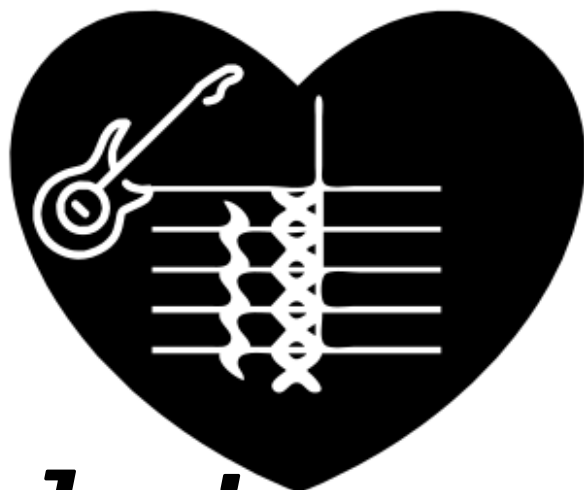




mf



grande valse!

(written by hjallis <3)



full
SCORE-ISH



Preface:

Premise

A newer take on the 18th century dice waltz, with audience agency in the mix. This work consists of a traditional intro (first movement), a speech in tetrameter (second movement) and a fully modular waltz with audience involvement (third movement)

Structure

The modules presented in the third movement are meant to be presented in a semi-arbitrary order, through an elaborate voting system. The first two movements are played as normal. The order and combination of the modules in the third movement is decided by audience vote. Access the algorithm through the voting app, display app, and live updated string parts [hyperlinked here](#)

Segno points

on each segno (♯) sign, make sure the whole of the ensemble has reached a segno point. Every player ought to hit the same segno point every 16 bars. Take your time here, and check that everyone is together.

Equipment

For this quartet some props are needed. A hammer, a squeaky pig, a small plastic paintbrush, and a piece of sandpaper are used for the second movement. Additionally, the first violinist ought to be equipped with a small, squeaky dog toy and a shaker (a maracas or an egg).

Notation

Special notation is used for repetition and acc./rit. in beamed musical figures. Acceleration is written with expanding and contracting beams. Repeated figures are signified using two instances of the same musical figure, connected with a ≈. Slashed beams/notes are always played as fast as possible.

Pizzicato

Sometimes, pizzicato is notated with a downbow or upbow. This indicates if the note is to be play with an downwards/ordinary or an upwards (string hitting the nail) pizzicato. All pizzicato slurs are to be played in a single pizzicato stroke. Either through multiple-string-arpeggiation - or by first playing an accent and letting the following same-string-notes ring along

Arbitrary notation

Rhythm and intonation is not always of importance. Feeling, genre and atmosphere is more central to the piece. When intonation is very arbitrary (possibly plus-minus up to an octave in pitch) noteheads are written with "?"'s.

Thick barlines

The thick barlines designate natural formal divisions of the music. They serve no other function than to help navigate and synchronize in the music. In the first movement, these barlines occur at natural stops. In the third movement (shuffle) these occur every four bars. (the movement is organised in four-bar-phrases)

Ending the piece

Modules 1-3, 2-3, 3-3 and 4-3 all end with some kind of tacet. When a player reaches *any* of the tacets, they can quit playing - their part in the piece is now finished. Try standing up from your seat and walk away when you have entered a tacet. (alla Haydn) When *every* player has finished their part in this way, the piece naturally comes to a close.

mvmt 1, "intro"

Andante, rubato (♩ = 55)

Violin 1

Violin 2

Viola

Cello

pizz.

f

Vln. 1

Vln. 2

Vla.

Vlc.

f

bartok pizz.

Vln. 1

Vln. 2

Vla.

Vlc.

ord. pizz.

f

pp

f

Vln. 1

Vln. 2

Vla.

Vlc.

sempre pizz.

arco, gritty

fff

ord. pizz.

mf

all notes bowed at the same time

pp

f

17

Vln. 1 *sul pont.*

Vln. 2 *arco, saltando*
mf *mp*

Vla. *Saltando*
mp

Vcl. *ord*
mf *f* *p*

arbitrary subharmonic on given note (needn't be clean)

vib. estremo quasi gliss.

all notes bowed at the same time

21

Vln. 1 *behind the bridge*

Vln. 2 *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *vib. ord.*
mp

26

Vln. 1 *più vivo*
molto flaut.
mp

Vln. 2 *pizz.*

Vla. *all strings dampened lightly with all fingers*
f p f p *simile*

Vcl. *sul. C, pizz. on the other side of the l.h. fingers*

dim. poco a poco al... - -

31

Vln. 1 *molto vib.*

Vln. 2 *arco, molto flaut.* *molto flaut.* *f* *p* *sul pont.*

Vla. *mf*

Vcl. *pppp niente*

36

Vln. 1 *sul pont. vib. ord.* *pp* *keep the transitions smooth between trills/tremolo/ord.*

Vln. 2 *pp* *keep the transitions smooth between trills/tremolo/ord.*

Vla. *mf* *pp* *keep the transitions smooth between trills/tremolo/ord.*

Vcl. *arco on the other side of the l.h. fingers sul C* *p cresc. poco a poco al...*

40

Vln. 1 *senza vib.* *lunga* *ppp* *A double tempo (♩ = 110)* *vib. ord.*

Vln. 2 *senza vib.* *ppp* *p*

Vla. *senza vib.* *ppp*

Vcl. *tremolo* *non trem.* *subito harmonic fingering, bow still on the wrong side of l.h. fingers* *f*

46

Vln. 1 *G.P. 2*

Vln. 2 *f* *G.P. 2* *f* *pp*

Vla. *G.P. 2*

Vcl. *G.P. 2* *ord.* *mf indifferente*

53

vib. ord.

Vln. 1 *mp* *mf* *f*

Vln. 2 *pp* *f* *pp* *p*

Vla. *mf* vib. ord.

Vlc.

58

molto vib.

Vln. 1 *f* *p* *f* *p*

Vln. 2 *f* *p* *f* *p*

Vla.

Vlc.

after reciting (♩ = 110)
 mvmt. 2,
 tempo di valse
 for the entirety
 of mvmt. 3

62

vib. ord.
 play the octave
 a little too flat

Vln. 1 *f*

Vln. 2 *mf*

Vla.

Vlc. *Ossia sin ottava* *pizz.* (J) *f*

mvmt 2, "demo"

(the composer, first violinist, second violinist, vlist and cellist stand in a line. They are carrying respectively: A score, a hammer, a plastic rose, a squishy pig and a piece of sandpaper. Each of them also has their mobile phone ready at hand.)

Composer:

(The composer takes up their phone and demonstratively scans the code on the screen)

For my piece i need you all
Scan the QR on the wall
Soon we'll use this for elections.
When cello says "vote", you'll make selections

(The composer shows the audience the mobile app. The composer waits for the audience to get accustomed to the app. The composer returns to his chair and flips to the next slideshow image.)

Violin 1:

(Vln. 1 takes up their phone and demonstratively votes for all the buttons labeled with "elegance")

Press the blue for calm and rounded
gentle beats, where you feel grounded
Top left button: slow and resonant
With all and every kind of elegance

(Vln. 1 elegantly shows the audience a plastic brush.)

Violin 2:

(Vln. 2 takes up their phone and demonstratively votes for the all the buttons labeled "hard beatz")

Green field at the bottom side
Cool hard beats, a wild, wild ride
Pick this choice, its short and rough
Vote for this, it's cut-up and tough

(Vln. 2 aggressively shows a hammer to the audience.)

Viola:

(Viola takes up their phone and demonstratively votes for all the buttons labeled "bouncy")

Yellow gives a dancy bounce
Energetic, jumpy, pleasing sounds
If you'd like some jolly voices,
'tis the best of all the choices.

(Viola energetically shows squishy pig to the audience)

Cello:

(Cello takes up their phone and demonstratively votes for all the buttons labeled "gritty")

Bottom red gives you the spicy
The not so comfy, cold and icy
Don't expect the good and pretty
It'll be coarse, tense and gritty

(Cello takes up a piece of sandpaper and shows it to the audience)

Violin 1:

(Violin 1 picks up their phone and presses frenetically on all of voting options)

I can play different from my fellows,
Mix and match the violins and cellos!

Violin 2:

(pointing at the "current element"-display in the displayed "voting-results")

This text shows our modules now
Labels sounds, 'tis worth a wow?

Viola:

(Viola votes demonstratively very much for an element not represented in a "next"- square. Thus the viola changes the "next" status of an element. Then viola points at the the new "next" box.)

Purple border's, what comes soon
If you feel bored, change our tune!

Cello:

(composer waits a moment, then resets quartet votes)

Now we're ready, please let's start
Vote a lot, with all your heart
I'll sit down, 'til votes flow in
Dont be shy, make your module win!

(cellist demonstratively shows the voting page to the audience, but doesnt vote themself. Cellist waits for enough votes to come in to the voting system. Then the cellist sits down and counts in the quartet.)

mvmt 3 - "shuffle"

Violin 1 (bounce)
 sempre pizz. for the duration of the module

Violin 2 (bounce)
 sempre pizz.
 in this module, the chords needn't be in tune.

Viola (bounce)
 pizz.

Cello (bounce)
 f

Violin 1 (hard beatz)
 sempre pizz for the duration of the module

Violin 2 (hard beatz)
 every string covered lightly using all l.h. fingers
 sul C/G
 crush note behind the bridge, on the felt piece of the strings

Viola (hard beatz)
 play all notes very short avoid letting them resonate

Cello (hard beatz)
 sf

knock on the back side of the violin

3 p

f

ppp

Violin 1 (gritty)
 sempre molto sul fasto and sul G for the duration of the movement

Violin 2 (gritty)
 sempre sul pont. for the duration of the module

Viola (gritty)
 sempre legato for the duration of the module
 whispered music and whispered lyrics notated in green

Cello (gritty)
 sempre legato for the duration of the module
 sempre sul pont. for the duration of the module

ppp

sf

ppp

Violin 1 (elegance)
 sempre senza vib.

Violin 2 (elegance)
 p

Viola (elegance)
 mp

Cello (elegance)
 mf

pp

5

1 (bounce)

2 (bounce)

3a. (bounce)

3c. (bounce)

Hard beatz

Hard beatz

Hard beatz

Hard beatz

Sn. 1 (gritty)

Sn. 2 (gritty)

7/a. (gritty)

7/c. (gritty)

1. (elegance)

2. (elegance)

3. (elegance)

4. (elegance)

f *p* *sf* *p*

f *p*

f *p*

f *ppp*

sf *ppp*

mp *mp*

ppp *f*

f *ppp*

mf *pp*

sf *p*

mp

mf *pp*

Detailed description: This page of a musical score, numbered 9, contains measures 5 through 8. It features a complex arrangement of percussion and string parts. The percussion section includes 'bounce' parts (1, 2, 3a, 3c), 'Hard beatz' (four staves), and 'gritty' parts (Sn. 1, Sn. 2, 7/a, 7/c). The string section consists of four staves labeled 'elegance' (1, 2, 3, 4). The score is marked with various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), *ppp* (pianissimo), and *mp* (mezzo-piano). It includes articulation marks like accents and slurs, as well as performance instructions like 'ord.' (order) and 'V' (vibrato). The notation uses a variety of rhythmic values, including eighth and sixteenth notes, and rests. A vertical bar line is present at the beginning of measure 5.

1 (bounce)

2 (bounce)

3a. (bounce)

3c. (bounce)

4a. (hard beatz)

4b. (hard beatz)

4c. (hard beatz)

4d. (hard beatz)

5a. (gritty)

5b. (gritty)

5c. (gritty)

5d. (gritty)

6a. (elegance)

6b. (elegance)

6c. (elegance)

6d. (elegance)

9

p

f

p

f

pp

sf

ppp

arbitrary subharmonic

Airy sound, made by holding all l.h. fingers loosely on the fingerboard

pp

ff

ppp

one, two, three

and a - gain

p

f

ppp

f

mp

Detailed description: This page of a musical score contains six systems of staves for a string quartet. Each system is labeled with a number and a technique name. System 1 (bounce) features a melody in the first violin and a rhythmic accompaniment in the other parts. System 2 (bounce) has a similar structure but with a more active second violin. System 3 (bounce) includes a 'hard beatz' section with a specific bowing technique. System 4 (hard beatz) continues with 'hard beatz' and includes a note for 'arbitrary subharmonic'. System 5 (gritty) is characterized by a 'gritty' sound, achieved by holding fingers loosely on the fingerboard, and features a dynamic range from *pp* to *ff*. System 6 (gritty) continues the 'gritty' section with a crescendo and includes a vocal-like line with the lyrics 'one, two, three' and 'and a - gain'. System 7 (elegance) is the final system on the page, featuring a more lyrical and elegant style with dynamics ranging from *f* to *mp*.

12

1 (bounce) *mp sf*

2 (bounce) *sf f p*

3a. (bounce) *f*

3c. (bounce) *mf f*

Hard beatz) *sf* a higher-pitched knocking sound

Hard beatz) *ff* 3 *p*

Hard beatz) *f*

Hard beatz) *f* *ord* *p*

Trn. 1 (gritty) *p ff* airy sound, as before

Trn. 2 (gritty) *f ppp*

Vla. (gritty) *sf*

Vlc. (gritty) *f ppp*

1 (elegance) *mf f mf*

2 (elegance) *f p*

3 (elegance) *p*

4 (elegance) *f mp*

1. (bounce)

2. (bounce)

3a. (bounce)

3c. (bounce)

sempre pizz. for the duration of the module

tapping sounds: tap and release l.h. fingers fast and forcefully

col legno battuto

sempre pizz. for the duration of the module

hard beatz)

hard beatz)

hard beatz)

hard beatz)

Clapped notes notated in red. arbitrary clicking/popping noises made with your mouth (e.g. tongue slapping) notated in green. Foot stomping notated in blue

an even higher-pitched knocking sound

arbitrary high-pitched chord

pizz

sul G

sempre crush tones for the duration of the module

n. 1 (gritty)

n. 2 (gritty)

7la. (gritty)

7lc. (gritty)

Notes and lyrics sung on an arbitrary pitch notated in red. Whispered notes and whispered lyrics notated in green. Spoken notes and spoken lyrics notated in blue. Played notes notated in black as always

ah -

acet during this module, but visibly nod your head along with the beat

airy sound, as before

1. (elegance)

2. (elegance)

3. (elegance)

4. (elegance)

poco vib. for the duration of this module

20

1 (bounce) *p* *sf*

2 (bounce) *pizz. ord.*

3a. (bounce) *sf* *f*

3c. (bounce)

hard beatz

hard beatz *crush tones.* *mf* *ord. sul G/D*

hard beatz

hard beatz *sf*

4n. 1 (gritty) *ord. molto sul pont.* *f*

4n. 2 (gritty) *molto sul pont.* *p* *f* *p*

4la. (gritty) *sf* *oh -* *mp*

4lc. (gritty)

5 (elegance) *pp*

6 (elegance) *mf*

7 (elegance) *mp*

8 (elegance) *f*

24

1 (bounce)

2 (bounce)

3a. (bounce)

3b. (bounce)

4a. (hard beatz)

4b. (hard beatz)

4c. (hard beatz)

4d. (hard beatz)

5a. (gritty)

5b. (gritty)

5c. (gritty)

5d. (gritty)

6a. (elegance)

6b. (elegance)

6c. (elegance)

6d. (elegance)

28

1. (bounce)

2. (bounce)

3a. (bounce)

3b. (bounce)

4a. (hard beatz)

4b. (hard beatz)

4c. (hard beatz)

4d. (hard beatz)

5a. (gritty)

5b. (gritty)

6a. (gritty)

6b. (gritty)

7a. (elegance)

7b. (elegance)

8a. (elegance)

8b. (elegance)

pp, *sf*, *f*, *sf*, *ff*, *f*, *ppp*, *mf*, *pp*, *f*, *mf*

crush tones, *ord.*, *(sul G) glissando with a harmonic fingering*, *sim.*, *aah*, *tah-tah-tah*, *pizz.*

44

1 (bounce)

2 (bounce)

la. (bounce)

lc. (bounce)

hard beatz

hard beatz

hard beatz

hard beatz

n. 1 (gritty)

n. 2 (gritty)

7la. (gritty)

7lc. (gritty)

1 (elegance)

2 (elegance)

3 (elegance)

4 (elegance)

ord. pizz

battuto

tratto, if the bow bounces, just let it happen

f

ff

p

5

arco

crush tone behind bridge

f

ff

p

vib. ord.

ka - ka - ka

ka - ka - ka

f

mf

pp

f

pp

f

pp

48

1 (bounce) *sf*

2 (bounce) *battuto* *mf* *sf*

1a. (bounce) *f* *sf*

1c. (bounce) *mf* *3* *3* *sf*

Hard beat) *sf* *sf*

Hard beat) *crush tone ordinario* *mf* *f*

Hard beat) *pizz.* *f*

Hard beat)

1 (gritty) *f* *pp*

2 (gritty) *mf* *sim.*

1a. (gritty) *tah* *p* *tah*

1c. (gritty)

1 (elegance) *f* *sf* *3*

2 (elegance) *p* *3* *sf*

3 (elegance) *p*

4 (elegance) *p*

57

1 (bounce) *f* *sf*

2 (bounce) *sf*

3a. (bounce) *sempre pizz.* *stem up, arco* *stem down, l.h. tapping*

3c. (bounce) *mf*

4a. (hard beatz) *f* *col legno battuto*

4b. (hard beatz) *p* *mf*

4c. (hard beatz) *f* *ppp*

4d. (hard beatz) *mf*

5a. 1 (gritty) *shh...* *f*

5a. 2 (gritty) *f* *ppp*

5b. (gritty) *to be honest im so fucking tired right now (p)*

5c. (gritty)

6a. (elegance) *f*

6b. (elegance) *mf < sf*

6c. (elegance)

6d. (elegance) *p*

sf *ppp*

61

1 (bounce)

2 (bounce)

3a. (bounce)

3c. (bounce)

ord. pizz.

mf

fp

pizz.

stem down, arco

ff

4a. (hard beat)

4b. (hard beat)

4c. (hard beat)

4d. (hard beat)

col legno battuto

p

sul G

sul D

p

5a. 1 (gritty)

5a. 2 (gritty)

5b. (gritty)

5c. (gritty)

tss...

f

ppp

ppp

ppp

ppp

come on, come on, come on, come on, come on, come on (pp)

molto sul pont.

sul G/D

sul C/G

6a. (elegance)

6b. (elegance)

6c. (elegance)

6d. (elegance)

mf

f

mf

f

mf

mf

mf

fp

65

1. (bounce)

2. (bounce)

la. (bounce)

lc. (bounce)

hard beatz)

hard beatz)

hard beatz)

hard beatz)

n. 1 (gritty)

n. 2 (gritty)

7la. (gritty)

7lc. (gritty)

1. (elegance)

2. (elegance)

3. (elegance)

4. (elegance)

69

1 (bounce)

2 (bounce)

3a. (bounce)

3b. (bounce)

4a. (hard beatz)

4b. (hard beatz)

4c. (hard beatz)

4d. (hard beatz)

5a. 1 (gritty)

5a. 2 (gritty)

6a. (gritty)

6b. (gritty)

7a. (elegance)

7b. (elegance)

7c. (elegance)

7d. (elegance)

Annotations:

- play ordinarily
- arco, crush note
- crush note
- mf
- mf
- sf
- stem up: tapping noises
- sim.
- l.h. pizz.
- l.h. pizz.
- stem down: pizz.
- crush note on the feltpiece behind bridge
- harmonic gliss., sul G/D
- pp
- f
- play with all l.h. fingers in flageolet position (airy noise)
- 15:1
- sul G behind bridge. press down the strings behind the bridge using indicated l.h. fingers
- ppp
- f
- ppp
- sul C, frenetic
- sf
- ppp
- glissando the chord step by step upward until the coda wheel
- ppp
- f
- ppp
- ff

74

1. (bounce)

2. (bounce)

3a. (bounce)

3c. (bounce)

string tapping

sim.

mf

ff

pp

3

3

5

sf

4a. (hard beatz)

4b. (hard beatz)

4c. (hard beatz)

4d. (hard beatz)

crush note on the feltpiece behind bridge

ord. behind bridge

f

pp

f

5a. 1 (gritty)

5a. 2 (gritty)

5b. (gritty)

5c. (gritty)

firr...

molto vib.

p

f

sf

ppp

6a. (elegance)

6b. (elegance)

6c. (elegance)

6d. (elegance)

mf

sf

mf

f

ppp

p

82

1 (bounce)

2 (bounce)

3a. (bounce)

3c. (bounce)

sf

ff

bartok pizz

hard beatz)

hard beatz)

hard beatz)

hard beatz)

p

f

pr'd. behind bridge
sul G use the indicated l.h. fingers behind the bridge to modify pitch

4a. 1 (gritty)

4a. 2 (gritty)

4a. (gritty)

4c. (gritty)

p

sf

ppp

sul G, molto vib.

5a. 1 (elegance)

5a. 2 (elegance)

5a. (elegance)

5c. (elegance)

sf

mf

86

1 (bounce) *fff* clap as loudly as possible

2 (bounce) turn your instrument upside down, and tap/knock frenetically on the backside *pp* *fff* *pp*

3a. (bounce) *f* pizz.

3b. (bounce) bartok pizz. *p* *fff*

4a. (hard beat) *p* *f* *tr*

4b. (hard beat) *p* *f*

4c. (hard beat) *f* *mf* sul G. crush tone behind bridge. sul G.

5a. 1 (gritty) go crazy with all kind of "white noise"-ish sounding effects on the instrument

5a. 2 (gritty) ord., molto sul pont. *f*

6a. (gritty) whispered through the soundhole with a relatively free rhythm

6b. (gritty) "shhhhhhhh"

6c. (gritty) fast, forcefully and legato in the specified range (16 bars) *sfz* *p*

7a. (elegance) *mf* *ff* *f*

7b. (elegance) *f*

7c. (elegance) with one finger *f*

7d. (elegance) sul G/D *f* *sf*

99

1 (bounce)

2 (bounce)

3a. (bounce)

3b. (bounce)

4a. (hard beatz)

4b. (hard beatz)

4c. (hard beatz)

4d. (hard beatz)

5a. 1 (gritty)

5a. 2 (gritty)

6a. (gritty)

6b. (gritty)

7a. (elegance)

7b. (elegance)

7c. (elegance)

7d. (elegance)

play ordinarily.

bartok pizz.

sf

fff

pp

p

tr

tr

p

ff

mf

f

ord.

f

pp

ke-ke

ki-ki

ke-ke

ppp

sfz

p

tr

f

sul G/D

104

1. (bounce)

2. (bounce)

3a. (bounce)

3b. (bounce)

Hard beatz

Hard beatz

Hard beatz

Hard beatz

4. 1. (gritty)

4. 2. (gritty)

7/a. (gritty)

7/b. (gritty)

8. 1. (elegance)

8. 2. (elegance)

9. (elegance)

10. (elegance)

Annotations:

- arco, crush tone
- stem up: string tapping
- mf
- l.h. pizz
- l.h. pizz
- f
- mf
- l.h. pizz
- stem down: pizz.
- f
- pp
- crush note on the feltpiece behind bridge
- ord. behind bridge
- stroke the bow vertically sul G/D
- sf
- ka ka ka-ka-ka ka
- "and again"
- ppp
- f
- pp
- mf
- p
- glissando the chord step by step upward until the coda wheel (♯)
- ppp
- f
- ppp
- mf

108

1 (bounce) *f* *f* *sf*

2 (bounce) *mf* *f*

3a. (bounce) *ff* *pp*

3c. (bounce) *mf*

Hard beatz) *pp* *f*

Hard beatz) *f* *sf*

Hard beatz) *f*

Hard beatz) *f*

4n. 1 (gritty) *sf* [ta ta ta-ta-ta ta]

4n. 2 (gritty) *p* *ff*

7la. (gritty) *f* *ppp*

7lc. (gritty) *mf* *p*

8n. 1 (elegance) *p* *mf*

8n. 2 (elegance) *p* *mf* *p*

8n. 3 (elegance) *f* *ppp*

8n. 4 (elegance) *f* *sf*

Annotations: *sim.*, *string tapping*, *prd. behind bridge*, *crush note on the feltpiece behind bridge*, *and again*

repeat this bar
rubato and
senza tempo,
ca. 20 times.
Afterwards:
tacet al fine

116

1 (bounce)

2 (bounce)

1a. (bounce)

1c. (bounce)

arco crush tone

arco crush tone

arco crush tone

tacet al fine

ca. 2"

bartok pizz

mf

l.h. pizz

l.h. pizz

l.h. pizz

ff

f

f

f

p

repeat this bar in tempo
ca. 30 times
Afterwards:
tacet al fine

fff

hard beatz)

hard beatz)

hard beatz)

hard beatz)

ord. behind
bridge
sul C
use the indicated
l.h. fingers
behind the bridge
to modify pitch

pp

f

tacet al fine

tacet al fine

tacet al fine

p

hold until the
last player in the quartet
has finished playing,
and then some extra 10"

sul C

p

1a. 1 (gritty)

1a. 2 (gritty)

1a. (gritty)

1c. (gritty)

(shouted!)
"toi!"

tacet al fine

and again
and again
and again

and... uh...

f

pp

f

give a whispered
speech about your thoughts
on playing this piece
(ca. 1')
Afterwards:
tacet al fine

tacet al fine

mf

p

1 (elegance)

2 (elegance)

1c. (elegance)

1c. (elegance)

tacet al fine

tacet al fine

tacet al fine

hold the tremolo
for around 20".
Afterwards:
tacet al fine

hold until the last player
has finished playing,
and for some time
thereafter.
Afterwards:
end this piece

p

ff

ppp

ppp

fp

ppp