

# stravaiging

eldritch Priest

1998

ca. 40'00"

## performance notes

Each section (page) consists of three to five melodic strands. Each performer is to play all the strands of each section in a random order before proceeding to the next (section/page). The sections have also been demarcated by letters. The ordering of the strands may be determined before hand and penciled in; however, this must be done independently of the other players.

The initial entrance of each instrument after page one is staggered; the corollary being a continual indeterminate row-like texture.

Beginning entrances:

1) cello

2) violin II

3) viola

4) violin I

- The pulse is consistently (but independently) **120 bpm**

- Each instrument (except the cello) enters after the preceding player has completed his/hers first repeat of the *pizzicato* section of his/her initial strand. The two performers play together (in time) only until the *arco* section begins; whereupon, they then have the freedom to independently "roam" through the

time/material. Drift between the players is allowable and desirable - due to turning pages, moving to the next strand, or individual interpretations of the tempo. It is, however, important to try and maintain the original ordering of the instruments.

- Accidentals apply only to those notes they immediately precede.

- A minimum of vibrato should be used throughout the second section of the piece. (especially on long tones)

## Symbols

'Bartok' pizzicato

quarter-tones: 1/4 higher

3/4 higher

glissando (slide full value into the next note)

1/4 lower

glissando just before the beat

3/4 lower

wide exaggerated vibrato

A note about the score:

The nature of the piece is to allow the players a freedom to choose his or her own execution of the material provided (to a certain degree); therefore, the score is a compromise that attempts to put into an approximate linear scheme that which is not precisely linear. To delineate the piece in a scored format I have chosen to depict the melodic strands of the second violin part. All of the parts have this exact material with regards to pitch and rhythm (mostly); however, as the piece progresses, the register (and occasional pitch) is changed. Any alterations in the other three parts are indicated relative to what the second violinist reads, and placed at the position they would occupy in a traditional score. This changes at page nine during which the individual players read the material in normal fashion - from left to right. The moment at which each performer arrives at page nine will be different due to the staggered ordering and indeterminacy involved before hand.



# B

Staff 1: *pizz* *arco*  
*pp* *p* *p*

Staff 2: *pizz* *arco*  
*pp* *(mp)* *p* *p*

Staff 3: *pizz* *arco*  
*pp* *(mp)* *p* *p* *sul pont.* *ord.*

Staff 4: *pizz* *arco*  
*pp* *p* *p* *p*

# C

*pizz* *arco*  
*p* *mp* *mp*  
cello 8<sup>va</sup> ..... | *loco* ..... |  
viola 8<sup>va</sup> ..... |  
cello 8<sup>va</sup> ..... |

*pizz* *arco*  
*p* *mp* *mp*  
cello 8<sup>va</sup> ..... | *loco* ..... |  
viola 8<sup>va</sup> ..... | *loco* ..... |  
cello 8<sup>va</sup> ..... |

*pizz* *arco*  
*p* *mp* *mp* *p*  
sul pont. ord.  
viola 8<sup>va</sup> ..... | *loco* ..... |  
cello 8<sup>va</sup> ..... |

*pizz* *arco*  
*p* *mp* *mp*  
viola 8<sup>va</sup> ..... | *loco* ..... |  
cello 8<sup>va</sup> ..... | *loco* ..... |

# D

violin I *8<sup>va</sup>* ..... | *loco*

*pizz* *arco*  
*mp* *mf*

cello *8<sup>va</sup>* ..... | *loco*

viola *8<sup>va</sup>* ..... | *loco*

violin I *8<sup>va</sup>* ..... | *loco*

*pizz* *arco*  
*mp* *mf*

cello *8<sup>va</sup>* ..... | *loco*

viola *8<sup>va</sup>* ..... | *loco*

violin I *8<sup>va</sup>* ..... | *loco*

*pizz* *arco* *sul pont.* *ord.*  
*mp* (*f*) *mf* *p*

cello *8<sup>va</sup>* ..... | *loco*

viola *8<sup>va</sup>* ..... | *loco*

# E

violin I *8<sup>va</sup>* *loco*

*pizz* *arco*

*mp* *mf*

viola *8<sup>va</sup>*

cello *8<sup>va</sup>* *15<sup>va</sup>* *8<sup>va</sup>*

violin I *8<sup>va</sup>* *loco*

*pizz* *arco*

*mp* *(f)* *p* *mf*

*sul pont.* *ord*

viola *8<sup>va</sup>*

cello *8<sup>va</sup>* *15<sup>va</sup>* *8<sup>va</sup>*

violin I *8<sup>va</sup>* *loco*

*pizz* *arco*

*mp* *mf*

viola *8<sup>va</sup>*

cello *8<sup>va</sup>* *15<sup>va</sup>* *8<sup>va</sup>*

# F

violin I  $8^{va}$  ..... | *loco*

*pizz* *arco*

*mp* *mf* *p* *mf* *p*

viola  $8^{va}$  ..... | *loco*  $8^{va}$

cello  $8^{va}$  ..... |  $15^{ma}$

violin I  $8^{va}$  ..... | *loco*

*pizz* *arco*

*mp* *p* *mf* *p* *mf*

viola  $8^{va}$  ..... | *loco*  $8^{va}$

cello  $8^{va}$  ..... |  $15^{ma}$   $8^{va}$

violin I  $8^{va}$  ..... | *loco*

*pizz* *arco*

*mp* *f* *mf* *p* *mf* *p*

viola  $8^{va}$  ..... | *loco*  $8^{va}$

cello  $8^{va}$  ..... |  $15^{ma}$   $8^{va}$   $15^{ma}$





(hold until all players are at this position)

ca. 15"

ca. 15"

♩ = ca. 45 all notes should be played connected (*sostentuto*)

Violin I: apply mute while playing open strings, *ppp*, *sul A*, *sul D*, triplets, *sul pont.*, *ord.*

Violin II: apply mute while playing open strings, *ppp*, *sul pont.*, *ord.*, triplets

Viola: apply mute while playing open strings, *ppp*, *sul pont.*, *ord.*, triplets

Cello/Double Bass: apply mute while playing open strings, *ppp*, *pizz*, *arco*, *sul pont.*, *ord.*, *pizz*, *arco*, triplets



Violin I: *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*

Violin II: *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*

Viola: *fff*, *ppp*, *fff*, *sul pont.*, *ord.*, *pizz*, *arco*, *fff*, *ppp*, *fff*

Cello/Double Bass: *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*

Musical score for the first system, featuring four staves. The notation includes triplets and dynamic markings: *ppp*, *mf*, *p*, *fff*, *pizz*, and *arco*. The music is written in a key with one flat and a 2/4 time signature.

Musical score for the second system, including four staves. The notation includes triplets and dynamic markings: *ppp*, *mf*, *p*, *fff*, *pizz*, and *arco*. The music is written in a key with one flat and a 2/4 time signature.

Additional markings include *sul pont.* and *ord.* above the second staff. The system concludes with a double bar line and a repeat sign.

\* enter in same manner as the beginning, though in reverse order  
 1-cello, 2-violin II, 3-violin, 4-violin I  
 (violin II enters after cello has played the first repeated pizz. of their strand etc...)

# H

♩ = ca. 120 *sempre legato* (except where indicated)

violin I 8<sup>va</sup>

*con sord.*  
*pizz*  
*mp*

*arco*  
*mf* *f* *mf* *f* *mf* *mf*

viola 8<sup>va</sup> *loco*

cello 15<sup>ma</sup> 8<sup>va</sup>

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violin I 8<sup>va</sup>

*pizz*  
*mp*

*arco*  
*mf* *f* *mf* *mf* *f* *mf*

viola 8<sup>va</sup> *loco*

cello 15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup>

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violin I 8<sup>va</sup>

*pizz*  
*mp*

*arco*  
*mf* *mf* *f* *mf* *f*

viola 8<sup>va</sup> *loco*

cello 15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

# I

violin I *loco*

8<sup>va</sup> ..... | *loco*

8<sup>va</sup> ..... |

viola 8<sup>va</sup> ..... | *loco* →

8<sup>va</sup> ..... | *loco*

violin I *loco*

8<sup>va</sup> ..... |

viola 8<sup>va</sup> ..... | *loco*

8<sup>va</sup> ..... |

violin I *loco*

8<sup>va</sup> ..... | *loco*

viola 8<sup>va</sup> ..... | *loco* →

8<sup>va</sup> ..... |

# J

violin I *loco sempre*

Violin I *loco sempre* first system. The staff begins with a *pizz* (pizzicato) section marked *mp* and *f*, followed by an *arco* (arco) section marked *mf*. The music features a melodic line with a 5:4 ratio indicated above a slur. Dynamics include *mp*, *f*, *mf*, *f*, and *mf*. The system concludes with a *8va* (octave) marking.

viola *loco*  
cello *8va* ..... | *15va* .....

violin II *loco*

Violin II *loco* first system. The staff begins with a *pizz* section marked *mp* and *f*, followed by an *arco* section marked *f*. The music features a melodic line with a 5:4 ratio indicated above a slur. Dynamics include *mp*, *f*, *mf*, *f*, and *mf*. The system concludes with a *8va* marking.

viola *loco*  
cello *8va* ..... | *15va* ..... | *8va* .....

violin III *loco*

Violin III *loco* first system. The staff begins with a *pizz* section marked *mp* and *f*, followed by an *arco* section marked *f*. The music features a melodic line with a 5:4 ratio indicated above a slur. Dynamics include *mp*, *f*, *mf*, *f*, and *mf*. The system concludes with a *8va* marking.

viola *loco*  
cello *8va* ..... | *15va* ..... | *8va* .....

violin IV *loco*

Violin IV *loco* first system. The staff begins with a *pizz* section marked *mp* and *f*, followed by an *arco* section marked *mf*. The music features a melodic line with a 5:4 ratio indicated above a slur. Dynamics include *mp*, *f*, *mf*, *f*, and *mf*. The system concludes with a *8va* marking.

viola *loco*  
cello *8va* ..... | *15va* ..... | *8va* ..... | *15va* .....

# K

Violin I: *pizz* *p* *mf* *p* *arco* *mf* *mp* *p*

Viola: *mf* *p* *loco* *8va* *loco*

Cello: *mf* *p* *8va*

Violin I: *pizz* *p* *mf* *p* *arco* *mp* *mf* *p*

Viola: *loco* *8va* *loco* *(loco)*

Cello: *8va*

Violin I: *pizz* *p* *mf* *p* *arco* *mf* *mp* *p* *mp*

Viola: *loco* *8va* *loco* *(loco)*

Cello: *8va*

Violin I: *pizz* *p* *mf* *p* *arco* *f* *mf* *p* *mp* *mf*

Viola: *loco* *8va* *(loco)*

Cello: *8va*

# L

*pizz*  
*p*

*arco*  
*mp*

*sul pont.*  
*3*

*ord. 3*  
*mp*

*sul pont.*  
*p* *mp*

*ord.*

viola 8<sup>va</sup> ..... ] *loco*

cello 8<sup>va</sup> ..... ] *loco* 8<sup>va</sup> ..... ] *15<sup>ma</sup>* 8<sup>va</sup> ..... ] *8<sup>va</sup>*

*pizz*  
*p*

*arco*  
*ord. 3*  
*mp*

*sul pont.*  
*p* *mp*

*mf*

*ord.*  
*mp*

*sul pont.*  
*3*

viola 8<sup>va</sup> ..... ] *loco*

cello 8<sup>va</sup> ..... ] *loco* 8<sup>va</sup> ..... ] *15<sup>ma</sup>* 8<sup>va</sup> ..... ] *8<sup>va</sup>*

*pizz*  
*p*

*arco*  
*sul pont.*  
*p* *mp*

*mf*

*ord.*  
*mp*

*sul pont.*  
*3*

*ord. 3*  
*mp*

viola 8<sup>va</sup> ..... ] *loco*

cello 8<sup>va</sup> ..... ] *15<sup>ma</sup>* 8<sup>va</sup> ..... ] *8<sup>va</sup>* ..... ] *loco*

# M

First system of musical notation. It consists of three staves: Violin (top), Viola (middle), and Cello (bottom). The Violin staff begins with a *pizz* (pizzicato) instruction and a *pp* dynamic. It then transitions to *arco* (arco) with a *p* dynamic. A *sul pont.* (sul ponticello) instruction with a *4:3* ratio is shown above a group of notes. The staff continues with *ord.* (ordine) and further dynamics of *p*, *pp*, *mp*, and *mf*. The Viola and Cello staves are marked *loco* and have specific octave markings: *8<sup>va</sup>* for Viola and *8<sup>va</sup>* for Cello. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, continuing from the first. The Violin staff starts with *pizz* and *pp*, then moves to *arco* with *mp*. It features a *sul pont.* instruction with a *4:3* ratio and *ord.* markings. Dynamics include *mf*, *p*, and *pp*. The Viola and Cello staves are marked *loco* with octave markings of *8<sup>va</sup>* and *15<sup>va</sup>*. The system ends with a double bar line and a repeat sign.

Third system of musical notation, continuing from the second. The Violin staff begins with *pizz* and *pp*, then transitions to *arco* with *mp* and *mf*. It includes a *sul pont.* instruction with a *4:3* ratio and *ord.* markings. Dynamics range from *p* to *pp* and *mp*. The Viola and Cello staves are marked *loco* with octave markings of *8<sup>va</sup>* and *15<sup>va</sup>*. The system concludes with a double bar line and a repeat sign.



# N

The image displays five systems of musical notation for Violin (vln), Viola (vla), and Cello (cel). Each system consists of three staves. The Violin staff is the top staff, the Viola staff is the middle staff, and the Cello staff is the bottom staff. The notation includes various performance instructions such as *pizz* (pizzicato), *arco* (arco), *sul tasto* (sul tasto), *ord.* (ordina), *lecco* (lecco), *8<sup>va</sup>* (8va), and dynamic markings like *ppp*, *pp*, *p*, and *ppp*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns and dynamic contrasts, with some passages marked *lecco* and *8<sup>va</sup>* in the Cello part.

\* read through the material normally (left to right)

*pizz*

*ppp* \* glissando to nothing

viola 8<sup>th</sup> →  
cello 15<sup>th</sup> →

Detailed description: A single musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, 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