

# Ha!

for strings  
J Simon van der Walt

## Composer's note

Ha!, according to Chamber's dictionary can mean 'surprise, joy, exultation, dismay, enquiry, scepticism, encouragement, hesitation, and when repeated, laughter'. In this case, you might want to imagine that the players have finally managed to put together some kind of tricky puzzle.

## Performance notes

'Ha!' is for strings, minimum 3 3 2 2 1.

At the start and end of the piece, the notation may not be entirely clear. All players except the second violins shout 'Ha!' while playing a snap pizzicato on a G. The second violins do the shout, but not the snap pizz.

'Ha' is pronounced as in English 'hat', without the 't'. It should be quite explosive, but not over-loud; as if catching someone out.

In bb 310- the cello & bass are asked to sing along with what they are playing. Sing in a natural way, not operatic, in any comfortable octave. If you can't hit the pitch straight off with your voice, find the note on the instrument first and then ease the voice in.

There are some very simple pairs of notes which I have marked div; if it feels more natural to take these as double stops, then fine.

Duration 12'30

J Simon van der Walt  
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# Ha!

for strings

J Simon van der Walt

♩ = 120

Musical score for measures 1-8 of 'Ha!' for strings. The score is in 4/4 time, with a tempo of 120 beats per minute. It features five staves: Violin I, Violin II, Viola, Cello, and Contrabass (CB). The key signature is one flat (B-flat). The first measure is marked with a fermata and a forte (*ff*) dynamic. The second measure is marked with a fermata and a forte (*ff*) dynamic. The third measure is marked with a fermata and a forte (*ff*) dynamic. The fourth measure is marked with a fermata and a forte (*ff*) dynamic. The fifth measure is marked with a fermata and a forte (*ff*) dynamic. The sixth measure is marked with a fermata and a forte (*ff*) dynamic. The seventh measure is marked with a fermata and a forte (*ff*) dynamic. The eighth measure is marked with a fermata and a forte (*ff*) dynamic. The Violin II part is marked with a *spiccato* articulation and a mezzo-forte (*mf*) dynamic. The other parts are marked with a forte (*ff*) dynamic. The score includes a double bar line at the end of measure 8.



Musical score for measures 9-12 of 'Ha!' for strings. The score is in 4/4 time, with a tempo of 120 beats per minute. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vc), and Contrabass (CB). The key signature is one flat (B-flat). The first measure is marked with a fermata and a forte (*ff*) dynamic. The second measure is marked with a fermata and a forte (*ff*) dynamic. The third measure is marked with a fermata and a forte (*ff*) dynamic. The fourth measure is marked with a fermata and a forte (*ff*) dynamic. The fifth measure is marked with a fermata and a forte (*ff*) dynamic. The sixth measure is marked with a fermata and a forte (*ff*) dynamic. The seventh measure is marked with a fermata and a forte (*ff*) dynamic. The eighth measure is marked with a fermata and a forte (*ff*) dynamic. The Violin II part is marked with a *spiccato* articulation and a mezzo-forte (*mf*) dynamic. The other parts are marked with a forte (*ff*) dynamic. The score includes a double bar line at the end of measure 12.

17

Vln I

Vln II

Vla

Vc

CB

25

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

*mf*

*div spiccato*

32

Vln I

Vln II

Vla

Vc

CB

39

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

*mf*

*spiccato*

45

Vln I

Vln II

Vla

Vc

CB

52

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf* *unis*

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

60

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*mf*

68

Vln I

Vln II

Vla

Vc

CB

76

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*mf*

*div*

84

Vln I

Vln II

Vla

Vc

CB

*p*

*p*

*p*

92

Vln I

Vln II

Vla

Vc

CB

*mf*

*mf*

*mf*

100

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

107

Vln I

Vln II

Vla

Vc

CB

114

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf* *poco meno f*

120

Vln I

Vln II

Vla

Vc

CB

127

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

134

Vln I

Vln II

Vla

Vc

CB

142

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

150

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mp*

*mp*

158

Vln I

Vln II

Vla

Vc

CB

*mp*



167

Vln I *mp*

Vln II

Vla *p*  $\longleftarrow$  *mp* *div*

Vc *mp*

CB *p*  $\longleftarrow$  *mp*

173

Vln I *cresc* *mf*

Vln II *mf*

Vla *cresc* *mf*

Vc *cresc* *mf*

CB *cresc* *mf*

179

Vln I *p*  $\longleftarrow$  *f* *dim* *div* *dim*

Vln II *p*  $\longleftarrow$  *f*

Vla *p*  $\longleftarrow$  *f* *dim*

Vc *p*  $\longleftarrow$  *f*

CB *p*  $\longleftarrow$  *f*

185

Vln I *mf*

Vln II *mf*

Vla

Vc *mf*

CB

191

Vln I

Vln II

Vla

Vc

CB

*pp lontano*

*p*  $\longleftarrow$  *mf*

195

Vln I

Vln II

Vla

Vc

CB

202

Vln I

Vln II

Vla

Vc

CB

*mp*

*poco*

206

Vln I

Vln II

Vla

Vc

CB

*(sempre div)*

*mf confidently*

213

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*

*p*  $\longleftarrow$  *mf*



220

Vln I

Vln II

Vla

Vc

CB



227

Vln I

Vln II

Vla

Vc

Vc.

CB

*poco*  $\longleftarrow$  *mf subito*

*div*

*nearly f*

*poco*  $\longleftarrow$  *nearly f*

233

Vln I

Vln II

Vla

Vc

Vc.

CB



238

Vln I

Vln II

Vla

Vc

Vc.

CB



244

*div unis*

*f unis*

*f div*

*f unis*

*f*

*f*

*f*

*f*

*f*

♩ = ♩

10

251

Vln I *p*

Vln II *p*

Vla *p*

Vc *p*

CB *p*



256

Vln I *f* *mf subito* *on the string*

Vln II *f* *mf subito*

Vla *f* *mf subito*

Vc *f* *mf subito*

CB *f* *mf subito*



261 *sim*

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc *p* *mf* *on the string*

CB *p* *mf* *on the string*

266

Vln I

Vln II

Vla

Vc

CB

*sim*

*sim*

272

Vln I

Vln II

Vla

Vla

Vc

CB

*p*  $\leftarrow$  *mf*

*mf* *div*

*on the string*

*on the string*

*sim*

*sim*

278

[ ♩ = 120 ] ♩ = ♩ [ ♩ = 160 ]

Vln I

Vln II

Vla

Vla

Vc

CB

*f*

*la meta (ancora div)*

*don't give up yet!*

283

Vln I

Vln I

Vln II

Vla

Vla

Vc

Vc.

CB



Cadenza (The soloist may elaborate this passage within reason, adhering to the given style and pitch material.)

288

1 solo

altri

*fp*

*fp*

tutti

*fp*

div *fp*

*fp*

*fp*

Vln I

Vln I

Vln II

Vla

Vc

Vc.

CB

294

Vln I *3*

Vln I *1 solo*  
*p restrained, like an exercise in counterpoint*

Vln II

Vla

Vc

Vc.

CB

299

Vln I

Vln II

Vla

Vc

CB

303

Vln I

Vln I *altri*  
*p restrained, like an exercise in counterpoint*

Vln II  
*p restrained, like an exercise in counterpoint*

Vla  
*p restrained, like an exercise in counterpoint*

Vc

CB



306

Vln I

Vln II

Vla

Vc

CB

310

Vln I

Vln II

Vla

Vc

CB

*Sing while playing; slightly nasal, different octave if more comfortable*  
Aah-

*Sing while playing; slightly nasal, different octave if more comfortable*  
Aah-

(play) *p*

316

Vln I

Vln II

Vla

Vc

CB

321

Violin I (Vln I) and Violin II (Vln II) parts feature melodic lines with trills and triplets. The Viola (Vla) part includes a triplet. The Violoncello (Vc) and Contrabasso (CB) parts provide a harmonic foundation with sustained notes and some melodic movement. The score includes time signature changes from 4/4 to 3/4 and back to 4/4.

327

Violin I (Vln I) and Violin II (Vln II) parts continue with melodic development. The Viola (Vla) part has a melodic line. The Violoncello (Vc) and Contrabasso (CB) parts feature sustained notes with some melodic movement. The score includes time signature changes from 4/4 to 3/4 and back to 4/4.

333

Violin I (Vln I) and Violin II (Vln II) parts continue with melodic development. The Viola (Vla) part has a melodic line. The Violoncello (Vc) and Contrabasso (CB) parts feature sustained notes with some melodic movement. The score includes time signature changes from 5/8 to 4/4 and back to 3/4.

339

Vln I

Vln I

Vln II

Vla

Vc

CB

344

Vln I

Vln I

Vln II

Vla

Vc

CB

349

Vln I

Vln I

Vln II

Vla

Vc

CB

*1 solo*

*p restrained, like an exercise in counterpoint*

355

Vln I  
Vln I  
Vln II  
Vla  
Vc  
CB

360

Vln I  
Vln I  
Vln II  
Vla  
Vc  
CB

*tutti*

366

Vln I  
Vln I  
Vln II  
Vla  
Vc  
CB

370

Vln I

Vln I

Vln II

Vla

Vc

CB

375

*sempre 1 solo*

*mp joyfully*

*poco f* *meno*

*poco f* *meno*

*poco f* *meno* (don't sing)

*poco f* *p*

*poco f* *p* (don't sing)

*p*

Vln I

Vln I

Vln II

Vla

Vc

CB

382

*1 solo*

*mp joyfully*

*altri* *mp*

*altri* *mp*

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

389

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*1 solo*

*mp joyfully*

395

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*altri div*

*1 solo*

*mp joyfully*

401

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*altri div*

*mp joyfully*

*mf*

*mf*

*mf*

*mf*

407

Vln I *mf*

Vln I

Vln II

Vln II

Vla *unis*  
*p lontano*

Vc

CB



414

Vln I

Vln I

Vln II *mf*

Vln II

Vla

Vc

CB

421

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*1 solo*

*unis*

*mp lontano*



427

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*unis*

*mf*

*1 solo*

*mf*

*mf*



433

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*f*

*f*

*tutti*

*f*

*f*

*div*



438

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*f*

*sempre 1 solo*

*f*

*(unis)*

443 *sempre 1 solo*

Vln I  
Vln I  
Vln II  
Vln II  
Vla  
Vc  
CB



448

Vln I  
Vln I  
Vln II  
Vln II  
Vla  
Vc  
CB

*ff sweeping*  
*ff sweeping*  
*ff sweeping*  
*ff driving!*  
*ff driving!*  
*ff driving!*

*div*

453 (b) *(unis)*

Vln I  
Vln I  
Vln II  
Vln II  
Vla  
Vc  
CB

*f*

458

Vln I  
Vln II  
Vln II  
Vla  
Vc  
CB

*mf*

463

Vln I  
Vln II  
Vln II  
Vla  
Vc  
CB

*mp*

*(unis)*

468

Vln I

Vln II

Vla

Vc

CB

*unis*

*mp but intense*

473

Vln I

Vln II

Vla

Vc

CB

479

Vln I

Vln II

Vla

Vc

CB

484

Vln I

Vln II

Vla

Vc

CB

*sffz*

*f subito, con fuoco*

*f sub*

*f sub*

489

Vln I *arco div*

Vln II

Vla

Vc

CB

*mp*

*mp subito*

*mp subito*

494

Vln I

Vln II

Vla

Vc

CB

499

Vln I

Vln II *mp*

Vla

Vc

CB

504

Vln I *poco f* *f con molto espressione* 1 solo

Vln II *poco f*

Vla *poco f* 1 solo *f con molto espressione*

Vc *f con molto espressione*

CB *f con molto espressione*

510

Vln I 1 solo *f con molto espressione*

Vln II *f con molto espressione*

Vla *f con molto espressione*

Vc

CB

517

[ ♩ = 160 ] ♩ = ♩ [ ♩ = 120 ]

Vln I *mf* *n*

Vln II *mf* *spiccato*

Vla *mp* *n*

Vc *mf* *n*

CB

525

(unis)  
spiccato

*mp*

*p*

Vln I

Vln II

Vla

Vc

CB

534

*mf*

*mf*

div

*mf*

spiccato

spiccato

*mf*

Vln I

Vln II

Vla

Vla

Vc

CB

541

*p*  $\longleftarrow$  *f*

*p*  $\longleftarrow$  *f*

*p*  $\longleftarrow$  *f*

*p*  $\longleftarrow$  *f*

*p*  $\longleftarrow$  *f*

spiccato

*mf*

spiccato

*mf*

*p*  $\longleftarrow$  *f*

*p*  $\longleftarrow$  *f*

*p*  $\longleftarrow$  *f*

Vln I

Vln II

Vln II

Vla

Vla

Vc

CB

548

Vln I *mf*  
*div*

Vln II *mf*

Vln II *mf*

Vla

Vc *mf*  
*div*

Vc. *mf*

CB



553

Vln I

Vln I

Vln II

Vln II

Vla

Vc

Vc.

CB



558

Vln I  
Vln I  
Vln II  
Vln II  
Vla  
Vc  
Vc.  
CB



564

Vln I  
Vln I  
Vln II  
Vln II  
Vla  
Vla  
Vc  
Vc.  
CB

569

Violin I  
Violin I  
Violin II  
Violin II  
Viola  
Viola  
Violoncello  
Violoncello  
Contrabasso

Detailed description: This block contains the musical score for measures 569 through 573. It features eight staves: two for Violin I, two for Violin II, two for Viola, and two for Violoncello/Contrabasso. The Violin I parts play a complex melodic line with many slurs and accents. The Violin II parts play a rhythmic accompaniment of eighth notes. The Viola and Violoncello parts play a bass line with some four-measure rests. The score includes various musical notations such as slurs, accents, and dynamic markings.



574

Violin I  
Violin I  
Violin II  
Violin II  
Viola  
Viola  
Violoncello  
Violoncello  
Contrabasso

Detailed description: This block contains the musical score for measures 574 through 578. It features the same eight staves as the previous block. The Violin I parts continue with their melodic lines, showing some changes in dynamics. The Violin II parts maintain their rhythmic accompaniment. The Viola and Violoncello parts continue with their bass line, including four-measure rests. The score includes various musical notations such as slurs, accents, and dynamic markings.

579

Vln I

Vln I

Vln II

Vln II

Vla

Vla

Vc

Vc.

CB



583

Vln I

Vln I

Vln II

Vln II

Vla

Vla

Vc

Vc.

CB

*f*

*f*

*f*

*f*

*f*

*(mf)* *f*

*(mf)* *f*

*unis*

589

Vln I

Vln I

Vln II

Vln II

Vla

Vla

Vc

CB



595

Vln I

Vln I

Vln II

Vln II

Vla

Vla

Vc

CB

*p* — *f*

*p* — *f* unis

*p* — *f* *mf*

*p* — *f* *mf*

*p* — *f*

*p* — *f*

*p* — *f*

601

Vln I

Vln II

Vla

Vc

CB



608

Vln I

Vln II

Vla

Vc

CB

*ff*

*p* ————— *f*

(Shout) Ha!

(Shout) Ha!

(Shout) Ha!

(Shout) Ha!

(Shout) Ha!

(Shout) Ha!