the piano, in **Sublime**. After the episode is over, the narrative restarts somewhere before the interruption, and then takes a different (musical) path before being interrupted again by the episode. This is repeated a few times until the narrative reaches a climax followed by a full development of the episode that closes the piece. Superficially similar to the ABACADA form of a Rondo, the form of **Sublime** is more complex and it was both interesting and challenging from a compositional point of view. Emotionally, **Sublime** lives around the contrast between the musical narrative and the episode. The episode is a metaphor for the sublime: harmonically still, using only five pitches, suspended in mid air.

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Sublime

Davide Verotta
July 12 - Aug 18 2019

Vibraphone

Percussion

$\text{♩} = 88$

mf

p

Vib.

1 $\text{♩} = 72$

mf

subito f

p

Vib.

2 $\text{♩} = 108 (\text{♩} = \text{♩})$

p

8va

Vib. 2

24 *p* 25 30 8va

Vib. 32 35 8va

Vib. 39 40 45 *f* 3 3 3

Vib. 47 50 55 *ff* *p* *subito f* 3 ♩ = 72 (♩ = ♩)

56 4 ♩ = 124

Vib. *p*

56 *p*

65 70 75

Vib. *p* *mf*

Perc. *p* *mf*

Gong (can use vib. mallet)

65 *p* *mf* 70 75

5 Snare Rim Shot Low Tom

80 85

Perc. *mf* *f*

78 *mf* *f* 80 85

4
90 High Tom
Perc. *subito p* *pp* *f*

95 100

6
Vib. $\text{♩} = 72$ *p* *subito mf*

102 105 110

Vib. $\text{♩} = 108$ *p* *mp*

111 115

Perc. *ff* *p* *ff* *ffz* *ffz* *ffz* *ffz*

120 *mp* *ff* *p* *ffz*

125 130

Più veloce $\text{♩} = 132$
Brake Drum

120 125 130

132 Perc. *mf* *f* *mf*

132 Piano *mf* *f*

143 Perc. *f*

143 Piano *mf* *f* *8va* *150*

♩ = 108

153 Perc. *ff* *pp* *f*

153 Piano *ff* *sempre ff* *8va*

163 Perc. *mf*

163 Piano *subito f* *p* *8va*

Perc.

Musical score for Percussion and Piano. The Percussion part is on a single staff with a 7/4 time signature, marked *subito mf*, *mf*, *pp*, and *subito f*. The Piano part consists of two staves (treble and bass clef) with a 7/4 time signature. It features dynamic markings *subito mf*, *p*, *subito mf*, and *pp*. A triplet of eighth notes is marked with a '3' in a box. A fermata is placed over a note in the bass clef at measure 185, with the word *sva* written below it.

9

$\text{♩} = 72$

Vib.

Musical score for Vibraphone and Piano. The Vibraphone part is on a single staff with a 6/8 time signature, marked *p*. The Piano part consists of two staves (treble and bass clef) with a 6/8 time signature. It features dynamic markings *subito p* and *sempre p*. A fermata is placed over a note in the bass clef at measure 186, with the word *sva* written below it. A triplet of eighth notes is marked with a '3' in a box. A *mf* marking is present in the bass clef at measure 190.

Vib.

Musical score for Vibraphone and Piano. The Vibraphone part is on a single staff with a 4/4 time signature. The Piano part consists of two staves (treble and bass clef) with a 4/4 time signature. The score includes various rhythmic patterns and dynamic markings.

Vib.

Musical score for Vibraphone and Piano. The Vibraphone part is on a single staff with a 4/4 time signature, featuring triplet markings. The Piano part consists of two staves (treble and bass clef) with a 4/4 time signature, also featuring triplet markings. A fermata is placed over a note in the bass clef at measure 205, with the word *sva* written below it.

Vib. 206

210

8va

Vib. 211

10

215

p

Vib. 216

220

f

8va

sempre f

Vib. 222

11

225

p

8

Vib.

228

230

This system contains measures 228 through 233. The Vibraphone part (top staff) features a melodic line with dotted rhythms and a final long note. The Piano part (bottom two staves) has a dense, rhythmic texture in the right hand and a more melodic accompaniment in the left hand, marked with accents and slurs.

Vib.

234

This system contains measures 234 and 235. The Vibraphone part (top staff) has a few notes with a slur. The Piano part (bottom two staves) continues with a melodic line in the left hand and a few notes in the right hand, ending with a fermata.