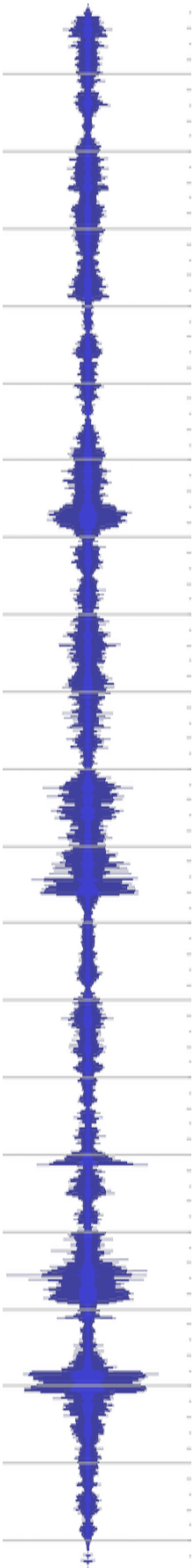


Davide Verotta

Sublime

For Percussion

Vibraphone

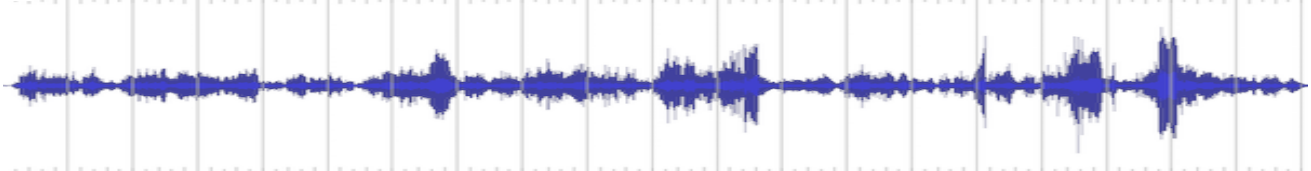
Pianoforte

(2019)

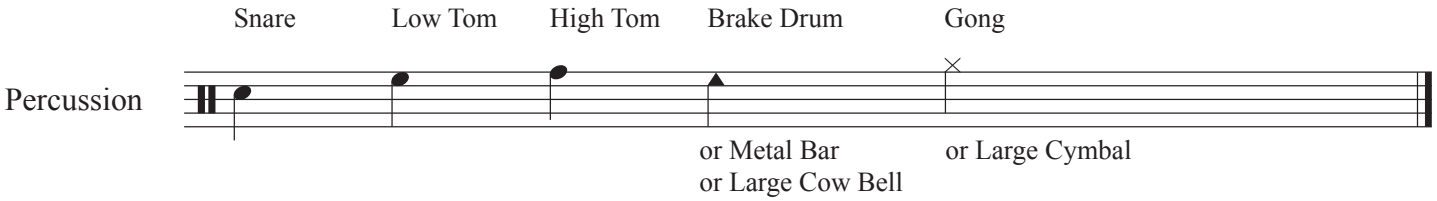
Two Toms
Snare Drum
Gong or Large Cymbal
Drum Brake or Metal Bar or Large Cow Bell

Vibraphone

Pianoforte



PERFORMANCE NOTES



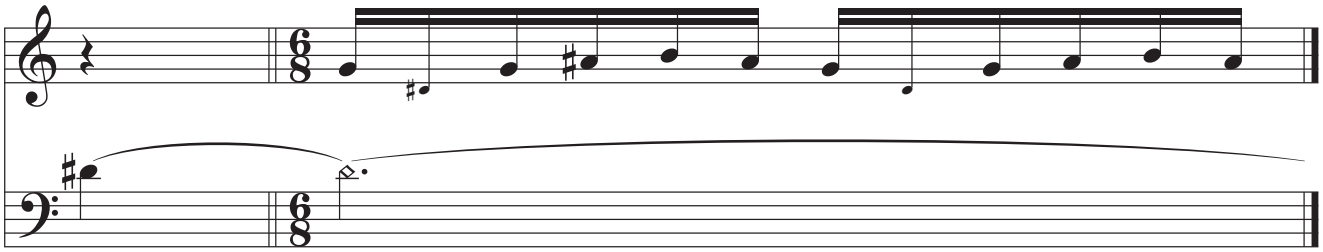
The Vibraphone part is written for an extended range (C4) Vibraphone. *Ossia* for traditional range Vibraphones are indicated by smaller notes in parenthesis on the same stem of the preferred note.

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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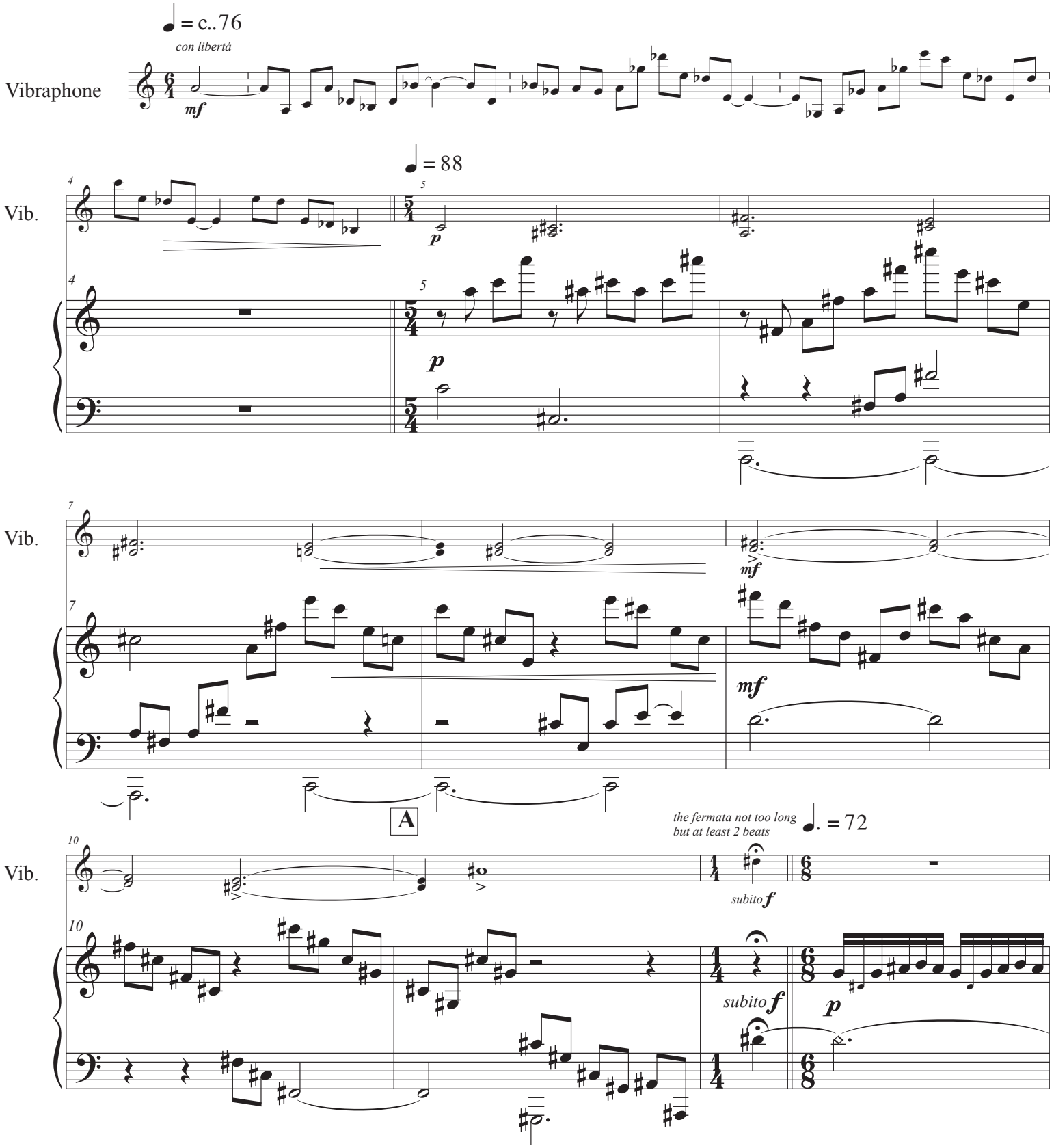
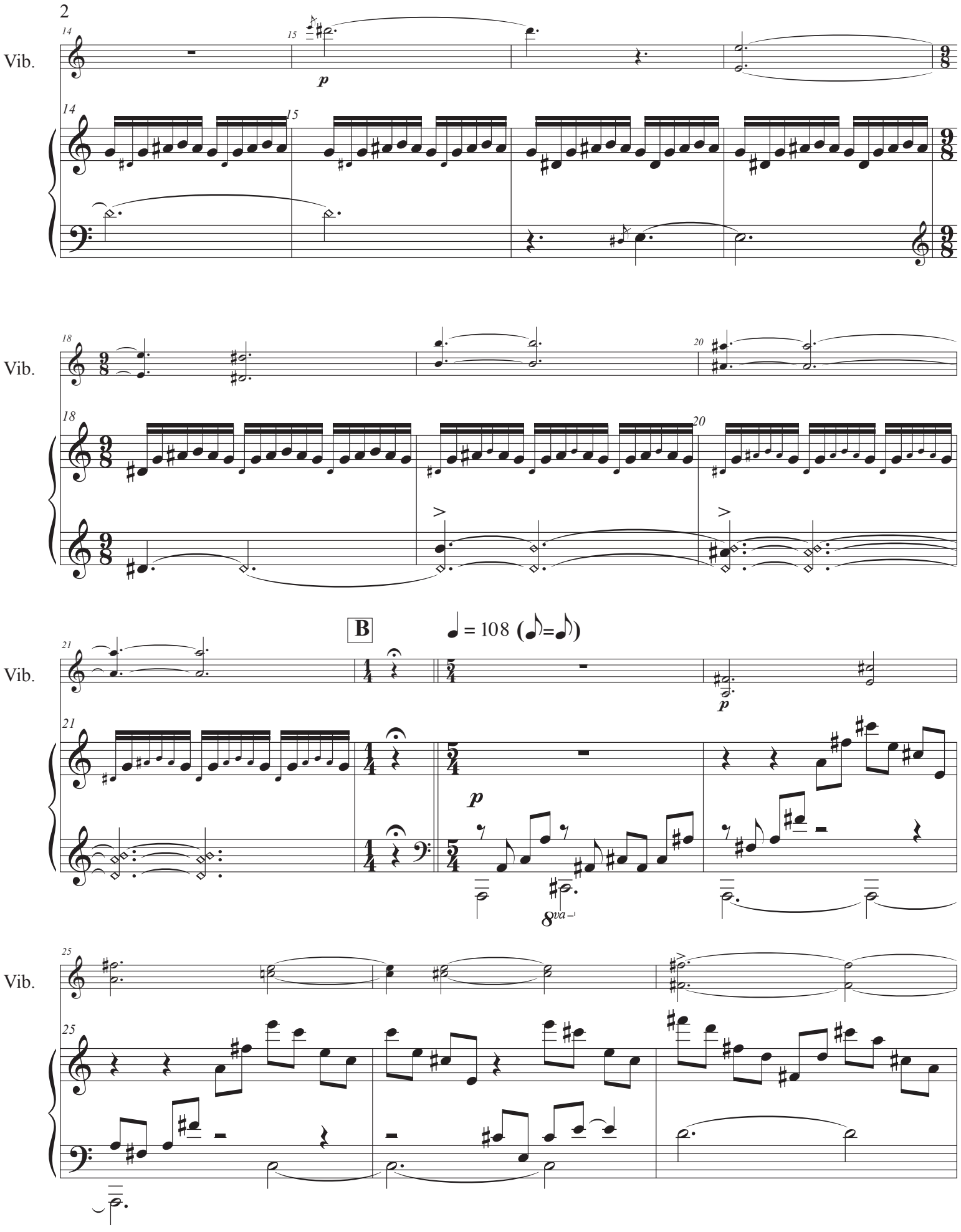
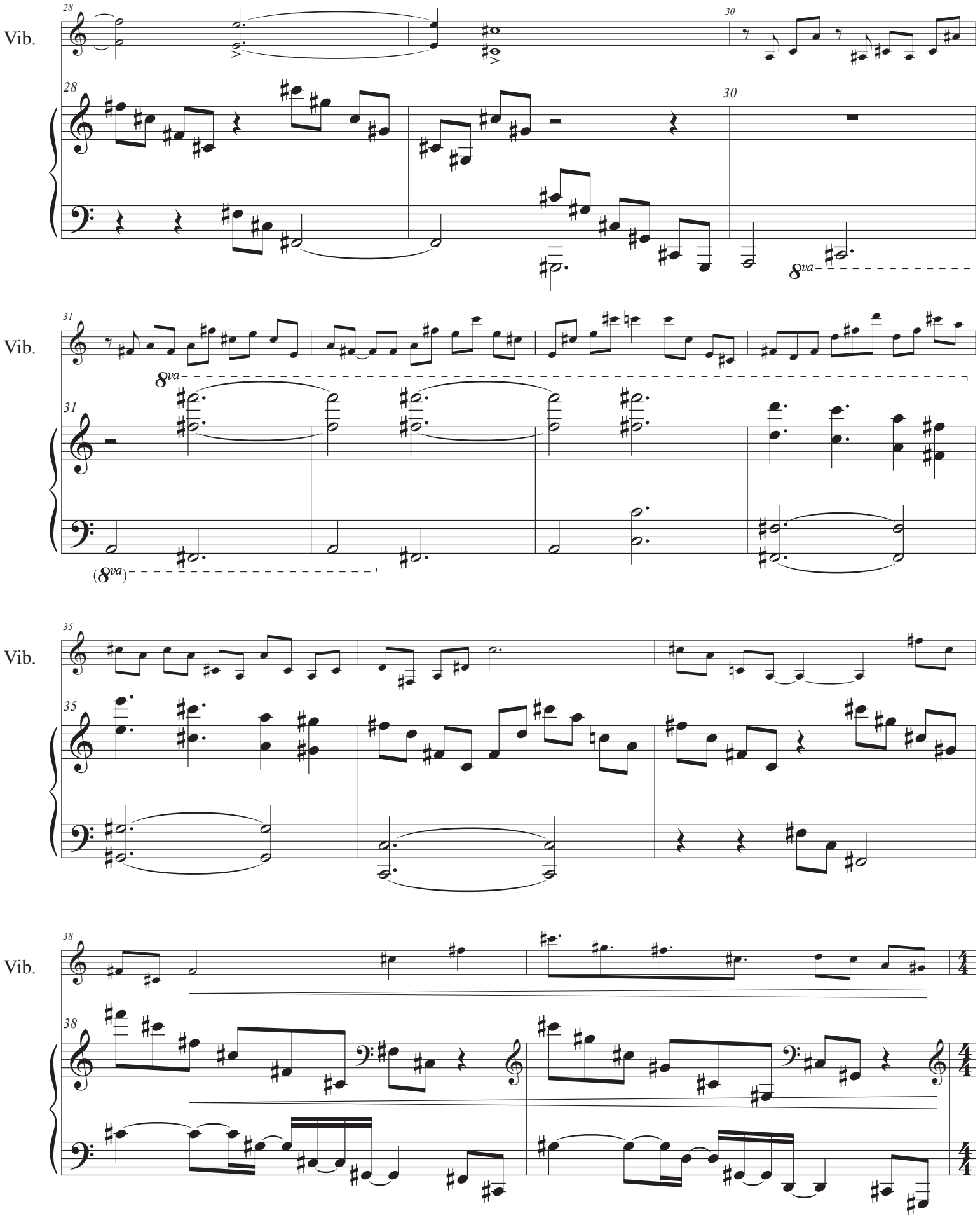
Sublime

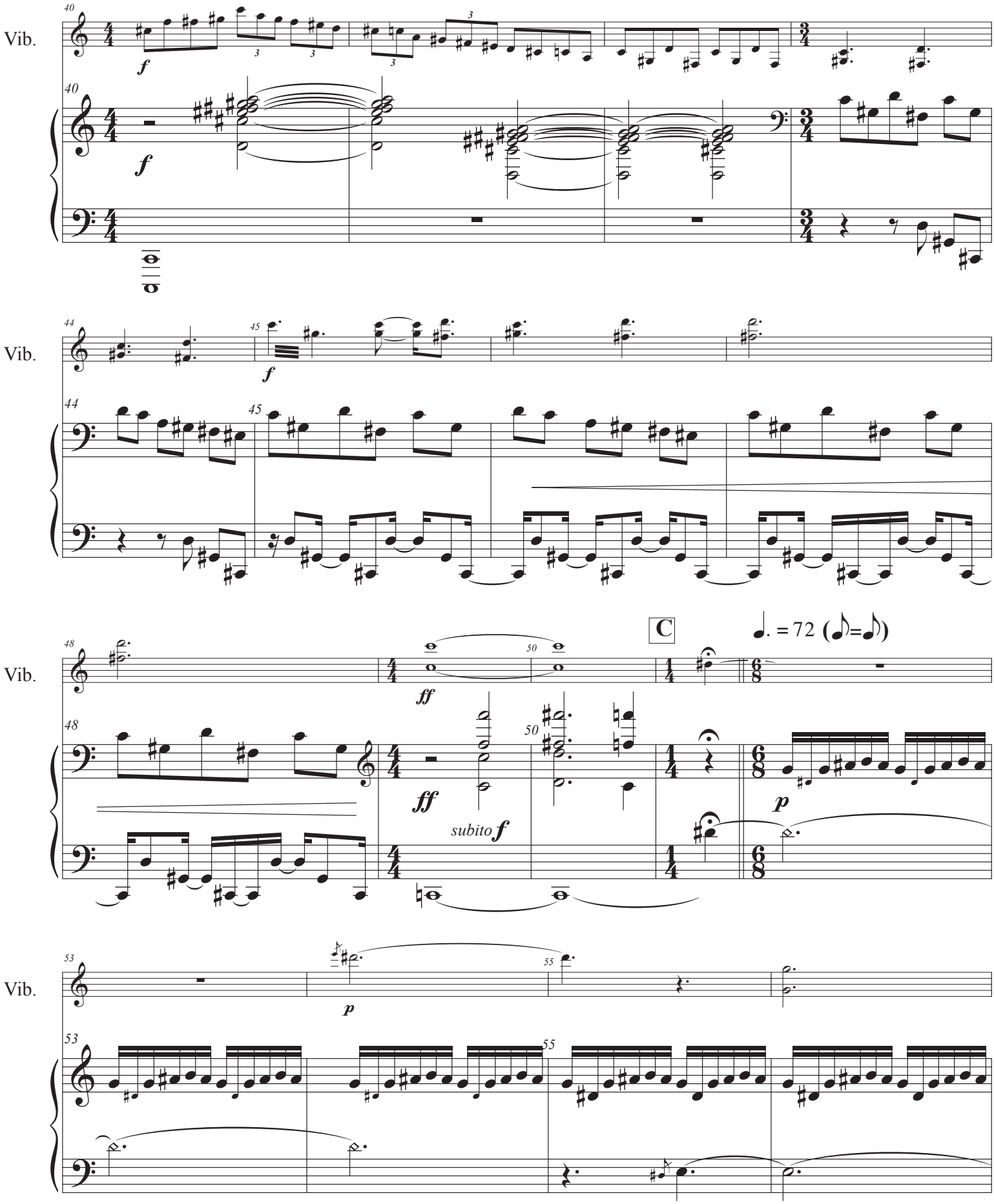
Davide Verotta

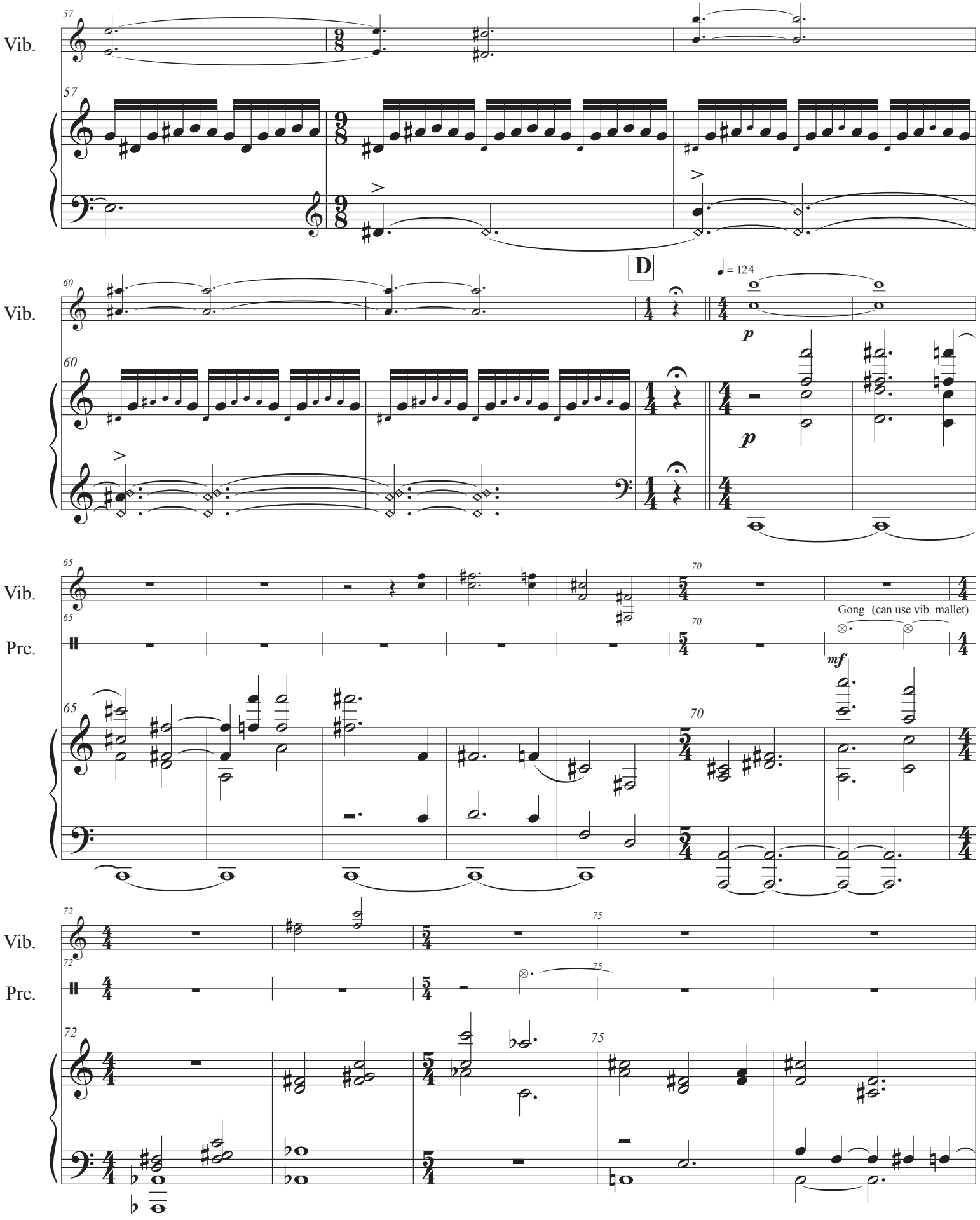
July 12 - Aug 18 2019

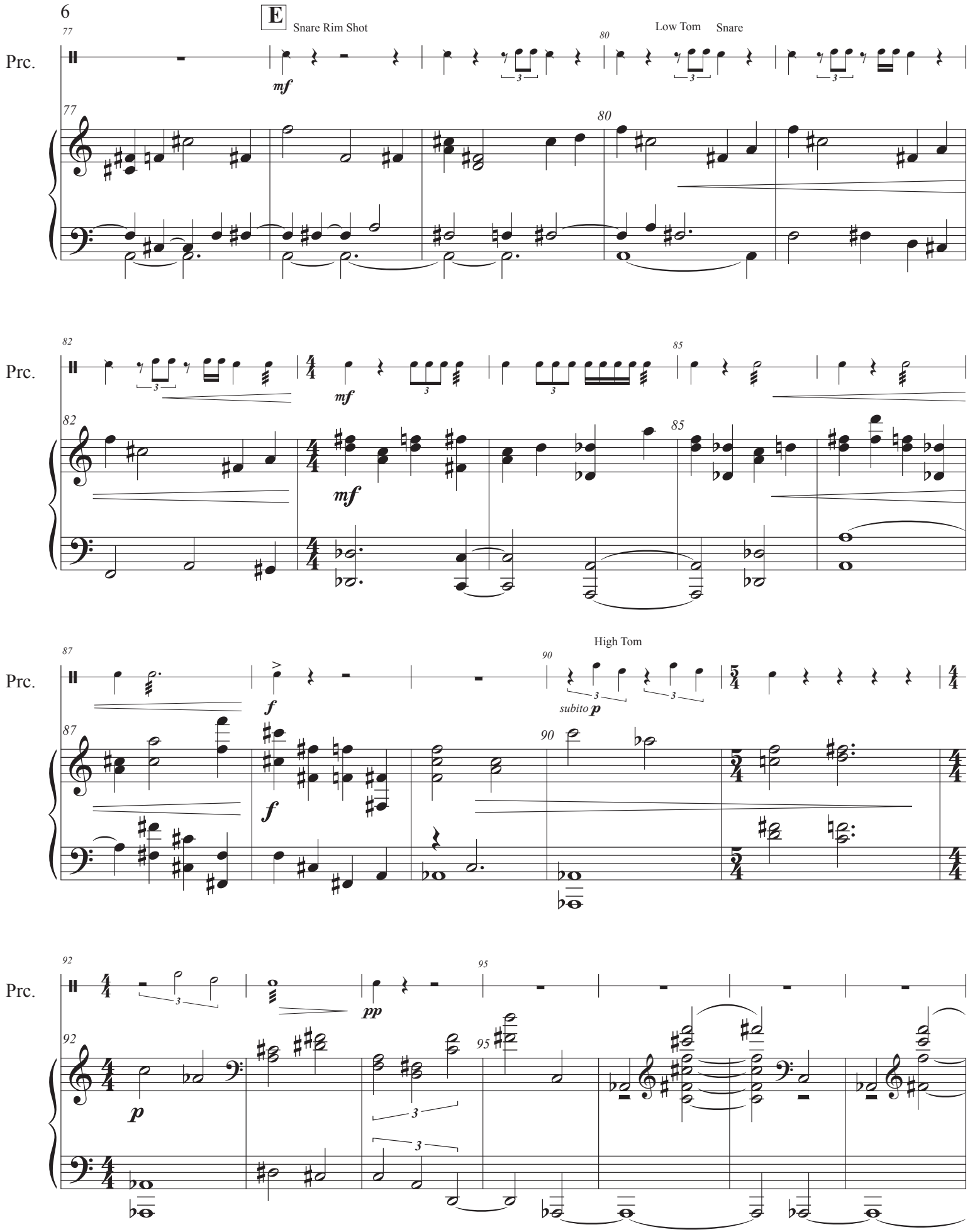


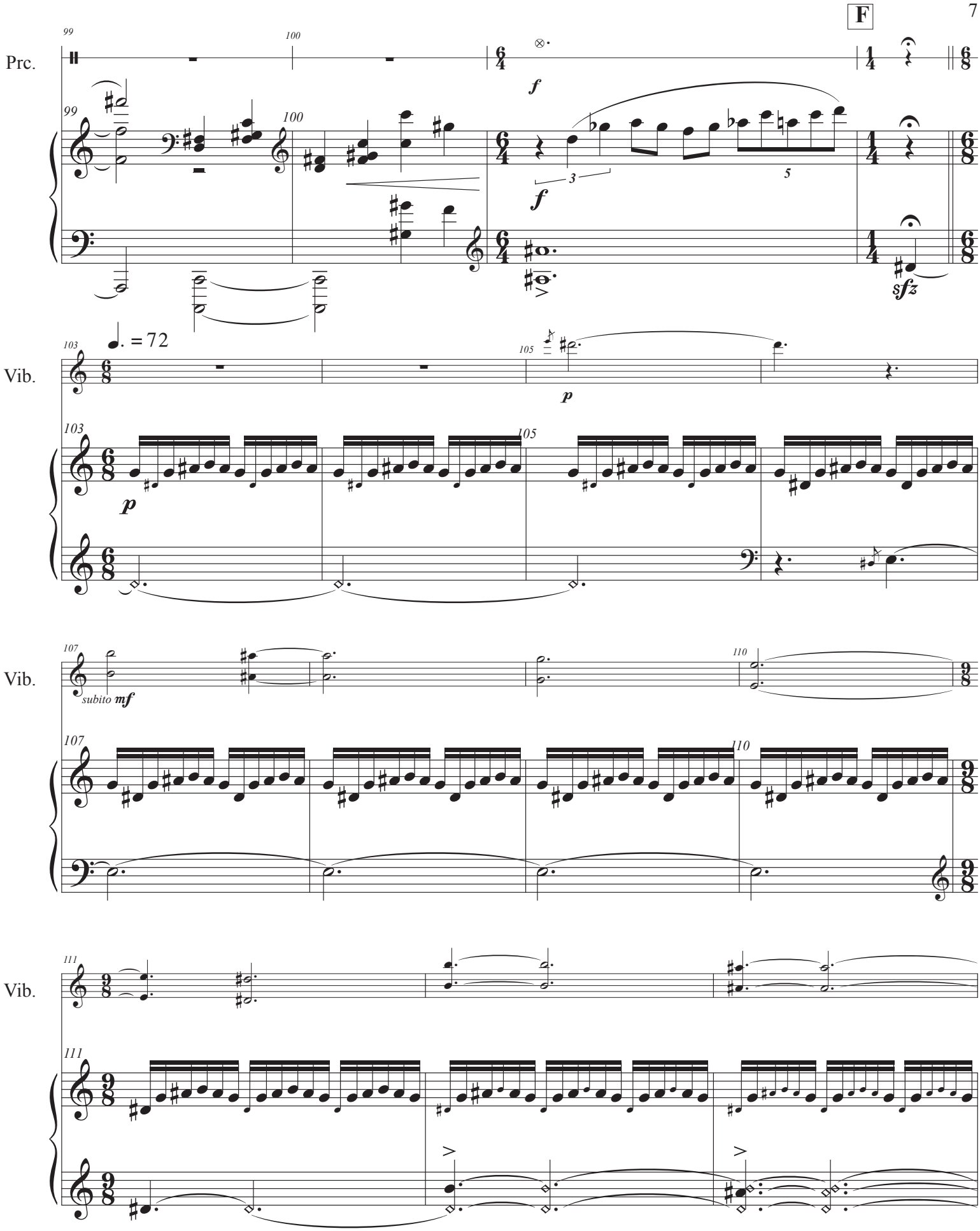

Vib.
p
Vib.
Vib.
B
= 108
p
p
8va
Vib.

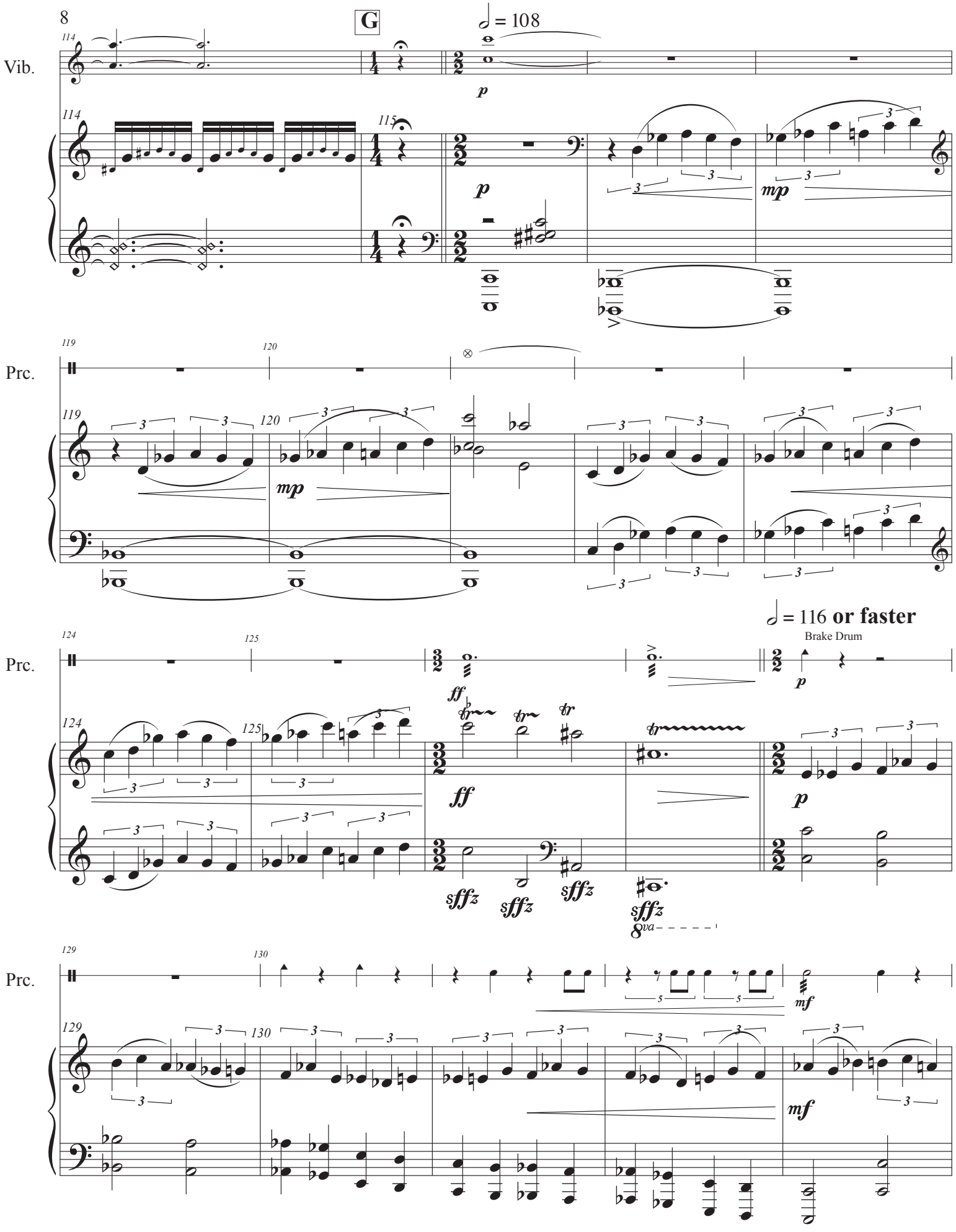

Vib.
28
30
8va
Vib.
31
8va
(8va)
Vib.
35
Vib.
38
4/4

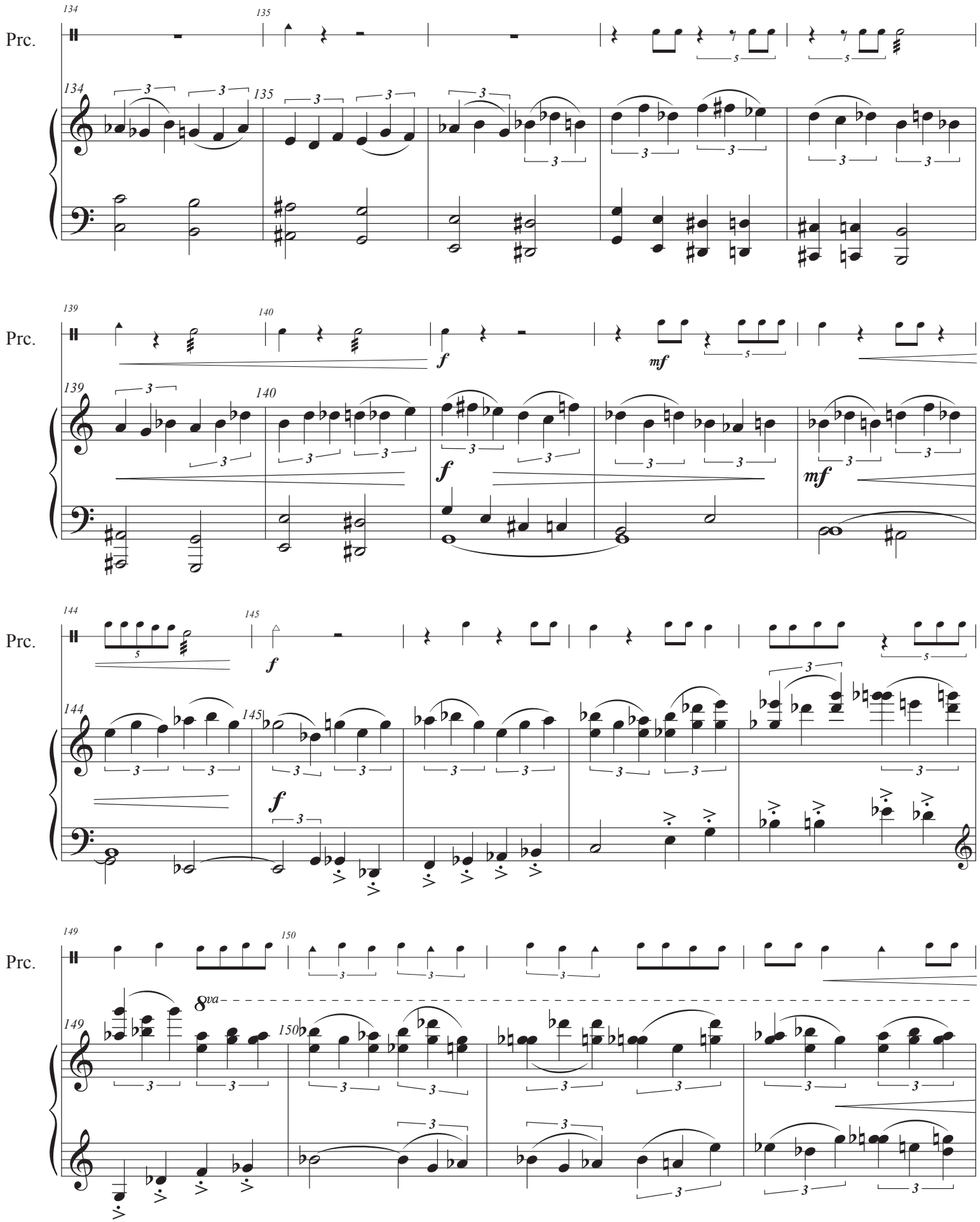

Vib.
f
Vib.
f
Vib.
ff
subito f
C
♩. = 72 (♪=♪)
p
Vib.
p

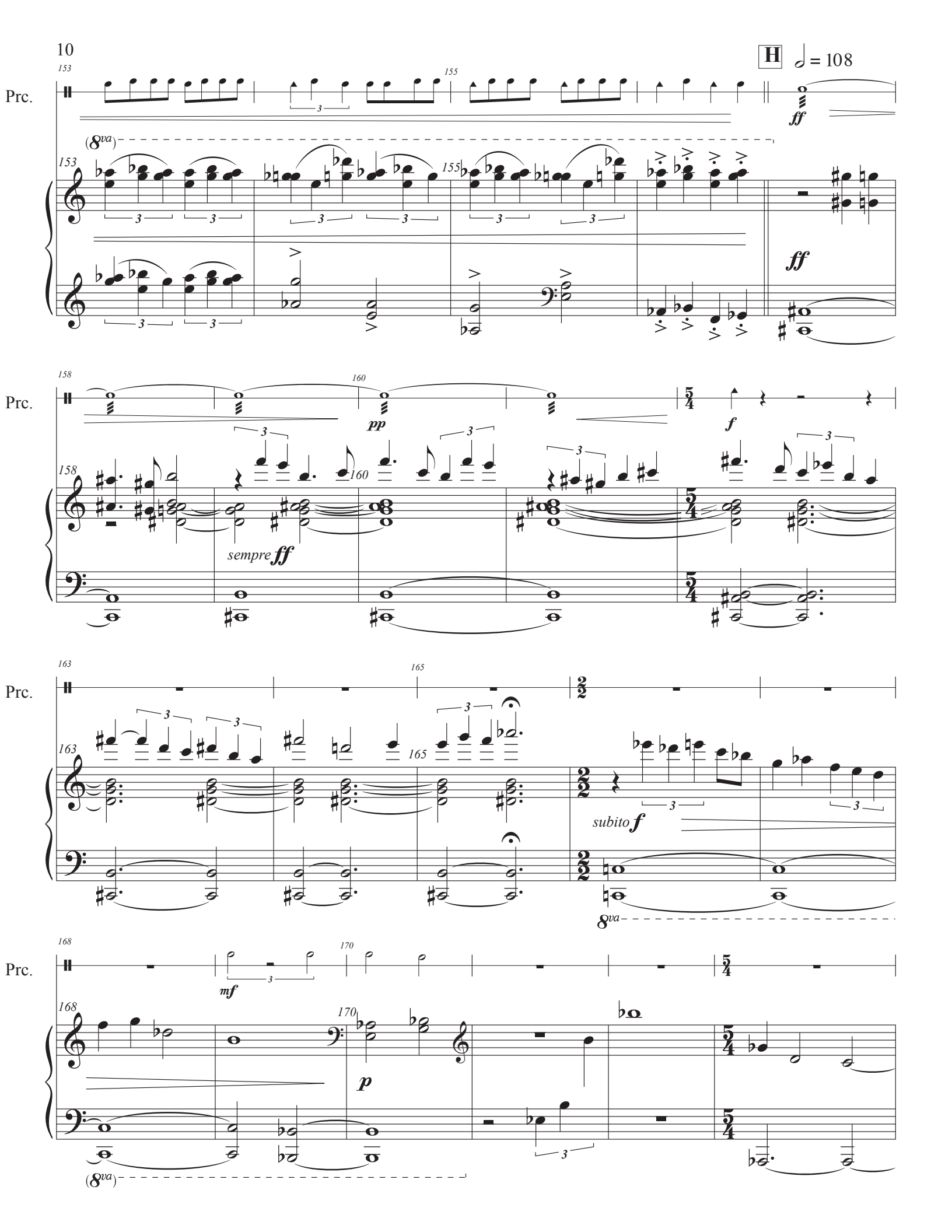

Vib.
Vib.
D
♩ = 124
p
p
Vib.
Prc.
Gong (can use vib. mallet)
mf
Vib.
Prc.

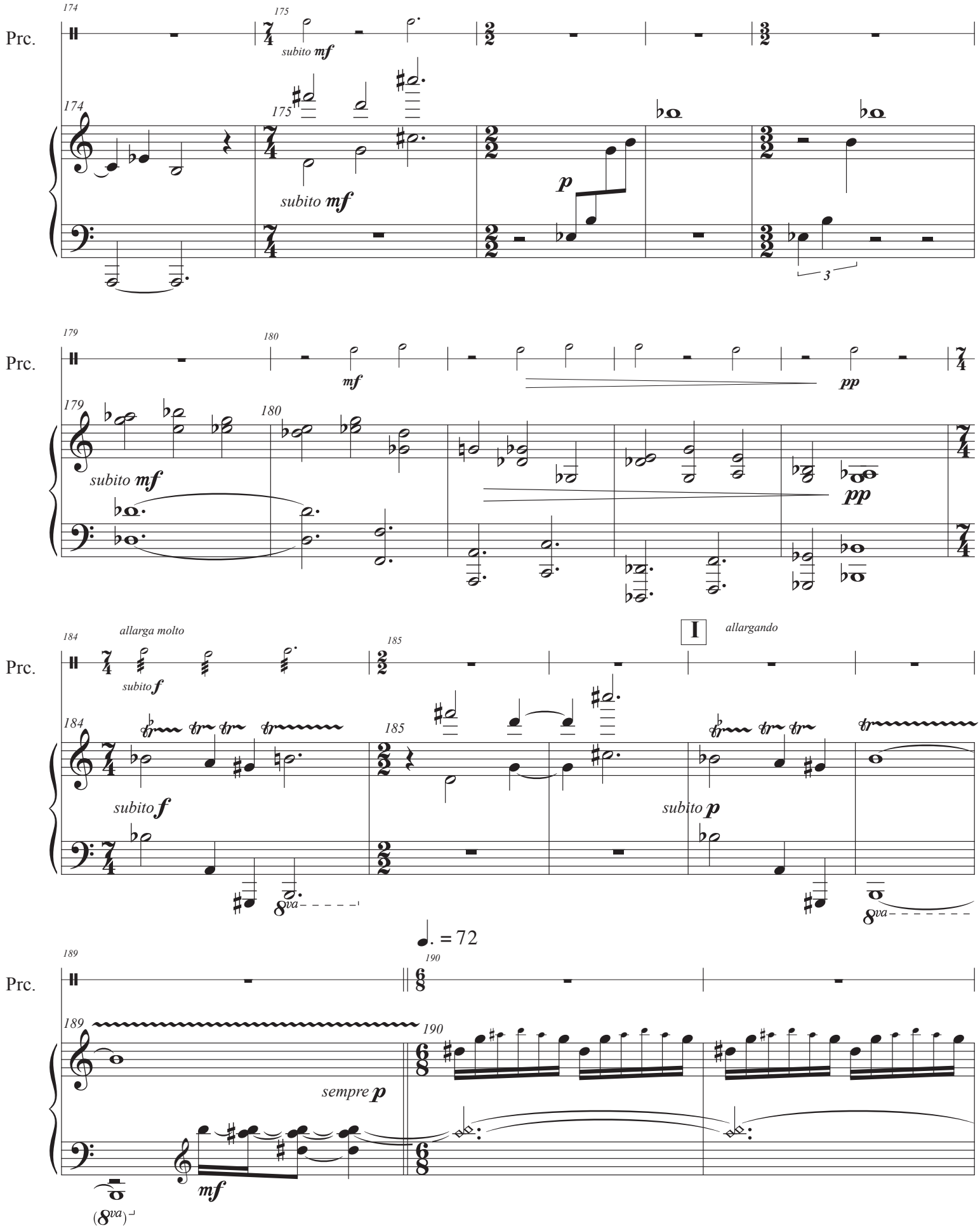

E
Snare Rim Shot
Low Tom
Snare
High Tom
Prc.
77
80
82
85
87
90
92
95
mf
f
p
pp
subito p

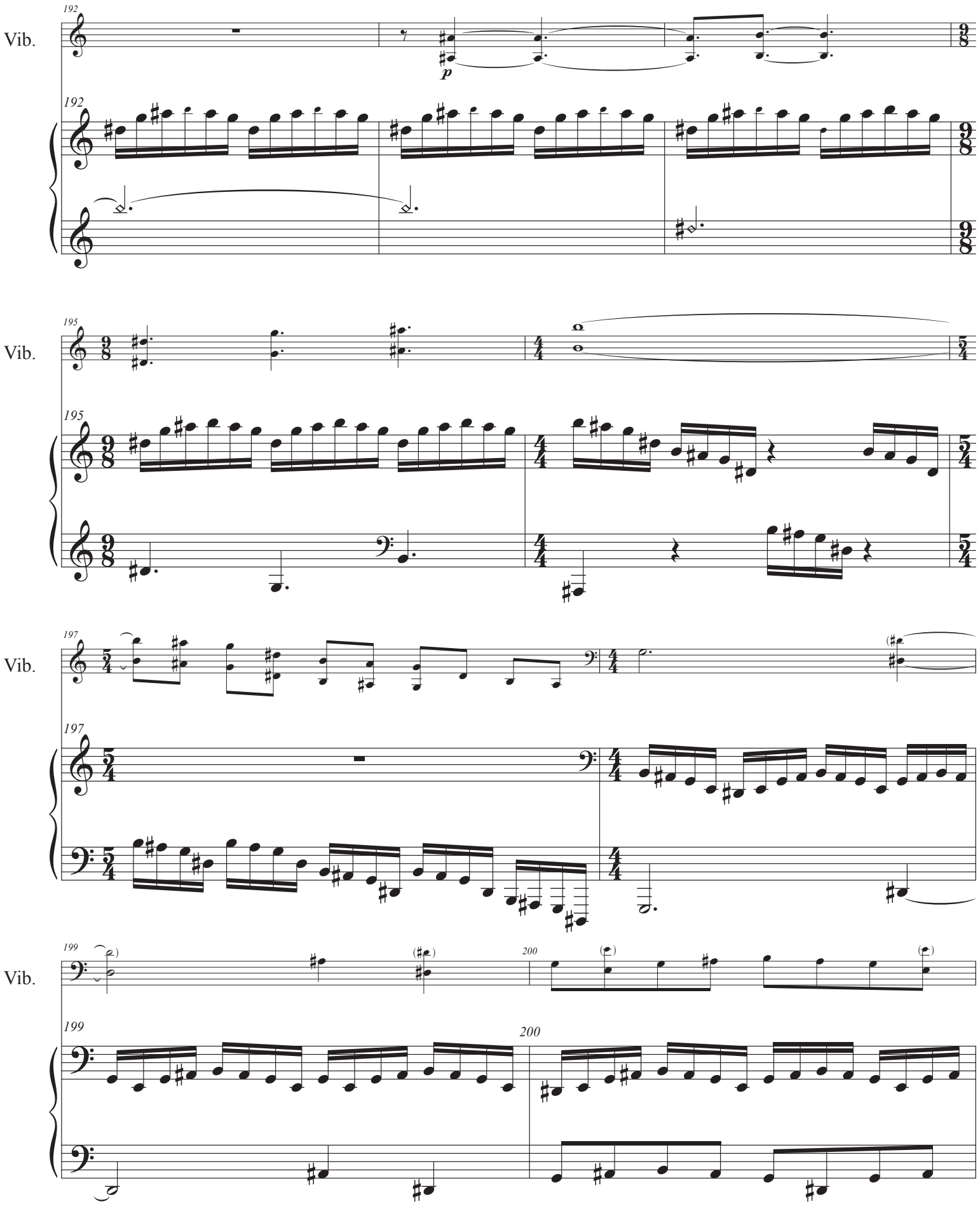

F
Prc.
Vib.
Vib.
Vib.
♩. = 72
subito mf

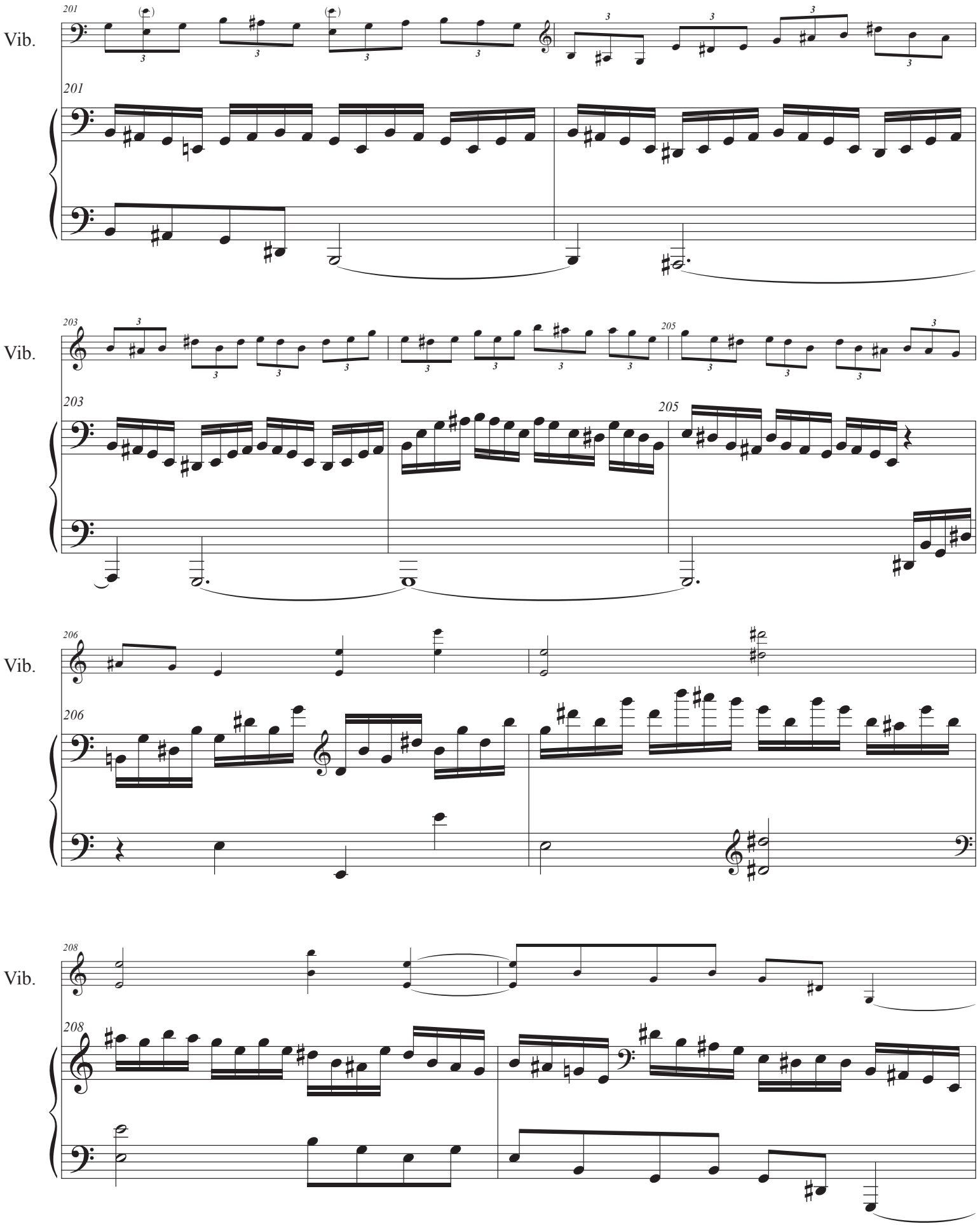

G
♩ = 108
Vib.
Prc.
Prc.
Prc.
♩ = 116 or faster
Brake Drum
8va

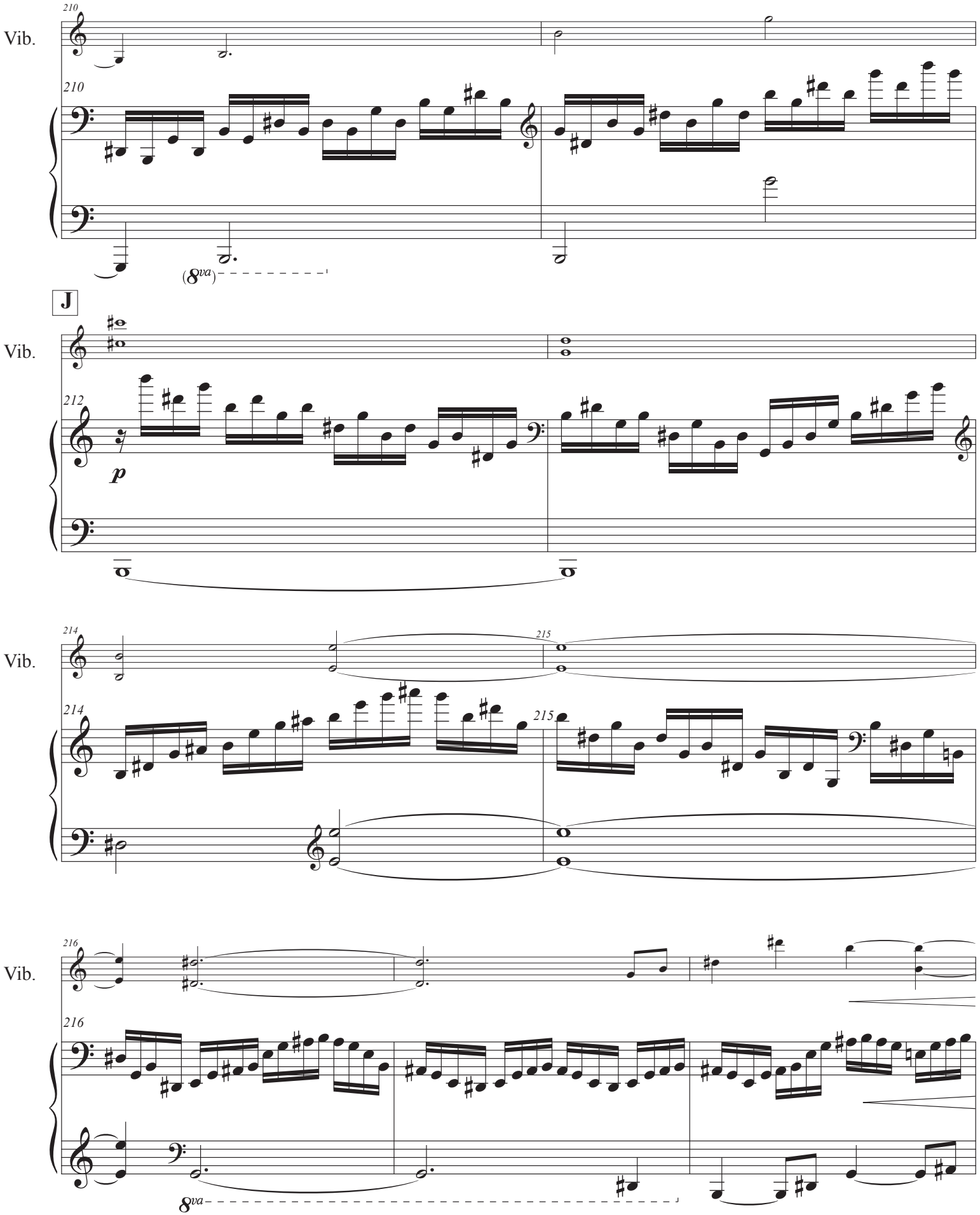

Prc.
134
135
Prc.
139
140
f
mf
Prc.
144
145
f
Prc.
149
150
8va

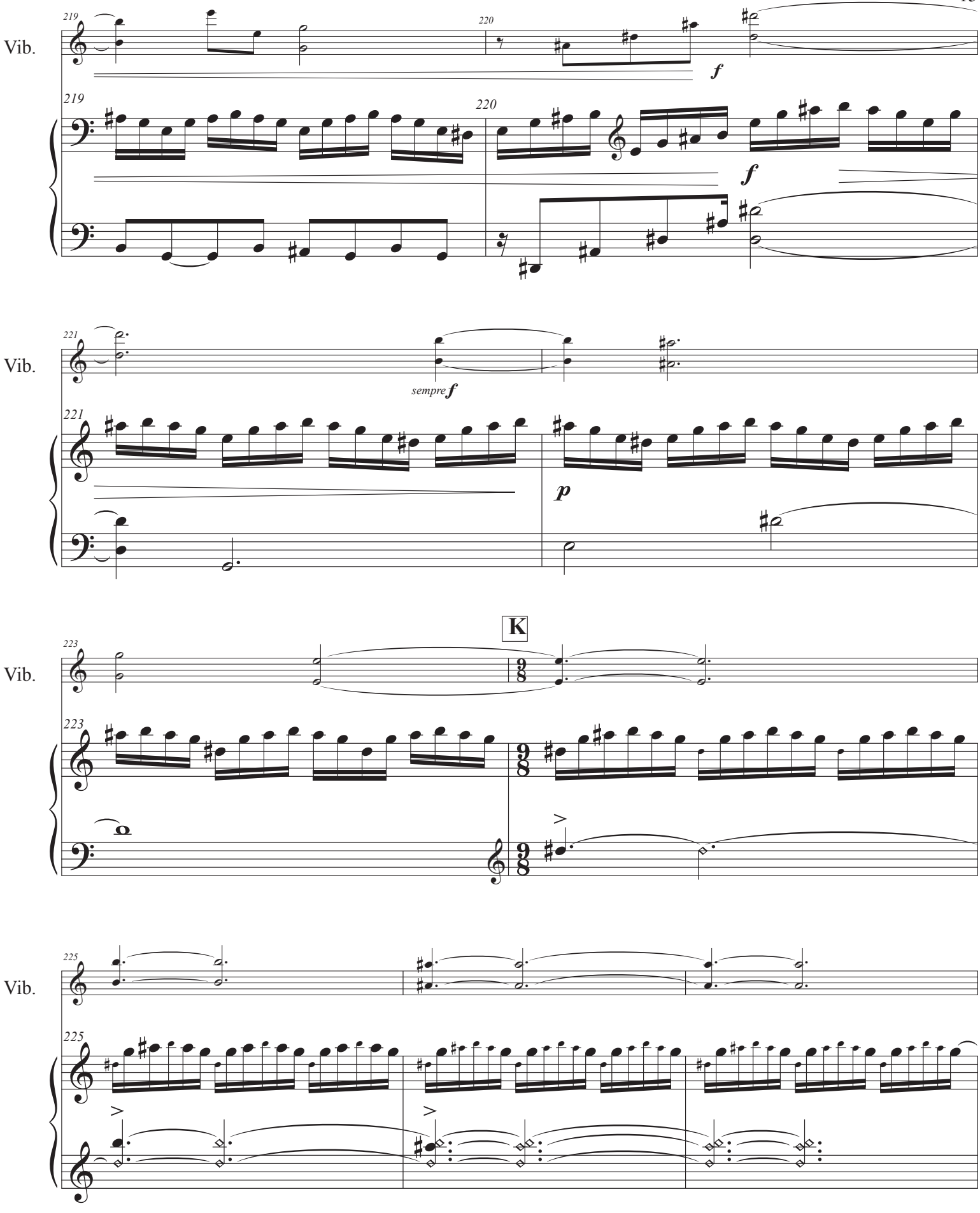

H
♩ = 108
Prc.
153
155
ff
(8va)
ff
158
160
pp
f
sempre ff
163
165
subito f
8va
168
170
mf
p
(8va)

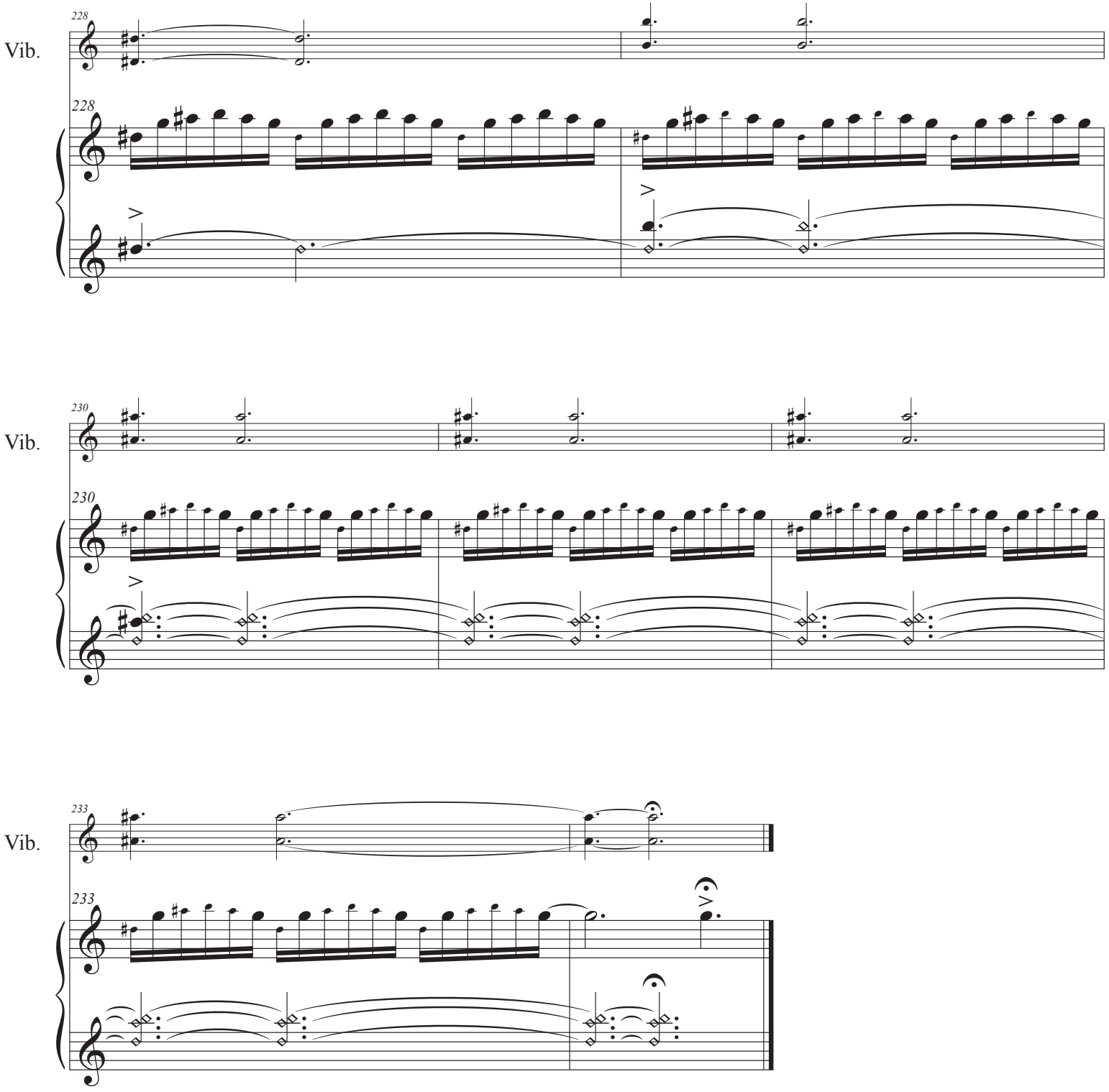

Prc.
174
175
subito mf
p
3
Prc.
179
180
mf
pp
subito mf
pp
Prc.
184
allarga molto
185
I
allargando
subito f
subito p
8va
Prc.
189
190
sempre p
mf
(8va)


Vib.
192
p
Vib.
195
Vib.
197
Vib.
199
200


Vib.
201
Vib.
203
205
Vib.
206
Vib.
208


Vib.
210
210
(8va)
J
Vib.
212
p
Vib.
214
215
214
215
Vib.
216
216
8va


Vib.
219
220
f
f
Vib.
221
sempre f
p
K
Vib.
223
Vib.
225


228
Vib.
228
230
Vib.
230
233
Vib.
233