

Jouni Hirvelä

Saraceno impressions

for string quartet

2013



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Saraceno impressions

for string quartet

Jouni Hirvelä 2013 (rev. 2015)



Notes:

This work was inspired by the fragility and immaterialness of works by Tomás Saraceno, which I saw in an exhibition at Helsinki Kunsthalle in autumn 2012. These works consisted of real spider webs that the spiders were weaving in enlightened glass boxes.

**Notation:****Accidentals**

Quarter-tone up/down



A syntonic comma up/ down is used to notate pure intonation of sixths and thirds.



A septimal comma down is used in 7th partial harmonic



Stepwise microtonal movement is notated with arrows.

Other string notation

From and to silence

S.T. → S.P. estr. → Nat.

Gradual movement between bowing positions *sul tasto*, *sul ponticello estemamente* and *naturale* (normal position)

S.T.(at 1/2 of str.)

Contact point of the bow should be at the middle of the string to create a hollow sound lacking the first partial.



Unpitched sounds of bowing the tailpiece (stringholder) or body.

pres.

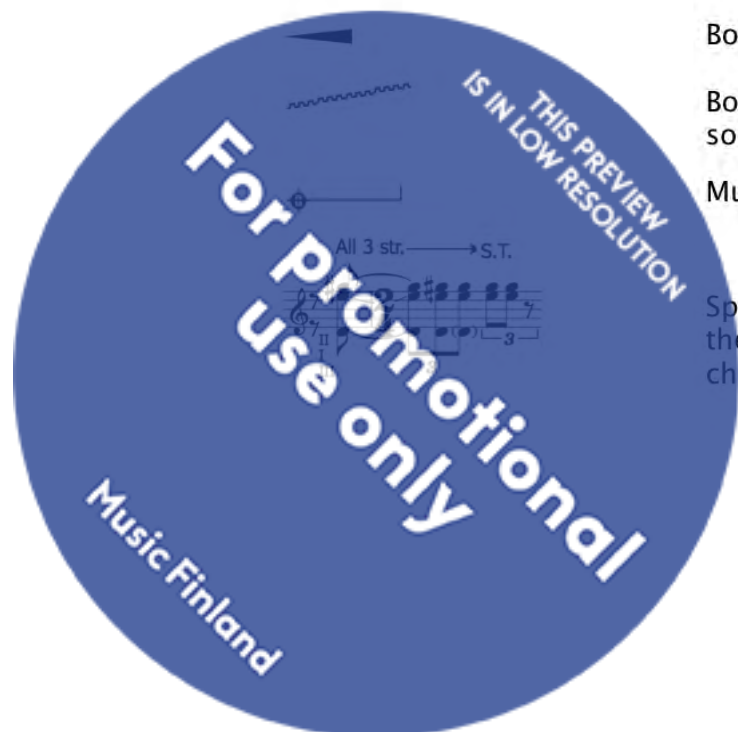
Bow pressure applied on tailpiece to produce a resonance tone.

Bow pressure on normal notes. Intensive noise with high overtones.

Bow pressure with specified contact point of the string. Rattling, granulated sound without a definite pitch.

Mute sign: strings are muted with left hand to prevent any resonance sounds.

Special kind of three-note-chords is written for alto and second violin. Two of the notes are on open strings and one is fingered. Bowing position must be chosen so that all three strings sound together (quite *sul tasto*).



Vocal notation

Some vocal techniques and whistling are requested as well. These are written above the normal staff, or when a pitch is specified, on a separate staff above the normal staff.



Unvoiced (whispered) sounds



Voiced muttering imitating pressured bowing of the tailpiece.
Always in background and merging to the tailpiece sound.

Ch

like Bach. A smooth humming sound.

Ch(a) → (i)

Gradual change of the colouring vowel.



Whistle as low as possible.



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Larghetto, ♩=52

Violin I *15^{ma}* *mp* *pp* *ppp* *almost no pitch* *3* *3* *poco* *mfpp* *f* *fff*

Violin II behind nut: *mf* *6* *pp* behind bridge: *ff*

Viola body: *fp* *f* *6* tailpiece: *pp* *p* *mf* behind bridge: *ppp* *ff* *p* *ff* *p*

Violoncello (random high harmonics) *molto*.S.P. S.T. (at 1/2 of str.) *pppp (quasi niente)* *poco* *f*

poco meno mosso

a tempo

S.T. → Nat. → S.T. behind bridge: single grains, delicato

stepwise ascending pitch *mf* *pp* *ff* *p*

S.T. *dolce* *pp* *mp* *p* *ff* *15^{ma}* *ffp* *ff*

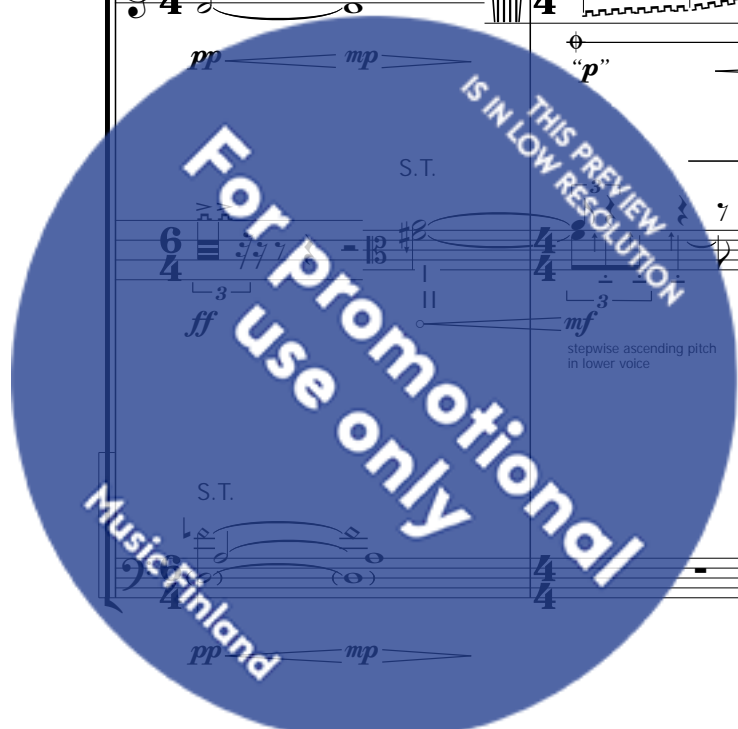
S.T. → Nat. → S.T. behind bridge: *pp* *mf* *pp* *ff* *p*

stepwise ascending pitch in lower voice *pp* *mf* *pp* *ff* *p*

stepwise descending pitch in lower voice *pp* *mf* *pp* *ff* *p*

voice: behind bridge: single grains, delicato

pp *Ch* *ff* *p*



voice: *pp*
Ch

(simile)

body: *pp*
tailpiece: *ff*

tailpiece: *pp* *p* *pp*

whistle: *pp*

single grains, delicato *p*

flautato S.T. (at 1/2 of str.) *pppp*

body: *pp*
tailpiece: *ff* *pp*

15

S.T. *pp* *mf* *mp* *dolce*

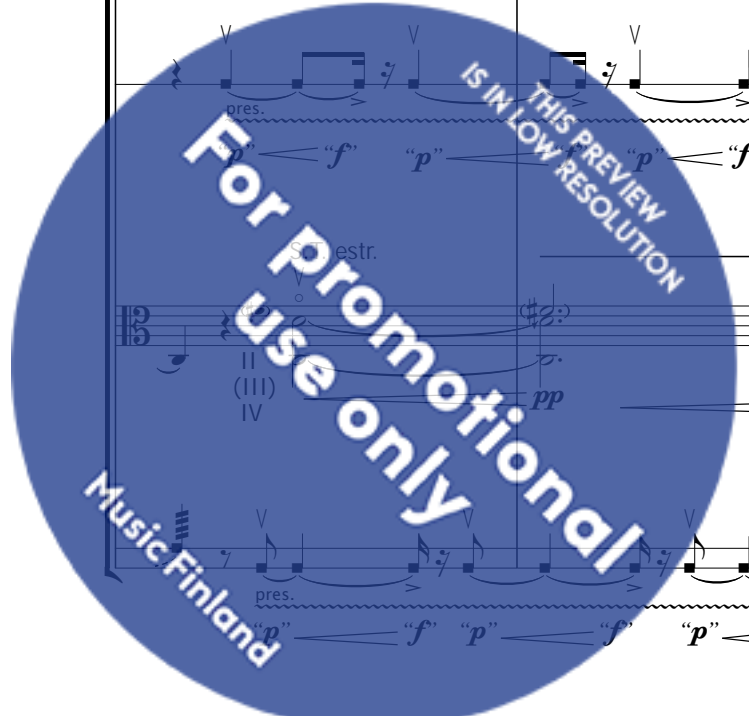
S.T. *pp* *mf* *mp* *mp* *pp* *mp*

S.T. *mf* *mp* *mp* *pp* *mp*

S.T. *pp* *mf* *mp*

est. 3 str. N. 3 str. S.T.

III IV



voice:

"p" *"f"*

Ch

"p" *"f"*

Ch

S.P, flautato

8^{va}

voice: *"p"* *"f"* *"pp"*

Ch

3 str. → S.T.

behind bridge:

voice: *"p"* *"f"* *"pp"*

Ch

3 str. → S.T.

behind bridge:

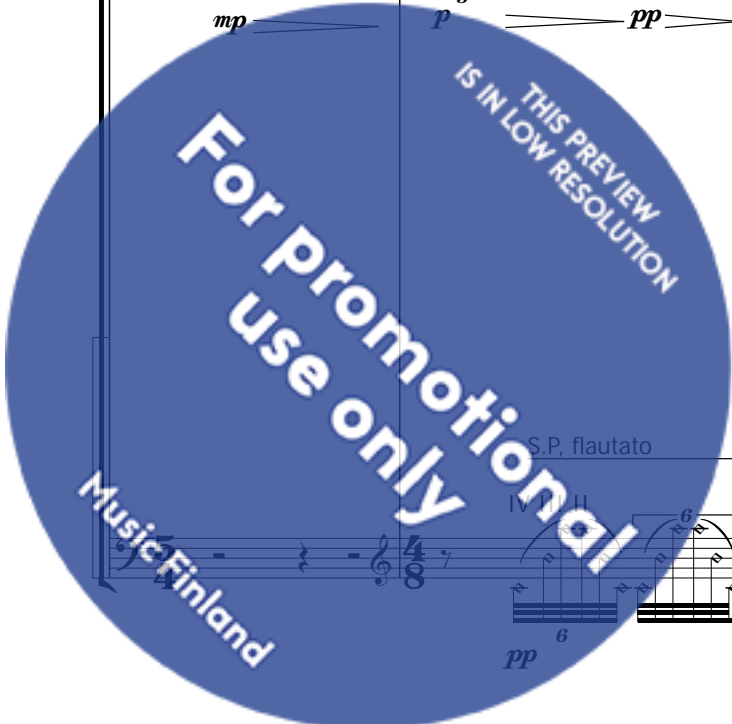
voice: *"p"* *"f"*

Ch

"p" *"f"*

Ch

S.P, flautato



dolce, poco vibrato

S.P, flautato

dolce, poco vibrato

25

ff *p* *mf*

pp *pp* *pp* *p*

voice: "p" *f*

Ch

S.T. *fff* *p* *mp*

behind bridge: flautato *pp* *pp* *mp* *pp* *mp*

voice: "p" *f*

Ch

3 str. → S.T. → 3 str. → S.T. behind bridge: flautato *pp* *pp* *mp* *pp* *mp*

S.P, flautato *pp* *pp* *pp*

Nat. → S.P.Estr. Nat. → S.P.Estr.

Nat. → S.P.Estr. Nat. → S.P.Estr.

Nat. → S.P.Estr. Nat. → S.P.Estr.

Nat. → S.P.Estr.

Nat.

30

f *sfz pp* *f* *ff* *mf*

Nat. → S.P.Estr.

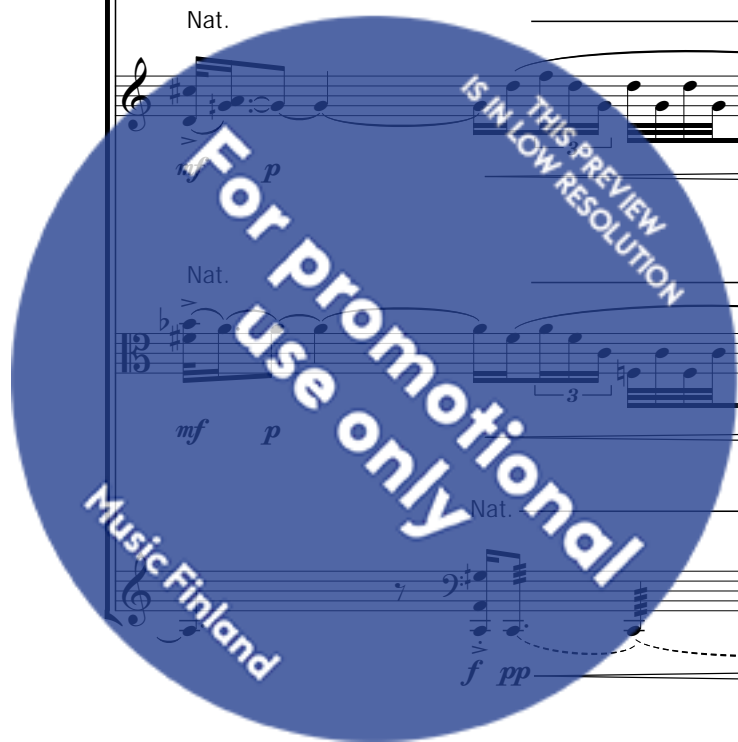
Nat. → S.P.Estr.

Nat. → S.P.Estr.

Nat. → S.P.Estr.

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

più f *più f*



S.T. → S.T. → S.P.

33

pp *ppp*

(trill between two flageolets, colour is more important than pitches)
S.T. → S.P.

(trill between two flageolets, colour is more important than pitches)
S.P.

(trill between open string and flageolet, colour is more important than the pitch)
S.T. → S.P.

pp *ppp*



S.P. flautato

40

pp *pp* *pp* *pp*

Nat. *pp* *mp* *p* *p* *mp* *p* *pp*

leggiere

Nat. *leggiere*

mp *mp* *mp*

Nat. *leggiere*

mp *p* *mp* *p* *pp*



(less than 1 cm from bridge, use nail for fingering)

78

tailpiece: *ff* *ff* *ff* *ff*

voice: (*pp*) (muttering, imitate tailpiece) *pp* *f* *f* *ff*

behind nut: *pp* *f* *ff* *ff*

behind bridge: *p* *fff*

behind bridge: *pp* *pp* *pp* *pp*

ch - a ch - a

S.T. (at 1/2 of str.) *V* too slow *pp*

behind bridge: *ff* *ff*

voice: *pp* *f* *p* *f*

ch - a

behind bridge: *p* *fff* *ff* *p*

body: tailpiece: *ff* *p*

whistle: *sfzp*

voice: *pp* *f* *pp* (muttering, imitate tailpiece) *pp* *m*

ch(a) - (i)

behind bridge: *pp* *mf* *p* *fff* *ff* *p* *f*

body: tailpiece: *ff* *p* *f*

voice: *pp* *f* *p* *f*

ch - a a bit more bow, pitch distinguishible - a

tailpiece: *pp* (muttering, imitate tailpiece) *pp* *3* *m*

S.T. (at 1/2 of str.) *V* too slow *fff*

voice: *pp* *f* *pp* *f*

ch - a

body: tailpiece: *pp* *mf* *pp* *pppp* (quasi niente) *f* *pp*

tailpiece: *ff* *f* *pp* *pp*

body: tailpiece: *pp* *ff* *p*



voice: (muttering, imitate tailpiece)

pp *m* *f*

pres.

bow very close to the 4th string, (or on the fine tuner) let the sound be coloured by the string

pp *ffpp* *p* *f* *p* *pp*

mf pp ch(i)

bow very close to the 11th string, (or on the fine tuner) let the sound be coloured by the string

pp *p* *f* *p* *pp* *ffpp* *f*

S.T. (at 1/2 of str.)

pppp (quasi niente)

mf pp ch(e)

bow very close to the 4th string, (or on the fine tuner) let the sound be coloured by the string

pp *ffpp* *p* *f* *p* *pp*

S.T. estr.

(III) *ppp*

(IV)

96

S.T. estr. → S.T.

Nat. approx pitch

pp *p* *f* *ff* *fff*

S.P.

ff *p* *ff*

S.T. estr. → 3 str.

Nat. approx pitch

pp *p* *f* *ff* *fff*

(III) *f* *ff*

Nat. approx pitch

p *f* *ff* *fff* *ff* *fff*

(III) *f* *ff*

S.T. estr. → S.T.

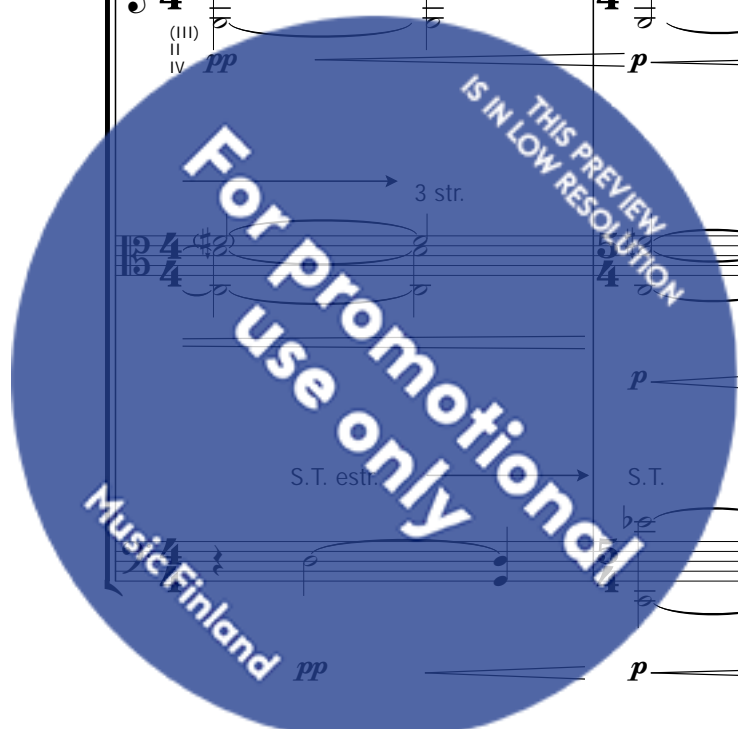
Nat. approx pitch

p *f* *ff* *fff*

S.P.

ff *p* *ff*

(III)



99

S.P, flautato

ff p < ff p

pp mp

S.P.

p ff p < ff p ff ff p < ff

All 3 str. → S.T.

p pp

f ff

All 3 str. → S.T.

p pp

f ff

S.P, flautato

ff p < ff p

pp mp

S.P.

p ff p < ff p ff ff p < ff



102

S.P, flautato

p

S.T.

p pp p < ff

S.P, flautato

p

S.T. → All 3 str. → S.T.

p pp ff

S.P, flautato

p

S.T. → All 3 str. → S.T.

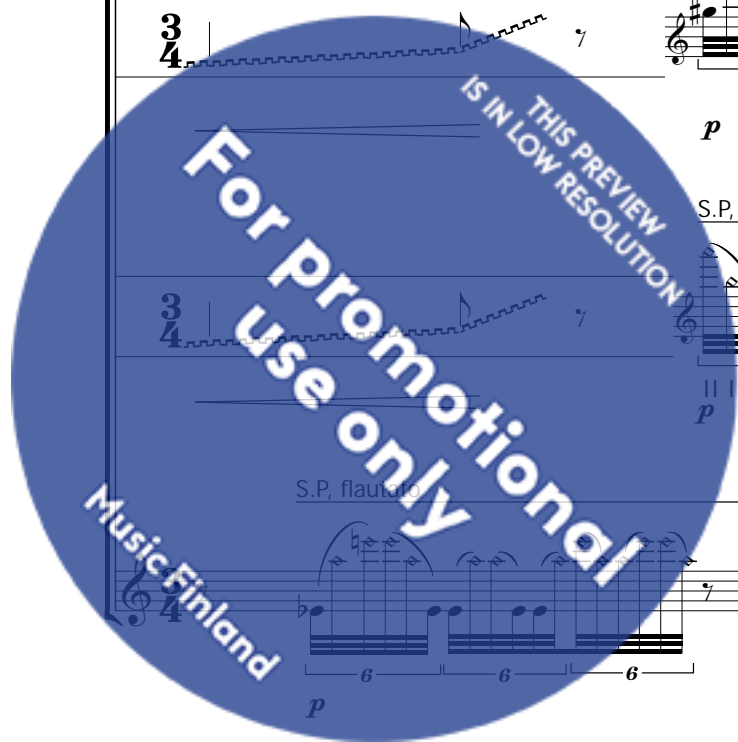
p pp ff

S.P, flautato

p

S.T.

p pp p < ff



S.T.

S.P.

S.P, flautato

S.T.

105

p *p* *ff* *p* *ff* *p* *ff* *pp* *mp*

S.T. → All 3 str.

S.T. → All 3 str.

S.T. → All 3 str.

S.P.

S.P, flautato

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



S.T.

108

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

S.T.

S.T. → All 3 str.

S.T.estr. → All 3 str.

S.T.

voice: *pp*
ch(a)

morendo *morendo* *morendo* *morendo*



The image shows a musical score for voice and piano. The score is divided into two systems. The first system includes a vocal line with lyrics "ch(a)" and a piano accompaniment. The piano part features a bass line with "single grains" and a treble line with notes for "d", "t", "k", and "d". The second system continues the vocal line with lyrics "ch(a)" and the piano accompaniment with notes for "d", "t", and "k". The piano part is marked with "S.T. (at 1/2 of str.)". The bottom of the score features a bass line with a dynamic marking of *pppp* (quasi niente). The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *pppp*.

