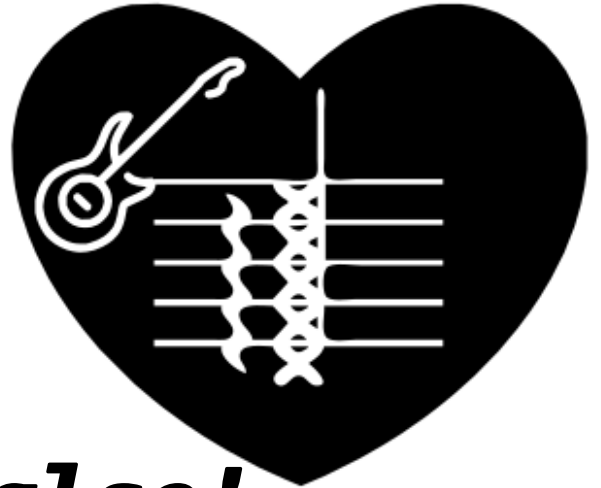




mf



grande valse!

(written by hjallis <3)

*performance
part for*

VIOLA



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 \approx . 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

Viola

Andante, rubato (♩ = 55)

1 pizz.

4

8

sempre pizz.

arco, gritty

all notes bowed at the same time

fff

mf

17

Saltando

mp

mp

all notes bowed at the same time

22

pizz.

arco

pizz.

all strings dampened lightly with all fingers

f p f p

simile

27

arco, molto flaut.,

più vivo

mf

32

mf

pp

frum

senza vib.

keep the transitions smooth between trills/tremolo/ord.

41

ppp

A double tempo (♩ = 110)

G.P.

2 2 4

vib. ord.

mf

54

2

61

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 1-1 - BOUNCE

in this module,
the chords needn't be
in tune.
pizz.

The musical score is written for guitar in a 12-string configuration, indicated by the double bass clef and the '12' symbol. It consists of two staves. The first staff begins with a 4/4 time signature, followed by a 3/4 time signature, and then returns to 4/4. The music features a shuffle feel with a mix of eighth and sixteenth notes. Dynamics range from piano (*p*) to fortissimo (*f*). The score includes various guitar-specific markings: 'pizz.' (pizzicato), 'V' (vibrato), and '2' (fingerings). The second staff starts at measure 8 and continues with similar rhythmic patterns and dynamics, ending with a double bar line.

mvmt 3 - shuffle - module 1-2 - BOUNCE

The musical score is written for a double bass in bass clef with a 2/4 time signature. It consists of five staves of music, each starting with a measure number on the left. The notation includes various rhythmic patterns, dynamic markings, and performance instructions.

- Staff 1 (Measures 1-6):** Starts with a wood block symbol (col legno) and a *battuto* instruction. The first measure is a whole rest. The second measure has a *f* dynamic. The third measure has a *sf* dynamic. The fourth measure has a *f* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *f* dynamic.
- Staff 2 (Measures 7-13):** Starts with a *sf* dynamic. The first measure has a *sf* dynamic. The second measure has a *f* dynamic. The third measure has a *f* dynamic. The fourth measure has a *f* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *f* dynamic.
- Staff 3 (Measures 14-19):** Starts with a *f* dynamic. The first measure has a *f* dynamic. The second measure has a *f* dynamic. The third measure has a *f* dynamic. The fourth measure has a *f* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *f* dynamic.
- Staff 4 (Measures 20-27):** Starts with a *sf* dynamic. The first measure has a *sf* dynamic. The second measure has a *sf* dynamic. The third measure has a *sf* dynamic. The fourth measure has a *sf* dynamic. The fifth measure has a *sf* dynamic. The sixth measure has a *sf* dynamic.
- Staff 5 (Measures 28-33):** Starts with a *ff* dynamic. The first measure has a *ff* dynamic. The second measure has a *ff* dynamic. The third measure has a *ff* dynamic. The fourth measure has a *ff* dynamic. The fifth measure has a *ff* dynamic. The sixth measure has a *ff* dynamic.

Performance instructions and dynamics include:

- col legno* (measures 1, 14, 15)
- battuto* (measures 1, 19, 27, 28)
- sf* (measures 2, 7, 12, 13, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28)
- f* (measures 3, 4, 5, 6, 8, 9, 10, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28)
- ff* (measures 28, 29, 30, 31, 32, 33)

Additional notes: "tratto, if the bow bounces, just let it happen" (measures 28-29) and "col legno tratto" (measures 14-15).

mvmt 3 - shuffle - module 1-3 - BOUNCE

This musical score is for a piece titled "mvmt 3 - shuffle - module 1-3 - BOUNCE". It is written for a single bass line in a 12-string configuration, indicated by the "12" in the staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 7, 14, 20, 27, 34, 41, 46, 54, and 62 marked at the beginning of their respective lines.

The score includes various performance instructions and dynamics:

- Measure 1:** Starts with a section sign (§). Includes instructions: "pizz.", "stem up, arco", "mf", "stem down, string tapping with l.h.", "pizz.", and "sempre pizz.".
- Measure 7:** Includes instructions: "stem up, arco", "stem down, l.h. tapping", "pizz.", "f", "stem up, l.h. tapping", and "stem down, arco".
- Measure 14:** Includes instructions: "l.h. tapping", "mf", "stem up: tapping noises", and "f".
- Measure 20:** Includes instructions: "sim." (simile), "3" (triplets), "string tapping", "ff", and "pp".
- Measure 27:** Includes instructions: "bartok pizz." and dynamics "ff" and "pp".
- Measure 34:** Includes instructions: "pizz." and "f".
- Measure 41:** Includes instructions: "sempre pizz." and "sf 3".
- Measure 46:** Includes instructions: "bartok pizz." and "f".
- Measure 54:** Includes instructions: "stem up: string tapping", "3" (triplets), "string tapping", "ff", and "pp".
- Measure 62:** Includes instructions: "bartok pizz." and dynamics "ff" and "f".

The score features complex rhythmic patterns, including triplets and string tapping techniques. It also includes dynamic markings such as *mf*, *f*, *ff*, *pp*, and *sf*. The piece concludes with a final measure at measure 62.

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

sul C/G
crush note
behind the bridge,
on the felt piece
of the strings

The musical score consists of two staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). A section marked 'S' contains notes with 'x' marks, dynamic markings 'f' and 'sf', and a '2' above a bar line. The second staff begins with a treble clef, a 3/4 time signature, and contains notes with 'x' marks, dynamic markings 'sf', and a '2' above a bar line.

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

The musical score is written in 2/4 time and consists of four systems of music. The first system (measures 1-7) begins with a section sign (§) and a forte (*f*) dynamic. It features a sequence of chords, including an "arbitrary high-pitched chord" and a "pizz" (pizzicato) instruction. The second system (measures 8-17) starts at measure 8 and includes an "arco" (arco) instruction at measure 9, a piano (*p*) dynamic, and a forte (*f*) dynamic at measure 16. The third system (measures 18-24) starts at measure 18 and includes a section sign (§) and a "sempre pizz." (sempre pizzicato) instruction at measure 22. The fourth system (measures 25-32) starts at measure 25 and includes an "arco" instruction at measure 26 and a "pizz." instruction at measure 30. The score concludes with a double bar line at the end of measure 32.

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

harmonic gliss.
sul C/G

in this module,
the harmonics needn't
be entirely clear

mvmt 3 - shuffle - module 3-2 - 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

The musical score is divided into four systems, each starting with a 12/8 time signature and a 3/4 time signature. The first system (measures 1-4) features red notes and lyrics: "ah -" and "oh -". Dynamics include *sf* and *mp*. The second system (measures 5-8) features green notes and lyrics: "tah-tah-tah", "aah", "tah-tah-tah", and "tah". Dynamics include *p* and *pp*. The third system (measures 9-12) features blue notes and lyrics: "and one, and two" and "and soon, and we are ready". A box above the first measure reads "talk softly in a free tempo". The fourth system (measures 13-16) features green notes and lyrics: "ka - ka - ka", "ka - ka - ka", "tah", and "tah". Dynamics include *f* and *p*.

mvmt 3 - shuffle - module 4-1 - ELEGANCE

The musical score is written in bass clef with a key signature of one flat (Bb). It begins with a common time signature (C) and changes to 3/4 time. The first staff contains measures 1 through 7. Measure 1 is a whole rest. Measure 2 has a quarter rest followed by a quarter note Bb. Measure 3 has a quarter note Bb, a quarter note A, and a quarter note G. Measure 4 has a quarter note G, a quarter note F, and a quarter note E. Measure 5 has a quarter note E, a quarter note D, and a quarter note C. Measure 6 has a quarter note C, a quarter note Bb, and a quarter note A. Measure 7 has a quarter note A, a quarter note G, and a quarter note F. The second staff contains measures 8 through 11. Measure 8 has a quarter note F, a quarter note E, and a quarter note D. Measure 9 has a quarter note D, a quarter note C, and a quarter note Bb. Measure 10 has a quarter note Bb, a quarter note A, and a quarter note G. Measure 11 has a quarter note G, a quarter note F, and a quarter note E. The score includes dynamic markings of *mp* and *p*, and articulation markings such as accents and slurs.

mvmt 3 - shuffle - module 4-3 - ELEGANCE

4

p *sf*

7

mf *p* *mf*

14

mf *p* *mf* *ppp*

glissando the chord step by step upward until the coda wheel

20

f *ppp* *f*

25

ppp *f* *sf*

31

sf *f*

with one finger

38

ff

sul G, tremolo between two notes with a violent glissando

48

ppp *f* *ppp*

glissando the chord step by step upward until the coda wheel (φ)

57

f *ppp* *f*

63

fp

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