

Ontslaan (toontood)

(for 4-5 guitars)

(unstretched)

polansky

Ia

Musical score for guitar part Ia. The key signature is C major (no sharps or flats). The first measure shows a full chord (C, E, G) followed by a half note (A). The second measure has a half note (G). The third measure has a half note (B). The fourth measure has a half note (G). The fifth measure has a half note (F#). The sixth measure has a half note (E).

(VI = D, or B)

3

Musical score for guitar part 3. The key signature is C major (no sharps or flats). The first measure shows a half note (G). The second measure has a half note (B). The third measure has a half note (B). The fourth measure has a half note (G). The fifth measure has a half note (F#).

5

Musical score for guitar part 5. The key signature is C major (no sharps or flats). The first measure shows a half note (G). The second measure has a half note (B). The third measure has a half note (B). The fourth measure has a half note (G). The fifth measure has a half note (F#).

7

Musical score for guitar part 7. The key signature is C major (no sharps or flats). The first measure shows a half note (G). The second measure has a half note (B). The third measure has a half note (B). The fourth measure has a half note (G). The fifth measure has a half note (F#).

(low note opt. 8vb if VI = B)

(if VI = B, move to D by end of 1b)

Ib

Musical score for guitar part Ib. The key signature is C major (no sharps or flats). The first measure shows a half note (G). The second measure has a half note (B). The third measure has a half note (B). The fourth measure has a half note (G). The fifth measure has a half note (F#). The sixth measure has a half note (E). The seventh measure has a half note (D). The eighth measure has a half note (C). The ninth measure has a half note (B). The tenth measure has a half note (A).

RH tap, hold bottom chords

(smaller notes and 2nd staves are ossias)

II

13

15

RH tap

freely, anywhere in measure

IIa*

17

I II III IV V VI

VI (VI = D)

II III IV V VI

19

IV III II V I

IV V VI

II III IV V VI

L.V. (or)

* In general, for section IIa, hold hand positions when possible, and let ring

21

II VI VI

I (or)

V IV III

I II V

23

(low B 8vb, tune VI down)

free rhythm

25

(sustain as long as possible,
use vol. pedal swells,
play any or all of the
notes in the chord)

IIb* (freely in measure)

* In IIb, play top line (any or all pitches), or middle line or bass line and some of top line. Switch freely. Any or all of the top line may be played 8vb at any time.

27

at pitch

(VI -> D \flat)

(don't reattack)

VI (tune VI -> D)

29

(top lines loc., 8va, or 8vb)

V let ring

(or VI RH) V

detune a bit sharp of C

at pitch 5 (or 8va)

II IV II

31

(not necessarily exactly in tune)

(VI = B)

(opt. slide)

(V, VI or both)

(VI -> D)

4

IIIa*

33 RH pluck V III V

* In IIIa, strings may be detuned slightly and randomly during the section. A few notes and/or chords may be omitted to do so, but normal tuning must be restored before IIIb.

L.V. II III IV VI

35 RH pluck (or 8va) RH pluck VI

37 RH pluck ord. free rhythm (art.) I II II

(detune one B slightly)

39 II III IV

IIIb (Strings in tune by start of IIIb)

41 all legato (hold when possible) II IV VI

5 5 5 3 (det ring)

43

4th or 9th fret

(pp)

vii v viii ii I VI

v

VI

VI

IV III II I II III IV V VI

RH tap

45

II

either pitch

8va - - - - 3

(art.)

VI IV I V II IV

V

VI

IV III II I II III IV V VI

IV III II I II III IV V VI

9

47

V

7

V

(detune) V

IV III

.....

V

(VI = D)

RH tap

III

LH pull-off

IV

V

VI

5

Iva

49

5

3

(h)

II

II

II III

III

III

III

III

III

III

6

ord.

51

5

(tap/pull-off)

5

6

3

softly

IV II

III V

II

III

VI

#

53

uneven triplet
(vertical vib.,
string rub against neck)

(fast, all LH pull-off, repeat each freely)
LH only, no RH attack
(VI)

55

freely
(LH only, no RH attack)
anywhere in measure
(VI)

57 IVb

59

61

63

either slide down to C#, or up to A,
or play III/V
V (or VI)

lp, hanover
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