

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*

The score consists of seven systems of music, each with two staves for flutes. The first system includes the instruction 'Think of autumn and of Tchaikovsky' for the first flute. The music is written in a variety of time signatures, including 3/4, 3/8, 2/4, 5/4, and 3/4. Dynamic markings such as *p* (piano) and *crescendo* are used throughout. A large, semi-transparent watermark is visible across the center of the page.

\*) 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.

**I**

1. Fl. *pp*

2. Fl. *p* *pp*

1. Cl. *p* *pp*

2. Cl. *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. *p*

2. Fl. *p*

1. Cl. *p*

2. Cl. *p*

Tape

**I**

1. Fl. *pp*

2. Fl. *p*

1. Cl. *pp*

2. Cl. *pp*

Ob. 1. *mf*

2. *mf*

1. Tr. *mf*

2. *mf*

Trb. *mf* *con sordino*

Tape

\*\*) (secco e sonore)

\*\*\*) ♯ = 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.

# 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, i f necessary.)

Tape

$\text{♩} = \text{c. } 50$   
*div. con sord.*

I

VI. *pp*  
II *div. con sord.*  
*pp*

Vle

Vc.

Cb.

1

Tape

I

VI. *p*

II *p* *con sord.*

Vle *mf* *con sord.*

Vc. *mf* *con sord.*

Cb. *mf*

## 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  $\text{♩} = 100$

Cl. 1. *mf*  
(The clarinet enters approximately here.)

54''

Tape

I  $\text{♩} = 100$

I *ppp*

VI. *ppp*

II *ppp*

Vle. *pp*

*p*

*p*

II

Cl. 1.

Tape

I

I

VI. *ppp*

II *ppp*

Vle. *ppp*