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**Transcribing Reality: how the nature of audio and visual media  
have affected culture, perception, and the role of the artist.**

**by**

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**Submitted for the degree of Doctor of Philosophy**

**City, University of London**

**School of Arts and Social Sciences**

**Date submitted: 24/05/2017**

**VOLUME 2**

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### 1. *Artificial Environment Nos. 9a-d*

- 1.1 AE9 full score.pdf
- 1.2 AE9 tape only.wav
- 1.3 AE9.ppt (accompanying power point presentation)
- 1.4 AE9 Paris.wav (Sound Initiative recording)
- 1.5 AE9 Video.mp4 (Sound Initiative video)

### 2. *The grand tour*

- 2.1 The grand tour.mov

### 3. *The place you can see and hear*

- 3.1 PS#1/Rue Darimon clip
  - 3.10 Darimon sample.wav
- 3.2 Donegall street clips
  - 3.20 car alarm (decelwave).wav
  - 3.21 car alarm (viennablood)2.wav
  - 3.22 cardioid copter (decelwave).wav
  - 3.23 knightrider (viennablood).wav
  - 3.24 orangemen (decelwave).wav
  - 3.25 talking (accel).wav
- 3.3 Northampton Square clips
  - 3.30 Nsquare background.wav
  - 3.31 Nsquare background and birds.wav
  - 3.32 Nsquare bells and talking.wav
  - 3.33 Nsquare crowd and drill.wav
  - 3.34 Nsquare planes, bells, Italians.wav
- 3.4 RR-RT clips
  - 3.40 RR-RT sample1.wav
  - 3.41 RR-RT sample2.wav
  - 3.42 RR-RT sample3.wav
  - 3.43 RR-RT sample4.wav

### 3.5 River Medway clips

3.50 Medway sample 1.wav

3.51 Medway Sample 2.wav

3.52 Medway Sample 3.wav

### 3.6 Alden Biesen clips

3.60 Alden Sample 1.wav

3.61 Alden Sample 2.wav

3.62 Alden Sample 3.wav

3.63 Alden Sample 4.wav

3.7 Joanna Bailie\_ Northampton Square.mp4 (small video feature)

## 4. *To be beside the seaside*

4.1 TBBTS 9.5 score.pdf

4.2 TBBTS recording BBC.wav

## 5. *Trains*

5.1 trains score.pdf

5.2 trains video at 96khz.mov (soundtrack with stopwatch video)

5.3 trains.wav (cello and soundtrack)

# **To be beside the seaside (2015)**

a BBC Commission for the Tectonics Festival 2015 and the BBC  
Scottish Symphony Orchestra

Joanna Bailie

# To be beside the seaside (2015)

Joanna Bailie

**Duration = approximately 16 minutes**

## Transposing score

### Instrument list

3 Flutes (no.2 doubling Piccolo)  
2 Oboes (no.2 doubling Cor anglais)  
3 Clarinets in Bb (no.2 doubling Eb Clarinet and no.3 doubling Bass clarinet)  
3 Bassoons

4 Horns in F  
2 Trumpets in Bb  
2 Tenor trombones  
1 Bass trombone  
1 Tuba

1 Timpani player  
3 Percussionists  
Percussion 1:  
- a set of crotales  
- 1 medium suspended cymbal  
- 1 snare drum  
Percussion 2:  
- a set of crotales  
- 1 medium suspended cymbal  
- 1 triangle  
- 1 bass drum  
Percussion 3  
- 1 triangle  
- 1 medium suspended cymbal

14 1st Violins  
12 2nd Violins  
10 Violas  
8 Violoncellos  
6 Contrabasses

The strings should be muted in the second movement

### String divisions

*i To be beside the seaside:*

uses full string sections, each divided into two (inner and outer players) throughout the movement.

*ii Slow sliding reveal:*

uses a reduced string orchestra consisting of 8 1st violins, 8 2nd violins, 8 violas, 4 cellos.  
The violins and violas are divided by stand ('Stand 1', 'Stand 1+3' etc.), and by player (sometimes just the outside player on the stand is needed as indicated by '1/i' or '2/i').

*iii Double flicker waltz:*

uses full string sections, each divided into two by stand. The number of stands in the upper and lower parts, varies throughout the movement. The chords that sometimes appear should be played divisi (inside and outside players), never as double-stops.

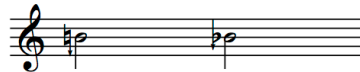
### Trills

All trills to be played as fast as possible and should last the entire duration of the note (this is particularly important in the first and third movements).

### Accidentals

Accidentals last the duration of a bar.

In the 2nd movement there are two microtonal symbols:



Both symbols indicate that the note is roughly one-quarter tone lower. In the first case, a note half-way between B-natural and Bb, and in the second a note half-way between Bb and A-natural.



# i To be beside the seaside

for N.A. and M.M.

♩ = 72

Like waves breaking on a beach (literally)

**3/4** **4/4** **3/4** **4/4** Joanna Bailie

The musical score is arranged in systems. The first system includes Flute 1, Flute 2, Flute 3, Oboe 1, Cor anglais (Oboe 2), Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn in F 1, Horn in F 2, Horn in F 3, and Horn in F 4. The second system includes Cymbals, Percussion 1 (Medium suspended cymbal), Percussion 2 (Medium suspended cymbal, soft mallets), and Percussion 3 (Triangle, Medium suspended cymbal). The third system includes Violin 1 divisi, Violin 2 divisi, Viola divisi, Violoncello divisi, and Contrabassi divisi. The score features various dynamics (pp, p, mp, mf, f) and performance instructions such as 'sempre arco', 'soft mallets', 'sul tasto', 'ont. poco più vibrato', and 'poco vibrato'. Time signatures of 3/4 and 4/4 are indicated throughout the score.

9

**3** **4** **3** **4**

Fl.1, Fl.2, Fl.3, Ob.1, Ca., Cl.1, Cl.2, Cl.3, Bas.1, Bas.2, Bas.3, Hr.1, Hr.2, Hr.3, Hr.4, Perc.1, Perc.2, Perc.3

Vln.1, Vln.2, Vla., Vcl., Cb.

*mf*, *pp*, *p*, *mf*, *f*, *mp*, *sempre arco*, *sul tasto*, *soft heavy rubber sticks strike in corner*, *ord.*

17 **A** **4/4** **3/4** **4/4**

Fl.1 *mp* *mp*

Fl.2 *mf* *mp*

Fl.3 *pp* *mp*

Cl.1 *mp* *p*

Cl.2 *mp* *p*

Cl.3 *mp* *mp*

Bsn.1 *mp* *mp*

Bsn.2 *mp* *pp*

Bsn.3 *pp*

Hr.1 *mp*

Hr.2 *mf*

Hr.3 *mp*

Hr.4 *mp*

Pnc.1 *soft mallets* *p*

Pnc.2 *mp* *mp*

Pnc.3 *mp*

17 **4/4** **3/4** **4/4**

Vln.1 *ord.* *mp* *ord.* *poco più vibrato* *mp* *(poco vibrato)* *ppp* *sul tasto*

Vln.2 *ord.* *mp* *ord.* *poco più vibrato* *mp* *(poco vibrato)* *p* *sul tasto*

Vla. *ord.* *mf* *ord.* *pp* *p* *sul tasto*

Vcl. *mf* *mp* *div.* *pp* *mp* *(non div.)*

Cb. *mp*

25

**4/4**      **3/4**      **B**      **4/4**

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4  
Perc.1  
Perc.2  
Perc.3

25

**4/4**      **3/4**      **4/4**

Vln.1  
Vln.2  
Vla.  
Vcl.  
Cb.

sul tasto  
ord.  
sul tasto (poco più vibrato)  
ord. (poco vibrato)  
sul tasto (poco più vibrato)  
ord. (poco vibrato)  
sul tasto (poco più vibrato)  
ord. (poco vibrato)  
sul tasto (poco più vibrato)  
ord. (poco vibrato)

33

**3/4      4/4      3/4**

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4  
Perc.1  
Perc.2  
Perc.3

33

**3/4      4/4      3/4**

Viol.1  
Viol.2  
Viola  
Vc.  
Cb.

sul tasto  
pp  
mp  
p  
mf  
ond.  
poco più vibrato  
(sul tasto)  
ond.  
poco più vibrato  
ond.  
poco più vibrato

41

4 3 4 3 4

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4  
Perc.1  
Perc.2  
Perc.3

41

4 3 4 3 4

Vcl.1  
Vcl.2  
Via.  
Vc.  
Cb.

6

4/4 **C** 3/4 4/4 3/4 4/4

49

Fl.1 *pp* *mf* *mp*

Fl.2 *mf* *mp* *mp*

Fl.3 *pp* *pp*

Ob.1

Ob.2

Cl.1 *mp* *mf* *mp*

Cl.2 *mf* *mp* *mp*

Cl.3 *mp* *p* *mp*

Bsn.1 *mp* *mf*

Bsn.2 *p* *mp* *mp*

Bsn.3 *p* *mp*

Hr.1

Hr.2 *mf* *mp*

Hr.3

Hr.4 *mp* *mp*

Picc.1

Picc.2 *mf* *mf*

Picc.3 *mf*

49 **4/4** **3/4** **4/4** **3/4** **4/4**

Vln.1 *mp* *p* *mf* *mp* *ord.* *ppoco più vibrato*

Vln.2 *mp* *mf* *mp* *mp* *ord.* *ppoco più vibrato*

Vla. *ord.* *ppoco vibrato* *mp* *p* *mf* *mp* *ord.* *ppoco più vibrato*

Vcl. *ord.* *ppoco vibrato* *mp* *p* *mf* *mp* *ord.* *ppoco più vibrato*

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

57

**4/4        3/4        4/4        3/4**

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4

Dynamic markings: pp, mp, p, mf.

Perc.1  
Perc.2  
Perc.3

Dynamic markings: mp, p, mf.

57

**4/4        3/4        4/4        3/4**

Vln.1  
Vln.2  
Vla.  
Vcl.  
Cb.

*(poco vibrato)*  
sul tasto  
ord.  
poco più vibrato  
*(sul tasto poco più vibrato)*  
ord.  
poco più vibrato  
sul tasto  
*(non div.)*  
sul tasto  
poco più vibrato

Dynamic markings: mp, p, mf.





73 **4/4** **3/4**

Fl.1 *pp* *p* *p*

Fl.2 *pp* *p*

Fl.3 *mp* *mp*

Ob.1 *mp* *mf*

Cl.1 *mp* *mf* *mf*

Cl.2 *mp* *mp* *mf*

Cl.3 *mp* *mf* *mf*

Bsn.1 *mp* *mf*

Bsn.2 *pp* *mp*

Bsn.3 *pp* *p*

Hr.1 *mp* *mf*

Hr.2 *mp*

Hr.3 *pp* *mf*

Hr.4 *mp*

Perc.1 *mp* *mp* *mf*

Perc.2 *mp* *mf*

Perc.3 *mp* *mp*

73 **4/4** **3/4**

Vln.1 *pp* *mp* *mf* *mf* *mf* *mf*

Vln.2 *mp* *mp* *mp* *mp* *mp* *mf*

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

Vcl. *mp* *pp* *mp* *mf* *mf* *mf*

Cb. *mp* *mp*

*(poco vibrato)* *pp* *mp* *mf* *mf* *mf*

*sul tasto* *mp* *mf* *mf* *mf* *mf*

*ord.* *mp* *mp* *mp* *mp* *mf*

*(sul tasto) poco più vibrato* *mf* *mf* *mf* *mf* *mf*

*sul tasto* *mp* *mp* *mp* *mp* *mf*

*ord. poco più vibrato* *mp* *mp* *mp* *mp* *mf*

*sul tasto* *mp* *mp* *mp* *mp* *mf*

*ord. poco più vibrato* *mp* *mp* *mp* *mp* *mf*

*sul tasto* *mp* *mp* *mp* *mp* *mf*

*ord. poco più vibrato* *mp* *mp* *mp* *mp* *mf*

*sul tasto* *mp* *mp* *mp* *mp* *mf*

*ord. poco più vibrato* *mp* *mp* *mp* *mp* *mf*

*sul tasto* *mp* *mp* *mp* *mp* *mf*

*ord. poco più vibrato* *mp* *mp* *mp* *mp* *mf*

*div.* *pp* *mp* *mf* *mf* *mf*

*(non div.)* *mp* *mp* *mp* *mp* *mf*

*sul tasto* *mp* *mp* *mp* *mp* *mf*

*poco più vibrato* *mp* *mp* *mp* *mp* *mf*

**E** **4** **3**

81

Fl. 1 *mf* *mp* *pp*

Fl. 2 *mp* *mf*

Fl. 3 *pp* *pp* *pp*

Ob. 1 *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mp*

Cl. 3 *mp* *mf*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *mf*

Bsn. 3 *pp* *mp*

Hr. 1 *mp*

Hr. 2 *mf*

Hr. 3 *mp*

Hr. 4 *mf* *pp*

Perc. 1 *mp* *mf* *mp*

Perc. 2 *mp*

Perc. 3 *mf*

**4** **3**

81

Vn. 1 *mp* *pp* *mp* *mp*

Vn. 2 *mf* *mp* *mp* *mf* *mp*

Via. *mf* *pp* *mp* *mf* *mp*

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

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

*ord.* *ppoco più vibrato* *(poco vibrato)* *sul tasto* *ord. poco più vibrato*

*div. p* *(non div.)*

3/4 4/4 [F] 3/4  
 Fl.1 Fl.2 Fl.3 Ob.1 Ck. Cl.1 Cl.2 Cl.3 Bsn.1 Bsn.2 Bsn.3 Hrn.1 Hrn.2 Hrn.3 Hrn.4 Perc.1 Perc.2 Perc.3  
 Bp.1 Bp.2 Bp.3 Vcl.1 Vcl.2 Vla. Vln. Vlc. Cb.

3/4 4/4 3/4  
 Vcl.1 Vcl.2 Vla. Vln. Vlc. Cb.

(sul tasto) poco più vibrato  
 ord.  
 poco più vibrato  
 (poco vibrato)  
 sul tasto  
 (poco più vibrato)  
 ord. (poco vibrato)  
 (poco vibrato)  
 sul tasto  
 ord.  
 (poco vibrato)  
 (poco vibrato)  
 sul tasto  
 (non dix.)

97

**4** **3** **4** **3**

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hrn.1  
Hrn.2  
Hrn.3  
Hrn.4  
Perc.1  
Perc.2  
Perc.3

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

97

**4** **3** **4** **3**

Vn.1  
Vn.2  
Va.  
Vc.  
Cb.

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

*sul tasto*  
*(poco vibrato)*  
*ord.*  
*sul tasto*  
*poco più vibrato*  
*ord.*  
*poco più vibrato*  
*sul tasto*  
*(poco vibrato)*  
*ord.*  
*(poco vibrato)*  
*sul tasto*  
*ord.*  
*(poco vibrato)*  
*sul tasto*  
*ord.*  
*(poco vibrato)*  
*sul tasto*  
*poco più vibrato*  
*ord.*  
*poco più vibrato*  
*sul tasto*  
*(poco vibrato)*  
*ord.*  
*(poco vibrato)*  
*sul tasto*  
*poco più vibrato*  
*ord.*  
*(poco vibrato)*  
*sul tasto*  
*(non div.)*  
*pp*  
*mf*  
*pp*  
*mf*  
*pp*  
*mf*  
*pp*  
*mf*

105

**3/4** **4/4** **3/4** **G** **4/4** **3/4** **4/4**

R.1  
R.2  
R.3  
Ob.1  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4  
Perc.1  
Perc.2  
Perc.3

105

**3/4** **4/4** **3/4** **4/4** **3/4** **4/4**

Vn.1  
Vn.2  
Va.  
Vc.  
Cb.

113

**4/4** **3/4** **4/4** **3/4** **4/4**

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Cl.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4  
Perc.1  
Perc.2  
Perc.3

114

**4/4** **3/4** **4/4** **3/4** **4/4**

Vn.1  
Vn.2  
Vla.  
Vcl.  
Cb.

ord.  
poco più vibrato  
sul tasto  
poco più vibrato  
ord.  
poco più vibrato  
sul tasto  
poco più vibrato  
ord.  
poco più vibrato  
sul tasto  
poco più vibrato  
ord.  
poco più vibrato  
sul tasto  
poco più vibrato  
ord.  
poco più vibrato  
sul tasto  
poco più vibrato  
ord.  
poco più vibrato  
sul tasto  
poco più vibrato





129

**3/4** **4/4** **3/4**

Fl.1  
Fl.2  
Fl.3  
Ob.1  
Ob.2  
Ob.3  
Bsn.1  
Bsn.2  
Bsn.3  
Hr.1  
Hr.2  
Hr.3  
Hr.4

Perc.1  
Perc.2  
Perc.3

129

**3/4** **4/4** **3/4**

Vn.1  
Vn.2  
Vla.  
Vcl.  
Cb.

**4**  
**4**

137

Fl.1

Fl.2

Fl.3

Ob.1

Ob.2

Cl.1

Cl.2

Cl.3

Bsn.1

Bsn.2

Bsn.3

Hr.1

Hr.2

Hr.3

Hr.4

Perc.1

Perc.2

Perc.3

**4**  
**4**

137

Vn.1

Vn.2

Vla.

Vcl.

Cb.

# ii Slow sliding reveal

$\text{♩} = 100$

**3** Allegro Vivace!

**4** Like the ghost of a symphony

All woodwinds with a breathy sound.

Flute 1  
Piccolo (Flute 2)  
Flute 3  
Oboe 1  
Bass Clarinet (Clarinet 3)  
Bassoon 1

All strings sordino.  
Stand 1

Violin 1 stands 1-4  
*mp*  
Stand 2  
*pp*  
2.Li  
*pp*

Violin 2 stands 1-4  
*mp*  
Stand 1  
*pp*  
1.Li  
*pp*

Viola stands 1-4  
*mp*  
Stand 1  
*pp*

Violoncello stands 1-2  
*mp*

11

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.cl.  
Bsn.1

Vin.1  
*pp*  
Stand 1  
*mf*  
Stand 2  
*mf*

Vin.2  
*pp*  
*p*  
*p*  
*mf*  
Stand 1  
*mf*

Via.  
*p*  
1.Li  
*mf*  
Stand 1  
*mf*

Vic.  
*mf*

I

23

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.c1  
Bsn.1

23

Vin.1  
Vin.2  
Via.  
Vic.

**J**

35

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.c1  
Bsn.1

35

Vin.1  
Vin.2  
Via.  
Vic.

47

Fl.1

Picc.

Fl.3

Ob.1

B. cl.

Ben.1

Musical score for measures 47-58, Flute 1 part. The staff shows a melodic line with dynamics *mf* and *pp*. There are some rests and a final note with a fermata.

47

Vin.1

Vin.2

Via.

Vic.

Musical score for measures 47-58, Violin and Viola parts. The Violin 1 part has dynamics *mf*, *pp*, *mp*, *p*, and *pp*. The Violin 2 part has dynamics *pp*, *mf*, *mp*, *pp*, and *p*. The Viola part has dynamics *mf* and *pp*. There are performance markings like "Stand 2", "Stand 1", "2.lj", and "1.lj".

59

Fl.1

Picc.

Fl.3

Ob.1

B. cl.

Ben.1

Musical score for measures 59-68, Flute 1 part. The staff shows a melodic line with dynamics *mp* and *pp*. There are some rests and a final note with a fermata.

59

Vin.1

Vin.2

Via.

Vic.

Musical score for measures 59-68, Violin and Viola parts. The Violin 1 part has dynamics *mp*, *pp*, *mp*, *p*, and *mp*. The Violin 2 part has dynamics *mp*, *p*, and *mp*. The Viola part has dynamics *pp*, *mp*, *mp*, *p*, and *mp*. There are performance markings like "Stand 2", "Stand 1", and "1.lj".

71

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.cl.  
Bsn.1

71

*mp* *mf*

Detailed description: This system shows the first six staves of the score for measures 71-82. The Flute 1 part (Fl.1) is mostly silent. The Piccolo (Picc.) part has a melodic line starting at measure 71 with a mezzo-piano (*mp*) dynamic, which then increases to mezzo-forte (*mf*) by measure 72. The other instruments (Fl.3, Ob.1, B.cl., Bsn.1) are silent.

71

Vin.1  
Vin.2  
Via.  
Vic.

71

Stand 1  
*mp* *mf* *pp*

Stand 1+2  
*mf* *pp*

Stand 1  
*mp* *mf* *pp*

1.L1

Detailed description: This system shows the Violin (Vin.1, Vin.2) and Viola (Via., Vic.) parts for measures 71-82. The Violin parts play a sustained chordal texture. The Violin 1 part starts at *mp*, moves to *mf* at measure 72, and then to *pp* at measure 73. The Violin 2 part starts at *mf* and moves to *pp* at measure 73. The Viola part starts at *mp*, moves to *mf* at measure 72, and then to *pp* at measure 73. The Viola 2 part is silent. First endings (1.L1) are marked at the end of measures 73 and 74.

83

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.cl.  
Bsn.1

83

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

Detailed description: This system shows the first six staves of the score for measures 83-94. The Flute 1 part (Fl.1) has a melodic line starting at measure 83 with a pianissimo (*pp*) dynamic, moving to mezzo-piano (*mp*) at measure 84, forte (*f*) at measure 85, mezzo-piano (*mp*) at measure 86, and mezzo-forte (*mf*) at measure 87. The Piccolo (Picc.) part has a melodic line starting at measure 83 with a *pp* dynamic, moving to *mp* at measure 84, *f* at measure 85, *mp* at measure 86, and *mf* at measure 87. The other instruments (Fl.3, Ob.1, B.cl., Bsn.1) are silent.

83

Vin.1  
Vin.2  
Via.  
Vic.

83

Stand 1  
*p* *mp* *f* *mf*

Stand 2  
*p* *mp* *f* *mf*

Stand 1  
*p* *pp* *p* *mp* *f* *mp* *mf*

Stand 1+2  
*mp* *f* *mf*

Stand 1  
*mp* *f* *mf*

2.L1

Detailed description: This system shows the Violin (Vin.1, Vin.2) and Viola (Via., Vic.) parts for measures 83-94. The Violin parts play a sustained chordal texture. The Violin 1 part starts at *p*, moves to *mp* at measure 84, *f* at measure 85, and *mf* at measure 86. The Violin 2 part starts at *p*, moves to *pp* at measure 84, *p* at measure 85, *mp* at measure 86, *f* at measure 87, and *mf* at measure 88. The Viola part starts at *mp*, moves to *mp* at measure 84, *f* at measure 85, and *mf* at measure 86. The Viola 2 part is silent. Second endings (2.L1) are marked at the end of measures 84 and 85. First endings (Stand 1) are marked at the end of measures 86 and 87.

**M**

Fl1  
Picc.  
Fl3  
Ob.1  
B.cl.  
Bsn.1

95

*f*

Vin.1  
Vin.2  
Via.  
Vic.

95

Stand 1+3  
Stand 2+4  
Stand 1+2

*f*  
*mf*  
*mf*  
*f*  
*f*  
*f*

1./1  
2./1

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

Stand 1

**N**

Fl1  
Picc.  
Fl3  
Ob.1  
B.cl.  
Bsn.1

107

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

Vin.1  
Vin.2  
Via.  
Vic.

107

Stand 1+3  
Stand 2+4  
Stand 1+2

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

1./1  
2./1

*p*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Stand 1

119

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

*p mp mf*

*mp f pp*

119

Vin.1

Vin.2

Via.

Vic.

Stand 1

Stand 2

2.l.i

*mp mp p mp f*

*pp mp*



131

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

*mf p mf pp*

*p mf mp cresc.*

*mf mf*

*p mp*

131

Vin.1

Vin.2

Via.

Vic.

Stand 1

Stand 2

2.l.i

1.l.i

*mf p mf mp cresc.*

*mf p mf mp cresc.*

*mf mf mp cresc.*

*mf mf mp cresc.*



143

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

143

Vin.1

Vin.2

Via.

Vic.

Stand 1+3

Stand 2+4

Stand 1+2

Stand 1+2

**P**

155

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

155

Vin.1

Vin.2

Via.

Vic.

Stand 2

Stand 1

Stand 1

Stand 1

167

Fl.1

Picc.

Fl.3

Ob.1

B.cel.

Bsn.1

Vln.1

Vln.2

Vla.

Vcl.

molto vibrato

n.v.

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

Stand 1+3

Stand 2+4

Stand 1+2

1.1j

2.1j

*mf* *p* *mf* *p* *mf* *p* *mf*

Stand 1+2

Stand 3

Stand 1

molto vibrato

n.v.

n.v.

n.v.

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

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

**Q**

$\text{♩} = 88$

179

Fl.1

Picc.

Fl.3

Ob.1

B.cel.

Bsn.1

Vln.1

Vln.2

Vla.

Vcl.

*f* *mp* *pp*

*f*

*p* *mp* *pp*

Stand 1

Stand 2

Stand 1

Stand 1

Stand 1 sul tasto

Stand 2

1.1j poco sul pont.

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

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

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

*f* *p* *pp* *p* *pp*

191

Fl1: *pp* *mf*

Picc.: *mf* *mf* *p*

Fl3: *pp* *mf*

Ob.1: *pp* *mf*

Bcl.: *mf* *pp* *mp* *pp* *mf > p* *cresc.* *mf* *p* *mf*

Bsn.1: *mf* *pp* *mp* *pp* *mf > p* *cresc.* *mf* *p* *mf*

Vin.1: *mf* *p* *ppp* *mf*

Vin.2: *mf* *pp* *pp* *p* *mf* *poco sul pont.* *mf*

Via.: *mf* *pp* *mp* *pp* *mf > p* *cresc.* *mf* *p* *mf*

Vlc.: *mf* *pp* *mp* *pp* *mf > p* *cresc.* *mf* *p* *mf*

Vlc. *sul tasto (sempre)* *mp* *mf* *p* *mf*

*p* *mf*

203

Fl1: *p*

Picc.: *p*

Fl3: *p*

Ob.1: *mp cresc.* *f* *pp*

Bcl.: *p* *mp cresc.* *f* *pp* *p*

Bsn.1: *p* *mp cresc.* *f* *pp* *p*

Vin.1: *pp* *mf* *f* *poco sul pont.* *pp* *p*

Vin.2: *p* *mp* *f* *pp* *p*

Via.: *p* *mp cresc.* *f* *pp* *p*

Vlc.: *p* *mp cresc.* *f* *pp* *p*

**S**

215

Fl1: *mp*

Picc.: *mp*

Fl3: *mp*

Ob.1: *mp*

Bcl.: *mp*, *p*, *mp*, *mf*, *pp*

Bsn.1: *mp*, *mf*

Vin.1: *mp*, *p*, *mf*, *pp*

Vin.2: *p*, *mp*, *pp*

Via.: *mp*, *p*, *mp*, *mf*, *pp*

Vcl.: *mp*, *mf*

Stand 1+3 poco sul pont.  
Stand 2+4  
Stand 1 sul pont.  
Stand 2 sul pont.  
Stand 1+3 poco sul pont.  
Stand 2+4  
Stand 1+3 poco sul pont.  
Stand 2+4 poco sul pont.  
Stand 1 ord.  
Stand 2 ord.

**T**

227

Fl1: *mp*

Picc.: *mp*

Fl3: *mp*

Ob.1: *mp*

Bcl.: *mp*

Bsn.1: *mp*

Vin.1: *p*, *mp*

Vin.2: niente, *p*, *mp*

Via.: *p*, *mf*, *p*, *mp*

Vcl.: *p*, *mf*, *mp*

Stand 1 ord.  
Stand 2 ord.  
Stand 1 ord.  
Stand 2 ord.  
Stand 1 ord.  
Stand 2 ord.  
Stand 1 ord.  
Stand 2 ord.

239 U

Fl.1 *mf*

Picc. *mp* *ppp* *mf*

Fl.3

Ob.1

B.cl.

Bsn.1

Vln.1 *ppp* *pp* *mp* *Stand 1+3* *Stand 2+4*

Vln.2 *ppp* *mp* *Stand 2+4*

Vla. *mp* *ppp* *mf* *Stand 1+3* *Stand 2+4*

Vcl. *ppp* *mf*

251

Fl.1 *mf* *pp*

Picc. *mf* *pp*

Fl.3

Ob.1

B.cl.

Bsn.1

Vln.1 *mf* *pp* *Stand 1* *Stand 2*

Vln.2 *mf* *pp* *Stand 1+3* *Stand 2* *1.Li*

Vla. *mf* *pp* *Stand 1* *Stand 2* *2.Li*

Vcl. *mf* *pp*

V  $\text{♩} = 100$

263

Fl.1

Picc.

Fl.3

Ob.1

B.c1

Bsn.1

Vin.1

Vin.2

Via.

Vic.

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

Stand 1 Stand 1+3

2/1

Stand 2

Stand 2+4

Stand 1 Stand 1+3

Stand 2

Stand 2+4

1/1

Stand 1

Stand 1+3

Stand 2

Stand 2+4

Stand 1

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

*mf* *p* *ff*

275

Fl.1

Picc.

Fl.3

Ob.1

B.c1

Bsn.1

Vin.1

Vin.2

Via.

Vic.

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

Stand 1

Stand 1+3

Stand 2

Stand 2+4

Stand 1

Stand 1+3

Stand 2

Stand 2+4

Stand 1

Stand 1+3

Stand 2

Stand 2+4

Stand 1

Stand 1+2

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

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

287 **W**

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.cel.  
Bsn.1  
Vn.1  
Vn.2  
Via.  
Vc.

Stand 2 sul tasto  
1.Li  
p  
pp

299 **X**

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.cel.  
Bsn.1  
Vn.1  
Vn.2  
Via.  
Vc.

Stand 1  
Stand 2  
poco sul pont.  
1.Li  
pp  
p  
ord.  
poco sul pont.  
Stand 1  
p

311

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.c1  
Bsn.1  
Vn.1  
Vn.2  
Via.  
Vc.

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

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

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

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

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

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

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

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

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

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

Stand 1  
poco sul pont.

Stand 2a4

Stand 1a3  
ord.  
b2

Stand 1a3  
sul tasto

Stand 2a4  
sul tasto

Stand 1a2

323

Fl.1  
Picc.  
Fl.3  
Ob.1  
B.c1  
Bsn.1  
Vn.1  
Vn.2  
Via.  
Vc.

*ff*

*ff*



# iii Double flicker waltz

for P.A. and C.G.

$\frac{3}{4}$  = 228  
4 Robotically precise, but romantic!

*rit.*-----

Flute 1  
Piccolo (Flute 2)  
Flute 3  
Oboe 1  
Oboe 2  
Clarinet 1 in Bb  
Clarinet 2 in Eb  
Clarinet 3 in Bb  
Bassoon 1  
Bassoon 2  
Horn 1  
Horn 2  
Horn 3  
Horn 4  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trombone 1  
Trombone 2  
Trombone 3  
Tuba  
Percussion: whenever possible, dampen the note after its allotted duration  
Timpani  
Percussion 1: Cymbal, Snare drum  
Percussion 2: Tom-tom, Bass drum

$\frac{3}{4}$  = 228  
4 Strings: senza sord., molto vibrato  
All chords to be played divisi (inner/outer)

*rit.*-----

Violin 1 divisi: Staves 1.1, 1.2, 1.3, 1.4  
Violin 2 divisi: Staves 2.1, 2.2, 2.3, 2.4  
Viola divisi: Staves 3.1, 3.2, 3.3, 3.4  
Violoncello divisi: Staves 4.1, 4.2  
Contrabasso divisi: Staves 5.1, 5.2

AA

13

This section of the score covers measures 13 to 34 for the woodwind and brass instruments. It includes staves for Flute 1, Flute 3, Oboe 1, Oboe 2, Clarinet in Bb, Clarinet in Eb, Clarinet in Bb, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Tuba, and Percussion 1 & 2. The music features complex rhythmic patterns with frequent dynamic changes such as *f*, *mf*, *pp*, *p*, *ff*, *mp*, and *f*. The percussion parts are primarily rhythmic accompaniment.

13

This section of the score covers measures 13 to 34 for the string instruments. It includes staves for Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The music features complex rhythmic patterns with frequent dynamic changes such as *p*, *f*, *mf*, *pp*, *f*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, and *mp*. The string parts provide harmonic support and rhythmic drive.

♩ = 184  
BB

25

Fl.1  
Pic.  
Fl.3  
Ob.1  
Ob.2  
Cl.1 (Bb)  
Cl.2 (Eb)  
Cl.3 (Bb)  
Bsn.1  
Bsn.2  
Hr.1  
Hr.2  
Hr.3  
Hr.4  
Trp.1  
Trp.2  
Tbn.1  
Tbn.2  
Tbn.3  
Tba.  
Timp.  
Perc.1  
Perc.2

Detailed description: This block contains the first system of a musical score, measures 25-34. It features 18 staves for various instruments: Flute 1, Piccolo, Flute 3, Oboe 1, Oboe 2, Clarinet 1 (Bb), Clarinet 2 (Eb), Clarinet 3 (Bb), Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Timpani, Percussion 1, and Percussion 2. The music is in 4/4 time with a tempo of 184 bpm. Dynamics range from *mp* to *ff*. A rehearsal mark 'BB' is located above measure 28.

♩ = 184

25

Vln.1  
Vln.2  
Vla.  
Vcl.  
Cb.

Detailed description: This block contains the second system of a musical score, measures 25-34. It features 5 staves for string instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The music is in 4/4 time with a tempo of 184 bpm. Dynamics range from *f* to *mp*. There are some performance markings like 'trill' and 'pizz' above the Violin 1 staff.

♩ = 140  
CC

37

Fl. 1  
Pic.  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1 (Bb)  
Cl. 2 (Eb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Perc. 1  
Perc. 2

♩ = 140

37

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

♩ = 120

DD

49

Fl. 1  
Pic.  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1 (Bb)  
Cl. 2 (Bb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Temp.  
Perc. 1  
Perc. 2

♩ = 120

49

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

♩ = 108 **1**  
4

♩ = 184 *rit.* **2**  
4 **EE** **3**  
4

♩ = 108 **1**  
4

♩ = 184 **2**  
4 **3**  
4

73

Fl. 1  
Fl. 2  
Cl. 1 (Bb)  
Cl. 2 (Eb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn.  
Timp.

73

Stands 1-4

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

♩ = 112

**FF**

Musical score for woodwinds and percussion, measures 85-94. The score includes parts for Flute 1 (Fl. 1), Piccolo (Picc.), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Cl. 1 (Bb)), Clarinet in E-flat (Cl. 2 (Eb)), Clarinet in B-flat (Cl. 3 (Bb)), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Horn 3 (Hr. 3), Horn 4 (Hr. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various dynamics such as *mp*, *mf*, *ff*, *p*, *f*, and *pp*, along with articulation marks like accents and slurs. A **FF** dynamic marking is present at the beginning of the section.

♩ = 112

Musical score for strings, measures 85-94. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The score features various dynamics such as *mp*, *mf*, *ff*, *p*, *f*, and *pp*, along with articulation marks like accents and slurs.



♩ = 88 ----- ♩ = 76

GG

Musical score for measures 97-106. The score includes parts for Flute 1 (Fl.1), Piccolo (Picc.), Flute 3 (Fl.3), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1 (Hr.1), Horn 2 (Hr.2), Horn 3 (Hr.3), Horn 4 (Hr.4), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Trombone 3 (Tbn.3), Trombone 4 (Tbn.4), Timpani (Timp.), Percussion 1 (Perc.1), and Percussion 2 (Perc.2). The score features various dynamics such as *mf*, *f*, *mp*, *ff*, *p*, and *pp*. A double bar line is present at the end of measure 106.

♩ = 88 ----- ♩ = 76

Musical score for measures 97-106, continuing from the previous page. The score includes parts for Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The score features various dynamics such as *mf*, *f*, *mp*, *ff*, *p*, and *pp*. There are annotations for "Stands 1.3", "Stands 1.7", "Stands 1.2", "Stands 3.3", "Stands 1.2", and "Stands 3.4". A double bar line is present at the end of measure 106.

109

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1 (Bb)  
Cl. 2 (Eb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Trp. 1  
Trp. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Perc. 1  
Perc. 2

Dynamic markings: *mp*, *f*, *mf*, *pp*, *p*.

109

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

Dynamic markings: *mp*, *f*, *mf*, *pp*, *p*.

Annotations: *Stacc. 4.5 only*, *Stacc. 4.7*, *Stacc. 1.4*, *Stacc. 5.6*.

121

Fl. 1  
Fl. 2  
Fl. 3  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1 (Bb)  
Cl. 2 (Eb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Temp.  
Perc. 1  
Perc. 2  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

121

43

133

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1 (B♭)  
Cl. 2 (E♭)  
Cl. 3 (B♭)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Perc. 1  
Perc. 2

133

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

145

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1 (Bb)  
Cl. 2 (Eb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn.  
Timp.  
Perc. 1  
Perc. 2

Detailed description: This block contains the musical score for measures 145 through 150 for woodwind and brass instruments. The instruments listed are Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1 (Bb), Clarinet 2 (Eb), Clarinet 3 (Bb), Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Trombone, Timpani, Percussion 1, and Percussion 2. The score features various dynamics such as *mf*, *mp*, *ppp*, *p*, and *pp*, along with hairpins and accents. A fermata is present over the final measure of the section.

145

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

Detailed description: This block contains the musical score for measures 145 through 150 for string instruments. The instruments listed are Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *mf*, *mp*, *ppp*, *p*, and *mp*, along with hairpins and accents. A fermata is present over the final measure of the section.

157 JJ

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1 (Bb)  
Cl. 2 (Eb)  
Cl. 3 (Bb)  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Perc. 1  
Perc. 2

Detailed description: This block contains the musical score for woodwinds and brass instruments, measures 157-166. The score is written for Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets 1 (Bb), 2 (Eb), and 3 (Bb); Bassoons 1 and 2; Horns 1, 2, 3, and 4; Trumpets 1 and 2; Trombones 1, 2, and 3; and Tuba. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *mp*, *p*, and *pp*. A 'JJ' rehearsal mark is placed above the first measure. A fermata is present over the final measure of the section.

157

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

Detailed description: This block contains the musical score for string instruments, measures 157-166. The score is written for Violins 1 and 2, Viola, Violoncello, and Contrabass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *mp*, *p*, and *pp*. A fermata is present over the final measure of the section.

169

Fl. 1  
Pic.  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2

Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn.  
Timp.  
Perc. 1  
Perc. 2

169

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

# **Trains (2014)**

for solo cello and tape

**Joanna Bailie**

written for Francesco Dillon













## performance notes for *Trains*

for unamplified cello and stereo soundfile playback.

the soundfile is played via a stopwatch video which provides visual timecode cues to the cellist.

Stopwatch indications can provide cues for the beginning and endings of notes. While beginning should be played as precisely as possible, some indications for ending times are only approximate. The material which is written in more traditional notation (in bars) is the freest of all, and usually only the beginning of the section and a tempo are specified.

accidentals:

	= one quarter-tone sharp	— p.o. = normal position
	= three quarter-tones sharp	— m.s.p. = molto sul ponticello
	= one quarter-tone flat	— s.p. = sul ponticello
	= one eighth-tone sharp	— p.s.p. = poco sul ponticello
	= three eighth-tones sharp	— p.s.t. = poco sul tasto
	= five eighth-tones sharp	— s.t. = sul tasto
	= one eighth-tone flat	— s.t. poss. = as sul tasto as possible without obstructing the movements of the bow or the fingers.
	= normal bow pressure	— n.v. = non vibrato
	= flautando: a fast, light bow	— p.v. = poco vibrato
	= slight distortion using a heavier bow pressure	— m.v. = molto vibrato

all glissandi to be played as continuously as possible. Slides should start at the beginning of the first note connected by the glissando line, and finish at the end of the second note.

# Trains

joanna bailie

The musical score is divided into three sections, each with a specific tempo and dynamic marking:

- TRAIN 1:** Starts at 0:00. The first staff (treble clef) features a melodic line with notes at 0:04, 0:18, 0:36, and 0:47:60. Dynamics range from *mf* to *f*. Performance instructions include *m.s.p.* (mezzo-soprano) and *p.o.* (piano).
- TRAIN 2:** Starts at 1:08:60. The second staff (bass clef) features a rhythmic pattern with notes at 1:13 and 1:32:50. Dynamics range from *mf* to *f*. Performance instructions include *jeté* and *m.s.p.*
- TRAIN 3:** Starts at 2:51 approx. The third staff (treble clef) features a melodic line with notes at 1:55, 19, and 23. Dynamics range from *mf* to *p*. Performance instructions include *s.t.* (soprano), *n.v.* (noisy), and *p.v.* (piano).

Additional performance instructions include *blend with notes from siren* and various articulation marks such as *3:2*, *5:4*, and *3:2*.

3:00 ————— 3:09      3:10:50 ————— 3:19:50 ————— 3:23

28 p.o. *mp* *ff* *ff* *mp* *pp*

3:26

35  $\text{♩} = 60$  *mp* *mp* 3:2 3:2 3:2

tenuto but separate, as if articulating the notes of a scale  
p.s.t.

3:47 approx.      4:00

38 m.s.p. *mp* tenuto but separate, as if articulating the notes of a scale  
s.t.

4:28 approx.

43

5:10 ————— 5:22

48 **TRAIN 4** p.o. *pp* *ff*

5:25

54  $\text{♩} = 60$  s.t. poss. p.o. *mp* 6:4 5:4

5:4 5:4 5:4

58 s.p. *mf* *mp* *mf* *mp*

6:05 approx.

61 s.t. *f* *mp*

66 (TRAIN 5) 6:28 ↓ p.o. 6:38 ♩=66 It's Bach!  
 mf

73 6:49:50  
 mp mf

79 7:04:50  
 mp mf

85

92

99

106 (TRAIN 6) 7:36 ♩=60 s.t. poss. 8:00  
 mp

112 (TRAIN 7) 8:47 s.t. 8:49 8:51 p.o. 8:53:50 8:56 n.v. → m.v. → n.v. 8:59  
 pp p mp mf

118 8:59:33 s.t. 9:06 9:15:50 s.t. poss. 9:24:50 9:28:50 9:32:33 p.v.  
 mp p mp mf

9:39 — 9:41 — 9:45

125 p.o. n.v. s.t.

9:54 =66 s.t.

*mp* *p* *mp*

130

3:2 p.v. n.v. 3:2

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

135 s.t. poss. finish after the tape has stopped

3:2

*pp* *pp*

# **Artificial Environments Nos.9a-d**

(from fast to slow)

for conducted chamber ensemble and tape  
written for Soundinitiative

Joanna Bailie

Performance notes

**instrument list (conducted ensemble)**

flute in C

alto saxophone in Eb

electric guitar with volume pedal, distortion pedal and e-bow


violin

cello

mezzo soprano

tape (to be synchronized with a clicktrack given to the conductor )

**accidentals**

 — a quarter-tone sharp

 — three eighth-tones sharp

 — three quarter-tones sharp

 — a quarter-tone flat

**other signs and abbreviations**

’ — comma for phrasing or breath. cut the preceding note short.

→ — indicates a transition from one state to another, usually bowing position.

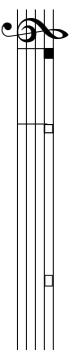
p.o. — normal bowing position

p.s.p. — poco sul ponticello

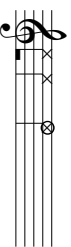
s.p. — sul ponticello

m.s.p. — molto sul ponticello

p.s.t. — poco sul tasto



winds: a sound that is half-breath and half-tone



all instruments: white noise (see score bb4-28)

# Artificial Environment Nos. 9a-d (from fast to slow)

for sound initiative

Joanna Bailie

**4/4**  
♩ = 60  
click starts  
flute in C

1

flute

alto saxophone in Eb

saxophone

electric guitar

violin

violoncello

mezzo soprano

blow air into instrument \*

*mf* >

5:4

\*Between bars 4 and 28: for each instrument, the notes in the top space represent a "white noise" sound and those on the bottom space a quieter, more low-pitched pink noise. Suggestions for techniques have been given, but alternatives producing a similar effect are acceptable.

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1



5

fl.

sax.

e.guit

vlh

v/c.

mezzo

blow air into instrument

*p*

*mf*

9

fl.  
sax.  
e.guit.  
vln  
vlc.  
mezzo

mp  
5:4 3:2

mp  
5:4

bow side of bridge

dampen string and bow flautando, sul tasto

mf  
7:4

mf  
7:4

mp  
5:4

mp  
5:4

fl. *p*  $\underline{5:4}$   $\underline{3:2}$   $\underline{5:4}$   $\underline{mf}$

sax. *p*  $\underline{5:4}$   $\underline{3:2}$   $\underline{7:4}$   $\underline{3:2}$   $\underline{5:4}$   $\underline{mf}$

e.gui *mp*  $\underline{7:4}$   $\underline{3:2}$   $\underline{5:4}$   $\underline{mf}$

vln *p*  $\underline{5:4}$   $\underline{3:2}$   $\underline{7:4}$   $\underline{3:2}$   $\underline{5:4}$   $\underline{mf}$

vlc. *p*  $\underline{5:4}$   $\underline{3:2}$   $\underline{7:4}$   $\underline{3:2}$   $\underline{5:4}$   $\underline{mf}$

mezzo *p*  $\underline{5:4}$   $\underline{3:2}$   $\underline{7:4}$   $\underline{3:2}$   $\underline{5:4}$   $\underline{mf}$

exhale audibly

*p*  $\underline{3:2}$   $\underline{mp}$   $\underline{7:4}$   $\underline{3:2}$   $\underline{p}$   $\underline{5:4}$   $\underline{mf}$

mute strings, brush with palm along length of strings

fl.	use a different fingering for notes in bottom space	
sax.	use a different fingering for notes in bottom space	
e.guit.	use a different fingering for notes in bottom space	
vln		
v.c.		
mezzo	exhale audibly	
	inhale audibly	

fl. *mp* *p* *f* *sfz*

sax. *mp* *p* *f* *sfz*

e.gui *mp* *p* *f* *sfz*

vln *mp* *p* *f* *sfz*

vlc. *mp* *p* *f* *sfz*

mezzo *mp* *p* *f* *sfz*

5:4 3:2 5:4

5:4 5:4

24

fl. *p mf p* >

sax. *p mf p* > *d* >

e.guit *mp* *dd*  $\underbrace{\hspace{1.5cm}}_{5:4}$  >

vln *d* >

vlc. *d* >

mezzo *dp*  $\underbrace{\hspace{1.5cm}}_{3:2}$  > *d* >  $\underbrace{\hspace{1.5cm}}_{5:4}$  *d*

28

fl.  
sax.  
e.guit.  
vln  
vlc.  
mezzo

3:2  
p

2:00

fl. sax. e.gui vln v/c. mezzo

p.o. non v/br. mf

p.o. non v/br. mf

mf

3:2 3:2



36

fl. *p* *p* *p* (flz.)

sax. *mf* *mf* *mf*

e.guit *mf* *mf* *mf*

vln *mp* *mf* *mp*

vlc. *mp* *mp* *mf*

mezzo *pp* *pp* *pp*

oh *pp* *pp* *pp*

non.vibr. *pp* *pp* *pp*

p.o. poco vibr. *mp* *mf* *mp*

diaphragm accent

5:4 5:4 5:4

3:2 3:2 3:2

7:4

m

p.s.p. non.vibr. *mf*

39

fl. *mf*  $\text{3:2}$   $\text{3:2}$

sax. *mf*  $\text{7:4}$   $\text{3:2}$  *mp* (fz.)

e.guit. *pizz.* *p* *mf*  $\text{5:4}$  *poco dist.* *mf*  $\text{5:4}$  *arco* *poco vibr.* *mp*  $\text{3:2}$

vln. *pp* *p.o.* *poco vibr.* *mp*  $\text{3:2}$

vlc. *pp*  $\text{3:2}$   $\text{3:2}$

mezzo *mf* *da* *mp* *m*

42

fl. *mp* 7:4

sax. *p* 5:4

e.gui. *mf* 5:4

vln. *p* 5:4

vlc. *p* 5:4

mezzo *mp* 7:4

---

fl. *p* 7:4 5:4

sax. *mp* 7:4

e.gui. no dist. 7:4

vln. *p* 5:4

vlc. *p* 5:4

mezzo poco vibr. *mf* 5:4

ah \_\_\_\_\_

fl. *pp* *p* *p*

sax. *pp* 5:4 *p*

e.guit. *mf* *mf* *no dist.* *mp*

vln. *p.o.* *pp* *p.o. poco vibr.* *p* *non vibr.* *pp* *p.s.t.*

v.c. *mf* *p* *s.p.d. poco vibr.* *p*

mezzo *mf* *mf* *poco vibr.*

3:2 3:2 3:2 3:2 3:2 3:2

48

fl. *mp* 7:4 3:2

sax. *pp* 5:4 3:2 7:4 *mp*

e.guit

vln *p.o.* poco vibr. *p* 3:2

vlc. *s.p.* non vibr. *mf* 5:4

mezzo *mp* non vibr. 3:2 oh

51

fl. *mp* 5:4

sax. 3:2

e.guit

vln *p* p.o. 7:4

vlc. *p* p.o. poco vibr.

mezzo

fl. *mp* 3:2

sax. *mp* poco dist. 7:4

e.guit *mf*

vln *p* p.s.p.

vlc. *p* 5:4

mezzo *p* s.p. non.vibr.

fl. sax. e.guit vln v/c mezzo

da

*mp* non.vibr.

*p.o.* non.vibr.

*mp*

58

fl.

sax.

e.guit

vln

vlc.

mezzo

4:00



67

fl.

sax.

e.guit.

vln

vlc.

mezzo

oh

ah

m

ah

oh

ah

use volume pedal to create dynamics

no dist.

p.o.

p.o.

poco vibr.

non vibr.

18

70

fl.

sax.

e.gui

vln

vlc.

mezzo

oh \_\_\_\_\_ ah \_\_\_\_\_

19 oh \_\_\_\_\_ ah \_\_\_\_\_

73

fl.  $\langle mp \rangle$   $\langle f \rangle$   $\langle mp \rangle$   $\langle mf \rangle$

sax.  $\langle mp \rangle$   $\langle f \rangle$   $\langle mp \rangle$   $\langle mf \rangle$   $\langle mp \rangle$

e.guit.  $\langle mp \rangle$   $\langle f \rangle$   $\langle mp \rangle$   $\langle mf \rangle$   $\langle mp \rangle$

vln.  $\langle mp \rangle$   $\langle p \rangle$   $\langle f \rangle$   $\langle mp \rangle$   $\langle mf \rangle$   $\langle mp \rangle$

vlc.  $\langle mp \rangle$   $\langle f \rangle$   $\langle mp \rangle$   $\langle mf \rangle$   $\langle mp \rangle$

mezzo  $\langle mp \rangle$   $\langle f \rangle$   $\langle mp \rangle$   $\langle mf \rangle$   $\langle mp \rangle$

ah \_\_\_\_\_ m \_\_\_\_\_

20

76 5:00

Fl. 1. *mp* *p* *mf* *mp*

Sax. *mp* *p* *mf* *mp*

e.guit. *mp* *p* *mf* *mp*

vl. *mp* *p* *mf* *mp*

vlc. *mp* *p* *mf* *mp*

mezzo *mp* *p* *mf* *mp*

oh *mf* *mp* *mp*

ah *mp* *mp* *mp*

m *mp* *mp* *mp*

21

79

fl. *mp* *p* *p* *pp*

sax. *mp* *p* *p* *pp*

e.guit. *mp* *p* *p* *pp*

vln. *mp* *p* *p* *pp*

vlc. *mp* *p* *p* *pp*

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

oh

ah

oh

*non vibr.*

*poco vibr.*

3:2

3:2

3:2

3:2

82

fl. *pp*

sax. *ppp*

e.guit *ppp*

vln *pp* non.vibr.

vlc. *ppp*

mezzo *ppp*

23

m

85

fl.  
sax.  
e.guit  
vln  
vlc.  
mezzo

89

fl. 6:00

sax.

e.guit.

vln

vlc.

mezzo

no dist.

use e-bow and volume pedal

*p*

p.o.

non.vibr.

*mp*

dist.

*p*

3:2

*mf*

non.vibr.

3:2

*mf*

3:2

3:2

ah

5:4

*mp*

molto vibr.

p.o.

3:2

25



93

fl.  $p$   $d$

sax.  $mp$

e.guit.  $\rightarrow$  no dist.  $mp$

vln  $\rightarrow$  non.vibr.  $mp$

mezzo  $m.s.p.$   $p$   $\rightarrow$  molto vibr.  $m$

97

fl. non.vibr. → molto vibr. → non.vibr. → non.vibr. ,

sax. non.vibr. → molto vibr. → non.vibr. ,

e.guit. non.vibr. → molto vibr. → non.vibr.

vln non.vibr. → molto vibr. → non.vibr. p

vlc. p.o. s.p. p

mezzo non.vibr. molto vibr. mf

3:2 3:2 3:2 3:2

ah

101

fl.

sax.

e.guit.

vln

vlc.

mezzo

no dist.

p

3:2

p.o.

poco dist.

p.o.

non. vibr.

s.p.

5:4

mp

105 7:00

fl. 105

sax. 106

e.guit. 107

vln 108

mezzo 109

no dist.

molto vibr.

s.p.

pp

mp

poco dist.

3:2

5:4

p

s.p.

mp

p.o.

molto vibr.

5:4

mp

109

fl.

sax.

e.guit.

vln

vlc.

mezzo

non.vibr.

p.s.t.

no dist.

p.o.

< dp >

fl.

sax.

e.guit

vl'n

vlc.

mezzo

117

fl.  $\langle mp \rangle$  3:2

sax.  $\langle mp \rangle$

e.guit  $\langle mp \rangle$  3:2

vln  $\langle mp \rangle$  3:2

vlc.  $\langle pp \rangle$

mezzo

121 8:00

fl. *mp* *mf* *p* *poco dist.*

sax. *mf*

e.guit *mf* *poco dist.*

vln *mp* *mf* *p.s.p.*

v/c. *mp* *mf* *p.s.p.*

mezzo *mp* *mf* *non vibr.* *ah*



125

fl. *mp* *mf*

sax. *mf*

e.guit *mp* *no dist.*

vl'n *mp*

vlc. *mp* *p.s.p.*

mezzo *mp* *non.vibr.*

34

oh

Detailed description: This page of a musical score contains measures 125 through 128. It features six staves: Flute (fl.), Saxophone (sax.), Electric Guitar (e.guit), Violin (vl'n), Viola (vlc.), and Mezzo-soprano (mezzo).  
- Measure 125: Flute, Saxophone, and Electric Guitar play a melodic line starting on a dotted quarter note, followed by an eighth note and a quarter note. Flute and Saxophone are marked *mp*, while Saxophone is marked *mf*. Electric Guitar is marked *mp*. Violin and Viola play a rhythmic accompaniment of eighth notes, marked *mp*. Mezzo-soprano has a whole note, marked *mp*.  
- Measure 126: Flute and Saxophone play a melodic line starting on a dotted quarter note, followed by an eighth note and a quarter note. Flute is marked *mf*. Saxophone is marked *mf*. Electric Guitar is marked *mp*. Violin and Viola play a rhythmic accompaniment of eighth notes, marked *mp*. Mezzo-soprano has a whole note, marked *mf*.  
- Measure 127: Flute and Saxophone play a melodic line starting on a dotted quarter note, followed by an eighth note and a quarter note. Flute is marked *mp*. Saxophone is marked *mp*. Electric Guitar is marked *mp*. Violin and Viola play a rhythmic accompaniment of eighth notes, marked *mp*. Mezzo-soprano has a whole note, marked *mp*.  
- Measure 128: Flute and Saxophone play a melodic line starting on a dotted quarter note, followed by an eighth note and a quarter note. Flute is marked *mp*. Saxophone is marked *mp*. Electric Guitar is marked *mp*. Violin and Viola play a rhythmic accompaniment of eighth notes, marked *mp*. Mezzo-soprano has a whole note, marked *mp*.  
- Performance markings: Flute and Saxophone have a *p.s.p.* (pizzicato) marking in measure 126. Electric Guitar has a *no dist.* (no distortion) marking in measure 127. Mezzo-soprano has a *non.vibr.* (non-vibrato) marking in measure 127. The number '34' is written below the Mezzo-soprano staff in measure 127. The letters 'oh' are written below the Mezzo-soprano staff in measure 128.

fl. *mf* 5:4

sax. *mf* 3:2

e.guit. *mf* 5:4 *poco dist.* 3:2 *no dist.* 3:2

vln *mf* 3:2

vlc. *mf* 3:2 *p.s.p.* 3:2

mezzo *mf* 5:4 *poco vibr.* 3:2 *m* 3:2

133

fl. *mf* [3:2]

sax. *mf* [3:2]

e.guit. *mf*

vl'n *mf* [3:2]

vl'c. *mf*

mezzo *mf* [3:2]

9:00

poco vibr.

p.o. poco dist.

ah

138

fl. *mf*

sax.

e.guit. *mf*

vln *mf*

vlc. *mf*

mezzo *mf*

poco vibr.

m

142

fl. *mf*

sax. *mf* no dist.

e.guit. *mf* p.s.p.

vln *mf* p.s.p.

mezzo *mf*

146

fl. *f*  
 sax. *f*  
 e.gui *f*  
 vln *f*  
 mezzo *f*

*p.o.*  
*poco dist.*  
*poco vibr.*

*fuu*  
*fuu*  
*fuu*  
*fuu*  
 ah

149

fl.

sax.

e.gui

vlh

vlc.

mezzo

10:00

fl. *mf* *poco vibr.* *no dist.* *f*

sax. *mf* *poco vibr.* *no dist.* *f*

e.guit. *mf* *p.s.p.* *f*

vln *mf* *p.o.* *f*

vlc. *mf* *p.o.* *f*

mezzo *mf* *poco vibr.* *f*

oh *f*

ah \_\_\_\_\_ m \_\_\_\_\_



161

fl.			
sax.			
e.gui			
vln			
v/c.			
mezzo			
oh.			

42

164

fl. 11:00

sax.

e.guit.

vl'n

vlc.

mezzo

fl. *poco dist.* *pp* *3:2*

sax. *pp* *5:4* *no dist.*

e.guit. *poco dist.* *pp* *3:2* *p.s.p.* *5:4*

vln *p.s.p.* *pp* *3:2* *p.o.* *5:4*

vlc. *poco vibr.* *pp* *3:2* *p.s.p.* *5:4*

mezzo *pp* *3:2* *non vibr.* *m*

172

fl. *p*

sax. *p*

e.gui

vl'n *p*

vl.c. *p*

mezzo *p*

45

p.o.

3:2

3:2

3:2

fl.

sax.

e.gui

vln

vlc.

mezzo

mp

mp

mp

mp

mp

p

p

3:2

3:2

3:2

181 [12:00]

fl.

sax.

e.guit.

vln

v/c.

mezzo

poco dist.

p

p

p

p

poco dist.

p.s.p.

p.p.

p.p.

poco dist.

p.s.p.

p.p.

p.p.

5.4

5.4

186

fl.

sax.

e.guit.

vln

vlc.

mezzo

pp

pp

p.o.

5:4

5:4

191

fl.

sax.

e.guit

vln

vlc.

mezzo

poco dist.

*p*



196 13:00

fl.

sax.

e.gui

vl'n

vl.c.

mezzo

3:2

Musical score for measures 201-205. The score is arranged in six staves from top to bottom: fl., sax., e.guit., vln., vlc., and mezzo. The fl., sax., e.guit., vlc., and mezzo staves each contain a single black square in every measure. The vln. staff contains a melodic line starting in measure 201 with a dynamic marking of *mp*. This line is a half-note chord that changes in each subsequent measure, with the notes indicated by a curved line and a circle containing a plus sign. The notes are: G4 (201), A4 (202), B4 (203), C5 (204), and D5 (205).

fl. sax. e.gui. vln. vlc. mezzo

no dist. 3:2 mp

Detailed description: This is a musical score for measures 206 through 210. The score is arranged in six staves, labeled from top to bottom as fl. (flute), sax. (saxophone), e.gui. (electric guitar), vln. (violin), vlc. (viola), and mezzo (mezzo-soprano). The flute and saxophone parts consist of a series of six quarter notes, each marked with a square symbol. The electric guitar part features a triplet of eighth notes in the first measure, marked 'no dist.' (no distortion), and a half note in the second measure, marked 'mp' (mezzo-piano). The violin and viola parts are marked with a fermata over a single note in the first measure. The mezzo-soprano part consists of six quarter notes, each marked with a square symbol. The page number '206' is located at the top right of the score.

211 14:00

fl.  
sax.  
e.guit.  
vln  
vlc.  
mezzo

216

fl.

sax.

egui

vl'n

vlc.

mezzo

tape runs for approximately  
1 more minute