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**William Severson Compositions
CCSF Composition Class
Spring 2008
MPMP05010**

For Cellos

Or

What Color Cello is it?

Revised July 15, 2008

Cello Quartet or Cello Ensemble

By

William Severson (1941-)

Score

**\$50.00 US
(Score and Parts)**

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For (Four) Cellos

To Ron Pimienta for the incident
of chocolate covered garlic.

or

What Color Cello is it?

William B. Severson (1941 —)

Revised July 15, 2008

Allegretto ♩ = 102

Cello 1 *p* *mf*

Cello 2 *p*

Cello 3 *p*

Cello 4 *p* *mp*

Vlc. 1 *Gliss.*

Vlc. 2

Vlc. 3

Vlc. 4

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13

Vlc. 1 *mp*

Vlc. 2 *mf*

Vlc. 3

Vlc. 4

19

Vlc. 1 *mf* *p* *Gliss.*

Vlc. 2 *p* *Gliss.*

Vlc. 3 *mf*

Vlc. 4

25

Vlc. 1 *mf* *Gliss.*

Vlc. 2 *mf* *Gliss.*

Vlc. 3 *mf* *Gliss.*

Vlc. 4 *mf*

32 *pizz.* $\text{♩} = \text{♩} = 153$

Vlc. 1 *mp*

Vlc. 2 *mp*

Vlc. 3

Vlc. 4 *pizz.* *mp*

36

Vlc. 1

Vlc. 2 *Glissando*

Vlc. 3 *pizz.* *mp*

Vlc. 4

40 *pizz.*

Vlc. 1 *mp* *pizz.*

Vlc. 2 *Glissando*

Vlc. 3 *arco* *mp*

Vlc. 4 *arco* *mp*

44

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

mp

mp

mp

Gliss.

Gliss.

Detailed description: This system contains measures 44 through 47. The first violin (Vlc. 1) plays a melodic line in treble clef with a key signature of one flat and a 12/8 time signature. The second, third, and fourth violas (Vlc. 2, 3, 4) play in bass clef. Vlc. 2 and Vlc. 3 have glissando markings over their notes in measures 45 and 46. The dynamic marking *mp* (mezzo-piano) is present in measures 45, 46, and 47.

48

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Glissando

Gliss.

Detailed description: This system contains measures 48 through 51. Vlc. 1 continues its melodic line. Vlc. 2 and Vlc. 3 have glissando markings in measures 49 and 50. The dynamic marking *p* (piano) is present in measures 50 and 51.

52

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

p

p

p

pizz.

Glissando

Gliss.

Detailed description: This system contains measures 52 through 55. Vlc. 1 continues its melodic line. Vlc. 2 and Vlc. 3 have glissando markings in measures 53 and 54. Vlc. 4 has a pizzicato marking in measure 53. The dynamic marking *p* (piano) is present in measures 53, 54, and 55.

56

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Glissando

Gliss.

60

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

mf pizz.

mf

64

arco

Tempo primo ♩ = 102

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

mp

pizz.

p

70

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

mp
arco
arco
arco

Gliss.
Gliss.
Gliss.
Gliss.

76

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

p
p
mf

Gliss.
Gliss.
Gliss.
Gliss.

82

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

f
f
f
f

Gliss.
Gliss.
Gliss.
Gliss.

88

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Gliss.

Gliss.

Gliss.

Gliss.

Glissando

Glissando

Glissando

Glissando

$\text{♩} = \text{♩}$

94

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

rit.

$\text{♩} = 153$

Performance note about glissandi:

Stay on the pitch of the left hand note for half of its length, then evenly glide to the pitch of the right hand note using all of the second half of the left hand note, finish with the entire written length of the lefthand note. Use only one string for the glissando.

Note from the composer about the dedication:

The dedication is an affectionate remembrance of a party I attended many years ago hosted by an amateur cellist friend of mine. When I arrived he was still in the back of the house showering. I had brought for the party homemade chocolate covered raw garlic from "The Garlic Lovers Cookbook." We had warned all of the other partygoers about the dish. Our host made his entrance and spying the homemade chocolates which he loved made a beeline to the chocolates and before anyone could stop him immediately took one and bit into it before we could explain to him what they were. The look on his face was priceless as was his first question, "are these chocolate covered garlic?" Though the piece has little to do with chocolate or garlic, using a brace of cellos brought back memories of that party.

MPMP05010