

These pieces are dedicated to all the cellists with whom I have had so much fun. Non-cellists often think of the cello as a instrument which produces beautiful, soulful dirges and little else. We cellists know better, though. The cello is the joker of the string section, and we love to play fun music — especially if we do it without the violins!

(Disclaimer: the composer's younger brother plays violin. As such, his feelings about violins may be stronger than other cellists. We all have the same basic opinion, though.)

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As classically trained musicians, we are taught that the composer's intent is most important part of the music. We are taught how to interpret music so that we can produce exactly what (we think) the composer intended, rather than whatever we think sounds good.

It is this composer's wish that you place no value on his wishes. These pages provide a starting point for you to make music; nothing more, nothing less. If you enjoy playing this music as it is printed then by all means do so. But if you would like to change anything, feel no hesitation to disregard the "Composer's Intent."

These scores were created with GNU/LilyPond version 2.7.9, an open-source music engraving program. To download GNU/LilyPond or find out more, visit <http://lilypond.org/>

Five Pieces for Three Cellos, Op. 1. © Graham Percival 2001 - 2005.

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Piece

Graham Percival

Op. 1 No. 1

Andante

$\text{♩} = 72$ *Lazy*

Cello 1 *mf*

pizz.
Lazy Round, fat, molto slow vib. It should sound very lazy and quasi random.

Cello 2 *mf* *mp*

Cello 3 *mf legato* *mp*

8 **A** *Animated*

Animated
mf
Animated

15 *mf* *mp* *mf* *mp*

22 **B** *Lugubrious*

Lugubrious
mf *mp*
Lugubrious
mf

29 *p*

Animato (about $\text{♩} = 100$)
Electrified (distortion)

36 *ff* *ff*

arco
 Animato (about $\text{♩} = 100$)
Electrified (distortion)
ff^{IV} driving, short bow, close to bridge

Animato (about $\text{♩} = 100$)
Electrified (distortion)
ff driving, short bow, close to bridge *f*

42

47 *ff*

Wild fast short bow for A; slow bow for C. On the string.

ff
Wild

f
 energetic

53

57

E Soaring

f Soaring

f Soaring

mf solo

f

Winding down
rit poco a poco

F 2.

Winding down
rit poco a poco

Winding down
rit poco a poco

dolce

f

f

mf

mp

p

mf

mp

p

Tempo primo

G Nostalgic

Tempo primo
Nostalgic

mf pizz.

Tempo primo
Nostalgic

mp

p

p

p

rit molto ring

p

non dim

Ether

Graham Percival

Op. 1 No. 2

Allergo

Note: noteheads with "X" (bar 47) means scratch tone.

d = 72 no vib, should sound like harmonics

Cello 1 *mp*

Cello 2 *mp* no vib, should sound like harmonics

Cello 3 hard, quasi distorted

p *fff* *f*

10 hard, quasi distorted

f

18 *fp* *ff*

ff

26 *mf* *f*

p *f*

33 *f*

f

f

6
40

no vib
mp

no vib
mp

f

f

ff

V

V

V

50

57

2nd time fade out

sul D

2nd time fade out

2nd time fade out

65

Brambury Cross

Graham Percival

Op. 1 No. 3

Andante

Cello two begins when cello one reaches $\%$. Cello three begins when cello two reaches $\%$. $\text{♩} = 54$

Cello

A

B

C

D pizz.

E arco

F

G IMPROVISE SOLO

H pizz.

I arco

J arco

K

Fruitcake With Nuts In It

Graham Percival

Allegro

Op. 1 No. 4

$\text{♩} = 132$

Cello 1

Cello 2

Cello 3

7

13

19

26

mf

sf

f

molto rit

leggero

A

33 **B**

Musical score for measures 33-39. It consists of three staves: two bass staves and one treble staff. The key signature has two flats. The time signature changes from 2/4 to 4/4 and back to 2/4. Measure 33 has a whole rest in the top bass staff. Measure 39 has a fermata over a half note in the top bass staff.

40

Musical score for measures 40-46. It consists of three staves: two bass staves and one treble staff. The key signature has two flats. The time signature changes from 6/4 to 4/4 and back to 6/4. Measure 46 has a fermata over a half note in the top bass staff.

47 **C**

Musical score for measures 47-53. It consists of three staves: two bass staves and one treble staff. The key signature has two flats. The time signature changes from 4/4 to 5/4 and back to 4/4. Measure 53 has a fermata over a half note in the top bass staff. Dynamics include *ff*, *leggiero*, *mf*, and *rit*.

54

Musical score for measures 54-59. It consists of three staves: two bass staves and one treble staff. The key signature has two flats. The time signature changes from 6/4 to 5/4 and back to 6/4. Measure 59 has a fermata over a half note in the top bass staff. Dynamics include *mf* and *sf*.

60

Musical score for measures 60-65. It consists of three staves: two bass staves and one treble staff. The key signature has two flats. The time signature changes from 5/4 to 6/4 and back to 5/4. Measure 65 has a fermata over a half note in the top bass staff. Dynamics include *sf*.

67

sf *decr.*

sf *decr.*

sf *sf*

73

dolce *mp* *p* *rit*

dolce *mp* *p* *rit*

dolce *mf* *p* *rit*

Charm

Graham Percival

Andante

Op. 1 No. 5

The musical score is for three cellos, labeled Cello 1, Cello 2, and Cello 3. It is in 4/4 time with a tempo of Andante and a metronome marking of 72. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system (measures 1-7) features Cello 1 with a half note, Cello 2 with a sixteenth-note pattern, and Cello 3 with a quarter-note pattern. The second system (measures 8-14) includes a first ending bracket labeled 'A' over measures 10-11. The third system (measures 15-21) features Cello 1 with a half note and a triplet, Cello 2 with a sixteenth-note pattern, and Cello 3 with a quarter-note pattern. The fourth system (measures 22-28) includes a second ending bracket labeled 'B' over measures 24-25. The fifth system (measures 29-31) features Cello 1 with a half note and triplets, Cello 2 with a sixteenth-note pattern, and Cello 3 with a quarter-note pattern. Dynamics include *mp*, *mf*, and *simile*.

36 C

f

f

f III IV *f* simile III

43

49 D

espr.

mf

decr.

57

mp

p

mf