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

Tibetan Offerings

For solo piano

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:

II = 2.23 x I: 2.23 x 71 seconds = 158.33 seconds: 2' 38"
III = 2.23 x II: 2.23 x 158 seconds = 352.34 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

Tibetan Offerings

For solo piano

Tibetan Offerings

for solo piano

I. Use every precious moment...

Ian Percy

Asking a question, but poignant and melancholy...

1 ♩ = 88 **poco rit.** [♩ = 72]

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

Passion and reflection...

A ♩ = 88 **poco rit.** ♩ = 72

poco rubato

poco accel.

lyrical rubato

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

molto rubato

poco rit. ♩ = 72

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

expressive rubato *molto rubato*

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

poco rit. [♩ = 72] **D** ♩ = 88 poco rit. [♩ = 72] **E** ♩ = 88 ... life rolls on ...

28

poco rubato *molto rubato*

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

Ped.

poco rit. **F** ♩ = 72 ... and the seconds just keep ticking away ... poco accel. ♩ = 88

36

expressive rubato

mf pp mp ppp p f mf p f mf f

poco rit. ♩ = 72

42

ff f ff f mf mp f mf f mp

G ♩ = 72 **Coda: In through the out door ...** poco rit. ♩ = 60

48

molto rubato

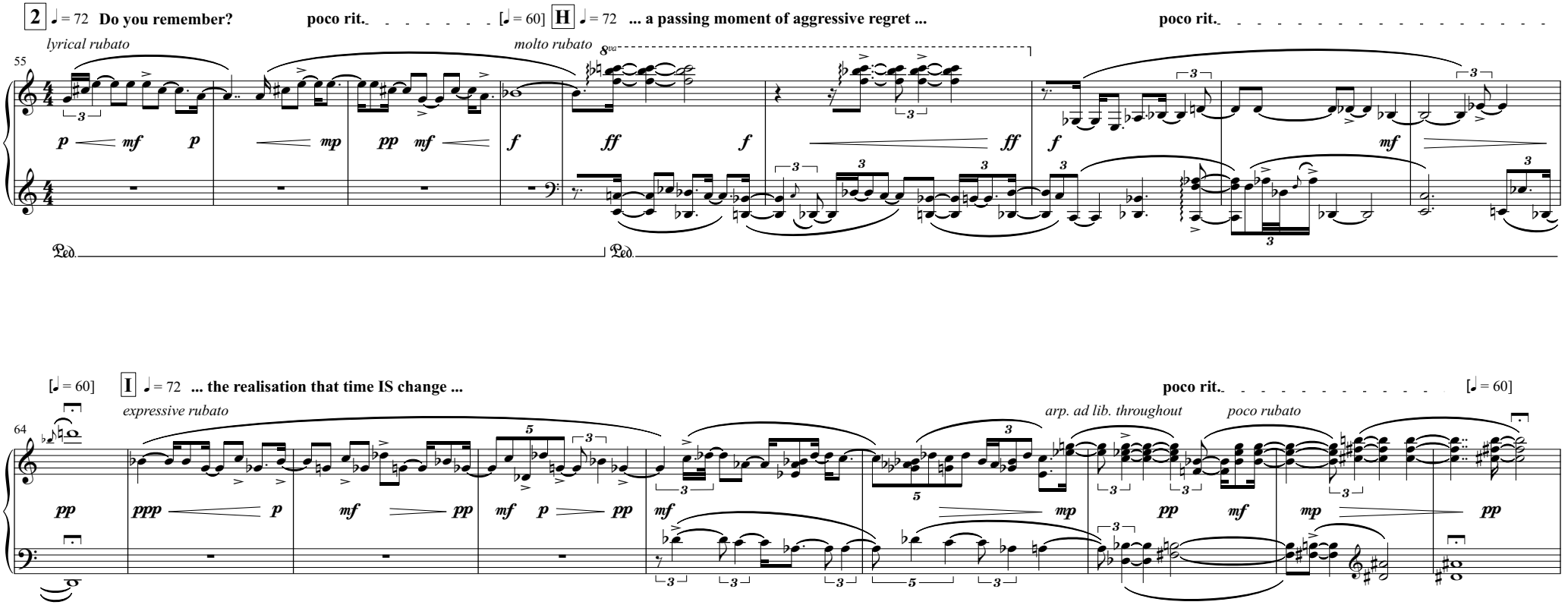
f p mf f mp pp mf pp f mp p

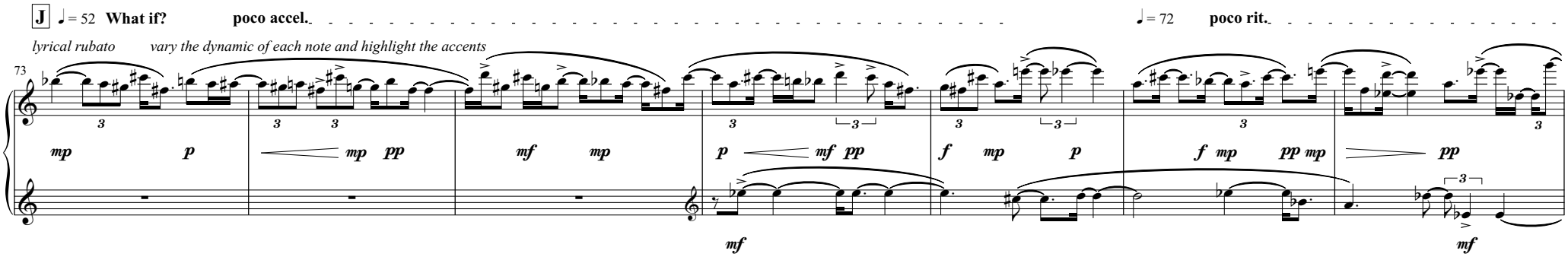
Tibetan Offerings

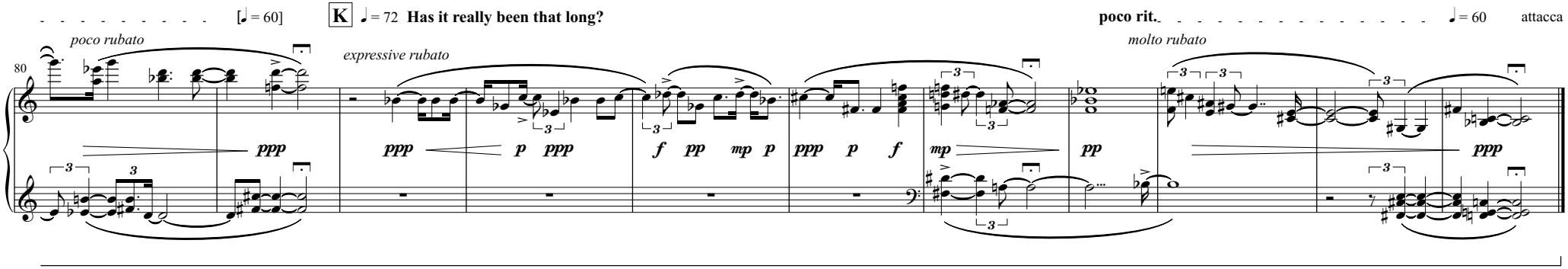
for solo piano

II. Has it really been that long?

Ian Percy




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
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

Tibetan Offerings

for solo piano

III. Recognition of Impermanence...

(a child is no longer a child)

Ian Percy

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

91 *poco rubato*

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

Ped.

vary the dynamic of each note and highlight the accents

poco rit. [♩ = 60]

103

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

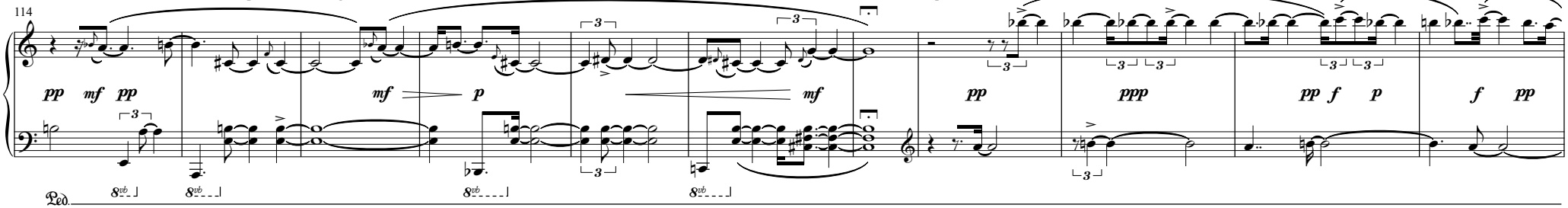
rit.

... opening doors long since forgotten ...

M ♩ = 60 **accel.**

expressive rubato

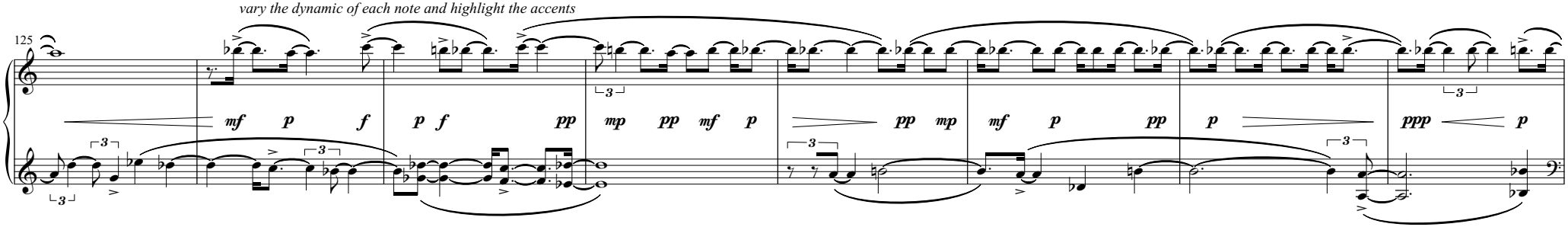
114



♩ = 72 **poco accel.**

vary the dynamic of each note and highlight the accents

125

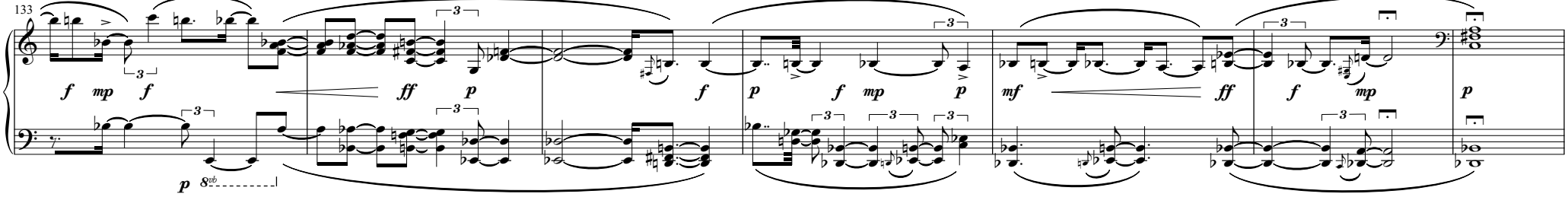


... some memories were hidden for good reason ...

N ♩ = 88 **poco rit.** [♩ = 72] **poco accel.** [♩ = 88] **rit.**

molto rubato

133



O ♩ = 72 **... Ah!!! ... poco rit.** [♩ = 60]

poco rubato *expressive rubato*

140

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

lyrical rubato *poco rubato*

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

Q **poco accel.**

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

152

[♩ = 88] **poco rit.** ♩ = 72

159

... a linear chain of thought emerges and the ticking of chronometric time resumes ...

rit. [♩ = 60] R ♩ = 72 poco accel.

expressive rubato

165

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

♩ = 88 poco rit. ♩ = 72

vary the dynamic of each note and highlight the accents

172

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

178

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

rit. ♩ = 60

183

mf mp pp mp mf pp ppp p ppp pp ppp

Tibetan Offerings

For solo piano

Ian Percy

2007/2016

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