

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Arctic Creatures: Repparfjord

**Permalink**

<https://escholarship.org/uc/item/5d3854m0>

**Author**

Surel Lange, Tine

**Publication Date**

2020



TINE SUREL LANGE

# ARCTIC CREATURES: REPPARFJORD

2019

TINE SUREL LANGE  
**ARTIC CREATURES: REPPARFJORD**  
2019

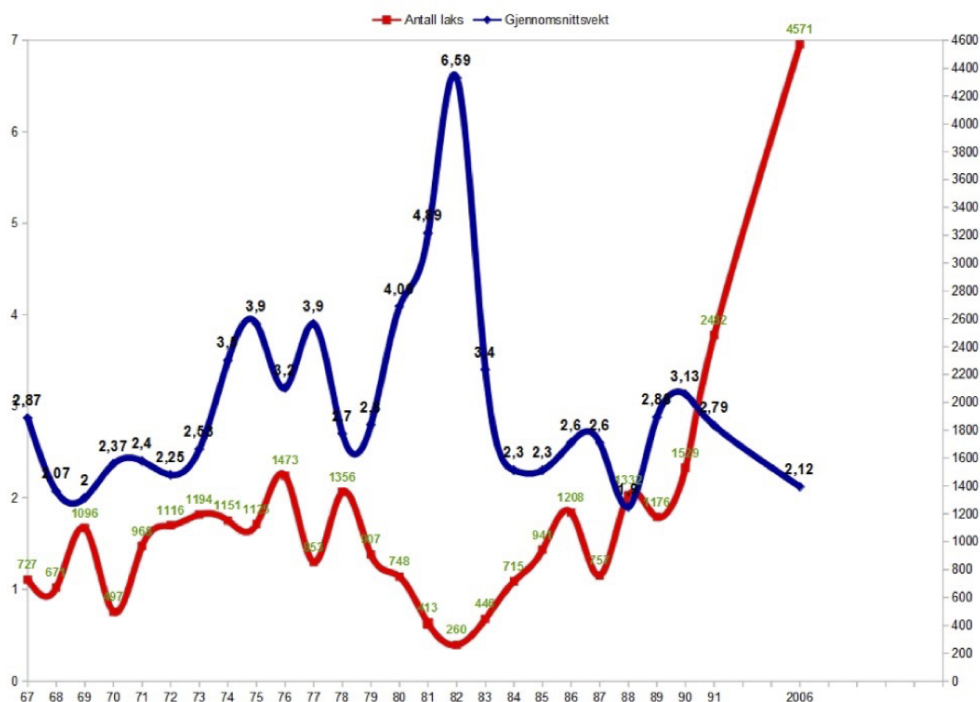
**FOR FLUTE, CLARINET IN Bb, VIOLIN, CELLO, PIANO, VIBRATOR AND VIDEO**  
**12 min**

*Arctic Creatures is a series of works inspired by arctic sceneries, my arctic heritage and magical realism.*

Evolution is taking place and as we change (and possibly destroy) the fundament of our life here evolution is happening and a new specie is taking form - welcoming these changes as their fundament for life. What is by us described as environmental disasters is a potential feeding source for the new arctic species and during a field trip to Repparfjord in February 2019 I managed to capture video footage of them.

Norway is the only country in Europe currently allowing mining companies to dump solid mine waste directly into open water bodies. Repparfjord in the municipality of Kvalsund in northern county of Finnmark just recently recovered from the copper mine activities of the 70's and now the Norwegian mining company Nussir have gotten the permits to build a new copper mine next to the old despite years of opposition from indigenous Sami herders and fishermen. They are planning to annually dump 2 million tonnes of mine waste into the fjords for 30 years - a total of 60 millions tonnes of mine waste into a fjord classified by the Norwegian government as a National Salmon Fjord, due to the importance of its Atlantic salmon spawning grounds. Coastal fisherman, including indigenous Saami sea fisherman are deeply concerned the project will smother habitat critical to salmon, cod and other marine life. Many Saami fear the Nussir mine will destroy reindeer grazing areas and disrupt their traditional lifestyle.

The sound material in Arctic Creatures: Repparfjord is based on a graphic chart made by Vest-Finnmark Jeger og Fiskerforening (West-Finnmark Hunter and Fishing Society) showing the development of salmon catching in the Repparfjord river from 1967 to 2006 - with a focus on the red data (amount of salmon caught annually).



## PERFORMANCE NOTES

**The performance needs to be timed with video - Use click track (sound in video) !  
Always aim for an airy sound of notes starting and ending into nothing.**

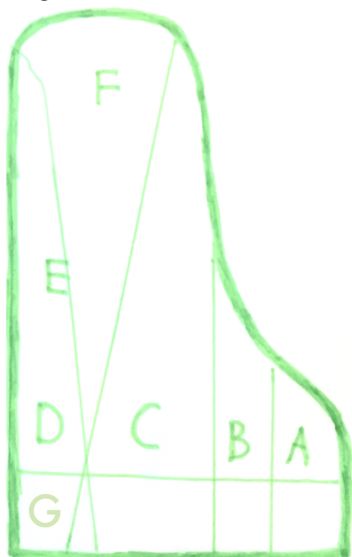
**FLUTE + CLARINET** When vibrating experiment with slow/wide/accelerating/quick vibrato. Creating timbre and pitch changes with vibrato and/or air pressure is welcomed. At B: Create wind like effect with air sound swooshing up and down during the note. In C: Slow and gradual timbre changes and/or distortion of tone is super welcome! Experiment with vibrato, air pressure, overtones, harmonics, multiphonics, alternative fingering, trills, alternative fingering trills, multiphonic trills and etc. Dynamics can be read as relating to amount of timbre changes/distortion of tone.

**VIOLIN** Always aim for an airy sound of notes starting and ending in nothing (except piano). When vibrating experiment with slow/wide/accelerating/quick vibrato. Slow and gradual timbre changes and/or distortion of tone is super welcome! Experiment with vibrato, bow pressure, sul ponticello, sul tasto, overtones, harmonics, trills with half-depressed fingering etc. Dynamics can be read as relating to amount of timbre changes/distortion of tone.

**CELLO** Mostly the cello is playing long and drone-like tones - in C together with the piano. Except from the open harmonics glissando in the beginning the main sound should be a long, continuous, flat, non-vibrato and drone-like sound. Slow and gradual timbre changes and gradual distortion of the tone is super welcome - especially with bow position; gradually moving from normal to sul ponticello to normal to sul tasto etc. Other timbre changes and distortion options could be experimenting with vibrato (on relevant tones), bow pressure, overtones, harmonics, trills with half-depressed fingering etc. Dynamics can be read as relating to amount of timbre changes/distortion of tone.

**PIANO** Keep sustain pedal depressed throughout the piece. A: Notated is the resulting pitch of 4th or 5th partial harmonics (depending on the piano). B: The piece requires using a vibrator on the strings inside the piano. A good starting point is playing in the area on front of the dampers (area G). Changing to other areas (like area D or F) and experimenting with creating timbre changes by slowly moving up and down the string is welcome. It might take some practise to achieve good sound.

As to vibrators the best option is a silicone G-spot or mini rabbit vibrator. Try to find a quiet going one - some vibrators have more "buzzing" sound than others.



♩ = 30

click track  
1 bar

**A**

non vib. air → vib. tone

non vib. air → vib. tone

simile

Flute

Clarinet in Bb

Violin

Cello

Piano

transposed:

Artificial harmonics, can be gradually distorted with sul ponticello

glissandi with open harmonics

Resulting pitch of 4th or 5th partial harmonics

Sustain pedal depressed throughout the piece

10

20

Slow and gradual changes between normal and sul ponticello for timbre changes

*p / mp*

30

**B** Air sound, imitating wind

40

*mf* Air sound, imitating wind *mp* simile *mf*

*mf* *mp* *mf*

glissandi with open harmonics

gliss. gliss. gliss. gliss. gliss.

*p* *mp*

**C** Mysterious sound (eg. slow and wide vibrato, air pressure)

50

slow, wide vib. non vib. → slow, wide vib. non vib. → slow, wide vib.

*mp* *mp* *mp*

slow, wide vib. non vib. → slow, wide vib. non vib. → slow, wide vib.

*mp* *mp* *mp*

gliss. gliss. gliss. gliss. non vib. → slow, wide vib.

*mp*

Play with vibrator on string inside piano, octave lower than notated

*mp*

60 simile, but experiment with gradual timbre changes / distortion throughout the piece

Musical score for measures 60-69. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Cello/Double Bass staves. The Treble staff has a dynamic marking of *p* (piano) and a slur over the notes. The Bass and Cello/Double Bass staves have a dynamic marking of *p* and a slur over the notes. The text "simile, but experiment with gradual timbre changes / distortion throughout the piece" is repeated above the Treble staff.

70

Musical score for measures 70-79. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Cello/Double Bass staves. The Treble staff has a dynamic marking of *mp* (mezzo-piano) and a slur over the notes. The Bass and Cello/Double Bass staves have a dynamic marking of *mp* and a slur over the notes. The text "simile, but experiment with gradual timbre changes / distortion throughout the piece" is repeated above the Treble staff.

80

Musical score for measures 80-89. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Cello/Double Bass staves. The Treble staff has a dynamic marking of *mf* (mezzo-forte) and a slur over the notes. The Bass and Cello/Double Bass staves have a dynamic marking of *mf* and a slur over the notes. The text "simile, but experiment with gradual timbre changes / distortion throughout the piece" is repeated above the Treble staff.

90

More full-bodied sound  
(eg. no multiphonics, no sul ponticello)

Musical score for measures 90-99. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music consists of sustained notes with various articulations and phrasing. The notes are generally held for several measures, creating a full-bodied sound. There are no multiphonics or sul ponticello markings.

100

Quiet but distorted sound (eg. sul ponticello, harmonics, multiphonics)

Musical score for measures 100-109. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features dynamic markings of *f* (forte) and *p* (piano). The notes are generally held for several measures, creating a quiet but distorted sound. There are sul ponticello, harmonics, and multiphonics markings.

110

Less distorted sound

Musical score for measures 110-119. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a dynamic marking of *mf* (mezzo-forte). The notes are generally held for several measures, creating a less distorted sound. There are no sul ponticello, harmonics, or multiphonics markings.



120

Musical score for measures 120-129. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of whole, half, and quarter notes, often with slurs and ties. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A *mp* dynamic is also indicated below the bottom staff.

Mysterious sound

130

Musical score for measures 130-139. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of whole, half, and quarter notes, often with slurs and ties. Dynamics include *mf* (mezzo-forte). A *mf* dynamic is also indicated below the bottom staff.

140

Musical score for measures 140-149. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of whole, half, and quarter notes, often with slurs and ties. Dynamics include *f* (forte). A *f* dynamic is also indicated below the bottom staff.

150

Fuller sound

Musical score for measures 150-159. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The music features a mix of sustained notes and moving lines. A box labeled 'Fuller sound' is positioned above the first staff. The notation includes various articulations such as slurs and accents.

160

More and more distorted and airy sound towards end

Musical score for measures 160-169. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The music features a mix of sustained notes and moving lines. A box labeled 'More and more distorted and airy sound towards end' is positioned above the first staff. The notation includes various articulations such as slurs and accents. The dynamic marking *mp* is present in the first and second staves.

170

Musical score for measures 170-179. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The music features a mix of sustained notes and moving lines. The notation includes various articulations such as slurs and accents. The dynamic markings *p* and *pp* are present. The instruction 'sul porticello' is written in the Bass staff, and 'let the tone ring out' is written below the Cello/Double Bass staff.