

THE TEMPLE AT DİVRİĞİ

DİVRİĞİ'DEKİ TAPINAK

For

Piccolo Flute, Flute, Oboe, 2 Clarinets in B, 2 Bassoons, 2 Horns in F, 2 Trompetes, 2 Trombones Tb, Timpani, 2 Bass Drums, Cymbal, Tam-tam, 8 Violines-1, 8 Violines-2, 4 Violas, 4 Violoncellos, 2 ContraBasses

by

Ali Riza SARAL

...

Jul 2017

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Please send a digital recording of your performance
to the composer at [arsaral\(AATT\)yahoo.com](mailto:arsaral(AATT)yahoo.com)

The piece is written to be used for good causes.

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FORWORD

I came to appreciate the The Temple at Divriği –a mosque and an adjacent hospital through Doğan KUBAN’s marvellous book ‘The Divriği Miracle’. It is patroned by Ahmed Shah in 1228-29 AC. Şifahane-The Hospital has his wife Melike Turan’s name written. It is built by Hürrem Shah of AHLAT and an international team.

Doğan Kuban explains extensively the style attributes of the building. I tried to read and learn every detail by heart from his book. After this process, I began composing. I may not be completely aware of how much I have taken, the real time performance by humanbeings may bring out that.

As this is a symphonic poem, some features of Divriği Temple can be observed in my piece. Most notably, the tree of life in three layers just like the ornamentation of the north crown entrance. The herald birds which is common in the Anatolian culture. Maybe some more abstract items, the heavy colon and inner architecture, the subtle ornamentations of the mihrab, multilayered ornamentation that loses symmetry at lower levels.

The Divriği temple complex was left unfinished for a mysterious reason. It is either the patron/architect died or it is the Moguls who attacked the city around that time. I chose the second possibility to convey the disastrous effect of the use of force on the religion itself.

INTRODUCTION

This is a symphonic poem written for a standard orchestra. It is 11 minutes long, 31 full part pages, 231 bars. It is roughly A B – C – b a D.

It is written in a couple of months including the preparation, in summer 2017.

What I like the most is the heraldic bird voices, which I had never intended or prepared for. But I had truly admired the pictures of bird motives at the door of the hospital. Bird motive is a common element in the Anatolian culture, indicating good news are coming soon. Even my mom uses this when she does fortune telling with my coffee cup.

The percussion section fits its purpose by resembling force inherently. The use of 2 Bass Drums is not my idea. It belongs to my subconscious which also told me to put in a two drum Turkish war rhythm. There was a partial disorder and I suddenly noticed, I was using 2 bass drums.

The feminine theme is also dictated by the music itself, name. I happened to write it while playing with the rhythm of the final.

The rhythm of the final is $3/8+2/8+3/8$ which equals to $4/4$ was pure design and belongs to my conscious and endeavour to find a middle solution between regular and irregular rhythms.

The D section, 12 tone part is pure calculation and design, like any religious abstraction. The use of crab begins here and continues with the crabs of three life trees. This was difficult and pure calculation.

The coming of Moguls had to appear suddenly by surprise. After some deliberations, I used sudden tutti rests and cut half the end of the first theme's repetition. This fits very good as I had not used rest up till the end. The use of percussion only at the end also resembles the sudden attack of Moguls.

I wrote the Moguls part first, then the beginning theme and others.

ANALYSIS

The first 8 bars is repeated three times. It gives a view of the temple from far a way. It is polymodal. There are Huseyni and Kurdi modes with D as a common tonic. A dissonant interval of E-Eflat is repeated rhythmically in the second 8 bars. This rhythm comes as a major element at the final section. 4th 8 bars are prolonged and has a transitional function.

At bar 23 we have approached to the North Crown entrance of the temple. Three trees of life are heard till bar 36. There is a transitional material till bar 54. This material has heraldic bird voices. Till bar 61 there is a final step of the transition, which resembles the opening of the north door.

The B theme comes on Trombone and Tuba, doubled. This gives the impression of volume inside the temple. Bar 66 introduces a feminine theme which belongs to Melike Turan, wife of Ahmed Shah. This theme also reminds me of the subtle ornamentations of the niche at the back of the religious ceremony leader (mihrap). May be the TBN-Tuba theme belongs to Ahmed Shah, I do not know. This section finishes bar 111 but it repeats the feminine theme while the C sections 12 tone theme begins.

12 bars 6 + 6 repetitions of feminine theme overlapping 12 tone theme twice till bar 126. 12 tone comes alone as an abstraction related to the medical practice in a religious building. 12 tone comes 3 times, first normal 2nd and third modulated and crab.

Bars 156-163 transition to life trees. Bars 167-177 three time tree of life in crab form. 178-185 the door of the north entrance, for getting out.

Bar 186 sudden silence.

Bars 187-193 very beginning, we are getting far from the north entrance. But there is sudden short silence.

Bars 194, the far noise of Moguls attacking, it approaches and "DOMINATES" everything.

SCORE

The Temple

Ali Riza SARAL

♩ = 40

Divriği

Piccolo

Flute

Oboe

B♭ Clarinet

Bassoon

B♭ Trumpet

Trombone

Tuba

2 Horns in F

Timpani

Bass Drum1

Bass Drum2

Cymbal

Tam-tam

Violin

Violin

Viola

Violoncello

Contrabass

8

$\text{♩} = 44$ $\text{♩} = 72$

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

Tba. 

2 F Hn. 

Timp. 

B. Dr.1 

B. Dr.2 

Cym. 

Tam-tam 

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

16 $\text{♩} = 80$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

23 $\text{♩} = 96$

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

Tba. 

2 F Hn. 

Timp. 

B. Dr.1 

B. Dr.2 

Cym. 

Tam-tam 

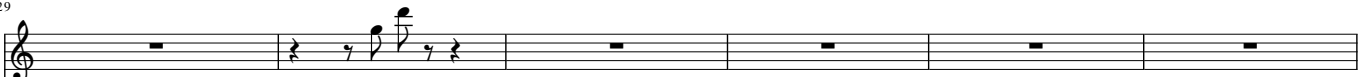
Vln. 

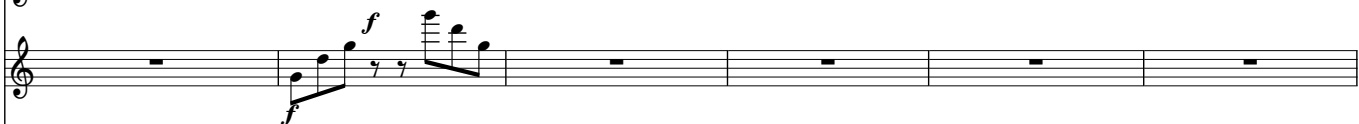
Vln. 


Vla. 

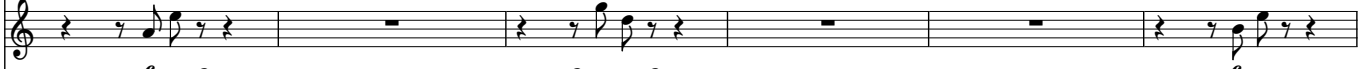
Vc. 


Cb. 

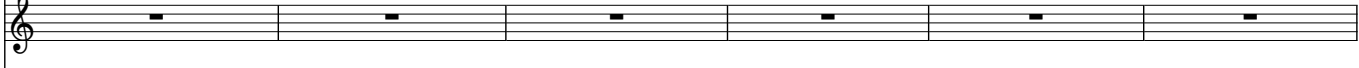
Picc. 

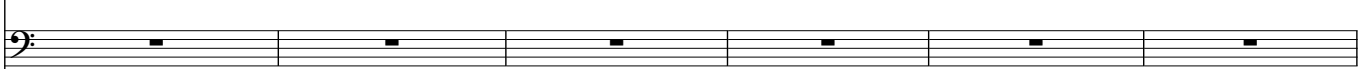
 Fl. 


 Ob. 

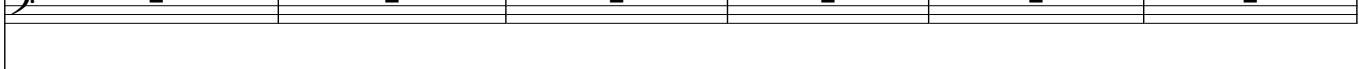
 B♭ Cl. 

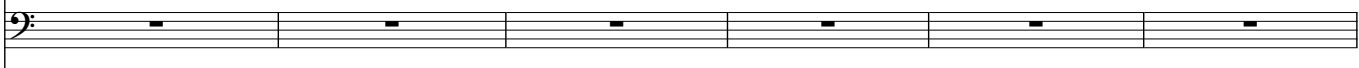
 Bsn. 

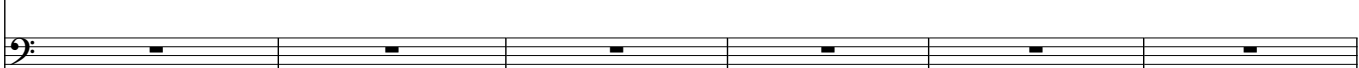
 B♭ Tpt. 


 Tbn. 


 Tba. 


 2 F Hn. 

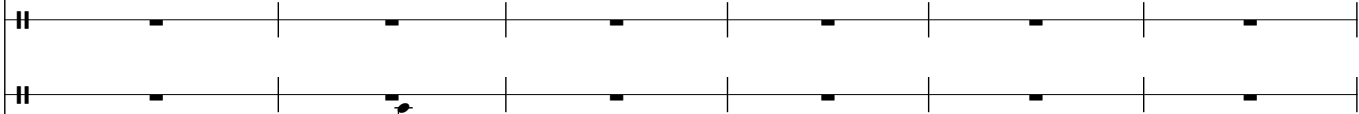
 Timp. 


 B. Dr.1 


 B. Dr.2 

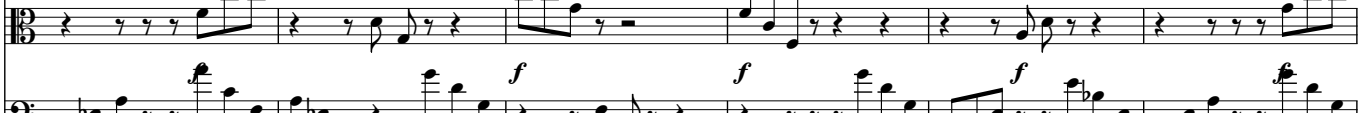
 Cym. 


 Tam-tam 

 Vln. 

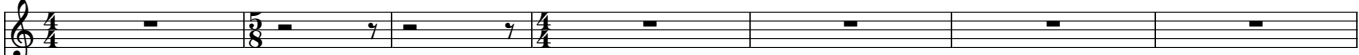
 Vln. 

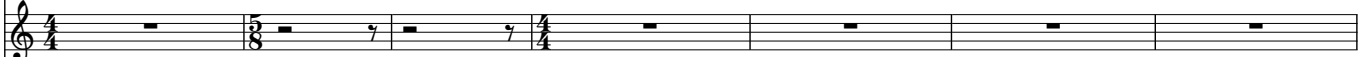
 Vla. 

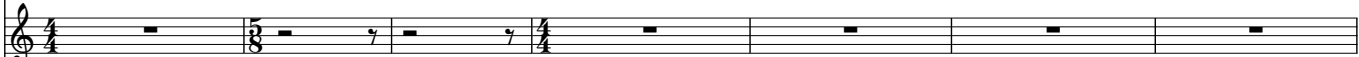
 Vc. 


 Cb. 

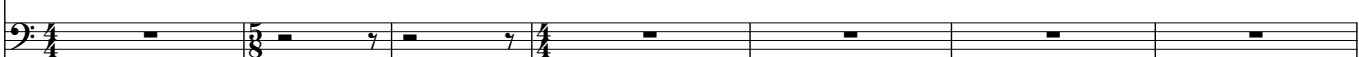
Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

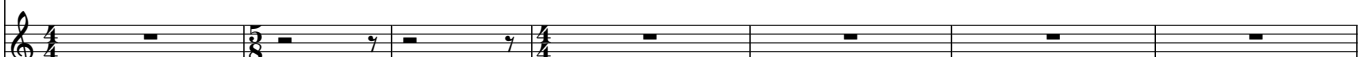
Picc. 


 Fl. 

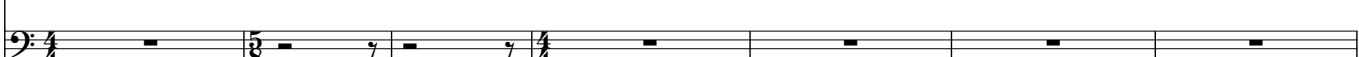
 Ob. 

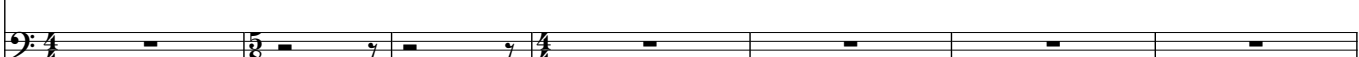
 B♭ Cl. 

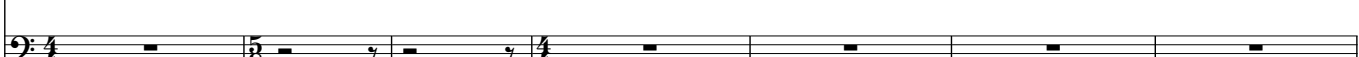
 Bsn. 


 B♭ Tpt. 


 Tbn. 


 Tba. 


 2 F Hn. 


 Timp. 


 B. Dr.1 

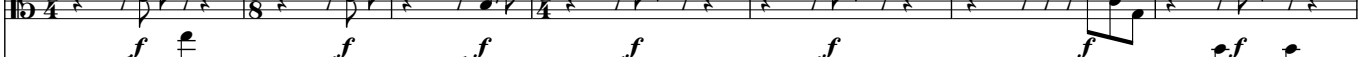
 B. Dr.2 


 Cym. 

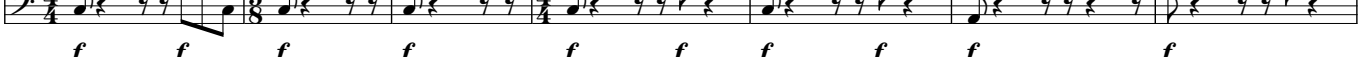
 Tam-tam 

 Vln. 

 Vln. 

 Vla. 

 Vc. 

 Cb. 

8

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

The score for page 56 features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are active, playing melodic and harmonic lines. The brass section (Trumpet, Trombone, Tuba) provides harmonic support. The percussion section (Bass Drums, Cymbal, Tam-tam) is mostly silent. The Flute and Oboe parts include a *ff* (fortissimo) dynamic marking. The Trombone and Tuba parts include a *mf* (mezzo-forte) dynamic marking. The Viola part is marked with a *ff* dynamic. The Violoncello part is marked with a *ff* dynamic. The Contrabass part is marked with a *ff* dynamic.

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

mf *mf* *mp*

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

mp
mp
p
mp
p
p
mp
mp
p

The musical score for page 71 is arranged in a standard orchestral format. The instruments are listed on the left, and their corresponding staves are on the right. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics *mp* (mezzo-piano) and *p* (piano) are used throughout the score to indicate volume levels. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

The musical score for page 77 includes the following instruments and their parts:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and a half note C5, then rests.
- Ob.**: Oboe, plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and a half note C5, then rests.
- B♭ Cl.**: Clarinet in B-flat, rests throughout.
- Bsn.**: Bassoon, plays a melodic line starting with a half note G3, followed by quarter notes A3, B3, and a half note C4, then rests.
- B♭ Tpt.**: Trumpet in B-flat, rests throughout.
- Tbn.**: Trombone, plays a melodic line starting with a half note G2, followed by quarter notes A2, B2, and a half note C3, then rests.
- Tba.**: Tuba, plays a melodic line starting with a half note G2, followed by quarter notes A2, B2, and a half note C3, then rests.
- 2 F Hn.**: Two French Horns, rests throughout.
- Timp.**: Timpani, rests throughout.
- B. Dr.1**, **B. Dr.2**, **Cym.**, **Tam-tam**: Percussion instruments, rests throughout.
- Vln.**: Violins, play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and a half note C5, then rests.
- Vln.**: Violins, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, rests throughout.

Dynamic markings: *mp* (mezzo-piano) for Fl., Ob., and Vln.; *mf* (mezzo-forte) for Bsn., Tbn., Tba., and the second Vln.

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

Musical score for page 98, measures 1-6. The score includes staves for woodwinds, brass, percussion, and strings. Measures 1-2 show woodwinds and strings with various notes and rests. Measures 3-6 show woodwinds and strings with various notes and rests. The percussion section (B. Dr.1, B. Dr.2, Cym, Tam-tam) has rests in all measures. The string section (Vln., Vla., Vc., Cb.) has rests in all measures. The woodwind section (Picc., Fl., Ob., B♭ Cl., Bsn., B♭ Tpt., Tbn., Tba.) has rests in all measures.

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

mf *mp* *mp* *mf*

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

Tba. 

2 F Hn. 

Timp. 

B. Dr.1 

B. Dr.2 

Cym. 

Tam-tam 

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

Picc.

Fl.

mp

mp

Ob.

mf

B♭ Cl.

Bsn.

B♭ Tpt.

f

mf

Tbn.

mf

Tba.

2 F Hn.

mf

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

121

$\text{♩} = 92$ $\text{♩} = 88$ $\text{♩} = 84$ $\text{♩} = 80$

Picc. *mf*

Fl.

Ob.

B \flat Cl. *mp* *mf*

Bsn. *mf* *f* *mf*

B \flat Tpt. *mf* *f* *mf*

Tbn. *mf* *mf* *mf*

Tba. *mf*

2 F Hn. *mf*

Timp. *mf*

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

mf
mf
mf
mf

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

f f f f f f f f

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

The musical score for page 167 (measures 167-171) features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are active, with dynamic markings such as *f* (forte) and *fz* (forzando) indicating loud passages. The brass section (B♭ Trumpet, Trombone, Tuba) and percussion (Bells, Cymbals, Tam-tam) are mostly silent, with the Tam-tam playing a single note in measure 171. The score is written in a key with one flat (B♭) and a 4/4 time signature.

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

Musical score for page 172, featuring various orchestral instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Horns, Timpani, Drums, Cymbals, Tam-tam, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings like 'f' and 'ff'.

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam

Vln. Vln. Vla. Vc. Cb.

Pizz. *p* Pizz. *p* Pizz. *p* Pizz. *p* Pizz. *p*

p

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

The musical score for page 201, measures 1-8, is as follows:

- Picc.**: Rest in all measures.
- Fl.**: Rest in all measures.
- Ob.**: Rest in all measures.
- B♭ Cl.**: Rest in all measures.
- Bsn.**: Rest in all measures.
- B♭ Tpt.**: Rest in all measures.
- Tbn.**: Rest in all measures.
- Tba.**: Rest in all measures.
- 2 F Hn.**: Rest in all measures.
- Timp.**: Rest in all measures.
- B. Dr.1**: Rest in measures 1-6, then a half note in measures 7 and 8.
- B. Dr.2**: Rest in all measures.
- Cym.**: Rest in all measures.
- Tam-tam**: Rest in all measures.
- Vln.**: Quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Vln.**: Quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Vla.**: Quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Vc.**: Quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Cb.**: Quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

209

$\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

216

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

ff

mf

ff

mf

PARTS

Parts are available on demand by e-mail.

Short Article

**Every bullet fired returns back to the firing.
We all belong to the same whole.
We all belong to the unity of being.**

**If you fire at someone
You are firing at yourself in fact.
Every bullet fired belongs to the caos.
Not the truth as it is called.**

**Every bullet fired in the darkness
Juditious or not, right or wrong
Hurts our unity of being.**

It hurts our beliefs, dreams, ideas.

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,
MSc and BSC from Istanbul Technical University and MM from Illinois State University.
He was accepted to the Istanbul State Conservatoire Composition and Theory Department and
studied harmony, counterpoint and others with Erçivan SAYDAM,
composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstadt 1996.

He has written 30 works of music 5 hours 40 minutes long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

<http://alirizasarl.blogspot.com/>

You can reach him at:

Addr: Barbaros Mah Sedef Sk Onur Sit. Akasya Apt. 13/3G Uskudar ISTANBUL TÜRKİYE 34662

Tel: 90 506 887 8401

e-mail: Arsarl(aatt)yahoo.com

List of Compositions

prepared by Ersin ANTEP

ALİ RIZA SARAL¹

Isparta, 1960

Chant and Orchestra

Ani's Papyrus² “Mezzosoprano, Bas Bariton, Koro ve Orkestra İçin Oratoryo”, 2002 **(19')**

Rumi Cantata “BACH cantata setup” (SATB solistler, SATB koro, yaylı çalgılar orkestrası), 2015 **(14')**

Stood Her in Pain (Voices: mixed chorus (SATB), Orchestra: piccolo, flute, oboe, clarinet (B ♭), bassoon, horn (F), trumpet (B ♭), tenor trombone, timpani, cymbals, strings), 2017 **(15')**

Orchestra

Missing Spaces³ (yaylı çalgılar orkestrası), 1999 **(6')**

The Secret at the Light House (yaylı çalgılar orkestrası⁴), 2014 (10')

The Temple at Divriği (orkestra⁵), 2017 (11')

Chamber Music

Obua ve Piyano İçin Üç Parça⁶, 1988 (9')

Passacaglia “Dört Çalgı Partisi İçin), 1988 **(3')**

¹ Bestecinin eserlerinin tümü; **Petrucci** kütüphanesindedir:
http://imslp.org/wiki/Category:Saral,_Ali_Riza

² “The Book of Dead” üzerine kurulu

³ Kayıp Boşluklar

⁴ 4-3-2-2-1

⁵ Picc, Fl, Ob, SibCl, Fg, 2 Sib Tr, 2 Tbn Tb, Timp, 2 B. Drums, Cymb, Tam-tam, 8 Vl-1, 8Vl-2, 4 Vla, 4 Vlc, 2 CB

⁶ Three Pieces for Oboe and Piano

Calls from the Past (Trio; flüt, obua, fagot), 1988 (5')

Mutations - Mutation of Variation towards Sonata (Nefesli Beşli: flüt, obua, klarnet, fagot, korno), 1989 (9')

Improvisation (viyola, piyano), 1990 (6')

Viyola ve Piyano için Sonat ⁷, 2000 (14')

String Quartet No.1, 2001 (20')

Trio for Oboe, Cello and Piano, 2012 (9')

String Quartet 2 "Ottoman Suite", 2015 (20')

Patterns "Wind Trio, For Flute, Clarinet, Bassoon", 2015 (12')

Rumi's Warning "Two Harps", 2016 (4')

ThaLaasSaaa They Shouted "Percussion Ensemble", 2016 (6')

Solo Çalgı

The Musical Riddle (viyolonsel), 1991 (7')

Piyano İçin Sonat, 2001 (15')

"Aural Poem" Gitar İçin Sonat, 2003, 15'

41 Variations on a Hymn (gitar), 2015 (25')

Chant/Choir

Gönül Kimi Severse "Eskişehir Oyun Müzikleri Üzerine Koro, Gitar, Kaşık, Flüt İçin Düzenleme" (süit biçiminde), 1985 (10')

Tribute to the Wise One ⁸ "SATB Çift Koro İçin" (sonat formunda), 1994) (14')

Anatolia ⁹ "Eşliksiz Solo Ses İçin Etüt", 2000 (5' - ~)

Parody of Words "Eşliksiz Solo Ses İçin", 2016 (6')

My Mom's Prayer ¹⁰ "Eşliksiz Solo Ses İçin", 2017 (1')

⁷ Ruşen Güneş için

⁸ Bilge Kişinin Onuruna Sunu

⁹ Anadolu. Bestecinin İngilizce notu: limited alleatory sketches on transparent paper

¹⁰ Anadolu. Bestecinin İngilizce notu: limited alleatory sketches on transparent paper

Chant and accompany

The Music of Words “Secular Cantata for Soprano and Pierrot Quintet” (flüt/pikolo flüt, klarnet, keman, viyolonsel, piyano), 2013 (15’)

Oh My God Where are You “Sacred Cantata For Vocal Soloists” (soprano, tenor, flute, horn, percussion, harp, viola¹¹), 2015 (**14**)

Electro-acoustic music

Death on the Border “Bilgisayar, 4 Trombon ve Ses Bandı İçin”, 1992 (**11**)

¹¹ Triangle - Tambur – Cymbal, Tenor drum - snare drum(snares off)