



LUNASON®
INSTRUMENTS OF OUR TIME

METASONIC
Edition

Elyrion

for

Metasonic Violin, Piano,
Bassdesmophone, Vibraphone and
Lunason Percussion Instruments

(2026)

Music by

Domenico Melchiorre



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Commissioned by the
Sinfonieorchester Basel

World Premiere
Picassoplatz Basel, 8.3.2026
Premiered by Musicians of the
Sinfonieorchester Basel



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A main part of the instruments used in this
composition were developed by the
company LUNASON.

They can be viewed, purchased, or rented
at www.lunason.com

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About Elyrion

Elyrion explores a sonic landscape shaped by resonance, materiality and overtone structures.

The work combines traditional instruments with the expanded acoustic world of the Metasonic Instruments and Percussion Instruments by LUNASON.

Rather than functioning as effects, the Metasonic Instruments form an integrated sonic identity — a resonant and physical sound world emerging through metal, vibration and spatial resonance.

The composition unfolds through shifting layers of fragile textures, spectral densities and evolving acoustic interactions.

About the Metasonic Instruments and the Metasonic Sound

The Metasonic Sound is not an effect — it is a sonic reality.

LUNASON's Metasonic Instruments are an innovative set of instruments characterized by their unique metal bodies. Using state-of-the-art joining techniques, the finest sheet metal is transformed into highly resonant sound bodies that give the instruments their own unique acoustic identity. This results in both string and percussion instruments that

open up new timbres and expressive possibilities.

All these instruments are grouped under the term Metasonic. The name “Metasonic” is composed of meta – meaning “on a higher level” – and sonic – “relating to sound.” The Metasonic sound describes a sound aesthetic that goes beyond the familiar: a rich, iridescent overtone spectrum that is clear, spatial, and unique. The metallic



Instrumentation

Metasonic Violin
with Metasonic Resonator
Bassdesmophone
Gaiabells
Vibraphone
Pianoforte

Percussion I
Sixxen F, Spica , Nicophone X, Nicophone
S, Tile

Percussion II
Spica , Nicophone X, Nicophone S, Tile,
Metaphone, Gong E3

General Information

The duration of the piece is approximately
13 minutes.

The bassdesmophone sounds one octave
lower than notated.

Sharp and flat signs are valid for one whole
bar.

The Metasonic Violin is equipped with a
contact microphone. Its signal is routed
through an amplifier to an exciter, which
drives the Metasonic Resonator and imparts
a characteristic spatial depth and overtone-
rich presence to the sound.



PERFORMANCE NOTES

The Metasonic Instruments should be amplified according to the acoustic conditions of the performance space.

Whenever possible, the natural resonant characteristics and overtone structures should remain clearly audible and should not be masked through excessive equalization, compression or artificial processing.

Balance between traditional instruments

and Metasonic Instruments should prioritize transparency, resonance and spatial depth rather than sheer volume.

The performers are encouraged to explore the acoustic decay and resonance behavior of the instruments within the architecture of the performance space.

Subtle mechanical noises and material interactions are considered part of the sonic identity of the work.

TECHNICAL NOTES

Depending on the venue, additional amplification or resonant projection systems may be used.

Placement of resonant elements should

preserve spatial clarity and allow metallic resonance structures to unfold naturally within the acoustic environment.



Notation

All instruments

 damp

 crescendo dal niente

 diminuendo al niente

Strings

 bow

 ord. ordinario

 s.t. sul tasto

 m.s.p. molto sul ponticello

Percussion

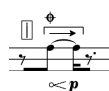
 hard stick

 thin metal beater

Spica

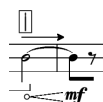


Pull a thin triangle beater over the spica.



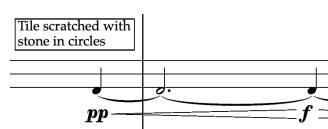
Dampen the Spica with one hand while pulling a metal beater across its surface with the other.

Nicophone X



Pull a thin triangle beater over the upper longitudinal edge of the Nicophone X.
For single beats, change the position continuously to generate a rich overtone spectrum.

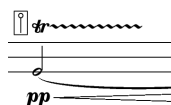
Tile



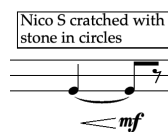
When placing the stone on the tile, avoid making any noise. The tile should lie on foam. Using a circular motion, try to generate as many overtones as possible.



Nicophone S

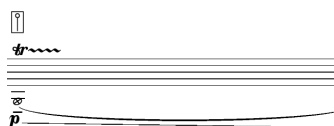


Play a «Single stroke roll» on the Nicophone S with a soft mallet. Change the position continuously to generate a rich overtone spectrum.



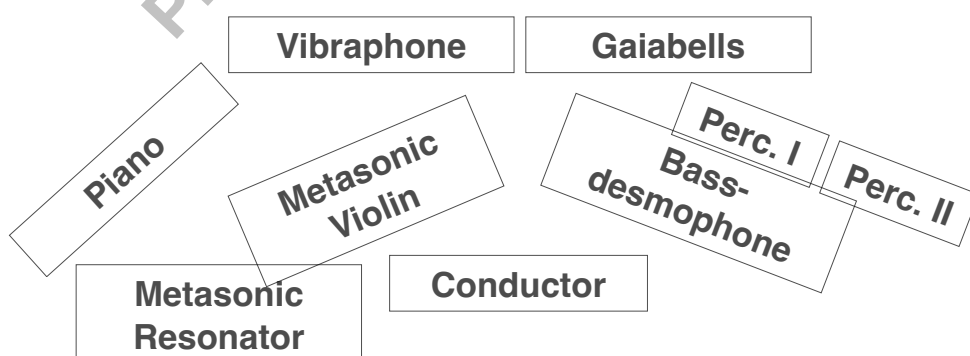
Pull a stone over the upper surface of the Nicophone S. This should generate a noisy and rich overtone spectrum.

Metaphone



Play a single stroke roll on the body of the Metaphone and vary the sound spectrum by changing the playing position.

Stage Setting



Dedicated to the
Musicians of the
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I.

Percussion I $\text{♩} = 50$ pull the fingernails calmly over the lamellas *rit.* $\text{♩} = 100$

Spica
Nico X
Nicophon S
Tile

Sixxen F

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

Percussion II

Spica
Nico X
Nicophon S
Tile

Metaphone

mf *pp* *p*

Gong E

p

Gaiabells

Vibraphone

deciso *pppp*

Pianoforte

Metasonic Violin

Bassdesmophone

pizz. *mf* *ord.* *mp*

6

pp

ppp

mp *mp*

sf

sf

pp

deciso

Once the dynamic climax has been reached, immediately remove your finger from the string so that the flageolet can continue to vibrate freely.

mp

pp *mp*

pp *mp*

mf

simile



10

mf

p

mp

mf

sf

mf

p

mf

pp

pp *mp*

mf

pp *mf*

pp *mf*

f

14

mf *p* *mf* *f* *mf* *p* *sf* *sf* *mf* *mf* *pp* *mf* *pp* *p* *mf* *m.s.p.* *ord.* *m.s.p.*

18

mf *p* *mf* *f* *mf* *p* *mf* *mf* *ppp* *pp* *mp* *m.s.p.* *ord.* *m.s.p.* *ord.*

22

f *p* *mf* *p* *sf* *sf*

mf *pp*

poco s.p. *s.t.* *ord.* *m.s.p.*



26

f *p* *mf* *p* *sf* *sf*

mp *pp* *mf*

s.p. / no bow pressure *ord.* *m.s.p.*

damp the string with the left hand

30

knitting needle at the edge of the corpus / high frequencies

ord.

s.p.

damp the string with the left hand

pesante



34

p *f* *mf* *mf* *f* *fff* *pp* *mf* *ord.* *m.s.p.*

38

p

ff

p

ff

m.s.p. /
no bow pressure



41

mf

p

simile

p

mf

p

f

m.s.p.

s.t.

m.s.p.

pizz.

44

tr

mp

pp

tr

p

pp

tr

p

s.t.

ord.

pp

==

47

tr

mp

pp

tr

mp

pp

tr

mf

p

m.s.p.

s.t.

m.s.p.

poco s.p.

mf