

Piccolo(s)

4 - Sandclock

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

Salvador Torr 

(  = ca. 360 (    90))

stacc. sempre

Piccolo

Piccolo

pp *p sempre* *sim.*

10

20

25

30

35

40

(mf) *p* *pp* *ppp*

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.

4 - Sandclock

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

Salvador Torr 

($\text{♩} \pm \text{ca. } 340 \text{ (♩} \pm 85 \text{)} \text{)$ *staccato sempre* ----->

Flute 1

Flute 2

pp *p sempre* *sim.* *sim.*

10 15 20 25 30 35 40

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.

Alto flute & English Horn

Sandclock

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

Salvador Torr 

(♩ ± ca. 260 (♩ ± 65))
staccato sempre →

Alto Fl.
C.A.

5 *sim.*
pp *p sempre*
pp *p sempre* *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 Torr 

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

staccato sempre →

Oboe 1

Oboe 2

pp *p sempre*

sim.

5 10 15 20 25 30 35 40

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.

4 - Sandclock

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

Salvador Torr 

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

Cl. 1 Bb

Cl. 2 Bb

pp *p sempre*

pp *p sempre*

sim.

sim.

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.

4 - Sandclock

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

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

5 10

B.Clar Bb

Contra-Bassoon

pp *p sempre* *sim.*

15

20 25 *always pp, highlight only the accents*

30

35 40

(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.

4 - Sandclock

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

Salvador Torré

(♩ ± ca. 200 (♩ ± 50))

staccato sempre →

5 *sim.*

Bn. 1

Bn. 2

pp *p sempre*

pp *p sempre* *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 Torr 

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

staccato sempre →

Sax Bb

Sax Eb

pp *p sempre* *sim.*

10 *pp* *p sempre* 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...)

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

staccato sempre →

Horn 1

Horn 2

pp *p sempre* *sim.*

10 15

20 25

always pp, highlight only the accents

30

35 40

(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.

4 - Sandclock

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

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

staccato sempre $\longrightarrow$

5 *sim.*

Vc. 7

Vc. 8

pp *p sempre* *sim.*

10 *pp* *p sempre* 15

20 25 *always pp,* *always pp,*

highlight only the accents

highlight only the accents

30

35 40

(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.

Trumpets in Bb 1 - 2

Sandclock

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

Salvador Torr 

(♩ ± ca. 328 (♩ ± 82))

staccato sempre

5 *sim.*

pp *p sempre*

pp *p sempre* *sim.*

10 15

20 25

always pp, highlight only the accents

30

35 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 Torr 

(♩ ± ca. 228 (♩ ± 57))

staccato sempre

pp *pp sempre* *sim.*

10 *sim.* 15

20 25

always pp, highlight only the accents

30 35 40

(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.

Bass Trombone & Tuba

4 - Sandclock

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

Salvador Torr 

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

B.Tbn

Tuba

pp *p sempre* *sim.* *pp* *p sempre* *sim.*

5 10 15 20 25 *always pp, highlight only the accents* 30 35 40

(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.

4 - Sandclock

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

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

staccato sempre

5 sim. sempre

Temple

ppp *pp sempre*

10

15

20

25

30

35

40

p *pp*

N mero de repeticiones indefinido. La marca metron mica es solo indicativa. Hacer el n mero 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

Salvador Torr 

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

(  ± ca. 352 (  ± 88))

staccato sempre →

Xilo. *pp* *p sempre* *sim.*

Mar. *pp* *p sempre* *sim.*

10 15 20 25 30 35 40

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.

Piano

First Symphony "Ek"

4 - Sandclock

Salvador Torr 

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

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

8va *staccato sempre* *sempre*

Piano

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

10 15 20 25 30 35 40

(mf) *p* *pp* *ppp*

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

Salvador Torr 

(♩ ± ca. 280 (♩ ± 70))

staccato sempre →

Guit. 1

Guit. 2

pp *p sempre* *sim.*

10 15

20 25

always pp, highlight only the accents

30 35 40

(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.

Sandclock

Salvador Torr 

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

(♩ ± ca. 320 (♩ ± 80))

staccato sempre →
8va -----→ *sempre*

Hpe. 1

Hpe. 2

pp *mf sempre* → *sim.*

pp *p sempre* →

10 15

20 25

always *pp*, > highlight only the accents

30 35 40

(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.

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

4 - Sandclock

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

Salvador Torr 

(♩ ± ca. 340 (♩ ± 85))

staccato sempre

Violin 1

Violin 2

Soprano

pp *p sempre* *sim.* *sim.* *sempre*

Tu tu tu tu tu tu tu tu tu tu

pp *p sempre*

10 15 20 25 30 35 40

always pp, highlight only the accents

always pp, highlight only the accents

(mf) *pp* *(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.

4 - Sandclock

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

Salvador Torr 

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

staccato sempre →

5

pp *p sempre* *sim.*

10

15

20

25 *always pp, highlight only the accents*

30

35

40

(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.

4 - Sandclock

Salvador Torr 

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

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

Violin 5 and Violin 6 staves showing musical notation for measures 1 through 40. The notation includes various dynamics (*pp*, *p*, *mf*, *ppp*), articulation (*staccato sempre*), and performance instructions (*8va*, *5 sim.*, *sim.*). The piece is marked with a tempo of approximately 360 beats per minute (♩ ± ca. 360 (♩ ± 90)).

Measure numbers 10, 15, 20, 25, 30, 35, and 40 are indicated. The notation includes various dynamics (*pp*, *p*, *mf*, *ppp*) and articulation (*staccato sempre*). Performance instructions include *8va*, *5 sim.*, and *sim.*. A note at measure 25 states: *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.

4 - Sandclock

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

Salvador Torr 

(♩ ± ca. 348 (♩ ± 87))
staccato sempre

Violin 7

Violin 8

pp *p sempre* *sim.* *sim.*

10 15

20 25

always *pp*, highlight only the accents

30

35 40

(*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.

4 - Sandclock

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

Salvador Torr 

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

Violin I. 9 - 10

Violin I. 9

Violin I. 10

10

15

20

25

30

35

40

pp

p sempre

8va

5 sim.

sim.

always pp, highlight only the accents

(mf)

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.

4 - Sandclock

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

Salvador Torr 

(♩ ± ca. 332 (♩ ± 83))

staccato sempre →

Violin 11

Violin 12

pp *p sempre*

pp *p sempre*

sim.

sim.

10

15

20

25

30

always pp, highlight only the accents

35

40

(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.

4 - Sandclock

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

Salvador Torr 

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

Vln 13

Vln 14

10

15

20

25

30

35

40

pp *p sempre* *8va* *5 sim.* *sempre*

pp *p sempre* *8va* *sim.* *sempre*

highlight only the accents

always pp, highlight only the accents

(mf) *p* *pp* *ppp*

p *pp*

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

Salvador Torr 

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

Vln 1
Mezzo

Ta ta ta ta ta ta ta ta ta ta ta ta *sempre*

pp *p* *sempre*

5 *sim.*

Vln 2

pp *p* *sempre*

10

15

20

25

always pp, highlight only the accents

always pp, highlight *only the accents*

30

35

40

(mf)

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.

Violins II. 3 - 4

4 - Sandclock

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

Salvador Torr 

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

staccato sempre

Violin 3

Violin 4

pp *p sempre*

sim.

pp *p sempre*

5 *sim.*

10

15

20

25 *always pp, highlight only the accents*

30

35

40

(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.

4 - Sandclock

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

Salvador Torr 

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

Vln 5

Vln 6

pp *p sempre*

8va *5 sim.* *sim.* *sempre*

10 15

20 25 *always pp, highlight only the accents*

30

35 40

(mf) *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. 7 - 8

Sandclock

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

Salvador Torr 

$(\text{♩} \pm \text{ca. } 328 (\text{♩} \pm 82))$
staccato sempre →

Vln 7

Vln 8

pp *p sempre* *sim.*

10 15

20 25

always pp, highlight only the accents

30

35 40

(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.

4 - Sandclock

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

Salvador Torr 

(  = ca. 348 (  = 87))

staccato sempre

Violin 9

Violin 10

pp *p sempre*

sim.

5

10

15

20

25

30

always pp, highlight only the accents

35

40

(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.

4 - Sandclock

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

Salvador Torr 

(♩ ± ca. 368 (♩ ± 92))
staccato sempre

Vln 11

Vln 12

pp *p sempre* *8va* *5 sim.* *sim.* *sempre*

10 15

20 25

always pp, highlight only the accents

30

35 40

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

Salvador Torr 

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

staccato sempre

5 *sim.*

10

Vla 1
Tenor

Tu tu tu tu tu tu tu tu *pp* *p sempre* *sim.*

Vla 2

pp *p sempre* *sim.*

15

20

25 *always pp, highlight only the accents*

30

35

40

(mf) *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.

4 - Sandclock

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

Salvador Torr 

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

Vla. 3

Vla. 4

pp *p sempre* *sim.*

10 15

20 25 *always pp,*

highlight only the accents

30 35 40

(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.

4 - Sandclock

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

Salvador Torr 

($\text{♩} \pm \text{ca. } 288$ ($\text{♩} \pm 72$))
staccato sempre

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.

4 - Sandclock

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

Salvador Torr 

(♩ ± ca. 308 (♩ ± 77))

staccato sempre

Vla. 7

Vla. 8

pp *p sempre* *5 sim.* *sim.*

10 15

20 25

always pp, highlight only the accents

always pp, highlight only the accents

30 35 40

(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.

4 - Sandclock

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

Salvador Torr 

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

staccato sempre

5 sim.

Vla. 9

Vla. 10

pp *p sempre*

pp *p sempre*

sim.

10

15

20

25

always pp, highlight only the accents

30

always pp, highlight only the accents

(with conductor)

35

40

(mf)

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.

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

4 - Sandclock

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

Salvador Torr 

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

staccato sempre

Vc. 1

Vc. 2

Baritone

Ta

pp

p sempre

sim.

sim.

pp

p sempre

sim.

sim.

10

15

20

25

always pp, highlight only the accents

always pp, 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.

4 - Sandclock

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

Salvador Torr 

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

Vc. 3

Vc. 4

5

10

15

20

25

30

35

40

pp *p sempre* *sim.*

pp *p sempre* *sim.*

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.

4 - Sandclock

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

Salvador Torr 

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

Vc. 5

Vc. 6

5 *sim.*

10

15

20

25

30

35

40

pp *p sempre* *pp* *p sempre* *sim.*

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.

4 - Sandclock

Salvador Torr 

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

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

staccato sempre →

Vc. 7

Vc. 8

pp *p sempre*

pp *p sempre*

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.

4 - Sandclock

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

Salvador Torr 

(♩ ± ca. 200 (♩ ± 50))

staccato sempre

5 *sim.*

pp *p sempre*

pp *p sempre* *sim.*

10 15

20 25

always pp, highlight only the accents

30

35 40

(mf)

p *ppp*

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.

4 - Sandclock

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

Salvador Torr 

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

staccato sempre

pp *p sempre* *sim.* *sim.*

pp *p sempre*

10 *15*

20 *25*

always pp, 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.

4 - Sandclock

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

Salvador Torr 

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

staccato sempre

Cb. 5

Cb. 6

pp *p sempre* *sim.* *sim.*

10 15

20 25

always pp, highlight only the accents

30 35 40

(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.