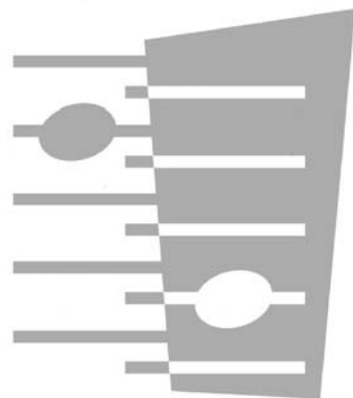


Einojuhani Rautavaara  
**CANTUS ARCTICUS**  
Concerto for Birds and Orchestra

**PROMOTIONAL COPY**

 **FENNICA GEHRMAN**



**FENNICA GEHRMAN OY, HELSINKI**

Orchestra:

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in F

2 Trombe in B

1 Trombone

Timpani ad lib.

Piatti, Tamtam

Arpa

Celesta

Archi

Tape Recorder, 2 Channels

Duration c. 18'

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**FENNICA GEHRMAN OY, HELSINKI**

Written for the Arctic University of Oulu 1972

# CANTUS ARCTICUS

Concerto for Birds and Orchestra

## The Bog

Einojuhani Rautavaara, 1972

**I**  $\text{♩} = \text{c. } 88$

1. Fl. *p* Think of autumn and of Tchaikovsky

2. Fl. *p*

\*) Tape

\*)An assistant at the tape recorder, equipped with this score, must be visible to the conductor. Two channels, crescendo from 0 to 5-6 of 10: Play the tape loud enough to make it the leading voice, until the second group of the orchestra enters, on page 7.

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**I**

1. Fl. 1. *pp*

2. Fl. 2. *p* *pp*

1. Cl. in B $\flat$  *p* *pp*

2. Cl. in B $\flat$  *p* *pp*

Tape

\*) Only the order of the entries and of the 32-note figures must be as written: The intervals between are very free and depend on the conductor, who must play this section (from the entrance of the tape until the entrance of the Group II) in 2'.

**I**

1. Fl. 1. *p*

2. Fl. 2. *p*

1. Cl. 1. *p*

2. Cl. 2. *p*

Tape

**I**

**2**

1. Fl. 1. *mf*

2. Fl. 2. *mf*

1. Ob. 1. *mf*

2. Ob. 2. *mf*

1. Cl. 1. *mf*

2. Cl. 2. *mf*

1. Tr. 1. *mf*

2. Tr. 2. *mf*

Trb. *mf* *con sordino*

Tape

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\*\*\*)  $\ddagger$  = a 1/4-tone higher.

\*\*) Try to imitate the staccato sound of the crane heard later on the tape. (About 3' 10'' from the start). The choice of mute is decisive.

3

I

1. Fl.

2. Fl.

Ob. 1. 2.

1. Cl.

2. Cl.

Tr. 1. 2.

Trb.

Tape

*mf*

*mf*

*c. s. (secco e sonore)*

*mf*

<sup>\*)</sup>  $\flat$  = lowered by 3/4-step.

I

1. Fl.

2. Fl.

Ob. 1. 2.

1. Cl.

2. Cl.

Tr.

Trb.

Tape

*mf*

*mf*

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**I** 4

1. Fl. 1. *tr*

2. Fl. 2. *tr*

1. Ob. 1. *mf*

2. Ob. 2. *mf*

1. Cl. 1. *tr*

2. Cl. 2. *tr*

1. Tr. 1. *mf*

2. Tr. 2. *mf*

Trb. *mf*

Tape

**I**

1. Fl. 1. *pp*

2. Fl. 2. *pp*

1. Ob. 1. *mf*

2. Ob. 2. *mf*

1. Cl. 1. *mp*

2. Cl. 2. *pp*

1. Tr. 1. *pp*

2. Tr. 2. *pp*

Trb. *mf*

Tape

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I

5  $\text{♩} = \text{c. } 52$

1. Fl.

2. Fl.

Ob.

Cl.

Tr.

Trb.

Tape

*p*

*p*

From here on strictly in rhythm with the second group.

Tacient

(The tape must not be too loud or too weak but it must blend equally with the orchestra.)

II\*)

$\text{♩} = 52$   
(con celli)

1. Fa.

2. Fa.

Vc. div.

Cb. div.

*mf*

*mp*

(soli)

*mf*

*mp*

*mp*

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\*) The second group of the orchestra enters approx. 2' from the start of the tape.

On this beat: ob, cl, tr, trb tacient,  
Group II enters,  
the flutes play with it,  
the tape has been on 2'.

**I**

1. Fl.

2. Fl.

Tape

**II**

1. Fa

2. Fa

Vc.

Cb.



**I**

1. Fl.

2. Fl.

Tape

**II**

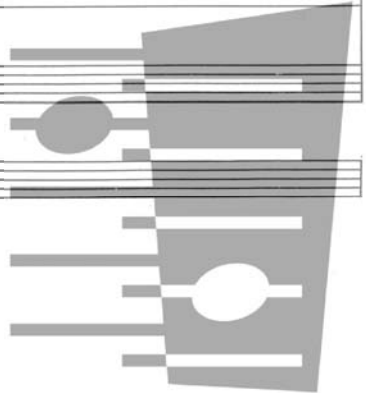
1. Fa

2. Fa

Vc.

Cb.

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6

I

1. Fl.

2. Fl.

Tacit

Tape

II

1. Fa

2. Fa

Co in F

1. Co in F

2. Co in F

soli *mf*

Cel.

Cel.

*mf*

Arpa

Arpa

8va - - -

*mf*

Vc.

Vc.

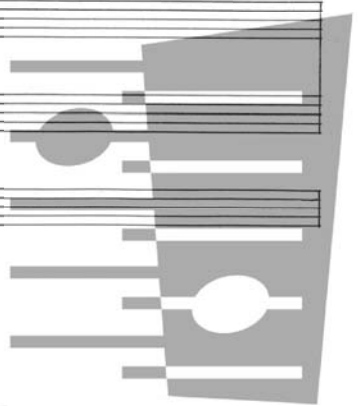
*mf*

Cb.

Cb.

*mf*

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Tape

1. Co

2. Co

Cel.

Arpa

Vc

Cb

Tape

1. Co

2. Co

Cel.

Arpa

Vc

Cb

PROMOTIONAL COPY

Tape

1. Co

2. Co

Cel.

Arpa

Vc.

Cb.

*8va*

*trb*

*8va*

*8va*

*8va*

Tape

1. Co

2. Co

Cel.

Arpa

Vc.

Cb.

*8va*

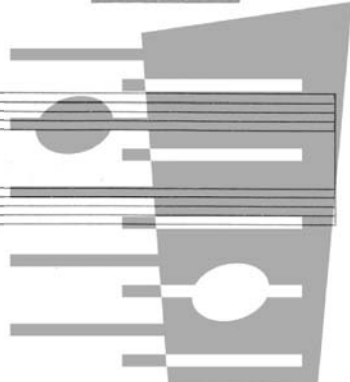
*trb*

*8va*

*8va*

*8va*

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Tape

Ob. 1.  
2.

Fa. 1.  
2.

à 2

3

3

Co. 1.  
2.

Tr. 1.  
2.

Trb.

f

f

mf

con sord.

1.

3

3

p

f

con sord.

3

3

p

I

VI.

II

Vle

Vc

Cb

f

f

f

f

f

f

PROMOTIONAL COPY

Tape

Ob. 1.  
2.

Fa. 1.  
2.

Co. 1.  
2.

Tr. 1.  
2.

Trb.

Cel.

Arpa

I

VI.

II

Vle.

Vc.

Cb.

*f*

*f*

*mf*

*espr.*

*mf*

*p*

*con sord.*

*mf*

*ff*

*trb*

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Tape

1. Fa

2. Fa

1. Co

2. Co

Cel.

Arpa

Tape

1. Fa

2. Fa

1. Co

2. Co

Cel.

Arpa

PROMOTIONAL COPY

Tape

1. Fa

2. Fa

1. Co

2. Co

Cel.

Arpa

8

Tape

Fa 1. 2.

Co 1. 2.

Vle.

Vc. solo

Vc.

Cb.

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9

♩ = 96 (clarinet only).

Solo, liberamente

Cl. 1. 

(The clarinet starts approximately here.)

Tape 

Vle 

solo 

Vc 


Cb 


Cl. 1. 

Tape 

(The volume of the tape is diminished gradually.)

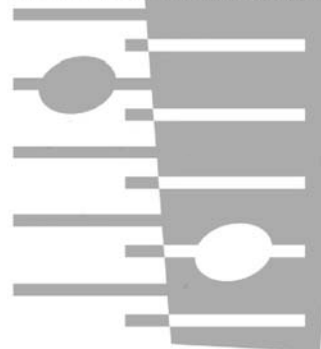
(It is not necessary that the three elements - cl, tape and strings - end all at once.)

Vc. 

Cb. 

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(It is up to the conductor to end in B or F.)





# Melancholy

The orchestra pauses, giving the audience time enough to notice that the birds on channels 1 and 2 are imitating each other.

Tape |  
Vol. 5-6 of 10. c. 1'  
Orch. | Tacet

(Poco diminuendo, if necessary.)

Tape |

*♩ = c. 50*  
*div. con sord.*  
*pp*

I  
VI. *pp*  
II  
Vle  
Vc.  
Cb.

1

Tape |

I  
VI. *p*  
II  
Vle *p con sord.*  
Vc. *mf con sord.*  
Cb. *mf con sord.*

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Tape

I  
VI.  
II  
Vle  
Vc  
Cb.

*mf*  
*mp*

*mp*

Tape

I  
VI.  
II  
Vle  
Vc  
Cb.

*p*  
*p*  
*p*

PROMOTIONAL COPY

2

Tape

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Fa. 1. 2.

Co. 1. 2.

Tr. 1. 2.

Trb.

Cel.

Arpa

I.

VI. II.

Vle.

Vc.

Cb.

*p*

*à 2*

*con sordino*

*f*

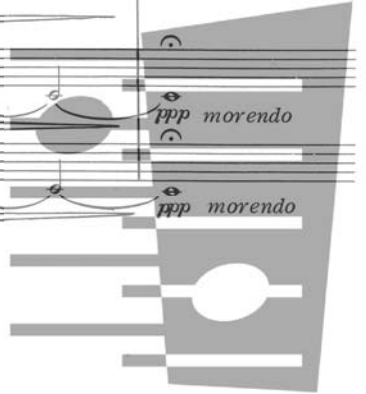
*mf*

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3

Tape

PROMOTIONAL COPY



# Swans migrating

To follow the given tempi and timing is important for the synchrony between the tape and the orchestra.

I, II, III, IV = Groups of instruments, mutually synchronized only when so indicated. (Inside a group everybody plays as notated.)

Tape

Orch. Tacet 30'' (The timings for the tape are essential.)

**II** ♩ = 100

Cl. 1.

(The clarinet enters approximately here.)

54''

Tape

**I** ♩ = 100

Vl. I

Vl. II

Vle

**II**

Cl. 1.

Tape

**I**

Vl. I

Vl. II

Vle

**PROMOTIONAL COPY**

2

II

Fl. 1

Cl. 1.

Tape

I

I

VI.

II

Vle

II

Fl. 1

Cl. 1.

Tape

I

I

VI.

II

Vle

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**II** 3

Fl. 1.

1.

Cl. 2.

*mf*

Tape

**I**

Vl. I

Vl. II

Vle

**II** 4

Fl. 1.

Fl. 2.

Cl. 1.

Cl. 2.

*mf*

Tape

**I**

Vl. I

Vl. II

Vle

**PROMOTIONAL COPY**

# II

1. Fl. 1. Cl. 1.

2. Fl. 2. Cl. 2.

Tape

# I

I VI. II Vle



# II

1. Fl. 1. Cl. 1.

2. Fl. 2. Cl. 2.

Tape

# I

I VI. II Vle

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5

II

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Tape

I

VI.

II

Vle

II

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Tape

I

VI.

II

Vle

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6 (sempre l'istesso tempo ♩ = 100)

**II**

1. Fl.  
2. Fl.  
1. Ob.  
2. Ob.  
1. Cl.  
2. Cl.

Tape

**I**

VI. I  
VI. II  
Vle

(The violins join Group III at 9.)

(The violas join Group III at 7.)

**III** ♩ = 92  
à 2 soli

Co 1. 2.  
Vc.  
Cb.

*mf*

*mf*

*mf*

PROMOTIONAL COPY

II

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

III

Tape

Co 1.

Co 2.

Vc.

Cb.

II

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

(Clarinet 1. joins Group III at 8.)

III

Tape

Co 1.

Co 2.

Vc.

Cb.

PROMOTIONAL COPY

**II**

(Flute 1. joins Group III at 9.)

1. Fl.

2. Fl.

1. Ob.

2. Ob.

Cl. 2.

Tape

**III**

Co. 1.

Co. 2.

Vc.

Cb.

**II**

Fl. 2.

1. Ob.

2. Ob.

Cl. 2.

Tape

**III**

Co. 1.

Co. 2.

Vc.

Cb.

PROMOTIONAL COPY

**II**

Fl. 2

1.

Ob. 2.

Cl. 2.

(Clarinet 2. joins Group III at 8.)

Tape

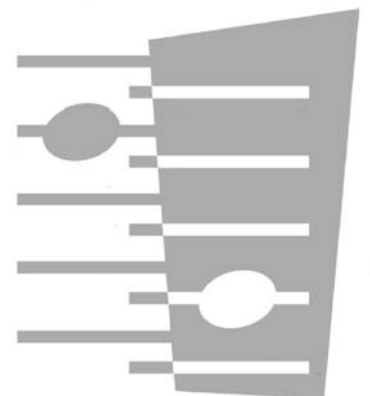
**III**

Co 1  
2.

Vc.

Cb.

**PROMOTIONAL COPY**



7

**II**

Fl. 2.

1.

Ob.

2.

**IV**

Celesta

Arpa

*f*

*f*

*sva*

$\text{♩} = 100$

$\text{♩} = \text{c. } 100$

(Repeat until 10, on page 35.)

Rhythmical exactness between celesta and arpa is not necessary.

Tape: 2' 40''

**III**

Fa 1.

Fa 2.

1.

Co

2.

Vle

Vc.

Cb.

*mf*

*mf*

$\text{♩} = 92$

$\text{♩} = 92$

PROMOTIONAL COPY

# II

Fl. 2. *(Flute 2. joins Group III at 9.)*  
*Tacet*

1. *(Oboe 1. joins Group III at 9.)*  
*pp Tacet*

2. *(Oboe 2. joins Group III at 9.)*  
*pp Tacet*

# IV

Cel.

*(Repeat until 10, on page 35.)*

Arpa

Tape

# III

Fa 1. 2.

1. Co

2. Co

Vle

Vc

Cb

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IV 32 [8]

Cel.

Arpa

Tape

III

Cl. 1. 2.

Fa. 1. 2.

Co. 1. 2.

Tr. 1. *1. solo*  
*mf*

Vle.

Vc.

Cb.

IV

Cel.

Arpa

Tape

III

Cl. 1. 2. *à 2*

Fa. 1. 2. *♩ = 92*

Co. 1. 2.

Tr. 1.

Vle.

Vc.

Cb.

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9

# IV

Cel.  
Arpa  
Tape

### III


Fl. 1.  
2. *mf*  
à 2  
Ob. 1.  
2. *mf*  
à 2  
Cl. 1.  
2. *mf*  
à 2  
Fa. 1.  
2. *mf*  
à 2


Co. 1.  
2. *mf*  
Tr. 1.  
Trb. *mf*


I  
Vl. *mf*  
II *mf*  
Vle. *mf*  
Vc. *mf*  
Cb. *mf*

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# IV

Cel. 

Arpa 

Tape 

# III

Fl. 1. 

Fl. 2. 

Ob. 1. 


Ob. 2. 

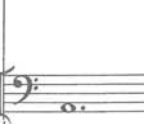
Cl. 1. 


Cl. 2. 


Fa. 1. 


Fa. 2. 


Co. 1. 

Co. 2. 


Trb. 


I 

VI. 

II 

Vle. 

Vc. 

Cb. 

PROMOTIONAL COPY

# IV

Tacet

Cel. 

Arpa 

Tape 

# III

Fl. 1. 

Fl. 2. 

Ob. 1. 

Ob. 2. 

Cl. 1. 

Cl. 2. 

Fa. 1. 

Fa. 2. 


Co. 1. 

Co. 2. 

Trb. 

I 

Vl. II 

Vle 

Vc. 

Cb. 

PROMOTIONAL COPY

Tape

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Fa. 1. 2.

Co. 1. 2.

Tr. 1. 2.

Timp.

Cel.

Arpa

I.

VI.

Vle.

Vc.

Cb.

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11

1. Fl. *f*

2. Fl. *f*

1. Ob. *f*

2. Ob. *f*

1. Cl. *f*

2. Cl. *f*

Fa 1. *f*

2. *f*

Co 1. *f*

2. *f*

Tr 1. *f*

2. *f*

Trb. *con sord.*  
*ff* (Imitate the swans.)

Piatti *f* 5'24''

Tape

Timp. (ad. lib.) *mf*

Cel. *ff*  $\text{♩} = 92$  *simile*

Arpa *ff* *Sva* *Sva*

I Vl. *f*

II Vl. *f*

Vle *f*

Vc. *f*

Cb. *f*

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1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Fa 1.

2.

Co 1.

2.

Tr. 1.

2.

Trb.

Tape

Timp

Cel.

Arpa

I

VI.

II

Vle

Vc.

Cb.

PROMOTIONAL COPY

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Fa 1.

2.

Co 1.

2.

Tr 1.

2.

Trb.

Tape

Timp

Cel.

Arpa

I Vl.

II Vl.

Vle

Vc.

Cb.

PROMOTIONAL COPY

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

Fa 1.

2.

Co 1.

2.

Tr 1.

2.

(Tape volume crescendo from 5 until 10 of 10.)

Tape

Timp

Cel.

Arpa

I Vl.

II Vl.

Vle

Vc.

Cb.

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1. Fl. 1. 2. 1. 2. 1. 2. Fa 1. 2. Co 1. 2. Tr 1. 2. Tape Timp. Cel. Arpa I. VI. II. Vle. Vc. Cb.

ff

tr

sva

4/2

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1. Fl. *p*

2. Fl. *p*

1. Ob. *pp*

2. Ob. *pp*

1. Cl. *pp*

2. Cl. *pp*

Fa 1. *mf*

2. *mf*

Co 1. *mf*

2. *mf*

Trb. *p*

(Tape volume diminuendo from 10 to 5 of 10.)

Tape

Tam-tam *p*

Timp *p*

Cel. *mf*

Arpa *mf*

I *unis.* *p*

VI *unis.* *p*

II *unis.* *p*

Vle *unis.* *p*

Vc. *mf* *p*

Cb. *mf* *p*

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1. Fl. 1. *pp*

2. Fl. 2. *pp*

Ob. 2. *pp*

1. Tr. 2. *con sord.*  
*pp*

Tape

Cel.

Arpa

I. Vle. *div.* *pp*

II. Vle. *div.* *pp*

Vle. *div.* *pp*

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Tape

Tam-tam

Cel

Arpa

I

VI

IV

Vle

Cb.

The musical score for page 44 is arranged in a vertical stack of staves. From top to bottom, the staves are: Tape (a thick black line), Tam-tam (a single line with a note and dynamic *p*), Cello (Cel) (two staves with notes and dynamic *mf*), Arpa (two staves with notes and dynamic *mf*), Violin I (I) (one staff with notes and dynamic *ppp*), Violin VI (VI) (one staff with notes and dynamic *ppp*), Violin IV (IV) (one staff with notes and dynamic *ppp*), Viola (Vle) (one staff with notes and dynamic *ppp*), and Contrabass (Cb.) (one staff with notes and dynamic *p*). The score includes various musical notations such as rests, notes, and dynamic markings like *p*, *mf*, *ppp*, *pizz.*, and *8va*.

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