

Music Based on a Story Based on a True Story

On a text by
Raed Yassin

GRÉGORY d'HOOP
(b.1986)

Each singer of the Outside Choir sings his part individually, without conductor and regardless of being together with the other singers

INSIDE CHOIR

SOPRANO

ALTO

TENOR

BASS

OUTSIDE CHOIR

SOPRANO

ALTO

TENOR

BASS

$\text{♩} = 60$

Soprano: *ppp* (whispered) It was a way of trying to map out how conflict and opposing political views were reflected. *getting slower and overlap each time a little bit earlier* *al niente* *p* (spoken) be -

each soprano repeats the sentence alternating with another soprano, overlapping each other at the end of her sentence, so as to leave no gap *getting suddenly faster*

Alto: *ppp* (whispered) A peculiar character used to hang out at the Modca Café. *getting faster and interrupt each time a little bit later* *al niente* *p* (spoken) be -

each alto repeats the sentence alternating with another alto, overlapping each other at the end of her sentence, so as to leave no gap *getting slower and overlap each time a little bit earlier*

Tenor: *ppp* (whispered) As we were cautiously, making our way in. *getting slower and overlap each time a little bit earlier* *al niente* *p* (spoken) be -

each tenor repeats the sentence alternating with another tenor, overlapping each other at the end of his sentence, so as to leave no gap *getting suddenly faster*

Bass: *ppp* (whispered) searching for the source of these unfamiliar, sometimes dissonant sounds. *getting slower and overlap each time a little bit earlier* *al niente* *f* (spoken) no

each bass repeats the sentence alternating with another bass, overlapping each other at the end of his sentence, so as to leave no gap

f *p* *pp* (whispered)

getting faster and overlap each time a little bit earlier

||: I was lost: ||: they proceeded to walk into the magical setting of the unfamiliar sounds :||

6 6 3 5 3

- fore him, no one be-fore him

each soprano repeats the sentence alternating with another soprano, overlapping with each other at the end of the sentence, so as to leave no gap

f *p* *f* *p* *pp* (whispered)

getting faster and overlap each time a little bit earlier

||: making our way in :||: One time, as I walked into the Café :||

5 5

- fore, no one be - fore, no one be - fore

each alto repeats the phrase alternating with another alto, overlapping with each other at the end of the sentence, so as to leave no gap

getting slower and overlap each time a little bit later

f *p* *f* *p* *pp* (whispered)

getting faster and overlap each time a little bit earlier

||: making our way in :||: It was a way of trying :||

5 5

- fore no one, no one

each tenor repeats the phrase alternating with another tenor, overlapping with each other at the end of the sentence, so as to leave no gap

getting slower and overlap each time a little bit later

each tenor repeats the sentence alternating with another tenor, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

p *f* *p* *f* *p*

3 3 3

one, no one, be - fore him no one

INSIDE: 'no-one'

as soon as you hear 'no one' coming from inside, wait 1 second and sing

repeat x 6 repeat x 5

no one, no one no one, no one

pp *p* *pp* *p* *pp* *p* *pp*

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals

gradually transform the melody, either by singing it a little bit higher or by slightly reducing the intervals

as soon as you hear 'no one' coming from inside, wait 3 seconds and sing

repeat x 2 repeat x 5

no one, no one no one, no one

pp *p* *pp* *p* *pp* *p* *pp*

gradually transform the melody, either by singing it a little bit higher or by slightly enlarging the intervals

gradually transform the melody, either by singing it a little bit higher or by slightly reducing the intervals

as soon as you hear 'no one' coming from inside, wait 2 seconds and sing

repeat x 2 repeat x 4

no one, no one, no one no one, no one, no one

pp *ppp* *pp* *ppp*

gradually transform the melody, either by singing it a little bit higher or by slightly enlarging the intervals

gradually transform the melody, either by singing it a little bit higher or by slightly reducing the intervals

as soon as you hear 'no one' coming from inside, wait 4 seconds and sing

repeat x 2

no one

f

gradually transform the melody, either by singing it a little bit higher or by slightly enlarging the intervals

getting slower and overlap each time a little bit later

ppp

One time, as I walked into the Café

getting faster

al niente

ppp

trying to map out

overlap each time a little bit earlier

al niente

pp (whispered)

into the Café

ppp

I was lost

overlap suddenly earlier

al niente

pp (whispered)

sneaking into the neighbour's orange-grove

getting slower and overlap each time a little bit later

ppp

al niente

pp (whispered)

trying to map out

Each bass repeats the sentence alternating with another bass. The second overlaps the first, then leaves a silence before the first starts again.

mp (spoken) *p* (whispered) *pp* *pp* getting faster and overlap each time a little bit earlier getting slower getting slower

||: searching for :||: I was lost in a sort of dream-like state, lost in contemplation

each soprano repeats the sentence alternating with another soprano, overlapping with each other at the end of the sentence, so as to leave no gap

ppp getting faster interrupt each time a little bit earlier getting slower and overlap each time a little bit later

As we were cautiously making our way in, sneaking into the neighbour's orange-grove

each alto repeats the sentence alternating with another alto, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

p (spoken) getting faster *pp* (whispered) overlap each time a little bit earlier *ppp* getting slower and overlap each time a little bit later *al niente*

||: trying to map out :||: No one before him dared to do something remotely similar

each tenor repeats the sentence alternating with another tenor, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

ppp getting slower getting faster getting slower

It was a way of trying to map out how conflict and opposing political views were reflected

pairs of basses repeat the sentence together, leaving a silence between this common intervention

al niente

f (spoken) *mp* *f* sub. *pp* (whispered)

lost, lost in dream was lost

each soprano repeats the sentence alternating with each other at the end of the sentence but leaving a silence between the two interventions

al niente

getting suddenly faster *mp* (spoken) *f* sub. *mp* *pp* (whispered)

con - tem - pla - tion, lost con - tem - pla - tion

each alto repeats the sentence alternating with another alto, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

mp (spoken) *f* sub. *p* *pp* (whispered)

a sort of dream - like state, lost in dream

each tenor repeats the sentence alternating with another tenor, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

al niente (spoken) *mp* *f* sub. *mp* *f* sub. *mp* *pp* (whispered)

I was lost, I was lost I was

One time, as I walked into the Café

pairs of basses repeat the sentence together, leaving a silence between this common intervention

INSIDE: 'lost'

as soon as you hear 'lost' coming from inside, wait 3 seconds and sing

repeat x 2 *mp*

lo - st, lo - 3 st, lo - 3 - st

f *p*

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals

as soon as you hear 'lost' coming from inside, wait 4 seconds and sing

repeat x 4 repeat x 3

lo - st, lo - st, lo - st, lo - st lo - st, lo - st, lo - st, lo - st

mp *mp* *p* *p* *mp* *mp* *p* *p*

gradually transform the melody, either by singing it a little bit higher or by slightly enlarging the intervals

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals

as soon as you hear 'lost' coming from inside, wait 5 seconds and sing

repeat x 3 repeat x 1

lo - st, lo - st, lo - st lo - st, lo - st

mp *mp*

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals

gradually transform the melody, either by singing it a little bit higher or by slightly enlarging the intervals

as soon as you hear 'lost' coming from inside, wait 2 seconds and sing

BASS 1 repeat x 7 repeat x 3

lo - st, lo - 3 st, lo - 3 - st lo - st, lo - 3 st, lo - 3 - st

ppp

gradually transform the melody, either by singing it a little bit higher or by slightly enlarging the intervals

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals

BASS 2 repeat x 7 repeat x 3

lo - 3 st, lo - 3 st, lo - 3 st, lo - 3 - st

ppp

ppp
mf (spoken)
p

getting faster *getting slower*

It was a way of trying to map out :|| *cautiously making our way in* :||

Musical staff with notes and rests. Includes a 5-measure rest and a 2/4 time signature.

ppp
mf (spoken)
p

getting slower *getting slower*

As we were cautiously making our way in :|| *making our way in* :||

Musical staff with notes and rests. Includes a 3-measure rest and a 2/4 time signature.

ppp
mf (spoken)
p

getting slower *getting slower*

searching for :|| *trying to map out* :||

Musical staff with notes and rests. Includes a 3-measure rest and a 2/4 time signature.

pairs of tenors repeat the sentence together, leaving a silence between this common intervention

ppp
mf (spoken)
p

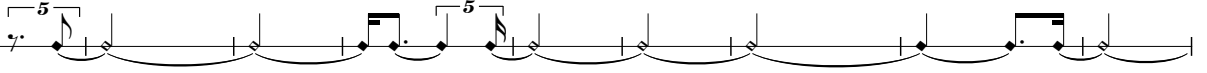
getting faster

as I walked :|| *trying to map out* :||

Musical staff with notes and rests. Includes 5-measure and 3-measure rests and a 2/4 time signature.

pp (whispered) *getting slower* *mp* (spoken) *pp* (whispered) *getting slower* *mp* (spoken)

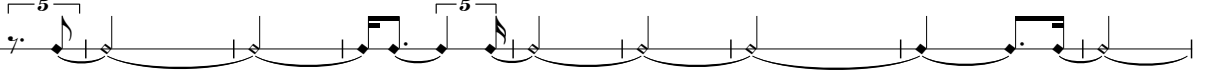
as we were : cautiously : making : our way : as we were cautiously : making our way in : I was lost in : contemplation :



each soprano repeats the sentence alternating with another soprano, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

pp (whispered) *getting slower* *mp* (spoken) *pp* (whispered) *getting slower* *mp* (spoken)

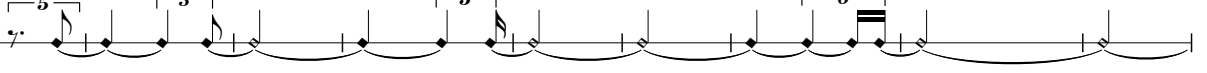
sneaking into the neighbour's orange-grove : making : our way : sneaking into the neighbour's orange-grove : we were cautiously : making : our way in :



each alto repeats the sentence alternating with another alto, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

pp (whispered) *p* (spoken) *getting slower* *pp* (whispered) *getting faster* *mp* (spoken) *getting slower*

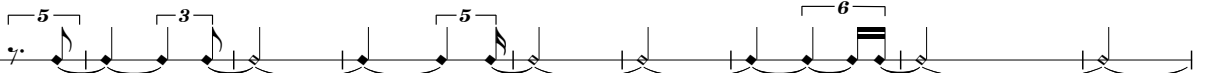
I was lost / dream-like state : No one before him / something remotely similar : a sort of dream-like state / lost in contemplation : No one before him dared to do / something remotely similar :



pairs of tenors repeat the sentence together, leaving a silence between this common intervention

pp (whispered) *p* (spoken) *getting slower* *pp* (whispered) *getting faster* *mp* (spoken) *getting slower*

I was lost / dream-like state : No one before him / something remotely similar : a sort of dream-like state / lost in contemplation : No one before him dared to do / something remotely similar :



pairs of basses repeat the sentence together, leaving a silence between this common intervention

getting faster **pp** (whispered) *al niente* **mf** (spoken)

we were mak - ing our way

pp (whispered) *al niente* getting faster I was lost/ dream-like/ state **f** (spoken) **mf**

cau - tious - ly were cau - tious -

pairs of altos repeat the sentence together, leaving a silence between this common intervention

pp (whispered) *al niente* **mf** (spoken)

we were ma - king our way in

pp (whispered) *al niente* **mf** (spoken)

As we were mak - ing

INSIDE: 'cautiously'

as soon as you hear 'cautiously' coming from inside, wait 2 seconds and sing

repeat x2 repeat x2

cau - tious - ly, cau - tious - ly cau - tious - ly, cau - tious - ly

pppp

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals gradually transform the melody, either by singing it a little bit lower or by slightly enlarging the intervals

as soon as you hear 'cautiously' coming from inside, wait 3 seconds and sing

repeat x3 repeat x4

cau - tious, cau - tious - ly, cau - tious - ly cau - tious - ly cau - tious, cau - tious - ly, cau - tious - ly

ppp

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals gradually transform the melody, either by singing it a little bit lower or by slightly enlarging the intervals

as soon as you hear 'cautiously' coming from inside, wait 1 second and sing

repeat x4 repeat x4

cau - tious - ly, cau - tious - ly cau - tious - ly, cau - tious - ly

pp

gradually transform the melody, either by singing it a little bit lower or by slightly reducing the intervals gradually transform the melody, either by singing it a little bit lower or by slightly enlarging the intervals

as soon as you hear 'cautiously' coming from inside, wait 4 seconds and sing

repeat x2

cau - tious - ly

p

gradually transform the melody, either by singing it a little bit lower or by slightly enlarging the intervals

mf > *p* *mp* > *p* > *pp*
 no one : before him : | *getting slower* | *getting faster* | : I was lost : |

mf
 our way in

each soprano repeats the sentence alternating with another soprano, overlapping with each other at the end of the sentence but leaving a silence between the two interventions

mf > *p* *mp* > *p* > *pp*
 dared : to do : | *getting faster* | lost in contemplation : |

-ly

pairs of altos repeat the sentence together, leaving a silence between this common intervention

mf > *p* *mp* > *p* > *pp*
 no one : before : | *getting slower* | dream-like state : |

we were

pairs of tenors repeat the sentence together, leaving a silence between this common intervention

mf > *p* *mp* > *p* > *pp*
 I was : lost : | *getting faster* | *getting slower* |

mf
 mak - ing

pairs of basses repeat the sentence together, leaving a silence between this common intervention

pp (whispered) *ppp*

to map out of try - ing to in - to

pp (whispered)

try - ing to way to map out one time

pp (whispered) *ppp*

a way of it was a way as I walked

pp (whispered) *ppp*

it was a way to map out one time

almost nothing
pppp
3
search - ing for

begin as soon as you hear the altos
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

almost nothing
pppp
search - ing for

begin as soon as you hear the tenors
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

almost nothing
pppp
5
search - ing for

begin as soon as you hear the basses
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

almost nothing
pppp
6
search - ing for

begin as soon as you hear the silence
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

begin as soon as you hear the inside choir crying
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

begin as soon as you hear the inside choir crying
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

begin as soon as you hear the inside choir crying
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

begin as soon as you hear the inside choir crying
fff (cried out)
AFTER FUCKING YOUR MAMA, IT IS TIME TO LEAVE!

directly move on →

♩ = 72

pp (spoken)

search - - ing for

each soprano repeats the sentence alternating with another soprano, overlapping with each other so as to leave no gap

Look at the Outside singers. Each time you hear the word 'cautiously' coming from outside, look at it and sing a melody mixing the notes you just heard and the rhythm you just sang, putting your hand in front of your mouth. If you don't hear it, continue to do what you just did before. React as fast as possible.

pp (spoken)

cau - tious - ly

each alto repeats the sentence alternating with another alto, overlapping with each other so as to leave no gap

pp (spoken)

no one no one

each tenor repeats the sentence alternating with another tenor, overlapping with each other so as to leave no gap

pp (spoken)

I was lost

each bass repeats the sentence alternating with another bass, overlapping with each other so as to leave no gap

pp occasionally one word *f*

search - ing, search - ing for, search - ing for

Each time you hear the words 'searching for' coming from the inside choir, improvise on the words 'become' (S.1) and 'visible' (S.2), using the rhythm you just heard and the notes you just sang, and singing as fast as possible.

pp occasionally one word *f*

cau - tious - ly

Each time you hear singing the words 'cautiously' coming from inside, try to mix the rhythm you just heard with the notes you just sang, but singing the words 'he caught sight'. If you don't hear it, continue to do what you just did before. React as fast as possible.

pp occasionally one word *f*

no one, no one, no one

Each time you hear singing the words 'no one' coming from inside, try to mix the rhythm you just heard with the notes you just sang, but singing the words 'spread like'. If you don't hear it, continue to do what you just did before. React as fast as possible.

pp occasionally one word *f*

I was lost

Each time you hear singing the words 'I was lost' coming from inside, try to mix the rhythm you just heard with the notes you just sang, but singing the words 'jolts me out'. If you don't hear it, continue to do what you just did before. React as fast as possible.

Look at the Outside singers. Each time you hear the words 'searching for' coming from outside, look at it and try to sing a melody mixing the notes you just heard and the rhythm you just sang. If you don't hear it, continue to do what you just did before. React as fast as possible.

React in the same way if you hear the words 'becomes visible' (or 'searching for').

Musical staff with notes, rests, and dynamic markings *mp* and *f*. Includes a triplet of notes.

mp React in the same way if you hear the words 'he caught sight', (or 'cautiously')

Musical staff with notes, rests, and dynamic markings *f*.

Look at the Outside singers. Each time you hear the words 'no one' coming from outside, look at it and try to sing a melody mixing the notes you just heard and the rhythm you just sang, putting your hand in front of your mouth. If you don't hear it, continue to do what you just did before. React as fast as possible.

React in the same way if you hear the words 'spread like' (or 'no one').

Musical staff with notes, rests, and dynamic markings *f*. Includes a triplet of notes.

Look at the Outside singers. Each time you hear the words 'I was lost' coming from outside, look at it and try to sing a melody mixing the notes you just heard and the rhythm you just sang, putting your hand in front of your mouth. If you don't hear it, continue to do what you just did before. React as fast as possible.

React in the same way if you hear the words 'jolts me out' (or 'I was lost').

Musical staff with notes, rests, and dynamic markings *f*. Includes a quintuplet of notes.

begin the cresc. as soon as you hear the Inside cresc.

Blank musical staff with a crescendo hairpin.

begin the cresc. as soon as you hear the Inside cresc.

Blank musical staff with a crescendo hairpin.

begin the cresc. as soon as you hear the Inside cresc.

Blank musical staff with a crescendo hairpin.

begin the cresc. as soon as you hear the Inside cresc.

Blank musical staff with a crescendo hairpin.

♩ = 56

E

S. SOLO

p (spoken) *mp* *mf*

6 3 3 5

jolts me out vi-si-ble so-nic

S. TUTTI *ppp* sub. gradually transform the melody you just sang, either by singing it a little bit lower or by slightly reducing the intervals.

as soon as you hear the end of the Solo, finish what you are singing and stop

A. SOLO

p (spoken) *mp* *mf*

3 3 6

vi-si-ble be-comes sud-den

A. TUTTI *ppp* sub. gradually transform the melody you just sang, either by singing it a little bit lower or by slightly enlarging the intervals.

as soon as you hear the end of the Solo, finish what you are singing and stop

T. SOLO

p (spoken) *mp* *mf*

5 3

be-comes caught sight of us

T. TUTTI *ppp* sub. gradually transform the melody you just sang, either by singing it a little bit lower or by slightly enlarging the intervals.

as soon as you hear the end of the Solo, finish what you are singing and stop

B. SOLO

p (spoken) *mp* *mf*

5 5 5

wild-fi-re the song spread like

B. TUTTI *ppp* sub. gradually transform the melody you just sang, either by singing it a little bit higher or by slightly enlarging the intervals.

as soon as you hear the end of the Solo, finish what you are singing and stop

as soon as you hear the *ppp* inside

ppp sub. (S. 1) becomes (S. 2) visible

getting x3 slower and stop

f with the rhythm and the notes you just sang

as soon as you hear the *ppp* inside

ppp sub. he caught sight

getting x2 faster and stop

f with the rhythm and the notes you just sang

as soon as you hear the *ppp* inside

ppp sub. spread like

getting x3 faster and stop

f with the rhythm and the notes you just sang

as soon as you hear the *ppp* inside

ppp sub. jolts me out

getting x2 slower and stop

f with the rhythm and the notes you just sang

SILENCE

As soon as you hear the silence inside, wait 1 second and sing

the start of each silence is determined by what you hear: when you hear a singer singing a syllable, take this syllable as the beginning of your ♩, ♪ or ♫.

repeat x6 *pp*

intervene less frequently

be-comes vi-si-ble

repeat x5 *pp*

intervene less frequently

caught sight of us

repeat x4 *pp*

intervene less frequently

spread like wild-fi-re

repeat x3 *pp*

intervene more frequently

jolts me out, jolts me out

SILENCE

pp (whispered)

sud - den deaf - en - ing - den - ly

ppp

sear - search - ing

gradually transform the melody between the two repeat bars, either by singing it a little bit lower or by slightly reducing the intervals.

as soon as you hear the end of the solo, finish what you are singing and stop

each singer sings her part individually, regardless of being together with the others

ppp (whispered)

so - nic al - mo - st un - til

ppp

cau - cau - tious - ly

gradually transform the melody between the two repeat bars, either by singing it a little bit lower or by slightly reducing the intervals.

as soon as you hear the end of the solo, finish what you are singing and stop

each singer sings her part individually, regardless of being together with the others

ppp (whispered)

un - til jolts me out sud - den

ppp

no no one, no one

gradually transform the melody between the two repeat bars, either by singing it a little bit higher or by slightly enlarging the intervals.

as soon as you hear the end of the solo, finish what you are singing and stop

each singer sings his part individually, regardless of being together with the others

ppp *mp*

I was lost in con - tem - pla - tion

sing together

As soon as you hear the silence outside, wait 2 seconds and begin

SILENCE



As soon as you hear the last singer coming from outside, listen to the reverberation of his voice, and when it has died away wait 1 second and begin

ppp

gradually transform the melody between the two repeat bars, either by singing it a little bit lower or by slightly reducing the intervals.

sear - the sou-rce

ppp

gradually transform the melody between the two repeat bars, either by singing it a little bit higher or by slightly enlarging the intervals.

ma - mak - ing

ppp *mp*

no, no one
sing together

ppp *mp*

I, I was lost dream-

SILENCE

repeat x5

p

intervene less frequently

be-comes S. 1 vi - si - S. 2 - si - ble

repeat x4

p

intervene more frequently

he caught sight of us

repeat x3

p

intervene more frequently

spread like wild - fi - re

mp (spoken)

repeat x2

||: until a sudden, almost deafening sonic boom pierces the calm and jolts me out of my delirium :| *getting slower*

repeat x4

mp

intervene less frequently

be-comes vi - si - ble

repeat x3

mp

intervene more frequently

caught sight of us

mp (spoken)

repeat x2

||: The song spread like wildfire :| *getting slower*

p (spoken)

repeat x2

||: until a sudden, almost deafening sonic boom pierces the calm and jolts me out of my delirium :| *getting slower*

As soon as you hear the silence outside, wait 2 seconds and begin

SILENCE

p (whispered) *mp* (spoken) *pp* (whispered)

he caught sight to be there of us

as soon as you hear the end of the solo finish what you are singing and stop

p (whispered) *mp* (spoken) *pp* (whispered)

land-own-er who hap-pen'd of us

as soon as you hear the end of the solo finish what you are singing and stop

be - fore_ be - fore

- like dream - like

As soon as you hear the reverberation of the last singer coming from the out- or the inside, wait until it has died away, and begin as soon as you can't hear it anymore

the song

sear - search-ing for

cau - cau - tious -
sing together

no, no one be - fore,

con - con-tem - pla - tion

mf
repeat x 2

be - comes, be - comes

mp (spoken)
repeat x 2

the landowner who happened to be there caught sight of us *getting slower*

p (spoken)
repeat x 2

The song spread like wildfire *getting slower*

pp (spoken)
repeat x 2

until a sudden, almost deafening sonic boom pierces the calm and jolts me out of my delirium *getting slower*

SILENCE

6
spread like

6
wild-fi-re

gradually transform the melody between the two repeat bars, either by singing it a little bit higher or by slightly enlarging the intervals

as soon as you hear the end of the solo finish what you are singing and stop

- ly mak - ing

5
be - fore, be - fore him

3
sort of dream-like state lo - st

intervene less frequently

As soon as you hear the reverberation of the last singer coming from the out- or the inside, wait until it has died away, and begin as soon as you can't hear it anymore

ppp (whispered)
3 3 3 3
be - comes vi - be - comes - si - ble

3 3 3 3
sear - search - ing, search - ing for the source
sing together

ppp (whispered)
7 7 7 7
mu - si - cians - si - cians vi - si -

ma - mak - ing cau - tious - ly our way our way in

ppp (whispered)
5 5 5 5
a group of mu - si - mu - si - cians

5 5 5 5
no, no one be - fore, no one be - fore him, no one

ppp (whispered)
6 6 6 6
sud - den - ly a group be - comes vi -

6 6 6 6
I, I was I was dream-like, sort of dream-like state

ppp (spoken)
repeat x 2

Suddenly, a group of musicians and a dispersed audience becomes visible :||| getting faster

ppp (spoken)
repeat x 2

Suddenly, a group of musicians and a dispersed audience becomes visible :||| getting faster

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