MARCIA FUNEBRE.

Adagio assai. ♩=80.

H
cresc.
SCHERZO.
Allegro vivace. 𝅗𝅥.=116.
sempre pp
A
B
espress.

FINALE.

Allegro molto. ♩ =76.

OBOE I.

E
ff
2
sf
Poco Andante. ♪ = 108.
1
sf
sf
p con espressione
sf
cresc.
3
sf
p
cresc.
sf
p
cresc
p
cresc.
p
F
ff
sf
sf
sf
sf
sf
G
sf
sf
sf
sf
p
cresc.
p
cresc.
7
cresc.
f
sempre più f
ff
Presto. ♪ = 116.
10
ff
3
sf
sempre più f
ff

Oboe I.

mf p
1
f
cresc.
9
4
f
2
f
10
p
3
f p
5
f p
5
f
f
1
mf
cresc. molto
ff
3
11
29
Solo.
G.P. senza accel.
mf
rit.
p
a tempo
sf p
sf p
12
Solo.
8
13
f
6
ff p
ff p
14
ff
ffp
pp
8
sf
f
f
15
13
poco rit.
10
rall. poco
11
12
13
14
p
Bassi.
16 Tempo I.
Solo.
p espressivo
cresc.
sf

cresc.
cresc. molto
17
f
ff
18
animato
mf
19
rall. poco a poco
cresc.
ff
Fl.
rall. poco
Tempo I. più animato.
mf
20
sf
2
Solo.
ritardando poco a poco
poco più lento
8
ppp
Religiosamente.

II.

Ein Ball.

Un Bal. A Ball.

32
rallent.
Tempo I.
rallent.
Tempo I.
Animato.
33
ff
p
cresc.
34
f
cresc.
ff
ff
35
poco riten.
14
Clar.
15
16
17
Tempo I. con fuoco.
p
ff
36
sf
sf
sf
sf
sf
ff
1
8
animato
mf
poco vivo string.
cresc.
ff
sf

mf
p leggiero
84
f
1
mf
cresc.
ff
fff
f
85
7
Ob. II.
8
9
ff
poco animato
ff
86

PAUL HINDEMITH

(2 Oboes, English Horn)

Symphonic Metamorphoses

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I. **Allegro** ♩=108

In this solo, breathing is somewhat of a problem. There is really no ideal place to breathe. I would suggest a quick breath between the 4th and 5th measure - taking care not to make the C♯ too short.

II. All of the exposed passages in this movement are technically very difficult and cannot be easily sightread. The student should learn these passages thoroughly using progressive metronome markings if he wishes to avoid a disaster when "the chips are down."

♩= 96
a2
f
K
4
f
1.2.
L
f
E.Hn.
f
M
f
f

N
ff
etc.
♩= 96
1.
mf
2. p
U
a2
1. 2.
V
pp

III. March ♩= 80
1.
mp
E.Hn.
mp
mf
mf
A
a2
1. 2.
f
f
mf
mf
tr
tr
1. 2.
p
mf
p
p
B
cresc.
cresc.
f
a2
3
f
f