

SCORE

METROPOLIS

WILLIAN LENTZ

JAN/2016

DURATION: 4'00''

SWING $\text{♩} = 208$



METROPOLIS

(A)

Musical score for METROPOLIS, page 2, rehearsal mark (A). The score includes parts for Saxophones (A, T, B), Trumpets (B), Trombones (Tbn), Guitar (Gtr), Piano (Pno), Bass (B), and Drums (D.S.).

Rehearsal mark (A) is located at the beginning of measure 17.

Key signature: B-flat major / D-flat minor (two flats).

Tempo: Not explicitly stated.

Time signature: 4/4.

Instrument parts and dynamics:

- A. Sax. 1: Rests until measure 17, then *mf* and *f* notes with accents.
- A. Sax. 2: Rests until measure 17, then *mf* and *f* notes with accents.
- T. Sax. 1: Rests until measure 17, then *mf* and *f* notes with accents.
- T. Sax. 2: Rests until measure 17, then *mf* and *f* notes with accents.
- B. Sax.: *f* notes starting in measure 17.
- B. Tpt. 1-4: Rests until measure 17, then *p* notes with "HARMON" markings.
- Tbn. 1-4: *p* notes starting in measure 17.
- Gtr.: Rests throughout.
- Pno.: Rests throughout.
- B.: *f* notes starting in measure 17.
- D.S.: Drum set notation with slashes and accents starting in measure 17.

Measure numbers: 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23.

METROPOLIS

①

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B \flat TPT. 1

B \flat TPT. 2

B \flat TPT. 3

B \flat TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

B.

D. S.

24 25 26 27 28 29 30 31

C_{MIN}⁷ *A^{7(b5)}* *D_{MIN}^{7(b5)}* *A \flat* *G^{b7(b13)}* *C_{MIN}⁷* *A^{7(b5)}* *D_{MIN}^{7(b5)}* *E^bMAJ⁷* *G⁷* *B \flat 7* *D_{MIN}^{7(b5)}*

METROPOLIS

(C)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

B.

D. S.

OPEN

f

mf

mf

f

*C*MIN⁷ *E*^bMAJ⁷ *F*MIN⁷ *G*⁷ *C*MIN⁷ *D*MIN⁷(*b*5) *G*⁷(*b*13) *C*MIN⁷

32 33 34 35

METROPOLIS

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
B \flat TPT. 1
B \flat TPT. 2
B \flat TPT. 3
B \flat TPT. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
GTR.
PNO.
B.
D. S.

36 37 38 39 40

$E^b_{MIN}7$ $D_{MIN}7(b5)$ $C_{MIN}7$ $D_{MIN}7(b5)$ $G^7(b13)$ $A^b_{MIN}7$ $G_{MIN}7$ $F_{MIN}7$ $E_{MIN}7$ $E^b_{MIN}7$ $D_{MIN}7$ $D^b_{MIN}7$

$E^b_{MIN}7$ $D_{MIN}7(b5)$ $C_{MIN}7$ $D_{MIN}7(b5)$ $G^7(b13)$ $A^b_{MIN}7$ $G_{MIN}7$ $F_{MIN}7$ $E_{MIN}7$ $E^b_{MIN}7$ $D_{MIN}7$ $D^b_{MIN}7$

METROPOLIS

(D)

A. SX. 1
A. SX. 2
T. SX. 1
T. SX. 2
B. SX.

B> TPT. 1
B> TPT. 2
B> TPT. 3
B> TPT. 4

TBN. 1
TBN. 2
TBN. 3
TBN. 4

GTR.

PNO.

B.

D. S.

METROPOLIS

(E)

7

Musical score for METROPOLIS, measures 49-57. The score includes staves for Saxophones (A, T, B), Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamics such as *mf* and *f*. A section marked "ALTO SAX SOLO" begins at measure 57, indicated by a circled "F" above the staff. The guitar and piano parts show chord progressions: CMIN7, A7(95), DMIN7(95), Ab, Gb7(913), CMIN7, A7(95), DMIN7(95), Ab, Gb7(913), CMIN7.

METROPOLIS

A. SX. 1 $F\sharp7^{(95)}$ $B\text{MIN}7^{(95)}$ $F6$ $E\flat7^{(913)}$ $A\text{MIN}7$ $F\sharp7^{(95)}$ $B\text{MIN}7^{(95)}$ $F6$ $E\flat7^{(913)}$ $A\text{MIN}7$ $F\sharp7^{(95)}$ $B\text{MIN}7^{(95)}$ $F6$ $E\flat7^{(913)}$
A. SX. 2 _____
T. SX. 1 _____
T. SX. 2 _____
B. SX. _____
B> TPT. 1 _____
B> TPT. 2 _____
B> TPT. 3 _____
B> TPT. 4 _____
TBN. 1 _____
TBN. 2 _____
TBN. 3 _____
TBN. 4 _____
GTR. $A7^{(95)}$ $D\text{MIN}7^{(95)}$ $A\flat6$ $G\flat7^{(913)}$ $C\text{MIN}7$ $A7^{(95)}$ $D\text{MIN}7^{(95)}$ $A\flat6$ $G\flat7^{(913)}$ $C\text{MIN}7$ $A7^{(95)}$ $D\text{MIN}7^{(95)}$ $A\flat6$ $G\flat7^{(913)}$
PNO. $A7^{(95)}$ $D\text{MIN}7^{(95)}$ $A\flat6$ $G\flat7^{(913)}$ $C\text{MIN}7$ $A7^{(95)}$ $D\text{MIN}7^{(95)}$ $A\flat6$ $G\flat7^{(913)}$ $C\text{MIN}7$ $A7^{(95)}$ $D\text{MIN}7^{(95)}$ $A\flat6$ $G\flat7^{(913)}$
B. _____
D. S. _____
 58 59 60 61 62 63 64 65 66 67 68

METROPOLIS

A MIN⁷ F#7(b5) B MIN⁷(b5) F^b E^b7(b13) (G)

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B. SX.

B^b TPT. 1
 B^b TPT. 2
 B^b TPT. 3
 B^b TPT. 4

TBN. 1
 TBN. 2
 TBN. 3
 TBN. 4

GTR.
 PNO.

B.
 D. S.

C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13) C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13) C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13) C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13)

C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13) C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13) C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13) C MIN⁷ A⁷(b5) D MIN⁷(b5) A^b G^b7(b13)

69 70 71 72 73 74 75 76 77 78 79 80

METROPOLIS

(H)

A. SX. 1
A. SX. 2
T. SX. 1
T. SX. 2
B. SX.

B> TPT. 1
B> TPT. 2
B> TPT. 3
B> TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4

D MIN⁷ TRUMPET SOLO E MIN⁷(b5) A⁷(b13) D MIN⁷ F MIN⁷ E MIN⁷(b5)

GTR.

PNO.

B.

D. S.

METROPOLIS

Chord Progression:

Saxophones (A, T, B): *f* (measures 103-104)

Trumpets (B): *f* (measures 103-104)

Trombones (Tbn.): *sfz* *p* (measures 103-104)

Guitar (GTR.): *C*^{MIN7} *D*^{MIN7(b5)} *G*^{7(b13)} *C*^{MIN7} *E*^b^{MIN7} *D*^{MIN7(b5)} *C*^{MIN7} *D*^{MIN7(b5)} *G*^{7(b13)} *C*^{MIN7} *E*^b^{MIN7} *D*^{MIN7(b5)} *C*^{MIN7} *D*^{MIN7(b5)} *G*^{7(b13)} *C*^{MIN7} *E*^b^{MIN7} *D*^{MIN7(b5)}

Piano (PNO.): *C*^{MIN7} *D*^{MIN7(b5)} *G*^{7(b13)} *C*^{MIN7} *E*^b^{MIN7} *D*^{MIN7(b5)} *C*^{MIN7} *D*^{MIN7(b5)} *G*^{7(b13)} *C*^{MIN7} *E*^b^{MIN7} *D*^{MIN7(b5)} *C*^{MIN7} *D*^{MIN7(b5)} *G*^{7(b13)} *C*^{MIN7} *E*^b^{MIN7} *D*^{MIN7(b5)}

Bass (B.): *f* (measures 103-104)

Drums (D.S.): *f* (measures 103-104)

Measure Numbers: 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104

METROPOLIS

1

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

B.

D. S.

DRUM SOLO

105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120

METROPOLIS

J

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
B. Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
GTR.
PNO.
B.
D. S.

121 122 123 124 125 126 127 128

METROPOLIS

(M)

Musical score for strings, woodwinds, and brass instruments. The score includes parts for A. SX. 1 & 2, T. SX. 1 & 2, B. SX., B♭ TPT. 1-4, TBN. 1-4, and GTR. The music is in 4/4 time and features various dynamics such as *p*, *mf*, and *f*. A circled 'M' is placed above the first measure of the string parts.

GTR. *C*MIN⁷ *A* 7(♭5) *D*MIN⁷(♭5) *A* ♭6 *G* 7(♭13) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13) *C*MIN⁷ *E*♭MIN⁷ *D*MIN⁷(♭5) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13)

PNO. *C*MIN⁷ *A* 7(♭5) *D*MIN⁷(♭5) *A* ♭6 *G* 7(♭13) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13) *C*MIN⁷ *E*♭MIN⁷ *D*MIN⁷(♭5) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13)

B. *C*MIN⁷ *A* 7(♭5) *D*MIN⁷(♭5) *A* ♭6 *G* 7(♭13) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13) *C*MIN⁷ *E*♭MIN⁷ *D*MIN⁷(♭5) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13)

D. S. *C*MIN⁷ *A* 7(♭5) *D*MIN⁷(♭5) *A* ♭6 *G* 7(♭13) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13) *C*MIN⁷ *E*♭MIN⁷ *D*MIN⁷(♭5) *C*MIN⁷ *D*MIN⁷(♭5) *G* 7(♭13)

METROPOLIS

0

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B. SX.
 B \flat TPT. 1
 B \flat TPT. 2
 B \flat TPT. 3
 B \flat TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 TBN. 4
 GTR.
 PNO.
 B.
 D. S.

Musical score for METROPOLIS, page 18. The score includes parts for Saxophones (Alto and Tenor), Trumpets (B-flat), Trombones (B-flat), Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of two flats. It features various dynamics such as piano (p), forte (f), mezzo-forte (mf), and accents. The guitar part includes chord diagrams for A b6, G b7(9,13), C MIN 7, A 7(9,5), D MIN 7(9,5), and G b7(9,13). The piano part shows a similar chord progression. The bass line is a steady eighth-note pattern. The drum part consists of a simple rhythmic pattern with snare and bass drum hits.

173 174 175 176 177 178 179 180 181 182

METROPOLIS

(P)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
B.
D. S.

mf
mf
mp
mp
f
f
f
mf
mf
mf
mf
mf
mf
mp
mp

*C*_{MIN}⁷ *D*_{MIN}^{7(b5)} *G*^{7(b13)} *C*_{MIN}⁷ *E*^b_{MIN}⁷ *D*_{MIN}^{7(b5)} *C*_{MIN}⁷ *D*_{MIN}^{7(b5)} *G*^{7(b13)}

*C*_{MIN}⁷ *D*_{MIN}^{7(b5)} *G*^{7(b13)} *C*_{MIN}⁷ *E*^b_{MIN}⁷ *D*_{MIN}^{7(b5)} *C*_{MIN}⁷ *D*_{MIN}^{7(b5)} *G*^{7(b13)}

METROPOLIS

Rit.

A TEMPO

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 B> Tpt. 1
 B> Tpt. 2
 B> Tpt. 3
 B> Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 B.
 D. S.

Chord symbols: C^{MIN7}, G⁷, A^bMAJ⁷, B^{b7}, C^{MIN7(b5)}, D^{MIN7}, E^bMIN, E^{MAJ7(b5)}, C⁷⁽⁹⁾

Performance instructions: MUTE, OPEN, f, p, accents.

Measure numbers: 188, 189, 190, 191, 192, 193, 194

ALTO SAX 1

DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016

Musical score for Alto Sax 1, featuring measures 1 through 69. The score includes dynamic markings (*f*, *mf*), articulation (accents), and various musical notations such as triplets and slurs. Rehearsal marks A through H are present throughout the piece.

Measure 1: *f*, triplet of eighth notes.

Measure 12: Rehearsal mark A, 12 measures.

Measure 20: *mf*, 2 measures.

Measure 26: *f*, 6 measures.

Measure 31: Rehearsal mark C, 6 measures.

Measure 41: *f*, 6 measures.

Measure 45: Rehearsal mark E, 6 measures.

Measure 49: *f*, 6 measures.

Measure 54: Rehearsal mark F, 6 measures. Includes the instruction "ALTO SAX SOLO".

Measure 60: Chord progression: $F^{b7(b13)}$, A_{MIN}^7 , $F\#7^{(b5)}$, $B_{MIN}^{7(b5)}$, F^6 , $E^{b7(b13)}$, A_{MIN}^7 , $F\#7^{(b5)}$, $B_{MIN}^{7(b5)}$, F^6 , $E^{b7(b13)}$.

Measure 69: Rehearsal mark G, 15 measures. Includes the instruction "tr" (trill) and *f*.

14 (I) 16 (J)

123 (K) 8 (L)

128

140 (M) (N)

145 6 1ST TIME

155 FREE IMPROVISATION 8 TACET 4 (O)

159

174 f mf (P)

179

185

190 A TEMPO 2 C#

ALTO SAX 2

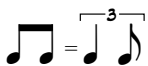
DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



12 (A) 3

f

20 *mf* 2 *f* (B) *f*

26

31 (C) 6

(D) 8 (E) 41 *f* (F)

53 (G) 15 (H) 16

73 (J) *f* *tr* 14 (I) 16

121 *p*

(K) 7 (L) 127 *mf* *p*

Musical staff 139-144. Treble clef, 4/4 time. Measures 139-144. Dynamics: *p*. Includes a circled letter 'M' at the start.

Musical staff 145-148. Treble clef, 4/4 time. Measures 145-148. Dynamics: *f*. Includes a circled letter 'N' at the end.

Musical staff 149-168. Treble clef, 4/4 time. Measures 149-168. Dynamics: *f* to *mf*. Includes a circled letter 'O' at the end and the text 'FREE IMPROVISATION' with a '16' above it.

Musical staff 169-177. Treble clef, 4/4 time. Measures 169-177. Dynamics: *f* to *mf*. Includes the text 'TACET 4' and a circled letter 'P' at the end.

Musical staff 178-183. Treble clef, 4/4 time. Measures 178-183. Dynamics: *mf*. Includes a circled letter 'P' at the end.

Musical staff 184-189. Treble clef, 4/4 time. Measures 184-189. Dynamics: *f*. Includes a circled letter 'C' at the end.

Musical staff 190-195. Treble clef, 4/4 time. Measures 190-195. Dynamics: *f*. Includes the text 'A TEMPO' and a circled letter 'C' at the end.

BASS

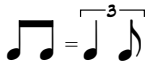
DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



2

7

12

(A)

16

20

(B)

25

(C)

30

35

(D)

40

(E)

45

50

55

60

65

70

75

80

87

93

100

(L)

137

142

147

152

157

163

TACET 4

169

177

182

187

Rit.

192

A TEMPO

BARITONE SAX

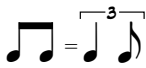
DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



Musical staff with treble clef, 4/4 time signature, and a 12-measure rest. The staff contains a triplet of eighth notes and a series of eighth notes with accents. A dynamic marking of *f* is present. A circled number 12 is at the end of the staff.

(A)

Musical staff starting at measure 17 with a dynamic marking of *f*. It contains a series of eighth notes with accents.

(B)

Musical staff starting at measure 22. It contains eighth notes with accents and a circled number 6 at the end of the staff.

(C)

Musical staff starting at measure 32. It contains eighth notes with accents and a circled number 6 at the end of the staff.

(D)

Musical staff starting at measure 49. It contains rests and eighth notes with accents. Circled numbers 8, 16, 16, 15, and 16 are placed above the staff.

(E)

(F)

(G)

(H)

(I)

(J)

Musical staff starting at measure 121 with a dynamic marking of *p*. It contains eighth notes with accents.

(K)

Musical staff starting at measure 127 with a dynamic marking of *mf*. It contains eighth notes with accents.

(L)

Musical staff starting at measure 133 with a dynamic marking of *mf*. It contains eighth notes with accents.

Musical staff starting at measure 139. It contains eighth notes with accents.

METROPOLIS - SAX BARITONO

2

(M)

Musical staff 145-150: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, 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DRUM SET

DURATION: 4'00" SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016

p *f* *mf*

FILL

6

11

15

19

23

28

32

36

40

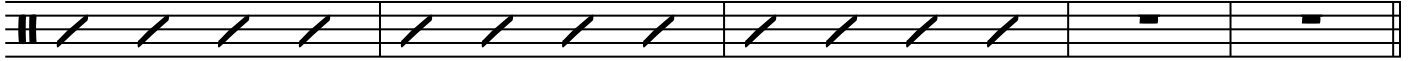
A

B

C

D

Fill



44

(E)



49

(F)




57



65

(G)



73

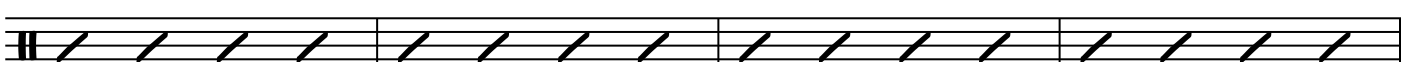


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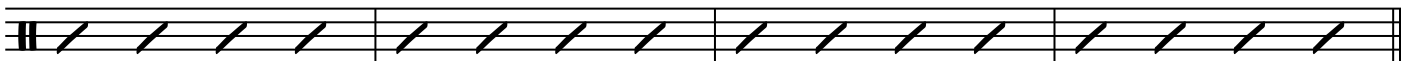
(H)



89



97



101

(I) DRUM SOLO



105

(J) TACET



114

METROPOLIS

123

(K)

130

134

(L)

138

142

(M)

146

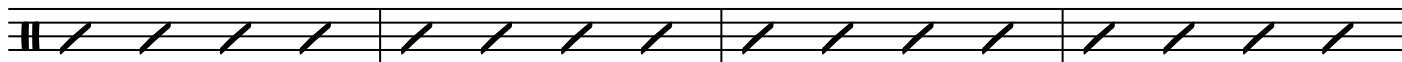
150

Fill

(N)

155

159



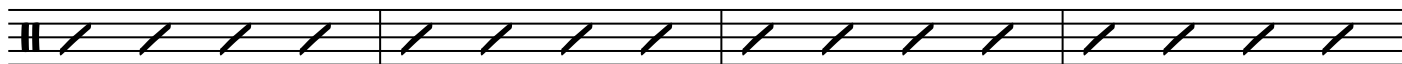
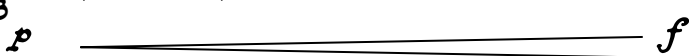
163



167



173

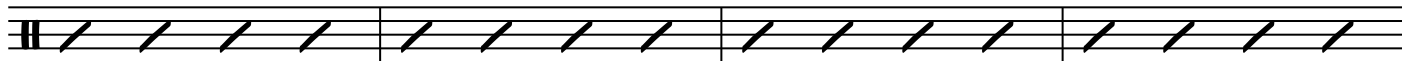


177

(P)



181



185

RIT. A TEMPO



189

f

GUITAR

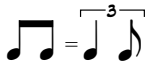
DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



14 (A) 8 (B) CMIN⁷

26 A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷ A^{7(b5)} DMIN^{7(b5)}

31 E^bMAJ⁷ G⁷ B^{b7} DMIN^{7(b5)} CMIN⁷ E^bMAJ⁷ FMIN⁷ G⁷ (C) CMIN⁷ DMIN^{7(b5)} G^{7(b13)} CMIN⁷

36 E^bMIN⁷ DMIN^{7(b5)} CMIN⁷ DMIN^{7(b5)} G^{7(b13)} A^bMIN⁷ G^bMIN⁷ EMIN⁷ GMIN⁷ FMIN⁷ E^bMIN⁷ DMIN⁷ D^bMIN⁷

(D) 41 CMIN⁷ DMIN^{7(b5)} G^{7(b13)} CMIN⁷ E^bMIN⁷ DMIN^{7(b5)} CMIN⁷ DMIN^{7(b5)} G^{7(b13)}

47 DMIN^{7(b5)} BMAJ⁷ B^{b7} EDIM⁷ E^{b9} F⁹ G⁷ A^{b7} (E) CMIN⁷ A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷

(F) 54 A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷ A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷

62 A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷ A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷

(G) 70 A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷ A^{7(b5)} DMIN^{7(b5)} A^{b6} G^{b7(b13)} CMIN⁷

METROPOLIS

74 $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ C^{MIN7} $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ C^{MIN7}

78 $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7}

86 $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7}

94 $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7} **I** 16 **J** 8 **K** 8 **L** C^{MIN7}

102 $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ C^{MIN7} $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ **M** C^{MIN7}

138 $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ $D^{MIN7(b5)}$ B^{MAJ7} B^{b7} E^{DIM7} E^{b9} F^9 G^7 A^{b7}

146 C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$

153 C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$

161 TACET 4 **O** A^{b6} $G^{b7(b13)}$ C^{MIN7} $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ C^{MIN7}

169 $A^{7(b5)}$ $D^{MIN7(b5)}$ A^{b6} $G^{b7(b13)}$ **P** C^{MIN7} $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} E^{bMIN7} $D^{MIN7(b5)}$ C^{MIN7}

180 $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} 2 **A TEMPO** G^7 A^{bMAJ7} B^{b7} D^{MIN7} E^{bMIN} $E^{MAJ7(\#5)}$ $C^{7(9)}$

188 $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} 2 **A TEMPO** G^7 A^{bMAJ7} B^{b7} D^{MIN7} E^{bMIN} $E^{MAJ7(\#5)}$ $C^{7(9)}$

188 $D^{MIN7(b5)}$ $G^{7(b13)}$ C^{MIN7} 2 **A TEMPO** G^7 A^{bMAJ7} B^{b7} D^{MIN7} E^{bMIN} $E^{MAJ7(\#5)}$ $C^{7(9)}$

METROPOLIS

84

$D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$ C_{MIN}^7 $D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$ C_{MIN}^7

94

$D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$ (I) 16 (J) 8 (K) 8 (L) C_{MIN}^7

102

$A^{7(b5)}$ $D_{MIN}^{7(b5)}$ A^b6 $G^b7(b13)$ C_{MIN}^7 $A^{7(b5)}$ $D_{MIN}^{7(b5)}$ A^b6 $G^b7(b13)$ (M) C_{MIN}^7

138

$D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$ C_{MIN}^7 $D_{MIN}^{7(b5)}$ $G^{7(b13)}$ $D_{MIN}^{7(b5)}$ B^bMAJ^7 B^b7 $E^b_{DIM}^7$ E^b9 F^9 G^7 A^b7

(N) 146

C_{MIN}^7 $D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$ C_{MIN}^7 $D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$

153

C_{MIN}^7 $D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$ C_{MIN}^7 $D_{MIN}^{7(b5)}$ $G^{7(b13)}$ C_{MIN}^7 $E^b_{MIN}^7$ $D_{MIN}^{7(b5)}$

TENOR SAX 1

DURATION: 4'00''

METROPOLIS

SWING ♩ = 208

WILLIAN LENTZ

JAN/2016



12



(A)

3

2

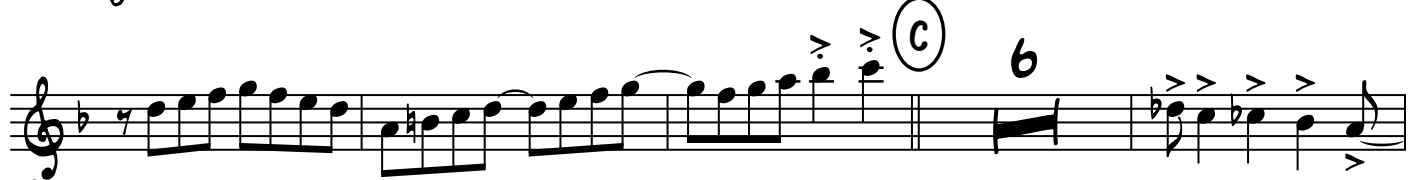


17

(B)



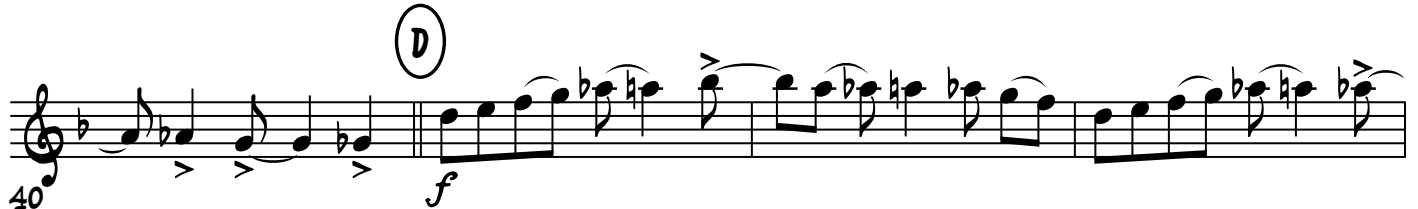
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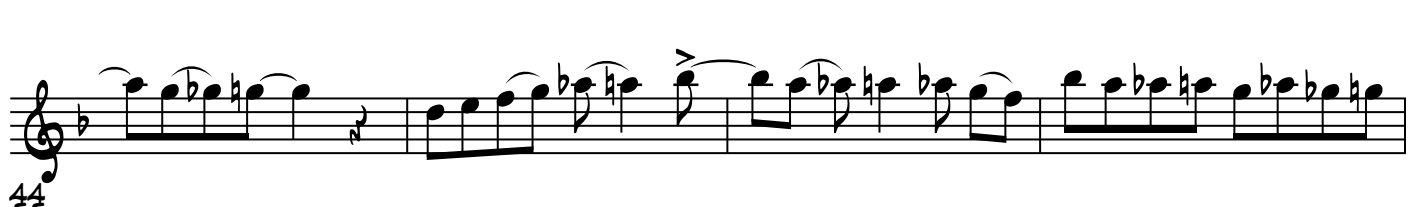
30

(C)

6



40



44

(E)



48

(F)



53

(H)

16

(G)

14

15



73

METROPOLIS - SAX TENOR 1

① 16 ① J

105 *p*

125 *p* ① K 7

① L

136 *mf* *p*

① M

142 *f*

147

① N FREE IMPROVISATION 16 TACET 4 ① O

151 *p*

174 *f*

① P 5 2

180 *mp*

A TEMPO

192

TENOR SAX 2

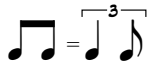
DURATION: 4'00''

METROPOLIS

SWING ♩ = 208

WILLIAN LENTZ

JAN/2016



12

(A)

3

2

(B)

8

(C)

6

(D)

8

(E)

(F)

16

(G)

14

(H)

15

(I)

16

(J)

(K)

129 *mf*

(L)

135

(M)

141 *mf*

(N) FREE IMPROVISATION

147 *p* *f*

6 16 TACET 4 (0)

175

(P)

181 *mp* A TEMPO

5 2

192

TROMBONE 1

DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



12

(A)

17

2

(B)

3

3

(C)

23

23

34

34

42

42

(E)

48

48

(F)

16

(G)

55

55

77

77

(H)

15

(I)

16

85

85

sfz

p

METROPOLIS - TROMBONE 1

2
J

Musical staff 121-126: Bass clef, key signature of two flats. Measures 121-126 contain a sequence of eighth notes, each with a dotted quarter note above it.

121 *p*

Musical staff 127-132: Bass clef, key signature of two flats. Measures 127-132 contain eighth notes with dotted quarter notes above. Measure 128 has a circled 'K' above it. Measure 129 has an '8' above it. Measure 130 has a circled 'L' above it. Measure 131 has a *p* dynamic marking.

127

Musical staff 133-138: Bass clef, key signature of two flats. Measures 133-138 contain eighth notes with dotted quarter notes above, continuing the pattern from the previous staff.

139

Musical staff 139-142: Bass clef, key signature of two flats. Measures 139-142 contain eighth notes with dotted quarter notes above. Measure 141 has a circled 'M' above it.

143

Musical staff 143-148: Bass clef, key signature of two flats. Measures 143-148 contain eighth notes with dotted quarter notes above. Measure 143 has a circled 'N' above it. Measure 144 has a '4' above it. Measure 145 has an '8' above it. Measure 146 has '2ND TIME' above it. Measure 147 has a *mf* dynamic marking. Measure 148 has a *mf* dynamic marking.

149

Musical staff 149-163: Bass clef, key signature of two flats. Measures 149-163 contain eighth notes with dotted quarter notes above. Measure 149 has a *f* dynamic marking.

164

Musical staff 164-168: Bass clef, key signature of two flats. Measures 164-168 contain eighth notes with dotted quarter notes above. Measure 164 has 'TACET 4' above it. Measure 165 has a circled 'O' above it. Measure 166 has a '2' above it. Measure 167 has a *p* dynamic marking. Measure 168 has a *f* dynamic marking.

169

Musical staff 169-179: Bass clef, key signature of two flats. Measures 169-179 contain eighth notes with dotted quarter notes above. Measure 169 has a *mf* dynamic marking. Measure 170 has a *p* dynamic marking. Measure 171 has a *f* dynamic marking. Measure 172 has a circled 'Pmf' above it. Measure 173 has a *mf* dynamic marking.

180

Musical staff 180-184: Bass clef, key signature of two flats. Measures 180-184 contain eighth notes with dotted quarter notes above. Measure 180 has a *mf* dynamic marking. Measure 181 has a *mf* dynamic marking.

185

Musical staff 185-189: Bass clef, key signature of two flats. Measures 185-189 contain eighth notes with dotted quarter notes above. Measure 185 has a '2' above it. Measure 186 has 'A TEMPO' above it. Measure 187 has a circled 'C' above it. Measure 188 has a circled 'C' above it. Measure 189 has a circled 'C' above it.

190

TROMBONE 2

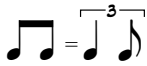
DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



12

(A)

17

23

34

42

48

55

62

70

87

124

138 *p* *p* *p*

144 *mf* *mf* 4

153 *p* *f* *mf*

(N) FREE IMPROVISATION 16 TACET 4 (O) 2

178 *mf* 3

186 *mf* *f* *f* A TEMPO 2 2 3

TROMBONE 3

DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ

JAN/2016



12

First staff of music, measures 1-12. Includes dynamic markings *f* and accents.

(A)

Second staff of music, measures 13-16. Includes dynamic marking *p*.

17

2 (B) 3

Third staff of music, measures 17-22. Includes dynamic marking *f* and accents.

23

(C)

8 (D)

Fourth staff of music, measures 23-32. Includes dynamic markings *p* and *mf*.

33

(E)

Fifth staff of music, measures 33-45. Includes dynamic markings *mf* and *p*.

46

(F)

3

15

(G)

Sixth staff of music, measures 46-60. Includes dynamic markings *f* and *sfz*.

52

(H)

13

14

(I)

16

Seventh staff of music, measures 61-73. Includes dynamic markings *p*, *f*, and *sfz*.

74

(J)

3

3

(K)

7

Eighth staff of music, measures 74-81. Includes dynamic markings *p*, *mp*, *pp*, and *mf*.

121

(L)

Ninth staff of music, measures 82-136. Includes dynamic marking *p*.

137

METROPOLIS - TROMBONE 3

(M)

3

(N)

FREE IMPROVISATION

4

16

143 *p* *mf*

169 *pp* *f*

TACET 2

(0) 2

178 *f* *mf*

2 (P) 3

187 *f* *mf*

A TEMPO

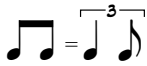
2 2

TROMBONE 4
DURATION: 4'00''

SWING ♩ = 208

METROPOLIS

WILLIAN LENTZ
JAN/2016



12

(A)

2

(B)

3

2

23

(C)

8

(D)

33

(E)

46

(F)

(G)

(H)

3

16

16

15

52

(I)

16

(J)

104

(K)

125

130

(L)

136 *mf*

(M)

141

146

(N)

(O)

152

FREE IMPROVISATION 16 TACET 2

pp *f*

175 *mf*

(P)

181

187

A TEMPO

2

TRUMPET IN B \flat 1

DURATION: 4'00''

SWING $\text{♩} = 208$

METROPOLIS

WILLIAN LENTZ

JAN/2016

3

12

(A) 3 (HARMON) 4 (B)

17

2 (C) OPEN

28

34

(D) 8 (E) 4

38

(F) TRUMPET SOLO

53

(G) 15 (H)

72

(I) 16 (J)

93

(J) STRAIGHT

101

122

127

139

144

173

180

188

TRUMPET IN B \flat 2

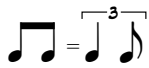
DURATION: 4'00''

SWING $\text{♩} = 208$

METROPOLIS

WILLIAN LENTZ

JAN/2016



Musical staff 1: Treble clef, key signature of B \flat , 4/4 time. Starts with a triplet of eighth notes. Dynamics: *p*, *f*, *f*. Measure 12 is marked with a double bar line and the number 12.

Musical staff 2: Measure 17. Section A (3 measures), HARMON (4 measures), Section B (4 measures). Dynamics: *p*, *mf*.

Musical staff 3: Measure 28. Section C (2 measures), Section D (8 measures). Dynamics: *f*.

Musical staff 4: Measure 41. Section E (4 measures), Section F (4 measures). Dynamics: *f*.

Musical staff 5: Measure 49. Section G (4 measures), Section H (4 measures). Dynamics: *mf*, *f*. Includes trills.

Musical staff 6: Measure 58. Section I (14 measures), Section J (13 measures). Dynamics: *p*, *f*. Includes trills.

Musical staff 7: Measure 90. Section K (15 measures), Section L (16 measures), Section M (3 measures), Section N (3 measures). Dynamics: *p*, *mp*, *pp*.

Musical staff 8: Measure 129. Section O (6 measures), Section P (6 measures), Section Q (6 measures). Dynamics: *mf*.

139

(M)

145 *f*

(N)

16

TACET 4

(0)

153

FREE IMPROVISATION

p

f

f

(P)

178

184

RIT.

A TEMPO

(OPEN)

191

p

f

f

2

TRUMPET IN B \flat 3

DURATION: 4'00''

SWING $\text{♩} = 208$

METROPOLIS

WILLIAM LENTZ

JAN/2016

12

(A) 3 (B) 4

17 *p* *f* *f* *mf* > >

HARMON

28 2 (C) 8 (D) 8

(E) 4 (F) *trill*

49 *mf* *f*

OPEN

58 15 (G) 14 (H) *trill* 15 (I) 16

p *f*

121 *p*

(K) 6

127 *mf*

(L) 137 *mf*

(M) 3 2

143 *mf*

2

METROPOLIS - TROMPETE 3

(N) FREE IMPROVISATION

(0)

152

16 TACET 4

p f

2

177

mf

2 (P)

184

f

2

191

Rit. A TEMPO

(OPEN)

p f

2

TRUMPET IN B \flat 4

DURATION: 4'00''

SWING $\text{♩} = 208$

METROPOLIS

WILLIAN LENTZ

JAN/2016

12

(A) 8 (B) 6 (C) 8 (D) 8

(E) 4 (F) trill

49 (H) (I) 16 (J) 3 (CUP) p < mp

58 (K) 3 (L) OPEN mf p

125 pp

139 (M) 3 2 16 FREE IMPROVISATION

145 TACET 2 (O) 3

169 pp mf

179 2 (P) f

186 2 (RIT. MUTE) (OPEN) A TEMPO p f