

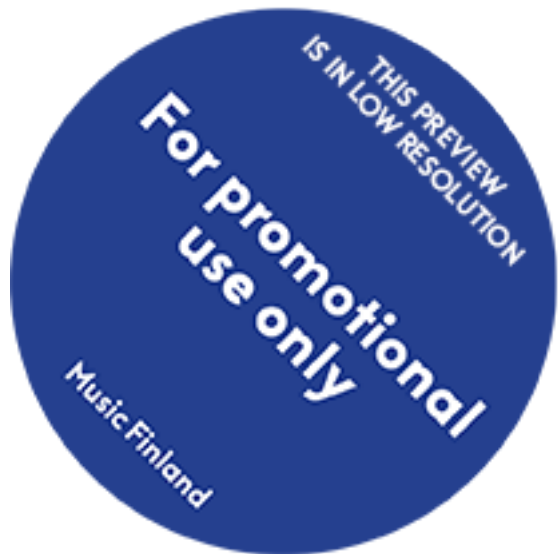
Perttu Haapanen

# Carícias

for nine strings

2009/2011/2026

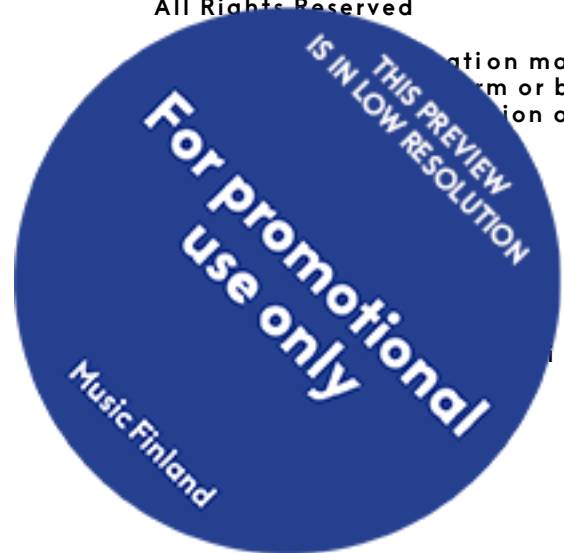
**Music Finland**



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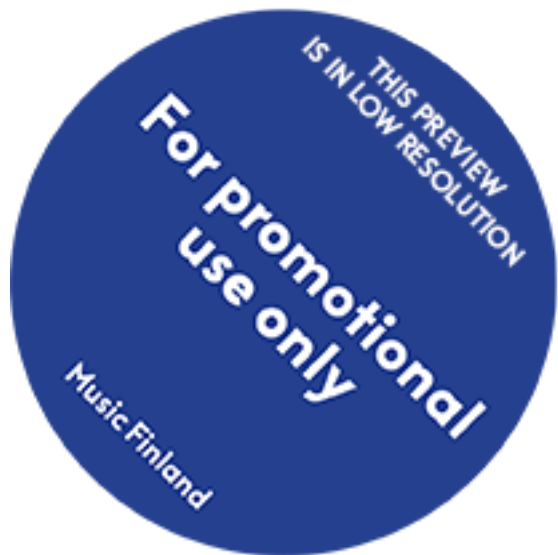


Perttu Haapanen

# Carícias

(2009, rev2011,  
minor revisions in 2026)

for nine strings



Performance instructions:

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

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

*pizzicato*  
*harmonics* Strive for a sound like the pop of a bottle cork. Execute with a nail (also possible to 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" or as indicated on the score ""like the glide of a shoe on the floor"#"



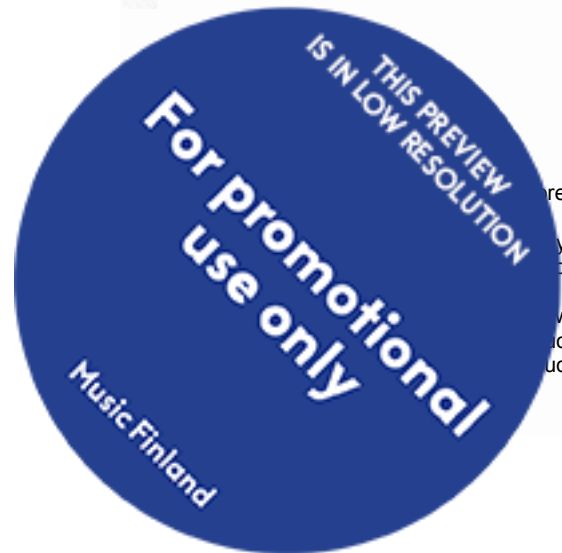
pizzicato behind the bridge, a note indicates the string to be used, ie. D string in this case. If possible, execute with a nail (also possible to execute with the front side of the nail, from underneath the string)



"damped". Damp strings completely, works best when damped approximately at 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.



are with box-headed notes as well as with descriptions::

"y" (darker timbre).

of the string, between sul tasto and sul ponticello with a hint of horizontal movement (lighter timbre)

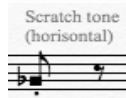
with a scratched tone is indicated:

ce a plenty of higher frequencies ("squeak").

uce 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 tasto. The change of the timbre should be audible.

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.







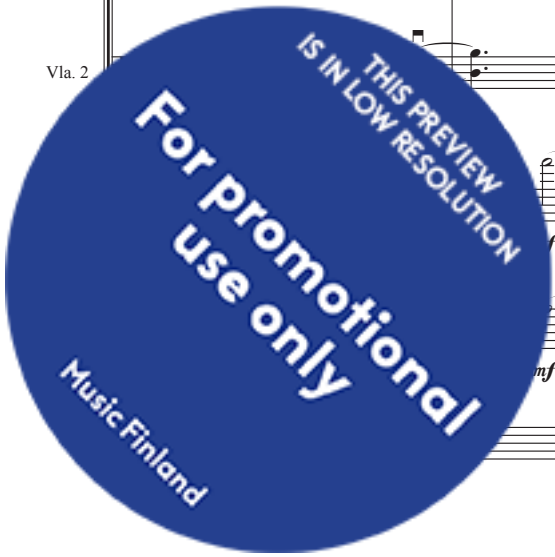








musical score for Violins 1-4, Viola 1-2, and Cello/Double Bass. The score includes various performance instructions such as *mf*, *pp*, *mp*, *f*, *p*, *sim.*, *sul tasto*, *on the bridge*, *fast bow*, *scratch tone horizontal*, *ord.*, *sul pont.*, *very loose vibrato*, *pizz.*, *arco*, *l.h. slap on the fingerboard*, and *arco c.l.b.*. A blue circular watermark is present in the bottom left corner.





57 (sempre pizz)

Vln. 1  $\Theta$  arco on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  pizz. behind the bridge *pp* *f*

Vln. 2 (sempre pizz) (sempre pizz)  $\Theta$  arco on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  pizz. behind the bridge *f*

Vln. 3 (sempre pizz)  $\Theta$  arco on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  pizz. behind the bridge *pp* *f*

Vln. 4 (sempre pizz) (sempre pizz)  $\Theta$  on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  pizz. behind the bridge *f*

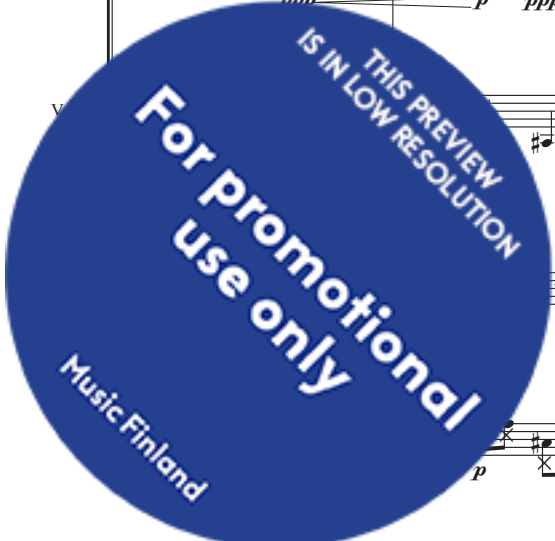
Vla. 1 *ppp* *p* *ppp* *p* *ppp* *p*  $\Theta$  on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  *pp* *mf*

Vla. 2 *ppp* *p* *ppp* *p* *ppp* *p*  $\Theta$  on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  *pp* *mf*

Vcllo arco *p*  $\Theta$  on the bridge *f*  $\diamond$   $\Theta$  on the bridge *pp* *f*  $\diamond$  *pp* *mf*

ord. pizz. flag. *p*  $\diamond$  arco *p* *mf*

ord. pizz. flag. *p*  $\diamond$  *p* *mf*







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* *p*

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

Vc. 3 *p* *sfz p* *sfz p* *sfz p* *p*





The image displays a musical score for measures 96 through 100. The score is arranged in a system with seven staves. The top four staves are for Violins 1, 2, 3, and 4, and the bottom two are for Violas 1 and 2. The music is written in treble clef for the violins and bass clef for the violas. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *p*. A large blue circular watermark is overlaid on the bottom left of the page.



101

Vln. 1 *molto sul pont.* *ord.* *scratch tone horizontal* *on the bridge*

Vln. 2 *molto sul pont.* *ord.* *scratch tone horizontal* *on the bridge*

Vln. 3 *molto sul pont.* *ord.* *scratch tone horizontal* *on the bridge*

Vln. 4 *molto sul pont.* *ord.* *scratch tone horizontal* *on the bridge*

Vla. 1 *sul tasto* *ord.*

Vla. 2 *sul tasto* *ord.*

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

*pp* *p* *ppp* *p*

*pp* *p* *ppp* *p*

*pp* *pp*

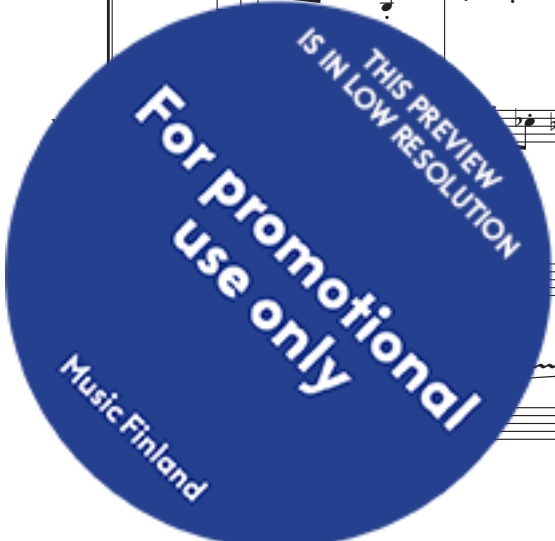
*ord.* *sul tasto* *pp*

*ord.* *sul tasto* *pp*

*ord.* *sul tasto* *pp*

*ord.* *sul tasto* *pp*

*p* *p* *pp*



106

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

*pp* *mf* *sfz* *<sfz* *p* *mf* *p* *sfz* *sfz* *<sfz* *p* *mf* *p* *sfz* *<*

*pp* *mf* *sfz* *<sfz* *p* *mf* *p* *sfz* *sfz* *<sfz* *p* *mf* *p* *sfz* *<*

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

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

*p*

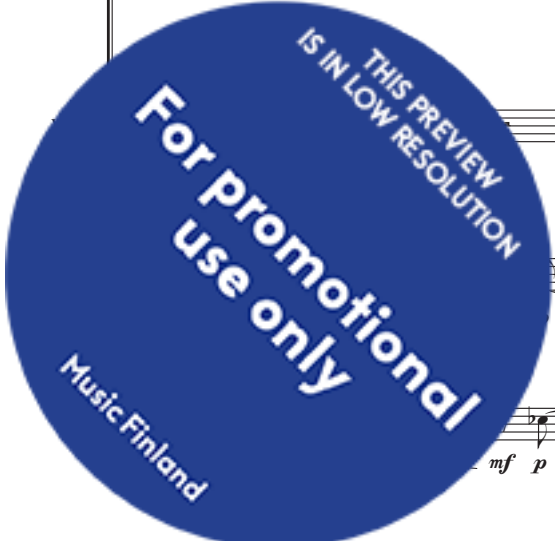
*p*

*sfz* *p* *mp* *sfz* *p* *mp* *sfz* *p*

*sfz* *p* *mp* *sfz* *p* *mp* *sfz* *p*

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

H



110

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

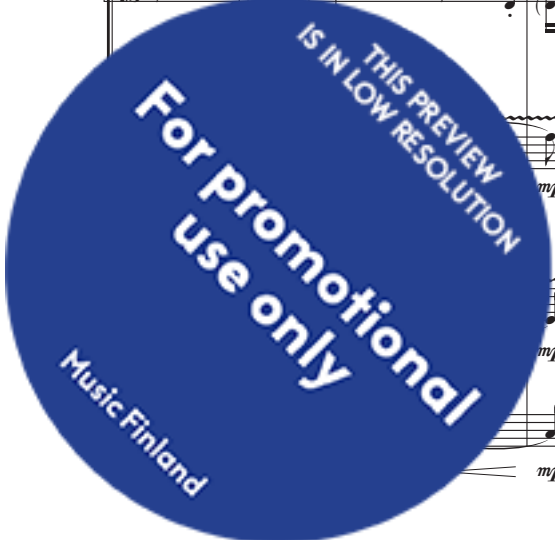
*sfz sfz p mf sfz sfz p sfz <sfz sfz p mf p mf p mf p mp mf*

*sfz sfz p mf sfz sfz p sfz <sfz sfz p mf p mf p mf p mp mf*

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

*mp sfz p mp sfz p p fp fp*

*mp sfz p mp sfz p p fp fp*



115

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcllo

Violoncello

fp

ord. sul pont. sul pont.

*p* *mp* *mf* *mf* *p* *mp* *mf* *mf* *p* *mp* *mf* *p* *5* *f* *p* *5*

*p* *mp* *mf* *mf* *p* *mp* *mf* *mf* *p* *mp* *mf* *mf* *p* *mp* *mf* *p* *5*

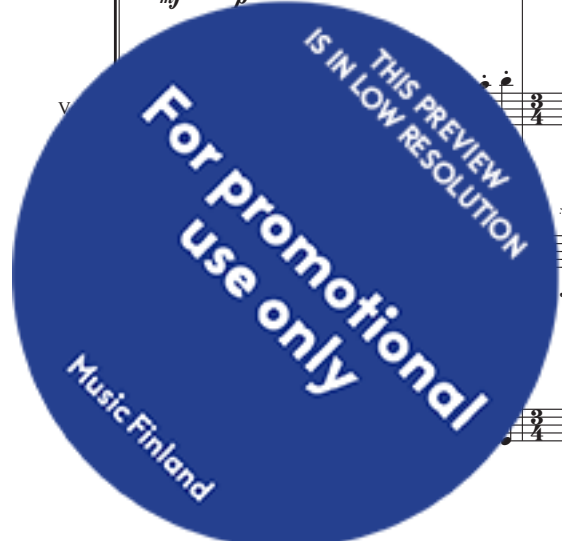
*mf* *p* *5* *mf* *p*

*p* *mf* *p*

*mf* *p* *5* *mf* *p*

*p* *mf* *p*

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



12/1

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

*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*

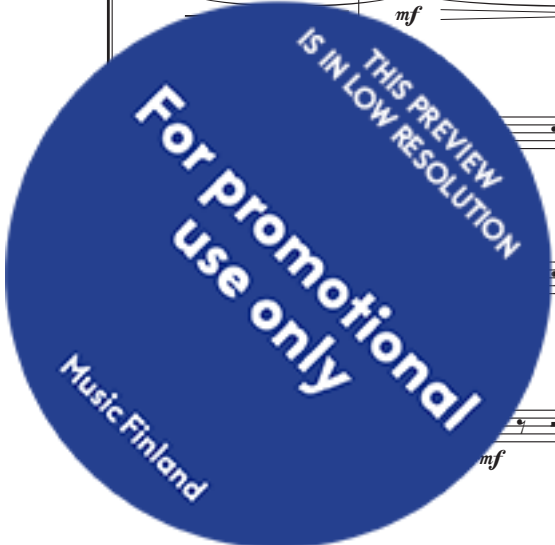
*mf* *p* *mf* *p* *f* *ff*

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

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

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

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



127

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

very loose vibrato

I

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

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

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

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

*p* *ff* *p* *mf* *p* *p* *mf* *pp*

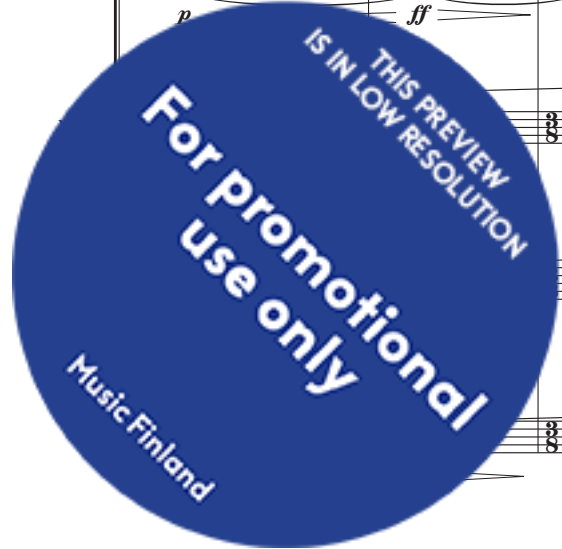
*p* *ff* *p* *mf* *p* *mf* *p* *mf* *p*

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

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

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

Detailed description: This is a page of a musical score for the piece 'Caricias'. It features six staves: four for Violins (Vln. 1-4) and two for Violas (Vla. 1-2). The Violin parts are in treble clef, and the Viola parts are in alto clef. The score is divided into measures by vertical bar lines. Above the Violin staves, there are dynamic markings such as *f*, *ff*, *mf*, and *p*. Above the Viola staves, there are dynamic markings such as *p*, *ff*, *p*, *mf*, *p*, *mf*, and *pp*. There are also performance instructions like 'very loose vibrato' and a section marker 'I' in a box. The music includes various rhythmic patterns, including triplets and slurs. The page number '21' is in the top right corner, and the title 'Caricias / Score' is at the top center.









150 *Rit.* *pizz.* *mf* **K** = c.80  
 arco on the bridge "like the glide of a shoe on the floor" *f* *mf* *sim.*

Vln. 1 *f* *mf* *sim.*

Vln. 2 on the bridge "like the glide of a shoe on the floor" *f* *mf* *sim.*

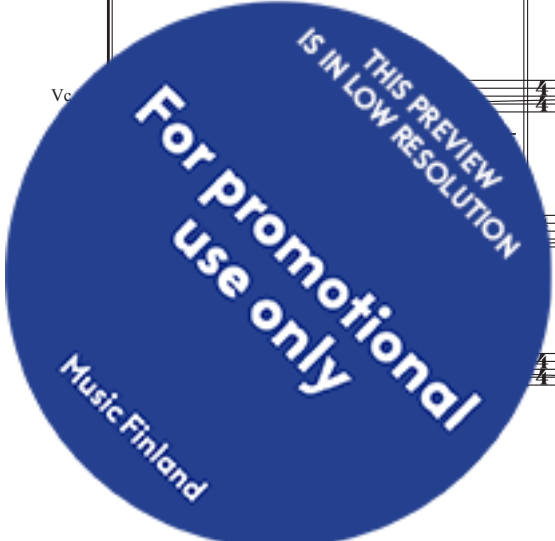
Vln. 3 on the bridge fast bow *f* *mf* *sim.* *pizz.* *mf* *sim. arco*

Vln. 4 on the bridge fast bow *f* *mf* *sim.* *pizz.* *mf* *arco sim.* *f*

Vla. 1 arrogantly *ord.* *f*

Vla. 2 *ord.* *sul pont.* *ppp* *molto sul pont.* *pp* *sim.* *f* *pizz.* *arco molto sul pont.* *pp*

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





160

Vln. 1 *pp*

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

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

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

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

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

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

