

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* (2nd 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Composed around fragments and sketches salvaged from *Melancholy Daydreams* (2004), which has since been withdrawn.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 ...

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1 ♩ = 60 In a resonant campanella style throughout ...

[chromatic cluster: A-Eb]

poco rubato

Musical score for the first section, measures 1-12. The piece is in 4/4 time with a tempo of ♩ = 60. It features a chromatic cluster in the left hand (A-Eb) and a melody in the right hand. Dynamics range from *ppp* to *p*. The style is described as 'resonant campanella' and 'poco rubato'. The score includes triplets and slurs.

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

B

molto rubato

Musical score for sections A and B, measures 13-20. The tempo is *molto rubato*. Dynamics range from *mp* to *f*. The score includes triplets and slurs, showing a growing sense of momentum and hope.

C With increasing emotion and intensity ...

cresc.

molto expressive rubato

Musical score for section C, measures 21-26. The tempo is *molto expressive rubato*. Dynamics range from *mp* to *ff*. The score includes triplets and slurs, showing increasing emotion and intensity.

D Dissolving into the eternal ...

poco rit.

[♩ = 40]

attaca

poco rubato

Musical score for section D, measures 27-32. The tempo is *poco rubato* and *poco rit.*. Dynamics range from *mp* to *ppp*. The score includes triplets and slurs, showing a dissolving into the eternal.

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

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

2 ♩ = 100 *molto rubato* rit. [♩ = 72] **E** ♩ = 100
vary the dynamic of each note and highlight the accents

arp. ad lib. throughout

37 *f* *ppp* *mf* *ppp* *pp* *mf* *f* *p* *pp* *mf* *p* *mf* *pp* *mp*

8^{va}-----]

rit. [♩ = 72]

F ♩ = 100 ... but we may not always like the answers ...
vary the dynamic of each note and highlight the accents

48 *f* *ff* *f* *pp* *ppp* *mf* *f* *pp* *ppp* *pp* *mf* *pp* *mp* *pp* *mf*

8^{va}-----]

... every once in a while things can go our way ...

molto expressive rubato

G rit. [♩ = 72]

58 *ff* *p* *mf* *pp* *mf* *ppp* *mf* *pp* *mf* *ppp* *f*

8^{va}-----]

H ♩ = 100 ... but continue to plan for the worst and hope for the best ...

molto expressive rubato

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

poco rubato

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

molto rubato

poco accel.

[♩ = 108]

poco rit.

[♩ = 100]

Life still holds its little surprises ...

K rit.

[♩ = 72]

Unfortunately, some questions will always remain unanswered ...

L ♩ = 100 rit.

[♩ = 72]

attacca

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III. Recollections and Reminiscences

(faces and places from home)

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

3 ♩ = 108 *poco accel.* ♩ = 116 *arp. ad lib. throughout* *rit.* [♩ = 76]

molto rubato

f *fff* *ff* *mf* *p* *ppp*

Ped.

A peaceful memory ...

M ♩ = 100 *poco accel.* ♩ = 108

molto expressive rubato *vary the dynamic of each note and highlight the accents* *poco rubato*

pp *p* *mp* *mf* *pp* *mp* *pp* *p* *pp*

N *poco accel.* ♩ = 116

O An innocent embarrassment and the faces it recalls ...

molto rubato *poco rubato* *expressive rubato* *8va*

f *fff* *ff* *mf* *mp* *p* *pp*

A moment of frustration!

P ♩ = 116 poco accel.

[♩ = 120]

poco accel.

[♩ = 132]

Q ♩ = 116 The reply you did not want ...

molto rubato *expressive rubato* *molto expressive rubato*

134 *mf* *fff* *f* *p* *f* *mp* *p* *mp*

144 *p* *f* *fff* *f*

8^{va}

vary the dynamic of each note and highlight the accents

R But Why?

poco accel.

♩ = 120

poco rubato *molto rubato*

145 *mf* *mp* *f* *mp* *p* *f* *ff* *mf* *fff* *f*

155 *fff* *f*

8^{va}

A dramatic miscarriage of justice and the futility of aggression...

S poco accel.

♩ = 132

cresc.

T ♩ = 120 Sombre (all is not well) ...

molto expressive rubato *poco rubato*

156 *mf* *fff* *mp* *f* *ff* *fff* *mp* *p*

166 *mp* *p*

8^{va}

Almost a resolution and a glimpse of optimism (perhaps) ...

poco rit.

♩ = 108

U

poco rit.

♩ = 96

attacca

expressive rubato *molto expressive rubato*

167 *ppp* *p* *pp* *p* *pp* *ppp* *pp*

176 *ppp* *pp*

8^{va}

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

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

4 ♩ = 100 If only ...
expressive rubato

poco rit.

[♩ = 88]

V

accel.

[♩ = 116]

poco accel.

arp. ad lib. throughout *poco rubato* *molto rubato*

mf p pp f p ppp pp mp p

Ped.

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

[♩ = 132]

W

♩ = 100 ... A sombre statement (lament) ...

X

♩ = 108

poco accel.

[♩ = 116]

poco rubato

ff mp mf pp mf fff f ff

8vb

Y ♩ = 116 A pinch of reality (and passing aggression) ...

molto rubato

expressive rubato

Z

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

florid rubato

f p f ppp f pp mf p ppp f p

Ped.

AA ♩ = 116 Sometimes time and distance change perspectives ...

vary the dynamic of each note and highlight the accents

molto expressive rubato

217

mf f mp pp ppp mp pp ppp f ff f mf

poco rit.

♩ = 69

225

ff mf ff pp f mp mf p mf ppp p mp pp p ppp

BB ♩ = 108 ... What! ...

poco rit.

♩ = 76

234

mf p mf f p pp ppp

Led.

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