

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)

(Revised: March 2021)

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. The fourth movement was slightly revised again in March 2021.

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Composed around fragments and sketches salvaged from Melancholy Daydreams (2004), which has since been withdrawn.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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1. If only we had more time ...

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

[chromatic cluster: A-E♭]

poco rubato

Musical score for the first section of 'Tibetan Songs'. The score is in 4/4 time and features a chromatic cluster of A-E♭ in the left hand. The right hand plays a melodic line with triplets and slurs. Dynamics include *ppp*, *pp*, *p*, *mp*, and *p*. The tempo is *poco rubato*.

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

B

Musical score for the second section of 'Tibetan Songs', starting at measure 13. The score is in 4/4 time and features a chromatic cluster of A-E♭ in the left hand. The right hand plays a melodic line with triplets and slurs. Dynamics include *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *f*, and *mf*. The tempo is *molto rubato*.

C ... with increasing emotion and intensity ...

molto rubato, molto espress.

cresc.

21

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

(8)-----

D ... dissolving into the eternal ...

poco rit.

[♩ = 40]

attacca

poco rubato

27

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

(8)-----

3 **2. Should we just accept things the way they are?**

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

2 ♩ = 100 rit. [♩ = 72] **E** ♩ = 100

molto rubato, molto espress.

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

Red. 8va

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

8va

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

G rit. [♩ = 72]

58

ff p mf pp mf ppp mf pp mf ppp f

pp

H ♩ = 100 ... but continue to plan for the worst and hope for the best ...
molto rubato, molto espress.

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

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

J ... and that is just the way it is ...
molto rubato, molto espress.

75 *ppp* *p* *ppp* *p* *mp* *ppp* *p* *mp*

poco accel. [♩ = 108] *poco rit.* [♩ = 100]

83 *mf* *mp* *ppp* *p*

K *rit.* ... life still holds its little surprises ...

[♩ = 72] **L** ♩ = 100 *rit.* ... unfortunately, some questions will always remain unanswered ... [♩ = 72] *attaca*

90 *pp* *ppp* *p* *ppp* *p* *ppp* *f* *mp* *p* *f* *mp* *pp*

3. Recollections & Reminiscences (faces and places from home)

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

3 ♩ = 108 *poco accel.* ♩ = 116

molto rubato, molto espress.

arp. ad lib. throughout

rit.

poco rubato

[♩ = 76]

100

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

Ed.

... a peaceful memory ...

M ♩ = 100 *poco accel.* ♩ = 108

molto rubato, molto espress. vary the dynamic of each note and highlight the accents

poco rubato

112

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

N *poco accel.* ♩ = 116

molto rubato

poco rubato

molto rubato, molto espress.

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

122

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

P ♩ = 116 *poco accel.* [♩ = 120] *poco accel.* [♩ = 132] **Q** ♩ = 116 ... the reply you did not want ...

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

vary the dynamic of each note and highlight the accents

R ... but Why ...? *poco rubato* *poco accel.* ♩ = 120 *molto rubato, molto espress.*

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

S ... a dramatic miscarriage of justice and the futility of aggression ... *poco accel.* ♩ = 132

T ♩ = 120 ... sombre (all is not well) ... *cresc.* *poco rubato*

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

poco rit. ♩ = 108 **U** *poco rit.* ♩ = 96 *attacca*

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

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

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

4 ♩ = 100 ... if only ... *molto rubato, molto espress.* poco rit. [♩ = 88] V accel. [♩ = 116] poco accel. *molto rubato, molto espress.*

Musical score for measures 180-191. Includes piano and bass staves with dynamic markings (mf, p, pp, f, ppp, mp) and performance instructions like 'arp. ad lib. throughout' and 'poco rubato'.

... a moment of frustration (again) ...

[♩ = 132] W ♩ = 100 ... a sombre statement (lament) ... poco rubato X ♩ = 108 poco accel. [♩ = 116] molto rubato, molto espress.

Musical score for measures 192-204. Includes piano and bass staves with dynamic markings (ff, mp, mf, pp, f, fff) and performance instructions like 'poco rubato' and 'molto rubato, molto espress.'.

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

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

Musical score for measures 205-216. Includes piano and bass staves with dynamic markings (f, p, f, ppp, f pp, mf, p ppp, f, p) and performance instructions like 'poco rubato' and 'molto rubato, molto espress.'.

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

molto rubato, molto espress. vary the dynamic of each note and highlight the accents

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*

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