

Snare Drums

METAMORPHOSIS

MVT 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

♩ = 164

2 4 4 3 4 2 7

1-2 3-6 7-10 11-13 14-17 18-19 20-26

A

28 29 30 4

28 29 30 31-34

35 36 38

mf *p* *mf*

B

39 40 41 42

mp *f* *mp* *mf*

Buzz with stinger

43 44 45 46

mp *f*

C

47 48 50

mp *f* *p* *f* *p* *f*

51 52 53 54

fp *f* *p* *f* *p*

(Buzz with stinger)

Metamorphosis - Mvt 1 - Snare Drums

55 *f* R I I R L R r r L R I r r I I R R L R 56 57 **D** 8 58-65

7 73 **E** 75 *mf* *p* *mf* 66-72 R R R R r l r l r l r l l l r l l l

76 *f* 77 *f* 78 *f* 79 *mp* *mf* R I r l I R L R L L L R I r r L r I I R L L L R L R L R L R L L L L R I I R L R r L r

80 *p* 5 86 *f* 87 *f* R r r L L L R L R L R L R L R L

88 *mf* 89 *p* 90 *f* R L R L R L R L R L R L R L R L r r L L r L L I R R R R R

91 *mp* *f* 92 3 93 3 94 3 *mp* r l r L R I r I R I r L r I R L R l r I R R R L r I r I r I

95 *f* 96 3 97 *mp* 98 *mf* R I r I R L r I R L r I R L L L L L L R r r r R L R

Metamorphosis - Mvt 1 - Snare Drums

F

100 101 102

ff f *f* *f mp*

103 104 105 106

f

107 108 109 110

f mp mf mp f mf f

111 112 113 114 115

mf ff

3
116-118

Tenor Drums

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1-2 3-6 7-10 11-13 14-17

18-19 20-26

31-36 37-40 41 42 43

44 45 46 47

48 50 51 52 53 54 55

56 57 58-65 66-73

A

B

C

D

mf *mp* *f* *fp*

(Buzz with stinger)

Metamorphosis - Mvt 1 - Tenor Drums

E

7 81 82 83

74-80

p

p

84 85 86 87

f

88 89 90

mf

p

f

91 92 93 94

mp

f

mp

95 96 97 98

f

mp

mf

F

100 101 102

ff

f

f

f

mp

103 104 105 106

f

Metamorphosis - Mvt 1 - Tenor Drums

107 *f* *mp* *mf* *mp* *f* *mp* *f*

108

109

110

111

112

113

114

115

116-118

5 Bass Drums

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♩ = 164

2 4 4 3 4 2 7

1-2 3-6 7-10 11-13 14-17 18-19 20-26

A

B

28 29 30 6 4

28 29 30 31-36 37-40

41 42 43 44

mf *mp*

45 46 47 48

mp *f* *mp* *f*

C

50 51 52

(Buzz with stinger)

fp *f*

53 54 55 56 57

53 54 55 56 57

D

E

8 8 7

58-65 66-73 74-80

Metamorphosis - Mvt 1 - 5 Bass Drums

81 82 83 84 85

mp *f* *p*

Detailed description: This system contains measures 81 through 85. Measure 81 starts with a dynamic of *mp*. Measures 82 and 83 are marked with a crescendo hairpin leading to a dynamic of *f*. Measure 84 is marked with a decrescendo hairpin leading to a dynamic of *p*. Measure 85 continues with the *p* dynamic. The notation consists of quarter notes and eighth notes.

86 87 88 89

f *mf* *p*

Detailed description: This system contains measures 86 through 89. Measure 86 starts with a dynamic of *f*. Measures 87 and 88 are marked with a decrescendo hairpin leading to a dynamic of *mf*. Measure 89 is marked with a decrescendo hairpin leading to a dynamic of *p*. The notation includes quarter notes, eighth notes, and sixteenth notes.

90 91 92 93

f *mp* *f*

Detailed description: This system contains measures 90 through 93. Measure 90 includes a triplet of eighth notes and a dynamic of *f*. Measure 91 has a dynamic of *f*. Measure 92 is marked with a decrescendo hairpin leading to a dynamic of *mp*. Measure 93 is marked with a crescendo hairpin leading to a dynamic of *f*. The notation features triplets and eighth notes.

94 95 96

mp *f*

Detailed description: This system contains measures 94 through 96. Measure 94 starts with a dynamic of *mp*. Measures 95 and 96 are marked with a crescendo hairpin leading to a dynamic of *f*. The notation includes triplets and eighth notes.

97 98 99 100

mp *mf* *ff* *f*

Detailed description: This system contains measures 97 through 100. Measure 97 starts with a dynamic of *mp*. Measure 98 has a dynamic of *mf*. Measure 99 is marked with a decrescendo hairpin leading to a dynamic of *ff*. Measure 100 is marked with a decrescendo hairpin leading to a dynamic of *f*. A box containing the letter 'F' is positioned above measure 99. The notation includes triplets and eighth notes.

101 102 103 104

f *f* *mp* *f*

Detailed description: This system contains measures 101 through 104. Measure 101 starts with a dynamic of *f*. Measure 102 has a dynamic of *f*. Measure 103 is marked with a decrescendo hairpin leading to a dynamic of *mp*. Measure 104 is marked with a decrescendo hairpin leading to a dynamic of *f*. The notation includes triplets and eighth notes.

105 106 107 108

f *mp* *mf* *mp* *f*

Detailed description: This system contains measures 105 through 108. Measure 105 starts with a dynamic of *f*. Measure 106 has a dynamic of *mp*. Measure 107 is marked with a decrescendo hairpin leading to a dynamic of *mf*. Measure 108 is marked with a decrescendo hairpin leading to a dynamic of *mp*, followed by a final dynamic of *f*. The notation includes triplets and eighth notes.

Metamorphosis - Mvt 1 - 5 Bass Drums

Musical score for 5 Bass Drums, measures 109-118. The score is written on a single staff with a double bar line at the beginning. Measure 109 starts with a dynamic marking of *mp* and features a series of eighth notes. Measure 110 continues with eighth notes and a dynamic marking of *f*. Measure 111 features a series of eighth notes with accents. Measure 112 starts with a dynamic marking of *mf* and includes a triplet of eighth notes. Measure 113 features a triplet of eighth notes. Measure 114 features a triplet of eighth notes and a dynamic marking of *ff*. Measure 115 features a triplet of eighth notes. Measure 116-118 is a triplet of eighth notes. The score includes various musical notations such as accents, slurs, and dynamic markings.

Cymbals

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2 4 4 3 4 2 7

1-2 3-6 7-10 11-13 14-17 18-19 20-26

A

28 29 30 6

31-36

B

4 2 43 Sizzle 3 47 48

37-40 41-42 43 *mp* 44-46 47 *f* 48

C

50 Choke 2 53 Split tap chokes

50-52 53

54 55 56 57

D

8 8 **E** 7 5

58-65 66-73 74-80 81-85

86 Tap chokes 87 88 Sizzle 89 Taps 90 Tap choke

f *p* *f*

Metamorphosis - Mvt 1 - Cymbals

91 3 95 96 2

92-94 97-98

F

100 101 102 103 104

ff

105 Chokes 106 2

107-108

109 Taps 110 111 Chokes 112

mp f

113 114 115 3

116-118

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Full Winds Instr.

$\text{♩} = 164$

2 4 4 3 4 2 7

1-2 3-6 7-10 11-13 14-17 18-19 20-26

A

B

28 29 30 6 4

31-36 37-40

41 42 43 44

mf *mp*

45 46 47 48

mp *f* *mp* *f*

C

(Buzz with stinger)

50 51 52

fp *f*

53 54 55 56 57

D

E

8 8 7

58-65 66-73 74-80

Metamorphosis - Mvt 1 - 4 Bass Drums

81 82 83 84 85

mp *f* *p*

Detailed description: This block contains the first five measures of the piece. The notation is on a single staff with a double bar line at the beginning. Measures 81-83 consist of quarter notes. Measure 84 has eighth notes, and measure 85 has sixteenth notes. Dynamic markings are *mp* at the start, *f* at measure 83, and *p* at measure 84. Slurs connect measures 81-83 and 84-85.

86 87 88 89

f *mf* *p*

Detailed description: This block contains measures 86-89. Measure 86 has quarter notes with accents. Measure 87 has quarter notes with accents. Measure 88 has eighth notes with accents. Measure 89 has sixteenth notes with accents. Dynamic markings are *f* at the start, *mf* at measure 88, and *p* at measure 89. Slurs connect measures 86-87, 87-88, and 88-89.

90 91 92 93

f *mp* *f*

Detailed description: This block contains measures 90-93. Measure 90 has eighth notes with accents and a 'r' marking. Measure 91 has quarter notes with accents. Measure 92 has eighth notes with accents and a '3' marking. Measure 93 has eighth notes with accents and a '3' marking. Dynamic markings are *f* at the start, *mp* at measure 92, and *f* at measure 93. Slurs connect measures 90-91, 91-92, and 92-93.

94 95 96

mp *f*

Detailed description: This block contains measures 94-96. Measure 94 has eighth notes with accents and a '3' marking. Measure 95 has eighth notes with accents and a '3' marking. Measure 96 has eighth notes with accents and a '3' marking. Dynamic markings are *mp* at the start and *f* at measure 95. Slurs connect measures 94-95 and 95-96.

97 98 99 100

mp *mf* *ff* *f*

Detailed description: This block contains measures 97-100. Measure 97 has eighth notes with accents. Measure 98 has quarter notes with accents. Measure 99 has eighth notes with accents and a '3' marking. Measure 100 has eighth notes with accents and a '3' marking. A box containing the letter 'F' is above measure 99. Dynamic markings are *mp* at the start, *mf* at measure 98, *ff* at measure 99, and *f* at measure 100. Slurs connect measures 97-98, 98-99, and 99-100.

101 102 103 104

f *f* *mp* *f*

Detailed description: This block contains measures 101-104. Measure 101 has eighth notes with accents and a '3' marking. Measure 102 has eighth notes with accents and a '3' marking. Measure 103 has eighth notes with accents and a '3' marking. Measure 104 has eighth notes with accents and a '3' marking. Dynamic markings are *f* at the start, *f* at measure 102, *mp* at measure 103, and *f* at measure 104. Slurs connect measures 101-102, 102-103, and 103-104.

105 106 107 108

f *mp* *mf* *mp* *f*

Detailed description: This block contains measures 105-108. Measure 105 has eighth notes with accents and a '3' marking. Measure 106 has eighth notes with accents and a '3' marking. Measure 107 has eighth notes with accents. Measure 108 has eighth notes with accents. Dynamic markings are *f* at the start, *mp* at measure 106, *mf* at measure 107, *mp* at measure 108, and *f* at the end. Slurs connect measures 105-106, 106-107, and 107-108.

Metamorphosis - Mvt 1 - 4 Bass Drums

Musical score for 4 Bass Drums, measures 109-118. The score is written on a single staff with a double bar line at the beginning. Measure 109 starts with a *mp* dynamic and a series of eighth notes. Measure 110 continues with eighth notes. Measure 111 features a crescendo leading to a *f* dynamic and a series of eighth notes with accents. Measure 112 begins with a *mf* dynamic and includes drum notation: a right-hand stroke (R) followed by a left-hand stroke (L), then a right-hand stroke (R). Measure 113 contains two triplet eighth notes. Measure 114 features a triplet eighth note followed by eighth notes with accents, and includes drum notation: a right-hand stroke (R), a left-hand stroke (L), and a right-hand stroke (R). Measure 115 continues with eighth notes and accents. Measure 116-118 is a triplet of eighth notes, indicated by a large '3' above the staff and the text '116-118' below it. The dynamic for measures 116-118 is *ff*.

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1 $\text{♩} = 164$
4 med. mallets

2 *p*

3 *mf* R L

4 *p*

2 5-6 2

7 *p* 1/2/3

8 *mf*

9 *p*

10 *p*

11 *mp*

12 *f*

13 *p*

1 3 2 3 1 3 2 3 2 3 2 3 2 3 2 3

14 edge tone on Bb *p* 1/2/3 3 1/2/3 2/3 3 2/3

15 *mf* 1/2/3 3 1/2/3 2/3 3 2/3

16 *p*

17 *mp* 2 3 2 3 2 3 2 3 2 3 2 3

f

18 *p* 2 *f*

19 *p* 1/2/3 1/2/3 1/2/3

20 *p* 2/3

21 *mp* 2 3 ... *f*

22 *p*

23 *f*

24 *f*

25 1/2/3 L L L ...

26 *p*

A

28 $\frac{6}{4}$

29 $\frac{4}{4}$

30 $\frac{6}{4}$

Sus. Cym

31 $\frac{4}{4}$ *p* *mp*

5 32-36

Metamorphosis - Mvt 1 - Marimba 1

B

4 41 42 *Sus. Cym* 43 44

37-40

p *mf*

45 46 *Sus. Cym* 47 48

mp *f* *p* *mf*

C

50 *Splash choke* 51 52 *Sus. Cym*

f *f* *p*

53 *choke* 54 55 *drop 2 mallets* 56 57

f *f* *p* *f*

D

59 60 61

f L R

62 63 64 65

p

E

7 73 *Sus. Cym* *choke* 5 80 *4 mallets*

66-72 *p* *mf* 75-79

Metamorphosis - Mvt 1 - Marimba 1

81 *p* *mf* *p*

82 83 84

85 *f*

86 87 88

89 *p* *f* *f* *p*

90 91 92 3 3

93 *f* *p* *mf*

94 3 95 96 3 3

97 *p* *p* *f* *f* *p*

98 100 101 102

103 *f* 104 105 choke choke 106 107 108 2 mallets

109 *mp* *mf* *mf* *f* *ff* *p*

110 111 112

113 *f* 114 *p* *f* 115 3 116-118

METAMORPHOSIS

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1 $\text{♩} = 164$
4 med. mallets

2 3 4 2

5-6
2

7 8 9 10

$\frac{1}{2}/3$
p *mf* *p*

11 12 13

mp *f* *p*

14 edge tone on Bb 15 16 17

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

18 19 20 21

p *f* *p* *mp* *f*

22 23 24 25 26

p *f* *p*

A 28 29 30 Sus. Cym 31 5

p *mp* 32-36

Metamorphosis - Mvt 1 - Marimba 2

B

4 41 42 Sus. Cym 43 44

37-40

p *mf*

45 46 Sus. Cym 47 48

mp *f* *p* *mf*

C

50 51 52 Sus. Cym

f *p*

53 choke 54 55 drop 2 mallets 56 57

f *f* *p* *f*

D

59 60 61

f L R

62 63 64 65

p

E

7 73 Sus. Cym choke 5 80 4 mallets

66-72 *p* *mf* 75-79

Metamorphosis - Mvt 1 - Marimba 2

81 *p* 82 *mf* 83 *p* 84

85 86 *f* 87 88

89 *p* 90 *f* 91 *f* 92 *p*

93 *f* 94 *p* 95 96 *mf*

97 *p* 98 *p* *f* 100 101 *f* 102 *p*

103 *f* 104 105 choke *f* choke 106 107 108 2 mallets

109 *mp* *mf* 110 *mf* *f* 111 *ff* 112 *p*

113 *f* 114 *p* 115 *f* 3 116-118

METAMORPHOSIS

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1 = 164
4 med. mallets

1 2 3 4 2

1 1 1 1 L

7 8 9 10

1/2/3 p mf p

11 12 13

1 3 2 3 1 3 2 3 2 3 2 3 2 3 2 3 #2

mp f p

14 edge tone on Bb 15 16 17

1/2/3 3 1/2/3 2/3 3 2/3 1/2/3 3 1/2/3 2/3 3 2/3 2 3 2 3 2 3 2 3 2 3 2 3

p mf p mp f

18 19 20 21

2 1/2/3 1/2/3 1/2/3 2/3 2 3 ...

p f p mp f

22 23 24 25 26

1/2/3 L L L ...

p f p

A 28 29 30 31 5

Sus. Cym

p mp

32-36

Metamorphosis - Mvt 1 - Marimba 3

B

4 41 42 Sus. Cym 43 44

37-40

p *mf*

45 46 Sus. Cym 47 48

mp *f* *p* *mf*

C

50 51 52 Sus. Cym

f *p*

53 choke 54 55 drop 2 mallets 56 57

f *f* *p* *f*

D

59 60 61

f L R

62 63 64 65

p

E

7 73 Sus. Cym choke 5 80 4 mallets

66-72 *p* *mf* 75-79

Metamorphosis - Mvt 1 - Marimba 3

81 82 83 84

p *mf* *p*

85 86 87 88

f *f* *f* *f*

89 90 91 92

p *f* *f* *p*

93 94 95 96

f *p* *p* *mf*

97 98 100 101 102

p *p* *f* *f* *p*

103 104 105 choke choke 106 107 108 2 mallets

f *f* *f* *f* *f* *f*

109 110 111 112

mp *mf* *mf* *f* *ff* *p*

113 114 115 3 116-118

f *p* *f* 3 116-118

METAMORPHOSIS

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1 = 164

Crotales

1 2 4 7 8 9 10

3-6

f *mf*

Crot.

11 12 13

L R L L R L L R L L R L L

mp *f* *p*

Crot.

14 15 2 18 19

16-17

L R R L R L R

f *mp*

Crot.

20 21 22 23

L R L L R L L R L L

mp *f* *p*

Crot.

A

24 25 26 28 29 30

Xylo.

B

6 4 2 2 45

31-36 37-40 41-42 43-44

mp

Xylo.

C

46 2 50

47-48

f *f*

Metamorphosis - Mvt 1 - Xylophone/Crotales

Crot. 51 *f* 52 53-54 2 55 *f*

Xylo. 56 57 59 *f* L R

Crot. *f*

D

Xylo. 60 61 62 63

Xylo. 64 *mp* 65 66 67

Crot. *mf* 3 3 *p*

Xylo. 6 7 81 82 *p* *mf*

E

68-73 74-80

Xylo. 83 84 85 86 *p* *f*

Metamorphosis - Mvt 1 - Xylophone/Crotales

87 88 89 90

Xylo. *f* *p* *f*

Crot. *f*

91 92 93 94

Crot. *f*

95 96

Crot. *f*

2

97-98

F

100 101 102 103

Crot. *f*

104 105-107 108 2 mallets 109

Xylo. *mp* *mf*

Crot. *mp* *mf*

110 111 112 113

Xylo. *ff*

Crot. *mf* *f* *ff*

114 115

Crot. *mf* *f*

3

116-118

METAMORPHOSIS

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♩ = 164

1 2 4 7

Glockenspiel

3-6 L R R
mf

8 9 10 11

Glock.

L R R L L R L R
mp

12 13 14 15

Glock.

L L R L L R L L R L
f *p*

16 17 18 19

Glock.

mp *f* *mp*

20 21 22 23

Glock.

L R L R R L R R L R L R L R
mp *f* *p*

24 25 26

Glock.

f *p*

A

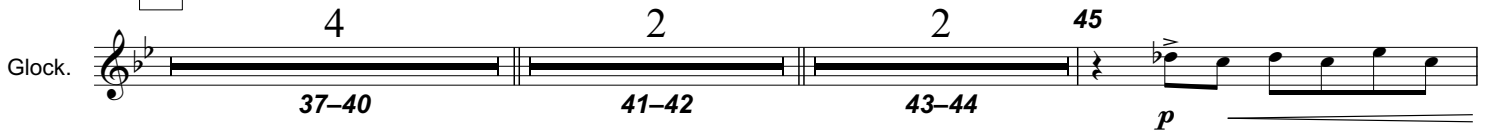
28 29 30 6

Glock.

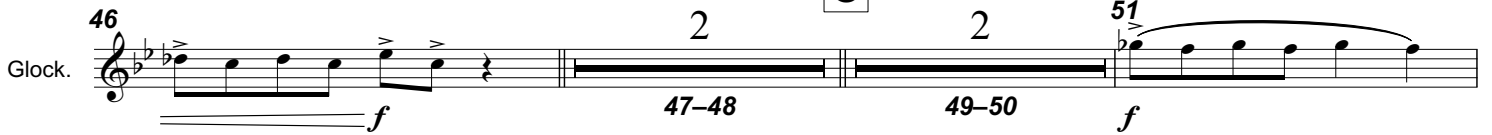
31-36

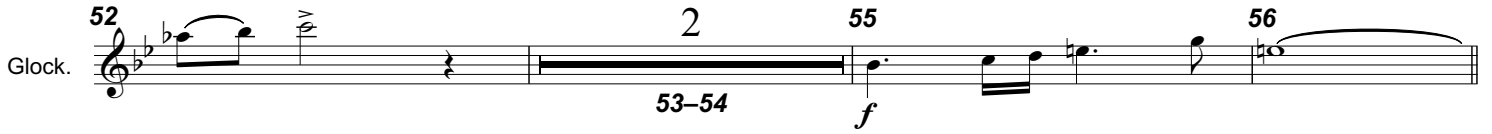
Metamorphosis - Mvt 1 - Glockenspiel/Chimes

B

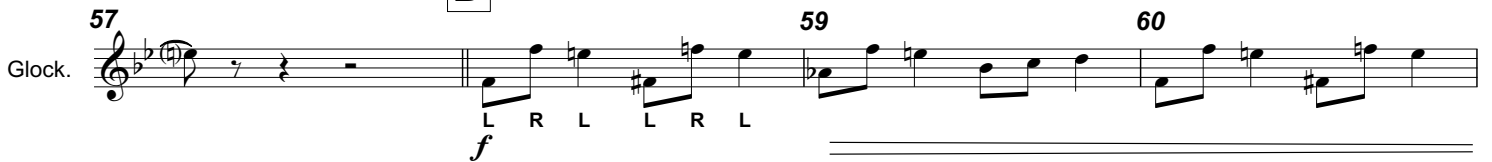
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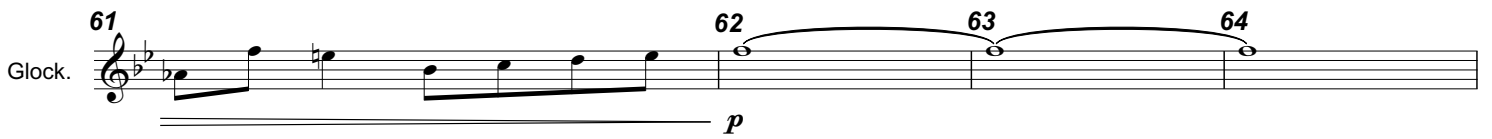
C

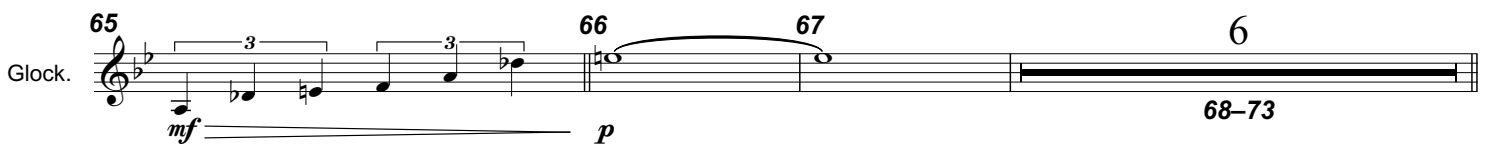
Glock. 

Glock. 

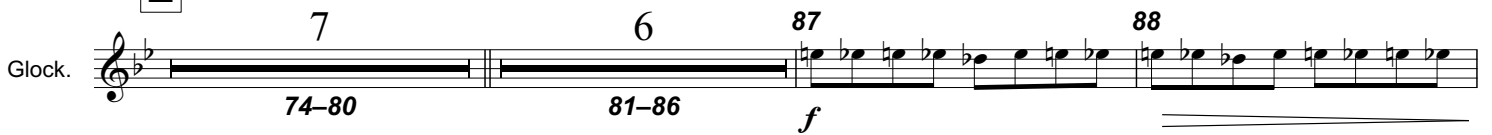
D

Glock. 

Glock. 

Glock. 

E

Glock. 

Metamorphosis - Mvt 1 - Glockenspiel/Chimes

Glock. 89 *mf* 90 *f* 91 *f* 92

Glock. 93 94 95 96

Chimes 97 *f* 98 *f* 100 101 102

F

Glock. 103 104 4 4

105-108 109-112

Glock. 113 *ff* 114 115 116 2

117-118

Chimes 2

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1 $\text{♩} = 164$ 22 med. mallets 3 4 5 6

7 8 9 10 Sus. Cym

11 choke 12 13

14 15 16 17

18 19 20 21

22 23 24 25 26 Sus. Cym

A 28 29 30 4

Metamorphosis - Mvt 1 - Vibraphone 1

B

35 *Sus. Cym* 36 *p* *mf* 4 2
37-40 41-42

2 45 *p* *f* 46 47
43-44 *Ped.*

C

48 *Sus. Cym* 50 51 *f*
p *f* *Ped.*

52 53 54 *Sus. Cym* 55
Ped. *p* *f*

D

56 57 59 *f*
p *f* *Ped.* L R

60 61 62 63 64
Ped. *p* *Ped.*

65 66 67 6
mf *p* *Ped.* 68-73

Metamorphosis - Mvt 1 - Vibraphone 1

E

6
74-79

80 *Sus. Cym*
p

81
mf

2
82-83

84
p

85

86 *choke*
f

87
f
Ped.

88
Ped.

89 *Sus. Cym*
p

90 *choke*
f

91
f
Ped.

92
Ped.

93

94

95

96
3
3
Ped.

97
p
Ped.

98
f
Ped.

F

100
3
3
Ped.

101
Ped.

102

103
3
3

104
3
3
Ped.

3
105-107

108 *Sus. Cym*
p

109
f

Metamorphosis - Mvt 1 - Vibraphone 1

Musical score for Vibraphone 1, measures 110-118. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of two staves. The first staff contains measures 110, 111, 112, and 113. The second staff contains measures 114 and 115, followed by a fermata for measures 116-118. Dynamics include *p* (piano), *ff* (fortissimo), and *f* (forte). A 'choke' instruction is present above measure 111. A triplet of three measures is indicated by a '3' above the fermata in measures 116-118.

110 *p* *ff* choke 111 112 *p* *f* 113

114 *p* *f* 115 3 116-118

METAMORPHOSIS

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Full Winds Instr.

1 $\text{♩} = 164$ 22 med. mallets 3 4 5 6

mf *p*
Ped.

7 8 9 10 Sus. Cym

mf *p*
Ped.

11 choke 12 13

f *mp* *f* *p*
Ped.

14 15 16 17

mp *f*
Ped.

18 19 20 21

mp *f* *mp* *f*
Ped.

22 23 24 25 26 Sus. Cym

p *f* *p* *p*
Ped.

A 28 29 30 4

mf
Ped.

31-34

Metamorphosis - Mvt 1 - Vibraphone 2

35 **Sus. Cym** 36 **B** 4 2

p ————— *mf*

37–40 41–42

2 45 46 47

43–44

p ————— *f*

48 **Sus. Cym** **C** 50 51

p ————— *f*

f

52 53 54 **Sus. Cym** 55

p ————— *f*

56 57 **D** 59

p ————— *f*

f L R

60 61 62 63 64

p

65 66 67 6 68–73

mf ————— *p*

68–73

Metamorphosis - Mvt 1 - Vibraphone 2

E

6
74-79
80 *Sus. Cym*
81
82-83

p *mf*

84
85
86 *choke*
87
p *f* *f*
Ped.

88
89 *Sus. Cym*
90 *choke*
91
p *f* *f*
Ped.

92
93
94
95
Ped.

F

96
97
98
99
p *f*
Ped.

100
101
102
103
Ped.

104
105-107
108 *Sus. Cym*
109
p *f*

Metamorphosis - Mvt 1 - Vibraphone 2

Musical score for Vibraphone 2, measures 110-118. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of two lines of notation. The first line contains measures 110, 111, 112, and 113. The second line contains measures 114, 115, and a triplet of measures 116-118. Dynamics include *p*, *ff*, and *f*. A 'choke' instruction is present above measure 111. A triplet of three measures (116-118) is indicated by a '3' above the bar line and a thick black bar below the staff.

110 *p* *ff* choke 111 112 *p* *f* 113

114 *p* *f* 115 3 116-118

METAMORPHOSIS

MVT 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

1 $\text{♩} = 164$ 22 med. mallets 3 4 5 6

mf *p*
Ped.

7 8 9 10 Sus. Cym

mf *p*
Ped.

11 choke 12 13

f *mp* *f* *p*
Ped.

14 15 16 17

mp *f*
Ped.

18 19 20 21

mp *f* *mp* *f*
Ped.

22 23 24 25 26 Sus. Cym

p *f* *f* *p* *p*
Ped.

A 28 29 30 4

mf 31-34

Metamorphosis - Mvt 1 - Vibraphone 3

35 **Sus. Cym** 36 **B** 4 2
p ————— *mf* 37-40 41-42

2 45 46 47
43-44 *p* ————— *f*
Ped. _____

48 **Sus. Cym** **C** 50 51
p ————— *f* *f*
Ped. _____

52 53 54 **Sus. Cym** 55
Ped. _____ *p* ————— *f*

56 57 **D** 59
p ————— *f* *f* L R
Ped. _____

60 61 62 63 64
Ped. _____ *p* Ped. _____

65 66 67 6
68-73
mf 3 3 *p*

Metamorphosis - Mvt 1 - Vibraphone 3

E

6
74-79

80 Sus. Cym
p

81
mf

2
82-83

84
p

85

86 *f*

choke

87
f
Ped. _____

88
Ped. _____

89 Sus. Cym
p

90
f

choke

91
f
Ped. _____

92
Ped. _____

93

94

95

96
Ped. _____

97
p
Ped. _____

98

F

f
Ped. _____

100
Ped. _____

101

102

103
Ped. _____

104
Ped. _____

3
105-107

108 Sus. Cym
p

109
f

Metamorphosis - Mvt 1 - Vibraphone 3

Musical score for Vibraphone 3, measures 110-118. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of two staves. The first staff contains measures 110, 111, 112, and 113. The second staff contains measures 114, 115, and a triplet of measures 116-118. Dynamics include *p* (piano), *ff* (fortissimo), and *f* (forte). A 'choke' instruction is present above measure 111. A triplet of three measures (116-118) is indicated by a '3' above the bar line.

110 *p* *ff* choke 111 112 *p* *f* 113

114 *p* *f* 115 3 116-118

METAMORPHOSIS

MVT 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

♩ = 164

2 2 5 **6 Driving Strings**

1-2 2 3-4 2 **Sub Bass** (on low Gb only)

Hard synth users: Take the time to dial in a natural orchestral strings spiccato here, most synths have them but you'll want to add a layer probably of fast strings and add some reverb to match the sound on the recording. Make sure there is enough velocity control over the patch that the performer can create all the dynamics for the spicc strings part with velocity.

7 8 9 10

p *mf* *p*

11 Boom Punch 12 Low Rotator 13 14

p

15 16 17 18

mf (Sub Bass) *Ped.*

19 20 21 22

p *p*

23 24 25 26

f *p*

Metamorphosis - Mvt 1 - Synth 1

A

28 29 30 5 36 Patch Change
31-35

Musical notation for section A, measures 28-35. The notation shows rests for measures 28, 29, and 30. Measure 31 has a whole note. Measures 32-35 are indicated by a thick black bar. A patch change is noted at measure 36.

B

Dark Pad + Pizz Strings - the pizz strings down low may stick out a little bit, but in the studio it sounds nice with a little attack on the front of these murky pads, experiment live to see if you want that layer

38 39 40 41 42

p *mf* *p* *mf* *p* *mf* *p*

Musical notation for section B, measures 38-42. The notation shows rests for measures 38, 39, and 40. Measures 41 and 42 have notes. Dynamics are indicated as *p* and *mf*.

2 45 46 47

43-44 *mp* *f*

Musical notation for section B, measures 43-47. Measure 43 has a whole note. Measures 44-47 have notes. Dynamics are indicated as *mp* and *f*.

C

48 Patch change **Spiccato Strings** 50 51 52

ff

Musical notation for section C, measures 48-52. Measure 48 has a patch change. Measures 49-52 have notes. Dynamics are indicated as *ff*.

53 54 55 56 57

Musical notation for section C, measures 53-57. Measures 53-57 have notes.

D

Pizz Strings w/ reverb

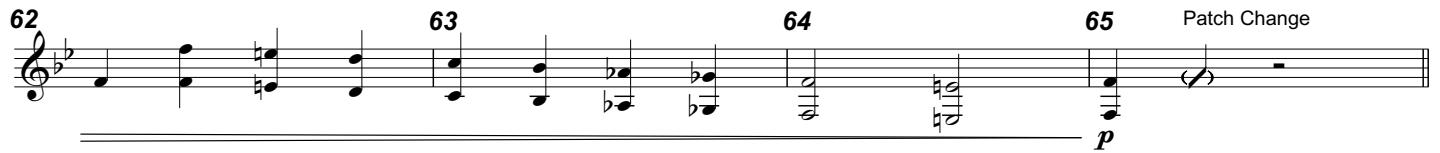
59 60 61

f

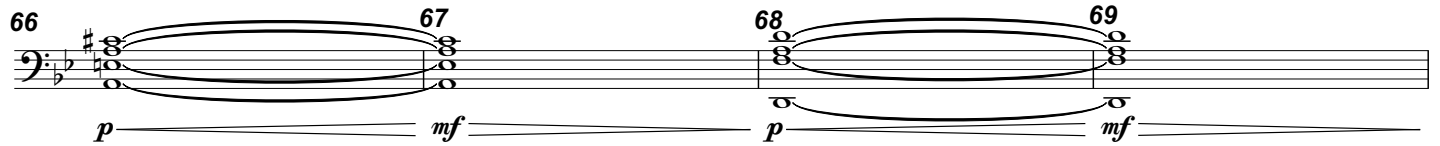
Musical notation for section D, measures 59-61. Measures 59-61 have notes. Dynamics are indicated as *f*.

Metamorphosis - Mvt 1 - Synth 1

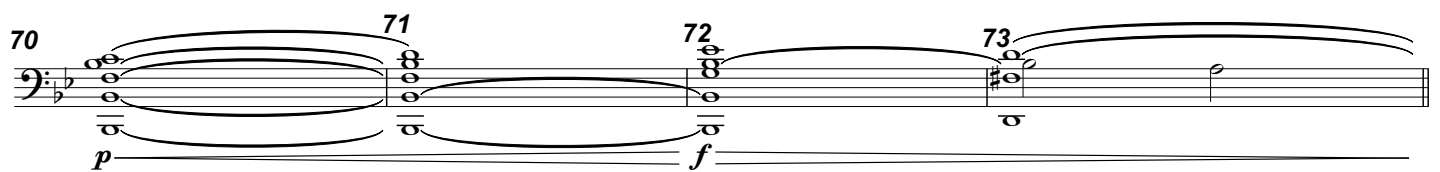
62 63 64 65 Patch Change



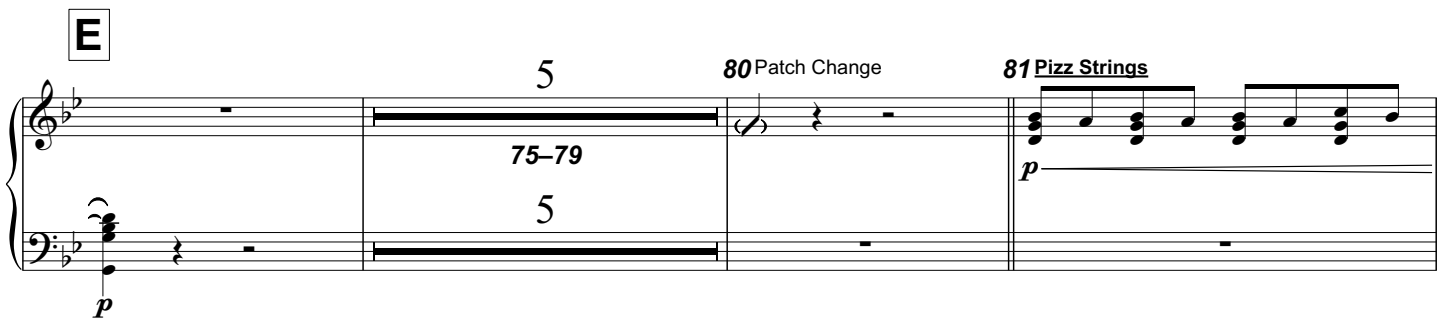
66 67 68 69



70 71 72 73



E 5 80 Patch Change 81 Pizz Strings



82 83 84 85



86 87 88 89



90 Patch Change 91 Piano + Synth Bells 92 93



Metamorphosis - Mvt 1 - Synth 1

94 95 96 97 98 Patch Change

Ped. *p* *Ped.*

F Piano + Synth Bells 100 101 102 103 104

f *Ped.* *Warm Pad + Strings* *Ped.* *Ped.*

105 106 107 108 Patch Change

Ped.

109 Warm Pad + Strings 110 111 112

mp *f* *ff*

113 114 115 116 117 118

f *ff*

METAMORPHOSIS

Mvt 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

1 **Hi Ping** 2 3 **Low G Guit Drone** 4 5 **Boom Punch** 6 **Low Rotator**

G5 Drone

Synth Bell + Celesta

Hard synth users: You will want to roll a lot of the highs off the synth bell, 2k and up, then boost everything below 1k + 3db for a warmer sound. The low G may need to be a different layered patch, on the sound I used it had a phat low end resonance down there by accident, but you may want to manufacture that.

For the celesta, usually rolling back the attack just abit and adding some reverb will give you more of the iconic film score celesta that blends with the mallets more than the digital sound poking through with a harsh and dry attack

7 8 9 10

f

11 12 13 14

mp
f
p
p

Led. Led. Led.

Low G Guit Drone

15 16 17 18 **Boom Punch** 19 **Low Rotator**

mf
mp
f
ff

Led. Led.

Low Gb Guit Drone

Lydian Guitar Stack

20 21 22 23

mp
f
p
p

L R
Led. Led.

D Guit Drone

Metamorphosis - Mvt 1 - Synth 2

A

24 25 26 28 Boom 1 29 Boom 2

f *p*

Ped.

30 Boom 1 31 Boom 2 4 36 Patch Change

32-35

Hardware Users: This patch originally had a long release so I wrote a rest in to help the patch clear out so the D's don't rub into the Db's. It's possible your patch choice may not need that so sustain through counts 3 and 4.
MS Users: The Lush Pad has some long release that makes it sound nice, so rather than roll off the release, this gap right here clears the sound out a bit before the chord change.

B

38 39 40

Lush Pad

p *mf* *p* *mf*

41 42 2 45 46

p *mf* *p* 43-44 *p* *f*

C

47 48 Patch change 50

Sub Bass

f *ff* *ff*

51 52 53

ff *ff* *ff*

Metamorphosis - Mvt 1 - Synth 2

54 55 56 57

D

Spiccato Strings + Bass on lowest notes only

59 60 61

62 63 64 65 Patch Change

E

8 6 80 Patch Change 3

66-73 74-79 81-83

8 6 Bass 3

84 match articulation of low brass 85 86 87

88 89 90 91 Eb min guit strum 92

Metamorphosis - Mvt 1 - Synth 2

93 A maj guit strum 3 97 Big Boom 98 Patch Change

94-96

F Sub Bass 3 100 3 101 102

f

103 3 104 105 106

107 D Power Chord 108 Patch Change 109 110

Bass *mp* *f*

111 112 113 114 115 G Power Chord 116 117 Surprise B 118

ff *f* *ff*

Timpani

METAMORPHOSIS

MVT 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

1 $\text{♩} = 164$ 2 3 4 5 6

p *mf* *p*

Detailed description: This block contains the first six measures of the piece. It is written in bass clef with a key signature of two flats and a 4/4 time signature. Measure 1 is a whole rest. Measures 2-3 contain a half note G2, a quarter note G2, and a quarter note F2, with a *p* dynamic. Measure 4 is a whole note G2 with a *mf* dynamic. Measure 5 is a whole note F2 with a *p* dynamic. Measure 6 is a half note G2 with a *p* dynamic.

7 8 9 10 11 12 13

mf *p* *f* *p*

Detailed description: This block contains measures 7-13. Measure 7 is a half note G2 with a *mf* dynamic. Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 is a triplet of eighth notes (G2, F2, E2) with a *p* dynamic. Measure 12 is a half note G2 with a *f* dynamic. Measure 13 is a whole note G2 with a *p* dynamic.

3 17 18 19

14-16 *f* *p*

Detailed description: This block contains measures 14-19. Measures 14-16 are a whole rest. Measure 17 is a whole rest. Measure 18 is a half note G2 with a *f* dynamic. Measure 19 is a half note G2 with a *p* dynamic.

20 21 5 28 29 30

f 22-26

A

Detailed description: This block contains measures 20-30. Measure 20 is a half note G2 with a *f* dynamic. Measure 21 is a whole rest. Measures 22-26 are a whole rest. Measure 28 is a whole rest. Measure 29 is a whole rest. Measure 30 is a whole rest.

6 38 39 40 41 42

31-36 *p* *mf* *p* *mf* *p* *mf* *p*

B

Detailed description: This block contains measures 31-42. Measures 31-36 are a whole rest. Measure 38 is a half note G2 with a *p* dynamic. Measure 39 is a half note G2 with a *mf* dynamic. Measure 40 is a half note G2 with a *p* dynamic. Measure 41 is a half note G2 with a *mf* dynamic. Measure 42 is a half note G2 with a *p* dynamic.

2 45 46 2

43-44 *p* *f* 47-48

Detailed description: This block contains measures 43-48. Measures 43-44 are a whole rest. Measure 45 is a half note G2 with a *p* dynamic. Measure 46 is a half note G2 with a *f* dynamic. Measures 47-48 are a whole rest.

C 50 51 52 53

ff

Detailed description: This block contains measures 50-53. Measure 50 is a half note G2 with a *ff* dynamic. Measure 51 is a half note G2 with a *ff* dynamic. Measure 52 is a half note G2 with a *ff* dynamic. Measure 53 is a half note G2 with a *ff* dynamic.

Metamorphosis - Mvt 1 - Timpani

54 55 56 57

54 55 56 57

D

59 60 61

32 32 29 29 32 32 29 29

f

62 63 64 65 66 67

mp *p* *mf*

68 69 70 71 72 73

p *mf* *p* *f*

E

6 3 84

p 75-80 81-83 *p*

85 86 87 88

f

89 90 6

p *f* 91-96

Metamorphosis - Mvt 1 - Timpani

F

97 98 100

f *ff* *f*

Measures 97-100: Bass clef, key signature of two flats. Measure 97: whole rest. Measure 98: quarter note G2, quarter note F2, quarter note E2. Measure 99: quarter note D2, quarter note C2, quarter note B1. Measure 100: quarter note A1, quarter note G1, quarter note F1. Dynamics: *f* (98), *ff* (99), *f* (100). A slur covers measures 98-100.

101 102 103 104

Measures 101-104: Bass clef, key signature of two flats. Measure 101: quarter note G2, quarter note F2, quarter note E2. Measure 102: whole rest. Measure 103: quarter note D2, quarter note C2, quarter note B1. Measure 104: quarter note A1, quarter note G1, quarter note F1. Dynamics: *f* (103), *f* (104). A slur covers measures 103-104.

105 106 109 110

Measures 105-110: Bass clef, key signature of two flats. Measure 105: quarter note G2, quarter note F2, quarter note E2. Measure 106: quarter note D2, quarter note C2, quarter note B1. Measure 107-108: double bar line, then a thick black bar. Measure 109: quarter note G2, quarter note F2, quarter note E2. Measure 110: quarter note D2, quarter note C2, quarter note B1. Dynamics: *mp* (109), *f* (110). A slur covers measures 109-110.

111 112 113 114

Measures 111-114: Bass clef, key signature of two flats. Measure 111: quarter note G2, quarter note F2, quarter note E2. Measure 112: quarter note D2, quarter note C2, quarter note B1. Measure 113: quarter note A1, quarter note G1, quarter note F1. Measure 114: quarter note E1, quarter note D1, quarter note C1. Dynamics: *ff* (111), *f* (113). A slur covers measures 113-114.

115 116 117 118

Measures 115-118: Bass clef, key signature of two flats. Measure 115: quarter note G2, quarter note F2, quarter note E2. Measure 116: quarter note D2, quarter note C2, quarter note B1. Measure 117: quarter note A1, quarter note G1, quarter note F1. Measure 118: quarter note E1, quarter note D1, quarter note C1. Dynamics: *ff* (115). A slur covers measures 115-118.

METAMORPHOSIS

Mvt 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

1 $\text{♩} = 164$ 2 tom 2/3 3 + kick 4 5 6 tom 2/3

7 + kick 8 9 10 tom1 tom2 tom3

11 2 14^{HH} 15

12-13 16 17 18 19

20 21 22 23

24 25 26 28 29

30 6 4 2

31-36 41-42

A

B

The score is written on a single staff with a 4/4 time signature. It begins with a tempo marking of quarter note = 164. The piece is divided into measures 1 through 42. Measures 1-6 feature a pattern of tom 2/3 hits, with dynamics ranging from piano (p) to mezzo-forte (mf). Measures 7-10 include a kick drum and a ride cymbal pattern, with dynamics from mezzo-forte (mf) to piano (p). Measures 11-13 are marked with a forte (f) dynamic and a 2-measure rest. Measures 14-15 feature a hi-hat (HH) pattern with a mezzo-piano (mp) dynamic. Measures 16-19 consist of a continuous tom pattern with a forte (f) dynamic. Measures 20-23 show a pattern of tom hits with dynamics from mezzo-piano (mp) to piano (p). Measures 24-26 are marked with a forte (f) dynamic, and measures 28-29 with a piano (p) dynamic. A section labeled 'A' begins at measure 27. Measures 30-36 are marked with a 6-measure rest and a mezzo-forte (mf) dynamic. Measures 41-42 are marked with a 2-measure rest and a mezzo-forte (mf) dynamic. A section labeled 'B' begins at measure 37.

Metamorphosis - Mvt 1 - Drumset

43 watch battery's feet! keep solid time for pit 44 45 46

mp *p* *f*

47 48 50 splash

f

51 52 53 54

mf *mp* *mf* *f*

55 56 57 Set up the pit entrance! D

f *mp* *f*

59 60 61 62

63 64 65 66

mp *mf* *p*

7 E 7 81 don't overplay bass drums! 82

67-73 *mp*

Metamorphosis - Mvt 1 - Drumset

83 *f* *p* *f*

87 *f* *p* *f*

91 *f* *p* *f* *p* *f*

97 *p* *f*

103 104 105 106

107-108 *mp* *f* *ff*

112 113 114 115 116-118

METAMORPHOSIS

MVT 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

$\text{♩} = 164$

Concert Bass Drum - heavy mallet

1-2 3 4 5 6

mf *p*

7 8-10 11 12-13

mf *f*

14 Sleigh Bells

14 15 16 17

mp *f*

18 19 20 21

p *mp* *f*

22 23-24 25 **Wind Chimes** 26

p

A

28 29 30

mf

B

31 32-36 37-40 41-42

5 4 2

Metamorphosis - Mvt 1 - Aux 1

4 47 Bass Drum 48 50

43-46

p *f*

C

51 Swish Knocker 54 BD

mf 52-53 *f*

2

55 BD + Tam-Tam hand Tam-Tam mallet to aux 2 56 BD 57 (BD) 59 60

p *f* *f*

D

61 62 63 64 65

mp

66 Swish Knocker 73 Wind Chimes 80 Wind Chimes

mf 67-72 *mf* 74-79 *mf*

6 6

E

3 84 BD 85 86

81-83 *p* *f*

87 88 89 Zil-Bel 90

p *f*

Metamorphosis - Mvt 1 - Aux 1

91 **Swish Knocker** *f* 5 92-96 97 **BD** *mf* 98 *p* **F** *f* 100

101 102 *p* *f* 103 104 105

106 107 *p* 108 109 *f* 110

111 **BD** *ff* 112 113 *p* 114 115 *f* 3 116-118

Detailed description: This is a musical score for a snare drum part. It consists of four staves of music. The first staff starts at measure 91 with a 'Swish Knocker' instruction and a forte (*f*) dynamic. It features a five-measure rest (92-96) and a double bar line at measure 97. The second staff continues from measure 98 with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. A boxed 'F' is placed above measure 98. The third staff starts at measure 101 and ends at measure 105. The fourth staff starts at measure 106 and ends at measure 110. The fifth staff starts at measure 111 with a fortissimo (*ff*) dynamic and a double bar line at measure 111. It continues through measures 112-115 with piano (*p*) and fortissimo (*f*) dynamics, and concludes with a three-measure rest (116-118) and a final double bar line.

METAMORPHOSIS

MVT 1

Composed by
Ian Grom & John Mapes
www.Box-Six.com
Full Winds Instr.

1 $\text{♩} = 164$ 2 Tam-Tam 3 4 5 Wind Chimes 6

7 Swish Knocker 2 10 Sus. Cym 11 choke 2

2 16 Bell Tree Scrape 17 Sus. Cym 18 19

20 Concert Bass Drum 5 26 Sus. Cym **A**

28 29 30 4

35 Sus. Cym 36 **B** 4 2

4 47 Tam-Tam 48 **C**

Metamorphosis - Mvt 1 - Aux 2

50 51 **Wind Chimes** 52 **Sus. Cym** 53 **choke** 54 55 grab Tam-Tam mallet from Aux 1
move quickly to Tam-Tam

56 **Tam-Tam** 57 **D** 58 **Wind Chimes** 59 60 61 62

63-64 2 65 **Sus. Cym** 66 6 67-72

73 **Sus. Cym** 74 **E** 75-79 80 **Tam-Tam**

81 82-83 2 84 **Sus. Cym** 85

86 **choke** 87 **Sus. Cym** 88 89-90 2

91 **BD + Tam-Tam** 92 **Wind Chimes** 93 94

Metamorphosis - Mvt 1 - Aux 2

Musical score for Metamorphosis - Mvt 1 - Aux 2, measures 95-118. The score is written on a single staff with a double bar line at the beginning and end. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into three systems, each containing measures 95-102, 103-110, and 111-118 respectively. The first system includes measures 95-96 (marked with a '2' above and a thick bar), 97 (Tam-Tam), 98, 100, 101, and 102. The second system includes measures 103, 104-106 (marked with a '3' above and a thick bar), 107, 108, 109, and 110 (Sus. Cym). The third system includes measure 111 (choke), 112, 113 (Tam-Tam), 114, 115, and 116-118 (marked with a '3' above and a thick bar). Dynamics include *p*, *f*, and *ff*. A box containing the letter 'F' is positioned above measure 99. The score features various percussion effects: Tam-Tam (measures 97, 113), Sustained Cymbal (measure 110), and Choke (measure 111). The notation includes slurs, ties, and rests.