

KALEVI AHO

Mearra

Chamber Concerto
for Harp and Strings

SCORE



FENNICA GEHRMAN



Kalevi Aho
Mearra - Chamber Concerto for Harp and Strings (2016)

Commissioned by the Gent Festival of Flanders, 2017

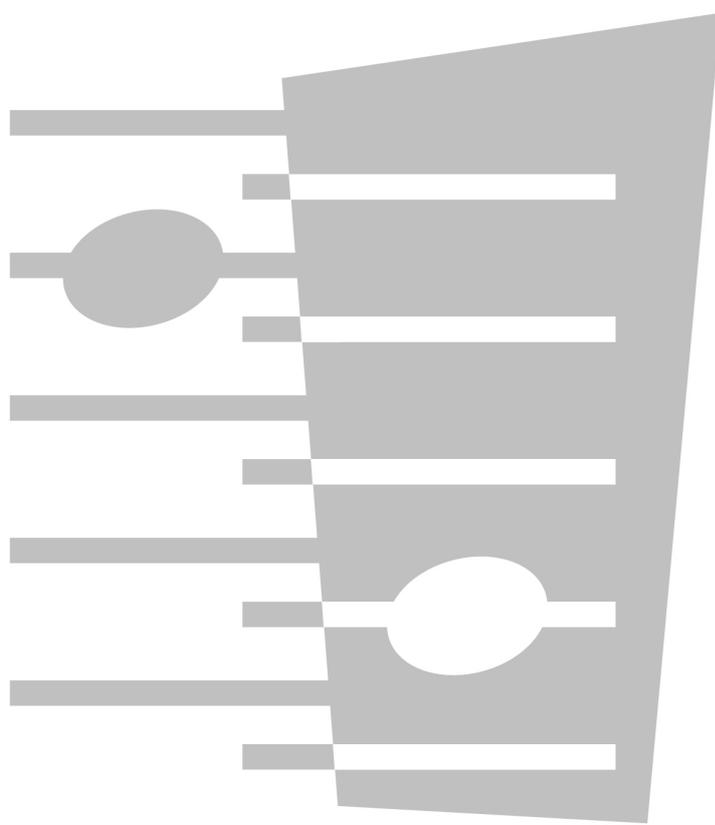
Duration: c. 20'

I Eanan	1
II Dolla	24
III Mearra	67

Instrumentation:
Harp solo

Violini I (4)
Violini II (3)
Viole (3)
Violoncelli (2)
Contrabbasso (1)

Publisher: Fennica Gehrman Oy, Helsinki
Parts available for hire from the publisher



Score

MEARRA

Chamber concerto for harp and strings

I - EANAN

Kalevi AHO (2016)

Tranquillo ♩ = ca. 72

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabasso

p *p* *pp* *pp*

p *mf* *f* *mf*

pp

8^{va}

A.

6

VI. I

1

2

3

4

mf

p

p

p

VI. II

1

2

3

p

p

p

Vle. 2

1

3

p

p

Vc.

1

2

Cb.

p

p

9 A

A. *mf* *mp*

VI. I
1 *mf* *p*
2 *mf* *p*
3 *mf* *p*
4 *mf* *p*

VI. II
1 *mf* *p*
2 *mf* *p*
3 *mf* *p*

Vle. 2
1 *mf* *p*
3 *mf* *p*

Vc.
1 *mf* *p*
2 *mf* *p*

Cb. *mf* *p*

The score consists of 12 measures. Measures 9-10 are in 2/4 time, measure 11 is in 4/4 time, and measure 12 is in 2/4 time. The piano part (A.) begins in measure 9 with a *mf* dynamic and a triplet of eighth notes. In measure 11, the piano part changes to *mp*. The string parts (VI. I, VI. II, Vle. 2, Vc., Cb.) play a rhythmic pattern of eighth notes, with triplets in measures 10-11. Dynamics for the strings are *mf* in measures 9-11 and *p* in measure 12. A large watermark is visible in the lower right quadrant of the page.

15

A.

mf *p* *mf*

VI. I

1 2 3 4

VI. II 2

1 3

Vle. 2

3

Vc.

1 2

Cb.

no accents in trem.

p

27

A.

p *cresc.* *f* 3 3

VI. I

1 2 3 4

VI. II

1 2 3

Vle. 2

1 2 3

Vc.

1 2

Cb.

pp *f* *pp*

mf *mf* *mf* *p* *p* *mf* *mf* *mf* *p* *mf* *mf* *p*

35

A.

VI. I unis. *mf*

VI. II unis. *mf*

Vle. unis. *mf*

1 *f*

Vc. 2 *f*

Cb. *f*

39

A.

VI. I *f*

VI. II *f*

Vle. *mf*

1 *f*

Vc. 2 *mf*

Cb. *f*

49

A.

VI. I

VI. II

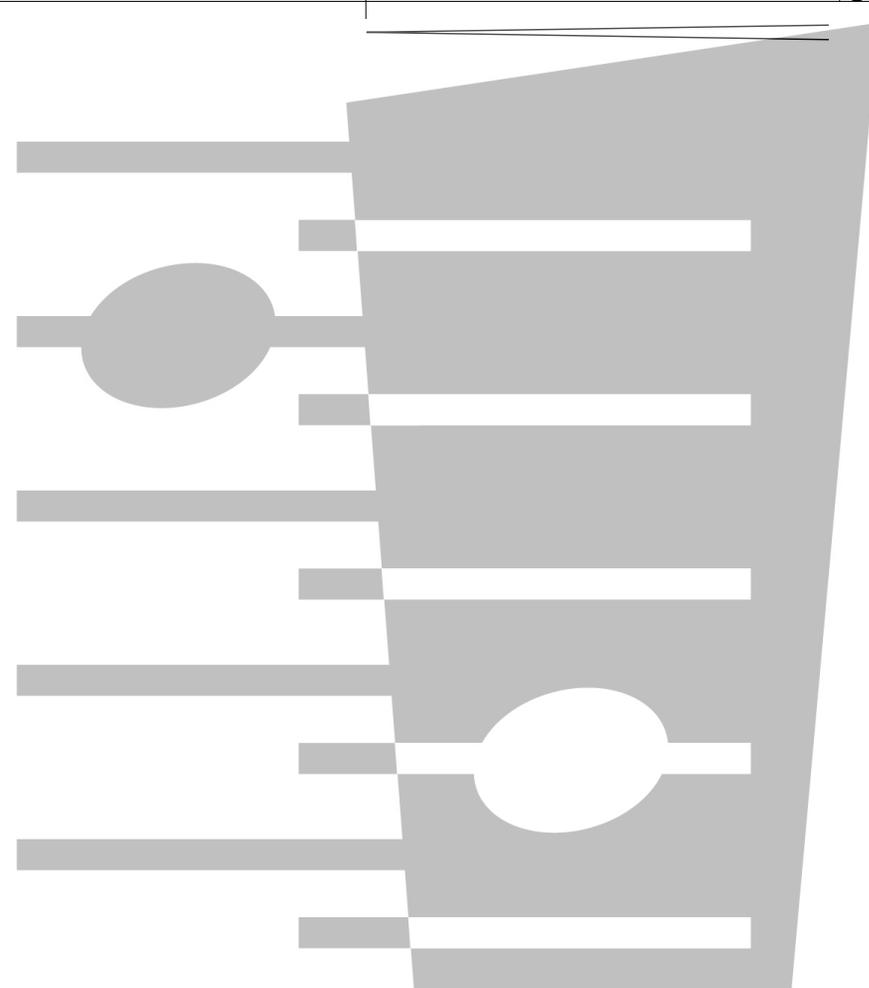
Vle.

1

Vc.

2

Cb.



51

A.

VI. I

VI. II

Vle.

Vc.

Cb.

54

A.

VI. I

VI. II

Vle.

Vc.

Cb.

f

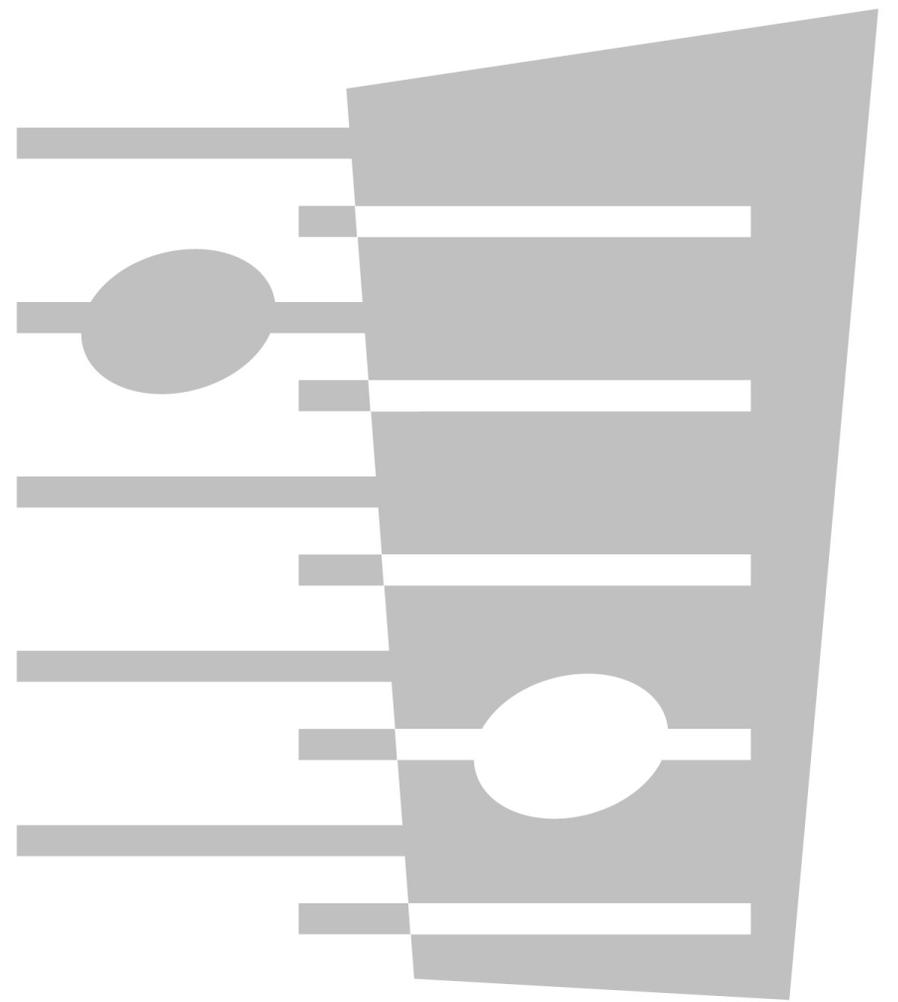
gliss.

ff

unis.

pizz.

arco



57

A.

VI. I

VI. II

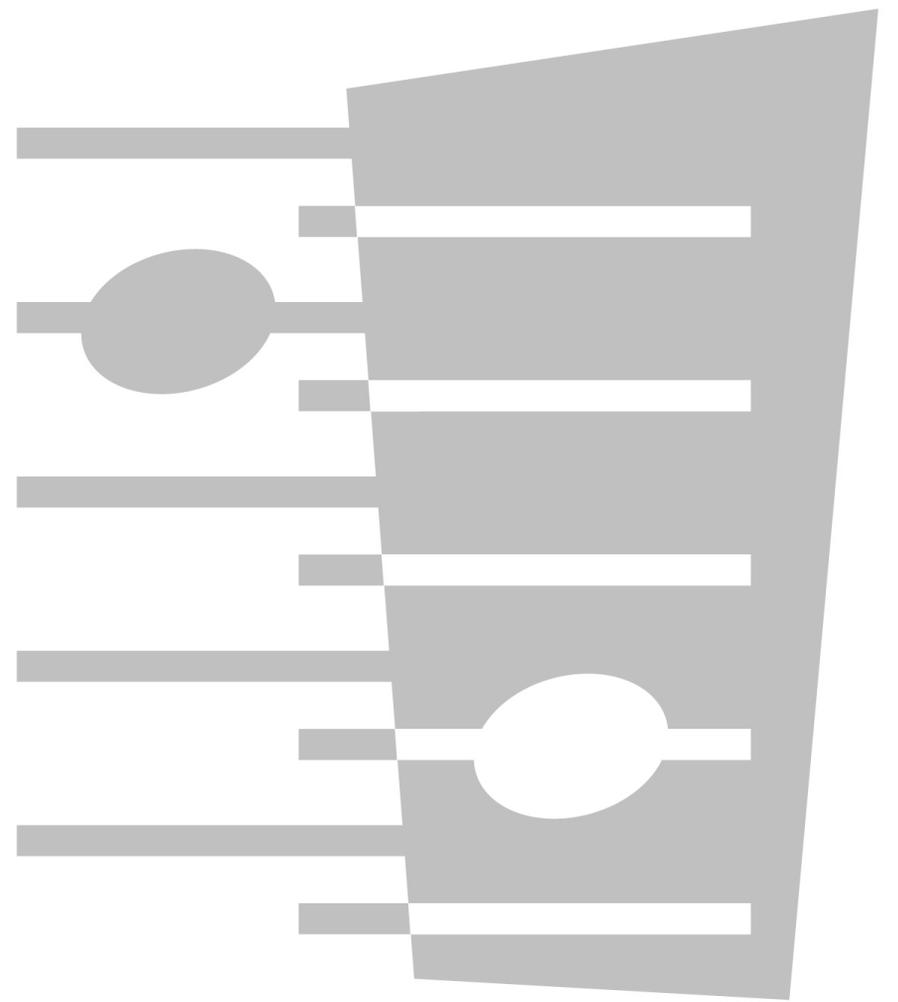
Vle.

1

Vc. div.

2

Cb.



A3

59

A.

VI. I

VI. II

Vle.

Vc.

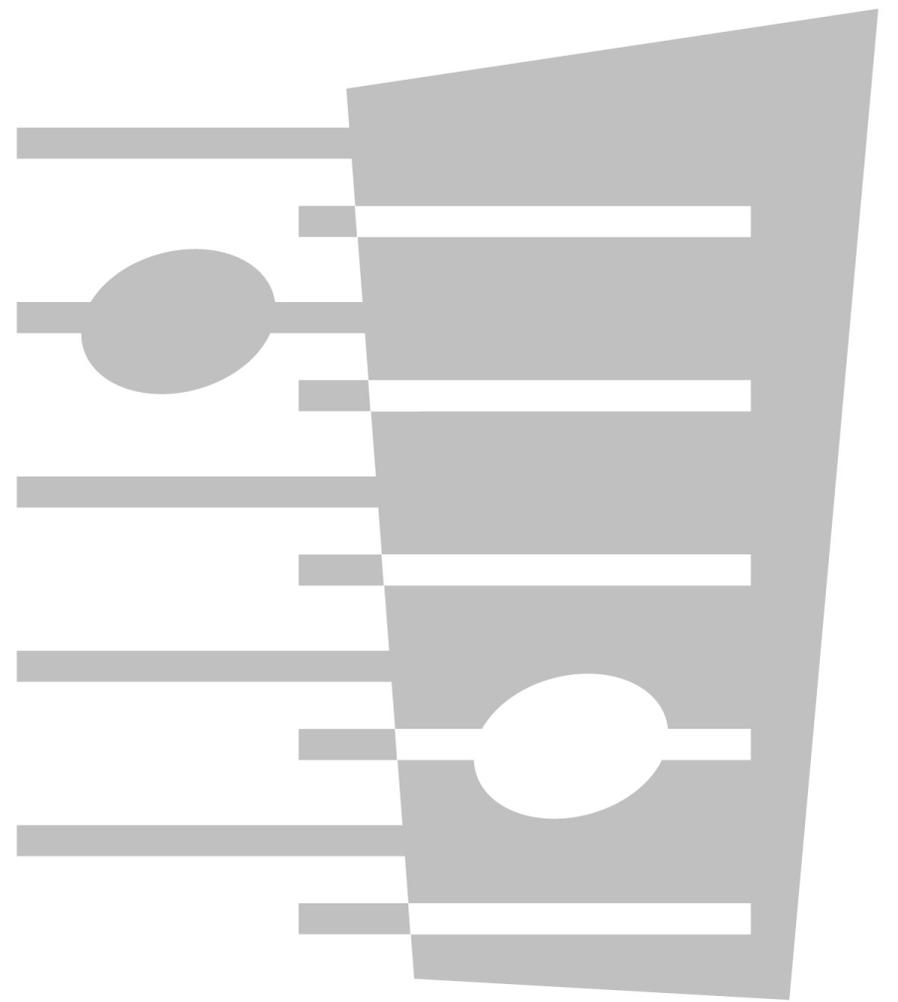
Cb.

unis.

ff

f

IV



68

A.

VI. I

VI. II

Vle.

1

Vc.

2

Cb.

f

mf

1. 2.

3.

mf

mf

mf

mf

72

A.

VI. I

VI. II

Vle.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

74

A. *cresc.* *f* *ff*

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

77

A. *ff* *ff*

VI. I

VI. II

Vle. *unis.*

1 *pizz.*

Vc. *div.* *pizz.* *ff* *pizz. (ord.)*

2 *ff* *ff* *pizz. (ord.)*

Cb. *ff* *ff*

B

Poco più mosso ♩ = ca. 96

81

A. *f mf mp p mp mp*

VI. I *pp p p p*

VI. II *pp p p p*

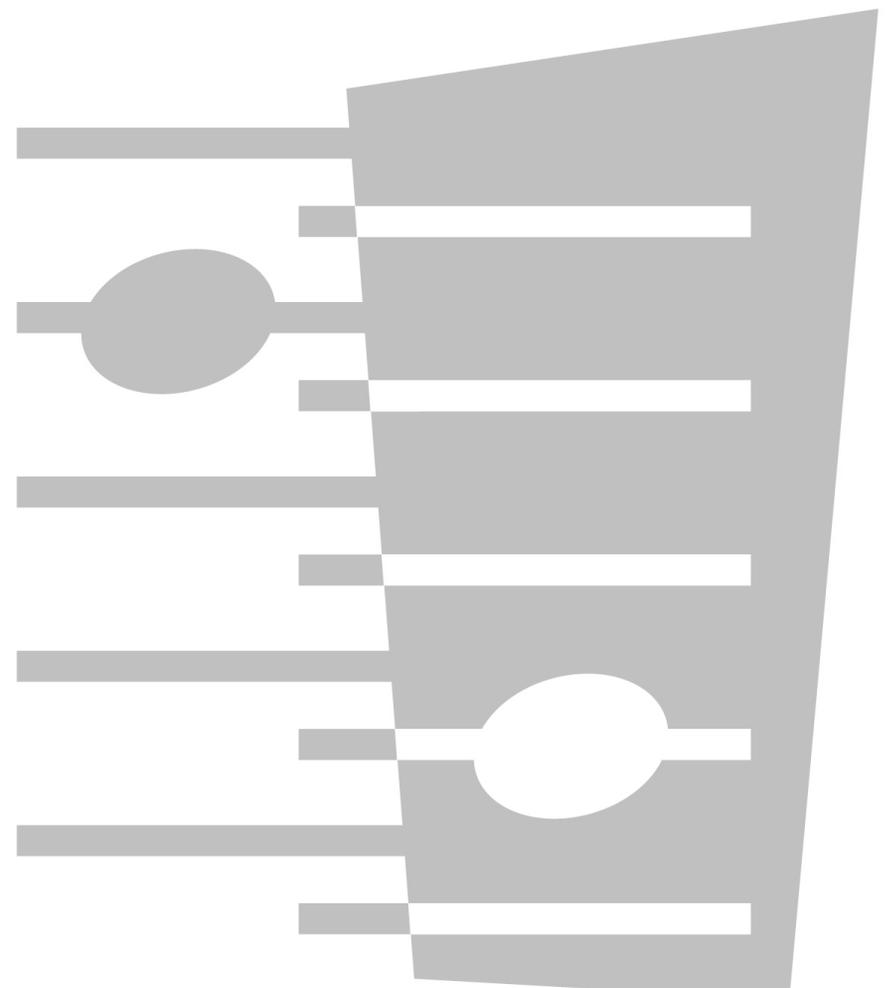
Vle. *pp p pp pizz. p*

1 *f mf mp p p pizz. p*

Vc. *f mf mp p p pizz. p*

2 *f mf mp p p pizz. p*

Cb. *f mf mp p p p*



99

A.

p *cresc.* *mf* *p cresc.* *mf*

VI. I

pp *pp*

VI. II

pp *pp*

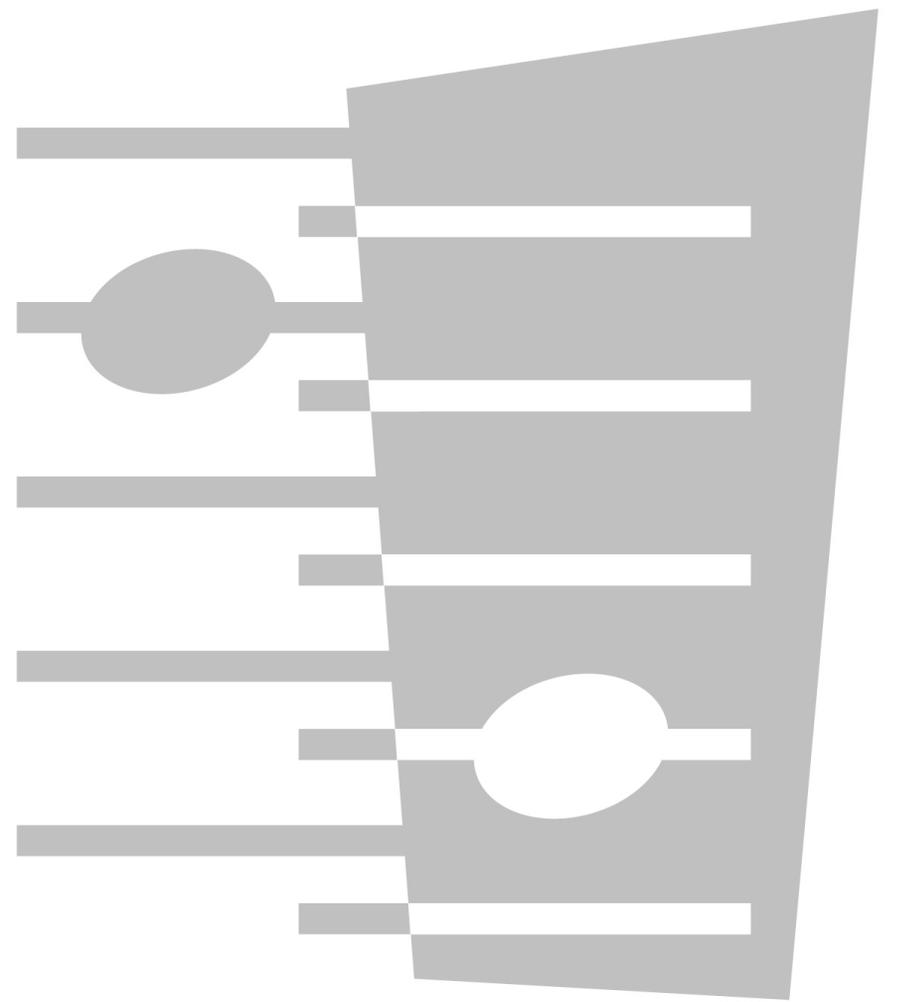
Vle.

Vc.

(pizz.) *p* *p*

Cb.

(pizz.) *p* *p*



105

A.

p *mf* *p*

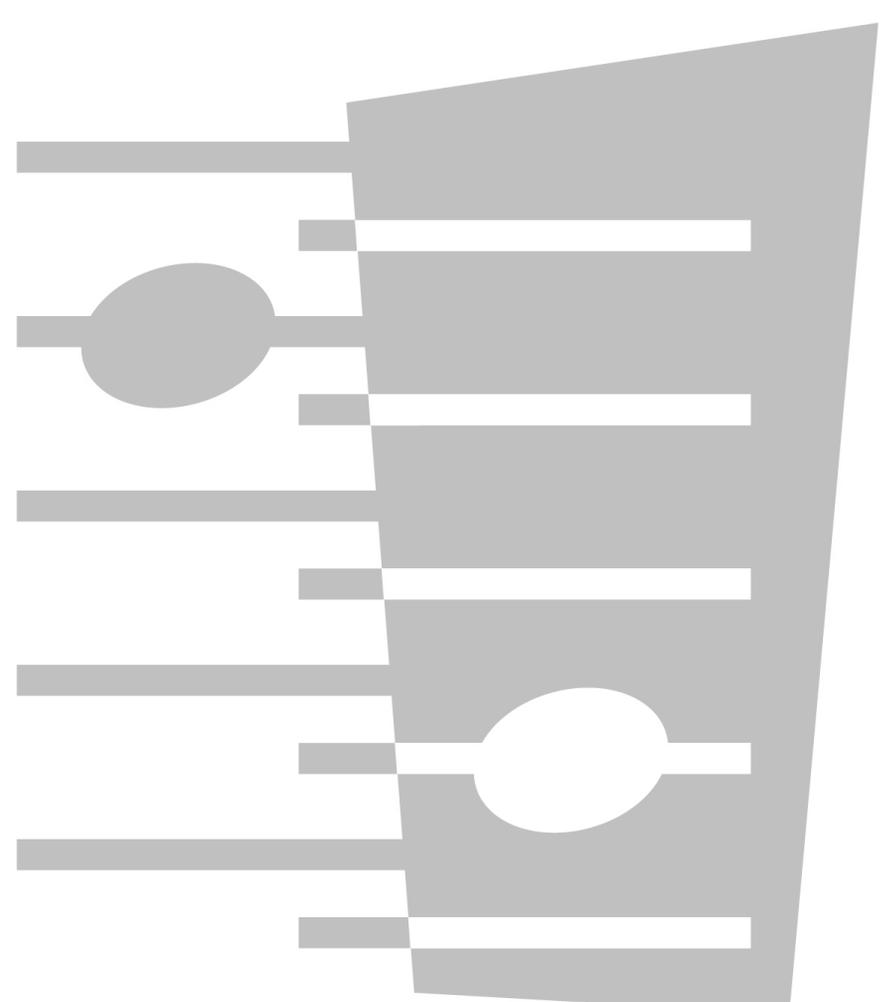
VI. I

VI. II

Vle. unis. *pp*

Vc. arco *pp*

Cb. arco *pp*



108

A.

mf

mf *mp* *p* *pp*

VI. I

pp *pp*

VI. II

Vle.

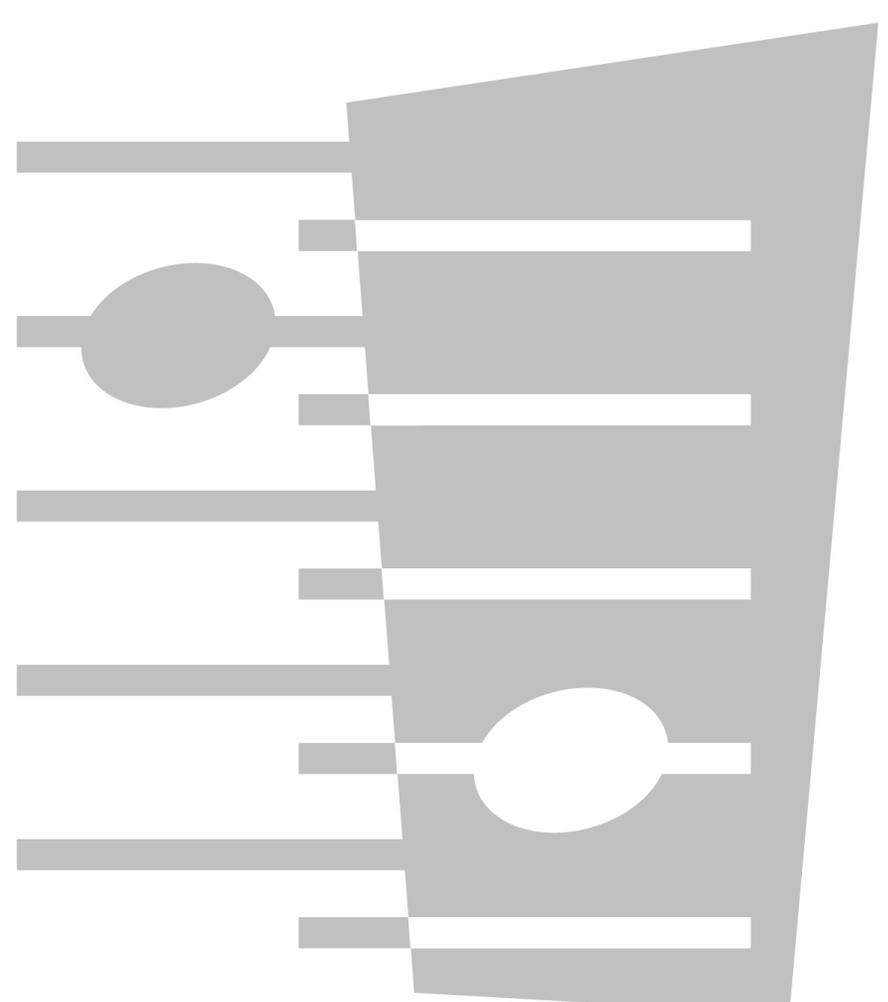
Vc.

pizz. *pp* *pizz.*

Cb.

pp

ATTACCA



II - DOLLA

C

1 Presto, marcato ♩ = ca. 148

A.

VI. I

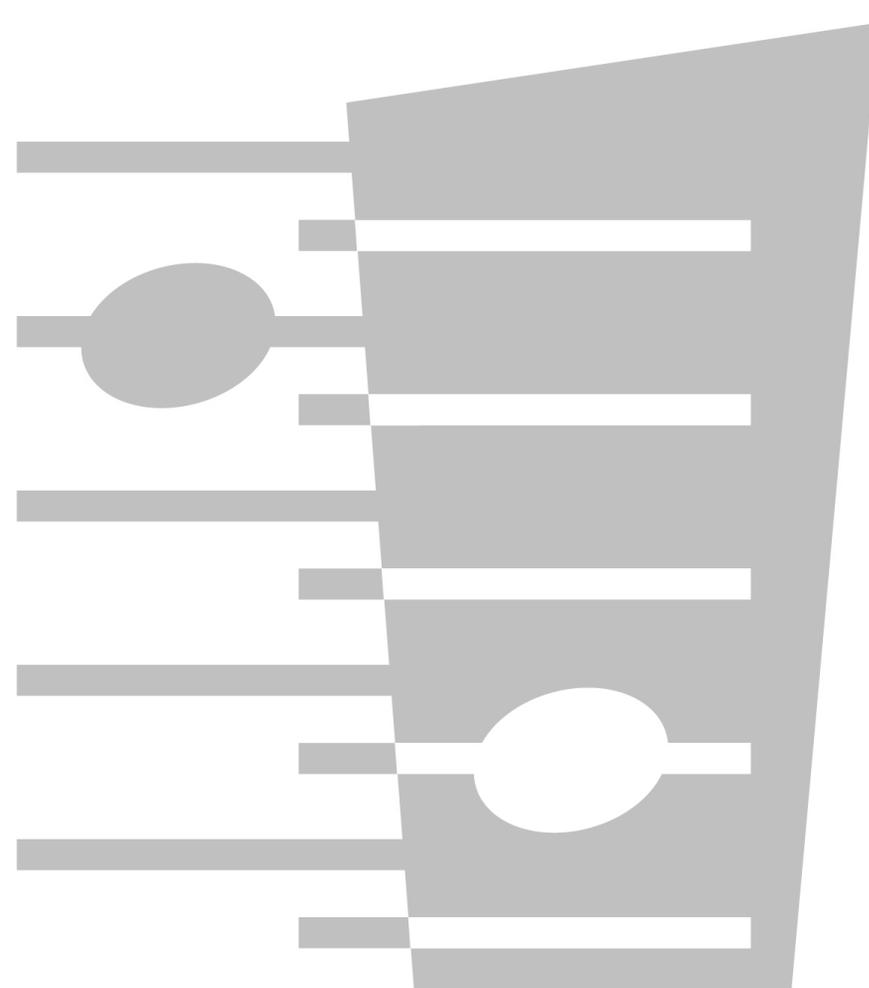
VI. II

Vle.

1 Vc.

2 Vc.

Cb.



5

A.

VI. I

VI. II

Vle.

Vc.

2

Cb.

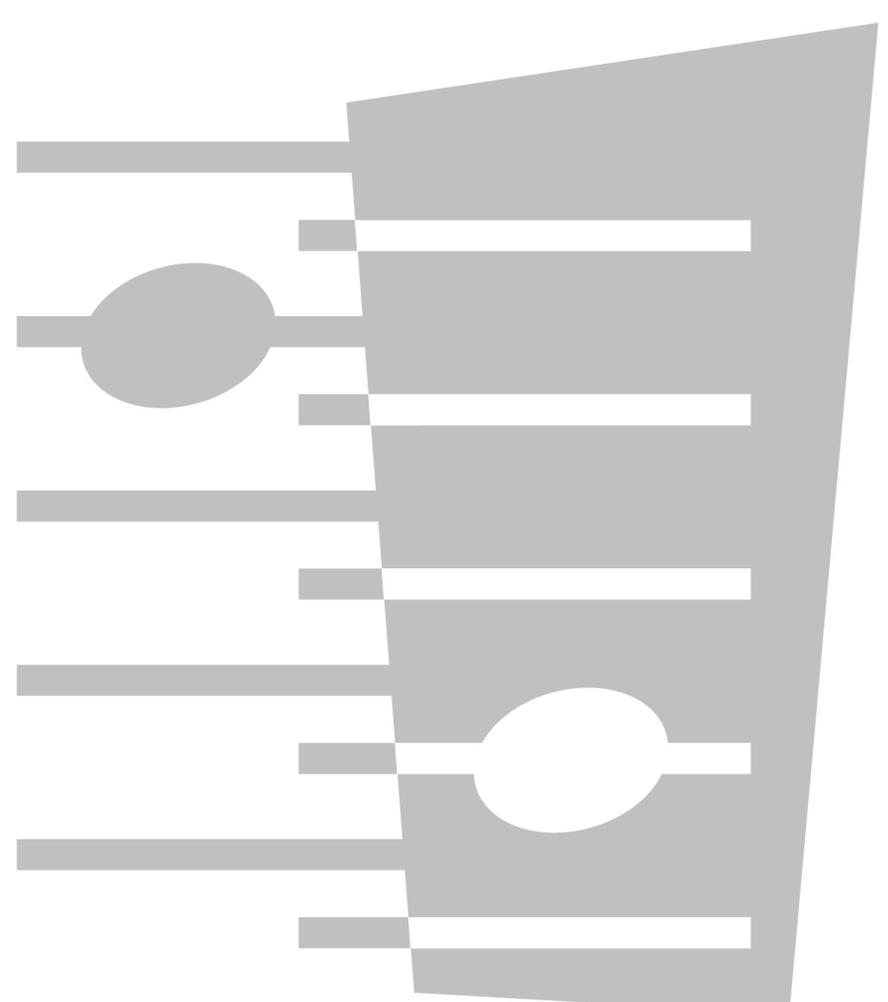
unis.

f

f

arco

f



9

A.

f *ff*

VI. I

1 *f* *>mf* *f* *<f* *f*

2 *f* *>mf* *f* *<f* *f*

3 *f* *>mf* *f* *<f* *f*

4 *f* *>mf* *f* *<f* *f*

VI. II

1. 2. *f*

3. *f*

Vle. *f*

Vc.

1

2

Cb.

23

A.

VI. I

VI. II

Vle.

Vc.

Cb.

37

A.

VI. I

VI. II

Vle.

Vc.

Cb.

f

f

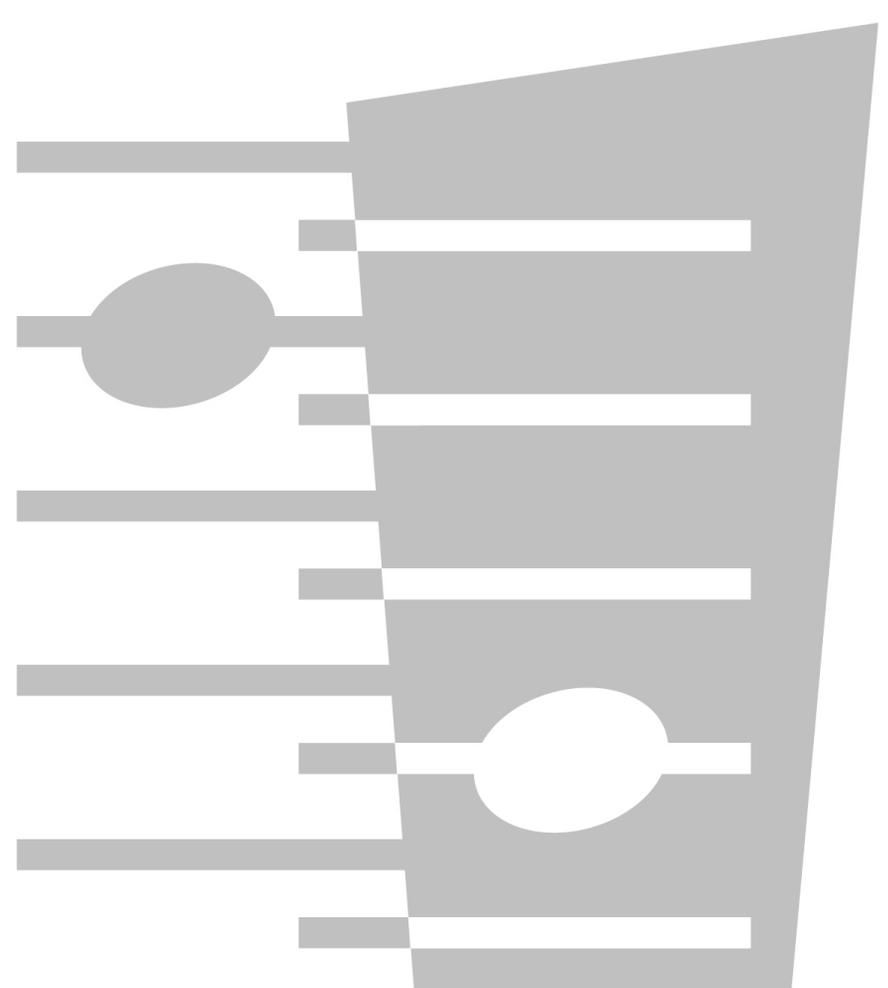
f

1. 2. *f*

3. *f*

pizz. *ff*

pizz. *ff*



44 C3

A. *f*

VI. I *div.*
f *mp* *f* *mp* *f*

VI. II *mf* *f* *f* *mp* *f*

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

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Cb. *arco*
f *mf* *f*

Measures 44-46: The score features a complex rhythmic structure with changes from 4/4 to 5/4 and back to 4/4. The piano part (A.) has a driving eighth-note pattern. The strings (VI. I, VI. II, Vle., Vc., Cb.) play sustained chords and moving lines, with dynamic markings ranging from *mf* to *f*. A rehearsal mark 'C3' is placed above measure 45.

47

A. *f*

VI. I *unis.*
f

VI. II *div.*
mf *cresc.*

Vle. *f* *cresc.*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

Measures 47-49: The tempo and meter change to 3/4. The piano part (A.) continues with a strong *f* dynamic. The strings (VI. I, VI. II, Vle., Vc., Cb.) play sustained chords and moving lines, with dynamic markings ranging from *mf* to *f*. A 'unis.' marking is present above the VI. I staff in measure 48. A large watermark is visible in the bottom right corner of the page.

58 **C4**

A.

ff

VI. I

mf \rightarrow *p*

VI. II

mf \rightarrow *p*

Vle.

mf

1

pizz.

Vc.

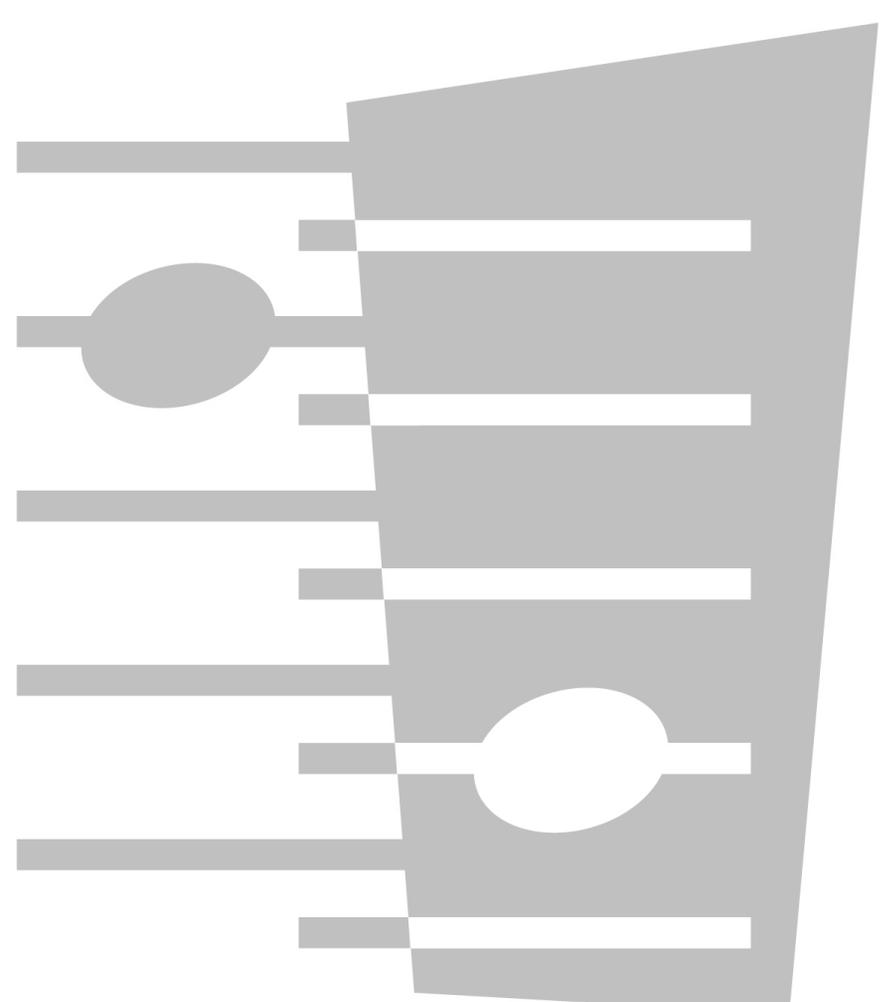
f pizz.

2

f

Cb.

f pizz.



61

A.

VI. I

VI. II

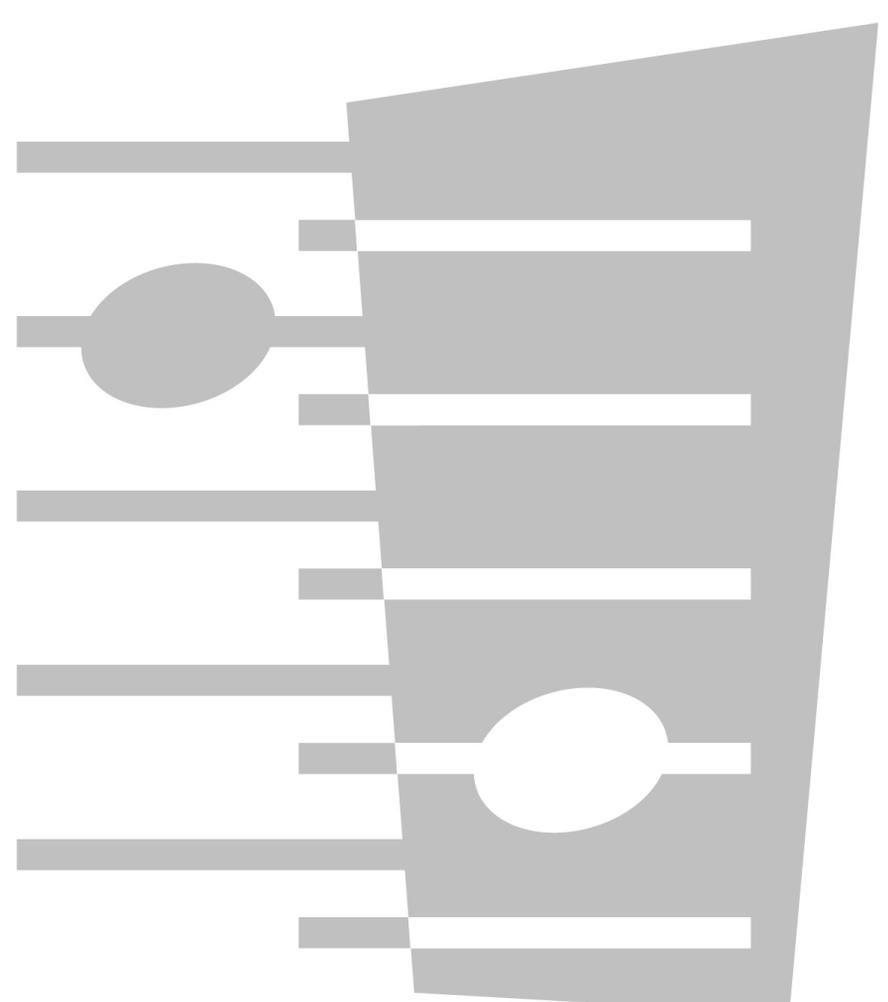
Vle.

1

Vc.

2

Cb.



64

A.

VI. I

VI. II

Vle.

1

Vc.

2

Cb.

f

f

f

f

f

arco

f

arco

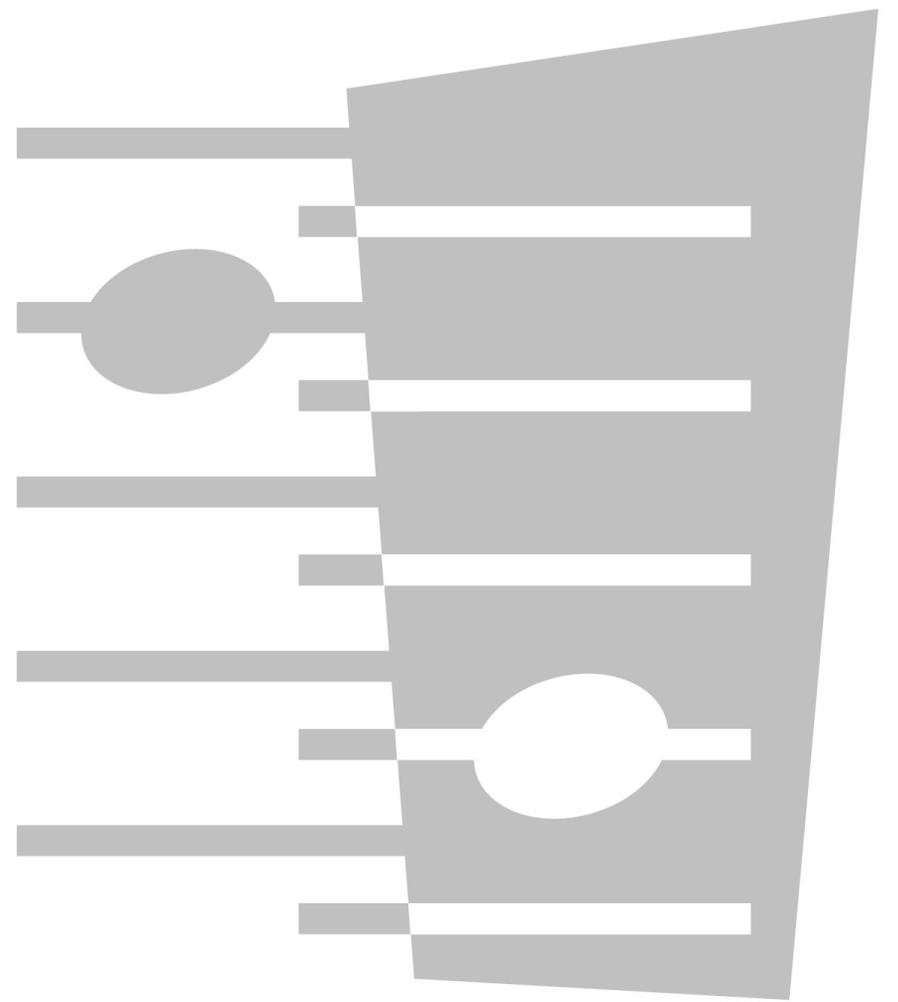
f

arco

f

div.

div.



67

A.

8va-

ff

VI. I

ff

ff

VI. II

div.

ff

ff

Vle.

1. 2.

3.

ff

ff

Vc.

unis.

ff

Cb.

ff

D

76 Quasi Berceuse $\text{♩} = \text{ca. } 56$

A. *mp*

mf *l. v.* *p* *l. v.*

VI. I *div.* *pp*

VI. II

Vle.

1 *c. s.* *solo* *p dolcissimo*

Vc. *c. s.* *p*

2 *(s. s.)* *p*

Cb. *p*



87 *p* *p* *mf*

A. *mp*

VI. I

VI. II

Vle.

1 *p*

Vc. *p*

2

Cb. *solo* *p dolcissimo*

97

D1

mp

A.

VI. I

pp

c. s. unis.

VI. II

pp

c. s. unis.

Vle.

pp

1

Vc.

mp

solo

2

Cb.

p

108

mp

poco rit. - - - -

A.

VI. I

via sordina

VI. II

via sordina

Vle.

via sordina

1

Vc.

2

via sordina

Cb.

pp

117 Tempo I^o

A. *mf*

VI. I

1 *mf* [s. s.]

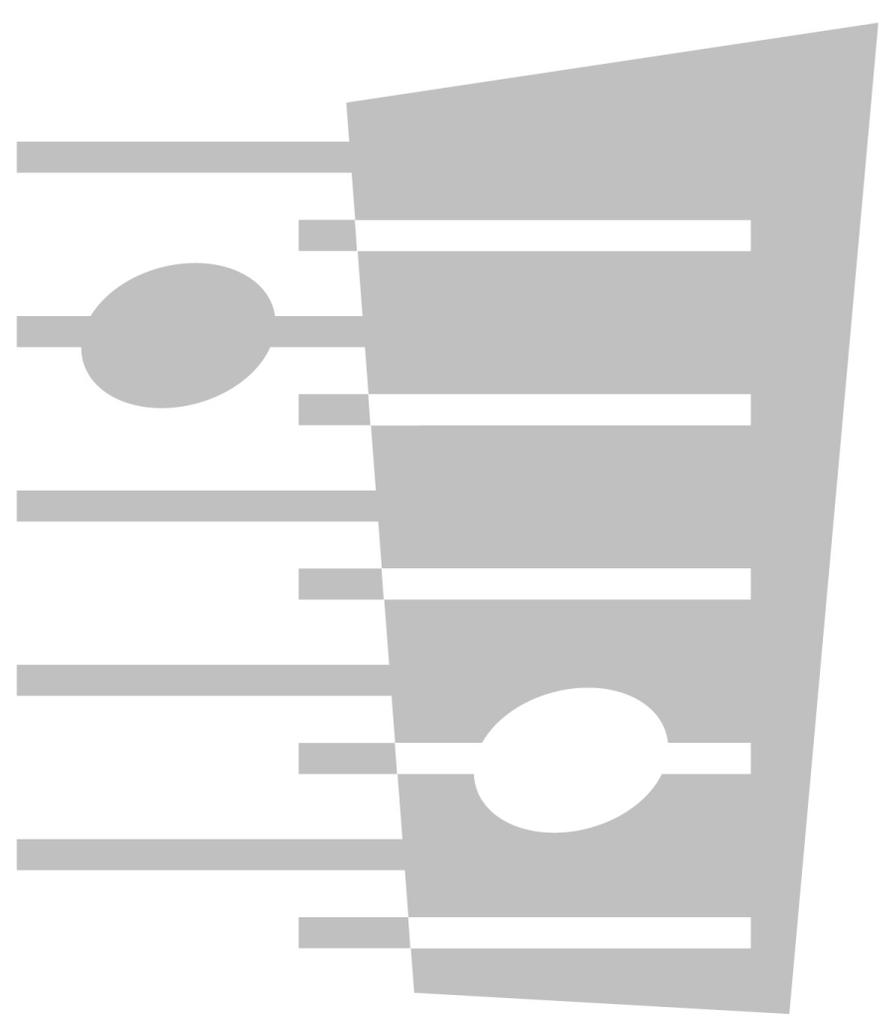
VI. II 2 *mf* [s. s.]

3 *mf* [s. s.]

Vle.

Vc. *via sordina* [s. s. unis.] *mf*

Cb. *ff* *f*



121

A.

VI. I

1

VI. II 2

3

1

Vle. 2

3

Vc.

Cb.

f

f

f

mf

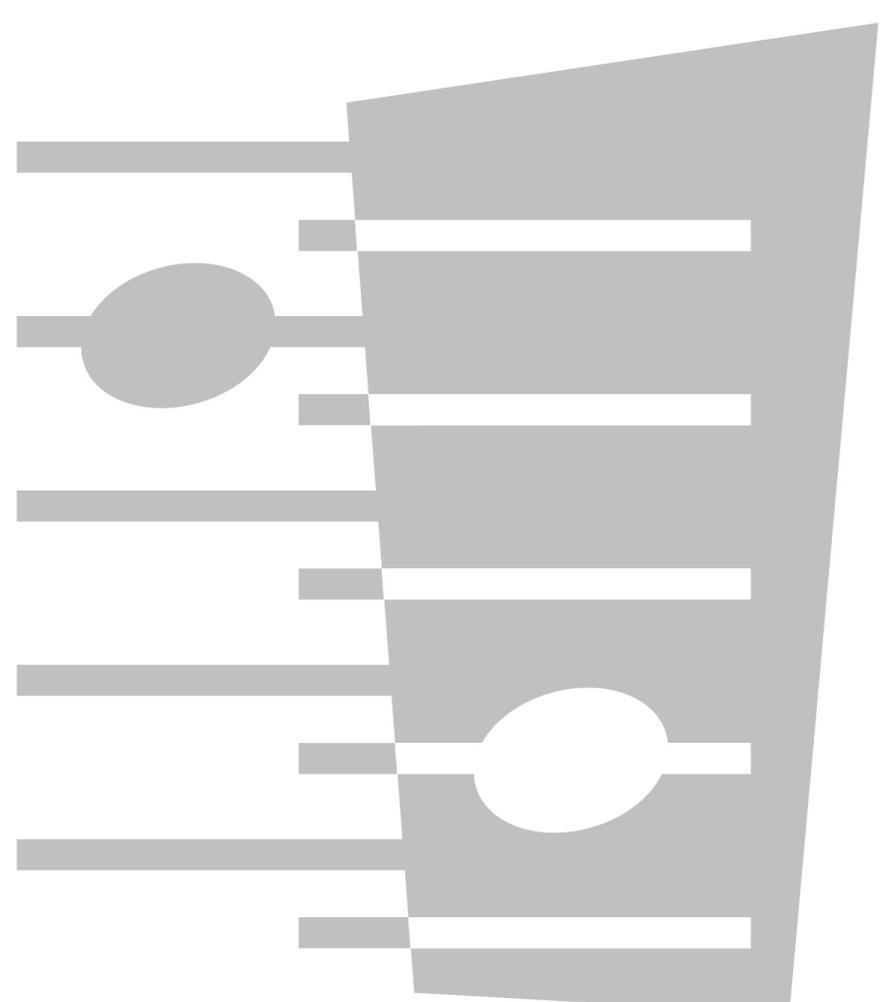
mf

mf

S. S.

S. S.

S. S.



124

A.

cresc.

E1

ff

VI. I

div.

f

S. S.

VI. II

unis. soli

f molto espress.

1

f

Vle. 2

f

3

f

1

Vc.

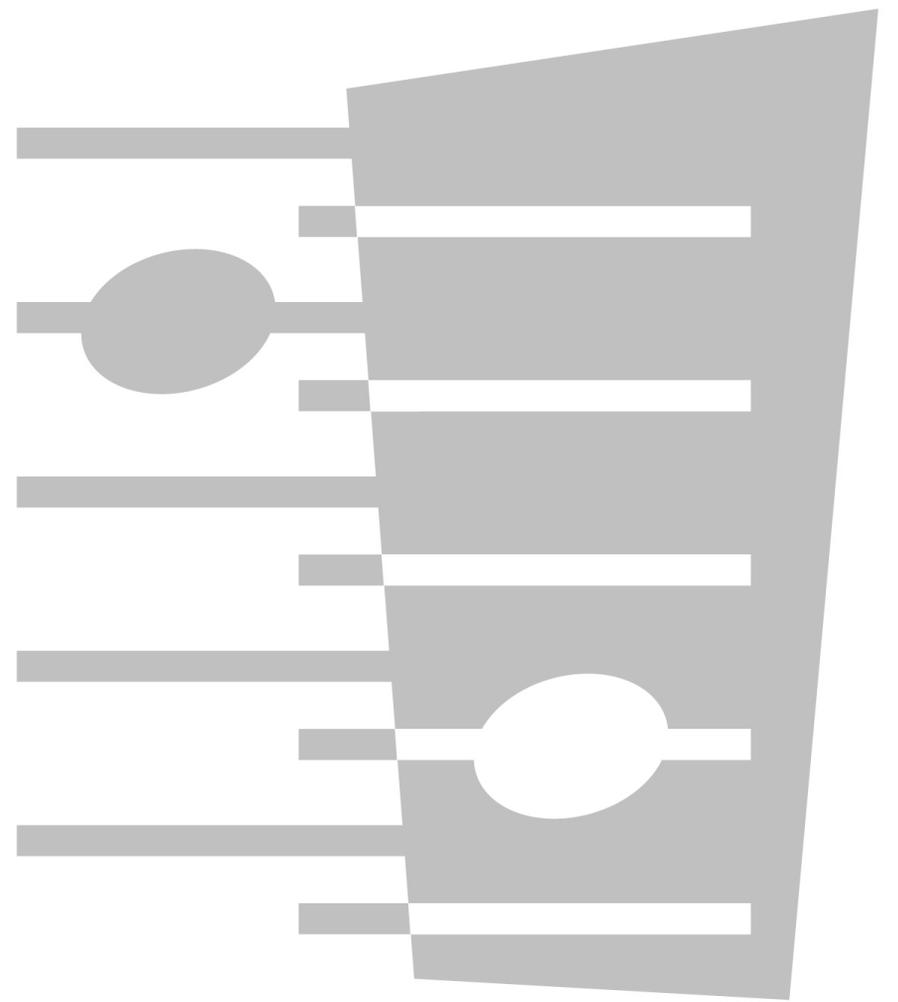
f

2

f

Cb.

f



128

A.

VI. I

VI. II

1

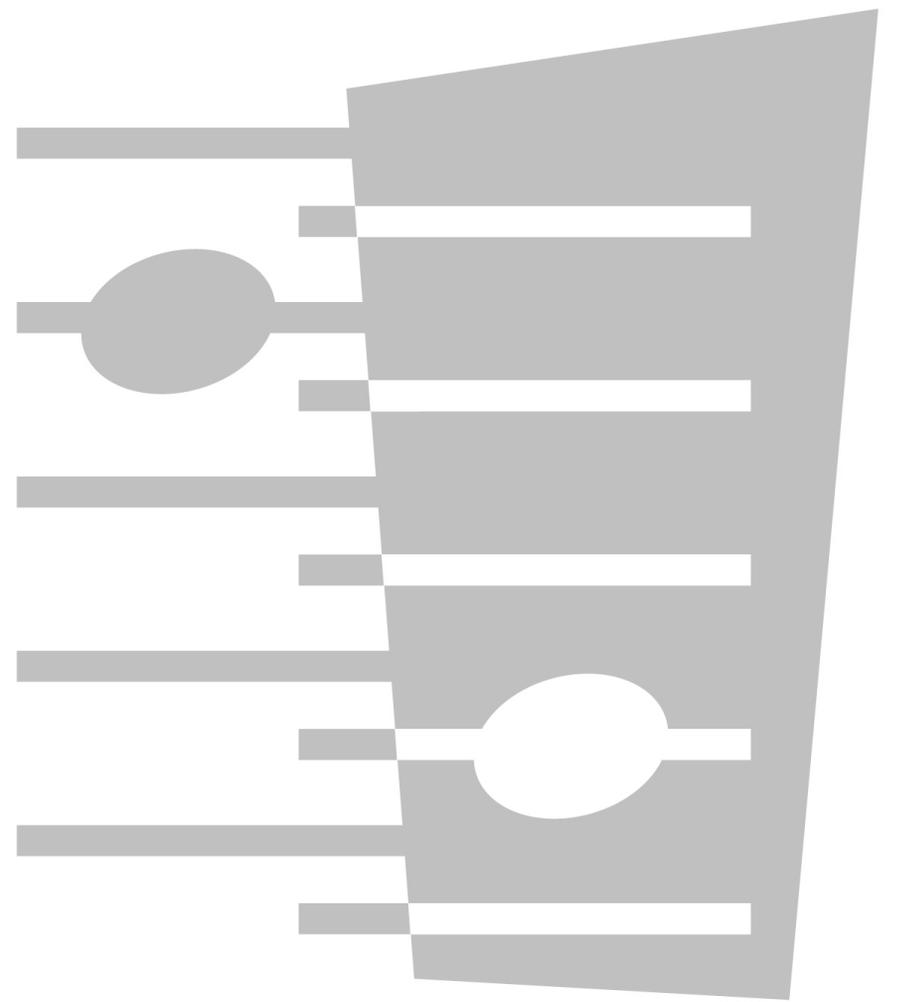
Vle. 2

3

Vc. 1

2

Cb.



132

A. *f*

VI. I

VI. II *f*

1

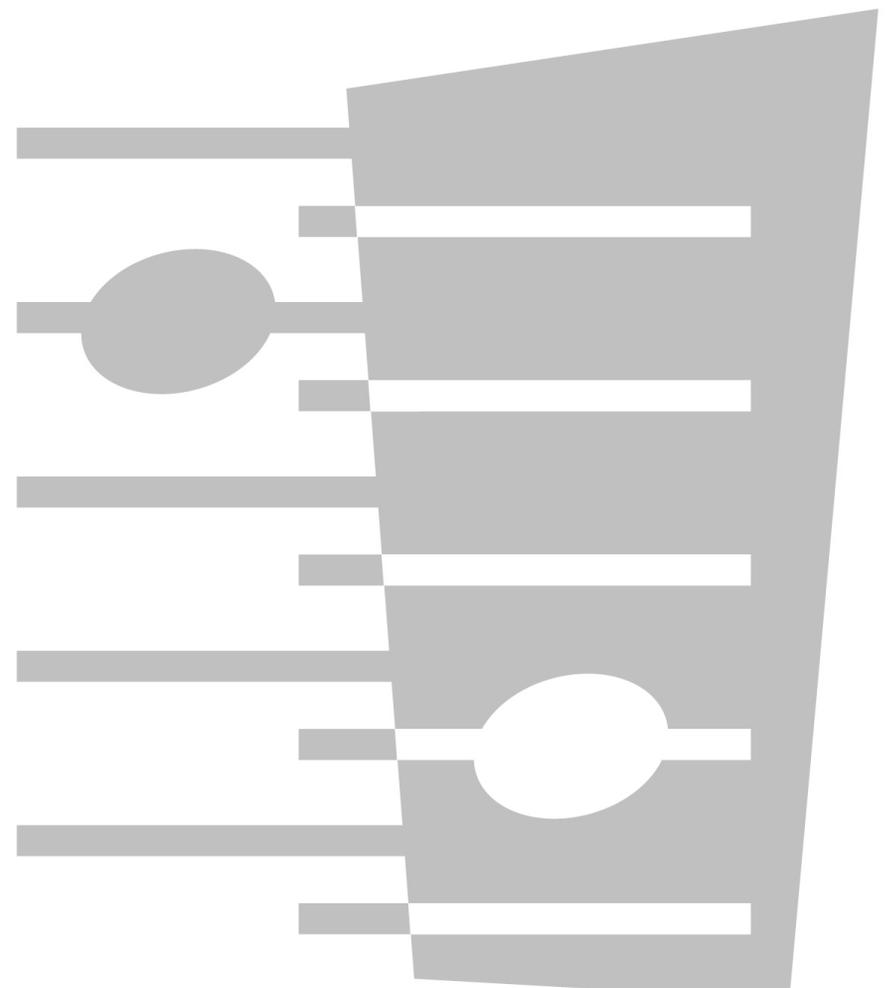
Vle. 2

3

Vc. 1

2

Cb.



135

A.

VI. I

VI. II

1

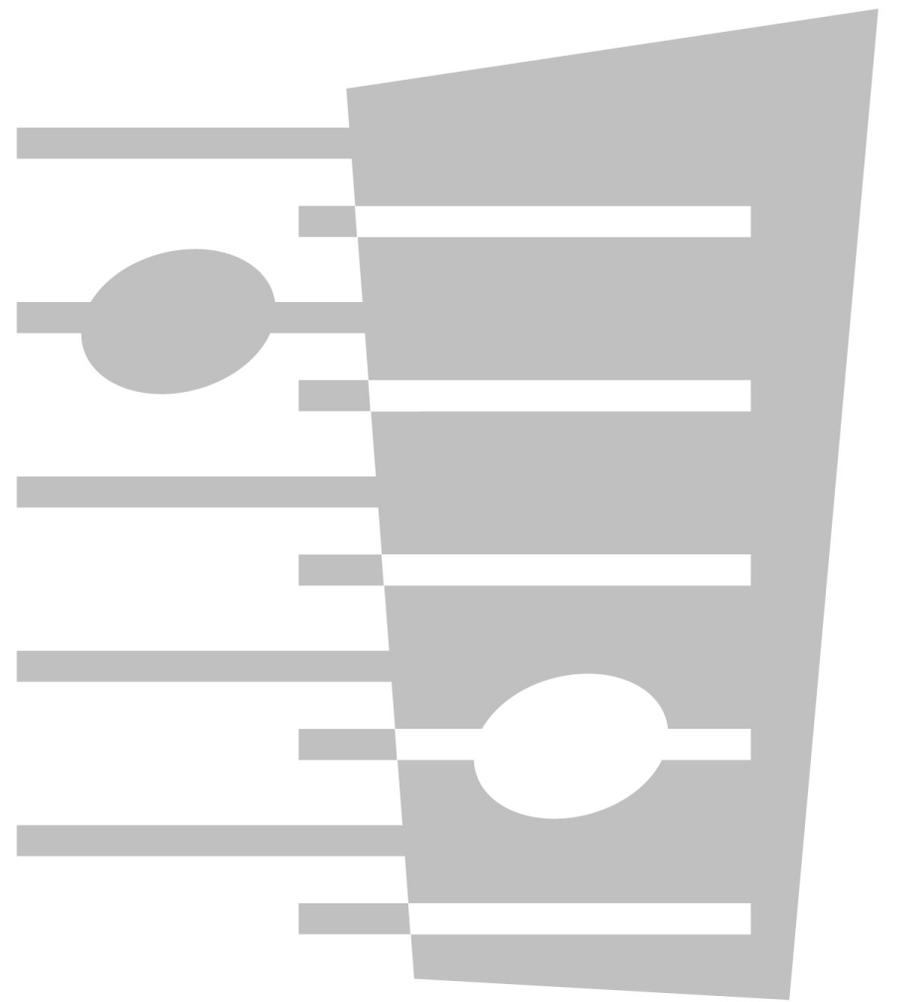
Vle. 2

3

Vc. 1

2

Cb.



139

A.

VI. I

VI. II

Vle.

1

Vc.

2

Cb.

f

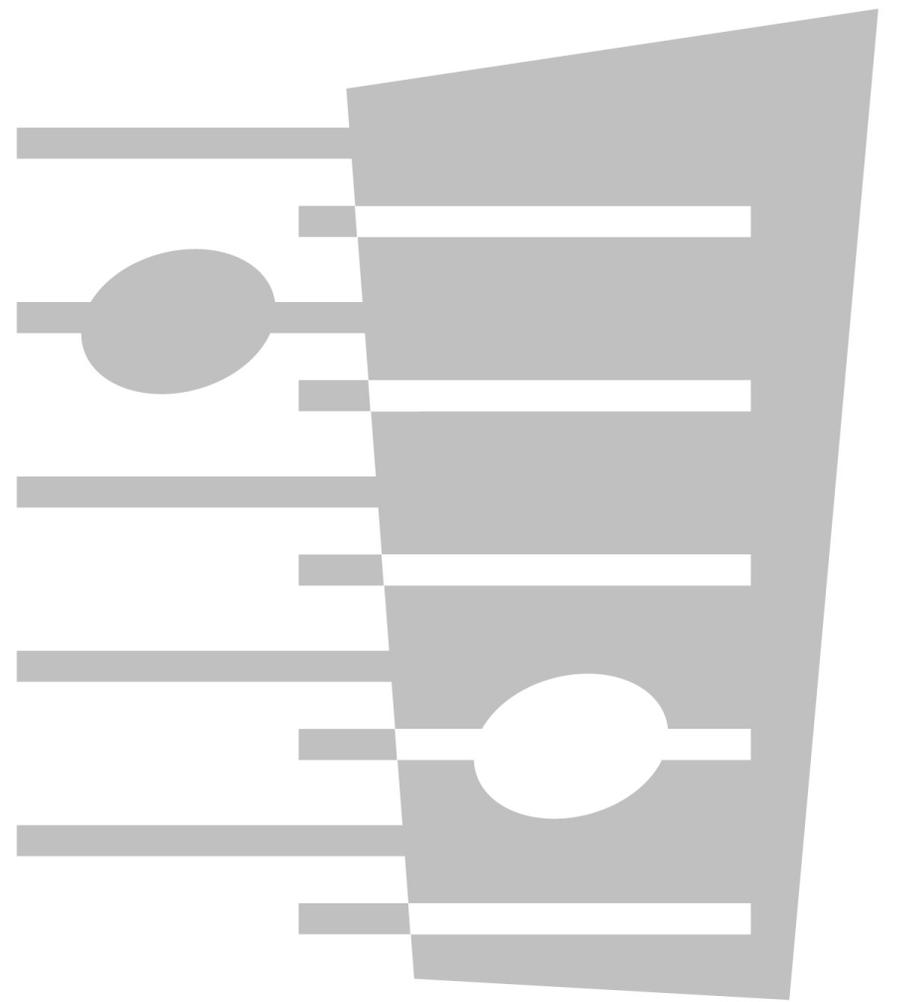
poco gliss.

unis.

f

f

f



144

A.

ff

VI. I

ff

ff

VI. II

ff

8va-

Vle.

1. 2.

ff

3.

ff

Vc.

1.

ff

3

3

3

2.

ff

3

3

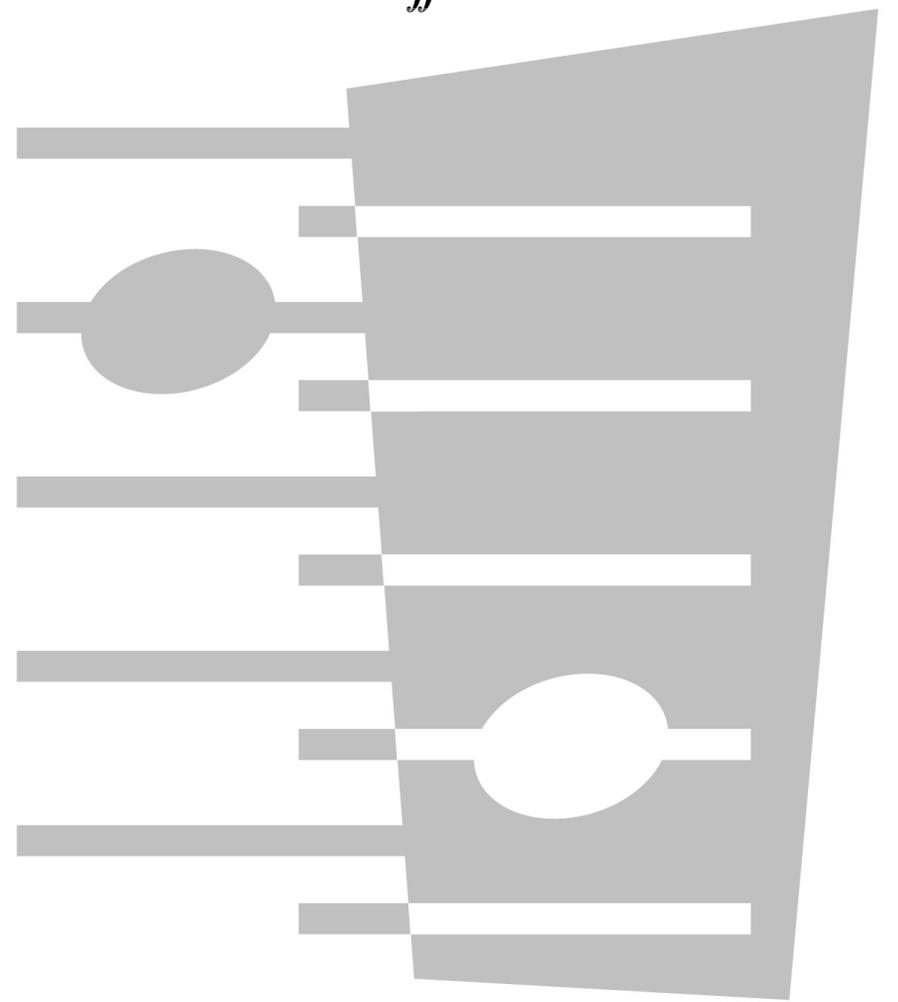
Cb.

ff

3

3

3



153

A.

VI. I

VI. II

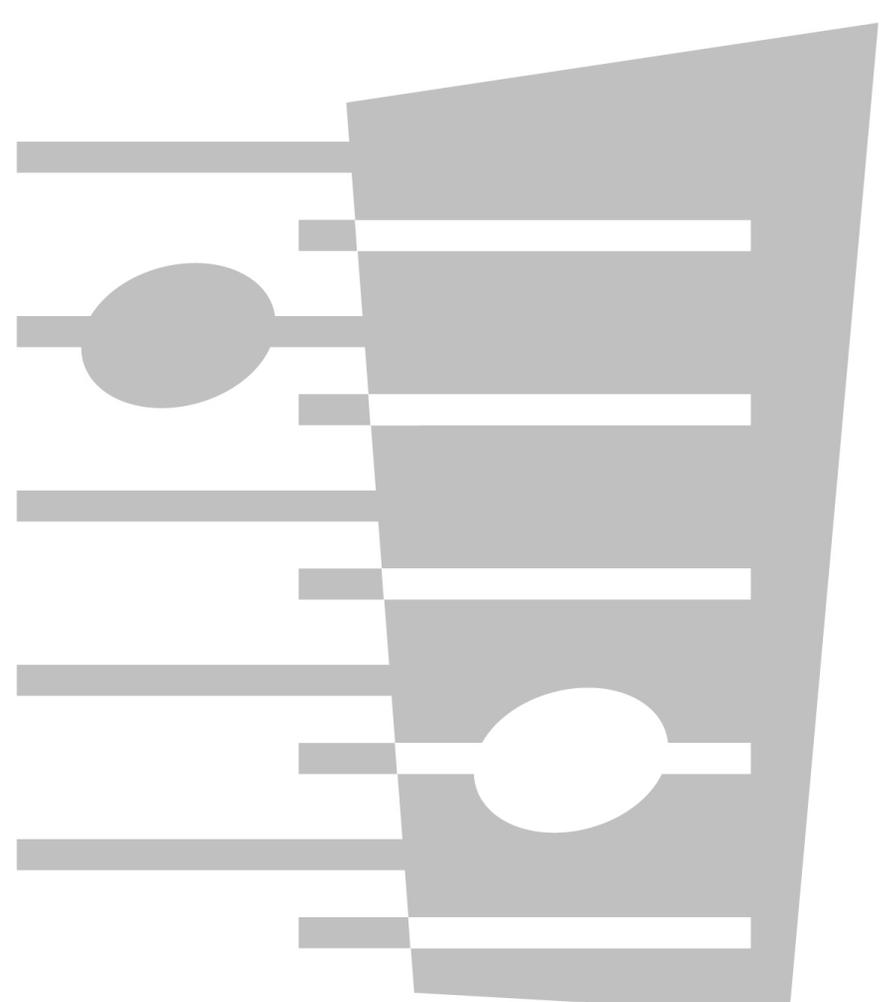
Vle.

1

Vc.

2

Cb.



E3

166

A.

Piano part (A.) in 6/8 time. The right hand has a whole note chord of E3 and G3, followed by a whole rest. The left hand has a whole note chord of E2 and G2, followed by a whole rest. The key signature has one flat (Bb). The dynamic marking is *ff*.

VI. I

Violin I part (VI. I) in 6/8 time. It consists of four staves. Each staff begins with a *mf cresc.* dynamic marking. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. The dynamic marking changes to *ff* in the final measure.

VI. II

Violin II part (VI. II) in 6/8 time. It consists of three staves. Each staff begins with a *mf cresc.* dynamic marking. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. The dynamic marking changes to *ff* in the final measure.

Vle. 2

Viola part (Vle. 2) in 6/8 time. It consists of three staves. Each staff begins with a *mf cresc.* dynamic marking. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. The dynamic marking changes to *ff* in the final measure.

Vc.

Violoncello part (Vc.) in 6/8 time. It consists of two staves. Each staff begins with a *f* dynamic marking, followed by a *cresc.* marking. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes. The dynamic marking changes to *ff* in the final measure.

Cb.

Cello part (Cb.) in 6/8 time. The staff contains a whole rest throughout the measure.

170

A.

VI. I

VI. II

Vle. 2

Vc.

Cb.

mf cresc.

ff

175

A.

VI. I

VI. II 2

Vle. 2

Vc.

Cb.

ff

p

ff

ff

ff

180 rit. - - - - **F** Quasi Berceuse $\text{♩} = \text{ca. } 56$

G

220 Tempo I°

A. *mp*

VI. I *div.* *p*

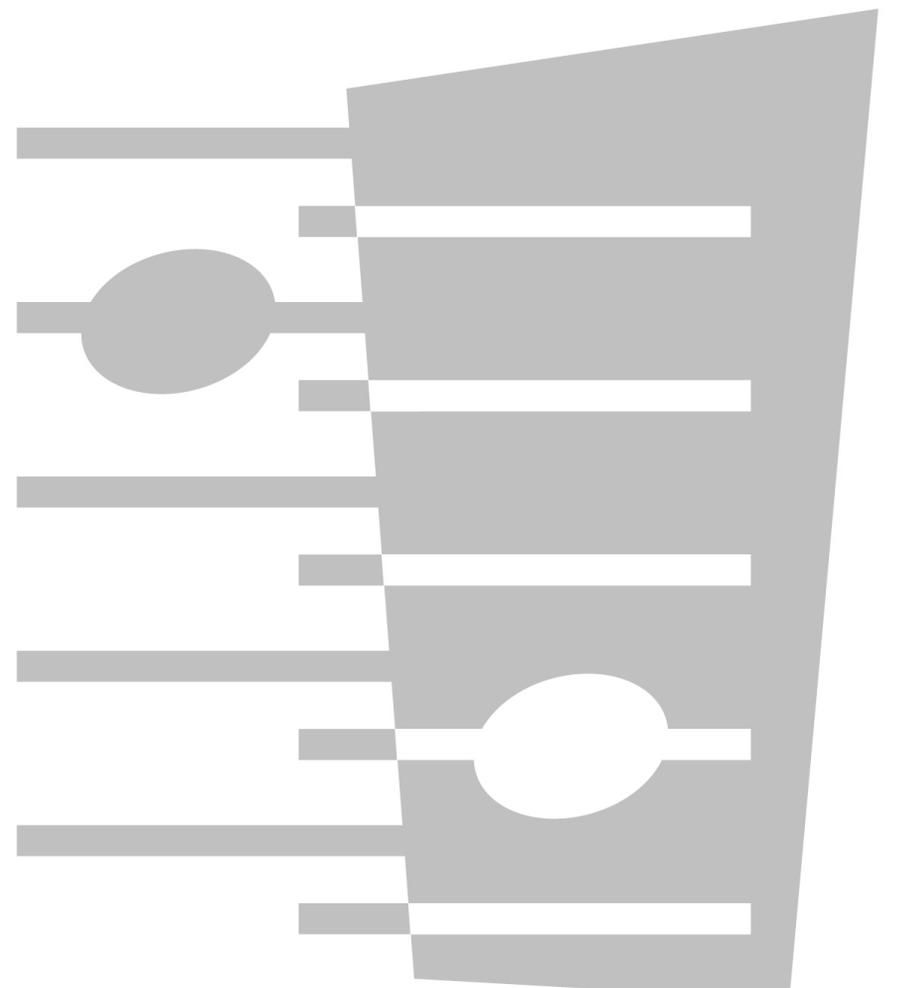
VI. II *unis.* *p* *mp*

Vle. *p*

1 *p* *via sordina*

2 *p* *via sordina*

Cb. *p*



229

A.

VI. I

VI. II

Vle.

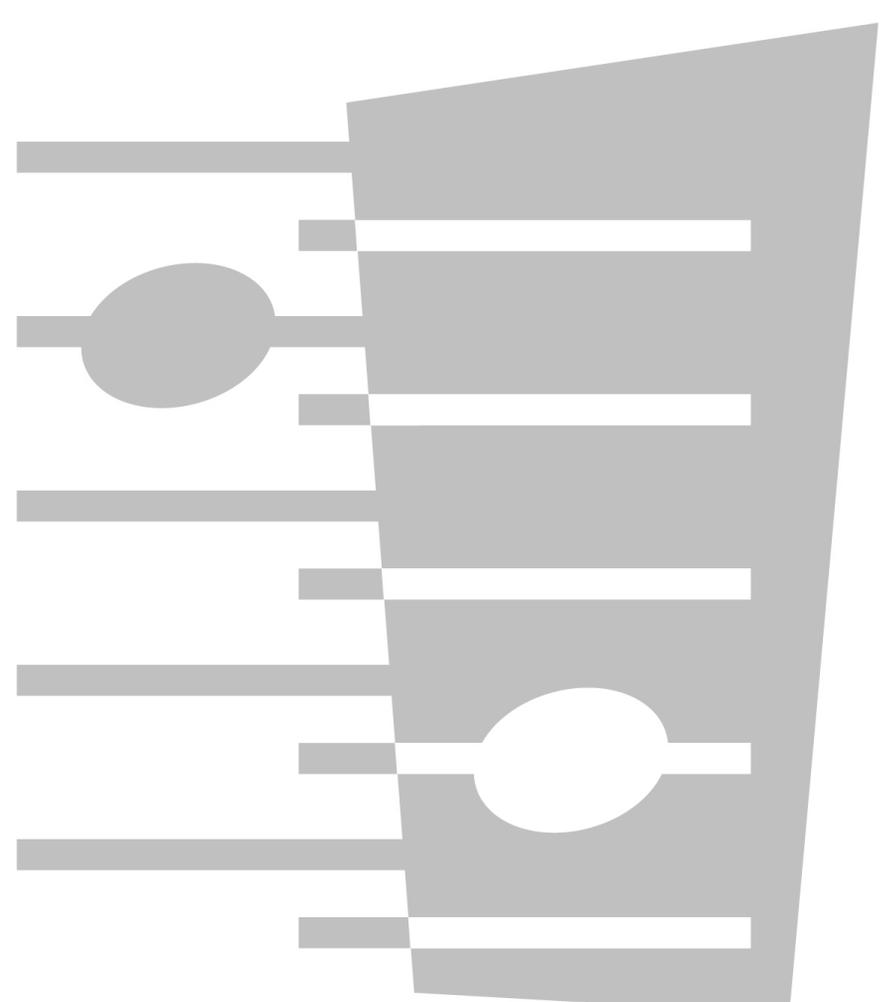
1

2

Vc.

Cb.

div. *mp*



234

A.

f

G1

VI. I

unis.

f

VI. II

unis.

f

Vle.

f

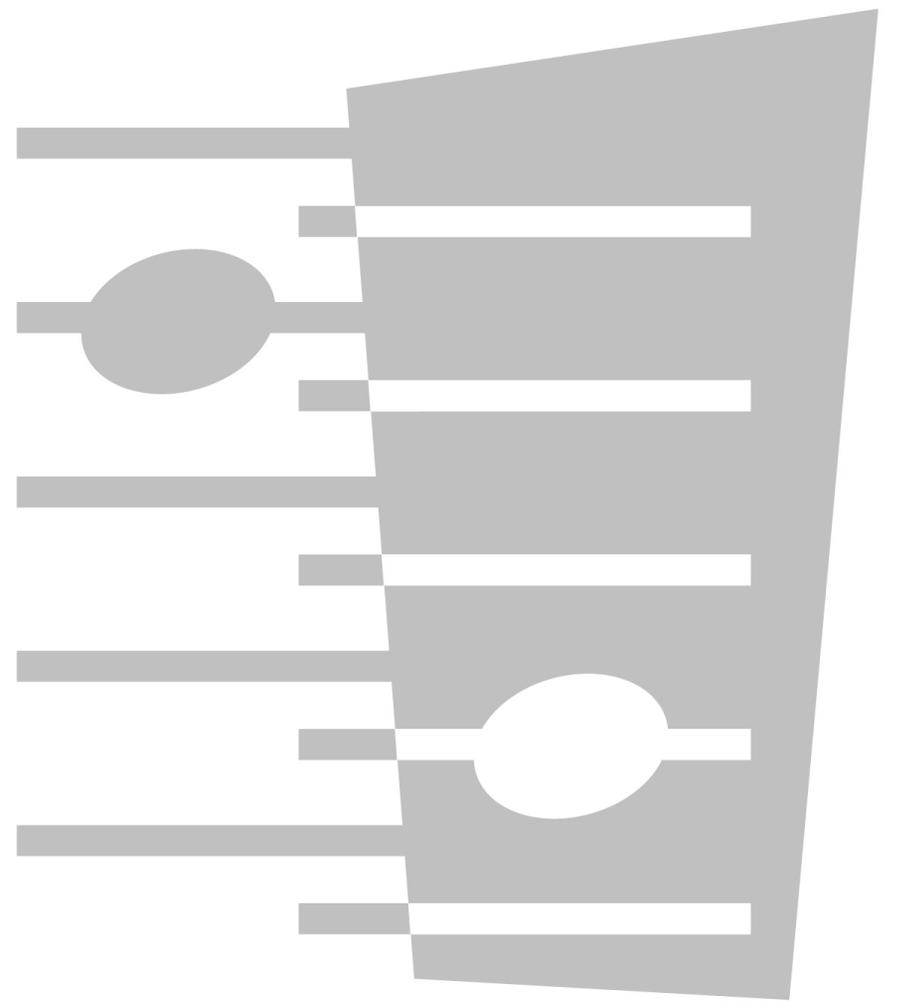
Vc.

div.

f

Cb.

f



242

A.

ff

gliss.

ff

VI. I

ff

ff

VI. II

unis.

ff

ff

Vle.

f

f

ff

ff

1

Vc.

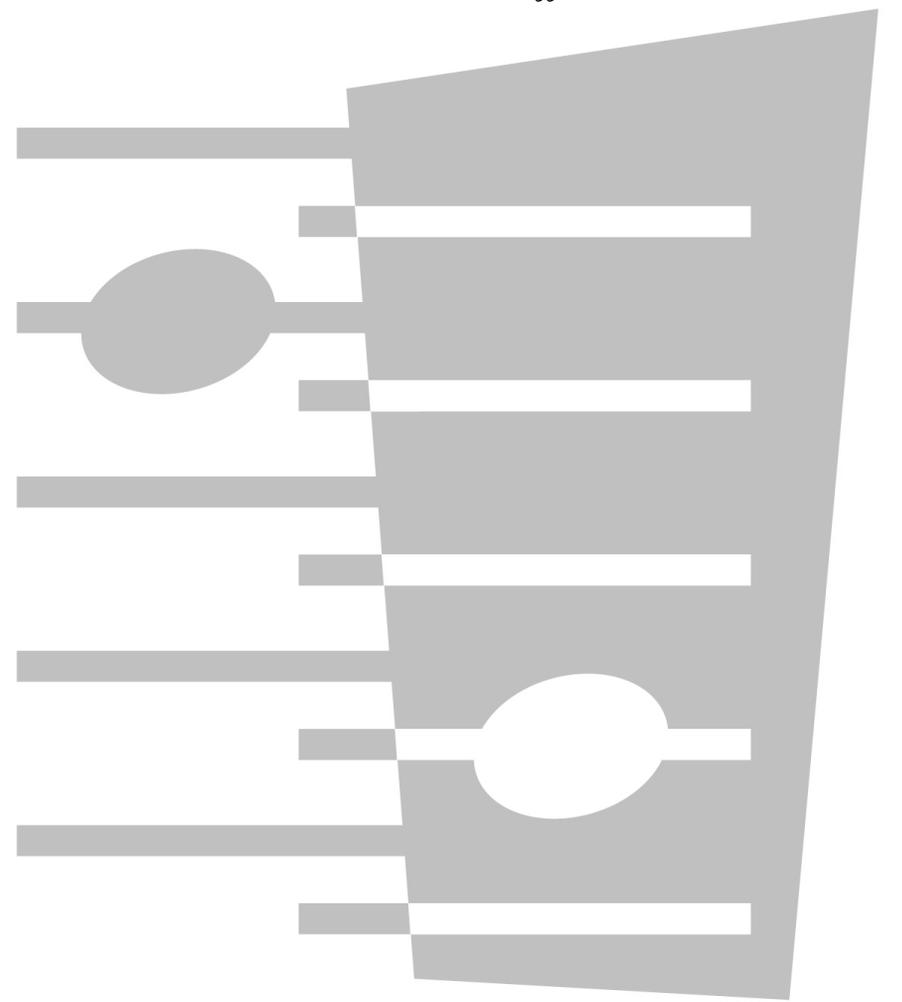
ff

2

ff

Cb.

ff



245

A.

VI. I

VI. II

Vle.

Vc. 1

Vc. 2

Cb.

pp

ff

ff

ffpp

ffpp

ffpp

ff

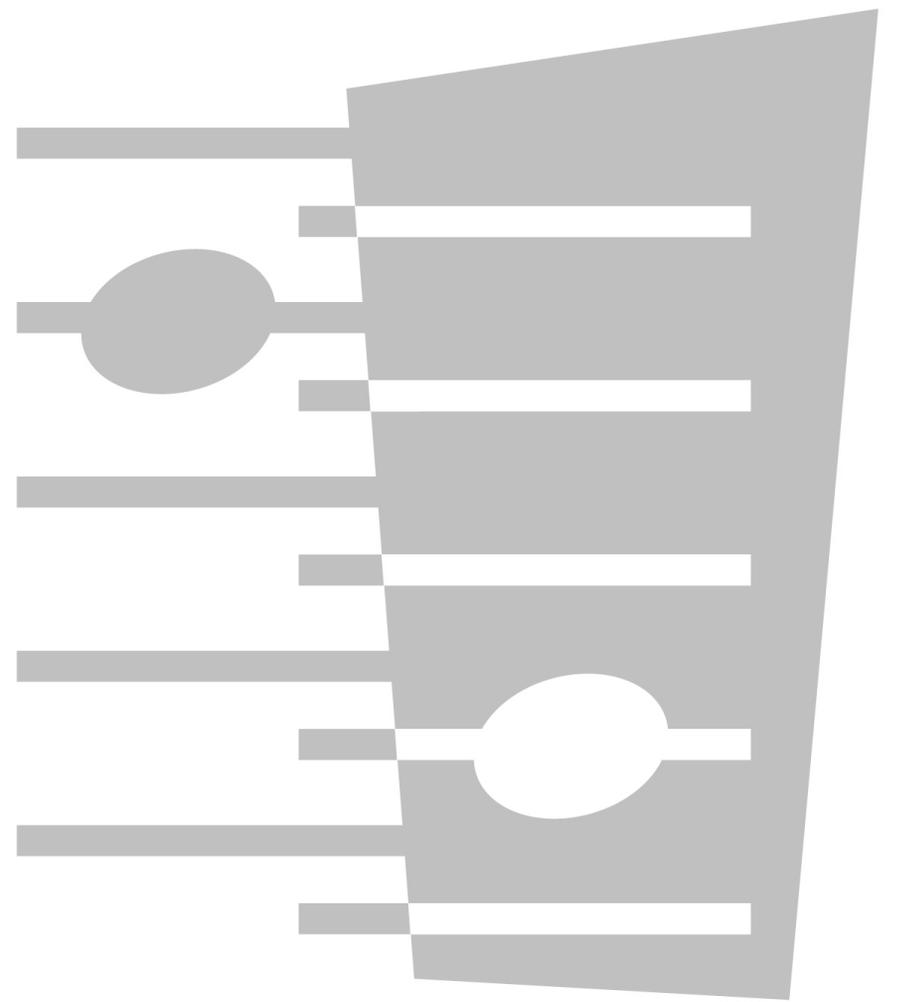
ffpp

ffpp

ff

ffpp

ATTACCA



III - MEARRA

♩ = ca. 72

8va-

1 **H**

A. *f* *mf*

VI. I *pp* unis.

VI. II *pp* unis.

Vle. 1. 2. *ppp* < *pp*
3. *ppp* < *pp*

Vc. *div.*

Cb. *pizz.* *mf*



gliss. using metal stick
on the string marked
with diamond notehead
ending pitches are approximate

8

A. *mp*

VI. I

VI. II

Vle.

Vc.

Cb. *(pizz.)* *mf*

14

A.

mp

mp

p

mp

VI. I

VI. II

Vle.

Vc.

Cb.

(pizz.)

mp

gliss.

gliss.

gliss.

20

A.

poco gliss.

mp

p

mp

poco gliss.

VI. I

VI. II

Vle.

Vc.

Cb.

p

mp

poco gliss.

29

A.

1

VI. I

2

3

4

VI. II

1

2

3

Vle.

1

2

3

Vc.

1

2

Cb.

32

A.

1

2

VI. I

3

4

VI. II

1

2

3

Vle. 2

3

Vc.

1

2

Cb.

35

A.

p *p* *gliss.* *mf*

l. v.

VI. I

1 2 3 4

VI. II 2

1 3

s. pont. *p* *mf*

s. pont. *p* *mf*

s. pont. *p* *mf*

Vle. 2

1 3

mf 6 6

mf 5 5

mf

Vc.

1 2

p 5 5 5 5

p

Cb.

arco *p* 3 3 3 3

40

A.

mf

VI. I

1

2

3

4

p

VI. II

1

2

3

ord.

p ₃ *p* ₃ *p* ₃

ord.

mf ₅ *mp* ₅

ord.

mf

Vle. 2

1

2

3

ord.

mf

Vc.

1

2

Cb.

43

A.

mp *f* xylo

VI. I

VI. II 2

3

Vle. 2

3

Vc.

1 2

Cb.

46 (ord.)

A.

Dynamic markings: *p*, *p*, *gliss.*, *mf*, *F#*, *mp*, *gliss.*

Diagram: A small diagram showing a sequence of notes on a staff with vertical lines above and below them, possibly representing a specific fingering or articulation.

VI. I

1

2

3

4

Dynamic markings: *pp*, *pp*, *pp*, *pp*

Articulation: *gliss.*, *gliss.*, *gliss.*, *gliss.*

VI. II

1

2

3

Dynamic markings: *pp*, *pp*, *pp*

Articulation: *gliss.*, *gliss.*, *gliss.*

Vle. 2

1

2

3

Dynamic markings: *mf*, *mf*, *mf*

Articulation: *gliss.*

Vc.

1

2

Dynamic markings: *p*, *mf*, *mf*, *p*, *mf*

Articulation: *gliss.*

Cb.

Dynamic markings: *p*, *mf*, *p*

Articulation: *gliss.*

49

A.

mf *mf* *f*

F# A^b

gliss.

no accents in trem.

VI. I

1 *pp* *mf*

2 *pp* *mf*

3 *pp* *mf* *mf*

4 *pp* *mf* *mp* *p*

VI. II

1 *pp* *gliss.* *mf* *p*

2 *pp* *gliss.* *mf* *p*

3 *pp* *gliss.* *mf* *p*

Vle. 2

1 *mf* *mp* *f*

2 *mf* *mp* *f*

3 *mf* *mp* *f*

Vc.

1 *p*

2 *p*

Cb.

p

52

A.

f

gliss.

1

mp

2

p

3

4

1

2

3

1

2

3

1

2

3

1

2

Vc.

1

2

Cb.

56 **12**

A. *mf*

VI. I
1 *p*
2 *p*
3 *p*
4 *p*

VI. II
1
2
3

Vle. 2
1 *mf*
2 *mf*
3 *mf*

Vc.
1 *p* *mf*
2 *p* *mf*

Cb. *pizz.* *p* *mf*

68

A.

f xylo (ord.) xylo

3 3 4:3 3 3 3

VI. I

1 *mf* *f* *p cresc.*

2 *f* *p cresc.*

3 *f* *p cresc.*

4 *f* *p cresc.*

VI. II

1 *f* *p cresc.*

2 *f* *p cresc.*

3 *f* *p cresc.*

Vle. 2

1 *f* *p cresc.*

3 *f* *p cresc.*

Vc.

1 *f* *p cresc.*

2 *f* *p cresc.*

Cb.

arco *mf* *f* *p cresc.*

75

A.

1

2

3

4

VI. I

VI. II

1

2

3

Vle. 2

1

2

Vc.

Cb.

The musical score for measures 75-78 is divided into several systems. The first system, labeled 'A.', shows the Violin I (VI. I) and Violin II (VI. II) parts. The Violin I part consists of four staves (1-4) with complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings of *ff*. The Violin II part (VI. II) features a melodic line with triplets and dynamic markings of *f* and *ff*. The second system, labeled 'Vle. 2', shows the Viola part with three staves (1-3) playing a rhythmic accompaniment with triplets and dynamic markings of *f*. The third system, labeled 'Vc.', shows the Violoncello (1-2) and Contrabasso (Cb.) parts in the bass clef, providing a harmonic foundation with sustained notes and dynamic markings of *f*. The score includes various musical notations such as rests, triplets, and dynamic markings like *ff* and *f*. The time signature changes from 4/4 to 3/4 and back to 4/4.

86 K

A.

mp *mp* *f*

VI. I

VI. II

Vle.

1

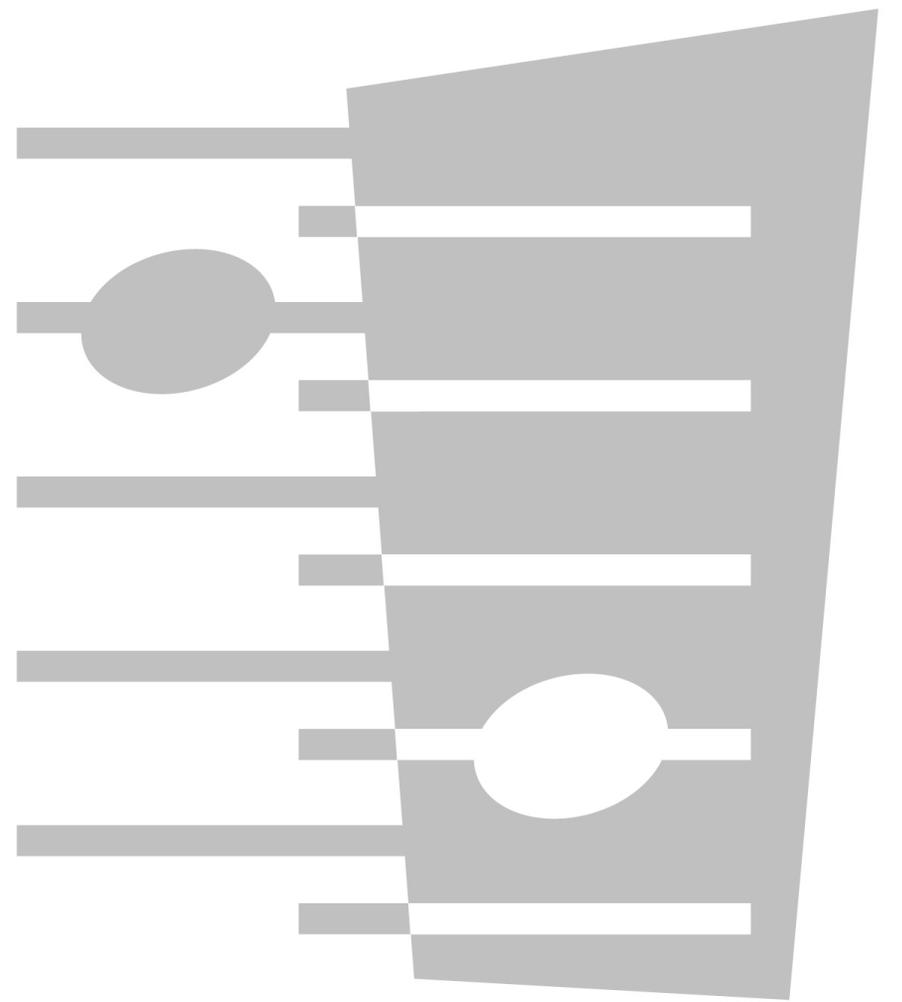
Vc.

2

Cb.

mp *mp* *mp* *mp* *mp* *mp*

8va



97

A.

mf

gliss.

mf

p

1

p

5

5

5

5

5

p

5

VI. I

3

p

3

3

3

3

gl.

gliss.

mp

4

VI. II

1.

p

2. 3.

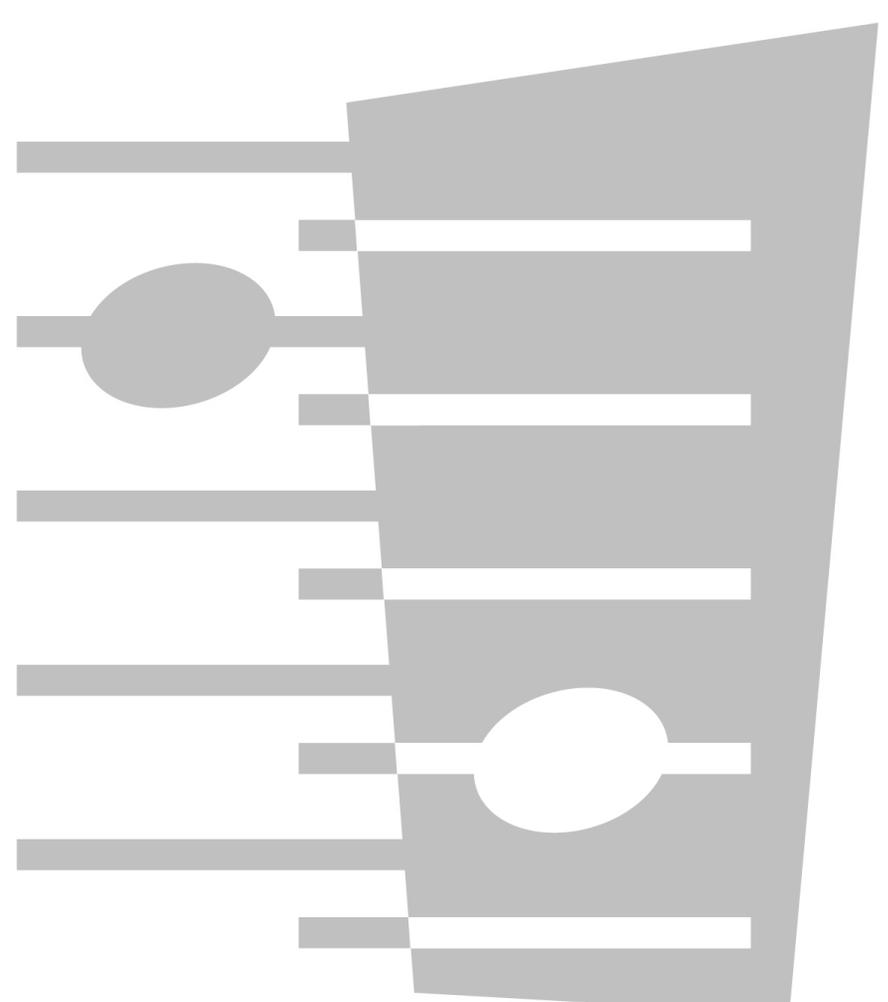
p

Vc.

div. arco

p

Cb.



103

A.

VI. I

VI. II

Vle.

Vc.

Cb.

mf

6

6

8^{va}

p

6

6

8^{va}

poco gliss.

pp

mf

mp

(arco) gliss.

p

3

3

pizz.

3

3

(pizz.)

p

110 **K2**

A.

mp *mp* *p*

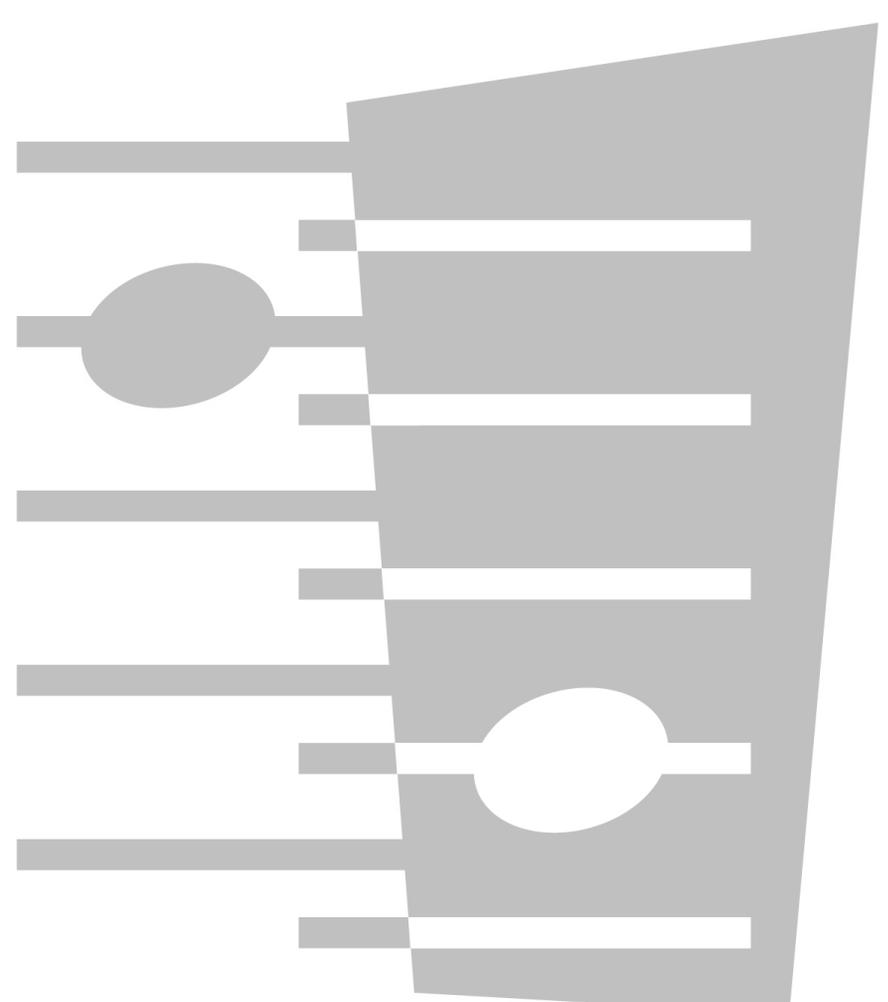
VI. I
div.

VI. II
unis.
mp *p*

Vle.
1. 2. unis.
p
3.
p

Vc.
1
2

Cb.



115

A.

mf *mp* *p* *pp* *l. v.*

VI. I

p *pp* *solo* *gliss.* *8va*

VI. II

p *pp*

Vle.

dolce *pp* *dolce* *pp*

1

Vc.

pp

2

pp

Cb.

pp

