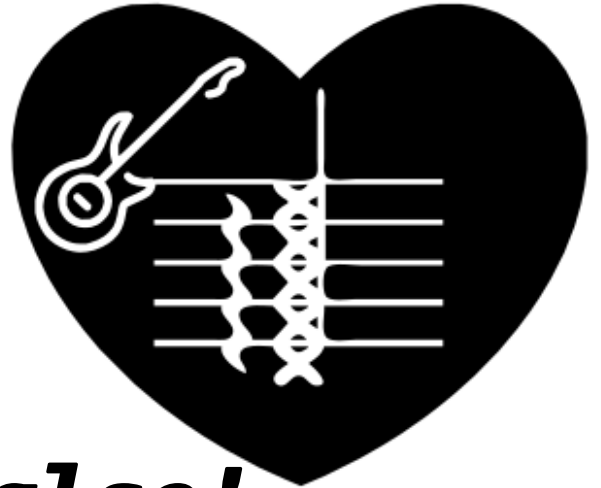




mf



grande valse!

(written by hjallis <3)

*performance
part for*

VLN. 1



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 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 - module 1-1 - BOUNCE

sempre pizz.
for the duration of the module

The first staff of music is written in treble clef with a 4/4 time signature. It begins with a double bar line and a common time signature symbol (C). The first measure contains a whole rest. The second measure contains a quarter rest followed by a quarter note G4 with an accent. The third measure contains a quarter rest followed by a quarter note G4 with an accent. The fourth measure contains a quarter rest followed by a quarter note G4 with an accent. The fifth measure contains a quarter rest followed by a quarter note G4 with an accent. The sixth measure contains a quarter rest followed by a quarter note G4 with an accent. The seventh measure contains a quarter rest followed by a quarter note G4 with an accent. The eighth measure contains a quarter rest followed by a quarter note G4 with an accent. The piece ends with a double bar line.

10

The second staff of music is written in treble clef with a 4/4 time signature. It begins with a double bar line and a common time signature symbol (C). The first measure contains a whole rest. The second measure contains a quarter rest followed by a quarter note G4 with an accent. The third measure contains a quarter rest followed by a quarter note G4 with an accent. The fourth measure contains a quarter rest followed by a quarter note G4 with an accent. The fifth measure contains a quarter rest followed by a quarter note G4 with an accent. The sixth measure contains a quarter rest followed by a quarter note G4 with an accent. The seventh measure contains a quarter rest followed by a quarter note G4 with an accent. The eighth measure contains a quarter rest followed by a quarter note G4 with an accent. The piece ends with a double bar line.

mvmt 3 - shuffle - module 1-2 - BOUNCE

sempre pizz.
for the duration of the module

The musical score is written in treble clef and consists of five staves of music. The first staff begins with a 4/4 time signature, followed by a 3/4 time signature. It features a sequence of notes with dynamic markings *p*, *sf*, and *p*. Above the first measure is a box containing the instruction "sempre pizz. for the duration of the module". The second staff starts at measure 9 and includes triplets, a *pp* dynamic marking, and a *sf* marking. The third staff starts at measure 14 and includes a *p* marking. The fourth staff starts at measure 21 and includes *sf* and *fp* markings. The fifth staff starts at measure 27 and includes a *p* marking and a *sf* marking. The score includes various musical notations such as rests, slurs, and dynamic markings.

mvmt 3 - shuffle - module 1-3 - BOUNCE

bartok pizz.
sempre pizz. for the duration of the module

9
ord. pizz.
mf — fp

16
f — mf — sf

23
sf — f

30
sf — sf — ffff
clap as loudly as possible

40
bartok pizz.,
f

53
ff — p — f — f — sf

61
pizz. ord.
pp — sf

65
f — ca. 2"

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

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff starts with a 4/4 time signature, changes to 3/4, and then back to 4/4. It features a 'bartok pizz.' instruction and a 'sempre pizz. for the duration of the module' instruction. Dynamics range from *ff* to *f*. The second staff begins at measure 9 and includes an 'ord. pizz.' instruction. Dynamics range from *mf* to *fp*. The third staff starts at measure 16 and includes a 3-measure triplet. Dynamics range from *f* to *sf*. The fourth staff starts at measure 23 and includes a 3-measure triplet. Dynamics range from *sf* to *f*. The fifth staff starts at measure 30 and includes a 'clap as loudly as possible' instruction. Dynamics range from *sf* to *ffff*. The sixth staff starts at measure 40 and includes a 'bartok pizz.,' instruction. Dynamics range from *f*. The seventh staff starts at measure 53 and includes dynamics from *ff* to *sf*. The eighth staff starts at measure 61 and includes a 'pizz. ord.' instruction. Dynamics range from *pp* to *sf*. The ninth staff starts at measure 65 and includes a 'ca. 2"' instruction. Dynamics range from *f*. A final instruction box at the end of the piece reads: 'repeat this bar rubato, *and senza tempo* ca. 20 times. Afterwards: tacet al fine'.

mvmt 3 - shuffle - module 2-1 - HARD BEATZ

knock on the back side of the violin

p *f* *p* *f*

a higher-pitched knocking sound

an even higher-pitched knocking sound

p *f* *sf* *pp* *sf*

mvmt 3 - shuffle - module 2-2 - 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

The musical score is written in treble clef and consists of four staves, each representing a different time signature: 4/4, 3/4, 3/4, and 2/4. The notation includes various rhythmic symbols such as stems, beams, and rests, along with dynamic markings like *f*, *ff*, *p*, *sf*, and *sff*. A key signature of one sharp (F#) is indicated at the beginning of the first staff. The score is annotated with colored symbols: red 'x' marks for clapped notes, green stems for mouth noises, and blue stems for foot stomping. Some notes are grouped with brackets and a '3' indicating a triplet. A double bar line with a '3' above it appears at the end of the second staff. The piece concludes with a double bar line at the end of the fourth staff.

mvmt 3 - shuffle - module 2-3 - HARD BEATZ

Dog toy noises
notated in purple.
Shaker noises
notated in orange
Foot stomping
notated in blue
ordinary playing
notated in black
as always

The musical score is written in treble clef with a 4/4 time signature. It consists of seven staves of music, with bar numbers 9, 18, 29, 40, 50, and 60 indicated at the beginning of their respective staves. The score includes various musical notations such as rests, notes, and dynamic markings. A legend in the top left corner explains the color coding: purple for dog toy noises, orange for shaker noises, blue for foot stomping, and black for ordinary playing. The score also includes performance instructions like 'col legno battuto' and 'repeat this bar in tempo ca. 30 times Afterwards: tacet al fine'. Dynamic markings include *p*, *f*, *mf*, and *pp*. The score ends with a double bar line.

mvmt 3 - shuffle - module 3-3 - GRITTY

Whispered lyrics notated with green text and notes
 Spoken lyrics notated in blue.
 Played notes notated in black as always

The musical score is written in treble clef and consists of several systems of staves. It includes various time signatures (4/4, 3/4, 2/4, 1/4, 3/4, 2/4, 3/4, 1/4) and dynamic markings such as *f*, *sf*, and *sff*. The score features several types of effects and lyrics:

- Whispered lyrics (green):** "shh...", "tss...", "frr...", "ka ka ka-ka-ka ka", and "ta ta ta-ta-ta ta".
- Spoken lyrics (blue):** "ta" and "ta".
- Shouted lyrics (purple):** "(shouted:) 'toi!'".
- Performance instructions:**
 - "play with all l.h. fingers in flageolet position (airy noise)"
 - "go crazy with all kind of 'white noise'-ish sounding effects on the instrument"
 - "tacet al fine"
- Other markings:** "ord." (order), "f" (forte), "sf" (sforzando), and "sff" (sforzando fortissimo).

The score is divided into measures, with measure numbers 12, 23, 34, 41, 47, 52, and 60 indicated at the start of their respective staves.

mvmt 3 - shuffle - module 4-1 - ELEGANCE

sempre senza vib.

mp *sf*

9

mf *f* *mf* *mp*

mvmt 3 - shuffle - module 4-2 - ELEGANCE

This musical score is written for a single melodic line in treble clef. It begins with a 4/4 time signature, which changes to 3/4 at measure 7 and again at measure 13. The piece is characterized by a 'shuffle' feel, indicated by the rhythmic patterns and the title. The score is divided into five systems, each containing measures 1-6, 7-12, 13-18, 19-24, and 25-30 respectively. The dynamics range from *pp* (pianissimo) to *sf* (sforzando), with various accents and slurs. Fingerings are indicated by numbers 1-5. The notation includes eighth and sixteenth notes, rests, and triplet markings. The piece concludes with a double bar line at the end of the final system.

mvmt 3 - shuffle - module 4-3 - ELEGANCE

play all the notes
a little bit out
of tune

The musical score is written for a single melodic line in treble clef. It begins with a 4/4 time signature and a key signature of one sharp (F#). The score is divided into measures, with measure numbers 7, 13, 19, 26, 34, 41, 51, 57, and 64 indicated. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *sf*, *f*, *mf*, *fp*, *p*, *ff*, and *ppp* are used throughout. Performance instructions include slurs, accents, and specific articulation like trills and triplets. The score concludes with a *tacet al fine* instruction.