

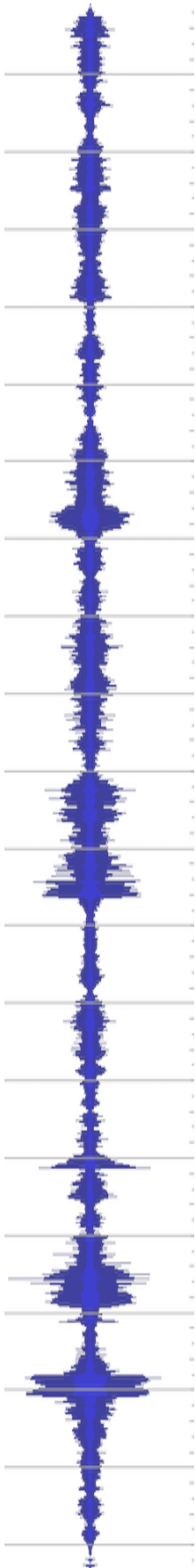
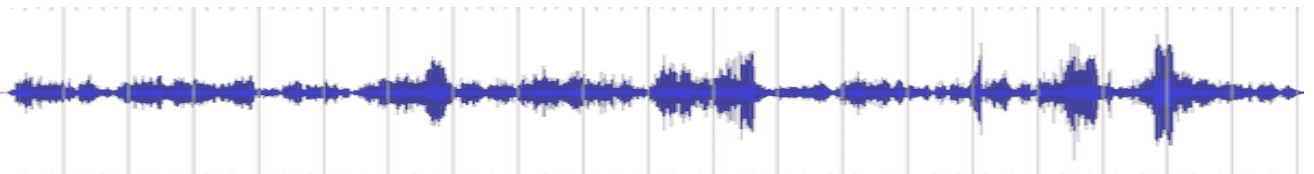
**Daide Verotta**  
**Sublime**

**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 Cymbal  
 or Large Cow Bell

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

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

Percussion

Vibraphone

Vib.

Vib.

Vib.

Vib.

Vib.

Vib.

Vib.

2  
39  
Vib. *f* 40 3 3 3

42  
Vib. *f* 45

49  
Vib. *ff* **C**  $\text{♩} = 72$  ( $\text{♩} = \text{♩}$ ) 2 55 *p*

58  
Vib. *p* **D**  $\text{♩} = 124$

65  
Prc. 2 70 Gong (can use vib. mallet) *mf*

65  
Vib. 2 70

74  
Prc. **E** Snare Rim Shot 75 3 80 Low Tom Snare *mf*

82  
Prc. *mf* 3 3 3 85

87  
Prc. *f* 90 High Tom *subito p* 3 3 3 *pp*

F

♩ = 72

95 6 6 4 1 4 6 2 105

Prc.

Vib.

G

♩ = 108

109 110 9 4

Vib.

♩ = 116 or faster

Brake Drum

121 4 130

Prc.

131 135

Prc.

138 140

Prc.

144 145

Prc.

150

Prc.

H

♩ = 108

155 160

Prc.

162 3 3 170 2

Prc.

Pr. *subito mf* *mf*

Pr. *pp* *subito f*

**I** *allargando* ♩ = 72

Vib. *p*

Vib.

Vib.

Vib.

**J**

Vib.

Vib.

**K**

Vib.

Vib.