Steve Reich

New York Counterpoint

for clarinet and tape
or clarinet ensemble

Full Score

Hendon Music
Boosey & Hawkes

STEVE REICH

NEW YORK COUNTERPOINT

for Clarinet and Tape
or Clarinet Ensemble

Commissioned by the Fromm Music Foundation
for Richard Stolzman

First performed January 20, 1986
at Avery Fisher Hall, New York, New York
by Richard Stolzman

First performance of the ensemble version on June 21, 1987
at the Florida State University School of Music,
Tallahassee, Florida,
under the direction of James Croft

Recorded in 1985 by Richard Stolzman
on RCA 5944-1-RC, 5944-2-RC and 5944-4-RC

NEW YORK COUNTERPOINT (1985) is a continuation of the ideas found in *Vermont Counterpoint* (1982), where a soloist plays against a pre-recorded tape of him- or her- self. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of *Music for 18 Musicians* (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, *Piano Phase* (for 2 pianos or 2 marimbas) and *Violin Phase* (for 4 violins), both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly *Sextet* (1985).

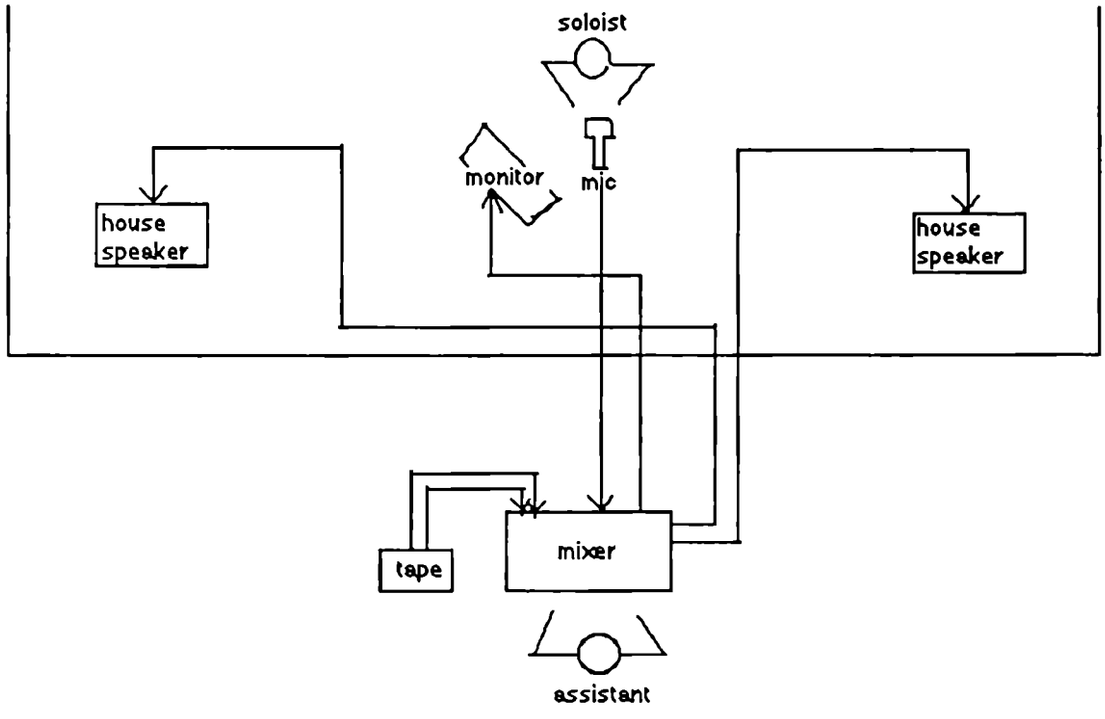
New York Counterpoint is in three movements: fast, slow, fast, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter 3/2 = 6/4 (=12/8). As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eighth notes, or 4 groups of 3 eighth notes. In the last movement of *New York Counterpoint* the bass clarinets function to accent first one and then the other of these possibilities, while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing.

— Steve Reich

NOTES ON PERFORMANCE

When *New York Counterpoint* is performed with soloist and pre-recorded tape the soloist should be amplified so that his or her volume and timbre will fit properly with the tape. Basically the soloist should always be somewhat louder than the tape but not so loud that the relationship between soloist and tape is lost. An assistant who knows the proper balance between soloist and tape (either from hearing a properly balanced previous performance or reliable recording) should sit at the mixer in a good listening position in the hall and adjust the volume of the soloist vis-a-vis the tape as necessary throughout the performance. Though the rental tape is stereo the soloist and the assistant may decide to play it back in mono in the hall so that all members of the audience get a good overall balance regardless of where they are sitting. In my experience, using a well recorded cassette (with noise reduction) and a small portable professional quality cassette recorder for playback works quite well. It is wise to use a recorder that has a playback speed adjustment so that the pitch of the tape can be slightly adjusted if necessary. Whatever the adjustment in speed made, it should be done in rehearsal and then not touched in performance.

Generally, a monitor speaker (usually wedge-shaped) should be placed on the floor directly next to the soloist so that he or she can hear the tape clearly throughout the performance. A sound check rehearsal is necessary in each different hall to determine the tape/soloist balance for the house, for the monitor, and for the exact placement of house and monitor speakers. A performance diagram follows:



If a performer wishes to make their own pre-recorded tape they are encouraged to do so, and will need to record it in a multi-track tape studio. Generally, at least 16 tracks are necessary to allow for alternate takes during the recording sessions. The multi-track tape is then mixed down to a 2-track stereo (or mono) tape for performance.

— Steve Reich

INSTRUMENTATION

Solo Clarinet

Taped or live Clarinet Ensemble

Clarinet 1
Clarinet 2
Clarinet 3
Clarinet 4
Clarinet 5
Clarinet 6
Clarinet 7
Clarinet 8 (doubles Bass Clarinet)
Bass Clarinet 9
Bass Clarinet 10

Duration: *ca.* 11 minutes

Performance tape* or parts are available
from the Hendon Music/Boosey & Hawkes
Rental Library

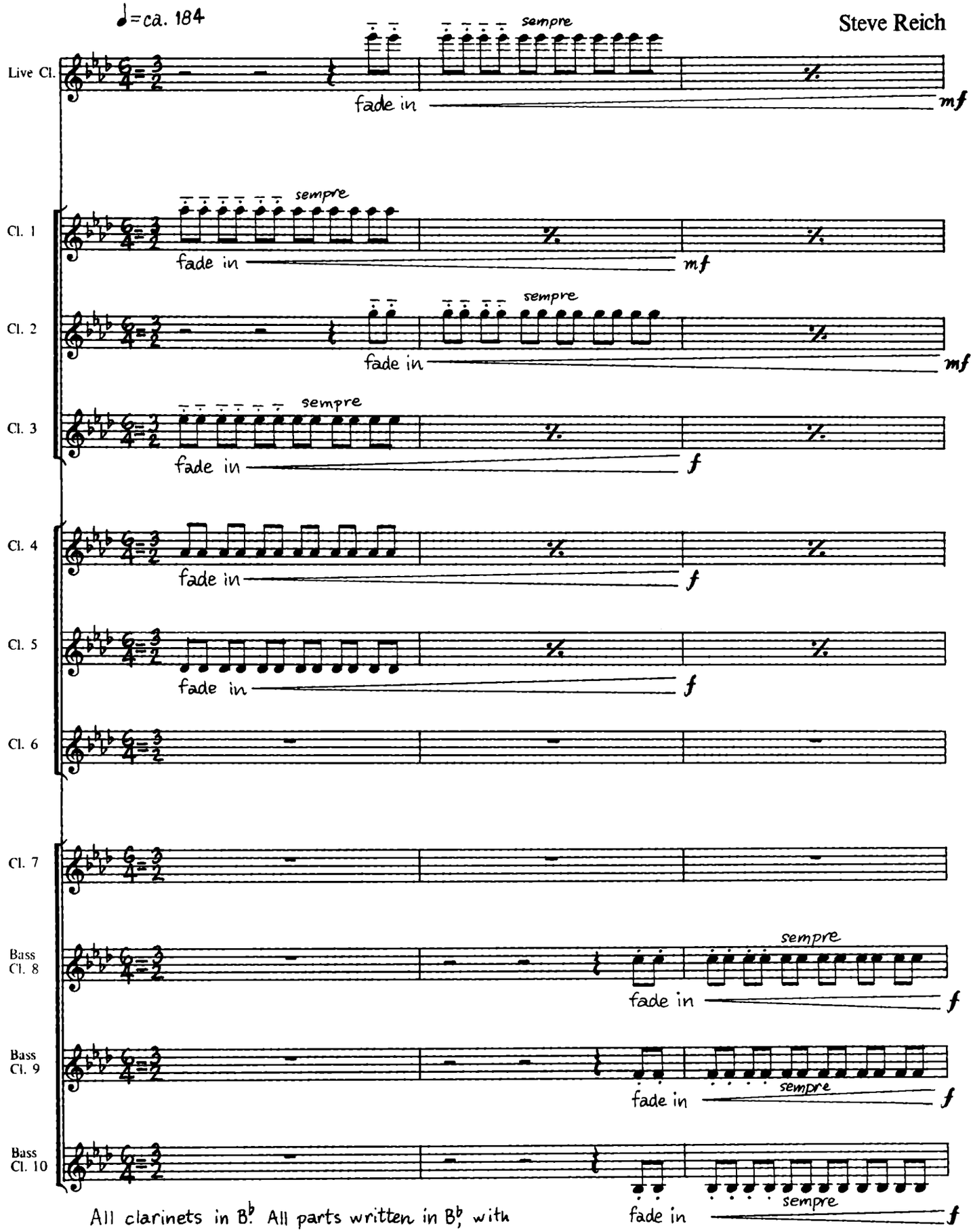
*see Notes on Performance

First printing 1989, United Kingdom

NEW YORK COUNTERPOINT

♩=ca. 184

Steve Reich



All clarinets in B♭. All parts written in B♭, with bass clarinets sounding a major ninth lower.

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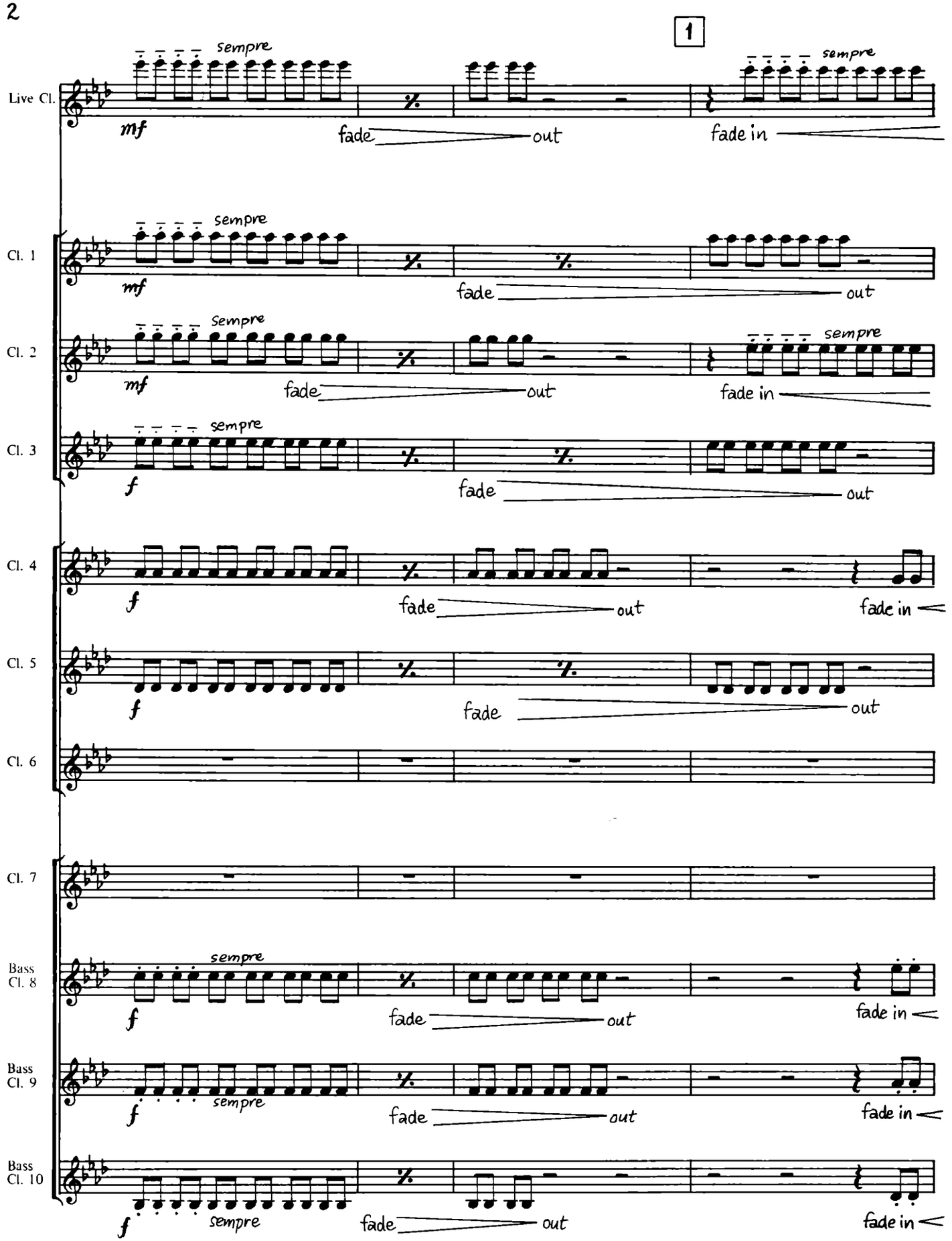
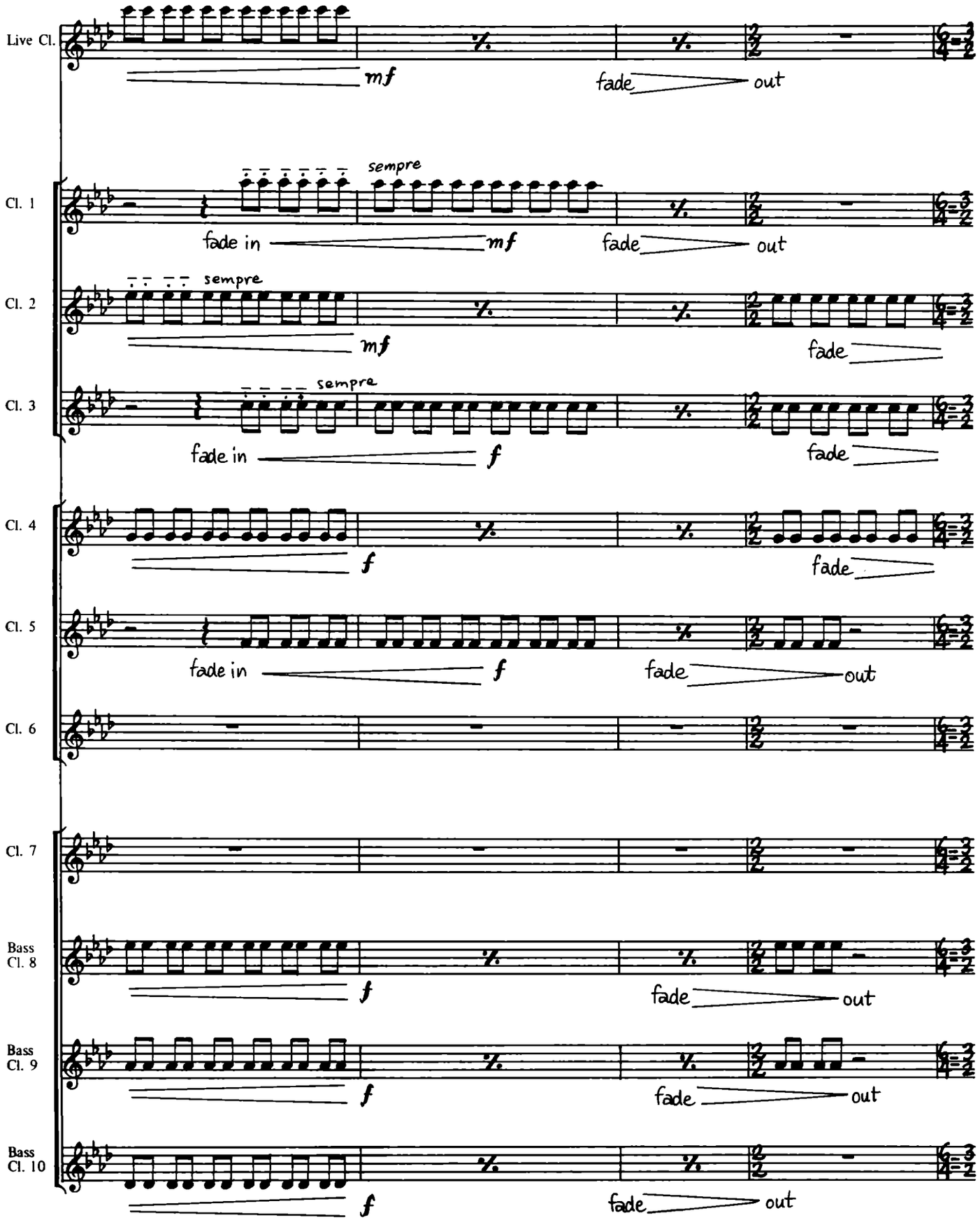
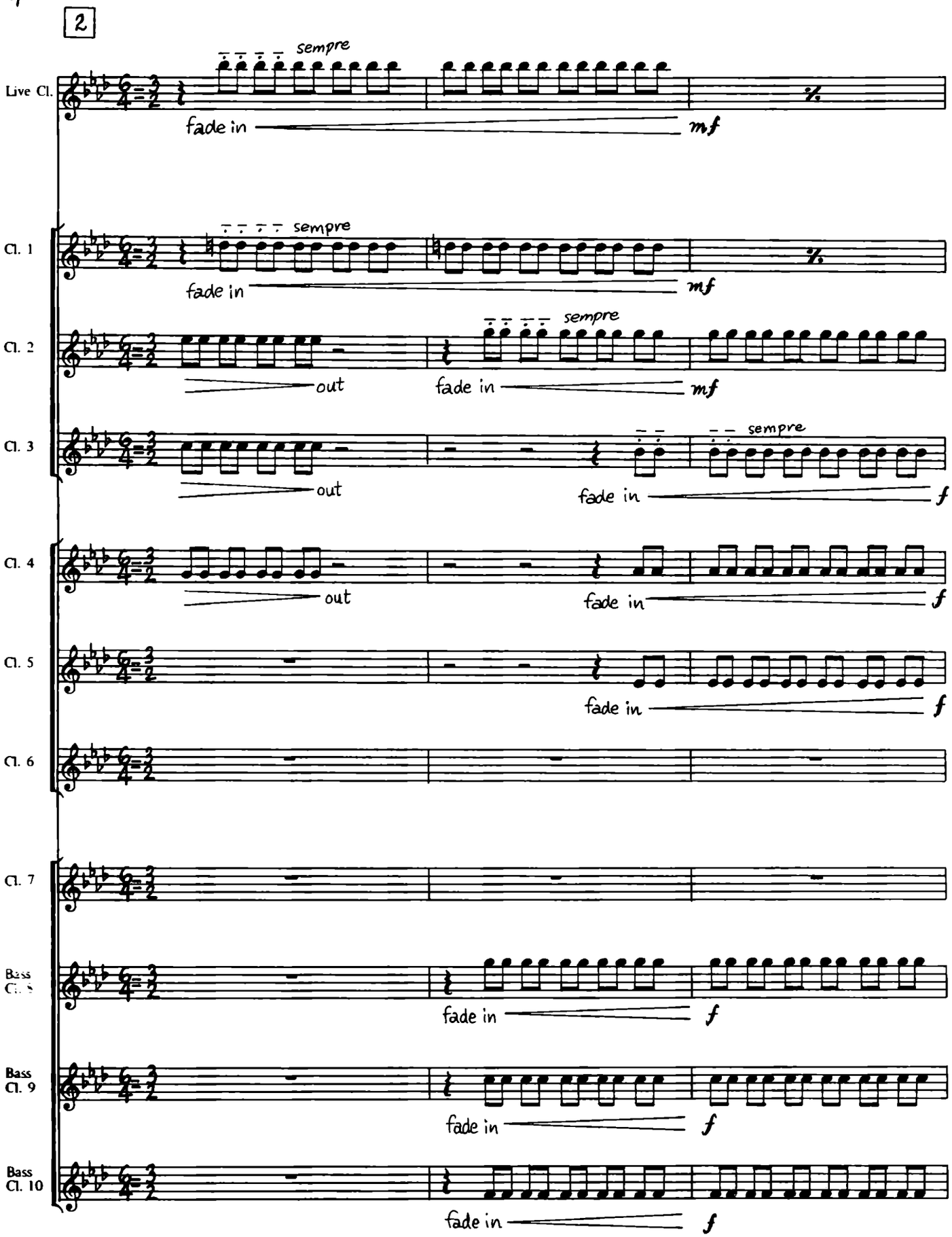
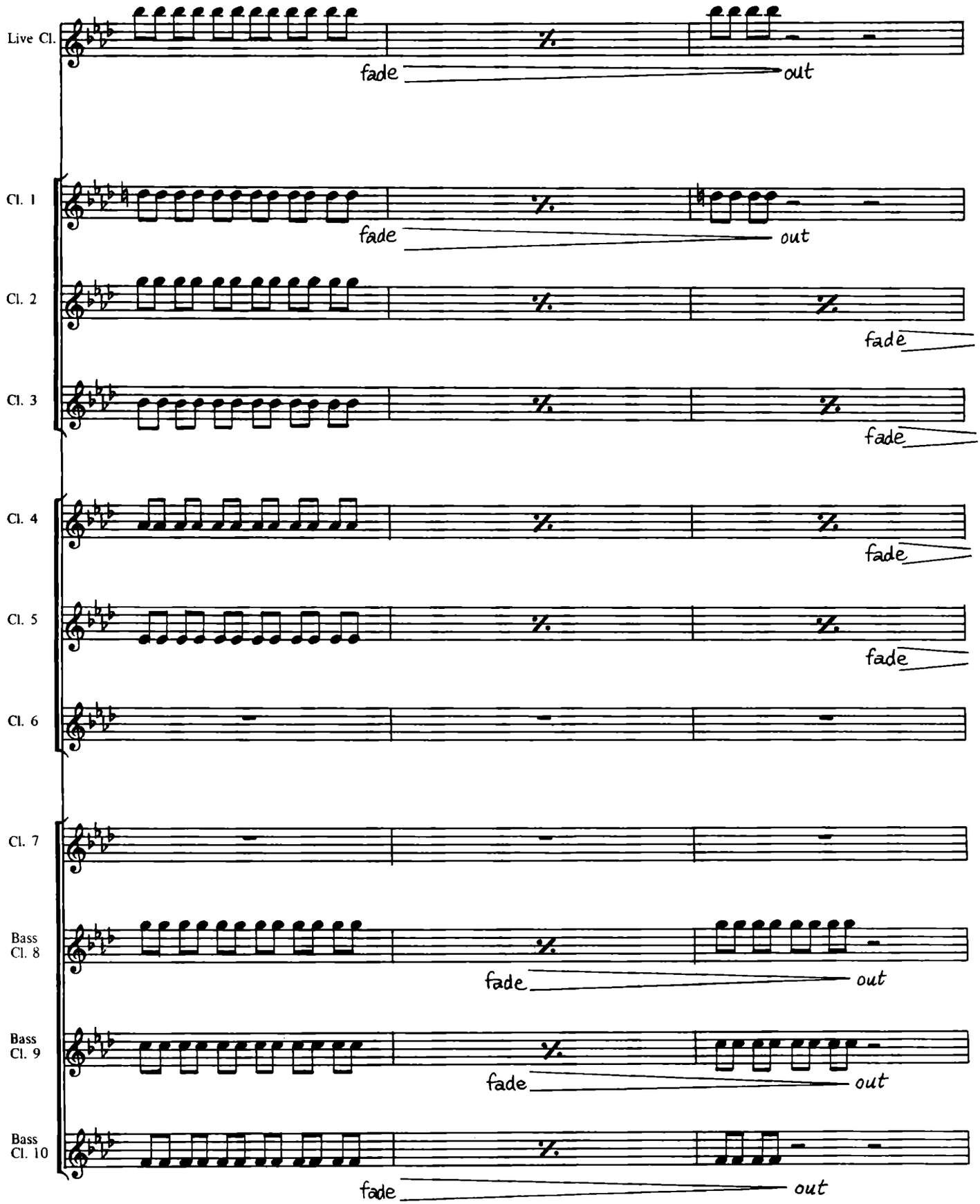
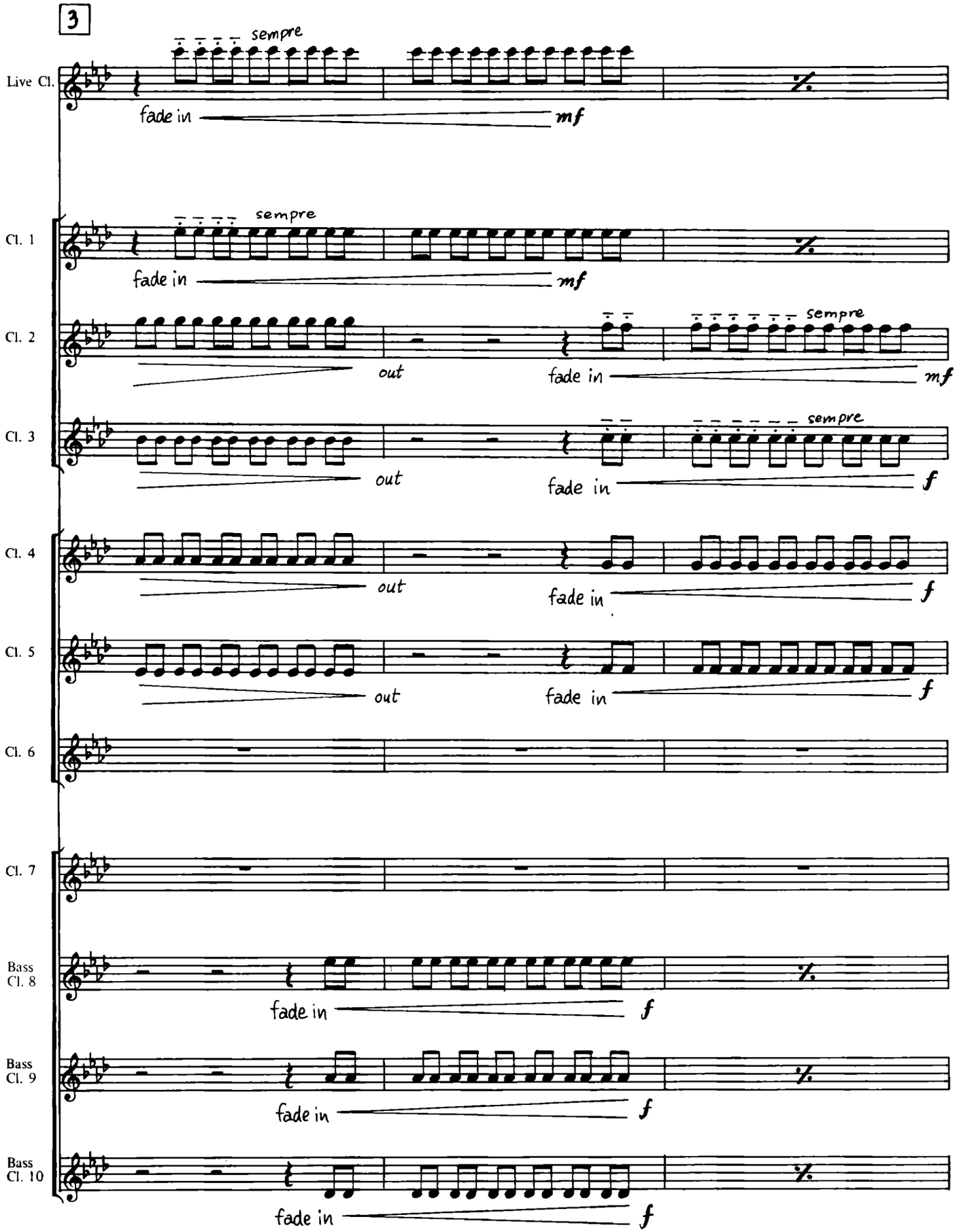
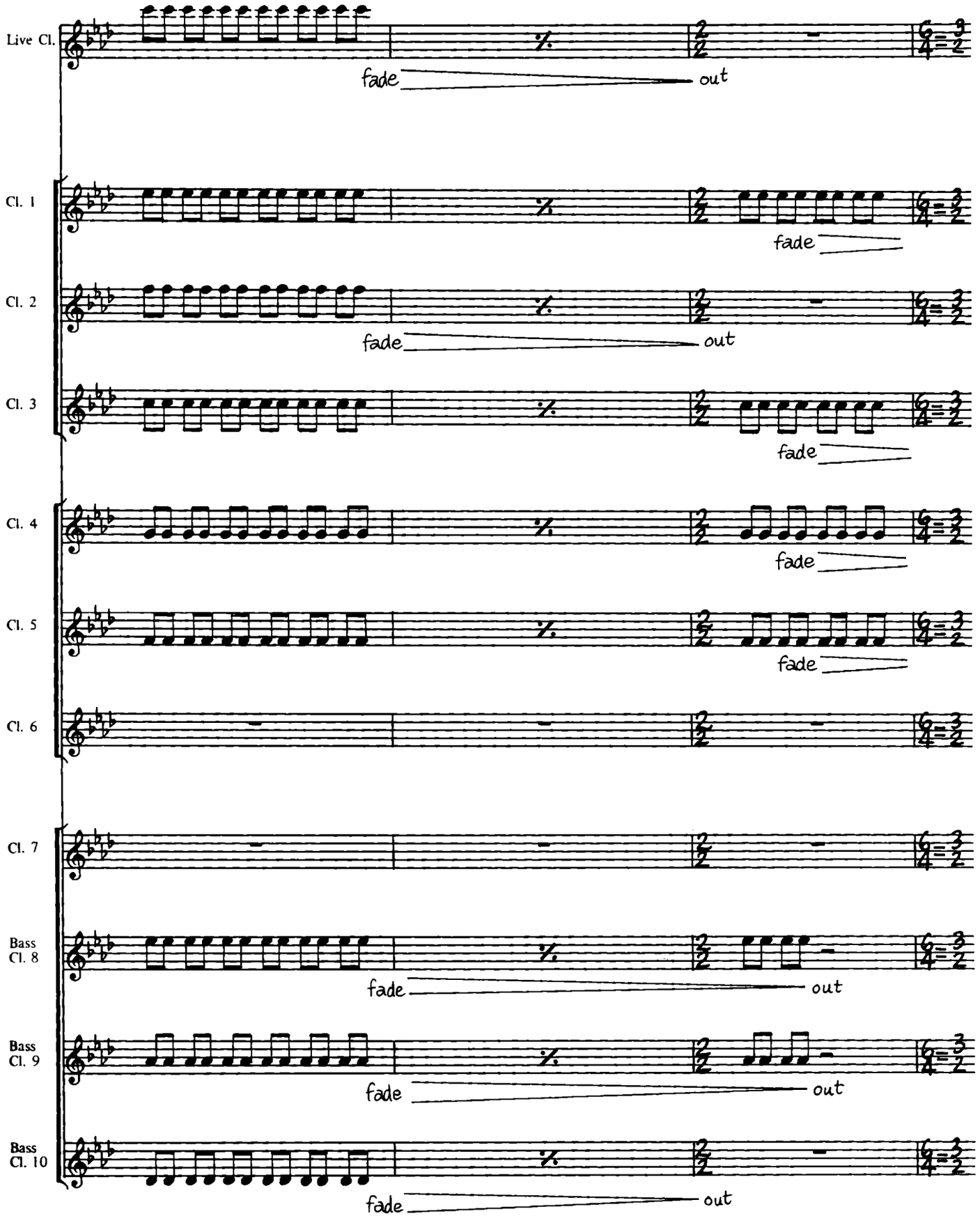

1
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Bass Cl. 8
Bass Cl. 9
Bass Cl. 10
sempre
mf
f
fade
out
fade in

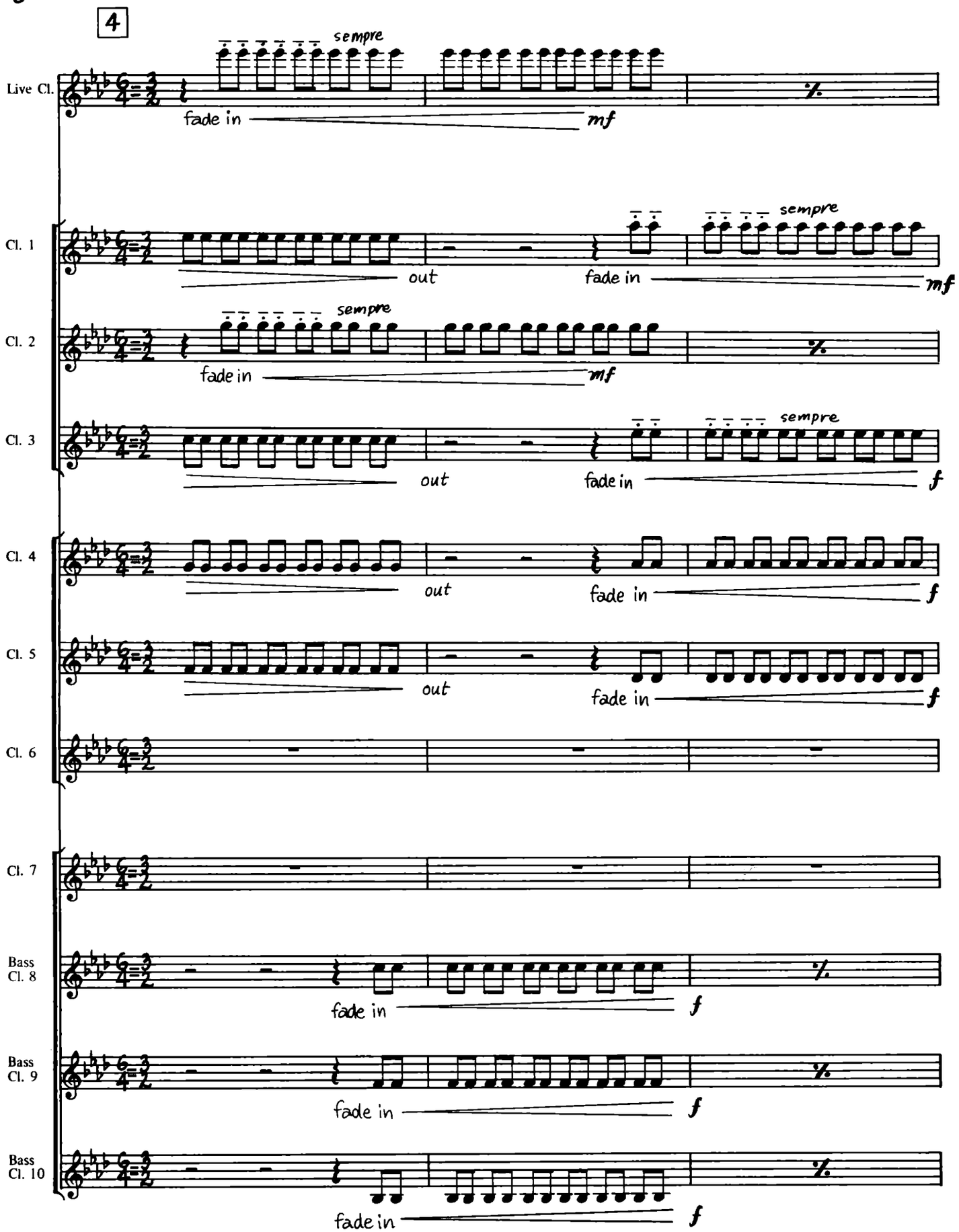

Live Cl.
mf
fade out
Cl. 1
sempre
fade in
mf
fade out
Cl. 2
sempre
mf
fade
Cl. 3
sempre
fade in
f
fade
Cl. 4
f
fade
Cl. 5
fade in
f
fade out
Cl. 6
Cl. 7
Bass Cl. 8
f
fade out
Bass Cl. 9
f
fade out
Bass Cl. 10
f
fade out

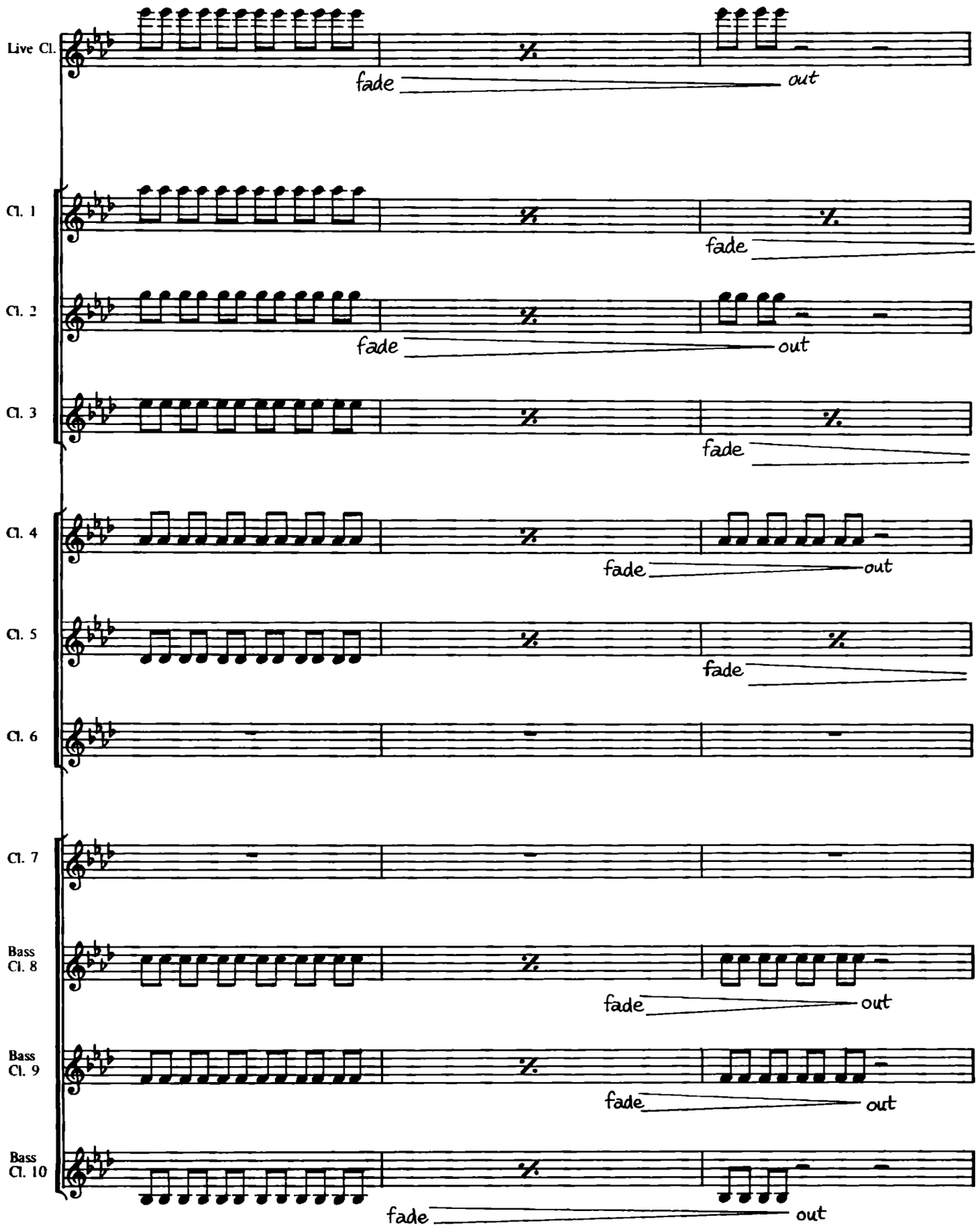

2
Live Cl.
sempre
fade in
mf
Cl. 1
sempre
fade in
mf
Cl. 2
out
sempre
fade in
mf
Cl. 3
out
sempre
fade in
f
Cl. 4
out
fade in
f
Cl. 5
fade in
f
Cl. 6
Cl. 7
Bass Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

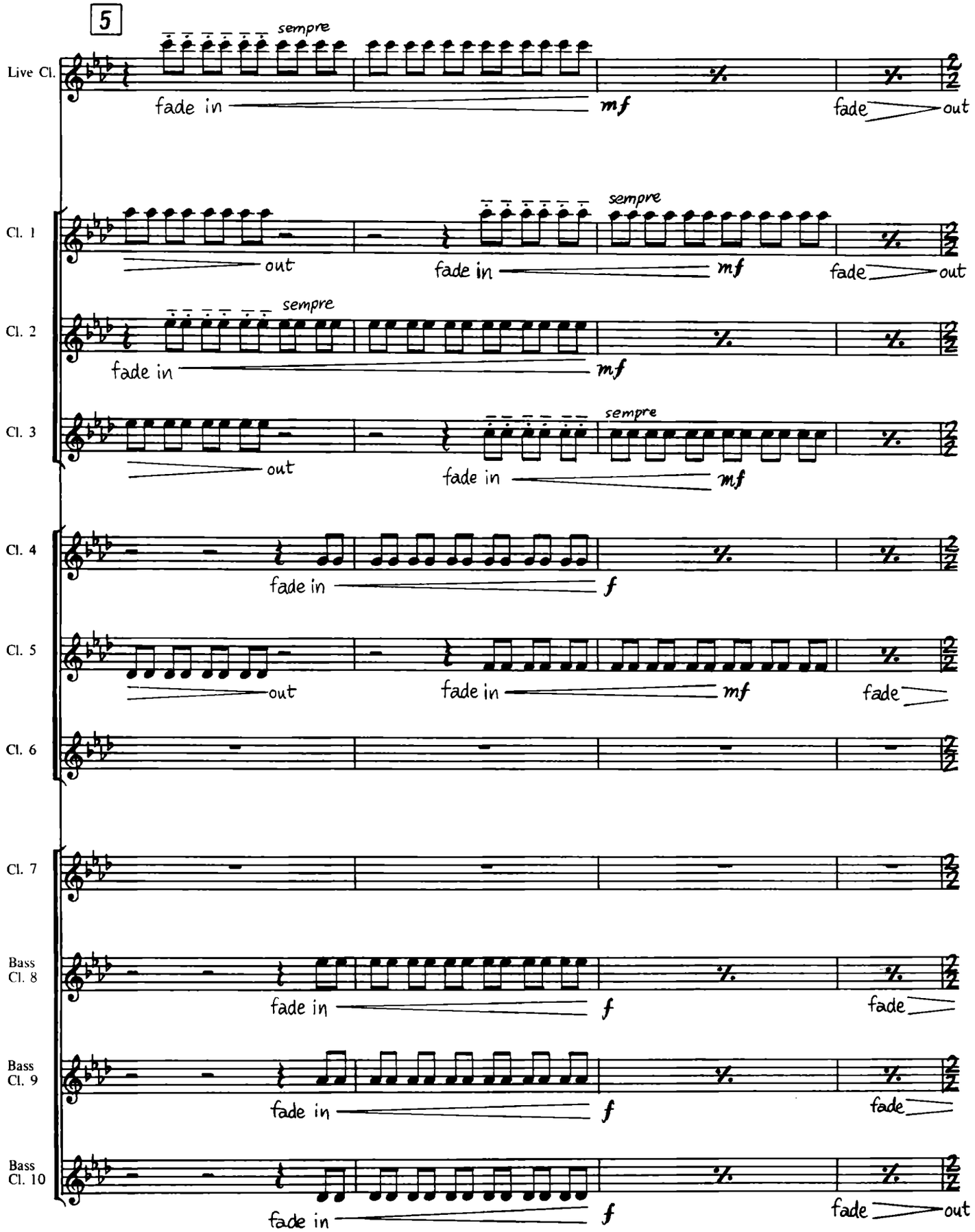

Live Cl.
fade
out
Cl. 1
fade
out
Cl. 2
fade
Cl. 3
fade
Cl. 4
fade
Cl. 5
fade
Cl. 6
Cl. 7
Bass Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

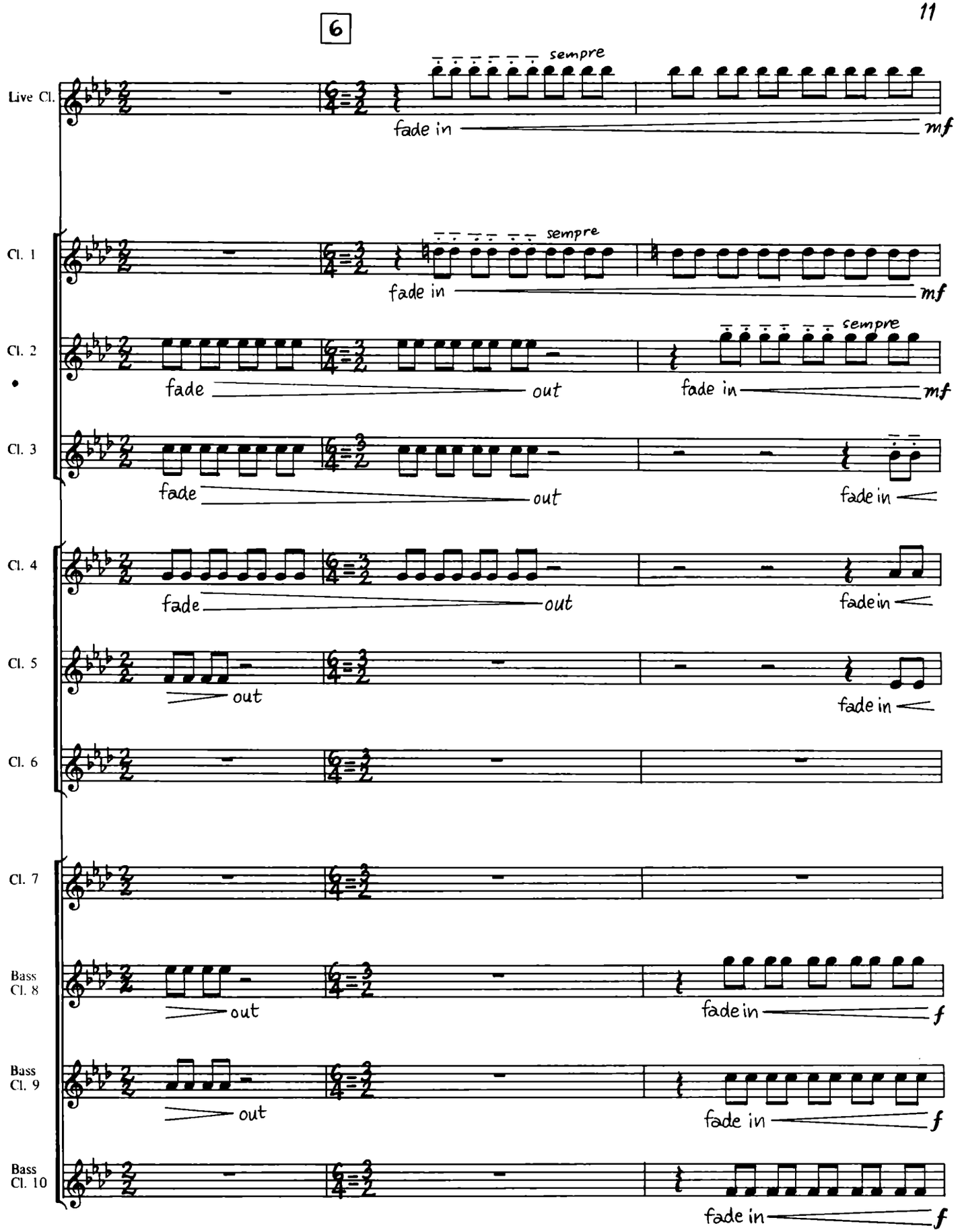

3
Live Cl.
sempre
fade in
mf
Cl. 1
sempre
fade in
mf
Cl. 2
out
fade in
sempre
mf
Cl. 3
out
fade in
sempre
f
Cl. 4
out
fade in
f
Cl. 5
out
fade in
f
Cl. 6
Cl. 7
Bass Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

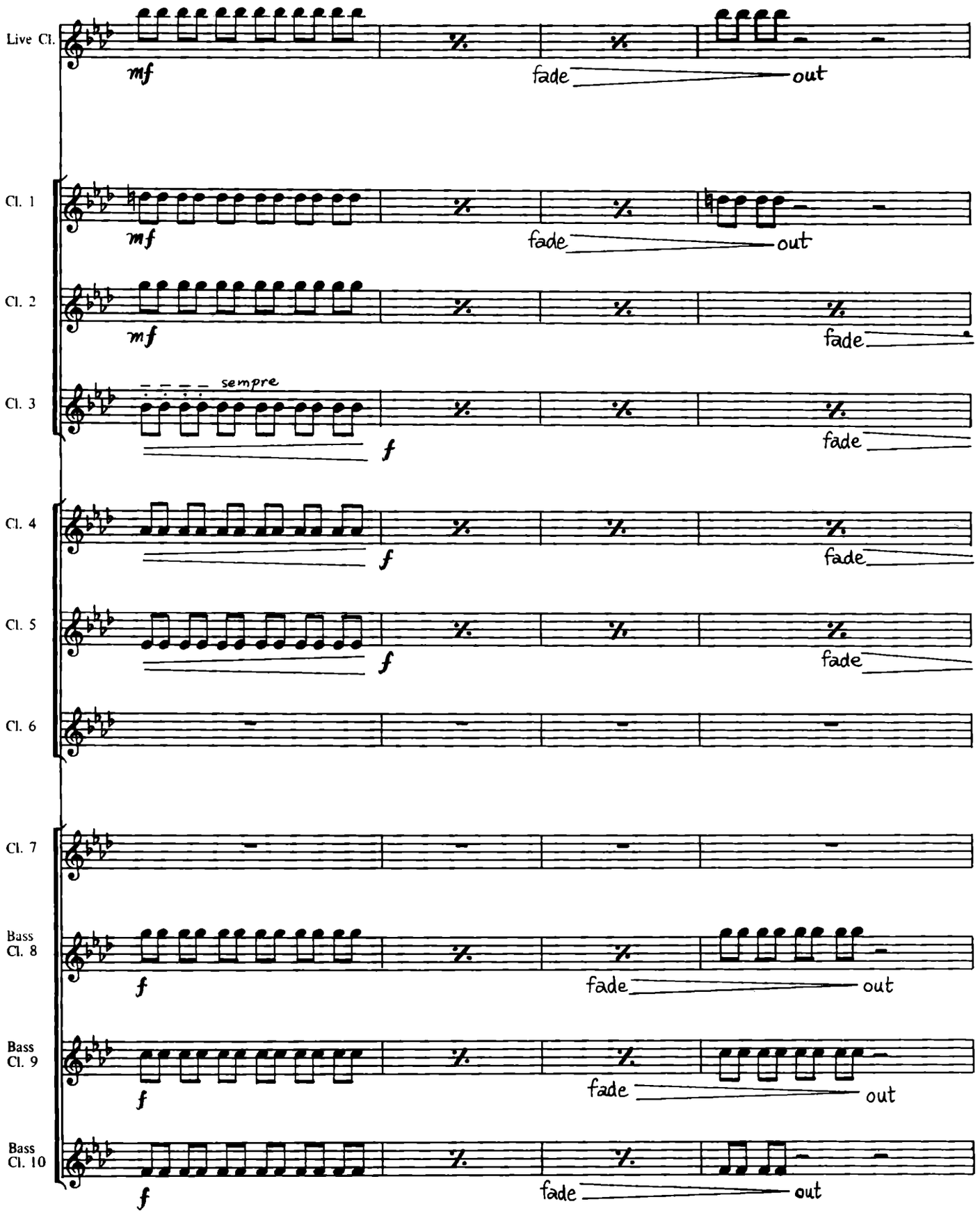

Live Cl.
fade
out
Cl. 1
fade
Cl. 2
fade
out
Cl. 3
fade
Cl. 4
fade
Cl. 5
fade
Cl. 6
Cl. 7
Bass Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

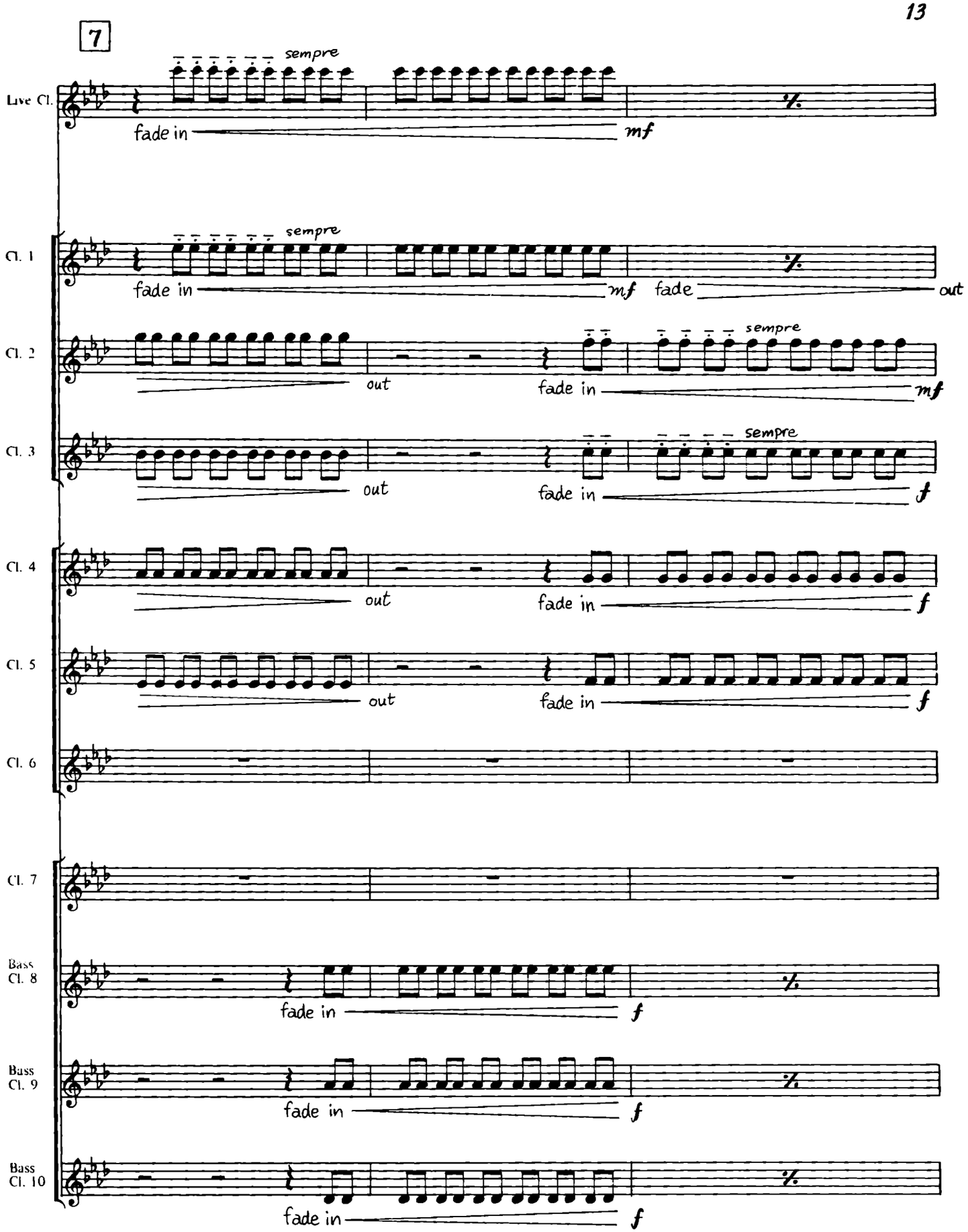

4
Live Cl.
sempre
fade in
mf
Cl. 1
out
fade in
sempre
mf
Cl. 2
sempre
fade in
mf
Cl. 3
out
fade in
sempre
f
Cl. 4
out
fade in
f
Cl. 5
out
fade in
f
Cl. 6
Cl. 7
Bass Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

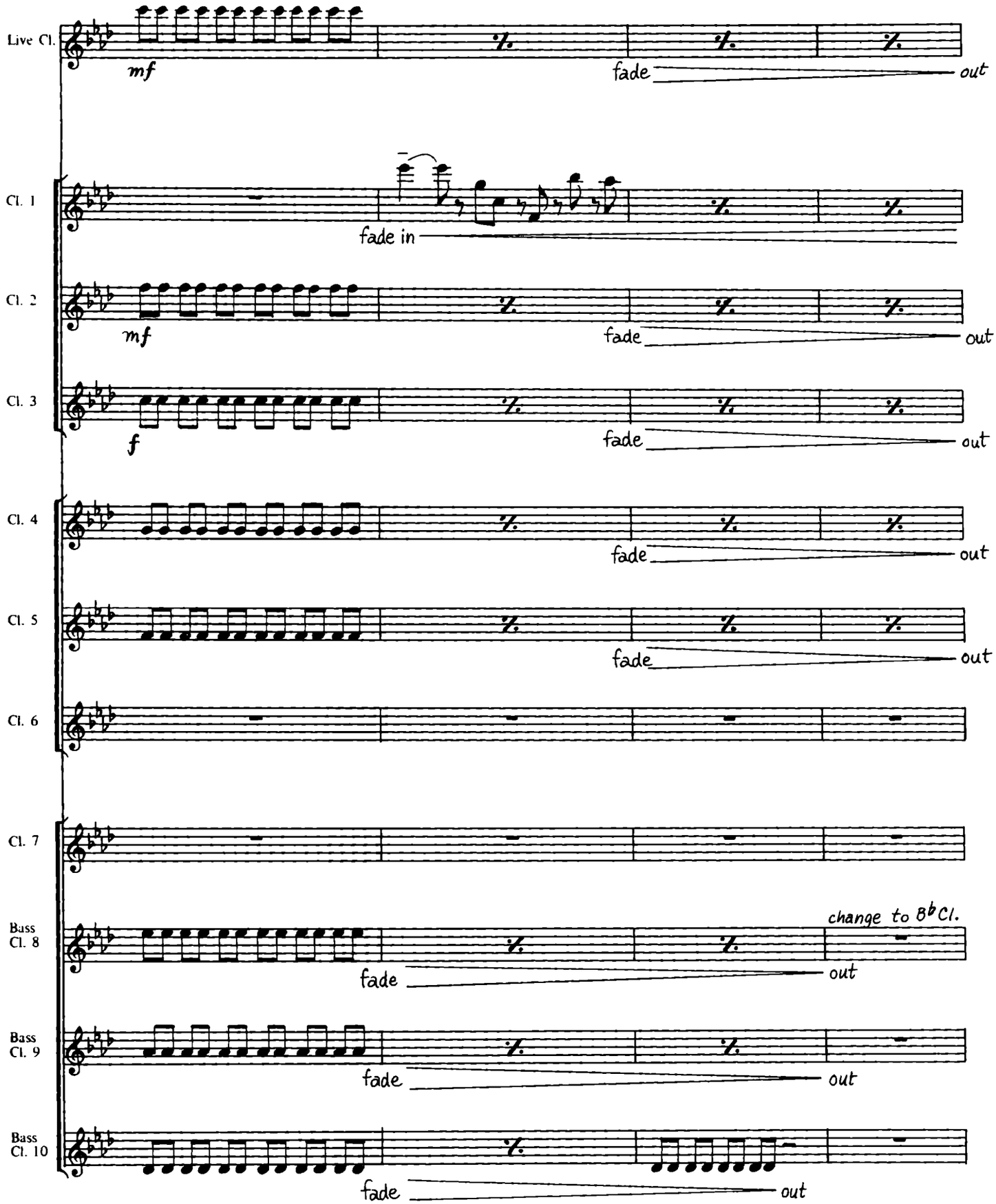

Live Cl.
fade
out
Cl. 1
fade
Cl. 2
fade
out
Cl. 3
fade
Cl. 4
fade
out
Cl. 5
fade
Cl. 6
Cl. 7
Bass Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

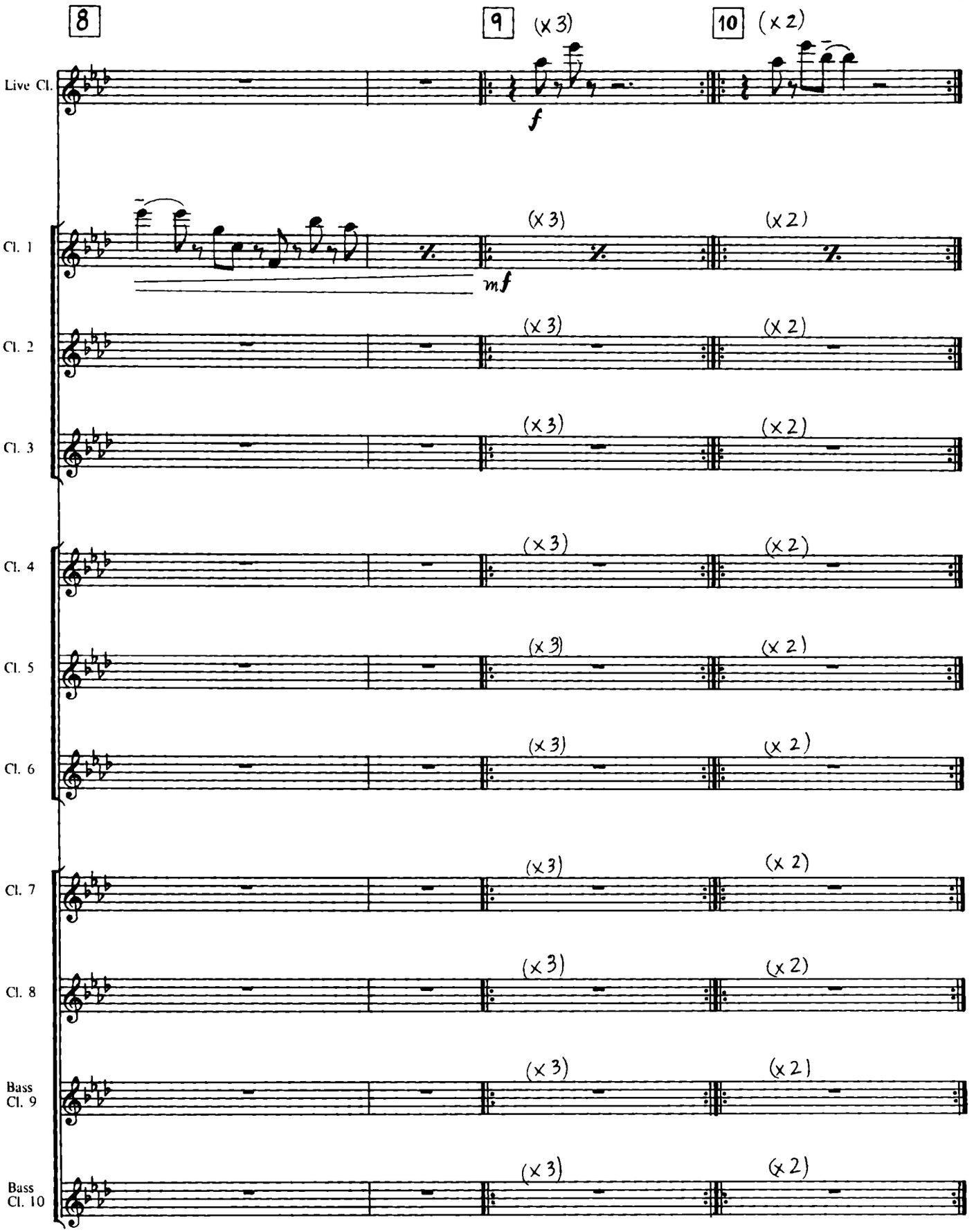

5
Live Cl.
sempre
fade in
mf
fade
out
Cl. 1
out
sempre
fade in
mf
fade
out
Cl. 2
sempre
fade in
mf
Cl. 3
out
sempre
fade in
mf
Cl. 4
fade in
f
Cl. 5
out
fade in
mf
fade
Cl. 6
Cl. 7
Bass Cl. 8
fade in
f
fade
Bass Cl. 9
fade in
f
fade
Bass Cl. 10
fade in
f
fade
out

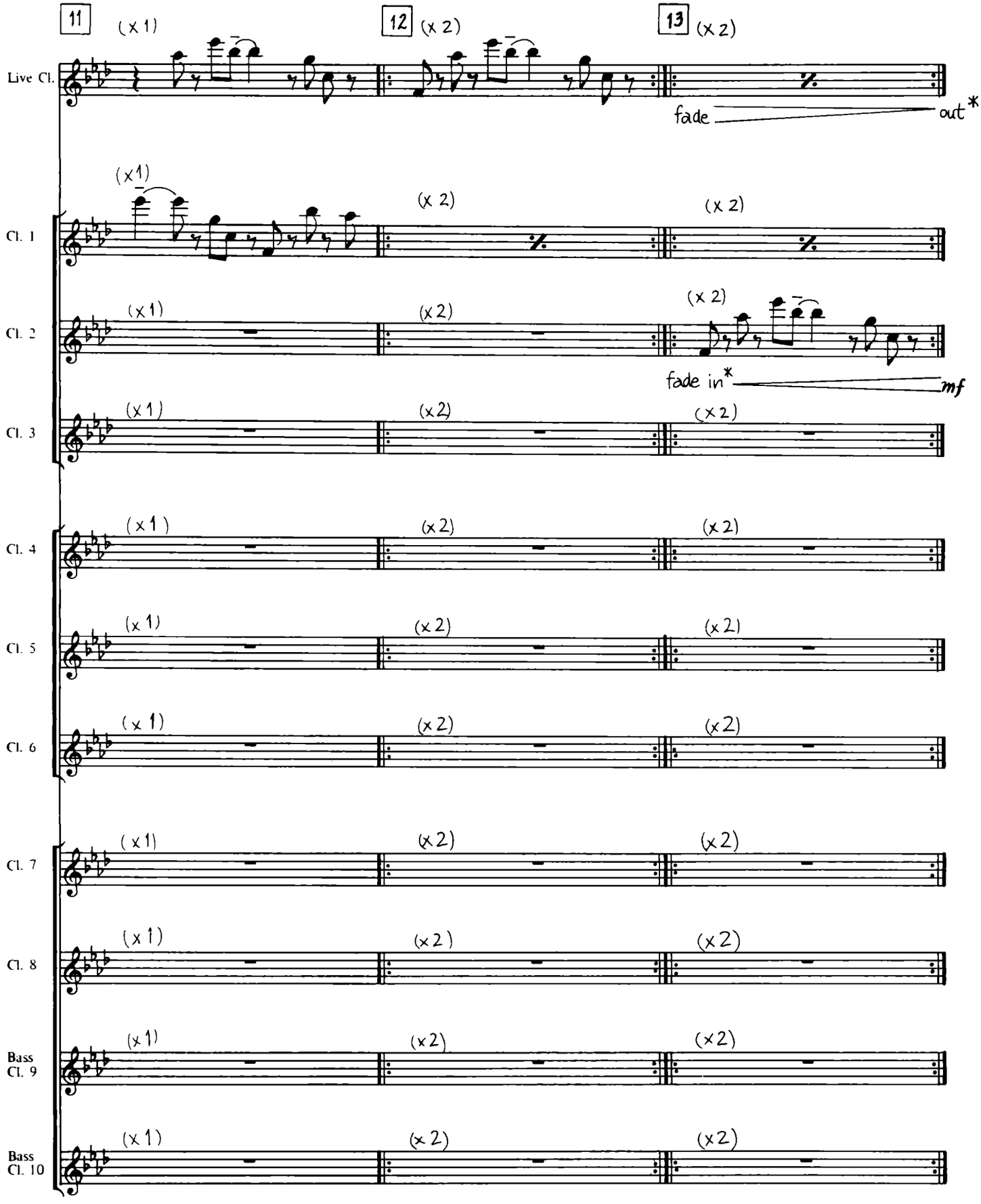

6
Live Cl.
sempre
fade in
mf
Cl. 1
sempre
fade in
mf
Cl. 2
fade
out
sempre
fade in
mf
Cl. 3
fade
out
fade in
Cl. 4
fade
out
fade in
Cl. 5
out
fade in
Cl. 6
Cl. 7
Bass Cl. 8
out
fade in
f
Bass Cl. 9
out
fade in
f
Bass Cl. 10
fade in
f


Live Cl.
mf
fade
out
Cl. 1
mf
fade
out
Cl. 2
mf
fade
Cl. 3
sempre
f
fade
Cl. 4
f
fade
Cl. 5
f
fade
Cl. 6
Cl. 7
Bass Cl. 8
f
fade
out
Bass Cl. 9
f
fade
out
Bass Cl. 10
f
fade
out

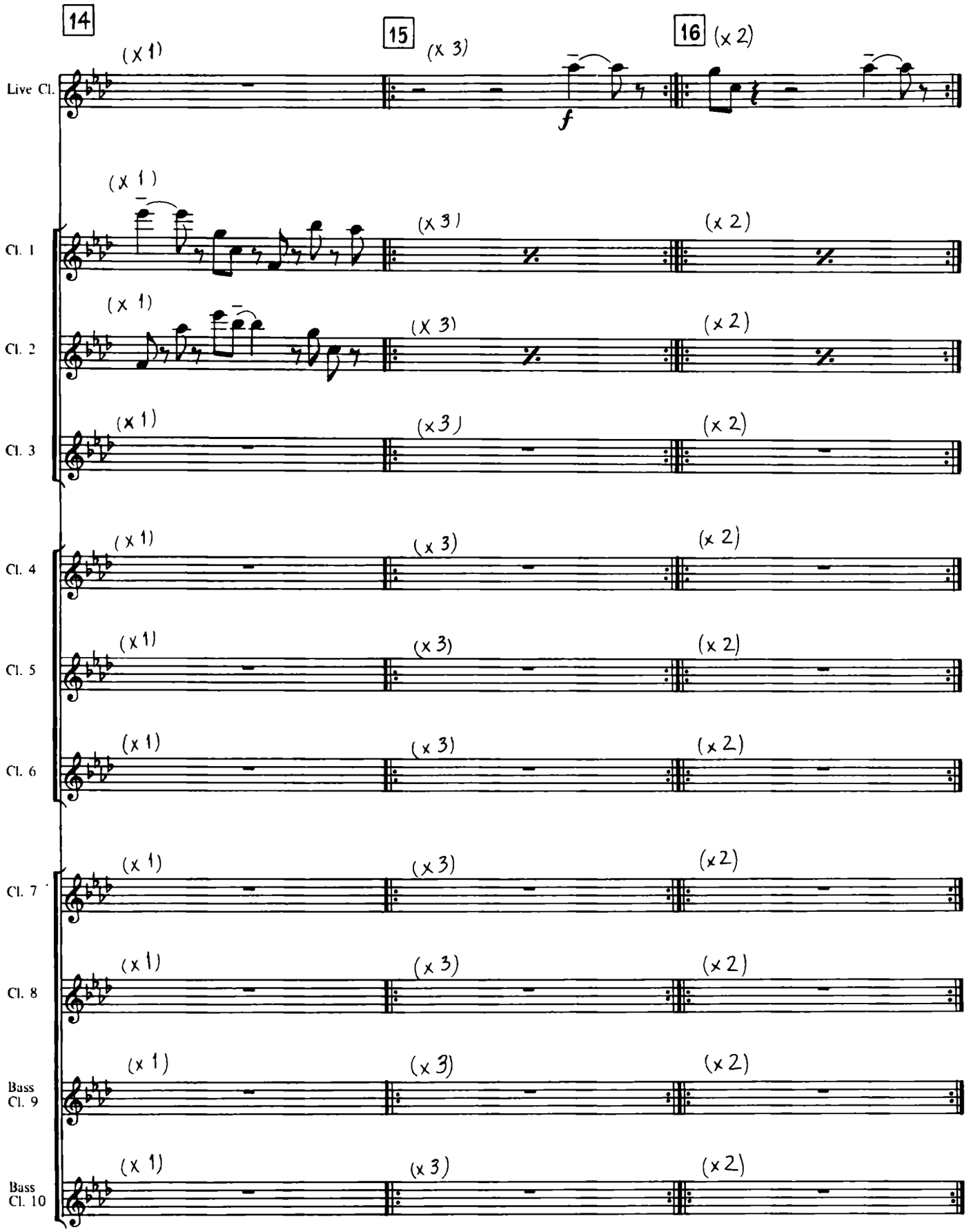

7
Live Cl.
sempre
fade in
mf
Cl. 1
sempre
fade in
mf
fade
out
Cl. 2
out
fade in
sempre
mf
Cl. 3
out
fade in
sempre
f
Cl. 4
out
fade in
f
Cl. 5
out
fade in
f
Cl. 6
Cl. 7
Bass Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

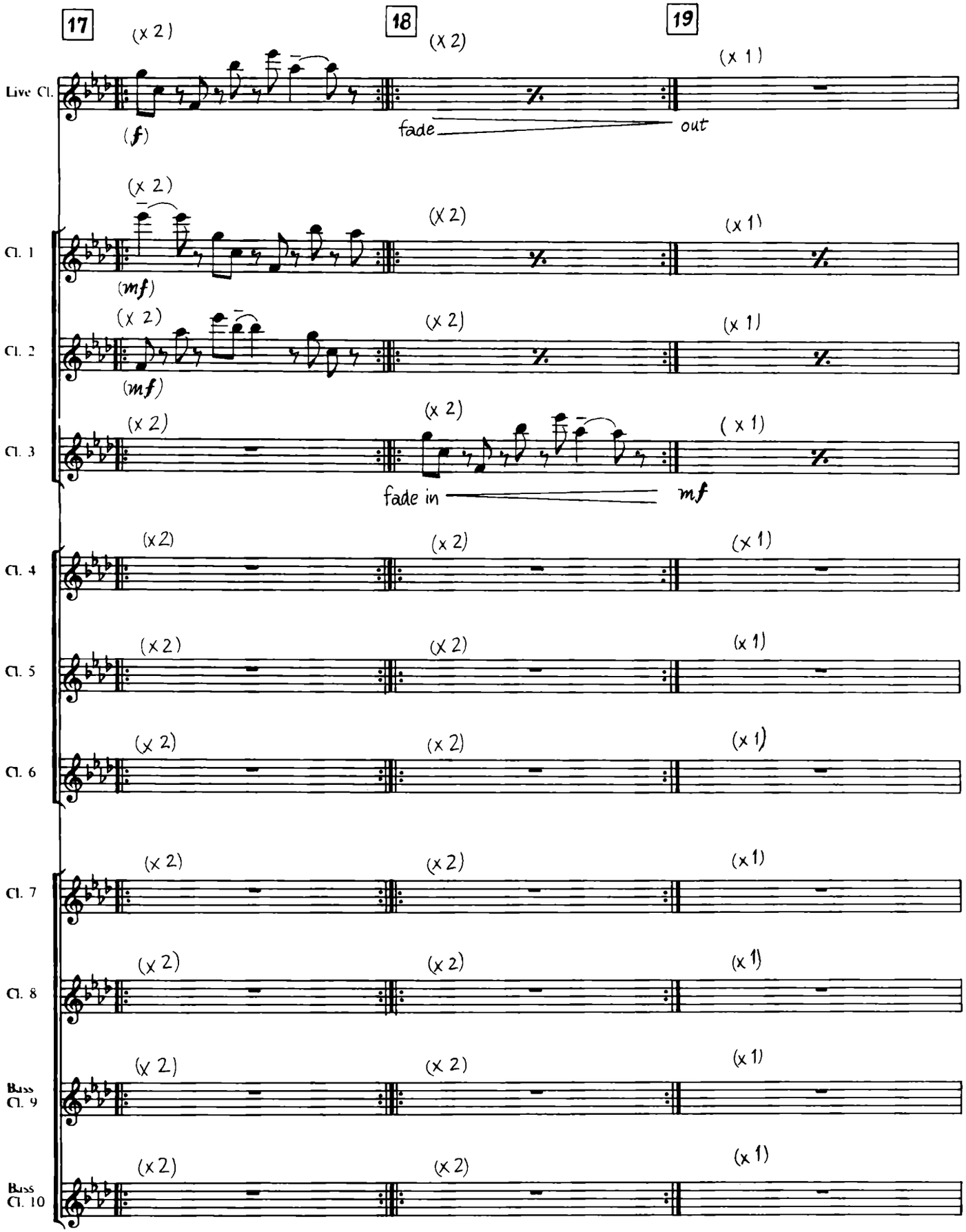

Live Cl.
mf
fade
out
Cl. 1
fade in
Cl. 2
mf
fade
out
Cl. 3
f
fade
out
Cl. 4
fade
out
Cl. 5
fade
out
Cl. 6
Cl. 7
Bass Cl. 8
change to B♭ Cl.
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

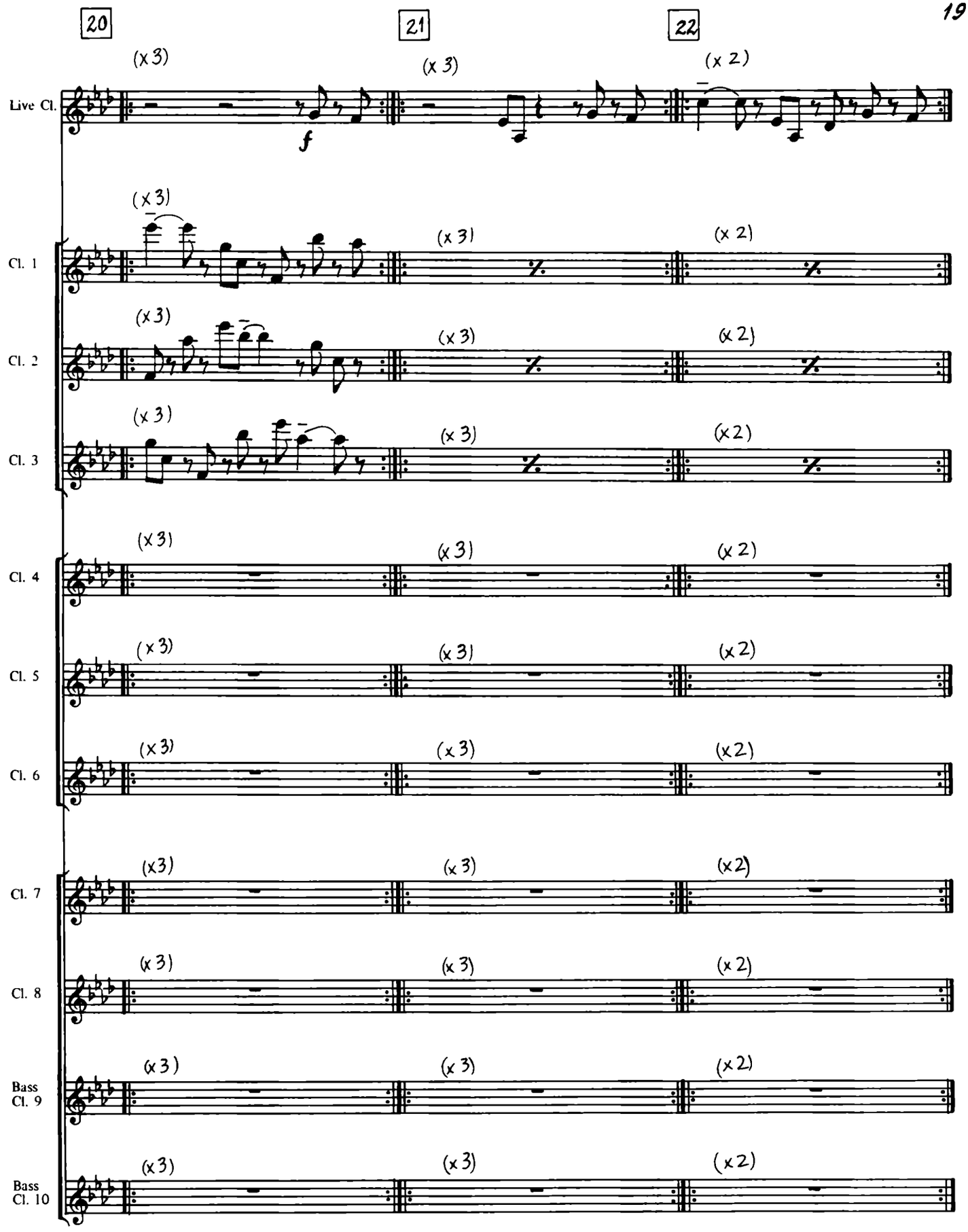

8
9
(x 3)
10
(x 2)
Live Cl.
f
Cl. 1
mf
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

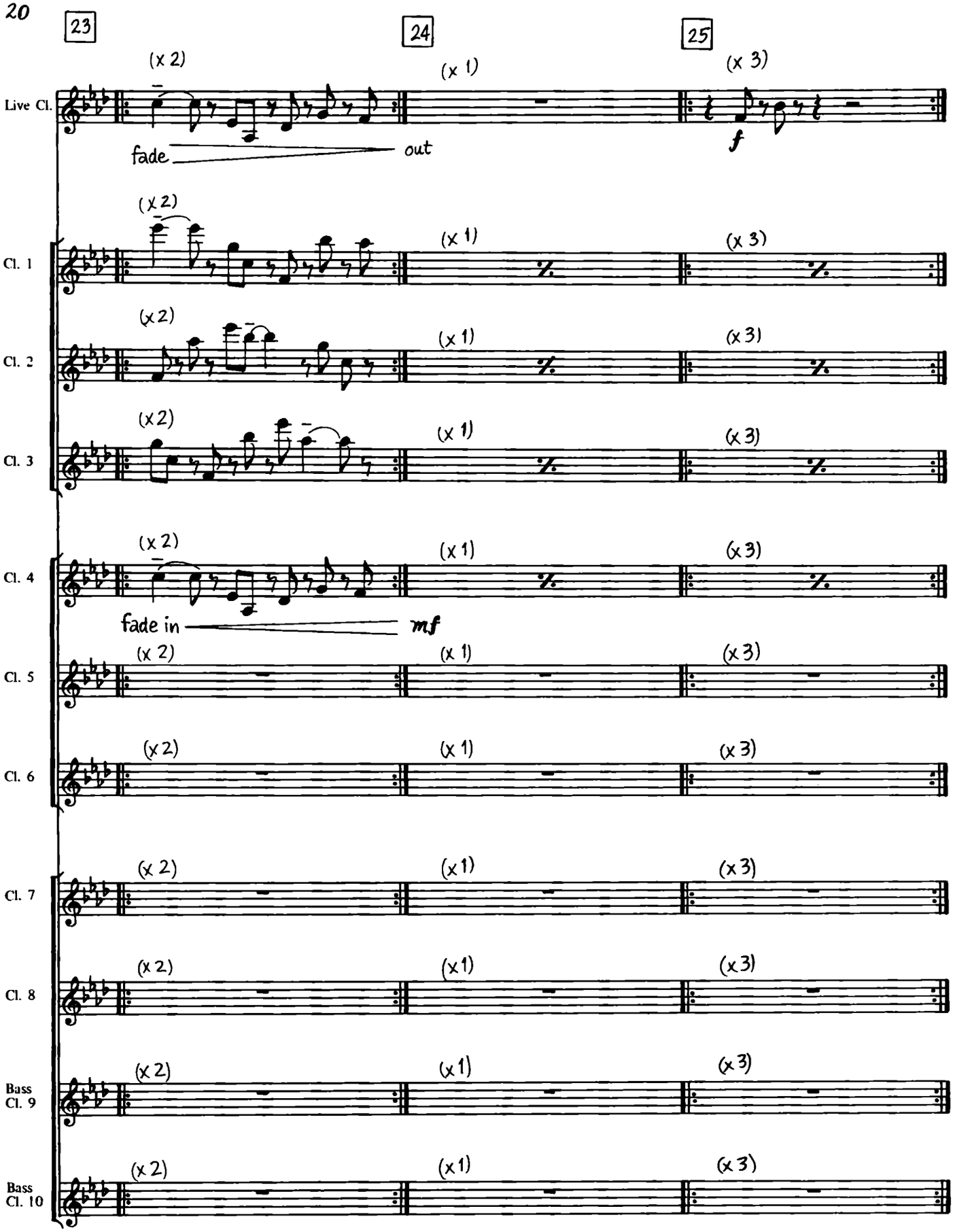


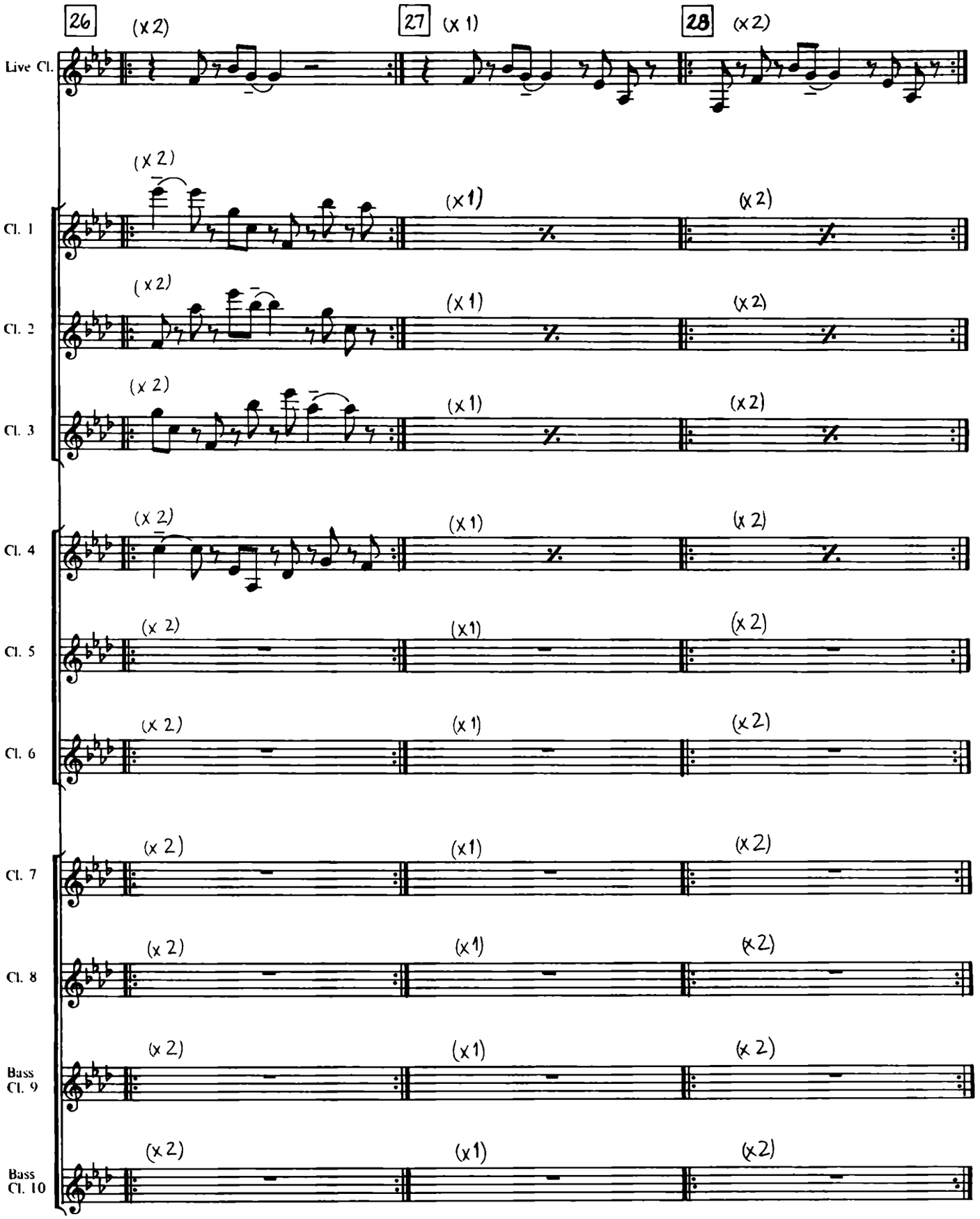
* Fades in and out during repeated bars last for duration of repeats.

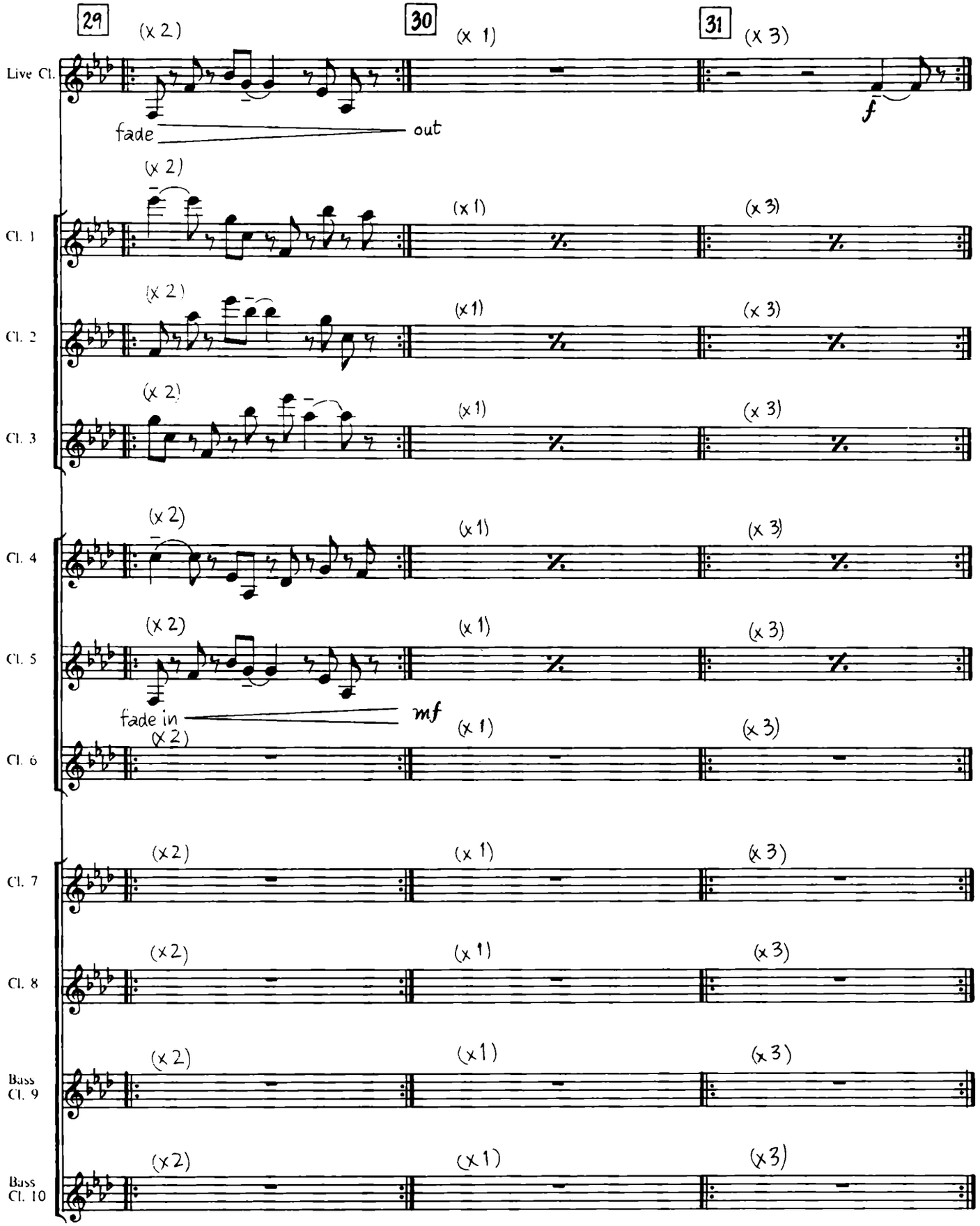

14
15
16
(x 1)
(x 3)
(x 2)
f
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

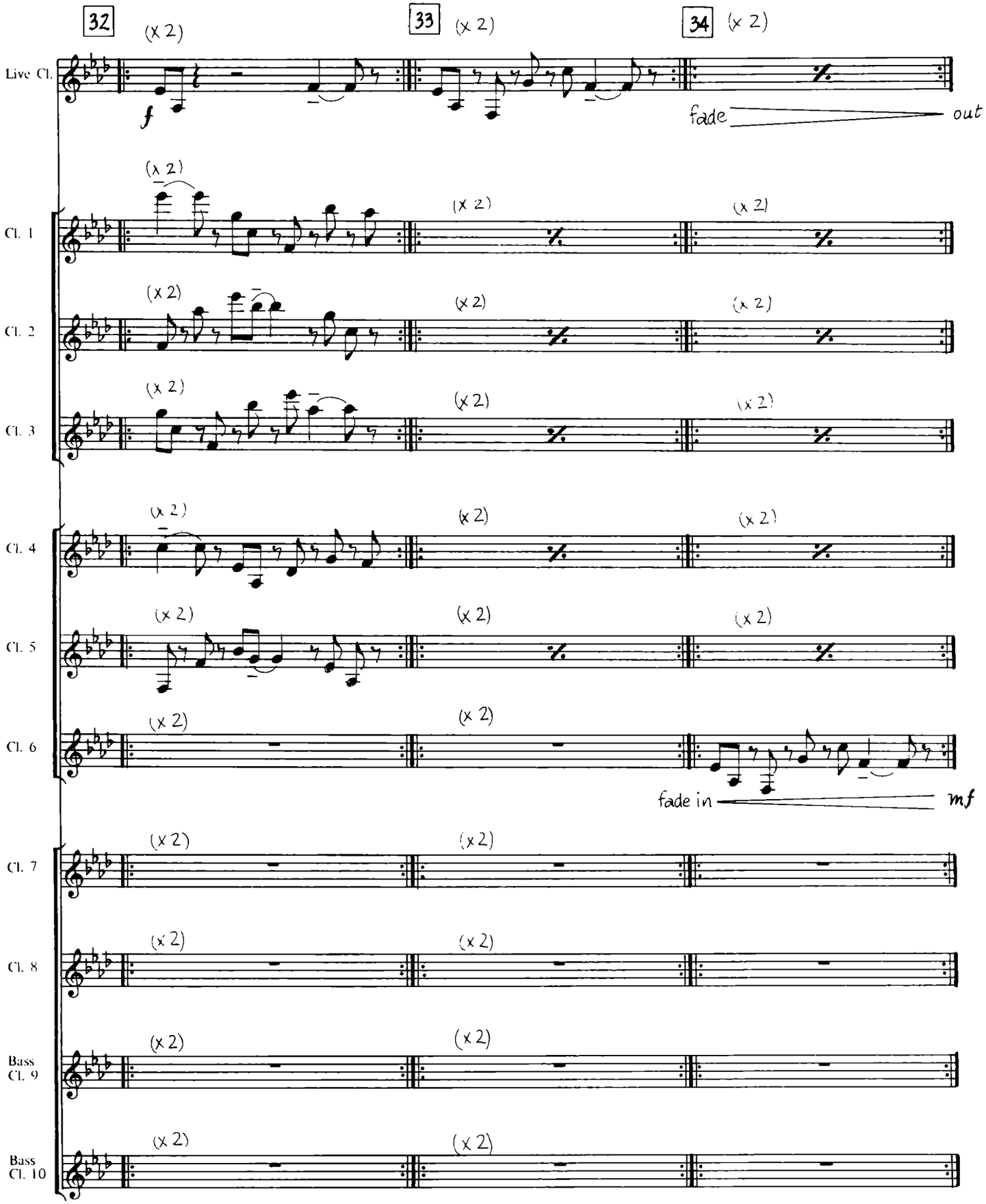

17
18
19
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
(x 2)
(x 1)
(f)
(mf)
fade
out
fade in
mf

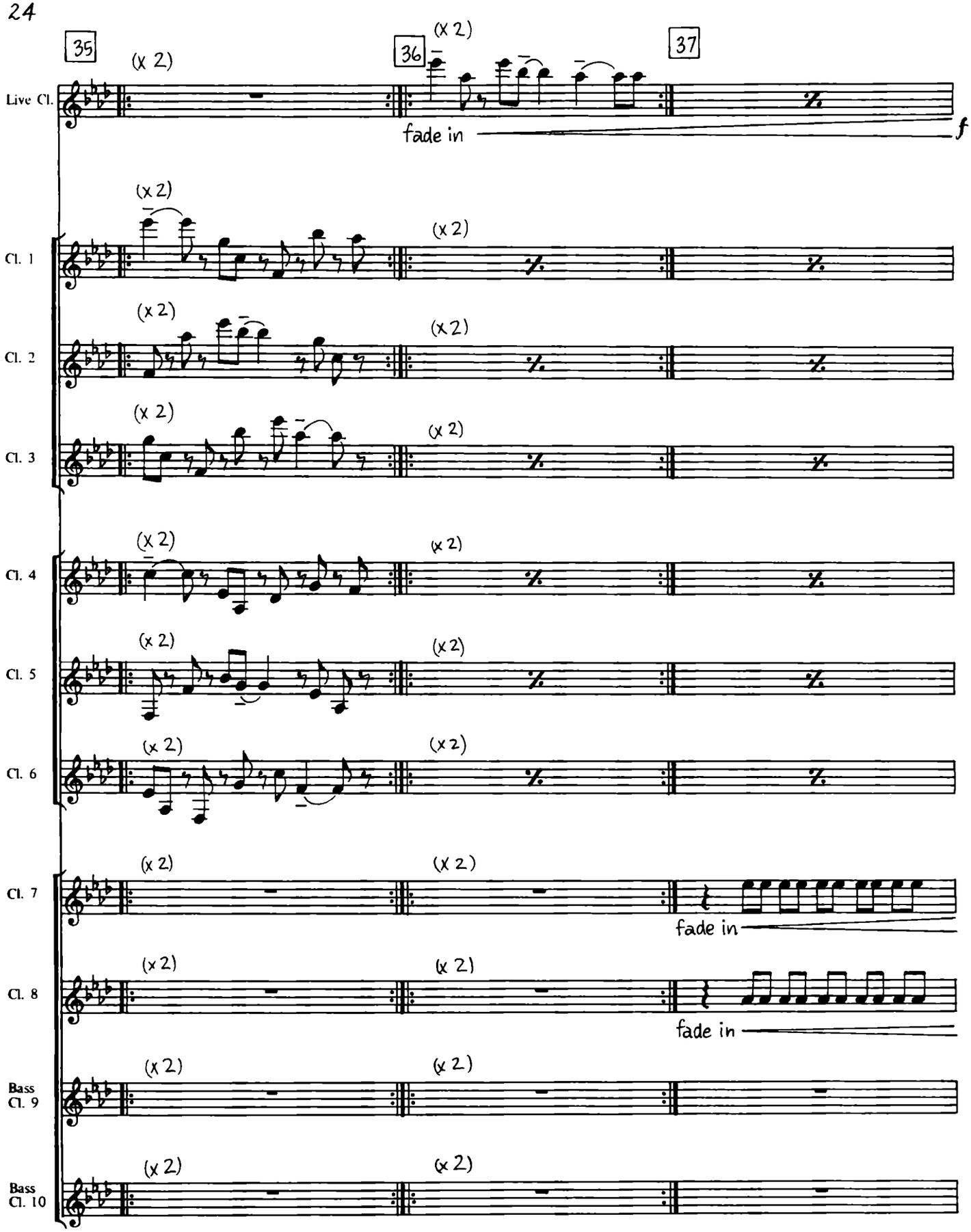

20
21
22
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
(x 3)
(x 2)
f

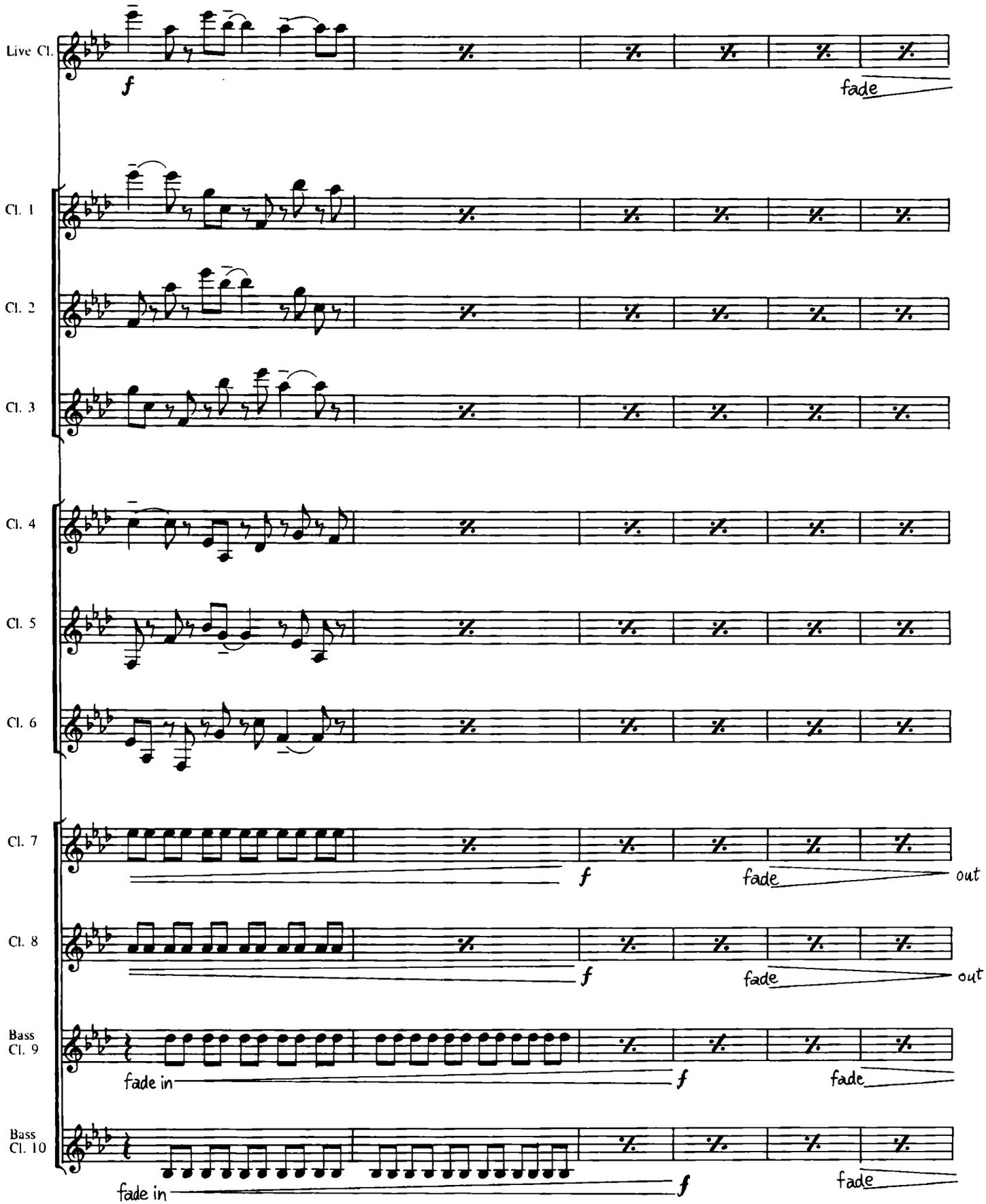

23
24
25
Live Cl.
(x 2)
(x 1)
(x 3)
fade
out
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
fade in
mf
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

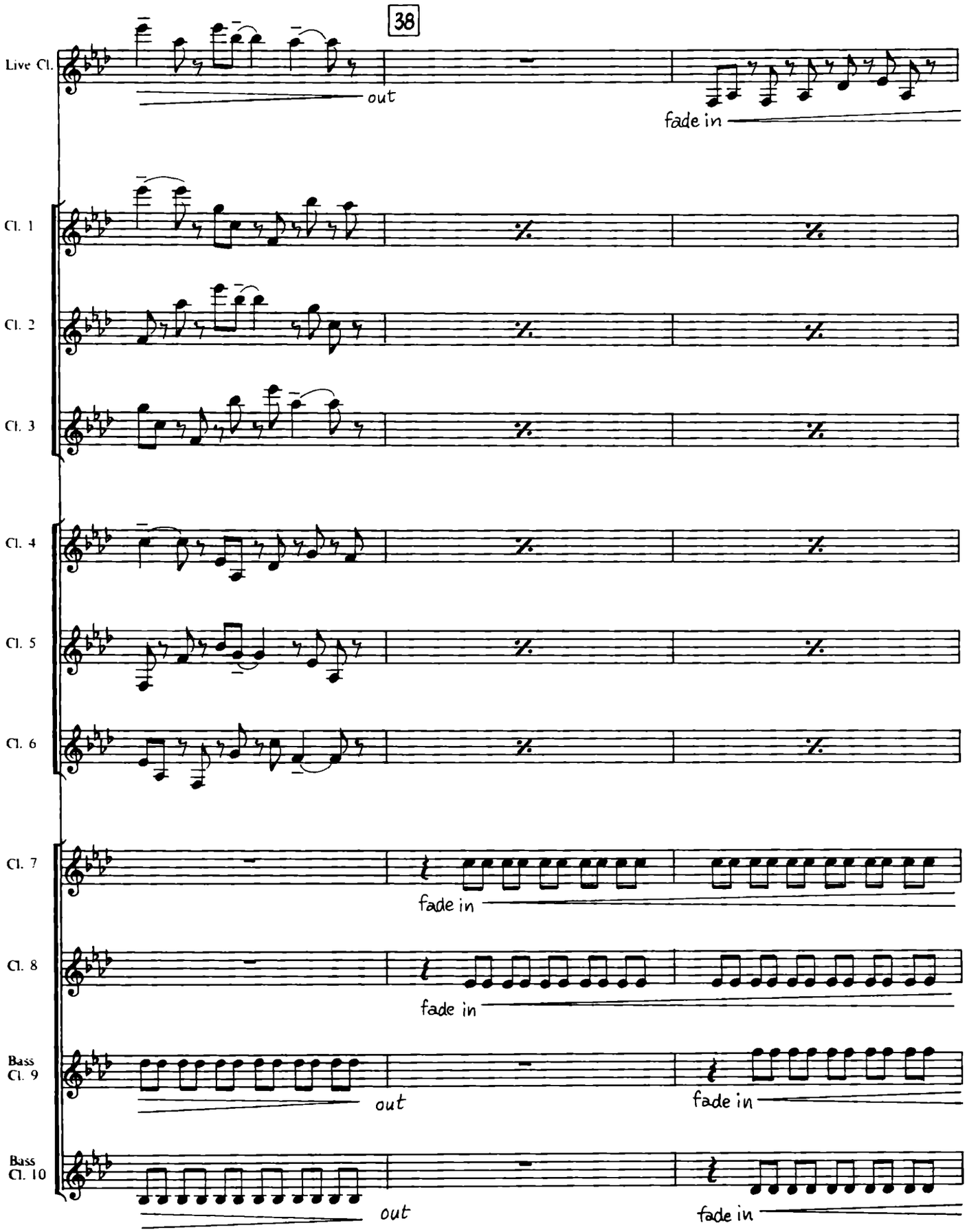

26
(x 2)
27
(x 1)
28
(x 2)
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

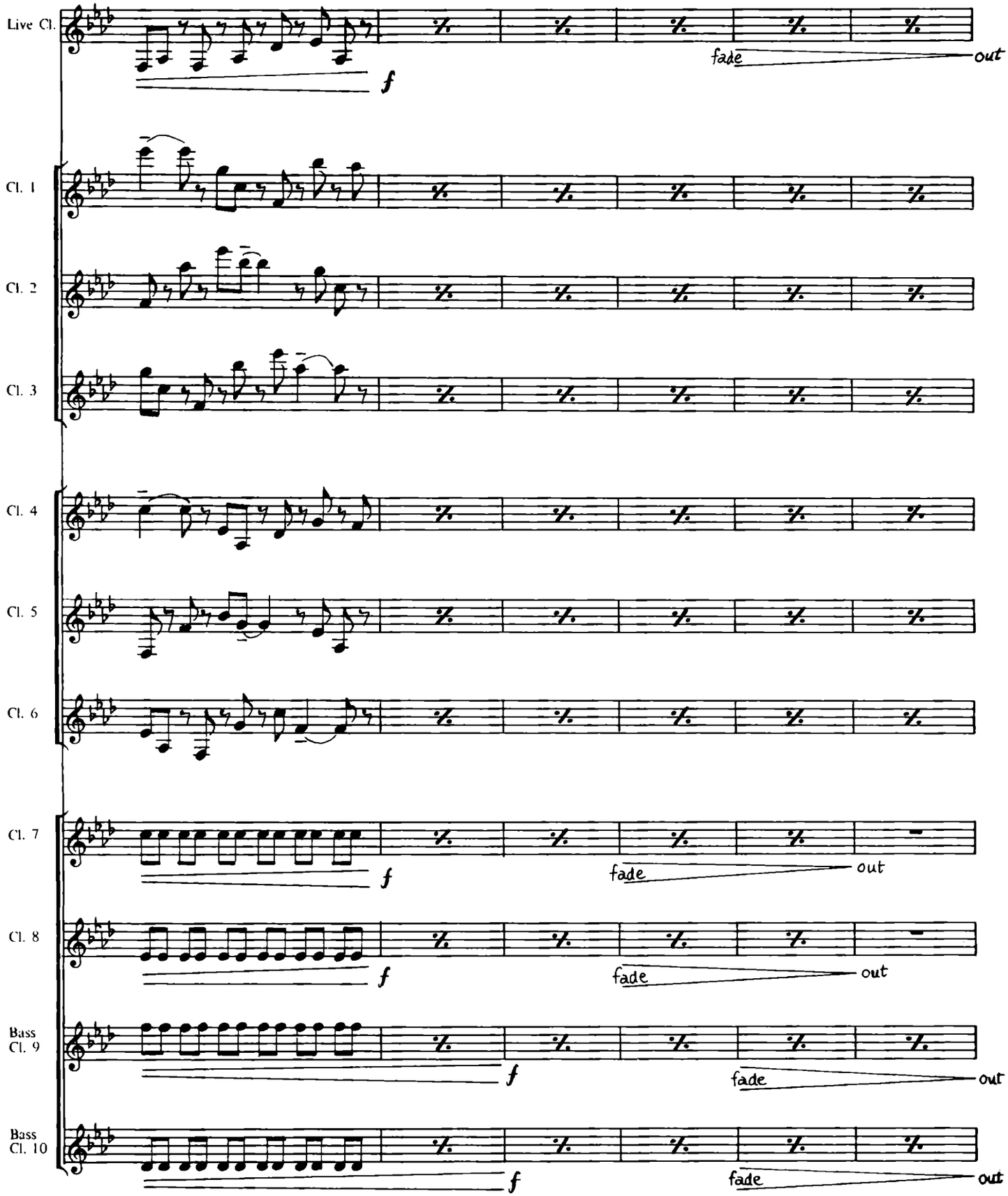

29
30
31
Live Cl.
(x 2)
(x 1)
(x 3)
fade
out
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
fade in
mf

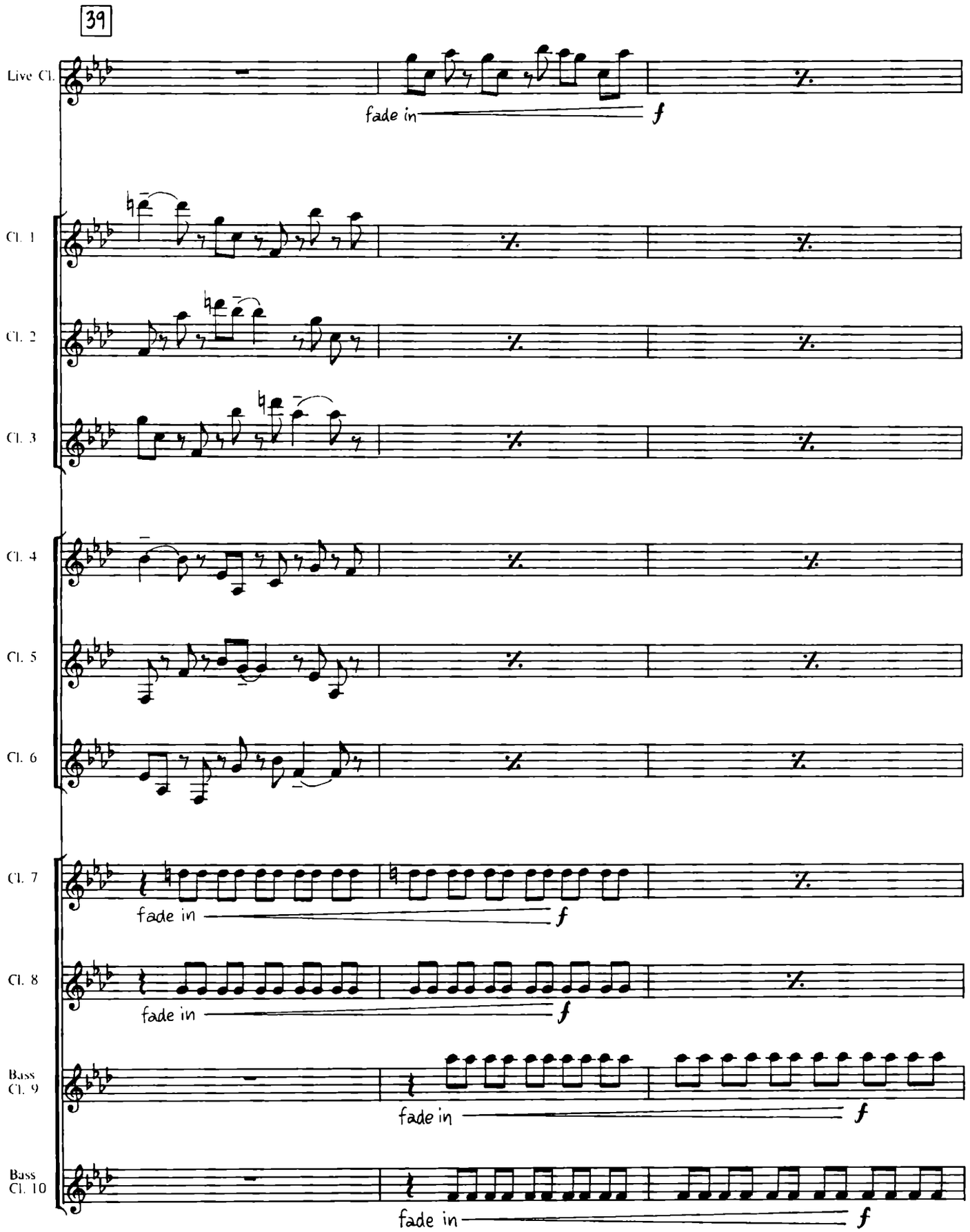

32
(x 2)
33
(x 2)
34
(x 2)
Live Cl.
f
fade out
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
fade in
mf
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

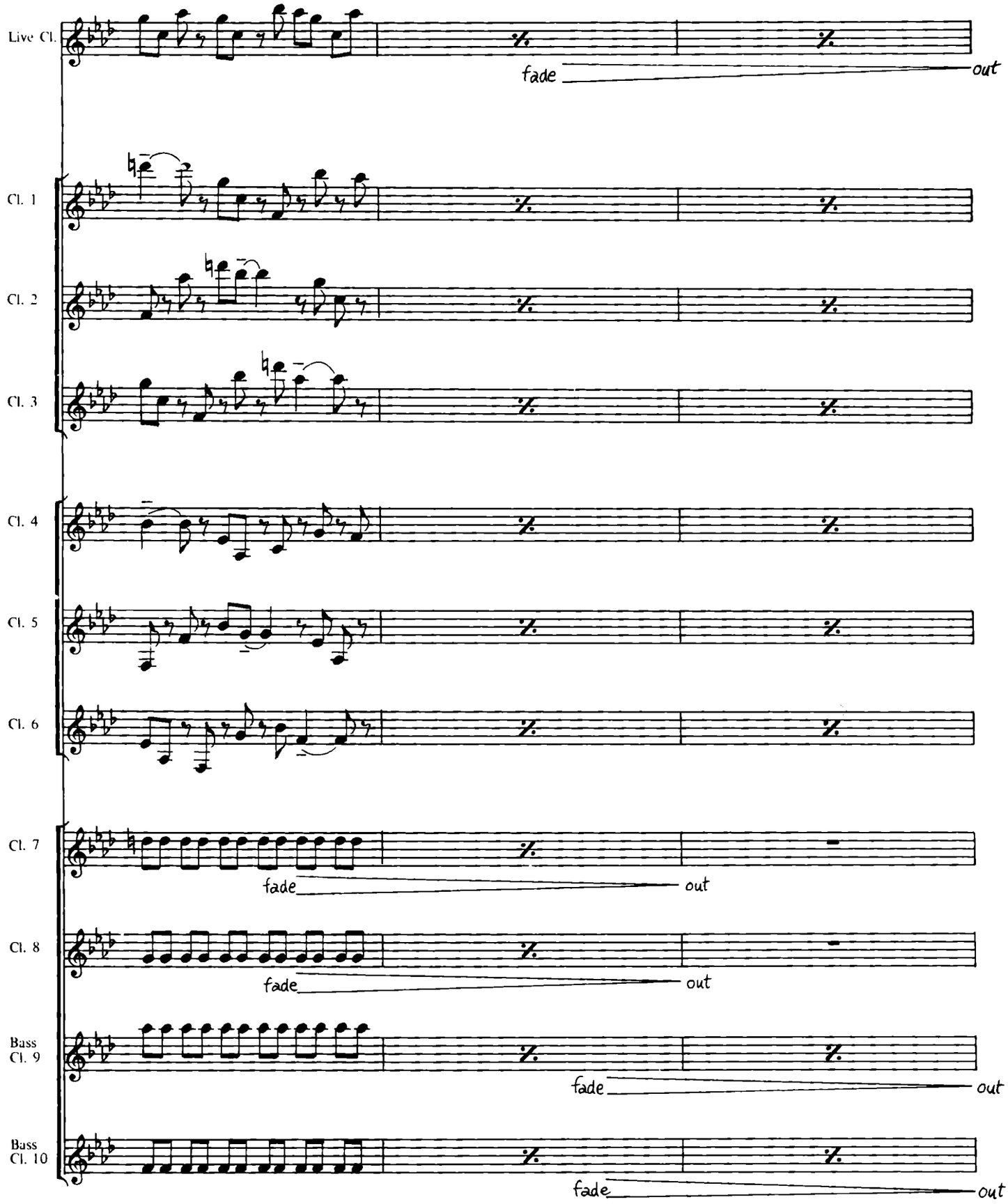

35
36
37
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
(x 2)
fade in
f


Live Cl.
f
fade
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
f
fade
out
Cl. 8
f
fade
out
Bass Cl. 9
fade in
f
fade
Bass Cl. 10
fade in
f
fade

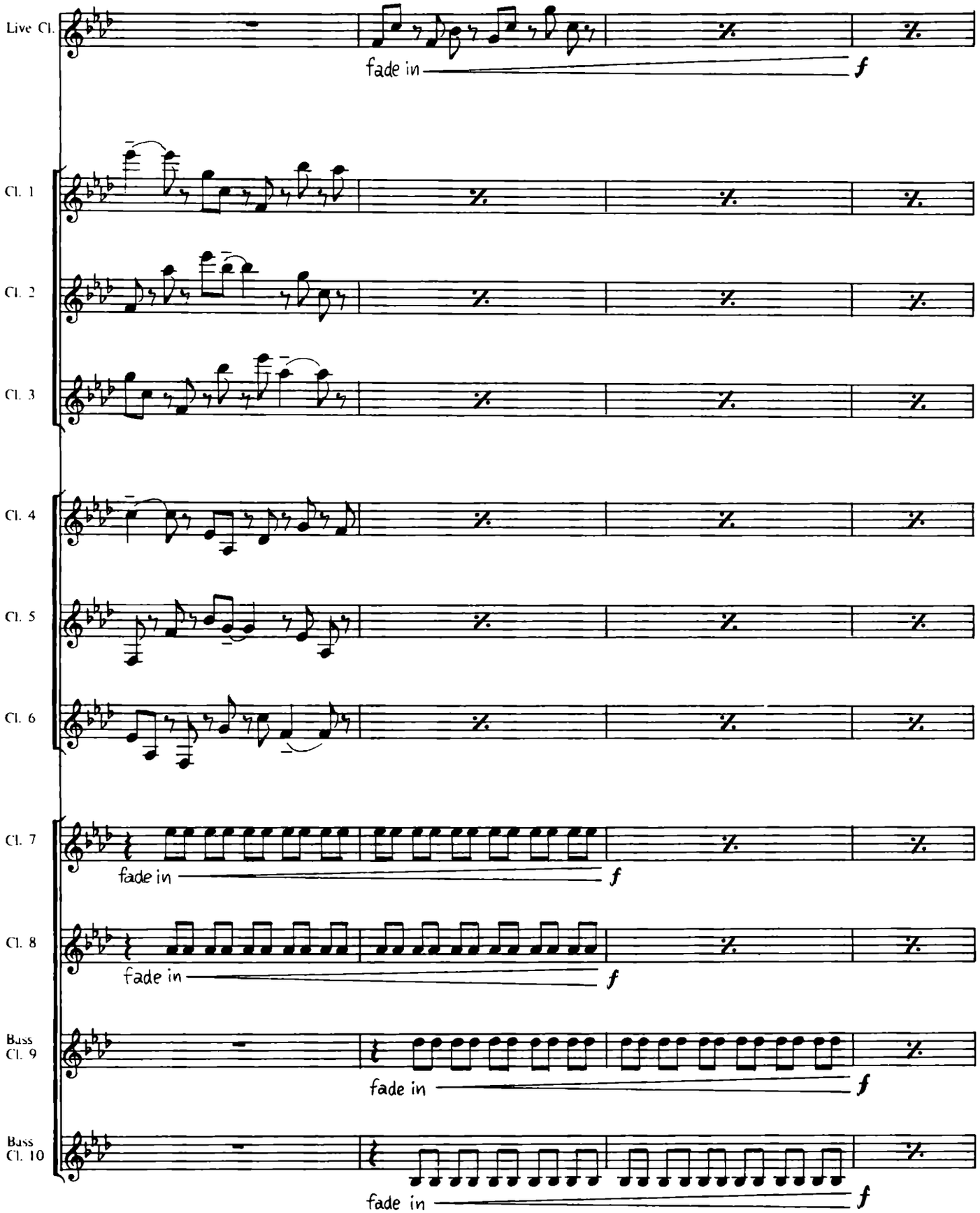

38
Live Cl.
out
fade in
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
Cl. 8
fade in
Bass Cl. 9
out
fade in
Bass Cl. 10
out
fade in

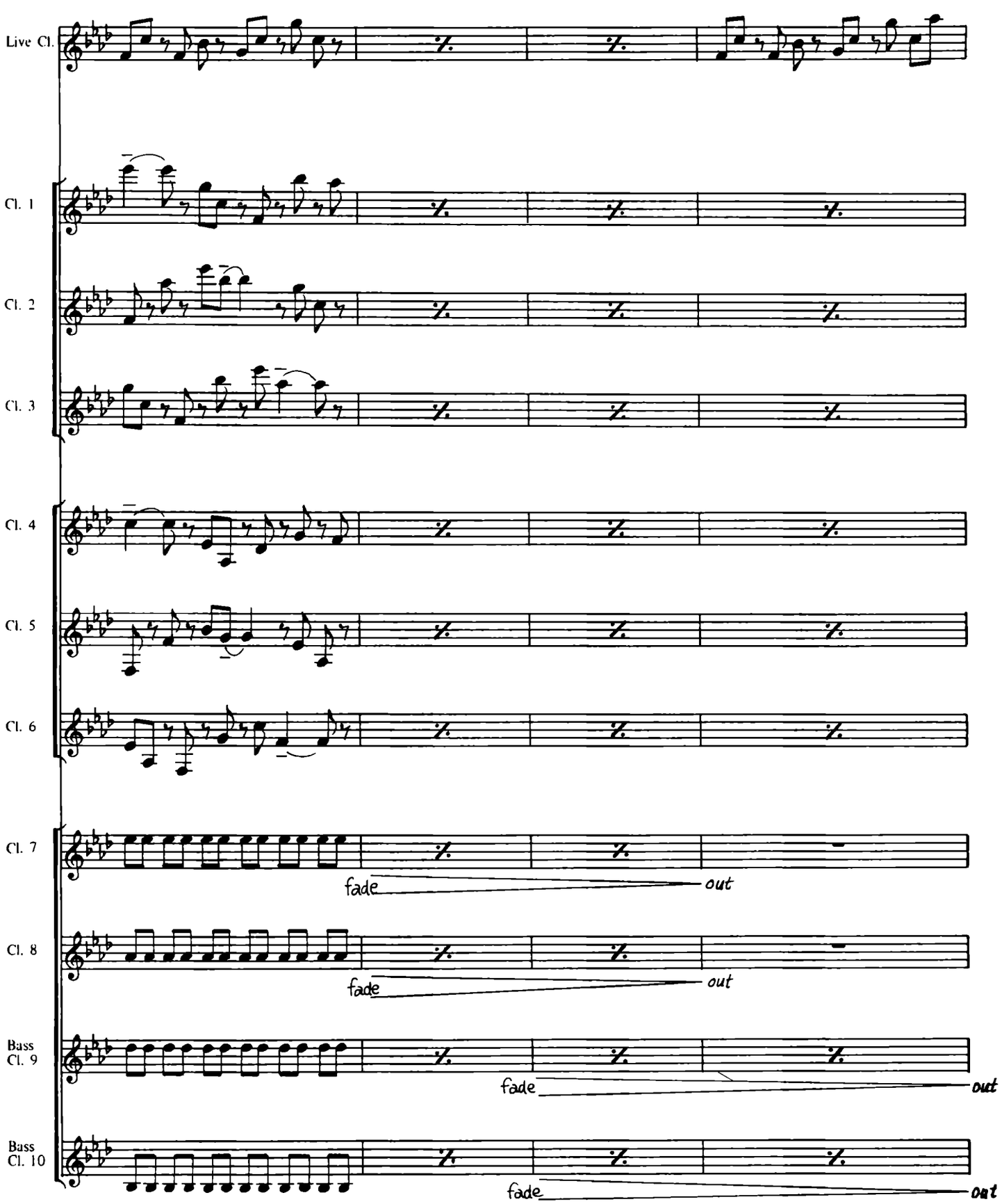

Live Cl.
f
fade
out
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
f
fade
out
Cl. 8
f
fade
out
Bass Cl. 9
f
fade
out
Bass Cl. 10
f
fade
out

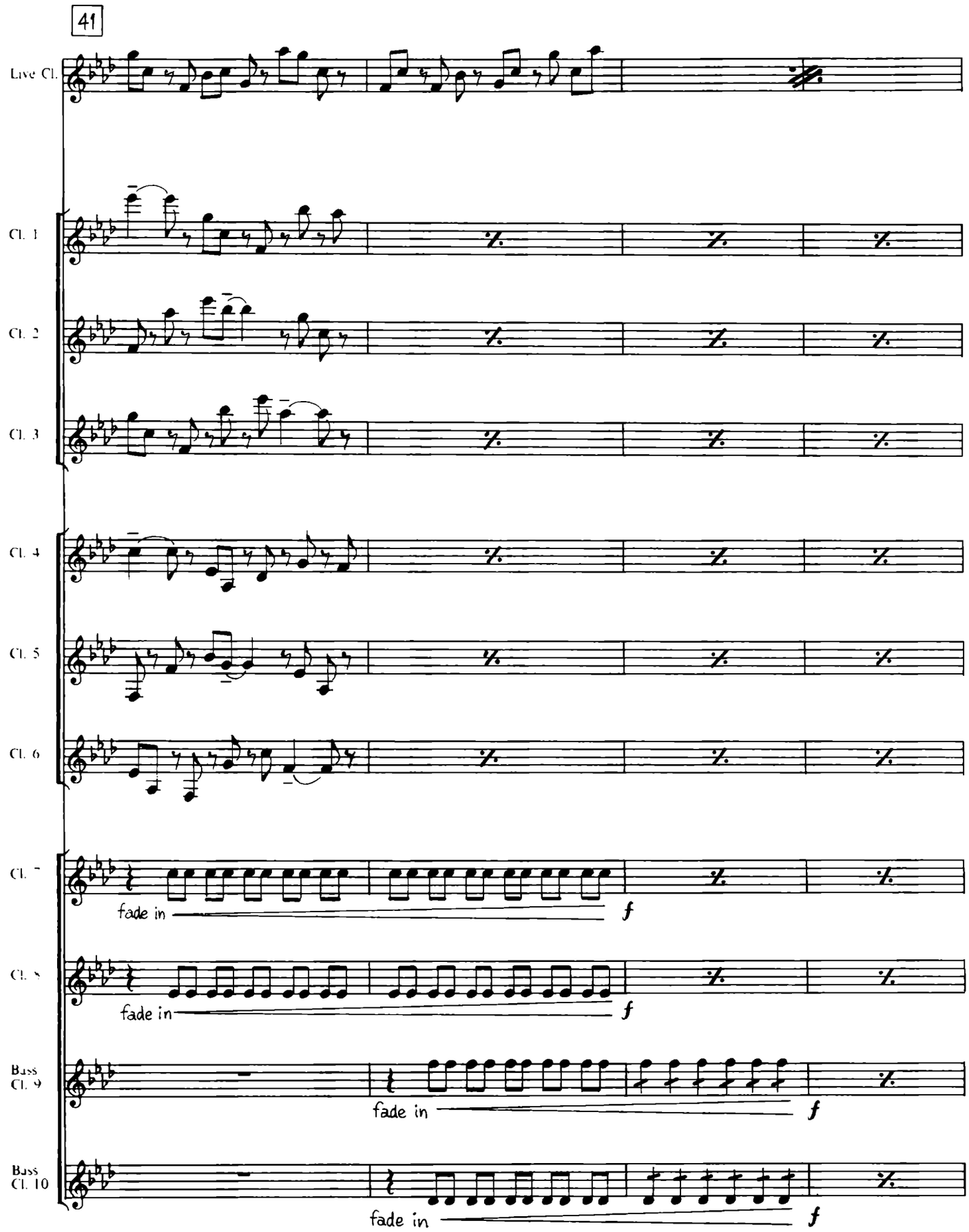

39
Live Cl.
fade in
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
f
Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

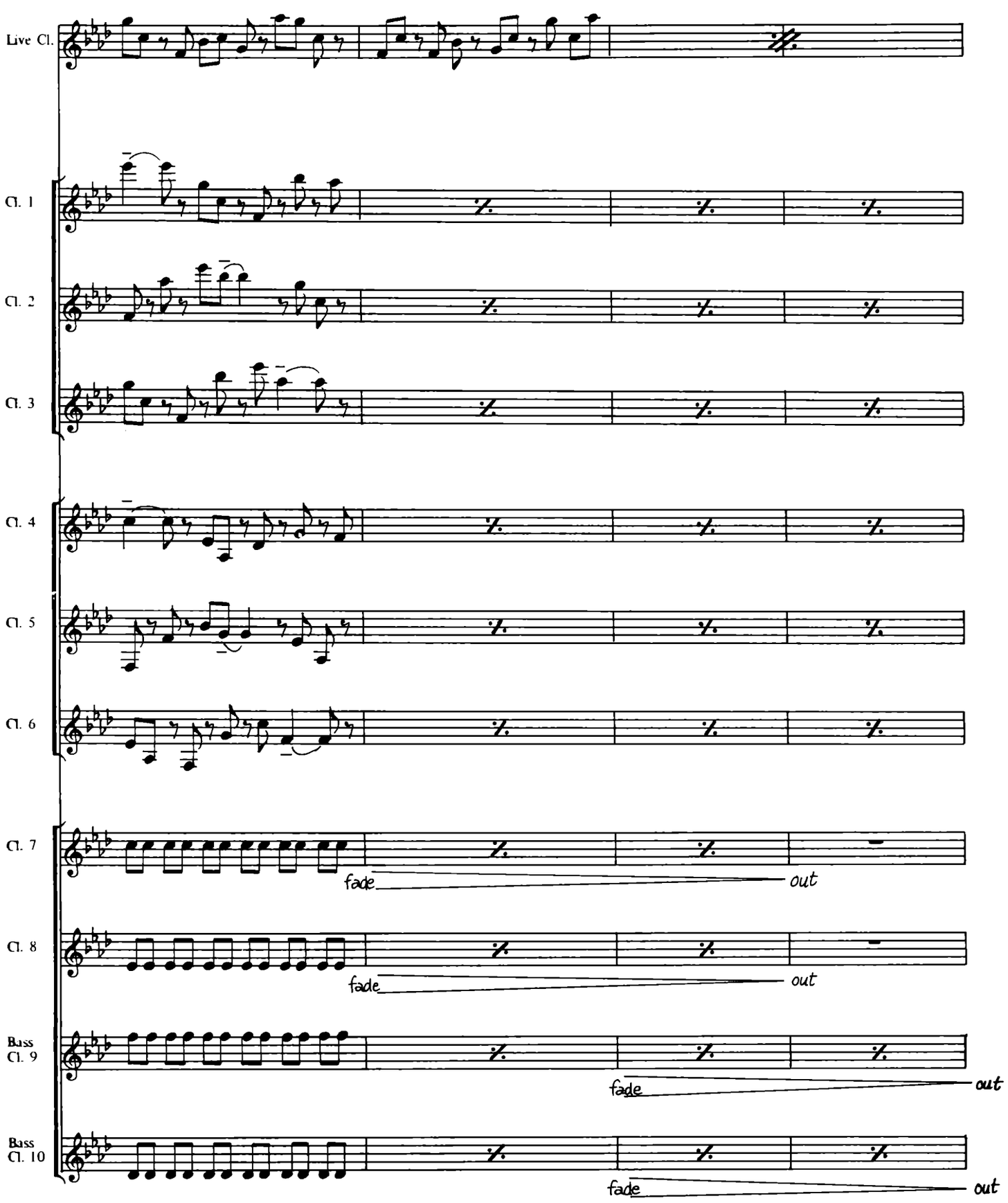

Live Cl.
fade
out
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade
out
Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

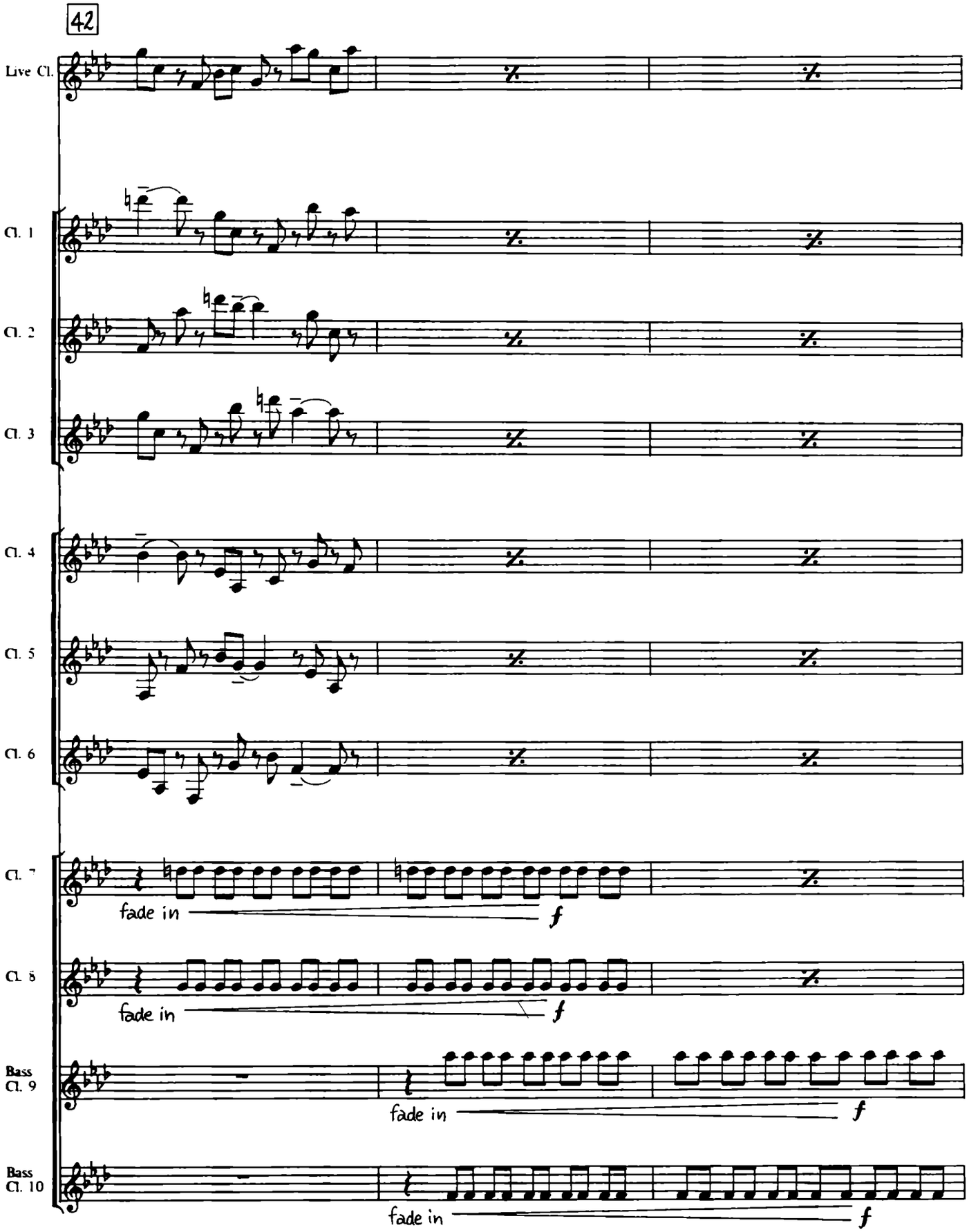
40

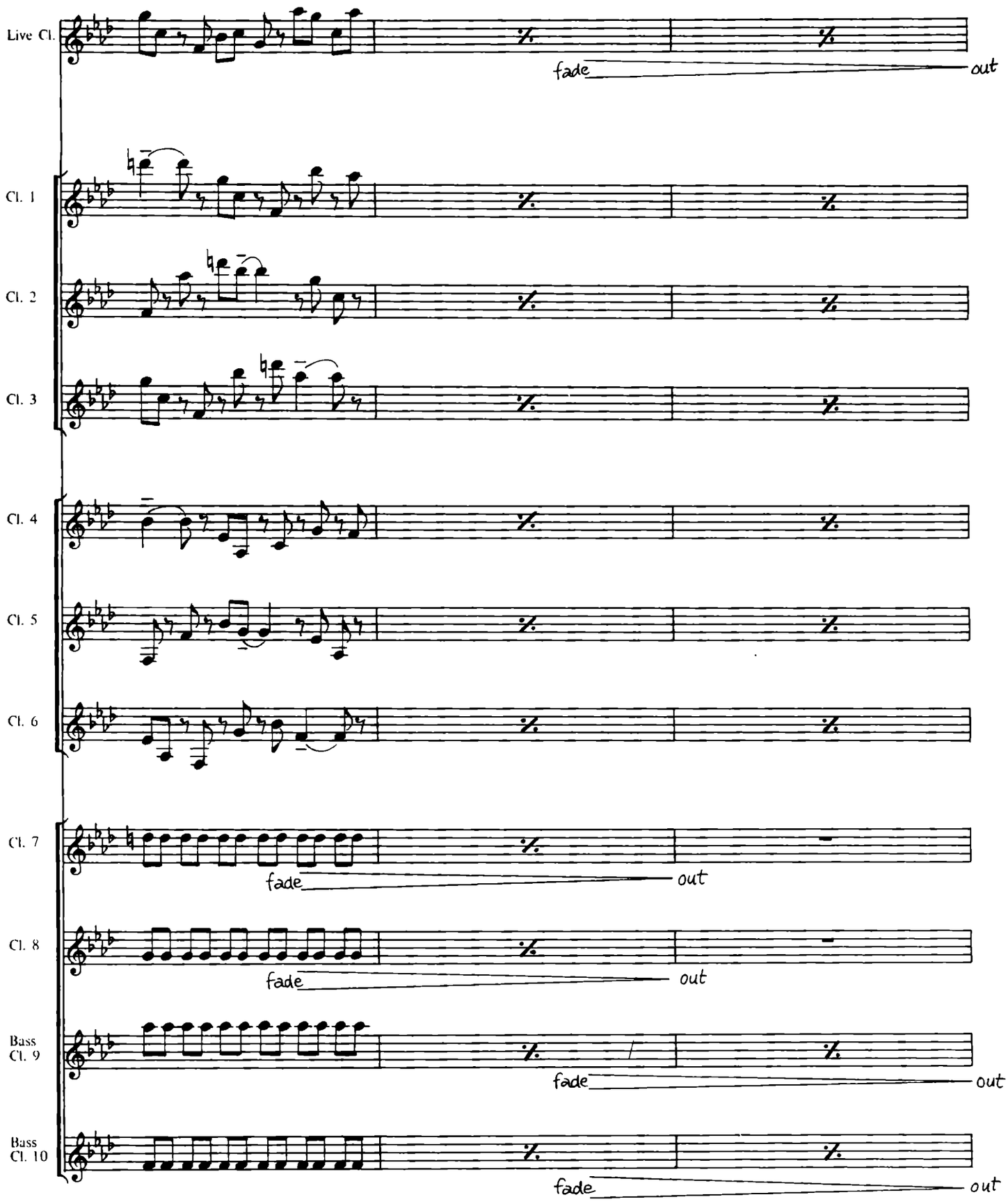

Live Cl.
fade in
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
f
Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

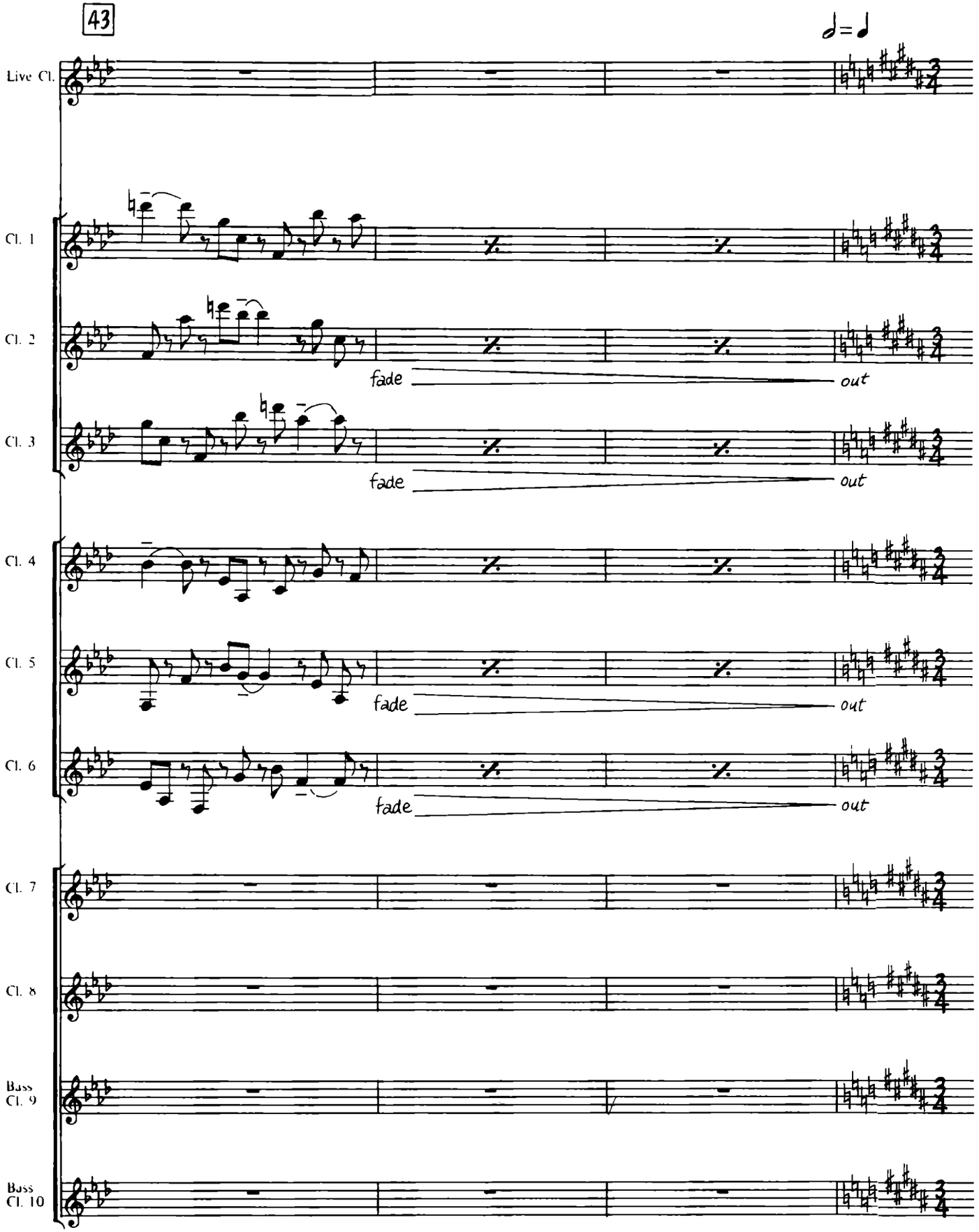

Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade
out
Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

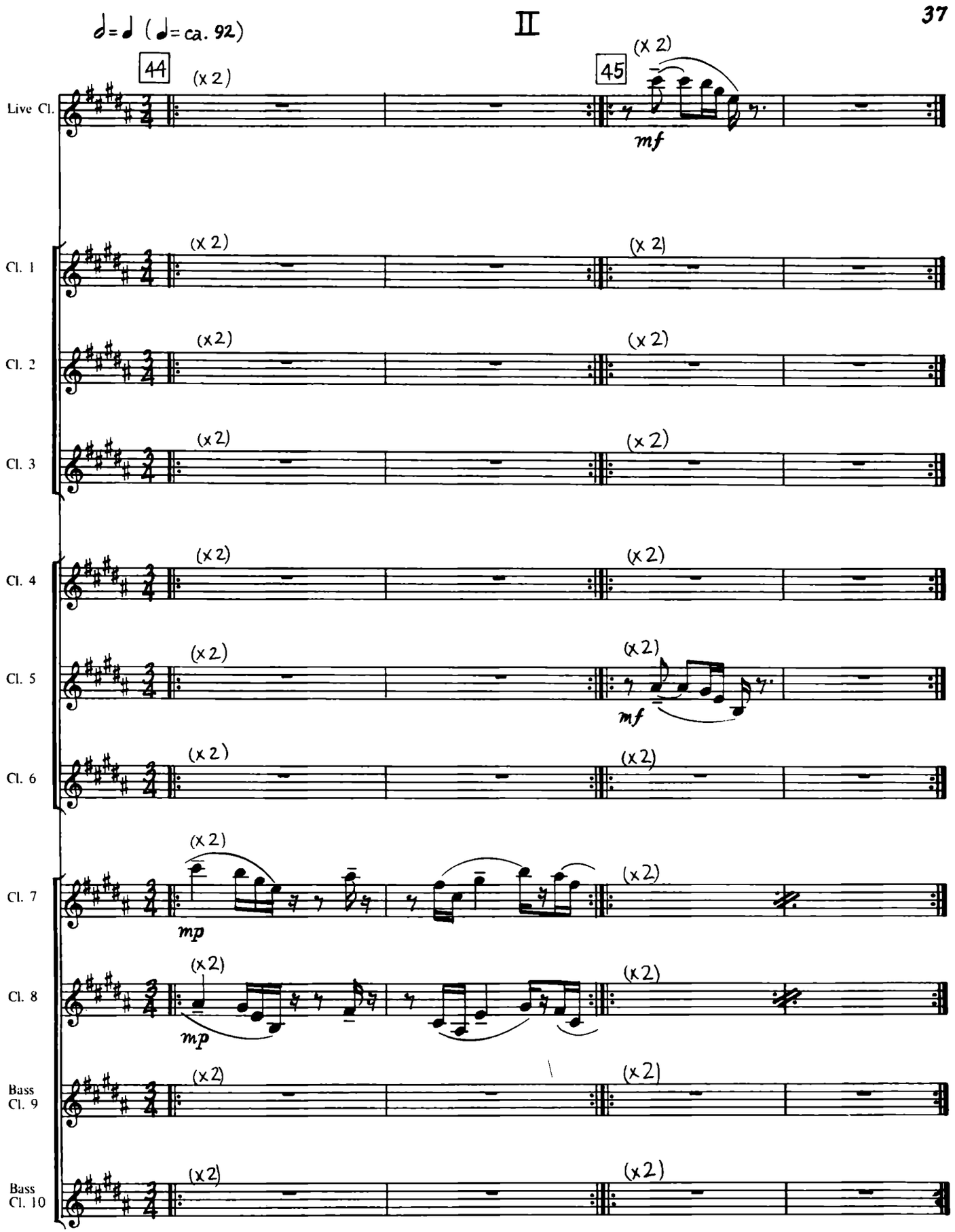

41
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
f
Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

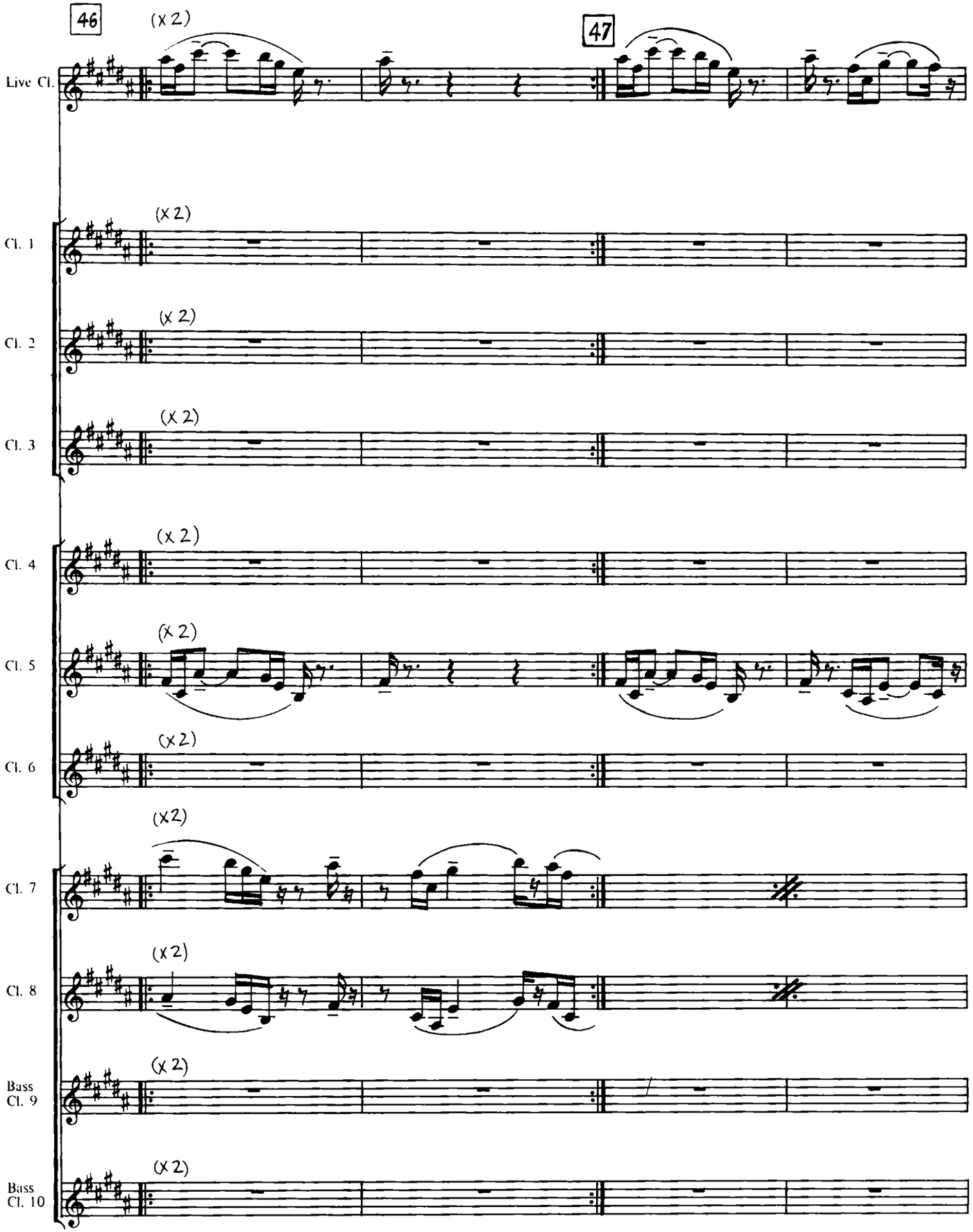

Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade
out
Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

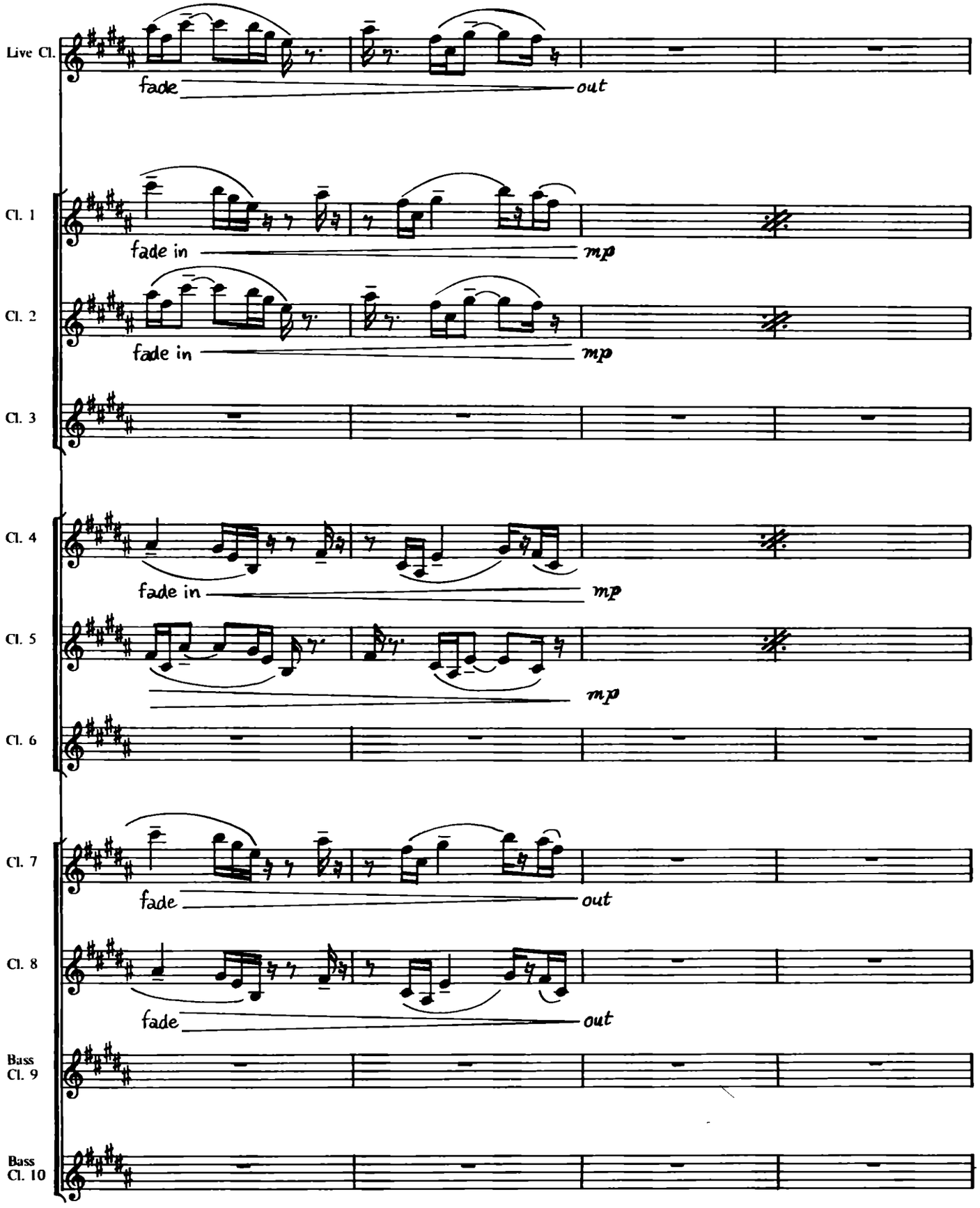

42
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
f
Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

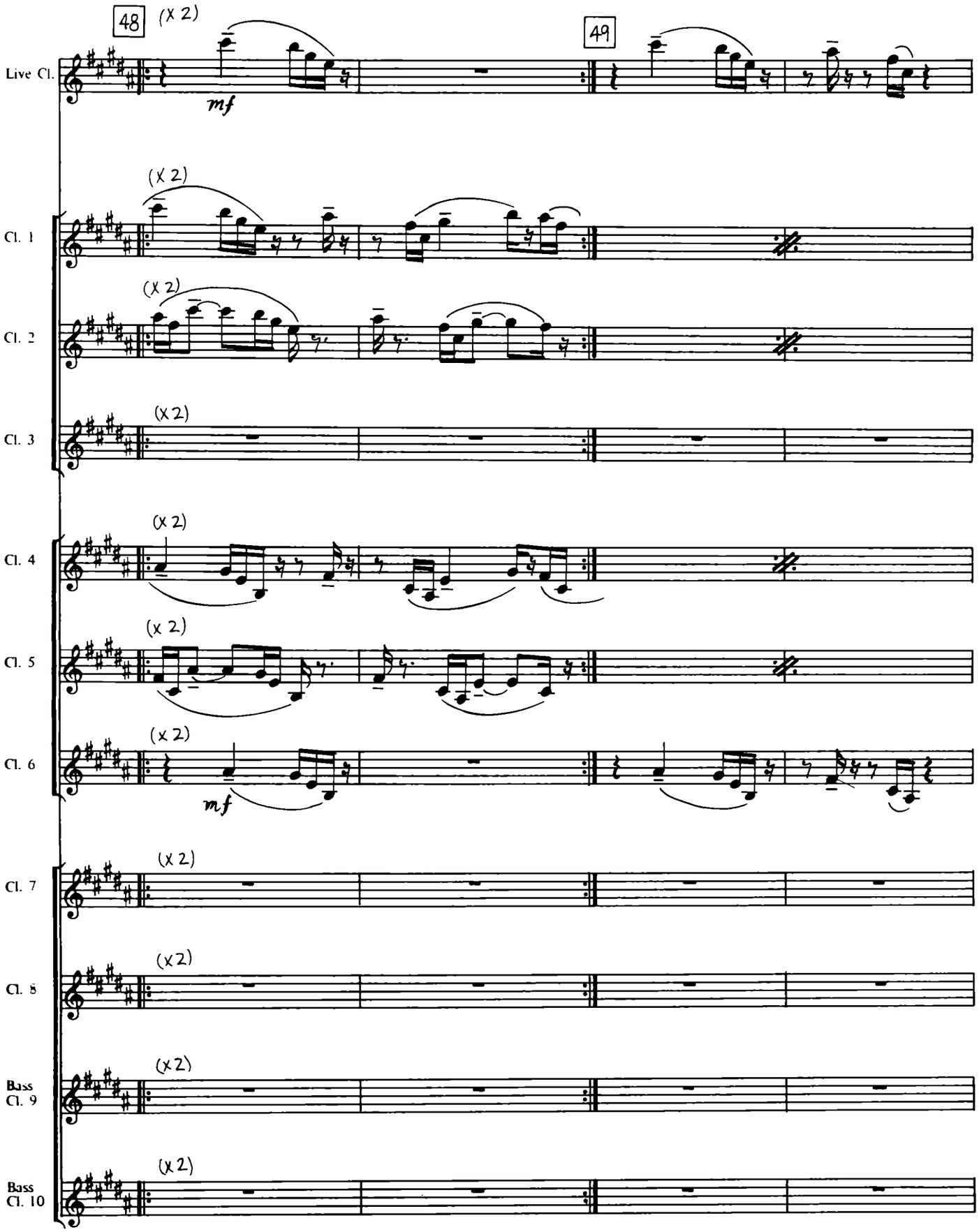

Live Cl.
fade
out
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade
out
Cl. 8
fade
out
Bass Cl. 9
fade
out
Bass Cl. 10
fade
out

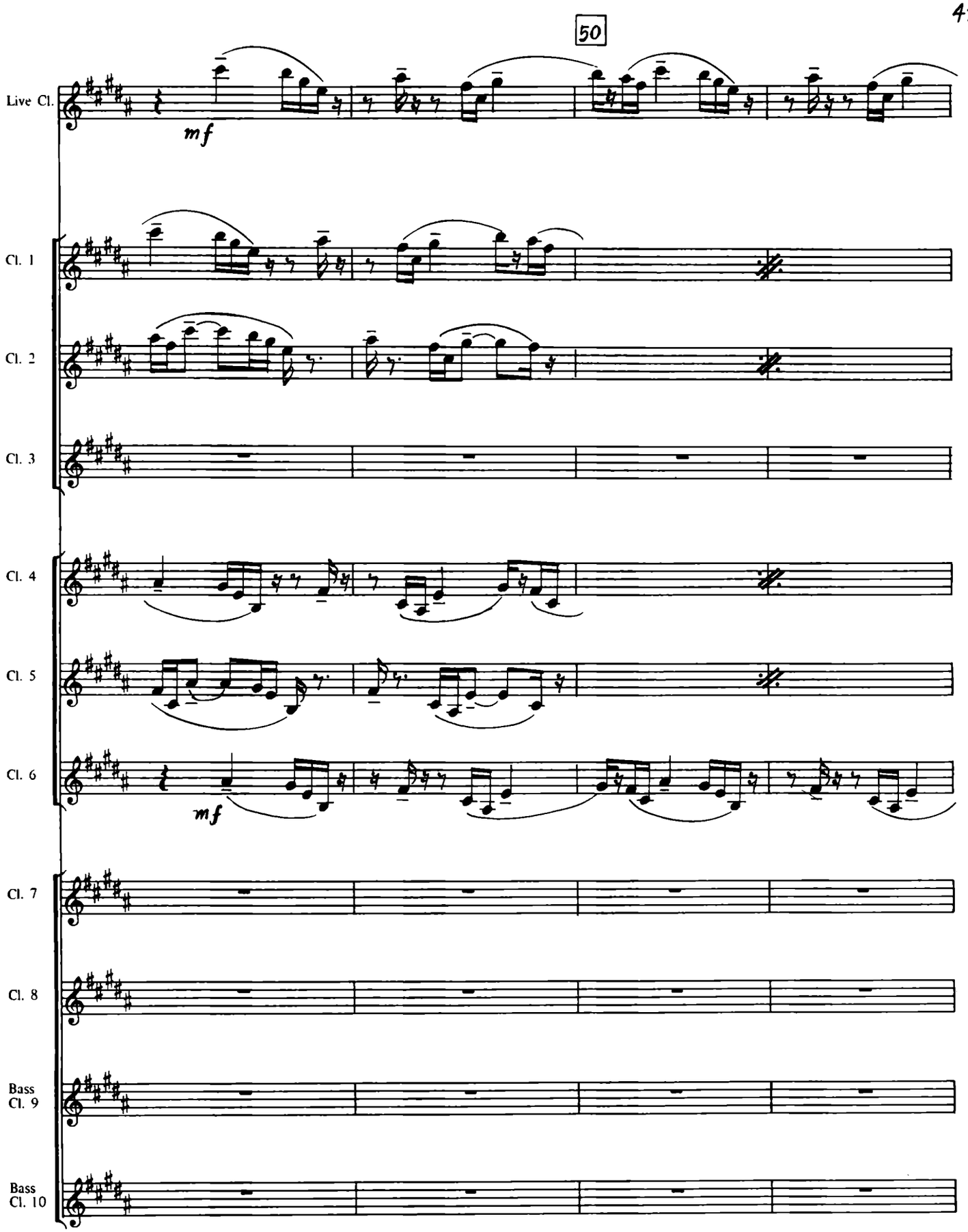

43
♩=♩
Live Cl.
Cl. 1
Cl. 2
fade
out
Cl. 3
fade
out
Cl. 4
Cl. 5
fade
out
Cl. 6
fade
out
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

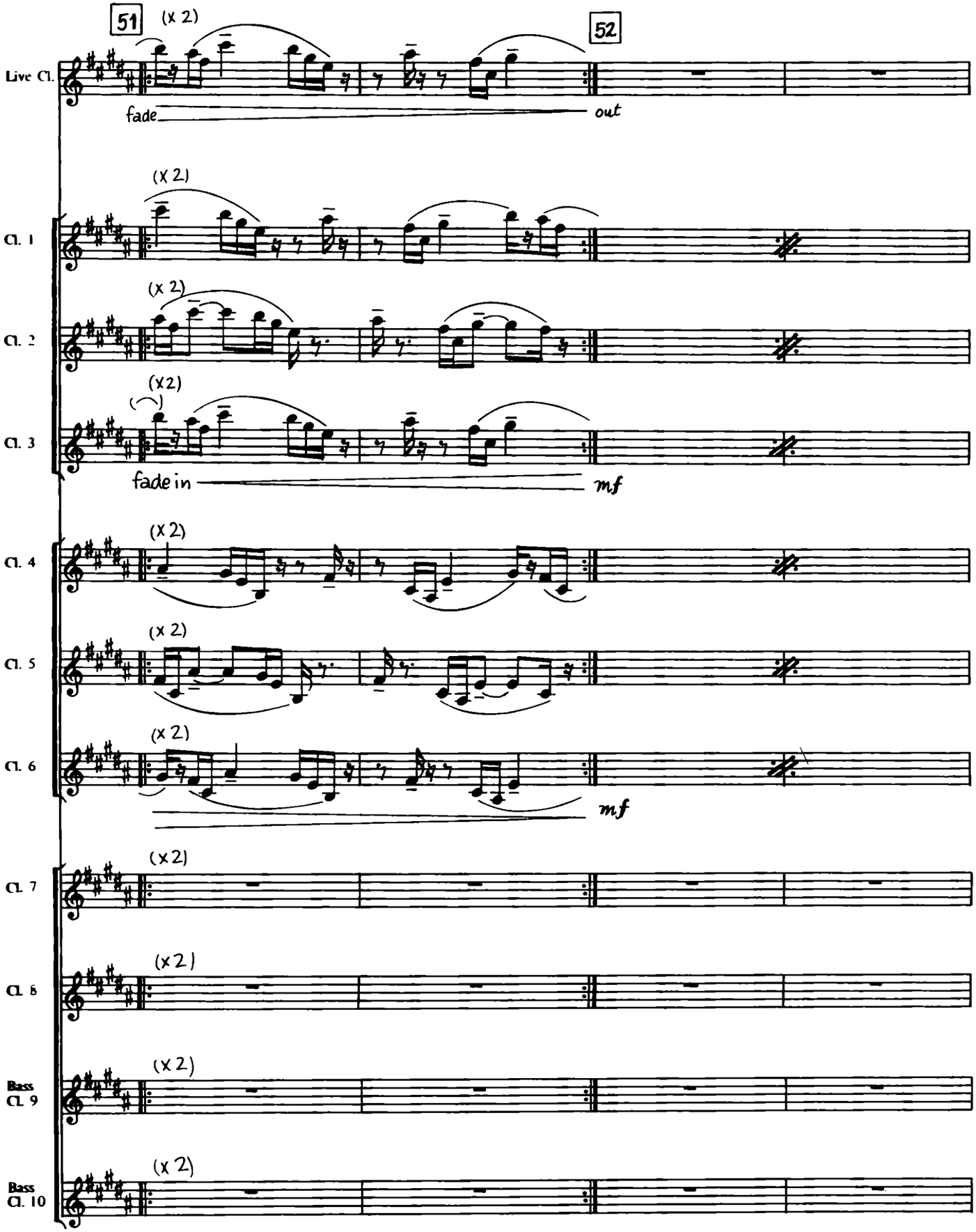

II
♩=♩ (♩= ca. 92)
44
45
(x 2)
Live Cl.
mf
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
mp
Cl. 8
mp
Bass Cl. 9
Bass Cl. 10

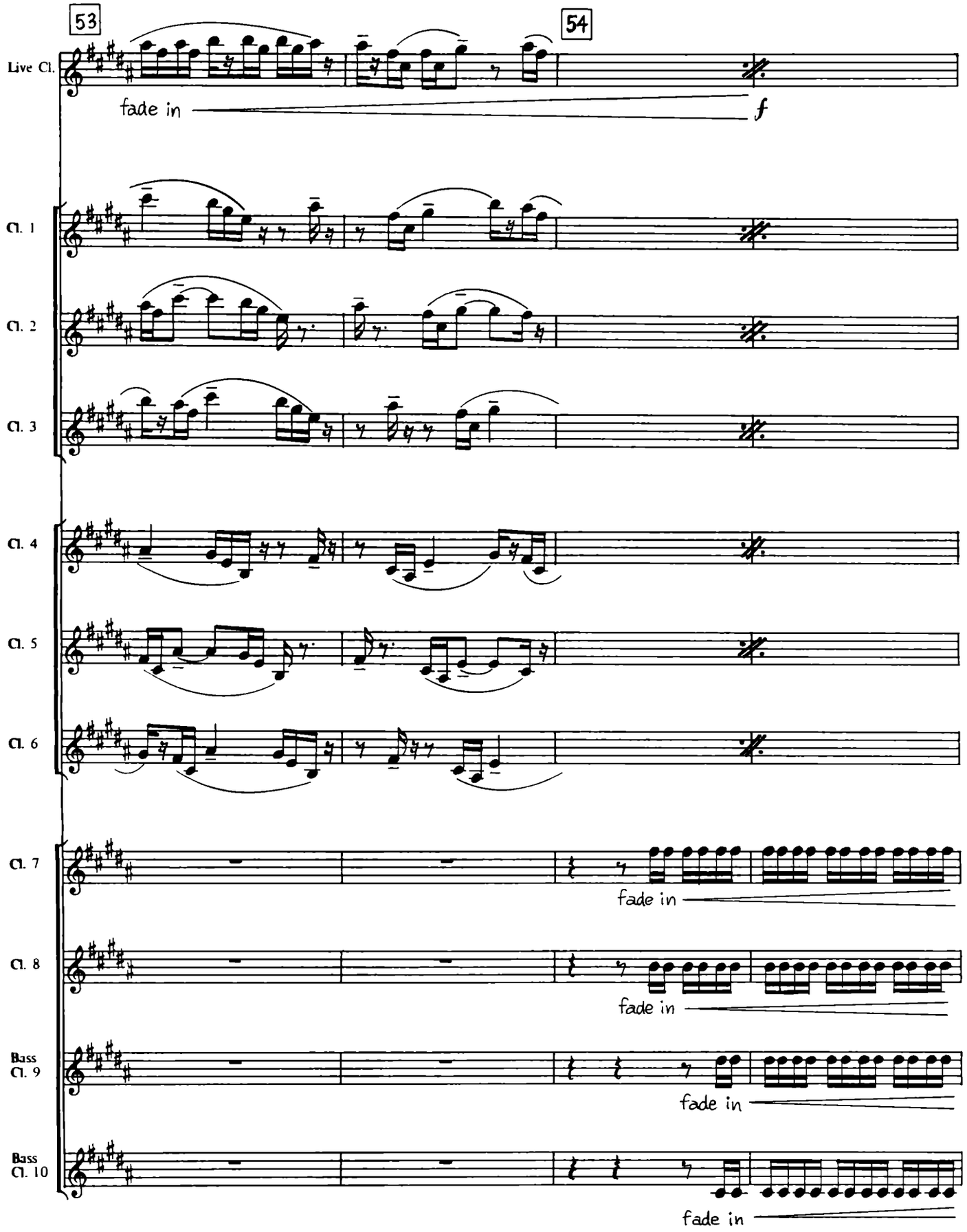

46
47
(x 2)
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

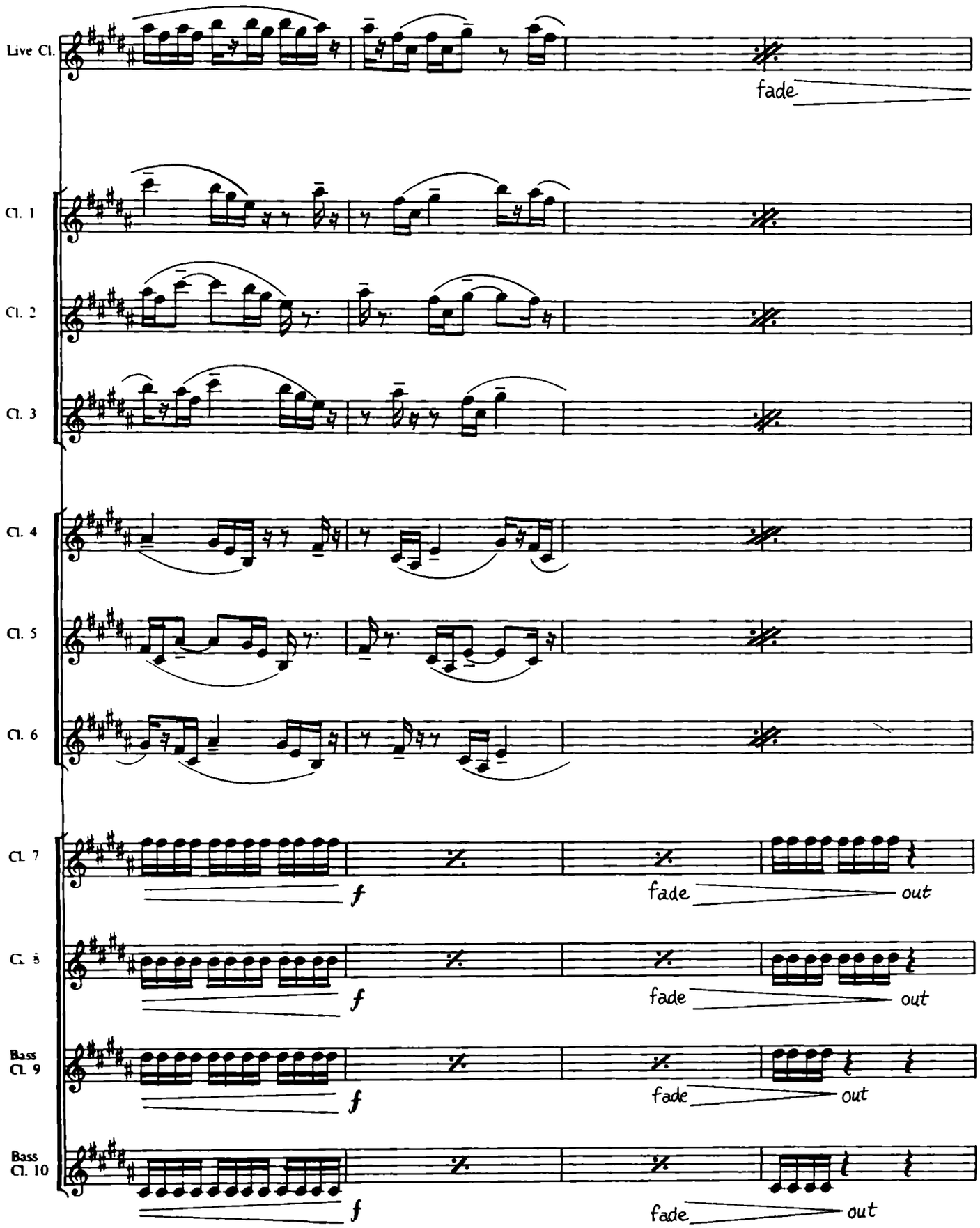

Live Cl.
fade
out
Cl. 1
fade in
mp
Cl. 2
fade in
mp
Cl. 3
Cl. 4
fade in
mp
Cl. 5
mp
Cl. 6
Cl. 7
fade
out
Cl. 8
fade
out
Bass Cl. 9
Bass Cl. 10

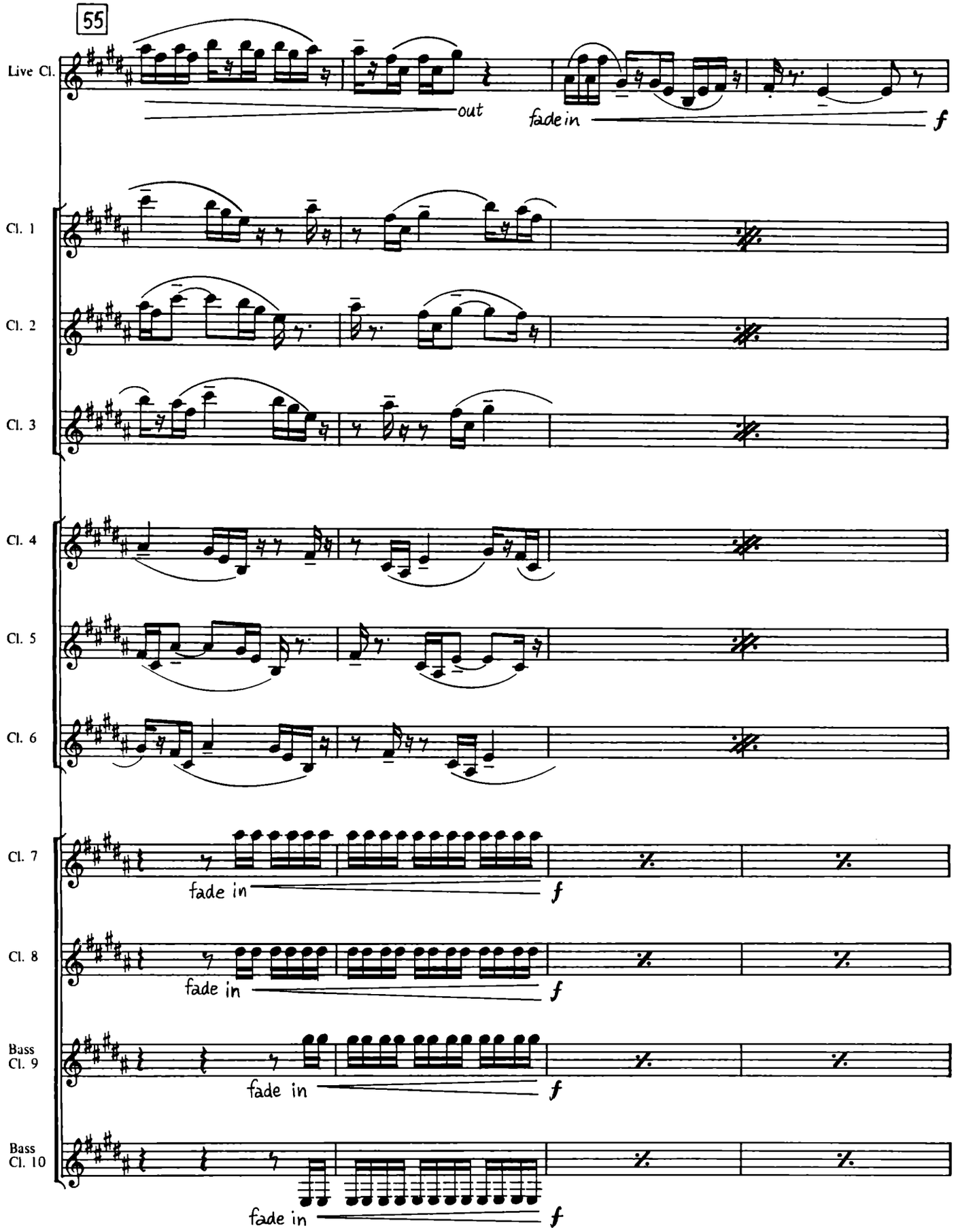

48
(X 2)
49
Live Cl.
mf
(X 2)
Cl. 1
(X 2)
Cl. 2
(X 2)
Cl. 3
(X 2)
Cl. 4
(X 2)
Cl. 5
(X 2)
Cl. 6
mf
(X 2)
Cl. 7
(X 2)
Cl. 8
(X 2)
Bass Cl. 9
(X 2)
Bass Cl. 10

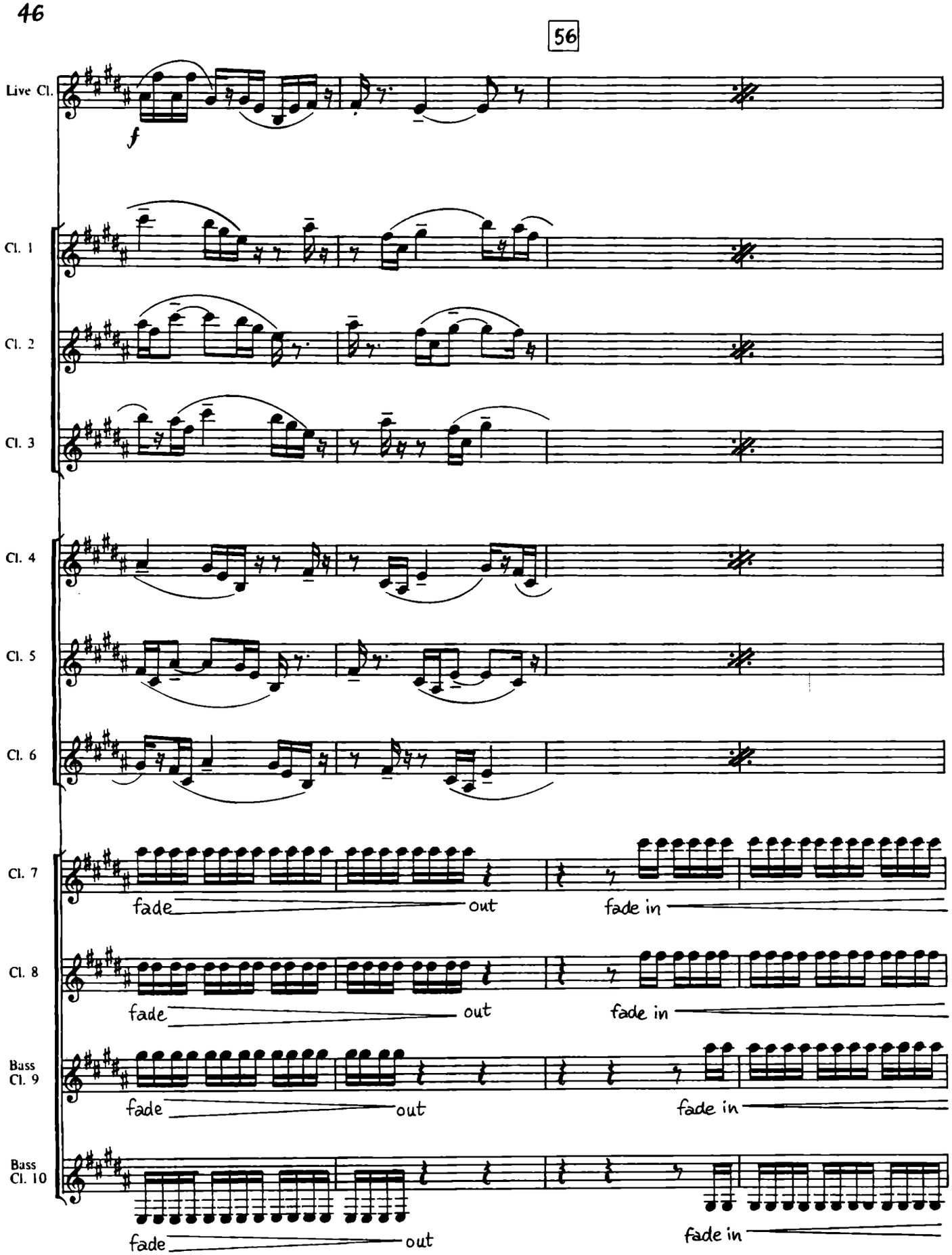

50
Live Cl.
mf
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
mf
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

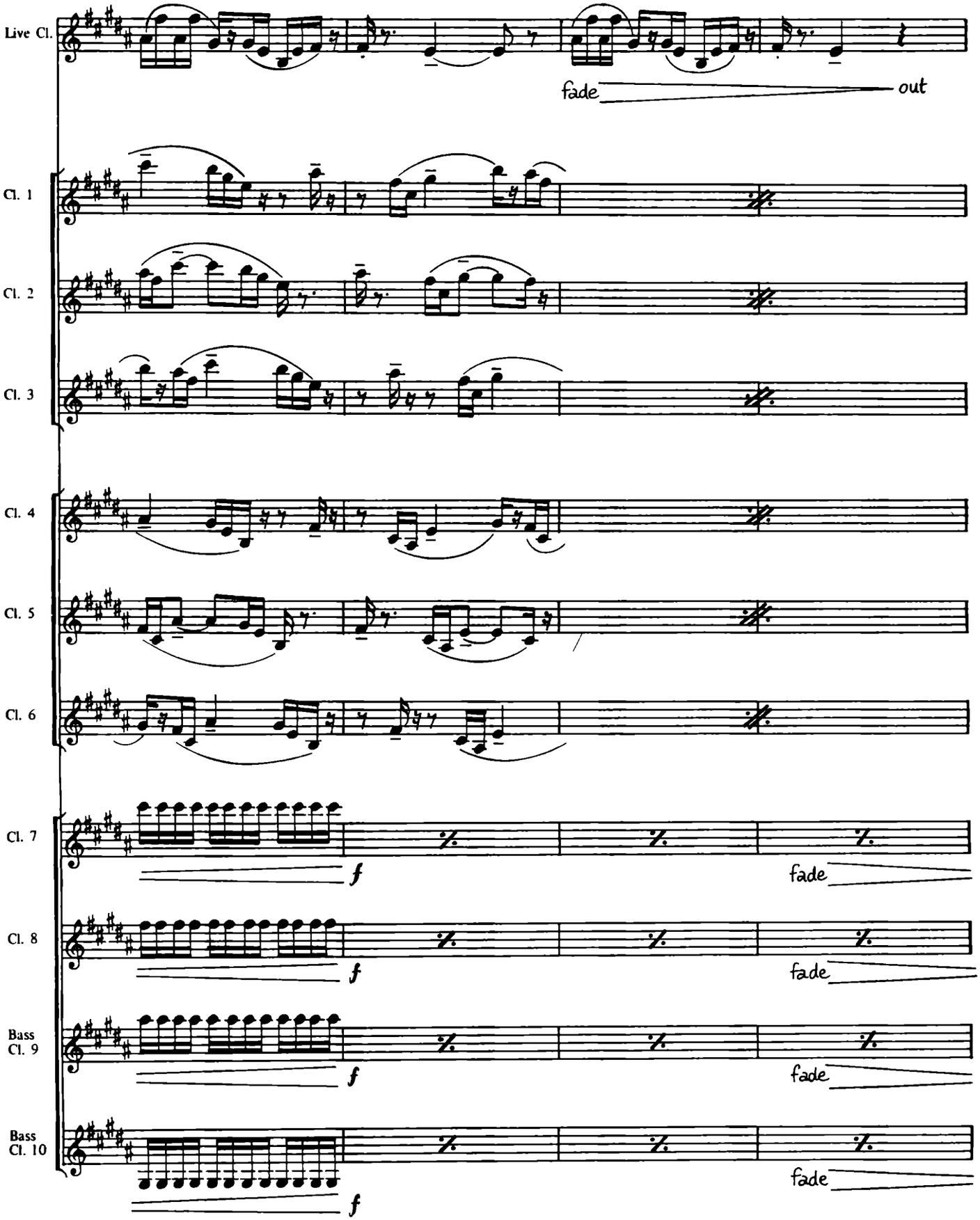

51
(x 2)
52
Live Cl.
fade
out
(x 2)
Cl. 1
(x 2)
Cl. 2
(x2)
Cl. 3
fade in
mf
(x 2)
Cl. 4
(x 2)
Cl. 5
(x 2)
Cl. 6
mf
(x2)
Cl. 7
(x2)
Cl. 8
(x 2)
Bass Cl. 9
(x 2)
Bass Cl. 10

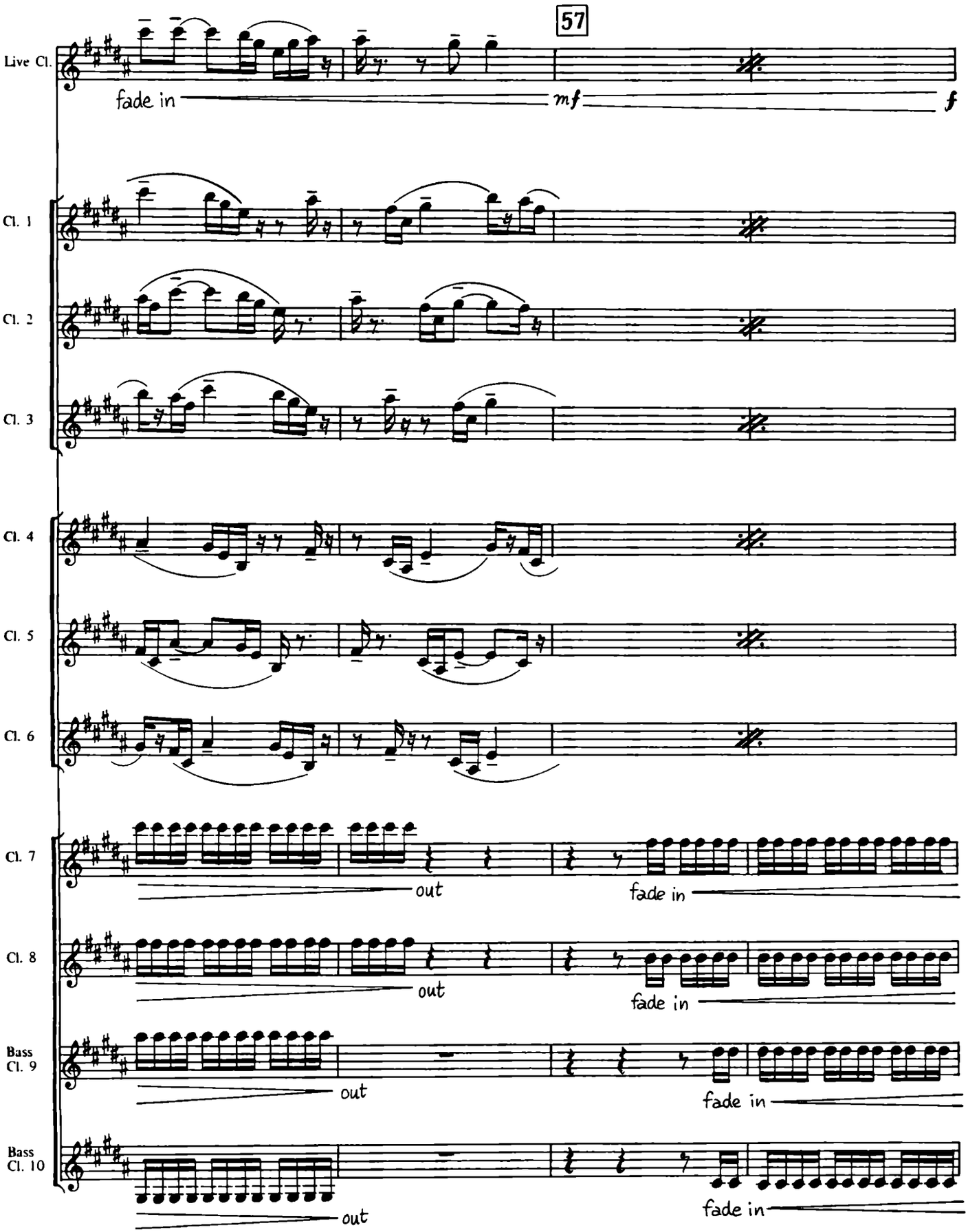

53
54
Live Cl.
fade in
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
Cl. 8
fade in
Bass Cl. 9
fade in
Bass Cl. 10
fade in

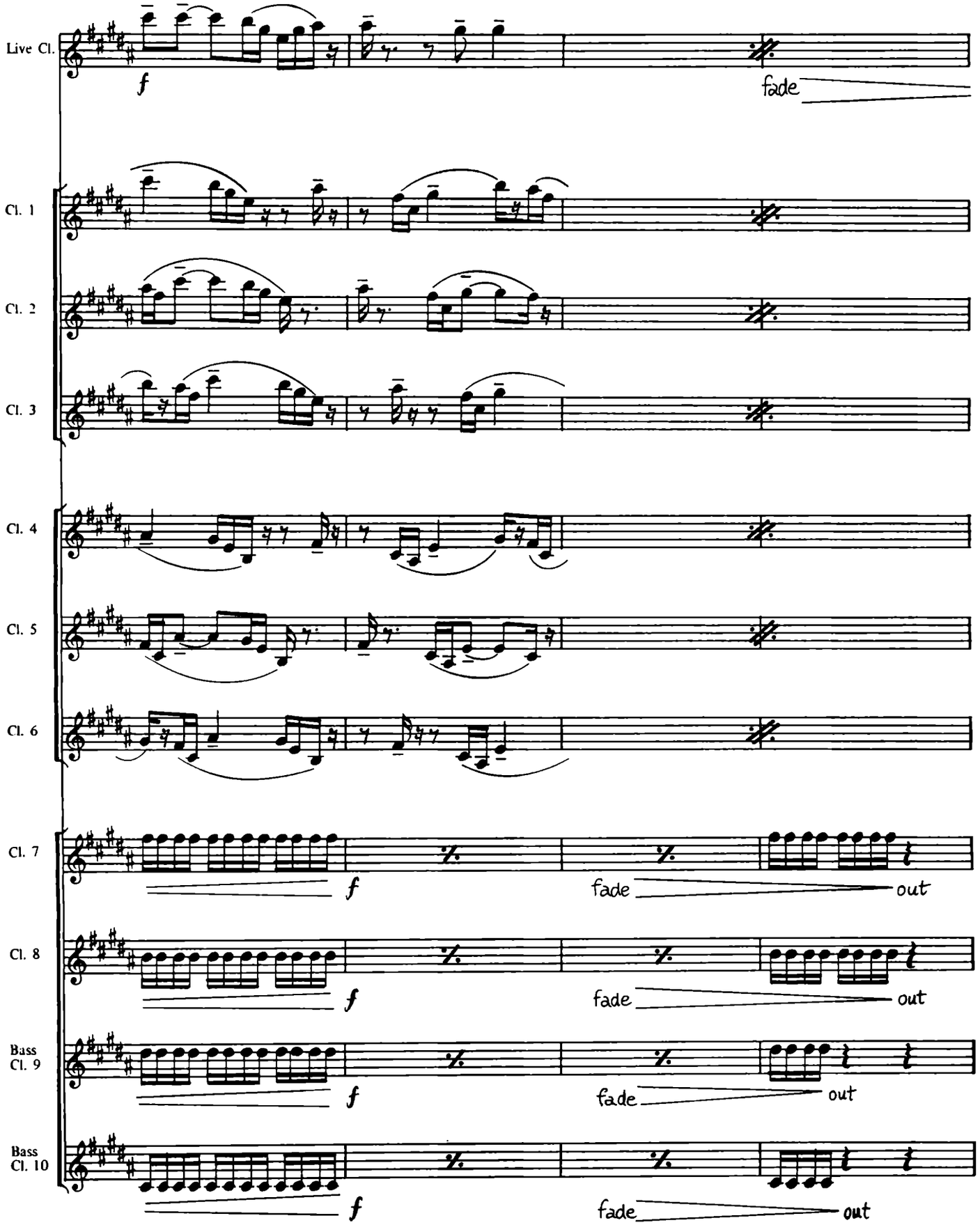

Live Cl.
fade
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
f
fade
out
Cl. 8
f
fade
out
Bass Cl. 9
f
fade
out
Bass Cl. 10
f
fade
out

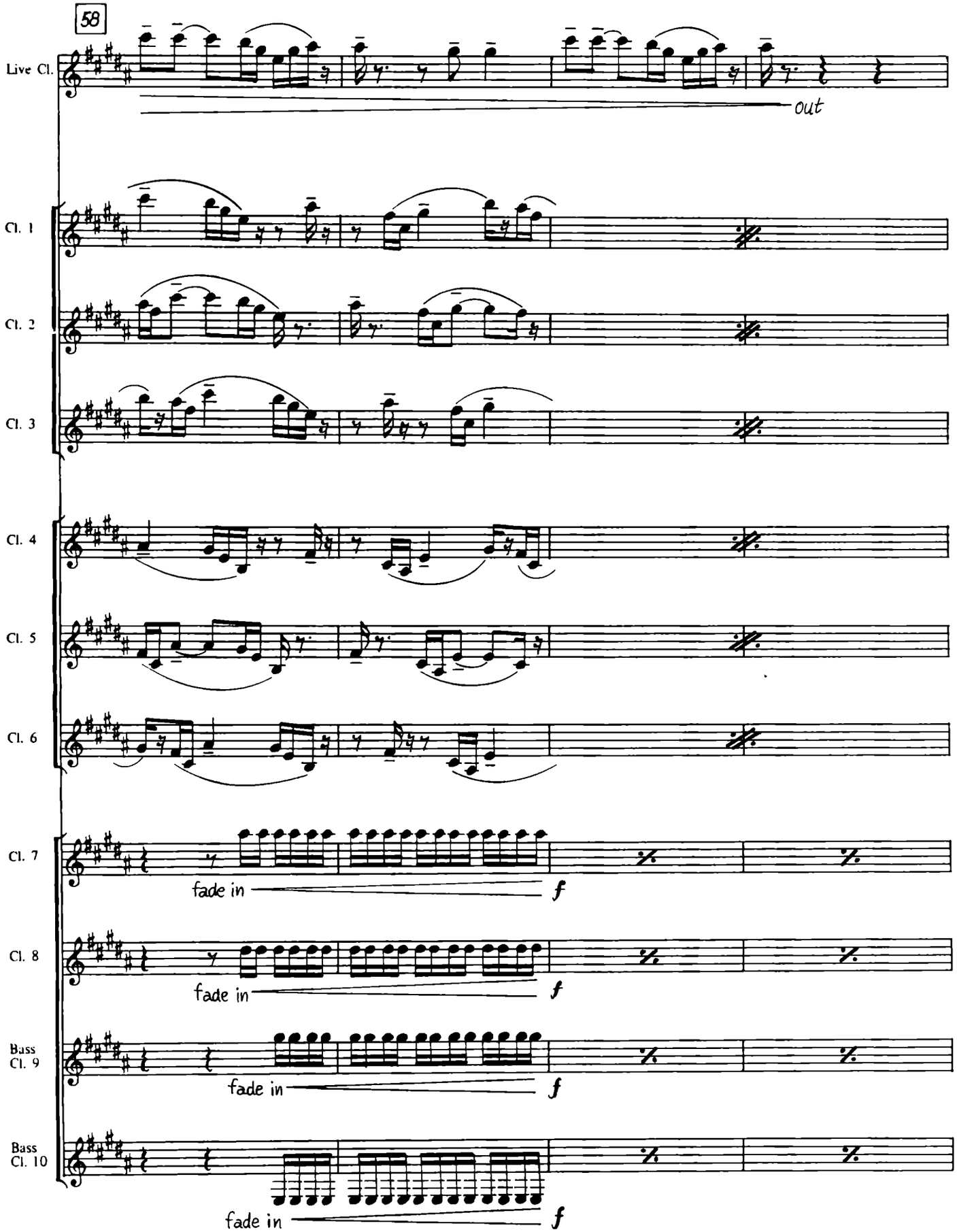

55
Live Cl.
out
fade in
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
f
Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f

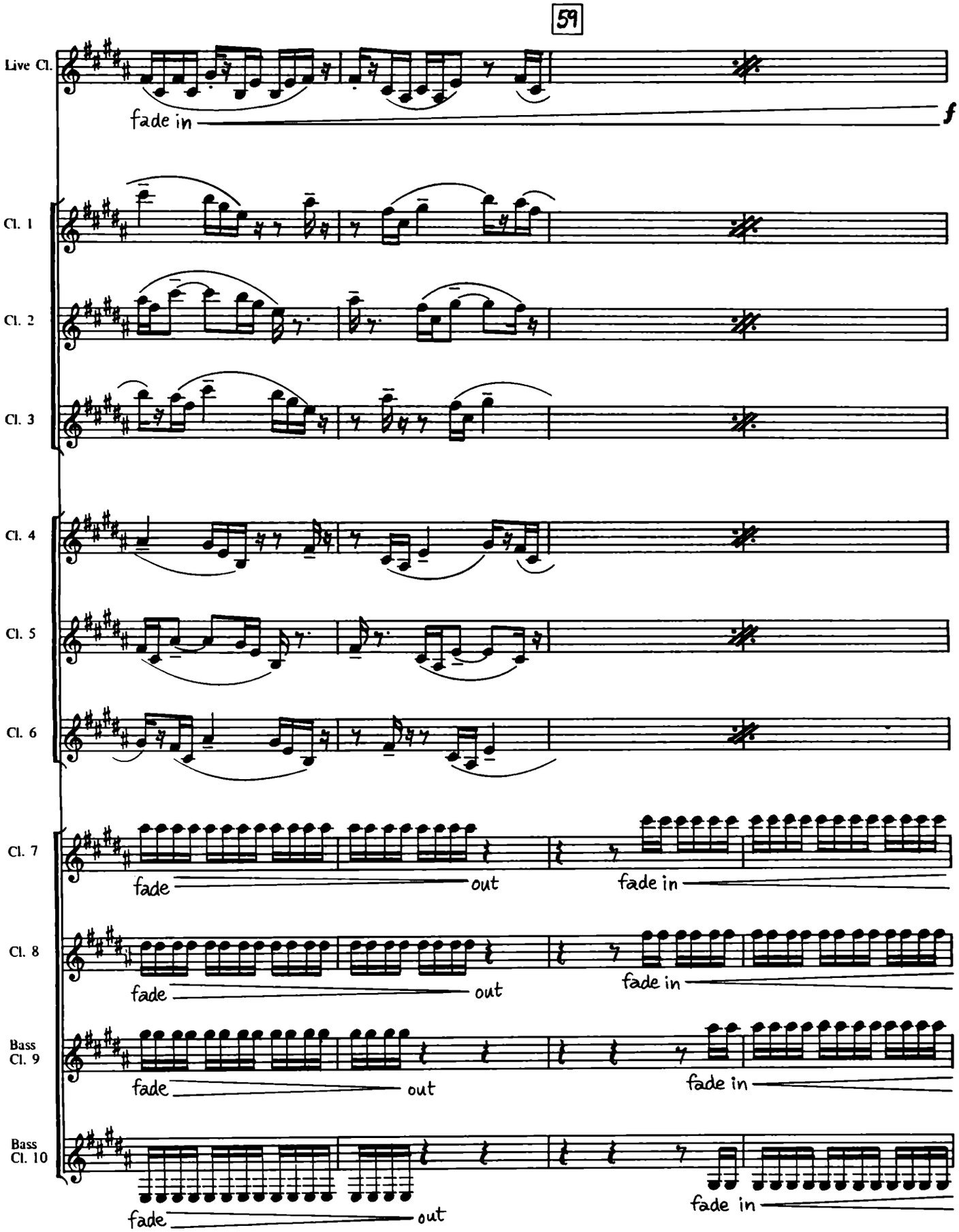

56
Live Cl.
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade
out
fade in
Cl. 8
fade
out
fade in
Bass Cl. 9
fade
out
fade in
Bass Cl. 10
fade
out
fade in

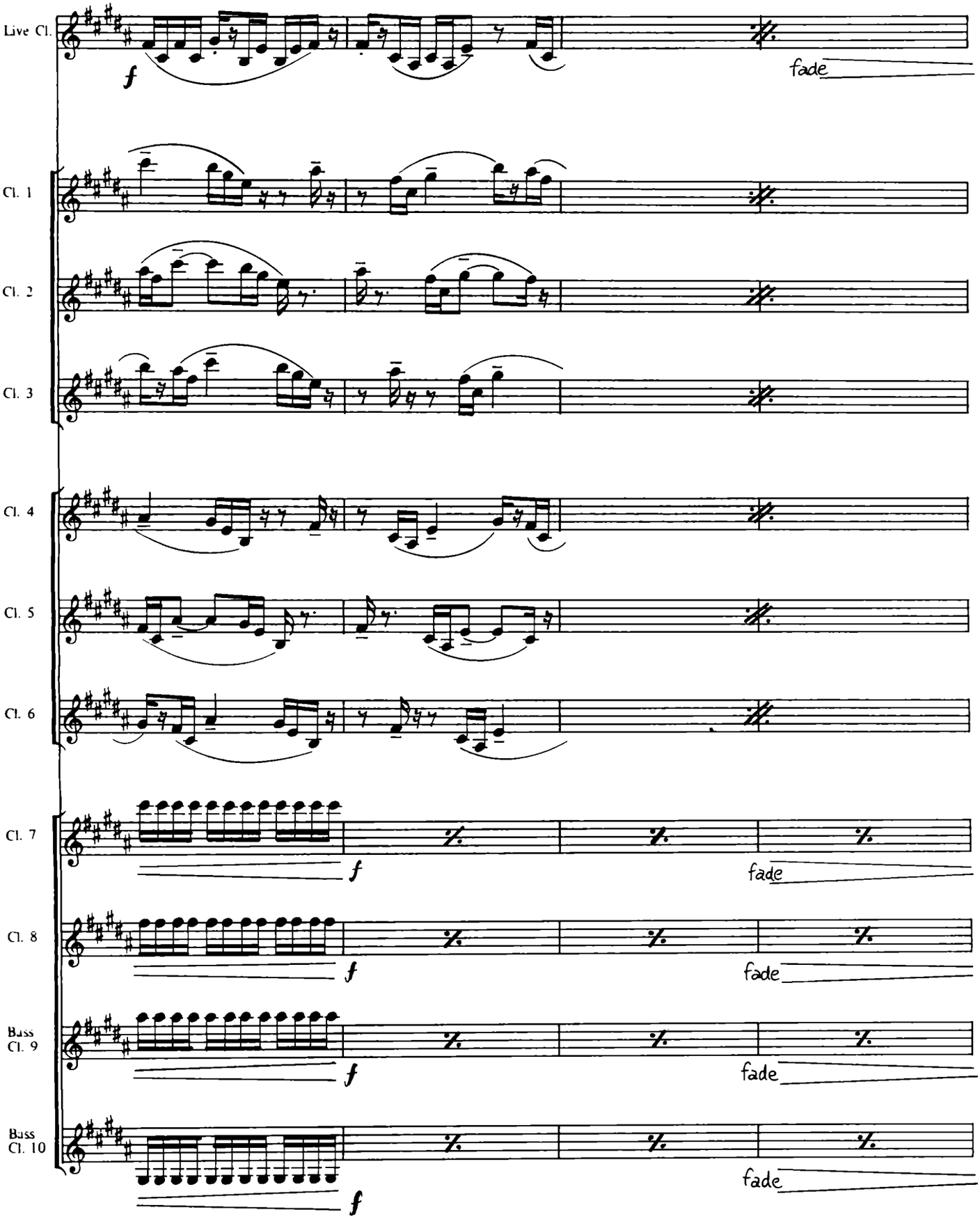

Live Cl.
fade
out
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
f
fade
Cl. 8
f
fade
Bass Cl. 9
f
fade
Bass Cl. 10
f
fade

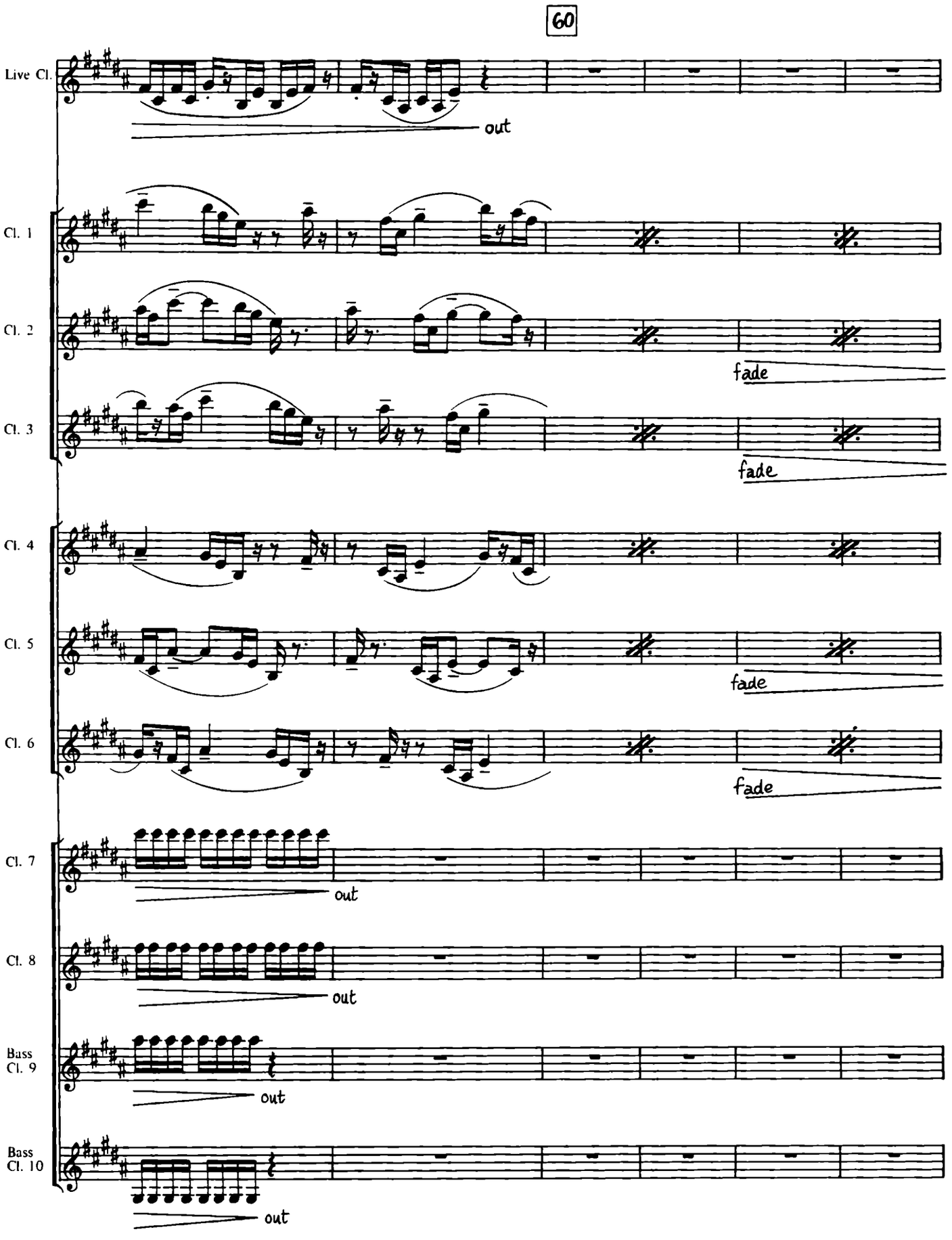

57
Live Cl.
fade in
mf
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
out
fade in
Cl. 8
out
fade in
Bass Cl. 9
out
fade in
Bass Cl. 10
out
fade in

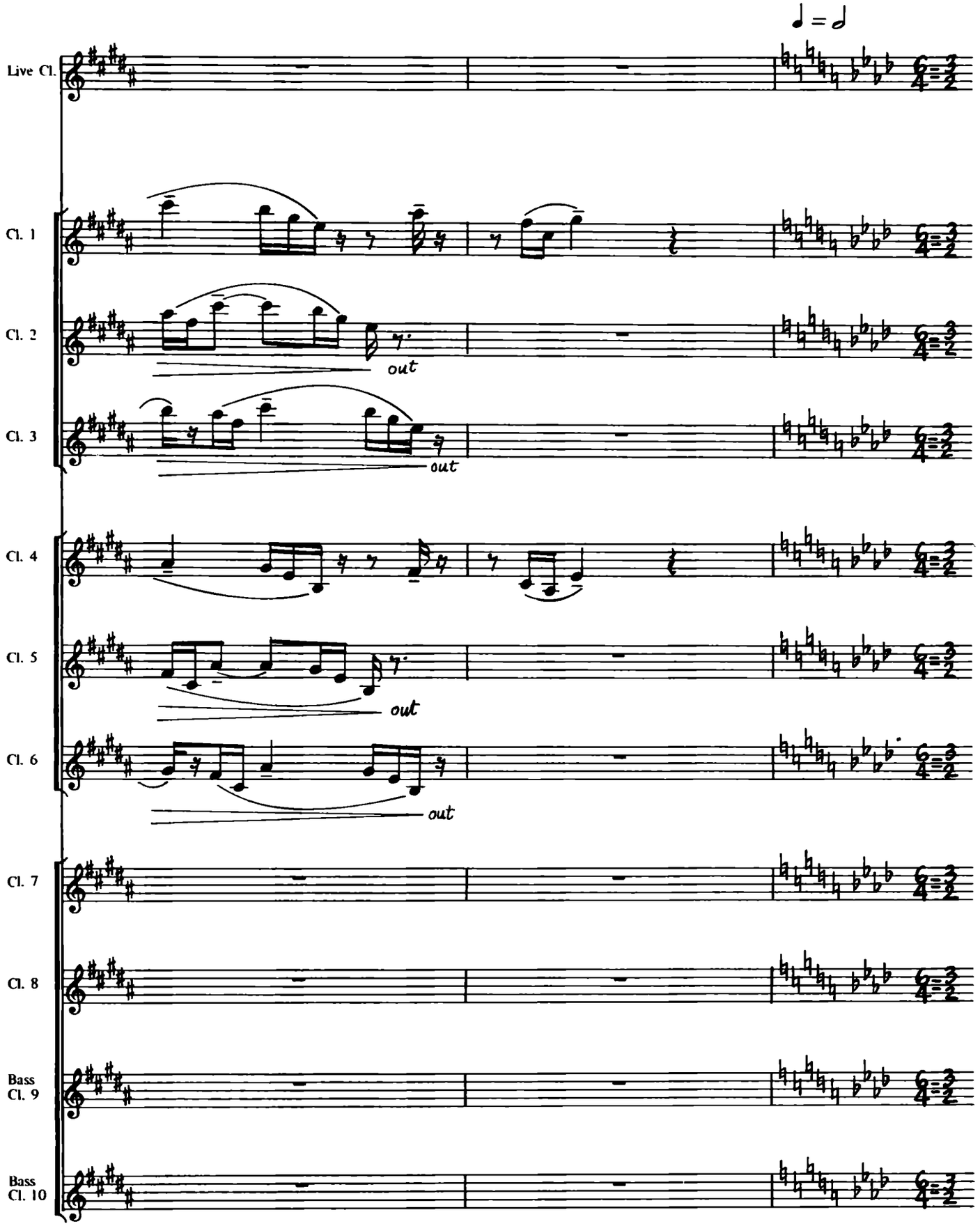

Live Cl.
f
fade
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
f
fade
out
Cl. 8
f
fade
out
Bass Cl. 9
f
fade
out
Bass Cl. 10
f
fade
out


58
Live Cl.
out
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade in
f
Cl. 8
fade in
f
Bass Cl. 9
fade in
f
Bass Cl. 10
fade in
f


59
Live Cl.
fade in
f
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
fade
out
fade in
Cl. 8
fade
out
fade in
Bass Cl. 9
fade
out
fade in
Bass Cl. 10
fade
out
fade in


Live Cl.
f
fade
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
f
fade
Cl. 8
f
fade
Bass Cl. 9
f
fade
Bass Cl. 10
f
fade


60
Live Cl.
out
Cl. 1
Cl. 2
fade
Cl. 3
fade
Cl. 4
Cl. 5
fade
Cl. 6
fade
Cl. 7
out
Cl. 8
out
Bass Cl. 9
out
Bass Cl. 10
out


♩ = ♩
Live Cl.
Cl. 1
Cl. 2
out
Cl. 3
out
Cl. 4
Cl. 5
out
Cl. 6
out
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

III

♩=♩ (♩=ca. 184)

61

Live Cl. (x 2)

Cl. 1 (x 2)

Cl. 2 (x 2)

Cl. 3 (x 2)

Cl. 4 (x 2)

Cl. 5 (x 2)

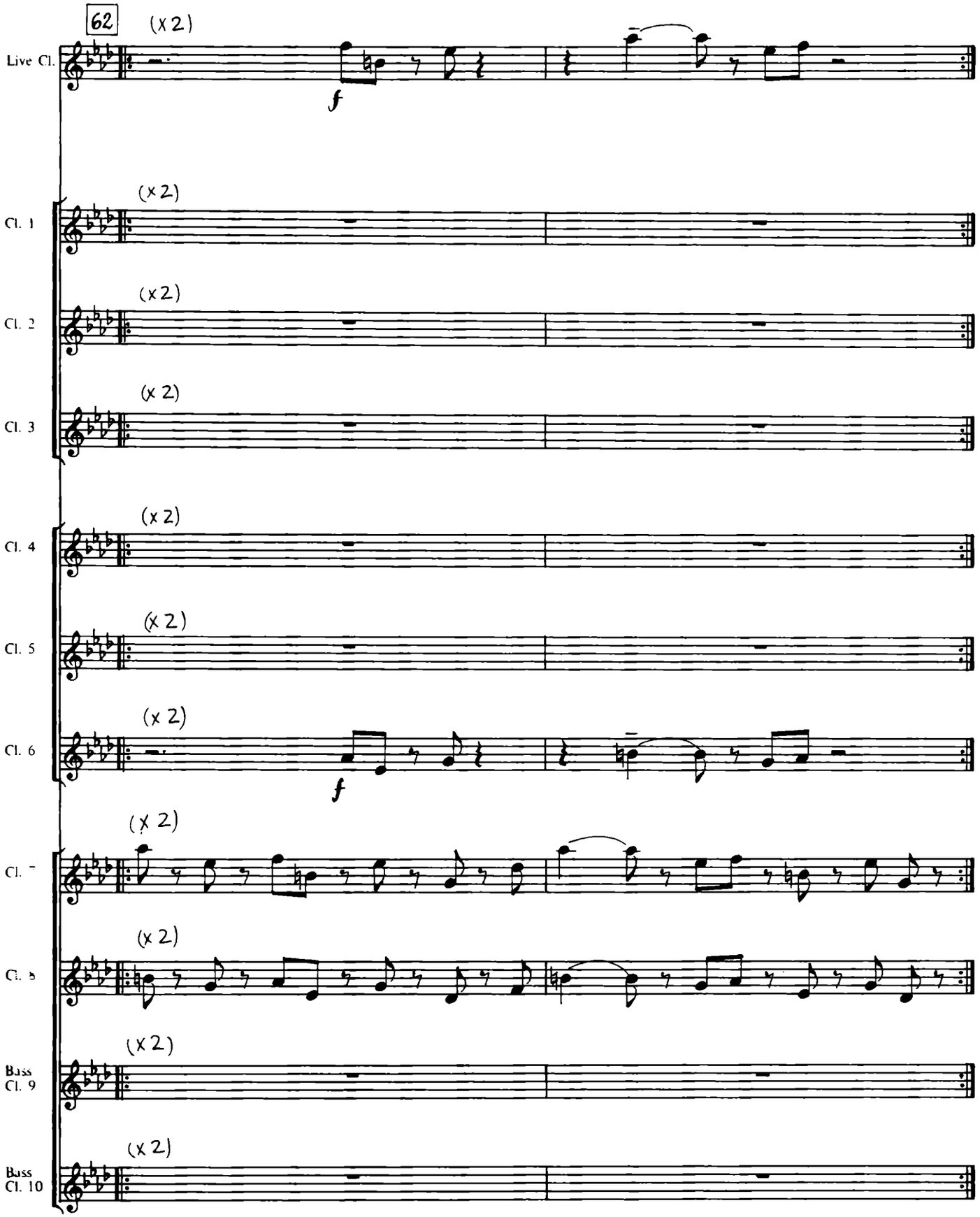
Cl. 6 (x 2)

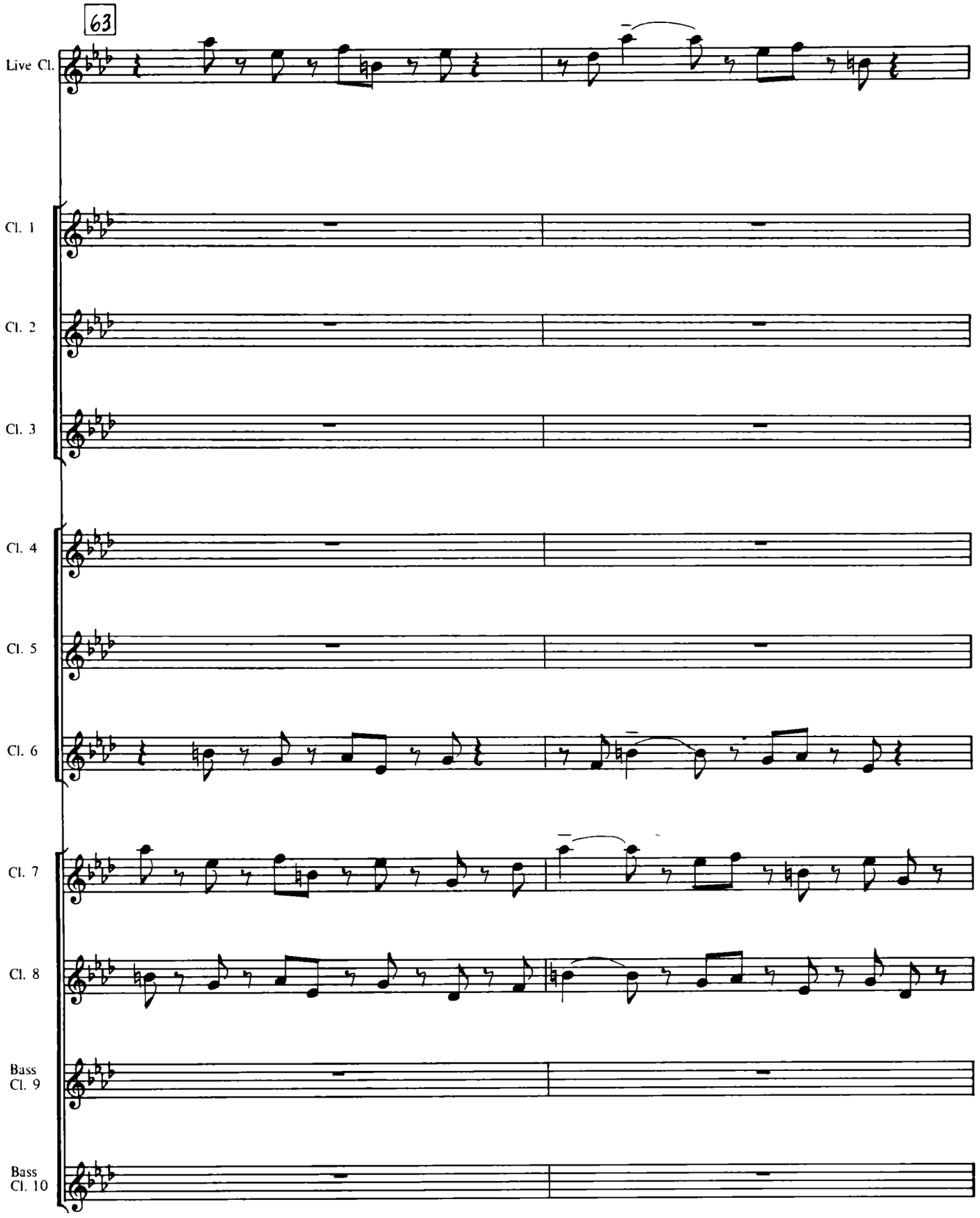
Cl. 7 (x 2) *mf*

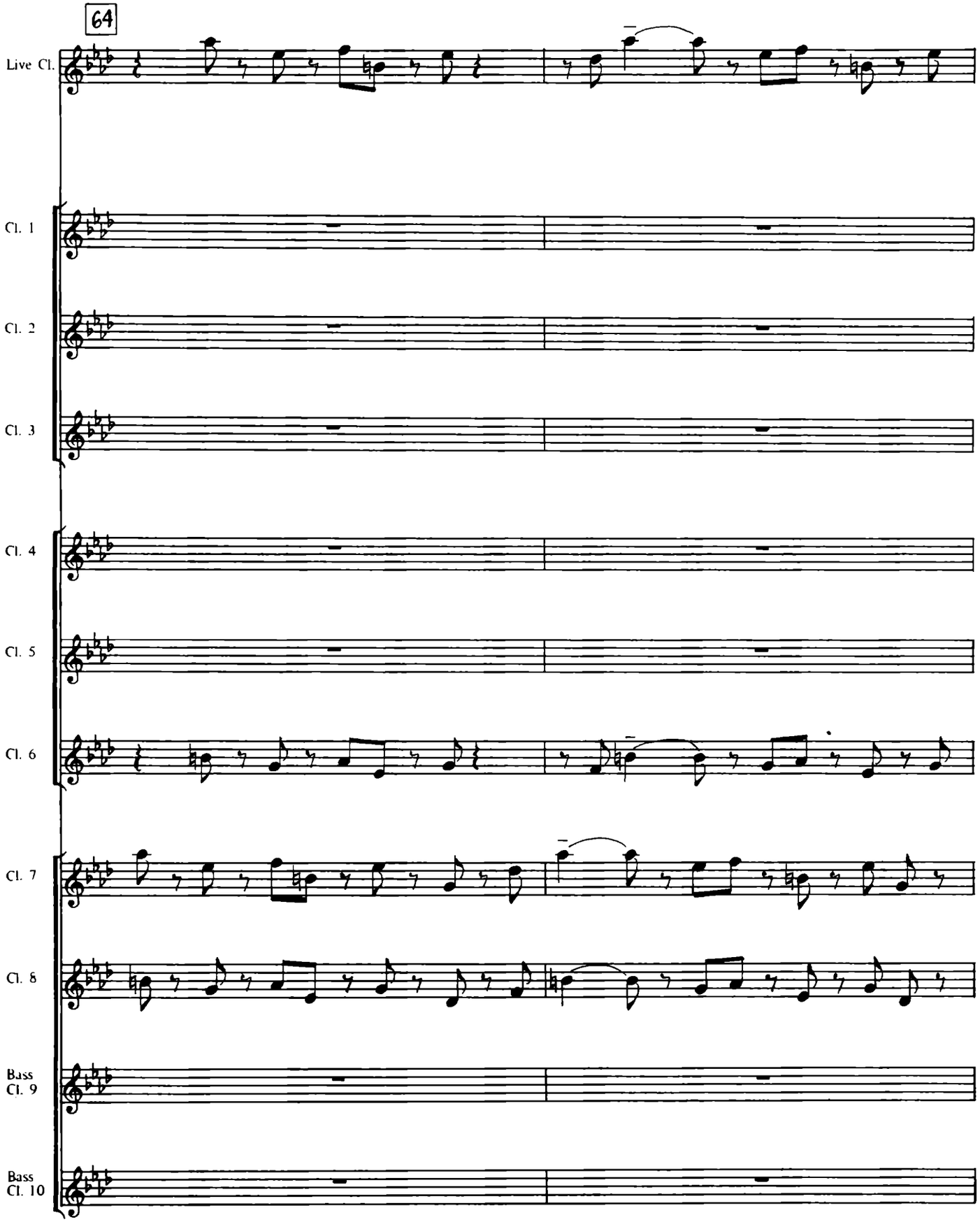
Cl. 8 (x 2) *mf*

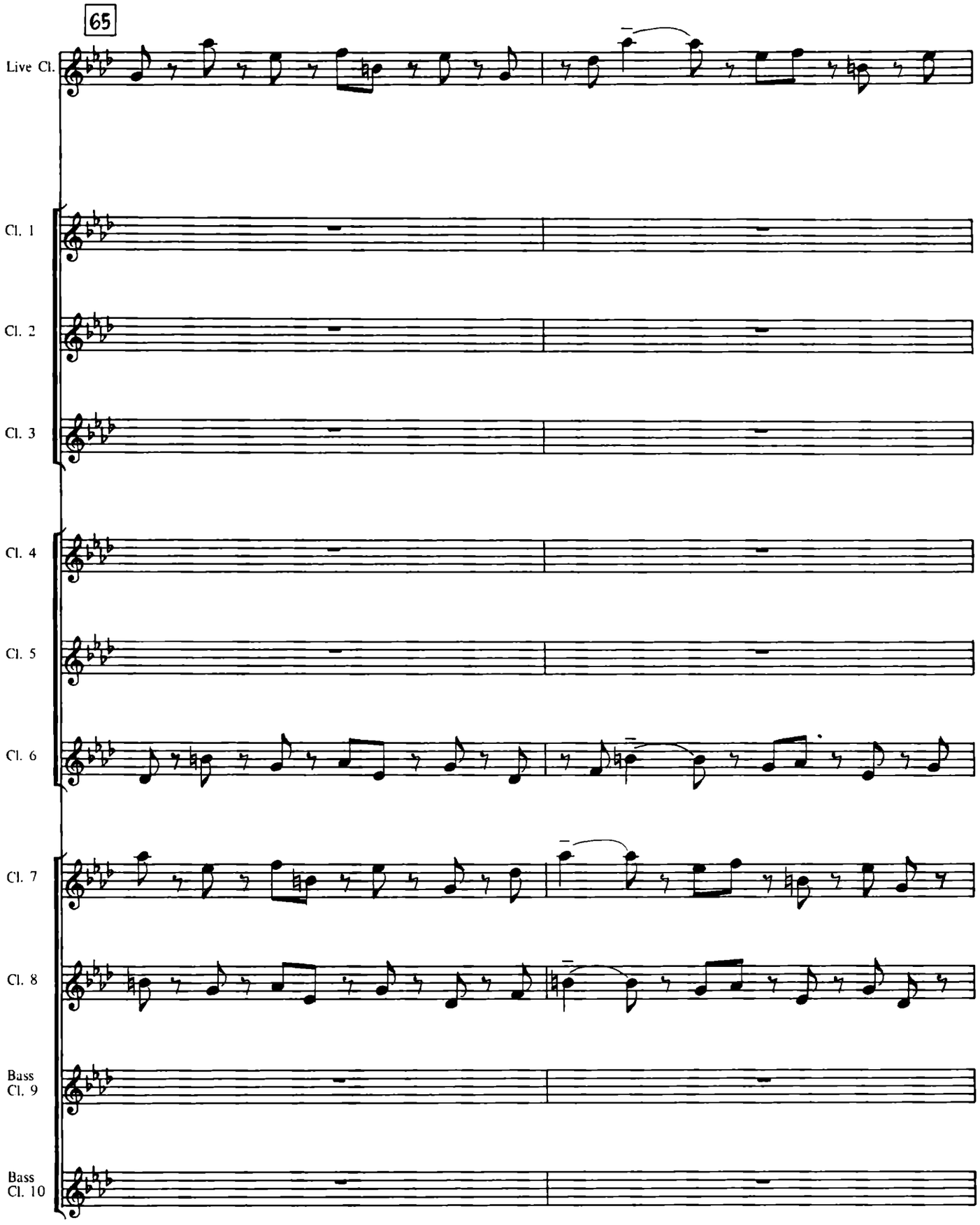
Bass Cl. 9 (x 2)

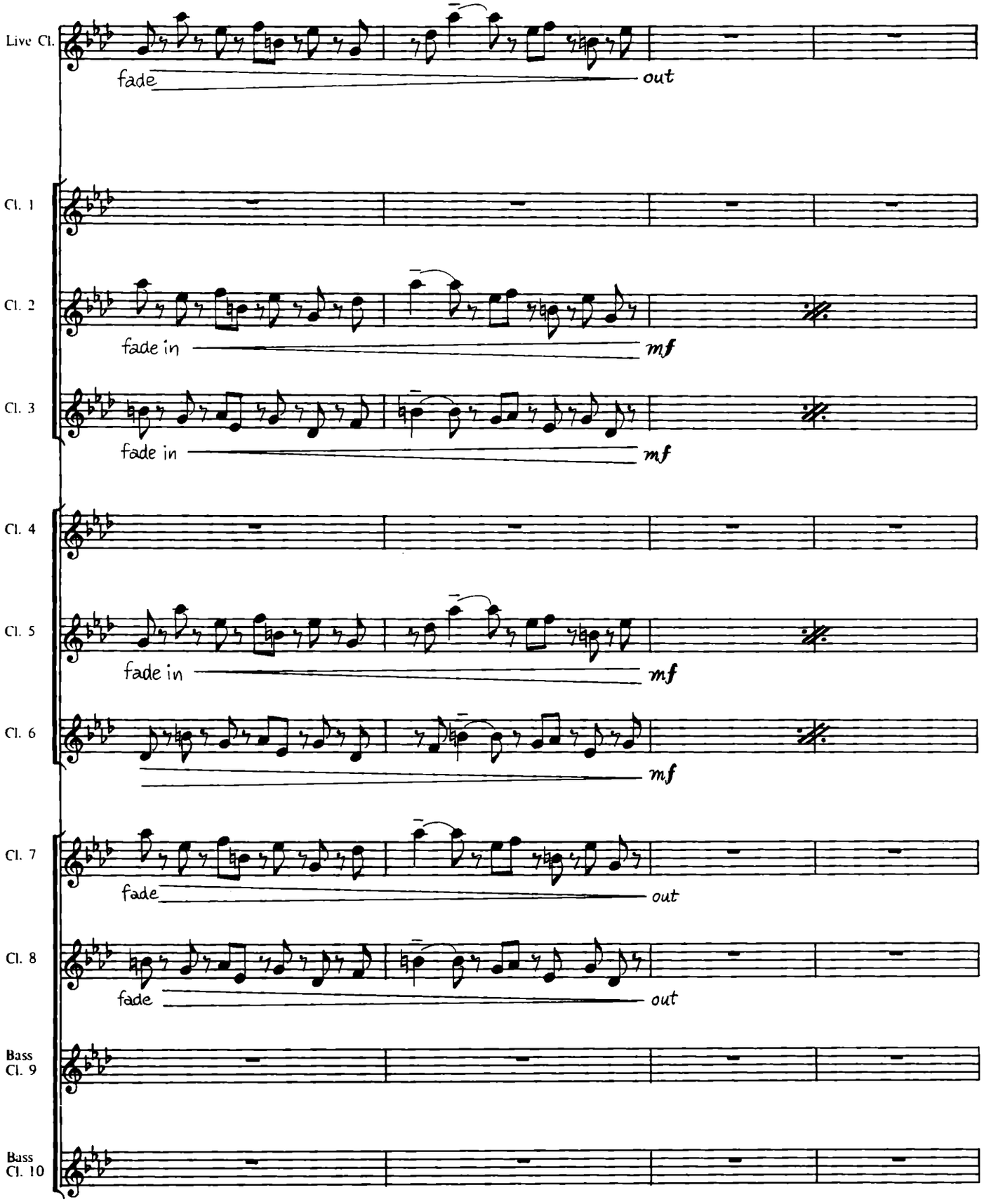
Bass Cl. 10 (x 2)

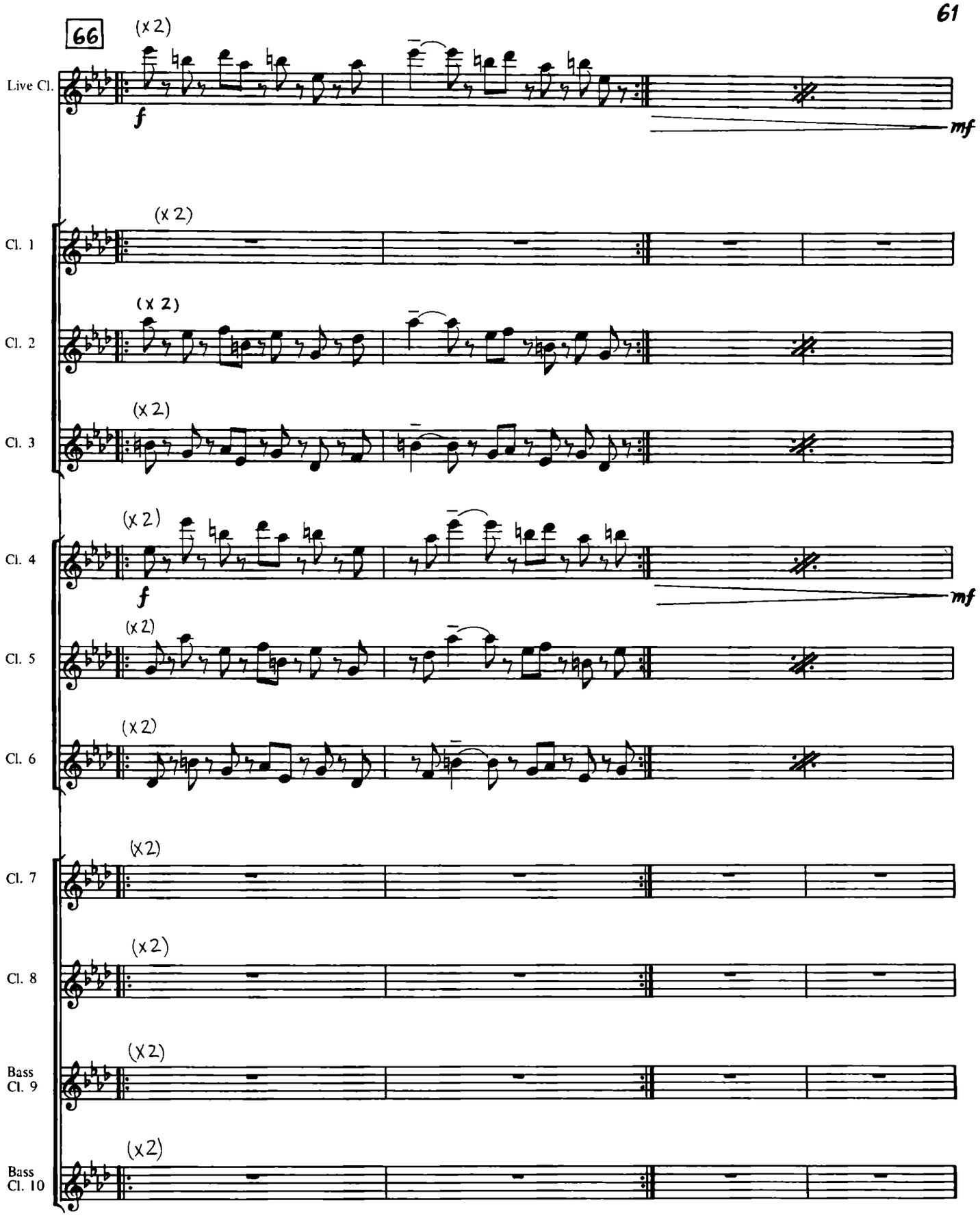

62
(x 2)
Live Cl.
f
(x 2)
Cl. 1
(x 2)
Cl. 2
(x 2)
Cl. 3
(x 2)
Cl. 4
(x 2)
Cl. 5
(x 2)
Cl. 6
f
(x 2)
Cl. 7
(x 2)
Cl. 8
(x 2)
Bass Cl. 9
(x 2)
Bass Cl. 10

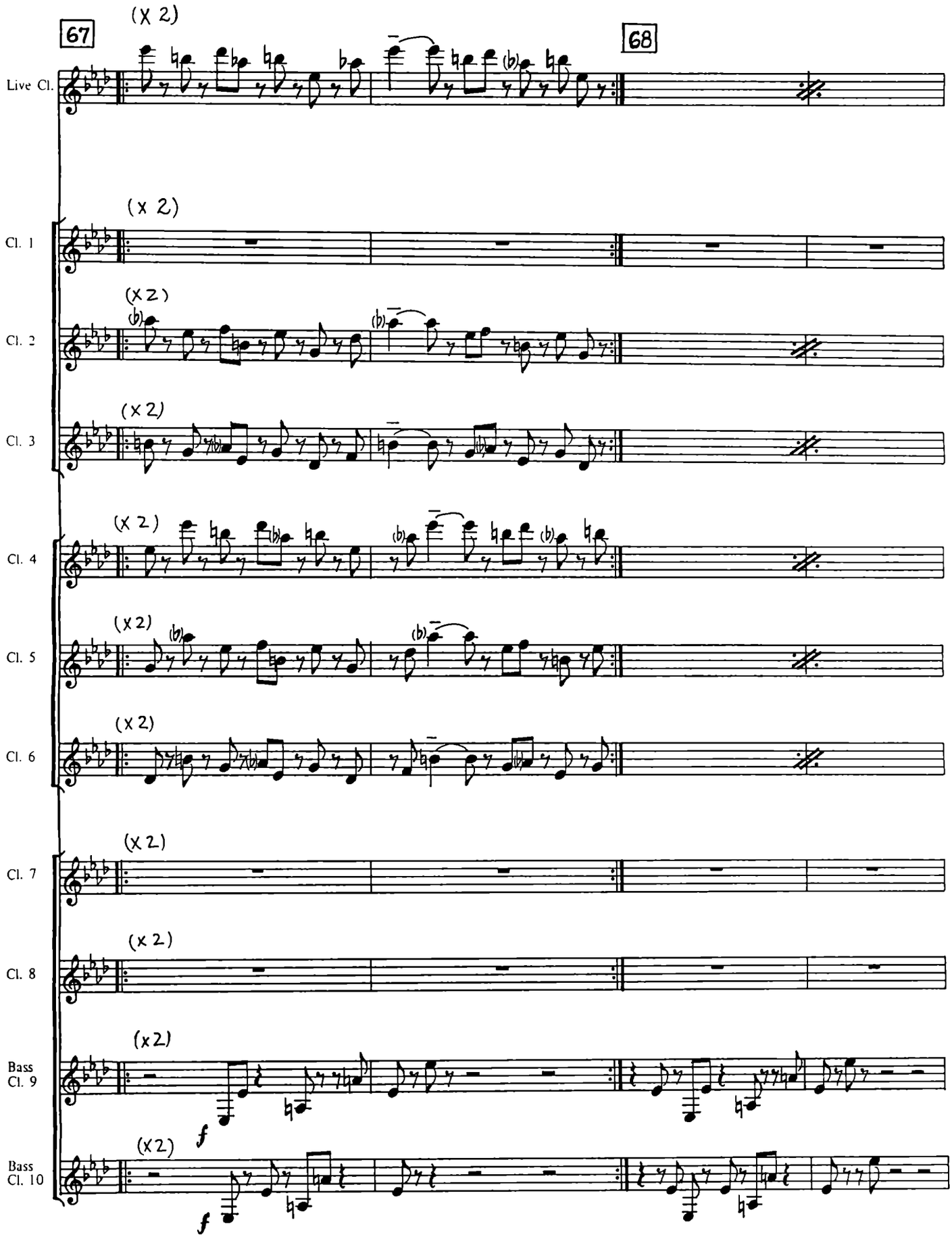

63
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

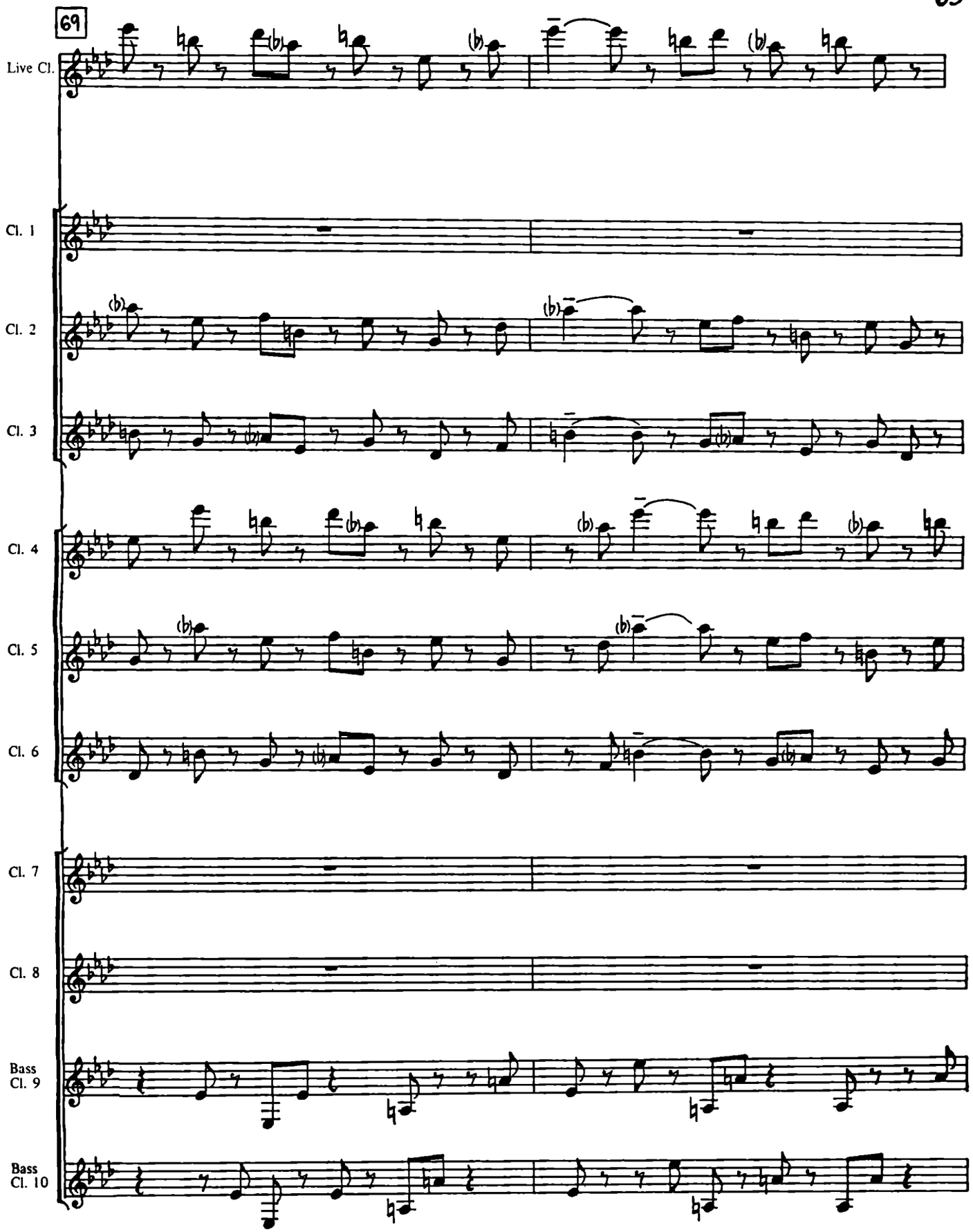

64
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

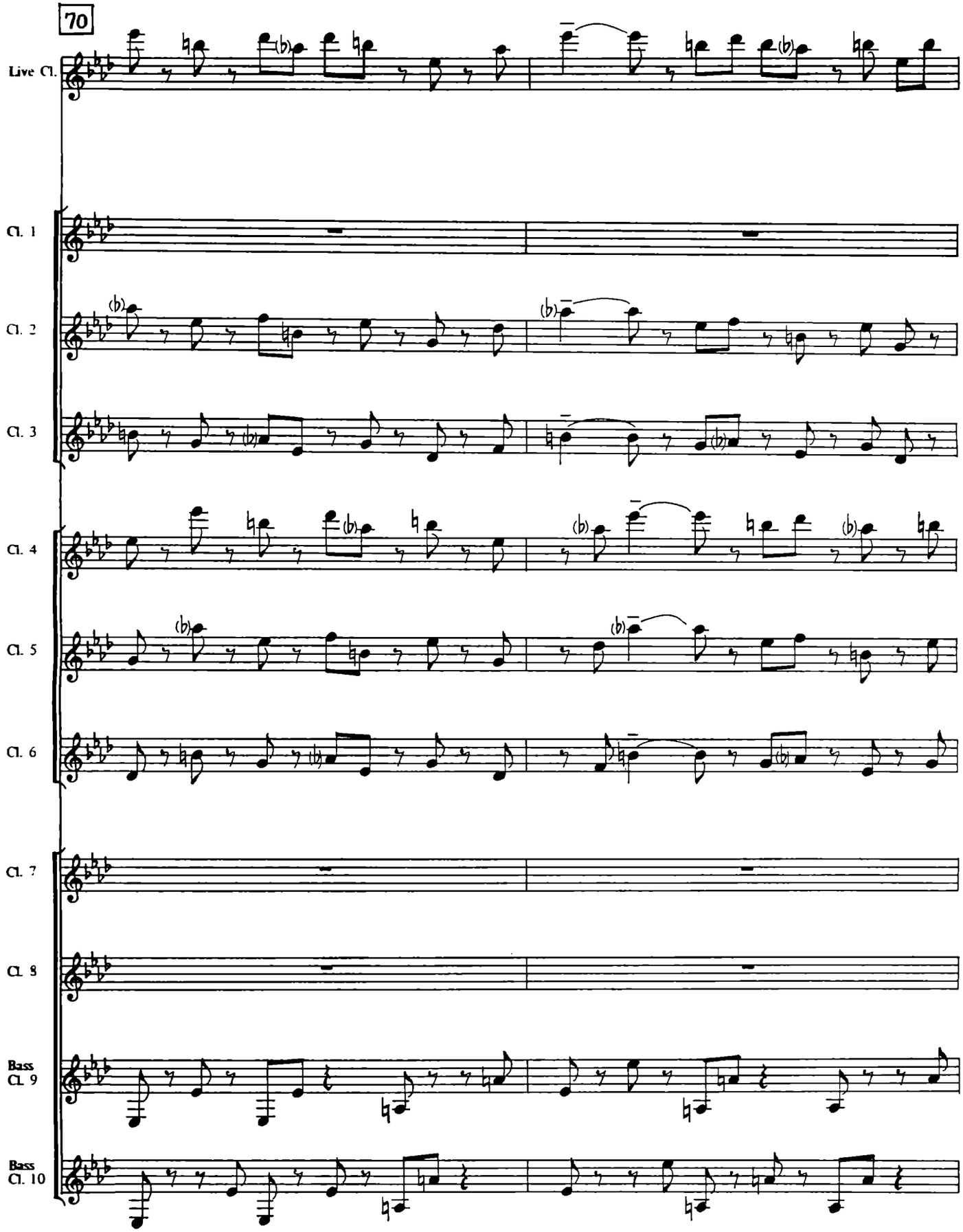

65
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

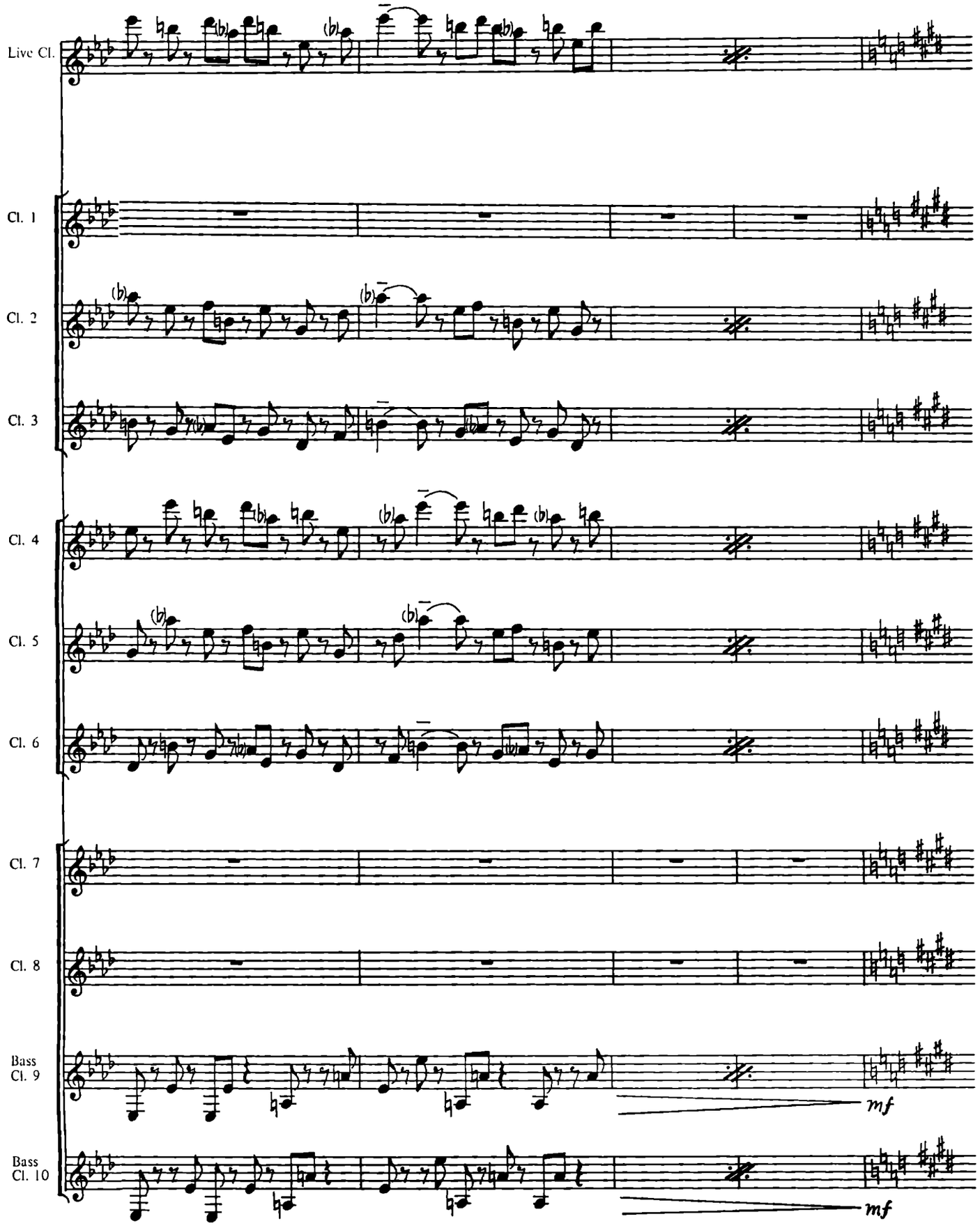

Live Cl.
fade
out
Cl. 1
Cl. 2
fade in
mf
Cl. 3
fade in
mf
Cl. 4
Cl. 5
fade in
mf
Cl. 6
mf
Cl. 7
fade
out
Cl. 8
fade
out
Bass Cl. 9
Bass Cl. 10

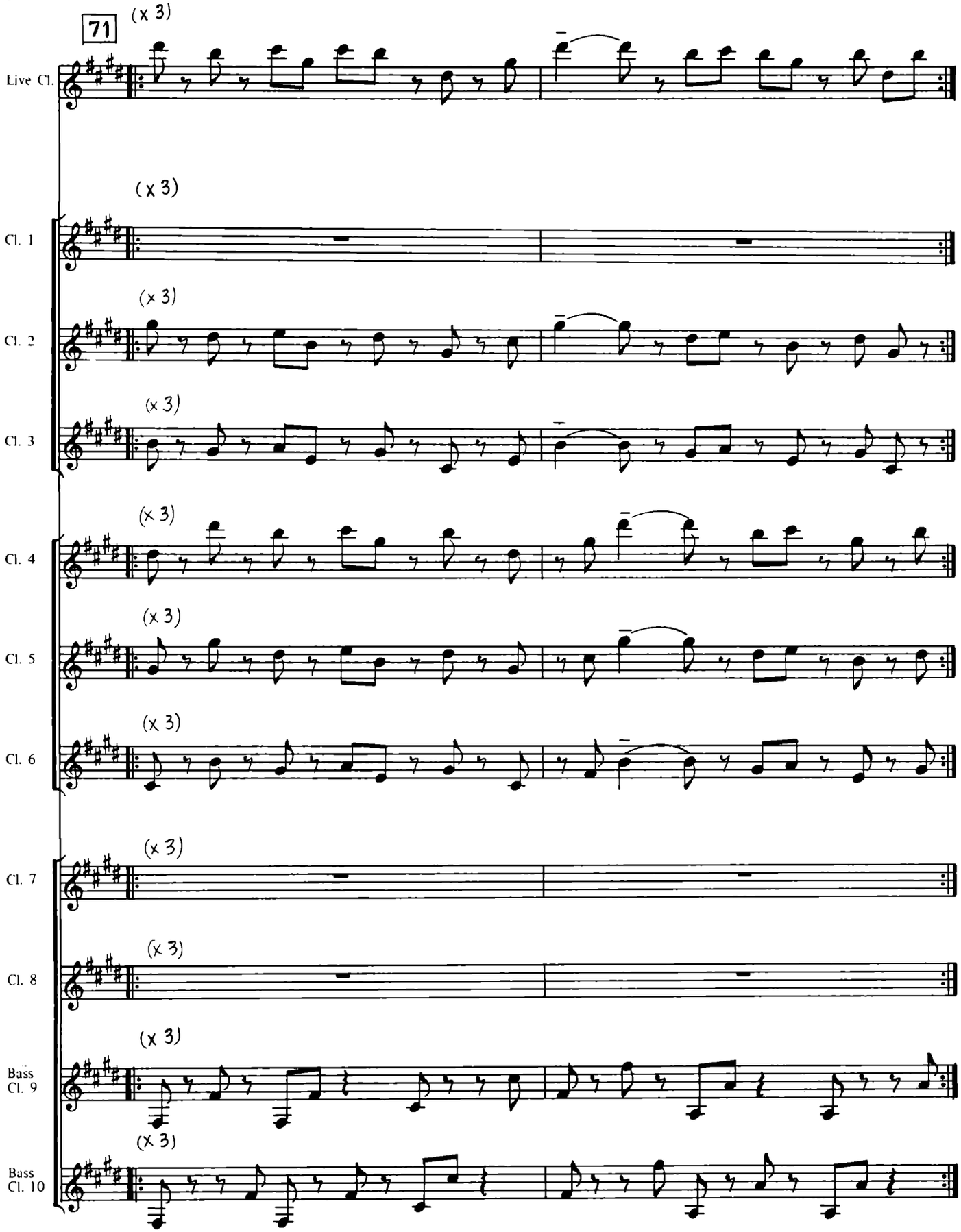

66
(x 2)
Live Cl.
f
mf
(x 2)
Cl. 1
(x 2)
Cl. 2
(x 2)
Cl. 3
(x 2)
Cl. 4
f
mf
(x 2)
Cl. 5
(x 2)
Cl. 6
(x 2)
Cl. 7
(x 2)
Cl. 8
(x 2)
Bass Cl. 9
(x 2)
Bass Cl. 10

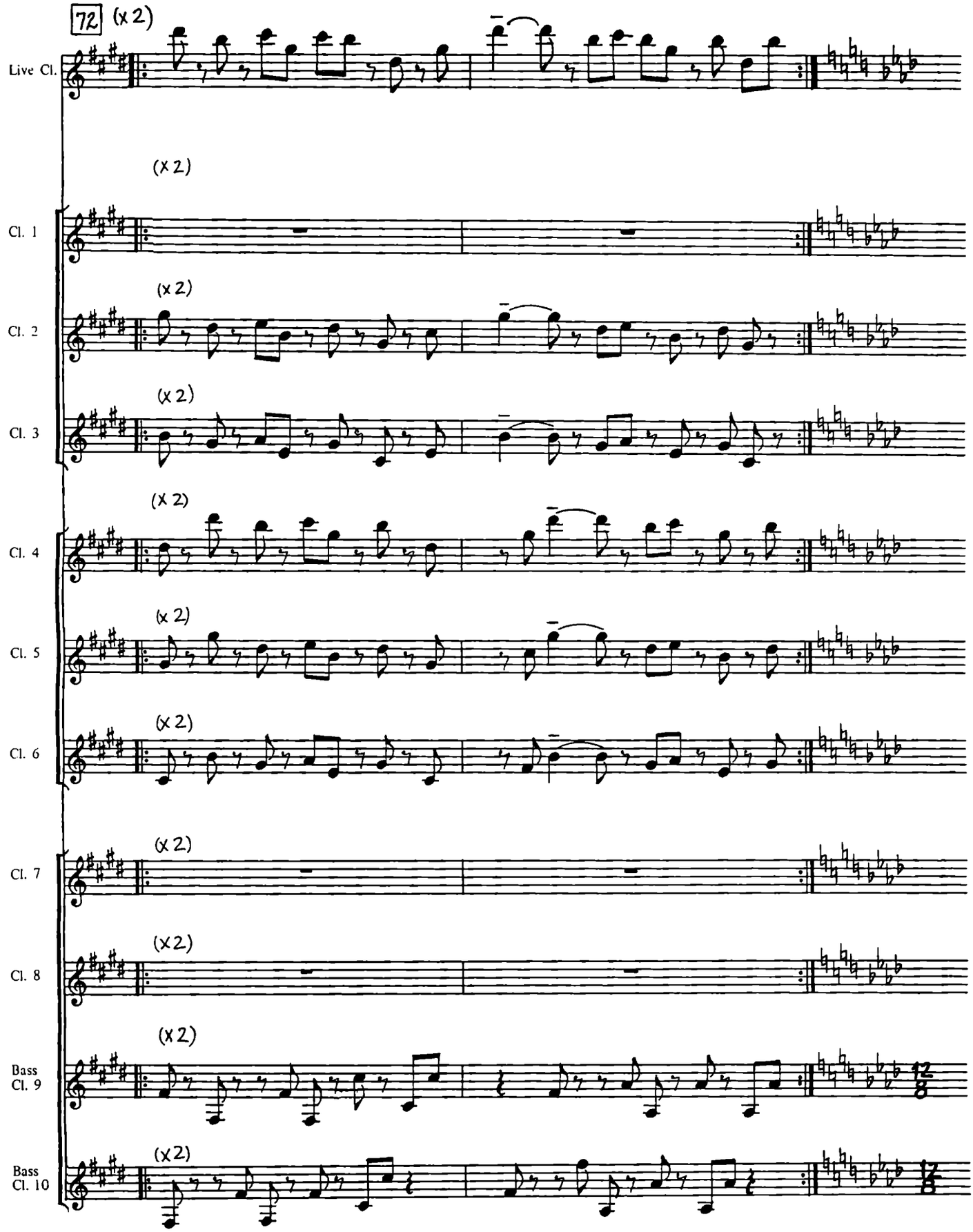

67
68
(X 2)
Live Cl.
(x 2)
Cl. 1
(x 2)
Cl. 2
(x 2)
Cl. 3
(x 2)
Cl. 4
(x 2)
Cl. 5
(x 2)
Cl. 6
(x 2)
Cl. 7
(x 2)
Cl. 8
(x 2)
Bass Cl. 9
f
(x 2)
Bass Cl. 10
f

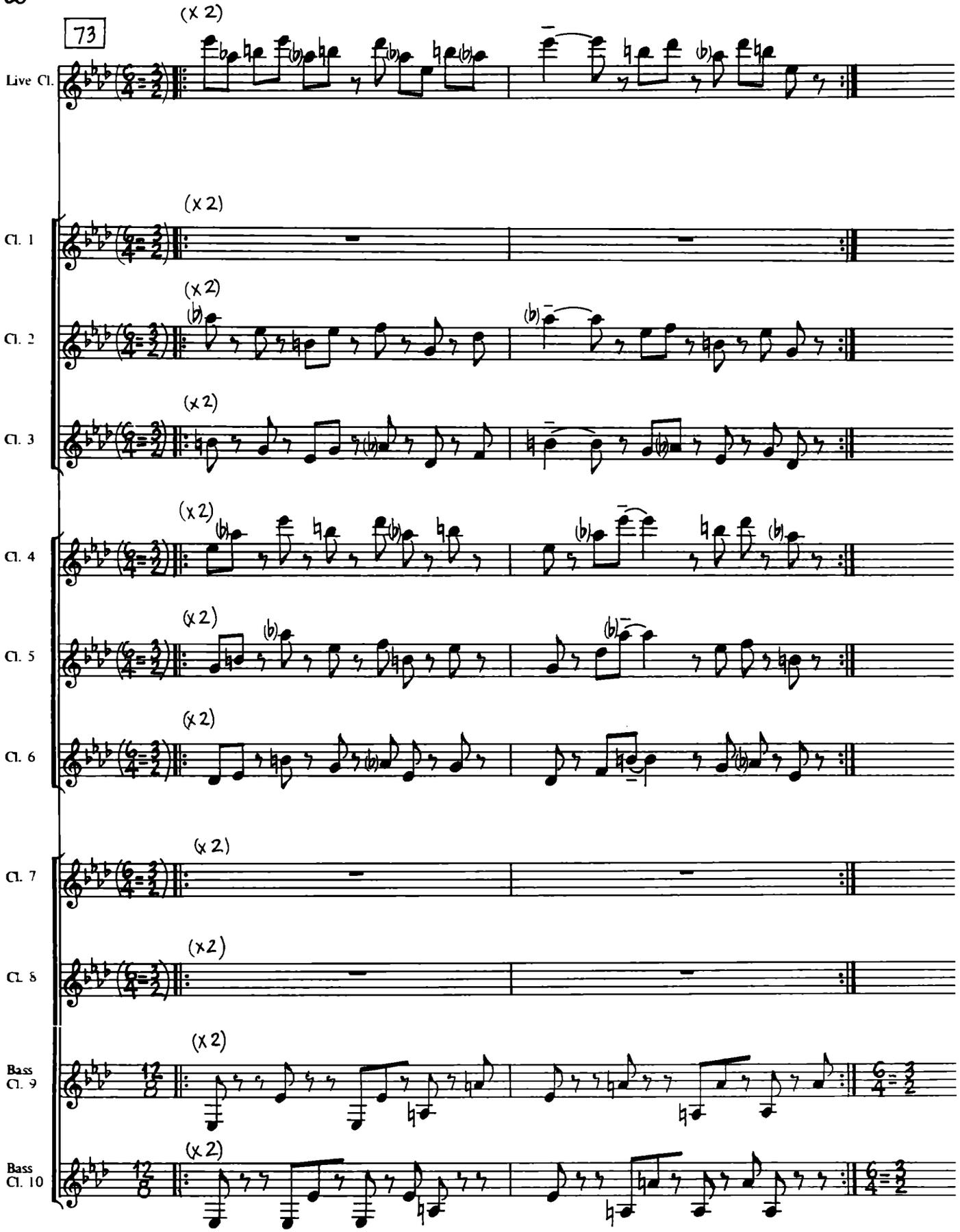

69
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

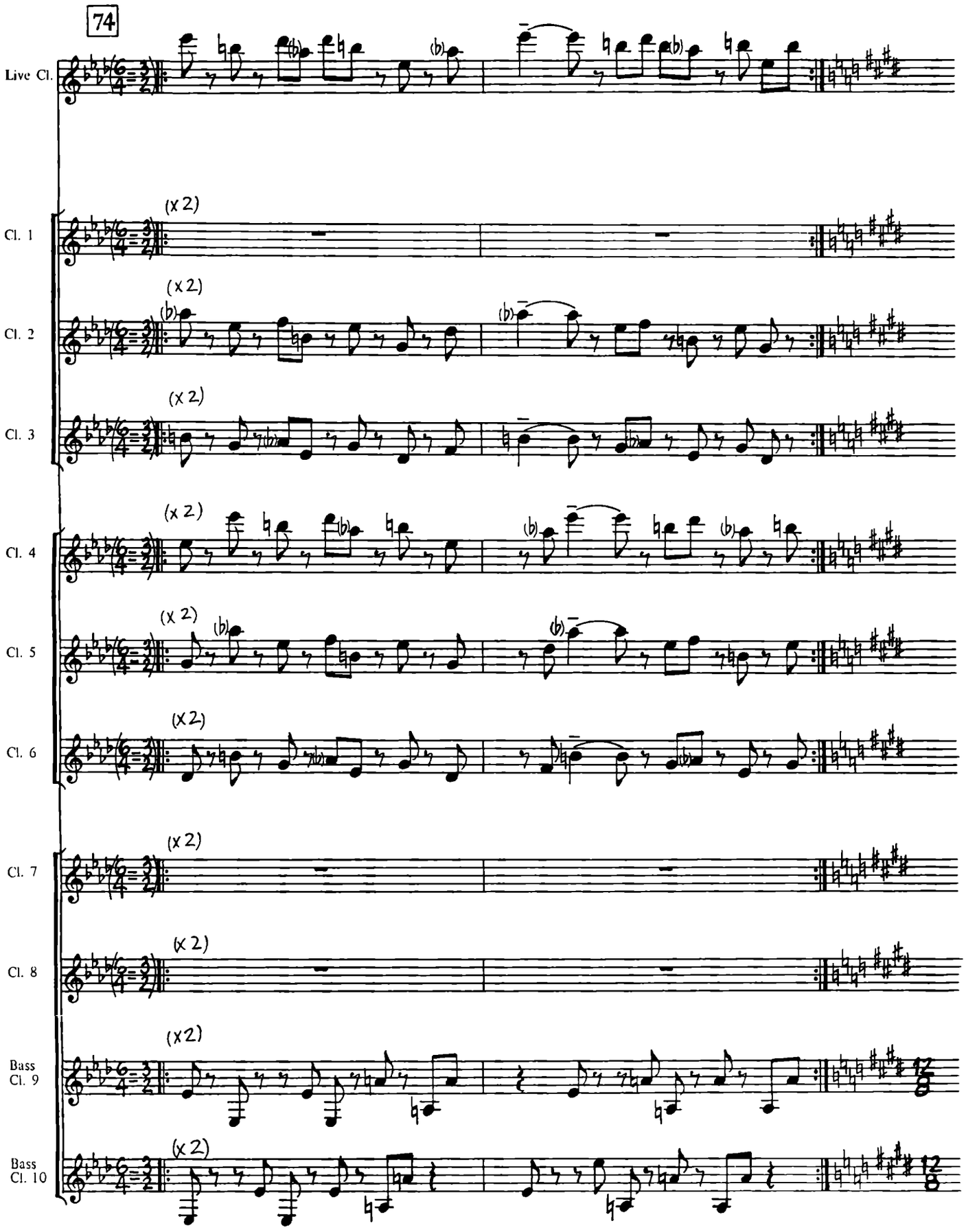

70
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

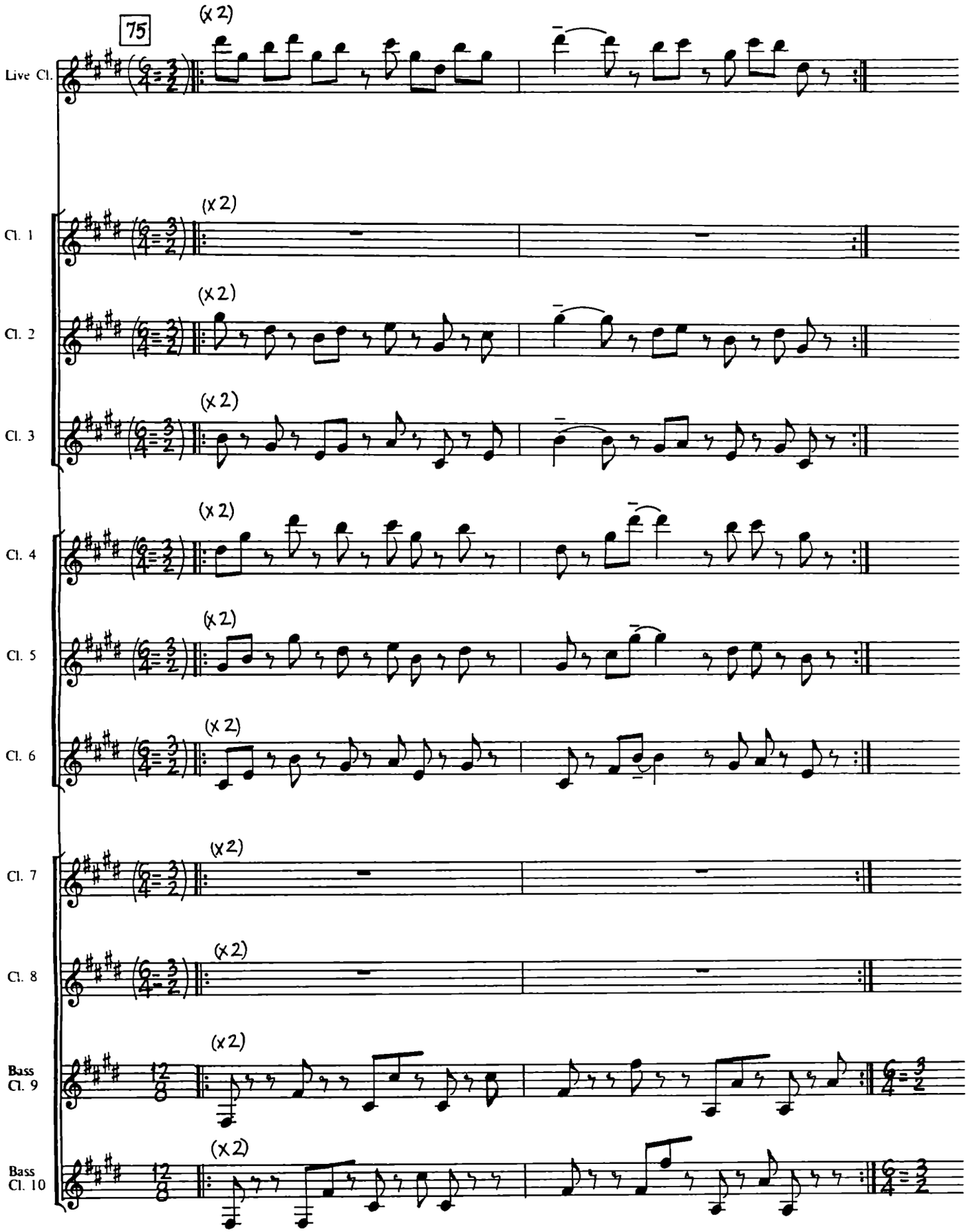

Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
mf
mf

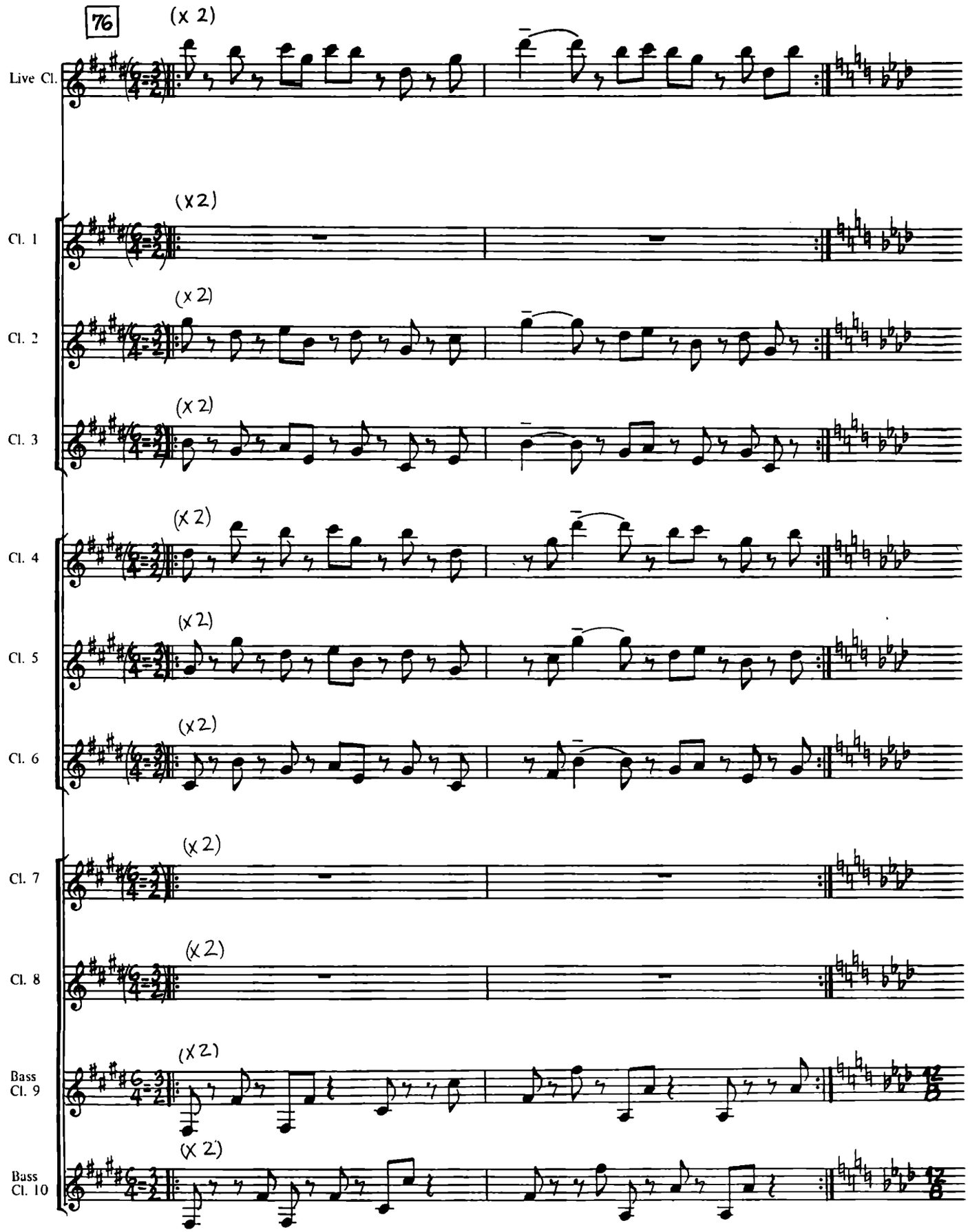

71
(x 3)
Live Cl.
(x 3)
Cl. 1
(x 3)
Cl. 2
(x 3)
Cl. 3
(x 3)
Cl. 4
(x 3)
Cl. 5
(x 3)
Cl. 6
(x 3)
Cl. 7
(x 3)
Cl. 8
(x 3)
Bass Cl. 9
(x 3)
Bass Cl. 10

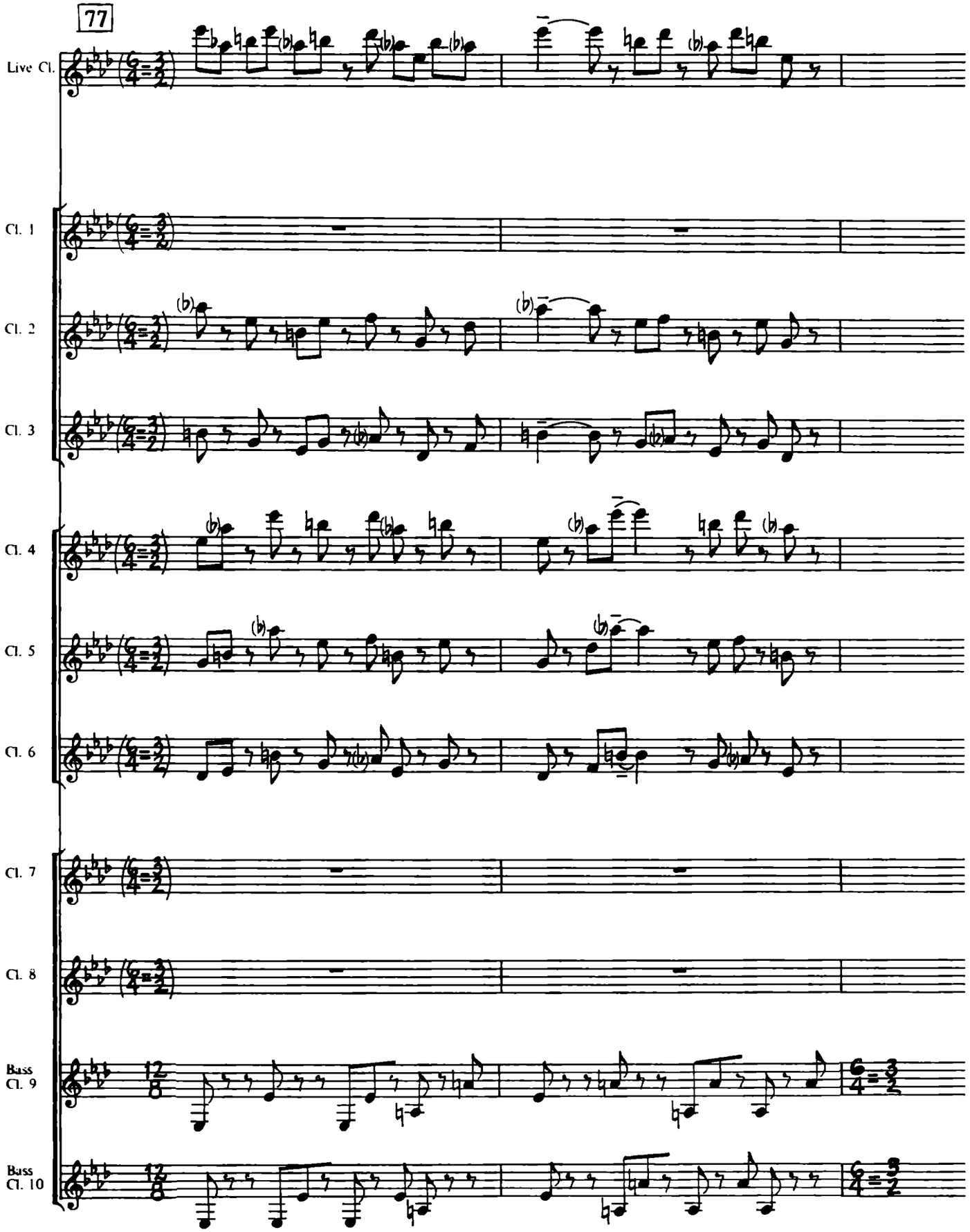

72 (x 2)
Live Cl.
(x 2)
Cl. 1
(x 2)
Cl. 2
(x 2)
Cl. 3
(x 2)
Cl. 4
(x 2)
Cl. 5
(x 2)
Cl. 6
(x 2)
Cl. 7
(x 2)
Cl. 8
(x 2)
Bass Cl. 9
(x 2)
Bass Cl. 10

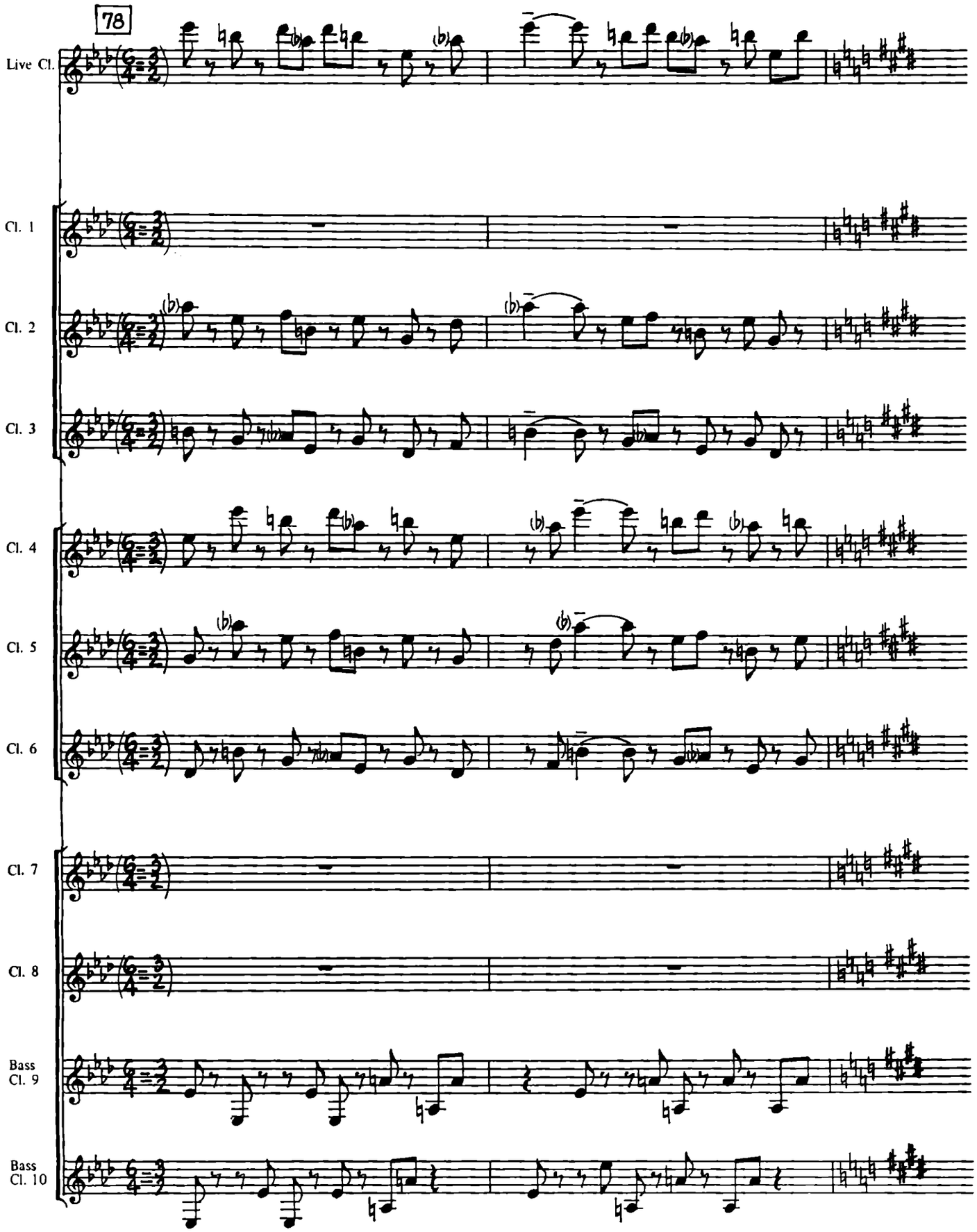

73
(x 2)
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

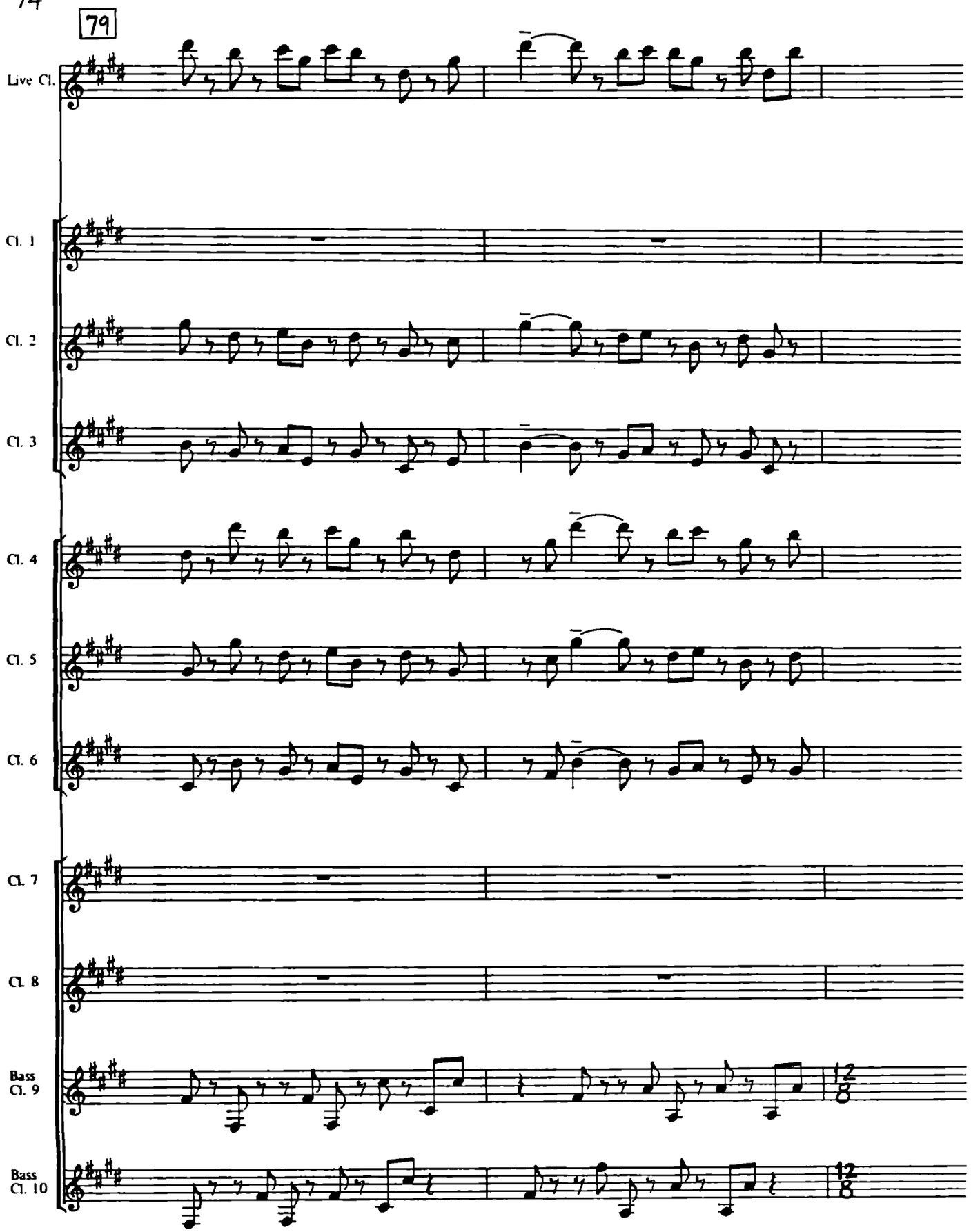

74
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
(x 2)

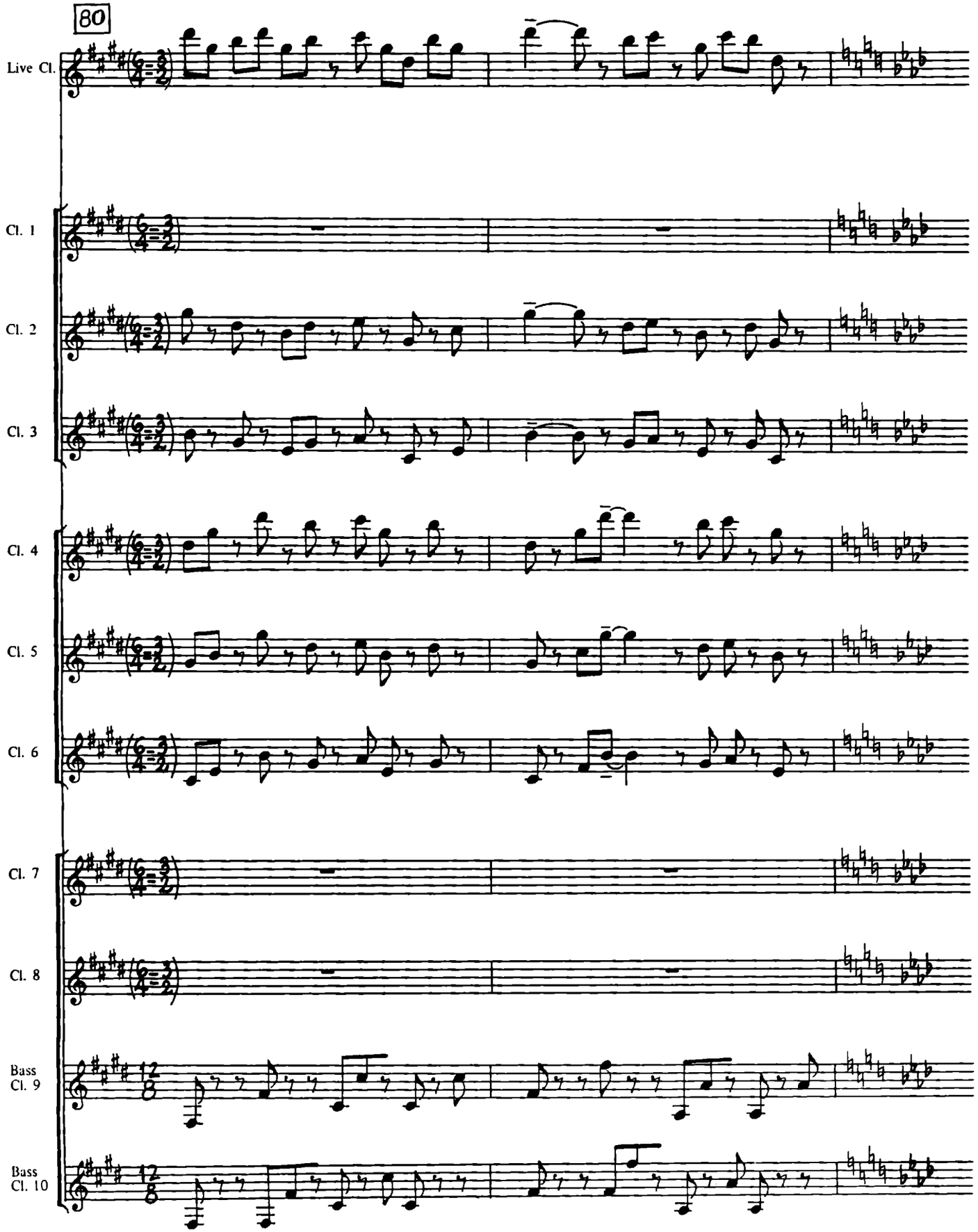

75
(x 2)
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

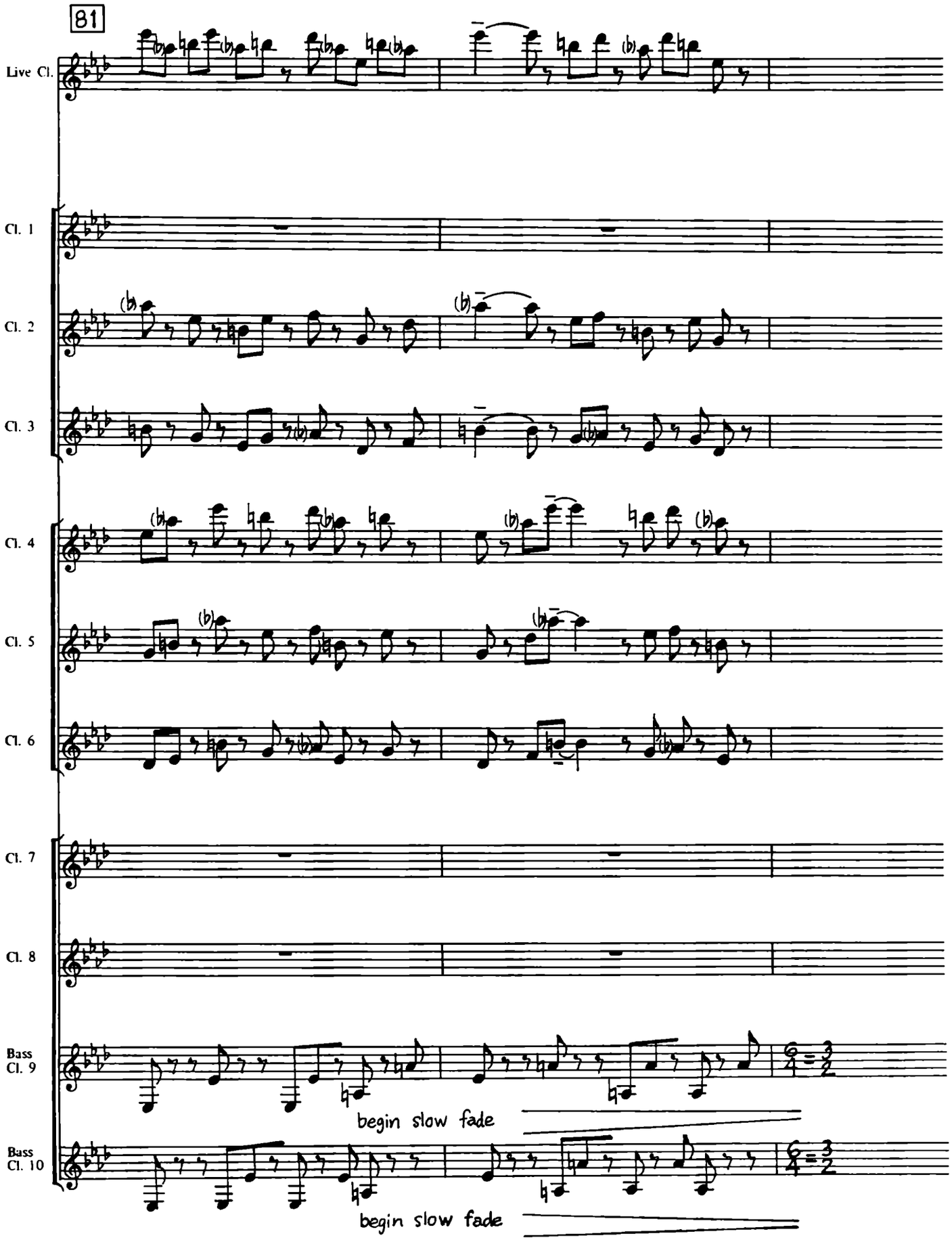

76
(x 2)
Live Cl.
(x2)
Cl. 1
(x 2)
Cl. 2
(x 2)
Cl. 3
(x 2)
Cl. 4
(x2)
Cl. 5
(x2)
Cl. 6
(x 2)
Cl. 7
(x2)
Cl. 8
(x2)
Bass Cl. 9
(x 2)
Bass Cl. 10

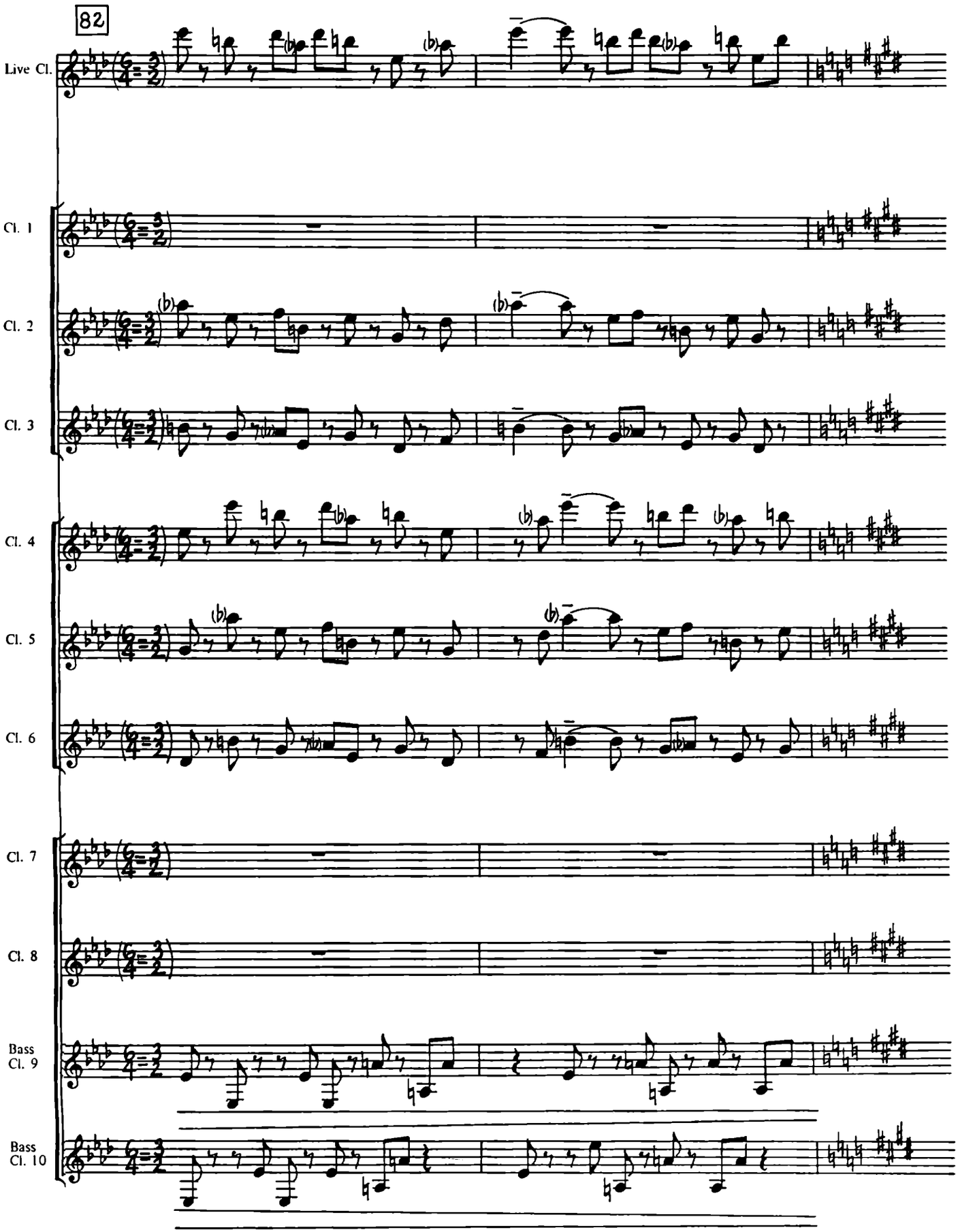

77
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

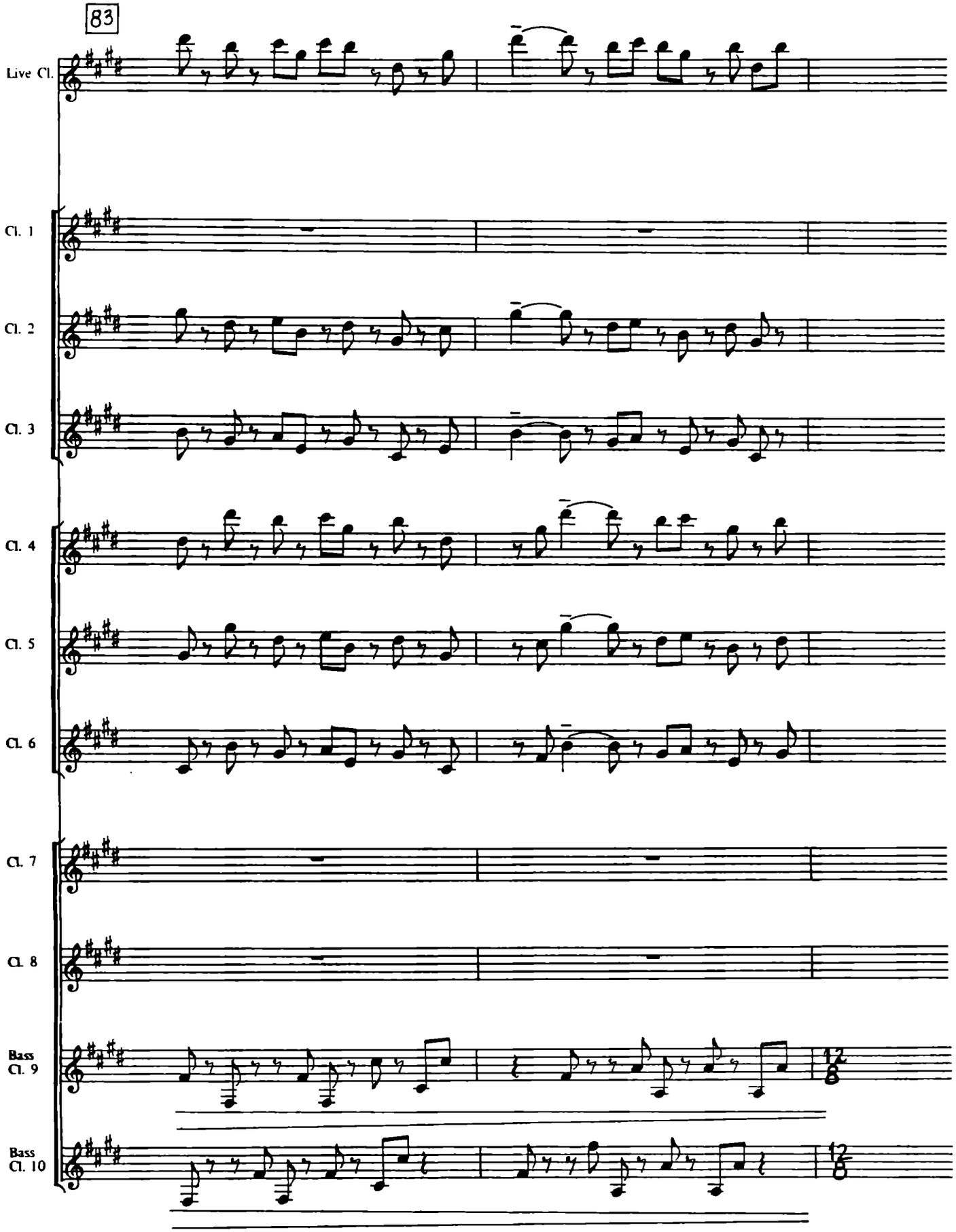

78
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

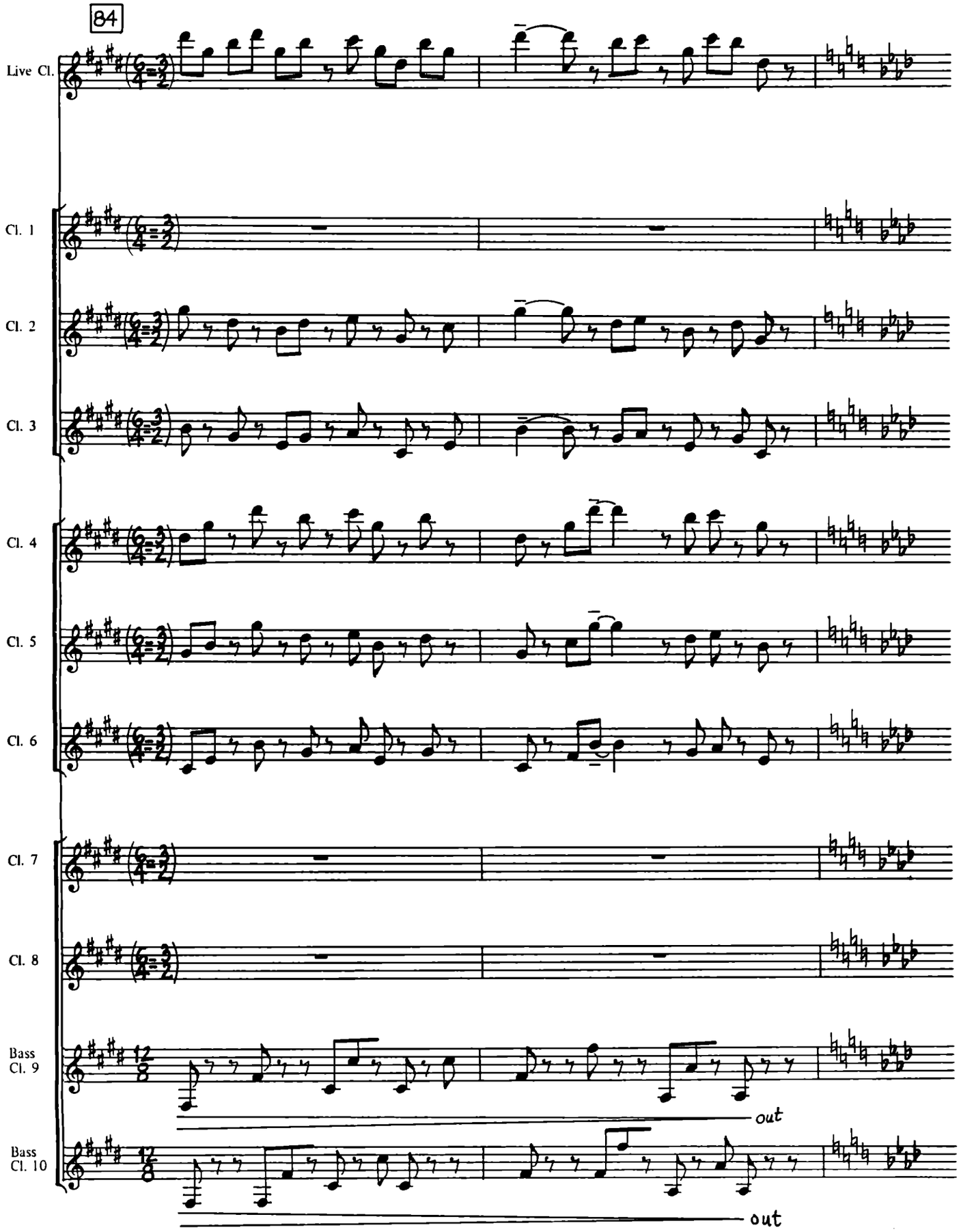

79
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
12/8
12/8

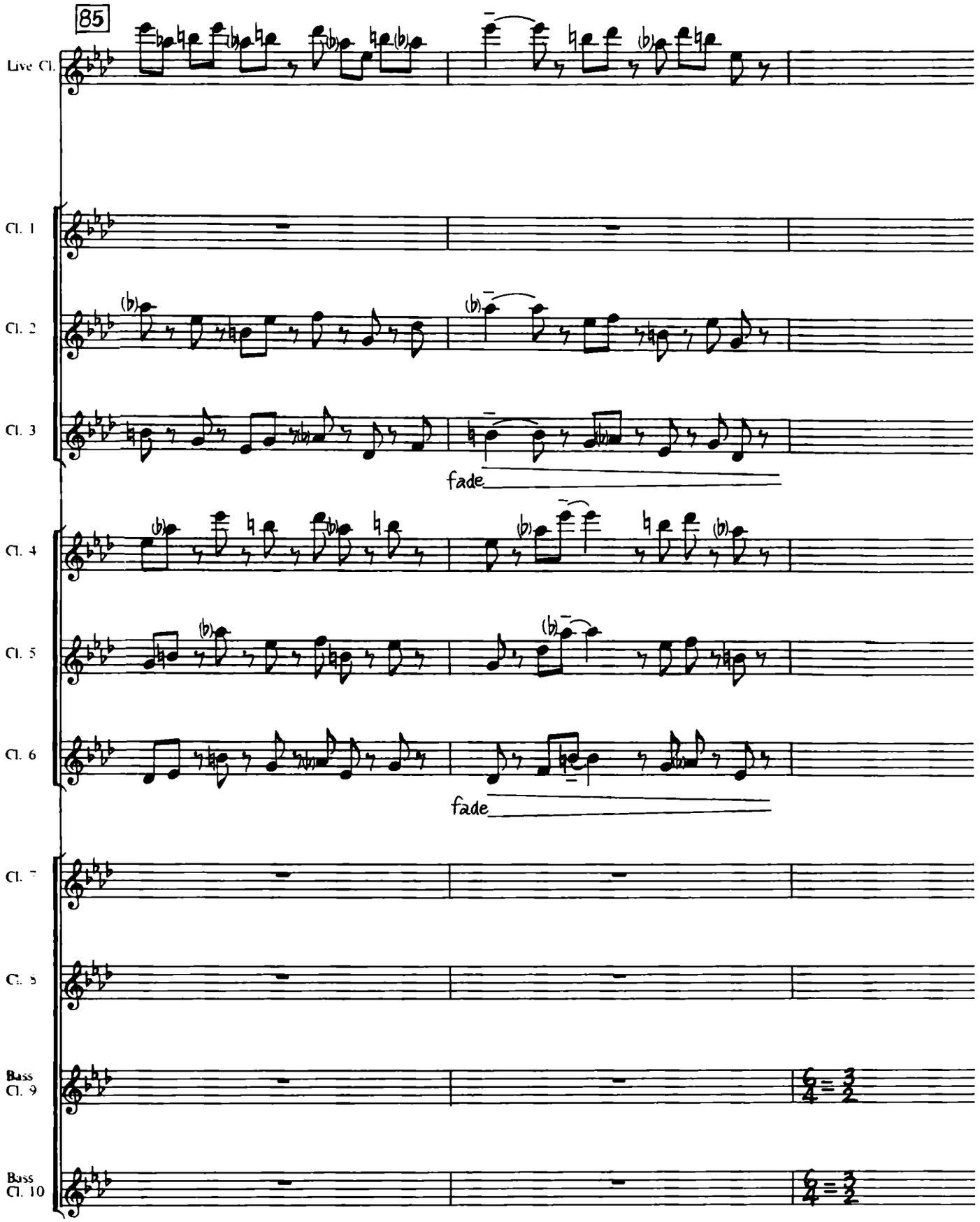

80
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

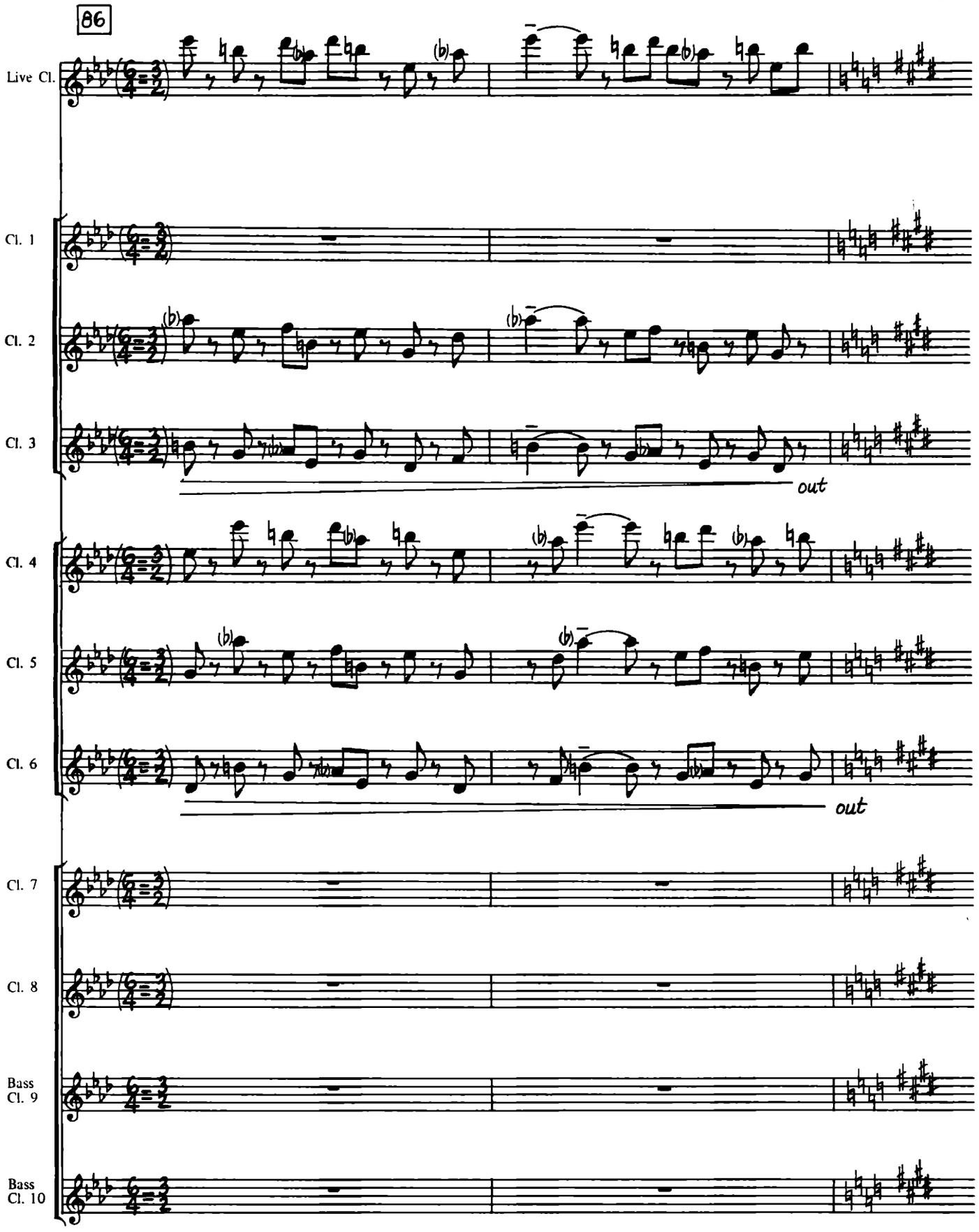

81
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
begin slow fade
Bass Cl. 10
begin slow fade

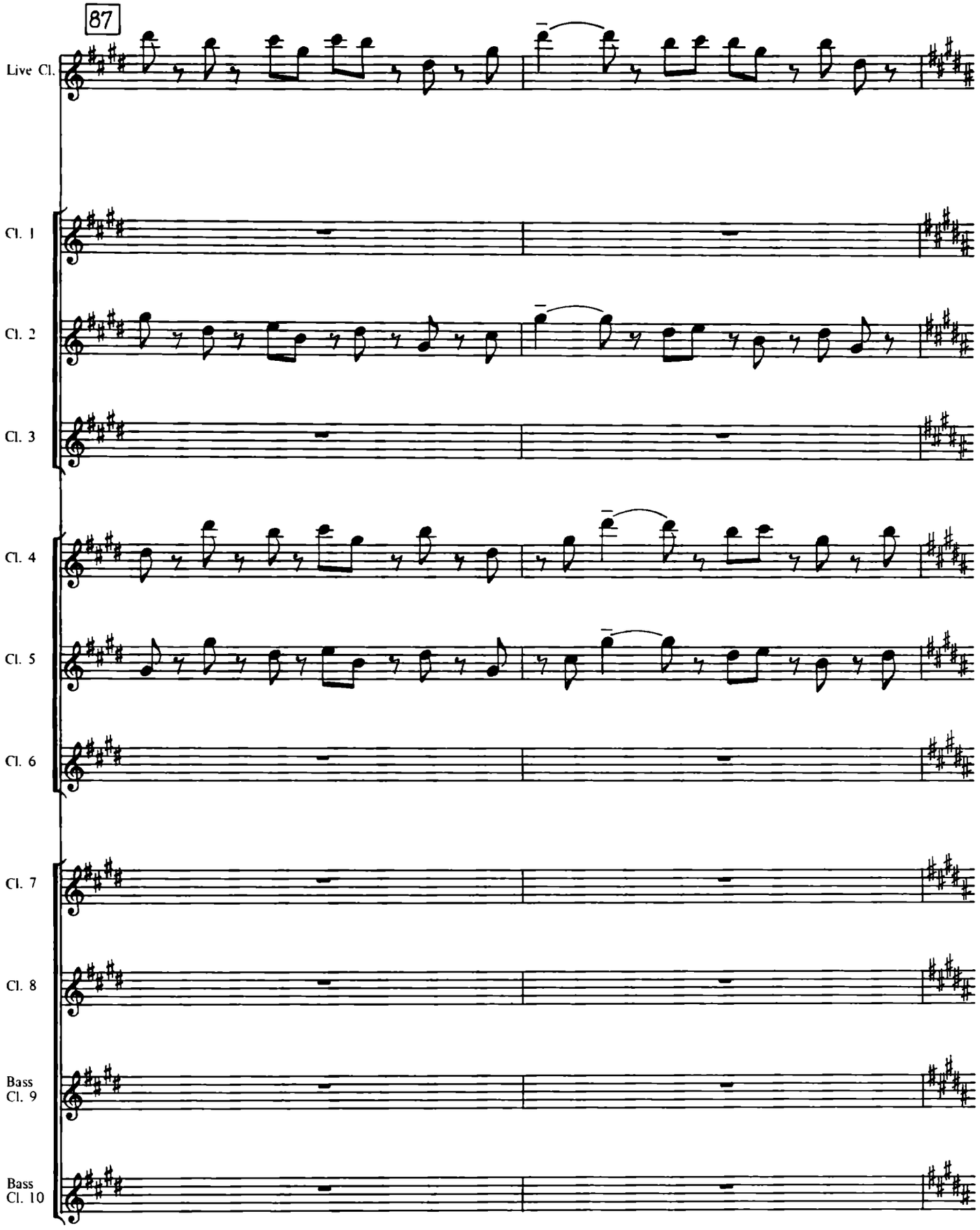

82
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10


83
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
12
12


84
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10
out
out


85
Live Cl.
Cl. 1
Cl. 2
Cl. 3
fade
Cl. 4
Cl. 5
Cl. 6
fade
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10


86
Live Cl.
Cl. 1
Cl. 2
Cl. 3
out
Cl. 4
Cl. 5
Cl. 6
out
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10


87
Live Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6
Cl. 7
Cl. 8
Bass Cl. 9
Bass Cl. 10

88

Live Cl. (x 3)

(omit last 2 notes on 3rd time for breath, if necessary)

Cl. 1 (x 3)

Cl. 2 (x 3)

Cl. 3 (x 3)

Cl. 4 (x 3)

Cl. 5 (x 3)

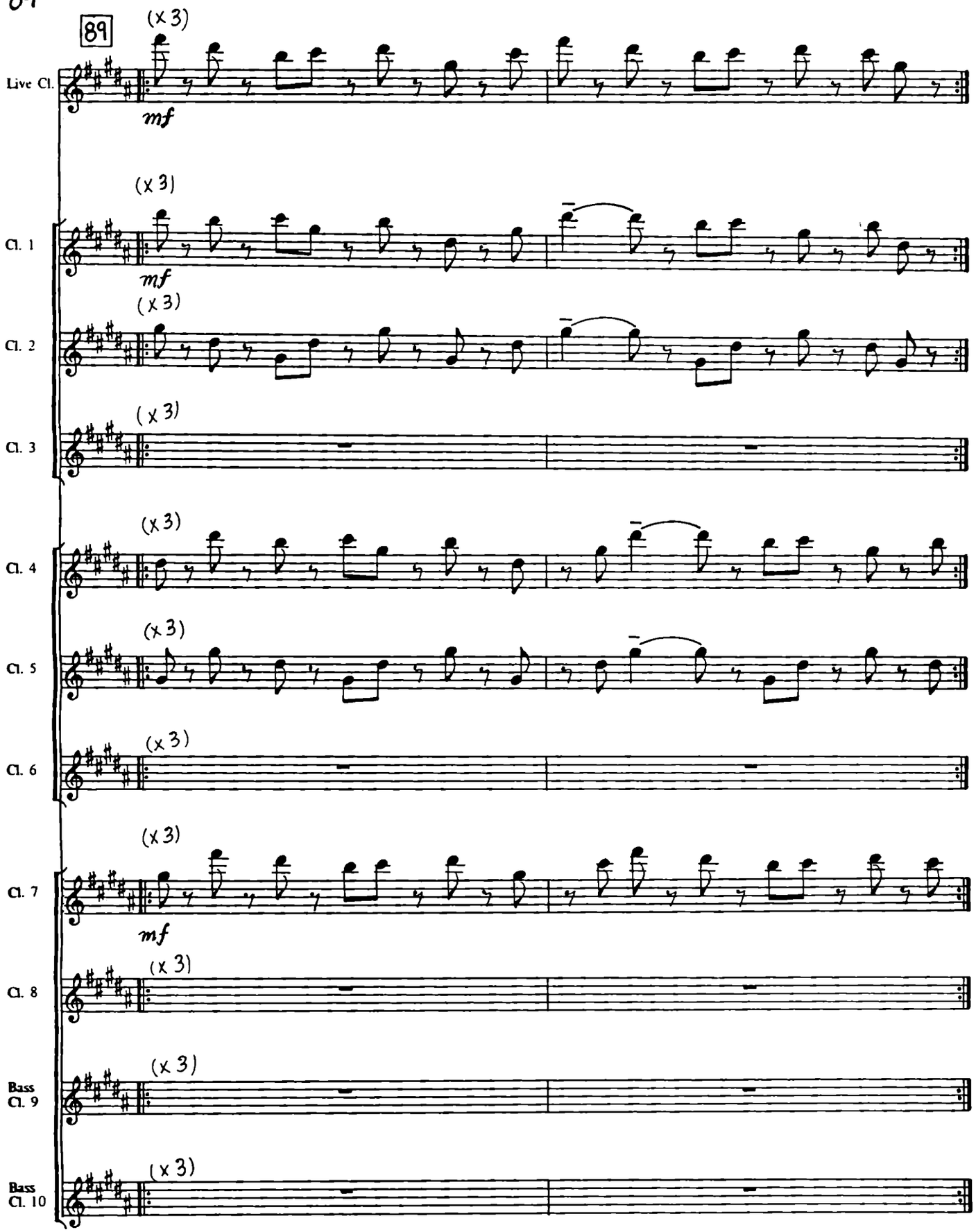
Cl. 6 (x 3)

Cl. 7 (x 3)

Cl. 8 (x 3)

Bass Cl. 9 (x 3)

Bass Cl. 10 (x 3)


89
(x 3)
Live Cl.
mf
(x 3)
Cl. 1
mf
(x 3)
Cl. 2
(x 3)
Cl. 3
(x 3)
Cl. 4
(x 3)
Cl. 5
(x 3)
Cl. 6
(x 3)
Cl. 7
mf
(x 3)
Cl. 8
(x 3)
Bass Cl. 9
(x 3)
Bass Cl. 10

90

Live Cl. (x 4)

Cl. 1 (x 4)

Cl. 2 (x 4)

Cl. 3 (x 4)

Cl. 4 (x 4)

Cl. 5 (x 4)

Cl. 6 (x 4)

Cl. 7 (x 4)

Cl. 8 (x 4)

Bass Cl. 9 (x 4)

Bass Cl. 10 (x 4)