

ROBERT PERCY

**EVERYTHING IS
PERMITTED**

for solo cello

Duration 9' 30"

Everything is Permitted

by Robert Percy

Three important features of this piece are a conflict of personalities, an exploration of physicality, and, formally, an overall depletion of energy. The personality conflict is in the form of three differentiated identities which are articulated through speech-based melodic writing; each identity has its own name, attitude, and manner of speech, and this is aided by the use of a different tessitura for each identity (high, medium, low).

Physicality is explored in the piece through the extended use of jeté, percussive impacts, harmonic sul ponticello and a 'funky' pizzicato. The overall trend, in alignment with the depletion of energy, is a move from pizzicato to bow. The piece is essentially a drama, with a leaning towards music-theatre.

The title, 'Everything is Permitted', is an expression—a slogan, even—used by Ivan from Fyodor Dostoevsky's novel *The Brothers Karamazov*. Although there is no direct correlation between the personality types of the three brothers in the novel and the three identities in this piece (where a clear distinction between the psuedo-voices was paramount), a loose correspondence is nonetheless intended. It goes without saying that no comparison should be made between Dostoevsky's profound study of human nature and my cursory alteration of speech-based, melodic identities.

Performer's Notes

- Scordatura (IV = Bb): All string IV notes have been transposed up a whole tone to correspond with their position on the fingerboard and not their sounding pitch. Unless string IV is specified, all notes above and including written low G are at sounding pitch and must be transposed if played on string IV. The string numbering for notes below written low G (i.e. string IV) has not necessarily been shown.
- Harmonic Sul Pont.: bring out partials by adjusting the bow's sul pont. position. Where ad lib. is indicated, move freely between partials at a calm but frequent and non-metric rate. Elsewhere, partials are suggested, as in 'e.g. 8va' - the accuracy of these may vary in performance. Bow strokes: freely, as required, using full bow length and accenting only if indicated. Written pitch is AS PLAYED and should sound 8ve, 15ve etc. according to bow position; the scordatura transposition of string IV, however, remains as before (see note above).
- 'Fingerboard (f.bd.) / body slaps' [p.6]:

x
x
x = fingerboard slap

⊗ = body slap (i.e., slap body of instrument)

These should be vigorous and percussive.

- Speech-based passages:

Throughout the piece are speech-based melodic passages which take the form of a discourse between three characters. These passages are identifiable by the character's name in italics and by the text written beneath the music. Although this text should not be sung or spoken, the performance may be enhanced by a characterisation of it - perhaps by a change in facial expression or body posture. As an aid to this characterisation, as well as to the performance of the music itself, I have given a short profile of the three characters with performance suggestions below:

Alan:

Small - Sluggish - Conscientious - Trying to remain calm despite being excited - Defensive as a result of a history of being undermined.

Bring out the sound.

Sebastian:

Negative - Arrogant - Disdainful - Convinced of his own superior aesthetic judgment - Quick to put down the achievements and preferences of those around him for the purpose of self-elevation.

Grand, full bodied expressive sound.

Archibald:

Grumpy retired colonel, prone to angry indignant outbursts.

Edgy marcato, not too heavy.

- This piece may be performed on an amplified cello if preferred (in the case of a larger venue for example). However, the use of electronic effects has not been accommodated for.

Everything is Permitted

for solo cello

Robert Percy
2001-2002

Scordatura: IV = Bb

(refer to performer's notes)

♩ = 92

Mixed Harmonics*

Alan

mp "He - llo! my name's A - lan and it gives me great pleas-ure to in - tro - duce

Measures 1-4: Treble clef, 4/4 time. Measure 1: quarter rest, eighth note G4, quarter note A4. Measure 2: quarter note Bb4, quarter note C5, quarter note D5, quarter note E5. Measure 3: quarter note F5, quarter note G5, quarter note A5, quarter note Bb5. Measure 4: quarter note C6, quarter note D6, quarter note E6, quarter note F6. Slurs and accents are present. A triplet of eighth notes (G5, A5, Bb5) is marked in measure 2. A glissando is marked in measure 4.

to you this eve - ning's en - ter - tain - ment p Oh wait

Measures 5-8: Treble clef, 4/4 time. Measure 5: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 6: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 7: quarter note A5, quarter note Bb5, quarter note C6, quarter note D6. Measure 8: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Slurs and accents are present. A triplet of eighth notes (G5, A5, Bb5) is marked in measure 5. A glissando is marked in measure 6. A piano (p) dynamic is marked in measure 7.

Put **più mosso** ♩ = 152

Down pizz.

Bow Lively

a min - ute ..."

Measures 9-12: Treble clef, 4/4 time. Measure 9: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 10: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 11: quarter note A5, quarter note Bb5, quarter note C6, quarter note D6. Measure 12: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Slurs and accents are present. A glissando is marked in measure 10. A forte (f) dynamic is marked in measure 10. Fingering III is indicated in measures 10, 11, and 12.

h.o. / p.o. **

Measures 13-16: Bass clef, 4/4 time. Measure 13: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 14: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 15: quarter note A3, quarter note Bb3, quarter note C4, quarter note D4. Measure 16: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Slurs and accents are present. A glissando is marked in measure 15. Fingering III is indicated in measures 13, 14, 15, and 16.

fast Pick Up Bow l.v. arco pizz.

Measures 17-20: Bass clef, 4/4 time. Measure 17: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 18: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 19: quarter note A3, quarter note Bb3, quarter note C4, quarter note D4. Measure 20: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Slurs and accents are present. A glissando is marked in measure 18. A forte (sfz) dynamic is marked in measure 17. A piano (pizz.) dynamic is marked in measure 20. Fingering III is indicated in measure 19.

arco ff

Measures 21-24: Bass clef, 4/4 time. Measure 21: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 22: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 23: quarter note A3, quarter note Bb3, quarter note C4, quarter note D4. Measure 24: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Slurs and accents are present. A forte (ff) dynamic is marked in measure 23. Fingering III is indicated in measure 21.

Put Down Bow

Measures 25-28: Treble clef, 4/4 time. Measure 25: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 26: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 27: quarter note A5, quarter note Bb5, quarter note C6, quarter note D6. Measure 28: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Slurs and accents are present. A triplet of eighth notes (G5, A5, Bb5) is marked in measure 25. A glissando is marked in measure 27. Fingering III is indicated in measure 25.

* Mixed natural & artificial harmonics at player's discretion - all at sounding pitch.

** h.o. = hammer-on, p.o. = pull-off

29 *f* *pizz.* *gliss.* *gliss.* *h.o.* *fast* *sfz*

poco rit. 34 *gliss.* *tr* *mp* *p*

turn page

meno mosso ♩ = 112

LH pizz.
(sul tasto)

Pick Up Bow

arco

Archibald
marc.

38 *slow** *mp* *slow* *mf* *gliss.* *IV* *IV* *"Hmm"* *what's go-ing on 'ere then?"*

Sebastian
esp.

pizz.
sul tasto

41 *slow* *mp* *"There seems to be some kind of mu-sic-al e-vent ta-king place"*

arco

Archibald
marc.

45 *mf* *gliss.* *gliss.* *gliss.* *IV* *"Well it had bet-ter not be too loud be-cause I'm cer-tain-ly not in the mood for a-ny sort"*

più mosso ♩ = 152

pizz.
lively

h.o.

48 *f* *gliss.* *gliss. (x)* *of... um..."* *II III* *III* *III* *II*

arco

Put Down Bow

52 *tr* *tr* *pizz. fast* *p* *f* *sfz* *gliss.* *III* *III*

56 *gliss.* *p* *f* *gliss.* *II III* *II III* *III*

LH pizz.
(sul tasto)

pizz. normale

h.o.

60 *fast* *sfz* *gliss.* *gliss. (x)* *p* *mf* *III* *III* *III* *IV* *III* *mp*

* All 'slow' staggered pizzicato chords: not too slow, i.e. a calm strum rather than an arpeggio; there should be a clear, but not excessive, differentiation between 'fast' and 'slow'.

rall. ----- a ----- ♩ = 92 a tempo
 RH/LH pizz. Urgently! rall. ----- a -----

♩ = 92 a tempo
 rall. ----- accel. ----- a tempo (♩ = 152)

Pick Up Bow

sul tasto -----

arco pizz. h.o.

h.o. / p.o.

arco

pizz.

meno mosso ♩ = 92

arco Mixed Harmonics (come prima)
 Alan

poco più mosso

♩ = 112
 pizz. sul tasto
 slow

arco
 Archibald
 marc.

poco meno mosso ♩ = 92

Mixed Harmonics (come prima)
 Alan

più mosso ♩ = 152

mocking
 pizz. sul tasto

92 *pizz. normale* *fast* *arco* *pizz.* *sul tasto* *arco*

f *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

III I II IV

96 *pizz.* *gliss.* *fast* *arco* *pizz.*

II *III* *sfz* *II*

100 *fast* *slow* *sul tasto* *normale* *fast* *sul tasto* *slow* *fast* *normale* *fast*

ff *mp* *ff* *mp* *ff*

turn page

Put Down Bow

maximum energy! h.o.

104

gliss. f h.o. h.o.

108

tr fast h.o. sfz * f.bd.slaps RH pizz. w/LH f.bd. slap RH

112

pizz h.o. / p.o. f.bd.slaps RH / LH pizz. h.o. LH pizz. f.bd./ body slaps RH / LH

115

pizz. LH pizz. f.bd./ body slaps RH / LH pizz. h.o. f.bd./ body slaps RH / LH

118

f.bd./ body slaps RH / LH ff rall. a tempo pizz. softly mp

122

mf mp f f h.o. gliss. rall. Urgently! RH/LH pizz

126

a. = 92 a tempo rall. a = 92 a tempo accel. a tempo (= 152) pizz. normale mp ff mp ff mp

* fingerboard slap (see notes).

hammer-fingers (LH)* **poco rit.** **a tempo** *calmer than before*

Pick Up Bow

arco pizz. h.o.

130 *mf*

pp

arco pizz. h.o. / p.o. **meno mosso** ♩ = 112

Sul Tasto Sebastian

esp.

135 *mf* *mf*

"Well - I real - ly don't see

139 *mf*

what all the fuss is a - bout it's on - ly a piece of cel - lo mu -

più mosso ♩ = 152

142 *mf* *p* *f* *mf*

sic."

146 arco pizz. h.o. arco gliss. pizz.

150 pizz. gliss. arco gliss.

meno mosso ♩ = 112

155 *f* *mf* *f*

jeté

* Hammer-fingers (approximated pitch) are sounded by LH fingers swiftly striking string(s) against fingerboard (RH is not to be used). This is sometimes called 'silent fingers'.

Sebastian

esp.

gliss. 3

mf "I mean to say - it's not like it's the first time there's been a piece of cel - lo mu - sic"

pizz. sul tasto

arco

Archibald
marc.

più mosso ♩ = 152

pizz. sul tasto

Mocking

slow

"I quite a - gree a lot of fuss a - bout no - thing"

pizz. normale

gliss.

p < *mf* *p* < *mf*

arco

arco
jeté

hammer -
fingers (LH)

poco rit. ----- a tempo

pizz.

more calm

gliss.

arco
jeté, sul tasto

LH pizz
sul I
gliss. h.o.

p judder - bow* -----

pizz. gliss.

arco (normale)

* Allow bow to gently judder along string towards bridge.

jeté, sul tasto

197

judder-bow

f *p*

rall. a $\text{♩} = 112$

RH/LH pizz.

Urgently!

meno mosso $\text{♩} = 92$ (al fin)

202

gliss.

LH

ff *mp*

RH I II III

arco Mixed Harmonics (come prima)

Alan

206

5

3

gliss.

3

"You're - ry dis - res - spect - ful, the pair of you."

mf mp

LH pizz.

sul I

gliss. h.o.

jeté, sul tasto

sul pont.

209

f *p*

judder-bow

trem. norm.

mf

pizz.

gliss.

arco

jeté, sul tasto

LH

pizz.

gliss.

p.o.

sul I

sul pont.

213

mf *f* *p*

judder-bow

trem. norm.

arco Mixed Harmonics (come prima)

Alan

217

pizz.

gliss.

gliss.

3

gliss.

3

"I don't know, some-times I won - der why"

mf mp

ad lib

HSP* (bow freely)

221

mf *f* *mp* *mf*

225 jeté, sul tasto LH pizz. sul I *p* gliss. *p.o.* sul pont. *f* *p* judder-bow trem. norm. *mf*

228 jeté LH pizz sul I *p* jeté sul pont. *f* *f* *mp* *h.o.*

232 jeté sul pont. *f* *mp* *mf* LH pizz sul I *p* *ad lib* *HSP*

236 col legno* *f* *mf* *mp* *mf* jeté non-sul pont. *f* *mf* *ad lib* *HSP*

240 sul pont. quarter-tones *mp* *p* *f* *ad lib* *HSP* col legno *mf* *mp*

244 jeté non-sul pont. *f* *mf* *mp* *p* *ad lib* *HSP* sul pont. quarter-tones *mp*

248 col legno *mf* *mp* *e.g. 8va* *e.g. 12va* *HSP*

253 *HSP* *e.g. 15va, etc. going ever higher towards.....* *.....a high, whispery partial.*

* see notes re. col legno. [e.i.p.cello] 10