

ARKTIS ARKTIS!
for orchestra
1. Breaking the Ice (Att bryta isen)

Karin Rehnqvist
(2000-2001)

♩ = 63 Energetic

(2+2+3)

The score is divided into three systems. The first system includes Flauto 1, Oboe 1, Clarinetto 1 in Bb, Fagotto 1, Corno 1 in F, and Tromba 1 in C. The second system includes Flauto 2, Oboe 2, Clarinetto 2 in Bb, Fagotto 2, Corno 2 in F, and Tromba 2 in C. The third system includes Violino I, Violino II, Viole, Celli, and Contrabbassi. The woodwinds and brass parts are mostly rests, with some melodic lines in the horns. The string parts are highly active, featuring a rhythmic pattern of eighth notes with various dynamics and articulations. Performance instructions include 'non vibr.', 'molto vibr.', and 'brutale'.

*1) approximate pitch *2) soft accent, the sign shows the bows movement *3) big wide vibrato

2. Between Sky and Sea
(Mellan rymd och hav)

Karin Rehnqvist

♩ = 96

rit. molto

Ten. senza vibr. sempre

♩ = 48 Tentative (2+3+2+2)

Fl 1

Ob 1

Cl 1

Fg 1

Cor 1

Tr 1

Fl 2

Ob 2

Cl 2

Fg 2

Cor 2

Tr 2

Perc

Vln I

Vln II

Vle

Vlc

Cb

f *mf* *ppp* *pp* *mp* *ff* *an.*

straight mute

harmon mute

div. gliss.

a 4

*) <- reverse articulation, small crescendo. Next note will start in the originally dynamic.

5 (2+2+3+2) (2+2+2+3)

Fl 1

Ob 1 *mf* \rightarrow *mp*

Cl 1 *mf* \rightarrow *mp*

Fg 1 *mp* $>$

Cor 1 *con sord.* *mp* \rightarrow

Tr 1 *mp*

Vln I (2+2+3+2) (2+2+2+3)

Vln II

9 (3+2) molto vibr. *f* \rightarrow *p*

Fl 1

Ob 1 *mf* \rightarrow *mp*

Cl 1 *mf* \rightarrow *mp*

Fg 1 *mf*

Cor 1 (3+2) *senza sord.* *mf* *p* *f* \rightarrow *p* molto vibr.

Tr 1 *mf* \rightarrow *mp*

Vln I (3+2)

Vln II

Vle *sul pont.* *pp* \rightarrow *f* \rightarrow *p*

Vlc *sul pont.* *pp* \rightarrow *f* \rightarrow *p*

A

Fl 1 (2+3+2+2) *an.* *mp* *an.* *mp*

Ob 1

Cl 1

Fg 1

Cor 1 (2+2+3+2) *an.*

Tr 1

Fl 2 (2+2+3+2)

Ob 2 *mp*

Cl 2 *mf > mp* (5)

C fg 2 *mp*

Cor 2 con sord. (2+2+3+2) *mp* *mf > mp* *mf > mp*

Tr 2 harmon mute *mp* *mf > mp* (5) *mf > mp*

Perc. (2+2+3+2)

Vln I *pp* (2+2+3+2)

Vln II *pp*

Vle *an.*

Vlc *an.*

Cb

(2+2+2+3)

19

Fl 1 *an.*

Ob 1

Cl 1

Fg 1 *mp* *mf*

(2+2+2+3)

Cor 1

Tr 1

(2+2+2+3)

Fl 2

Ob 2 *f* *p sub*

Cl 2 *mf* *mp*

C fg 2 *mp*

(2+2+2+3)

Cor 2 *f* *p sub* *mp*

Tr 2 *mf* *mp*

(2+2+2+3)

Perc. **Crotales** *) hard plastic mallet *p*

Glockenspiel hard rubbermallet *pp*

(2+2+2+3)

Vln I *tutti*

Vln II *tutti*

Vle *ord.* *p*

Vlc *ord.* *p*

Cb *senza vibr. div.* *mf* *mp*

*) the crotales are the main voice, the glockenspiel should be slightly less, resulting in an intentional beating of the sound.

triangle beater
main voice,
hard plastic mallet.
ossia sempre
crotales only:

6 (2+2+3)

Fl 1

Ob 1 non vibr. p f mf

Cl 1

Fg 1

Cor 1 (2+2+3) *molto vibr.* mf f p ppp (2+2+3)

Tr 1

Fl 2 (2+2+3) (2+2+3)

Ob 2

Cl 2

Fg 2

Cor 2 (2+2+3) p mf mp mf mp (2+2+3)

Tr 2

Vln I (2+2+3) fff mf f mp f mp fff mf (2+2+3) *div.* p

Vln II (2+2+3) fff mf f mp f mp fff mf (2+2+3) *div.*

Vle (2+2+3) fff mf f mp f mp fff mf (2+2+3) p

Vlc mf

Cb mf

11

(2+3) (2+3)

Fl 1

Ob 1 *) molto vibr. *ff mp f ppp*

Cl 1

Fg 1 *f*

Cor 1 (2+3) *f*

Tr 1

Fl 2 (2+3)

Ob 2

Cl 2 *mf > mp*

Fg 2 *f*

Cor 2 (2+3) *f p mf mp fmf > mp ppp*

Tr 2

Vln I unis. 5 (2+3) *f mp f mp fff mf f mp f mp fff mf f mp*

Vln II unis. 5 *pp f mp fff mf f mp f mp fff mf f mp*

Vle 5 *f mp f mp fff mf f mp f mp fff mf f mp*

Vlc *f mf f*

Cb *f *) big wide vibrato*

16

Fl 1 (3+2) non vibr. *mf* *mp* *f* *) molto vibr.

Ob 1 non vibr. *p* *f* *mf* *mp* *f* *) molto vibr.

Cl 1 *mf* *mp* *f* *) molto vibr.

Fg 1 *f*

Cor 1 (3+2)

Tr 1 (3+2)

Fl 2 (3+2) non vibr. sempre *ff* *mp*

Ob 2 non vibr. sempre *ff* *mp*

Cl 2 non vibr. sempre *ff* *mp*

Fg 2 *f*

Cor 2 (3+2)

Tr 2

Vln I (2+3) *f* *mp* *f* *mf* *f* *mf* *f* *mp* *f* *mp*

Vln II *f* *mp* *f* *mf* *f* *mf* *f* *mp* *f* *mp*

Vle *f* *mp* *f* *mf* *f* *mf* *f* *mp* *f* *mp*

Vlc

Cb

*) big wide vibrato