

**CHRISTOPHER WILLIAM PIERCE**  
**SUITE FOR SOLO CELLO**  
**Variations on Wondrous Love**

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For Rebecca Turner

**No I**  
**Resonant, declarative**

Prelude ♦ Theme ♦ Variation I

**No II**  
**Ad Libitum, Adagio ( Presto; Spirited )**

Introduction ♦ Variation II ♦ Variation III ♦ Interlude

**No III**  
**Adagio**

Variation IV

**No IV**  
**March, Sempre pizz.**

Variation V

# SUITE FOR SOLO CELLO

## Variations on Wondrous Love

for  
REBECCA TURNER

CHRISTOPHER WILLIAM PIERCE

### No I

#### Prelude, Theme and Variation I; Resonant

##### Prelude

Resonant, declarative (  $\text{♩} = \text{ca. } 60$  )

VIOLONCELLO

1      2      3      4      5

6      7      8      9      10      11

12      13      14      15      16

17      18      19      20      21

*f*      *ff*      *III*

## **SUITE FOR SOLO CELLO**

## Variations on Wondrous Love

2

## No II

Introduction, Variation II, III and Interlude;  
Ad libitum . Presto . Spirited

**Introduction****Ad Libitum, Adagio**

1  
2  
3

*fp*      *p*

*mf*      *mf*

*sp*      +

*p*      *mp*      *p*

*accel.*

10

(ad lib.; freely)

*ff*      *f+*

*ff*      *f+*

## SUITE FOR SOLO CELLO

Variations on Wondrous Love

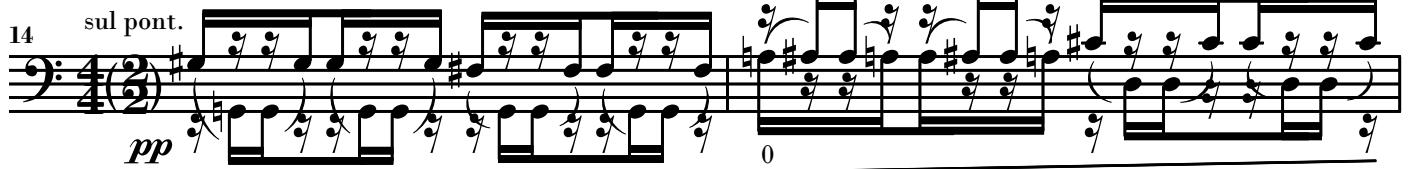
4

## Variation II

Presto ( $\text{d} = \text{ca. 72}$ )

accel. ( start well below the tempo and accel. quickly )

III      V

14    sul pont.      III  


( slight )  
rit.      at Tempo ( presto )

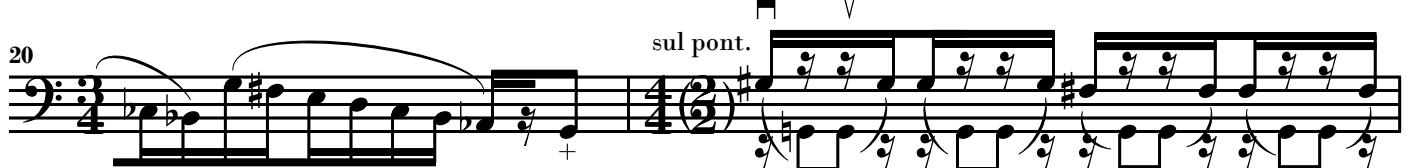
16    mp      mp  


accel.

18    rit.  


accel. ( start well below the tempo and accel. quickly )

III      V

20    sul pont.  


at Tempo ( presto )      ( slight )  
rit.

22    III  


accel.      at Tempo ( presto )

24    mf  


( slight )  
rit.      at Tempo ( presto )

26    mp      p  


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*rit.*

28

30

32

34

36

38

40

*accel.* III at Tempo ( presto )

sul pont.

*p* 0

*mf*

*f*

*rit.* III

*slight rit.*

gradually to normal position

*p*<sup>3</sup>

*sfzp*

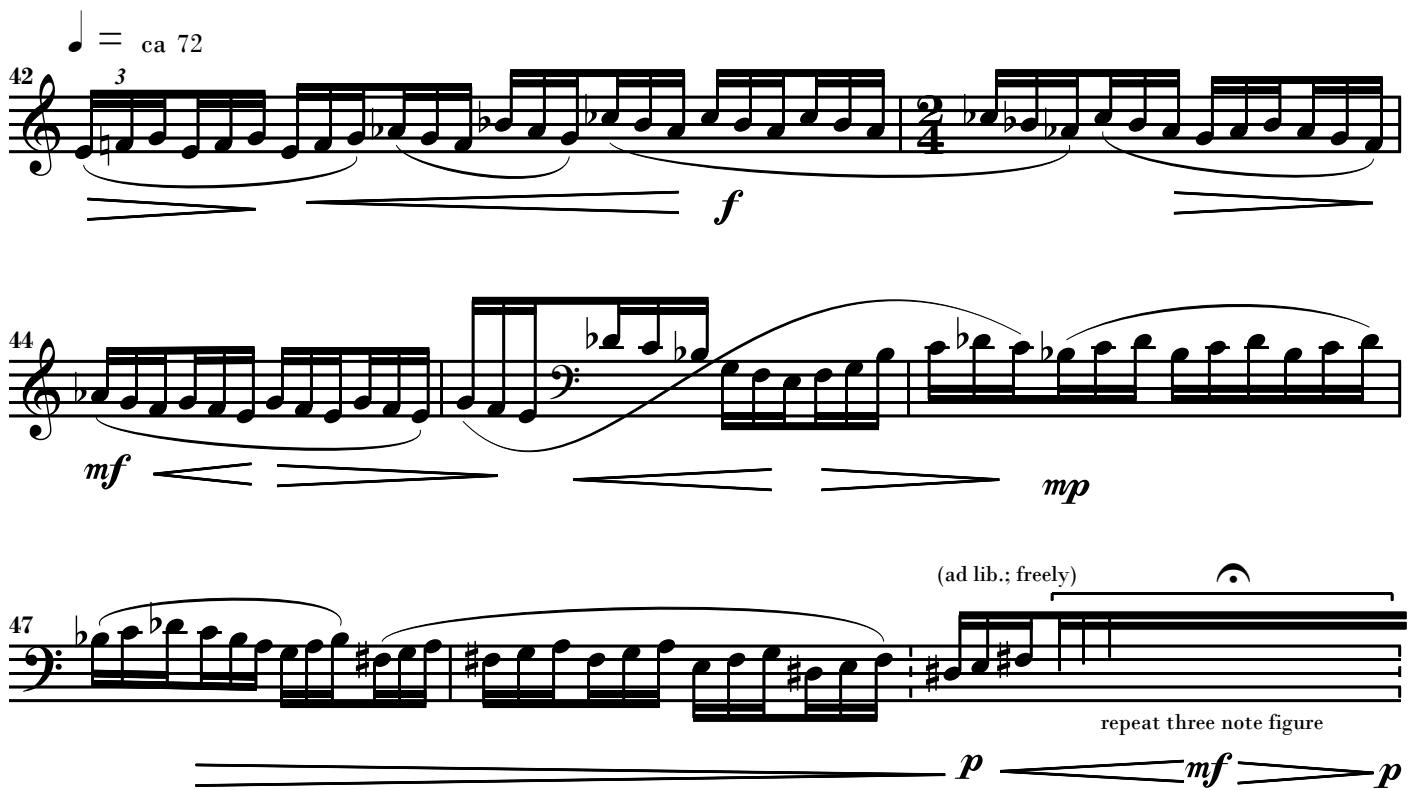
*mf*

SUITE FOR SOLO CELLO

Variations on Wondrous Love

6

$\text{♩} = \text{ca } 72$

42  $3$  

(ad lib.; freely)

repeat three note figure

$p$   $mf$   $p$

Variation III

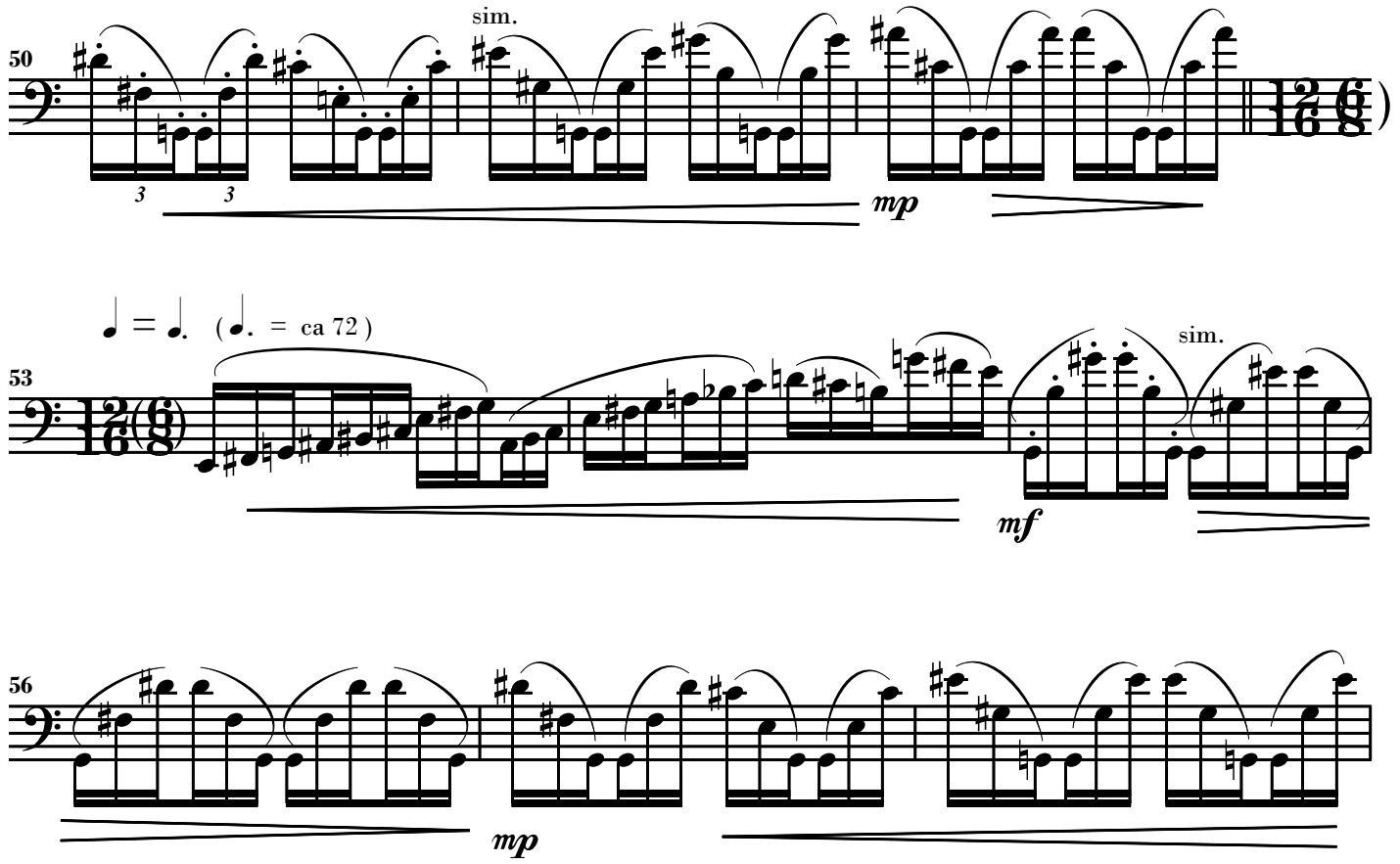
A Tempo

50 sim.

53  $3$   $3$   $mp$  sim.

$\text{♩} = \text{♩. } (\text{♩.} = \text{ca } 72)$

56  $mp$



## SUITE FOR SOLO CELLO

## Variations on Wondrous Love

7

59

mf

62

f

65

68

70

f

72

ff

74

## SUITE FOR SOLO CELLO

Variations on Wondrous Love

*rit.*

**Interlude**  
A Tempo (Introduction)

77

79

82

87

92

96

*accel.*

A Tempo

*Ad Libitum*

*accel.*

*f*

*mf*

*f*

## SUITE FOR SOLO CELLO

## Variations on Wondrous Love

9

Musical score for solo cello, page 9, measures 99-103. The score consists of four staves of music. Measure 99 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 100 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 101 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 102 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 103 starts with a bass clef, a key signature of one sharp, and a common time signature.

**Ad Libitum**

quasi cadenza - freely

Continuation of the musical score for solo cello, page 9, measure 103. The score consists of four staves of music. Measure 103 continues with a bass clef, a key signature of one sharp, and a common time signature. Measure 104 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 105 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 106 starts with a bass clef, a key signature of one sharp, and a common time signature.

repeat three note pattern

Continuation of the musical score for solo cello, page 9, measure 106. The score consists of four staves of music. Measure 106 continues with a bass clef, a key signature of one sharp, and a common time signature. Measure 107 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 108 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 109 starts with a bass clef, a key signature of one sharp, and a common time signature.

Continuation of the musical score for solo cello, page 9, measure 109. The score consists of four staves of music. Measure 109 continues with a bass clef, a key signature of one sharp, and a common time signature. Measure 110 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 111 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 112 starts with a bass clef, a key signature of one sharp, and a common time signature.

## SUITE FOR SOLO CELLO

Variations on Wondrous Love

No III  
Variation IV

Adagio

Adagio ( $\text{♩} = \text{ca } 52$ )

$16^+2\ 4$

$pp$

$fp$

$fp$

$fp$

$mf$

$16^+2\ 4$

$fp$

$16^+2\ 4$

$fp$

$16^+2\ 4$

$mf$

$16^+2\ 4$

$fp$

$16^+2\ 4$

$mf$

$16^+2\ 4$

$16^+2\ 4$

$16^+2\ 4$

$16^+2\ 4$

## **SUITE FOR SOLO CELLO**

## Variations on Wondrous Love

## Variation IV

The image shows a page from a musical score for 'Toccata' by Max Reger. It consists of six staves of music, each with a different time signature and dynamic marking. The first staff is in 16/16 time, marked 'sfz pp' and 'flautando'. The second staff is in 3/4 time, marked '3/4 16'. The third staff is in 3/4 time, marked '3/4 16'. The fourth staff is in 3/4 time, marked '3/4 16'. The fifth staff is in 3/4 time, marked '3/4 16'. The sixth staff is in 3/4 time, marked '3/4 16'. The music features various note heads, stems, and beams, with some notes having curved lines above them. The page number '10' is visible at the bottom right.

## SUITE FOR SOLO CELLO

## Variations on Wondrous Love

Musical score for Suite for Solo Cello, Variation 12. The score consists of six staves of music for cello, arranged vertically. The key signature changes frequently, including B-flat major, A major, and G major. The time signature also varies, including 3/4, 16/16, and 16/4. The music features various performance techniques such as slurs, grace notes, and dynamic markings like *tr* (trill) and *p* (piano). The score is divided into measures by vertical bar lines.

## SUITE FOR SOLO CELLO

## Variations on Wondrous Love

13

The musical score consists of seven staves of cello music. Staff 1 (Bass clef) shows eighth-note pairs with grace notes. Staff 2 (Bass clef) includes a measure in 16/4 time. Staff 3 (Bass clef) features a mix of quarter and eighth notes. Staff 4 (Bass clef) shows eighth-note pairs with grace notes. Staff 5 (Bass clef) includes a measure in 3/4 time. Staff 6 (Bass clef) shows eighth-note pairs with grace notes. Staff 7 (Bass clef) includes a dynamic instruction *tr*.

## SUITE FOR SOLO CELLO

Variations on Wondrous Love

No IV  
 Variation V  
 Sempre pizz.

**March** (♩ = ca. 72)

Sempre pizz.

## SUITE FOR SOLO CELLO

## Variations on Wondrous Love

15

The sheet music consists of eight staves of musical notation for solo cello. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4.

- Staff 1:** Starts with eighth-note pairs. Dynamics: *p*, *mp*.
- Staff 2:** Continues eighth-note pairs.
- Staff 3:** Starts with eighth-note pairs. Dynamics: *f*, *p*.
- Staff 4:** Continues eighth-note pairs.
- Staff 5:** Starts with eighth-note pairs. Dynamics: *f*.
- Staff 6:** Continues eighth-note pairs.
- Staff 7:** Starts with eighth-note pairs. Dynamics: *ff*. The staff ends with a fermata over the last note.
- Staff 8:** Continues eighth-note pairs. Dynamics: *sim.*

Measure numbers are present at the beginning of each staff: 1, 2, 3, 4, 5, 6, 7, 8.

## SUITE FOR SOLO CELLO

## Variations on Wondrous Love

*rit.*

l.v.

NOTE: Music placed within box should be performed by rubbing the right hand over the strings. (Only beats one and four should ever be struck.) Repeat the phrase one or two times (as desired by the performer) until completely faded out. The end of the movement should not necessarily end on the last written note, but more desirable would be when completely faded out no matter where you are in the phrase. It is important to meter out the decrescendo evenly. The desired effect would be close to that of a marching band that is moving away from you in the distance until they are completely inaudible.

**A Tempo**

*tamburo*

*mf*