

NIGHT RIDE THROUGH METROPOLIS

Rob Romeyn

Build-A-Band Series Instrumentation

- | | | |
|---|------------------------------|---|
| 1 | Full Conductor Score | |
| 4 | C Instruments Part 1 | Piccolo, Flute, Violin, Guitar |
| 4 | B $\flat$ Instruments Part 1 | B $\flat$ Clarinet, B $\flat$ Soprano Saxophone, B $\flat$ Trumpet |
| 2 | E $\flat$ Instruments Part 1 | E $\flat$ Clarinet, E $\flat$ Alto Saxophone |
| 3 | C Instruments Part 2 | Flute, Oboe, Violin |
| 4 | B $\flat$ Instruments Part 2 | B $\flat$ Clarinet, B $\flat$ Trumpet |
| 2 | E $\flat$ Instruments Part 2 | E $\flat$ Alto Saxophone, E $\flat$ Horn |
| 2 | F Horn Part 2 | F Horn |
| 2 | Viola Part 3 | Viola |
| 3 | B $\flat$ Instruments Part 3 | B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C. |
| 2 | E $\flat$ Instruments Part 3 | E $\flat$ Alto Clarinet, E $\flat$ Horn |
| 2 | F Horn Part 3 | F Horn |
| 4 | Bass Clef Instruments Part 3 | Bassoon, Trombone, Euphonium, Cello |
| 2 | B $\flat$ Instruments Part 4 | B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C. |
| 2 | E $\flat$ Instruments Part 4 | E $\flat$ Alto Clarinet, E $\flat$ Baritone Saxophone |
| 4 | Bass Clef Instruments Part 4 | Bassoon, Trombone, Euphonium, Cello |
| 2 | Tuba Part 5 | Tuba |
| 2 | Bass Part 5 | String Bass, Electric Bass, Keyboard Bass |
| 2 | B $\flat$ Bass Part 5 T.C. | B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba |
| 2 | E $\flat$ Bass Part 5 T.C. | E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Horn |
| 2 | Mallet Percussion (optional) | Bells, Xylophone, Marimba, Vibraphone |
| 1 | Timpani (optional) | Timpani |
| 4 | Percussion | Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Triangle, Conga, Large Gong |
| 2 | Keyboards (optional) | Piano, Electric Piano, Synthesizer, Accordion, Organ |

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be arranged by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The **Drum Set Score** drum and bass drum parts are all included on one part labeled **Percussion** part, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

Program Notes

Fasten your seatbelts, and hang on as you go on the most exciting musical ride of your life! Picture yourself in a fast car racing through the streets of the big city. It's time to reach for the grab handles and go for a **Night Ride Through Metropolis**.

Rehearsal Suggestions

The noted tempo is only a suggestion; choose a tempo that the ensemble can perform effectively, but no faster. The observance of the articulations in the opening measures will maximize excitement. Please remind the students to play the dotted quarter notes full value, in the opening measures. Crescendos and decrescendos throughout will add greatly to the ominous effect of the piece.

I hope that you enjoy rehearsing and programming **Night Ride Through Metropolis**. Have fun with this one! Please contact me at my composer page at <http://www.barnhouse.com> with any comments or questions.

About the Composer



Rob Romeyn (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.

NIGHT RIDE THROUGH METROPOLIS

Conductor Score
026-4876-00

Rob Romeyn
(ASCAP)

With Energy ($\text{♩} = \text{ca. } 148$)

C Instruments
Part 1

B♭ Instruments
Part 1

E♭ Instruments
Part 1

C Instruments
Part 2

B♭ Instruments
Part 2

E♭ Instruments
Part 2

F Horn
Part 2

Viola
Part 3

B♭ Instruments
Part 3

E♭ Instruments
Part 3

F Horn
Part 3

Bass Clef
Part 3

B♭ Instruments
Part 4

E♭ Instruments
Part 4

Bass Clef
Part 4

Bass, Tuba
Part 5

Mallet Percussion
Xylophone
Bells
(optional)
G, B♭, D, E♭

Timpani
(optional)

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Cr. Cyms., Triangle
Suspended Cymbal
Cabasa, Large Gong
(optional)

Keyboard
(optional)

1 2 3 4 5

© 2009 Birch Island Music Press (ASCAP)

This arrangement © 2020 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA

International Copyright Secured. All Rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallet

Timp.

Perc. 1

Perc. 2

Kybd.

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

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc. 1

Perc. 2

Kybd.

12

13

14
- 5 -

15

16

17

For reference only. Not valid for performance.

22

C Inst. P1
ff mp

Bb Inst. P1
ff mp

Eb Inst. P1
ff mp

C Inst. P2
ff mf

Bb Inst. P2
ff mf

Eb Inst. P2
ff mf

Hn. P2
ff mf

Vla. P3
ff mp

Bb Inst. P3
ff mf

Eb Inst. P3
ff mp

Hn. P3
ff mp

Bass Clef P3
ff mp

Bb Inst. P4
ff mp

Eb Inst. P4
ff mp

Bass Clef P4
ff mp

Bass, Tuba P5
ff mp

Mallets
ff mf

Timp.
ff mp

Perc. 1
ff mp

Perc. 2
ff mp

Kybd.
ff mp

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P4

Mallets

Timp.

Perc. 1

Perc. 2

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P4

Mallets

Timp.

Perc. 1

Perc. 2

Kybd.

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mand.

Timp.

Perc. 1

Perc. 2

Kybd.

34

35

36

37

38

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc. 1

Perc. 2

Kybd.

Xylo.

*mf**p*

For reference only. Not valid for performance.

53

Kvbd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc. 1

Perc. 2

Kybd.

Large Gong

Xylo.

mf

p

57 58 59 60 61 62

- 13 -