

***Láska a smetí***  
*(Love & Garbage)*

*David McMullin*

*2004*

***Láska a smetí***  
*(Love & Garbage)*

*by David McMullin*

*for*

*flute, bass clarinet,  
percussion, piano,  
violin, viola, cello & contrabass*

duration 7 minutes

### **Program note**

*Láska a smetí (Love & Garbage)* was commissioned by Atelier 90 of Prague, Czech Republic, who presented its premiere performance on December 3, 2004, at the Martinů Hall of the Lichtenstein Palace, Prague.

The title comes from a novel by Czech author Ivan Klima, about a writer who works temporarily, as Klima himself did, as a street sweeper in Prague. The narrator feels a kind of detachment from everything around him— he is in a way only pretending to be a street sweeper, but while he is not writing he cannot be sure he is really a writer either, and he is at the same time paralyzed by indecision in his personal life. His detachment makes him a rather hesitant participant in life, but an acutely insightful observer.

As he wanders through the streets of Prague with his cleaning crew, he relates their stories and his own, as well as his immediate impressions and reminiscences of other times and places. Klima's treatment of time was particularly interesting to me. The narrative does not proceed chronologically, but freely covers a span of many years, moving backward and forward fluidly and staying in one time-line for only a few paragraphs or pages at once. These frequent shifts of temporal perspective come without warning or demarcation, but the transitions and juxtapositions are seamless rather than abrupt. The result is not a series of discrete scenes or vignettes, but a masterful overarching meditation that seems to be outside of time.

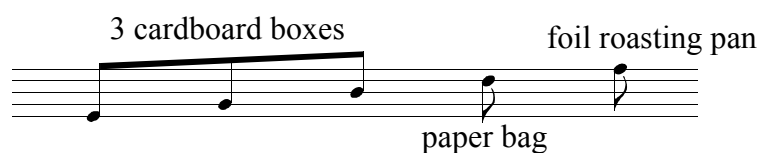
I have attempted in this piece to reflect both the introspective atmosphere of the novel and its feeling of suspended tension, of being always in-between. As the novel jumps around in time, the piece changes texture often, without, I hope, losing its formal cohesion or sense of direction. Intrigued by the idea of a beautiful book about picking up garbage, I tried to write beautiful music using some sounds made from garbage-type materials, such as aluminum foil, paper and cardboard. My treatment of harmony is also influenced by Klima's comment in the novel that garbage, like everything else, can never really be destroyed, only moved around and transformed. Similarly, the dissonant intervals of the first chord continue to pervade the entire piece, but they are presented in ways that become less harsh as the piece progresses.

### Notes to performers

This is a transposed score: the bass clarinet sounds a major ninth below the written pitch. The bass sounds an octave below written pitch, regardless of clef, including harmonics. Accidentals apply throughout the measure in the traditional manner, but are often repeated for clarity.

The piano and vibraphone parts contain occasional pedal markings, especially in places where the desired pedaling is probably not what one would normally do. Where there is no pedal marking in the score, it is left to the performer's judgement. That is, the absence of a pedal indication says nothing; it does *not* mean "no pedal." Square brackets above the staff indicate that an instrument carries the principal line in the marked passage.

The percussion part calls for a vibraphone, suspended cymbal (you can use more than one if you like), three cardboard boxes (the more resonant the better), a heavy paper bag and a disposable aluminum-foil roasting pan (such as you put under a chicken when baking it in the oven). These are indicated in the score as follows:



The paper bag should be placed over or around something soft, such as a folded towel, so that when struck with a mallet, it moves enough to make a high-pitched sound, but not enough to tear. The foil roasting pan should also be supported by something soft to keep it from collapsing when struck.

The string instruments are required to play much of the piece with aluminum foil attached to their strings and bridge. This creates a buzzing resonance, somewhat like a drum's snare, but should not otherwise impede the playing of the instruments. The strings are also asked to play sometimes either on the side of the bridge or on paper wrapped around the strings below the bridge. This should create a broad-band "white noise," ideally in the low to middle register, a "shshshsh" sound.

This entire piece stays in approximately one tempo (about 60), but it should always be treated flexibly, and not be rigidly fixed. The conductor should make expressive tempo modifications according to his or her own artistic judgement, in response to the changing flow of phrases and harmonies. Where ritards or accelerandi are indicated in parentheses, e.g. "(acc. . . .)," it means that after the parentheses, the music immediately returns to the original tempo. Overall, the character of the piece might be described as "*adagio mosso*" – not fast, but with a clear sense of forward movement.

# Láska a smetí

(Love & Garbage)

David McMullin

**Flute**  
♩ = 60  
mp mf p (rit.)

**Bass Clarinet in Bb**  
mp (Play a multiphonic in this register while fingering this pitch) (b♭)

**Percussion**  
vibr. cym. l.v. arco l.v.  
pp mf mp p mp

**Piano**  
mp mf mp

**Violin**  
♩ = 60 con foglia\* sempre  
mp mf p (rit.)

**Viola**  
con foglia sempre  
mp mf p pp

**Violoncello**  
con foglia sempre  
mp mf col legno ricochet

**Contrabass**  
con foglia sempre  
mp mf col legno ricochet (Bow directly on the side of the bridge, or on paper wrapped around the strings below the bridge)

\* "con foglia": Place a square of aluminum foil loosely over the bridge, and pinch it tightly around of each string, approximately 1cm above the bridge (on the playing side).

3 - - - - - )

Fl. *pp* < *mp*

B. Cl. *pp* (*b*  $\frac{3}{4}$ ) *mf* (*b*  $\frac{3}{4}$ )

Pc. arco *pp* < *mf*

Pno. *mf* *mp* *pp* *mf* *f* *mp* *p*

(8) - - - - - )

Vln. *pp* *pp* < *mf*

Vla. *pp* < *mf*

Vc. *pp* *pp* < *mf*

Cb. *pp* *pp* < *mf*







13

Fl. *f*

B. Cl. *mf* *f* *ff*  
fl. (slap tongue)

Pc. *mp* *f*

Pno. *mf* *f*

Vln. *solo f* *ff*  
senza foglia

Vla. *f* *mf* *f* *ff*  
ord. → scratch (x)

Vc. *f* *mf* *f* *ff*  
ord. → scratch (x)

Cb. *f* *mf* *f* *ff*  
ord. → scratch (x)

15

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

*mf* *p*

*ff* *mp*

*f* *mf* *mp* *pp* *p* *pp*

*ff*

*ff* *f* *mp*

*ff* *mf* *mp*

*ff* *mf* *pp*

5:4 3 arco l.v. 5:4

3 3 3 3

4/4 4/4 5/4

Detailed description: This page of a musical score covers measures 15, 16, and 17. The score is for a full orchestra. The Flute (Fl.) part begins in measure 15 with a rest, then plays a triplet of eighth notes in measure 16, starting at *mf* and ending at *p*. The Bass Clarinet (B. Cl.) part has a *ff* dynamic in measure 15, rests in measure 16, and a triplet of eighth notes in measure 17 at *mp*. The Piccolo (Pc.) part has a triplet of eighth notes in measure 15 at *f*, a 5:4 measure in measure 16 at *mf*, and a triplet of eighth notes in measure 17 at *mp*. The Piano (Pno.) part has a *ff* dynamic in measure 15, a 5:4 measure in measure 16, and a triplet of eighth notes in measure 17. The Violin (Vln.) part has a triplet of eighth notes in measure 15 at *ff*, rests in measure 16, and a triplet of eighth notes in measure 17 at *f*. The Viola (Vla.) part has a *ff* dynamic in measure 15, rests in measure 16, and a triplet of eighth notes in measure 17 at *mf*. The Violoncello (Vc.) part has a *ff* dynamic in measure 15, rests in measure 16, and a triplet of eighth notes in measure 17 at *mf*. The Contrabass (Cb.) part has a *ff* dynamic in measure 15, rests in measure 16, and a triplet of eighth notes in measure 17 at *mf*. The score includes various musical notations such as triplets, 5:4 measures, and dynamic markings.

18

Fl. *p* (*3*) (*4:3*)

B. Cl. *mp* (*3*)

Pc. *mp* *mf* *mp* *mf* *mp* (*5:4*)

Pno.

Vln. *con foglia* *l.v.* *pizz.* *arco* *mf* *mf* *mp*

Vla. *arco* *mp* *mf* *mp*

Vc. *pizz.* *mf* *pizz.* *arco* *mp* *mf* *mp*

Cb. *pizz.* *mf*

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Piccolo (Pc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures, each with a different time signature: 5/4, 4/4, 2/4, and 6/4. The Flute part starts with a triplet of eighth notes in 5/4, followed by a quarter note in 4/4, and a quarter note in 2/4. The Bass Clarinet part has a triplet of eighth notes in 5/4, followed by a quarter note in 4/4, and rests in 2/4 and 6/4. The Piccolo part has a quarter note in 5/4, a quarter note in 4/4, and a complex rhythmic figure in 2/4 and 6/4, including a 5:4 ratio. The Piano part is silent. The Violin part starts with a quarter note in 5/4, followed by a quarter note in 4/4, and a quarter note in 2/4. The Viola part has a quarter note in 5/4, followed by a quarter note in 4/4, and a quarter note in 2/4. The Violoncello part has a quarter note in 5/4, followed by a quarter note in 4/4, and a quarter note in 2/4. The Contrabass part has a quarter note in 5/4, followed by a quarter note in 4/4, and rests in 2/4 and 6/4. Dynamics include *p*, *mp*, *mf*, and *mp*. Performance instructions include *con foglia*, *l.v.*, *pizz.*, and *arco*. There are also some markings like *<mf* and *mf*.

22

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

*boxes* *5:4* *3* *6* *vibr* *3* *follow contrabass*

*pp* *pp* *mf* *pp*

*mp* *pp* *mf* *mp* *f*

*pizz.* *pizz.* *pizzicato sempre...*

*p* *mp* *mf* *solo ad libitum, quasi cadenza\**

\*At the performer's discretion, natural harmonics may be played as normal stopped notes (or vice versa) if it is more convenient. However, arpeggiated pitches should be allowed to ring simultaneously whenever possible.

25 *boxes*

Pc. *mf* *mp* *mf* *mf*

Cb. *f* *mf*



29

Pc. *mf* *mf* *f* *mf* *mf*

Cb. *mf* *mf* *f*



33

Pc. *mf* *mp* *p*

Cb. *mf* *mp* *pp*

36 *dolce*

Fl. *pp* *p* *pp* *mp*

B. Cl. *pp* *p* *pp* *mp*

Pc. *vibr.* *arco* (l.v.) *mallets*  
*pp* *p* *mp*

Pno. *mp*

Vln. *dolce* *pp* *p* *p* *pp* *mf*

Vla. *dolce* *pp* *p* *pp* *mp*

Vc. *dolce* *pp* *p* *pp* *mp*

Cb. (B. Cl.) *mp* *arco* *mp*

Fl. *mf* *p* *pp* *mp* *p*

B. Cl. *mf* *p* *pp* *mp* *pp*

Pc. *mp* *mf* *mp* *p*

Pno. *pp* *mp*

Vln. *mf* *mf* *pp* *p* *mp* *pp* *mf* *mp* *p*

Vla. *mp* *mf* *mf* *pp* *mp* *pp* *mp* *mf* *mp* *p*

Vc. *mp* *mf* *mf* *pp* *p* *pp* *mp*

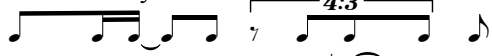
Cb. *mp* *mf* *mf* *pp* *p* *p* *mp*

In mm. 42-45, it is not important for the composite ensemble rhythm to be precisely accurate, as long as the entrances are in the right order and the underlying pulse is obscured. Beginning in m.46, the pulse becomes more prominent again and the rhythms should be accurate.





ensemble rhythm:



48

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*mf*

*f* *p*

*mp*

*mf*

*mf*

*f*

*poco ad lib. ma con moto*

*mf* *f*

51

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

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

*p < f* *p* *p* *f*

*f* *p*

Attack *f* and engage pedal immediately after releasing keys, to sustain *p* resonance.

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

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

*mf* *mp* *mf* *f* *ff* *f*

*mp* *mf*



58

Fl.

*mp* *mf* 3 3 *f* 3 5:4

B. Cl.

*p* *mp* *mf* *f* 6 5:4

Pc.

Pno.

*f* 3 *mp*

Vln.

*mf* *mp* *mf* 3 *f*

Vla.

*mf* *mp* *f*

Vc.

senza sord. *f* 5:4

Cb.

*f*

Detailed description: This page of a musical score covers measures 58 to 61. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Pc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time, with a key signature of one sharp (F#). Measure 58 begins with the Flute playing a melodic line marked *mp*. The Bass Clarinet enters in measure 59 with a *p* dynamic. The Piano part features a *f* dynamic in measure 58, which softens to *mp* by measure 59. The Violin and Viola parts also start in measure 58 with *mf* dynamics, which soften to *mp* in measure 59. The Violoncello and Contrabass parts enter in measure 60 with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Measure 61 concludes with a double bar line. The time signature changes from 4/4 to 2/4 in measure 60 and back to 4/4 in measure 61.



63

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

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

*p* *mf* *p*

*p* *vibr* *3* *3*

*mf* *f* *mp*

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

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

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

*f* *3* *3* *ord.* *x* *f* *3* *mf* *p*

(poco accel. . . . .)

66

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

*mf* *pp* *p* *pp* *p* *mf* *p* *mf*

*pp* *mp* *p* *pp* *mf* *p*

*p* *mp*

*mp* *mf*

*p* *ppp* *mp* *mf*

*p* *ppp* *mp* *mf*

*mf* *mp* *p* *pp* *mp* *mf*

*p* *mf*

ord. → x

ord. → x

ord. → x

senza foglia

71 )

Fl. *mf* *f* *mf* *mp*

B. Cl. *mf* *mp* *p*

Pc. *mp* *mf* *mp*

Pno. *f* *f*

Vln. *mf* *f* *ff* *mf* *p* *pp* senza foglia

Vla. *mf* *f*

Vc. *mf* *mp* *p*

Cb. *ff* *f* *ff* *mf* *p* *pp*

74

2/4



76

Fl. *p* *mp* *f* 3 6

B. Cl. *p* *mp*

Pc. *mp* *mf* 3

Pno. *f* 3 3

Vln. *p* *mp* *mf* *f* 3 3

Vla. *mp* *f* 3 3

Vc. *mf* *f* 3 3

Cb. *mf* *f* 3 3

Detailed description: This page of a musical score, numbered 76, features eight staves for different instruments. The Flute (Fl.) staff begins with a dynamic of *p* in 2/4 time, which changes to *mp* in 5/4 time, and then to *f* in 4/4 time, featuring a triplet and a sextuplet. The B. Clarinet (B. Cl.) staff starts with *p* in 2/4 and *mp* in 5/4. The Piccolo (Pc.) staff has *mp* in 2/4 and *mf* in 5/4, with a triplet. The Piano (Pno.) staff has *f* in 4/4 with triplets. The Violin (Vln.) staff has *p* in 2/4, *mp* in 5/4, *mf* in 4/4, and *f* in 4/4, with triplets. The Viola (Vla.) staff has *mp* in 2/4 and *f* in 4/4, with triplets. The Violoncello (Vc.) staff has *mf* in 2/4 and *f* in 4/4, with triplets. The Contrabass (Cb.) staff has *mf* in 2/4 and *f* in 4/4, with triplets. The score includes various musical notations such as slurs, accents, and dynamic markings.

79

Fl. *f* *mf* *mp* 3

B. Cl.

Pc. *mf* *pp*

Pno. *f* 6

Vln. *f* 3 6

Vla. *f* *mf*

Vc. *p* con foglia

Cb. *f* *mf* *mp*

Detailed description: This page of a musical score, numbered 22, contains measures 79 through 82. The score is arranged in a system with eight staves: Flute (Fl.), Bass Clarinet (B. Cl.), Piccolo (Pc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).  
- **Flute (Fl.):** Measure 79 begins with a melodic line marked *f*. It continues through measure 82, where it features a triplet of eighth notes marked *mp*.  
- **Bass Clarinet (B. Cl.):** This instrument is silent throughout the measures.  
- **Piccolo (Pc.):** Enters in measure 80 with a melodic line marked *mf*, ending in measure 82 with a very soft *pp* dynamic.  
- **Piano (Pno.):** Features a complex texture starting in measure 79 with a sixteenth-note run marked *f*.  
- **Violin (Vln.):** Plays a melodic line in measure 79 marked *f*, including a triplet and a sextuplet.  
- **Viola (Vla.):** Silent in measure 79, then plays a sustained note in measure 80 marked *f*, which softens to *mf* in measure 81.  
- **Violoncello (Vc.):** Silent in measures 79 and 80, then plays a melodic line in measure 82 marked *p* with the instruction "con foglia".  
- **Contrabass (Cb.):** Silent in measure 79, then plays a melodic line in measure 80 marked *f*, which softens to *mf* in measure 81 and *mp* in measure 82.

83

Fl.

B. Cl.

Pc.

Pno.

Vln.

Vla.

Vc.

Cb.

*p* *pp* *p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*pp* *p* *pp* *mp* *mf*

*mp* *p*

senza foglia

*p* *mp* *p*

*p* *mp* *p*

6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4

Detailed description of the musical score: The score is for measures 83-86 in 6/4 time. The Flute part (Fl.) starts with a *p* dynamic, followed by a *pp* dynamic, then a *p* dynamic with a triplet, and finally a *mp* dynamic with a slur. The Bass Clarinet (B. Cl.) has a *p* dynamic with a slur. The Piccolo (Pc.) has a *p* dynamic with a slur and triplet. The Piano (Pno.) has a *pp* dynamic with a slur and triplet, followed by a *p* dynamic with a slur, then a *pp* dynamic, and finally a *mp* dynamic with a slur and a *mf* dynamic with a slur. The Violin (Vln.) has a *mp* dynamic with a slur. The Viola (Vla.) has a *mp* dynamic with a slur and the instruction 'senza foglia'. The Violoncello (Vc.) has a *p* dynamic with a slur, followed by a *mp* dynamic with a slur. The Contrabass (Cb.) has a *p* dynamic with a slur, followed by a *mp* dynamic with a slur.

87

Fl. *mp* *p* *mf*

B. Cl. *mp* *p* *mp* *mf*

Pc. *mp* *mf*

Pno. *mf*

Vln. *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

senza foglia

Detailed description: This page of a musical score covers measures 87, 88, and 89. The music is in 6/4 time and features a key signature of one flat. The instruments and their parts are: Flute (Fl.), Bass Clarinet (B. Cl.), Piccolo (Pc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 87 and 88 are in 6/4 time, while measure 89 is in 6/8 time. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The Piccolo part has a melodic line with a slur. The Piano part has a chordal accompaniment. The Violin part has a melodic line with a slur. The Viola and Violoncello parts are mostly rests. The Contrabass part has a few notes in measure 89. The instruction "senza foglia" is written above the Violoncello staff in measure 89.

90

Fl. *f* *mf* *mp* *p*

B. Cl. *f* *mf*

Pc. *f*

Pno. *mf* *mp*

Vln. *f* *mf* *mp* *p*

Vla. *f* *mf* *p* *mp*

Vc. *f* *mf* *p* *mp*

Cb. *f* *mf* *mp* *p*

rallentando. . . . .

93

Fl. *mf* *mp* *f* *mf*

B. Cl. *mp* *mf* *mp* *f* *mf*

Pc. *mf* *mp* *mp* *f* *mf*

Pno. *mf* *mp* *mp* *f*

Vln. *mf* *mp* *f* *mf*

Vla. *mp* *mf* *mp* *f* *mf*

Vc. *mp* *mf* *mp* *f* *mf*

Cb. *mp* *mf* *mp* *f* *mf*

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