

Perttu Haapanen

Carícias (2009, rev2010b)

for nine strings

## Performance instructions:

*sul tasto* Always exaggerated.  
*sul pont.* Always exaggerated.

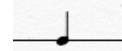
*molto*  
*sul tasto/pont.* Almost without a fundament tone.

*pizzicato* (string) Strive for a sound like opening of a bottle, obtaining the pitch is not necessary. Execute with a nail (also possible to *harmonics* execute with the front side of the nail, from underneath the string)



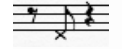
A dynamic in quotation marks indicates dynamic of a gesture, not the actual audible dynamic.

on the bridge



On the bridge, quiet "hissing".

pizz.  
behind  
the bridge



pizzicato behind the bridge, a note indicates the string to be used, ie. D string in this case. If possible, execute with a nail (also possible to execute with the front side of the nail, from underneath the string)



"damped". Damp strings completely, works best when damped with whole palm approximately in the middle of the strings. Applies all the notes until the next "not-damped" sign.



"not-damped", "normal" playing. Applies all the notes until the next "damped" sign.

## Scratch tones

Scratch tones are always indicated in the score with box-headed notes as well as with a text :

"horizontal" : move the bow "normally" (darker timbre).

"vertical": move the bow between sul tasto and sul ponticello with a hint of horizontal movement (brighter timbre).

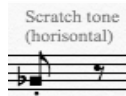
Sometimes speed of the bow used with a scratched tone is indicated:

"fast bow " is used to produce a plenty of higher frequencies ("squeak").

"slow bow" is used to produce only "creaking" noise.

Examples:

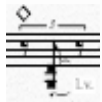
It is indicated either a scratch tone is played on a normally stopped or on a damped string:



or



(in the latter case, the pitch indicates the string to be used)



Short scratched tones work best when played at the frog, especially when let ring.



A lower note in brackets indicates a string used, an upper note indicates an approximate place of the bow on the damped string; higher pitch indicates playing very close to the bridge, lower pitch playing further from the bridge. The placement of the bow should be selected so, that between adjacent tones difference in timbre is audible: (higher pitch = lighter sound, lower pitch = darker sound).



Use of increased bow pressure is indicated with wedge-shaped figures, either with a growing or diminishing one.



A special case of scratch tone; the G string is not stopped, but only touched slightly. A "flageolet" glissando should be continued to as high as possible. At the same time the bow is used normally (horizontally), but the playing position is moved from (molto) sul pont. to (molto) sul tast. The change of the timbre should be audible.



Twist hairs of the bow against the side of the body of the instrument (lengthwise of the instrument).

## Shakes

are played as very loose vibratos, always on a beat, size of a shake is approximately a quarter tone.



Fast shake (app. a quarter step) upwards from a written tone



Fast shake (app. a quarter step) downwards from a written tone.



A pair of fast shakes (app. a quarter step) upwards from a written tone.



A pair of fast shakes (app. a quarter step) downwards from a written tone.

# Carícias

Ondine Oy:n ja Kuhmon Kamarimusiikin yhteistilaus.

Perttu Haapanen 2009/2010b

♩ = 60  
like a slow motion tango

The score is written for a string quartet and two cellos/contrabasses. It begins with a tempo of ♩ = 60 and the instruction "like a slow motion tango". The music is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into five measures. The first measure is in 4/4, the second in 3/8, the third in 4/4, the fourth in 3/8, and the fifth in 4/4. The Violin 1 part starts with a rest in the first measure, then plays a melodic line in the second measure, marked *p* and *ord.* (ordine). The Violin 2 part plays a rhythmic accompaniment throughout, marked *sim.* (simulazione) and *pp* (pianissimo). The Violin 3 and 4 parts play pizzicato accompaniment, marked *pizz.* and *pp*. The Viola 1 and 2 parts play a harmonic accompaniment, marked *pizz.* and *pp*. The Cello 1 part starts with a rest in the first measure, then plays a melodic line in the second measure, marked *p* and *mf*. The Cello 2 part plays a rhythmic accompaniment throughout, marked *sim.* and *pp*. The Contrabass part plays a rhythmic accompaniment throughout, marked *sim.* and *pp*. Performance instructions include "keep the bow on the string" and "Scratch tone (horizontal)" for Violin 1, Violin 2, Cello 1, and Cello 2. Dynamic markings include *pp*, *p*, *mf*, and *p*.











lightly, "spoken"

This musical score page contains nine staves, labeled Vln. 1 through Cb. (Cello/Double Bass). The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The score begins at measure 33, indicated by a '33' in a box at the top left. The first staff (Vln. 1) features a melodic line with triplets and a dynamic marking of *p*. The second and third staves (Vln. 2 and Vln. 3) are marked *sul pont.* and *ord.*, with dynamics ranging from *pp* to *mf p*. The fourth staff (Vln. 4) is marked *ord.* and has dynamics of *p*, *f p*, and *mf*. The fifth and sixth staves (Vla. 1 and Vla. 2) are marked *sul pont.* and *ord.*, with dynamics of *pp*, *p*, *mf p*, and *mf*. The seventh and eighth staves (Vc. 1 and Vc. 2) are marked *sul pont.* and *ord.*, with dynamics of *pp*, *p*, *mf p*, and *mf*. The ninth staff (Cb.) is marked *sul pont.* and *ord.*, with dynamics of *pp*, *mf p*, and *mf*. The score includes various performance instructions such as *lightly, "spoken"*, *sul pont.*, and *ord.*, along with dynamic markings (*pp*, *p*, *mf p*, *mf*, *f p*) and articulation marks like accents and hairpins. The music concludes at measure 39.

Caricias

Scratch tone (horizontal)

on the bridge

arco sul tasto

pizz.

*mf* *pp* *mp* *pp* *p* *f* *p* *mf* *mf*

ord. sul pont.

Scratch tone (horizontal)

on the bridge

arco sul tasto

very loose vibrato

pizz.

*mf* *p* *f* *p* *mf* *mf*

Scratch tone (horizontal)

on the bridge

arco sul tasto

very loose vibrato

pizz.

*mf* *pp* *mp* *pp* *p* *f* *p* *mf* *mf*

Scratch tone (horizontal)

on the bridge

arco sul tasto

very loose vibrato

pizz.

*mf* *p* *f* *p* *mf* *mf*

pizz.

*mf* *mf* *p* *p* *f*

Scratch tone (horizontal)

*f*

Scratch tone (horizontal)

*f*

fast sul pont. bow sul C

sim.

*mf* *p* *mp* *mp* *mp* *mp* *mf*

ord.

pizz.

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

Lh. slap on the fingerboard

pizz.

sim.

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

This musical score covers measures 48 through 65 of the piece "Caricias". It features six staves: Violin 1 and 2 (Vln. 1-2), Viola 1 and 2 (Vla. 1-2), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2), along with Contrabass (Cb.).

- Vln. 1-4:** Violin parts with treble clef, 3/8, 2+3/8, 3/8, 3/8, 3/8, 4/4, 6/4, 4/4, 2/4, and 6/8 time signatures. Dynamics range from *p* to *mf*. Includes markings for "pizz. behind the bridge".
- Vla. 1-2:** Viola parts with alto clef, 3/8, 2+3/8, 3/8, 3/8, 3/8, 4/4, 6/4, 4/4, and 6/8 time signatures. Dynamics range from *ppp* to *mf*. Includes markings for "ord." and "ϕ on the bridge".
- Vc. 1-2:** Cello and double bass parts with bass clef, 3/8, 2+3/8, 3/8, 3/8, 3/8, 4/4, 6/4, 4/4, and 6/8 time signatures. Dynamics range from *p* to *mf*. Includes markings for "ord." and "pizz. flag.".

Measure 65 includes specific performance instructions for the lower strings: "Scratch tone (horizontal) sul pont. sul tastp" for the Violas and "arco" for the Cello.

57

Vln. 1:  $\Theta$  on the bridge, *p*, *pp* < "f" sim., *pp* < "f" sim., *pp* < "f" sim., pizz. behind the bridge  
 Vln. 2: *p*, *p*, *f*  
 Vln. 3:  $\Theta$  on the bridge, *p*, *pp* < "f" sim., *pp* < "f" sim., *pp* < "f" sim., pizz. behind the bridge  
 Vln. 4: pizz., *p*, *f*  
 Vla. 1: *ppp*, *p*, *ppp*, *p*, *ppp*, *p*,  $\Theta$  on the bridge, *p*, *pp* < "f" sim., *pp* < "f" sim., *pp*, *mf*  
 Vla. 2: *ppp*, *p*, *ppp*, *p*, *ppp*, *p*,  $\Theta$  on the bridge, *p*, *pp* < "f" sim., *pp* < "f" sim., *pp*, *mf*  
 Vc. 1: ord., *p*,  $\Theta$  on the bridge, *p*, *pp* < "f" sim., *pp* < "f" sim., *pp*, *mf*  
 Vc. 2: *p*, ord., *p*, pizz. flag., *p*, arco, *p* < *mf*  
 Cb.: *p*, ord., *p*, pizz., *p*

65

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pizz. *mf*

arco On the bridge *f*

pizz. behind the bridge *f*

arco sul tasto *ppp < pp*

Scratch tone (horizontal)

ord. on the bridge *f*

Scratch tone (horizontal)

on the bridge *p* *f*

Scratch tone (horizontal)

on the bridge *p* *f*

Scratch tone (horizontal)

on the bridge *p* *f*

Scratch tone (horizontal)

on the bridge *p* *f*

Scratch tone (horizontal) sul pont. sul tasto *sfz* *ppp* *mf* *ppp* *pp* *f* *p*

Scratch tone (horizontal) *sfz* *ppp* *mf* *ppp* *pp* *f* *p*

Scratch tone (horizontal) *sfz* *f* *p* *ord. sul pont. fast sul C bow sim. mp mp*

arco On the bridge *pp* *p* *f* *p* *Scratch tone (horizontal) mf*

arco 3 *f* *p* *Scratch tone (horizontal) 1.h. slap on the fingerboard pizz. p*

72

on the bridge

"p" "f"

"p" "p"

ord. *p* 5 5 5 5 *p* *f* 3

on the bridge

"p" "f"

"p" "p"

sul tasto ord. *ppp < pp* *p* 5 ord. *f* 3

on the bridge

"p" "f"

"p" "p"

ord. *p* 3 3 3 3 *p* *f* 3

on the bridge

"p" "f"

"p" "p"

sul tasto ord. *ppp < pp* *p* 5 ord. *f* 3

ord. Scratch tone (horizontal) *f* "p" *p* *f* marcato

ord. Scratch tone (horizontal) *f* "p" *p* *f* marcato

ord. Scratch tone (horizontal) *f* "p" *p* *f* *p*

ord. Scratch tone (horizontal) *f* "p" *p* *f* *p*

ord. Scratch tone (horizontal) *f* "p" *p* *f* *p*

sim. arco 3 ord. Scratch tone (horizontal) *f* "p" *p* *f* *p*

77

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. 1 *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vla. 2 *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vc. 1 *sfz p* *sfz p* *sfz* *p* *sfz p* *p*

Vc. 2 *sfz p* *sfz p* *sfz p* *sfz* *p* *sfz p*

Cb. *sfz p* *sfz p* *sfz p* *sfz p* *sfz* *p* *sfz p*

115

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*p* *mp* *mf* *mf* *p* *mp* *mf* *mf* *p* *mp* *mf* *p* *f* *p*

*p* *mp* *mf* *mf* *p* *mp* *mf* *mf* *p* *mp* *mf* *p* *f* *p*

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

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

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

*fp* *fp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*fp* *fp* *ord.* *sul pont.* *sul pont.* *mf* *p* *mf* *p* *f*



121

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*ord.*

*arco*

*sfz* *p* *mf* *f*

*mf* *p* *mf* *p* *f* *ff*

*f* *p* *mf* *p* *sfz* *p* *f* *ff* *mf*

*p* *mf* *p* *sfz* *mf*

The score is for a piece titled "Caricias" on page 20. It features a string ensemble consisting of four violins, two violas, two cellos, and a contrabass. The music is written in a 2/4 time signature and includes various dynamic markings such as *sfz*, *p*, *mf*, *f*, and *ff*. The first violin part starts at measure 121. The score includes triplets and slurs, and the contrabass part includes the instruction "ord." and "arco".

This musical score page, titled "Caricias" and numbered 21, features a multi-staff arrangement for a string ensemble. The score is divided into two systems of measures. The first system consists of measures 127-130, and the second system consists of measures 131-134. The instruments are Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, and Contrabass. The Violin parts (Vln. 1-4) begin with a rhythmic pattern of eighth notes, marked with "5" and "6" fingerings, and include a "very loose vibrato" instruction. The Viola and Cello parts feature sustained notes and triplet patterns. The Contrabass part follows a similar triplet pattern. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

135

Vln. 1 on the bridge *f* *sfz* ord. *sfz* on the bridge *f*

Vln. 2 on the bridge *f* *sfz* ord. *sfz* on the bridge *f* pizz. *mp* *f* arco *f*

Vln. 3 on the bridge *f* pizz. *p* on the bridge *f* pizz. *mp* *f* arco *f*

Vln. 4 pizz. *p* Scratch tone vertical bow movement) *sfz* *p* on the bridge *f* pizz. *mp* *f* arco *f*

Vla. 1 Solo ord. *p* Scratch tone (horizontal) *f* pizz. *p* ord. *sfz* *f* *sfz* *sfz*

Vla. 2 Scratch tone vertical bow movement) *sfz* *p* Scratch tone (horizontal) pizz. *p* ord. *sfz* *f* *sfz* *sfz*

Vc. 1 pizz. *p* Scratch tone (horizontal) pizz. *p* ord. *sfz* ord. *f*

Vc. 2 pizz. *p* Scratch tone (horizontal) pizz. *p* ord. *sfz* ord. *f*

Cb. pizz. *p* Solo ord. *p* Scratch tone vertical bow movement) *f* ord. *f*



145

arco

molto sul pont.

*ppp*

*pp*

*p*

*f*

pizz.

on the bridge

pizz. behind the bridge

5

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.





162

**Vln. 1**  
*pp*

**Vln. 2**  
*pp* *molto sul pont.* *ord.* *pp* *pp*

**Vln. 3**  
*molto sul pont.* *ord.* *pp* *pp* *molto sul pont.* *ord.* *pp* *pp*

**Vln. 4**  
*ord.* *pp* *pp* *molto sul pont.* *pp* *pp* *ord.* *pp*

**Vla. 1**  
*ord.* *pp* *pp* *molto sul pont.* *ord.* *pp*

**Vla. 2**  
*pizz.* *pp* *f* *arco* *molto sul pont.* *pp* *pp* *f* *pizz.*

**Vc. 1**  
*ord.* *molto sul pont.* *pp* *on the bridge* *f* *ord.* *molto sul pont.* *pp*

**Vc. 2**  
*ord.* *molto sul pont.* *pp* *on the bridge* *f* *ord.* *molto sul pont.* *pp*

**Cb.**