

Crab in the Dark

for piano and narrator

(same person or two)

by Rolf-Peter Wille

The story is loosely based on a real event. The narrator remembers an incident from her childhood: Her father, who is missing, has been massacred in the wake of the February 28 massacre ("228 incident") in Taiwan, 1947. The girl, who is not fully aware of this, observes her mother finding the corpse of her father, or perhaps some mangled corpse that could have been her father, in the sand dunes near her home. The mother snatches her two children and attempts to drown herself in the ocean together with them. When her little son, the brother of the narrator, finds a crab in a tide-pool and wants to take it home, their mother comes to her senses and abandons the attempt.

bar

narration

- 18 Crabs walk sideways. At least here in Taiwan. People go forward; yes, they believe they do.
- 23 I must go back now; —back many years, back to that night when my life was saved by a crab.
- 47 Of course, I was but a small girl then. We lived by the shoreline. Ours was a comely house in the Japanese style.
- 59 A-Chiu, my little brother, and I slept on fragrant tatami mats screened by sliding shoji doors. And peacefully we slept.
- 79 That night however, I was awakened by the click-clack of mother's bakgia. Since father had vanished, mother's wooden clogs had not ceased pacing the corridor, back and forth, click-clack, back and forth, click-clack.
- 91 Why clogs? She never had worn clogs in the house! Next to me, A-Chiu slept like a stone. I stuck my head through the shoji doors and peeked into the dark.

- 105 Suddenly a gust of cold air swept the corridor. The click-clack grew fainter. It ceased. Something was wrong!
- 109 I run after her. Something in the distance slides through the moonlit street. Mother? I run after her. I stumble, run barefoot. Where is mother?
- 128 Faster, and I run fast, and I run faster, and I run fast. Not fast enough! A salty breeze blows through my pajamas and the howls from the ocean grow louder and louder.
- 149 She slows down. She enters the sand dunes.
- 153 I follow, hide behind shrubs and thorny thicket, so mother cannot see me.
- 163 I watch mother clambering down into a grove of pandanus trees. The odor of their rotting fruits wafts through the air.
- 174 There mother stops. Pandanuses? Mother stoops down.
- 177 Why are there animals on the ground? Huge animals with bloated bodies.
- 183 They gleam faintly in the moonlight. They smell very foul—giant fish monsters!
- 191 With arms like octopuses. Others without hands, legs bound with wire.
- 197 Mother kneels down and whispers to one of them. His mouth is stuffed with rags—how can he answer?
- 205 Mother stares into the face. The face has no eyes—how can he see?
- 212 Mother tries to lift his body, tries to drag it away. Father? This is not father!
- 218 “Don’t! Don’t!” I scream. Mother stares at me. Suddenly she drops the corpse and pulls me away silently.

- 225 Darkness lies in our tatami bedroom. A-Chiu is still sleeping like a
stone. Mother tears him up. "Are we going to the beach?" No answer.
- 240 The click-clack noise again. The moonlit street again.
- 250 She pulls us by the hand.
- 262 "I can walk alone!" No answer.
- 271 We cross the dunes again and thorns prick my legs.
- 277 She pulls us, she pulls us along.
- 284 Ignore the monsters! Let the ocean swallow their stench!
- 293 Like a mountain goat she climbs over the stone reef. In her clogs?
- 300 She pulls us, she pulls us along.
- 304 Sharp gravel rips my soles as we wade through icy tide pools.
- 308 She pulls us, she pulls us along.
- 313 A-Chiu suddenly shouts: "A crab! A crab!"
- 320 She does not answer, pulls us along, rushes away from the rocks into
the ocean.
- 332 We cannot swim! Half of my body in the water. "Mother!" No answer.
- 338 How to tear away from her bony grip?
- 342 She pushes against the surf, pulls us, relentlessly, she is not mother, she
is Grand-Aunt Tiger.
- 368 A furious wave!
- 374 Where is A-Chiu? Where?
- 381 There he pops up from the water again!

- 383 A-Chiu still holds his crab. A-Chiu holds his crab high over his head.
“Look! A crab! A crab!” shouts A-Chiu. “Let’s take him home! I want
to play with him! He can be my friend!”
- 389 She stops. No longer does she pull us. She stares at A-Chiu.
- 398 She recognizes him: “A-Chiu! Don’t let it pinch your finger!”
- 408 No longer is she Grand-Aunt Tiger.
- 428 Here we stand forever, all wet, in the surf. A-Chiu still holds his crab.
Mother’s howl drowns the ocean.

Crab in the Dark

for piano and narrator

MS, March 2016

by

Rolf Peter Wille, 2016

Animato. $\text{P} = 250$

*Ped** *sempre pp e molto leggiero* *quasi stacc.*

(like the ghost of a crab)

left pedal (una corda) *poco $\text{rit} \frac{1}{2}$*

6

rapido

10

un poco rinforzando *pp*

tre corde *v.c.*

(tacet)

15

rapido

(tacet)

Narr.

meno mosso

18

(tacet) (colla parte)

Crabs walk sideways. At least here in Tai-wan.

21

(tacet)

People go forward. Yes, they believe they do.

23

(tacet)

I have to go back how;- back many years, back to that night, when my life was saved by a crab.

25

(tacet)

I have to go back how;- back many years, back to that night, when my life was saved by a crab.

Andante

$\text{♩} = 80$ *raccorrendo* *

31

Handwritten musical score for measures 31-35. The score is in G major (one sharp) and 2/4 time. It features a piano (p) part with rapid (quasi arpeggiato) chords and a vocal line. The tempo is marked Andante with a quarter note equal to 80 beats. The instruction *raccorrendo* (accelerando) is written above the piano part. The vocal line is marked *p cantabile* and includes the instruction *(lunga)*. The piano part ends with a *tac.* (tacet) marking. Below the piano part, the instruction ** (telling a story)* is written.

35

Handwritten musical score for measures 35-41. The score is in G major and 2/4 time. It features a piano (p) part with rapid chords and a vocal line. The piano part is marked *mf* and includes the instruction *(like bells)*. The vocal line is marked *mf* and includes the instruction *(like bells)*. The piano part ends with a *tac.* (tacet) marking. Below the piano part, the instruction ** (telling a story)* is written.

42

Handwritten musical score for measures 42-47. The score is in G major and 2/4 time. It features a piano (p) part with rapid chords and a vocal line. The piano part is marked *mf* and includes the instruction *diminuendo*. The vocal line is marked *mp* and includes the instruction *(tacet)*. The piano part ends with a *tac.* (tacet) marking. Below the piano part, the instruction ** (telling a story)* is written.

Narr: Of course, I was but a

48

Handwritten musical score for measures 48-53. The score is in G major and 2/4 time. It features a piano (p) part with rapid chords and a vocal line. The piano part is marked *p sempre legato* and includes the instruction *poco riten.*. The vocal line is marked *mf* and includes the instruction *poco riten.*. The piano part ends with a *tac.* (tacet) marking. Below the piano part, the instruction ** (telling a story)* is written.

small girl then.

we lived by the shoreline.

Ours was a come-

53

un poco rubato

- ly home in the Japa-nese style.

57

$\text{♩} = 100$ *mf*

p e legato

sempre

l.h. C bell Nar.: A - chi, my little brother, and I slept on

64

pp

p e legato

fra - grant tatami mats screen by sliding sho-ji doors.

70

pp *(loco)*

And peace-ful-ly we slept.

76

ppp (tacet)

Nar.: That night however,

pp stacc. 80 $\text{♩} = 100$ mf secco 1 2 3

1 was awakened. I was a-

82

- wakened by the click-clack of mother's back-gait. Since

84

father had vanished, mother's wooden clogs had not ceased pacing the corridor

87

back and forth click-clack back and forth, click-clack (tearing)

90

sfz *p poco*

Narr. Why

92

oscura

cloggs? sk *he-ver had worn clogs in the*

sempre stacc. *house.*

94

p stacc. *pp legato* *sempre dim.*

sempre senza pedale *v.c.* *stacc.* *L8vb.*

Next to me, *A - Chiu slept like a stone.*

97

pp oscura *sempre stacc.*

sempre v.c. *L8vb.*

Narr. *I shook my head through the shutters doors*

100

sempre p e legato

sempre p e legato

sempre pp e staccato

and peeked in to the dark.

(loco)

102

sempre dim. ma senza rit.

105

(tacet)

f staccatissimo e molto diminuendo

The click-click grew fainter.

Narr.: Suddenly a gust of cold air swept the corridor.

107

rapido

It ceased. Something was wrong!

109

r.h. o!
l.h. o! } = 75

8 dolcissimo

(tacet)

pp e legato

Narr: I run after her. Something in the dis- tance slides through the

111

Animato $\sigma = 210$

(colla parte)

pp e leggiero

moon- lit street

Mother? I run after her. I stumble

116

run bare-foot. What is mother?

mf

rinforzando

122

>

120 *less 2/2 (narrow)*

U.C. Nat: Far - ter, and I run fast, and I run

132 *d. = d. = 83*

far - ter, and I run fast, (and I run...)

136 *legato* *secco e pp* *8vb*

Nat: Not fast e - ough!

141

Nat: A salty breeze blows through my pa - ser - mas and the

143

quasi legato

pp *L 8vb* molto cresc.

howls from the o-cean grow low-der and low-der. sempre *ped.*

146

8vb sempre cresc. *ff* dim.

8vb *sfz*

149

sempre dim. *pp* dim e ritard. (tacet)

8vb keep pedal

Nar.: She slows down.*

150 Lento $\text{♩} = 70$ $\text{♩} = 250$ (Ani-mato)

(tacet) *mp* (like a monster) *pp* eleg.

Nar.: she enters the sand dunes.

Nar.: I follow.

154

hide behind shrubs and thorny thickets, so

159

Lento .l = 70

(colla parte) mp

no that cannot see me.

Prs

163

8

pp sempre legato

v.c. Prs Ped: Ped: I watch mother clambering down

Narr: 7

165

(loco)

into a grove of pandanus trees.

167 *mf espr.*

pp

p espr.

mf

trc *Sub* The odor of their rotting fruits wafts through the air.

171

4 3 4 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

175 Grave

(tacet)

Mother swoops down.

trc. con pedale

1 = 60

(ominous)

(similar)

3 mf legato

Handwritten musical score for "The Animals on the Ground". The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The lyrics are written below the bass staff.

Lyrics:

Mar.: Why are the animals on the ground? Huge animals with bloated bodies.

181

Handwritten musical score for measures 181-183. The score is written on two staves. The upper staff contains complex chords and melodic lines with various accidentals and dynamics like *f*, *sf*, and *pp*. The lower staff contains a vocal line with lyrics "They gleam faintly" and a piano accompaniment. The key signature has one flat and the time signature is 7/8.

184

Handwritten musical score for measures 184-186. The score is written on two staves. The upper staff contains complex chords and melodic lines with various accidentals and dynamics like *pp* and *f*. The lower staff contains a vocal line with lyrics "in the moon-light. They smell ve-ry foul" and a piano accompaniment. The key signature has one flat and the time signature is 7/8.

188

Handwritten musical score for measures 188-190. The score is written on two staves. The upper staff contains complex chords and melodic lines with various accidentals and dynamics like *sfz* and *ff*. The lower staff contains a vocal line with lyrics "more - ter! Prb" and a piano accompaniment. The key signature has one flat and the time signature is 7/8.

191

Handwritten musical score for measures 191-193. The score is written on two staves. The upper staff contains complex chords and melodic lines with various accidentals and dynamics like *f*, *sf*, and *(loco)*. The lower staff contains a vocal line with lyrics "With arms like or-to-pr-ses. O-thers without hands legs bound with wire." and a piano accompaniment. The key signature has one flat and the time signature is 7/8.

195

Handwritten musical score for measures 195-199. The score is written on a grand staff with treble and bass clefs. It features complex chordal textures with many accidentals (sharps, flats, naturals) and dynamic markings such as *f*, *ritard.*, and *pp*. Above the staff, there are handwritten notes: "8 - 15 8" and "3". Below the staff, there are lyrics: "Kneels down and whistles".

Handwritten musical score for measures 199-201. The score continues the complex chordal texture. Dynamic markings include *pp* and *sfz*. Below the staff, there are lyrics: "to one of them. His mouth is stuffed with rags". A handwritten note "(molto ritard.)" is present. At the bottom right, there is a note: "L8vb-1 (one ped- per bar)".

Handwritten musical score for measures 202-204. The score continues the complex chordal texture. Dynamic markings include *sfz* and *sf*. Below the staff, there are lyrics: "How can he anchor?". A handwritten note "L8vb-1" is present. At the bottom right, there is a note: "L8vb-1".

205

1-8

b: PP rit

3

b: 7

b: 8

Mother starts in - to the face.

207

1-8

b: 7

b: 8

b: 9

The face has no eyes. How can he see?

210

1-8

b: 7

b: 8

b: 9

Mother has to lift the

16

213

sfz *p* *molto cresc.*

body
A. R. 7

tries to drag it a way.

216

(tacet) *ff* *cresc.* (tacet) *sfz*

senza ped. Father?

senza ped. This is not father!

Listen! Ped. — *

218

(tacet) *pp* *legato* *senza tempo*

senza ped. "Don't! Don't!"

Mother starts at me.

Suddenly she drops the corpse and pulls me away.

(forecho effect shout into strings con ped.)

Andante $\text{♩} = 80$

219

lungo *L8vb* *p* *cantabile* *pp*

tr c. *L8vb* *Var. = Darkness*

226

pp legato

Resin our ta-tami room. A-clim is still sleeping like a stone.

232

pp stacc.

No-ke tears him up. "Are we going to the beach?"

237

♩ = 100
P stacc e secco

No answer. The click-clack noise a-gain.

243

legato
pp staccato
diminuendo

The moonlit shot a-gain.

249

mf
secco

Nar: She pulls us by the hand

253

f
mf *2. 17*

257

f
sfz
con ped.

più mosso ! = 115

261

p
pp secco
senza ped.
Nar: "I can walk alone!"
L 8vb
U.C.

266

Handwritten musical score for measures 266-271. The score is in 7/8 time. The melody is written on a single staff with various accidentals and fingerings. The accompaniment is on a grand staff (treble and bass clefs). Dynamics include 'ppp' and 'mf'. Lyrics are written below the bass staff.

Lyrics: Nat. No am-sher. We cross the

272

Handwritten musical score for measures 272-276. The score continues with the same notation style. Dynamics include 'f'. Lyrics are written below the bass staff.

Lyrics: dunes a-gain and thorns prick my legs.

277

Handwritten musical score for measures 277-281. The score continues with the same notation style. Dynamics include 'mf', 'Cresc.', and 'f'. Lyrics are written below the bass staff.

Lyrics: she pulls us, she pulls us a-long. Ped. (26 an)

282

Handwritten musical score for measures 282-286. The score continues with the same notation style. Dynamics include 'mf'. Lyrics are written below the bass staff.

Lyrics: Let the Ocean swallow her

288

secco

clench!

senza ped.

293

Var.: Like a mountain goat she climbs over the stone reef.

297

un poco oscuro

meno mosso $d. = 90$

sempre marcato

In her clogs?

Var.: she

301

p subito

secco

pulls us, she pulls us a-long. sharp gravel tips my

306

sfz sempre marcato

soles as we wade through i-cy tide-pools. she

309

sfz *P non stacc.*

pulls us, she pulls us a-long. con pedale

313

sfz *stacc. ma ped.*

senza pedale *crab!* *A*

Var.: A - Chiu suddenly shoots: *Arab!*

318

sfz *oscur.* *semi stacc.*

senza pedale *crab!* *Var.* she does not am-

323 $\text{♩} = 95$

ritenu to *sempre stacc.*

pulls us a- long,

- 8vb *swer,*

326

sfz *sfz*

fu-shes a-way from the rocks in-to

- 8vb

329

ff molto marcato

the o - cean.

- 8vb

332

p e staccatissimo

senza pedale

Mar: We can-not swim! Half of my body in the water.

- 8vb

336

$\text{♩} = 90$

$\text{♩} = 95$

(tacet)

sfz *ff* marcato, molto dim. *p* meno stacc. cresc.

"Mother!" *Ped** *Ped** *Ped** *Ped** No answer *con pedale* (Credo)

8vb

339

How to tear a way from her bo-ny grip?

8vb

342

pp poco a poco cresc. *cresc.*

8vb

She pu-shes a- gainst the surf

345

P staccato *senza pedale*

8vb

lent- less ly, She is not mo-ther,

348

she is Grand Aunt Ti-ge

350

Compulsive $\text{♩} = 75$

she is Grand Aunt Ti-ge

353

she is Grand Aunt Ti-ge

356

she is Grand Aunt Ti-ge

358 $\text{♩} = 90$

f marcato e staccatissimo

con pedale

361

P

L8vb

364 $\text{♩} = 80$

pp

rapido

ff

pp

senza crescendo

senza ped

L8vb

366 *Agitato* $\text{♩} = \text{♩} \sim 80$

pp (less secco than b.140)

L8vb

367

quasi legato

8vb

Nar.: A fu-ri-ous wave!

sempre pedale

370

8vb

sempre cresc.

ff dim.

pp

8vb

374

In 90

dim. e rit.

(tacet)

p quasi

stacc.

una ped.

8vb

Nar.: Where is A-Chiu?

(hold pedale 1)

(still in ped.)

376

8vb

poco rit.

(colla parte)

pp

ritardando

(lunga)

8vb

Nar.: Where?

(still in ped.)

(all in same ped.)

381 *sfz p* *ppp* *legatissimo* *6* *repeat colla parte*

l.h. *colla parte* *sempe ped. v.c.* *3 2 1 2 3 4* *3 4*

Narr. There he pops up from the wa-ter a-gain! *(sempe ped.)*

383 *(sempe ppp e legatissimo)* *repeat colla parte* *r.h. d=120 (without synchronizing)* *l.h. continues at d=90*

A-Chiu still holds his crab. *A-Chiu holds*

colla parte *(l.h. always continues semper ppp)*

his crab high over his head. "Look! A crab! A crab!" shouts A-Chiu.

384 *ppp e legatissimo* *(background color)* *(repeat)*

8vb *6* *9* *10* *8* *9*

"Let's take him home!"

386 *repeat last 2 bars colla parte* *ppp* *6* *8vb* *sempe ped.*

"I want to play with him! He can be my friend!"

388

smorzando

-8vb

sample ped.

gradually release pedal

389

Lento sostenuto $\text{♩} = 60$

(legatissimo)

(tacet)

mp

Var.: She stops.

he c.

392

colla parte

pp ritenuto

colla parte

Var.: No longer does she pull vs.

She starts at A-Chin.

395

$\text{♩} = 90$

semi-legato

ff

mf

mp

p

pp

con ped.

Var.: She re-cog-nizes him.

8vb

A-Chin!

429

sempre pp

stand forever, all wet, in the surf. A-chin still holds his cross-

rit. stesso tempo ma
♩ = 90

437

ff maestoso, (bells)

Mar - Mother's howl! draws the ocean. *sfz* Ped. (loco)

un poco sostenuto
etc.

445

sfz Ped. *sfz* Ped. *sfz* Ped. *sfz* Ped.

450

subito meno f

sfz Ped. *sfz* Ped. *sfz* Ped.

455

poco a poco dim.

Ped.

459

P

Ped.

L8vb

464

(lento) 4/2

Smo + 2.

Ped.

L8vb

rpp

sempre

una corda

472

Animato $\text{♩} = 250$

pp leggiero

senza cresc.

(like the ghost of a crab)

quasi senza ped.

sempre una corda

476

Handwritten musical score for measures 476-480. The score is written on two staves. The key signature is one flat (B-flat). The time signature is 3/8. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and the second staff has a bass clef. The score is marked with a brace on the left. The notes are mostly eighth and sixteenth notes. There are some accidentals (sharps and flats) and a few slurs. The dynamic markings are *sempre pp e staccato* and *poco rinf.*

sempre pp e staccato

poco rinf.

481

Handwritten musical score for measures 481-485. The score is written on two staves. The key signature is one flat (B-flat). The time signature is 3/8. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and the second staff has a bass clef. The score is marked with a brace on the left. The notes are mostly eighth and sixteenth notes. There are some accidentals (sharps and flats) and a few slurs. The dynamic markings are *rapido* and *finis*.

rapido

finis