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Metamorphose

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ARASH MAJD

Metamorphose

for Pierrot ensemble and percussion

Written for Ensemble TM+

Premiered by Ensemble TM+ on May 20, 2019 during Ensemble TM+ residency at the University of California, Los Angeles.

Awarded selected work for the 10th anniversary of *Hear Now Festival* in Los Angeles, U.S.A.

Program Notes:

Metamorphose is about the process of transformation. This piece manifests the experience of metamorphosis of a thunderous, extremely dissonant, and violent block of noise into a soft, atmospheric, and dissonant yet beautiful composition. I primarily used set theory to justify my intuitive pitch plan for the piece, so while at times *Metamorphose* employs set theory to structure the overall pitch plan, at other times, it processes sound as color. The symbiotic relationship between pitch and timbre contributes to the form in *Metamorphose. The* thunderous block of noise acts as an indicator to clarify the overall form and to create a contrast with pitch-oriented materials.

Performance Notes for Flute:

1) For ZA sound refer to 1':40'', for ZO sound refer to 2':05", for KA sound refer to 02':25" of the video below. These is the exact preferred sound.
https://www.youtube.com/watch?v=Kp9mm1zApSs

2) Tongue pizzicato: Refer to 00: 53'' of the video below. This is the exact preferred sound.
https://www.youtube.com/watch?v=Kp9mm1zApSs

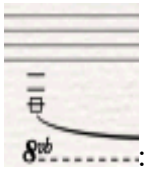
3) The goal of the whistle tone in flute is to emulate the pitches in Piano or vibraphone.

Performance Notes for Bb Bass Clarinet:

To perform an “ee” air sound please refers to 2:05 of the video link below.
The “ee” air sound should be performed with open mouth at all times. Also, the “O” air sound should be performed with close mouth at all times. Therefore, performance of “ee” air sound that transforms to “O” sound starts with open mouth and ends with close mouth and vice versa.
https://www.youtube.com/watch?v=Fr9BJmF0-Lw

Performance Notes for Piano:

1) : Hit the lowest strings firmly with palm of hand, while the pedal is down. The goal is to get a nice and clear BOOM sound. Almost gong like sound.

2)  : Muffle the string and play the key on the piano. Pedal has to be down.

3) It is beneficial to have a device that would muffle all the strings from B2 to B4, rehearsal I & J.

Performance Notes for Violin & Cello:

1) s.p.3: On the bridge
2) s.p.2: right before the bridge
3) s.p.1: right before s.p.2

: Wide Vibrato

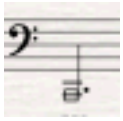
: Vibrato

: Snap pizzicato

2) Pitchless Bow: To see a video of this technique, watch the below video from 2:50 to the end.

https://www.youtube.com/watch?v=y2GPTY_MYkM&index=4&list=PL0_riGVa_iQgKQLb1yZ4xj4vnbHoabTeX

3) Bar 16: With the wooden part of the bow slide up to the nut from the bridge then slide down to the bridge.

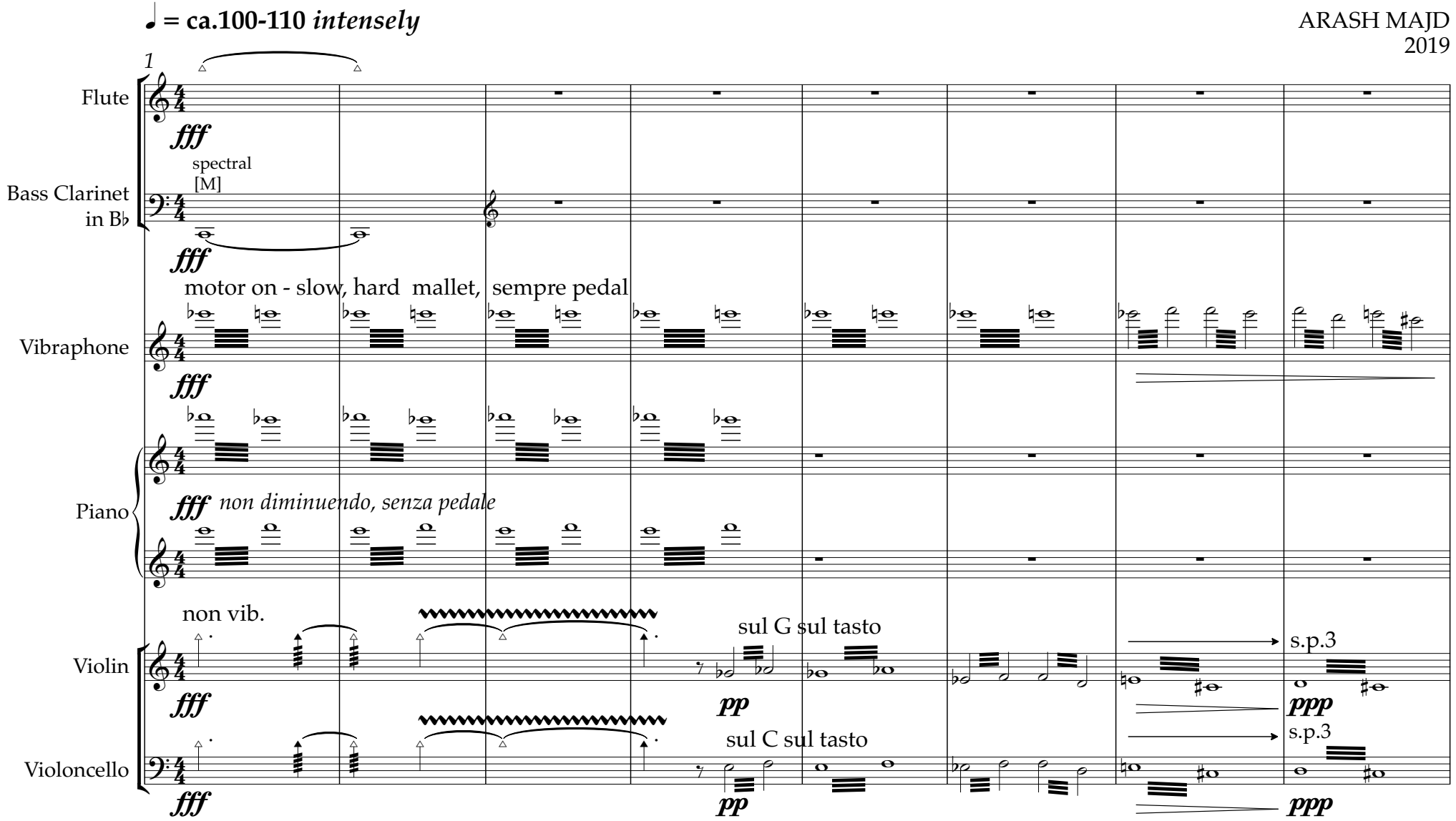
4)  : **White Noise:** To see a video of this technique, please click on the link below.

https://www.youtube.com/watch?v=ky0d8AVBPgE

score transposed

Metamorphose

ARASH MAJD
2019



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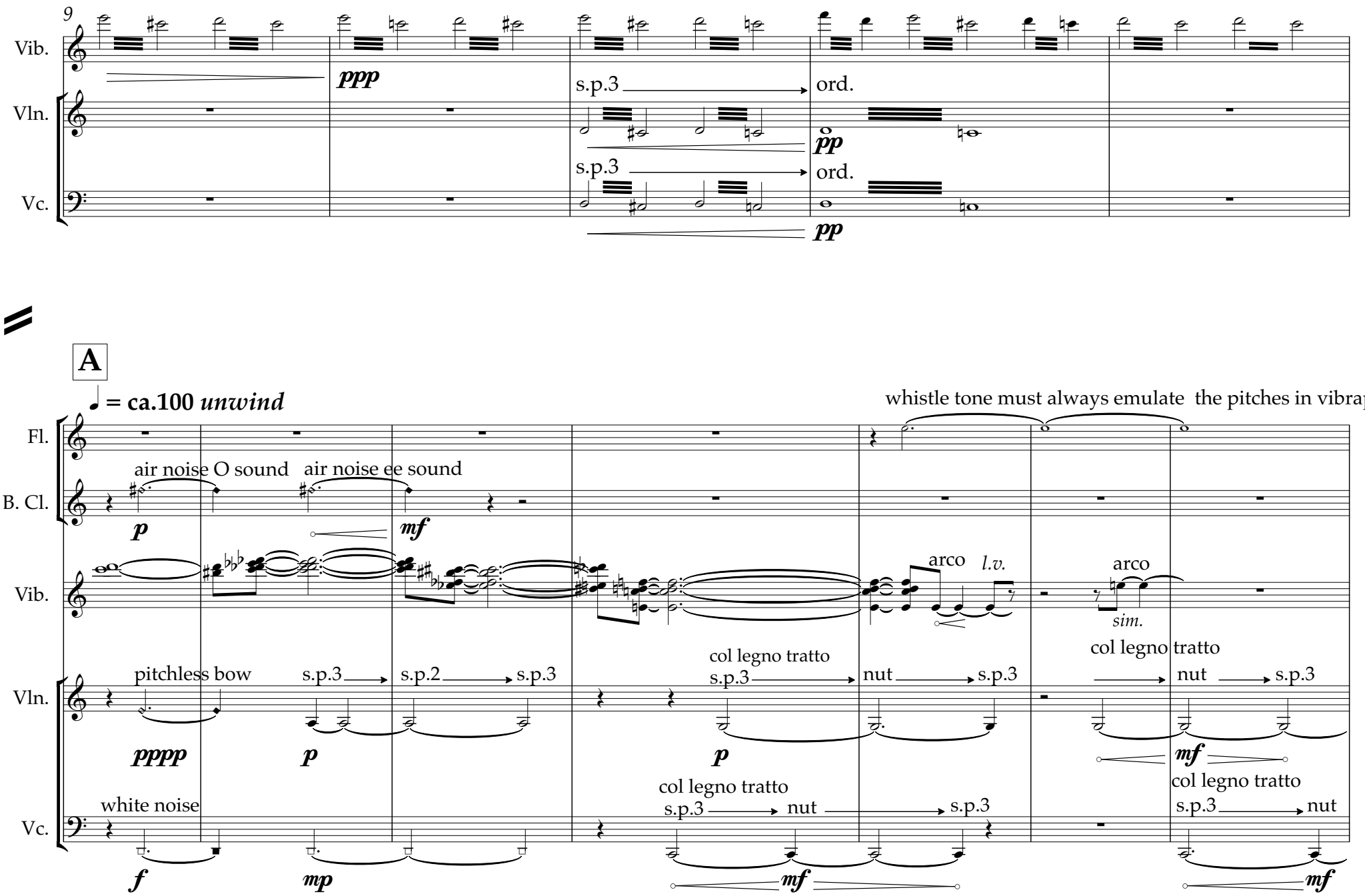
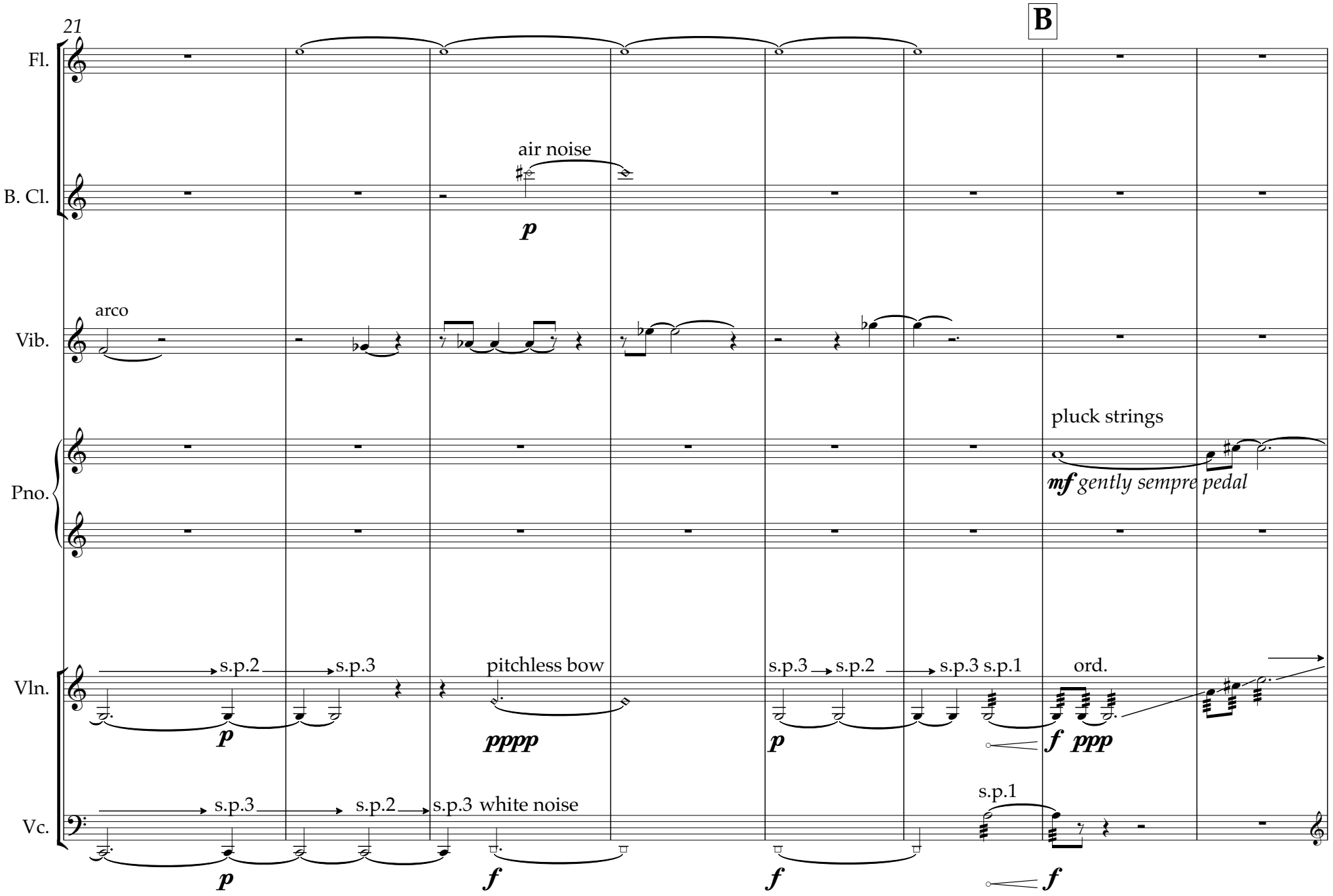
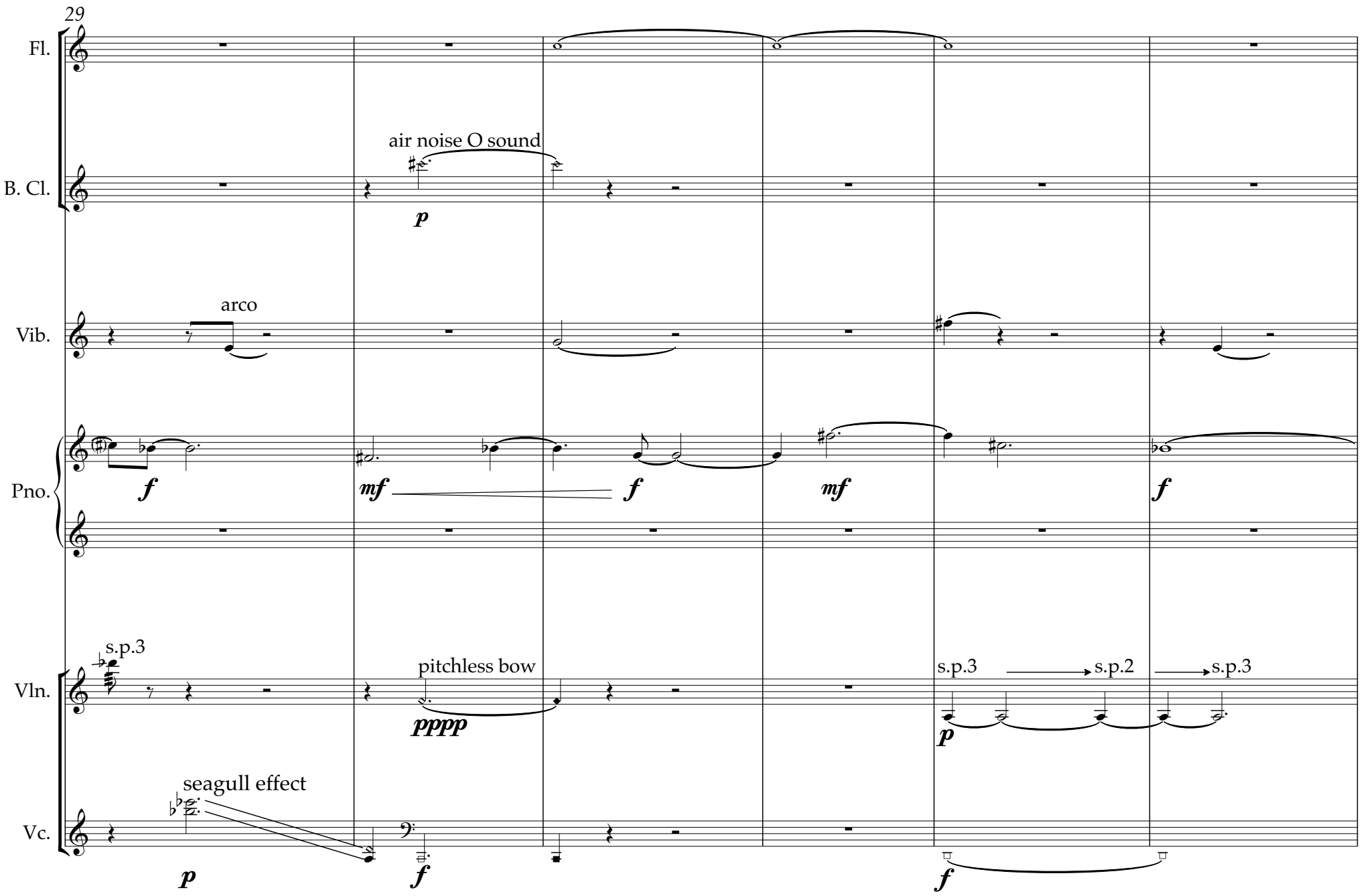
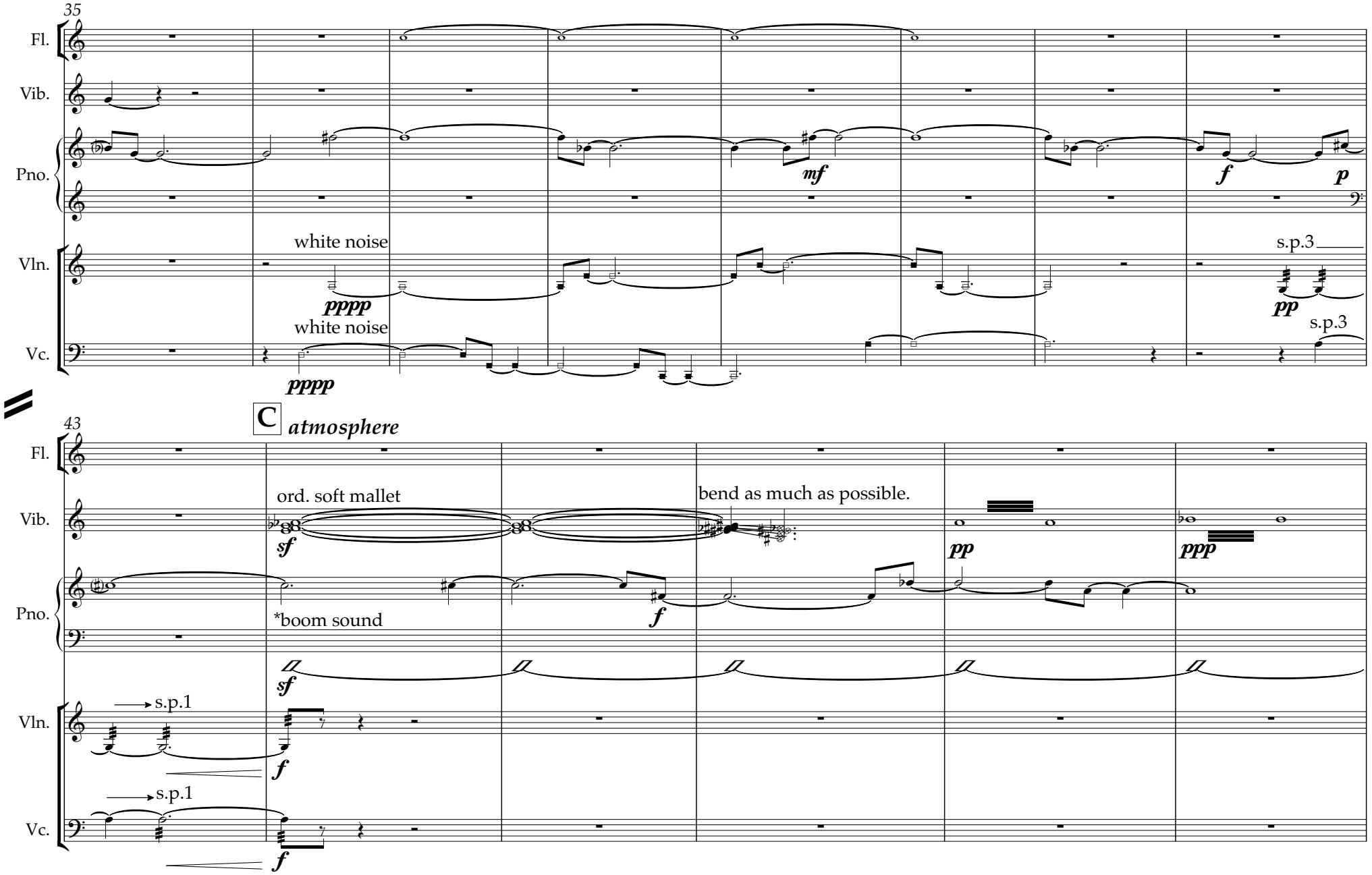
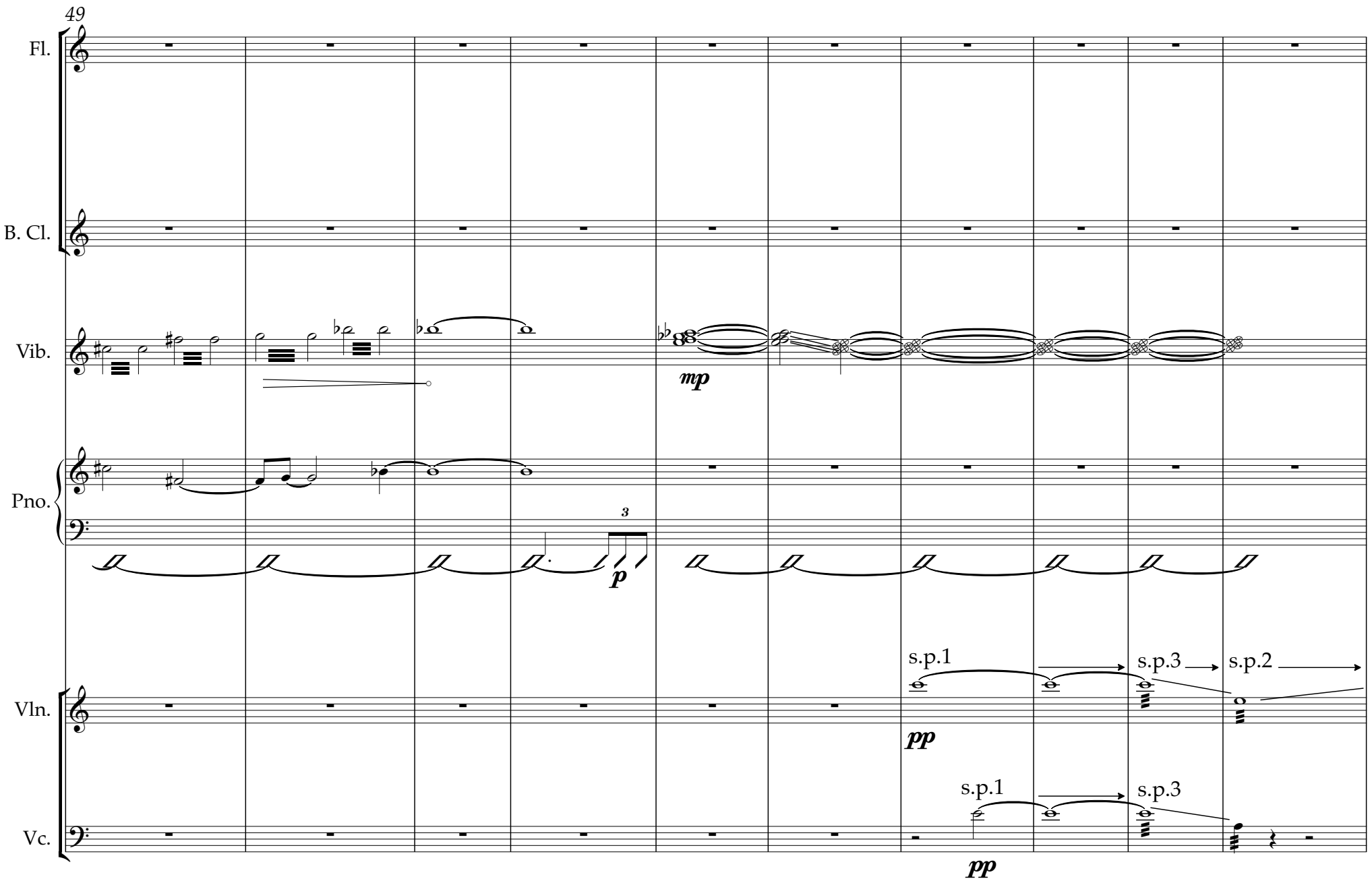

9
Vib.
Vln.
Vc.
ppp
s.p.3
ord.
pp
s.p.3
ord.
pp
A
= ca.100 unwind
whistle tone must always emulate the pitches in vibraphone.
Fl.
B. Cl.
Vib.
Vln.
Vc.
air noise O sound
air noise ee sound
p
mf
arco
l.v.
arco
sim.
pitchless bow
s.p.3
s.p.2
s.p.3
col legno tratto
s.p.3
nut
s.p.3
col legno tratto
nut
s.p.3
pppp
p
p
mf
white noise
col legno tratto
s.p.3
nut
s.p.3
col legno tratto
s.p.3
nut
f
mp
mf
mf


21
B
Fl.
B. Cl.
air noise
p
Vib.
arco
Pno.
pluck strings
mf gently sempre pedal
Vln.
s.p.2
s.p.3
p
pitchless bow
pppp
s.p.3
s.p.2
s.p.3 s.p.1
p
ord.
f ppp
Vc.
s.p.3
s.p.2
s.p.3 white noise
p
f
f
s.p.1
f

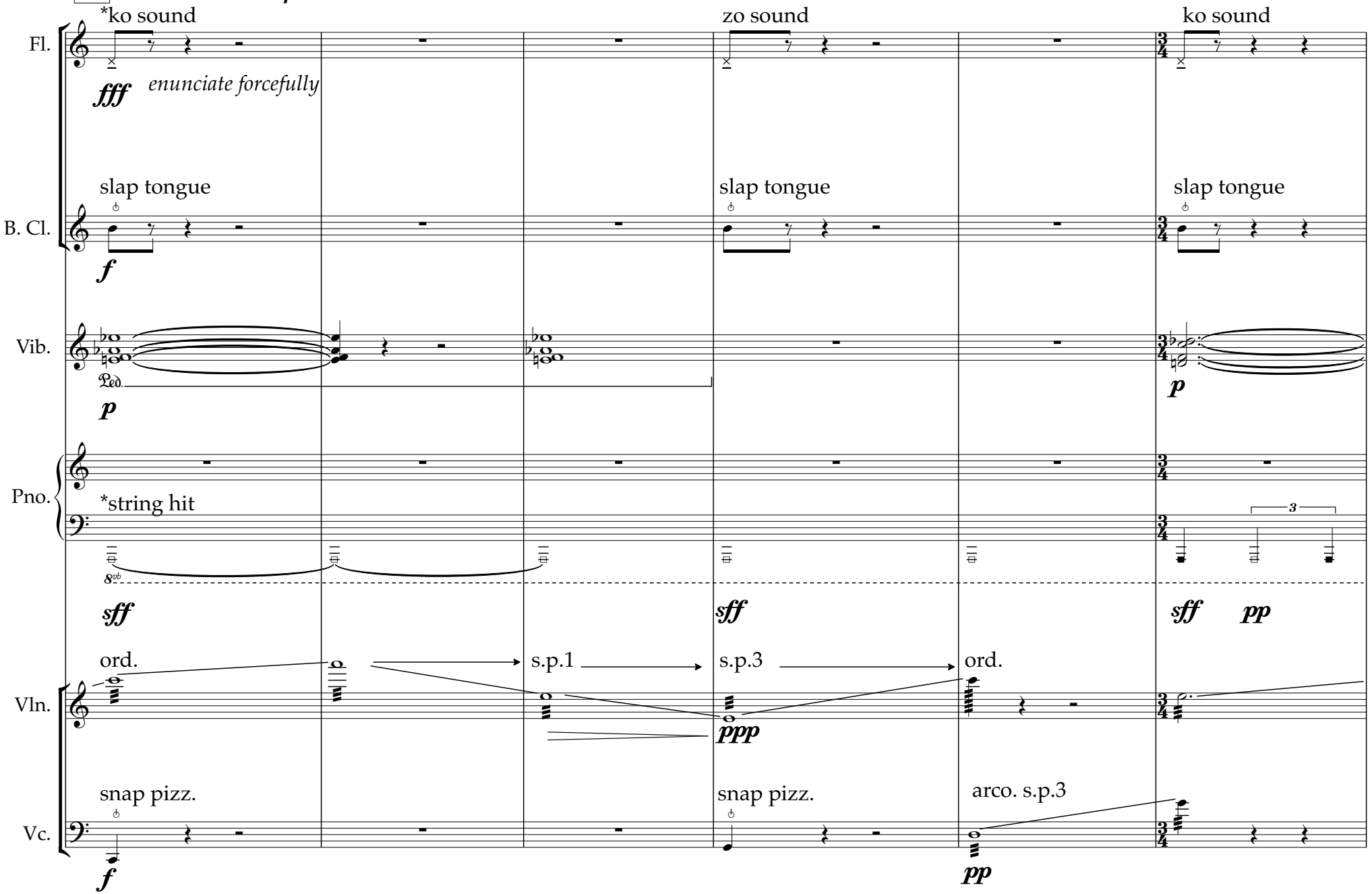

29
Fl.
B. Cl.
air noise O sound
p
Vib.
arco
Pno.
f
mf
f
mf
f
Vln.
s.p.3
pitchless bow
pppp
s.p.3
s.p.2
s.p.3
p
Vc.
seagull effect
p
f
f


35
Fl.
Vib.
Pno.
Vln.
Vc.
white noise
pppp
white noise
pppp
mf
f
p
s.p.3
pp
s.p.3
C
atmosphere
43
Fl.
Vib.
Pno.
Vln.
Vc.
ord. soft mallet
sf
*boom sound
sf
f
bend as much as possible.
pp
ppp
s.p.1
f
s.p.1
f

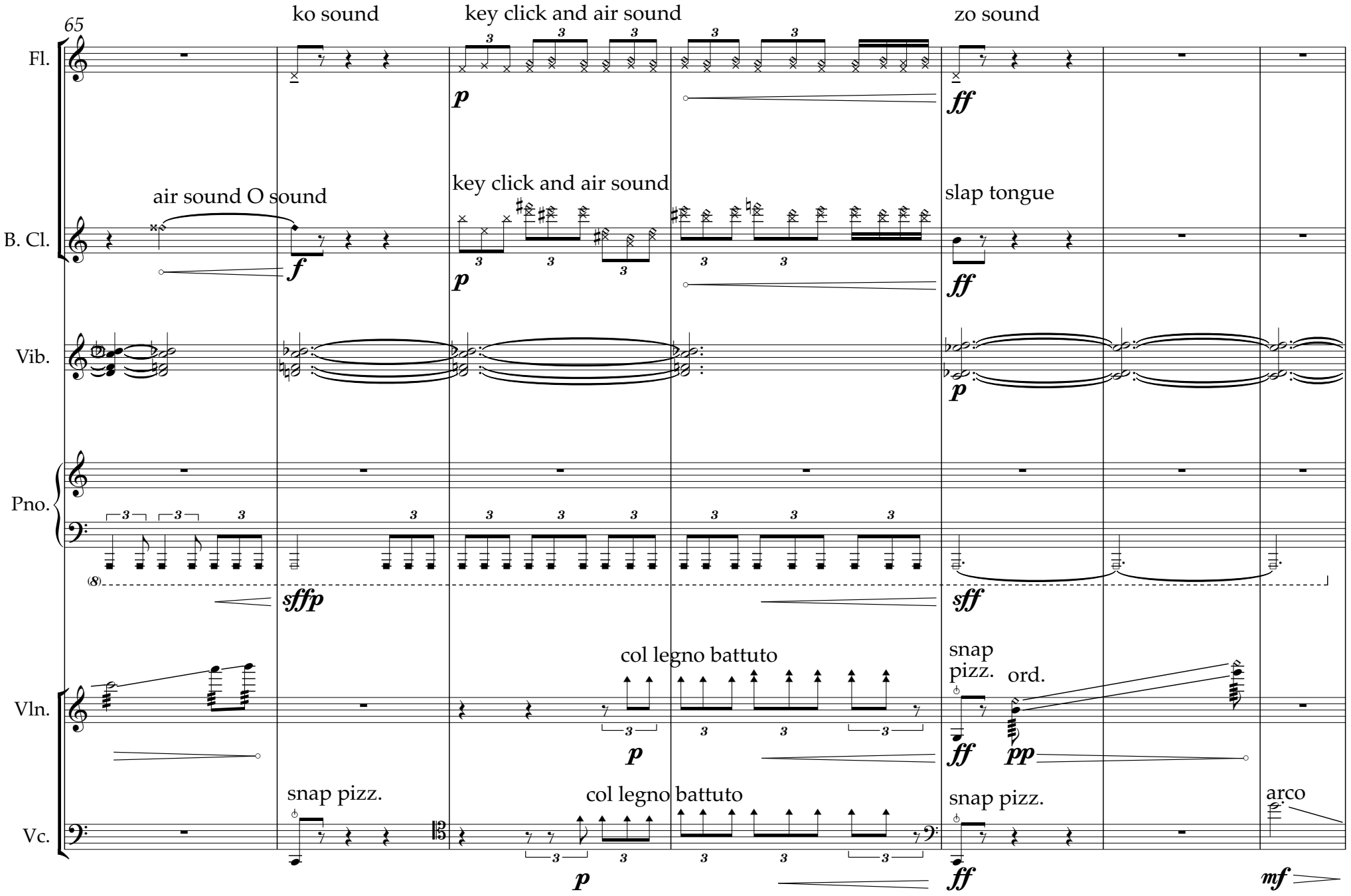


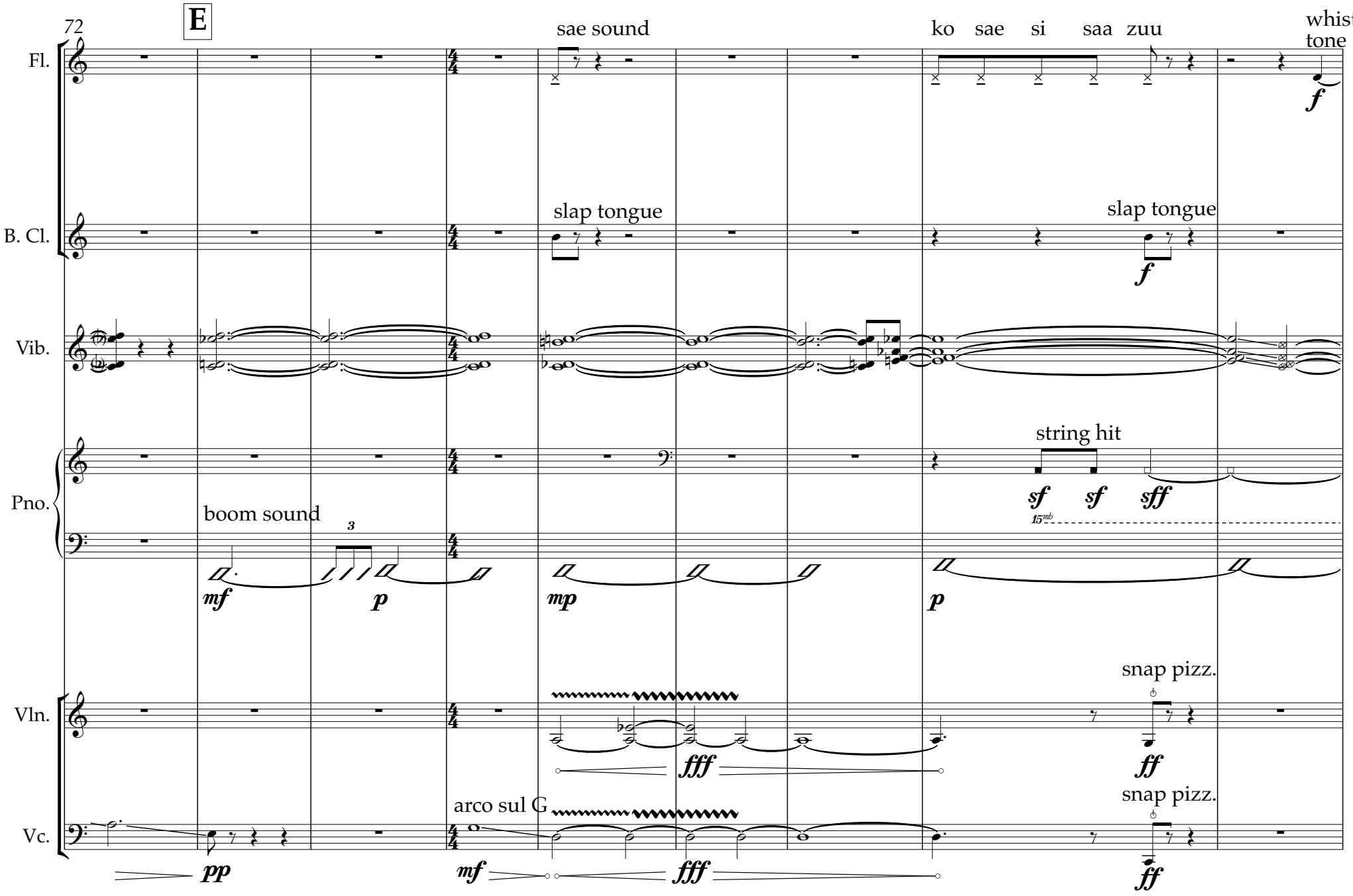
*__boom sound:__ strike the lowest strings with the palm of hand

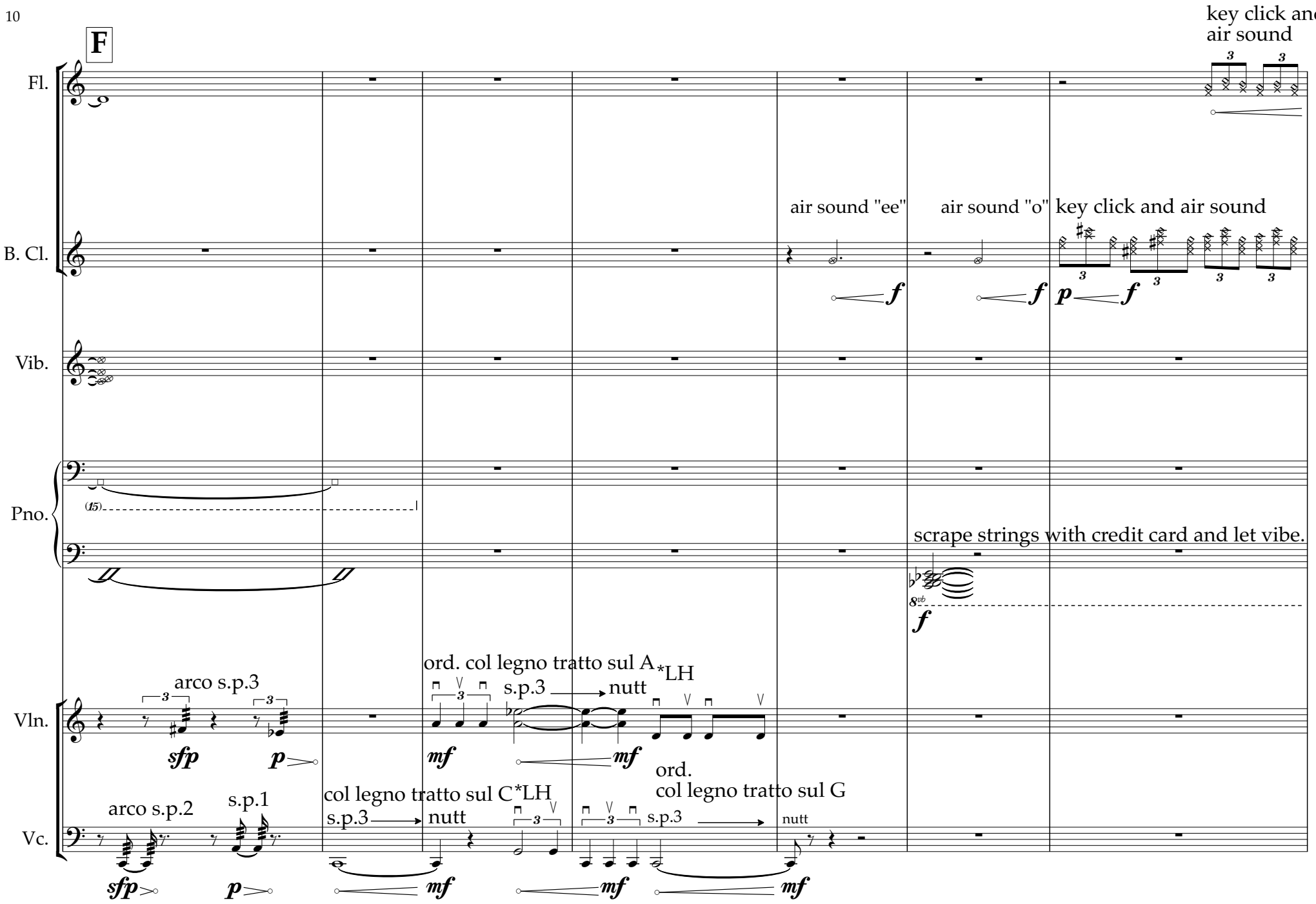
D ***vertical interruptions***



*__string hit:__ hold the string from inside and strike the key on the piano
*__note:__ Flute must always forcefully accent all first letters. Like the K of the Ko and so on.

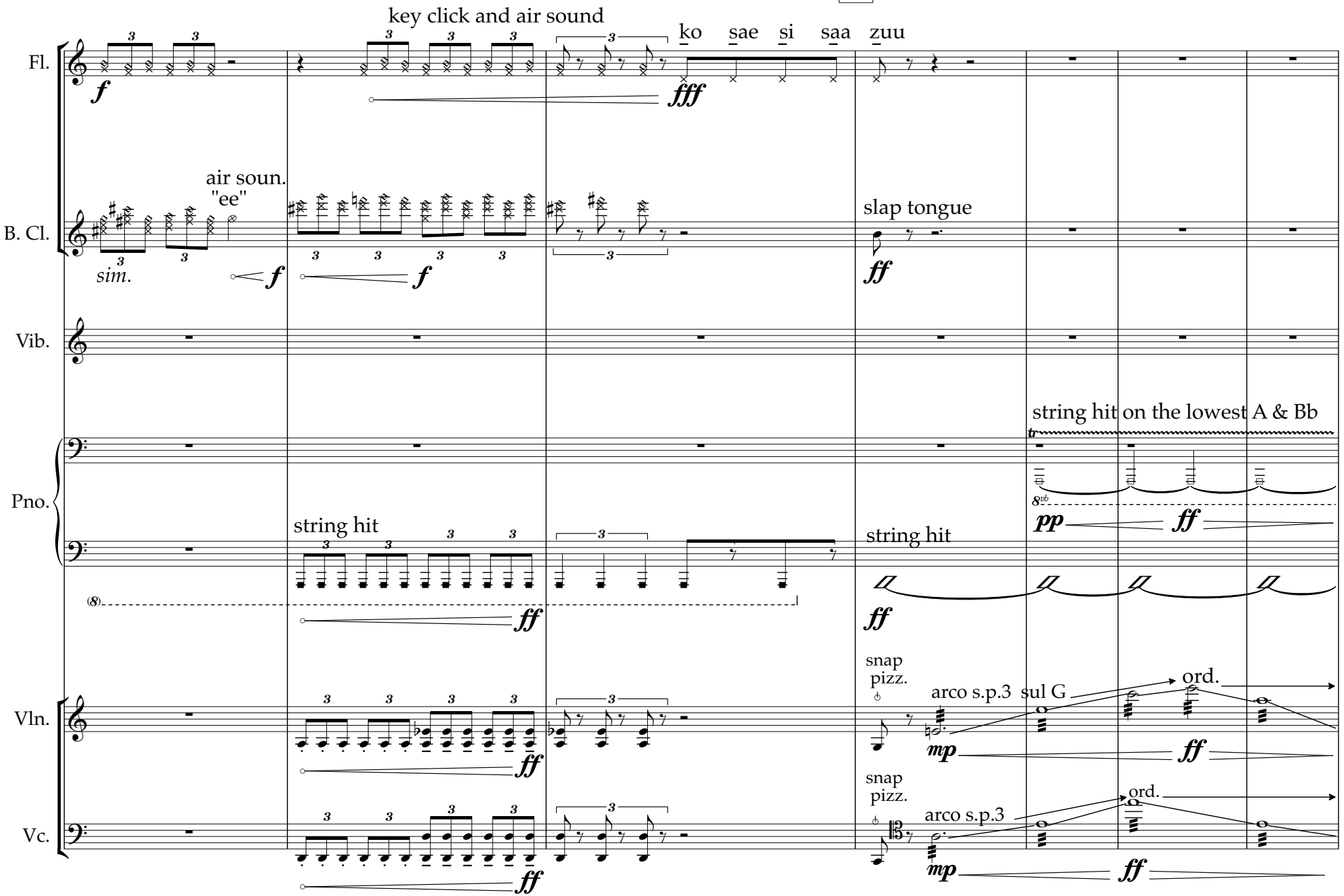

65
Fl.
ko sound
key click and air sound
zo sound
p
ff
B. Cl.
air sound O sound
key click and air sound
slap tongue
f
p
ff
Vib.
p
Pno.
sffp
sff
Vln.
col legno battuto
snap pizz.
ord.
p
ff
pp
Vc.
snap pizz.
col legno battuto
snap pizz.
arco
p
ff
mf

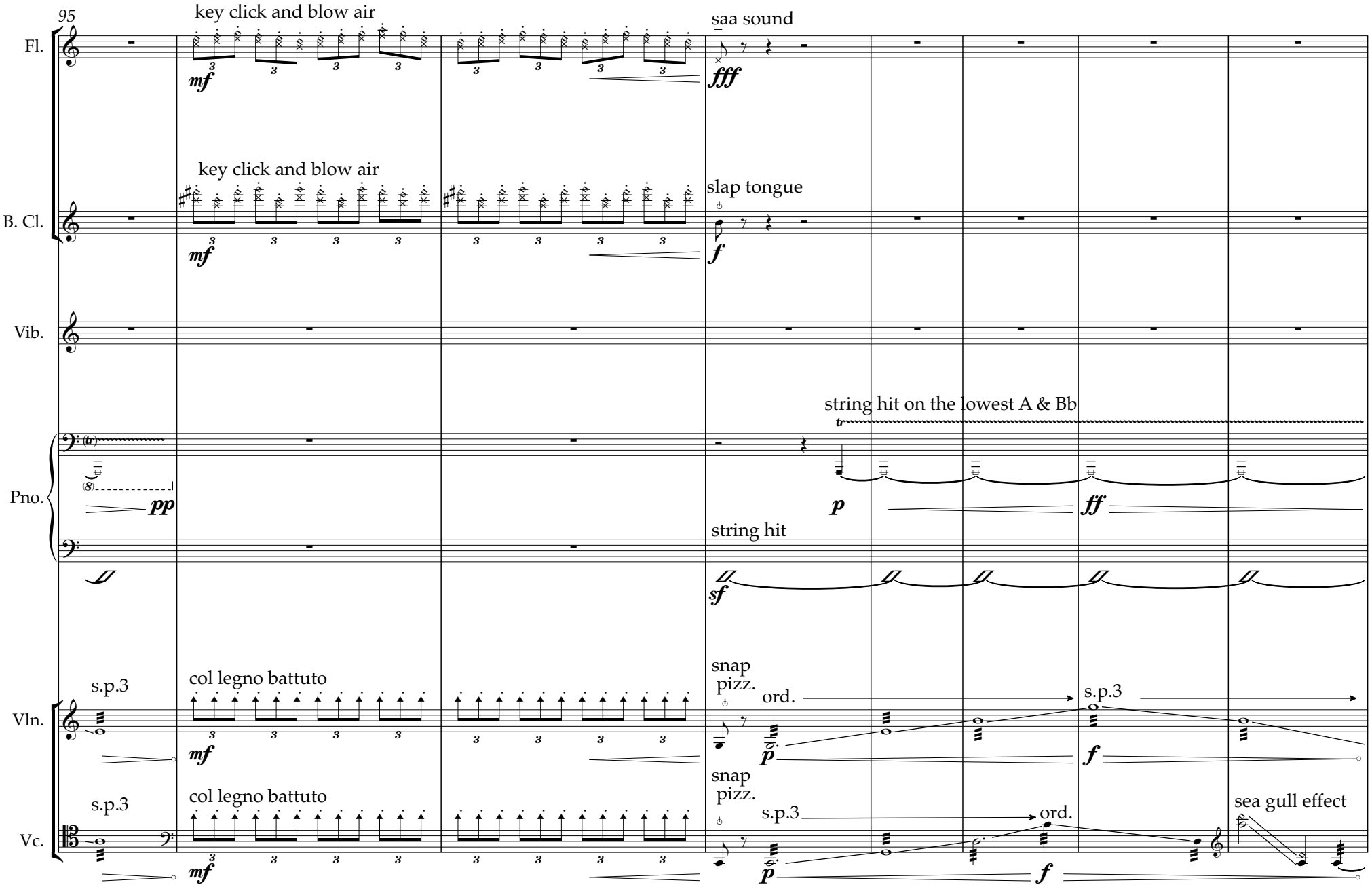

72
E
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
sae sound
ko sae si saa zuu
whistle tone
slap tongue
slap tongue
string hit
boom sound
snap pizz.
snap pizz.
arco sul G

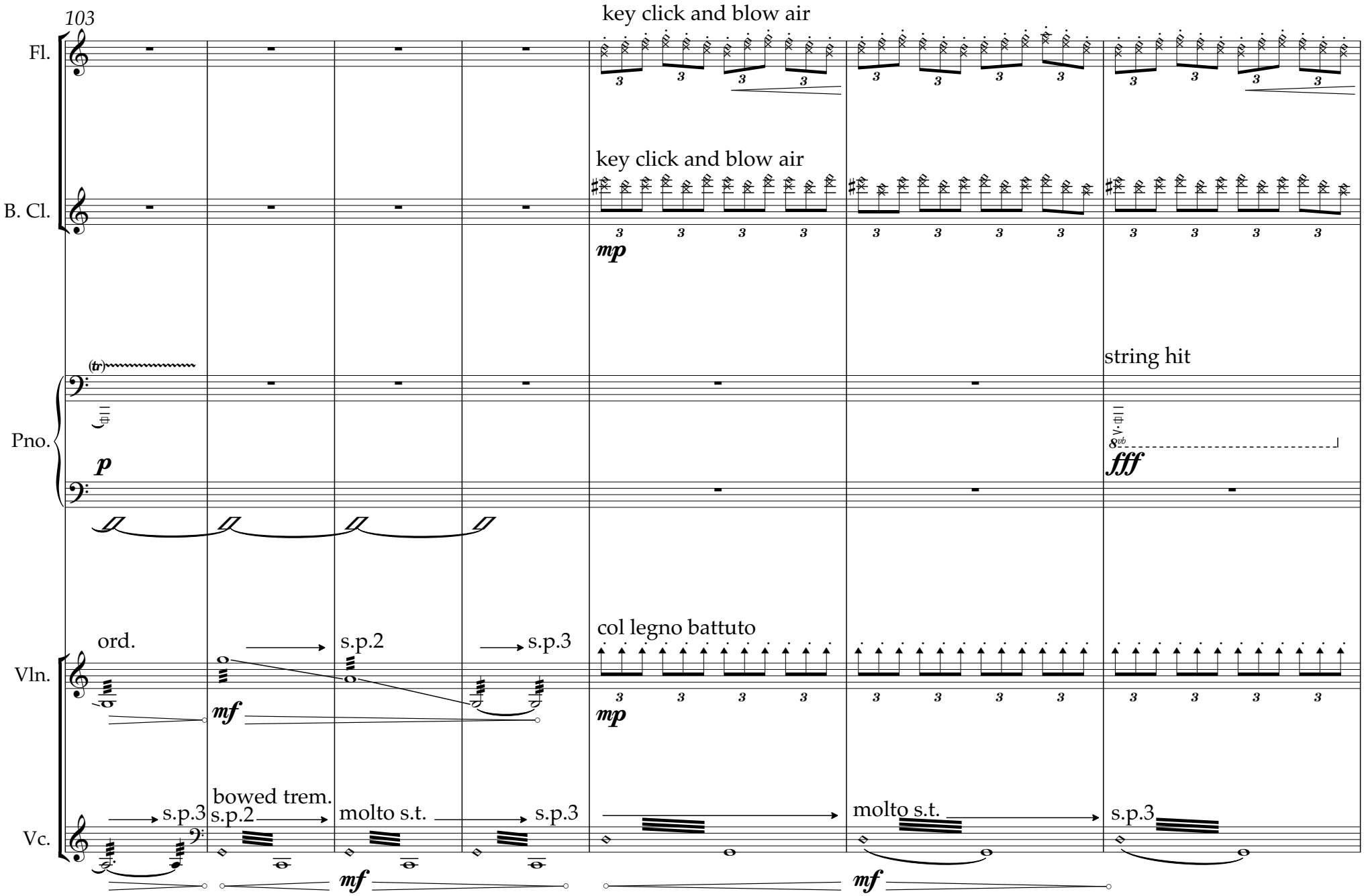


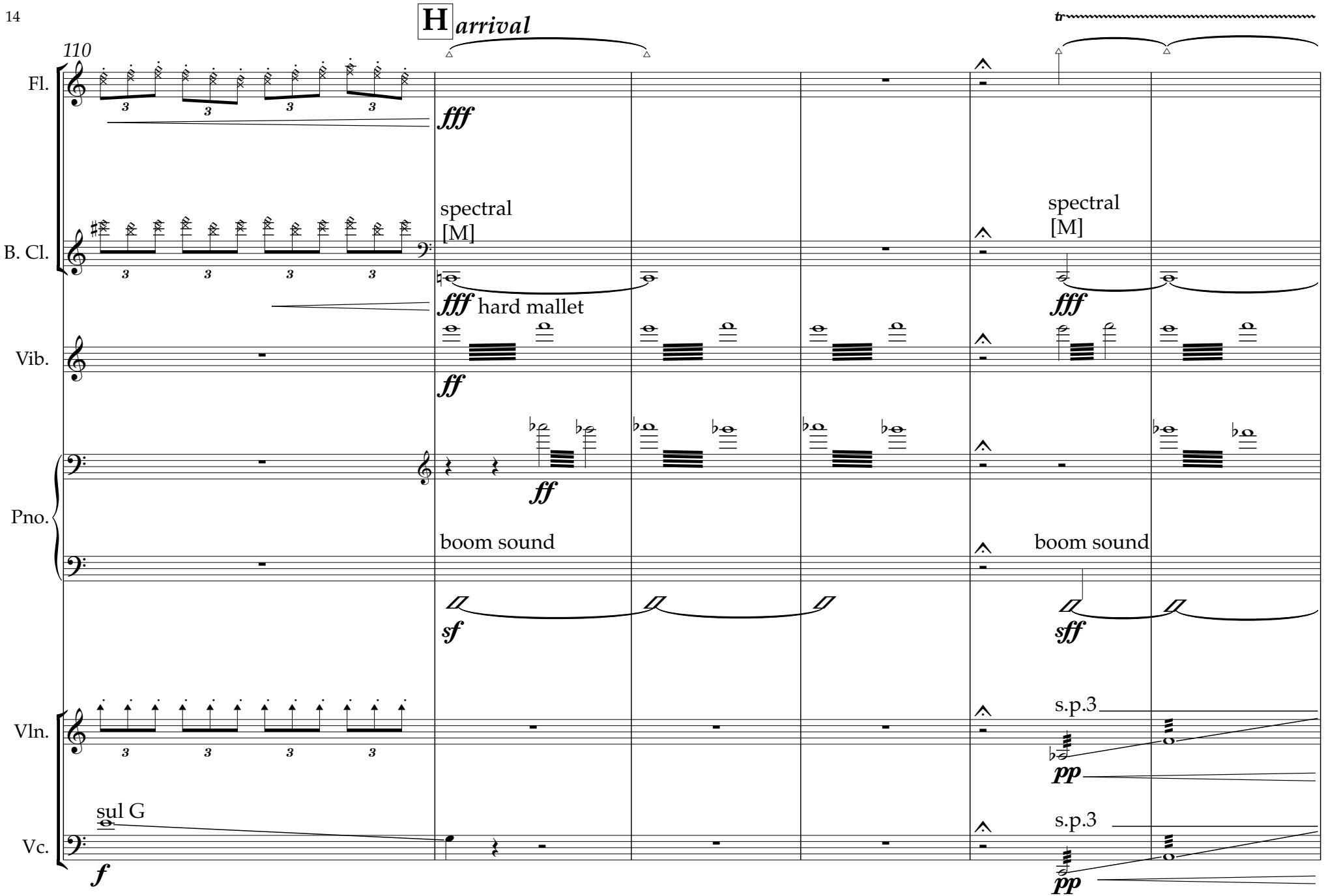
*LH= lower half

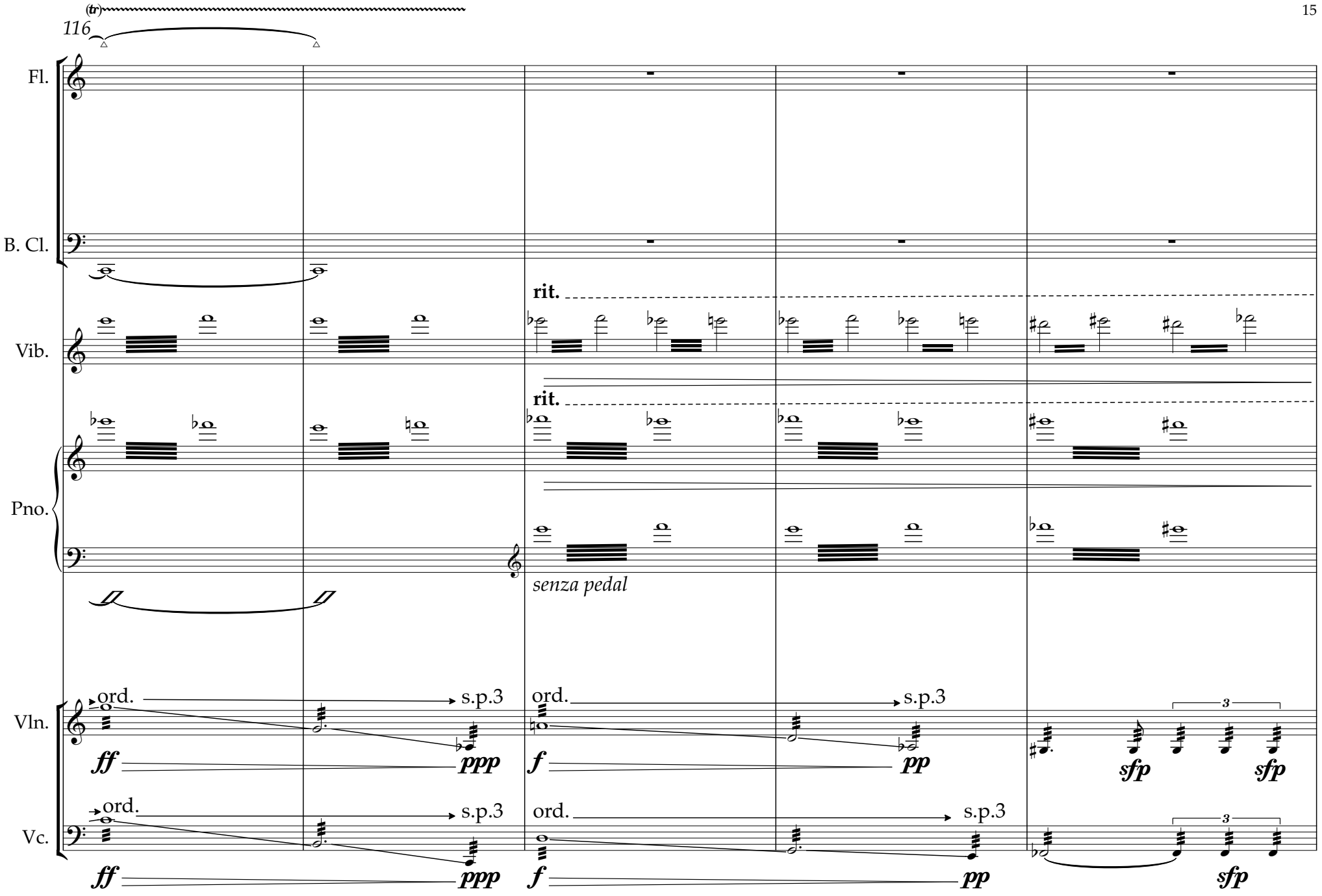
G

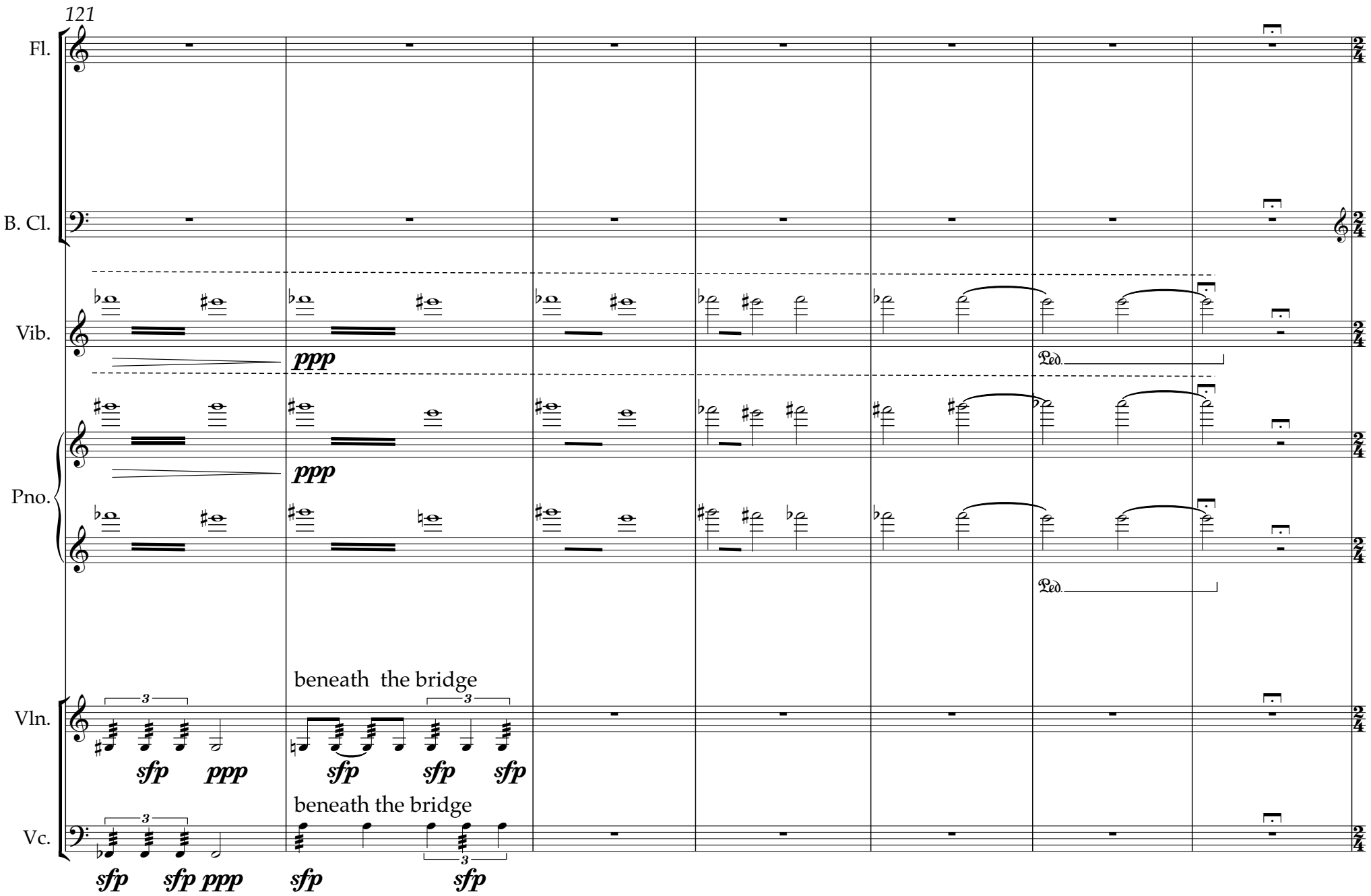

Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
key click and air sound
ko sae si saa zuu
air soun.
"ee"
sim.
slap tongue
string hit on the lowest A & Bb
string hit
string hit
snap pizz.
arco s.p.3 sul G
ord.
snap pizz.
arco s.p.3
ord.

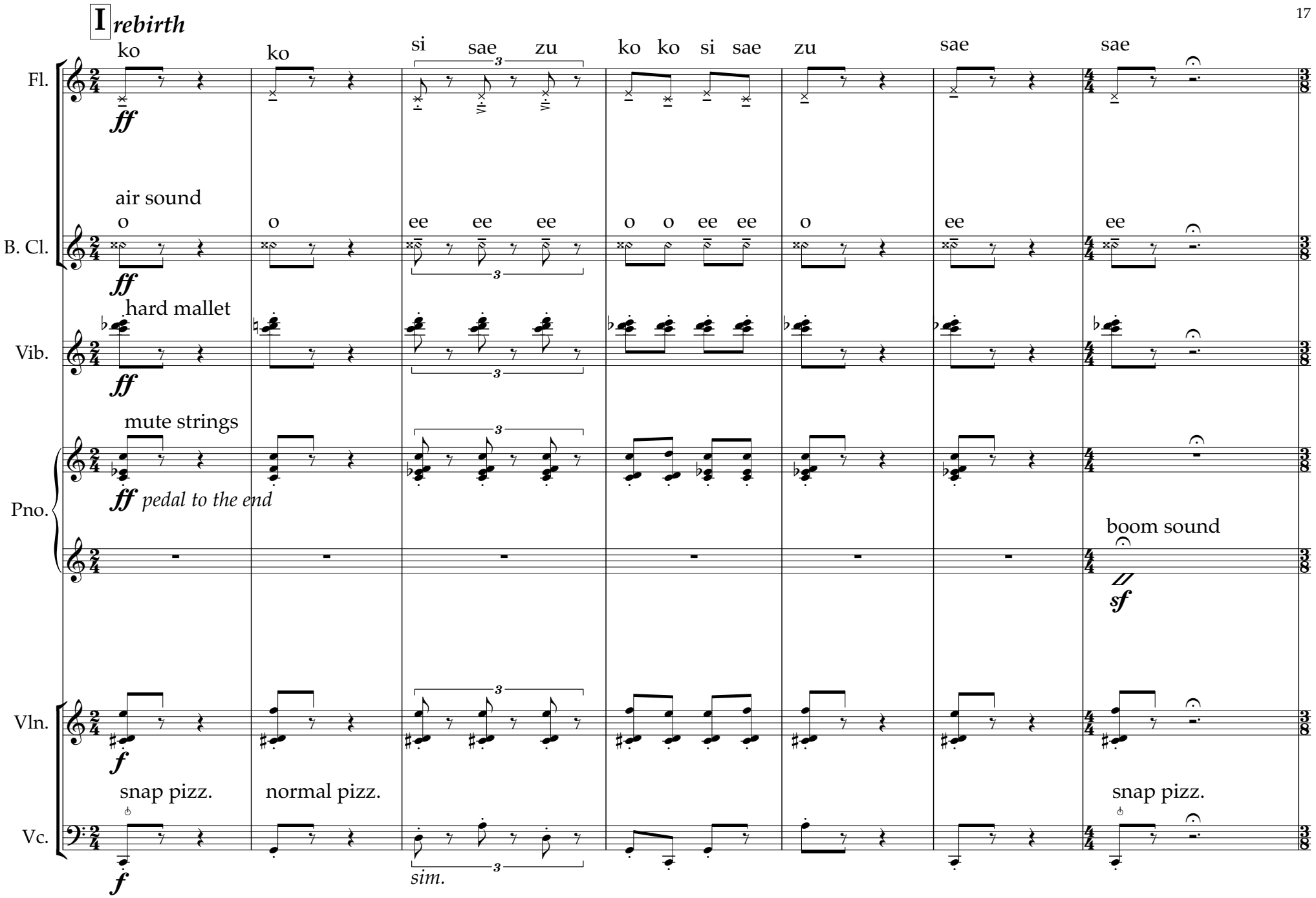

95
Fl.
key click and blow air
mf
saa sound
fff
B. Cl.
key click and blow air
mf
slap tongue
f
Vib.
Pno.
pp
string hit on the lowest A & Bb
p
ff
string hit
sf
Vln.
s.p.3
col legno battuto
mf
snap pizz.
ord.
p
s.p.3
f
Vc.
s.p.3
col legno battuto
mf
snap pizz.
s.p.3
ord.
p
f
sea gull effect

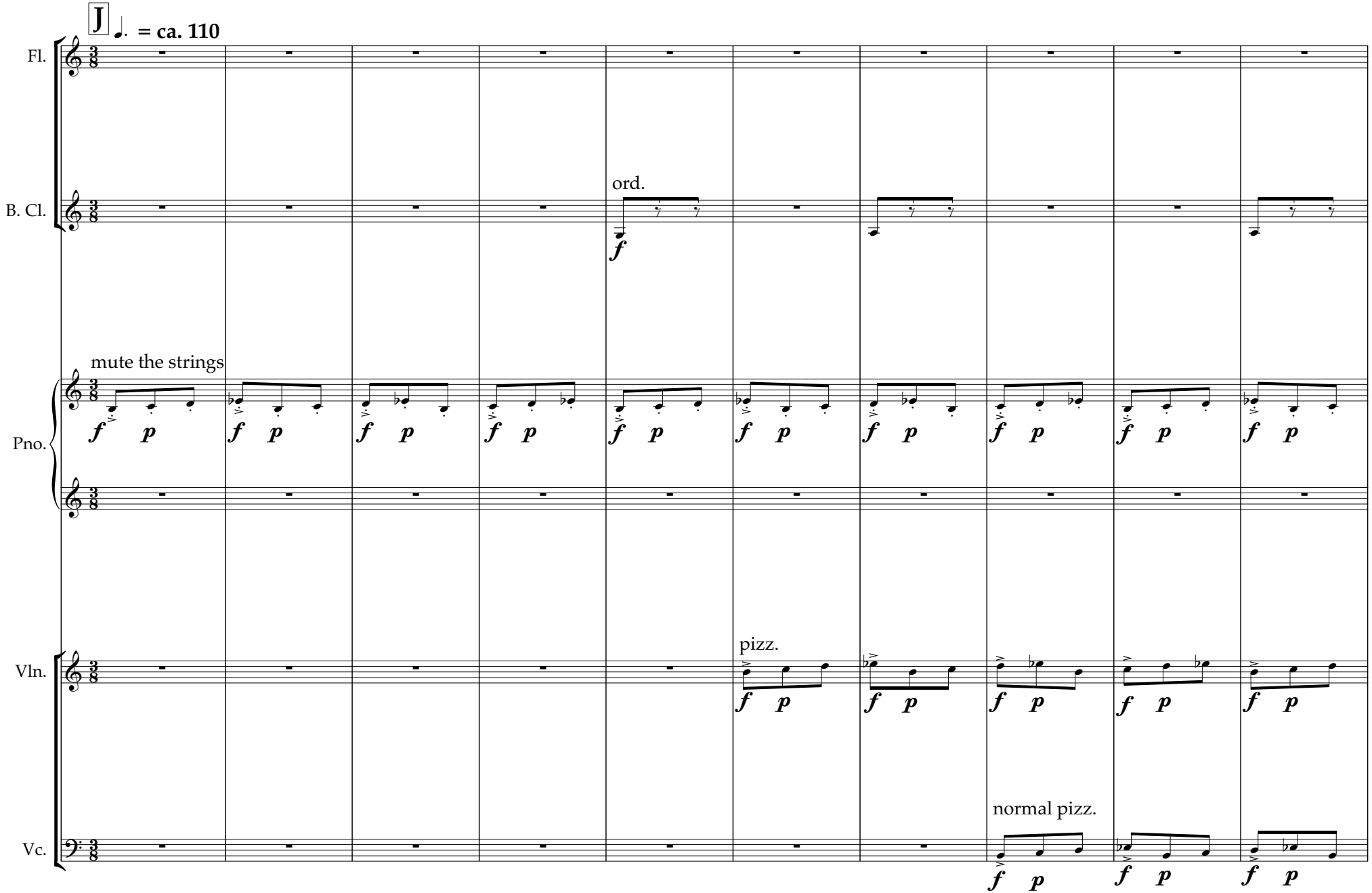

103
Fl.
key click and blow air
B. Cl.
key click and blow air
mp
Pno.
(tr)
p
string hit
fff
Vln.
ord.
s.p.2
s.p.3
mf
col legno battuto
mp
Vc.
s.p.3
bowed trem.
s.p.2
molto s.t.
s.p.3
mf
molto s.t.
s.p.3
mf

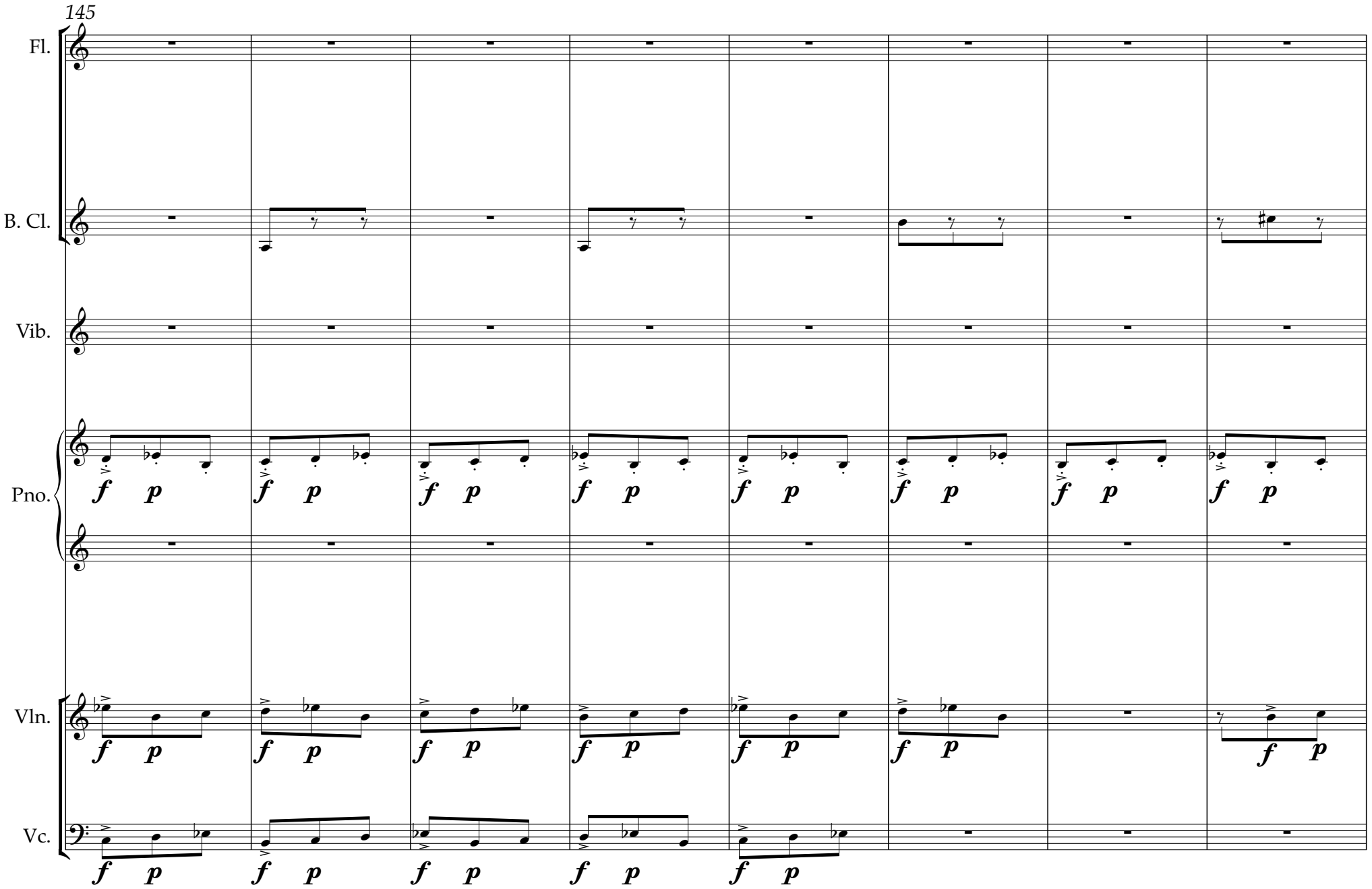

H arrival
110
tr
Fl.
fff
B. Cl.
spectral
[M]
fff hard mallet
spectral
[M]
fff
Vib.
ff
Pno.
ff
boom sound
sf
boom sound
sff
Vln.
s.p.3
pp
sul G
f
Vc.
s.p.3
pp

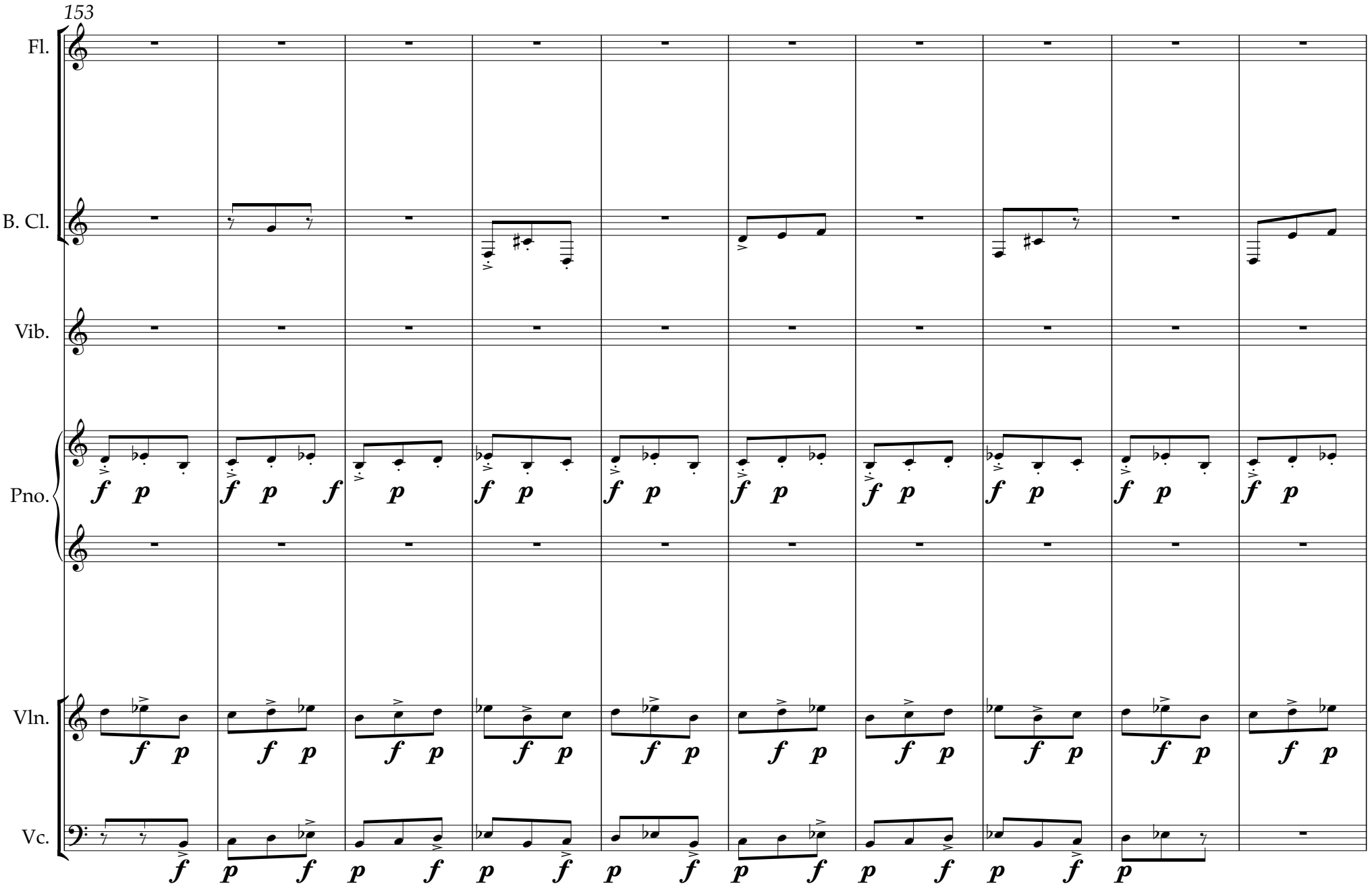

(tr)
116
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
rit.
rit.
senza pedal
ord.
s.p.3
ff
ppp
f
pp
sfp
3


121
Fl.
B. Cl.
Vib.
ppp
Ped.
Pno.
ppp
Ped.
Vln.
beneath the bridge
sfp ppp
sfp sfp sfp
Vc.
beneath the bridge
sfp sfp ppp
sfp
sfp

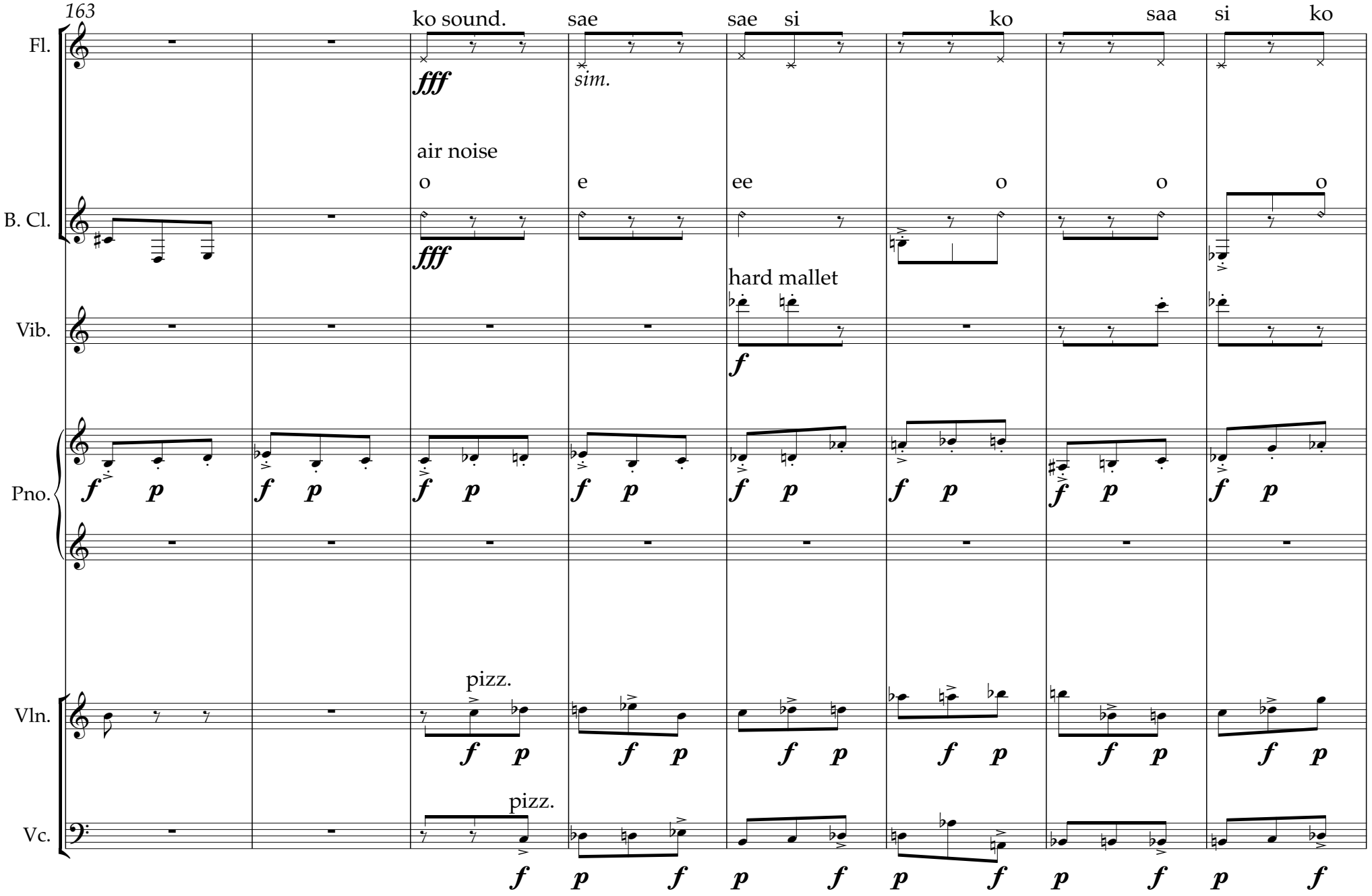

I rebirth
Fl.
ko ko si sae zu ko ko si sae zu sae sae
ff
B. Cl.
air sound
o o ee ee ee o o ee ee o ee ee
ff
Vib.
hard mallet
ff
Pno.
mute strings
ff pedal to the end
boom sound
sf
Vln.
f
snap pizz. normal pizz. snap pizz.
Vc.
f
sim.

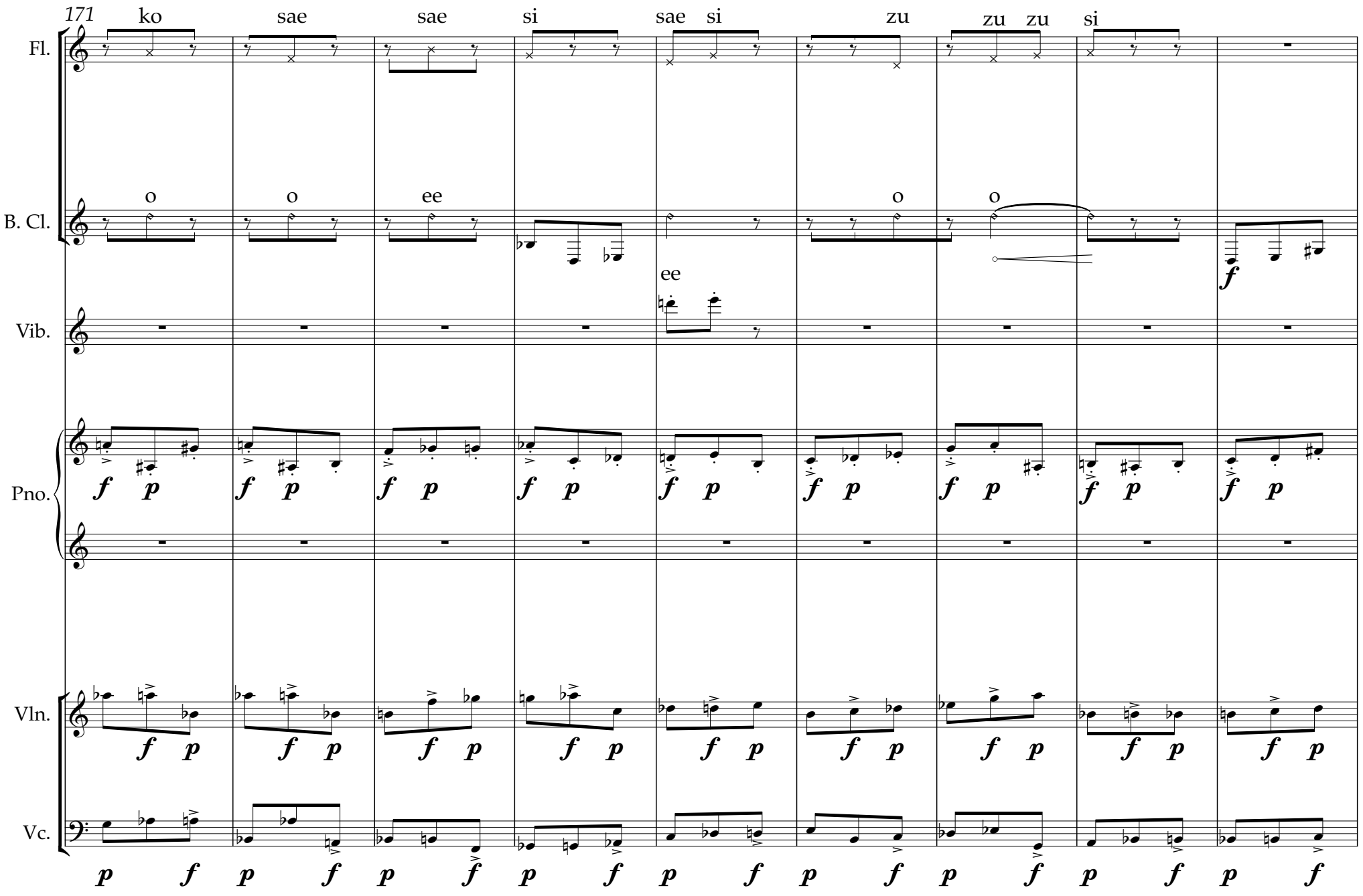

J = ca. 110
Fl.
B. Cl.
ord.
Pno.
mute the strings
Vln.
pizz.
Vc.
normal pizz.

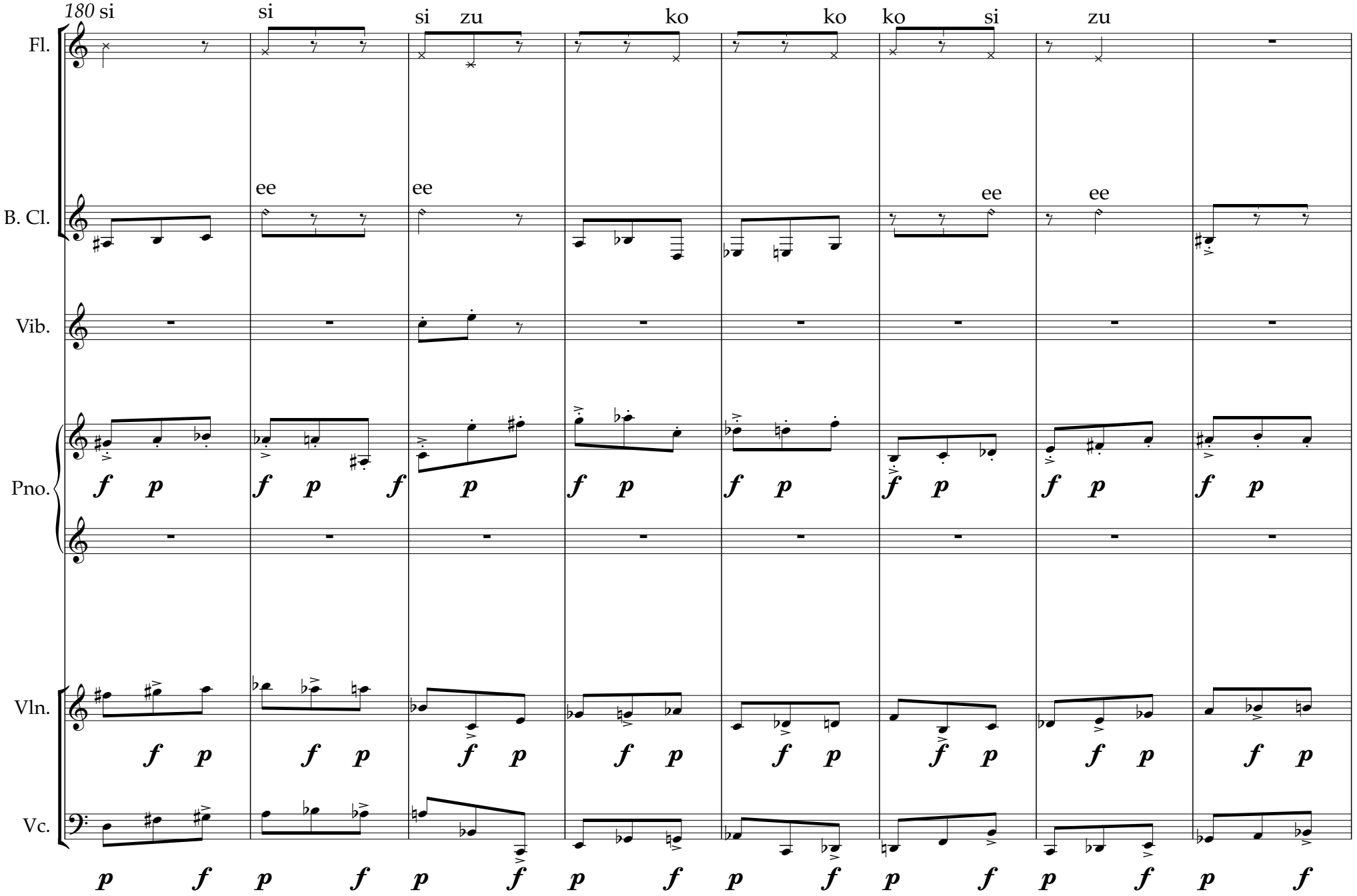

145
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
f p

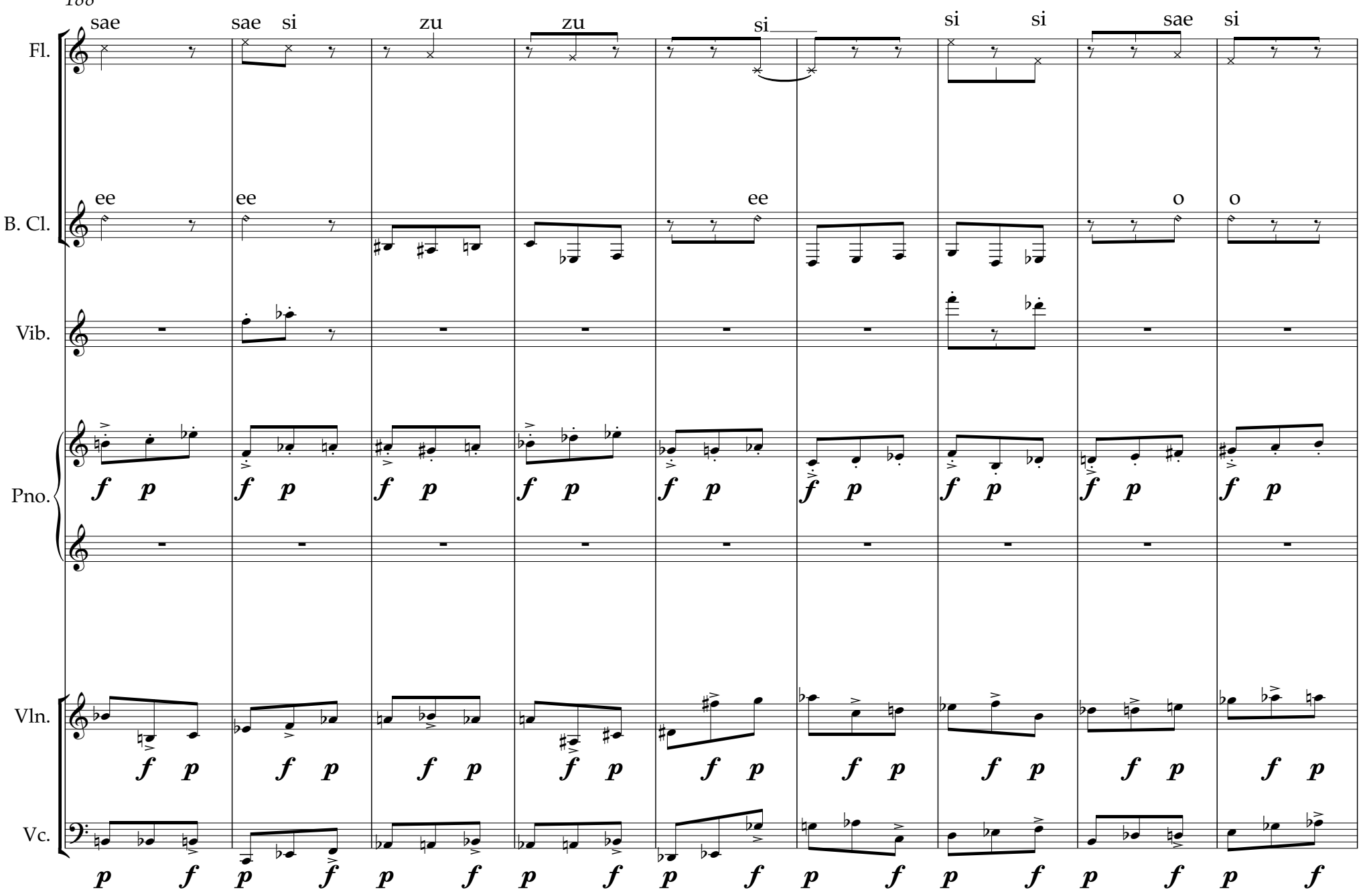

153
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.

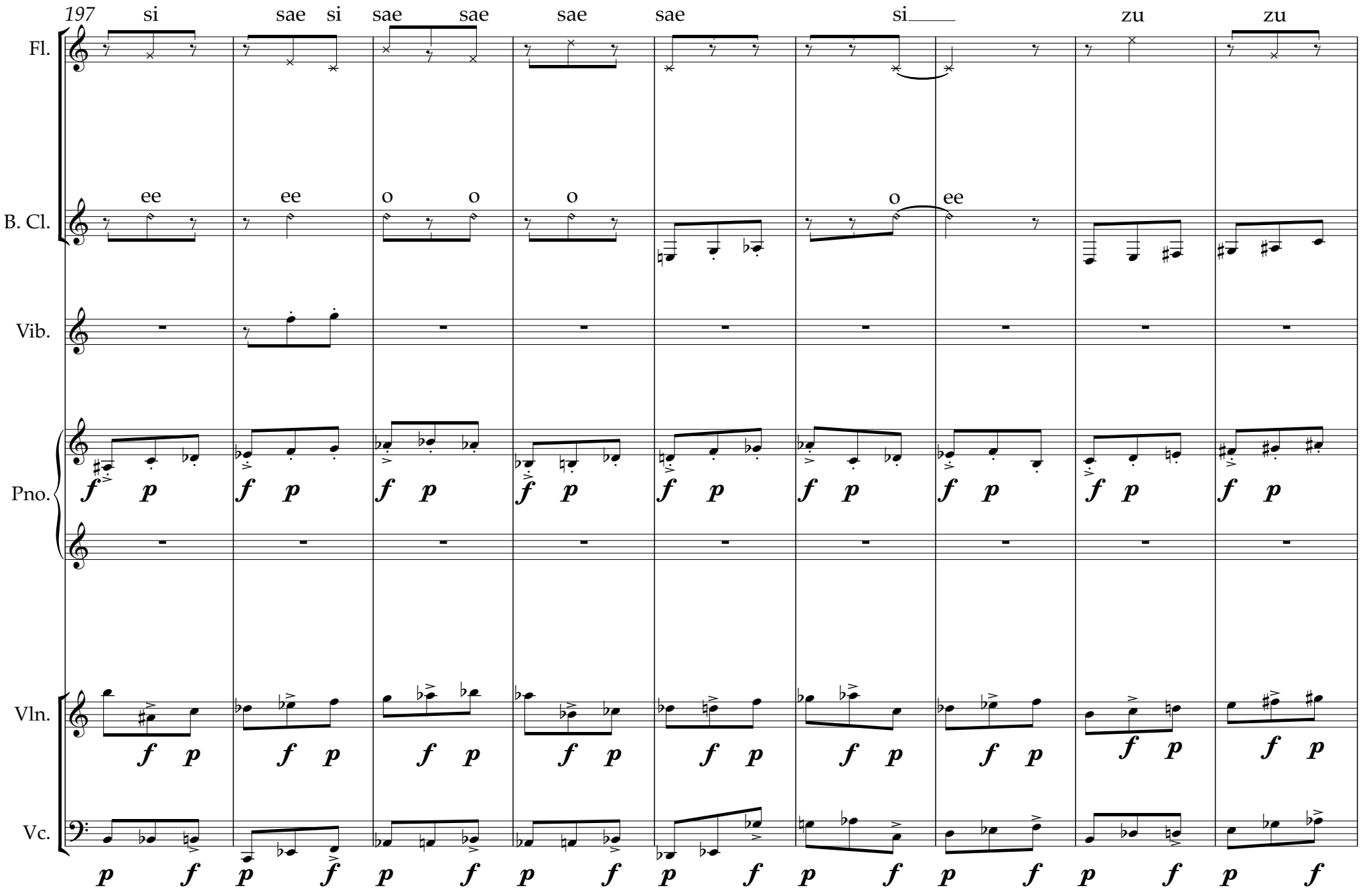
K

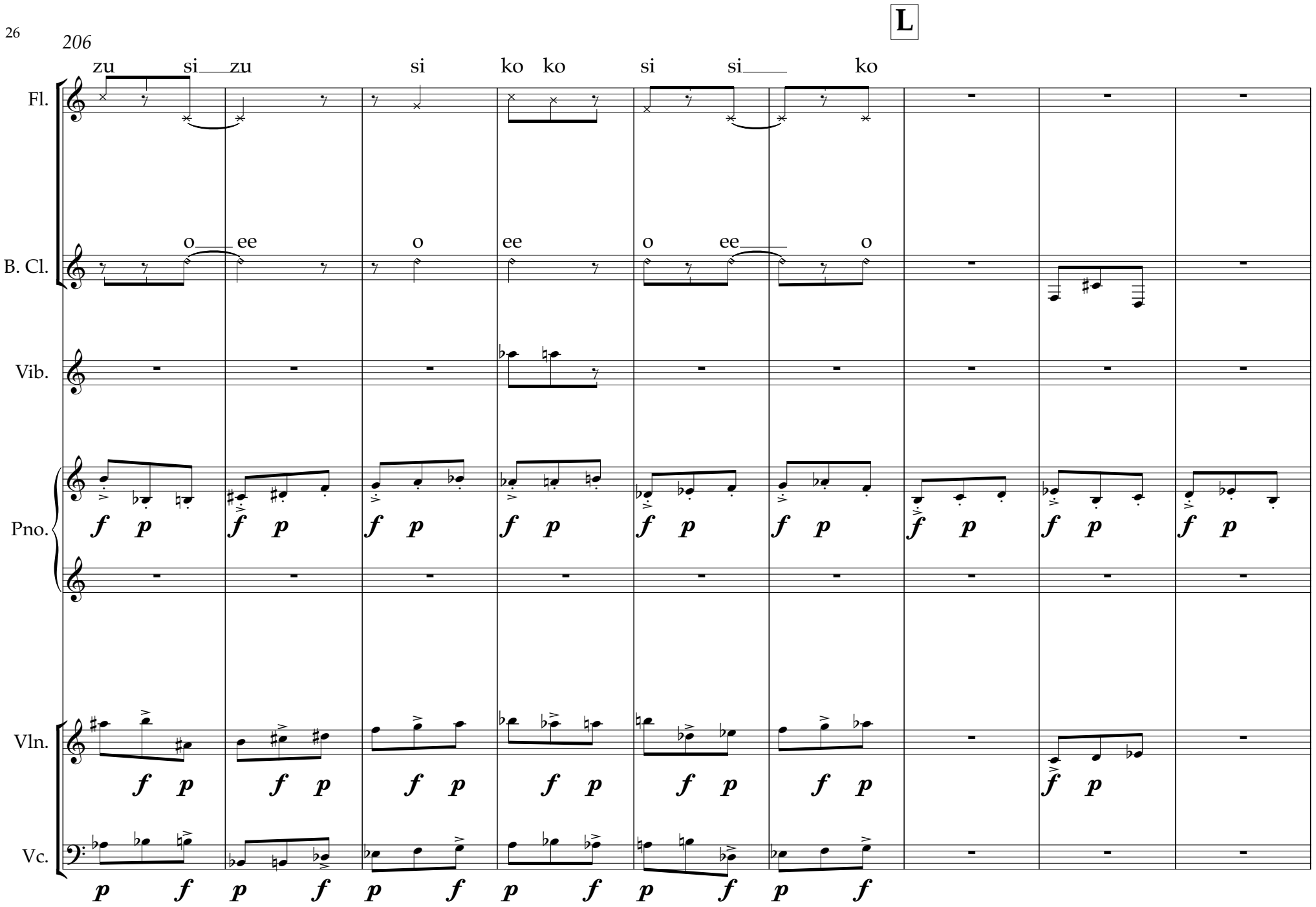

163
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
ko sound.
sae
sae si
ko
saa si ko
fff
sim.
air noise
o
e
ee
o
o
o
fff
hard mallet
f
pizz.
pizz.
f p

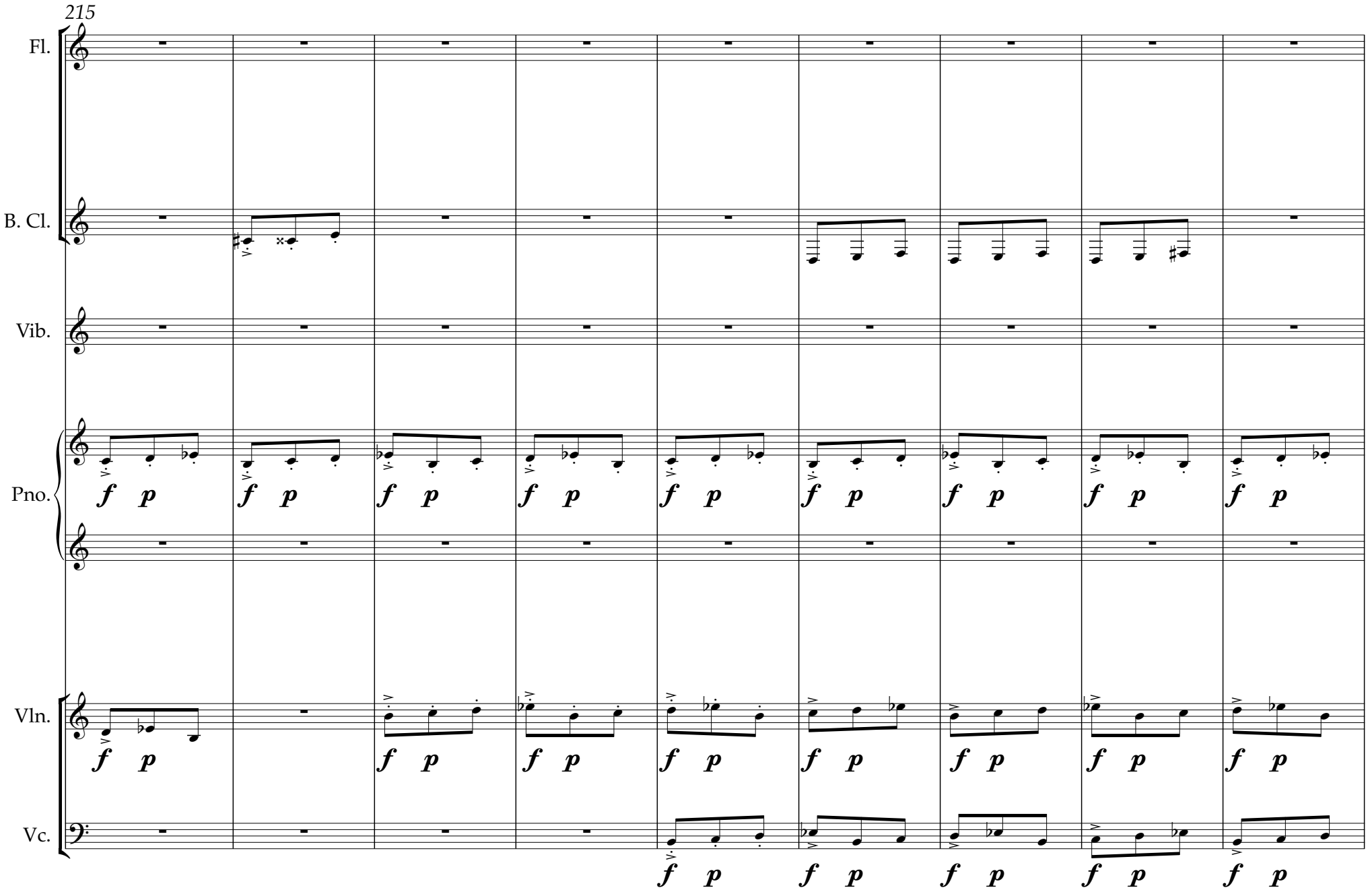

171
ko
sae
sae
si
sae si
zu
zu zu
si
Fl.
o
o
ee
o
o
B. Cl.
ee
Vib.
Pno.
Vln.
Vc.

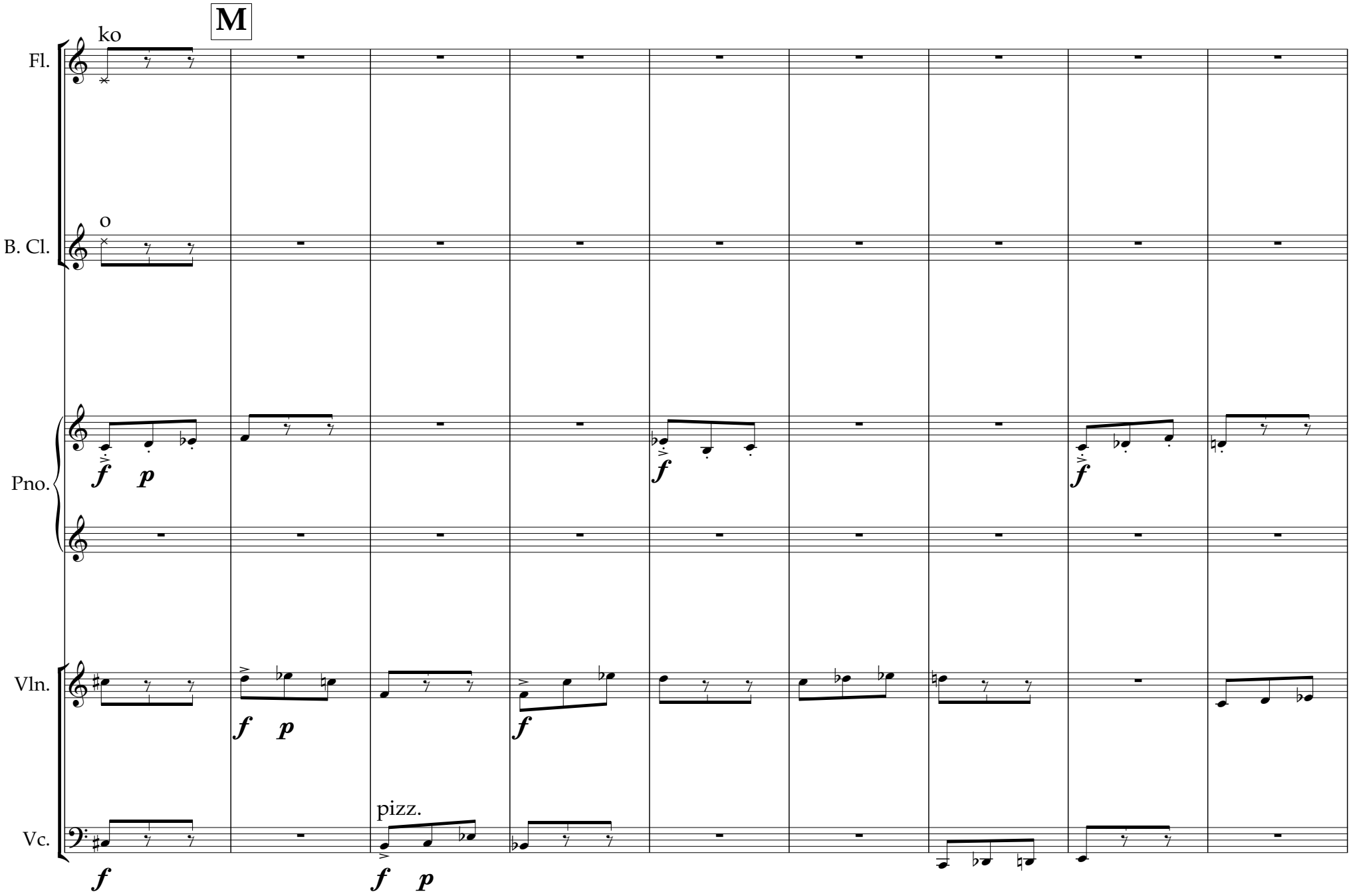

180 si
si
si zu
ko
ko
ko si
zu
Fl.
ee
ee
ee
ee
B. Cl.
Vib.
Pno.
Vln.
Vc.

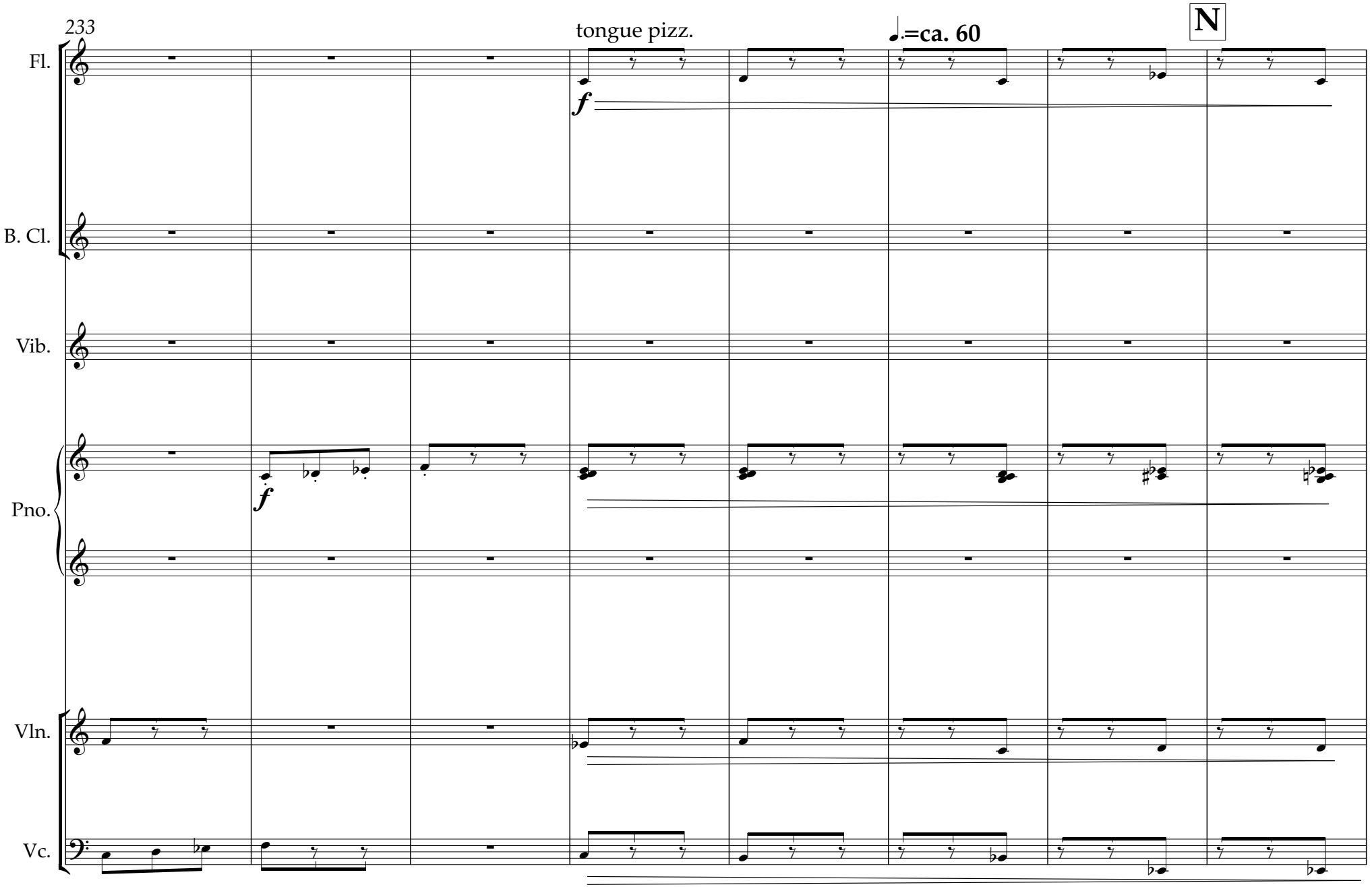

188
sae
sae si
zu
zu
si
si si
sae si
Fl.
ee
ee
ee
o
o
B. Cl.
Vib.
Pno.
Vln.
Vc.

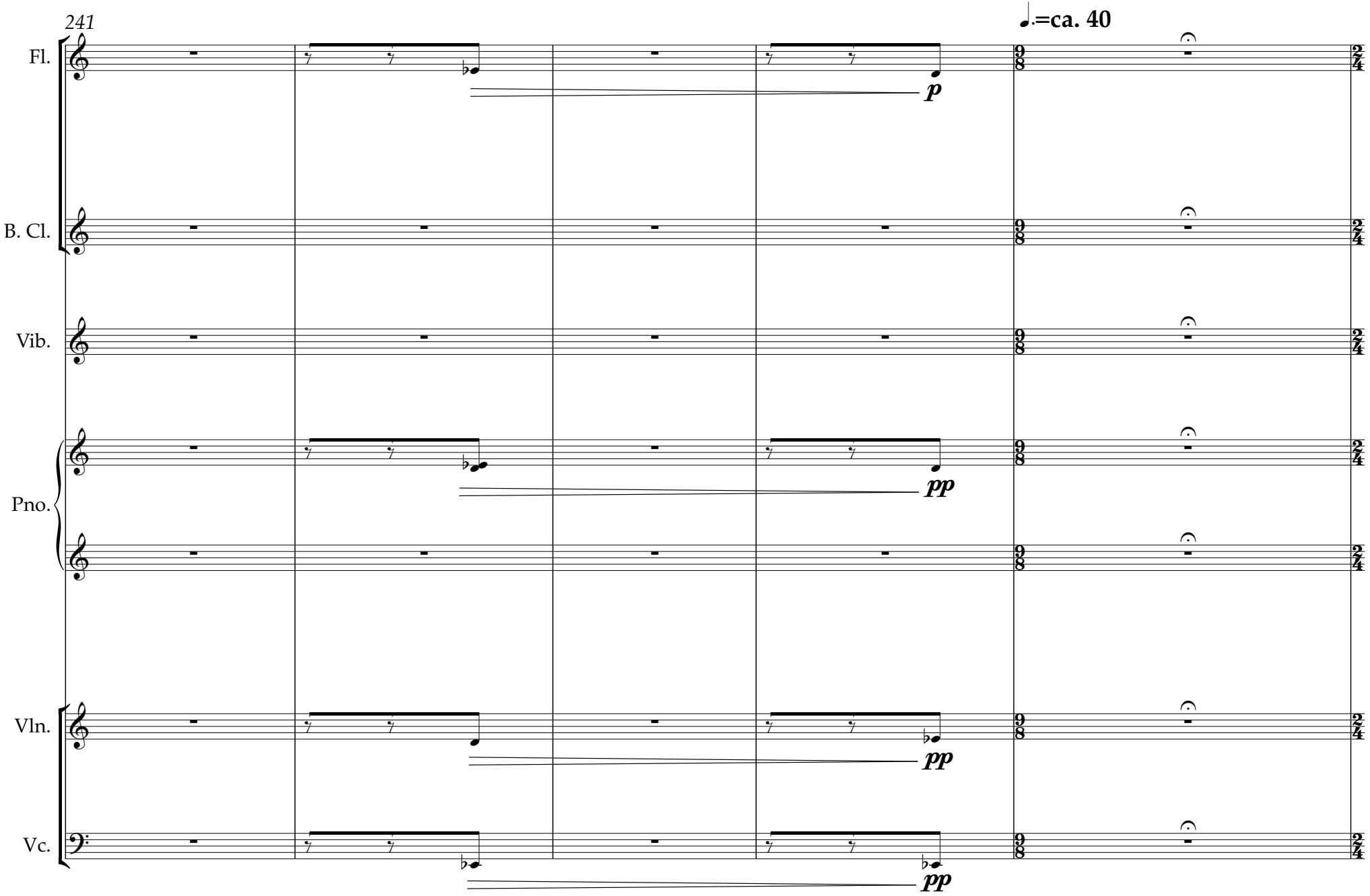

197
si
sae si
sae
sae
sae
sae
si
zu
zu
Fl.
ee
ee
o
o
o
o
ee
B. Cl.
Vib.
Pno.
Vln.
Vc.


206
L
zu si zu si ko ko si si ko
o ee o ee o ee o
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
f p
p f


215
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
f p

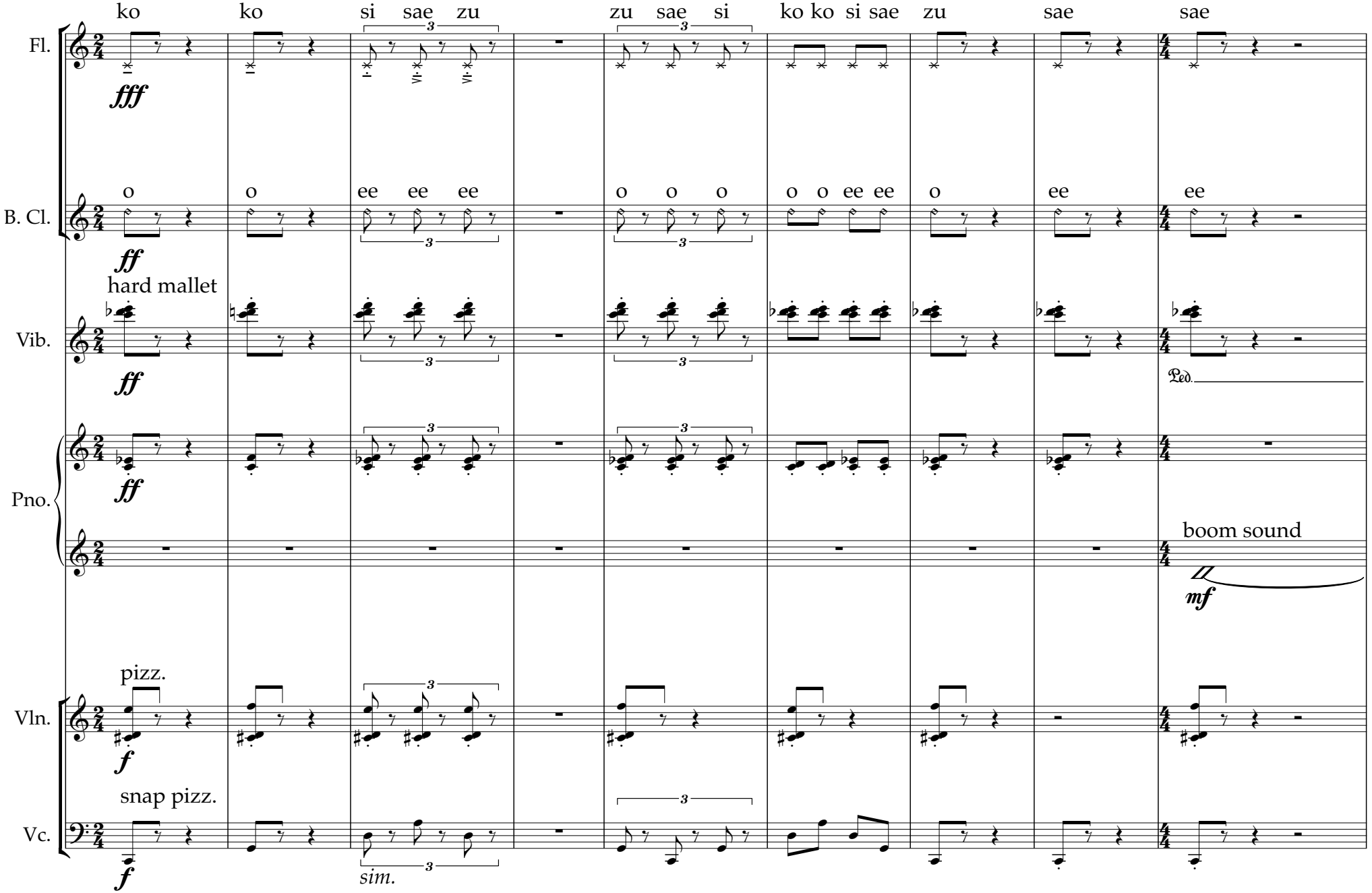

M
ko
Fl.
o
B. Cl.
Pno.
Vln.
Vc.
pizz.

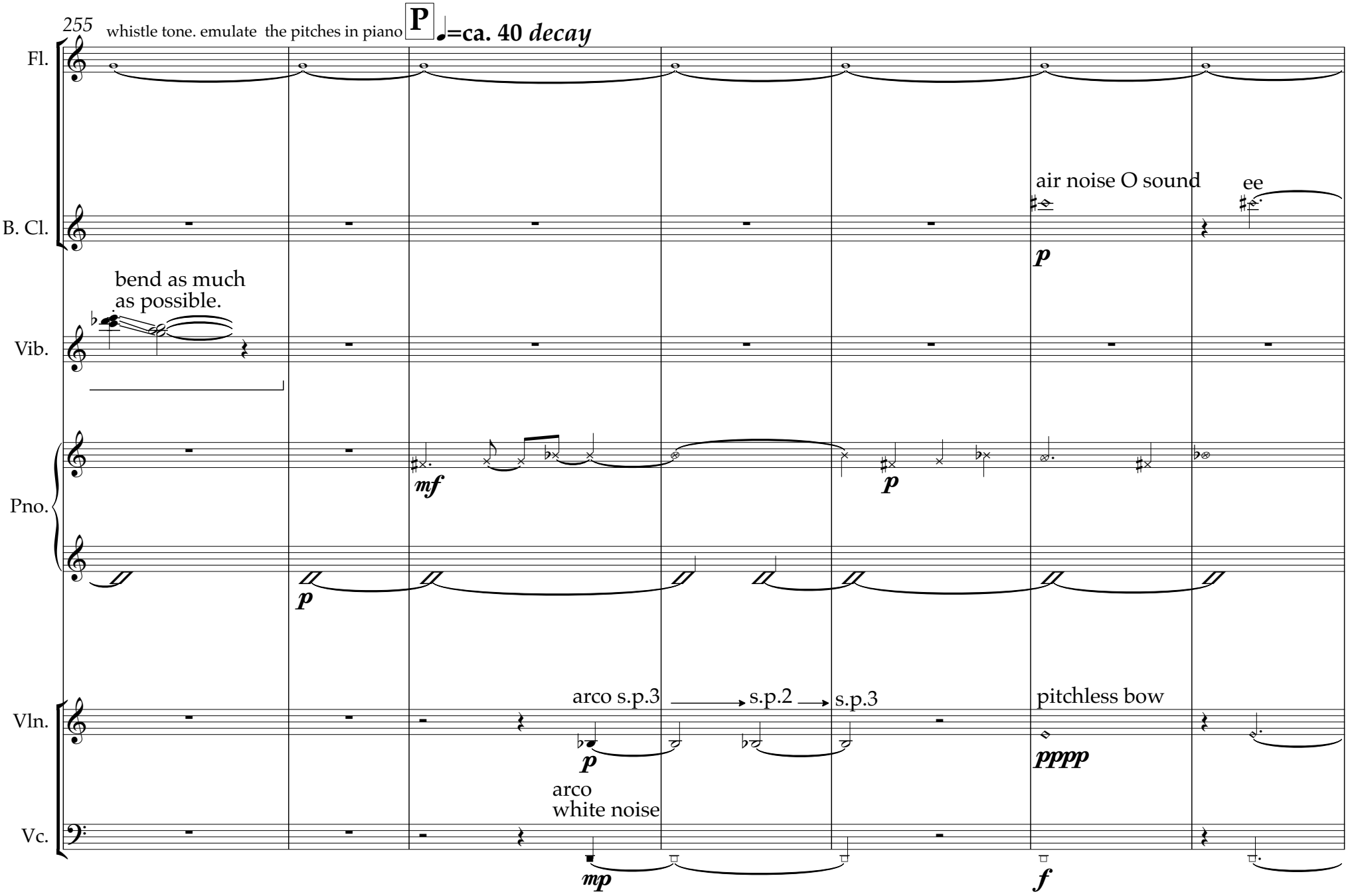

233
tongue pizz.
♩.=ca. 60
N
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
f
f

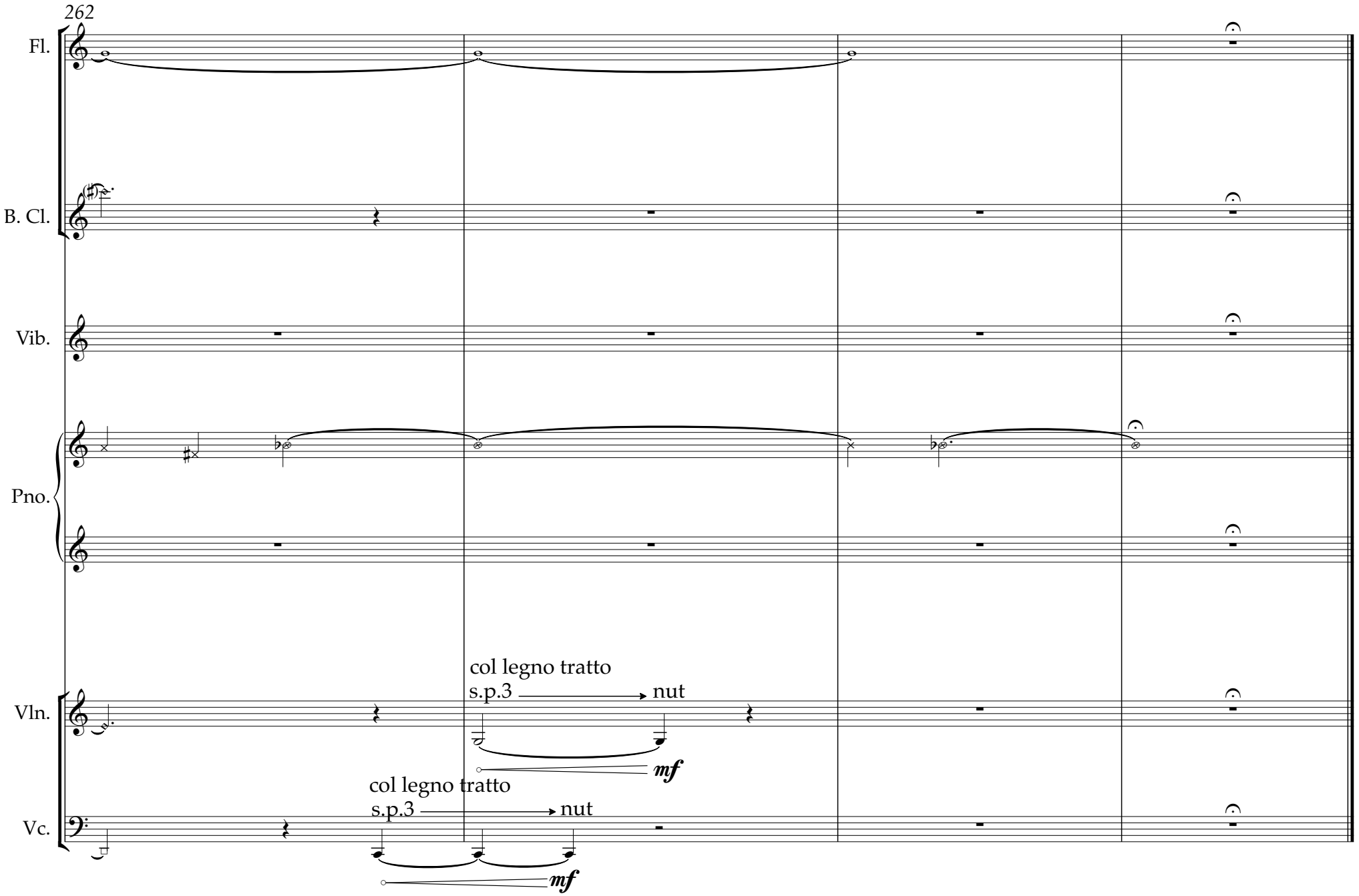

241
♩.=ca. 40
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
p
pp
pp
pp

O

♩=ca. 100


ko ko si sae zu zu sae si ko ko si sae zu sae sae
Fl.
fff
o o ee ee ee o o o o o ee ee o ee ee
B. Cl.
ff
hard mallet
Vib.
ff
Ped.
Pno.
ff
boom sound
mf
pizz.
Vln.
f
snap pizz.
Vc.
f
sim.


255
whistle tone. emulate the pitches in piano
P
=ca. 40 decay
Fl.
B. Cl.
air noise O sound
ee
p
bend as much
as possible.
Vib.
Pno.
mf
p
p
Vln.
arco s.p.3
s.p.2
s.p.3
p
pitchless bow
pppp
arco
white noise
Vc.
mp
f


262
Fl.
B. Cl.
Vib.
Pno.
Vln.
Vc.
col legno tratto
s.p.3
nut
mf
col legno tratto
s.p.3
nut
mf