

ROBERT PERCY

EVERYTHING IS PERMITTED

for solo cello

Duration 9' 30"

Everything is Permitted

by Robert Percy

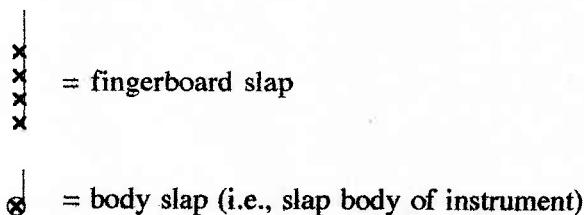
Three important features of this piece are a conflict of personalities, an exploration of physicality, and, formally, an overall depletion of energy. The personality conflict is in the form of three differentiated identities which are articulated through speech-based melodic writing; each identity has 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 altercation of speech-based, melodic identities.

Performer's Notes

- Scordatura (IV = Bb): All string IV notes have been transposed up a wholitone 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]:



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)

$\text{♩} = 92$

Mixed Harmonics*

Alan

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

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

Put **più mosso** $\text{♩} = 152$

Down pizz.

Bow Lively > *gliss.*

a min -ute . . . f > III III III III

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

III III III III III III

Pick Up Bow

lv.

fast *ff* III

gliss. arco pizz.

sfs

III

Put Down Bow

ff III

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

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

29

pizz. > gliss.

sul tasto -

f

gliss.

> h.o.

fast

II I

III II

sfz

poco rit.

34

gliss.

tr ~

III

mp

5

5

5

III II III

p

turn page

meno mosso ♩ = 112

LH pizz.
(sul tasto) Pick Up Bow

slow * slow

38 arco
Archibald
marc.
gliss.

mf IV "Hmm" IV —
what's go-ing on 'ere then?"

Sebastian
esp. >

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

pizz.
sul tasto
slow
mp

arco
Archibald
marc.
gliss.
mf 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

48 pizz.
lively
of... um..." f III
h.o. III
gliss. (x) III
III II

52 arco tr p f III pizz. fast L.v. III
sfz III
Put Down Bow

56 LH pizz. (sul tasto) pizz. normale h.o.
gloss. p f III gloss. III
p f III —

60 fast sfz III — p mf III IV II III
p mf III IV II 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

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

h.o.
 fast
 Pick Up Bow
 l.v.
 sul tasto

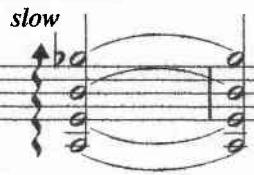
arco
 pizz.
 h.o.
 meno mosso = 92
 arco Mixed Harmonics (come prima)
 Alan

80
 mp "Wait a min-ute wait a min-ute I did-n't proper-ly ann-ounce this

poco più mosso

= 112

pizz. sul tasto



arco

Archibald
marc.

mf

IV

"Well it's al-read-y start-ed so clear off!"

poco meno mosso = 92

Mixed Harmonics (come prima)

Alan

88
 3
 gliss.
 "But it's not fair - I had it all pre-prepared"
 mp mf > mp

più mosso = 152

mocking

pizz. sul tasto

92

pizz. normale *fast*
gliss.
f *sfz*

arco
gliss.

sul tasto
gliss.
I II

arco

pizz.

II III

ff

mp

ff

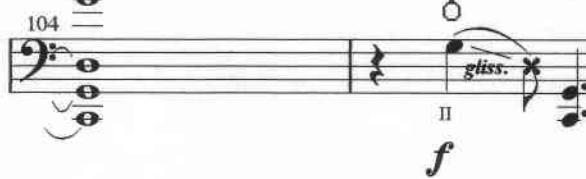
mp *ff*

ff

turn page

Put Down Bow

maximum energy! h.o. h.o.

104 

II III

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

f.bd.
slap
RH

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

112

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

115

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

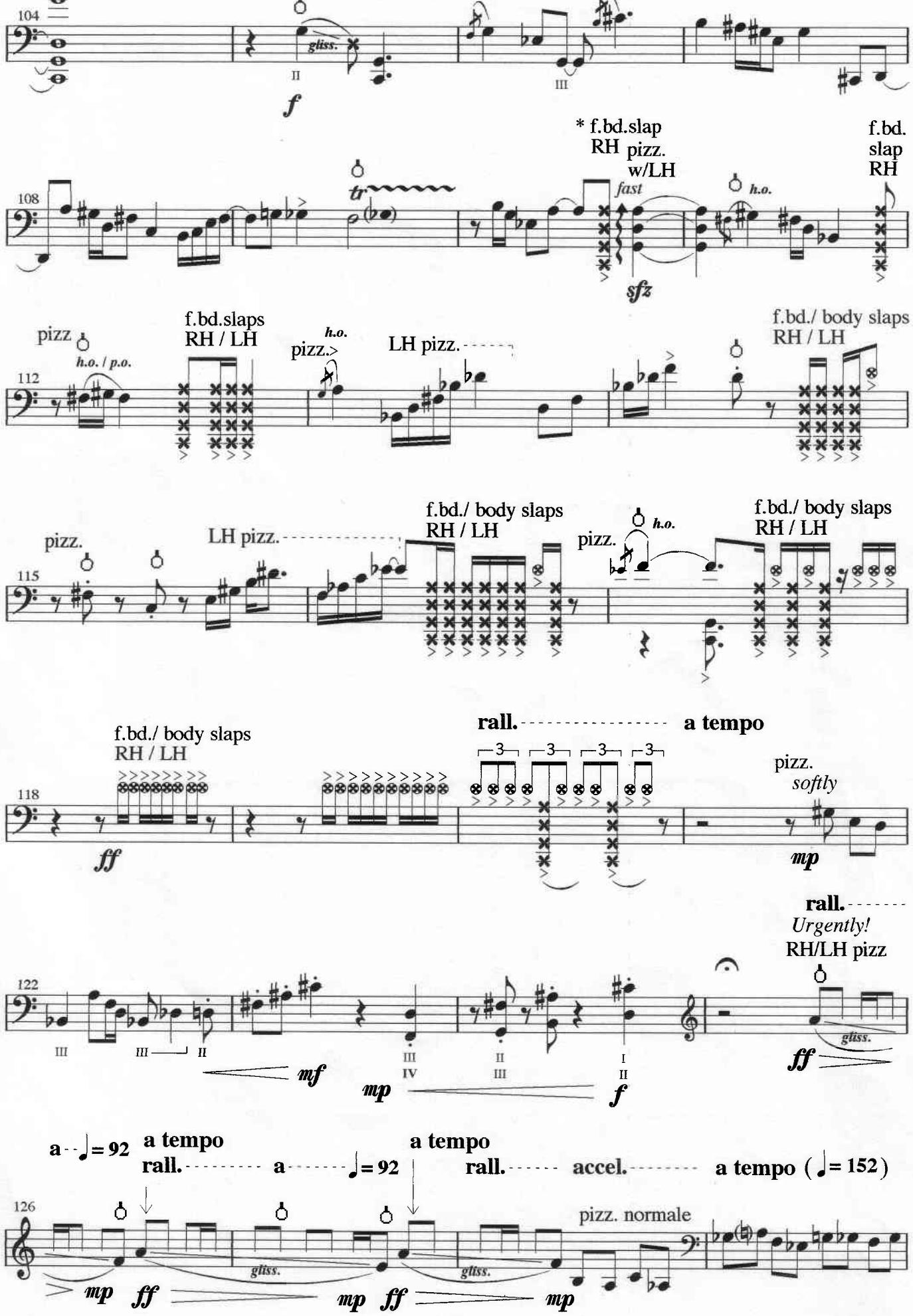
rall. Urgently!
RH/LH pizz

122 III III II mf mp I II ff

a - $\text{J} = 92$ a tempo rall. a - $\text{J} = 92$ a tempo rall. accel. a tempo ($\text{J} = 152$)

126 mp ff mp ff mp mp pizz. normale

gliss. gliss.



poco rit. *a tempo* *calmer than before*
 hammer-fingers (LH)* *Pick Up Bow* *arco* *pizz. h.o.*
 130
pp *mf* *gliss.* *II* *III*

arco *pizz.* *h.o. / p.o.* *sul tasto* *Sebastian* *meno mosso* $\text{♩} = 112$
 135 *gliss.* *gliss.* *gliss.* *gliss.* *"Well* - *I real - ly don't see*
II *f* *mf*

gliss. *what all the fuss is a - bout it's on - ly a piece of cel - lo mu -*
 139 *3* *3* *3* *3* *3* *3*

pizz. gliss. *più mosso* $\text{♩} = 152$
 142 *gliss.* *III II* *> p* *f* *II III* *mf*

arco *pizz.* *h.o.* *arco* *gliss.* *pizz.*
 146 *gliss.* *II III* *gliss.* *II III* *gliss.* *II III* *III*

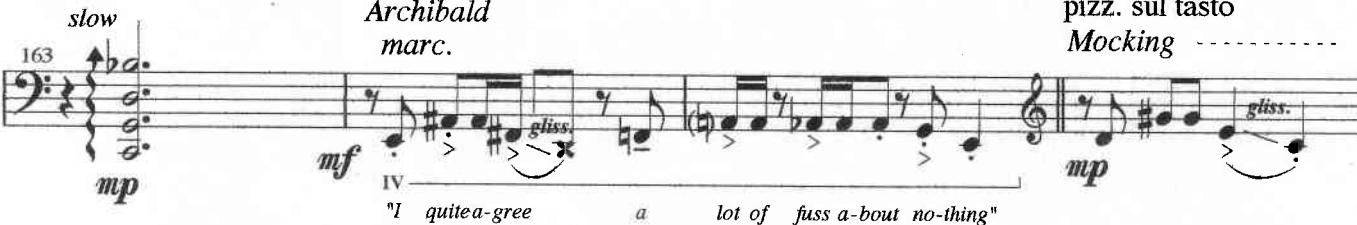
pizz. *arco* *gliss.* *jeté*
 150 *II III* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

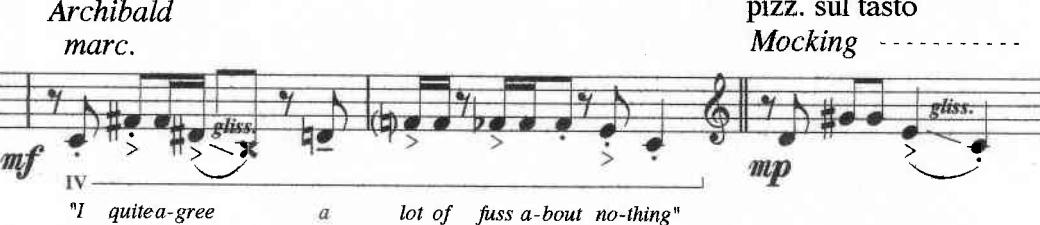
meno mosso $\text{♩} = 112$
 155 *f* *mf* *f*

* 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. 
 159  

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

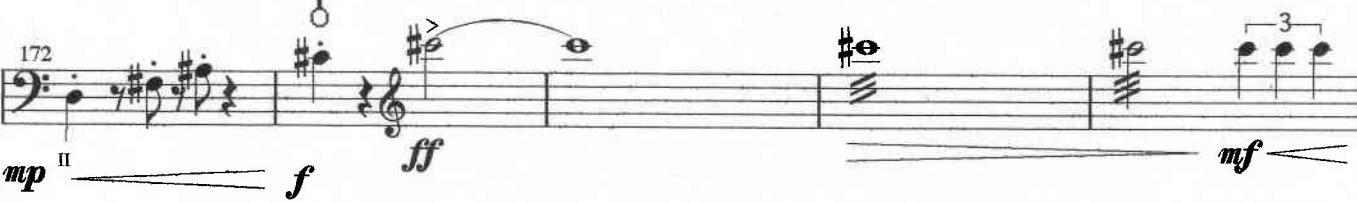
pizz. sul tasto slow 

Archibald marc. 

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

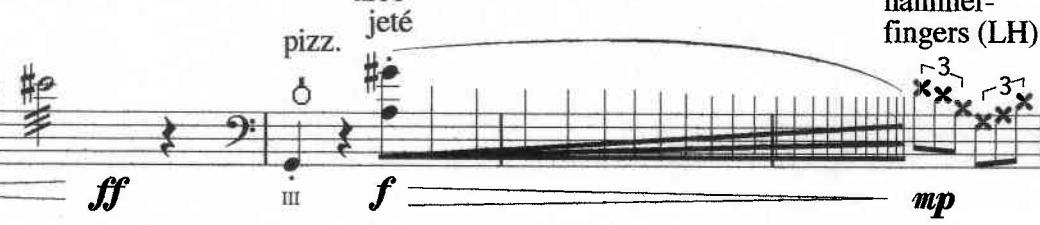
più mosso $\text{♩} = 152$
 pizz. sul tasto 

pizz. normale 

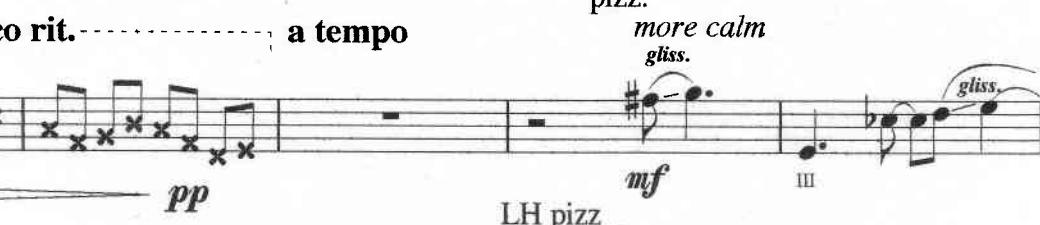
 arco 

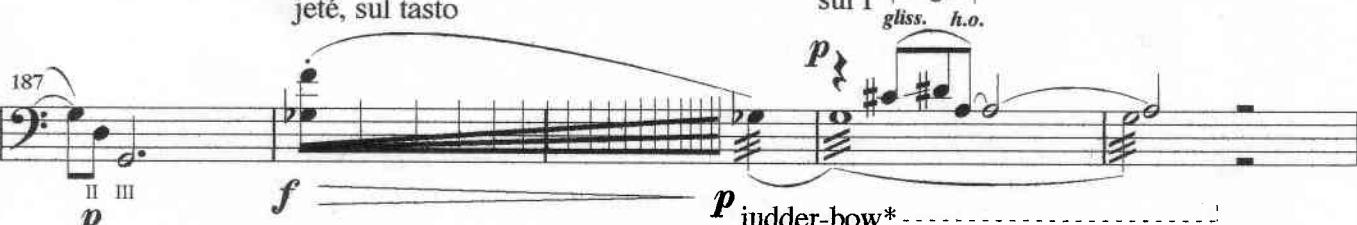
172 

 arco jeté 

poco rit. 

a tempo 

arco jeté, sul tasto 

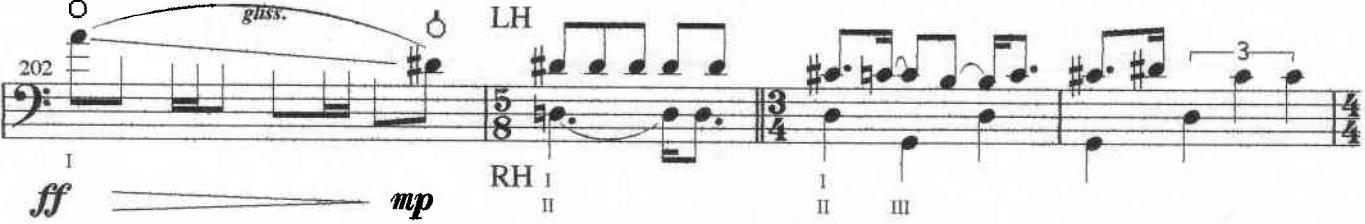
187 

pizz. gliss. 

jeté, sul tasto

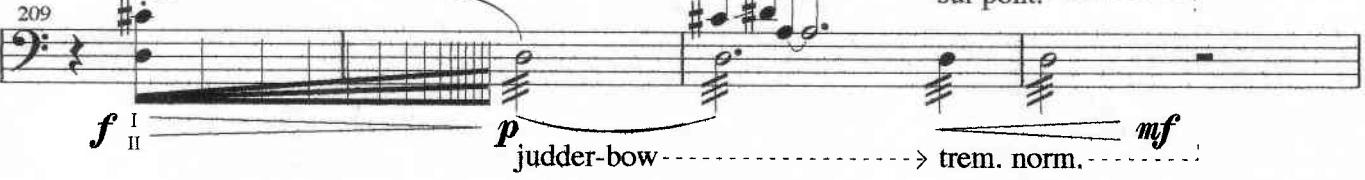
197 

rall. a $\text{♩} = 112$ RH/LH pizz. Urgently!

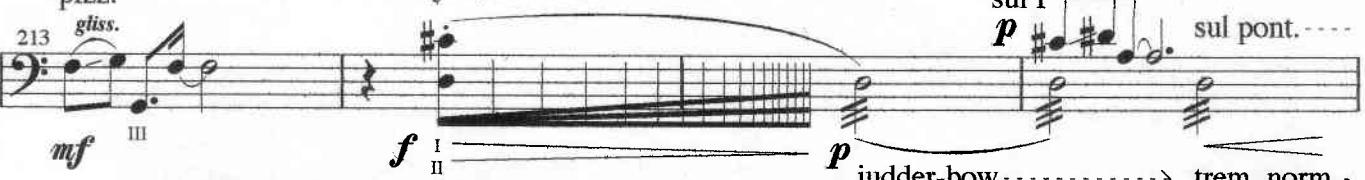
202 

arco Mixed Harmonics (come prima) Alan
 "You'reve - ry dis - res - pect - ful, the pair of you."
 < *mf* *mp*

jeté, sul tasto

209 

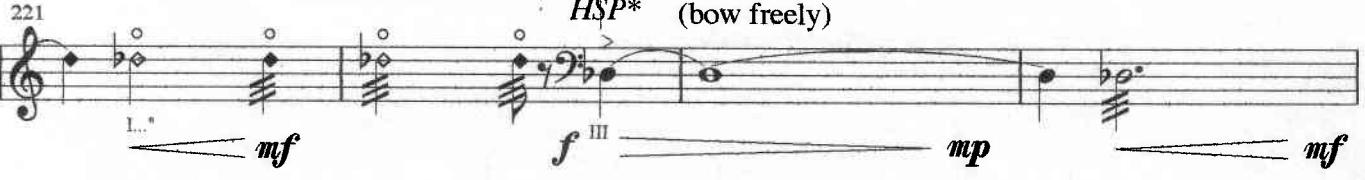
pizz. arco jeté, sul tasto

213 

arco Mixed Harmonics (come prima) Alan
 "I don't know, some-times I won - der why
 < *mf* *mp*

217 

ad lib HSP* (bow freely)

221 

jeté, sul tasto LH pizz. *gloss.* *p.o.*
 225 *f* *p* judder-bow sul pont. *mf*

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

 jeté sul pont. *h.o.* *HSP* *ad lib* LH pizz
 232 *f* *mf* *ad lib* *p* *sul I*
 col legno* *gliss.* *ad lib* *jeté* non-sul pont. *ad lib*
 236 *f* *mf* *gliss.* *ad lib* *mf* *mf* *mf*

 sul pont. quarter-tones col legno *ad lib*
 240 *mp* *III* *p* *gliss.* *ad lib* *IV* *mf* *ad lib*

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

 col legno *ad lib* *ad lib* *e.g. 8va* *e.g. 12va*
 248 *mf* *I* *gliss.* *gliss.* *HSP* *HSP*

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

* see notes re. col legno.