

# Score

Katharina S. G. Mueller (2024)

# Métamorphose

*for Organ and Tenor Solo*

Duration ca. 8”

*To my friends Carolyn Hoff and Rowan Taymuree*

Performance Notes:

This piece began from a desire to set the text of a female French writer, in her original language. Searching through centuries of beautiful French poetry, I quickly realized that I didn't want anything that rhymed; I wanted nothing so subtle as the reveries secreted away in stanzas about the lives of women, profound as they are, nor did I want to add yet another love song to the accumulation. Instead I came to the prose of Simone de Beauvoir, to her timeless *Le Deuxième Sexe, The Second Sex*. So groundbreaking was her philosophy, delivered in full and sage conviction, that the book was banned in Francoist dictatorship in Spain in the 1950's, and for many years was listed in the Vatican's *Index Liborum Prohibitorum*. I read until I found the phrase, "When she does not encounter love, she may encounter poetry," and knew there was a song to be found there. *Métamorphose* is a setting of Simone de Beauvoir's terms of transcendence: freedom through authenticity, and a passion for life, which a young girl gives to herself and which belongs wholly to her.

French Text:

"Quand elle ne rencontre pas l'amour, il lui arrive de rencontrer la poésie. Parce qu'elle n'agit pas, elle regarde, elle sent, elle enregistre; une couleur, un sourire trouvent en elle de profonds échos; car c'est en dehors d'elle, dans les villes déjà bâties, sur les visages d'hommes faits qu'est épars son destin..."

La jeune fille se jette avec ardeur vers les choses, parce qu'elle n'est pas encore mutilée de sa transcendance; et le fait qu'elle n'accomplit rien, qu'elle n'est rien rendra son élan d'autant plus passionné: vide et illimitée, ce qu'elle cherchera à atteindre du sein de son néant, c'est Tout."

Translation:

"When she does not encounter love, she may encounter poetry. Because she does not act, she observes, she feels, she records; a color, a smile awakens profound echoes within her; her destiny is outside her, scattered in cities already built, on the faces of men already marked by life..."

The young girl throws herself with ardor towards things, because she is not yet deprived of her transcendence; and the fact that she accomplishes nothing, that she is nothing will make her momentum all the more passionate: empty and unlimited, what she will seek to achieve from the bosom of her nothingness is Everything."

Beauvoir, Simone de. *Le Deuxième Sexe II: L'Expérience Vécue*. Éditions Gallimard, 1949.

ISBN 2-7242-4851-1

Performance Notes:

The continuous gestural texture and non-melodic snippets of motif are inspired by French impressionist composers, especially Ravel. The tenor soloist should be able to float above or on the surface of the organ texture, supported as if by flowing or surging water, but never fighting to be heard nor drowned out.

The tenor soloist is most often tender, and should capture a curious and imaginative spirit, and a sense of a future full of possibilities.

Dynamics: “+ stop” asks for an increase in dynamics by adding to the registration. Dynamics are otherwise achieved with the swell boxes.

Articulations: Keep staccato notes sharp and clear. The staccato motif is also an invitation for some added space between chords when necessary: if the transition between one chord and the next is difficult to execute with complete legato, allow for a small pause between chords.

Registration is not fixed, however the full dynamic range for the organ part has to be in relation with the tenor soloist.

*to my friends Carolyn Hoff and Rowan Taymuree*

# Métamorphose

*for Tenor and Organ*

Music by Katharina S. G. Mueller (2024)

Text by Simone de Beauvoir

**♩ = 54 Quietly Ecstatic**

**Organ**

**Sw. light, flowing**

**Ch. sparkling, bright  
stacc.**

**So. gentle reeds  
legato**

**Pedals**

Musical score for organ and pedal. The score consists of two staves. The top staff is for the organ, starting with a treble clef, a key signature of one sharp, and a tempo of 3. The bottom staff is for the pedal, starting with a bass clef and a key signature of one sharp. The organ part features a sustained note followed by a sixteenth-note pattern. The pedal part features a sustained note followed by a eighth-note pattern. The score is divided into measures by vertical bar lines. The organ part has measure numbers 3, Ch., and So. above it. The pedal part has measure numbers 6, 2, and 4 above it. The organ part ends with a sixteenth-note pattern. The pedal part ends with a eighth-note pattern.

T. Solo

6

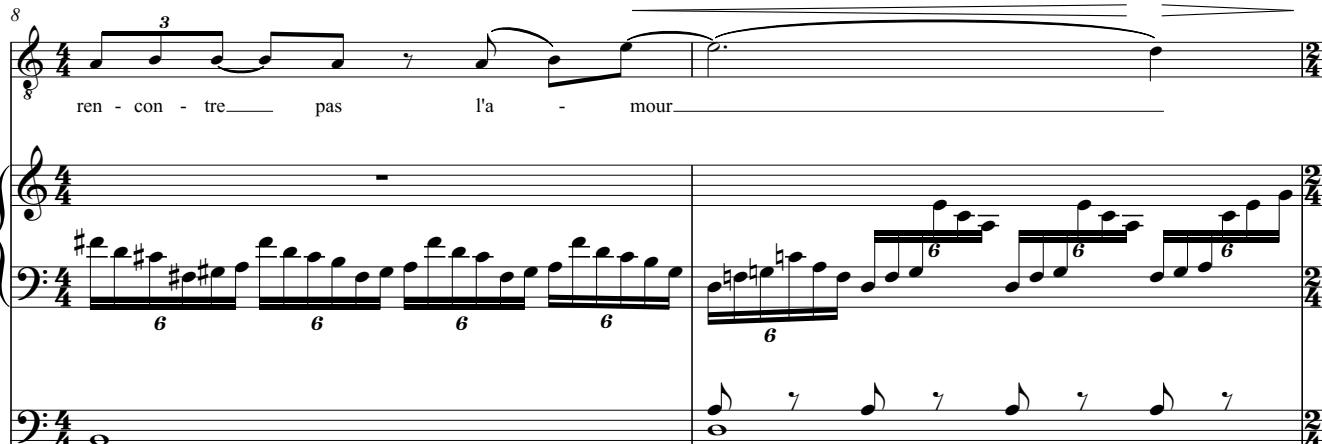
Quand el - le ne

(So.)

Org.

Ped.

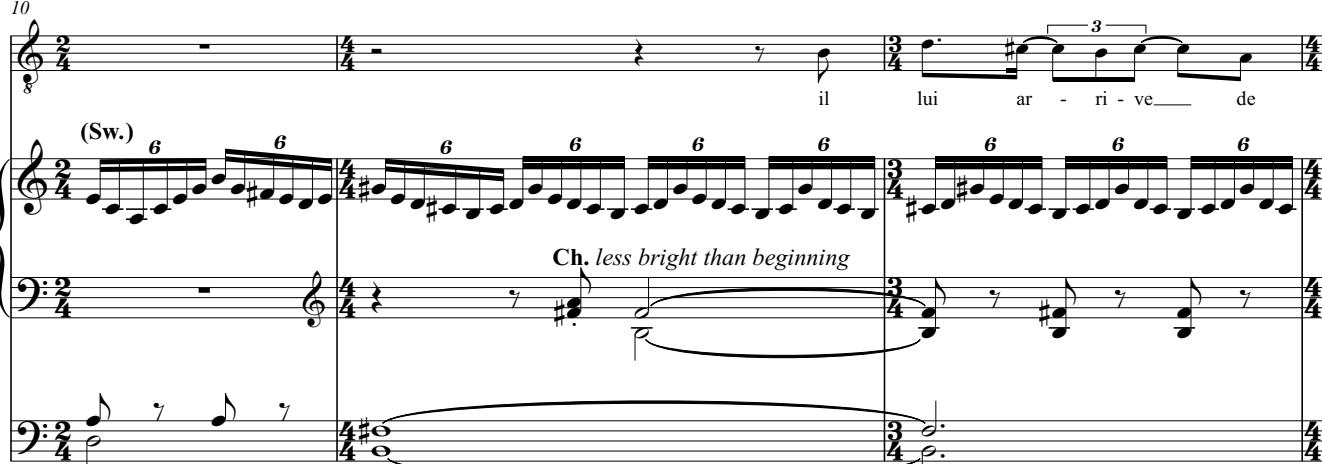
8

T. Solo 

Org.

Ped.

10

T. Solo 

(Sw.)

Org.

Ped.

*Ch. less bright than beginning*

13

T. Solo 

Org.

Ped.

+ stop  
mf  
*a little less staccato*

*mp*

15

T. Solo

Org.

Ped.

So. *murmuring, fl.*

(Ch.)

*pp*

*pp*

**A** Very Quiet

17

T. Solo

par - ce q'uel le n'a - git pas el - le

*moving line mostly hidden in Sw.*

Org.

*Sw. bright but stable and calm*

*pp*

Ped.

19

T. Solo

re - gar - de el - le sent, el - le en

Org.

*poco* *a* *poco* *cresc.*

Ped.

# Gathering Strength

21 **f**

T. Solo      re gis - tre

8

Org.      **f**  
Gt.

9

Ped.      **f**

Sw.  
*darker contrasting color*

So.

6 6 6 6

3 4 6 6 6 6

Sw.

mp

## **B** Changing Colors

23

T. Solo

un - e cou - leur,

un sou - rire

Org.

So.

Sw.

So.

Ped.

T. Solo

25 trou - vent

Sw. 6

Org.

Ped.

26 *mf*

T. Solo      en el——— le de——— pro - fonds

Org.      **So.**      **6**      **6**      **6**      **6**      **Sw.**      **6**      **So.**

Ped.      **5**      **4**

27 *mp*

T. Solo      é - chos;

Org.      **Sw.**      **6**      **6**      **6**      **6**      **6**      **6**

Ped.      **4**

29

Org.      **6**      **6**      **6**      **5**      *freely, natural rit.*

Ped.      *R.F. on box*      **3**      **3**      **3**      **3**

*mp*

**C** ♩ = 72 Warm, Introverted

32

T. Solo

car c'est en d'hors d'el - le dan\_ les

Ch. a solo voice

Org.

*So. mellow fl. + strings*

Ped.

p

39

T. Solo

vil - les dé - ja bâ - ties, — sur les vi - sa - ges d'hommes

Ch. more subdued

Org.

pp

Ped.

mf

p

46

T. Solo

faits qu'est épars son\_ des - tin.

D

pp

Org.

p

wood, dark, heavy

Ped.

p

53

Org. *So. dark reeds*  
*p*

Ped.

+ stop  
+ stop  
*mp*

gradually becoming more clearly articulate

60 + stop  
*mf*  
*mf*

Org.

Ped. *poco*      *a*      *poco*      *cresc.*

### A Tempo 1, Quietly Ecstatic

65 ( $\text{♩} = 54$ )

(So.)

Org. *So. dark, reedy*  
*sub p*

Ped.

67

Org.

Ped.

## Ch. a bit of upper shine

69

Org.

Ped.

This musical score page shows two staves for organ and pedal. The organ staff has a treble clef, a key signature of one sharp, and a common time signature. The pedal staff has a bass clef and a common time signature. The organ part consists of sixteenth-note patterns with '6' below each group of six notes. The pedal part features sustained notes with grace notes above them. The score is labeled 'Ch. a bit of upper shine' and includes measure numbers 69 and 71.

71

Org.

Ped.

This musical score page continues the organ and pedal parts from the previous page. The organ staff maintains its sixteenth-note patterns and '6' below groups of six. The pedal staff shows sustained notes with grace notes. Measure number 71 is indicated.

74

Org.

Ped.

This musical score page shows the organ and pedal parts continuing. The organ staff features sixteenth-note patterns with '6' below groups of six. The pedal staff includes sustained notes with grace notes. Measure number 74 is indicated.

76

Org.

Ped.

This musical score page concludes the section. The organ staff shows sixteenth-note patterns with '6' below groups of six. The pedal staff includes sustained notes with grace notes. Measure number 76 is indicated.

**E** Peaceful, Ethereal

tenderly

9

78

T. Solo -

Sw. fl., mostly hidden in Ch.

Org. *pp* Ch. soft

Ped. -

La jeu -

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

80

T. Solo - ne fil le se jet te a vec ar deur vers les

Org. 6 6 6 6 6 6 6 6

Ped. -

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

82

T. Solo cho - ses, par ce qu'el le n'est

Org. 6 6 6 6 6 6 6 6

Ped. -

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

84

T. Solo      pas \_\_\_\_\_ en - core mu - ti - lée de

Org.      6 6 6 6 6 6 6 6  
darker

Ped.

86

T. Solo      sa tran - scen - dan

Org.      6 (Sw.)

Ped.

88

T. Solo      ce; freely, naturally rit.

Org.      Ch. 5 3 5 5 5 5

Ped.

F      $\text{J} = 72$

91

T. Solo      *p*      et le fait\_ qu'el-le n'ac-com-plit rien,  
*Ch. sparkling, bright, as beginning*

Org.      *p*      *Sw. as beginning*

Ped.      *p*

Ch.

96

T. Solo      *mp*      rien ren-dra son é- lan- d'au-tant plus pa - ssi-on - né: vi -  
*Sw.*

Org.      *p*

Ped.      *p*

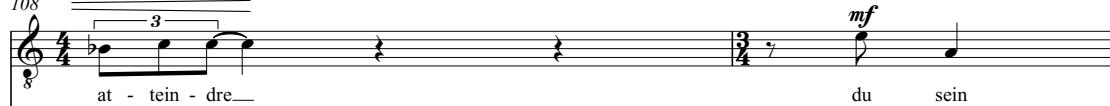
**G** Freely      **H** Tempo 1 Growing Again

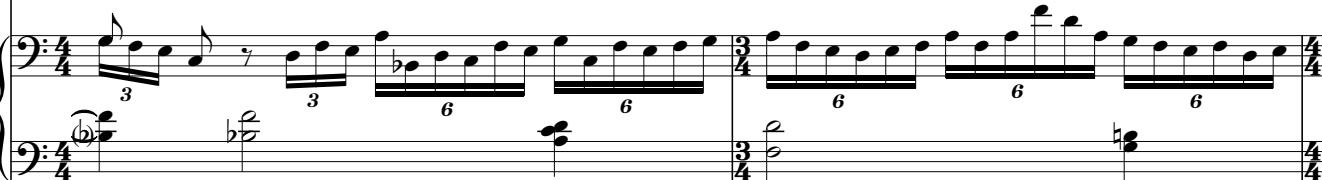
102      *p*      de\_ et\_ i - li-mi-tée,\_ ce q'uel le\_ cher-cher - a a  
*So. moving notes basically hidden in Sw.*

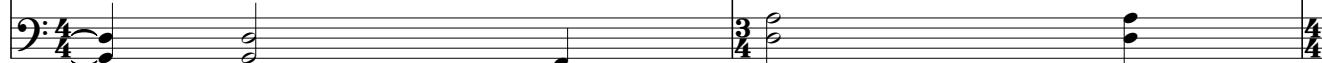
Org.      *p*

Ped.      *p*

108

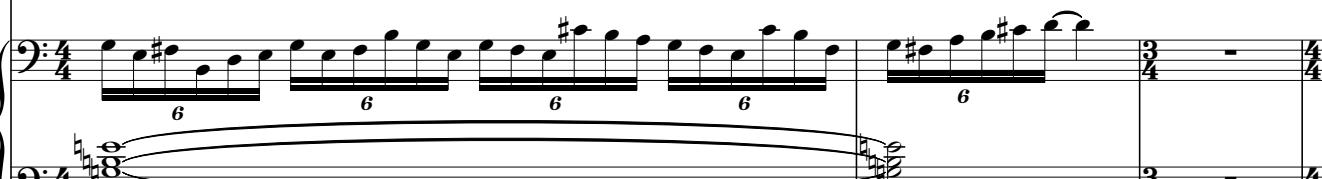
T. Solo 

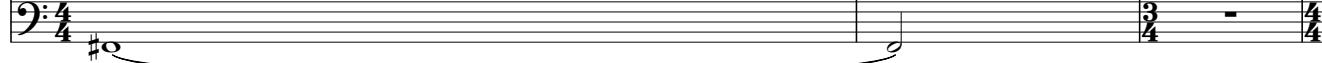
Org. 

Ped. 

110

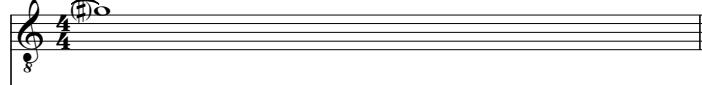
T. Solo 

Org. 

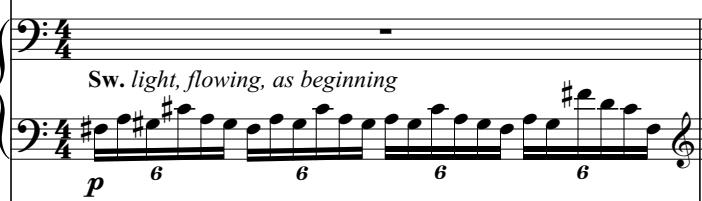
Ped. 

### I As the Beginning

113  

T. Solo 

So. gentle reeds  
as beginning

Org. 

Sw. light, flowing, as beginning

Ped. 

115

Org.

This musical score page shows two staves. The top staff is for the Organ, featuring a bass clef and a treble clef above it. It contains sixteenth-note patterns with a '6' overline. The bottom staff is for the Pedal, with a bass clef and a sharp sign indicating key signature. Measures 115 and 116 are shown, separated by a vertical bar line. Measure 116 begins with a dynamic instruction 'rit.' followed by a fermata over the organ's sixteenth-note pattern.

117 Ch.

Org.

This musical score page shows two staves. The top staff is for the Organ, with a bass clef and a treble clef above it. It contains sixteenth-note patterns with a '6' overline. The bottom staff is for the Pedal, with a bass clef and a sharp sign. Measures 117 and 118 are shown, separated by a vertical bar line. Measure 118 begins with a dynamic instruction 'rit.' followed by a fermata over the organ's sixteenth-note pattern.

rit. . . .

119

Org.

This musical score page shows two staves. The top staff is for the Organ, with a bass clef and a treble clef above it. It contains sixteenth-note patterns with a '6' overline. The bottom staff is for the Pedal, with a bass clef and a sharp sign. Measures 119 and 120 are shown, separated by a vertical bar line. Measure 120 begins with a dynamic instruction 'rit.' followed by a fermata over the organ's sixteenth-note pattern.