

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"

Bley Thoughts

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*for piano and sampler*Phi Bui
(2020)

Piano **Sampler**

= 86 pensive

5 (synchronous) **much later**

10 **later**

15 **relaxed, rubato**

Piano

Sampler

Pno.

Sp.

Sampl.

20

Pno.

mf *p*

pp

p

mf

pp

Cello: Ped.

Sp.

=

mf > poco

ppp

mf

moving along, bright

later

Pno.

Cello: Ped.

Sp.

=

30

later

3

Ped. ad lib.

Pno.

Sp.

=

35

f

mf

f

much later

much later

Ped. ad lib.

Pno.

Sp.

40

Pno. Sp.

45

Pno. Sp.

49

Pno. Sp.

54

Pno. Sp.

60

Pno. much later

Sp.

65

Pno. (synchronous)

f increasing energy

Sp.

70 ♩ = 66 vibrant

Pno. (synchronous)

f L.H. ff f L.H. ff

Sp. without pedal

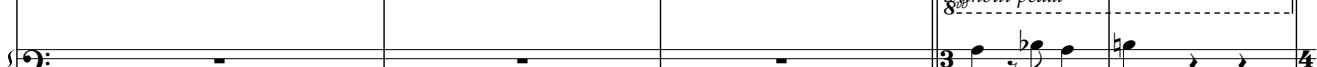
74

Pno. increasing intensity

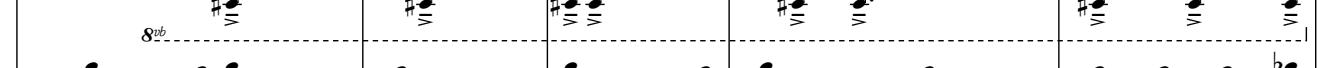
f ff f ff

Sp. ♩ ad lib.

77

Pno. {  } Sp. {  }

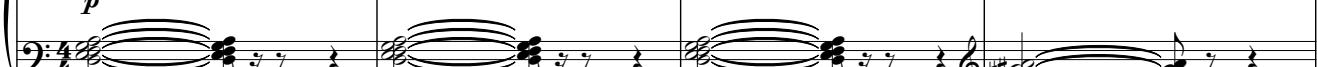
82

Pno. {  } Sp. {  }

87

Pno. {  } Sp. {  }

91

Pno. {  } Sp. {  }

95

Pno.

8va

Ped.

Sp.

==

99

tender, delicate

Pno.

Ped.

Sp.

==

103

Pno.

solos

ppp

Ped.

Sp.