

a murmur which redoubles

written for the Catch Guitar Quartet
winner, 2nd Prize, Output Guitar Festival Competition

"...Here Rumor dwells,
Her palace high upon the mountain-summit,
With countless entrances, thousands on thousands,
And never a door to close them. Day and night
The halls stand open, and the bronze re-echoes,
Repeats all words, *a murmur which redoubles*.
There is no quiet, no silence anywhere,
No uproar either, only the subdued
Murmur of little voices, like the murmur
Of sea-waves heard far-off, or the last rumble
Of thunder dying in the cloud."
-Ovid, Metamorphoses

seth cluett (2006)
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Instructions

General

This is a slow moving, quiet piece. Considered a collaboration between composer and ensemble, any changes, alteration, or interpretive decisions are the purview of the ensemble and are not only welcomed but encouraged.

Notation

The notational system employed by this work affords the performer the freedom to choose pitches, rests, and their durations based on listening in the moment of performance. When the performer see this:

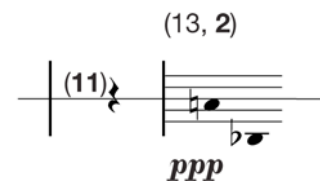


it means that this group presents the performer with three pitches (D, Ab, A), as well as two durations associated with these pitches articulated by non-bold numbers above the staff (7 + 13) in the example above). The pitches can be performed in any order and at any of the durations provided above by the non-bold numbers. The bolded numbers represent the duration of rests available to the performer (3 + 7 in the example above). The rests can be used in any order from the durations provided and should be inserted between chosen pitches. For example, a performer could play an Ab for 13 counts then rest for 7 counts, then play a D for 7 counts and rest for 3 counts. The decision of what pitch/duration/rest should be informed by what is heard in the musical texture at the moment of performance.

Next to each group of pitches is a sign indicating the octave in which the pitches may be played like so:

- play pitches at the octave written
- + play pitches at or above the octave written
- play pitches at or below the octave written
- +/- play pitches at, above, or below the octave written

Rests such as the example that follows:



are cued from the actions of another performer as coordinated by the vertical dashed lines. This notation indicates that from the cue, the performer counts the rest (in this case 11) entering with their part as notated.

Articulation

Articulations and method of sustain are left to interpretation, so long as it is in keeping with the overall dynamics and texture of the piece. A sparse version with compressor/sustain or a dense version with loopers and ebows are both possible interpretations of the piece; each performer may choose their own method, or the ensemble may modulate between methods either as a group or individually.

Timing

It is possible to coordinate this piece in a number of different ways. This piece is not concerned with micro-timings but rather with large-scale pacing. As such, the performers cue one another in a causal but not strictly timed manner. By listening and cuing each other with a timer nearby, moving through the form should be fluid.

Feel free to take the information I've given as a template in order to make the piece your own. ENJOY!

Should there be any questions, don't hesitate to contact me:

email - sethcluet@gmail.com
web - <http://www.onelonepixel.org>

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please read the instructions

♩ = 60 like voices from the apartment below, a strong almost silent sound



guitar 1

(3, 7, 9, 2, 11) *ppp* (5, 7, 2, 3) *pp* (3, 5, 3, 11, 15) *pppp* (71) *pp* (3, 6, 7) *p*

guitar 2

(11) *ppp* (17) *pp* (83) *p* (71) *pp* (5, 7, 1, 3) *p* (4) *pp* (4) quietly

guitar 3

(23) *ppp* (70) *ppp* (21) *ppp* (7, 9, 2, 5) *ppp* (7) *ppp* (7) *pp*

bass

(7) *pp* (4, 5, 7, 2, 3) *ppp* (9) *ppp* (5, 9, 11) *ppp* (5, 7, 1, 3) *ppp*

tape

Annotations: slightly above or below sine tones, just above texture, mostly the harmonic, terraced dynamics (p, pp, ppp), I.h.+r.h. mute w/ felt pick, vary accents each repeat, last 7 seconds outside tempo.

The musical score is written for five parts: guitar 1, guitar 2, guitar 3, bass, and tape. Each part is on a five-line staff. The guitar parts use treble clefs, while the bass part uses a bass clef. The tape part uses a treble clef. Fingerings are indicated in parentheses above notes. Dynamics are indicated by bold italicized letters (ppp, pp, p, pppp). Performance instructions include 'slightly above or below sine tones', 'just above texture', 'mostly the harmonic, terraced dynamics (p, pp, ppp)', 'I.h.+r.h. mute w/ felt pick', 'vary accents each repeat', and 'last 7 seconds outside tempo'. The tape part consists of a series of notes, some with accidentals, and a final chord marked with an '8'.