

Piccolo(s)

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B..)

Salvador Torré

($\text{♩} = \text{ca. } 360 (\text{♩} \pm 90)$)

stacc. sempre

5 sim.

Piccolo

Piccolo

10

15

20

25

30

35

40

always pp, > highlight only the accents

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Flutes 1 & 2

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 340$ ($\text{♪} \pm 85$))

staccato sempre ----->

Flute 1

Flute 2

5 sim.

10

15

20

25

always pp, highlight only the accents

30

35 (mf)

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Alto flute & English Horn

Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 260$ ($\text{♩} \pm 65$))

staccato sempre ——————

5 *sim.*

10

15

20

25

always *pp*, highlight only the accents

30

35 (*mf*)

40

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Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Oboes 1 & 2

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 308$ ($\text{♩} \pm 77$))

staccato sempre →

Oboe 1

Oboe 2

5

sim.

10

15

20

25 always *pp*, highlight only the accents

30

35

(*mf*)

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Clarinets in Bb 1 - 2

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 340$ ($\text{♩} \pm 85$))

staccato sempre

Cl. 1 Bb

Cl. 2 Bb

5 sim.

sim.

10

15

20

25 always *pp*, highlight only the accents

30

35 (mf)

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

BassClarinet in Bb & Contrebassoon

4 - Sandclock

(minimal homage to S. Reich.. Africa, B..)

Salvador Torré

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Bassoons 1 - 2

4 - Sandclock

minimal homage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 200 (♪ ± 50))

staccato sempre _____

5 sim.

Bn. 1

Bn. 2

pp

p semper

pp

p semper

sim.

A musical score for piano, featuring two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Both staves are in common time. Measure 10 starts with a sixteenth-note pattern of sharps and naturals. Measures 11-14 continue this pattern with slight variations. Measure 15 begins with a sixteenth-note pattern of flats and naturals. The score is numbered 10 at the start of measure 10 and 15 at the start of measure 15.

A musical score for piano, showing two staves. The top staff uses bass clef and the bottom staff uses treble clef. Measure 20 begins with a sixteenth-note pattern in B-flat major. Measure 21 starts with a sixteenth-note pattern in E major. Measure 22 begins with a sixteenth-note pattern in A major. Measure 23 starts with a sixteenth-note pattern in D major. Measure 24 begins with a sixteenth-note pattern in G major. Measure 25 begins with a sixteenth-note pattern in C major. Measure 26 begins with a sixteenth-note pattern in F major.

always pp, highlight only the accents

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 29 begins with a forte dynamic. Measure 30 starts with a piano dynamic. Measures 29 and 30 contain six measures each, separated by vertical bar lines.

Musical score for page 10, measures 35-40. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (piano). Measure 35 starts with a dynamic of > and continues with a series of eighth-note chords. Measure 36 begins with a dynamic of *(mf)*. Measure 37 continues the eighth-note chords. Measure 38 begins with a dynamic of >. Measure 39 begins with a dynamic of >. Measure 40 begins with a dynamic of *p*, followed by *pp*, and then *PPP*.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Saxophones, Soprano Bb & Alto Eb

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B.)

Salvador Torré

($\text{♩} \pm \text{ca. } 320$ ($\text{♩} \pm 80$))

staccato sempre →

Sax Bb

Sax Eb

5 sim.

10

15

20 always pp, highlight only the accents

25 >

30 >

35 (mf) >

40 p

pp > ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Horns I - III

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 240$ ($\text{♩} \pm 60$))

staccato sempre —————→

The musical score consists of six staves of music for Horns I-III. The first two staves (Horn 1 and Horn 2) begin with dynamic *pp*, followed by *p sempre*. The third staff (Horn 3) begins with *pp*, followed by *p sempre*. Measure 5 features a dynamic *sim.* (simeus). Measures 10-15 show a rhythmic pattern of eighth and sixteenth notes. Measures 20-25 continue this pattern. Measure 30 introduces accents above the notes. Measure 35 includes a dynamic *(mf)*. Measures 40-45 conclude the piece with a dynamic *p*, followed by *pp* and *PPP*.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Horns II - IV

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B..)

Salvador Torré

($\text{♩} \pm \text{ca. } 220$ ($\text{♩} \pm 55$))

staccato sempre →

Vc. 7 Vc. 8

5 sim.

10

15

20

25 always pp,
always pp,

highlight only the accents

highlight only the accents

30

35 (mf)

40

The musical score consists of two staves of music for Horns II-IV. The first staff (Vc. 7) begins with a dynamic of pp and a instruction to play staccato sempre. The second staff (Vc. 8) begins with a dynamic of pp and a instruction to play p sempre. The score includes various performance instructions such as 'highlight only the accents' and dynamics like p, pp, and ppp. The music is divided into measures by vertical bar lines, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated above the staves. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings for dynamics and performance style.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Trumpets in Bb 1 - 2

Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 328 (♩ ± 82))

staccato sempre

Tp. 1

Tp. 2

5 sim.

10

15

20

25 >

always *pp*, highlight only the accents

30

35

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Trombones 1 - 2

4 - Sandclock

(minimal homage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 228 (♩ ± 57))

staccato sempre

Tbn. 1

Tbn. 2

5 sim.

10

15

20

25

always pp, highlight only the accents

30 >

35

(mf)

40

p ————— pp ————— ppp —————

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Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Bass Trombone & Tuba

4 - Sandclock

(minimal homage to S. Reich.. Africa, B..)

Salvador Torré

($\text{♩} \pm \text{ca. } 180$ $\text{♪} \pm 45$)
staccato sempre

B.Tbn
Tuba

5 sim.
10

15

20

25 always *pp*, highlight only the accents

30

35 (mf)

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Temple blocks (5)

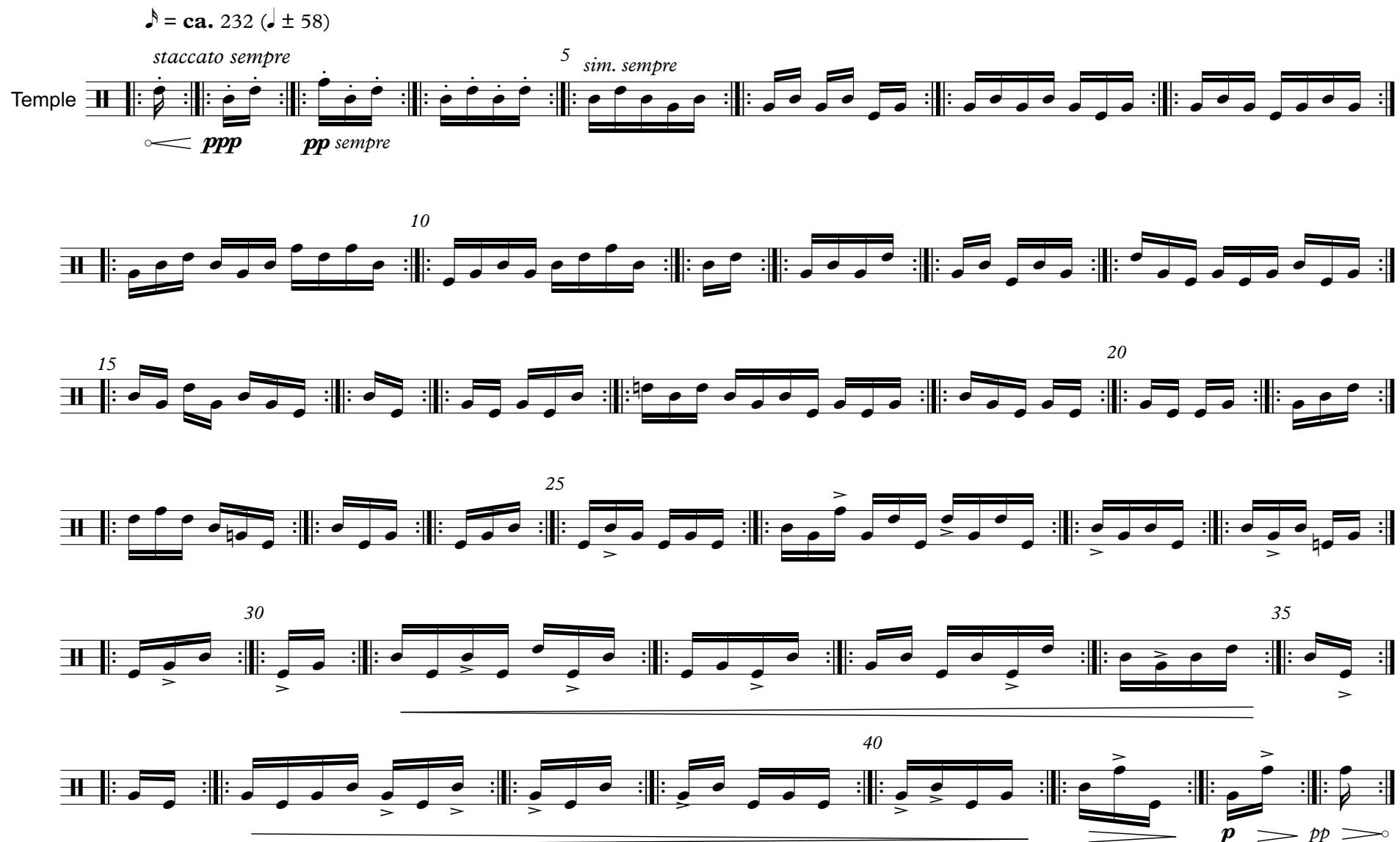
4 - Sandclock

(minimal hommage to S. Reich and Africa B.)

Salvador Torré

$\text{♩} = \text{ca. } 232 (\text{♩} \pm 58)$

staccato sempre

Temple 

Número de repeticiones indefinido. La marca metrónómica es solo indicativa. Hacer el número de repeticiones con respecto a la velocidad para hacer que todos acaben, mas o menos, al mismo tiempo

Xilophone & Marimba

First Symphony "Ek"

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 352$ ($\text{♪} \pm 88$))

staccato sempre →

10 15

always *pp*, highlight only the accents

20 25

30 35

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately in different metronome speeds.

Piano

First Symphony "Ek"

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 320 (\text{♩} \pm 80)$)

8va *staccato sempre* *sempre*

sim. 5 *sim.*

loco *pp* *pp sempre* *sim.*

pp

Piano

10 15

20 25

30

35

mf

> always *pp*, highlight only the accents >

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

Guitar 1 or 2 Electric
play only one at a time

Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 280$ ($\text{♩} \pm 70$))

staccato sempre ——————

Guit. 1

Guit. 2

5 *sim.*

10

15

20

25

always pp, highlight only the accents

30

35

(*mf*)

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Harps 1 & 2

Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 320 (\text{♩} \pm 80)$)

staccato sempre →

Hpe. 1

Hpe. 2

8va → *sempre*

5 sim.

10

15

20

25

always *pp*, > highlight only the accents

30

35 (mf)

40

pp → ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Violins I. 1 - 2
and/or Soprano voice
(voice has to be amplified)

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Violins I. 3 - 4

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B.)

Salvador Torré

($\text{♩} \pm \text{ca. } 320$ $\text{♩} \pm 80$)

staccato sempre →

Vln 3

Vln 4

5

sim.

10

15

20

25 always *pp*, highlight only the accents

30

35

(*mf*) >

40

p > *pp* —○

p —○ *pp* —○

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violins I. 5 - 6

First Symphony "Ek"

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 360 (♩ ± 90))
staccato sempre

Vln 5
Vln 6

10 (8) 15
20 25 > always *pp*, highlight only the accents
30
35 (8) 40
(mf)

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 348 (\text{♩} \pm 87)$)

staccato sempre

Violin 7

Violin 8

5 *sim.*

10

15

20

25

always *pp*, highlight only the accents

30

35

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Violins I. 9 - 10

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 372$ ($\text{♩} \pm 93$))
staccato sempre

Vln 9
Vln 10

10 (8) 15
20 25
30
35 (8)

sim. *sim.*

8va

always pp, highlight only the accents

mf

p *pp*

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Violins I. 11 - 12

4 - Sandclock

(minimal hommage to S. Reich, Africa B...)

Salvador Torré

(♩ ± ca. 332 (♩ ± 83))

staccato sempre

Violin 11

Violin 12

10

15

20

25

30

35

40

always pp, highlight only the accents

(mf)

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 388$ ($\text{♩} \pm 97$)
staccato sempre)

Vln 13
Vln 14

pp *p sempre*

8va 5 *sim.* *sempre*

8va *sim.* *sempre*

10

15

20

25

highlight only the accents

always pp, highlight only the accents

30

35

(mf)

40

p *pp* *ppp*

p *pp*

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
 You can play in duet or each one separately, in different metronome speeds.

Violins II. 1 - 2
and/or **Mezzo-Soprano** voice
(voice has to be amplified)

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 320 (\text{♩} \pm 80)$)
staccato sempre

Vln 1 Mezzo
Vln 2

5 *sim.*

10

15

20

25 *always pp, highlight only the accents*
always pp, highlight only the accents

30

35 *(mf)*

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violins II. 3 - 4

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 340 (♩ ± 85))

staccato sempre

5 sim

(♩ ± ca. 340 (♩ ± 85))

staccato sempre

Violin 3

Violin 4

pp *p sempre*

sim.

5 *sim.*

10

1

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of ten measures, numbered 15 through 20 above the staves. Measures 15-19 show a continuous pattern of eighth-note pairs and sixteenth-note chords. Measure 20 begins with a single eighth note followed by a sixteenth-note chord. The music is set against a grid of vertical bar lines and horizontal measure lines.

1

2

always pp, highlight only the accents

25

Musical score for piano, page 10, measures 35-40. The score consists of two staves. Measure 35 starts with eighth-note pairs in the right hand. Measure 36 begins with a dynamic *(mf)*. Measures 37-38 show eighth-note patterns with grace notes. Measure 39 features sixteenth-note patterns. Measure 40 concludes with a dynamic *p*. The score includes various dynamics like *p*, *pp*, and *ppp*, as well as performance instructions such as accents and slurs.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 360$ ($\text{♩} \pm 90$))
staccato sempre

Vln 5
Vln 6

10

15

20

25

30

35

40

always pp, highlight only the accents

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 328 (♩ ± 82))

staccato sempre →

Vln 7

Vln 8

5 sim.

10

15

20

25 > □

always *pp*, highlight only the accents

30

35 (mf) >

40 p > pp > ppp > o

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Violins II. 9 - 10

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} = \text{ca. } 348$ ($\text{♩} = 87$))

staccato sempre

Violin 9

Violin 10

5 sim.

sim.

10

15

20

25

30

35

40

always ***pp***, highlight only the accents

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

Violins II. 11 - 12

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 368$ ($\text{♩} \pm 92$))
staccato sempre

Vln 11
Vln 12

10
15
20
25
30
35
40

8va
5 sim.
sim.
sempre
always pp, highlight only the accents
(mf)
p
pp
ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violas 1 - 2
and/or Tenor voice
(voice has to be amplified)

4 - Sandclock

(minimal hommage to S. Reich, Africa B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 280$ $\text{♪} \pm 70$)

staccato sempre

Vla 1 Tenor

Vla 2

Tu tu tu tu tu tu *sim.* Tu tu *sempre*

10

15

20

25 always **pp**, highlight only the accents

30

35 (mf)

40

The musical score for '4 - Sandclock' is composed for two violins (Vla 1 and Vla 2) and tenor voice. The score is divided into five systems of music. System 1 starts with a vocal line 'Tu tu tu tu tu tu' followed by 'Tu tu sempre'. The violins play eighth-note patterns. System 2 continues the eighth-note patterns. System 3 shows more complex sixteenth-note patterns. System 4 includes dynamic markings 'pp' and 'p' with specific performance instructions. System 5 concludes with dynamic markings 'p', 'pp', and 'PPP'. Articulation marks like 'staccato sempre' and 'highlight only the accents' are present throughout the score. Measure numbers 10, 15, 20, 25, 30, 35, and 40 are indicated above the staves.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violas 3 - 4

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 300 (\text{♩} \pm 75)$)
staccato sempre

Vla. 3
Vla. 4

pp *p sempre*

sim.

10

pp *p sempre*

15

20

25

highlight only the accents

30

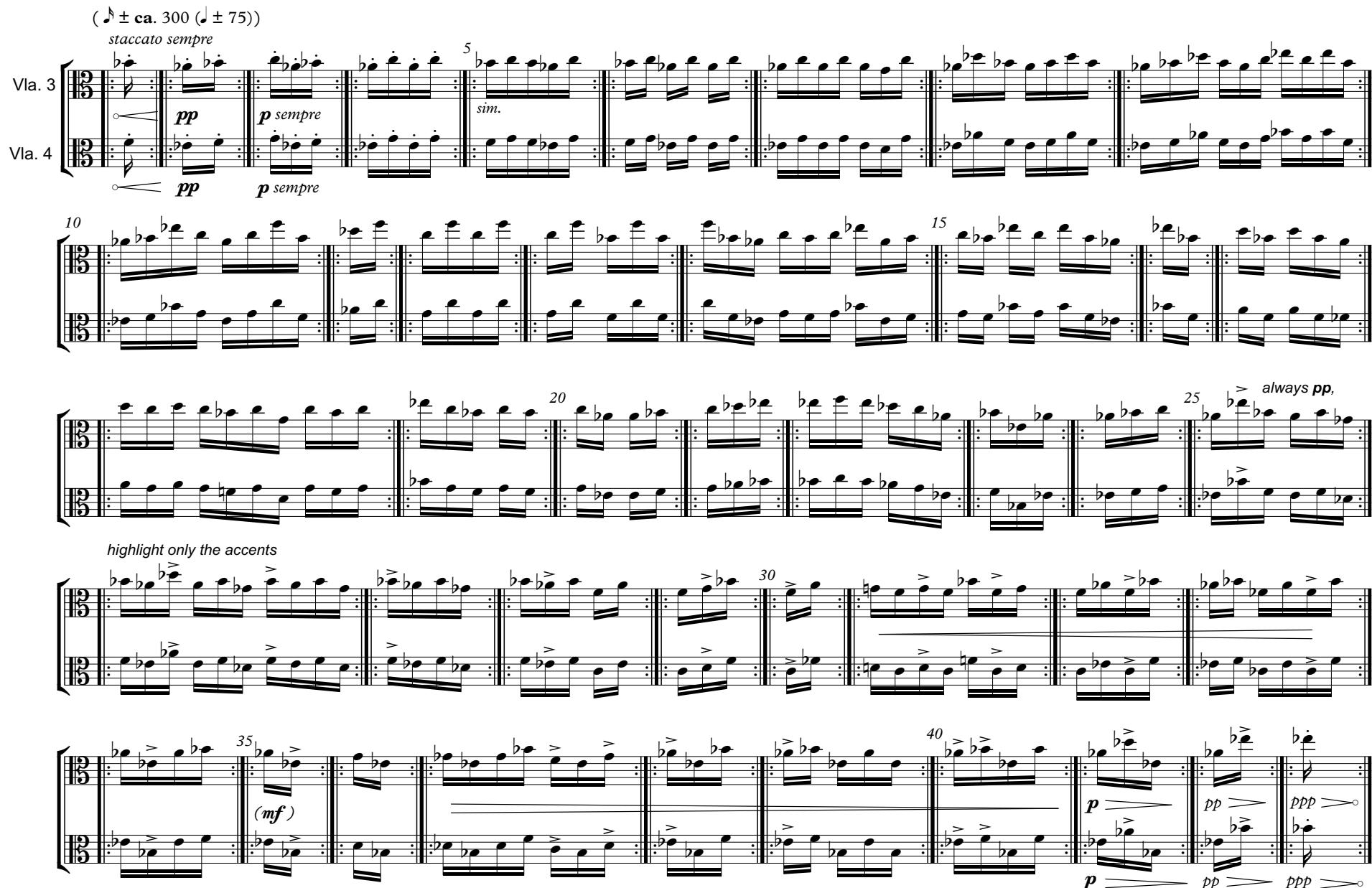
35

(mf)

40

p *pp* *ppp*

p *pp* *ppp*



Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

Violas 5 - 6

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 288 (♩ ± 72))

staccato sempre

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violas 7 - 8

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 308 (♩ ± 77))

staccato sempre

Vla. 7

Vla. 8

10

15

20

25

always *pp*, > highlight only the accents

always *pp*, highlight only the accents

30

35

(*mf*)

40

p ————— *pp* ————— *ppp* —————

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violas 9 - 10

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B..)

Salvador Torré

($\text{♩} \pm \text{ca. } 292$ $\text{♩} \pm 73$)
staccato sempre

Vla. 9

Vla. 10

5 sim.

sim.

10

15

20

25

always pp, highlight only the accents

30

35

(mf)

40

p pp ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Violoncelles 1 - 2
and/or **Baritone or Bass** voice
(voice has to be amplified)

4 - Sandclock

(minimal hommage to S. Reich, Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 260$ ($\text{♩} \pm 65$))

staccato sempre

Vc. 1

Vc. 2

Baritone

5 sim.

sim.

10

15

20

25

always *pp*, highlight only the accents

30

35 (mf)

40

p pp ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

4 - Sandclock

(minimal homage to S. Reich.. Africa, B..)

Salvador Torré

(♩ ± ca. 240 (♩ ± 60))

staccato sempre

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.

You can play in duet or each one separately, in different metronome speeds.

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

($\text{♩} \pm \text{ca. } 252 (\text{♩} \pm 63)$)

staccato sempre

Vc. 5 Vc. 6

5 sim.

10

15

20

25

always *pp*, highlight only the accents

30

35 (mf)

40

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
 Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
 You can play in duet or each one separately, in different metronome speeds.

Violoncellos 7 - 8

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B..)

Salvador Torré

($\text{♩} \pm \text{ca. } 280$ ($\text{♩} \pm 70$))

staccato sempre \rightarrow

Vc. 7 Vc. 8

5 *sim.* 10 *sim.* 15 *sim.* 20 *sim.* 25

always *pp*, highlight only the accents

30 *pp* 35 *mf* 40 *p* *pp* *ppp*

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Contrabasses 1 - 2

4 - Sandclock

(minimal homage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 200 (♪ ± 50))

staccato sempre

Cb. 1

Cb. 2

5 sim.

10

15

20

25

always *pp*, highlight only the accents

30

35 (mf)

40 p

ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Contrabasses 3 - 4

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 240 (♩ ± 60))

staccato sempre

staccato sempre

Cb. 3 Cb. 4

5 sim.

10

15

20

25

always *pp*, highlight only the accents

30

35 (mf)

40

p pp ppp

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.

Contrabasses 5 - 6

4 - Sandclock

(minimal hommage to S. Reich.. Africa, B...)

Salvador Torré

(♩ ± ca. 220 (♩ ± 55))

staccato sempre

Cb. 5
Cb. 6

5 sim.

10

15

20

25

always *pp*, highlight only the accents

30

35

(*mf*)

40

p ————— *pp* ————— *ppp* —————

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.
Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.
You can play in duet or each one separately, in different metronome speeds.