

**Davide Verotta**

**Sublime**

**For Percussion**

**Vibraphone**

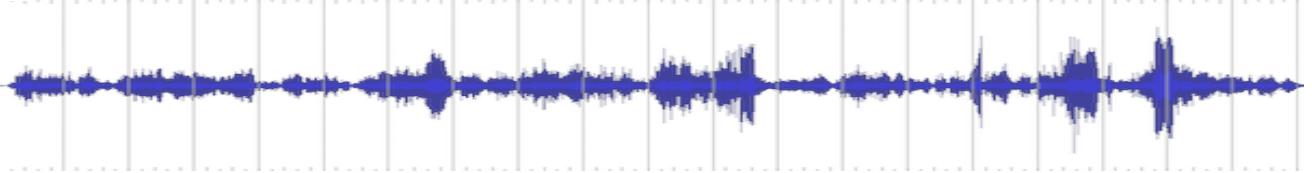
**Pianoforte**

**(2019)**

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

Vibraphone

Pianoforte

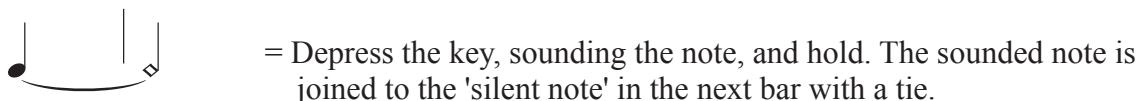


## PERFORMANCE NOTES

	Snare	Low Tom	High Tom	Brake Drum	Gong
Percussion					
				or Metal Bar or Large Cow Bell	or Large Cymbal

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.



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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Please notify the composer of all performances.  
Davide Verotta, 771 42 Ave San Francisco, CA 94121, USA

[\*\*davide.verotta@ucsf.edu\*\*](mailto:davide.verotta@ucsf.edu) — [\*\*www.davideverotta.com\*\*](http://www.davideverotta.com)

# Sublime

Davide Verotta

July 12 - Aug 18 2019

Vibraphone       $\text{♩} = \text{c..} 76$   
*con libertà*

Vib.       $\text{♩} = 88$

Vib.

Vib.

Vib.

Vib.

the fermata not too long       $\text{♩.} = 72$   
but at least 2 beats

Vib.       $\text{♩.}$        $\text{♩.}$        $\boxed{\text{A}}$

Vib.       $\text{♩.}$        $\text{♩.}$        $\text{♩.}$        $\text{♩.}$

Vib.

Vib.

2

Vib.

14

15 *p*

14 15

18

Vib.

18 20

21

Vib.

21

**B**       $\text{♩} = 108 (\text{♪}=\text{♪})$

25

Vib.

25

Vib.

28

30

Vib.

28

30

Vib.

31

31

(8<sup>va</sup>)

Vib.

35

35

Vib.

38

38

4

Vib.

40

Vib.

40

Vib.

44

Vib.

45

Vib.

44

Vib.

45

Vib.

48

Vib.

48

Vib.

53

Vib.

53

Vib.

**C**       $\text{♩} = 72 (\text{♪}=\text{♪})$

*ff*

*subito f*

*p*

*p*

Vib. 57

Vib. 60 D  $\text{♩} = 124$

Vib. 60  $p$

Vib. 65

Prc. 65

Gong (can use vib. mallet)  $mfp$

Vib. 65

Prc. 72

Vib. 72

Prc. 72

75

75

This section contains two sets of staves for Vibraphone (Vib.) and Percussion (Prc.). The Vibraphone parts feature sustained notes with grace notes and sixteenth-note patterns. The Percussion part includes a gong entry at measure 70. The score concludes with measures 72 through 75.

6  
 77

Prc.

[E] Snare Rim Shot

80 Low Tom Snare

77  
 80  
 82  
 85  
 87  
 90  
 92  
 95

Prc.

High Tom

subito **p**

80  
 85  
 90  
 95

Prc.

92  
 95

Prc. 99 100 | 6  $\otimes\cdot$  | 4  $\ddot{\text{z}}$  || 6

Vib. 103  $\text{d} = 72$  105  $\text{p}$

Vib. 107 *subito mf* 110

Vib. 111

107 110

111

8

Vib.

114

G

$\text{♩} = 108$

*p*

114

115

$\text{♩} = 108$

*p*

Prc.

119

120

$\text{♩} = 116 \text{ or faster}$

*Brake Drum*

124

125

$\text{♩} = 116 \text{ or faster}$

*ff*

*sffz*

*sffz*

*sffz*

*sffz*

*8va*

Prc.

129

130

$\text{♩} = 116 \text{ or faster}$

*mf*

129

130

$\text{♩} = 116 \text{ or faster}$

*mf*

This musical score page contains two systems of music for Vibraphone (Vib.) and Percussion (Prc.).

The first system (measures 114-120) starts with a Vibraphone solo in G major at  $\text{♩} = 108$ , dynamic *p*. It features eighth-note patterns and grace notes. The key changes to A major at measure 115. Measures 119-120 show a transition to a faster tempo ( $\text{♩} = 116 \text{ or faster}$ ) with dynamic *mp*. The Vibraphone part includes sustained notes and grace note patterns.

The second system (measures 124-130) begins with a Percussion part featuring dynamic *ff* and sixteenth-note patterns. The tempo is  $\text{♩} = 116 \text{ or faster}$ . Measures 129-130 show a continuation of this pattern with dynamic *mf*.

Measure numbers 114, 115, 119, 120, 124, 125, 129, and 130 are indicated above the staves. Measure times (e.g.,  $\frac{4}{4}$ ,  $\frac{3}{2}$ ) and dynamics (*p*, *mp*, *ff*, *sffz*, *mf*, *8va*) are also present. Key signatures include G major, A major, and E major (indicated by a double sharp sign).

Prc.

134

134 135

Prc.

134 135

139

139 140

Prc.

144

144 145

Prc.

149

149 150

Prc. 10 133

**H**  $\text{d} = 108$

(8va) -

153 155 155b

**ff**

Prc. 158 160 160

**pp**

160 160

**sempre ff**

**f**

Prc. 163 165 165

**subito f**

8va -

Prc. 168 170 170

**mf**

**p**

**b**

(8va) -

Prc.

174 | 175 *subito mf*

174 | 175 *subito mf*

174 | 175 *subito mf*

179 | 180 *mf*

179 | 180 *subito mf*

184 | 185 *allarga molto*

184 | 185 *subito f*

189 | 190 *sempre p*

189 | 190 *mf*

$\text{♩.} = 72$

12

192

Vib.

192

Vib.

195

Vib.

195

Vib.

197

Vib.

197

Vib.

199

Vib.

199

Vib.

200

200

Sheet music for Vibraphone (Vib.) across six staves. The music is in 12 measures, starting at measure 12. Measure 12: Vibraphone (Vib.) part, dynamic *p*, measure 12. Measures 13-18: Vibraphone (Vib.) part, measure 192. Measures 19-24: Vibraphone (Vib.) part, measure 195. Measures 25-30: Vibraphone (Vib.) part, measure 197. Measures 31-36: Vibraphone (Vib.) part, measure 199. Measures 37-42: Vibraphone (Vib.) part, measure 200.

Vib.

201

201

Vib.

203

203

Vib.

206

206

Vib.

208

208

14

210

210

210

(8<sup>vfa</sup>)-----**J**

212

p

—

214

215

214

215

216

216

8<sup>vfa</sup>-

Vib.

219

220

f

219

220

f

Vib.

221

sempre f

221

p

221

p

#

Vib.

223

K

223

9/8

223

9/8

v

Vib.

225

225

v

225

v

Vib.

Vib.

228

228

Vib.

230

230

Vib.

233

233