

Harri Ahmas

Aspects of the Finnish Nature

On this Planet
for cello, kantele and tape

2001



Music Finland

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DUR: c. 40'

1.

Aspects of the Finnish nature (ON THIS PLANET)

I Syntymä

Harri Ahmas
2001

tape c.1'30" $\bullet = 58$

pizz

Cello

tape c.1'30"

tape c.1'30"

p

Hidas gliss.
kynsiharjalla

pp

JANTELE
Maan

Vc.

6

6

Hp.

p

pp

p

accel.

accel.

Vc.

11

mf rit.

mp

mf

A Tempo e poco pesante

accel.

accel.

$\bullet = 60$

accel.

mp

mf

rit.

accel.

Harri Ahmas 2001



rit. 2. $\text{♩} = 52$

Vc. 16

Hp. 16

rit. *p* Hidas gliss. kynsiharjalla

Vc. 20

Hp. 20

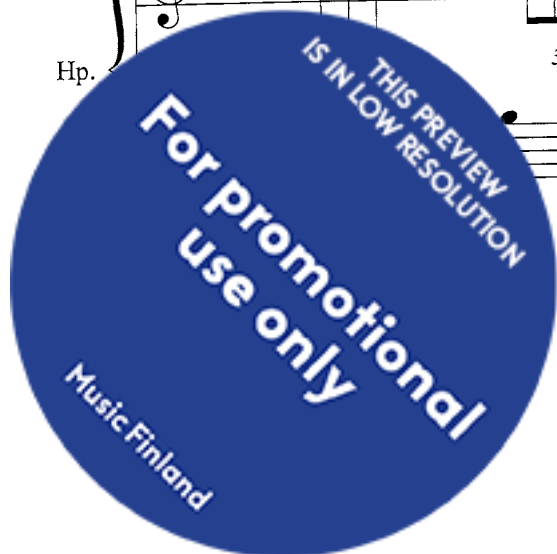
accel. rit.

A Tempo $\text{♩} = c.54$

Vc. 24

Hp. 24

arco con sord *p*



sul pont ----- ord

Vc. *mp* *pp*

Hp. *mf*

27

Vc. *mp*

Hp. *mp*

30

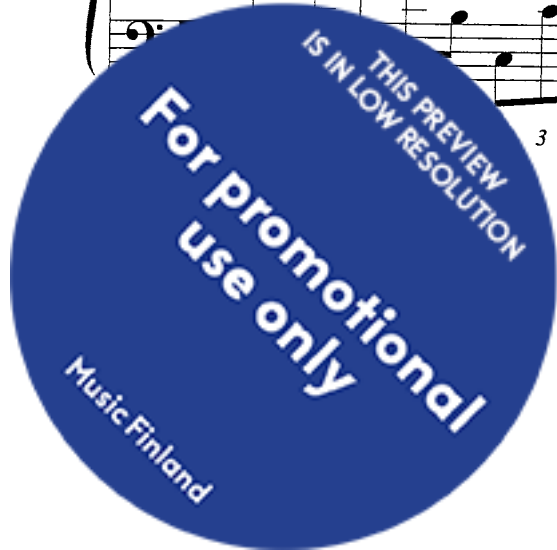
Piu ³ moto =56-58

Vc. *mf*

Hp. *f*

33

sul pont ----- ord



35 sul pont. ord

Vc. *mf* *mf* dim

Hp. 3 3 3 3 3 3

37 POCO RIT.

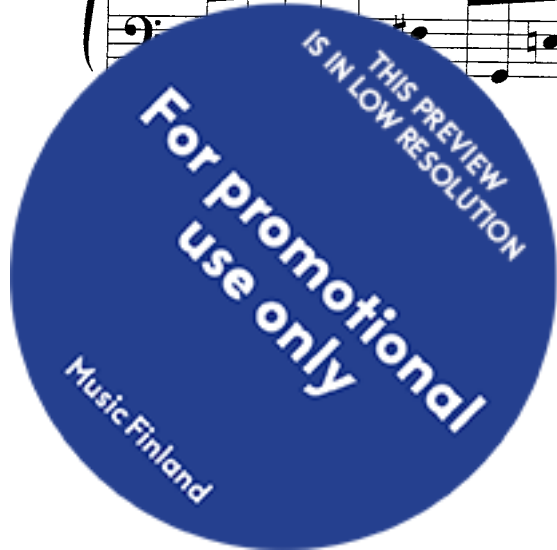
Vc. *p*

Hp. 3 dim 3 3 3 3

39 Tempo primo ♩ = 58

Vc. *mp* SENZA SORD.

Hp. *mp* 3 3 3 3



5.

41

Vc.

Measures 41-43 of the Violoncello part. Measure 41 starts with a 5-fingered chord. The staff shows a melodic line with a long note in measure 43.

41

Hp.

Piano staff for measures 41-43. The right hand features a complex rhythmic pattern with many triplets. The left hand has a simpler accompaniment with some triplets.

44

Vc.

Measures 44-46 of the Violoncello part. Measure 44 has a 3-fingered chord. The staff shows a melodic line with a long note in measure 46.

44

Hp.

Piano staff for measures 44-46. The right hand continues with complex rhythmic patterns and triplets. The left hand has a simple accompaniment.

46

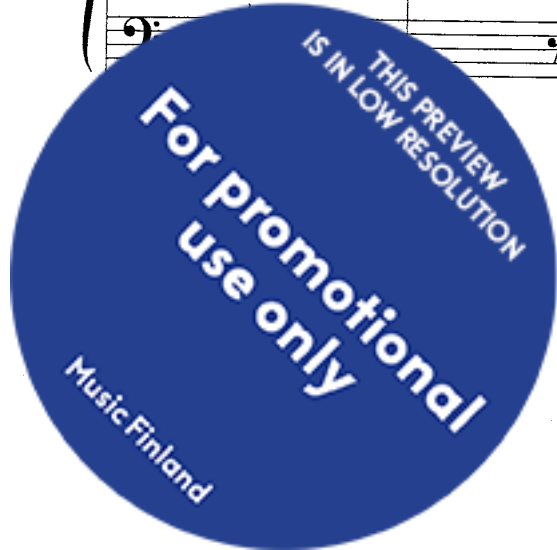
Vc.

Measures 46-48 of the Violoncello part. Measure 46 has a 3-fingered chord. The staff shows a melodic line with a long note in measure 48. A tempo change is indicated: $\text{♩} = 60$ Un poco piu mosso.

46

Hp.

Piano staff for measures 46-48. The right hand continues with complex rhythmic patterns and triplets. The left hand has a simple accompaniment. The dynamic marking *mf* is present.



6.

48

Vc.

Hp.

51

Vc.

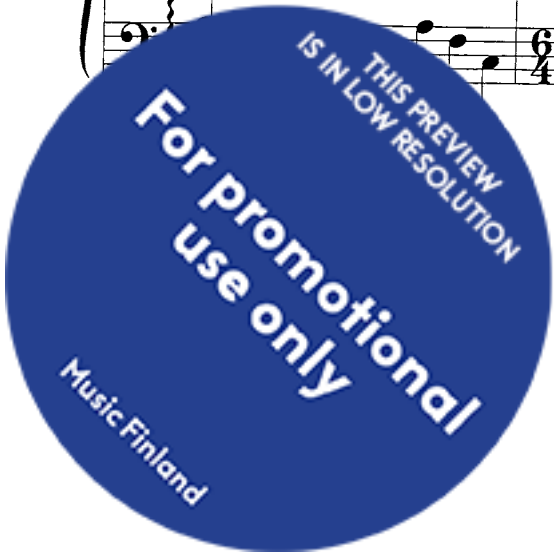
Hp.

54

accel.

Vc.

Hp.



♩ = 80

Vc. 56 *ff*

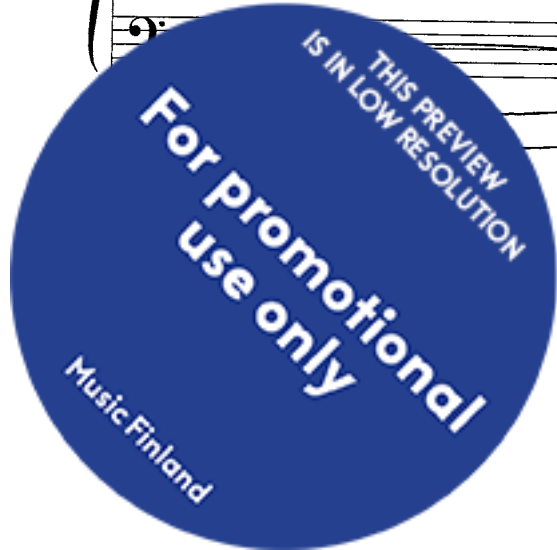
Hp. 56 *ff* *Glissando*

Vc. 58

Hp. 58 *Gliss*

Vc. 60

Hp. 60



Vc. 62

5

Detailed description: Violin staff for measures 62-63. Measure 62 starts with a fermata over a half note G4. Measure 63 contains a five-measure phrase of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Hp. 62

Glissando

accel.

Detailed description: Piano staff for measures 62-63. Measure 62 features a glissando from G5 down to G4. Measure 63 contains a five-measure phrase of eighth notes: G4, A4, B4, C5, B4, A4, G4. The tempo marking 'accel.' is placed below the staff.

Vc. 63

5

Detailed description: Violin staff for measure 63, showing the continuation of the five-measure eighth-note phrase from the previous system.

Hp. 63

accel.

Detailed description: Piano staff for measure 63, showing the continuation of the eighth-note phrase with triplets in both hands.

Vc. 64

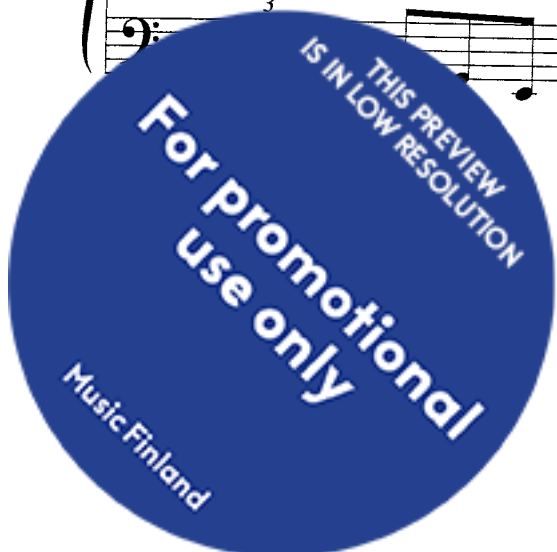
6 7

tr

Detailed description: Violin staff for measures 64-65. Measure 64 continues the eighth-note phrase. Measure 65 features a trill (tr) over a half note G4.

Hp. 64

Detailed description: Piano staff for measures 64-65, showing the continuation of the eighth-note phrase with triplets in both hands.



4.

116-120

Vc. *tr* 65 *ff* *f*

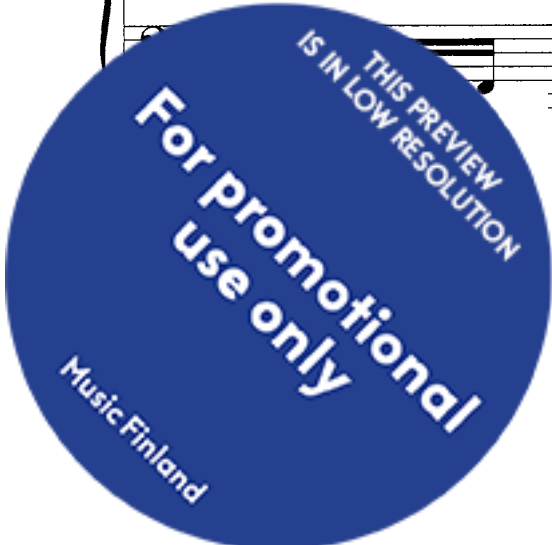
Hp. 65 *ff*

Vc. 67

Hp. 67

Vc. 69

Hp. 69 *ff*



Vc. 70 $\text{B}\flat$ $\frac{5}{4}$ C

mf

Hp. 70 $\text{B}\flat$ $\frac{5}{4}$ C

Vc. 71 $\text{B}\flat$ C

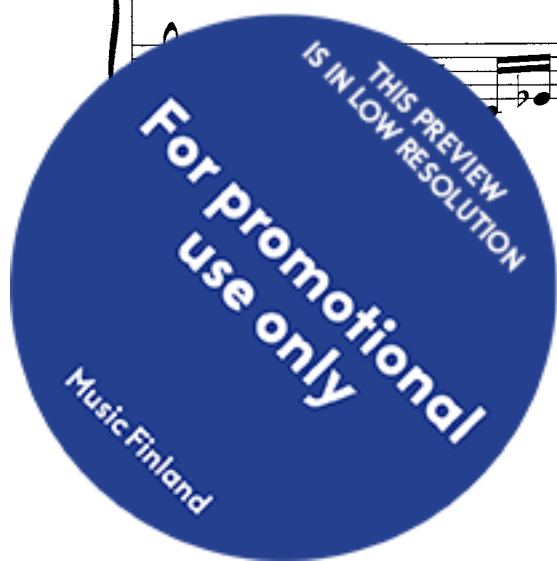
3

Hp. 71 C

Vc. 72 $\text{B}\flat$ $\frac{4}{8}$ C

3

Hp. 72 C



73

Vc.

Hp.

74

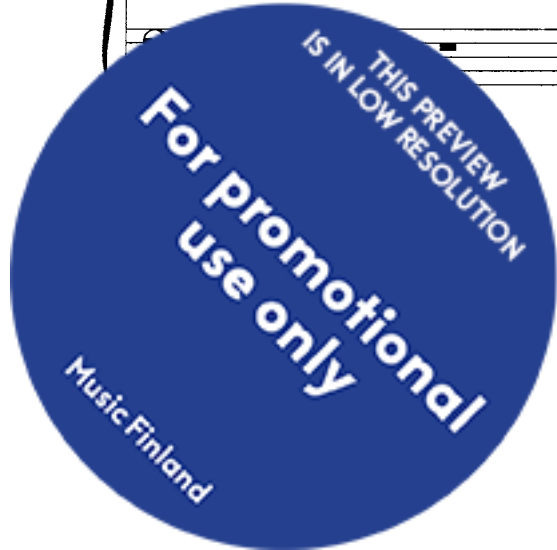
Vc.

Hp.

76

Vc.

Hp.



Vc. 78

Violoncello staff 78-80. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a quarter rest, and then continues with eighth notes. A dynamic marking of *z* (zorglos) is present above the staff at measure 79. The time signature changes from 6/8 to 5/4 at the end of the system.

Hp. 78

Piano staff 78-80. The staff is in treble clef. It contains a whole rest in measure 78, followed by a half note in measure 79, and another whole rest in measure 80. A dynamic marking of *c* (crescendo) is present below the staff in measure 79. The time signature changes from 6/8 to 5/4 at the end of the system.

Vc. 80

Violoncello staff 80-82. The staff is in bass clef with a key signature of one flat. It features a melodic line with eighth notes and a slur over measures 80 and 81. The time signature changes from 5/4 to 5/4 (maintained) at the end of the system.

Hp. 80

Piano staff 80-82. The staff is in treble clef. It contains whole rests in measures 80 and 81, and a half note in measure 82. The time signature changes from 5/4 to 5/4 (maintained) at the end of the system.

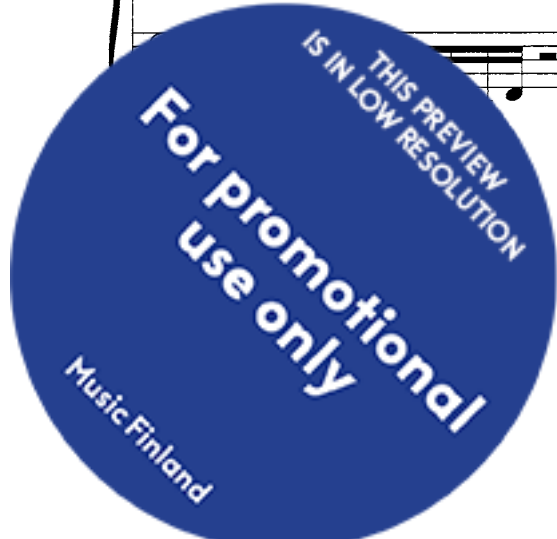
Vc. 82

sul pont

Violoncello staff 82-84. The staff is in bass clef with a key signature of one flat. It begins with a whole rest in measure 82, followed by a half note in measure 83, and a whole note in measure 84. A dynamic marking of *c* is present below the staff in measure 83. The instruction *sul pont* is written above the staff in measure 82. The time signature changes from 5/4 to 5/4 (maintained) at the end of the system.

Hp. 82

Piano staff 82-84. The staff is in bass clef. It features a melodic line with eighth notes and a slur over measures 82 and 83. The time signature changes from 5/4 to 5/4 (maintained) at the end of the system.



84 ord

Vc.

Violoncello staff showing measures 84 and 85. The music is in 7/8 time and features a melodic line with a fermata over the final measure of the system.

84

Hp.

Piano staff showing measures 84 and 85. The music is in 7/8 time and features a rhythmic accompaniment with eighth and sixteenth notes.

85

Vc.

Violoncello staff for measure 85, continuing the melodic line from the previous system.

85

Hp.

Piano staff for measure 85, continuing the rhythmic accompaniment.

86 sul pont ord

Vc.

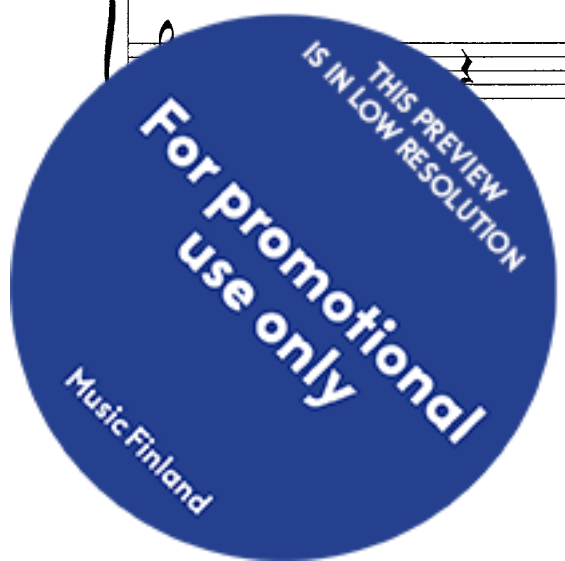
Violoncello staff for measure 86, starting with a *sul ponticello* instruction and a *ord* (ordine) marking. The staff changes to a 1/2 time signature.

86

Hp.

crescendo

Piano staff for measure 86, featuring a *crescendo* instruction. The staff changes to a 1/2 time signature.



88 *sul pont*

Vc.

88

Hp.

fff L.V.

90 *poco a poco ord.* *POCO RIT.* *Tranquillo* ♩ = 104 *ord*

Vc.

90

Hp.

pp

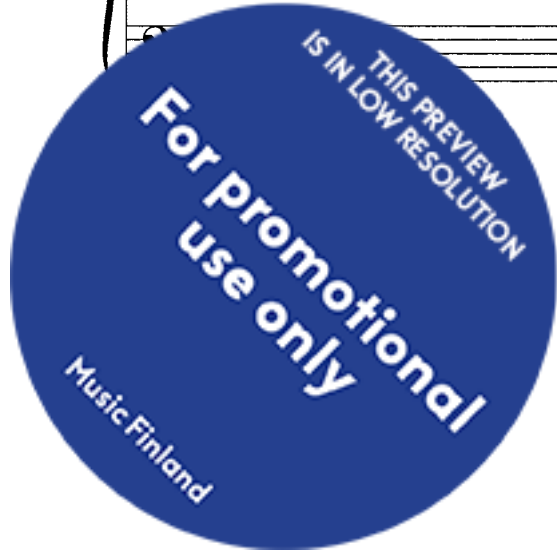
mf

92

Vc.

92

Hp.



96 sul pont

Vc.

Hp.

100 ord ric 5

Vc.

Hp.

103 pizz dim 4 x e morendo

Vc.

Hp.

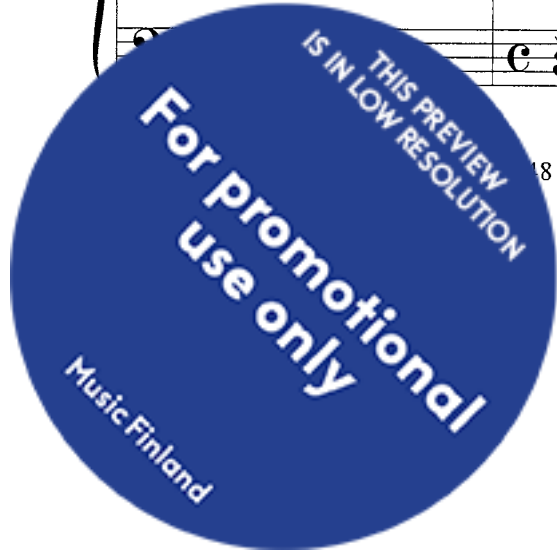
p *dim* *mp*

L.V.

mp

TAPE - - - - -

PP



II 1.Kaamoskuutamo

tape 2'-3' $\text{♩} = 48$
Attacca

108

Vc.

Hp.

tape 2'-3'

Attacca

TAPÉ MORENO DO

mp

(cluster)

mp

113

Vc.

Hp.

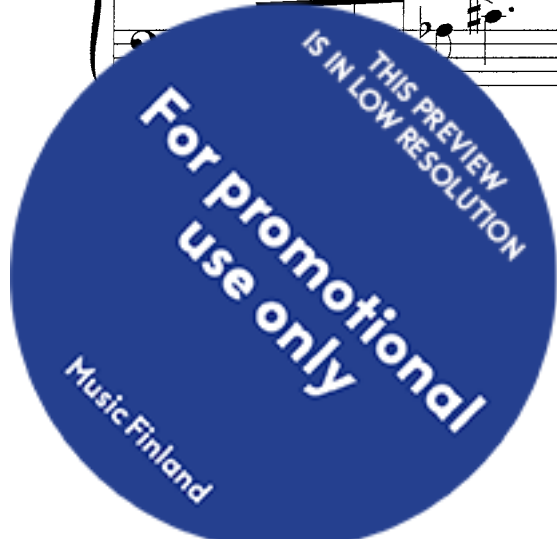
113

117 Piu moto $\text{♩} = c.60-63$

Vc.

Hp.

117



120

Vc.

Hp.

123

Vc.

Hp.

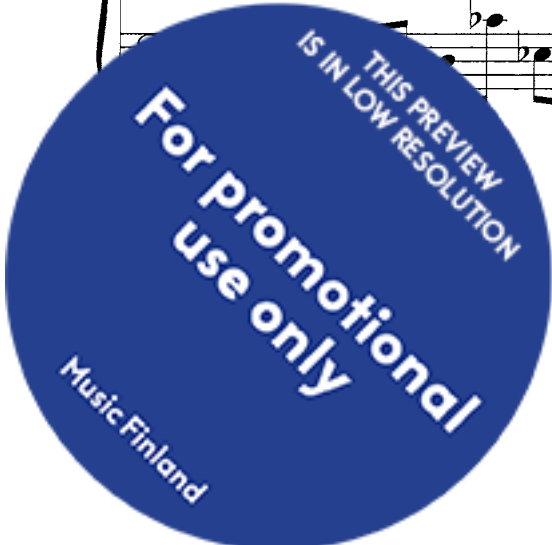
simile

126

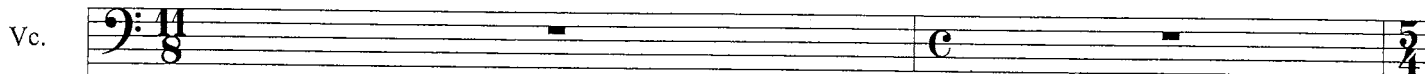
Vc.

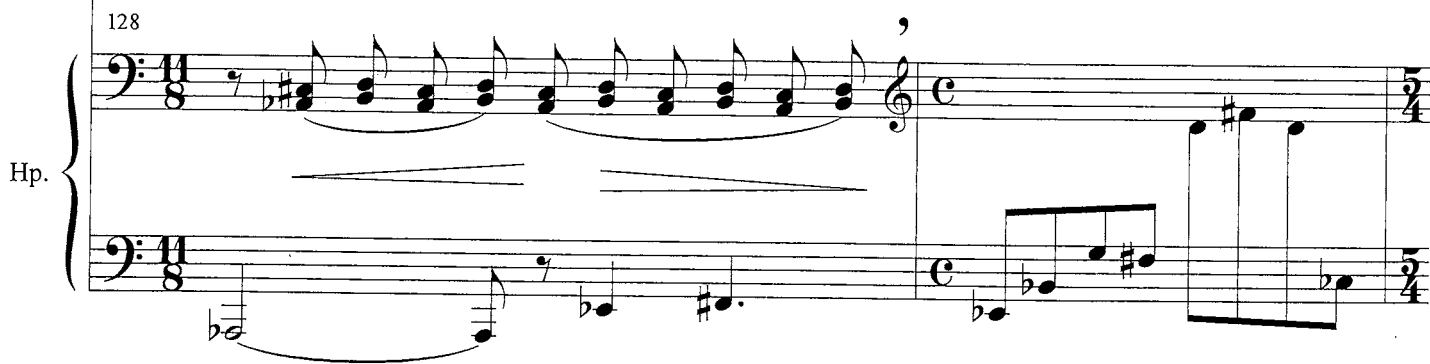
Hp.

p



128

Vc. 

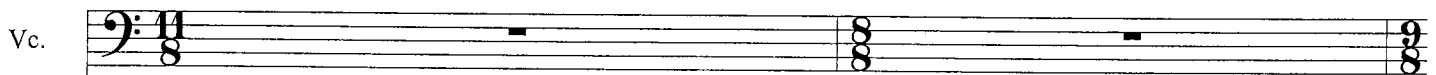
128 

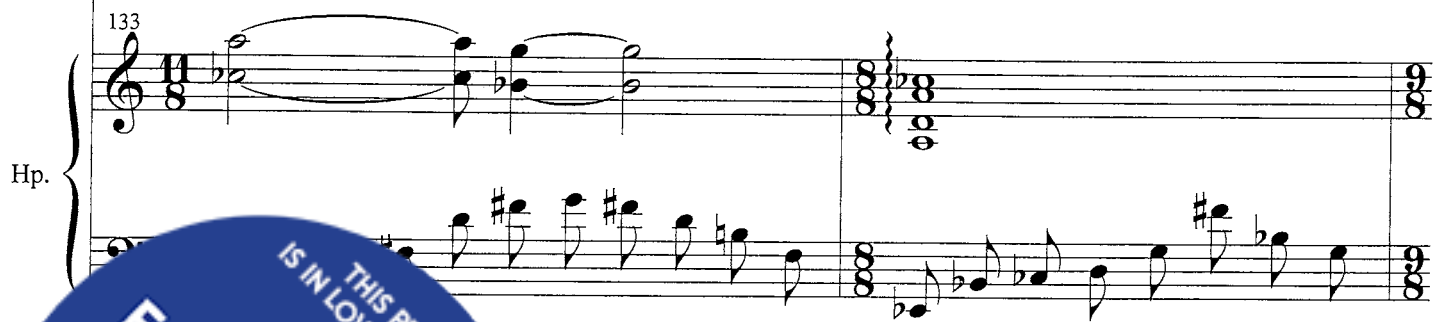
130

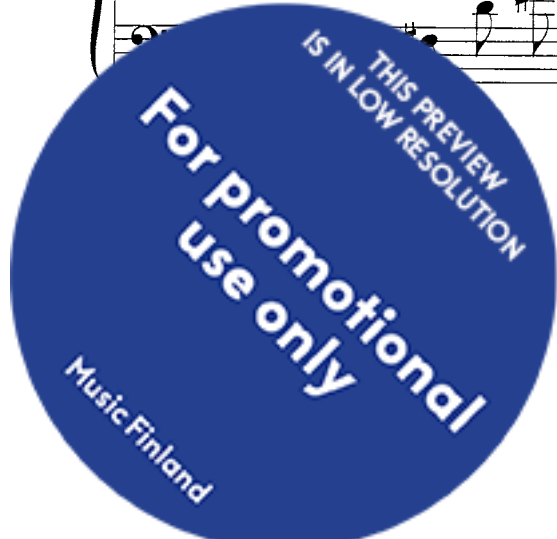
Vc. 

130 

133

Vc. 

133 



135

Vc.

Hp.

137

Vc.

Hp.

crescendo

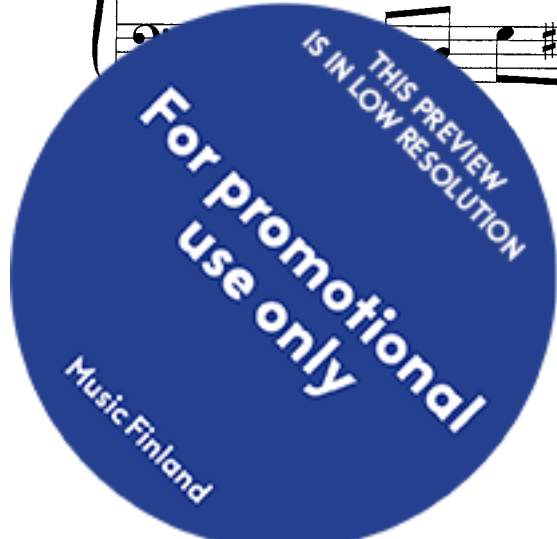
140

Un poco agitato ♩ = 66

Vc.

Hp.

f



142

$\text{♩} = c.54$

Vc.

142

arpeggio until bar 160

Hp.

145

Vc.

145

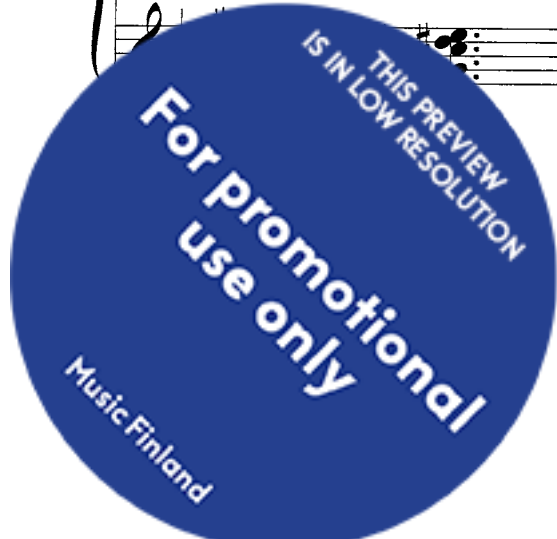
Hp.

148

Vc.

148

Hp.



150 Piu agitato =63

Vc.

150 *fff* marcato

Hp.

152 Ancora piu moto ♩ =66

Vc.

152

Hp.

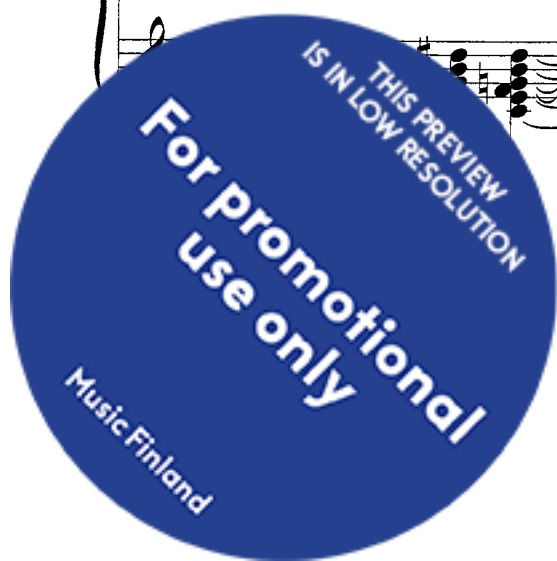
154 ♩ =69

accel. poco a poco

Vc.

154

Hp.



158

Vc.

Hp.

Musical score for measures 158-162. The Violin (Vc.) part consists of five whole rests. The Harp (Hp.) part features a sequence of chords in the right hand and a rhythmic pattern in the left hand. A large triangular graphic is drawn over the Hp. part, starting from measure 158 and ending in measure 162.

163

♩ = ♩

Vc.

Hp.

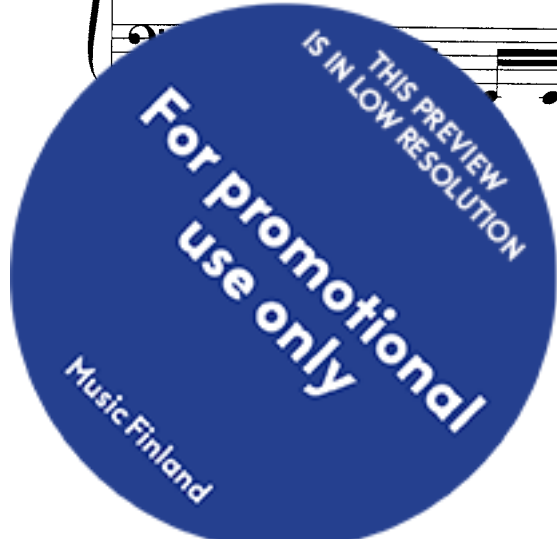
Musical score for measures 163-165. The Violin (Vc.) part consists of three whole rests. The Harp (Hp.) part features a sequence of chords in the right hand and a rhythmic pattern in the left hand. A diagonal line labeled "L.V." (Left Voice) is drawn over the Hp. part, starting from measure 163 and ending in measure 165.

166

Vc.

Hp.

Musical score for measures 166-170. The Violin (Vc.) part consists of five whole rests. The Harp (Hp.) part features a sequence of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *f* (forte) is present in the Hp. part.



167

Vc.

167

Hp.

f

mf

Musical score for measures 167-168. The Violoncello (Vc.) part has a whole rest in both measures. The Harp (Hp.) part has a whole rest in measure 167 and a triplet of eighth notes in measure 168. Dynamics are *mf* and *f*.

169

Vc.

169

Hp.

Musical score for measures 169-170. The Violoncello (Vc.) part has a whole rest in measure 169 and a 5/4 time signature change in measure 170. The Harp (Hp.) part has a whole rest in measure 169 and a 5/4 time signature change in measure 170. The Harp part has a melodic line in measure 170.

171

Vc.

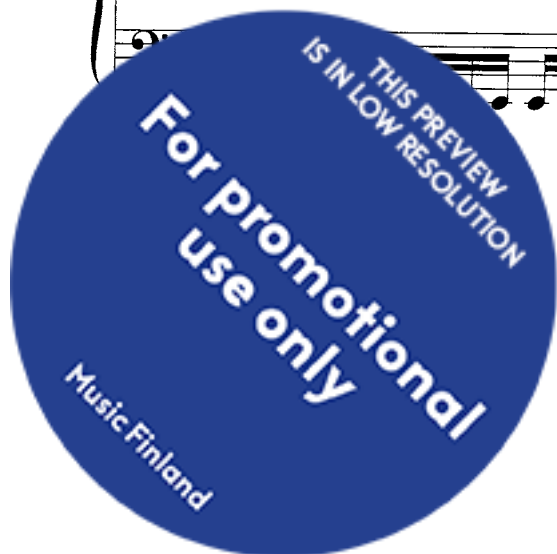
171

Hp.

mf

mp

Musical score for measures 171-172. The Violoncello (Vc.) part has a whole rest in measure 171 and a 6/4 time signature change in measure 172. The Harp (Hp.) part has a melodic line in measure 171 and a 6/4 time signature change in measure 172. Dynamics are *mf* and *mp*.



173

Vc.

Hp.

174

Vc.

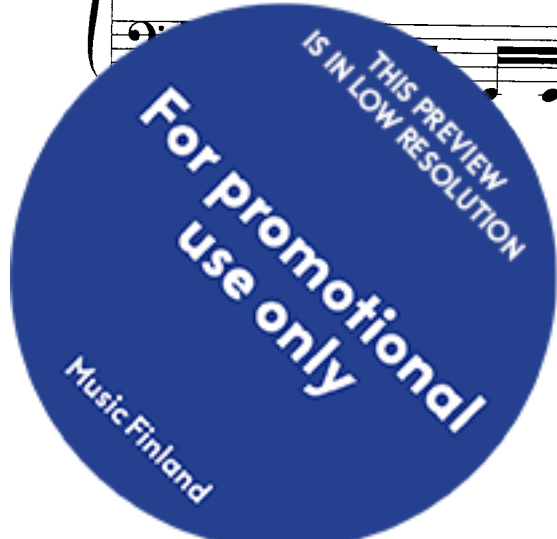
Hp.

175

dim

Vc.

Hp.



176

Vc.

Hp.

177

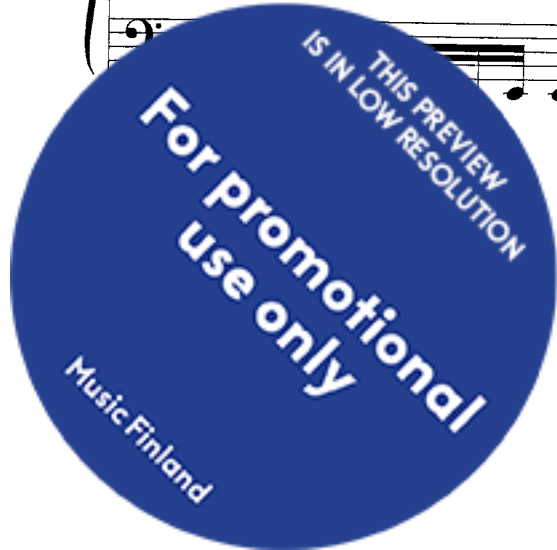
Vc.

Hp.

178

Vc.

Hp.



179 dim al niente

Vc.

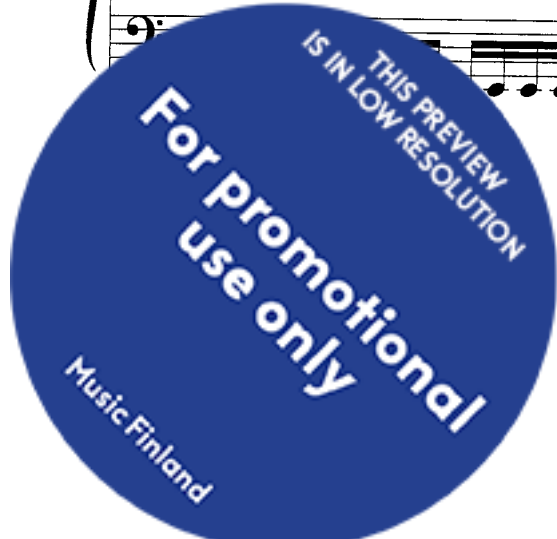
Hp.

Vc.

Hp.

Vc.

Hp.



184

Vc.

184

Hp.

190 Come prima ♩ =48

Vc.

190 — 3 —

Hp.

mp *mf* *p* *pp*

Attacca

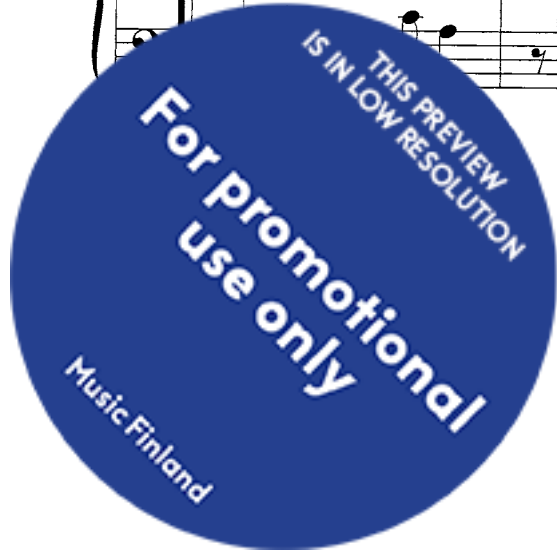
196 L'istesso tempo 2. Tähdet

Vc.

196

Hp.

p 2 x cresc.



200

Un poco piu mosso $\text{♩} = c.54$

Vc.

Hp.

200

Repeat ad lib.

mp

204

Vc.

Hp.

204

mf

207

Vc.

Hp.

207

f



210

dim

poco rit.

Vc.

Hp.

210

simile

214 ♩ = 48

Molto lento ♩ = 42

Vc.

Hp.

214

mp

L.V.

218

Senza misura e rubato

arco Flautando e s.p.

Vc.

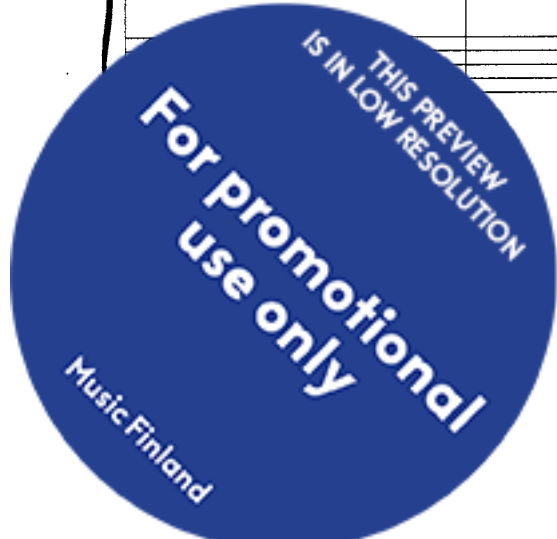
Hp.

218

TAPE

p

Hidas gliss.
kynsiharjalla



yu

Flautando e s.p.

223

Vc.

Hp.

229 Col legno batt.

Vc.

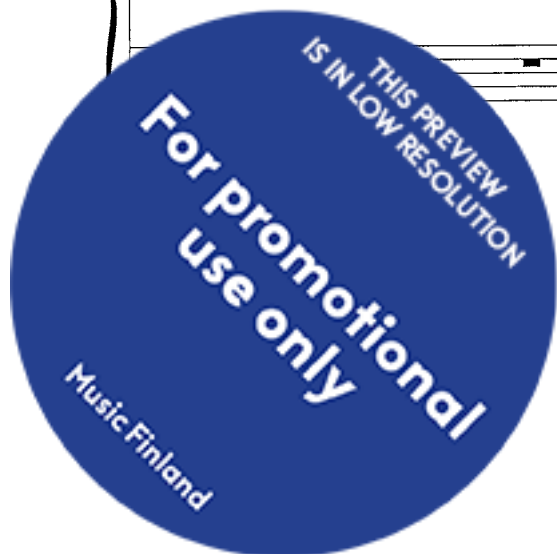
Hp.

Flautando e s.p.

234

Vc.

Hp.



III Peili

240 Col legno batt. tape 1'30"-2' Tranquillo
pizz ♩ = 48

Vc. *p*

Hp. *Quasi niente* tape 1'30"-2' Tacet

245 Poco accel. rit. arco

Vc. *ppp*

Hp. *TAPE FADE OUT*

250 Poco s.p.-----ord -3, -3,

Vc. *pp* *p*

Hp.



32

254

Vc.

Hp.

258

Vc.

Hp.

Poco accel.

263

Vc.

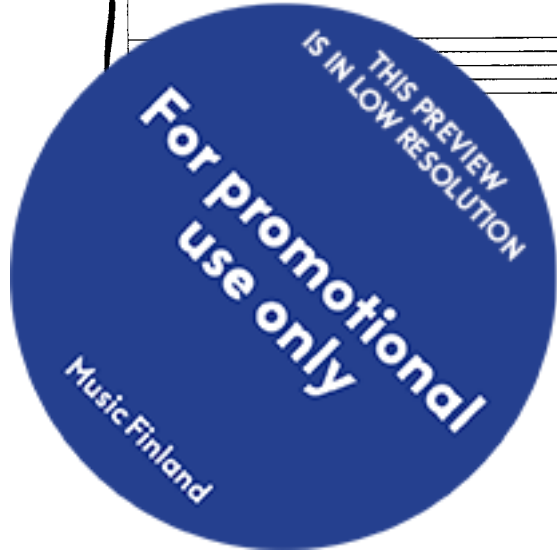
Hp.

$\text{♩} = \text{c. } 56$

mf

3

3



33

268

Vc.

mf

3

3

Hp.

272

Vc.

3

Hp.

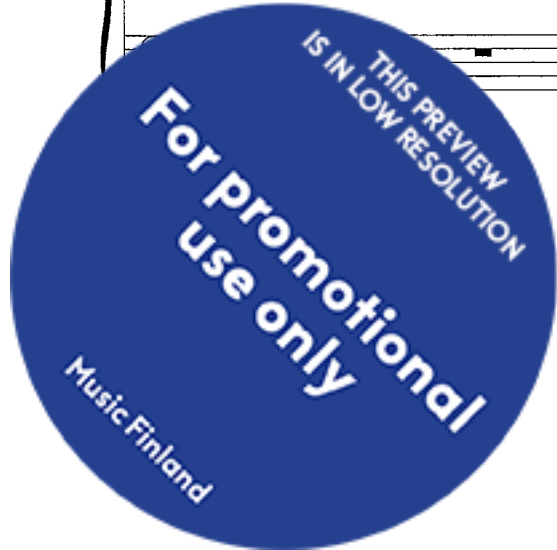
Piu mosso ♩ = 60

275

Vc.

pp

Hp.



Poco accel.

277

Vc.

Hp.

crescendo

280

Vc.

Hp.

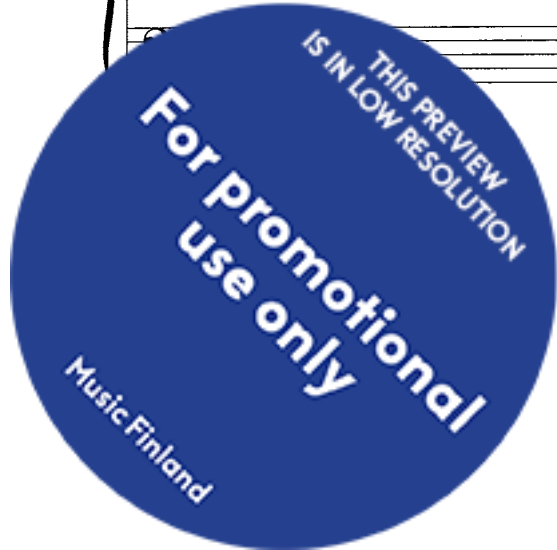
-----al $\text{♩} = 76$

f 7

283

Vc.

Hp.



286 *35* *tenuto* *Piu vivo* ♩ = 84

Vc.

Hp.

289 *Marcato e ten.* *sim.*

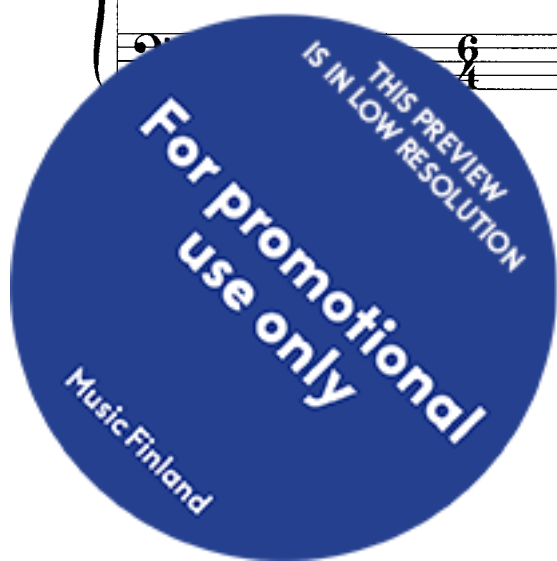
Vc.

Hp.

292 *accel.*

Vc.

Hp.



295

Vc. 5/4

3 3 3 3

Hp. 5/4

$\text{♩} = 120$

296

Vc. 5/4

dim

5 sim. 5

Hp. 5/4

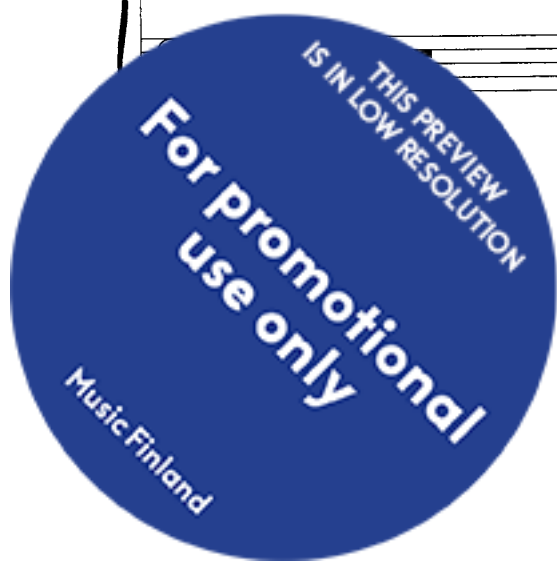
298

Vc. 3/4

Vivo $\text{♩} = 132$

5 5

Hp. 3/4



37

302

Vc.

Hp.

307

Vc.

accel.

Hp.

309

Vc.

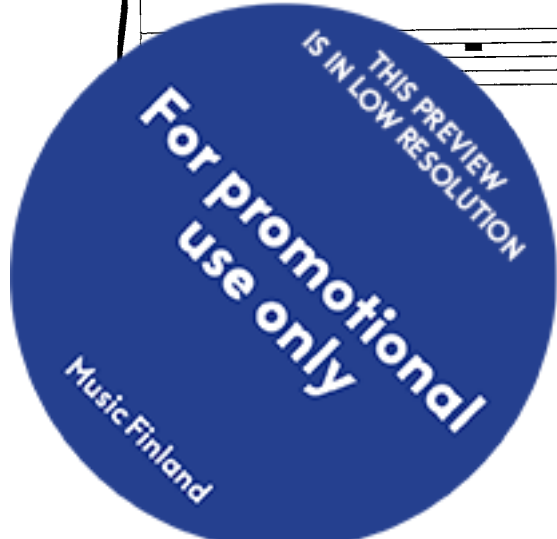
rit.

Molto meno mosso e string.

$\text{♩} = 152$

$\text{♩} = 66$ 6 X

Hp.



38

Furioso ♩ = 126

♩ = 126

312 5 X 3 c.0'10" sellojuna 6 X 3

Vc. *ff* 3 tape 3 Sellojuna 3 3 c.0'05"

Hp.

315 0'04" 5 X 3 0'04" 4 X 3

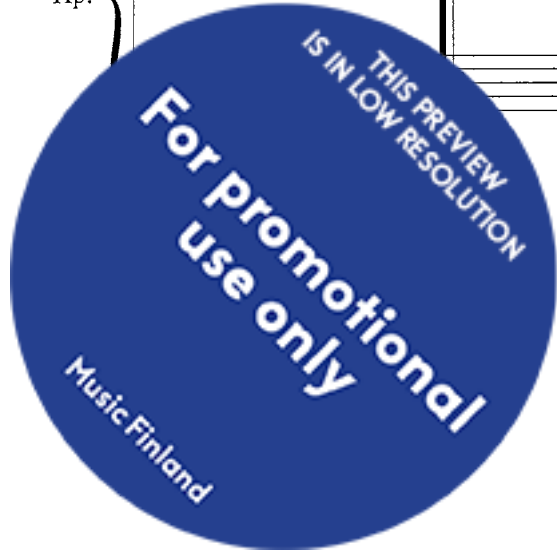
Vc. 3 3 c.0'05" 3 c.0'05"

Hp.

319 0'06" ♩ = 112 3 0'10" ♩ = 104 Rit. poco a poco 4X

Vc. *mf* dim 3 dim 3 rit. 3 3

Hp.



39

323

Vc.

Hp.

Morendo

327

Vc.

Hp.

pizz

Poco rubato

♩ = 52

Col legno batt.

IV

1. Törmäys

pp

p

p L.V.

332

Vc.

Hp.

A Tempo

♩ = 56

arco

p

mp Legato



337

Vc.

mf

337

Hp.

mf

342

Vc.

tape - crescendo

pp

342

Hp.

pp

347

Vc.

tape c.0'30"

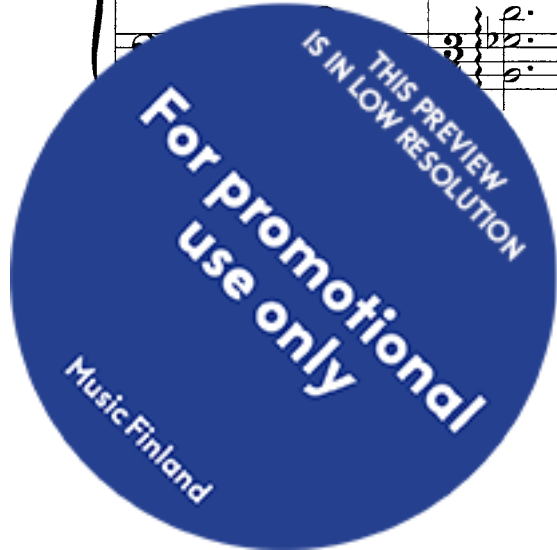
mf

347

Hp.

tape c.0'30"

mf.V.



352

Vc.

5 3 3

Hp.

356

Vc.

3 3 3

Hp.

358

Vc.

crescendob

3

mf

3

Hp.

crescendo

3

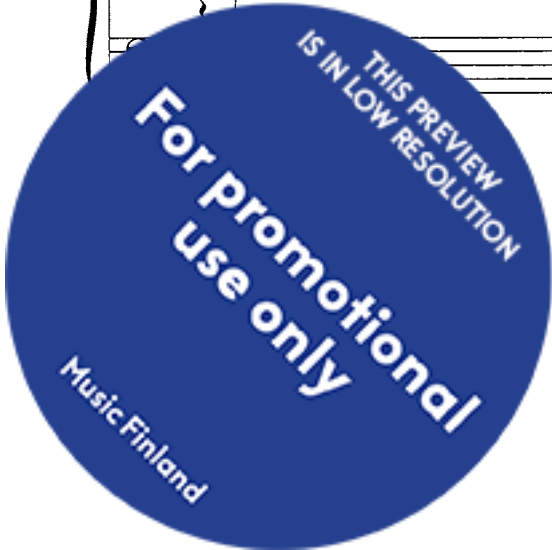
3

mf

3

3

66



42

3

360

Vc.

Hp.

360 (8va)

3

3

3

3

3

3

3

3

3

3

362

Vc.

Hp.

362 (8va)

3

3

3

3

3

3

3

3

3

Lc

Piu agitato ♩ = 69-72

364

Vc.

Hp.

364

3

3

3

3

3

3

3

3

3

3

3

3

3

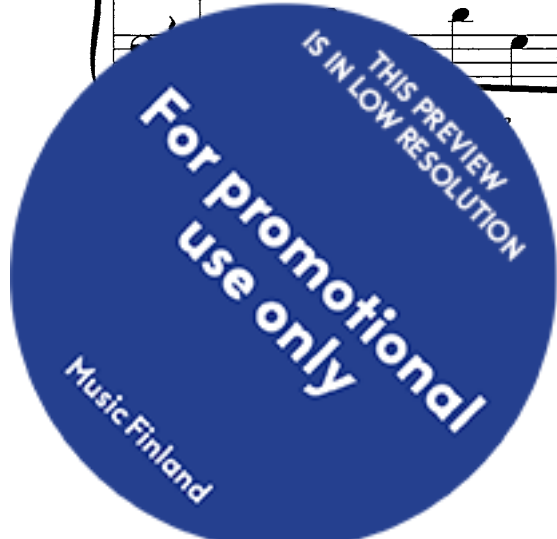
3

3

3

3

f



43

♩ = 76

Vc.

367

Hp.

3

Vc.

369

Hp.

3

5

Vc.

371

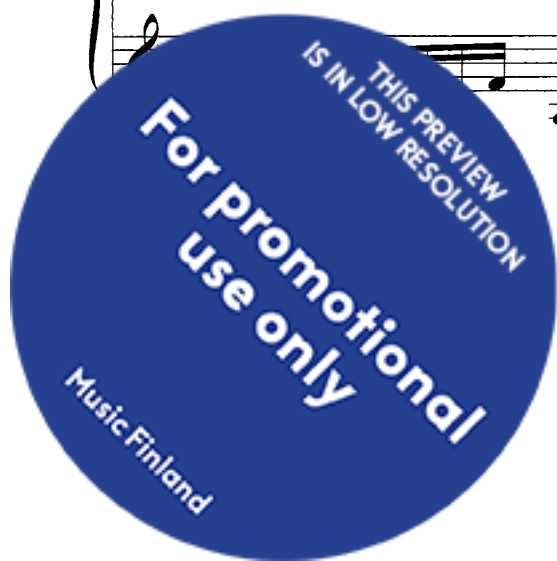
♩ = 80

Hp.

3

5

tape Trioli ostinato



Vc. 373 3 $\text{♩} = 84$

Hp. 373 5 5 5 5 5 5 5

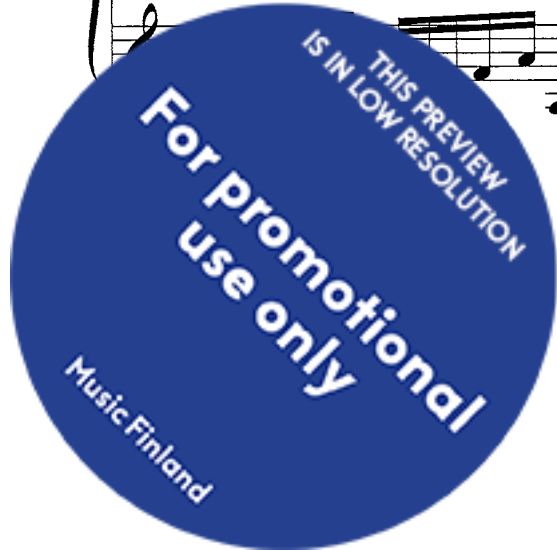
TAPÉ *arco* 3 3

Vc. 375 6 6 3 3 $\text{♩} = 88$ *accel.*

Hp. 375 5 5 5 5 5 5 5

Vc. 377 3 3 3 $\text{♩} = 112$ *Furioso* $\text{♩} = 126-132$ *fff*

Hp. 377 5 5 5 *fff*



Vc. 380 *poco a poco*

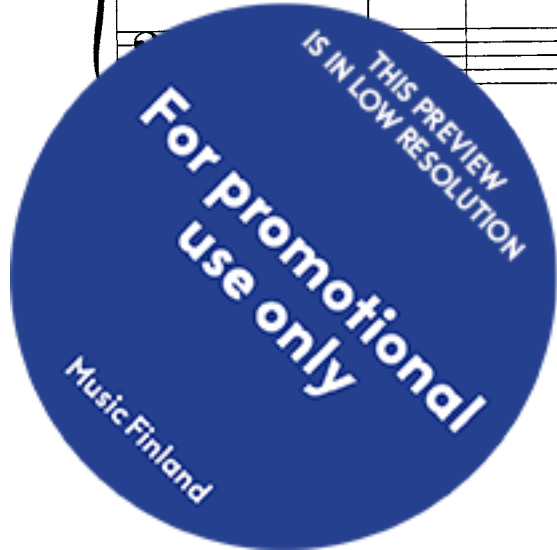
Hp. 380

Vc. 384 *sul pont*

Hp. 384 *Tremolo until 395* *sim.*

Vc. 388

Hp. 388



393 rit.

Vc. *f* *dim* poco a po

Hp.

396 > > *f* *dim* Rit. al-----

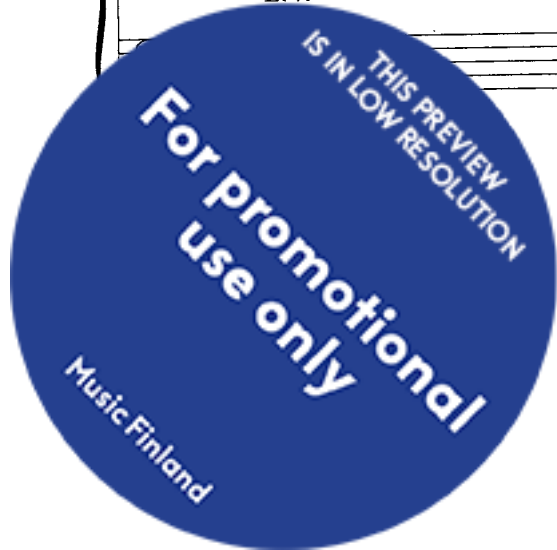
Vc. *f* *dim*

Hp.

401 Marcato e sostenuto ♩ = 63

Vc. *ff*

Hp. L.V.



47

403 POCO RIT.

Vc.

Hp.

406 = c. 56 ric. 10

Vc.

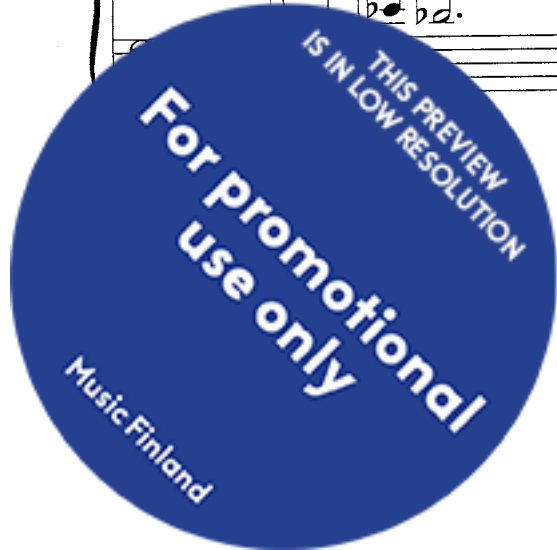
Hp.

2. Genesis

410 Tranquillo = 48 con sord

Vc.

Hp.



414

Vc.

414

mp

ppp

pp

p

Hp.

418 3

Vc.

418

mf

p

Hp.

ppp tape Itiöt

422

Vc.

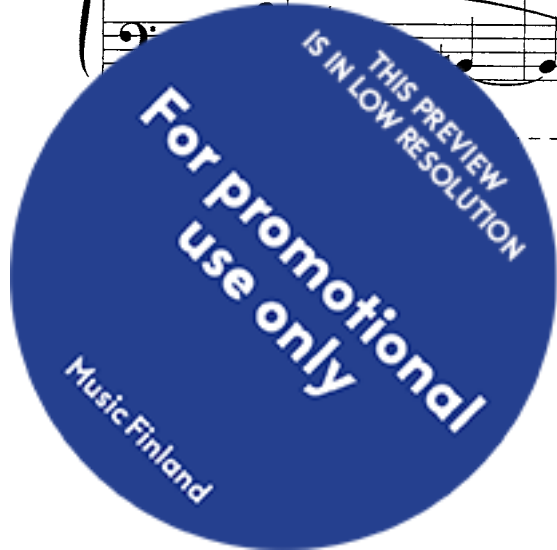
422

mf

pp

simile

Hp.



425

Vc.

pp

Hp.

425

simile

mf

429

Vc.

429

Hp.

mf

mp

433

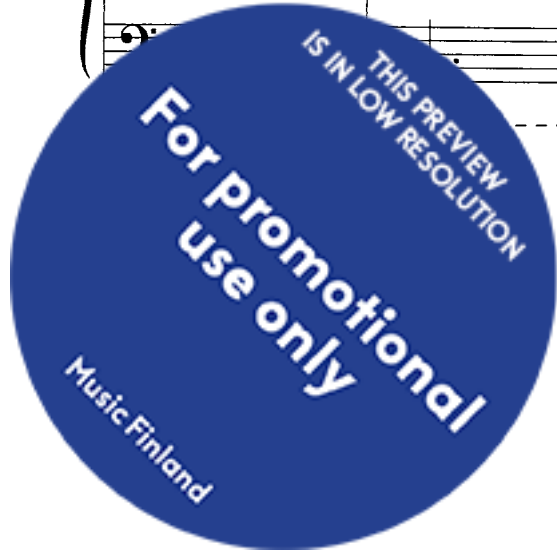
Vc.

433

Hp.

mp

p



50

438 $\text{♩} = 52$ C. 6 X Fade out

Vc.

438 *p*

Hp.

Kynsiharjalla edestakaisin

442

Vc.

442

Hp.

p

6

6

6

6

6

Fade out

