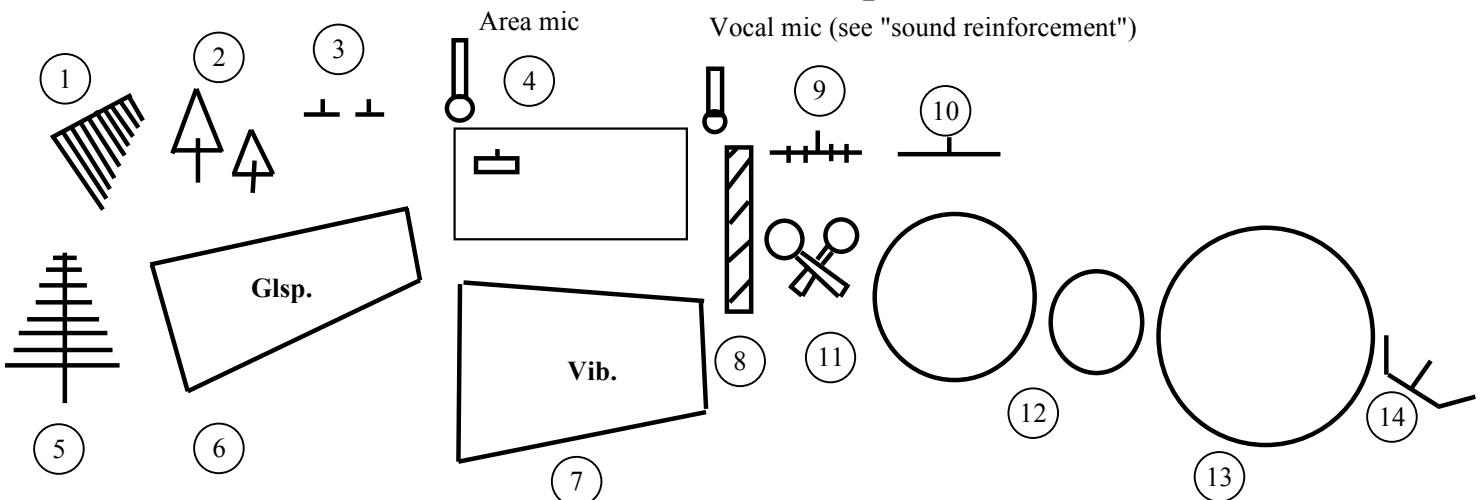


Orion

for percussion and piano

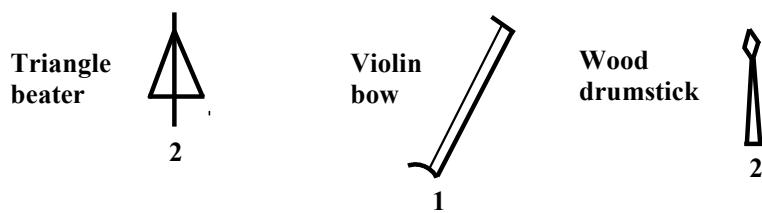
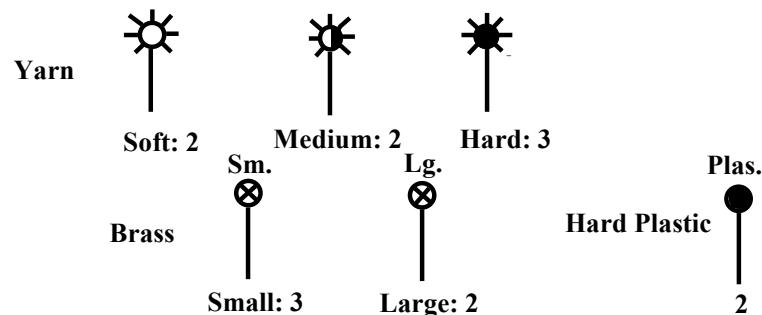
David Vayo

Percussion Setup



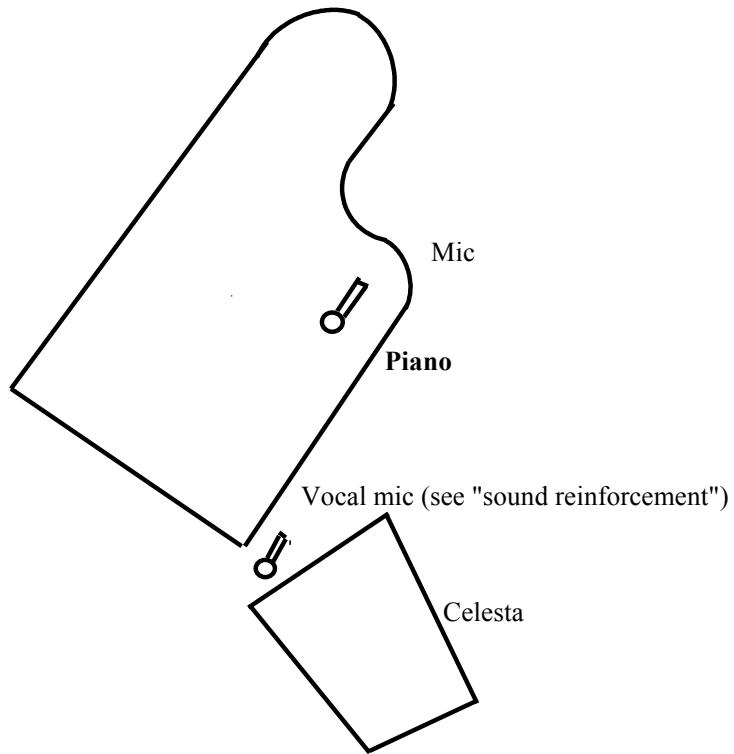
- | | |
|---|--|
| (1) Mark tree | (8) Rainstick |
| (2) Medium and high suspended triangles | (9) Sizzle cymbal |
| (3) Suspended finger cymbals | (10) High suspended cymbal |
| (4) Crotales (2-octave set preferred) | (11) Maracas |
| (5) Bell tree | (12) High and medium-high tom-toms
(these should not be very boomy; if needed, rototoms can be substituted) |
| (6) Glockenspiel | (13) Suspended bass drum |
| (7) Vibraphone | (14) Chinese cymbal |

Mallet Symbols and Quantities



Note: In the interest of balance, percussion dynamics are often written slightly softer than the keyboardist's.

Keyboard Setup



Other equipment needed for keyboard part

- Stage weight for holding down celesta pedal
- Guitar picks: two light-gauge (\triangle^L), one heavy-gauge (\triangle^H).
- Two never-sharpened wooden pencils, with unused erasers.

Sound Reinforcement

Four microphones are needed:

- area mic for percussionist (see placement in percussion setup diagram) on boom stand
- mic for piano (see placement in keyboard setup diagram), on boom stand
- two vocal mics, one for each performer, head-worn mics (such as Countryman E6) preferred; if not available, use normal mics on boom stands.

Changes in volume levels are given in the score; the dynamics refer to how present the amplified sound is in the speakers, and therefore may differ from the instrumentalists' dynamics.

Left/right placement of the sounds should correspond to the performers' placement onstage.

Program Note

In 2006, I resurrected a wellspring of my musical self. After fifteen years of scrambling for tenure, going through a divorce and raising two children, I found enough slack in my life to return to free improvisation, with which I had once been deeply involved. When I started up again I immediately felt that a lost part of myself had returned; the same feeling occurred when I resumed going to artist colonies and playing jazz in the years immediately thereafter.

Orion is one of a string of pieces I wrote shortly after resuming life as an improviser and which were affected by improvisation in the best possible ways. Because one must let go and let intuition get in the driver's seat when improvising, in these pieces I found myself newly able to tap into something mysterious and vital and to trust it; the resulting music often turned out to be simple on the surface but full of fine attention to nuances of tone color, pitch and expression.

The title came later, as they often do for me. Naming the piece for the starry hunter who dominates the winter sky feels appropriate to me on several levels. With their prismatic twinklings, their whispers and their vast, lonely reverberations, the outer sections of *Orion* seem to evoke the night sky in its beauty and mystery. The middle section, more earthbound, is full of animal vigor and power, like the hunter for whom the constellation is named; he seems to coalesce out of the sparkling particles of the universe and then dissolve back into them.

Orion was composed for the duo of Thierry Miroglia, percussion and Ancuza Aprodu, piano, who premiered it at Williams College in March of 2009.

-David Vayo

for Thierry Miroglio and Ancuza Aprodu, with appreciation

Orion

David Vayo

Percussion

$\text{♩} = 60$

PLAS.
GLSP. *

Celesta

$\text{♩} = 60$
 $8^{\text{va}} - \text{---}$

Piano

f (pedal held down with stage weight...)*
 15^{ma} ---

mfp
ad lib. ... p

H** (approximate pitches...)
 $\nabla \rightarrow \dots$
 15^{ma} ---

$\text{R}ed.$... f (*sempre f*) $\overbrace{\quad\quad\quad}$

perc. mic

n

pno. mic

mfp
 $\frac{5}{4}$ (notes played w/ pick
should be clearly heard)

perc. voc. mic

n

pno. voc. mic

n

SUSP. FINGER CYMBALS

sm.

* Play a constant stream of notes using the given pitches, in any order. Rapid uneven, fluttery rhythms, ca. 7-9 notes per beat.

** With a heavy-gauge guitar pick, pluck strings, on far sides of the tuning pins furthest from keyboard to produce the approximate pitches in parentheses (some microtonal variance is not only acceptable but preferable.)

Perc.

Cel.

Pno.

sm.
(\otimes) CROTales

mf

p

mf

p

f

mf simile

p

mf

(15^{ma})

3

Perc.

sm.
8^{va}

*BELL TREE (approximate pitches...)

Cel.

Pno.

FINGER CYMBALS

Perc.

Cel.

Pno.

(8^{va})

(sempre ***mf***)

* Strike the individual bells which are pitched closest to the indicated pitches (some microtonal variance is not only acceptable but preferable).

14

Perc.

HI, MED
SUSP. TGLS

(mf)

14

(play glsp. w/ one mallet...)

voice

14

whisper: high-pitched "ssh" sound

*slow ----- gradually to ----- fast

Cel.

14

15^{ma}...

(continue at same rate)

Pno.

14

whisper: high-pitched "ssh" sound

Perc./Pno.
voc. mics

14

(n) **mf** (at peak of vocal cresc.)

* Improvise using given pitches, starting at a slow rate of speed and gradually becoming faster.

5

Sm. A = 60
MARK TREE (approximate pitches...)

Perc.

20 5-6" 6-7" ca. 4"

voice

20 ff ff (ff)

Cel.

20 8va -> , 5-6" 6-7" ca. 4" A = 60

Pno.

20 ff 15^{ma}... ...

voice

20 * Leo. (grad. release) Leo. Leo. >

perc. mic.

20 (n) <f -> n <mf> -> n

Sound Engr.

20 pno. mic.

Perc./Pno. voc. mics

20 (mf) <ff> -> mf <ff> n

* Silently depress all keys from the lowest to the highest pitch indicated.

** Improvise on given pitches; free rhythms, sparser than before, ca. 2-4 notes/beat.

*** Improvise on given pitches; free rhythms, sparser than before, ca. 1-3 notes/beat.

Perc.

25 l.v. simile sparser ...

sm. (x) BELL TREE (p)

25 8va - - - - -

mf

25 l.v. simile H exact pitches...

p

CROTALES (w/ bow) n mf

(8va) - - - - -

sm. (x) (x)

** sparse ...

30 8va - - - - -

30 8va - - - - -

30 8va - - - - -

simile mp

spare ...

mp

* With a heavy-gauge guitar pick, improvise on given pitches, plucking in the area where the hammers contact the strings. Free rhythms, ca. 1-3 notes/beat, independent of other hand.

** While continuing to play in the same manner, add an occasional quick sweep with the pick-up or down, ad. lib. - through the range of strings that produce the indicated pitches. In each hand, play a sweep approximately every two to three beats, independently of the other hand.

36

Perc.

36

GLSP.

p

Pno.

play more and more sparsely ...

play more and more sparsely ...

36

VIBES motor off

(B)

42

mf

mf

SIZZLE CYM.

MARACAS (two in one hand)

RAINSTICK

42

p

n

p

Cel.

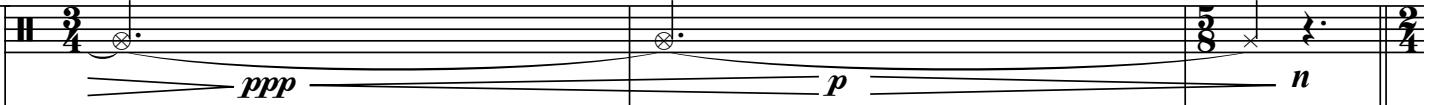
CELESTA

remove stage weight from celesta pedal

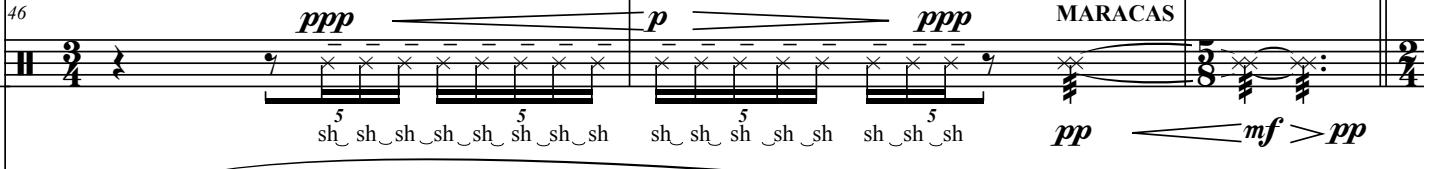
(B)

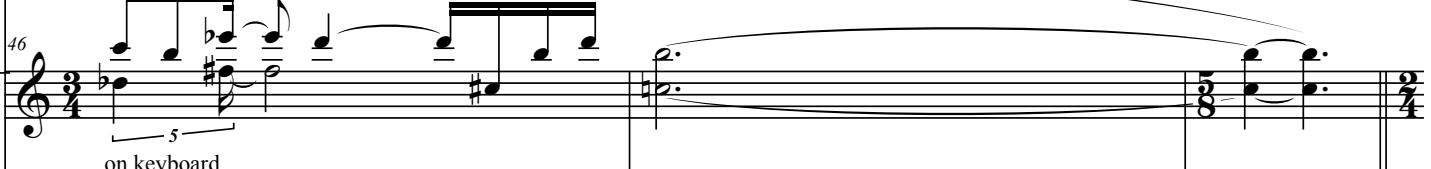
p senza pedale

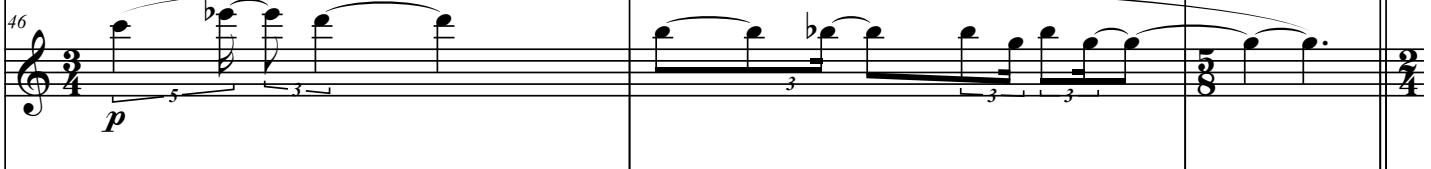
46 (rainstick)

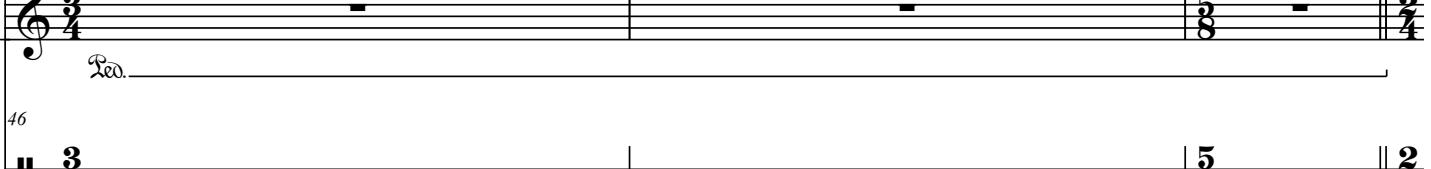
Perc. 

46 WHISPER (spinning/rotating quality to the sound)

voice 

Cel. 

Pno. 

46 perc. 

Meno Mosso $\text{♩} = 52$

Perc. 

Cel. 

Pno. 

(8va) far side of pins: L

loco simile

senza pedale

mf

* Damp strings with LH fingers immediately after playing notes on keyboard.

9

Perc.

SIZZLE CYM.
53

voice

Pno.

voice

pno. mic.

pno. voc. mic.

C
plas. GLSP.
damped w/ LH fingers
+ + + + → ...

(damp)

*U→E→U→E→U→E→U→E→U

SH *mp* ————— pp

Ah —————

Reo. ————— *(>)

Reo. ————— (>)

mp ————— n
whisper, low in pitch

SH ————— Ah —————

mf > n

Perc.

Pno.

59

8va... simile

p

*While sustaining a whispered 'sh' sound, use the lips and tongue to move between long 'E' and long 'U' vowels, in the rhythm indicated. Changes between vowels should be gradual, not sudden.

** Depress the sustain pedal with a little more force than usual, but without making a thump. The result should be a sort of reverberant whisper that spreads across the strings.

Perc.

CROTALES (damped w/ fingers)

61

61 *mp* *n*

voice

L
Ah

(by far end;
approx. pitches)

Pno.

8va... * simile

mf p

61 Red ... pp mp

61

voice

Ah

VIBES - dead stick & damped w/ LH fingers

63

medium pitch *n*

voice

Sh

8va... on keyboard

Pno.

63 n

low pitch *mp*

voice

Sh

*Damp w/ LH fingers after plucking.

** Pluck two of the three strings tuned to the given pitch, one for the grace note and the other for the principal note. Damp all three strings immediately after playing.

Perc. 65 CROTALES + + + → ... GLSP. + + + + → ...
 Perc. 65 mp n
 voice
 Pno. 65 8va... simile L on keyboard
 Pno. 65 n n mp n
 voice Sss
 Vibes 67 CROTALES + + + → ...
 Perc. 67 VIBES low pitch mp n
 voice
 Pno. 67 (approx. pitch) L (exact pitches) simile
 Pno. 67 mf p Vibes 67 medium pitch pp Sh
 voice

* Pluck two of the three strings tuned to the given pitch, one for the grace note and the other for the principal note. Damp strings immediately after playing.

(D) PLAS.
FINGER CYMBALS

Perc.

70

Cel.

VIBES
motor on, fairly slow

PLAS.
GLSP.

Pno.

voice

Perc./Pno.
voc. mics

72

Perc.

Cel.

Pno.

74

Perc.

74

Cel.

Pno.

8va...

74

Pno.

8va...

74

... Red...

Red...

Red...

Red...

Red...

76

Perc.

76

Cel.

Pno.

8va...

76

... Red.

Red.

Red.

Red.

Red.

76

2

2

2

2

78 E X **14** HIGH SUS. CYM.
 Perc. *pp*
 78 MARACAS
 Cel. *pp*
 78 E X
 Pno. *p*
 8va...
 78 E X
 Pno. *p*
 8va...

X X
 81 TWO HIGH TOMS X
 Perc. *mf* *p* *mp* *p* *mf*
 81 X
 Cel. *n*
 81 X
 Pno. *f* *f*
 81 WHISTLE: *f*
 voice *f*
 81 *f* *f*
 Perc./Pno. *f* *f*

*Drag all fingers down keyboard, some on black keys and some on white.

**Stems without noteheads show duration only: do not rearticulate.

***If the high D doesn't speak clearly, this is not a problem, but make sure the sound becomes full and clear as the pitch descends.

Pc.: voice

WHISTLE:

84

Cel.

Pno.

voice

84

84

84

84

86

SIZZLE CYM.

Perc.

86

voice

(sempre **f**) breathe as needed, continuing to whistle while inhaling...

Cel.

Pno.

voice

86

86

86

put stage weight on celesta pedal

****touch nodes...

(sempre **f**) breathe as needed, continuing to whistle while inhaling...

*If the high D doesn't speak clearly, this is not a problem, but make sure the sound becomes full and clear as the pitch descends.

**Stems without noteheads show duration only: do not rearticulate.

***Gradually slide down in pitch, with continuous quick microtonal pitch bends to create a wobbling effect.

****Touch node of strings w/ LH fingers to obtain given harmonics; play on keyboard w/ RH.

88

Perc.

sotto voce

16 4 3 4 3 4

pp *p* *pp*

HIGH SUS. CYM.

VIBES - motor on, slow

88

voice

8va...

f possibile

constantly wobbling tone in lowest range; (pitched tone) grad. to - - - - ocarina-like timbre

88

(*o*) *simile* (*o*)

senza pedale

16 4 3 4 3 4

p

on keyboard

8vb...

voice

8va...

f possibile

constantly wobbling tone in lowest range; (pitched tone) grad. to - - - - ocarina-like timbre

88

Perc./Pno.
voc. mics

(adjust levels as needed...)

16 4 3 4

17

BELL TREE (approximate pitches...)

Perc. 94 F 6-7" 6-7" 6-7" 6-7"

voice 94 * **p < mf > p** 6-7" 6-7"

 unpitched "f" consonant; wind-like ** → n

Pno. 94 6-7" 6-7" 6-7"

voice 94 * **p < mf > p** 6-7" 6-7"

 unpitched "f" consonant; wind-like ** → n

Perc./Pno.
voc. mics 94 ... **mf** (at peaks) | 4 | 3 | 4 | 5 | 4 |

Lg. CROTales damped w/ hand seco

Perc. 99 Vibes motor on, slow 8va... mp mf mp

voice 99 F consonant as before → ...

Cel. 99 **p < mf > p**

Pno. 99 mf 8va... simile on keyboard

voice 99 F consonant as before near mic **p** *** → ...

 Uh

*Sing this concert pitch, whether male or female.

*Continuous short crescendi and diminuendi, like a constantly fluctuating shore wind.

**Short crescendi and diminuendi continue throughout the overall diminuendo.

Lg.
GLOCKENSPIEL
* dead stick

Perc.

103 *mf*

103 *p*
(*Ro....*)

103 *p***
(hum) Mm

Pno.

103 *>p*

103 *ppp*
(hum) Mm

103 *f*
p
port.

*Press into dead stick so head of mallet bounces rapidly.

**Sing this concert pitch, whether male or female.

107

HIGH SUS.
CYM.

(G) ♩ = 92

Perc.

Perc. 2 | - | 3 | 4 | 5 |
 107 | - | 3 | 4 | 5 |
ppp < p

voice

voice 2 | - | 3 | 4 | 5 |
 107 | - | 3 | 4 | 5 |
f | - | *p* | - |

Pno.

Pno. 2 | - | 3 | 4 | 5 |
 107 | - | 3 | 4 | 5 |
port. | - |

(G) ♩ = 92

on strings, w/ eraser ends
of two never-sharpened pencils

Pno.

Pno. 2 | - | 3 | 4 | 5 |
 107 | - | 3 | 4 | 5 |
mf | - | *senza pedale* | - |

voice

voice 2 | - | 3 | 4 | 5 |
 107 | - | 3 | 4 | 5 |
f | - | *p* | - |

pno.

mic.

2 | - | 3 | 4 | 5 |
 107 | - | 3 | 4 | 5 |
mf | - |

2 | - | 3 | 4 | 5 |
 110 | - | 4 | - |

motor to fastest rate

Perc.

Perc. 2 | - | 4 | - |
 110 | - | 4 | - |

voice

voice 2 | - | 4 | - |
 110 | - | 4 | - |

Pno.

Pno. 2 | - | 4 | - |
 110 | - | 4 | - |
> | - | *>* | - |

voice

voice 2 | - | 4 | - |
 110 | - | 4 | - |
Mm | - |

Perc./Pno.
voc. mics

2 | - | 4 | - |
 110 | - | 4 | - |
n | - |

Perc. *vibes*

mf *seco*

Pno. *w/ wood ends of pencils*

Reo. *Reo.* *Reo.*

Reo. *Reo.* *Reo.* *Reo.*

Reo. *Reo.* *Reo.* *Reo.*

sm.

***FINGER CYMBALS**

sm.

CROTALES

mf

p

Reo. *Reo.* ...

Reo. *Reo.* *Reo.* *Reo.*

on keyboard...

(*mf*)

Reo. *Reo.* *Reo.* *Reo.*

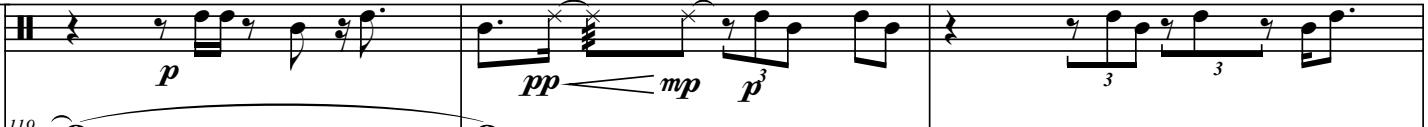
This musical score page contains two staves. The top staff is for Percussion, featuring a vibraphone part with mallet strokes and a finger cymbals part using wooden pencils. The bottom staff is for Piano, featuring wood ends of pencils and keyboard playing. Various performance instructions like dynamics, articulations, and tempo markings are included throughout the score.

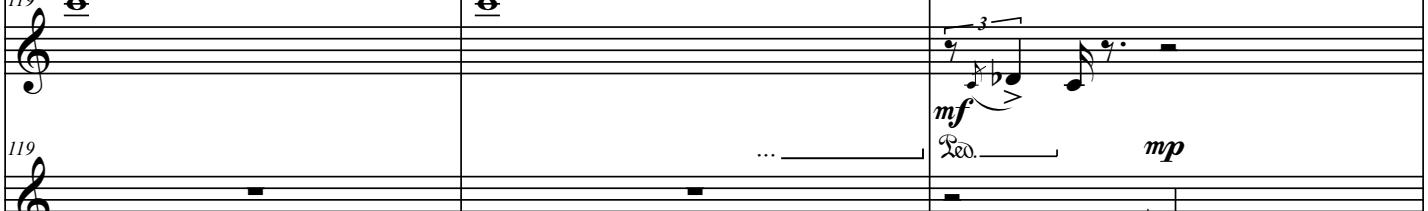
*Strike one cymbal forcefully enough with mallet that it strikes the other cymbal.

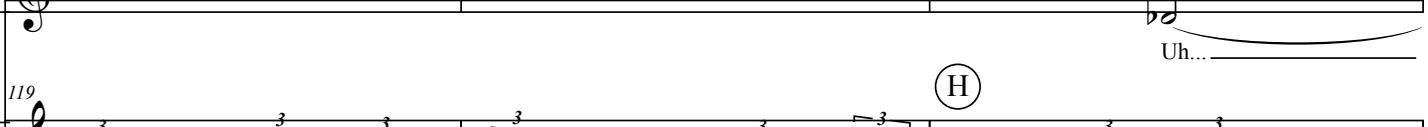
119  (TOMS)

HIGH SUS.
CYM.

(H)

Perc. 

voice 

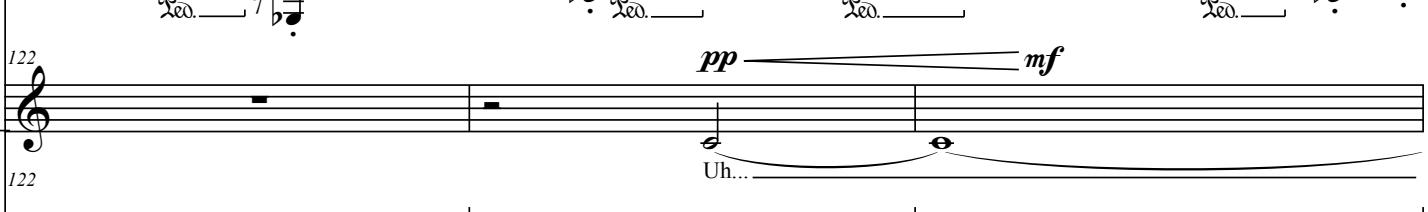
Pno. 

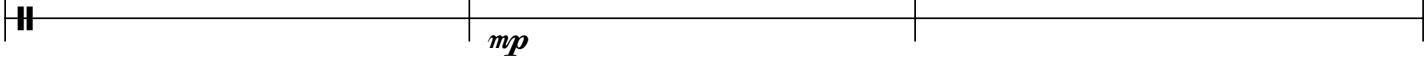
perc.
voc.
mic. 

122 

voice 

Pno. 

voice 

pno.
voc.
mic. 

Measure 119: Percussion part includes Toms (p), High Suspended Cymbal (pp, mp, p), and a vocal line (H) with "Uh...".

Measure 122: Percussion part includes a vocal line (H) with "Uh...", followed by piano and vocal entries.

125

Musical score for page 22, featuring three staves: Percussion, Voice, and Piano.

Perc. (Measures 125-126): The first measure consists of eighth-note patterns with a '3' above each group. The second measure starts with a bass note followed by eighth-note pairs, with dynamics ***pp***, ***mp***, and ***p***.

voice (Measures 125-126): The first measure has a single eighth note. The second measure begins with a bass note, followed by eighth notes with dynamics ***pp*** and ***mf***. The vocal line includes the lyrics "Uh..." with a sustained note and a fermata.

Pno. (Measures 125-126): The piano part features eighth-note patterns with a '3' above each group. The bass line includes the lyrics "Reo." repeated three times.

voice (Measures 125-126): The first measure is silent. The second measure begins with a bass note, followed by eighth notes with dynamics ***mp*** and ***mf***. The vocal line includes the lyrics "Uh..." with a sustained note and a fermata.

128

Musical score for orchestra and piano, page 23. The score consists of six staves:

- Perc.**: Percussion part with dynamic markings **128**, **p**, and **3**.
- voice**: Vocal part with dynamic marking **128** and instruction **ped.** in the first measure.
- Cel.**: Cello part with dynamic marking **128** and instruction **(pedal still down...) mf**.
- Pno.**: Piano part with dynamic marking **128** and instruction **ppp**.
- voice**: Vocal part with dynamic marking **128**.

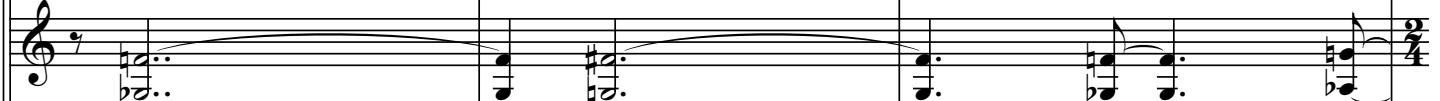
The score features a mix of eighth and sixteenth-note patterns, with various dynamics and performance instructions like **ped.** and **mf**.

131



Perc.

131



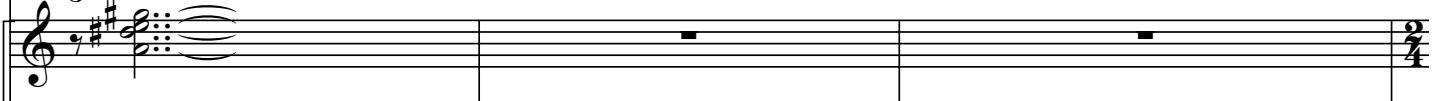
voice

131

If male, falsetto OK **p** (bend pitch)Uh... _____
(gradually brighten vowel - - -)

Cel.

131 8va-----,



Pno.

131



voice

131

If male, falsetto OK **p** (bend pitch)Uh... _____
(gradually brighten vowel - - -)Perc./Pno.
voc. mics

131

(mp) _____

2

25

(I) *accel. poco a poco . . .*
 LH to RH . . .

134

H $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

BASS DR. *mp*

Perc.

$\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

Perc. $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

$\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

voice $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

p

Ah
----- to -----)

Pno.

$\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

Pno. $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

$\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

voice $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

mf
----- to -----)

p

Ah
----- to -----)

Perc./Pno.
voc. mics

Perc./Pno. $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

voc. mics $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{5}{4}$

mf

Perc. 137 LH (both hands)

137 RH to

voice 137 If male, down an octave **p** Ah _____

Pno. 137

voice 137 If male, down an octave **p** Ah _____

pno. mic. 137 (mf) _____

Perc./Pno. voc. mics 137 (mf) _____

(J)
 $\text{---} \cdot = \cdot \text{---} = 112$

CHINESE CYM.

140

Perc.

140

Pno.

140

voice

140

pno.
mic.

140

Perc./Pno.
voc. mics

140

12
8

12
8

12
8

ff

ff

ff

142

Perc. 

Pno. 

Pno. 

= =

Perc. 143 

voice 

p — *f*

(bright) Ah... _____

143 

Pno. 

voice 

(bright) Ah... _____

Perc. 145

voice 145

Pno. 145

voice 145

Perc. 147 (mf)

voice 147 (f)

(Ah...) _____

Pno. 147

voice 147

(Ah...) _____

This musical score page contains four staves. The top staff is for Percussion, featuring eighth-note patterns with dynamic markings like *mf* and *f*. The second staff is for Voice, with sustained notes and dynamic markings. The third staff is for Piano, showing complex harmonic progressions with many sharps and flats. The bottom staff is also for Voice, continuing the melodic line. Measure numbers 145 and 147 are indicated on the left side of each staff. The score concludes with vocal entries labeled '(Ah...) _____'.

Perc. 149

voice

Pno.

voice

pno.
mic.

Perc./Pno.
voc. mics.

Perc. 151

voice

Pno.

voice

Measure 149: Percussion (H) starts with eighth-note pairs. Voice (G clef) has sustained notes. Piano (Bass clef) has eighth-note pairs. Second half: 12/8 time, piano eighth-note pairs. 15/8 time, piano eighth-note pairs. Dynamics: f, fff, ff, ff.

Measure 150: Percussion (H) eighth-note pairs. Voice (G clef) sustained notes. Piano (Bass clef) eighth-note pairs. Dynamics: 8vb..., Ah... (repeated).

Measure 151: Percussion (H) eighth-note pairs. Voice (G clef) sustained notes. Piano (Bass clef) eighth-note pairs. Dynamics: 8vb..., Ah... (repeated).

Perc.

153

Perc. $\frac{15}{8}$

153

voice $\frac{15}{8}$

(Ah...)

153

Pno.

153

voice $\frac{15}{8}$

(Ah...)

155

Perc. $\frac{15}{8}$

voice $\frac{15}{8}$

155

Pno.

155

voice $\frac{15}{8}$

Perc./Pno.
voc. mics

$\frac{15}{8}$

157

Perc.

(K) (HIGH SUS. CYM.)

157 (f)

pno. mic.

157 (ff) dim. poco a poco ...

160 >mf ... mf ...

Pno.

pno. mic.

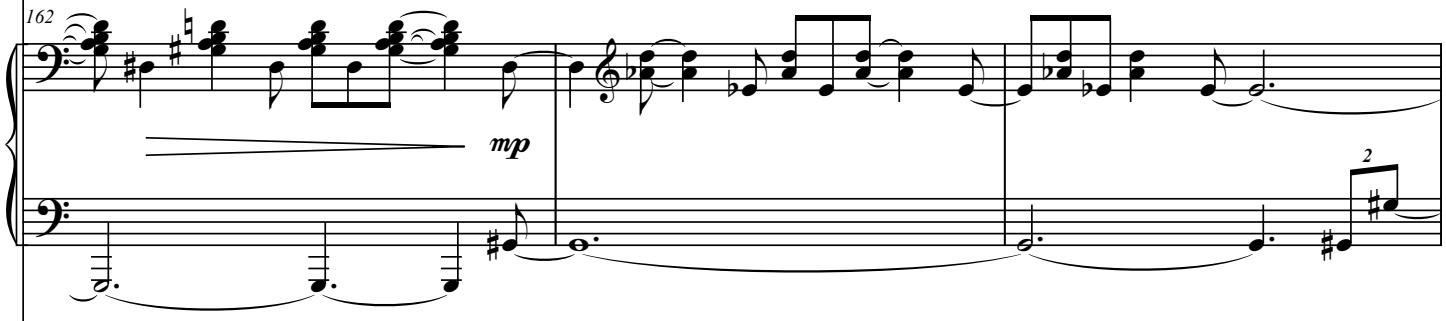
Perc.



VIBES motor on, slowest speed

Reed ...

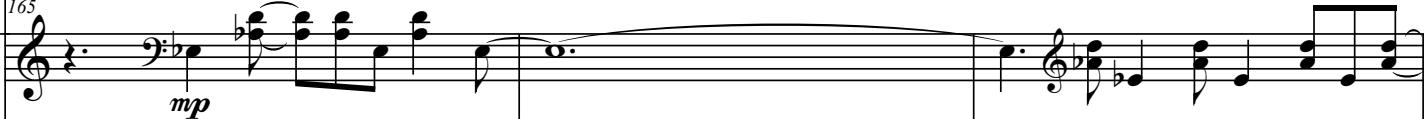
Pno.

pno.
mic.*...p*

Perc.



Cel.



Pno.

pno.
mic.*n*

Perc. 168

Cel. 168

Pno. 168

Perc. 171

Cel. 171

Pno. 171

Perc. 174

Cel. 174

Pno. 174

(vibes)

(L) *mf*
(...*Red...*)

(L) *mp*
(...*Red...*)

p

motor slightly faster

HIGH SUS. CYM. *p*

pp — *mp*

4 4

2 2

... *Red* ...

... *Red* ...

... *Red* ...

Sm.
damp B as
CROTALES C♯ is struck

177 (M)

Perc.

177 *mp* *Rédo* ...

Cel. (M) *mf*

Pno. *mf* *p* *Rédo* ...

181 simile

Perc. *2* *4*

Cel. *2*

Pno. *4*

BELL *8va* - - - - ,
TREE # - - - - ,

Perc. (N) 185 sm. () HI TGL. *mp*

Cel. (N) 185 # ♭ ♮ : - - - -

Pno. 185 # ♭ ♮ : - - - -

voice 185 *n* - - - - *mf* - - - -
whispered, midrange Ah... - - - -
pno. voc. mic. 185 (N) - - - - *mp* *

*Set mic level at this point so the peak of the crescendo in the voice will sound at *mp* through the speakers.

Perc. 188

voice *n* *mf*

whispered,
midrange Ah...
8va...

Pno. * 1/2 L
far side of tuning pins
approx. pitch
mf

voice *n*

perc.
voc.
mic. *(n)* ** *mp*

BELL TREE **MARK TREE**

191

PERC. *MARK TREE* **15**/**8**

VOICE *n* **15**/**8**

PNO. *8va...* **15**/**8**

PERC./PNO.
VOC. MICS. *n* **15**/**8**

*Hold pick between thumb and index finger.

Set mic level at this point so the peak of the crescendo in the voice will sound at **mp through the speakers.

PLAS.

Perc. 194 (O) PLAS. GLSP. *p*

Cel. 194 (O) *p*

Pno. 194 15^{ma}... *p* *Ad.*

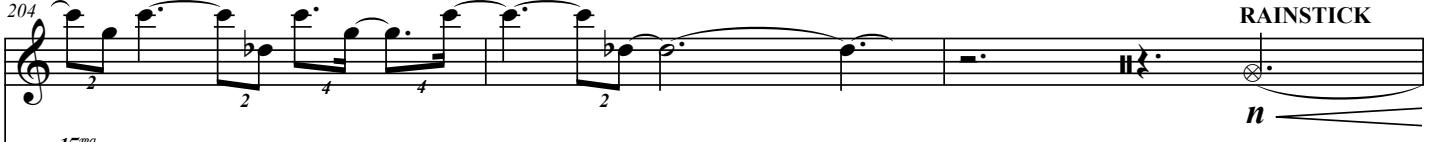
Perc. 198 (P)

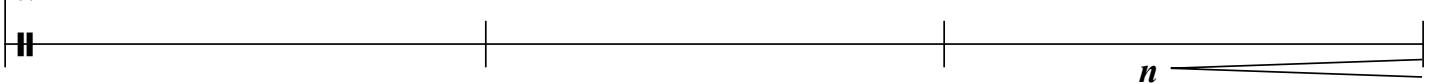
Cel. 198 (P)

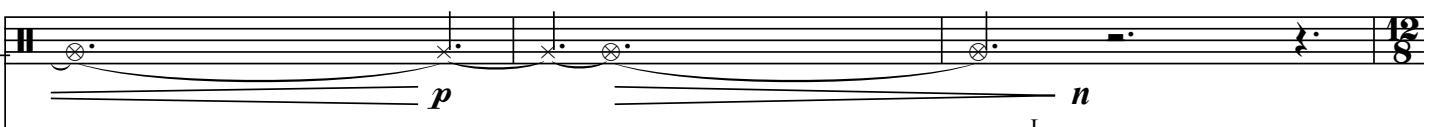
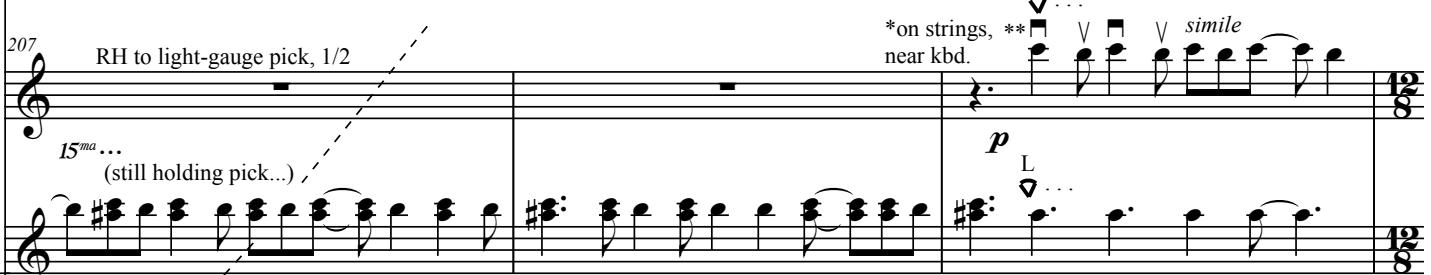
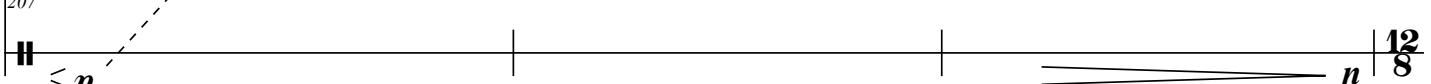
Pno. 198 15^{ma}... *Ad.* ... *Ad.* ...

Perc. 201

Pno. 201 15^{ma}...

Perc. 204 RAINSTICK

 Pno. 204

 perc. mic. 204


Perc. 207 move toward mic - - - - - next to mic move away from mic...

 Pno. 207 RH to light-gauge pick, 1/2

 perc. mic. 207 < p


Pno. 210 15^{ma}... lunga

 15^{ma}... lunga


*Pluck strings at the end nearest the keyboard.

** □ = downstroke (to left); √ = upstroke (to the right)