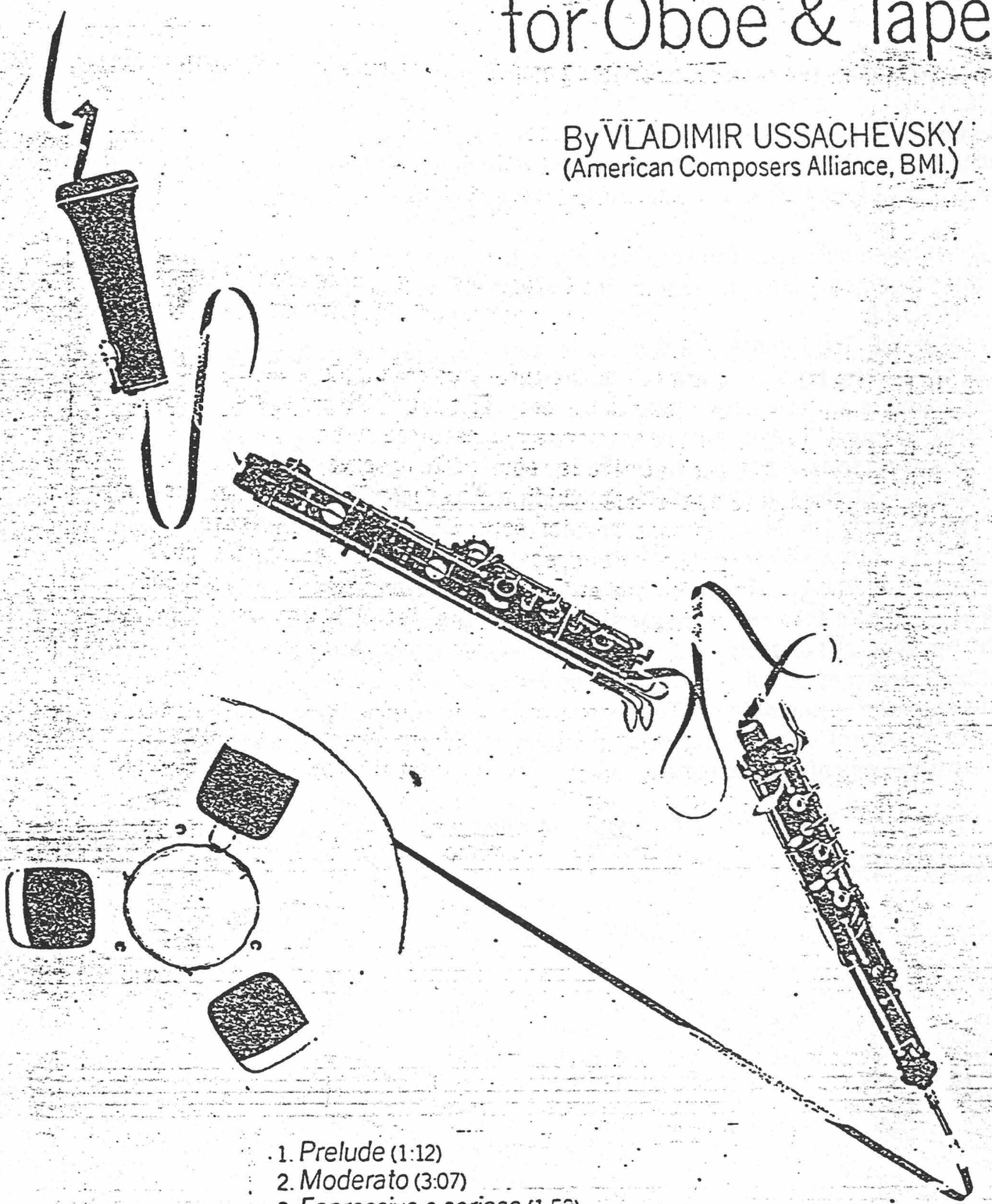
PENTAGRAM
for Oboe & Tape

By VLADIMIR USSACHEVSKY
(American Composers Alliance, BMI.)



1. *Prelude* (1:12)
2. *Moderato* (3:07)
3. *Espressivo e serioso* (1:52)
4. *Alla marcia* (1:30)
5. *Espressivo e doloroso* (3:14)

The tape part of *Pentagram* was realized in the studios of Columbia-Princeton Electronic Music Center, New York, N.Y.

Finlandia 90008-1

INSTRUCTIONS FOR A PERSON OPERATING TAPE PLAYBACK

PENTAGRAM TAPE.

Positioning of the tape cues for this composition is quite simple. With one exception in the cue on page 9, all the cues are preceded by the timing tape whuich is composed of YELLOW tape, White-BLACK-WHITE-BLACK tape. ~~and YELLOW tape.~~ On the W.-B.-W.-B. tape the page of the score and the number of the cue are indicated. Specific instructions for each cue are now given. (Note that there is no tape in the first movement

1. 2-nd Movement, pg.2. Tape begins before the oboe. There are no stops in this movement. Stop the tape at the end and adjust quickly for the INTERLUDE.
2. INTERLUDE. Try to enter each of the three cues, which are separated by the timing tape, as close to the desired beat in the measure as possible but absolute precision is not required.
3. 4th Movement. The oboeist here is required to observe strictly the rhythm established by the tape which starts first. There is a notation in the score at the end of page 8 which says: STOP THE TAPE. Please note that the next timing tape is not preceded by the YELLOW tape but goes directly into W.-B.-W.-B. tape at the end of which there is a two secods segment of the YELLOW tape. This means that depending on what oboeist chooses to do The tape is ~~either~~ stopped ~~or can be allowed to run on.~~ and restarted ~~If the oboeist maintains a strict tempo then he or she can get through the 7 measures between Letters E and F exactly in time for the tape to re-enter on the held F*~~. The tape must not be stopped after letter F.
4. 5th Movement. When the oboeist is ready, start the tape, ~~and do not stop it until the end of the movement~~. See directions in the score about stopping or not stopping the tape in meas. 14.

For tape recorder operator

PENTAGRAM

for

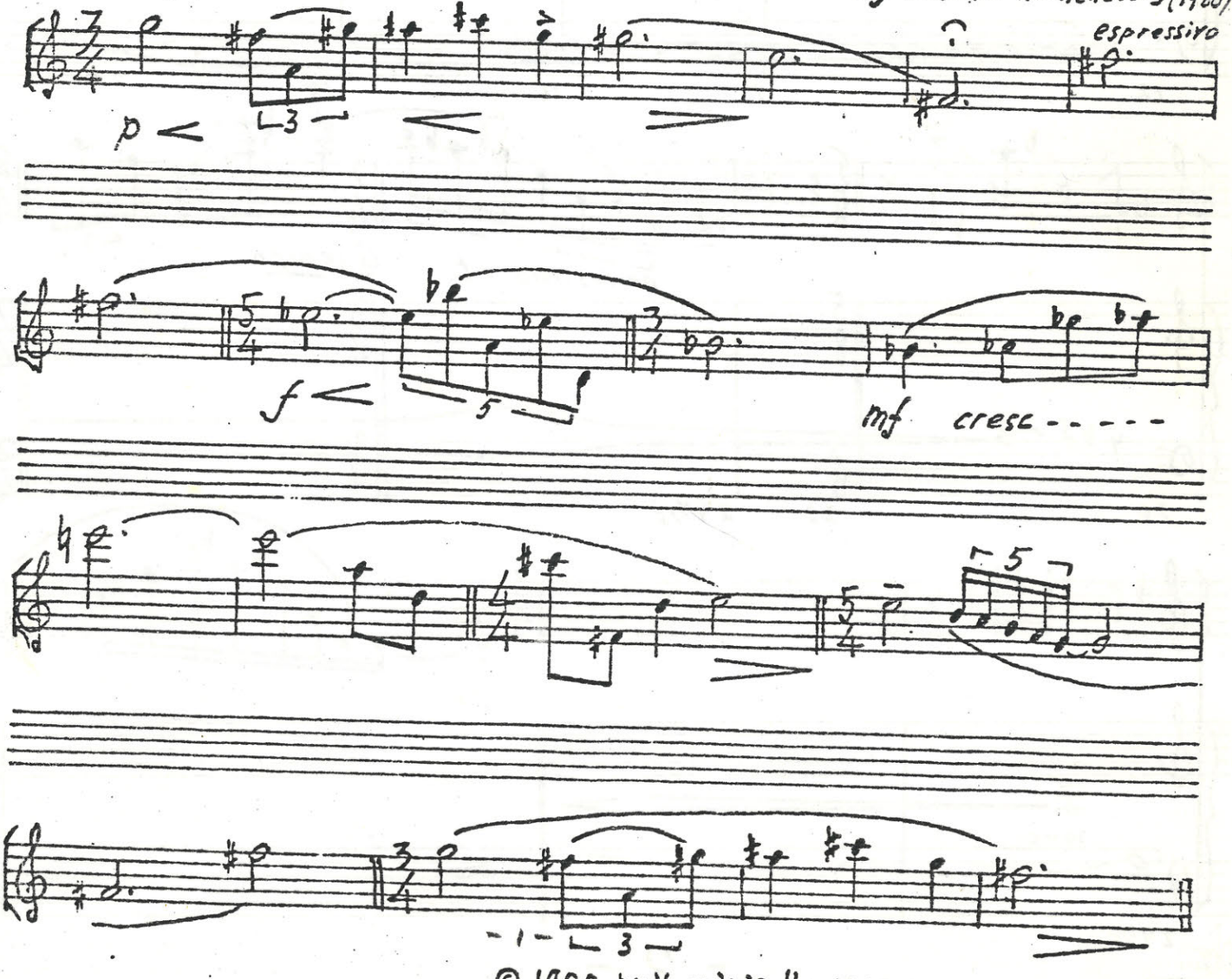
oboe solo and tape

Materials on tape were composed either from electronically and mechanically transformed oboe sounds, or from pre-recorded and over-dubbed passages played on the Electronic Valve Istrument by Nyle Steiner. This work was commissioned, premiered and recorded by James Ostryniec.

1st Movement - Prelude

Leisurely, maximum ♩=76

By VLADIMIR USSACHEVSKY (1980)



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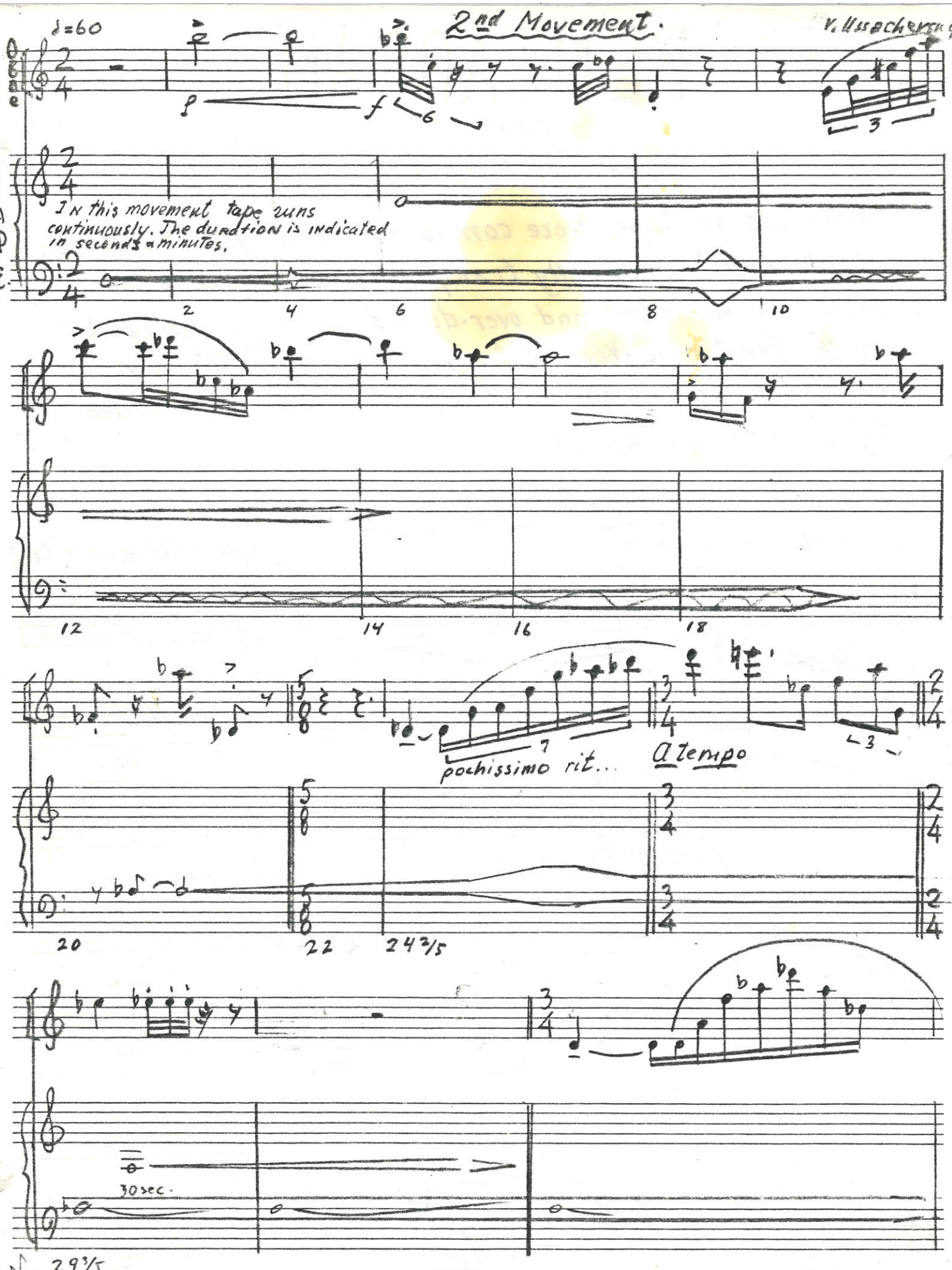
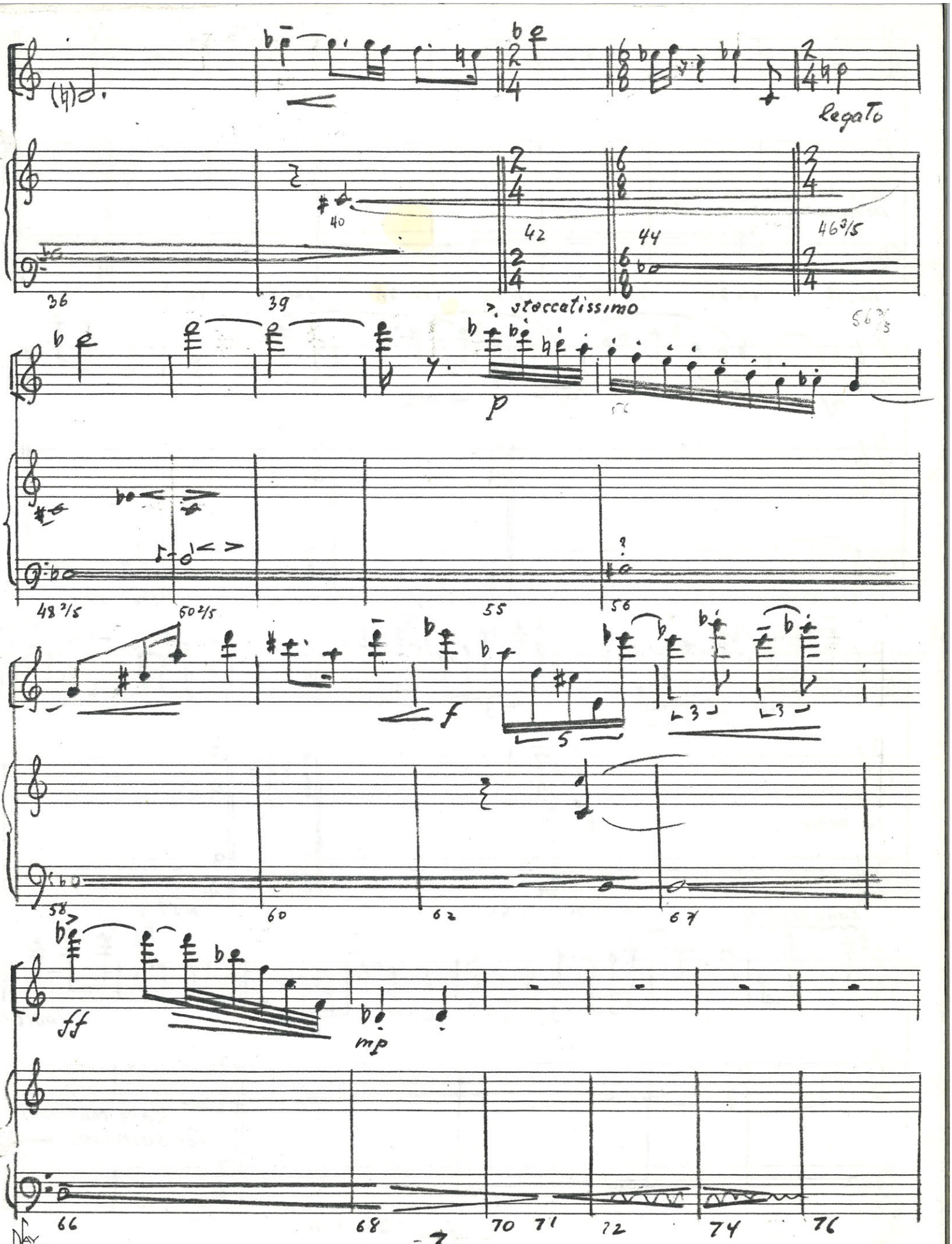
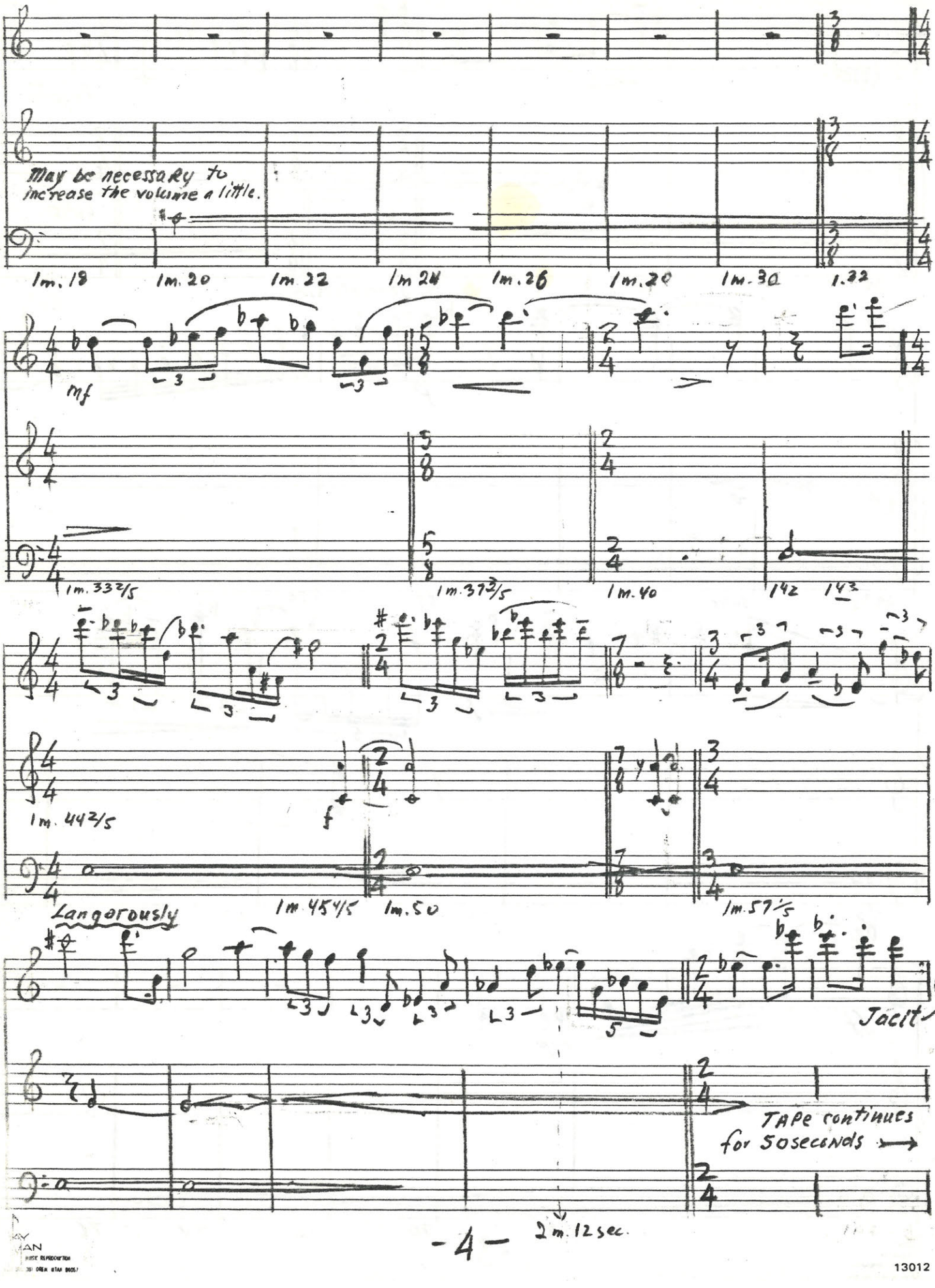


DAY MAN MUSIC REPRODUCTION



DAYMAN MUSIC REPRODUCTIONS
BOX 381 OREM UTAH 84057


May be necessary to increase the volume a little.
1m. 18
1m. 20
1m. 22
1m. 24
1m. 26
1m. 29
1m. 30
1.32
mf
1m. 33 2/5
1m. 37 3/5
1m. 40
1 42
1 43
1m. 44 2/5
f
1m. 45 4/5
1m. 50
1m. 57 1/5
Langorously
Jacit
TAPE continues for 50 seconds
2m. 12 sec.

13012

Interlude

Espressivo e serioso ♩ = 44

p

Since certain degree of flexibility is desirable in the solo part, tape has to be started and stopped.

mp mf

Rit.....

14sec

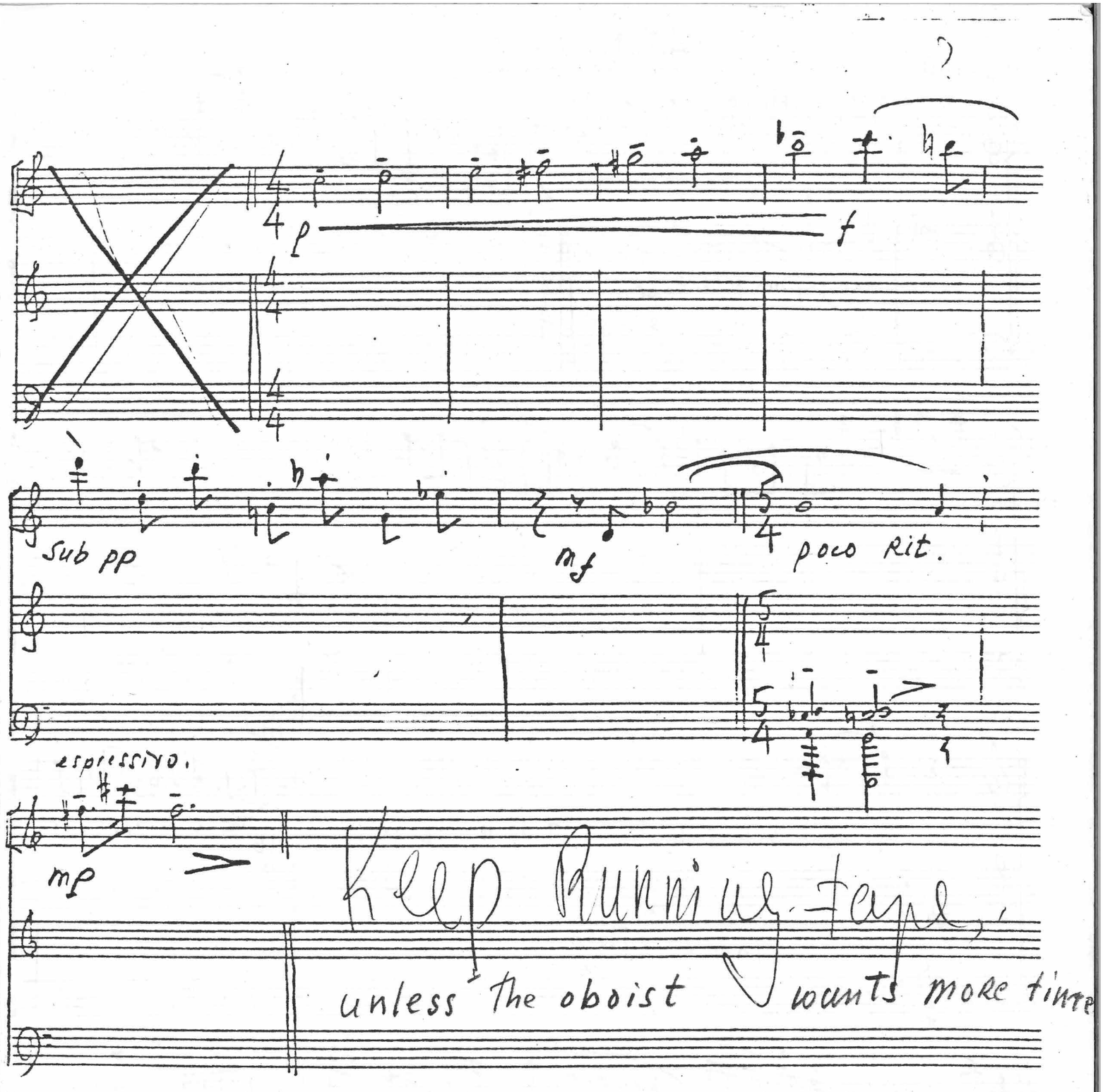
32sec 42sec

Poco meno Mosso

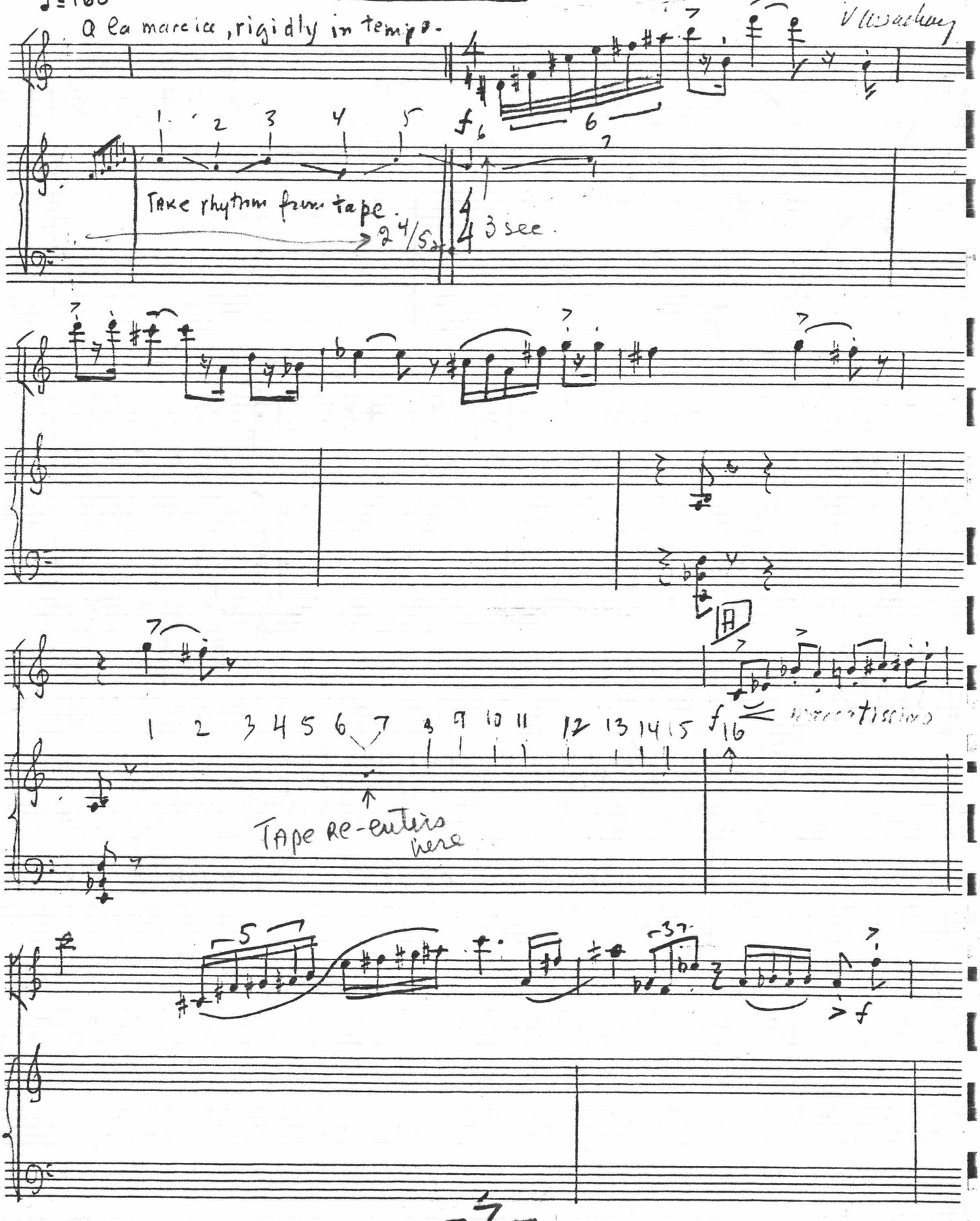
ff tenuto e con forza

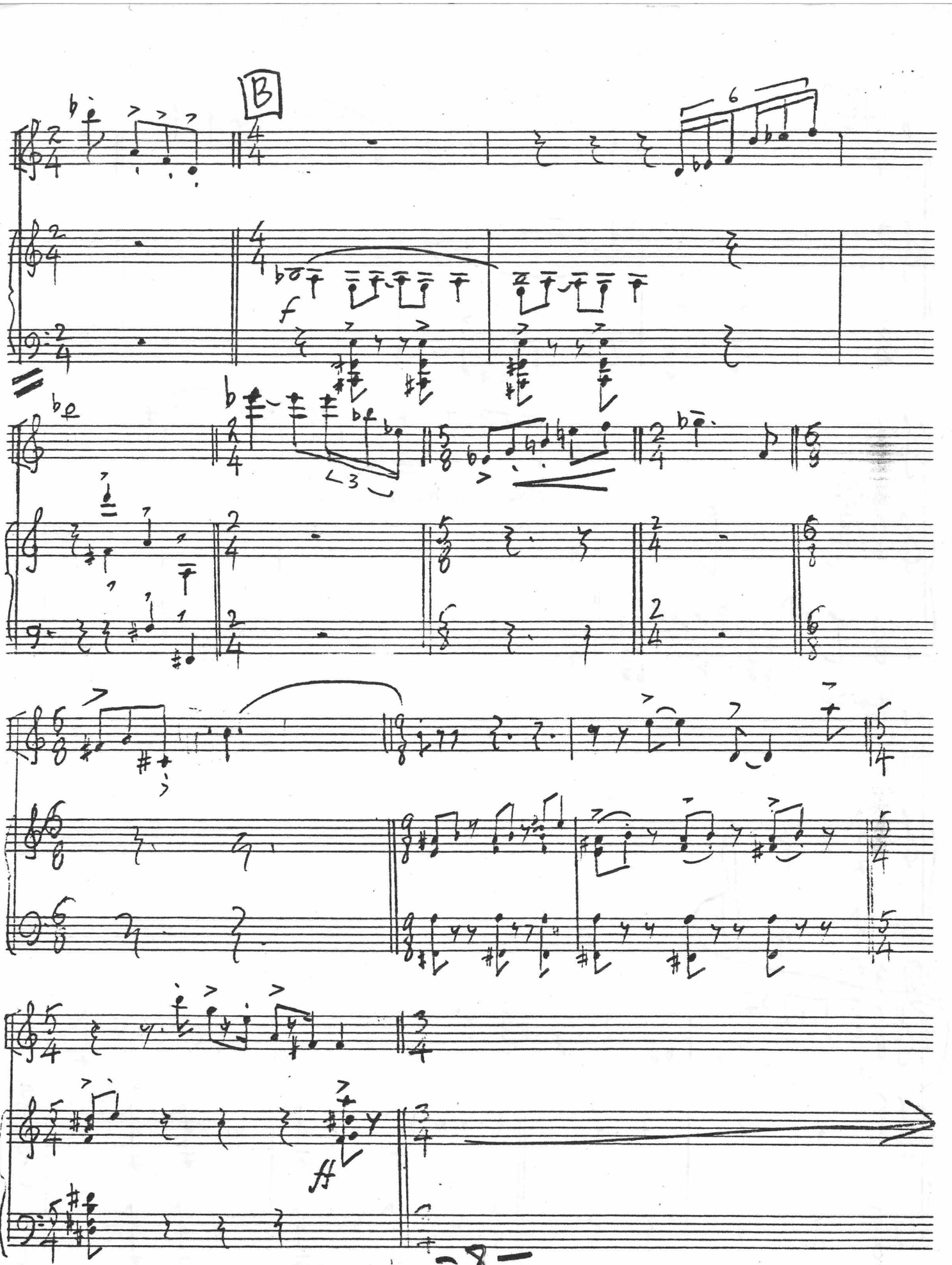
pp fff

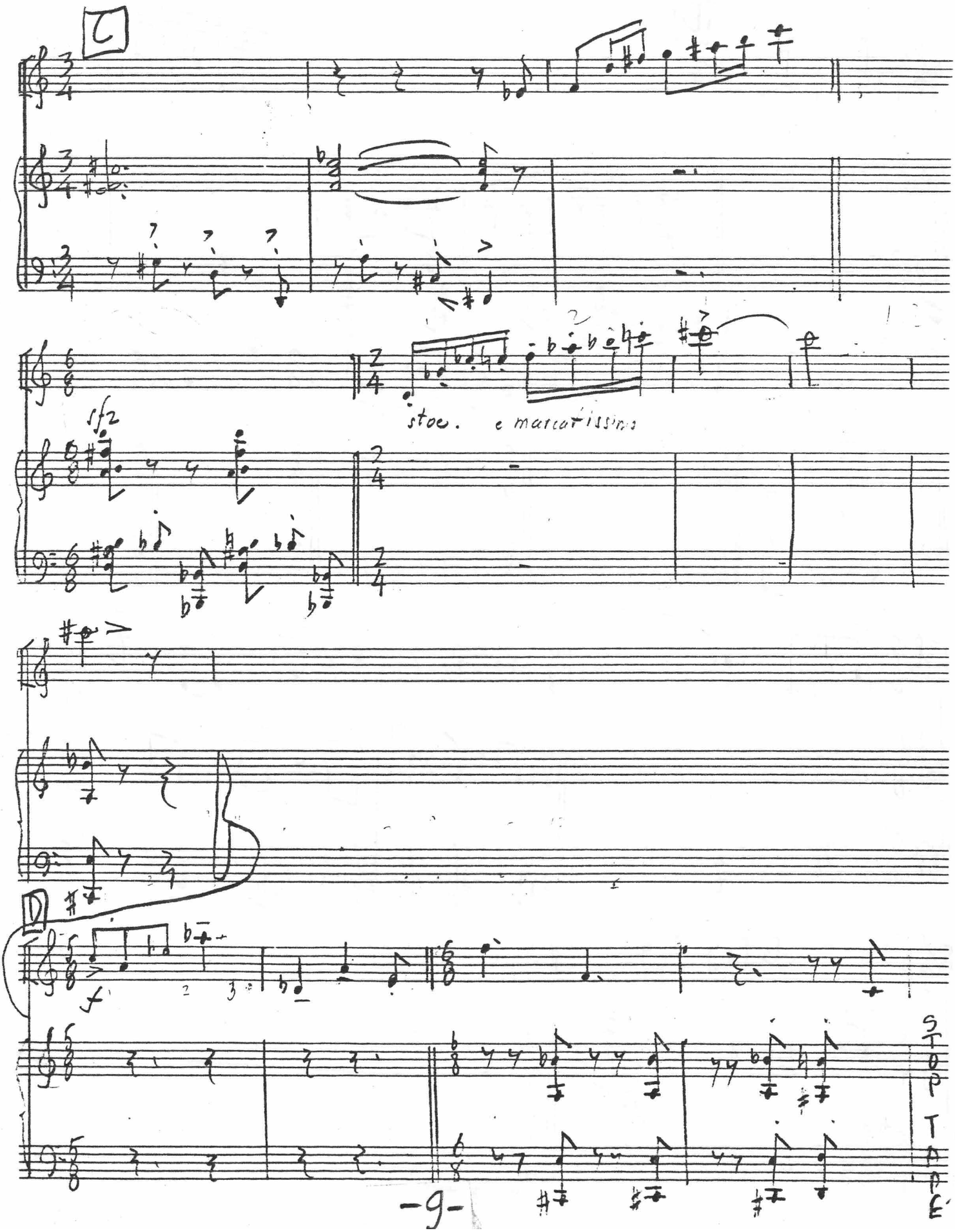
5

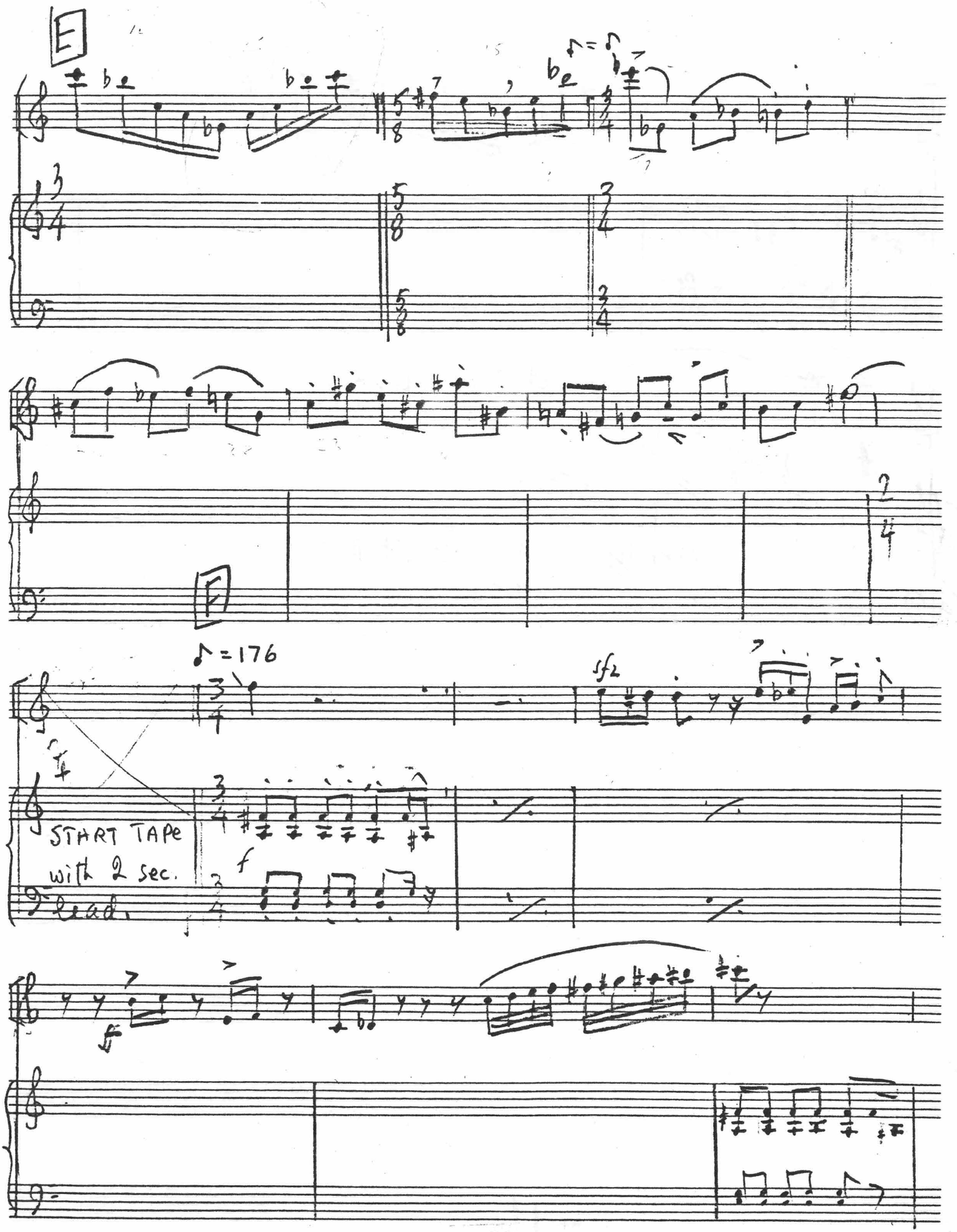

p
f
Sub pp
mf
poco Rit.
espressivo.
mp
keep Running Tape,
unless the oboist wants more time

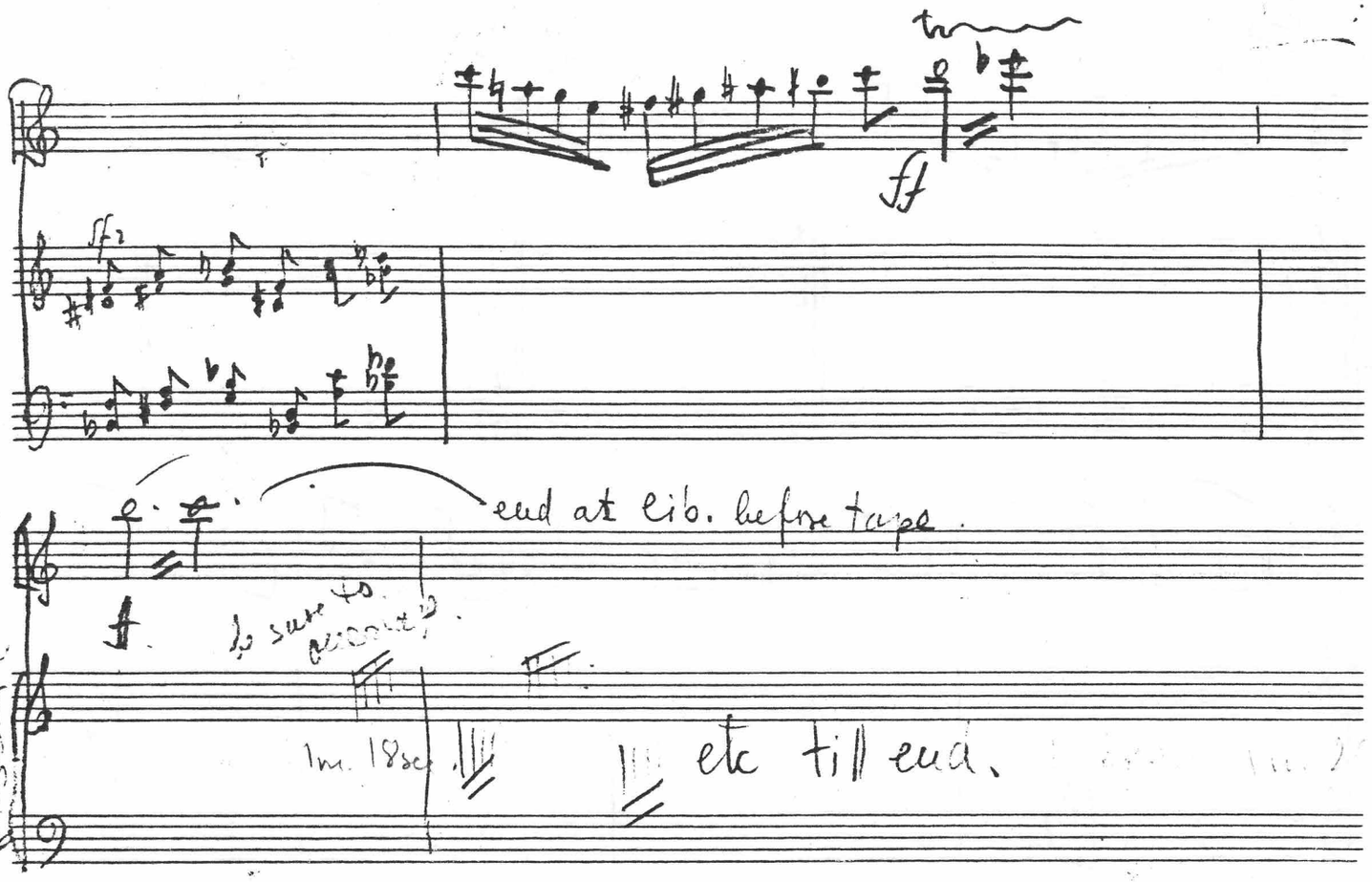
4th Movement




B
f

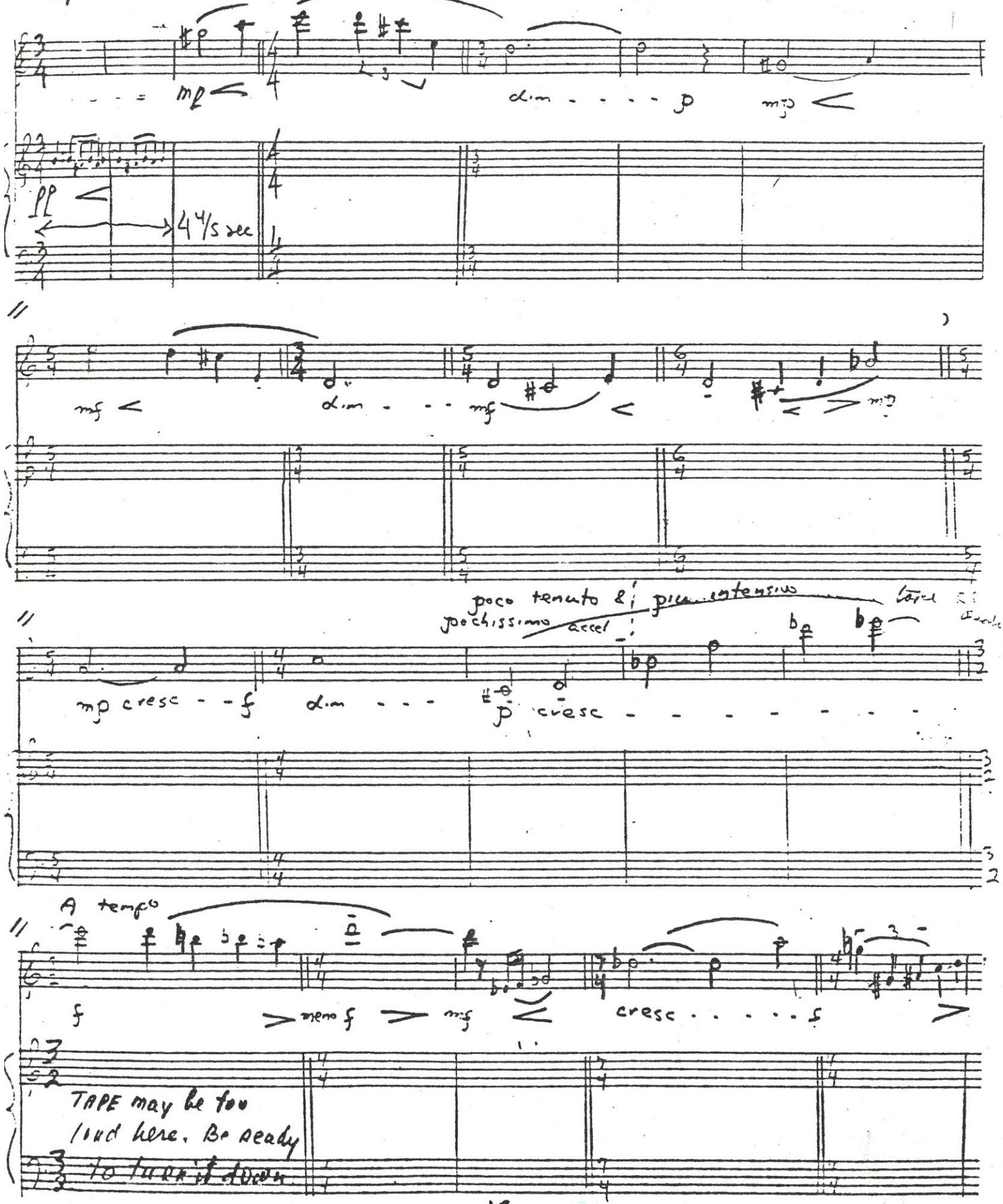

C
stoc. e marcatissimo
sf2
D
f
STOP TAPE

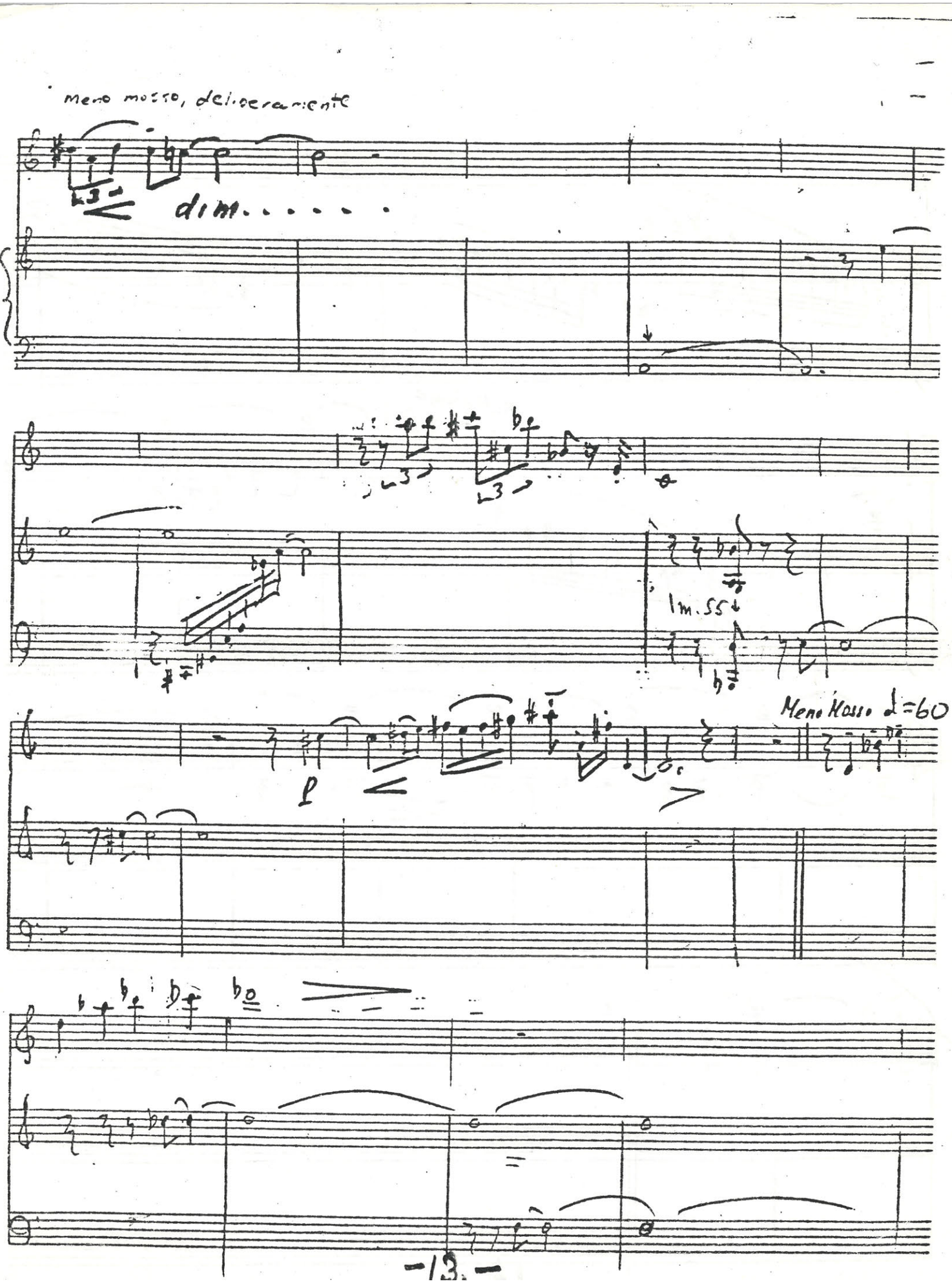
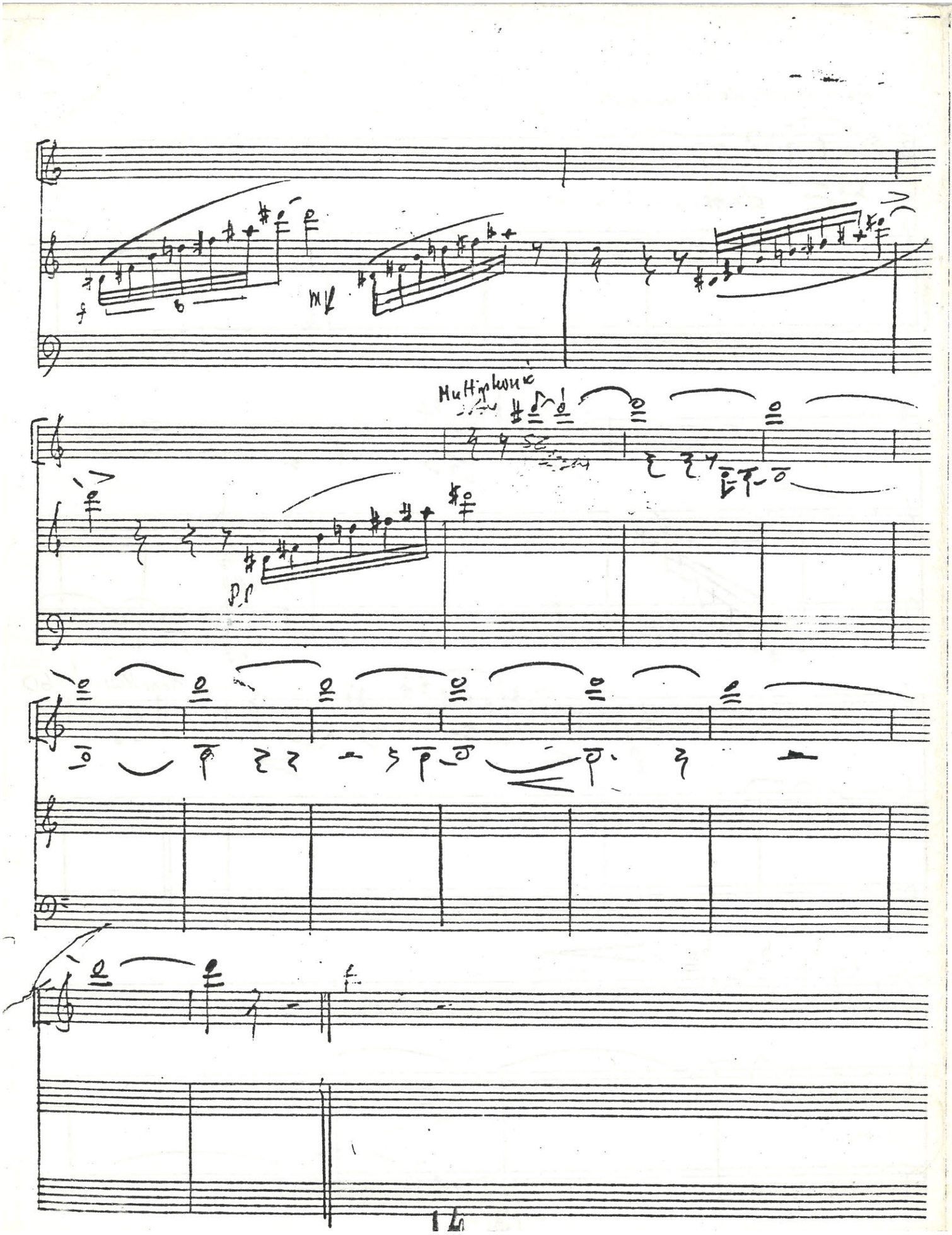

E
F
♪=176
sfz
START TAPE
with 2 sec.
lead.
f
ff


ff
sf2
end at lib. before tape.
be sure to
1m. 18sec
etc till end.

5th Movement

espressivo e doloroso ♩ = 76-80




meno mosso, deliberamente
dim.....
lm.55
Meno Mosso ♩=60