

# Metamorphosë II

for Woodwind Quintet, Piano, and Strings

Clifford Ford

Flute  $\text{♩} = 60$

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

5

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Pno.

5

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

10

Musical score for measures 10-14. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part features a complex rhythmic pattern with triplets and a quintuplet. The woodwinds have melodic lines with triplets. The strings play sustained chords with some movement in the lower registers.

15

Musical score for measures 15-19. The woodwinds (Fl., Ob., B♭ Cl., Hn., Bsn.) have active melodic lines with triplets and dynamic markings of *mf* and *mp*. The piano part continues with complex rhythmic patterns, including a septuplet and sixteenth-note runs. The strings provide harmonic support with sustained chords.

15

Musical score for measures 20-24. The woodwinds continue their melodic development. The piano part features a dense texture with sixteenth-note runs and triplets. The string section is marked *ppp* (pianissimo) and plays sustained chords, creating a soft, atmospheric background.

Fl. *p* *f* *ppp*

Ob. *f* *ppp*

Bs. Cl. *f* *ppp* *p*

Hn. *f* *ppp*

Bsn. *f* *ppp*

Pno. *mf* *f* *p*

Vln. 1 *mp* *f* *ppp*

Vln. 2 *mp* *f* *ppp*

Vla. *mp* *f* *ppp*

Vc. *mp* *div.* *f* *ppp*

D.B. *f* *ppp*

*poco rit.* *a tempo*

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Hn. *f*

Bsn. *f*

Pno. *pp* *f*

Vln. 1 *unif.* *f*

Vln. 2 *unif.* *f*

Vla. *unif.* *f*

Vc. *unif.* *f*

D.B. *unif.* *f*

Fl.

Ob.

Bs. Cl.

Hn.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl.

Ob.

Bs. Cl.

Hn.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Metamorphosë II

35

Fl. *mp* 3

Ob. *mp* 3 *mf* 3

Bs. Cl. *mf* 3

Hn. *mf* 3

Bsn. *mp* 3

Pno. *pp*

Detailed description: This system contains the woodwind and piano parts for measures 35-39. The Flute (Fl.) part features a melodic line with a triplet of eighth notes in measures 35 and 36, and a triplet of quarter notes in measure 37. The Oboe (Ob.) part has a similar triplet in measure 35 and a triplet of eighth notes in measure 36. The Bass Clarinet (Bs. Cl.), Horn (Hn.), and Bassoon (Bsn.) parts all play a triplet of eighth notes in measure 35. The Piano (Pno.) part provides a harmonic accompaniment with a triplet of eighth notes in measure 35 and a triplet of quarter notes in measure 36. Dynamics range from *mp* to *mf*.

35

Vln. 1 *pp* *unis.* *p* *p* *mp* 3

Vln. 2 *pp* *unis.* *p* *p* *mp* 3

Vla. *pp* *unis.* *p* *p* *mp* 3

Vc. *pp* *p* *p* *mp* 3

D.B. *pp* *p* *p* *mp* 3

Detailed description: This system contains the string parts for measures 35-39. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a melodic line with a triplet of eighth notes in measure 35 and a triplet of quarter notes in measure 36. The Viola (Vla.) part has a similar triplet in measure 35. The Violoncello (Vc.) and Double Bass (D.B.) parts play a triplet of eighth notes in measure 35. Dynamics range from *pp* to *mp*. The strings are marked *unis.* (unison).

40

Fl. *p* 3

Ob. *p* 3

Bs. Cl. *p* 6 *f*

Hn. *p* 3

Bsn. *p* 3

Pno. *pp* *mf* *f* *mp*

Detailed description: This system contains the woodwind, piano, and string parts for measures 40-43. The Flute (Fl.) and Oboe (Ob.) parts play a triplet of eighth notes in measure 40. The Bass Clarinet (Bs. Cl.) part has a sextuplet of eighth notes in measure 40. The Horn (Hn.) and Bassoon (Bsn.) parts play a triplet of eighth notes in measure 40. The Piano (Pno.) part has a triplet of eighth notes in measure 40 and a triplet of quarter notes in measure 41. Dynamics range from *pp* to *f*.

40

Vln. 1 *ppp* *div.* *ppp*

Vln. 2 *ppp* *div.* *ppp*

Vla. *ppp* *div.* *ppp*

Vc. *ppp* *div.* *ppp*

D.B. *ppp* *div.* *ppp*

Detailed description: This system contains the string parts for measures 40-43. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a melodic line with a triplet of eighth notes in measure 40 and a triplet of quarter notes in measure 41. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts play a triplet of eighth notes in measure 40. Dynamics range from *ppp* to *ppp*. The strings are marked *div.* (divisi).

Metamorphosë II

Fl. *poco rit.* **A** *a tempo* 45

Ob.

Bs. Cl. *pp* 6

Hn.

Bsn.

Pno. *poco rit.* **A** *a tempo*

Vln. 1 *poco rit.* **A** *a tempo* 45

Vln. 2

Vla.

Vc.

D.B.

Fl. 50

Ob. *f* *dim.* 3

Bs. Cl. *f* 6

Hn. *p* 3

Bsn. *p* 3

Pno.

Vln. 1 *senza sord.* *unis.* *mp* 3

Vln. 2 *mp* 3

Vla. *mp* 3

Vc. *mp* 3

D.B. *mp* 3

Metamorphosë II

55

rit.

Fl.   
Ob.   
B♭ Cl.   
Hn.   
Bsn.   
Pno.   
mf 3 pp f 3 pp mp rit.

55

rit.

Vln. 1   
Vln. 2   
Vla.   
Vc.   
D.B.   
f p mf pp f pp mp

60

a tempo

Fl.   
Ob.   
B♭ Cl.   
Hn.   
Bsn.   
Pno.   
mp ppp mp

60

a tempo

Vln. 1   
Vln. 2   
Vla.   
Vc.   
D.B.   
Solo mp 3 Solo mp 3 ppp pizz. ppp

Fl. *mp* *mp* *mp*

Ob. *mp*

Bs. Cl. *ppp*

Hn. *mp* *mp*

Bsn. *ppp*

Pno.

Vln. 1 *Solo mp*

Vln. 2

Vla.

Vc. *Solo mp*

D.B.

Fl. *mf* *ppp*

Ob. *mf* *p*

Bs. Cl. *ppp*

Hn. *mf* *dim.* *ppp*

Bsn. *ppp* *ppp*

Pno.

Vln. 1 *tutti sord. mf* *senza sord. div. p* *ppp*

Vln. 2 *mf* *senza sord. div. p* *ppp*

Vla. *sord. mf* *senza sord. div. p* *ppp*

Vc. *tutti sord. mf* *senza sord. div. p* *ppp*

D.B.



Metamorphosë II

80

85

Fl. *mp*

Ob. *p* *ppp*

Bs. Cl. *p*

Hn. *p*

Bsn. *p*

Pno. *(S<sup>o</sup>)*

Detailed description: This system contains the woodwind and piano parts for measures 80-85. The Flute part begins with a melodic line marked *mp*. The Oboe part features a rhythmic pattern of eighth notes, starting with a *p* dynamic and ending with a *ppp* dynamic. The Bass Clarinet, Horn, and Bassoon parts play a steady eighth-note accompaniment. The Piano part consists of a dense texture of chords and arpeggiated figures, marked *(S<sup>o</sup>)*.

80

85

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

D.B. *p* *ppp*

Detailed description: This system contains the string parts for measures 80-85. The Violin I and II parts play a melodic line with triplets, marked *p* and *ppp*. The Viola, Violoncello, and Double Bass parts provide a harmonic accompaniment with chords and arpeggiated figures, also marked *p* and *ppp*.

90

Fl. *mf* *ppp*

Ob. *mf* *pp*

Bs. Cl. *mf* *ppp*

Hn. *mf* *ppp*

Bsn. *mf* *ppp*

Pno. *mf* *dim.* *ppp* *pp* *pp* *mf*

*(S<sup>o</sup>)*

Detailed description: This system contains the woodwind and piano parts for measures 90-95. The Flute part has a melodic line marked *mf* and *ppp*. The Oboe part features a rhythmic pattern of eighth notes, marked *mf* and *pp*. The Bass Clarinet, Horn, and Bassoon parts play a steady eighth-note accompaniment, marked *mf* and *ppp*. The Piano part consists of a dense texture of chords and arpeggiated figures, marked *mf*, *dim.*, *ppp*, *pp*, *pp*, and *mf*. A *(S<sup>o</sup>)* marking is present at the beginning of the piano part.

90

Vln. 1 *mf* *ppp*

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

D.B. *arco* *mf* *ppp*

Detailed description: This system contains the string parts for measures 90-95. The Violin I and II parts play a melodic line with triplets, marked *mf* and *ppp*. The Viola, Violoncello, and Double Bass parts provide a harmonic accompaniment with chords and arpeggiated figures, marked *mf* and *ppp*. The Double Bass part is marked *arco*.

95

Fl. -

Ob. -

Bs. Cl. *f* 3

Hn. -

Bsn. -

Pno. *ppp* *pp* *mf* *mf* *f*

Vln. 1 *mp* *cresc.* *f* *unis.* 3

Vln. 2 *mp* *cresc.* *f* 3

Vla. *mp* *cresc.* *f* 3

Vc. *mp* *cresc.* *f*

D.B. -

95

100

Fl. 3 3 3 3

Ob. *f* 3

Bs. Cl. 3 3 3 3

Hn. *f* 3 3 3 3

Bsn. *f* 3 3 3 3

Pno. *f* *cresc.*

Vln. 1 *div.* *unis.* *non div.* 3 3 3 3

Vln. 2 *f* *unis., div.* *non div.* *cresc.* 3 3 3 3

Vla. *f* *non div.* *cresc.* 3 3 3 3

Vc. *f* *non div.* *cresc.* 3 3 3 3

D.B. -

105

Fl. *f* 3 *sfz* *ff* *sfz* *ff* *sfz* *fff* *ff*

Ob. *sfz* *ff* *sfz* *ff* *sfz* *fff* *ff*

Bs. Cl. *f* 3 *sfz* *ff* *sfz* *ff* *sfz* *fff* *ff*

Hn. *sfz* *ff* *sfz* *ff* *sfz* *fff* *ff*

Bsn. *sfz* *ff* *sfz* *ff* *sfz* *fff* *ff*

Pno. *ff* *fff* *fff* *ff* *fff* *ff* *fff* *ff*

Vln. 1 *sfz* *trem.* *ff* *sfz* *ff* *sfz* *fff* *ff* *div.*

Vln. 2 *sfz* *trem.* *ff* *sfz* *ff* *sfz* *fff* *ff* *div.*

Vla. *sfz* *trem.* *ff* *sfz* *ff* *sfz* *fff* *ff* *div.*

Vc. *sfz* *trem.* *ff* *sfz* *ff* *sfz* *fff* *ff*

D.B. *sfz* *ff* *sfz* *ff* *sfz* *fff* *ff*

110

Fl. *dim.*

Ob. 3

Bs. Cl. 3

Hn. 3

Bsn. 6

Pno. *dim.* *ff* 3

110

Vln. 1 *dim.*

Vln. 2 3

Vla. *unis.* 3 *div.*

Vc. 3

D.B. 3

*poco*

115

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

*poco*

*ff*

*ff*

Pno.

*poco*

115

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

120

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Pno.

120

*non div.*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

# Metamorphosë II

Fl. *mf* *ppp* *accel.....* 125 ♩ = 90 130 *p*

Ob. *mf* *ppp*

Bs. Cl. *mf* *ppp*

Hn. *mf* *ppp*

Bsn. *mf* *ppp*

Pno. *p* *3* *pp* *accel.* ♩ = 90 *p* *p* *simile*

Vln. 1 *mf* *ppp* 125 ♩ = 90 130

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

D.B. *ppp*

Fl. *rit.* *p* *3* *a tempo* (♩ = 90) 135 *tr.* *p* *tr.*

Ob.

Bs. Cl. *p*

Hn.

Bsn.

Pno. *rit.* *a tempo* (♩ = 90) 135

Vln. 1 *rit.* *a tempo* (♩ = 90) 135

Vln. 2

Vla.

Vc.

D.B.

Fl. *dim.* 140 *mp*<sup>3</sup>

Ob.

Bs. Cl. *pp* *p* *mp*

Hn.

Bsn.

Pno. *mp*

Vln. 1 *pizz.* *mp* 140 *mp* *4:3*

Vln. 2 *mp* *4:3* *pizz.* *mp* *4:3*

Vla. *mp* *4:3*

Vc. *mp* *pizz.* *4:3*

D.B. *mp* *pizz.* *4:3* *mp*

Fl. 145 *tr* 150

Ob.

Bs. Cl.

Hn.

Bsn.

Pno. *cresc.* *pp*

Vln. 1 *mf* *4:3* *mp* 145 150

Vln. 2 *mf* *4:3*

Vla. *mf* *4:3*

Vc. *mp* *4:3*

D.B. *mp* *4:3*

Metamorphosë II

$\text{♩} = 120$   
 $\text{♩} = \text{♩}$

155

Fl. - - - - -  
Ob. - - - - -  
B♭ Cl. - - - - -  
Hn. - - - - -  
Bsn. - - - - -

Pno. *cresc.*  $\text{♩} = 120$   
 $\text{♩} = \text{♩}$

155

Vln. 1  $\text{♩} = 120$   
Vln. 2  $\text{♩} = 120$   
Vla.  $\text{♩} = 120$   
Vc.  $\text{♩} = 120$   
D.B.  $\text{♩} = 120$

160

Fl. *f*  
Ob. *f*  
B♭ Cl. *f*  
Hn. *f*  
Bsn. *f*

Pno. *f*

160

Vln. 1 *f*  
Vln. 2 *f*  
Vla. *f*  
Vc. *f*  
D.B. *f*

165

Musical score for measures 165-170. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part features complex textures with triplets, sixteenth-note runs, and trills. The string parts are marked *arco* and include various articulations and dynamics.

170

175

Musical score for measures 170-175. This section features a prominent piano part with a descending melodic line and complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamics range from *f* to *ppp*. The woodwind parts (Fl., Ob., B♭ Cl., Hn., Bsn.) play a rhythmic accompaniment with *mf* dynamics. The string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) are marked *sfp* and include *div.* (divisi) markings and triplet patterns.



180

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

Pno. *a* *poco* *f* *mp*

180

Vln. 1 *pizz.*

Vln. 2 *cresc.* *sfp* *unis.* *pizz.* *f*

Vla. *sfp* *cresc.* *unis.* *f* *pizz.*

Vc. *sfp* *cresc.* *unis. pizz.* *f*

D.B. *pizz.* *f*

185

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf*

Bsn. *mf*

Pno. *mp*

185

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

190 195

Fl. *p*

Ob. *p*

Bs. Cl. *p*

Hn.

Bsn.

Pno. *pp*

Vln. 1 *arco pp* *div.*

Vln. 2 *arco pp* *div.*

Vla. *arco pp* *div.*

Vc. *arco pp*

D.B. *pp*

200 205

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Bs. Cl. *dim.* *pp*

Hn. *p dim.* *pp* *ppp*

Bsn. *dim.* *pp*

Pno.  $\text{♩} = 60$   $\text{♩} = 60$

Vln. 1  $\text{♩} = 60$

Vln. 2  $\text{♩} = 60$

Vla.  $\text{♩} = 60$

Vc.  $\text{♩} = 60$

D.B.  $\text{♩} = 60$

Metamorphosë II

*rit.* 210 ♩ = 120

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

Pno. *f*

Vln. 1 *rit.* 210 ♩ = 120

Vln. 2 *unis.* *f*

Vla. *unis.* *f*

Vc. *unis.* *f*

D.B. *f*

215 *dim.* 220 *poco*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Pno. *dim.* *poco*

*unis.* 215 *dim.* 220 *poco*

Vln. 1 *unis.* *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *pizz.*

Fl. *a poco* 225 *ppp* *p* 230

Ob. *ppp* *p*

B♭ Cl. *ppp* *p*

Hn. *ppp* *p*

Bsn. *ppp* *p*

Pno. *pp* *ppp*

Vln. 1 *a div. poco* 225 *ppp* 230

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *arco ppp*

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Hn. *ppp*

Bsn. *ppp*

Pno. *ppp* *mf* *p* *mp* *pp* *mp* *p*

Vln. 1 *ppp* *ppp* *ppp*

Vln. 2 *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp*

D.B. *ppp* *ppp* *ppp* *ppp* *ppp*

*unis.* *div. a 4* *div. a 2* *sul D*

Metamorphosë II

245

Fl. *pp*

Ob.

Bs. Cl. *mf*

Hn.

Bsn. *ppp*

Pno. *pp*, *p*, *mf*

Vln. 1

Vln. 2

Vla. *sul G*

Vc. *ppp*

D.B.

250

Fl. *mf*, *mp*

Ob.

Bs. Cl. *p*

Hn. *mf*, *mf*, *mp*

Bsn. *pp*

Pno. *mf dim.*, *pp*, *p*

250

Vln. 1 *pp*, *ppp*, *ppp*, *ppp*, *ppp*

Vln. 2 *pp*, *ppp*, *ppp*, *ppp*, *ppp*

Vla. *pp*, *ppp*, *ppp*, *ppp*, *ppp*

Vc. *pp*, *ppp*, *ppp*, *ppp*, *ppp*

D.B. *pp*, *ppp*

Fl. *mp* *p* *dim.*

Ob. *ppp* *mf* *p* *dim.*

Bs. Cl. *mp* *p* *dim.*

Hn. *p* *dim.*

Bsn. *p* *dim.*

Pno. *pp* *mf* *ppp*

255

Vln. 1 *trem.*

Vln. 2 *trem.*

Vla. *trem.*

Vc. *trem.*

D.B. *arco trem.*

Tempo rubato ♩ = 120

260 265

Fl. *ppp*

Ob. *ppp*

Bs. Cl. *ppp*

Hn. *ppp*

Bsn. *ppp*

Tempo rubato ♩ = 120

Pno. *cresc.* *pp* *p* *simile*

Tempo rubato ♩ = 120

260 265

Vln. 1 *pp* *morendo...*

Vln. 2 *pp* *morendo...*

Vla. *pp* *morendo...*

Vc. *pp* *morendo...*

D.B. *pp* *morendo...*

Fl. *più mosso* **270** *mf* **275** *meno mosso* *pp*

Ob. *mf*

Bs. Cl. *mf* *pp*

Hn. *mf* *pp*

Bsn. *mf* *pp*

Pno. *più mosso* *pp* *meno mosso*

Vln. 1 *nat.* *più mosso* **270** *mf* *nat.* **275** *meno mosso*

Vln. 2 *mf*

Vla. *mf*

Vc. *pizz.* *mf*

D.B. *mf*

**280** *rit.* *a tempo* (♩=120) **285**

Fl. *rit.* *a tempo* (♩=120)

Ob.

Bs. Cl.

Hn.

Bsn.

Pno. *rit.* *a tempo* (♩=120) *pp*

**280** *sul tasto* *rit.* *a tempo* (♩=120) **285**

Vln. 1 *sul tasto* *ppp*

Vln. 2 *sul tasto* *ppp*

Vla. *sul tasto* *ppp*

Vc. *sul tasto* *ppp*

D.B. *ppp*

Metamorphosë II

290

295

$\text{♩} = 60$

*rit.*

*a tempo*

Fl. *ppp* *mp*

Ob.

Bs. Cl.

Hn.

Bsn. *p*

*rit.*

*a tempo*

$\text{♩} = 60$

Pno. *simile* *p* *mp* *p*

290

295

$\text{♩} = 60$

*rit.*

*a tempo*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *pizz.* *p*

300

Fl. *pp* *p*

Ob. *p*

Bs. Cl. *pp* *mp* *pp* *p*

Hn. *p*

Bsn. *p*

Pno.

300

Vln. 1 *mp* *morendo...*

Vln. 2 *mp* *morendo...*

Vla. *mp* *morendo...*

Vc. *mp* *morendo...*

D.B. *morendo...*



Musical score for measures 295-304. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part features a melodic line with dynamics *p*, *cresc.*, and *ff*, and includes triplet markings. The Oboe and Bass Clarinet parts have a similar melodic line with *cresc.* and *ff* dynamics. The Piano part has a rhythmic accompaniment with *pp* and *p* dynamics. The string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) are marked *nat.* and *f* in the first measure, then *pizz.* and *p* in the second measure, and *arco* and *f* in the third measure.

Musical score for measures 305-314. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), and Piano (Pno.). The Flute part has a melodic line with dynamics *p*, *cresc.*, and *ff*. The Oboe and Bass Clarinet parts have a similar melodic line with *cresc.* and *ff* dynamics. The Bassoon part has a rhythmic accompaniment with *p* and *cresc.* dynamics. The Piano part has a rhythmic accompaniment with *p* and *cresc.* dynamics.

Musical score for measures 315-324. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). All string parts are marked *pizz.* and *p* throughout the measures.

Fl. *f* *dim.* *f* *dim.*

Ob. *f* *dim.*

Bs. Cl. *f* *dim.*

Hn. *f* *dim.*

Bsn. *f* *dim.*

Pno.

Vln. 1 *arco* *f* *pp*

Vln. 2 *arco* *f* *pp*

Vla. *arco* *f* *pp*

Vc. *arco* *f* *pp*

D.B. *arco* *f* *pp*

Fl. *pp*

Ob. *pp* *pp cresc.*

Bs. Cl. *pp*

Hn. *pp*

Bsn. *pp*

Pno. *pp* *p* *pp* *simile*

*♩ = 90*

Vln. 1 *dim.* *ppp* *pp*

Vln. 2 *dim.* *ppp* *pp*

Vla. *dim.* *ppp* *pp*

Vc. *dim.* *ppp* *pp*

D.B. *dim.* *ppp* *pp*

Metamorphosë II

320

Fl. *p*

Ob. *mf*

Bs. Cl. *ppp* *mp*

Hn. *p*

Bsn. *p*

Pno. *p*

*p*

320

Vln. 1 *div. sord.* *ppp*

Vln. 2 *div. sord.* *ppp*

Vla. *div. sord.*

Vc. *sord.*

D.B. *sord.*

325

rit.

330

Fl. *rit.*

Ob.

Bs. Cl. *ppp*

Hn.

Bsn. *ppp*

Pno. *pp* *ppp*

*pp* *ppp*

325

rit.

330

Vln. 1 *ppp* *morendo...*

Vln. 2 *ppp* *morendo...*

Vla. *ppp* *morendo...*

Vc. *ppp* *morendo...*

D.B. *ppp* *morendo...*