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

Variations and Distorted Reflections

(After Stradella)

For solo violin

This is a multiple-movement work composed around the ground bass for Allessandro 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)

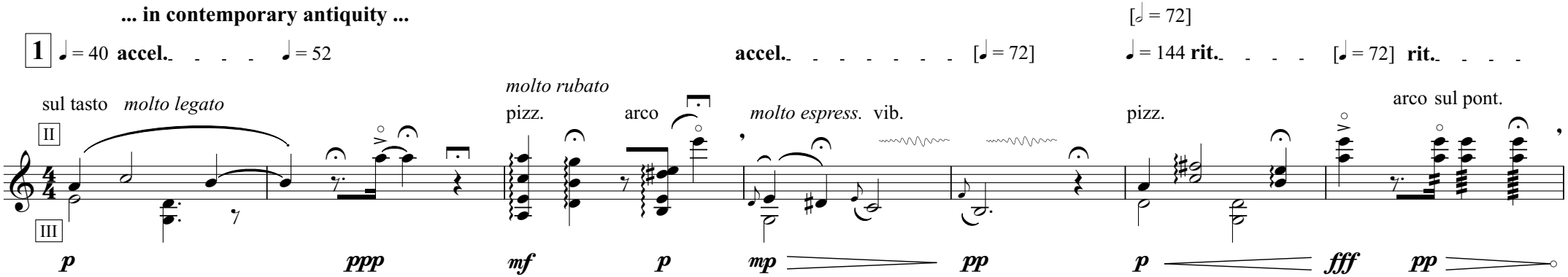
for solo violin

Variation I

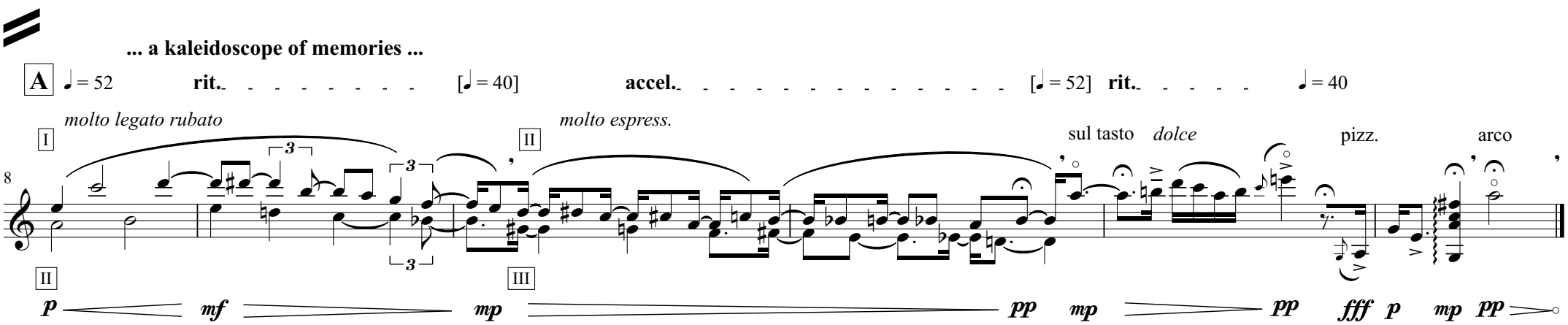
Ian Percy

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

... in contemporary antiquity ...



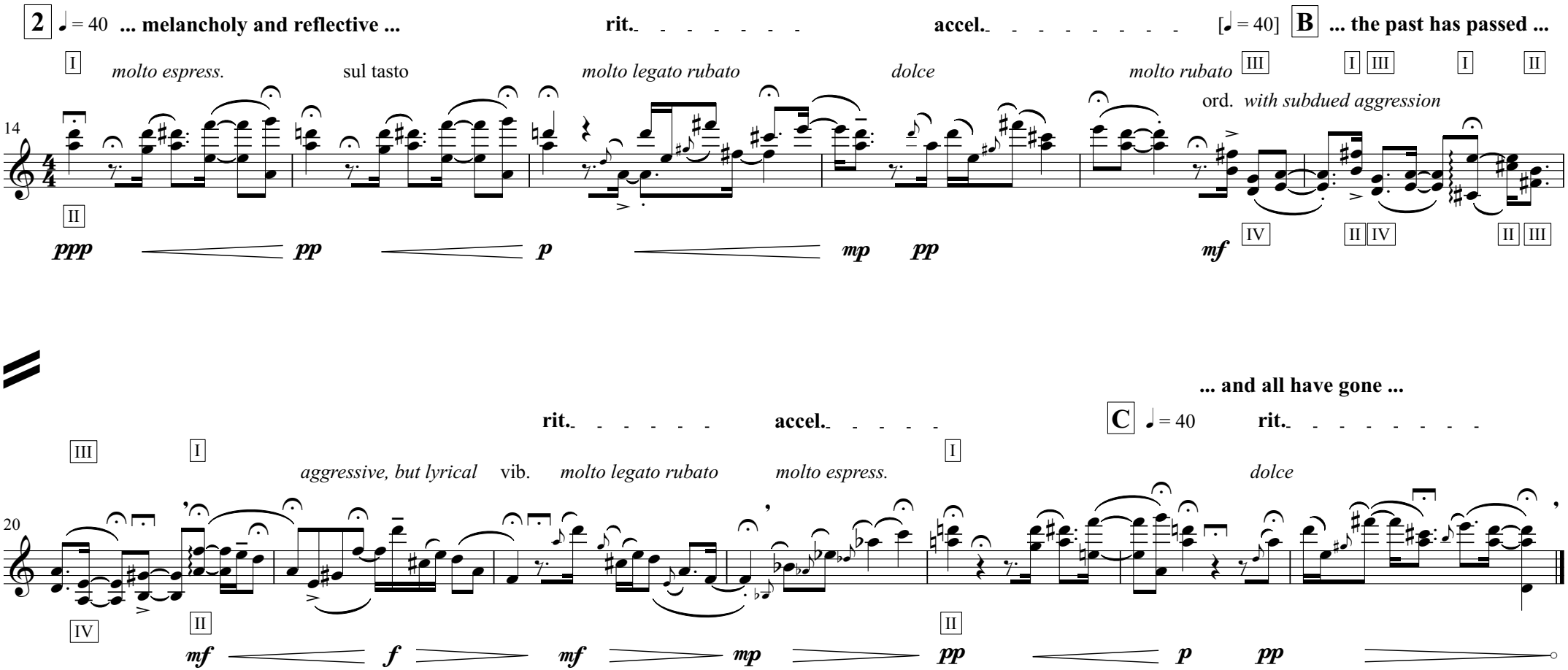
... a kaleidoscope of memories ...



Variation II

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

Ian Percy



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*

27 I II

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* [tone trill]

I II

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** **rit.**

molto espress. legato rubato *with increasing intensity*

32

vib.

p

[♪ = 60] **accel.** ♩ = 40 **... the fluidic transition of time ...** **rit.**

vib. sul tasto *lyrical* *dolce* ord. [as fluid as possible] art. harm.

3

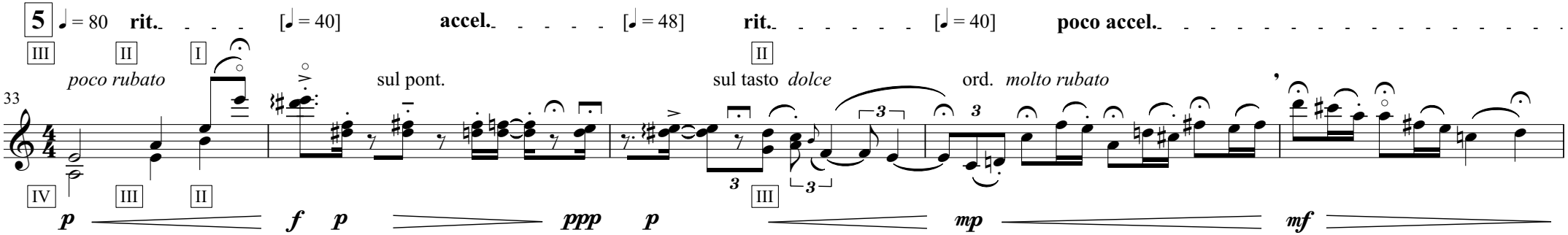
mf p ***f*** ***mp*** ***ppp***

Variation V

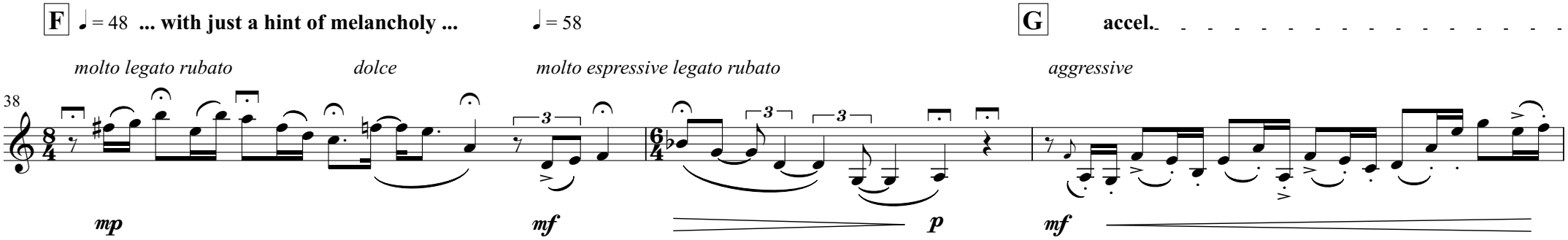
[... changing the wrapping does not alter the contents ...]

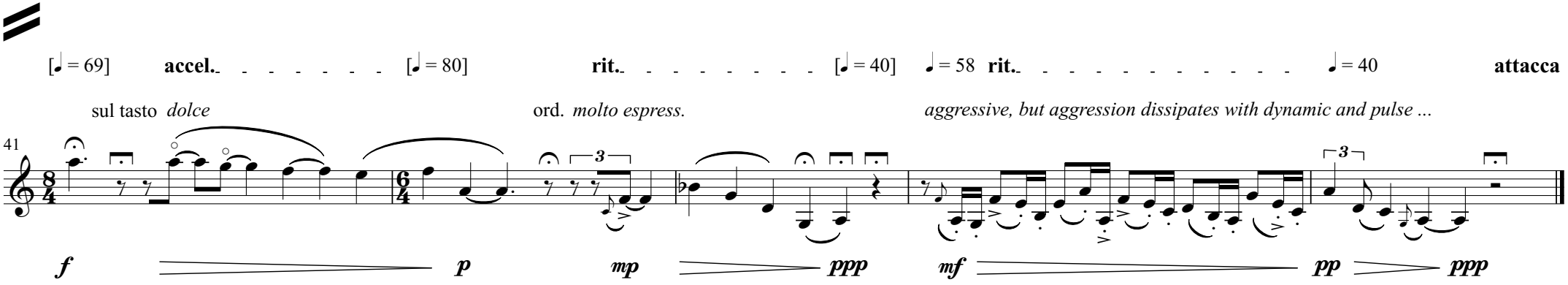
Ian Percy

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



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





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* [tone trill] [tone trill]

50

ff *fff*

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

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

53

mp *mf*

♩ = 40

I **... yet life rolls on regardless ...** **rit.**

lively, but restrained *molto lyrical rubato...* [tone trill]

56

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

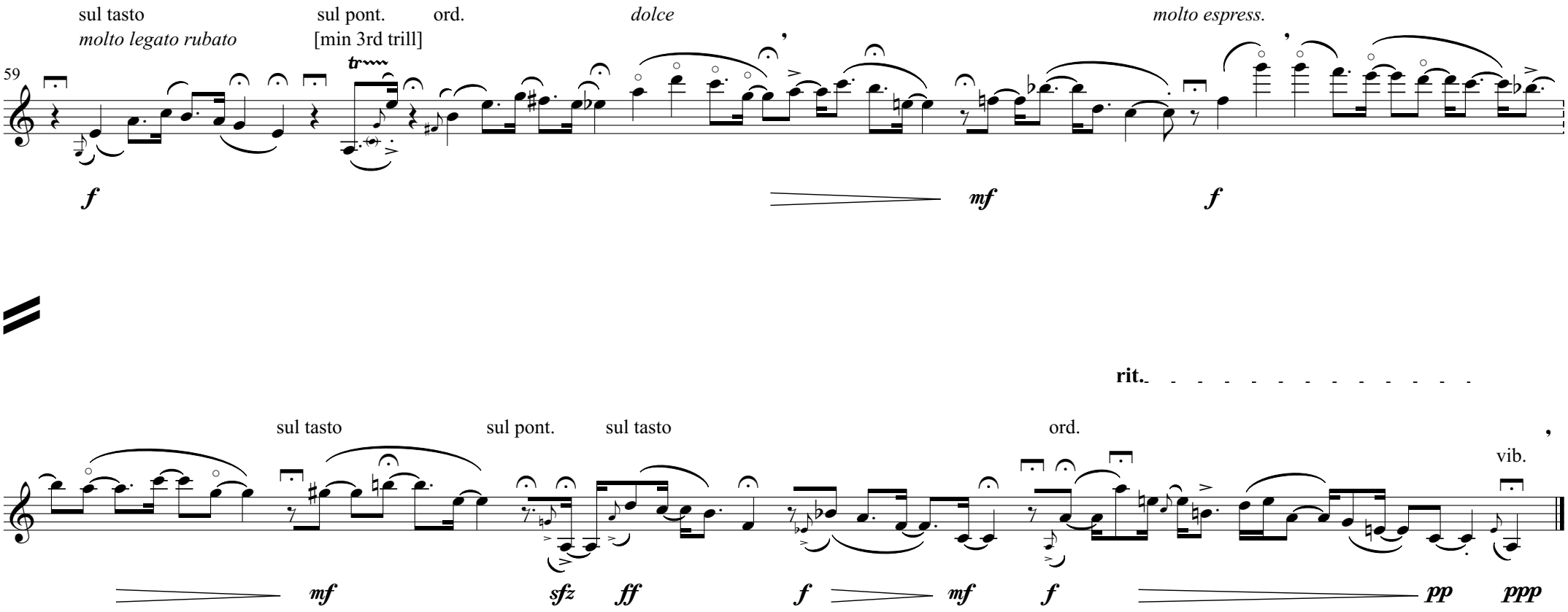
Variation VII

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

Ian Percy

senza misura, con rubato

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



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* II I

sul pont. ord. sul pont.

60

IV III II

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 ...

ord. *molto rubato* sul tasto sul pont. *aggressive*

64

f *ff* *fff* *sfffz*

L **... a release of pent-up frustrations ...** **poco accel.**

sul tasto *molto espress.legato rubato* sul pont. ord. *animated and aggressive* vib.

66

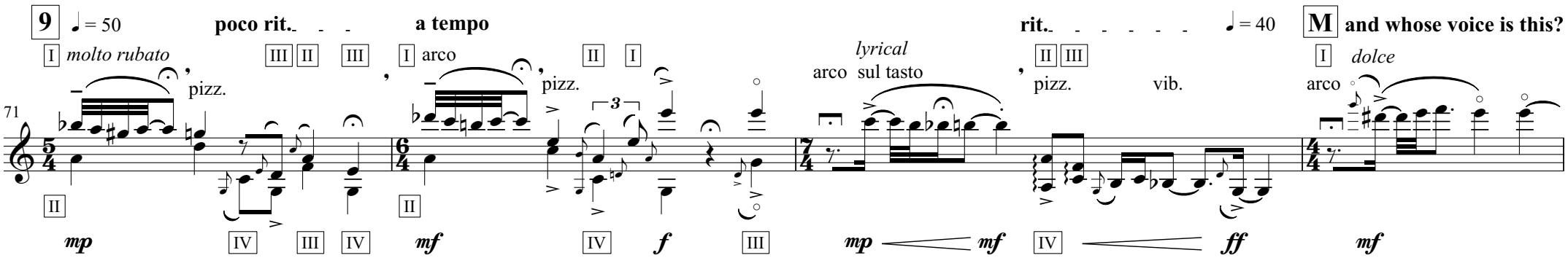
ff *fff*

Variation IX

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

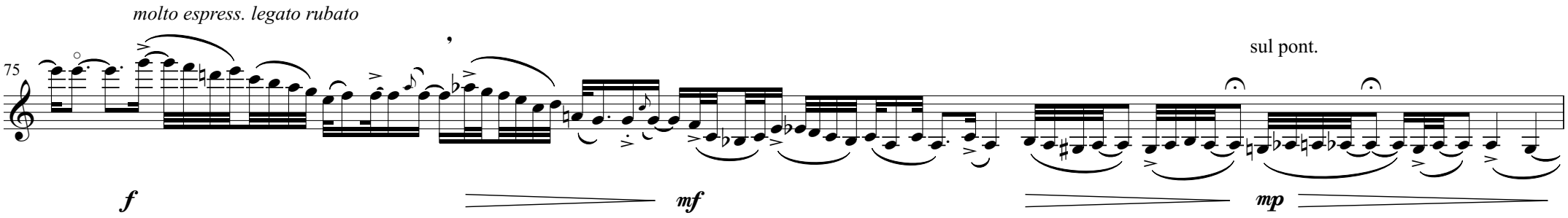
Ian Percy

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

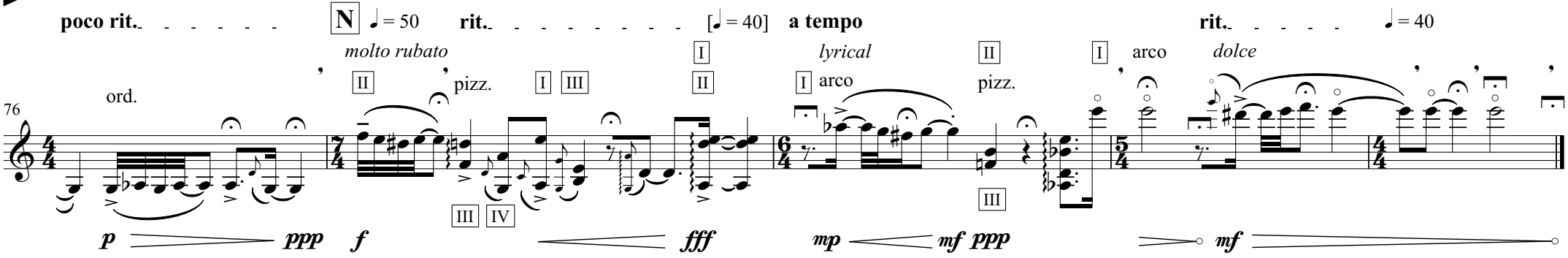


senza misura, con rubato

♩ = 50 **a tempo** **... a stream of consciousness and a rapid interchange of ideas and thoughts ...**



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



Variation X

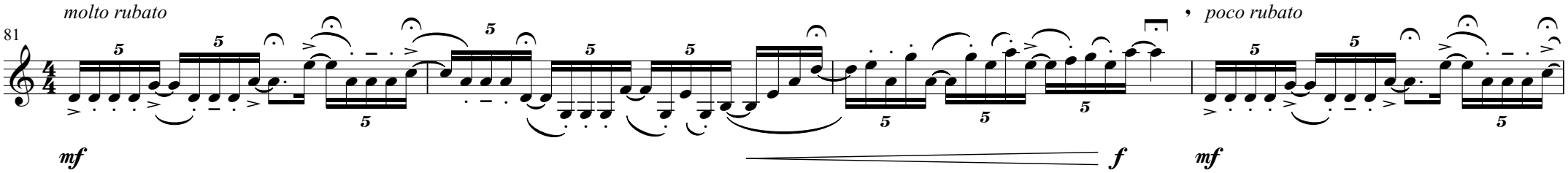
[... the unnatural chronometric perpetuum of linear time ...]

[... a recurring theme ...]

Ian Percy

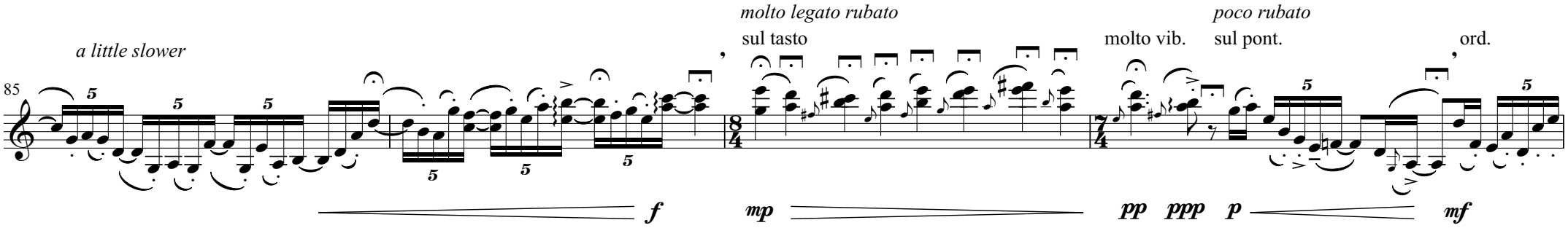
10 ♩ = 76 **... with frenetic (and excited) energy ...** **poco rit.** [♩ = 66] **O** ♩ = 76 **... restating the positives ...**

[more like a ricochet echo than individual articulations]



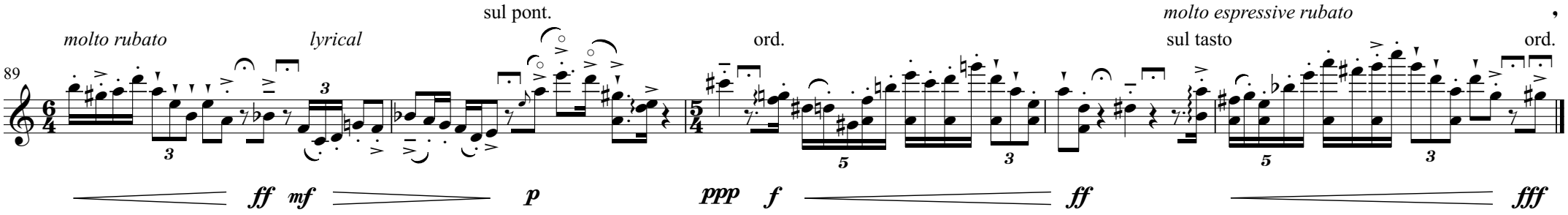
... the complexities and contradictions of modern life ...

rit. [♩ = 56] **P** **rit.** ♩ = 46



attacca

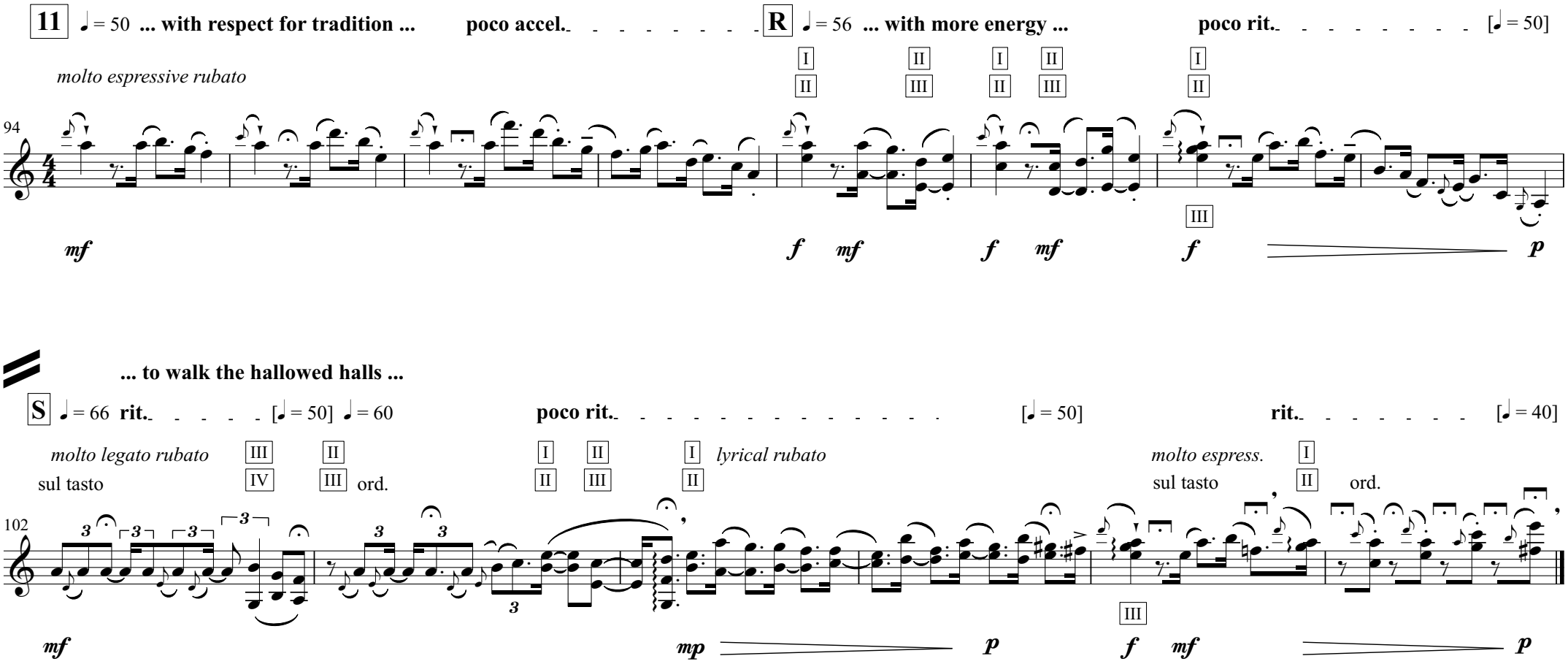
Q **... erratic glimpses of the future past ...** **accel.** [♩ = 56] **rit.** [♩ = 46]



Variation XI

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

Ian Percy



Variation XII

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

Ian Percy

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

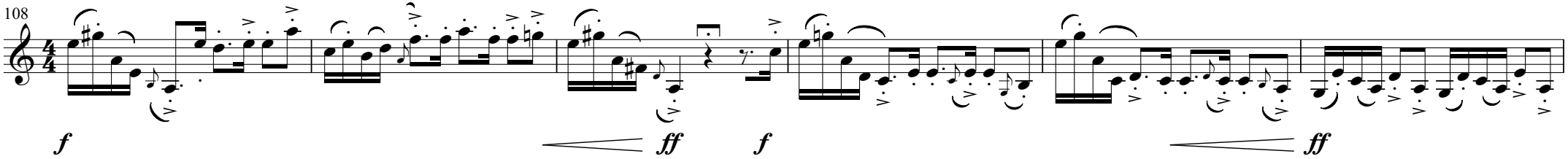
poco rubato

sul pont.

with enthused energy ...

ord.

108

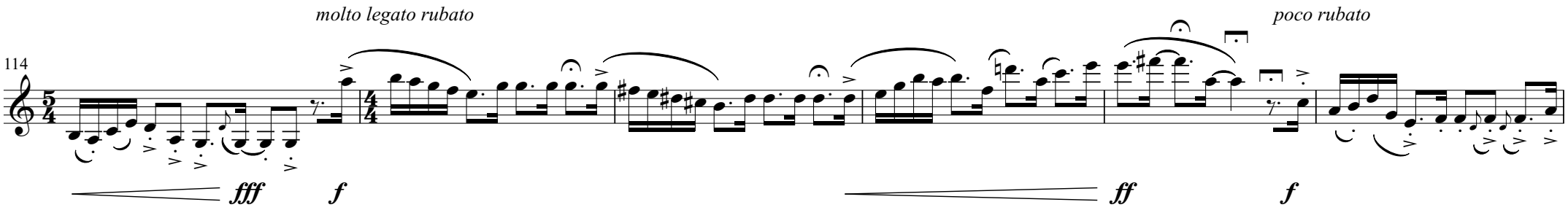


T **... the fluidity of the mind's eye ...**

molto legato rubato

poco rubato

114



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

U ♩ = 56 **poco rit.** [♩ = 40] **rit.**

molto espressive legato rubato

molto rubato

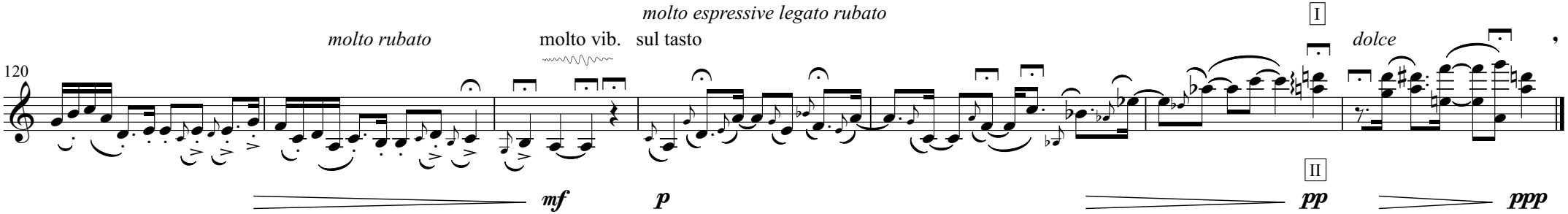
molto vib.

sul tasto

I

dolce

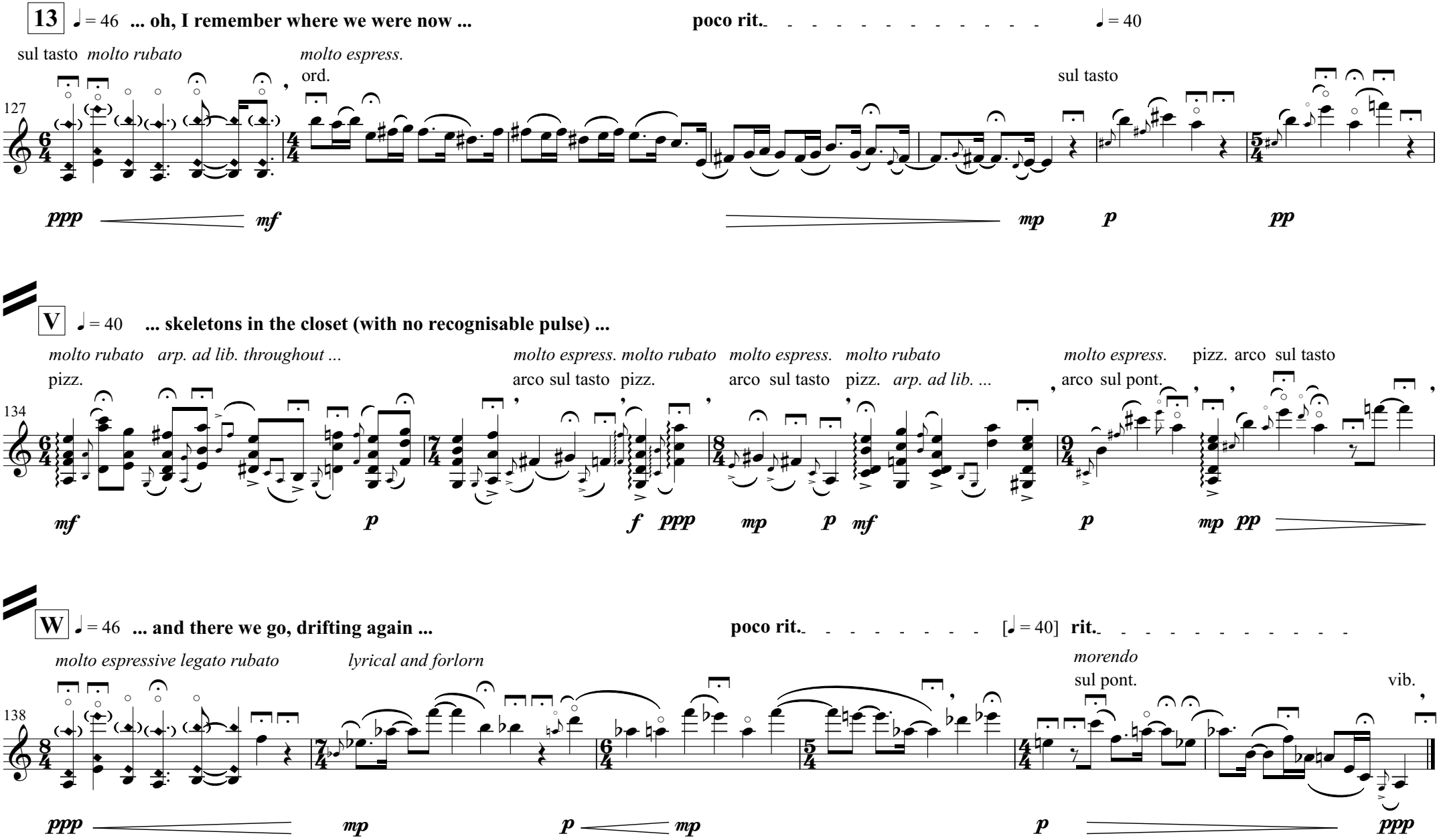
120



Variation XIII

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

Ian Percy



Variation XIV

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

Ian Percy

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

[more like a ricochet echo than individual articulation]

144

molto rubato

mf

poco rit. [♩ = 66]

f

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

poco rubato

mf

rit. [♩ = 56]

... in reflection ...

Y **rit.**

148

a little slower

molto rubato

I

II

f

sul tasto *molto espressive legato rubato*

mp

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

♩ = 46

Z **... a stuttering transition ...**

AA ♩ = 76 **... and an anomalous crescendo ...**

II III

III IV

151

ord.

poco rubato

bursts into life

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

rit. [♩ = 60]

154

molto rubato

aggressive

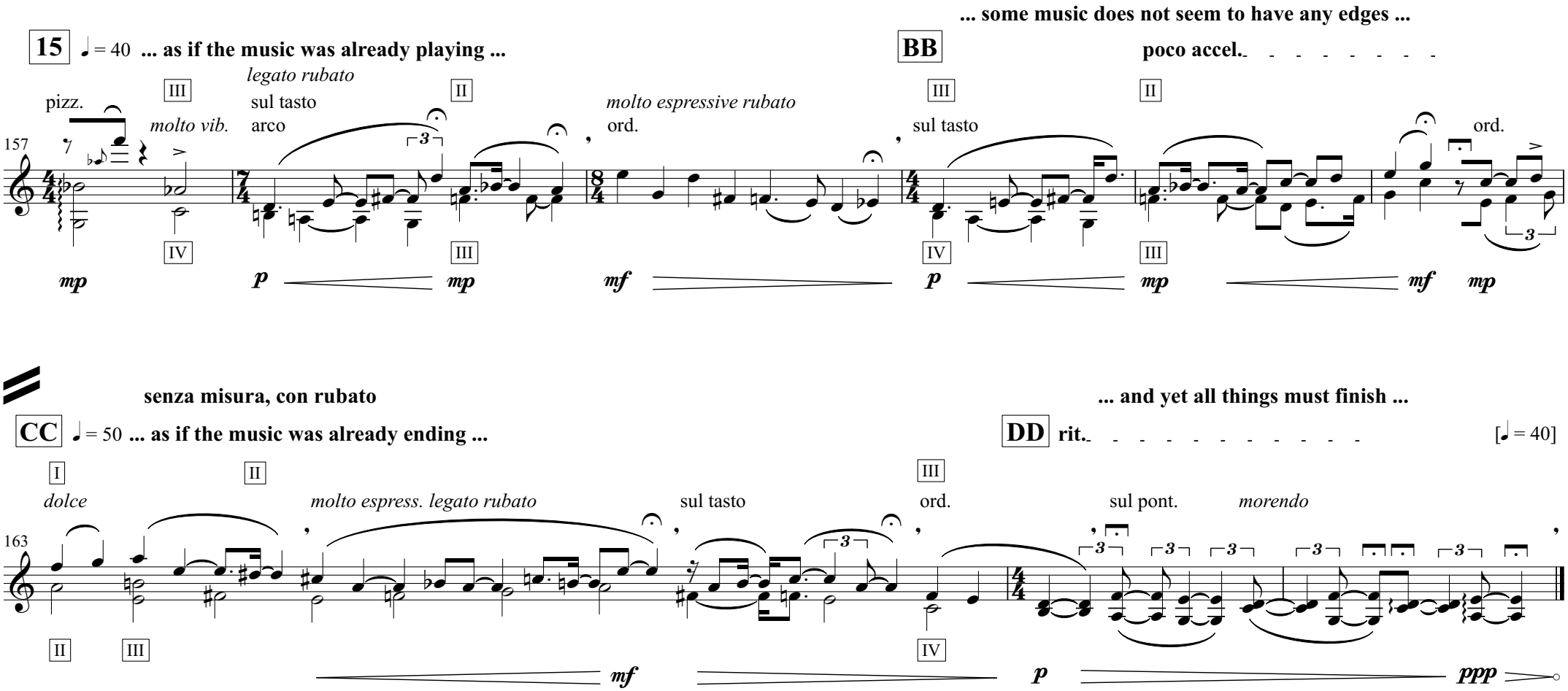
sul pont.

f *fff* *mf* *sfz*

Variation XV

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

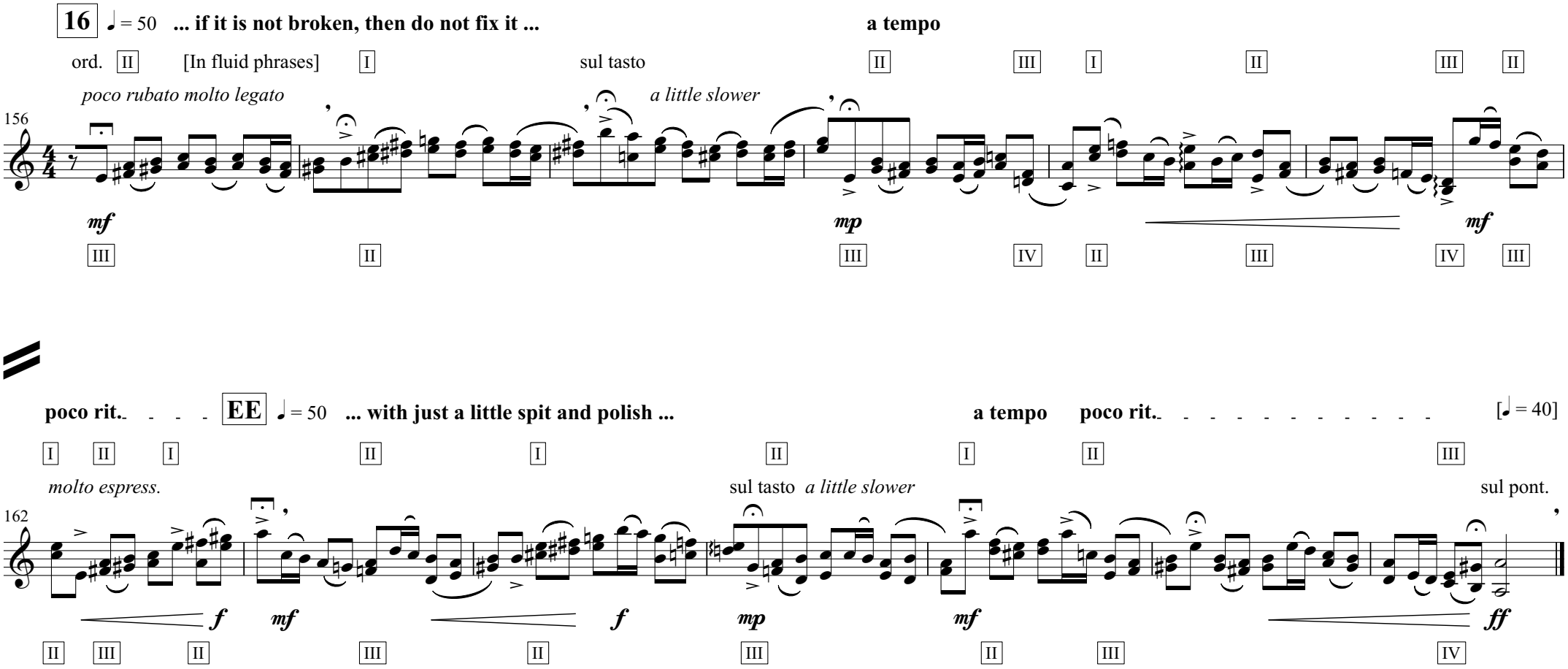
Ian Percy



Variation XVI

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

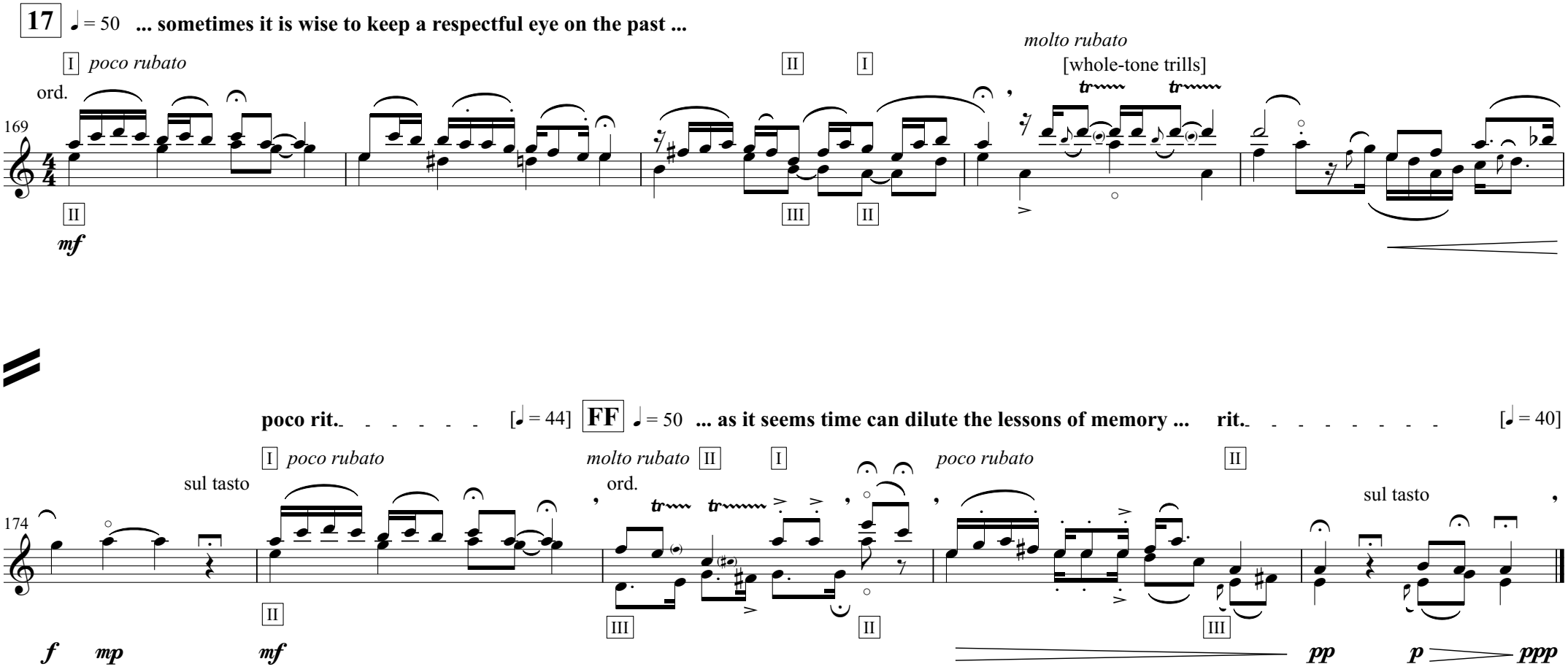
Alessandro Stradella
(Ian Percy)



Variation XVII

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

Ian Percy



Variation XVIII

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

Ian Percy

18 ♩ = 54 **... an obstinate stutter ...** [♩ = 60] **accel.** ♩ = 72 **... in perpetual motion ...**

molto rubato *a little quicker* *poco rubato* [more like a ricochet echo than individual articulations]

sul tasto sul pont. ord.

179

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

poco accel. [♩ = 76]

183

f

molto espress. rubato

186

ff

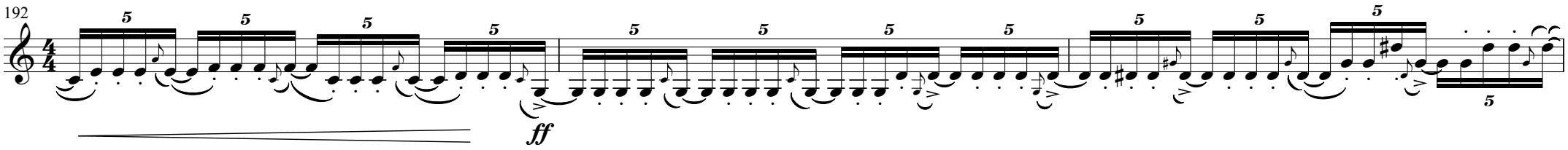
poco rubato

189

f ***ff*** ***f***

a little slower

192

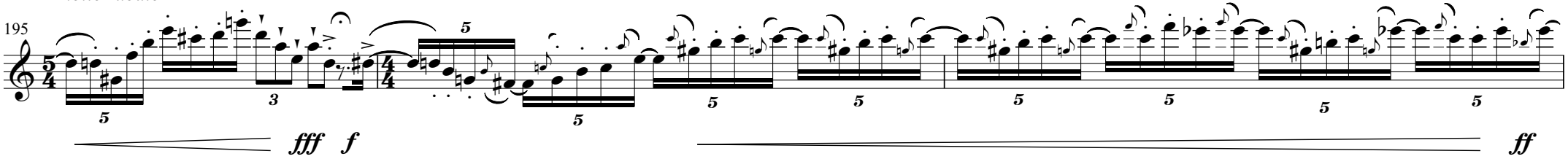


... things may not be quite as bad as first feared (with cautious optimism) ...

rit. **GG** [♩ = 60] **poco accel.**

molto rubato *molto espress. rubato*

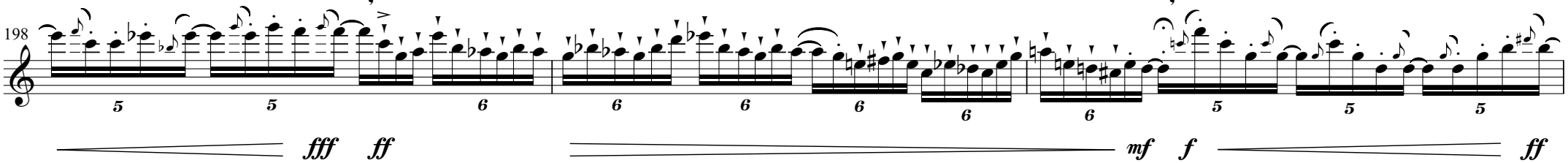
195



[♩ = 69] **poco rit.** [♩ = 60] **poco accel.**

lively and energetic ... *molto espress.*

198

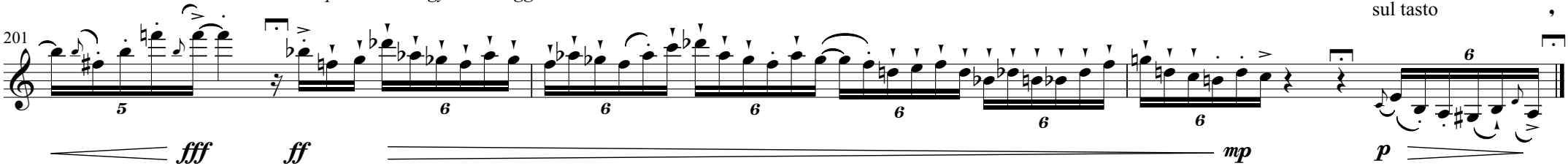


[♩ = 66] **poco rit.** [♩ = 52] **rit.**

with positive energy and exaggerated character

sul tasto

201

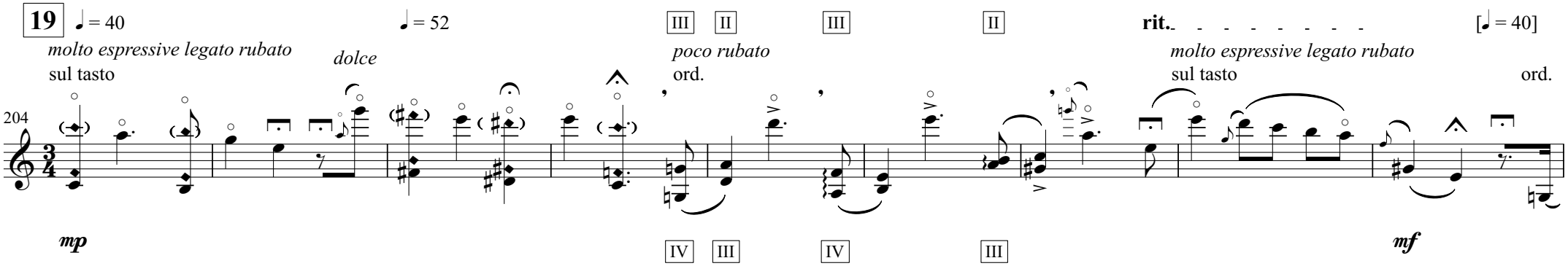


Variation XIX

[... in simplicitas ...]

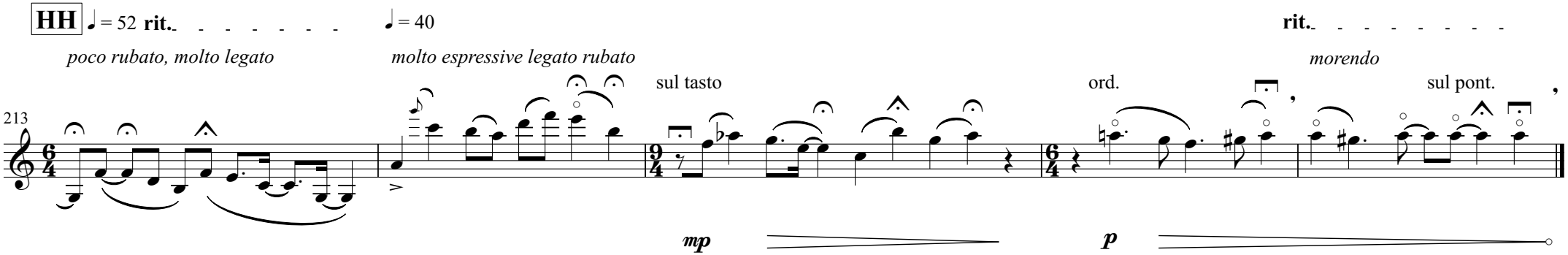
Ian Percy

... simplicitas est forma (simplicity is beauty) ...



... sancta simplicitas (sacred simplicity) ...

attacca



Variation XX

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

[... betwixt and between ...]

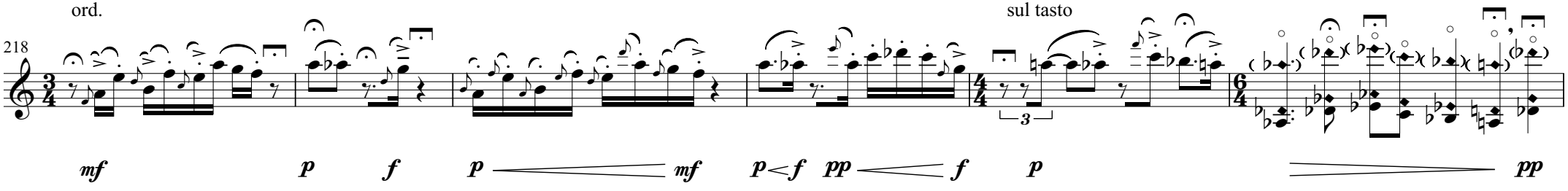
Ian Percy

... in mysterious ambiguity ...

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

poco rubato *dolce* *molto espress. legato rubato*

ord. sul tasto

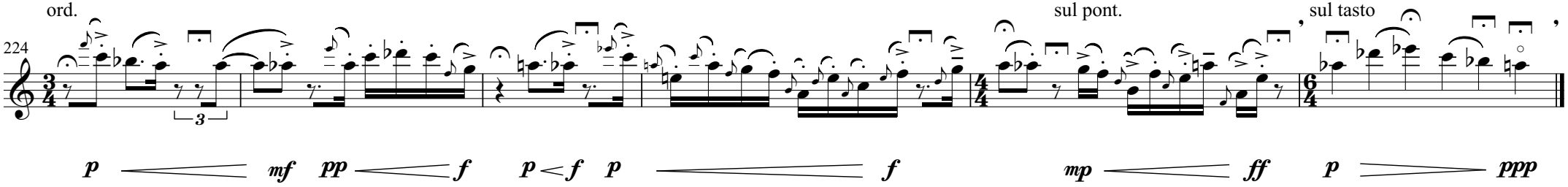


... distorted reflections - contorted imitations ...

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

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

ord. sul pont. sul tasto



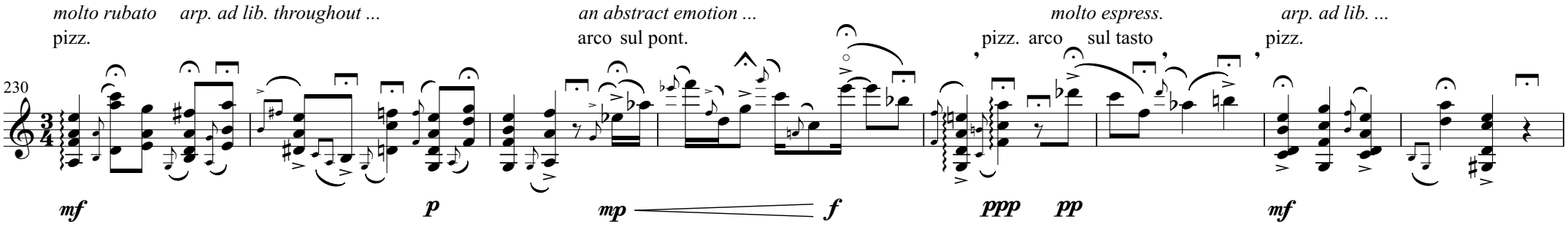
Variation XXI

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

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

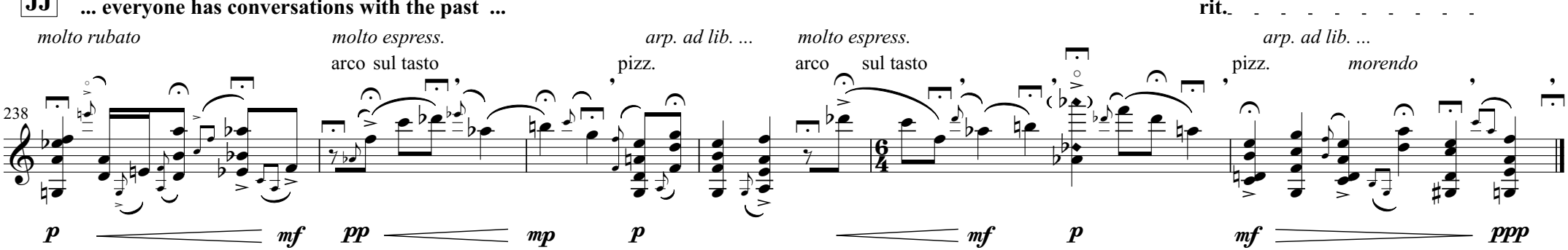
Ian Percy

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



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

rit.

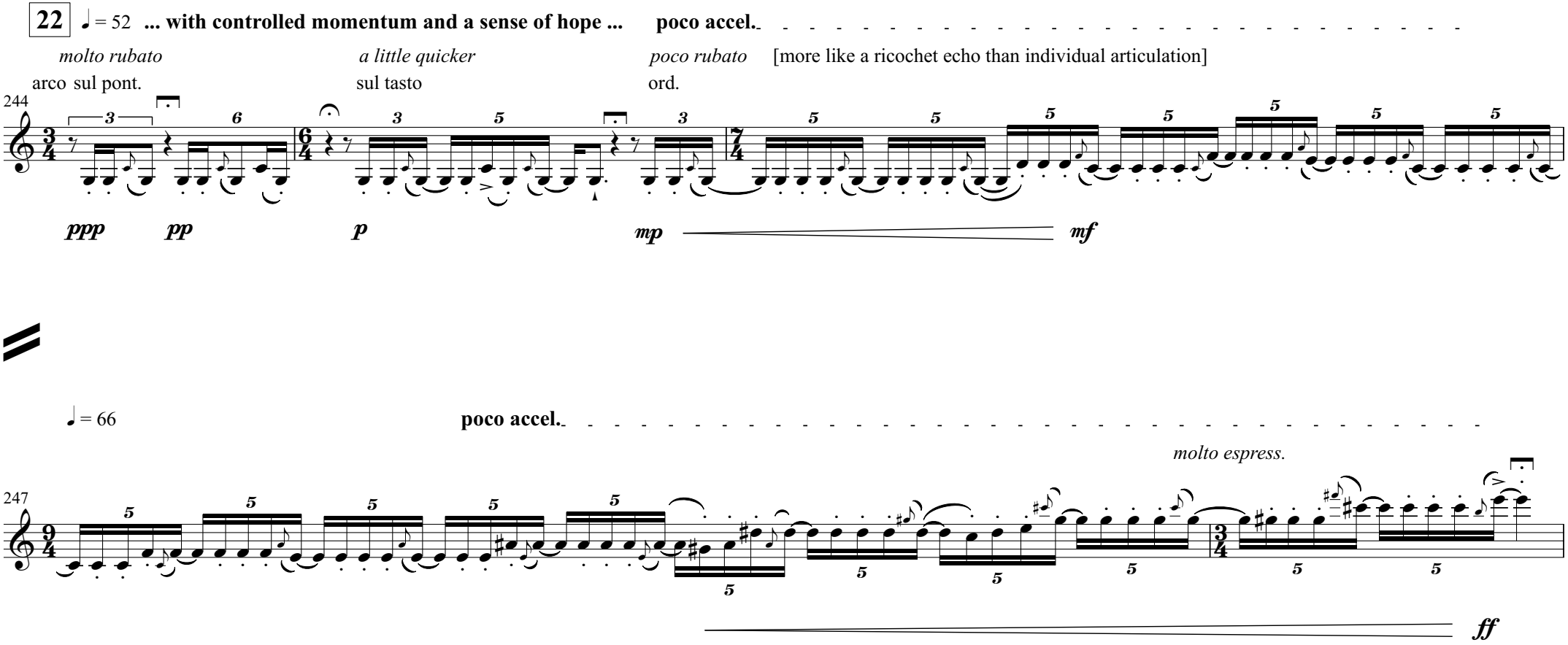


Variation XXII

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

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

Ian Percy



KK ♩ = 72 **... with increasing intensity and excited energy ...** **poco rit.** ♩ = 69

molto rubato

249

f

poco rubato

250

ff *f*

poco accel.

molto rubato *molto espressive rubato*

251

♩ = 72

254

ff

rit. [♩ = 52] rit.

257

fff mf p

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

LL [♩ = 46] **accel.** ♩ = 60

lively and energetic ...

262

f

poco accel. [♩ = 66]

molto espress.

ff

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

with positive energy and exaggerated character *poco rubato* *molto rubato*

266

vib.

ff p pp mf p sfz

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

OO ♩ = 52 **rit.** ♩ = 40

molto espress. *a little slower ...*

271

ff mf p sffz

... these days! ...

PP ♩ = 52 **rit.**

aggressive *molto espress.*

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

molto espress.

arpeggiate double stops throughout ...

274

mf

II

QQ **... self-similar replication ...**

poco rit.

II III II I sul pont.

281

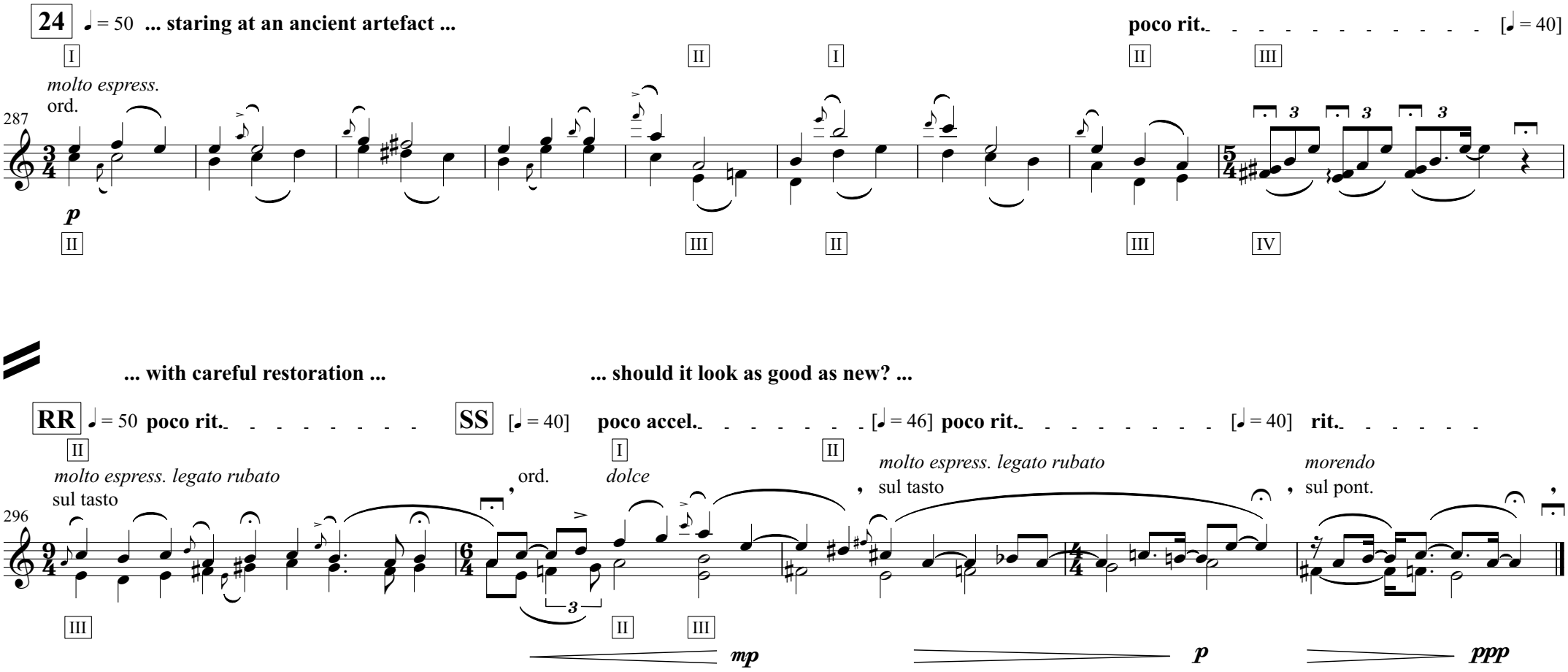
III IV III II

p

Variation XXIV

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

Alessandro Stradella
(Ian Percy)



Variation XXV

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

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

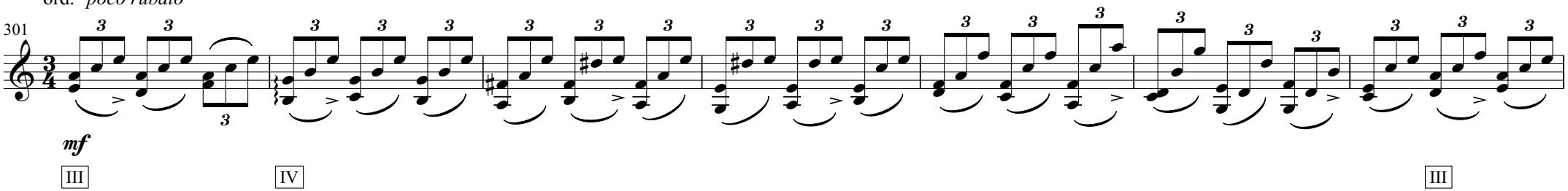
Alessandro Stradella
(Ian Percy)

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

II III II

ord. *poco rubato*

301



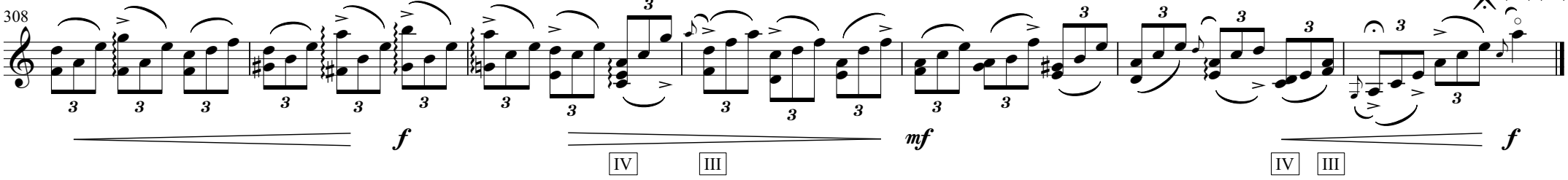
TT **... in the last reserves of energy one can find a second wind ...** **poco rit.**

III II III II

molto espressive rubato
sul tasto

II ord. *exaggerated and flamboyant*

308



Variations and Distorted Reflections

(After Stradella)

For solo violin

Ian Percy

2014/17

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