

Syncretisms

for guitar

Paul Richards

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I.	Sonorities	1
II.	Aggregates	2
III.	Ragas	7
IV.	Attacks	13
V.	Song	15

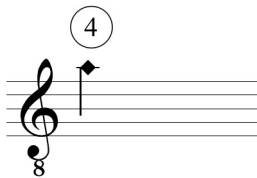
“I believe in everything; nothing is sacred. I believe in nothing; everything is sacred.”  
- Tom Robbins

A guitar sonata in five continuous and interrelated movements, *Syncretisms* is also a fantasy on a moment from Alberto Ginastera’s Sonata for Guitar, Op. 47, quoted as the first four chords of this piece and explored throughout the work in a variety of guises and transformations.

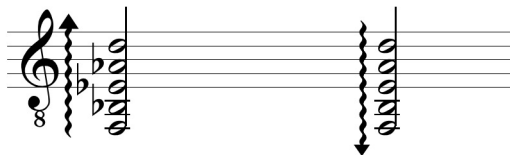
Duration: 13 minutes

Performance instructions:

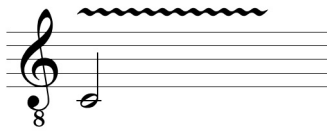
Diamond notehead indicates a harmonic, shown at sounding pitch, with string number shown inside a circle.



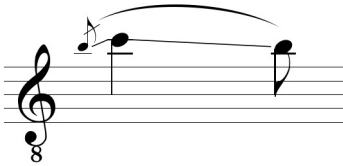
Arpeggios are shown with arrows indicate the direction. Many arpeggios are to be played *rasgueado*, indicated in the score



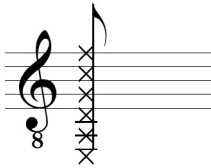
A pitch bend vibrato is shown with a wavy line. Bend pitch rapidly and repeatedly up a quarter-tone and back.



A solid line between pitches indicates a pitch bend from one note to another. Fingers are always placed on the lower note.



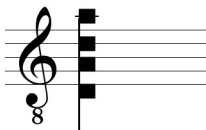
X noteheads indicate a slap on dampened strings, either with the fist or open hand, as detailed in the score.



Triangular noteheads indicate strings dampened with the left hand and strummed.



A *tambora* effect is indicated with square noteheads. Beat on the strings with either the side of the thumb and hand, or the open hand, as indicated in the score.



Dotted lines indicate a slide to a note, in the direction shown. When notes are connected, slide from one to the next, and do not rearticulate if the notes are under a slur.



When a dotted line leads to a note, slide to it in the direction indicated.



To avoid clutter, some slides to chords are shown above the staff. Slide to, or from, the chord in the direction shown. In this example, slide up to the chord, strike it, and then slide down.



# Syncretisms

## I. Sonorities

PAUL RICHARDS

slow and poetic (♩ = 50)

*sempre molto legato*

(Ginastera - Sonata for Guitar)

*mp contemplativo*

*rall.*

*a tempo*

*mp*

*rall.*

*a tempo*

*rall.*

*p*

*freely*

*a tempo*

*bright*

*ff*

*darker*

*f*

*freely*

*mp*

*p*

*mf*

*a tempo*

*pont.*

*tasto*

*ord.*

*sub.*

*p*

*f*

*rall.*

*freely*

*a tempo*

*p*

*mf*

*sub.*

*mf*

*mp*

*sub.*

*p*

*attacca*

## II. Aggregates

quickly, with humor and precision (♩. = 144)

change to pont.

22 *f* *mp*

24 ord. *mf* *f* *p* 4 5

27 *f* *mp* *f* *pp*

29 *ff* *mp* change to pont.

31 ord. *p* *sub.* *mf* *mp* *f*

33 *mp* *f* *mp*

35 *ff* *mp* *ff* *f*

38 *rit.* *molto rit.* *mf* *pp*

Detailed description: This musical score is for a piece titled "II. Aggregates" from a work called "Syncretisms". It is marked "quickly, with humor and precision" with a tempo of quarter note = 144. The score is written for a single melodic line in treble clef with a 2/8 time signature. It consists of eight staves of music. The first staff (measures 22-23) starts with a forte (*f*) dynamic and changes to mezzo-piano (*mp*) at measure 23. The second staff (measures 24-26) begins with mezzo-forte (*mf*), reaches forte (*f*) at measure 25, and ends with piano (*p*). The third staff (measures 27-28) starts with forte (*f*) and ends with pianissimo (*pp*). The fourth staff (measures 29-30) begins with fortissimo (*ff*) and changes to mezzo-piano (*mp*) at measure 30. The fifth staff (measures 31-32) starts with piano (*p*) and ends with forte (*f*). The sixth staff (measures 33-34) begins with mezzo-piano (*mp*) and ends with mezzo-piano (*mp*). The seventh staff (measures 35-37) starts with fortissimo (*ff*), moves to mezzo-piano (*mp*) at measure 36, and ends with fortissimo (*ff*) and forte (*f*). The eighth staff (measures 38-40) is marked "rit." and "molto rit.", starting with mezzo-forte (*mf*) and ending with pianissimo (*pp*). The piece concludes with a 9/4 time signature.

*a tempo* (♩.=72)  
*ringing, legato*

# Syncretisms

41

*mp cresc. poco a poco*

43

45

47

*rasgueado*

*f* *mf*

50

*rall.*

*mp* *p* *mp cresc.*

*a tempo*

52

55

(artificial harmonic) (♩.=144)

*f* *mp* *pp* *mp*

59 rapidly bend pitch by a quarter-tone

*p* *mf* *mp*

62 change to pont.

*f* *mp*

64 ord.

*f* *mp* *f*

66

*mp* *f* *p*

69

*f* *p* *mp*

72

*pp* *pp* *pp*



75 *ringing, legato*

*mp*

78

81

*cresc. poco a poco*

84

86

*ff*

88

*ord.*

*rasgueado*

*mp*

*ff*

90

*fff*

*ff*

\* hit strings with closed fist

92 *p* *pp* pizz.

95 *mp* *f* *mp* *f* ord. rasgueado rasgueado

97 *f*

99 *mp* *ff* *p* rasgueado pizz.

101 *ff* *p* rasgueado pizz.

103 *f* *mp* ord. change to pont.

105 *f* *pp* ord. attacca

\* dampen strings with left hand

## III. Ragas

gentle, quasi-improvisatory ♩ = 72 (♩ = 108)  
tambora (with thumb and side of hand)

107 *p* *mp espr.* ord. ③

109 \*

111

113 *mf* ② ③

115 *mp* ③

117 *p*

\*Slide to notes connected by dotted lines. Throughout this movement, do not rearticulate any notes underneath a slur. Dotted lines leading up to a note indicate a slide from below to that note.

120 *mf*

122

124 *f*

126

128 *mf*

130 *f*

\*bend from lower pitch to higher pitch connected by a solid line (do not rearticulate pitches under slurs)

132

8

134

8

*mp*

136

8

*f*

138

8

140

8

*ff*

142

8

*ff*

144

146

148

150

152

155

*fff*

*f*

*mf*

*mp*

*p*

*mf*

3

3

3

3

2

5

8

8

8

8

8

8

157

Musical notation for measures 157-158. The upper staff features a melodic line with eighth and sixteenth notes, including accidentals (flats and naturals). The lower staff shows a bass line with dotted half notes and quarter notes. A fermata is placed over the final note of the upper staff.

159

Musical notation for measures 159-160. The upper staff contains a melodic line with eighth notes and slurs. The lower staff consists of dotted half notes. A dynamic marking of *f* is present at the beginning, and a hairpin crescendo is shown at the end.

161

Musical notation for measures 161-162. The upper staff has a complex melodic line with many accidentals and slurs. The lower staff features a bass line with eighth notes and quarter notes. Dynamic markings include *mf* and *f*. The instruction "slower, freely" is written below the staff.

163

Musical notation for measures 163-164. The upper staff shows a melodic line with slurs and a fermata. The lower staff has a bass line with quarter notes. Dynamic markings include *mf*. The instruction "a tempo" is written above the staff.

165

Musical notation for measures 165-166. The upper staff contains a melodic line with eighth notes and slurs. The lower staff consists of dotted half notes. A hairpin crescendo is shown at the end.

167

Musical notation for measures 167-168. The upper staff features a melodic line with eighth notes and slurs. The lower staff has a bass line with dotted half notes. A dynamic marking of *f* is present at the beginning, and a hairpin crescendo is shown at the end.

169 *mp* *p* *p* *tambora (with thumb and side of hand)*

172 *mp espr.*

① (slide, as before) (bend) 3

174

176 3 6

178

181 *p* *p* *tambora (with thumb and side of hand)* *attacca*



## IV. Attacks

**aggressive** ♩=80

184 rasgueado \* \*\* \*\*\* rasgueado

*f* *ffff* *f* *mp* *f* *p* *mf* *ff* *mp* < *ff* *f* *mp* < *ff* *mf*

186 rasgueado tasto change to ord. rasgueado molto pont. change to tasto rasgueado

*f* *p* < < *f* *p* < < *f* *p* < < *f* *mp* <

188 rasgueado tambora rasgueado tambora pont. change to ord. tambora ord. tambora (with hand) (with hand) (with hand)

*f* *mp* *f* *mp* *p* < < *f* *mp* *mf* *p*

190 ord. rasgueado rasgueado

*mf* *ff* *mp* < *f* *ppp* *mf* *ff* *f* *fff* *f* *mp*

①  
④  
⑤  
⑥

\* hit strings with palm of right hand, dampen with left hand

\*\* dampen strings with left hand and strum

\*\*\* slide to and away from the chord in the direction shown

192 *bright*

*fff* *fff* *fff* *f* *mp* *p*

194 *darker*

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

196 *let all ring*

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

199 *rasgueado* *tasto* *change to* *pont.* *rasgueado* *ord.*

*f* *mp* *ff* *f* *p* *mf* *ff* *mp* *ff* *mf*

201 *molto rit.* *pont. change to* *tasto* *rasgueado* *ord.* *tambora (with hand) lunga* *attacca*

*f* *p* *f* *mf* *mp* *attacca*

## V. Song

andante con molto rubato, molto espressivo (♩ = 72)

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of five systems of music, each starting with a measure number in the left margin.

- System 1:** Measures 188-195. Starts with a piano (*p*) dynamic. Features a triplet of eighth notes in measure 190. A circled number '5' is placed below the staff in measure 192. The dynamics transition to mezzo-piano (*mp*) by measure 195. Performance markings include *rall.* and *a tempo*.
- System 2:** Measures 206-211. Starts with a piano (*p*) dynamic. Performance markings include *rall.*, *a tempo*, and *rit.*
- System 3:** Measures 209-211. Starts with a forte (*f*) dynamic. Features two triplet markings over eighth notes in measures 209 and 211. Performance marking includes *a tempo*.
- System 4:** Measures 212-214. Starts with a mezzo-piano (*mp*) dynamic and transitions to forte (*f*). Performance markings include *rall.* and *a tempo*. Features triplet markings in measures 213 and 214.
- System 5:** Measures 215-218. Starts with a mezzo-piano (*mp*) dynamic. Performance marking includes *a tempo*. Features a circled number '1' above the staff in measure 216.

219

*pp*

223

*rall.* *let all ring* *a tempo* *rall.* *a tempo*

*f* *mp*

226

*p*

229

*rall.* *a tempo* *3* *rit.*

*mf* *mp* *pp*

233

**very fast, suddenly energetic ( $\text{♩} = 144$ )**

*f*

236

rasgueado

*ff*

*rit.*

238

*molto rit.*

*mf*

**tempo I** (♩ = 72)

*mp*

① *rall.*

*pp*

242

*mf*

246

*f*

*mf*

*mp*

250

**slow and poetic** (♩ = 50)  
let all ring

*rit. al fine*

*p*

*pp*

**Fine**