Basal Valse

Nico Caballero

A note:

First, this is a klezmer and early jazz inspired piece, so coming at it with a mindset of klezmer techniques, cries, bends, growls, and vibrato will work best. Please note that I have tried to notate some areas with specific markings for bending or little krekhts grace notes, for example, but it is very counterintuitive to notate all these techniques for klezmer so the performers should feel free to add in any stylistic expressions they wish! This is a very free and expressive piece, so a certain personal flair within each part is welcome.

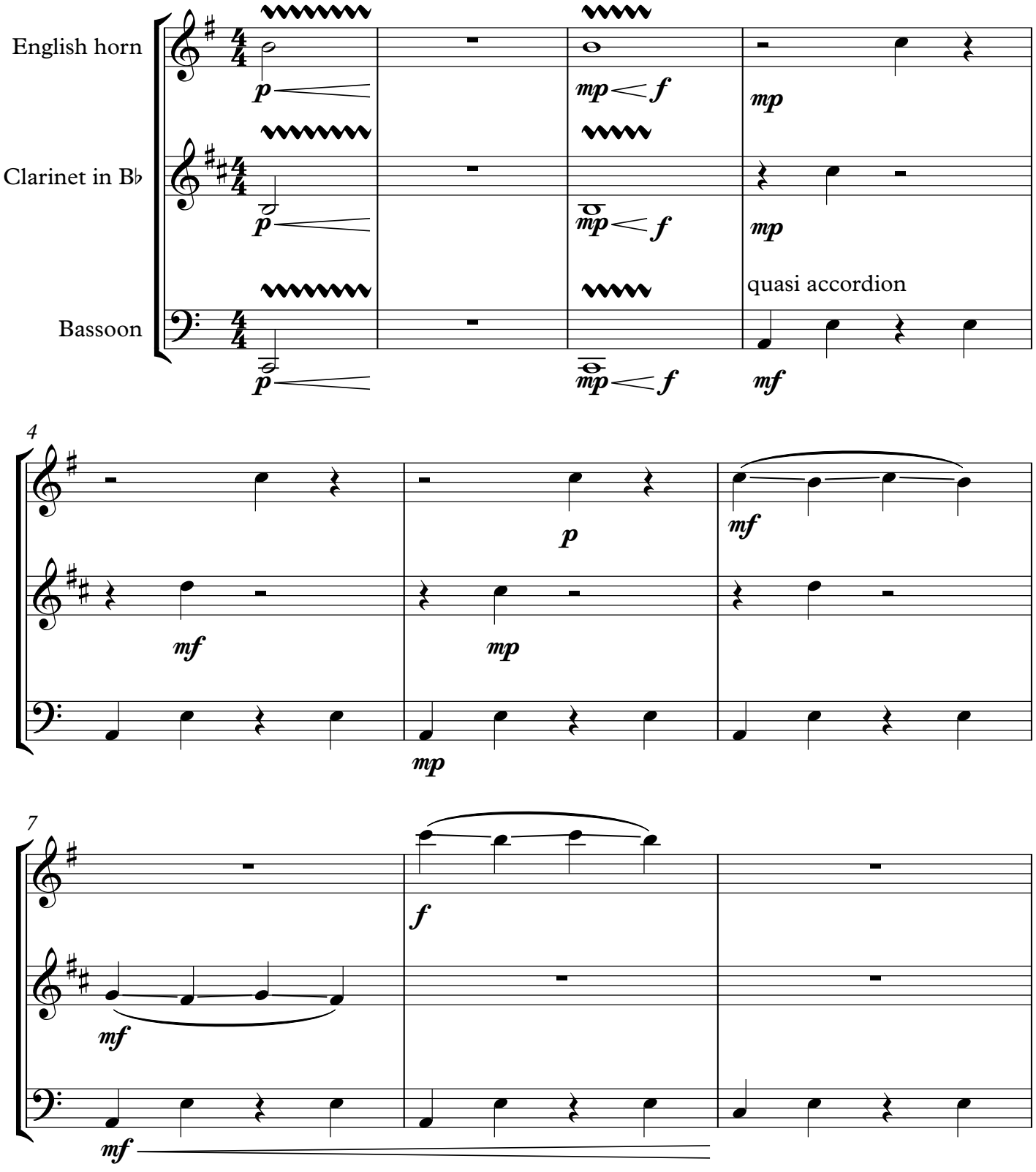
Second, this is an aleatoric piece originally designed with the mindset of being able to perform it even without the ability to play in the same room by joining recorded parts electronically. However, with the ability to perform together in person, the polytempic, aleatoric nature of the piece can be reckoned with more a little more organically due to the ability for performers to listen and respond to the movement of ideas within the piece, allowing still for the asynchronicity. I would think of each part as different solos in a performance that all happen to be playing at the same time, a melismatic cacophony.

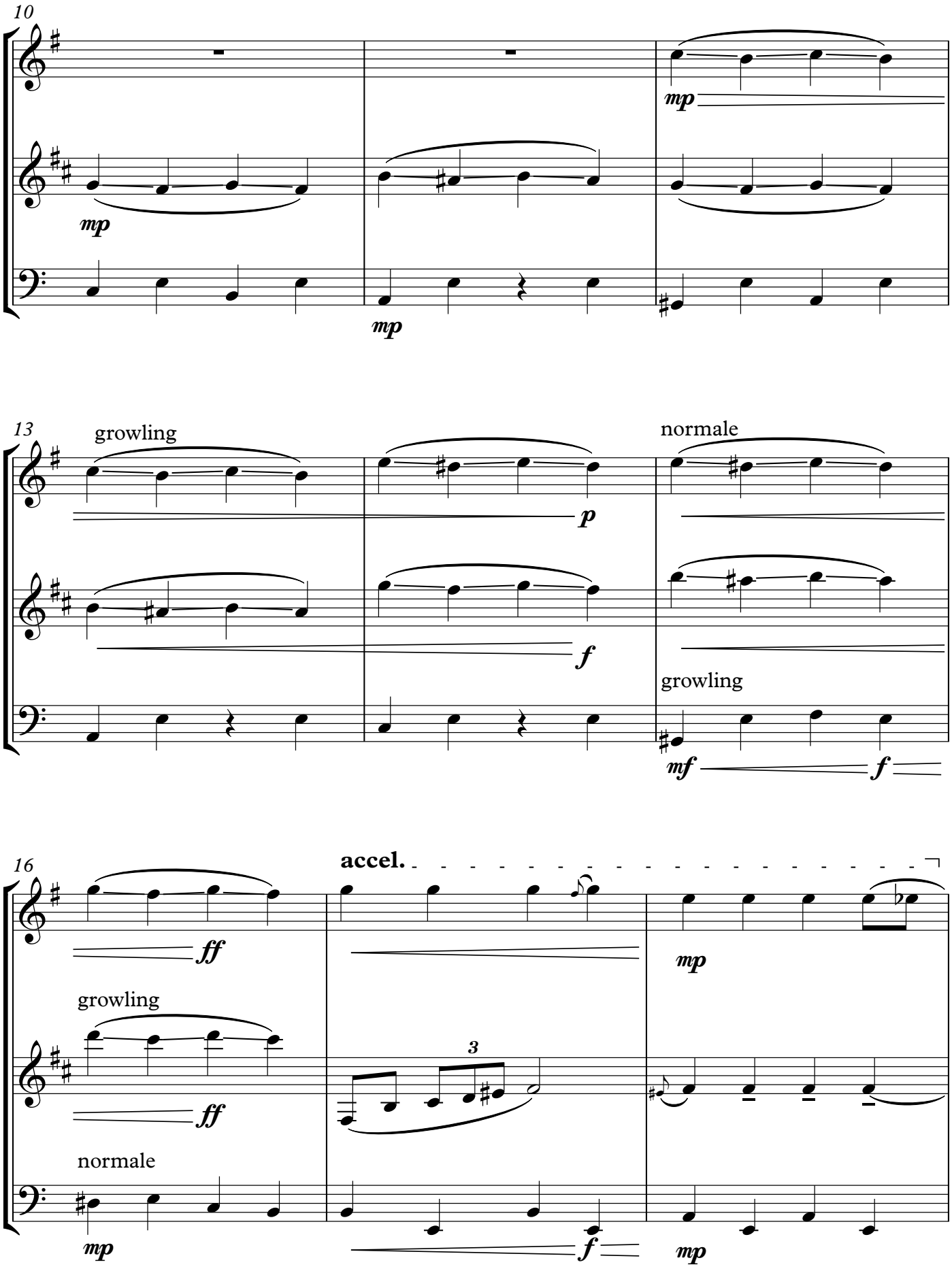
Basal Valse

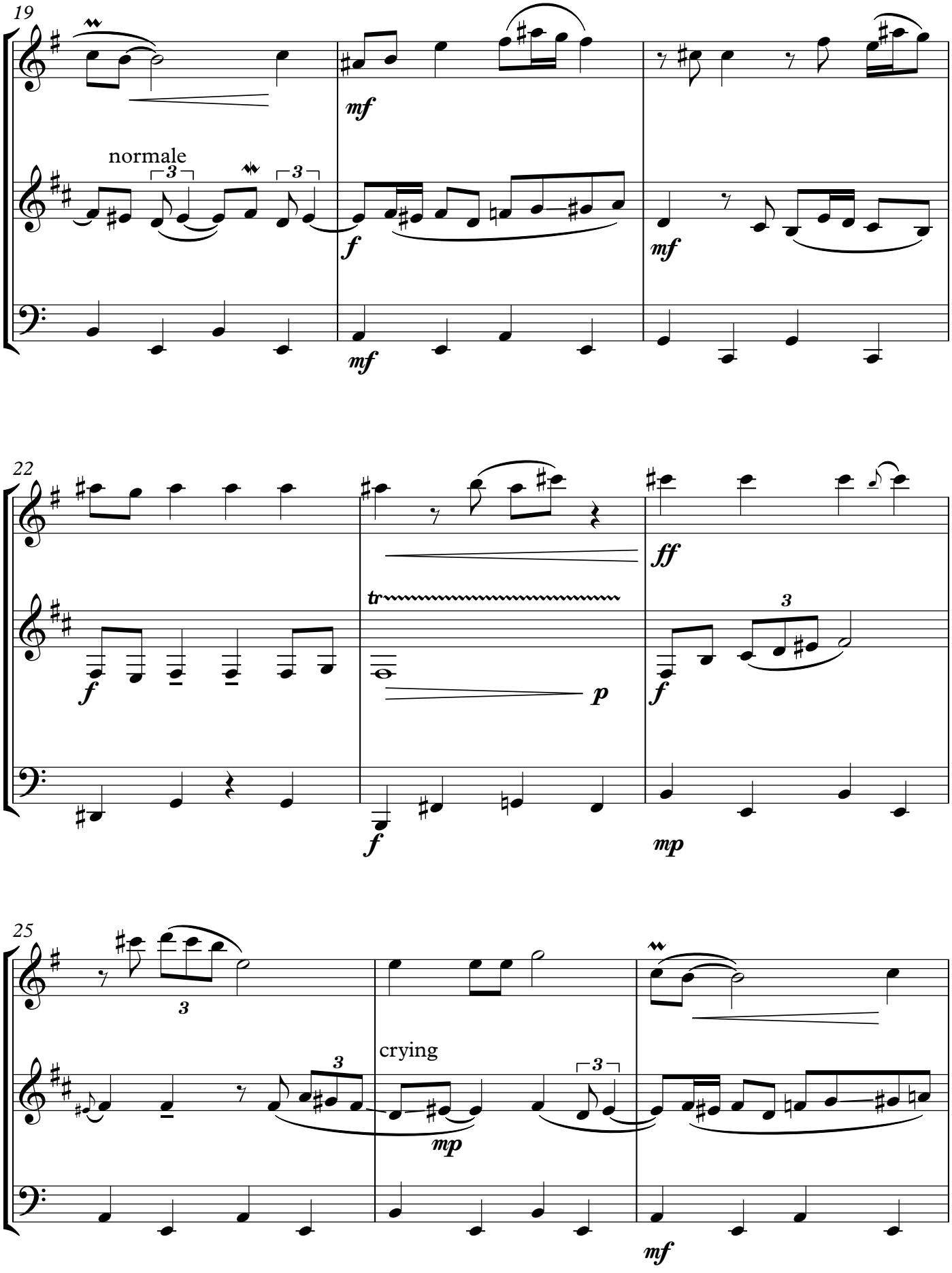
The Melismatic Cacophony

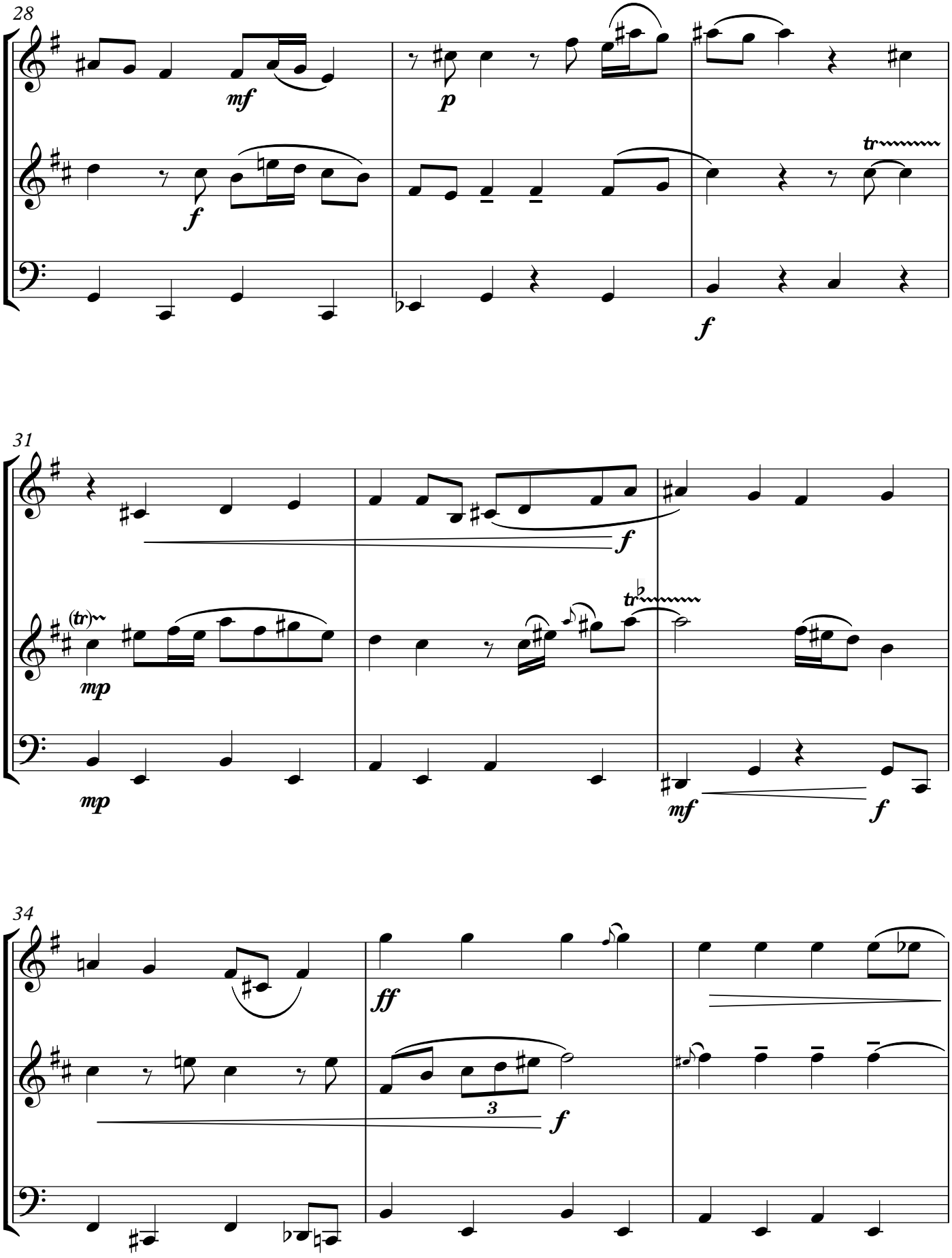
Nico Caballero

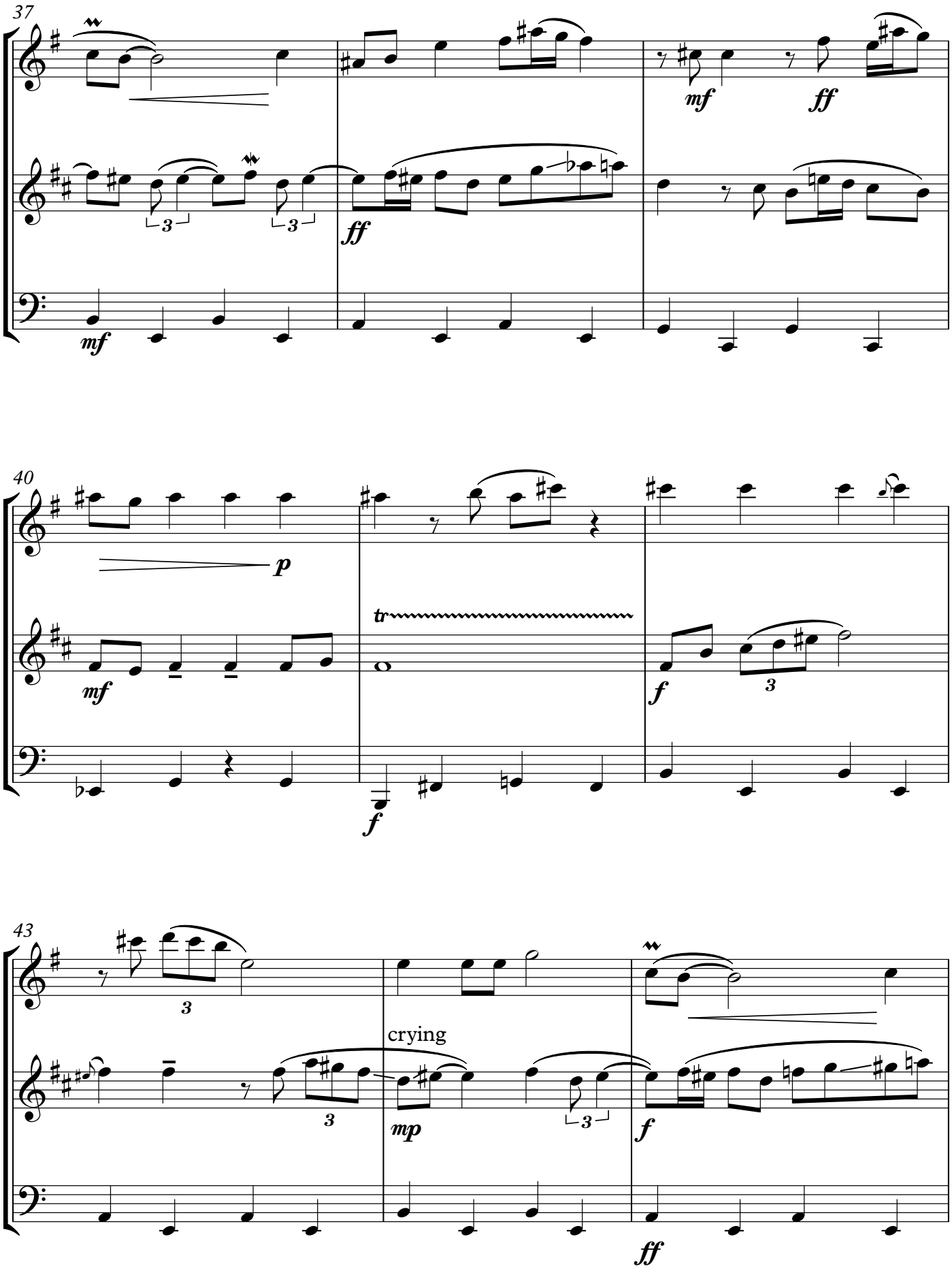
Expressive klezmer with wide vibrato

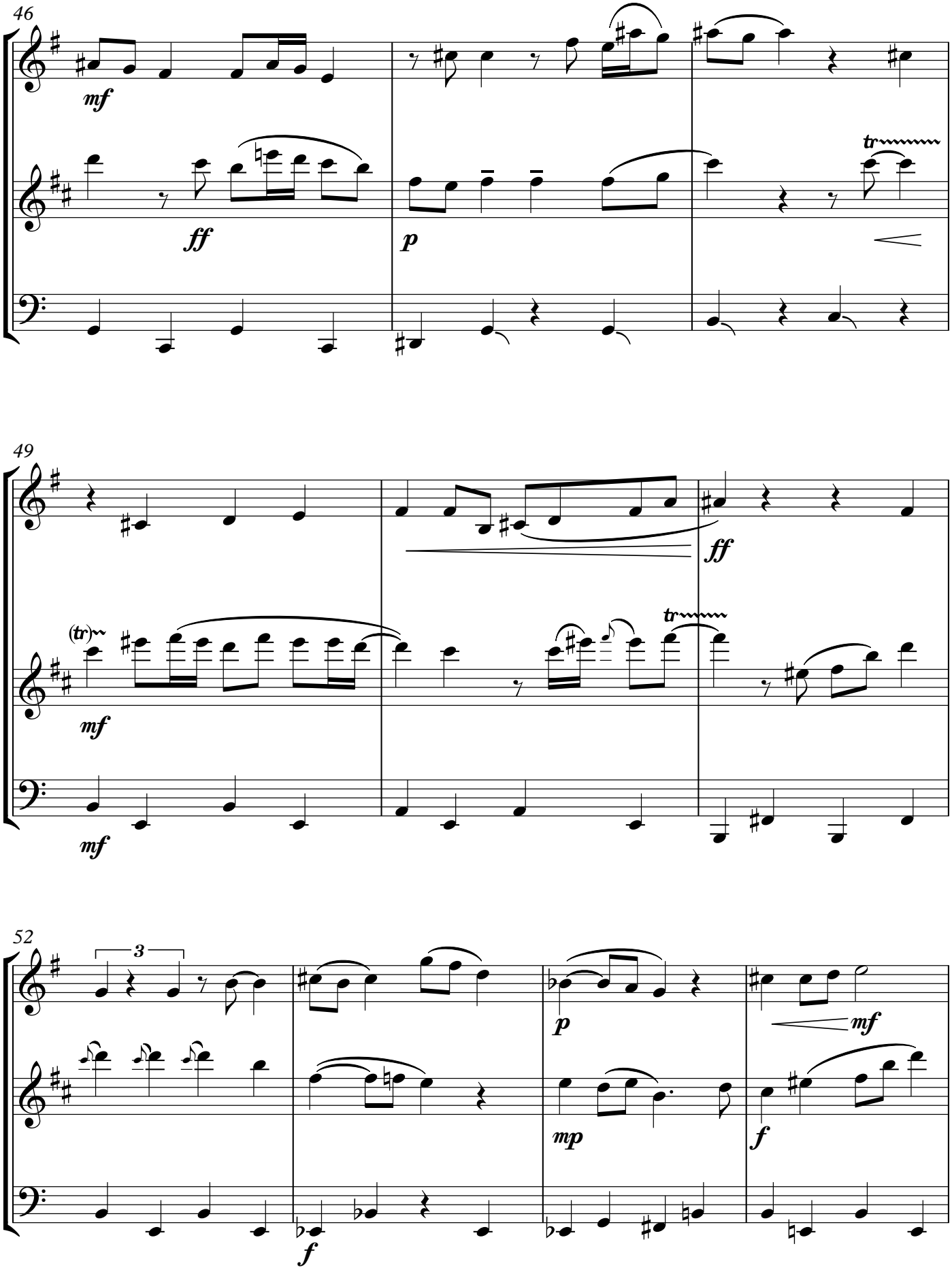


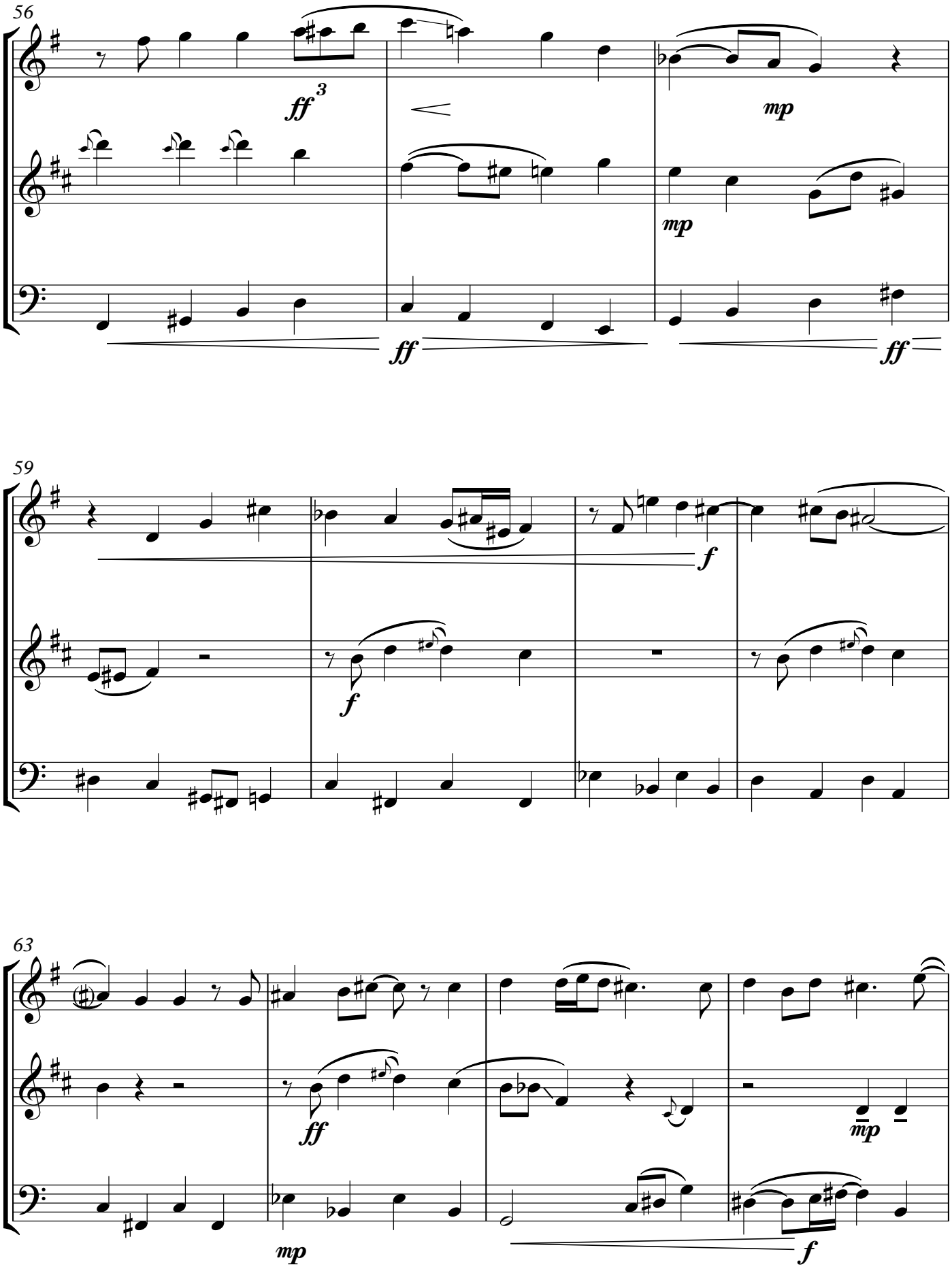

10
mp
mp
mp
13
growling
p
f
normale
growling
mf
f
16
accel.
ff
mp
growling
ff
3
normale
mp
f
mp

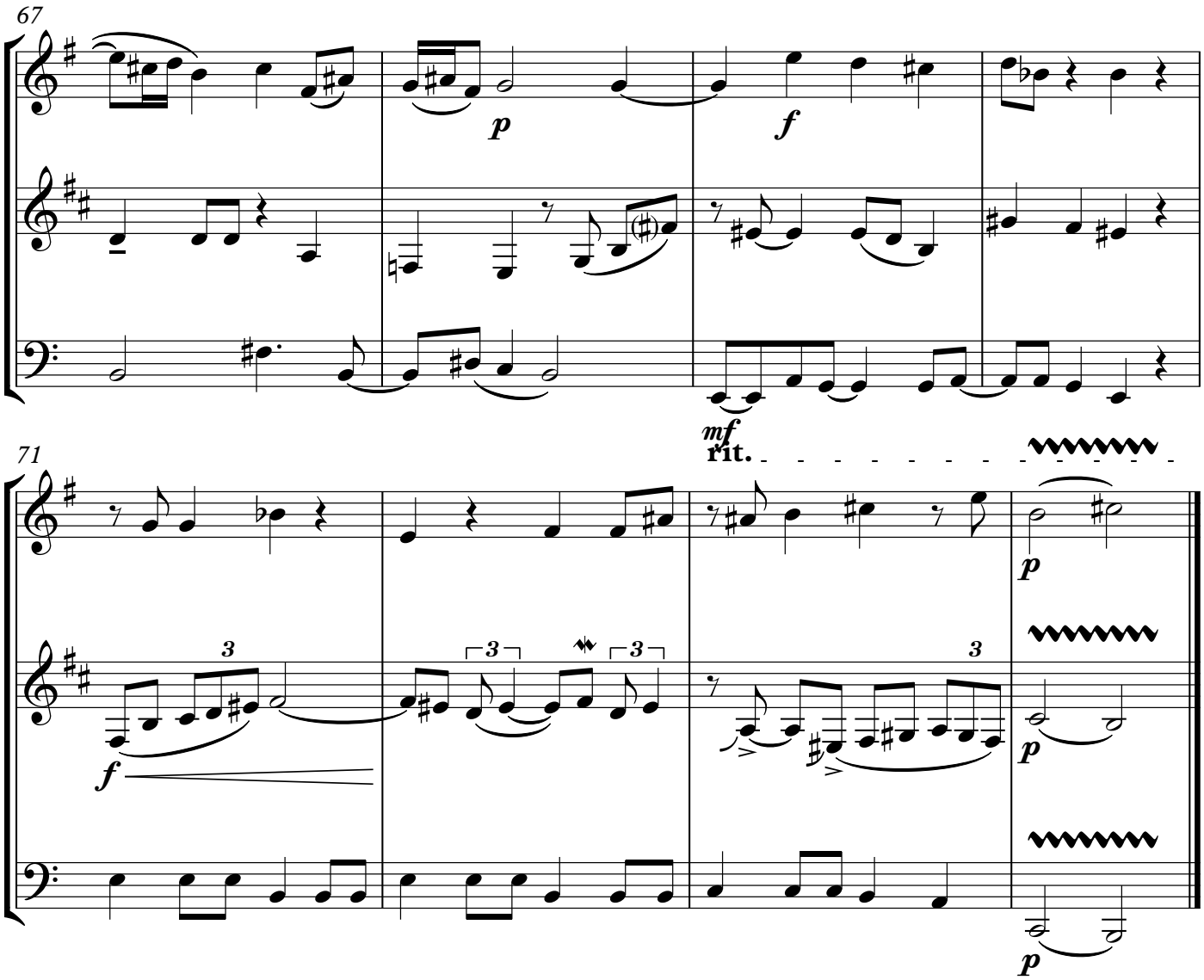

19
normale
mf
f
mf
mf
22
f
tr
p
ff
f
f
mp
25
3
crying
mp
3
mf


28
mf
p
f
tr
f
31
(tr)
mp
f
tr
mp
mf
f
34
ff
3
f


37
mf
ff
ff
mf
40
p
mf
tr
f
f
3
43
3
crying
mp
3
f
ff


46
mf
ff
p
tr
49
(tr)
mf
mf
ff
tr
52
3
p
mf
mp
f
f


56
ff
3
mp
mp
ff
ff
59
f
f
63
ff
mp
mp
f


67
p
f
mf
rit.
71
f
p
p
p