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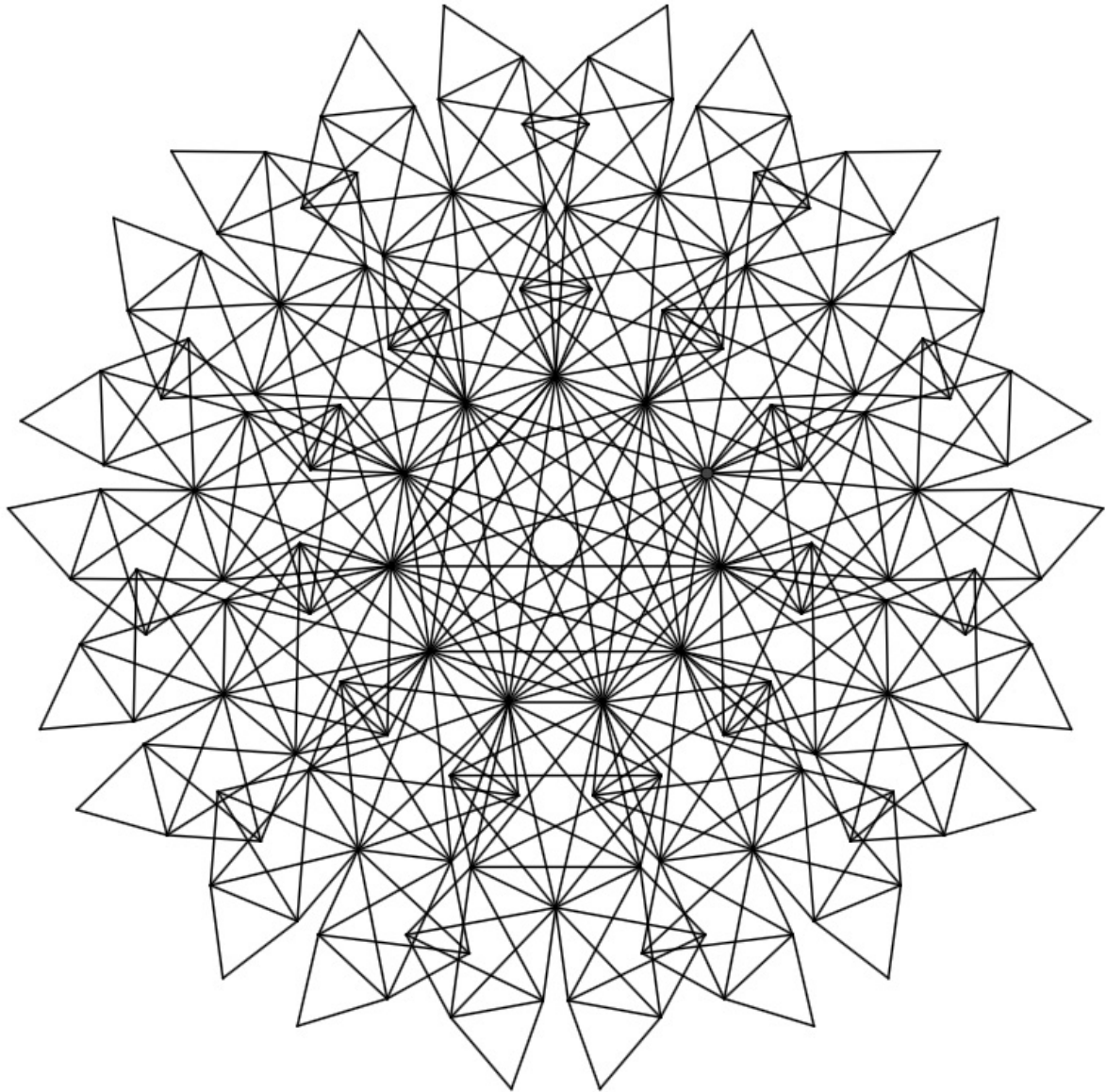
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The Fable of the Pilgrim

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. 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.

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:

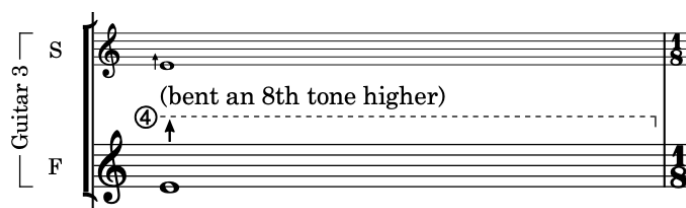
- Chromatic: ♭ ♮ #
- Quarter tones: ♯ †
- Eighth tones: ↓ ↑

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’:

The image shows two staves of music for bars 22 and 23. The top staff is marked 'l. v.' and 'mf'. The bottom staff is also marked 'l. v.' and 'mf'. Both staves show a 1/4 + 1/6 bar structure. The first beat is a quarter note, and the second beat is a quarter note followed by a triplet of eighth notes. The time signature changes from 3/4 to 4/4 + 6/8 to 3/4. A circled '3' is placed above the triplet in both staves.

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).

The image shows two systems of guitar notation for Bar 58. The first system is for Guitar 1, with a Soprano (S) and Fretted (F) line. The second system is for Guitar 2, also with S and F lines. Both systems show a 1/4 + 1/6 + 1/8 bar structure. The 1/6 part of the bar is played as three semiquavers. The notation includes triplets and a circled '3' above the second beat. The word 'foot' is written below the F lines. The notation is complex, with many beamed notes and slurs.

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 image shows a musical score for three guitars: S (Soprano), Guitar 3, and F (Forte). The time signature is 3/4. The score for Guitar 3 shows a glissando in bar 51, marked with a forte (f) dynamic and a 7:5 tuplet. An optional alternative is shown with a 3:2 tuplet. The glissando is indicated by a dashed line with a downward arrow.

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** (

The image shows a musical score for two guitars, S and F, in 3/4 time. The tremolo is marked with a forte (p) dynamic and a VII fingering. The tremolo is indicated by a 'z' symbol.

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 ($\text{♩} = 60$)

medium speed arpeggio, resonant

Guitar 1

Sounding Pitch

Fingering Pitch

fast arpeggio

Guitar 2

Sounding Pitch

Fingering Pitch

fast arpeggio

Guitar 3

Sounding Pitch

Fingering Pitch

slower, resonant arpeggio

Guitar 4

Sounding Pitch

Fingering Pitch

A

Guitar 1
Soprano (S) and Bass (F) staves. Dynamics: *mf*, *f*, *mf*, *mf*. Includes circled fingerings 5 and 3.

Guitar 2
Soprano (S) and Bass (F) staves. Dynamics: *mf*, *f*, *mf*, *f*, *mf*. Includes circled fingerings 4 and 6. Performance instruction: *fast arpeggio*.

Guitar 3
Soprano (S) and Bass (F) staves. Dynamics: *f*, *mf*, *f*, *f*. Includes circled fingerings 1 and 2. Performance instruction: *fast arpeggio*.

Guitar 4
Soprano (S) and Bass (F) staves. Dynamics: *f*, *f*, *mf*, *f*, *mf*. Performance instruction: *medium/fast arpeggio*.

I. The Mystery

Allegro moderato (♩ = 120)

The score is divided into four guitar parts (Guitar 1-4) and a string quartet section. Each guitar part consists of a Sounding Pitch staff and a Fingering Pitch staff. The string quartet section includes Violin (S) and Viola (F) parts for each of the four instruments. The music is in 4/4 time and features a variety of dynamics including *mf*, *p*, *mp*, and *f*. Fingerings are indicated by circled numbers 1-6. The string quartet parts include markings for *ord. (non l. v.)* and *gr^{va}*.

I. The Mystery

A **B**

12

Guitar 1
S (mf)
F (mf)

Guitar 2
S (mf)
F (mf)

Guitar 3
S (mf)
F (mf)

Guitar 4
S (f)
F (f)

1. v.
mf

1. v.
mf

(optional)

1 2 1

2 1 2 1

2 4 3

2 2 2 1

18

Guitar 1
S (mf)
F (mf)

Guitar 2
S
F

Guitar 3
S (mf)
F (mf)

Guitar 4
S (mf)
F (mf)

1. v.
mf

1. v.
mf

1. v.
mf

1. v.
mf

3

3

3

3

I. The Mystery

Musical score for Guitars 1-4, measures 24-30. The score is written for four guitars, each with a separate staff for the treble (S) and bass (F) clefs. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. The tempo is marked 'simile'. Measure numbers 24, 25, 26, 27, 28, 29, and 30 are indicated at the top of the staves. The notation includes various accidentals and articulation marks.



Musical score for Guitars 1-4, measures 30-36. The score is written for four guitars, each with a separate staff for the treble (S) and bass (F) clefs. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. The tempo is marked 'simile'. Measure numbers 30, 31, 32, 33, 34, 35, and 36 are indicated at the top of the staves. The notation includes various accidentals and articulation marks. A large 'C' time signature change is present at the beginning of measure 31. Dynamics include *f* and *mf*. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. The notation includes various accidentals and articulation marks.

Musical score for Guitars 1-4, measures 36-44. The score is written for four guitars, each with a treble (S) and bass (F) staff. The music features various time signatures (3/4, 2/4, 4/4, 3/8, 6/8) and dynamic markings such as *mf* and *f*. Fingerings are indicated by circled numbers 1-4. Trills and triplets are marked with 'tr' and '3' respectively. An 8va trill is indicated in measures 40 and 42. A double bar line with repeat dots is present at the end of measure 44.

Musical score for Guitars 1-4, measures 45-52. The score continues for four guitars. A section labeled 'D' l.v. (Duet) begins in measure 45, marked with a box 'D' and 'l.v.'. This section features a *f* dynamic and includes first and second endings (l.v.) for Guitars 1 and 4. Fingerings and trills are clearly marked throughout the passage.

I. The Mystery

This musical score is for a piece titled "I. The Mystery" and is arranged for four guitars. It is divided into two systems of measures.

System 1 (Measures 49-55):

- Guitar 1:** Melodic line in treble clef. Measures 49-55. Includes the instruction "simile" above the staff.
- Guitar 2:** Treble and bass clefs. Treble clef has rests. Bass clef has chords and a 7:5 interval. Includes the instruction "f" and "(optional)" with fingering diagrams.
- Guitar 3:** Treble and bass clefs. Treble clef has chords and a 7:5 interval. Bass clef has chords and a 7:5 interval. Includes the instruction "f" and "(optional)" with fingering diagrams.
- Guitar 4:** Melodic line in treble clef. Measures 49-55. Includes the instruction "simile" above the staff.

System 2 (Measures 56-62):

- Guitar 1:** Melodic line in treble clef. Measures 56-62. Includes the instruction "l. v." above the staff.
- Guitar 2:** Treble and bass clefs. Treble clef has chords and a 7:5 interval. Bass clef has chords and a 7:5 interval. Includes the instruction "f" and "(optional)" with fingering diagrams.
- Guitar 3:** Treble and bass clefs. Treble clef has chords and a 7:5 interval. Bass clef has chords and a 7:5 interval. Includes the instruction "f" and "(optional)" with fingering diagrams.
- Guitar 4:** Melodic line in treble clef. Measures 56-62. Includes the instruction "simile" above the staff.

The score uses various musical notations including treble and bass clefs, stems, beams, slurs, and dynamic markings such as *f* and *simile*. Fingering numbers (1, 2, 3, 4) are provided for specific notes. Interval markings like "7:5" are used to indicate specific harmonic relationships.

I. The Mystery

E

Guitar 1
S: *f*
F: *f*

Guitar 2
S: *f*
F: *f*

Guitar 3
S: *f*
F: *f*

Guitar 4
S: *f*
F: *f*

Guitar 1
S: *f*
F: *f*

Guitar 2
S: *mf*
F: *mf*

Guitar 3
S: *f*
F: *f*

Guitar 4
S: *f*
F: *f*

I. The Mystery

The musical score is arranged for four guitars, labeled Guitar 1 through Guitar 4. Each guitar part consists of a treble clef (S) and a bass clef (F) staff. The music is in 3/4 time and features a variety of dynamics and performance markings.

- Guitar 1:** Measures 74-79 show melodic lines with dynamics *mf* and *f*. A box labeled 'F' is placed above measure 75. Fingering numbers 1, 2, and 3 are indicated. Measures 80-81 show chords with dynamics *mf* and *f*.
- Guitar 2:** Measures 74-79 are mostly rests. Measure 75 has a marking 'XII' and a dynamic *mp*. Measures 80-81 show melodic lines with dynamics *mp* and *f*. Fingering numbers 4 and 5 are indicated.
- Guitar 3:** Measures 74-79 show melodic lines with dynamics *mp*. Measure 80 has a dynamic *mf*. Measures 81-82 show chords with dynamics *mf* and *f*. Fingering numbers 1 and 2 are indicated.
- Guitar 4:** Measures 74-79 show melodic lines with dynamics *mp*. Measure 80 has a dynamic *mp*. Measures 81-82 show melodic lines with dynamics *mp* and *f*. Fingering numbers 1 and 2 are indicated. A marking 'l. v.' is present above measure 80.

Measures 80-81 feature a double bar line and a key signature change to three flats. The dynamics in these measures are *mf* and *f*.

G

86

Guitar 1
S
F
f sempre
f
f sempre

Guitar 2
S
F
f sempre
l. v.
l. v.
⑥ ③ ② ①

Guitar 3
S
F
f sempre
f sempre

Guitar 4
S
F
f sempre
f sempre
l. v.
l. v.
⑥
① ②

92

Guitar 1
S
F
f sempre

Guitar 2
S
F
l. v.
l. v.
⑥ ③ ② ①
3
3

Guitar 3
S
F
⑤
④ ⑤
⑥
⑤
④
①
l. v.
l. v.

Guitar 4
S
F
l. v.
l. v.
① ②
⑥
① ②
⑤
④
⑤
l. v.
l. v.

8va
pp
V

mf p pp

pp

pp

pp

II. A Lullaby

Lamentoso (♩ = 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

Guitar 2

S

F

Guitar 3

S

F

Guitar 4

S

F

B

Cantabile

p

C

11

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

Dynamics: *p*, *mp*

Measure numbers: 11, 12, 13, 14, 15, 16



17

Guitar 1 S F

Guitar 2 S F

Guitar 3 S F

Guitar 4 S F

ord.

P.M.

Cantabile (sul pont.)

Cantabile (ord.)

Dynamics: *p*

Measure numbers: 17, 18, 19, 20, 21, 22

D

Cantabile

Guitar 1

Guitar 2

Guitar 3

Guitar 4

E

ponticello

Guitar 1

Guitar 2

Guitar 3

Guitar 4

III. Ritualistic Dances

Lento (♩ = 60)

Score for four guitars (Guitar 1 to 4). Each guitar part consists of a Sounding Pitch staff and a Fingering Pitch staff. The tempo is Lento (♩ = 60). The music is in 4/4 time. Dynamics include *f*, *mf*, and *f*. Fingerings are indicated with circled numbers 1 and 2.

A Vivace (♩ = 160)

Score for four guitars (Guitar 1 to 4). Each guitar part consists of a Sounding Pitch staff and a Fingering Pitch staff. The tempo is Vivace (♩ = 160). The music is in 3/4 time. Dynamics include *mf*. Fingerings are indicated with circled numbers 1 and 2.

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

Musical score for section F, measures 35-41. The score is divided into four guitar parts (Guitar 1, 2, 3, 4).
- **Guitar 1:** Treble clef, 4/4 time. Starts with a tremolo on a high string (marked *f*).
- **Guitar 2:** Treble clef, 4/4 time. Features a triplet pattern of eighth notes (marked *f*).
- **Guitar 3:** Treble clef, 4/4 time. Features a sustained note with a tremolo (marked *f*).
- **Guitar 4:** Treble clef, 4/4 time. Features a melodic line with slurs and accents (marked *mf*).
Measures 35-41 show changes in dynamics and rhythmic patterns across the parts.

G

Musical score for section G, measures 38-44. The score is divided into four guitar parts (Guitar 1, 2, 3, 4).
- **Guitar 1:** Treble clef, 4/4 time. Features a tremolo on a high string (marked *f*).
- **Guitar 2:** Treble clef, 4/4 time. Features a triplet pattern of eighth notes (marked *p* and *f*).
- **Guitar 3:** Treble clef, 4/4 time. Features a sustained note with a tremolo (marked *p*).
- **Guitar 4:** Treble clef, 4/4 time. Features a melodic line with slurs and accents (marked *p* and *f*).
Measures 38-44 show changes in dynamics and rhythmic patterns across the parts. A note in Guitar 3 is marked "(bent an 8th tone higher)".

III. Ritualistic Dances

H

43

Guitar 1

Guitar 2

Guitar 3

Guitar 4

rasgueado

p cresc.

rasgueado

p cresc.

rasgueado

p cresc.

rasgueado

p cresc.

rasgueado

p cresc.

47

Guitar 1

Guitar 2

Guitar 3

Guitar 4

rasgueado

mf

rasgueado

mf

f

f

f

f

Guitar 1

50

foot I

Guitar 2

foot

Guitar 3

foot

Guitar 4

foot

III. Ritualistic Dances

54

Guitar 1

Guitar 2

Guitar 3

Guitar 4

J

3

3

foot

4+6+8

The image displays a musical score for four guitars and a foot, arranged in four systems. Each system consists of a treble clef staff (S) and a bass clef staff (F). The score is divided into four measures. The first measure is marked with a '54' and a '4/16' time signature. The second measure is marked with a '4/16' time signature. The third measure is marked with a '2/4 + 8' time signature and contains a box labeled 'J' above it. The fourth measure is marked with a '4/4 + 6/8' time signature and contains the word 'foot' above it. The guitar parts feature complex rhythmic patterns, including triplets (marked '3') and sixteenth notes. The foot part is indicated by a single eighth note in the final measure of each system. The bass clef staff at the bottom of each system shows a rhythmic pattern of 4+6+8.

The musical score is organized into four systems, each representing a guitar part (Guitar 1 to Guitar 4). Each system contains two staves: a treble clef staff (S) and a bass clef staff (F). The music is written in 4/8 time, which changes to 4/16 time after a double bar line. The score includes various musical notations such as triplets (marked with '3'), slurs, and accents. A 'foot' symbol is used in the bass staff of each guitar part, indicating a specific technique. The notation is dense and complex, typical of a rhythmic or technical piece.

III. Ritualistic Dances

K

Guitar 1

Guitar 2

Guitar 3

Guitar 4

P.M.
p

P.M.
p

P.M.
p

P.M.
p

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

L

Guitar 1

Guitar 2

Guitar 3

Guitar 4

f

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

f

ord.

f

ord.

f

ord.

IV. Echoes of a Journey

Andante (♩ ≈ 80)

A

Score for Guitars 1-4, Section A. The score is divided into four systems, each with a Sounding Pitch and Fingering Pitch staff. The time signature changes from 3/8 to 4/4, then 2/4, 3/8, 2/4, 3/8, and finally 4/4. The first system (Guitar 1) features a melodic line with a *mf* dynamic and includes fingering instructions: "l. v." and "VII" in the first system, and "XII" in the second system. The second system (Guitar 2) has a *mf* dynamic and includes a circled "6" and an "8va" marking. The third system (Guitar 3) has a *mf* dynamic and includes a circled "1".

B

Score for Guitars 1-4, Section B. The score is divided into four systems, each with a Sounding Pitch (S) and Fingering Pitch (F) staff. The time signature changes from 4/4 to 3/4, 2/4, 3/4, 2/4, 3/4, and finally 2/4. The first system (Guitar 1) features a melodic line with a *mf* dynamic and includes fingering instructions: "V XII" and "VII". The second system (Guitar 2) features a melodic line with a *mf* dynamic and includes fingering instructions: "VII" and "V". The score includes various musical notations such as triplets and slurs.

IV. Echoes of a Journey

C **D**

poco rit...... **Tempo primo** (♩ ≈ 80) *molto rit.*..... ♩ ≈ 80 **Tempo primo** (♩ ≈ 80)

Guitar 1
S: *mf* XII *simile*
F: *mf* III XII

Guitar 2
S: *mf* XII *simile*
F: *mf*

Guitar 3
S: *mf* l. v. 3
F: *mf* l. v. 3 3 2 1

Guitar 4
S: *mf*
F: *mf*

E

Guitar 1
S: *mf*
F: *mf*

Guitar 2
S: *mf* XII *simile*
F: *mf* XII

Guitar 3
S: *mf* *simile*
F: *mf* *simile*

Guitar 4
S: *mf*
F: *mf*

The musical score is arranged for four guitars, labeled Guitar 1 through Guitar 4. Each guitar part consists of a treble clef (S) and a bass clef (F) staff. The score is divided into four measures, each with a different time signature: 4/4, 6/8, 3/4, and 2/4. The first measure (4/4) features a *rasgueado* (strummed) section in both staves, with a measure number 55 in the top staff. The subsequent three measures (6/8, 3/4, and 2/4) feature fretted passages with triplets (indicated by a '3' in a circle) and chords. The fretted passages in the bass clef staves include chords labeled XII and VII. The top staves (S) continue with the *rasgueado* pattern in the 6/8 and 3/4 measures, and then transition to fretted passages with triplets in the 2/4 measure. The 2/4 measure contains a triplet of eighth notes in the bass clef and a triplet of sixteenth notes in the treble clef.

Tempo primo
(♩ = 80)
I rasgueado **molto accel.** **Tempo primo** (♩ = 80) **J**

Guitar 1
S: rasgueado, f, p, f, f, 4:3, 5:3
F: rasgueado XII VII, f, p, f, f, 4:3, 5:3

Guitar 2
S: rasgueado, f, p, f, f, 4:3, 5:3
F: rasgueado XII VII, f, p, f, f, 4:3, 5:3

Guitar 3
S: rasgueado, f, p, f, f, 4:3, 5:3
F: rasgueado XII VII, f, p, f, f, 4:3, 5:3

Guitar 4
S: rasgueado, f, p, f, f, 4:3, 5:3
F: rasgueado XII VII, f, p, f, f, 4:3, 5:3

Fingering Diagrams:
Triplet: ① ② ③
Quintuplet: ① ② ③ ④ ⑤

IV. Echoes of a Journey

The musical score is organized into four systems, each representing a guitar. Each system contains two staves: a treble clef staff (labeled 'G') and a bass clef staff (labeled 'F').

- Guitar 1:** Treble staff starts at measure 66. Bass staff contains chords with '4:3' and '5:3' markings.
- Guitar 2:** Treble staff contains chords with '5:3' and '4:3' markings. Bass staff contains chords with '4:3' and '5:3' markings.
- Guitar 3:** Treble staff contains chords with '5:3' and '4:3' markings. Bass staff contains chords with '4:3' and '5:3' markings.
- Guitar 4:** Treble staff contains chords with '4:3' and '5:3' markings. Bass staff contains chords with '4:3' and '5:3' markings.

The score features a variety of musical notations, including chords, accidentals (sharps, naturals), and dynamic markings. The '4:3' and '5:3' markings likely refer to specific rhythmic or harmonic patterns. The piece concludes with a final chord in the bass staff of each guitar.

The image displays a musical score for four guitars, labeled Guitar 1 through Guitar 4. Each guitar part is written on a grand staff consisting of a treble clef (G) and a bass clef (F). The score includes various musical notations such as chords, accidentals, and dynamic markings like 'v' and 'N'. Repeating patterns are indicated by brackets labeled '5:3' and '4:3'. A measure number '71' is present at the beginning of the first system.

IV. Echoes of a Journey

94 **P** Allegro moderato ($\text{♩} \approx 120$)

Guitar 1
S: *f* *l. v.*
F: *f* *l. v.* (②, ③, ⑤)

Guitar 2
S: *f* *l. v.*
F: *f* *l. v.* (②, ③, ⑤)

Guitar 3
S: *f* *l. v.* *mf*
F: *f* *l. v.* (⑥, ③, ②, ①) *mf*

Guitar 4
S: *f* *l. v.* *mf* *f*
F: *f* *l. v.* (⑥, ③, ②, ①) *mf* *f*

The musical score is divided into four systems, each representing a guitar. Each system contains a treble clef (S) and a bass clef (F) staff. The notation includes various musical elements:

- Guitar 1:** Treble clef (S) starts with a *mf* dynamic and a 100-measure rest. Bass clef (F) starts with a *mf* dynamic and includes fingering numbers 6, 3, 2, 1, and triplets. A box labeled 'Q' is above the treble staff.
- Guitar 2:** Treble clef (S) has a *mf* dynamic. Bass clef (F) has a *mf* dynamic and includes 'l. v.' and fingering numbers 5, 6, 3, 2, 1, and triplets.
- Guitar 3:** Treble clef (S) has a *mf* dynamic. Bass clef (F) has a *mf* dynamic and includes fingering numbers 5, 6, and triplets.
- Guitar 4:** Treble clef (S) has a *mf* dynamic and includes triplets. Bass clef (F) has a *mf* dynamic and includes triplets.

The score features a key signature change from 3/4 to 4/6 and dynamic markings ranging from *mf* to *f*. Performance instructions include 'l. v.' and a box labeled 'Q'.

106

Guitar 1
S
F
mf

Guitar 2
S
F
mf

Guitar 3
S
F
mf

Guitar 4
S
F
mf



110

molto rit......

Guitar 1
S
F
mf

Guitar 2
S
F
mf

Guitar 3
S
F
mf

Guitar 4
S
F
mf