

METAMORPHOSEN

TrV 290 (1945)

Richard STRAUSS

Adagio ma non troppo

10

The image shows a page of a musical score for the piece 'Metamorphosen' by Richard Strauss. The score is for a string ensemble and is divided into four sections: Violin (10 staves), Viola (5 staves), Violoncello (5 staves), and Contrabass (3 staves). The music is in 4/4 time and begins with a tempo marking of 'Adagio ma non troppo'. The key signature is one flat (B-flat major or D minor). The score features various dynamics such as *p* (piano), *sfz* (sforzando), and *p espr.* (piano espressivo). The Violoncello and Contrabass parts have prominent melodic lines with long slurs. The Viola part has a specific melodic entry in the later measures of the page, marked *p espr.*

This page of a musical score, titled "METAMORPHOSEN", contains measures 11 through 18. The score is arranged in systems for various instruments:

- Violins (Vn.):** Staves 1 through 10. Measures 11-17 are mostly rests. In measure 18, the first and second violins play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a triplet of eighth notes (D5, E5, F5) and another triplet (G5, A5, B5).
- Violas (Vla.):** Staves 3, 4, and 5. Staves 3 and 4 are mostly rests. Staff 5 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals.
- Violoncellos (Vc.):** Staves 1, 2, 3, 4, and 5. Staff 1 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals. Staff 2 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals. Staff 3 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals. Staff 4 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals. Staff 5 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals.
- Contra Basses (Cb.):** Staves 1, 2, and 3. Staff 1 has a melodic line in measures 11-17, consisting of eighth and quarter notes with various accidentals. Staves 2 and 3 are mostly rests.

Measure 18 features a dynamic marking of *p espr.* (piano, spirited) for the first and second violins. The woodwinds (Viola and Cello) also play melodic lines in this measure, with the Cello part featuring a triplet of eighth notes.

21

26

1

2

3

4

5

Vn.

6

7

8

9

10

1

2

3

4

5

Vla.

1

2

3

4

5

Vc.

1

2

3

4

5

1

2

3

Cb.

31 34

1 *cresc.* *mf* *f* *sfz*

2 *cresc.* *mf* *f* *sfz*

3 *cresc.* *mf* *f* *sfz*

4 *mf* *f* *sfz*

5 *mf* *f* *sfz*

Vn. 6 *mf* *f* *sfz*

7

8

9

10

1 *cresc.* *mf* *f* *sfz*

2 *mf* *f*

Vla. 3 *f* *f*

4

5

1

2

Vc. 3 *mf* *f* *sfz*

4 *mf* *f* *sfz*

5 *cresc.* *mf* *f* *sfz*

1 *mf*

Cb. 2

3

52 60

1 *p* *p espr.*

2 *p* *p*

3 *p* *p*

4 *p espr.*

Vn.

5

6

7 *p*

8 *p*

9 *p*

10 *p*

Vla.

1 *p* *p*

2 *p* *p* *p*

3 *p* *p* *p*

4 *p* *p*

5 *p* *p*

Vc.

1 *p*

2 *p* *p*

3 *p*

4 *p* *p*

5 *p*

1 *p* *pizz.*

2 *p*

3

68

This page of the musical score for 'Metamorphosen' contains measures 63 through 72. The score is arranged in systems for Violins (Vn.), Violas (Vla.), Cellos (Vc.), and Contrabasses (Cb.).

- Violins (Vn.):** Measures 63-72. The first violin part (stave 1) features a complex rhythmic pattern with triplets and dynamic markings of *p* and *cresc.*. The second violin part (stave 4) mirrors this complexity. The third and fourth violin parts (staves 5 and 6) are mostly rests.
- Violas (Vla.):** Measures 63-72. The first and second viola parts (staves 3 and 4) play a similar rhythmic pattern to the violins, with *p espr.* and *cresc.* markings. The third and fourth viola parts (staves 5 and 6) are mostly rests.
- Cellos (Vc.):** Measures 63-72. The first and second cello parts (staves 1 and 2) play a rhythmic pattern with *p espr.* and *cresc.* markings. The third and fourth cello parts (staves 3 and 4) are mostly rests.
- Contrabasses (Cb.):** Measures 63-72. The first and second cello parts (staves 1 and 2) play a rhythmic pattern with *p espr.* and *cresc.* markings. The third and fourth cello parts (staves 3 and 4) are mostly rests.

The score includes various musical notations such as *p* (piano), *cresc.* (crescendo), and *p espr.* (piano espr.). It also features triplets and dynamic markings like *arco* and *p*.

76

82

Etwas fließender

The musical score is arranged in two systems. The first system contains measures 73 through 81, and the second system contains measure 82. The instruments are numbered 1 through 10, corresponding to the staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. The performance instruction 'Etwas fließender' is located at the top right. The dynamic markings include *f*, *dim.*, *p*, *mf*, and *cresc.*. The score is for a string quartet, with parts for Violins (Vn.), Violas (Vla.), Cellos (Vc.), and Contrabasses (Cb.).

83

1 *p* 3

2

3

4

5

Vn. 6

7

8

9

10

1

2

Vla. 3

4

5

1

2

Vc. 3

4

5

1

2

Cb. 3

This page of the musical score, titled "METAMORPHOSEN", covers measures 90 to 95. It is arranged for a string ensemble consisting of five Violin parts (Vn.), five Viola parts (Vla.), and three Cello/Double Bass parts (Vc.).

Violin Parts (Vn.): Measures 90-95 feature a melodic line with a dynamic marking of *p espr.* (piano, *espr.* for *espressivo*). From measure 95, the dynamics shift to *pp* (pianissimo). Measure 95 includes a triplet of eighth notes.

Viola Parts (Vla.): Measures 90-95 feature a melodic line with a dynamic marking of *p espr.*. From measure 95, the dynamics shift to *pp*. Measure 95 includes a triplet of eighth notes.

Cello/Double Bass Parts (Vc.): Measures 90-95 feature a melodic line with a dynamic marking of *p espr.*. From measure 95, the dynamics shift to *pp*. Measure 95 includes a triplet of eighth notes.

Other Parts: The remaining parts (Violins 2-5, Violas 2-5, Cellos 2-3, and Double Basses) are mostly silent, indicated by rests, with some parts having *pp* markings.

Measure 95: This measure is marked with a box containing the number "95". It features a triplet of eighth notes in the first three parts and a *pp* dynamic marking.

103

This page of the musical score, titled "METAMORPHOSEN", contains measures 98 through 103. The score is arranged for a string quartet, with parts for Violins (Vn.), Violas (Vla.), Violas (Vc.), and Cellos (Cb.).

Violin I (Vn. 1): Measures 98-103 feature a melodic line with triplets and slurs. Dynamic markings include *espr.* and *p espr.*

Violin II (Vn. 2): Mirrors the Violin I part with similar rhythmic patterns and dynamics.

Violin III (Vn. 3): Provides harmonic support with sustained notes and some melodic fragments. Dynamics include *p espr.*

Violin IV (Vn. 4): Similar to Violin III, with sustained notes and melodic fragments. Dynamics include *p espr.*

Viola I (Vla. 1): Features a melodic line with triplets and slurs. Dynamics include *p* and *espr.*

Viola II (Vla. 2): Mirrors the Viola I part with similar rhythmic patterns and dynamics.

Viola III (Vla. 3): Provides harmonic support with sustained notes and some melodic fragments. Dynamics include *p* and *espr.*

Viola IV (Vla. 4): Similar to Viola III, with sustained notes and melodic fragments. Dynamics include *p*

Viola V (Vla. 5): Provides harmonic support with sustained notes. Dynamics include *p*

Viola VI (Vla. 6): Provides harmonic support with sustained notes. Dynamics include *p*

Viola VII (Vla. 7): Provides harmonic support with sustained notes. Dynamics include *p*

Viola VIII (Vla. 8): Provides harmonic support with sustained notes. Dynamics include *p*

Viola IX (Vla. 9): Provides harmonic support with sustained notes. Dynamics include *p*

Viola X (Vla. 10): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello I (Vc. 1): Features a melodic line with triplets and slurs. Dynamics include *p* and *espr.*

Violoncello II (Vc. 2): Mirrors the Violoncello I part with similar rhythmic patterns and dynamics.

Violoncello III (Vc. 3): Provides harmonic support with sustained notes and some melodic fragments. Dynamics include *p* and *p espr.*

Violoncello IV (Vc. 4): Similar to Violoncello III, with sustained notes and melodic fragments. Dynamics include *p*

Violoncello V (Vc. 5): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello VI (Vc. 6): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello VII (Vc. 7): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello VIII (Vc. 8): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello IX (Vc. 9): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello X (Vc. 10): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello XI (Cb. 1): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello XII (Cb. 2): Provides harmonic support with sustained notes. Dynamics include *p*

Violoncello XIII (Cb. 3): Provides harmonic support with sustained notes. Dynamics include *p*

116

This page of the musical score, titled "METAMORPHOSEN" and numbered "13", covers measures 114 to 116. The score is arranged for a string orchestra and includes parts for Violins (Vn.), Violas (Vla.), Violas (Vc.), and Cellos (Cb.).

Violins (Vn.): The Violin I and II parts (measures 1-4) play a melodic line with triplets and dynamic markings of *f*. The Violin III and IV parts (measures 5-10) feature a *mf cresc.* leading to *f*, with triplets and a *f* dynamic marking.

Violas (Vla.): The Viola I and II parts (measures 1-5) play a melodic line with triplets and dynamic markings of *f*. The Viola III and IV parts (measures 6-10) feature a *mf* leading to *f*, with triplets and a *f* dynamic marking.

Violas (Vc.): The Viola I and II parts (measures 1-5) play a melodic line with triplets and dynamic markings of *f*. The Viola III and IV parts (measures 6-10) feature a *f* dynamic marking.

Cellos (Cb.): The Cello I and II parts (measures 1-3) play a melodic line with triplets and dynamic markings of *f*. The Cello III and IV parts (measures 4-6) feature a *f* dynamic marking.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*mf*, *cresc.*, *f*). The key signature is one sharp (F#) and the time signature is 3/4.

126

The musical score is arranged in systems for different instruments. The top system (1-10) is for Violins (Vn.), with parts 1 through 10. The second system (1-5) is for Violas (Vla.), with parts 1 through 5. The third system (1-5) is for Violas (Vc.), with parts 1 through 5. The bottom system (1-3) is for Cellos (Cb.), with parts 1 through 3. The score begins at measure 126. The key signature has one sharp (F#). The dynamics are marked as *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *espr.* (espressivo). There are several triplet markings (3) and slurs throughout the piece. The notation includes various note values, rests, and articulation marks.

134 Poco più mosso

This musical score is for the piece 'Poco più mosso' (134) from the work 'Metamorphosen'. It is arranged for a string ensemble consisting of Violins (Vn.), Violas (Vla.), and Cellos/Double Basses (Vc.). The score is written in G major and 3/4 time. The tempo is marked 'Poco più mosso'. The music features a prominent melodic line in the first violin, characterized by triplet patterns and a dynamic marking of *mf espr.* (mezzo-forte, expressive). The second violin and viola parts provide harmonic support with similar triplet figures. The cello and double bass parts feature a more active bass line with triplets and sustained notes. The dynamic markings are generally *mf* (mezzo-forte) or *mf espr.*. The score is divided into three systems, each containing five staves. The first system covers measures 1-5, the second system covers measures 6-10, and the third system covers measures 11-15. The piece concludes with a final cadence in the first violin part.

141 *mf* *espr.* *dim.* *cresc.* *f* *passionato* 145

1 *mf* *espr.* *dim.* *p*

2 *mf* *espr.* *dim.* *p*

3 *mf* *espr.* *dim.* *p*

4 *mf* *espr.* *dim.* *p*

Vn. 5 *mf* *espr.* *dim.* *p*

6 *mf* *espr.* *dim.* *p*

7 *mf* *espr.* *dim.* *p*

8 *mf* *espr.* *dim.* *p*

9 *mf* *espr.* *dim.* *p*

10 *mf* *espr.* *dim.* *p*

Vla. 1 *mf* *espr.* *dim.* *p*

2 *mf* *espr.* *dim.* *p*

3 *mf* *espr.* *dim.* *p*

4 *mf* *espr.* *dim.* *p*

5 *mf* *espr.* *dim.* *p*

Vc. 1 *mf* *espr.* *dim.* *f* *passionato* *p*

2 *mf* *espr.* *dim.* *p*

3 *mf* *espr.* *dim.* *p*

4 *mf* *espr.* *dim.* *p*

5 *mf* *espr.* *dim.* *p*

Cb. 1 *mf* *espr.* *dim.* *p*

2 *mf* *espr.* *dim.* *p*

3 *mf* *espr.* *dim.* *p*

159

1

2

3

4

5

Vn.

6

7

8

9

10

1

2

Vla.

3

4

5

1

2

Vc.

3

4

5

1

2

3

Cb.

1

2

3

cresc.

f

p

f

p

This page of the musical score, titled "METAMORPHOSEN" and numbered "173", covers measures 170 through 173. The score is arranged for a string orchestra and is divided into four systems, each containing five staves. The instruments are Violins (Vn.), Violas (Vla.), Cellos (Vc.), and Contrabasses (Cb.).

System 1 (Violins): Measures 170-173. The first violin part (Vn. 1) begins at measure 170 with a dynamic of *dim.* and a slur. The second violin part (Vn. 2) also starts at measure 170 with *dim.*. The third violin part (Vn. 3) starts at measure 170 with *f* and a slur. The fourth violin part (Vn. 4) starts at measure 170 with *f* and a slur. The fifth violin part (Vn. 5) starts at measure 170 with *f* and a slur. The sixth violin part (Vn. 6) is silent. The seventh violin part (Vn. 7) is silent. The eighth violin part (Vn. 8) is silent. The ninth violin part (Vn. 9) is silent. The tenth violin part (Vn. 10) is silent.

System 2 (Violas): Measures 170-173. The first viola part (Vla. 1) starts at measure 170 with *dim.* and a slur. The second viola part (Vla. 2) starts at measure 170 with *dim.* and a slur. The third viola part (Vla. 3) starts at measure 170 with *dim.* and a slur. The fourth viola part (Vla. 4) is silent. The fifth viola part (Vla. 5) is silent.

System 3 (Cellos): Measures 170-173. The first cello part (Vc. 1) starts at measure 170 with *dim.* and a slur. The second cello part (Vc. 2) is silent. The third cello part (Vc. 3) starts at measure 170 with *dim.* and a slur. The fourth cello part (Vc. 4) starts at measure 170 with *dim.* and a slur. The fifth cello part (Vc. 5) starts at measure 170 with *dim.* and a slur.

System 4 (Contrabasses): Measures 170-173. The first contrabass part (Cb. 1) starts at measure 170 with *dim.* and a slur. The second contrabass part (Cb. 2) is silent. The third contrabass part (Cb. 3) is silent.

Measure 170: All parts are marked *dim.* (diminuendo). The first three parts of each system have slurs. The first part of each system has a dynamic of *f* (forte) starting at measure 170.

Measure 171: All parts are marked *cresc.* (crescendo). The first three parts of each system have slurs.

Measure 172: All parts are marked *f* (forte). The first three parts of each system have slurs. The first part of each system has a dynamic of *f* (forte) starting at measure 172.

Measure 173: All parts are marked *f* (forte). The first three parts of each system have slurs. The first part of each system has a dynamic of *f* (forte) starting at measure 173. The first part of each system has triplets in measures 173 and 174.

This page contains a musical score for measures 175 through 181. The score is divided into two systems. The first system includes ten violin staves (labeled 1-10) and five viola staves (labeled 1-5). The second system includes five violin staves (labeled 1-5), five viola staves (labeled 1-5), five cello staves (labeled 1-5), and three double bass staves (labeled 1-3). The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *cresc.*, *f*, and *ff* are used throughout. A box containing the number '178' is located at the top right of the page.

188

1 2 3 4 5 6 7 8 9 10

Vn.

1 2 3 4 5

Vla.

1 2 3 4 5

Vc.

1 2 3

Cb.

1 2 3

This page of the musical score for 'Metamorphosen' contains measures 194 through 200. It features ten staves for Violins (Vn.), five for Violas (Vla.), four for Violas (Vc.), and three for Cellos (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The music is characterized by a dense texture of triplets and long, sweeping melodic lines. The dynamic marking 'f' (forte) is used throughout. The score includes various musical notations such as slurs, ties, and articulation marks. The measures are numbered 194, 195, 196, 197, 198, 199, and 200. The page number '197' is prominently displayed at the top center.

200

1
2
3
4
5
Vn. 6
7
8
9
10
1
2
Vla. 3
4
5
1
2
Vc. 3
4
5
1
2
Cb. 3

f

f

f

205

1 *ff*

2 *ff*

3 *ff*

4 *ff*

Vn. 5 *ff*

6 *ff*

7 *ff*

8 *ff*

9 *ff*

10 *ff*

Vla. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

5 *ff*

Vc. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

5 *ff*

Cb. 1 *ff*

2 *ff*

3 *ff*

221

Vn.

1 *p*

2 *p* *mf espr.* *dim.*

3 *p* *mf* *dim.*

4 *p* *mf* *dim.*

5 *p* *mf* *dim.*

6 *mf espr.* *dim.*

7 *mf espr.* *dim.*

8 *mf espr.* *dim.*

9

10

Vla.

1 *p* *mf* *dim.*

2 *p* *mf* *dim.*

3 *mf* *dim.*

4 *mf* *dim.*

5

Vc.

1

2 *mf*

3 *mf espr.* *dim.*

4 *mf* *espr.* *dim.*

5

Cb.

1 *mf* *espr.* *dim.*

2 *mf espr.* *dim.*

3

228

Vn.
1 *p* *mf espr.* *dim.*
2 *p* *mf espr.* *dim.*
3 *p* *mf*
4 *p* *mf* *dim.*

Vla.
1 *p* *mf* *dim.*
2 *p* *mf* *dim.*
3 *p* *mf* *dim.*
4 *p* *mf*

Vc.
1 *mf espr.* *3 dim.*
2
3 *p*
4 *p* *mf*
5 *mf espr.* *dim.*

Cb.
1 *p* *mf*
2 *p* *mf espr.* *dim.*
3

Noch etwas lebhafter

243 246

The musical score is arranged in systems for different instruments. The top system (1-10) is for Violins (Vn.), the middle system (1-5) for Violas (Vla.), and the bottom system (1-3) for Violas (Vc.) and Cellos (Cb.).

Measures 243 and 246 are marked with a box. The tempo instruction "Noch etwas lebhafter" is placed above the score.

Key musical features include:

- Violins (Vn.):** Measures 243-246 feature a melodic line with triplets and a dynamic marking of *f*. Measures 243-245 include a *cresc.* marking.
- Violas (Vla.):** Measures 243-246 feature a melodic line with triplets and a dynamic marking of *f*. Measures 243-245 include a *cresc.* marking.
- Violas (Vc.):** Measures 243-246 feature a melodic line with triplets and a dynamic marking of *f*. Measures 243-245 include a *cresc.* marking.
- Cellos (Cb.):** Measures 243-246 feature a melodic line with triplets and a dynamic marking of *f*. Measures 243-245 include a *cresc.* marking.

Other markings include *mf espr.* and *cresc.* in the Viola part, and various dynamic markings (*f*) throughout the score.

This page of the musical score for 'Metamorphosen' contains measures 251 through 256. The score is arranged in systems for various instruments:

- Vn. (Violins):** Staves 1-10. Measures 251-256 show complex melodic lines with many accidentals and slurs. Measure 256 includes a dynamic marking of *f*.
- Vla. (Violas):** Staves 3-5. Measures 251-256 show melodic lines with slurs and accents. Measure 256 includes a dynamic marking of *f*.
- Vc. (Violas):** Staves 3-5. Measures 251-256 show melodic lines with slurs and accents. Measure 256 includes a dynamic marking of *f*.
- Cb. (Contrabasses):** Staves 1-3. Measures 251-256 show melodic lines with slurs and accents. Measure 256 includes a dynamic marking of *f*.

Measure 256 is highlighted with a box containing the number 256. The score features a variety of musical notations including slurs, accents, and dynamic markings.

266

Violin I (Vn. 1): *f espr.*, triplet figures, *mf*

Violin II (Vn. 2): *dim.*, *mf*

Viola (Vla. 3): *dim.*, *f espr.*, *dim.*, *mf*

Violoncello I (Vc. 4): *dim.*, *mf*, *f espr.*, *dim.*

Violoncello II (Vc. 5): *mf*

Violoncello III (Cb. 2): *dim.*, *mf*

Violoncello IV (Cb. 3): *dim.*, *mf*

This page of the musical score for 'Metamorphosen' contains measures 271 through 274. The score is arranged in systems for various instruments:

- Violins (Vn.):** Staves 1-10. Staves 1, 3, and 5 feature melodic lines with slurs and ties. Staves 4, 6, 9, and 10 have rests until measure 274, where they play a chord marked *f*.
- Violas (Vla.):** Staves 1-5. Staff 1 has rests until measure 272, then plays a melodic line marked *f espr.* Staff 3 has a long note with a slur.
- Cellos (Vc.):** Staves 1-5. Staff 1 has a long note with a slur. Staff 2 has rests until measure 274, then plays a melodic line marked *f*. Staff 3 has a long note with a slur marked *mf*. Staff 4 has a melodic line with a slur. Staff 5 has a long note with a slur.
- Contrabasses (Cb.):** Staves 1-3. Staff 1 has a long note with a slur. Staves 2 and 3 have rests.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *f espr.*, *mf*).

281

283

Vn. 1-10

Vla. 3-5

Vc. 1-5

Cb. 1-3

ff

285

Violins (Vn.) parts 1-10

Violas (Vla.) parts 1-5

Violas (Vc.) parts 1-5

Contrabasses (Cb.) parts 1-3

Dynamic markings: *ff*

Octave markings: *8va*

This page of the musical score for 'Metamorphosen' contains measures 290 through 293. The score is organized into several systems of staves:

- Violins (Vn.):** Staves 1 through 7. Staves 1-3 feature a melodic line with triplets and slurs. Staves 4 and 6 play a complex, rhythmic accompaniment. Staff 7 provides a harmonic support.
- Violas (Vla.):** Staves 8 through 5. Staves 8 and 9 are mostly rests. Staves 3, 4, and 5 play melodic lines with dynamic markings of *ff* (fortissimo).
- Violas (Vc.):** Staves 1 through 5. Staves 1 and 2 are rests. Staves 3, 4, and 5 play melodic lines with dynamic markings of *ff*.
- Contrabasses (Cb.):** Staves 1 through 3. These staves play sustained, low-frequency notes with long slurs.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4.

294

Violins I (1-3), Violins II (4-6), Violas (7-9), Cellos (10-12), Double Basses (13-15), Flutes (16-18), Oboes (19-21), Clarinets (22-24).

Measures 294-301. The score is in 4/4 time and features a key signature of two flats. It includes various musical notations such as slurs, ties, triplets, and dynamic markings like *ff*.

298 299

1 *f* 3 3 *dim.* 3 3 *p* 3 3 3 3 3 3 3

2 *fp*

3 *fp*

4 *fp*

5 3 3

Vn. 6 *fp*

7 *fp*

8 3 3

9 3 3

10 3 3

1 *fp* 3 3

2 *fp* *p*

Vla. 3 *fp* *p*

4 *fp*

5 *fp*

1 *fp*

2 *p*

Vc. 3 *p*

4 *p*

5 *fp*

1 *dim.* *p* *p*

Cb. 2 *dim.* *p*

3

307

This page of the musical score for 'Metamorphosen' contains measures 304 through 311. The score is arranged in systems for various instruments:

- Violin (Vn.):** Staves 1-10. The first violin part (staff 1) features a complex melodic line with numerous triplets and slurs. Dynamics include *cresc.*, *f*, and *fp*. The other violin staves (2-10) provide harmonic support with sustained notes and some melodic fragments.
- Viola (Vla.):** Staves 1-5. The first viola part (staff 1) has a melodic line with triplets and slurs, marked with *cresc.* and *fp*. The other viola staves (2-5) are mostly sustained notes.
- Violoncello (Vc.):** Staves 1-5. The first cello part (staff 1) has a melodic line with slurs, marked with *cresc.* and *fp*. The other cello staves (2-5) are mostly sustained notes.
- Contrabasso (Cb.):** Staves 1-3. The first double bass part (staff 1) has a melodic line with slurs, marked with *cresc.* and *fp*. The other double bass staves (2-3) are mostly sustained notes.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *cresc.*, *f*, and *fp*. The page number '307' is located at the top center of the first system.

310 315

1 2 3 4 5 6 7 8 9 10

Vn.

This system contains ten staves for Violins (Vn.). Staves 1-4 are in treble clef, and staves 5-10 are in bass clef. Measures 310-314 feature complex rhythmic patterns with triplets and slurs. Measure 315 shows a change in dynamics to *mf* and includes accents over notes. The notation includes various articulations and phrasing marks.

1 2 3 4 5

Vla.

This system contains five staves for Violas (Vla.). Staves 1-2 are in bass clef, and staves 3-5 are in bass clef. Measures 310-314 are mostly rests. Measure 315 features a melodic line in staves 2 and 3 with triplets and *mf* dynamics. The notation includes slurs and accents.

1 2 3 4 5

Vc.

This system contains five staves for Violas (Vc.). Staves 1-2 are in bass clef, and staves 3-5 are in bass clef. Measures 310-314 feature melodic lines with slurs and accents. Measure 315 shows a change in dynamics to *mf* and includes accents over notes. The notation includes various articulations and phrasing marks.

1 2 3

Cb.

This system contains three staves for Cellos (Cb.). Staves 1-2 are in bass clef, and staff 3 is in bass clef. Measures 310-314 feature melodic lines with slurs and accents. Measure 315 shows a change in dynamics to *mf* and includes accents over notes. The notation includes various articulations and phrasing marks.

This page of the musical score for 'Metamorphosen' (page 48, measures 323-331) is arranged for a string orchestra. The score is divided into four systems, each containing five staves. The instruments are numbered 1 through 10, corresponding to the staves. The first system (measures 323-325) features Violins 1 and 2, Viola 1, and Violin 3. The second system (measures 326-328) features Viola 2, Viola 3, and Violin 4. The third system (measures 329-331) features Violin 5, Violin 6, and Violin 7. The fourth system (measures 332-334) features Violin 8, Violin 9, and Violin 10. The score includes various musical notations such as triplets, slurs, and dynamic markings. Key dynamic markings include *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The page number 48 is in the top left corner, the title 'METAMORPHOSEN' is at the top center, and the measure number '326' is in a box at the top right.

Più allegro

344 345

Vn. 1 2 3 4 5 6 7 8 9 10

Vla. 1 2 3 4 5

Vc. 1 2 3 4 5

Cb. 1 2 3

ff

360 364

The score is divided into four systems of staves. The first system (staves 1-10) is for Violins (Vn.), with staves 1-3 for Violin I, 4-5 for Violin II, 6-7 for Violin III, and 8-10 for Violin IV. The second system (staves 11-15) is for Violas (Vla.), with staves 11-12 for Viola I and 13-15 for Viola II. The third system (staves 16-20) is for Violas (Vc.), with staves 16-17 for Viola I and 18-20 for Viola II. The fourth system (staves 21-23) is for Cellos (Cb.), with staves 21-22 for Cello I and 23 for Cello II. The score includes various musical notations such as triplets, slurs, and dynamic markings. A box containing the number '364' is located at the top right of the page.

377

This page of the musical score, titled "METAMORPHOSEN", is page 55 and covers measures 372 to 377. The score is for a string orchestra and includes parts for Violins (Vn.), Violas (Vla.), Violas (Vc.), and Cellos (Cb.).

The Violin section (Vn.) consists of 10 staves. Measures 372-374 feature complex rhythmic patterns with triplets and slurs. Measure 375 is marked *ff*. Measures 376-377 continue with similar patterns, also marked *ff*.

The Viola section (Vla.) consists of 5 staves. Measures 372-374 feature complex rhythmic patterns with triplets and slurs. Measure 375 is marked *ff*. Measures 376-377 continue with similar patterns, also marked *ff*.

The Violoncello section (Vc.) consists of 5 staves. Measures 372-374 feature complex rhythmic patterns with triplets and slurs. Measure 375 is marked *ff*. Measures 376-377 continue with similar patterns, also marked *ff*.

The Cello section (Cb.) consists of 3 staves. Measures 372-374 feature complex rhythmic patterns with triplets and slurs. Measure 375 is marked *ff*. Measures 376-377 continue with similar patterns, also marked *ff*.

379

384 accel.

The musical score is arranged in systems. The first system (measures 379-384) includes parts for strings (Violins 1-6, Violas 1-5, Cellos 1-5, and Contrabasses 1-3). The second system (measures 385-390) includes parts for woodwinds (Flutes 1-2, Oboes 1-2, Clarinets 1-2, Bassoons 1-2, and Contrabassoon). The third system (measures 391-396) includes parts for brass (Trumpets 1-4, Trombones 1-4, and Tuba/Euphonium). The score features dynamic markings such as *ff* (fortissimo) with accents, and a tempo change to **384 accel.** (accelerando). The notation includes various rhythmic values, slurs, and articulation marks.

386 390 Adagio, tempo primo

This page contains the musical score for measures 386 through 390 of the piece 'Metamorphosen'. The score is divided into three main sections: Violins (Vn.), Violas (Vla.), and Cellos/Double Basses (Vc./Cb.).

- Violins (Vn.):** Measures 386-390. The first five staves (1-5) show the Violin I and II parts. Measures 386-389 feature a complex rhythmic pattern with triplets and sixteenth notes. At measure 390, the tempo changes to 'Adagio, tempo primo' and the dynamics are marked 'ff'.
- Violas (Vla.):** Measures 386-390. The first three staves (1-3) show the Viola I and II parts. Similar to the violins, they play a complex rhythmic pattern in measures 386-389, followed by a change in tempo and dynamics at measure 390.
- Cellos/Double Basses (Vc./Cb.):** Measures 386-390. The first five staves (1-5) show the Cello I, Cello II, and Double Bass parts. The parts are characterized by triplet patterns in measures 386-389, which then transition to a slower, more sustained texture at measure 390.

The score includes various musical notations such as treble and bass clefs, time signatures (4/4), dynamic markings (*ff*), and articulation marks. The key signature is one flat (B-flat major or D minor).

394

401

1 *sfz* *dim.*

2 *sfz* *dim.*

3 *sfz* *dim.*

4 *sfz* *dim.*

Vn. 5 *sfz* *dim.*

6 *sfz* *dim.*

7 *sfz* *dim.*

8 *sfz* *dim.*

9 *sfz* *dim.*

10 *sfz* *dim.*

1 *dim.*

2 *sfz* *dim.* *f espr.*

Vla. 3 *sfz* *dim.*

4 *dim.*

5 *sfz* *dim.* *f espr.*

1 *sfz* *f espr.*

2 *dim.* *f espr.*

Vc. 3 *sfz* *dim.* *f*

4 *sfz* *dim.* *f*

5 *sfz* *dim.* *f*

1 *f*

Cb. 2 *sfz* *dim.* *f*

3 *sfz* *dim.*

allmählich etwas

414 417

1 *p espr.* *cresc.* *p espr.*

2 *p espr.* *cresc.* *p espr.*

3 *p espr.* *cresc.* *p espr.*

4 *p espr.* *p espr.*

5 *p espr.* *p espr.*

Vn. 6 *p espr.*

7

8

9

10

1 *p* *cresc.* *p*

2

Vla. 3 *p* *cresc.* *p*

4

5

1 *p espr.* *cresc.* *p espr.*

2

Vc. 3

4

5 *p* *cresc.* *p espr.*

1 *p* *p espr.*

Cb. 2

3

439 442

1 *ff* *dim..*

2 *ff* *dim..*

3 *ff* *dim..*

4 *ff* *dim..*

5 *ff*

6 *ff*

7 *ff* *dim..*

8 *ff*

9 *ff*

10 *ff*

1 *ff* *dim..*

2 *ff*

3 *ff* *ff*

4 *dim..*

5 *ff*

1 *ff*

2 *dim..*

3 *ff* *dim..*

4 *dim..*

5 *dim..*

1 *dim..*

2 *dim.*

3

448 449

System 1 (Staves 1-10):

- Staff 1: *p espr.*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *p*
- Staff 5: Vn.
- Staff 6: Vn.
- Staff 7: *p*
- Staff 8: Vn.
- Staff 9: Vn.
- Staff 10: Vn.

System 2 (Staves 1-5):

- Staff 1: *p*
- Staff 2: *dim.*, *p*
- Staff 3: *dim.*, *p*
- Staff 4: *p*
- Staff 5: *dim.*, *p*

System 3 (Staves 1-5):

- Staff 1: *dim.*, *p*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *p*
- Staff 5: *p*

System 4 (Staves 1-3):

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *p*

462 465

Violins (Vn.): 1-4 staves. Measure 462: *cresc.* Measure 465: *p*, *espr.*

Violas (Vla.): 1-5 staves. Measure 462: *mp*, triplet. Measure 465: *p*, triplet.

Cellos (Vc.): 1-5 staves. Measure 462: *p*, *cresc.* Measure 465: *p*, *espr.*

Contrabasses (Cb.): 1-3 staves. Measure 462: *cresc.* Measure 465: *p*, triplet.

473

This page of the musical score for 'Metamorphosen' (Op. 41) by Gustav Mahler, page 67, covers measures 468 to 473. The score is for a string orchestra and is divided into four main sections: Violins (Vn.), Violas (Vla.), Violas (Vc.), and Cellos (Cb.).

- Violins (Vn.):** Measures 1-10. The first five staves (1-5) show complex rhythmic patterns with triplets and slurs. Dynamic markings include *p espr.*, *cresc.*, and *f*. The last five staves (6-10) continue these patterns with similar dynamics.
- Violas (Vla.):** Measures 1-5. The first two staves (1-2) feature *p espr.* and triplet patterns. The last three staves (3-5) show *cresc.* and *f* dynamics.
- Violas (Vc.):** Measures 1-5. The first two staves (1-2) have *p* and triplet markings. The last three staves (3-5) show *cresc.* and *f* dynamics.
- Cellos (Cb.):** Measures 1-3. The first two staves (1-2) have *p* and triplet markings. The last staff (3) shows *cresc.* and *f* dynamics.

The score is characterized by intricate rhythmic textures, including numerous triplets and slurs, and a dynamic range from *p* (piano) to *f* (forte), with *cresc.* (crescendo) and *espr.* (espressivo) markings throughout.

476 481

The musical score is arranged in systems. The first system (measures 476-481) includes parts for Violins (Vn.) 1-10, Violas (Vla.) 1-5, Violas (Vc.) 1-5, and Cellos (Cb.) 1-3. The notation is in G major and 4/4 time. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *dim.* (diminuendo) and *p* (piano). The score is marked with measure numbers 476 and 481.

484 486

Violins (Vn.): 1-7. Part 1: *p espr.* (measures 484-486). Part 2: *p espr.* (measures 484-486). Part 3: *p espr.* (measures 484-486). Part 4: *p espr.* (measures 484-486). Part 5: *p espr.* (measures 484-486). Part 6: *p espr.* (measures 484-486). Part 7: *p espr.* (measures 484-486).
Part 8: *cresc.* (measures 484-486).
Part 9: *cresc.* (measures 484-486).
Part 10: *cresc.* (measures 484-486).

Violas (Vla.): 1-5. Part 1: *p* (measures 484-486). Part 2: *p* (measures 484-486). Part 3: *p* (measures 484-486). Part 4: *p* (measures 484-486). Part 5: *p* (measures 484-486).
Part 6: *cresc.* (measures 484-486).
Part 7: *cresc.* (measures 484-486).
Part 8: *cresc.* (measures 484-486).
Part 9: *cresc.* (measures 484-486).
Part 10: *cresc.* (measures 484-486).

Cellos (Vc.): 1-5. Part 1: *p* (measures 484-486). Part 2: *p* (measures 484-486). Part 3: *p* (measures 484-486). Part 4: *p* (measures 484-486). Part 5: *p* (measures 484-486).
Part 6: *cresc.* (measures 484-486).
Part 7: *cresc.* (measures 484-486).
Part 8: *cresc.* (measures 484-486).
Part 9: *cresc.* (measures 484-486).
Part 10: *cresc.* (measures 484-486).

Contrabasses (Cb.): 1-3. Part 1: *p* (measures 484-486). Part 2: *p* (measures 484-486). Part 3: *p* (measures 484-486).
Part 4: *cresc.* (measures 484-486).
Part 5: *cresc.* (measures 484-486).
Part 6: *cresc.* (measures 484-486).

Dynamic markings: *p espr.*, *cresc.*, *p*, *mf*.

Rhythmic markings: *3* (triplets).

493 494

ritard.

1 2 3 4 5 6 7 8 9 10

Vn.

1 2 3 4 5

Vla.

1 2 3 4 5

Vc.

1 2 3

Cb.

f *dim.* *ritard.*

501 **502** *Molto lento* *ritard.*

The score is divided into four main sections: Violins (Vn.), Violas (Vla.), Cellos (Vc.), and Contrabasses (Cb.). Each section contains five staves. The music is in a key with two flats and a common time signature. The tempo is *Molto lento*, and the ending is marked *ritard.*. Dynamics include *p* (piano), *espr.* (espressivo), *dim.* (diminuendo), and *pp* (pianissimo). The text *IN MEMORIAM!* is written at the bottom of the Cb. 2 staff.