

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

0:00 **TRAIN 1** 0:04 0:18 0:36 0:47:60

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m.s.p. → p.o.

mf *mf*

0:50:60 0:54:50 0:55:80 0:58:80 1:03:40

6 *f* *mf* *f* *mf* *f*

1:08:60 **TRAIN 2** 1:13 1:32.50

11 *mf* *mf*

jeté p.o. → m.s.p.

1:55

15 *mf* *mf* *mp* *mf* *mf*

$\text{♩} = 60$ s.t. n.v. blend with notes from siren p.v. n.v. 3:2

19 *mp* *mf*

p.v. n.v. 5:4

23 **TRAIN 3** 2:51 approx.

23 *mf* *mp* *p*

p.v. n.v. 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 $\text{♩} = 60$

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

mp *mp* *mp* *mp*

3:47 approx.

4:00

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

38

m.s.p.

mp *mp* *mp* *mp* *mp*

4:28 approx.

43

5:10 ————— 5:22

TRAIN 4

48

p.o.

pp *ff*

5:25

54 $\text{♩} = 60$

s.t. poss.

p.o.

mp *mp* *mp* *mp* *mp* *mp*

58

s.p.

mf *mp* *mf* *mp*

6:05 approx.

61

s.t.

f *mp* *mp* *mp*

66 **TRAIN 5** 6:28 6:38
 p.o. $\text{♩} = 66$ It's Bach!
 mf

73 6:49:50
 mp mf

79 7:04:50
 mp mf

85

92

99

106 **TRAIN 6** 7:36 8:00
 $\text{♩} = 60$
 s.t. poss.
 mp

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

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

9:39 — 9:41 — 9:45

125 p.o.
n.v.

s.t.

9:54

$\bullet = 66$

s.t.

mp *p* *p* *mp*

130

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

p.v.

n.v.

3:2

3:2

135

s.t. poss.

3:2

pp *pp*

finish after the tape has stopped