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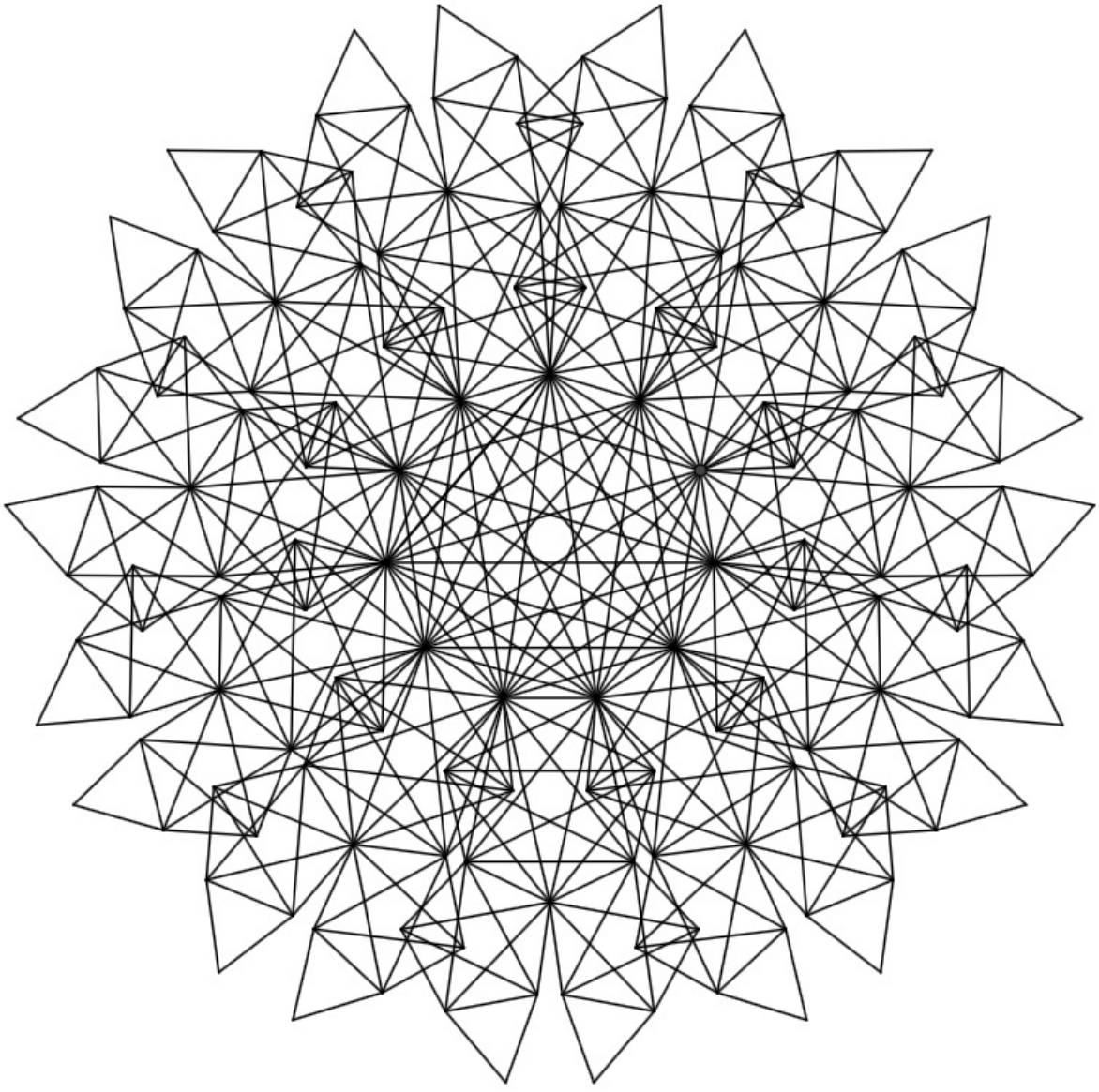
The Fable of the Pilgrim

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:

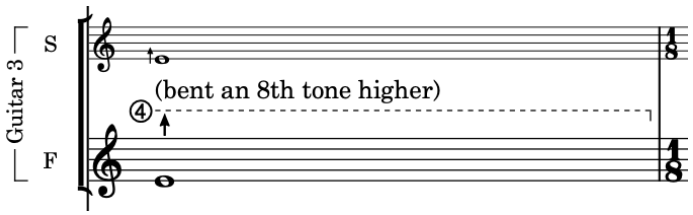
- Chromatic:
- Quarter tones:
- Eighth tones:

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

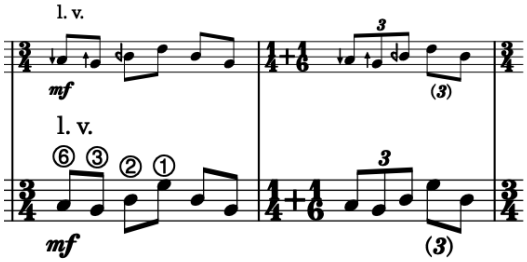
In the third movement, third guitar, in both on bars 38 and 75-76, an eighth-tone sharp E should be played in the fourth string, second fret, by bending the string right before playing the note. This is pitch cannot be achieved with the scordatura designed for this piece.

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

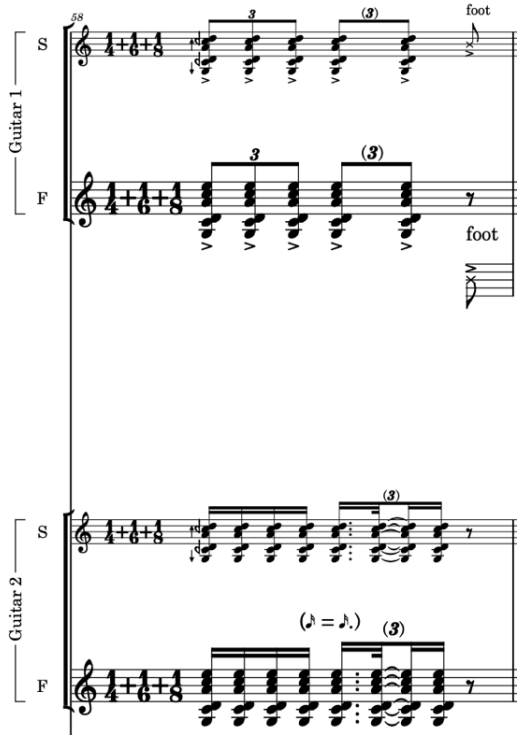
Rhythmically, alongside repetitive rhythmical figures, this piece explores additive and subtractive rhythms. Some of these additive/subtractive 'rhythmical games' are based on the addition and subtraction of quavers. However, during passages rhythmically focused on triplets, additions and subtractions 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.

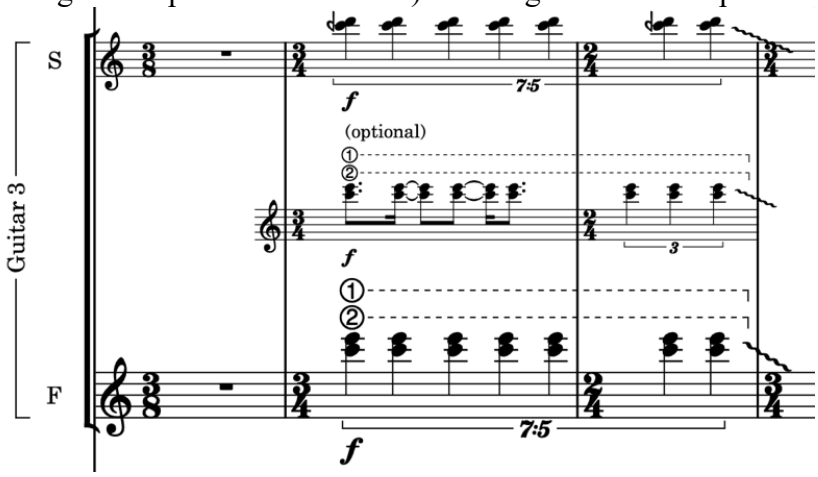
3rd Movement, Bar 58

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.

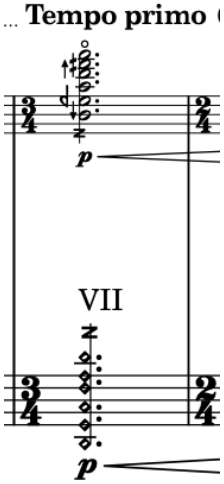


The '7:5 tuplet'

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 'streched 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.

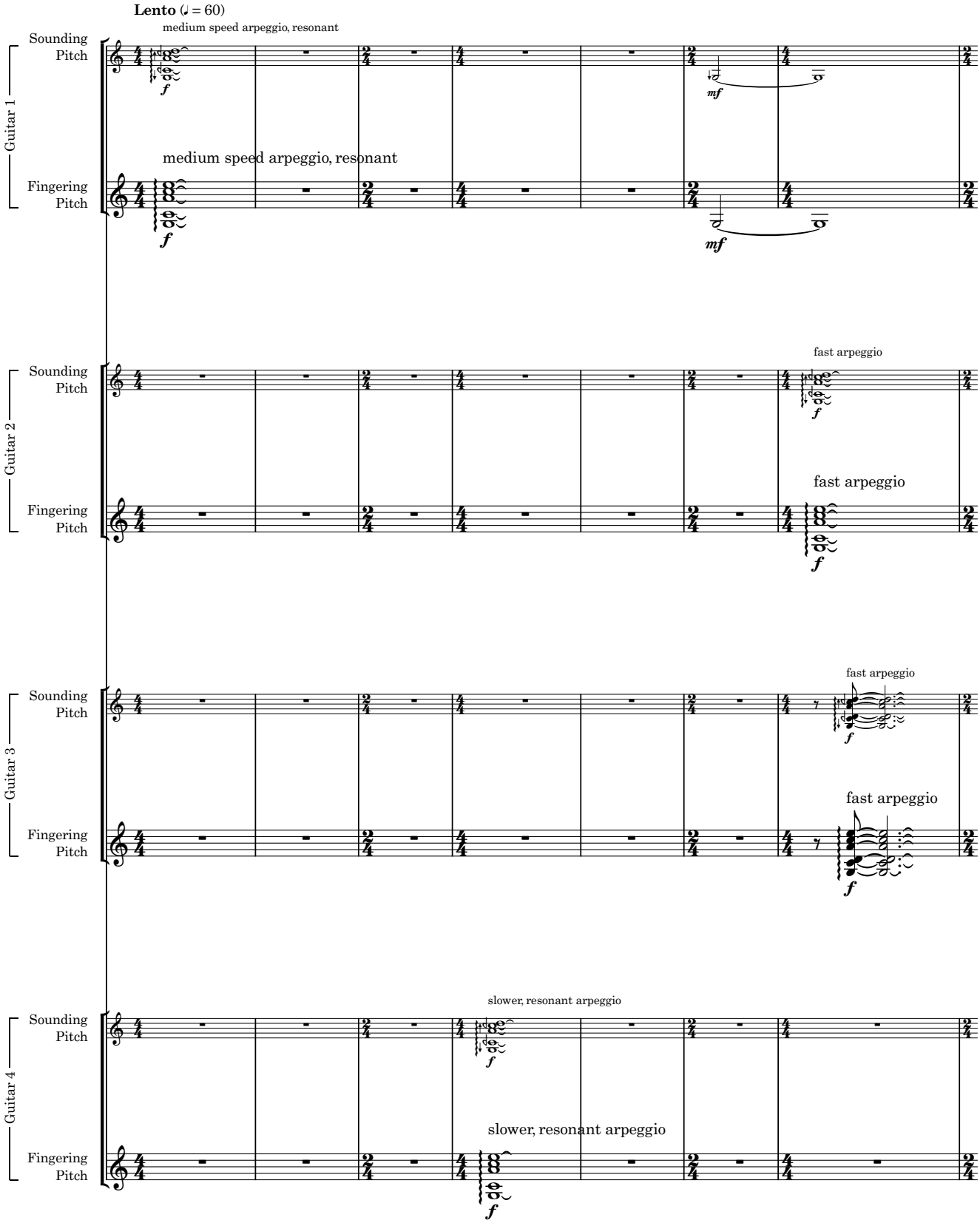


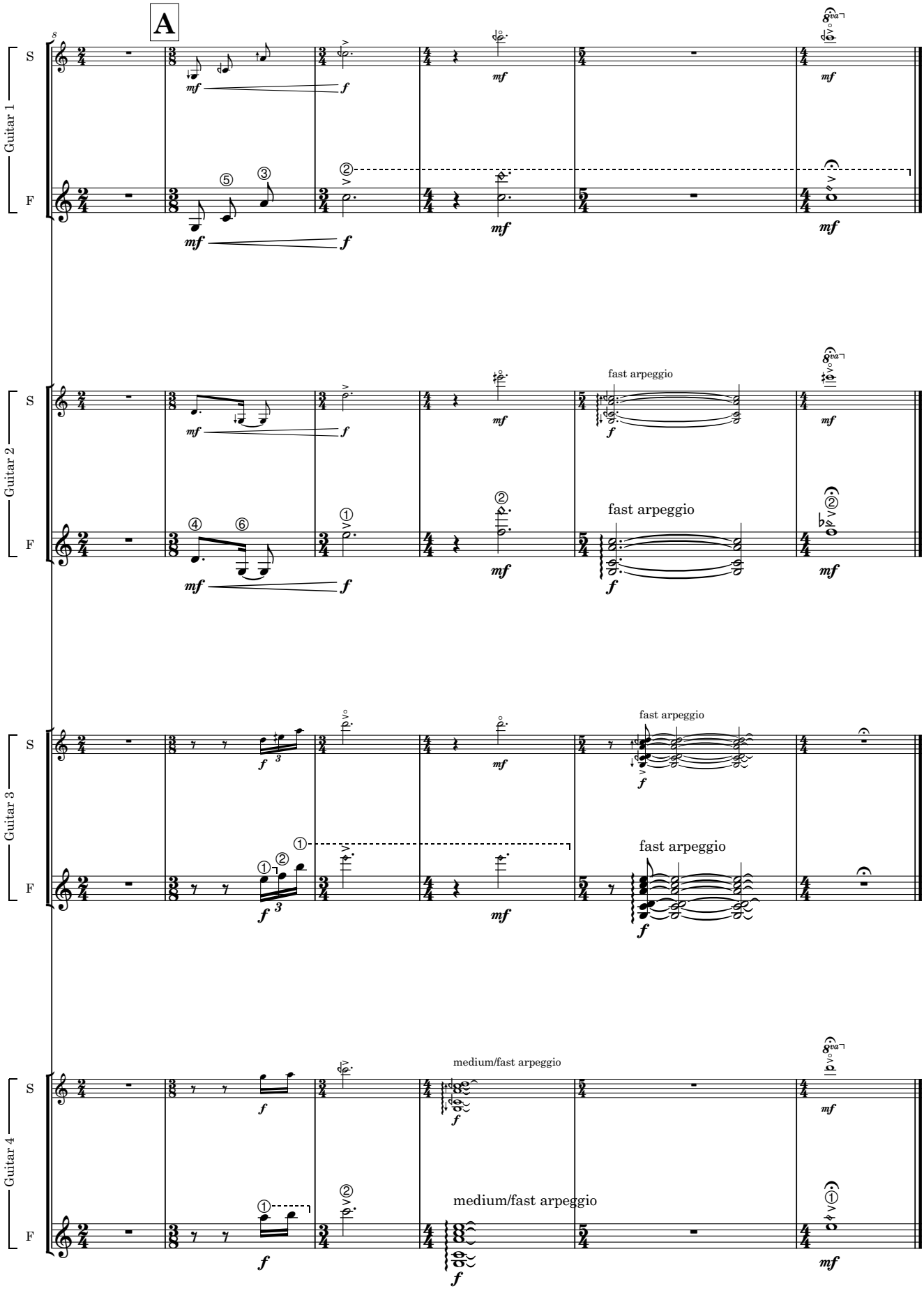
All trills (which only appear in the third movement on the first guitar, and are only whole tone trills) should also be played as fast as possible and as loud as possible by playing them with both hands (with the right hand articulating as many notes as possible), compromising the rhythmic regularity 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

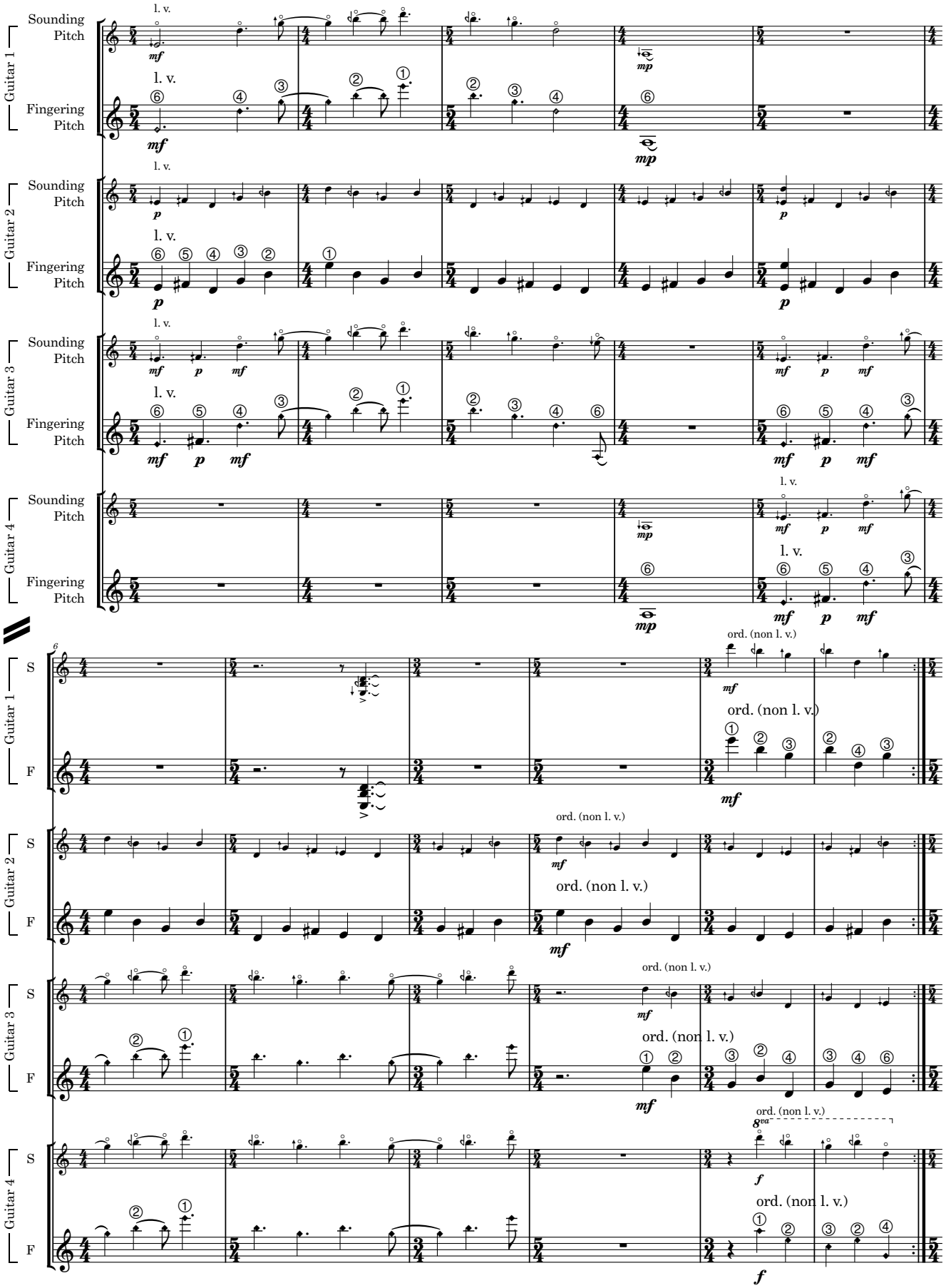
n. Incipit

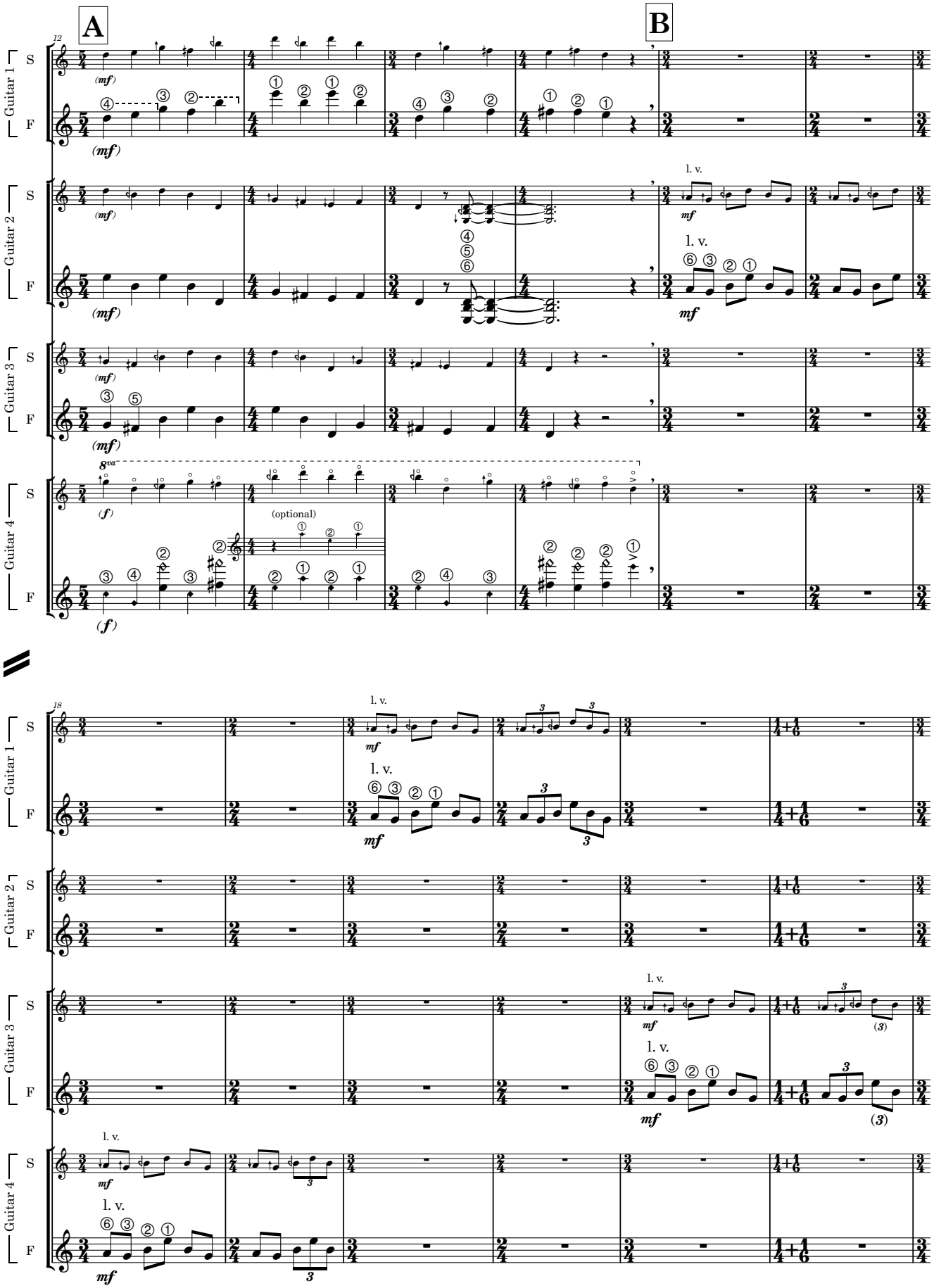


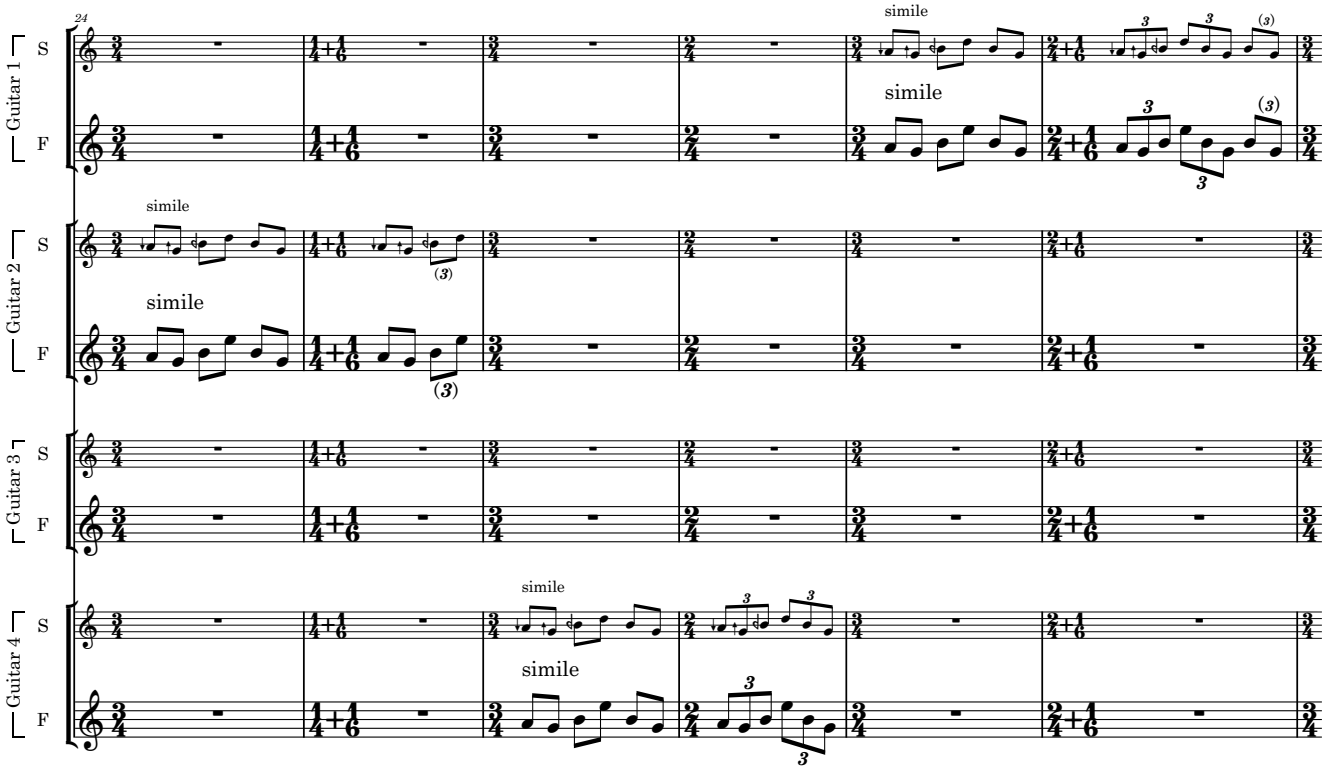

A
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
fast arpeggio
fast arpeggio
fast arpeggio
fast arpeggio
medium/fast arpeggio
medium/fast arpeggio

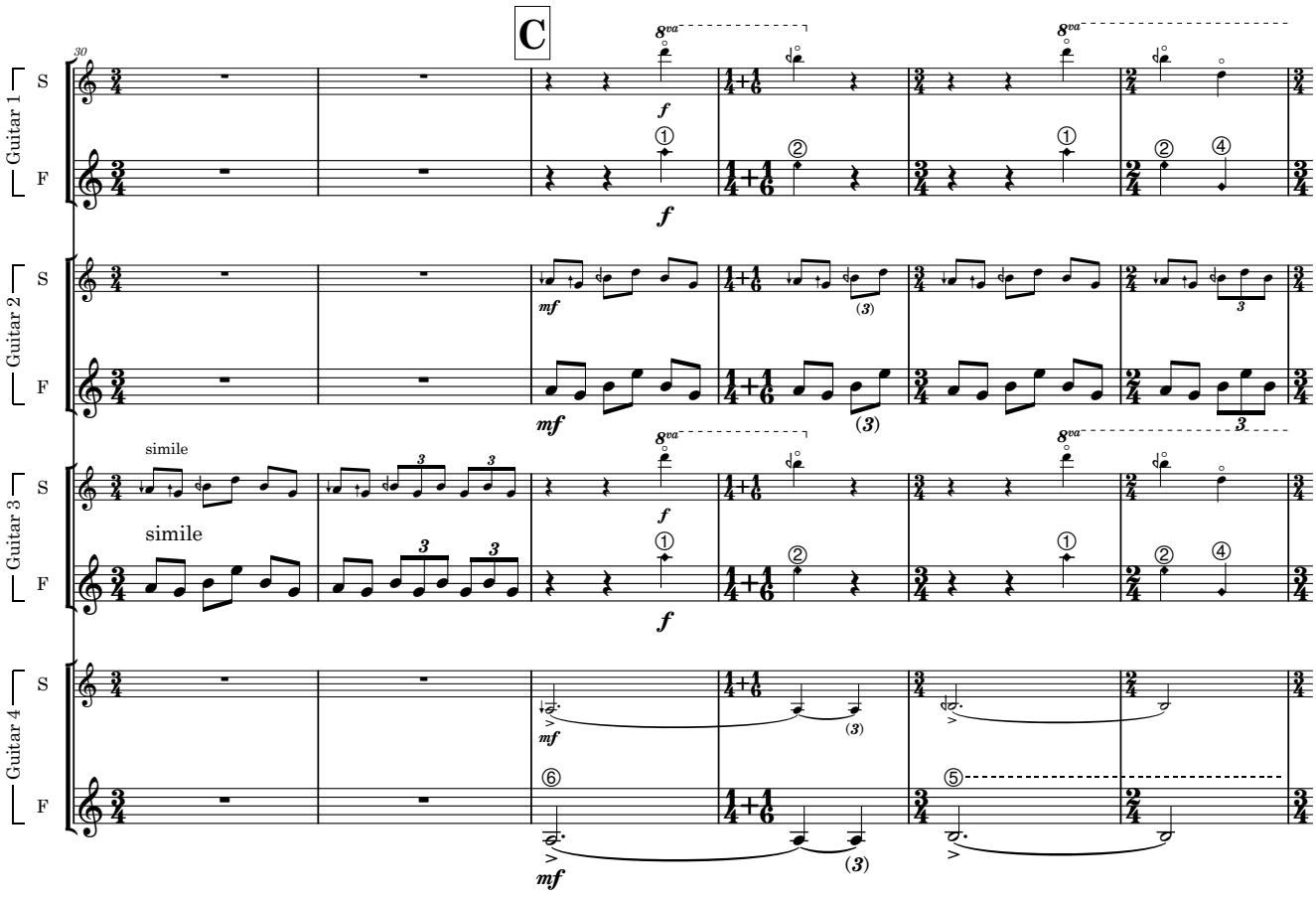
I. The Mystery

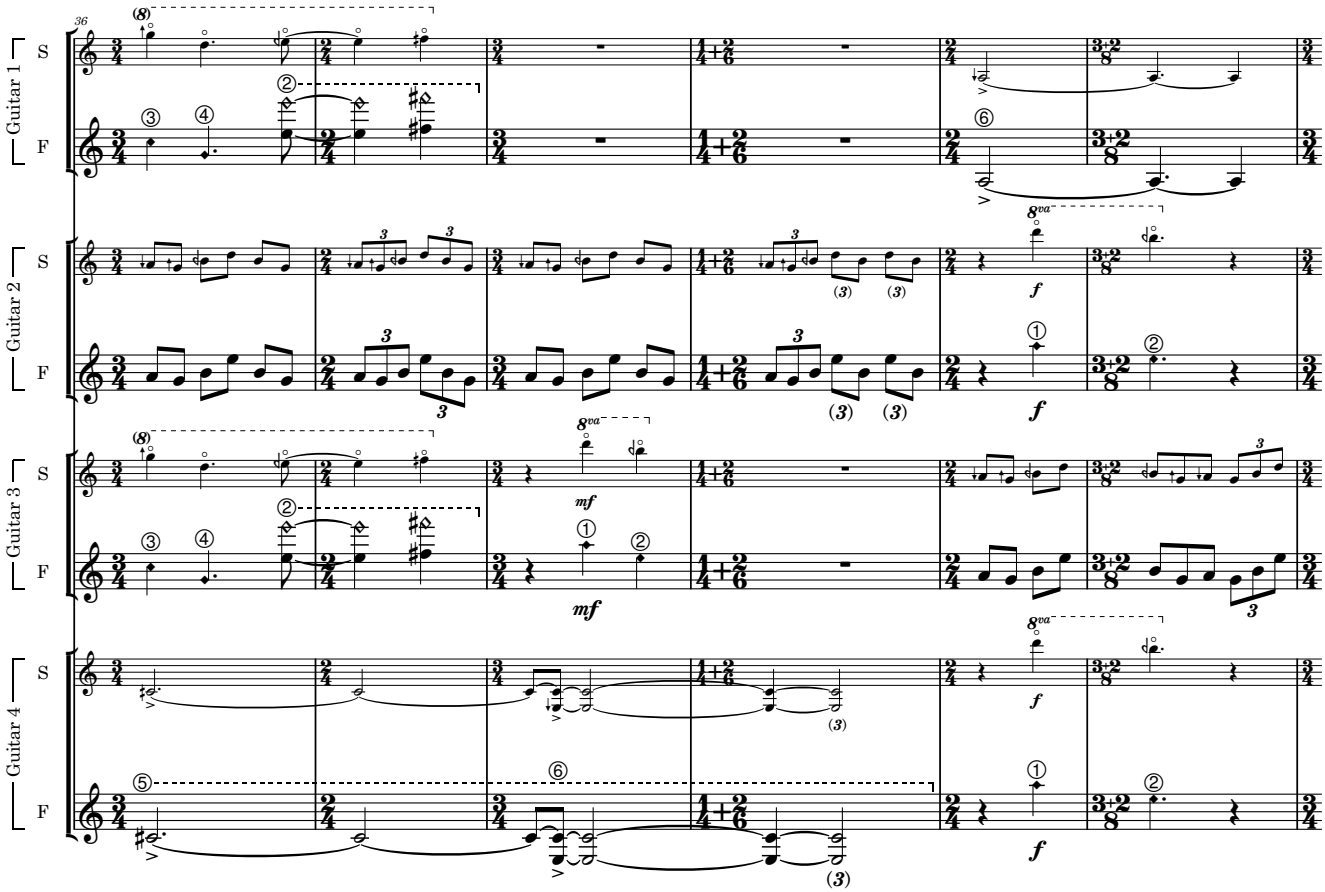
Allegro moderato (♩ = 120)

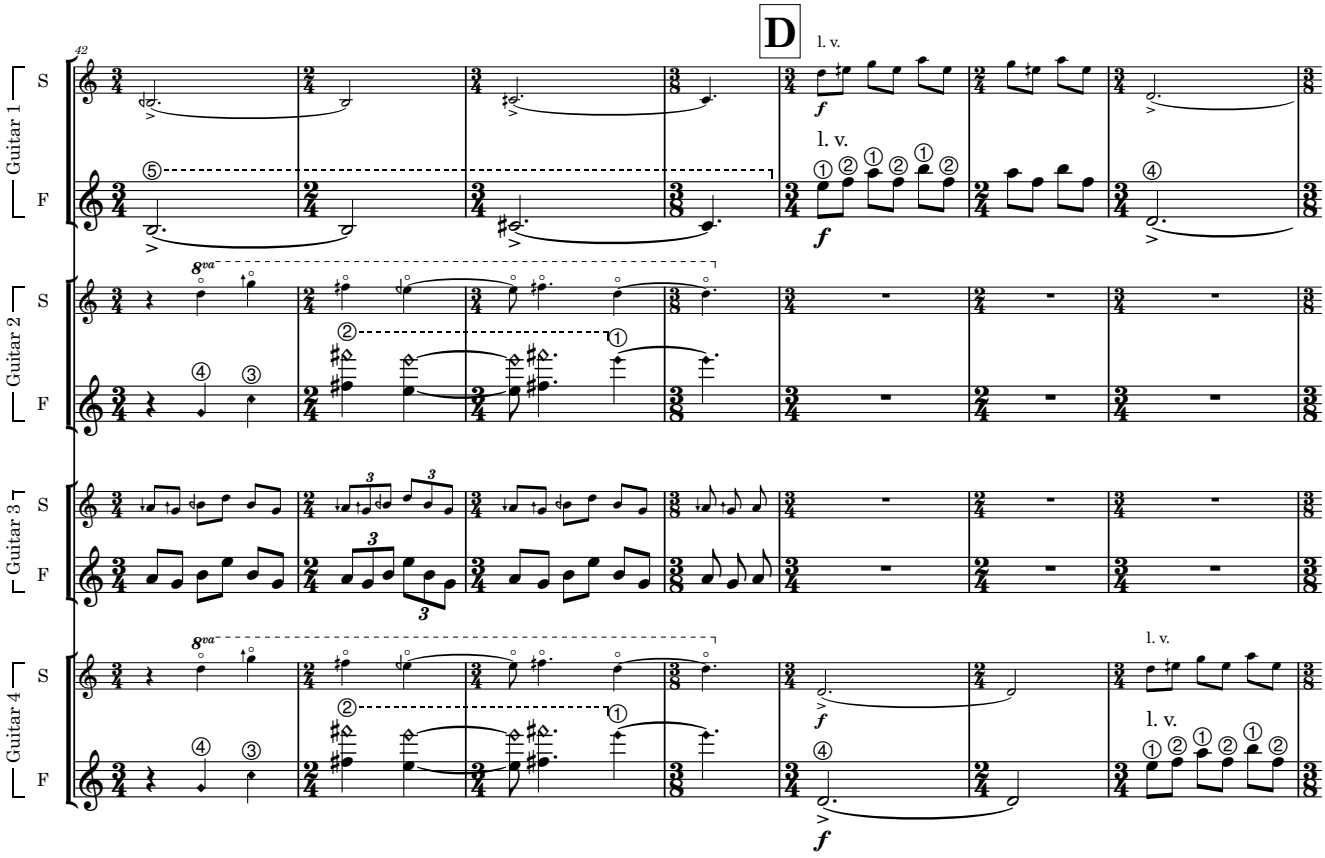


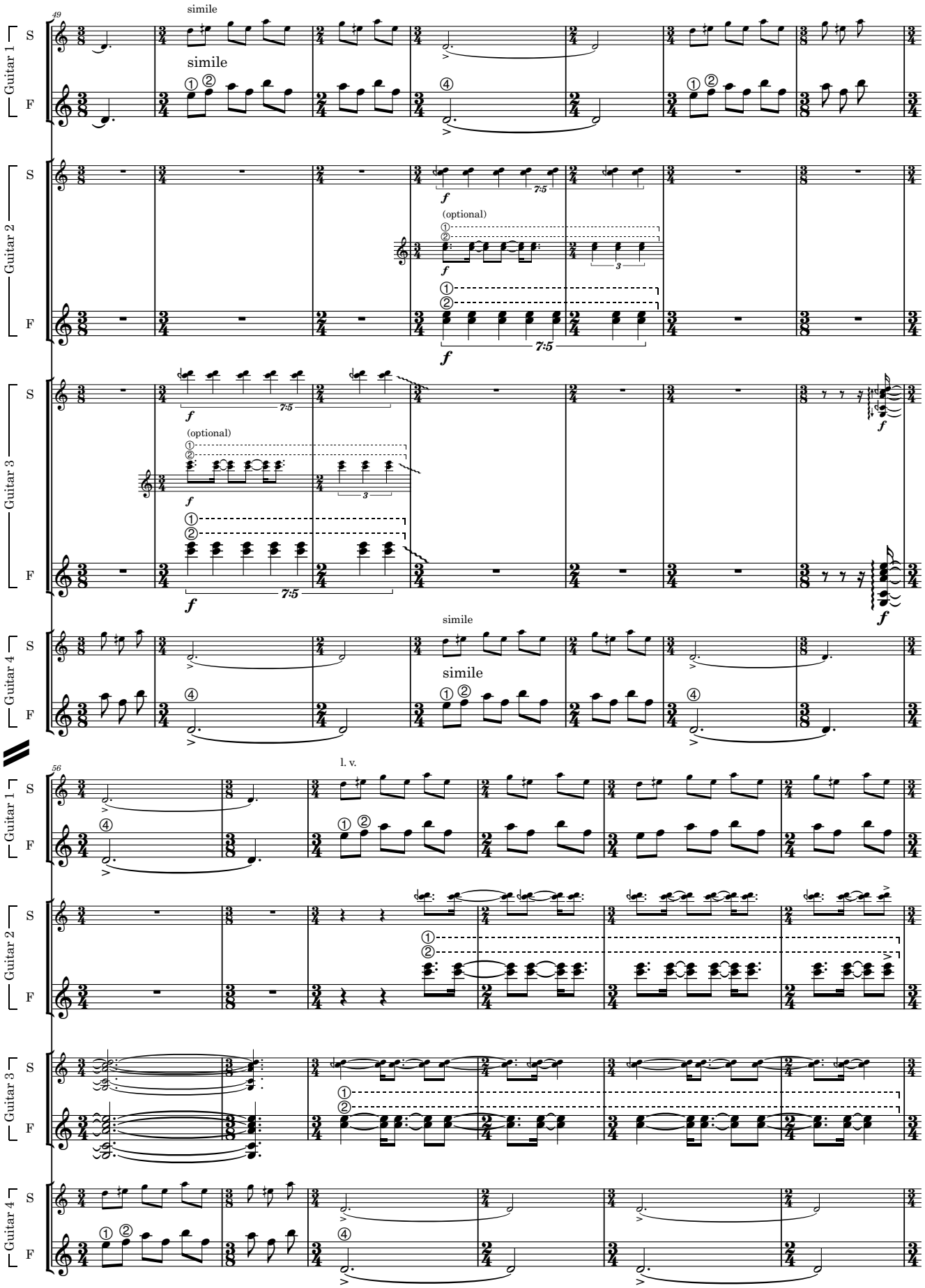

A
B
12
18
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
(mf)
mf
(f)
l. v.
8va
(optional)

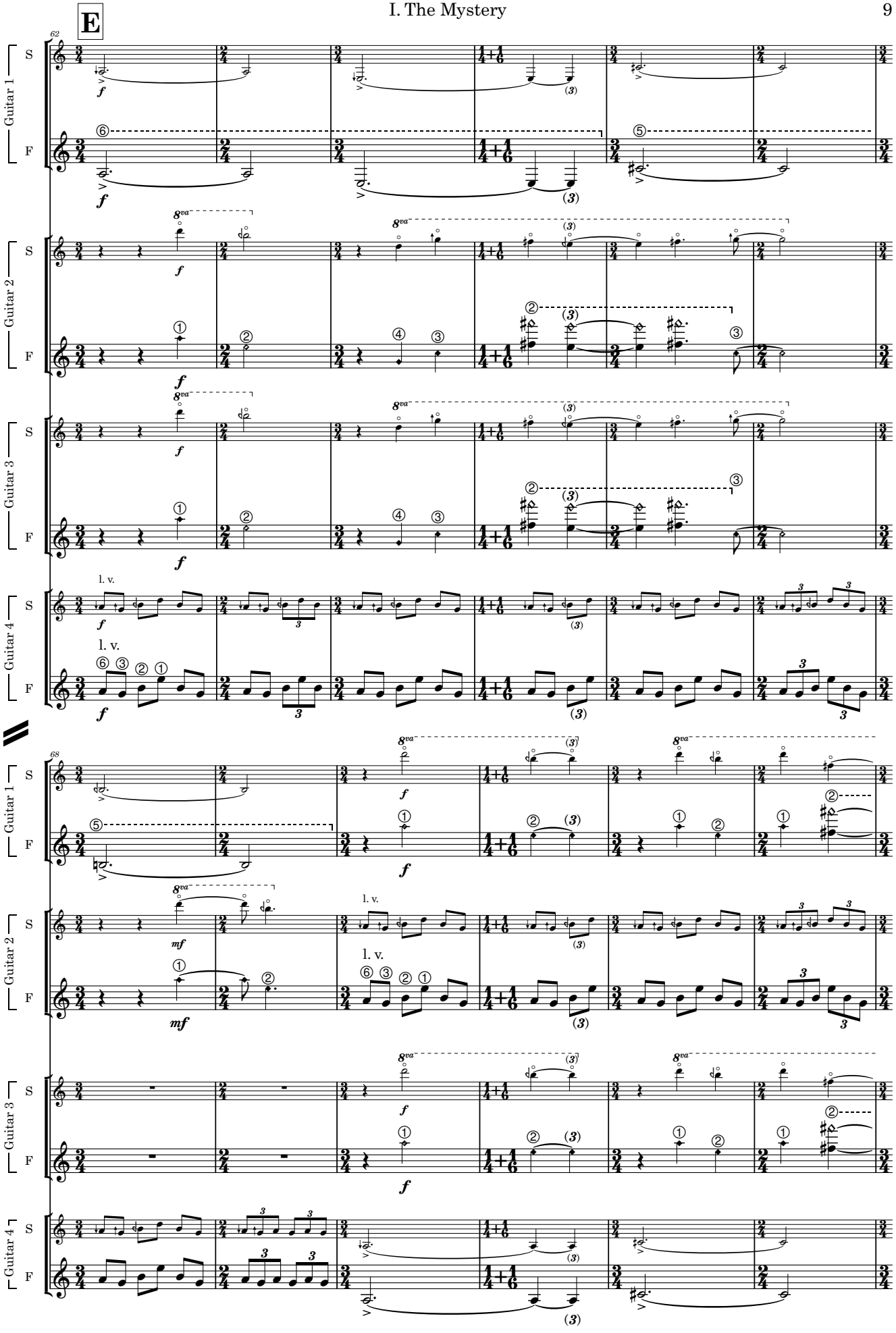

24
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
simile

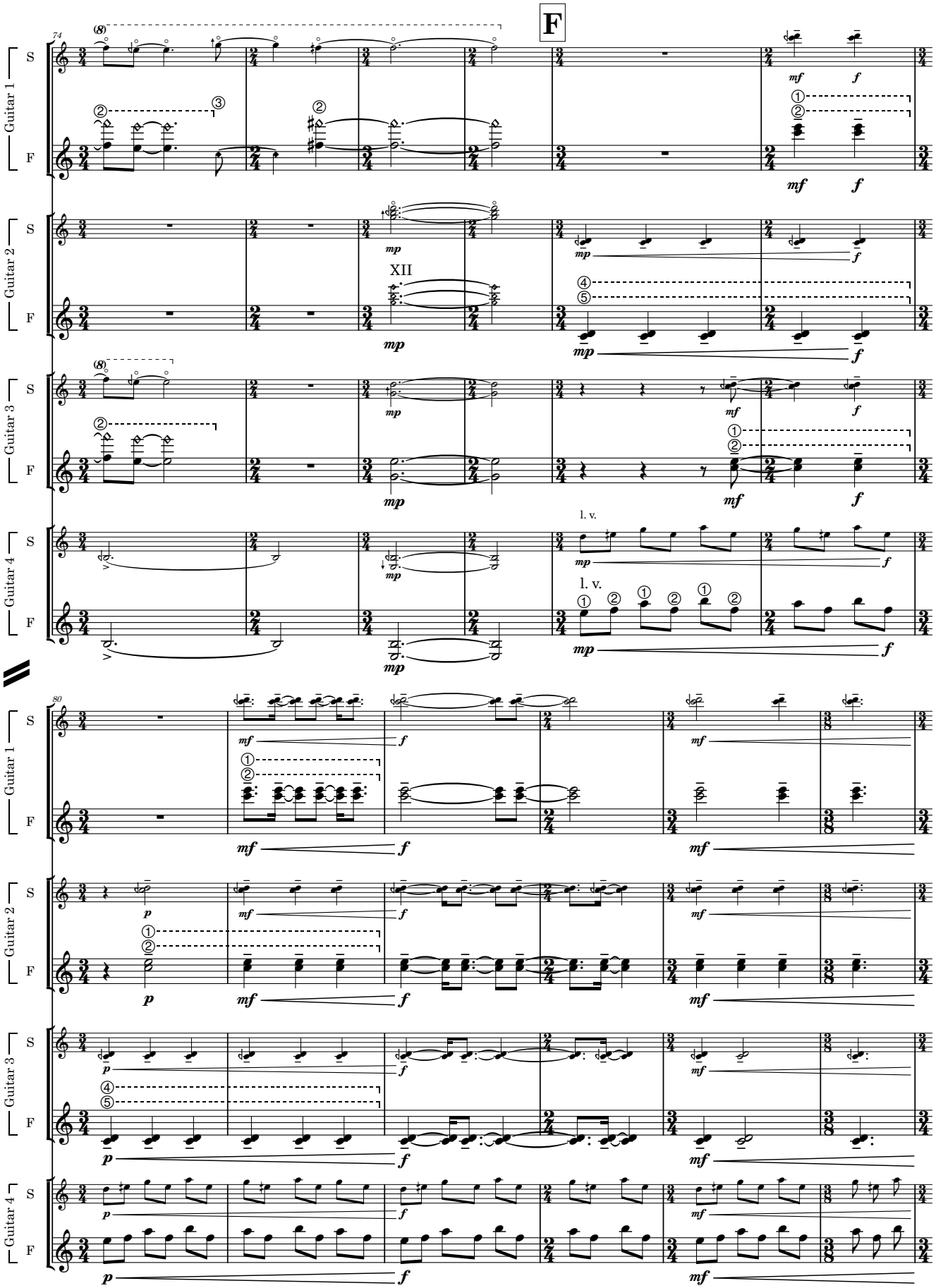

30
C
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
simile
8va
f
mf

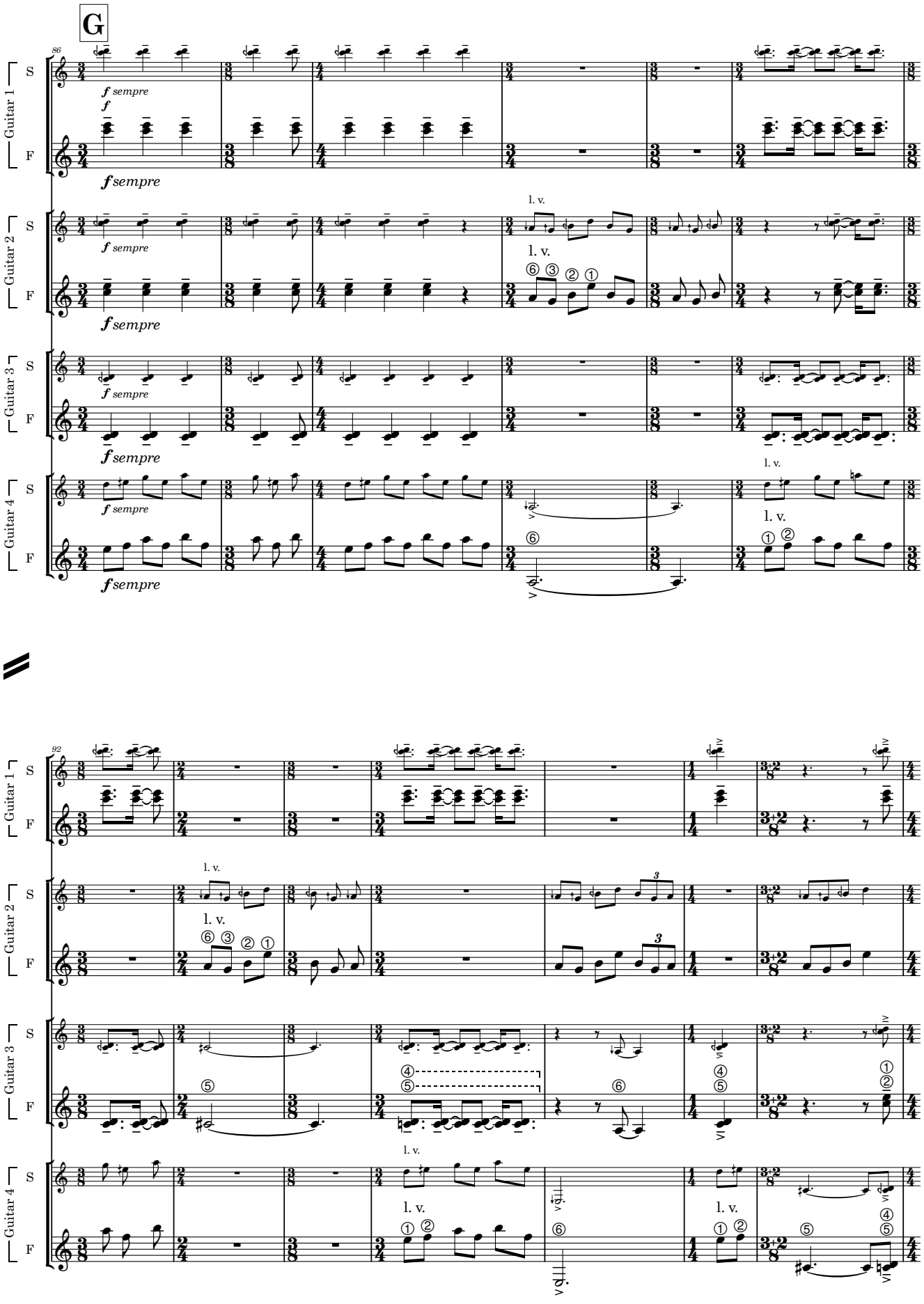

36
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
8va
mf
f

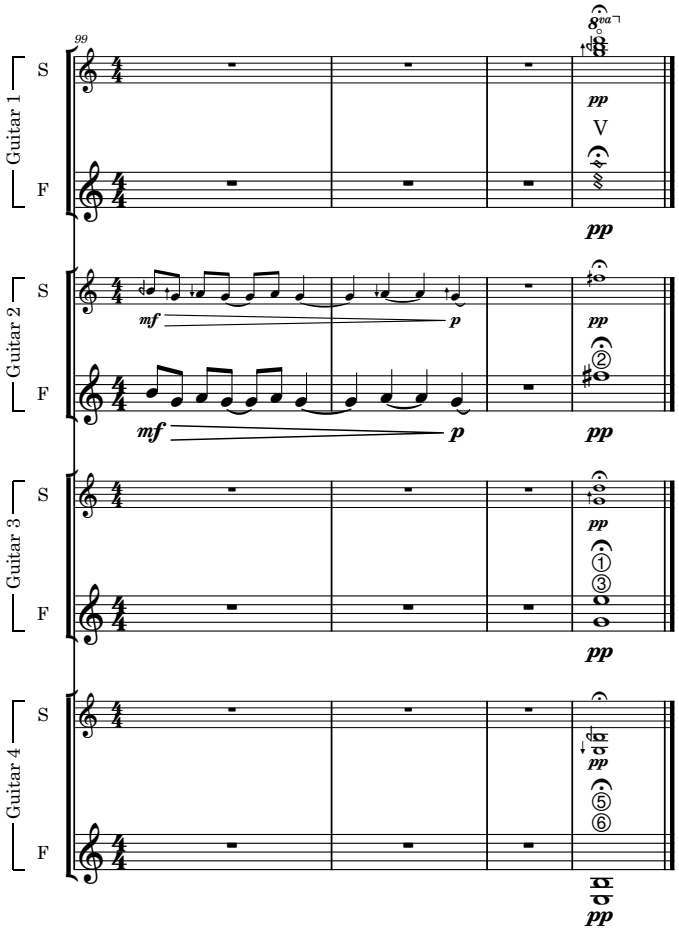

42
D
l. v.
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
8va
f


49
simile
simile
Guitar 1
S
F
Guitar 2
(optional)
7:5
Guitar 3
Guitar 4
56
l. v.

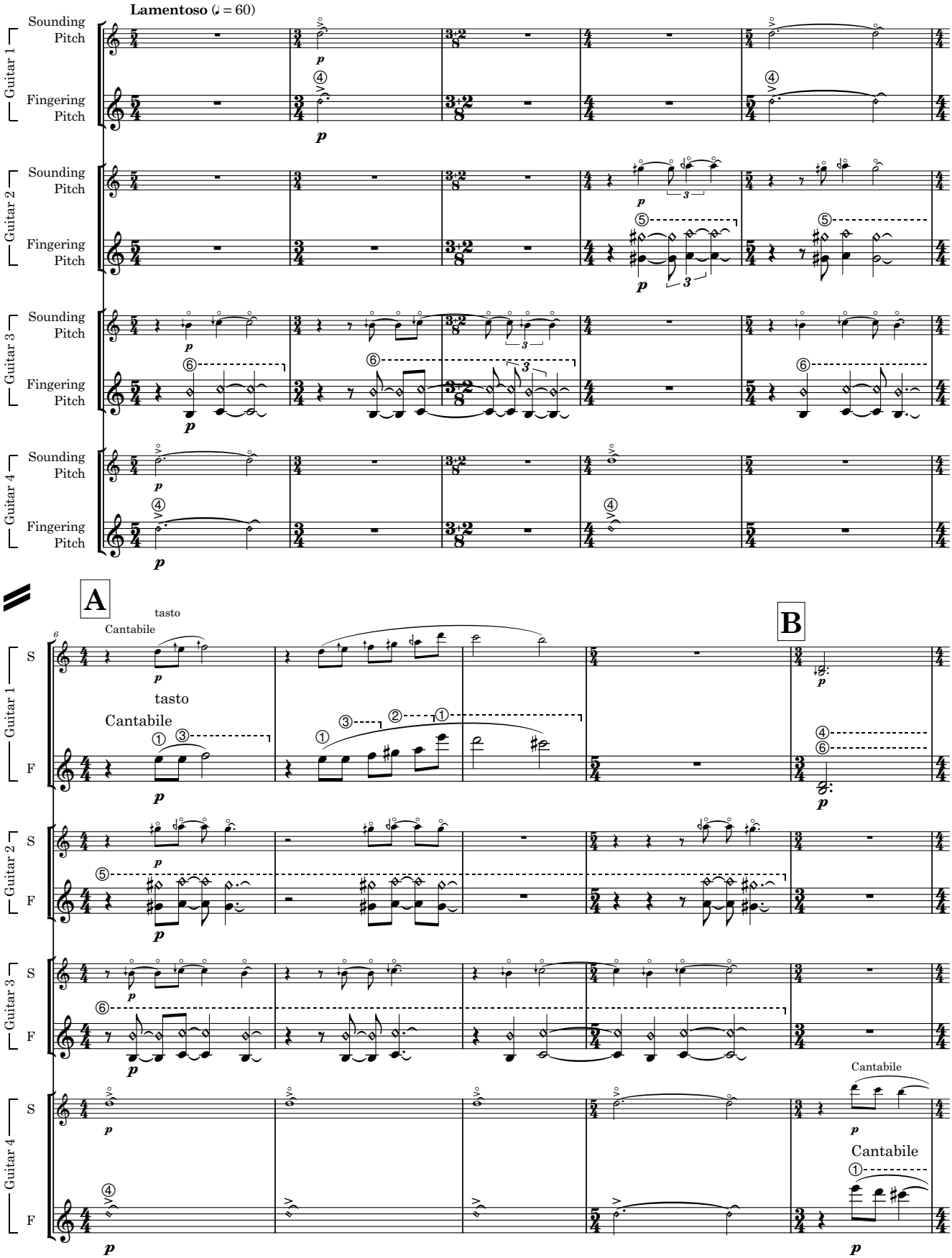

E
62
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
l. v.
68
mf

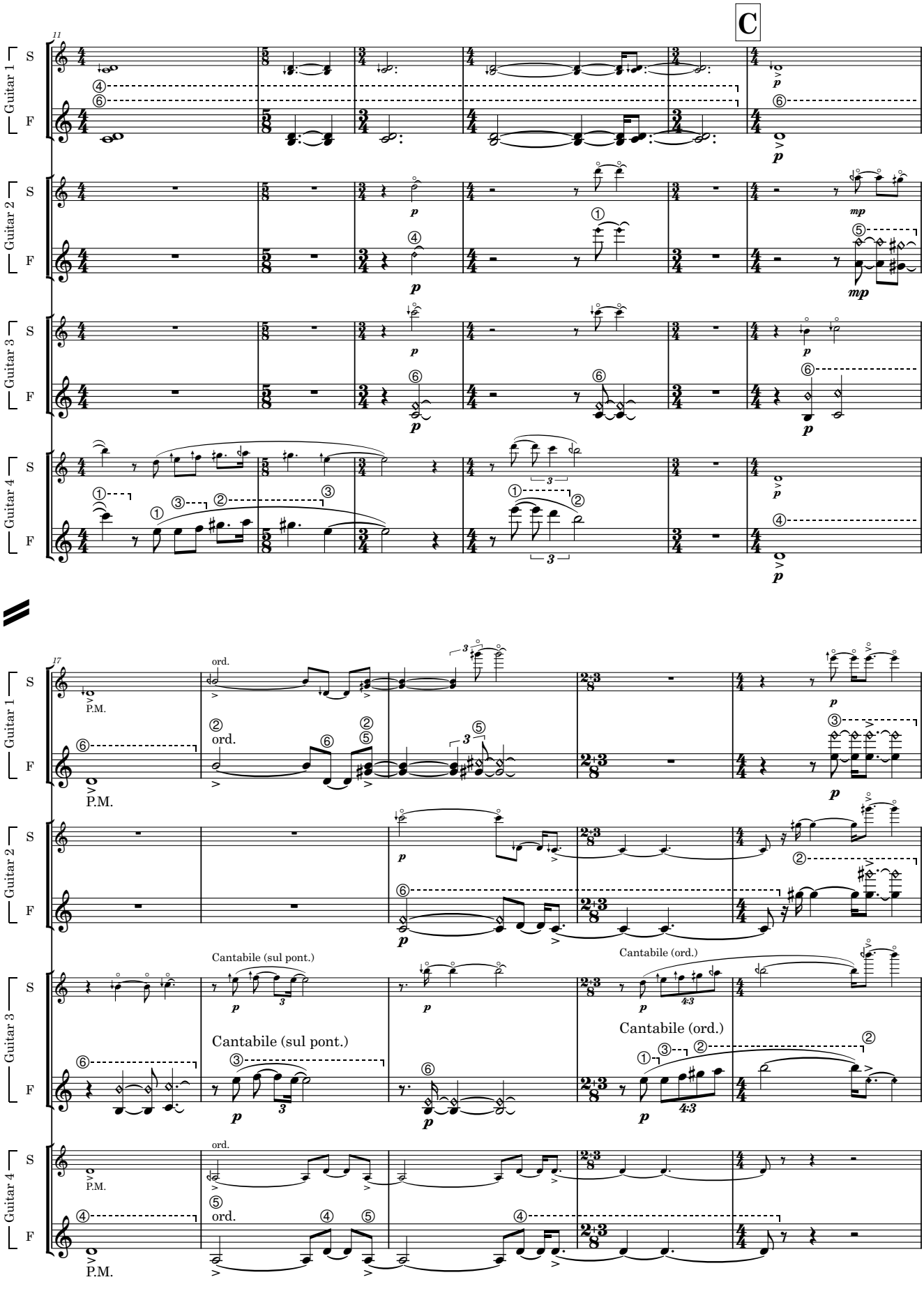

F
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
XII
l. v.
mp
mf
f
p

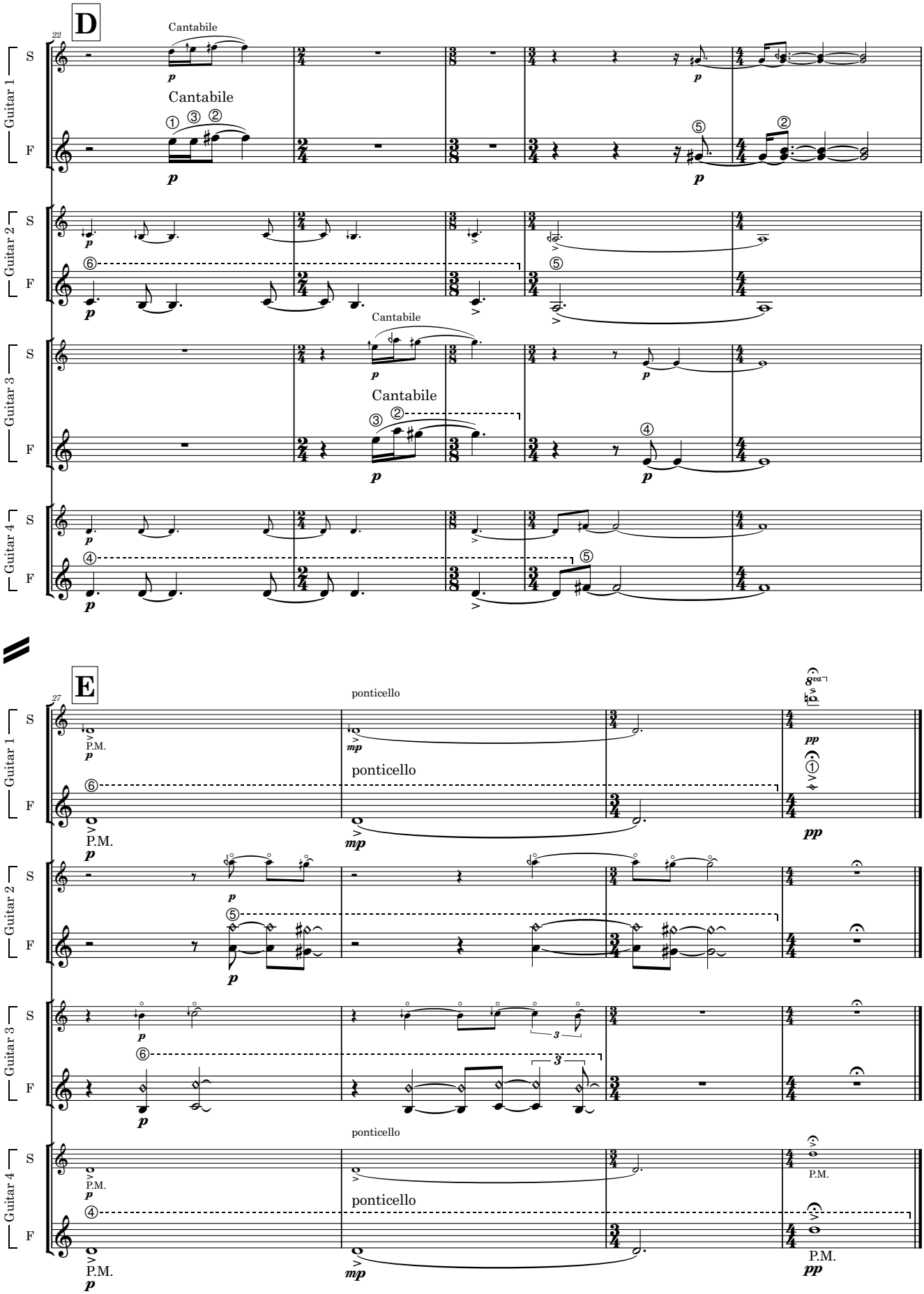

G
86
92
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
f sempre
f
l. v.


99
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
8va
pp
V
mf
p
①
②
③
⑤
⑥

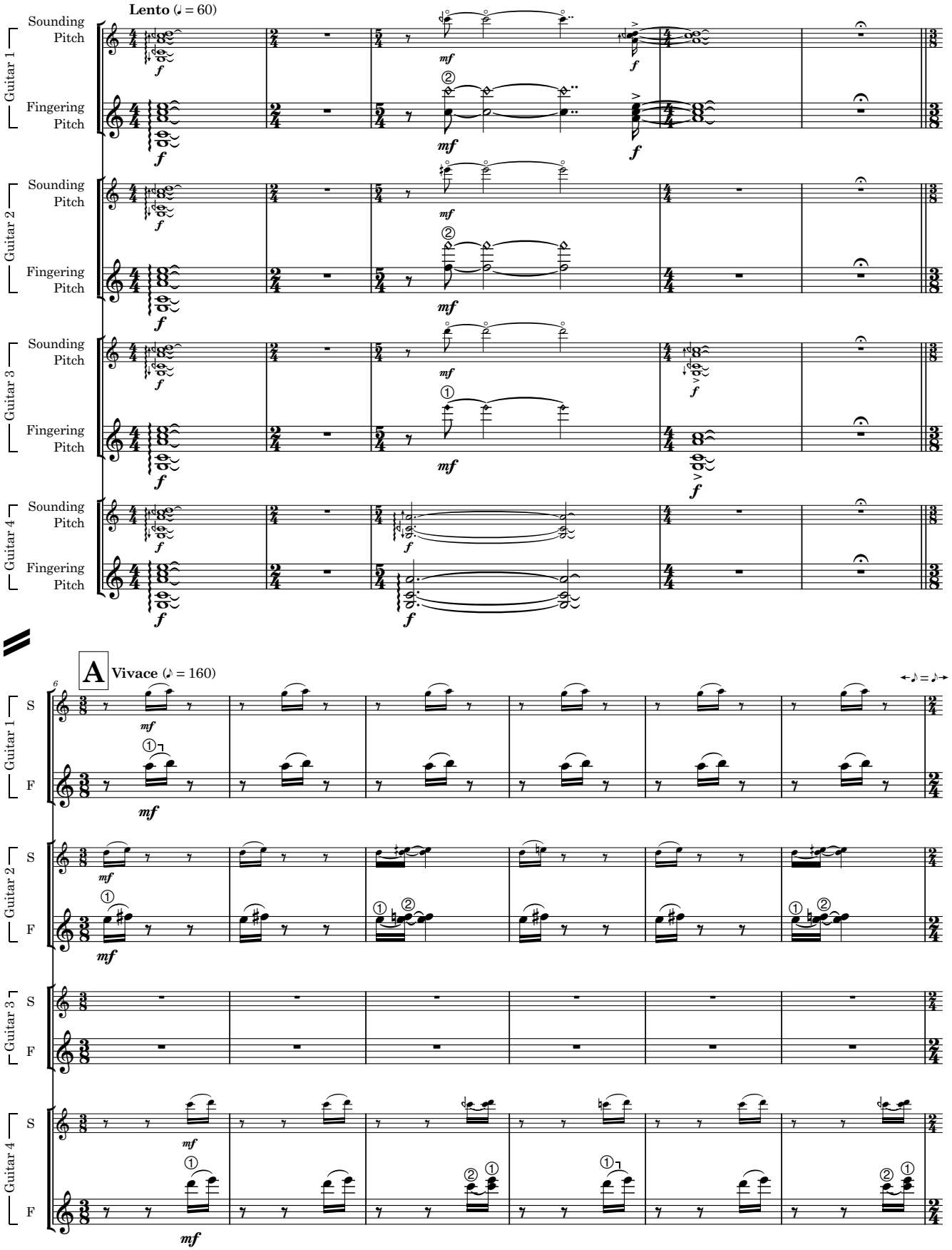
II. A Lullaby

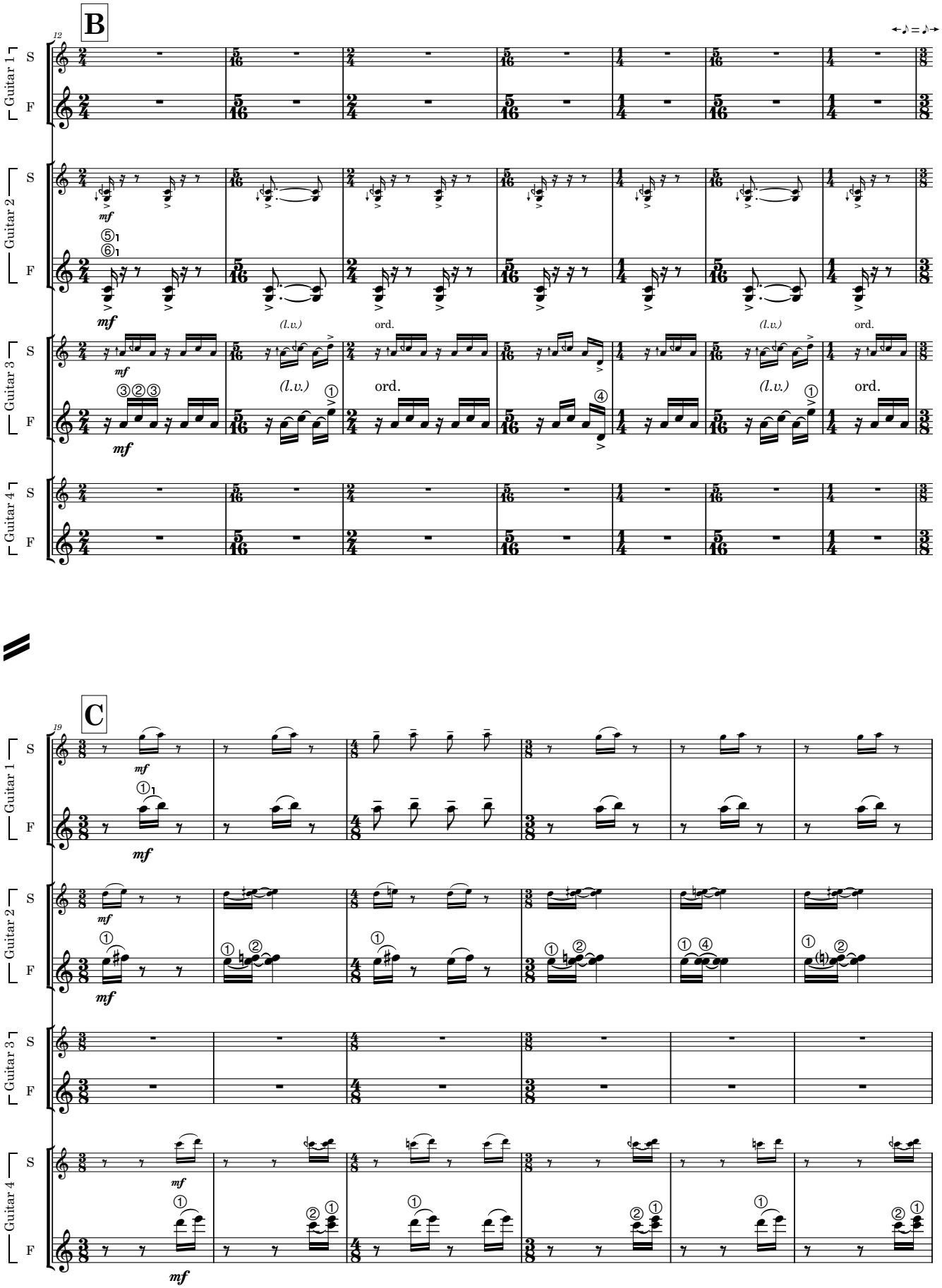

Lamentoso (♩ = 60)
Guitar 1
Guitar 2
Guitar 3
Guitar 4
Sounding Pitch
Fingering Pitch
A
B
Cantabile
tasto
S
F
p

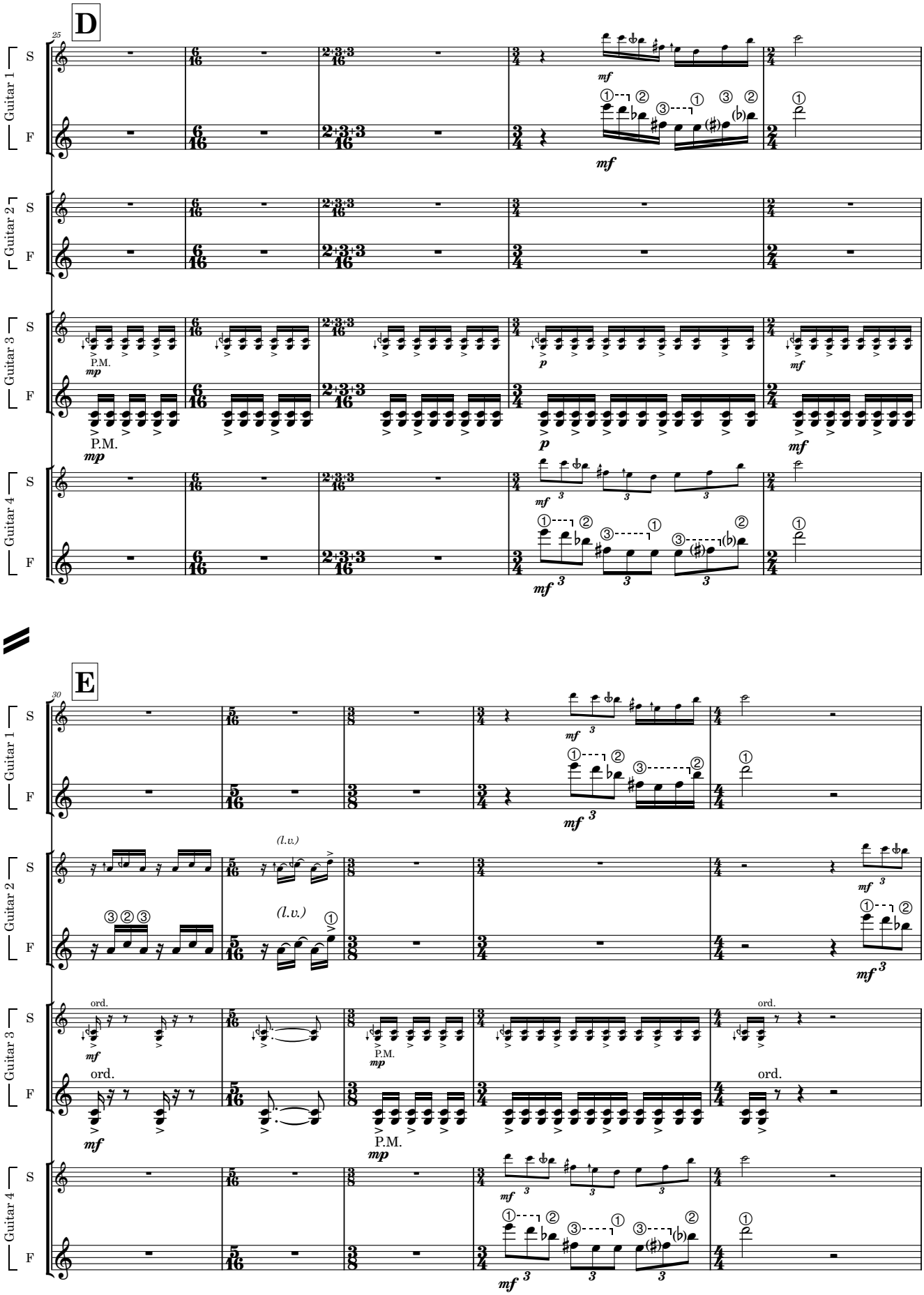

C
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
P.M.
ord.
Cantabile (sul pont.)
Cantabile (ord.)

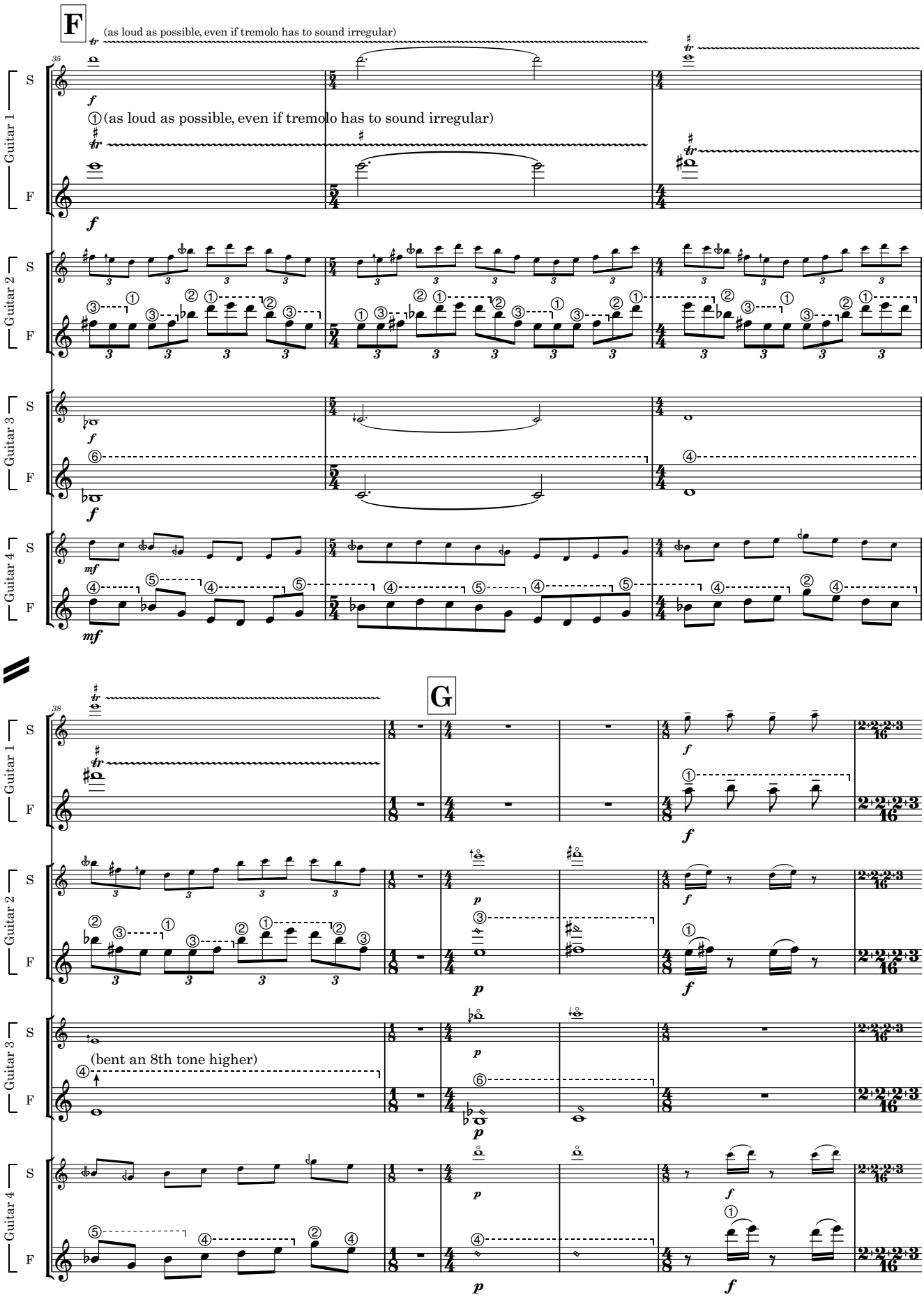

D
Cantabile
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
E
ponticello
P.M.
8va

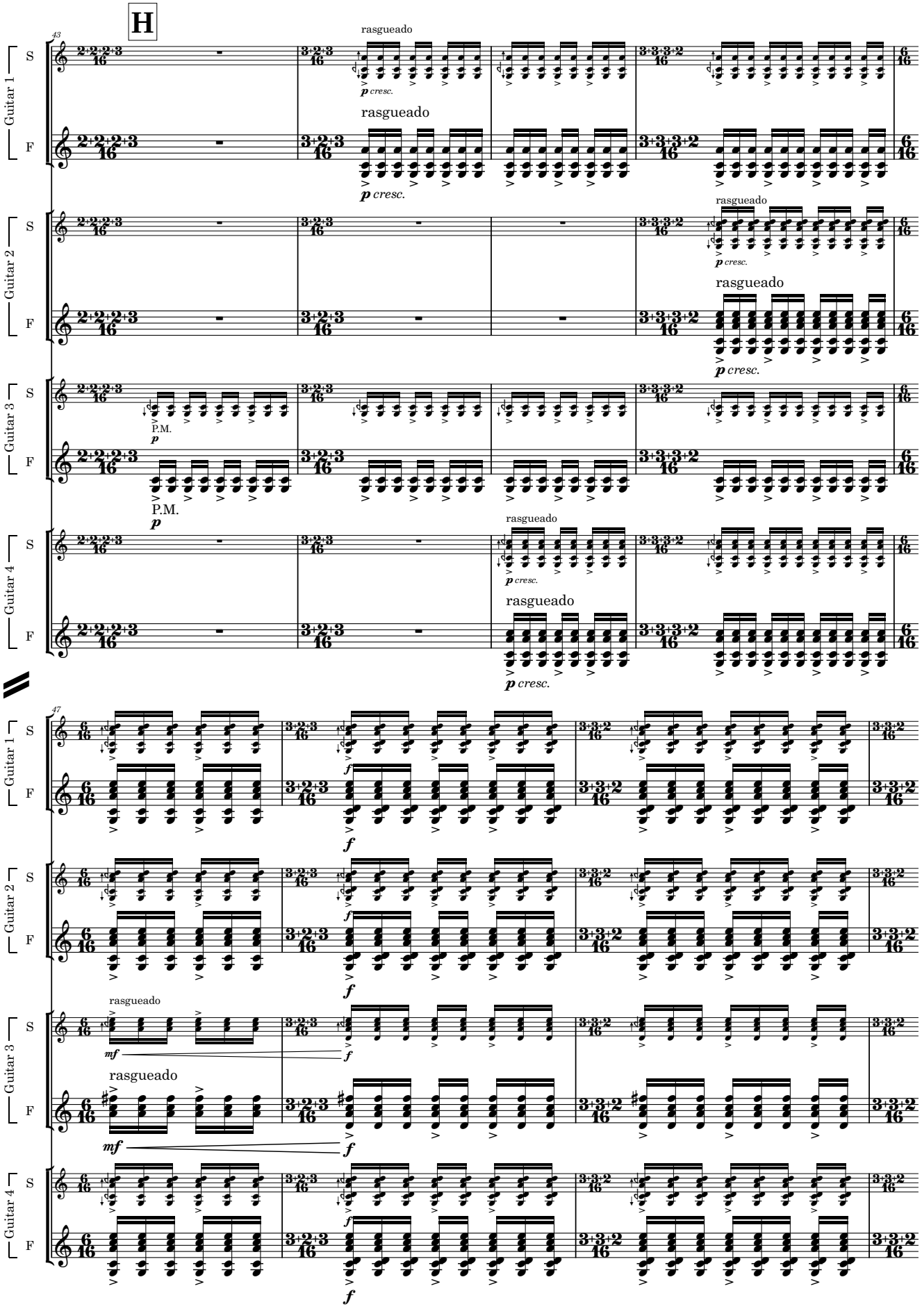
III. Ritualistic Dances

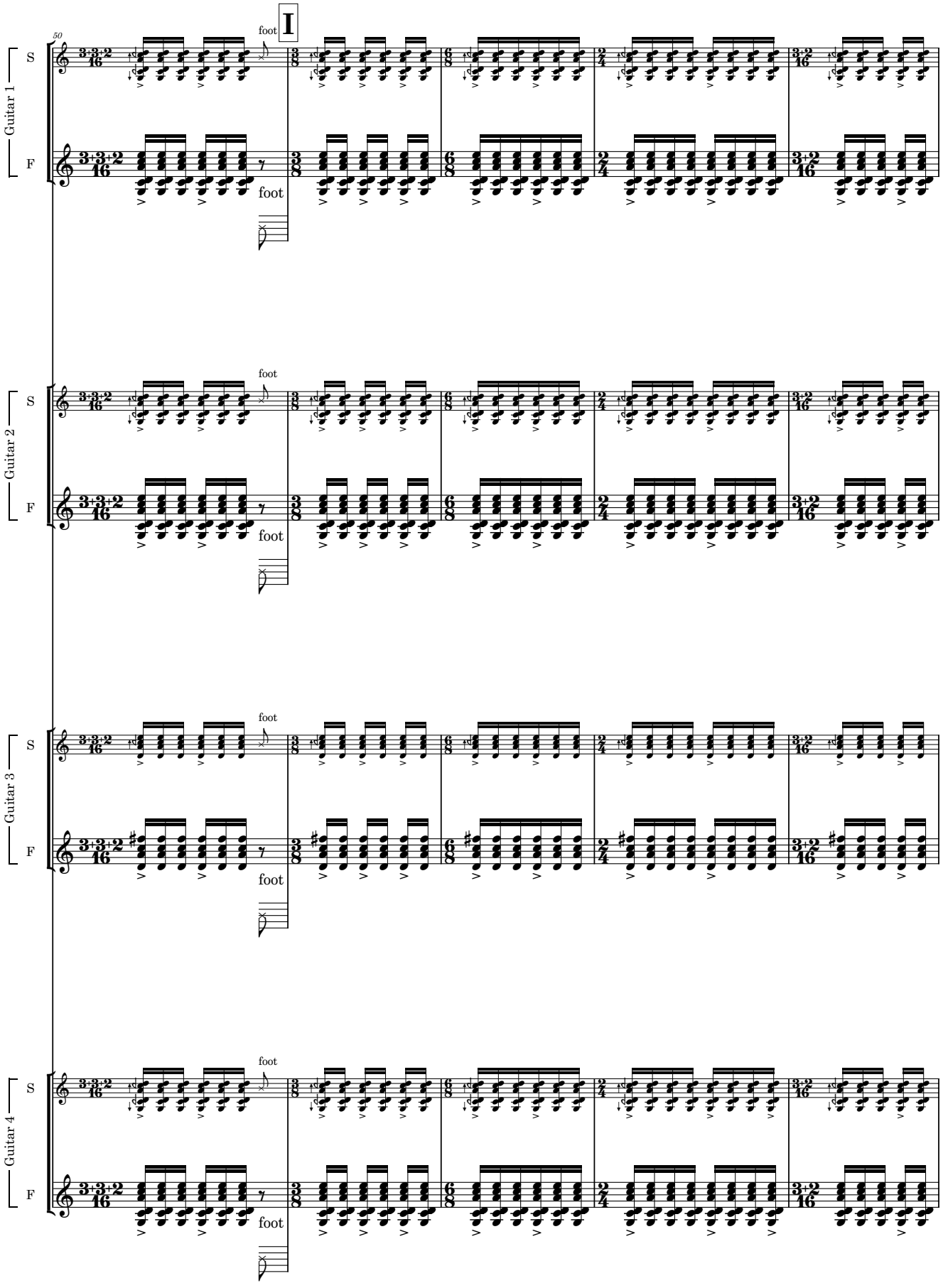


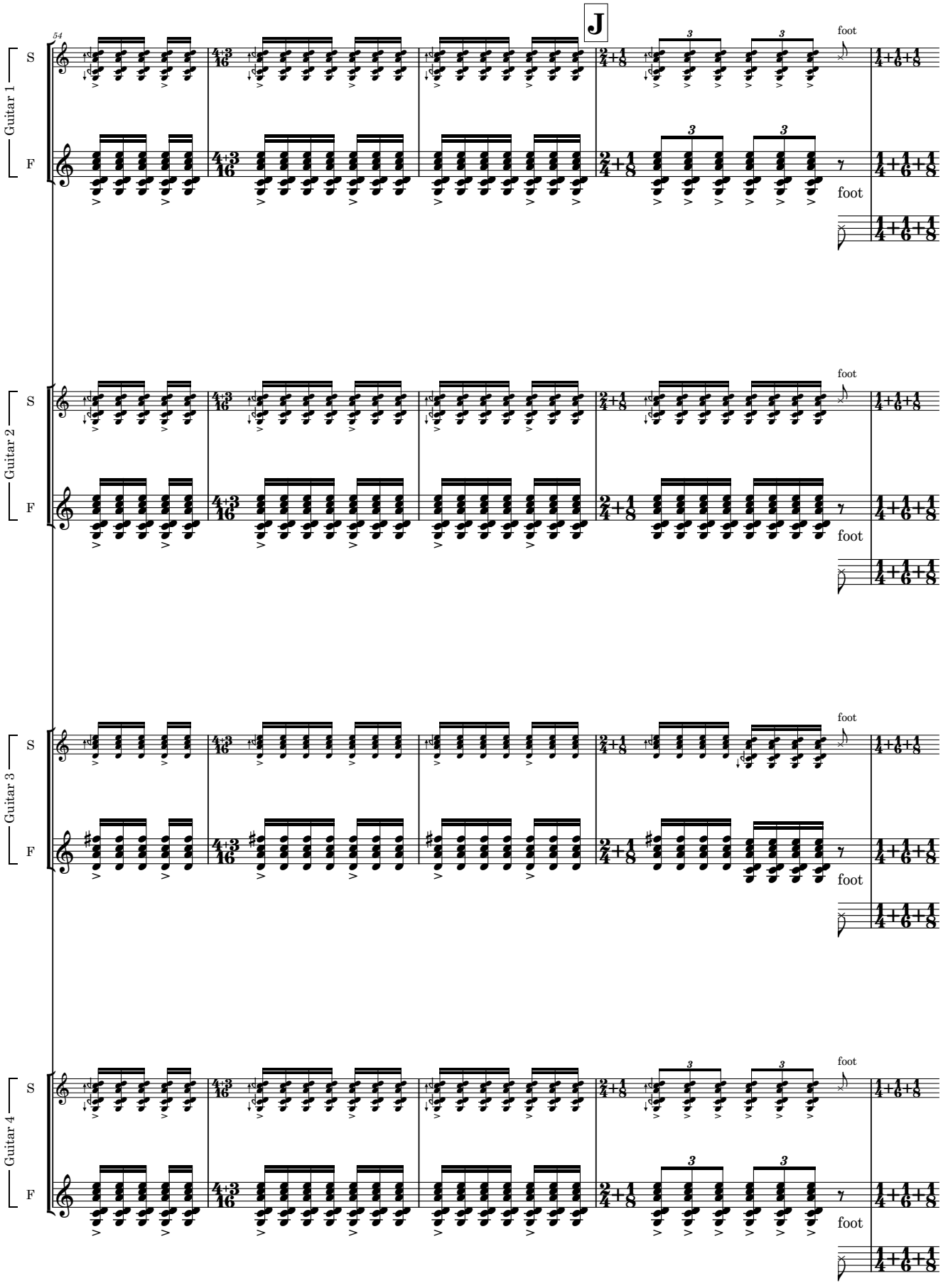

B
C
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
mf
(l.v.)
ord.

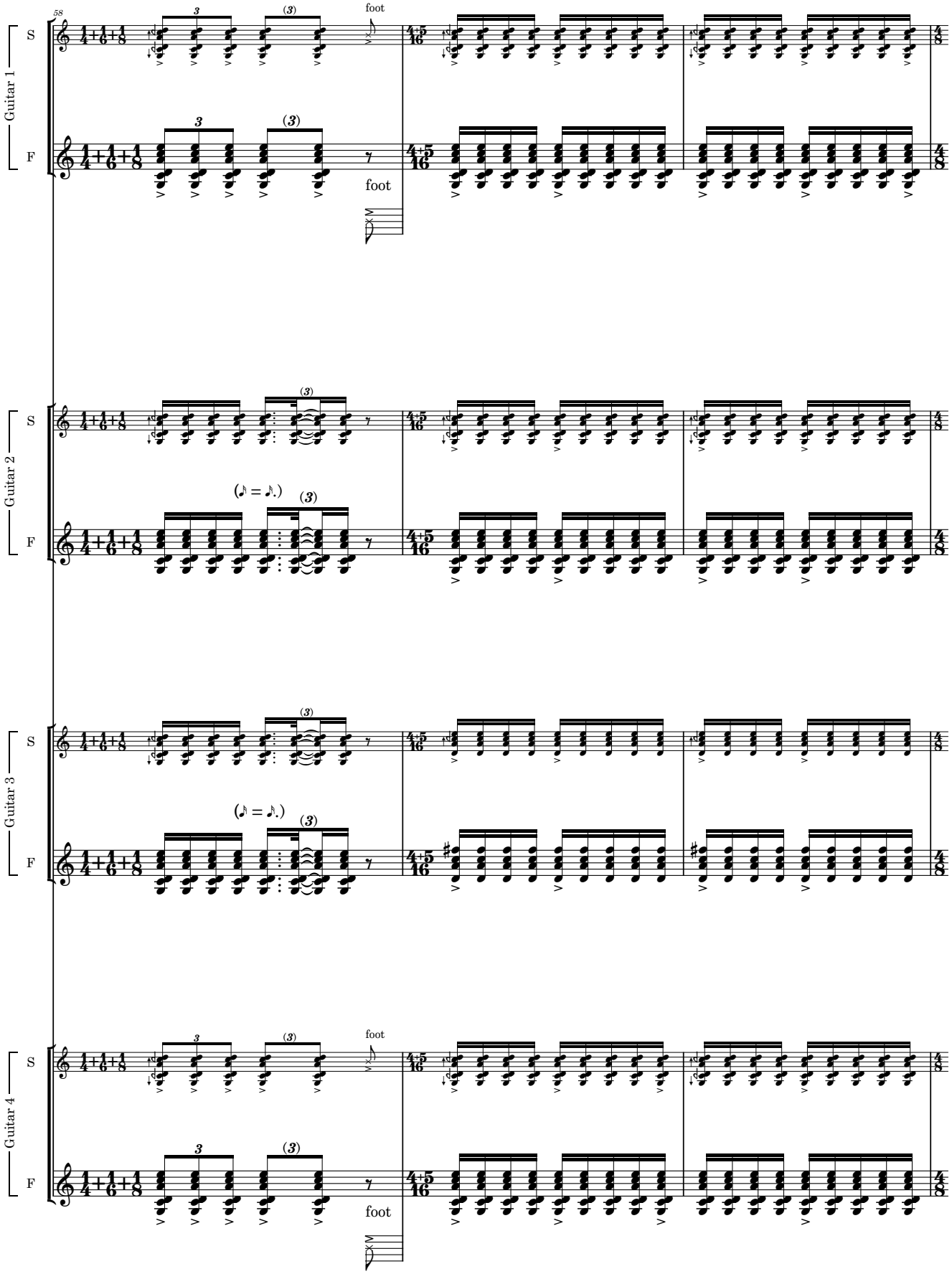

D
E
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
P.M.
ord.
(l.v.)

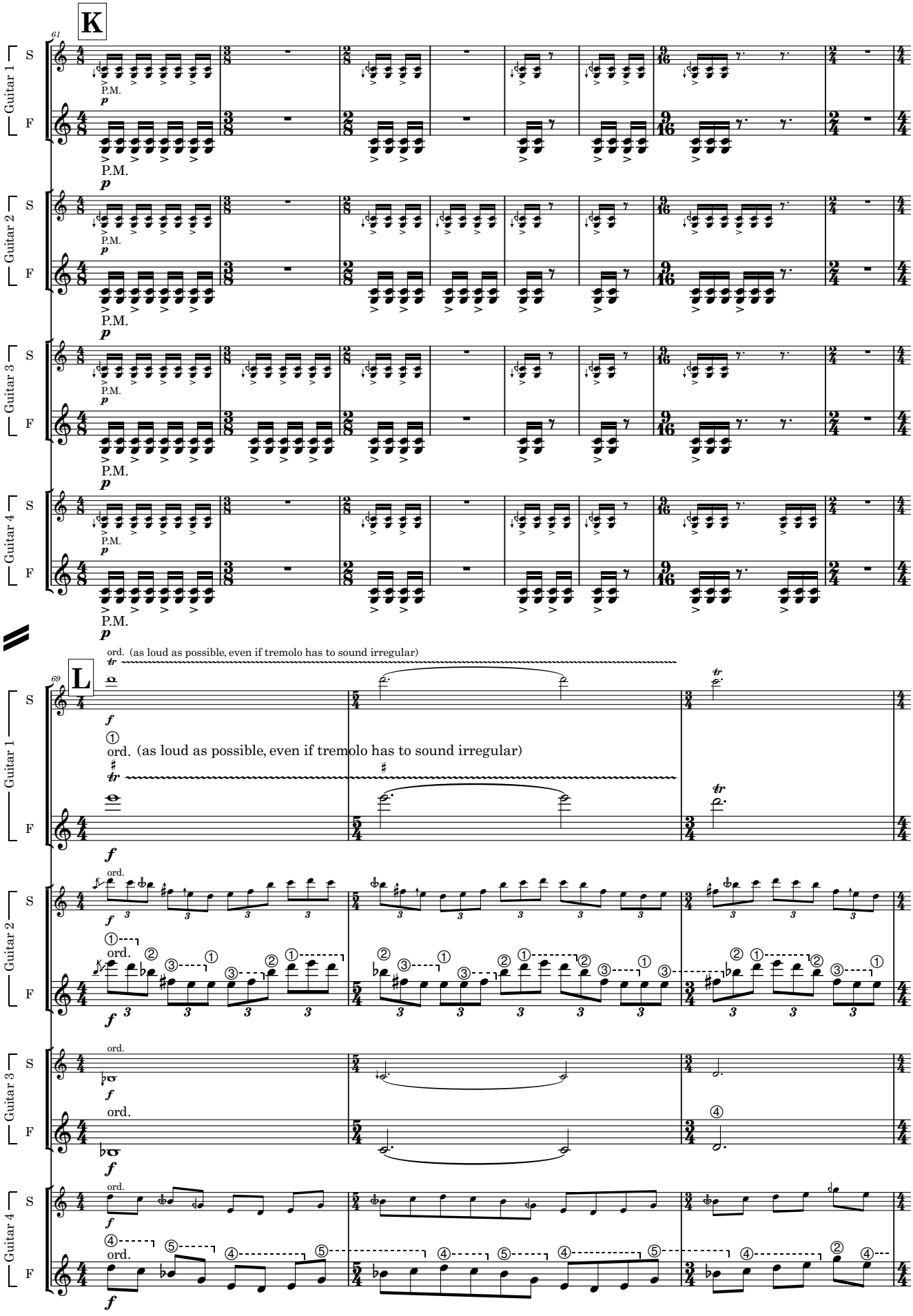

F
(as loud as possible, even if tremolo has to sound irregular)
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
①(as loud as possible, even if tremolo has to sound irregular)
G
(bent an 8th tone higher)

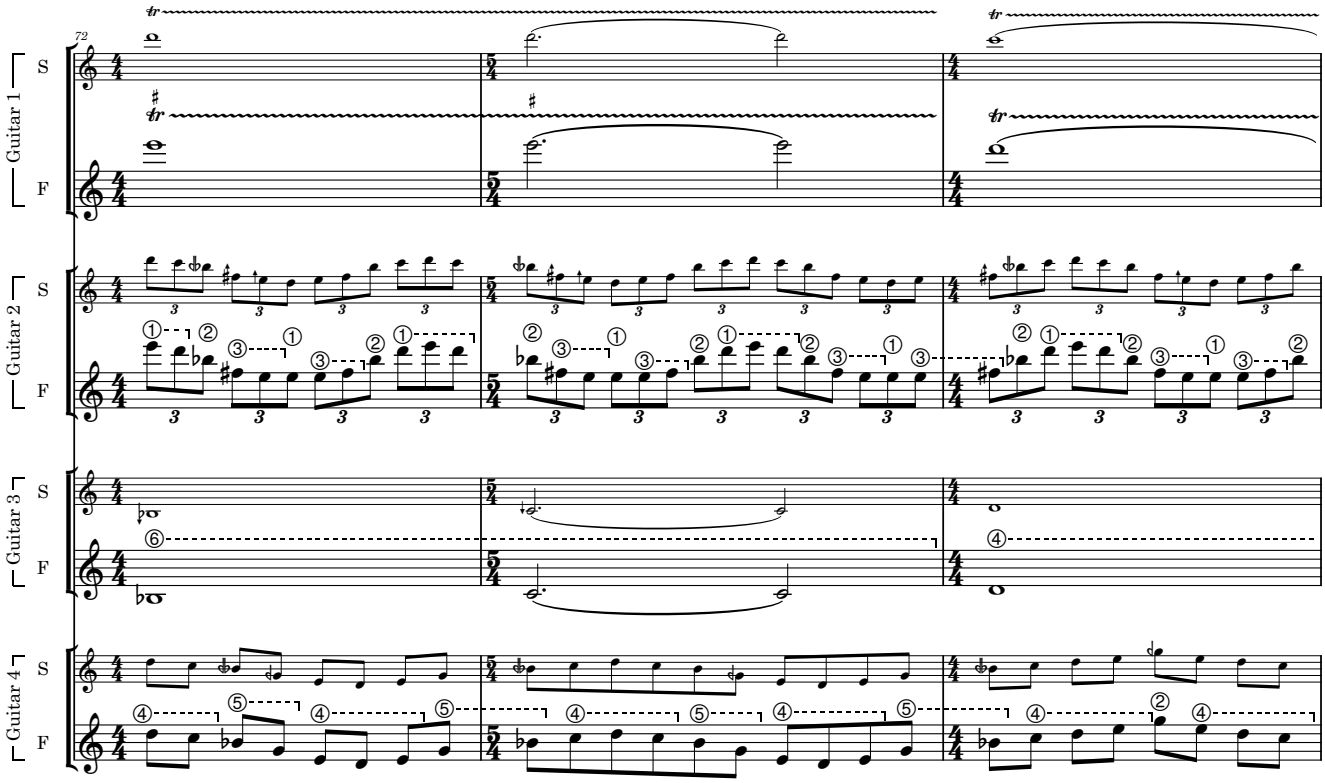

H
43
47
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
rasgueado
P.M.
p cresc.
mf
f

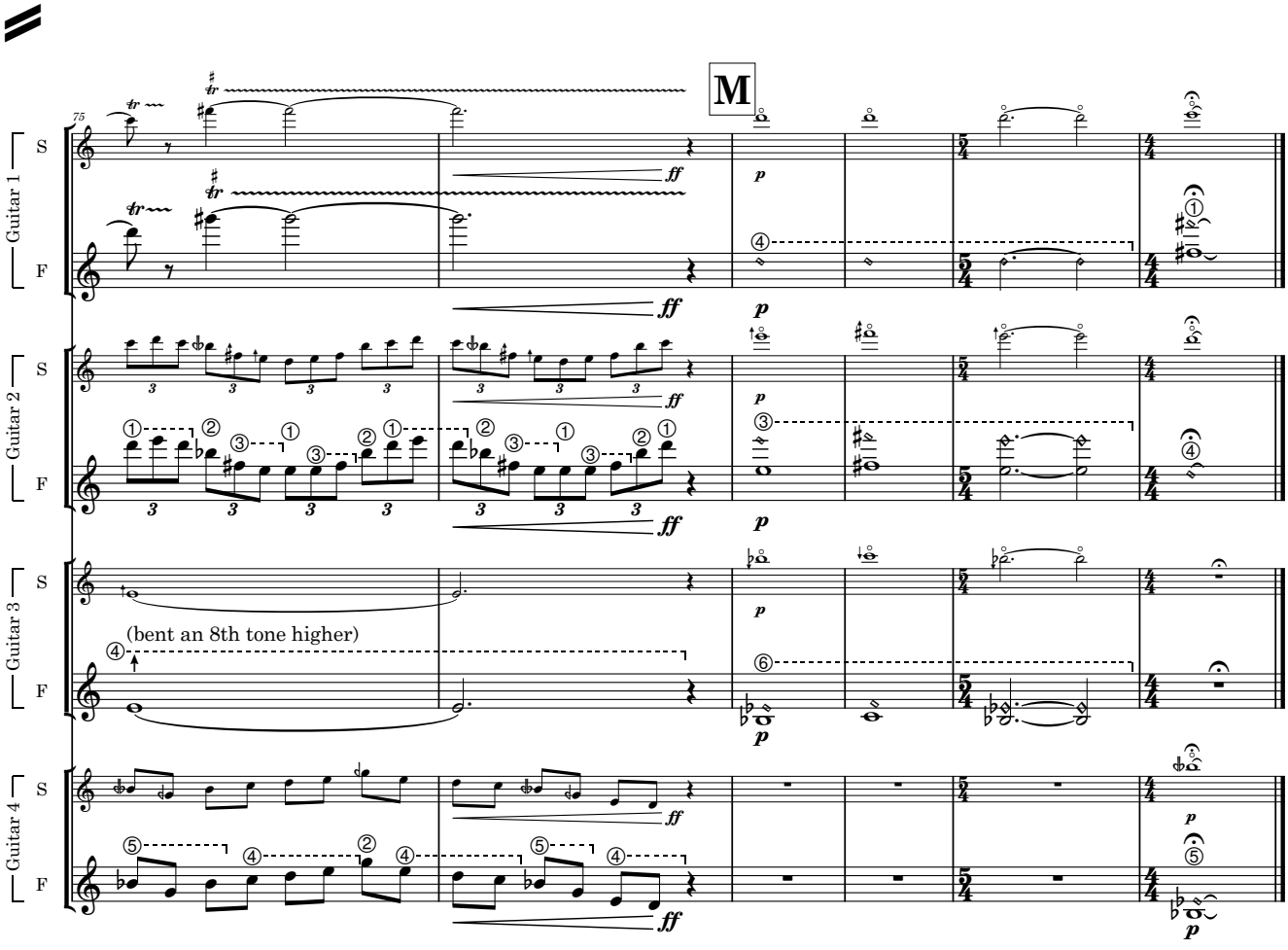

50
I
foot
Guitar 1
S
F
Guitar 2
Guitar 3
Guitar 4


J
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
foot

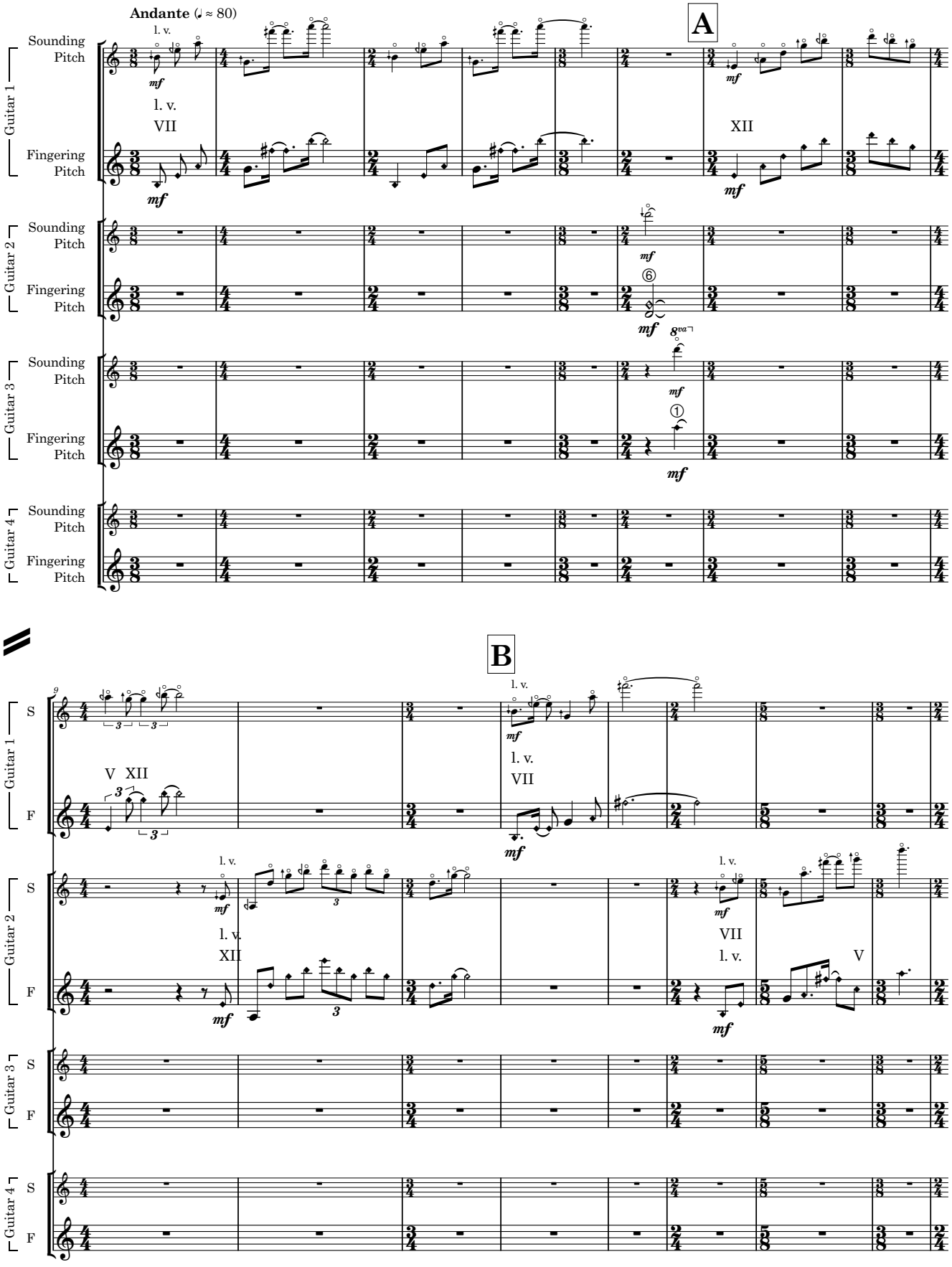

Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
58
foot
foot
(♪ = ♪.)
(♪ = ♪.)
foot

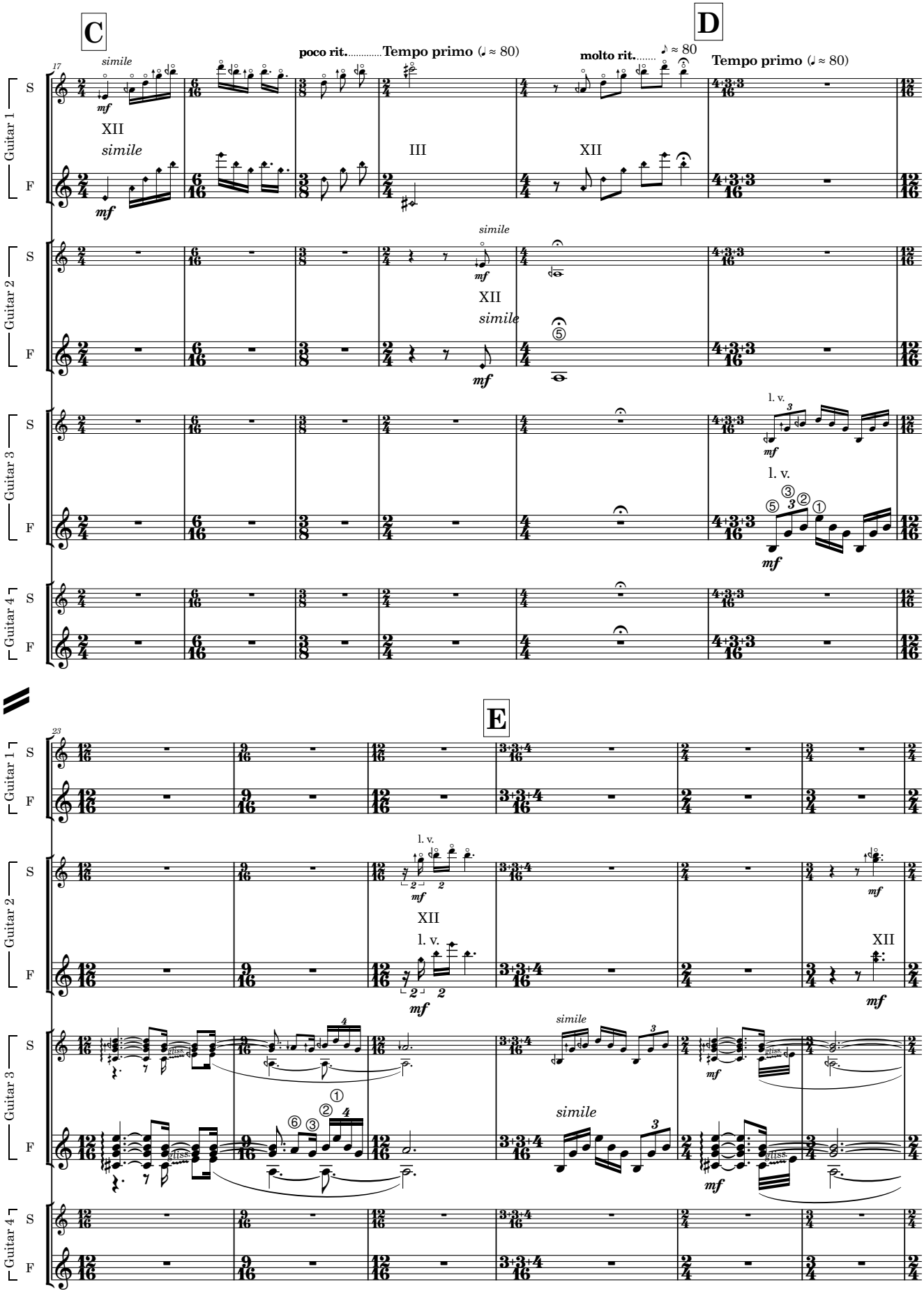

K
61
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
P.M.
p
L
69
ord. (as loud as possible, even if tremolo has to sound irregular)
f
ord.

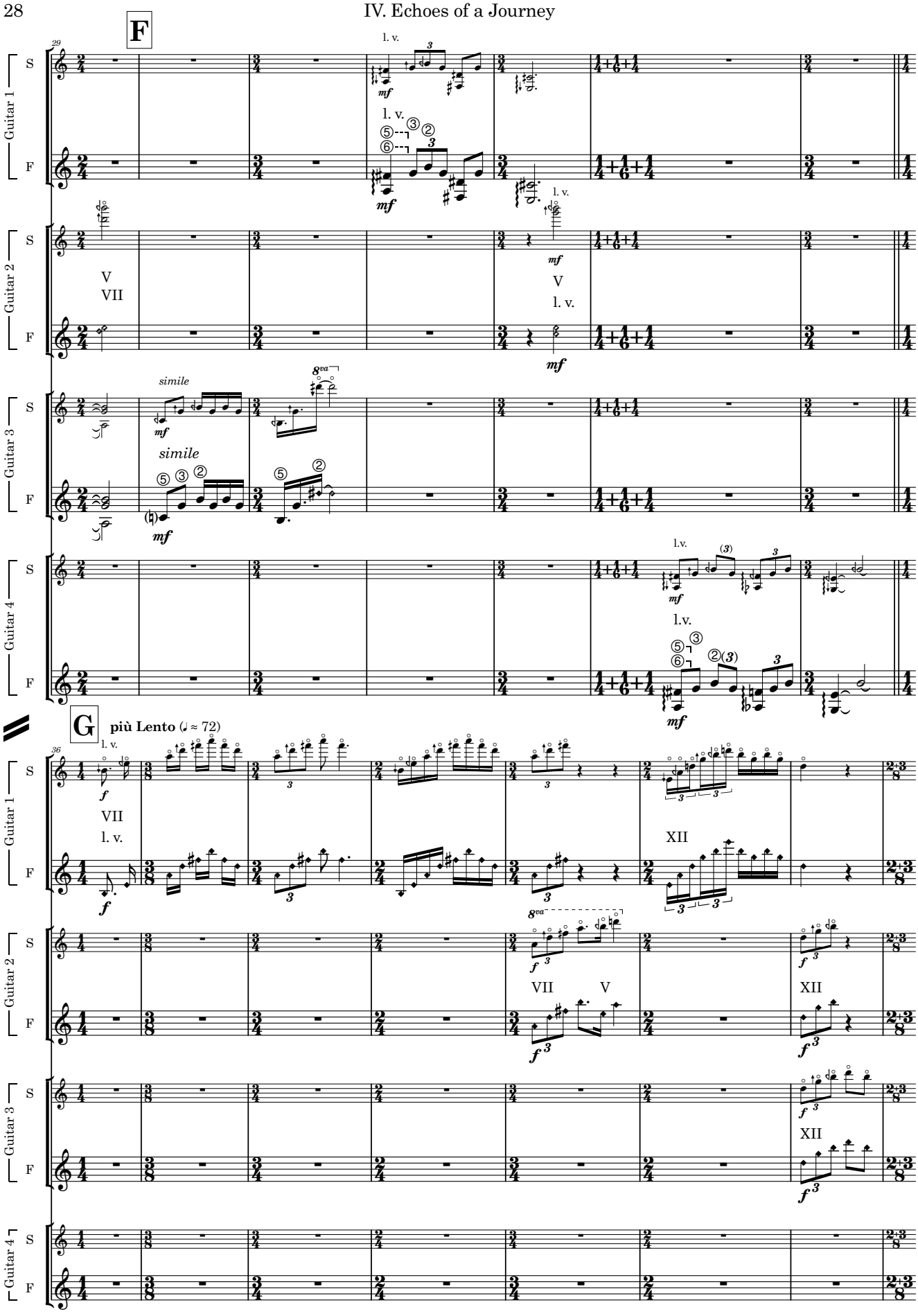

72
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F

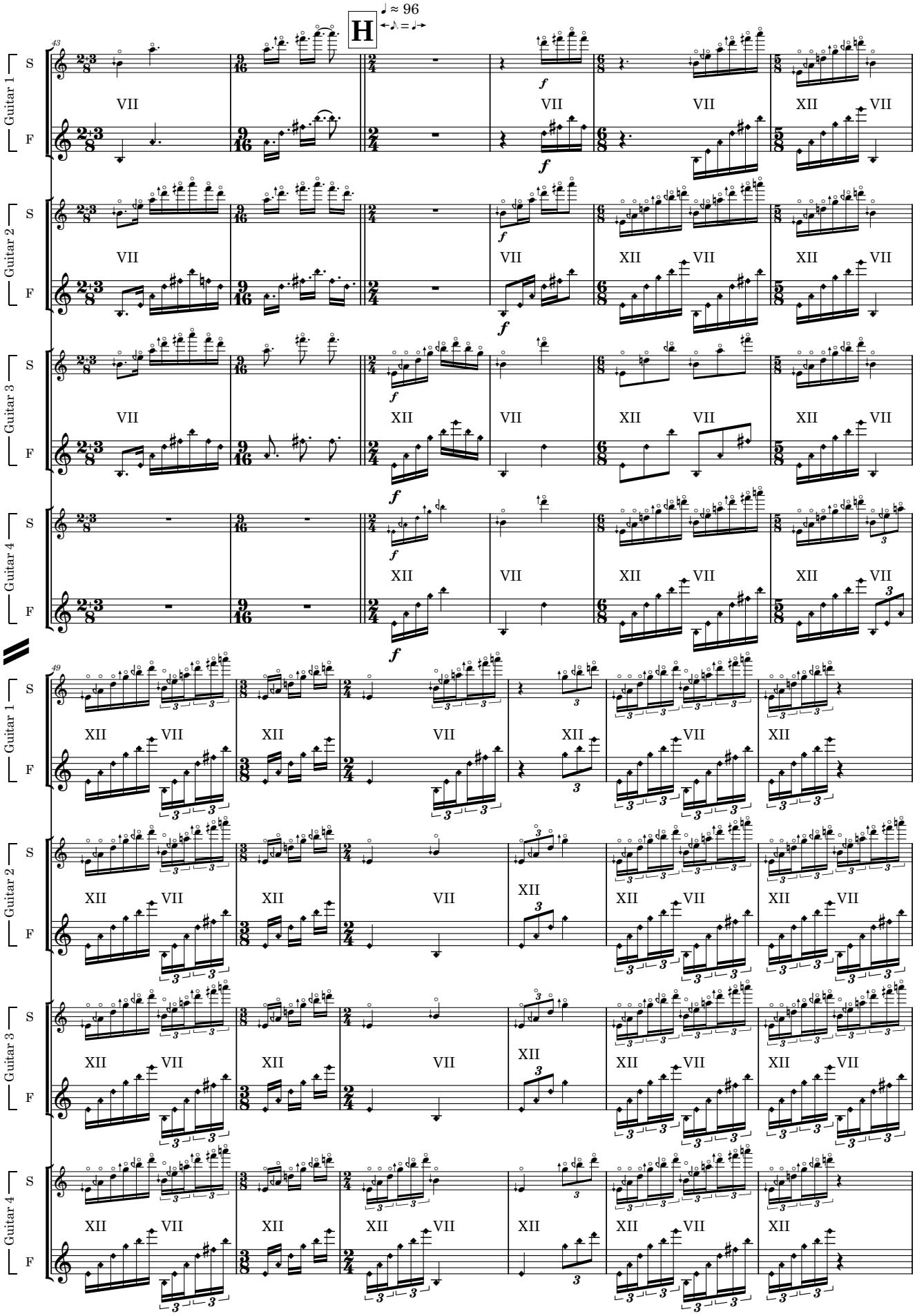

75
M
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
(bent an 8th tone higher)
Guitar 4
S
F

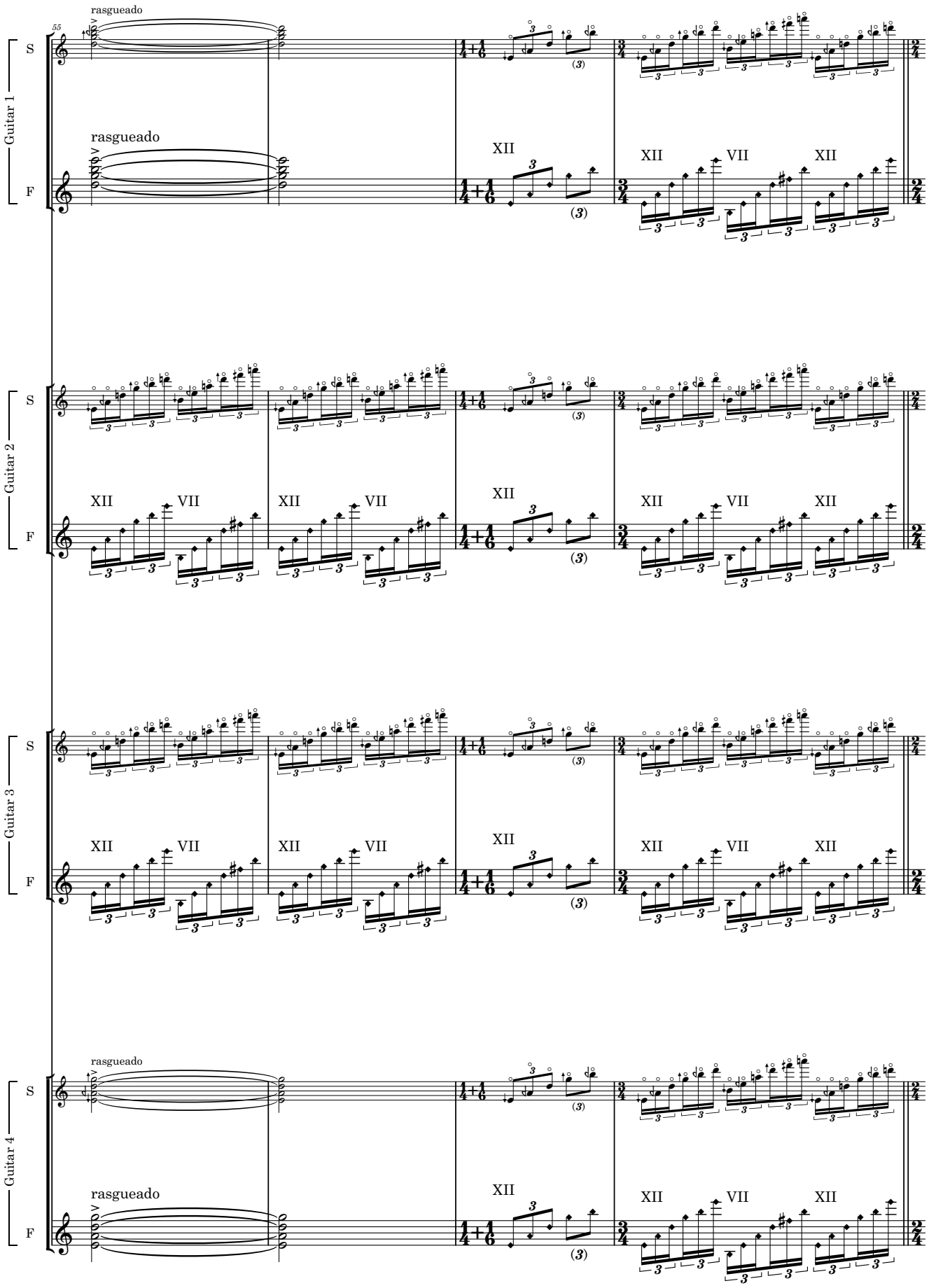
IV. Echoes of a Journey

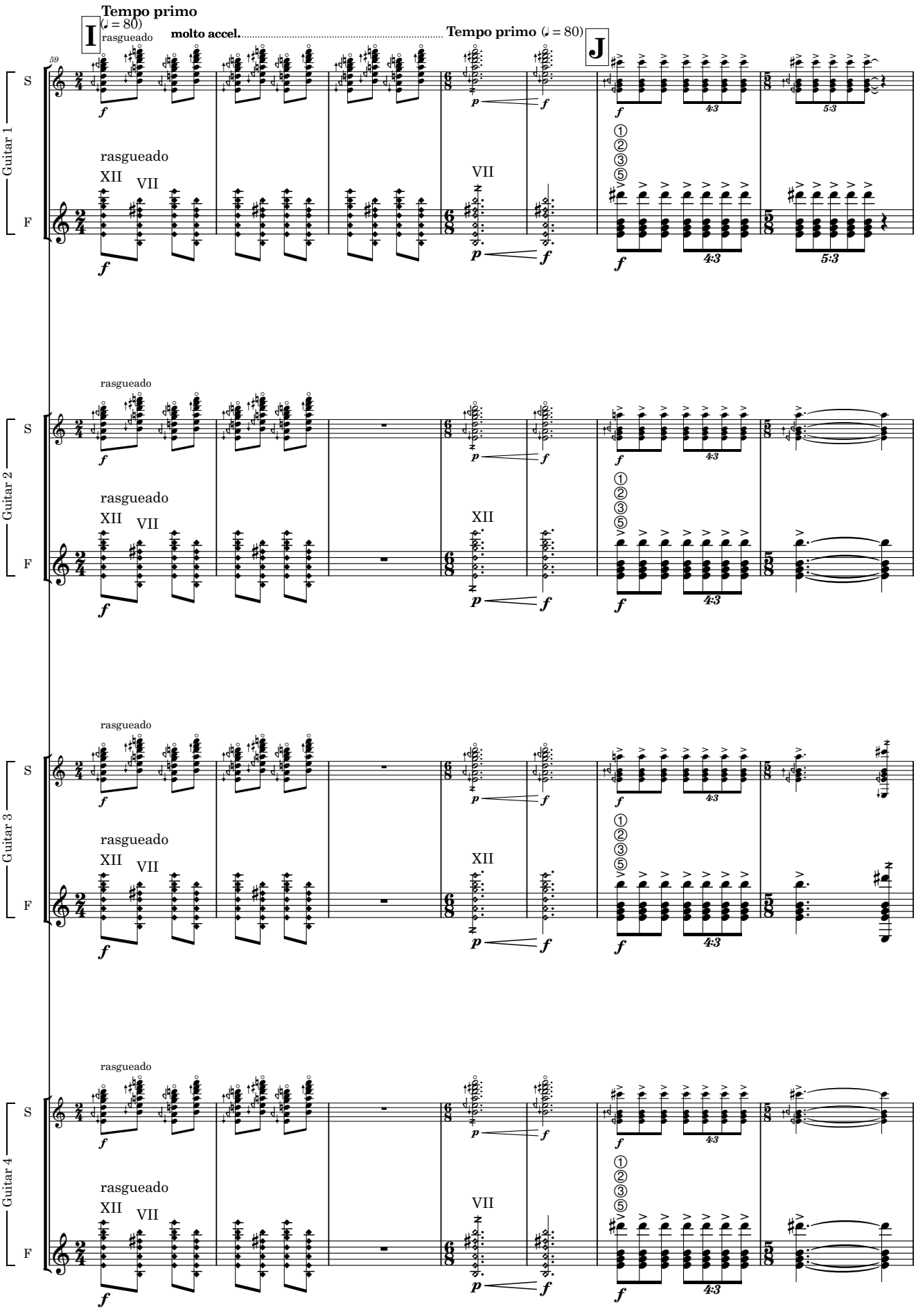


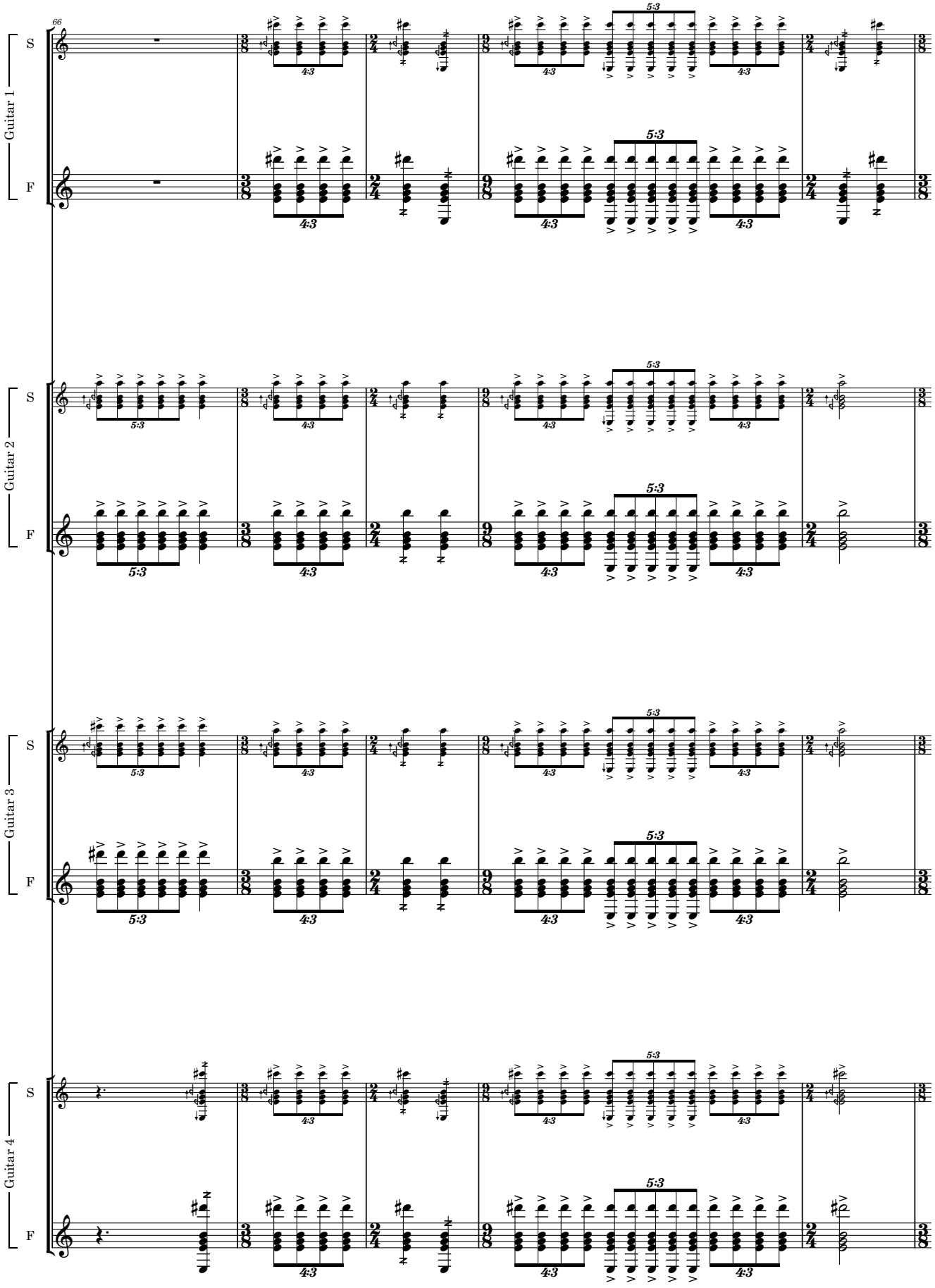

C
D
E
poco rit. Tempo primo (♩ ≈ 80)
molto rit. ♪ ≈ 80
Tempo primo (♩ ≈ 80)
simile
mf
XII
III
l. v.
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F

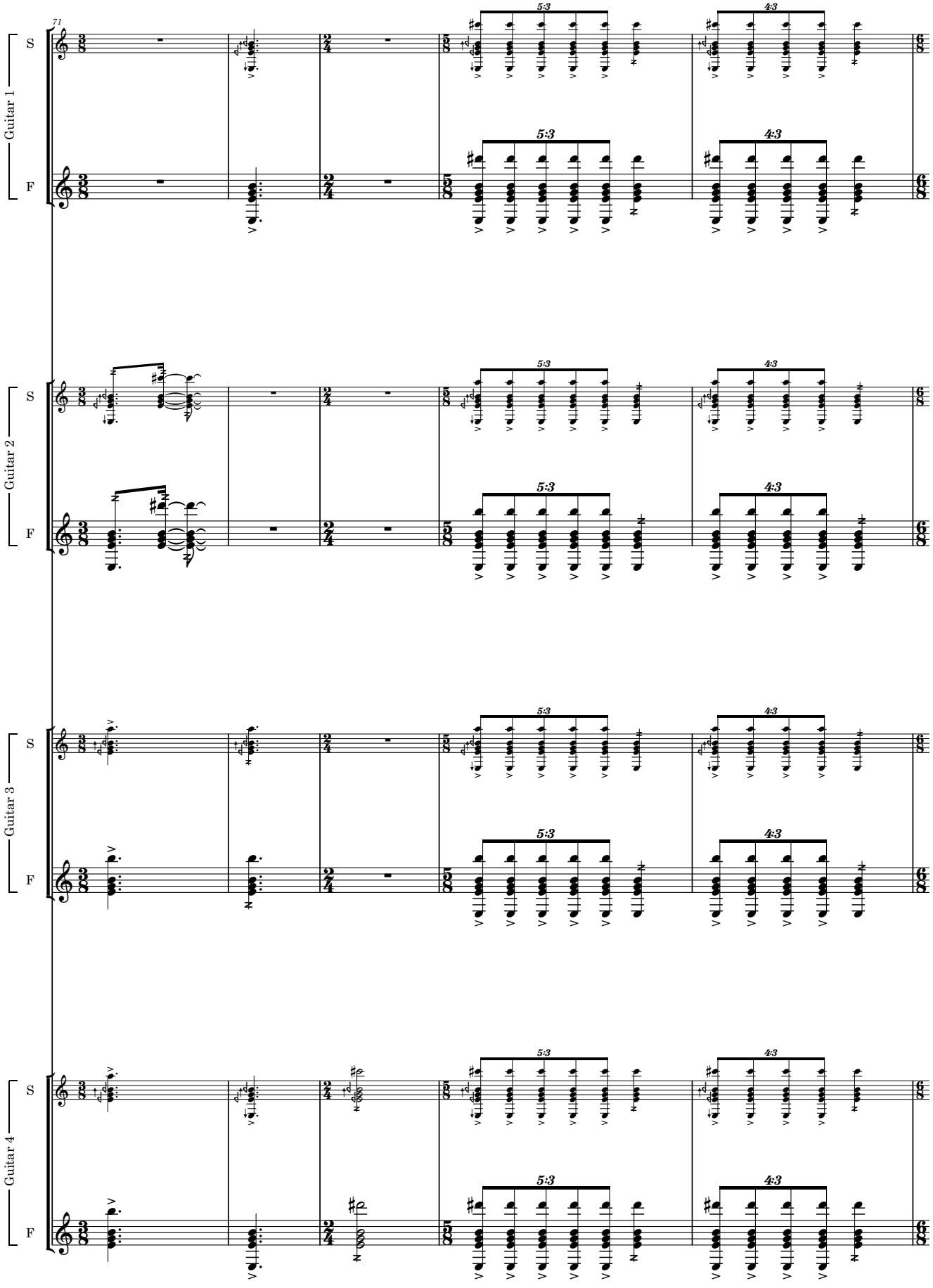

F
G
più Lento (♩ ≈ 72)
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
l. v.
simile
mf
f
V
VII
XII

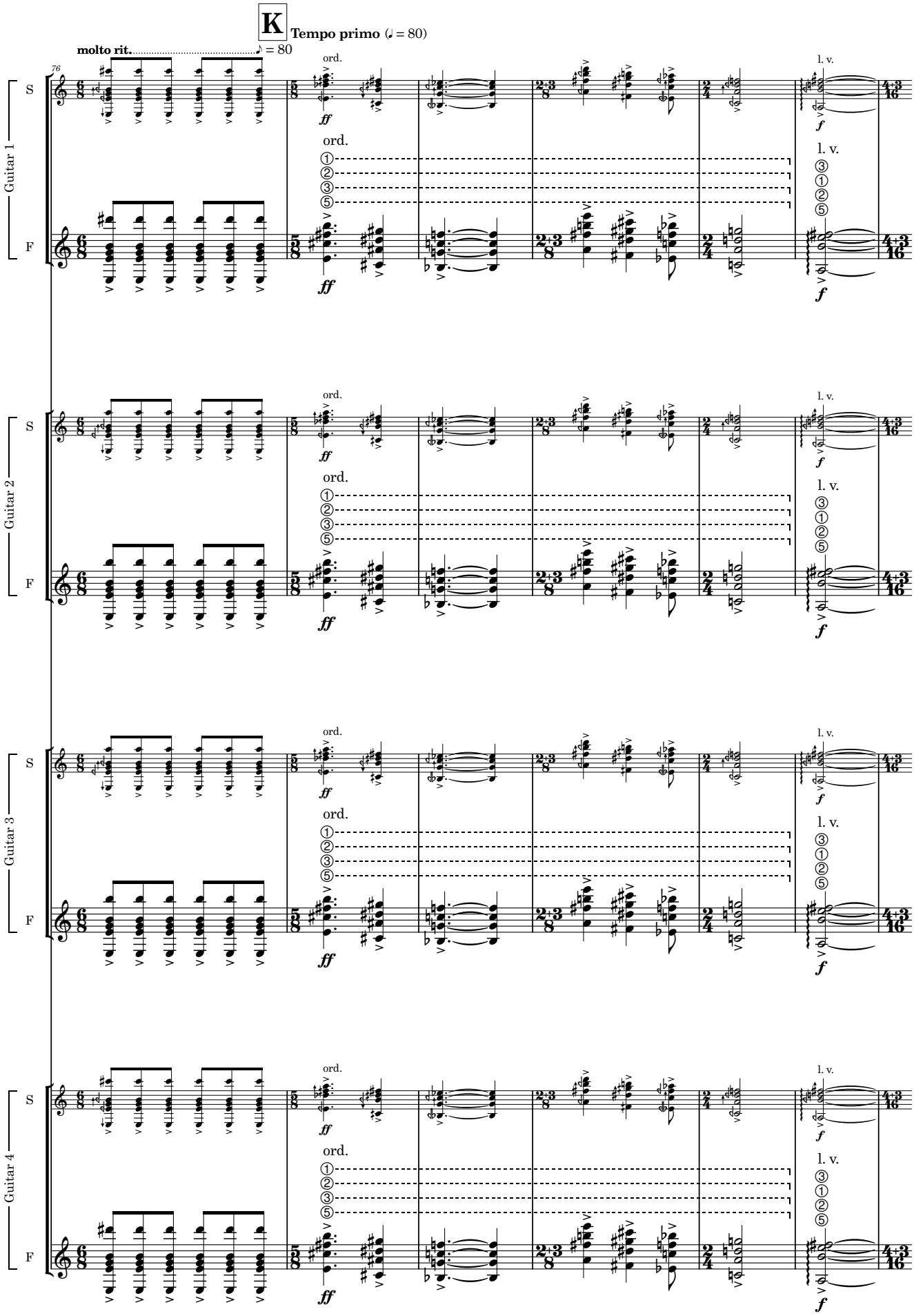

H
♩ ≈ 96
♪. = ♩
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
43
49
f

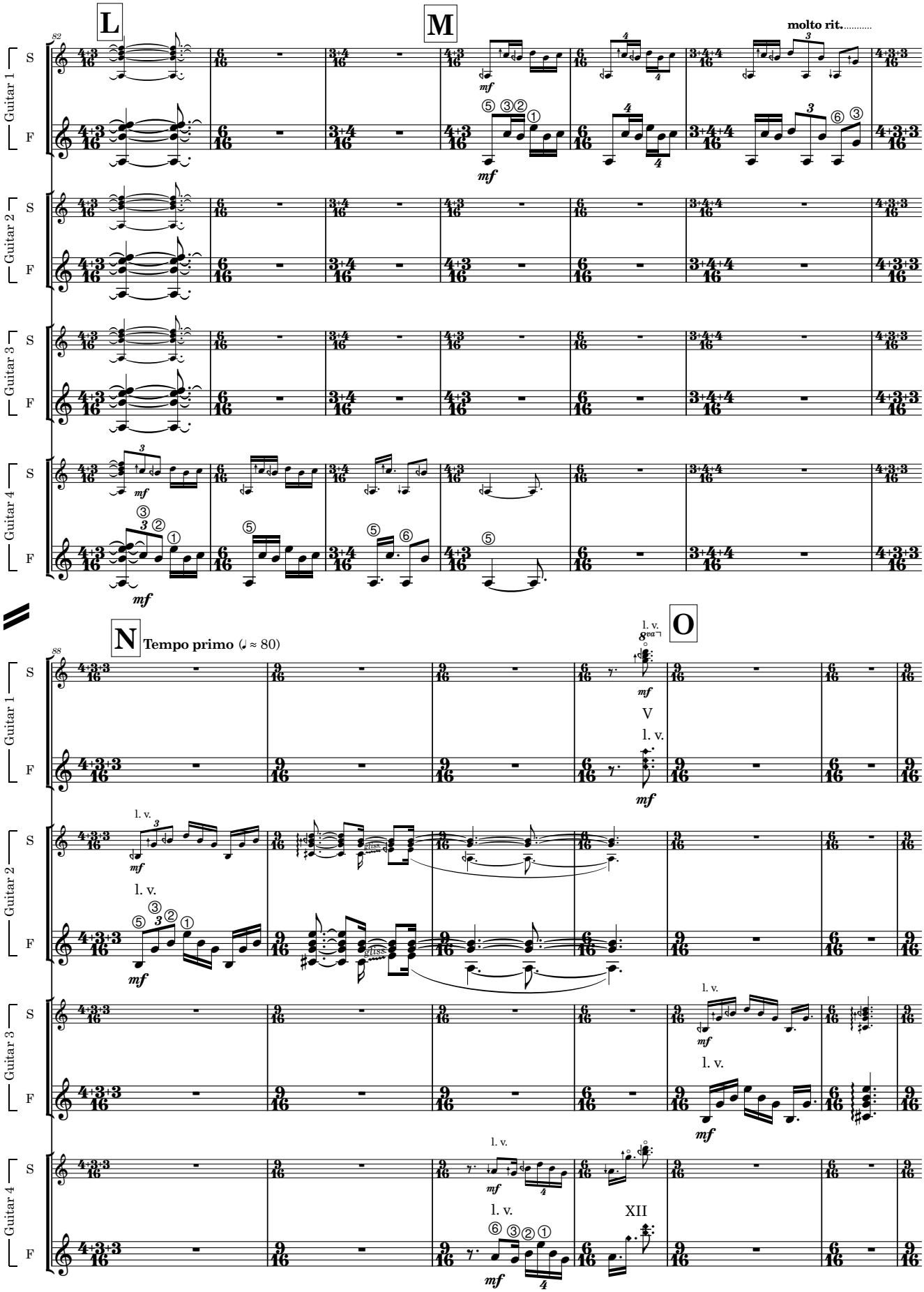

rasgueado
55
Guitar 1
S
F
rasgueado
XII
XII
VII
XII
Guitar 2
S
F
XII
VII
XII
VII
XII
XII
VII
XII
Guitar 3
S
F
XII
VII
XII
VII
XII
XII
VII
XII
Guitar 4
S
F
rasgueado
rasgueado
XII
XII
VII
XII

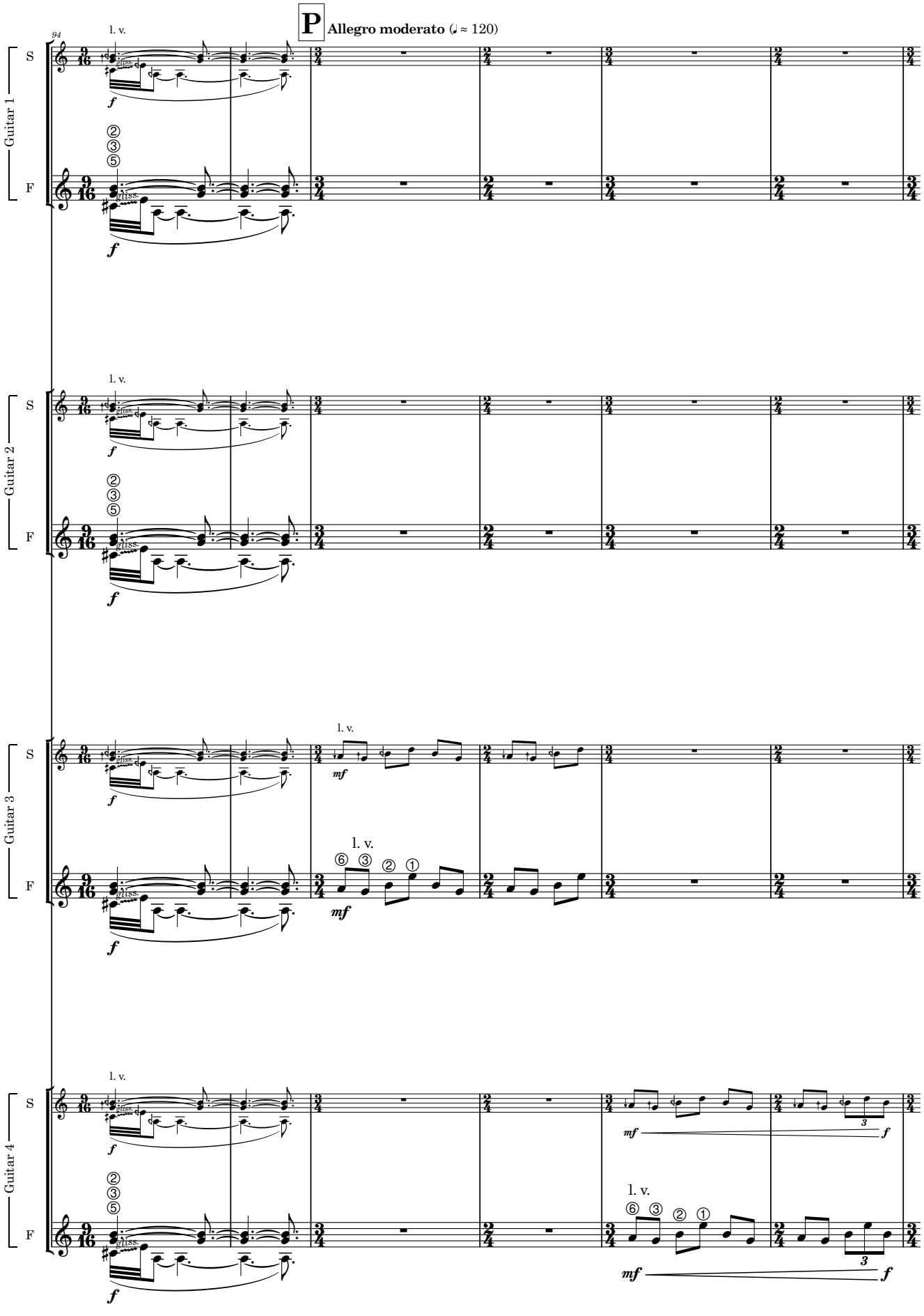

Tempo primo
(♩ = 80)
I
rasgueado
molto accel.
Tempo primo (♩ = 80)
J
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
rasgueado
XII
VII
4:3
5:3

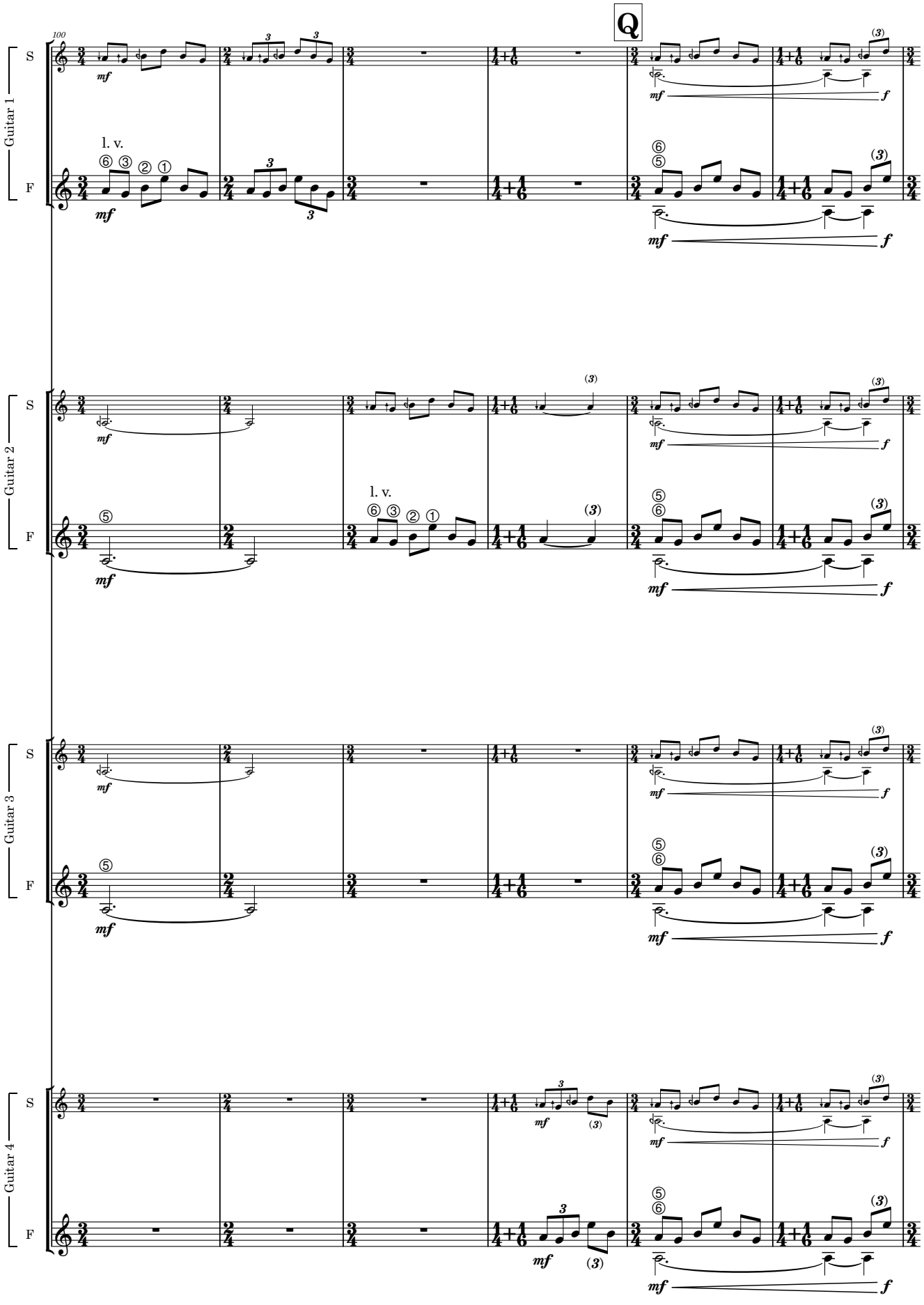

Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
66
5:3
4:3

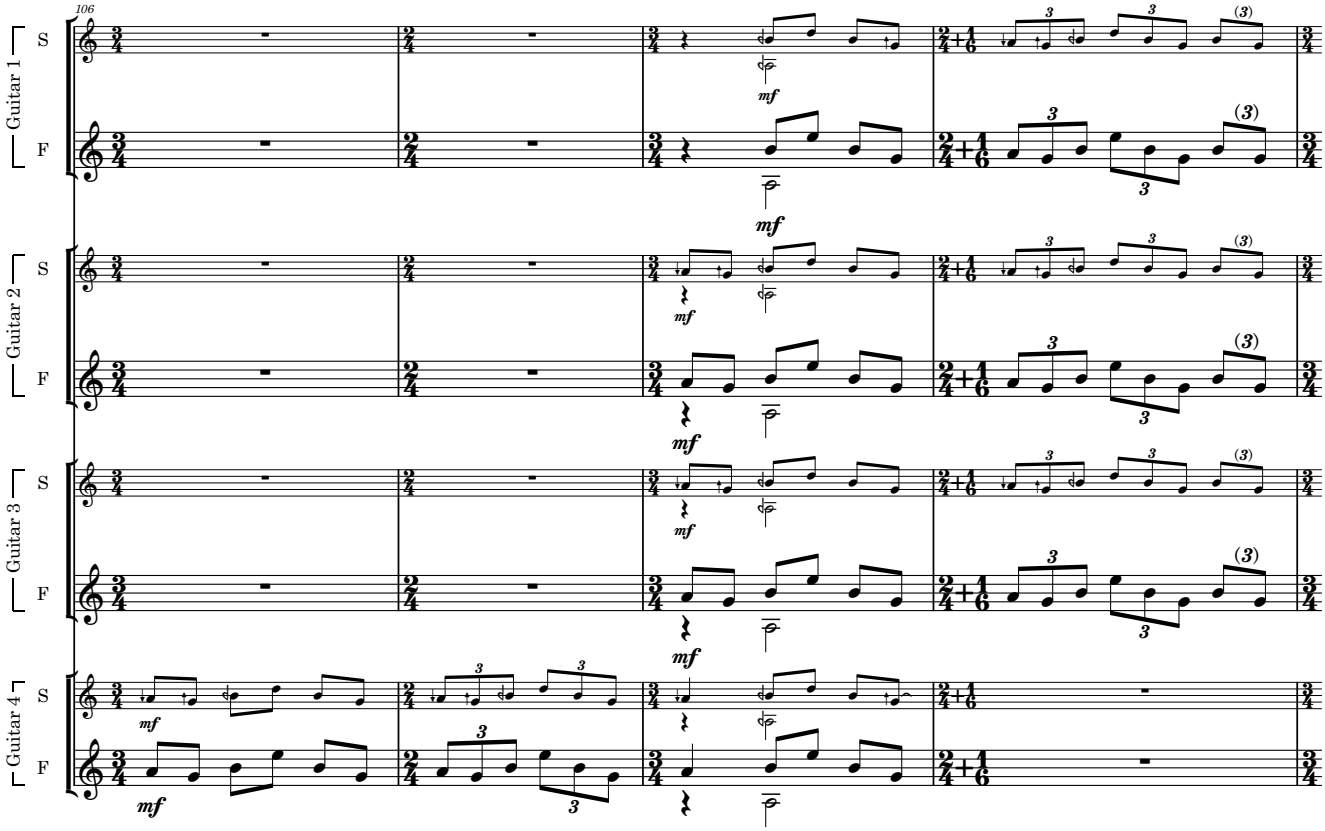

71
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
5:3
4:3

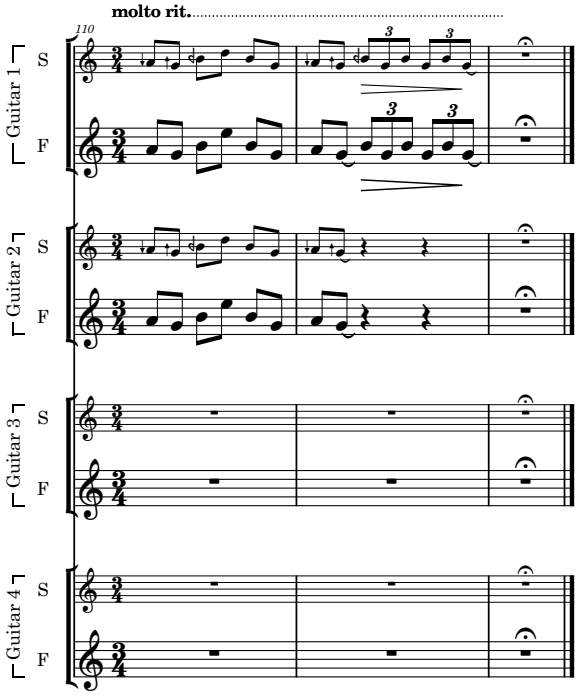

K
Tempo primo (♩ = 80)
molto rit. ♪ = 80
76
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
ord.
l. v.
ff
f


L
M
molto rit.
N
Tempo primo (♩ ≈ 80)
O
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
mf
l. v.
V
XII


P
Allegro moderato (♩ ≈ 120)
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
l. v.
gliss.
f
mf


Q
Guitar 1
Guitar 2
Guitar 3
Guitar 4
S
F
l. v.
mf
f


106
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F
mf


molto rit.
110
Guitar 1
S
F
Guitar 2
S
F
Guitar 3
S
F
Guitar 4
S
F