

M a r c o l l

**D r i l l & S a n d e r**

for Alto Trombone, Ensemble and Electronics

Cello



Written for Florian Juncker and LUX:NM

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First performance on April 26th 2015  
at Villa Elisabeth, Berlin

Duration: approx: 10'



# Drill & Sander

Cello

♩ = 120

Maximilian Marcoll, 2015

**A**

sempre molto legato  
change of bow  
direction imperceptible

15

*pp* *ff* *decresc.* *f* *ff* *f* *decresc.*

20

*mf* *ff* *mf* *decresc.* *p* *decresc.* *pp* *decresc.* *ppp*

**B**

5

pizz.

*f* *p*

34

**C**

*ff* subito *decresc.*

39

*mf* *decresc.* *p* *decresc.*

**D**

*ppp* *f* *f*

49

*f* *p* (non cresc.) *f* *f* *p* *f* *f*

54

**E**

*p* *f* *f* *p* *f* *p* sempre

59

64

69

**F**

*fpp*

79

(senza vibrato) pont.

G

ord

5

84

2

91

3

H

3

104

I

sempre molto legato e senza vibrato

2

111

3

116

3

121

3

126

J

4

134

quiet, but not soft!

3

139

13

ord

(ord) pont.

**K**

until indicated otherwise upwards  
stems mean molto pont and *f*,  
downwards stems indicate  
sul tasto and *p*

160

164

168

176

181

186

191

196

**M**

stem direction carries  
no meaning anymore  
ord

196

201

201

206

Exercise 206: Bass clef, 4/4 time. The piece starts with a *pp* dynamic and moves to *mf*. It features a sequence of notes with various articulations: *pont.* (ponticello), *ord* (ordine), *tasto m.v.* (tasto mezzo voce), and *s.v.* (sotto voce). The exercise is divided into three measures, with dynamics *pp* and *p* indicated. The final measure includes a *(s.v.) ord* instruction.

212

Exercise 212: Bass clef, 4/4 time. The piece starts with a *mf* dynamic and moves to *p* and then *pp*. It features a sequence of notes with various articulations: *pont.* (ponticello) and a *pont.* instruction with a wavy line above it. Dynamics *mf*, *p*, and *pp* are indicated.

218

Exercise 218: Bass clef, 4/4 time. The piece starts with a *p* dynamic and moves to *mf* and then *p*. It features a sequence of notes with various articulations: *(ord) tasto*, *tasto*, *ord*, and *ord*. Dynamics *p*, *mf*, and *p* are indicated.

N

Exercise N: Bass clef, 4/4 time. The piece starts with a *mf* dynamic and moves to *p*, *mf*, and *p*. It features a sequence of notes with various articulations: *m.v. ord*, *s.v.*, *pont.*, and *ord ord*. Dynamics *mf*, *p*, *mf*, and *p* are indicated.

228

Exercise 228: Bass clef, 4/4 time. The piece starts with a *p* dynamic and moves to *mf* and then *p*. It features a sequence of notes with various articulations: *(ord)*, *ord*, *pont.*, *ord*, *pont.*, and *ord ord*. Dynamics *p*, *mf*, and *p* are indicated.

234

Exercise 234: Bass clef, 4/4 time. The piece starts with a *mf* dynamic and moves to *p*, *f*, *p*, and *pp*. It features a sequence of notes with various articulations: *(ord) pont.*, *ord*, *ord*, *m.v.*, *s.v.*, *pont.*, and *ord*. Dynamics *mf*, *p*, *f*, *p*, and *pp* are indicated.

239

Exercise 239: Bass clef, 4/4 time. The piece starts with a *f* dynamic and moves to *pp*, *f*, *p*, *f*, *p*, *f*, and *pp*. It features a sequence of notes with various articulations: *ord*, *ord*, *ord*, *pont.*, and *ord*. Dynamics *f*, *pp*, *f*, *p*, *f*, *p*, and *pp* are indicated.

244

Exercise 244: Bass clef, 4/4 time. The piece starts with a *pp* dynamic and moves to *p*, *f*, *pp*, and *f*. It features a sequence of notes with various articulations: *ord tasto*, *pont. m.v.*, *ord s.v.*, and *pont.* Dynamics *pp*, *p*, *f*, *pp*, and *f* are indicated.