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.

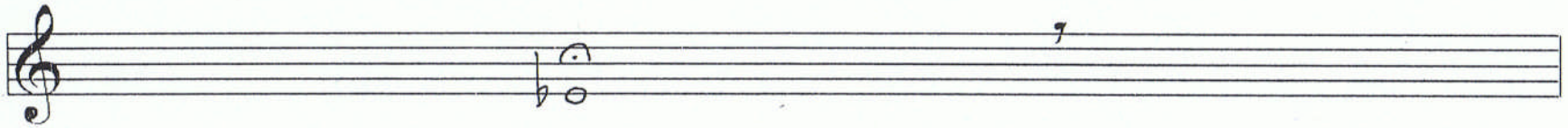
Tempo may change with every loop. Accellerando, ritardando and subtle rubato within a loop is permitted, but generally a sense of pulse is maintained.

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.

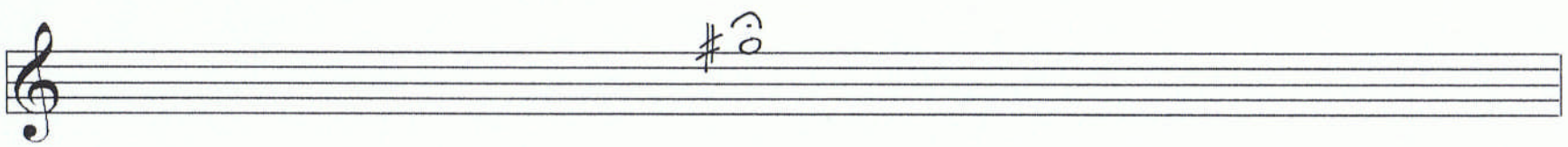
Dynamics are free, going from very soft to somewhat loud and very occasionally quite loud. The dynamic situation is always such that every instrument can be heard.

A - 1

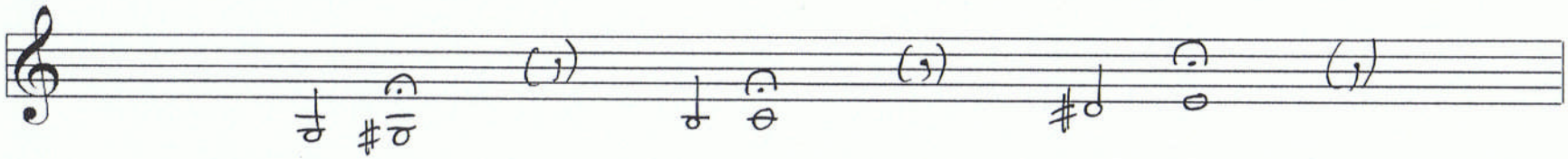
A - 2



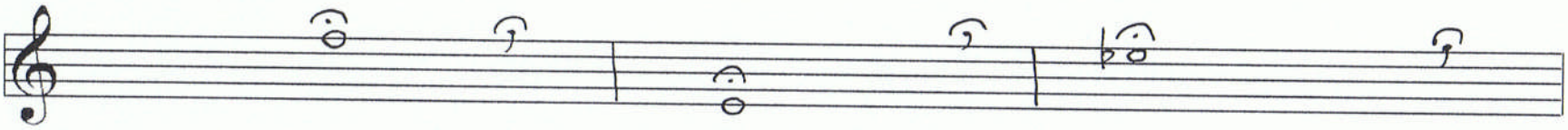
A - 3



A - 4

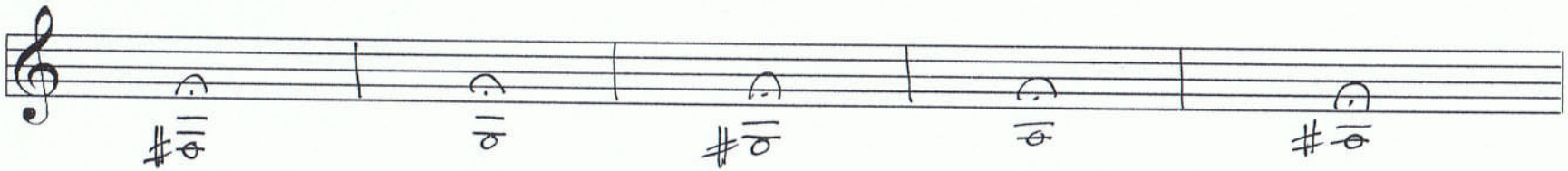


A - 5



A - 6

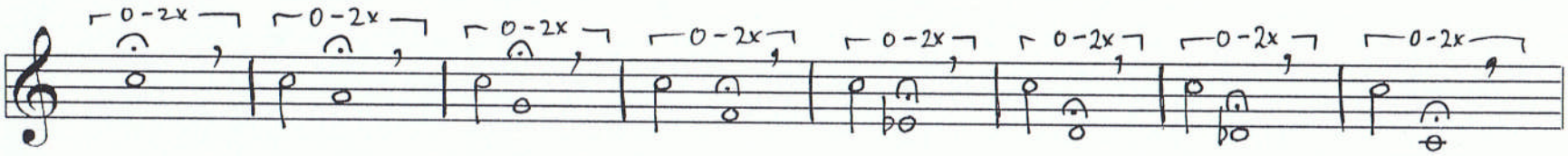
A -7



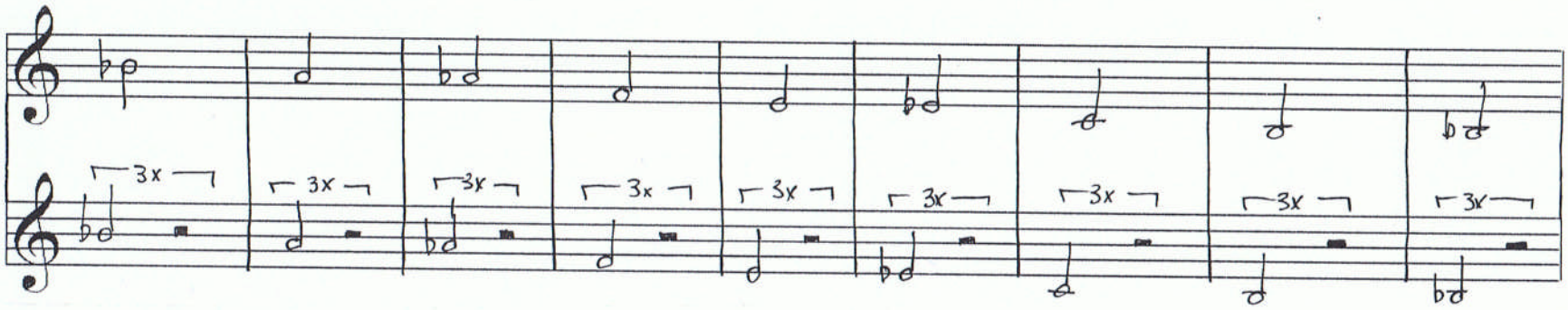
1-2x
1-2x
1-2x
1-2x
1-2x
1-2x
1-2x

A - 10

A – 11



A - 12



1-5x
1-5x
1-5x