

Pytheas Travels

music score for the staged work created by Hypercomf and Maja S. K. Ratkje 2023

Written for a quartet of live musicians in synchronisation with film, light cues and a recorded soundtrack.

A click track is provided for the live performing quartet. There are two options in choice of instruments for a live performance of Pytheas Travels:

1. A live quartet of Bass Clarinet, Flute/Bassoon, Violin and Violoncello (first performed by Tøyen Fil og Klafferi at the Ultima Festival Sept 2023),
- and 2. A live quartet of French Horn, Bass Trombone, Violin and Violoncello (first performed by musicians from the Ergon Ensemble at Onassis Stegi October 2023).

The two quartets both appear in the recorded soundtrack, a recording made with musicians from Tøyen Fil og Kafferi and Ergon Ensemble.

Depending on the choice of live quartet in the performance, the soundtrack also exists in two versions.

The time codes are according to the live performance files starting with a 30 minutes long audience entrance as a part of the entire performance.

Transposed Score

Pytheas Travels

music score

Maja S. K. Ratkje 2023

30:00
♩ = 60

33:35
A

enter the stage one by one, pick up instruments and get into position

enter the stage one by one, pick up instruments and get into position

enter the stage one by one, pick up instruments and get into position

enter the stage one by one, pick up instruments and get into position

Clicktrack signal

SPK Jingle SPK:

Dear passengers, you've dreamt about... A journey that will take us...

enter the stage one by one, pick up instruments and get into position

enter the stage one by one, pick up instruments and get into position

enter the stage one by one, pick up instruments and get into position

enter the stage one by one, pick up instruments and get into position

34:57

35:33

B ♩ = 94

3

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Vln. *fp* *mf*

Vc. *fp*

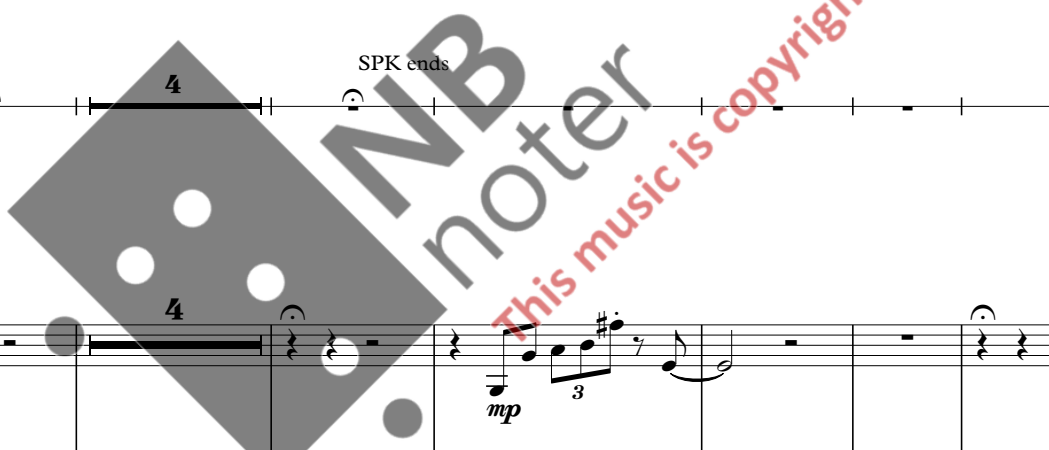
4 3 4 3 4 3 4 3 4 3 6

non vibr. *8va*

Audio Clicktrack starts

SPK: open for exploration...

SPK ends



B ♩ = 94

Hn. *mp* *mf*

B. Tbn. *mp* *mf*

Vln. *fp* *mf*

Vc. *fp* *mf*

4 3 4 3 4 3 4 3 4 3 6

try with mutes
blend dynamics with French Horn

non vibr. *8va*

imitate lip smacking and drinking sounds
use instrument ad lib. 3

continue with gulping and smacking sounds, satisfied breath sounds, very sparse and quiet

imitate lip smacking and drinking sounds
use instrument ad lib. 3

continue with gulping and smacking sounds, satisfied breath sounds, very sparse and quiet

imitate lip smacking and drinking sounds
use instrument ad lib. 3

fade out

*Plankton daytime observation: Acartia
in a different world,
icy, austere
(fast tremolo)*

imitate lip smacking and drinking sounds
use instrument ad lib. 3

fade out

*Plankton daytime observation: Acartia
in a different world,
icy, austere
(fast tremolo)*

Clicktrack stops
Sound of gulping down a drink
followed by refreshed smacking of lips.

PTH: Clicktrack starts
Nothing better than...

imitate lip smacking and drinking sounds
use instrument ad lib. 3

continue with gulping and smacking sounds, satisfied breath sounds, very sparse and quiet

imitate lip smacking and drinking sounds
use instrument ad lib. 3

continue with gulping and smacking sounds, satisfied breath sounds, very sparse and quiet

imitate lip smacking and drinking sounds
use instrument ad lib. 3

fade out

*Plankton daytime observation: Acartia
in a different world,
icy, austere
(fast tremolo)*

imitate lip smacking and drinking sounds
use instrument ad lib. 3

fade out

*Plankton daytime observation: Acartia
in a different world,
icy, austere
(fast tremolo)*

B. Cl. *mp* *3* *3* *mp*

Bsn. *mp* *3* *3* *mp*

Vln. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

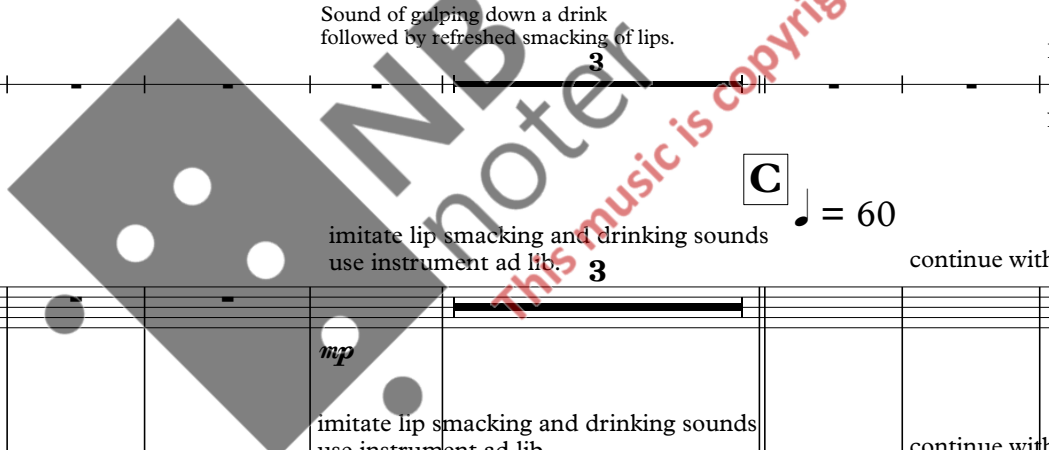
Audio

Hn. *mp* *3* *3* *mp*

B. Tbn. *mp* *3* *3* *mp*

Vln. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*



B. Cl. *fade out*

Bsn. *fade out*

112

Vln. *mp* *mfp < mp* *p* *pp* *pp* *p*

Vc. *mp* *mfp < mp* *p* *pp* *pp* *p*

Temora longicornis

Audio

PTH: I like this bar... Clicktrack stops

Clicktrack starts Jingle

SPK: Dear passengers, we would like to remind you...

PTH: It's so hot in here...

Hn. *fade out*

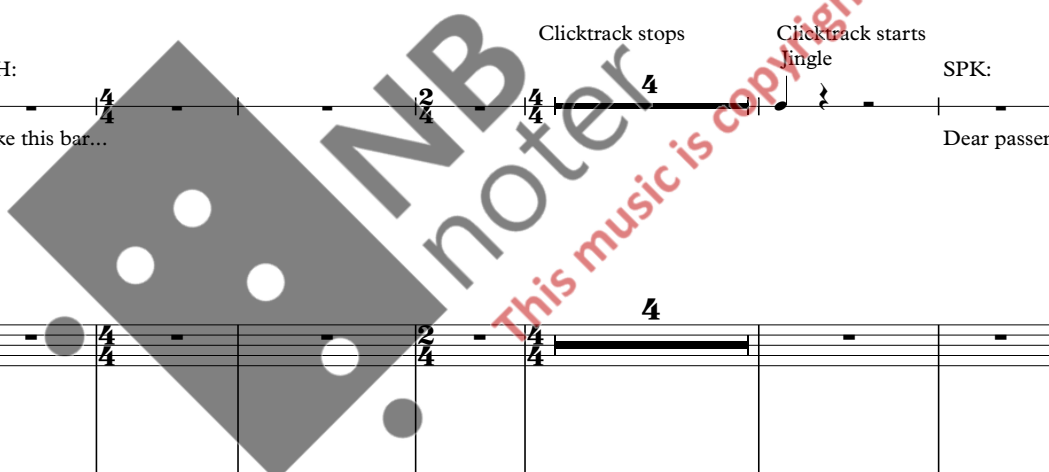
B. Tbn. *fade out*

112

Vln. *mp* *mfp < mp* *p* *pp* *pp* *p*

Vc. *mp* *mfp < mp* *p* *pp* *pp* *p*

Temora longicornis



Plankton daytime observation: Acartia

Calanus

133

B. Cl. *f mp f mp mf f mp p*

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

Vln. *pp* *f mp f mp mf f mf p*

Vc. *pp* *f mp f mp mf f mp p* *non. vibr.* *Calanus ord.*

ferry boat sound

Audio

133

Hn. *f mp f mp mf f mp*

B. Tbn. *f mp f mp mf f mf pp*

Vln. *pp* *f mp f mp mf f mf p*

Vc. *pp* *f mp f mp mf f mp p* *non. vibr.* *Calanus ord.*



39:29
D ♩ = 120

Ship observing whales in the Norwegian Sea 2009 7

151

B. Cl. **2**

Bsn. **2**

Vln. **2**

Vc. **2**

Ship observing whales in the Norwegian Sea 2009

Ship observing whales in the Norwegian Sea 2009
Minke whale

ff

pp ————— *f*

Clicktrack stops
Jingle

Clicktrack starts

SPK: We inform all passengers...

Clicktrack signal

D ♩ = 120

Ship observing whales in the Norwegian Sea 2010

151

Hn. **2**

B. Tbn. **2**

Vln. **2**

Vc. **2**

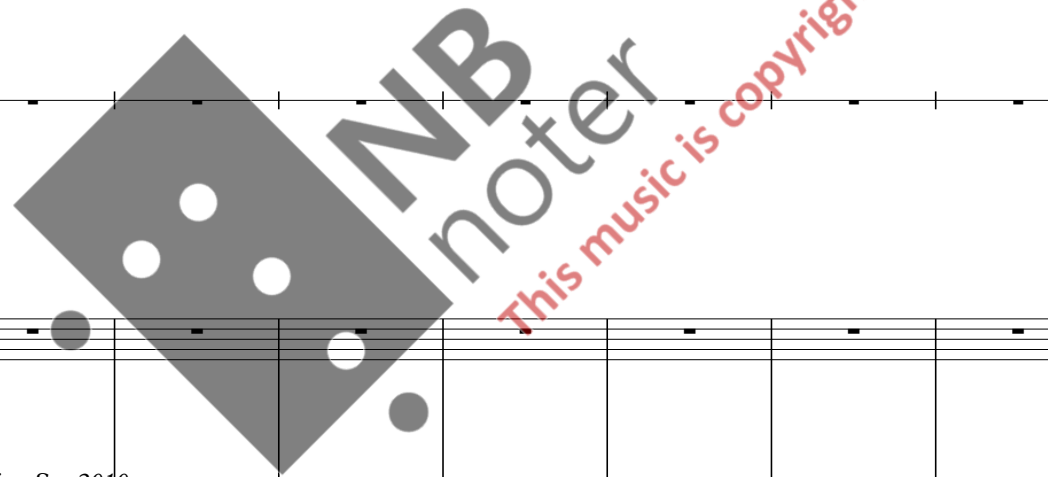
Ship observing whales in the Norwegian Sea 2010
senza sord.

mf

Ship observing whales in the Norwegian Sea 2010
Minke whale

ff

pp ————— *f*



167

Sperm whale
f

Doplhin

Minke whale

Unidentified whale

Pilot whale
f

Acartia, daytime observation
soloistic, wild
gliss.
ff

pizz.
f

Audio

rumbling sounds

167

Sperm whale
f

Doplhin

Minke whale
mf

Unidentified whale

Pilot whale
f

Acartia, daytime observation
soloistic, wild
gliss.
ff

pizz.
f

Vln.

Vc.



173 *Minke whale*

B. Cl. *ff*

Bsn. *ff* *Minke whale* *f* *ff*

Vln. *arco* *ff*

Vc. *arco* *ff*

Detailed description: This system contains measures 173 through 182. The B. Cl. part starts with a rest, then plays a series of eighth notes with a forte (ff) dynamic. The Bsn. part features triplet eighth notes in the first four measures, followed by eighth notes, and ends with a fortissimo (ff) dynamic. The Vln. part has a melodic line with slurs and accents, marked arco and ff. The Vc. part provides a steady accompaniment of eighth notes, also marked arco and ff. The time signature changes from 4/4 to 3/4 at the end of the system.

Audio

173 *Minke whale*

Hn. *ff*

B. Tbn. *ff*

Vln. *arco* *ff*

Vc. *arco* *ff* *Minke whale* *f* *ff*

Detailed description: This system contains measures 173 through 182. The Hn. part begins with a rest, then plays eighth notes with a fortissimo (ff) dynamic. The B. Tbn. part features triplet eighth notes in the first four measures, followed by eighth notes, and ends with a fortissimo (ff) dynamic. The Vln. part continues with a melodic line, marked arco and ff. The Vc. part has a steady accompaniment of eighth notes, marked arco and ff, and includes a *Minke whale* section in the final measures with a forte (f) dynamic. The time signature changes from 4/4 to 3/4 at the end of the system.

181

B. Cl. *sub. mp* *f* *ff*

Bsn. *sub. mp* *ff*

Vln.

Vc. *sub. mp* *f* *ff*

PTH: Clicktrack signal

Audio Mm, this place is very familiar...

Hn. *sub. mp* *f* *ff*

B. Tbn. *sub. p* *f*

Vln.

Vc. *sub. mp* *ff*

Minke whale

Minke whale

Minke whale

Minke whale

197

B. Cl. *Killer whale* *fl.* *sfz* *ffz* *Fin whale*

Bsn.

Vln. *f*

Vc. *Sperm whale* *5*

Audio

Hn. *Sperm whale* *5* *Fin whale*

B. Tbn. *Killer whale* *fl.* *sfz*

Vln. *f*

Vc. *Killer whale* *Sperm whale* *ffz* *ff* *5*

11

The image shows a page of a musical score, page 11, starting at measure 197. The score is for a symphony or concert band and includes parts for B. Cl., Bsn., Vln., Vc., Hn., and B. Tbn. The music is divided into two main sections: 'Killer whale' and 'Fin whale'. The 'Killer whale' section features complex rhythmic patterns with triplets and sixteenth notes, often marked with 'sfz' or 'ffz'. The 'Fin whale' section is characterized by sustained, low-frequency notes, often marked with 'f' or 'ff'. The Vc. part includes prominent five-finger patterns. The Hn. part features a melodic line with five-finger patterns. The B. Cl. and B. Tbn. parts have similar rhythmic motifs. The Vln. parts provide a harmonic background with sustained notes. The score is marked with various dynamics and articulations, including accents and slurs. A large watermark 'NB noter' is visible across the center of the page, along with the text 'This music is copyright protected'.

204 *Minke whale*

B. Cl. *sub. mp*

Bsn. *sub. mp*

Vln. *ff* *sffz*

Vc. *Minke whale* *Killer whale* *sffz* *sub. mp*

Audio PTH: Now well...

Hn. *Minke whale* *sub. mp*

B. Tbn. *sub. p*

Vln. *ff* *sffz*

Vc. *Minke whale* *Killer whale* *sffz* *sub. mp*

Ship observing whales in the Norwegian Sea 2010
Killer whale

215 *Fin whale*

B. Cl. *ff*

Bsn. *ff* *Humpback whale*

Vln. *ff*

Vc. *sfz* *ff* *Minke whale* *Sperm whale*

Audio Clicktrack signal

Hn. *ff* *Fin whale*

B. Tbn. *f* *Humpback whale*

Vln. *ff*

Vc. *sfz* *ff* *Minke whale* *Sperm whale*

225

B. Cl. *Unidentified whale* *Killer whale fl.*

Bsn. *Minke whale*

Vln. *3*

Vc. *5*

Audio $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn. *Unidentified whale* *Sperm whale*

B. Tbn. *Minke whale* *Killer whale fl.*

Vln. *3*

Vc. *5* *Minke whale*

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NB
noter

Sperm whale

B. Cl. ²³⁰

Bsn.

Vln.

Vc.

Dolphin

Audio

PTH:

Ah, I am too hot...

Hn.

B. Tbn.

Vln.

Vc.

Sperm whale

Sperm whale

Hn.

B. Tbn.

Vln.

Vc.

Sperm whale

236

B. Cl. *4* *pp* *f* *sfz* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *5* *5*

Bsn. *4* *pp* *mf* *f*

Vln. *4* *mf* *f* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5*

Vc. *4* *pp* *f* *Dolphin*

end of soloistic part

Audio *4* *2/4* *4/4* Clicktrack signal

236

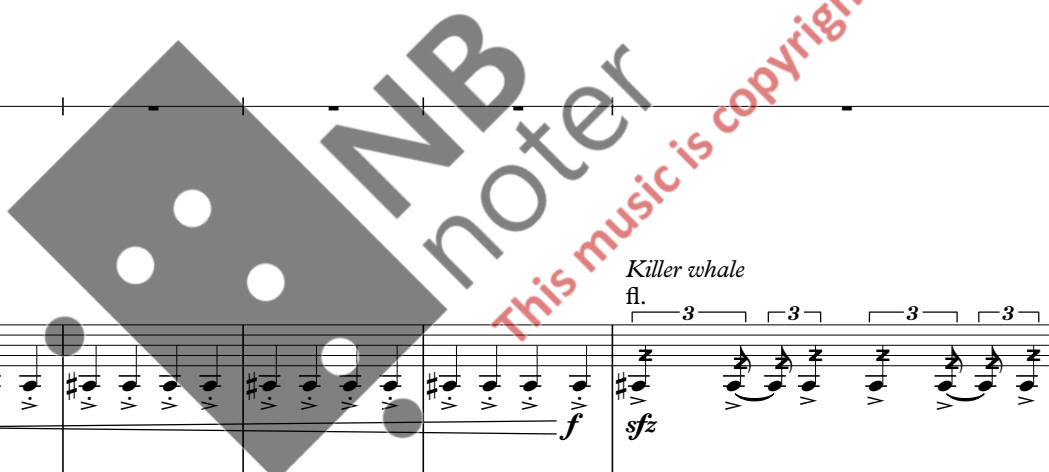
Hn. *4* *pp* *f* *sfz* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *5* *5*

B. Tbn. *4* *pp* *mf*

Vln. *4* *mf* *f* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5*

Vc. *4* *pp* *f* *Dolphin*

end of soloistic part



250

B. Cl. *Minke whale*

Bsn. *f* *Unidentified whale* *ff*

Vln. *Unidentified whale* *Sperm whale* *ff* *gliss.*

Vc. *Sperm whale*

Audio

Hn. *Unidentified whale* *ff*

B. Tbn. *Minke whale* *Unidentified whale overtone gliss* *ff*

Vln. *Unidentified whale* *Sperm whale* *ff* *gliss.*

Vc. *Sperm whale*

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255

B. Cl. *ff* 5 5 5 5

Bsn. *Dolphin* *Minke whale* *f* *ff* To Sl. Whistle

Vln. *Minke whale* *f* *ff* *f* *mp* Plankton daytime observation

Vc. *Dolphin* *ff* *f* *ff*

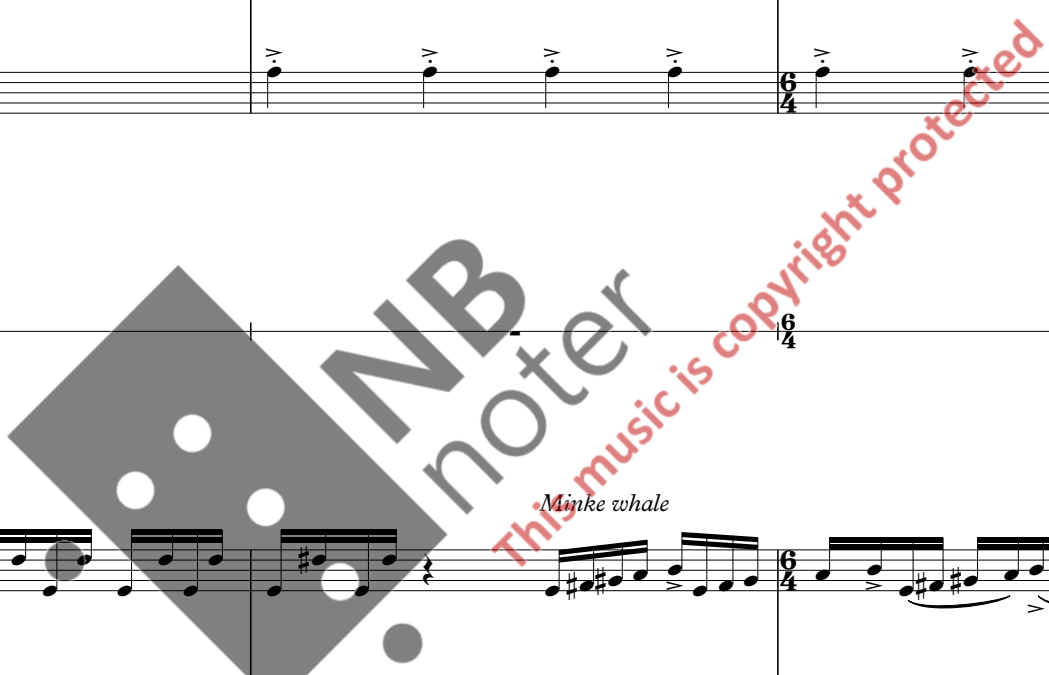
Audio

Hn. *Dolphin* *ff* *Minke whale*

B. Tbn. *f* *ff* *fl.* To Sl. Whistle

Vln. *Minke whale* *f* *mp* Plankton daytime observation

Vc. *Dolphin* *ff* *Sperm whale* 5 5 5 5 5 5 5 5



42:57

E ♩ = 80

Plankton daytime observation: Calanus

261

B. Cl. *Plankton daytime observation*

Bsn. *Slide Whistle unis with audio*

Vln. *Plankton daytime observation: Pseudocalanus elongatus*

Vc. *gliss.*

Audio *Clicktrack signal*

p *mp* *p* *mp* *pizz.* *mp* *f* *mp* *f* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mp *3* *3* *mp* *Pseudocalanus elongatus gliss.* *To Fl.* *Flute* *mf*

Calanus *arco* *Pseudocalanus elongatus*

E ♩ = 80

Plankton daytime observation: Calanus

261

Hn. *Plankton daytime observation*

B. Tbn. *Slide Whistle unis with audio*

Vln. *Plankton daytime observation: Pseudocalanus elongatus*

Vc. *gliss.*

p *mp* *p* *mp* *pizz.* *mp* *f* *mp* *f* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mp *3* *3* *mp* *Pseudocalanus elongatus gliss.* *To B. Tbn.* *Bass Trombone fl.* *mp*

Calanus *arco* *Pseudocalanus elongatus*

270

B. Cl. *p* *mf* *mp* *Acartia*

Fl. *mp* *p* *mp* *Acartia*

Vln. *gliss.* *pp* *insane crush-tones or other scraping sounds no clear pitch* *3* *ord.* *6* *mp* *sim.* *3* *pp* *ord.* *6* *mp* *Acartia*

Vc. *gliss.* *gliss.* *mp* *gliss.*

Audio *Clicktrack signal*

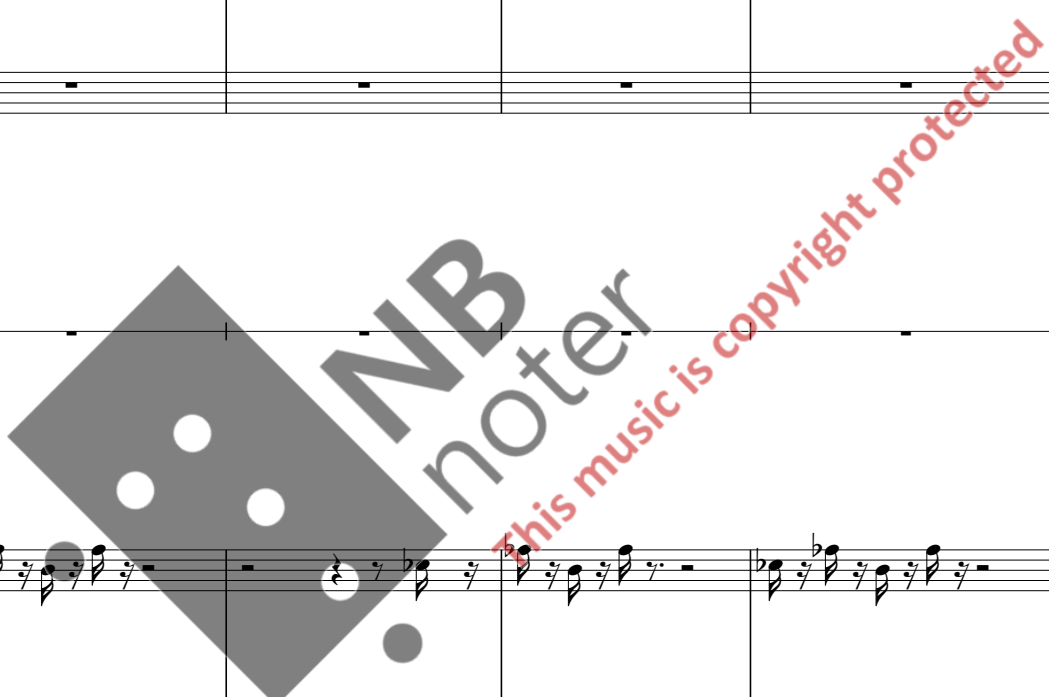
270

Hn. *p* *mp* *Acartia*

B. Tbn. *gliss.* *gliss.*

Vln. *mp* *pp* *insane crush-tones or other scraping sounds no clear pitch* *3* *ord.* *6* *mp* *sim.* *3* *pp* *ord.* *6* *mp* *mf* *mp* *Acartia*

Vc. *gliss.* *gliss.* *mp* *gliss.*



286

B. Cl. *mf mp f*

Bsn. *fp mp*

Vln. *p mf p mf mp p*

Vc. *mp mf f p 6 fp mf mp p*

Audio Clicktrack signal

Hn. *f mf mp fp mp*

B. Tbn. *mp f*

Vln. *p mf p mf mp p*

Vc. *mp f p 6 fp mf mp p*

gliss.

Temora longicornis

To Sl. Whistle

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294

B. Cl. *p* *mp* *pp*

Bsn. *mp* *mp*

Vln. *mp* *f* *mp* *f* *mp*

Vc. *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Audio

Hn. *p* *mp* *pp*

B. Tbn. *mp* *p*

Vln. *mp* *f* *mp* *mf* *mp*

Vc. *mp* *gliss.* *gliss.* *f* *mp* *gliss.* *gliss.* *gliss.*

Slide Whistle unis with audio *gliss.* To Fl.

Flute

arco

pizz.

6 6

f *mp* *f* *mp*

6 6

f *mp* *mf*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

Bass Trombone with mute fl. *p*

F $\text{♩} = 76$

24

rit.

300

B. Cl. $\text{♩} = 76$

Fl. $\text{♩} = 76$

Vln. $\text{♩} = 76$

Vc. $\text{♩} = 76$

insane crush-tones or other scraping sounds no clear pitch

ord. 6

sim. 3

ord. 6

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

improvise with gentle air and flutter sounds without pitch

Audio $\text{♩} = 76$

Clicktrack signal

300

Hn. $\text{♩} = 76$

B. Tbn. $\text{♩} = 76$

Vln. $\text{♩} = 76$

Vc. $\text{♩} = 76$

insane crush-tones or other scraping sounds no clear pitch

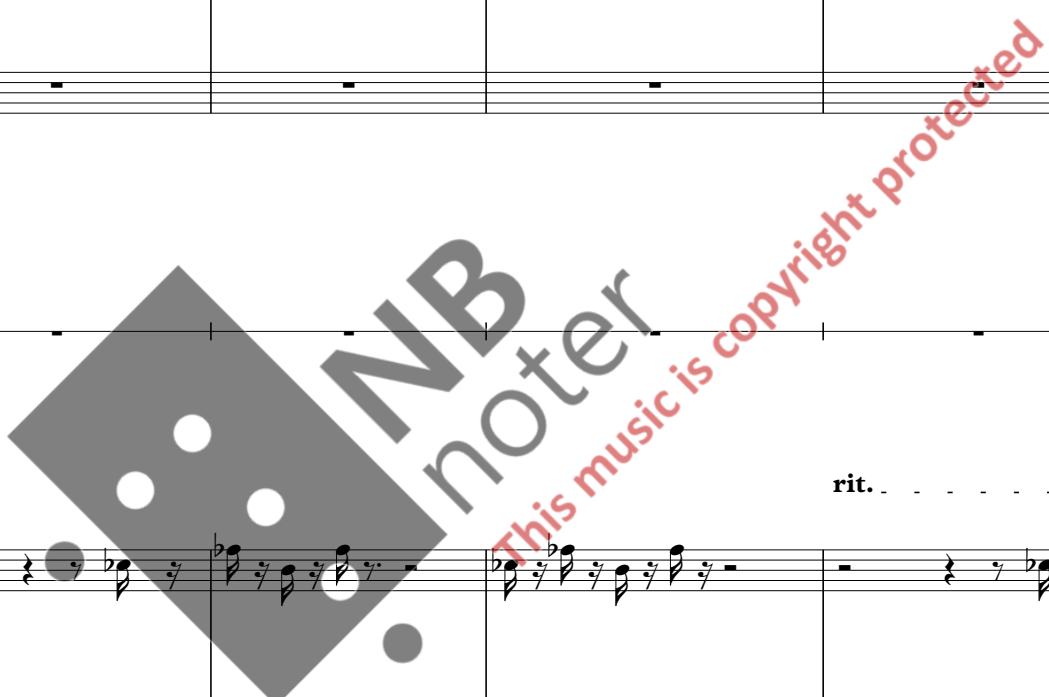
ord. 6

sim. 3

ord. 6

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

improvise with gentle air and flutter sounds without pitch



310

B. Cl. $\frac{4}{4}$

Fl. $\frac{4}{4}$ overlap with and imitate first flute sound in audio sample (don't play) continue Fish 8 Flute sound To Bsn.

Vln. $\frac{4}{4}$ continue Fish 8 Violin sound *p*

Vc. $\frac{4}{4}$ continue Fish 8 Cello sound *p*

Audio $\frac{4}{4}$ Fish 8 long sounds with breaks Fl. Fl./Tbn. Tbn./Vln./Vc. Vln./Vc. Clicktrack signal end Fish 6 continuous pops, almost in a rhythm Bsn./Tbn. + Vc.

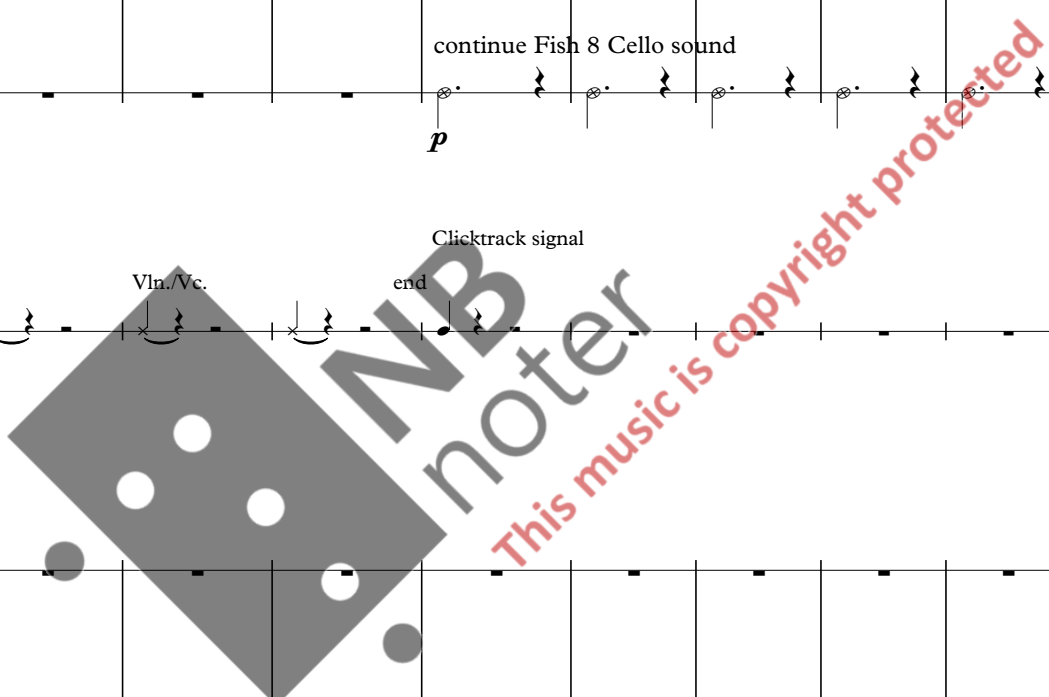
310

Hn. $\frac{4}{4}$ overlap with and imitate first flute sound in audio sample (don't play)

B. Tbn. $\frac{4}{4}$ continue Fish 8 Trombone sound *p*

Vln. $\frac{4}{4}$ continue Fish 8 Violin sound *p*

Vc. $\frac{4}{4}$ continue Fish 8 Cello sound *p*



listen to Fish 6 Clarinet, continue the sound at marked beat

improvise shrimp sound using existing sound file as reference

$\text{♩} = 60$

same as Cl. in Fish 11

B. Cl. *mp* sub. tacet *p* *mp* *mf*

Bassoon listen to Fish 6 Bassoon, continue the sound at marked beat

improvise shrimp sound using existing sound file as reference

To Fl. sub. tacet

Flute same as Flute in Fish 11 *ka!* *p* *mp* *mf*

Vln. improvise shrimp sound using existing sound file as reference

same as Vln. in Fish 11

Vc. listen to Fish 6 Cello, continue the sound at marked beat

improvise shrimp sound using existing sound file as reference

sub. tacet *p* *mp* *mf*

+Cl. +Hn. +Vln. Clicktrack signal -Bsn./Vc. -Tbn. -Cl. end

Fish 11 Fish 2 Fish 5

Fish 11 Fl. Cl./Tbn./Vln. end

Fish 5 loud sustained sounds

329

improvise shrimp sound using existing sound file as reference

$\text{♩} = 60$

imitate Flute in Fish 11

Hn. *mp* sub. tacet *ka!* *p* *mp* *mf*

listen to Fish 6 Trombone, continue the sound at marked beat

improvise shrimp sound using existing sound file as reference

same as Tbn. in Fish 11

B. Tbn. *mp* sub. tacet *p* *mp* *mf*

improvise shrimp sound using existing sound file as reference

same as Vln. in Fish 11

Vln. *mp* sub. tacet *p* *mp* *mf*

listen to Fish 6 Cello, continue the sound at marked beat

improvise shrimp sound using existing sound file as reference

Vc. *mp* sub. tacet

♩. = 92

343

B. Cl. *mp* *p* *mp* *mf* same as Cl. in Fish 19

Fl. *mp* To Bsn. Bassoon same as Bsn. in Fish 19 To Fl. *f*

Vln. *mp* *p* *mp* same as Vln. in Fish 19 *mf*

Vc. *mf* same as Vc. in Fish 19

Audio end Fish 19 Bsn./Tbn./Vln. end Fish 20 Cl./Hn./Vc.

♩. = 92

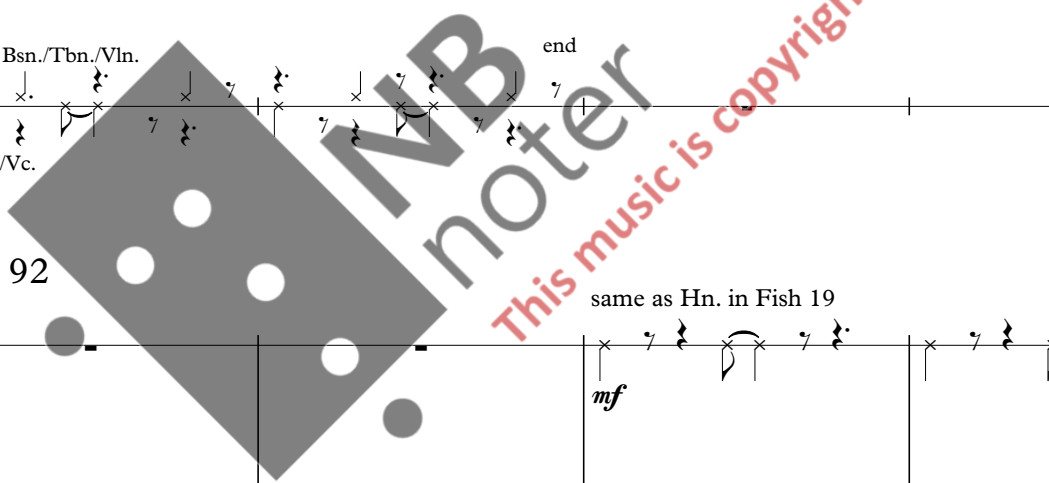
343

Hn. *mp* same as Hn. in Fish 19 *mf*

B. Tbn. *mp* *p* *mp* same as Tbn. in Fish 19 *mf*

Vln. *mp* *p* *mp* same as Vln. in Fish 19 *mf*

Vc. *mf* same as Vc. in Fish 19



28 $\text{♩} = 145$

351

B. Cl. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp

Fl. 5/4 improvise Fish 13 using existing sound file as reference pp p To Bsn.

Vln. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp

Vc. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp

Audio 5/4 end Clicktrack signal

Fish 24 low volume version Fl./Tbn. Cl./Hn./Vln. Bsn./Vc. Fish 4

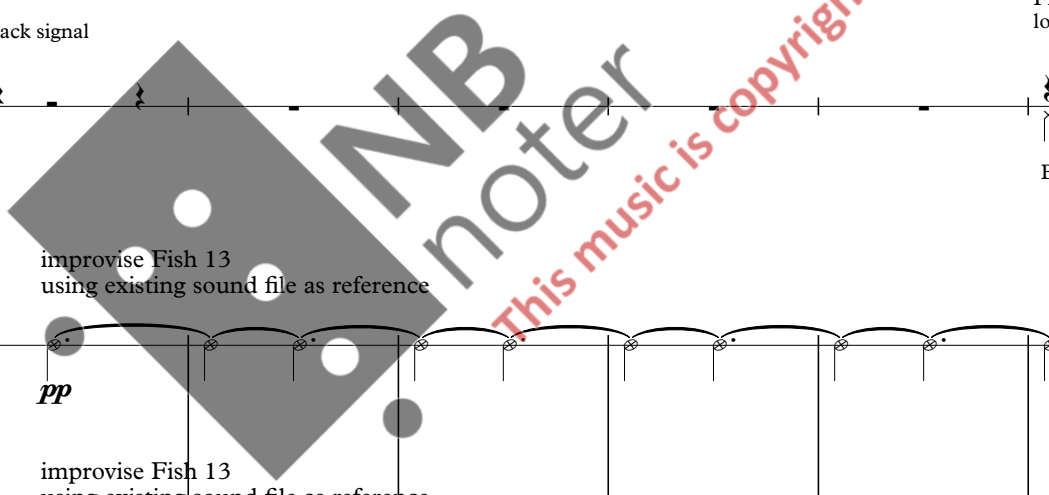
351 $\text{♩} = 145$

Hn. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp

B. Tbn. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp

Vln. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp

Vc. 5/4 improvise shrimp sound p transform improvise Fish 13 using existing sound file as reference pp



♩ = 118

362

loud version of Cl. in Fish 24

same as Cl. in Fish 20

same as Cl. in Fish 10 using existing sound file as reference

B. Cl.

loud version of Bsn. in Fish 24

same as Bsn. in Fish 20

same as Bsn. in Fish 10 using existing sound file as reference

Fl.

loud version of Vln. in Fish 24

same as Vln. in Fish 20

same as Vln. in Fish 10 using existing sound file as reference

Vln.

loud version of Vc. in Fish 24

same as Vc. in Fish 20

same as Vc. in Fish 10 using existing sound file as reference

Vc.

Fish 24 Fl.

Clicktrack signal

Cello gliss. sound and other sounds (Fish 13 cont.)

Fish 13

362

loud version of Hn. in Fish 24

same as Hn. in Fish 20

same as Hn. in Fish 10 using existing sound file as reference

Hn.

loud version of Tbn. in Fish 24

same as Tbn. in Fish 20

same as Tbn. in Fish 10 using existing sound file as reference

B. Tbn.

loud version of Vln. in Fish 24

same as Vln. in Fish 20

same as Vln. in Fish 10 using existing sound file as reference

Vln.

loud version of Vc. in Fish 24

same as Vc. in Fish 20

same as Vc. in Fish 10 using existing sound file as reference

Vc.

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374

B. Cl. *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

Bsn. *p* To Fl. Flute improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

Vln. *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

Vc. *pp* *p* *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

Audio

Clicktrack signal Fish 13 ends Fish 15 Cello

374

Hn. *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

B. Tbn. *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

Vln. *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

Vc. *pp* *p* *p* improvise Fish 13 "answer" recorded Cello with Fish 13 sounds

♩ = 120

387

B. Cl. *pp*

Fl. *pp*

Vln. *pp*

Vc. *pp*

Audio

387

Hn. *pp*

B. Tbn. *pp*

Vln. *pp*

Vc. *pp*

This music is copyright protected

50:19
G ♩ = 120

*Plankton daytime observation:
Acartia*

B. Cl. **34** **13**
16

Fl. **34** **13**
16

Vln. **34** **13**
16

Vc. **34** **13**
16

Clicktrack stops muzak etc. **34** **13**
16

Clicktrack starts

*Plankton daytime observation:
Acartia*

To Bsn.

*Plankton daytime observation:
Acartia*

*Plankton daytime observation:
Acartia*

*mf*³

f

f

*mf*³

6

3

6

Hn. **34** **13**
16

B. Tbn. **34** **13**
16

Vln. **34** **13**
16

Vc. **34** **13**
16

*Plankton daytime observation:
Acartia*

*Plankton daytime observation:
Acartia*

*mf*³

f

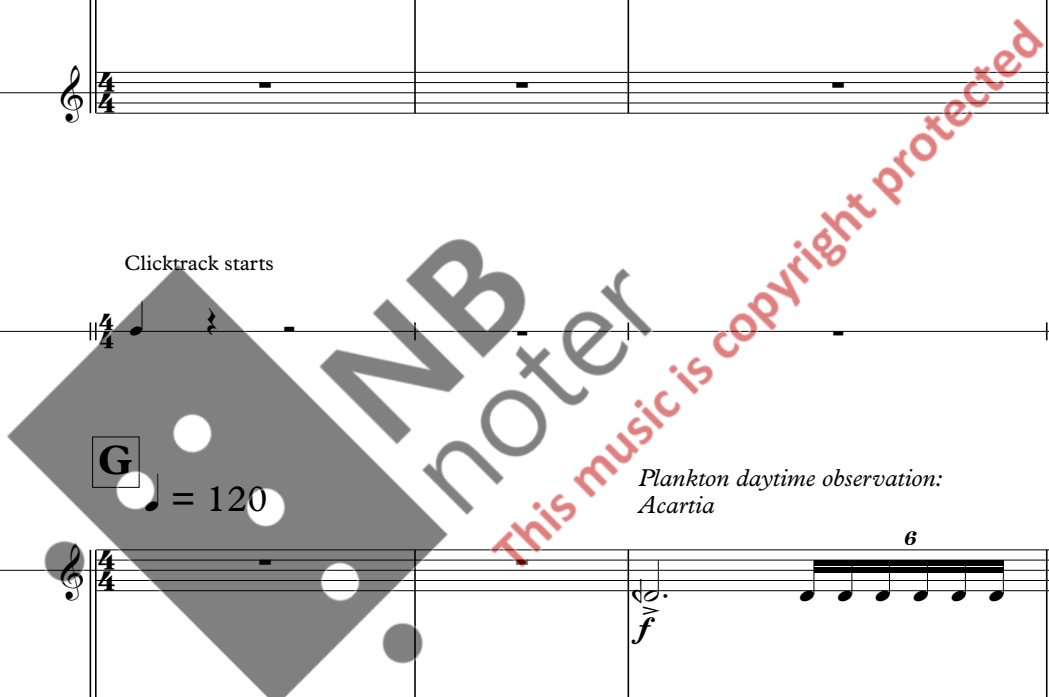
*Plankton daytime observation:
Acartia*

*mf*³

6

3

6



accel. ♩ = 180

438 *Calamus*

B. Cl. *Calamus*

Fl. *Calamus Bassoon*
mf

Vln. *Calamus*
mf

Vc. *Calamus*

Audio

multiphonic with this pitch
To Fl.

accel. ♩ = 180

438 *Calamus*

Hn. *Calamus*
mf

B. Tbn. *Plankton daytime observation:*
Calamus (senza sord.)
mp

Vln. *Calamus*
mf

Vc. *Calamus*

Acartia
f.

34

♩ = 120

445

B. Cl. *f* 2 5 3

Bsn. *f* 2 5 6 3 Flute To Bsn. Bassoon 3

Vln. *f* 2 5 6 3 6 3 6 3

Vc. *f* 2 5 3

Clicktrack stops Jingle SPK: 5 Clicktrack starts

Audio Dear passengers, as we approach...

♩ = 120

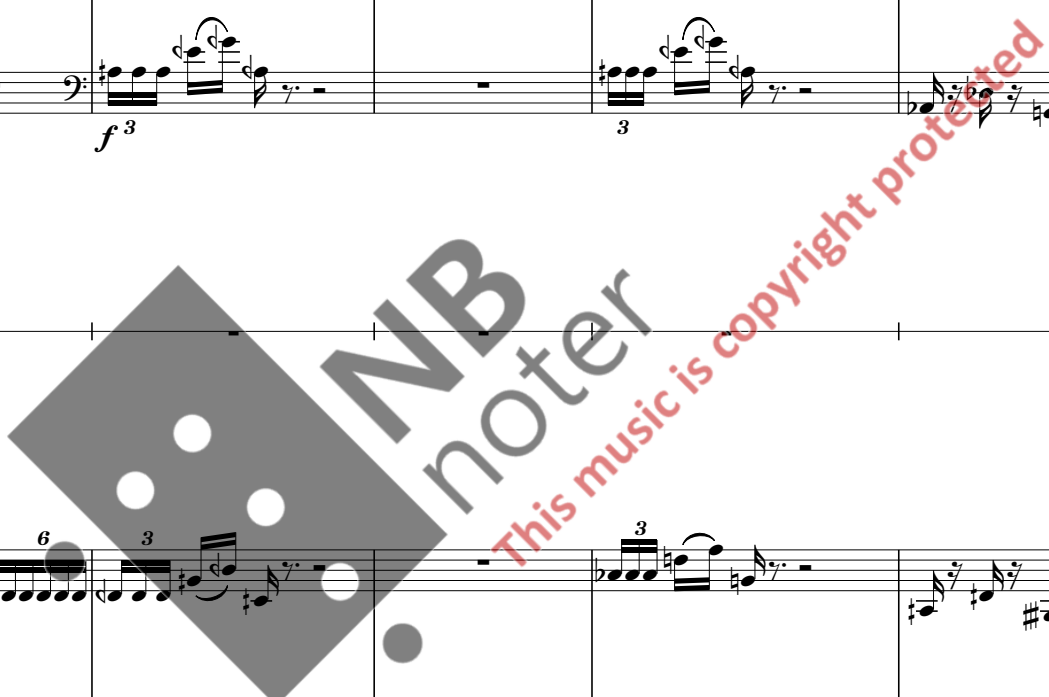
445

Hn. *f* 2 5 6 3

B. Tbn. *mf* 2 5 3

Vln. *f* 2 5 3 6 3 6 3

Vc. *f* 2 5 3



accel.

♩ = 180 ♩ = 120

462

B. Cl. *mp*

Bsn. *mp* multiphonic with this pitch

Vln. *mp*

Vc. *mp*

Audio

SPK:

Follow one of our specialized crew staff ...

462

Hn. *mp*

B. Tbn. *p* fl.

Vln. *mp*

Vc. *mp*

accel. ♩ = 180 ♩ = 120

472

B. Cl. *f* *mf*

Bsn. *f* *mf*

Vln. *f*

Vc. *f* *mf*

Audio

SPK ends Clicktrack signal

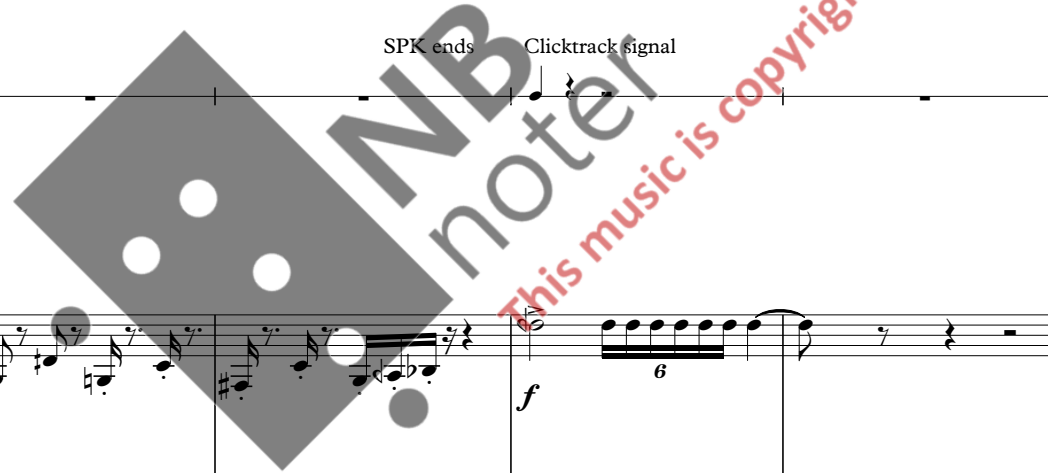
472

Hn. *f* *mf*

B. Tbn. *mf* *mp*

Vln. *f*

Vc. *f* *mf*



482

B. Cl.

Bsn.

Vln.

Vc.

Audio

Hn.

B. Tbn.

Vln.

Vc.

The musical score consists of seven staves. The top staff is for B. Cl. (Bass Clarinet), the second for Bsn. (Bassoon), the third for Vln. (Violin), the fourth for Vc. (Viola), the fifth for Audio (empty), the sixth for Hn. (Horn), and the seventh for B. Tbn. (Baritone Trombone). The bottom two staves are for Vln. (Violin) and Vc. (Viola) again. The score includes various musical notations such as triplets (3), sextuplets (6), and dynamics like *f*, *mf*, and *mp*. There are also time signature changes from 4/4 to 5/4 and back to 4/4. A large watermark 'NB noter' is overlaid on the score, along with the text 'this music is copyright protected'.

490

B. Cl. *mp* *mf* *f* *mp*

Bsn. *p* *mf* *mp* *f* 6

Vln. *mp* *p* *mf* *p* *mf* *f* *mp*

Vc. *mp* *p* *mf* *p* *mp* *mf* *f* 6 3

Audio Clicktrack signal

Hn. *mp* *mf* *f* *mp*

B. Tbn. *p* *mp* *p*

Vln. *mp* *p* *mf* *f* 6 3

Vc. *mp* *p* *mf* *p* *mp* *mf* *f* 6

497

Temora longicornis

fp *f* *mf*

B. Cl.

mf *mp* *f* *mf*

Bsn.

mf *mp* *f* *mf*

Vln.

Vc.

mf *mf* *f* *mp*

Audio

497

mf *mp* *fp* *f* *mp*

Temora longicornis

Hn.

mf *mp* *f* *mf*

B. Tbn.

mf *p*

Temora longicornis

mf *fp* *f* *mf*

Vln.

mf *f* *mf*

mf *mp* *f* *mf*

Vc.

mf *mp* *f* *mf*

503

B. Cl.

fp *f* *mp* *f* *3* *3* *fp* *f* *3* *mp*

Bsn.

Vibraslap, l.v. *mf* Bassoon *mf* *3* *3* *fp* *f* *3* *mp*

Vln.

3 *3* *f* *6* *3* *3* *mf* *fp* *f* *6* *gliss.* *mp*

Vc.

6 *3* *Pseudocalanus elongatus* *gliss.* *p* *mp* *p* *f* *gliss.* *mp*

Audio

Clicktrack signal

503

Hn.

fp *f* *6* *3* *mf* *fp* *f* *6*

B. Tbn.

mp *mf* *To B. Tbn.* *Bass Trombone* *mp* *3* *p*

Vln.

3 *3* *f* *Pseudocalanus elongatus* *gliss.* *p* *mf* *3* *3* *f* *Pseudocalanus elongatus* *gliss.* *mp*

Vc.

6 *3* *mp* *Pseudocalanus elongatus* *p* *fp* *f* *3* *gliss.* *mp*



510

B. Cl. *fp* *mf* *fp* *mf* *mp* *fp* *mf*

Bsn. *mf* *mp* *mf* *mf*

Vln. *fp* *f* *mf* *mp* *mf*

Vc. *mf* *f* *mp* *mf* *p* *fp* *f*

Audio

Hn. *fp* *mf* *fp* *mf*

B. Tbn. *mf* *p* *mf*

Vln. *fp* *f* *mf* *mp* *f* *p* *fp* *mf*

Vc. *mf* *mf* *mp* *fp* *f*

Pseudocalanus elongatus, daytime observation

To Vb. Slap

Vibraslap, *l.v.*

To B. Tbn.

Temora longicornis



H ♩ = 60 rit. ♩ = 53

Plankton nighttime observation

42

517

B. Cl. *p pp*

Bsn. *mp p pp p pp*

Vln. *mf pp*

Vc. *mf mp mf mp p pp p pp*

Audio *Clicktrack signal PTH: Mm, now this smell...*

H ♩ = 60 rit. ♩ = 53

Plankton, nighttime observation

517

Hn. *mp p pp*

B. Tbn. *mp p pp p pp*

Vln. *pp*

Vc. *mf mp mf p pp*

Bass Trombone with mute *gliss. p*

524

B. Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp*

Bsn. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp*

Vln. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp*

Vc. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *pizz.* *arco* *pp* *mp*

Audio $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

524

Hn. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp*

B. Tbn. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp*

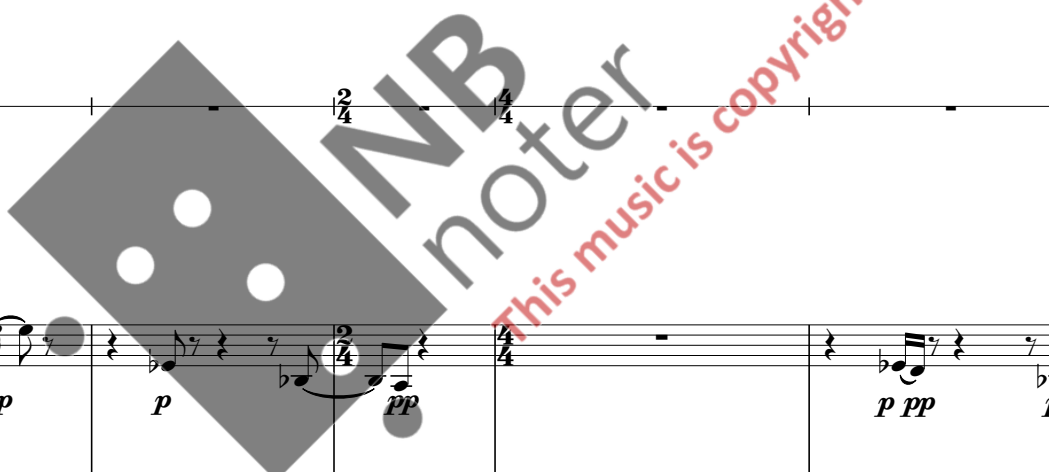
Vln. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp*

Vc. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *pizz.* *arco* *pp* *mp*

gliss. *gliss.* *gliss.* *gliss.*

5 *6* *3* *5* *3* *3*

pizz. *arco*



I

Plankton daytime observation

accel.

B. Cl. *pp* *p* *f* *mp*

Bsn. *pp* *p* *f* *p* *6* *mf*

Vln. *pp* *p* *pp* *p* *6* *f* *pizz.* *mp* *arco*

Vc. *pp* *p* *pizz.* *Plankton daytime observation* *mp* *5* *5* *5* *5*

Audio $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ PTH ends

I

Plankton daytime observation

accel.

Hn. *pp* *p* *f* *p* *6* *mf*

B. Tbn. *pp* *p* *f* *mp*

Vln. *pp* *p* *pp* *p* *6* *f* *pizz.* *mp* *arco*

Vc. *pp* *p* *pizz.* *Plankton daytime observation* *mp* *5* *5* *5* *5*



B. Cl. *p* *mf* *mp* *f*

Bsn. *mp* *p* *f* *p* 6

Vln. *p* *mp* *p* *f* *mp* arco pizz.

Vc. 5 (pizz.) 5

Audio

545 $\text{♩} = 80$ $\text{♩} = 53$ accel.

Hn. *mp* *f* *p* 6

B. Tbn. *p* *mf* *mp* *p* *f*

Vln. *p* *mp* *p* *f* *mp* arco pizz.

Vc. 5 (pizz.) 5



554

B. Cl. *mp* *p* *mf* *mp* *pp*

Bsn. *mf* *mp* *pp*

Vln. *p* *mp* *pp*

Vc. 5 5 5 5 5 5 5 5

Audio PTH: Surprise me!

554

Hn. *mf* *mp* *pp*

B. Tbn. *mp* *p* *mf* *mp* *pp*

Vln. *p* *mp* *pp*

Vc. 5 5 5 5 5 5 5 5

$\overset{3}{\bullet} = \bullet$
 $\bullet = 120$

563

B. Cl. *f* *mf*

Bsn. *mf* To Fl.

Vln. *mf* *f* *mf*

Vc. *p* *f* *mf* *mp* *mf*

Audio

$\overset{3}{\bullet} = \bullet$
 $\bullet = 120$

563

Hn. *f* *mf*

B. Tbn. *mf* *p* senza sord.

Vln. *mf* *f* *mf*

Vc. *p* *f* *mf*

57:21

♩ = 60

J ♩ = 120

Ship observing whales in the Norwegian Sea 2010 and 2012

48

573

B. Cl. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

Bsn. $\frac{12}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

Vln. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

Flute fl. (ord.) *ff*

crush tone (ord.) *f*

f *gliss.* *mp* *p* *f*

f *gliss.*

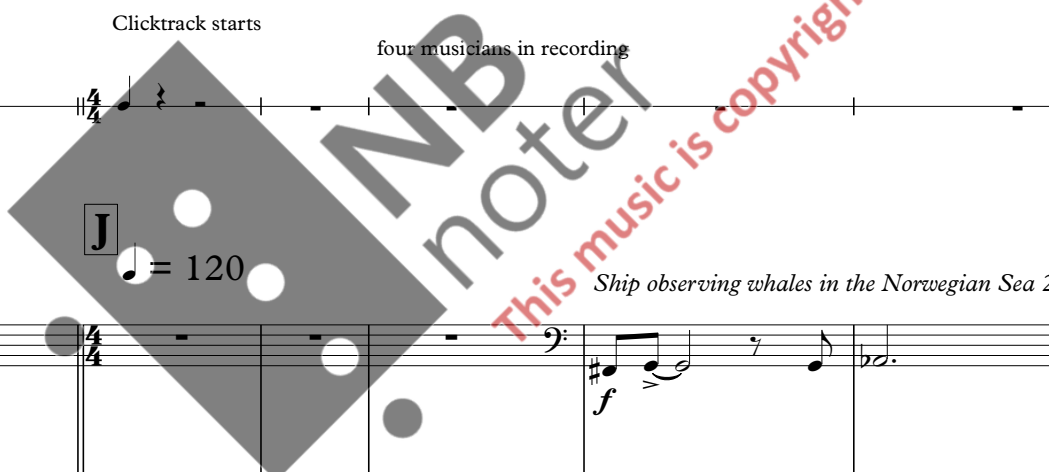
Audio $\frac{4}{4}$

Clicktrack stops rumbling sounds **15** **2** $\frac{11}{8}$

boat noise

Clicktrack starts

four musicians in recording



♩ = 60

J ♩ = 120

Ship observing whales in the Norwegian Sea 2010 and 2012

573

Hn. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

B. Tbn. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

Vln. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ **15** **2** $\frac{11}{8}$ $\frac{4}{4}$

mf *f* *mf* *mp* *gliss.* *mf*

f *gliss.* *mp*

mp *f*

599

B. Cl. *mp* *ff* *f* *mf* *p*

Ship observing whales in the Norwegian Sea 2010 and 2012
Humpback whale

fl. (ord.)

Fl. *mf* *mp* *f* (ord.)

Vln. *mp* *f* *mp* *f* *mp*

Vc. *mf* *f* *mp* *f* *mp* *ff*

Audio

5/4 4/4 5/4 4/4

599

Hn. *mp* *f* *mp* *mf* *ff*

Humpback whale

B. Tbn. *f* *mf*

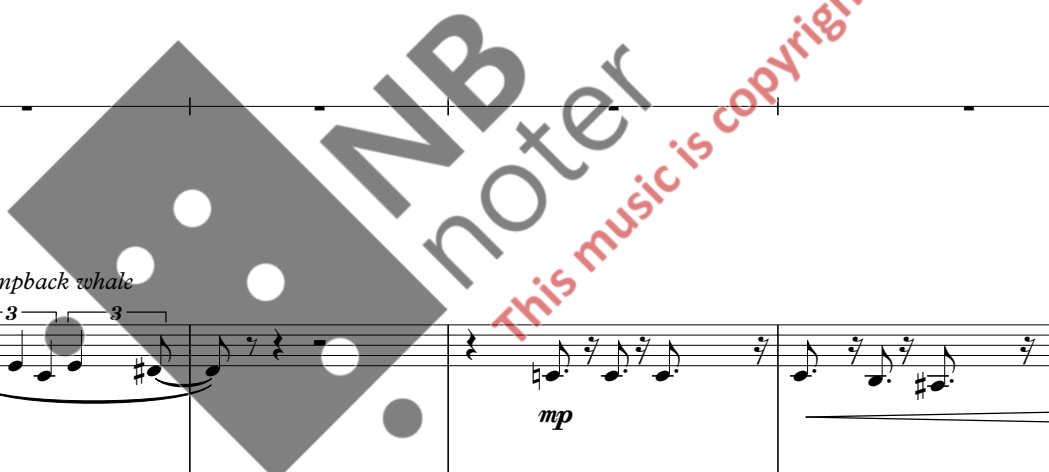
Ship observing whales in the Norwegian Sea 2010 and 2012

Vln. *f* *mp* *ff*

Vc. *pizz.* *arco* *ff* *arco* *gliss.* *ff*

Ship observing whales in the Norwegian Sea 2010 and 2012
Humpback whale

arco *pizz.*



Humpback whale

White beak dolphin

607

B. Cl. *ff* *mf* *ff* *mf*

Fl. *mp* *mf*

Vln. *f* *gliss.* *mf* *half-tone trill* *ff* *mp*

Vc. *mp* *mf* *f* *gliss.* *mp*

Audio

Hn. *f* *mp*

B. Tbn. *mf* *p* *mf*

Vln. *f* *pizz.* *f* *gliss.* *mp* *(Pseudocalanus elongatus) arco*

Vc. *mf* *mp* *f* *gliss.*

♩ = 60
leave the stage

615

B. Cl. *f*

Fl. *jet-whistle* *ff*

Vln. *mf* *gliss.* (or as high as possible) *gliss.* 6 7 *mp*

Vc. *leave the stage*

11

Audio

Clicktrack stops

Jingle

SPK: 11

Dear passengers, join us tonight...

♩ = 60
leave the stage

615

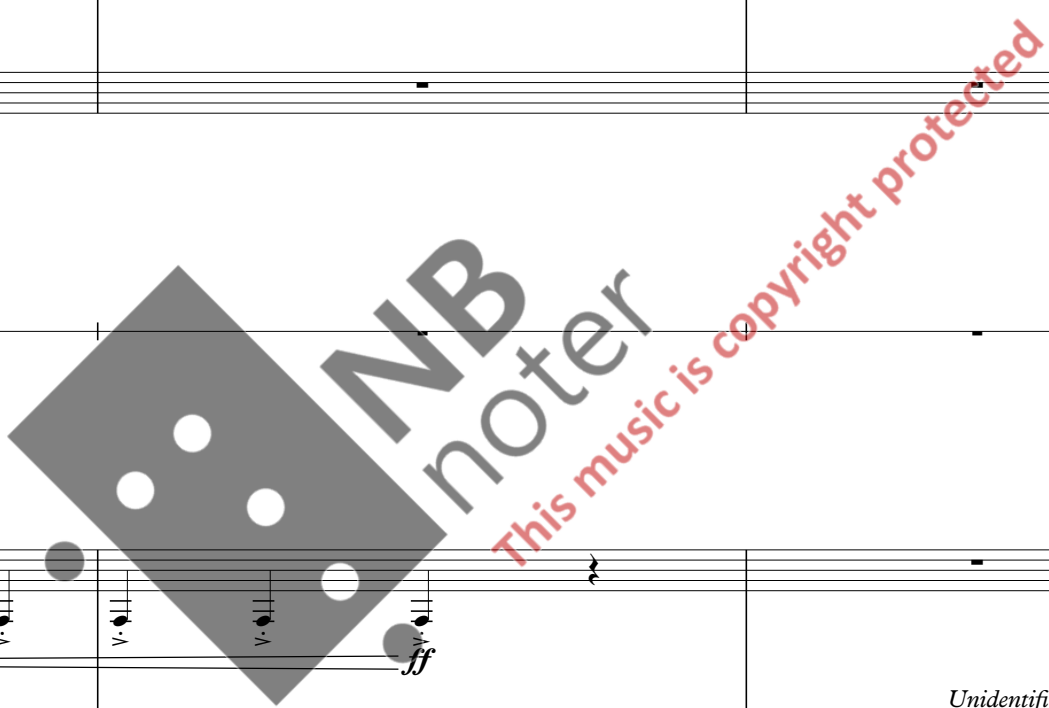
Hn. *ff*

B. Tbn. *Unidentified whale overtone gliss.* *f*

Vln. *pizz.* *f*

Vc. *gliss.* 6 7 7 *mp*

11



52 **K** $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

632

B. Cl. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

Fl. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

Vln. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

Vc. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

Audio eight musicians in recording $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

632

Hn. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

B. Tbn. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

Vln. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

Vc. $\text{♩} = 120$ $\text{♩} = 80$ accel. $\text{♩} = 120$

♩ = 60

L

676

B. Cl. **32** **7** **2** **3** enter the stage again **6** **4**

Fl. **32** **7** **2** **3** enter the stage again **6** **4**

Vln. **32** **7** **2** **3** enter the stage again **6** **4**

Vc. **32** **7** **2** **3** enter the stage and improvise sparse 'Seagull' sounds end **6** **4**

Audio **32** **7** **2** **3** **6** **4**

echo and noises Clicktrack starts

♩ = 60

L

676

Hn. **32** **7** **2** **3** enter the stage again **6** **4**

B. Tbn. **32** **7** **2** **3** enter the stage again **6** **4**

Vln. **32** **7** **2** **3** enter the stage again **6** **4**

Vc. **32** **7** **2** **3** enter the stage and improvise sparse 'Seagull' sounds end **6** **4**

1:03:13

54

735

$\text{♩} = 120$

improvise Fish 13
using existing sound file as reference

B. Cl.

mp

4

3

3

7/8

improvise Fish 13
using existing sound file as reference

To Bsn.

Bassoon
improvise Fish 13
in the style of the other instruments

Fl.

mp

4

3

3

7/8

improvise Fish 13
using existing sound file as reference

Vln.

mp

4

3

3

7/8

improvise Fish 13
using existing sound file as reference

Vc.

mp

4

3

3

7/8

Clicktrack signal

Clicktrack signal

Clicktrack signal

Audio

4

3

7/8

$\text{♩} = 120$

735

improvise Fish 13
using existing sound file as reference

Hn.

mp

4

3

3

7/8

improvise Fish 13
using existing sound file as reference

B. Tbn.

mp

4

3

3

7/8

improvise Fish 13
using existing sound file as reference

Vln.

mp

4

3

3

7/8

improvise Fish 13
using existing sound file as reference

Vc.

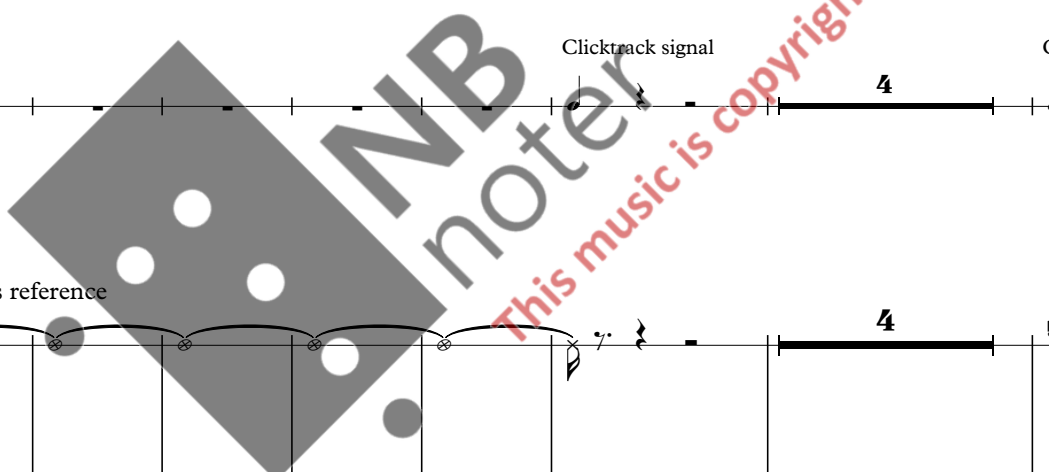
mp

4

3

3

7/8



1:03:55
M ♩ = 80

756

B. Cl. *sim.*

Bsn. *sim.*

Vln. *ord.* *f* *pizz.* *mp* *arco* *f*

Vc. *sim.* *sfz* *mp* 6 6 6

Audio Clicktrack signal Fish 25 four musicians in recording

Hn. *sim.* *fl.* *3* *3* *sfz* *Sperm whale (ord.)* *5* *5* *5* *5* *f* *mf*

B. Tbn. *sim.* *ord.* *f* *mf* *Pseudocalanus elongatus* *gliss.*

Vln. *sim.* *ord.* *f* *gliss.* 6 6

Vc. *sim.* *ord.* *pizz.* 3 3 3 3

Ship observing whales in the Norwegian Sea 2010 and 2012
Sperm whale
Ship observing whales in the Norwegian Sea 2010 and 2012
Killer whale
Minke whale (ord.)
Dolphin
Killer whale
Sperm whale (ord.)
Pseudocalanus elongatus
Ship observing whales in the Norwegian Sea 2010 and 2012
Killer whale



764 *Minke whale*

B. Cl. *mf*

Bsn. *f*

Vln.

Vc. *f*

Audio

Hn. *764* *Killer whale* *ffz* *Minke whale* *f*

B. Tbn. *mp* *sempre gliss.*

Vln. *764* *Ship observing whales in the Norwegian Sea 2010 and 2012* *pizz.* *mf*

Vc. *Minke whale arco* *f* *pizz.*

accel.

768

B. Cl. *f* *mp* *p*

Bsn. *mp* *mf*

Vln. *p* *mp*

Vc. *sffz* *f* *gliss.* *gliss.*

Audio

Ship observing whales in the Norwegian Sea 2010 and 2012
Minke whale

Killer whale

Minke whale

Pseudocalanus elongatus

accel.

768

Hn. *mf*

B. Tbn. *mf* *p* *mf* *mp*

Vln. *arco* *mp* *p* *mf*

Vc. *arco* *mp* *f* *mp*

Killer whale (pizz.)

Minke whale

Pseudocalanus elongatus

58

♩ = 120

774

B. Cl. *f* *mf* *sfz* *ff*

Bsn. *f* *ff*

Vln. *f* *fp* *f* *ff*

Vc. *ff*

Audio

Killer whale

To Fl.

pizz.

arco

gliss.

774

Hn. *f*

B. Tbn. *mf* *f*

Vln. *p* *mp* *f* *ff*

Vc. *mf* *ff*

Dolphin

Ship observing whales in the Norwegian Sea 2010 and 2012

Pseudocalanus elongatus

arco

pizz.

gliss.



B. Cl. *780* *Minke whale*

Fl. *To Bsn.* *Bassoon*

Vln. *(Pseudocalanus elongatus)*
arco *8va* *gliss.* *mf*

Vc. *Sperm whale* *f*

Audio *4/4*

Hn. *780* *ff*

B. Tbn. *mf*

Vln. *mf* *mf*

Vc. *Killer whale* *Sperm whale* *sfz* *f*



60

786 *Humpback whale* *Sperm whale* *Minke whale*

B. Cl. *mf*

Bsn. *White beak dolphin* *Harbour porpoise* *very fast whole-tone trill* *tr* *ff* *7*

Vln.

Vc. *Harbour porpoise* *very fast whole-tone trill* *tr* *ff* *7*

Audio

786 *Killer whale* *Minke whale* *Killer whale*

Hn. *sffz* *3*

B. Tbn. *mp* *3*

Vln.

Vc. *mf* *f* *Killer whale* *sffz* *3*



792

B. Cl. *f* 5

Bsn. *f* 3 *White beak dolphin*

Vln. *sfz* 3 *Killer whale*

Vc. *f* pizz.

Audio Clicktrack signal

Hn. *f* 3 *Fin whale* *ff*

B. Tbn. *mf*

Vln. *sfz* 3 *Killer whale*

Vc. *f* 3 5 *Sperm whale*

812

B. Cl. *f* *5*

Bsn. *f* *mp* *Minke whale*

Vln. *f* *mf* *Killer whale* *pizz.* *3* *3* *3* *3* *3*

Vc. *Fin whale* *pizz.* *Unidentified whale* *arco, sul D* *gliss.*

Audio *Clicktrack signal*

Hn. *sfz* *mf* *p* *gliss.*

B. Tbn. *mp* *Minke whale*

Vln. *mf* *f* *Unidentified whale* *arco, sul G* *gliss.*

Vc. *Minke whale* *f* *mf* *gliss.*

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820

B. Cl. *Minke whale*

Bsn. *Minke whale*

Vln. *Minke whale*

Vc. *Minke whale*

Audio *Jingle*

Clicktrack signal

f *mf* *ff* *ppp*

8va

in another world,
icy, austere

Plankton nighttime observation

in another world,
icy, austere

Plankton nighttime observation

in another world,
icy, austere

Plankton nighttime observation

820

Hn. *Minke whale*

B. Tbn. *gliss.*

Vln. *Minke whale*

Vc. *Unidentified whale*

mp *f* *mf* *ff* *ppp*

gliss.

arco, sul D

8va

in another world,
icy, austere

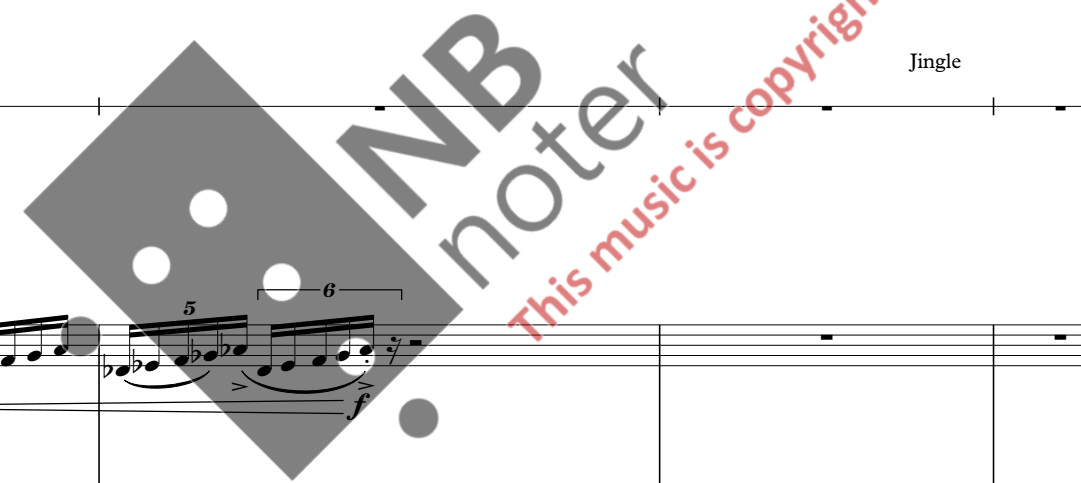
Plankton nighttime observation

in another world,
icy, austere

Plankton nighttime observation

in another world,
icy, austere

Plankton nighttime observation



831

B. Cl.

Bsn.

Vln.

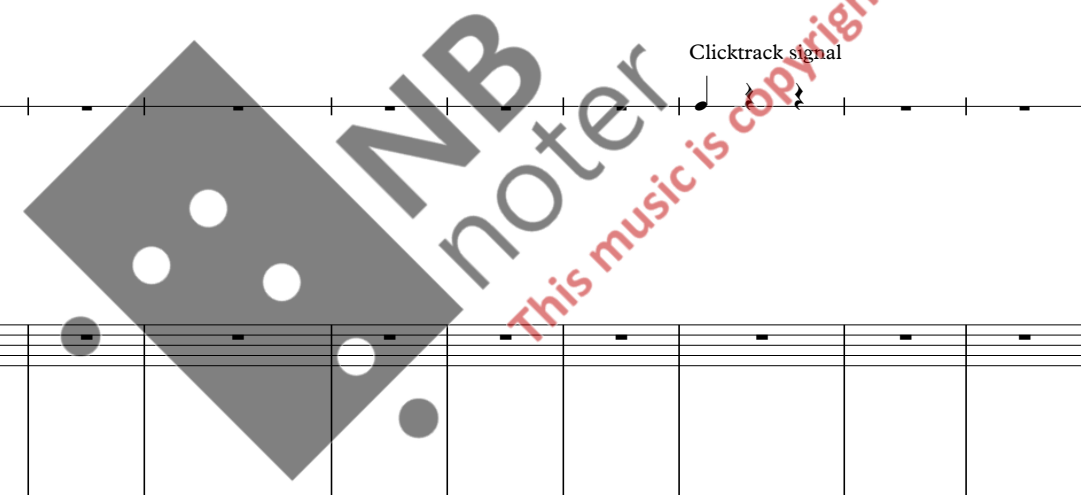
Vc.

pp

pp

Audio

Clicktrack signal



831

Hn.

B. Tbn.

Vln.

Vc.

pp

pp

852

B. Cl.

Bsn.

Vln.

Vc.

PTH:

PTH ends

These waters are supposed to have healing...

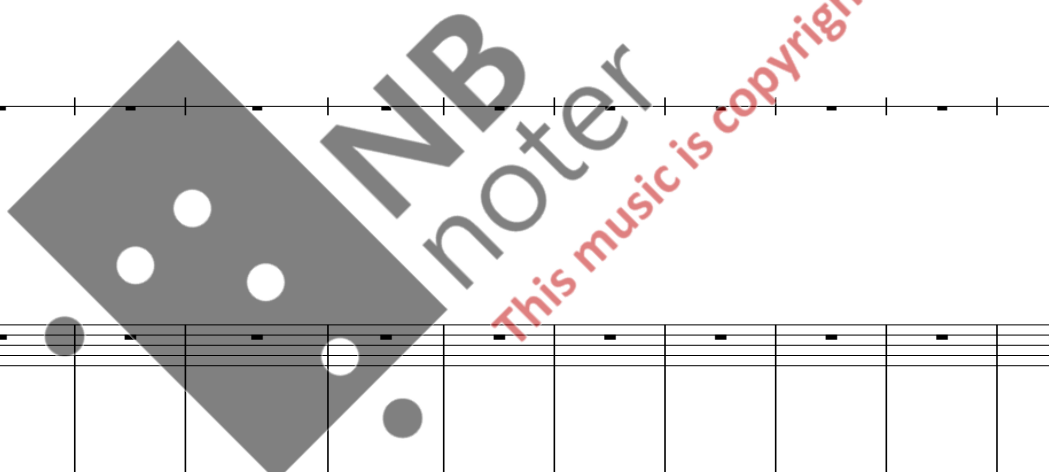
852

Hn.

B. Tbn.

Vln.

Vc.



874

improvise like tiny fish under water answering and in contrast to recorded Fish 1

B. Cl. *pp - mp*

Bsn. *pp - mp*

improvise like tiny fish under water answering and in contrast to recorded Fish 1

Vln. *p* *mp*

Vc. *p* *mp*

Audio

Clicktrack signal
Fish 1

874

improvise like tiny fish under water answering and in contrast to recorded Fish 1

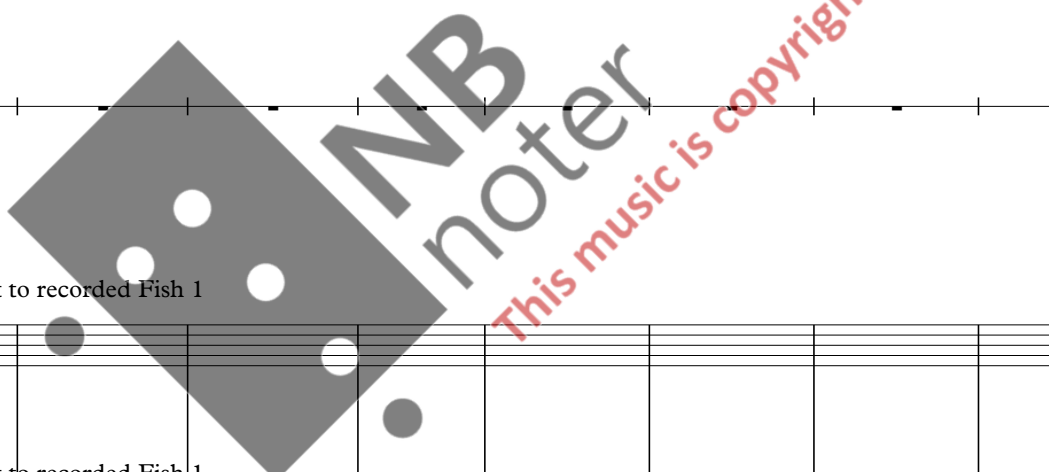
Hn. *pp - mp*

B. Tbn. *pp - mp*

improvise like tiny fish under water answering and in contrast to recorded Fish 1
mutes ad lib.

Vln. *p* *mp*

Vc. *p* *mp*

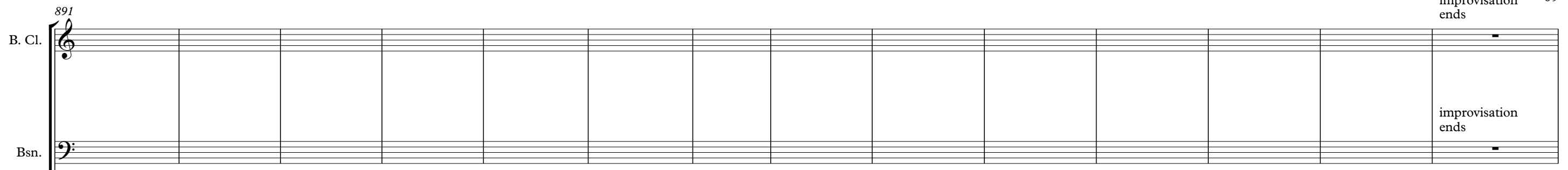


improvisation ends

891

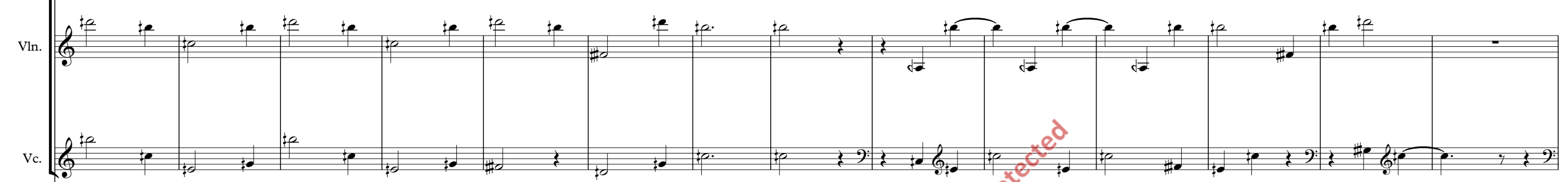
B. Cl.

Bsn.



Vln.

Vc.



Audio

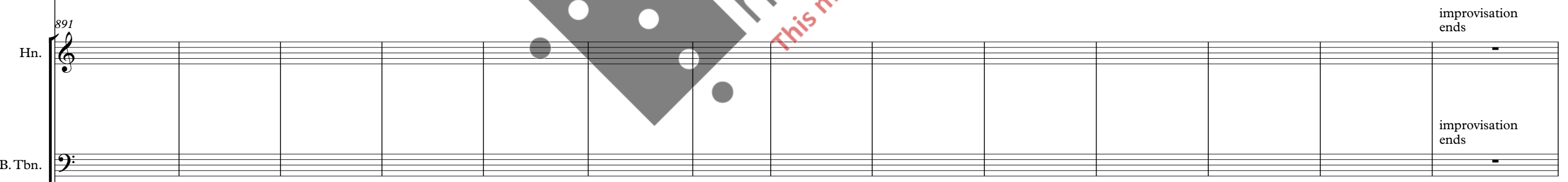
Clicktrack signal



891

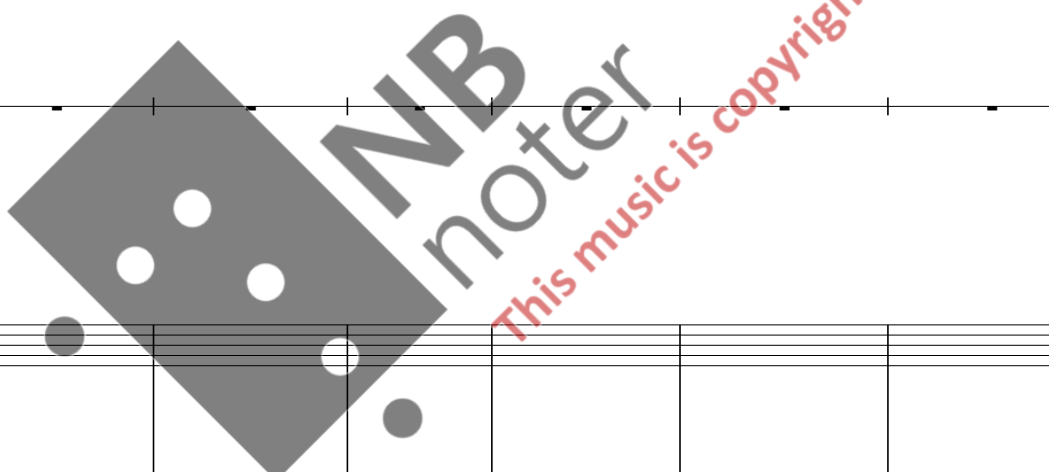
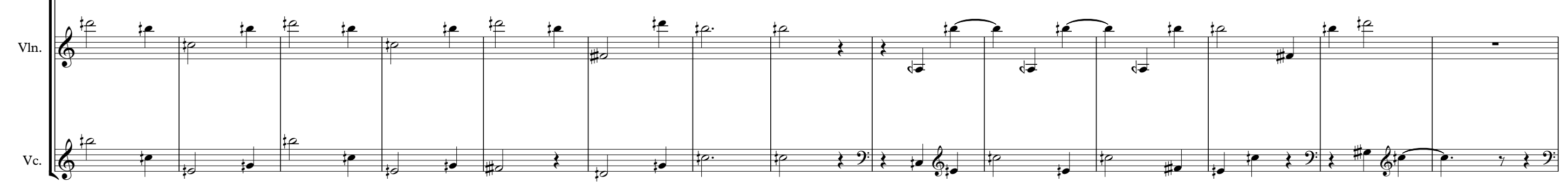
Hn.

B. Tbn.



Vln.

Vc.



905

B. Cl.

Bsn.

Vln. *pp*

Vc. *pp*

PTH:

Audio

The party is going strong...

Clicktrack stops

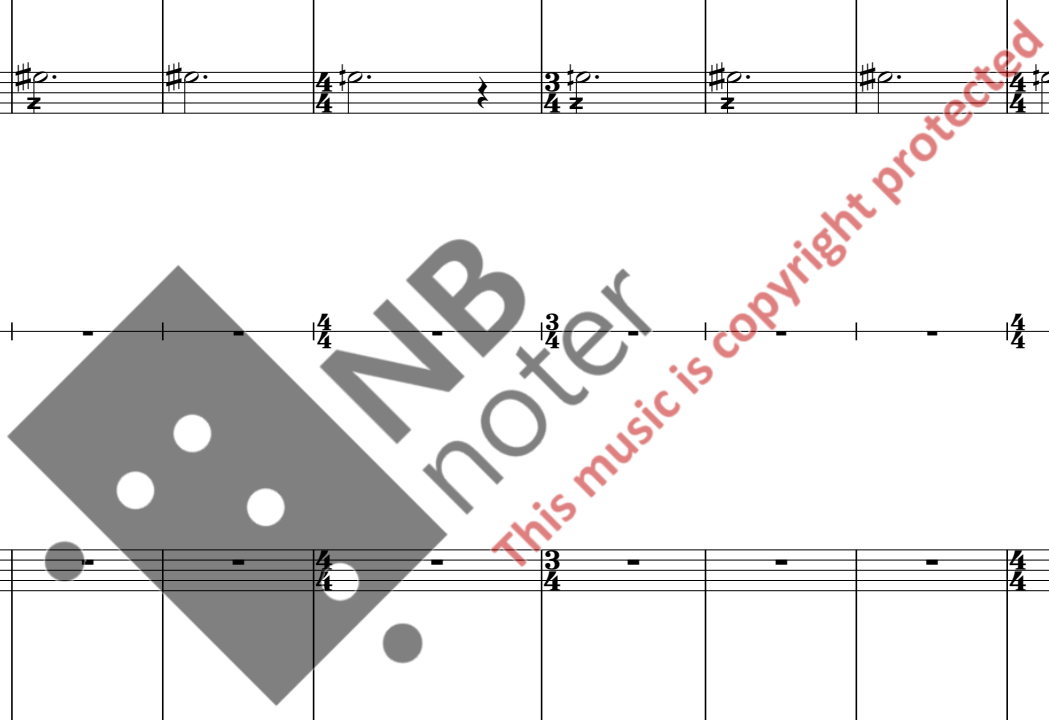
905

Hn.

B. Tbn.

Vln. *pp*

Vc. *pp*





Plankton nighttime observation

921

B. Cl. *p* *mp* *mp* *p* *mf*

Bsn. *mp* *p*

Vln. *p* *p* *mp* *pp* *p* *mp* *mf* *p*³

Vc. *mp* *p* *mp* *p* *mp* *p*

Audio Clicktrack starts

Hn. *mp* *mf*

B. Tbn. *mp* *p*

Vln. *p* *p* *mp* *pp* *p* *mp* *mf* *p*³

Vc. *p* *mp* *p* *mp* *p*

Plankton nighttime observation ord.

Plankton nighttime observation with mute

Plankton nighttime observation ord.

Plankton nighttime observation ord.



931

B. Cl.

Bsn.

Vln.

Vc.

Audio $\frac{3}{4}$

Hn.

B. Tbn.

Vln.

Vc.

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

p *mp* *f* *p*

p *mp* *pp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

whole-tone trill

5

5

gliss.

6

3

955

B. Cl. *p*

Bsn.

Vln. *pp* *p*

Vc. *p* 5 6

Audio Clicktrack signal Piano sample

Hn. *p*

B. Tbn.

Vln. *pp* *p*

Vc. *p* 5 6

968

B. Cl. *pp*

Bsn. *pp* To Fl.

Vln. *mp*

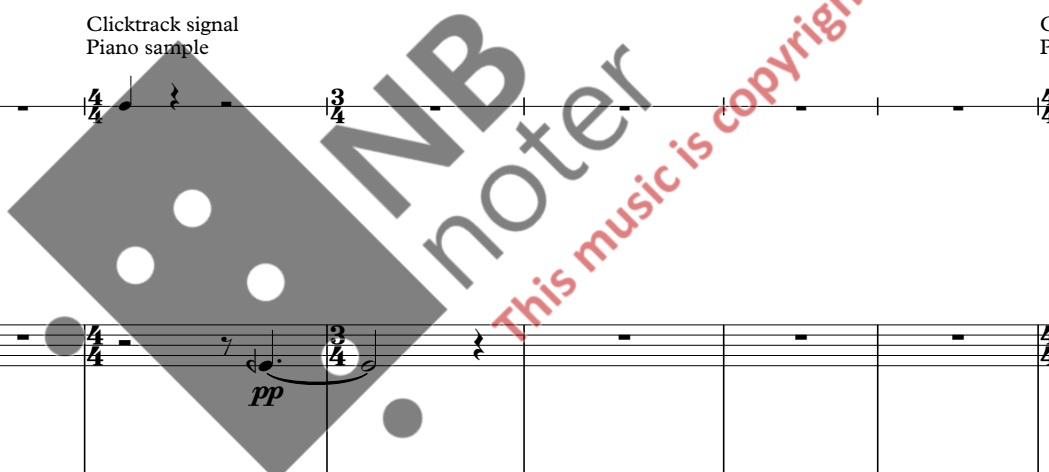
Vc. To Bar Ch.

Clicktrack signal Piano sample

Clicktrack signal Piano sample

Clicktrack signal Piano sample

Clicktrack signal Piano sample



968

Hn. *pp*

B. Tbn. (with mute) *pp*

Vln. *mp*

Vc. To Bar Ch.

1:13:13
P ♩ = 80

983

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn. $\frac{13}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Flute *Plankton daytime observation*

Bar Chimes To Vc.

mf *mp*

2 6 6 6

Audio

Piano

Clicktrack signal

Jingle

SPK:

Good morning...

P ♩ = 80

983

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B. Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

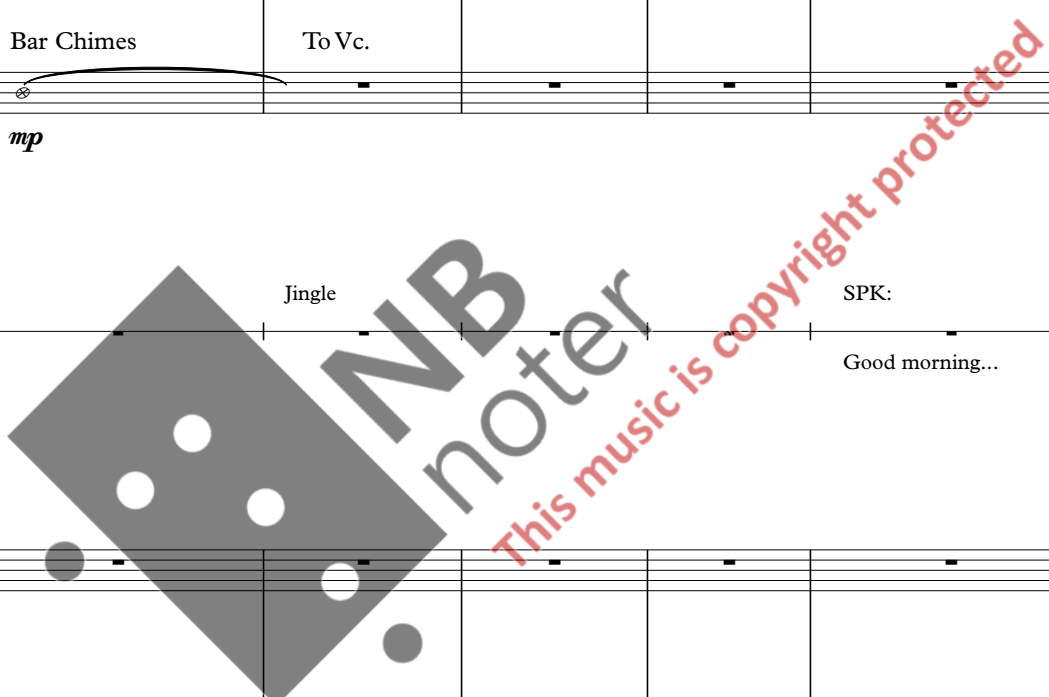
Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Plankton daytime observation

Bar Chimes To Vc.

mf *mp*

2 6 6 6



Plankton daytime observation

997

B. Cl.

Fl.

Musical score for B. Cl. and Fl. staves. The B. Cl. staff shows a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997, marked *mf*. The Fl. staff features a 6-measure rest, followed by a series of 6-measure and 3-measure melodic phrases, also starting at measure 997.

Plankton daytime observation

Plankton daytime observation

Violoncello

Vln.

Vc.

Musical score for Vln. and Vc. staves. The Vln. staff shows a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997, marked *mf*. The Vc. staff features a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997, marked *mf*.

SPK ends

Clicktrack signal

This music is copyright protected

Audio

A staff for the audio track, showing a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997.

Plankton daytime observation

Plankton daytime observation

senza sord.

997

Hn.

B. Tbn.

Vln.

Vc.

Musical score for Hn., B. Tbn., Vln., and Vc. staves. The Hn. staff shows a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997, marked *mf*. The B. Tbn. staff features a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997, marked *mp*. The Vln. staff features a 6-measure rest, followed by a series of 6-measure and 3-measure melodic phrases, starting at measure 997. The Vc. staff shows a 3-measure rest followed by a 3-measure melodic phrase starting at measure 997.

1008

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

Fl. Bassoon *mp* *f* *mp* *f*

Vln. *mp* *f*

Vc. *mp* *mf* *mp*

Audio Clicktrack signal

Hn. *mp* *mf* *mp*

B. Tbn. *p* *mf* *p* *mf*

Vln. *mp* *f*

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

Plankton daytime observation
Violoncello

mf *mp* *mf* *mp*

accel.

1017

B. Cl. *mf* *f*

Bsn. *mf* *f* *mf*

Vln. *mf* *f*

Vc. *mf* *f*

Audio

accel.

1017

Hn. *mf* *f*

B. Tbn. *mp* *mf* *mp*

Vln. *mf* *f*

Vc. *mf* *f*

80

1024

B. Cl.

Bsn.

Vln.

Vc.

mp

f

mf

3

3

3

3

3

3

6

3

Detailed description: This system contains measures 80 through 87. The B. Cl. part starts with a treble clef and a 1024 dynamic marking. It features triplet eighth notes in measures 80-81, followed by a dynamic change to *mp* in measure 82, *f* in measure 83, and *mf* in measure 84. The Bsn. part is in bass clef with a *f* dynamic and consists of eighth notes with accents. The Vln. part is in treble clef with triplet eighth notes and a *mf* dynamic. The Vc. part is in treble clef with triplet eighth notes and a *mf* dynamic. A sixteenth rest is present in measure 86.

Clicktrack signal

Audio

Detailed description: The audio track shows a single clicktrack signal in measure 82, represented by a vertical line with a downward-pointing stem.

1024

Hn.

B. Tbn.

Vln.

Vc.

mf

mp

f

mf

3

3

3

3

3

3

6

3

Detailed description: This system contains measures 88 through 95. The Hn. part is in treble clef with a 1024 dynamic marking and triplet eighth notes. The B. Tbn. part is in bass clef with a *mf* dynamic and eighth notes with accents. The Vln. part is in treble clef with triplet eighth notes and a *mf* dynamic. The Vc. part is in treble clef with triplet eighth notes, a dynamic change to *mp* in measure 89, *f* in measure 90, and *mf* in measure 94. A sixteenth rest is present in measure 94.

1032

B. Cl.

Bsn.

Vln.

Vc.

1032

Hn.

B. Tbn.

Vln.

Vc.

1041

B. Cl.

Bsn.

Vln.

Vc.

Audio

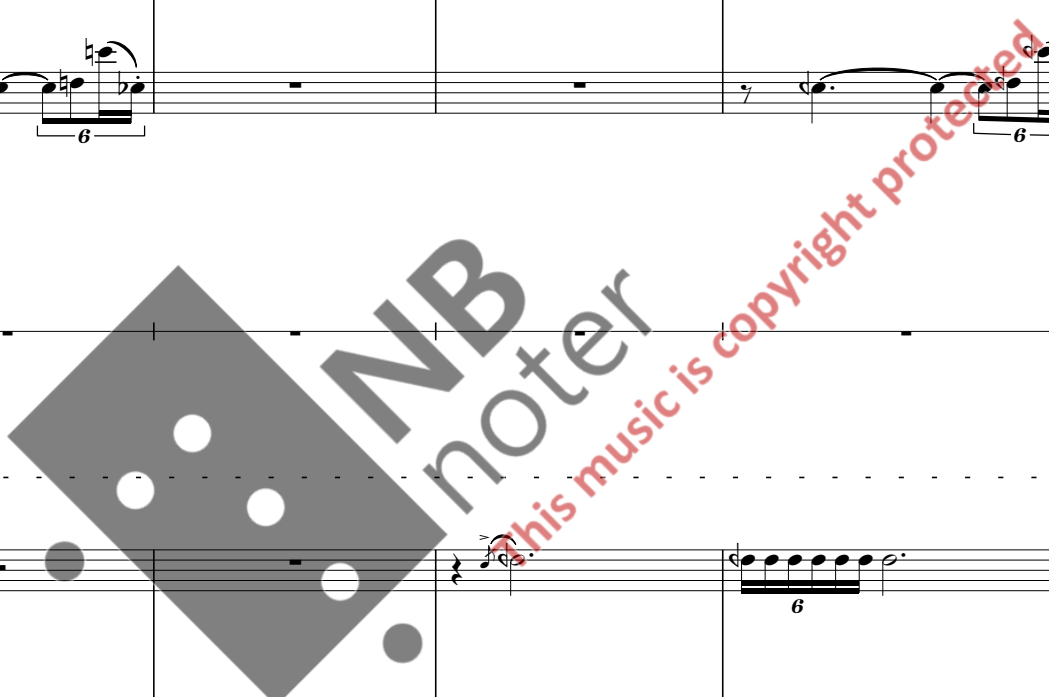
1041

Hn.

B. Tbn.

Vln.

Vc.



♩ = 126

1050

B. Cl. *pp* 6

Bsn. *sub. pp*

Vln. *pp* 6

Vc. *sub. pp* 6

To Fl.

Clicktrack signal

PTH: Another wonderful day...

Clicktrack stops PTH ends

♩ = 126

1050

Hn. *pp* 6

B. Tbn. *sub. pp*

Vln. *pp* 6

Vc. *sub. pp* 6



1:16:16

Q

$\text{♩} = 120$

84

1059

B. Cl. *Plankton nighttime observations: Acartia* *Temora longicornis*

Fl. *Plankton nighttime observations: Acartia* *Temora longicornis*

Vln. *Plankton nighttime observations: Acartia* *Temora longicornis*

Vc. *Plankton nighttime observations: Acartia* *Temora longicornis*

ff *fp < f* *ff* *ff* *ff* *ff*

gliss. *gliss.*

3 3 3 3 3 3

Audio Clicktrack starts four musicians in recording

Q

$\text{♩} = 120$

1059

Hn. *Plankton daytime observation: Pseudocalanus elongatus* *Temora longicornis* *Acartia*

B. Tbn. *Plankton daytime observation: Pseudocalanus elongatus* *Temora longicornis* *Acartia*

Vln. *Plankton daytime observation: Pseudocalanus elongatus* *Temora longicornis* *Acartia*

Vc. *Plankton daytime observation: Pseudocalanus elongatus* *Temora longicornis* *Acartia*

ff *f* *mf* *f* *f* *ff* *f* *ff* *f* *ff*

3 3 3 3 3 3 3 3 3 3

1069

Pseudocalanus elongatus *Calanus* *Acartia*

B. Cl. *mf* *ff* *mf* *f* *ff*

Fl. *mf* *ff* *mf* *f* *ff*

Vln. *mf* *ff* *mf* *f* *ff*

Vc. *mf* *ff* *mf* *f* *ff*

Audio $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

1069

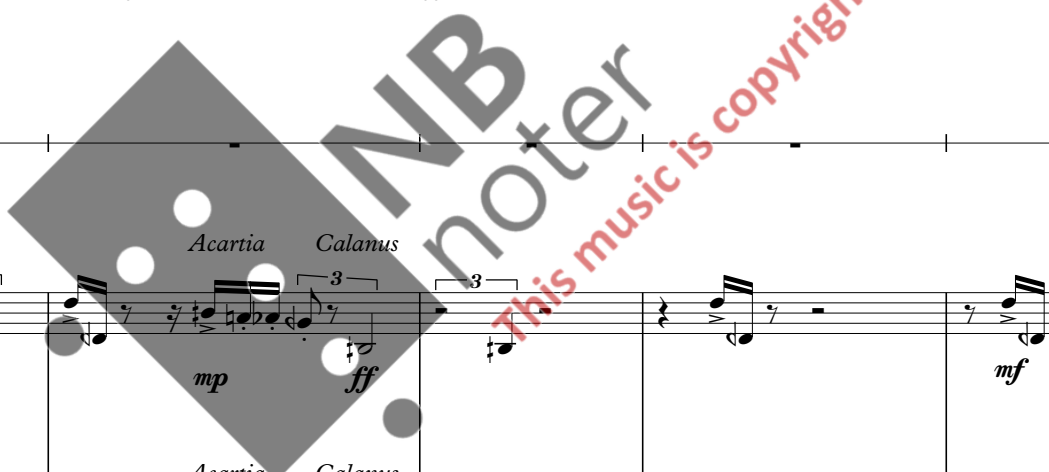
Calanus *Acartia* *Calanus*

Hn. *mp* *ff* *mf* *ff*

B. Tbn. *p* *f* *mp* *f*

Vln. *mp* *ff* *mf* *ff*

Vc. *mp* *ff* *mf* *ff*



1080

Temora longicornis

B. Cl. *f ff mf f ff*

Fl. *f ff mf f ff*

Vln. *f ff mf f ff*

Vc. *f ff mf f ff*

Audio

1080

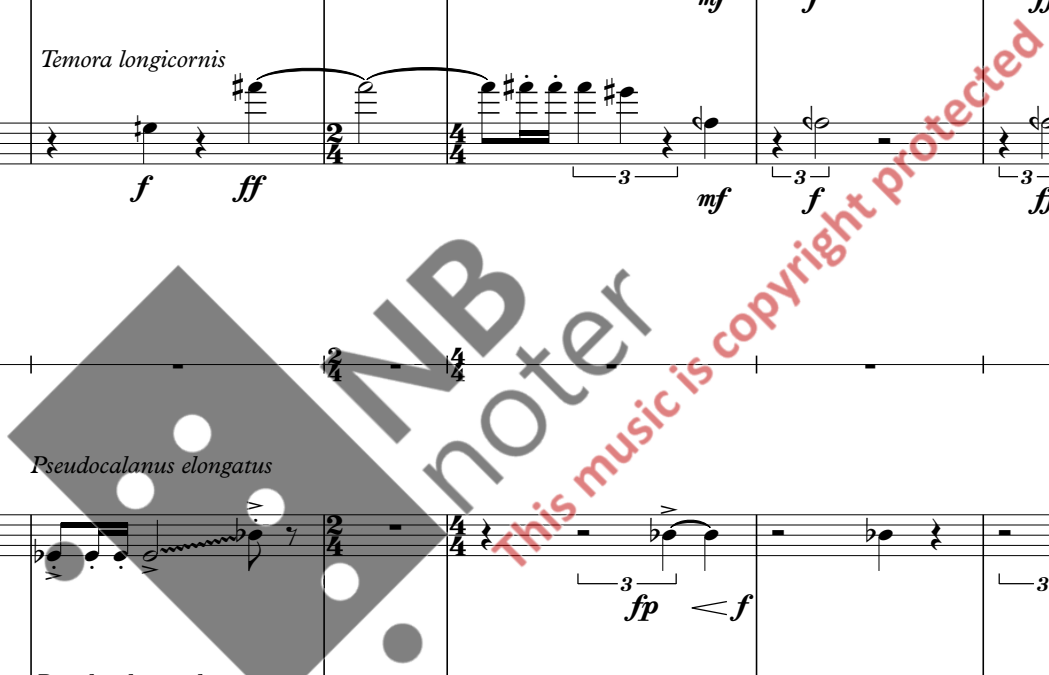
Pseudocalanus elongatus

Hn. *fp < f ff f ff*

B. Tbn. *fp < mf f mf f*

Vln. *fp < f ff f ff*

Vc. *fp < f ff f ff*



1091

Pseudocalanus elongatus *Calanus* *Acartia*

B. Cl. *f* *ff* *mf* *f* *mf*

Fl. *f* *ff* *mf* *f* *mf*

Vln. *f* *ff* *mf* *f* *mf*

Vc. *f* *ff* *mf* *f* *mf*

Audio $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1091

Temora longicornis

Hn. *f* *ff* *f*

B. Tbn. *mf* *f* *mf*

Vln. *f* *ff* *f*

Vc. *f* *ff* *f*

1101

B. Cl. *ff* *mf* *ff* *f* *ff* *mf*

Fl. *ff* *mf* *ff* *f* *ff* *mf*

Vln. *ff* *mf* *ff* *f* *ff* *mf*

Vc. *ff* *mf* *ff* *f* *ff* *mf*

Audio

Temora longicornis

Temora longicornis

Temora longicornis

Temora longicornis

1101

Hn. *ff* *mf* *ff* *mf* *f*

B. Tbn. *f* *mp* *f* *mp* *mf*

Vln. *ff* *mf* *ff* *mf* *f*

Vc. *ff* *mf* *ff* *mf* *f*

Acartia, nighttime observation

Daytime observation: Calanus

Acartia, nighttime observation

Daytime observation: Calanus

Acartia, nighttime observation

Daytime observation: Calanus

Acartia, nighttime observation

Daytime observation: Calanus



rit. ... $\text{♩} = 80$

R $\text{♩} = 120$

1111

B. Cl. *Acartia* *mf* *ff* *fp < ff* *mf* *ff*

Fl. *Acartia* *mf* *ff* *fp < ff* *mf* *ff*

Vln. *Acartia* *mf* *ff* *fp < ff* *mf* *ff*

Vc. *Acartia* *mf* *ff* *fp < ff* *mf* *ff*

Audio

Temora longicornis

rit. ... $\text{♩} = 80$

R $\text{♩} = 120$

1111

Hn. *Acartia* *ff* *mf* *ff* *Pseudocalanus elongatus* *f* *ff* *Acartia* *f*

B. Tbn. *Acartia* *f* *mp* *f* *Pseudocalanus elongatus* *mf* *f* *Acartia* *mf*

Vln. *Acartia* *ff* *mf* *ff* *Pseudocalanus elongatus* *f* *ff* *Acartia* *f*

Vc. *Acartia* *ff* *mf* *ff* *Pseudocalanus elongatus* *f* *ff* *Acartia* *f* (vibr.)

1124

B. Cl. *Pseudocalanus elongatus* *Calanus* *Acartia*

Fl. *Pseudocalanus elongatus* *Calanus* *Acartia*

Vln. *Pseudocalanus elongatus* *Calanus (vibr.)* *Acartia*

Vc. *Pseudocalanus elongatus* *Calanus* *Acartia*

Audio $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

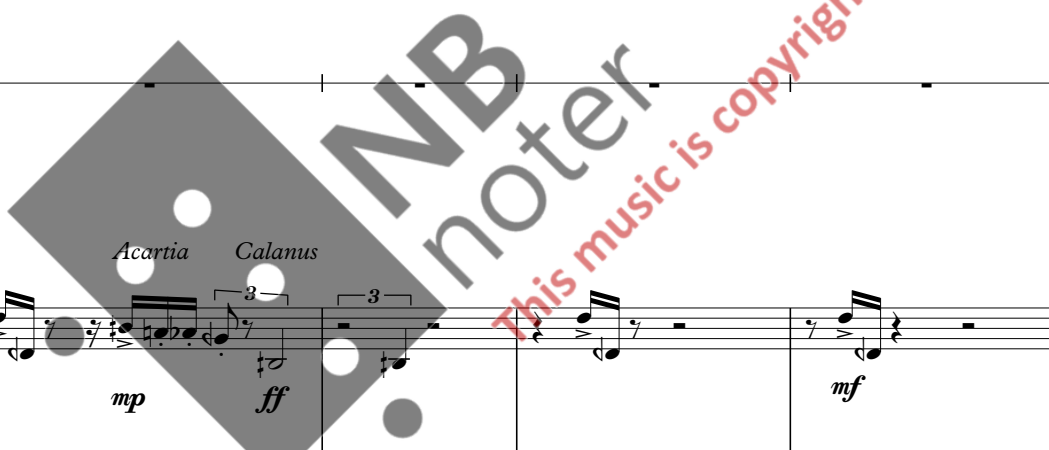
1124

Hn. *Calanus* *Acartia* *Calanus*

B. Tbn. *Calanus* *Acartia* *Calanus*

Vln. *Calanus* *Acartia* *Calanus*

Vc. *Calanus* *Acartia* *Calanus*



♩ = 60

S ♩ = 120

Temora longicornis

B. Cl. *improvise, steam and foam! team up with Fl.* **21** *continue improvisation individually*

Fl. *improvise, steam and foam! team up with Cl.* **21** *improvisation ends*

Vln. *improvise, steam and foam! team up with Vc.* **21** *improvisation ends*

Vc. *improvise, steam and foam! team up with Vln.* **21** *continue improvisation individually*

f ff p - mf p

Audio

Clicktrack stops recorded scales

Clicktrack starts noises building up

Clicktrack signal

Pseudocalanus elongatus

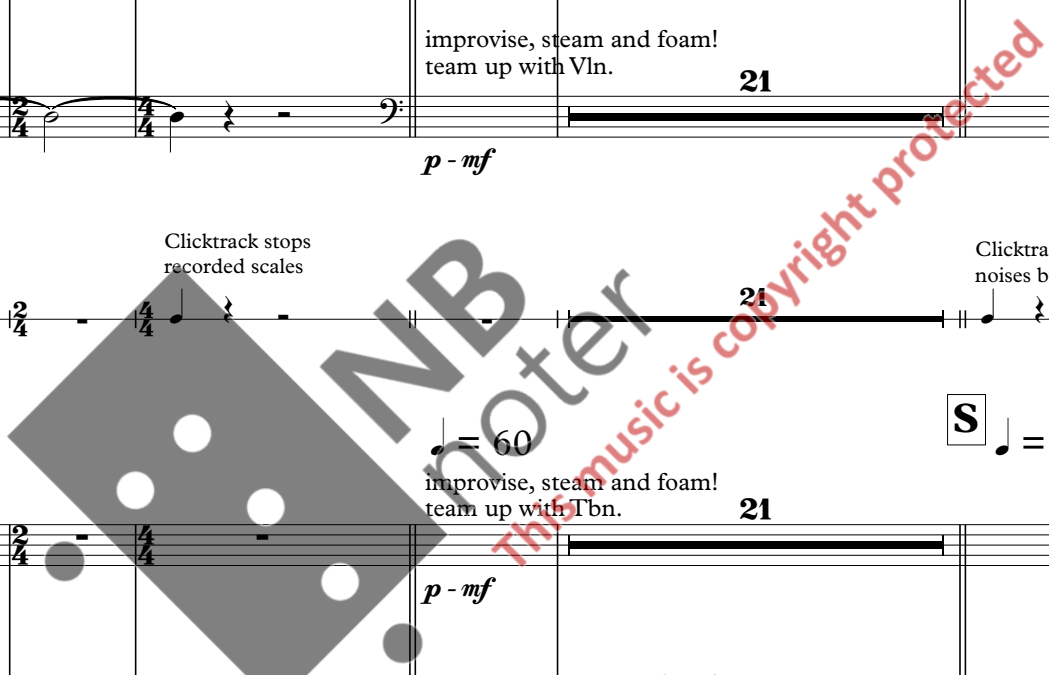
Hn. *improvise, steam and foam! team up with Tbn.* **21**

B. Tbn. *improvise, steam and foam! team up with Hn.* **21** *improvisation ends*

Vln. *improvise, steam and foam! team up with Vc.* **21** *continue improvisation individually* *improvisation ends*

Vc. *improvise, steam and foam! team up with Vln.* **21** *improvisation ends*

p - mf pp - mp p



1168 improvisation ends

B. Cl. *p*

Fl.

pick up the phone when it rings,
mime to the voice of the musician's voice

Vln.

Vc. improvisation ends *p* non vibr. ord.

Audio PTH: Clicktrack signal

What's going on out there? Clicktrack signal

1168 improvisation ends

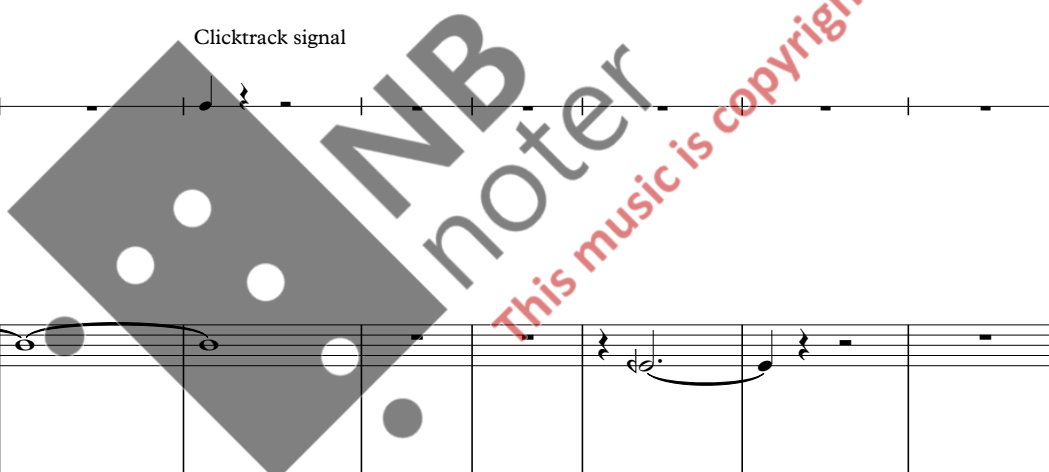
Hn. *p*

B. Tbn. with mute *p*

pick up the phone when it rings,
mime to the voice of the musician's voice

Vln.

Vc. (ord.)



1186

B. Cl. *pp*

Fl. *To Bsn.*

Vln.

Vc. *non vibr.* *pp*

Audio

Clicktrack signal

PTH: Well I can't say I blame them...

Clicktrack stops

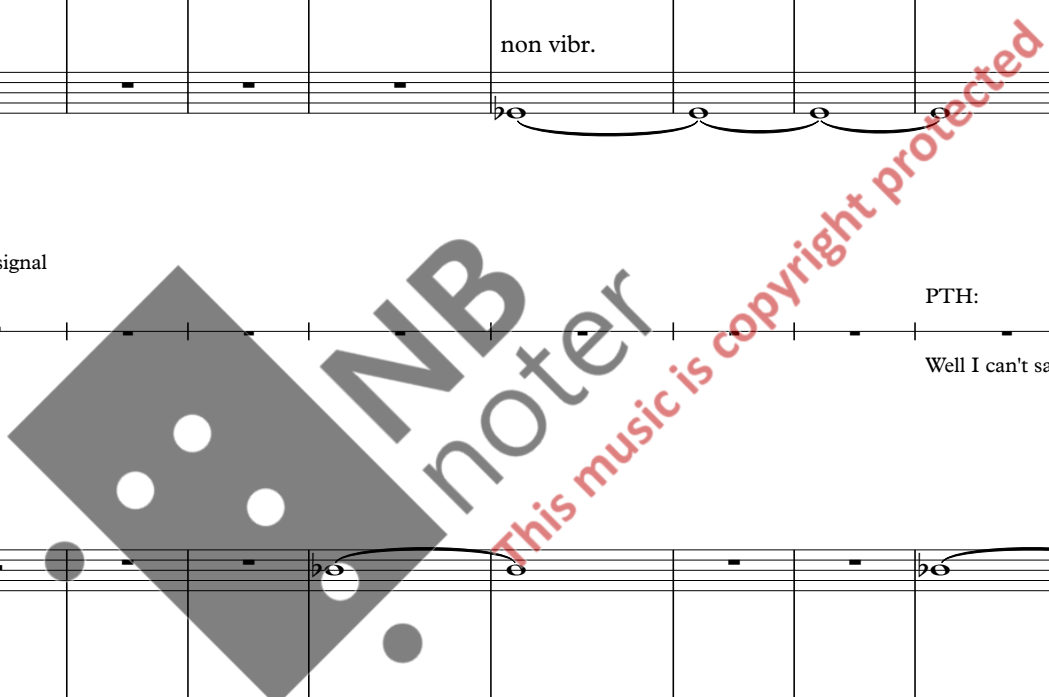
1186

Hn.

B. Tbn. *pp*

Vln.

Vc. *non vibr.* *pp*



94

♩ = 80

T

1204

B. Cl. *mf - ff* improvise wildy like a riot **13**

Fl. *mf - ff* improvise wildy like a riot **13** improvisation ends

Vln. *mf - ff* improvise wildy like a riot **13**

Vc. *mf - ff* improvise wildy like a riot **13** improvisation ends

2 9 3 4

Audio

Jingle with distortion 2 SPK: 9 drums and noises PTH: 3 SPK: 4 Clicktrack starts Clicktrack signal

Dear passengers, let us help you... Hm, it's coming back to me now... Maybe, but you know what they say...

1204

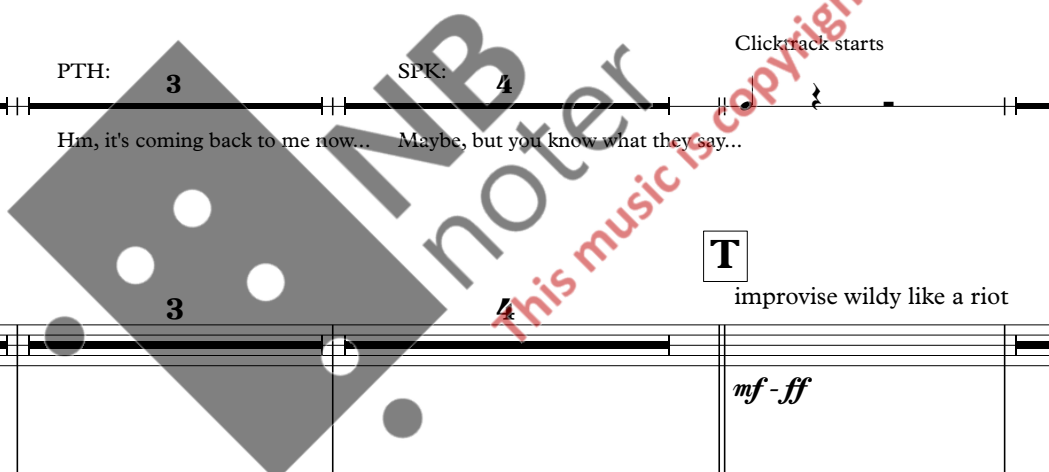
Hn. *mf - ff* improvise wildy like a riot **13**

B. Tbn. *mp - f* improvise wildy like a riot **13** improvisation ends

Vln. *mf - ff* improvise wildy like a riot **13**

Vc. *mf - ff* improvise wildy like a riot **13** improvisation ends

2 9 3 4



U

Ship observing whales in the Norwegian Sea 2009

1238 improvisation ends

B. Cl. *mp*

Bsn. *p* *mp*

Vln. *improvisation ends*

Vc. *p* *mp* *mf*

Audio Clicktrack signal

U

Ship observing whales in the Norwegian Sea 2009

1238 improvisation ends

Hn. *p* *mp*

B. Tbn. *pp* *p*

Vln. *improvisation ends*

Vc. *p* *mp* *mf*

accel.

1246

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Vln. *mf* *mp*

Vc. *mp*

This system contains the first four staves of the musical score. The B. Cl. and Bsn. parts feature a melodic line starting at measure 1246 with a *mf* dynamic, transitioning to *mp* later. The Vln. part has a *mf* dynamic and includes a sixteenth-note figure with a '6' marking. The Vc. part provides a bass line with a *mp* dynamic. A large watermark 'NB noter' is overlaid on the score.

Audio

The audio track line shows the progression of time signatures: 2/4, 4/4, 3/4, and 4/4.

accel.

1246

Hn. *mf* *mp*

B. Tbn. *mp* *p*

Vln. *mf* *mp*

Vc. *mp*

This system contains the next four staves of the musical score. The Hn. part has a *mf* dynamic, and the B. Tbn. part has a *mp* dynamic that changes to *p*. The Vln. part continues with a *mf* dynamic and includes the same sixteenth-note figure with a '6' marking. The Vc. part continues with a *mp* dynamic. The watermark 'NB noter' is still present.

♩ = 110

1256

B. Cl. *mf* *f* *sfz* fl. 3 3 3 3 fl. 3 3

Bsn. *mf* *f*

Vln. *f*

Vc. *mf* pizz. arco *f* 5 5

Audio Clicktrack signal

Ship observing whales in the Norwegian Sea 2009

♩ = 110

1256

Hn. *mf* *f* *sfz* fl. 3 3 3 3 5 5

B. Tbn. *mp* *mf*

Vln. *f*

Vc. *mf* pizz. arco *f* *sfz* 3 3

Ship observing whales in the Norwegian Sea 2009

1263

B. Cl.

Bsn.

Vln.

Vc.

Audio

Hn.

B. Tbn.

Vln.

Vc.

ff

ff

ff

ffz

ff

ffz

f

ff

ffz

V

♩ = 60

1270

leave the stage

7 3

B. Cl.

leave the stage

7 3

Bsn.

leave the stage

7 3

Vln.

leave the stage

7 3

Vc.

Clicktrack ends

7 3

AI Voices and PTH:

long coda, voices and electronic music

Audio

What happened to Pytheas? I don't know...

V

♩ = 60

1270

leave the stage

7 3

Hn.

leave the stage

7 3

B. Tbn.

leave the stage

7 3

Vln.

leave the stage

7 3

Vc.

