



BOOSEY & HAWKES

Steve **REICH**

Steve Reich

Introduction	1
English	1
German	3
French	5
Abbreviations	7
Works	9
Stage Works	9
Orchestra or Large Ensemble	10
Voice(s) and Orchestra or Ensemble	14
Instrumental Solos or Small Ensemble	17
Works for Tape	21
Percussion/Keyboard Ensemble	21
Recordings	25
Chronological Works List	29
Boosey & Hawkes addresses	31
Composers list	33

The Music of Steve Reich

Those who first encounter the music of Steve Reich through his early *It's Gonna Rain* (1965), *Piano Phase* (1967) or *Drumming* (1970-71) will probably connect this vividly contrapuntal music, incessantly relocating simple patterns before our ears and brains, with the term minimalism. It's not an unreasonable link to make. Yet "minimalism" scarcely does justice to this composer's output of the last three decades and more.

Like his individual compositions themselves, Reich's musical language in fact evolves constantly. A new idea is mined for its potential, and might seem to allow listeners to predict where its creator would be headed next. But then, suddenly, another fresh idea, or even a return to a neglected old one, changes your listening perspective, even when patterns and regular pulse are audibly retained. Reich's compositions challenge how you listen. They even challenge you how to think.

Such evolution began as early as 1967, when Reich concluded that the technique of phasing a short pattern against itself in slowly unraveling counterpoint was more interestingly elaborated with live instruments than in the medium of tape that had brought such phasing into being. Evolution can be traced with remarkable consistency through Reich's output from then onwards: in the increasing harmonic sophistication and textural allure of *Music for Eighteen Musicians* (1974-6); in the conspicuous melodic impulse of the piece now called *Eight Lines* (originally *Octet*), of 1979; in the return to text setting - whether in Hebrew, as in *Tehillim* (1980-81), or English, as in *The Desert Music* (1982-4).

Reich's music has never stopped growing since that time, either. The seminal *Different Trains* (1988) tracks back to some of the techniques of those early speech-based tapes to achieve the seismic shift forward in the composer's development that leads to the music-theatre works, *The Cave* (1989-93) and *Three Tales* (1996-2002), both done in collaboration with video artist Beryl Korot. All three compositions feature the sampling of both speech and other sounds in a live instrumental - and in the latter two cases also theatrical - context, in which "found" speech melodies and rhythms are embedded in harmonic structures of increasing sophistication. In addition, these works dig deep for urgent new meanings via contemplations

of, respectively, the Holocaust, the 20th century's Abrahamic inheritance, and the significance of modern technologies.

So does *Daniel Variations* (2006), which sets words by and relating to the American reporter Daniel Pearl, kidnapped and murdered in Pakistan in 2002. Its tolling metallophones and four pianos take their departure point from yet further harmonic and timbral advances charted by Reich in the 21st century and raise them to new heights of lyrical intensity and rich darkness.

Double Sextet (2007), meanwhile, develops fresh perspectives to Reich's familiar interlocking patterns with pairs of identical instruments. And *2x5* (2009) sees him returning again to his early output as the inspiration behind his first piece for an entirely rock instrumentation.

Reich's output of the last three decades has found an increasingly welcome place in the Western classical concert hall, confirmed by the award of the Pulitzer Prize for Music in 2009. The ambient DJ crowd, from Brian Eno onwards, has embraced, in particular, the early, hard-edged scores, not least for their radical take on the experience of time. Yet one important message of Reich's entire output as a composer is that such cultural boundaries, where they still exist today, are there to be crossed.

Keith Potter, 2009

Die Musik von Steve Reich

Wer die Musik von Steve Reich zuerst in Frühwerken wie *It's Gonna Rain* (1965), *Piano Phase* (1967) oder *Drumming* (1970-71) kennenlernt, wird seine lebendige Kontrapunktik, bei der unablässig simple „Patterns“ vor unseren Ohren und Köpfen verschoben werden, vermutlich mit dem Begriff Minimalismus verbinden. Das ist keineswegs unbegründet. Doch „Minimalismus“ wird dem Schaffen dieses Komponisten aus den letzten drei Jahrzehnten und länger kaum gerecht.

Wie seine einzelnen Kompositionen, so entwickelt sich auch Reichs musikalische Sprache beständig weiter. Das Potenzial einer neuen Idee wird zunächst ausgeschöpft, bis der Hörer voraussehen meint, worauf der Komponist als Nächstes zusteuert. Doch dann bringt plötzlich eine weitere neue Idee, oder auch die Rückkehr zu einer alten, unbeachteten Idee, eine Änderung der Hörperspektive, sogar wenn die Patterns und der regelmäßige Puls hörbar beibehalten werden. Reichs Kompositionen fordern unsere Art des Hörens heraus. Sie fordern sogar unser Denken heraus.

Eine solche Weiterentwicklung begann bereits 1967, als Reich zu der Überlegung kam, dass die Technik der Phasenverschiebung, bei der ein kurzes rhythmisches Muster in zunehmend kontrapunktischer Fügung gegen sich selber läuft, interessanter mit Live-Instrumenten zu realisieren war als mit einem Tonband, das dieses Konzept der Phasenverschiebung erst möglich gemacht hatte. Die Weiterentwicklung lässt sich in bemerkenswerter Kontinuität durch Reichs Schaffen seit jener Zeit verfolgen: in der wachsenden harmonischen Differenziertheit und dem zunehmenden Reiz des Klangbildes von *Music for Eighteen Musicians* (1974-6), dem auffälligen melodischen Impuls von *Eight Lines* (ursprünglich *Octet*) aus dem Jahr 1979 oder auch in der Rückkehr zur Textvertonung – ob Hebräisch wie in *Tehillim* (1980-81) oder Englisch wie in *The Desert Music* (1982-84).

Auch der Umfang von Reichs Werken nimmt seit jener Zeit stetig zu. Das bahnbrechende *Different Trains* (1988) nimmt einige der Techniken der frühen, auf Sprachaufnahmen basierenden Tonbänder

wieder auf, was einem richtungsweisenden Schritt in der Laufbahn des Komponisten gleichkommt und schließlich zu den Bühnenwerken *The Cave* (1989-93) und *Three Tales* (1996-2002) führt, die in Zusammenarbeit mit der Videokünstlerin Beryl Korot entstanden. Alle drei Kompositionen verwenden gesampelte Sprach- und andere Laute im Rahmen eines Live-Instrumentalwerks, und im Falle der beiden letzteren Werke sogar eines Bühnenwerks. „Gefundene“ Sprachmelodien und -rhythmen werden in immer nuanciertere harmonische Strukturen eingearbeitet. Kennzeichnend für diese Werke ist auch die drängende Suche nach neuen Bedeutungen; Gegenstand der Betrachtung ist jeweils der Holocaust, das abrahamitische Erbe des 20. Jahrhunderts und die Bedeutung neuer Technologien.

Diese Suche nach Bedeutung findet sich auch in den *Daniel Variations* (2006) auf Texte von und über den amerikanischen Reporter Daniel Pearl, der 2002 in Pakistan entführt und ermordet wurde. Das Läuten der Metallophone und die vier Klaviere bauen auf noch weitreichenderen harmonischen und klanglichen Vorstößen auf, die Reich im 21. Jahrhundert unternommen hat, und führen sie auf neue Höhen lyrischer Intensität und dunkler Schwere.

Double Sextet aus dem Jahr 2007 hingegen eröffnet durch die paarweise Verwendung identischer Instrumente neue Perspektiven auf Reichs geläufige Ineinanderfügung von Patterns. In *2x5* von 2009 schließlich lässt sich der Komponist von einem Rückgriff auf sein frühes Schaffen zu seinem ersten Stück für reine Rockbesetzung inspirieren.

Reichs Werke aus den letzten drei Jahrzehnten sind in den klassischen Konzerthäusern der westlichen Welt immer häufiger zu hören; bestätigt wird ihr Rang durch den Pulitzerpreis für Musik im Jahr 2009. In der DJ-Szene, angefangen mit Brian Eno, hat insbesondere Reichs frühe, kantige Musik Anklang gefunden, nicht zuletzt wegen ihres radikalen Umgangs mit der Zeiterfahrung. Dass solche kulturellen Abgrenzungen jedoch, wo immer sie heute noch existieren, dazu da sind, überschritten zu werden, bleibt eine wichtige Botschaft von Reichs gesamtem Schaffen als Komponist.

Keith Potter, 2009

Übersetzung: Andreas Goebel

La musique de Steve Reich

La découverte des premières œuvres de Steve Reich *It's Gonna Rain* (1965), *Piano Phase* (1967) ou *Drumming* (1970-71) fournit maintes raisons d'appliquer le terme de « minimaliste » à cette musique vivement contrapunctique et aux déplacements incessants de motifs simples. Néanmoins, cette définition ne fait que partiellement justice à la production du compositeur durant les trois dernières décennies.

A l'intérieur même de chacune de ses compositions, le langage musical de Steve Reich évolue, de fait, constamment. Toute nouvelle idée est creusée pour son potentiel et semble guider l'auditeur vers une étape prévisible. Or, soudain, une vision neuve, ou le retour d'un ancien concept abandonné, modifie la perspective d'écoute, même lorsque les motifs répétitifs et la pulsation régulière sont perceptiblement maintenus. La musique de Reich défie la manière d'écouter, voire de penser.

Ce processus commença dès 1967, alors que Reich parvint à la conclusion que la mise en phase d'un motif court contre lui-même, déterminant un contrepoint à la progression lente, s'avérait plus intéressante traitée par des instruments jouant en direct qu'à partir du support des bandes magnétiques enregistrées qui en avaient permis le procédé. L'évolution de Reich peut être retracée dès lors avec une remarquable cohérence, de la complexité harmonique croissante et le charme des textures de *Music for Eighteen Musicians* (1974-76), à la remarquable impulsion mélodique de *Eight Lines* (œuvre intitulée à l'origine *Octet* – 1979), puis au retour à la mise en musique de textes, en hébreu comme dans *Tehilim* (1980-81) ou en anglais comme dans *The Desert Music* (1982-84).

L'envergure des œuvres de Reich n'a jamais cessé de croître depuis cette époque. Son œuvre fondamentale *Different Trains* (1988) reprend certaines des techniques des premières bandes enregistrées de discours parlé afin d'accomplir le bond en avant cataclysmique qui mène au théâtre musical avec *The Cave* (1989-93) et *Three Tales* (1996-2002), écrites en collaboration avec la vidéaste Beryl Korot. Ces trois partitions utilisent l'échantillonnage de conversations et d'autres sons au sein d'un contexte instrumental – et théâtral pour

les deux dernières – interprété en direct, dans lequel les mélodies et rythmes « émergeant » de la parole sont imbriqués dans des structures harmoniques d'une complexité grandissante. Par ailleurs, elles approfondissent la recherche impatiente d'un sens nouveau à l'Holocauste, à l'héritage d'Abraham au XXème siècle et à la valeur des technologies modernes.

Ces notions imprègnent *Daniel Variations* (2006), mise en musique de textes de et sur le journaliste américain Daniel Pearl, kidnappé et assassiné au Pakistan en 2002. Le glas des métalphones et des quatre pianos prennent leur point de départ dans les récentes avancées harmoniques et les timbres inédits établis par Reich au cours des premières années du XXIème siècle qu'il porte à des sommets inouïs d'intensité lyrique et de gravité dense.

Double Sextet (2007), de son côté, ouvre de nouveaux horizons à l'habituel entrelacement de motifs joués par des paires d'instruments identiques. *2x5*, en revanche, revient au style plus ancien de Reich comme inspiration de sa première œuvre destinée à une instrumentation entièrement rock.

Les compositions des trois dernières décennies de Steve Reich ont été accueillies de plus en plus favorablement dans les salles de concert occidentales, ainsi que le prouve le Prix Pulitzer pour la musique qui lui a été attribué en 2009. Les artistes du mouvement DJ actuel, depuis Brian Eno, ont notamment adopté ses premières partitions incisives, en particulier pour leur approche radicale de l'expérience temporelle. Toutefois, un des messages essentiels émanant de l'ensemble de l'œuvre du compositeur Steve Reich préconise la transgression de telles limites culturelles, là où elles existent encore aujourd'hui.

Keith Potter, 2009

Traduction Agnès Ausseur

	English	Deutsch	Français	Italiano
	Woodwind	Holzbläser	Bois	Legni
picc	piccolo	<i>Piccoloflöte</i>	petite flûte	<i>ottavino</i>
fl	flute	<i>Flöte</i>	grande flûte	<i>flauto</i>
afll	alto flute	<i>Altflöte</i>	flûte alto	<i>flauto contralto</i>
bfl	bass flute	<i>Baßflöte</i>	flûte basse	<i>flauto basso</i>
rec	recorder	<i>Blockflöte</i>	flûte à bec	<i>flauto dolce</i>
ob	oboe	<i>Oboe</i>	hautbois	<i>oboe</i>
corA	cor Anglais (English horn)	<i>Englischhorn</i>	cor anglais	<i>coro inglese</i>
cl	clarinet	<i>Klarinette</i>	clarinette	<i>clarinetto</i>
	(in A or B \flat)	<i>(in A oder B\flat)</i>	(en la ou en si bémol)	<i>(in la o in si bemolle)</i>
bcl	bass clarinet	<i>Baßklarinette</i>	clarinette basse	<i>clarinetto basso</i>
E:cl	clarinet in E \flat	<i>Es-Klarinette</i>	petite clarinette	<i>clarinetto in mi bemolle</i>
dbcl	double bass clarinet	<i>KontraBaßklarinette</i>	clarinette contrebasse	<i>clarinetto contrabbasso</i>
sax	saxophone	<i>Saxophon</i>	saxophone	<i>sassofono</i>
bn	bassoon	<i>Fagott</i>	basson	<i>fagotto</i>
dbn	double bassoon/ contrabassoon	<i>Kontrafagott</i>	contrebasson	<i>controfagotto</i>
	Brass	Blechbläser	Cuivres	Ottoni
hn	horn	<i>Horn</i>	cor	<i>cornò</i>
crt	cornet	<i>Kornett</i>	cornet	<i>cornetta</i>
fign	flugelhorn	<i>Flügelhorn</i>	bugle	<i>flicorno</i>
tpt	trumpet	<i>Trompete</i>	trompette	<i>tromba</i>
trbn	trombone	<i>Posaune</i>	trombone	<i>trombone</i>
trbrn	bass trombone	<i>Baßposaune</i>	trombone basse	<i>trombone basso</i>
	Percussion	Schlagwerk	Percussion	Strumenti a percussione
BD	bass drum	<i>große Trommel</i>	grosse caisse	<i>grancassa</i>
bl	block	<i>Block</i>	block	<i>block</i>
cast	castanets	<i>Kastagnetten</i>	castagnettes	<i>castagnette</i>
chin.cym	Chinese cymbal	<i>chinesisches Becken</i>	cymbales chinoises	<i>piatto cinese</i>
crot	crotales	<i>Crotales</i>	crotales	<i>crotales</i>
cym	cymbal(s)	<i>Becken</i>	cymbale(s)	<i>piatto/i</i>
dr	drum	<i>Trommel/Drum</i>	tambour/drum	<i>tamburo/drum</i>
glsp	glockenspiel	<i>Glockenspiel</i>	glockenspiel	<i>glockenspiel</i>
perc	percussion	<i>Schlagzeug/Percussion</i>	percussion	<i>percussione</i>
SD	snare drum	<i>kleine Trommel</i>	caisse claire	<i>tamburo militare</i>
susp.cym	suspended cymbal (single)	<i>hängendes Becken (einzeln)</i>	cymbale suspendue (seule)	<i>piatto sospeso (singolo)</i>
t.bells	tubular bells	<i>Röhrenglocken</i>	cloches tubulaires	<i>campane tubolari</i>
tamb	tambourine	<i>Tamburin</i>	tambour de basque	<i>tamburello basco</i>
tam-t	tam-tam	<i>Tam-Tam</i>	Tam-Tam	<i>tam-tam</i>
TD	tenor drum	<i>Wirbeltrommel</i>	caisse roulante	<i>tamburo rullante</i>
tgl	triangle	<i>Triangel</i>	triangle	<i>triangolo</i>
timp	timpani	<i>Pauken</i>	timbales	<i>timpani</i>
tom-t	tom-toms	<i>Tom-Toms</i>	Tom-Toms	<i>tom-tom</i>
tpl.bl	temple block(s)	<i>Tempelblock(s)</i>	temple block(s)	<i>block cinese/i</i>
vib	vibraphone	<i>Vibraphon</i>	vibraphone	<i>vibrafono</i>
wdbl	woodblock(s)	<i>Woodblock(s)</i>	woodblock(s)	<i>woodblock</i>
xyf	xylophone	<i>Xylophon</i>	xylophone	<i>xilofono</i>
	Keyboards	Tasteninstrumente	Claviers	Strumenti a tastiera
pft	piano	<i>Klavier</i>	piano	<i>pianoforte</i>
cel	celesta	<i>Celesta</i>	célesta	<i>celesta</i>
hpd	harpichord	<i>Cembalo</i>	clavecin	<i>clavicembalo</i>
org	organ	<i>Orgel</i>	orgue	<i>organo</i>
kbd	keyboard	<i>Keyboard</i>	keyboard	<i>keyboard</i>
synth	synthesizer	<i>Synthesizer</i>	synthesizer	<i>sintetizzatore</i>

	Strings	Streicher	Cordes	archi
vln	violin	Violine	violon	violino
vla	viola	Viola	alto	viola
vlc	cello	Violoncello	violoncelle	violoncello
db	double bass/contrabass	Kontrabaß	contrebasse	contrabbasso
	Voices	Stimmen	Voix	Voci
colS	coloratura soprano	Koloratursopran	soprano léger	soprano leggero
S	soprano	Sopran	soprano	soprano
lyrS	lyric soprano	lyrischer Sopran	soprano lyrique	soprano lirico
M	mezzo-soprano	Mezzosopran	mezzo-soprano	mezzosoprano
A	alto	Alt	alto	contralto
CT	countertenor	Countertenor	contraténor	contratenore
T	tenor	Tenor	ténor	tenore
highT	high tenor	hoher Tenor	ténor aigu	tenore alto
dramBar	dramatic baritone	dramatischer Bariton	bariton dramatique	baritono drammatico
highBar	high baritone	hoher Bariton	bariton aigu	baritono alto
lyrBar	lyric baritone	lyrischer Bariton	bariton lyrique	baritono lirico
Bar	baritone	Bariton	bariton	baritono
BBar	bass baritone	Baßbariton	bariton-basse	basso-baritono
B	bass	Baß	basse	basso
	Languages	Sprachen	Langues	Lingue
E	English	englisch	anglais	inglese
F	French	französisch	français	francese
G	German	deutsch	allemand	tedesco
I	Italian	italienisch	italien	italiano
	Others	Sonstiges	Divers	Diversi
ampl	amplified	verstärkt	amplifié	amplificato
ca	circa	circa	circa	circa
elec.	electric/electronic	elektrisch/elektronisch	électrique/électronique	elettrico/elettronico
gtr	guitar	Gitarre	guitare	chitarra
hi	high	hoch	aigu	alto
lg	large	groß	grand	grande
lo	low	tief	grave	basso
max.	maximum	Maximum	maximum	massimo
med	medium	mittel	moyen	medio
min	minutes	Minuten	minutes	minuti
min.	minimum	Minimum	minimum	minimo
sm	small	klein	petit	piccolo

All other scorings are listed in full, or are a combination of the above.

Standard order of instrumentation:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vln.vlnII.vla.vlc.db

Material on sale is indicated after each work entry. Where no parts are listed on sale, the work is available for rental.

Program notes for most works can be found at www.boosey.com/Reich

Alle übrigen Instrumentenangaben sind ausgeschrieben oder eine Kombination der obigen Kürzel. Standardreihenfolge der Instrumente:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—sonstige—vln.vlnII.vla.vlc.db

Hinweise zu Kaufausgaben finden sich bei den einzelnen Werkeinträgen.

Wo nicht anders vermerkt, ist das Aufführungsmaterial leihweise erhältlich.

Werkkommentare zu den meisten Stücken finden sich unter www.boosey.com/Reich

The Cave

Steve Reich and Beryl Korot

1990-93

2 hr 2 min

music and video theatre work

Text: the Torah (E and Hebrew), the Koran (Arabic) and documentary material

vocal quartet: 2lyrS,T,Bar

woodwinds:fl/ob/corA/cl/bcl-perc(4):vib/marimba/BD/kick drums/

claves-3kbd

(pft,sampler,computer kbd)-strings(1.1.1.1.0)

9790051150793 **Libretto**

World Premiere: 15 May 1993

Messepalast, Vienna, Austria

Beryl Korot, video / Carey Perloff, director

Steve Reich Ensemble

Conductor: Paul Hillier

Three Tales

Steve Reich and Beryl Korot

2001

1 hr

music and video opera in three acts

Part I: Hindenburg/Part II: Bikini/Part III: Dolly

Text: documentary material (E)

vocal quintet: 2S,3T

perc(4):2vib/2SD/2pedal kick dr/susp.cym/lg gong-2pft-string quartet-

pre-recorded multi track audio for computer playback

high-quality video projection equipment required

World Premiere: 12 May 2002

Museumsquartier, Vienna, Austria

Beryl Korot, video

Ensemble Modern/Synergy Voices

Conductor: Bradley Lubman



With Beryl Korot
Photo: Alice Arnold

City Life

1995

24 min

for ensemble

2.2.2.0-0.0.0.0-perc(3 or 4):2vib/cym/SD/gong/2BD-2pft-strings(1.1.1.1.1)-pre-recorded multi track audio for computer playback

(All musicians amplified except BD, SD and cym)

9790051213191 **Study Score - Hawkes Pocket Score 1319****World Premiere: 07 Mar 1995**

Arsneal de Metz, Metz, France

Ensemble intercontemporain

Conductor: David Robertson

City Life

Steve Reich, arranged by Anthony Fiumara

1995/2005

24 min

for wind band

fl.2cl.asax.2tsax-hn.3tpt.2trbn.btrbn-perc(3 or 4):2vib/cym/SD/gong/2BD-2pft-db(or bass gtr)-pre-recorded multi track audio for computer playback

Duet

1993

5 min

for two solo violins and string ensemble or string orchestra

2 solo vln.4vla.3vlc.db or small string orchestra

World Premiere: 08 Aug 1995

Gstaad Festival, Gstaad, Switzerland

Gstaad Festival Ensemble

Conductor: Yehudi Menuhin

The Cave
Nonesuch 79327



Double Sextet

2007

22 min

for ensemble (or ensemble and pre-recorded tape)

2fl-2cl-2vln-2vcl-2vib-2pft or fl-cl-vln-vcl-vib-pft and pre-recorded tape

Score for Sale as Special Print.

Visit www.boosey.com for more information.**World Premiere: 26 Mar 2008**

University of Richmond, Richmond, VA, USA

eighth blackbird

For Strings (with Winds and Brass)

1987/2004

12 min

for orchestra from *The Four Sections*

4(V=picc).4.4.4-4.4.3.1-2synth-strings(16.16.12.8.6)

World Premiere: 16 Sep 2004

Davies Symphony Hall, San Francisco, CA, USA

San Francisco Symphony

Conductor: Michael Tilson Thomas

The Four Sections

1987

25 min

for orchestra in four movements

4(IV=picc).4.4(IV=bcl).4(IV=dbn)-4.4.4.1-timp.perc(4):2vib/2marimba/

2BD-2pft(=2synth)-strings(16.16.12.8.6)

9790051211524 **Study Score - Hawkes Pocket Score 1152****World Premiere: 07 Oct 1987**

Davies Hall, San Francisco, CA, USA

San Francisco Symphony

Conductor: Michael Tilson Thomas

Music for 18 Musicians

1974-76

55 min

for ensemble

2cl(I,II=bcl)-4pft-perc(6):3marimbass/2xyl/vib-vln.vlc-4female

voices(SSSA)

9790051212392 **Study Score - Hawkes Pocket Score 1239****World Premiere: 24 Apr 1976**

Town Hall, New York, NY, USA

Steve Reich and Musicians

Music for Large Ensemble

1978

17 min

1.0.2.2ssax.0-0.4.0.0-perc:4marimba/2xyl/vib-4pft-2vln.2vla.2vlc.2db
-2female voices (woodwinds,pft,voices and strings amplified)

World Premiere: 01 Jun 1979

Holland Festival, Amsterdam, Netherlands

Nederlands Blazers Ensemble

Conductor: Reinbert de Leeuw

Three Movements

1986

15 min

for orchestra

2.2picc.2.corA.3.3(III=dbn).dbn-4.3.3.1-perc:2marimbas/2vib/

BD-2pft(4 hands)-strings(db=elec.bass)*

Strings: left:6.6.4.4.4;right:6.6.4.4.4

If required for balance, 1st vln section right may be expanded to
8 players.

World Premiere: 03 Apr 1986

Powell Symphony Hall, St Louis, MI, USA

Saint Louis Symphony Orchestra

Conductor: Leonard Slatkin

Triple Quartet

1998

20 min

for amplified string quartet (with two string quartets pre-
recorded via computer), or three amplified string quartets, or
string orchestra.

World Premiere: 22 May 1999

Kennedy Center, Washington, DC, USA

Kronos Quartet

Variations for Vibes, Pianos and Strings

2005

25 min

for vibraphones, pianos and strings

2 pft-4vib-3 string quartets (or small string section*)

*no amplification required if more than 3 to a part

"The instrumental writing in the variations is as beautifully crafted as ever, built upon a rotating sequence of four chords and creating a fast-slow-fast scheme, with the movements getting progressively shorter." (The Guardian)

"Three string quartets spar with four vibraphones, clashing and aligning in turn. Underneath the subtly changing textures the dark ruminations of two pianos provide a moody balance to some of Reich's most buoyant harmonies." (The Times)

World Premiere: 18 Mar 2006

Philharmonie, Köln, Germany
Akram Khan, choreographer
London Sinfonietta
Conductor: Bradley Lubman

Variations for Winds, Strings, and Keyboards

1979

21 min 30 sec

for orchestra

3.3.0.0-0.3.3.1-2pft-3elec.organ-strings

9790051211371 **Study Score - Hawkes Pocket Score 1137**

World Premiere: 14 May 1980

War Memorial Auditorium, San Francisco, CA, USA
Steve Reich, organ
San Francisco Symphony
Conductor: Edo de Waart

Daniel Variations

2006

30 min

for large ensemble

Text: Book of Daniel;

Daniel Pearl (E)

2cl-4pft-perc(6):BD/tam-
t/4vib-*2vln.vla.vlc-
4 voices(*SSTT)

*max. 1 player/voice
per part

Performing with
Ensemble Modern in
Tokyo, Japan

(Photo: Tetsuki Kunishio,
© Ensemble Modern)



"Daniel Variations [is] a haunting work that circles around alternating ideas of celebration and discord, the latter represented literally by the bitter harmonic interval of a second, which nags away somewhere in the score, even when the music attains the quintessentially Reichian qualities of hypnotic rapture." (The Guardian)

"In the most recent pieces Reich has consolidated four decades of invention. Neon-lit textures have given way to dense, dusky landscapes, with tender lyrical passages at the heart of each piece. It's as if Reich were finally letting himself look back in time, perhaps even indulging a secret Romantic urge. Yet, in the tribute to Daniel Pearl, there is also a new influx of coiled power: fleets of pianos and percussion tap out telegraphic patterns, warning of the next big crash." (The New Yorker)

World Premiere: 08 Oct 2006

Barbican Hall, London, UK
 Steve Reich Ensemble / Synergy Vocals
 Conductor: Bradley Lubman

The Desert Music

(full version)

1983

46 min

for 27 amplified voices and orchestra

Text: William Carlos Williams (E)

4(II,III,IV=picc).4(II,III,IV=corA).4(II,III,IV=bcl).4(IV=dbn)-4.4

(I=picc.tpt ad lib).3.1-timp(2players=rototoms).perc(7):med tam-t/

maracas/sticks/2BD/2glsp/2xyl/2vib/2marimba-2pft(4players)-

strings(12.12.9.9.6)

(voices and woodwinds amplified)

9790051209835 **Study Score - Hawkes Pocket Score 983**

World Premiere: 17 Mar 1984

Funkhaus Köln, Großer Sendesaal, Cologne, Germany
 Cologne Chorus and Symphony Orchestra of West German Radio
 Conductor: Peter Eötvös

The Desert Music

(version with reduced strings and brass)

1983, arr. 2001

46 min

for 10 amplified voices and reduced orchestra, brass

arrangement by Alan Pierson

4(II,III,IV=picc).0.0.0-2.2.3.0-timp(2players=rototoms).perc(7):med

tam-t/maracas/sticks/2BD/2glsp/
2xyl/2vib/2marimba-2pft(4players:I,III,IV=synth)-13 solo strings
(fl, pft, marimbas, vib, and voices should all be amplified)

The Desert Music

(version with reduced strings, optional brass)

1983

46 min

for 10 (or 27) amplified voices and reduced orchestra

Text: William Carlos Williams (E)

4(II,III,IV=picc).0.0.0-4.4(I=picc.tpt ad lib).3.1(brass optional)-
timp(2players=rototoms).perc(7):med tam-t/maracas/sticks/2BD/2glsp/
2xyl/2vib/2marimba-2pft(4players:I,III,IV=synth)-13 solo strings
(voices and woodwinds amplified)

World premiere of version: 09 Jan 1986

Richmond, VA, USA

Steve Reich and Musicians

with singers and members of the Brooklyn Philharmonic

Conductor: George Manahan

Tehillim

(orchestral version)

1981

30 min

for voices and orchestra

Text: Psalms 19,34,18,150 (Heb)

4female voices(hiS, 2lyrS, A)

1.picc.1.corA.2.1(opt)-perc(6):maracas/clapping/4tuned tamb without
jingles/marimba/vib/crot-2elec.organ-strings (woodwinds and voices
amplified)

World premiere of version: 16 Sep 1982

Avery Fisher Hall, New York, NY, USA

New York Philharmonic

Conductor: Zubin Mehta

Tehillim

(ensemble version)

1981

30 min

for voices and ensemble

Text: 4 Psalms (Hebrew)

4female voices(hiS, 2lyrS, A)

1.picc.1.corA.2.1(opt)-perc(6):maracas/clapping/4tuned tamb without
jingles/marimba/vib/crot-2elec.organ-string quintet (woodwinds,
voices, and strings amplified)

9790051211890 **Study Score - Hawkes Pocket Score 1189**

Know What Is Above You

1999

3 min 30 sec

for four voices and percussion

Text: Pirke Avot 2:1

3S, A

perc: 2tamborim

World Premiere: 19 Nov 1999

St Ann's, Brooklyn, NY, USA

Anonymous 4

Proverb

1995

14 min

for voices and ensemble

Text: Ludwig Wittgenstein (E)

3lyrS.2T

2vib-2kbd (playing 4 five-octave kbd)

World premiere complete: 10 Feb 1996

Alice Tully Hall, New York, NY, USA

Paul Hillier, director

Steve Reich and Musicians / Theater of Voices

You Are (Variations)

2004

25 min

for voices and large ensemble



Members of
ROSAS performing
Eight Lines,
choreographed by
Anne Teresa De
Keersmaeker

(Photo: Herman
Sorgeloosn)

Text: Rabbi Nachman of Breslov, Psalm 16, Wittgenstein, The Talmud (E, Heb)

3S.1A.2T*

2.1.corA.3.0-0.0.0.0-perc(4):2mar/2vib-4pft-strings (3.3.3.3.1 players or more**)

(All instruments and singers are amplified. Strings should use clip-on contact microphones if possible.)

*1 or 3 to a part (6 or 18 singers). Voices must be amplified.

** no amplification needed if more than 3 players to a part

"You Are is an exceptional score... what is so impressive is the way Reich has written through the pithy texts to achieve music that feels as if we are watching (hearing) music bloom to fill not just the room but the consciousness. Part of this is Reich's brilliant and original variation technique... The music gets richer and richer. At the same time the text...has the quality of an injection of wisdom. Gradually it infects awareness, words, tones, rhythms and meanings. Then there is the sheer visceral sensation of compelling music, insistent in its rhythms, building complexities... a masterpiece."

Los Angeles Times

"You Are (Variations) incorporates "aphoristic truisms" from ancient Hebrew and more recent Wittgenstein... Like a jewel examined in changing light, the text rises and falls through the instrumental texture... The marvel of the work is the newness of its expression, the fresh sounds and messages Reich has found within materials that are already known aspects of his musical language... He continues to find new uses for his 'classic' minimalist techniques, as You Are (Variations) handsomely suggests."

Los Angeles Weekly

World Premiere: 24 Oct 2004

Walt Disney Concert Hall, Los Angeles, CA, USA

Los Angeles Master Chorale

Conductor: Grant Gershon

INSTRUMENTAL SOLOS OR SMALL ENSEMBLE

2x5

2009

20 min 27 sec

for five musicians and tape, or 10 live musicians (rock instruments)

2 drum sets, 2 pft, 4 elec. gtr, 2 bass gtr

World Premiere: 02 Jul 2009

Manchester Velodrome, Manchester, UK

Bang on a Can

Double Sextet

2007

22 min

for ensemble (or ensemble and pre-recorded tape)

2fl-2cl-2vln-2vcl-2vib-2pft or fl-cl-vln-vcl-vib-pft and pre-recorded tape

Score for sale as special rint.
Visit www.boosey.com for more information.

World Premiere: 26 Mar 2008

University of Richmond, Richmond, VA, USA
eighth blackbird

Cello Counterpoint

2003

11 min 30 sec

for cello and pre-recorded tape (or cello octet)

World Premiere: 18 Oct 2003

Krannert Center, Urbana-Champaign, IL, USA
Maya Beiser, cello

Different Trains

1988

27 min

for string quartet and tape

9790051102976 **String Quartet, CD**

9790051104307 **String Quartet, CD**

9790051211685 **Study Score - Hawkes Pocket Score 1168**

World Premiere: 02 Nov 1988

Queen Elizabeth Hall, London, UK
Kronos Quartet

Eight Lines

1983

17 min 30 sec

for ensemble (Revised version of *Octet*)

2fl(=picc).2cl(=bcl)-2pft-strings(2.2.2.2.0)

For performances where the concert hall has a capacity of greater than 200, the fl (but not picc) & cl/bcl must be amplified.

9790051094875 (**Full score**)

World Premiere: 10 Dec 1983

92nd Street Y, New York, NY, USA
Solisti New York
Conductor: Ransom Wilson

Electric Counterpoint

1987

15 min

for electric guitar and tape

gtr soloist and gtr ensemble, ensemble consists of 11 gtr and 2 elec. bass gtr (ensemble may be live or on tape).
CD accompaniment available on rental

9790051390700 **Guitar (score & part)**

World Premiere: 05 Nov 1987

Brooklyn Academy of Music, Brooklyn, NY, USA

Pat Metheny, guitar

Electric Guitar Phase

2000

15 min

for electric guitar and pre-recorded tape

Hague/Vermont Counterpoint

Steve Reich, arranged by Reine-Marie Verhagen

1982/2004

9 min

for solo recorder and tape/recorder ensemble

solo rec (tenor/bass/soprano) and tape/rec ensemble (solo tenor/bass/
soprano/solo soprano/alto, 3 soprano, 3 tenor, 3 bass)

Nagoya Guitars

Steve Reich, arranged by David Tanenbaum

1994

5 min

transcription for two guitars by David Tanebaum in
collaboration with the composer (1996)

9790051390946 **2 Guitars**

Nagoya Marimbas

1994

5 min

for two marimbas

9790051260119 **2 Marimbas**

World Premiere: 21 Dec 1994

Shirakawa Hall, Nagoya College of Music, Nagoya, Japan

Sekar Sakura, marimba / Yuki Kurihara, marimba

New York Counterpoint

1985

11 min 20 sec

for clarinet and tape, or 11 clarinets

(8 clarinets, clarinet (=bass clarinet), 2 bass clarinets)

CD accompaniment available on rental

9790051102822 **Clarinet (score & part)**

World Premiere: 20 Jan 1986

Avery Fisher Hall, New York, NY, USA

Richard Stoltzman, clarinet

New York Counterpoint (arr. for Sax Quartet)

Steve Reich, arranged by Susan Fancher

1985

11 min

Arranged for saxophone quartet and pre-recorded tape by Susan Fancher for the Vienna Saxophone Quartet

sax quartet (SATB) with tape

9790051106035 **Saxophone Quartet, CD**

9790051261710 **Saxophone Ensemble (Full Score)**

World premiere of version: 17 Dec 1995

Ensemble Theater, Vienna, Austria

Vienna Saxophone Quartet

New York Counterpoint (Solo soprano sax and tape)

Steve Reich, arranged by Susan Fancher

1985

11 min

Arrangement for solo soprano sax and pre-recorded tape by Susan Fancher

9790051106042 **Soprano Saxophone, CD**

My Name Is

1967

for three or more recorders, performers, and audience

Triple Quartet

1998

20 min

for amplified string quartet (with two string quartets pre-recorded via computer), or three amplified string quartets, or string orchestra

(See Orchestra or Large Ensemble)

Tokyo/Vermont Counterpoint

Steve Reich, arranged by Miyako Yoshida

1982

9 min

for KAT MIDI mallet and pre-recorded tape

Vermont Counterpoint

1982

9 min

for flute (=piccolo, alto flute) and tape.

Ensemble version for 8 flutes (1=picc, afl.4=picc) & 3afl

CD accompaniment available on rental

9790051590940 **Flute (score & part)****World Premiere: 01 Oct 1982**

Brooklyn Academy of Music, Brooklyn, NY, USA

Ransom Wilson, flute

TAPE
Come Out

1966

13 min

for tape

It's Gonna Rain

1965

17 min

for tape

Melodica

1966

11 min

for tape

PERCUSSION/KEYBOARD ENSEMBLE
Dance Patterns

2002

6 min

for ensemble

2xyl-2vib-2pft

World Premiere: 13 Mar 2003

Palais des Beaux Arts, Brussels, Belgium

Anne Teresa de Keersmaeker, choreographer

Ictus ensemble and Rosas dance company

Drumming

1970-71

1 hr 25 min

for 8 small tuned drums, 3 marimbas, 3 glockenspiels,
2 female voices, whistling and piccolo

Part1: 4pairs of tuned bongo drums 18'-25'

Part2: 3marimbas(6 players), 2female voices 18'-26'

Part3: 3gls(4 players),picc 12'-16'

Part4: complete ensemble 10'-19'

(Each of the four parts may be performed separately.)

World Premiere: 03 Dec 1971

Museum of Modern Art, New York, NY, USA

Steve Reich and Musicians

Know What Is Above You

1999

3 min 30 sec

for four voices and percussion

Text: Pirke Avot 2:1

3S, A

perc: 2tamborim

World Premiere: 19 Nov 1999

St Ann's, Brooklyn, NY, USA

Anonymous 4

Six Pianos

1973

18 - 24 min

for six pianos

(available as *Six Marimbas* for six marimbas)

9790051211937 **Study Score - Hawkes Pocket Score 1193**

9790051103751 **6 Pianos, 12 Hands**

World Premiere: 16 May 1987

John Weber Gallery, New York, NY, USA

Steve Reich and Musicians

Mallet Quartet

2009

16 min

for two marimbas and two vibraphones

World Premiere: 6 dec 2009

Palace of Arts, Budapest, Hungary

Amadinda

Music for Mallet Instruments, Voices, and Organ

1973 16 min 45 sec - 18 min 30 sec
 4marimbas.2glspl.metallophone.2female voices (long tones with organ).
 1female voice (melodic patterns with marimbas).elec.organ

World Premiere: 16 May 1973

John Weber Gallery, New York, NY, USA
 Steve Reich and Musicians

Nagoya Marimbas

1994 5 min
 for two marimbas

(See Solo Instrument or Small Ensemble)

Proverb

1995 14 min
 for voices and ensemble
 Text: Ludwig Wittgenstein (E)

(See Voice(s) and Orchestra or Large Ensemble)

Sextet

1984 28 min
 for percussion and keyboards
 2pft[=2elec.pft(synth)].-perc(4):pft/2vib(bowed)/3marimba/tam-t/
 click sticks/2BD/crot (+ amplification)

World Premiere: 19 Dec 1984

Centre Georges Pompidou, Paris, France
 NEXUS

Six Marimbas

1986 17 min
 transcription of *Six Pianos* (1973) for 6 marimbas
 6 marimbas

9790051103768 **Percussion**

9790051211951 **Study Score - Hawkes Pocket Score 1195**

World Premiere: 20 Apr 1987

Alice Tully Hall, New York, NY, USA

Steve Reich and Musicians / Members of Manhattan Marimba Quartet /
Members of NEXUS

Typing Music

[*Genesis XII*]

1993

3 min

for percussion from *The Cave*, Act I

Amplified computer kbd.2clapping.2claves.2BD



Receiving the Pulitzer Prize for Double Sextet, presented
by Lee C. Bollinger, President Columbia University
(Photo: Eileen Barroso/Columbia University)

The Cave

Steve Reich Ensemble / Paul Hillier
Nonesuch 79327

Cello Counterpoint

Maya Beiser
Nonesuch Records 79891-2

City Life

Ensemble Modern / Peter Rundel
ERCA/BMG 74321 66459 2

Steve Reich Ensemble / Bradley Lubman
Nonesuch 79430

Come Out

Nonesuch 79169

Daniel Variations

Los Angeles Master Chorale / Grant Gershon
Nonesuch 406780-2

The Desert Music

Alarm Will Sound / Ossia / Alan Pierson
Cantaloupe Records CA21009

Steve Reich and Musicians / Brooklyn Philharmonic Orchestra & Chorus /
Michael Tilson Thomas
Nonesuch 79101

Different Trains

Kronos Quartet
Nonesuch 79176

Orchestre National de Lyon / David Robertson
Naïve MO 782167

Smith Quartet
Signum SIGCD064

Drumming

So Percussion
Cantaloupe CA21026

Steve Reich and Musicians
Deutsche Grammophon DG 474 323-2

Steve Reich and Musicians
Nonesuch 79170

Duet

Smith Quartet
Signum SIGCD064

Eight Lines

Bang on a Can
Nonesuch 79225

Ensemble Modern
RCA/BMG 74321 66459 2

London Chamber Orchestra
Virgin 791168-4

London Steve Reich Ensemble / Kevin Griffiths
CPO 777337

Soloisti New York/ Ransom Wilson\
EMI 37345

Electric Counterpoint

Pat Metheny
Nonesuch 79176

Electric Guitar Phase

Dominic Fracsca
Nonesuch 79546

The Four Sections

Orchestre National de Lyon / David Robertson
Naïve MO 782167

London Symphony Orchestra / Michael Tilson Thomas
Nonesuch 79220

It's Gonna Rain

Nonesuch 79169

Music for 18 Musicians

Steve Reich and Musicians
Nonesuch 79448

Steve Reich and Musicians
ECM New Series 78118-21129

Ensemble Modern / Bradley Lubman
BMG 09026-68672

Amadinda and Musicians
Hungaraton 33208

Grand Valley State University New Music Ensemble / Bill Ryan
Innova 678

Music for a Large Ensemble

Alarm Will Sound / Ossia / Alan Pierson
Nonesuch 79546

Steve Reich and Musicians
ECM New Series 78118-21168

Music for Mallet Instruments, Voices, and Organ

Steve Reich and Musicians
Deutsche Grammophon 427 428-2

Steve Reich and Musicians
Nonesuch 79220

Amadinda Percussion Group
Hungaroton 31358

Nagoya Marimbas

Bob Becker / James Preiss
Nonesuch 79430

New York Counterpoint

Roland Diry
RCA/BMG 74321 66459 2

Evan Ziporyn
Nonesuch 79481 - 2

Proverb

Steve Reich Ensemble / Theatre of Voices / Paul Hillier
Nonesuch 79430

Sextet

London Steve Reich Ensemble / Kevin Griffiths
CPO 777337

Manhattan Marimba Quartet / NEXUS / Steve Reich and Musicians
Nonesuch 79138

Amadinda Percussion Group
Hungaroton 31358

Six Marimbas

Nexus / Steve Reich and Musicians / Manhattan Marimba Quartet
Nonesuch 79138

Six Pianos

Steve Reich and Musicians



Different Trains
Nonesuch 79176

Orange Mountain Music 0018

Steve Reich & Musicians
DGG 427 428-2

Tehillim

Alarm Will Sound / Ossia / Alan Pierson
Cantaloupe Records CA21009

Steve Reich and Musicians
ECM New Series 21215

Schoenberg Ensemble / Reinbert de Leeuw
Nonesuch 79295

Three Movements

London Symphony Orchestra / Michael Tilson Thomas
Nonesuch 79295

Three Tales (DVD & CD set)

Steve Reich Ensemble / Synergy Vocals / Bradley Lubman
Nonesuch Records 79662

Tokyo/Vermont Counterpoint

KAT Controller and Tape
Nonesuch 79546

Triple Quartet

Kronos Quartet
Nonesuch 79546

Orchestre National de Lyon / David Robertson
Naïve MO 782167

Smith Quartet
Signum SIGCD064

Variations for Vibes, Pianos and Strings

London Sinfonietta / Alan Pierson
Nonesuch 406780-2

Variations for Winds, Strings, and Keyboards

San Francisco Symphony Orchestra / Edo de Waart
DGG-20/21 Series - 4715912

You Are Variations

Los Angeles Master Chorale / Grant Gershon
Nonesuch Records 79891-2

BH = Boosey & Hawkes/Hendon Music

ms = manuscript

UE = Universal Edition

Year	Work	
1963	Pitch Charts variable instrumentation	ms
1964	Music for 3 or more pianos for piano and tape	ms
1965	It's Gonna Rain for tape	BH
1966	Come Out for tape	BH
	Melodica for tape	BH
1967	Piano Phase for two pianos or two marimbas	UE
	Slow Motion Sound (text score) for tape	ms
	My Name is (text score) for three or more recorders, performers, and audience	BH
	Violin Phase for violin and tape or four violins	UE
1968	Pendulum Music for three or more microphones, amplifiers, loudspeakers, and performers	UE
1969	Pulse Music for phase shifting pulse gate	ms
	Four Log Drums for phase shifting pulse gate and log drums	ms
1970	Four Organs for four electric organs and maracas	UE
	Phase Patterns for four electric organs	
1971	Drumming for percussion, female voices, whistling, and piccolo	BH
1972	Clapping Music for two performers clapping	UE
1973	Six Pianos	BH
	Music for Mallet Instruments, Voices, and Organ	BH
	Music for Pieces of Wood for five pairs of tuned claves	UE
1976	Music for 18 Musicians for ensemble and female voices	BH
1978	Music for Large Ensemble for ensemble and female voices	BH
1979	Octet for two flutes doubling clarinets, two pianos, and string quartet	BH
	Variations for Winds, Strings, and Keyboards for orchestra	BH
1981	Tehillim for voices and ensemble or chamber orchestra	BH
1982	Vermont Counterpoint for flute and tape or 11 flutes	BH
1982 rev. 2000	Tokyo/Vermont Counterpoint for KAT MIDI mallet and pre-recorded tape	BH
1982 rev. 2004	Hague/Vermont Counterpoint for solo recorder and tape/recorder ensemble	BH

1983	Eight Lines revised version of <i>Octet</i> (1979) for ensemble	BH
1984	The Desert Music for chorus and orchestra or ensemble	BH
1985	Sextet for percussion and keyboards	BH
	New York Counterpoint for clarinet and tape or 11 clarinets	BH
1986	Three Movements for orchestra	BH
	Six Marimbas version of <i>Six Pianos</i> (1973)	BH
1987	The Four Sections for orchestra	BH
	Electric Counterpoint for guitar and tape or 11 guitars and 2 bass guitars	BH
1987 rev. 2004	For Strings (with Winds and Brass) for orchestra (see <i>The Four Sections</i>)	BH
1988	Different Trains for string quartet and tape	BH
1990-93	The Cave music and video theatre work, video by Beryl Korot	BH
1993	Duet for two solo violins and string ensemble	BH
	Typing Music I (from <i>The Cave</i> , Act I) for percussion	BH
1994	Nagoya Marimbas for two marimbas	BH
1995	Proverb for voices and ensemble	BH
1995 arr. 2005	City Life for large ensemble and pre-recorded sounds (arranged for wind band by Anthony Fiumara)	BH
1998	Triple Quartet for amplified string quartet (with two string quartets pre-recorded via computer), or three amplified string quartets, or string orchestra	BH
1999	Know What Is Above You for four voices and percussion	BH
2000	Electric Guitar Phase for electric guitar and pre-recorded tape	BH
2000-02	Three Tales music and video opera in three parts, video by Beryl Korot	BH
2002	Dance Patterns for ensemble	BH
2003	Cello Counterpoint for cello and pre-recorded tape (or cello octet)	BH
2004	You Are (Variations) for voices and large ensemble	BH
2005	Variations for Vibes, Pianos and Strings for vibraphones, pianos and strings	BH
2006	Daniel Variations for voices and large ensemble	BH
2007	Double Sextet for ensemble (or ensemble and pre-recorded tape)	BH
2008	2x5 for five musicians and tape, or 10 live musicians (rock instruments)	BH
2009	Mallet Quartet for two marimbas and two vibraphones	BH

Website <http://www.boosey.com/composers>

USA Boosey & Hawkes Inc.
35 East 21st Street, New York, NY 10010
Tel: +1 (212) 358 5300, Fax: +1 (212) 358 5306
composers.us@boosey.com (Promotion)
usrental@boosey.com (Hire)

United Kingdom Boosey & Hawkes Music Publishers Limited
Aldwych House, 71–91 Aldwych, London WC2B 4HN
Tel: +44 (20) 7054 7200, Fax: +44 (20) 7054 7290
composers.uk@boosey.com (Promotion)
UKhire@boosey.com (Hire)

Germany Boosey & Hawkes / Bote & Bock GmbH & Co. KG
Lützowufer 26, 10787 Berlin
Tel: +49 (30) 2500 1300, Fax: +49 (30) 2500 1399
composers.germany@boosey.com (Promotion)
leihbibliothek@boosey.com (Hire)

*In the following countries Boosey & Hawkes operates through agents with whom enquiries should be made and orders placed.
For countries not listed please contact Boosey & Hawkes in London.*

Australia Hal Leonard Australia Pty. Ltd.
4 Lentara Court, Cheltenham Victoria 3192
Tel: +61 (3) 9585 3300, ausclassical@halleonard.com.au

Austria Thomas Sessler Verlag GmbH
Johannesgasse 12, 1010 Wien
Tel: +43 (1) 505 9624, musik@sesslerverlag.at

Belgium Durand–Salabert–Eschig (see **France**)
Auteursbureau ALMO PVBA (for stage works only)
Jan van Rijswijcklaan 282, 2020 Antwerp
Tel: +32 (3) 260 6810/14, info@almo.be

Canada Boosey & Hawkes Inc. (see **USA**)

Croatia Hrvatsko Društvo Skladateljja ZAMP
Berislaviceva 7/11, 10000 Zagreb
Tel: +385 (1) 4816 909, suzana.markovic@hds.hr

Czech Republic Editio Bärenreiter Praha s.r.o.
Bechovická 26, 100 00 Praha 10
Tel: +420 (2) 7400 1925, hire@ebp.cz

Denmark Edition Wilhelm Hansen AS
Bornholmsgade 1, 1266 København K
Tel: +45 3311 7888, ewh@ewh.dk

Estonia & Finland Fennica Gehrman
PO Box 158, 00121 Helsinki, Finland
Tel: 358 (9) 7590 6311, info@fennicagehrman.fi

France Durand–Salabert–Eschig (Universal Music Publishing Group)
16 rue des Fossés Saint-Jacques, 75005 Paris
Tel: +33 (1) 4441 5071, location.rental@umusic.com

Greece SOPE Hellas
51 Samou Street, 151 25 Amaroussio
Tel: +30 (210) 685 7481, sope@hol.gr

Hungary Editio Musica Budapest
Victor Hugó utca 11–15, 1132 Budapest
Tel: +36 (1) 236 1100, emb@emb.hu

- Iceland** Gehrmans Musikförlag AB (see Sweden)
- Israel** Samuel Lewis
4/53 El-Al Street, Herzlia B 46588
Tel: +97 (2) 9955 3017, samlewis@zahav.net.il
- Italy** Universal Music Publishing Ricordi S.r.l.
Via Liguria 4, fr. Sesto Ulteriano, 20098 S.Giuliano Milanese
Tel: +39 (2) 98813 4313, rental.ricordi@umusic.com
- Japan** Schott Japan Company
Kasuga Building, 2-9-3 lidabashi, Chiyoda-ku, Tokyo 102-0072
Tel: +81 (3) 3263 6530, info@schottjapan.com
- Latvia & Lithuania** Gehrmans Musikförlag AB (see **Sweden**)
- Mexico** Boosey & Hawkes Inc. (see **USA**)
- Netherlands** Albersen Verhuur v.o.f
Fijnjekade 160, 2521 DS Den Haag
Tel: +31 (70) 345 0865, verhuur@albersen.nl
- New Zealand** Hal Leonard Australia Pty. Ltd. (see **Australia**)
- Norway** Norsk Musikförlag a/s
Schweigaardsgate 34, Byning F/3 etg., 0190 Oslo
Tel: +47 (2) 300 2017, hire@musikforlaget.no
- Poland** Polskie Wydawnictwo Muzyczne S.A.
ul. Fredry 8, 00-097 Warszawa
Tel: +48 (22) 826 7097, hire@pwm.com.pl
- Portugal** Inter musica Representações Musicais e Artísticas
Av. Almirante Gago Coutinho N° 28 – B, 1000-017 Lisboa
Tel: +35 (1) 217 277 214, helder@intermusica.pt
- Slovak Republic** Editio Bärenreiter Praha s.r.o. (see **Czech Republic**)
- Slovenia** Edicije Društva Slovenskih Skladateljev
Trg francoske revolucije 6/1, 1000 Ljubljana
Tel: +386 (1) 241 5662, edicije@društvo-dss.si
- South Africa** Accent Music C.C.
PO Box 30634, Braamfontein 2017
Tel: +27 (11) 339 1431, aemdon@mweb.co.za
- South America** Barry Editorial Com., Ind., SRL
Av. Pte. R Sáenz Peña 1185, 80 N,
C1035AAG Buenos Aires, República Argentina
Tel: +54 (11) 4383 0745, barry@speedy.com.ar
- Spain** Monge y Boceta Asociados Musicales SL
C/Goya nº 103, 2º Dcha., 28009 Madrid
Tel: +34 91431 6505, myb@mongeyboceta.com
- Sweden** Gehrmans Musikförlag AB
Box 420 26, 126 12 Stockholm
Tel: +46 (8) 610 0600, hire@gehrmans.se
- Switzerland** Atlantis Musikbuchverlag AG
Zollikerstrasse 87, 8008 Zürich
Tel: +41 (43) 499 8660, atlantismusik@tele2.ch

Weblinks

www.boosey.com/reich
www.myspace.com/stevereichmusic
www.stevereich.com

For information on the following composers and many more please visit www.boosey.com/composers:

Michel van der Aa	Elena Kats-Chernin
John Adams	Giselher Klebe
Louis Andriessen	Gideon Klein
Dominick Argento	Erwin Koch-Raphael
Béla Bartók	Barbara Kolb
Jack Beeson	Hans Krása
David Benoit	Simon Laks
Leonard Bernstein	Benjamin Lees
Oscar Bettison	Magnus Lindberg
Frank Michael Beyer	Jonathan Lloyd
Harrison Birtwistle	Ami Maayani
Boris Blacher	Tod Machover
Benjamin Britten	Steven Mackey
Elliott Carter	James MacMillan
Enrico Chapela	Igor Markevitch
Qigang Chen	Wynton Marsalis
Unsuik Chin	Bohuslav Martinů
Anna Clyne	Nicholas Maw
Aaron Copland	Peter Maxwell Davies
Chick Corea	Edgar Meyer
Sebastian Currier	Charles Mingus
Michael Daugherty	Meredith Monk
Brett Dean	Olga Neuwirth
Frederick Delius	Helmut Oehring
David Del Tredici	Jacques Offenbach
Paquito D'Rivera	Andrzej Panufnik
Jacob Druckman	Serge Prokofieff
Vernon Duke	Serge Rachmaninoff
Gottfried von Einem	Einojuhani Rautavaara
Edward Elgar	Steve Reich
Howard Ferguson	Ned Rorem
Irving Fine	Christopher Rouse
Gerald Finzi	Iris ter Schiphorst
Roberto Gerhard	Annette Schlünz
Alberto Ginastera	Wolfgang von Schweinitz
Detlev Glanert	Kurt Schwertsik
Berthold Goldschmidt	Leopold Spinner
Oswaldo Golijov	Richard Strauss
Henryk Mikołaj Górecki	Igor Stravinsky
HK Gruber	Wladyslaw Szpilman
Pavel Haas	Andrew Toovey
Andrew Hill	Michael Torke
York Höller	Mark-Anthony Turnage
Robin Holloway	Claude Vivier
David Horne	Jaromír Weinberger
John Ireland	Iannis Xenakis
Gordon Jacob	Du Yun
Karl Jenkins	Isang Yun
Johannes Kalitzke	Hans Zender

BOOSEY & HAWKES

an  company