

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.)

This music WILL SOON BE placed under a copyright license which allows modification, in addition to copying and distribution. This is no accident; I strongly encourage modification of my works.

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

$\text{♩} = 72$

pizz.

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

Cello 2

*mf* *mp*

10 **A** *Animated*

*mf*

15

*mp*

20

25 **B** *Lugubrious*

*mf* *mp*

30

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

arco

*ff*<sup>IV</sup> driving, short bow, close to bridge

40

45

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

49 *ff* *f* *f*

54 *f* *f*

59 *f* **E** Soaring

64 *mf*

69 **F** Winding down  
*rit poco a poco*

74 *mf*

79 *mp*

84 **G** Tempo primo  
*Nostalgic*  
*p* *mf* *pizz.* *p*

89

94 *p* *rit* *molto ring*  
*non dim*

# Ether

Graham Percival

Op. 1 No. 2

Allergo

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

$\text{♩} = 72$   
no vib, should sound like harmonics

Cello 2

*mp*

9 hard, quasi distorted  
*f*

17

22 *ff*

27 *mf* *f*

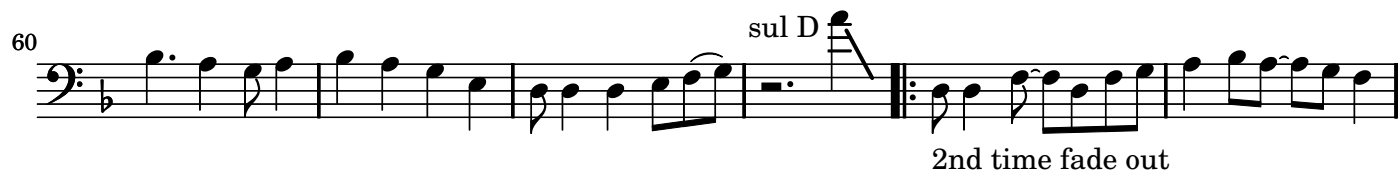
32 *f*

38 no vib  
*mp*

47 *f*

53

60



sul D

2nd time fade out

Detailed description: This block contains the first staff of music, measures 60 through 65. The music is written in bass clef with a key signature of one flat (B-flat). Measures 60-64 consist of a continuous eighth-note pattern. Measure 65 features a whole note chord with a 'sul D' instruction above it. A repeat sign follows, leading to measure 66.

66



V

Detailed description: This block contains the second staff of music, measures 66 through 71. Measure 66 continues the eighth-note pattern. Measure 67 has a 'V' instruction above it. Measures 68-71 continue the eighth-note pattern, ending with a double bar line and repeat dots.

# Brambury Cross

Graham Percival

Andante

Op. 1 No. 3

Cello two begins when cello one reaches  $\%$ . Cello three begins when cello two reaches  $\%$ .

$\text{♩} = 54$

Cello *mf*

**A**

9

**B**

17 *mp*

**C**

25 *mf* *f*

29

**D**

33

37 *pizz.*

**E**

41 *f*

45 *arco*

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49 **F**

*mp*

57 **G** IMPROVISE SOLO

65 **H** pizz.

*mp*

69

73 **J**

77 arco

81 **K**

# Fruitcake With Nuts In It

Graham Percival

Op. 1 No. 4

Allegro

♩ = 132

*leggiero*

Cello 2

*mf* *sf*

5 *sf*

9 *sf*

13 *sf* **A**

18

28 **B**

35

41 *sf*

49 C *leggiero*

*mf*

55 *sf*

59 *sf*

63 *sf*

67 *sf* *sf*

72 *decr.* *dolce* *mp* *rit* *p*

# Charm

Graham Percival

Op. 1 No. 5

Andante

♩ = 72

Cello 2

*mp*

*simile*

6

10 **A**

14 *mf*

18

23 **B**

28

33 **C**

38 *f*

