

# 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

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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 has 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 and the instruction '(Shout) Ha!'. The time signature changes from 4/4 to 2/4 at the end of the eighth measure.



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 has 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 I part is marked with a *spiccato* articulation and a mezzo-forte (*mf*) dynamic. The Violin II part is marked with a *p* dynamic that transitions to *mf*. The other parts are marked with a forte (*ff*) dynamic and the instruction '(Shout) Ha!'. The time signature changes from 4/4 to 3/4 at the end of the eighth measure and back to 4/4 at the end of the ninth measure.

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*

*mf*

*p*  $\longleftarrow$  *mf*

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*

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

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

*p*  $\longleftarrow$  *mf*

120

Vln I

Vln II

Vla

Vc

CB

127

Vln I

Vln II

Vla

Vc

CB

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

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

*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*  $\hat{>}$

150

Vln I

Vln II

Vla

Vc

CB

*p*  $\longleftarrow$  *mp*  $\hat{>}$

*mp*  $\hat{>}$

158

Vln I

Vln II

Vla

Vc

CB

*mp*

167

Vln I *mp*

Vln II

Vla *p*  $\curvearrowright$  *mp* *div*

Vc *mp*

CB *p*  $\curvearrowright$  *mp*

173

Vln I *cresc* *mf*

Vln II *mf*

Vla *cresc* *mf*

Vc *cresc* *mf*

CB *cresc* *mf*

179

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

Vln II *p*  $\curvearrowright$  *f*

Vla *p*  $\curvearrowright$  *f* *dim*

Vc *p*  $\curvearrowright$  *f*

CB *p*  $\curvearrowright$  *f*

185

Vln I *mf*

Vln II *mf*

Vla

Vc *mf*

CB



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*



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*

*on the string*

*mf*

*div*

*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 I

Vln II

Vla

Vc

CB

310

Vln I

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 I

Vln II

Vla

Vc

CB

321

Vln I

Vln II

Vla

Vc

CB

327

Vln I

Vln II

Vla

Vc

CB

333

Vln I

Vln II

Vla

Vc

CB

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*

Detailed description: This block contains the musical score for measures 421 through 426. It features six staves: Vln I, Vln I, Vln II, Vln II, Vla, and Vc. The Vln I parts have melodic lines with some rests. The Vln II parts have block chords and some moving lines. The Vla part has a melodic line with a '1 solo' marking. The Vc part has a melodic line with a 'mp lontano' marking. The CB part is mostly silent. A double bar line is present at the end of measure 426.



427

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*1 solo*

*mf*

*mf*

*mf*

Detailed description: This block contains the musical score for measures 427 through 432. It features six staves: Vln I, Vln I, Vln II, Vln II, Vla, and Vc. The Vln I parts have melodic lines. The Vln II parts have block chords. The Vla part has a melodic line with a '1 solo' marking and a 'mf' dynamic. The Vc part has a melodic line with a 'mf' dynamic. The CB part has a melodic line starting in measure 432 with a 'mf' dynamic. A double bar line is present at the end of measure 432.

433

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*f*

*tutti*

*div*

*f*

*f*



438

Vln I

Vln I

Vln II

Vln II

Vla

Vc

CB

*f*

*sempre 1 solo*

*(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 *f*

Vln I *f*

Vln II *f*

Vln II *f*

Vla *f*

Vc *f*

CB *f*

458

Vln I

Vln II *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

CB *mf*

463

Vln I

Vln II *(unis)* *mp*

Vln II *mp*

Vla *mp*

Vc *mp*

CB *mp*

468

Vln I

Vln II

Vla *unis*

Vc *mp but intense*

CB

473

Vln I

Vln II

Vla

Vc

CB

479

Vln I

Vln II

Vla

Vc

CB

484

Vln I *sffz*

Vln II *f subito, con fuoco*

Vla *f subito, con fuoco*

Vc *f sub*

CB *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



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

Score for measures 558-563. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabasso (CB). The Violin I part features a complex rhythmic pattern with many sixteenth notes and accents. The Violin II part has a similar pattern but with some rests. The Viola part is mostly silent, with a few notes at the end. The Violoncello part has a rhythmic pattern similar to the Violin I part. The Contrabasso part has a few notes at the end. There are four-measure rests in the Violin I and Violoncello parts.



564

Score for measures 564-569. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabasso (CB). The Violin I part has a complex rhythmic pattern with many sixteenth notes and accents. The Violin II part has a similar pattern but with some rests. The Viola part has a rhythmic pattern similar to the Violin I part. The Violoncello part has a rhythmic pattern similar to the Violin I part. The Contrabasso part has a few notes at the end. There are four-measure rests in the Violin I and Violoncello parts. A 'div' marking is present in the Viola part.

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: Violin I (top two), Violin II (middle two), Viola (lower two), Violoncello (bottom two), and Contrabasso (bottom-most). The Violin I parts play a complex rhythmic pattern of eighth and sixteenth notes with various accents and slurs. The Violin II parts play a similar but more rhythmic pattern. The Viola and Violoncello parts feature a prominent four-measure phrase with a slur and a '4' underneath, indicating a four-measure rest or a specific rhythmic grouping. The Contrabasso part follows a similar pattern to the Violoncello. The music is in a key with one sharp (F#) and a 3/4 time signature.



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 complex rhythmic patterns. The Violin II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts feature a four-measure phrase with a slur and a '4' underneath. The Contrabasso part follows a similar pattern to the Violoncello. The music is in a key with one sharp (F#) and a 3/4 time signature.

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* *mf* unis

*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

*p* ————— *f*

*ff*

(Shout) Ha!

*ff*

(Shout) Ha!

*ff*

(Shout) Ha!

*ff*

(Shout) Ha!