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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

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VOLUME 2

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LIST OF PORTFOLIO CONTENTS (DVD 2)

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
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3.5 River Medway clips

3.50 Medway sample 1.wav

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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.

9

3
4

4

3
4

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

Fl.2 *pp* *mf*

Fl.3 *p*

Ob.1

Ca. *mf*

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

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

Cl.3 *mf* *mf* *f*

Bsn.1 *mf*

Bsn.2 *mp* *f*

Bsn.3 *mf* *p* *mp*

Hr.1 *mf* *mf* *mp*

Hr.2 *mf*

Hr.3 *mf*

Hr.4 *mp* *f*

Perc.1 *mf* *mp*

Perc.2 *mf* *sempre arco* *f*

Perc.3 *mf* *soft heavy rubber sticks strike in corner* *mp*

3
4

4

3
4

Vin.1 *pp* *p* *mf* *sul tasto* *mp*

Vin.2 *mf* *mf* *mf* *sul tasto* *mp* *(sul tasto)*

Vla. *mf* *mf* *mf* *sul tasto* *f* *sul tasto* *mp*

Vcl. *mf* *mf* *mf* *sul tasto* *f* *mp* *ord.*

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

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

Fl.1 *mp*

Fl.2 *mf* *mp*

Fl.3 *pp* *mp*

Ob.1

Cl.1 *mp*

Cl.2 *mp* *p*

Cl.3 *mp* *mp*

Bsn.1 *mp*

Bsn.2 *mp* *pp*

Bsn.3 *pp*

Hr.1 *mp*

Hr.2 *mf*

Hr.3

Hr.4 *mp*

Perc.1

Perc.2 *mp* *mp*

Perc.3 *mp*

soft mallets *p*

4 **3** **4**

Vin.1 *mp* *ond.* *poco più vibrato* *(poco vibrato)* *ppp* *sul tasto*

Vin.2 *mp* *ond.* *poco più vibrato* *(poco vibrato)* *p* *sul tasto*

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

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

Cb. *mp*

25

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

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

Fl.2 *pp* *pp* *mp*

Fl.3 *mf* *mp*

Ob.1 *mp*

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

Cl.2 *p* *mp* *mp*

Cl.3 *mf* *mp*

Bsn.1 *mp*

Bsn.2 *mf* *pp* *mp*

Bsn.3 *mf*

Hr.1 *mp*

Hr.2 *mf* *mp*

Hr.3 *mp*

Hr.4 *p* *mp*

Perc.1 *mf* *mp*

Perc.2

Perc.3 *mf* *mp* *sott. mallets*

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

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

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

Vla. *sul tasto* *mf* *ord.* *pp* *sul tasto poco più vibrato* *ord. (poco vibrato)* *mp*

Vlc. *p* *mf* *mp* *sul tasto poco più vibrato* *ord. (poco vibrato)* *mp*

Cb. *p* *mf* *mp*

33

3/4 4/4 3/4

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

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

Fl.3 *pp* *p*

Ob.1

Cl. *mf*

Cl.1 *p* *mf* *mf* *mf*

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

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

Bsn.1 *p* *mf* *mf*

Bsn.2 *mp* *mp*

Bsn.3 *mf* *p* *mf*

Hr.1 *mf* *mf*

Hr.2 *p*

Hr.3 *mf* *mp*

Hr.4 *mp*

Perc.1 *mf*

Perc.2 *mf* *mp*

Perc.3 *mp*

33

3/4 4/4 3/4

Vin.1 *mf* *mf* *pp* *mp* *mf* *ond.* *poco più vibrato*

Vin.2 *mf* *mf* *mf* *mp* *(sul tasto)* *mp* *ond.* *poco più vibrato*

Via. *mf* *mf* *mf* *mp* *ond.* *p*

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

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

sul tasto *ond.* *poco più vibrato*

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

49 **C**

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

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

Fl.3 *pp* *pp*

Ob.1

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 *mf*

Hr.2 *mp*

Hr.3

Hr.4 *mp* *mp*

Perc.1

Perc.2 *mf* *mf*

Perc.3 *mf*

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

Vln.1 *mp* *p* *mf* *mp*

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

Vla. *ord. (poco vibrato)* *p* *mf* *mp* *ord.*

Vcl. *ord. (poco vibrato)* *p* *mf* *mp* *mp*

Cb. *p* *mf* *mp*

8

E **4** **3**

81

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

Fl.2 *mp* *mf*

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

Ob.1 *mp*

Cl. *mp* *mf*

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

Cl.2 *mp* *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

Vin.1 *ord.* *mp* *pp* *mp* *ord.* *poco più vibrato*

Vin.2 *mf* *ord.* *poco più vibrato* *ord.* *poco più vibrato* *ord.* *poco più vibrato*

Via. *mf* *ord.* *poco più vibrato* *ord.* *poco più vibrato* *ord.* *poco più vibrato*

Vic. *mf* *ord.* *poco più vibrato* *ord.* *poco più vibrato* *ord.* *poco più vibrato*

Co. *mp*

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

89

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

Fl.1 *mp* *pp*

Fl.2 *p* *mf*

Fl.3 *pp* *mf*

Ob.1 *mp* *mf*

Cl.1 *mp* *mp*

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

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

Bsn.1 *mp* *pp*

Bsn.2 *mf* *pp*

Bsn.3 *pp* *mf*

Hr.1 *mp* *mf*

Hr.2 *mf* *mf*

Hr.3 *pp*

Hr.4 *mf*

Perc.1 *mp* *mf*

Perc.2 *mf* *mp*

Perc.3 *mp* *mf*

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

Vin.1 *mp* *mf* *pp* *mf*

Vin.2 *mp* *mp* *mp* *mf*

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

Vlc. *p* *mp* *mp* *mf*

Ob. *mp* *mf*

(sul tasto)
poco più vibrato

ord.
poco più vibrato

sul tasto
(poco più vibrato)

ord.
(poco vibrato)

sul tasto
(poco vibrato)

ord.
(poco vibrato)

div.
(non div.)

113

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

Fl.1 *pp*

Fl.2 *mp* *pp* *mp*

Fl.3 *pp*

Ob.1

Ob.2 *p*

Cl.1 *mp* *mf*

Cl.2 *mp* *p* *mp*

Cl.3 *mp*

Bsn.1 *mp*

Bsn.2 *mp*

Bsn.3 *ppp*

Hr.1 *mp* *mf*

Hr.2 *mp*

Hr.3 *mp* *mf*

Hr.4

Perc.1 *mp*

Perc.2

Perc.3 *mp* *mf*

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

114

Vn.1 *mp* *mf* *mf* *mf*

(sul tasto)
poco più vibrato

p

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

ord.
(poco vibrato)

sul tasto
(poco più vibrato)

ord.
(poco più vibrato)

sul tasto
(poco più vibrato)

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

ord.
(poco più vibrato)

sul tasto
(poco più vibrato)

ord.
(poco più vibrato)

sul tasto
(poco più vibrato)

Vcl. *mp* *p* *mp* *mf*

sul tasto
poco più vibrato

p

sul tasto
poco più vibrato

Co.

mp *mp*

129

3 4 4 3 4

Fl.1
Fl.2
Fl.3
Ob.1
Cb.
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
Vn.1
Vn.2
Via.
Vlc.
Cb.

The musical score for measures 129-133 is divided into two systems. The first system (measures 129-133) includes woodwinds (Flutes 1-3, Oboe 1, Cor Anglais, Clarinets 1-3, Bassoons 1-3, Horns 1-4) and percussion (Percussion 1-3). The second system (measures 129-133) includes strings (Violins 1-2, Viola, Violoncello, Contrabass). The score features dynamic markings such as *pp*, *p*, *mf*, and *mp*. Time signature changes are indicated by the numbers 3, 4, 4, 3, 4 above the staves. The first system has a 3/4 time signature, followed by a 4/4 time signature for measures 130-131, and then a 3/4 time signature for measures 132-133. The second system also follows this pattern.

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.

Vlc.

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

3 All strings sordino.

4 Stand 1

Violin 1 stands 1-4

Violin 2 stands 1-4

Viola stands 1-4

Violoncello stands 1-2

11

Fl.1

Picc.

Fl.3

Ob.1

B.cl

Bsn.1

11

Vln.1

Vln.2

Vla.

Vlc.

23

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Ben.1

Vin.1

Vin.2

Vla.

Vlc.

J

35

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Ben.1

Vin.1

Vin.2

Vla.

Vlc.

K

47

Fl.1

Picc.

Fl.3

Ob.1

B.cl

Ben.1

47

Vin.1

Vin.2

Vla.

Vcl.

59

Fl.1

Picc.

Fl.3

Ob.1

B.cl

Ben.1

59

Vin.1

Vin.2

Vla.

Vcl.

71

L

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

71

Stand.1

Vin.1

Vin.2

Via.

Vic.

83

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

83

Stand.1

Stand.1+3

Stand.1

Vin.1

Stand.2

Stand.2+4

Stand.2

Vin.2

Stand.1

Stand.1+2

Stand.1

Via.

Stand.1

Stand.1+2

Stand.1

Vic.

119

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

119

Vin.1

Vin.2

Via.

Vic.

Stand 1

Stand 2

2./1

131

Fl.1

Picc.

Fl.3

Ob.1

B.cl.

Bsn.1

131

Vin.1

Vin.2

Via.

Vic.

Stand 1

Stand 2

2./1

1./1

cresc.

143

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

Picc. *f* *p* *pp* *p*

Fl.3

Ob.1

B.cl.

Bsn.1

143

Vin.1 *f* *pp* *1/1*

Vin.2 *f* *pp* *1/1* *p* *2/1* *pp*

Via. *f*

Vic.

Stand 1+3

Stand 2+4

Stand 1+2

Stand 1+2

155

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

Picc. *mp* *pp* *mf* *mp* *mf* *mf*

Fl.3 *pp* *mp* *pp* *mf* *mp* *mf* *mf*

Ob.1

B.cl.

Bsn.1

P

155

Vin.1

Vin.2 *mf* *mf*

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

Vic.

Stand 2

Stand 1

Stand 1

Stand 1

1/1

[illegible]

287 **W**

Fl.1 *p*

Picc.

Fl.3

Ob.1 *p*

B.cl.

Bsn.1

Vln.1 *1. Li* *pp*

Vln.2

Vla. *Stand. 2* *sul tasto* *p*

Vcl. *1. Li* *p*

299 **X**

Fl.1 *p*

Picc.

Fl.3

Ob.1 *p*

B.cl.

Bsn.1 *p*

Vln.1 *2. Li* *pp* *Stand. 1* *p* *Stand. 2* *poco sul pont.*

Vln.2 *1. Li* *pp* *poco sul pont.* *Stand. 2* *p*

Vla. *Stand. 1* *sul tasto* *p* *ord.* *pp* *poco sul pont.* *p*

Vcl. *Stand. 1* *p*

323

Fl. 1

Picc.

Fl. 3

Oboe

B.♭

Bsn. 1

323

Viol. 1

ff

Viol. 2

ff

Viola

Violoncello

iii Double flicker waltz

for P.A. and C.G.

3 $\text{♩} = 228$
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
Timpans
Percussion 1
Percussion 2

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

rit.-----

Violin 1 divisi
Violin 2 divisi
Viola divisi
Violoncello divisi
Contrabasso divisi

33

AA

13

13

♩ = 184

BB

25

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

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

♩ = 184

25

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

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

$\text{♩} = 140$
CC

37

Fl.1
Picc.
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

$\text{♩} = 140$

37

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

Standards 1.4
Standards 1.7
Standards 1.8
Standards 1.9
Standards 1.10
Standards 1.11
Standards 1.12
Standards 1.13
Standards 1.14
Standards 1.15
Standards 1.16
Standards 1.17
Standards 1.18
Standards 1.19
Standards 1.20
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Standards 1.58
Standards 1.59
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Standards 1.63
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Standards 1.66
Standards 1.67
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Standards 1.70
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Standards 1.72
Standards 1.73
Standards 1.74
Standards 1.75
Standards 1.76
Standards 1.77
Standards 1.78
Standards 1.79
Standards 1.80
Standards 1.81
Standards 1.82
Standards 1.83
Standards 1.84
Standards 1.85
Standards 1.86
Standards 1.87
Standards 1.88
Standards 1.89
Standards 1.90
Standards 1.91
Standards 1.92
Standards 1.93
Standards 1.94
Standards 1.95
Standards 1.96
Standards 1.97
Standards 1.98
Standards 1.99
Standards 1.100

♩ = 120

DD

49

Fl. 1

Fl. 2

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.

Db.

59

60

61

62

63

64

65

66

67

68

Stand 1-3

Stand 4-7

Stand 1-2

Stand 3-6

♩ = 108 ♩ = 184 *rit.*

1 **2** **3**
4 **4** **4**

61

Fl.1

Picc.

Fl.3

Ob.1

Ob.2

Cl.1 (Eb)

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

61

Vln.1

Vln.2

Vla.

Vcl.

Cb.

38

73

Fl. 1: *p f p mp p mp p mp p mp p mp*

Picc.: *p f p mp p mp p mp p mp p mp*

Fl. 3: *mf mp mf*

Ob. 1: *mp p mp p mp p mp*

Ob. 2: *p mp mf mp mf*

Cl. 1 (Bb): *mp p mp p mp p mp mp mf p mf mp mf mp mf*

Cl. 2 (Eb): *p f p mp p p p mp mp mf p mf mp mf mp mf*

Cl. 3 (Bb): *mp mf mp mf*

Bsn. 1: *p f p mp p p p p p p p mp mf*

Bsn. 2: *p mp p mp p mp p mp p mp mf*

Hr. 1: *mp pp mp p mf p mf mp mf*

Hr. 2: *p mp p pp mp p mf p mf mp mf*

Hr. 3: *mp pp mp p mf p mf mp mf*

Hr. 4: *mp pp mp p mf p mf mp mf*

Tpt. 1: *mp pp mp p mf p mf mp mf*

Tpt. 2: *mp pp mp p mf p mf mp mf*

Tbn. 1: *p mp p mp p mp p mp mp mf*

Tbn. 2: *p mp p mp p mp p mp mp mf*

Tbn. 3: *p mp p mp p mp p mp mp mf*

Tba: *mp*

Timp.: *mp*

Perc. 1: *p mp mf*

Perc. 2: *p mp mf*

73

Vln. 1: *p f p mp p mp p mp mp mf p mf mp mf mp mf*

Vln. 2: *p f p mp p p mp p mp p mp p mp mp mf*

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

Vcl.: *p f p mp p mp p mp p mp mp mf p mf mp mf*

Cb.: *p mp mp mf mp mf*

♩ = 112

FF

85

Fl.1
Picc.
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

♩ = 112

85

Vln.1
Vln.2
Vla.
Vlc.
Cb.

40

♩ = 88 ----- ♩ = 76

GG

97

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

Picc. *f* *ff* *f* *mp* *f* *p* *p* *mp*

Fl.3 *f* *ff* *f* *mp* *f* *p* *p* *mp*

Ob.1 *mf* *f* *mp* *ff* *f* *f* *mf* *p* *mp*

Ob.2 *f* *mp* *ff* *f* *mp* *p* *pp* *p* *mp*

Cl.1 (Bb) *mf* *f* *mp* *ff* *mf* *mp* *pp* *p* *mp*

Cl.2 (Eb) *mf* *mp* *ff* *mf* *f* *mp* *pp* *p* *mp*

Cl.3 (Bb) *f* *mp* *ff* *mf* *f* *mp* *pp* *p* *mp*

Bsn.1 *mf* *mp* *mf* *mp* *f* *p* *f* *mp* *f* *mp* *f*

Bsn.2 *f* *ff* *f* *mp* *f* *mf* *p* *f*

Hrn.1 *f* *mp* *ff* *mf* *f* *mp* *mf* *p* *f* *p* *pp* *p* *ff* *f* *mp* *f*

Hrn.2 *f* *mp* *ff* *mf* *f* *mp* *mf* *p* *f* *p* *pp* *p* *ff* *p* *mp*

Hrn.3 *f* *mp* *ff* *mf* *f* *mp* *mf* *p* *f* *p* *pp* *p* *ff* *p* *f* *mp* *f* *mp* *f*

Hrn.4 *f* *mp* *ff* *mf* *f* *mp* *mf* *p* *f* *p* *pp* *p* *ff* *p* *f* *mp* *f* *mp* *f*

Tpt.1 *mf* *f* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *ff*

Tpt.2 *mf* *f* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *ff*

Tbn.1 *mf* *f* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *ff* *f*

Tbn.2 *mf* *f* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *ff* *f*

Tbn.3 *mf* *f* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *ff* *f*

Tbn.4 *mf* *f* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *ff* *f*

Tim. *mf* *mp* *mf* *mp* *p* *p*

Perc.1 *f* *mf* *p* *f* *p*

Perc.2 *ff* *f* *f* *ff* *f*

♩ = 88 ----- ♩ = 76

97

Vln.1 *mf* *f* *mp* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *Standards 1.3* *p* *f* *mp* *f*

Vln.2 *f* *mp* *ff* *f* *mp* *f* *mp* *mf* *p* *f* *p* *mf* *pp* *p* *Standards 1.7* *p* *f* *mp* *f* *mp*

Vla. *f* *mp* *ff* *f* *mp* *mf* *p* *f* *p* *mf* *pp* *p* *Standards 1.2* *p* *f* *mp* *f* *mp*

Vlc. *mf* *f* *mp* *ff* *mf* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *Standards 1.2* *p* *ff* *mp* *f* *mp* *f*

Cb. *mf* *f* *ff* *f* *mp* *f* *mf* *p* *f* *p* *mf* *pp* *p* *Standards 3.4* *ff* *f* *mp* *f*

121

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
Tpt.1
Tpt.2
Tbn.1
Tbn.2
Tbn.3
Tba.
Timp.
Perc.1
Perc.2
Vln.1
Vln.2
Vla.
Vlc.
Cb.

121

133

II

Fl. 1

Picc.

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.

Trp.

Picc. 1

Picc. 2

133

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

157 JJ

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.
Timp.
Perc. 1
Perc. 2

157

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

169

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.
Timp.
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

Detailed description: This page contains three systems of musical notation for measures 169 through 173. The first system includes woodwinds (Flutes 1, 3, and Piccolo; Oboes 1 and 2; Clarinets 1, 2, and 3 in Bb; Bassoons 1 and 2) and strings (Horns 1-4, Trumpets 1 and 2, Trombones 1-3, Tuba, Timpani, and Percussion 1 and 2). The second system includes strings (Violins 1 and 2, Viola, Violoncello, and Contrabass). The notation features various dynamics such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo), along with articulation marks like slurs and accents. The key signature has one flat, and the time signature is 4/4.

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 0:04 0:18 0:36 0:47:60

TRAIN 1

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

6

1:08:60 1:13 1:32.50

TRAIN 2

1:55

jeté
s.t.
n.v.

blend with notes from siren

15

p.v. n.v. 3:2

19

p.v. n.v. 5:4

23

p.v. n.v. 3:2

TRAIN 3

2:51 approx.

[illegible]

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

73 6:49:50

79 7:04:50

85

92

99

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

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.,

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.,

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

9:39 9:41 9:45 9:54

125 p.o. n.v. s.t. $\text{♩} = 66$ s.t.

mp *p* *p* *mp*

130 *p* *p* *pp* *p* *p.v.* *mp* *mp* n.v.

3:2 3:2 3:2

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

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

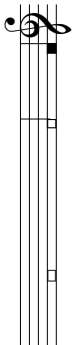
electric guitar with volume pedal, distortion pedal and e-bow

violin

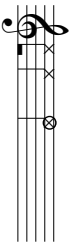
cello

mezzo soprano

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



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



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

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

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

for sound initiative

Joanna Bailie

4/4 $\text{♩} = 60$
click starts
flute in C

blow air into instrument *

flute	
alto saxophone in Eb	
saxophone	
electric guitar	
violin	
violoncello	
mezzo soprano	

*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.

5

fl.

sax.

e.gui

vln

v/c.

mezzo

blow air into instrument

p

mf

9

fl.

sax.

e.guit.

vln.

vlc.

mezzo

5:4

3:2

mp

5:4

mp

bow side of bridge

dampen string and
bow flautando, sul tasto

7:4

mf

7:4

mf

5:4

mp

5:4

mp

13

fl.

5.4 p

3.2

5.4 mf

sax.

5.4 p

3.2

7.4 mp

3.2

5.4 p

5.4 mf

e.gui

7.4 mp

3.2

5.4 p

5.4 mf

vln

5.4 p

3.2

7.4 mp

3.2

5.4 p

5.4 mf

vlc.

5.4 p

3.2

7.4 mp

3.2

5.4 p

5.4 mf

mezzo

exhale audibly

5.4 p

3.2

7.4 mp

3.2

5.4 p

5.4 mf

1:00

17

fl.	sax.	e.gui	vl'n	vl.c.	mezzo
use a different fingering for notes in bottom space	use a different fingering for notes in bottom space				
				exhale audibly	exhale audibly
					inhale audibly

5

24

fl. *p mf p* >

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

e.gui

vln *p* >

vlc. *p* >

mezzo

mp *dd* *5:4* >

dd *3:2* >

p > *5:4* *p*

28

fl.

sax.

e.gui

vln

vlc.

mezzo

2:00

3:2

7

p

32

fl.					
sax.					
e.gui					
vln		p.o. non.vibr.	mf	p.o. non.vibr.	3:2
vlc.		p.o. non.vibr.	mf	p.o. non.vibr.	3:2
mezzo					

[illegible]

39

fl. mf 3:2 mp 5:4 p 3:2

sax. mf 7:4 3:2 mf mp (flz.)

e.gui pizz. p mf poco dist. 5:4 arco poco vibr. 3:2 mp

vl'n pp p.o. poco vibr. mf 3:2 mp

vlc. pp 3:2 3:2 mf da mp

mezzo mp m

42

fl. *mp* 7:4

sax. *mp* 7:4

e.gui. *no dist.* 5:4

vln. *mf* 5:4 *p.s.t.* *non.vibr.* *p* 5:4

vlc. *non.vibr.* *p.s.p.* *mp* 7:4

mezzo *p* 5:4 *poco vibr.* *mf* 5:4 ah _____

45 3:00

fl. *pp* *p* *p*

sax. *pp* *p*

e.gui *pp* *mf* *no dist.* *mp* *p.s.t.*

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

vlc. *p.o.* *pp* *s.p. poco vibr.* *p*

mezzo *mf* *poco vibr. mf*

m

48

fl.

sax.

e.gui

vln

vlc.

mezzo

oh

51

fl. *mp* 5:4

sax. 3:2

e.gui

vln *p.o.* 7:4 *p*

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

mezzo

mp 3:2

mp *poco dist.* 7:4

mf

p.s.p. 5:4 *p*

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

54

fl.					
sax.					
e.gui					
vlh	<i>mp</i> p.o. non.vibr.				
vlc.	<i>mp</i> non.vibr.				
mezzo	da				

58

4:00

fl.									
sax.									
e.gui									
vln									
vlc.									
mezzo									

67

fl.

< f > [*3:2*] < mp > < mf > [*3:2*] < mp > < mf > < mp > < mf >

sax.

< f > [*3:2*] < mp > < mf > [*3:2*] < mp > < mf >

e.gui

no dist. [*3:2*] < mp > < mf > [*3:2*] < mp > < mf >

use volume pedal
to create dynamics

< f > [*3:2*] < mp > < mf > < mp > < mf >

p.o. #

vln

< mp > < mf > [*3:2*] < mp > < mf >

p.o. #

vlc.

< f > [*3:2*] < mp > < mf > [*3:2*] < mp > < mf >

p.o. #

mezzo

< f > [*3:2*] < mp > < mf > [*3:2*] < mp > < mf >

oh

ah

m

ah

oh

ah

70

fl. 3:2 mf 3:2 mf 3:2 f 3:2 mp 3:2 p 3:2 mf 5:4 mf 3:2 f

sax. 3:2 mf 3:2 mf 3:2 f 3:2 mp 3:2 p 3:2 mf 5:4 mf 3:2 f

e.gui 3:2 mf 3:2 mf 3:2 f 3:2 mp 3:2 p 3:2 mf 5:4 mf 3:2 f

vln 3:2 mf 3:2 mf 3:2 f 3:2 mp 3:2 p 3:2 mf 5:4 mf 3:2 f

vlc. 3:2 mf 3:2 mf 3:2 f 3:2 mp 3:2 p 3:2 mf 5:4 mf 3:2 f

mezzo 3:2 mf 3:2 mf 3:2 f 3:2 mp 3:2 p 3:2 mf 5:4 mf 3:2 f

m oh ah oh ah

19 oh ah

73

fl. $\langle mp \rangle$ $\left[\begin{array}{c} 3:2 \\ 3:2 \end{array} \right] \left[\begin{array}{c} 5:4 \\ 3:2 \end{array} \right] \langle mf \rangle$

sax. $\langle mp \rangle$ $\left[\begin{array}{c} 3:2 \\ 3:2 \end{array} \right] \left[\begin{array}{c} 5:4 \\ 3:2 \end{array} \right] \langle mf \rangle$

e.gui $\langle mp \rangle$ $\left[\begin{array}{c} 3:2 \\ 3:2 \end{array} \right] \left[\begin{array}{c} 5:4 \\ 3:2 \end{array} \right] \langle mf \rangle$

vln $\langle mp \rangle$ $\left[\begin{array}{c} 3:2 \\ 3:2 \end{array} \right] \left[\begin{array}{c} 5:4 \\ 3:2 \end{array} \right] \langle mf \rangle$

vlc. $\langle mp \rangle$ $\left[\begin{array}{c} 3:2 \\ 3:2 \end{array} \right] \left[\begin{array}{c} 5:4 \\ 3:2 \end{array} \right] \langle mf \rangle$

mezzo $\langle mp \rangle$ $\left[\begin{array}{c} 3:2 \\ 3:2 \end{array} \right] \left[\begin{array}{c} 5:4 \\ 3:2 \end{array} \right] \langle mf \rangle$

ah _____ m _____

20

76 5:00

fl. *mp* *p*

sax. *mp* *p*

e.gui *mp* *p*

vln *mp* poco vibr. non vibr. *p*

vlc. *mp* *p*

mezzo *mp* *p*

oh *mf* *mp*

ah *mp*

m *mp*

21

79

fl. *mp* *p* *pp*

sax. *mp* *p* *pp*

e.gui *mp* *p* *pp*

vln *mp* *p* *pp* poco vibr.

vlc. *mp* *p* *pp*

mezzo *mp* *p* *pp*

oh _____

ah _____

oh _____

82

fl.

sax.

e.gui

vlm

vlc.

mezzo

85

fl.				
sax.				
e.gui				
vln				
vlc.				
mezzo				

89

6:00

fl.

sax.

e.gui

vln

vlc.

mezzo

no dist.

use e-bow and volume pedal

p

p.o.
non.vibr.

mp

dist.

p

mf

mf

mp

5:4
mp

p.o.

molto vibr.

non.vibr.

ah

93

fl. *p* *p*

sax. *mp*

e.gui *no dist.* *non.vibr.* *mp*

vln *m.s.p.*

vlc. *non.vibr.* *molto vibr.* *p*

mezzo *m*

26

97

fl. *non.vibr.* *molto vibr.* *non.vibr.*

sax. *non.vibr.* *molto vibr.* *non.vibr.*

e.gui

vlh *non.vibr.* *molto vibr.* *non.vibr.*

vlc. *p* *p.o.* *s.p.*

mezzo *non.vibr.* *p* *molto vibr. mf*

ah

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

101

fl.

sax.

e.gui

vlh

vlc.

mezzo

no dist.

poco dist.

p.o.

p

3:2

p.o.

p.o.

non.vibr.

s.p.

5:4

mp

109

fl.

sax.

e.gui

vln

vlc.

mezzo

non.vibr.

p.s.t.

no dist.

p.o.

$\text{p}d$

113

fl.

sax.

e.gui

vl'n

vl.c.

mezzo

117

fl. mp 3:2

sax. mp

e.gui mp 3:2

vl'n mp 3:2

vlc. pd

mezzo d

125

fl. *mp* *mf*

sax. *mf*

e.gui *mp* *no dist.* *mp*

vln *mp* *mp*

vlc. *mf* *p.s.p.*

mezzo *mp* *non.vibr.* *mp*

oh

34

[illegible]

133

fl. *mf* 9:00

sax. *mf*

e.gui *mf*

vl'n *mf*

vlc. *mf*

mezzo *mf*

poco vibr.

p.o.

poco dist.

ah

138

fl. *mf*

sax.

e.guit. *mf*

vln *mf*

vlc. *mf*

mezzo *mf*

poco dist.

poco vibr.

m

142

fl.

sax.

e.gui

vln

vlc.

mezzo

no dist.

p.s.p.

mf

mf

mf

mf

mf

mf

146

fl. *mf*

sax. *mf*

e.gui *mf*

vln *mf*

vlc. *mf*

mezzo *mf*

ah

poco dist.

p.o.

poco vibr.

149

10:00

fl.							
sax.							
e.gui							
vln							
vlc.							
mezzo							

156

fl. *mf* *f*

sax. *mf* *f*

e.guit. *mf* *f*

vln *mf* *f*

vlc. *mf* *f*

mezzo *mf* *f*

oh *f*

41

161

fl. *mp* 5:4

sax. *mp* 5:4

e.gui *mp* 5:4 poco dist.

vln *mp* p.o. 5:4

vlc. *mp* p.s.p. 5:4

mezzo *mp*

42 oh *mp* poco vibr.

[illegible]

168

fl.

sax.

e.guit.

vln.

mezzo

poco dist.

p.s.p.

no dist.

p.o.

pp

poco vibr.

non.vibr.

m

m

[illegible]

176

fl.

sax.

e.gui

vlh

vlc.

mezzo

mp

mp

mp

mp

mp

p

p

3:2

3:2

46

181 12:00

fl.					
sax.					
e.gui	poco dist. p			poco dist. p.s.p. 5.4	pp
vln		p			pp
vlc.					
mezzo		p			

186

fl.

sax.

e.gui

vlh

vlc.

mezzo

p.o.

5.4

5.4

pp

pp

191

fl.

sax.

e.gui

vln

vlc.

mezzo

poco dist.

p

The musical score for measures 191-195 is as follows:

- fl.:** Measure 191 has a quarter rest. Measures 192-195 have quarter notes on G4, A4, B4, and C5 respectively.
- sax.:** Measure 191 has a quarter rest. Measures 192-195 have quarter notes on G4, A4, B4, and C5 respectively.
- e.gui:** Measure 191 has a quarter rest. Measures 192-195 have quarter notes on G4, A4, B4, and C5 respectively. In measure 194, there is a dynamic marking of *poco dist.* and a slur over the notes B4 and C5.
- vln:** Measure 191 has a half note on G4. Measures 192-195 have half notes on G4, A4, B4, and C5 respectively.
- vlc.:** Measure 191 has a half note on G3. Measures 192-195 have half notes on G3, A3, B3, and C4 respectively.
- mezzo:** Measure 191 has a quarter rest. Measures 192-195 have quarter notes on G3, A3, B3, and C4 respectively.

196 13:00

fl.					
sax.					
e.gui					
vl'n					
vl.c.					
mezzo					

3:2

201

fl.

sax.

e.gui

vln

vlc.

mezzo

mp

fl.

sax.

e.gui

vln

vlc.

mezzo

no dist.

3:2

mp

211 14:00

fl.					
sax.					
e.gui					
vln					
vlc.					
mezzo					

