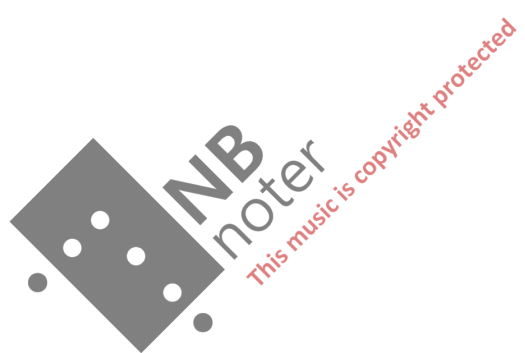


Seafloor Dawn Chorus

Full Score



Kristine Tjøgersen 2018
Rev. 2025



Kristine Tjøgersen - Seafloor Dawn Chorus (2018)

Written and dedicated to Ensemble Recherche

Duration: approx. 9 min

Premiered in Freiburg 1. February 2019 by Ensemble Recherche

Instrumentation

Flute/Bass Flute

Clarinet/Bass Clarinet

Percussion

vibraphone with motor

timpani

nipple gong in G# 1

gamelan gong in Bb 2

plastic tube (the black one, approx. 30 mm wide and 74 cm long)



air spray



bird flute



slide whistle prepared with tack-it
(air sound only)



Piano

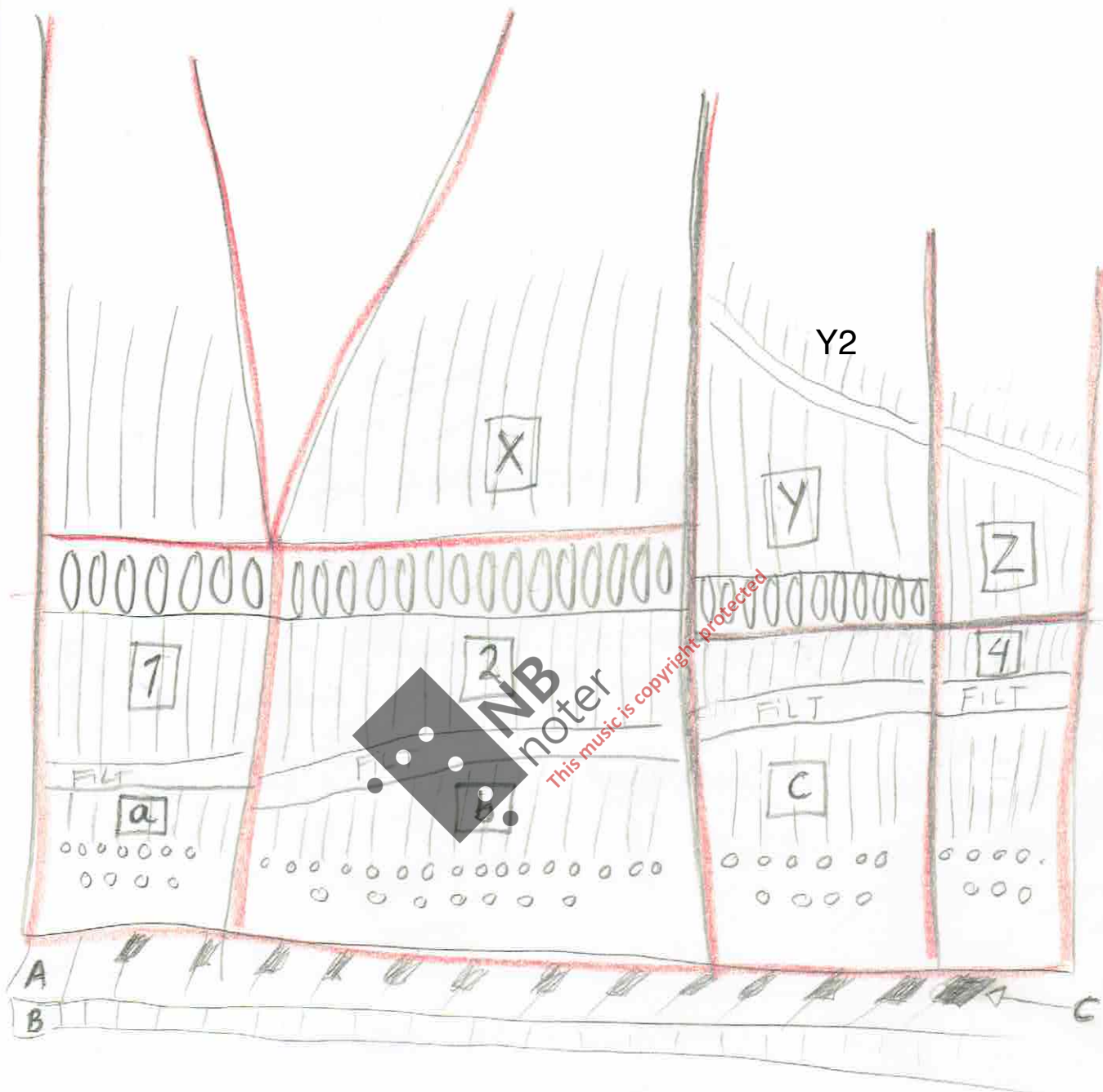
plastic tube (the white one, 16 mm wide and 61 cm long)

superball mallet

slide whistle prepared with tack-it (air sound only)

Violin

Piano Map



Viola

tube bow

Cello

tube bow

G string is tuned down to E, written as sounding

Double Bass

tube bow

How to make tube-bow:

Plastic tube 16 mm wide

+

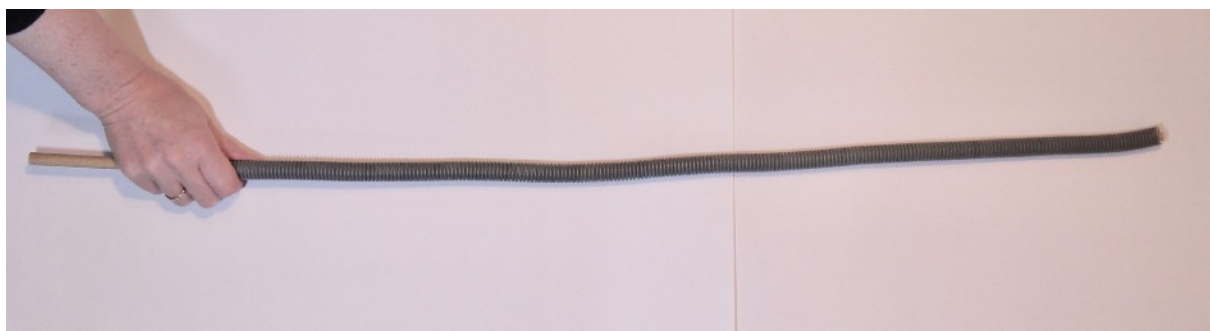
bamboo flower stick



NB
noter

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= tube bow



C Flute multiphonics

M1



M2



M3



This may have to be bent/tuned up to get the right pitch

M4



or

M4



This may have to be bent/tuned down to get the right pitch

Bass Flute multiphonics

M5



M6



M7

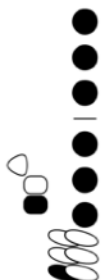


Bass Clarinet multiphonics

M1



M2



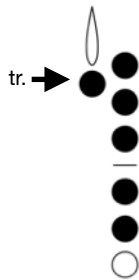
M3



M4



M5



M6



M7



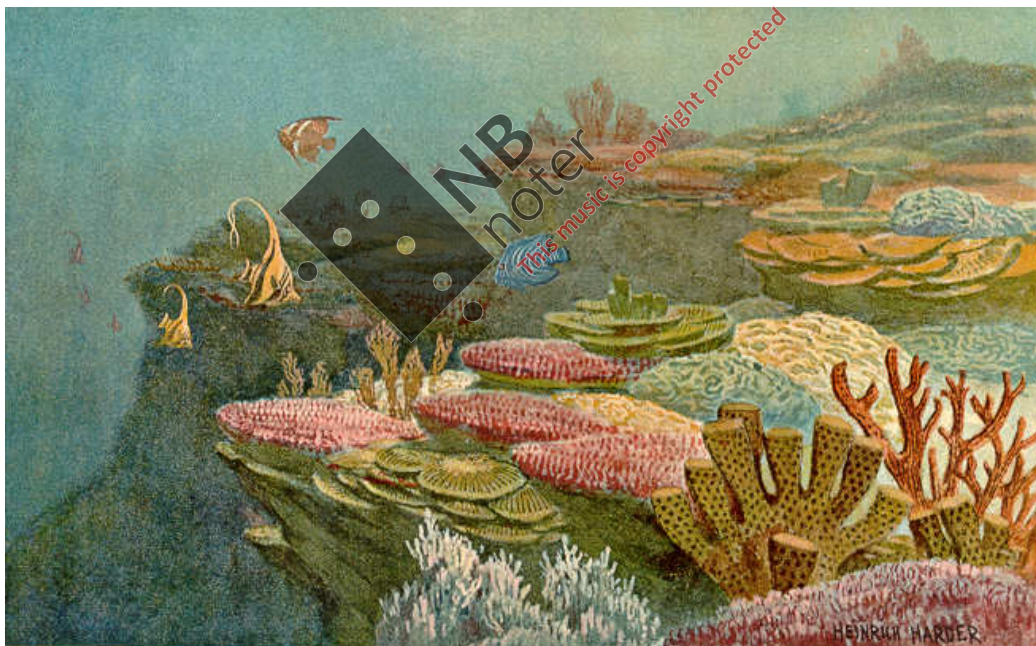
M8



This piece is inspired by underwater recordings of fish singing at the Great Barrier Reef. Humans tend to think that the ocean is a quiet place, but scientists have recorded reef fish singing just like songbirds. When the calls of different fish overlap, they form a chorus, which are often performed in reef habitats around dusk and dawn.

In this piece I wanted to create an underwater environment for everyone to hear, and I have transcribed and been inspired by the sounds of fish like the Soloist Fish, Batfish, Black Jewfish, and also the sounds of Shrimps and Corals.

Sound plays an important role in various fish behaviours such as reproduction, feeding and territorial disputes. Nocturnal predatory fish use calls to stay together to hunt, while fish that are active during the day use sound to defend their territory. "You get the dusk and dawn choruses like you would with the birds in the forest," says Steve Simpson, a marine biologist at the University of Exeter, UK.

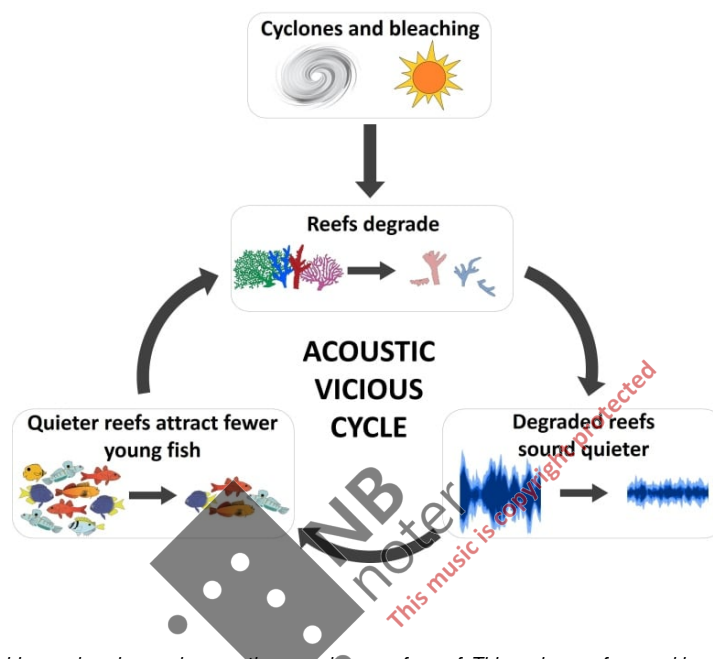


Ancient Coral Reefs - Heinrich Harder (1858-1935)

Coral reefs are some of the most beautiful and the most valuable ecosystems that we have in the world. The sounds that come from the Northern Great Barrier Reef have got quieter in the last five years. Between 2012 and 2016, the area of the Great Barrier Reef where the scientists recorded saw two cyclones, one the strongest that had ever hit that part of the reef. On top of that, there was a record-setting heat wave that according to a recent study in the journal *Nature*, killed almost a third of the reef's coral.

When the scientists went back to the reef in 2016, what they saw was heartbreaking; «Where there used to be colour and life in this incredible vista in every direction, it really is like diving in a graveyard now.» The sound of the reef had also significantly changed.

«Not only has the volume gone down substantially, but also the quality of the sound has changed. The acoustic complexity has gone down, there's less going on. You can hear what is a dying reef» says Tim Gordon, University of Exeter.



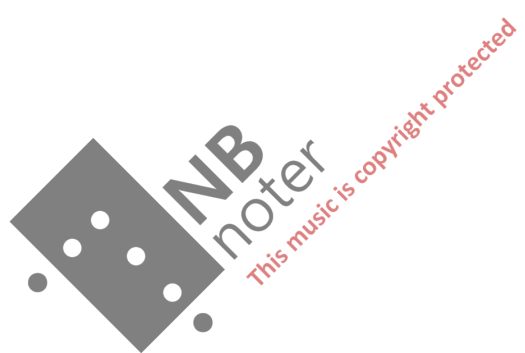
Degradation caused by bleaching and cyclones changes the soundscape of a reef. This makes reefs sound less attractive to young fishes, potentially reducing the populations of functionally important grazing species. Fewer fish and reduced grazing may exacerbate degradation, preventing recovery. (University of Exeter)

I think musicians and composers with a concern for nature can create engagement through addressing these subjects in the concert halls, and encourage a closeness with nature through music.

By bringing nature into music, we can get to know valuable forms of life, and create interest by having the composers' view on the matters. In this way, one can be made aware of what can get lost if humans continue to change nature.

Kianne Trogner

Hamarøy, 26.11.18



for Ensemble Recherche

Kristine Tjøgersen 2018
rev. 2025
for Riot Ensemble
Ernst von Siemens prize concert

5

Fl.

3

rrrr

hit end of mouthpiece with hand

mf

6

Cl.

i

o

hit S

mf

mp

f

Perc.

Pno.

with end of superball stick

b

mf

Vln.

arco

p

3

3

beautiful and light

8^{va}

Vla.

col leg. battuto

mp

Vc.

bow w. plastic tube

molto sul tasto

slow bow

molto sul. pont.

p

mp

2

closed embouchure
hit end of mouthpiece with hand
tongue ram inward breathing with air sound closed embouchure

10

Fl.

3 rrrr

mf

6

A

Cl.

i o

hit S

mf

6

f

hit

f

Perc.

slide tube on vibraphone rim or note stand

bird flute

ppp

pp

mp

with end of superball stick

b

mf

Pno.

f

Vln.

A

mp

3

Vla.

Vc.

bow w. plastic tube

molto sul tasto

slow bow

molto sul. pont.

p

mp

The musical score for 'The Great Wall' by Tan Dun is presented for a large ensemble. The score is written for the following instruments:

- Flute (Fl.):** Features dynamic markings of *f*, *mp*, *mf*, and *f*. Includes performance instructions like 'out in', 'vib. with hand', 'slap', and 'breathe in'.
- Clarinet (Cl.):** Features dynamic markings of *mf*, *mp*, *mf*, and *f*. Includes performance instructions like 'i - o', 'vib. with hand', and 'hit'.
- Percussion (Perc.):** Includes a 'bird flute' part with dynamic markings of *p* and *mp*.
- Piano (Pno.):** Includes dynamic markings of *p* and *f*.
- Violin (Vln.):** Includes dynamic markings of *mp* and *f*. Features a section marked '8va'.
- Viola (Vla.):** Includes dynamic markings of *p* and *mp*. Features performance instructions like 'bow w. plastic tube', 'molto sul tasto', and 'molto sul pont.'.
- Violoncello (Vc.):** Includes dynamic markings of *mp* and *p*. Features performance instructions like 'molto sul tasto' and 'molto sul pont.'.
- Double Bass (Db.):** Includes dynamic markings of *p* and *mp*. Features performance instructions like 'bow w. plastic tube', 'Sul G', 'molto sul pont.', and 'slow bow'.

The score is marked with various dynamic levels: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). It also includes performance instructions such as 'vib. with hand', 'slap', 'breathe in', 'hit', 'bird flute', 'bow w. plastic tube', 'molto sul tasto', 'molto sul pont.', 'Sul G', and 'slow bow'. The score is divided into measures, with time signatures changing from 3/8 to 5/8 to 4/4 to 3/4.

19

Fl. *f* *mf* *f* *mf* *mp* *mf*

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

Perc.

Pno.

Vla. *p* *mp*

Vc. *mp*

Db. *ppp* *mp* *p*

B

slap

vib. with hand

vib. with hand

slow bow

molto sul pont. → molto sul tasto

molto sul tasto → molto sul pont.

slow bow

molto sul pont. → molto sul tasto

Sul G
molto sul tasto → slow bow → molto sul pont.

24

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

Cl. *f* *mf*

Perc. *mf* *gliss.* *gliss.*

Pno. *ff*

Vln. *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

blow on tube (flute like)
gliss with hand

blow on tube (flute like)
and scrape it w/ nail

prepared slide whistle
air sound only

8va

molto sul tasto → molto sul tasto

molto sul tasto → molto sul tasto

to normal bow

molto sul pont. → molto sul tasto

molto sul pont. → molto sul tasto

on winding behind bridge

molto sul tasto → molto sul pont.

molto sul tasto → molto sul pont.

to normal bow

28 **C**

Fl. *o - i* *o - i* *hit flz.* *whistle tone* *closed embouchure gliss with hand* *hit flz.* *hit flz.* *closed embouchure gliss with hand*

Cl. *o - i* *o - i* *slap* *hit w. hand* *closed embouchure gliss with hand* *slap* *hit w. hand*

Perc. *tube in air*

Pno. *with nails or plectrum / credit card* **A**

Vln. **C** *crini bounce on strings behind bridge*

Vla. *to normal bow*

Vc. *crini bounce on string holder*

Db. *crini bounce on string holder*

34 *whistle tone*

Fl. *hit w. hand* *"flute embouchure"* *vib. with hand (double speed), closed embouchure*

Cl. *prepared slide whistle air sound only* *bird flute* *tube in air*

Perc. *prepared slide whistle air sound only* *tube in air*

Pno. *tr...* *tr...*

Vln. *norm. bow* *ppp* *pp* *p < mp*

Vla. *norm. bow* *1.r* *molto sul pont.* *1.r*

Vc. *crini bounce on string holder* *arco* *M I (6+11+5) Sul G* *1.r*

Db. *crini bounce on string holder* *arco* *M I (6+11+5) Sul G* *1.r*

42

Fl.

Cl.

Perc.

Pno.

Vla.

Vc.

Db.

p *mf*

p *mf*

tube in air

tube in air

mp *mf*

molto sul tasto to norm. bow

molto sul tasto to norm. bow

molto sul tasto molto sul pont. to norm. bow

p *mp* *p*

45

Fl. *to normal C flute*

Cl. *p*

Perc. *drag tube on the vibraphone rim / notestand*
p mp

Pno.

Vln. *mp* *tr...* *p*

Vla. *norm. bow* *to tube bow*
pp p pp

Vc. *norm. bow* *l.r. to tube bow* *molto sul tasto*
p mp p mp

Db. *M I (6+11+5) Sul G* *l.r. to tube bow*
pp p pp

NB
noter
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48

Perc. *p mp p p*

Vla. *molto sul pont* *molto sul tasto* *molto sul tasto* *molto sul pont.*
p mp p mp p

Vc. *molto sul pont* *molto sul pont* *molto sul tasto*
p mp p

Db. *molto sul tasto* *molto sul pont*
p mp mp

52

Perc. mf p p mp p

Vla. molto sul pont p mf molto sul pont p mp

Vc. molto sul pont p mf p molto sul pont p mp molto sul tasto p molto sul tasto pp

Db. molto sul pont p mf p molto sul pont p mp molto sul tasto p

F

underblow/overblow
+ G# clef
bisb. with h tr.cl.

Cl. 57 p p p ppp p pp p mp p M7 underblow

Perc. pp p pp pp p pp pp p

vibraphone with bow arco

F

$\text{♩} = 58$

Vln. ppp pp ppp ppp pp

Vla. molto sul tasto pp molto sul tasto pp p pp molto sul pont pp molto sul tasto pp p pp

Vc. molto sul pont p pp molto sul pont pp p pp molto sul tasto pp molto sul tasto pp

Db. molto sul pont pp p pp molto sul tasto pp

64

Fl. M1 *p* *mp* M2 *mp* **G** M3 *p*

Cl. bisb. *p* *mp* *mp* *pp*

Vib. *pp* *p*

Vln. *ppp* *pp* *ppp* **G**

Vla. to norm. bow *pp* *ppp*

Vc. molto sul pont *pp* *mp* *p* to norm. bow Sul G molto sul tasto *pp* *p* *ppp* molto sul pont

Db. *pp* *p* *ppp*

71

Fl. *mp* M4 *p* M4 *p*

Cl. M1 *p* *pp* *p* *mp* bisb. *p* M7 underblow *pp* M7 underblow *pp*

Vib. *p* *mp* *p* *p* *pp*

Vln. *pp* *pp* *ppp*

Vla.

Vc. norm. bow. *ppp*

Db. Sul G molto sul pont *pp* *p* *pp* molto sul tasto to norm. bow

♩ = 54

77

Fl. *p* M4 **H** to bass flute

Cl. *p* M7 underblow to bass clarinet

Vib. *p* *mp* *mp* nipple gong (G#) and gamelan gong (Bb) on pedal timpani soft mallet

Vln. ♩ = 54 *pp* **H**

Vc. *pp*

83

Fl. *mp* M5 *f* M5

Cl. *mp* M2 M2 M2

Vib. *p* *mp* *mp* *p* *mp* *p* *mp* bird flute to vib. motor on

Pno. *ff* prepared slide whistle

Vln. *mp* *mp* *p* *mp* arco sim.

Vla. *mp* *mp* *p* *mp* arco sim.

Vc. *p*

Db. *mp* *mp* *mp*

continuous crini battuto/ moving bounced bow individual length and starting point, repeat, make pauses in between

norm. bow continuous crini battuto/ moving bounced bow individual length and starting point, repeat, make pauses in between

I
♩ = 92
tongue trill
closed embouchure

Fl. *ff* *f* *mp* M5

Cl. M2

Vib. *mp* *mf* *mp* *mf* *mp*
air spray along the vibraphone tubes,
below the staves
air spray
in F hole
bird flute

Pno. *mf* *ff* *mf*
[2] with rubberball on strings
with rubberball on strings [2]

I
♩ = 92

Vln. *p* arco

Vla. *p* arco

Vc. *p*

I
♩ = 92
tongue trill
closed embouchure

Fl. *ff* *f* *ff* *mf* *mp* M5 *mf* tongue trill
closed embouchure

Cl. M2 *mp*

Vib. *mf* *mp* *mf*
bird flute

Pno. *ff*

Vln. *p*

Vla. *p*

Vc. *p*

101

Fl. *f* *mp* *f* *mp* to C flute

Cl.

Vib. *mp* *mf* *mp*

Pno. *mf* with rubberball on strings

Vln. *mf* col leg. battuto

Vc. *mf* col leg. battuto

107

Fl. (fingerings, not sounding) - thumb l.h. *mf* *mp* M3 jet whistle cover the embouchure plate with the lips

Cl. *mf* *mp*

Vib. *mf* *mp*

Pno. *mf*

Vln. *mp* arco

Vla. *mf* col leg. battuto

Vc. *f* *mf* molto vib. pizz

Db. *mf* col leg. battuto arco Sul D

(fingerings, not sounding)
air w. hint of tone
- thumb l.h.

112

Fl. *f* *mf* *ff* - thumb l.h. slap

Cl. *mf* - thumb l.h. M4

Vib. *mf* *mp*

Pno. *f*

Vln. pizz *f*

Vla. pizz *f*

Vcl. col leg. battuto *mf* arco *mf* molto vib sul pont. *p*

Db. col leg. battuto *mf*

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115

Fl. *f* air w. hint of tone - thumb l.h. to C flute

Cl. *mf* - thumb l.h. M5

Pno. with plectrum *Y2*

Vln. *L* pizz *mp* nail pizz *mf* pizz *mp* nail pizz *mf*

Vla. *p*

Vc. pizz *f* arco *mp* pizz behind bridge on winding

Db. col leg. battuto Sul D *mp*

121

M

Fl. C flute *mp* M1 Bass Flute *f* - thumb l.h. 3 3 3

Cl. - thumb l.h. *mf* M3 *mf* C# - thumb l.h. M8 *f* - thumb l.h. 3 3 3 3 3

Vib. *mf* *mp* *mf*

Pno. *mf* *p*

Vln. *mf* arco, molto vib. molto sul pont.

Vla. *p* *mf* col leg. battuto

Vc. arco *mf* molto vib sul pont. *p*

Db. *mf* arco s.p.

125

Fl. M6 *mf* flutter w. hint of tone - thumb l.h. *f* M7 *mf* flutter w. hint of tone - thumb l.h. *f*

Cl. M4 *mf* M3 *mf*

Vib. *mp*

Pno. *mf* *mf* *mf*

Vln. col leg. battuto pizz col leg. battuto

Vla. seagull effect IV *mp* pizz arco molto sul pont. seagull effect IV *mp* col leg. battuto

Vlc. col leg. battuto *mf* arco molto vib sul pont. *mp* pizz behind bridge on winding *mf* arco "seagull effect" keep the starting position of the interval Sul G *mp* arco molto vib sul pont. *mp* col leg. battuto

Db. *mf* *mf* *mf*

14

129

Fl. *mf* M7 flutter - thumb l.h. 6 *f* M7 *mf* M3 [N]

Cl. *mf* M3

Vib.

Pno. [2] 3 [2]

Vln. pizz. col leg. battuto *mp* pizz. arco molto sul pont. seagull effect IV [N] *mp*

Vla. pizz. arco molto sul pont. seagull effect IV *mp* col leg. battuto pizz. arco *p*

Vc. pizz behind bridge on winding *mf* arco molto vib. sul pont. *mp* pizz behind bridge on winding *mf* arco *p*

Db. arco "seagull effect" keep the starting position of the interval Sul G *mf* col leg. battuto arco "seagull effect" keep the starting position of the interval Sul G *mf*

133

Fl. C flute *mf* M1 bass flute [O] slap C# flz. -thumb l.h. *mf*

Cl. 3 3 M3 *mf*

Vib. *mf* *mp*

Pno.

Vln. arco *p* pizz *mf* arco molto sul pont. pizz [O]

Vla. col leg. battuto *mf* arco molto sul pont. seagull effect IV arco norm. *p*

Vc. pizz behind bridge on winding *mf* sim.

Db. Sul D *mf* "seagull effect" keep the starting position of the interval Sul G *mf* → s.p. *mf*

139

Fl. - thumb l.h. *ff* *slap*

Cl. - thumb l.h. *f* *mf* *flz. C# -thumb l.h.*

Pno. *mf* *mf*

Vln. *col leg. battuto* *f* *col leg. battuto*

Vla. *pizz* *molto vib.* *f* *molto vib.*

Vc. *f*

Db. *Sul D* *mf* *→ s.p.* *mf* *Sul D* *mf*

142

Fl. *mf* *M7* *P* *♩ = 92* *C flute*

Cl. - thumb l.h. *mf* *M4* *M5*

Vib. *mf* *mp*

Pno. *2* *f*

Vln. *col leg. battuto* *P* *♩ = 92*

Perc. *col leg. battuto*

Vc. *arco* *molto vib* *mp* *sul pont.*

Db. *→ s.p.* *mf* *"seagull effect" keep the starting position of the interval* *Sul G*

[illegible]

155 to bass flute

Fl. *mf* M7

Cl. - thumb l.h. *f* M4 *mf*

Vib. *mf* *mp*

Pno. [2]

Vln. col leg. battuto *mf*

Perc. col leg. battuto *mf* arco molto vib sul pont. *mp* seagull effect IV *mp* molto sul pont

Vc. *mf* *mp*

Db. col leg. battuto *mf* arco "seagull effect" keep the starting position Sul G *mp*

157 to C flute

Fl. *mf* M5 *mp* *f* *mp* jet whistle *fff* M1 *mf*

Cl. *mp* *f* *mp* - thumb l.h. *mp* M3 *mf*

Vib. bird flute *p* *mp*

Pno. *ff*

Vln. *mp* *mp* 8va arco *tr.* *mp* col leg. battuto *f*

Vla. arco *pp* *p* pizz *f* col leg. battuto

Vc. arco *p* *mf* pizz behind bridge on winding *f* arco molto vib sul pont. *mp*

Db. M I (6+11+5) Sul G *p* *mp*

161

- thumb l.h.

bass flute

M6

Fl.

mf

Cl.

flz. C# -thumb l.h.

- thumb l.h.

mf

Vib.

mf

mp

Pno.

[b]

[2]

[c]

Vln.

S

Vc.

arco molto vib

sul pont.

mf

mp

Db.

arco s.p.

mf

Sul D

mp

164

M7

- thumb l.h.

flutter

f

Cl.

M6

Vib.

Pno.

[2]

Vln.

arco

molto sul pont.

mf

mp

col leg. battuto

Vla.

arco molto sul pont.

seagull effect IV

mf

mp

Vc.

pizz behind bridge on winding

mf

Sul D

crini bounce on string holder

mf

Db.

mp