

MUSIC FOR BRASS BAND

Full Score

PETER GRAHAM

Metropolis

1927

Instrumentation:

Brass Band, Offstage Dance Band

(Cornets 1,2, Trombone, Bass Eb, Xylophone and choke cymbal)

Percussion (4-5 players):

Timpani (hand-cranked siren)

Percussion (Hi-hat, Snare drum, Bongos (high and low),
Bass drum, Cymbal, Tam-tam (mallet and bowed), Bell tree,
Triangle, Sandpaper blocks

Xylophone

Vibraphone

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Composer's Note

Fritz Lang's 1927 science fiction epic **Metropolis** is considered to be a masterpiece of cinematic vision and a high point of German Expressionist filmmaking. Set in a future dystopian world the film introduces the viewer to two contrasting communities living in the vast city of Metropolis. Those above ground live a life of privilege and pleasure serviced by the underground-dwelling drone workers whose role is to maintain and operate the banks of machines which provide the city's power.

Lang's film, which can be considered a type of 20th century morality play, draws upon a range of themes and influences from Marxist ideals and social satire to overt religious symbolism.

The music does not attempt to precis the plot, such as it is, but simply reflects my musical responses to Lang's noirish visual style and set designs – the brooding machine rooms, the decadent nightclubs, the gothic cathedral and so on – paradoxically a world of terrifying beauty.

Metropolis 1927 was commissioned by Bramwell Tovey and The National Youth Brass Band of Great Britain with funds provided by The Arts Council of England. The first performances took place in the Winter Gardens, Weston-super-Mare on Saturday 19th April and in the Cheltenham Town Hall on Sunday 20th April 2014.

This revised version was premiered by The Black Dyke Band, conductor Nicholas Childs, at the 38th European Brass Band Championships in the Konzerthaus Freiburg, Germany, on Saturday 2 May 2015.

Peter Graham

About the Composer

Born in Scotland, Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College).

His music for brass and wind is performed across the globe, from China, Taiwan, Japan, Korea and Singapore in the Far East, across North and South America and in every major European country.

Awards include the American Bandmasters Association/Ostwald Award for Original Composition for Symphonic Winds and the Iles Medal of the Worshipful Company of Musicians

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Metropolis 1927

(duration c. 15 minutes)

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Metropolis 1927

PETER GRAHAM

Meccanico ♩ = 136

The musical score is for a piece titled "Metropolis 1927" by Peter Graham. It is in 3/4 time with a tempo of 136 beats per minute, marked "Meccanico". The score is arranged for a large ensemble of instruments. The brass section includes Soprano, Solo, Repiano, 2nd, and 3rd Cornets; Flugel; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone; 1st, 2nd, and Bass Trombone; and Euphonium. The percussion section includes E♭ and B♭ Bass, Timpani, Hi-hat (closed), Xylophone, and Vibraphone. The score is written in 3/4 time. The key signature has one flat (B♭). The dynamics range from *p* (piano) to *mp* (mezzo-piano). The score is divided into measures, with some measures containing first and second endings. The instruments are listed on the left side of the score, and their corresponding staves are on the right. The score is for a full orchestra, including brass, woodwind, and percussion.

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Hi - hat (closed)

Percussion

Xylophone

Vibraphone

7

Sop. Cnt. *mp* *cresc.* *f* *mf* *ff*

Solo Cnt. *mp* *cresc.* *f* *mf* *ff*

Rep. Cnt. *cresc.* *f* *mf* *ff*

2nd Cnt. *cresc.* *f* *ff*

3rd Cnt. *cresc.* *f* *ff*

Flug. *cresc.* *f* *mf*

Solo Hn. *cresc.* *f* *mf*

1st Hn. *cresc.* *f* *mf*

2nd Hn. *cresc.* *f* *mf*

1st Bar. *cresc.* *f* *mf* *ff*

2nd Bar. *cresc.* *f* *mf* *ff*

1st Tbn. *cresc.* *f* *ff*

2nd Tbn. *cresc.* *f* *ff*

B. Tbn. *cresc.* *f* *ff*

Euph. *cresc.* *f* *mf* *ff*

E♭ Bass *cresc.* *f* *mf* *ff*

B♭ Bass *cresc.* *f* *mf* *ff*

Timp. *cresc.* *ff* rim.

Perc. *ff* *ff*

Glock. *cresc.* *f* *mf* *ff*

Vib. *cresc.* *f* *mf* *ff*

A

12

Sop. Cnt. *dim.* *p*

Solo Cnt. *dim.* *p*

Rep. Cnt. *dim.* *p*

2nd Cnt. *dim.* *p*

3rd Cnt. *dim.* *p*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass

B♭ Bass

Timp.

Perc. *dim.* *mp*

Glock. *dim.* *mp*

Vib. *dim.* *mp*

46

(2 + 2 + 2 + 2) (3 + 2 + 2) (Optional) (2 + 2 + 2 + 2)

Sop. Cnt. *mf* *f*

Solo Cnt. *mf* *f*

Rep. Cnt. *mf* *f*

2nd Cnt.

3rd Cnt.

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

E♭ Bass (Alternate 1 and 2) *mf* 2. *sim.*

B♭ Bass (Alternate 1 and 2) *mf* 2. *sim.*

Timp.

Perc. Bongos *mf*

Glock.

Vib. *mf*

59

Sop. Cnt. *mp* *cresc.*

Solo Cnt. *mp* *cresc.*

Rep. Cnt. *mp* *cresc.*

2nd Cnt. *mp* *cresc.*

3rd Cnt. *mp* *cresc.*

Flug. *mp < sf* *mp < f* *mp* *cresc.*

Solo Hn. *mp < sf* *mp < f* *mp* *cresc.*

1st Hn. *mp < sf* *mp < f* *mp* *cresc.*

2nd Hn. *mp < sf* *mp < f* *mp* *cresc.*

1st Bar. *mp < sf* *mp < f* *mp* *cresc.*

2nd Bar. *mp < sf* *mp < f* *mp* *cresc.*

1st Tbn. *mp* *gliss.*

2nd Tbn. *mp* *gliss.*

B. Tbn. *mp* *gliss.*

Euph. *mp < sf* *mp < f* *mp* *cresc.*

E♭ Bass *sim.* *cresc.* Both

B♭ Bass *sim.* *cresc.* Both

Timp.

Perc. *To Cym.*

Glock. *mp cresc.*

Vib. *mp cresc.*

(2 + 2 + 2 + 2) **E**

64

Sop. Cnt. *f* *ff*

Solo Cnt. *f* *ff*

Rep. Cnt. *f* *ff*

2nd Cnt. *f* *ff*

3rd Cnt. *f* *ff*

Flug. *f* *mp*

Solo Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *f*

2nd Tbn. *f* *f*

B. Tbn. *f* *f*

Euph. *f* *ff* *f*

E♭ Bass *f* *ff* *f*

B♭ Bass *f* *ff* *f*

Timp. *ff*

Perc. Cym. To Bongos *ff*

Glock. *f* *ff* To Glock.

Vib. *f* *mp*

69 (2 + 2 + 2 + 3) **F**

Sop. Cnt. *f*

Solo Cnt. *f* Solo *f* (lip) *tr*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *dim.* *p*

Solo Hn. *dim.* *p*

1st Hn. *dim.* *p*

2nd Hn. *dim.* *p*

1st Bar. -

2nd Bar. -

1st Tbn. -

2nd Tbn. -

B. Tbn. *f dim.* *p*

Euph. *f dim.* *p*

E♭ Bass *f dim.* *p*

B♭ Bass *f dim.* *p*

Timp. *f dim.* *p*

Perc. Bongos *mf*

Glock. -

Vib. *dim.* *p*

80

(2 + 2 + 2 + 3)

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.

Vib.

G

[illegible]

102

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

Vib.

105

I

Sop. Cnt. *mp* *f* *mp* *f* *mp* *f*

Solo Cnt. *mp* *f* *mp* *f* *mp* *f*

Rep. Cnt. *mp sub.* *f* *mp* *f* *mp* *f*

2nd Cnt. *mp sub.* *f* *mp* *f* *mp* *f*

3rd Cnt. *mp* *f* *mp* *f* *mp* *f*

Flug. *mp* *f* *mp* *f* *mp* *f*

Solo Hn. *mp* *f* *mp* *f* *mp* *f*

1st Hn. *mp sub.* *f* *mp* *f* *mp* *f*

2nd Hn. *mp sub.* *f* *mp* *f* *mp* *f*

1st Bar. *mp sub.* *f* *mp* *f* *mp* *f*

2nd Bar. *mp* *f* *mp* *f* *mp* *f*

1st Tbn. *f* *f* *f* *f* *f* *f*

2nd Tbn. *f* *f* *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f* *f* *f*

Euph. *mp sub.* *f* *mp* *f* *mp* *f*

E♭ Bass *mp* *f* *mp* *f* *mp* *f*

B♭ Bass *mp* *f* *mp* *f* *mp* *f*

Timp. *f* *f* *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *f* *f*

Xyl. *mp* *f* *mp* *f* *mp* *f*

Vib. *mp* *f* *mp* *f* *mp* *f*

To Bongos

lunga **Meno mosso** ♩ = 60

110

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff* *mp dim.* *p*

Solo Hn. *ff* *mp dim.* *p*

1st Hn. *ff* *mp dim.* *p*

2nd Hn. *ff* *mp dim.* *p*

1st Bar. *ff* *mp dim.* *p*

2nd Bar. *ff* *mp dim.* *p*

1st Tbn. *ff* *gliss.*

2nd Tbn. *ff* *gliss.*

B. Tbn. *ff*

Euph. *ff* *I. solo* *mf with increasing intensity* *p*

E♭ Bass *ff* *mp dim.* *p*

B♭ Bass *ff* *mp dim.* *p*

Timp. *To hand crank siren* *Siren* *To timp.* *gliss.*

Bongos *Bongos* *Tam-tam* *Bow edge of tam-tam* *mf* *f* *mp*

Xyl.

Vib.

Metropolis 1927

N

141

Sop. Cnt. *f*

Solo Cnt. *mf* Solo 3 3 3

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn.

1st Hn. *f*

2nd Hn.

1st Bar. *mp* subito

2nd Bar. *mp* subito

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* I. solo 3 3 3 *mf*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Perc. S.D. *mp* subito

Xyl. *f*

Vib. *f*

P

161

Sop. Cnt. *ff* *mf* *ff* *mf* *f*

Solo Cnt. *ff* *mf* *ff* *mf* *f*

Rep. Cnt. *ff* *ff* *f*

2nd Cnt. *ff* *ff* *f*

3rd Cnt. *ff* *ff* *f*

Flug. *ff* *mf* *ff* *mf* *f*

Solo Hn. *ff* *mf* *ff* *mf* *f*

1st Hn. *ff* *mf* *ff* *mf* *f*

2nd Hn. *ff* *mf* *ff* *mf* *f*

1st Bar. *ff* *mf* *ff* *mf* *f*

2nd Bar. *ff* *mf* *ff* *mf* *f*

1st Tbn. *ff* *ff* *f*

2nd Tbn. *ff* *ff* *f*

B. Tbn. *ff* *ff* *f*

Euph. *ff* *mf* *ff* *mf* *f*

E♭ Bass *ff* *mf* *ff* *mf* *f*

B♭ Bass *ff* *mf* *ff* *mf* *f*

Timp. *ff* *f*

Perc. *ff* Rim

Xyl. *mf* *mf* *f*

Vib. *mf* *mf* *f*

Misterioso $\text{♩} = 66$

Q **lunga** Muted **R**

166

Sop. Cnt. *pp* Muted

Solo Cnt. *pp* Muted

Rep. Cnt. *pp* Muted

2nd Cnt. *pp* Muted

3rd Cnt. *pp* Muted

Flug. Solo (alla cadenza ad lib.) *p*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. Tam-tam Bell tree *f* *mp* *gliss.* *gliss.* *gliss.* To B. D. *f* *mp* *f* *mp*

Xyl.

Vib. *p* *Red.*

Metropolis 1927

182 **U** **Molto cantabile e espressivo** ♩ = 63

Sop. Cnt.

Solo Cnt. Solo open (with Euphonium)
mf

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.
mp

1st Hn.
mp

2nd Hn.
mp

1st Bar.

2nd Bar.

1st Tbn.
mp

2nd Tbn.
mp

B. Tbn.

Euph. Solo (with Solo Cornet)
mf

E♭ Bass Both
mp

B♭ Bass Both
mp

Timp.

B. D. To Tri.

Xyl.

Vib. Motor on
f

209 **slent.** **Z** In modo religioso ♩ = 60

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

B. D.

Xyl.

Vib.

225

Sop. Cnt. Non solo open **rall.**

Solo Cnt. Gradually remove mute *cresc.* All open *mf*

Rep. Cnt. *cresc.* (Open non solo) *ppp cresc.* Both (2. gradually remove mute) *cresc.* Both open *f*

2nd Cnt. *cresc.* Both gradually remove mute *cresc.* Both open *f*

3rd Cnt. *cresc.* *f*

Flug. Gradually remove mute *cresc.* Open *f*

Solo Hn. Gradually remove mute *cresc.* Open *f*

1st Hn. Gradually remove mute *cresc.* Open *f*

2nd Hn. Gradually remove mute *cresc.* Open *f*

1st Bar. Gradually remove mute *cresc.* Open *f*

2nd Bar. Gradually remove mute *cresc.* Open *f*

1st Tbn. *p cresc.* *f*

2nd Tbn. *p cresc.* *f*

B. Tbn. *p cresc.* *f*

Euph. Gradually remove mutes *cresc.* Open *f*

E♭ Bass *cresc.* *f*

B♭ Bass *cresc.* *f*

Timp.

Xyl.

Vib.

BB **rall.** **CC** **Misterioso** $\text{♩} = 66$

230

Sop. Cnt. *pp* Muted

Solo Cnt. *pp* Muted

Rep. Cnt. To offstage position (see offstage part)

2nd Cnt. One to offstage position (see offstage part) *pp* Muted

3rd Cnt. *pp* Muted

Flug. Solo (with Baritone) *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. Solo (with Flugel Horn) *mf*

2nd Bar.

1st Tbn. *pp* Muted

2nd Tbn. To offstage position

B. Tbn.

Euph. *mp subito*

E♭ Bass One to offstage position *mp subito*

B♭ Bass *mp subito*

Timp. *sub.*

Xyl. To offstage position

Vib. Motor off *p*

1920's dance style ♩ = 132 (double tempo)

Muted (harmon, tube extended)

Cornets 1, 2 *mf* Muted (harmon, tube extended)

Trombone *mf*

Bass Eb *mf*

Xylophone 2 *mf* + choked cymbal x

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

B. D. Rub sandpaper blocks to simulate gramophone record rotation (pop) sim.

Vib.

241

Mecánico (tempo primo) ♩ = 156

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

1st Tbn.

2nd Tbn.

B.Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.

Vib.

niente

niente

niente

niente

niente

niente

mp

Open

Open

mp

mp

mp

mp

mp

mf

mf

263

Sop. Cnt. *ff* *dim.* *p*

Solo Cnt. *ff* *dim.* *p*

Rep. Cnt. *ff* *dim.* *p*

2nd Cnt. *ff* *dim.* *p*

3rd Cnt. *ff* *dim.* *p*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *ff* *mf*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *mf*

E♭ Bass *ff*

B♭ Bass *ff*

Timp.

Perc. Hi - hat (closed) *ff* *dim.* *mp*

Xyl. *ff* *dim.* *mp*

Vib. *ff* *dim.* *mp*

Metropolis 1927

NN Brillante

335

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.

Vib.

gliss.

Cym.

mf

f

339

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.

Vib.

con brio

mf

oo Pesante ♩ = 108

354

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. *ff* S.D.

Xyl. *ff*

Vib. *ff*

PP **Tempo primo** **Allargando**

362

Sop. Cnt. *mf* *f*

Solo Cnt. *mf* *f*

Rep. Cnt. *f* Stagger breathing

2nd Cnt. *f* Stagger breathing

3rd Cnt. *f*

Flug. *mf* *f* Stagger breathing

Solo Hn. *mf* *f* Stagger breathing

1st Hn. *mf* *f* Stagger breathing

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f* Stagger breathing

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timp. *f* *ff*

Perc. *f* *ff* Cym. *f*

Xyl. *mf* *f*

Vib. *mf* *f*

366

lunga

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. *ff* (choke)
Tam-tam

Xyl. *ff*

Vib. *ff*