

UCLA

Contemporary Music Score Collection

Title

patina

Permalink

<https://escholarship.org/uc/item/1f13g7zk>

Author

Bui, Phi

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, available at <https://creativecommons.org/licenses/by-nc/4.0/>

Phi Bui

patina

for ensemble and sampler

(2020)

full score

Instrumentation :

Oboe
Clarinet in Bb
Bassoon
Horn in F
Vibraphone
Sampler
Harp
Viola
Cello
Double Bass

Notes :

The sampler is to be performed by the vibraphonist. There are a total of ten sample sequences, each triggered on the first beat of the measures notated. The sampler notation on the full score only symbolizes the rhythms in which the samples were sequenced during recording. Even though the samples were sequenced with quantization, the music within the sample may be of a different tempo, providing somewhat of an off-kilter feeling when aligned with the ensemble.

The samples will be triggered with a midi controller through Ableton Live. There will be ten samples labeled as sample sequence '1A', '2A', '3A', '1B', etc...

The amplification of the sampler should be through stereo speakers placed on the left and right of the ensemble.

This piece contains sample material from the recordings of *Misty* (live 1964 performance with Sarah Vaughan) composed by Erroll Garner, and *The Shadow of Your Smile* (1966 recording by Tony Bennett) composed by Johnny Mandel and Paul Francis Webster.

Composed for the Manson Ensemble, led by Timothy Weiss.

Duration : approx. 8' 30"

patina

for ensemble and sampler

Phi Bui
(2020)

♩ = 106 steady

Oboe *p secco*

Clarinet in Bb

Bassoon

Horn in F

Vibraphone *dead stroke*
med. soft mallets *p*

Sampler

Harp *p*
** harmonics sound as written*

Viola *sul tasto*
p delicate

Violoncello *p delicate*

Double Bass *p delicate*

Ob. *p*

Cl. *n* *mp* *p* *secco*

Bsn. *p secco* *mf* *p* *mf*

Hn. *p secco* *mf* *p* *mf*

Vib. *secco* *(dead stroke)* *mf*

Sp. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$

Hp. *mf*

Vla. *ord. I* *mf* *poco* *pp* *mf* *poco* *mf* *poco* *pp*

Vc. *sf* *mf* *poco* *pp* *mf* *poco* *sf* *mf* *poco* *pp*

Db. *p* *sf* *mf* *pizz.* *arco* *sf* *mf*

11

Ob. *p*

Cl. *mf > poco* *mf > poco* *p*

Bsn. *p* *f* *p*

Hr. *mf*

Vib. *p*

Sp. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Hp. *p* *mf > poco* *poco* *p*

Vla. *sul tasto* *p* *ord.* *mf > poco* *poco* *sul tasto* *p*

Vc. *p* *f secco* *p*

Db. *arco* *p* *f secco* *p*

6 ♩ = 70 relaxed

A

♩ = 106 steady

Ob. *pp* *mf* *pp* *mf* *pp* *mf* *p*

Cl. *pp* *mf* *pp* *mf* *pp* *mf* *p*

Bsn. *p*

Hn. *pp* *mp* *p*

espres.
warm

Vib. *p*

Sp.

Hp. *p*

♩ = 70 relaxed

A

♩ = 106 steady

Vla. *ord. molto espres.* *ppp* *mf* *pp* *mf* *pp* *mf* *p*

sul tasto

Vc. *molto espres.* *ppp* *mf* *pp* *mf* *pp* *mf* *p*

Db. *pp* *mf* *pp* *mf* *p secco*

B

29

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Hp.

Vla.

Vc.

Db.

pp

mf

pp

p

mf

pp

p

mf

pp

p

mf

ord.

Pad 1

sample sequence 1A

35

Ob. *pp* *ppp* *f* *pp* *mf* *ppp* *f*

Cl. *pp* *mf* *pp* *mf*

Bsn. *pp* *mf* *p* *mf*

Hn. *ppp* *f*
brassy

Vib. *mf* *p* *mf*

Sp.

Hp.

Vla. *pp* *mf* *p* *ppp* *f* *ppp* *f* *pizz.* *mf* *arco* *ppp* *f*

Vc. *pp* *mf* *p* *ppp* *f* *ppp* *f* *pizz.* *mf* *arco* *ppp* *f*

Db. *ppp* *f* *mf* *ppp* *f* *mf* *ppp* *f*

C

Ob. *p*

Cl. *p* *pp* *p*

Bsn. *p*

Hn. *p warm, delicate* *pp*

Vib. *pp* *p* *pp* *p*

Sp.

Hp. *p* *mf*

C

Vla. *p* *pp*

Vc. *pp*

Db. *pp*

47

Ob. *pp* *p* *ppp*

Cl. *pp* *p* *ppp*

Bsn. *pp* *mf* *p*

Hn. *p*

Vib. *p* *mf* *pp*

Sp. $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{3}{4}$

Hp. *p*

Vla. *pizz.* *mp* *arco* *pp* *mp* *p*

Vc. *pizz.* *mp* *arco* *pp* *p*

Db. *pizz.* *p* *arco* *pp*

II

53 **D**

Ob. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Bsn. *mf* *p*

Hn. *mf*

Vib. *p* *mf*

Sp. *mf* sample sequence 2A

Hp. *mf* *mp* *f*

D

Vla. *espres.* *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf*

Db. *pizz.* *arco* *p* *mf* *p* *mf*

59

Ob. *p* *p*

Cl. *p* *p* *mf* *p*

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

Hn. *mf* *mf*

Vib. *p* *mf*

Sp.

Hp. *p* *mf* *p*

Vla. *pizz.* *p* *arco* *pizz.* *mf* *arco* *p*

Vc. *II* *p* *mf* *pp* *p*

Db. *f* *f* *pizz.* *mf*

Detailed description: This page of a musical score contains measures 59 through 64. The score is for a full orchestra and includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Harp (Hp.), Viola (Vla.), Violin (Vc.), and Double Bass (Db.). The music is in 3/4 time and features various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Performance techniques like *pizz.* (pizzicato), *arco* (arco), and *II* (second violin) are indicated. The score includes rests, triplets, and slurs. The page number 59 is at the top left, and the page number 13 is at the top right.

65

Ob. *ppp* *p*

Cl. *mf* *p*

Bsn. *ppp* *p* *mf* *p*

Hn. *p*

Vib. *p* *mf* *p*

Sp. *mf* sample sequence 3A

Hp.

Vla. *ppp* *pizz.* *mf* *f* *arco* *p*

Vc. *ppp* *p* *mf*

Db.

E

E

F = 70

77

Ob. *p* *mf*

Cl. *mf* *pp* *p* *pp* *mf*

Bsn. *mf* *p*

Hn. *mp*

Vib. *p* *mf* *p* *Rec'd*

Sp.

Hp. *p* *mf*

F = 70

Vla. *mf* *p* *pp* *mf*

Vc. *mf* *pp* *p* *p* *f*

Db. *pizz.* *mf* *p* *mf*

83 G

Ob. *p* *pp* *mf* *p* *n*

Cl. *p* *pp* *mf* *p* *p*

Bsn. *p* *mf* *p* *n*

Hn. *pp* *mf* *p*

Vib. *ped.* *Pad 4*

Sp. *mf* sample sequence 1B

Hp. *φ*

Vla. *p* *mf* *pizz.* *arco* *p* *mf*

Vc. *p* *mf* *p* *mf* *p* *mf*

Db. *p*

89

Ob. *p* *f* *p* *f* *p* *mf* *f*

Cl. *mf* *f* *p* *f* *p* *mf* *f*

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

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

Vib. *mf* *f*

Sp.

Hp. *f*

Vla. *f* *p* *f* *p* *f* *p* *mf* *f*

Vc. *pizz.* *f* *p* *f* *p* *f* *p* *mf* *f*

Db. *mf* *pizz.* *arco* *mf* *f*

Detailed description: This page of a musical score contains measures 89 through 93. It features eight staves for woodwinds, strings, and percussion. The Oboe, Clarinet, Bassoon, and Horn parts are active throughout, with dynamic markings ranging from piano (p) to fortissimo (f). The Violin and Viola parts feature triplet markings and dynamic markings. The Violoncello and Double Bass parts include pizzicato (pizz.) and arco markings. The Vibraphone part has a short melodic phrase in measure 91. The Snare Drum part is mostly silent. The music is in 2/4 time and includes various articulations and phrasing marks.

H

94

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. *mf*

Vib. *p* *f*

Pad 5

Sp. *f*

sample sequence 2B

Hp. *mf*

H

Vla. *f*

Vc. *f*

Db. *mf* *pizz.* *f* *arco*

J = 62 spacious, still

106

Ob. *mf* *f* *pp*

Cl. *f* *pp*

Bsn. *mf* *f* *pp*

Hn. *f* *pp*

Vib. *mf* *pp* *solo*

Sp.

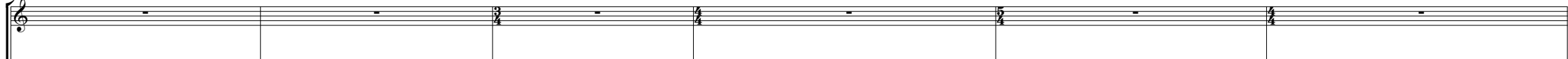
Hp. *pp* *gentle*


J = 62 spacious, still

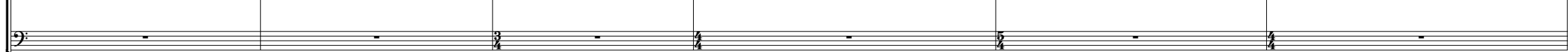
Vla. *f* *pp* *ppp* *still* *pp*

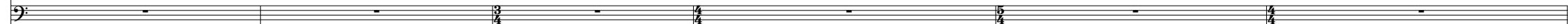
Vc. *f* *pp* *ppp* *still*


Db. *mf* *f* *pp* *ppp* *still*

Ob. 

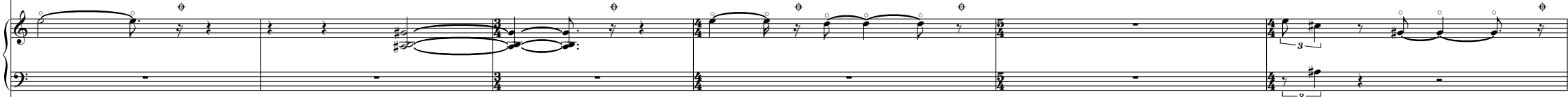
Cl. 

Bsn. 

Hn. 

Vib. 

Sp. 

Hp. 

Vla. 

Vc. 

Db. 

118

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Hp.

Vla.

Vc.

Db.

p still

pp

ppp

pp

p

pp

ppp

tr

poco accel.

124

Musical score for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Harp (Hp.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and includes dynamics such as *mf*, *p*, *pp*, and *mp*. Performance markings include *poco accel.* and *Led.* (pedal). The score is divided into two systems, with the second system starting at measure 124.

This musical score page features ten staves. The top three staves are for woodwinds: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all in treble clef. The next three staves are for strings: Horn (Hn.) in bass clef, Violin (Vib.) in treble clef, and Spicily (Sp.) in treble clef with a key signature of one sharp (F#). The bottom four staves are for piano: Harp (Hp.) in grand staff (treble and bass clefs), Viola (Vla.) in alto clef, Violoncello (Vc.) in bass clef, and Double Bass (Db.) in bass clef. The score is divided into six measures by vertical bar lines. The first measure is in 4/4 time, the second in 3/4, the third in 4/4, the fourth in 5/4, the fifth in 4/4, and the sixth in 4/4. The woodwind and piano parts are mostly silent, indicated by horizontal lines with dashes. The Spicily part contains rhythmic notation: quarter notes in the first five measures, followed by eighth notes in the sixth measure.

This musical score page contains the following parts and details:

- Ob. (Oboe):** Measures 148-152. Dynamics: *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Cl. (Clarinet):** Measures 148-152. Dynamics: *mf*, *pp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *pp*, *p*, *mf*, *f*.
- Bsn. (Bassoon):** Measures 148-152. Dynamics: *mf*, *pp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *pp*, *p*, *mf*.
- Hn. (Horn):** Measures 148-152. Dynamics: *f*.
- Vib. (Vibraphone):** Measures 148-152. Dynamics: *f*.
- Sp. (Soprano Saxophone):** Measures 148-152. No dynamics indicated.
- Hp. (Piano):** Measures 148-152. Dynamics: *mf*, *f*.
- Vla. (Viola):** Measures 148-152. Dynamics: *p*, *mf*.
- Vc. (Violoncello):** Measures 148-152. Dynamics: *p*, *mf*.
- Db. (Double Bass):** Measures 148-152. Dynamics: *f*.

The score features complex rhythmic patterns with frequent changes in time signature (5/4, 6/4, 4/4, 5/4, 2/4) and dynamic markings. The woodwinds and strings play melodic lines, while the percussion and piano provide rhythmic and harmonic support.

N

154

Ob. *p* *f* *mf*

Cl. *mf* *f* *mf* *f*

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

Hn. *secco*

Vib. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Sp. *f* sample sequence 3C

Hp. *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f* *mf* *f* *mf* *f* *p* *mf* *f* *p* *mf* *f*

Db. *secco*

160

Ob. *p* *f* *mf* *f* *ff* *f* *ff*

Cl. *mf* *f* *ff* *f* *ff* *p* *f* *p* *f*

Bsn. *mf* *f* *ff* *f* *ff*

Hn. *mf* *f*

Vib. *ff* *f* *ff* *p* *ff* *p* *ff*

Sp. *3* *3* *3* *3*

Hp. *mf* *f* *mf* *f* *p* *f* *p* *f*

Vla. *mf* *f* *p* *f* *p* *ff* *f* *mf*

Vc. *p* *mf* *f* *p* *ff* *f* *ff* *mf*

Db. *p* *ff* *f* *ff*

166

Ob. *ff*

Cl. *p* *f* *p* *f* *mf* *f* *ff*

Bsn. *ff*

Hn. *f* *ff*

Vib. *p* *ff* *p* *ff* *p* *ff* *mf* *ff* Pad 10 *ff*

Sp. *ff* sample sequence 4C
808 Bass

Hp. *p* *f* *p* *f* *mf* *ff* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *ff*

Db. *p* *ff*

172

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *f* *mf* *ff* *ff* *ff*

Vib. *f*

St.

Hp.

Vla. *mf* *ff* *mf* *f* *ff* *f* *mf* *ff*

Vc. *mf* *ff* *f* *mf* *ff*

Db.

P

178

Ob.

Cl. *espres.*
f *mf* *f* *mf* *p*

Bsn.

Hn.

Vib. *f* *mf* *p*
Red.

St. $\frac{2}{4}$ $\frac{2}{4}$


Hp. *mf*


Vla. *espres.*
f *mf* *f* *mf* *p*


Vc.

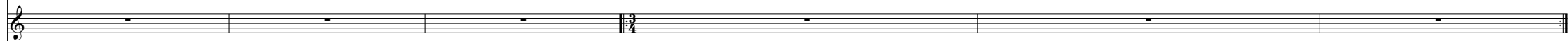
Db.

P

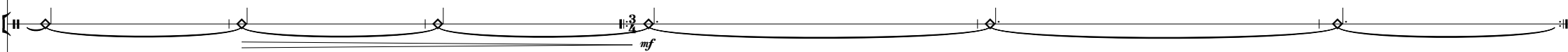
Ob. 

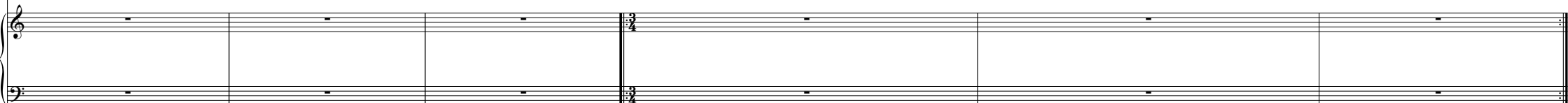
Cl. 

Bsn. 

Hn. 

Vib. 

St. 

Hp. 

Vla. 

Vc. 

Db. 

190

Ob.

Cl. *pp still*

Bsn.

Hn.

Vib.

St.

Hp. *p*

Vla.

Vc.

Db.

Ob.

Cl. *ppp*

Bsn.

Hn.

Vib.

St.

Hp. *ppp*

Vla. *ppp*

Vc. *ppp*

Db.