

Adam Vilagi

Monstrous Dimensions

for Guitar and Percussion

2019

For promotional
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Music Finland

Finland

THIS PREVIEW
IS IN LOW RESOLUTION

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Adam Vilagi

for Markku Laakso and Sho Kubota

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Duration: approximately 17 minutes

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PERFORMANCE NOTES

Remain still when *S i l e n c e* occurs.

GUITAR

Slide is used throughout this piece.
Slide (r.h.) means that the slide is played with the right hand, slide (l.h.) with the left hand.

Glissando with the slide (r.h.) on the given strings. Starting from the normal position and moving towards the bridge.
All the strings are damped with the left hand. (11-12)

Hit the strings with the slide (r.h.) near the bridge. As a result of this the chord is sounding a quarter tone higher. In addition to this the natural resonance of the chord is also sounding due to the soundboard. This combination creates the sound of a *slightly out of tune chord*. This is always marked by a natural accidental with an arrow up above the chord.
After this, make glissando on the chord with the slide to the normal position. (18)

Very fast tremolo with the slide (r.h.) on the chord. This creates the sound which is a combination of pitch and noise.
Hold the slide sideways.
As loud and dense as possible. (51-52)

Move the slide gradually to the fretboard towards the 12th fret.
The tremolo with the slide creates a *clattering sound* when moving to the fretboard. (54-59)

Tranquillo, misterioso

♩ = ca.65

S i l e n c e

Hit the strings with the slide (r.h.) near the bridge. As a result of this the pitches are sounding a quarter tone higher. But hit only the first string, don't lift up the slide, just let the slide drop to the other strings. (72-73)

Glissando with the slide (r.h.) near the bridge. (74)

Hit the strings in the normal playing position with the slide (r.h.). (80)
The noteheads of the chords are marked with the shape of triangle.

(r.h.) and make a very fast motion back and forth with the slide.
ound. (95)
; some resonance of the soundboard should sound.

slide (r.h.). All the strings are damped with the left hand.
not indicating pitches, but approximate differences of height.

Create motion up and down with the slide (l.h.) starting and ending on the pitch a quarter tone lower. This is indicated by the ascending and descending line above the notes. Note that in order to play the pitch a quarter tone lower, the position of the slide has to be sideways. (149-151)

Same as before but the position of the slide (l.h.) is now symmetrically sideways and hold the slide in your hand. (184-185)

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Make a very fast tremolo motion with the slide (r.h.). All the strings are damped with the left hand. This creates a kind of strengthening and weakening *vibrato sound*. (213-215)
Hold the slide sideways.

pont. $\longrightarrow$ ord.

ff

Glissando with the slide (r.h.) on the chord. Starting from the normal position, sliding

Hit the strings with the slide (r.h.) near the bridge and move towards the normal position. (227)

Glissando with the slide (r.h.) on the chord. Starting from the normal position, sliding towards the bridge and back. This creates the sound for the chord which is a combination of pitch and noise. (228-229)

Played without the slide.

Make circular motion from left to right on the strings with the palm of the right hand to creat a kind of *rubbing sound*. All the strings are damped with the left hand. (289)

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first section, labeled 'pont.', consists of a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4. The second section, labeled 'ord.', begins with a half note C5, followed by a quarter note D5, and then a half note E5. The score concludes with a final chord and a double bar line.

Glissando with the slide (r.h.) on the chord from near the bridge to the normal position. (304-305)

ord.

Bridge

mf

quietly resonating harmony

Arpeggio down and up with the slide (r.h.) played on the bridge.
As a result of this the harmony written on the staff below
is resonating quietly. (312-314)
Hold the slide in vertical position.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with a final measure marked 'p' (piano) and 'pont.' (ponticello). The piano accompaniment line starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It includes a series of eighth and sixteenth notes, with a final measure marked 'p' (piano). The second system continues the vocal line (treble clef) and piano accompaniment line (bass clef). The vocal line features a series of eighth and sixteenth notes, with a final measure marked 'p' (piano). The piano accompaniment line includes a series of eighth and sixteenth notes, with a final measure marked 'p' (piano). The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C).

Arpeggio on the chord with the slide (r.h.) near the bridge. (318)
Hold the slide in horizontal position.

PERCUSSION

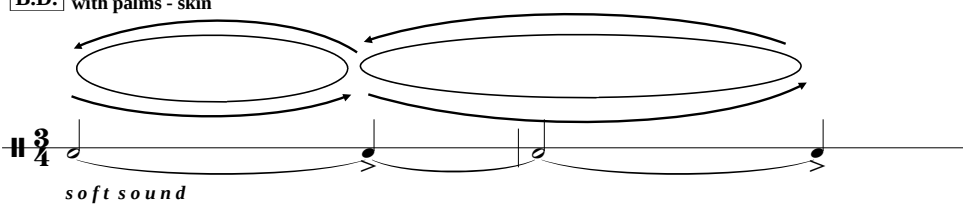
- RATCHET
- BASS DRUM
- SHELL CHIMES
- TRIANGLE WITH WATER
- TEMPLE BLOCKS
- COWBELL
- CROTALES
- RAINSTICK

RATCH.



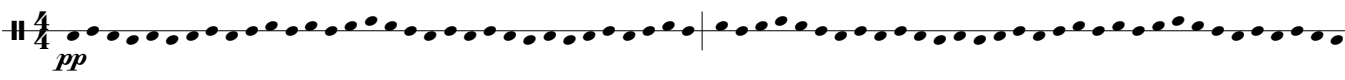
Irregular motion with the Ratchet during the time indicated by the time signature. The opening beam means that the motion is accelerating and the closing beam means slowing motion. (1-2)

B.D. with palms - skin



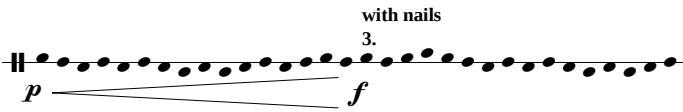
The Bass Drum is played throughout the piece with hands, creating sound with palms and fingers. Circular motion from left to right with the palms of both hands on the surface of the drum. When the motion makes a full circle it is always emphasized with the palms and marked with an accent. Use skin to create *soft sound*. (39-40)

B.D. with fingers - skin



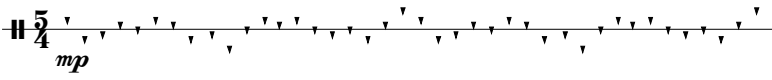
Fast motion with the fingers of both hands along the surface of the drum. (46-47)

B.D. with nails



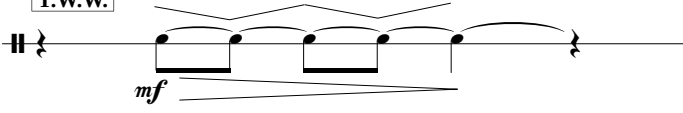
Use nails to create *noisy sound*. (64)
(The number above means the quarter note beat.)

S.C.



Notation of the Shell Chimes. (73)

T.W.W.



The triangle is played with water in this piece. Use some kind of aquarium for this purpose and fill it with water. The idea is to change the height of the tone by lowering the triangle into the water and lifting it up. This creates the sound of a *swaying* tone. (76)
The change of the height of the tone is always indicated by the the descending and ascending line above the notes.

T.B.



For the notation of the Temple Blocks a staff of three lines is used. (83)

COWB.



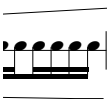
For the notation of the Cowbell a staff of three lines is used. The circle above the note means that the sound is produced on the mouth of the Cowbell. The plus above the note means that the sound is produced on the closed end of the Cowbell. (126-127)



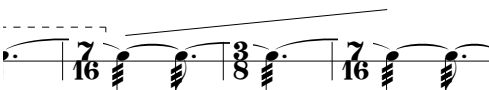
The pitch range of the Crotales.



The crotales played with the bow. (153-154)



Lowering the triangle gradually into the water and gradually lifting it up. (208-211)

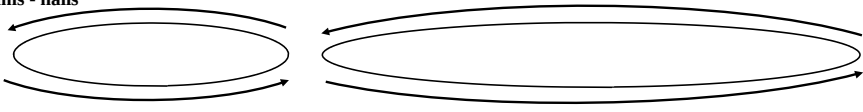


Lowering the triangle gradually into the water and keeping it there below the waterline. The idea is that the tremolo made with the metal stick below and above the waterline creates *sounds of water splashes*. (233-242)



B.D.

with palms - nails



The diagram shows two ovals representing the drum head. Arrows indicate a circular motion: the top oval has arrows pointing left and right, while the bottom oval has arrows pointing right and left, suggesting a continuous circular path.



The notation is on a single staff with a key signature of one sharp (F#). It consists of three measures. The first measure is in 7/16 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The second measure is in 3/8 time, containing a dotted quarter note (F#4) and an eighth note (F#4). The third measure is in 7/16 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The word "noisy sound" is written below the first measure.

Circular motion with the palms of both hands on the surface of the drum.
When the motion makes a full circle it is always emphasized with the palms.
Use nails to create *noisy sound*. (272-274)

CROT. with metal sticks

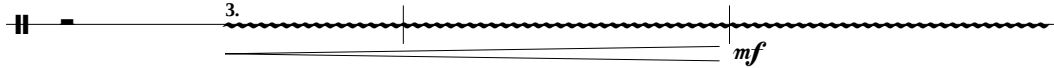


The notation is on a single staff with a key signature of one sharp (F#). It consists of three measures. The first measure is in 3/4 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The second measure is in 3/4 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The third measure is in 4/4 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The word "mf" is written below the first measure.

Releasing the crotale and letting it ring normally.

Creating dry sound by damping the crotale with the other hand (marked with +).
As a result of this the damped pitch is sounding approximately
a quarter tone lower. (301-304)

RAINS.



The notation is on a single staff with a key signature of one sharp (F#). It consists of three measures. The first measure is in 3/4 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The second measure is in 3/4 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The third measure is in 4/4 time, containing a quarter note (F#4) and a dotted quarter note (F#4). The word "mf" is written below the first measure.

Notation of the Rainstick (preferably with needles of cactus).
(340-342)



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Adam Vinagri (2015)

♩ = ca. 80

Gtr. *S i l e n c e*

Perc. **RATCH.** *S i l e n c e*

The musical score consists of two staves. The top staff is for guitar (Gtr.) and the bottom staff is for percussion (Perc.).

Guitar (Gtr.):

- Staff 1: Treble clef, key signature of one sharp (F#), 8/8 time signature. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5).
- Staff 2: Treble clef, key signature of one sharp (F#), 8/8 time signature. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5).

Percussion (Perc.):

- Staff 1: Treble clef, key signature of one sharp (F#), 8/8 time signature. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5).
- Staff 2: Treble clef, key signature of one sharp (F#), 8/8 time signature. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5).

The musical score for measures 15-18 features a guitar (Gtr.) and percussion (Perc.). The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes triplets of eighth notes and rests, with the word "Silence" written above the staff in measures 15 and 16. The percussion part is written in a simplified notation with a key signature of one sharp and a 4/4 time signature. It includes a "Silence" marking in measure 15 and dynamic markings of *ff* (fortissimo) in measures 17 and 18. The score is divided into four measures, with measure numbers 15, 16, 17, and 18 indicated at the beginning of each measure. The guitar part has a double bar line at the end of measure 18. The percussion part has a double bar line at the end of measure 18.

Measures 19-22 of the musical score. The guitar part (Gtr.) features complex rhythmic patterns with triplets and slurs, and dynamic markings 'pont.' and 'ord.'. The percussion part (Perc.) consists of a single line with a few notes and rests.

d.

3

pont.

3

The musical score for 'The Song of the Lark' is presented on a grand staff. The upper staff contains the vocal melody, which begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of quarter notes. The lower staff contains the piano accompaniment, which features a steady eighth-note pattern in the left hand and a series of chords in the right hand. The score is divided into two systems, each with a key signature change indicated by a double bar line and a key signature symbol. The first system is in G major, and the second system is in D major. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is for a voice and piano ensemble.

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Gtr. 32 *pont.* *ord.* 3

Perc. 32

Gtr. 35 *pont.* *ord.* *ff* (pont.) 6

Perc. 35

Gtr. 38 6

Perc. 38 **B.D.** with palms - skin *soft sound*

Gtr. 41 6

Perc. 41

Gtr. 44 *ord.* 3 *ff*

Perc. 44 *with fingers - skin* *pp*

Gtr. 47 3

sub. *fff* *sempre*

sound strengthening

3. *f* *mf*

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12th fret *clattering sound weakening*

Gtr. 56 *poco a poco diminuendo*

Perc. 56 3. *f* *p*

5th fret

Gtr. 59 *p* *f* *p* *f*

Perc. 59 3. 3. 3. 4. *mf* *p* *mf* *mf*

clattering sound strengthening

Gtr. 62 *p* *poco a poco crescendo*

Perc. 62 3. 4. 3. 3. *p* *mf* *f* *f* *with nails*

12th fret *ord.* *pont.*

Gtr. 65 *fff*

Perc. 65

Gtr. 68 *END SUDDENLY (!)*

Perc. 68 *f* *poco diminuendo* *mf* 3. 3.

Tranquillo, misterioso
♩ = ca.65
Silence *pont.* 5 *mf* ① ② ③ ④

Gtr. 71

Perc. 71 *f* *Silence* *S.C.* *mp*

74 3 3

mf 3 *ord.* 3 *f* *sonore* *p*

mf 5 *mf* 5

mf 3 *ord.* 3 *f* *p* *pont.* *mf*

T.B. 3 *p*



Gtr. 84

* Played as G sharp, but sounding as slightly low A natural.

Perc. 84

Gtr. 87

Perc. 87

Gtr. 90

Perc. 90

Gtr. 93

Perc. 93

Gtr. 97

Perc. 97

Con moto

$\text{♩} = \text{ca.} 210$

Gtr. 101

Perc. 101

Gtr. 108

Perc. 108

ord.

pont.

p

f

mf

ff

ffpp

pp

mf

pp

f

COWB.

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Gtr.

Perc.

ffpp

f

ff

ffpp

f

ffpp

f

ff

ffpp

f

A musical score for guitar (Gtr.) and percussion (Perc.). The score is divided into systems, each containing staves for both instruments. The first system starts at measure 129. The second system starts at measure 136. The third system starts at measure 144 and includes a section titled "Calmo" with a tempo marking of ca. 55. The fourth system starts at measure 150. The fifth system starts at measure 154. The sixth system starts at measure 159. The seventh system starts at measure 164. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like mf, f, ff, and ffpp. There are also performance instructions like "pont.", "ord.", and "CROT. with bow". A large blue watermark is overlaid on the bottom left of the page, reading "For Promotional use only" and "MusicFinland.com".

The musical score for "The Water" by John Cage is presented in a multi-staff format. The top staff is for Guitar (Gtr.) and the bottom staff is for Percussion (Perc.). The score is divided into measures, with measure numbers 231, 237, 243, 249, 255, 261, and 267 indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are provided throughout the score, including "ord." (order), "pont." (point), "sounds of water splashes", "B.D." (B.D.), and "noisy sound". The score is written in a complex, non-linear fashion, with many notes and rests occurring simultaneously, reflecting the indeterminate nature of the piece.

The musical score is divided into several systems, each with a guitar (Gtr.) and percussion (Perc.) part. The first system (measures 284-289) features a guitar part with a complex, echolike texture and a percussion part with a steady, rhythmic pattern. The second system (measures 289-294) introduces a 'rubbing sound' technique on the guitar and a 'soft sound' on the percussion. The third system (measures 294-300) continues the 'rubbing sound' and 'soft sound' techniques. The fourth system (measures 300-305) includes a 'Meno mosso' tempo change and a 'Silence' section. The fifth system (measures 305-310) features a 'CROT.' (Crotchet) section with a 'with metal sticks' instruction. The sixth system (measures 310-315) includes a 'Bridge' section with a 'quietly resonating harmony' instruction. The seventh system (measures 315-320) continues the 'Bridge' section. The eighth system (measures 320-325) features a 'CROT.' section with a 'p' (piano) instruction. The ninth system (measures 325-330) continues the 'CROT.' section. The tenth system (measures 330-335) features a 'p' (piano) instruction. The eleventh system (measures 335-340) continues the 'p' (piano) instruction. The twelfth system (measures 340-345) features a 'p' (piano) instruction. The thirteenth system (measures 345-350) continues the 'p' (piano) instruction. The fourteenth system (measures 350-355) features a 'p' (piano) instruction. The fifteenth system (measures 355-360) continues the 'p' (piano) instruction. The sixteenth system (measures 360-365) features a 'p' (piano) instruction. The seventeenth system (measures 365-370) continues the 'p' (piano) instruction. The eighteenth system (measures 370-375) features a 'p' (piano) instruction. The nineteenth system (measures 375-380) continues the 'p' (piano) instruction. The twentieth system (measures 380-385) features a 'p' (piano) instruction. The twenty-first system (measures 385-390) continues the 'p' (piano) instruction. The twenty-second system (measures 390-395) features a 'p' (piano) instruction. The twenty-third system (measures 395-400) continues the 'p' (piano) instruction. The twenty-fourth system (measures 400-405) features a 'p' (piano) instruction. The twenty-fifth system (measures 405-410) continues the 'p' (piano) instruction. The twenty-sixth system (measures 410-415) features a 'p' (piano) instruction. The twenty-seventh system (measures 415-420) continues the 'p' (piano) instruction. The twenty-eighth system (measures 420-425) features a 'p' (piano) instruction. The twenty-ninth system (measures 425-430) continues the 'p' (piano) instruction. The thirtieth system (measures 430-435) features a 'p' (piano) instruction. The thirty-first system (measures 435-440) continues the 'p' (piano) instruction. The thirty-second system (measures 440-445) features a 'p' (piano) instruction. The thirty-third system (measures 445-450) continues the 'p' (piano) instruction. The thirty-fourth system (measures 450-455) features a 'p' (piano) instruction. The thirty-fifth system (measures 455-460) continues the 'p' (piano) instruction. The thirty-sixth system (measures 460-465) features a 'p' (piano) instruction. The thirty-seventh system (measures 465-470) continues the 'p' (piano) instruction. The thirty-eighth system (measures 470-475) features a 'p' (piano) instruction. The thirty-ninth system (measures 475-480) continues the 'p' (piano) instruction. The fortieth system (measures 480-485) features a 'p' (piano) instruction. The forty-first system (measures 485-490) continues the 'p' (piano) instruction. The forty-second system (measures 490-495) features a 'p' (piano) instruction. The forty-third system (measures 495-500) continues the 'p' (piano) instruction. The forty-fourth system (measures 500-505) features a 'p' (piano) instruction. The forty-fifth system (measures 505-510) continues the 'p' (piano) instruction. The forty-sixth system (measures 510-515) features a 'p' (piano) instruction. The forty-seventh system (measures 515-520) continues the 'p' (piano) instruction. The forty-eighth system (measures 520-525) features a 'p' (piano) instruction. The forty-ninth system (measures 525-530) continues the 'p' (piano) instruction. The fiftieth system (measures 530-535) features a 'p' (piano) instruction. The fifty-first system (measures 535-540) continues the 'p' (piano) instruction. The fifty-second system (measures 540-545) features a 'p' (piano) instruction. The fifty-third system (measures 545-550) continues the 'p' (piano) instruction. The fifty-fourth system (measures 550-555) features a 'p' (piano) instruction. The fifty-fifth system (measures 555-560) continues the 'p' (piano) instruction. The fifty-sixth system (measures 560-565) features a 'p' (piano) instruction. The fifty-seventh system (measures 565-570) continues the 'p' (piano) instruction. The fifty-eighth system (measures 570-575) features a 'p' (piano) instruction. The fifty-ninth system (measures 575-580) continues the 'p' (piano) instruction. The sixtieth system (measures 580-585) features a 'p' (piano) instruction. The sixty-first system (measures 585-590) continues the 'p' (piano) instruction. The sixty-second system (measures 590-595) features a 'p' (piano) instruction. The sixty-third system (measures 595-600) continues the 'p' (piano) instruction. The sixty-fourth system (measures 600-605) features a 'p' (piano) instruction. The sixty-fifth system (measures 605-610) continues the 'p' (piano) instruction. The sixty-sixth system (measures 610-615) features a 'p' (piano) instruction. The sixty-seventh system (measures 615-620) continues the 'p' (piano) instruction. The sixty-eighth system (measures 620-625) features a 'p' (piano) instruction. The sixty-ninth system (measures 625-630) continues the 'p' (piano) instruction. The seventieth system (measures 630-635) features a 'p' (piano) instruction. The seventy-first system (measures 635-640) continues the 'p' (piano) instruction. The seventy-second system (measures 640-645) features a 'p' (piano) instruction. The seventy-third system (measures 645-650) continues the 'p' (piano) instruction. The seventy-fourth system (measures 650-655) features a 'p' (piano) instruction. The seventy-fifth system (measures 655-660) continues the 'p' (piano) instruction. The seventy-sixth system (measures 660-665) features a 'p' (piano) instruction. The seventy-seventh system (measures 665-670) continues the 'p' (piano) instruction. The seventy-eighth system (measures 670-675) features a 'p' (piano) instruction. The seventy-ninth system (measures 675-680) continues the 'p' (piano) instruction. The eightieth system (measures 680-685) features a 'p' (piano) instruction. The eighty-first system (measures 685-690) continues the 'p' (piano) instruction. The eighty-second system (measures 690-695) features a 'p' (piano) instruction. The eighty-third system (measures 695-700) continues the 'p' (piano) instruction. The eighty-fourth system (measures 700-705) features a 'p' (piano) instruction. The eighty-fifth system (measures 705-710) continues the 'p' (piano) instruction. The eighty-sixth system (measures 710-715) features a 'p' (piano) instruction. The eighty-seventh system (measures 715-720) continues the 'p' (piano) instruction. The eighty-eighth system (measures 720-725) features a 'p' (piano) instruction. The eighty-ninth system (measures 725-730) continues the 'p' (piano) instruction. The ninetieth system (measures 730-735) features a 'p' (piano) instruction. The ninety-first system (measures 735-740) continues the 'p' (piano) instruction. The ninety-second system (measures 740-745) features a 'p' (piano) instruction. The ninety-third system (measures 745-750) continues the 'p' (piano) instruction. The ninety-fourth system (measures 750-755) features a 'p' (piano) instruction. The ninety-fifth system (measures 755-760) continues the 'p' (piano) instruction. The ninety-sixth system (measures 760-765) features a 'p' (piano) instruction. The ninety-seventh system (measures 765-770) continues the 'p' (piano) instruction. The ninety-eighth system (measures 770-775) features a 'p' (piano) instruction. The ninety-ninth system (measures 775-780) continues the 'p' (piano) instruction. The hundredth system (measures 780-785) features a 'p' (piano) instruction. The hundred-first system (measures 785-790) continues the 'p' (piano) instruction. The hundred-second system (measures 790-795) features a 'p' (piano) instruction. The hundred-third system (measures 795-800) continues the 'p' (piano) instruction. The hundred-fourth system (measures 800-805) features a 'p' (piano) instruction. The hundred-fifth system (measures 805-810) continues the 'p' (piano) instruction. The hundred-sixth system (measures 810-815) features a 'p' (piano) instruction. The hundred-seventh system (measures 815-820) continues the 'p' (piano) instruction. The hundred-eighth system (measures 820-825) features a 'p' (piano) instruction. The hundred-ninth system (measures 825-830) continues the 'p' (piano) instruction. The hundred-tieth system (measures 830-835) features a 'p' (piano) instruction. The hundred-first system (measures 835-840) continues the 'p' (piano) instruction. The hundred-second system (measures 840-845) features a 'p' (piano) instruction. The hundred-third system (measures 845-850) continues the 'p' (piano) instruction. The hundred-fourth system (measures 850-855) features a 'p' (piano) instruction. The hundred-fifth system (measures 855-860) continues the 'p' (piano) instruction. The hundred-sixth system (measures 860-865) features a 'p' (piano) instruction. The hundred-seventh system (measures 865-870) continues the 'p' (piano) instruction. The hundred-eighth system (measures 870-875) features a 'p' (piano) instruction. The hundred-ninth system (measures 875-880) continues the 'p' (piano) instruction. The hundred-tieth system (measures 880-885) features a 'p' (piano) instruction. The hundred-first system (measures 885-890) continues the 'p' (piano) instruction. The hundred-second system (measures 890-895) features a 'p' (piano) instruction. The hundred-third system (measures 895-900) continues the 'p' (piano) instruction. The hundred-fourth system (measures 900-905) features a 'p' (piano) instruction. The hundred-fifth system (measures 905-910) continues the 'p' (piano) instruction. The hundred-sixth system (measures 910-915) features a 'p' (piano) instruction. The hundred-seventh system (measures 915-920) continues the 'p' (piano) instruction. The hundred-eighth system (measures 920-925) features a 'p' (piano) instruction. The hundred-ninth system (measures 925-930) continues the 'p' (piano) instruction. The hundred-tieth system (measures 930-935) features a 'p' (piano) instruction. The hundred-first system (measures 935-940) continues the 'p' (piano) instruction. The hundred-second system (measures 940-945) features a 'p' (piano) instruction. The hundred-third system (measures 945-950) continues the 'p' (piano) instruction. The hundred-fourth system (measures 950-955) features a 'p' (piano) instruction. The hundred-fifth system (measures 955-960) continues the 'p' (piano) instruction. The hundred-sixth system (measures 960-965) features a 'p' (piano) instruction. The hundred-seventh system (measures 965-970) continues the 'p' (piano) instruction. The hundred-eighth system (measures 970-975) features a 'p' (piano) instruction. The hundred-ninth system (measures 975-980) continues the 'p' (piano) instruction. The hundred-tieth system (measures 980-985) features a 'p' (piano) instruction. The hundred-first system (measures 985-990) continues the 'p' (piano) instruction. The hundred-second system (measures 990-995) features a 'p' (piano) instruction. The hundred-third system (measures 995-1000) continues the 'p' (piano) instruction.

320

Gtr.

Perc.

325

Gtr.

Perc.

330

Gtr.

Perc.

335

Gtr.

Perc.

340

Gtr.

344

Gtr.

Perc.

348

Gtr.

Perc.

352

Gtr.

Perc.

356

Gtr.

Perc.

360

Gtr.

Perc.

364

Gtr.

Perc.

368

Gtr.

Perc.

372

Gtr.

Perc.

376

Gtr.

Perc.

380

Gtr.

Perc.

384

Gtr.

Perc.

388

Gtr.

Perc.

392

Gtr.

Perc.

396

Gtr.

Perc.

400

Gtr.

Perc.

404

Gtr.

Perc.

408

Gtr.

Perc.

412

Gtr.

Perc.

416

Gtr.

Perc.

420

Gtr.

Perc.

424

Gtr.

Perc.

428

Gtr.

Perc.

432

Gtr.

Perc.

436

Gtr.

Perc.

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Gtr.

Perc.

444

Gtr.

Perc.

448

Gtr.

Perc.

452

Gtr.

Perc.

456

Gtr.

Perc.

460

Gtr.

Perc.

464

Gtr.

Perc.

468

Gtr.

Perc.

472

Gtr.

Perc.

476

Gtr.

Perc.

480

Gtr.

Perc.

484

Gtr.

Perc.

488

Gtr.

Perc.

492

Gtr.

Perc.

496

Gtr.

Perc.

500

Gtr.

Perc.

504

Gtr.

Perc.

508

Gtr.

Perc.

512

Gtr.

Perc.

516

Gtr.

Perc.

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Gtr.

Perc.

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Perc.

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Gtr.

Perc.

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Gtr.

Perc.

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Gtr.

Perc.

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Gtr.

Perc.

584

Gtr.

Perc.

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Gtr.

Perc.

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Gtr.

Perc.

596

Gtr.

Perc.

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Perc.

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Perc.

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Perc.

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Perc.

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Perc.

628

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Perc.

632

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Perc.

636

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Perc.

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Perc.

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Perc.

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Perc.

668

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Perc.

672

Gtr.

Perc.

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Gtr.

Perc.

680

Gtr.

Perc.

684

Gtr.

Perc.

688

Gtr.

Perc.

692

Gtr.

Perc.

696

Gtr.

Perc.

700

Gtr.

Perc.

704

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Perc.

708

Gtr.

Perc.

712

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Perc.

716

Gtr.

Perc.

720

Gtr.

Perc.

724

Gtr.

Perc.

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Gtr.

Perc.

732

Gtr.

Perc.

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Gtr.

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Perc.

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Gtr.

Perc.

756

Gtr.

Perc.

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Gtr.

Perc.

764

Gtr.

Perc.

768

Gtr.

Perc.

772

Gtr.

Perc.

776

Gtr.

Perc.

780

Gtr.

Perc.

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Perc.

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Gtr.

Perc.

792

Gtr.

Perc.

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Gtr.

Perc.

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Perc.

804

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Perc.

808

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Perc.

812

Gtr.

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816

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Perc.

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Perc.

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Gtr.

Perc.

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Gtr.

Perc.

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Perc.

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Gtr.

Perc.

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Gtr.

Perc.

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Gtr.

Perc.

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Gtr.

Perc.

856

Gtr.

Perc.

860

Gtr.

Perc.

864

Gtr.

Perc.

868

Gtr.

Perc.

872

Gtr.

Perc.

876

Gtr.

Perc.

880

Gtr.

Perc.

884

Gtr.

Perc.

888

Gtr.

Perc.

892

Gtr.

Perc.

896

Gtr.

Perc.

900

Gtr.

Perc.

904

Gtr.

Perc.

908

Gtr.

Perc.

912

Gtr.

Perc.

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Gtr.

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952

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960

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988

Gtr.

Perc.

992

Gtr.

Perc.

996

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Perc.

1004

Gtr.

Perc.

1008

Gtr.

Perc.

1012

Gtr.

P

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