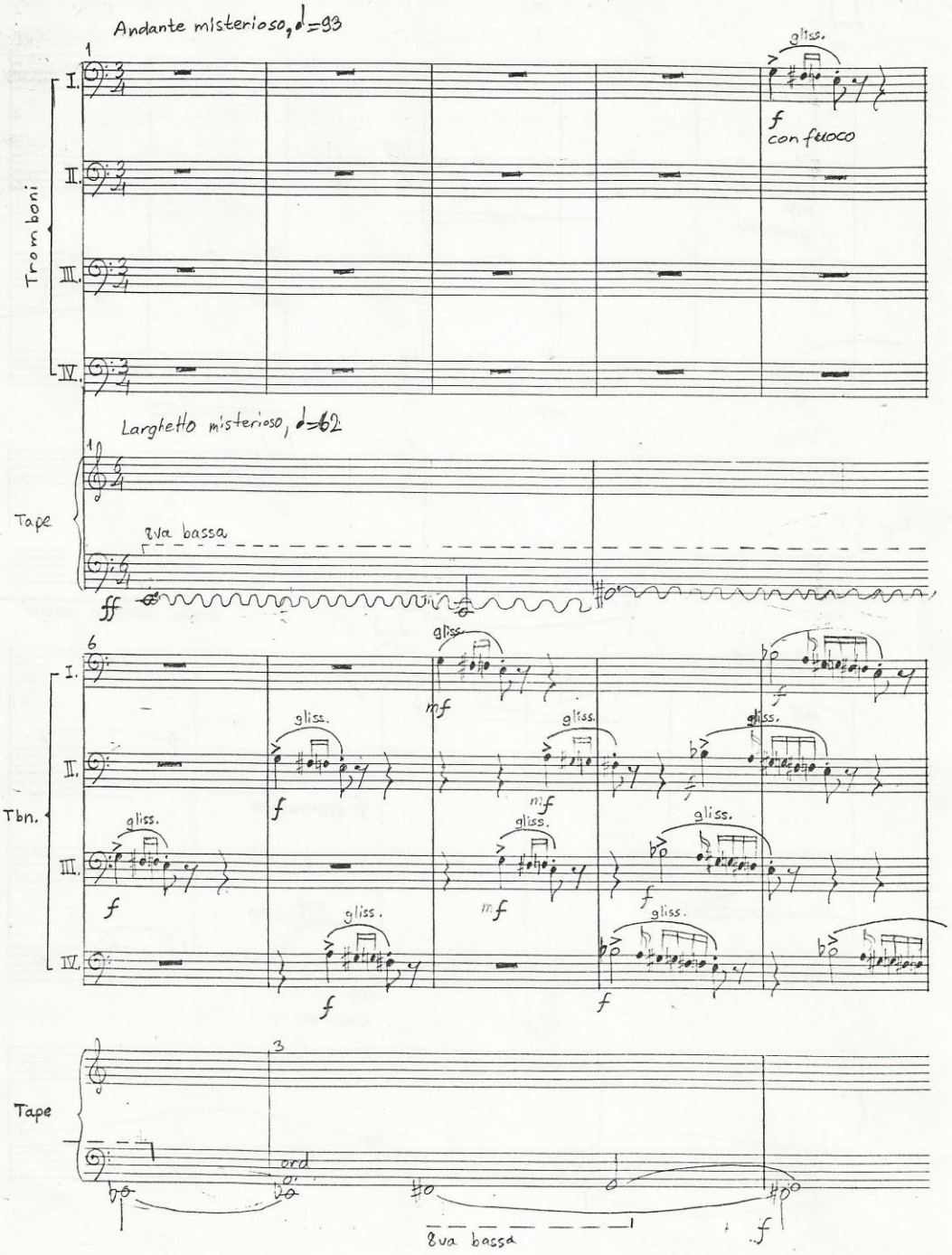
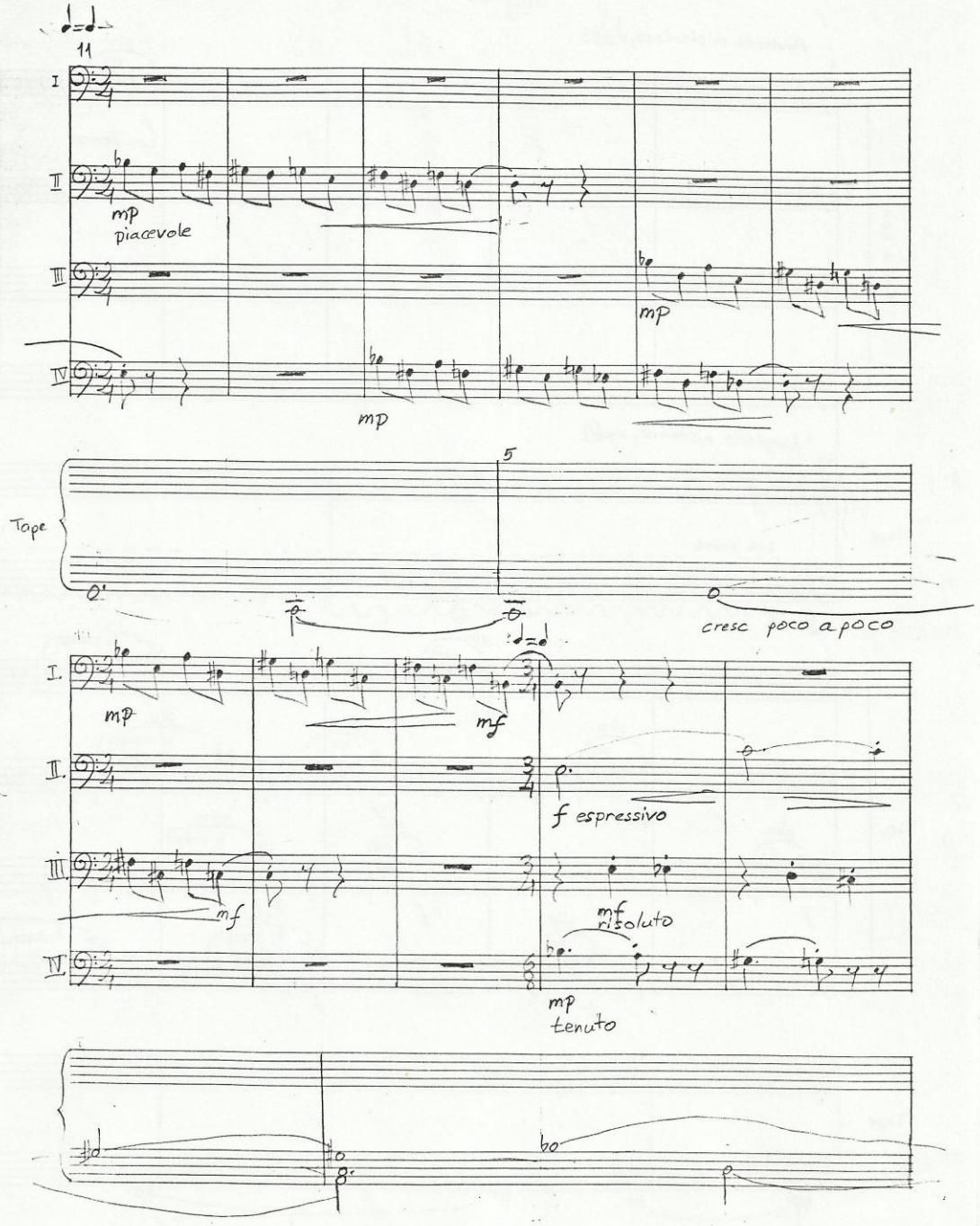
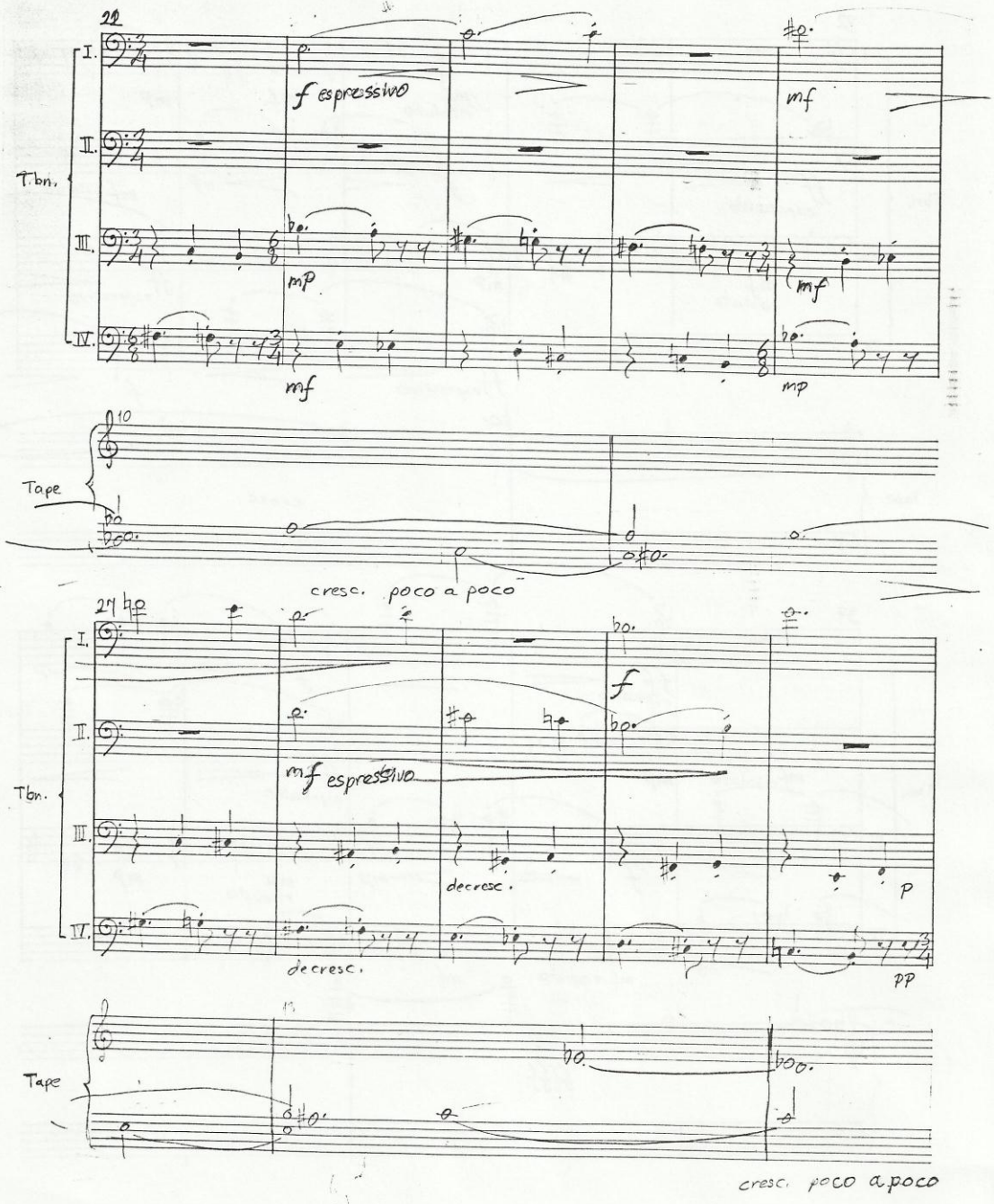
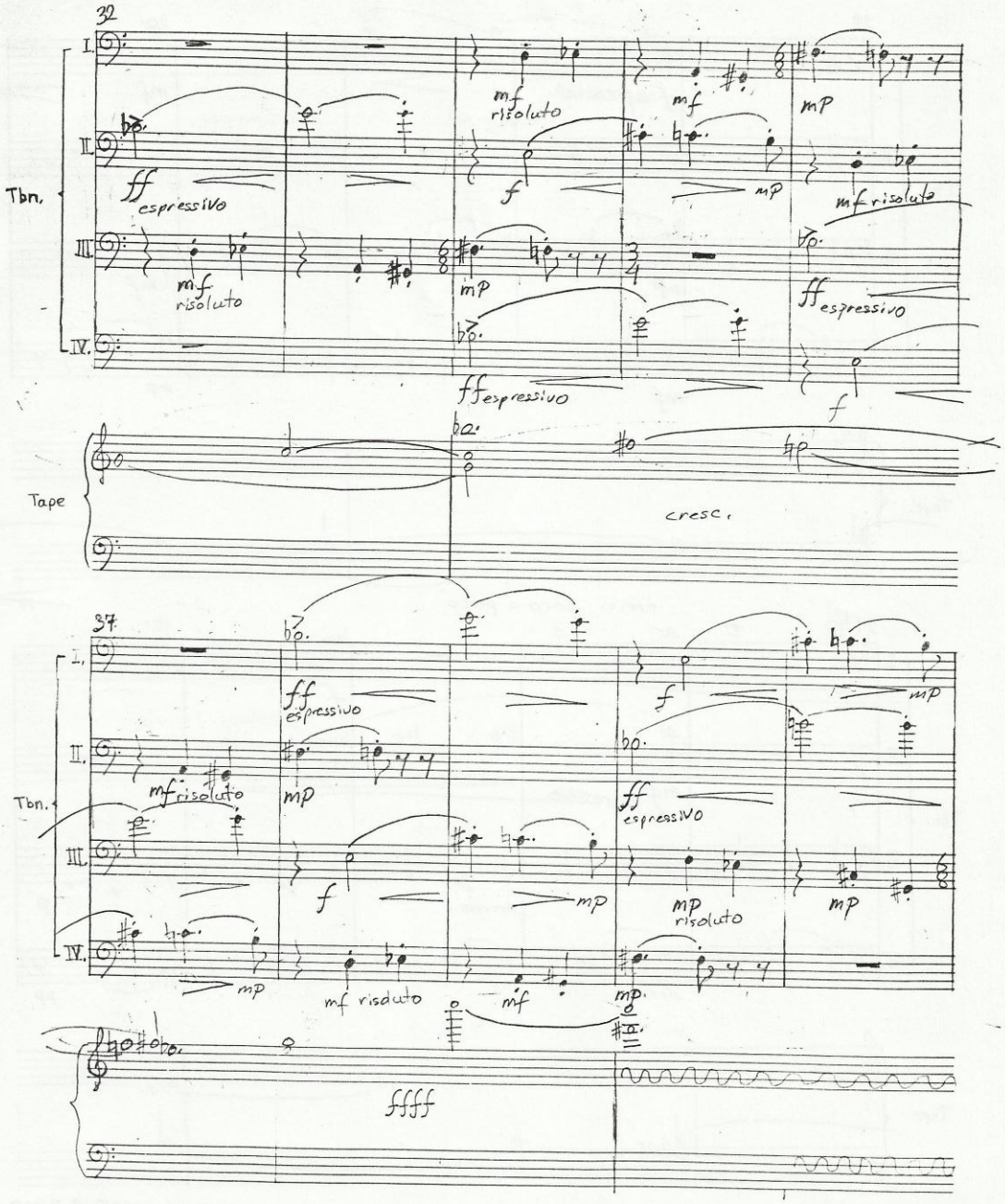
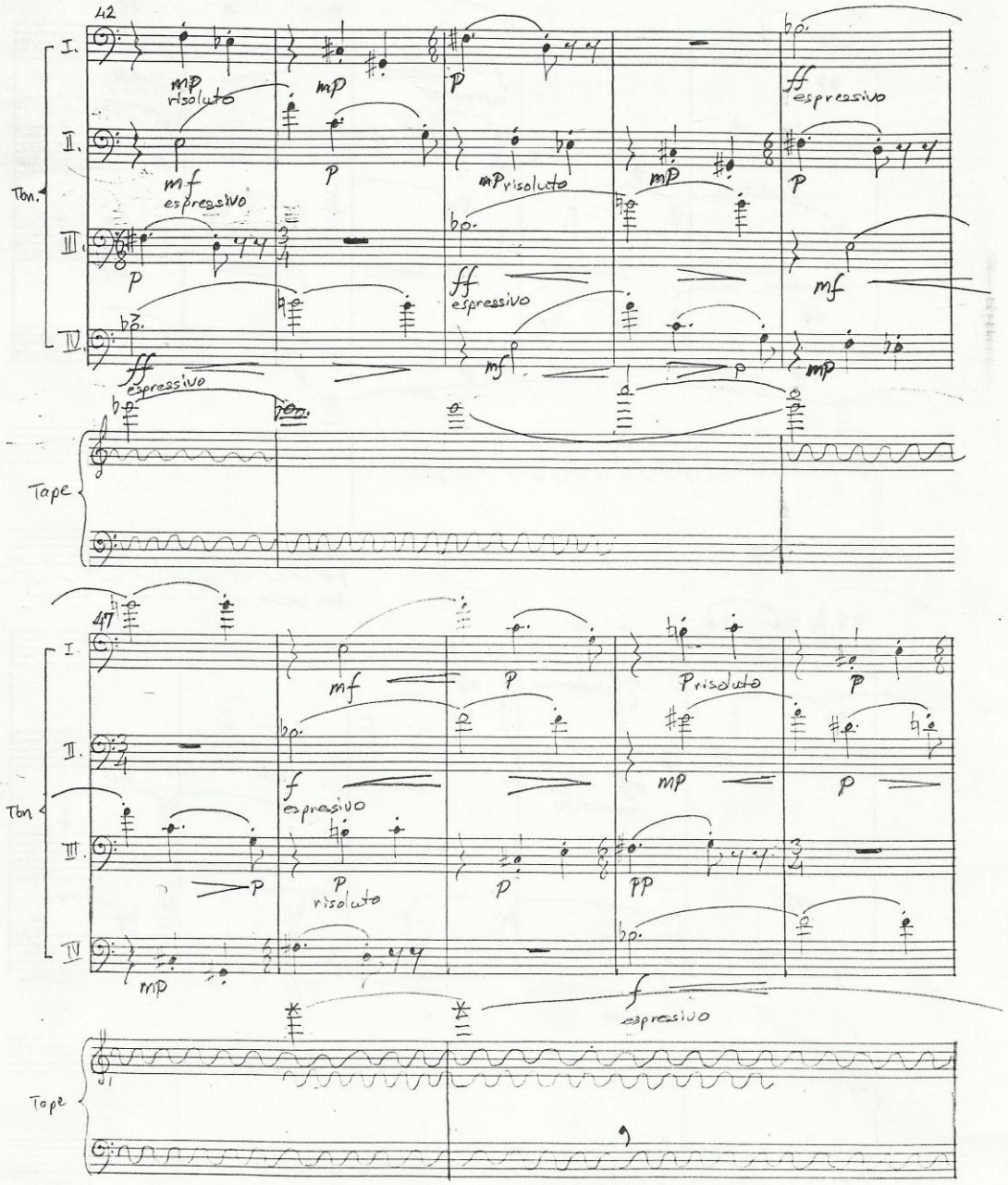
V.
THE OBLATION

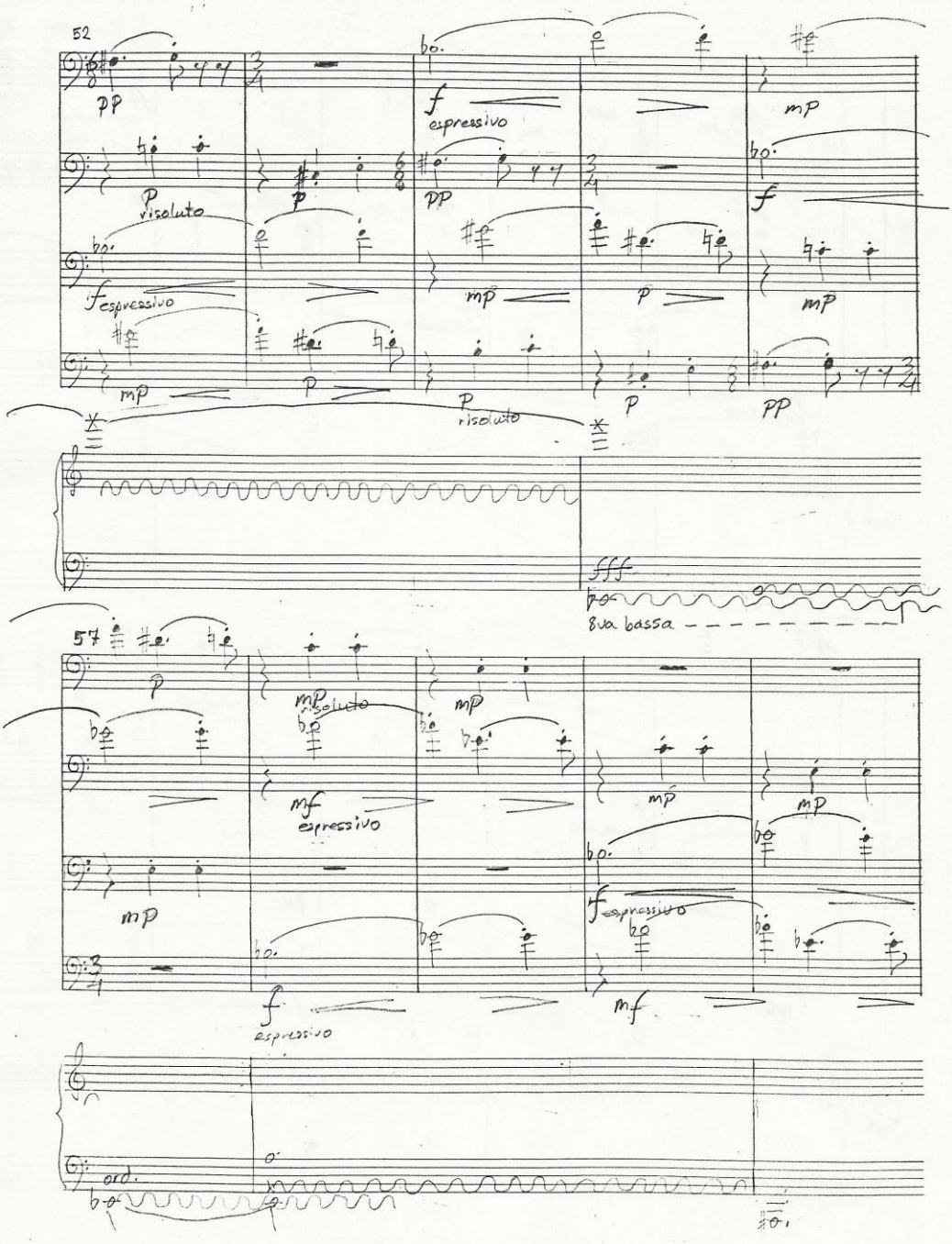


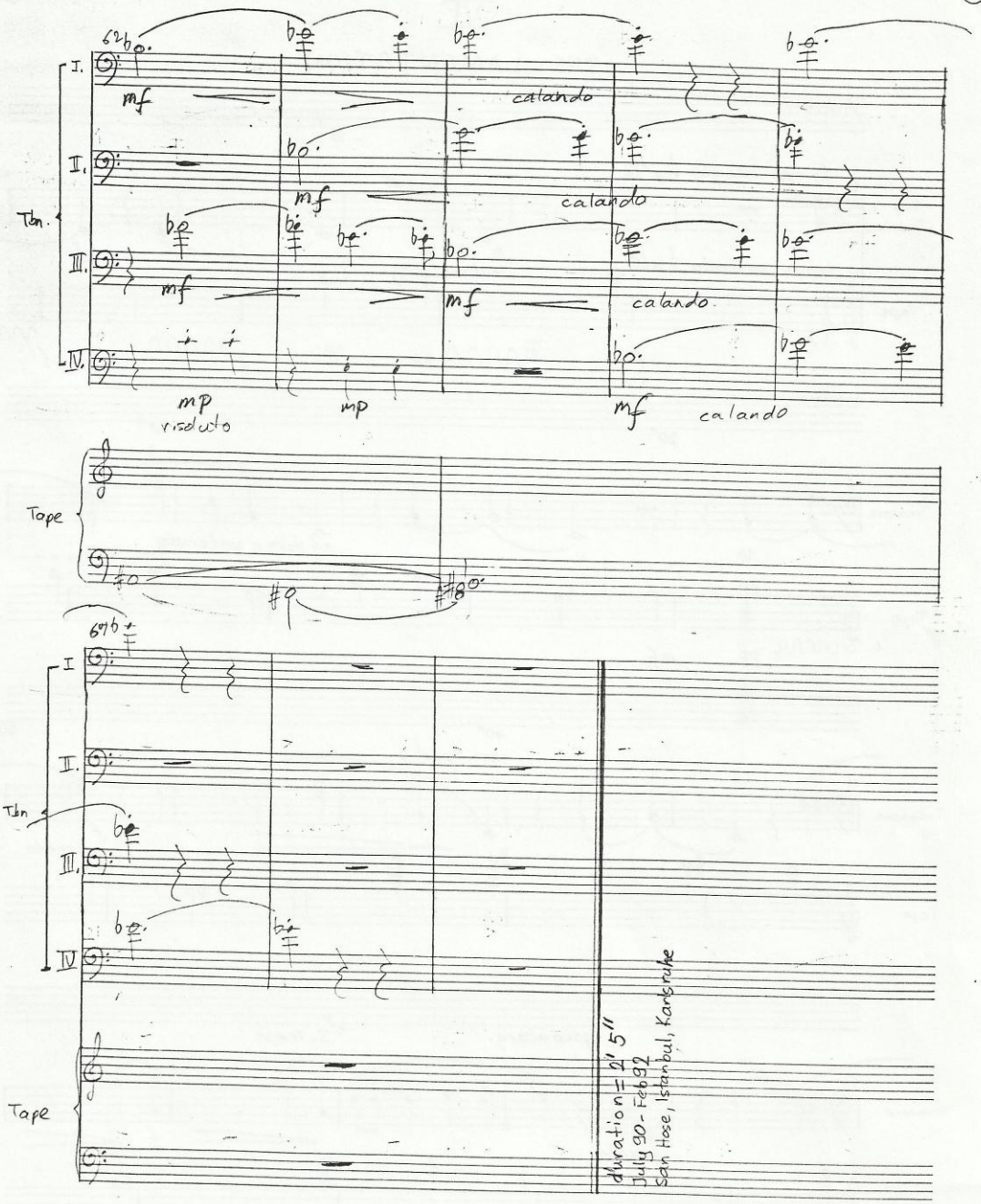

11
I
II
III
IV
mp
piacevole
mp
mp
5
Tape
cresc poco a poco
I.
II.
III.
IV.
mp
mf
mf
f espressivo
mf
ritoluto
mp
tenuto


22
I.
II.
T.bn.
III.
IV.
f espressivo
mf
mp
mf
mf
mp
Tape
10
cresc. poco a poco
27
I.
II.
Tbn.
III.
IV.
f
mf espressivo
decresc.
p
decresc.
pp
Tape
cresc. poco a poco


32
I.
II.
III.
IV.
Tbn.
ff espressivo
mf risoluto
mf
mp
f
mf risoluto
ff espressivo
Tape
cresc.
37
ff espressivo
mf risoluto
mp
f
mp
ff espressivo
mp risoluto
mf risoluto
mf
ffff

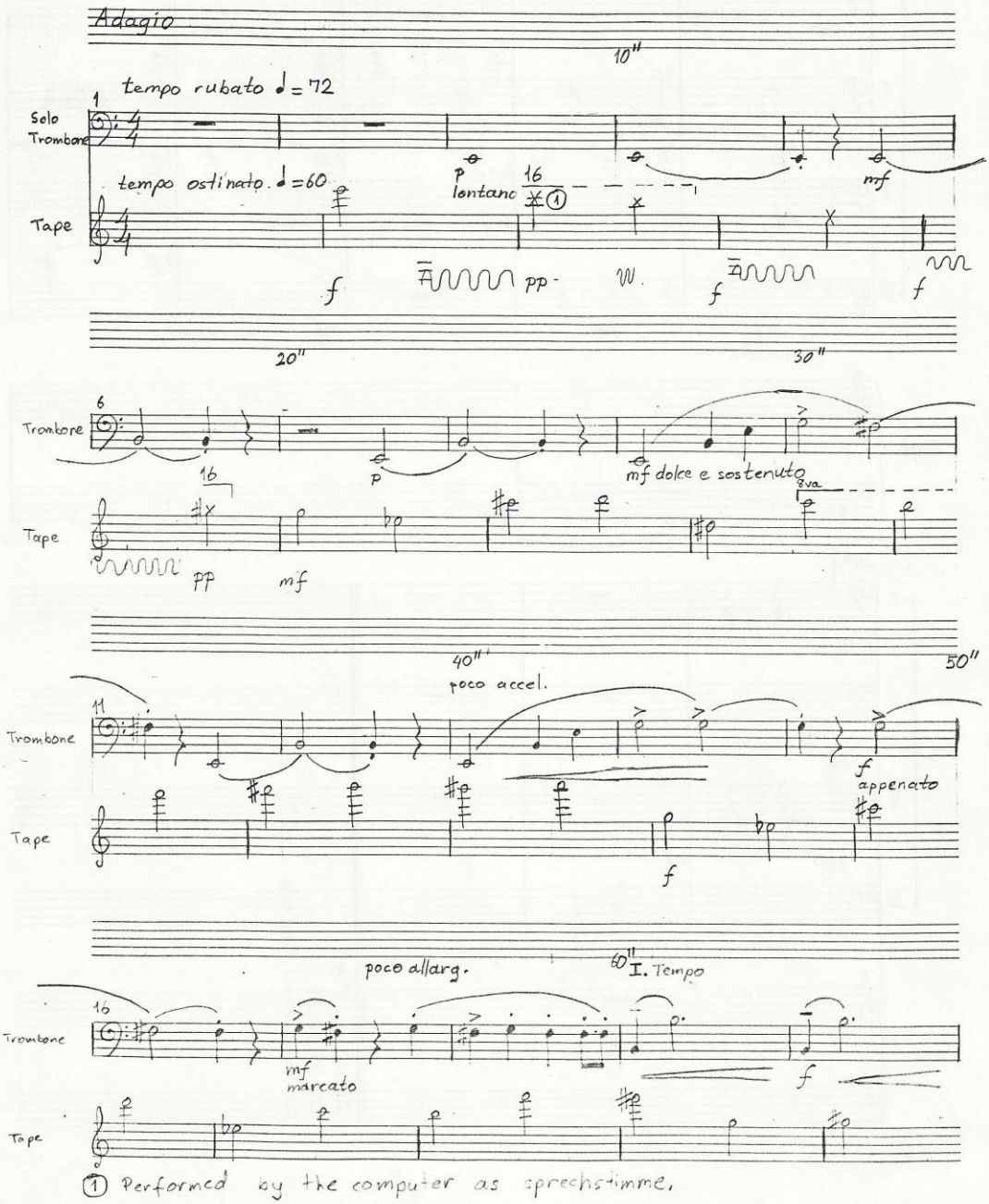

42
I.
II.
III.
IV.
Tbn.
mp risoluto
mf espressivo
ff espressivo
Tape
47
mf
f espressivo
p risoluto
Prisoluto
pp


52
pp
f
espressivo
mp
p
risoluto
p
pp
f
f espressivo
mp
p
mp
mp
p
p
risoluto
p
pp
fff
8va bassa
57
p
mp
risoluto
mp
mf
espressivo
mp
mp
mp
f espressivo
f
espressivo
mf
ord.

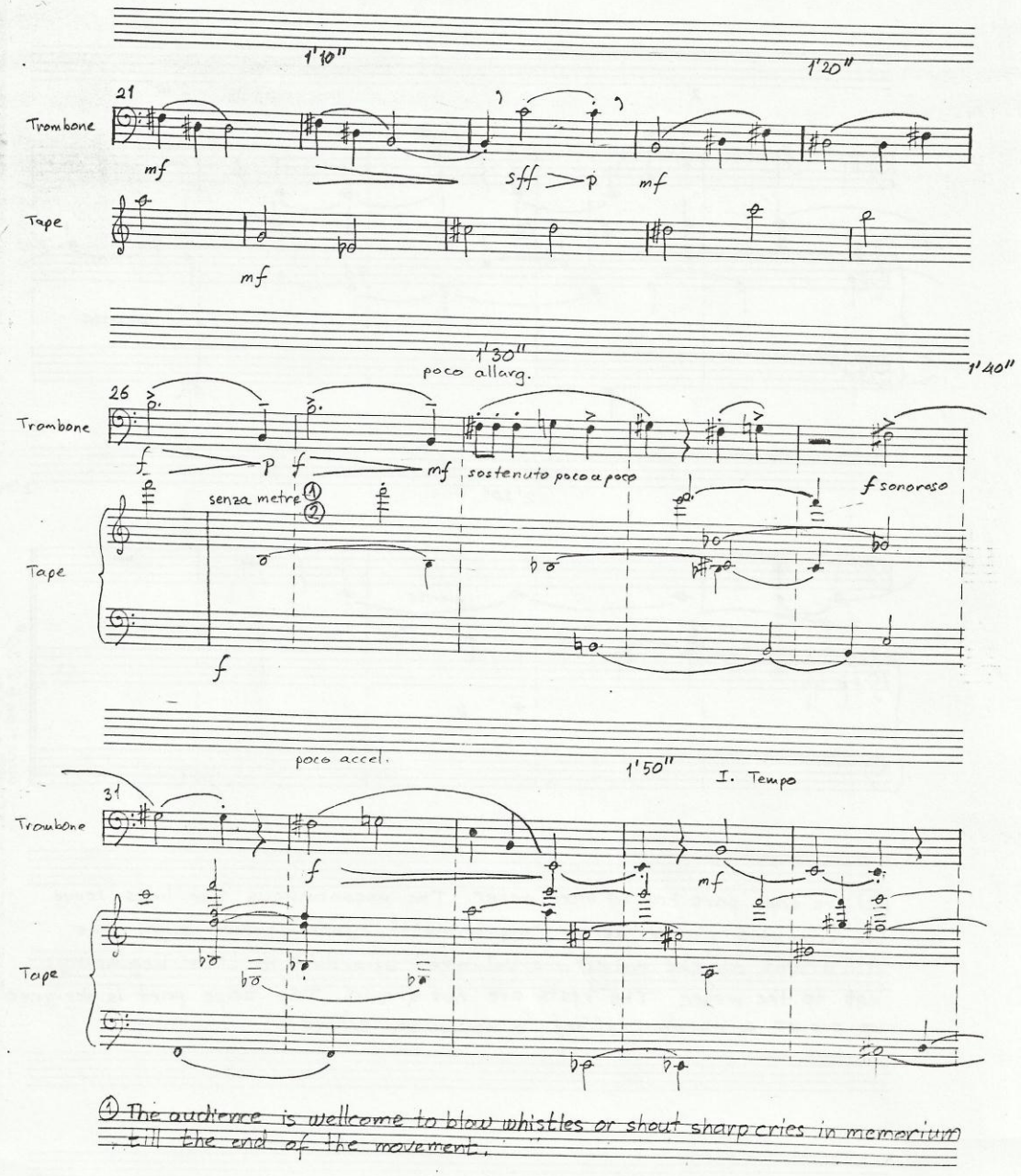

I.
II.
Tbn.
III.
IV.
mf
calando
mp
risoluto
Tape
I
II.
III.
IV
Tbn
Tape
duration = 2' 5"
July 90 - Feb 92
San Hose, Istanbul, Karlsruhe

VI

THE LAMENTATION



(1) Performed by the computer as sprechstimme.



① ~~The audience~~ is ~~welcome~~ to blow whistles or shout sharp cries in memoritum till the end of the movement.

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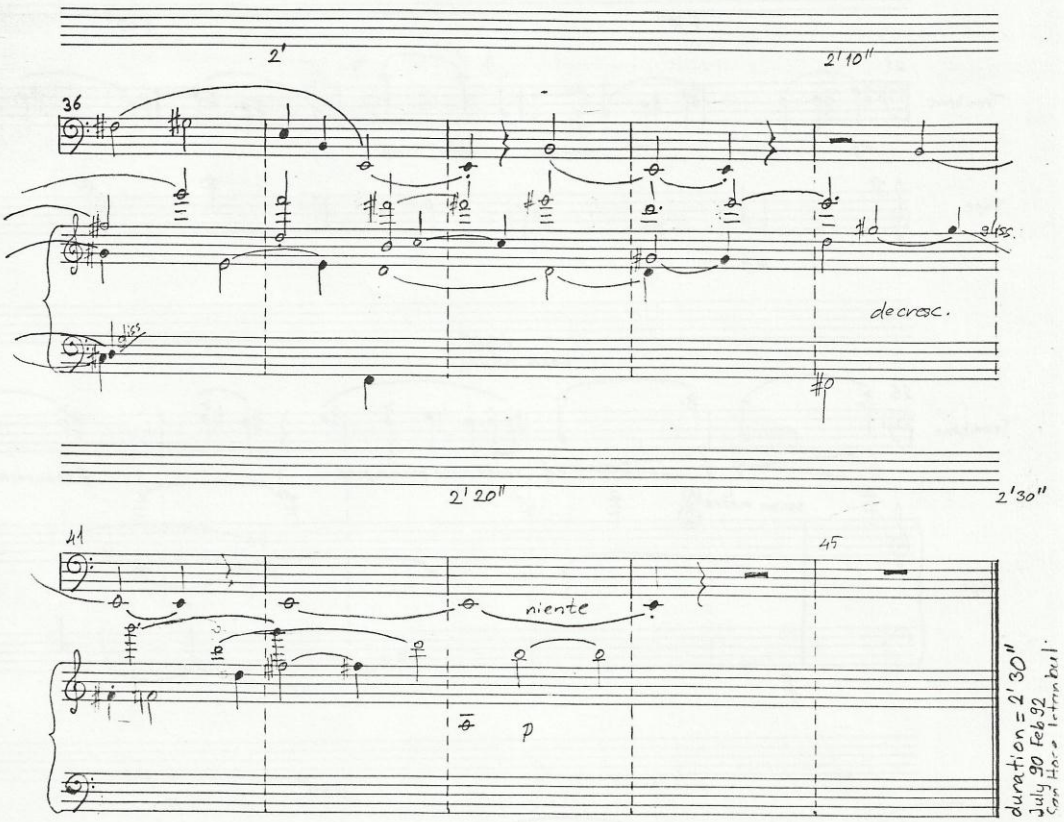
Vezneciler, Büyük Reşit Paşa Cad. 28
Beyazıt - İst. Tel: 522 18 36



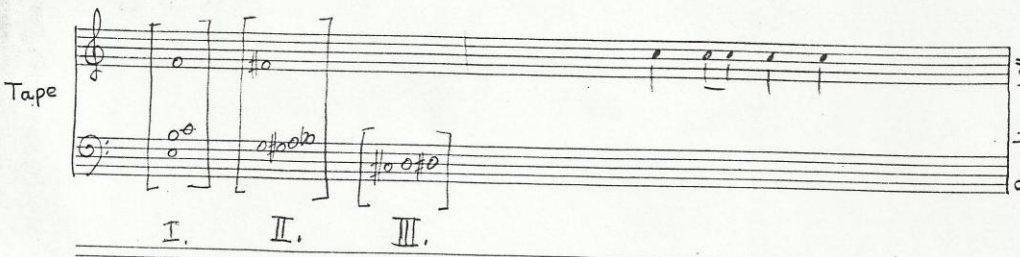
② The tape part has no more meter. The uncontinuous bar lines serve the trombone player as an "approximate" syncronization sign. The durations of the notes are indicated according to their beginning, not to the meter. The rests are not shown. The tape part is designed to arouse a random effect, a non-meter effect.

VII.

EPILOGUE
(for tape only)

With a suddenly changing random tempo, to be played in darkness

COLOR TALEA



Three chords are played according to the talea. The rhythmical identity of the talea is hidden by the chosen envelope of the sound. Also the tempo changes suddenly and in random through out the piece. The chords can be played from all octaves.

Duration ≅ 40" (dependent on the random values of the tempo)