

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

♩ = 72

*Lazy*

Cello 3

*mf legato* *mp*

8

**A** *Animated*

15

*mf* *mp*

21

**B** *Lugubrious*

27

*mf* *p*

33

**C** *Animato (about ♩ = 100)*
*Electrified (distortion)*

*ff*

39

*f*

driving, short bow, close to bridge

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44

49 **D** *Wild* *energetic*

54

59 **E** *Soaring*

64 *solo* *f*

70 **F** *Winding down* *rit poco a poco* *dolce* *mf*

78 **G** *Tempo primo* *Nostalgic* *mp* *p* *mp*

88

# Ether

Graham Percival

Op. 1 No. 2

Allergo

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

$\text{♩} = 72$

Cello 3

9 hard, quasi distorted

15

21 *fp* *ff*

27 *p* *f*

32 *f*

37 no vib *mp*

45 *ff*

52

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57

Musical notation for measures 57-61. The staff is in bass clef with a key signature of one flat. Measures 57-61 consist of a continuous sequence of eighth-note chords. Measures 58-61 feature a triplet of eighth notes in the bass line, indicated by a 'v' symbol below the notes.

62

Musical notation for measures 62-66. Measure 62 continues the eighth-note chord pattern. Measure 63 contains a whole rest followed by a repeat sign. Measures 64-66 feature a triplet of eighth-note chords, with a 'y' symbol above the notes. The instruction "2nd time fade out" is centered below the staff.

2nd time fade out

67

Musical notation for measures 67-71. Measures 67-71 continue the eighth-note chord 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**



50 *rit* C

*ff*

56 *mf* *sf*

60 *sf*

64 *sf*

68 *sf*

72 *dolce*

76 *mf* *rit* *p*

# Charm

Graham Percival

Op. 1 No. 5

Andante

*mf* *mp* *mf* *f* *simile*

♩ = 72

Cello 3

7 **A**

14

20 **B**

26

32 **C** <sup>IV</sup> <sub>III</sub> *f*

38 <sup>IV</sup> <sub>III</sub> *simile*

44

50 **D**

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55

60

*mf*

Detailed description: The image shows two staves of musical notation in bass clef with two flats (B-flat and E-flat). The first staff, labeled '55', contains eight measures of music. Each measure consists of a pair of eighth notes beamed together, with a slur underneath. The notes are: G2, A2; G2, A2; G2, A2; F2, G2; F2, G2; F2, G2; E2, F2; E2, F2. The second staff, labeled '60', contains six measures. The first two measures continue the eighth-note pairs from the previous staff. The third measure has a dotted quarter note G2 with a slur underneath, followed by an eighth rest and a quarter note G2 with a slur underneath. The fourth measure has a dotted quarter note F2 with a slur underneath, followed by an eighth rest and a quarter note F2 with a slur underneath. The fifth measure has a dotted quarter note E2 with a slur underneath, followed by an eighth rest and a quarter note E2 with a slur underneath. The sixth measure has a dotted half note G2 with a slur underneath. A dynamic marking '*mf*' is placed below the first measure of this staff. The piece ends with a double bar line.