Láska a smetí

(Love & Garbage)

David McMullin

2004

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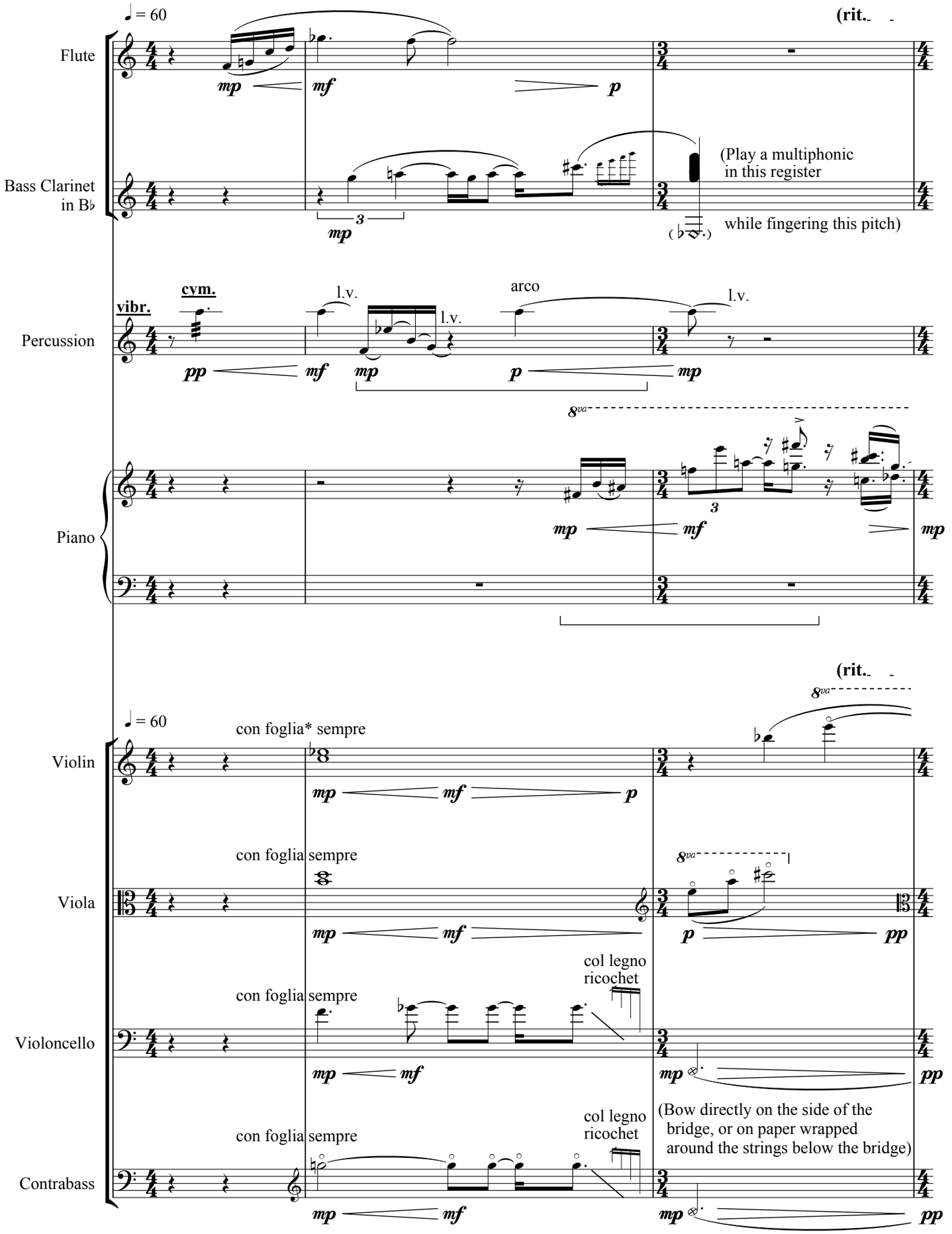

* "con foglia": Place a square of aluminum foil loosely over the bridge, and pinch it tightly around of each string, approximately 1cm above the bridge (on the playing side).

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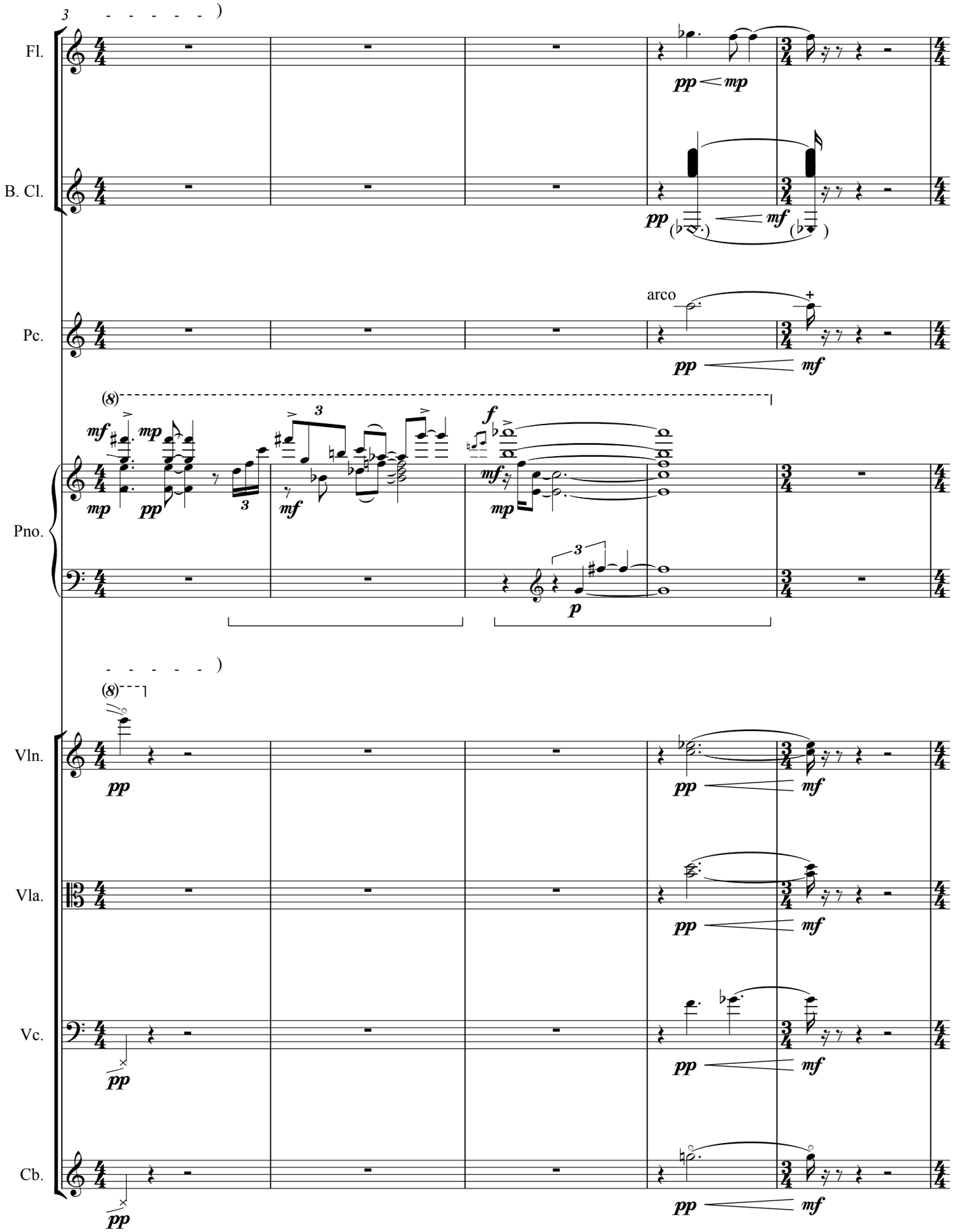
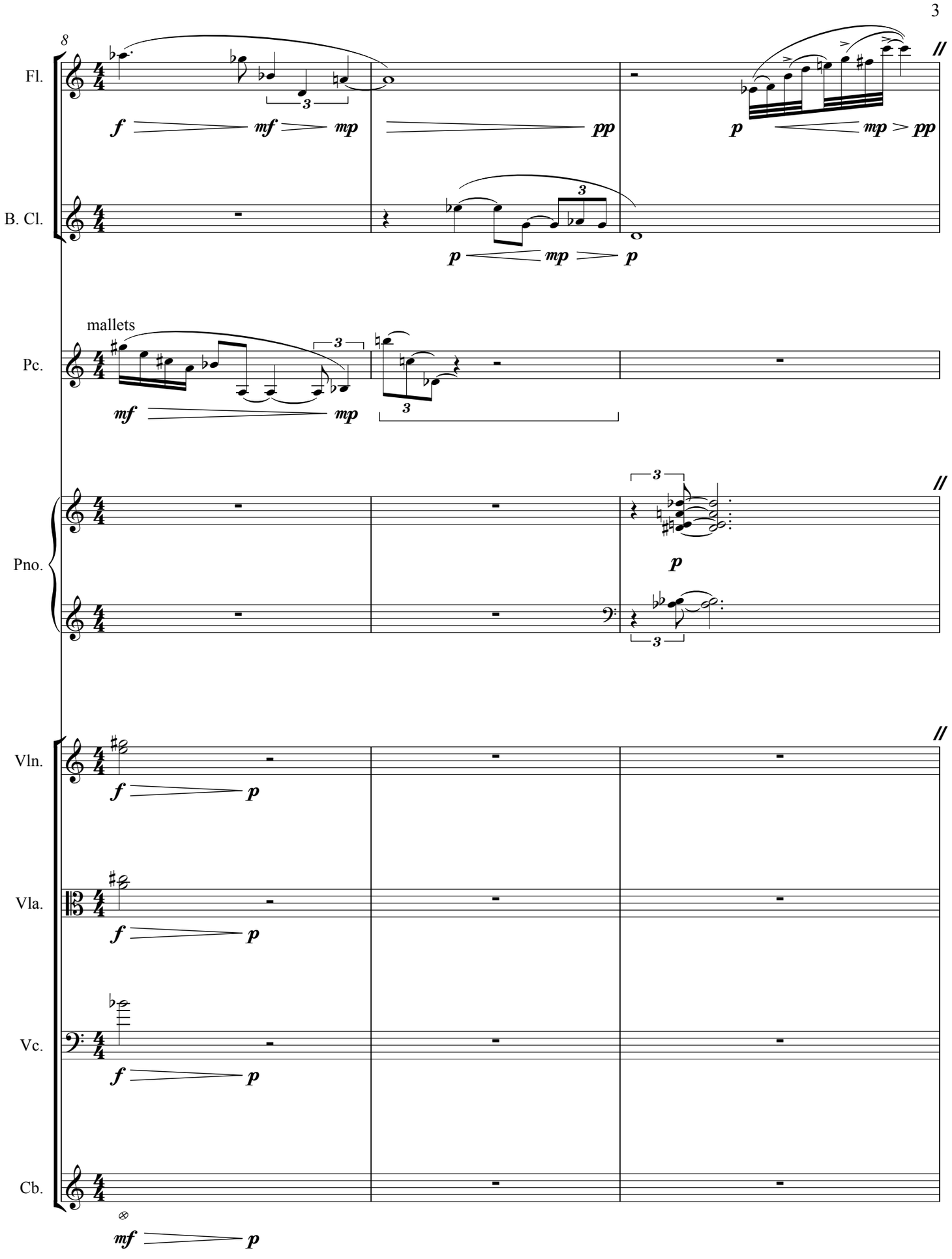
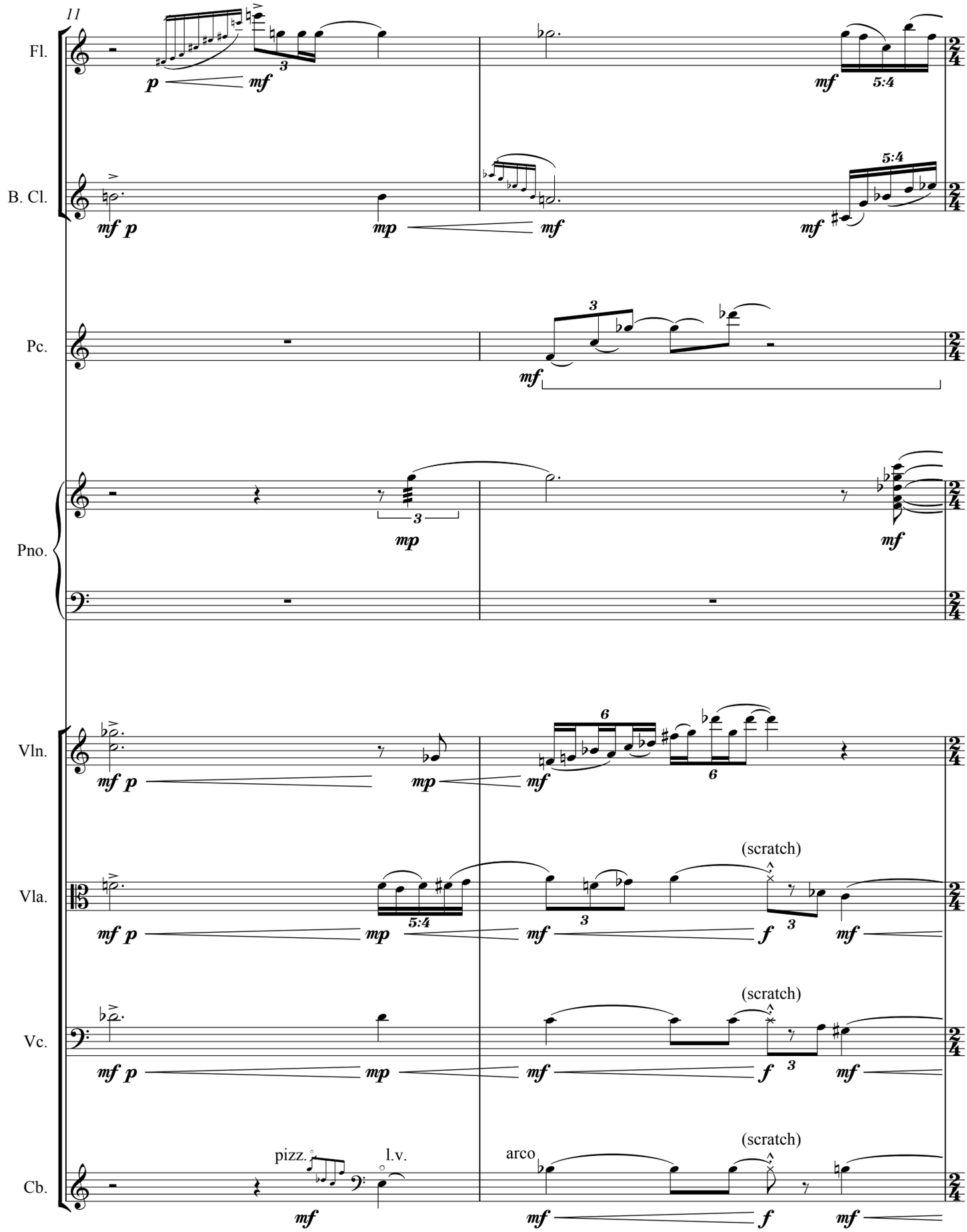
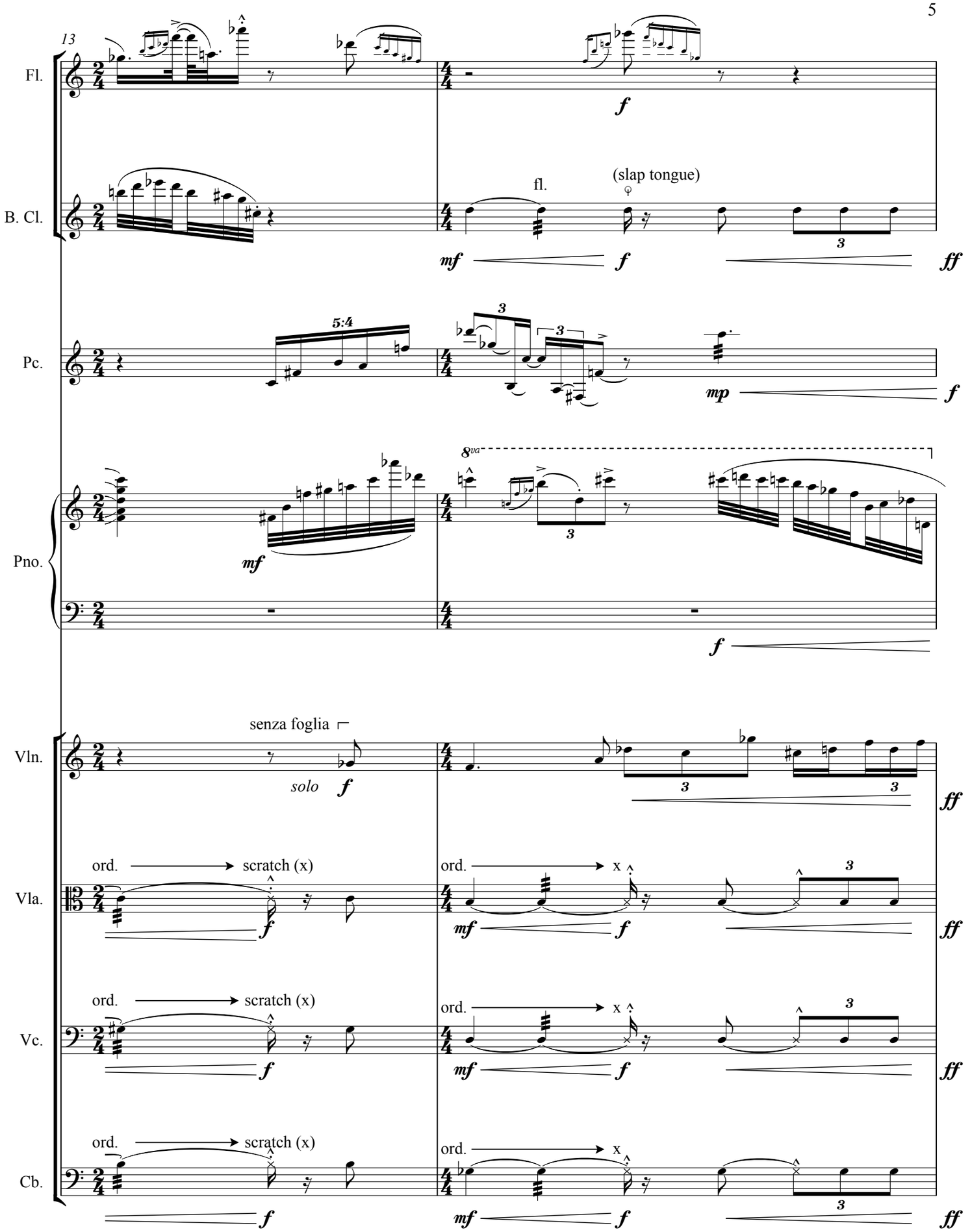
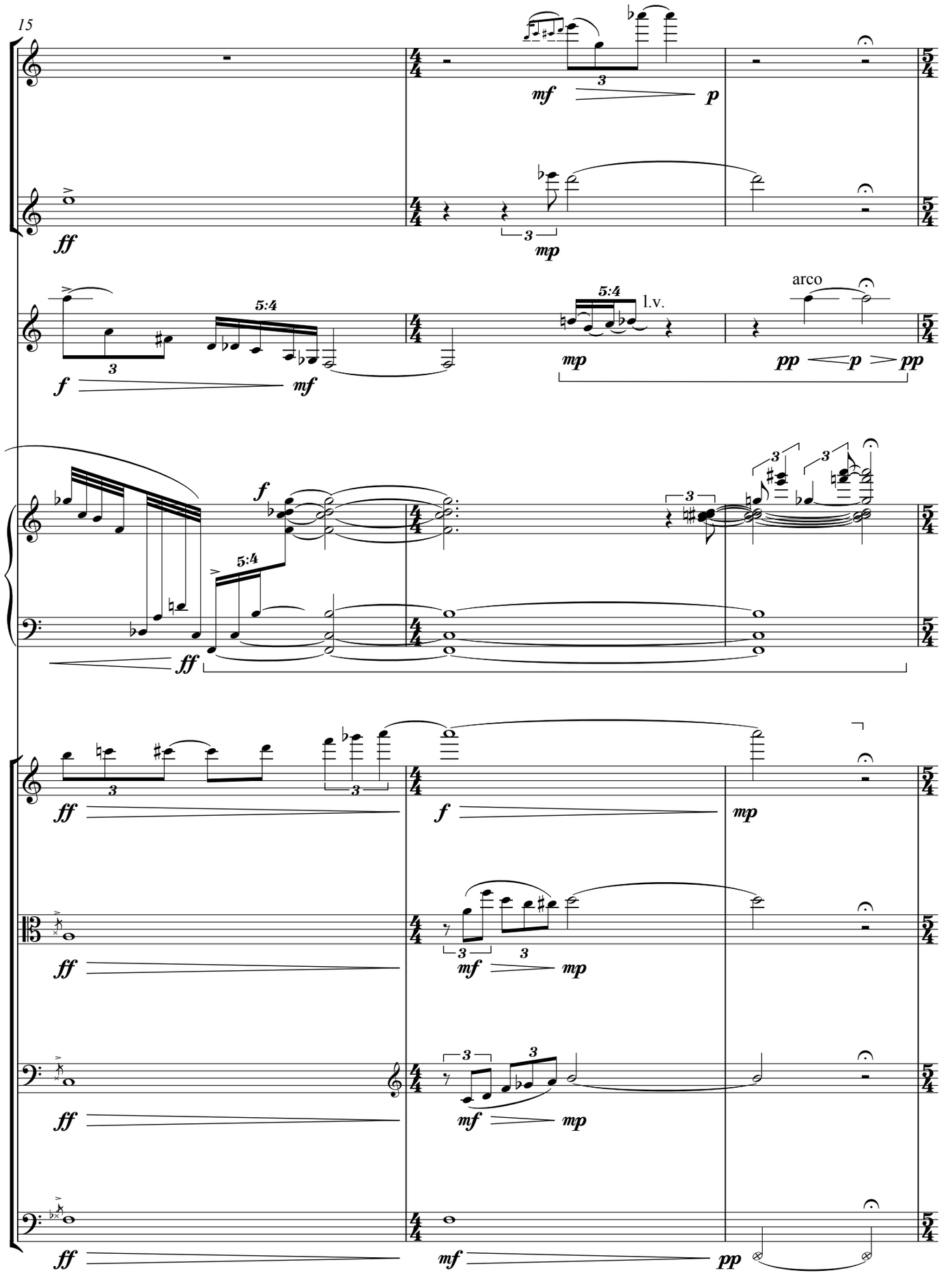
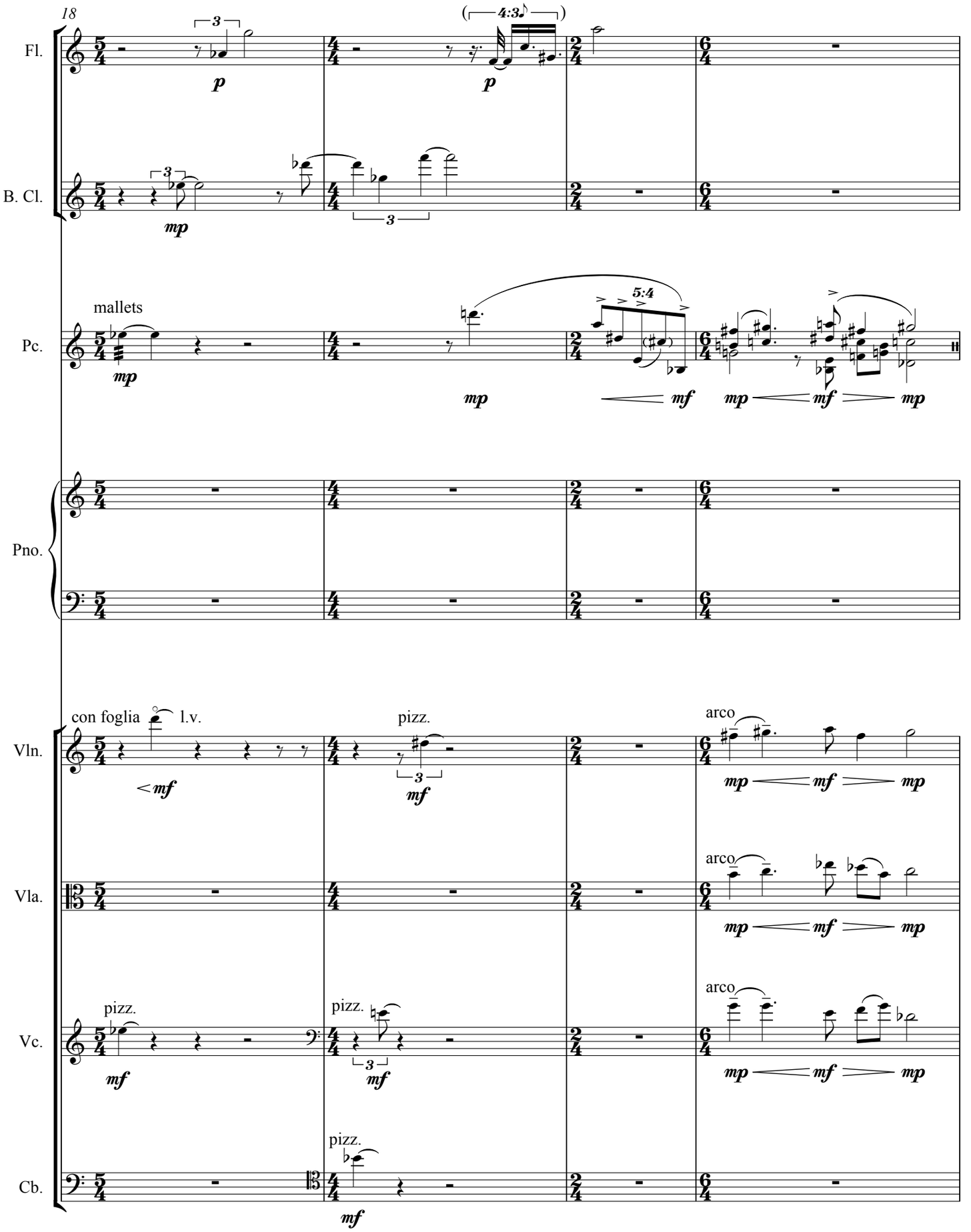

Fl.
B. Cl.
Pc.
arco
Pno.
Vln.
Vla.
Vc.
Cb.

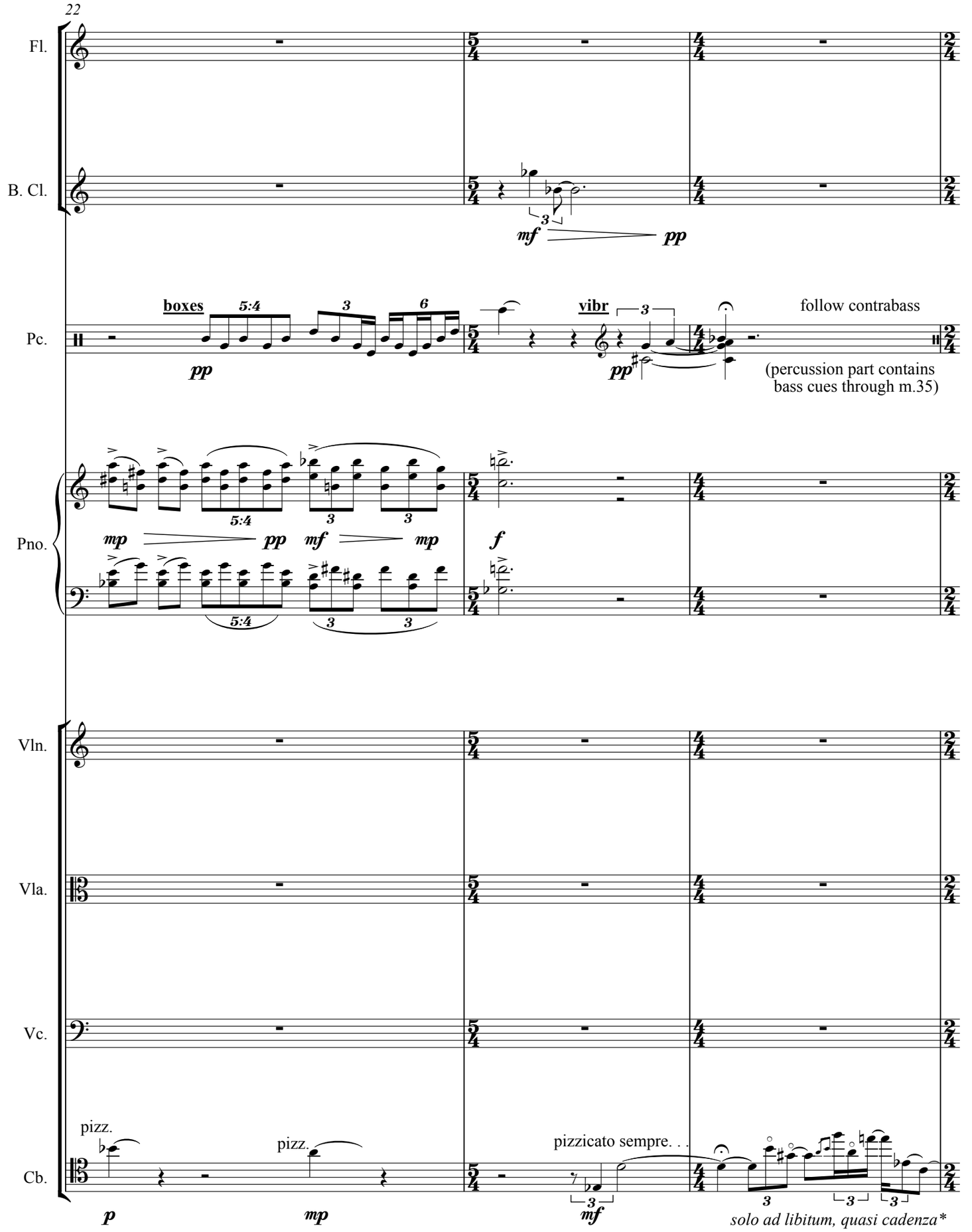

8
Fl.
B. Cl.
mallets
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
f
mf
mp
pp
p
3


11
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
(scratch)
pizz.
l.v.
arco

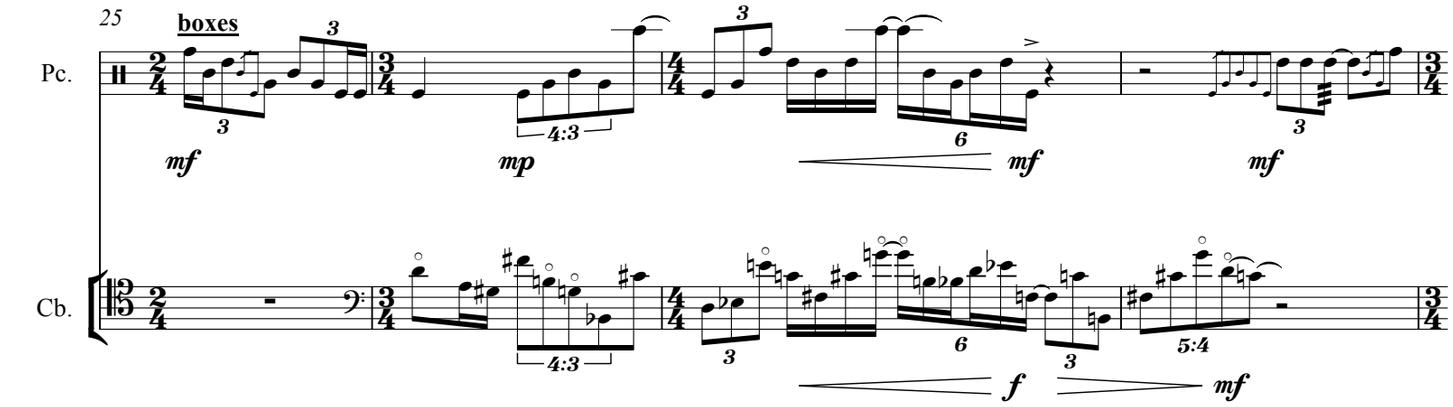

13
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
fl.
(slap tongue)
5:4
8va
senza foglia
solo
ord.
scratch (x)
x
mf
f
mp
ff

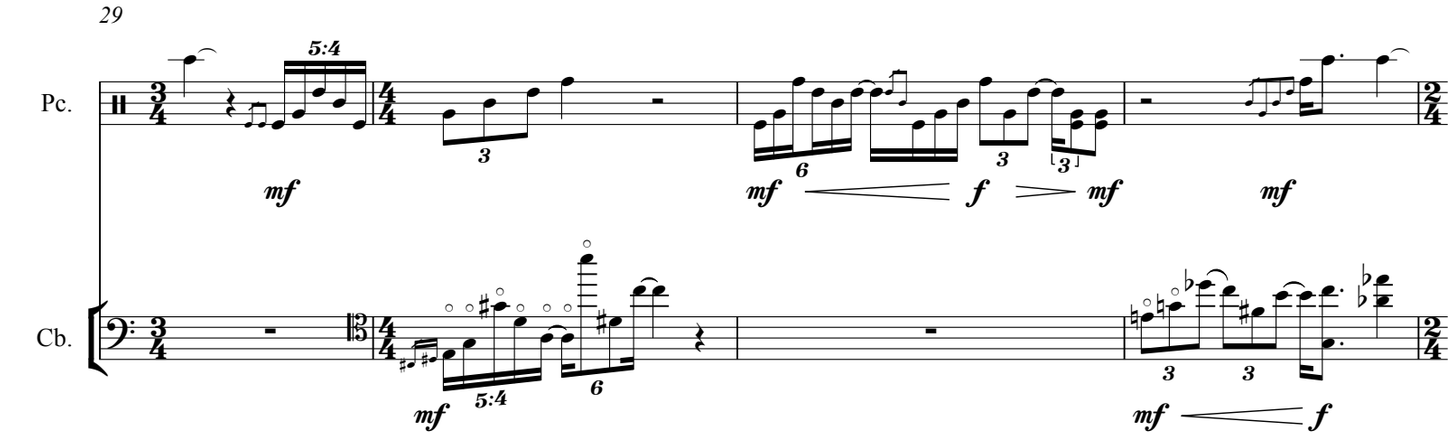

15
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
arco
l.v.
5:4

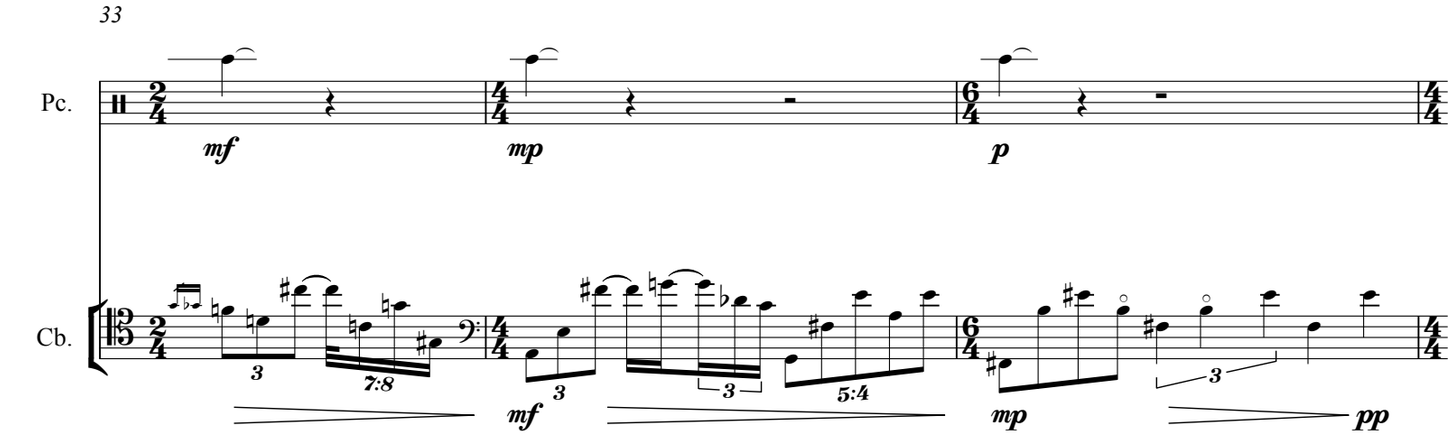

18
Fl.
B. Cl.
Pc.
mallets
Pno.
Vln.
con foglia
l.v.
pizz.
arco
Vla.
Vc.
Cb.
4:3
5:4

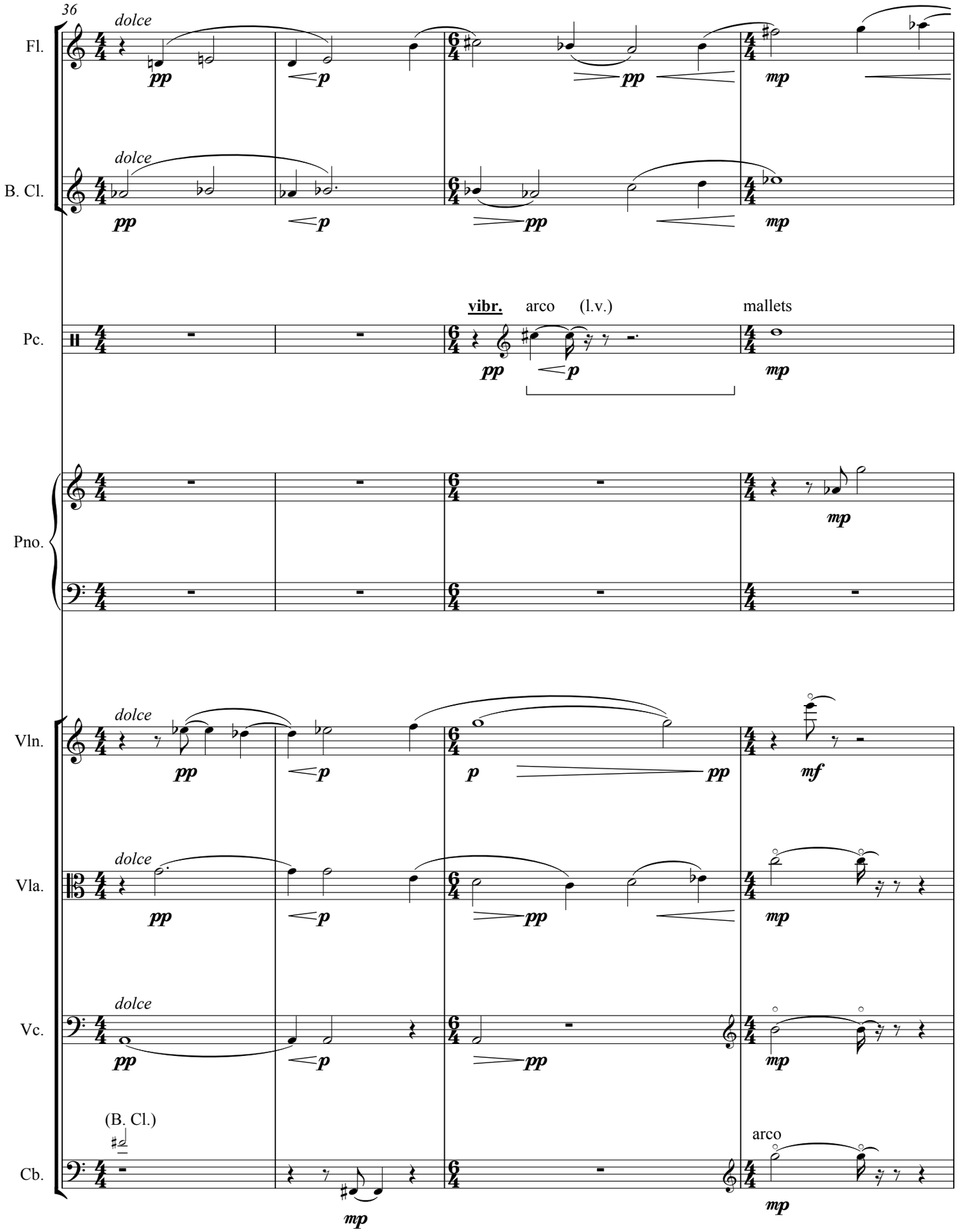


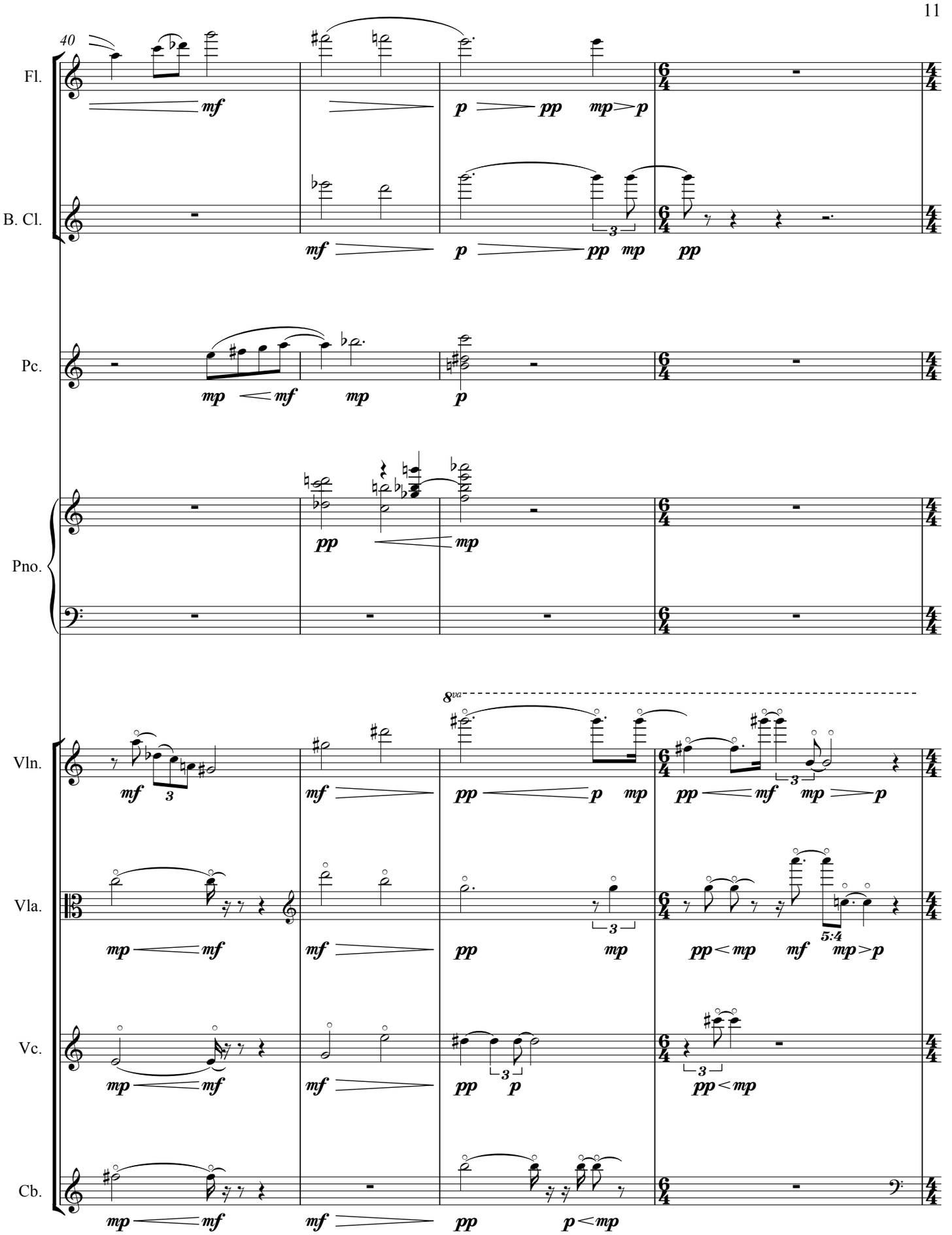
*At the performer's discretion, natural harmonics may be played as normal stopped notes (or vice versa) if it is more convenient. However, arpeggiated pitches should be allowed to ring simultaneously whenever possible.


25
boxes
Pc.
Cb.
mf
mp
mf
mf
f
mf

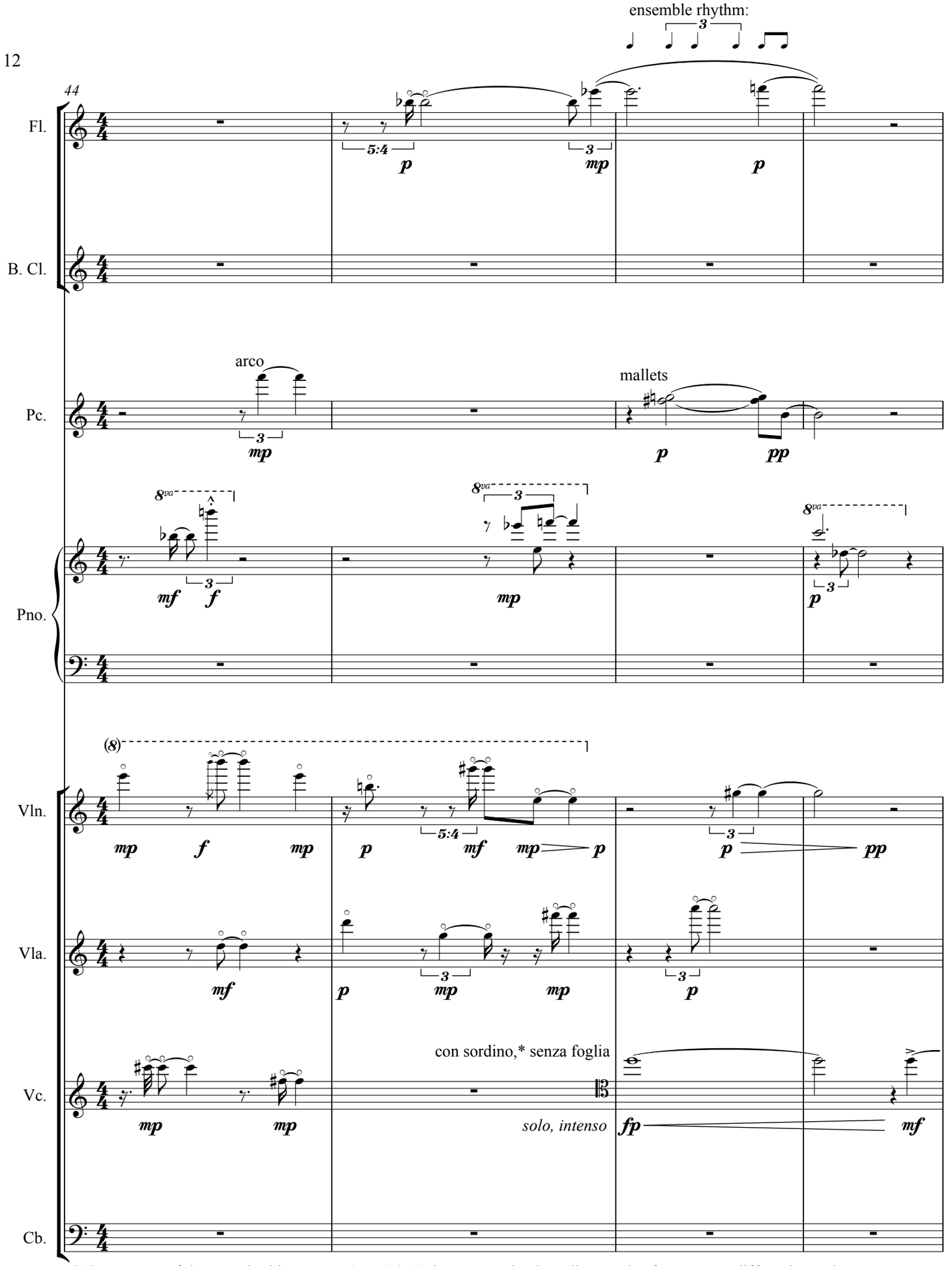

29
Pc.
Cb.
mf
mf
f
mf
mf
mf
f


33
Pc.
Cb.
mf
mp
p
mf
mp
pp

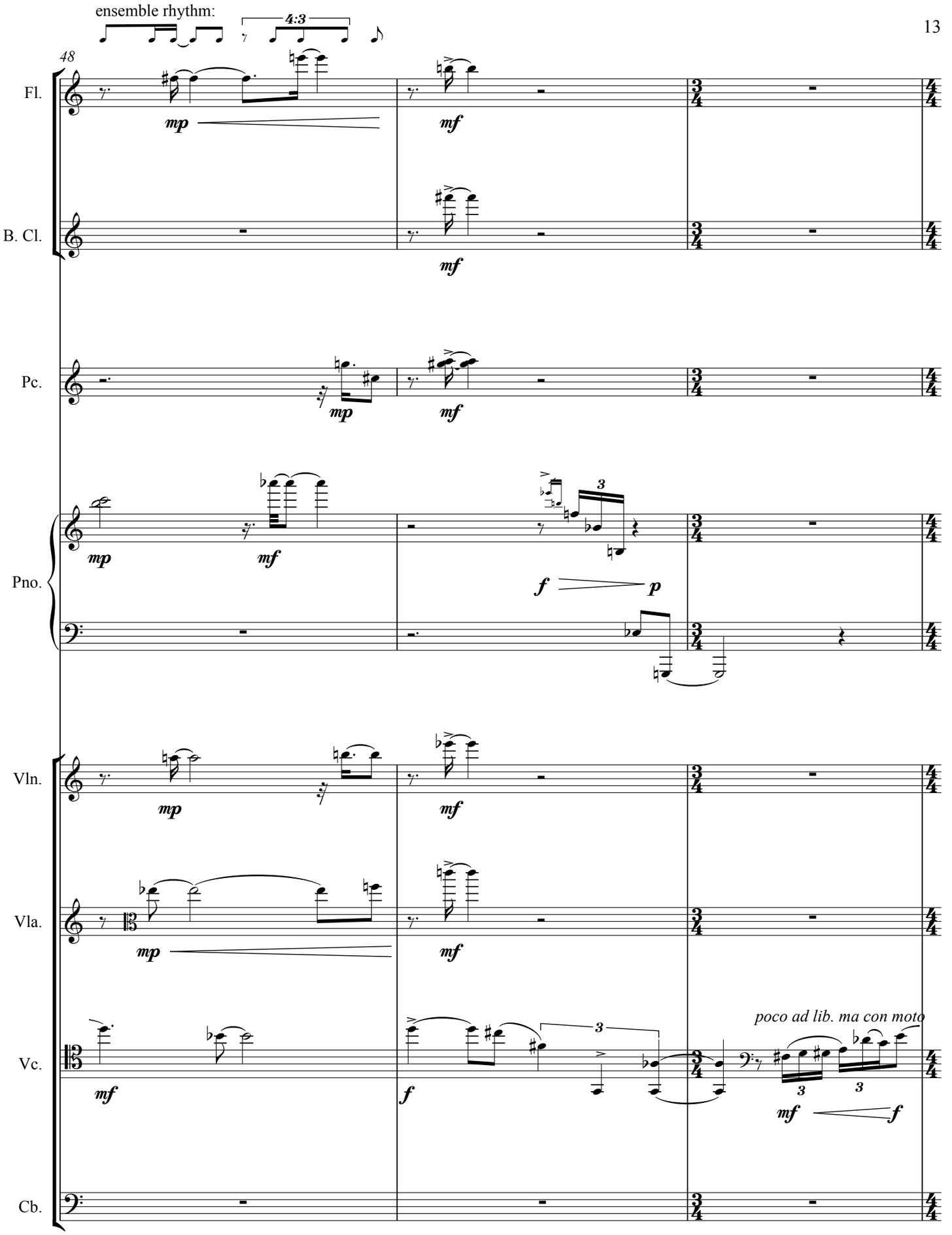

36
Fl.
dolce
pp
p
pp
mp
B. Cl.
dolce
pp
p
pp
mp
vibr.
arco
(l.v.)
mallets
Pc.
pp
p
mp
Pno.
mp
Vln.
dolce
pp
p
p
pp
mf
Vla.
dolce
pp
p
pp
mp
Vc.
dolce
pp
p
pp
mp
(B. Cl.)
Cb.
mp
arco
mp

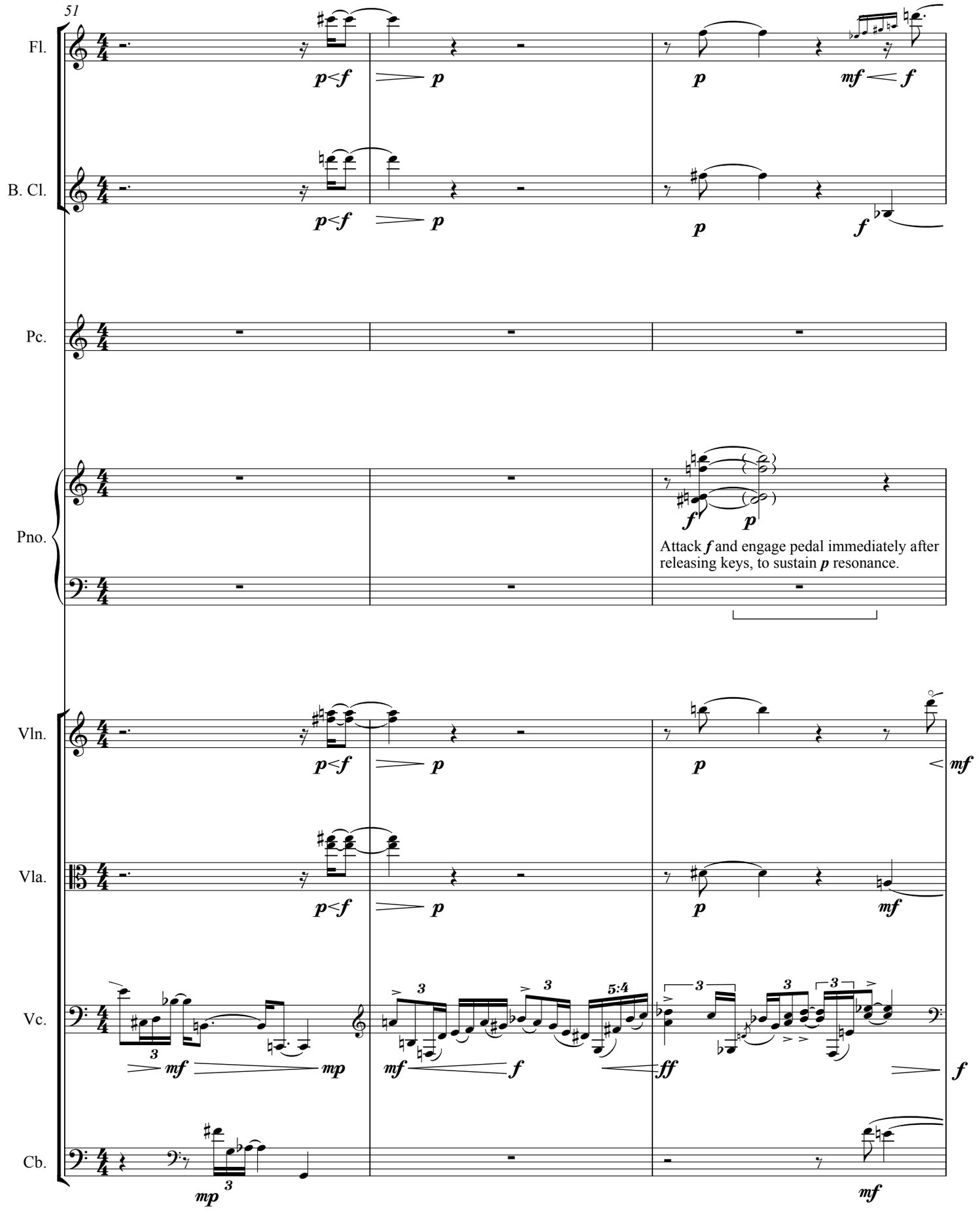


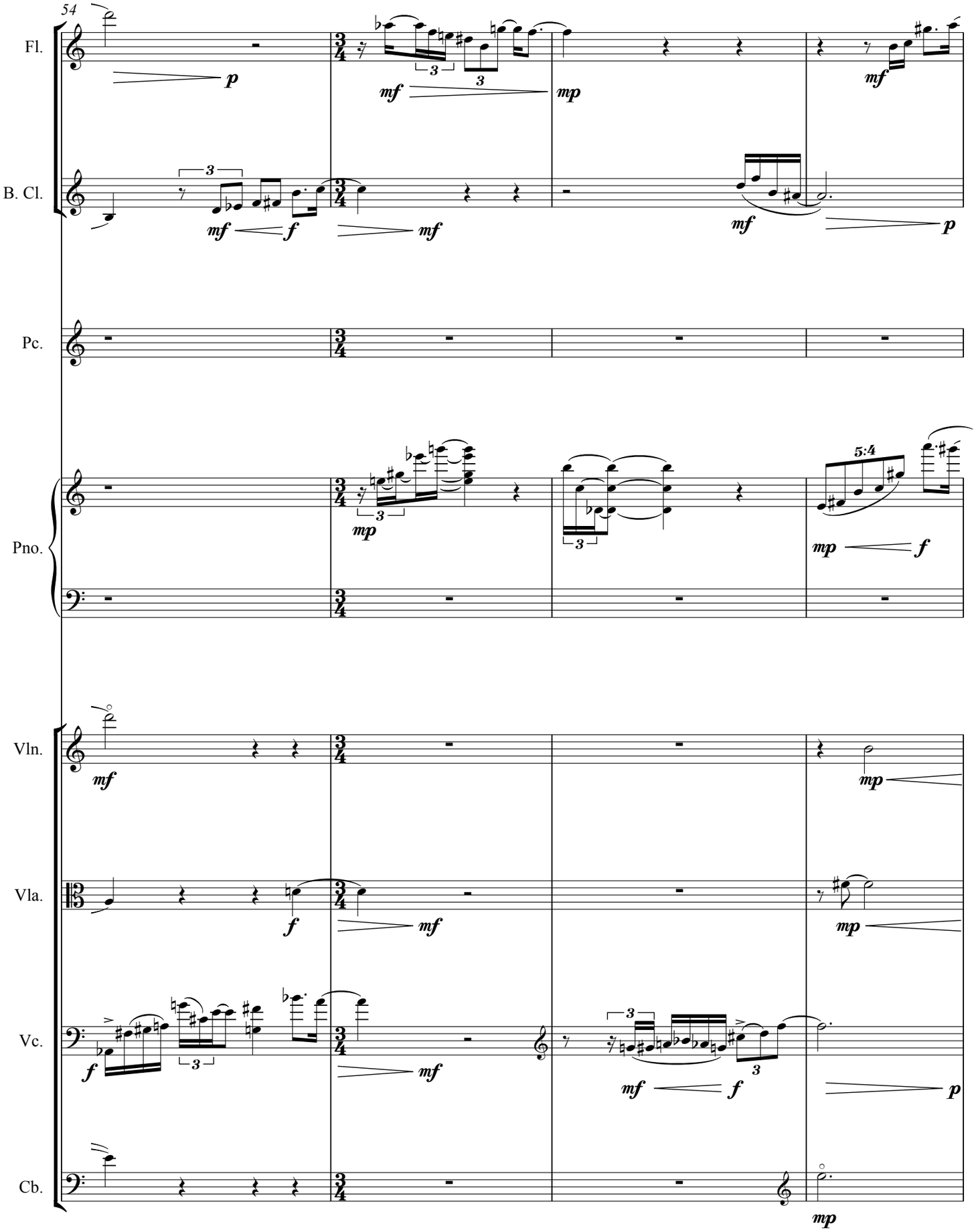
In mm. 42-45, it is not important for the composite ensemble rhythm to be precisely accurate, as long as the entrances are in the right order and the underlying pulse is obscured. Beginning in m.46, the pulse becomes more prominent again and the rhythms should be accurate.

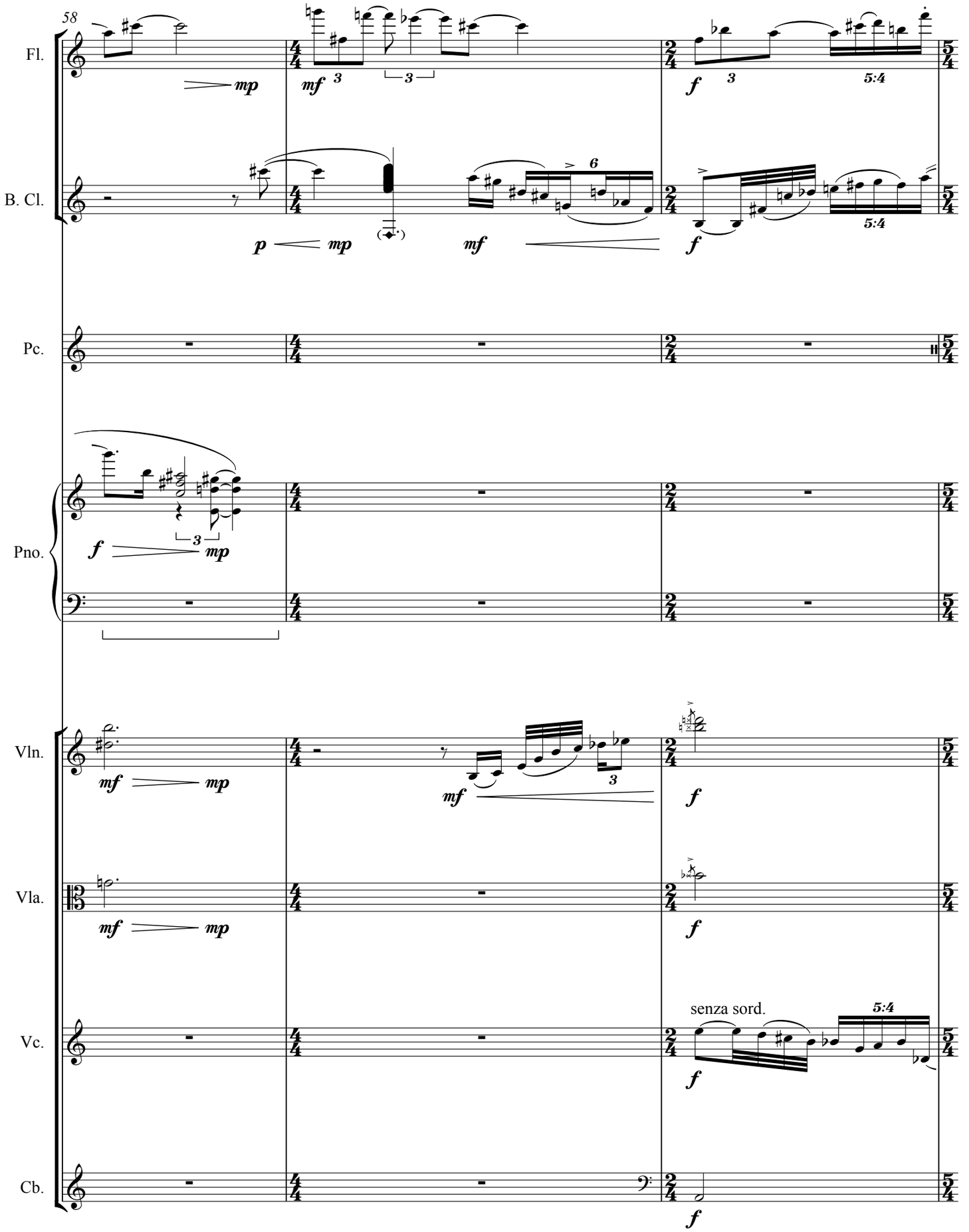


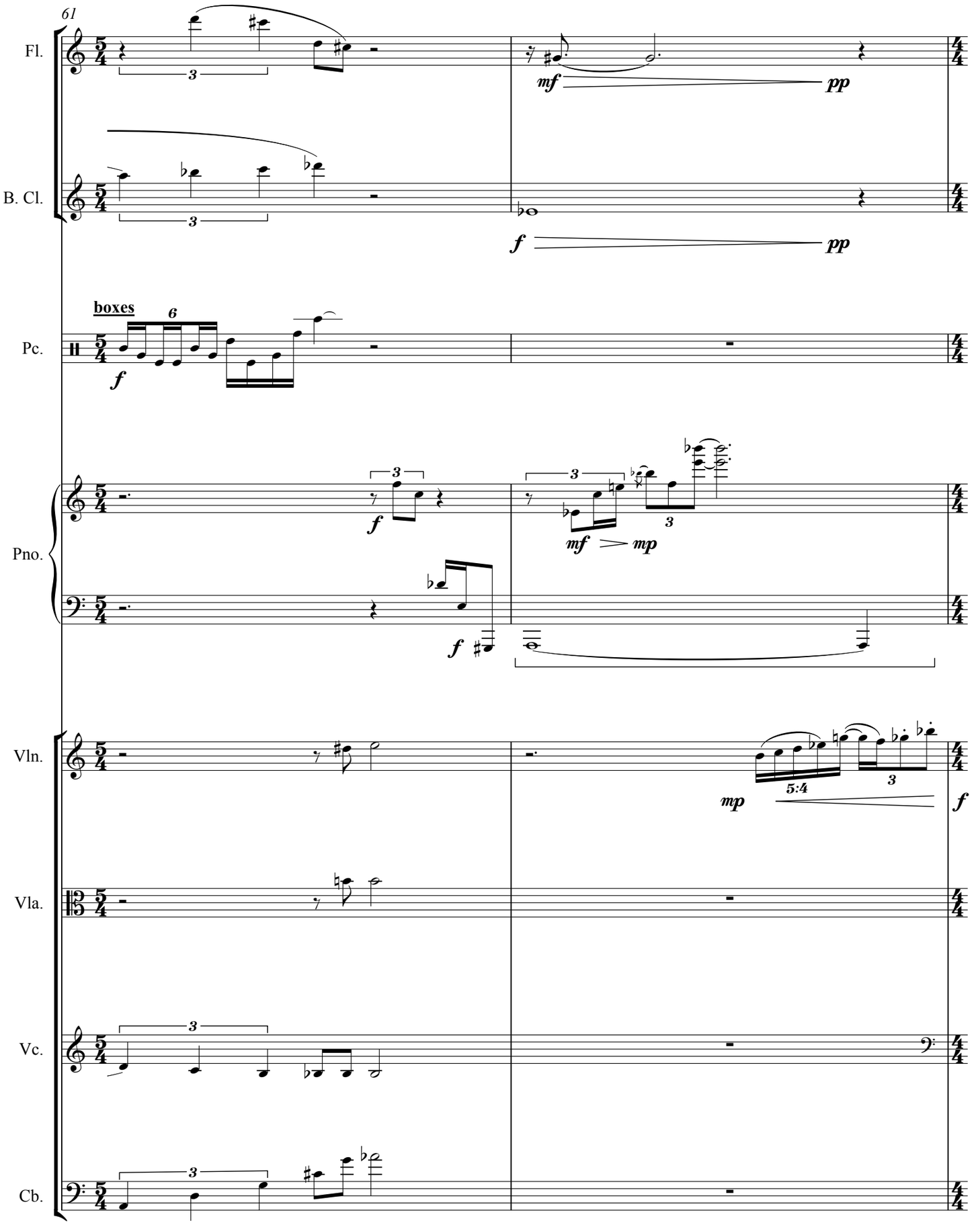
*The purpose of the mute in this passage (mm.46-57) is not to make the cello sound softer or more diffuse, but rather to create a sense of physical restriction against which the cello strains, as if trying to shout through closed lips-- the mute should make the passage more intense rather than less. Some mutes work better than others for this effect; a metal mute may be best, but the choice is left to the performer. If the desired intensity cannot be achieved, it is preferable to play the passage without mute.

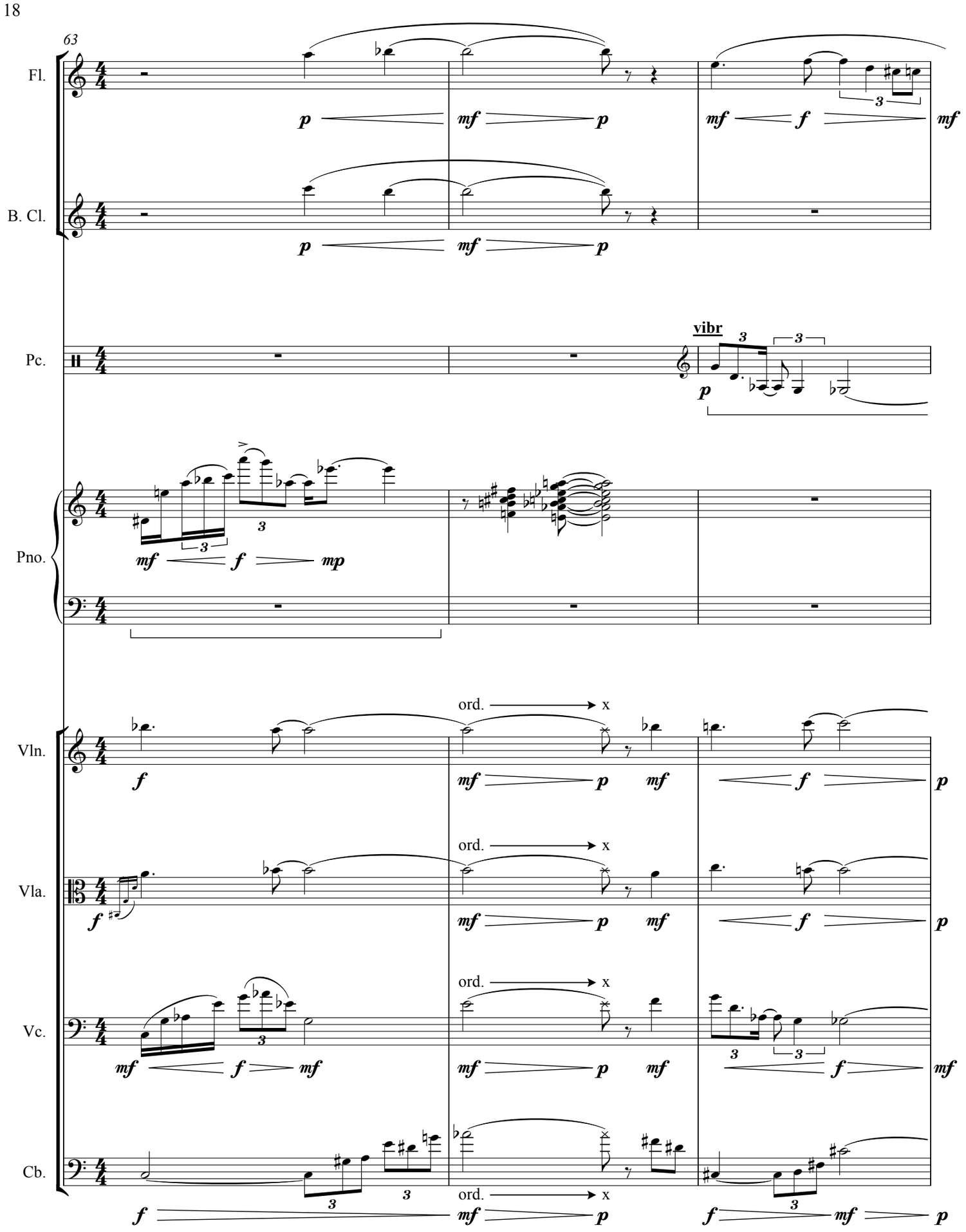

ensemble rhythm:
4:3
48
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
mp
mf
f
p
poco ad lib. ma con moto

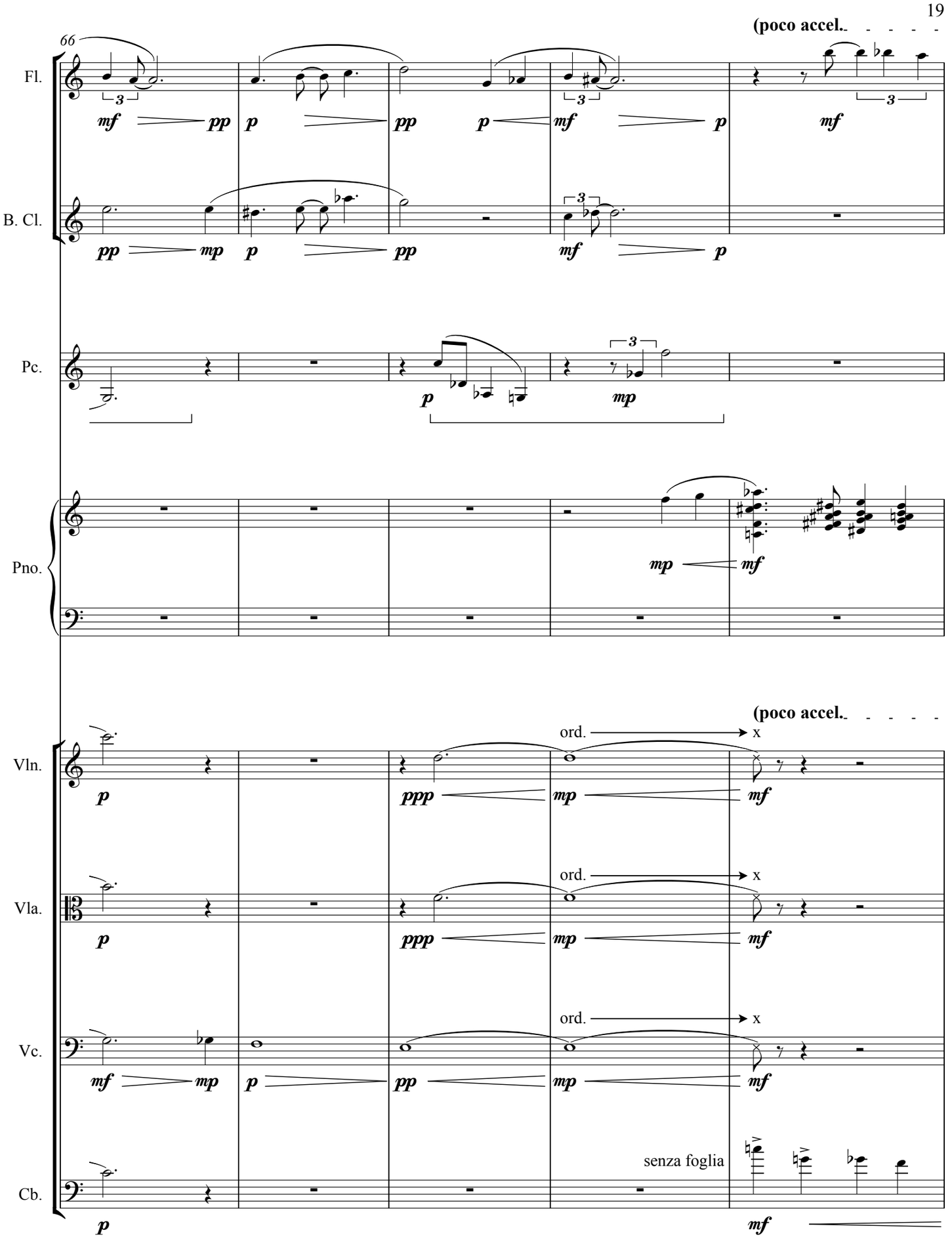

51
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
p<f
p
mf
f
ff
mp
Attack f and engage pedal immediately after releasing keys, to sustain p resonance.
3
5:4

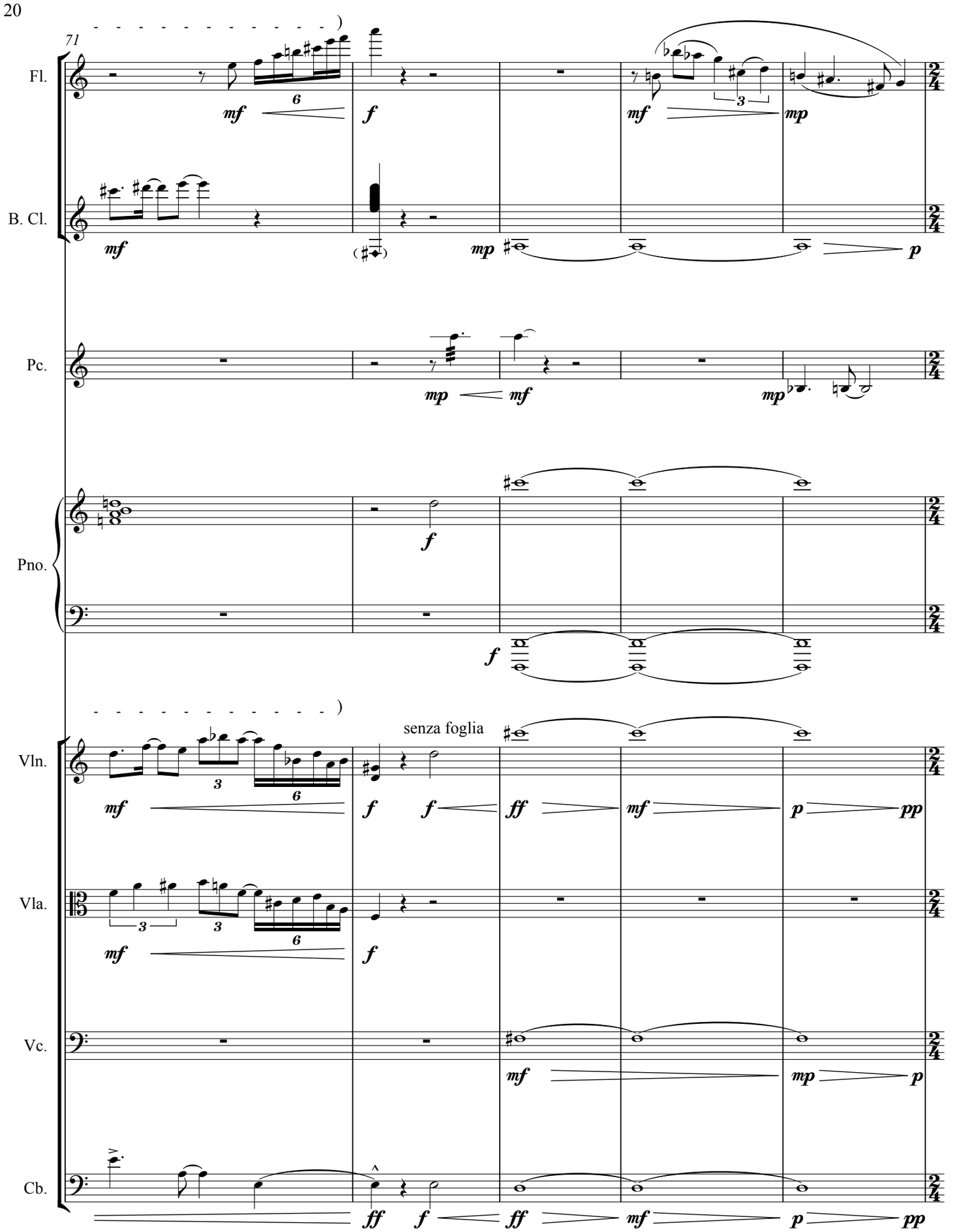

54
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
5:4

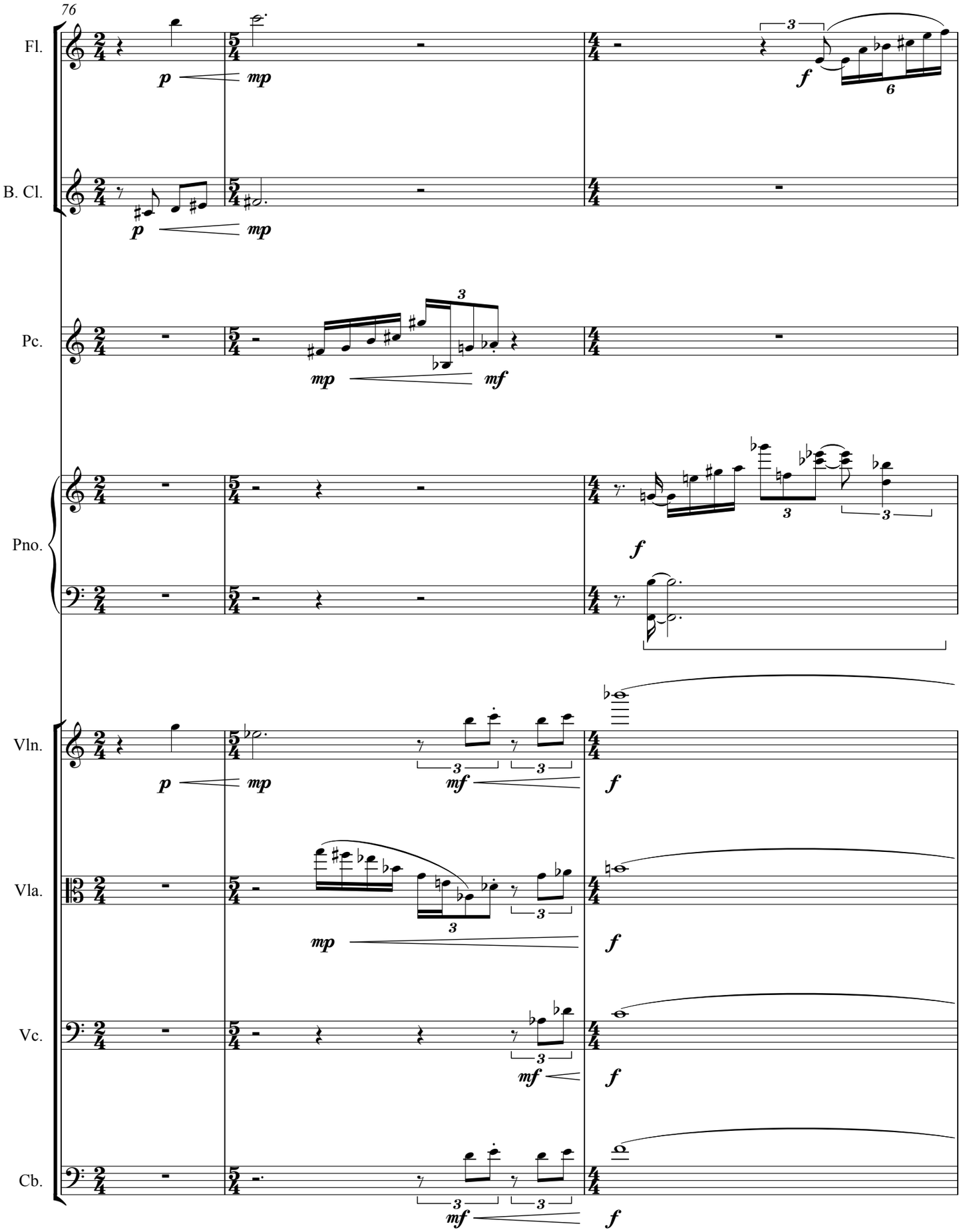

58
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
senza sord.

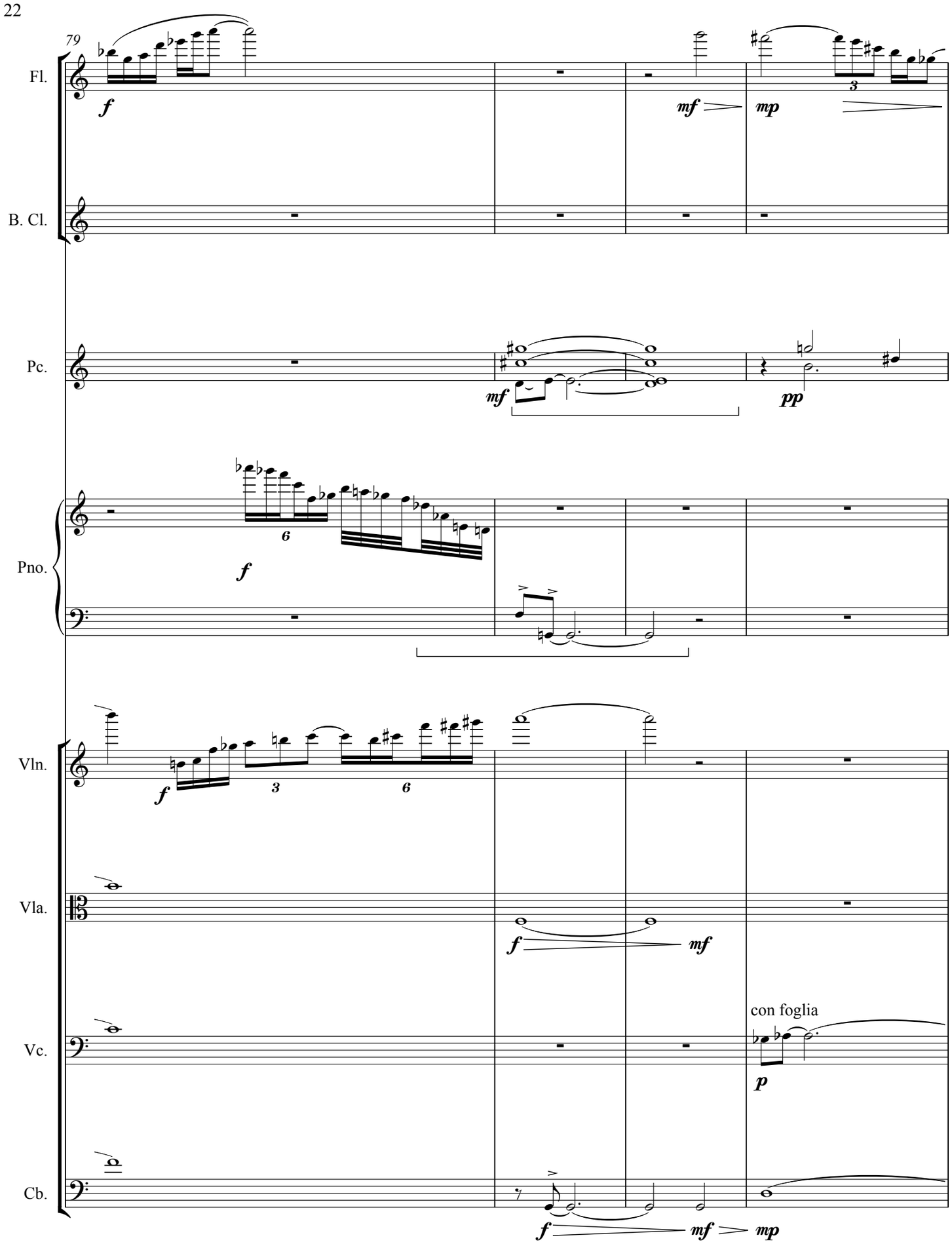

61
Fl.
B. Cl.
Pc.
boxes
Pno.
Vln.
Vla.
Vc.
Cb.
mf
pp
f
mp
5:4

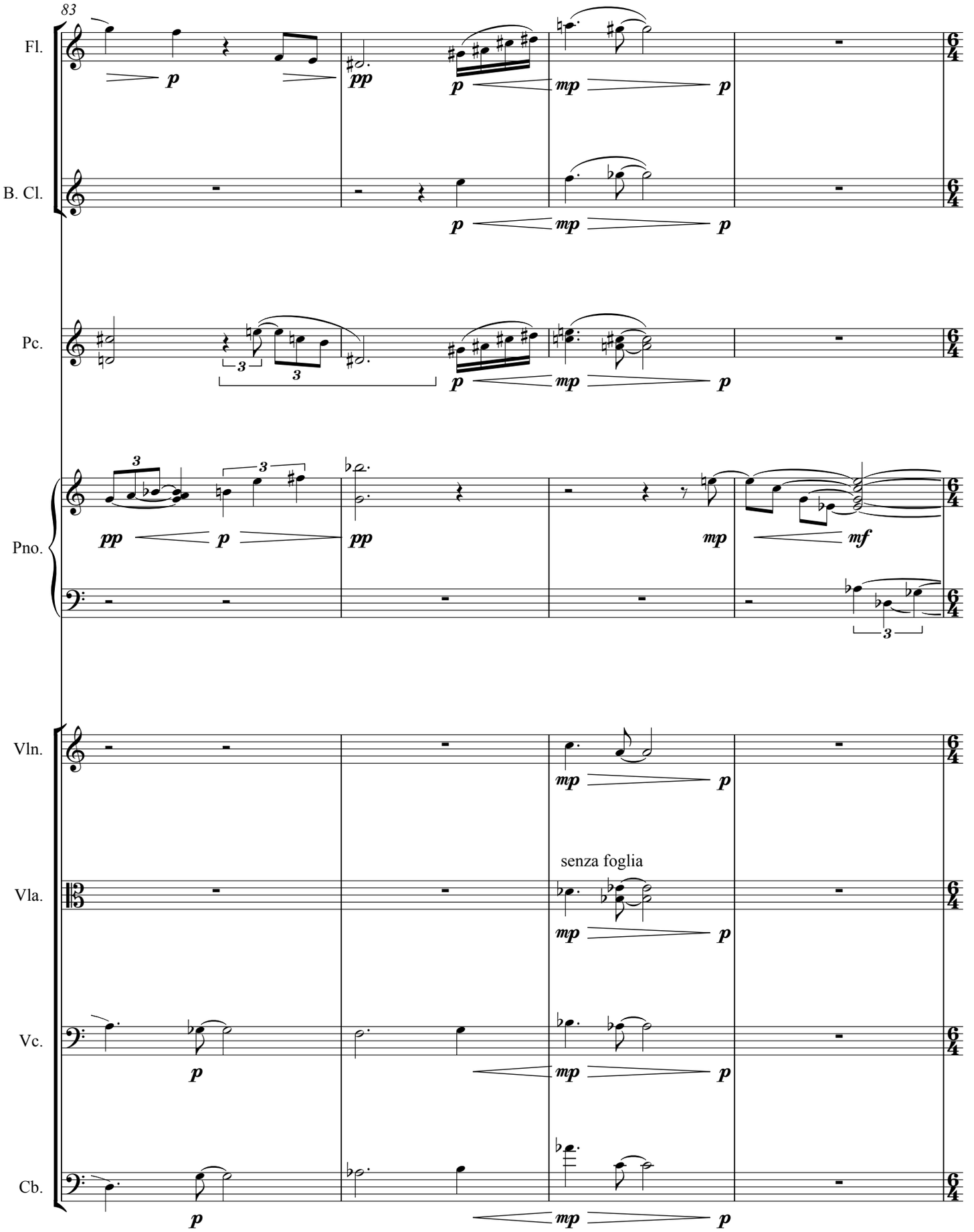

63
Fl.
B. Cl.
Pc.
vibr
Pno.
Vln.
Vla.
Vc.
Cb.
ord.
x

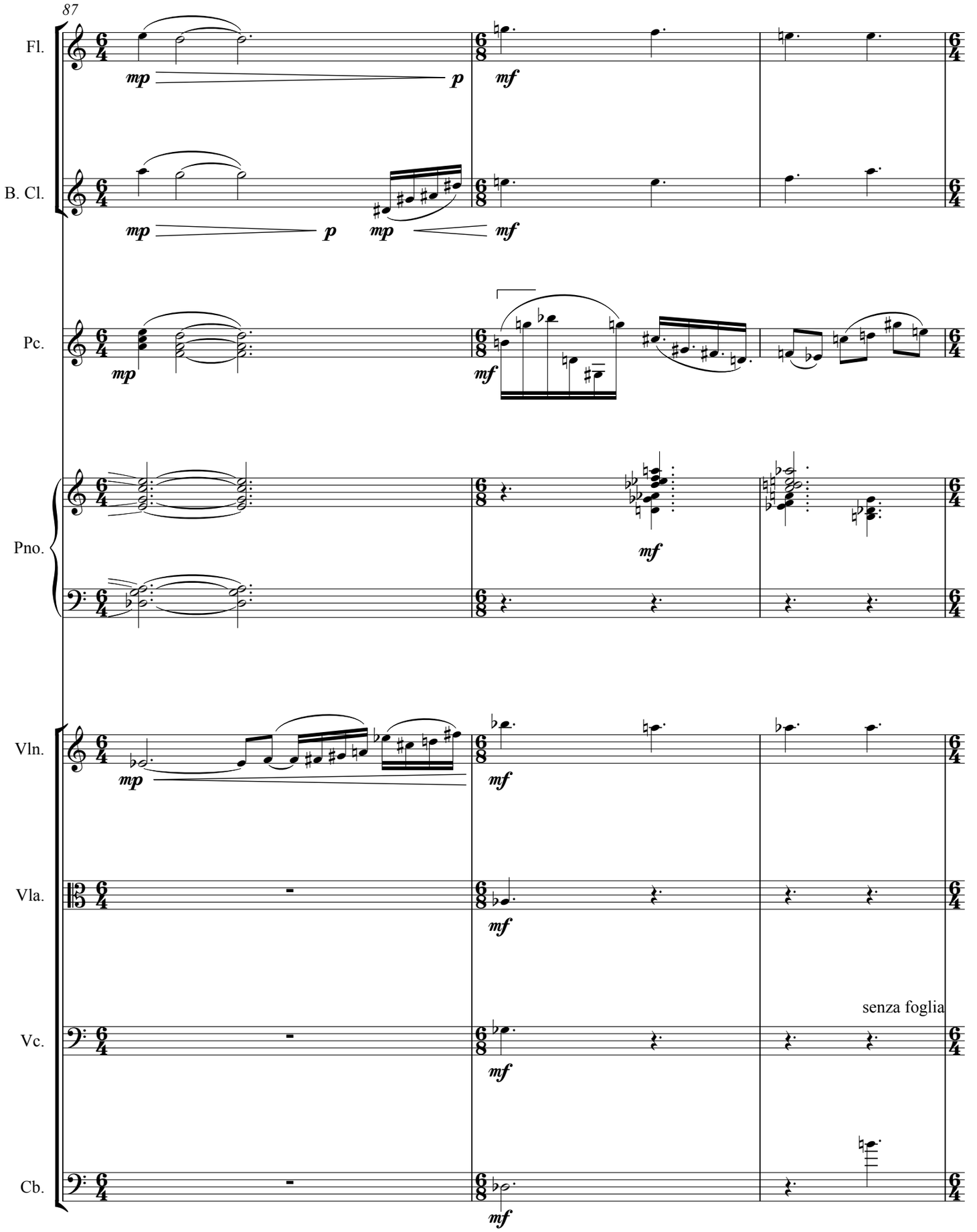

66
(poco accel.
Fl.
B. Cl.
Pc.
Pno.
(poco accel.
Vln.
Vla.
Vc.
Cb.
ord.
x
senza foglia

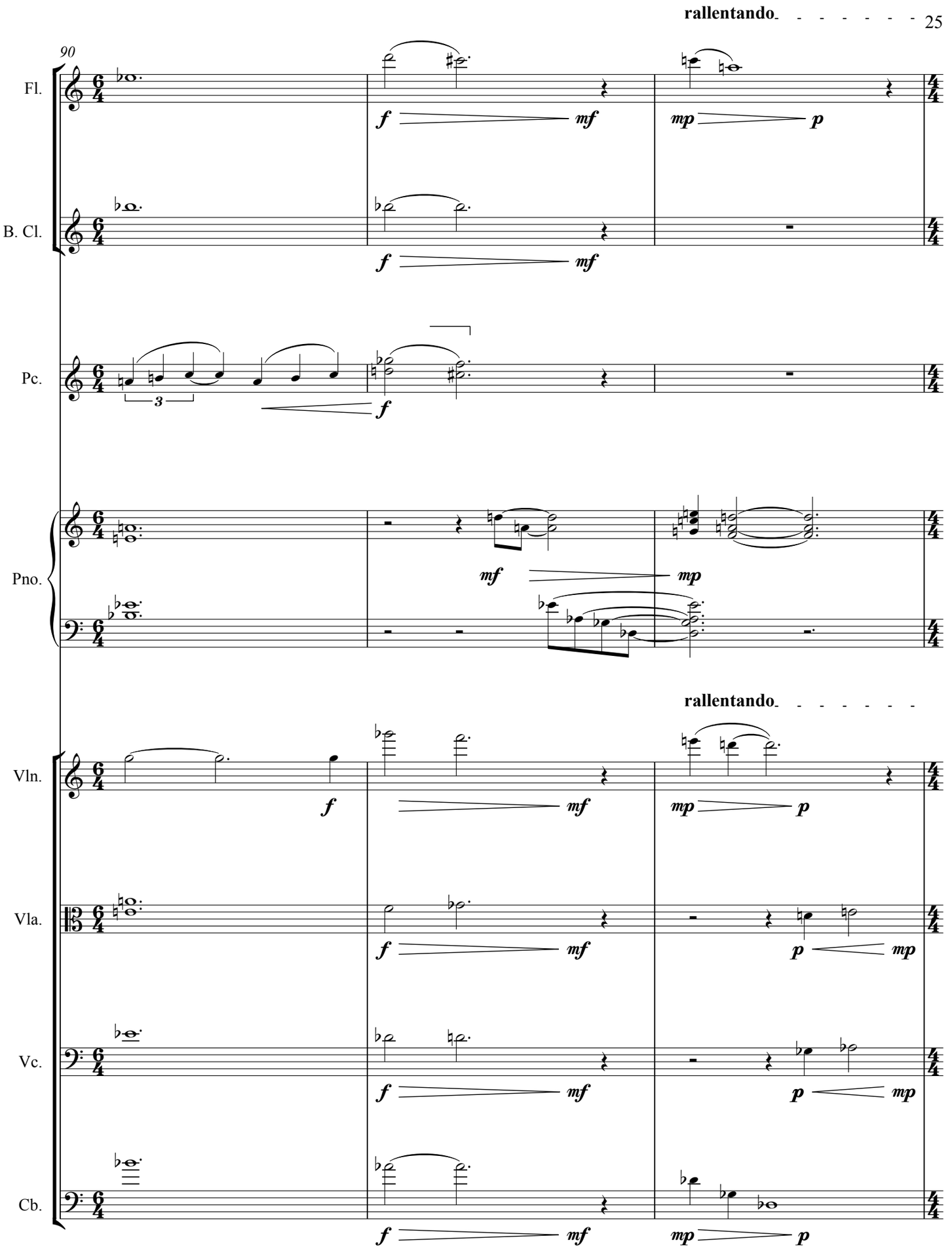

71
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
senza foglia

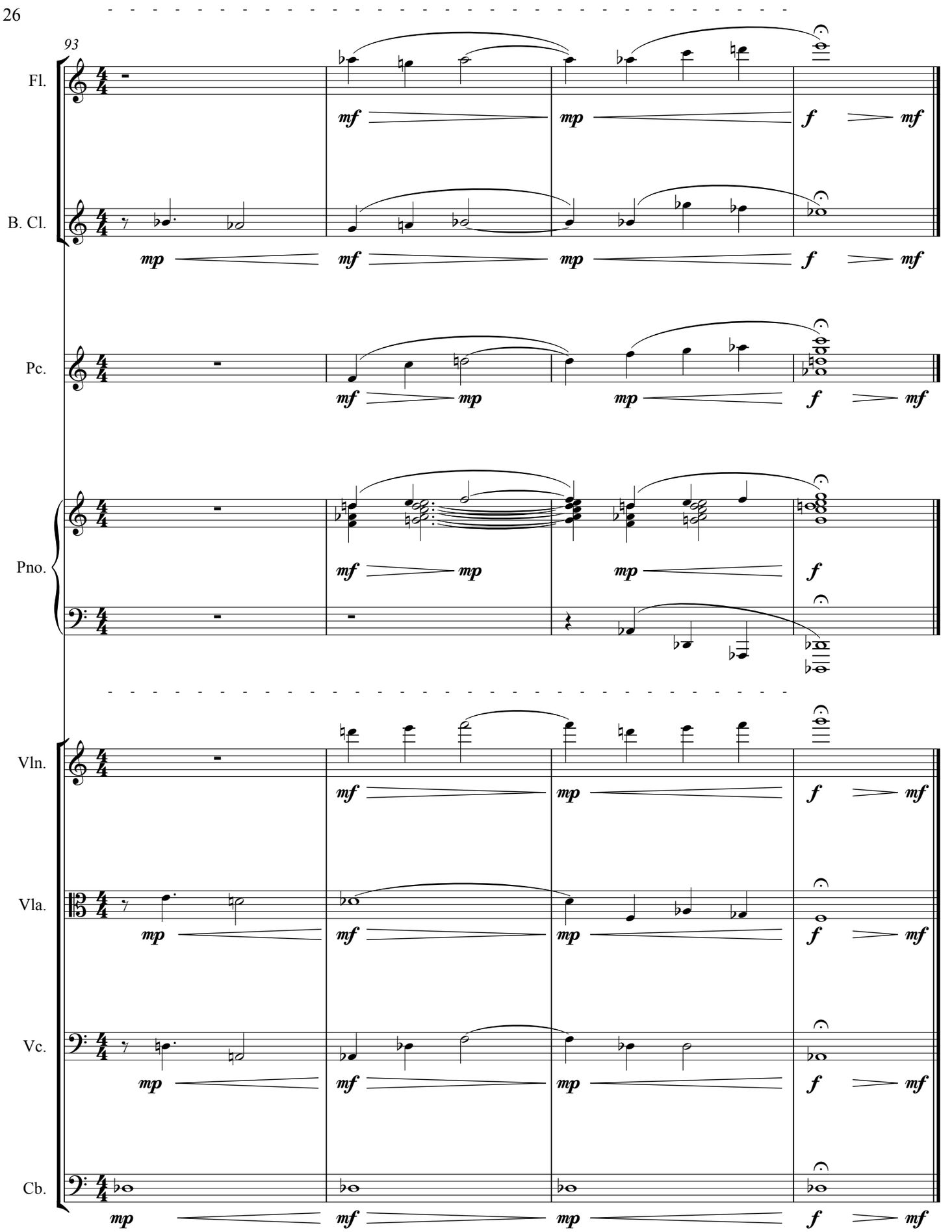

76
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
p
mp
mf
f
3
6


79
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
con foglia


83
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
senza foglia


87
Fl.
B. Cl.
Pc.
Pno.
Vln.
Vla.
Vc.
Cb.
mp
p
mf
senza foglia


rallentando
90
Fl.
B. Cl.
Pc.
Pno.
rallentando
Vln.
Vla.
Vc.
Cb.



Basel, Switzerland, November 7, 2004