

Volkmar Fritsche

Metamorphosen

für Sinfonieorchester

Anleitung zur Aufführung.

Dunkle Bühne.

Von verschiedenen Seiten der Bühne treten die Instrumentalisten entsprechend den Angaben in der Partitur auf die Bühne und werden – wenn möglich – von Lichtkegeln einiger Spots begleitet.

Reihenfolge des Einzugs: Zuerst Holzbläser, dann Blechbläser, dann Schlagzeug, dann die Streicher.

Die Bläser betreten spielend die Bühne, das Anfangstempo (Andante) und die Dynamik sollten dem jeweiligen Konzertsaal angepaßt werden. Am Pultplatz hintere Bläser evtl. stehend spielend.

Die Streicher stimmen während des Auftritts die leeren Saiten kaum hörbar nach – als Klangfarbe zum Bläserakkord (Takte 26–30).

Sitzordnung Violinen außen, Viola und Celli in der Mitte.

Auftritt des Dirigenten und zuletzt der Pauke.

Zum Ausklang ab Takt 339 langsames Herunterdimmen der Bühnenbeleuchtung, Lichtkegel der Spots – wenn möglich – nur auf die noch spielenden Solisten gerichtet.

Metamorphosen

Volkmar Fritsche

Tempo quasi Andante, Dynamik quasi piano (♩=ca.72)

⑥

Piccoloflöte

1.+2.Flöte *p*

1.+2.Oboe (2te auch Englisch Horn) *p*

1.+2.Klarinette in B♭

1.+2.Fagott *p*

1.+2.Horn in F *p*

3.+4.Horn in F

1.+2.Trompete in B♭

3.Trompete in B♭

1.+2.Posaune

3.Posaune

Pauken (3)

Xylophon

Kleine Trommel

Triangel

Rührtrommel & Becken

Tam-tam

1.Violine

2.Violine

Viola

Violoncello

Kontrabass

10

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

cresc. poco a poco

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos

3.Pos

Pk.

Xyl.

Kl.Tr.

T.t.

1.VI

2.VI

Vla.

Vc.

Kb.

16

p

2.

4th. cresc. poco a poco

c.s. p

21 X Dirigent tritt auf

18 cresc. -

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B \flat)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B \flat)

3.Trp.(B \flat)

1.+2.Pos

3.Pos

Pk.

Xyl.

Kl.Tr.

Bck.

T.t.

1.VI

2.VI

Vla.

Vc.

Kb.

c.s. mf cresc. poco a poco

f cresc.

mp cresc.

mp

Becken

mp

sempre m. Schwammshlegel

26

Largo (♩=ca.54)

23 25 26 *Largo* (♩=ca.54)

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

Xyl.

Kl.Tr.

Bck.

T.t.

1.VI

2.VI

Vla.

Vc.

Kb.

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B \flat)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B \flat)

3.Trp.(B \flat)

1.+2.Pos

3.Pos

Pk.

Kl.Tr.

Bck.

T.t.

1.VI

2.VI

Vla.

Vc.

Kb.

[illegible]

44

45

47

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

R.Tr.

Bck.

1.VI

2.VI

Vla.

Vc.

Kb.

p

cresc. poco a poco

poco a poco cresc.

a2

p

poco a poco cresc.

cresc. poco a poco

poco a poco cresc.

gliss.

p

g

div.

cresc. poco a poco

pizz.

p

poco a poco

48

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

R. Tr. *Rührtrommel*

Bck.

1.VI

2.VI

Vla.

Vc.

Kb.

mp *arco*

tr

p

simile

trem.

div.

arco

mp *arco*

mp *cresc. poco*

52

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

R.Tr.

Bck.

1.VI

2.VI

Vla.

Vc.

Kb.

55

56

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B \flat)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B \flat)

3.Trp.(B \flat)

1.+2.Pos

3.Pos

Pk.

R.Tr.

Bck.

(8)

1.VI

2.VI

Vla.

Vc.

Kb.

62

67 *espr.*

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B \flat) *espr.*

1.+2.Fg. *I.* *espr.*

1.+2.Hrn.(F) *espr.*

3.+4.Hrn.(F) *IV. c.s.* *espr.*

1.+2.Pos. *f* *ff*

3.Pos. *f* *ff*

Pk. *ff*

8^{va}

1.VI

2.VI

Vla.

Vc.

Kb.

un poco lento

ancora più lento

72

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

73 *I. Solo*

p

75

I. Solo

p

1.+2.Hrn. (F)

p

3.+4.Hrn. (F)

IV.

p

III.

p s.s.

1.+2.Pos

p

3.Pos

p

Pk.

T.t.

1.VI

p c.s. tastiera

2.VI

p c.s. tastiera

Vla.

p c.s. tastiera

Vc.

espr.

p

Kb.

p

77 *diminuendo* *pp*

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭) *I. Solo* *pp*

1.+2.Fg.

1.+2.Hrn.(F) *pp* *ppp*

3.+4.Hrn.(F) *pp* *+ IV.*

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos

3.Pos

Pk.

Xyl.

T.t. *pp*

1.VI *pp* *ppp* *sempre stacc.*

2.VI *pp* *ppp* *f sempre stacc.*

Vla. *pp* *ppp* *f sempre stacc.*

Vc. *pp* *ppp* *f sempre stacc.*

Kb. *pp* *ppp* *f* *sempre stacc.*

f

[illegible]

87

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos

3.Pos

Pk.

Xyl.

1.VI

2.VI

Vla.

Vc.

Kb.

This musical score page contains measures 87 through 91. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Horn in F, Trumpet in B-flat, Trombone, Percussion), and strings (Violins I & II, Viola, Violoncello, Double Bass). Measures 87-88 show woodwind entries with triplets. Measures 89-91 feature a complex texture with woodwinds and strings playing sixteenth-note patterns, while the brass section remains mostly silent. The percussion part is also silent throughout the measures shown.

[illegible]

97

1.+2.Fl. *ff*

1.+2.Ob.

1.+2.Cl.(Bb) *ff*

1.+2.Fg.

1.+2.Hrn. (F) *f* *fp* *fp* *ff*

3.+4.Hrn. (F)

1.+2.Trp.(Bb) *f* *fp* *fp* *ff* *3* *ff*

3.Trp.(Bb) *f* *fp* *fp*

1.+2.Pos *f* *fp* *fp* *ff*

3.Pos *f* *fp* *fp* *ff*

Pk. *f* *ff*

Xyl. *ff* *3* *3*

1.VI *ff*

2.VI *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

101

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

ff

1.+2.Hrn. (F)

sempre stacc.

c.s. 1.

f

3.+4.Hrn. (F)

sempre stacc.

c.s. 3.

f

1.+2.Trp.(B♭)

3

3.Trp.(B♭)

ff

3

1.+2.Pos

sempre stacc.

3.Pos

sempre stacc.

Pk.

Xyl.

1.VI

sempre stacc.

2.VI

f

sempre stacc.

Vla.

f

sempre stacc.

Vc.

f

sempre stacc.

Kb.

f

sempre stacc.

106

105

Picc. *marc. mf*

1.+2.Fl. *f* *marc. mf*

1.+2.Ob.

1.+2.Cl.(B♭) *f* *marc. mf*

1.+2.Fg.

1.+2.Hrn.(F) *f*

3.+4.Hrn.(F) *f*

1.+2.Trp.(B♭) *l. marc. mf*

1.+2.Pos

3.Pos

Xyl.

1.VI *mf*

2.VI *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

110

112

un poco lento e elegico

Picc.
 1.+2.Fl.
 1.+2.Ob.
 1.+2.Cl.(B \flat)
 1.+2.Fg.
 1.+2.Hrn. (F)
 3.+4.Hrn. (F)
 1.+2.Trp.(B \flat)
 3.Trp.(B \flat)
 1.+2.Pos.
 3.Pos.
 Xyl.
 1.VI
 2.VI
 Vla.
 Vc.
 Kb.

à2
 p
 à2
 sub. p
 s.s.
 sub. p
 s.s. 3.
 sub. p
 2.
 sub. p
 sub. p
 sub. p
 sub. p
 sub. p
 pizz.
 sub. p

115

a tempo feroce (♩=ca.116)

118

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos

3.Pos

Pk.

1.VI

2.VI

Vla.

Vc.

Kb.

p

f marc.

à2

sub.f

sempre stacc.

3

1./p

sub.f

marc. sub.f

arco

120

Picc. *f*

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos

3.Pos

Pk. *f*

1.VI

2.VI

Vla.

Vc.

Kb.

The musical score is divided into four systems. The first system contains the Piccolo (Picc.), Flute (1.+2.Fl.), Oboe (1.+2.Ob.), Clarinet (1.+2.Cl.(B♭)), and Bassoon (1.+2.Fg.). The second system contains the Horns (1.+2.Hrn. (F), 3.+4.Hrn. (F)), Trumpets (1.+2.Trp.(B♭), 3.Trp.(B♭)), and Trombones (1.+2.Pos, 3.Pos). The third system contains the Percussion (Pk.). The fourth system contains the Violins (1.VI, 2.VI), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Piccolo and Flute parts are marked with a forte (f) dynamic. The Percussion part is also marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

125

poco a poco diminuendo

128

Picc.
 1.+2.Fl.
 1.+2.Ob.
 1.+2.Cl.(B \flat)
 1.+2.Fg.
 1.+2.Hrn.(F)
 3.+4.Hrn.(F)
 1.+2.Trp.(B \flat)
 3.Trp.(B \flat)
 1.+2.Pos.
 3.Pos.
 Pk.
 Solo Vl.
 1.Vl.
 2.Vl.
 Vla.
 Vc.
 Kb.

à2
 mf
 1. mp
 mf
 1. mp
 1. mf
 mp
 f
 mp
 Tutti
 mp
 mp
 mf
 mp
 mf
 mp
 mp

133 un poco lento e molto espressivo

131

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

+II.

à2

mf

Solo VI.
(8)

1.VI

2.VI

Vla.

Vc.

Kb.

mf

137 140

Picc. *mf* *leggiere*

1.+2.Fl. *leggiere* *f*

1.+2.Ob. *leggiere* *f*

1.+2.Cl.(Bb) *leggiere* *f*

1.+2.Fg. *leggiere* *f*

1.+2.Hrn. (F)

3.+4.Hrn. (F) 3. *mf*

1.+2.Pos *mf*

3.Pos *mf*

Solo VI. (8)

1.VI *f*

2.VI *leggiere* *espr.* *f*

Vla. *espr.* *f*

Vc. *espr.* *f*

Kb. *f*

148

152

147

Picc. *ff leggiero*

1.+2.Fl. *ff leggiero*

1.+2.Ob. *1. mf*

1.+2.Cl.(B♭) *ff leggiero*

1.+2.Fg. *1. mf*

1.+2.Hrn.(F) *f*

3.+4.Hrn.(F) *ff*

1.+2.Trp.(B♭) *ff*

3.Trp.(B♭)

1.+2.Pos *f*

3.Pos

Pk. *f* *mf*

(8)

1.VI *Tutti* *mf* *div.*

2.VI *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

153

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

Solo VI.

1.VI

2.VI

Vla.

Vc.

Kb.

p

mf

f

à2

159

160

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(Bb)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(Bb)

1.+2.Pos.

3.Pos.

Pk.

Solo VI.

1.VI

2.VI

Vla.

Vc.

Kb.

pizz. f

Ritardando

[illegible]

171 (ritardando) molto rit. . . (173) Larghetto (♩=ca.108)

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

Tri.

1.VI

2.VI

Vla.

Vc.

Kb.

pp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

178

1.+2.Fl. *mf* *l.*

1.+2.Ob. *mf* *l.*

1.+2.Cl.(B♭) *pp* *mf*

1.+2.Fg. *p*

1.+2.Hrn.(F) *p* *l.*

3.+4.Hrn.(F) *p*

1.+2.Trp.(B♭) *p* *gliss.* *c.s.* *mp*

3.Trp.(B♭)

1.+2.Pos. *mp* *gliss.* *c.s.*

3.Pos. *p*

Bck.

Tri.

1.VI *p* *3*

2.VI *p*

Vla. *p*

Vc. *p*

Kb. *p*

185

1.+2.Fl. *3*

1.+2.Ob. *3*

1.+2.Cl.(B♭) *1.* *3* *pp*

1.+2.Fg. *pp*

1.+2.Hrn. (F) *mf* *pp*

3.+4.Hrn. (F) *mp* *mf* *III.*

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos *gliss.* *mf* *gliss.*

3.Pos *mp*

Bck.

Tri. *pp* *3*

1.VI *mf* *3*

2.VI *mp*

Vla. *mp* *mf*

Vc. *mp* *mf* *pp*

Kb. *mp*

193

199

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Bck.

Tri.

1.VI

2.VI

Vla.

Vc.

Kb.

col bacchetta

pp

mp

mf

ff

Solo

Tutti

gliss.

simile

[illegible]

[illegible]

212

1.+2.Fl. *mf* *mp* *sff* *à2*

1.+2.Ob. *mf* *mp* *sff* *à2*

1.+2.Cl.(B♭) *mf* *mp* *sff*

1.+2.Fg. *mf* *mp* *sff*

1.+2.Hrn. (F) *fff* *mp* *sff*

3.+4.Hrn. (F) *fff* *mp* *sff*

1.+2.Trp.(B♭) *sff*

3.Trp.(B♭) *sff*

1.+2.Pos. *fff* *p* *f*

3.Pos. *fff* *p* *f*

Pk. *p*

Bck. *p* *sff* *mf*

1.VI *mp* *sff*

2.VI *mp* *sff*

Vla. *mp* *sff* *pizz.*

Vc. *arco* *f*

Kb. *arco* *pizz.* *f*

217

1.+2.Fl. *mf*

1.+2.Ob. *mf* 2.Ob muta E.H. 1.

1.+2.Cl.(B \flat) *mf*

1.+2.Fg. *mf*

1.+2.Hrn. (F) *mf* 1.

3.+4.Hrn. (F) *mf*

1.+2.Trp.(B \flat)

3.Trp.(B \flat)

1.+2.Pos *mf*

3.Pos *mf*

Pk.

Kl.Tr. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ 6

R.Tr. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ 6

1.VI *mf* poco gliss. *mf* *f* Pesante

2.VI *mf* poco gliss. *f*

Vla. *mf* *f*

Vc. *mf* arco *f*

Kb. *mf* arco *f*

rit.

223 tempo corrente (♩=ca.116)

1.+2.Fl. *mf* *pp*

1.Ob.

1.+2.Cl.(B♭) *mf* *pp*

1.+2.Fg. *mf* *pp*

1.+2.Hrn.(F) *mf*

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos *mf* 1.

3.Pos

Kl.Tr. *mf*

R.Tr. *mf* *Echo pp*

Bck. *mf* *pp*

1.VI *pizz.* *mf* *pp*

2.VI *pizz.* *mf* *pp*

Vla. *pizz.* *mf* *pp*

Vc. *pizz.* *mf* *pp*

Kb. *pizz.* *mf* *pp*

235 (continuare tempo corrente e accel.)

1.+2.Fl. *p*

1.Ob. *mp espr.*

E.H. *mp espr.*

1.+2.Cl.(B \flat)

1.+2.Fg.

1.+2.Hrn.(F) *pp dolce*

3.+4.Hrn.(F) *pp dolce*

1.+2.Trp.(B \flat)

3.Trp.(B \flat)

1.+2.Pos.

3.Pos.

1.VI *p* *pp*

2.VI *p* *pp*

Vla. *p* *pp*

Vc. *p* *espr.* *pp*

Kb. *p* *pizz. mp* *pp*

Detailed description: This page contains the musical score for measures 235 through 240. The score is for a full orchestra. The woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) are active, while the brass (Horns, Trumpets, Trombones) and Percussion (Timpani) are mostly silent. The woodwinds and strings play sustained notes with various dynamic markings and articulations. The woodwinds (Flutes, Oboe, English Horn) play sustained notes with dynamic markings of *p* and *mp*. The strings (Violins, Viola, Violoncello, Double Bass) play sustained notes with dynamic markings of *p* and *pp*. The woodwinds (Horns, Trumpets, Trombones) are silent. The Percussion (Timpani) is silent.

(247)

[illegible]

248

Picc.

1.+2.Fl. *f* $\hat{a}2$

1.Ob.

1.+2.Cl.(B \flat) *f* $\hat{a}2$

1.+2.Fg.

1.+2.Hrn. (F) *f* 3

3.+4.Hrn. (F)

1.+2.Trp.(B \flat) *f* 3

3.Trp.(B \flat)

1.+2.Pos *f* 3

3.Pos

Xyl.

1.VI *f*

2.VI *f*

Vla. *f*

Vc. *f*

Kb. *f*

Detailed description of the musical score: The score is for measures 248 to 252. The Piccolo part is mostly rests. Flutes 1+2 and Clarinets 1+2 (B-flat) play a melodic line starting in measure 248, marked *f* $\hat{a}2$. The Oboe part is mostly rests. Bassoons 1+2 play a similar melodic line. The Horns 1+2 (F) and 3+4 (F) parts have rests. Trumpets 1+2 (B-flat) and 3 (B-flat) have rests. Poses 1+2 and 3 have rests. The Xylophone part is mostly rests. Violins 1 and 2 play a rhythmic pattern of eighth notes, marked *f*. The Viola part plays a rhythmic pattern of eighth notes, marked *f*. The Violoncello part plays a rhythmic pattern of eighth notes, marked *f*. The Double Bass part plays a rhythmic pattern of eighth notes, marked *f*. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

253

Picc.

1.+2.Fl.

1.+2.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

f à2

1.+2.Hrn.(F)

s.s.

fp

3.+4.Hrn.(F)

+II. s.s.

1.+2.Trp.(B♭)

fp

3.Trp.(B♭)

s.s.

fp

1.+2.Pos.

s.s.

fp

3.Pos.

fp

Pk.

Xyl.

f

1.VI

2.VI

Vla.

Vc.

Kb.

This page of a musical score, likely for a symphony, features a variety of instruments and dynamic markings. The instruments listed on the left include Piccolo (Picc.), 1.+2. Flutes (Fl.), 1.+2. Oboes (Ob.), 1.+2. Clarinets in B-flat (Cl.(Bb)), 1.+2. Bassoons (Fg.), 1.+2. Horns in F (Hrn.(F)), 3.+4. Horns in F (Hrn.(F)), 1.+2. Trumpets in B-flat (Trp.(Bb)), 3. Trumpets in B-flat (Trp.(Bb)), 1.+2. Poses (Pos.), 3. Poses (Pos.), Pk. (Percussion), Xyl. (Xylophone), 1. VI (Violin), 2. VI (Violin), Vla. (Viola), Vc. (Violoncello), and Kb. (Double Bass). The score is written in a single system with multiple staves. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are prominently displayed. The notation includes various musical symbols like notes, rests, slurs, and articulation marks.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., 1.+2.Fl., 1.+2.Ob., 1.+2.Cl.(B♭), 1.+2.Fg., 1.+2.Hrn.(F), 3.+4.Hrn.(F), 1.+2.Trp.(B♭), 3.Trp.(B♭), 1.+2.Pos., 3.Pos., Pk., Xyl., 1.VI., 2.VI., Vla., Vc., and Kb. The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks. Dynamics like *ff* (fortissimo) and *sempre stacc.* (sempre staccato) are used throughout. The score is divided into four measures, with the first measure starting with a key signature of one sharp (F#) and a common time signature (C). The second measure has a key signature change to one flat (B♭) and a common time signature (C). The third and fourth measures have a key signature change to two flats (B♭, E♭) and a common time signature (C). The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *ff* (fortissimo) and *sempre stacc.* (sempre staccato) are used throughout. The score is divided into four measures, with the first measure starting with a key signature of one sharp (F#) and a common time signature (C). The second measure has a key signature change to one flat (B♭) and a common time signature (C). The third and fourth measures have a key signature change to two flats (B♭, E♭) and a common time signature (C). The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *ff* (fortissimo) and *sempre stacc.* (sempre staccato) are used throughout.

266

1.+2.Fl. $\hat{a}2$ f 3

1.Ob.

E.H. f 3

1.+2.Cl.(B \flat) $\hat{a}2$ f 3

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B \flat) $I.$ 3 $\hat{a}2$ 3 $c.s.$ f $c.s.$

3.Trp.(B \flat)

1.+2.Pos

3.Pos

Xyl.

Kl.Tr. mf

1.VI f sempre stacc. mf ma feroce

2.VI f sempre stacc. mf ma feroce

Vla. f sempre stacc. mf ma feroce

Vc. f sempre stacc. mf ma feroce

Kb. f sempre stacc. mf ma feroce

Lento elegiaco e pp subito

271

1.+2.Fl.

1.Ob.

E.H.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

Xyl.

Kl.Tr.

1.VI

2.VI

Vla.

Vc.

Kb.

p

p

p

p

mf

sul tasto
ppp

sul tasto
ppp

sul tasto
ppp

sul tasto
ppp

279

a tempo I (♩=ca.116) molto espressivo

277 *accel.*

1.+2.Fl. *mf*

1.Ob. *p* *mf*

E.H. *mf*

1.+2.Cl.(B♭) *mf*

1.+2.Fg. *mf*

1.+2.Hrn.(F) *mf*

3.+4.Hrn.(F) *mf*

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos

3.Pos

R.Tr.

1.VI *ord.* *f*

2.VI *ord.* *f*

Vla. *ord.* *f*

Vc. *ord.* *f*

Kb. *f* *pizz.*

(arco)

283

1.+2.Fl. *leggiere*

1.Ob. *leggiere*

E.H. *leggiere*

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭) *s. sord.*
mf

3.Trp.(B♭)

1.+2.Pos *mf*

3.Pos *mf*

R.Tr. *mf*

1.VI *leggiere*

2.VI *leggiere*

Vla.

Vc.

Kb. *pizz.* *arco*

288 *un poco meno mosso*

1.+2.Fl.
1.Ob.
E.H.
1.+2.Cl.(Bb)
1.+2.Fg.
1.+2.Hrn.(F)
3.+4.Hrn.(F)
1.+2.Trp.(Bb)
3.Trp.(Bb)
1.+2.Pos.
3.Pos.
Kl.Tr.
R.Tr.
1.VI
2.VI
Vla.
Vc.
Kb.

p
mf
mp
f
mp
f
p
f
p
f

294

1.+2.Fl. *f*

1.Ob. *f* 3 3 3 3

E.H. 3 3 3 3 3 3 3 3 3 3 3 3

1.+2.Cl.(B♭) *f* *simile* *mf* *mf* *simile*

1.+2.Fg. *f* *mf* *mf* *simile*

1.+2.Hrn.(F) *f* *simile*

3.+4.Hrn.(F) *f* *simile*

1.+2.Trp.(B♭)

3.Trp.(B♭)

Kl.Tr. *mf* 3 3 3 3

R.Tr. *mf* 3 3 3 3

1.VI *ff*

2.VI *ff*

Vla. *f pizz.* 3 *arco* 3 3 3 3 3 3 3 3

Vc. *f pizz.* 3 3 3 3 3 3 3 3 *arco*

Kb. *ff*

302 tempo mosso
un poco scherzando (♩ = ca. 120)

1.+2.Fl.
1.Ob.
E.H.
1.+2.Cl.(B♭)
1.+2.Fg.
1.+2.Hrn.(F)
3.+4.Hrn.(F)
1.+2.Trp.(B♭)
3.Trp.(B♭)
1.+2.Pos.
3.Pos.
Kl.Tr.
R.Tr.
1.VI
2.VI
Vla.
Vc.
Kb.

305

1.+2.Fl. *poco a poco cresc.*

1.Ob.

1.+2.Cl.(B♭) *poco a poco cresc.*

1.+2.Fg.

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭) *poco a poco cresc.*

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Kl.Tr. *poco a poco cresc.*

R.Tr.

1.VI *3 spicc. pizz. poco a poco cresc.*

2.VI *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Kb. *poco a poco cresc.*

molto rit. a tempo (♩=ca.108)

310

1.+2.Fl. *f*

1.Ob. *f*

1.+2.Cl.(B♭) *f*

1.+2.Fg. *f*

1.+2.Hrn. (F)

3.+4.Hrn. (F)

1.+2.Trp.(B♭) *f*

3.Trp.(B♭)

Pk. *ff* *ppp*

R.Tr. *f*

T.t. *ppp*

1.VI *f* *spicc.* *pizz.* *spicc.* *pizz.* *spicc.* *pizz.* *arco* *ff* *ppp*

2.VI *f* *ff* *ppp*

Vla. *f* *molto rit.* *ff* *ppp marc.*

Vc. *f* *arco* *ff* *ppp*

Kb. *f* *ff (pizz.)* *ppp*

315

316 1.

1.+2.Fl. *p*

1.Ob. *p*

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F) *pp*

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

Bck. *ppp*

T.t.

1.VI

2.VI

Vla.

Vc.

Kb.

*x langsames
Herunterdimmen*

(325) accel.

Picc.

1.+2.Fl.

1.Ob.

1.+2.Cl.(B♭)

1.+2.Fg.

1.+2.Hrn.(F)

3.+4.Hrn.(F)

1.+2.Trp.(B♭)

3.Trp.(B♭)

1.+2.Pos.

3.Pos.

Pk.

Xyl.

1.VI

2.VI

Vla.

Vc.

Kb.

pp

IV.

+ III. pp

ff

ff(c.s.)

fp

accel.

334

333

1.+2.Fl.

1.Ob.

1.+2.Cl.(Bb)

1.+2.Fg.

1.+2.Pos

3.Pos

Xyl.

Kl.Tr.

R.Tr.+Bck.

1.VI

2.VI

Vla.

Vc.

ff

non div.

arco

338 **Poco a poco ritardando** *à 2* **EPILOG (Lento $\text{♩} = \text{ca. 72}$)**

1.+2.Cl.(Bb) *Poco a poco ritardando* *pp*

1.+2.Fg.

1.+2.Pos

3.Pos

Pk. *p* *pp*

Xyl.

Kl.Tr. *Solo* *sempre liberamente ma in tempo* *a piacere ma dim.*

R.Tr.+Bck. *Solo* *sempre liberamente ma in tempo* *a piacere ma dim.* *Rührtr.* *pp*

Solo VI. *pp c.s.*

1.VI *pp*

2.VI *pp*

Vla. *poco a poco ritardando* *pp*

Vc. *pp* *Solo (c.s.)* *Tutti*

Kb. *pizz.* *pp*

[illegible]

356

352

E.H.

1.+2.Fg.

Pk.

ppp

Solo VI.

1.VI

2.VI

con sord.

à3

à2

Vla.

à2

Solo

Vc.

à2

con sord.

Solo

Kb.

à2

arco

Solo

361

1.+2.Fg.

Pk.

trmm

trmm

trmm

Vla.

Solo

3

perdendosi

Vc.

Solo

Kb.

Solo

