For 9 guitars

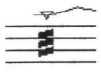
Kristof Lauwers

Performance Notes

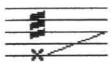
- The three parts are played by three players each, with every player playing at a different tempo.
- On some places the average timing of the begining of a measure is given. In between these time indications, players can get reasonably far apart.
- Measures in a frame should be repeated several times, with fluctuating tempo through repetitions.
- When a percussion key is used the bottom line of the staff represents the lowest percussive sound you can make by tapping on the wood (=on the soundboard, near the bridge), the upper line is for the highest percussive wood sound (=on the side / bottom of the guitar).
- **Interactions between players such as occasional synchronisations, collective changes in tempo or dynamics, clusters of sounds following fast on each other, ... are encouraged.**

If you have any further questions, please contact the author by e-mail: `info@kristoflauwers.domainepublic.net`

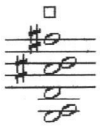
Numbers between brackets refer to the comments below:

(1) 

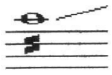
Put a left hand finger on the first string and move it between the positions indicated, roughly following the graphics (the position of the A is a little beyond the sound hole). Play a tremolo by moving a finger up and down. The distinction in sound between up and down strokes is wanted. The result is a muted, more or less percussive sound. The exact pitch is weakly recognisable. All players playing this part should start it together. The changes in speed can be very high (between 8 notes/second and 2 notes/s), and can be done individually or in group.

(2) 

Drumroll with the fingers of both hands, moving between low and high wood sound, roughly following the graphics. All players playing this part start together. Changes in dynamics can be done individually or in group.

(3) 

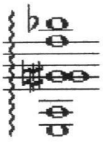
Tambora. If the notehead is an x, above the soundhole, so that the strings hit the soundboard.

(4) 

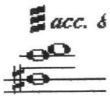
Glissandi with bottleneck in the range between A and F#. Strike the strings in irregular rythms, independent from left hand movement.

(5)

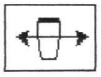
All voices end the previous measure shortly after each other.

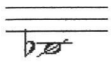
(6) 

Slow arpeggio's. The players start this measure successive, each player starting during the second arpeggio of the former player. Rhythms are free.

(7) 

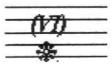
The tremolos only apply to the highest note of the chord.

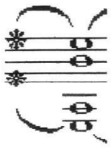
(8)  cfr. (2). Play the strings behind the nut, all 6 strings or the 3 upper / lower strings, in both directions. Play the low notes once or more in between.

(9)  Tap the string with a fingertip on the given position . The result is a percussive attack, followed by the normal pitch of the note as well as the pitch of the left side part of the string. Continue the drumroll as much as possible.

(10) While repeating, gradually mute the strings by placing your hand on the bridge, until you hear only the pitch of the right side of the strings.

(11) cfr. (9). Play some or all of the pitches given on the staff (use left hand for notes below the 12th fret, right hand above) in random order. Use fast and irregular rhythms, with pauses in between. Let pitches ring together as much as possible.

(12)  Cross the 5th and 6th (lowest), the 3rd and 4th (middle), the 1st and 2nd string (high) at the given positions. Play tambora or pick the (couples of) strings in a regular way, as indicated.

(13)  Release the 1st, 2nd 5th and 6th string and let the open strings ring.

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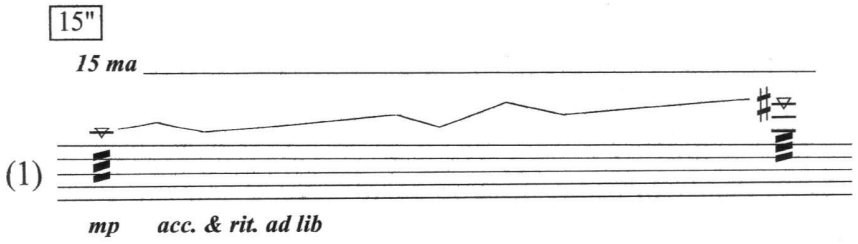
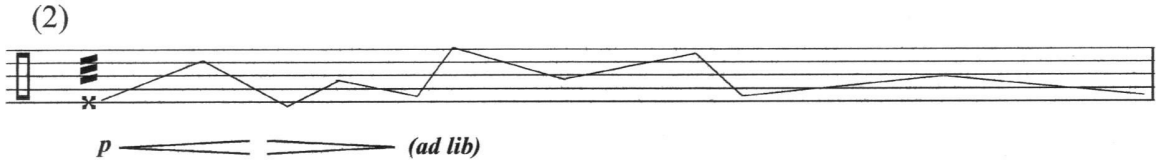
For 9 guitars

Kristof Lauwers

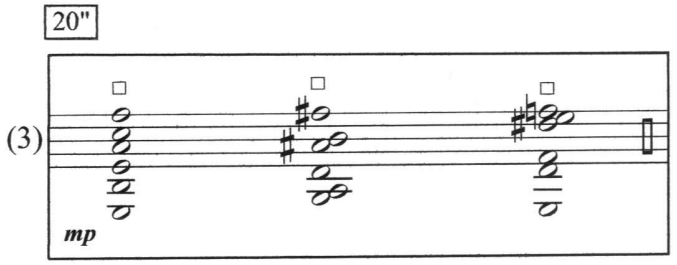
Guitar
1 - 3

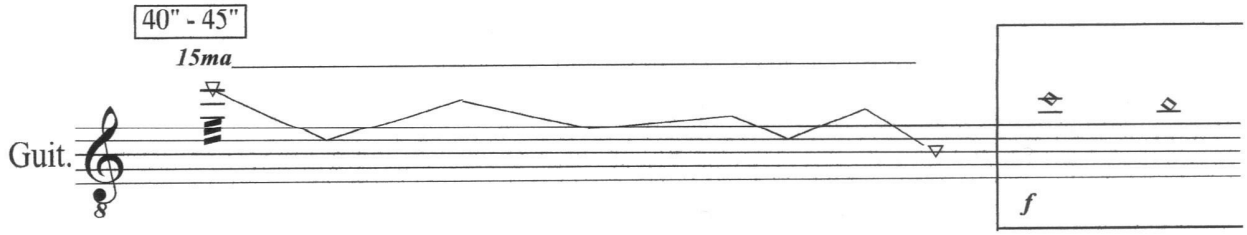


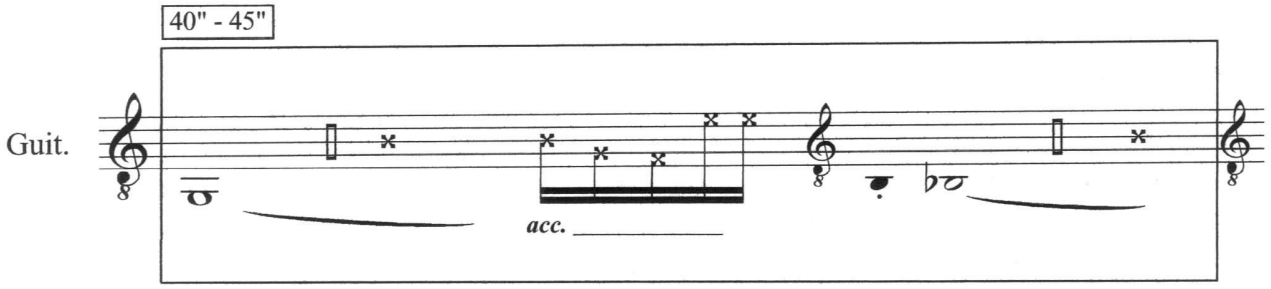
Guitar
4 - 6

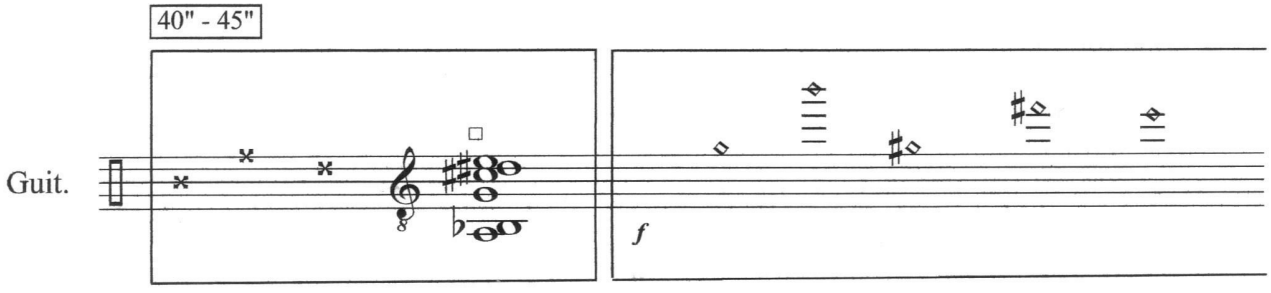


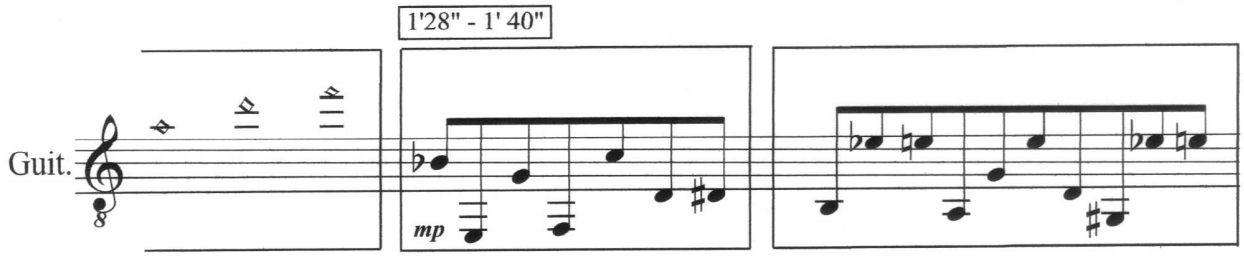
Guitar
7 - 9

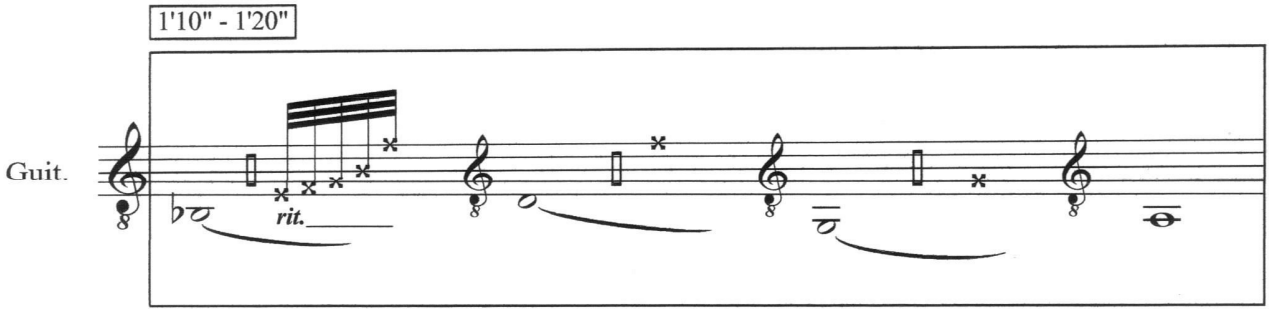


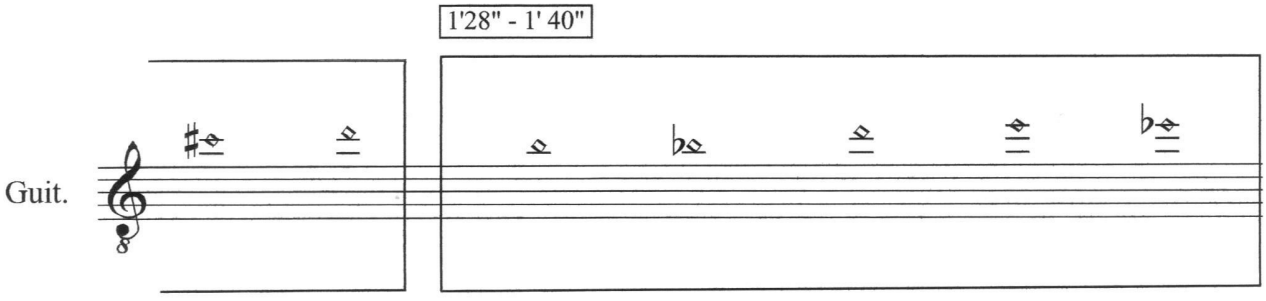

40" - 45"
15ma
Guit.
f

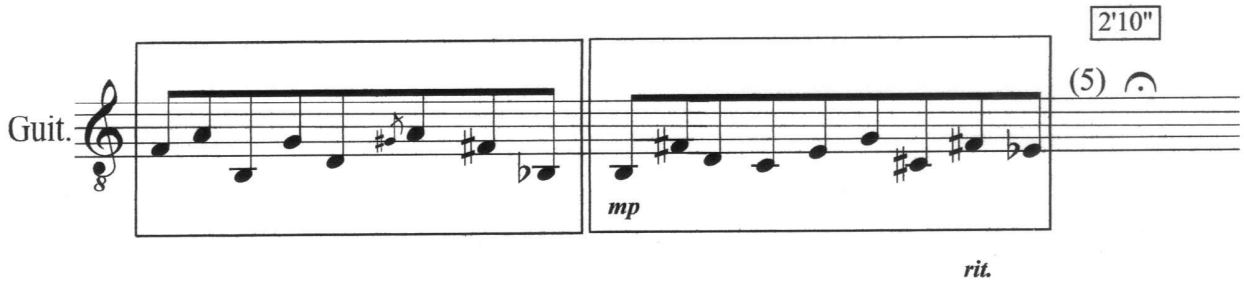

40" - 45"
Guit.
acc.

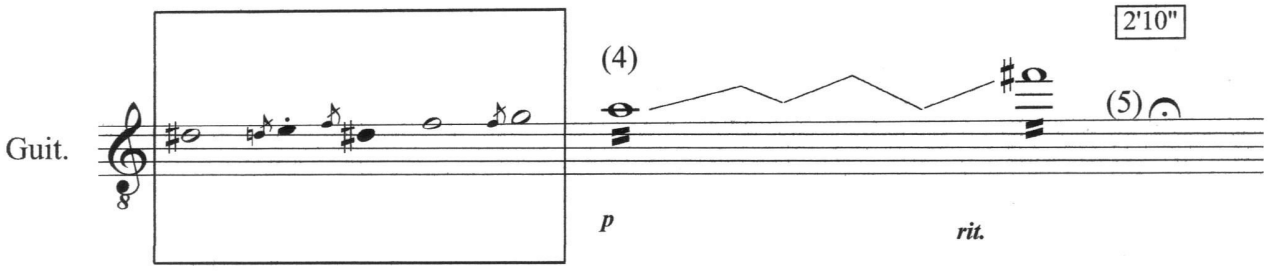

40" - 45"
Guit.
f

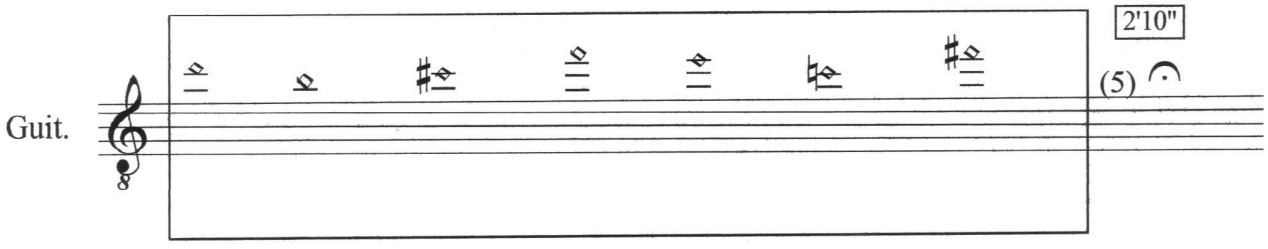

1'28" - 1' 40"
Guit.
mp

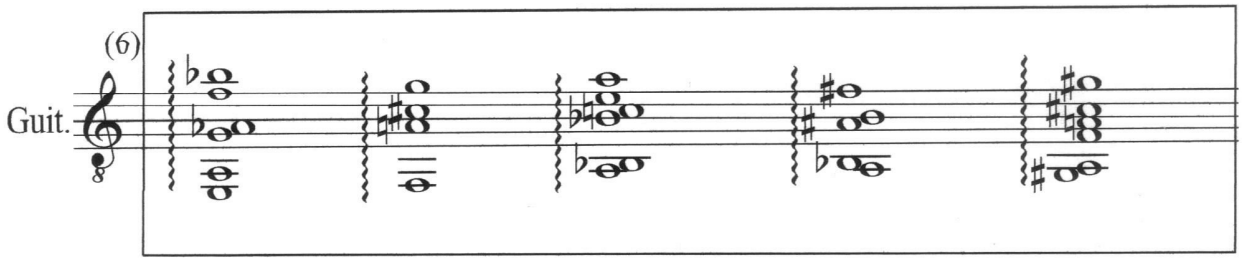

1'10" - 1'20"
Guit.
rit.

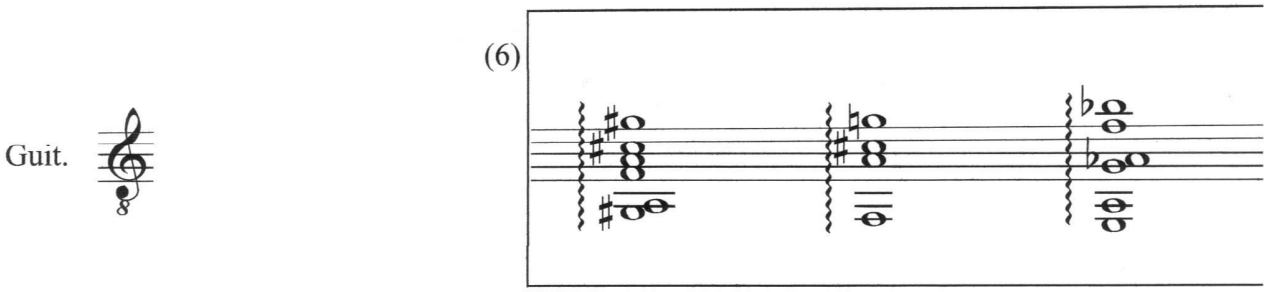

1'28" - 1' 40"
Guit.

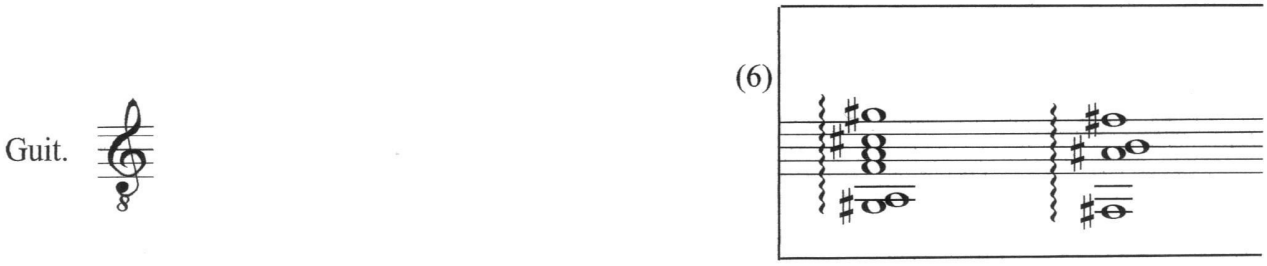

Guit.
2'10"
(5)
mp
rit.

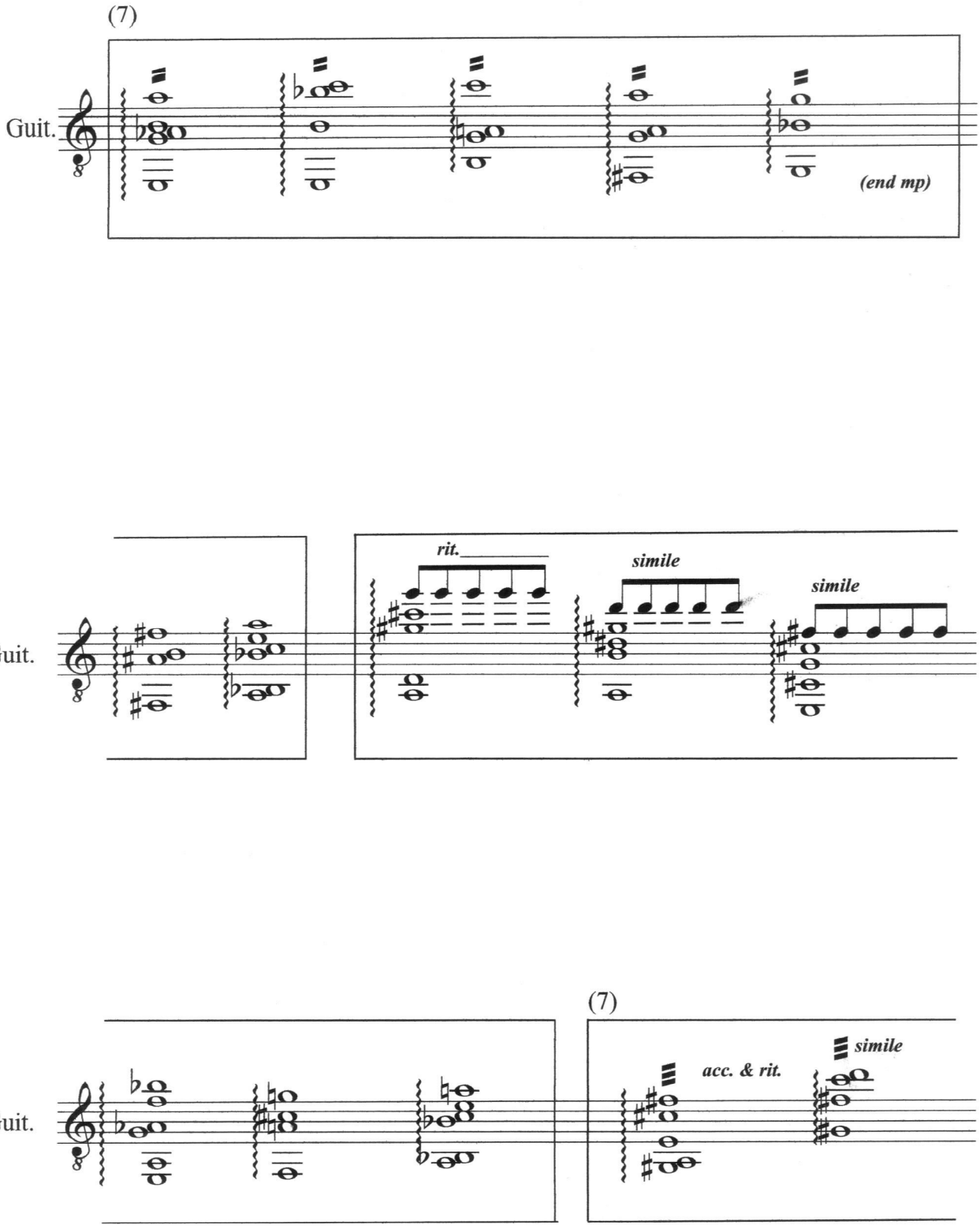

Guit.
2'10"
(4)
(5)
p
rit.

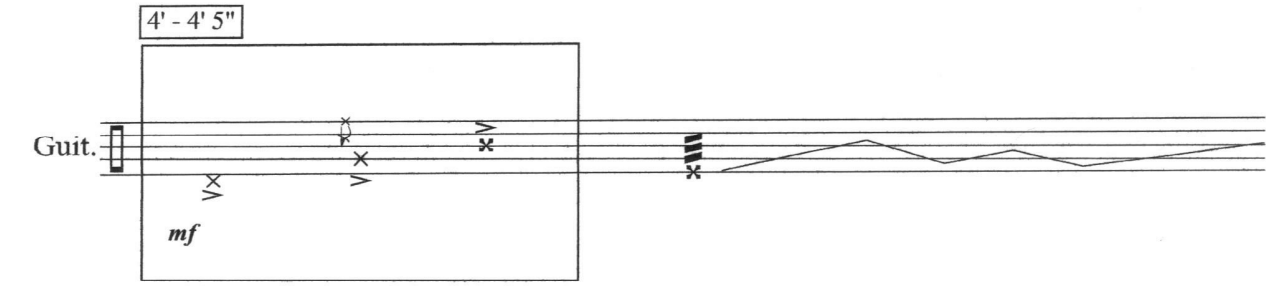

Guit.
2'10"
(5)

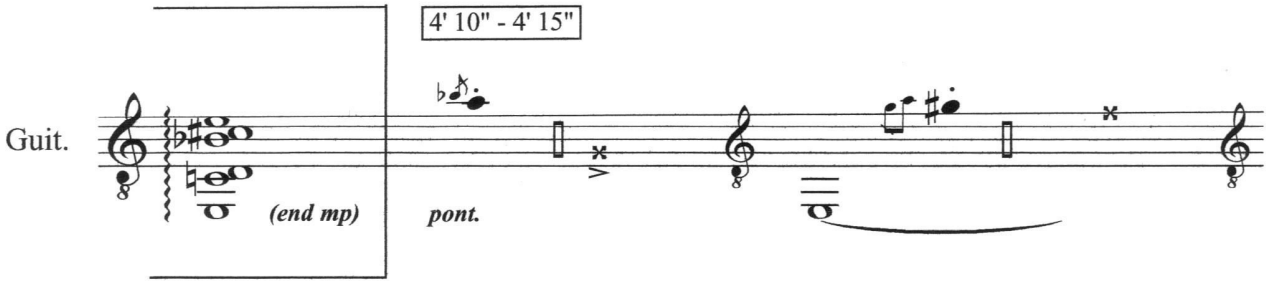

(6)
Guit.

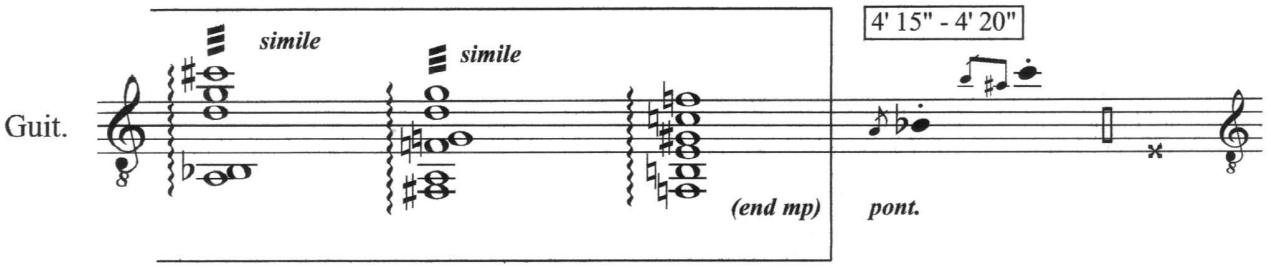

(6)
Guit.

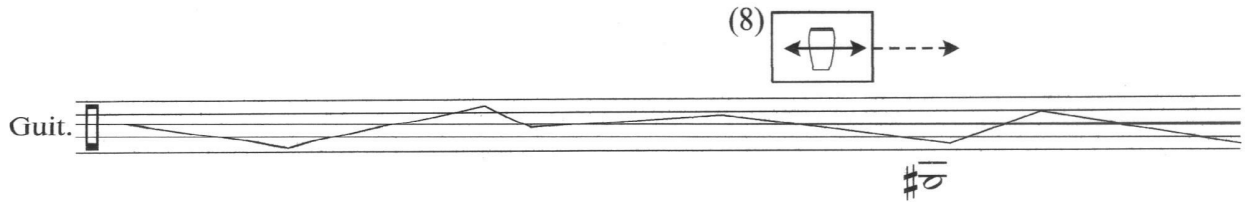

(6)
Guit.


(7)
Guit.
(end mp)
Guit.
rit.
simile
simile
(7)
Guit.
acc. & rit.
simile


4' - 4' 5"
Guit.
mf


Guit.
(end mp)
4' 10" - 4' 15"
pont.


Guit.
simile
simile
(end mp)
4' 15" - 4' 20"
pont.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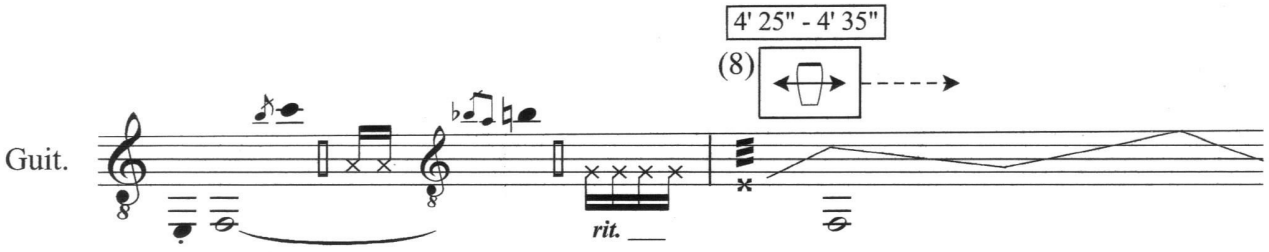
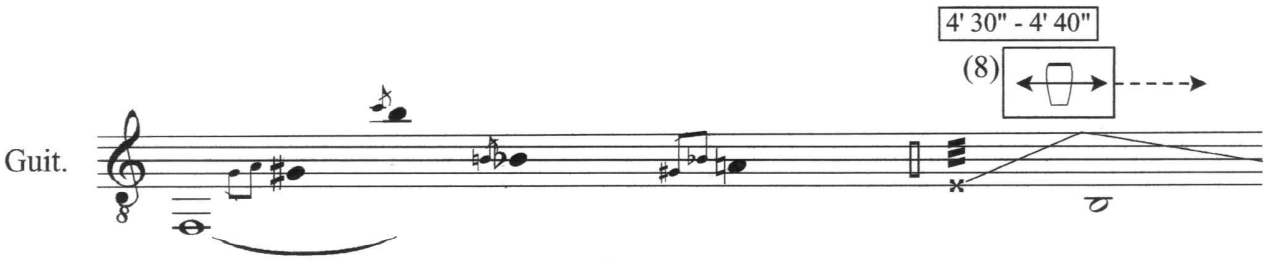
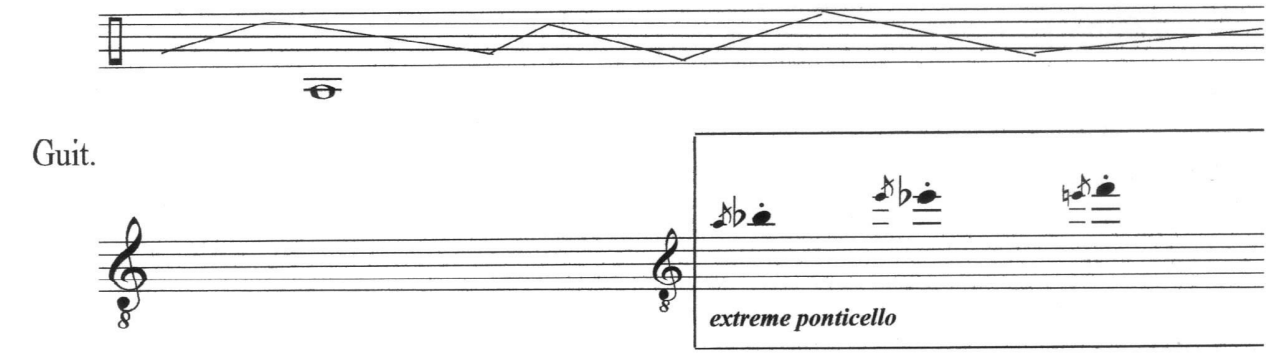
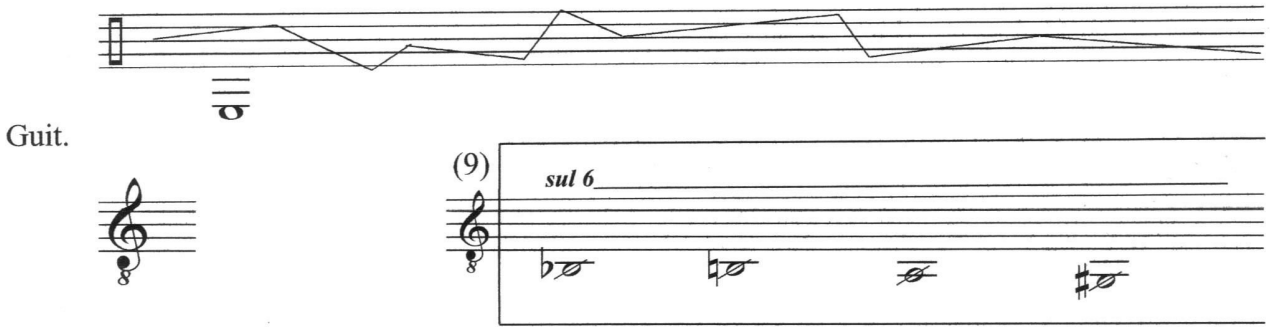
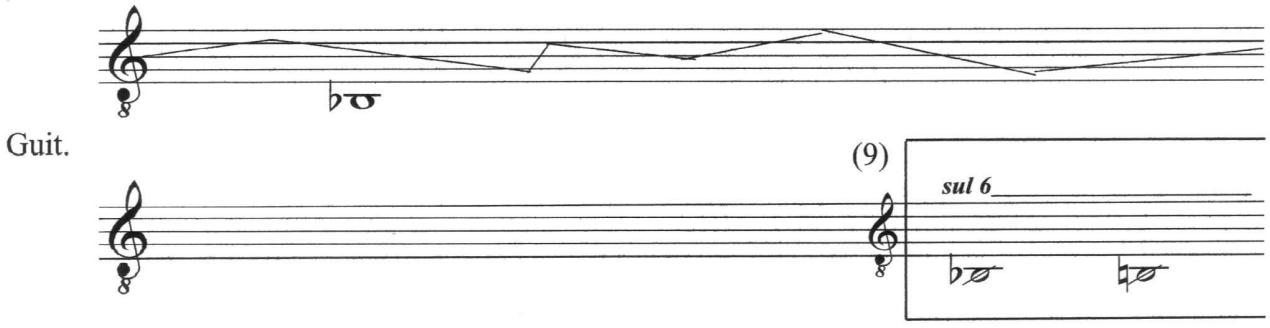
Guit.

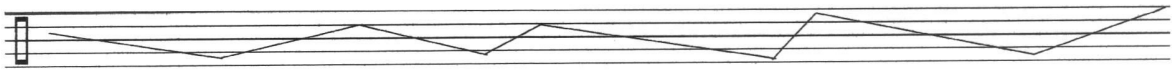

4' 25" - 4' 35"
(8)
Guit.
rit.


4' 30" - 4' 40"
(8)
Guit.


Guit.
extreme ponticello


Guit.
(9)
sul 6


Guit.
(9)
sul 6



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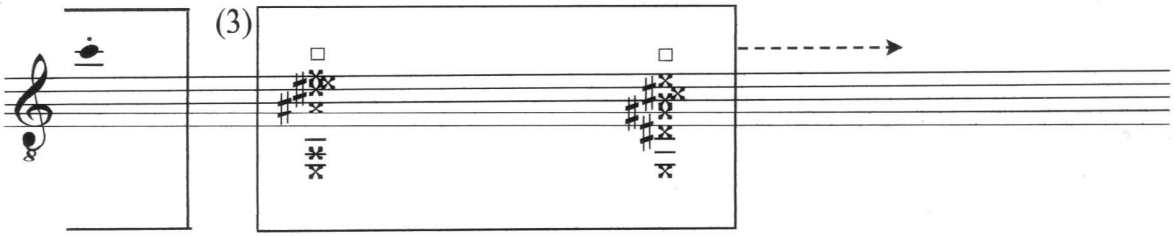
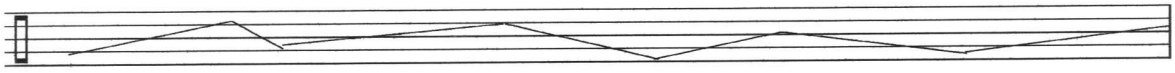
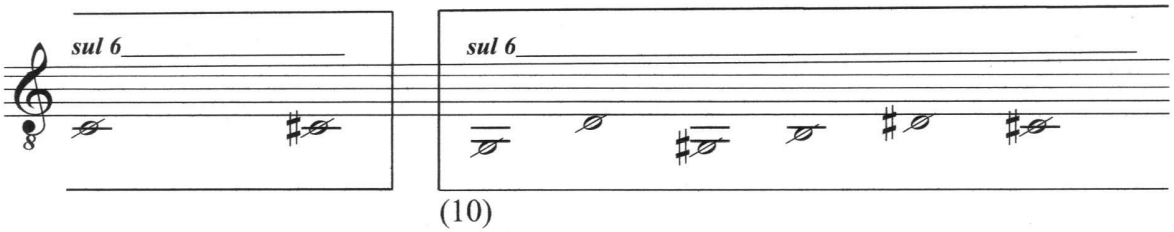
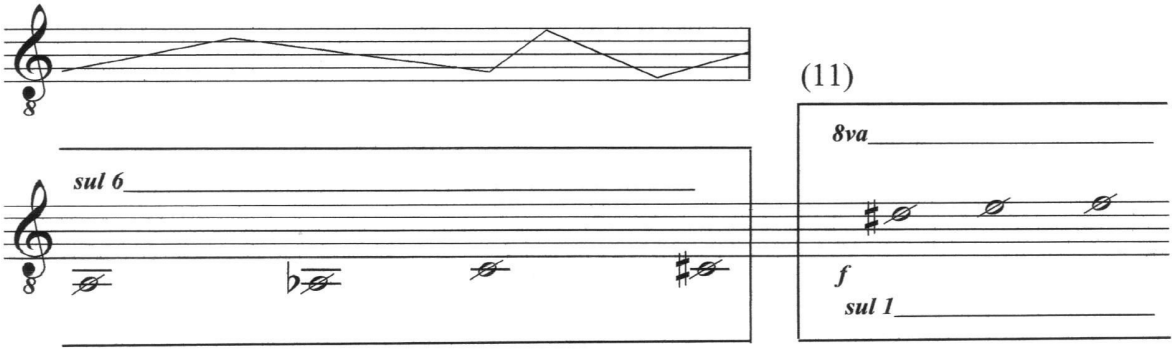
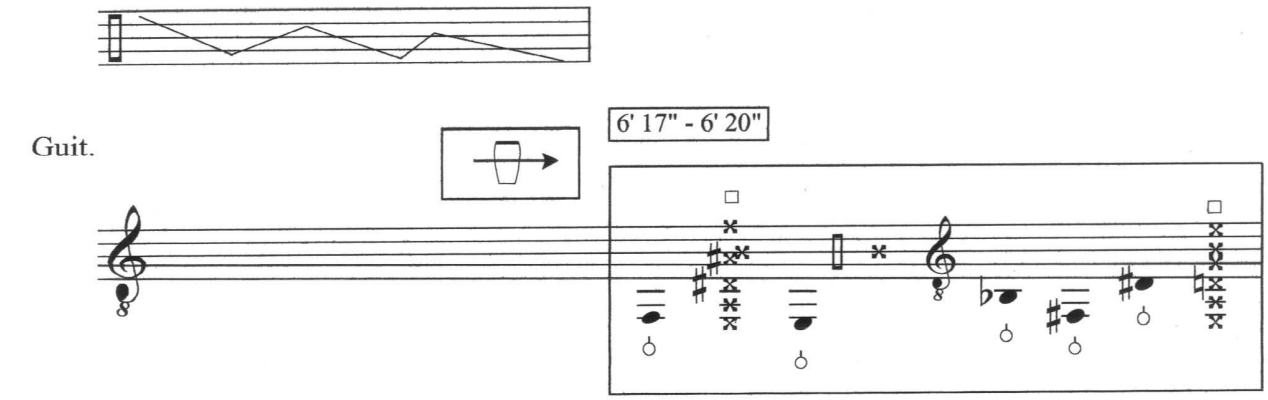


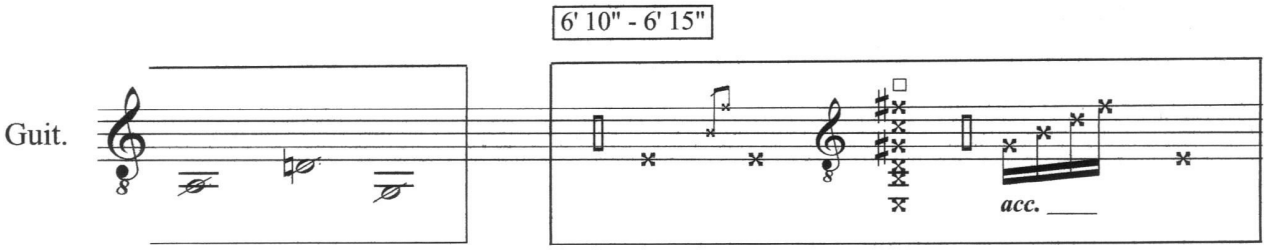


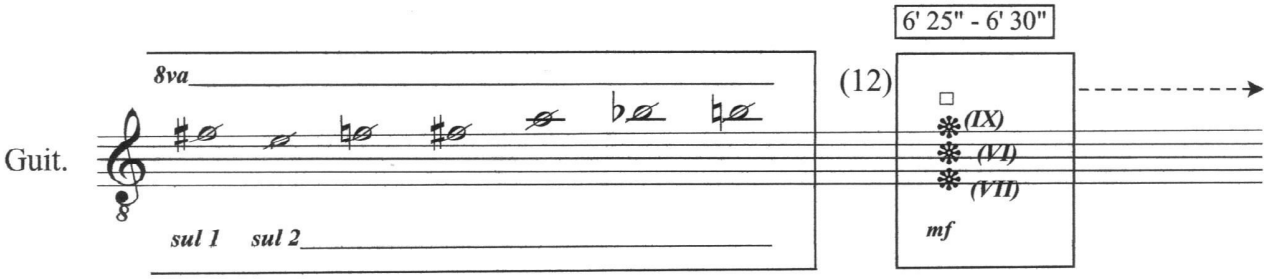
Guit.

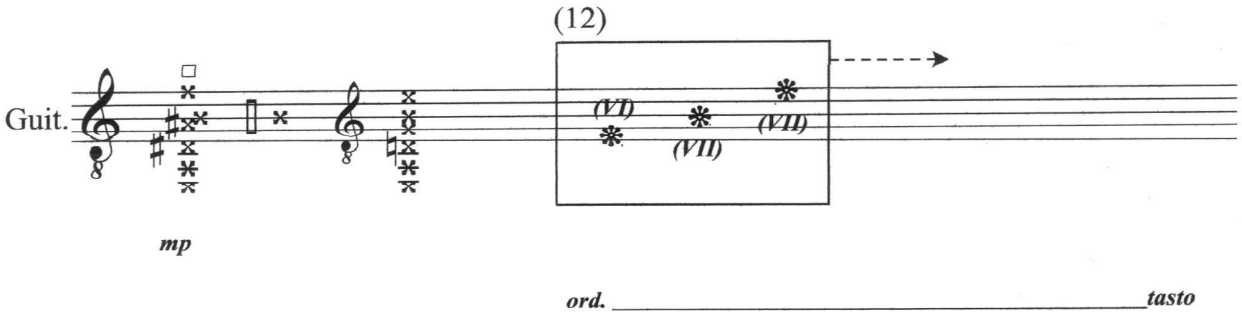





Guit.
6' 17" - 6' 20"


Guit.
6' 10" - 6' 15"
acc.


Guit.
8va
sul 1
sul 2
(12)
6' 25" - 6' 30"
(IX)
(VI)
(VII)
mf


(12)
Guit.
(VI)
(VII)
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ord.
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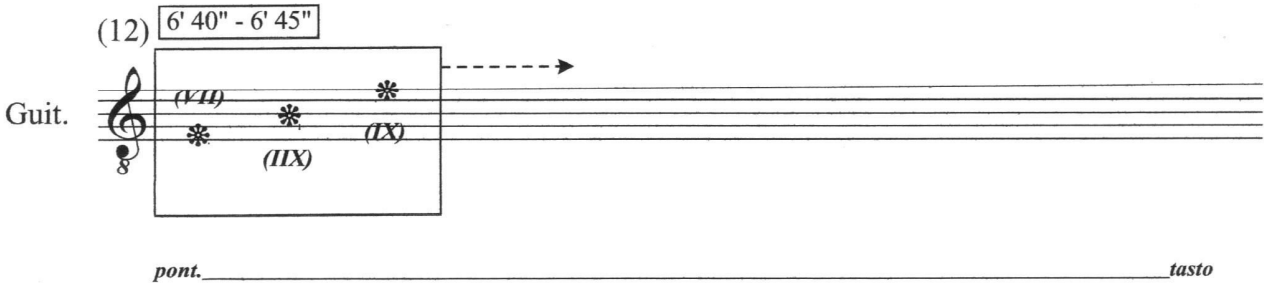
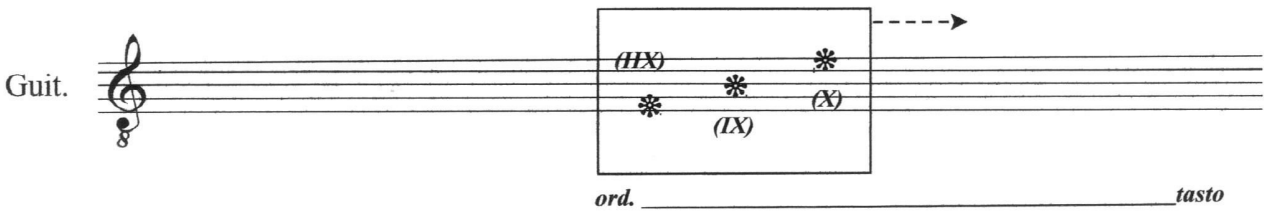

(12)
6' 40" - 6' 45"
Guit.
(VII)
(IIX)
(IX)
pont.
tasto


Guit.
(IIX)
(IX)
(X)
ord.
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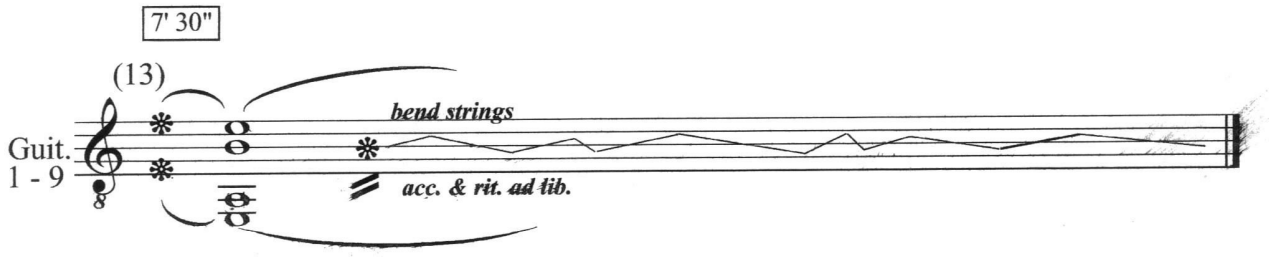
7' 30"
(13)
Guit.
1 - 9
bend strings
acc. & rit. ad lib.