

Phi Bui

Bley Thoughts

for piano and sampler

(2020)

Instrumentation:

Piano
Sampler/Midi Keyboard

Notes:

The sampler is to be performed and controlled by the pianist. There are a total of seventeen samples, each assigned to midi keys ranging from C3 - E4.

A focal point within this piece is the relationship of phrasing and rhythmic feel between the sample material and the pianist. Even though the sampler reduction is notated to assist in defining rhythmic gesture, it is encouraged that the pianist internalizes the musical nuances within the sample material to gain greater control of the rhythmic push and pull that is called for in this piece.

The vertical dotted lines indicate that the note/chord is to be played synchronous with the sample material. These moments are crucial, as they provide balance with the musical events that are much more off-kilter.

Arrows pointing to the right indicate that the note/chord is to be played slightly late on the beat, and arrows pointing to the left indicate that the note/chord is to be played slightly earlier. If there is an indication of 'later', 'much later', the note/chord is to be played to an approximate degree later in comparison to the previous note/chord that was delayed.

These subtle pushes and pulls within the phrasing may also be seen as notated and controlled rubato, simultaneously giving freedom for the pianist to decide what feels most expressive.

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

This piece contains sample material from the recording of *Ida Lupino* (1973 Open, to Love album) composed by Carla Bley.

Composed for the Royal Academy of Music 200 Solo Pieces Bicentenary Project

Duration : approx. 5' 30"

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(2020)

$\text{♩} = 86$ pensive

Sampler

Piano

5 (synchronous)

much later

mp p

10

later

mp p

15

relaxed, rubato

mf p pp mf

20

Pno. *mf* > *p* *pp* *p* *mf* *pp*

Sp.

Pno. *mf* > *poco* *ppp* *mf*

moving along, bright later

Sp.

30

Pno. *mf* *p*

later

Sp.

35

Pno. *f* *mf* *f* *mf* *f*

much later much later

Sp.

40

Pno. *p pp mf p mf f p f*

Sp.

45

Pno. *mf p mf p p mf p p mf pp*

Sp. *Red. ad lib.*

49

Pno. *mf p mf pp mf f p mf*

Sp.

54

Pno. *p mf p mf*

Sp.

60

much later

Pno.

p *mf* *p* *mf* *p* *f* *mf* *f* *p* *f*

Sp.

65

(synchronous)

Pno.

f increasing energy *mf* *f* *ff*

Sp.

70

$\text{♩} = 66$ vibrant

(synchronous)

Pno.

f *ff* *f* *ff*

L.H.

without pedal

Sp.

74

increasing intensity

Pno.

f *ff* *f* *ff*

Ped. ad lib.

Sp.

Musical score for measures 77-81. The system includes a grand piano (Pno.) and a string player (Sp.). The piano part features a complex rhythmic pattern with triplets and dynamic markings: *ff*, *f*, *mf*, and *ff*. The string part has a steady eighth-note accompaniment. Performance instructions include "with force, heavy" and "without pedal".

Musical score for measures 82-86. The piano part continues with triplet patterns. The string part maintains its accompaniment. Performance instructions include "without pedal".

Musical score for measures 87-90. The piano part features a melodic line with a *mf* dynamic marking. The string part continues with accompaniment. Performance instructions include "Ped." (pedal).

Musical score for measures 91-94. The piano part is marked "calm, gentle" and *p*. It features a melodic line with *8va* markings and a "much later" instruction. The string part has sustained chords with "Ped." markings.

95

Pno.

Sp.

Ped.

8va



99

Pno.

Sp.

Ped.

tender, delicate

p



103

Pno.

Sp.

Ped.

solo

ppp

8va