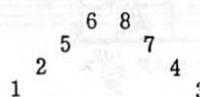


MNEMOSYNE

BRIAN FERNEYHOUGH

Bass flutes 1-8 should be disposed in a wide semicircle on the stage, as shown:



Discreet amplification may be employed in larger performing spaces, but should be avoided wherever practically possible: unless otherwise indicated, the prevailing dynamic level for the eight accompanying bass flutes should move between *p* and *ppp*. 'Non vibrato' is to be considered the norm.

For coordination, two possibilities exist: a) with soloist and ensemble playing according to a common electronic metronome by means of a pre-recorded 'clicktrack', or b) with a conductor. In the latter case the solo bass flute should be positioned slightly to the conductor's left, as seen from the auditorium.

Duration: 10½ minutes

Solo Bass Flute

Senza Misura

7^{ca.} senza vibrato

2^{ca.}

6^{ca.} vibr. ord.

3^{ca.}

5^{ca.} trillo timbrico

4^{ca.}

4^{ca.} flutter tongue

5^{ca.}

3^{ca.} smorz aperiodico

dal niente

ppp (*>*) *ppppp* *pp* *pppp* *p* *ppp* *mp* *pp* *quasi mf*

NB. Breathe either as little and as unobtrusively as possible
or employ circular breathing.

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This page contains the musical score for measures 1 through 5. The top system features the Solo Bass Flute part, which includes complex rhythmic patterns and dynamic markings such as *mf*, *mp*, *p*, *pp*, *ppp*, and *pppp*. It also includes performance instructions like *vibr. molto*, *gliss.*, and *non vibr.*. The bottom system consists of four staves for Bass Flutes 1, 2, 3, and 4. Bass Flute 1 has a *pp* marking at the beginning. Bass Flute 4 has a *pppp* marking at the beginning. The score is written in 8/8 time with a tempo of 60 beats per minute.

6-4 6-5 5-4 9-8

p *ppp* *pp* *pp*

secco *p* *mf* *mp-p*

gliss *pp-p*

espress. *p*

quasi *p*

pesante

mp *p*

mfpp

ppp *poco*

sub. pp *p*

sforz. mf

dolce *pppp* *p* *pp*

5

10-11 (d. d.)

3-2 6-5 5-3

5:4

5:6

pppp *mp*

The image displays a musical score for the song "L'Espresso" by Claude Debussy. The score is written for piano and voice, with the piano part in the upper staves and the vocal part in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8.

Piano Part (Upper Staves):

- Staff 1:** Features a melodic line with dynamics *mf* and *pp*. It includes fingerings (5, 6, 5, 6, 5, 7, 4) and a performance instruction *non pesante*.
- Staff 2:** Continues the melodic line with dynamics *espr.* and *p*. It includes fingerings (3, 2, 5) and a performance instruction *lievo*.
- Staff 3:** Features a more active melodic line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *intimo*.
- Staff 4:** Continues the melodic line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 5:** Features a melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *secco*.
- Staff 6:** Continues the melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *vibr. molto*.
- Staff 7:** Features a melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *intensivo*.
- Staff 8:** Continues the melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 9:** Features a melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *subito*.
- Staff 10:** Continues the melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *poco vibr.*.
- Staff 11:** Features a melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *ben marc.*.
- Staff 12:** Continues the melodic line with dynamics *ppp* and *mf*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *fin*.

Vocal Part (Lower Staves):

- Staff 1:** Features a vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 2:** Continues the vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 3:** Features a vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 4:** Continues the vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 5:** Features a vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 6:** Continues the vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 7:** Features a vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 8:** Continues the vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 9:** Features a vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 10:** Continues the vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 11:** Features a vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.
- Staff 12:** Continues the vocal line with dynamics *ppp* and *sf in*. It includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a performance instruction *sub*.

[illegible]

A musical score for the song "The Rose Tree". The score is written for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. There are also some handwritten annotations in red ink, including a "3:2" ratio and a "3" above a note.

fingerings

lip - gliss.

30 *trasparente e febbrile*
(L)

[illegible]

Handwritten musical score for a string quartet, featuring five staves. The notation includes various musical symbols such as notes, rests, and performance instructions. Key annotations include:

- Staff 2:** "lip-gliss." (labeled above the staff), "lip-gliss." (labeled above the staff), "high as poss." (labeled above the staff), and a triplet of eighth notes.
- Staff 3:** "lip-gliss." (labeled above the staff), "arm." (labeled above the staff), and "poco" (labeled below the staff).
- Staff 4:** A triplet of eighth notes.

ing. i2-1/35.

7:4 6:5 5:4

sempre appena vibr. (d.) 5:4

3 3 7 7 ten

mp dim. pp mf p mp pp mf.p

gliss non vibr. vibr. molto

vibr. molto (5:4) mf

p (d.) 10:7

gliss. gliss. gliss. gliss.

5:6 (d.) gliss.

vibr. ord. 3 3 5

molto pesante marc. in p mf

Flx. 7:6 7:6 7:6

gliss. 3:2 gliss.

3:2

1 2 3 4

Handwritten musical score for piano and orchestra. The score includes complex rhythmic notation, including triplets, sixteenth notes, and rests. Dynamics range from *ppp* (pianissimo) to *f* (forte). Performance instructions include *molto stacc*, *ben artic.*, *leggierissimo*, *marcatiss.*, *gliss.*, *smorz.*, *non vibr.*, and *subito*. The tempo is marked $\text{♩} = 54$. The score is divided into measures, with some measures containing multiple rests or specific articulation marks. The notation is dense and includes various musical symbols such as slurs, ties, and accidentals.

Handwritten musical score for six staves, numbered 1 through 6. The score is in 3/4 time, with a tempo marking of $\text{♩} = 54$. The notation is sparse, featuring mostly whole and half notes, with some rests. The staves are arranged vertically, and the music is written in a single system. The score includes various musical symbols such as slurs, ties, and accidentals. The notation is clean and professional, typical of a manuscript for a large ensemble or orchestra.

13 (2) 10:9 21:16 4:5 5:4 5:4 *leggerissimo* 5:7 3:2 45 10:9 5:4 3:2 *leggero*

fp *fp* *son arm* *gliss.* *ppp* *Flz.* *mf* *ten b* *mp* *pp* *tenero* *pp* *p*

pp *f* *pp* *mp* *son arm* *agitato* *vibr molto* *risoluto* *ppp* *f* *non troppo* *ancora piu violente* *Flz.* *ppp* *mfpp* *f* *p* *ff*

non vibr *p*

3:2

lip gliss.

lip gliss.

5:4

lip gliss.

tr *(#) (h)*

3:2

Handwritten musical score for the first system of "The Swan" by Maurice Strakosky. The score is written on three staves. The top staff is for the vocal line, the middle for the piano accompaniment, and the bottom for the cello/bass line. The music is in 3/4 time and features various dynamics and articulations. The first staff has a "secco" marking at the beginning. The second staff has a "legg" marking. The third staff has a "marc" marking. The score includes measures 13-16, 17-21, and 22-26. The bottom staff has a "ben f" marking at the end.

Handwritten musical score for "Lullaby" by Debussy, featuring six staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "rapido poss!" and "5:4". The staves are numbered 1 through 6 on the left margin. The notation is in a single system, with measures separated by bar lines. The key signature is one flat (B-flat), and the time signature is 12/8. The score is written in ink on a piece of paper with a vertical crease down the center.

Handwritten musical score for six staves, numbered 1 to 6. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 60. The score is divided into two systems. The first system contains staves 1 through 4, and the second system contains staves 5 and 6. Staves 1 and 2 have a common melodic line with various ornaments and glissandos. Staves 3 and 4 have a common melodic line with various ornaments and glissandos. Staves 5 and 6 have a common melodic line with various ornaments and glissandos. The score includes many handwritten annotations such as 'non vibr.', 'lip gliss.', 'tr', and '3:2'.

55

5:4 (d) 7:4 non vibr. 3 7:4 secco 7 16

14:15 3:2 espr. (vibr.) 7:4 vibr. 7:4 16

ppp p (A) 7:11 Fl. (B) 5 7:4 16

sim b 7:4 16

mp (A) mp p 7:4 16

mf p p mf p p mf p p sf mp mf p p p p

lucido e tenero

rudo

14:11 14:18 5:4 14:11 14:11

sub ppp mf non vibr. 14:11 14:11

gliss. gliss. gliss. gliss.

marc in p p p mp p p

3:2 (tr) (tr) 8:7 9:8 3:2 3 6:7

tr (tr) 3:2 3 6:7

Handwritten musical score for "40 trasparente" by Giuseppe Verdi. The score is written on three staves in 4/8 time. The first staff begins with a box containing the number "65". The title "40 trasparente" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *mf*, *f*, *ben marc.*, *con forza*). There are also performance instructions like "più calmo", "sempre violente", "arm.", "fix.", "smorz.", "gliss.", and "ben". The score is divided into measures, with some measures numbered (e.g., 13-8, 9-8, 16-19, 11-16, 9-16). The notation is dense and includes many slurs and ties.

[illegible]

Handwritten musical score for "The Rose Tree" in 5/4 time. The score consists of six staves, numbered 1 through 6. The time signature is 5/4, indicated at the top left. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the first staff.

The notation includes various musical symbols and markings:

- Staff 1:** Treble clef. Starts with a 5/4 time signature. A tempo marking "5:4" is written above the staff. A trill (tr) is marked above a note in the second measure, with a 9:8 ratio indicated. A dynamic marking "p" (piano) is written below the staff.
- Staff 2:** Treble clef. Features a melodic line with various articulations and dynamics. Markings include "flz." (flautando), "ord." (ordinando), and "3:2" (tripla). A 9/16 time signature is written below the staff.
- Staff 3:** Treble clef. Continues the melodic line with similar articulations and dynamics. A 9/16 time signature is written below the staff.
- Staff 4:** Treble clef. Continues the melodic line. A 9/16 time signature is written below the staff.
- Staff 5:** Treble clef. Continues the melodic line. A 9/16 time signature is written below the staff. A trill (tr) is marked above a note in the second measure, with a 9/8 ratio indicated.
- Staff 6:** Treble clef. Continues the melodic line. A 9/16 time signature is written below the staff. A trill (tr) is marked above a note in the second measure, with a 9/8 ratio indicated.

The score is written in a clear, legible hand, with various musical notations and markings used to indicate tempo, dynamics, and articulation. The overall structure is a single melodic line across six staves, with no accompaniment shown.

75

♩ = 60 sostenuto

non vibr.

vibr. molto

secco poss.

poco

p

mp

ppp

quasi niente

gliss.

delicato

vibr.

subito agitato

sempre Flz.

semp. leg.

sempre martellissimo

sf in p

sf in pp

trans.

N.V.

gliss.

=66 spezzato

Handwritten musical score for a string quartet, featuring staves 1 through 8. The score includes various musical notations such as glissandos, trills, and dynamic markings like "flz." and "ord.". The tempo is marked as "N.v." (Allegro) and the time signature is 12/8. The score is written in treble clef with a key signature of one sharp (F#).

This page of musical notation is for a string quartet, featuring complex rhythmic patterns, dynamic markings, and performance instructions. The notation is written for four staves, each representing a different string instrument. The key signature is one flat (B-flat major or D minor). The time signature is 12/16. The music is characterized by intricate rhythmic figures, including triplets, sextuplets, and various rests. Dynamic markings range from *pppp* (pianissimo) to *sf* (sforzando). Performance instructions include *non vibr* (no vibrato), *vibr* (vibrato), *gliss* (glissando), *smorz.* (smorzando), *ord.* (ordine), *poco* (poco), *arm.* (armando), and *vibr. molto* (very much vibrato). The notation includes many accidentals and articulation marks, such as slurs and accents. The page is numbered 16 in the bottom right corner.

90

Measures 90-94 of a musical score. The score is written for a grand staff (piano and violin/viola). Measure 90 features a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 91 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 92 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 93 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 94 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, *ppp*, and *mp*. There are also markings for *mart.* (marcato) and *gliss.* (glissando). A tempo marking of $\text{♩} = 60$ is present.

 $\text{♩} = 60$ retorico

95

Measures 95-99 of a musical score. The score is written for a grand staff (piano and violin/viola). Measure 95 features a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 96 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 97 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 98 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 99 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. The score includes various dynamics such as *mf*, *ff*, *f*, *p*, *pp*, *mp*, *ppp*, and *mp*. There are also markings for *gliss.* (glissando) and *Artic.* (articulation). A tempo marking of $\text{♩} = 60$ is present.

Measures 100-104 of a musical score. The score is written for a grand staff (piano and violin/viola). Measure 100 features a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 101 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 102 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 103 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. Measure 104 has a piano part with a triplet of eighth notes and a violin/viola part with a triplet of eighth notes. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, *ppp*, and *mp*. There are also markings for *gliss.* (glissando) and *Artic.* (articulation). A tempo marking of $\text{♩} = 60$ is present.

semplce

più forza

gliss. poss.

sub. ppp

6.5

3-2

4-3

Fingerings

5 12 0 2 3

12 15

3-2

fix

pp < f

100

3-2

3-2

10-7

non-vibr.

gliss. poss.

ppp

fff

quasi isterico

9.5

marc. in mf

fff

ben marc.

gliss.

pp

3-2

10-8

32

ppp

10-8

12-8

gliss. poss.

sffz: mp - f - p

sfz: p < mp sfz: mf - p

pp < f

ppp < ff - mp

3:2

4:3

4:3

5:4

flz.

3:2

4:3

vibr. ord.

5:4

4:3

3:2

♩ = 80

110

musical score for a string quartet, measures 110-116. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 12/8.

Measure 110: Violin I starts with a half note G4, marked *len.* and *ppp*. Violin II, Viola, and Cello/Double Bass have whole notes: F#4, E4, and D4 respectively. Dynamics include *mp*, *mf*, *ppp*, *p*, and *mp*.

Measure 111: Violin I has a half note G4, marked *ppp*. Violin II has a half note F#4, marked *flz.* and *3:2*. Viola has a half note E4, marked *flz.* and *3:2*. Cello/Double Bass has a half note D4, marked *flz.* and *3:2*.

Measure 112: Violin I has a half note G4, marked *ppp*. Violin II has a half note F#4, marked *flz.* and *3:2*. Viola has a half note E4, marked *flz.* and *3:2*. Cello/Double Bass has a half note D4, marked *flz.* and *3:2*.

Measure 113: Violin I has a half note G4, marked *ppp*. Violin II has a half note F#4, marked *flz.* and *3:2*. Viola has a half note E4, marked *flz.* and *3:2*. Cello/Double Bass has a half note D4, marked *flz.* and *3:2*.

Measure 114: Violin I has a half note G4, marked *ppp*. Violin II has a half note F#4, marked *flz.* and *3:2*. Viola has a half note E4, marked *flz.* and *3:2*. Cello/Double Bass has a half note D4, marked *flz.* and *3:2*.

Measure 115: Violin I has a half note G4, marked *ppp*. Violin II has a half note F#4, marked *flz.* and *3:2*. Viola has a half note E4, marked *flz.* and *3:2*. Cello/Double Bass has a half note D4, marked *flz.* and *3:2*.

Measure 116: Violin I has a half note G4, marked *ppp*. Violin II has a half note F#4, marked *flz.* and *3:2*. Viola has a half note E4, marked *flz.* and *3:2*. Cello/Double Bass has a half note D4, marked *flz.* and *3:2*.

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116

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12:10

mf

ben

sf poss.

sf poss.

sf poss.

molto delicato

ppp

pp

ppp

mf

pppp

5

5

5

ben

f

ff

soave

8:6

sub mp

f

quasi

arm.

pppp

3:2

3:2

3

This page of a musical score is for a string orchestra, consisting of eight staves. The music is written in 3/8 time and features a variety of dynamic markings and performance instructions.

First System (Measures 1-12):

- Staff 1 (Violins I):** Starts with a forte (*ff*) dynamic. Includes a performance instruction: "sempre più brutale" (always more brutal). Features a triplet of eighth notes and a sixteenth-note triplet.
- Staff 2 (Violins II):** Starts with a piano (*pp*) dynamic, then moves to *f* and *p*. Includes a "sub *pp*" marking.
- Staff 3 (Violas):** Starts with a piano (*p*) dynamic, then moves to *f*. Includes a "sub *pp*" marking.
- Staff 4 (Celli):** Starts with a piano (*p*) dynamic, then moves to *f*. Includes a "sub *pp*" marking.
- Staff 5 (Bassi):** Starts with a piano (*p*) dynamic, then moves to *f*. Includes a "sub *pp*" marking.
- Staff 6 (Double Basses):** Starts with a piano (*p*) dynamic, then moves to *f*. Includes a "sub *pp*" marking.
- Staff 7 (Violins I):** Starts with a piano (*p*) dynamic, then moves to *f*. Includes a "sub *pp*" marking.
- Staff 8 (Violins II):** Starts with a piano (*p*) dynamic, then moves to *f*. Includes a "sub *pp*" marking.

Second System (Measures 13-24):

- Staff 1 (Violins I):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 2 (Violins II):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 3 (Violas):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 4 (Celli):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 5 (Bassi):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 6 (Double Basses):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 7 (Violins I):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 8 (Violins II):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).

Third System (Measures 25-36):

- Staff 1 (Violins I):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 2 (Violins II):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 3 (Violas):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 4 (Celli):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 5 (Bassi):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 6 (Double Basses):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 7 (Violins I):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 8 (Violins II):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).

Fourth System (Measures 37-48):

- Staff 1 (Violins I):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 2 (Violins II):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 3 (Violas):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 4 (Celli):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 5 (Bassi):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 6 (Double Basses):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 7 (Violins I):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).
- Staff 8 (Violins II):** Starts with a piano (*pppp*) dynamic. Includes a performance instruction: "arm." (armando).

Performance Instructions and Dynamics:

- Dynamics:** *pp*, *f*, *p*, *sub pp*, *mp*, *ff*, *sf*, *fff*, *pppp*, *mp*, *flz.* (flautando).
- Articulation:** *arm.* (armando), *gliss.* (glissando), *pizz.* (pizzicato).
- Tempo/Character:** *sempre più brutale* (always more brutal), *quasi suoni arm.* (quasi sounds armando).

130

Musical score for measures 130-135. The score is written for a piano and includes various performance instructions and dynamics.

Measure 130: *f* (1) 5:4 *gliss.* *pp* *p* *pp* *mfz* *sub.* *p* *mp* *ff* *Flz.* *violente* *fff* *sub.* *f* *tr.* *ppp* *sf* *5* *5* *5:4*

Measure 131: *pp* *p* *pp* *mfz* *sub.* *p* *mp* *ff* *Flz.* *violente* *fff* *sub.* *f* *tr.* *ppp* *sf* *5* *5* *5:4*

Measure 132: *pp* *p* *pp* *mfz* *sub.* *p* *mp* *ff* *Flz.* *violente* *fff* *sub.* *f* *tr.* *ppp* *sf* *5* *5* *5:4*

Measure 133: *pp* *p* *pp* *mfz* *sub.* *p* *mp* *ff* *Flz.* *violente* *fff* *sub.* *f* *tr.* *ppp* *sf* *5* *5* *5:4*

Measure 134: *pp* *p* *pp* *mfz* *sub.* *p* *mp* *ff* *Flz.* *violente* *fff* *sub.* *f* *tr.* *ppp* *sf* *5* *5* *5:4*

Measure 135: *pp* *p* *pp* *mfz* *sub.* *p* *mp* *ff* *Flz.* *violente* *fff* *sub.* *f* *tr.* *ppp* *sf* *5* *5* *5:4*

135

Musical score for measures 136-141. The score is written for a piano and includes various performance instructions and dynamics.

Measure 136: *ord.* *flz.* *ord.* *5:4* *flz.* *ord.* *5* *5* *5:4*

Measure 137: *ord.* *flz.* *ord.* *5:4* *flz.* *ord.* *5* *5* *5:4*

Measure 138: *ord.* *flz.* *ord.* *5:4* *flz.* *ord.* *5* *5* *5:4*

Measure 139: *ord.* *flz.* *ord.* *5:4* *flz.* *ord.* *5* *5* *5:4*

Measure 140: *ord.* *flz.* *ord.* *5:4* *flz.* *ord.* *5* *5* *5:4*

Measure 141: *ord.* *flz.* *ord.* *5:4* *flz.* *ord.* *5* *5* *5:4*

[illegible]

