

HPS 1319

STEVE REICH  
CITY LIFE

HENDON MUSIC

BOOSEY & HAWKES



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# STEVE REICH

## CITY LIFE

for ensemble

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## Note by the Composer

The idea that any sound may be used as part of a piece of music has been in the air during much of the 20<sup>th</sup> Century. From the use of taxi horn in Gershwin's *An American In Paris* through Varèse's sirens, Antheil's airplane propeller, Cage's radio, and rock and roll's use of all of the above and more starting at least in the 1970s, and more recently in rap music, the desire to include everyday sounds in music has been growing. The sampling keyboard now makes this a practical reality. In *City Life* not only samples of speech but also car horns, door slams, air brakes, subway chimes, pile drivers, car alarms, heartbeats, boat horns, buoys, fire and police sirens are part of the fabric of the piece.

In contrast to my earlier *Different Trains* (1988) and *The Cave* (1993) the pre-recorded sounds here are played live in performance on two sampling keyboards. There is no tape used in performance. This brings back the usual small flexibility of tempo that is a hallmark of live performance. It also extends the idea of prepared piano since the sampling keyboards are 'loaded' with sounds, many recorded by myself in New York City. These different non-musical sounds also suggest certain instrumental responses. Thus woodwinds for car horns, bass drums for door slams, cymbal for air brakes, clarinets for boat horns and several different instrumental doublings for speech melodies.

*City Life* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 pianos, 2 samplers, 3 (or 4) percussion, string quartet and contrabass. Like several earlier works, it is an arch form A-B-C-B-A. The first and last movements use speech samples as part of the musical fabric and both feel like 'fast' movements though the actual tempo of the first is moderated and the fairly rapid tempo of the last movement is harder to perceive because of the many sustained sounds. The harmonies leading to E $\flat$  or C minor in the chorale that opens and closes the first movement reappear in the fifth movement in a more dissonant voicing and finally resolve to C minor which then ambiguously ends as either a C dominant or C minor chord. The second and fourth movements do not use any speech whatsoever. Instead, each uses a rhythmic sample that determines the tempo. In the second, it is a pile driver, in the fourth, heartbeats. Both start slow and increase in speed. In the second movement this is only because the pile driver moves from quarter notes, to eighths, and then to triplets. In the fourth movement the heartbeats gradually get faster in each of the four sections of the movement. Both movements are harmonically based on the same cycle of four dominant chords. The third and central movement begins with only speech samples played by the two sampler players. When this duet has been fully built up, the rest of the strings, winds and percussion enter to double the pitches and rhythms of the interlocking speech samples. This central movement may well remind listeners of my early tape pieces *Its Gonna Rain* (1965) and *Come Out* (1966).

*City Life* is a tripartite commission from the Ensemble Modern, the London Sinfonietta, and the Ensemble InterContemporain. It is approximately 24 minutes in duration. The five movements are as follows:

- I. Check it out
- II. Pile driver/alarms
- III. It's been a honeymoon – can't take no mo'
- IV. Heartbeats/boats and buoys
- V. Heavy smoke

The speech samples in the fifth movement are:

"Heavy smoke"  
"stand by, stand by"

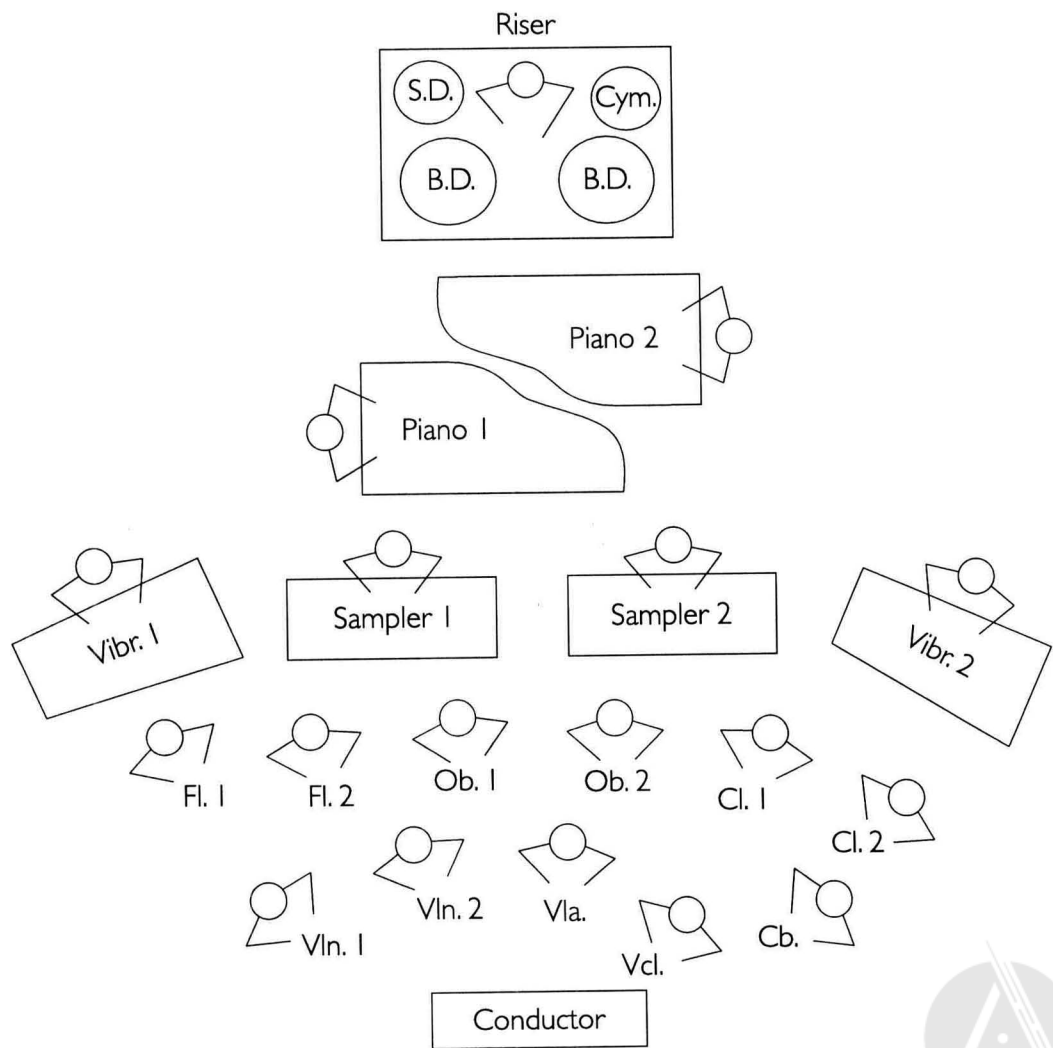


“it’s full ‘a smoke”  
“urgent!” etc.

“Guns, knives or weapons on ya’?”  
“Wha’ were ya’ doin’?”  
“Be careful,”  
where you go”  
“careful”  
“stand by stand by”  
“careful”  
“stand by”

–Steve Reich

Stage set up



All musicians amplified except Bass Drums, Snare Drum and Cymbal.

## Anmerkungen des Komponisten

Die Vorstellung, dass sich beliebige Geräusche in Musikstücke integrieren lassen, fasziniert Komponisten seit Beginn des 20. Jahrhunderts. So verwertete George Gershwin in *An American in Paris* den Klang von Taxihupen. Edgar Varèse nutzte unter anderem Sirenen, George Antheil die Geräusche von Flugzeugpropellern und John Cage das Radio. Seit spätestens den 70er Jahren bedient sich auch die Rock-Musik (und seit neuerem die Rap-Musik) einer breiten Vielfalt von Umweltgeräuschen. Das Sampling-Keyboard erleichtert es Komponisten moderner Musik natürlich, die Klänge des Alltags musikalisch zu verwerten. Mein 1995 entstandenes Stück *City Life* (Stadtleben) umfasst nicht nur Sprach-Samples, sondern auch eine Vielfalt von Umweltgeräuschen, die von Autohupen, zuschlagenden Türen und Druckluftbremsen über das elektronische Türsignal der New Yorker U-Bahn bis hin zu Rammen, Autoalarmanlagen, Herzschrägen, Schiffshörnern, Bojen sowie Feuerwehr- und Polizeisirenen reichen.

Im Gegensatz zu *Different Trains* (1988) und *The Cave* (1993) werden die für *City Life* vorab aufgenommenen Geräusche während der Aufführung auf zwei Sampling-Keyboards live gespielt. Da also kein Tonband eingesetzt wird, ist das Tempo wie bei allen Live-Aufführungen flexibler. Überdies wird das Konzept des »prepared Piano« ausgeweitet, da die größtenteils von mir selbst in New York aufgenommenen Umweltgeräusche in den beiden Sampling-Keyboards gespeichert wurden. Natürlich legen diese verschiedenen, im strengen Sinn nichtmusikalischen Klänge auch Dopplungen durch bestimmte Instrumentalstimmen nahe. So wählte ich Holzblasinstrumente für die Autohupen, Bassstrommeln für zuschlagende Türen, Becken für Druckluftbremsen, Klarinetten für Schiffshörner und mehrere andere Instrumente zur Dopplung der Sprachmelodien.

*City Life* wurde für 2 Flöten, 2 Oboen, 2 Klarinetten, 2 Klaviere, 2 Sampler-Spieler, 3 oder 4 Schlaginstrumente sowie Streichquartett und Bass geschrieben. Wie mehrere meiner früheren Stücke schlägt auch dieses den Bogen A-B-C-B-A. In den Ecksätzen sind Sprach-Samples fester Bestandteil des musikalischen Gewebes. Beide Sätze scheinen zwar von »schnellen« Tempi bestimmt zu sein, doch hat der erste Satz ein mittleres Tempo, während das relativ schnelle Tempo des letzten Satzes aufgrund der vielen ausgehaltenen Klänge nicht ohne weiteres wahrzunehmen ist. Der erste Satz beginnt und schließt mit einem Choral. Die zu Es- bzw. C-Moll wechselnden Harmonien des Chorals erklingen im fünften Satz in einer verstärkt dissonanten Akkordumkehrung und werden zum Schluß in C-Moll aufgelöst. Dieses C-Moll wiederum endet auf einem mehrdeutigen C-Dominant- oder C-Moll-Akkord. Der zweite und der vierte Satz enthalten keine Sprach-Samples. Statt dessen sind beide Sätze von rhythmischen Samples geprägt, die das Tempo bestimmen: einer Ramme im zweiten Satz und Herzschrägen im vierten Satz. Das Tempo beider Sätze ist zunächst langsam, dann schneller. So geht die Ramme im zweiten Satz von Viertel- auf Achtelnoten und schließlich auf Triolen über; die Herzschrägen im vierten Satz beschleunigen sich allmählich in jedem der vier Abschnitte. Harmonisch beruhen beide Sätze auf demselben Zyklus von vier Dominantakkorden. Der dritte Satz wird ausschließlich mit Sprach-Samples eingeleitet, die von den beiden Sampler-Spielern vorgetragen werden. Sobald dieses Duett vollends aufgebaut ist, setzen die anderen Stimmen (die Streicher, Bläser und Percussion) ein und doppeln die Tonhöhen und Rhythmen der ineinandergreifenden Sprach-Samples. Manche Hörer und Hörerinnen wird der dritte Satz womöglich an meine frühen, vorab auf Band gespielten Stücke *Its Gonna Rain* (1965) und *Come Out* (1966) erinnern.

*City Life* war eine Auftragskomposition für das Ensemble Modern, die Londoner Sinfonietta und das Ensemble InterContemporain. Das Stück dauert rund 24 Minuten. Die fünf Sätze sind folgendermaßen bezeichnet:

- I. Check it out (Schau's Dir mal an)
- II. Pile driver/alarms (Rammen/Sirenen)
- III. It's been a honeymoon – can't take no mo' (Die Fliederwochen sind vorbei; ich hab' die Nase voll)
- IV. Heartbeats/boats and buoys (Herzschrägen, Boote und Bojen)
- V. Heavy smoke (dichter Rauch)

Die Sprach-Samples im fünften Satz sind wie folgt:

- »Heavy smoke« (dichter Rauch)
- »stand by, stand by« (Achtung, Achtung)
- »it's full 'a smoke« (alles ist voller Rauch)



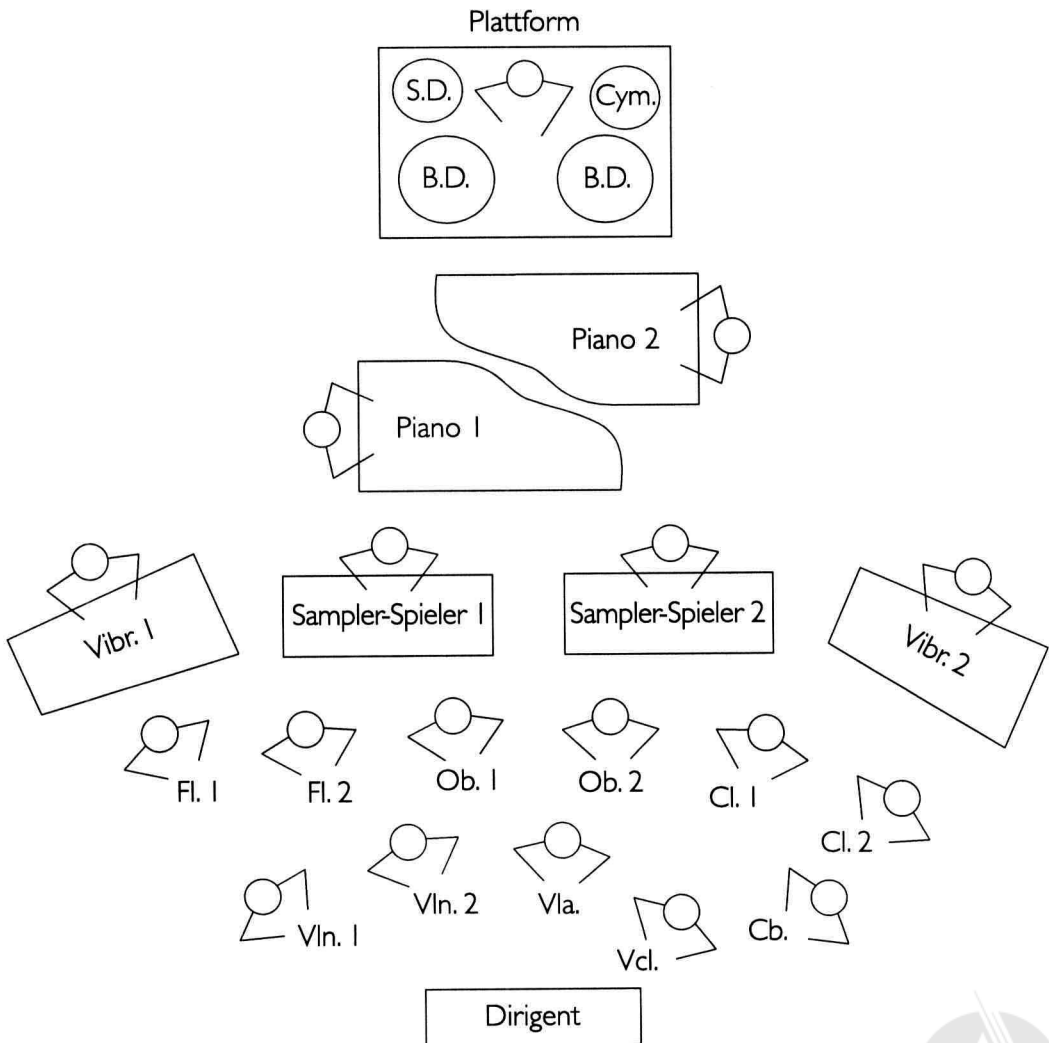
»full 'a smoke« (voller Rauch)  
»urgent« (dringend)  
usw.

»Guns, knives or weapons on ya'?« (Hamse Schusswaffen, Messer oder andere Waffen bei sich?)  
»Wha' were ya' doin'?« (Was treiben Sie denn da?)

»Be careful« (Passen Sie auf)  
»where you go« (wo Sie hintreten)  
»careful« (Vorsicht)  
»stand by, stand by« (Achtung, Achtung)  
»careful« (Vorsicht)  
»stand by« (Achtung)

–Steve Reich

### Bühnenaufbau



**Mit Ausnahme der Grosse- und Kleine Trommeln sowie Becken werden alle Instrumente verstärkt.**



## Note du compositeur

L'idée qu'on puisse utiliser n'importe quel son dans un morceau de musique a été dans l'air durant la plupart du XX<sup>e</sup> siècle. De l'utilisation des klaxons de taxi dans *An American in Paris* de Gershwin, jusqu'aux sirènes de Varèse, à l'hélice d'avion d'Antheil, à la radio de Cage et à l'emploi de tout cela et davantage encore dans le "rock and roll" depuis au moins les années 70, et plus récemment dans la musique rap, le désir d'inclure dans la musique des bruits de tous les jours n'a fait que s'accroître. L'échantillonneur en fait maintenant une réalité pratique. Dans *City Life*, non seulement des échantillons de paroles, mais aussi de klaxons d'automobiles, de claquements de porte, de freins pneumatiques, de sonneries de métro, de batteuses de pieux, d'anti-vol d'automobiles, de battements de coeur, d'avertisseurs de bateau, de bouées sonores et de sirènes de pompiers et de police font partie de la structure du morceau.

Par opposition à mes œuvres plus anciennes *Different Trains* (1988) et *The Cave* (1993), les sons préenregistrés sont joués ici en direct durant le concert sur deux échantillonneurs. Aucune bande n'est utilisée durant l'exécution du morceau. Ceci redonne la petite flexibilité de rythme habituelle qui caractérise les concerts en direct. Cela élargit également l'idée de piano préparé puisque les échantillonneurs sont « chargés » de sons, dont un grand nombre enregistrés par moi-même à New York. Ces divers sons non-musicaux inspirent aussi certaines réponses instrumentales, comme les bois pour les klaxons d'automobiles, les grosses caisses pour les claquements de porte, les cymbales pour les freins pneumatiques, les clarinettes pour les avertisseurs de bateau et plusieurs doublements d'instruments différents pour les mélodies imitant la parole.

*City Life* est écrit pour 2 flûtes, 2 hautbois, 2 clarinettes, 2 pianos, 2 échantillonneurs, 3 (ou 4) instruments à percussion, un quatuor à cordes et une contrebasse. Comme plusieurs oeuvres antérieures, il s'agit d'une forme en arc A-B-C-B-A. Le premier et le dernier mouvements utilisent des échantillons de paroles dans la structure musicale et tous deux donnent l'impression de mouvements « rapides », alors que le rythme du premier est en réalité modéré et que celui assez vif du dernier est plus difficile à discerner en raison des nombreux sons tenus. Les harmonies menant à mi bémol ou do mineur dans le chœur qui ouvre et ferme le premier mouvement réapparaissent dans le cinquième d'une façon plus dissonante et finalement se résolvent en do mineur pour se terminer ensuite avec ambiguïté comme une dominante de do ou comme un accord en do mineur. Dans le second et le quatrième mouvements il n'y a aucune parole. A la place, chacun d'eux utilise un échantillon rythmique qui détermine le tempo. Dans le second c'est une batteuse de pieux, dans le quatrième des battements de coeur. Tous deux commencent lentement et prennent de la vitesse. Dans le second, ceci ne se produit que parce que la batteuse de pieux passe des noires aux croches, puis aux triolets. Dans le quatrième mouvement, les battements de coeur deviennent de plus en plus rapide dans chacune des quatre parties du mouvement. Du point de vue harmonique, ces deux mouvements reposent sur le même cycle de quatre accords de dominante. Le troisième mouvement central commence avec seulement des échantillons de paroles joués par deux joueurs d'échantillonneur. Quand ce duo est entièrement développé, le reste des cordes, instruments à vent et percussion intervient pour doubler les tons et les rythmes des échantillons de paroles entrecroisés. Ce mouvement central peut très bien rappeler à l'auditeur mes premiers morceaux sur bande *It's Gonna Rain* (1965) et *Come Out* (1966).

*City Life* est une commande qui m'a été passée à la fois par l'Ensemble Modern, la London Sinfonietta et l'Ensemble InterContemporain. Ce morceau dure environ 24 minutes. Les cinq mouvements sont les suivants :

- I. Check it out (Viens voir)
- II. Pile driver/alarms (Machine à enfoncer des pieux/avertisseurs)
- III. It's been a honeymoon – can't take no mo' (C'était peut-être chouette – on n'en peut plus)
- IV. Heartbeats/boats and buoys (Battements de coeur/bateaux et bouées)
- V. Heavy smoke (Fumée épaisse)

Les échantillons de paroles qu'on entend dans le cinquième mouvement sont :

- « Heavy smoke » (Fumée épaisse)
- « stand by, stand by » (t'nez-vous prêts, t'nez-vous prêts)





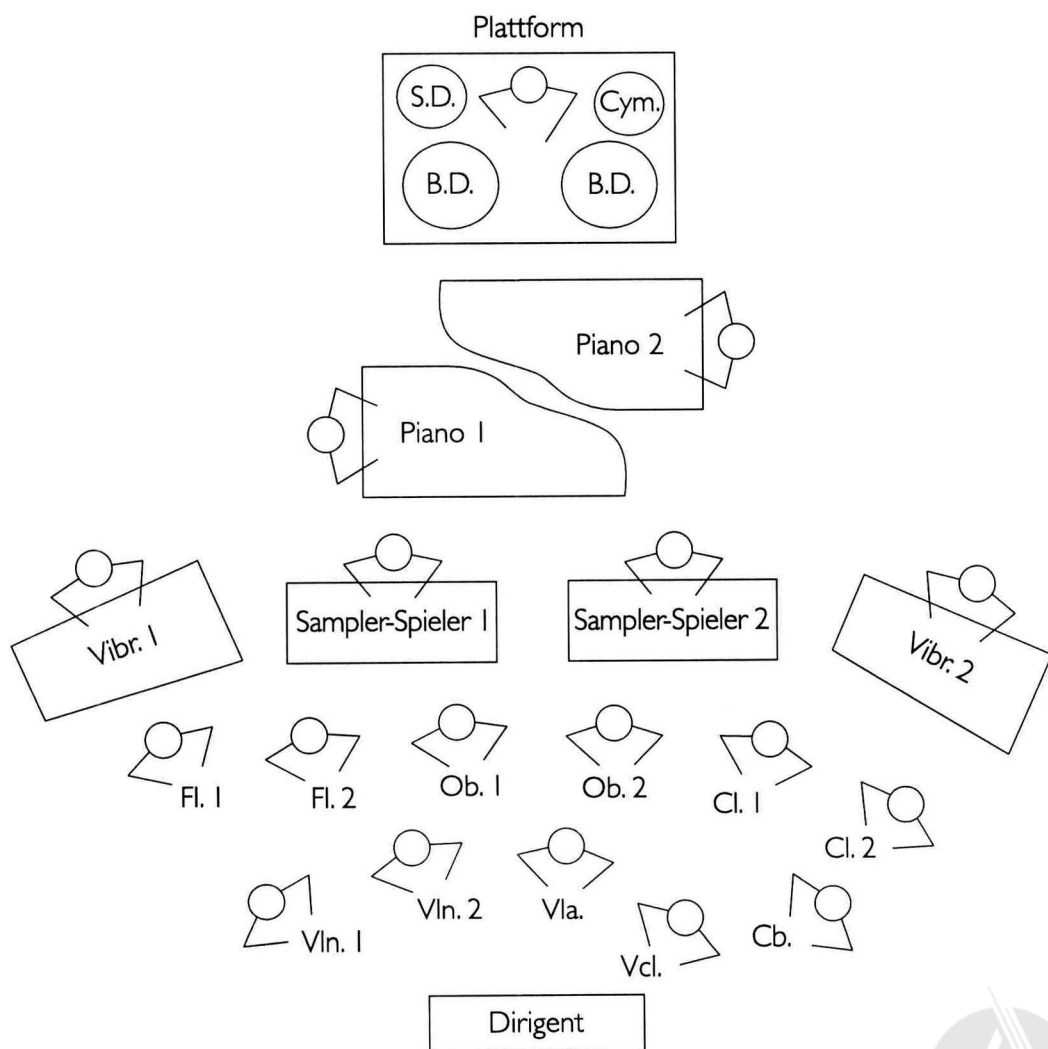
»full 'a smoke« (voller Rauch)  
 »urgent« (dringend)  
 usw.

»Guns, knives or weapons on ya'?« (Hamse Schusswaffen, Messer oder andere Waffen bei sich?)  
 »Wha' were ya' doin'?« (Was treiben Sie denn da?)

»Be careful« (Passen Sie auf)  
 »where you go« (wo Sie hintreten)  
 »careful« (Vorsicht)  
 »stand by, stand by« (Achtung, Achtung)  
 »careful« (Vorsicht)  
 »stand by« (Achtung)

–Steve Reich

### Bühnenaufbau



**Mit Ausnahme der Grosse- und Kleine Trommeln sowie Becken werden alle Instrumente verstärkt.**



Commissioned by the Ensemble Modern, the London Sinfonietta,  
and the Ensemble InterContemporain

First performed on 7 March 1995 at Arsenal de Metz, France, by Ensemble InterContemporain,  
conducted by David Robertson

Recorded by The Steve Reich Ensemble, conducted by Bradley Lubman,  
on Nonesuch 79430-2

### **Instrumentation**

2 Flutes  
2 Oboes  
2 Clarinets  
2 Pianos  
2 Samplers\*  
3 (or 4) percussion\*\*  
2 Violins  
1 Viola  
1 Violoncello  
1 Contrabass

\* 2 Akai S3000 or 3200 samplers, 3 five-octave controller keyboards, and ZIP cartridge drive. Keyboard I requires 16Mb RAM. Keyboard II requires 8Mb RAM. Complete hardware list and software are available from publisher and included with rental materials. Sampler hardware and software availability is subject to change. Consult with publisher for current status of available sampler format.

\*\* 2 vibraphones, cymbals, snare drum, 2 bass drums (high and low)

Duration: ca. 24 minutes

Performance materials are available from the Boosey & Hawkes Rental Library



# CITY LIFE

STEVE REICH

(1995)

## I.

$\text{♩} = 94$

Flutes 1 2 *mf*

Oboes 1 2 *mf*

Clarinets\* 1 2 *mf*

Vibraphone 1

Vibraphone 2

Cymbal

Bass Drums

Sampler 1

Upper Keyboard (RH) *mf*

Lower Keyboard (LH)

Piano 1

Piano 2 *mp*

$\text{♩} = 94$

Violin 1 *mf poco vibrato sempre*

Violin 2 *mf poco vibrato sempre*

Viola *mf poco vibrato sempre*

Violoncello *mf poco vibrato sempre*

Contrabass *mf poco vibrato sempre*

\* Bb Clarinets. Score is written in C.

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HPS 1319

Printed in U.S.A. 1998

9

Fl. 1 2

Ob. 1 2

Cl. 1 2

Sampl. 2

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

17

Fl. 1 2

Ob. 1 2

Cl. 1 2

Sampl. 2

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

25

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

25

Vla.

Cb.

*mf*

*mf*

*f*

door slam

bus air

*mf*

*mf*



30 (check it out)

Vibr. 1

Vibr. 2

Sampl. 1

check it out *f*

door slam

bus air subway air

Sampl. 2

Pno. 1

(check it out)

Pno. 2

*mf*

Vla.

Vc.

34

Vibr. 1

Vibr. 2

Sampl. 1

bus air bus air

Sampl. 2

door slam

door slam

Pno. 1

Pno. 2

Vla.

Vc.

38

(check it out)

Vibr. 1

Vibr. 2

check it out

check it out

bus air subway air

car motor

door slam

car motor

Pno. 1

(check it out)

Pno. 2

(check it out)

Vla.

(check it out)

Vc.

42

Vibr. 1

Vibr. 2

car horn

bus air bus air

car horn

car motor

door slam

Pno. 1

Pno. 2

Vla.

Vc.

46

Vibr. 1

Vibr. 2

Sampl. 1

subway air

air

bus air

Sampl. 2

door slam

car motor

Pno. 1

Pno. 2

46

Vla.

Vc.



50

(check it out)

Vibr. 1

Vibr. 2

(check it out)

check it out

check it out

car horn

subway air

bus air

door slam

door slam

Sampl. 1

Sampl. 2

(check it out)

Pno. 1

(check it out)

Pno. 2

(check it out)

Vn. 1

(poco vib.)

Vn. 2

(poco vib.)

Vla.

(check it out)

Vc.

(check it out)

54

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cymbal *mf*

car horn

bus air

subway air

car motor

door slam

door slam



58

Ob. 1 2

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

*f*

car horn

car motor

door slam

62

Ob. 1 2

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

bus air subway air

Sampl. 2

door slam car horn car motor

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.



65

Ob. 1 2

Vibr. 1 (check it out)

Vibr. 2 (check it out)

Cymb.

Sampl. 1 check it out *f* check it out car horn *mf* bus air subway air

Sampl. 2 car horn *mf*

Pno. 1 (check it out)

Pno. 2 (check it out)

Vn. 1

Vn. 2

Vla. (check it out)

Vc. (check it out)

68

Ob. 1 2

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

door slam

car horn

car motor

car horn

71

(check it out)

Vibr. 1

Vibr. 2

check it out

door slam

check it out

check it out

Sampl. 1

(check it out)

(check it out)

Pno. 1

Pno. 2

(check it out)

(check it out)

Vla.

Vc.

75

Vibr. 1

Vibr. 2

car horn car horn

door slam

car horn car horn

car horn

car horn

mf

bus air

f

mf

Sampl. 1

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.



79

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

door slam

car horn

bus air

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.



**83**

Vibr. 1

Vibr. 2

Sampl. 1

door slam

*f*

subway air

Pno. 1

Pno. 2

**83**

Vn. 1

Vn. 2

Vla.

Vc.

87

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

door slam

bus air

subway air

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.



90

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (check it)

Vibr. 2

Cymb.

Sampl. 1

car horn

door slam

bus air 2

check it put *mf*

car horn

check it

check it out *f*

*mf* bus air

Sampl. 2

car horn *mf*

Pno. 1 (check it)

Pno. 2

Vn. 1

Vn. 2

Vla. (check it)

Vc. (check it)

93

out)

Vibr. 1

Vibr. 2

Sampl. 1

out)

subway air

mf

car over manhole

f

Sampl. 2

Pno. 1

out)

Pno. 2

93

Vla.

out)

Vc.

97

(check it out)

Vibr. 1

(check it out)

Vibr. 2

check it out

door slam

car horn

subway air

check it out

bus air

car horn

mf

Pno. 1

(check it out)

Pno. 2

(check it out)

Vla.

(check it out)

Vc.

101

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

door slam

car horn

car over manhole

*f*

*mf*





107

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

subway chime

car horn

door slam

car horn

car over manhole

mf

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

The musical score for page 21, measures 107-109, is presented in a standard orchestral layout. The key signature is one sharp (F#), and the time signature changes from 4/4 in measures 107 and 108 to 2/4 in measure 109. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vibr.), Cymbal (Cymb.), Samples (Sampl.), Piano (Pno.), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The samples part includes specific sound effects: 'subway chime' in measure 107, 'car horn' in measures 107 and 108, 'door slam' in measure 109, and 'car over manhole' in measure 108. Dynamics are indicated with 'f' (forte) and 'mf' (mezzo-forte). The score is written for a full orchestra with a sample library, featuring a variety of rhythmic patterns and melodic lines across the instruments.

110

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (check it out)

Vibr. 2 (check it out)

Sampl. 1 subway chime check it out check it out door slam car horn

Sampl. 2 car horn car over manhole

Pno. 1 (check it out)

Pno. 2 (check it out)

Vn. 1 (check it out)

Vn. 2 (check it out)

Vla. (check it out)

Vc. (check it out)

Cb.



113

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

subway chime

door slam

car horn

car over manhole

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*f*

*mf*

116

117

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

Cymb.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

subway chime

car horn

car over manhole



119

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (check it)

Vibr. 2

Sampl. 1 subway air *mf* bus air car horn subway chime *f* check it out

Sampl. 2 car horn *f* car over manhole *mf*

Pno. 1 (check it)

Pno. 2

Vn. 1 (check it)

Vn. 2

Vla. (check it)

Vc.

Cb. *mf*

122

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (out)

Vibr. 2 (check it out)

Cymb. 2 4

Sampl. 1 check it out bus air subway air bus air car horn mf

Sampl. 2

Pno. 1 (out)

Pno. 2 (check it out)

Vn. 1 (out)

Vn. 2 (check it out)

Vla. (out)

Vc. (check it out)

Cb. 2 4



126

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Sampl. 1

subway chime

car horn

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

129

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (check it out)

Vibr. 2 (check it out)

Cymb. 4 2 3 4 *mp*

Sampl. 1 *mf* car horn car horn check it out check it out

Sampl. 2 car horn car over manhole *f*

Pno. 1 (check it out)

Pno. 2 (check it out)

Vn. 1 (check it out)

Vn. 2 (check it out)

Vla. (check it out)

Vc. (check it out)

Cb.





132

Fl. 1 2 *mp*

Ob. 1 2 *mp*

Cl. 1 2 *mp*

Vibr. 1 (check it)

Vibr. 2

Cymb. *p*

Sampl. 1 bus air *mf* subway air bus air car horn *f* (check it)

Sampl. 2

Pno. 1 (check it)

Pno. 2

Vn. 1

Vn. 2

Vla. (check it)

Vc. (check it)

Cb.

135

Vibr. 1

out)

Vibr. 2

Sampl. 1

out)

(h)

Pno. 1

out)

Pno. 2

Vla.

out)

Vc.

out)

140

Vibr. 1

(check it out)

Vibr. 2

(check it out)

S.D.

Snare Drum

*mf*

B.Drms.

Bass Drum

*mp*

Sampl. 1

door slam door slam

check it out check it out

*f*

Pno. 1

(check it out)

Pno. 2

(check it out)

Vla.

(check it out)

Vc.

(check it out)

145

Vibr. 1

Vibr. 2

Cymb.

B.Drms.

Sampl. 1

Pno. 1

Pno. 2

Vn. 1

Vla.

Vc.

door slam

door slam

Cymb.

*mf*



149

Vibr. 1

Vibr. 2

Cymb.  
S.D.

door slam

door slam

bus air door slam

Pno. 1

Pno. 2

149

Vn. 1

Vn. 2

Vla.

Vc.

152

Vibr. 1

Vibr. 2

Cymb.

B.Drums

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

156

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B.Drums.

Pno. 1

Pno. 2

156

Vn. 1

Vn. 2

Vla.

Vc.

160

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B.Drums.

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

This musical score page contains measures 160, 161, and 162. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. Measures 160 and 161 are in 3/4 time, while measure 162 is in 4/4 time. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violins (Vn. 1, Vn. 2), Viola (Vla.), Cello (Vc.), Piano (Pno. 1, Pno. 2), and Percussion (B.Drums.). The percussion part includes a snare drum and a cymbal. The piano parts feature complex chordal textures and arpeggiated figures. The string parts provide harmonic support with sustained notes and moving lines.

163

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B.Drms.

Pno. 1

Pno. 2

163

Vn. 1

Vn. 2

Vla.

Vc.

This musical score page contains measures 163 through 165. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violins 1 and 2 (Vn. 1, Vn. 2), Viola (Vla.), Violoncello (Vc.), Vibraphone 1 and 2 (Vibr. 1, Vibr. 2), and Piano (Pno. 1, Pno. 2). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for a full orchestra. Measures 163 and 164 show a complex interplay of woodwinds and strings, with the piano providing harmonic support. Measure 165 continues this texture. The page number 35 is in the top right corner. The measure number 163 is marked at the beginning of the first system and the start of the string section.



166

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B.Drms.

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.





169

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B.Drms.

Sampl. 1

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

*mf* *pp*

177

Fl. 1/2

Ob. 1/2

Cl. 1/2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*f*

*mf*

*mp*

*mf*

*mf*

car horn

car horn

tire skid

tire skid

183

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (check it check it out)

Vibr. 2 (check it check it out)

Sampl. 1 check it out check it out

Sampl. 2

Pno. 1 *mf*

Pno. 2 (check it check it out)

Vn. 1 183 (check it out)

Vn. 2 (check it out)

Vla. (check it out)

Vc. (check it out)

Cb. *mf*



188

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Sampl. 1

tire skid *f*

Sampl. 2

Pno. 1

Pno. 2

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.

193

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1 (check it check it out)

Vibr. 2 (check it check it out)

Sampl. 1 car horn *mf* check it out check it out *f*

Sampl. 2

Pno. 1

Pno. 2 (check it check it out)

Vn. 1 (check it check it out) *mf* *mp*

Vn. 2 (check it check it out) *mf* *mp*

Vla. (check it check it out) *mf* *mp*

Vc. (check it check it out) *mf* *mp*

Cb.



198

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Sampl. 1

car horn car horn

*mf* tire skid *mf*

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

203

Fl. 1 2

Ob. 1 2

Cl. 1 2

Sampl. 2

Pno. 1

Vn. 1

Vn. 2

Vla.

Vc.

Cb.





208 209 *Attacca*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Sampl. 2

Pno. 1

Pno. 2

209

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*Attacca*

II.

213

$\text{♩} = 107$

Upper Keyboard (RH)

Sampl. 2

Lower Keyboard (LH)

$mf$

Pno. 2

213

$(8vb)$

$\text{♩} = 107$

Vln. 1

$fmp$

Vln. 2

$fmp$

Vla.

$fmp$

Vc.

$fmp$

Cb.

221

1

2

Ob.

1

2

Cl.

Large Gong

Gong

$p$

Sampl. 1

adjust tempo to pile driver sample  
pile driver

$mf$

Sampl. 2

Pno. 2

$(8vb)$

Vln. 1

$fmp$

Vln. 2

$fmp$

Vla.

$fmp$

Vc.

$fmp$

Cb.

(gong)

(pile driver)

229

Fl. 1 2 *mf*

Ob. 1 2

Cl. 1 2

Sampl. 1

Sampl. 2

Pno. 2

(8vb)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

239

Fl.

1  
2

Ob.

1  
2

Cl.

1  
2

Sampl. 1

car alarms  
*mp*  
pile driver  
(*mf*)

Sampl. 2

Pno. 2

8vb

239

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



247

252

Fl.

1

2

Ob.

1

2

Cl.

1

2

Gong

Sampl. 1

car alarms

pile driver

Sampl. 2

8vb

Pno. 2

(8vb)

Vln. 1

252

Vln. 2

Vla.

Vc.

Cb.

255

Fl.

Ob.

Cl.

Gong

Sampl. 1

Sampl. 2

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains measures 255 through 260. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 255-259 are whole rests. In measure 260, it plays a half note G#4.
- Oboe (Ob.):** Measures 255-259 are whole notes: G3, F3, E3, D3, C3, B2, A2, G2. Measure 260 is a whole rest.
- Clarinet (Cl.):** Measures 255-259 are whole notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 260 is a whole rest.
- Gong:** Measures 255-259 are whole rests. In measure 260, it plays a half note G2 marked with a piano (*p*) dynamic.
- Sampler 1 (Sampl. 1):** Measures 255-259 are whole notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 260 is a whole rest.
- Sampler 2 (Sampl. 2):** Measures 255-259 are whole notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 260 is a whole rest.
- Piano 2 (Pno. 2):** Measures 255-259 are whole notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 260 is a whole rest.
- Violin 1 (Vln. 1):** Measures 255-259 are whole notes: G3, F3, E3, D3, C3, B2, A2, G2. Measure 260 is a whole rest.
- Violin 2 (Vln. 2):** Measures 255-259 are whole notes: G3, F3, E3, D3, C3, B2, A2, G2. Measure 260 is a whole rest.
- Viola (Vla.):** Measures 255-259 are whole notes: G3, F3, E3, D3, C3, B2, A2, G2. Measure 260 is a whole rest.
- Violoncello (Vc.):** Measures 255-259 are whole notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 260 is a whole rest.
- Contrabass (Cb.):** Measures 255-259 are whole notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 260 is a whole rest.

263

Fl. 1 2

Ob. 1 2

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



271

Fl. 1 2

Ob. 1 2

Cl. 1 2

Gong

Sampl. 1

car alarms

pile driver

Sampl. 2

loco

Pno. 2

loco

271

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



280

Fl. 1 2

Ob. 1 2

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

289

Vibr. 1

Gong

B.Drms.

car alarms

mf

pile drivers

(mf)

Sampl. 2

Pno. 1

mf

8vb

Pno. 2

289

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



296

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

car alarm

Pno. 1

(8vb)

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*p*

302

305

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

305

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



309

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mp*

(8vb)

315

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

(8vb)

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

car alarms

321

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms. *mp*

car alarms *mf*

pile drivers

car alarm

car alarms *f*

8vb

8va

Pno. 1

8vb

Pno. 2

321

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

328

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

Gong

B.Drums.

Sampl. 1

Sampl. 2

car alarms

mp

(8vb)

(8va)

loco

Pno. 1

(8vb)

Pno. 2

8vb

329

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



334 337

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8vb)

loco

337

340

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

(8vb)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**346**

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B.Drms.

car alarms

Sampl. 1

pile drivers

car alarms

mp

Sampl. 2

Pno. 1

Pno. 2

loco

**346**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

352

354

a23

a23

Fl. 12

Cl. 12

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

car alarms

pile drivers

car alarms

car alarm

*f*

*mf*

*p*

*mp*

*δvb*



358

Fl. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8vb)

*f*

*mf*

364

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

(8vb)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



370

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

(8vb)



376

Fl.

1  
2

Ob.

1  
2

Cl.

1  
2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

</



382

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B.Drums.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8vb)



394

Fl. 1/2

Ob. 1/2

Cl. 1/2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8vb)

*f*

*mf*

Detailed description of the musical score: The score is for measures 394 to 400. Measures 394-399 consist of sustained chords in the woodwinds (Flute, Oboe, Clarinet) and strings (Violins, Violas, Cellos, Contrabasses). The Vibraphone parts play a rhythmic pattern of eighth notes. Sample 1 plays a triplet of eighth notes. Sample 2 plays a sustained chord. In measure 400, Sample 2's dynamics change from *f* to *mf*, and its pitch is lowered by an octave, as indicated by the (8vb) marking. The woodwinds and strings continue with their sustained chords.

400

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8vb)

(8vb)

f

405

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Gong

B.Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

(8vb)

(8vb)

410

Fl.

1  
2

Ob.

1  
2

Cl.

1  
2

Vibr. 1

Vibr. 2

B.Drms.

Sampl. 1

Sampl. 2

*mf*  
*loco*

Pno. 1

Pno. 2

*loco*

410

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



415

419

♩ = 90 Attacca

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

Gong

B.Drums.

mp

It's been a honeymoon

Change to 3rd movement

f

It's been a honeymoon

Change to 3rd movement

f

Pno. 1

8vb

Pno. 2

8vb

419

♩ = 90

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Attacca



III.

422 (♩ = 90)

Vibr. 1

Vibr. 2

Sampl. 1

Upper Keyboard (RH)

Sampl. 2

Lower Keyboard (LH)

Pno. 1

Pno. 2

(8ba)

(8ba)

426

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

(8ba)

(8ba)



430

Sampl. 1

Sampl. 2

434

Sampl. 1

Sampl. 2

438

Sampl. 1

Sampl. 2

Vn. 2

Vla.

*mf non vibrato*

*mf non vibrato*

442

Sampl. 1

Sampl. 2

Vn. 2

Vla.

Vc.

*mf non vibrato*

446

Sampl. 1

Sampl. 2

Vn. 1

Vn. 2

Vla.

Vc.

*mf*

450

Vibr. 1

Sampl. 1

Sampl. 2

Pno. 1

Vn. 1

Vn. 2

Vla.

Vc.

*p*

*p*



454

Vibr. 1

Sampl. 1

Sampl. 2

Pno. 1

Vn. 1

Vn. 2

Vla.

Vc.

*poco meno*

458

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

*p*

*poco*

*p*

462

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

*meno*

*poco*



466

Ob. 1/2

Cl. 1/2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

mp

simile

meno

a2

470

Ob. 1 *simile*

Ob. 2

Cl. 1

Cl. 2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

473

Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Vibr. 1  
Vibr. 2  
Sampl. 1  
Sampl. 2  
Pno. 1  
Pno. 2  
Vn. 1  
Vn. 2  
Vla.  
Vc.



476

It's been a honeymoon been a been a It's been a honeymoon

Sampl. 1

Sampl. 2

*f*

481

been a been a oo

Sampl. 1

Sampl. 2

*mf*

485

been a been a

Sampl. 1

Sampl. 2

*f*

*(mf)*

488

Sampl. 1

Sampl. 2

492

Sampl. 1

Sampl. 2



495

Cl. 1 2 *mp*

Sampl. 1

Sampl. 2

Vn. 2 *mp non vibrato*

499

Cl. 1 2 *mp*

Sampl. 1

Sampl. 2

Vn. 2

Vla. *mp non vibrato*

Vc. *mp non vibrato*

502

Cl. 1 2 *mp*

Vibr. 1 *p*

Sampl. 1

Sampl. 2

Pno. 1 *mf* *p loco*

Vn. 1 *mp non vibrato*

Vn. 2

Vla.

Vc.

506

Vibr. 1

Vibr. 2

*mp*

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

*f*

*mp loco*

Vn. 1

Vn. 2

Vla.

Vc.



510

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

514

Fl. 1 2

Ob. 1 2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

*f*

*mf*

*p*

*mp*

*a2*



518

Fl.

1

2

Ob.

1

2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

522 525

Fl. 1 *simile*

Fl. 2 *simile*

Ob. 1 *simile*

Ob. 2 *simile*

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1 525

Vn. 2

Vla.

Vc.

The musical score is written for a full orchestra. The woodwind section (Flutes 1 and 2, Oboes 1 and 2) and the string section (Violins 1 and 2, Viola, and Cello) are marked 'simile', indicating they continue their previous patterns. The percussion section includes two Vibraphones and two sampled percussion parts. The piano parts (Pno. 1 and 2) feature a complex rhythmic pattern. The string parts (Vn. 1, Vn. 2, Vla., Vc.) are marked '525' at the end of the section.



526

It's been a honeymoon been a been a Can't take no mo' Can't take no mo'

Sampl. 1

Sampl. 2

531

take mo'

Sampl. 1

Sampl. 2

535

Sampl. 1

Sampl. 2

539

Cl. 1 2

Sampl. 1

Sampl. 2

Vn. 2

*mp*

*mf non vibrato*

543

Cl. 1 2

mp mp

Sampl. 1

Sampl. 2

Vn. 2

Vla. mf non vibrato

Vc. mf non vibrato

547

Cl. 1 2

p

Sampl. 1

Sampl. 2

Vn. 1 mf non vibrato

Vn. 2

Vla.

Vc.



551

Vibr. 1

mp

Sampl. 1

Sampl. 2

Pno. 1

mp

Vn. 1

Vn. 2

Vla.

Vc.

555

Vibr. 1

Vibr. 2

mf

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

mf

Vn. 1

Vn. 2

Vla.

Vc.

559

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Detailed description of the musical score: The score is for measures 559 through 562. The key signature has one sharp (F#).  
- **Vibr. 1**: Measures 559-560 have a continuous eighth-note melody. Measures 561-562 are rests.  
- **Vibr. 2**: Measures 559-560 have a continuous eighth-note melody. Measures 561-562 are rests.  
- **Sampl. 1**: Measures 559-560 have a continuous eighth-note melody. Measures 561-562 are rests.  
- **Sampl. 2**: Measures 559-560 have a continuous eighth-note melody. Measures 561-562 are rests.  
- **Pno. 1**: Measures 559-560 have a continuous eighth-note melody. Measures 561-562 are rests.  
- **Pno. 2**: Measures 559-560 have a continuous eighth-note melody. Measures 561-562 are rests.  
- **Vn. 1**: Measures 559-560 have a sustained note. Measures 561-562 have a sustained note.  
- **Vn. 2**: Measures 559-560 have a sustained note. Measures 561-562 have a sustained note.  
- **Vla.**: Measures 559-560 have a sustained note. Measures 561-562 have a sustained note.  
- **Vc.**: Measures 559-560 have a sustained note. Measures 561-562 have a sustained note.



563

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

*mp*

The musical score for measures 563-566 is written for a large ensemble. Measures 563 and 564 contain a dense, rhythmic texture in the upper parts, primarily the vibraphone and samples, which play a continuous eighth-note pattern. The piano parts are mostly silent in these measures. Measures 565 and 566 introduce a new melodic element in the piano 2 part, which plays a descending eighth-note scale. The other instruments continue with their respective parts, maintaining the overall harmonic and rhythmic structure. The score is in 4/4 time and uses a key signature of one sharp (F#).

567

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

567

Vn. 1

Vn. 2

Vla.

Vc.



**571**

Ob. 1 *mf* *simile*

Ob. 2 *mf* *simile*

Cl. 1 *mf* *simile*

Cl. 2 *mf* *simile*

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

**571**

Vn. 1

Vn. 2

Vla.

Vc.

574

Ob.

Cl.

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.



577 Attacca

Vibr. 1

Vibr. 2

B.D.

Sampl. 1

Can't take no mo' It's been a honeymoon

poco più forte

f

mp

Sampl. 2

Can't take no mo' It's been a honeymoon

poco più forte

f

lower keyboard (RH) string patch

mp

lower keyboard (LH) string patch

mf

Pno. 1

Pno. 2

577

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

Attacca

IV.

583

$\text{♩} = 68$

Cl.

1

2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

583

$\text{♩} = 68$

Vn. 1

Vn. 2

Vla.

Vc.

Cb.





589

Cl.

1  
2

Musical staff for Clarinet (Cl.). The staff is in treble clef with a key signature of one sharp (F#). It contains a whole rest for the first four measures, followed by a half note G4 in the fifth measure, which is tied to the next measure. The dynamic marking *mp* is placed below the staff.

Gong

Musical staff for Gong. The staff is in a non-staff notation (percussion line). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning.

Sampl. 1

Musical staff for Sample 1 (Sampl. 1). The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *meno* dynamic marking in the fifth measure. Above the staff, the text "boat horns" is written.

Sampl. 2

Musical staff for Sample 2 (Sampl. 2). The staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning.

Pno. 1

Musical staff for Piano 1 (Pno. 1). The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning and an *8vb* marking below the staff.

Pno. 2

Musical staff for Piano 2 (Pno. 2). The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with an *8vb* marking below the staff.

589

Vn. 2

Musical staff for Violin 2 (Vn. 2). The staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning and a *simile* marking in the fifth measure.

Vla.

Musical staff for Viola (Vla.). The staff is in alto clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning and a *simile* marking in the second measure.

Vc.

Musical staff for Violoncello (Vc.). The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning and a *simile* marking in the second measure.

Cb.

Musical staff for Contrabass (Cb.). The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes and rests, with a *mp* dynamic marking at the beginning.



595

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(8vb)

*mf*

599

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*mp*

boat horns

*mp*

*simile*

603

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

603

604

605

606

607

608

boat horns

boat horn

buoy bell

*mp*

*p*

*p*

*mp*

*pp*

*poco meno* (RH)

610  $\text{♩} = 78$

Gong

Sampl. 1  
adjust tempo to heartbeat sample

Sampl. 2  
8vb

Pno. 1  
*mf*  
*loco*

610  $\text{♩} = 78$

Vn. 1  
*mp*

Vn. 2  
*mp*  
sul G, D

Vla.  
*mp*

Vc.  
*mp*

Cb.

615

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Pno. 1

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

boat horns

*(8vb)*.....



620

Cl. 1 2

Gong

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*p*

*mf*

(8vb)

(8vb)

625

Cl. 1 2 (a2) *mf*

Gong

Sampl. 1 *mp* boat horns

Sampl. 2 (8vb)

Pno. 1

Pno. 2 (8vb) loco

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



630

Cl. 1 2

Vibr. 1

Vibr. 2

Gong *mp* *mp*

Sampl. 1

buoy bell *p* boat horns *mp* buoy bell *p*

Sampl. 2

(8vb)

Pno. 1

Pno. 2

8vb *mp*

630

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *p*

Cb.



Gong

Sampl. 1

adjust tempo to heartbeat sample

Sampl. 2

(8vb)

Pno. 1

*mf*

Vn. 1

*mp*

Vn. 2

*mp*

Vla.

*mp*

Vc.

*mp*

Cb.

Sampl. 1

Sampl. 2

(8vb)

Pno. 1

Pno. 2

*mf*

*loco*

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



647

Vibr. 1

Gong

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*mf*

*mp*

boat horns

*mp*

(8vb)

651 (a2)

Cl. 1 2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*mf*

*mf*

(8vb)

655

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

(8vb)

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

boat horns

659 (a2)

Cl. 1 2 *mf*

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2 (8vb)

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

[illegible]

671

$\text{♩} = 98$

Gong

Sampl. 1

adjust tempo to new heartbeat sample

Sampl. 2

loco

Pno. 1

671

$\text{♩} = 98$

Vn. 1

$mf$

Vn. 2

$mf$

Vla.

$mf$

Vc.

$mf$

Cb.

676

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

$mf$

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

681

Vibr. 1

Gong

Sampl. 1

boat horns

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



685

(a2)

mf

687

$\text{♩} = 102$

Cl.

1

2

Vibr. 1

Vibr. 2

mf

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

687

$\text{♩} = 102$

Vn. 1

Vn. 2

Vla.

Vc.

Cb.





689

Fl.

1

2

Ob.

1

2

Cl.

1

2

Vibr. 1

Vibr. 2

Gong

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

689

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

HPS 1319

694

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

Gong

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

699

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

boat horns

*f*

Attacca

704

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

Attacca

709

$\text{♩} = 153$

V.

Fl.

1  
2

$(mf)$

Ob.

1  
2

$(mf)$

Cl.

1  
2

$(mf)$

(heav - y smoke)

(stand by stand)

Vibr. 1

$f$

Vibr. 2

$f$

B. Drms.

$mf$

Sampl. 1

$mf$

heavy smoke

fire engine horn

stand by stand

Sampl. 2

$(mf)$

lower keyboard (both hands)

$8vb$

Pno. 1

$f$

$8vb$

(heav - y smoke)

(stand by stand)

Pno. 2

$f$

$8vb$

709

$\text{♩} = 153$

Vn. 1

$(mf)$

Vn. 2

$(mf)$

Vla.

$(mf)$

Vc.

$(mf)$

Cb.

$(mf)$

HPS 1319





[illegible]

733

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(stand by)

(stand by)

(heav - y smoke)

(stand by stand by)

heavy smoke

stand by stand by

(8vb)

(heav - y smoke)

(stand by stand by)

(8vb)

(8vb)

*mf*



740

Fl.

Ob.

Cl.

(full a'smoke)

(ur-gent!)

Vibr. 1

Vibr. 2

B. Drms.

mf

Sampl. 1

urgent!

(b)

Sampl. 2

(8vb)

Pno. 1

(full a'smoke)

(ur-gent!)

(8vb)

Pno. 2

(8vb)

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

[illegible]

758

Fl. 1/2

Ob. 1/2

Cl. 1/2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

767

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(heav - y smoke)

(heav - y smoke)

poco meno

(f)

(8vb)

(8vb)

(8vb)

(heav - y smoke)

(heav - y smoke)

767



782

Fl. 1 2 (stand by)

Ob. 1 2 (stand by)

Cl. 1 2 (stand by) 3

Vibr. 1

Vibr. 2 3

B. Drms.

Sampl. 1 (stand by)

Sampl. 2 (8vb)

Pno. 1 (stand by) (8vb) 3

Pno. 2 (8vb)

782

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

791

Fl. 1 2

Ob. 1 2

Cl. 1 2

(ur - gent!)

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

urgent!

Sampl. 2

(8vb)

Pno. 1

(ur - gent!)

(8vb)

Pno. 2

(8vb)

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



[illegible]



806

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

806

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(Guns, knives, or weap - ons on ya'?) (Wha' were ya' do- in'?)

[illegible]

817

Fl. 1 2

Ob. 1 2

Cl. 1 2

(Guns, knives, or weap - ons on ya'?)

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Guns, knives or weapons on ya'?

long siren

Sampl. 2

(8vb)

Pno. 1

(Guns, knives, or weap - ons on ya'?)

loco

8vb

Pno. 2

(8vb)

Vn. 1

Vn. 2

Vla.

Vc.

(Guns, knives, or weap - ons on ya'?)

*f*

*mf*

Cb.

824

Fl.

1  
2

Ob.

1  
2

Cl.

1  
2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

824

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

HPS 1319

833

831

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

(8vb)

Pno. 1

Pno. 2

(8vb)

833

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*f* cresc.

*f* cresc.

837

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



843

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

843

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*f cresc.*

*mf cresc.*

*ff*

*f*



848

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

848

849

850

851

852

853

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

859

858

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

859

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

863

(Wha' were ya' do- in'?)

Fl.

Ob.

Cl.

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

866

(Wha' were ya' do- in'?)

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

868

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



873

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

873

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(care - ful)

(Be care - ful)

*mf* care - ful

*mf* care - ful

Be careful

careful

*mf*

(8vb).....

(Be care - ful)

(8vb)..... loco

8vb.....

(8vb).....

*mf*

*mf*

*mf*

*mf*



881 (where you go) *sim.*

Ob. 1 2

Cl. 1 2 *sim.*

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2 *(8vb)*

Pno. 1 (where you go) *sim.*  
*(8vb) loco 8vb loco*

Pno. 2 *(8vb)*

Vn. 1

Vn. 2

Vla.

Vc.

Cb.





889

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(8vb)

8vb ..... loco

(8vb)



905

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*loco*

*8vb*

*loco*

*8vb*

*(8vb)*

*(8vb)*

HPS 1319

920

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

928

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*mf*

*(b)*

*(8vb)*

*loco*

*8vb*



936

Fl.

1  
2

Ob.

1  
2

Cl.

1  
2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

*mf*

Sampl. 2

(8vb).....

Pno. 1

(8vb)..... loco 8vb.....

Pno. 2

(8vb).....

936

Vn. 1

*mf*

Vn. 2

*mf*

Vla.

*mf*

Vc.

*mf*

Cb.



944

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(8vb)

loco

8vb

(8vb)



952

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

952

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(8vb)..... loco 8vb..... loco 8vb.....

(8vb).....

961

Fl.

1  
2

*mf*

(stand by)

*mf*

Ob.

1  
2

*mp*

(stand by)

Cl.

1  
2

*mf*

(stand by)

*mf*

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

*poco meno*

(stand by)

*mf*

Sampl. 2

(8vb)

Pno. 1

(8vb)

(stand by)

Pno. 2

(8vb)

loco

961

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



**970**

Fl. 1 2 (care-ful) *poco meno* (h)

Ob. 1 2 (care-ful) *mf* *poco meno* (h)

Cl. 1 2 (care-ful) *poco meno* (h)

Vibr. 1 (h)

Vibr. 2 (h)

B. Drms. 2/4 3/4 2/4 3/4 2/4

Sampl. 1 careful *mp*

Sampl. 2 (8vb)

Pno. 1 (care-ful) (8vb) (h)

Pno. 2 (h) *loco* (h) (8vb)

**970**

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

979

982

Fl.

1

2

poco

mf

mp

mf

Ob.

1

2

poco

mf

mp

mf

Cl.

1

2

poco

mf

mp

mf

Vibr. 1

Vibr. 2

B. Drms.

Sampl. 1

Sampl. 2

(8vb)

Pno. 1

poco meno

mf

poco meno

mf

(8vb)

Pno. 2

8vb

loco

982

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



988 991

Fl. 1 2 *mp* *mf*

Ob. 1 2 *mp* *mf*

Cl. 1 2 *mp* *mf*

Vibr. 1 *poco meno* *mf*

Vibr. 2 *poco meno* *mf*

B. Drms. *poco meno* *mf*

Sampl. 1

Sampl. 2 *(8vb)*

Pno. 1 *poco meno* *f* *(8vb)*

Pno. 2 *poco meno* *mf* *loco* *8vb*

991

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



997

Fl.

1  
2

(care - ful)

poco meno

poco

Ob.

1  
2

(care - ful)

poco meno

poco

Cl.

1  
2

(care - ful)

poco meno

poco

Vibr. 1

Vibr. 2

Sampl. 1

careful

*p*

Sampl. 2

(8vb)

Pno. 1

(care - ful)

(8vb)

poco meno

*p*

Pno. 2

(8vb)

loco

997

Vn. 1

Vn. 2

Vla.

Vc.

Cb.



1006 1007 1013

Fl. 1 2 *mp*

Ob. 1 2 *mp*

Cl. 1 2 *mp*

Vibr. 1 *mp*

Vibr. 2 *mp*

Sampl. 1

Sampl. 2 (8vb)

Pno. 1 *mp* (8vb)

Pno. 2 *mp* 8vb loco 8vb

1007 1013

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

This musical score page contains measures 1006 through 1013. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violins (Vn.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Percussion (Pno.). The score is written for a 2-staff instrument (1 and 2) for Flute, Oboe, and Clarinet. The woodwinds play a melodic line with some grace notes and slurs. The strings (Violins, Viola, Violoncello, Contrabass) provide a harmonic accompaniment with sustained chords and moving lines. The Percussion part includes two sampled sounds (Sampl. 1 and Sampl. 2) and two piano parts (Pno. 1 and Pno. 2). Pno. 1 and Pno. 2 play sustained chords, with Pno. 2 also featuring a 'loco' section. The dynamic marking 'mp' (mezzo-piano) is used throughout. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure numbers 1006, 1007, and 1013 are indicated at the top. Measure numbers 1007 and 1013 are also indicated above the string parts.

1019

1023 1029

Fl. 1 2 *p* *pp*

Ob. 1 2 *p* *pp*

Cl. 1 2 *p* *pp*

Vibr. 1 *p* *pp*

Vibr. 2 *p* *pp*

Sampl. 1

Sampl. 2 *(8vb)*

Pno. 1 *p* *p* *pp*

Pno. 2 *p* *pp*

1023 1029

Vn. 1 *p* *pp*

Vn. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

1031

Fl. 1 2

Ob. 1 2

Cl. 1 2

Vibr. 1

Vibr. 2

Sampl. 1

Sampl. 2

Pno. 1

Pno. 2

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*poco meno*

(8vb)