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 <u>first repeat</u> 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

3/4lower

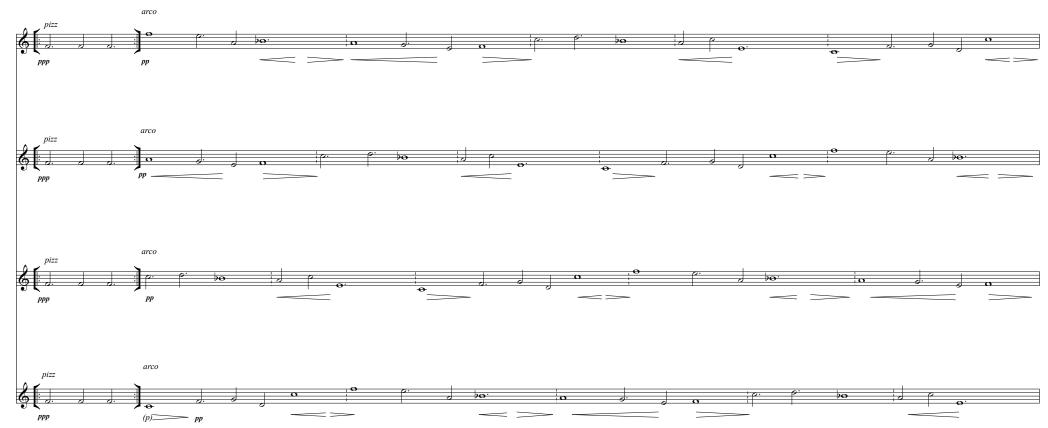
wide exaggerated vibrato

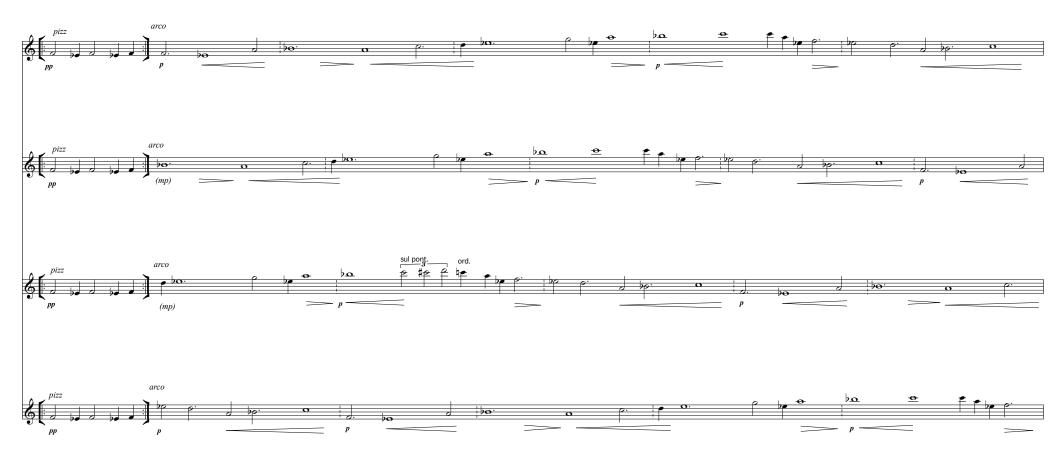
A note about the score:

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.

A

J = ca. 120 sempre legato (except where indicated)

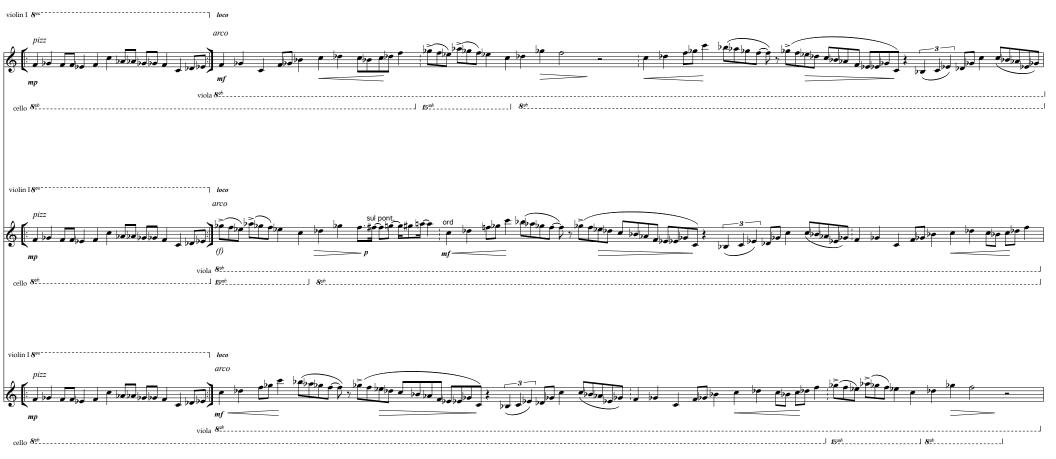






D

Volin 1 ge Volin 1 ge

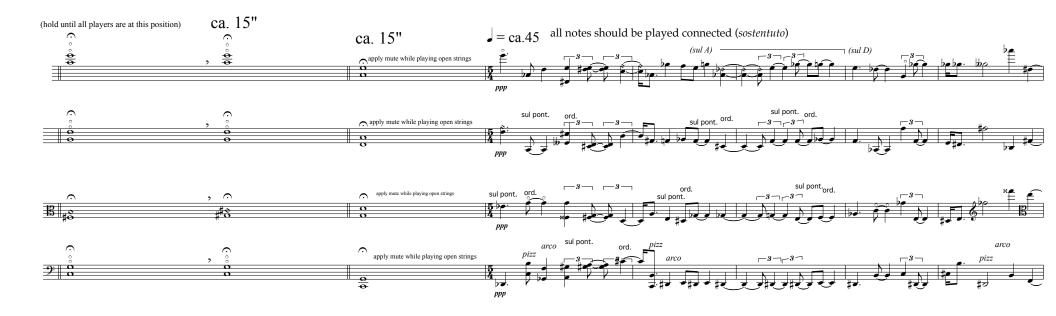


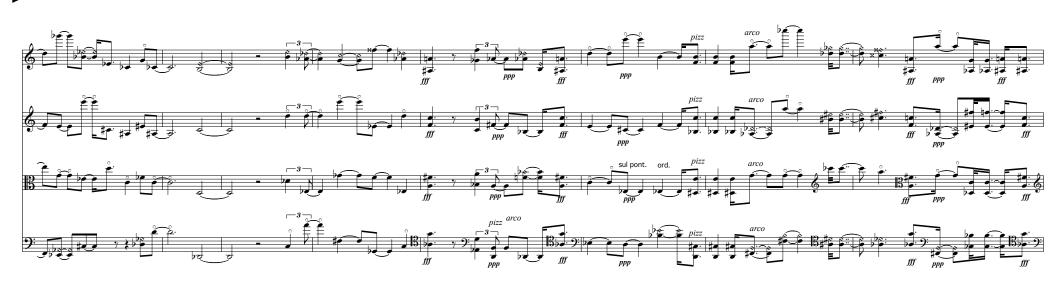
















H = ca. 120 sempre legato (except where indicated)

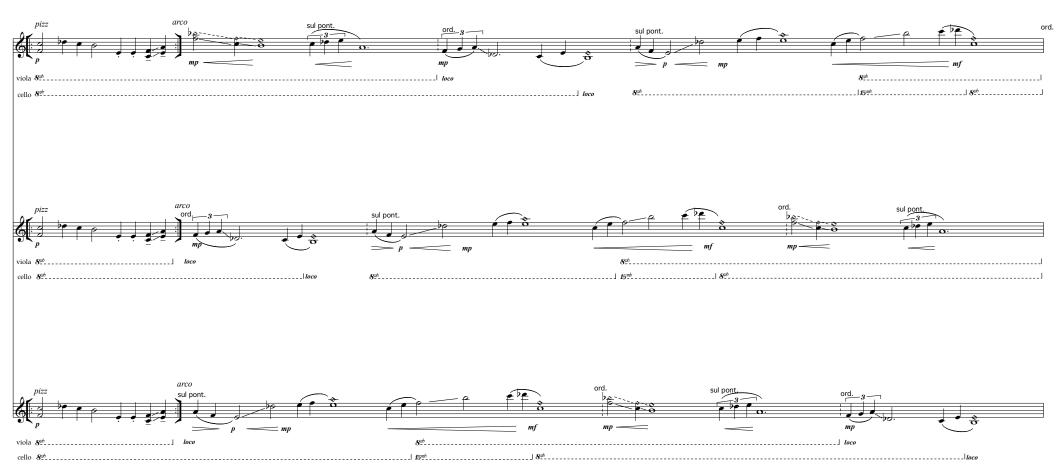


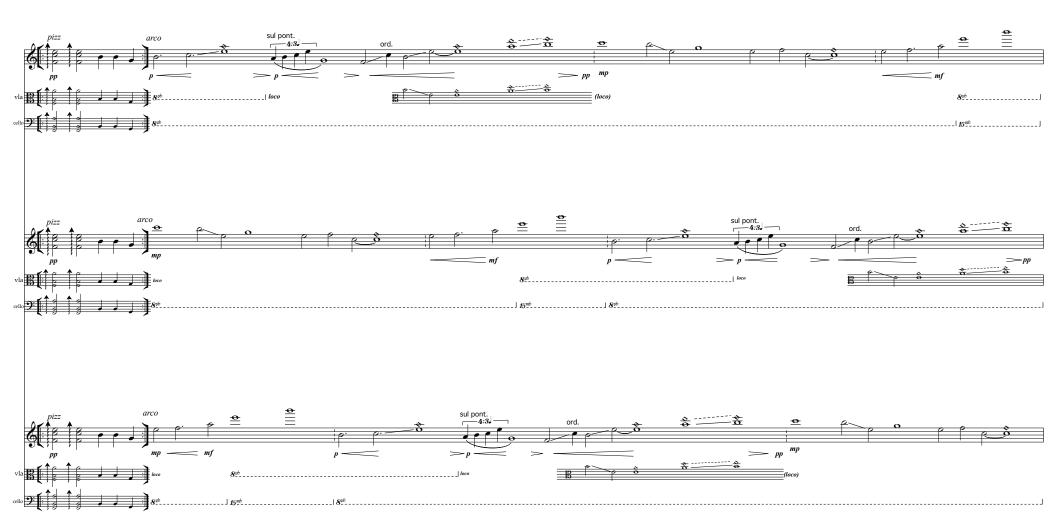




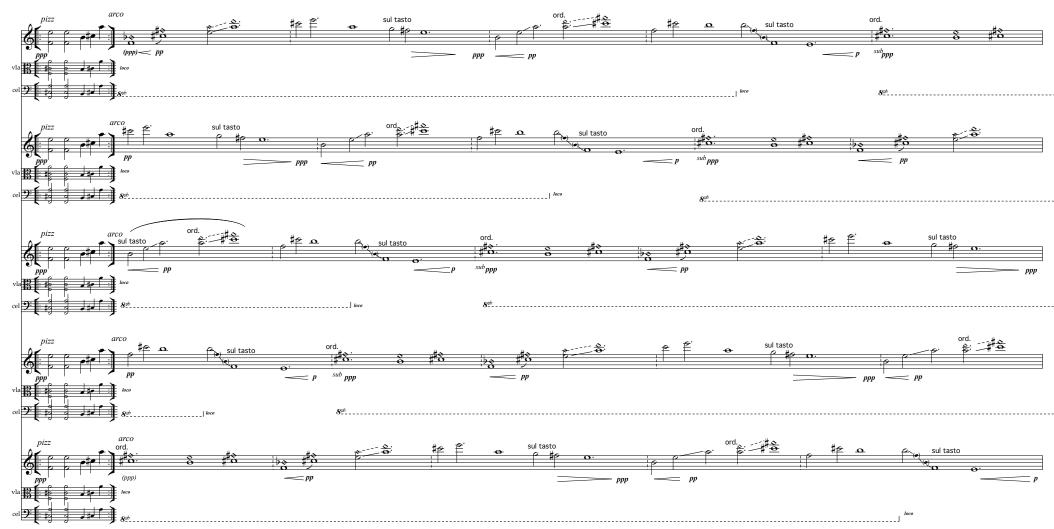


L









* read through the material normally (left to right)



* glissando to the end of the string



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