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.

(THE SEA)

KATRINNA MILNE

James Reeves ♩=100

Flute

Oboe

Clarinet in B♭

p

Bassoon

p

mp

Percussion

Choir Improvise

Soprano

Improvisation group A

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double bass

Fl.
Ob.
Cl.
Bsn.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.

A

Side Drum snares on

Release Chord

con sord.

B

Ob.

Cl.

Bsn.

Perc.

To Vibraphone

S.

Choir Improvise

A.

Improvisation group D

T.

B.

Vln. I

Vln. II

Vla.

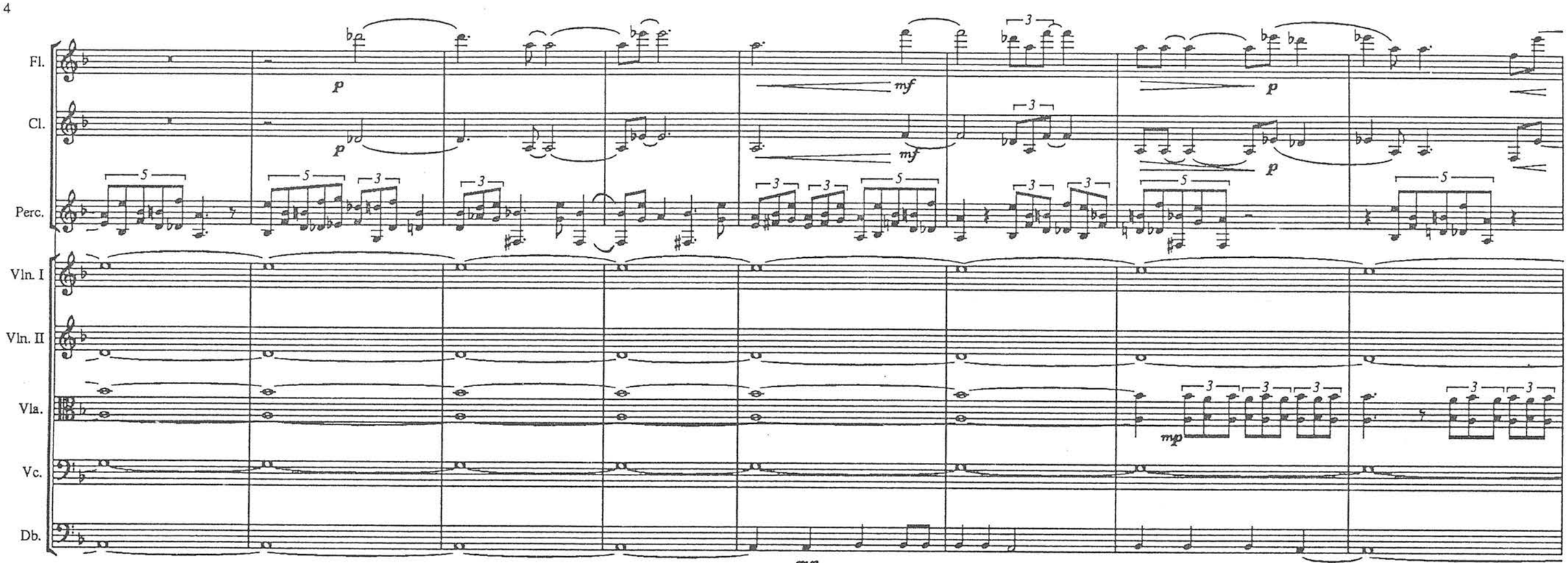
con sord.

Vc.

Db.

div.

con sord.


Fl.
Cl.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mf
mp
p

C

Picc.

Fl. — To Piccolo

Cl.

Perc.

S. — *mf* The Sea is a hun - gry

I

A. — *mf* The Sea is a hun - gry

II — *mf* The Sea is a hun - gry

T. — *mf* The Sea is a hun - gry

B. — *mf* The Sea is a hun - gry

Vln. I — senza sord.

Vln. II — unis. senza sord.

Vla. — senza sord.

Vc. — senza sord.

Db.

Picc.

Ob.

Cl.

Bsn.

Perc.

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

A. dog, Gi - - ant and grey, He rolls on thebeach 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.

Db.

D

E

To Flute

To side drum

scrape beater head over skin

scrape beater head over skin

Picc.

Ob.

Cl.

Bsn.

Perc.

S.

With his cla-shing teeth and sha-ggy jaws Ho - - - ur up-on ho - ur he gnaws The rum-bling and tum - bling and rum-

I

A.

cla-shingteeth sha-ggy jaws Ho - - - ur up - on ho-ur he gnaws The rum-bling and tum - bling and rum-

II

cla-shing teeth sha-ggy jaws Ho - - - ur up - on ho-ur he gnaws The rum bling and tum bling and rum

T.

cla-shing teeth sha-ggy jaws Ho - - - ur up-on ho - ur he gnaws The rum bling and tum bling and rum

B.

cla-shing teeth sha-ggy jaws Ho - - - ur up-on ho - ur he gnaws The rum bling and tum bling and rum

Vln. I

Vln. II

Vla.

pizz.

Vc.

pizz.

Db.

pizz.

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 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. arco

Vc. arco

Db. arco

F

Fl.

Ob.

B. Cl.

Bsn.

Perc.

scrape beater head over skin

scrape beater head over skin

S.

paws.

When the night wind roars

When the night wind roars

I

A.

paws.

When the night wind roars

When the night wind roars

II

paws.

When the night wind roars

When the night wind roars

T.

paws.

When the night wind roars

When the night wind roars

B.

paws.

When the night wind roars

When the night wind roars

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

G

Fl.

Ob.

B. Cl.

Bsn.

Perc.

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

C

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

A. II — When the night wind roars and the moon rocks in the stor - my cloud. He bounds to his feet and snuffs 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. — *f* When the night wind roars and the moon rocks in the stor - my cloud. bounds feet snuff sniff shaking wet sides over

Vln. I — arco

Vln. II — arco

Vla. — arco

Vc. — arco

Db. — arco

H

Fl.

Ob.

B. Cl.

To clarinet

Bsn.

Perc.

To Vibraphone

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

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

T. cliffs He howls hollows long and loud.

B. cliffs He howls hollows long and loud.

Vln. I

Vln. II

arco

Vla.

Vc.

Db.

Fl.
Ob.
Cl.
Bsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.
Ob.
Cl.
Bsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

I

Fl.

Ob.

Cl.

Bsn.

Perc.

To side drum

To Vibraphone

Choir Improvise

S.

Group B

A. I.II

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.
Cl.
S.
A. I.II
T.
B.
Vln. I
Vln. II
Vla.

To Ah
To Ah
To Ah
To Ah
Release Chord
Release Chord
con sord.
con sord.
con sord.

J

Perc.

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

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.

con sord.

Vc. *pp*

con sord.

Db. *pp*

K

Fl.

Cl.

Bsn.

Perc.

pp

coming in and out of texture

Release Chord

S. — so quiet, He bare - ly snores

A. I.II — so quiet, He bare - ly snores

T. — so quiet, He bare - ly snores

B. — so quiet, He bare - ly snores

pp

pp < p > pp

Release Chord

Vln. I

Vln. II

Vla.

Vc.

Db.

L

Cl.

Bsn.

Perc.

M

Cl.

Bsn.

Perc.

S.

A. I.II

T.

B.

mf

mf

pp

pp

ppp

ppp

Choir Improvise

Improvisation group C

Soundscapes.

Soundscapes

FIVE PIECES FOR PREPARED PIANO

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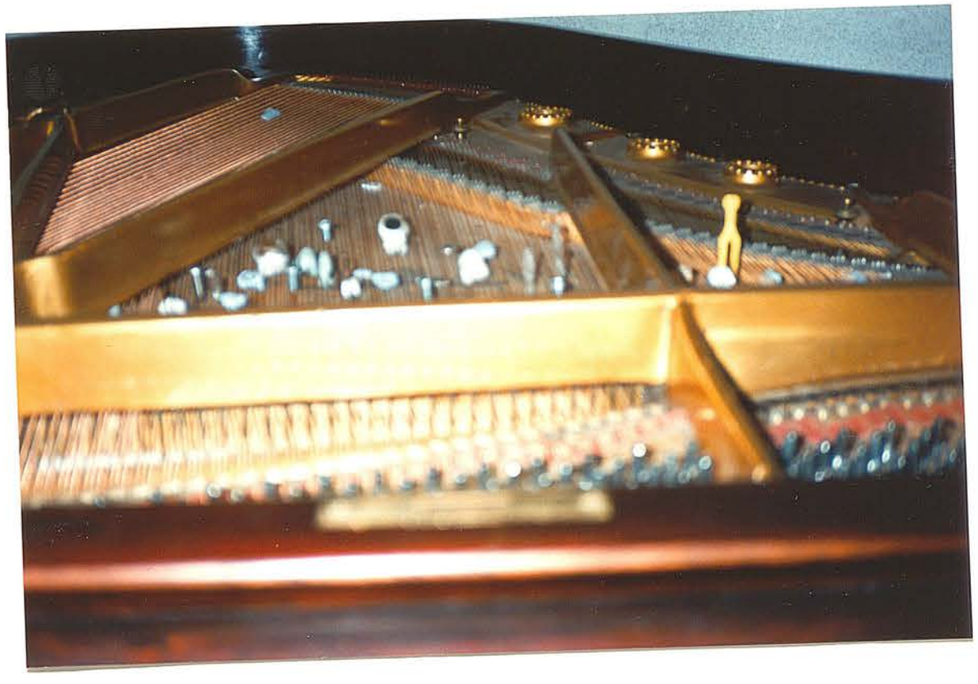
PREPARED PIANO

NOTE	MATERIAL USED	ALTERED PITCH
Db 1	Blue tak stuck on top of the string.	The fundamental is dampened 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 dampened . 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 dampened. 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 srtings 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.


SCHIEDMAYER
PIANOFORTEFABRIK
STUTTGART



1.

♩=240

8va

9

17

26.

35.

44

16va

mf

53.

61

69

77

mf

8vc

85

8ve

cresc.

92

8ve

ff.

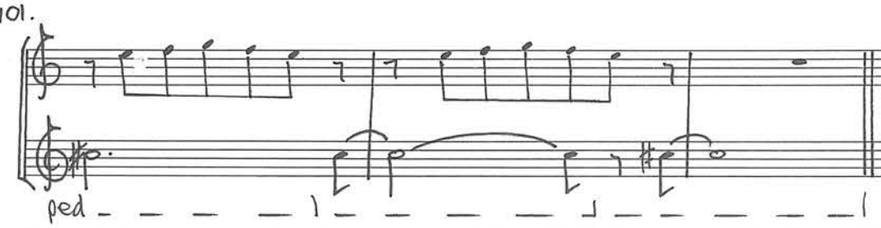
una corda.

p

Ped.

ped

101.



2.

♩= 100

expressive.

p

ped ped ped ped

sempre ped

25

29

33

37

41

45

49

53

57

61

65

69

73

77

81

85

pp.

89

♩= 88.

8va

p

cresc

f

9. 8va ♩=168.

17. 8va

cresc

25. 8va

ff

33. 8va

40. 8va

8va

dim

mp

46.

8va

dim

p

dim

51.

8va

pp

8va

PAN-A3 18 STAVE

4.

♩= 132.

1. p

ped

cresc

mf

8.

ped

15.

ped

22.

cresc

f

ped

28.

ped

cresc

34.

ped

Wait until sound has almost faded.

ff

8ve

p

40 8va

mp.

48. 8va

56. 8va

64. 8va

72. 8va

8va

80.

88.

8va

96.

p

dim.

103.

pp

1 ♪ = 96 pp ped

♩ = 144 p

♩ = 110 sf

♪ = 96 pp

♩ = 144 p

9. mf

♩ = 110. p sf

17 p ped

♪ = 96 pp

♩ = 144 p

25. ped

♩ = 110 p f p

33. ♪ = 96 pp ped

♩ = 144 p

41. ped

49.

♩=110

♪=96

♩=144

57.

65.

73.

♩=110

81.

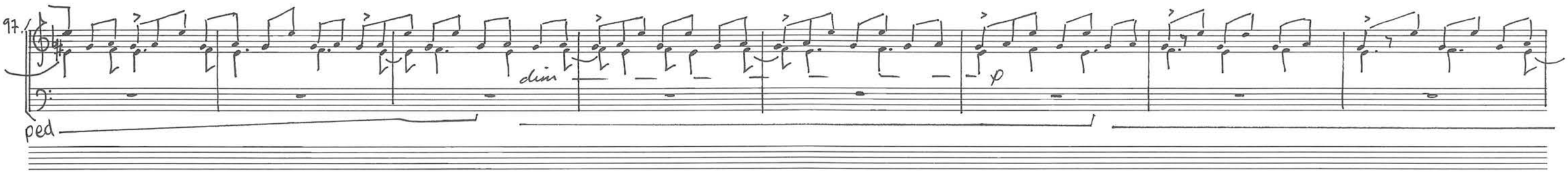
♪=96

♩=144

89.

cresc

97.



105.