

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

Gramercy Music (UK)

PO Box 41 • Cheadle Hulme • Cheshire SK8 5HF

Tel:/Fax: + 44 (0) 161 486 1959

www.gramercymusic.com

email: info@gramercymusic.com

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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PO Box 41 Cheadle Hulme
Cheshire SK8 5HF England UK
Tel:/Fax: + 44 (0)161 486 1959
Web: www.gramercymusic.com
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Metropolis 1927

PETER GRAHAM

Meccanico ♩ = 136

The score is for a 3/4 time piece in B-flat major, marked 'Meccanico' with a tempo of 136. The instrumentation includes:

- Soprano Cornet
- Solo Cornet (1.2. and 3.4. parts)
- 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
- Percussion (Hi-hat (closed))
- Xylophone
- Vibraphone

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score features complex rhythmic patterns, particularly in the woodwinds and percussion, with many notes beamed together. The brass instruments provide harmonic support and melodic lines, often with sustained notes.

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

Musical score for section A, measures 12-16. The score includes parts for Soprano, Solo, and Repetition Contrabass; Second, Third, and Flugelhorn; Solo, First, and Second Horn; First and Second Baritone; First, Second, and Bass Trombone; Euphonium; Eb Bass; Bb Bass; Timpani; Percussion; Glockenspiel; and Vibraphone. Dynamics include *dim.*, *p*, *mf*, and *mp*. The percussion part features a steady rhythmic pattern of eighth notes.

46

(2 + 2 + 2 + 2) (3 + 2 + 2) 8^{va}-----1 (2 + 2 + 2 + 2)

(Optional)

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.* Both cresc.

B♭ Bass *sim.* Both cresc.

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*

F

69 (2 + 2 + 2 + 3)

Sop. Cnt. *f*

Solo Cnt. *f* Solo (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. -

Perc. Bongos *mf*

Glock. -

Vib. *dim.* *p*

Musical score for page 14 of "Metropolis 1927". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: 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., Eb Bass, Bb Bass, Timp., Perc., Glock., and Vib. The score begins at measure 74. The Solo Cnt. part features a solo with trills and triplets, marked with a forte (*f*) dynamic. The Rep. Cnt. part also has a solo with a forte (*f*) dynamic. The woodwind section (Flug., Solo Hn., 1st Hn., 2nd Hn.) plays a rhythmic pattern of eighth notes. The brass section (1st Bar., 2nd Bar.) plays a similar rhythmic pattern, marked with a piano (*p*) dynamic. The percussion section (Perc., Glock., Vib.) provides a steady accompaniment. The Glockenspiel part is marked with a forte (*f*) dynamic and includes a transition instruction "To Xylophone". The score is divided into measures by vertical bar lines, and the time signature changes from 2/4 to 3/4 and back to 2/4.

(2 + 2 + 2 + 3)

80

Sop. Cnt. *p*

Solo Cnt. *p*

Rep. Cnt. *p*

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn. *f* Solo *p*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *f dim.* 2. *f dim.* 1. solo *f*

E♭ Bass *f dim.*

B♭ Bass *f dim.*

Timp.

Perc. *f*

Xyl.

Vib.

G

85

Sop. Cnt. -

Solo Cnt. -

Rep. Cnt. -

2nd Cnt. *p*

3rd Cnt. *p*

Flug. *f dim.*

Solo Hn. Non solo *f dim.*

1st Hn. *f dim.*

2nd Hn. *f dim.*

1st Bar. *f dim.*

2nd Bar. *f dim.*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p* (lip) tr *tr* *p* 8^{va} (optional) *8^{va}* (optional) *f dim.* 2.

E♭ Bass *p* *f dim.*

B♭ Bass *p*

Timp.

Perc. *p*

Xyl. Xylophone *p*

Vib. *p*

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

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

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

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

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

3rd Cnt. *mp* *f*

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

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

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

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

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

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

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

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

E♭ Bass *mp* *f*

B♭ Bass *mp* *f*

Timp. *f*

Perc. *f*
Cym.
To Bongos

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

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

lunga **J** **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 *gliss.* Siren *gliss.* To timp.

Bongos *mf* *f*

Tam-tam *mp* *Bow edge of tam-tam*

Xyl.

Vib.

slent. L Tempo primo ♩ = 136

123

Sop. Cnt. - - - - -

Solo Cnt. - - - - - 4. open *mf*

Rep. Cnt. - - - - - Open *mf*

2nd Cnt. - - - - - Open *mf*

3rd Cnt. - - - - - Open *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. - - - - -

2nd Bar. - - - - -

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. - - - - -

Euph. *mp*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. L.V. B.D. *sf*

Xyl. *mf*

Vib. Motor off *mf*

N

141

Sop. Cnt. *f*

Solo Cnt. *mf* Solo *mf* 3 3 3

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

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 *mf* 3 3 3

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*

Q Misterioso $\text{♩} = 66$

R

166 **lunga** Muted *pp*

Sop. Cnt. *pp*

Solo Cnt. Muted *pp*

Rep. Cnt. Muted *pp*

2nd Cnt. Muted *pp*

3rd Cnt. Muted *pp*

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*

Xyl.

Vib. *p*

173

Sop. Cnt. *mp*

Solo Cnt. *mp*

Rep. Cnt. *mp*

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug. *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp. *mp subito*

Perc.

Xyl.

Vib.

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. *mf* *p* *mp*
Open (solo)
I. open

2nd Cnt. *mf* *p* *mp*

3rd Cnt. - - - - -

Flug. *mf* *espress.* *mp*
Solo

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. - - - - -

2nd Bar. - - - - -

1st Tbn. *mf* *p* *mp*

2nd Tbn. - - - - -

B. Tbn. *mf* *p* *mp*

Euph. *p* *p* 2.

E♭ Bass - - - - -

B♭ Bass - - - - -

Timp. - - - - -

B. D. *p* L.V.

Xyl. - - - - -

Vib. - - - - -

225

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

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

Rep. Cnt. **cresc.** (Open non solo) **f**

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

3rd Cnt. **cresc.** Both gradually remove mute **Both open** **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. Muted *pp*

Solo Cnt. Muted *pp*

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

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

3rd Cnt. Muted *pp*

Flug. Solo (with Baritone) *mf*

Solo Hn.

1st Hn.

2nd Hn.

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

2nd Bar.

1st Tbn. Muted *pp*

2nd Tbn. To offstage position

B. Tbn.

Euph. *mp subito*

E♭ Bass One to offstage position *mp subito*

B♭ Bass *mp subito*

Timp. *sup.*

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* Muted (harmon, tube extended)

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.

Vib.

Rub sandpaper blocks to simulate gramophone record rotation

(pop) sim.

241

Sop. Cnt. -

Solo Cnt. -

Rep. Cnt. -

2nd Cnt. -

3rd Cnt. -

Flug. niente

Solo Hn. niente

1st Hn. niente

2nd Hn. niente

1st Bar. niente *mp*

2nd Bar. niente *mp* Open

1st Tbn. *mp* Open

2nd Tbn. *mp* Open

B. Tbn. *mp*

Euph. niente *mp*

E♭ Bass niente *mp*

B♭ Bass niente *mp*

Timp. *mp*

Percussion (S.D.) *mp*

Xyl. *mf*

Vib. *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*



297 (2 + 2 + 3 + 3)

(2 + 2 + 2 + 2)

Sop. Cnt. *mf*

Solo Cnt. *mf*

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

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

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

Timp.

Perc. Bongos *mf*

Xyl. *mf*

Vib. *mf*

MM

331

Sop. Cnt. *f*

Solo Cnt. *f* 2.

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. *f* B.D.

Xyl. *ff*

Vib. *ff*

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.
mf
f

Detailed description: This page of a musical score, numbered 68, contains measures 335 through 338. The score is for a large ensemble, including vocalists and various instruments. The vocal parts (Soprano, Solo, and Repetition Contraltos) feature melodic lines with some rests. The woodwind section (Flute, Solo Horn, Horns 1 and 2) plays rhythmic patterns. The brass section (Trumpets 1 and 2, Trombones 1, 2, and Bass, Euphonium, and Baritone) provides harmonic support. The percussion section includes Timpani, Cymbals (Cym.), Xylophone (Xyl.), and Vibraphone (Vib.). The Cymbals part shows a dynamic shift from mezzo-forte (mf) to forte (f). The key signature changes from one flat to one sharp between measures 337 and 338. The tempo/mood is marked 'Brillante'.

339

Sop. Cnt.

Solo Cnt. *con brio*

Rep. Cnt. *con brio*

2nd Cnt. *con brio*

3rd Cnt. *con brio*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *con brio*

2nd Bar. *con brio*

1st Tbn. *con brio*

2nd Tbn. *con brio*

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. *mf*

Xyl.

Vib.

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. *ff* S.D. *ff*

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* Stagger breathing

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

Sop. Cnt. *lunga* *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* *ff*

2nd Tbn. *ff* *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. *ff* (choke)

Tam-tam *ff*

Xyl. *ff*

Vib. *ff*