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Citation: Finisterra, P. F. L. (2024). (Un)Equal Tunings: Exploring multiple levels of resolution between equal tunings and intonational practices in composition. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

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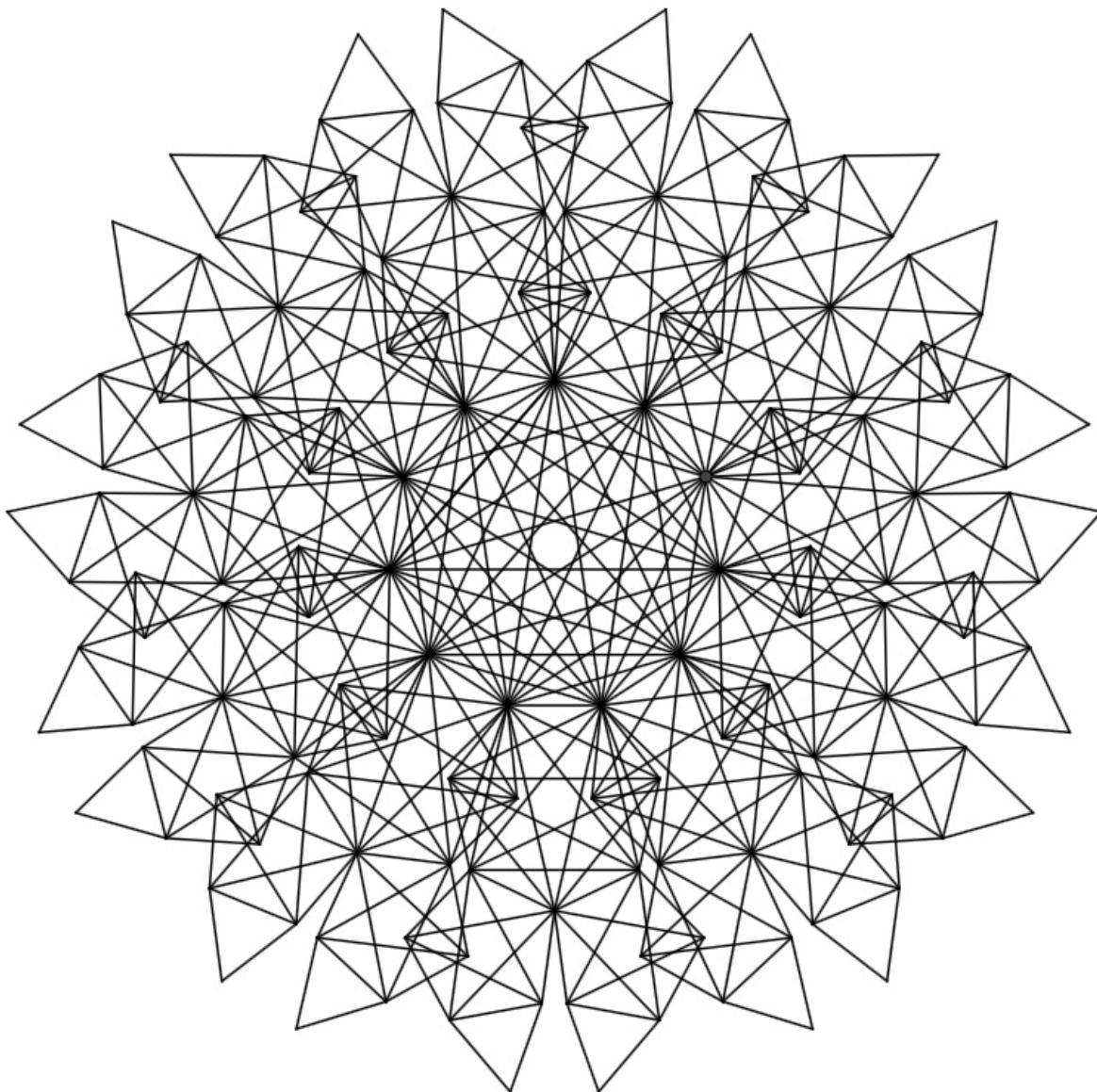
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The Fable of the Pilgrim

for Guitar Quartet



Full Score

Pedro Laranjeira Finisterra
February 2022 / Revised: August 2023

The Fable of the Pilgrim (2022/2023)
for Guitar Quartet

Composition and Cover Illustration: Pedro Laranjeira Finisterra

Duration: ca. 12'

List of Movements

- n. Incipit
- I. The Mystery
- II. A Lullaby
- III. Ritualistic Dances
- IV. Echoes of a Journey

Performance Notes

Given the reliance on resonances throughout this piece, it is recommended that it should be performed with amplification.

Microtonality

As a starting point, this piece musically explores scales and chords derived both from the equal vision of the octave in a number of parts (namely 5, 7 and 11) and Just Intonation (only in the last movement). These structures, through musical notation, are then freely approximated into 12 (semitones), 24 (semitones and quarter tones) and 48 notes per octave (semitones, quarter tones and eighth tones), which are obtained by retuning all the four guitars 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. Rising 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.

The full score is notated using two staff systems for each player. 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’). It is important for the performers to play all the pitches exactly in the string/fret positions that are indicated in the bottom staff in their parts, as most microtonal pitches can only be achieved in only one fret in a specific string (due to the scordatura).

There are two versions for the parts of each individual player: one which mirrors the dual notation system of the full score, and another which only includes the ‘scordatura notation’. In both versions, from time to time, instrumental cues will appear, always written with the ‘concert pitch notation’.

Accidentals

The score is notated with the following accidentals:

- Chromatic: \flat \natural $\#$
- Quarter tones: \downarrow \sharp
- Eighth tones: $\downarrow \uparrow$

Eighth tone accidentals may be mixed with chromatic and quarter tone-based accidentals to notate intervals which may not be notated simply through eighth tone accidentals alone.

Bent notes

In the third movement, third guitar, in both on bars 38 and 75-76, an eighth-tone sharp E should be played in the fourth string, second fret, by bending the string right before playing the note. This is pitch cannot be achieved with the scordatura designed for this piece.

A possibility to learn and physically memorize how to intonate this pitch is by tuning it by ear against an eight-tone sharp E an octave above it played by another performer in the G string on the 9th fret until an ‘in tune’ perfect octave is reached.

Irrational Time Signatures

Rhythmically, alongside repetitive rhythmical figures, this piece explores additive and subtractive rhythms. Some of these additive/subtractive ‘rhythmical games’ are based on the addition and subtraction of quavers. However, during passages rhythmically focused on triplets, additions and subtractions of quavers of triplets may also happen. In such circumstances, this leads to the creation of irrational time signatures. An example of one of these irrational time signatures would be on bars 22-23 of ‘I. The Mystery’:



In this example, the $1/4+1/6$ bar, consists of a ‘modified 2/4 bar’ in which a quaver of a triplet was subtracted from the second beat. Just as in this example, all irrational time signatures derived from triplets, in one form or another, will have a ‘(3)’ above or below the ‘irrational beat’ to help identifying them in the score.

3rd Movement, Bar 58

In the second and third guitars, the rhythm of the second beat of the $1/4+1/6+1/8$ bar (the $1/6$ part of the bar) sounds as three semiquavers at the same playing speed as the semiquavers of the first beat of the bar (the $1/4$ part), in which the last one sounds slightly shorter (as if it was a staccato). Ideally, that last semiquaver of the second beat should end at the same time as the first and fourth guitars hit their feet on the floor on the third beat of the bar (the $1/8$ part). Conceptually, the second beat of that bar is an incomplete ‘4 against 3 polyrhythm’ between the second and third guitars and the first and fourth guitars (to which was subtracted the portion equivalent to the last quaver of the first and fourth guitars’ triplets).

Glissandi

The glissando in the 3rd guitar on bar 51, should take the full duration of the quaver septuplet (or triplet, depending on the performer's choice) and range around the span of an octave.

The '7:5 tuplet'

On bars 50-51 in the third guitar (see excerpt above), and bars 52-53 on the second guitar, there are 7:5 tuplets of crotchets. As a performing/learning aid, that tuplet can be conceptualized as a 'compressed 4:3 tuplet' followed by a 'stretched 3:2 tuplet', or a 4:3 tuplet followed by a 3:2 tuplet in which the first quaver of the 3:2 tuplet ends up being played slightly before the first beat of the 2/4 bar. A simplification of this tuplet into a 4:3 tuplet followed by a 3:2 tuplet is also present in the score as a second option (although less desired).

Tremolos and Trills

Every tremolo in this piece is marked with a 'z' (instead of diagonal parallel dashes) and should be played as fast as possible, instead of relying on subdivisions of the beat.

... **Tempo primo** !

All trills (which only appear in the third movement on the first guitar, and are only whole tone trills) should also be played as fast as possible and as loud as possible by playing them with both hands (with the right hand articulating as many notes as possible), compromising the rhythmic regularity of the trill but compensating for the lack of volume achieved by only doing the trill with the left hand, while playing against the other three guitars.

The Fable of the Pilgrim

Pedro Laranjeira Finisterra

n. Incipit

Lento ($\text{J} = 60$)
medium speed arpeggio, resonant

Guitar 1

Sounding Pitch Fingering Pitch

medium speed arpeggio, resonant

Guitar 2

Sounding Pitch Fingering Pitch

fast arpeggio

Guitar 3

Sounding Pitch Fingering Pitch

fast arpeggio

Guitar 4

Sounding Pitch Fingering Pitch

slower, resonant arpeggio

n. Incipit

3

A

The musical score consists of four staves, each representing a guitar part. The parts are labeled vertically on the left: **Guitar 1**, **Guitar 2**, **Guitar 3**, and **Guitar 4**. The score is divided into six measures.

Guitar 1: Measures 1-6. Dynamics: *mf*, *f*, *mf*, *mf*, *f*, *mf*.

Guitar 2: Measures 1-6. Dynamics: *mf*, *f*, *mf*, *f*, *f*, *mf*. Performance instruction: fast arpeggio.

Guitar 3: Measures 1-6. Dynamics: *f*, *mf*, *mf*, *f*, *f*, *mf*. Performance instruction: fast arpeggio.

Guitar 4: Measures 1-6. Dynamics: *f*, *f*, *mf*, *f*, *f*, *mf*. Performance instruction: medium/fast arpeggio.

Figures: Numbered figures (1-6) are placed above the staves to indicate specific fingerings or techniques. For example, in Measure 2, Figure 5 is above the first note of the S staff, and Figure 3 is above the second note of the F staff. In Measure 4, Figure 2 is above the first note of the S staff, and Figure 1 is above the first note of the F staff. In Measure 6, Figure 8 is above the first note of the S staff, and Figure 7 is above the first note of the F staff.

I. The Mystery

Allegro moderato ($\text{♩} = 120$)

Guitar 1

Sounding Pitch Fingering Pitch

Guitar 2

Sounding Pitch Fingering Pitch

Guitar 3

Sounding Pitch Fingering Pitch

Guitar 4

Sounding Pitch Fingering Pitch

II

Guitar 1

S F

Guitar 2

S F

Guitar 3

S F

Guitar 4

S F

I. The Mystery

A

Guitar 1 — S, F (mf)

Guitar 2 — S, F (mf)

Guitar 3 — S, F (mf)

Guitar 4 — S, F (f) (optional)

B

Guitar 1 — l. v. (mf)

Guitar 2 — l. v. (mf)

Guitar 3 — l. v. (mf)

Guitar 4 — l. v. (mf)

II

Guitar 1 — S, F (mf)

Guitar 2 — S, F (mf)

Guitar 3 — S, F (mf)

Guitar 4 — S, F (mf)

I. The Mystery

24

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

=

30

C

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

I. The Mystery



I. The Mystery

99

Guitar 1 S F simile ① ② ④

Guitar 2 S F f (optional) ① ② ③ 7.5 f

Guitar 3 S F f (optional) ① ② ③ 7.5 f

Guitar 4 S F simile ④ ① ② ④

l. v.

Guitar 1 S F ④ ① ② ③ 7.5

Guitar 2 S F ① ② ③ 7.5

Guitar 3 S F ① ② ③ 7.5

Guitar 4 S F ① ② ④ ④

I. The Mystery

9

I. The Mystery

9

E

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

1. v.

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

mf

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

f

I. The Mystery

F

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Soprano S

Alto F

Measure 8: Soprano S (S), Alto F (F)

Measure 9: Soprano S (S), Alto F (F)

Measure 10: Soprano S (S), Alto F (F)

Measure 11: Soprano S (S), Alto F (F)

Measure 12: Soprano S (S), Alto F (F)

Measure 13: Soprano S (S), Alto F (F)

Measure 14: Soprano S (S), Alto F (F)

Measure 15: Soprano S (S), Alto F (F)

Measure 16: Soprano S (S), Alto F (F)

Measure 17: Soprano S (S), Alto F (F)

Measure 18: Soprano S (S), Alto F (F)

Measure 19: Soprano S (S), Alto F (F)

Measure 20: Soprano S (S), Alto F (F)

Measure 21: Soprano S (S), Alto F (F)

Measure 22: Soprano S (S), Alto F (F)

Measure 23: Soprano S (S), Alto F (F)

Measure 24: Soprano S (S), Alto F (F)

Measure 25: Soprano S (S), Alto F (F)

Measure 26: Soprano S (S), Alto F (F)

Measure 27: Soprano S (S), Alto F (F)

Measure 28: Soprano S (S), Alto F (F)

Measure 29: Soprano S (S), Alto F (F)

Measure 30: Soprano S (S), Alto F (F)

Measure 31: Soprano S (S), Alto F (F)

Measure 32: Soprano S (S), Alto F (F)

Measure 33: Soprano S (S), Alto F (F)

Measure 34: Soprano S (S), Alto F (F)

I. The Mystery

11

G

86

Guitar 1 — S F

f sempre

Guitar 2 — S F

f sempre

1. v.

Guitar 3 — S F

f sempre

Guitar 4 — S F

f sempre

1. v.

1. v.

92

Guitar 1 — S F

Guitar 2 — S F

1. v.

Guitar 3 — S F

1. v.

(6) (3) (2) (1)

Guitar 4 — S F

(5)

1. v.

(4) (5) (6)

1. v.

(5) (4) (2) (1)

vii

1. v.

(1) (2) (6)

1. v.

(5) (4) (5)

vii

I. The Mystery

Musical score for four guitars (Guitar 1, Guitar 2, Guitar 3, Guitar 4) in 4/4 time, measure 99.

Guitar 1: Staves S and F. Measure 99: Rests. Dynamics: ***p***, ***V***.

Guitar 2: Staves S and F. Measure 99: Notes. Dynamics: ***pp***, ***p***, ***mf***, ***p***.

Guitar 3: Staves S and F. Measure 99: Rests. Dynamics: ***pp***, ***②①***.

Guitar 4: Staves S and F. Measure 99: Rests. Dynamics: ***pp***, ***⑤⑥***, ***p***.

II. A Lullaby

Lamentoso ($\downarrow = 60$)

Guitar 1

Sounding Pitch Fingering Pitch

Guitar 2

Sounding Pitch Fingering Pitch

Guitar 3

Sounding Pitch Fingering Pitch

Guitar 4

Sounding Pitch Fingering Pitch

A

tasto
Cantabile

Guitar 1

S F

tasto
Cantabile

Guitar 2

S F

B

Cantabile

Guitar 3

S F

Cantabile

Guitar 4

S F

Detailed description: The musical score consists of eight measures. Measures 1-4 are for four guitars (Guitar 1, Guitar 2, Guitar 3, Guitar 4), showing both sounding and fingering pitches. Measures 1-4 are labeled 'Lamentoso'. Measures 5-8 are for two voices (Soprano S and Alto F), labeled 'A' and 'B'. Measure 5 starts with 'tasto' for Soprano and 'Cantabile' for Alto. Measure 6 starts with 'Cantabile' for both. Measure 7 starts with 'tasto' for Alto and 'Cantabile' for Soprano. Measure 8 starts with 'Cantabile' for both. Various dynamics (p) and performance instructions (v, v4, v5, v6) are placed above the notes.

II. A Lullaby

C

Guitar 1

Guitar 2

Guitar 3

Guitar 4

17

Guitar 1 —

S P.M. ord. (2) (6) (5) (3) (2) (1)

F P.M.

Guitar 2 —

S (6) (2) (1)

F p (6) (2) (1)

Cantabile (sul pont.)

Guitar 3 —

S (6) (3) (2) (1) (3) (2) (1)

F p (6) (2) (1)

Cantabile (ord.)

Guitar 4 —

S ord. (5) (4) (5) (4) (3) (2) (1)

F P.M. (4) (5) (4) (5) (4) (3) (2) (1)

II. A Lullaby

15

D

22

Guitar 1 [S, F] Cantabile *p*

Guitar 2 [S, F] Cantabile *p* (1) (3) (2)

Guitar 3 [S, F] *p* (6) (5) (4) Cantabile *v*

Guitar 4 [S, F] *p* (4) (5) (3) (2) (1) *p*

E

27

Guitar 1 [S, F] P.M. *p* ponticello *pp* *p* (v) (v)

Guitar 2 [S, F] P.M. *p* (6) (5) (4) *mp* (3) (2) (1) *pp*

Guitar 3 [S, F] *p* (6) (5) (4) (3) (2) (1) *p* (3) (2) (1)

Guitar 4 [S, F] P.M. *p* (4) (3) (2) (1) ponticello *p* (v) (v) P.M. *pp*

III. Ritualistic Dances

Lento ($\text{♩} = 60$)

Guitar 1

Sounding Pitch Fingering Pitch

Guitar 2

Sounding Pitch Fingering Pitch

Guitar 3

Sounding Pitch Fingering Pitch

Guitar 4

Sounding Pitch Fingering Pitch

A Vivace ($\text{♩} = 160$)

Guitar 1

S F

Guitar 2

S F

Guitar 3

S F

Guitar 4

S F

B

12

Guitar 1: S, F

Guitar 2: S, F (mf, (5), (6), (l.v.), ord.)

Guitar 3: S, F (mf, (3)(2)(3), (l.v.), (1), ord., (l.v.), (1), ord.)

Guitar 4: S, F

17

C

19

Guitar 1: S, F (mf)

Guitar 2: S, F (mf)

Guitar 3: S, F

Guitar 4: S, F (mf)

24

III. Ritualistic Dances

D

25

Guitar 1: S, F

Guitar 2: S, F

Guitar 3: S, F
P.M.
mp

Guitar 4: S, F

E

30

Guitar 1: S, F

Guitar 2: S, F
(l.v.)
(l.v.)

Guitar 3: S, F
ord.
mf
ord.

Guitar 4: S, F

III. Ritualistic Dances

III. Ritualistic Dances

H

43

Guitar 1 —

S F

rasgueado
p cresc.

Guitar 2 —

S F

rasgueado
p cresc.

Guitar 3 —

S F

rasgueado
p cresc.

Guitar 4 —

S F

P.M.
p

rasgueado
p cresc.

||

47

Guitar 1 —

S F

rasgueado
f

Guitar 2 —

S F

rasgueado
f

Guitar 3 —

S F

rasgueado
mf

Guitar 4 —

S F

rasgueado
mf

50

Guitar 1

S F

foot I

Guitar 2

S F

foot

Guitar 3

S F

foot

Guitar 4

S F

foot

III. Ritualistic Dances

J

Guitar 1 —————— S F

Guitar 2 —————— S F

Guitar 3 —————— S F

Guitar 4 —————— S F

foot

4+6+8

III. Ritualistic Dances

K

Guitar 1 — S F

Guitar 2 — S F

Guitar 3 — S F

Guitar 4 — S F

ord. (as loud as possible, even if tremolo has to sound irregular)

L

Guitar 1 — S F

Guitar 2 — S F

Guitar 3 — S F

Guitar 4 — S F

III. Ritualistic Dances

25

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Measure 72: Sustained notes. Measure 73: Rhythmic patterns with grace notes. Measure 74: Rhythmic patterns with grace notes and dynamic markings (tr, ff).

M

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Measure 75: Sustained notes. Measure 76: Rhythmic patterns with grace notes and dynamic markings (ff, p). Measure 77: Rhythmic patterns with grace notes and dynamic markings (ff, p).

(bent an 8th tone higher)

p

ff

p

ff

p

ff

p

IV. Echoes of a Journey

Andante (≈ 80)

Guitar 1

Sounding Pitch Fingering Pitch

Guitar 2

Sounding Pitch Fingering Pitch

Guitar 3

Sounding Pitch Fingering Pitch

Guitar 4

Sounding Pitch Fingering Pitch

A

l. v.
mf
l. v.
VII
XII
mf

B

Guitar 1

S F

V XII
l. v.
VII
mf

Guitar 2

S F

l. v.
l. v.
XII
mf

Guitar 3

S F

l. v.
VII
l. v.
V
mf

Guitar 4

S F

IV. Echoes of a Journey

27

C

17 *simile* *poco rit.*..... **Tempo primo** (≈ 80) *molto rit.*..... $\text{J} \approx 80$ **Tempo primo** (≈ 80)

Guitar 1 S F

XII *simile* III XII

Guitar 2 S F

XII *simile* (5) *mf*

Guitar 3 S F

l. v. $\text{J} \approx 80$ l. v. (5) (3) (2) (1) *mf*

Guitar 4 S F

l. v. $\text{J} \approx 80$

E

23 **Guitar 1** S F

l. v. $\text{J} \approx 80$ $\text{J} \approx 80$

Guitar 2 S F

l. v. $\text{J} \approx 80$ $\text{J} \approx 80$

Guitar 3 S F

XII l. v. XII XII *mf*

Guitar 4 S F

simile simile *mf*

IV. Echoes of a Journey

F

29

Guitar 1

S F

1. v.

mf

1. v. (5) (3) (2)

(6) - 3

1. v.

mf

V VII

l. v.

Guitar 2

S F

simile

8va

mf

simile

(5) (3) (2)

(6) - 2

mf

Guitar 3

S F

1. v.

(3)

mf

1. v.

(5) (3) (2)(3)

mf

Guitar 4

S F

1. v.

(3)

mf

1. v.

(5) (3) (2)(3)

mf

G più Lento ($\text{J} \approx 72$)

36

Guitar 1

S F

1. v.

f

VII

1. v.

XII

Guitar 2

S F

f

8va

VII V

XII

Guitar 3

S F

f

XII

Guitar 4

S F

IV. Echoes of a Journey

29

rascgueado

Guitar 1

S F

rascgueado

XII XII VII XII

Guitar 2

S F

XII VII XII VII XII

Guitar 3

S F

XII VII XII VII XII

Guitar 4

S F

rascgueado

XII XII VII XII

IV. Echoes of a Journey

31

Guitar 1

I *Tempo primo* ($\text{J} = 80$) *rasgueado* *molto accel.*

J *Tempo primo* ($\text{J} = 80$) *rasgueado* *XII VII*

VII *rasgueado* *XII VII*

Guitar 2

XII *rasgueado* *XII VII*

Guitar 3

XII *rasgueado* *XII VII*

Guitar 4

VII *rasgueado* *XII VII*

IV. Echoes of a Journey

Guitar 1

Guitar 2

Guitar 3

Guitar 4

IV. Echoes of a Journey

33

Guitar 1

S F

Guitar 2

S F

Guitar 3

S F

Guitar 4

S F

IV. Echoes of a Journey

K *Tempo primo (♩ = 80)*

molto rit. *ff* *ord.* *l. v.*

ord. *①* *②* *③* *④* *⑤* *l. v.* *①* *②* *③* *④* *⑤* *f*

ord. *①* *②* *③* *④* *⑤* *l. v.* *①* *②* *③* *④* *⑤* *f*

ord. *①* *②* *③* *④* *⑤* *l. v.* *①* *②* *③* *④* *⑤* *f*

ord. *①* *②* *③* *④* *⑤* *l. v.* *①* *②* *③* *④* *⑤* *f*

IV. Echoes of a Journey

35

L

S 4:3 82

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

M

mf ⑤ ③ ② ① ④ ⑥ ③

molto rit.

N Tempo primo (≈ 80)

ss 4:3:3

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

O

l. v. 8va

mf V l. v.

XII

IV. Echoes of a Journey

P Allegro moderato (≈ 120)

Guitar 1

94
S: *l. v.* *f*
F: *gliss.* *f* (2) (3) (5)

Guitar 2

16
S: *l. v.* *f*
F: *gliss.* *f* (2) (3) (5)

Guitar 3

16
S: *l. v.* *f*
F: *gliss.* *f* (6) (3) (2) (1) *mf*

Guitar 4

16
S: *l. v.* *f*
F: *gliss.* *f* (2) (3) (5)

mf ————— f
mf ————— f

Guitar 1

S F

Guitar 2

S F

Guitar 3

S F

Guitar 4

S F

Q

100

IV. Echoes of a Journey

J106

Guitar 1

Guitar 2

Guitar 3

Guitar 4



molto rit.

J110

Guitar 1

Guitar 2

Guitar 3

Guitar 4