

SIX PLANOS

PLAYER 1

Steve Reich
(1973)

I ♩ = ca. 192 (1973)

1 (6-10x) 2 (6-10x)* 3 (6-10x) 4 (6-10x) 5 (6-10x) 6 (6-10x) 7 (6-10x)

8 (6-10x) 9 (6-10x) 10 (2-4x)† 11 (1-3x) 12 (4-6x) 13 (3-6x) 14 (2-4x) 15 (6-10x)

16 (2-4x) 17 (3-6x) 18 (2-4x) 19 (6-10x) 20 (2-4x) 21 (3-6x) 22 (2-3x) 23

24 (3-5x) 25 26 (2-3x) 27 28 (2-3x) 29 30 (2-3x) 31

32 (2-4x) 33 (4-6x) 34 (2-4x) 35 (6-10x) 36 (6-10x) 37 (6-10x) 38 (6-10x) 39 (6-10x)

Player 5:

(Player 5)

Player 6:

(Player 5)

Player 6:

Player 4:

Player 5:

sub. f

* Players 4 and 5 make eye contact and begin together at **2** . They may, but need not move to measures **3**, **4**, **5**, etc., together. However, when one player moves to the next bar, the other should join on the next repeat. The same applies for all “build ups” throughout the piece at bars **35** - **42** , **64** - **74**, etc.

† Crescendi and decrescendi over repeated measures last for the duration of the complete repetition. Players 4, 5, and 6 should make eye contact and diminuendo together. The same applies for players 5 and 6 at 43 and similarly for other players throughout the piece.

PLAYER 1

40 (6-10x) 41 (6-10x) 42 (6-10x) 43 (2-4x) 44 (1-3x) 45 (2-4x) 46 (8-12x)

(Player 5) Player 6: *mf* *f*

47 (2-4x) 48 (2-4x) 49 (2-4x) 50 (10-12x) 51 (2-4x) 52 (2-4x) 53 (2-3x) 54

(Player 6) *n* *n* *f* *n* *n*

55 (8-10x) 56 57 (2-3x) 58 59 (2-4x) 60 (3-6x) 61 (2-4x) 62 (3-6x) 63 (4-8x)*

(Player 6) Player 4: Player 5: *f* *n* *n*

II 64 (2-4x) 65 (2-4x) 66 (2-4x) 67 (6-10x)[†] 68 (6-10x) 69 (6-10x) 70 (6-10x) 71 (6-10x)

(*mf*) Player 3: Player 6: Player 5:[†] *mf* *f*

72 (6-10x) 73 (6-10x) 74 (6-10x) 75 (2-4x) 76 (1-3x) 77 (2-4x) 78 (10-12x) 79 (2-4x) 80 (10-12x)

(Player 5) Player 6: *n* *n* *f*

81 (2-4x) 82 (4-8x) 83 (2-4x) 84 (10-12x) 85 (2-4x) 86 (4-8x) 87 (2-4x) 88 (10-12x)

(Player 5) Player 6: *n* *n* *f*

* Player 1 nods head on downbeat two repeats (two bars) before 64 (67) as a cue for all players to change together.

† Players 4 and 5 make eye contact and begin together at 67.

PLAYER 1

89 (2-4x) 90 (4-8x) 91 (2-3x) 92 93 (5-6x) 94 95 (1-2x) 96

(Player 5)

Player 6:

97 (2-4x) 98 99 (1-2x) 100 101 (2-4x) 102 (4-6x) 103 (2-4x) 104 (6-10x)

Player 6:

Player 4:

Player 6:

105 (6-10x) 106 (6-10x) 107 (6-10x) 108 (6-10x) 109 (6-10x) 110 (6-10x) 111 (6-10x) 112 (2-4x)

Player 6:

113 (1-3x) 114 (2-4x) 115 (8-12x) 116 (2-4x) 117 (1-3x) 118 (2-4x) 119 (10-12x) 120 (2-4x)

Player 6:

121 (1-3x) 122 (2-4x) 123 (10-12x) 124 (2-4x) 125 (2-4x)* 126 (4-8x) 127 (4-6x) 128 (4-8x)†

Player 6:

Player 4:*

Player 3:

* Either Player 4 or 5 nods on downbeat two repeats (two bars) before 126, so both arrive at 126 together.

† Player 1 nods head on downbeat two repeats (two bars) before 129 (III) as a cue for all players to change together.

PLAYER 1

III

129 (3-6x) *mf*

130 (3-6x)

131 (2-6x)*

132 (2-4x)

133 (6-10x)

134 (6-10x)

135 (6-10x)

(Player 3) *mf*

Player 6:

Player 4:*

Player 5: *f*

136 (6-10x)

137 (6-10x)

138 (6-10x)

139 (6-10x)

140 (6-10x)

141 (3-6x)†

142 (2-4x)

(Player 5)

143 (6-10x)

144 (6-10x)

145 (6-10x)

146 (6-10x)

147 (6-10x)

148 (6-10x)

149 (6-10x)

Player 6:

150 (6-10x)

151 (3-6x)

152 (2-4x)

153 (6-10x)

154 (6-10x)

155 (6-10x)

156 (6-10x)

(Player 6)

157 (6-10x)

158 (6-10x)

159 (6-10x)

160 (6-10x)

161 (2-4x)

162 (4-6x)

163 (4-8x)**

poco f

(Player 6)

mf

poco f

- Players 4 and 5 make eye contact and fade out together.

† Players 4, 5, and 6 make eye contact and diminuendo together.

** Player 1 nods head during the repeats of bar 163 as a cue that in two bars (two repeats) all players end together.

SIX PIANOS

PLAYER 2

Steve Reich
(1973)

I ♩ = ca. 192

1 (6-10x) 2 (6-10x)* 3 (6-10x) 4 (6-10x) 5 (6-10x) 6 (6-10x) 7 (6-10x)

8 (6-10x) 9 (6-10x) 10 (2-4x)† 11 (1-3x) 12 (4-6x) 13 (3-6x) 14 (2-4x) 15 (6-10x)

16 (2-4x) 17 (3-6x) 18 (2-4x) 19 (6-10x) 20 (2-4x) 21 (3-6x) 22 (2-3x) 23

24 (3-5x) 25 26 (2-3x) 27 28 (2-3x) 29 30 (2-3x) 31

32 (2-4x) 33 (4-6x) 34 (2-4x) 35 (6-10x) 36 (6-10x) 37 (6-10x) 38 (6-10x) 39 (6-10x)

Player 5: *mf* *f*

(Player 5) *f*

Player 6: *mf* *f*

(Player 5) *f*

(Player 6) *f*

Player 4: *sub. f*

Player 6: *f*

* Players 4 and 5 make eye contact and begin together at [2]. They may, but need not move to measures [3], [4], [5], etc., together. However, when one player moves to the next bar, the other should join on the next repeat. The same applies for all "build ups" throughout the piece at bars [35] - [42], [64] - [74], etc.

† Crescendi and decrescendi over repeated measures last for the duration of the complete repetition. Players 4, 5, and 6 should make eye contact and diminuendo together. The same applies for players 5 and 6 at [43] and similarly for other players throughout the piece.

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PLAYER 2

40 (6-10x) 41 (6-10x) 42 (6-10x) 43 (2-4x) 44 (1-3x) 45 (2-4x) 46 (8-12x)

(Player 6)

47 (2-4x) 48 (2-4x) 49 (2-4x) 50 (10-12x) 51 (2-4x) 52 (2-4x) 53 (2-3x) 54

(Player 6)

55 (8-10x) 56 57 (2-3x) 58 59 (2-4x) 60 (3-6x) 61 (2-4x) 62 (3-6x) 63 (4-8x)*

(Player 6) Player 4: Player 5:

II 64 (2-4x) 65 (2-4x) 66 (2-4x) 67 (6-10x)[†] 68 (6-10x) 69 (6-10x) 70 (6-10x) 71 (6-10x)

(mf) Player 3: Player 6: Player 5:[†]

72 (6-10x) 73 (6-10x) 74 (6-10x) 75 (2-4x) 76 (1-3x) 77 (2-4x) 78 (10-12x) 79 (2-4x) 80 (10-12x)

(Player 5) Player 6:

81 (2-4x) 82 (4-8x) 83 (2-4x) 84 (10-12x) 85 (2-4x) 86 (4-8x) 87 (2-4x) 88 (10-12x)

(Player 5) (Player 6)

* Player 1 nods head on downbeat two repeats (two bars) before 64 (II) as a cue for all players to change together.

† Players 4 and 5 make eye contact and begin together at 67.

PLAYER 2

89 (2-4x) 90 (4-8x) 91 (2-3x) 92 93 (5-6x) 94 95 (1-2x) 96

(Player 5)

(Player 6)

n *f*

97 (2-4x) 98 99 (1-2x) 100 101 (2-4x) 102 (4-6x) 103 (2-4x) 104 (6-10x)

(Player 6)

Player 4: *sub. f*

Player 6: *f*

n

105 (6-10x) 106 (6-10x) 107 (6-10x) 108 (6-10x) 109 (6-10x) 110 (6-10x) 111 (6-10x) 112 (2-4x)

(Player 6)

n

113 (1-3x) 114 (2-4x) 115 (8-12x) 116 (2-4x) 117 (1-3x) 118 (2-4x) 119 (10-12x) 120 (2-4x)

(Player 6)

n *f* *n* *f* *n*

121 (1-3x) 122 (2-4x) 123 (10-12x) 124 (2-4x) 125 (2-4x)* 126 (4-8x) 127 (4-6x) 128 (4-8x)†

(Player 6)

Player 4: *f*

Player 3:

n

* Either Player 4 or 5 nods on downbeat two repeats (two bars) before 126 so both arrive at 126 together.

† Player 1 nods head on downbeat two repeats (two bars) before 129 (III) as a cue for all players to change together.

PLAYER 2

III

129 (3-6x) 130 (3-6x) 131 (2-6x)* 132 (2-4x) 133 (6-10x) 134 (6-10x) 135 (6-10x)

(Player 3) Player 6: Player 4: * Player 5:

136 (6-10x) 137 (6-10x) 138 (6-10x) 139 (6-10x) 140 (6-10x) 141 (3-6x)† 142 (2-4x)

(Player 5)

143 (6-10x) 144 (6-10x) 145 (6-10x) 146 (6-10x) 147 (6-10x) 148 (6-10x) 149 (6-10x)

Player 6:

150 (6-10x) 151 (3-6x) 152 (2-4x) 153 (6-10x) 154 (6-10x) 155 (6-10x) 156 (6-10x)

(Player 6)

157 (6-10x) 158 (6-10x) 159 (6-10x) 160 (6-10x) 161 (2-4x) 162 (4-6x) 163 (4-8x)**

(Player 6)

poco f

mf *f*

* Players 4 and 5 make eye contact and fade out together.

† Players 4, 5, and 6 make eye contact and diminuendo together.

** Player 1 nods head during the repeats of bar 163 as a cue that in two bars (two repeats) all players end together.

SIX PIANOS

PLAYER 3

Steve Reich
(1973)

$\text{♩} = \text{ca. } 192$

I

1 (6-10x) 2 (6-10x)* 3 (6-10x) 4 (6-10x) 5 (6-10x) 6 (6-10x) 7 (6-10x)

mf
Player 5:

8 (6-10x) 9 (6-10x) 10 (2-4x)† 11 (1-3x) 12 (4-6x) 13 (3-6x) 14 (2-4x) 15 (6-10x)

(Player 5)
Player 6:

16 (2-4x) 17 (3-6x) 18 (2-4x) 19 (6-10x) 20 (2-4x) 21 (3-6x) 22 (2-3x) 23

(Player 5)
(Player 6)

24 (3-5x) 25 26 (2-3x) 27 28 (2-3x) 29 30 (2-3x) 31

(Player 5)
(Player 6)

32 (2-4x) 33 (4-6x) 34 (2-4x) 35 (6-10x) 36 (6-10x) 37 (6-10x) 38 (6-10x) 39 (6-10x)

Player 4:
Player 6:

sub. f

* Players 4 and 5 make eye contact and begin together at 2. They may, but need not move to measures 3, 4, 5, etc., together. However, when one player moves to the next bar, the other should join on the next repeat. The same applies for all "build ups" throughout the piece at bars 35 - 42, 64 - 74, etc.

† Crescendi and decrescendi over repeated measures last for the duration of the complete repetition. Players 4, 5, and 6 should make eye contact and diminuendo together. The same applies for players 5 and 6 at 43 and similarly for other players throughout the piece.

PLAYER 3

40 (6-10x) 41 (6-10x) 42 (6-10x) 43 (2-4x) 44 (1-3x) 45 (2-4x) 46 (8-12x)

(Player 6)

47 (2-4x) 48 (2-4x) 49 (2-4x) 50 (10-12x) 51 (2-4x) 52 (2-4x) 53 (2-3x) 54

(Player 6)

55 (8-10x) 56 57 (2-3x) 58 59 (2-4x) 60 (3-6x) 61 (2-4x) 62 (3-6x) 63 (4-8x)*

f

Player 4: Player 5:

II 64 (2-4x) 65 (2-4x) 66 (2-4x) 67 (6-10x)† 68 (6-10x) 69 (6-10x) 70 (6-10x) 71 (6-10x)

mf

Player 1: Player 6: Player 5:†

72 (6-10x) 73 (6-10x) 74 (6-10x) 75 (2-4x) 76 (1-3x) 77 (2-4x) 78 (10-12x) 79 (2-4x) 80 (10-12x)

(Player 5)

Player 6:

81 (2-4x) 82 (4-8x) 83 (2-4x) 84 (10-12x) 85 (2-4x) 86 (4-8x) 87 (2-4x) 88 (10-12x)

(mf)

(Player 5)

(Player 6)

* Player 1 nods head on downbeat two repeats (two bars) before [64: (II)] as a cue for all players to change together.

† Players 4 and 5 make eye contact and begin together at [67].

PLAYER 3

89 (2-4x) 90 (4-8x) 91 (2-3x) 92 93 (5-6x) 94 95 (1-2x) 96

(mf)

(Player 5)

(Player 6)

97 (2-4x) 98 99 (1-2x) 100 101 (2-4x) 102 (4-6x) 103 (2-4x) 104 (6-10x)

(mf)

(Player 6)

Player 4: sub.f

Player 6: f

105 (6-10x) 106 (6-10x) 107 (6-10x) 108 (6-10x) 109 (6-10x) 110 (6-10x) 111 (6-10x) 112 (2-4x)

(mf)

(Player 6)

113 (1-3x) 114 (2-4x) 115 (8-12x) 116 (2-4x) 117 (1-3x) 118 (2-4x) 119 (10-12x) 120 (2-4x)

(mf)

(Player 6)

121 (1-3x) 122 (2-4x) 123 (10-12x) 124 (2-4x) 125 (2-4x)* 126 (4-8x) 127 (4-6x) 128 (4-8x)†

(mf)

(Player 6)

Player 4:*

* Either Player 4 or 5 nods on downbeat two repeats (two bars) before 126 so both arrive at 126 together.

† Player 1 nods head on downbeat two repeats (two bars) before 129 (III) as a cue for all players to change together.

PLAYER 3

III

129 (3-6x) *mf* (Player 4)

130 (3-6x)

131 (2-6x)*

132 (2-4x)

133 (6-10x)

134 (6-10x)

135 (6-10x)

Player 6:

Player 4: *

Player 5: *f*

136 (6-10x)

137 (6-10x)

138 (6-10x)

139 (6-10x)

140 (6-10x)

141 (3-6x)†

142 (2-4x)

(Player 5)

143 (6-10x)

144 (6-10x)

145 (6-10x)

146 (6-10x)

147 (6-10x)

148 (6-10x)

149 (6-10x)

Player 6:

150 (6-10x)

151 (3-6x)

152 (2-4x)

153 (6-10x)

154 (6-10x)

155 (6-10x)

156 (6-10x)

(Player 6)

157 (6-10x)

158 (6-10x)

159 (6-10x)

160 (6-10x)

161 (2-4x)

162 (4-6x)

163 (4-8x)**

poco f

(Player 6)

poco f

* Players 4 and 5 make eye contact and fade out together.

† Players 4, 5, and 6 make eye contact and diminuendo together.

** Player 1 nods head during the repeats of bar 163 as a cue that in two bars (two repeats) all players end together.

PLAYER 4

SIX PIANOS

Steve Reich
(1973)

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1 (6-10x) 2 (6-10x)* 3 (6-10x) 4 (6-10x) 5 (6-10x) 6 (6-10x) 7 (6-10x)

8 (6-10x) 9 (6-10x) 10 (2-4x)† 11 (1-3x) 12 (4-6x) 13 (3-6x) 14 (2-4x) 15 (6-10x)

16 (2-4x) 17 (3-6x) 18 (2-4x) 19 (6-10x) 20 (2-4x) 21 (3-6x) 22 (2-3x) 23

24 (3-5x) 25 26 (2-3x) 27 28 (2-3x) 29 30 (2-3x) 31

32 (2-4x) 33 (4-6x) 34 (2-4x) 35 (6-10x) 36 (6-10x) 37 (6-10x) 38 (6-10x) 39 (6-10x)

Player 3: Player 5: Player 6:

mf *sub.f* *mf*

* Players 4 and 5 make eye contact and begin together at 2. They may, but need not move to measures 3, 4, 5, etc., together. However, when one player moves to the next bar, the other should join on the next repeat. The same applies for all "build ups" throughout the piece at bars 35 - 42, 64 - 74, etc.

† Crescendi and decrescendi over repeated measures last for the duration of the complete repetition. Players 4, 5, and 6 should make eye contact and diminuendo together. The same applies for players 5 and 6 at 43 and similarly for other players throughout the piece.

PLAYER 4

40 (6-10x) 41 (6-10x) 42 (6-10x) 43 (2-4x) 44 (1-3x) 45 (2-4x) 46 (8-12x)

(Player 5) Player 6: *mf* *n* *f*

47 (2-4x) 48 (2-4x) 49 (2-4x) 50 (10-12x) 51 (2-4x) 52 (2-4x) 53 (2-3x) 54

(Player 6) *n* *n* *f* *n* *n*

55 (8-10x) 56 57 (2-3x) 58 59 (2-4x) 60 (3-6x) 61 (2-4x) 62 (3-6x) 63 (4-8x)*

(Player 6) *f* *n* *n* *n* *n* Player 5: *n*

II 64 (2-4x) 65 (2-4x) 66 (2-4x) 67 (6-10x)[†] 68 (6-10x) 69 (6-10x) 70 (6-10x) 71 (6-10x)

Player 3: *mf* Player 6: *n* *mf* *f*

72 (6-10x) 73 (6-10x) 74 (6-10x) 75 (2-4x) 76 (1-3x) 77 (2-4x) 78 (10-12x) 79 (2-4x) 80 (10-12x)

(Player 5) *mf* *n* *n* *f*

Player 6: *n* *n* *f*

81 (2-4x) 82 (4-8x) 83 (2-4x) 84 (10-12x) 85 (2-4x) 86 (4-8x) 87 (2-4x) 88 (10-12x)

(Player 5) *n* *n* *f*

(Player 6) *n* *n* *f*

* Player 1 nods head on downbeat two repeats (two bars) before 64 (II) as a cue for all players to change together.

† Players 4 and 5 make eye contact and begin together at 67.

PLAYER 4

89 (2-4x) 90 (4-8x) 91 (2-3x) 92 93 (5-6x) 94 95 (1-2x) 96

(Player 5)

(Player 6)

97 (2-4x) 98 99 (1-2x) 100 101 (2-4x) 102 (4-6x) 103 (2-4x) 104 (6-10x)

(Player 6)

sub. *f* *mf*

105 (6-10x) 106 (6-10x) 107 (6-10x) 108 (6-10x) 109 (6-10x) 110 (6-10x) 111 (6-10x) 112 (2-4x)

(Player 6)

113 (1-3x) 114 (2-4x) 115 (8-12x) 116 (2-4x) 117 (1-3x) 118 (2-4x) 119 (10-12x) 120 (2-4x)

(Player 6)

121 (1-3x) 122 (2-4x) 123 (10-12x) 124 (2-4x) 125 (2-4x) * 126 (4-8x) 127 (4-6x) 128 (4-8x) †

(Player 6)

Player 5: *

Player 3: †

* Either Player 4 or 5 nods on downbeat two repeats (two bars) before 126 so both arrive at 126 together.

† Player 1 nods head on downbeat two repeats (two bars) before 129 (III) as a cue for all players to change together.

PLAYER 4

III 129 (3-6x) 130 (3-6x) 131 (2-6x)* 132 (2-4x) 133 (6-10x) 134 (6-10x) 135 (6-10x)

(*mf*) (Player 3) *mf* *n* *mf* *n* *f*

Player 6: Player 5:*

136 (6-10x) 137 (6-10x) 138 (6-10x) 139 (6-10x) 140 (6-10x) 141 (3-6x)† 142 (2-4x) *mf*

(Player 5) *n*

143 (6-10x) 144 (6-10x) 145 (6-10x) 146 (6-10x) 147 (6-10x) 148 (6-10x) 149 (6-10x)

Player 6: *f*

150 (6-10x) 151 (3-6x) 152 (2-4x) 153 (6-10x) 154 (6-10x) 155 (6-10x) 156 (6-10x)

(Player 6) *n* *ff*

157 (6-10x) 158 (6-10x) 159 (6-10x) 160 (6-10x) 161 (2-4x) 162 (4-6x) 163 (4-8x)** *poco f*

(Player 6) *mf* *poco f*

* Players 4 and 5 make eye contact and fade out together.

† Players 4, 5, and 6 make eye contact and diminuendo together.

** Player 1 nods head during the repeats of bar 163 as a cue that in two bars (two repeats) all players end together.

SIX PIANOS

PLAYER 5

Steve Reich
(1973)

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1 (6-10x) 2 (6-10x)* 3 (6-10x) 4 (6-10x) 5 (6-10x) 6 (6-10x)

7 (6-10x) 8 (6-10x) 9 (6-10x) 10 (2-4x)† 11 (1-3x) 12 (4-6x)

13 (3-6x) 14 (2-4x) 15 (6-10x) 16 (2-4x) 17 (3-6x) 18 (2-4x)

19 (6-10x) 20 (2-4x) 21 (3-6x) 22 (2-3x) 23

24 (3-5x) 25 26 (2-3x) 27 28 (2-3x) 29

30 (2-3x) 31 32 (2-4x) 33 (4-6x) 34 (2-4x) 35 (6-10x)

36 (6-10x) 37 (6-10x) 38 (6-10x) 39 (6-10x) 40 (6-10x) 41 (6-10x)

* Players 4 and 5 make eye contact and begin together at 2. They may, but need not move to measures 3, 4, 5, etc., together. However, when one player moves to the next bar, the other should join on the next repeat. The same applies for all "build ups" throughout the piece at bars 35 - 42, 64 - 74, etc.

† Crescendi and decrescendi over repeated measures last for the duration of the complete repetition. Players 4, 5, and 6 should make eye contact and diminuendo together. The same applies for players 5 and 6 at 43 and similarly for other players throughout the piece.

PLAYER 5

[illegible]

* Player 1 nods head on downbeat two repeats (two bars) before **64** (**II**) as a cue for all players to change together.

† Players 4 and 5 make eye contact and begin together at 67.

PLAYER 5

85 (2-4x) 86 (4-8x) 87 (2-4x) 88 (10-12x) 89 (2-4x) 90 (4-8x)

(Player 6) *n* *n* *f*

91 (2-3x) 92 93 (5-6x) 94 95 (1-2x) 96

(Player 6) *n* *f*

97 (2-4x) 98 99 (1-2x) 100 101 (2-4x) 102 (4-6x)

(Player 6) *n* *sub. f* Player 4:

103 (2-4x) 104 (6-10x) 105 (6-10x) 106 (6-10x) 107 (6-10x)

(Player 4) *mf* Player 6: *f*

108 (6-10x) 109 (6-10x) 110 (6-10x) 111 (6-10x) 112 (2-4x)

(Player 6) *mf* *n*

113 (1-3x) 114 (2-4x) 115 (8-12x) 116 (2-4x) 117 (1-3x) 118 (2-4x)

(*mf*) (Player 6) *n* *f* *n* *n*

119 (10-12x) 120 (2-4x) 121 (1-3x) 122 (2-4x) 123 (10-12x) 124 (2-4x)

(Player 6) *f* *n* *n* *f* *n*

PLAYER 5

125 (2-4x)* 126 (4-8x) 127 (4-6x) 128 (4-8x)† 129 (3-6x) 130 (3-6x)

Player 4* Player 3: Player 4: Player 6:

131 (2-6x)** 132 (2-4x) 133 (6-10x) 134 (6-10x) 135 (6-10x) 136 (6-10x)

Player 4: (mf)

137 (6-10x) 138 (6-10x) 139 (6-10x) 140 (6-10x) 141 (3-6x)††

(Player 4) mf

142 (2-4x) 143 (6-10x) 144 (6-10x) 145 (6-10x) 146 (6-10x)

Player 6: f

147 (6-10x) 148 (6-10x) 149 (6-10x) 150 (6-10x) 151 (3-6x)

(Player 6) n

152 (2-4x) 153 (6-10x) 154 (6-10x) 155 (6-10x) 156 (6-10x) 157 (6-10x)

mf (Player 6) f

158 (6-10x) 159 (6-10x) 160 (6-10x) 161 (2-4x) 162 (4-6x) 163 (4-8x)***

(Player 6) poco f

* Either Player 4 or 5 nods on downbeat two repeats (two bars) before 126 so both arrive at 126 together.

† Player 1 nods head on downbeat two repeats (two bars) before 129 (III) as a cue for all players to change together.

** Players 4 and 5 make eye contact and fade out together.

†† Players 4, 5, and 6 make eye contact and diminuendo together.

***Player 1 nods head during the repeats of bar 163 as a cue that in two bars (two repeats) all players end together.

SIX PIANOS

PLAYER 6

Steve Reich
(1973)

♩ = ca. 192

Measure numbers and rhythmic patterns (in parentheses):

- 1 (6-10x)
- 2 (6-10x)
- 3 (6-10x)
- 4 (6-10x)
- 5 (6-10x)
- 6 (6-10x)
- 7 (6-10x)
- 8 (6-10x)
- 9 (6-10x)
- 10 (2-4x)†
- 11 (1-3x)
- 12 (4-6x)
- 13 (3-6x)
- 14 (2-4x)
- 15 (6-10x)
- 16 (2-4x)
- 17 (3-6x)
- 18 (2-4x)
- 19 (6-10x)
- 20 (2-4x)
- 21 (3-6x)
- 22 (2-3x)
- 23
- 24 (3-5x)
- 25
- 26 (2-3x)
- 27
- 28 (2-3x)
- 29
- 30 (2-3x)
- 31
- 32 (2-4x)
- 33 (4-6x)
- 34 (2-4x)
- 35 (6-10x)*
- 36 (6-10x)
- 37 (6-10x)
- 38 (6-10x)

Player 5 is indicated for measures 1-32. Player 4 is indicated for measures 33-38. Dynamics include *mf*, *f*, *n*, and *sub.f*.

* Players 4 and 5 make eye contact and begin together at 2. They may, but need not move to measures 3, 4, 5, etc., together. However, when one player moves to the next bar, the other should join on the next repeat. The same applies for all "build ups" throughout the piece at bars 33 - 42, 64 - 74, etc.

† Crescendi and decrescendi over repeated measures last for the duration of the complete repetition. Players 4, 5, and 6 should make eye contact and diminuendo together. The same applies for players 5 and 6 at 43 and similarly for other players throughout the piece.

PLAYER 6

39 (6-10x) 40 (6-10x) 41 (6-10x) 42 (6-10x) 43 (2-4x) 44 (1-3x)

(Player 5)

45 (2-4x) 46 (8-12x) 47 (2-4x) 48 (2-4x) 49 (2-4x) 50 (10-12x)

(Player 5)

51 (2-4x) 52 (2-4x) 53 (2-3x) 54 55 (8-10x) 56

(Player 5)

57 (2-3x) 58 59 (2-4x) 60 (3-6x) 61 (2-4x) 62 (3-6x) 63 (4-8x)*

(Player 5)

II 64 (2-4x) 65 (2-4x) 66 (2-4x) 67 (6-10x)† 68 (6-10x) 69 (6-10x)

Player 3: Player 1: Player 5: Players 4 and 5:†

70 (6-10x) 71 (6-10x) 72 (6-10x) 73 (6-10x) 74 (6-10x) 75 (2-4x) 76 (1-3x)

(Players 4 and 5)

77 (2-4x) 78 (10-12x) 79 (2-4x) 80 (10-12x) 81 (2-4x) 82 (4-8x) 83 (2-4x)

(Player 5)

* Player 1 nods head on downbeat two repeats (two bars) before 64 (II) as a cue for all players to change together.

† Players 4 and 5 make eye contact and begin together at 67.

PLAYER 6

84 (10-12x) 85 (2-4x) 86 (4-8x) 87 (2-4x) 88 (10-12x) 89 (2-4x) 90 (4-8x)

91 (2-3x) 92 93 (5-6x) 94 95 (1-2x) 96

97 (2-4x) 98 99 (1-2x) 100 101 (2-4x) 102 (4-6x)

103 (2-4x) 104 (6-10x) 105 (6-10x) 106 (6-10x) 107 (6-10x) 108 (6-10x)

109 (6-10x) 110 (6-10x) 111 (6-10x) 112 (2-4x) 113 (1-3x) 114 (2-4x)

115 (8-12x) 116 (2-4x) 117 (1-3x) 118 (2-4x) 119 (10-12x) 120 (2-4x) 121 (1-3x)

122 (2-4x) 123 (10-12x) 124 (2-4x) 125 (2-4x)* 126 (4-8x) 127 (4-6x)

* Either Player 4 or 5 nods on downbeat two repeats (two bars) before 126 so both arrive at 126 together.

PLAYER 6

III

128
(4-8x)*

129
(3-6x)

130
(3-6x)

131
(2-6x)†

132
(2-4x)

133
(6-10x)

mf

n

mf

Player 5:†

n

f

Players 4 and 5:

134
(6-10x)

135
(6-10x)

136
(6-10x)

137
(6-10x)

138
(6-10x)

139
(6-10x)

(Players 4 and 5)

140
(6-10x)

141
(3-6x)**

142
(2-4x)

143
(6-10x)

144
(6-10x)

145
(6-10x)

(Players 4 and 5)

Player 5:**

n

f

146
(6-10x)

147
(6-10x)

148
(6-10x)

149
(6-10x)

150
(6-10x)

151
(3-6x)

(Player 5)

n

152
(2-4x)

153
(6-10x)

154
(6-10x)

155
(6-10x)

156
(6-10x)

157
(6-10x)

(Player 5)

mf

ff

158
(6-10x)

159
(6-10x)

160
(6-10x)

161
(2-4x)

162
(4-6x)

163
(4-8x)††

(Player 5)

mf

poco

f

poco

f

† Player 1 nods head on downbeat two repeats (two bars) before 129 (III) as a cue for all players to change together.

* Players 4 and 5 make eye contact and fade out together.

** Players 4, 5, and 6 make eye contact and diminuendo together.

†† Player 1 nods head during the repeats of bar 163 as a cue that in two bars (two repeats) all players end together.