

Perttu Haapanen

Carícias (2009, rev2010b)

for nine strings

Performance instructions:

sul tasto Always exaggerated.
sul pont. Always exaggerated.

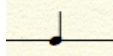
molto
sul tasto/pont. Almost without a fundament tone.

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

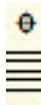


On the bridge, quiet "hissing".

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).

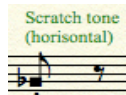
Sometimes speed of the bow used with a scratched tone is indicated:

"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



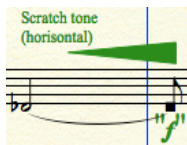
(in the latter case, the pitch indicates the string to be used)



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

Violin 1: *ord.*, *p*, *mf*, "p", Scratch tone (horizontal) keep the bow on the string at the frog

Violin 2: keep the bow on the string sim. on the bridge, Scratch tone (horizontal) at the frog, sim. on the bridge, Scratch tone (horizontal), sim. on the bridge, Scratch tone (horizontal), sim. on the bridge, Scratch tone (horizontal)

Violin 3: *pizz.*, *pp*

Violin 4: *pizz.*, *pp*

Viola 1: *pizz.*, *pp*

Viola 2: *pizz.*, *pp*

Cello 1: *p*, *mf*, *ord.*, *p*, Scratch tone (horizontal)

Cello 2: keep the bow on the string sim. on the bridge, Scratch tone (horizontal) at the frog, sim. on the bridge, Scratch tone (horizontal), sim. on the bridge, Scratch tone (horizontal), sim. on the bridge, Scratch tone (horizontal)

Contrabass: keep the bow on the string sim. on the bridge, Scratch tone (horizontal) at the frog, sim. on the bridge, Scratch tone (horizontal), sim. on the bridge, Scratch tone (horizontal), sim. on the bridge, Scratch tone (horizontal)

<"f" <"f" <"f" "p">

Scratch tone (horizontal) keep the bow on the string

Scratch tone vertical bow movement) sul pont. sul tasto

16

Vln. 1

"p"

sub. sfz

"f" >

sim.

"f" >

pizz.

3 3

Vln. 2

Scratch tone (horizontal) keep the bow on the string

"p"

sub. sfz

"f" >

pizz.

3 3 3 3 3 3

Vln. 3

"f"

sub. sfz

pizz.

p

Vln. 4

"f"

sub. sfz

pizz.

p

Scratch tone vertical bow movement) sul pont. sul tasto

Vla. 1

"f"

Scratch tone vertical bow movement) sul pont. sul tasto

sim.

Vla. 2

"f"

ord. sul pont.

pizz.

p

Vc. 1

on the bridge

"f"

ppp

Vc. 2

on the bridge

"f"

Cb.

on the bridge

"f"

pizz.

Caricias

22

Vln. 1

pizz. p

Scratch tone (horizontal) p

Scratch tone (horizontal) p

off the string ord. p

Vln. 2

pizz. p

Scratch tone (horizontal) p

Scratch tone (horizontal) p

off the string ord. p

Vln. 3

on the bridge f

on the bridge f

off the string ord. p

Vln. 4

on the bridge f

on the bridge f

off the string ord. p

Vla. 1

pizz. p

on the bridge f

on the bridge f

off the string ord. p

Vla. 2

on the bridge f

on the bridge f

Scratch tone (horizontal) on the bridge f

ord. f

Vc. 1

pizz. p

on the bridge f

on the bridge f

Scratch tone (horizontal) on the bridge f

ord. f

Vc. 2

V.S.

pizz. p

on the bridge f

on the bridge f

Scratch tone (horizontal) on the bridge f

ord. f

Cb.

pizz. pp

on the bridge pp

Scratch tone (horizontal) on the bridge sfz

ord. p

arco ord.

This musical score page, titled "Caricias", contains staves for Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass. The piece begins at measure 27. The Violin parts feature complex rhythmic patterns with frequent triplets and quintuplets. The Viola and Cello parts are characterized by "Scratch tone (horizontal) on the bridge" techniques, often marked with "ord." and dynamic accents like "f". The Contrabass part provides a low-frequency accompaniment with dynamic markings ranging from *pp* to *f*.

Dynamic markings throughout the score include *mp*, *p*, *f*, *pp*, and *ppp*. Performance instructions such as "Scratch tone (horizontal) on the bridge" and "ord." are used to denote specific playing techniques and articulation. The score also includes various musical notations like slurs, accents, and fermatas.

lightly, "spoken"

This musical score page contains measures 33 through 39. The instruments are Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The score is written in treble clef for Violins and bass clef for Violas, Cellos, and Contrabass. The key signature has one flat (B-flat). The time signature is 3/4. The music features a variety of dynamics including *pp*, *p*, *mf*, *f*, and *mf p*. Performance instructions include *sul pont.*, *ord.*, and *lightly, "spoken"*. There are several trills and triplets throughout the score. Measure numbers 33, 34, 35, 36, 37, 38, and 39 are indicated at the top of their respective staves.

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

This musical score page contains parts for Violins 1-4, Violas 1-2, Violas 1-2, Violoncello 1, Violoncello 2, and Contrabasso. The score is written in treble clef for violins and violas, and bass clef for cellos and double bass. It features a variety of time signatures: 3/8, 2+3/2, 3/8, 3/8, 2/4, 6/4, 4/4, 2/4, and 6/8. The music includes dynamic markings such as *ppp*, *p*, *f*, *mf*, and *pp*, along with performance instructions like "pizz. behind the bridge", "ord. on the bridge", "Scratch tone (horizontal) sul pont. sul tastp", and "pizz. flag.". The score is divided into measures 48 through 62. The string parts consist of rhythmic patterns and melodic lines. The Viola 1 and 2 parts feature a prominent triplet pattern in the 4/4 and 6/4 sections. The Cello 1 and 2 parts provide harmonic support with sustained notes and rhythmic patterns. The Contrabasso part includes a "pizz. flag." instruction in the 6/4 section. The overall texture is complex and textured, typical of a string quartet or ensemble piece.

57

Vln. 1
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 on the bridge, <"f" sim., ord. on the bridge, pp <"f" sim., pp <"f"

Vln. 2
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 p, p, "f", pizz. behind the bridge

Vln. 3
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 on the bridge, <"f" sim., ord. on the bridge, pp <"f" sim., pp <"f"

Vln. 4
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 pizz., p, p, "f", pizz. behind the bridge

Vla. 1
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 ppp, p, ppp, p, ppp, p, on the bridge, <"f" sim., ord. on the bridge, pp <"f" sim., pp <"f"

Vla. 2
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 ppp, p, ppp, p, ppp, p, on the bridge, <"f" sim., ord. on the bridge, pp <"f" sim., pp <"f"

Vc. 1
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 ord., p, on the bridge, <"f" sim., ord. on the bridge, pp <"f" sim., pp <"f"

Vc. 2
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 p, ord., p, pizz. flag., p, arco, p < mf

Cb.
 6/8, 2:3/8, 3:1/8, 3/8, 4/4, 6/4, 3:2/8
 p, ord., p, pizz., p

This musical score page for 'Caricias' (page 11) features eight staves. The first four staves are for Violins 1-4, the next two for Violas 1-2, and the last two for Cello and Contrabass. The score is divided into four measures, each with a different time signature: 8/8, 3/8, 4/4, and 8/8. Various performance techniques are indicated, such as 'pizz.' (pizzicato), 'arco' (arco), 'arco sul tasto', 'ord.' (ordoneo), and 'Scratch tone (horizontal)'. Dynamic markings range from *mf* to *ppp*. The score includes detailed notation for string techniques, including bridges and fingerboards.

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*

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* *mf* *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* *p*

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.

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

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

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

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

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

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

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

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

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

ord.

arco

This musical score page, titled "Caricias" and numbered 21, features a full orchestral arrangement. The score is divided into systems for Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass. The Violin parts (Vln. 1-4) begin at measure 127 with a dense texture of sixteenth-note patterns, marked with "5" and "6" fingerings. They are characterized by "very loose vibrato" and dynamic markings of *ff*, *mf*, and *p*. The Viola parts (Vla. 1-2) and the Cello/Contrabass parts (Vc. 1-2, Cb.) feature more melodic lines with triplets and dynamic markings ranging from *f* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins, indicating a complex and expressive performance.

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*

141 *Solo ord.*

Vln. 1 *f* Scratch tone vertical bow movement) sul G *f* on the bridge

Vln. 2 *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* Scratch tone vertical bow movement) sul G *f* on the bridge

Vln. 3 *f* very loose vibrato *f* on the bridge

Vln. 4 *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* Scratch tone vertical bow movement) sul G *f* on the bridge

Vla. 1 *f* Scratch tone vertical bow movement) sul G *f* *f* ord. sul pont. *pp*

Vla. 2 *sfz* *f* very loose vibrato *f* *mf* *pp* *ppp* ord. sul pont.

Vc. 1 *p* ord. sul pont.

Vc. 2 *p* ord. sul pont.

Cb. on the bridge *f*

The musical score is arranged in systems for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabasso. The score is divided into four measures by vertical bar lines.

Violin 1 (Vln. 1): Starts at measure 145. The first measure is marked *ppp* and includes the instruction "arco". The second measure is marked "molto sul pont." and *ppp*. The third measure is marked *ppp*. The fourth measure is marked *ppp*.

Violin 2 (Vln. 2): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *p* and includes "pizz. behind the bridge".

Violin 3 (Vln. 3): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

Violin 4 (Vln. 4): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

Viola 1 (Vla. 1): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

Viola 2 (Vla. 2): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

Violoncello 1 (Vc. 1): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

Violoncello 2 (Vc. 2): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

Contrabasso (Cb.): Starts at measure 145. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *pp* and includes "pizz." and a triplet. The fourth measure is marked *f* and includes "on the bridge".

149

Rit.

pizz.

p *mf*

arco sul pont. *pp* *ord. sul pont.* *mf* *arco on the bridge*

pp *ord. sul pont.* *mf* *arco on the bridge*

pp *ord. sul pont.* *mf* *arco on the bridge*

pp *ord. sul pont.* *mf* *arco on the bridge*

ord. sul pont. *pp* *ord. sul pont.* *f* *arrogantly*

pp *ord. sul pont.* *ppp* *ord. molto sul pont.* *pp* *sim.* *f* *arco molto sul pont.* *pp*

pizz. *sfz* *arco* *p* *sul tasto* *ppp* *sul tasto* *p* *sul pont.* *ppp* *sul tasto*

pizz. *sfz* *arco* *p* *sul tasto* *ppp* *sul tasto* *p* *sul pont.* *ppp* *sul tasto*

pizz. *sfz* *arco* *p* *sul tasto* *ppp* *sul tasto* *p* *sul pont.* *ppp* *sul tasto*

mf *sim.* *mf* *arco on the bridge* *f* *arco on the bridge*

"like sweeping a shoe on a floor" *sim.*

"like sweeping a shoe on a floor" *sim.*

"like sweeping a shoe on a floor" *sim.*

"like sweeping a shoe on a floor" *sim.*

mf *arco on the bridge*

mf *arco on the bridge*

mf *arco on the bridge*

mf *arco on the bridge*

ppp *sim.* *f* *arco molto sul pont.* *pp*

ppp *sul tasto* *p* *sul pont.* *ppp* *sul tasto*

ppp *sul tasto* *p* *sul pont.* *ppp* *sul tasto*

ppp *sul tasto* *p* *sul pont.* *ppp* *sul tasto*

Vln. 1
 Musical notation with dynamic markings *pp* and *f*. Includes performance instruction: *ord.*

Vln. 2
 Musical notation with dynamic markings *pp* and *f*. Includes performance instruction: *ord.*

Vln. 3
 Musical notation with dynamic markings *mf* and *f*. Includes performance instructions: *pizz.* and *arco on the bridge*.

Vln. 4
 Musical notation with dynamic markings *mf* and *f*. Includes performance instructions: *pizz.* and *arco on the bridge*. Ends with *molto sul pont.*

Vla. 1
 Musical notation with dynamic markings *pp*, *mp*, and *pp*. Includes performance instruction: *molto sul pont.*

Vla. 2
 Musical notation with dynamic markings *sim.*, *f*, *pp*, and *f*. Includes performance instructions: *pizz.* and *arco molto sul pont.*

Vc. 1
 Musical notation with dynamic markings *mf* and *f*. Includes performance instruction: *molto sul pont.*

Vc. 2
 Musical notation with dynamic markings *p* and *mf*. Includes performance instructions: *sul pont.*, *sul tasto*, and *molto sul pont.*

Cb.
 Musical notation with dynamic markings *p*, *pp*, and *pp*. Includes performance instructions: *sul pont.*, *sul tasto*, and *Scratch hairs of the bow against the body of the instrument*.

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.* *ord.* *pp* *pp*

Vla. 1
ord. *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.