

WARPED CLOCKS

for solo guitar

Hakki Cengiz Eren

(2017)

Program Notes

Warped Clocks has recently been composed for my friend Stephen Krishnan, with his way of playing in mind. Being the only instrument I have a substantial amount of physical affinity for, guitar has always had a special place in the development of my compositional technique; a 'laboratory' of sorts, a hands on device for harmonic exploration, it has especially been useful ever since I had begun to delve into the richness of the microtonal world.

In this work the strings are re-tuned so as to explore the interactions between quarter, sixth and eighth tones, all smaller than the familiar half step (the distance between two adjacent notes on a piano). The tuning is established in such a way as to maximize the variety of beating patterns that emerge out of harmonics played on different strings. These notes are very close to one another, and at times up to four acoustically different notes with the same letter name resonate together. Sometimes these beatings are fast and at times they are slow, and at other times they are made irregular when more than two notes interact.

The accumulation of momentum brings forth a section that magnifies subtle instabilities from the beginning and renders them much more violent through rasgueado, the rapid strumming of strings. When the energy dies down, a distorted reference to the beginning comes about.

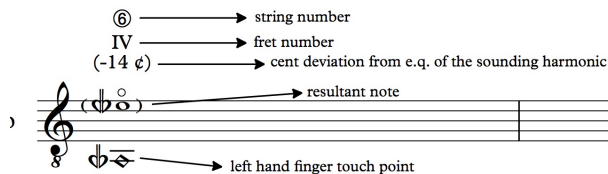
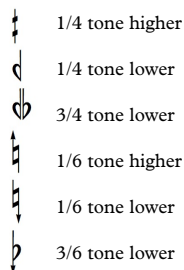
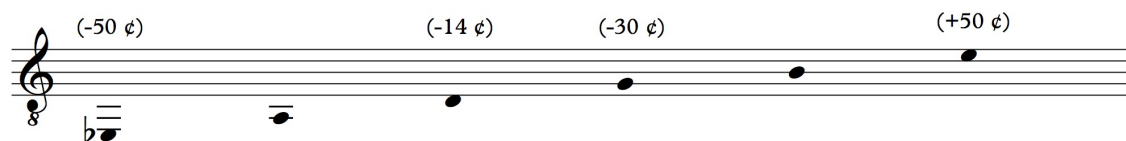
The entirety of the work is permeated by the drone note F, a reference to the second movement of Maurice Ravel's *Gaspard de la nuit, Le Gibet*.

Instructions

Care should be taken to make the drone F note slightly different in color every time.

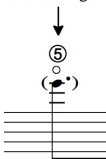
Vibrato should be applied quite sparingly, making it special upon its appearance.

The guitar is re-tuned in the following way, an electronic device that shows cent deviations is highly recommended.

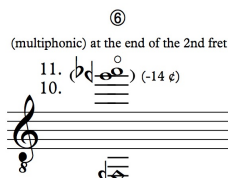


The work teems with passages that contain harmonics played on adjacent strings, extreme care is therefore needed that these ring their life out fully without being accidentally disturbed by either of the hands.

r.h., upper end of the string



Sometimes, taking the symmetry of the overtone growth on a single string into account, a harmonic is produced at the upper end of the string, as if executing an artificial harmonic (index finger of the right hand touches the node and the ring finger picks the string).



The parameters shown in the production of a multiphonic include the string number, the fret/boundary the left hand is located in (bottommost note), the approximate location of the node (in writing) and the resultant partials (ordinal numbers).

Warped Clocks

for my friend Stephen Krishnan

Hakki Cengiz Eren

- ⑥ = Eb -50 ¢
- ④ = D -14 ¢
- ③ = G -30 ¢
- ① = E +50 ¢

♩ = 54, like breathing, as resonant as possible

let all notes ring into each other

System 1: Measures 1-4. Gtr. part. Treble clef. Time signatures: 4/4, 2/4, 4/4, 3/4, 3/4. Fingering: ⑥, ②, ①, ③, ⑤. Dynamics: *p*, *pp*, *f*, *p*. Performance notes: "r.h., upper end of the string" with arrows pointing to notes on the 6th string. Fingering ⑤ is shown above the 6th string notes.

System 2: Measures 5-8. Gtr. part. Treble clef. Time signatures: 3/4, 2/4, 12/4, 5/4, 4/4. Fingering: ⑥, ②, ③, ⑤, ④. Dynamics: *p*, *pp*, *p*, *f*, *mf*, *p*, *ff*. Performance notes: "s.p." (sustained) above notes in measures 5, 7, and 8.

System 3: Measures 9-11. Gtr. part. Treble clef. Time signatures: 4/4, 3/4, 4/4, 4/4, 4/4. Fingering: ④, ⑥, ①. Dynamics: *p*, *p*, *p*, *mf*, *pp*. Performance notes: "r.h., upper end of the string" with arrows pointing to notes on the 6th string. Fingering ⑤ is shown above the 6th string notes.

System 4: Measures 12-15. Gtr. part. Treble clef. Time signatures: 4/4, 3/4, 4/4, 3/4, 4/4. Fingering: ②, ⑥, ④, ①, ③. Dynamics: *mf*, *p*, *pp* as if no attack, *p*, *ppp*. Performance notes: "r.h., upper end of the string" with arrows pointing to notes on the 6th string. Fingering ⑤ is shown above the 6th string notes.

15

ord.

s.t.

s.p.

p sub.

p

pp

mf

ff

p

pp

f

⑥ V ⑤ VII ① XII ③ XII ⑥ IX (-14 c)

3

3

3

③ ② ① ④

1/3 CVII

④

3

18

s.p.

ff

p

pp

ppp

⑥ IV (-14 c) ① XII ⑤ VII ③ XII ⑥ IX (-14 c)

3

5:4

① ② ③ ④ ⑤

5:4

21

p

pp

mf

p

f

⑥ VII ④ ② ①

① ⑥ VII ③ ④

① ③ ②

s.p.

25

p

p

pp

ff

p

f sub.

f sub.

> p

ff sub.

pp

ord.

s.p.

② ③ ④

④

③

⑥ ⑤ IV (-14 c) ③ XII ⑥ IX (-30 c)

3

6

3

29

s.p.

ff

pp

ff sub.

r.h., upper end of the string

⑥ ⑤ IV (-14 c) ③ XII ⑥ IX (-30 c)

s.t.

① ②

$\text{♩} = 64$, freely

⑥ IX (-14 ¢) s.p.

34 ③ XII ⑤ XII l.r. ⑥ VII ②

pp as if no attack *p* *pppp*

(multiphonic) ord. at the end of the 2nd fret

37 ③ IX (-44 ¢) ⑤ VII ⑥ V

XIX ② XII l.r. s.p. p i 6 6 3

pp as if no attack *p* *pppp*

(multiphonic) ord. at the end of the 2nd fret

40 ③ IX (-44 ¢) ③ V ⑤ VII ⑥ V

XIX ② XII l.r. s.p. p i 6 6 i ↑ 3

pp as if no attack *p* *f* *f*

m.s.p

42 ④ fast ③ l.r. i ↓ ↑ mf l.r. i ↓ ↑ mf l.r.

pp *mf* *p*

45 i ↓ ↑ l.r. i ↓ ↑ l.r.

p *f* *pp* *p*

slow s.t. → fast

ord. i ↓ ↑ l.r. m.s.p. i ↓ ↑ l.r.

50 *pp* *p* *mf* *f*

slow s.t. i ↓ ↑ l.r. pp

slow ord. i ↓ ↑ l.r. ① f

slow → fast m.s.p.

53 *pp* *pp* *f* *f*

slow m.s.p. i ↓ ↑ 5 sec. 7 sec. 6 sec. fast

56 *pp* *ff sub.* *pp* *ff* *p sub.*

59 *ff* *p* *p* *f* *p* rit. (poco)

♩ = 46, ad lib.

61 *fff* *p* *fff* *p* (poco)

A tempo, ♩ = 64

fast s.p. → m.s.p. 5 sec. 4 sec. 2 sec. slow (subito)

64 *pp*

CII

fast

a
m
i

4 sec.

6 sec.

A tempo, ♩ = 64

slow (subito)

fast

fast
ord.

→

→

3 sec.

4 sec.

2 sec.

i

a
m
i

4 sec.

85 *bend slightly*

pp *mf* *pp*

♩ = 46, ad lib.

88

pp *fff* *mf*

A tempo, ♩ = 64

fast s.t. → slow ord. → fast m.s.p.

91

pp *p* *fff*

5 sec. 3 sec. 4 sec.

94

pp *pp sub.* *ff* *pp sub.* *ffff*

3 sec. 4 sec. 6 sec.

97

p *ff* *p sub.*

s.p. p p i m a i

99

mf p *mf p* *mf p*

XII ③ ④

102

ff sub. *p sub.* *f* *mf p* *mf p*

m.s.p. p p i m a i

ord.

105

mf p *mf p* *pp*

a little slower

108

pp p i m a i *p i* *ff sub.* *p* *f* *VI* *f* *VII* *p*

111

s.p. *f* *VI* *f* *VII* *f* *VI* *f* *VI* *p*

a little slower

115

s.t. *p i m a i* *p i* *mf* *p sub.* *s.p.* *pp p i m a i* *p i* *f sub.* *p sub.* *f* *V* *p*

118

f *p* *f* *IV* *p* *f* *V* *p*

121

m.s.p. *f* *V* *p* *f* *IV* *p* *f* *V* *p* *6* *3/4*

ord.

125

ppp *i* *p i* *p* *stacc.* *mf* *ppp*

slow down arpeggios gradually

m.s.t.

128 *i.* *p* *mp* *pp* *pppp*

3 *non stacc.* *s.t. i.* *3*

Tranquillo, (♩ = 40)

131 ord. *p* *mp* *pp*

① ② ③ ④

⑥ multiphonic (r.h. nat. harm, slightly after XIX)

(-14 c) (+20 c)

IX (-14 c)

(-14 c) (+20 c)

r.h., upper end of the string

134 *p* *pp*

10. 7. 10. 7. ⑤

** desperate desire* *on the bosom of the palpitating air*

(-14 c) (+20 c)

r.h., upper end of the string

⑤

137 *p*

10. 7. ⑤

(-14 c) (+20 c)

r.h., upper end of the string

⑤

140 *p*

10. 7. ⑤

* whisper, sometimes allowing the voice to rise above a little

r.h., upper end of the string

142 10. (-14 e)
7. (+20 e)

p

144 10. (-14 e)
7. (+20 e)

p and a resolute endeavor

XIX

3 3 3

what a

④ *pp* l.h. only

(poco)

⑥ *rit.*
(poco)

(multiphonic) at the end of the 2nd fret

146 11. (-14 e)
10.

p horror! they outpour

XIX

3 3 3

pp l.h. only

⑥

(multiphonic) at the beginning of the 2nd fret

148 13. (-14 e)
12.

p

XIX

3

pp l.h. only