

The background of the cover features a large, faint, light gray watermark of a musical score. The score is written on a five-line staff and includes various musical notations such as notes, stems, and beams. The watermark is centered and spans most of the page. In the bottom right corner, there is a logo consisting of a stylized, intertwined 'J' and 'M' in a black, calligraphic font.

Nikolas (Allen) Jeleniauskas

Metamorphosis

for Violin duo



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Metamorphosis

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Program Note

Completed in 2 weeks in September 2006, this work derives much of its inspiration from the work *Duetti per 2 Violini* by Luciano Berio as short works or scenes for violins, though there is no extramusical influence here as in the Berio. The title and subsequent movements of the work represent the different ideas that were realized with the same or very similar material, and the development/transformation of that material throughout an entire work.

Duration: 9.5 minutes

Metamorphosis

1. Primo
(2006)

Nikolas (Allen) Jeleniauskas
(b.1982)

♩=120 Adagio, poco rubato

Violin

Violin

10

19

28

36

ppp sfpp

mf sfpp

mf mp f

43

sul tasto (s.t.) s.p.

mp *f* *p sub.* *pp* *ppp*

mp sub.
molto espr. *f* *p sub.* *pp* *ppp*

51

ord. s.p. ord. non vib. s.p.

p *pp sub* *p* *pp* *pp espr.*

ord. s.t.

p *pp* *ppp*

59

p *mf* *p sub* *mf*

ord.

p espr. *mp > p* *p* *mp > p* *p* *mf*

64

ord. s.p. ord. s.p. poco accel. ord. s.p. ord. s.p.

p sub. *mp* *p* *mf* *p sub* *mp* *pp sub.* *mp sub.* *pp sub.*

non vib. (poco vib.)

pp *mf* *f* *p* *mf*

espr.

69

ord. s.t.

mf sub. *p sub.* *mf sub.* *p sub.* *mf sub.* *mp sub.* *mf sub.* *f* *mp*

mp *mf* *f* *pp*

(♩=148) Tempo Primo (♩=120)

73

mf *p* *pp*

2. Interpoli

$\text{♩} = 108$ Allegro, pointed

f *molto marcato* *mf* *f* *mp*

f *molto marcato* *mf sub*

(open strings)

9

f *mf* *ff* *f*

ff *mf sub* *ff* *mf sub*

17

p *f* *f* *mf sub* *mp*

mp *ff* *sfp* *ff* *mf* *mp*

26

poco rall. $\text{♩} = 92$

f *non vib.* *f* *mf* *f*

ff *f* *mf*

pizz. *col legno battuto (c.l.b.)* *ord.*

3. Secondo

♩=72 Largo, elongated

The musical score is written for two staves, likely a violin and a cello. It consists of five systems of music, each with a measure number at the beginning. The first system (measures 1-6) features a violin part with a 'practice mute' and a dynamic of *p* *molto sost.*, and a cello part with a dynamic of *mp* *espr.* and *gliss.* markings. The second system (measures 7-12) continues with dynamics of *p*, *pp*, *mp sub*, and *p* in the violin, and *mp* and *mf* in the cello. The third system (measures 13-18) includes dynamics of *f*, *pp*, *mp*, and *p* in the violin, and *mp* and *p* in the cello. The fourth system (measures 19-24) features dynamics of *mp* and *p* in both parts. The fifth system (measures 25-30) includes dynamics of *p*, *pp*, and *ppp* in the violin, and *pp* in the cello. Various performance instructions such as 'practice mute', 'non vib.', 'gliss.', 's.t.', 'ord.', 'sim.', and 'senza sord.' are scattered throughout the score.

4. Terzo

♩=126 Allegro, molto sost., Brashly

The musical score is written for two staves, likely representing the first and second violins. It is in 3/4 time and consists of 32 measures. The key signature has one sharp (F#). The score includes various performance instructions such as *mf espr.*, *f*, *sim. (frog)*, *ord.*, *molto legato*, *mp sub.*, *sfz > p*, *s.t.*, *p*, *sonorously*, *ff*, *legato*, *ord. sonorously*, *s.p.*, *ord.*, *mp*, *p*, *s.p.*, *ord.*, *ff*, *leggiero*, *f*, *sfz*, and *f*. The score also features dynamic markings like *mf*, *f*, *mp*, *ff*, and *p*. There are several triplets and slurs throughout the piece. The first staff has a tempo marking of ♩=126. The second staff has a tempo marking of ♩=126. The score is divided into systems of two staves each. The first system covers measures 1-7, the second system covers measures 8-14, the third system covers measures 15-21, the fourth system covers measures 22-28, and the fifth system covers measures 29-32. The score ends with a double bar line and repeat dots.

36 ord. s.t.

sf *mf* *mp* *p* \curvearrowright *mf* *p* \curvearrowright *mf*

(frog, on str.)
ord.

mf *p* *mf* *p* *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf* \curvearrowright *p*

44 (II+III) (open) ord. ord. s.t.

mp *p* *pp* \curvearrowright *mf* *p*

pp *p*

53 ord. non vib. vib ord. s.t. III ord.

mp *mf* \curvearrowright *ppp* *mp*

mf \curvearrowright *ppp* *mf*

62 *p* *mp* *ff*

mp *mp* *mp*

70 non espr. molto vib. s.p. con sord. non vib.

sf \curvearrowright *mp* *sf* \curvearrowright *p* \curvearrowright *pp* \curvearrowright *ppp*

ff *p* *f* \curvearrowright *p* *ppp* *pppp* *pp* \curvearrowright *pppp*

lontano

