

Tibetan Offerings

For solo piano

Ian Percy

Tibetan Offerings

For solo piano

- I. Use Every Precious Moment... [2' 54"]
- II. Has it really been that long? [2' 38"]
- III. Recognition of impermanence (a child is no longer a child)... [5' 52"]

Total approximate length: 11' 24"

Ian Percy

2007/2016

Originally sketched: December – January 2007/08
Revised, rearranged and recomposed: May 2010
Edited, re-notated and partially recomposed: March 2016

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The first sketches for this three-movement work date back to December 2007, the original score was the result of an experiment with a (now in retrospect) rather lazy compositional approach, where the primary material for each movement was developed at the piano instinctively over a number of weeks. Having sketched formal outlines, dynamic guideposts and rehearsed primary phrases and fundamental rhythms, whilst establishing a familiarity with the pitch materials, the initial score for each of these movements was generated from three part-improvised performances. The scores were then composed around this 'instinctive' framework. Initial composition ceased in January 2008, but work resumed and was completed during a period of composition, revision and recomposition in May 2010. The three movements were edited further and re-notated in March 2016, when the third movement was also partially recomposed.

Inspired by a book of Tibetan Buddhist Offerings (Contemplations), phrases and teachings from the 14th Dalai Lama were referred to as the foundational character through which to 'emotionally' shape the musical material. The subtitles for each movement evolved naturally from the character of the writing.

The approximate duration of the three movements holds proportional reference to the Golden Ratio: **a**, is to **b**, what **b**, is to **c**. This process was applied in reverse to derive the proportion for the first movement and calculated from the pre-determined lengths of the latter two:

$$\text{II} = 2.23 \times \text{I}: 2.23 \times 71 \text{ seconds} = 158.33 \text{ seconds}: 2' 38''$$

$$\text{III} = 2.23 \times \text{II}: 2.23 \times 158 \text{ seconds} = 352.34 \text{ seconds}: 5' 52''$$

The form for the first movement can also be sub-divided by these same proportions into the following:

Ii: Asking a Question ... [1' 11''] bars 1 – 23

Iii: ... as they just keep ticking away... [1' 11''] bars 24 – 47

Iiii: Coda: In through the out door... [0' 32''] bars 48 – 54

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I. Use every precious moment...

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1 ♩ = 88 *poco rit.* [♩ = 72] **A** ♩ = 88 *poco rit.* ♩ = 72

Asking a question, but poignant and melancholy... *Passion and reflection...*

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

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

Ped.

poco accel. **B** ♩ = 88 ... *One must use every precious moment ...*

lyrical rubato *molto rubato*

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

8va

poco rit. ♩ = 72 **C** ♩ = 88 ... *as they just keep ticking away ...*

expressive rubato *molto rubato*

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

Ped.

... things change a little every day, sometimes for the better, sometimes for the worse ...

28 *poco rit.* *poco rubato* $\text{♩} = 72$ **D** $\text{♩} = 88$ *molto rubato* *poco rit.* $\text{♩} = 72$ **E** $\text{♩} = 88$... life rolls on ... 3

36 *poco rit.* *expressive rubato* **F** $\text{♩} = 72$... and the seconds just keep ticking away ... *poco accel.* $\text{♩} = 88$

42 *poco rit.* $\text{♩} = 72$

G $\text{♩} = 72$ Coda: In through the out door ... *poco rit.* $\text{♩} = 60$

48 *molto rubato*

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II. Has it really been that long?

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2 ♩ = 72 Do you remember? *poco rit.* [♩ = 60] H ♩ = 72 ... a passing moment of aggressive regret ... *poco rit.*

55 *lyrical rubato* *molto rubato* *8va*

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

Ped. | Ped.

[♩ = 60] I ♩ = 72 ... the realisation that time IS change ... *poco rit.* [♩ = 60]

64 *expressive rubato* *arp. ad lib. throughout* *poco rubato*

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

Ped.

J ♩ = 52 What if? poco accel. ♩ = 72 poco rit.

lyrical rubato vary the dynamic of each note and highlight the accents

73 *mp* *p* *mp* *pp* *mf* *mp* *p* *mf* *pp* *f* *mp* *p* *f* *mp* *pp* *mp* *pp* *mf*

[♩ = 60] **K** ♩ = 72 Has it really been that long? poco rit. ♩ = 60 attacca

poco rubato expressive rubato molto rubato

80 *ppp* *ppp* *p* *ppp* *f* *pp* *mp* *p* *ppp* *p* *f* *mp* *pp* *ppp*

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III. Recognition of Impermanence...

(a child is no longer a child)

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3 ♩ = 72 ... locked in a favourite memory time is not always linear ...

91 *poco rubato*

ppp *pp* *p* *pp* *mp* *pp* *p* *pp*

Ped.

103 *vary the dynamic of each note and highlight the accents*

poco rit. [♩ = 60]

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

L ♩ = 72 ... Strange spaces and hidden places ...
arp. ad lib. throughout

rit.

M ♩ = 60
expressive rubato

accel.

... opening doors long since forgotten ...

114

pp mf pp

mf p

mf

pp

ppp

pp f p

f pp

8^{va}

♩ = 72

poco accel.

vary the dynamic of each note and highlight the accents

125

mf p f p f

pp mp pp mf p

pp mp mf p

pp p

ppp p

N ♩ = 88
molto rubato

poco rit.

♩ = 72

poco accel.

♩ = 88 *rit.*

... some memories were hidden for good reason ...

133

f mp f

ff p

f p

f mp p

mf

ff

f mp

p

p

8^{va}

O ♩ = 72 ... Ah!!! ... *poco rit.*

[♩ = 60]

P ♩ = 72 ... with a subtle (and subdued) hint of optimism ...

poco rubato *expressive rubato* *lyrical rubato* *poco rubato*

140

pp mp pp mf p pp mp f mf mp mf mp pp f p mp f mp f pp mp pp

... drifting in the continuum of transition ...

Q *poco accel.*

molto rubato vary the dynamic of each note and highlight the accents

152

pp p mf p mp f mp pp mf mp f mp f mp f pp

[♩ = 88] *poco rit.*

♩ = 72

159

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

rit. [♩ = 60] **R** ♩ = 72 *expressive rubato* ... a linear chain of thought emerges and the ticking of chronometric time resumes ... poco accel. 9

Musical score for measures 165-171. The piece is in a minor key with a 3/4 time signature. Measure 165 starts with a piano (*mf*) dynamic. The score features a complex melodic line with many triplets and slurs. Dynamics range from *ppp* to *ff*. A tempo change to ♩ = 72 is indicated by a red 'R' in a box. The section concludes with a *poco accel.* marking.

♩ = 88 *poco rit.* vary the dynamic of each note and highlight the accents ♩ = 72

Musical score for measures 172-177. The tempo is marked as *poco rit.* at ♩ = 88. The instruction 'vary the dynamic of each note and highlight the accents' is written above the staff. The score contains numerous triplets and slurs. Dynamics include *p*, *mf*, *pp*, *f*, and *ppp*. A tempo change to ♩ = 72 is indicated at the end of the system.

Musical score for measures 178-182. This system continues the piece with various dynamics such as *p*, *f*, *pp*, *mp*, and *ppp*. It features several triplets and slurs. The tempo remains at ♩ = 72.

rit. ♩ = 60

Musical score for measures 183-188. The tempo is marked as *rit.* at ♩ = 60. The score consists of a series of slurs and triplets. Dynamics range from *mf* to *ppp*. The piece concludes with a final chord in the bass clef.

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