

Samuel Vriezen

Crawling

for variable instrumentation
duration indeterminate

(2010)

INSTRUCTIONS

The material for *Crawling* consists of pages. Each of these pages consists of one or more systems, of one or more staves, with one or more bars in them.

Crawling can be performed by any ensemble of at least 2 instruments that can play within sufficiently overlapping ranges.

Before performance, number and order of the pages is decided upon. All pages may be used or left out. Any of the pages may be used any number of times. At least two pages will be used in a performance of *Crawling*, and at least one page will be used more than once. The order of the pages used is entirely free.

Each instrument in the ensemble plays the same pages in the same order. The pages should be chosen such that all instruments can play all of the pages. All pages may be transposed by any interval and put in any octave; different pages can be transposed by a different interval, but only one transposition interval is used for any given page, and if the page is played more than once it will be played in the same transposition.

Performers play the same pages simultaneously but independently of one another.

During the performance, a performer only plays loops of consecutive bars. The first loop played starts on the first bar of the first system of the first page played. It may be only one bar, or any number of bars, up to the complete system. At the end of any loop, a performer can extend the loop by including the next bar or next few bars, or contract the loop by shifting the first bar of the loop to a later bar. It is also possible to simultaneously extend and shorten the loop, or to start the new loop from the first bar after the old loop. But the loop can only 'crawl' forward in time, never go back, and all bars are played at least once.

Thus, a performer might start a nine-bar system by looping bar 1-3, then extend the loop to bars 1-5, then contract to 5 only, then "jump" to looping bars 6-8, then simultaneously extend and contract to 8-9, etc.

Loops can go across systems and pages. But a performer playing on system N will not start playing material from the next system (N+1) until all other performers are no longer playing material from the previous system (N-1). (Thus, the maximum length of a loop is two systems).

Performers start and finish performance more or less simultaneously, but not exactly.

Multiple staves within a single system indicate "ossias". A bar may be played from any of the staves in the system, and performers may shift from staff to staff at will. In all cases the order of the bars as organised by the loop structure will be observed.

EXTENDING CRAWLING

Crawling is an extendable work. The collection of pages is never complete. The composer may always decide to add more pages.

Any person who feels like it is invited to add pages of their own to *Crawling*. New pages should fit the format of the piece as described in the instructions, above, and be performable according to the rules laid out there. However, the nature of the materials and notation within the pages, systems and bars is entirely free.

Any pages added to *Crawling* should have the name of the composer of that page on them and must be sent to the original composer, who will be free to make those pages available to musicians as he sees fit.

Versions of *Crawling* that include material by composers other than the original composer may have a subtitle identifying the specific version.

For royalty purposes, Samuel Vriezen is always considered to be the author of 50% of any version for having composed the general structure; the other 50% are split equally between all composers of pages used in a specific performance. Thus, if in a given performance Jenny has supplied 2 pages, John has supplied 1 and Jim has supplied 7, and no pages by the original composer are used, then John, Jim and Jenny each will be considered 1/6 author of the piece, and Samuel Vriezen will just sit back, do zip, and still scoop up 50% of composer royalties. If some pages by Vriezen are used, then John, Jim and Jenny are considered 1/8 author and Samuel Vriezen 5/8 author. In both cases the performance will be listed as *Crawling* – [version subtitle], by John, Jim, Jenny and Samuel Vriezen. (Yes, royalty organisations, too, should suffer for art.)

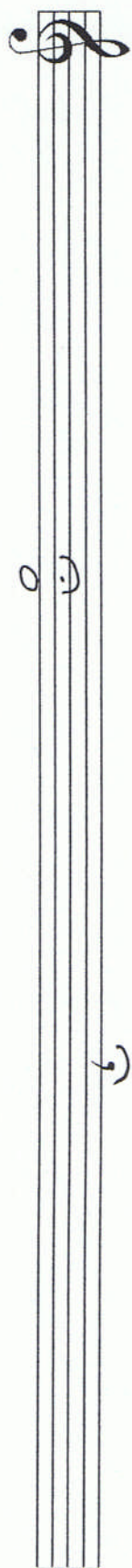
NOTATION AND INSTRUCTIONS FOR PAGES SERIES A

Tempo is free. Note values indicate relative tempo: quite slow to slow for half notes, very slow for whole notes, quite fast to very fast for eighth notes.

Tempo may change with every loop. Accelerando, ritardando and subtle rubato within a loop is permitted, but generally a sense of pulse is maintained.

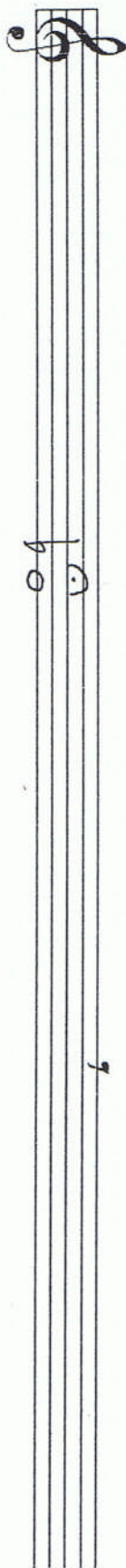
Written fermatas and commas have a flexible duration. Notes with fermatas are always long. Commas have indeterminate duration. Commas with fermatas are long. Commas in parentheses may be skipped.

Dynamics are free, going from very soft to somewhat loud and very occasionally quite loud. The dynamic situation is always such that every instrument can be heard.

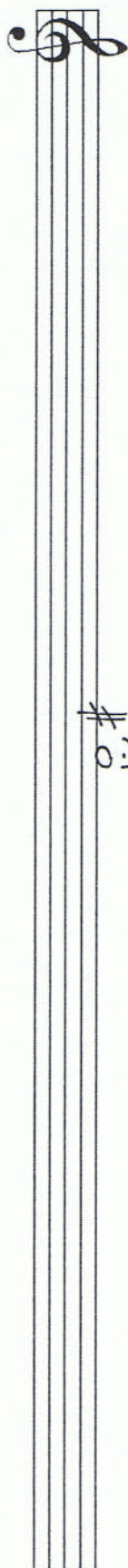


A - 1

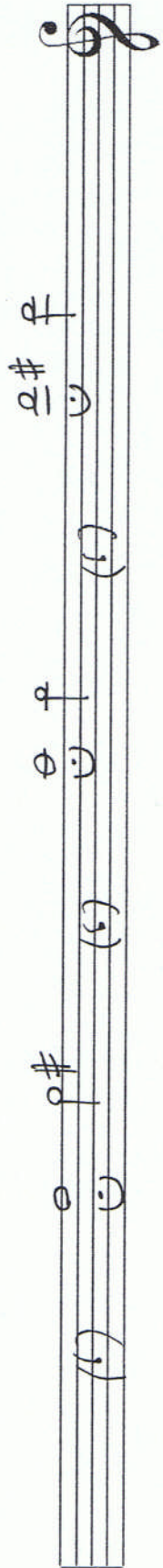
A - 2

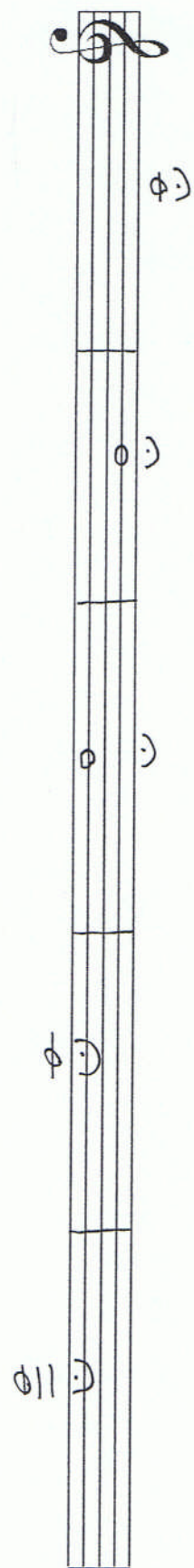


A - 3



A - 4



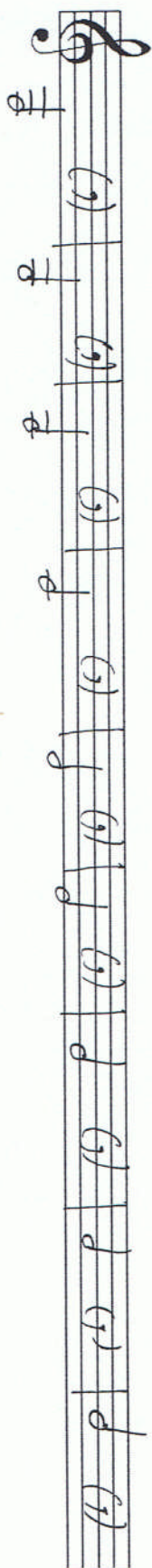


A - 6



A - 7

A - 8

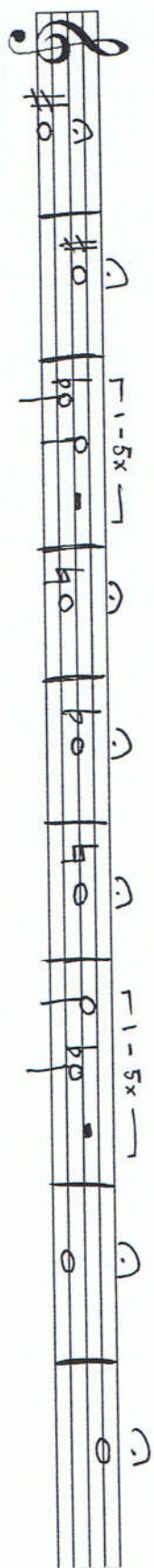


A - 9

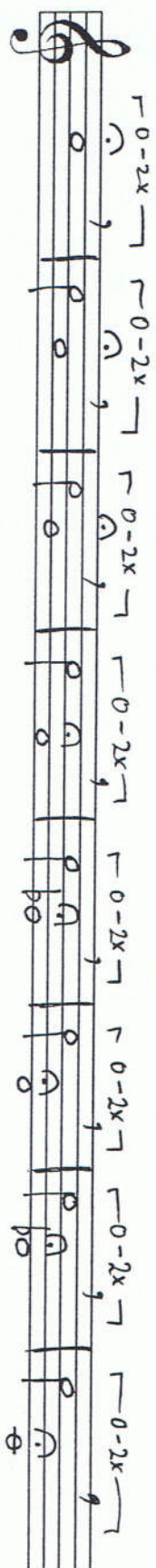
Handwritten musical notation on a single staff with a treble clef. The notation consists of a sequence of notes and rests, with fingerings indicated by numbers in parentheses. The key signature changes from one sharp (F#) to two sharps (F# and C#). The notation is as follows:

- Measure 1: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Fingering: (1), (2), (3), (4).
- Measure 2: Quarter note A4, quarter note B4, quarter note C#5, quarter note D5. Fingering: (1), (2), (3), (4).
- Measure 3: Quarter note E5, quarter note F#5, quarter note G5, quarter note A5. Fingering: (1), (2), (3), (4).
- Measure 4: Quarter note B5, quarter note C#6, quarter note D6, quarter note E6. Fingering: (1), (2), (3), (4).
- Measure 5: Quarter note F#6, quarter note G6, quarter note A6, quarter note B6. Fingering: (1), (2), (3), (4).
- Measure 6: Quarter note C#7, quarter note D7, quarter note E7, quarter note F#7. Fingering: (1), (2), (3), (4).
- Measure 7: Quarter note G7, quarter note A7, quarter note B7, quarter note C#8. Fingering: (1), (2), (3), (4).
- Measure 8: Quarter note D8, quarter note E8, quarter note F#8, quarter note G8. Fingering: (1), (2), (3), (4).
- Measure 9: Quarter note A8, quarter note B8, quarter note C#9, quarter note D9. Fingering: (1), (2), (3), (4).
- Measure 10: Quarter note E9, quarter note F#9, quarter note G9, quarter note A9. Fingering: (1), (2), (3), (4).
- Measure 11: Quarter note B9, quarter note C#10, quarter note D10, quarter note E10. Fingering: (1), (2), (3), (4).
- Measure 12: Quarter note F#10, quarter note G10, quarter note A10, quarter note B10. Fingering: (1), (2), (3), (4).
- Measure 13: Quarter note C#11, quarter note D11, quarter note E11, quarter note F#11. Fingering: (1), (2), (3), (4).
- Measure 14: Quarter note G11, quarter note A11, quarter note B11, quarter note C#12. Fingering: (1), (2), (3), (4).
- Measure 15: Quarter note D12, quarter note E12, quarter note F#12, quarter note G12. Fingering: (1), (2), (3), (4).
- Measure 16: Quarter note A12, quarter note B12, quarter note C#13, quarter note D13. Fingering: (1), (2), (3), (4).
- Measure 17: Quarter note E13, quarter note F#13, quarter note G13, quarter note A13. Fingering: (1), (2), (3), (4).
- Measure 18: Quarter note B13, quarter note C#14, quarter note D14, quarter note E14. Fingering: (1), (2), (3), (4).
- Measure 19: Quarter note F#14, quarter note G14, quarter note A14, quarter note B14. Fingering: (1), (2), (3), (4).
- Measure 20: Quarter note C#15, quarter note D15, quarter note E15, quarter note F#15. Fingering: (1), (2), (3), (4).

A - 10



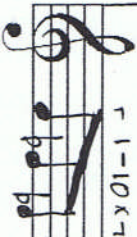
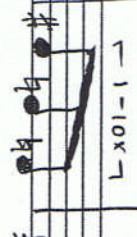





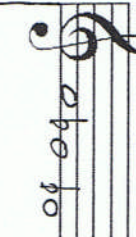
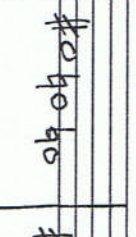
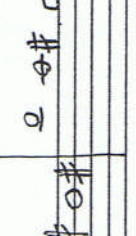
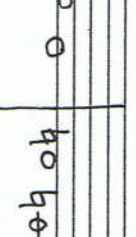
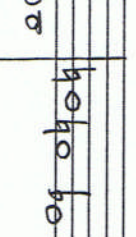
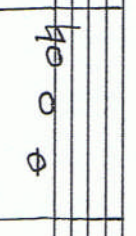
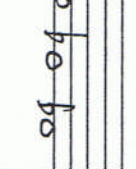
A - 11



A - 12

Handwritten musical notation for guitar, featuring two staves with treble clefs and a key signature of one flat. The notation includes a sequence of notes (D, Bb, D, D, Bb, D, D, Bb) with '3x' markings and a final 'b' marking, indicating a specific guitar exercise or scale run.

A-13

A - 14

Handwritten musical notation on three staves, showing a sequence of notes with fingerings and a 1-5x interval.

Staff 1 (top): Treble clef. Notes: D#4 (fingering 1), E#4 (fingering 1), F#4 (fingering 1). A bracket above the first two notes is labeled "1-5x". A comma is placed below the staff after the third note.

Staff 2 (middle): Treble clef. Notes: D#4 (fingering 1), E#4 (fingering 1), F#4 (fingering 1). A bracket above the first two notes is labeled "1-5x". A comma is placed below the staff after the third note.

Staff 3 (bottom): Treble clef. Notes: D#4 (fingering 1), E#4 (fingering 1), F#4 (fingering 1). A bracket above the first two notes is labeled "1-5x". A comma is placed below the staff after the third note.

A - 15

Handwritten musical notation on three staves. The notation includes treble clefs, a key signature of one sharp (F#), and various notes and rests. The first staff contains a whole note on the second line (D4) and a whole note on the first space (C4). The second staff contains a whole note on the second line (D4) with a sharp sign (#) to its left, a whole note on the first space (C4) with a circled '7' to its right, a whole note on the second space (E4) with a flat sign (b) to its left, and a whole note on the first space (C4) with a circled '7' to its right. The third staff contains a whole note on the second line (D4) and a whole note on the first space (C4).