

Piano(s)
or Harpsichord(s)
or Celesta(s) (in proper octaves)

1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and
as loud
as possible

p o c o a p o c o r i t a r d a n d o

(γ) (γ)

Piano

crom.

(γ) (γ) sim. e d i m i n u e n d o

approximately from here, or later,
iterations of the notes can be played
from time to time on a very discrete,
slow, rarely and nonsynchronous way.

or D.C.

- each hand is independent, they may match or not
- You can start from the beginning or from the end, inside each box every time you play, exchange the notes

$\ddot{\gamma}$ = very fast pause $\dot{\gamma}$ = fast pause γ = normal pause etc.

Piano
or Harpsichord(s)
or Celesta(s) (in proper octaves)

2 - PUZZLE (hommage à O.Messiaen)

Salvador Torré

echoing

1.2 l.v.

1.3 **Vivo**

1.4 **Lento**

1.5 **Vivo**

1.6 **suggested starting and ending**

1.7 **Moderato**

1.8 **Lento**

1.9 **Vivo**

1.10 **Moderato**

1.11 **Lento**

1.12 **Vivo**

1.13 **Moderato**

1.14 **Lento**

1.15 **Vivo**

1.16 **Moderato**

1.17 **Lento**

1.18 **Vivo**

1.19 **Moderato**

1.20 **Lento**

1.21 **Vivo**

1.22 **Moderato**

1.23 **Lento**

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1.200 **Lento**

Piano

4 - Sandclock

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

Salvador Torré

$\text{♪} = \text{ca. } 368$ ($\text{♩} \pm 92$)

staccato sempre

Piano

5 sim. sempre

pp p sempre

10 15 sim. sempre

20 25 sim. sempre

always piano, highlight only the accents

30 35 sim. sempre

40 45 sim. sempre

Choose a metronomic 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.