

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)

James Reeves ♩=100

1
KATRINNA MILNE

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet in Bb, and Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Double bass. The percussion part is indicated by a single staff with a drum symbol. The vocal section consists of a four-part choir (Soprano, Alto, Tenor, Bass) and an improvisation group (A). The Clarinet in Bb and Bassoon parts are the most active, featuring melodic lines with dynamics markings such as *p* (piano) and *mp* (mezzo-piano). The tempo is marked as ♩=100. The score is for page 1 of the piece.

This musical score page includes the following parts and markings:

- Fl.** (Flute): *sf* and *fp* dynamics.
- Ob.** (Oboe): *sf* and *fp* dynamics.
- Cl.** (Clarinet): *sf*, *p*, *mp*, and *pp* dynamics.
- Bsn.** (Bassoon): *mf*, *p*, *mp*, and *pp* dynamics.
- Perc.** (Percussion): Includes a box labeled "Side Drum snares on".
- S.** (Trumpet): "Release Chord" marking.
- A.** (Trumpet): "Release Chord" marking.
- T.** (Trumpet): "Release Chord" marking.
- B.** (Tuba): "Release Chord" marking.
- Vln. I** (Violin I): *sf* dynamic, "con sord." marking.
- Vln. II** (Violin II): *sf* dynamic, "con sord." marking.
- Vla.** (Viola): *sf* dynamic, "con sord." marking.

A section marker **A** is located in the upper right area of the woodwind staves.

B

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

mp *f* *mp* *pp* *p*
mp *f* *mp* *pp* *p*
mp *f* *mp* *pp* *p*
con sord. *mp* *f* *mp* *pp* *p*
con sord. *p*

fp *pp*
fp *pp*
fp *pp*
p *mp* *p*
Choir Improvise
Improvisation group D
To Vibraphone

This musical score page features eight staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper register, with dynamic markings of *p*, *mf*, and *p*. The Percussion (Perc.) part includes complex rhythmic patterns with 5th and 3rd notes. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly sustained notes. The Viola (Vla.) part has a rhythmic pattern with *mp* dynamics. The Violoncello (Vc.) and Double Bass (Db.) parts are also sustained notes, with *mp* and *p* dynamics. The score includes various musical notations such as slurs, accents, and articulation marks.

C

5

Picc. *pp*

Fl. *pp* To Piccolo

Cl. *pp*

Perc. *pp*

S. *mf* The Sea is a hun - gry

A. I *mf* The Sea is a hun - gry

A. 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 *mp* *p* senza sord.

Vln. II *p* *p* senza sord.

Vla. *p* unis. senza sord.

Vc. *mp* *p* senza sord.

Db. *p* senza sord.

Picc.

Ob.

Cl.

Bsn.

Perc.

S.

I

A.

II

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

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

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

dog, He rolls on the beach all day.

D

To Flute

E

Picc. *pp*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Perc. *pp* To side drum *p* scrape beater head over skin

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

A. *mf* cla-shing teeth sha-ggy jaws Ho - - - ur up - on ho-ur he gnaws *mp* The rum-bling and tum - bling and rum-

II. *mf* cla-shing teeth sha-ggy jaws Ho - - - ur up - on ho-ur he gnaws *mp* The rum bling and tum bling and rum

T. *mf* cla-shing teeth sha-ggy jaws Ho - - - ur up-on ho - ur he gnaws *mp* The rum bling and tum bling and rum

B. *mf* cla-shing teeth sha-ggy jaws Ho - - - ur up-on ho - ur he gnaws *mp* The rum bling and tum bling and rum

Vln. I *sf* *mp* *mp*

Vln. II *sf* *mp* *mp*

Vla. *sf* pizz. *p*

Vc. *sf* pizz. *p*

Db. *sf* pizz. *p*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Perc. *p*

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

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

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 *gliss*

Vln. II *gliss*

Vla. *arco*

Vc. *arco*

Db. *arco*

F

FL. *tr*

Ob. *tr*

B. Cl. *tr*

Bsn. *tr*

Perc. *p* *mf* *p* *scrape beater head over skin*

S. *paws.* *mp* *mf* When the night wind roars

A. I *paws.* *mp* *mf* When the night wind roars

A. II *paws.* *mp* *mf* When the night wind roars

T. *paws.* *mp* *mf* When the night wind roars

B. *paws.* *mp* *mf* When the night wind roars

Vln. I *p* *mf* *gliss.*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *pizz.* *p* *mf* *gliss.*

Db. *p* *mf*

G

Fl. *tr*

Ob. *tr*

B. Cl. *tr*

Bsn. *tr*

Perc. *f* *mf* *mf* *mf*

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

I. A. When the night wind roars and the moon rocks in the stor-my cloud. *mf* He bounds to his feet andsnuffsandsniffs sha-king his

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

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

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

Vln. I *gliss* arco *mp* *mf*

Vln. II arco *mp* *mf*

Vla. arco *mp* *mf*

Vc. *gliss* arco *mp* *mf*

Db. arco *mp* *mf*

FL. *f*

Ob. *f*

B. Cl. *f* *mf* *To clarinet*

Bsn.

Perc. *f* *mf* *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 He and loud. sf*

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

Vln. I *f*

Vln. II *f*

Vla. *arco f*

Vc. *f* *mp*

Db. *f*

This page of a musical score, numbered 12, features ten staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts begin with a *mf* dynamic and transition to *f* in the second measure. The Clarinet (Cl.) and Bassoon (Bsn.) parts also start at *mf* and move to *f*. The Percussion (Perc.) part is marked *mf* and includes a *bd.* (bass drum) symbol. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked *f*. The Viola (Vla.) part is marked *mp* and includes a *triss.* (trill) marking. The Violoncello (Vc.) and Double Bass (Db.) parts are marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 13, features ten staves for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is marked with a forte (*f*) dynamic throughout. The Flute part begins with a single note, followed by a melodic line in the second measure. The Oboe part has a similar melodic line. The Clarinet part features a complex rhythmic pattern with triplets and a quintuplet. The Bassoon part has a rhythmic accompaniment with triplets. The Percussion part has a simple rhythmic pattern. The Violin I and II parts have melodic lines with slurs. The Viola part has a melodic line with a slur. The Violoncello part has a melodic line with a slur. The Double Bass part has a rhythmic accompaniment with slurs. The score is divided into four measures, with various musical notations such as slurs, triplets, and dynamic markings.

Fl. *ff* *pp* *pp*

Ob. *ff* *pp* *pp*

Cl. *pp* *pp*

Bsn. *pp*

Perc. *f* *To side drum* *To Vibraphone*

I

S. *Choir Improvise*

A. I. II

T.

B.

Group B

Vln. I *ff* *Blies*

Vln. II *ff*

Vla. *f* *ff* *Blies*

Vc. *ff*

Db. *ff*

Fl. *pp*

Cl. *pp*

S. *To Ah*

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

T. *mp* *To Ah*

B. *pp* *mp* *pp* *mp* *pp* *To Ah*

Release Chord

Vln. I *con sord.* *pp*

Vln. II *con sord.* *pp*

Vla. *con sord.* *pp*

Fl. *pp*

Cl. *pp*

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

Vln. II

Vla.

Fl.

Cl.

Perc.

S.

A. I. II

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

con sord.

pp

pp

Fl.

Cl.

Bsn.

Perc.

S.

A. II

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

K

coming in and out
Release Chord of texture

pp *p* *pp*
Release Chord

pp *p* *pp*
Release Chord

pp *p* *pp*
Release Chord

pp *p* *pp*
Release Chord

so quiet, He bare - ly snores.

so quiet, He bare - ly snores.

so quiet, He bare - ly snores.

so quiet, He bare - ly snores.

L

Cl.

Bsn.

Perc.



M

Cl.

Bsn.

Perc.

S.

A. I. II

T.

B.

Choir *Improvise*

Improvisation group C

name



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.



1.

$\text{♩} = 240$

8ve -

9

17

26

35

44

53.

61

69

77

85

92

101.

ped - - - - - | - - - - - |

$\text{♩} = 100$
expressive.

2.

1

p
ped

5

Sempre ped

9

13

17

21

25

29

33

37

41

45

49

53

57

61

65

69

73

77

81

85

pp.

89

3.

8ve - $\downarrow = 88.$

1. 2. 3. 4. 5. 6. 7. 8.

9. 8ve - $\downarrow = 168.$

9. 10. 11. 12. 13. 14. 15. 16.

17. 8ve -

17. 18. 19. 20. 21. 22. 23. 24.

25. 8ve -

25. 26. 27. 28. 29. 30. 31. 32.

33. 8ve -

33. 34. 35. 36. 37. 38. 39. 40.

40. 8ve -

41. 42. 43. 44. 45. 46. 47. 48.

46. *8ve-*

dim *p* *dim*

51. *8ve-*

pp
b0
8ve-

$\text{♩} = 132.$

4.

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

8. *mf*
ped

15. *mf*
ped

22. *cresc* *f*
ped

28. *cresc* *f*
ped

34. *ff* *8ve-* *p*
ped

Wait until sound has almost faded.

40. *8ve -*

mp.

48. *8ve -*

56. *8ve -*

64. *8ve -*

72. *8ve -*

8ve.

80.

8ve

88.

96.

103.

5.

1. $\text{♩} = 96$ $\text{♩} = 144$ $\text{♩} = 110$ $\text{♩} = 96$ $\text{♩} = 144$

9. $\text{♩} = 110$

17. $\text{♩} = 96$ $\text{♩} = 144$

25. $\text{♩} = 110$

33. $\text{♩} = 96$ $\text{♩} = 144$

41.

49. $\text{♩} = 110$ $\text{♩} = 96$ $\text{♩} = 144$
ped

57. mf

65. ped

73. $\text{♩} = 110$ mf < > mf p pp

81. $\text{♩} = 96$ $\text{♩} = 144$ pp p

89. cresc

97.

Handwritten musical notation for measures 97-104. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with a 'ped' marking and a long horizontal line. Dynamics include 'dim' and 'p'.

105.

Handwritten musical notation for measures 105-108. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with a 'ped' marking and a 'sf' marking. A double bar line is present at the end of measure 108.