

**Robert Percy**

Everything  
is  
Permitted

for solo cello

# Everything is Permitted

for solo cello

by Robert Percy

First performed by Ben Trigg at City University on 5th May 2004.

## **Programme notes:**

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 comes 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 music drama.


The title 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 is paramount, a loose correspondence is nonetheless intended; I certainly wouldn’t begin to compare Dostoevsky’s profound study of human nature and my altercation between speech-based, melodic identities.


Robert Percy 2004

Duration 9’ 30”

## 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]:

 = 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.

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2004

**Scordatura: IV = Bb**  
(refer to performer's notes)

$\text{♩} = 92$

Mixed Harmonics\*

Alan

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

Musical notation for measures 1-4 in 4/4 time. Measure 1: quarter rest, quarter note G4, quarter note A4, quarter note Bb4. Measure 2: quarter note Bb4, quarter note C5, quarter note D5, quarter note E5. Measure 3: quarter note E5, quarter note F5, quarter note G5, quarter note A5. Measure 4: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Includes triplets and glissando markings.

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

Musical notation for measures 5-8 in 4/4 time. Measure 5: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 6: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 7: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 8: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Includes triplets and glissando markings.

Put **più mosso**  $\text{♩} = 152$

Down pizz.

Bow Lively

a min-ute ...

Musical notation for measures 9-12 in 4/4 time. Measure 9: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 10: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 11: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 12: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Includes triplets and glissando markings.

h.o. / p.o. \*\*

Musical notation for measures 13-16 in 4/4 time. Measure 13: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 14: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 15: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 16: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Includes triplets and glissando markings.

17 fast Pick Up Bow l.v. arco pizz.

Musical notation for measures 17-20 in 4/4 time. Measure 17: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 18: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 19: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 20: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Includes triplets and glissando markings.

arco ff

Musical notation for measures 21-24 in 4/4 time. Measure 21: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 22: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 23: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 24: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Includes triplets and glissando markings.

25 Put Down Bow

Musical notation for measures 25-28 in 4/4 time. Measure 25: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 26: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 27: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 28: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Includes triplets and glissando markings.

\* Mixed natural & artificial harmonics at player's descretion - 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.* *III* *p* *mf* *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)

**meno mosso** ♩ = 92  
 arco Mixed Harmonics (come prima)  
 Alan

**poco più mosso**

♩ = 112  
 pizz. sul tasto  
 slow

**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*

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

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

turn page

# Put Down Bow

*maximum energy!* h.o.

104

gliss. f

h.o.

h.o.

II

III

108

tr

fast

h.o.

*sfz*

\* f.bd.slaps  
RH pizz.  
w/LH

f.bd. slap  
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

rall.----- a tempo

pizz. softly

*ff*

*mp*

122

III

III

II

mf

mp

IV

II

III

I

II

f

rall.-----  
Urgently!  
RH/LH pizz

gliss.

*ff*

126

a. = 92 a tempo

rall.----- a = 92 a tempo

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

pizz. normale

gliss.

gliss.

mp

ff

mp

ff

mp



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

**più mosso** ♩ = 152

slow

Archibald

pizz. sul tasto

Mocking

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

pizz. normale

arco

arco

pizz.

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* *mf* *f* *mp* *h.o.*

232 jeté sul pont. *f* *mf* *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* *mf* *mp* col legno *ad lib* *HSP*

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

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