ARRAY

FOR SOLO GUITAR

AND GUITAR ENSEMBLES

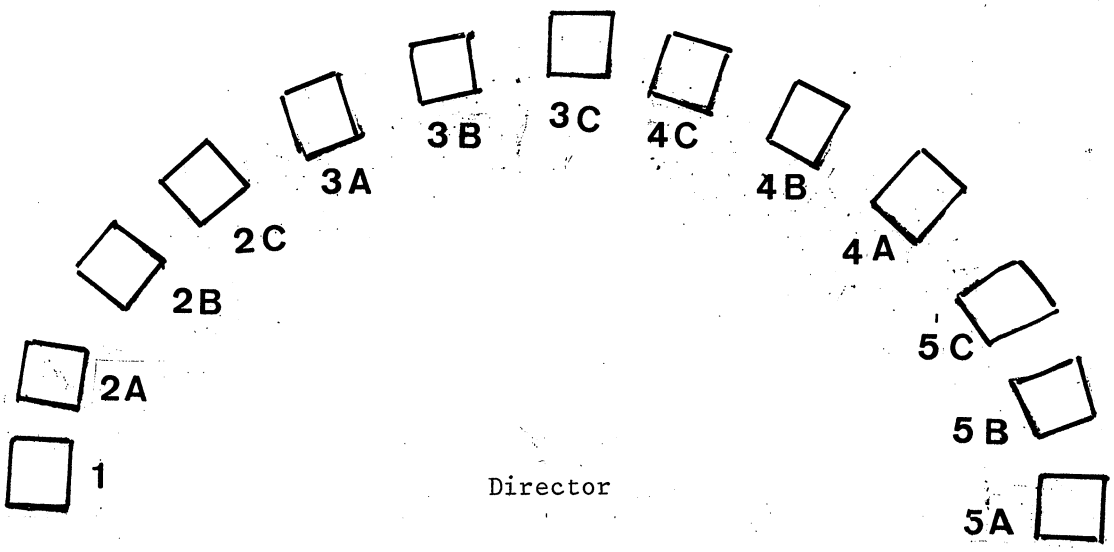
MIN. 5 (QUINTET)
UP TO 13 GUITARS (MAX.)

10 E SEMAINE DE GUITARE

EN TRICASTIN

DICK VISSER

SCORING:



A Percussion: 1,2a,3a,4a and 5a. Theme: 2a,b,c;3a,b,c; 4a,b,c and 5a,b,c.

B : 1.

C : 2a,3a,4a and 5a.

D : 5a and 5b.

E : 2a,b and c.

F : 3a,b and c.

G : 1,2a,3a,4a and 5a.

H : 1.

I : 2c,3c,4c and 5c.

J : 2a and 2b.

K : 2a,b;3a,b;4a,b and 5a,b.

L : 4a,b,c.

M : see G.

N : 1.

O : 2a,b,c;3a,b,c; 4a,b,c and 5a,b,c.

P : see O.

Q : 5a and 5b.

R : 2a,b,c.

S : see G.

T : 1.

U : see Score.

V : see O.

W : 5a and 5b.

X : 2a,b,c.

Y : Tutti.

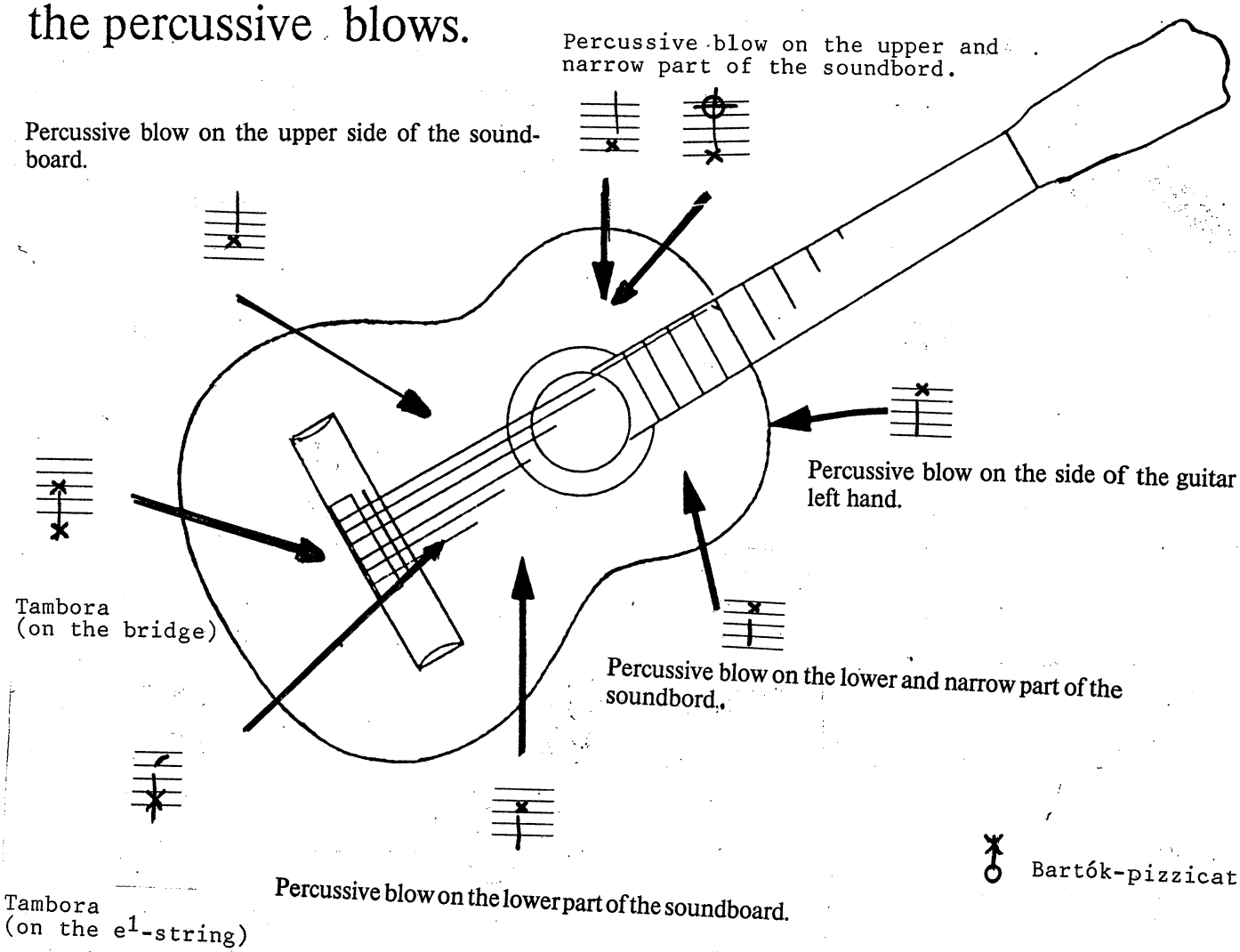
Z : Idem.

Dick Visser - Array

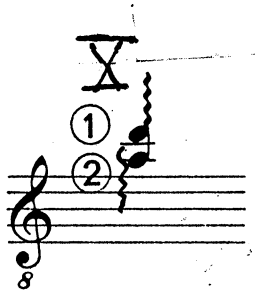
Dick Visser is widely known as a guitarist and as a pedagogue. As head of the guitar faculty of the Sweelinck Conservatory Amsterdam he gained a reputation for the way in which he prepared a vast number of students for a career as teaching or performing artist. Quite often he has been asked to be a jury member for international competitions.
Nowadays he is concentrating more on composing, giving special attention to works for guitar in combination with other instruments. Nevertheless his speciality remains composing for solo guitar, guitar duo, guitar trio and guitar ensembles.

Array is composed by order of the "Association Culturelle Tricastine" for the final manifestation of the 10th "Biennale de Guitare" in Saint-Paul Trois Chateaux (Provence, France), April 1995. It has 26 short movements: soli and ensembles for guitar (two up to five guitars). In this work the composer displays at the same time different styles and techniques. That's why next to a solo in rock and roll style by Chuck Berry, three trio's have been written for the acoustic guitar, taken from examples in a jazz-rock didactic book by Herman Beeftink.
Minimal music, but also a South-American rumba and a Soleares (flamenco dance) are the framework of a variety of playing in every possible way, which makes the work as a whole very lively.
Wim Hoogewerf and the Attaca Guitar Ensemble gave apart from several performances in The Netherlands, a very successful first night in London (Atrium of the Dutch Embassy).

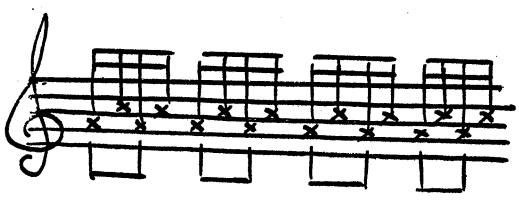
Approximate positions of the percussive blows.



All these percussive blows should be effected using the upper phalanges of the fingers:i,m,a;except golpe with the nail of i, tambora with the flesh of p on the bridge and tambora with the nail of p on the strings.

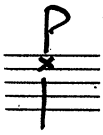


Cross the indicated strings over each other on the fingerboard.



Alternated striking of the thumb and FINGERS I,M,A, with the right hand rotating opened and extended on both sides of the soundboard. It is performed with a small revolving movement of the hand (to the left and right), with fixed fingers and with open hand.

Percussive blow on the side of the guitar with the thumb of the left hand.

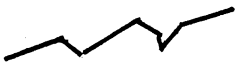


Percussive blow on the lower and narrow part of the soundbord with the thumb of the right hand.

The four fingers of the left hand slightly on the six strings without pressure, not touching the fingerboard,
(Barré -indication: finger 1)

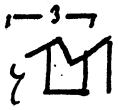
Tremolo

Muted or damped sound produced by the left-hand fingers slightly on the strings without pressure, not touching the fingerboard.



Ascend irregularly

Golpe (with the nail of finger a)



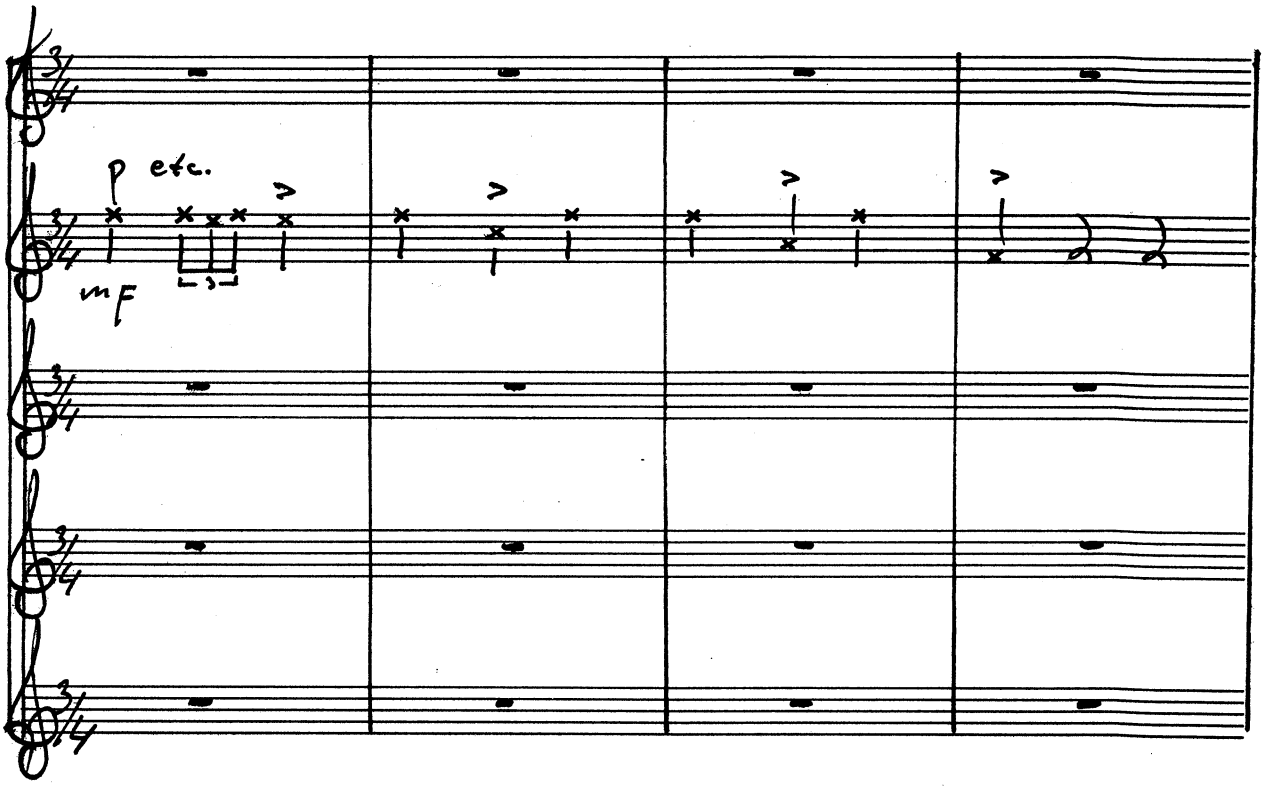
Tambora with the fleshy joint of the thumb to create a soft humming sound.

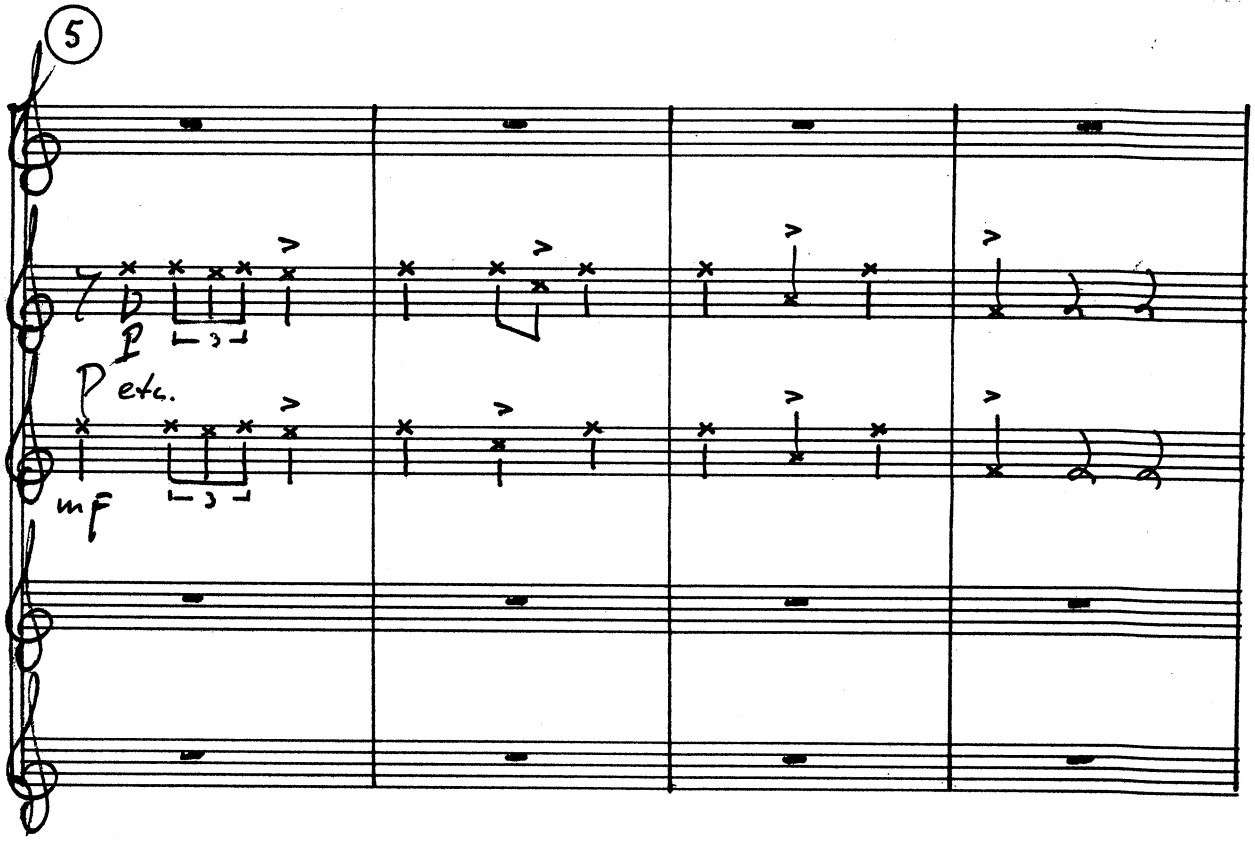
Barré with the first finger without pressure to avoid by-sounds.

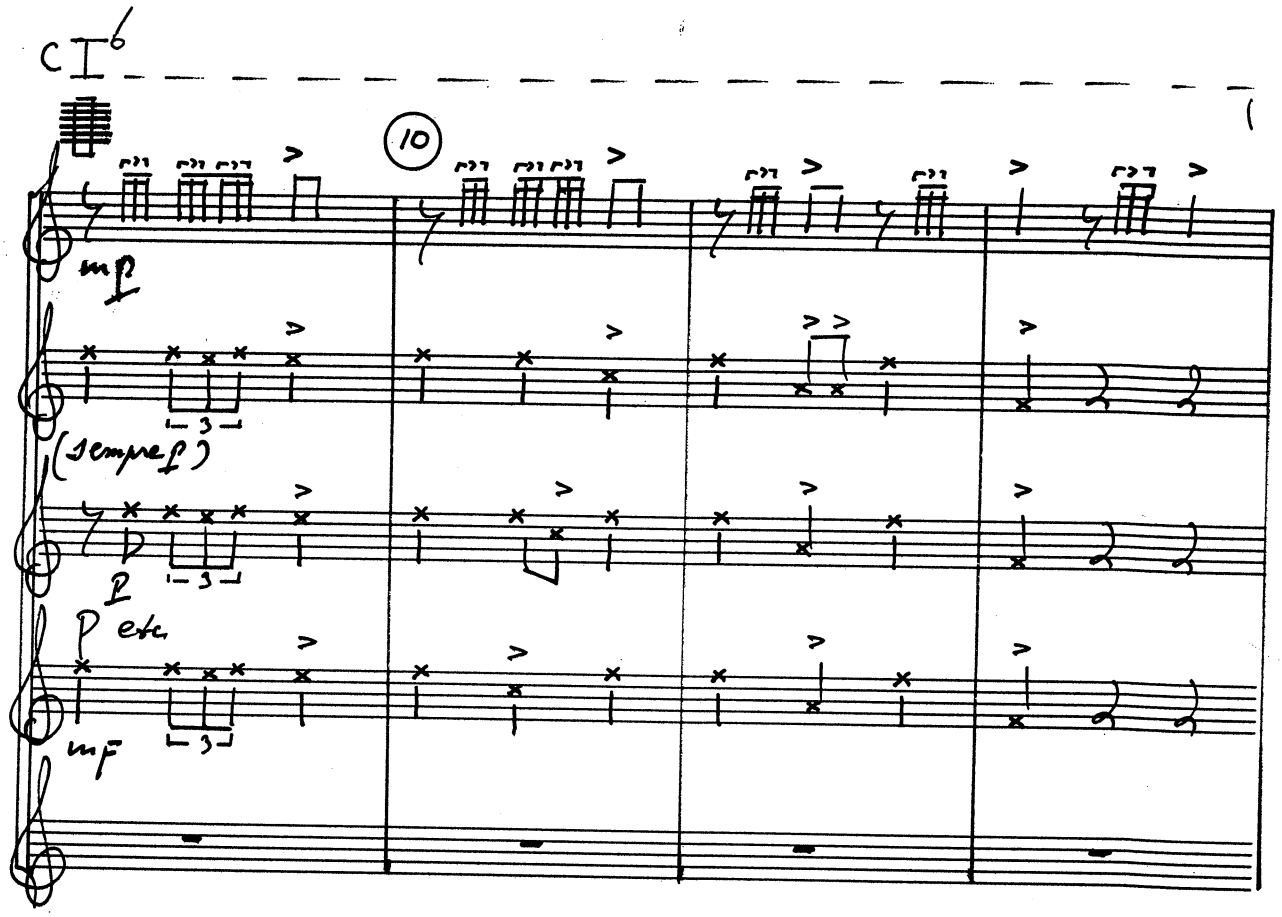
A

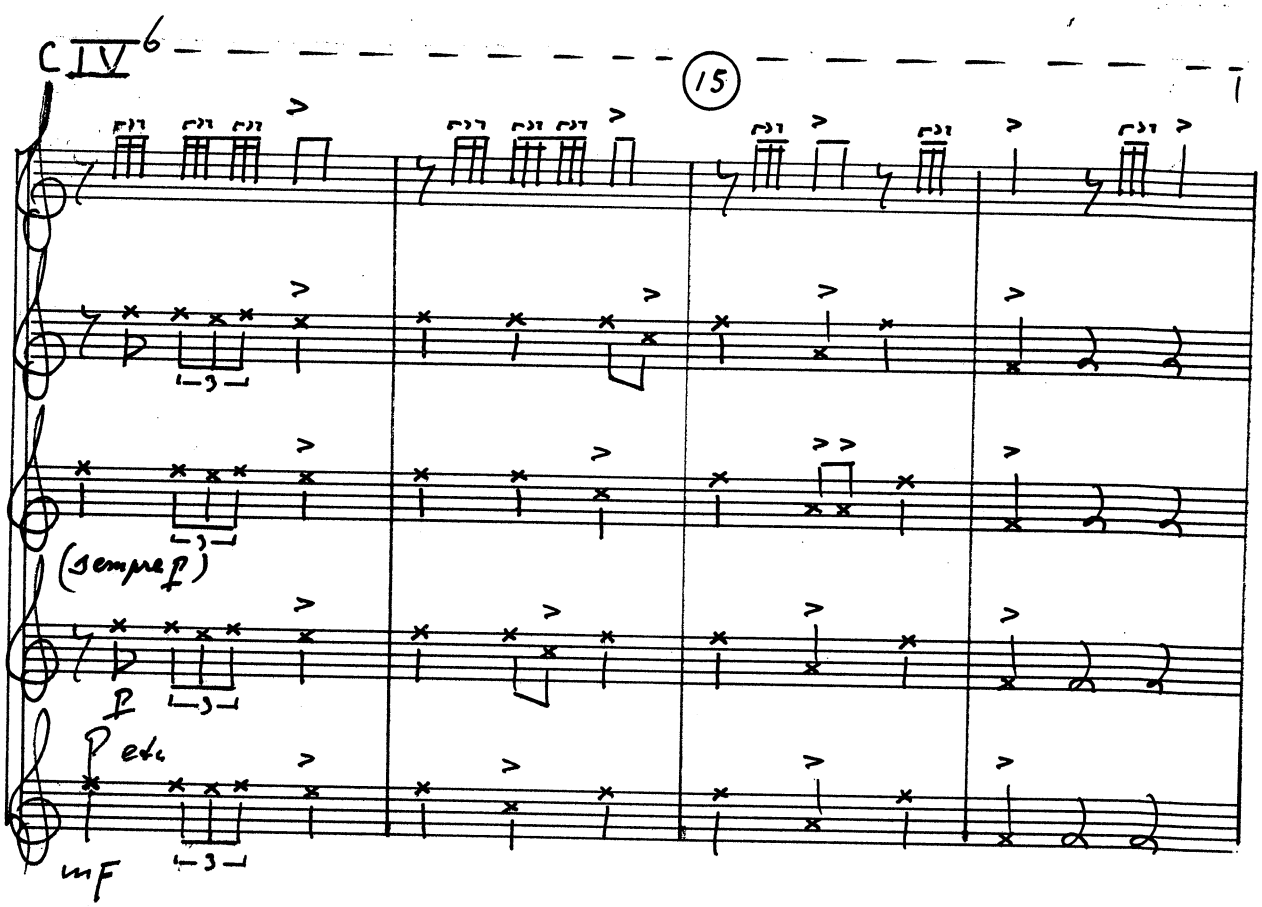
À BERNARD PIRIS

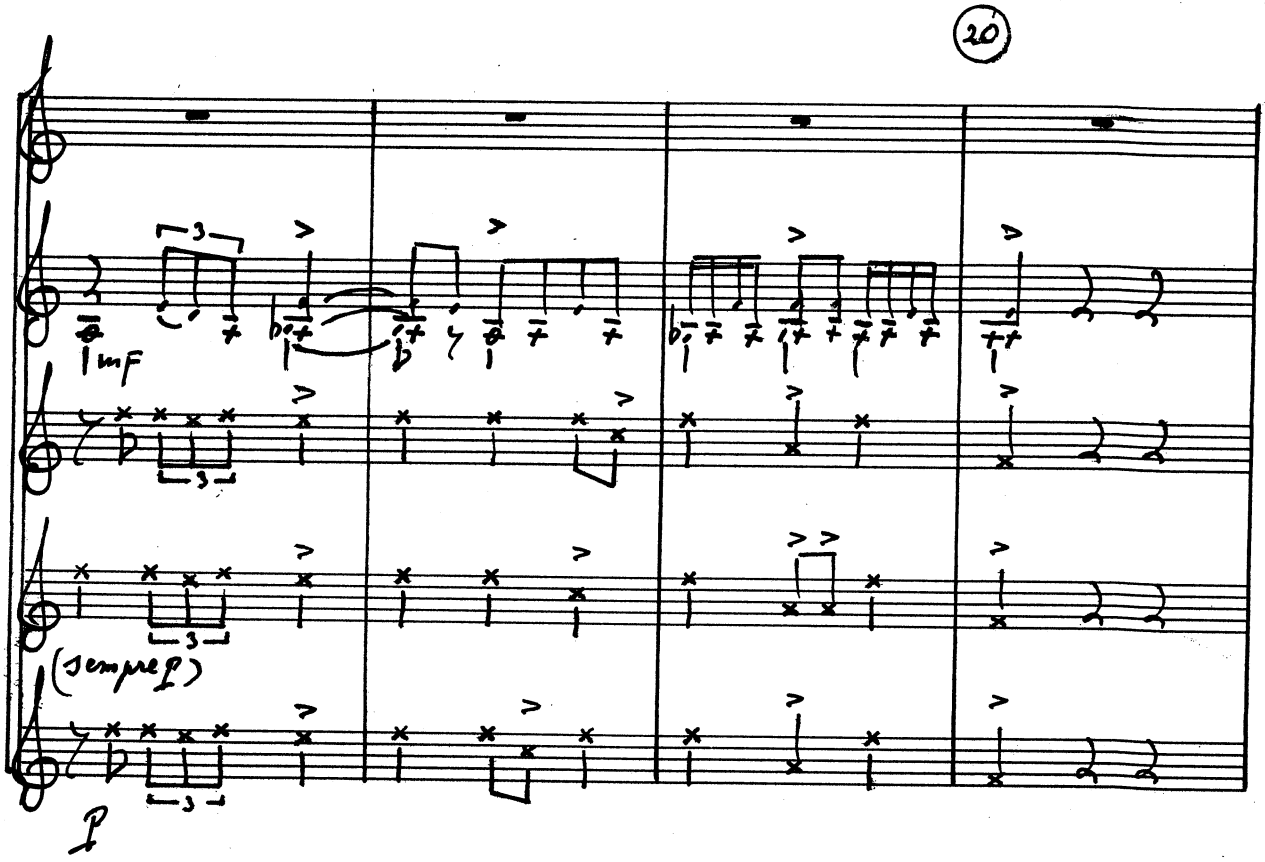
Moderato ♩= ± 112.

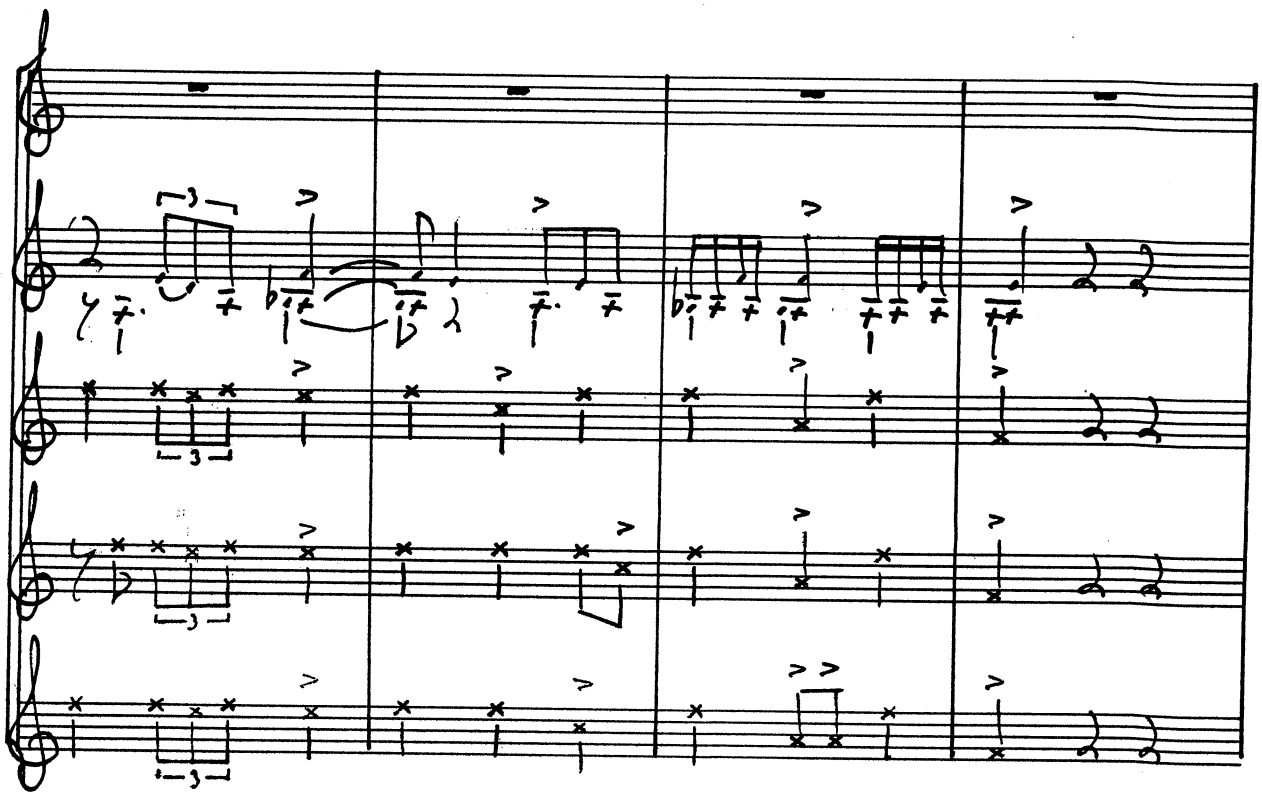


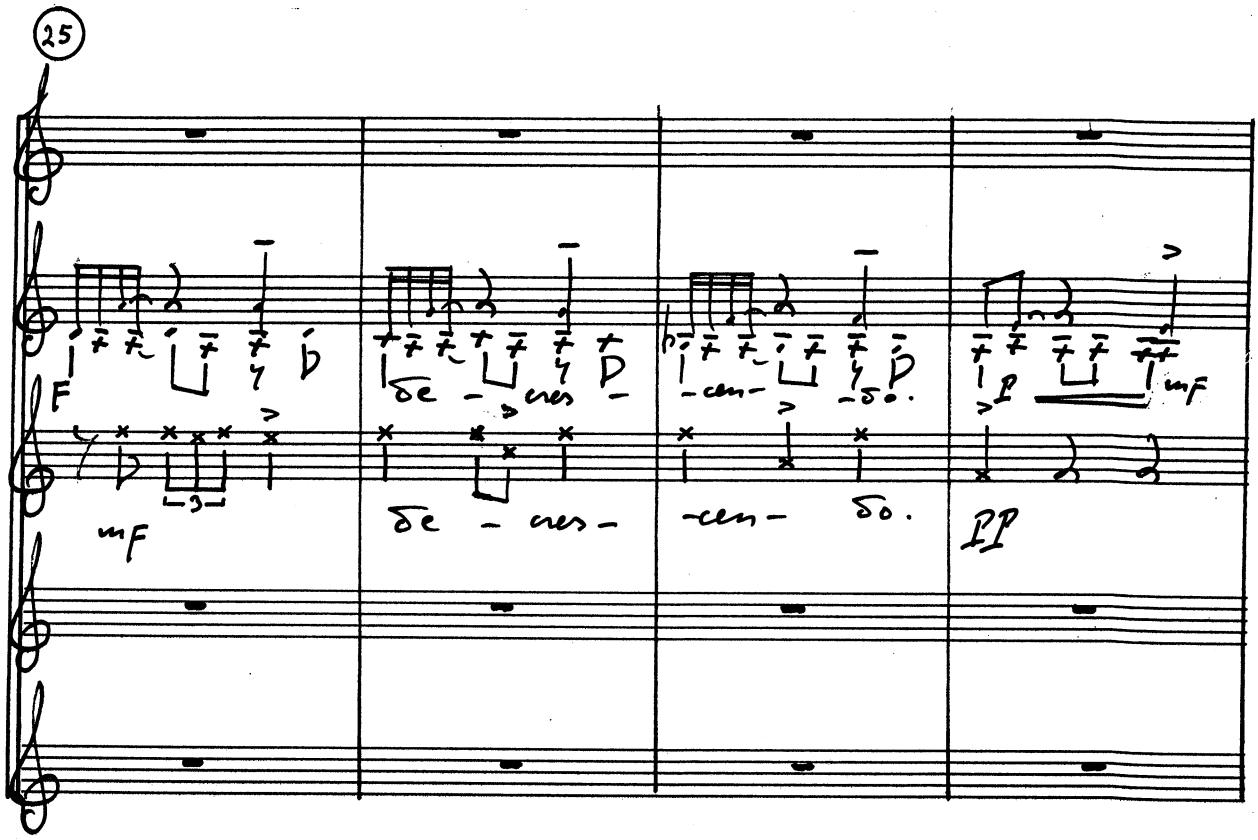


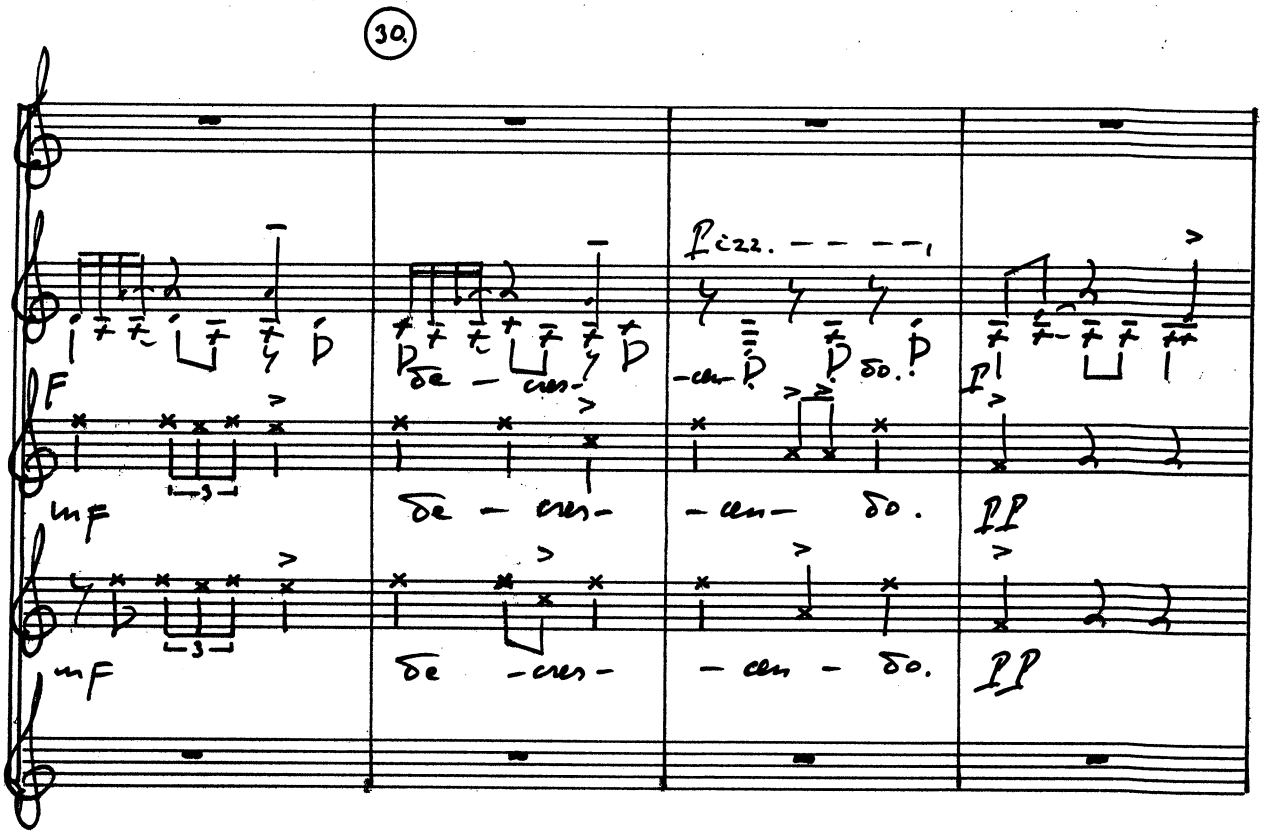

C I 6
10
mp
(sempre p)
p
p etc.
mf

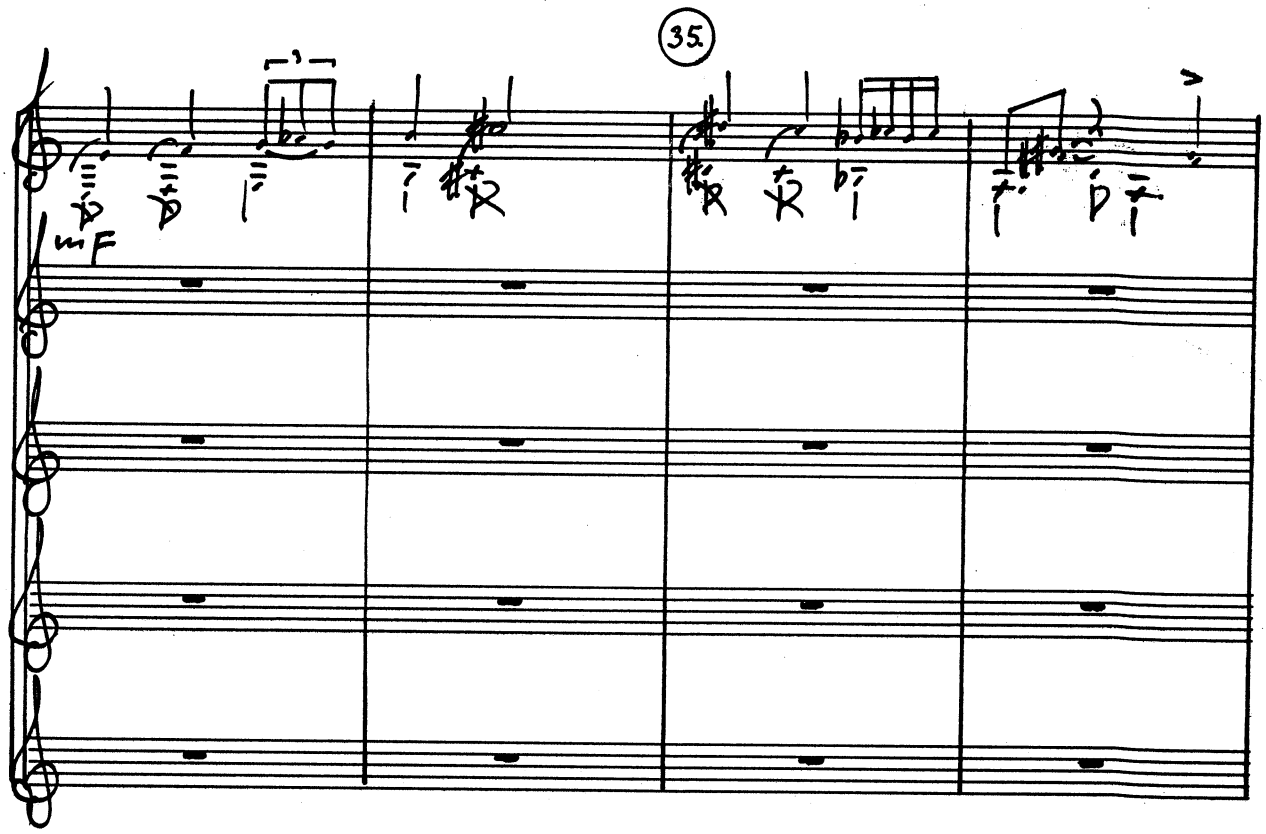

C IV 6
15
(sempre p)
p
p etc.
mf

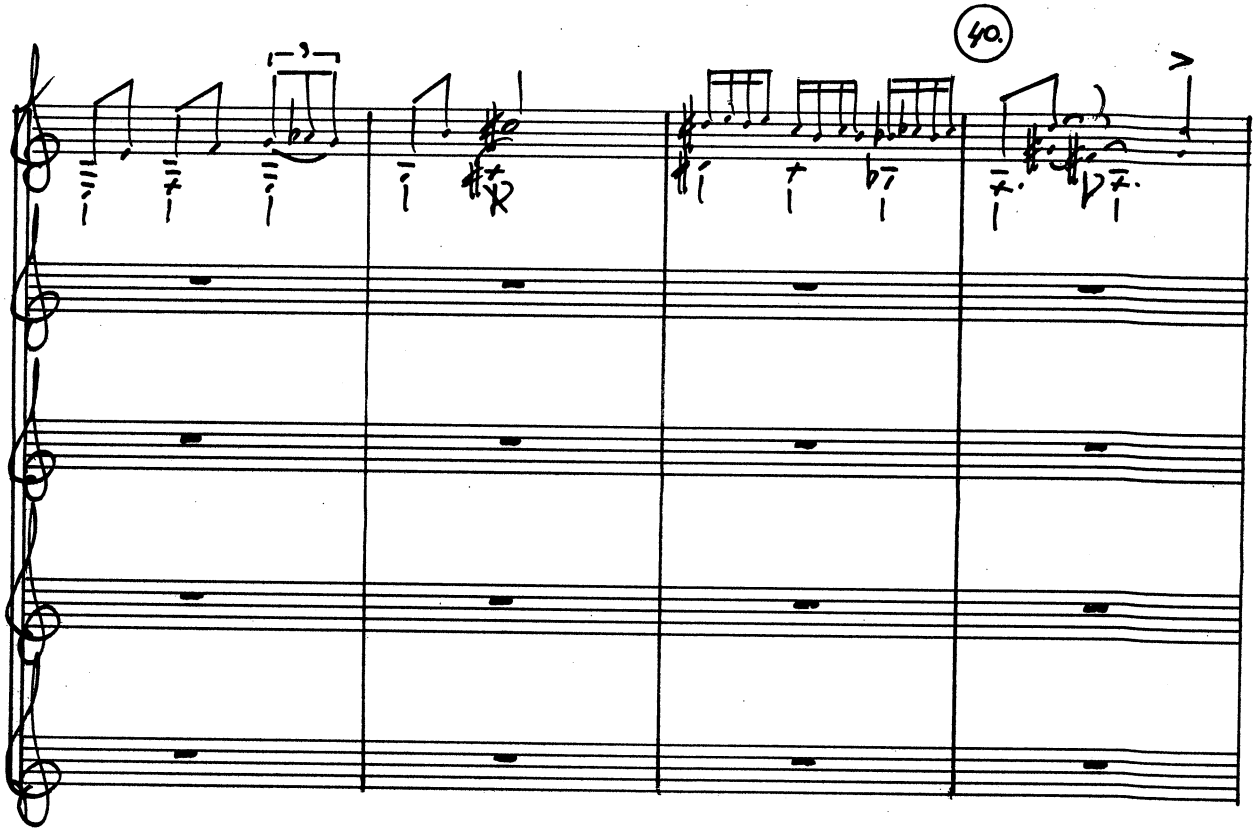

20
mF
(sempre f)
p




25
F
de - cres - -cen- -do.
P
mF
mF
de - cres - -cen- do.
PP


30.
Pizz.
F
de - cres- -cen- do.
P
mF
de - cres- -cen- do.
PP
mF
de -cres- -cen - do.
PP


35.
mF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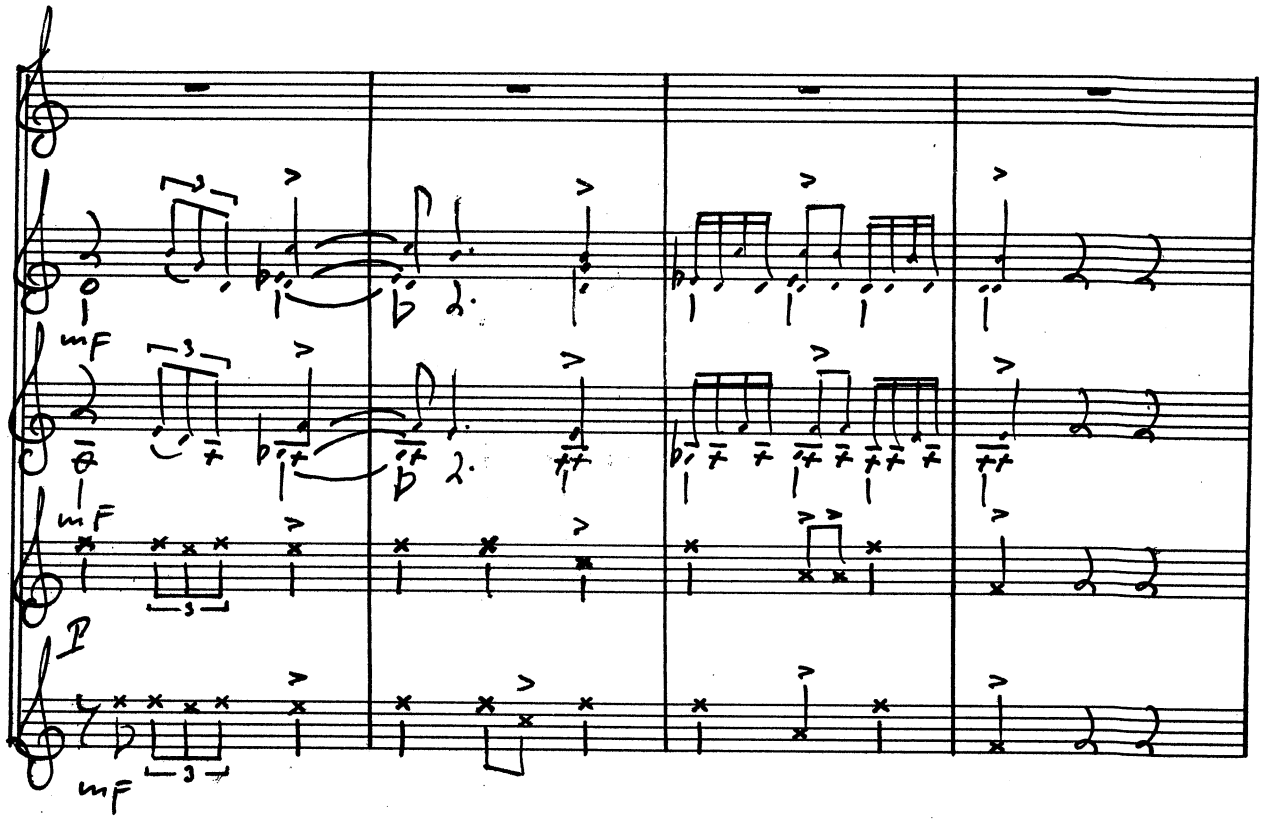
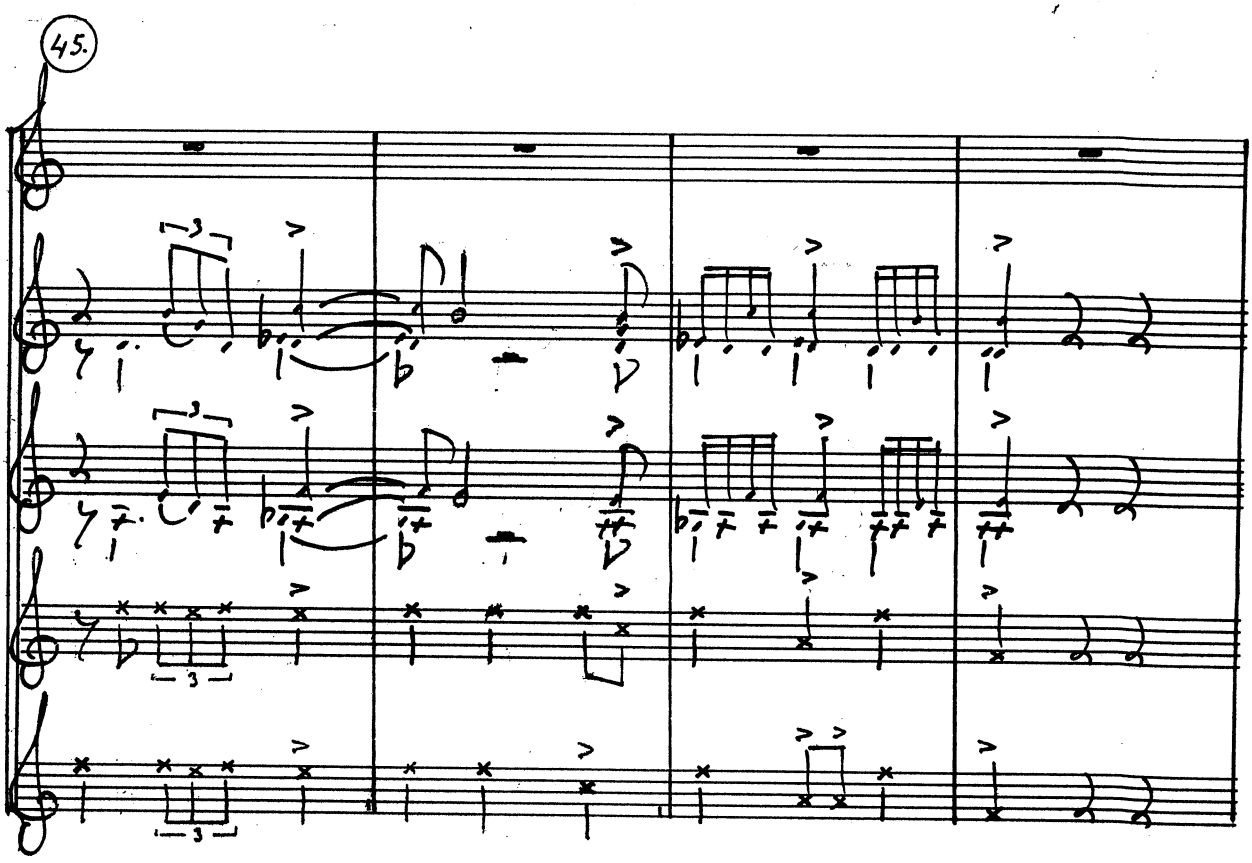

mF
mF
P
mF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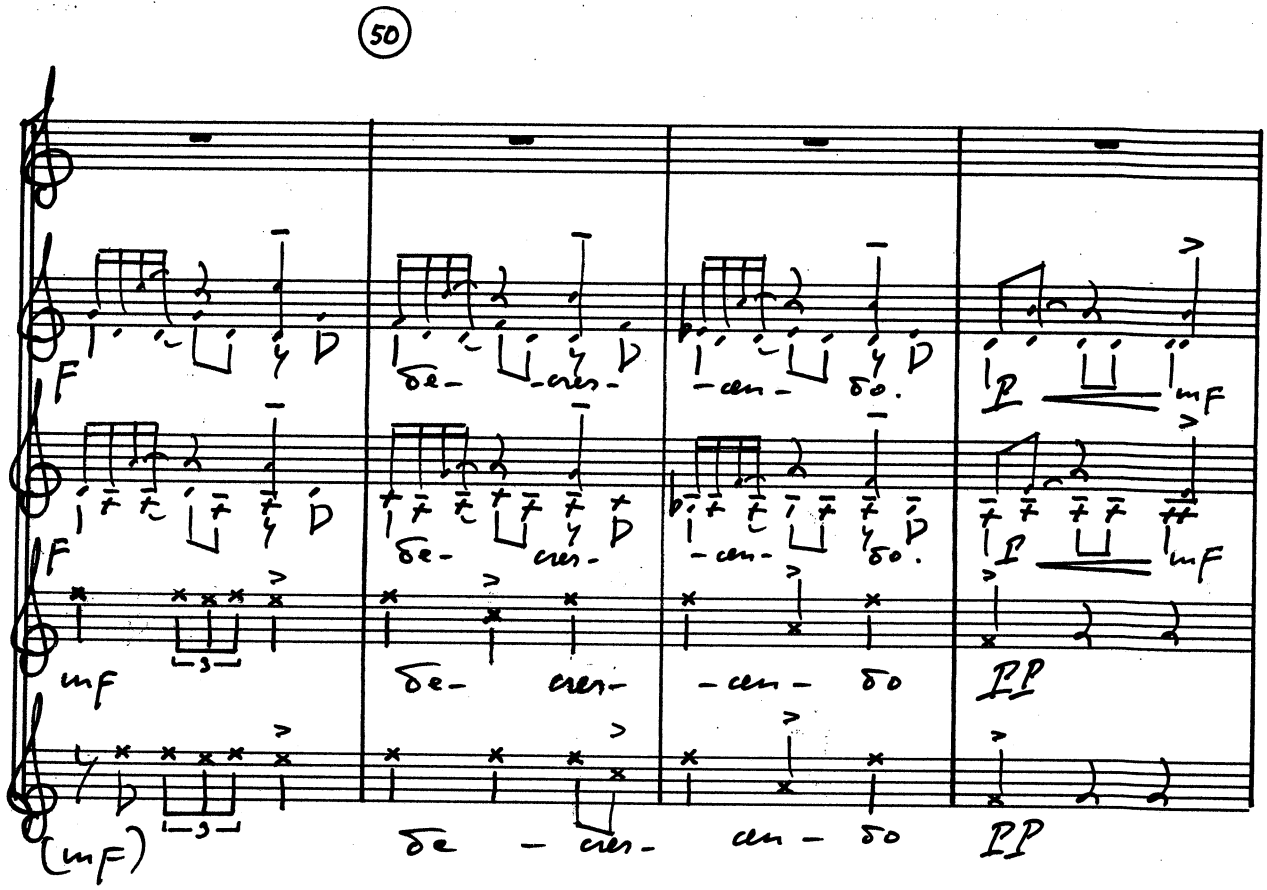
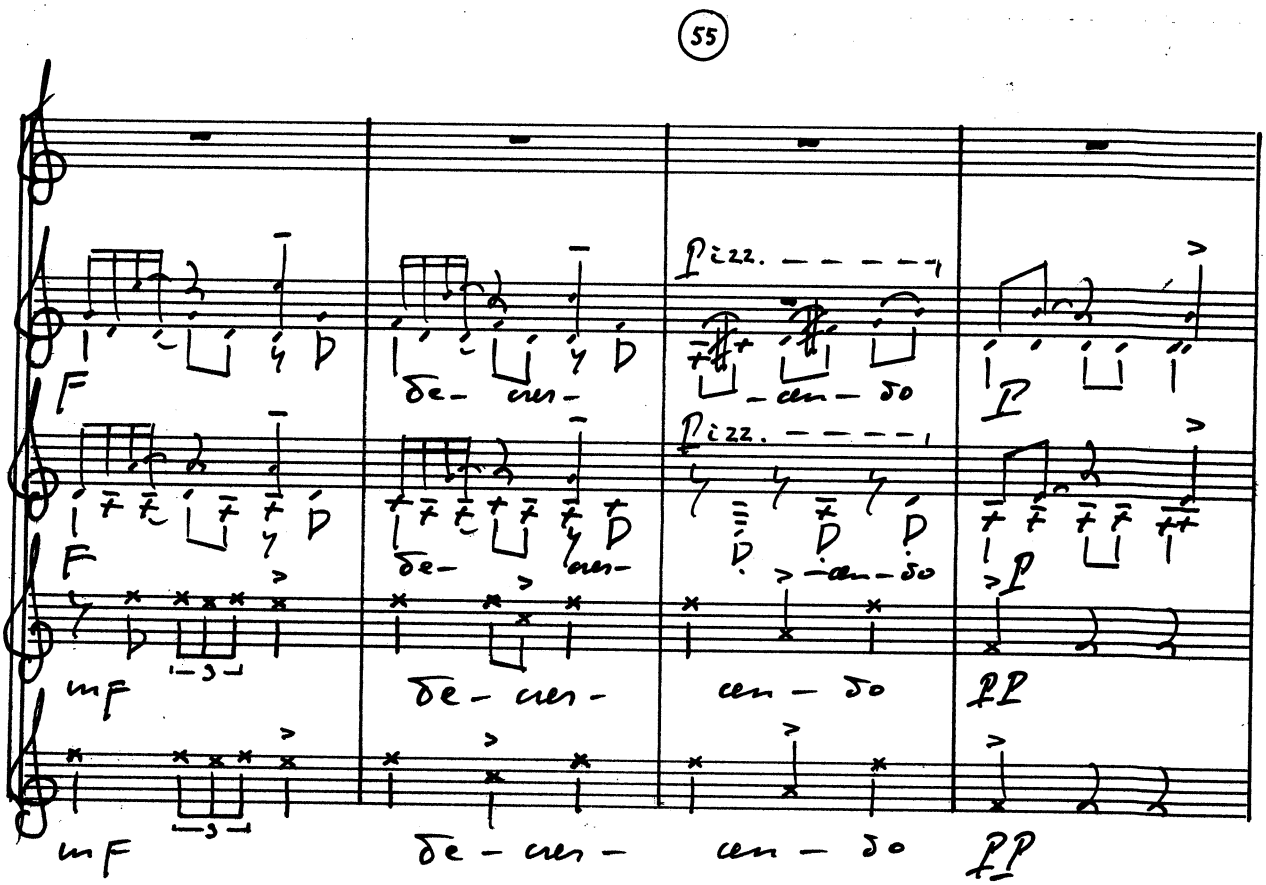




50

F de- -cres- -cen- do. p mF

F de- cres- -cen- do. p mF

mF de- cres- -cen- do pp

(mF) de - cres- cen - do pp

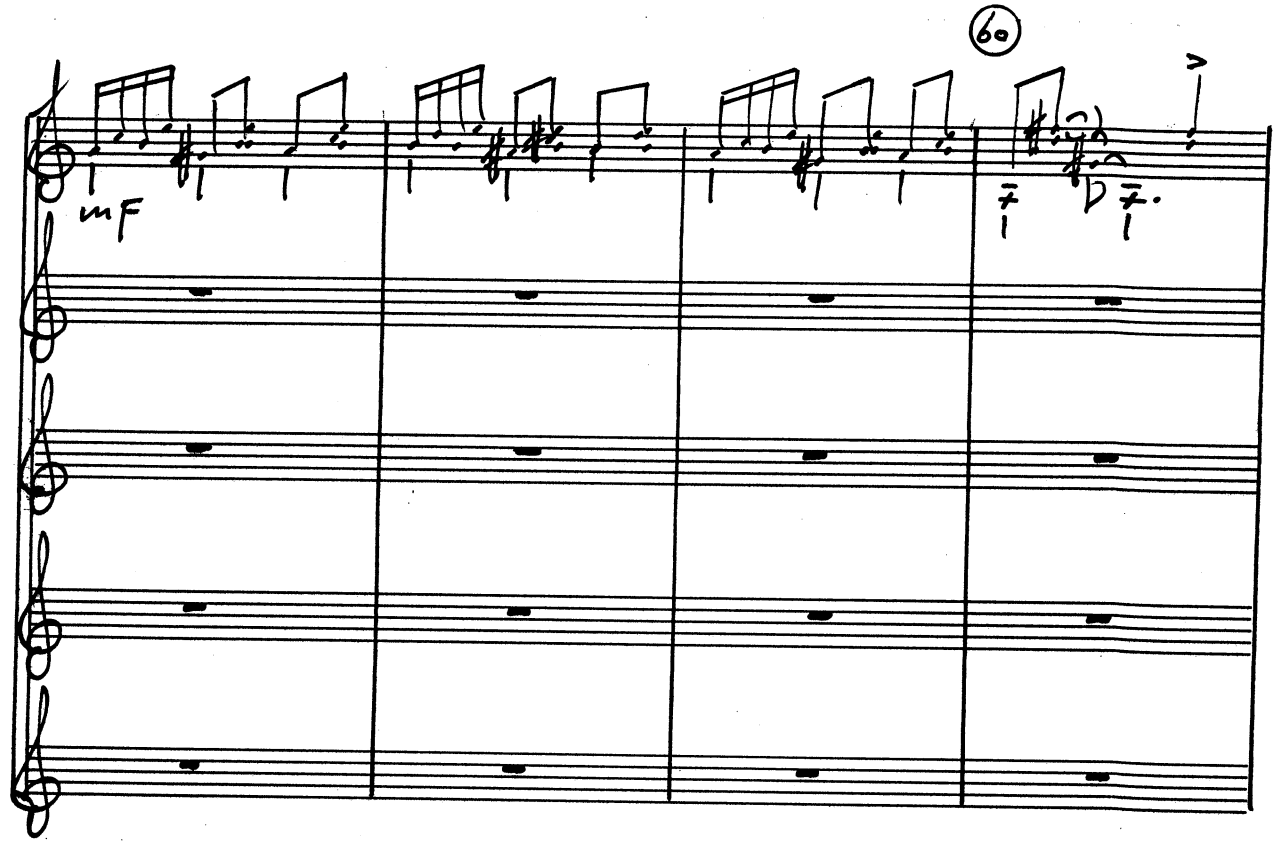
55

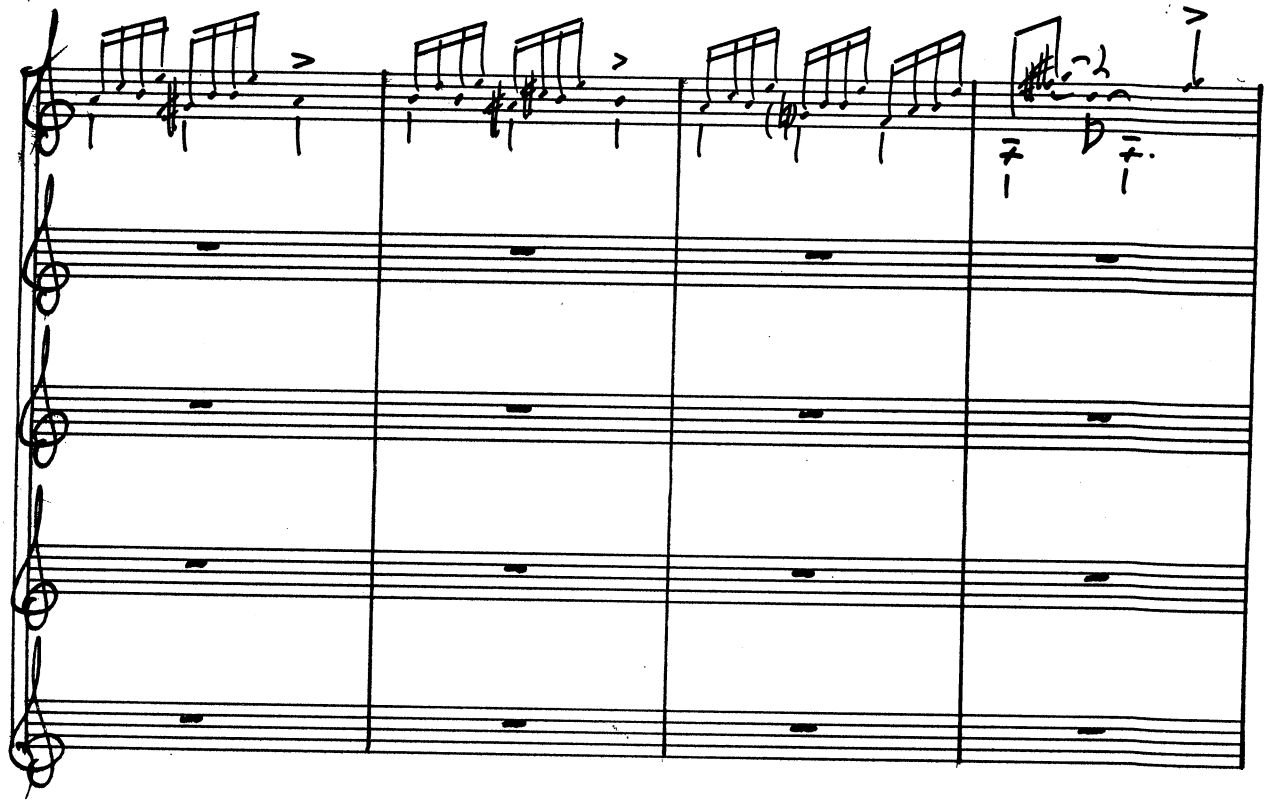
F de- cres- pizz. -cen- do p

F de- cres- pizz. -cen- do p

mF de- cres- cen - do pp

mF de - cres- cen - do pp


60
mF



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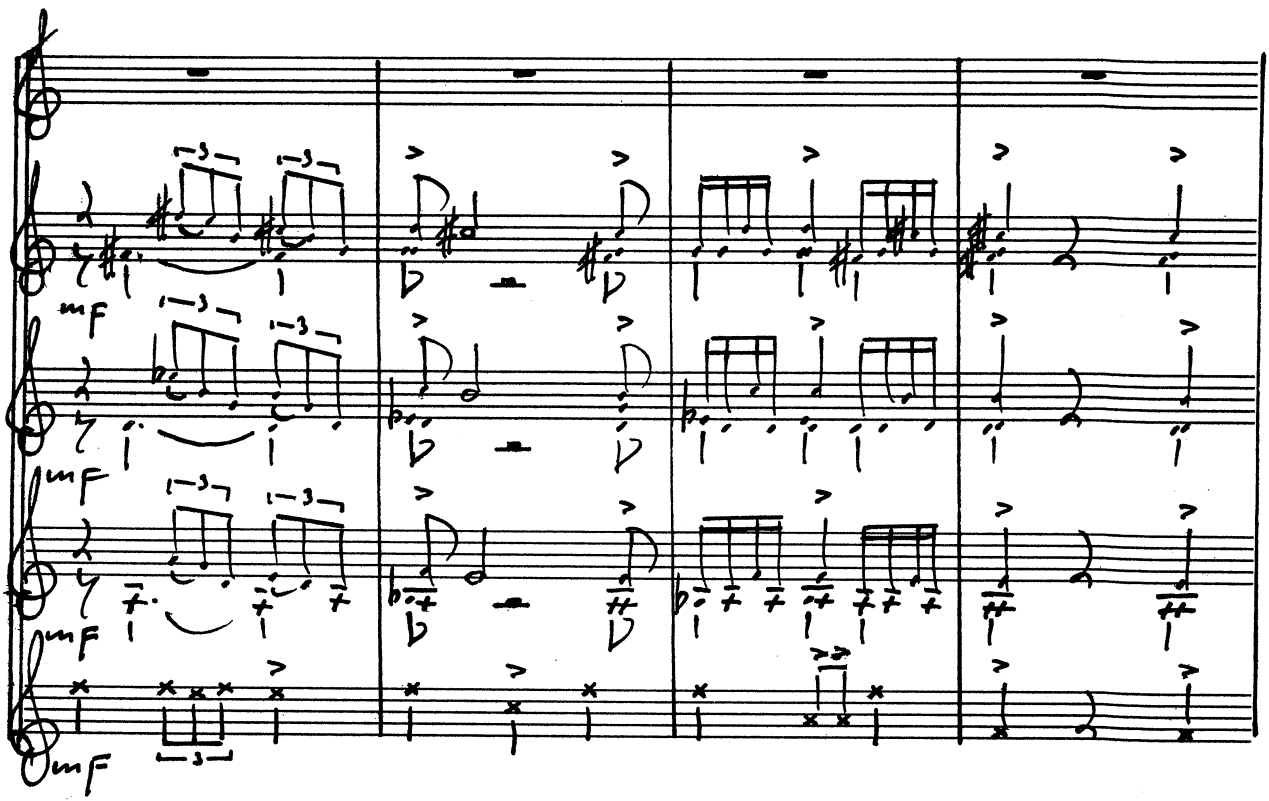

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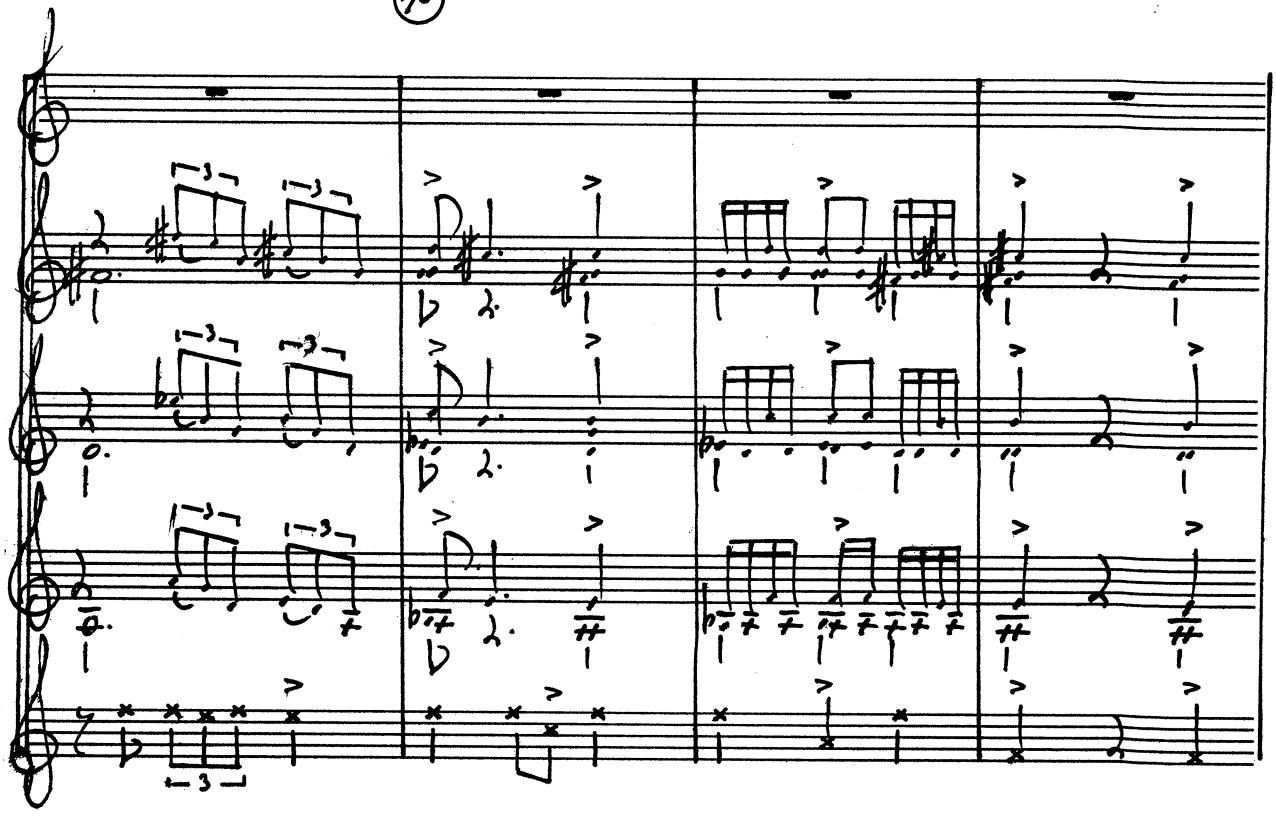
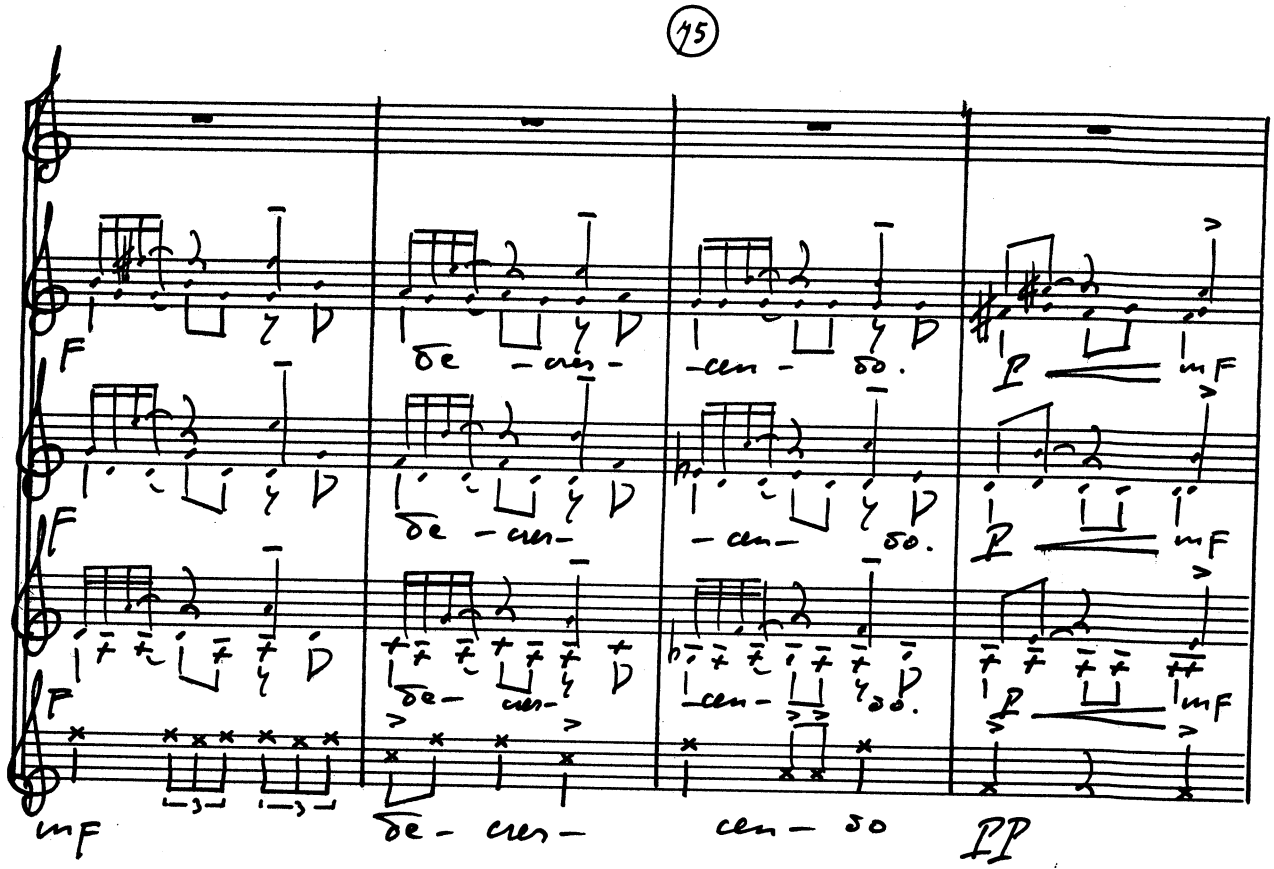
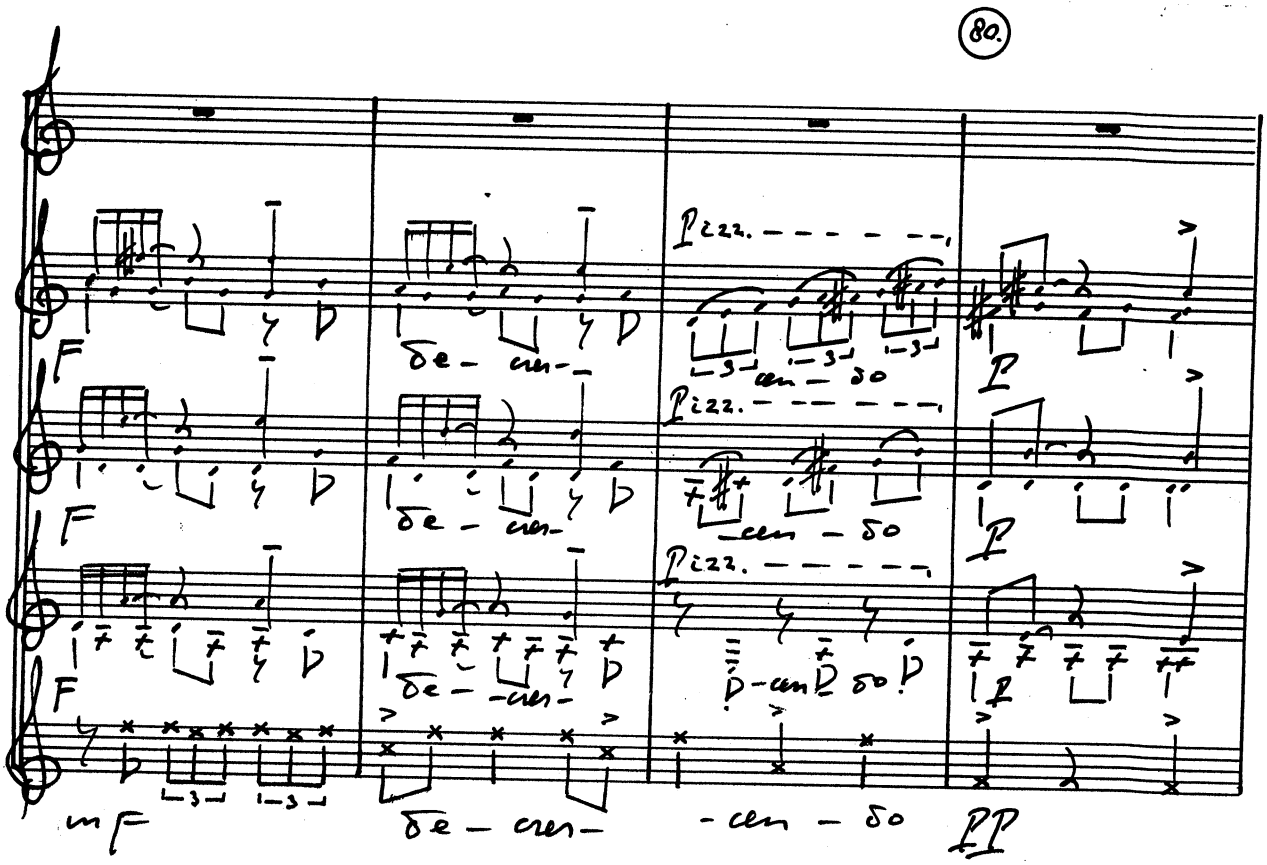
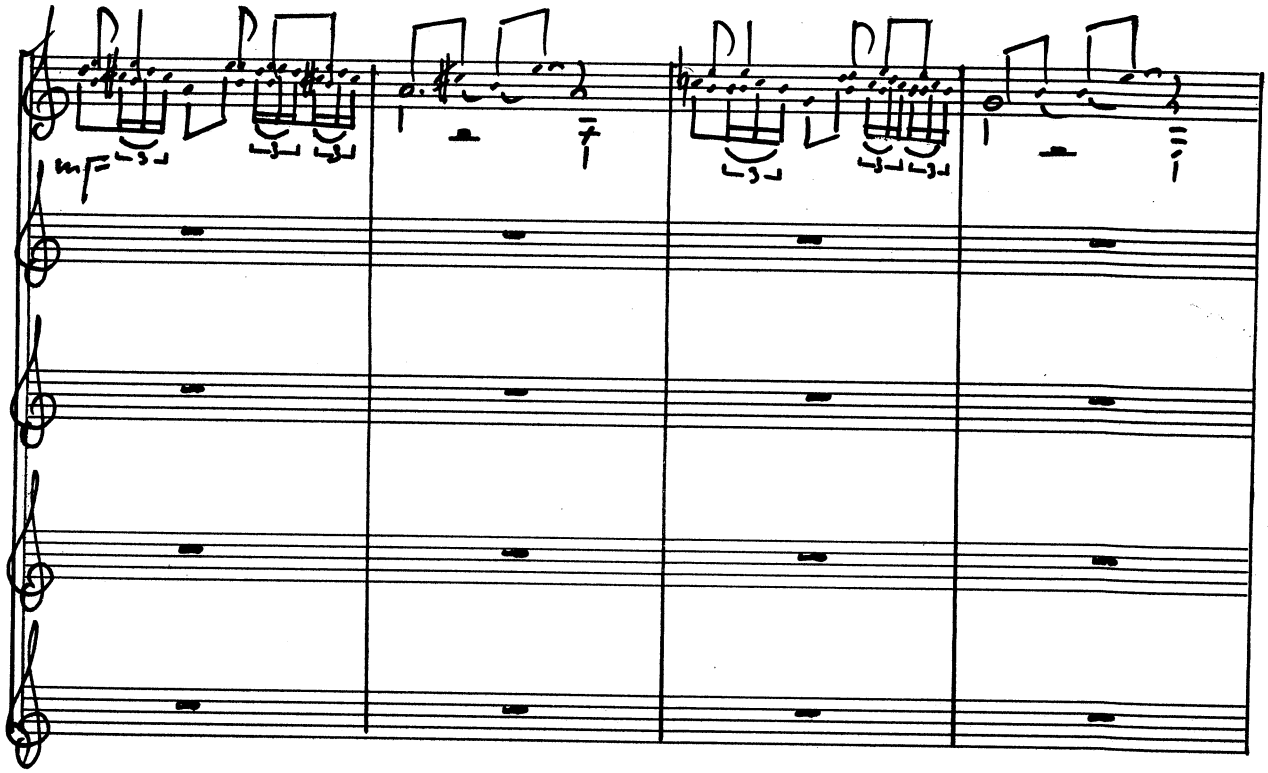
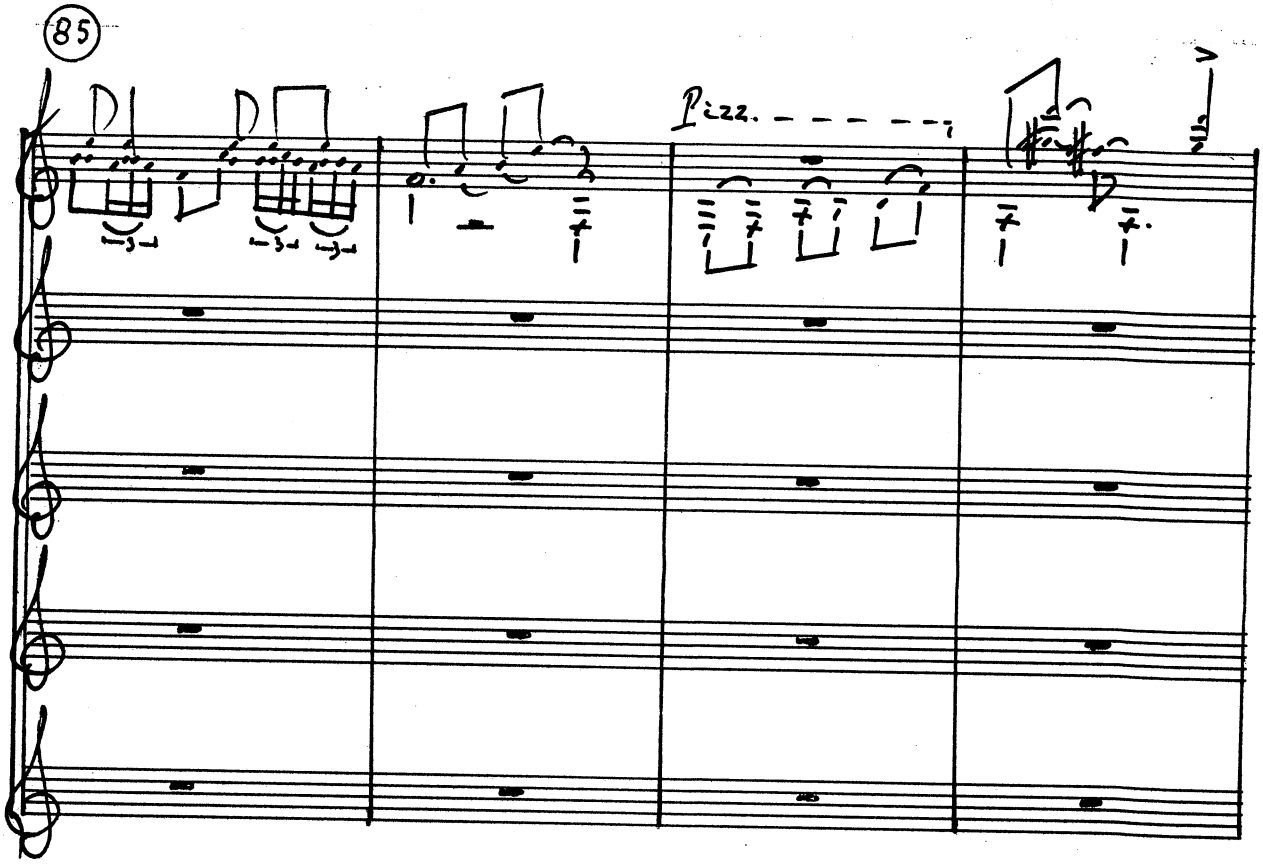
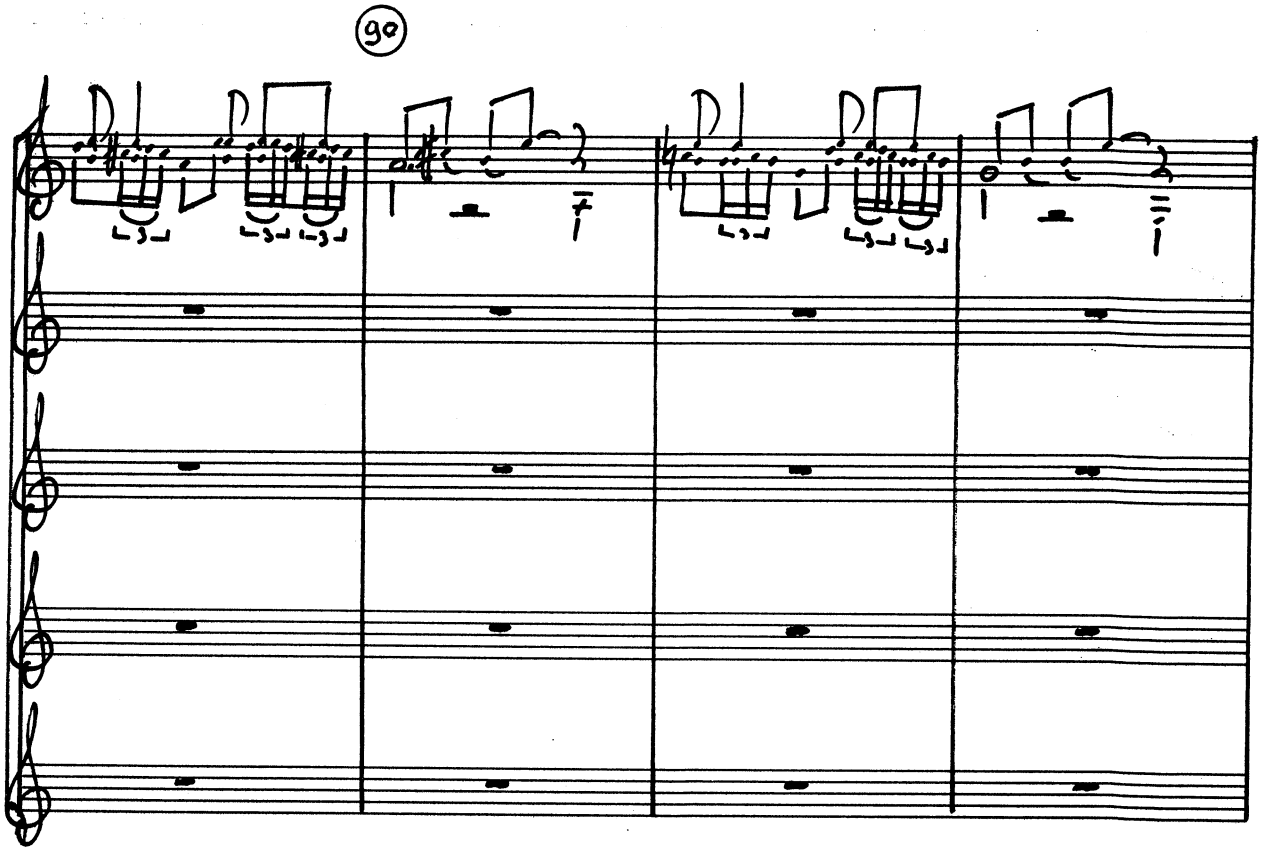



75
F
de - cres - cen - do.
P
mF
mF
de - cres - cen - do
PP


80.
F
de - cres - cen - do
Pizz.
P
mF
de - cres - cen - do
PP


mp


85
Pizz.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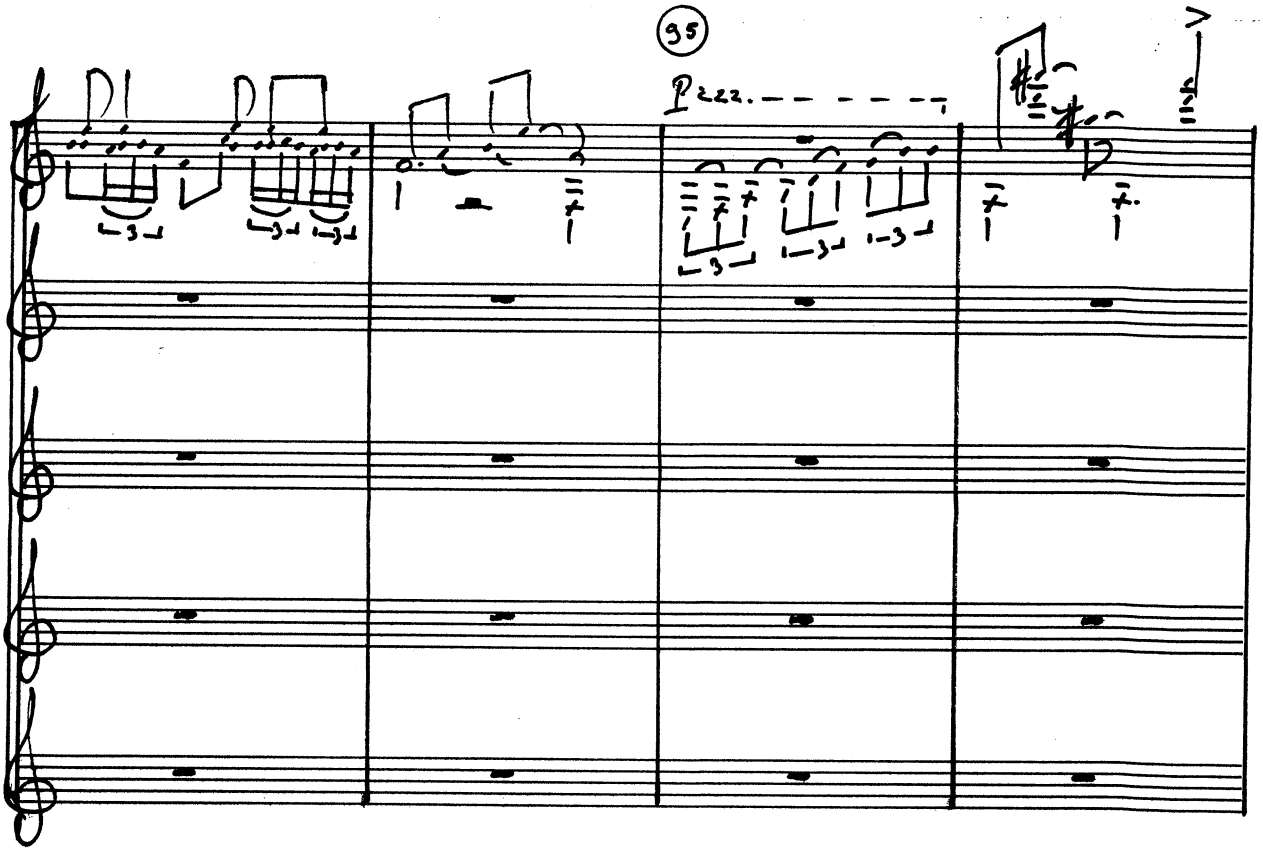
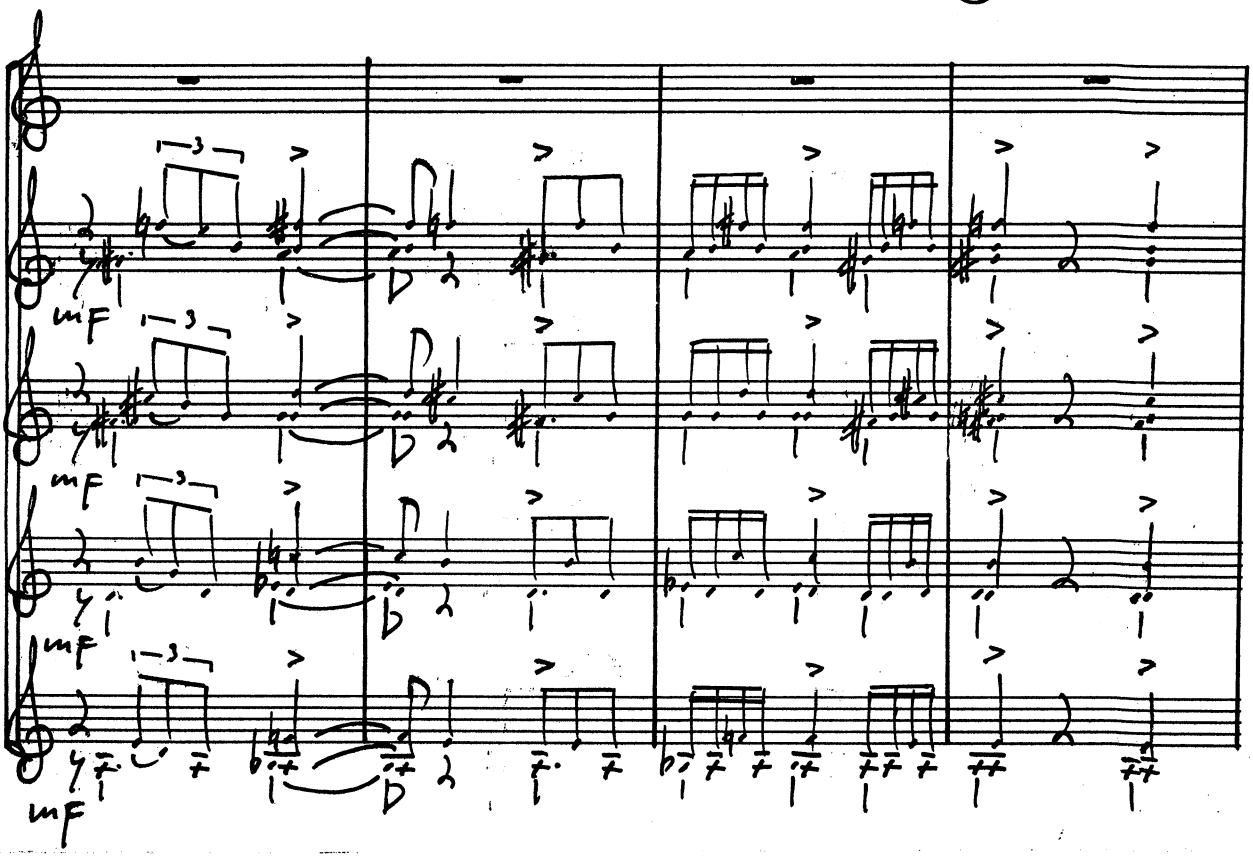
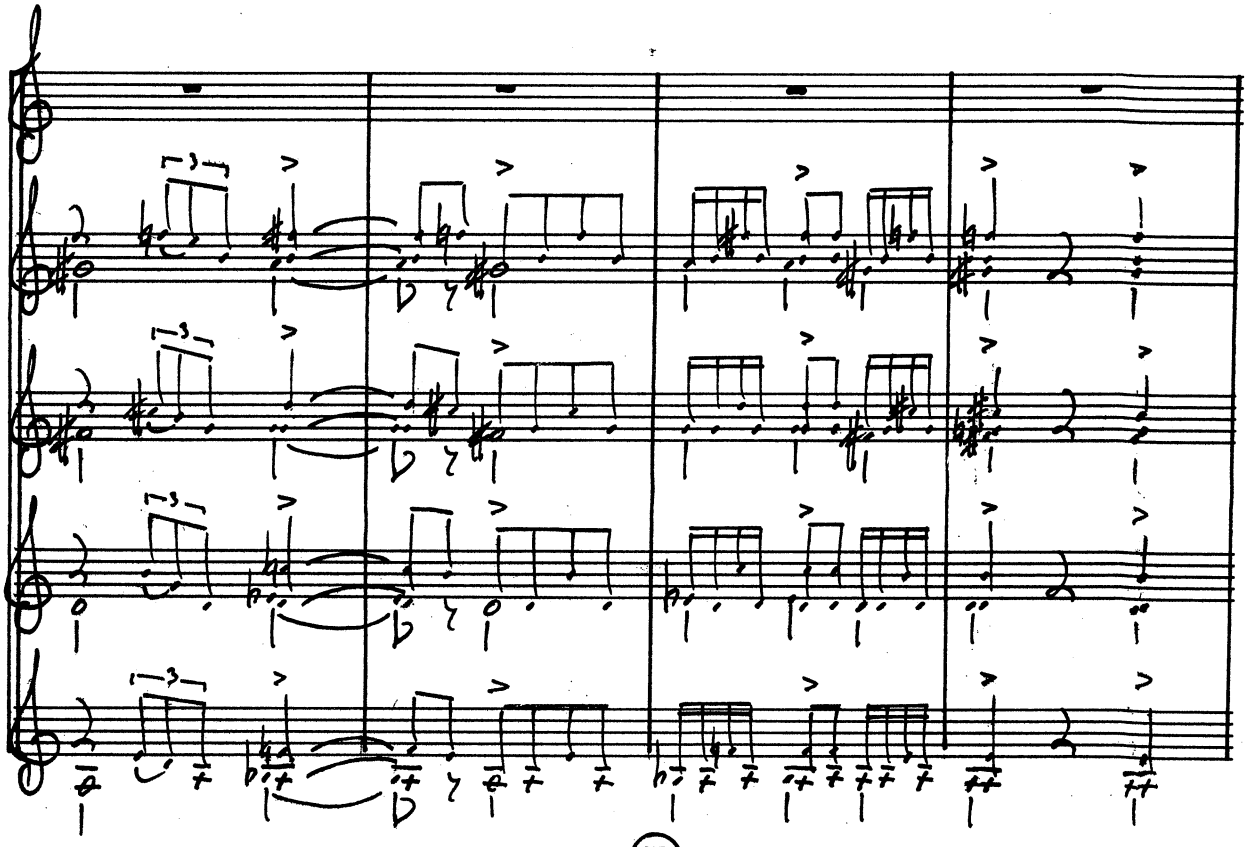
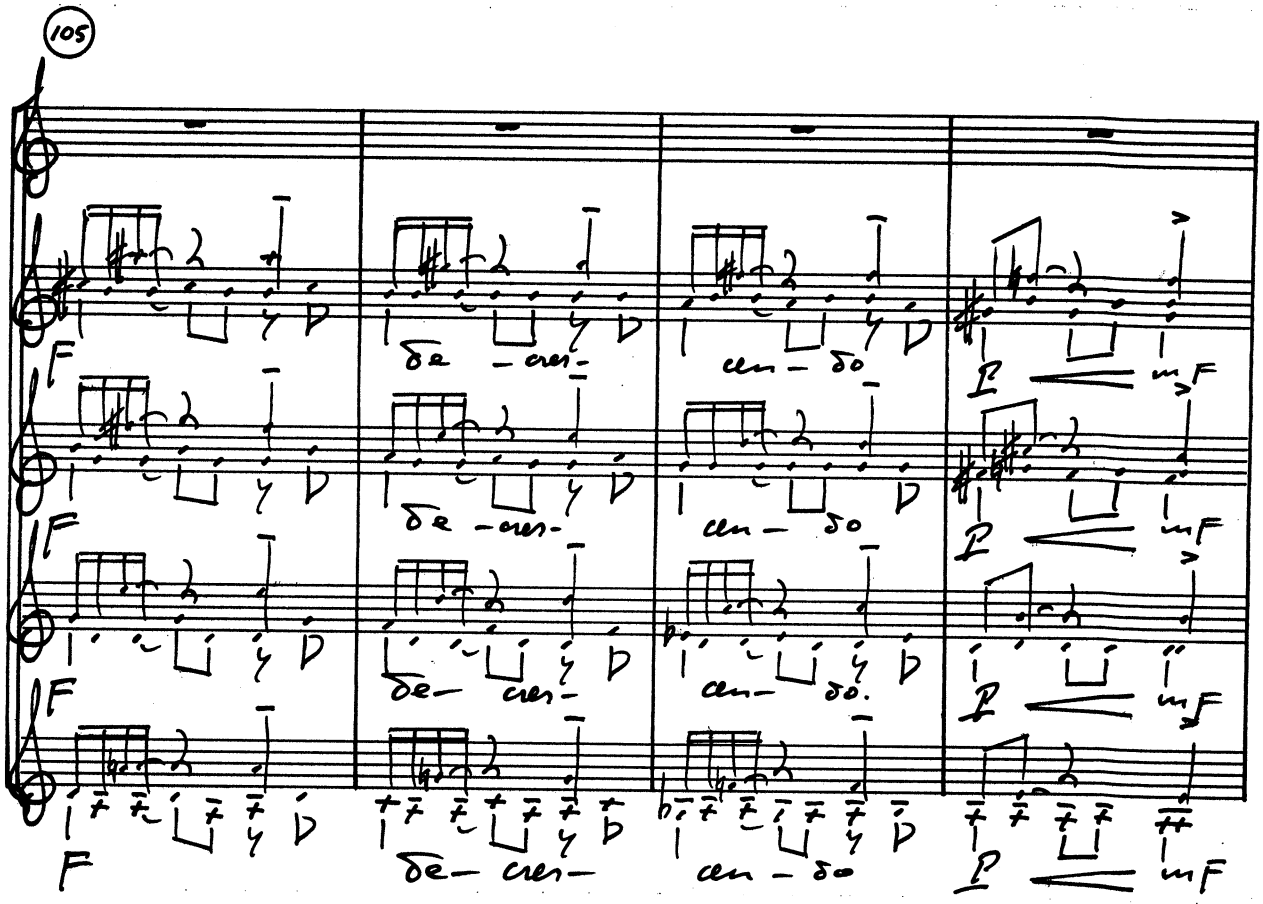
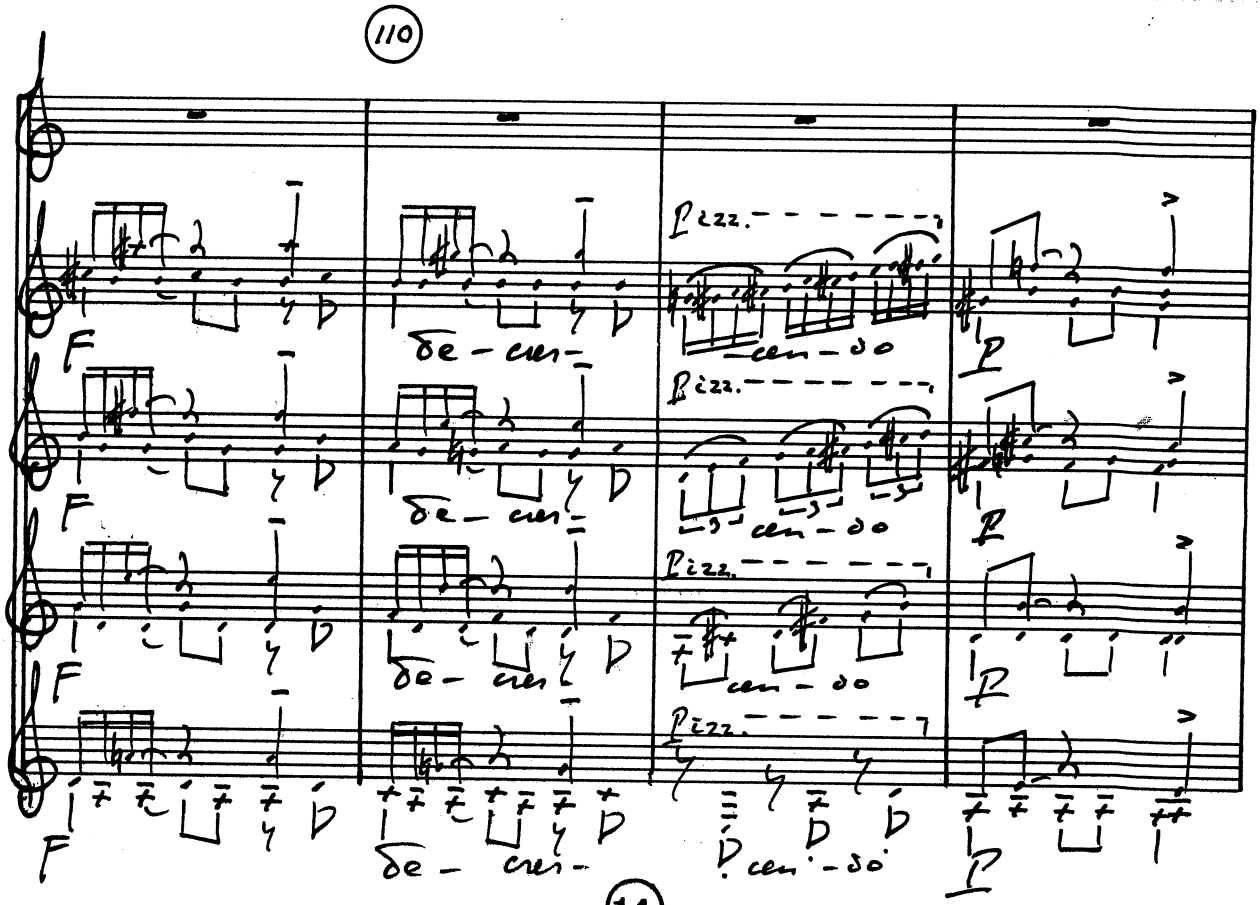

95
P zzz.


mf
mf
mf
mf







105

F de - cres - cen - do P mF

F de - cres - cen - do P mF

F de - cres - cen - do. P mF

F de - cres - cen - do P mF

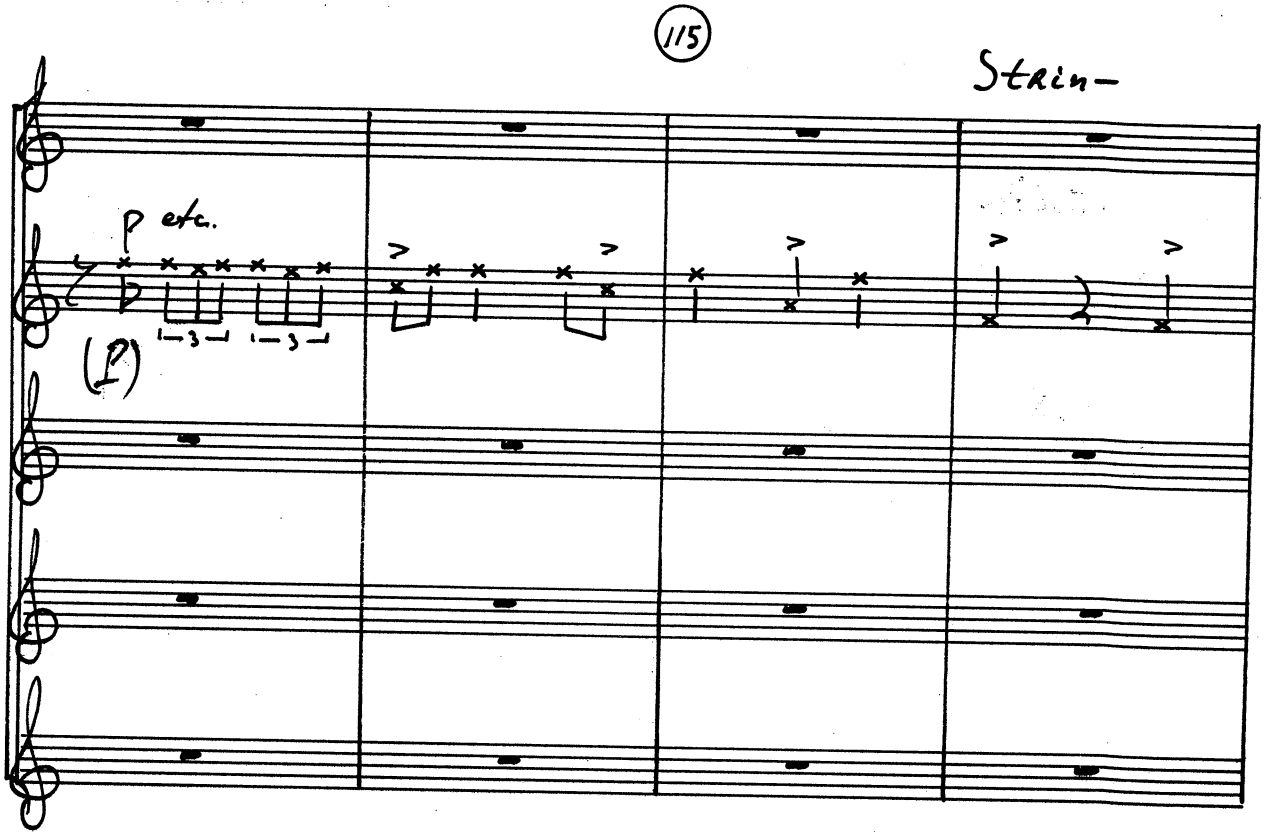
110

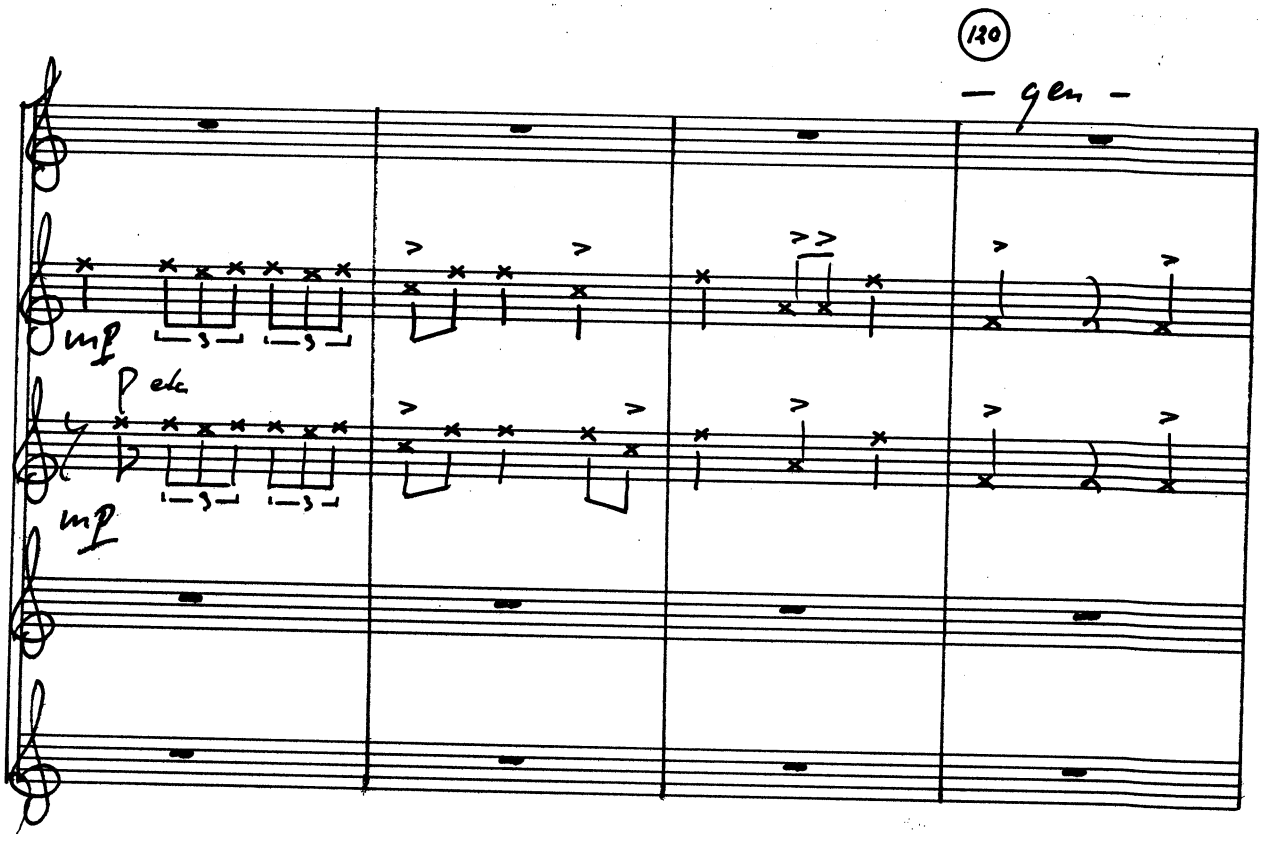
F de - cres - Pizz. cen - do P

F de - cres - Pizz. cen - do P

F de - cres - Pizz. cen - do P

F de - cres - Pizz. cen - do P


115
Strin-
p etc.
(p)

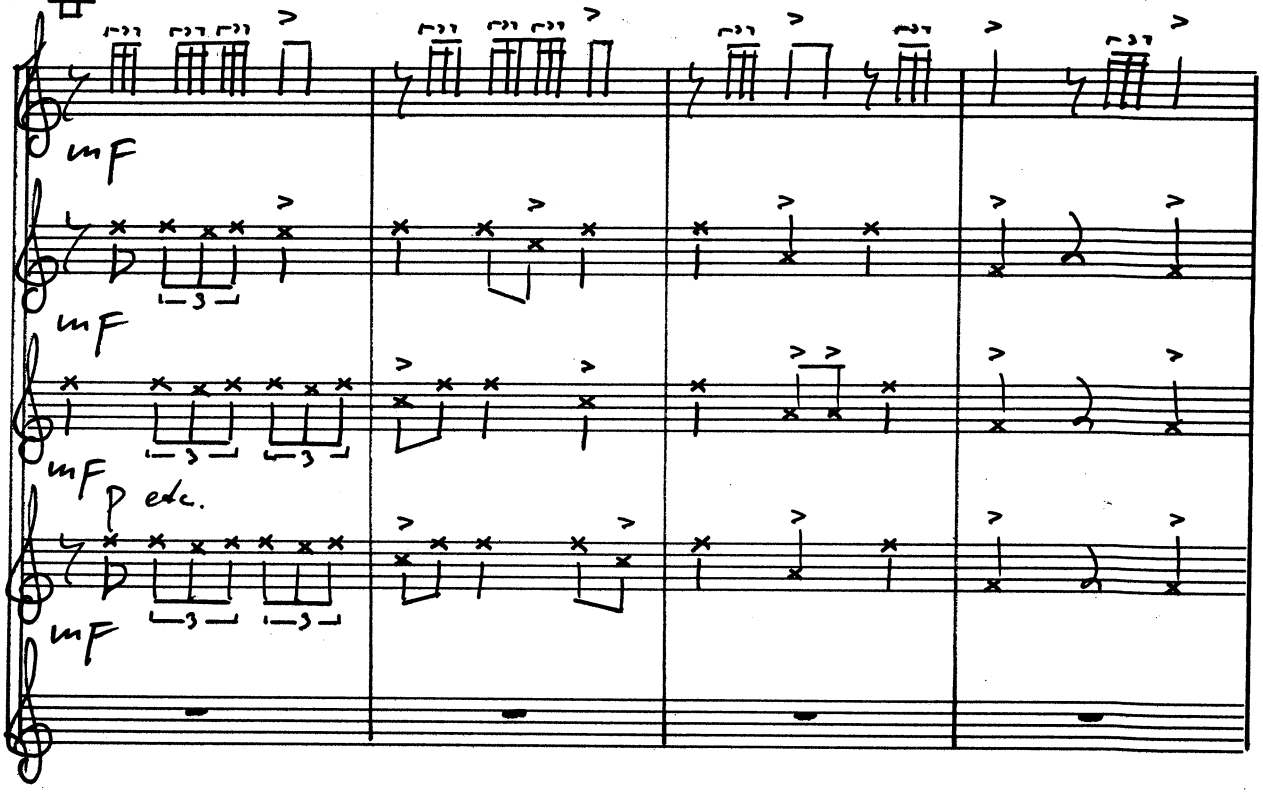

120
— gen —
mp
p etc.
mp

C VII 6

— do.

mF

mF



mF p etc.

mF

C X 6

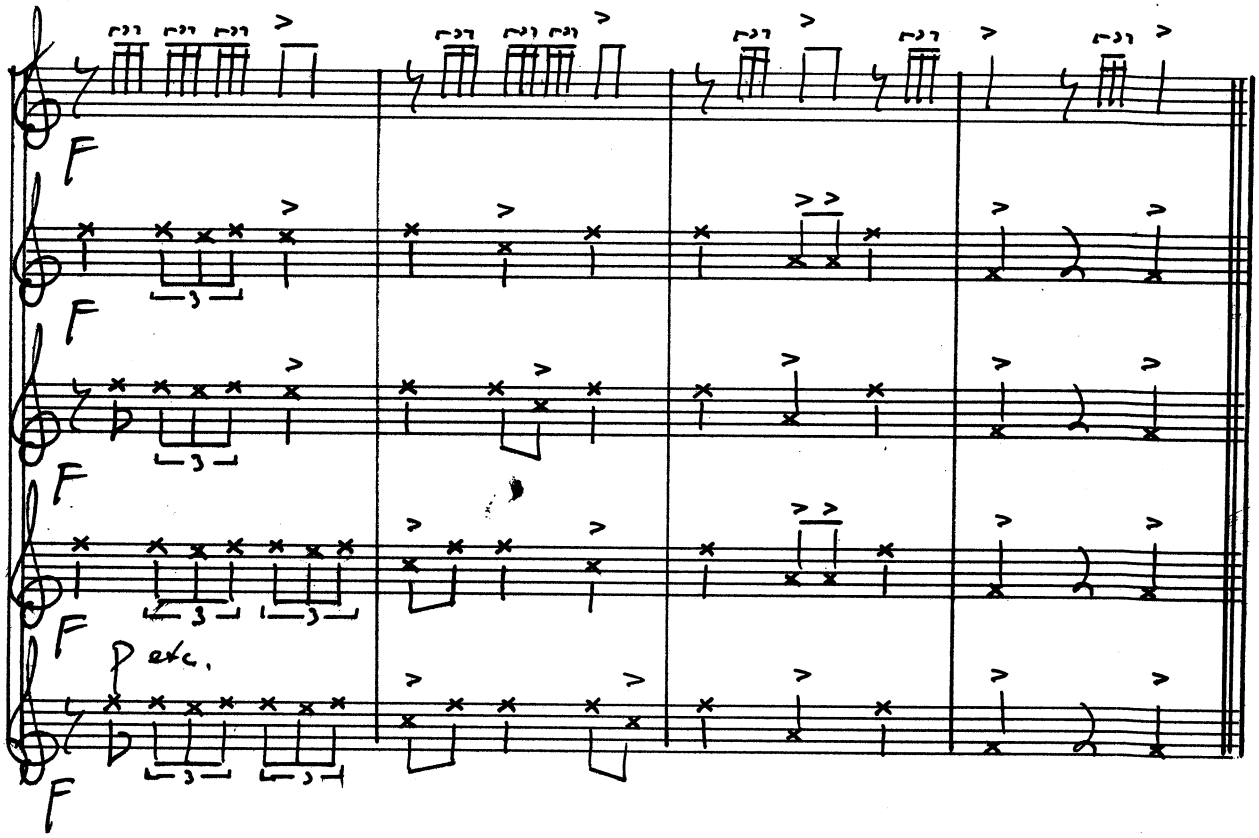
(125) Presto

F

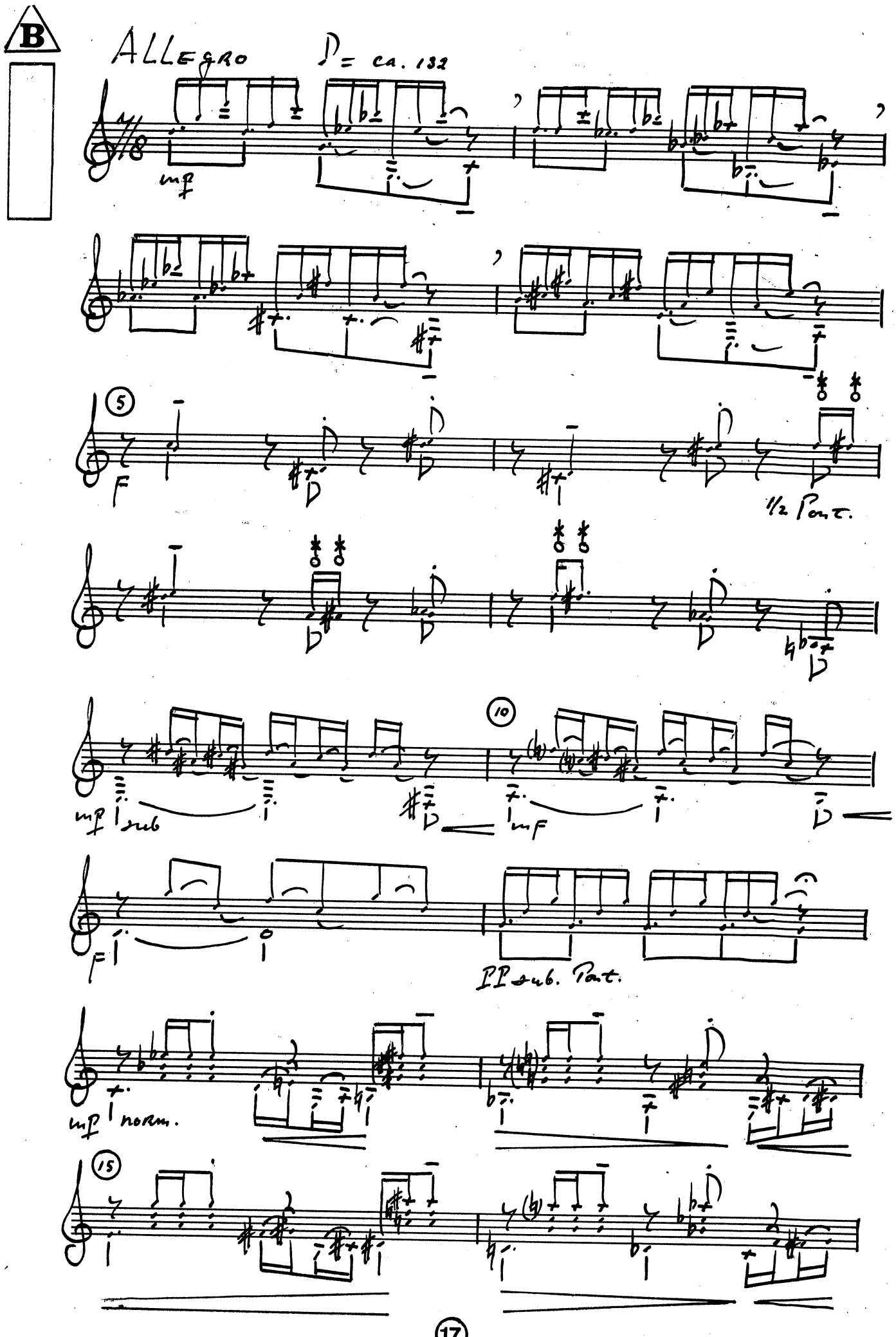
F

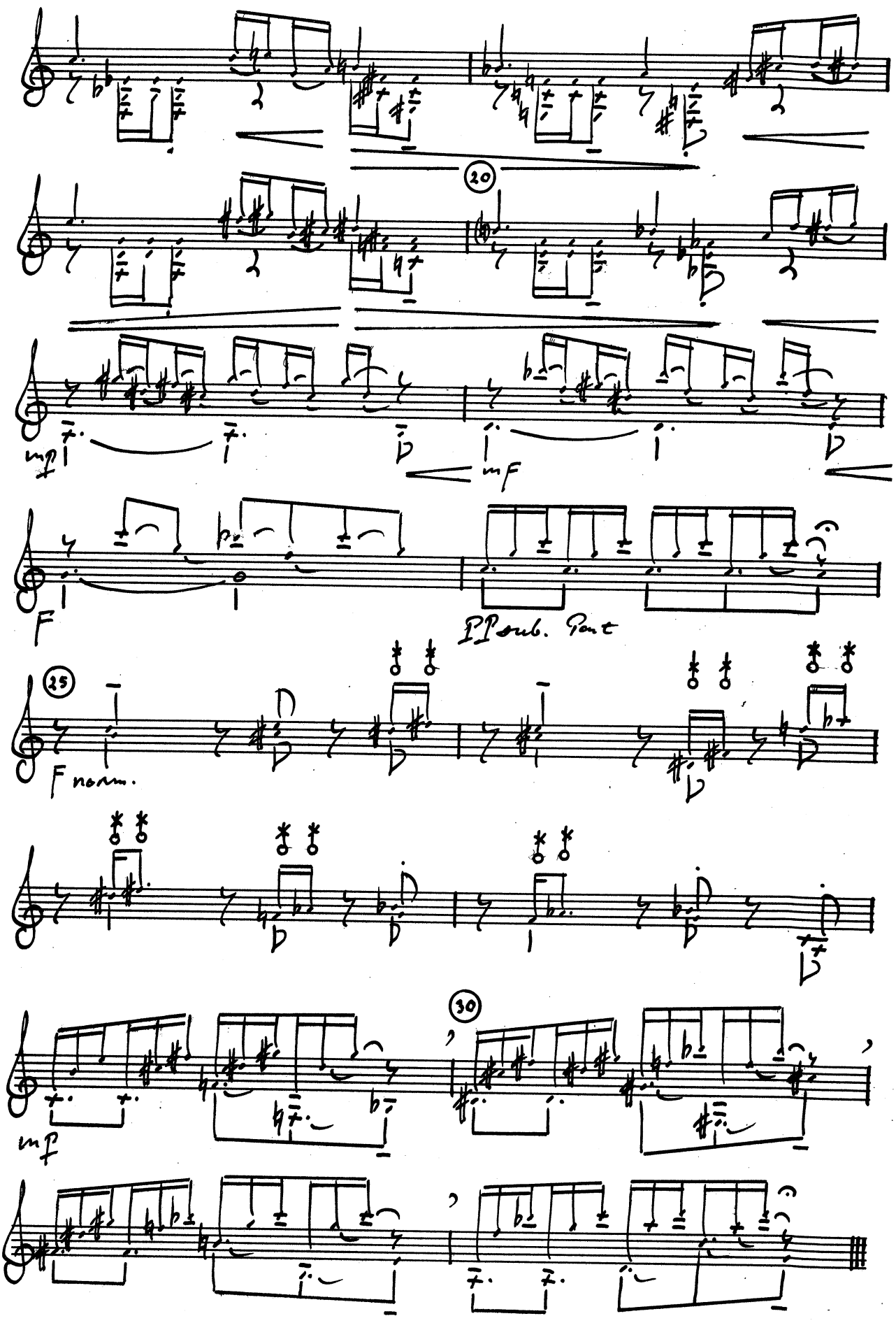
F

F p etc.



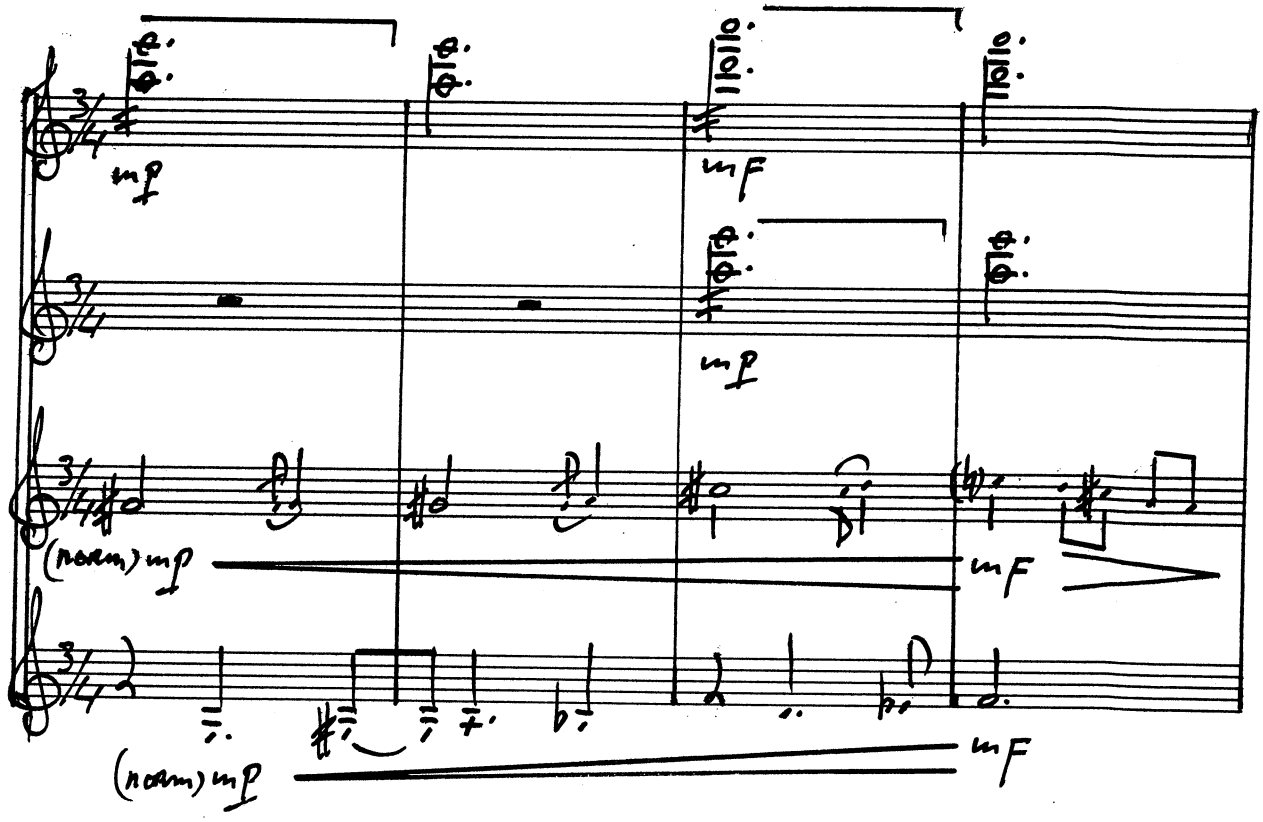
F


B
ALLEGRO
♪ = ca. 132
mf
5
F
1/2 Part.
10
mp sub
mF
F
II sub. Part.
mp norm.
15

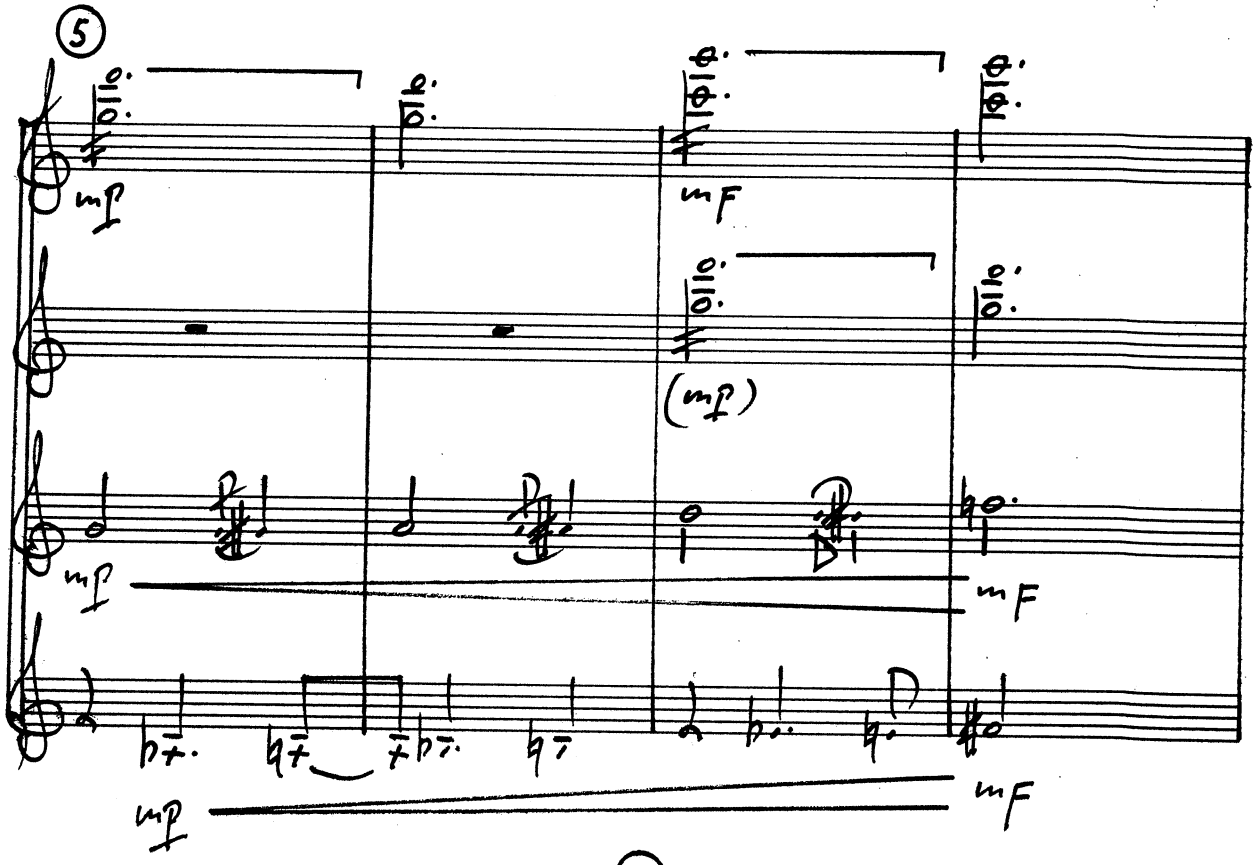

20
mf
mf
F
PP sub. Part
25
F norm.
30
mf

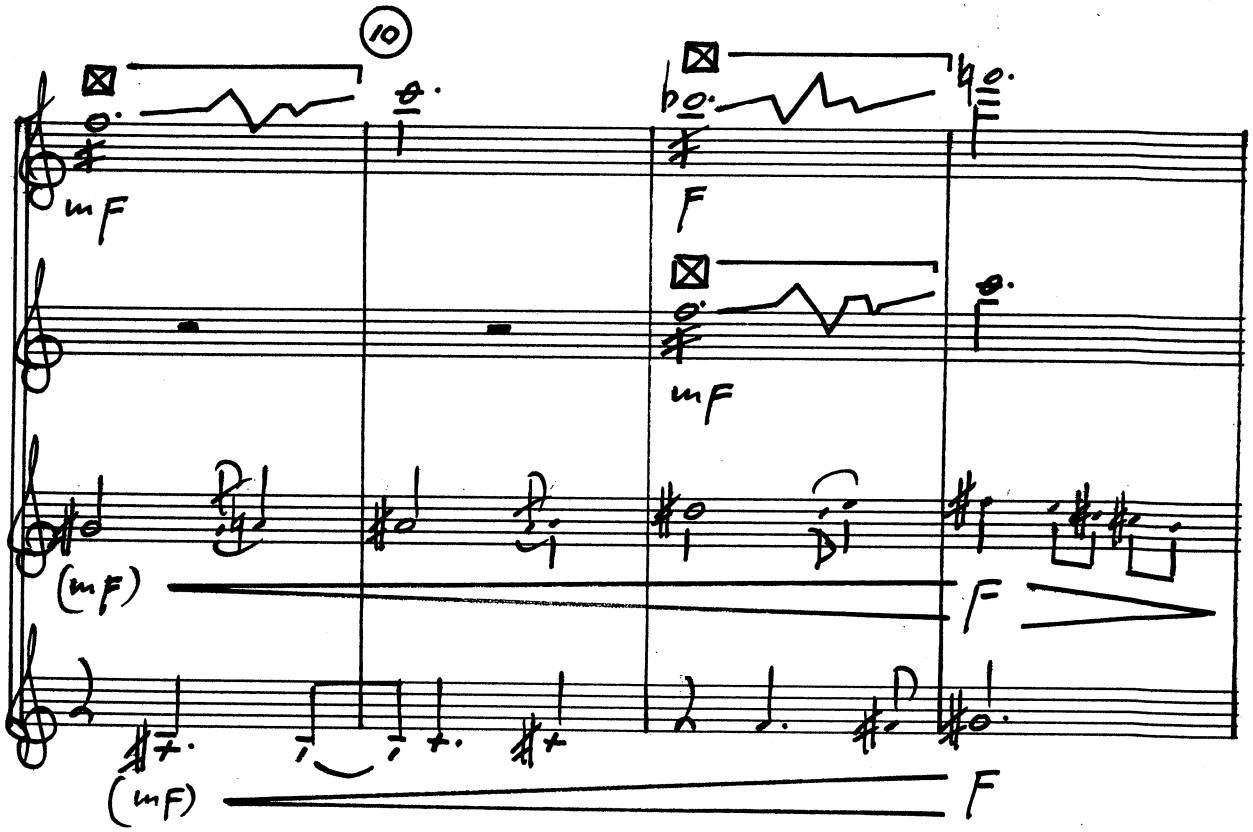
C

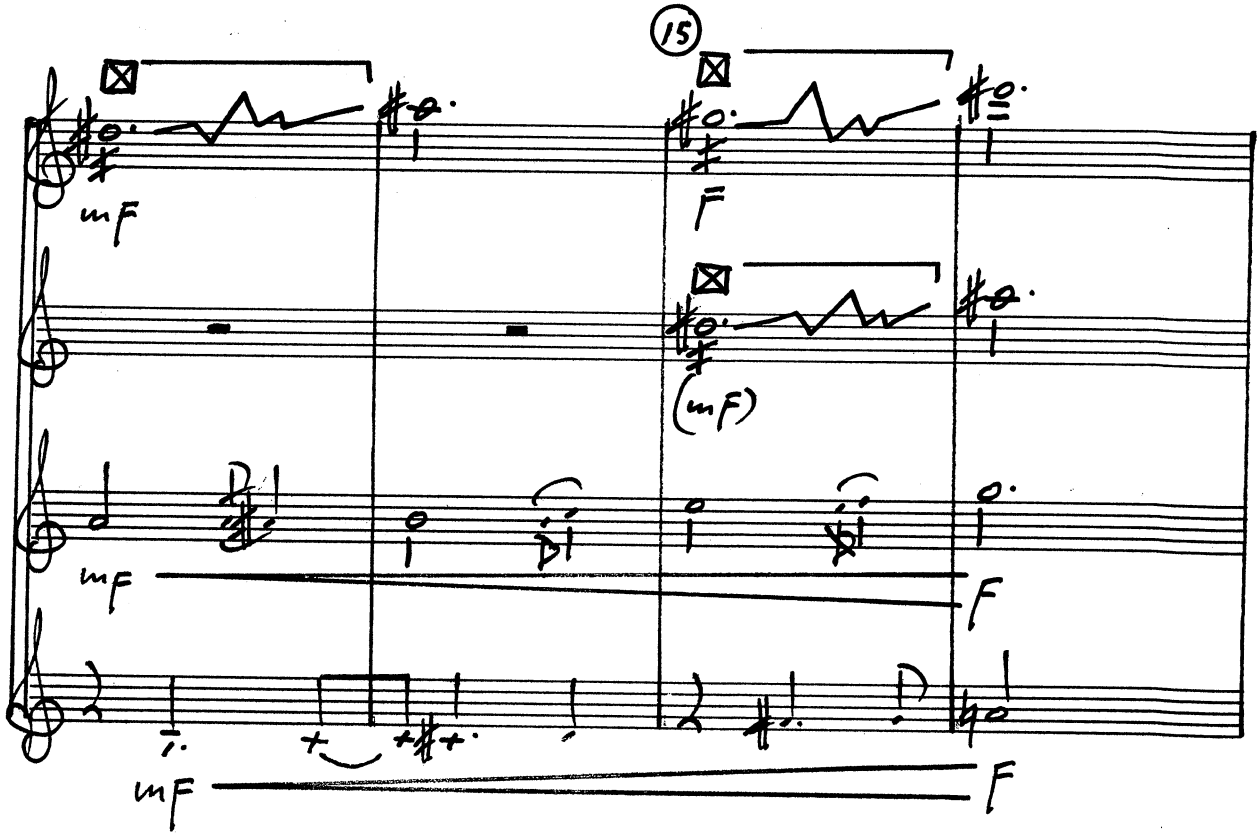
Vivace ♩ = ± 144.

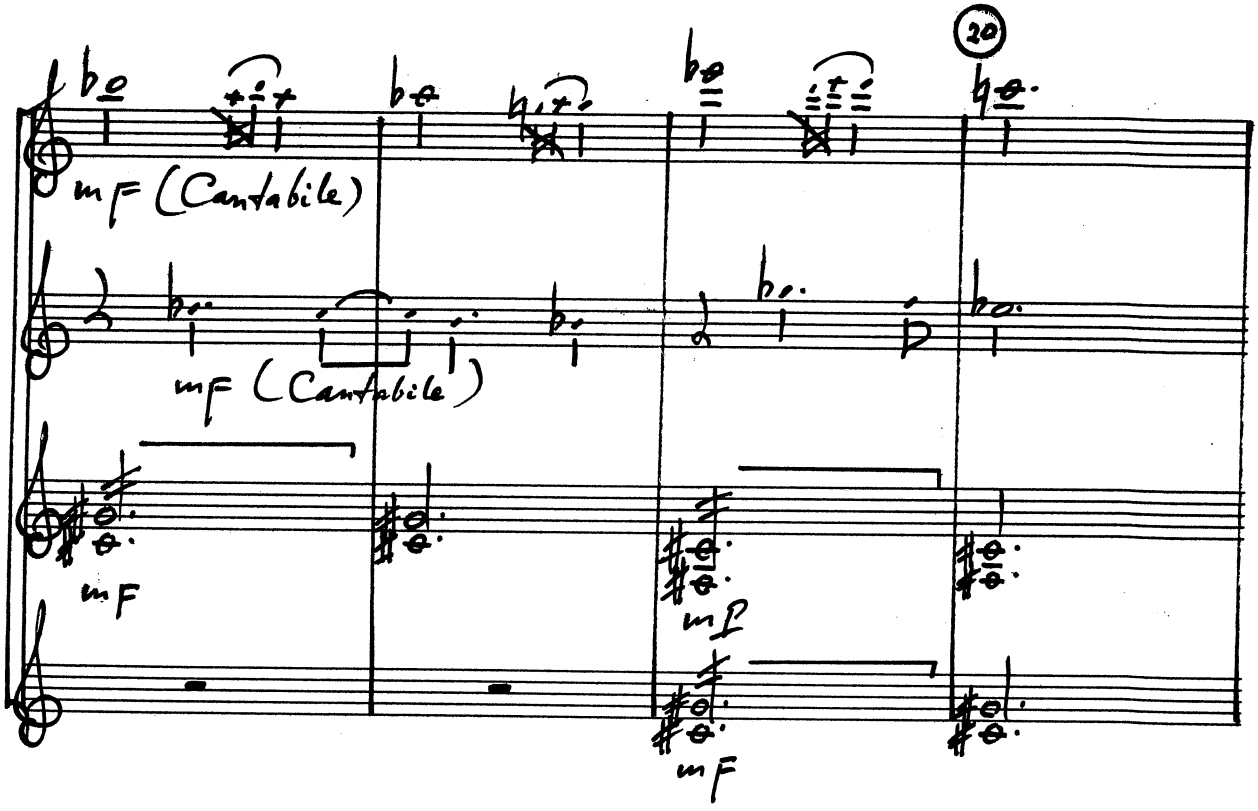


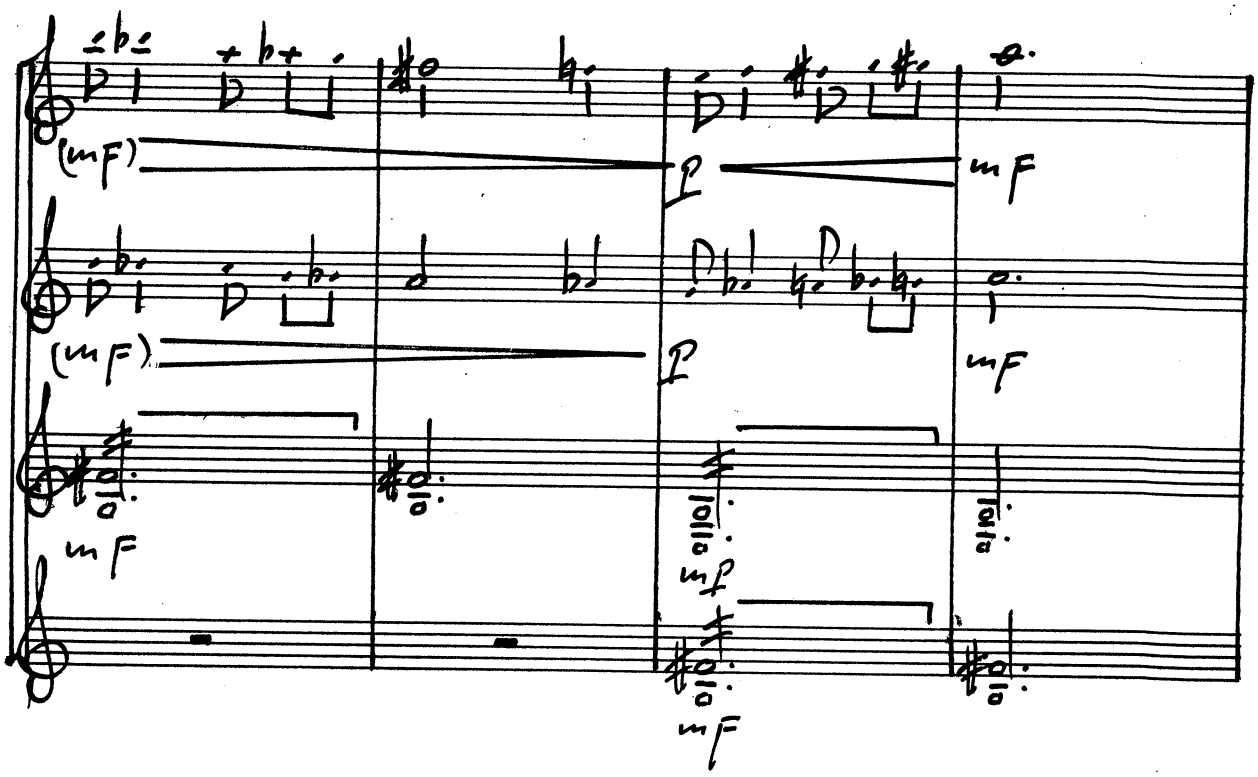
5

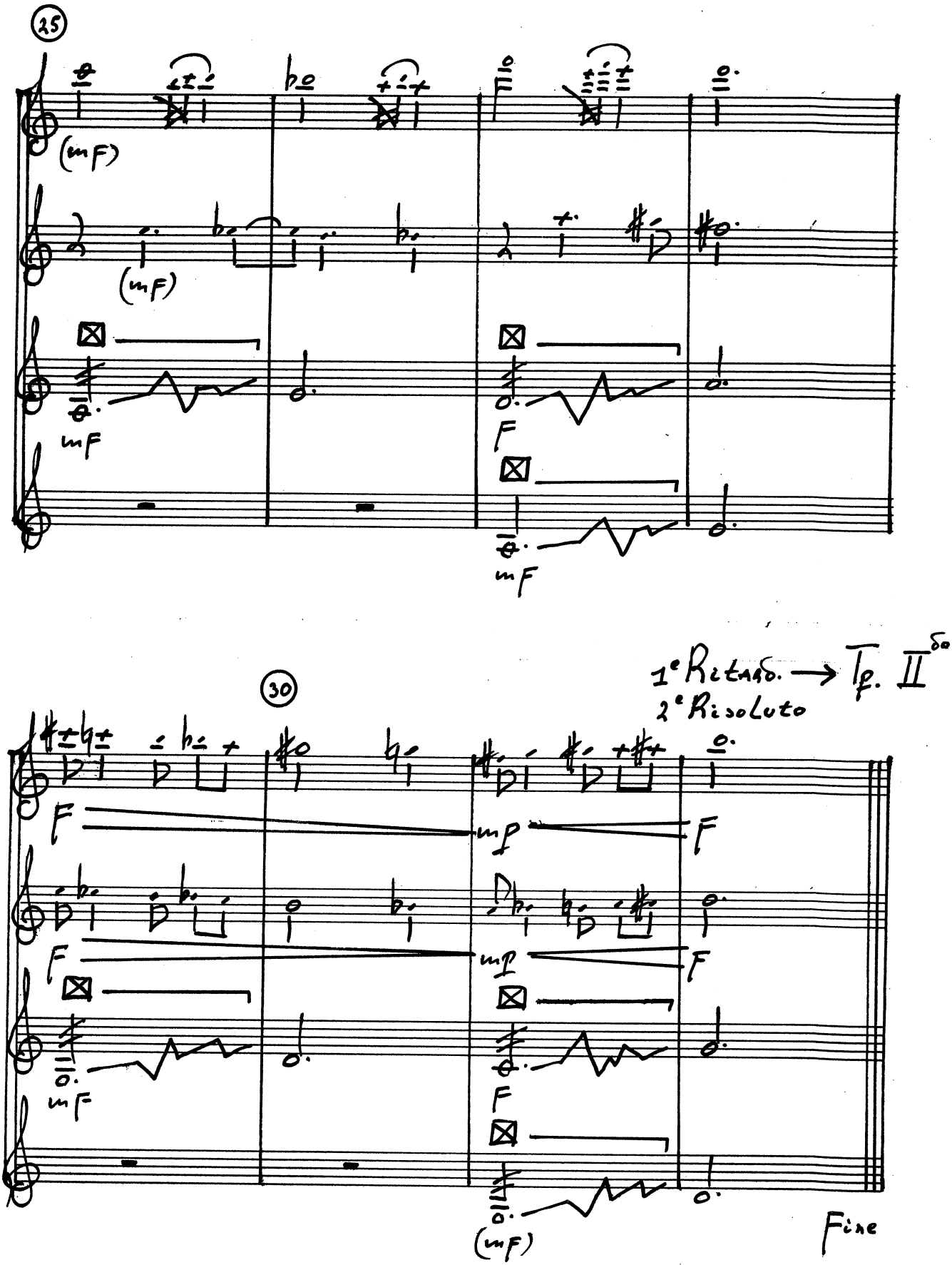



10
mF
F
mF
(mF)
F
(mF)
F


15
mF
F
(mF)
mF
F
mF
F


20
mf (Cantabile)
mf (Cantabile)
mf
mf
mf
mf


(mf)
p
mf
(mf)
p
mf
mf
mf
mf


25
(mF)
(mF)
mF
F
mF
30
1° Ritard. → Tp. II 6a
2° Risoluto
F
mp
F
F
mp
F
mF
F
(mF)
Fine

Tp. II 80 Moderato ♩= 112

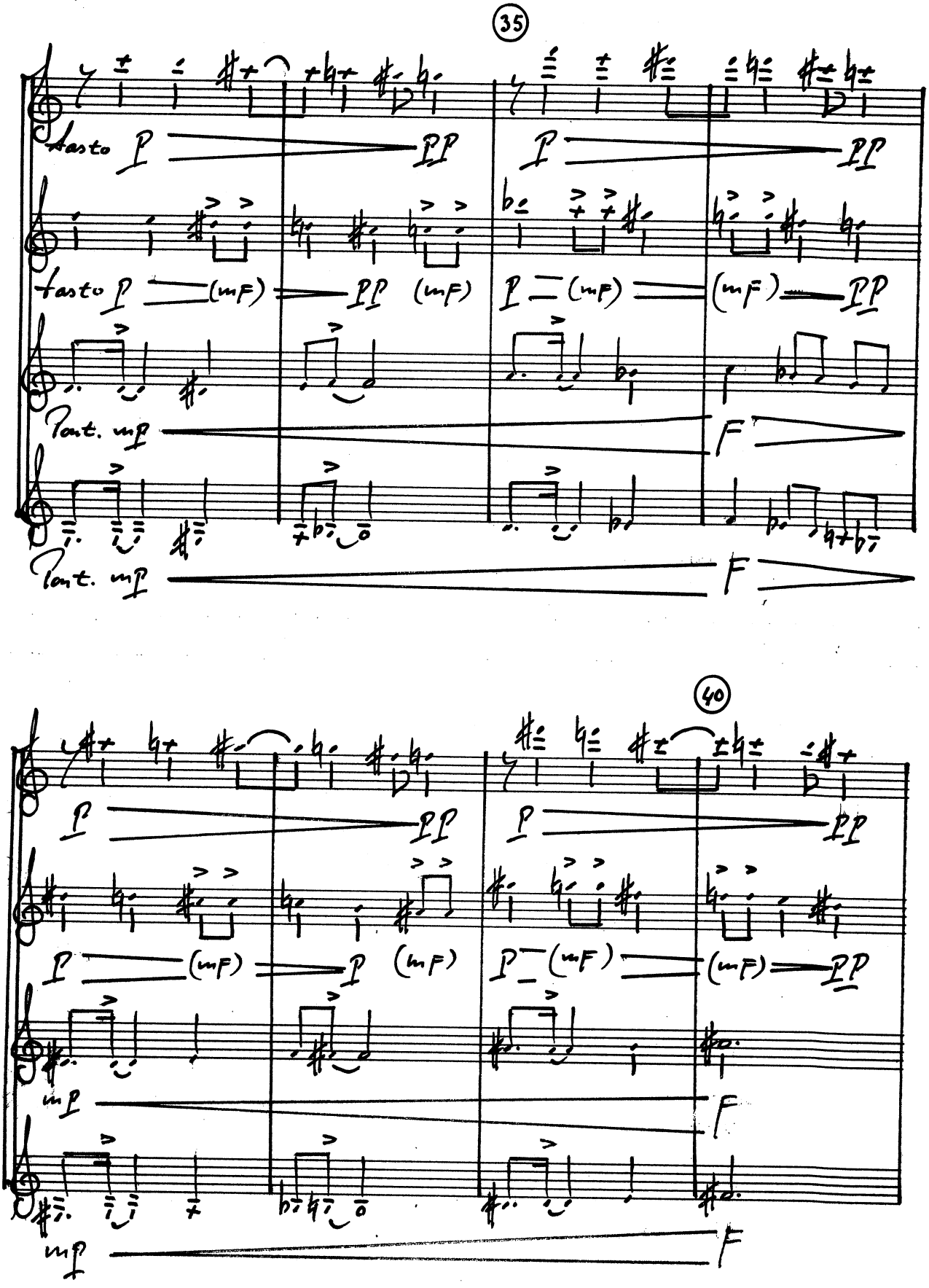
35

Fasto p — pp p — pp

Fasto p — (mF) — pp (mF) p — (mF) — (mF) — pp

Pont. mp — F

Pont. mp — F



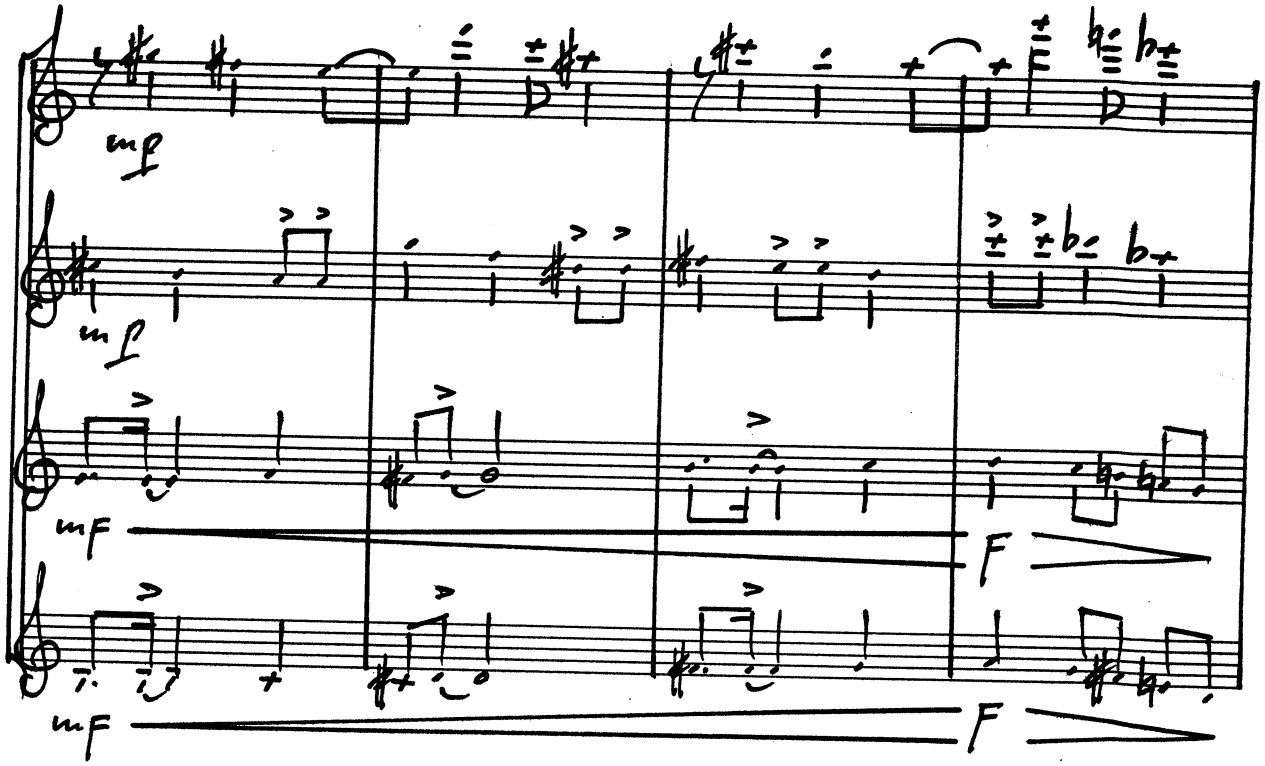
40

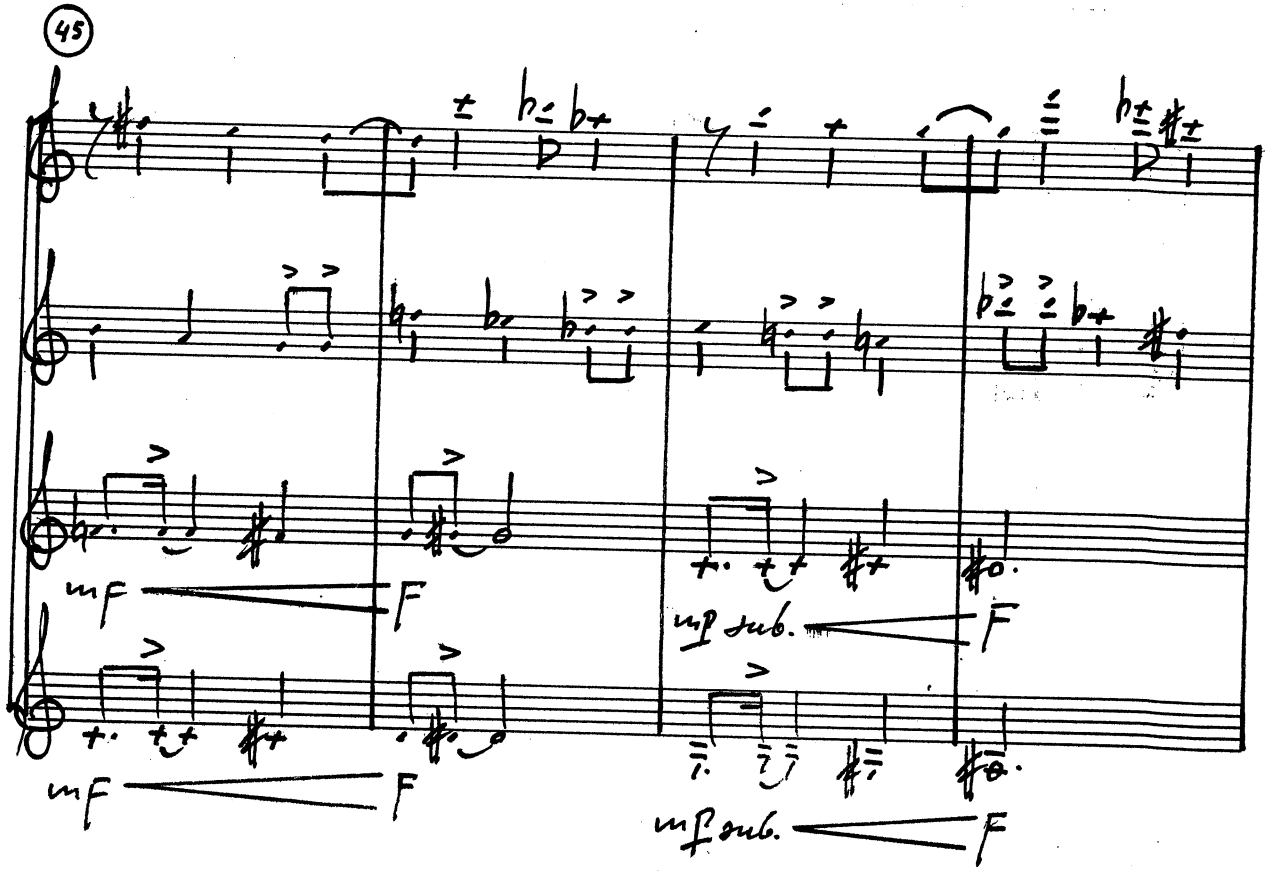
p — pp p — pp

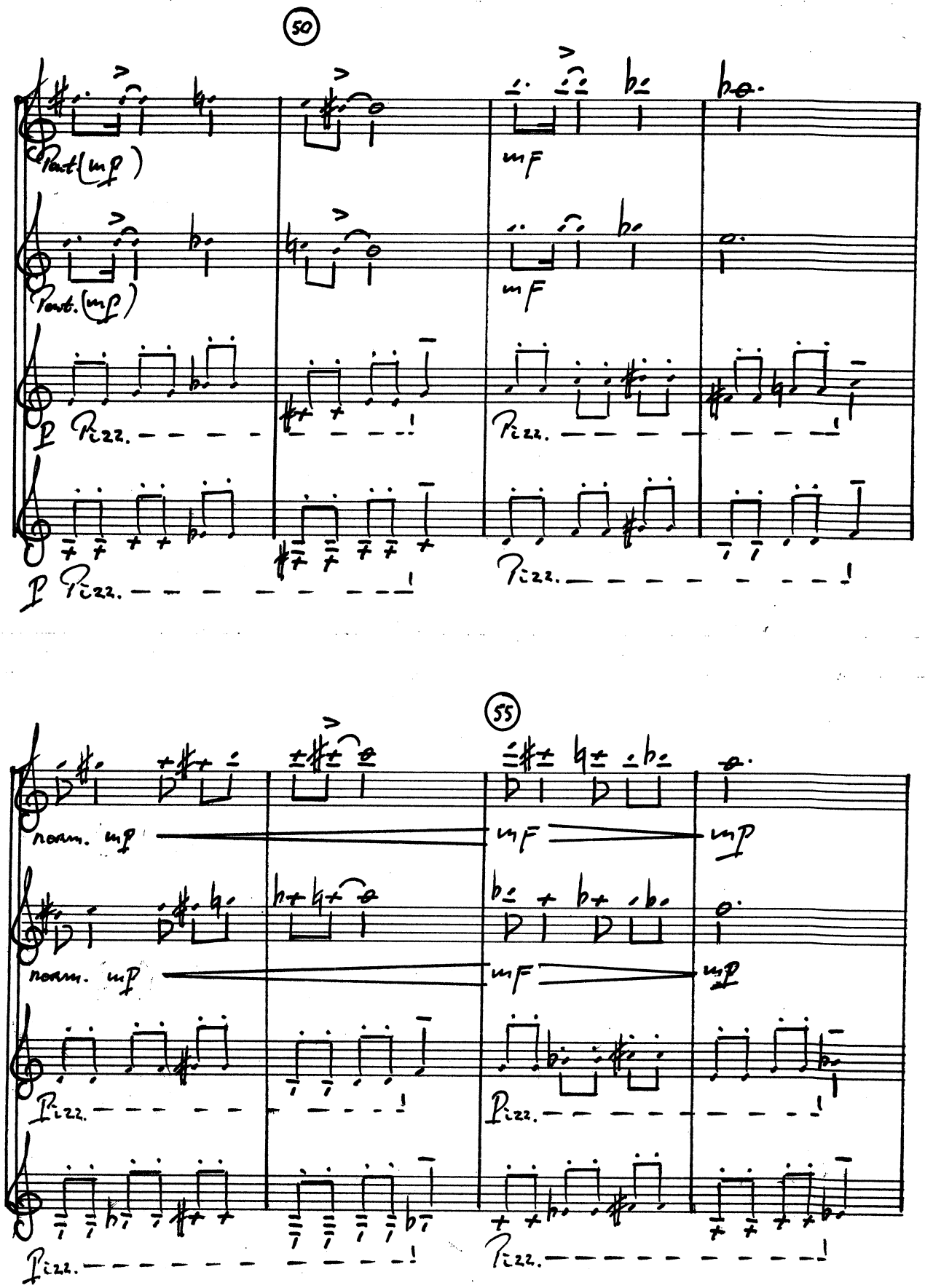
p — (mF) — p (mF) p — (mF) — (mF) — pp

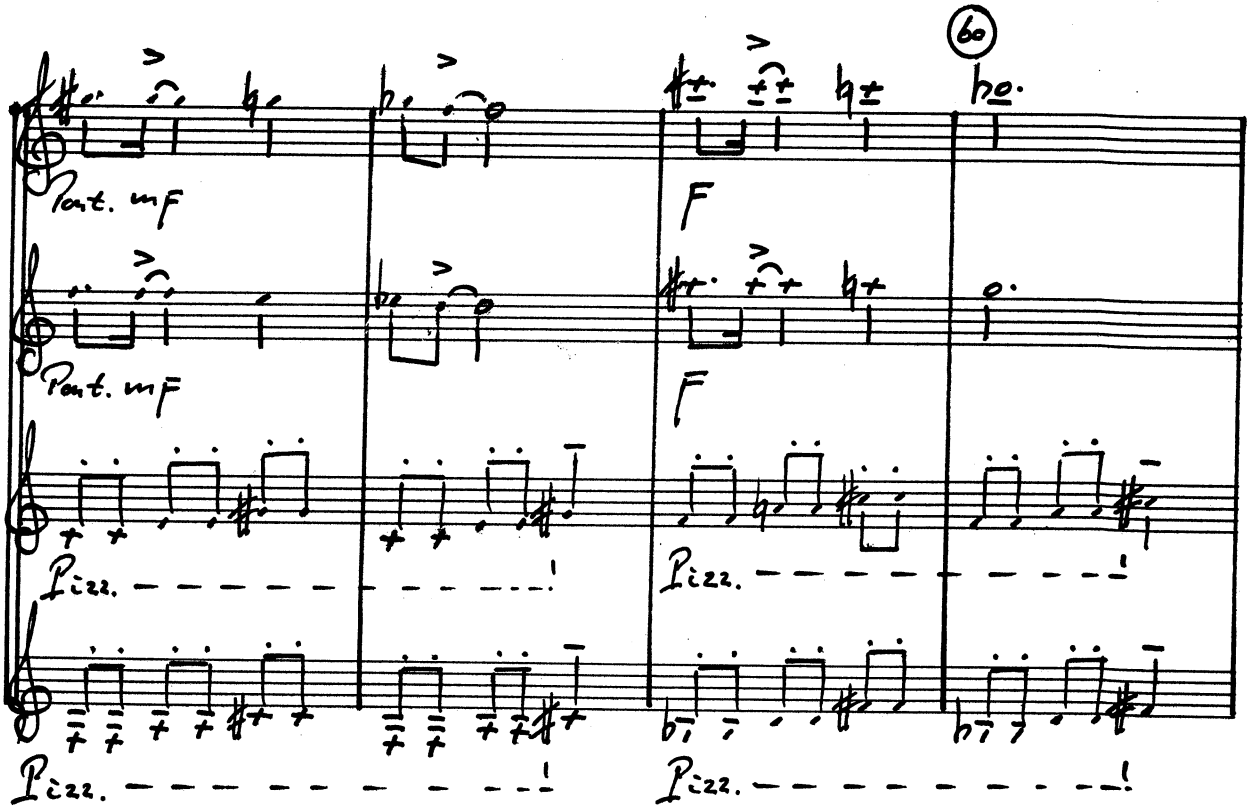
mp — F

mp — F

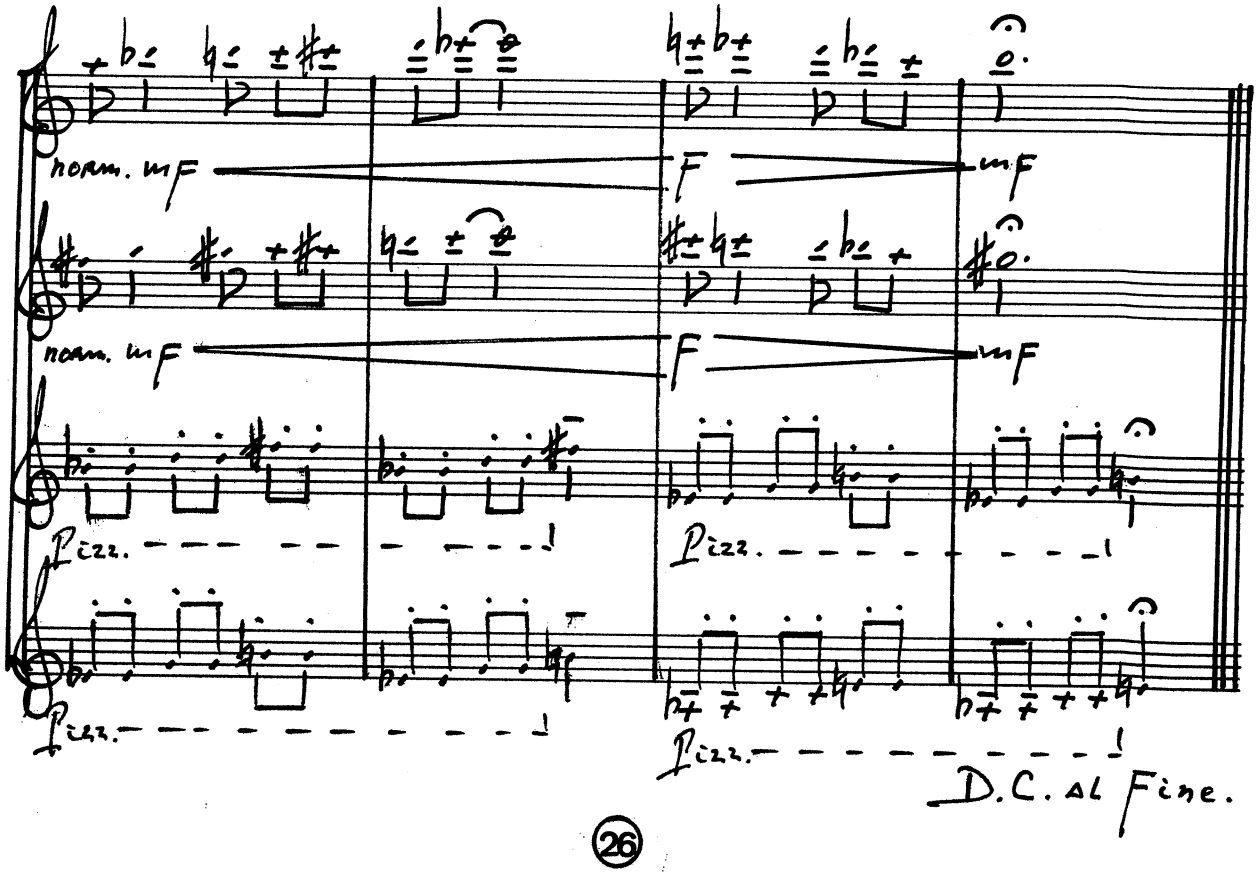

mf
mf
mf
F
mf
F

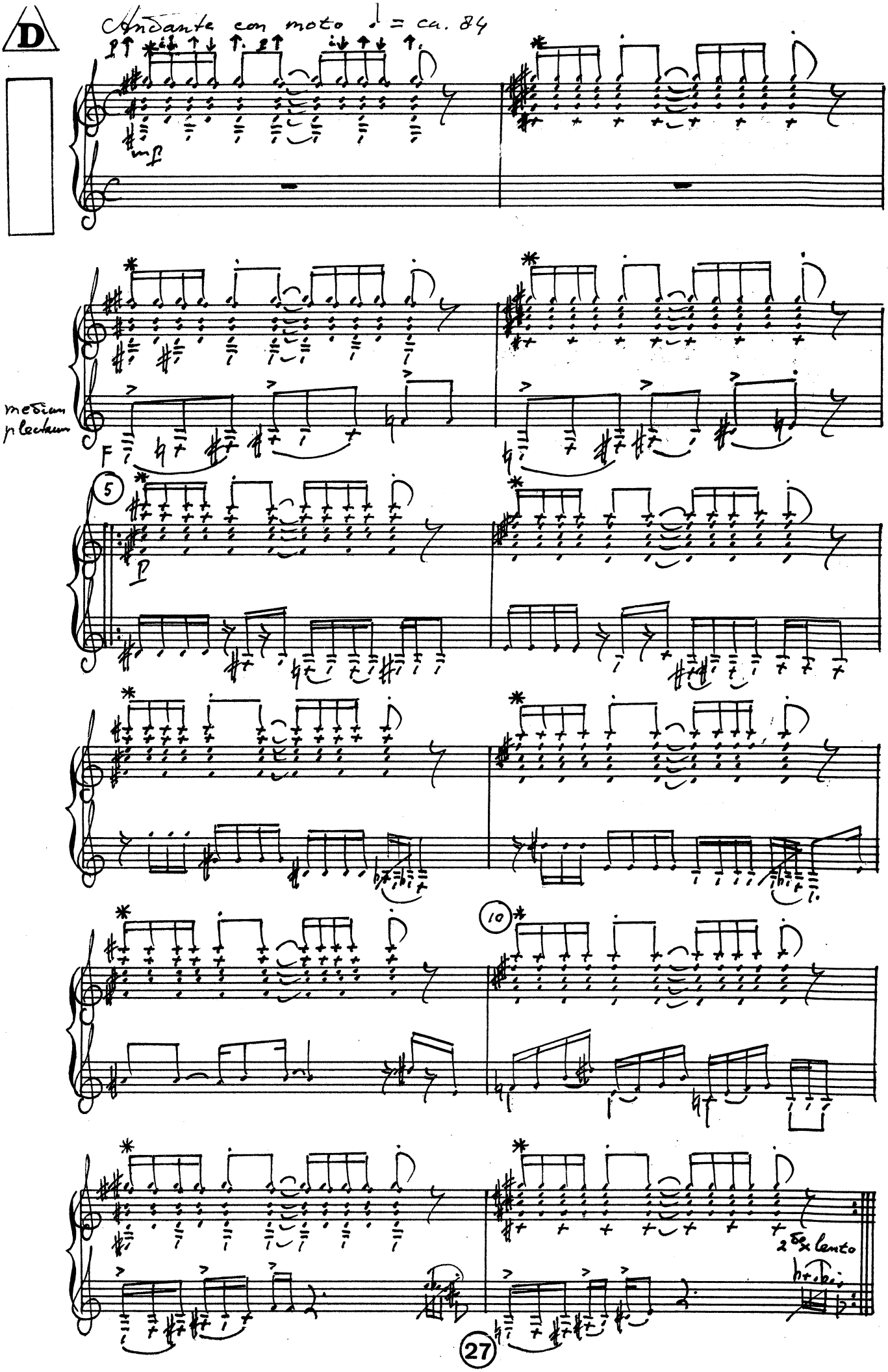

45
mf
F
mp sub.
F
mf
F
mf sub.
F


50
Pent. (mp)
mF
Pent. (mp)
mF
p Pizz.
Pizz.
p Pizz.
Pizz.
55
norm. mp
mF
mp
norm. mp
mF
mp
Pizz.
Pizz.
Pizz.
Pizz.



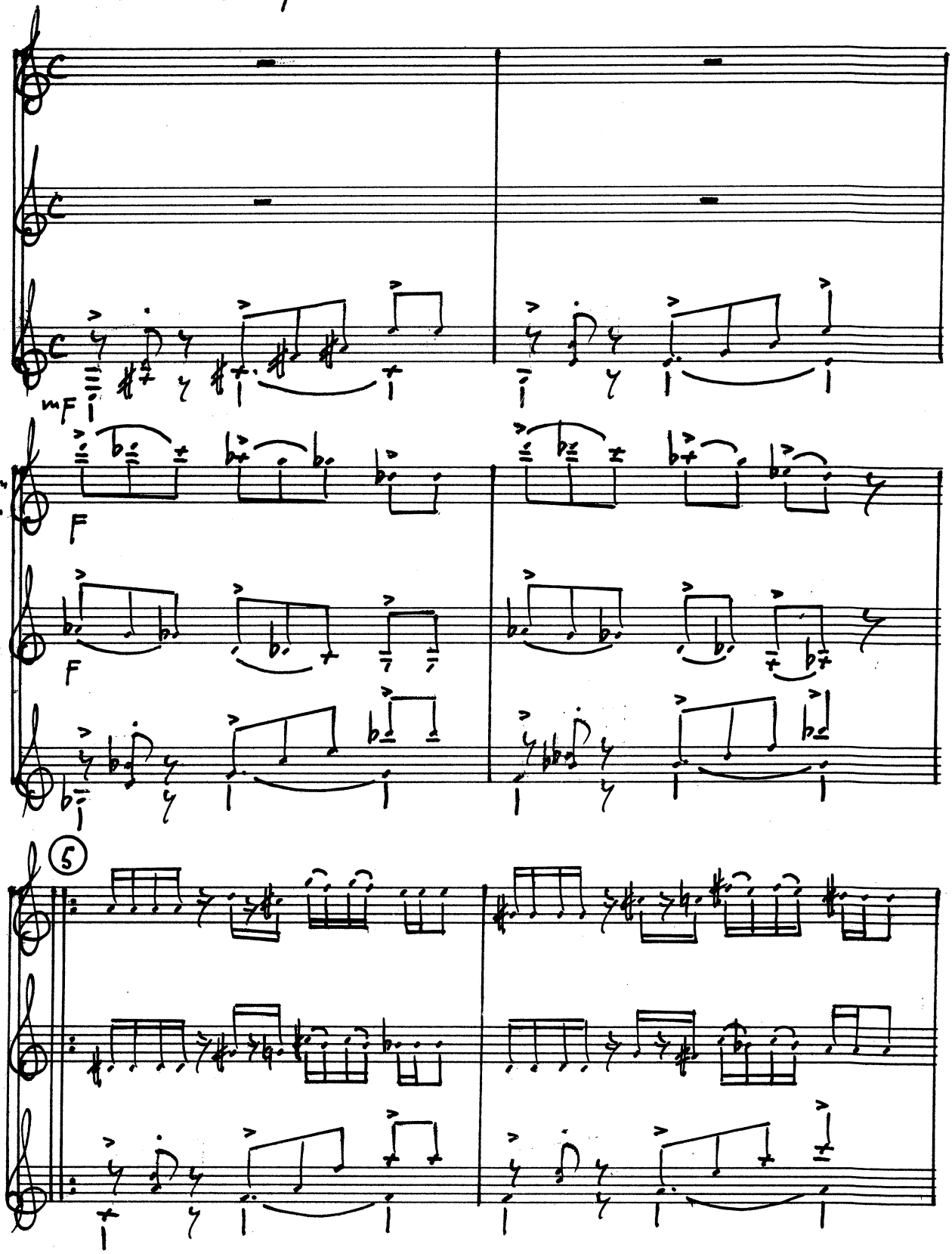
Rit. molto.

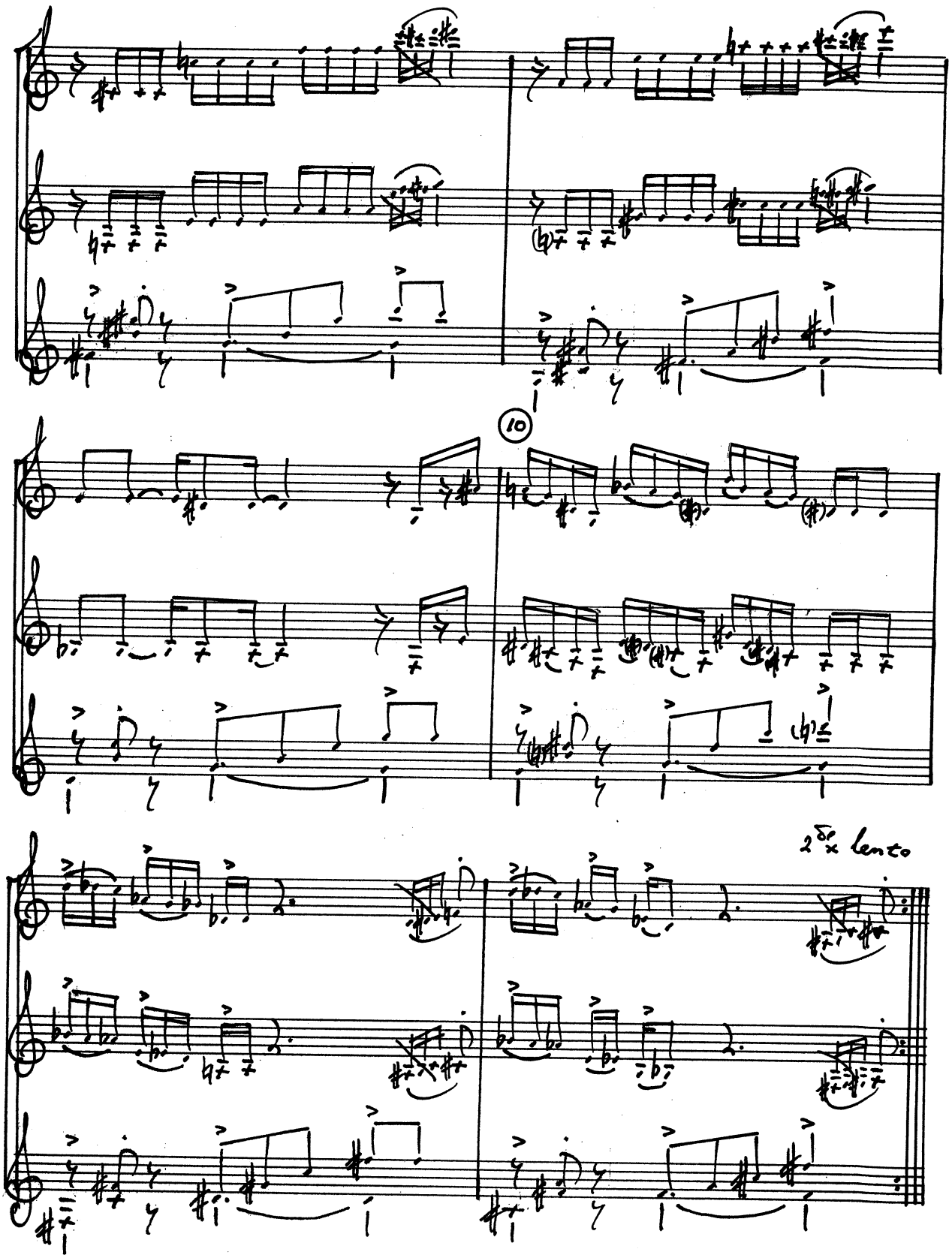


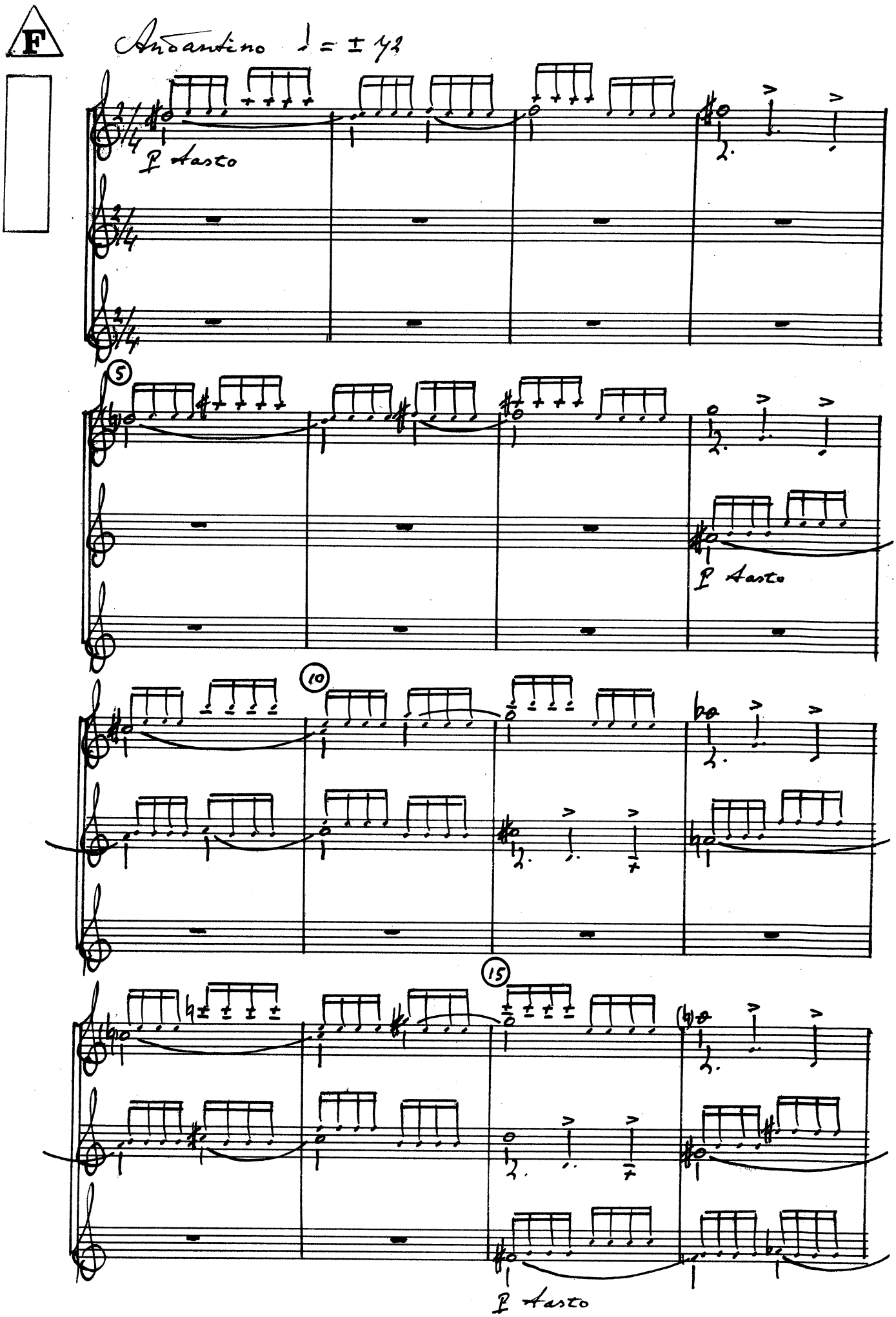

D
Andante con moto ♩ = ca. 84
mf
medium plectrum
F
5
10
2 Ex lento
27

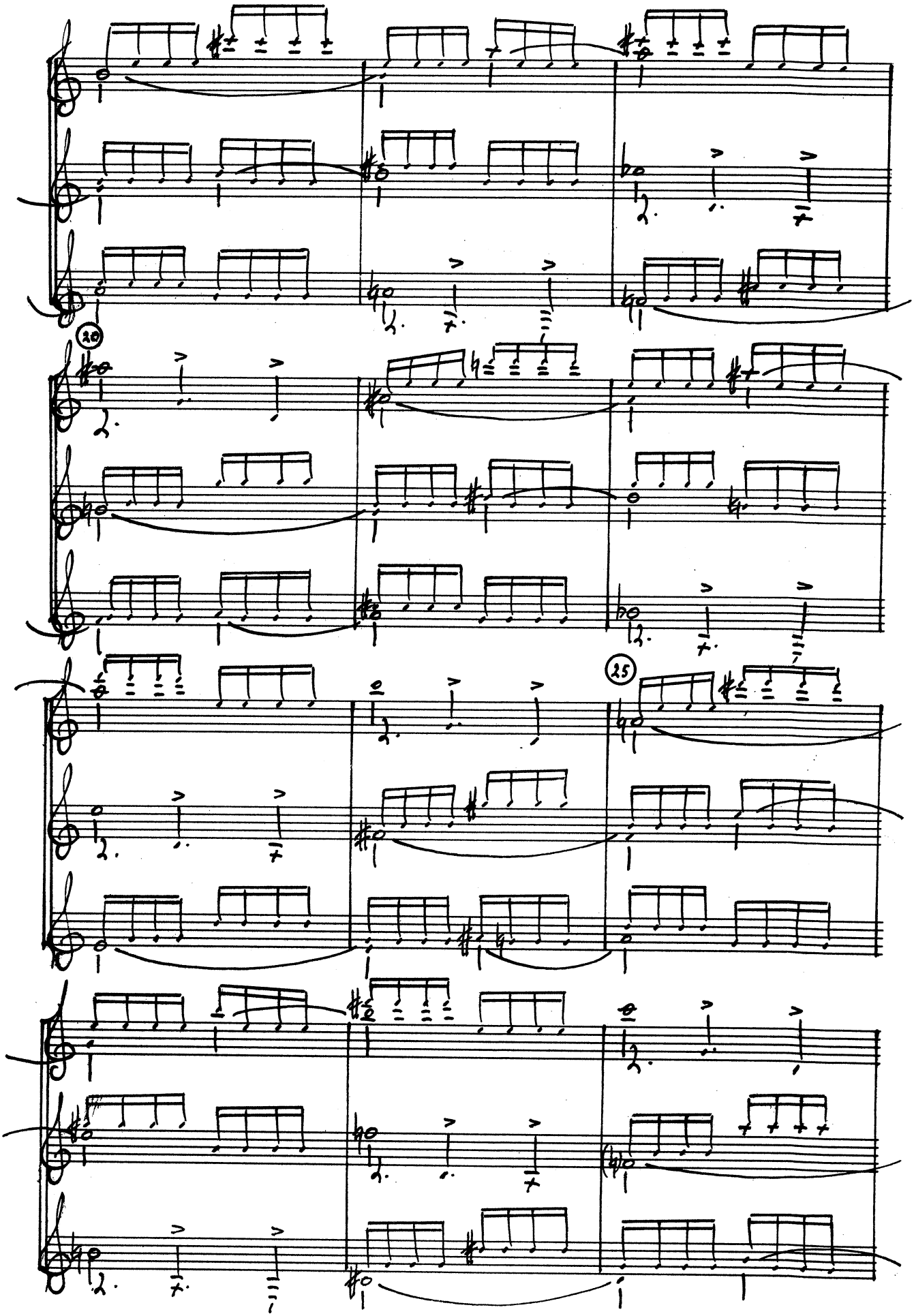
E

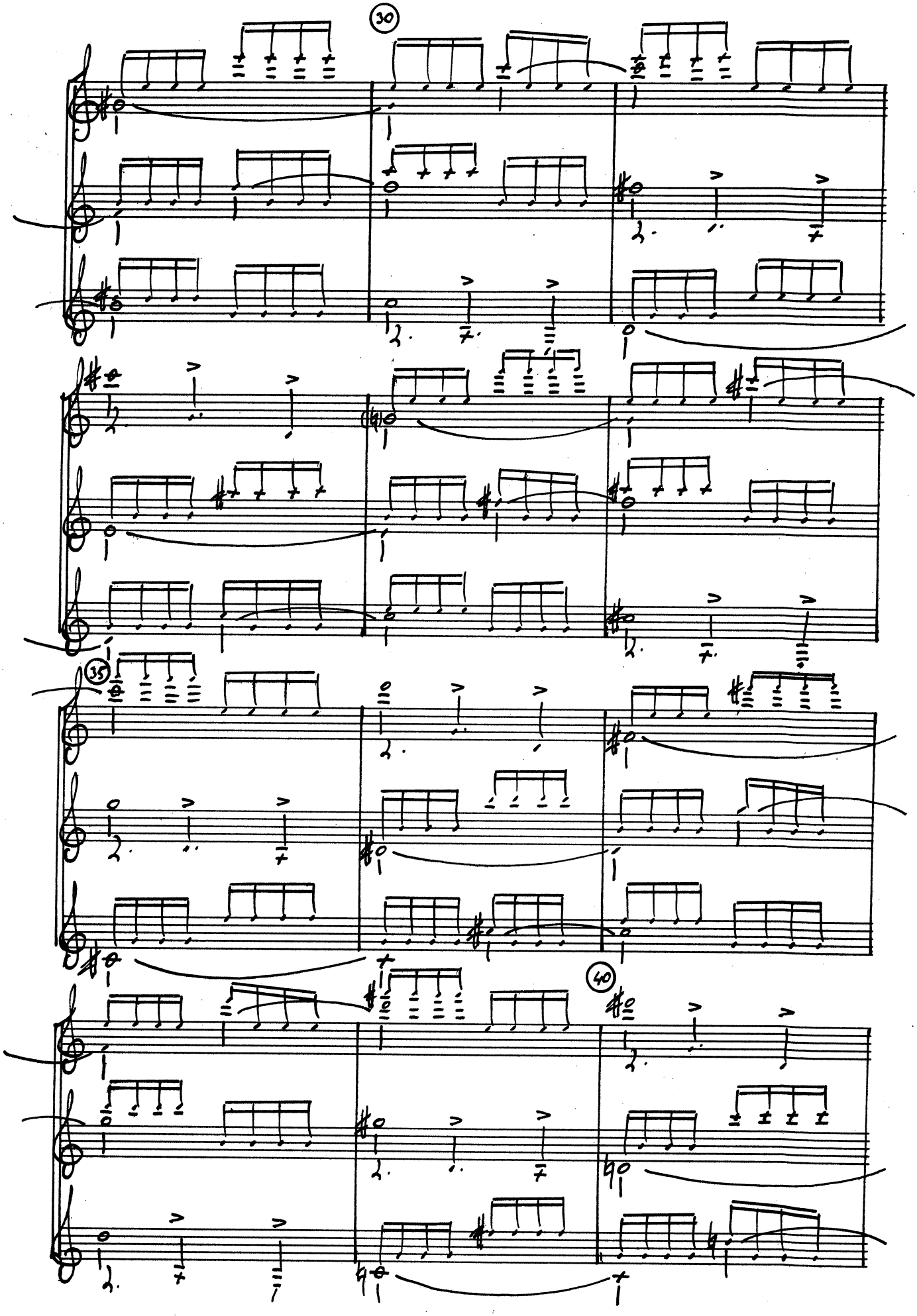
L'istesso tempo

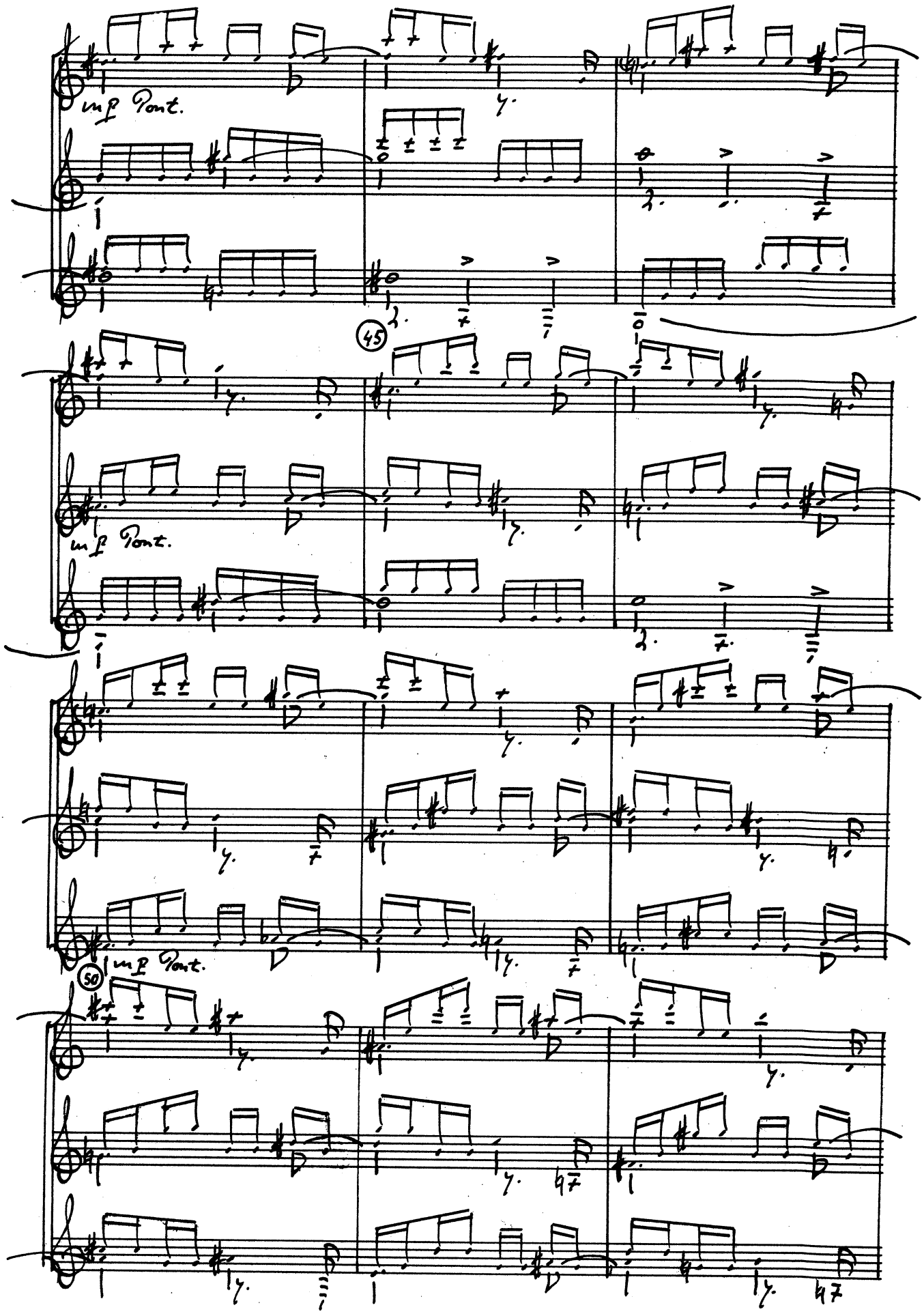


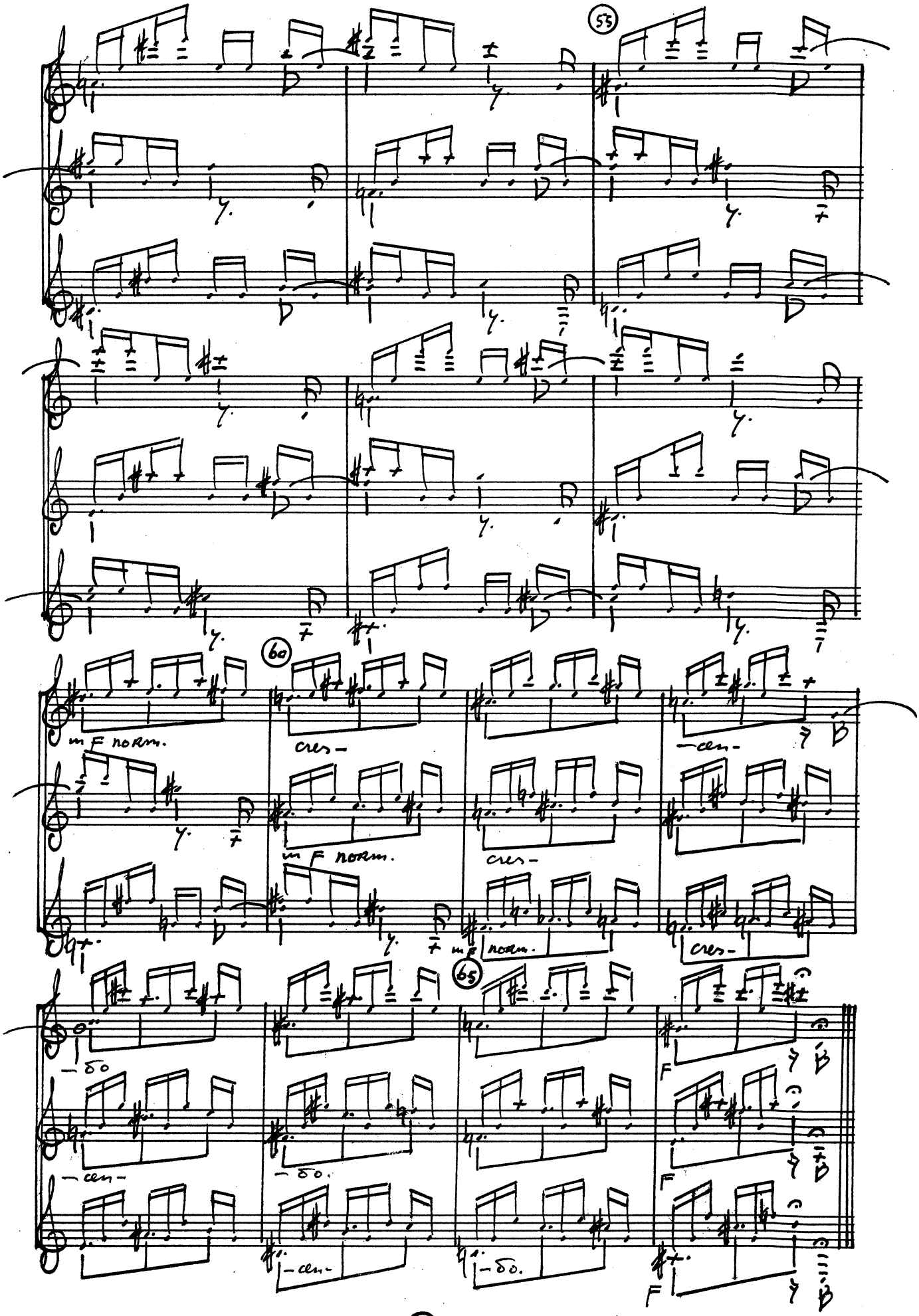

10
2ème lento


F
Andantino ♩= ± 92
P tasto
5
P tasto
10
15
P tasto

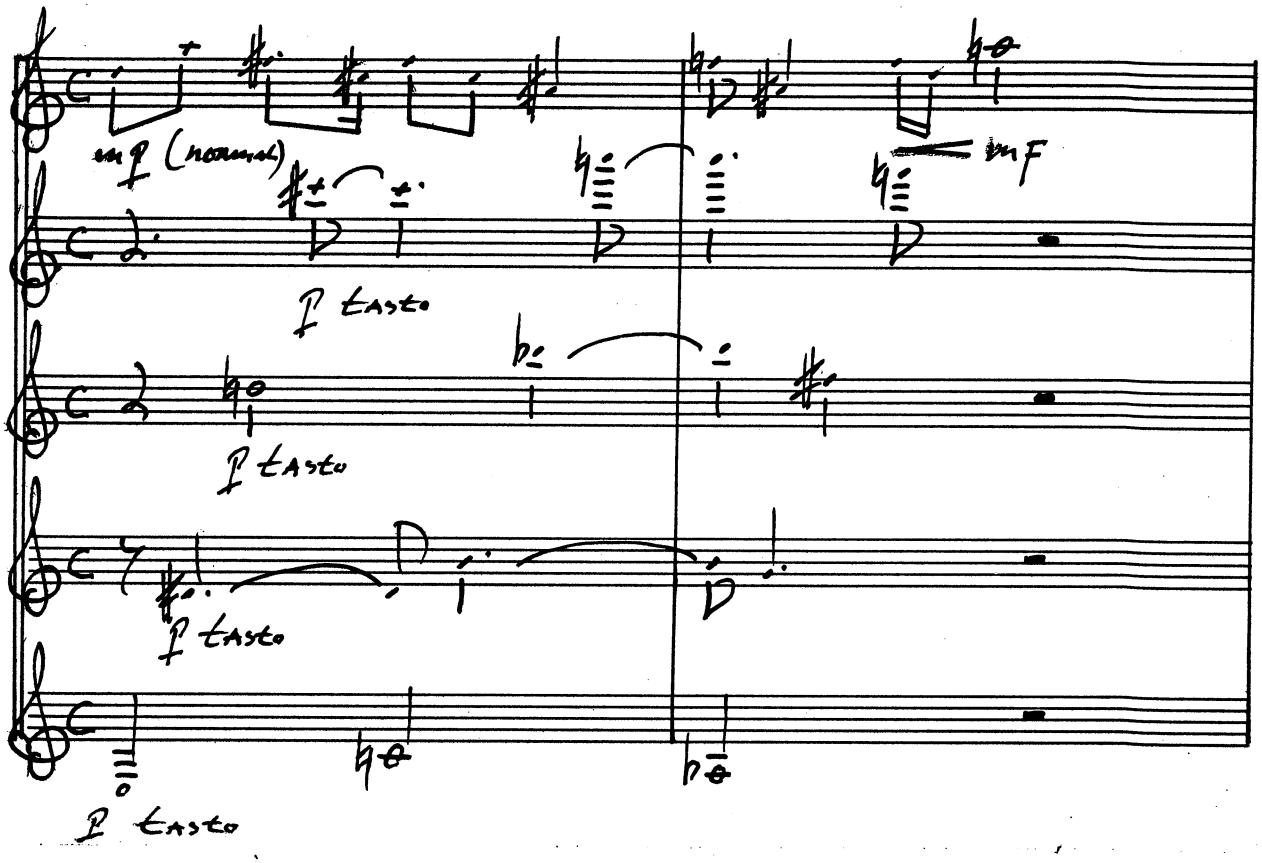

20
25

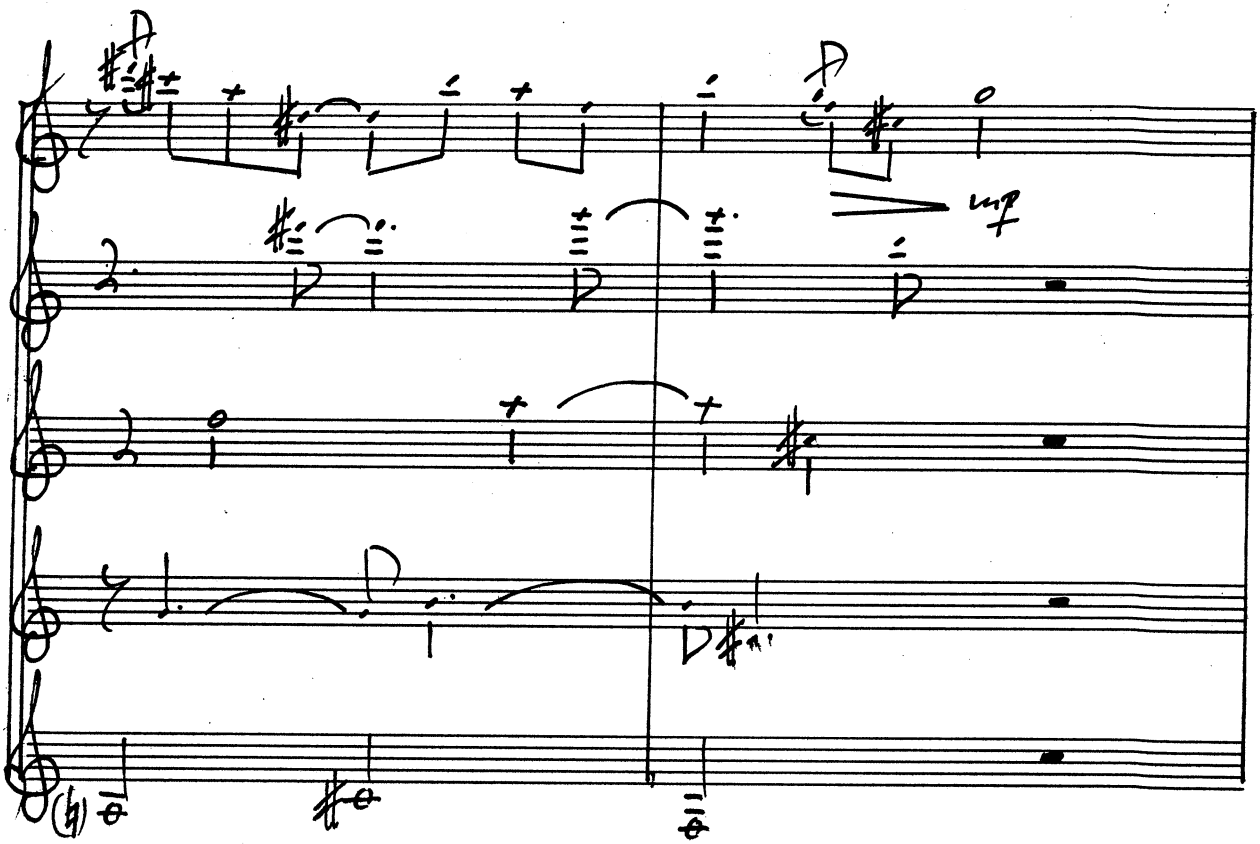

30
35
40

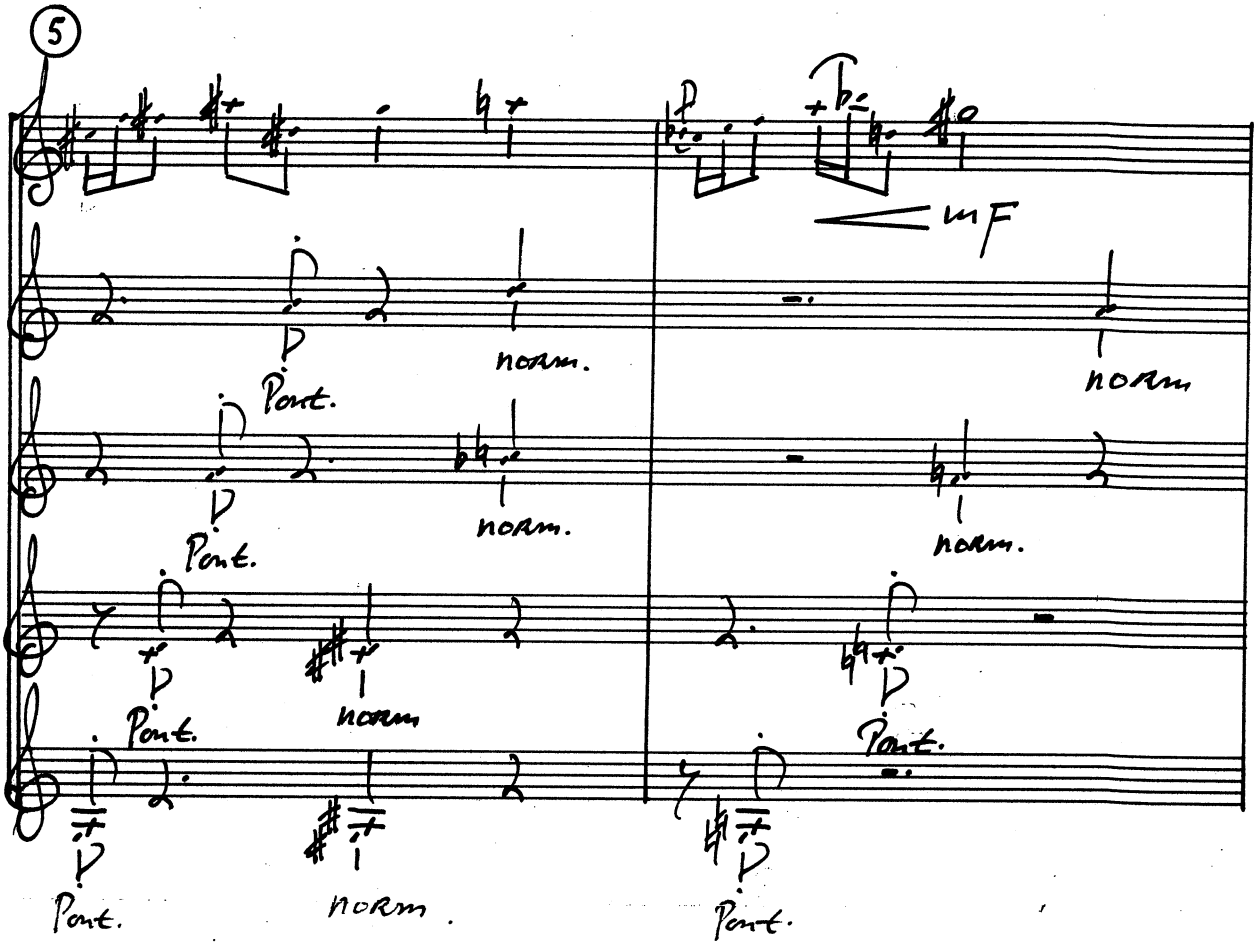

mp Pont.
45
mp Pont.
mp Pont.
50

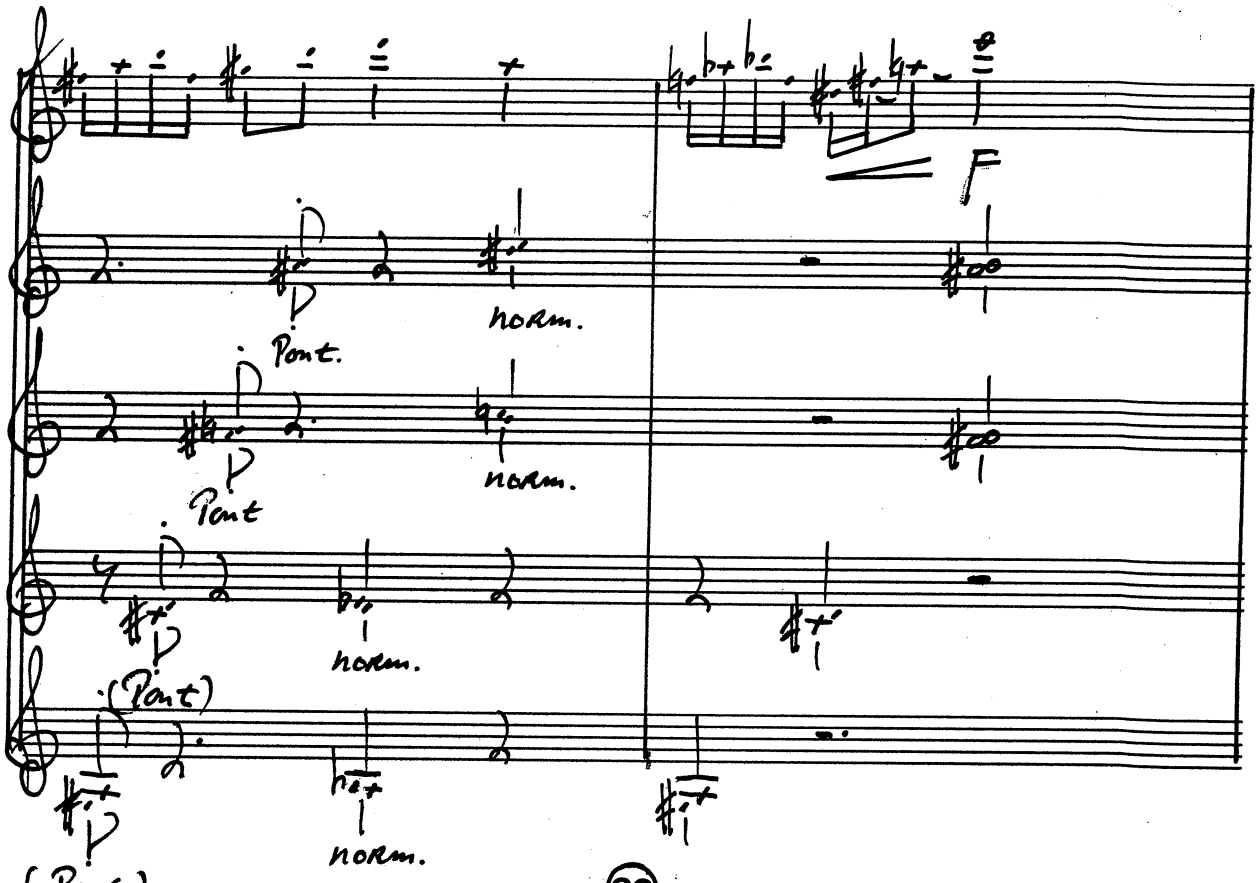

55
60
mF norm.
cres-
-cen-
mF norm.
cres-
mF
norm.
cres-
65
-do
-cen-
-do.
F
-cen-
-do.
F
F

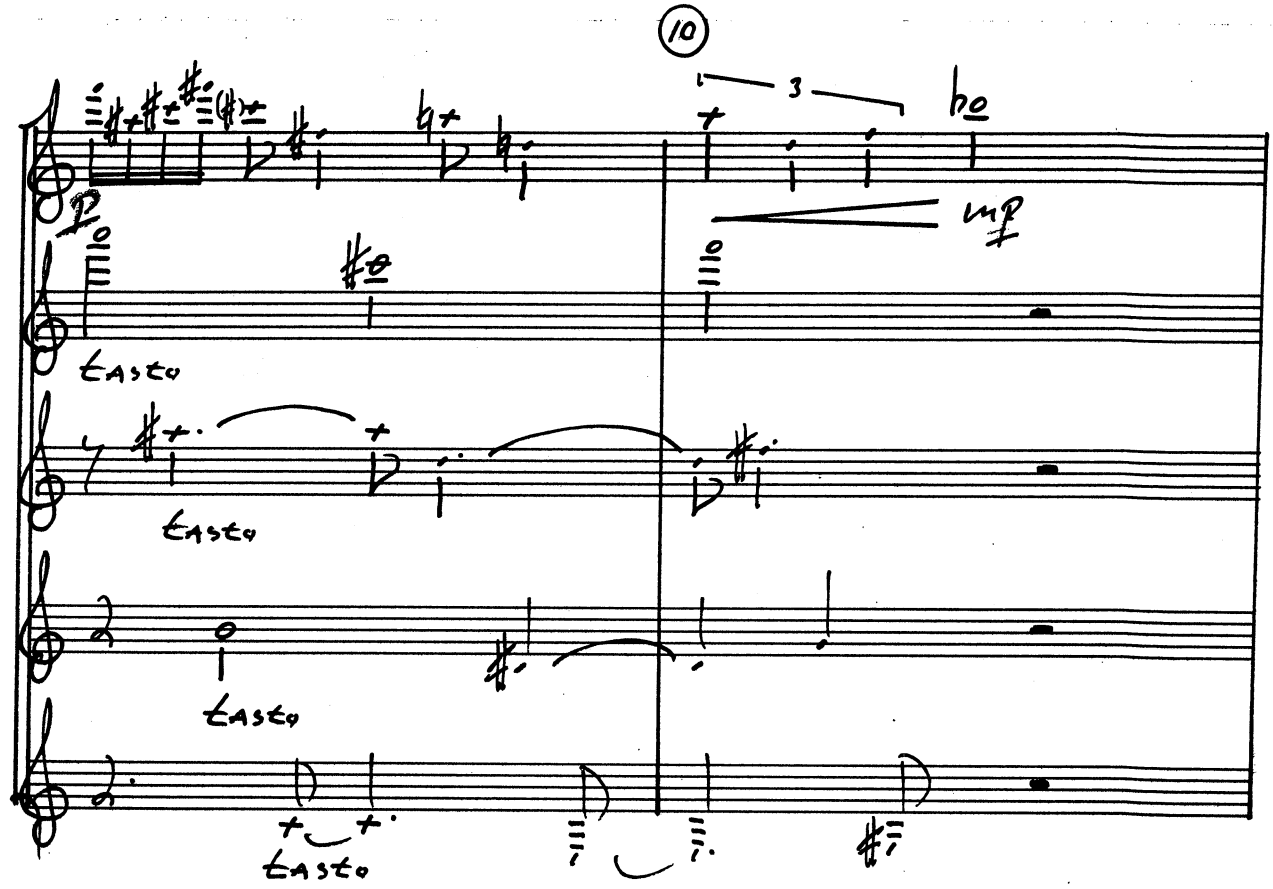
G LARGO ♩ = ± 54.

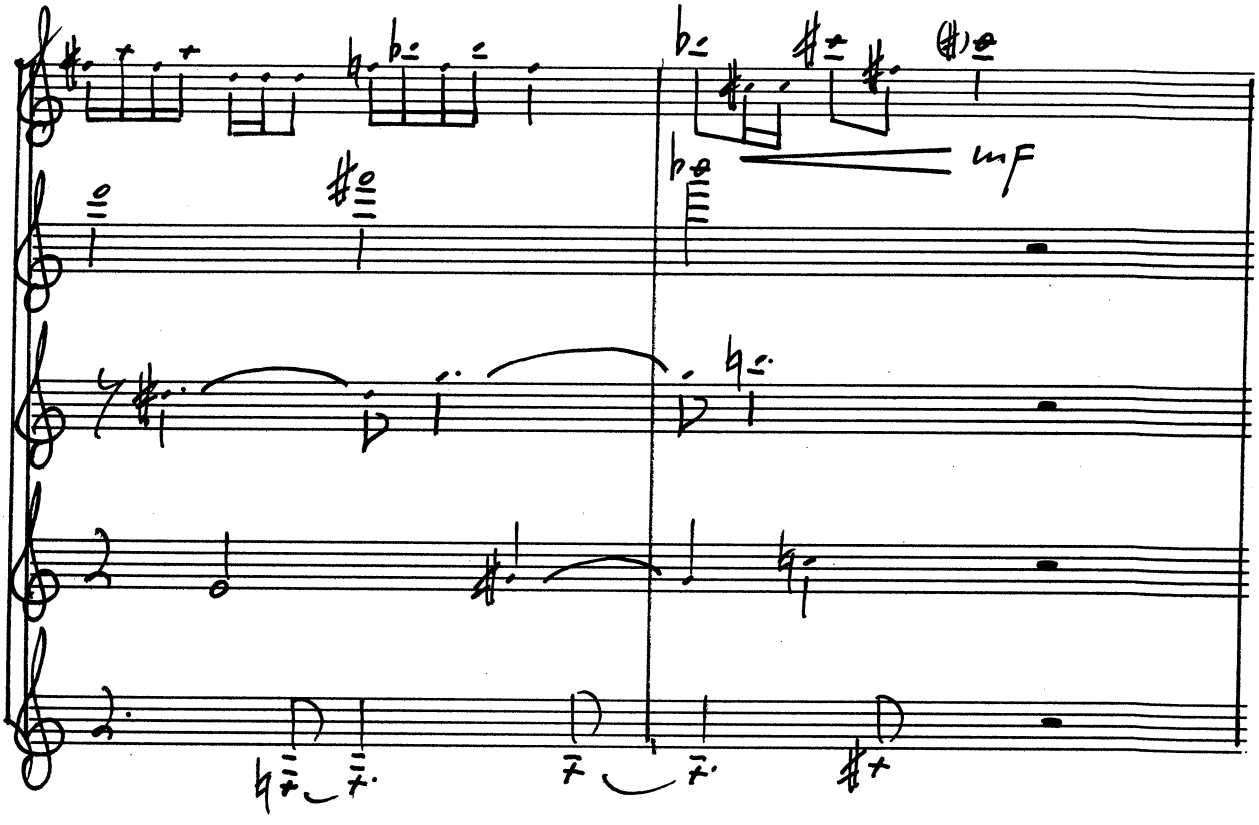


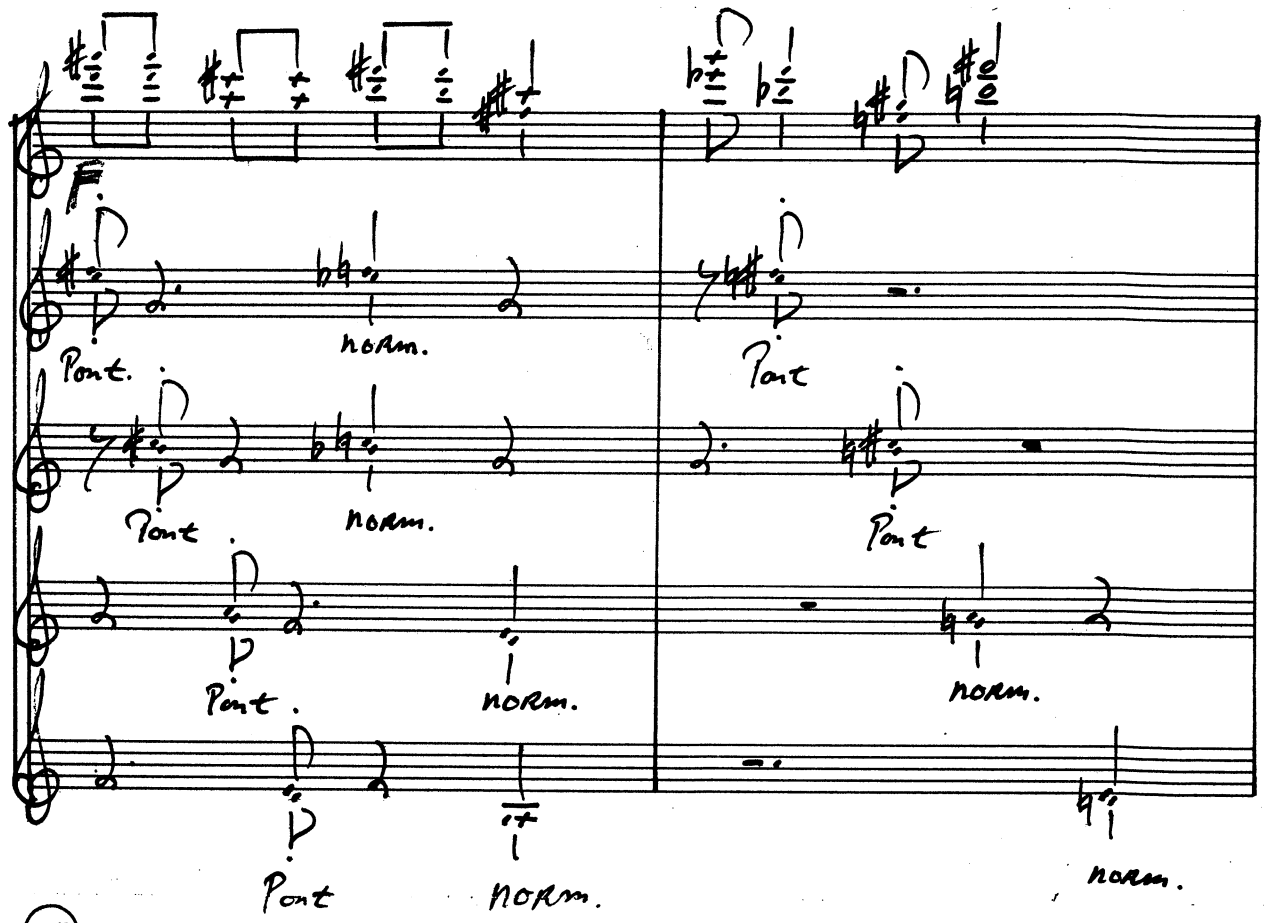



5
mF
norm.
Pont.
norm
norm.
Pont.
norm.
Pont.
norm
Pont.
norm.
Pont.

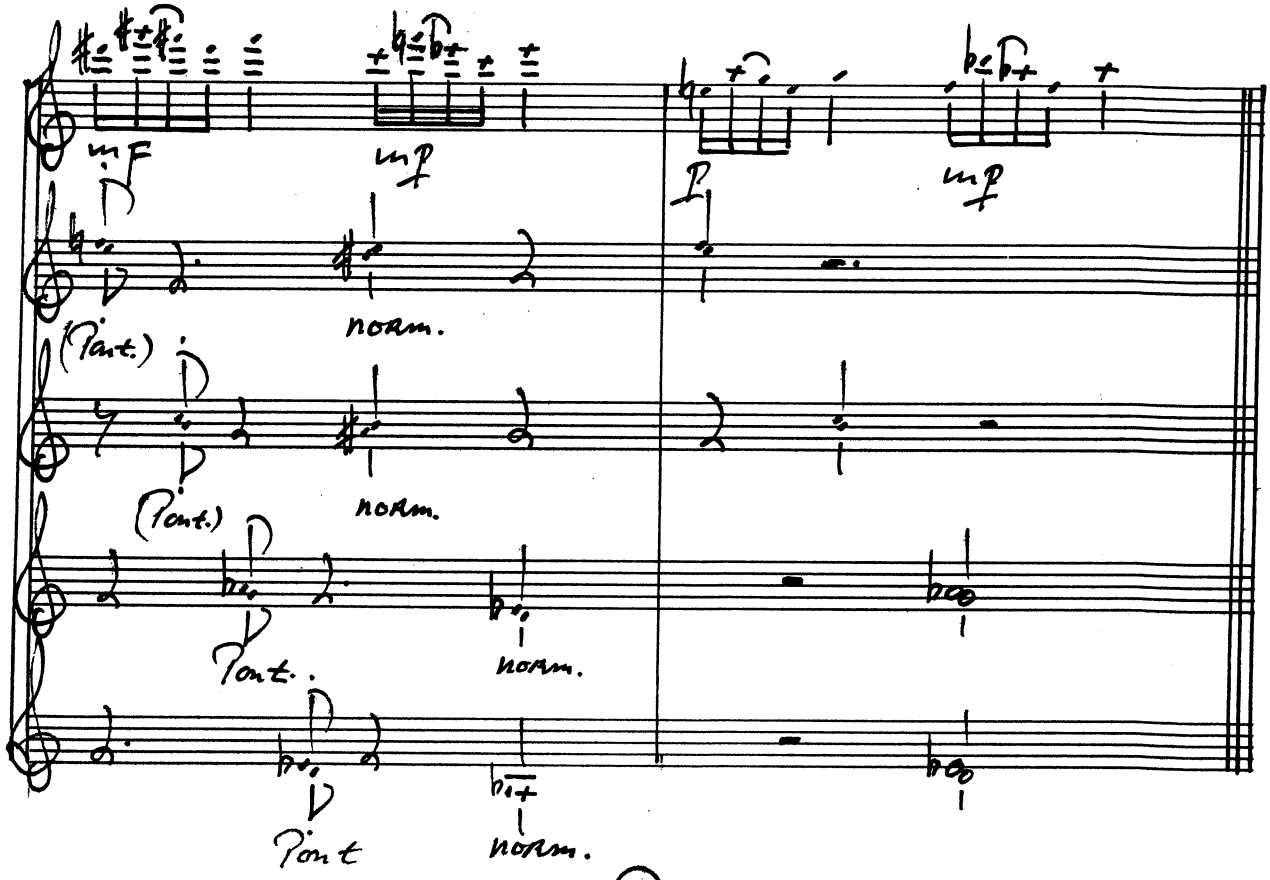

F
norm.
Pont.
norm.
Pont
norm.
(Pont)
norm.
(Pont)


10
3
mp
tasto
tasto
tasto
tasto


mf

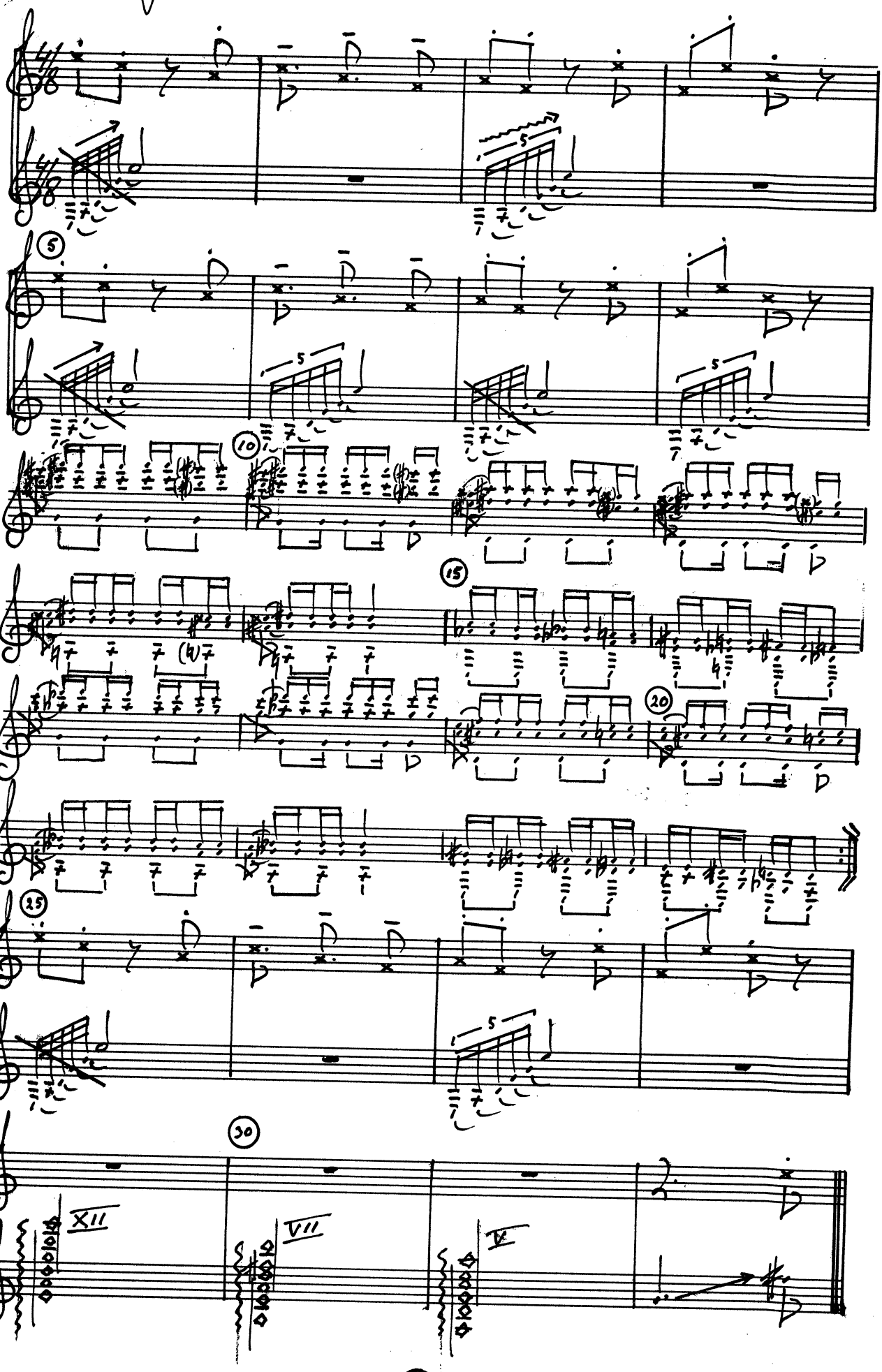

F
Pont.
norm.
Pont
Pont
norm.
Pont
Pont.
norm.
norm.
Pont
norm.

15


mF
mp
mp
norm.
(Pont.)
(Pont.)
norm.
Pont.
norm.
Pont
norm.

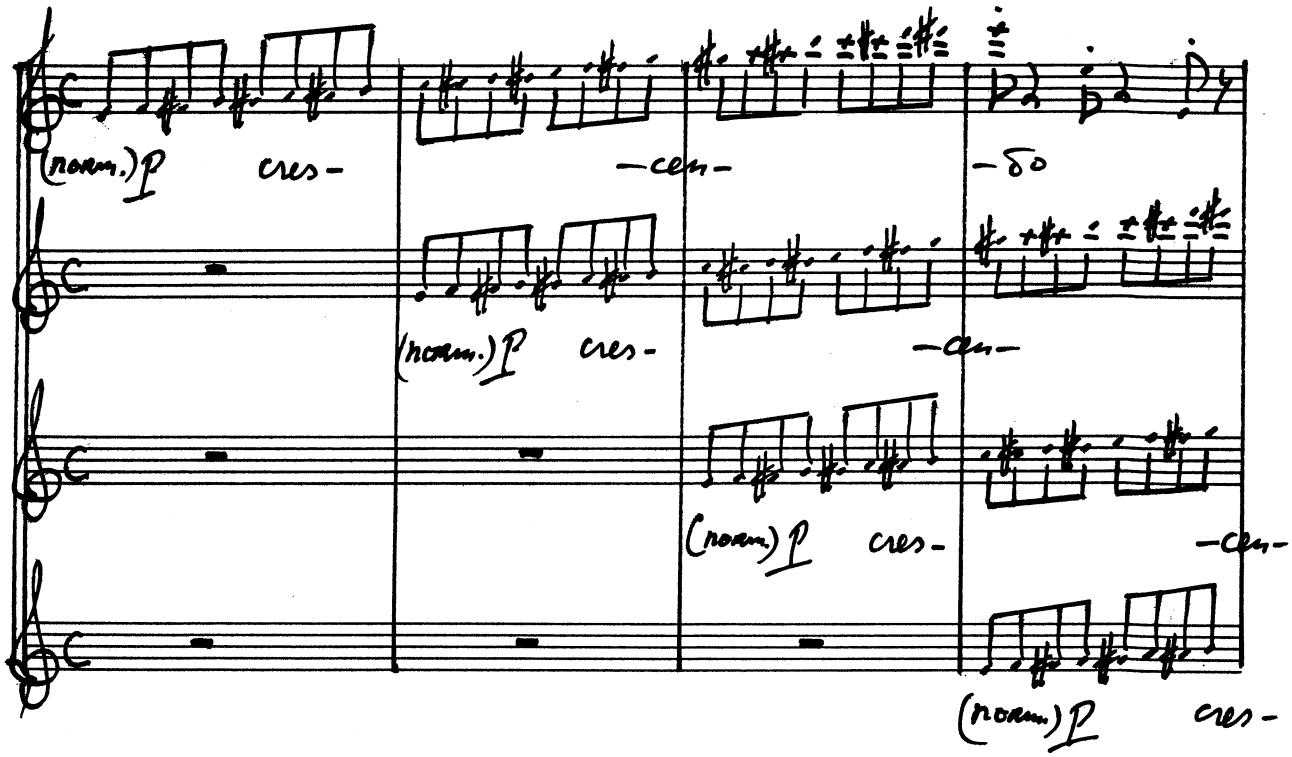
H

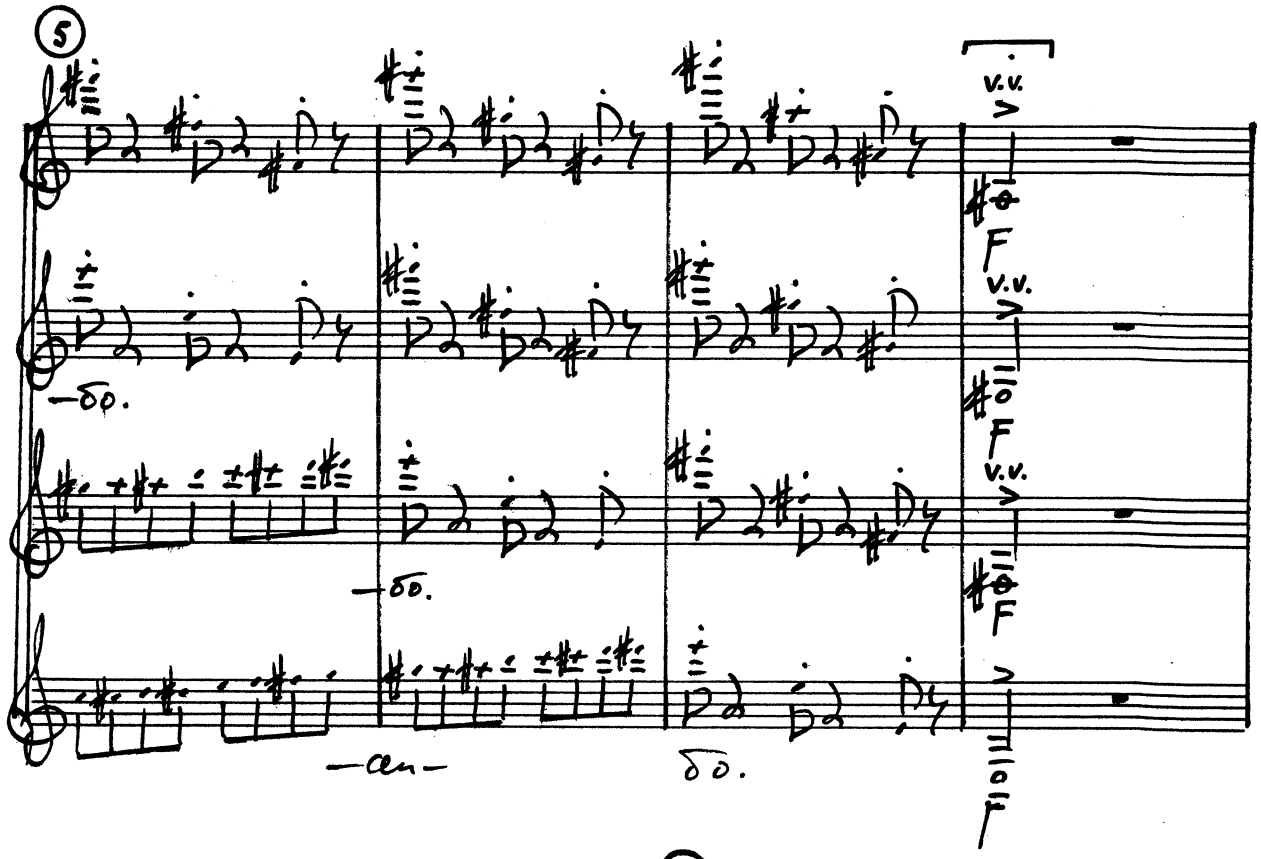
Allegro con moto ♩= ca. 138.

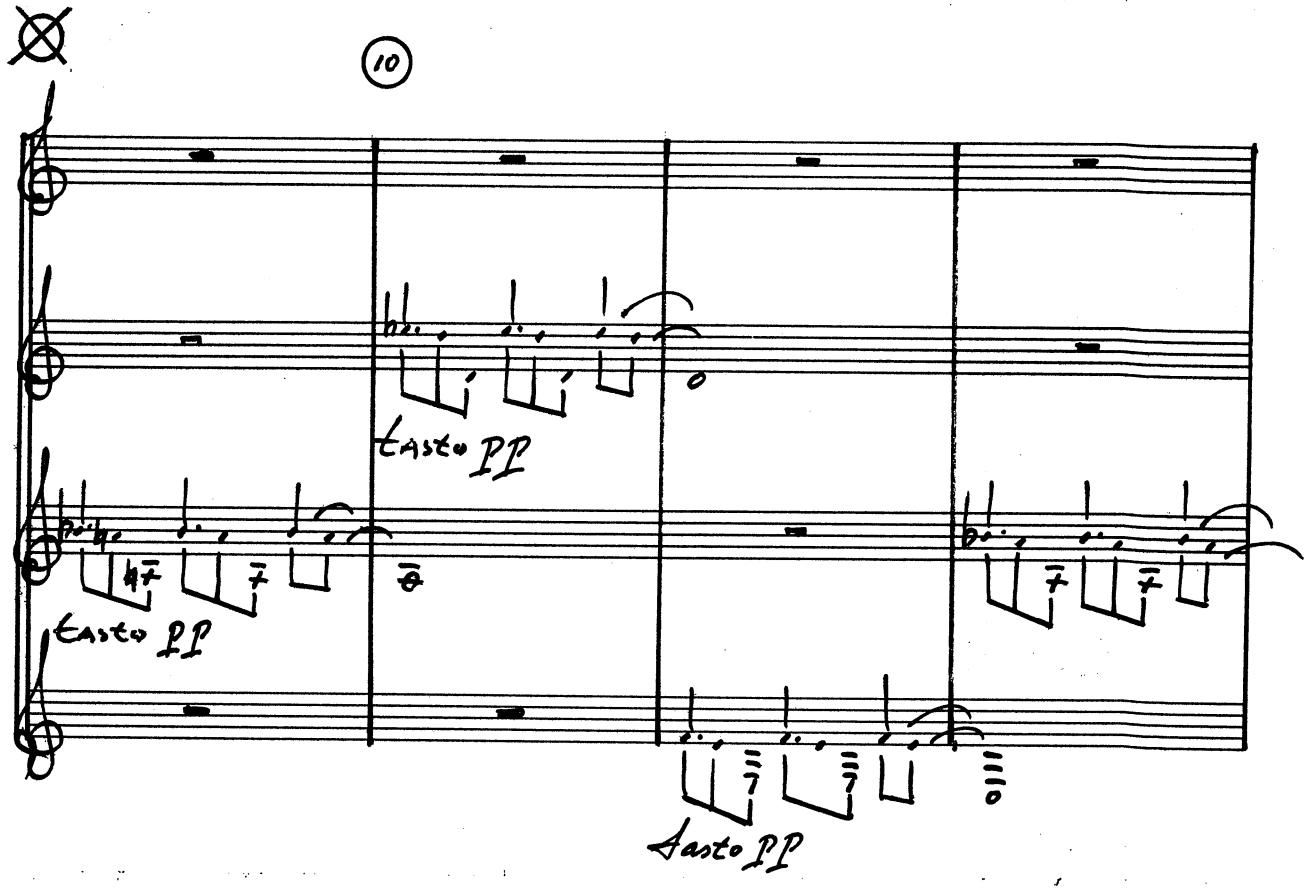


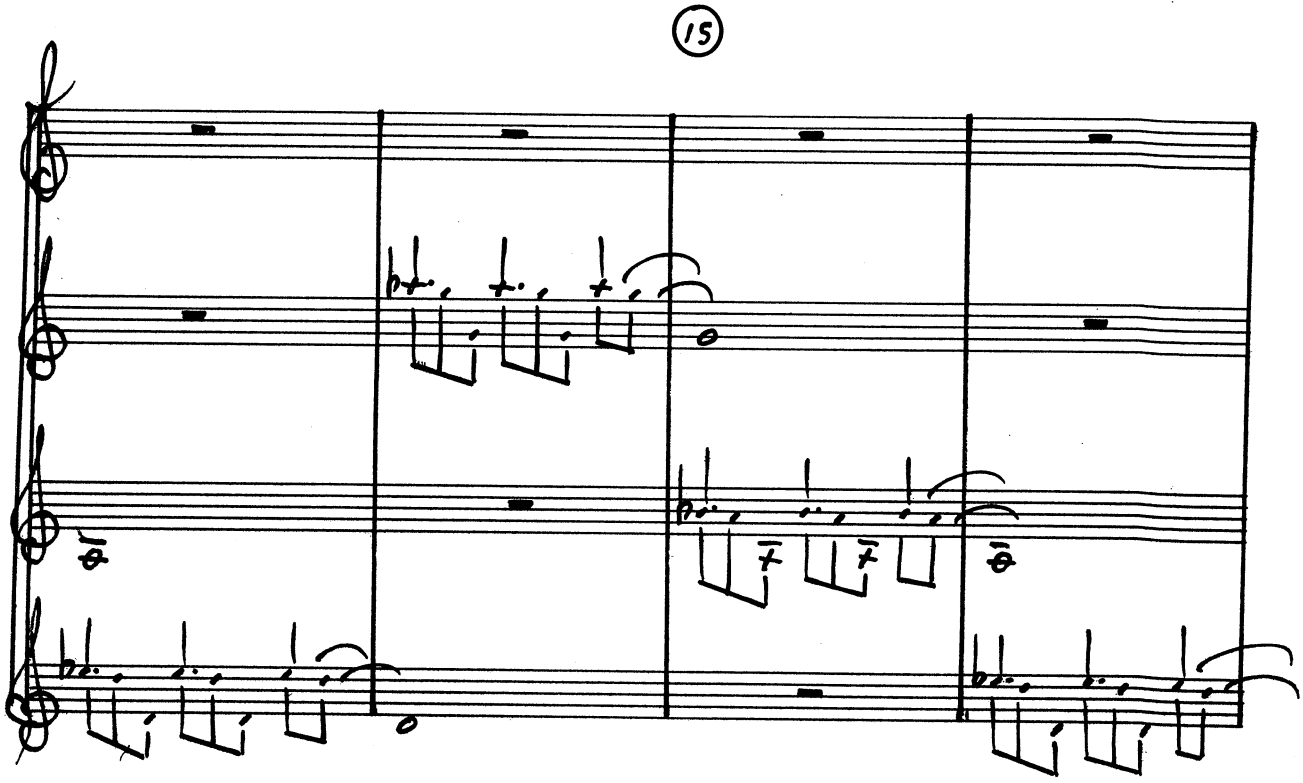
I

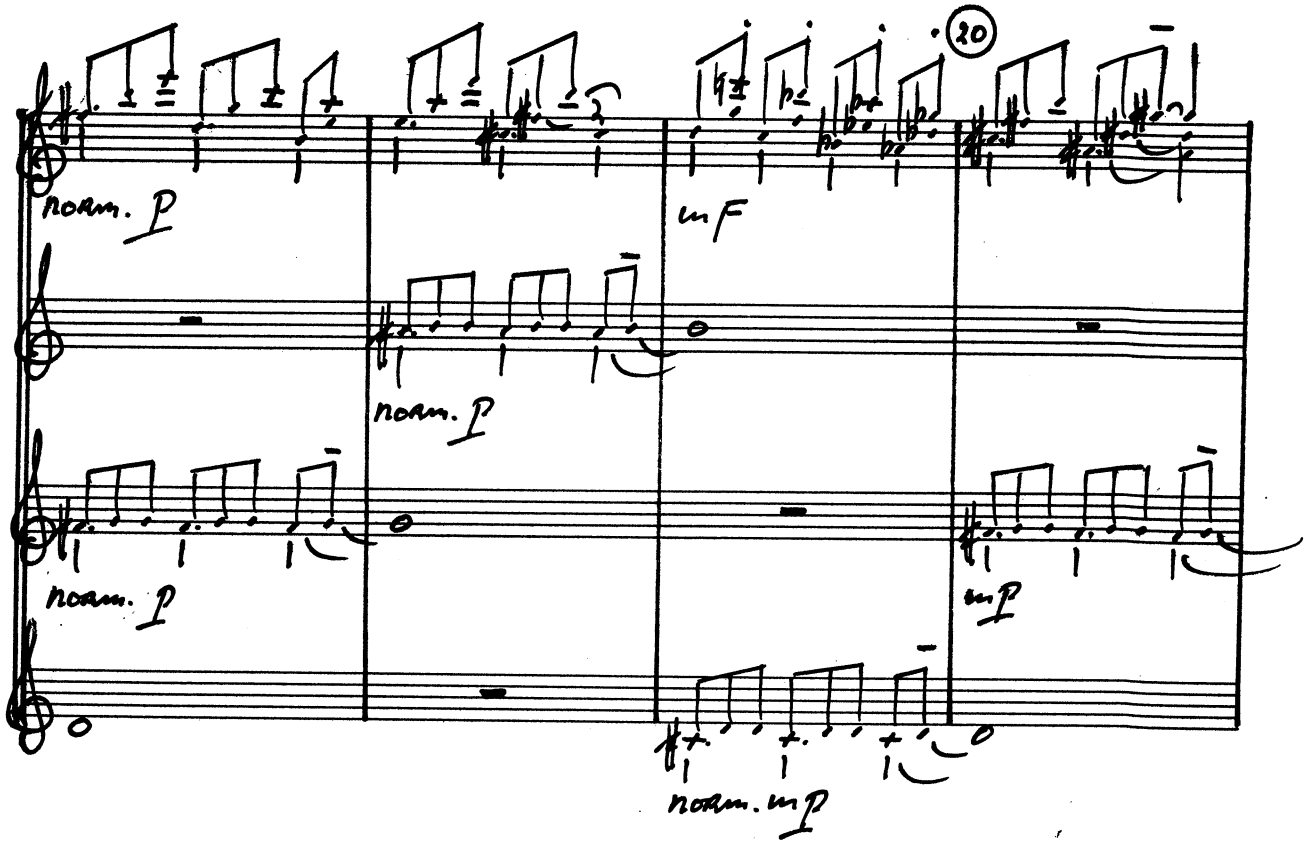
Allegro con moto ♩= ± 144

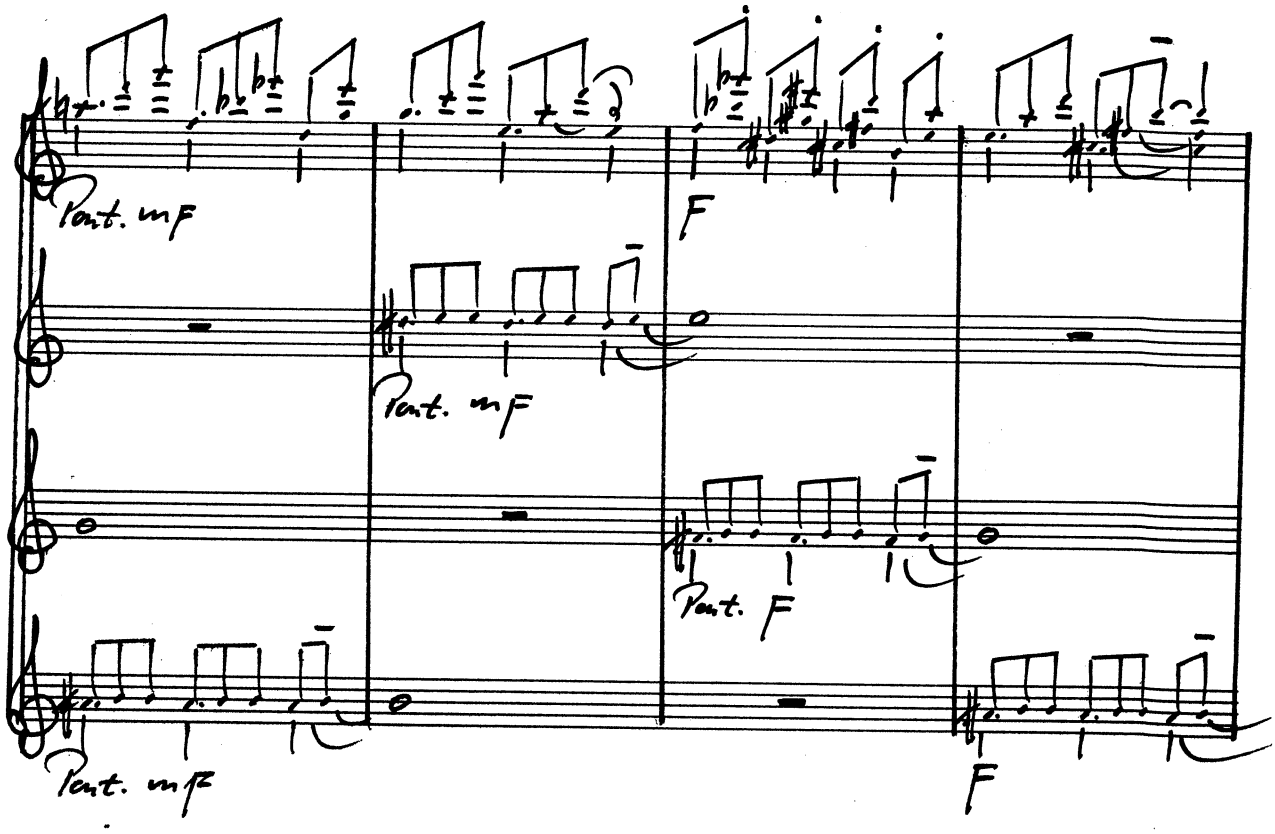


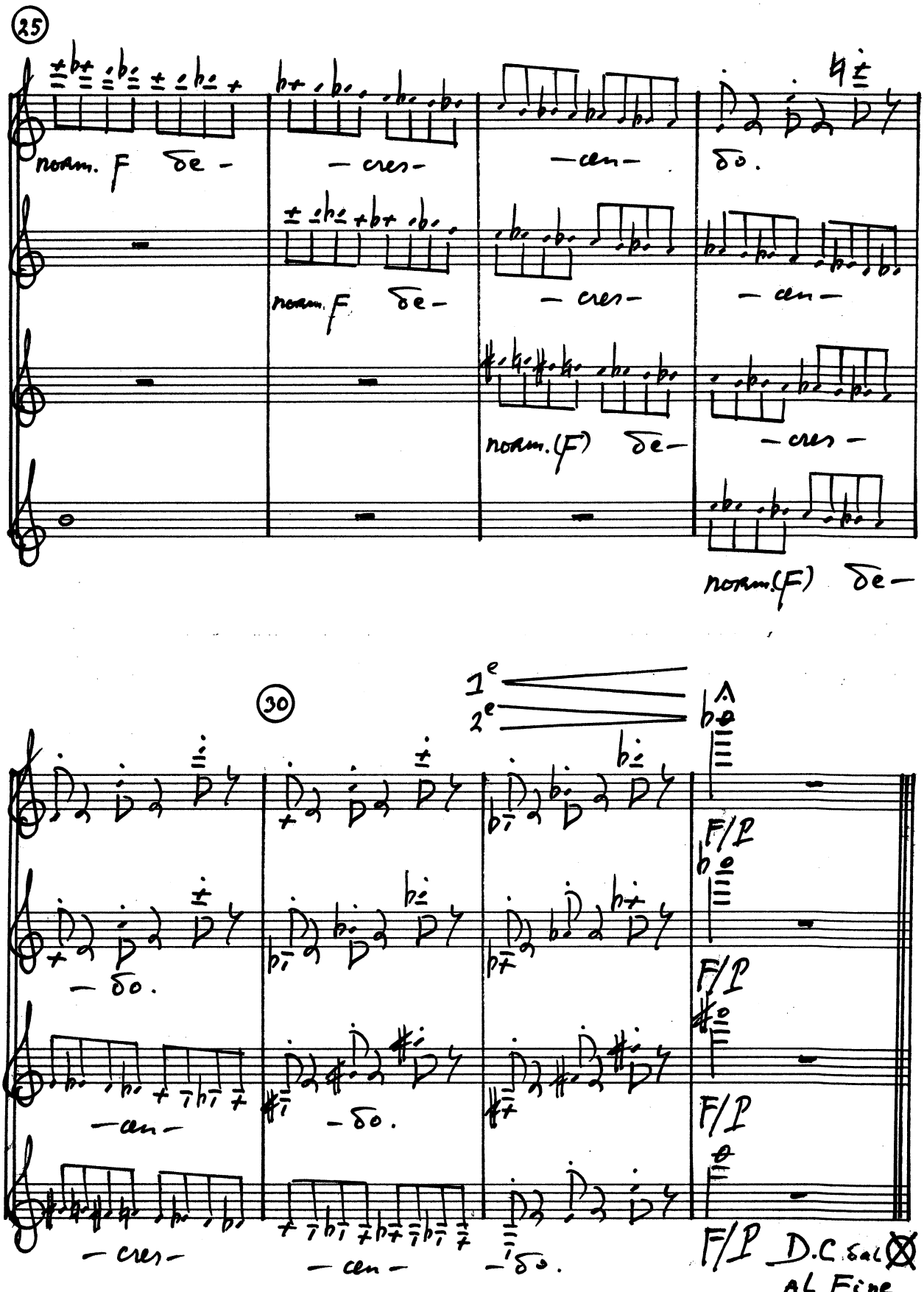


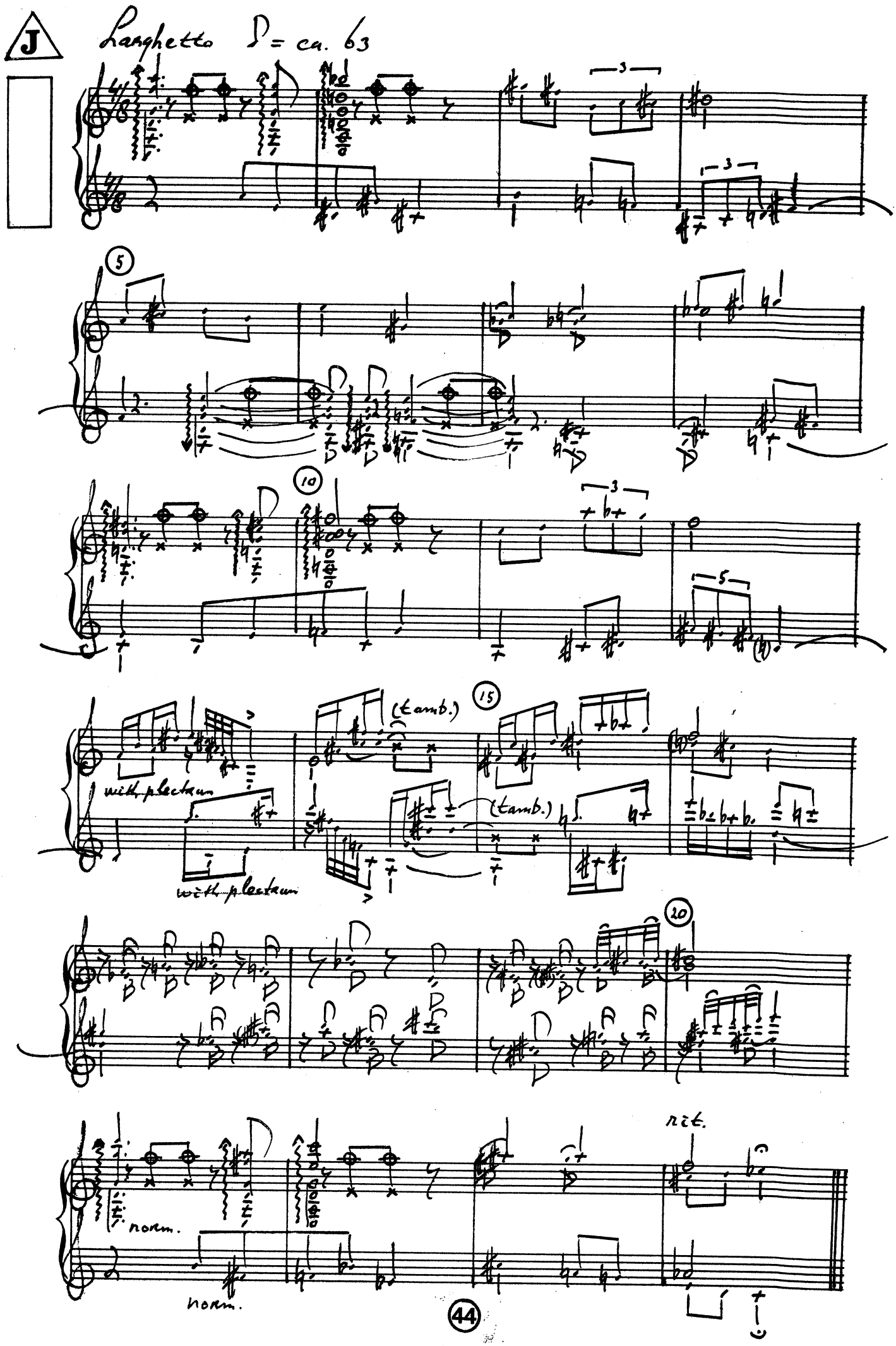

10
tasto PP
tasto PP
tasto PP

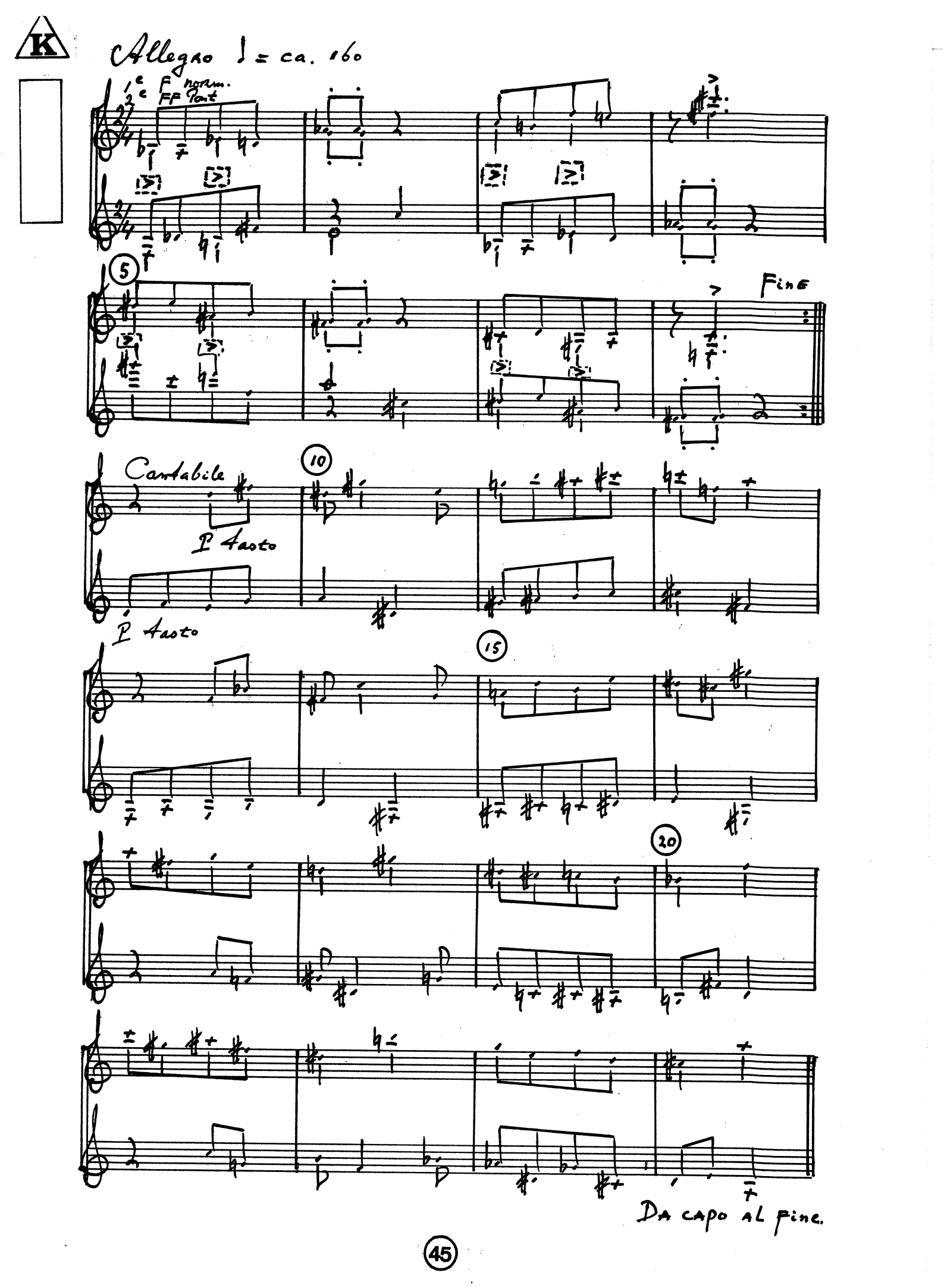

15

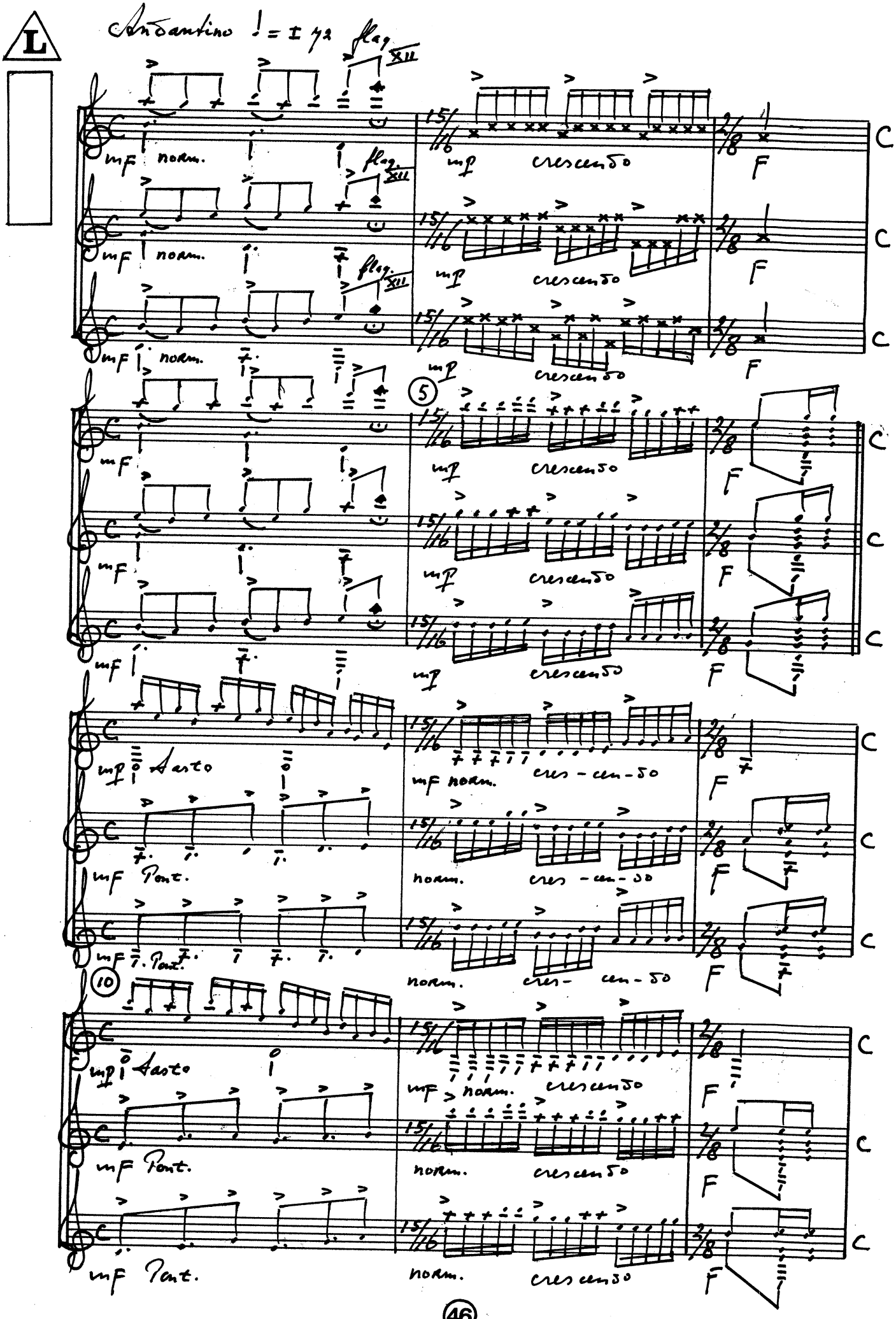

20
norm. p
norm. p
norm. p
mf
norm. mp
mf

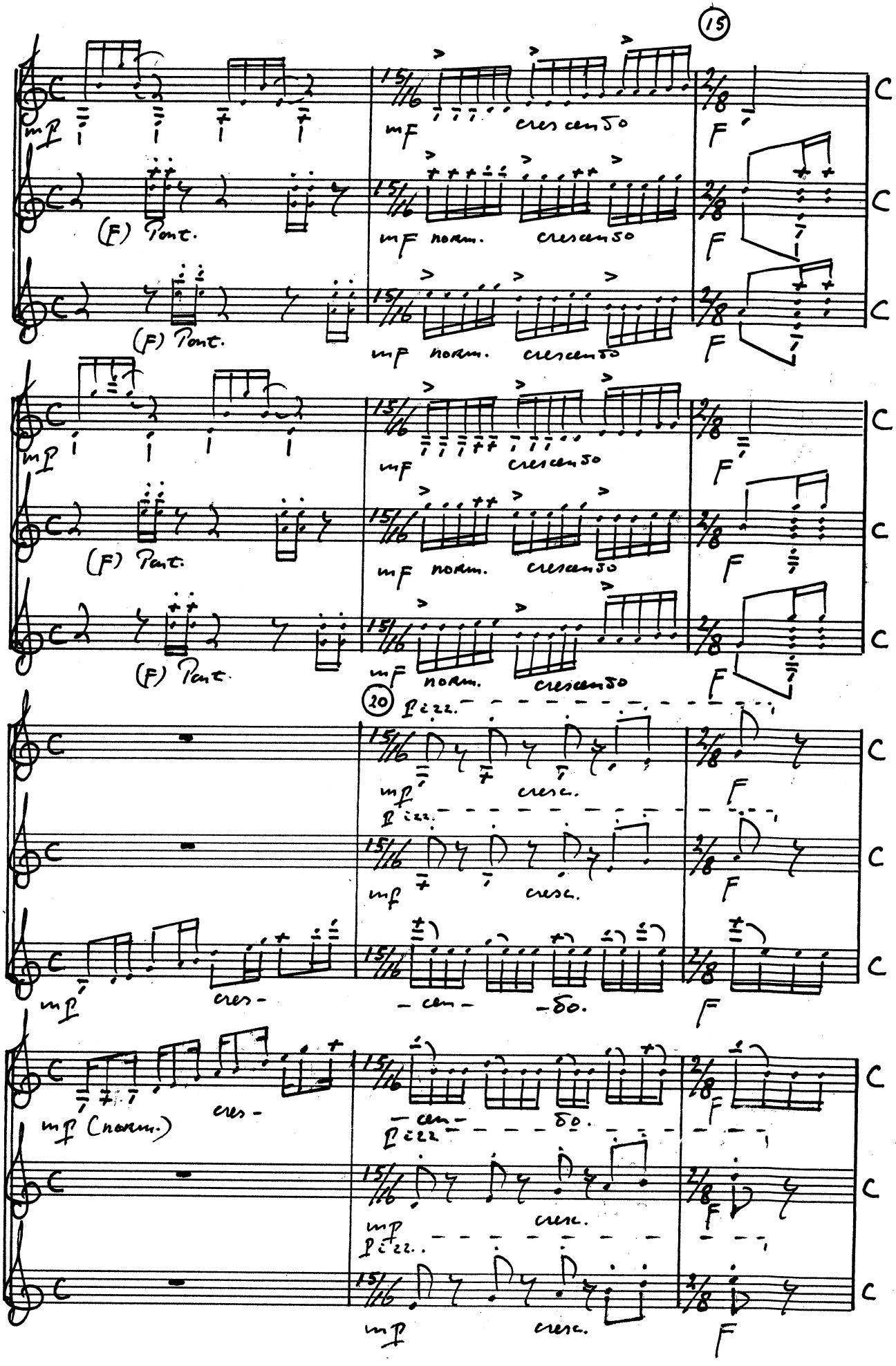

Part. mf
Part. mf
F
Part. F
Part. mf
F

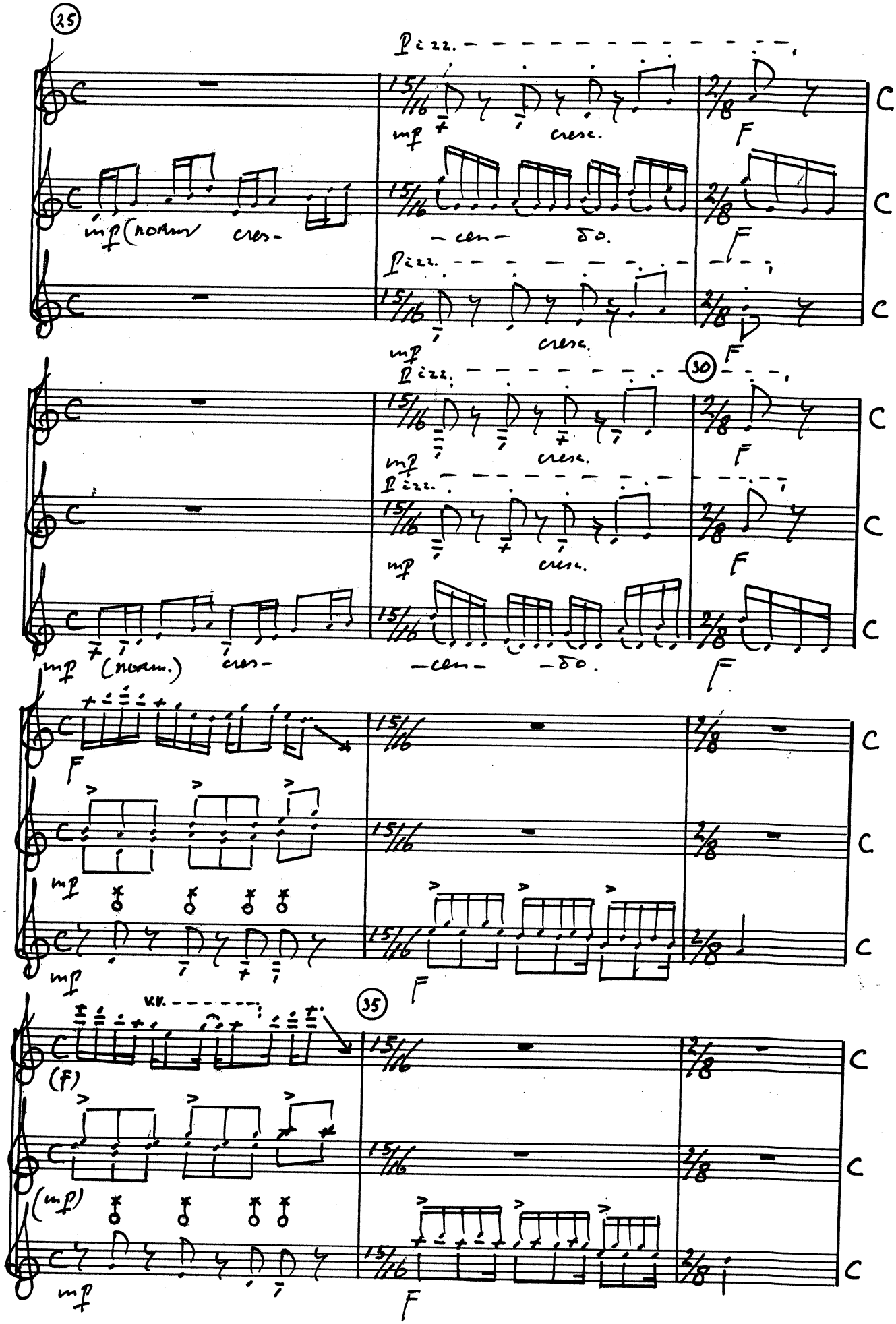

25
norm. F de -
- cres -
- cen -
do.
norm. F de -
- cres -
- cen -
norm. (F) de -
- cres -
norm. (F) de -
30
1e
2e
F/P
F/P
F/P
F/P
- do.
- cen -
- do.
- cres -
- cen -
- do.
D.C. sal
AL Fine.

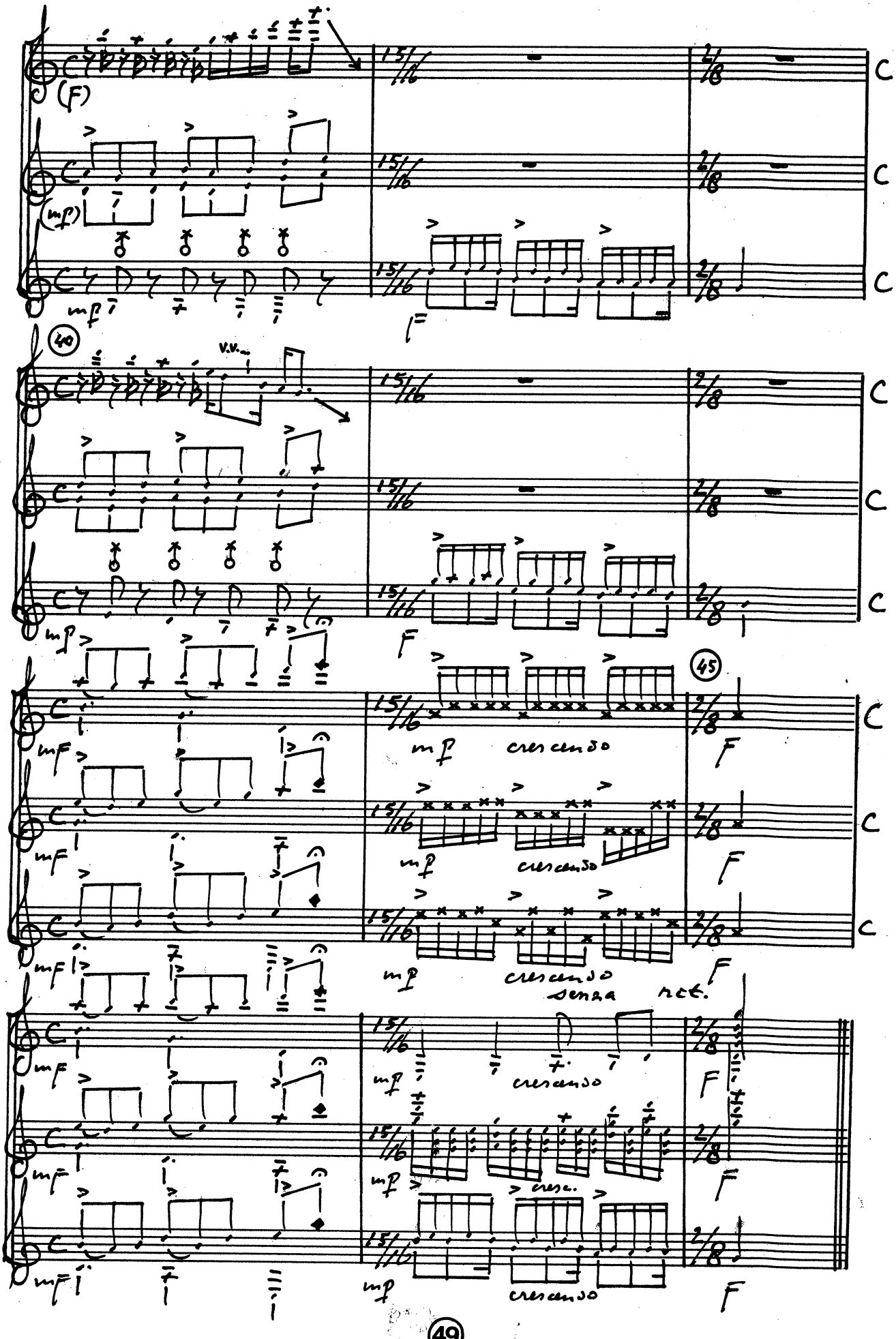

J
Larghetto ♩= ca. 63
5
10
15
20
with plectrum
(tamb.)
(tamb.)
with plectrum
norm.
norm.
rit.
44


K
Allegro ♩ = ca. 160
1e F norm.
2e FF Pont
5
Fine
Cantabile
10
P tasto
P tasto
15
20
Da capo al fine.


L
Andantino ♩ = ± 72
flag. XII
mf norm.
mp crescendo
F
5
mp Sasto
mf norm. cres-cen-do
mf Pont.
norm. cres-cen-do
10
mp Sasto
mf norm. crescendo
mf Pont.
norm. crescendo
mf Pont.
norm. crescendo

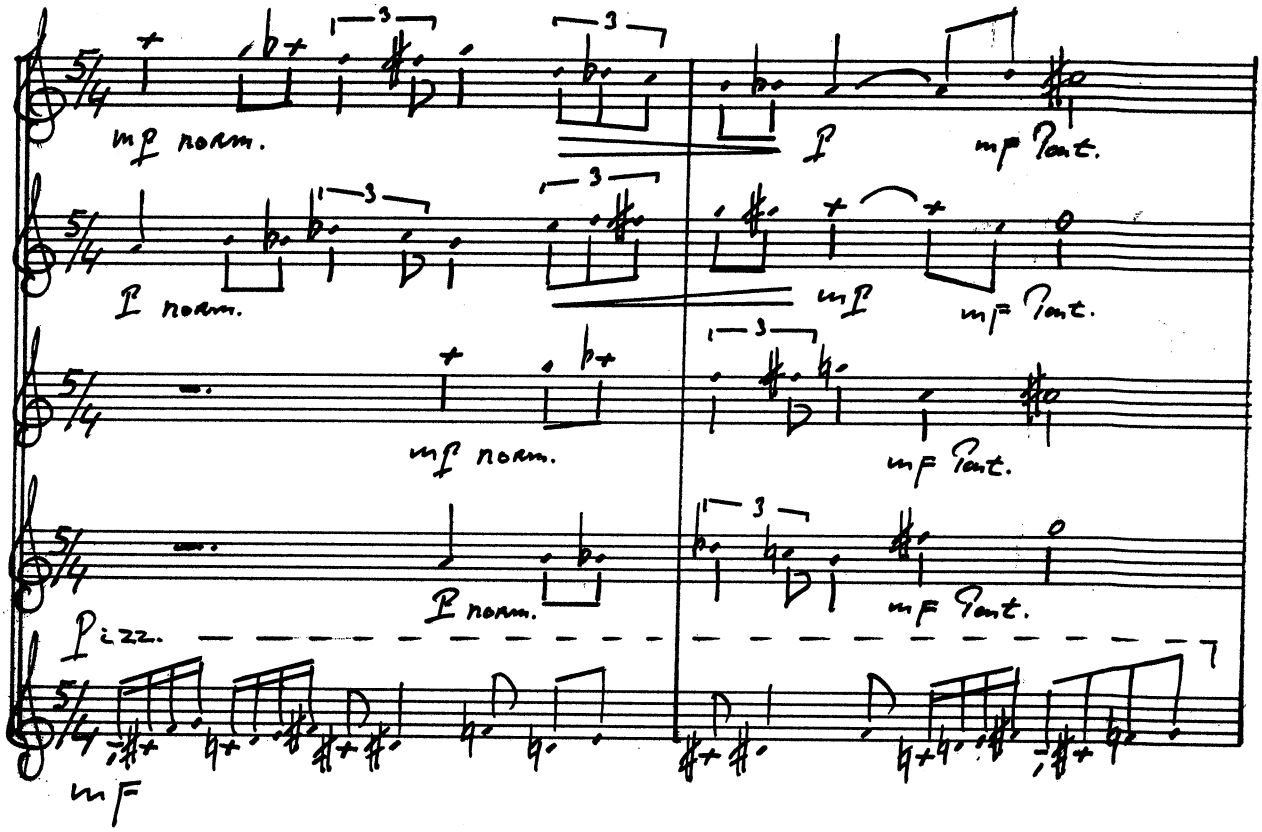

15
mp
mF
crescendo
F
(F) Pont.
mF norm.
crescendo
F
(F) Pont.
mp
mF
crescendo
F
(F) Pont.
mF norm.
crescendo
F
(F) Pont.
mF norm.
crescendo
F
20
pizz.
mp
cresc.
F
pizz.
mp
cresc.
F
mp
cres-
-cen-
-do.
F
mp (norm.)
cres-
-cen-
-do.
F
pizz.
mp
cresc.
F
pizz.
mp
cresc.
F

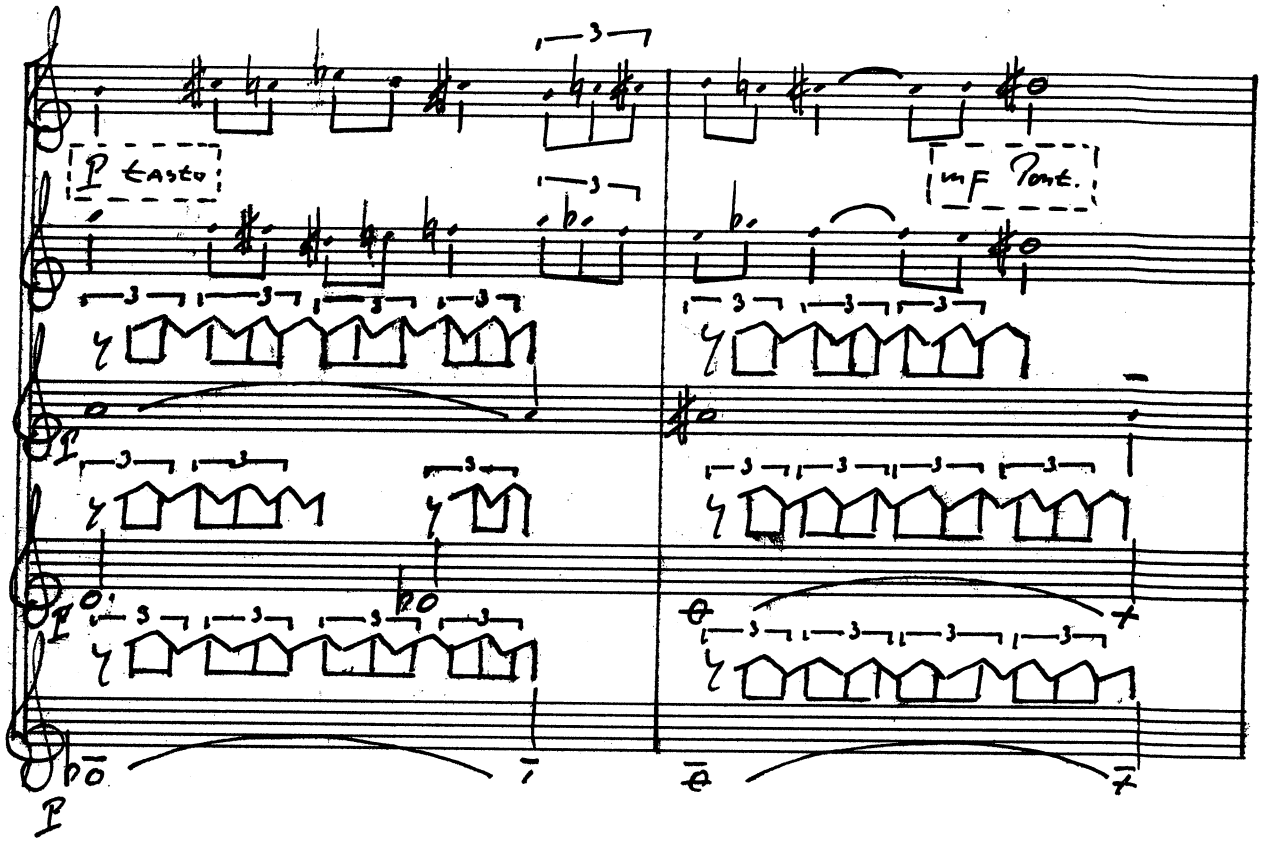

25
Pizz.
mf
cresc.
F
mf (norm.)
cres-
-cen-
-do.
30
35
V.V.
(F)
(mf)

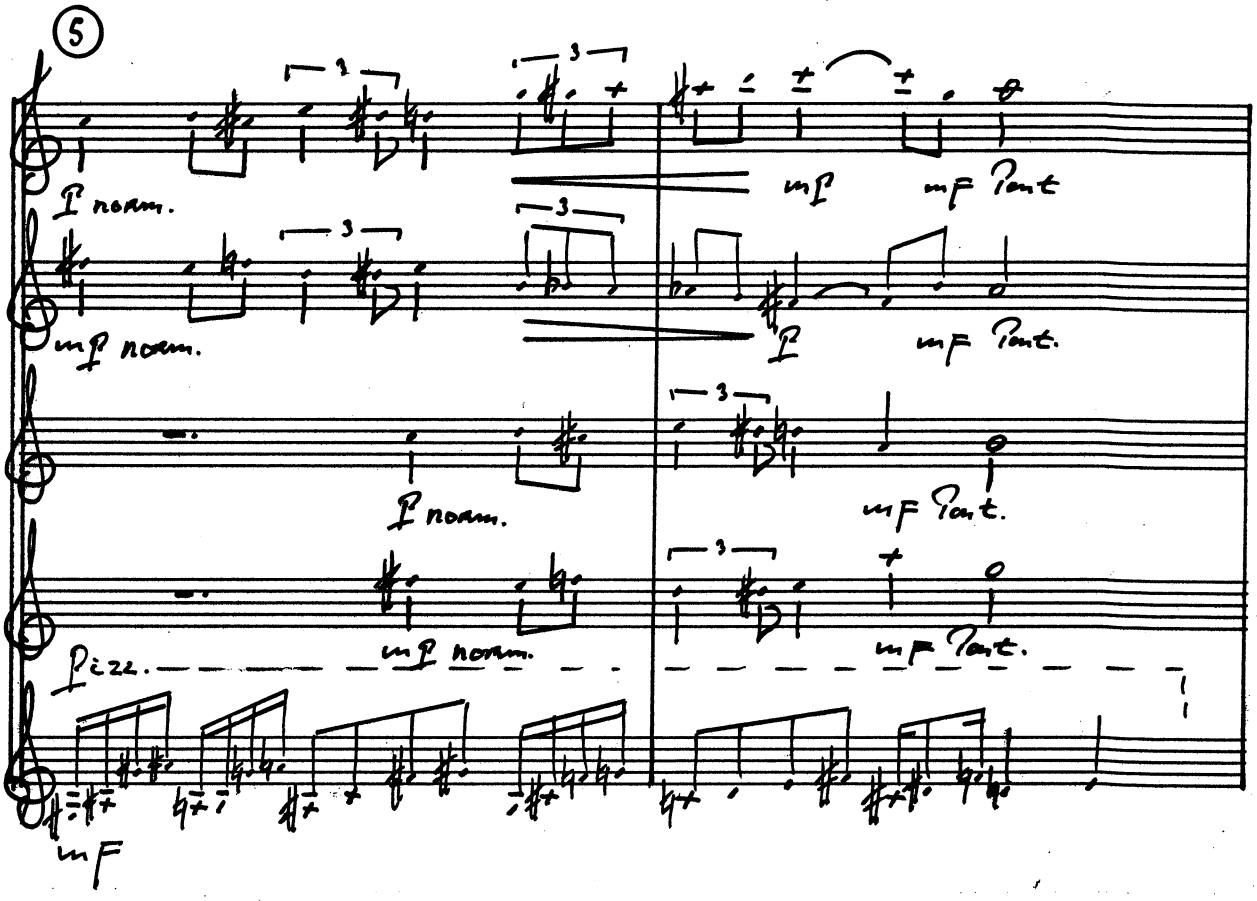

(F)
(mf)
mf
F
40
v.v.
45
mf crescendo
senza rit.
cresc.

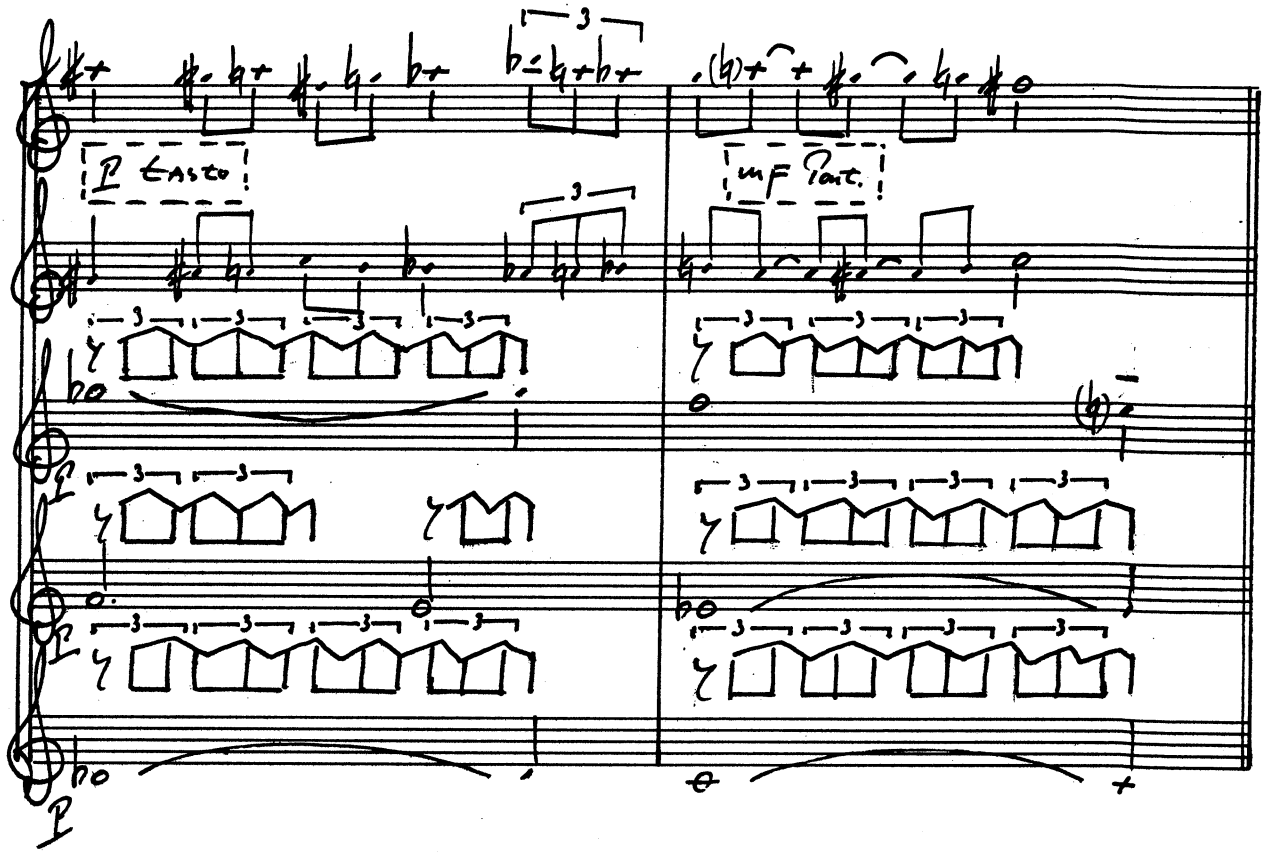
M

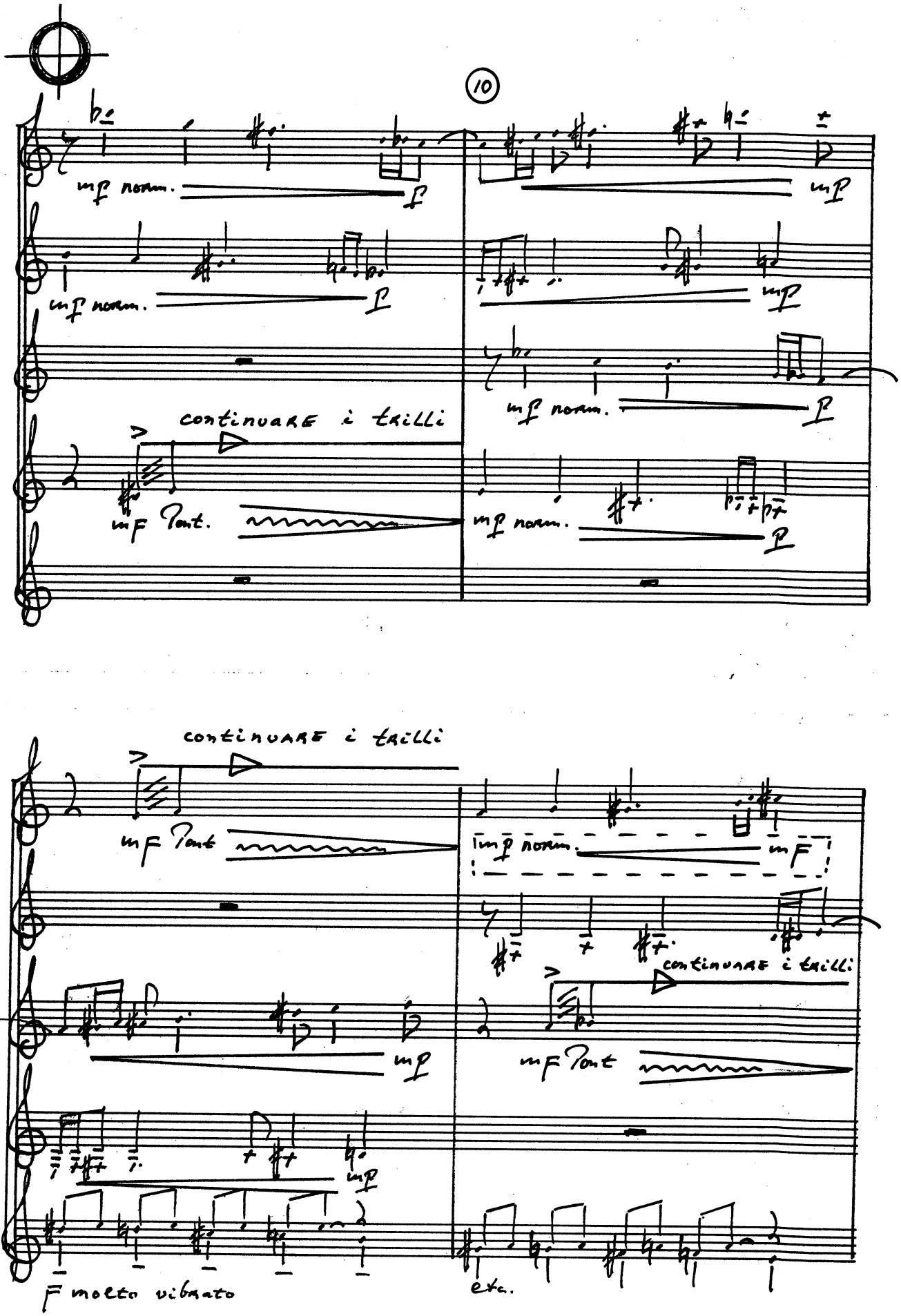
Larghetto ♩= ± 63

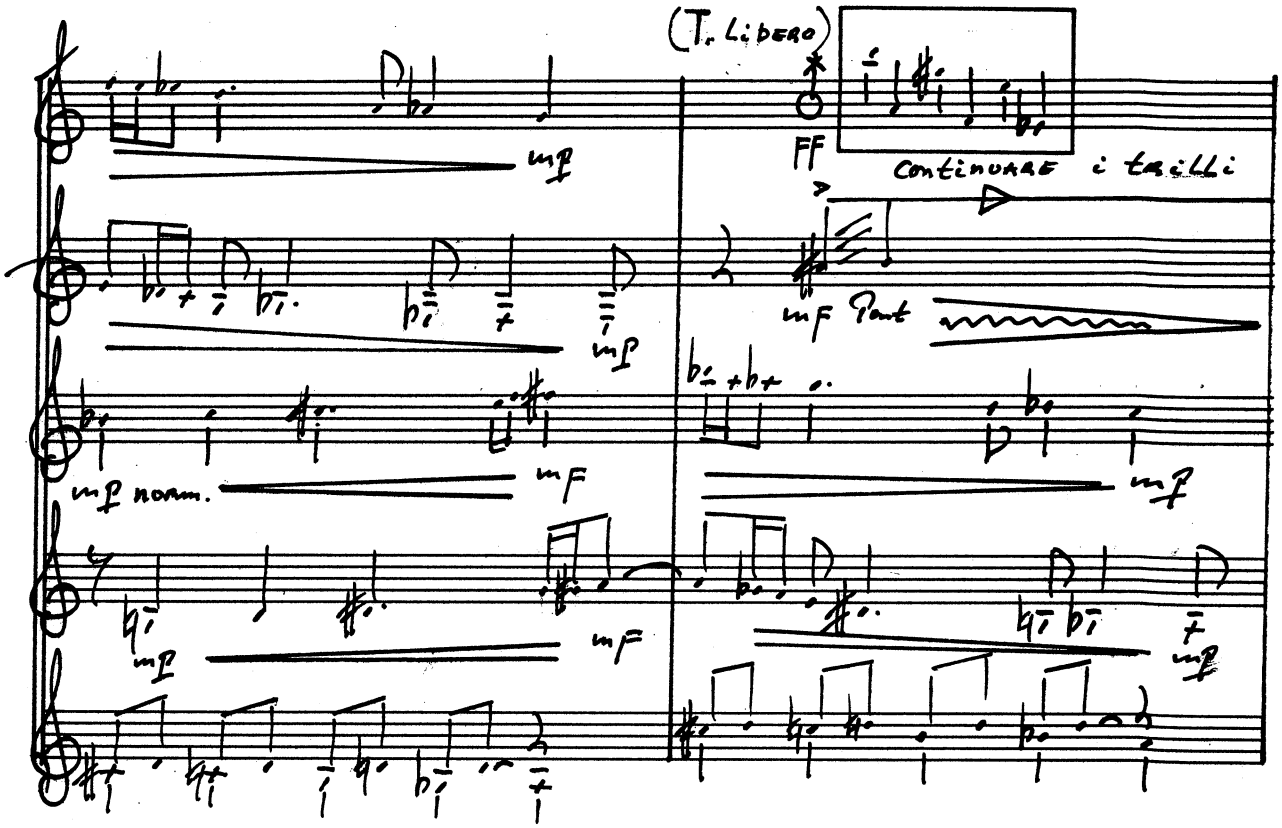


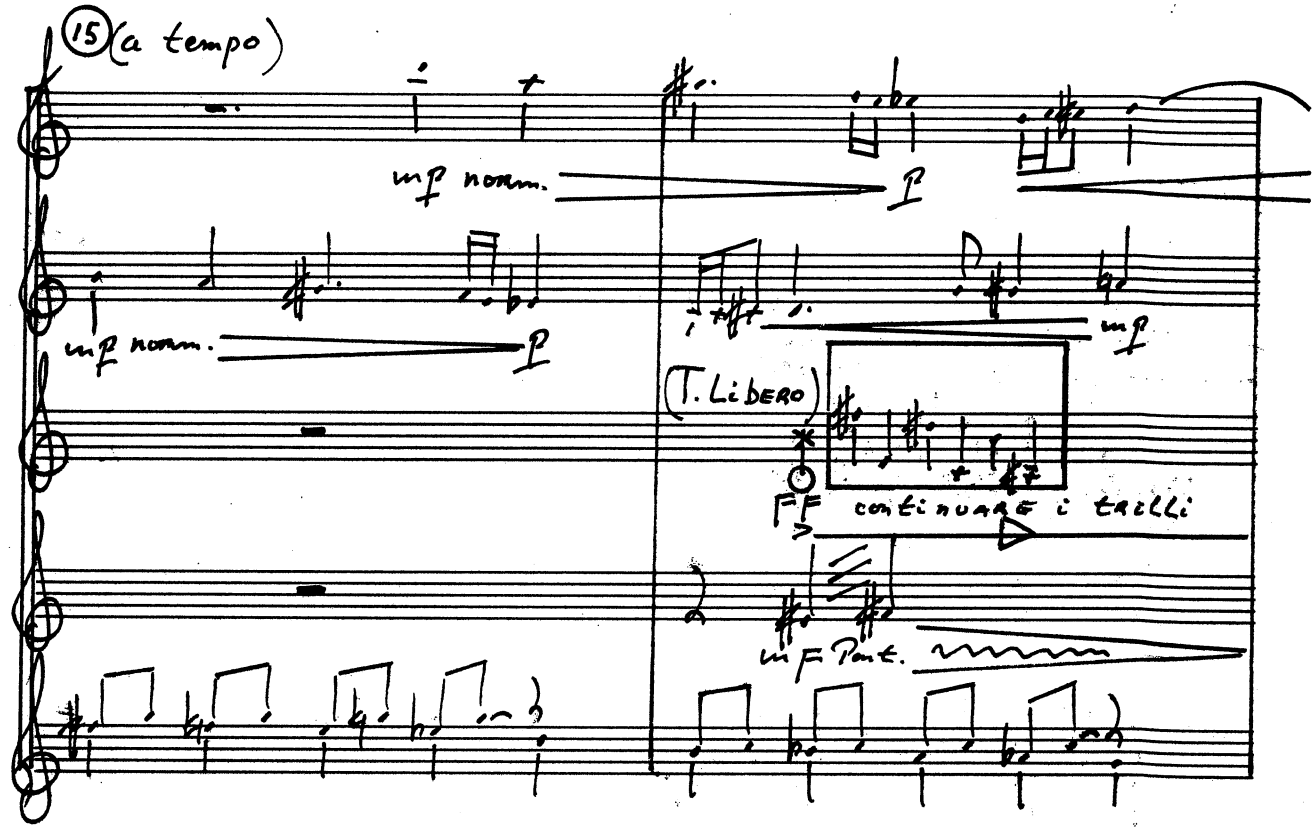


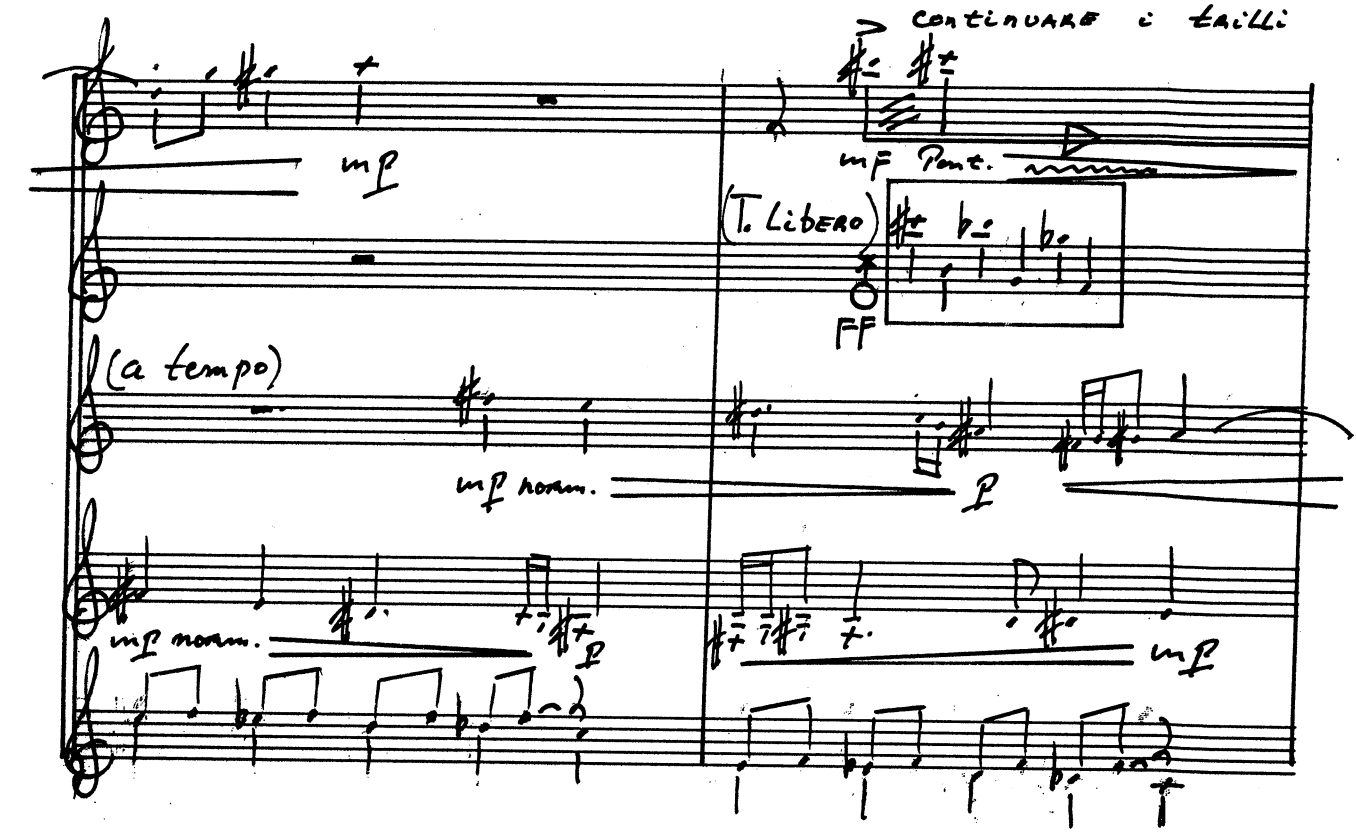

5
p norm.
mf
mf Port
mp norm.
p
mf Port.
p norm.
mf Port.
mp norm.
mf Port.
pizz.
mf

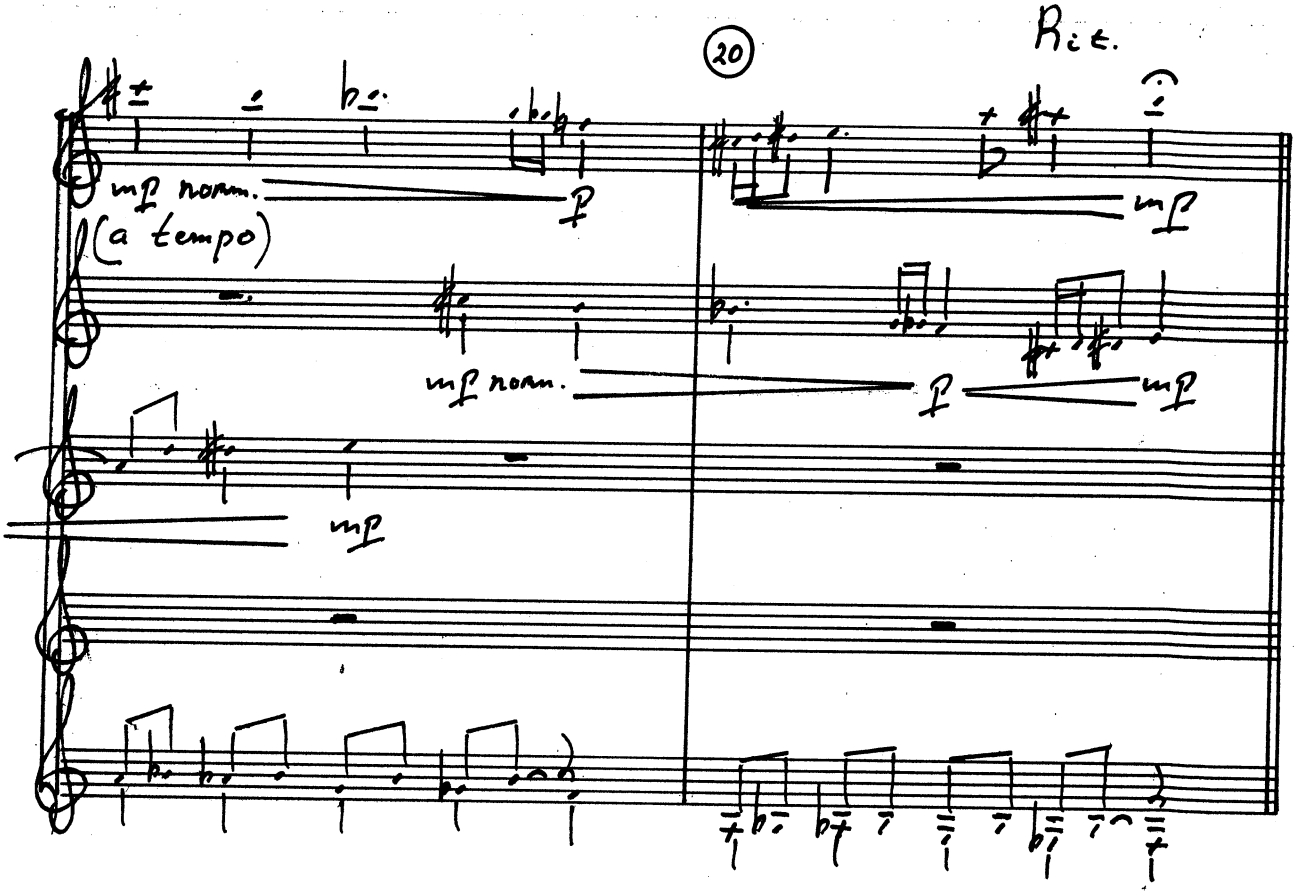

p tasto
mf Port.
p
p
p


10
mf norm.
f
mp
mf norm.
f
mp
mf norm.
f
continuare i trilli
mf Pont.
mp norm.
p
continuare i trilli
mf Pont
mp norm.
mf
mp
continuare i trilli
mf Pont
mp
F molto vibrato
etc.


(T. Libero)
FF
continuare i trilli
mf
mf Pont
mf norm.
mf

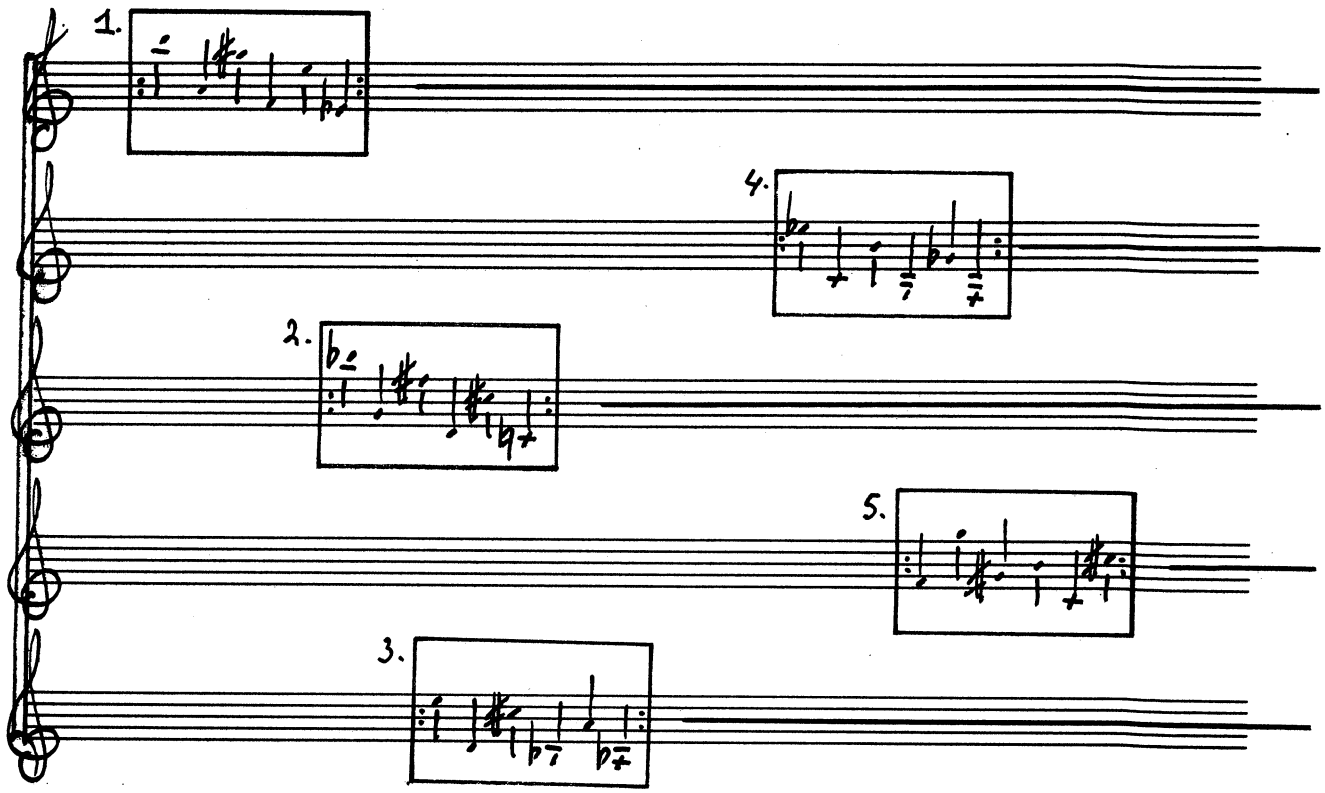

15 (a tempo)
mf norm.
p
mf
(T. Libero)
FF
continuare i trilli
mf Pont.

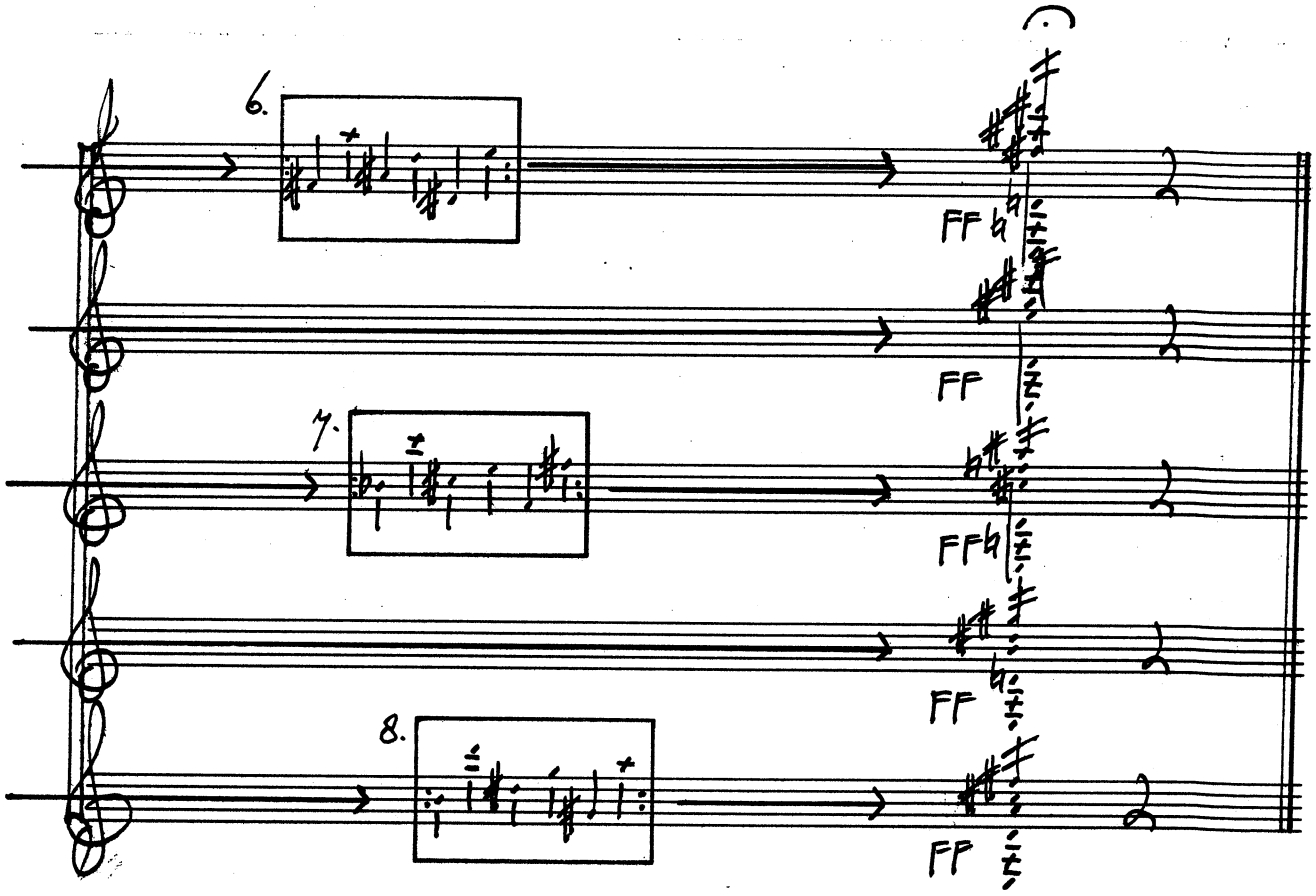

Continuare i trilli
mf
mf Pont.
(T. Libero)
FF
(a tempo)
mf norm.
p
mf norm.
p
mf


20
Rit.
mf norm.
p
(a tempo)
mf
mf norm.
p
mf
mf

Tempo Libero

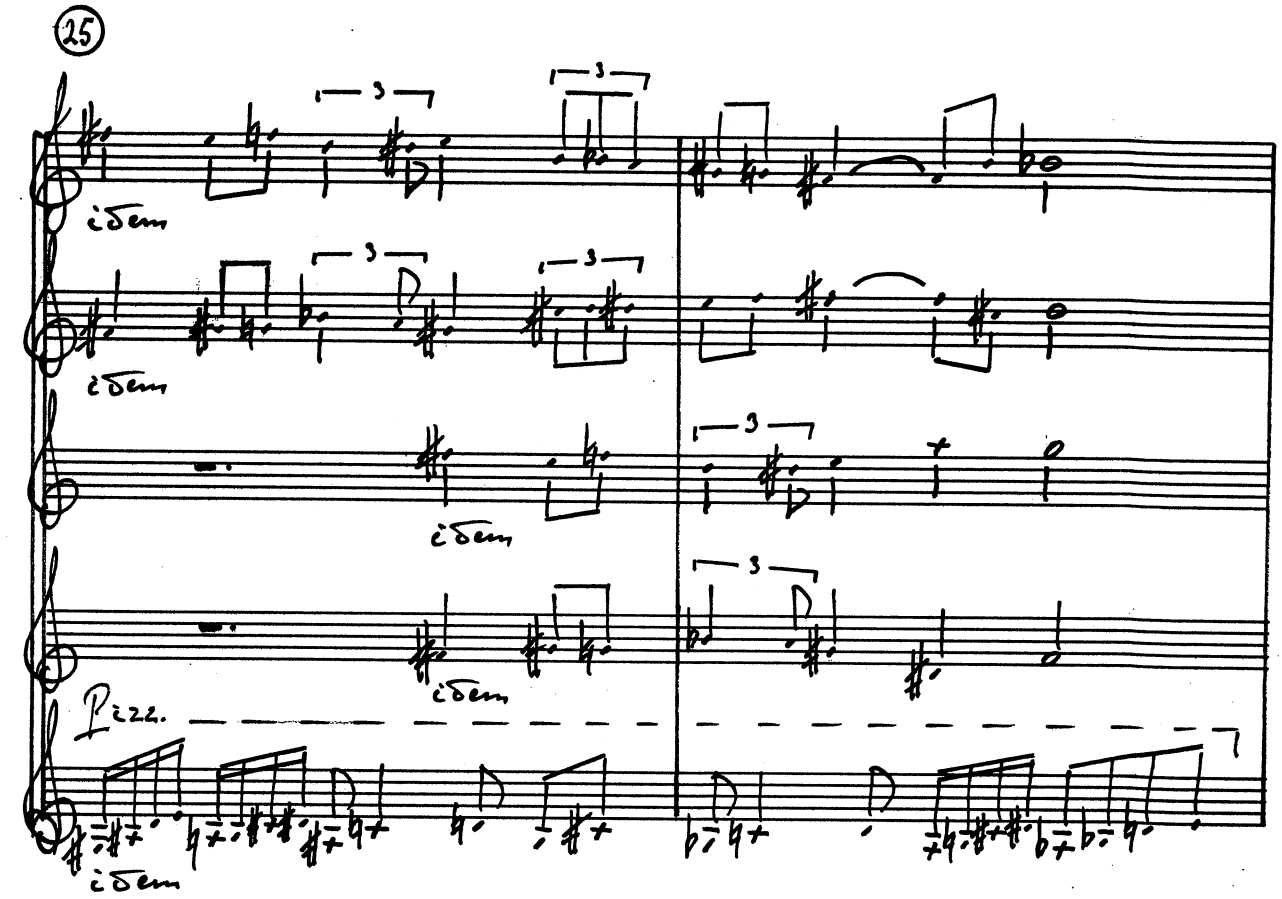
(21) 4/m (24)

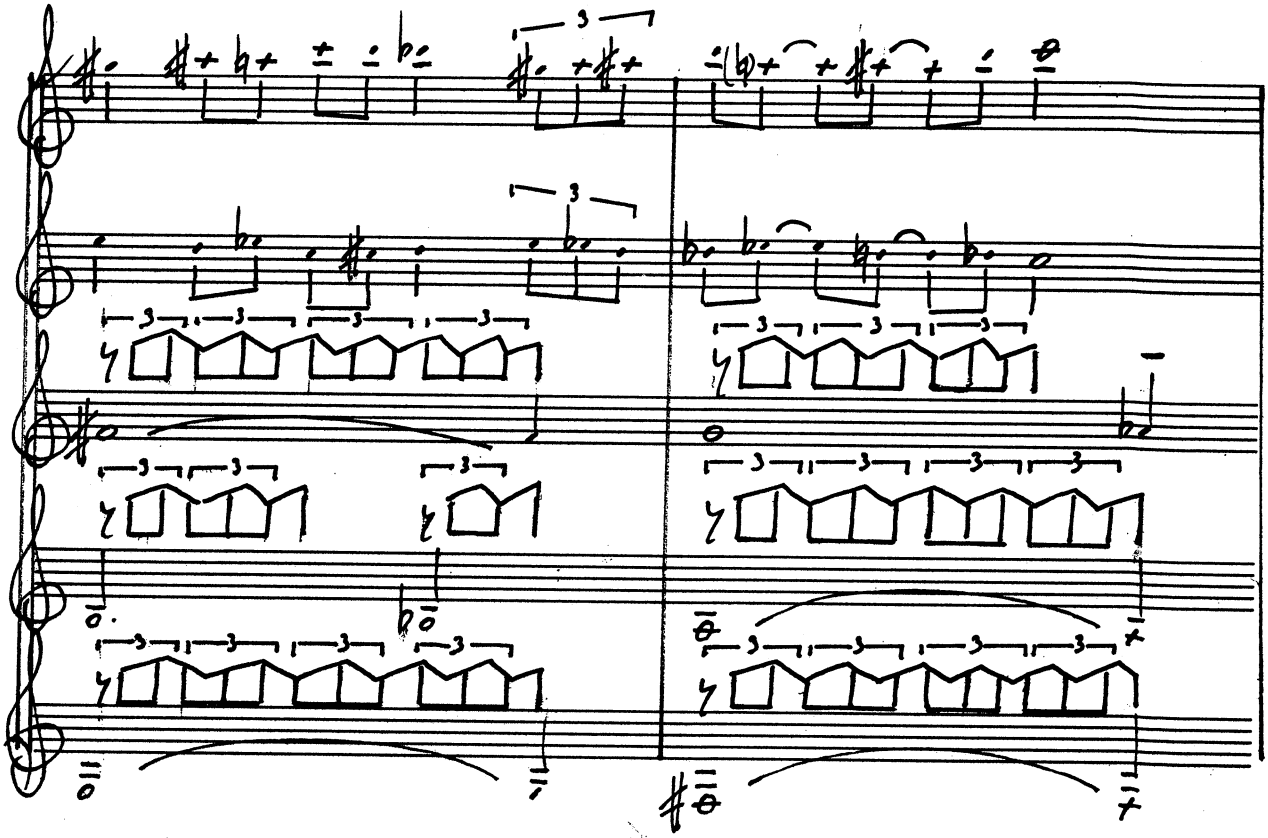


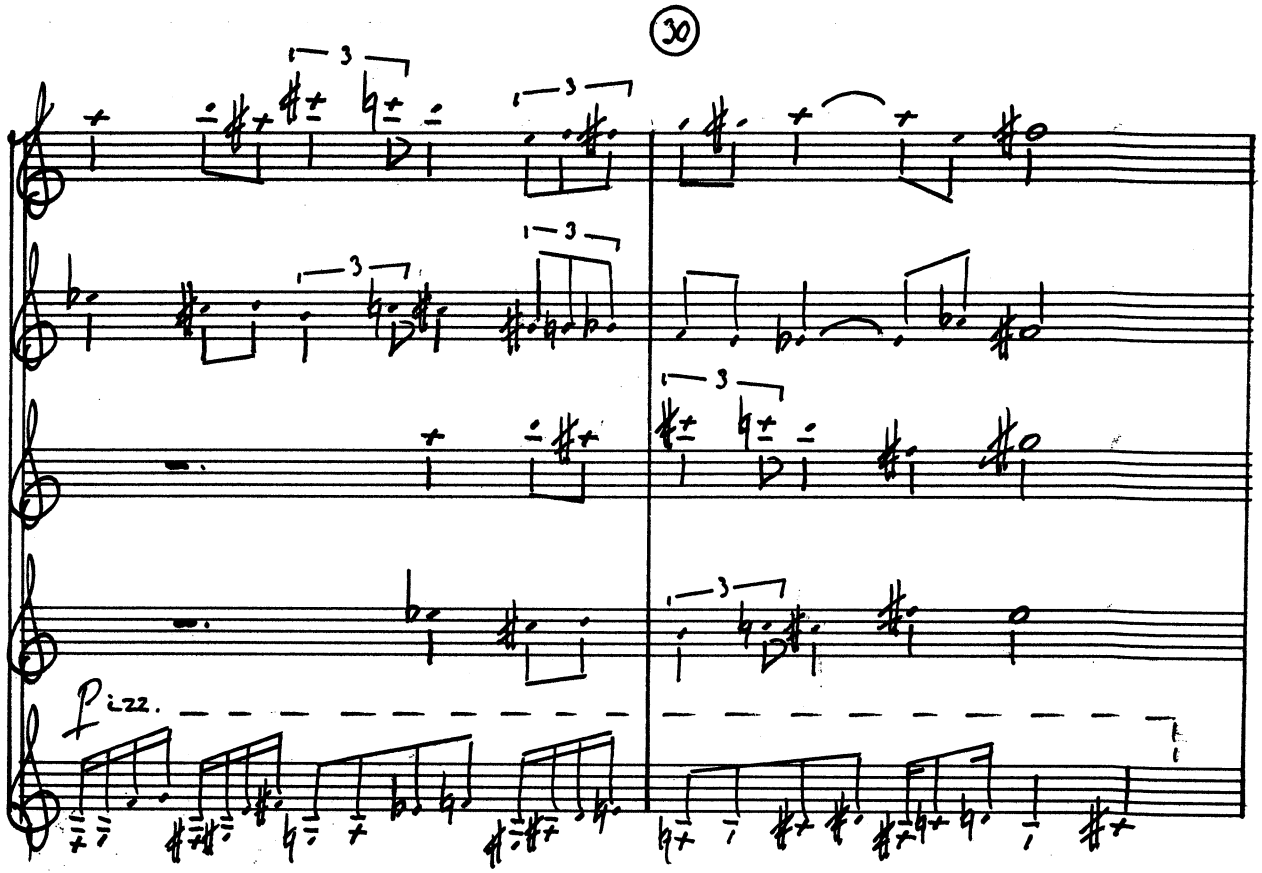


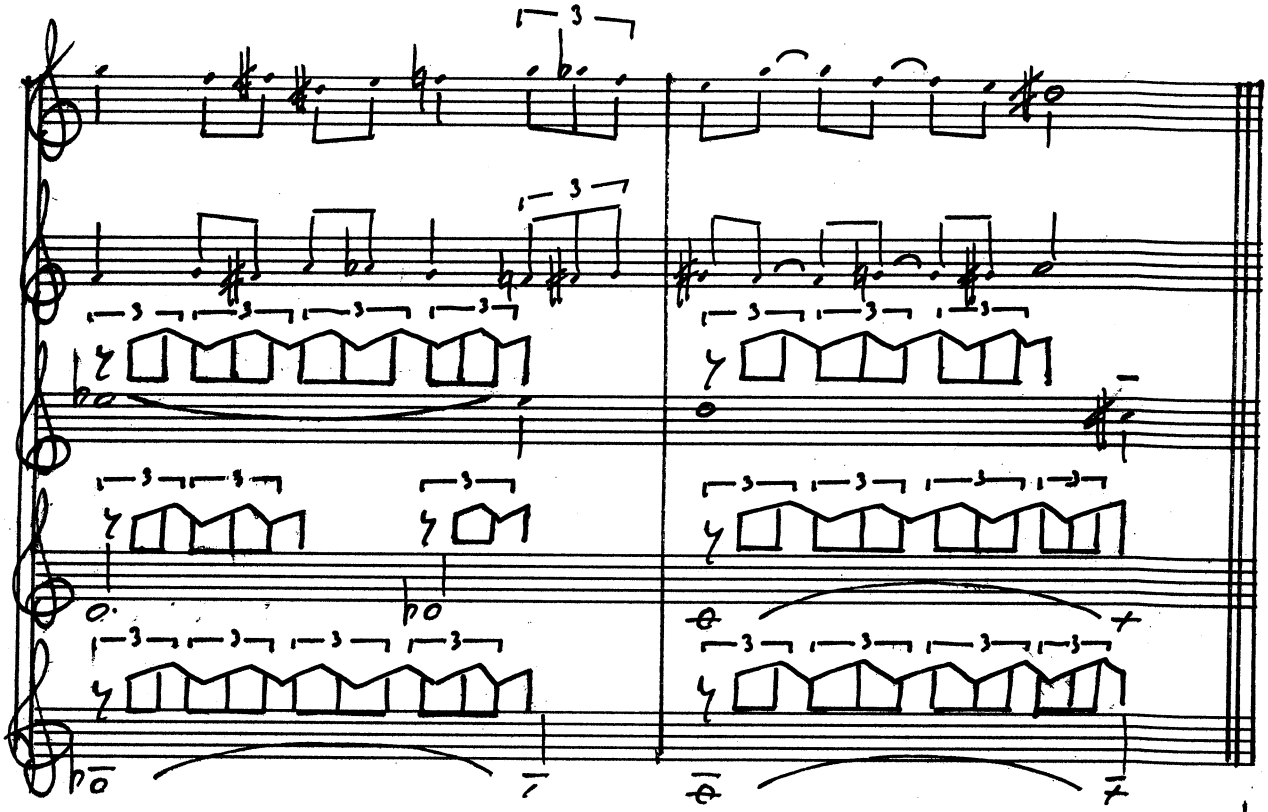
Fine.

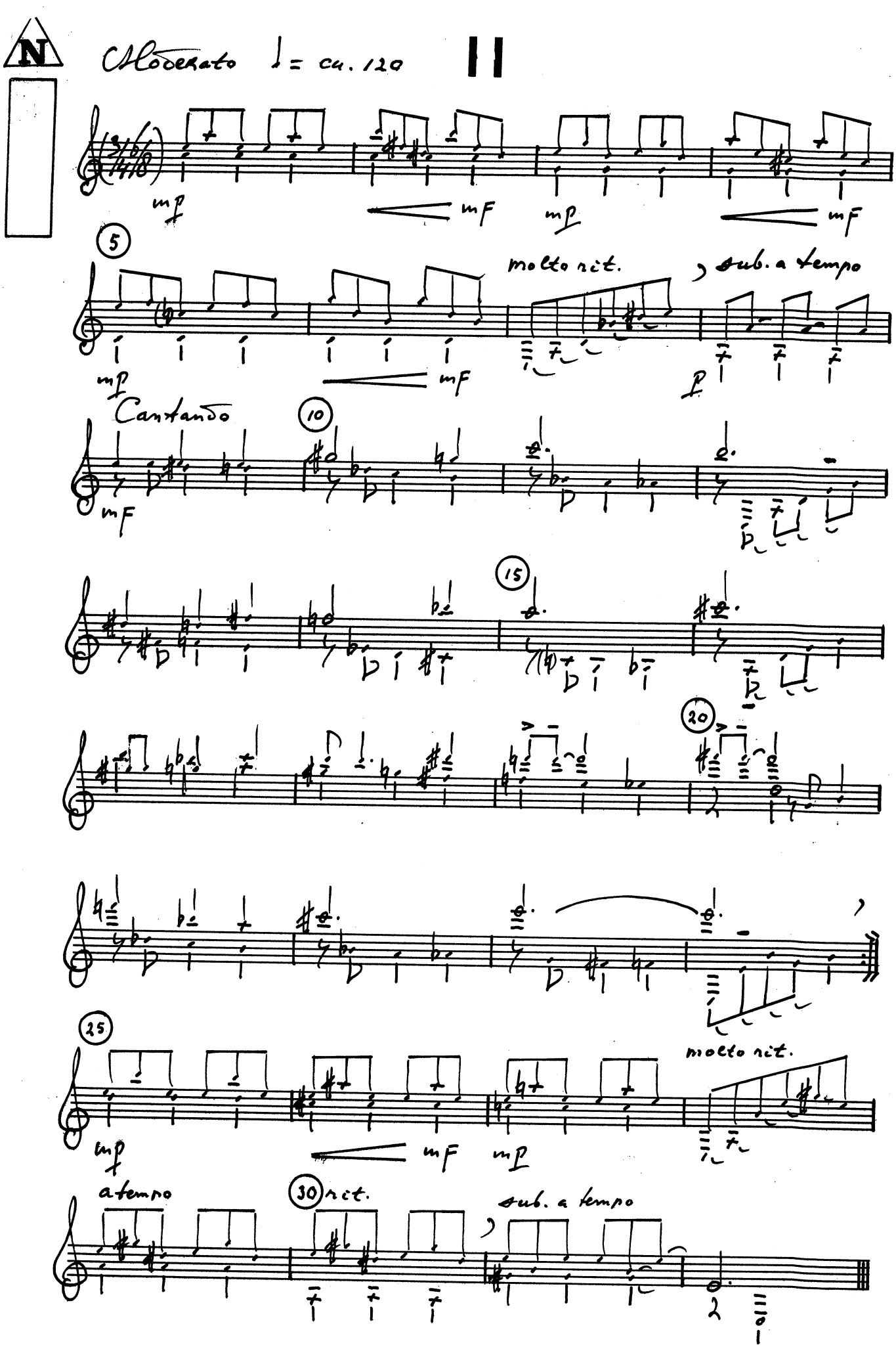
Tempo primo.



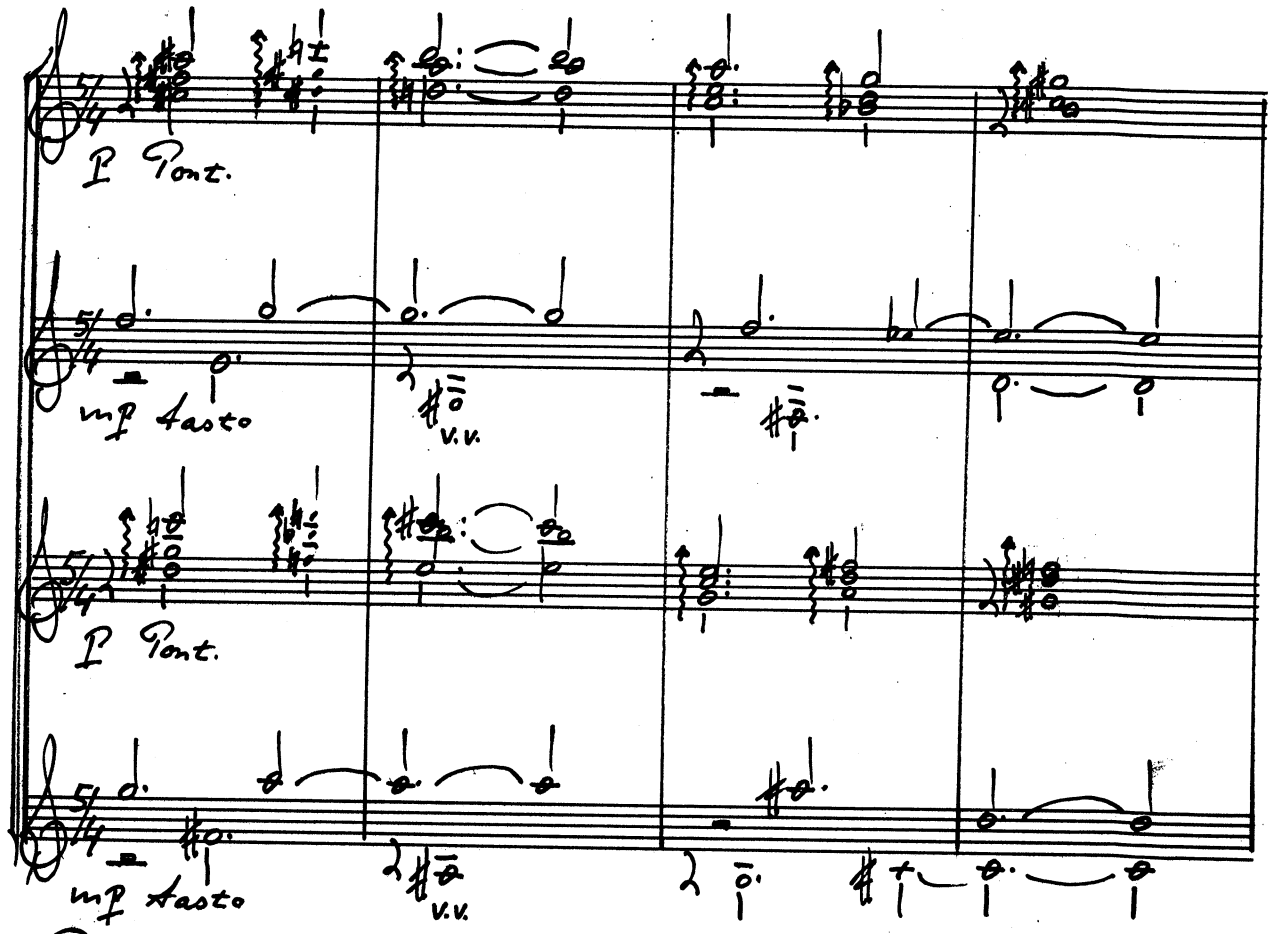


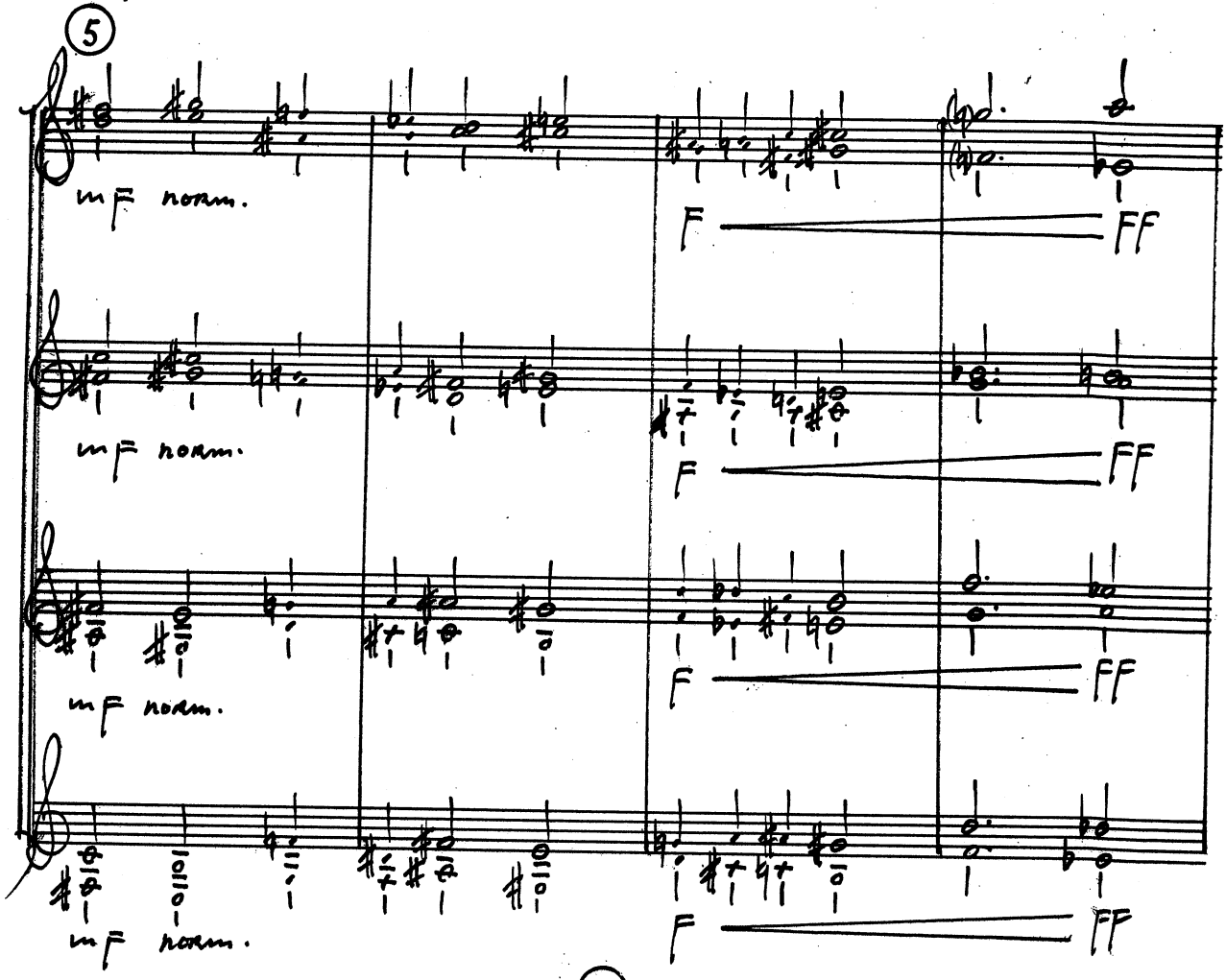

30
Pizz.

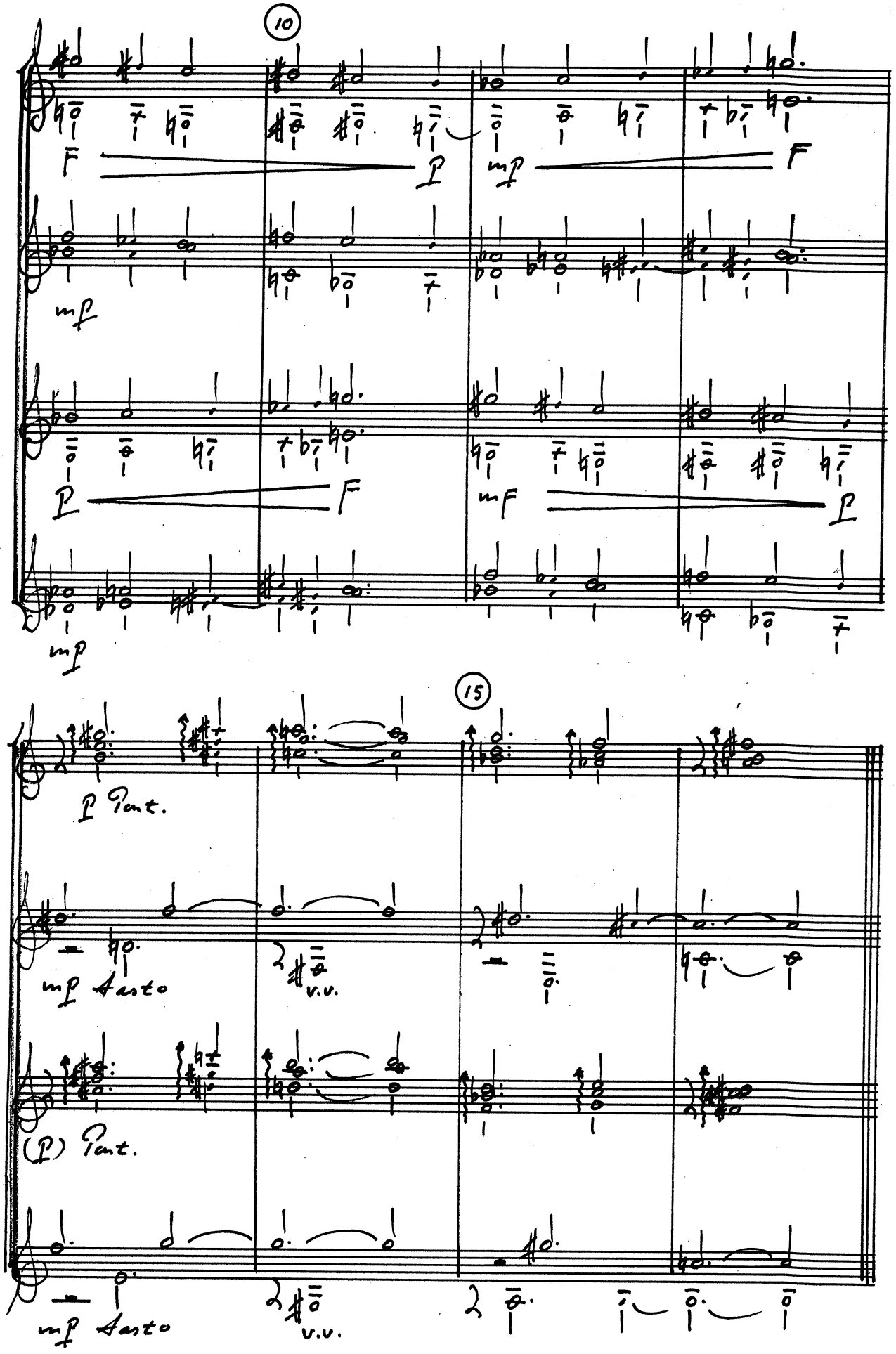

D.C. 8(al)
AL Fine.

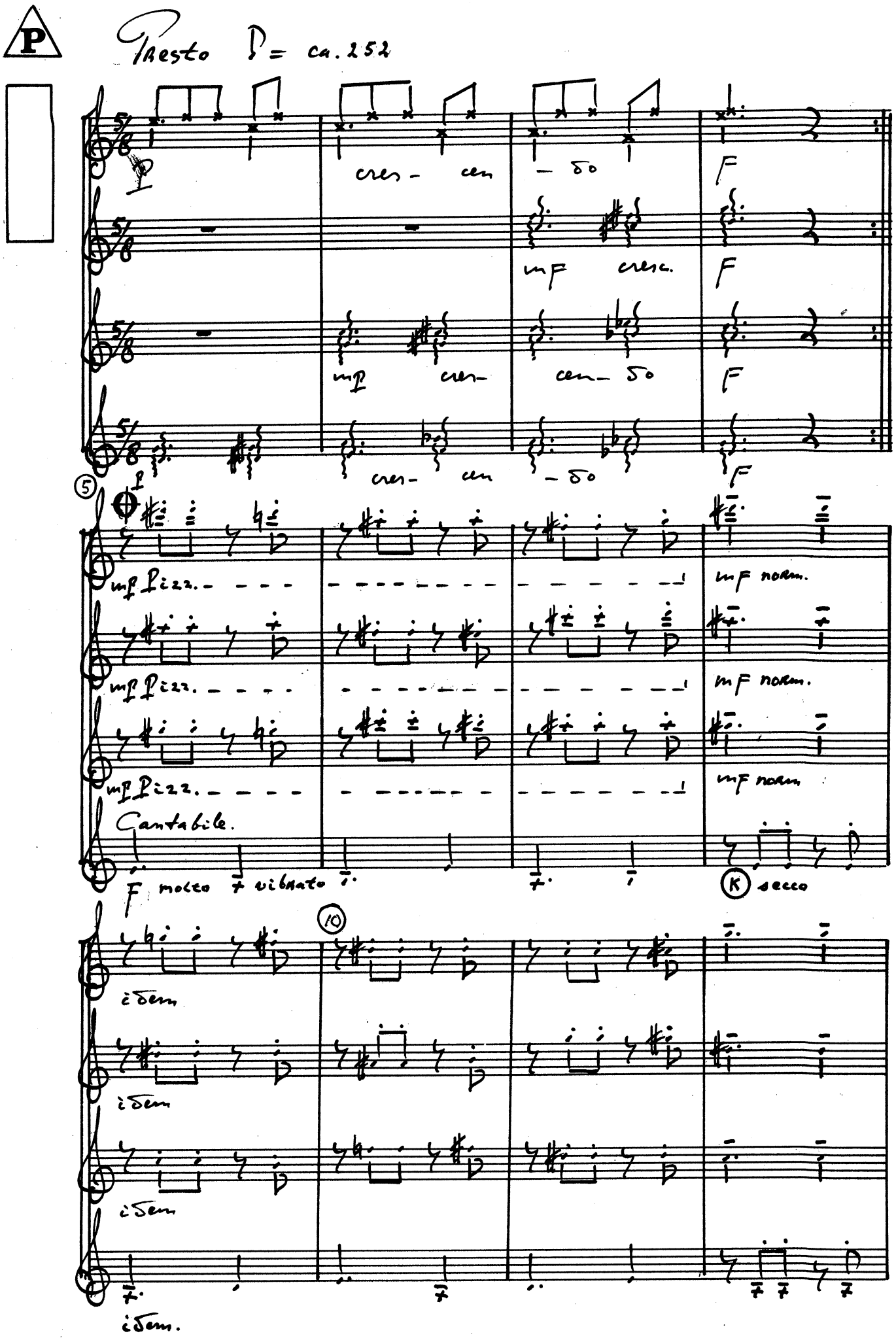

N
Moderato ♩= ca. 120
mp
mF
mp
mF
5
molto rit.
sub. a tempo
mp
mF
p
Cantando
10
mF
15
20
molto rit.
25
mp
mF
mp
a tempo
30
rit.
sub. a tempo

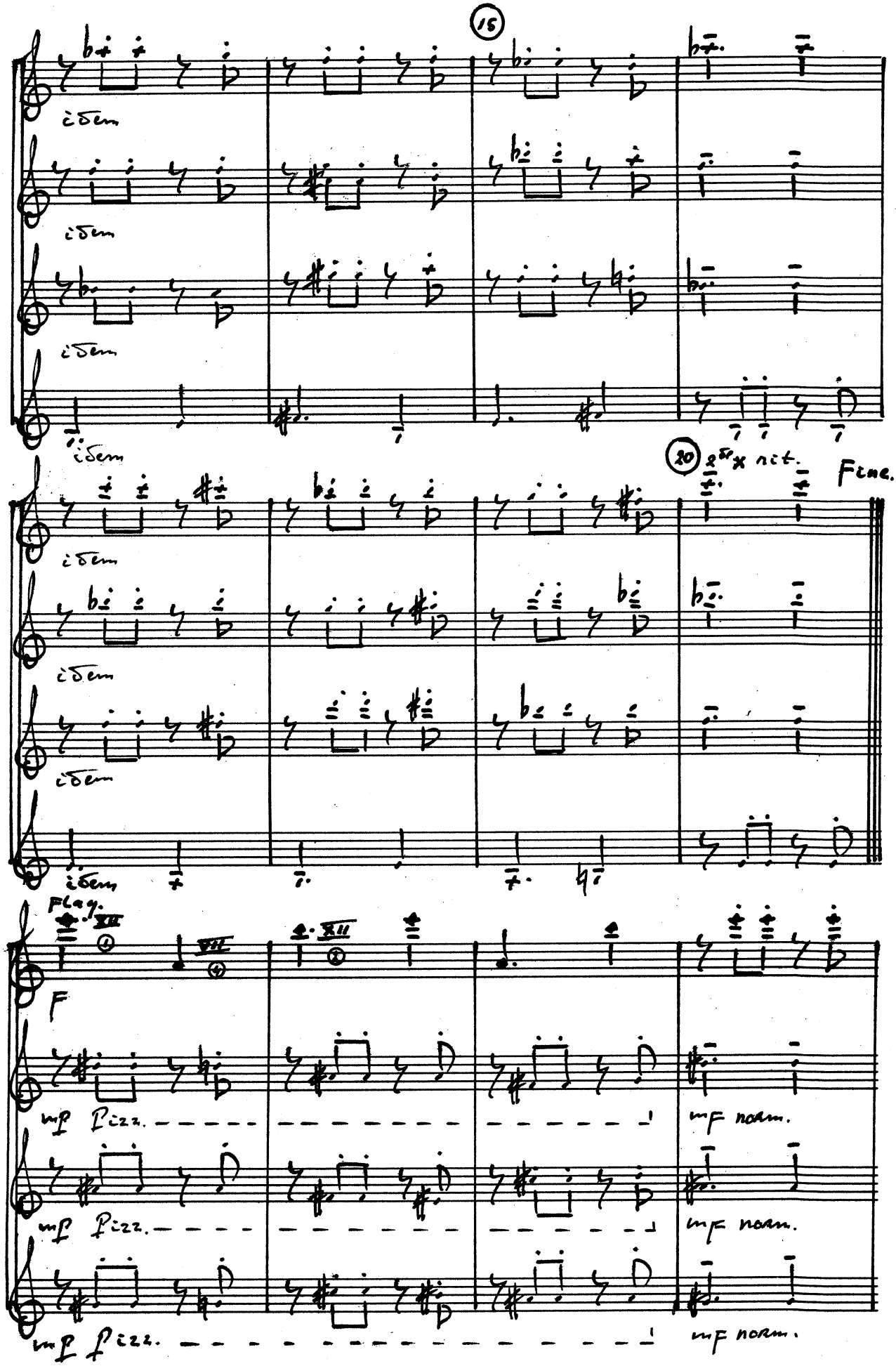
GRAVE ♩ = ca. 56

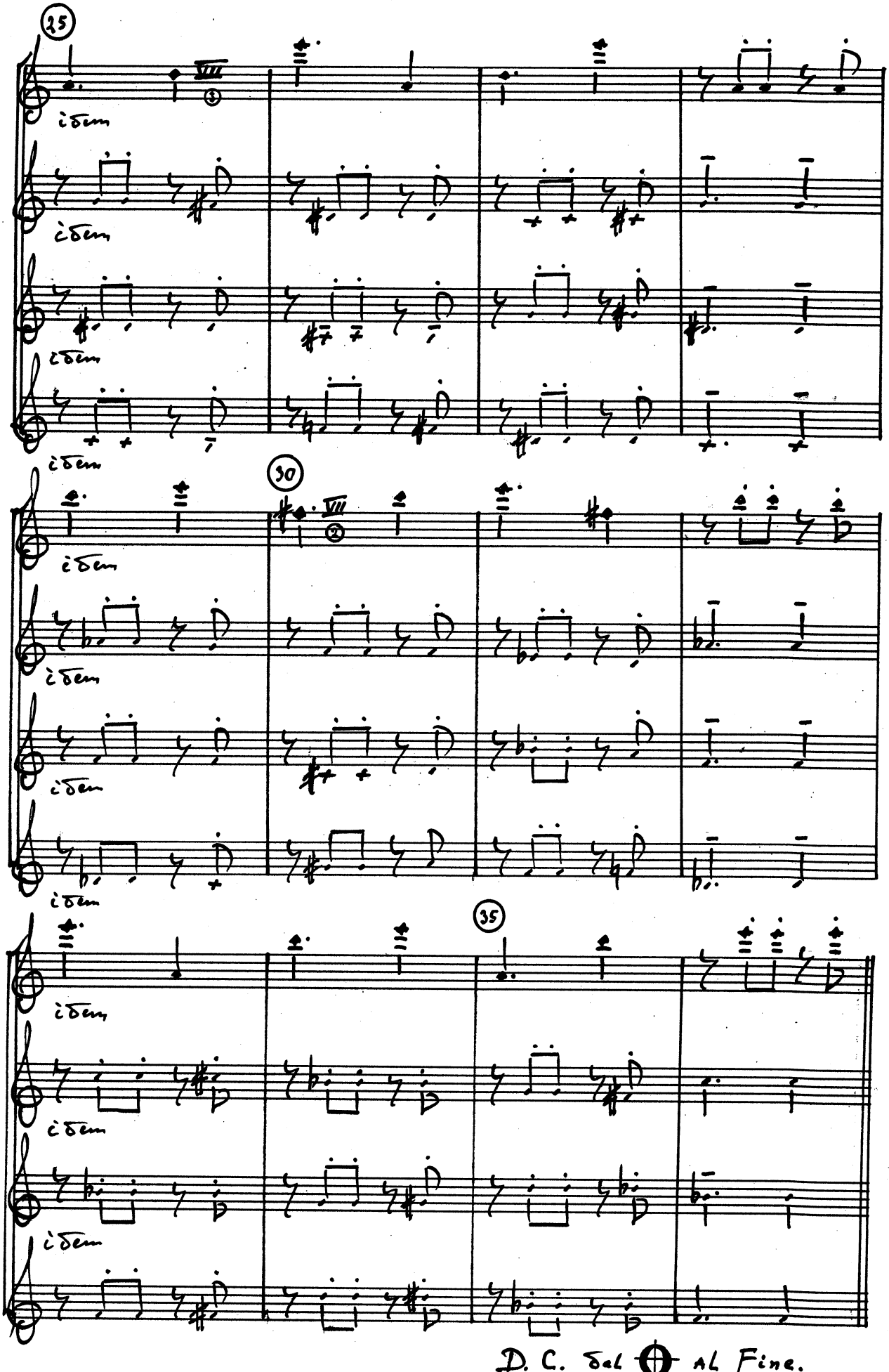

P Pont.
mp tasto
V.V.
P Pont.
mp tasto
V.V.

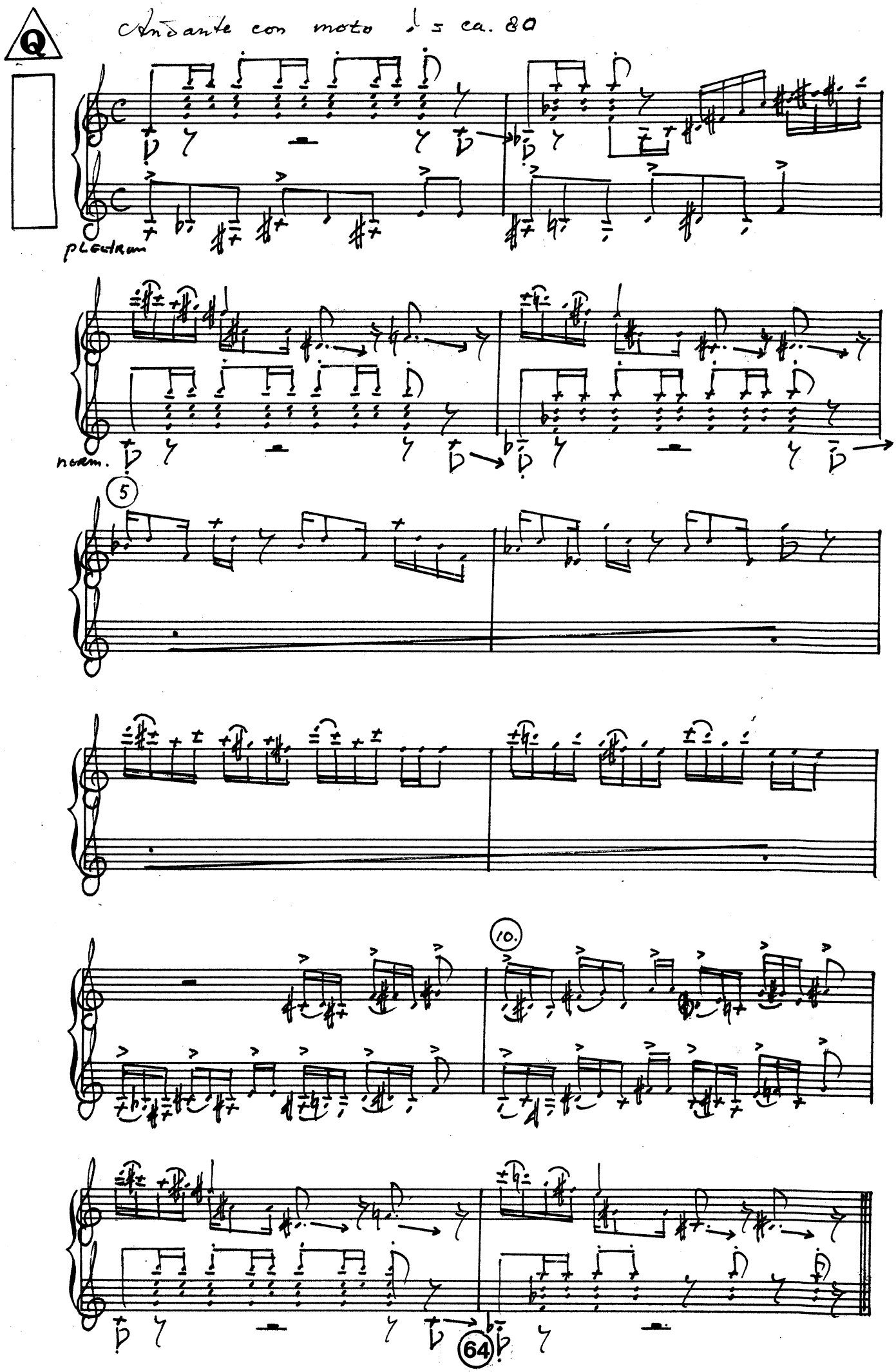

5
mf norm.
F
FF
mf norm.
F
FF
mf norm.
F
FF
mf norm.
F
FF


10
F
P
mp
F
mp
P
F
mF
P
mp
15
P Tut.
mp tasto
v.v.
(P) Tut.
mp tasto
v.v.


P
Presto ♪ = ca. 252
cres- cen - do
F
mF cresc.
mp cres- cen- do
mf Pizz.
mF norm.
Cantabile.
F molto vibrato
K secco
idem
idem.


15
idem
idem
idem
idem
20
2de x rit.
Fine.
idem
idem
idem
idem
Flag.
F
mf Pizz.
mf norm.
mf Pizz.
mf norm.
mf Pizz.
mf norm.

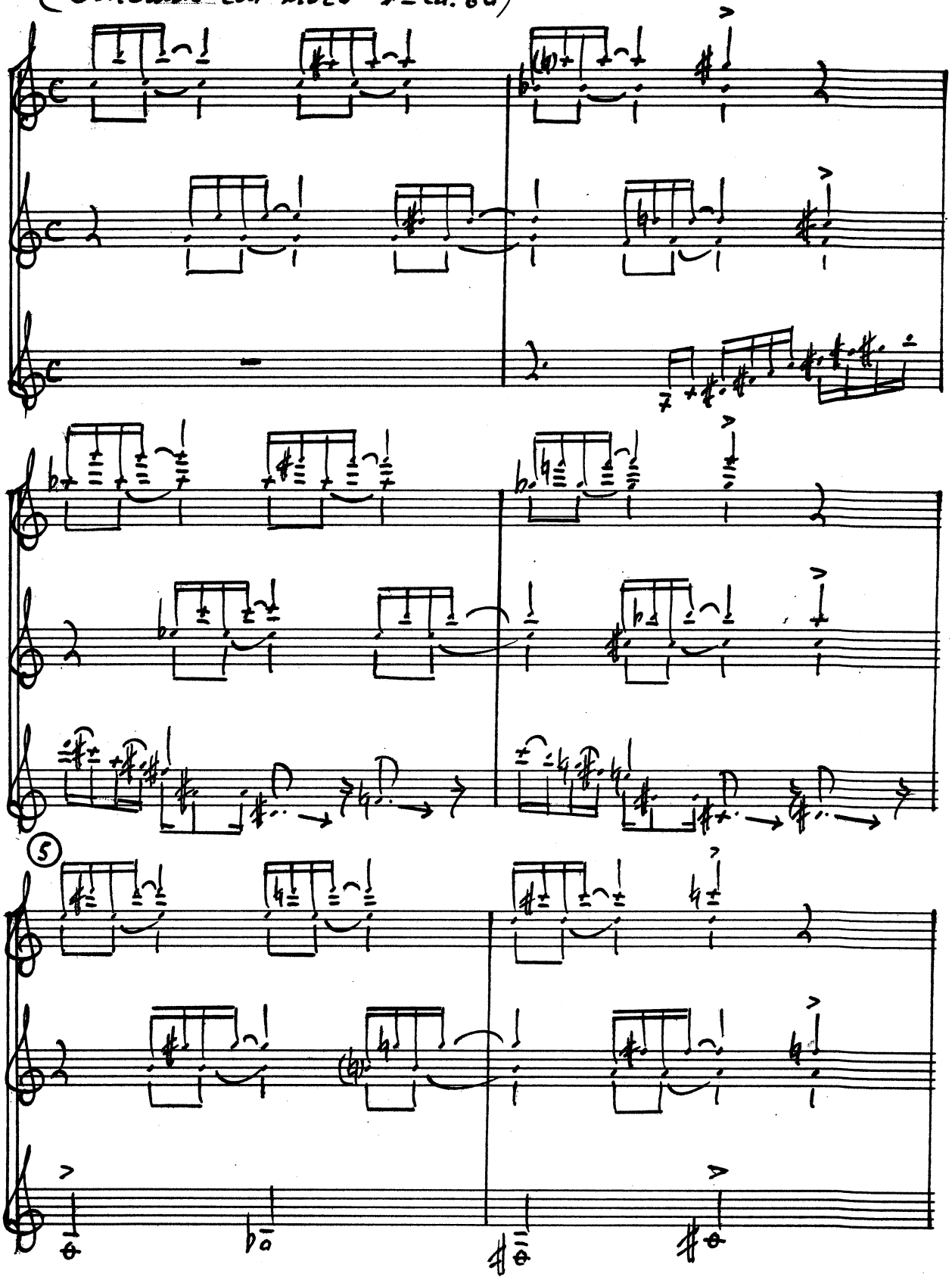

25
30
35
idem
D. C. dal ⊕ al Fine.

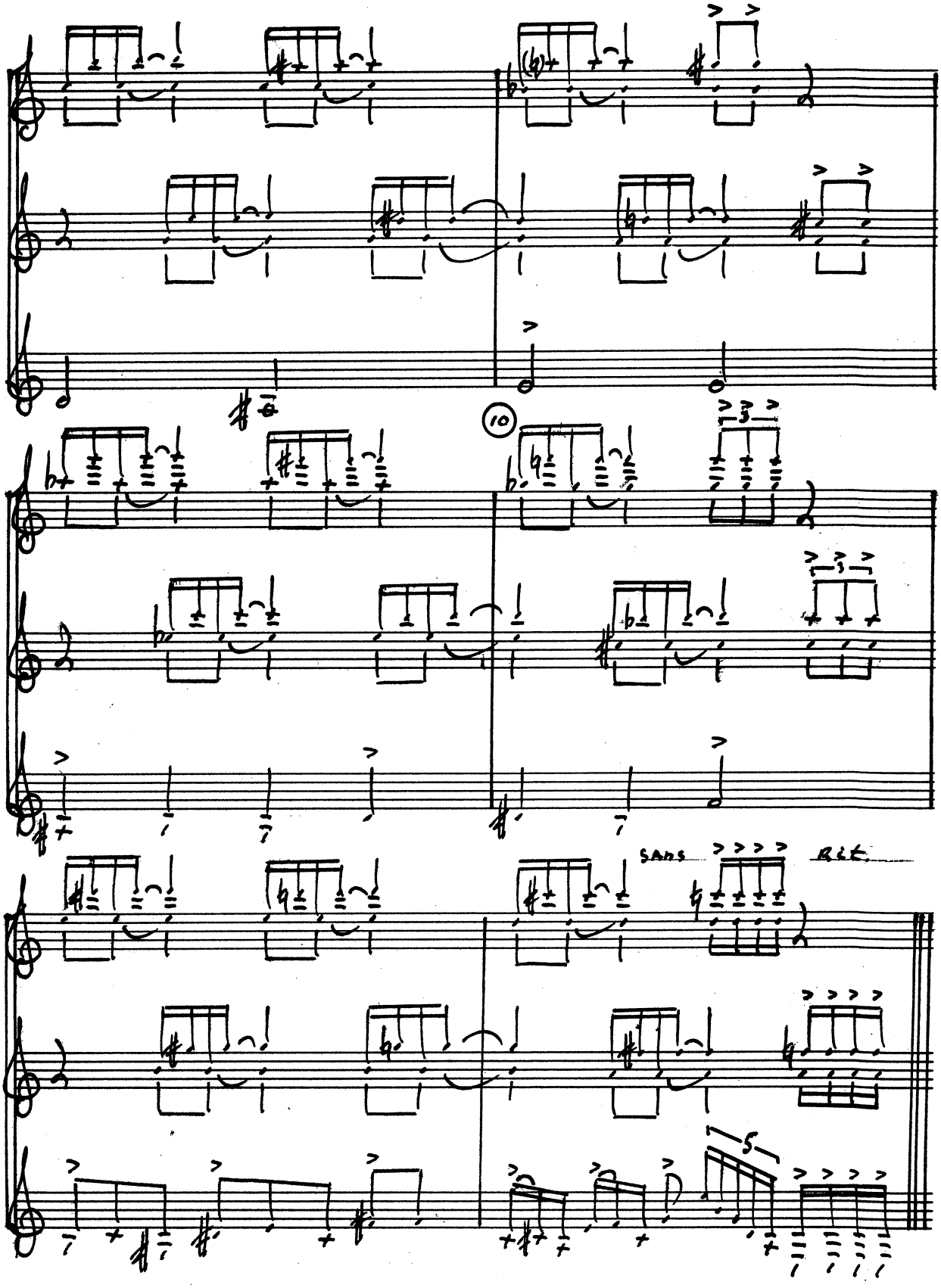

Q
Andante con moto ♩ = ca. 80
plectrum
norm.
5
10.
64

R

Lo stesso tempo

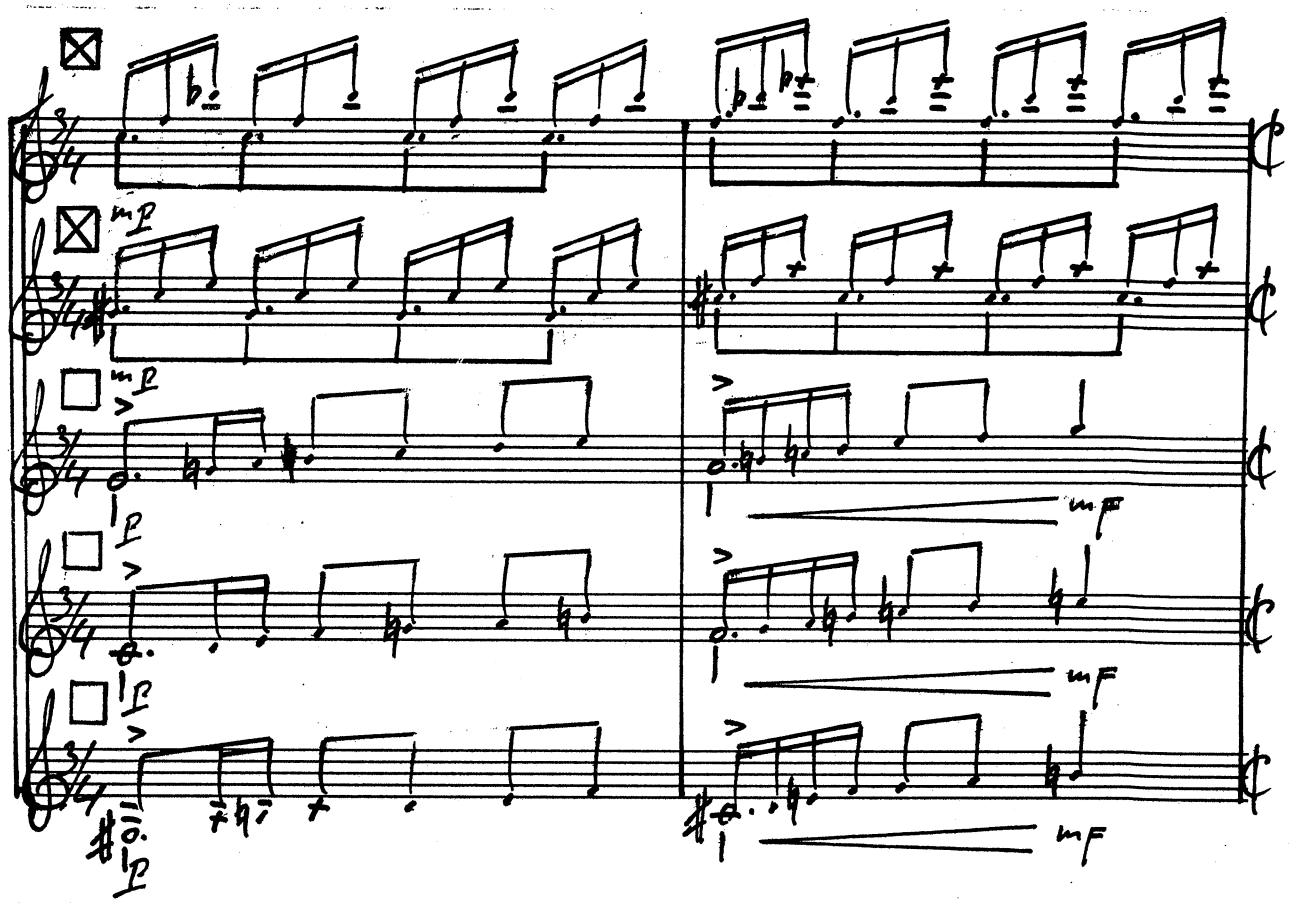
(Andante con moto ♩=ca. 80)



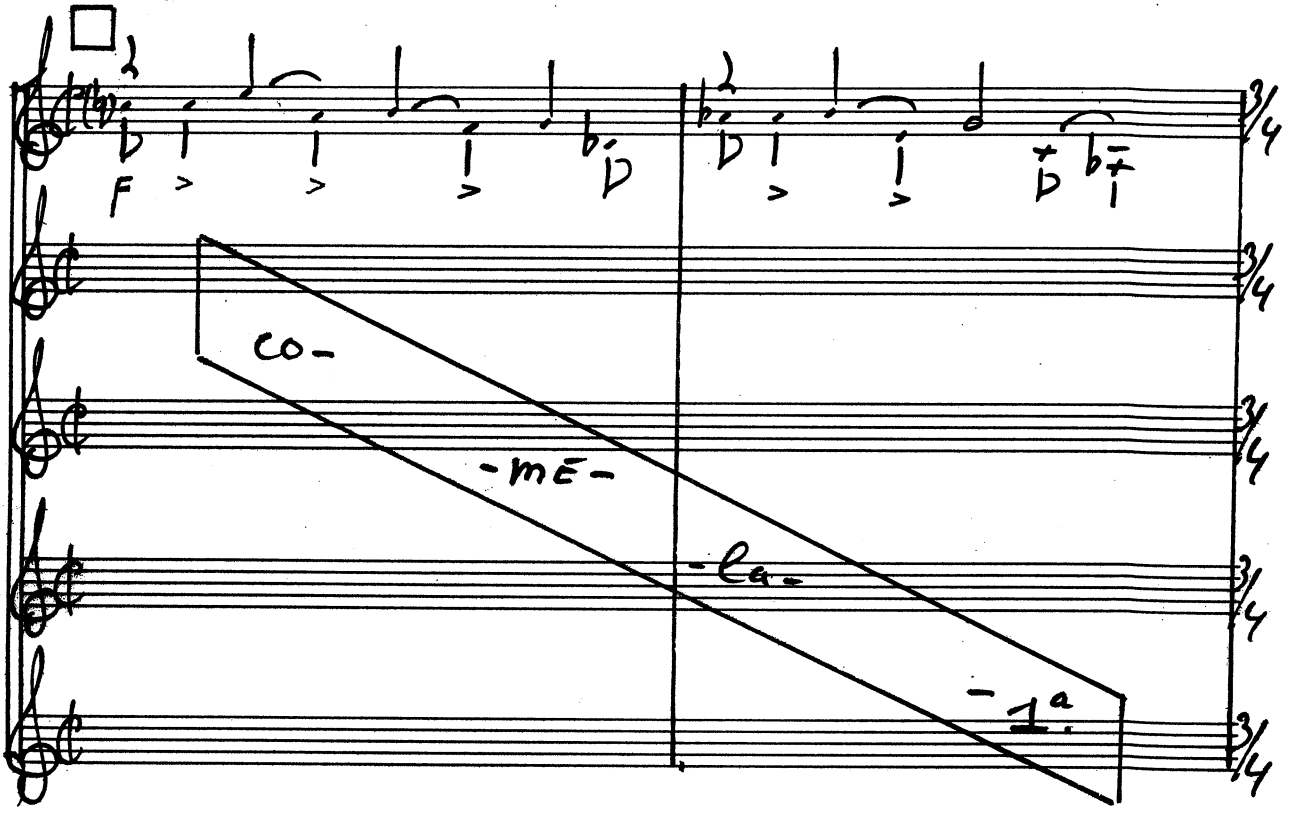

10
sans rit.

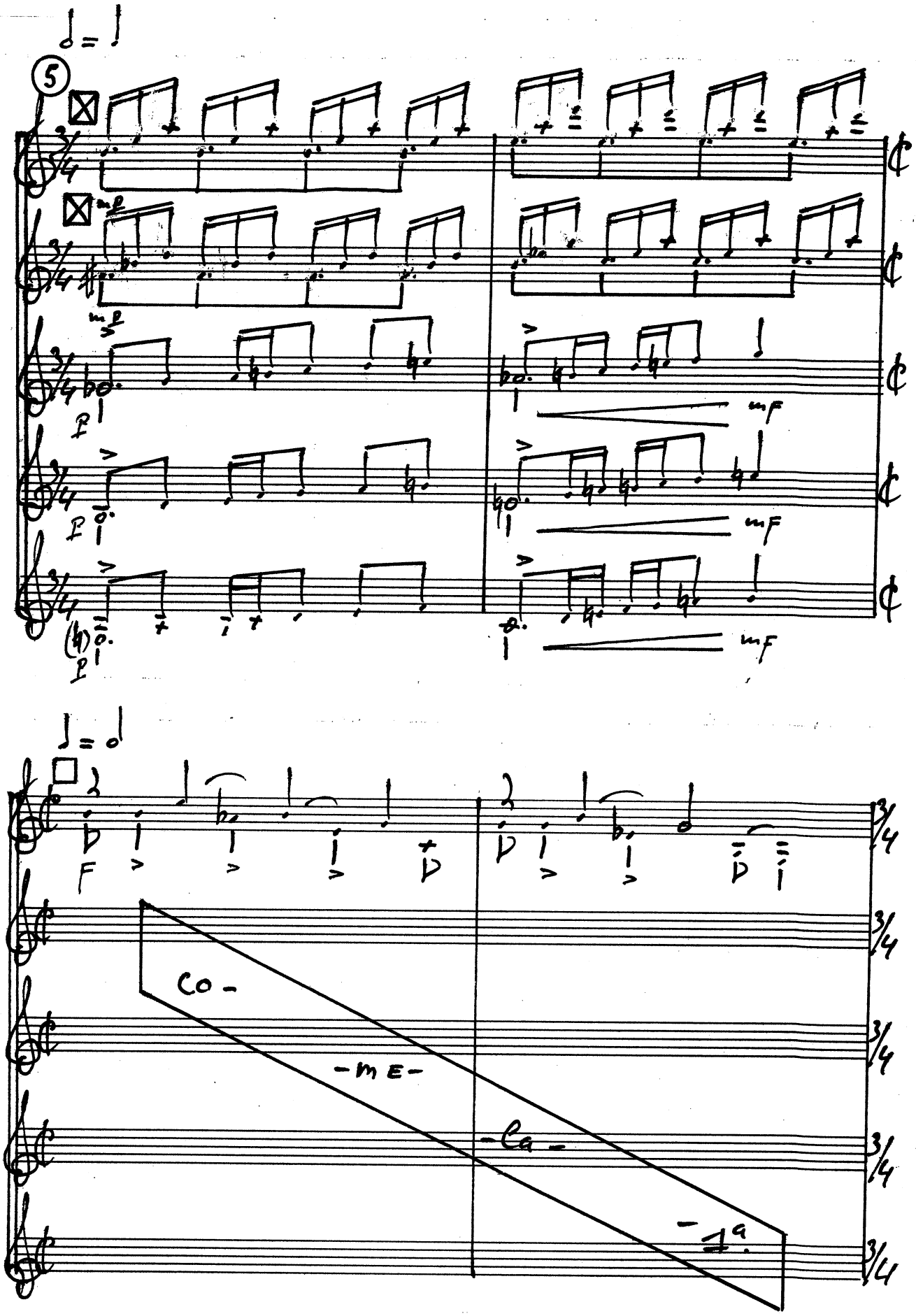
S

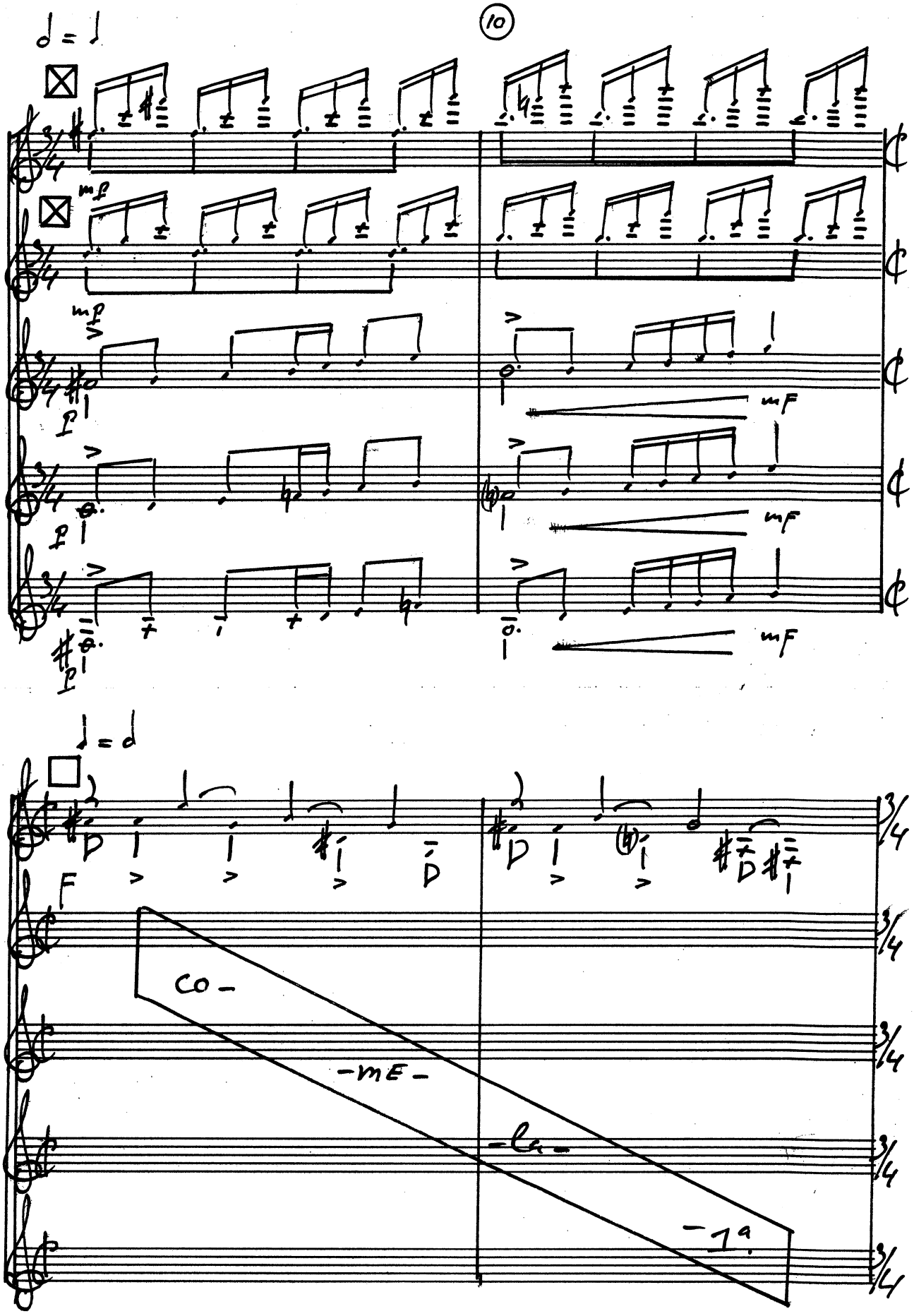
Larghetto ♩= ± 69

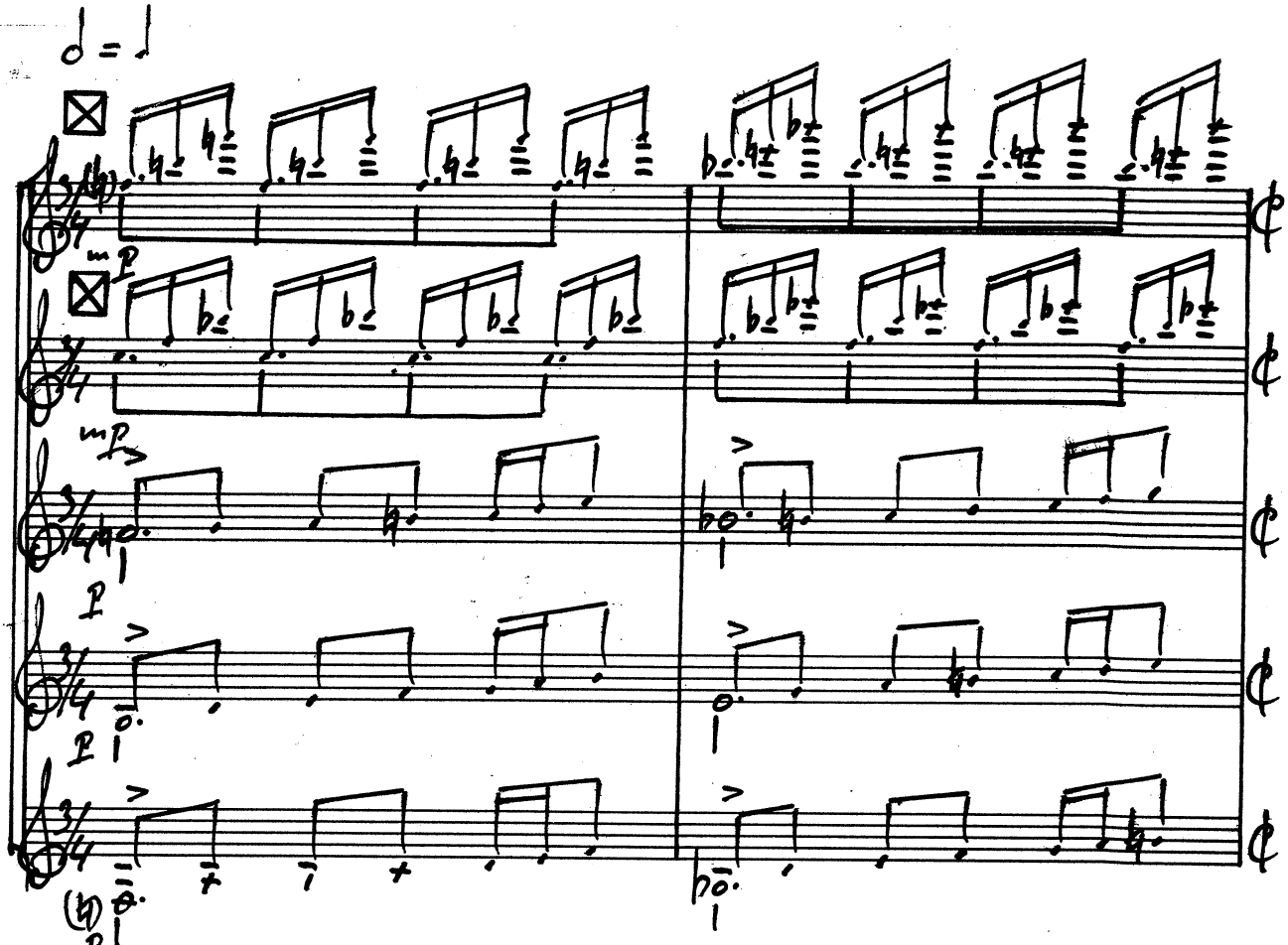


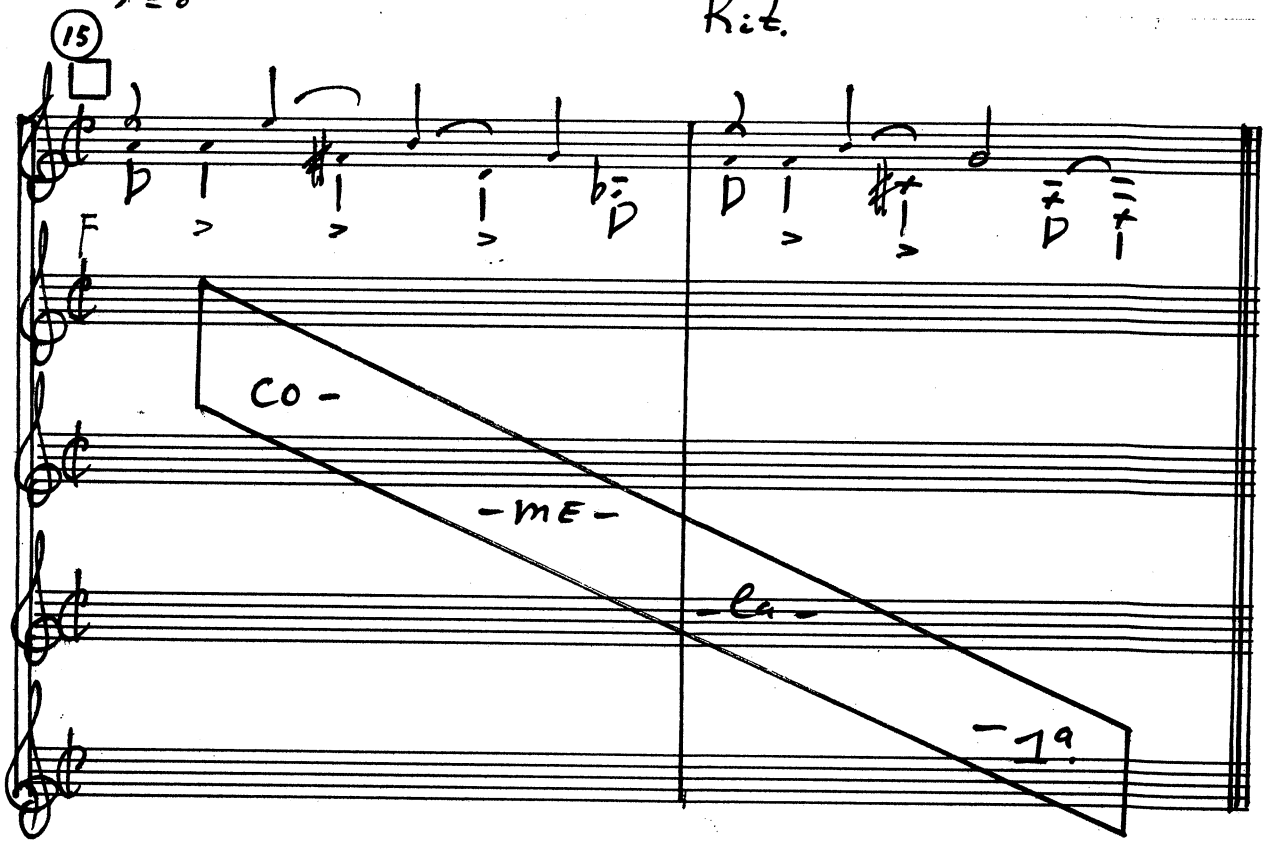
♩ = 𝅗𝅥

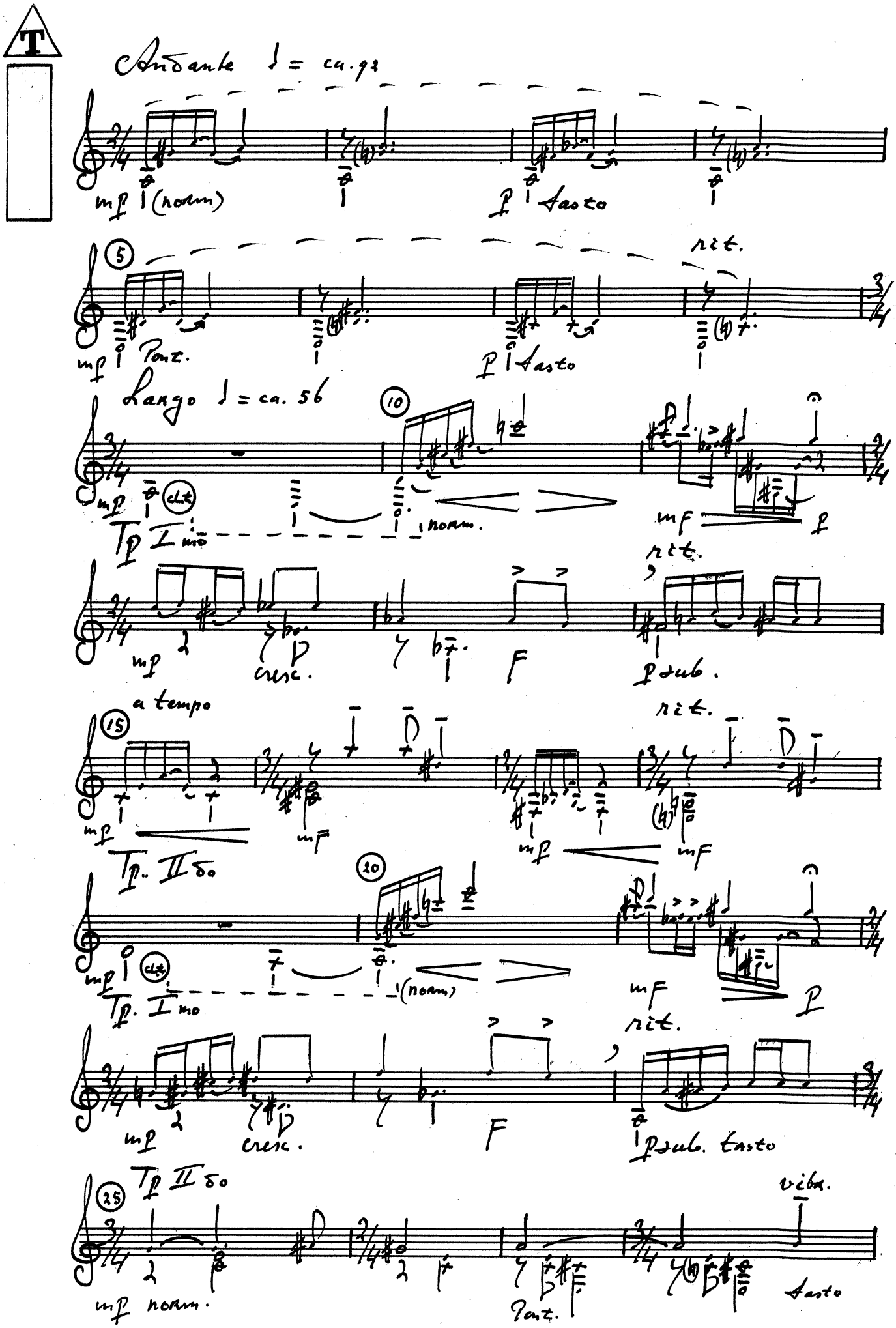


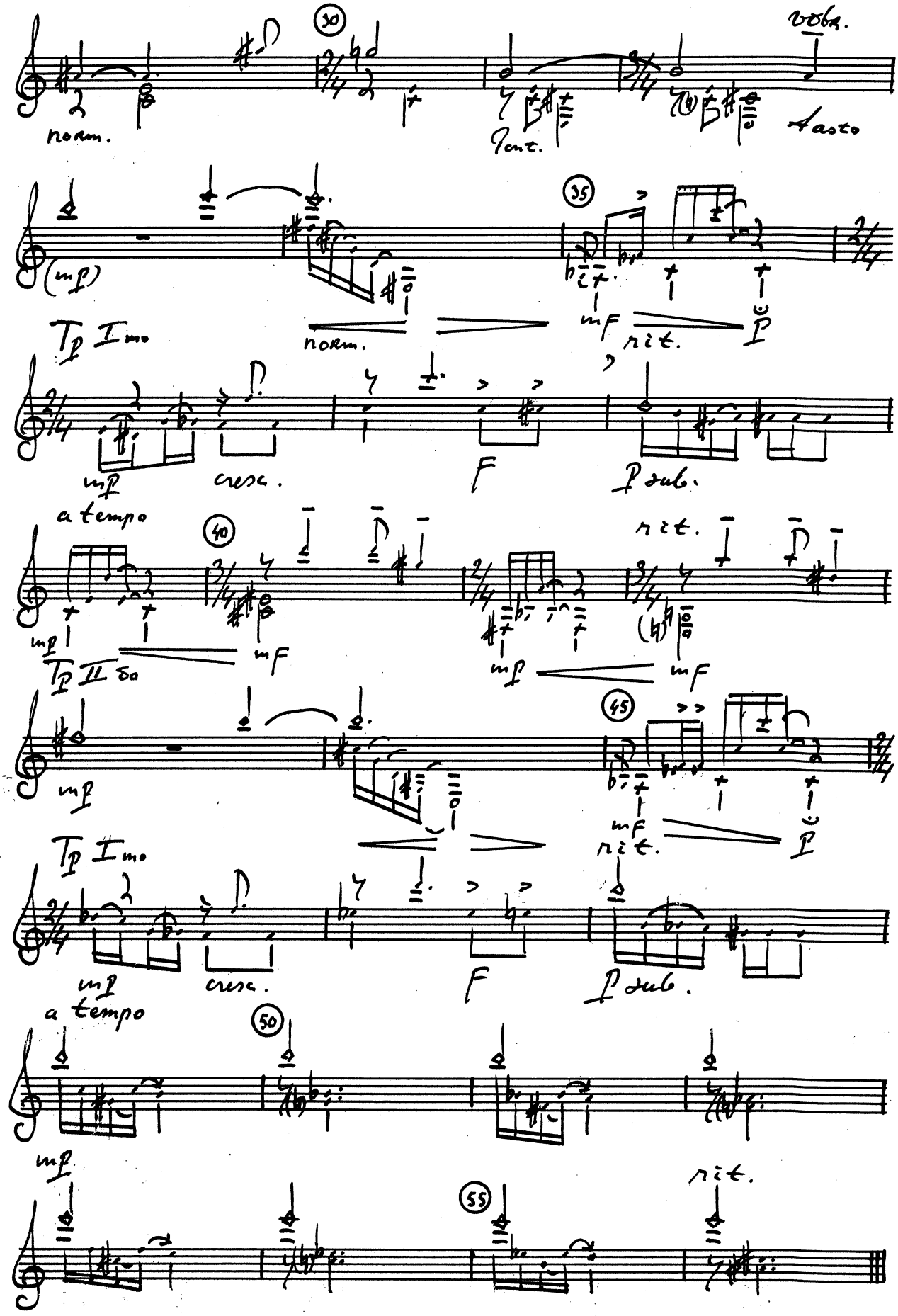

5
mf
mf
p
mf
p
mf
p
mf
F
co-
-me-
-la-
-1a.

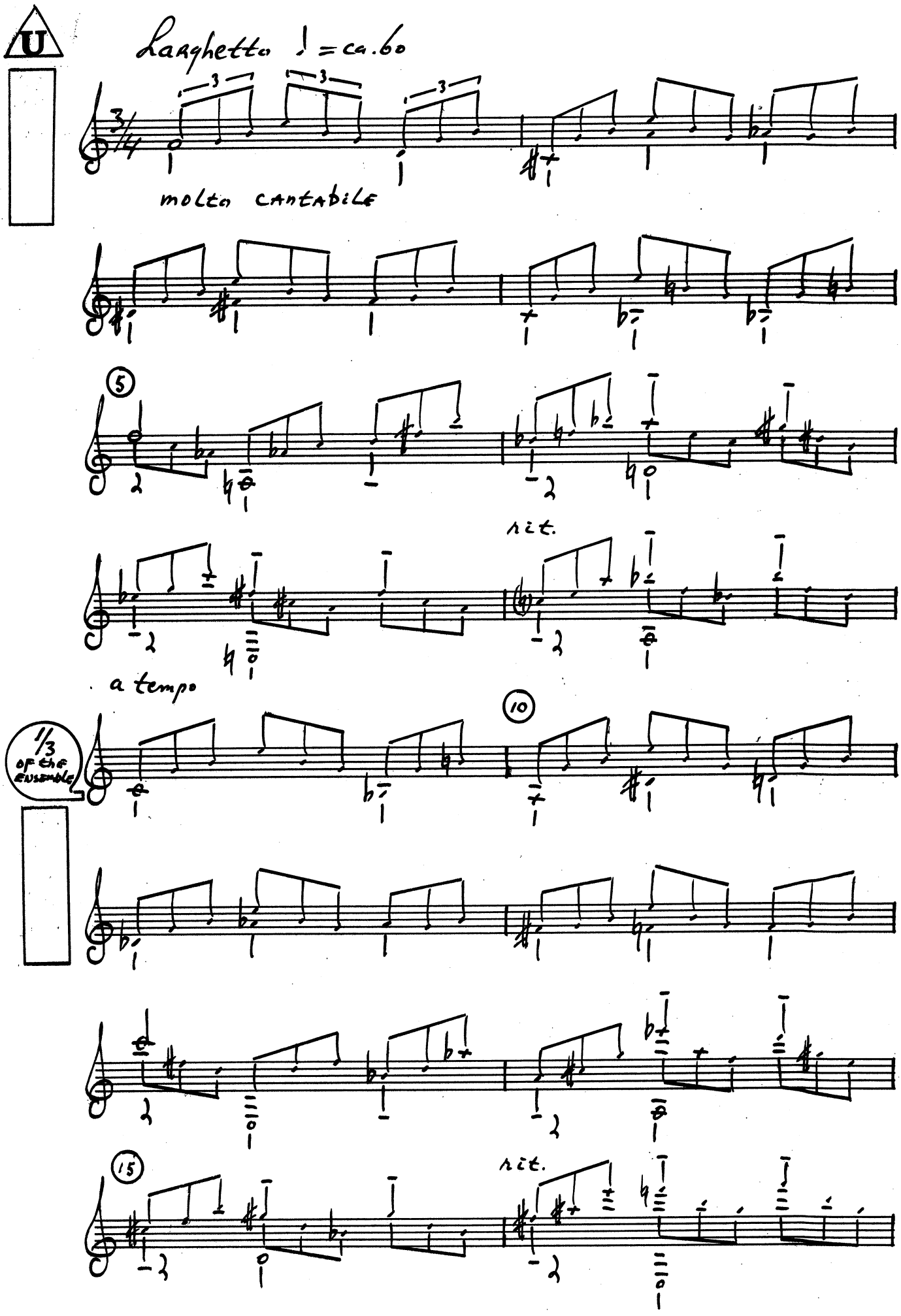

10
mf
mf
p
mF
p
mF
p
mF
F
co-
-mE-
-la-
-1a.

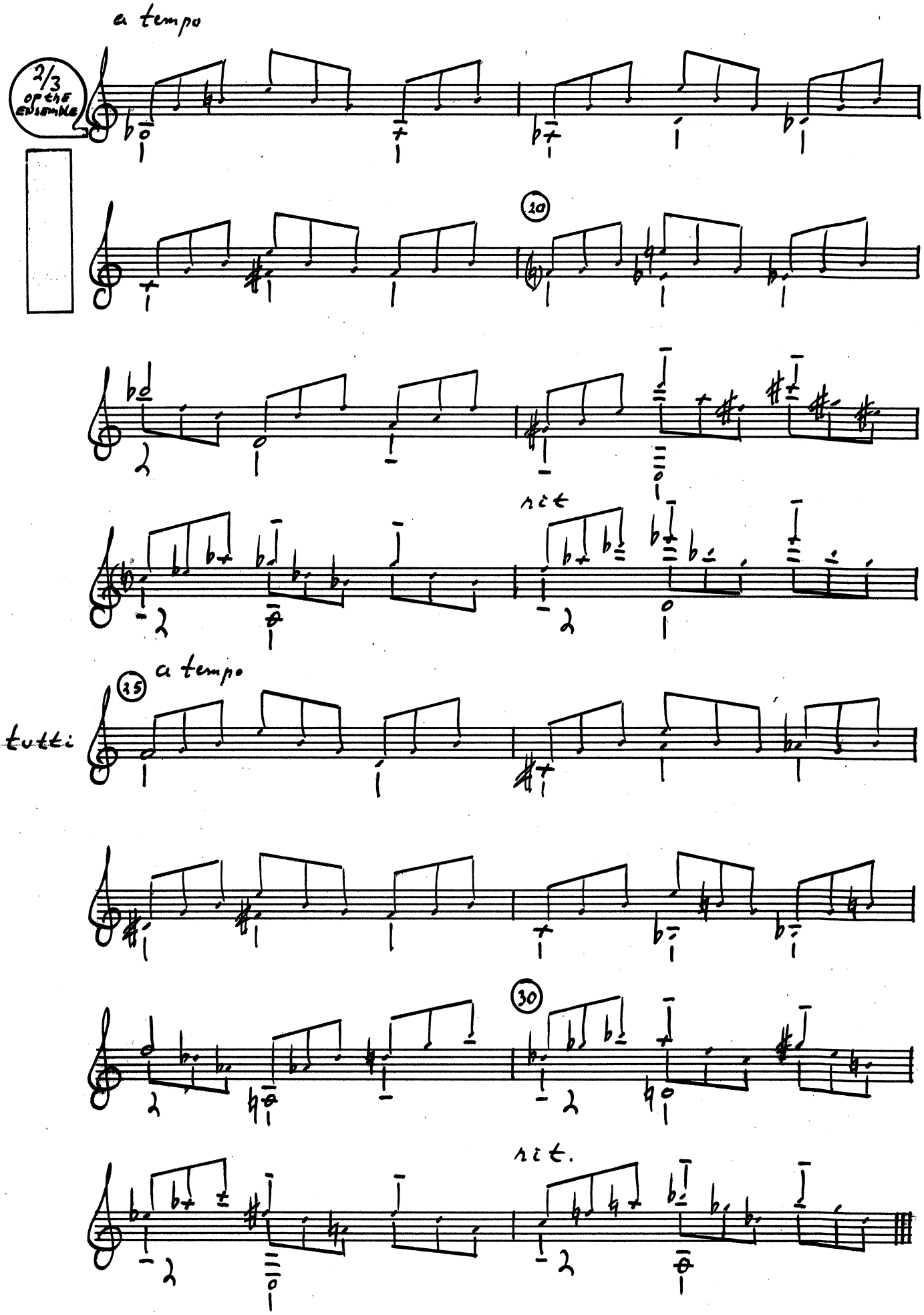

mP
mP
P
P
P


15
Rit.
F
CO -
- ME -
- LA -
- TA


T
Andante ♩ = ca. 92
mf (norm.)
p tasto
5
rit.
mf Pont.
p tasto
Largo ♩ = ca. 56
10
mp
cl.t
Tp I mo
norm.
mf
p
rit.
mp
cresc.
F
p sub.
a tempo
15
rit.
mp
mf
Tp. II do
mf
mp
20
cl.t
Tp. I mo
(norm.)
mf
p
rit.
mp
cresc.
F
p sub. tasto
Tp II do
25
vibr.
mp norm.
Pont.
tasto

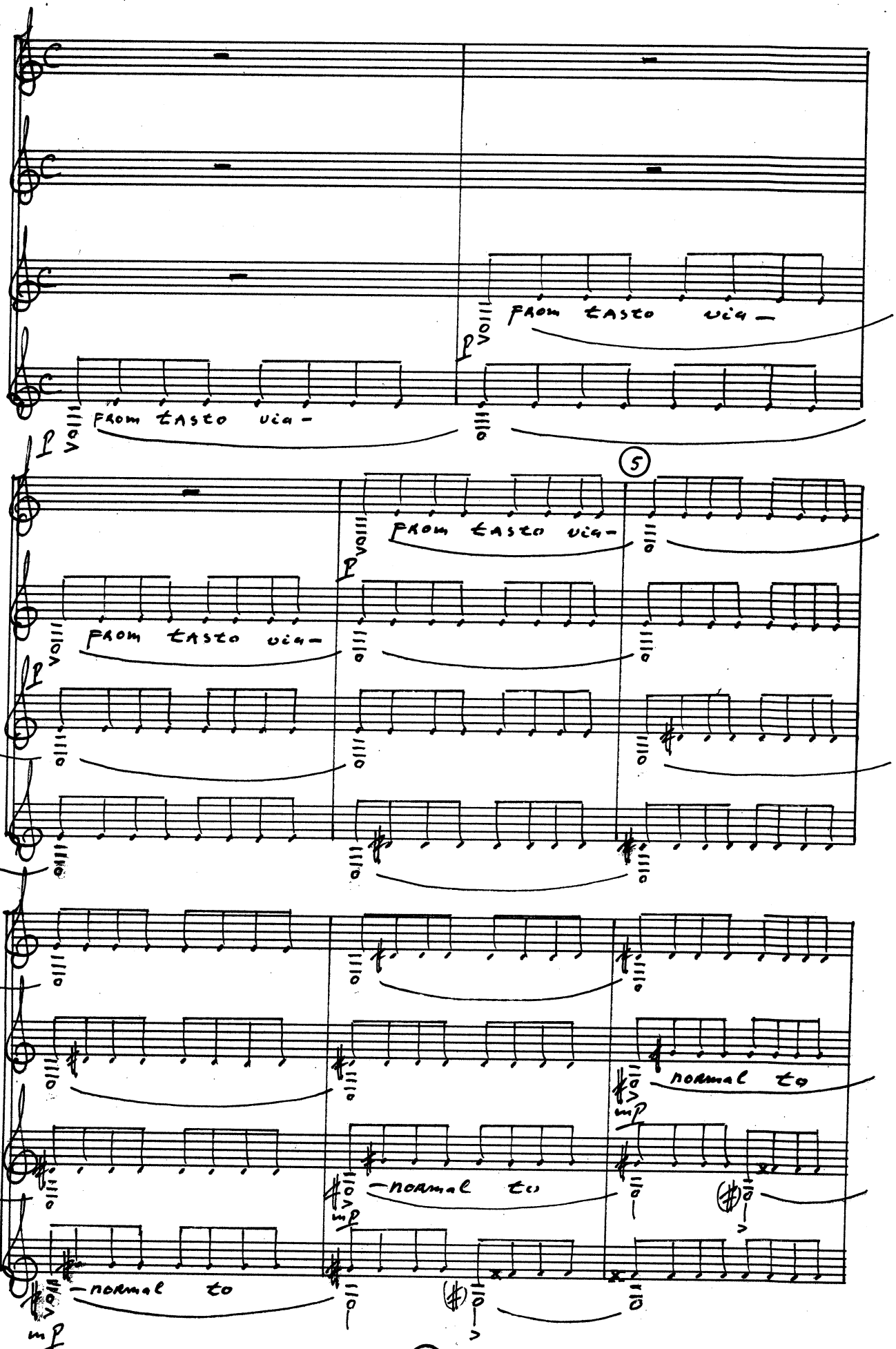

30
vibr.
norm.
Pont.
Tasto
(mp)
35
norm.
mf
rit.
p
Tp I mo
mp
cresc.
F
p sub.
a tempo
40
rit.
mp
mf
mp
mf
Tp II do
mp
45
mf
rit.
p
Tp I mo
mp
cresc.
F
p sub.
a tempo
50
mp
55
rit.

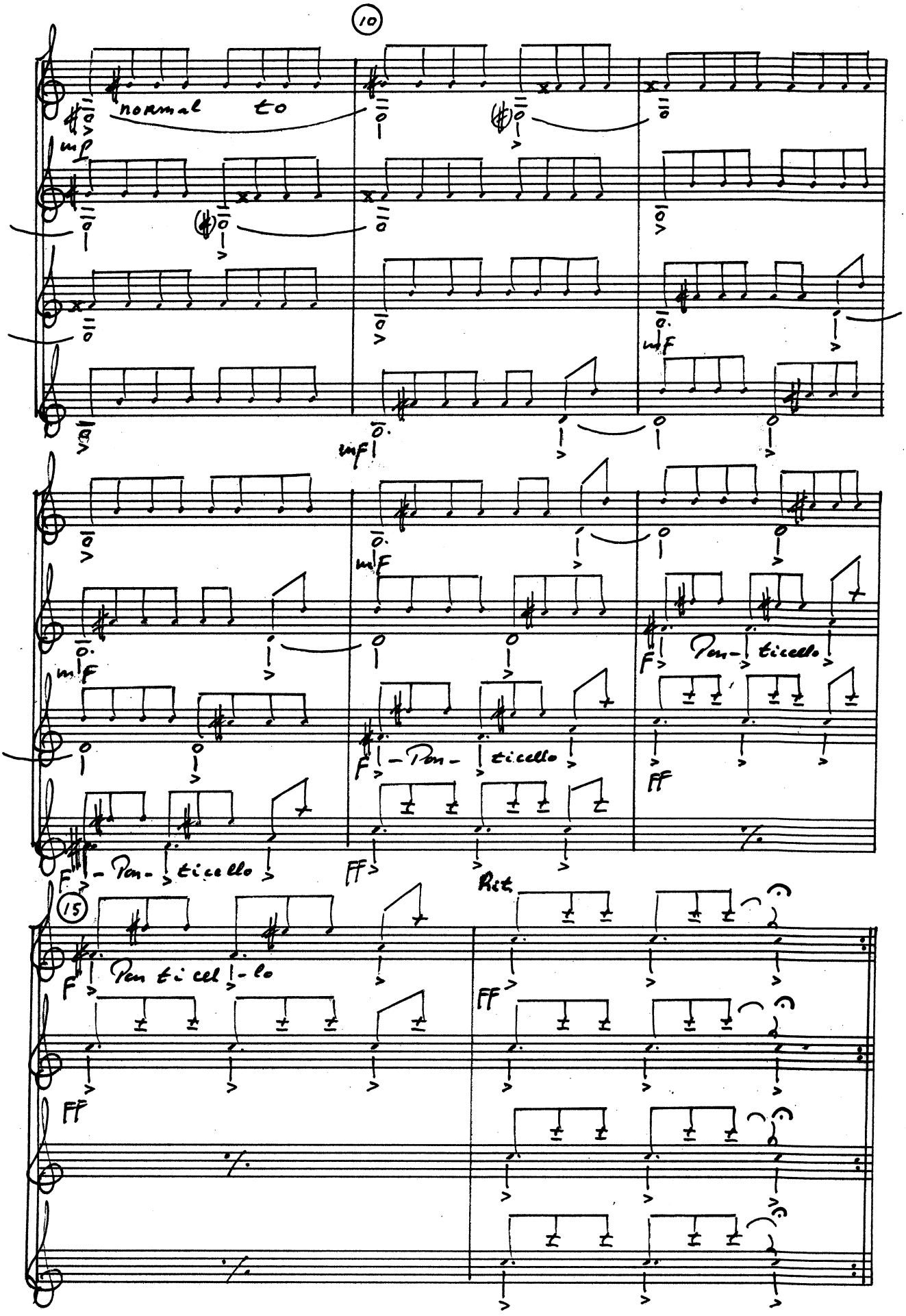

U
Larghetto ♩ = ca. 60
molto cantabile
5
rit.
a tempo
10
1/3 of the ensemble
15
rit.

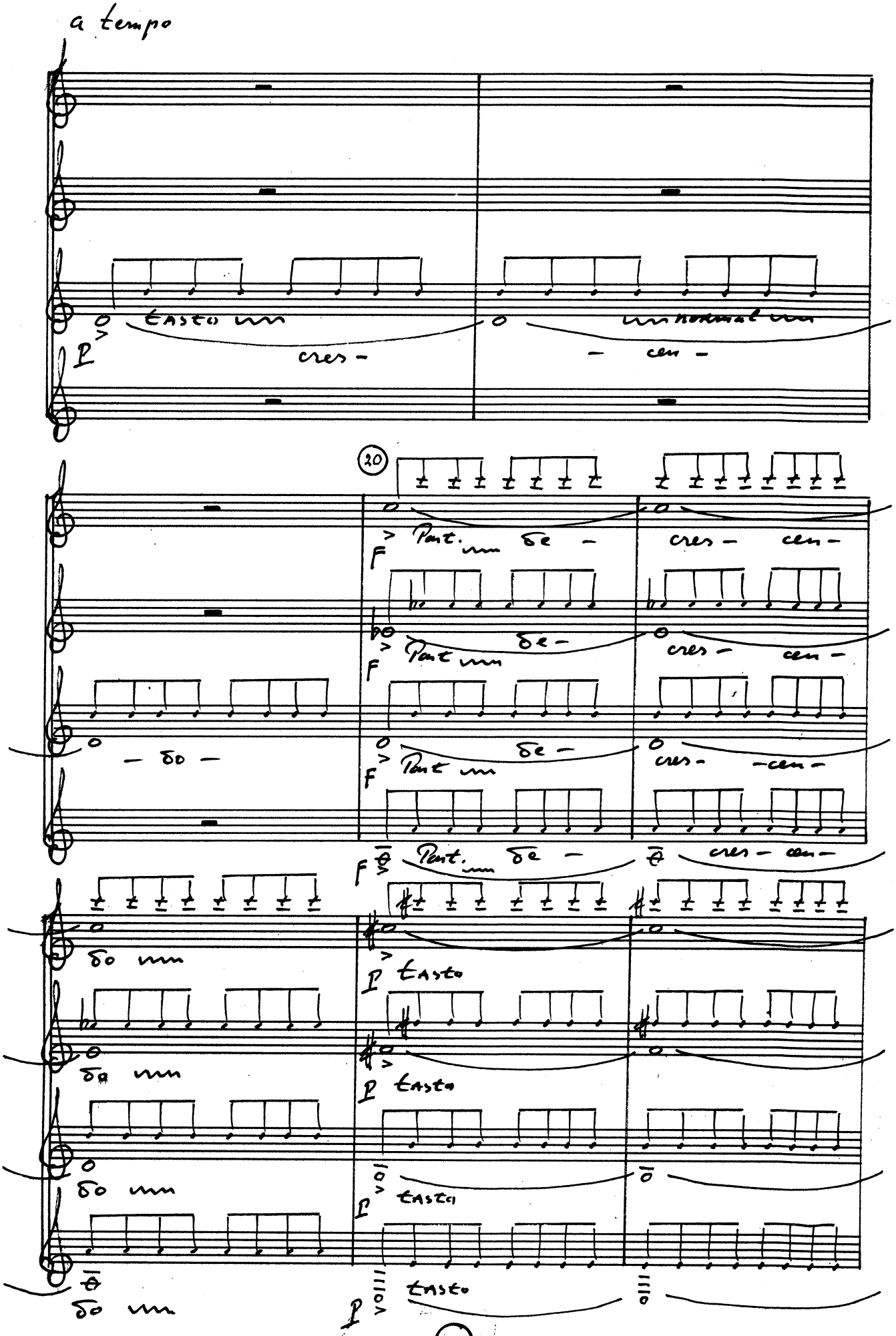

a tempo
2/3 of the ensemble
20
rit
a tempo
25
tutti
30
rit.

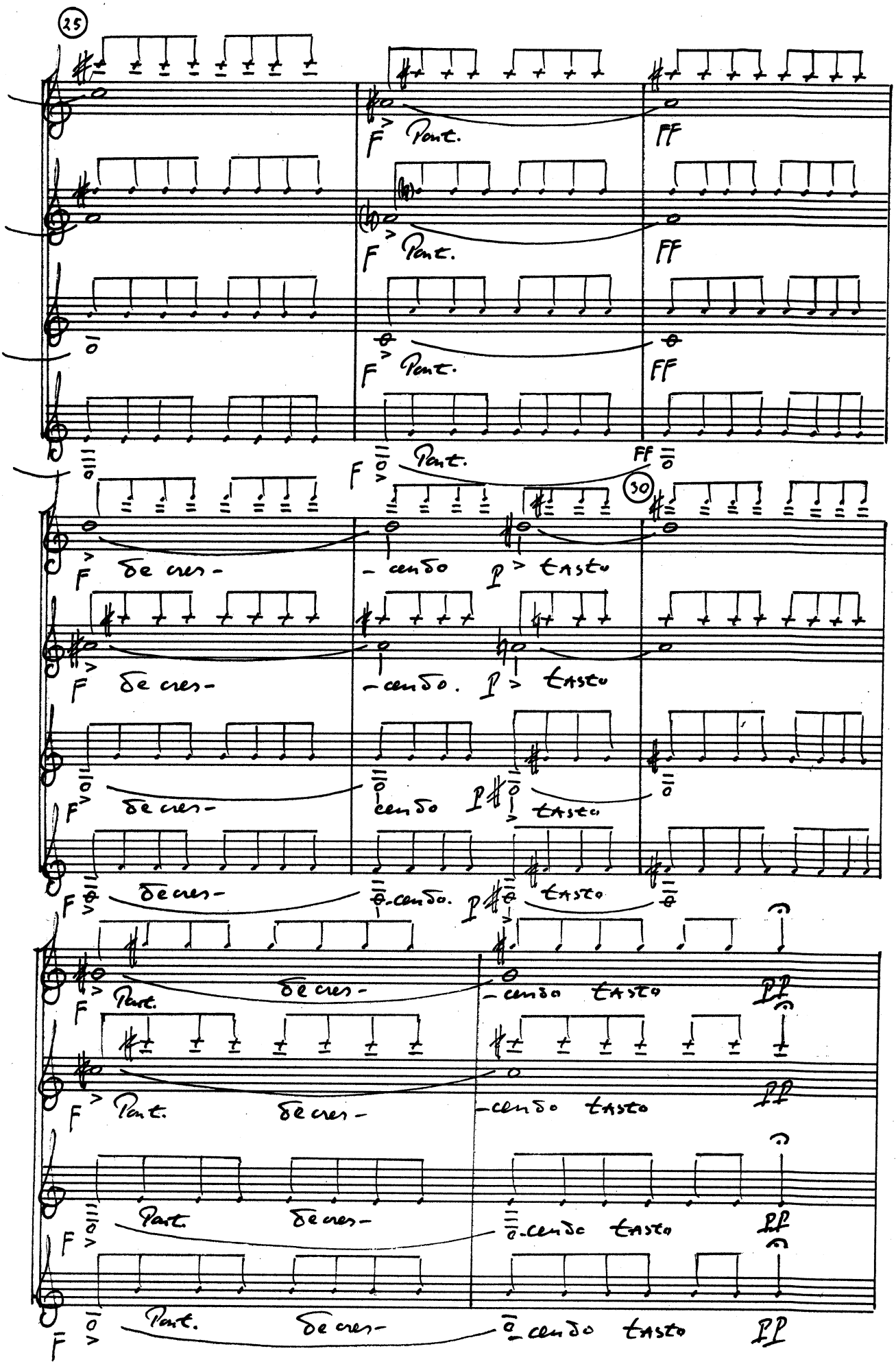
V

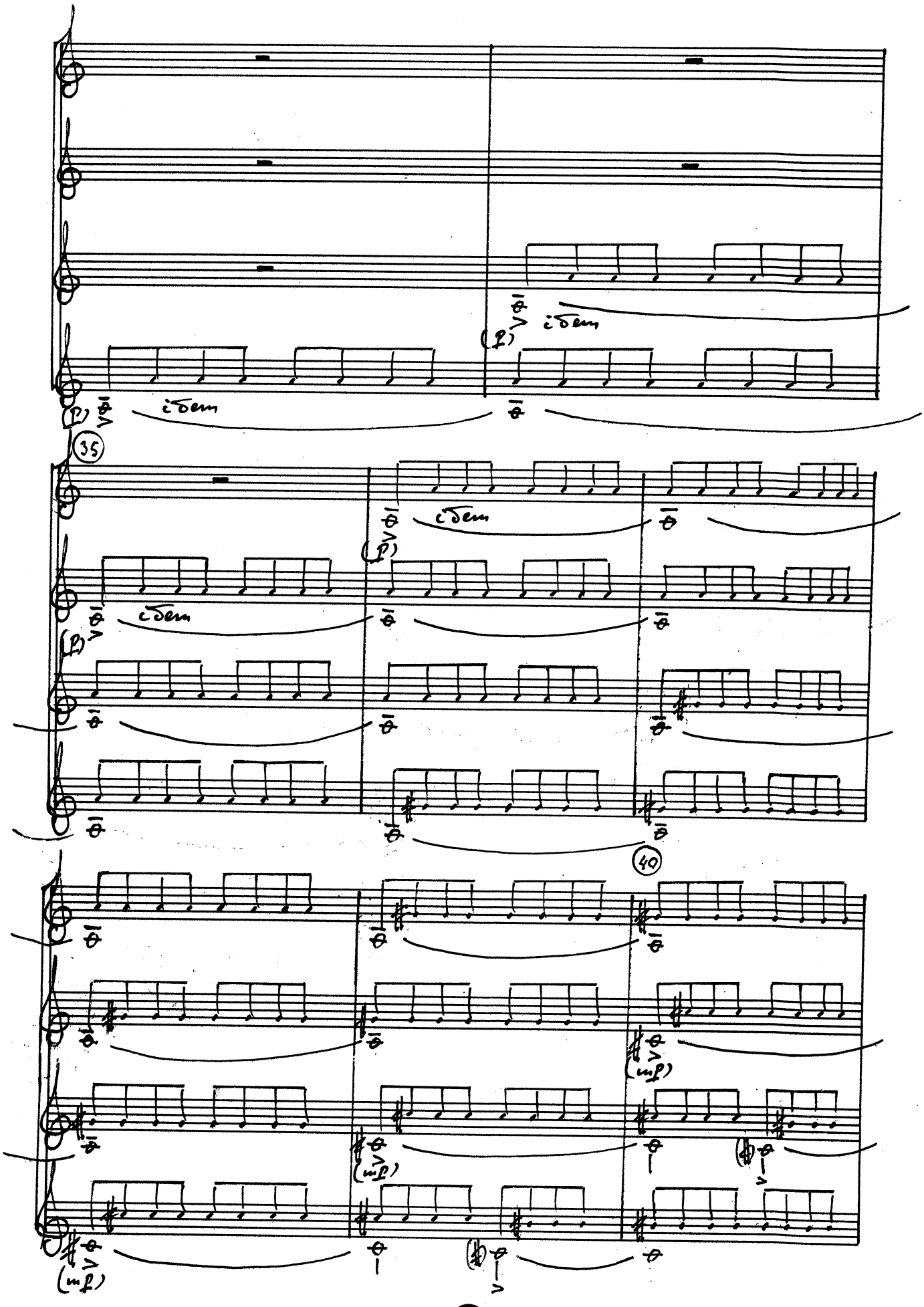
Vivace ♩ = ca. 160

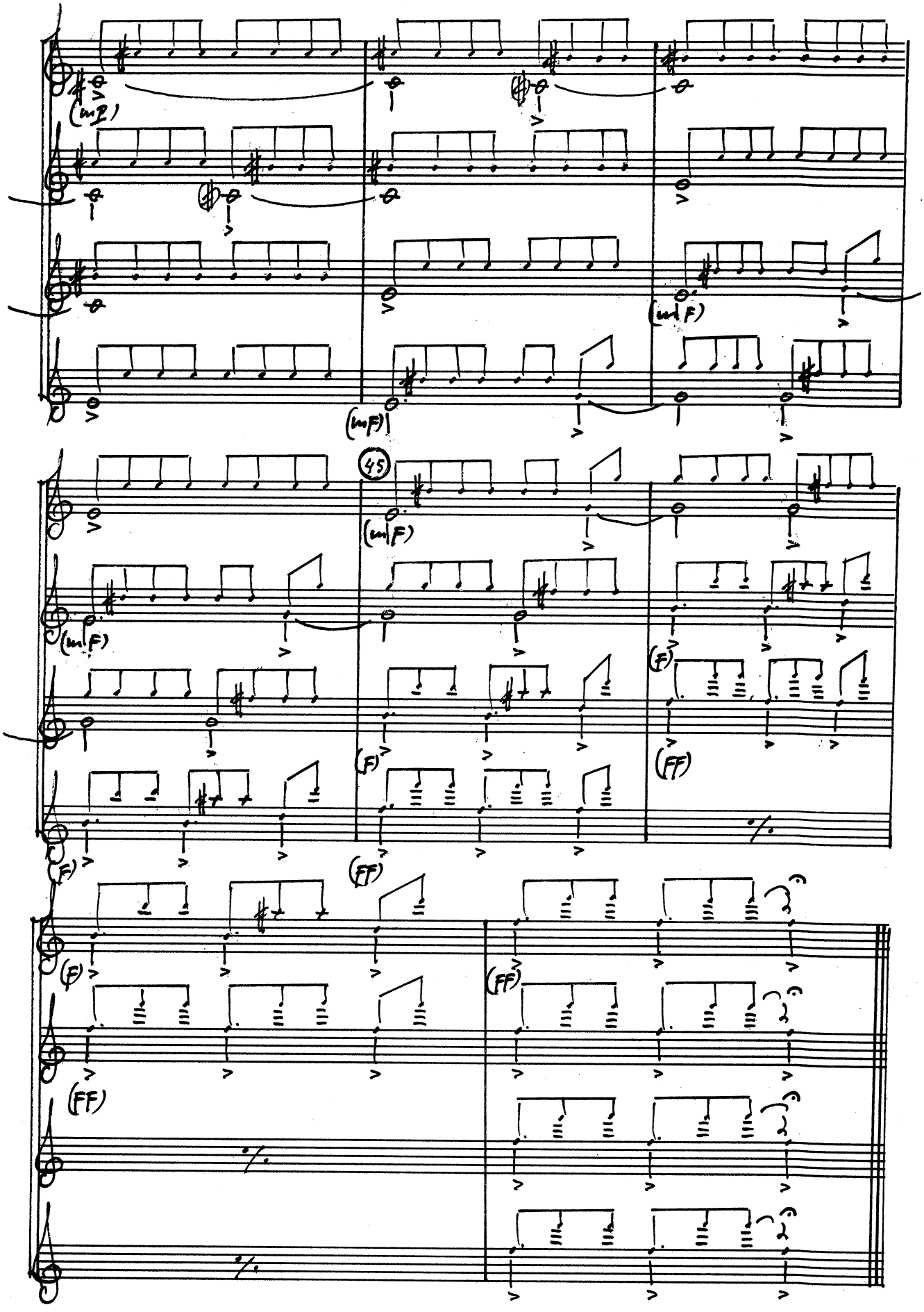


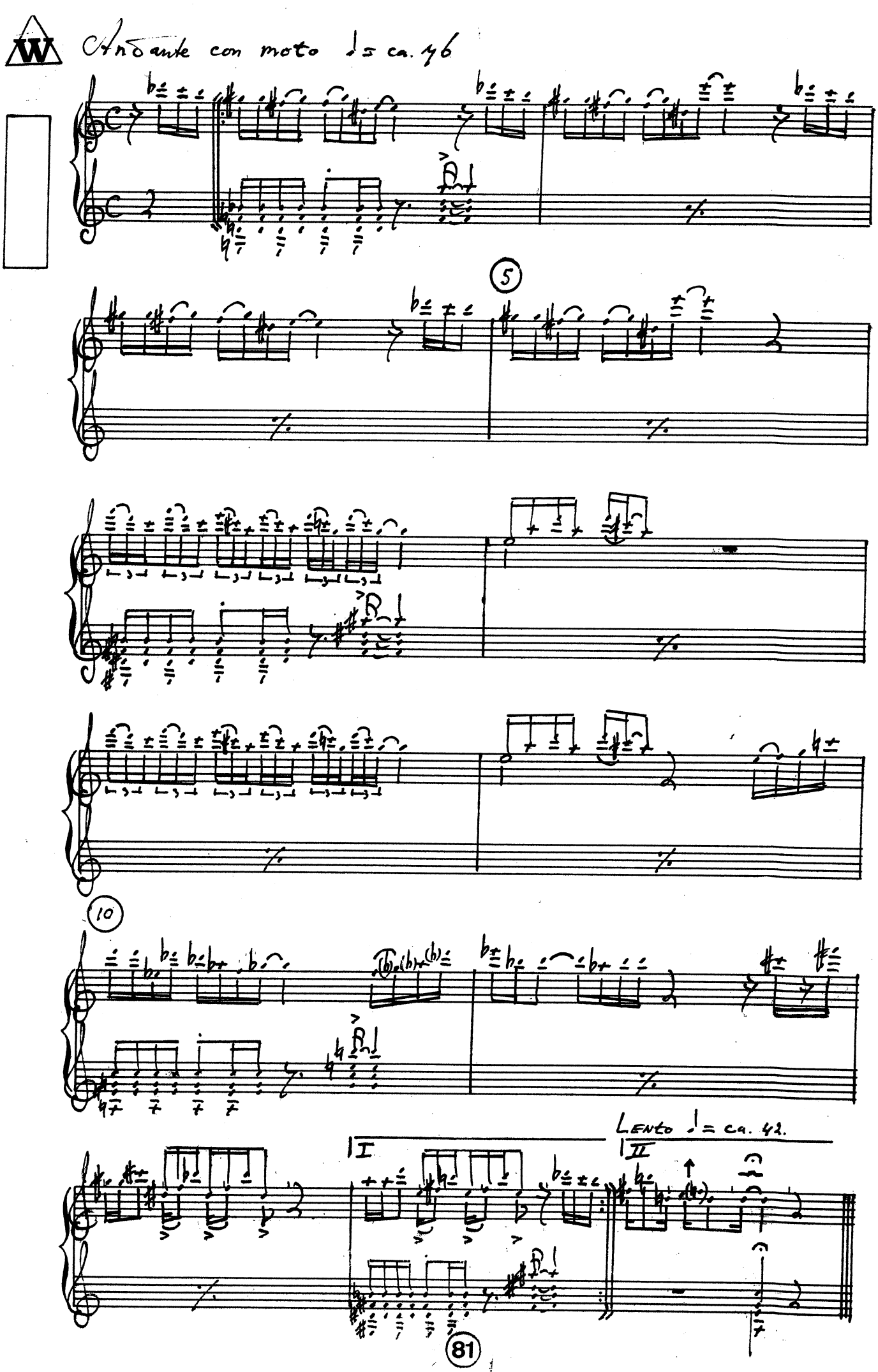

10
normal to
mf
mF
F
Pen- ticello
FF
15
Rit.
Pen ti cel - lo


a tempo
tasto
normal
cres -
- cen -
20
Pont.
de -
cres - cen -
do
tasto

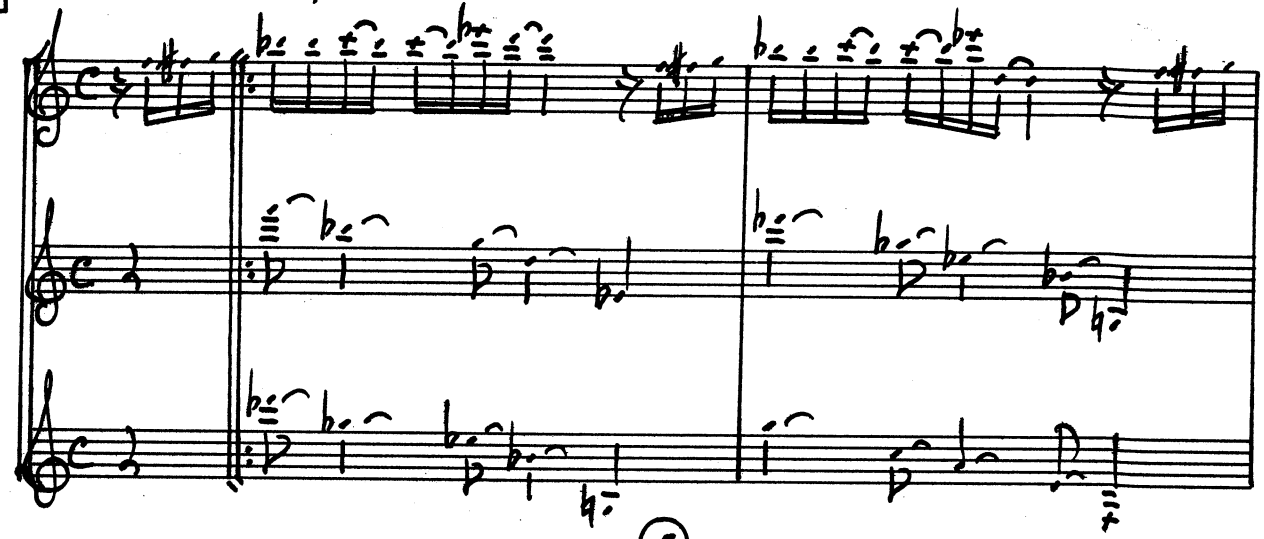

25
F Pont.
FF
F Pont.
FF
F Pont.
FF
F Pont.
FF
30
F de cres-
-cendo
P tasto
F de cres-
-cendo.
P tasto
F de cres-
cendo
P tasto
F de cres-
-cendo.
P tasto
F Pont.
de cres-
-cendo tasto
PP
F Pont.
de cres-
-cendo tasto
PP
F Pont.
de cres-
-cendo tasto
PP
F Pont.
de cres-
-cendo tasto
PP


idem
idem
35
idem
idem
40
(mf)
(mf)
(mf)

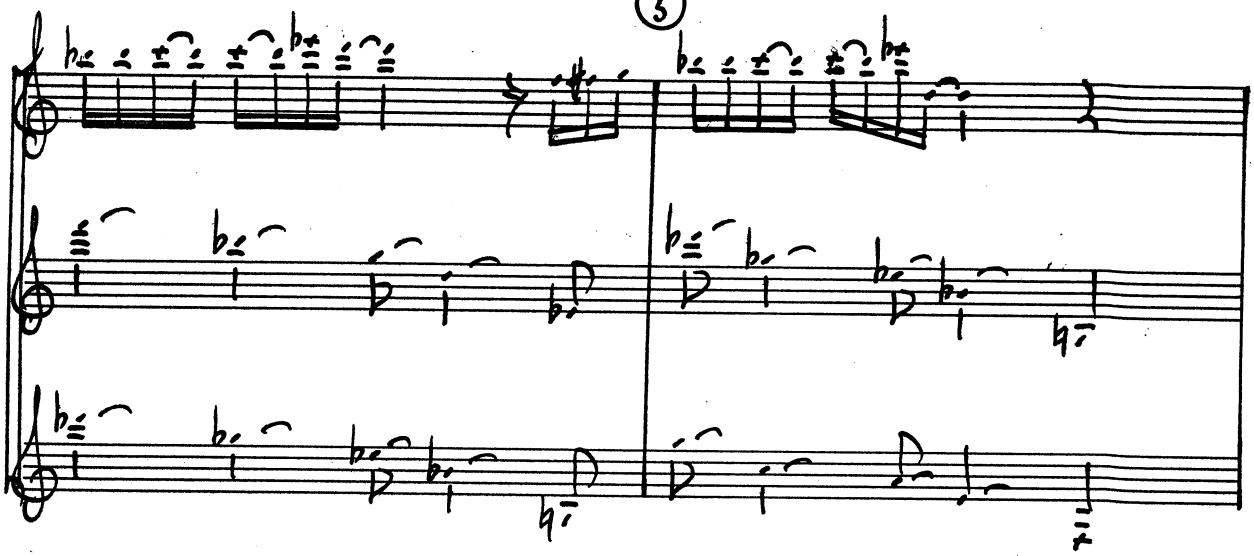

(mp)
(mF)
(mF)
45
(mF)
(mF)
(F)
(FF)
(F)
(FF)
(F)
(FF)
(FF)

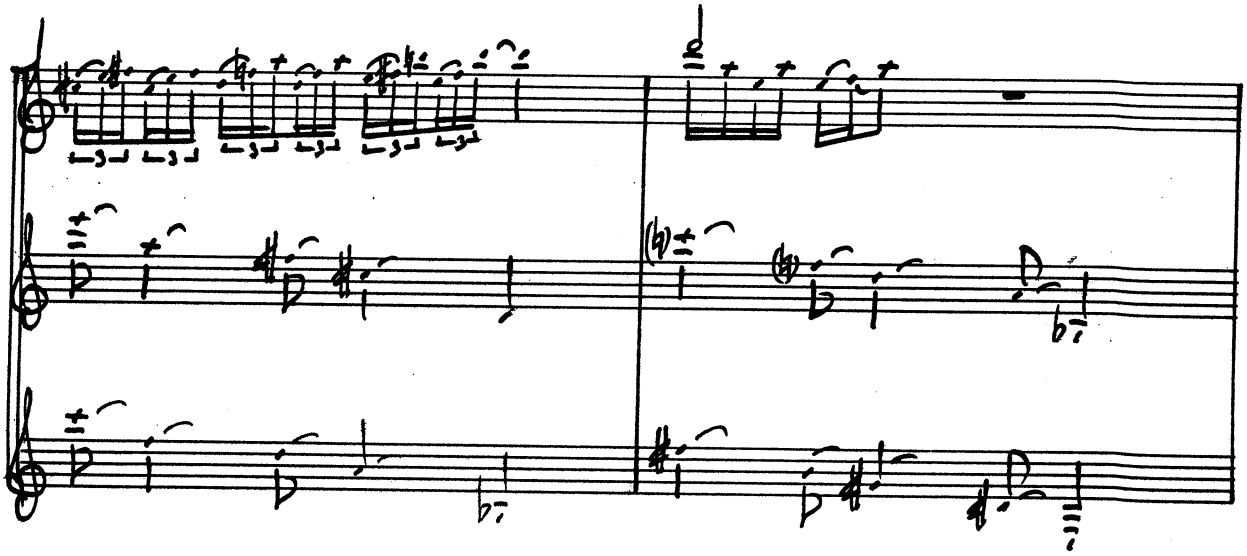

Andante con moto ♩= ca. 96
5
10
Lento ♩= ca. 42.
I
II

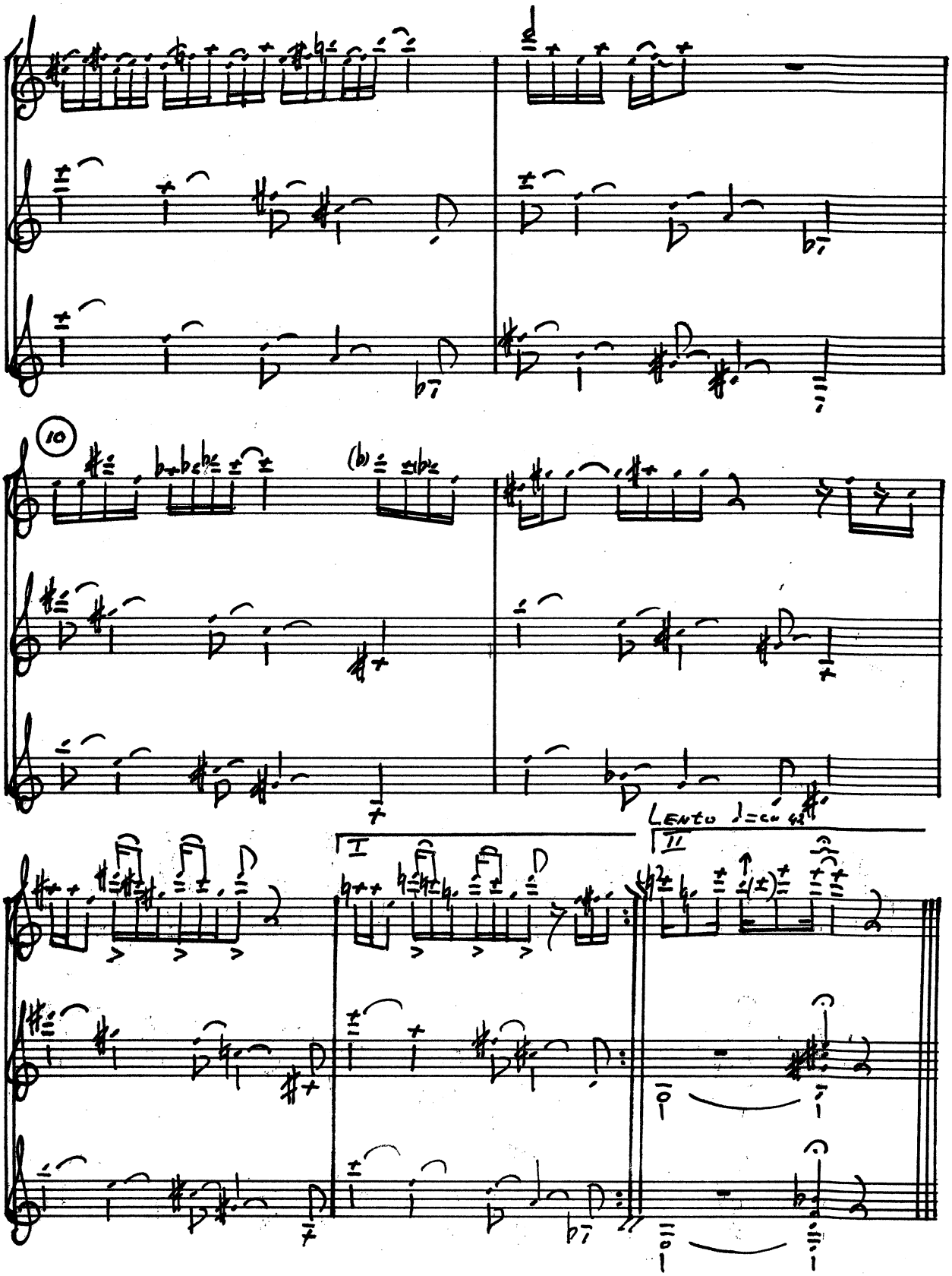
L'istesso tempo



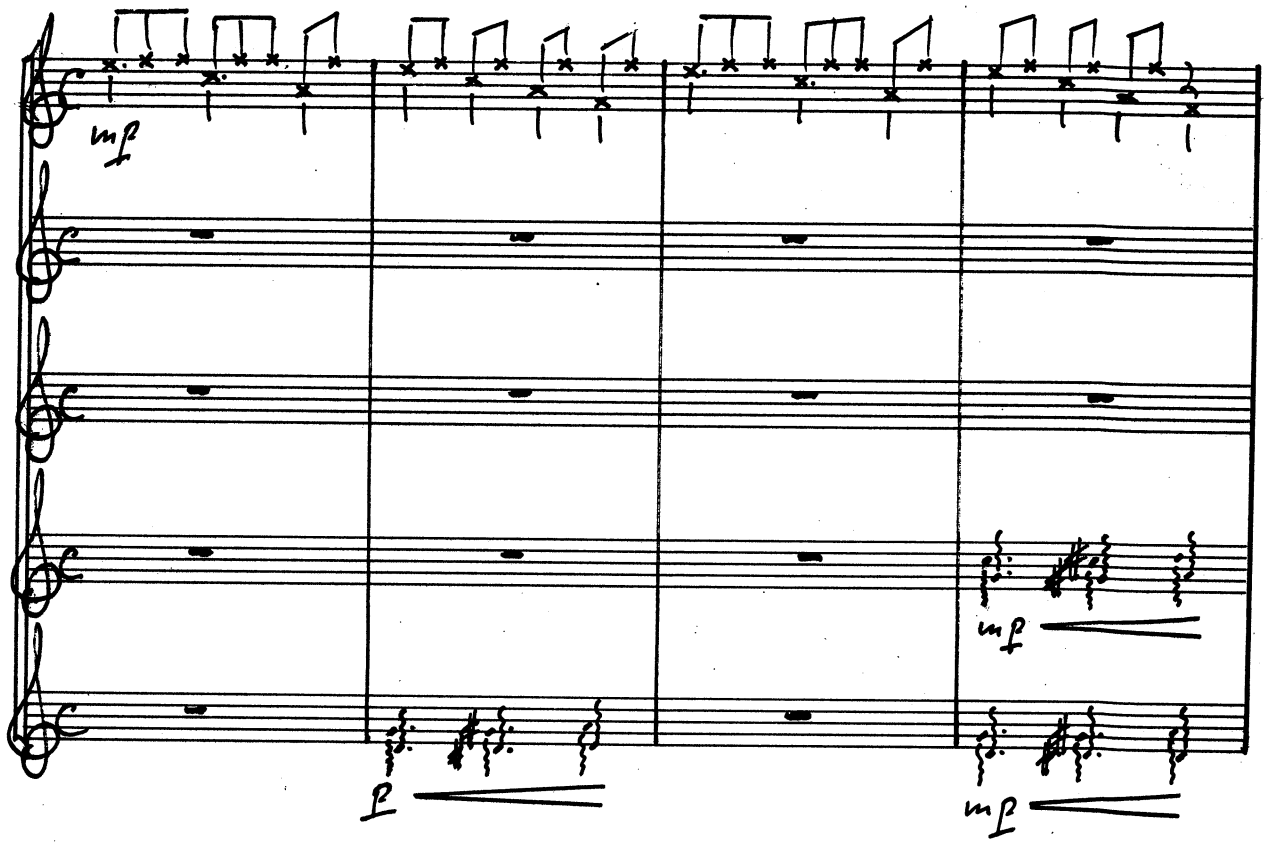
5



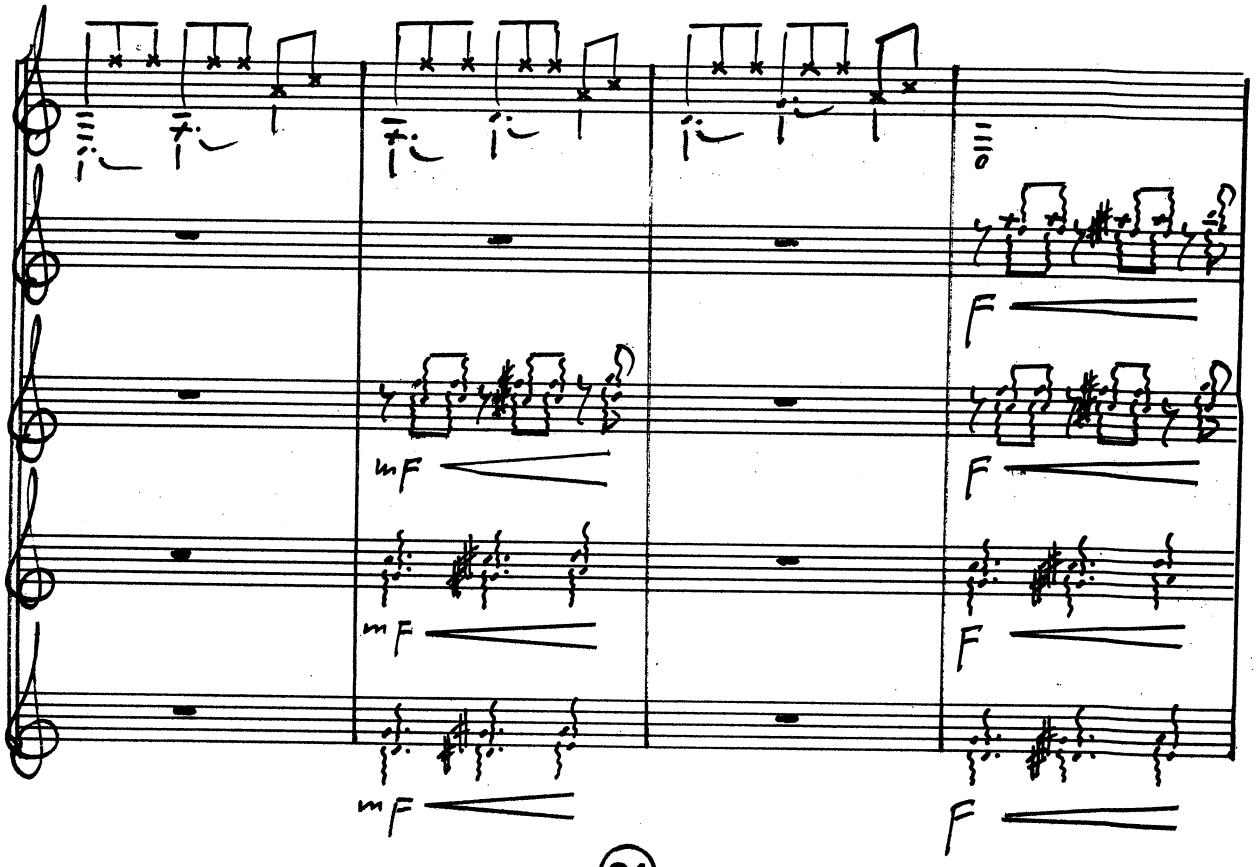


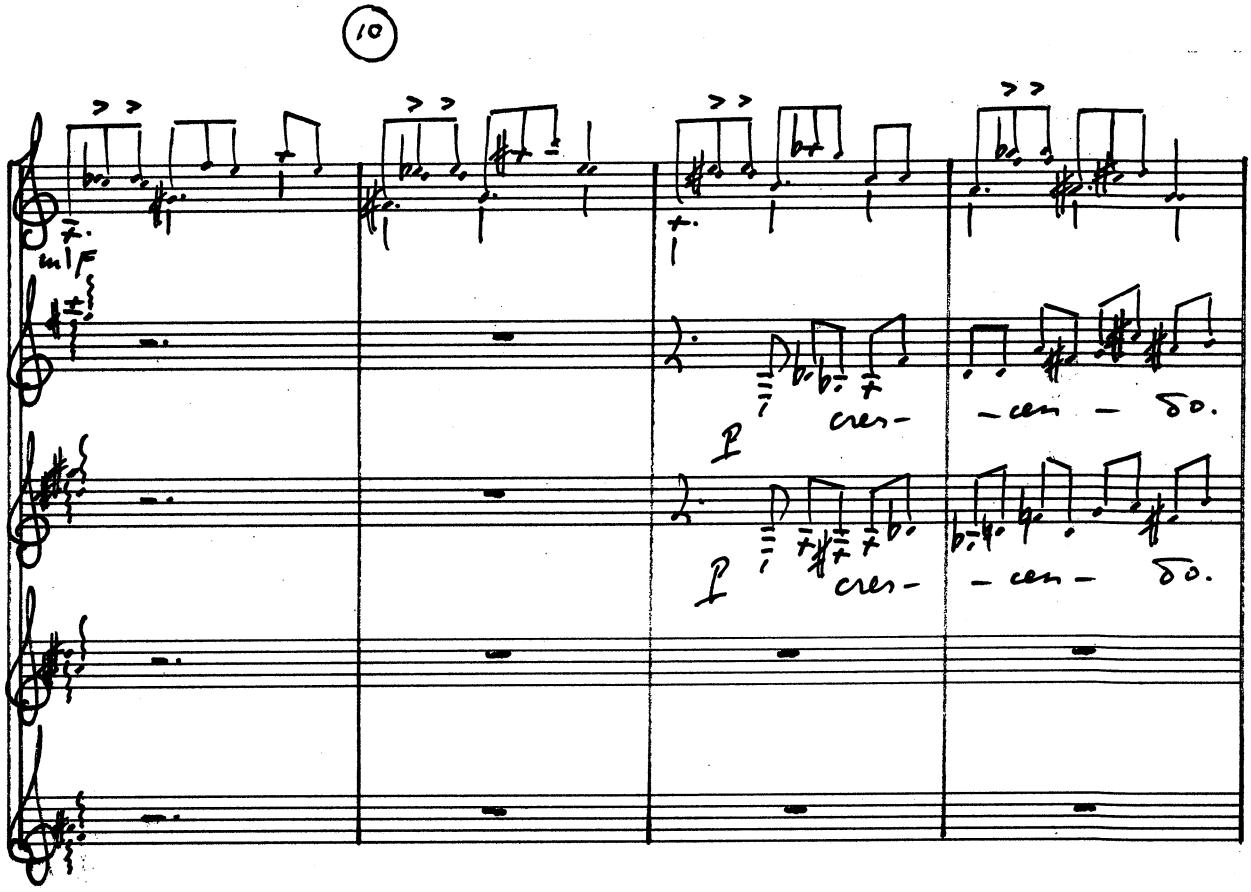

10
(b)
LENTO ♩=ca 42
I
II

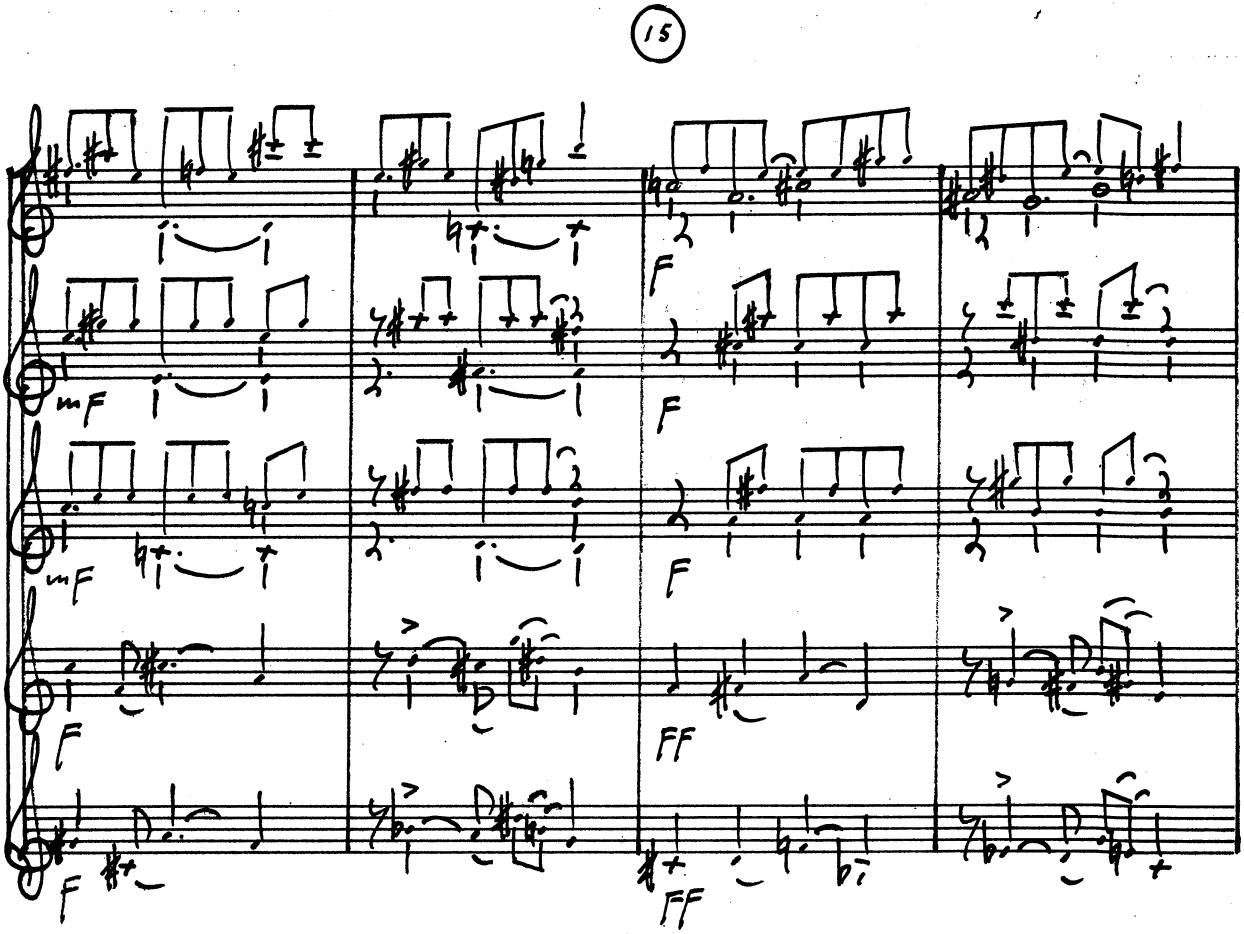
Allegro non tanto ♩= ca. 120.

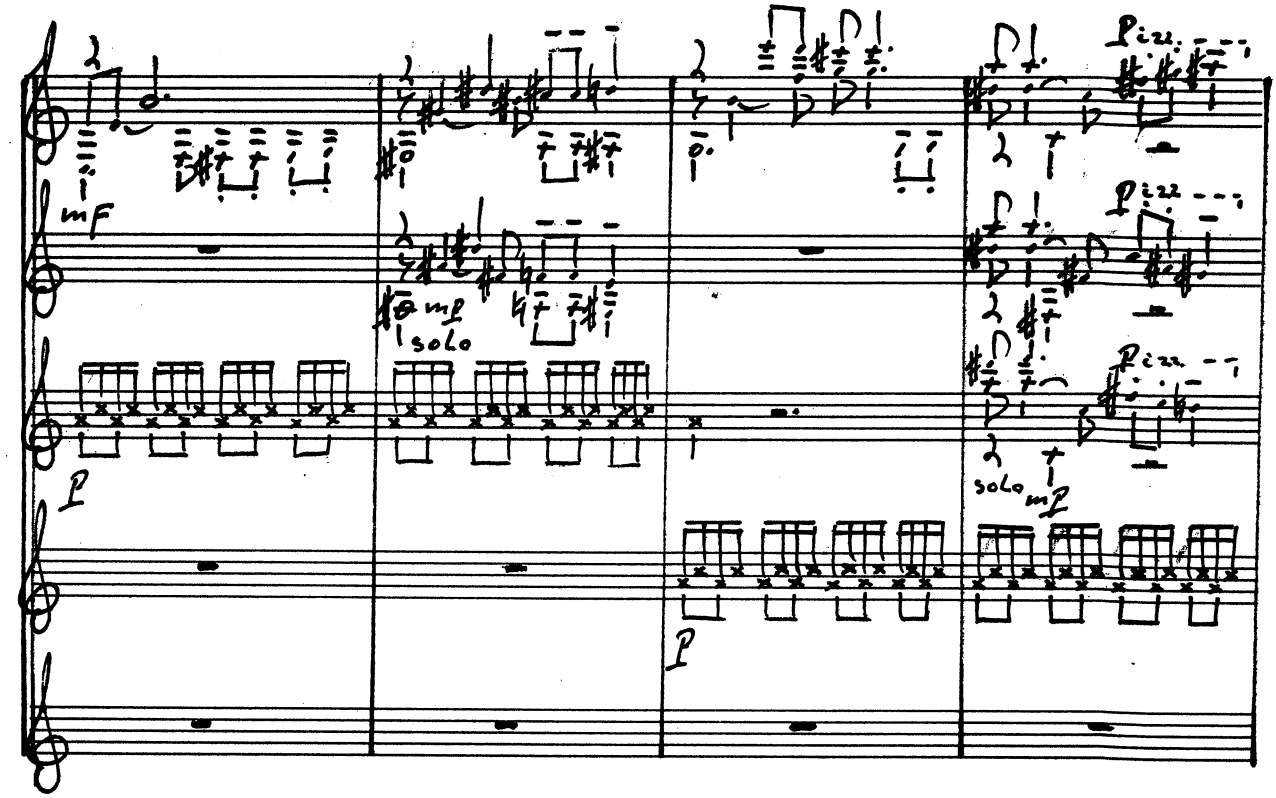


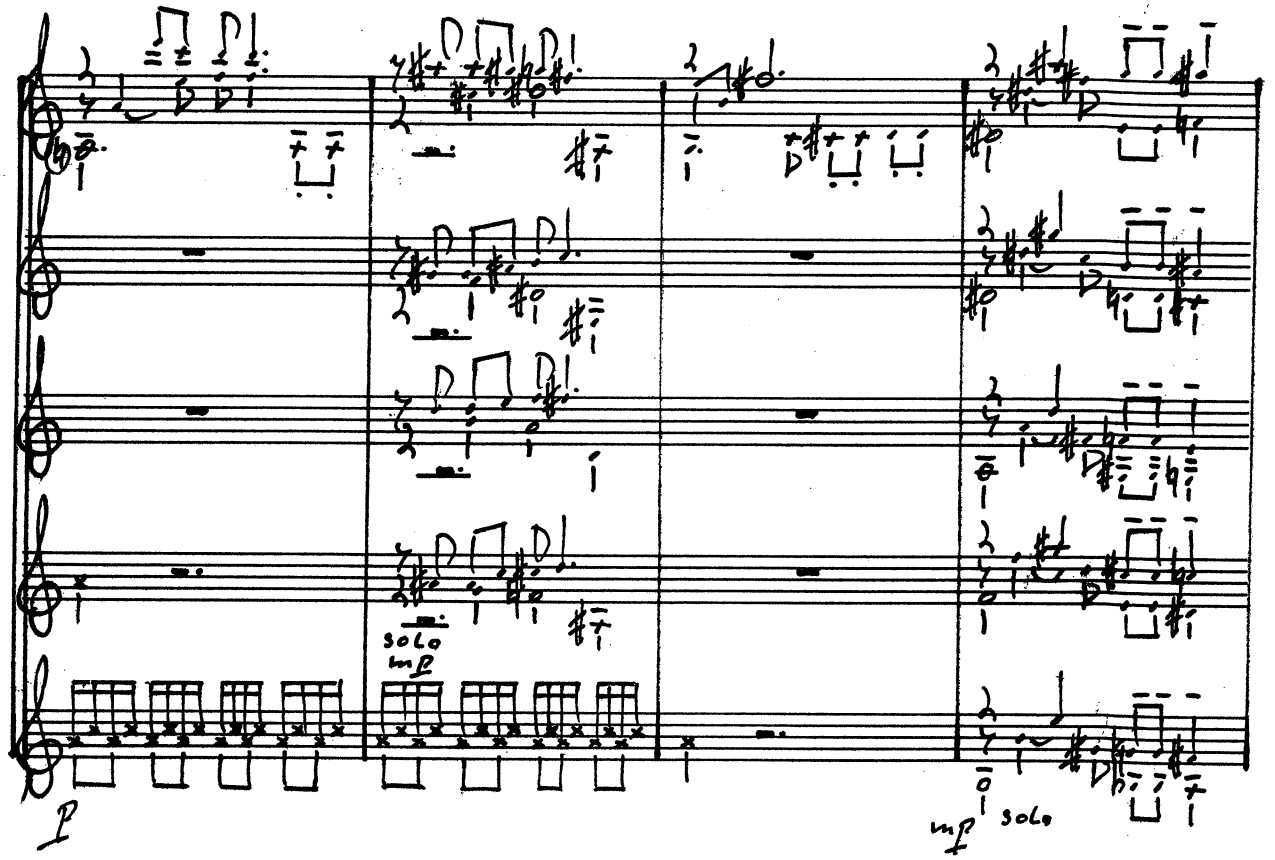
5



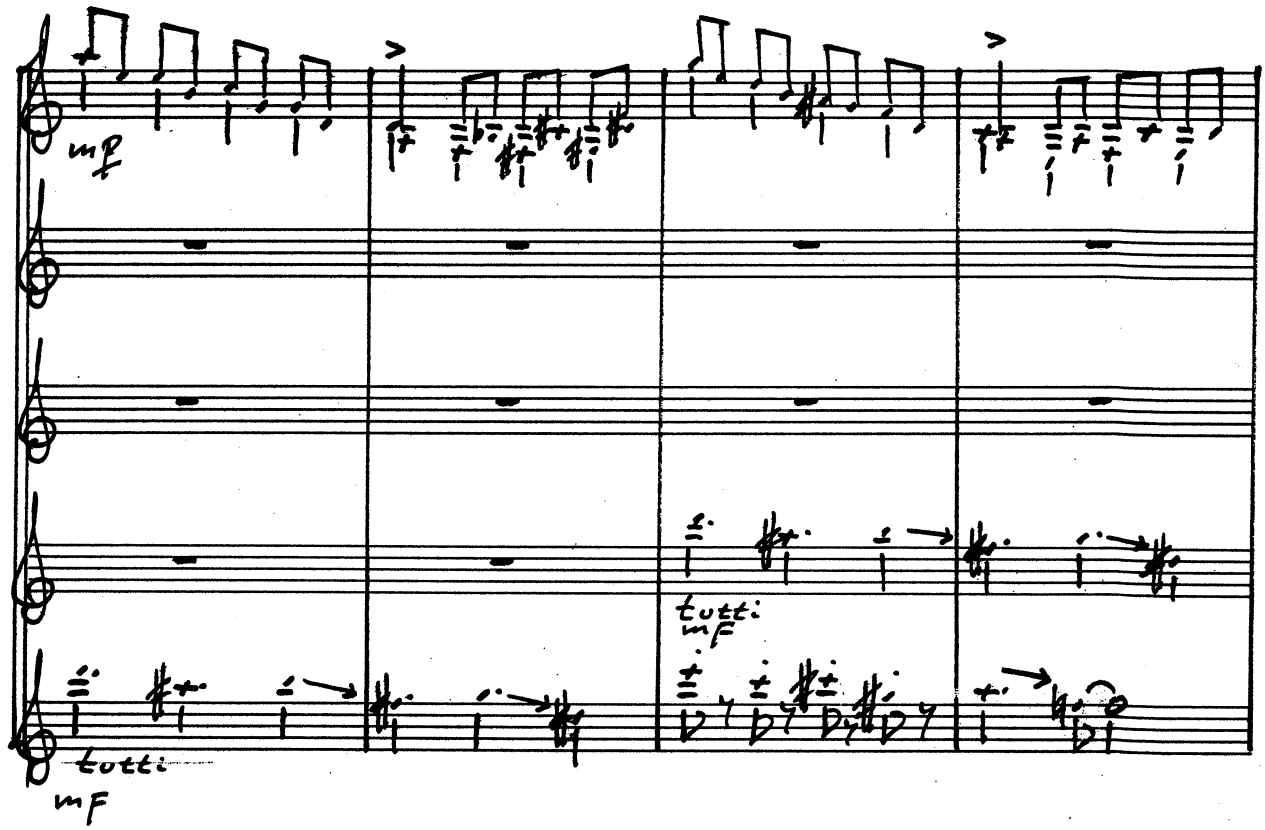

10
mF
P
cres-
-cen-
-do.
P
cres-
-cen-
-do.


15
mF
mF
F
F
F
F
F
FF
FF

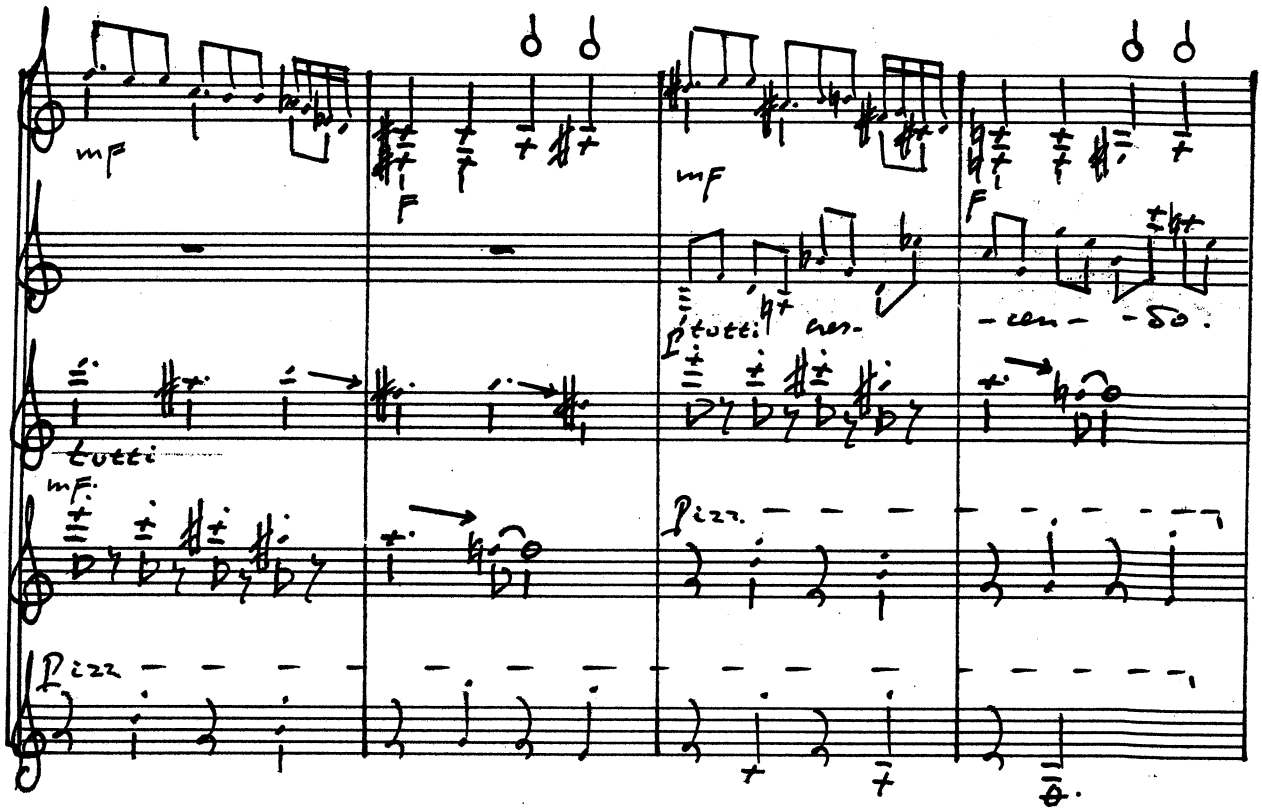

mf
mp
solo
p
Pizz.
solo
mp

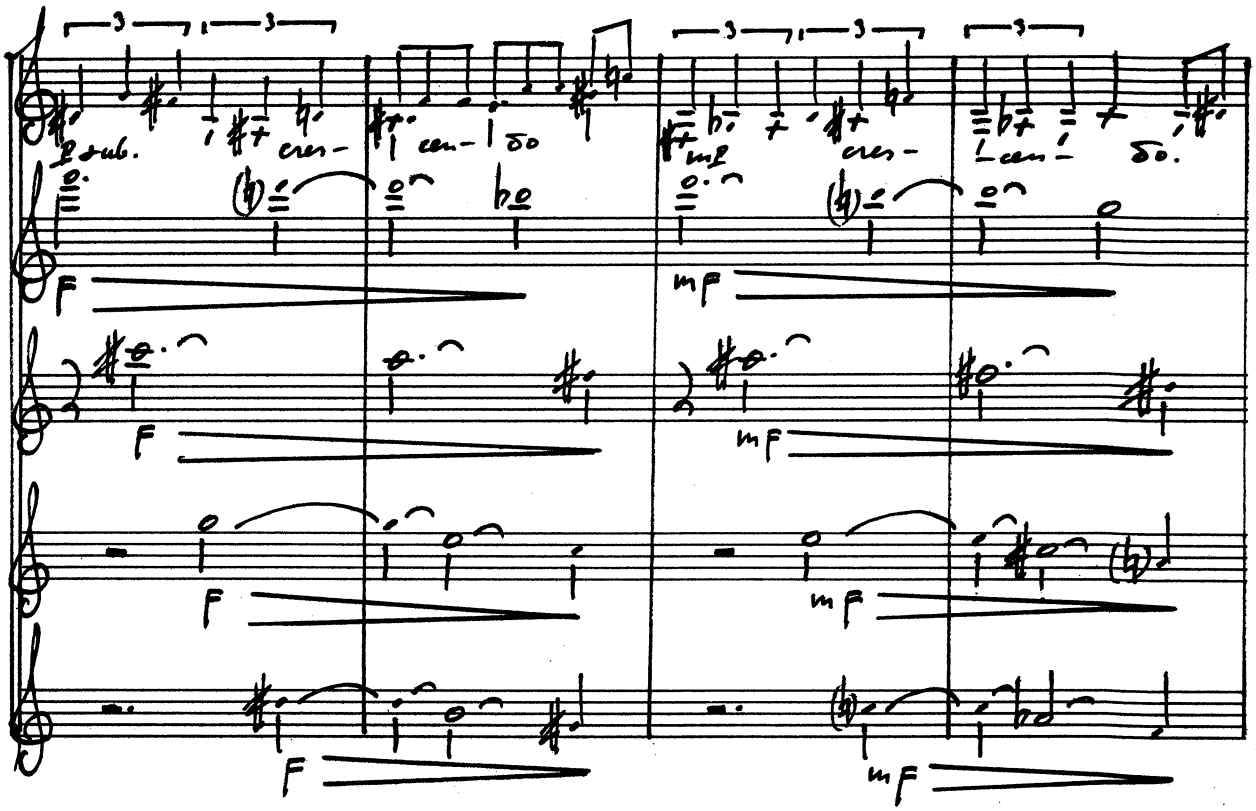

solo
mp
p
mp
solo

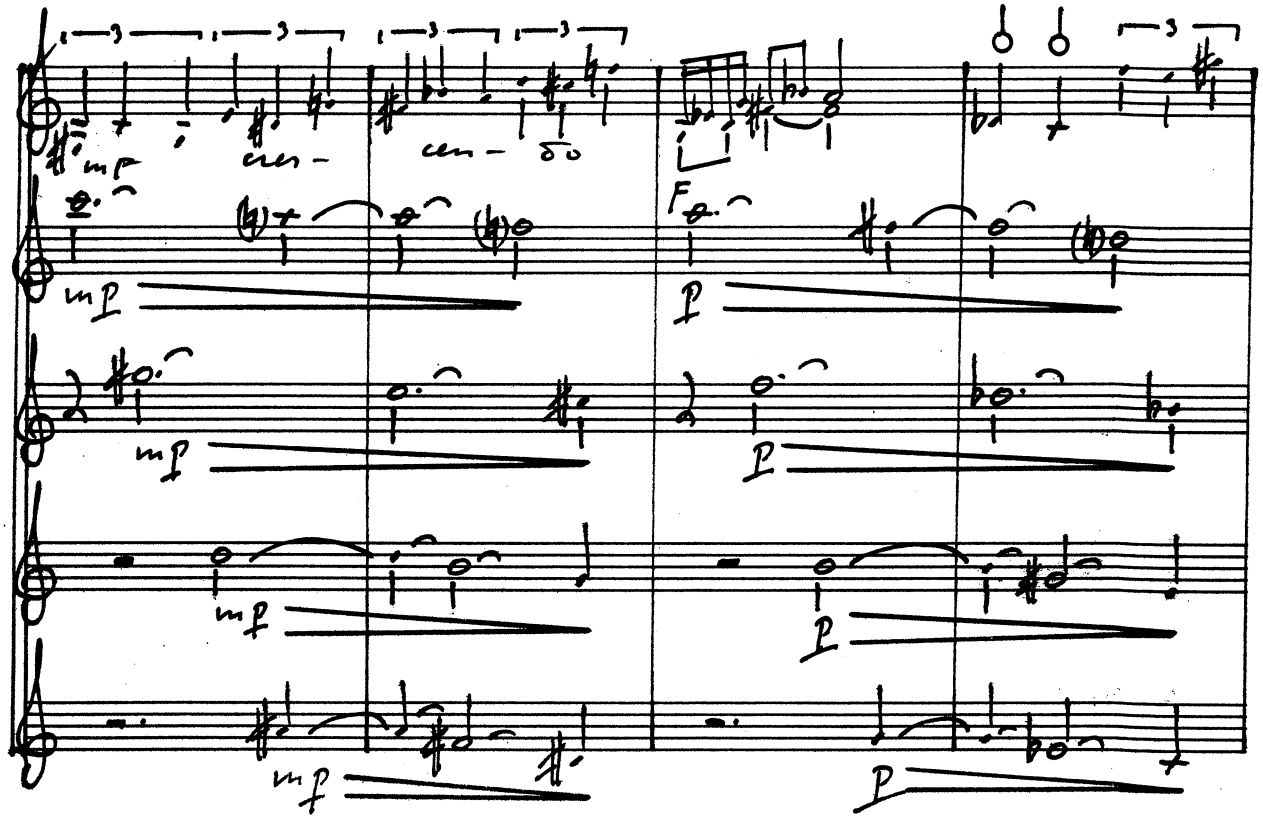
(25)

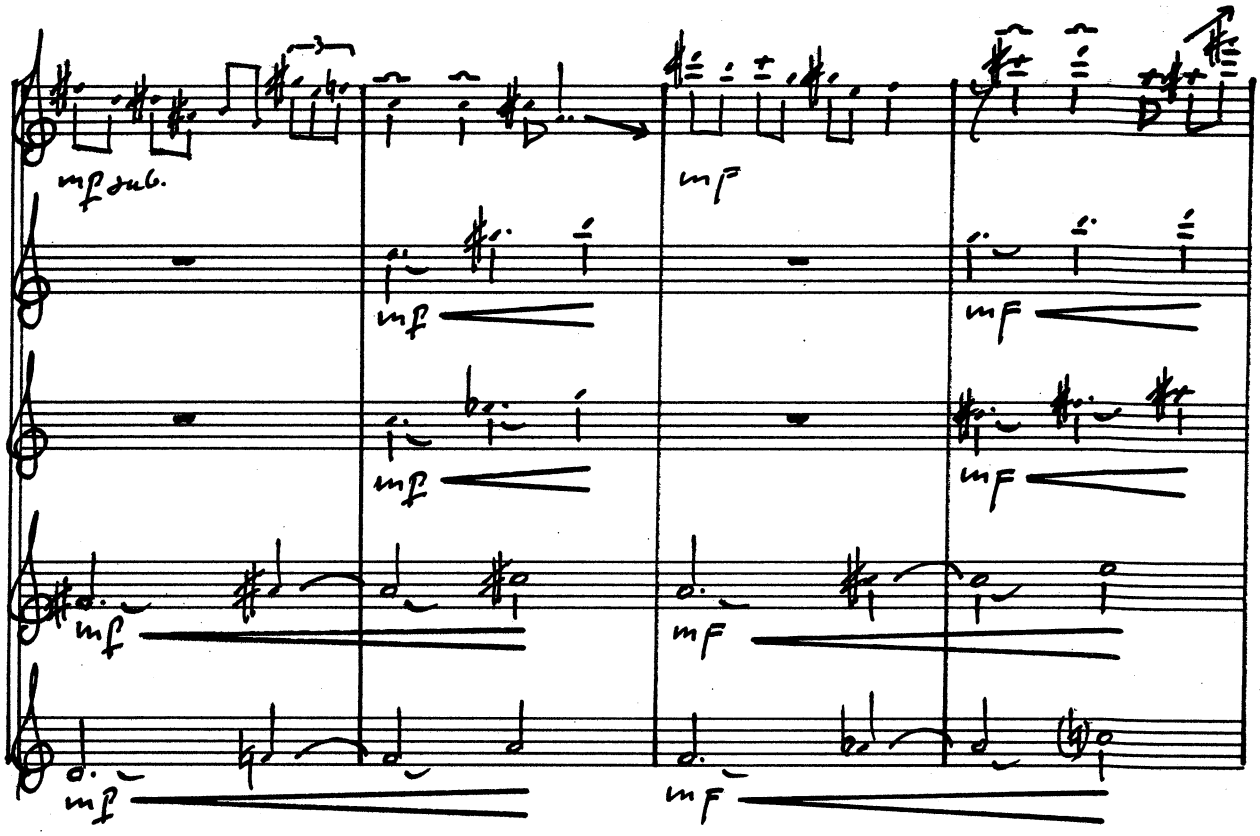

mf
tutti
mf
tutti
mf

(30)

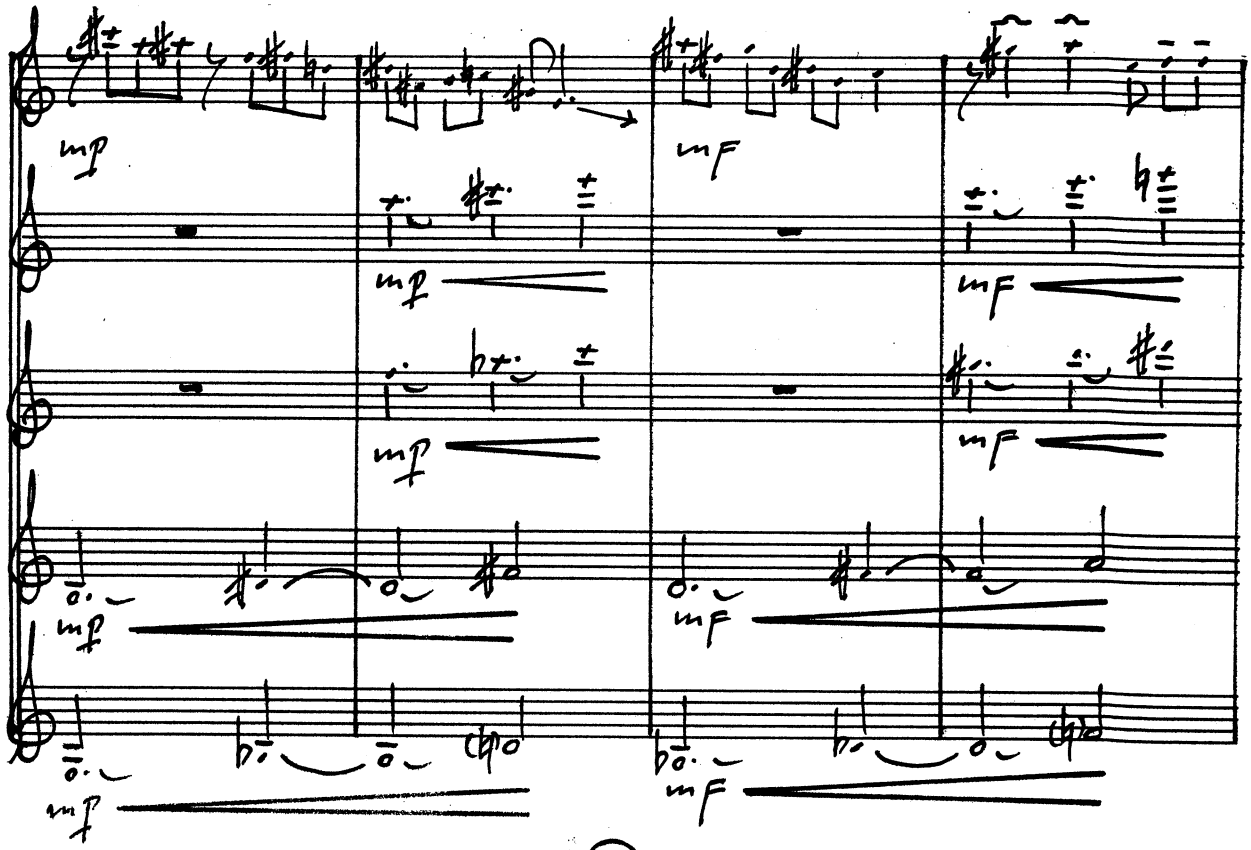

mf
F
mf
F
p tutti cres-
-cen- -do.
tutti
mf
Pizz.
Pizz

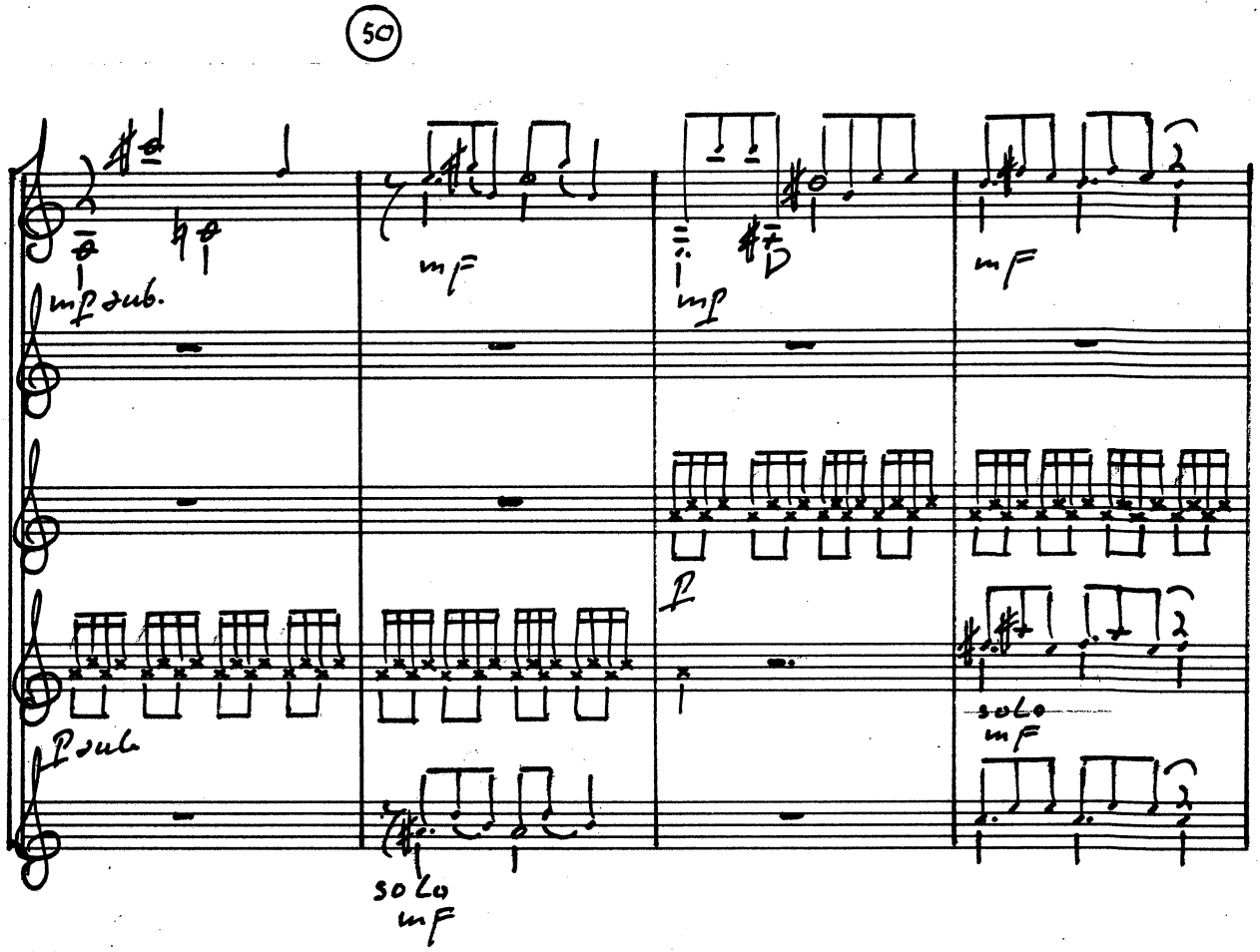

sub.
cres-
cen- do
mf
cres-
cen- do.
F
F
F
F
mf
mf
mf

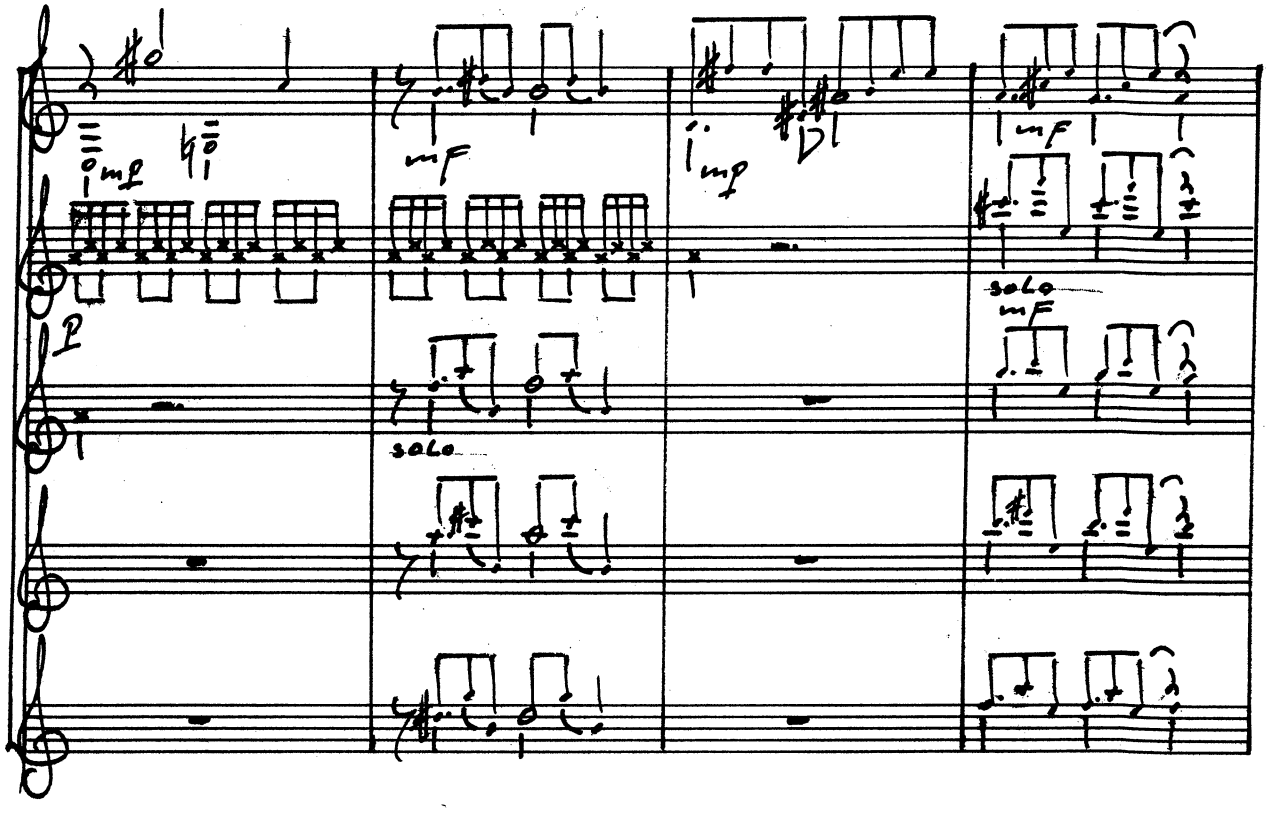

mp
cres-
cen- do
mp
mp
mp
F
p
p
p

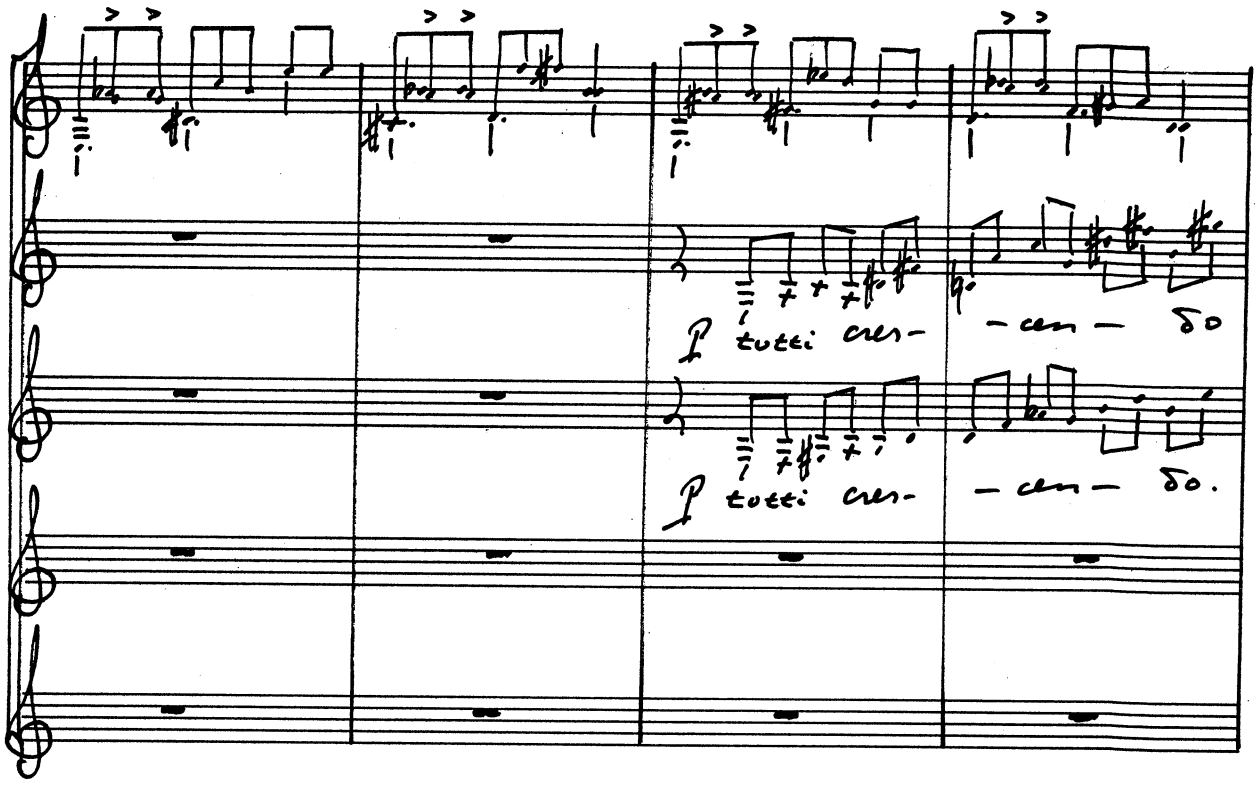


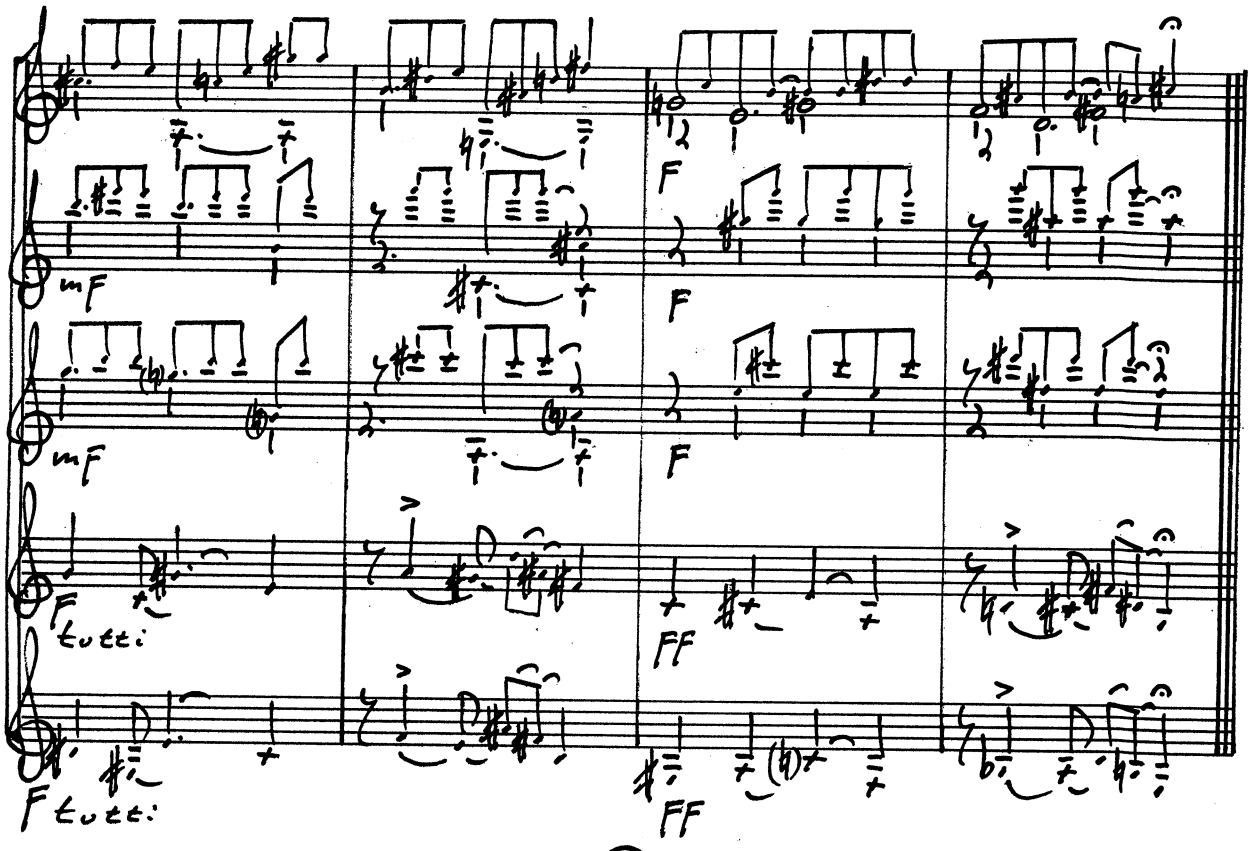
45




50
mf sub.
mf
mf
mf
p
p sub.
solo
mf
solo
mf

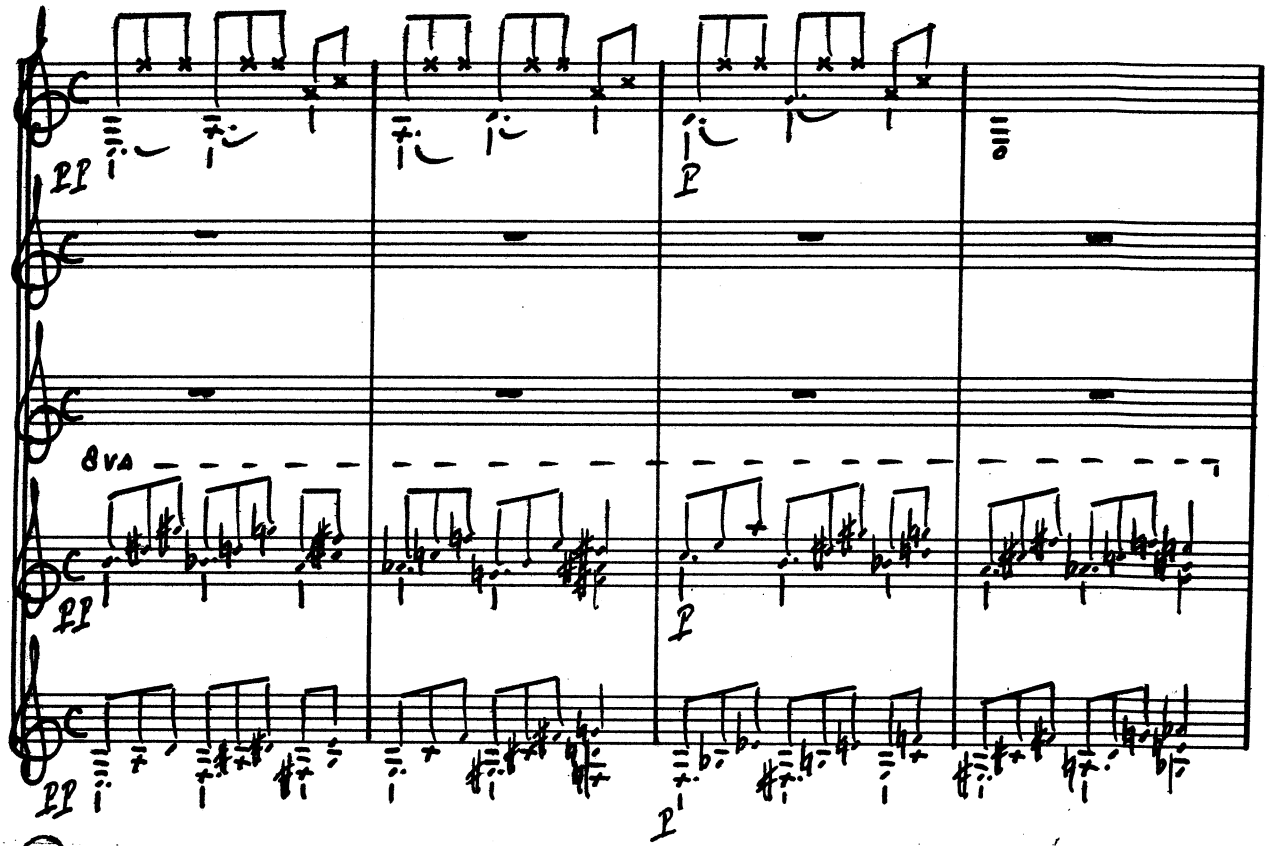

55
mf
mf
mf
p
solo
solo
mf


P tutti cres- - cen - do
P tutti cres- - cen - do.

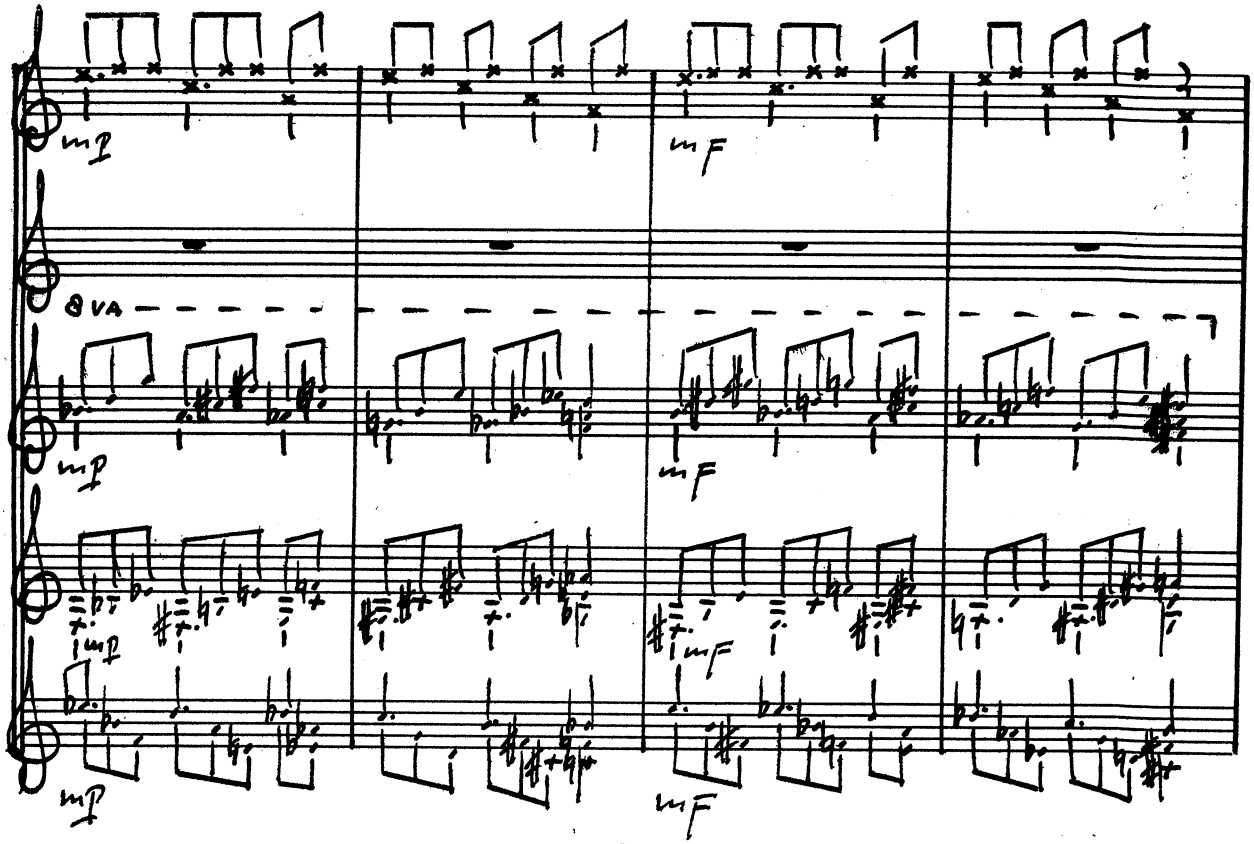

mF
mF
F tutti
F tutti:
F
F
FF
FF

Coda

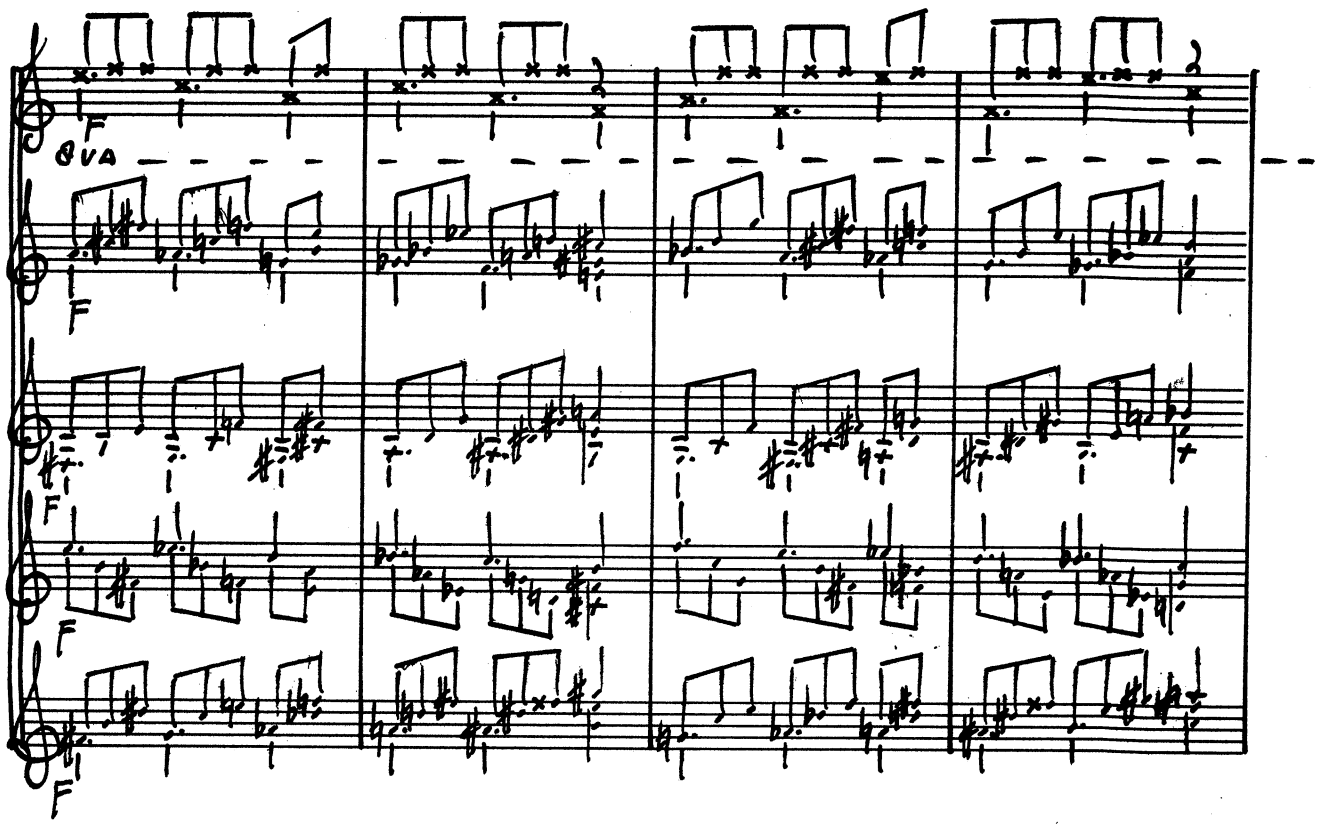
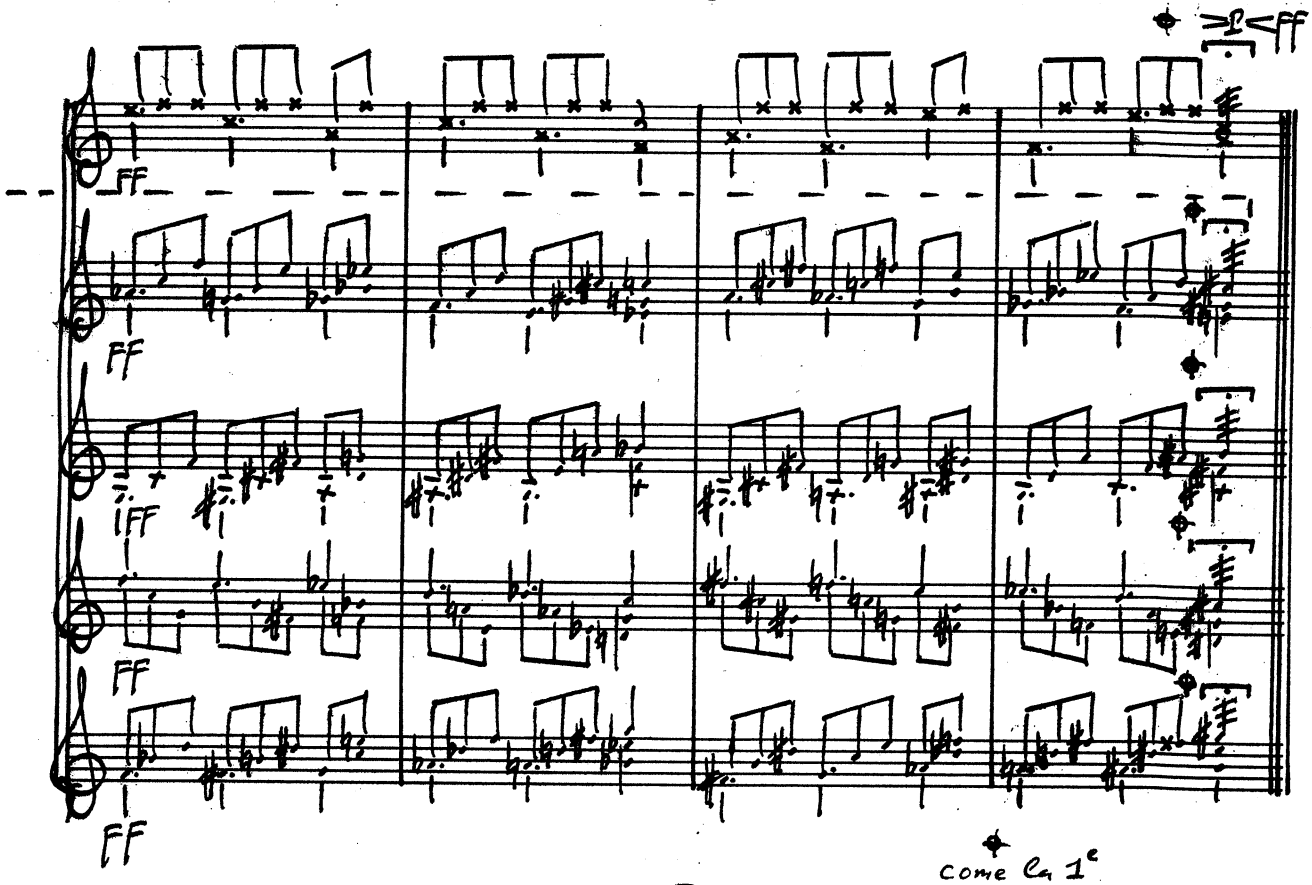
Adagio ♩= ca. 72. Nein- (♩= ca 96.)



⑤ - gen- (♩= ca. 120) - do. (♩= ca. 144)



Presto ♩= ca. 168 (10)



(15)