

UCLA

Contemporary Music Score Collection

Title

patina

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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)

$\text{♩} = 106$ steady

Oboe *p secco*

Clarinet in B \flat

Bassoon

Horn in F

Vibraphone *dead stroke*
p med. soft mallets

Sampler

Harp *p*
* harmonics sound as written

$\text{♩} = 106$ steady

sul tasto

Viola *p delicate*

Violoncello *p delicate*

Double Bass *p delicate*

6

Ob.

Cl.

Bsn.

p

n *mp*

p secco

mf

p

mf

secco

Hn.

p secco

p

mf

Vib.

(dead stroke)

mf

Sp.

mf

Hp.

mf

Vla.

ord. I

mf

poco

pp

mf

poco

mf

poco

pp

Vc.

sforz.

mf

poco

pp

mf

poco

sforz.

mf

poco

pp

Db.

pizz.

arco

pizz.

mf

Ob. $\frac{5}{8}$ \flat

Cl. $\frac{5}{8}$

Bsn. $\frac{5}{8}$ \flat p

Hn. $\frac{5}{8}$ mf

Vib. $\frac{5}{8}$ p

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

Hp. $\frac{5}{8}$ p

Vla. $\frac{5}{8}$ p *sul tasto*

Vc. $\frac{5}{8}$ p *f secco*

D. $\frac{5}{8}$ p *arco* *f secco*

Ob. $\frac{5}{8}$ \flat

Cl. $\frac{5}{8}$ p

Bsn. $\frac{5}{8}$ \flat p

Hn. $\frac{5}{8}$

Vib. $\frac{5}{8}$

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

Hp. $\frac{5}{8}$ $mf \gg poco$ $\gg poco$ p

Vla. $\frac{5}{8}$ p *sul tasto*

Vc. $\frac{5}{8}$ p

D. $\frac{5}{8}$ p

Ob. $\frac{5}{8}$ \flat

Cl. $\frac{5}{8}$

Bsn. $\frac{5}{8}$ \flat

Hn. $\frac{5}{8}$

Vib. $\frac{5}{8}$

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

Hp. $\frac{5}{8}$

Vla. $\frac{5}{8}$

Vc. $\frac{5}{8}$

D. $\frac{5}{8}$

6 $\text{♩} = 70$ relaxed

17

Ob.

Cl. *espres.*

Bsn.

A

$\text{♩} = 106$ steady

p

Hn. *espres.*

pp *warm*

mp

p

Vib.

Sp. $\begin{smallmatrix} \text{H} & 3 \\ 4 & \end{smallmatrix}$

 $\begin{smallmatrix} 4 & \\ 4 & \\ 4 & \\ 5 & \\ 6 & \\ 6 & \\ 5 & \end{smallmatrix}$

Hp. $\begin{smallmatrix} 3 & \\ 4 & \\ 3 & \\ 3 & \\ 8 & \\ 8 & \\ 6 & \\ 6 & \\ 5 & \end{smallmatrix}$

$\text{♩} = 70$ relaxed

ord. *molto expres.*

Vla. *ppp* *mf* *pp* *mf* *pp* *mf* *sul tasto* *p*

molto expres.

Vc. *ppp* *mf* *pp* *mf* *pp* *mf* *p*

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

23

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Hp.

Vla.

Vc.

D. b.

pp

p

ff

pp

p

ff

pp

p

29

Ob.

Cl.

Bsn.

B

Hn. *pp*

mf

Vib.

Sp. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$

Pad 1

sample sequence 1A

Hp. *mf*

p

mf

B

ord.

Vla. *pp*

Vc. *pp*

Db. *pp*

p

p

mf

35

Ob. *pp*

Cl. *pp mf*

Bsn. *pp mf*

Hn. *ppp f*
brassy

Vib. *mf*

Sp. *p — mf*

Hp.

Vla. *pp mf p*

Vc. *ppp f*

Db. *ppp f*

10 41

C

Ob. *p*

Cl. *p* *pp*

Bsn. *p*

Hn. *p* *warm, delicate* *pp*

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

Sp. **6** **8** **5** **—** **2** **—** **5** **—** **4** **—** **5**

Hp. *p* *mf*

C

Vla. *p* *pp*

Vc. *pp*

Db. *pp*

This musical score page contains six staves of musical notation. The top three staves are for woodwind instruments: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fourth staff is for Horn (Hn.) with dynamics *p* and *warm, delicate*, followed by *pp*. The fifth staff is for Vibraphone (Vib.) with dynamics *pp*, *p*, *pp*, and *p*. The sixth staff is for Snare Drum (Sp.) with a time signature of **6** over **8**, followed by **5**, **—**, **2**, **—**, **5**, **—**, **4**, **—**, and **5**. The bottom three staves are for strings: Double Bass (Db.), Violoncello (Vc.), and Violin (Vla.). The Violin staff has a dynamic marking *p* and a circled *pp*. The Double Bass staff has a dynamic marking *pp*. The Violoncello staff has a dynamic marking *pp*. The score is labeled with section letters C and G, and measure numbers 10 and 41.

47

Ob. *pp*

Cl. *pp*

Bsn. *pp* *mf* *p*

Hn. *p*

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

Sp. $\begin{array}{ccccccccc} \text{H} & \text{8} & - & \text{4} & - & \text{4} & - & \text{3} & - \\ & & & & & & & & \\ & & & & & & & & \\ & & & & & & & & \end{array}$

Hp. $\begin{array}{ccccccccc} \text{o} & & & \text{o} & & \text{o} & & \text{o} & - \\ \text{H} & \text{8} & - & \text{4} & - & \text{4} & - & \text{3} & - \\ \text{o} & & & \text{o} & & \text{o} & & \text{o} & - \\ \text{H} & \text{8} & - & \text{4} & - & \text{4} & - & \text{3} & - \\ & & & & & & & & \\ & & & & & & & & \\ & & & & & & & & \end{array}$

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

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

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

12

53

D

Ob. *p*

Cl. *p*

Bsn. *mf*

Hn.

Vib. *p* Pad 2

Sp. *mf* sample sequence 2A

This section shows measures 53 through 12. The woodwind section (Oboe, Clarinet, Bassoon) plays eighth-note patterns with dynamic markings *p*, *mf*, and *mf*. The brass section (Horn) remains silent. The vibraphone has a sustained note with dynamic *p* followed by a sustained note with dynamic *mf*. The snare drum (Sp.) plays a rhythmic pattern in 6/8 time with dynamic *mf*, labeled "sample sequence 2A".

Hp.

The bassoon (Horn) plays a sustained note with dynamic *p*, followed by a sustained note with dynamic *mf*, and finally a sustained note with dynamic *f*.

Vla. *espres.*

Vc. *pizz.*

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

This section shows measures 53 through 12. The strings (Violin, Cello, Double Bass) play eighth-note patterns. The Violin and Cello use pizzicato technique, while the Double Bass uses arco. Dynamic markings include *p*, *mf*, *arco*, *p*, and *mf*.

59

Ob. $\frac{3}{4}$ - 3 p

Cl. $\frac{3}{4}$ - p

Bsn. $\frac{3}{4}$ f - p

Hn. $\frac{3}{4}$ mf - mf

Vib. $\frac{3}{4}$ p mf p mf

Sp. $\frac{3}{4}$ - $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{2}{4}$ - $\frac{3}{4}$ -

Hp. $\frac{3}{4}$ - p mf - p

Vla. $\frac{3}{4}$ $pizz.$ p $arco$ p $pizz.$ p mf p

Vc. $\frac{3}{4}$ p mf p pp p $pizz.$ p

Db. $\frac{3}{4}$ f - p

14

65

Ob. *ppp*

Cl. *mf*

Bsn. *ppp*

E

Hn. *p*

Vib. *p* *mf*

Sp. *sample sequence 3A*

Pad 3

Hp.

Vla. *pizz.* *ppp*

Vc. *ppp*

Db.

E

71

Ob.

Cl. *mf p*

Bsn. *mf p*

Hn.

Vib. *p*

Sp.

Hp. *mf*

Vla. *pizz.* *mf*

Vc. *pp*

Db.

Detailed description: This is a page from a musical score. It contains six systems of music, each with multiple staves for different instruments. The instruments include Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Bassoon (Bsn.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Bassoon (Bsn.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Bassoon (Bsn.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Bassoon (Bsn.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Bassoon (Bsn.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Bassoon (Bsn.). The score features various dynamics such as *mf*, *p*, *f*, and *pp*. Performance instructions like *pizz.* (pizzicato) and *arco* (bowing) are also present. Measure numbers 71 through 76 are indicated at the top of each system.

16

F

= 70

Ob. *p* *mf*

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

Bsn. *mf* *p*

Hn. *mp*

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

Sp. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hp. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

F

= 70

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

Vc. *pizz.* *mf* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

D. *mf* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

83

G

Ob. *p*

Cl. *pp* — *mf*

Bsn. *p*

Hn. *pp* — *mf*

Vib. *p*

Sp. *mf*

sample sequence 1B

Hn. *p*

Vib. *p*

Sp. *mf*

sample sequence 1B

Hp.

sample sequence 1B

Vla. *p*

Vc. *p*

Db. *p*

G

pizz.

arco

p

mf

p

mf

p

mf

p

89

Ob. *p*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vib. *mf* *f*

Sp. *Qdō*

Hp.

Vla. *pizz.*

Vc. *pizz.*

Db.

This musical score page contains six systems of music. The top system features woodwind instruments (Oboe, Clarinet, Bassoon) and a snare drum. The middle system includes a horn and vibraphone. The third system from the top shows a snare drum's rhythmic pattern. The bottom system consists of brass instruments (Double Bass, Trombones). Measure 89 begins with a dynamic of *p* for the Oboe. The Clarinet and Bassoon follow with eighth-note patterns. The Horn and Vibraphone provide harmonic support with sustained notes. The Snare Drum adds rhythmic complexity with its own pattern. The Double Bass and Trombones conclude the measure with a dynamic of *mf*. Articulations like 'arco' and 'mf' are clearly marked to guide the performers.

H

94

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. *mf*

Vib. *p* — *f* *p* — *f* *p* — *f*

Sp. *f*
sample sequence 2B

Hp. *mf*

Vla. *f*

Vc. *f*

Db. *pizz.* *mf*

Arco *f*

This musical score page contains six staves of music. The top three staves are for woodwind instruments: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Oboe and Clarinet both play eighth-note patterns with grace marks, while the Bassoon plays eighth-note pairs. The fourth staff is for the Horn (Hn.), which also plays eighth-note pairs with grace marks. The fifth staff is for the Vibraphone (Vib.), which performs a repeating pattern of eighth-note pairs with grace marks, labeled 'Pad 5'. The sixth staff is for the Snare Drum (Sp.), showing a continuous eighth-note pattern. A box highlights this pattern and is labeled 'sample sequence 2B'. The bottom three staves are for brass instruments: Double Bass (Db.), Cello (Vc.), and Double Bassoon (Hb.). The Double Bass and Cello play eighth-note pairs with grace marks, while the Double Bassoon plays eighth-note pairs with grace marks. The Double Bass has a section where it plays eighth notes with a pizzicato bowing technique, indicated by 'pizz.' and 'mf' dynamics. The Cello and Double Bassoon play eighth-note pairs with grace marks. The page number '19' is in the top right corner.

20

100

Ob. Cl. Bsn.

I

Hn. Vib. Sp.

p —f mf —f mf —f mf —f mf —f

Pad 6 Pad 6 Pad 6 Pad 6

sample sequence 3B

Hp.

Vla. Vc. Db.

mf p f ff f mf

I

p mf f ff f ff

J

♩ = 62 spacious, still

Ob. *mf* — *f* — *pp*

Cl. *f* — *pp*

Bsn. *mf* — *f* — *pp*

Hn. *f* — *pp*

Vib. *mf* *solo* *pp* *pp* *pp*

Sp. *mf* — *pp*

Hp. *pp gentle*

Vla. *f* — *pp* *ppp still* *pp*

Vc. *f* — *pp* *ppp still*

Db. *mf* — *f* — *pp* *ppp still*

112

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Hp.

Vla.

Vc.

D. b.

K

molto espres.

ppp — *mf*

K

molto espres.

mf

molto espres.

mf

molto espres.

mf

ppp

ppp

mf

ppp

II

This page contains musical staves for various instruments. The top section includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Snare Drum (Sp.), Double Bassoon (Hp.), Trombone (Tbn.), Violin (Vla.), Cello (Vc.), and Double Bass (Db.). The music is divided into measures by vertical bar lines. Rehearsal marks are present: '112' at the beginning, 'K' in a box above the vibraphone and double bassoon staves, and 'II' below the double bassoon staff. Dynamic markings include 'molto espres.' (molto espressivo), 'ppp' (pianississimo), 'mf' (mezzo-forte), and 'ppp' with a line through it. Measure 112 consists of mostly rests. Measures 113-116 show rhythmic patterns with eighth and sixteenth notes. Measures 117-120 feature sustained notes. Measures 121-124 show eighth-note patterns. Measures 125-128 feature sustained notes. Measures 129-132 show eighth-note patterns. Measures 133-136 feature sustained notes. Measures 137-140 show eighth-note patterns. Measures 141-144 feature sustained notes. Measures 145-148 show eighth-note patterns. Measures 149-152 feature sustained notes. Measures 153-156 show eighth-note patterns. Measures 157-160 feature sustained notes. Measures 161-164 show eighth-note patterns. Measures 165-168 feature sustained notes. Measures 169-172 show eighth-note patterns. Measures 173-176 feature sustained notes. Measures 177-180 show eighth-note patterns. Measures 181-184 feature sustained notes. Measures 185-188 show eighth-note patterns. Measures 189-192 feature sustained notes. Measures 193-196 show eighth-note patterns. Measures 197-200 feature sustained notes. Measures 201-204 show eighth-note patterns. Measures 205-208 feature sustained notes. Measures 209-212 show eighth-note patterns. Measures 213-216 feature sustained notes. Measures 217-220 show eighth-note patterns. Measures 221-224 feature sustained notes. Measures 225-228 show eighth-note patterns. Measures 229-232 feature sustained notes. Measures 233-236 show eighth-note patterns. Measures 237-240 feature sustained notes. Measures 241-244 show eighth-note patterns. Measures 245-248 feature sustained notes. Measures 249-252 show eighth-note patterns. Measures 253-256 feature sustained notes. Measures 257-260 show eighth-note patterns. Measures 261-264 feature sustained notes. Measures 265-268 show eighth-note patterns. Measures 269-272 feature sustained notes. Measures 273-276 show eighth-note patterns. Measures 277-280 feature sustained notes. Measures 281-284 show eighth-note patterns. Measures 285-288 feature sustained notes. Measures 289-292 show eighth-note patterns. Measures 293-296 feature sustained notes. Measures 297-300 show eighth-note patterns. Measures 301-304 feature sustained notes. Measures 305-308 show eighth-note patterns. Measures 309-312 feature sustained notes. Measures 313-316 show eighth-note patterns. Measures 317-320 feature sustained notes. Measures 321-324 show eighth-note patterns. Measures 325-328 feature sustained notes. Measures 329-332 show eighth-note patterns. Measures 333-336 feature sustained notes. Measures 337-340 show eighth-note patterns. Measures 341-344 feature sustained notes. Measures 345-348 show eighth-note patterns. Measures 349-352 feature sustained notes. Measures 353-356 show eighth-note patterns. Measures 357-360 feature sustained notes. Measures 361-364 show eighth-note patterns. Measures 365-368 feature sustained notes. Measures 369-372 show eighth-note patterns. Measures 373-376 feature sustained notes. Measures 377-380 show eighth-note patterns. Measures 381-384 feature sustained notes. Measures 385-388 show eighth-note patterns. Measures 389-392 feature sustained notes. Measures 393-396 show eighth-note patterns. Measures 397-400 feature sustained notes. Measures 401-404 show eighth-note patterns. Measures 405-408 feature sustained notes. Measures 409-412 show eighth-note patterns. Measures 413-416 feature sustained notes. Measures 417-420 show eighth-note patterns. Measures 421-424 feature sustained notes. Measures 425-428 show eighth-note patterns. Measures 429-432 feature sustained notes. Measures 433-436 show eighth-note patterns. Measures 437-440 feature sustained notes. Measures 441-444 show eighth-note patterns. Measures 445-448 feature sustained notes. Measures 449-452 show eighth-note patterns. Measures 453-456 feature sustained notes. Measures 457-460 show eighth-note patterns. Measures 461-464 feature sustained notes. Measures 465-468 show eighth-note patterns. Measures 469-472 feature sustained notes. Measures 473-476 show eighth-note patterns. Measures 477-480 feature sustained notes. Measures 481-484 show eighth-note patterns. Measures 485-488 feature sustained notes. Measures 489-492 show eighth-note patterns. Measures 493-496 feature sustained notes. Measures 497-498 show eighth-note patterns. Measures 499-500 feature sustained notes.

118

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Hp.

Vla.

Vc.

D. b.

p still

p

p p

p p p

pp

ppp

III

This page contains ten staves of musical notation. The instruments are: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), Spinet (Sp.), Bassoon (Hp.), Violin (Vla.), Cello (Vc.), and Double Bass (D. b.). The score is numbered 118 at the top left. Various dynamics are indicated throughout the page, including 'p still' for the Clarinet, 'pp' for the Vibraphone, 'p p' for the Spinet, 'p p p' for the Bassoon, and 'pp' for the Violin. The Vibraphone has a dynamic 'p' over a grace note. The Spinet has a dynamic 'pp' over a grace note. The Bassoon has a dynamic 'p p' over a grace note. The Vibraphone has a dynamic 'p p p' over a grace note. The Violin has a dynamic 'pp' over a grace note. The Cello has a dynamic 'pp' over a grace note. The Double Bass has a dynamic 'p p p' over a grace note. The page number '23' is at the top right.

poco accel.

124

Ob. -

Cl. *mf* *p* 6 *mp*

Bsn. *p*

Hn. -

Vib. *p* *mf*

Sp. -

Hp. -

Vla. *mf* *pp* *mp* 6 *pp* III

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

D. *mf* *pp*

Hn. -

Vib. *p* *mf*

Sp. -

Hp. -

Vla. *mf* *pp* *mp* 6 *pp*

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

D. *mf* *pp*

Vla. *mf* *pp* *mp* 6 *pp*

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

D. *mf* *pp*

Vcl. *p*

Vcl. II *p*

L

= 72

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Pad 7

mf

sample sequence 1C

Hp.

L

= 72

Vla.

p

Vc.

p

Db.

136

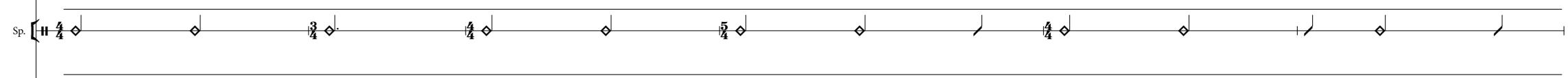
Ob.

Cl.

Bsn.

Hn.

Vib.

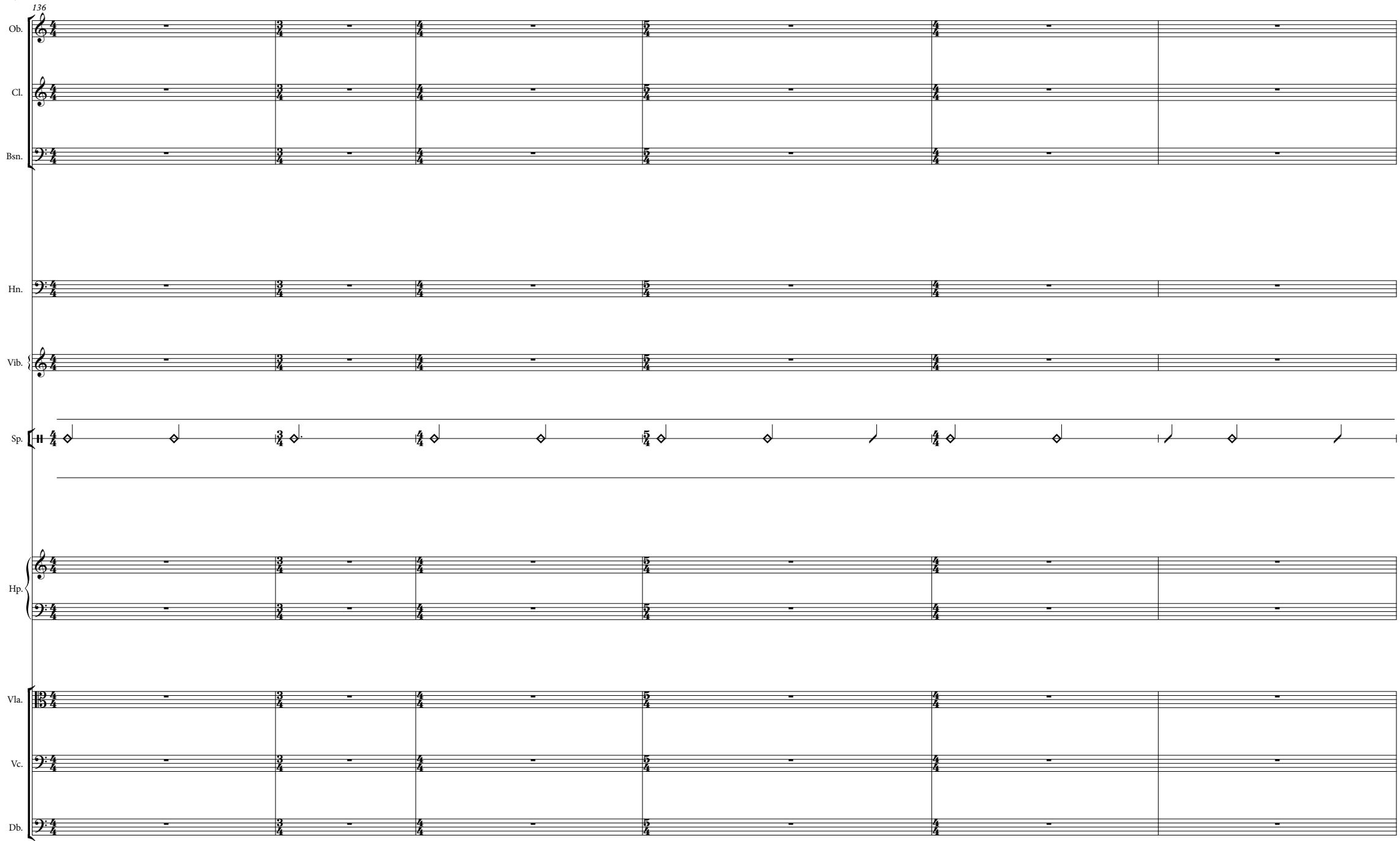
Sp. 

Hp.

Vla.

Vc.

Db.



142

M

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

Hp.

Vla.

Vc.

Db.

sample sequence 2C

148

Ob. The Oboe part consists of six measures. It starts with a dynamic of *mf*, followed by *p*, *mf*, *p*, *mf*, and ends with *mf*.

Cl. The Clarinet part consists of six measures. It starts with *mf*, followed by *pp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and ends with *f*.

Bsn. The Bassoon part consists of six measures. It starts with *mf*, followed by *pp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and ends with *mf*.

Hn. The Horn part consists of six measures. It starts with a rest, followed by *f*.

Vib. The Vibraphone part consists of six measures. It starts with *p*, followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*, and ends with *f*.

Sp. The Snare Drum part consists of six measures. It starts with *p*, followed by *p*, *p*, *p*, *p*, *p*, *p*, *p*, and ends with *p*.

Hp. The Double Bass part consists of six measures. It starts with a rest, followed by *p*, *p*, *p*, *p*, *p*, and ends with *f*.

Vla. The Cello part consists of six measures. It starts with *p*, followed by *p*, *p*, *p*, *p*, *p*, and ends with *mf*.

Vc. The Double Bass part consists of six measures. It starts with a rest, followed by *p*, *p*, *p*, *p*, and ends with *f*.

Db. The Double Bass part consists of six measures. It starts with a rest, followed by *p*, *p*, *p*, *p*, and ends with *f*.

N

154

Ob. *p* *mf*

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

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

Hn. *secco*

Vib. *Pad 9* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *f*

Sp. *f* sample sequence 3C

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

N

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

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

Db. *secco*

160

Ob.

Cl.

Bsn.

This section starts with a dynamic of *p*, followed by *mf* and *f*. The bassoon has a prominent eighth-note pattern. The dynamic shifts to *ff* at the end of the measure. The next measure begins with *f* and ends with *ff*. The final measure shows a dynamic transition from *f* to *p*.

Hn.

Vib.

Sp.

The horn plays a sustained note with a dynamic of *mf*, transitioning to *f*. The vibraphone has a rhythmic pattern with dynamics of *ff*, *f*, *p*, and *ff*. The snare drum provides a steady rhythmic foundation throughout the section.

Hp.

The double bass maintains a steady eighth-note pulse across the three measures, with dynamics of *mf*, *f*, and *p*.

Vla.

Vc.

Db.

The double bass and cello play eighth-note patterns. The double bass dynamics are *mf*, *p*, *p*, *ff*, *f*, and *ff*. The cello dynamics are *p*, *mf*, *f*, *p*, *ff*, *f*, and *ff*. The double bass concludes with a dynamic of *mf*.

166

O

Ob.

Cl.

Bsn.

Hn.

Vib.

Sp.

ff

ff

ff

ff

ff

ff

ff

ff

ff sample sequence 4C
808 Bass

Pad 10

Hp.

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

172

Ob. *mf* — *ff*

Cl. *mf* — *ff*

Bsn. *mf* — *ff*

Hn. *f* *mf* — *ff* *ff*

Vib. *Reo.* *Reo.* *Reo.* *Reo.* — *f*

St. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

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

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

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

Db. *p* *p*

178

Ob.

Cl.

Bsn.

Hn.

Vib.

St.

Hp.

Vla.

Vc.

Db.

P

espres.

f — *mf*

f — *mf*

p

mf

f — *mf*

p

mf

espres.

f — *mf*

f — *mf*

p

184

Ob.

Cl.

Bsn.

Hn.

Vib.

St.

Hp.

Vla.

Vc.

D. b.

Measure 1: Flute (Ob.) plays a single note at $\frac{3}{4}$ time. Clarinet (Cl.) and Bassoon (Bsn.) play sustained notes at $\frac{3}{4}$ time. Dynamics: *ppp*.

Measure 2: St. (String Bass) plays a sustained note at $\frac{3}{4}$ time, marked *mf*. Measures 3-4: The section continues with sustained notes at $\frac{3}{4}$ time. In Measure 4, Vla. (Violin) and Vc. (Cello) play eighth-note patterns at $\frac{3}{4}$ time, marked *pp still*. D. b. (Double Bass) also plays sustained notes at $\frac{3}{4}$ time.

190

Ob.

Cl.

Bsn.

Hn.

Vib.

St.

Hp.

Vla.

Vc.

Db.

pp still

p

This musical score page features ten staves of music. The staves are organized into two main sections: the first section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Vibraphone (Vib.), and String Bass (St.); the second section includes Violin (Vla.), Cello (Vc.), and Double Bass (Db.). The music is divided into measures by vertical bar lines. Measure 190 begins with a single note in the Ob. staff. Measures 191 through 192 show sustained notes with grace notes above them. Measure 193 starts with a dynamic marking of "pp still" followed by sustained notes with grace notes. Measure 194 begins with a dynamic marking of "p" followed by sustained notes with grace notes. Measures 195 through 196 show sustained notes with grace notes. Measure 197 begins with a dynamic marking of "p" followed by sustained notes with grace notes. Measures 198 through 199 show sustained notes with grace notes. Measure 200 concludes with a single note in the Ob. staff.

196

Ob.

Cl. *ppp*

Bsn.

Hn.

Vib.

St.

Hp. *ppp*

Vla. *ppp*

Vc. *ppp*

Db.