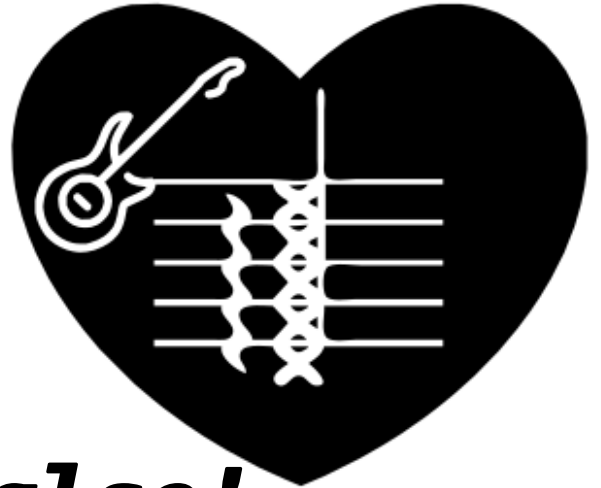




mf



grande valse!

(written by hjallis <3)

***performance
part for***

VLN. 2



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.

mvmt 1 - intro

violin 2

Andante, rubato (♩ = 55)

Staff 1: *pizz.*, *f*

Staff 2: *bartok pizz.*, *ord. pizz.*, *sempre pizz.*

Staff 3: *bartok pizz.*, *ord. pizz.*, *arco, saltando*, *mf*, *mp*

Staff 4: *pizz.*, *arco*, *più vivo*

Staff 5: *molto flaut.*, *sul pont.*, *f*, *p*

Staff 6: *fron fron*, *senza vib*, *pp*, *ppp*, **A double tempo (♩ = 110)**

Staff 7: *vib. ord.*, *G.P.*, *p*, *f*, *pp*

Staff 8: *pp*, *f*, *pp*, *p*, *f*, *p*

Staff 9: *p*, *f*, *p*, *mf*

Staff 10: *p*, *f*, *p*, *mf*

Staff 11: *p*, *f*, *p*, *mf*

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

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 1-2 - BOUNCE

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

pizz. ord.

Musical staff 1: Treble clef, 4/4 time signature. Starts with a tapping sound (marked with a % symbol) and a dynamic of *p*. The melody consists of eighth and quarter notes, with a fermata over the final note. A "pizz. ord." instruction is placed above the staff.

Musical staff 2: Treble clef, 4/4 time signature. Starts with a fermata, followed by eighth notes with triplets (marked with "3") and a dynamic of *sf*. A quintuplet (marked with "5") is also present.

Musical staff 3: Treble clef, 4/4 time signature. Starts with a dynamic of *f*, followed by eighth notes with a quintuplet (marked with "5") and a dynamic of *sf*. Ends with a dynamic of *p*.

tapping sounds
(as before)

Musical staff 4: Treble clef, 4/4 time signature. Starts with a dynamic of *mf*, followed by eighth notes with a sextuplet (marked with "6") and a dynamic of *p*. Includes tapping sounds (marked with %) and dynamics of *f* and *sf*.

bartok pizz.

ord. pizz

Musical staff 5: Treble clef, 4/4 time signature. Starts with a dynamic of *f*, followed by quarter notes with "bartok pizz." markings and a dynamic of *f*. Ends with eighth notes and a dynamic of *sf*.

Musical staff 6: Treble clef, 4/4 time signature. Starts with eighth notes and a dynamic of *f*, followed by a quintuplet (marked with "5") and a dynamic of *mf*. Ends with eighth notes and a dynamic of *sf*.

mvmt 3 - shuffle - module 1-3 - BOUNCE

lay down your violin
 on your lap
 find light/dark tapping
 noises on the instrument backboard
 (approximate pitches indicated
 in the sheet music)

The musical score is written for a single staff in treble clef. It begins with a key signature of one flat (Bb) and a time signature of 4/4. The score is divided into measures, with measure numbers 8, 14, 20, 25, 31, 39, 49, 57, and 63 marked. The music features a variety of textures and dynamics, including:

- Measures 1-7:** Starts with a tremolo (tr) marked *sf*. Includes notes with stems and flags.
- Measures 8-13:** Features a *f* dynamic with a tremolo, followed by notes with stems and flags.
- Measures 14-19:** Includes notes with stems and flags, and a *p* dynamic.
- Measures 20-24:** Contains notes with stems and flags, marked *mf* and *f*. Includes annotations: "play ordinarily", "l.h. pizz.", "arco, crush note", and "crush note".
- Measures 25-30:** Features notes with stems and flags, marked *f*. Includes the annotation "bartok pizz.".
- Measures 31-38:** Includes notes with stems and flags, marked *ff*. Includes a box with instructions: "turn your instrument upside down, and tap/knock frenetically on the backside".
- Measures 39-48:** A section of rests, marked *pp* and *fff*.
- Measures 49-56:** Contains notes with stems and flags, marked *mf* and *f*. Includes annotations: "play ordinarily.", "l.h. pizz.", "arco crush tone", and "arco tone".
- Measures 57-62:** Features notes with stems and flags, marked *mf* and *f*. Includes the annotation "bartok pizz.".
- Measures 63-68:** Includes notes with stems and flags, marked *mf* and *f*. Includes annotations: "arco crush tone", "l.h. pizz.", and "tacet al fine".

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

sempre pizz for the duration
of the module
every string
covered lightly using
all l.h. fingers

Musical staff 1: Treble clef, 4/4 time signature, first measure with a 3/4 time signature change. It features a series of chords with dynamic markings 'f' and 'p'.

Musical staff 2: Treble clef, starting at measure 7. It includes triplets and a double bar line with a '2' above it, followed by a triplet with 'ff' dynamic.

Musical staff 3: Treble clef, starting at measure 13. It features a triplet with 'p' and 'f' dynamics.

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

The musical score consists of five systems of notation, each on a single staff in treble clef. The first system (measures 1-6) begins with a 4/4 time signature, a key signature of one sharp (F#), and a common time signature. It features a *mf* dynamic and includes instructions for "crush tones" and a triplet of eighth notes. The second system (measures 7-12) continues with a *mf* dynamic, includes a "crush tones as before" instruction, a triplet, and a *sf* dynamic. The third system (measures 13-20) starts with a *mf* dynamic and includes a "progressively faster crush tone tremolo" instruction, a key signature change to one sharp, and a 2/4 time signature. The fourth system (measures 21-28) features a *sf* dynamic and a 2/4 time signature. The fifth system (measures 29-34) includes instructions for "crush tone behind bridge" and "crush tone ordinario", with dynamics ranging from *f* to *ff* and *mf* to *f*.

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

sempre behind the bridge for the duration of the module

ord. behind bridge
sul G

p \leftarrow *mf*

7 *p* \leftarrow *mf* sul G *f* sul D 3

13 sul D *p* sul G 3

19 sul G *f* crush note on the feltpiece behind bridge *sf* ord. behind bridge *f*

25 crush note on the feltpiece behind bridge *sf* ord. behind bridge *p* \leftarrow *f* 2

33 ord. behind bridge sul G use the indicated l.h. fingers behind the bridge to modify pitch 1 1 1 1 *p* \leftarrow *f* 1 1 1 1

40 *p* \leftarrow *f* 1 1 1 1 1 1 1 1

47 0 1 2 *mf*

53 ord. behind bridge crush note on the feltpiece behind bridge *f* \leftarrow *sf* ord. behind bridge crush note on the feltpiece behind bridge *f* \leftarrow *sf*

60 ord. behind bridge crush note on the feltpiece behind bridge ord. behind bridge sul G use the indicated l.h. fingers behind the bridge to modify pitch *p* 0 1 2 *tacet al fine*

Detailed description of the musical score: The score is written for a single melodic line in treble clef. It consists of ten staves of music, each starting with a measure number (7, 13, 19, 25, 33, 40, 47, 53, 60). The music is characterized by frequent changes in time signature (1/4, 3/4, 2/4, 3/4, 2/4, 3/4, 4/4, 3/4, 2/4, 3/4) and dynamic markings (p, mf, f, sf). Performance instructions include 'sempre behind the bridge for the duration of the module', 'ord. behind bridge', 'sul G', 'sul D', and 'crush note on the feltpiece behind bridge'. The score includes various rhythmic patterns, including triplets and sixteenth-note runs. The final measure of the piece is marked 'tacet al fine'.

mvmt 3 - shuffle - module 3-1 - GRITTY

sempre sul pont.
for the duration of the module

ppp *f* *ppp* *f* *ppp*

10

f *ppp* *f* *ppp*

mvmt 3 - shuffle - module 3-2 - GRITTY

1 *molto sul pont.*
p *f* *p*

7 *p* *f* *p* *pp* (*pp*)

13 *mf*

18 *ord.* *ord.* *molto. sul pont.*
p *mf* *sim.*

24 *sf* *sf* *p* *mf*

30 *mf* *sim.*

Annotations:
- *molto sul pont.*: Boxed annotation above measure 1.
- *(sul G) glissando with a harmonic fingering*: Boxed annotation above measure 7.
- *ord.*: Boxed annotation above measure 18.
- *ord.*: Boxed annotation above measure 18, with an arrow pointing to measure 24.
- *molto. sul pont.*: Boxed annotation above measure 18.
- *sim.*: Boxed annotation above measure 7.
- *sim.*: Boxed annotation above measure 18.
- *sim.*: Boxed annotation above measure 30.

mvmt 3 - shuffle - module 3-3 - GRITTY

15 *molto sul pont.*

pp *f* *ppp* *f* *ppp*

15

f *ppp* *f* *ppp*

19 *sul. G. behind bridge. press down the strings behind the bridge using indicated l.h. fingers*

ppp *f* *ppp* *p* *p*

19 *molto vib.*

28 *sul D molto vib.*

f *p* *p*

28 *sul G, molto vib.*

36 *ord., molto sul pont.*

f

41

p *p* *f* *ppp*

46 *mf espr.*

mf espr. *f* *pp*

54

f *pp* *p* *ff*

62

sf *p* *pp*

mvmt 3 - shuffle - module 4-1 - ELEGANCE

1

6

12

mvmt 3 - shuffle - module 4-2 - ELEGANCE

poco vib.
for the duration
of this module

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of six staves of music, each containing measures 1 through 32. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). There are several triplet markings (3) and a quintuplet (5). The piece concludes with a double bar line at the end of the sixth staff.

1 *mf*

7 *mp* *mf* *mp* *pp*

12 *f* *pp* *f* *pp*

18 *f* *sf*

24 *p* *pp*

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

molto vib. and
a bit out of tune
for the duration
of this module

mvmt 3 - shuffle - module 4-3 - ELEGANCE

The musical score is written in treble clef with a 4/4 time signature. It consists of 64 measures, divided into systems of four measures each. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ppp* to *sf*. There are several performance instructions and annotations:

- Measure 1: *mf* \leftarrow *sf*
- Measure 7: *mf* \leftarrow *sf* (with a 3-measure slur), *f* (with a 3-measure slur)
- Measure 13: *p* (with a 3-measure slur), *p* (with a 5-measure slur)
- Measure 18: *mf* \leftarrow \leftarrow
- Measure 24: *p*
- Measure 29: *sf*, *mf*, *f*
- Measure 36: *f*
- Measure 42: *p* \leftarrow *f* \leftarrow *p* (with a box containing "high-pitched double-stop on the g- and d- strings" and five question marks above the notes)
- Measure 48: *f*
- Measure 54: *p* \leftarrow *mf* \leftarrow *p*
- Measure 59: *mf* (with a 5-measure slur), *p*, *mf* (with a 3-measure slur)
- Measure 64: *sf* (with a 3-measure slur), *ppp* (with a box containing "tacet al fine")