

STEVE REICH

DIFFERENT TRAINS

for string quartet and pre-recorded performance tape

Viola

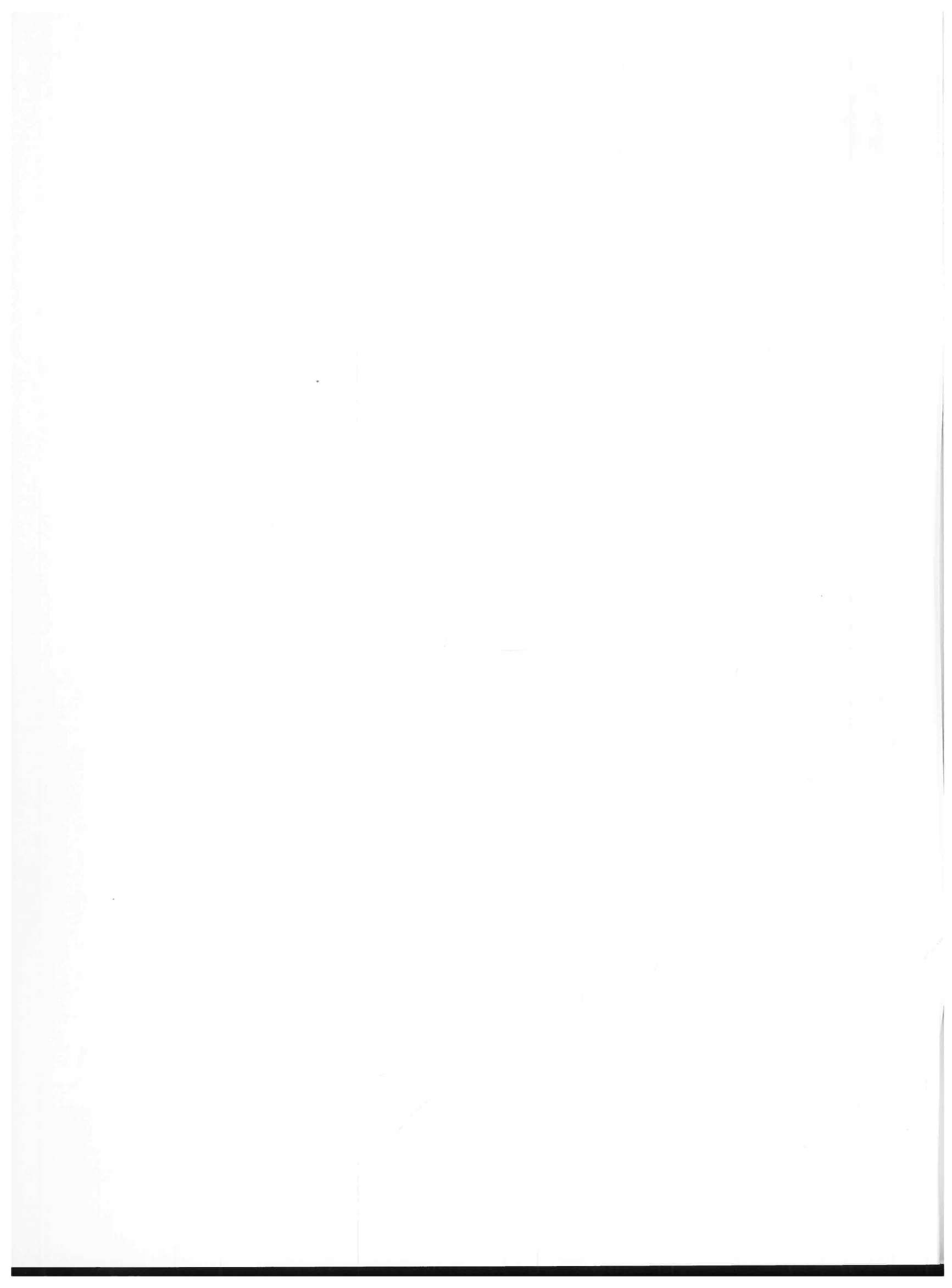
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DIFFERENT TRAINS

I.

VIOLA 1

Steve Reich

1988

$\text{♩} = 94.2$ 6 1 2 2

12 2 3 *f* *Vc. 1:* 2 4 2

22 5 $\text{♩} = 108$ 6

31 7 *f* (from Chi - ca - go)

36 8 (from Chi - ca - go)

41 9 (from Chi - ca - go) (from Chi - ca - go)

46 10 to New Yo - rk)

51 11 (from Chi - ca - go to New Yo - rk) (from Chi - ca - go)

56 12 (from Chi - ca - go)

61 (from Chi - ca - go to New Yo - rk)

65 (from Chi - ca - go to New Yo - rk)

69 13 (from Chi - ca - go to New Yo - rk from Chi - ca - go)

73 (from Chi - ca - go to New Yo - rk from Chi - ca - go)

77 14 ♩ = 97 3 2 15

f (one of the fast -

85 2

est trains) (one of the fast - est trains)

90 16

(one of the fast - est trains)

94 17

(one of the fast - est trains)

98

(one of the fast - est trains fast - est trains)

102 18

(one of the fast - est trains fast - est trains)

106

(one of the fast - est trains fast - est trains)

109 19

(one of the fast - est trains fast -

112



est trains one of the fast - est trains) (one of the fast - est trains fast -

116



est trains one of the fast - est trains) (one of the fast -


119

20



est trains fast - est trains one of the fast - est trains)

122



(one of the fast - est trains fast - est trains one of the fast - est trains)

125



(one of the fast - est trains fast - est trains one of the

128



fast - est trains) (one of the fast - est trains fast -


131

21



est trains one of the fast - est trains) (one of the fast -

134



est trains fast - est trains one of the fast - est trains)

VIOLA 1

137 22 $\text{♩} = 84$ 23 7

Vc. 1: (the crack train from New York from New York)

155 24 2 25

163 3 26 5

175 27 2 28

183 29 $\text{♩} = 69$ *f* (from New York to Los An-ge-les)

188 30 (from New York to Los An-ge-les) (from New York to Los An-ge-les)

192 (from New York to Los An-ge-les)

195 31

198 32 (from New York to Los An-ge-les from New York) (from New York to Los An-ge-les from New York)

201 (from New York to Los An-ge-les from New York) (from New York to Los An-ge-les from New York)

204 33 (from New York to Los An-ge-les from New York from New York)

207 (from New York to Los An-ge-les from New York from New York)

209 

(from New York to Los An - ge - les from New York from New York)

211 34 

(from New York to Los An - ge - les from New York from New York)

213 

(from New York to Los An - ge - les from New York from New York)

215 

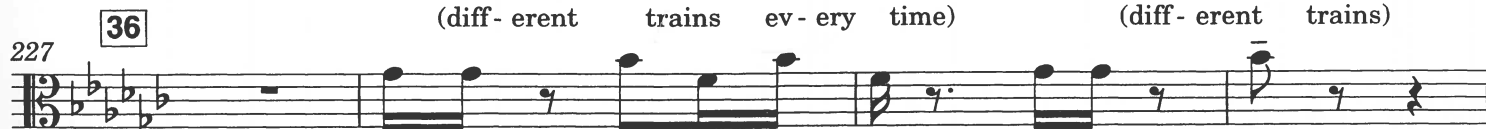
(from New York to Los An - ge - les from New York from New York)

217 35 $\text{♩} = 76$ **2** 

f

223 

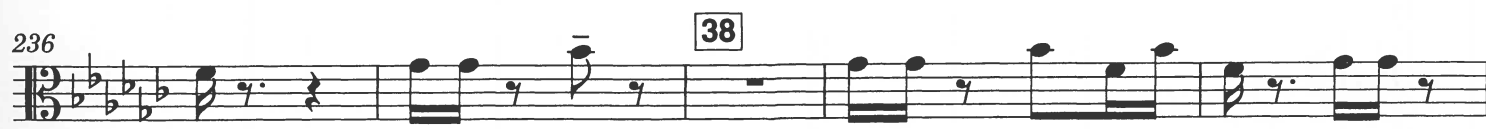
(diff - erent trains ev - ery time) (diff - erent trains)

227 36 

(diff - erent trains ev - ery time diff - erent trains)

231 

(diff - erent trains ev - ery time) (diff - erent trains) (diff - erent trains ev - ery

236 38 

time) (diff - erent trains) (diff - erent trains ev - ery time diff - erent

241 

trains) (diff - erent trains ev - ery time) (diff - erent trains)

246 

(diff - erent trains ev - ery time diff - erent trains) (diff - erent trains ev - ery time)

251 40 

(diff - erent trains) (diff - erent trains ev - ery time diff - erent trains)

256 41 $\text{♩} = 108$ 42

f (from Chi - ca - go)

261

(from Chi - ca - go to New Yo - rk)

266 43

(from Chi - ca - go

271 44

to New Yo - rk) (from Chi - ca - go)

276 45

(from Chi - ca - go)

280

(from Chi - ca - go to New Yo - rk)

284

(from Chi - ca - go to New Yo - rk)

288 46

(from Chi - ca - go to New York from Chi - ca - go)

292

(from Chi - ca - go to New Yo - rk from Chi - ca - go)

296 47 $\text{♩} = 130$ 2

f (in nine - teen thir - ty - nine)

301 48 49

(in nine - teen thir - ty - nine) (in nine - teen thir - ty - nine)

306

(in nine - teen thir - ty - nine) (in nine - teen thir - ty - nine)

VIOLA 1

51 **70** ♩ = 129 2

fade in *mp*

58

63 **71** ♩ = 136 2

fade in *mp*

69

73 **72** ♩ = 97 2 *poco vibrato* *sempre*

fade in *mp*

79

84

89 **73** ♩ = 98 2

fade in *mp*

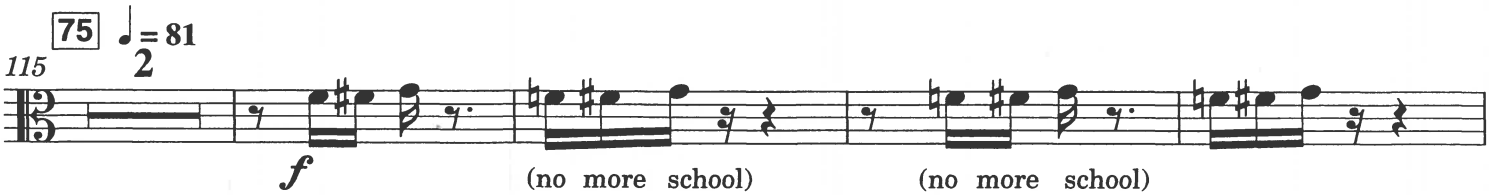
95

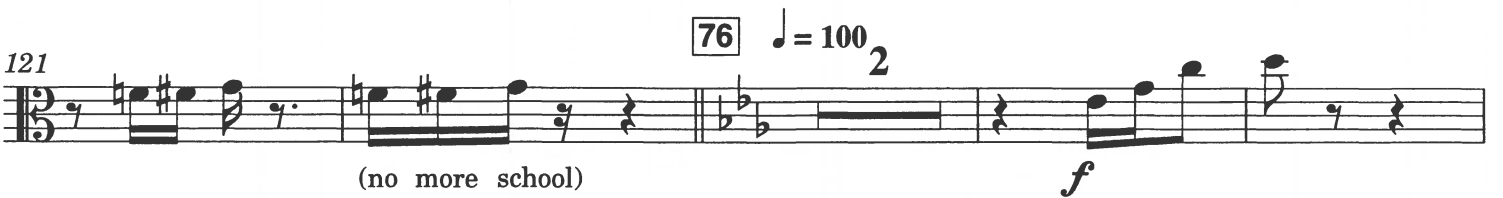
100 **74** ♩ = 86 2

105

fade in *mp*

110


115 75 $\text{♩} = 81$

f (no more school) (no more school)

121 76 $\text{♩} = 100$

 (no more school) *f*

127

 (you must go away)

133

 (you must go away)

139 77 $\text{♩} = 102$


f (and she said

146

 "Quick!") (and she said "Quick!" and she said "Quick, go!")

152 78 $\text{♩} = 158$

 ("Quick, go!") *f* (and he said "Don't breathe!")

160

 (and he said "Don't breathe!") (and he said

167  2

"Don't" he said "Don't breathe!") (and he said "Don't breathe!")

175 

(and he said "Don't breathe!")

182  **79** ♩ = 98

(and he said "Don't" he said "Don't breathe!") *f* (in- to those cat- tle wa- gons)

187 

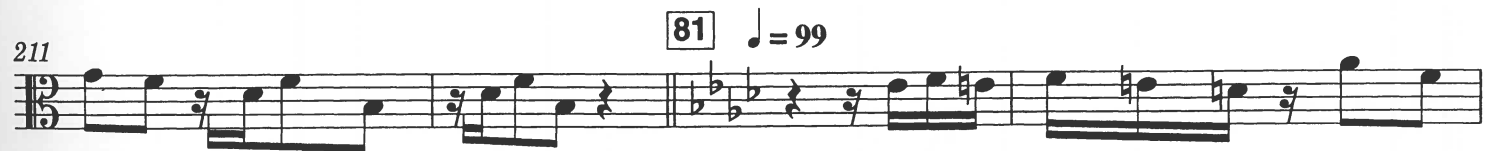
193 

(in - to those cat- tle wa- gons)

199  **80** ♩ = 95 *v* *v*

(for four days and four nights)

205  3 3 3 (for

211  **81** ♩ = 99 3 3

four days and four nights) (and then we went through these strange sound-

215 

ing names)

221  **82** 2 2

(strange sound - ing)

228

Musical staff for measures 228-231. The key signature changes from one flat to one sharp. The music consists of eighth and sixteenth notes.

(and then we went through these) (strange sound- ing names)

232 **83**

$\text{♩} = 102$

Musical staff for measures 232-243. Measure 232 starts with a fermata. There are first and second endings marked with '2'. The music features eighth and sixteenth notes.

(Po - lish)

240

Musical staff for measures 240-247. There are first and second endings marked with '2' and '3'. The music features eighth and sixteenth notes.

(Po- lish names)

248 **84**

$\text{♩} = 86$

Musical staff for measures 248-254. There are first and second endings marked with '2'. The music features eighth and sixteenth notes.

(lots of cat- tle wa- gons there)

255

Musical staff for measures 255-265. The music features eighth and sixteenth notes.

(lots of cat- tle wa- gons)

260 **85**

Musical staff for measures 260-266. There is a first ending marked with '2'. The music features eighth and sixteenth notes.

267

86 $\text{♩} = 98$

Musical staff for measures 267-276. The music features eighth and sixteenth notes.

(lots of cat- tle wa- gons there)

(they were load- ed with peo- ple)

poco

271

Musical staff for measures 271-276. The music features eighth and sixteenth notes.

277

87

Musical staff for measures 277-282. The music features eighth and sixteenth notes.

283

Musical staff for measures 283-287. The music features eighth and sixteenth notes.

(they were load- ed with peo- ple)

287 **88**

$\text{♩} = 86$

simile

Musical staff for measures 287-292. The music features eighth and sixteenth notes.

(they shaved us)

(they

294

shaved us)

Detailed description: This block contains the first musical staff, measures 294 to 299. The music is in 3/4 time with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes with rests.

300

89 $\text{♩} = 70$

Detailed description: This block contains the second musical staff, measures 300 to 304. It includes a rehearsal mark '89' and a tempo marking of quarter note = 70. The music continues with similar rhythmic patterns.

305

(they tat - toed a num - ber on our arm)

Detailed description: This block contains the third musical staff, measures 305 to 310. It includes the lyrics '(they tat - toed a num - ber on our arm)'.

310

Detailed description: This block contains the fourth musical staff, measures 310 to 314. The music continues with the same rhythmic motifs.

315

(they tat - toed a num - ber on our arm)

Detailed description: This block contains the fifth musical staff, measures 315 to 318. It includes the lyrics '(they tat - toed a num - ber on our arm)'.

319

90 $\text{♩} = 130$
poco vibrato *senza vibrato*
mp

Detailed description: This block contains the sixth musical staff, measures 319 to 328. It features a rehearsal mark '90', a tempo marking of quarter note = 130, and performance instructions: 'poco vibrato', 'senza vibrato', and 'mp'.

329

91

Detailed description: This block contains the seventh musical staff, measures 329 to 337. It includes a rehearsal mark '91'.

338

92

Detailed description: This block contains the eighth musical staff, measures 338 to 347. It includes a rehearsal mark '92'.

348

93

Detailed description: This block contains the ninth musical staff, measures 348 to 356. It includes a rehearsal mark '93'.

357

94

dim.

Detailed description: This block contains the tenth musical staff, measures 357 to 366. It includes a rehearsal mark '94' and a dynamic marking 'dim.'.

367

(dim.)

Detailed description: This block contains the eleventh musical staff, measures 367 to 374. It includes the dynamic marking '(dim.)'.

375

4

(dim.) *Attacca*

Detailed description: This block contains the twelfth musical staff, measures 375 to 378. It includes a rehearsal mark '4', the dynamic marking '(dim.)', and the instruction 'Attacca'. The staff ends with a double bar line and a 2/4 time signature.

III.

95 $\text{♩} = 110$ 96 97

5 5

mp

14

18 98

22 99

26 100

30

34

38 101

42

46 102

Musical staff for measures 46-50. Measure 102 is boxed.

50

Musical staff for measures 50-54.

54

Musical staff for measures 54-58.

58 103 ♩ = 124

Musical staff for measures 58-68. Measure 103 is boxed. Includes lyrics: (are you sure?)

68 104

Musical staff for measures 68-78. Measure 104 is boxed. Includes lyrics: (are you sure?)

78 105

Musical staff for measures 78-87. Measure 105 is boxed. Includes lyrics: (the war is o - ver)

87 106

Musical staff for measures 87-96. Measure 106 is boxed. Includes lyrics: (the war is o - ver)

96 107 ♩ = 111 108 109

Musical staff for measures 96-114. Measures 107, 108, and 109 are boxed. Includes lyrics: (o - ver)

114 Vn. I-1:

Musical staff for measures 114-118. Includes Vn. I-1 part.

119 110

f off the string

This staff contains measures 119 through 123. It features a continuous eighth-note accompaniment in the left hand. The lyrics 'off the string' are written below the first measure.

124

This staff contains measures 124 through 127, continuing the eighth-note accompaniment.

128 111

(go-ing to A-mer-i-ca

This staff contains measures 128 through 131. The lyrics '(go-ing to A-mer-i-ca' are written below the final measure.

132

A-mer-i-ca go-ing to A-mer-i-ca)

This staff contains measures 132 through 135. The lyrics 'A-mer-i-ca go-ing to A-mer-i-ca)' are written below the final measure.

136

This staff contains measures 136 through 139, continuing the accompaniment.

140

This staff contains measures 140 through 143, continuing the accompaniment.

144

(A-mer-i-ca

This staff contains measures 144 through 147. The lyrics '(A-mer-i-ca' are written below the final measure.

148 112

go-ing to A-mer-i-ca go-ing to A-mer-i-ca)

This staff contains measures 148 through 151. The lyrics 'go-ing to A-mer-i-ca go-ing to A-mer-i-ca)' are written below the final measure.

152

This staff contains measures 152 through 155, continuing the accompaniment.

156

This staff contains measures 156 through 159, continuing the accompaniment.

VIOLA 1

161

165

(A-mer-i-ca go-ing to A-mer-i-ca go-ing to A-mer-i-ca)

113 $\text{♩} = 90$

170

f (to Los An-ge-les) (to Los

on the string

175

An-ge-les)

180

(to Los

114 $\text{♩} = 136$

185

An-ge-les Los An-ge-les to Los An-ge-les) (to New York

192

New York)

200

(to New York)

115

207

(to New York New York)

216

(to New York) (New York to New York)

VIOLA 1

116 ♩ = 138

223 **4** **2**

f

232 **2** **117**

(from New York to Los An-ge-les)

238 **2** **118**

245 **119**

(from New York to Los An-ge-les from New York)

250

255 **120**

261 **121**

(from New York to Los An-ge-les from New York)

267 **122**

273 **123**

(from New York to Los An-ge-les from New York from

278

New York) (from New York to Los An-ge-les from New York)

BLANK FOR PAGE TURN

124 $\text{♩} = 194$

283 *7* *V* *V* *V* *5*

125

298 *V* *V* *V* *5* *f*

(one of the fast - est trains)

126

308

(one of the fast -

314

- est trains)

127

320

(one of the fast - est trains fast - est trains)

326

(one of the fast - est trains fast - est trains)

128

332 *simile*

(one of the fast - - -

337

est trains fast - - est trains)

129

342

(one of the fast - - - est trains fast - - -

346

est trains)

(one of

130

351

the fast - est trains fast - est trains one of the fast - est

356

trains)

(one of the fast - est trains fast -

131

361

est trains one of the fast - est trains)

(one of

366

the fast - est trains fast - est trains one of the fast - est

132

trains) (one of the fast - est trains fast -

376

est trains one of the fast - est trains) (one of

381

the fast - est trains fast - est trains one of the fast - est

133

trains) (one of the fast - est trains fast -

391

est trains one of the fast - est trains) (one of

134

the fast - est trains fast - est trains one of the fast - est

401

trains) (one of the fast - est trains fast -

135

est trains one of the fast - est trains) (one of

411

the fast - est trains fast - est trains one of the fast - est

136

trains fast - est trains) (one of the fast - est trains fast -

421

est trains one of the fast - est trains) (one of the fast -

427

est trains fast - est trains one of the fast - est trains)

433 **137** ♩ = 174

Musical staff 1: Measures 433-438. The staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music starts with a whole rest in measure 433. In measure 434, there is a half note G4 with an accent (>) and a dynamic marking of *mp*. The melody continues with quarter notes and rests through measure 438.

Musical staff 2: Measures 439-445. The staff continues the melody from the previous staff. Measure 439 starts with a quarter rest, followed by a half note G4. Measure 440 has a quarter rest, and measure 441 has a quarter note G4. Measure 442 has a quarter rest, and measure 443 has a quarter note G4. Measure 444 has a quarter rest, and measure 445 has a quarter note G4. A boxed measure number **138** is placed above measure 442.

Musical staff 3: Measures 446-452. The staff continues the melody. Measure 446 has a quarter rest, and measure 447 has a quarter note G4. Measure 448 has a quarter rest, and measure 449 has a quarter note G4. Measure 450 has a quarter rest, and measure 451 has a quarter note G4. Measure 452 has a quarter rest. A boxed measure number **139** is placed above measure 450.

Musical staff 4: Measures 453-459. The staff continues the melody. Measure 453 has a quarter rest, and measure 454 has a quarter note G4. Measure 455 has a quarter rest, and measure 456 has a quarter note G4. Measure 457 has a quarter rest, and measure 458 has a quarter note G4. Measure 459 has a quarter rest. A boxed measure number **140** is placed above measure 457.

Musical staff 5: Measures 460-466. The staff continues the melody. Measure 460 has a quarter rest, and measure 461 has a quarter note G4. Measure 462 has a quarter rest, and measure 463 has a quarter note G4. Measure 464 has a quarter rest, and measure 465 has a quarter note G4. Measure 466 has a quarter rest.

Musical staff 6: Measures 467-473. The staff continues the melody. Measure 467 has a quarter rest, and measure 468 has a quarter note G4. Measure 469 has a quarter rest, and measure 470 has a quarter note G4. Measure 471 has a quarter rest, and measure 472 has a quarter note G4. Measure 473 has a quarter rest. A boxed measure number **141** is placed above measure 471.

Musical staff 7: Measures 474-480. The staff continues the melody. Measure 474 has a quarter rest, and measure 475 has a quarter note G4. Measure 476 has a quarter rest, and measure 477 has a quarter note G4. Measure 478 has a quarter rest, and measure 479 has a quarter note G4. Measure 480 has a quarter rest. A boxed measure number **142** is placed above measure 478.

Musical staff 8: Measures 481-486. The staff continues the melody. Measure 481 has a quarter rest, and measure 482 has a quarter note G4. Measure 483 has a quarter rest, and measure 484 has a quarter note G4. Measure 485 has a quarter rest, and measure 486 has a quarter note G4. A boxed measure number **143** is placed above measure 486.

Musical staff 9: Measures 487-493. The staff continues the melody. Measure 487 has a quarter rest, and measure 488 has a quarter note G4. Measure 489 has a quarter rest, and measure 490 has a quarter note G4. Measure 491 has a quarter rest, and measure 492 has a quarter note G4. Measure 493 has a quarter rest.

Musical staff 10: Measures 494-500. The staff continues the melody. Measure 494 has a quarter rest, and measure 495 has a quarter note G4. Measure 496 has a quarter rest, and measure 497 has a quarter note G4. Measure 498 has a quarter rest, and measure 499 has a quarter note G4. Measure 500 has a quarter rest. A boxed measure number **144** is placed above measure 494, and a boxed measure number **145** is placed above measure 499.

Musical staff 11: Measures 501-507. The staff continues the melody. Measure 501 has a quarter rest, and measure 502 has a quarter note G4. Measure 503 has a quarter rest, and measure 504 has a quarter note G4. Measure 505 has a quarter rest, and measure 506 has a quarter note G4. Measure 507 has a quarter rest. A boxed measure number **146** is placed above measure 506.

Musical staff 12: Measures 508-514. The staff continues the melody. Measure 508 has a quarter rest, and measure 509 has a quarter note G4. Measure 510 has a quarter rest, and measure 511 has a quarter note G4. Measure 512 has a quarter rest, and measure 513 has a quarter note G4. Measure 514 has a quarter rest. A boxed measure number **147** is placed above measure 514.

Musical staff 13: Measures 515-521. The staff continues the melody. Measure 515 has a quarter rest, and measure 516 has a quarter note G4. Measure 517 has a quarter rest, and measure 518 has a quarter note G4. Measure 519 has a quarter rest, and measure 520 has a quarter note G4. Measure 521 has a quarter rest. The staff ends with a double bar line and a final 2/4 time signature.

VIOLA 1

522 **148** $\text{♩} = 131$ **4** *tenuto* *simile*

f (there was one girl)

532 *simile*

f (there was one girl)

537 **149** (there was one girl) (there was one girl who had a beau-ti-ful voi-ce)

f

542 **150** (there was one girl who had a beau-ti-ful voi-ce)

f

547

552 **151**

f

558 **152** (there was one girl who had a beau-ti-ful voi-ce)

f

564 **153** $\text{♩} = 100$ *mp*

569 **154** *simile* **155**

574 **156**

579 **157**

584

589 **158** $\text{♩} = 92$

593 *f* *V* 3 3 *V* (and

597 3 3 3 when she stopped sing-ing they said "More, More", and they ap-plaud-ed) *V*

600 **159** 3 3 3

604 3 3 3 3

607 **160** 3 3 3 ("More, More")

161 612 3 ("More, More") 3

616 ("More, More"and they ap- plaud-ed) 3 3 3 3

619 **162** 3 *mf* 3

623 3 3 3 3 3

627 **163** 3 3

631 164
("More, More")
3 3 3

635
3 3 3 3

639 165
3 3 3
poco meno

643
3 3

647 166
3 3 3

651
3 3 3 3

655 167
3 3

659
3 3 3 3 3

663 168
3 3 3 3

667
3 3 3 *p* 3

