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Title

Metamorphosis 3

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Zacharias S. Falkenberg

Metamorphosis 3 (2017)

Full Score in C

Instrumentation

2 Flutes

1 Oboe

2 Clarinets in B \flat

5 Saxophones (Soprano, Alto, 2 Tenor, Baritone)

2 Horns in F

4 Trumpets in B \flat

3 Trombones

1 Bass Trombone

1 Harp

2 Percussions

(Percussion 1: Slapstick, Bass Drum and Marimba

Percussion 2: Xylophone)

1 Piano

1 Electric Guitar (with Wah-Wah)

1 Electric Bass and Upright Bass

1 Drumset (Jazz)

Violin I (7 players)

Violin II (6 players)

Viola (5 players)

Cello (4 players)

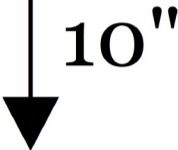
Contrabass (2 players)

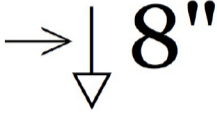
Metamorphosis 3 (2017)

Zacharias S. Falkenberg

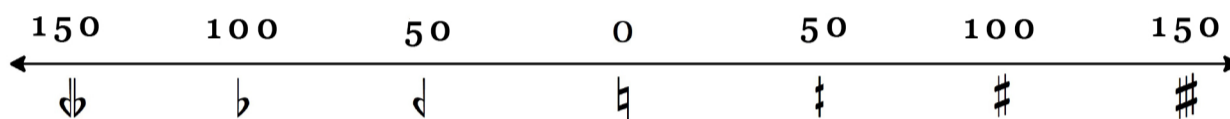
written for the Jong Metropole Orchestra as a commissioned work in association with the Rogier van Otterloo Award.

- This composition consists only of time phases- instead of bars- that are out of tempo and pulse. Each phase begins when the conductor gives a cue. At the beginning of each time phase the approximate duration, in seconds, is given. There are two kinds of indications:

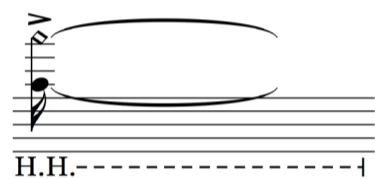

 This is the primary indicator that gives the approximate duration of a phase. In this case 10 seconds.


 Some instruments will come across the secondary indicator, these are subordinate indicators within a time phase. They determine when approximately something happens or changes within a phase. In this case after 8 seconds. Some players will encounter more secondary indicators within a time phase.

- Microtonality in cents



- General notation



Guitar and Electric Bass: Harp Harmonics

Artificial harmonics that are produced by putting the index finger of the pluck-hand softly (don't press the string down) an octave higher of the actual note (same string). The diamond note head indicates where the index finger is to be put, the normal note head is the actual note.



Random notes or part of the drums, play as fast as possible.

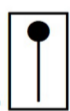


Saxophones:

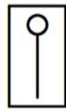
Roughly blow into the octave. As much of disturbing sounds as possible.



Continue playing what was indicated before this.



Hard Mallets



Soft Mallets

- All wind instruments are allowed to breathe whenever necessary. Yet a smooth transition between playing and breathing is asked for.

- Solo by Trombone 1: Make use of the chromatic scale and omit a settled tonality, yet do not let the overall solo have a random characteristic. It is asked for to play over the top and extremely exaggerated. Make sure not be drowned by the orchestra.

- Drums, Bass and Piano:

In bar 105, 117 (only drums) & 118 you will have the indication to play fast jazz, walking bass, and jazz comping. The drummer will always start, he chooses his own tempo (but fast). Bass and piano should adapt to his tempo. Do not settle for a tonality. The piano should play "open" undefined harmonical structures, e.g. chords in 4th etc.

Metamorphosis 3

Zacharias S. Falkenberg
(2017)

Mysterious & disturbing

The score is divided into two systems. The first system includes:

- Flute 1 & 2: *p*, no vibrato
- Oboe
- Clarinets in B \flat 1 & 2
- Soprano Saxophone
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Baritone Saxophone
- Horn in F 1 & 2
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Harp: *f*
- Slapstick: *mf*, Slapstick
- Xylophone: *mf*
- Piano: *f*
- Guitar: *f*, H.H.
- Electric Bass: *f*

The second system includes:

- Drum Set: *mf*, ride bell
- Violin I: no vibrato, *pp* to *p*, 8''
- Violin II: *f*, pizz., *f*
- Viola: *f*, *f*
- Violoncello
- Contrabass

Performance instructions include "no vibrato" for Flute 1 & 2 and Violin I. Dynamic markings range from *pp* to *f*. Time markers (10'', 25'', 8'', 16'') indicate specific durations or points in the music.

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

3

4

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

no vibrato

arco

pp

p

no vibrato

pp

p

10" 15" 2"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

5 6 7

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

10" 15" 2"

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *p*

no vibrato arco

8" 8" 8"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

4" 6" 6" 1" 1" 6"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

growl

stop on cue

3"

growl

3"

growl

3"

11

12

13

14

15

16

4" 6" 6" 1" 1" 6"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

7"

5"

3"

2"

6"

5"

4"

6" stop

3"

5" stop

3"

2"

6"

5"

mf

ff

mf

ff

mf

ff

mf

mf

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

4"

6"

3"

5"

2"

3"

0,5"

2"

4"

3"

2"

0,5"

Solo as fast as possible stop

0,5"

1" stop

1,5" stop

2" stop

growl

growl

growl

growl

mf

f

mf

f

mf

f

mf

f

22

23

24

25

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

Drs

etc.

etc.

etc.

etc.

7"

5"

3"

2"

4"

3"

2"

1"

4"

3"

2"

1"

4"

3"

2"

1"

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Fl. 1 & 2
Ob.
Cl. 1 & 2
Sop. Sax.
Alto 2
Ten. 1
Ten. 2
Bari.
Hn. 1 & 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Hp.
Slapstick
Xyl.
Pno.
Gtr.
E. Bass
Drs.
Vln. I
Vln. II
Vla.
Vc.
Cb.

4"
10"
4"

f

stop on cue

etc.

30 31 32

2"

floor tom

4"
10"
4"

Fl. 1 & 2
Ob.
Cl. 1 & 2
Sop. Sax.
Alto 2
Ten. 1
Ten. 2
Bari.

10" 10"

fff

Hn. 1 & 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

fff

Tbn. 1 *etc.*
Tbn. 2
Tbn. 3
B. Tbn.

fff

33 34

Hp.
Slapstick
Xyl.
Pno.

Bass Drum
p

fff

Gtr.
E. Bass

10" 10"

Drs
Vln. I
Vln. II
Vla.
Vc.
Cb.

strong vibrato

fff

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

over the top an extremely exaggerated unison with drums

f

etc.

38

39

40

41

Hp.

B. D.

Xyl.

Pno.

Gr.

E. Bass

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rods

extremely exaggerated unison with trombone 1

f

etc.

4"

3"

7"

3"

4"

3"

7"

3"

↓ 1"

↓ 2"

↓ 7"

↓ 3"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *etc.*

Tbn. 2

Tbn. 3

B. Tbn.

42

43

44

45

Hp.

B. D.

Xyl.

Pno.

Gr.

E. Bass

↓ 1"

↓ 2"

↓ 7"

↓ 3"

Drs *etc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

↓ ?"

Trombone Solo

↓ ?"

Piano immitates Tbn.1

↓ ?"

Tbn. 2 immitates Tbn. 1

↓ ?"

Tbn. 3 immitates Tbn. 1

↓ ?"

Tbn. 4 immitates Tbn. 1

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1
continue playing over the top and extremely exaggerated

Tbn. 2

Tbn. 3

B. Tbn.

46

47

48

49

50

Hp.

B. D.

Xyl.

Pno.

Gtr.

E. Bass

↓ ?"

Sticks

↓ ?"

↓ ?"

↓ ?"

↓ ?"

Drs
free comping without beat and pulse

Vln. I

Vln. II

Vla.

Vc.

Cb.

no vibrato

Fl. 1 & 2
pp *p cresc.*
no vibrato

Ob.
pp *p cresc.*
no vibrato

Cl. 1 & 2
pp *p cresc.*
no vibrato

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1
don't loose energy

Tbn. 2
don't loose energy

Tbn. 3
don't loose energy

B. Tbn.
don't loose energy

51 52 53

Hp.
ff

Slapstick
Slapstick

Xyl.
ff

Pno.
ff

Gtr.
ff
H.H.-----

E. Bass
ff
H.H.-----

7" no vibrato

Drs
don't loose energy

Vln. I
no vibrato
p cresc.
pizz.

Vln. II
arco
no vibrato
p cresc.

Vla.
pizz.
arco
no vibrato
p cresc.

Vc.
no vibrato
p cresc.

Cb.
pizz.
ff

Sop. Sax. & Ten. Sax immitate Tbn. 1

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

55

56

4"

3"

7"

4"

3"

7"

Tpt. 1 & 2 immitate Tbn.1

3"

3"

7"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

57

58

59

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

3"

3"

7"

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1 & 2 *mf cresc.* **4"** *ff*

Ob. *mf cresc.* **4"** *ff*

Cl. 1 & 2 *mf cresc.* **4"** *ff*

Sop. Sax. /

Alto 2 *p* **2"** *f* **4"** *p* **2"** *f* **4"** *p* **2"** *f* **4"**

Ten. 1 /

Ten. Sax. *p* **3"** *f* **4"** *p* **3"** *f* **4"** *p* **3"** *f* **4"**

Bari. *p* *f* **4"** *p* *f* **4"** *p* *f* **4"**

Hn. 1 & 2 *p* *f* *p* *f* *p* *f*

Tpt. 1 /

Tpt. 2 /

Tpt. 3 /

Tpt. 4 /

Tbn. 1 /

Tbn. 2 /

Tbn. 3 /

B. Tbn. /

60 *mf cresc.* 61 *ff* 62 *ff*

Hp. *mf cresc.* *ff* *ff*

Slapstick /

Xyl. *mf cresc.* *ff*

Pno. *mf cresc.* *ff* *ff*

Gtr. wah close *mf cresc.* *ff* *ff*

E. Bass *mf cresc.* *ff* *ff*

4" **4"** **4"**

Drs. *mf cresc.* *ff* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. arco *mf cresc.* *ff* *ff*

10"

6"

4"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2
growl
ff

Ten. 1

Ten. 2
growl
ff

Bari.
growl
ff

Hn. 1 & 2
growl
ff

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

66

67

68

Hp.

Slapstick

Xyl.

Pno.

Gtr.
open

E. Bass
To Mar.
To U. Bass

10"

6"

4"

Drs

Vln. I
pizz.

Vln. II
pizz.

Vla.
pizz.

Vc.
pizz.

Cb.
pizz.

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

69

70

71

72

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass

4"

2"

7"

2"

Drs

f

etc.

f

etc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10"

2"

3"

1"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

73

74

75

76

Hp.

Slapstick

Xyl.

Pno.

Gr.

E. Bass

10"

2"

3"

1"

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

2" 1" 5" 1" 1" 1" 1" 1"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax. *pp* *f* *p* *f* *p* *f* *p* *f*

Alto 2 *pp* *f* *p* *f* *p* *f* *p* *f*

Ten. 1 *pp* *f* *p* *f* *p* *f* *p* *f*

Ten. 2 *pp* *f* *p* *f* *p* *f* *p* *f*

Bari. *pp* *f* *p* *f* *p* *f* *p* *f*

Hn. 1 & 2

Tpt. 1 *pp* *f* *p* *f* *p* *f* *p* *f*

Tpt. 2 *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tpt. 3

Tpt. 4

Tbn. 1 *pp* *f* *p* *f* *p* *f* *p* *f*

Tbn. 2 *pp* *f* *p* *f* *p* *f* *p* *f*

Tbn. 3

B. Tbn.

77 78 79 80 81 82 83 84

Hp.

Slapstick

Xyl.

Pno.

Gtr.

E. Bass *f* *p* *f* *p* *f* *p* *f* *p* *f*

Upright Bass arco

2" 1" 5" 1" 1" 1" 1" 1"

Drs. *pp* *f* *p* *f* *p* *f* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

0,5"

0,5"

0,5"

2"

1"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Hp.

Mar.

Xyl.

Pno.

Gtr.

U. Bass

Drs.

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

97

98

99

100

p

f

etc.

30"

6"

hold highest note

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

etc.

etc.

etc.

etc.

etc.

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

hold highest note

105

106

Hp.

Mar.

Xyl.

Pno.

Gtr.

U. Bass

etc.

etc.

etc.

→ 17" comp fast jazz (app. 3 sec. after bass plays walking bass)

→ 14" pizz. fast walking bass (app. 4 sec. after drums plays fast swing)

etc.

etc.

hold highest note

hold highest note

30"

→ 10" smoothly morph into fast swing

6"

etc.

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

etc.

etc.

etc.

etc.

etc.

etc.

highest note

highest note

highest note

highest note

highest note

highest note

Fl. 1 & 2
Ob.
Cl. 1 & 2
Sop. Sax.
Alto 2
Ten. 1
Ten. 2
Bari.

Hn. 1 & 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Hp.

Slapstick
Xyl.
Pno.
Gtr.
U. Bass

Drs.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1 & 2 *p cresc.*

Ob. *p cresc.*

Cl. 1 & 2 *p cresc.*

Sop. Sax. *p cresc.* etc. etc. etc.

Alto 2 *p cresc.* etc. etc. etc.

Ten. 1 *p cresc.* etc.

Ten. 2 *p cresc.* etc.

Bari.

Hn. 1 & 2 *cresc.*

Tpt. 1 *p cresc.* etc. etc.

Tpt. 2 *p cresc.* etc. etc.

Tpt. 3

Tpt. 4

Tbn. 1 *p subito cresc.* etc. etc. etc.

Tbn. 2 *p subito cresc.* etc. etc. etc.

Tbn. 3 *p subito cresc.* etc. etc. etc.

B. Tbn. *p subito cresc.* etc. etc. etc.

118 119 120

Hp.

Slapstick

Xyl.

Pno. *p cresc.* start comp fast jazz etc. etc. etc.

Gtr.

U. Bass *p cresc.* start fast walking bass etc. etc. etc.

Drs *etc.* etc. etc.

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

8"

4"

4"

8"

4"

4"

Fl. 1 & 2

Ob.

Cl. 1 & 2

Sop. Sax.

Alto 2

Ten. 1

Ten. 2

Bari.

Hn. 1 & 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Hp.

Slapstick

Xyl.

Pno.

Gtr.

U. Bass

Drs

Vln. I

Vln. II

Vla.

Vc.

Cb.

4"

8"

8"

121

122

123

124

mf cresc.

etc.

ff

random note at app. range

random note

random note

random note

random note

random note