# Patina

For Solo Piano (2023)

Kenrick Ho

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### Preface

The title, *Patina*, refers to the compositional approach for this piece where initial 'maquette-like' materials has been generated by the computer, and it is up to the composer and performer to add a thin layer of 'musical touches' to polish off the otherwise lifeless, unidiomatic materials. In this piece, the performer is asked to treat each hand as its own voice, which is to be played expressively while maintaining their individuality. Since rhythm, dynamics, phrase markings, and how the voices interact are left ambiguously in the notation, the performer is encouraged to interpret the score subjectively by playing what feels most 'natural' or 'idiomatic' for them. In that sense, the title *Patina* also refers to this kind of organic transformation of material through time, similar to the unexpected yet distinctive beauty of the patina formed on aged, weathered metal.

#### **Performance Instructions**

A stopwatch is required for this piece. The score is aligned in a way where each system lasts for 10 seconds, and proportionally, every five seconds is marked by a dotted bar line across the centre. As such, noteheads are to be intrepreted with regards to their sptial displacement on the score.

Please note that there are no simultanous notes used throughout the piece (apart from the final chord), so notes with close proximity are not to be confused with dyads.

Since this piece places an emphasis on expressivity, the score should be treated as reference only, where it is completely fine if the performer goes slightly too fast or too slow from clock time. In case the performer has deviated too far from clock time, simply slow down/ speed up gradually to catch up with the score time without disrupting the 'flow' of the piece.

This piece should be played as expressively and legato as possible. Sustain pedal may be used sparingly but where possible, each note should be depressed at least until the next note to create a sense of finger legato.

Each hand should be its own voice, but the specific decisions in how they are played (such as their internal contour and how they interact) are up to the performer to freely interpret.

Phrase markings are notated with commas, but only they serve as references to guide the flow of the piece. The performer is welcomed to group phrases differently and it is up to the performer whether there should be silences, or if it should simply be a 'breath' between phrases.

Only minimal dyanmic and phrase markings are given as guidance, so the performer is encouraged to freely expand on what is given on the score.

Slur markings are used as a visual reminder to hold the note across relatively longer durations.

c. 4'00"

# Patina

### For Siwan Rhys

## Expressively, with a 'rubato' feel









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1'10"







1'40"





6







2'00"









3'10"



3'20"





3'40"

10



