

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Composed around fragments and sketches salvaged from *Melancholy Daydreams* (2004), which has since been withdrawn.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 $\text{♩} = 60$ In a resonant campanella style throughout ...

[chromatic cluster: A-E \flat]

poco rubato

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

B

molto rubato

C With increasing emotion and intensity ...

molto expressive rubato

cresc.

D Dissolving into the eternal ...

poco rit.

$\text{♩} = 40$

attacca

poco rubato

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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 $\text{♩} = 100$
molto rubato
rit.
 $\text{♩} = 72$ **E** $\text{♩} = 100$
vary the dynamic of each note and highlight the accents
arp. ad lib. throughout

rit.

F $\text{♩} = 100$... but we may not always like the answers ...

vary the dynamic of each note and highlight the accents

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

G $\text{♩} = 72$
molto expressive rubato
rit.
poco rubato

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

molto expressive rubato

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

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

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

(8) *poco rubato*

ppp p ppp p mp ppp p mp

poco accel.

[♩ = 108]

poco rit.

[♩ = 100]

— 3 — mf mp pp p mf mp

Life still holds its little surprises ...

Unfortunately, some questions will always remain unanswered ...

K rit.

[♩ = 72] **L** ♩ = 100 rit.

[♩ = 72]

attacca

8va

pp ppp p ppp p ppp f mp p f mp pp

8vb

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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*

molto rubato 100 *f* *fff* *ff* *mf* *p* *poco rubato* *rit.* *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 *molto rubato* *poco rubato* *expressive rubato* *pp*

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

A moment of frustration!

[P] ♩ = 116 poco accel.

molto rubato

[♩ = 120]

poco accel.

[♩ = 132]

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

5

Musical score for measures 134-144. The score consists of two staves. Measure 134 starts with a dynamic of *mf*, followed by *fff*, *f*, *p*, *f*, *mp*, *p*, and *mp*. Expressive markings include "molto rubato" at the beginning and "expressive rubato" with a fermata over the *p* dynamic. Measure 144 ends with a dynamic of *p*. A large bracket labeled "Ped." spans both measures. Measure 145 begins with *mf*, followed by *mp*, *f*, *mp*, *p*, *f*, *ff*, *mf*, *fff*, and *f*.

vary the dynamic of each note and highlight the accents

[R] But Why?

Musical score for measures 145-155. The score consists of two staves. Measures 145-154 show a sequence of dynamics: *mf*, *mp*, *f*, *mp*, *p*, *f*, *ff*, *mf*, *fff*, and *f*. Measure 155 ends with a dynamic of *p*. Expressive markings include "poco rubato" in measure 145 and "molto rubato" in measure 155.

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

[S] poco accel.

[♩ = 132]

cresc.

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

Musical score for measures 156-166. The score consists of two staves. Measures 156-165 show a sequence of dynamics: *mf*, *fff*, *mp*, *f*, *ff*, *fff*, *mp*, and *p*. Measure 166 ends with a dynamic of *p*. Expressive markings include "molto expressive rubato" in measure 156 and "poco rubato" in measure 166.

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

poco rit.
expressive rubato

[♩ = 108]
molto expressive rubato

[♩ = 96]

attacca

Musical score for measures 167-177. The score consists of two staves. Measures 167-176 show a sequence of dynamics: *ppp*, *p*, *pp*, *p*, *pp*, and *ppp*. Measure 177 ends with a dynamic of *pp*. Expressive markings include "poco rit." and "expressive rubato" in measure 167, and "molto expressive rubato" in measure 176.

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

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[♩ = 132]

[W] ♩ = 100 ... A sombre statement (lament) ...

X ♩ = 108 **poco accel.** [♩ = 116]

poco rubato

192

ff **mp** **mf** **pp**

mf **fff** **f** **ff**

8vb

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

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

vary the dynamic of each note and highlight the accents

molto expressive rubato

217

poco rit.

[♩ = 69]

225

<img alt="Musical score for piano showing measures 225-232. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measures 225-226 show 'ff', 'mf', and 'ff'. Measures 227-228 show 'pp', 'f', 'mp', and 'mf'. Measures 229-230 show 'p', 'mf', and 'ff'. Measures 231-232 show 'ppp', 'p', 'mp', and 'ff'. Measures 233-234 show 'p', 'pp', and 'p'. Measures 235-236 show 'pp', 'p', and 'pp'. Measures 237-238 show 'p', 'pp', and 'p'. Measures 239-240 show 'pp', 'p', and 'pp'. Measures 241-242 show 'p', 'pp', and 'p'. Measures 243-244 show 'pp', 'p', and 'pp'. Measures 245-246 show 'p', 'pp', and 'p'. Measures 247-248 show 'pp', 'p', and 'pp'. Measures 249-250 show 'p', 'pp', and 'p'. Measures 251-252 show 'pp', 'p', and 'pp'. Measures 253-254 show 'p', 'pp', and 'p'. Measures 255-256 show 'pp', 'p', and 'pp'. Measures 257-258 show 'p', 'pp', and 'p'. Measures 259-260 show 'pp', 'p', and 'pp'. Measures 261-262 show 'p', 'pp', and 'p'. Measures 263-264 show 'pp', 'p', and 'pp'. Measures 265-266 show 'p', 'pp', and 'p'. Measures 267-268 show 'pp', 'p', and 'pp'. Measures 269-270 show 'p', 'pp', and 'p'. Measures 271-272 show 'pp', 'p', and 'pp'. Measures 273-274 show 'p', 'pp', and 'p'. Measures 275-276 show 'pp', 'p', and 'pp'. Measures 277-278 show 'p', 'pp', and 'p'. Measures 279-280 show 'pp', 'p', and 'pp'. Measures 281-282 show 'p', 'pp', and 'p'.Measures 283-284 show 'pp', 'p', and 'pp'. Measures 285-286 show 'p', 'pp', and 'p'. Measures 287-288 show 'pp', 'p', and 'pp'. Measures 289-290 show 'p', 'pp', and 'p'. Measures 291-292 show 'pp', 'p', and 'pp'. Measures 293-294 show 'p', 'pp', and 'p'. Measures 295-296 show 'pp', 'p', and 'pp'. Measures 297-298 show 'p', 'pp', and 'p'. Measures 299-300 show 'pp', 'p', and 'pp'. Measures 301-302 show 'p', 'pp', and 'p'. Measures 303-304 show 'pp', 'p', and 'pp'. Measures 305-306 show 'p', 'pp', and 'p'. Measures 307-308 show 'pp', 'p', and 'pp'. 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