

APPROACHING CAMPERDOWN DOCK.

BY

KATRINNA E.C. MILNE

M.MUS SEPTEMBER SUBMISSION

(MATRIC NO. 8939738)

APPROACHING CAMPERDOWN DOCK

Written for:

Dundee Choral Union and the S.C.O. Ensemble.

Orchestrated for:

1st violin
2nd violin
viola
cello
double bass
flute
piccolo
oboe
clarinet in Bb (written at pitch)
bassoon
side drum
vibraphone
soprano
alto 1 and 2
tenor
bass

TEXT:

THE SEA A POEM BY JAMES REEVES

APPROACHING CAMPERDOWN DOCK.

James Reeves $\text{J}=100$

(THE SEA)

1
KATRINNA MILNE

Flute

Oboe

Clarinet in B \flat

Bassoon

Percussion

Choir Improvise

Soprano

Improvisation group A

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double bass

B

Ob.

Cl.

Bsn.

Perc.

S.

A.

T.

B.

To Vibraphone

Choir Improvise

Improvisation group D

Musical score for orchestra, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. Measure 11 starts with *Vln. I* at *mp*, followed by *Vln. II* at *mp*, *Vla.* at *mp*, *Vc.* with *con sord.*, and *Db.*. Measures 11-12 feature dynamic changes between *f*, *mp*, *pp*, and *p*. Measure 12 concludes with *Vln. I* at *p* and *Vc.* with *con sord.*

Fl.

Cl.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

b2

mf

p

5

3

5

3

5

3

5

3

mp

p

5

Picc.

To Piccolo

C

Fl.

Cl.

Perc.

S.

I.

A.

II.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

The Sea
is a hun - gry

mf The Sea
p senza sord.
p senza sord.
p unis. senza sord.
p senza sord.
p senza sord.
p senza sord.

Picc.

Ob.

Cl.

Bsn.

Perc.

S. dog, Gi - ant and grey, He rolls - - on the beach all day. *mf*

I. dog, Gi - - ant and grey, He rolls - - on the beach all day.

A. II. dog, Gi - - ant and grey, He rolls - - on the beach all day.

T. dog, Gi - ant and grey, He rolls - - on the beach all day.

B. dog, He rolls - - on the beach all day.

Vln. I

Vln. II

Vla.

Vc.

D. b. Db.

D

Picc.

Ob.

Cl.

Bsn.

Perc.

S.

I.

A.

II.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Flute

To side drum

scrape beater head over skin

scrape beater head over skin

With his clashing teeth and shaggy jaws Ho - - - ur up-on ho - ur he gnaws

mf *clashing teeth* *sha-ggy jaws* *Ho - - - ur* *up - on* *ho - ur* *he* *gnaws*

mp *The rumbling and tum - bling and rum -*

mf *clashing teeth* *sha-ggy jaws* *Ho - - - ur* *up - on* *ho - ur* *he* *gnaws*

mp *The rumbling and tum - bling and rum -*

mf *clashing teeth* *sha-ggy jaws* *Ho - - - ur* *up-on* *ho - ur* *he* *gnaws*

mp *The rum - bling and tum - bling and rum -*

mf *clashing teeth* *sha-ggy jaws* *Ho - - - ur* *up-on* *ho - ur* *he* *gnaws*

mp *The rum - bling and tum - bling and rum -*

sf —

mp —

pizz. ♩ ♩ ♩ ♩ ♩

p

pizz. ♩ ♩ ♩ ♩ ♩

p

sf —

pizz. ♩ ♩ ♩ ♩ ♩

p

sf —

pizz. ♩ ♩ ♩ ♩ ♩

p

sf —

pizz. ♩ ♩ ♩ ♩ ♩

p

E

7

Fl.

Ob.

Cl.

Perc.

S. -bling and tum -bling of stones, And bones bones bones bones The gi - ant sea dog moans lick-ing his gea-sy

I. -bling and tum -bling of stones, bones bones bones bones The gi - ant sea dog moans lick-ing his grea-sy

A.

II. — bling and tum -bling of stones, bones bones bones bones The sea dog moans lick-ing his grea-sy

T. — bling and tum -bling of stones, bones bones bones bones The gi - ant sea dog moans lick-ing his grea-sy

B. — bling and tum -bling of stones, bones bones bones bones The sea dog moans lick-ing his grea-sy

Vln. I

Vln. II

Vla.

Vc.

D. b.

9

F

Fl.

Ob.

B. Cl.

Bsn.

Perc.

S.

paws.

When the night wind roars

I.

A.

II.

paws.

When the night wind roars

T.

paws.

When the night wind roars

B.

paws.

When the night wind roars

Vln. I

pizz.

Vln. II

Vla.

Vc.

Db.

p

scrape beater head over skin

scrape beater head over skin

G

Fl.

Ob.

B. Cl.

Bsn.

Perc.

S.

I.

A.

II.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D. b.

f When the night wind roars and the moon rocks in the stor - my cloud. He bounds to this feet and sniffs and sniffs sha-king his wet sides o-ver the

I When the night wind roars and the moon rocks in the stor - my, cloud. He bounds to his feet and sniffs and sniffs sha-king his

II When the night wind roars and the moon rocks in the stor - my cloud. He bounds to his feet and sniffs and sniffs sha-king his

T When the night wind roars and the moon rocks in the stor - my cloud. bounds feet snuff sniff shaking wet sides over

B When the night wind roars and the moon rocks in the stor - my cloud. bounds feet snuff sniff shaking wet sides over

f When the night wind roars and the moon rocks in the stor - my cloud. bounds feet snuff sniff shaking wet sides over

gliss.

arco

mp

mf

arco

mp

mf

arco

mp

mf

arco

mp

mf

arco

mf

H

11

F1. *f*

Ob.

B. Cl. *f*

Bsn.

Perc. *f* — 3 — *f* *To Vibraphone*

S. cliffs He howls and hol-lows long and loud. *sf*

A. I.II wet sides o-ver the cliffs He howls and hol-lows long and loud. *sf*

T. cliffs He howls hollows long and loud. *sf*

B. cliffs He howls hollows long and loud. *sf*

Vln. I *f*

Vln. II *f*

Vla. arco *f*

Vc. *f*

Db. *f*

To clarinet

mf

mf

12

A handwritten musical score page for ten instruments, numbered 12 at the top left. The score is organized into ten staves, each with a clef, key signature, and time signature. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music consists of five measures. In the first measure, the Flute and Bassoon play eighth-note patterns. In the second measure, the Oboe and Bassoon play eighth-note patterns. In the third measure, the Clarinet and Bassoon play eighth-note patterns. In the fourth measure, the Percussion and Bassoon play eighth-note patterns. In the fifth measure, the Violins play eighth-note patterns. Various dynamics are indicated throughout, such as *mf*, *f*, *b2*, *mf*, *mp*, and *ff*.

Fl.

Ob.

Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

14

Fl. *ff*

Ob. *ff*

Cl.

Bsn.

Perc. *To side drum* *To Vibraphone*

I

Choir Improvise

S.

A. I.II

T.

B.

Group B

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *ff*

D. b. *ff*

Fl.

Cl.

S. *To Ah*

A. I.II *mp* *To Ah*

T. *mp* *To Ah*

B. *mp*

Vln. I *pp* *con sord.* *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *con sord.* *pp* *con sord.*

Vla. *pp*

Release Chord

Release Chord

To Ah

Fl.

Cl.

Perc. *pp*

S. *pp* But on qui - et days in May or June, , When e - ven the grass - es on

A. I.II *pp* But on qui - et days in May or June, , When e - ven the grass - es on

T. *pp* But on qui - et days in May or June, , When e - ven the grass - es on

B. *pp* But on qui - et days in May or June, , When e - ven the grass - es on

Vln. I *pp*

Vln. II

Vla.

J

Fl.

Cl.

Perc.

S.

— the Dune, , Play no more their ree - dy tune. With his head be - tween his paws, , He lies on San - - dy shores, , so quiet,

A. I.II

— the Dune, , Play no more their ree - dy tune. With his head be - tween his paws, , He lies on San - - dy shores, , so quiet,

T.

— the Dune, , Play no more their ree - dy tune. With his head be - tween his paws, , He lies on San - - dy shores, , so quiet,

B.

— the Dune, , Play no more their ree - dy tune. With his head be - tween his paws, , He lies on San - - dy shores, , so quiet,

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

pp

Fl.

Cl.

Bsn.

Perc.

S.

A. I.II

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D. b.

K

*coming in and out
Release Chord of texture*

— so quiet, He bare - ly snores

pp < p > pp
Release Chord

pp — p — pp
Release Chord

pp < p > pp
Release Chord

pp < p > pp
Release Chord

18

L

Cl.
Bsn.
Perc.

==

M

Cl.
Bsn.
Perc.

S.
A. I.II
T.
B.

Choir Improvise
Improvisation group C



Soundscapes.

Julian

Soundscares

FIVE PIECES FOR PREPARED PIANO

BY
KATRINNA E. C. MILNE

M.MUS. SEPTEMBER SUBMISSION.

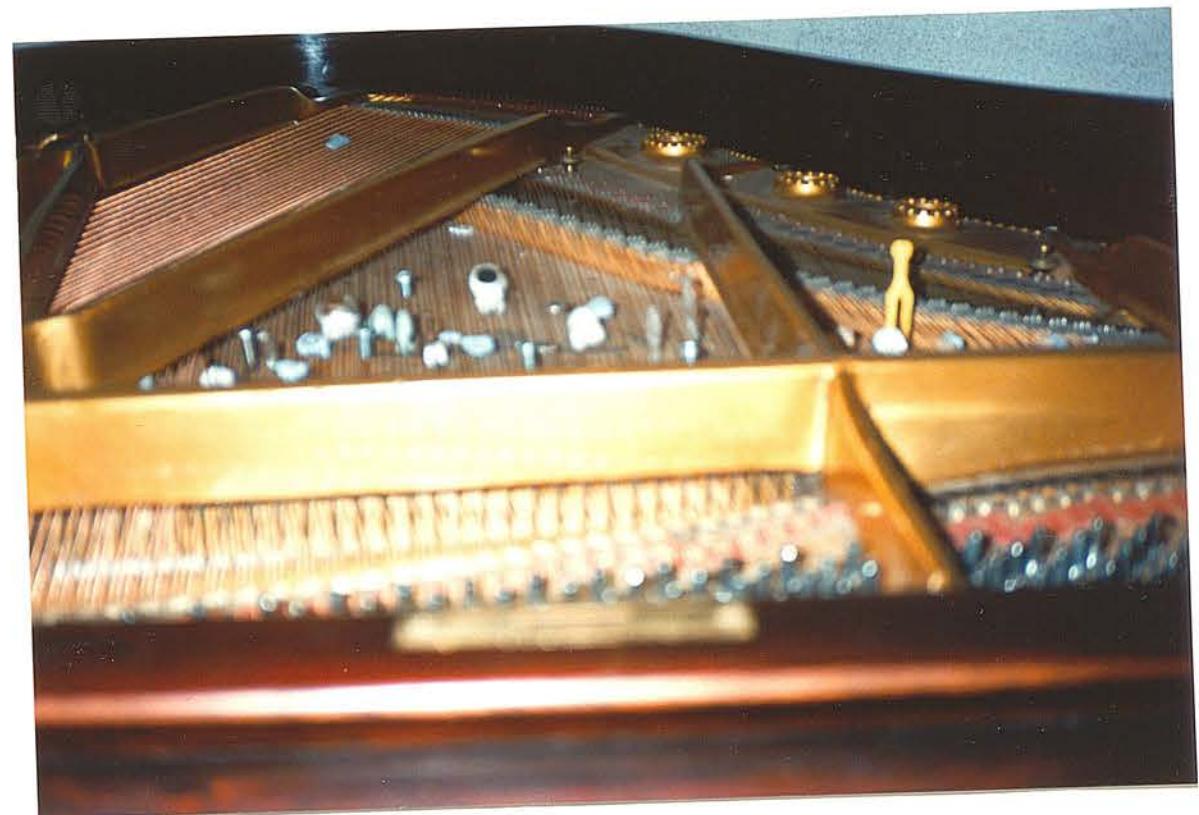
(MATRIC. NO. 8939738)

PREPARED PIANO

NOTE	MATERIAL USED	ALTERED PITCH
Db 1	Blue tak stuck on top of the string.	The fundamental is damped and Bb 4 can be heard ringing after the attack
E 1	Blue tak stuck on top of the string towards the end of the piano string.	The fundamental is damped . E 4 can be heard faintly.
G 2	Three inch bolt stuck between the two strings at the bottom end of the piano.	A mixture of pitches are heard with G 3 prominent. The sound produced is metallic.
Ab 2	Paper folded and stuck between the strings, with blue tak touching the string and the piano frame.	The third harmonic, Ab 4 is heard.
A 2	1 inch bolt placed between strings 2 and 3, glass placed between strings 1 and 2.	The pitch is lowered a semitone and the third harmonic of this is heard Ab 4. The sound produced is metallic.
Bb 2	Drawing pin close to damper.	Lowers the pitch a semitone and lets harmonics 1 and 3 ring out. Gamelan sounding.
B 2	Eraser cut and placed over strings weighted with two hair grips.	The first harmonic is heard, B 3.
C 3	1 inch bolt placed between strings 2 and 3.	The sound is metallic, a mixture of notes can be heard ; C 3 (flattened 1/4 tone), Ab 2, A 2.
Db 3	Two pieces of glass placed between the strings.	Tone lowered a semitone and the 3rd harmonic, C 5 can be heard.
D 3	Blue tak stuck on top of string.	Tone lowered a semitone and damped. Chime sounding.
Eb 3	Blue tak weighted with a metal washer.	Tone lowered a semitone and the 1st and 2nd harmonics, D 4 and D 5 are prominent.
E 3	Cotton wool weighted with coins.	The 1st and 3rd harmonics, E 4 and A 5 are heard.
F 3	1/2 inch bolt between strings 2 and 3.	C 4, D 2, A 3 and F 3 (flattened 1/4 tone) can be heard.
Gb 3	Paper folded and wrapped around the strings.	The fundamental is slightly flattened and harmonics 1 and 2 (Gb 4; Gb5) can be heard.
G 3	Bolt and paper placed between strings.	The paper brings out the 1st harmonic, G 4 and the bolt produces a complex note sounding around B 4.

NOTE	MATERIAL USED	ALTERED PITCH
A b 3	Rubber placed over 2 strings weighted with a hair grip.	Ab 3 is dampened and the 4th harmonic C 5 is heard.
A 3	1 inch nail weaved between strings with blue tak.	Fundamental is lowered 1/4 tone and Db 6, Db 5 and A 4 can be heard.
Bb 3	Blue tak stuck on top of strings.	Dampens note, lowering it a semitone , 1st and 2nd harmonics are heard.
B 3	Cotton wool weighted with a button.	The 1st harmonic B 4 can be heard clearly.
C 4	1 1/2 inch bolt between strings 2 and 3.	Complex tone produced. Notes sounding are Gb 3; C 4 ; E 4.
Db 4	Metal button weaved between strings.	Gong sounding. The 5th harmonic (F 6)is heard.
D 4	5 pence placed between strings.	Bell sounding. The pitch is lowered to B 3 1/4 tone flat.
Eb 4	Cotton wool wrapped around strings.	Dampened fundamental and 1st harmonic heard.
E 4	Blue tak stuck on top of strings.	Pitch is lowered a minor 3rd i.e. C 4 , C 5 can also be heard.
F 4	1 inch nail weaved between strings.	Gong / gamelan sounding. 1st harmonic, F 5 and Gb 4 are prominent creating a beating affect
Gb 4	2 pieces of glass placed between strings.	Pitch lowered to E 4 , metallic sounding.
G 4	1/2 inch bolt between strings 2 and 3.	Complex sound , notes heard are Gb 4 ; G 4 ; E 4.
Ab 4	2 pieces of glass placed between strings.	Complex sound produced. Notes heard are Gb 4 and E 5.
A 4	1/4 inch bolt.	Metallic sound with a mixture of harmonics heard , A 4 and F 4 are most prominent
Bb 4	5 pence weaved between strings.	Pitch lowered to F 4 . Bell sounding.
B 4	Blue tak.	Most of the pitch is dampened leaving the sound of the attack which is amplified.
C 5	Drawing pin	Tone lowered a semitone. The pitch drops after it is played . Gong sounding.
Db 5	Cork between strings 2 and 3..	Two pitches, C 5 and Db 5 can be heard.

NOTE	MATERIAL USED	ALTERED PITCH
D 5	Drawing pin	Pitch lowered a semitone and 2nd harmonic is heard.
E 5	Clothes peg gripped around the outer strings.	Complex tone, notes sounding are E 4; Eb 4 and E 3.
F 5	Cork between strings 2 and 3.	Two pitches, E 5 and F 5 can be heard.
Gb 5	Paper wrapped around strings.	Pitch is lowered to E 5. Hollow sounding.
G 5	Drawing pin	Pitch lowered to Gb 5. after the note is played the pitch drops again to E 5.
Ab 5	Bolt	Mixture of notes heard, A 4 and C 4 are prominent giving a major 3rd effect.
A 5	Metal picture hanger weaved between the strings.	Pitch is lowered to Ab 4 and Eb 4 , a perfect fourth is heard.
Bb 5	Cork between strings 2 and 3.	Two pitches, A 5 and Bb 5 can be heard.
B 5	Blue tak.	Most of the sound has been dampened though Ab 5 can be heard. Woodblock sounding.
C 6	2 pieces of glass between strings.	Gong sounding. Gb 4 and G 4 can be heard.
Db 6	Blue tak.	Most of the sound has been dampened though B 5 (1/4 tone flat) is heard. The attack is amplified. Woodblock sounding.
E 6	Blue tak.	Sound dampened , pitch lowered to Db 6 , wood block sounding.
F 6	Glass placed between strings.	Pitch lowered to Db 5 giving a hollow and metallic sound.
G 6	1 inch nail weaved between strings.	Pitch is split between E 6 and F 6 with a high ringing of E 7.



1.

$\text{J}=240$

8ve -

5

9

17

26

mf

35

mf

44

16ve -

16ve -

53.

61

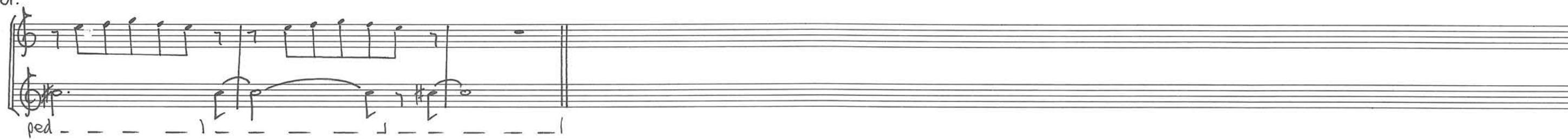
69

77

85

92

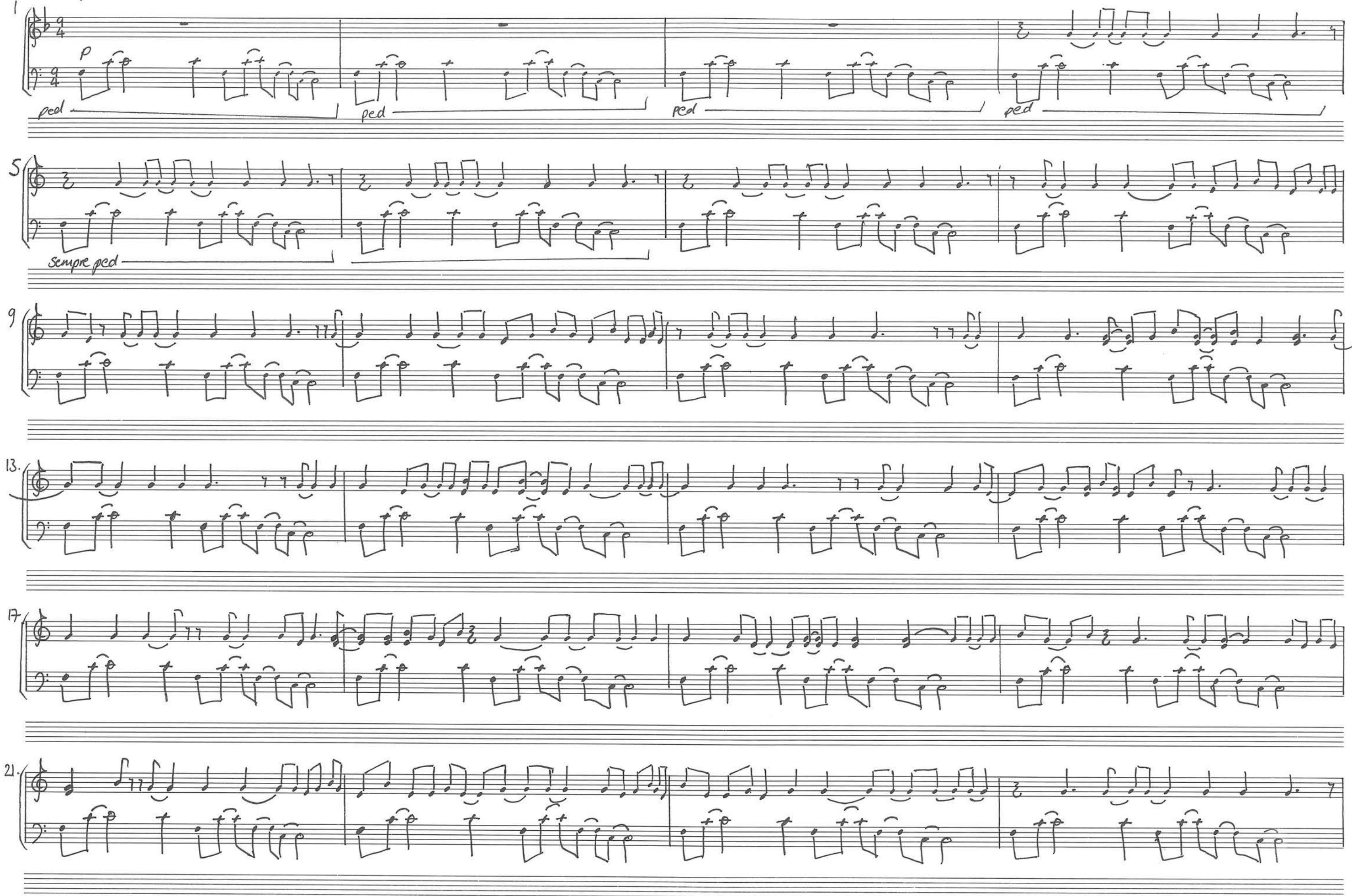
101.

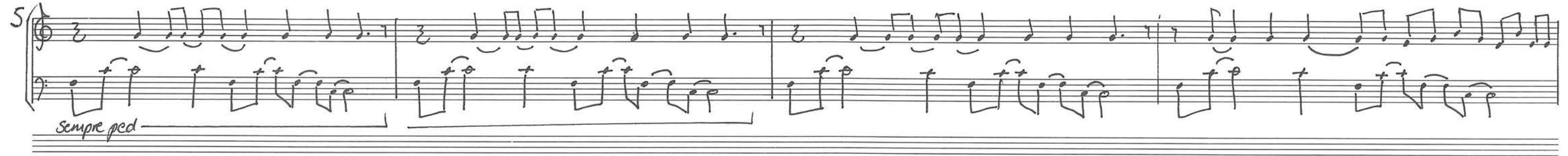


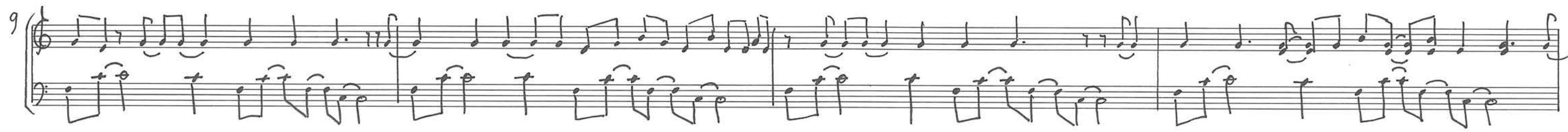
$J = 100$

expressive.

2.

1 | 

5 | 

9 | 

13 | 

17 | 

21 | 

A handwritten musical score for two voices, consisting of six staves of music. The music is written in common time with a key signature of one flat. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The notation uses a unique system of vertical stems and horizontal strokes to represent pitch and rhythm. Measure numbers 25, 29, 33, 37, 41, and 45 are indicated at the beginning of each staff.

25

29

33

37

41

45

A handwritten musical score consisting of two staves, each with five lines. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 49 through 69 are shown, separated by vertical bar lines. The music features eighth-note patterns and sixteenth-note patterns. Measure 49 starts with a dotted half note followed by an eighth-note pattern. Measure 50 begins with a sixteenth-note pattern. Measures 51-52 show a transition with eighth-note patterns. Measures 53-54 continue with eighth-note patterns. Measures 55-56 show a return to sixteenth-note patterns. Measures 57-58 continue with eighth-note patterns. Measures 59-60 show a return to sixteenth-note patterns. Measures 61-62 continue with eighth-note patterns. Measures 63-64 show a return to sixteenth-note patterns. Measures 65-66 continue with eighth-note patterns. Measures 67-68 show a return to sixteenth-note patterns. Measure 69 concludes with a sixteenth-note pattern.

73

77

81

85

pp.

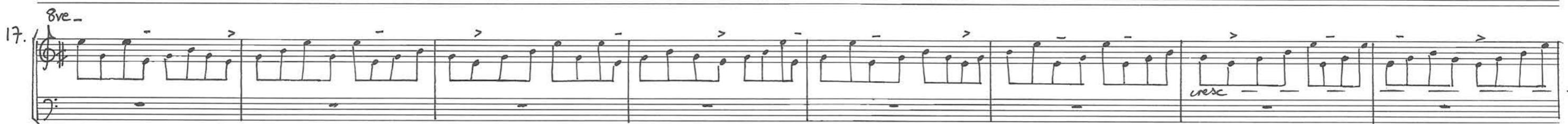
89

A handwritten musical score for a bassoon part, consisting of six staves of music. The score is in common time and includes key signatures for G major (indicated by a G clef), A major (indicated by a C clef), D major (indicated by a F clef), and E major (indicated by a G clef). Measure 73 starts with a G major section followed by a D major section. Measures 77 through 85 continue in D major. Measure 86 begins with a dynamic marking 'pp.' and continues in E major. Measure 89 concludes with a single note on the first line of the staff.

3.

 $\text{J} = 88.$  $\text{8ve- } \text{d} = 168.$ 

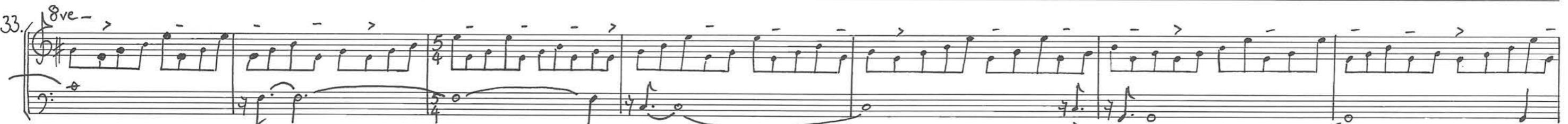
17.



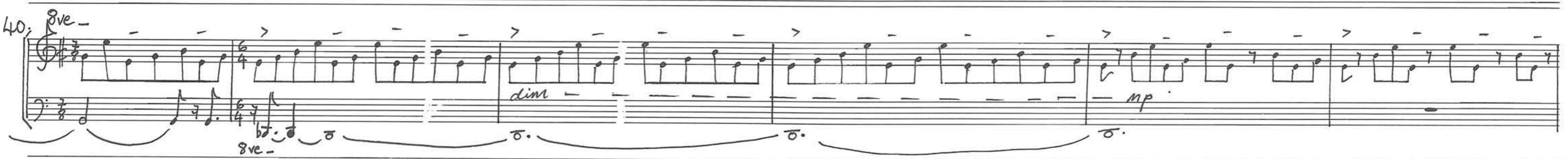
25.



33.



40.



46.

8ve -

dim - - - - - - - -

p

dim - - - - - - - -

51.

8ve -

pp

b-
8ve -

J = 132.

4.

1. *p* *ped* *cresc* *mf*

8. *ped*

15. *ped*

22. *cresc* *ped*

28. *cresc* *ped*

34. *ff* *Wait until sound has almost faded.* *8ve* *p*

This block contains six staves of handwritten musical notation for organ. Staff 1 starts with a dynamic *p* and a pedal instruction *ped*. A crescendo line is followed by a dynamic *mf*. Staff 8 features a continuous pedal line. Staff 15 also features a continuous pedal line. Staff 22 includes a crescendo line and a pedal instruction *ped*. Staff 28 includes a crescendo line and a pedal instruction *ped*. Staff 34 ends with a dynamic *ff*, a performance instruction "Wait until sound has almost faded.", an octave instruction *8ve*, and a dynamic *p*.

40. 8ve -

 48. 8ve -

 56. 8ve -

 64. 8ve -

8ve - .

80.

88. 8ve

96.

103.

5.

1. $\text{f} = 96$ $\text{j} = 144$ $\text{l} = 110$ $\text{f} = 96$ $\text{j} = 144$

ped

9. $\text{l} = 110$

ped

17. $\text{f} = 96$ $\text{j} = 144$

ped

25. $\text{l} = 110$

ped

33. $\text{f} = 96$ $\text{j} = 144$ $\text{l} = 110$

ped

41. $\text{f} = 96$ $\text{j} = 144$

ped

49.

 ped

57.

 ped

65.

 ped

73.

 ped

81.

 ped

89.

 ped

97.

dim

ped

105.

ped

sf