

Ontslaan (toontood) (for 4-5 guitars)

polansky

Guitar 2 (stretched)

Ia

(VI = D, or B) (0.5) (1.0) (1.6) (4.1) (6.6)

5

(3.1) (5.2)

7

(low note opt. *sub* if VI = B) (if VI = B, move to D by end of Ib)

Ib

(8.0)

9

(9.7)

10

(11.4)

11

(13.2)

12

(smaller notes and 2nd staves are ossias)

13 (15.0)

14 (16.8)

15 (18.5)

RH tap

16 (20.2)

freely, anywhere in measure

17 (21.7)

Ila* (VI = D)

18 (23.2)

19 (24.6) (25.9)

21 (27.2) (28.3)

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

23 (30.7)

free rhythm

V IV II (or) II (or) VI IV (low B sub, tune VI down) (29.5)

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

25 **IIb*** (freely in measure) (33.2)

(32.0)

* 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 *sub* at any time.

27 (34.6)

at pitch

28 (36.1)

(VI -> Db) VI (tune VI -> D) (don't reattack)

29 (37.7)

(top lines *loc.*, *sua*, or *sub*) V let ring (or VI RH) V

30 (39.5)

detune a bit sharp of C at pitch 5 (or *sua*) II IV II

31 (41.4)

III IV

32

(43.4)

33 **IIIa***

RH pluck
V

(45.6)

* 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.

34

RH
V

(47.9)

35 *L.V.*

RH pluck
V I

(50.3)

36 (or *dua*)

RH pluck
VI

(52.9)

37

RH pluck
I ord. V

(55.5)

38

free rhythm
(art.)
I II II

(58.1)

39 (detune one B slightly)

H
IV
III

(60.8)

40 (63.4)

Musical notation for measure 40, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The measure contains a series of notes with a triplet of eighth notes and a half note. A dynamic marking of *p* is present.

IIIb (Strings in tune by start of IIIb)

41 (66.0)

all legato (hold when possible)

Musical notation for measure 41, featuring a treble clef, a key signature of three sharps, and a common time signature. The measure contains a series of notes with a slur and a dynamic marking of *p*. A performance instruction "(hold when possible)" is written below the notes. Fingering numbers II, IV, and VI are indicated below the notes.

42 (68.5)

Musical notation for measure 42, featuring a treble clef, a key signature of three sharps, and a common time signature. The measure contains a series of notes with a slur and a dynamic marking of *p*. Fingering numbers II, IV, (b), IV, II, I, II, III, II, II are indicated below the notes.

43 (70.8)

4th or 9th fret *pp*

Musical notation for measure 43, featuring a treble clef, a key signature of three sharps, and a common time signature. The measure contains a series of notes with a slur and a dynamic marking of *pp*. A fretboard diagram is shown above the notes, labeled "4th or 9th fret". Fingering numbers I, VI, V, III, II, I, V, VI are indicated below the notes.

44 (72.8)

Musical notation for measure 44, featuring a treble clef, a key signature of three sharps, and a common time signature. The measure contains a series of notes with a slur and a dynamic marking of *p*. Fingering numbers VI, V, IV, III, II, I, II, II, III, IV, V, VI are indicated below the notes. The instruction "RH tap" is written below the final note.

45 (74.6)

(either pitch) (art.)

Musical notation for measure 45, featuring a treble clef, a key signature of three sharps, and a common time signature. The measure contains a series of notes with a slur and a dynamic marking of *p*. Fingering numbers VI, IV, I, V, II, IV are indicated below the notes. The instruction "(either pitch)" is written above the notes, and "(art.)" is written below the notes. A slur with a "3" above it is also present.

46 (76.2)

Musical notation for measure 46, featuring a treble clef, a key signature of three sharps, and a common time signature. The measure contains a series of notes with a slur and a dynamic marking of *p*. Fingering numbers VI, V, IV, III, II, I, I, II, III, IV, (b), V, VI, IV, III, II, I, II, III, IV, VI are indicated below the notes.

47

detune

(VI = D)

RH tap

LH pull-off

III IV V VI 5

(77.5)

IVa

49

5

3

(79.8)

III III III III 5 III III

6

(80.8)

ord.

51

(tap/pull-off)

5

3

(81.9)

III IV V IV III V VI softly

I II III VI

(83.2)

53

I II III IV V V VI

(fast, all LH pull-off, repeat each freely)

(84.9)

54

uneven triplet

(vertical vib., string rub against neck)

LH only, no RH attack

(VI)

(86.9)

55

freely

(LH only, no RH attack)

(VI)

(89.0)

56

anywhere in measure

(91.1)

57 IVb (93.0)

58 (94.7)

59 (96.2) (97.4)

61 (98.3) (99.0) (99.5) (100.0)

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

lp, hanover
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