

# 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 from the composer: *An Instant Conception* for small chamber ensemble and percussion (2009).

# 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**  
**III**  
*p* *mf* *mp* *pp* *mp* *pp* *fff* *p* *mp* *pp*

*molto espress.* *sul tasto dolce* *pizz.* *arco*

### 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 **rit.** ..... **accel.** ..... **C** ♩ = 40 **rit.** ..... **... and all have gone ...**

aggressive, but lyrical vib. *molto legato rubato* *molto espress.* I

II dolce

20

IV II II 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* **I** **II** *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* **I** **II** *mf*                      *mp*                      *f*                      *ppp*                      *mp*                      *pp*

[tone trill]

## 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. with increasing intensity

*molto espress. legato rubato*

vib.

*p*

♩ = 60 accel. ♩ = 40 ... the fluidic transition of time ... rit. art. harm.

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

*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*

*p* *f* *p* *ppp* *p* *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  $\text{♩} = 40$  ... sometimes feeling down can be appropriate ...

sul tasto  
*molto legato rubato*

sul pont.  
[min 3rd trill]

ord.

*dolce*

*molto espress.*

59

Musical staff 1: Treble clef, starting with a whole rest. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: D5, E5, F5, and G5. A trill is indicated over the first note of this slur. The staff continues with a series of notes, including a trill on G5, and ends with a half note G4. Dynamics include *f* at the start, *mf* in the middle, and *f* at the end. A hairpin crescendo is shown between *mf* and *f*.



rit. . . . .

sul tasto

sul pont.

sul tasto

ord.

vib.

Musical staff 2: Treble clef, starting with a half note G4. The melody continues with quarter notes A4, B4, and C5. A slur covers the next four notes: D5, E5, F5, and G5. The staff continues with a series of notes, including a trill on G5, and ends with a half note G4. Dynamics include *mf*, *sfz*, *ff*, *f*, *mf*, *f*, *pp*, and *ppp*. A hairpin crescendo is shown between *mf* and *ff*, and another between *f* and *pp*. A hairpin decrescendo is shown between *pp* and *ppp*. A ritardando (rit.) is indicated above the staff.

## 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.

60

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

64

*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.

66

*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 ord. II *pizz.* I III II I *pizz.* I arco *pizz.* I arco *dolce*

*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.*

*fff* *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.*

108

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

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

*molto legato rubato*

*poco rubato*

114

*fff* *f* *ff* *f*

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

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

*molto rubato*

*molto vib.* *sul tasto*

*dolce*

120

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



# 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. pizz. arco sul tasto* *arco sul pont.*

*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*

... in reflection ...

*rit.* . . . . . [♩ = 56] **Y** *rit.* . . . . .

*a little slower*

*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 ...

♩ = 46

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

*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*  
*molto vib.* *arco* *molto espressivo rubato* *ord.* *ord.*

*pizz.* *sul tasto* *sul tasto* *ord.*

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

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

**DD** rit. . . . . [♩ = 40]

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

*mp* *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. **II** **III** **II**

169 *mf*

**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*

[ $\text{♩} = 52$ ]

*sul tasto*

201

*fff ff mp p*

# Variation XIX

[... in simplicitas ...]

Ian Percy

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

19  $\text{♩} = 40$   $\text{♩} = 52$  [III] [II] [III] [II] rit. [♩ = 40]  
*molto espressive legato rubato sul tasto dolce* *poco rubato ord.* *molto espressive legato rubato sul tasto ord.*  
 204 *mp* *mf*



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

**attacca**

HH  $\text{♩} = 52$  rit.  $\text{♩} = 40$  rit.  
*poco rubato, molto legato* *molto espressive legato rubato* *morendo*  
 213 *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*

**... in mysterious ambiguity ...**  
*molto espress. legato rubato*

218

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

**II** ... **distorted reflections - contorted imitations ...**

♩ = 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.*  
pizz. arco sul tastoarp. ad lib. ...  
pizz.

230

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



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

*molto rubato**molto espress.*  
arco sul tastoarp. ad lib. ...  
pizz.*molto espress.*  
arco sul tasto

rit. . . . .

arp. ad lib. ...

pizz. *morendo*

238

*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.

244

*ppp*   *pp*   *p*   *mp*   *mf*



♩ = 66

**poco accel.**

*molto espress.*

247

*p*   *mp*   *mf*   *ff*

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

poco rit. . . . . ♩ = 69

*molto rubato*

249

*f*

This musical staff contains measures 249 and 250. It is written in 12/4 time. Measure 249 begins with a triplet of eighth notes. The melody consists of eighth and sixteenth notes, with five-fingerings (5) indicated above several notes. The dynamics are marked *f* (forte).

*poco rubato*

250

*ff* *f*

This musical staff contains measures 250 and 251. It continues the melody from the previous staff, with five-fingerings (5) indicated above notes. The dynamics are marked *ff* (fortissimo) and *f* (forte).

*molto rubato*

poco accel. . . . .

*molto espressive rubato*

251

*ff*

This musical staff contains measures 251, 252, 253, and 254. Measures 251-253 are in 3/4 time, and measure 254 is in 4/4 time. The melody features five-fingerings (5) and dynamic markings of *ff* (fortissimo).

♩ = 72

254

*ff*

This musical staff contains measures 254 and 255. It continues the melody with five-fingerings (5) and dynamic markings of *ff* (fortissimo).

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

*molto espress.*

271

5 3

*ff* *mf* *p* *sffz* *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** **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* *morendo*  
*sul tasto* *, sul tasto* *, 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



**Variations and Distorted Reflections  
(After Stradella)**

For solo violin

**Ian Percy**

(2014/17)

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