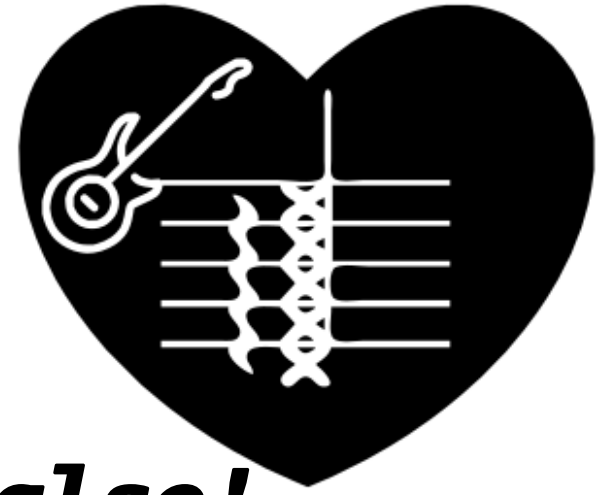


mf

grande valse!

(written by hjallis <3)

performance
part for

VLN. 1

mf

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.

xoxo
⋆ ⋇ *hjalmar* ⋇ ⋆

mvmt 1 - intro

violin 1

Andante, rubato (♩ = 55)

pizz.

f

sf

sempre pizz.

arco, gritty

fff

f

sul pont.

ord.

behind the bridge

più vivo

molto flaut.

mp

f

molto vib.

p

sul pont.
vib. ord.

keep the transitions smooth between trills/tremolo/ord.

pp

senza vib

ppp

lunga

A

double tempo (♩ = 110)

G.P.

vib. ord.

mp

mf

f

molto vib.

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

vib. ord.
play the octave a little too flat

sf

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 thei 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
Energic, 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 diff'rent 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.)

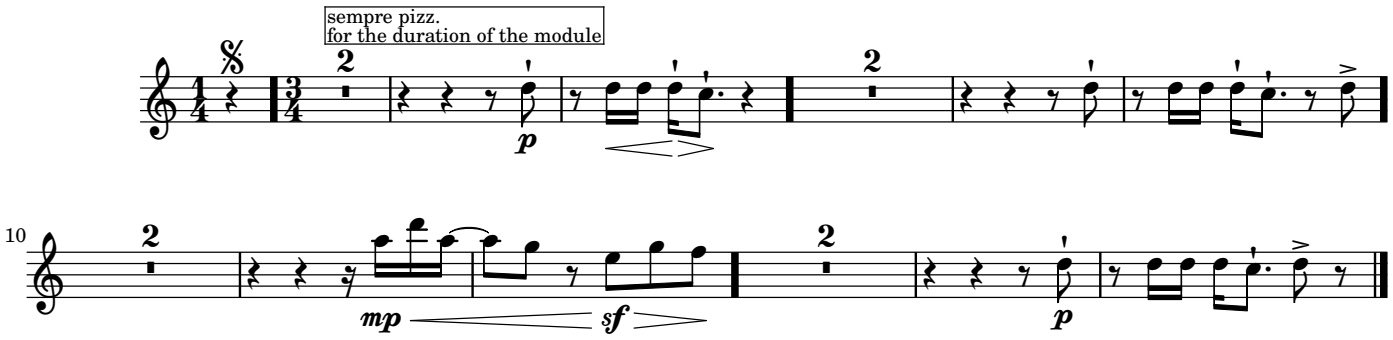
Purple border's, what comes soon
If you feel bored, change our tune!

Cello:

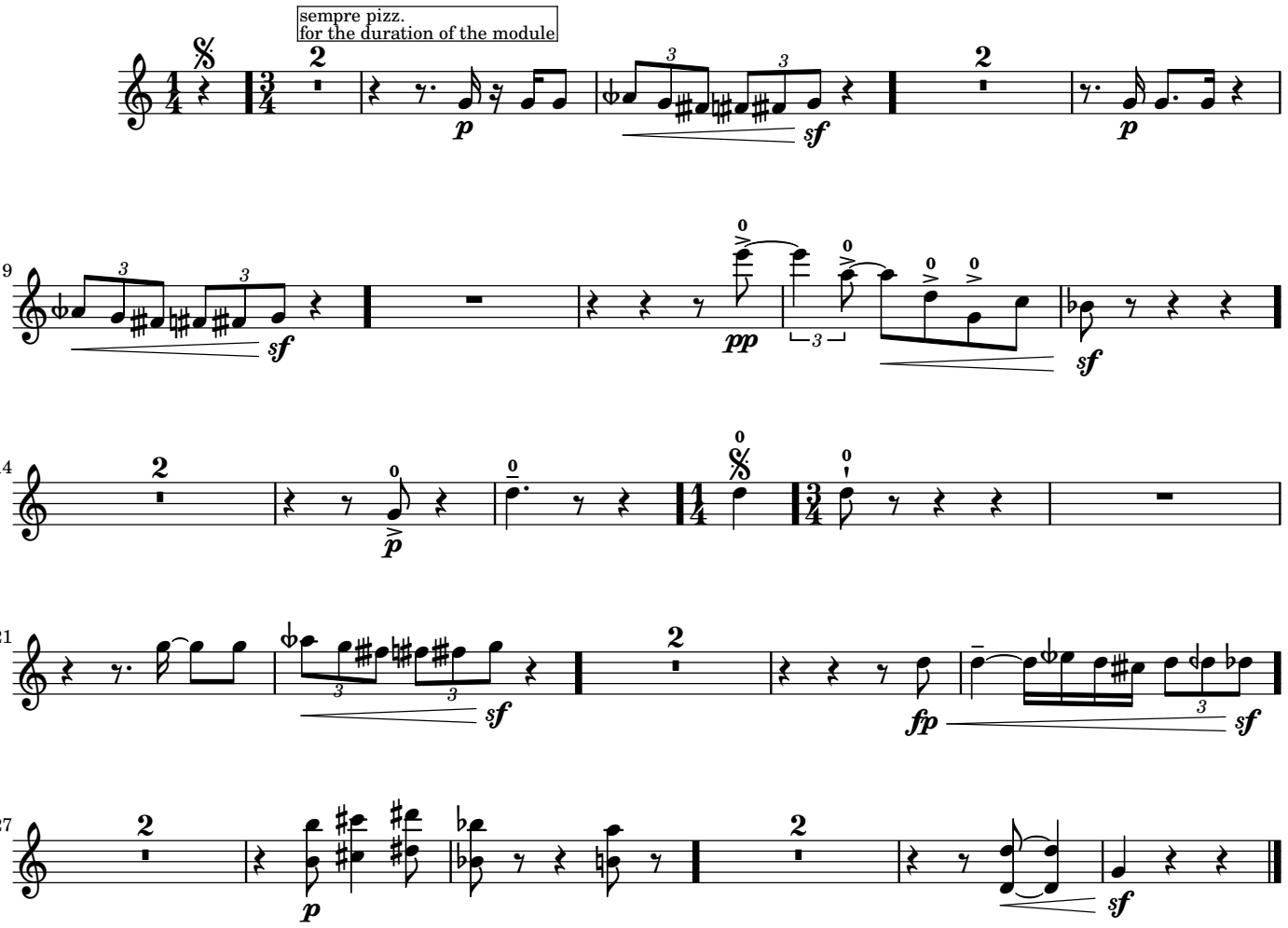
(composer waits a moment, then resets quartet votes)
Now we're ready, please let's start
Vote a lot, with all your heart
I'll sit down, 'til votes flow in
Dont be shy, make your module win!

(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.)

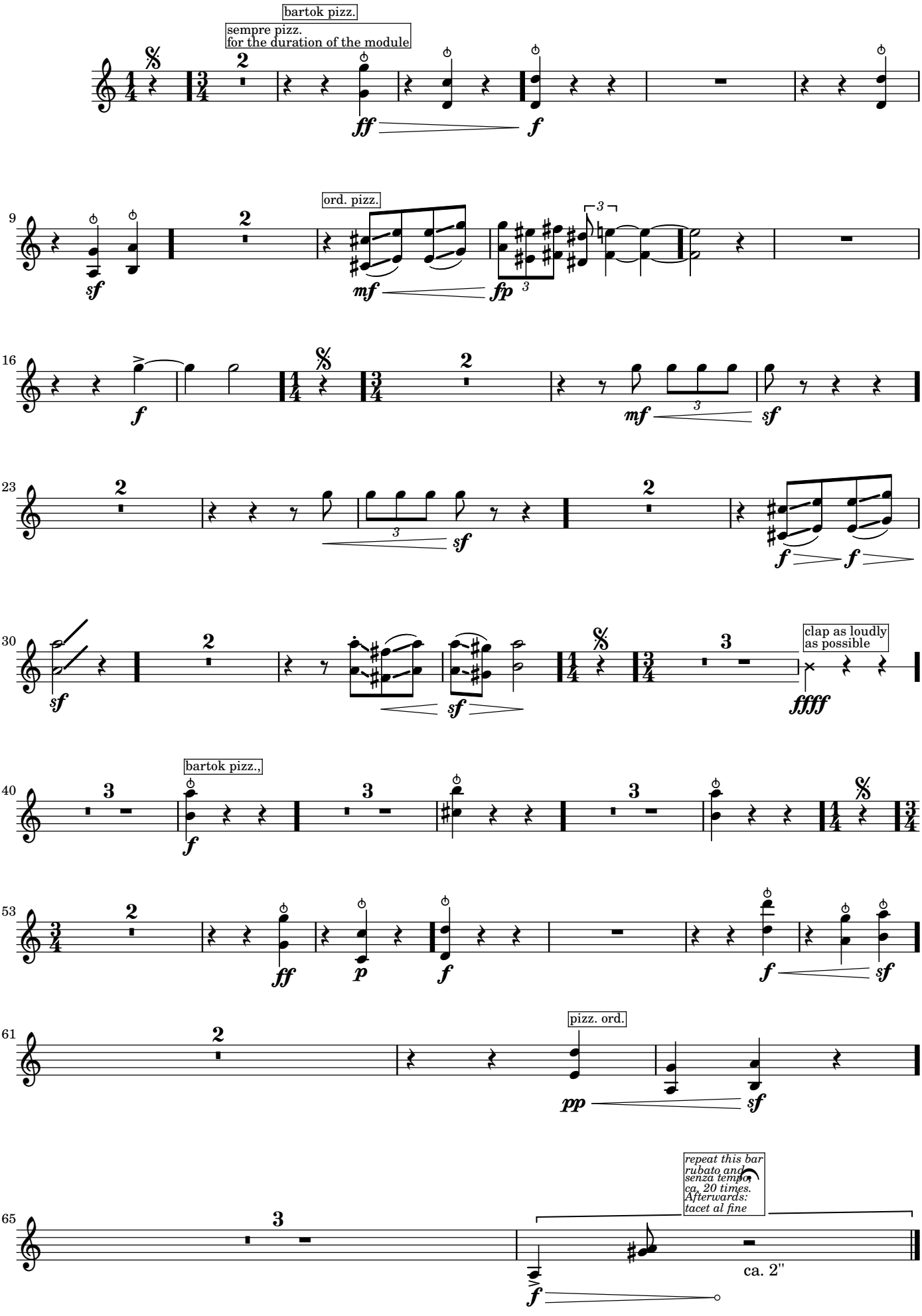
mvmt 3 - shuffle - module 1-1 - BOUNCE



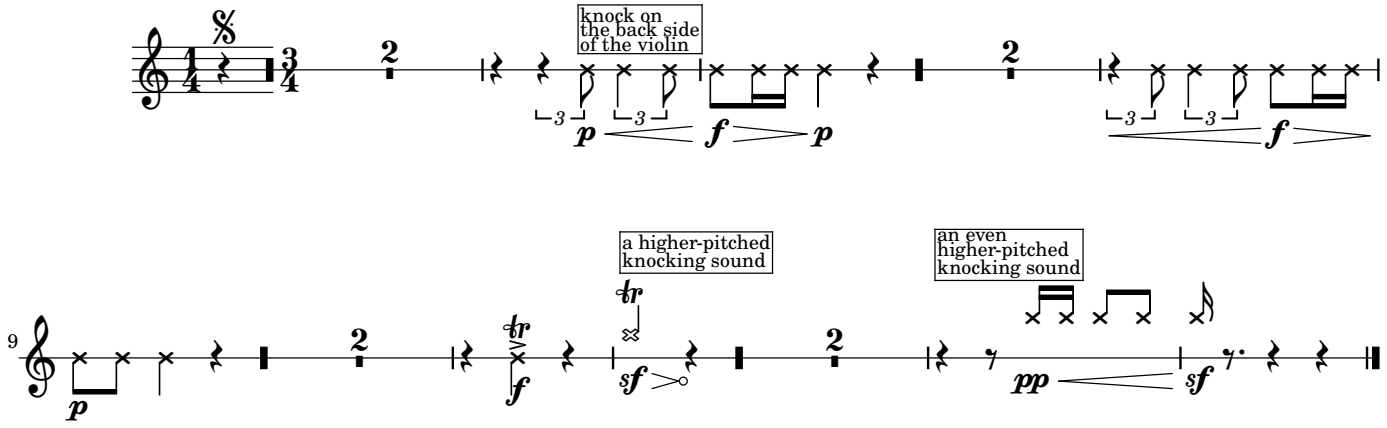
mvmt 3 - shuffle - module 1-2 - BOUNCE



mvmt 3 - shuffle - module 1-3 - BOUNCE

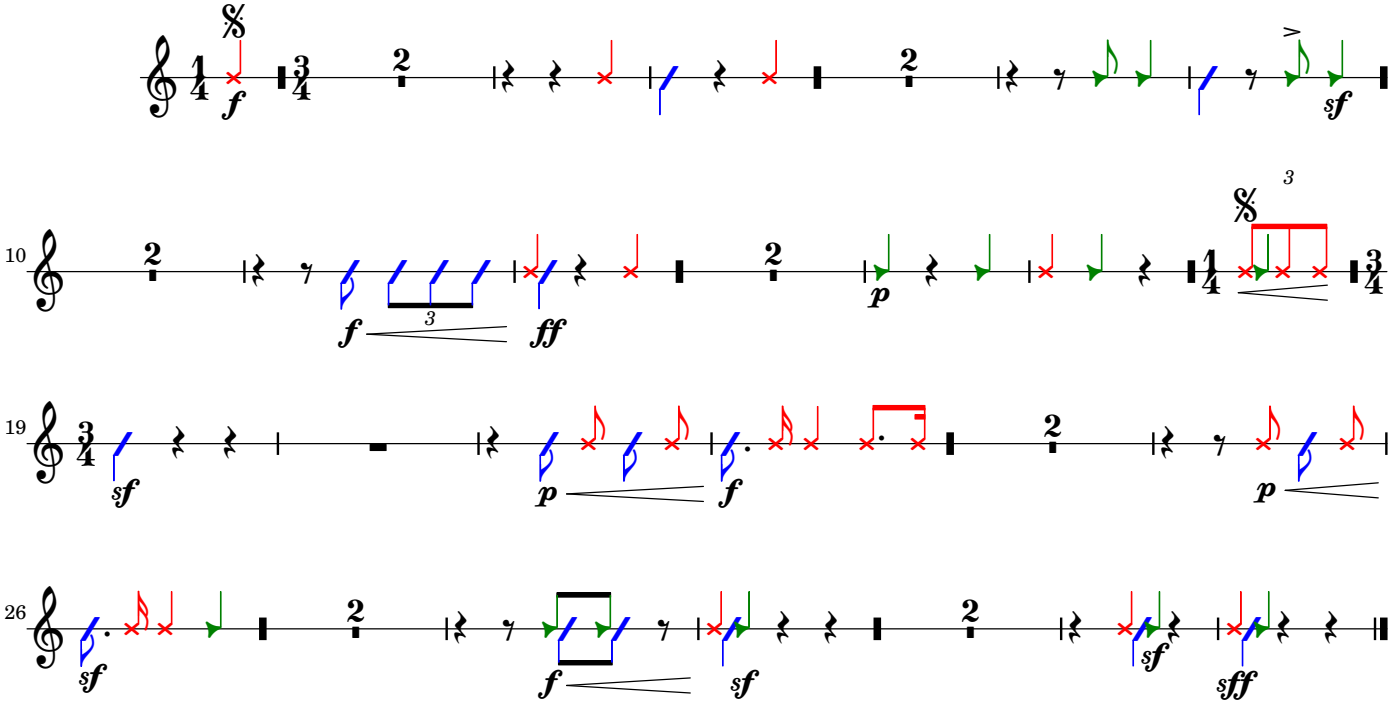


mvmt 3 - shuffle - module 2-1 - HARD BEATZ

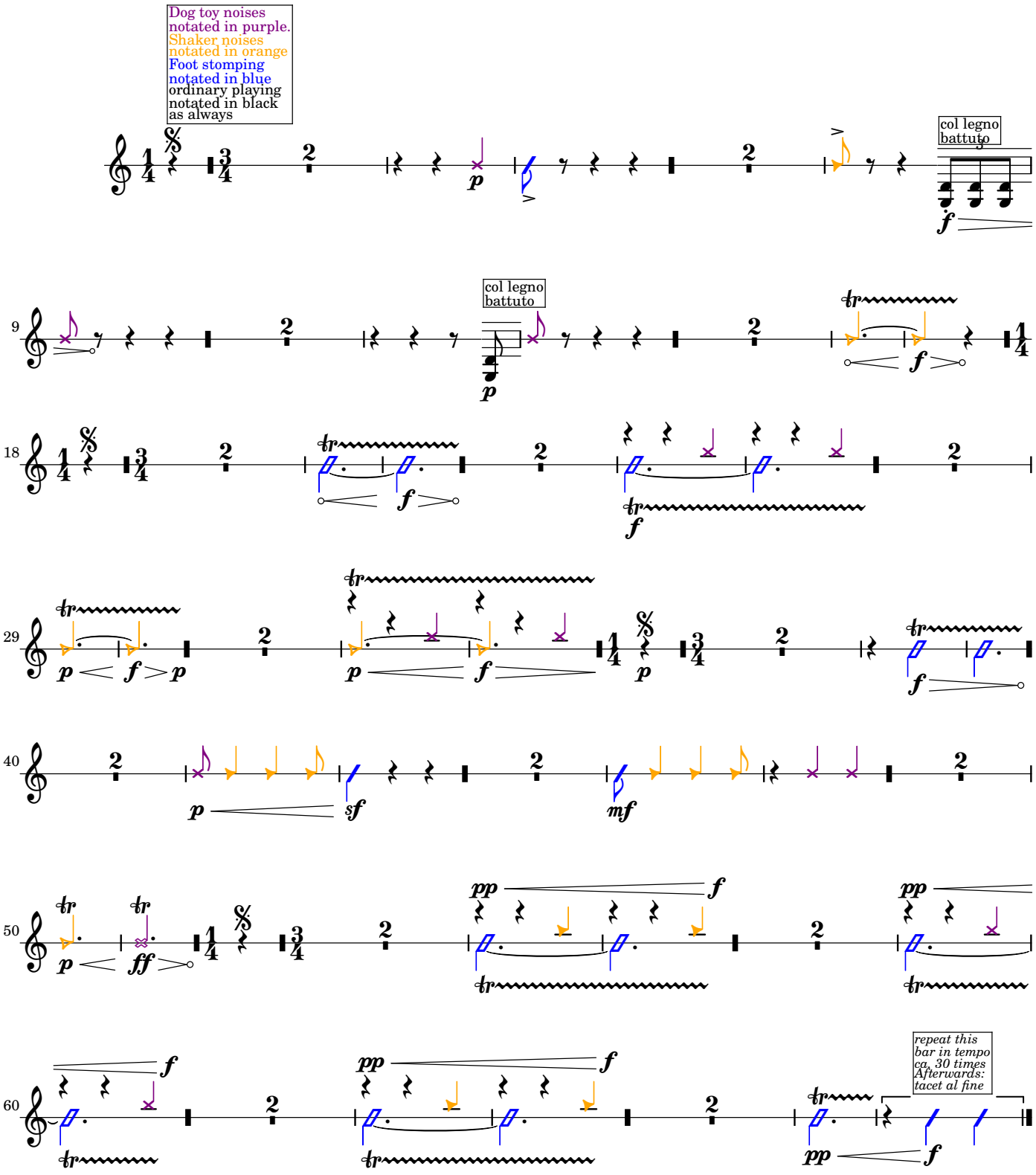


mvmt 3 - shuffle - module 2-2 - HARD BEATZ

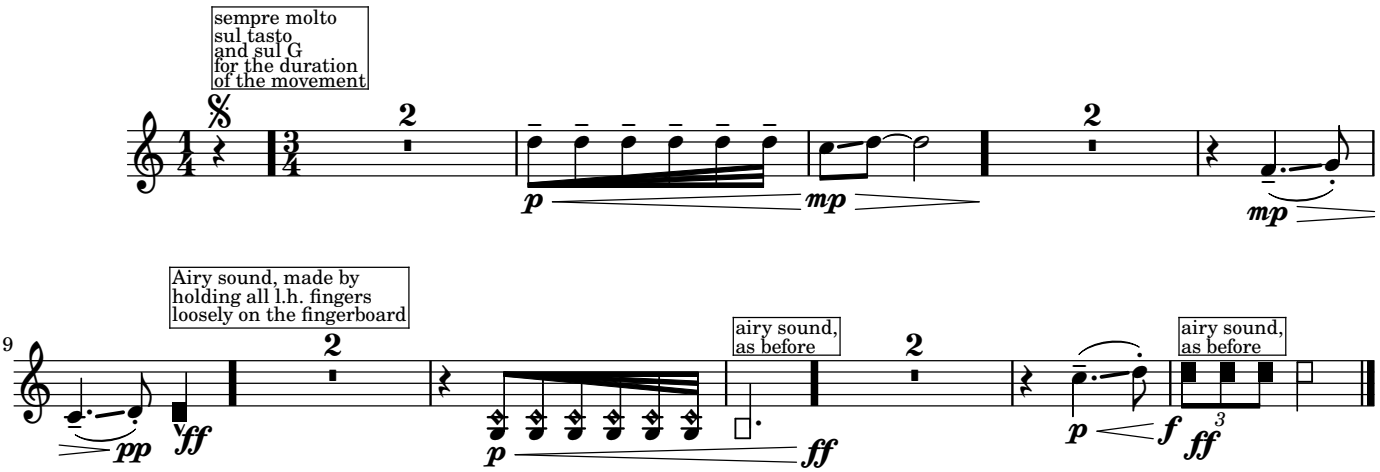
Clapped notes
notated in red.
arbitrary **clicking/popping noises**
made with your mouth
(e.g. tounge slapping)
notated in green
Foot stomping
notated in blue



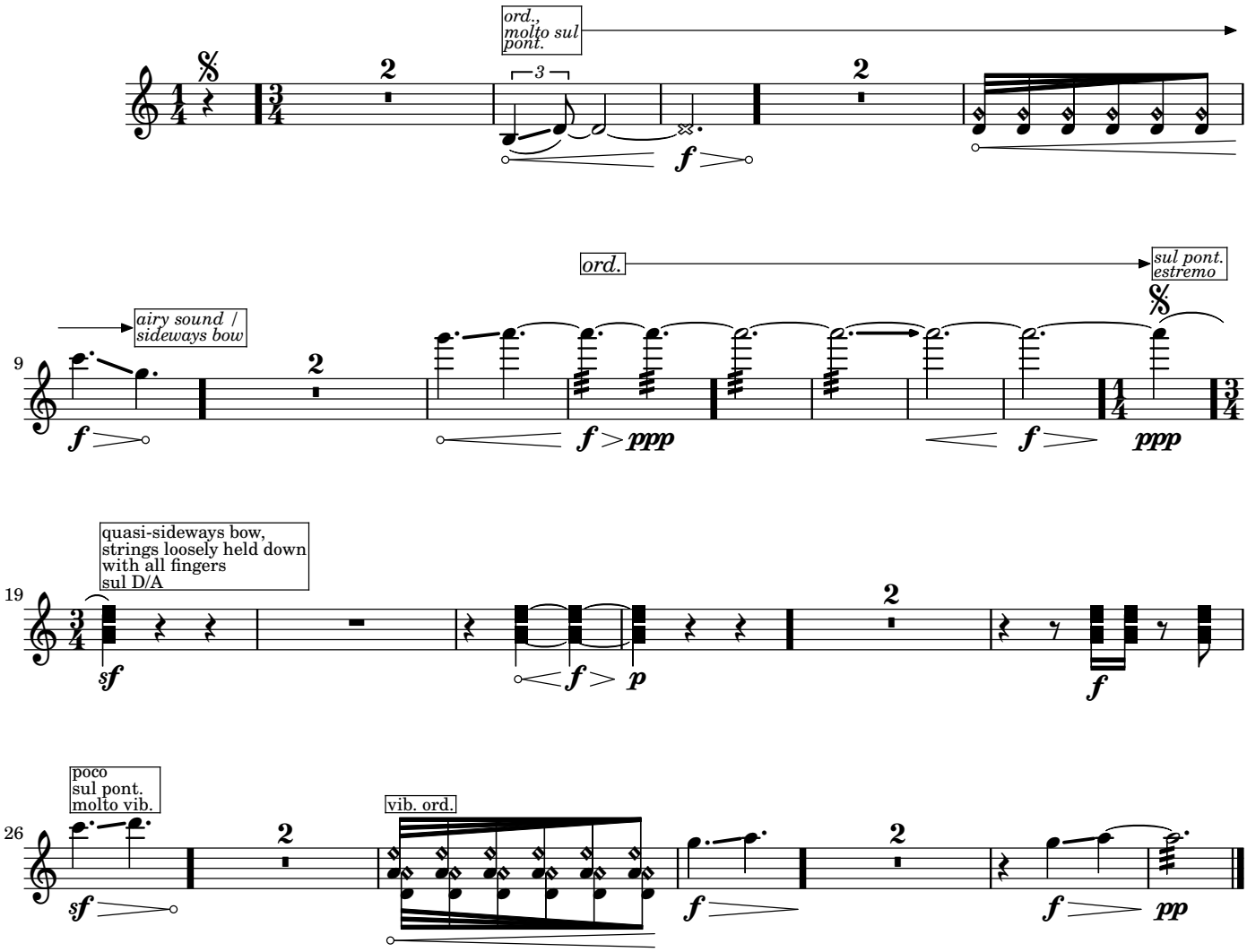
mvmt 3 - shuffle - module 2-3 - HARD BEATZ



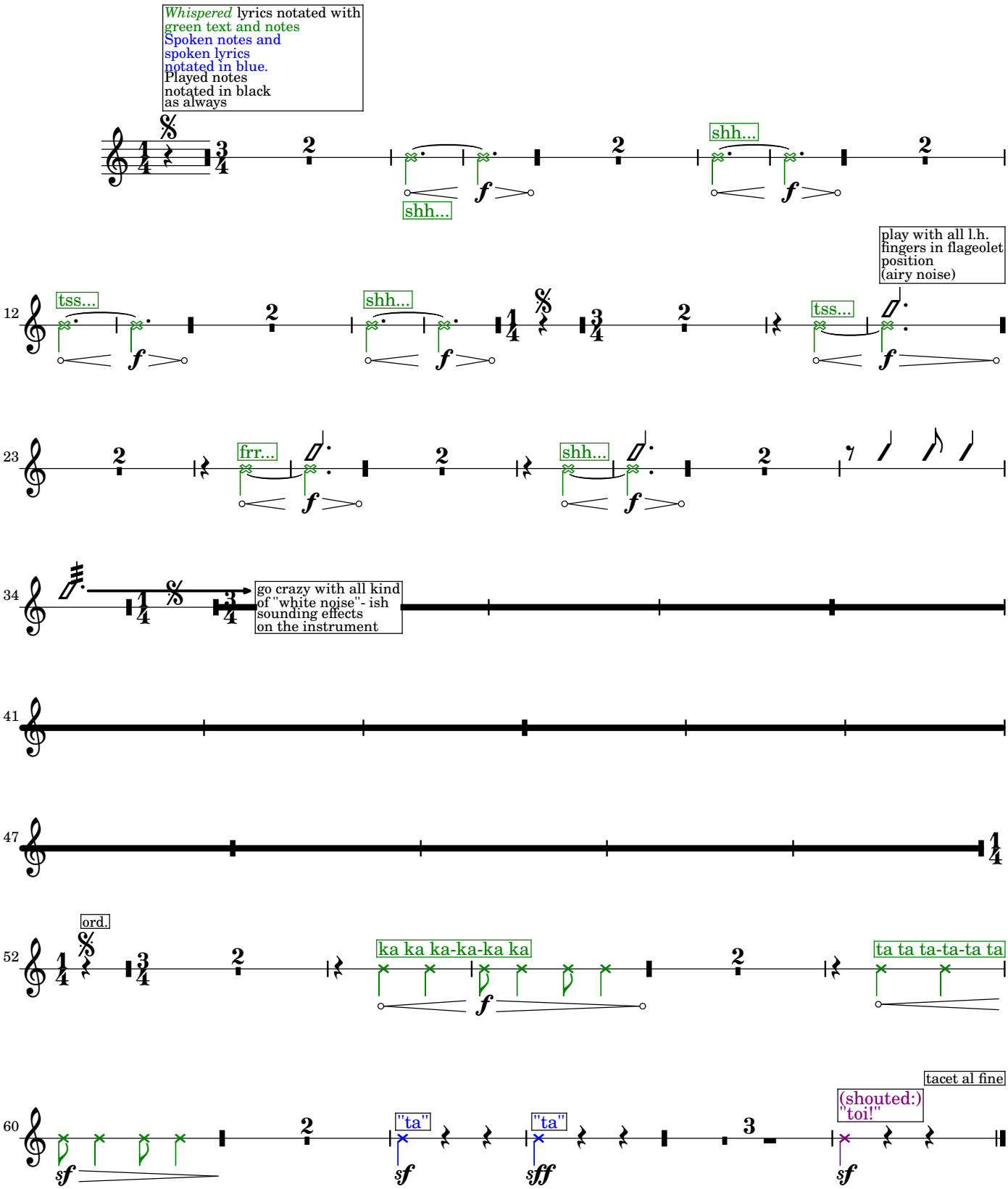
mvmt 3 - shuffle - module 3-1 - GRITTY



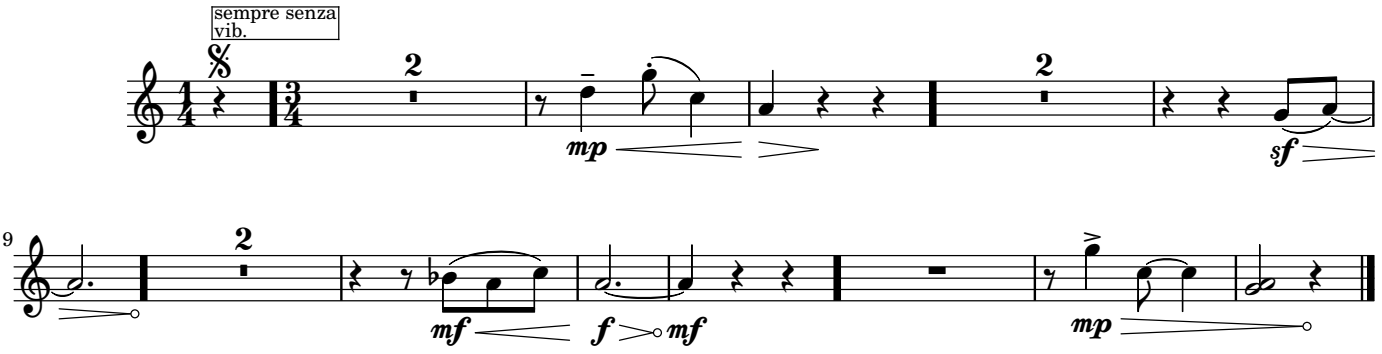
mvmt 3 - shuffle - module 3-2 - GRITTY



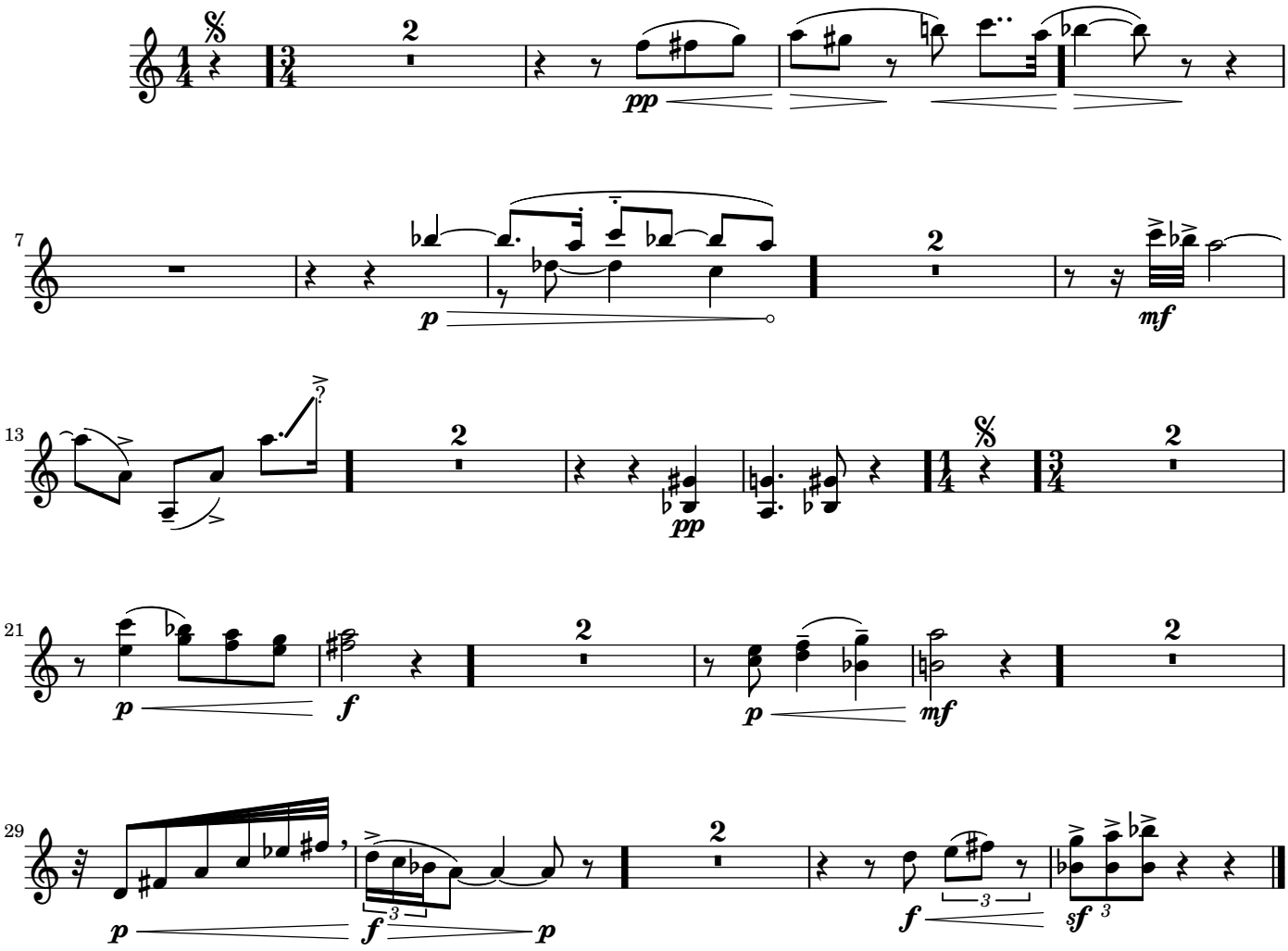
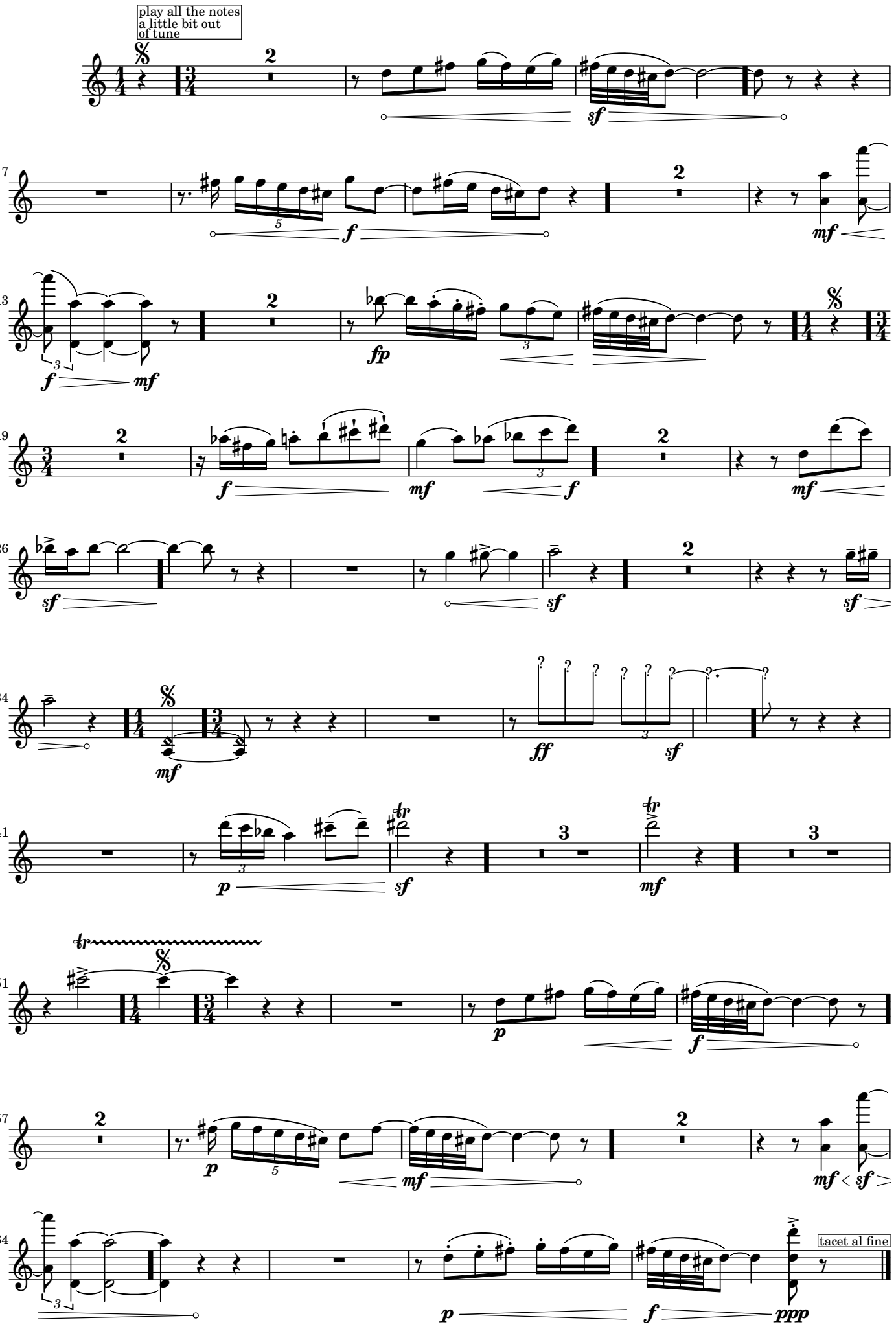
mvmt 3 - shuffle - module 3-3 - GRITTY



mvmt 3 - shuffle - module 4-1 - ELEGANCE



mvmt 3 - shuffle - module 4-2 - ELEGANCE



mvmt 3 - shuffle - module 4-3 - ELEGANCE