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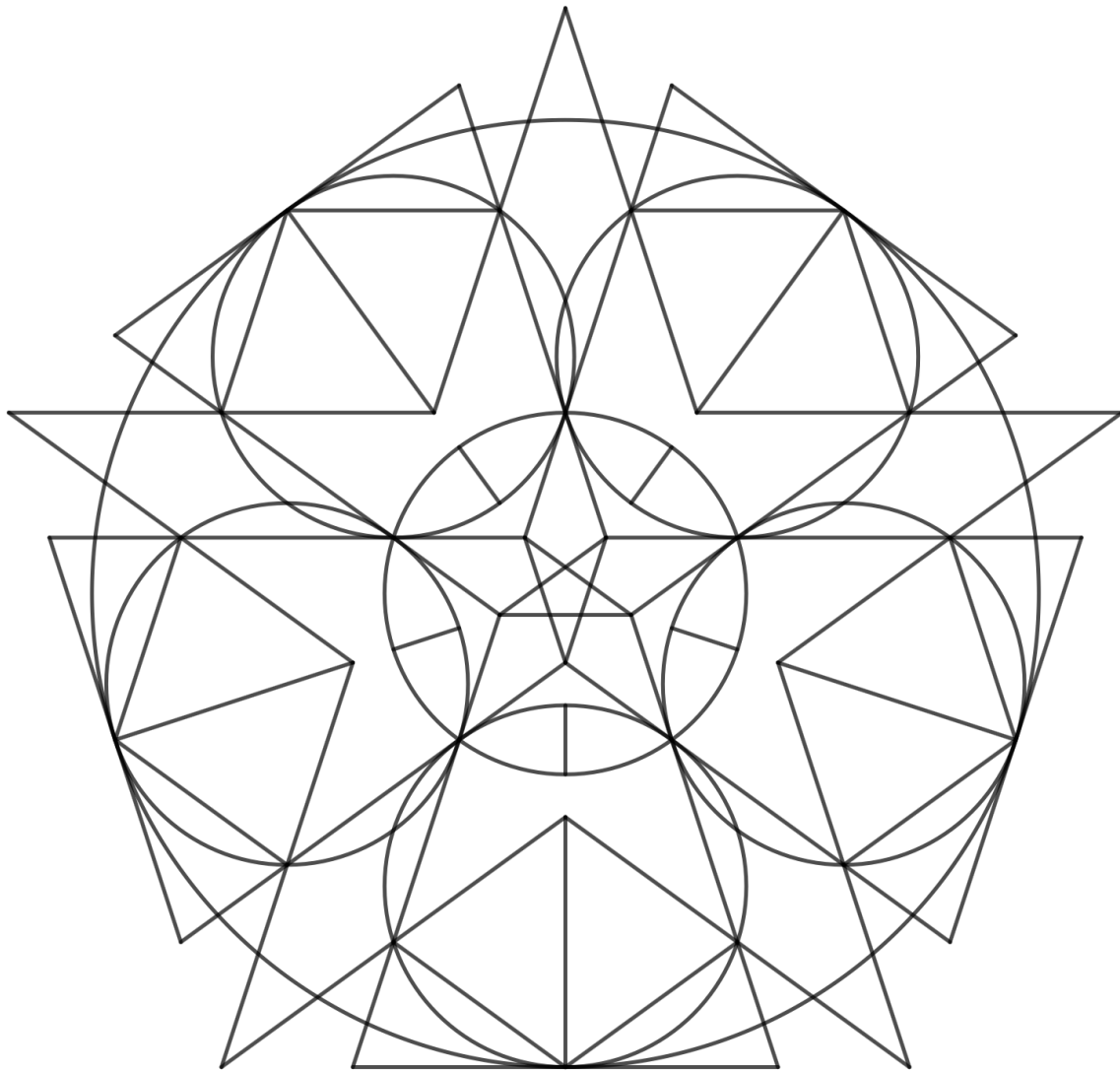
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Seeking Gnosis

for Mixed Ensemble



Full Score

Pedro Laranjeira Finisterra

November 2022 / Revised: August 2023

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Seeking Gnosis (2022/2023)
for Mixed Ensemble

Full Score in C

Composition and Cover Illustration: Pedro Laranjeira Finisterra

Duration: ca. 13'

List of Instruments:

-Flute (doubling Piccolo and Alto Flute)
-Clarinet in Bb & Bass Clarinet in Bb
-Alto Saxophone
-Bassoon

-Electric Guitar

-Percussion:

Crotales
Shaker
(5) Woodblocks
2 Bongos
2 Congas
Kick Drum
Bass Drum
Large/Low Gong

-Viola

-Violoncello

Performance Notes

As a starting point, this piece freely explores the concept of musically adapting a variety of numeric possibilities derived from the proportion 11/7 into pitch and rhythm, such as:

- thinking of it as a Just Intonation frequency ratio
- thinking of it as a polyrhythm of 11 pulses against 7
- having 7 and 11 as two integers within the Luca Series (1, 3, 4, 7, 11, 18, etc.) and translating these integers as musical durations of 1, 3, 4, 7, 11 and 18 quavers/8th notes

Alongside these ideas, other unrelated pitch and rhythmic materials are explored alongside them.

Scales, Microtonality and Intonation in different instruments

This piece musically explores the following microtonal scales:

- 4 Equal Divisions of the 11/7 ratio (4ED11/7) – a ‘compressed whole tone scale’ that does not repeat at the octave
- 5 Equal Divisions of the Octave (5EDO) – a ‘pentatonic resembling scale’ that repeats at the octave
- 1 Equal Division of 5/4 (1ED5/4) - a scale with equal steps of the size of the 5/4 Natural Major third (or a ‘compressed augmented chord’ that does not repeat at the octave)
- 11 Equal Divisions of the Octave (11EDO) – a ‘microtonally chromatic scale’ with 1 step missing, but still repeats at the octave

Given the instrumentation of this piece (i.e. the absence of electroacoustics and special microtonal instruments), these scales are actually never used in this piece. Instead, a variety of microtonal and non-microtonal approximations of these scales is explored on the different instruments (whose intonational practices are in themselves varied), sometimes systematically, other times more freely. The desired overall result would then be a richness in performative intonation and microtonal variety.

In practical terms, these scales are then approximated into 12, 24, 48 and 72 notes per octave and are notated through the usage of microtonal accidentals in the following ways:

- Crotales: The Crotales are the only instruments fixed in 12 Equal Divisions of the Octave and therefore have no microtones. 12EDO is the only system in this instrument used to approximate material from the microtonal scales mentioned above.
- Woodwinds: All the microtonal scales are approximated into either 12 notes per octave (semitones), 24 (semitones and quarter tones) and/or 48 (semitones, quarter and eighth tones). The performers should treat the microtonal intervals in the same way they treat semitones (a semitone means roughly 100 cents, a quarter tone means 50 cents, and an eighth tone means 25 cents, but their intonation naturally varies in performance). The Bassoon does not have microtones, with the exception of two quarter tones in its duo with the electric guitar at the end of the piece.
- Electric Guitar: The electric guitar makes use of a scordatura which allows it to play semitones, quarter and eighth tones (although not evenly distributed throughout the entirety of the pitch range), allowing the employment of 12, 24 and 48 Equal Divisions of the Octave. The above microtonal scales are then approximated into these systems but less systematically than in the woodwinds. In the full score, the electric guitar part is notated using two staff systems. The top system notates musical notes in ‘concert pitch’ (using microtonal notation) and the bottom system indicates where each pitch should be played as if there was no scordatura (functionally serving as a ‘tablature’). The individual part only includes this second system. It is important for the performer to play all the pitches exactly in the string/fret positions that are indicated, as most microtonal pitches can only be achieved in only one fret in a specific string (due to the scordatura).
- Strings: Some intervals of the microtonal scales listed above are very close to Just Intonation ratios that are present in the harmonic series and that can be tuned by ear (some more easily than others). These Just Intonation ratios are thus represented and notated into 72 notes per octave (semitones, quarter, sixth and twelfth tones) and with boxed text notes identifying them, giving a qualitative description and indicating which reference

notes should be used to tune them by ear (e.g. “5/4 Natural Major Third above Vlc. C”). Just Intonation is used in either slow passages or in long notes (while other instruments are playing faster material). However, in faster passages, the above microtonal scales are approximated into 12 notes per octave (semitones) and 24 (semitones and quarter tones). For these faster passages which employ 12 and 24 notes per octave (and which are always identified in the score in boxed text notes to distinguish them from the materials based in Just Intonation), the performers should treat the microtonal intervals the same way they treat semitones (a semitone means roughly 100 cents and a quarter tone 50 cents, but their intonation naturally varies in performance).

The Electric Guitar Scordatura

The electric guitar strings should be retuned with the following scordatura:

E – 200 cents (1 whole tone to D)
B – 50 cents (1 quarter tone below B)
G + 25 cents (1 eighth tone above G)
D (no retuning)
A – 50 cents (1 quarter tone below A)
E – 25 cents (1 eighth tone below E)




This scordatura can be achieved by using a guitar tuner (using the cent deviation references) or by ear using the following methodology:

1. Retuning the high E string a whole tone until it is tuned a perfect octave with the D string.
2. Lowering the A string down until, when pressing it on the 5th and 6th frets and playing both pitches simultaneously with the open D string, produces one quarter tone down (5th fret) and one quarter tone up (6th fret). To tune both pitches symmetrically at the same distance from D, adjust the tuning of the A string until the speed of the beatings produced when playing them simultaneously with the open D string is the same.
3. Lowering the low E string until, when pressing it on the 10th fret and playing it simultaneously with the open D string and the A string on the 5th fret, produces one eighth tone down the open D string and one eighth tone up the quarter tone flat D (5th fret on the A string). Similarly adjust the tuning of the low E string until the beatings of both intervals are at the same speed.
4. Lowering the B string down until, when pressing it on the 3rd and 4th frets and playing both pitches simultaneously with the high E string (now tuned to D), produces one quarter tone down (3rd fret) and one quarter tone up (4th fret). To tune both pitches symmetrically at the same distance from D, adjust the tuning of the B string until the speed of the beatings produced when playing them simultaneously with the open high E string (tuned on D) is the same.
5. Raising the G string until, when pressing it on the 7th fret and playing it simultaneously with the open high E string (retuned to D) and the B string on the 4th fret, produces one eighth tone up the open high E string (retuned to D) and one eighth tone down the quarter tone sharp D (4th fret on the B string). Similarly adjust the tuning of the G string until the beatings of both intervals are at the same speed.






Accidentals

This piece makes use of traditional looking semitone and quarter tone accidentals and, for other microtones (eighth, sixth and twelfth tones), arrows attached to those same accidentals are used to indicate the ‘microtonal deviation’ from those semitones and quartertones.






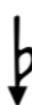





In the crotales, only semitones are used (allowing for 12 notes per octave):

Semitones			
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

In the bassoon, semitone and quartertone accidentals are used (allowing for 12 and 24 notes per octave):

Semitones					
Quarter tones					

In the woodwinds (except the bassoon) and in the top electric guitar system, semitone, quartertone and single-arrowed accidentals are used (allowing for 12, 24 and 48 notes per octave):

Semitones											
Quarter tones											
Eighth tones											

In the strings, semitone, quartertone, single-arrowed and double-arrowed accidentals are used (allowing for 12, 24 and 72 notes per octave):

Semitones															
Quarter tones															
Sixth tones															
Twelfth tones															

Seeking Gnosis

Score in C

Pedro Laranjeira Finisterra

Lento ♩ = 60

Espressivo

Standard diatonic/chromatic intonation

Alto Flute

Bass Clarinet

Alto Saxophone

Bassoon

Sounding Pitch

Fingering Pitch

Shaker

Wood Blocks

Bongo 1
Bongo 2

Conga 1
Conga 2

Crotales

Kick Drum

Bass Drum

Large Gong

Viola

Violoncello

5/4 Natural Major Third
non vib.

11/7 "Small" Minor Sixth

11/7

"Compressed octave"
by slightly less than a
quarter tone

7/5 "Narrow Tritone"

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

Seeking Gnosis

A

To Flute

A. Fl. p

B. Cl. $p \text{ } mf \text{ } p$

A. Sax. Standard diatonic/chromatic intonation

Bsn. $p \text{ } mf \text{ } p$

S. $p \text{ } mf \text{ } p$

F. $p \text{ } mf \text{ } p$

Crot. $p \text{ } mf \text{ } p$

Vla. $p \text{ } mf \text{ } p$

Vc. $p \text{ } mf \text{ } p$

B

FL. $p \text{ } mf \text{ } p$

B. Cl. $p \text{ } mf \text{ } p$

A. Sax. $p \text{ } mf \text{ } p$

Bsn. $p \text{ } mf \text{ } p$

S. $p \text{ } mf \text{ } p$

F. $p \text{ } mf \text{ } p$

Crot. p

Vla. $p \text{ } mf \text{ } p$

Vc. $p \text{ } mf \text{ } p$

Annotations:

- 4/5 Natural Major Third below B. Cl. & Bsn.
- 8/9 Natural Major Second below B. Cl. & Bsn.
- 5/7 "Narrow Tritone" below B. Cl. & Bsn.
- 11/7
- 7/4 "Narrow" Minor Seventh
- Compressed octave
- "Neutral Tenth"

C

Flute
Espressivo

26

p *f* *mf* *> p*

D

Clarinet in Bb
Standard semitone, quarter-tone and eighth-tone intonation

p *mf* *pp*

Standard semitone, quarter-tone and eighth-tone intonation

A. Sax.

Bsn.

S.

mf

①
②
③
④

F.

Crotales *mf*

Crot.

p

L. G.

Large Gong
mf

Vla.

p

non vib.
mf *f* *mf*

Vc.

mf *f* *mf*

7/4 "Narrow" Minor Seventh above G
(ignore other instruments' intonation)

7/4 "Narrow" Minor Seventh above C

Espressivo
Standard semitone, quarter-tone and eighth-tone intonation

35

Fl.

f *mf* *f* *mf* *f* *ff* *mf* *f*

Espressivo

Cl. in Bb

f *mf* *f* *mf* *f* *ff* *mf* *f*

Espressivo

A. Sax.

f *mf* *f* *mf* *f* *ff* *mf* *f*

Bsn.

S.

F.

L. G.

f *mf*

Vla.

< f *mf* *f*

Vc.

f *mf* *f*

The image displays a page from a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a full orchestra and includes percussion. The instruments listed on the left are: Fl. (Flute), Cl. in Bb (Clarinet in Bb), A. Sax. (Alto Saxophone), Bsn. (Bassoon), S. (Soprano), Electric Guitar, F. (Flute), W. Bl. (Wood Bass), K. Dr. (Keyboard Drums), Vla. (Viola), and Vc. (Violoncello). The score is in 3/4 time and features various musical notations, including dynamics (f, p, mf, ppp), articulation (accents), and phrasing slurs. The percussion parts are marked with "mf" and "3:2" time signatures. The string parts (Vla. and Vc.) are marked with "f" and "ppp". The woodwind parts (Fl., Cl., A. Sax., Bsn.) are marked with "f", "p", "mf", and "ppp". The vocal parts (S. and F.) are marked with "mf". The electric guitar part is marked with "mf". The keyboard drums part is marked with "mf". The score is a page from a larger manuscript, with a page number "53" in the top left corner.

Seeking Gnosis

5

F Allegro ♩ = 140

Fl.

Cl. in Bb

A. Sax.

Bsn.

S.

E.

W. Bl.

K. Dr.

Vla.

Vc.

Electric Guitar

Percussion

The musical score for "H" is presented in a multi-staff format. The instruments and their parts are as follows:

- Fl.** (Flute): Part 1, measures 80-84.
- Cl. in Bb** (Clarinet in B-flat): Part 1, measures 80-84.
- A. Sax.** (Alto Saxophone): Part 1, measures 80-84.
- Bsn.** (Bassoon): Part 1, measures 80-84.
- S.** (Soprano): Part 1, measures 80-84.
- E.** (Electric Guitar): Part 1, measures 80-84.
- Congas** (Congas): Part 1, measures 80-84.
- Con. 1** (Contra 1): Part 1, measures 80-84.
- Con. 2** (Contra 2): Part 1, measures 80-84.
- Vla.** (Viola): Part 1, measures 80-84.
- Vc.** (Violoncello): Part 1, measures 80-84.

The score includes various musical notations, including dynamics (e.g., *p*), articulation (e.g., *>*), and specific performance instructions (e.g., "5/4 Natural Major Third non vib.", "11/7 'Small' Minor Sixth", "7/5 'Small Tritone'"). The tempo is marked "80".

[illegible]

[illegible]

K Allegro ♩ = 140

107

Fl.

CL. in Bb

A. Sax.

Bsn.

W. Bl.

Crotales

Crot.

K. Dr.

Vla.

Vc.

113

L Energetic (♩ = 140)

Fl.

Cl. in Bb

A. Sax.

Bsn.

Kick Drum

K. Dr.

Vla.

Vc.

p

mf

p sempre

Fl.

Cl. in Bb

A. Sax.

Bsn.

K. Dr.

Vla.

Vc.

p

mf

p sempre

Fl.

Cl. in Bb

A. Sax.

Bsn.

K. Dr.

Vla.

Vc.

p

mf

p sempre

135

Fl.

Cl. in Bb

A. Sax.

Bsn.

K. Dr.

Vla.

Vc.

M

p

The image shows a musical score for measures 135 through 140. The score is written for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Kettledrum (K. Dr.), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). A rehearsal mark 'M' is placed above the Flute staff in measure 139. The woodwinds and strings play melodic lines, while the kettledrum provides a rhythmic accompaniment.

[illegible]

N **Espressivo** (♩ = 140)

148

Fl.

Cl. in Bb

A. Sax.

Bsn.

Percussion

Crot.

K. Dr.

Vla.

Vc.

p *f* *mf* *f*

O **Contemplative** ♩ = 60

155

S.

E.

Bass Drum

B. Dr.

Low Gong

L. G.

Vla.

Vc.

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

5/4 "Natural" Major Third

5/4

simile

162

S.

E.

B. Dr.

L. G.

Vla.

Vc.

mf *mp* *p* *f*

3:2

7/5 "Narrow" Tritone

P Allegro ♩ = 140

168

Fl.

Cl. in Bb

A. Sax.

Bsn.

S.

E. Gtr.

F.

Bongos

(±4 against 5)

(±5 against 4)

(±4 against 5)

(±4 in the place of 5)

(±4 against 5)

Bon. 1

Bon. 2

5/4 "Natural" Major Third above Vc.

Standard semitone & quarter-tone intonation

5/4 above Vc.

Vla.

Vc.

173

Fl. *mf* (as much as possible) *pp* *tr* To Piccolo

Cl. in Bb *mf* *pp*

A. Sax. *pp* *mf* *tr* (optional: octave higher)

Bsn. *p* *mf* *p* *pp* *mf*

S. *mf* *8va*

E. *mf* *① ② ③ ④ ⑤ ⑥*

Bon. 1 *3/4* *(±4 against 5)* *(±4 against 5)* *(±5 against 4)*

Bon. 2

Vla. *5/4 above Vc.*

Vc. *5/4 above Vc.*

♩ = 175

Seeking Gnosis

Piccolo
5:4
♩ = ♩ (♩ = 140)

To Flute
4:5 4:5 4:5 4:5
♩ = ♩ (♩ = 112) (♩ = 140)

179

Picc. *mf* *tr*

Cl. in B♭ *pp* *tr* *mf* *pp* *tr*

A. Sax. *3:2* *3:2* *mf* *pp* *tr*

Bsn. *3:2* *3:2* *mf* *pp* *tr*

S. *8va* *mf* *tr*

F. *mf* *tr*

Bon. 1 *(±5 against 4)* *3:4*

Bon. 2 *(±4 against 5)* *3:4*

Vla. *7/5 "Narrow" Tritone + Octave above Vc.* *5/4 above Vc.* *5/4 above Vc.*

Vc. *5/4 above Vc.*

Q

Poco meno mosso (♩ = 112)
accel. A tempo (♩ = 140)

186

Fl. *tr* *pp*

Cl. in B♭ *To Clarinet in B♭* *pp*

A. Sax. *tr* *pp*

Bsn. *tr* *pp*

S. *8va* *mf*

F. *mf*

Woodblocks (soft sticks)

W. Bl. *p* *mf* *mp* *mf*

Bon. 1 *3:4* *p* *mf*

Bon. 2 *3:4* *p* *mf*

Vla. *7/5 "Narrow" Tritone + Octave above Vc.* *pp* *f* *pp* *pp* *f*

Vc. *pp* *f* *pp* *pp* *f*

194

Fl.

Cl. in B♭

A. Sax.

Bsn.

[Electric Guitar]

S.

F.

(same transposed chord shape alternation between ♯ & ♭ with ♯ & ♭ until bar 216)

W. Bl.

Vla.

Vc.

mf *tr* *p* *mf* *p* *mf* *p*

mp *mf* *mp*

p *mf* *p* *mf* *p* *mf* *p*



202

Fl.

Cl. in B♭

A. Sax.

Bsn.

[Electric Guitar]

S.

F.

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

W. Bl.

Vla.

Vc.

mf *p* *mf* *p* *mf* *p* *mf* *p*

pp *mf* *pp* *pp*

7/5 "Narrow" Tritone + 2 Octaves above Vc.

simile

4:3 3:2 3:4 4:3

(← ♯ = ♭ →)

(← ♯ = ♭ →)

Seeking Gnosis

(← ♩ = ♩ →)
trills with free adjacent notes

R

209

Fl. *f* Follow the Guitar's intonation trills with free adjacent notes *f* *p* *f*

Cl. in Bb *f* Follow the Guitar's intonation trills with free adjacent notes *f* *p* *f*

A. Sax. *f* trills with free adjacent notes *f*

Bsn. *f* trills with free adjacent notes *f*

Electric Guitar
S. *f* *mf*

F. *f*

Percussion
W. Bl. *mf* Kick Drum *mf* *mp*

K. Dr. *mf*

Vla. *f* Standard semitone & quarter-tone intonation (Follow the Guitar's intonation) trills with free adjacent notes *f*

Vc. *f* Follow the intonation of the Guitar's lowest notes trills with free adjacent notes *f*

S Allegro (♩ = 140)

217

Fl. *mf*

Cl. in Bb *mf*

A. Sax. *mf*

Bsn. *mf*

E. Gtr.
S. *mf*

F. *mf*

Percussion
W. Bl. *p* *f* *mp*

K. Dr. *mf* *p* *mf*

Vla. *f* 5/4 5/4 5/4 7/5 "Small" Tritone

Vc. *mf* *p* *mf*

3.2 Seeking Gnosis

17

← ♩ = ♩ →
(♩ = 108)

rit......

To Alto Flute

225

Fl. *f*

Cl. in B♭ *f*

A. Sax.

Bsn. *f*

S. *mf*

F. *mf*

W. Bl. *mp*

K. Dr. *mp*

Vla. *f* arco

Vc. *f* arco

Standard semitone & quarter-tone intonation

Lento

molto accel......

Shaker

(as fast as possible)

molto rit......

Shak.

T Contemplative ♩ = 60

235

A. Fl.

Cl. in B♭

A. Sax.

Bsn. *pp*

S. *mf*

F. *mf*

Crot. *mf*

B. Dr. *mp*

L. G. *mp*

Vla. *mp*

Vc. *p*

Ignore the other instrument's intonation and tune to yourself (except when otherwise indicated)

5/4 Natural Major Third non vib.

5/4

5/4

5/4

5/4

Tune to the E. Guitar's F#

non vib.

[illegible]

W Allegro $\text{♩} = 140$

To Piccolo

264

Picc. *f* *mf* *p* *tr*

Cl. in Bb *mf* *mf*

A. Sax.

Bsn. *f*

S. *f* *mf* *p*

F. *mf* *mf* *p*

Bongos (hard sticks) *mp* *mf*

Bon. 1 *mp* *mf*

Bon. 2 *mp* *mf*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

5/4 5/4 5/4 7/5 "Small" Tritone



X To Flute

271

Picc. *f* *mf* *f*

Cl. in Bb *f* *mf* *f*

A. Sax. *f* *mf* *f*

Bsn. *f* *mf* *f*

S. *mf* *mf* *mf*

F. *mf* *mf* *mf*

Woodblocks (hard sticks) *mf* *mf* *mf*

W. Bl. *mf* *mf* *mf*

Crot. *mf* *mf* *mf*

K. Dr. *mf* *mf* *mf*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

7/4 "Narrow Minor Seventh" above G (ignore other instruments' intonation)

7/4 "Narrow Minor Seventh" above C

[illegible][illegible]

The musical score for "The Sound of Silence" is presented in a multi-staff format. The score begins with a key signature of one sharp (F#) and a 3/4 time signature. A box labeled "Y" is positioned at the top left. The score is divided into two systems. The first system includes staves for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar, Bass (F.), Woodblocks, Percussion (W. Bl.), Kick Drum (K. Dr.), Viola (Vla.), and Violoncello (Vc.). The second system continues the same instrumentation. The score features a 3:2 time signature change, indicated by a bracket labeled "3:2" above the staff. The tempo is marked "mf sempre". The score includes various musical notations such as notes, rests, and dynamic markings. The score is written for a full ensemble, including woodwinds, brass, strings, and percussion.

321

Fl.

Cl. in Bb

A. Sax.

Bsn

S.

E. Guitar

B.

Percussion

K. Dr.

Vla

Vc.

Violoncello

Violin

[illegible]

DD Lento (♩ = 60)
expressivo

334

Bsn. *mf*

S. *mf*

F. *mf*

Electric Guitar

simile

EE A tempo ♩ = 60

Alto Flute

To Flute

335

A. Fl. *p*

Cl. in Bb *p*

A. Sax. *p*

Bsn. *mp* *p* *mp* *p* *mp* *mf*

S. *mp*

F. *mp*

B. Dr. *pp*

Vla. *p* *pizz.*

Vc. *p*

Electric Guitar

344

Flute

Fl. *mf*

Cl. in Bb *p* *mf* *p*

A. Sax. *p* *mf* *p* *f*

Bsn. *p* *mf* *p* *f*

S. *mf* *p*

F. *p*

Crot. *mp* *mp* *p*

B. Dr. *mp* *p*

Vla. *arco* *mf* *pizz.*

Vc. *arco* *mf* *pizz.*

Percussion