

# Metropolis

**Tempo and Performance Markings:**  
♩=100    ♩=147 *molto rit.*    ♩=97 (-50)    *molto rit.*    ♩=55 (-42)

**Measure Numbers:** 53, 54, 55, 56, 57, 58, 59, 60, 61, 62

**Instrumentation and Performance Details:**

- Piccolo:** 53, *fff con brio* (measures 56-60), *Hit 01* (measures 54-55), *Hit 02* (measures 61-62), *Crossfade to Machinery* (measures 61-62)
- Flute:** 53, *fff con brio* (measures 56-60)
- Clarinet in B♭:** 53
- Bassoon:** 53
- Horn in F:** 53, *mp* (measures 54-55), *ff con brio* (measures 56-60), *fp* (measures 61-62)
- Trumpet in C:** 53, *p* (measures 54-55), *ff con brio* (measures 56-60)
- Trumpet in C:** 53, *mp* (measures 54-55), *ff con brio* (measures 56-60)
- Tuba:** 53, *mp* (measures 54-55), *ff con brio* (measures 56-60)
- Timpani:** 53, *pp* (measures 54-55), *ff* (measures 56-60)
- Cymbals:** 53, *pp* (measures 54-55), *ff* (measures 56-60)
- Triangle:** 53
- Snare Drum:** 53
- Marching Bass Drum:** 53
- Marimba:** 53
- Harp:** 53, *ff* (measures 56-60)
- Bass (6):** 53
- Celesta:** 53, *ff* (measures 56-60)
- Piano:** 53
- Violin I (16):** 53, *ppp* (measures 54-55), *ff con brio* (measures 56-60)
- Violin II (14):** 53, *ppp* (measures 54-55), *ff con brio* (measures 56-60)
- Viola (12):** 53, *ppp* (measures 54-55), *ff con brio* (measures 56-60)
- Violoncello (10):** 53, *ppp* (measures 54-55), *ff con brio* (measures 56-60), *mf* (measures 61-62)
- Double Bass (8):** 53, *ppp* (measures 54-55), *ff con brio* (measures 56-60), *subito mf* (measures 61-62)

This musical score page covers measures 63 through 67. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Cymbal, Triangle, Snare Drum, Bass Drum, Maracas, Harp, Bass, Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute and Clarinet parts feature a melodic line starting in measure 64 with a *mf* dynamic. The Bassoon and Tuba parts play a steady eighth-note accompaniment with a *mf* dynamic. The Horn and Trumpet parts have melodic lines starting in measure 65, with dynamics ranging from *p* to *mf*. The Viola and Violoncello parts play a sixteenth-note accompaniment with a *p* dynamic. The Double Bass part plays a steady eighth-note accompaniment with a *p* dynamic. The Cello part has a melodic line starting in measure 66 with a *mf* dynamic. The Piano part has a melodic line starting in measure 67 with a *pp* dynamic. The Violin I part has a melodic line starting in measure 67 with a *mf* dynamic and a *Div. pizz.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

307.0  
71.2  
Hit 03

Alarm Whistles Blarring

♩=110 (+55)

Picc. *ff con fuoco*

Fl. *ff con fuoco*

Cl. *ff con fuoco*

Bsn. *ff con fuoco*

2 4 4

Hn. *f*

C Tpt. *p*

C Tpt. *mf*

Tba. *ff*

Timp.

Cym.

Tri.

S. D. *p*

B. D. *p*

68

69

70

71

72

73

74

75

76

77

Mar.

Hp.

B.

B.

B.

Cel. *ff con fuoco*

Pno. *mf* *p* *ff con fuoco*

Vln. I *arco* *ff*

Vln. II *pizz.* *mf* *p* *ff*

Vla. *p* *ff*

Vc. *ff*

Db. *ff*

68

69

70

71

72

73

74

75

76

77

♩=110 (+55)

Musical score for page 4, measures 78-89. The score includes parts for Picc., Fl., Cl., Bsn., Hn., C Tpt., Tba., Timp., Cym., Tri., S. D., B. D., Mar., Hp., B. (three staves), Cel., Pno., Vln. I, Vln. II, Vla., Vc., and Db. Measures 78-89 are marked at the bottom of the page.

Measures 78-89 are marked at the bottom of the page.

359.4'  
93.3  
Hit 04 [Alarm Whistles Blarring (Close Up)]

Picc.   
 Fl.   
 Cl.   
 Bsn.   
 Hn.   
 C Tpt.   
 C Tpt.   
 Tba.   
 Timp.   
 Cym.   
 Tri.   
 S. D.   
 B. D.

90 91 92 93 94 95 96 97 98 99 100 101

Mar.   
 Hp.   
 B.   
 B.   
 B.   
 Cel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.

90 91 92 93 94 95 96 97 98 99 100 101



503.1  
123.1  
Hit 06 Lift Reaches Floor

molto rit. . . . . A tempo

24  
44

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D. Mar. Hp. B. B. B. Cel. Pno.

115 116 117 118 119 120 121 122 123 124 125 126 127 128

molto rit. . . . . A tempo

24  
44

Vln. I Vln. II Vla. Vc. Db.

115 116 117 118 119 120 121 122 123 124 125 126 127 128

rit. . . . .

♩=84 (-26)

Picc. -

Fl. *fz* *fz* *fz* *mp misterioso*

Cl. *mp misterioso*

Bsn. *sim.* *fz* *fz* *fz*

Hn. *p* *fz* *fz* *fz* *p misterioso*

C Tpt. *p misterioso*

C Tpt. *mp misterioso* *pp*

Tba. *fz*

Timp. *ppp* *p*

Cym. -

Tri. -

S. D. -

B. D. *ppp* *p*

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143

Mar. -

Hp. -

B. -

B. -

B. -

Cel. *mp misterioso*

Pno. -

Vln. I *pizz.* *mp* *rit.* *arco* *ppp misterioso*

Vln. II *pizz.* *mp* *arco* *ppp misterioso*

Vla. *arco* *p misterioso*

Vc. *pizz.* *p misterioso*

Db. *arco* *pp misterioso*

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143



**Playful** ♩=190 (+106)

staccato poco rit. . . .

Picc. *f* *mp*

Fl.

Cl.

Bsn.

Hr.

C Tpt. *pp* *mp* *f* *p* nat.

C Tpt.

Tba. *mp* *f*

Timp.

Cym.

Tri.

S. D.

B. D.

144 145 146 147 148 149 150 151 152

Mar.

Hp.

B.

B.

B.

Cel. staccato

Pno.

**Playful** ♩=190 (+106)

Vln. I *p*

Vln. II *p*

Vla. *f*

Vc. *mf* *pp*

Db. *f* *mp* *pp*

144 145 146 147 148 149 150 151 152

poco rit. . . . . **A tempo**

Picc. *sim.*  
*f*

Fl. *f sfz sfz sfz sfz sim.*

Cl. *f sfz sfz sfz sim.*

Bsn. *f sfz sfz ff*

Hn.

C Tpt.

C Tpt.

Tba. *mf*

Timp.

Cym.

Tri.

S. D.

B. D.

153 154 155 156 157 158 159 160

Mar. *staccato f sfz sfz sfz sim.*

Hp.

B.

B.

B.

Cel. *nat. ff*

Pno. *ff*

Vln. I *poco rit. . . . . A tempo f sfz sfz sfz sfz sfz sfz sim.*

Vln. II *f sfz sfz sfz sim.*

Vla. *mf f*

Vc. *f mp ff mf ff*

Db. *f p ff mf ff*

153 154 155 156 157 158 159 160

This page of a musical score covers measures 161 through 169. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Horn, Trumpet (two parts), Trombone, Tuba, Timpani, Cymbal, Triangle, Snare Drum, Bass Drum, Maracas, Harp, Bass (three parts), Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a common time signature with a key signature of one flat. The woodwinds and strings play complex rhythmic patterns, often in triplets, with various dynamic markings such as *ff*, *f*, *sfz*, *f sim.*, *mf*, and *nat.*. The Maracas part features a steady, rhythmic accompaniment. The strings provide a rich harmonic and rhythmic foundation, with some parts featuring sustained notes and others playing moving lines. The overall texture is dense and dynamic, typical of a full orchestral score.

nat.

Picc. *mp* *p*

Fl. *mf* *mp* *p*

Cl. *mf* *f dolce*

Bsn. *mf* *mp* *f dolce*

Hn. *p*

C Tpt. *p*

C Tpt. *mp* *ff*

Tba. *mf* *ff* *mf dolce*

Timp.

Cym.

Tri.

S. D.

B. D.

170 171 172 173 174 175 176 177 178 179 180 181

Mar. *mf* *staccato*

Hp.

B.

B.

B.

Cel. *mp* *staccato*

Pno. *pp*

Vln. I *p*

Vln. II *mp* *ff* *p*

Vla. *f* *mf dolce*

Vc. *f* *mf dolce* *p* *mf*

Div. *ff*

Db. *mp* *ff* *mf dolce* *p* *mf*

170 171 172 173 174 175 176 177 178 179 180 181

This musical score page covers measures 182 through 193. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes.
- Fl.**: Flute, playing a rhythmic pattern of eighth notes.
- Cl.**: Clarinet, playing a melodic line with some rests.
- Bsn.**: Bassoon, playing a rhythmic pattern of eighth notes.
- Hn.**: Horn, playing a melodic line starting at measure 186 with the marking *mp dolce*.
- C Tpt.**: Two Trumpets, both with rests.
- Tba.**: Trombone, playing a melodic line.
- Timp.**: Timpani, with rests.
- Cym.**: Cymbals, with rests.
- Tri.**: Triangle, with rests.
- S. D.**: Snare Drum, with rests.
- B. D.**: Bass Drum, with rests.
- Mar.**: Maracas, with rests.
- Hp.**: Harp, with rests.
- B.**: Three Basses, all with rests.
- Cel.**: Cello, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano, playing a complex rhythmic pattern with the marking *subito mp* at measure 189.
- Vln. I**: Violin I, playing a melodic line starting at measure 189 with the marking *mp dolce*.
- Vln. II**: Violin II, playing a melodic line starting at measure 189 with the marking *mp dolce*.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line with dynamics *p* and *mf*.
- Db.**: Double Bass, with rests.

Measure numbers 182 through 193 are indicated in boxes below the corresponding staves.

704.4  
196.1  
Hit 10

Lady Bowing

711.9  
202.1  
Hit 11

Lady Begins to Turn

Picc. *p* *mf* *p* *pp* *mf*  
 Fl. *p* *mf* *p* *pp* *mf*  
 Cl. *mf* *p* *mf* *p* *mf*  
 Bsn. *mf* *p* *mf* *p* *mf*  
 Hn. *mf*  
 C Tpt. *mf*  
 C Tpt. *mf*  
 Tba. *mf*  
 Timp.  
 Cym.  
 Tri.  
 S. D.  
 B. D.

194 195 196 197 198 199 200 201 202 203 204

Mar. *pp* *mf*  
 Hp. *pp* *mf*  
 B.  
 B.  
 B.  
 Cel. *pp* *mf* *nat.*  
 Pno. *pp* *mf*  
 Vln. I *p* *mf* *p* *pp* *mf*  
 Vln. II *p* *mf* *p* *pp* *mf* *arco*  
 Vla.  
 Vc. *mp* *p* *mf*  
 Db. *pp* *mf*

194 195 196 197 198 199 200 201 202 203 204

Picc. *tr*

Fl. *tr*

Cl. *mf* *p*

Bsn. *mf* *p* *mf* *mf*

Hn.

C Tpt.

C Tpt.

Tba.

Timp.

Cym.

Tri.

S. D.

B. D.

205 206 207 208 209 210 211 212 213 214

Mar. *pp* *pp* *mf* *p*

Hp. *pp* *pp* *mf* *p*

B.

B.

B.

Cel. *pp* *pp* *mf* *pp*

Pno. *pp* *pp* *mf* *pp*

Vln. I *p* *pp* *mf* *p*

Vln. II *p* *pp* *mf* *p*

Vla. *p*

Vc. *pizz.* *arco* *pp* *mf* *pp* *pizz.*

Db. *pp* *pp* *mf* *pp*

205 206 207 208 209 210 211 212 213 214





Picc. *mf*

Fl. *mf*

Cl. *mf*

Bsn. *ff* *mf*

Hn.

C Tpt. *mf* *f* *mf*

C Tpt. *mf* *f* *mf*

Tba.

Timp.

Cym.

Tri.

S. D.

B. D.

224 225 226 227 228 229 230 231

Mar. *f*

Hp. *f*

B.

B.

B.

Cel. *ff* *ff*

Pno. *ff*

Vln. I *f* *sfz* *sfz* *sfz* *sim.*

Vln. II *f* *sfz* *sfz* *sfz* *sim.*

Vla. *p* *ff* *f* *sfz* *sfz* *sim.* *f*

Vc. *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Db. *p* *ff* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

224 225 226 227 228 229 230 231



Picc. Fl. Cl. Bsn.

Hrn. C Tpt. C Tpt. Tba.

Timp. Cym. Tri. S. D. B. D.

245 246 247 248 249 250 251 252 253 254 255 256

Mar.

Hp.

B. B. B.

Cel.

Pno.

Vln. I Vln. II Vla. Vc. Db.

245 246 247 248 249 250 251 252 253 254 255 256



Picc. -

Fl. *p dolce e espressivo*

Cl. -

Bsn. -

Hn. -

C Tpt. -

C Tpt. -

Tba. -

Timp. -

Cym. -

Tri. -

S. D. -

B. D. -

270 271 272 273 274 275

Mar. -

Hp. *sim.*

B. -

B. -

B. -

Cel. -

Pno. *sil.*

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

270 271 272 273 274 275

This page contains a musical score for measures 276 through 281. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl., Cl., Bsn., Hn., C Tpt., C Tpt., Tba., Timp., Cym., Tri., S. D., B. D., Mar., Hp., B., B., B., Cel., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, dynamics (mf, mp, p), and articulation marks. Measure numbers 276, 277, 278, 279, 280, and 281 are clearly marked at the bottom of the score. The Flute part has a dynamic marking of *mf* and a fermata over the final measure. The Harp part has a dynamic marking of *mp*. The Piano part has a dynamic marking of *p*. The Violin I, Violin II, and Viola parts have a dynamic marking of *p*. The Violoncello and Double Bass parts have a dynamic marking of *p*.

rit. . . . . **Frantic** ♩=100

Picc. *mf*

Fl. *mf*

Cl. *mf*

Bsn.

Hn. *pp*

C Tpt. *p*

Tba.

Timp.

Cym.

Tri.

S. D.

B. D.

282 283 284 285 286 287

Mar.

Hp.

B.

B.

B.

Cel.

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Db. *p*

rit. . . . . **Frantic** ♩=100

*mf*

*p*

*mf*

*p*

282 283 284 285 286 287

1009.2"  
292.1  
Hit 18

Second Extreme Close Up of Woman's Face

molto rit. . . . .

♩.=52

rit. . . . .

12  
8

*p dolce e espressivo*

*mf*

288

289

290

291

292

293

294

295

296

*pp*

*pp*

*pp*

molto rit. . . . .

arco ♩.=52

rit. . . . .

12  
8

*arco*

*ppp*

*fp*

*mf*

*subito mf*

*ppp*

288

289

290

291

292

293

294

295

296



♩.=42 (-10)

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D.

pp dolce e espress. mf dolce e espress. p dolce e espress. p dolce e espress. p

297 298 299 300 301 302 303 304 305 306 307 308

Mar. Hp. B. B. B. Cel. Pno.

p dolce e espress. mp mf p p dolce e espress. arco p dolce e espress. p pp dolce e espress. p

297 298 299 300 301 302 303 304 305 306 307 308

Vln. I Vln. II Vla. Vc. Db.

p dolce e espress. mp mf p p dolce e espress. arco p dolce e espress. p pp dolce e espress. p

297 298 299 300 301 302 303 304 305 306 307 308

1146.7  
310.1  
Hit 20  
[Freder Runs After Woman]

1221.6  
318.1  
Hit 21  
[Appearance of Big Machine]

$\text{♩} = 52 (+10)$  rit.  $\text{♩} = 50$

Picc.  $f^2$   $mf$   $pp$   $mf$   $ff$   $mf$

Fl.  $f^2$   $mf$   $p$   $mf$   $ff$   $mf$

Cl.  $f$   $mf$   $p$   $mf$   $ff$   $mf$

Bsn.  $pp$   $f^2$   $mf$

Hn.  $f$   $subito pp$   $mf$

C Tpt.  $f$   $mf$   $mf$  nat.

C Tpt.  $f$   $mf$

Tba.  $f$   $mf$

Timp.  $p$   $f$   $p$   $ff$

Cym.  $f$

Tri.

S. D.

B. D.

309 310 311 312 313 314 315 316 317 318

Mar.

Hp.

B.

B.

B.

Cel.

Pno.

$\text{♩} = 52 (+10)$  rit.  $\text{♩} = 50$

Vln. I  $f^2$   $subito pp$   $p$   $ff$   $mf$

Vln. II  $f^2$   $subito pp$   $p$   $ff$   $mf$

Vla.  $f^2$   $subito pp$   $pp$   $p$   $mf$   $p$

Vc.  $f$   $subito pp$   $pp$   $mf$   $p$   $mf$   $p$

Db.  $f$   $subito pp$   $pp$   $mf$   $p$   $mf$   $p$

309 310 311 312 313 314 315 316 317 318

Picc.

Fl.

Cl.

Bsn.

Hn. *staccato*

C Tpt.

C Tpt.

Tba. *mf*

Timp. *mp*

Cym.

Tri.

S. D.

B. D.

319 320 321 322 323

Mar.

Hp.

B.

B.

B.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

319 320 321 322 323

This page of a musical score covers measures 324 to 327. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Cymbal, Triangle, Snare Drum, Bass Drum, Maracas, Harp, Bassoon, Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The Piccolo and Flute parts begin with a forte (*f*) dynamic. The Clarinet and Bassoon parts feature triplet patterns. The Horn part has a melodic line with dynamics ranging from *mp* to *f*, including a *quasi-port* marking. The Trumpet part has a melodic line with dynamics from *mf* to *p*, including a *sim.* marking. The Trombone part has a rhythmic pattern of sixteenth notes. The Tuba part has a rhythmic pattern of sixteenth notes. The Timpani, Cymbal, Triangle, Snore Drum, and Bass Drum parts are mostly silent. The Maracas, Harp, and Bassoon parts are also silent. The Cello and Piano parts have a rhythmic pattern of sixteenth notes, with dynamics from *pp* to *mp*. The Violin I and Violin II parts have a rhythmic pattern of sixteenth notes, with dynamics from *mp* to *f*. The Viola part has a rhythmic pattern of sixteenth notes, with dynamics from *mp* to *f*. The Violoncello part has a rhythmic pattern of sixteenth notes, with dynamics from *mf* to *f*. The Double Bass part has a rhythmic pattern of sixteenth notes, with dynamics from *mf* to *f*. The measures are numbered 324, 325, 326, and 327 at the bottom of the page.

accel. . . . .

Picc.

Fl.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tba.

Timp.

Cym.

Tri.

S. D.

B. D.

328

329

Mar.

Hp.

B.

B.

B.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

328

329

♩=70 (+20)

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D.

330

331

332

Mar. Hp. B. B. B.

Cel. Pno.

♩=70 (+20)

Vln. I Vln. II Vla. Vc. Db.

330

331

332

Picc.

Fl. *mf*

Cl. *mf*

Bsn.

Hn.

C Tpt. *mf*

C Tpt. *mf*

Tba.

Timp.

Cym.

Tri.

S. D.

B. D.

333

334

Mar.

Hp.

B.

B.

B.

Cel. *mp*

Pno. *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *cresc. poco a poco*

Db. *cresc. poco a poco*

333

334

Picc. *mf* *ff* *mf* *sim.*

Fl. *mf* *ff* *mf* *sim.*

Cl. *mf* *ff* *mf* *sim.*

Bsn. *mf* *ff* *mf* *sim.*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tba. *f*

Timp. *ff* *ff*

Cym. *ff* *ff*

Tri.

S. D.

B. D.

335 336

Mar.

Hp.

B.

B.

B.

Cel. *f*

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

335 336



Unrelenting 33

13:56.9"  
341.2  
Hit 24 [Synch Point Between Cymbals and "Moloch"]

♩=80 (+10)

♩=110 (+30)

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D.

337 338 339 340 341 342 343 344

Mar. Hp. B. B. B. Cel. Pno.

♩=80 (+10)

Unrelenting ♩=110 (+30)

Vln. I Vln. II Vla. Vc. Db.

337 338 339 340 341 342 343 344

This page of a musical score covers measures 345 through 353. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Horn, Trumpets (C and Bb), Trombone, Timpani, Cymbals, Triangle, Snare Drum, Bass Drum, Maracas, Harp, Bassoon, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides harmonic support with chords and arpeggios. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). Performance markings include accents, slurs, and articulation marks. Measure numbers 345 through 353 are indicated in boxes at the bottom of the page.

This musical score is for the piece "Freder Jumps" and covers measures 354 to 363. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Horn, Trumpet (C), Trumpet (B-flat), Trombone, Timpani, Cymbal, Triangle, Snare Drum, Bass Drum, Maracas, Harp, Bassoon (3 parts), Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features several dynamic markings such as *mf*, *ff*, *f*, *p*, and *mp*. There are also performance instructions like "Div." and "sim.". A large graphic of the numbers "3" and "4" is overlaid on the score, indicating a 3/4 time signature change. The bottom of the page shows measure numbers 354 through 363 in boxes.

Picc. *ff* <sup>5</sup>

Fl. *ff* <sup>5</sup>

Cl.

Bsn.

Hrn.

C Tpt. *f* <sup>3</sup>

C Tpt.

Tba. *f* <sup>3</sup>

Timp.

Cym. *p*  $\leftarrow$  *ff*

Tri.

S. D. *ff* <sup>3</sup>

B. D.

364 365 366 367 368 369 370 371

Mar.

Hp.

B. *aa*

B. *aa*

B. *aa*

Cel.

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

364 365 366 367 368 369 370 371

rit. . . . . molto rit. . . . . ♩ = 50 (-60)

2 4  
4 4

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D.

372 373 374 375 376 377 378 379 380 381 382 383

Mar. Hp. B. B. B. Cel. Pno.

rit. . . . . molto rit. . . . . ♩ = 50 (-60)

2 4  
4 4

Vln. I Vln. II Vla. Vc. Db.

372 373 374 375 376 377 378 379 380 381 382 383

accel. . . . . With Purpose ♩=184 (+134)

Picc. 5 4

Fl. 5 4

Cl. 5 4

Bsn. 5 4

Hn.

C Tpt.

C Tpt.

Tba.

Timp.

Cym.

Tri.

S. D.

B. D.

384 385 386 387 388 389 390 391 392

Mar.

Hp.

B.

B.

B.

Cel.

Pno.

accel. . . . . With Purpose ♩=184 (+134)

Vln. I 5 4

Vln. II 5 4

Vla.

Vc.

Db.

384 385 386 387 388 389 390 391 392

This page of a musical score covers measures 393 to 404. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tba.), Timpani (Timp.), Cymbal (Cym.), Triangle (Tri.), Snare Drum (S. D.), Bass Drum (B. D.), Maracas (Mar.), Harp (Hp.), Bassoon (B.), Bassoon (B.), Bassoon (B.), Cello (Cel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mp*, *p*, *sfz*, *subito mp*, *subito f*), articulation (accents, slurs), and performance instructions. A rehearsal mark is present at the beginning of measure 393. The bottom of the page features a measure number line with boxes for each measure from 393 to 404.

molto rit. . . . .

5  
4  
4

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D.

*ff* *f* *fff* *ff* *f* *fff* *mp* *f* *mp* *fff* *f* *mf* *fff* *pp* *pp* *f* *pp*

405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421

Mar. Hp. B. B. B.

Cel. Pno.

*mf* *ff* *fff*

Vln. I Vln. II Vla. Vc. Db.

*f* *mf* *ff* *f* *mf* *ff* *mp* *f* *mf* *ff* *mp* *f* *mf* *ff* *mp* *fff* *mf* *ff* *f* *mf* *ff* *mp*

405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421

5  
4  
4



1643.0  
422.1  
Hit 30 Appearance of "New Tower of Babel"

1709.6  
433.1  
Hit 31 Freder's Father walks in Front of Transcribers

$\text{♩} = 97 (-87)$

$\text{♩} = 110 (+13)$

Picc. *fff con forza* *fff*

Fl. *fff con forza* *fff*

Cl.

Bsn.

Hn. *ff con forza* *pp*

C Tpt. *ff con forza* *ff*

C Tpt. *ff con forza* *ff*

Tba. *ff con forza* *ff* *mp*

Timp. *ff con forza*

Cym. *ff con forza*

Tri.

S. D.

B. D.

422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437

Mar.

Hp. *ff*

B.

B.

B.

Cel. *ff* *p*

Pno. *p col. ped*

$\text{♩} = 97 (-87)$

$\text{♩} = 110 (+13)$

Vln. I *ff con forza* *mp < f* *mp >* *p* *pp*

Vln. II *ff con forza* *mp < f* *mp >* *p* *pp*

Vla. *ff con forza* *mp < f* *p* *pp*

Vc. *ff con forza* *mp < f* *p* *pp*

Db. *ff con forza* *mp < f* *p* *pp*

422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437

This page of a musical score covers measures 438 to 449. The woodwind section (Piccolo, Flute, Clarinet, Bassoon) features melodic lines with dynamic markings of *pp*, *mp*, *p*, and *mf*. The brass section (Trumpets, Trombones, Tuba) provides harmonic support. The string section (Violins I & II, Viola, Violoncello, Double Bass) has melodic lines with dynamics *p* and *mf*. Percussion instruments (Tympani, Cymbals, Triangles, Snare Drum, Bass Drum) are present but mostly silent. The harp and piano parts are also present. Large numbers '2' and '4' are placed above the woodwind and string staves, likely indicating time signature changes. Measure numbers 438 through 449 are printed in boxes below the woodwind and string staves.

♩=30 (-50)

Picc. Fl. Cl. Bsn. Hn. C Tpt. C Tpt. Tba. Timp. Cym. Tri. S. D. B. D.

450 451 452 453 454 455 456 457 458 459 460 461

Mar. Hp. B. B. B. Cel. Pno. Vln. I Vln. II Vla. Vc. Db.

♩=30 (-50)

arco  
p espress. pp  
arco  
p espress. pp  
pp  
espress.  
espress.

450 451 452 453 454 455 456 457 458 459 460 461