Tibetan Songs
For solo piano

Ian Percy
Tibetan Songs
For solo piano

I. If only we had more time ...
II. Should we just accept things the way they are?
III. Recollections and Reminiscences (faces and places from home)
IV. Regardless of the Past, We Must Look to the Present ...

Ian Percy
2004/16

(Edited, rearranged, rescored and recomposed: March – June 2016)
Tibetan Songs

Tibetan Buddhist teachings, prayers and daily offerings inspired this collection of four short movements (songs without words) for solo piano. The first two movements were edited and rescored in March 2016. The second movement was recomposed (again) during April – June 2016, when the third and fourth movements (songs) were added. Each of the four movements is approximately three minutes in length.

I. If only we had more time …

The first movement was originally composed in 2008 as an alternate sketch within the orchestral score for An Acoustic Mandala for the Fourteenth (2\textsuperscript{nd} Chant). The piece was revised slightly and part re-notated in May 2010 (and again in 2016). It is a melancholy reflection in a contemporary campanella style, but with occasional (and often subdued) rays of optimism, regret and aggression.

II. Should we just accept things the way they are?

First sketches for this work (originally entitled 2434) date back to September 2004. The piece went through a variety of forms and instrumentation until it was finally reduced to a piano arrangement, revised and recomposed in reference to its new title and place within this collection in May 2010. Revisions kept as much of the original material as possible, but rhythms, notation, pacing and tempo were all radically adjusted to fit the narrative implied by the new title. The movement was further recomposed (twice) during March – June 2016.

III. Recollections and Reminiscences (faces and places from home)

Composed around fragments and sketches salvaged from Melancholy Daydreams (2004), which has since been withdrawn. The original material for this movement was radically rearranged, reconceived and expanded during 2016, but the music still retains influential elements of the raw dissonant harmony and more emotionally energetic style of earlier compositions from the composer.

IV. Regardless of the Past, We Must Look to the Present …

This reflective and poignant final movement was also composed around fragments salvaged from Melancholy Daydreams (2004). Like previous movements in this collection, the rhythmic textures make reference to the ticking of chronometric time and the cycle of daily life. The persistent continuity of passing linear time and its relationship to the non-linear way we store and recall personal memories of that ‘passing time’ is a consistent theme within the narrative of this collection, influencing the form and character of the music throughout.
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I. If only we had more time ...

In a resonant campanella style throughout ...
[chromatic cluster: A-E♭] poco rubato

With gathering momentum and a growing sense of hope ...

With increasing emotion and intensity ...
molto expressivo rubato
cresc.

Dissolving into the eternal ...
poco rit.

poco rubato

[♩ - 40] attacca
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II. Should we just accept things the way they are?

... it is important that we continue to ask questions ...

... but we may not always like the answers ...

... every once in a while things can go our way ...
... but continue to plan for the worst and hope for the best ...

... tick-tock goes the chronometric clock ...

... and that is just the way it is ...

Life still holds its little surprises ...

Unfortunately, some questions will always remain unanswered ...

[| = 72] rit. .......................................... [| = 100] rit. .......................................... attacca

[poco rubato]
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III. Recollections and Reminiscences
(faces and places from home)

... a forgotten event triggers serious awakenings ...

M \( \text{M} = 100 \) poco accel., \( \text{M} = 108 \) arpeggios ad lib. throughout

A peaceful memory ...

N \( \text{N} = 116 \) poco accel., \( \text{N} = 116 \) poco rubato

o An innocent embarrassment and the faces it recalls ...
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IV. Regardless of the Past, We Must Look to the Present ... Ian Percy

... The total chromatic and a descent into cacophony and dissonance ...

[4] \( \frac{4}{4} \) \( \text{j = 100} \) If only ... poco rit. ... [\( \text{j = 88} \) V accel. ... [\( \text{j = 116} \) poco accel. ... 

\( \text{expressive rubato} \)

\( \text{arp. ad lib. throughout} \)

\( \text{poco rubato} \)

\( \text{molto rubato} \)

... A moment of frustration (again) ...

\( \text{\( \text{j = 132} \) \( \text{W} \) \( \text{j = 100} \) \( \text{W} \) \( \text{A sombre statement (lament)} \) ... [\( \text{j = 116} \) poco accel. ... 

\( \text{poco rubato} \)

... A pinch of reality (and passing aggression) ...

\( \text{\( \text{j = 116} \) \( \text{V} \) \( \text{j = 116} \) \( \text{A pinch of reality (and passing aggression)} \) ... [\( \text{molto rubato} \)

\( \text{expressive rubato} \)

\( \text{florid rubato} \)

... How it is and could be (there is always room for optimism) ...

\( \text{\( \text{j = 116} \) \( \text{Z} \) \( \text{V} \) \( \text{j = 116} \) \( \text{A pinch of reality (and passing aggression)} \) ... [\( \text{molto rubato} \)

\( \text{expressive rubato} \)
Sometimes time and distance change perspectives ...

molto expressive rubato

poco rit.

... What! ...

poco rit.
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iancarlpercy@gmail.com
percyi@hope.ac.uk