

Variations and Distorted Reflections (After Stradella)

For solo violin

Ian Percy

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2014/17

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Movement Subtitles

- | | |
|--|--|
| I. For the past, present and future ... | XIV. The changing circadian rhythms of humanity ... |
| II. People tend to romanticise the past ... | XV. Reminiscent distractions from modern life ... |
| III. Hidden memories and passing reflections ... | XVI. Give to Caesar what belongs to Caesar ... |
| IV. Linear melodic statement for passing of time ... | XVII. Past has passed and the lesson long forgotten ... |
| V. Changing the wrapping does not alter contents ... | XVIII. Take from Caesar that which belonged to Caesar ... |
| VI. Inside time, outside time ... | XIX. In simplicitas ... |
| VII. A poetic and retrospective soliloquy ... | XX. Betwixt and between (The infinite triptych) ... |
| VIII. A product of the twenty-first century ... | XXI. Ghosts in the machine (The eternal trinity) ... |
| IX. And never the twain shall meet ... | XXII. Streams of consciousness and conversations ... |
| X. Unnatural chronometric perpetuum of linear time ... | XXIII. What was then, what is now & what will never be ... |
| XI. A cautious lullaby for all ages ... | XXIV. What goes around, comes around ... |
| XII. In the blink of an eye ... | XXV. Ad infinitum – The past is always present ... |
| XIII. What was that we were saying? | |

Variations and Distorted Reflections

(After Stradella)

For solo violin

This is a multiple-movement work composed around the ground bass for Alessandro Stradella's (1639-1682) Twelfth Two-Part Sinfonia (A – E – B – E – F – G – A – F – E – C – D – E – A), using the overall form, pitch-scheme and internal structures of the original manuscript as a template for pitch-organisation, texture, form and proportion. The initial conception of this work evolved out of a collaborative recording project with violinist-musicologist Dr Alberto Sanna: *The Stradella Project – Alessandro Stradella: Two-Part Sinfonias*.

The multiple movements (twenty-five in total) reflect upon the atmosphere and stylistic character of the Stradella variations with elements of direct and subliminal quotation often using the original melodic contour and/or rhythmic impetus as a starting point, but have been reinterpreted (distorted) and entirely recomposed from a contemporary perspective. Some of the latter movements contain more of the original material in recognisable form and are credited as such within the score.

The writing is filled with reminiscences of the past alongside glimpses of the future, but hopefully combining to create a timeless music realised within a personal compositional autograph highlighting the idiomatic (and virtuosic properties) of the solo violin and the creative talent behind the original variations. Some movements are undeniably a product of the twenty-first century.

Note:

Twelve of the movements (initially composed during 2014) were extensively edited during completion of the score in the summer of 2017. Materials and textures for movements X, XIV, XVIII and XXII (the recurring theme) were influenced by an earlier work: *An Instant Conception* for small chamber ensemble and percussion.

Variations and Distorted Reflections

(after Stradella)

for solo violin

Variation I

Ian Percy

[... for the past, present and future ...]

... in contemporary antiquity ...

[♩ = 72]

1 ♩ = 40 *accel.* ♩ = 52

accel. [♩ = 72]

♩ = 144 *rit.* [♩ = 72] *rit.*

sul tasto molto legato
II
III
p *ppp* *mf* *p* *mp* *pp* *p* *fff* *pp*

molto rubato
pizz. *arco* *molto espress. vib.* *pizz.* *arco sul pont.*

... a kaleidoscope of memories ...

A ♩ = 52 *rit.* [♩ = 40]

accel. [♩ = 52]

rit. ♩ = 40

molto legato rubato
I **II**
molto espress. *sul tasto dolce* *pizz.* *arco*

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

Variation II

[... people tend to romanticise the past ...]

Ian Percy

2 ♩ = 40 ... melancholy and reflective ... **rit.** **accel.** [♩ = 40] **B** ... the past has passed ...

I *molto espress.* *sul tasto* *molto legato rubato* *dolce* *molto rubato* **III** **I** **III** **I** **II**
ord. with subdued aggression

14

II *ppp* *pp* *p* *mp* *pp* *mf* **IV** **II** **IV** **II** **III**

III **I** *aggressive, but lyrical* *vib.* *molto legato rubato* *molto espress.* **I** **C** ♩ = 40 **rit.** *dolce*

20

IV **II** *mf* *f* *mf* *mp* *pp* *p* *pp*

Variation III

[... hidden memories and passing reflections ...]

Ian Percy

senza misura, con rubato: The truth is often just out of reach ...

3 ♩ = 40 *accel.* *rit.* **a tempo**

poco rubato *molto legato rubato* *vib.* *molto espress. legato rubato*

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

... but that should not stop us reaching ...

D *accel.* *rit.* **a tempo** **E** ... when the bough breaks (the wind blows) ... *rit.*

sul tasto dolce *ord. lament* *molto legato rubato*

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

Variation IV

[... a linear melodic statement for the passing of time ...]

Ian Percy

senza misura, con rubato

4 ♩ = 40 ... optimistic ... rit. [♩ = 40] ♩ = 40 a tempo

molto espress. legato rubato

rit. with increasing intensity

32

p



[♩ = 60] accel. ... the fluidic transition of time ...

vib. sul tasto

*lyrical**dolce*

ord. [as fluid as possible]

rit. . . .

art. harm.

mf p *f* *mp* *ppp*

Variation V

[... changing the wrapping does not alter the contents ...]

Ian Percy

... as if brushing the dust from an old manuscript ...

5 ♩ = 80 rit. [♩ = 40] accel. [♩ = 48] rit. [♩ = 40] poco accel.

III II I sul pont. sul tasto dolce ord. molto rubato

33 *poco rubato*

IV III II 3 III 3 mp mf

... the past can often be littered with regrets ...

F ♩ = 48 ... with just a hint of melancholy ... ♩ = 58 G accel.

molto legato rubato dolce molto espressive legato rubato aggressive

38 mp mf p mf

[♩ = 69] accel. [♩ = 80] rit. [♩ = 40] ♩ = 58 rit. [♩ = 40] attacca

sul tasto dolce ord. molto espress. aggressive, but aggression dissipates with dynamic and pulse ...

41 f p mp ppp mf PP ppp

Variation VI

[... inside time, outside time ...]

Ian Percy

6 ♩ = 52 ... assertive, lyrical and expressive ... *poco rit.* *poco accel.* ♩ = 52 **a tempo**
 [combine gliss. with arp. techniques ad.lib.] *poco rubato* *lively*

46

mf *f*

rit. [♩ = 40] **accel.** [♩ = 52] *rit.* [♩ = 40]
molto espress. rubato *with increasing aggression*

50

[tone trill] *tr* *tr* [tone trill] *tr*
ff *fff*

H ♩ = 52 ... there will always be elements of doubt ...

sul tasto , *ord.* , *a little slower...* *rit.*

53

mp *mf*

♩ = 40 **I** ... yet life rolls on regardless ... *rit.*

lively, but restrained *molto lyrical rubato...*

56

[tone trill] *tr*
f *ff* *mf* *f* *mf* *ff*

Variation VII

[... a poetic and retrospective soliloquy ...]

Ian Percy

senza misura, con rubato

7 ♩ = 40 ... sometimes feeling down can be appropriate ...

sul tasto
molto legato rubato

sul pont.
[min 3rd trill]

ord.

dolce

molto espress.

59

f *mf* *f*



rit.

sul tasto

sul pont.

sul tasto

ord.

vib.

mf *sfz* *ff* *f* *mf* *f* *pp* *ppp*

Variation VIII

[... a product of the twenty-first century ...]

Ian Percy

... animated and just a little bit clumsy ...

8 ♩ = 72

poco accel.

[♩ = 84] **J** ♩ = 72

poco accel.

III *poco rubato*
sul pont.

II ord.

I *sul pont.*

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

senza misura, con rubato

K ♩ = 84 ... a product of the 21st century ...

poco accel.

♩ = 96

arp. double-stops throughout ...

sul pont.

aggressive

ord. *molto rubato* *sul tasto*

f *ff* *fff* *sffz*

L ... a release of pent-up frustrations ...

poco accel.

sul tasto molto espress. legato rubato

sul pont.

ord. *animated and aggressive* *vib.*

ff *fff*

Variation IX

[... and never the twain shall meet ...]

Ian Percy

... an awkward conversation across the centuries ...

9 $\text{♩} = 50$ *poco rit.* *molto rubato* *pizz.* III II III I arco *a tempo* II I *pizz.* III I *rit.* $\text{♩} = 40$ M and whose voice is this? I *dolce* arco

71 *mp* IV III IV *mf* IV *f* III *mp* *mf* IV *ff* *mf*

senza misura, con rubato
 $\text{♩} = 50$ *a tempo* ... a stream of consciousness and a rapid interchange of ideas and thoughts ...
molto espress. legato rubato

75 *f* *mf* *mp* sul pont.

... the conversation ends more cordially than it began, but distance remains ...

poco rit. N $\text{♩} = 50$ *molto rubato* I I arco *rit.* [♩ = 40] *a tempo* II I arco *rit.* $\text{♩} = 40$ *dolce*

76 *p* *ppp* *f* III IV *fff* *mp* *mf* *ppp* *mf*

Variation X

[... the unnatural chronometric perpetuum of linear time ...]

[... a recurring theme ...]

Ian Percy

10 ♩ = 76 ... with frenetic (and excited) energy ...

[more like a ricochet echo than individual articulations]

poco rit.

[♩ = 66] **O** ♩ = 76 ... restating the positives ...

molto rubato

poco rubato

mf *f* *mf*

... the complexities and contradictions of modern life ...

rit.

[♩ = 56]

P *rit.*

♩ = 46

a little slower

molto legato rubato

poco rubato

sul tasto

molto vib.

sul pont.

ord.

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

Q ... erratic glimpses of the future past ...

accel.

[♩ = 56]

rit.

attaca

[♩ = 46]

molto rubato

lyrical

sul pont.

ord.

molto espressive rubato

sul tasto

ord.

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

Variation XI

[... a cautious lullaby for all ages...]

Ian Percy

11 ♩ = 50 ... with respect for tradition ... *poco accel.* **R** ♩ = 56 ... with more energy ... *poco rit.* [♩ = 50]

molto espressive rubato

I II I II I II
II III II III II

94

mf *f* *mf* *f* *mf* *f* *p*

|| ... to walk the hallowed halls ...

S ♩ = 66 *rit.* [♩ = 50] ♩ = 60 *poco rit.* [♩ = 50] *rit.* [♩ = 40]

molto legato rubato

III II
IV III ord.

I II I *lyrical rubato*
II III II

molto espress. I
sul tasto II ord.

102

mf *mp* *p* *f* *mf* *p*

Variation XII

[... in the blink of an eye ...]

Ian Percy

12 ♩ = 112 ... the rapid flashbacks of flying time ...

poco rubato
sul pont.

with enthused energy ...
ord.

Musical notation for measures 108-113. The music is in 4/4 time and features a rapid, rhythmic melody with dynamic markings of *f*, *ff*, and *f*.

T ... the fluidity of the mind's eye ...

molto legato rubato

poco rubato

Musical notation for measures 114-119. The music is in 2/4 time and features a fluid, legato melody with dynamic markings of *fff*, *f*, *ff*, and *f*.

... there was a memory that I wanted to recall ...

U ♩ = 56 *poco rit.* [♩ = 40] *rit.*

molto rubato

molto vib. sul tasto

I

dolce

Musical notation for measures 120-125. The music is in 4/4 time and features a slow, expressive melody with dynamic markings of *mf*, *p*, *pp*, and *ppp*.

II

Variation XIII

[... what was that we were saying ...]

Ian Percy

13 ♩ = 46 ... oh, I remember where we were now ... *poco rit.* ♩ = 40

sul tasto molto rubato *molto espress.* *ord.* *sul tasto*

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

V ♩ = 40 ... skeletons in the closet (with no recognisable pulse) ...

molto rubato arp. ad lib. throughout ... *molto espress. molto rubato* *molto espress. molto rubato* *molto espress. pizz. arco sul tasto* *arp. ad lib. ...* *molto espress. arco sul pont.* *pizz. arco sul tasto*

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

W ♩ = 46 ... and there we go, drifting again ... *poco rit.* [♩ = 40] *rit.*

molto expressive legato rubato *lyrical and forlorn* *morendo sul pont.* *vib.*

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

Variation XIV

[... the changing circadian rhythms of humanity ...]

Ian Percy

14 ♩ = 76 ... with frenetic (and excited) energy ...

poco rit. [♩ = 66]

X ♩ = 76 ... with just a little more control ...

[more like a ricochet echo than individual articulation]

molto rubato *poco rubato*

mf *f* *mf*

a little slower *rit.* [♩ = 56] **Y** *rit.* *... in reflection ...*

molto rubato *sul tasto molto espressive legato rubato*

f *mp*

... trap doors, hidden meanings and false prophets ...

Z *... a stuttering transition ...* **AA** ♩ = 76 ... and an anomalous crescendo ...

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

ord. *poco rubato* *bursts into life*

rit. [♩ = 60]

molto rubato *aggressive* *sul pont.*

f *fff* *mf* *sfz*

Variation XV

[... a reminiscent distraction from the intensities of modern life ...]

Ian Percy

... some music does not seem to have any edges ...

15 ♩ = 40 ... as if the music was already playing ...

BB poco accel.

legato rubato
pizz. *molto vib.* sul tasto arco *molto espressivo rubato* ord. sul tasto ord.

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

CC ♩ = 50 ... as if the music was already ending ...

DD rit. [♩ = 40]

senza misura, con rubato
dolce *molto espress. legato rubato* sul tasto ord. sul pont. *morendo*

mf *p* *ppp*

Variation XVI

[... give to Caesar what belongs to Caesar ...]

Alessandro Stradella
(Ian Percy)

16 ♩ = 50 ... if it is not broken, then do not fix it ...

a tempo

ord. II [In fluid phrases] I

sul tasto

II

III

I

II

III

II

*poco rubato molto legato**a little slower*

156

mf *mp* *mf*

III II III IV II III IV III

poco rit. . . . EE ♩ = 50 ... with just a little spit and polish ...

a tempo

poco rit. . . .

[♩ = 40]

I II I

II

I

II

I

II

III

*molto espress.*sul tasto *a little slower*

sul pont.

162

f *mf* *f* *mp* *mf* *ff*

II III II III II III IV

Variation XVII

[... the past has passed and the lesson long forgotten ...]

Ian Percy

17 ♩ = 50 ... sometimes it is wise to keep a respectful eye on the past ...

poco rubato **I** **II** **I** *molto rubato* [whole-tone trills] *tr* *tr*

ord.

169

II *mf* **III** **II**

II

poco rit. [♩ = 44] **FF** ♩ = 50 ... as it seems time can dilute the lessons of memory ... *rit.* [♩ = 40]

poco rubato **I** *molto rubato* **II** **I** *poco rubato* **II**

sul tasto ord. *tr* *tr* sul tasto

174

f *mp* *mf* **III** **II** **III** *pp* *p* *ppp*

Variation XVIII

[... and so take from Caesar that which belonged to Caesar ...]

Ian Percy

18 ♩ = 54 ... an obstinate stutter ...

molto rubato
sul tasto

a little quicker
sul pont.

[♩ = 60] *accel.*

♩ = 72 ... in perpetual motion ...

poco rubato [more like a ricochet echo than individual articulations]
ord.

179

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

poco accel.

[♩ = 76]

183

f

molto espress. rubato

186

ff

poco rubato

189

f *ff* *f*

a little slower

192

ff

... things may not be quite as bad as first feared (with cautious optimism) ...

rit. GG [$\text{♩} = 60$] poco accel.

molto rubato

molto espress. rubato

195

fff f ff

[$\text{♩} = 69$]

poco rit.

lively and energetic ...

[$\text{♩} = 60$] poco accel.

molto espress.

198

fff ff mf f ff

[$\text{♩} = 66$]

poco rit.

with positive energy and exaggerated character

[$\text{♩} = 52$]

rit.

sul tasto

201

fff ff mp p

Variation XX

[... a second in three and the infinite triptych ...]

[... betwixt and between ...]

Ian Percy

20 ♩ = 50 ... **pensive anxiety - betwixt and between ...** accel. [♩ = 60] rit. [♩ = 50] rit.

poco rubato
ord.

dolce
sul tasto

molto espress. legato rubato

... in mysterious ambiguity ...

218

mf *p* *f* *p* *mf* *p < f* *pp* *f* *p* *ppp*



... distorted reflections - contorted imitations ...

II ♩ = 50 accel. [♩ = 60] rit. [♩ = 50] rit. [♩ = 40] rit.

poco rubato
ord.

molto rubato

sul pont.

molto espress. legato rubato
sul tasto

224

p *mf* *pp* *f* *p < f* *p* *f* *mp* *ff* *p* *ppp*

Variation XXI

[... ghosts in the machine ...]

[... a third in three and the eternal trinity ...]

Ian Percy

21 ♩ = 40 ... everyone has skeletons in the closet ...

molto rubato arp. ad lib. throughout ...
pizz.an abstract emotion ...
arco sul pont.*molto espress.*

arp. ad lib. ...

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



JJ ... everyone has conversations with the past ...

*molto rubato**molto espress.*
arco sul tasto

arp. ad lib. ...

molto espress.

rit.

arp. ad lib. ...

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

Variation XXII

[... streams of consciousness and conversations across time and space ...]

[... the infinite triangle is a straight line ...]

Ian Percy

22 ♩ = 52 ... with controlled momentum and a sense of hope ... poco accel.

molto rubato

a little quicker

poco rubato [more like a ricochet echo than individual articulation]

arco sul pont.

sul tasto

ord.

ppp *pp* *p* *mp* ————— *mf*



♩ = 66 poco accel.

molto espress.

————— *ff*

24 **KK** ♩ = 72 ... with increasing intensity and excited energy ...

poco rit. ♩ = 69

molto rubato

249

f

This system contains measures 249 and 250. Measure 249 is in 12/4 time and begins with a triplet of eighth notes. The melody consists of eighth notes with various accidentals (flats and naturals). Measure 250 continues the eighth-note pattern. The dynamic marking *f* is placed below the first measure. A double bar line is at the end of the system.

poco rubato

250

ff *f*

This system contains measures 250 and 251. Measure 250 continues the eighth-note pattern from the previous system. Measure 251 continues the pattern. The dynamic marking *ff* is placed below the first measure, and *f* is placed below the last measure. A double bar line is at the end of the system.

molto rubato

poco accel.

molto espressive rubato

251

This system contains measures 251 and 252. Measure 251 is in 3/4 time and features a triplet of eighth notes. Measure 252 continues the eighth-note pattern. A double bar line is at the end of the system.

♩ = 72

254

ff

This system contains measures 254 and 255. Measure 254 is in 4/4 time and features a triplet of eighth notes. Measure 255 continues the eighth-note pattern. The dynamic marking *ff* is placed below the first measure. A double bar line is at the end of the system.

257

5 5 5 5 5 5 5 5 3 7 7 7

fff *mf* *p*

... life is within the passing seconds of the present ...

LL [♩ = 46] *accel.* ♩ = 60 *poco accel.* [♩ = 66] *, molto espress.*

lively and energetic ...

262

3 6 6 6 6 5 5 5 5

f *ff*

MM [♩ = 60] *poco rit.* [♩ = 52] *rit.* **NN** ♩ = 40 *poco rubato* *molto rubato* *vib.*

with positive energy and exaggerated character

266

6 6 6 6 6 6 3 5

ff *p* *pp* *mf* *p sfz*

... it is hard to keep an animal from running away ...

... these days! ...

OO ♩ = 52 *rit.* ♩ = 40 *molto espress.* *a little slower ...* **PP** ♩ = 52 *rit.* *aggressive* *molto espress.*

271

5 3

ff *mf* *p* *sfz* *fff*

Variation XXIII

[... what was then, what is now, and what will never be ...]

Alessandro Stradella
(Ian Percy)

23 ♩ = 72 ... a golden olden (a fifth in three) ...

I

*arpeggiate double stops throughout ...**molto espress.*

274

mf

II



QQ ... self-similar replication ...

poco rit.

II

III

II

I

sul pont.

281

III

IV

III

II

*p*

Variation XXIV

[... what goes around comes around ...]

Alessandro Stradella
(Ian Percy)

24 ♩ = 50 ... staring at an ancient artefact ... poco rit. [♩ = 40]

I II I II III

molto espress.
ord.

287

p

II III II III IV

RR ♩ = 50 *poco rit.* ... **SS** [♩ = 40] *poco accel.* ... [♩ = 46] *poco rit.* ... [♩ = 40] *rit.* ...

II I II

molto espress. legato rubato
sul tasto

ord. *dolce* *molto espress. legato rubato*
sul tasto

morendo
sul pont.

296

III II III

mp *p* *ppp*

Variation XXV

[... ad infinitum - the past is always present ...]

[... and there will always be hope ...]

Alessandro Stradella
(Ian Percy)

25 ♩ = 100 ... a lively and energetic statement (a blast from the past) ...

II

III

II

ord. *poco rubato*

301

mf

III IV III



TT ... in the last reserves of energy one can find a second wind ...

*poco rit.**molto espressive rubato*
sul tasto

III

II

III

II

exaggerated and flamboyant

308

f *mf* *f*

IV III IV III

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iancarlpercy@gmail.com

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