

"The Secret Hidden at the Light House"

for
String Orchestra

(7 Vln, 2 Vla, 2 Vlc, CB)

dedicated
to 'Veritas'

by
Ali Riza SARAL

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Please send a digital recording of your performance to [the composer](#) at
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The piece is written to be used for good causes.

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The Secret Hidden at the Light House,
as a matter of navigation, is the absolute location information.

As a veteran air traffic control engineer,
I have always been amazed at the beacons that show the way to airplanes.

It is the same with ships and light houses.
I remember as a child,
passing from one continent to the other in Istanbul by boat,
gazing at the light houses.
It was so embazzling. Since then,
I wondered for many years what the secret at the light house is.

The captains of the ships and the pilots know what is hidden at the light house.
Their maps display the absolute location of the light house,
So, when the captain sees the light of the light house
he understands that he is at the right track.

So, once again, what is the 'Secret at the Light House'?
It is the 'veritas', the truth, the reality...
Isn't it the truth, the reality that guides our way and helps us reach the safety of an harbour when we
are faced with immense difficulties?

Introduction

“The Secret Hidden at the Light House” is a symbolic work. I was strongly effected by Penderecki’s Threnody which I believe is a landmark of musical symbolism.

The notation is Polish (Penderecki, Serocki inter alia) mixed with classical notation. In fact, although my work is strongly affected by the Polish and 20th cty modern school it uses classical elements in contrast.

Single bar repetition signs, dal signo at the beginning are simpe examples. Traditional bar lines are preserved but Polish style periodic duration lines(4 sec. at the beginning) are also indicated. When there is a rest during the complete bar that bar is not indicated but nevertheless the duration line exists.

Wien style, Haupt-neben stimme is used when necessary. Also, a Webern like pointillism is utilised. A 12 tone melody for vcl solo exists. The piece is completely built from a single 12 tone melody/set.

From the Polish school style elements such as Threnody caos build up, hit the strings with the palm of the hand, one komma higher pitch, without meter... are used but in an isolated manner without being further develeoped.

The idea of ‘playing without conductor’ is taken from a performance of Berlin Philharmonic.

‘Ends with fundemental harmonics’ idea is taken from a colleague at Istanbul State Conservatoire once upon a time.

I believe this is a post-modern approach where all style elements are used as a mixture and a new unity is formed. A classical 3-5 chord may well stand together with a totally dissonant chord. It all depends on the context and that is a post-modern context.

The new unity serves the purpose of a symbol, the light house.

Instruments

String Orchestra

4 Violins

3 Violins

2 Viola

2 Violoncello

Contra Bas

①

Andante $\text{♩} = 80$

THE SECRET AT THE LIGHT HOUSE *

To Veritas

Ali Rıza SARAL

Handwritten musical score for strings and woodwinds. The score is divided into three systems, each with a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Andante* with a metronome marking of $\text{♩} = 80$.

System 1: Violins 1-4 (Vn1-Vn4) and Viola 1 (Vla1). The first measure is marked *f*. The second measure is marked *f* *dt salto*. The third measure is marked *mf*.

System 2: Violins 5-7 (Vn5-Vn7) and Viola 2 (Vla2). The first measure is marked *f*. The second measure is marked *f* *disalto*. The third measure is marked *mf*.

System 3: Violoncello 1 & 2 (Vcl 1,2) and Contrabass (C.B.). The first measure is marked *f* *vib.*. The second measure is marked *mf*.

The score includes various musical notations such as stems, beams, and dynamic markings. The key signature is one flat (B-flat).

Handwritten musical score for a string ensemble, featuring staves for Violins (Vn 1-4), Violas (Vla 1-2), Violoncello (Vcl 1/2), and Contrabass (C.B.). The score is divided into measures by vertical dashed lines.

Violin 1 (Vn 1): Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4, and a half note B4. The dynamic marking *mf* is present. The staff continues with a whole note G4 in the second measure, followed by rests in the third and fourth measures.

Violins 4-7 (Vn 4-7): These staves are grouped together. They start with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4, and a half note B4. The dynamic marking *mp* is present. The staff continues with a whole note G4 in the second measure, followed by rests in the third and fourth measures.

Violas 1-2 (Vla 1-2): These staves are grouped together. They start with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4, and a half note B4. The dynamic marking *mp* is present. The staff continues with a whole note G4 in the second measure, followed by rests in the third and fourth measures.

Violoncello and Contrabass (Vcl 1/2, C.B.): These staves are grouped together. They start with a bass clef and a key signature of one sharp (F#). The first measure contains a half note G3, followed by a half note A3, and a half note B3. The dynamic marking *p* is present. The staff continues with a whole note G3 in the second measure, followed by rests in the third and fourth measures.

Contrabass (C.B.): This staff starts with a bass clef and a key signature of one sharp (F#). The first measure contains a half note G3, followed by a half note A3, and a half note B3. The dynamic marking *pizz* is present. The staff continues with a whole note G3 in the second measure, followed by rests in the third and fourth measures.

Dynamic Markings: *mf* (mezzo-forte) and *mp* (mezzo-piano) are used for the Violin 1 and Violins 4-7 staves. *p* (piano) is used for the Violoncello and Contrabass staves. *pizz* (pizzicato) is used for the Contrabass staff.

Other markings: A large **P** is written below the Contrabass staff, and the text "NO. 16 CONCERT 16 STAVE" is printed below it.

③

Handwritten musical score for a string ensemble, measures 10 through 17. The score includes staves for Violins 1-4, Violas 1-2, and Cellos/Double Basses.

Violins 1-4 (Vn 1-4): Measures 10-11 show a melodic line. Measure 12 is marked *f* *allargando*. Measures 13-14 show a sustained note. Measure 15 shows a melodic line. Measure 16 shows a sustained note. Measure 17 shows a melodic line.

Violins 5-7 (Vn 5-7): Measures 10-11 show a sustained note. Measure 12 shows a melodic line. Measure 13 shows a sustained note. Measure 14 shows a melodic line. Measure 15 shows a sustained note. Measure 16 shows a melodic line. Measure 17 shows a sustained note.

Violas 1-2 (Vla 1-2): Measures 10-11 show a sustained note. Measure 12 shows a melodic line. Measure 13 shows a sustained note. Measure 14 shows a melodic line. Measure 15 shows a sustained note. Measure 16 shows a melodic line. Measure 17 shows a sustained note.

Cellos/Double Basses (C.B.): Measures 10-11 show a sustained note. Measure 12 shows a melodic line. Measure 13 shows a sustained note. Measure 14 shows a melodic line. Measure 15 shows a sustained note. Measure 16 shows a melodic line. Measure 17 shows a sustained note.

Violoncello (Vcl 1,2): Measures 10-11 show a sustained note. Measure 12 shows a melodic line. Measure 13 shows a sustained note. Measure 14 shows a melodic line. Measure 15 shows a sustained note. Measure 16 shows a melodic line. Measure 17 shows a sustained note.

Handwritten annotations:

- f* *allargando* (Violins 1-4, measure 12)
- f* (Violins 5-7, measure 15)
- f* *allargando* (Violas 1-2, measure 12)
- arco* (Violoncello, measure 12)

Page number: 10

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a Tempo

15 martellato

rall.

(4)

Violin staves 1-4 (Vn 1, Vn 2, Vn 3, Vn 4) showing musical notation with slurs and accents.

Violin staves 5-7 (Vn 5, Vn 6, Vn 7) showing musical notation with slurs and accents.

Violin staves 1-2 (Vn 1, Vn 2) showing musical notation with slurs and accents.

Violoncello staves 1-2 (Vcl 1, Vcl 2) showing musical notation with slurs and accents.

Double Bass staff (C.B.) showing musical notation with slurs and accents.

P

NO. 16 CONCERT 16 STAVE

I Tampa

20

I Tempo
tenuta
Grand-détache

Accel.

Vd 1,2

P

I Tempo
tenuto
grand-detache

Accel.,

C.B.

P P

NO. 16 CONCERT 16 STAVE

Lusinghiero

Handwritten musical score for a concert, featuring staves for various instruments and dynamics markings.

Staves and Dynamics:

- Vn1:** Treble clef, dynamics *mf* and *mf*.
- Vn5:** Treble clef, dynamics *mf* and *mf*.
- Vn7:** Treble clef, dynamics *mf* and *mf*.
- Vla1:** Bass clef, dynamics *mf* and *mf*.
- Vla2:** Bass clef, dynamics *mf* and *mf*.
- Vcl 1,2:** Bass clef, dynamics *mp* and *accel.*
- C.B.:** Bass clef, dynamics *mf* and *mf*.

Other markings:

- H:** Handwritten marking, possibly indicating a breath mark or a specific articulation.
- 8va:** Handwritten marking, possibly indicating an octave shift.
- 6:** Handwritten circled number, possibly indicating a measure or a section.
- 4/4:** Time signature marking.

Page Information:

NO. 16 CONCERT 16 STAVE

25

Handwritten musical score for Violins 1 through 7 (Vn1-Vn7). The notation includes various dynamics (f, mf, f H, mf, f, mf, f) and articulation marks (accents, slurs, and a large 'N' mark). The staves are arranged in a grid-like fashion with vertical lines separating measures.

Handwritten musical score for Violins 1 and 2 (Vla1,2). The notation includes a dynamic marking of *mp*.

Handwritten musical score for Violins 1 and 2 (Vla1,2). The notation includes a dynamic marking of *mp*.

Handwritten musical score for C.B. (Cello/Bass). The notation includes a dynamic marking of *mf*.

Handwritten musical score for a concert, featuring staves for Violins (Vn), Violas (Vla), Cellos (C.B.), and Double Basses (C.B.). The score includes tempo markings such as *rallentato* and *Dal Segno f*, and dynamic markings like *ff*, *mf*, and *f*. The score is divided into measures by vertical bar lines, with measure numbers 30 and 9 indicated. The notation includes various musical symbols, including notes, rests, and slurs. The score is written on a single page, with the bottom of the page showing the text "NO. 16 CONCERT 16 STAVE".

Handwritten musical score for a concert, featuring staves for Violins (Vn), Violas (Vla), Cellos (C.B.), and Double Basses (C.B.). The score includes tempo markings such as *rallentato* and *Dal Segno f*, and dynamic markings like *ff*, *mf*, and *f*. The score is divided into measures by vertical bar lines, with measure numbers 30 and 9 indicated. The notation includes various musical symbols, including notes, rests, and slurs. The score is written on a single page, with the bottom of the page showing the text "NO. 16 CONCERT 16 STAVE".

⑨ Larghetto $\text{♩} = 60$

35

Handwritten musical notation for two voices (Vcl 1 and Vcl 2) and a piano accompaniment (CB).

Vcl 1 (Soprano staff):

- Measure 1: Rest, then a half note G4 (G-clef, 2nd line).
- Measure 2: Rest, then a half note G4 (G-clef, 2nd line).

Vcl 2 (Alto staff):

- Measure 1: Rest, then a half note F#4 (F#-clef, 3rd line).
- Measure 2: Rest, then a half note F#4 (F#-clef, 3rd line).

CB (Piano accompaniment, Bass staff):

- Measure 1: Rest, then a half note F#3 (F#-clef, 1st line).
- Measure 2: Rest, then a half note F#3 (F#-clef, 1st line).

Dynamic markings: *p* (piano) is written below the first measure of each part.

CB

P
mp

NO. 16 CONCERT 16 STAVE

In distanza e susurrante

16

Handwritten musical score for a string orchestra, featuring staves for Violins (Vn1-Vn7), Violas (Vla1-Vla2), Violoncello (Vcl1), Double Bass (Vcl2), and Double Basses (molti vib).

The score is divided into measures by vertical bar lines. The tempo/mood is indicated as "In distanza e susurrante".

Key markings and dynamics include:

- Vn1:** *mp*
- Vn2:** *p*
- Vn3:** *p*
- Vn4:** *mp*
- Vn5:** *mp*
- Vn6:** *mp*
- Vn7:** *mp*
- Vla1:** *p*
- Vla2:** *mp*
- Vcl1:** *mf*
- Vcl2:** *mf*
- molti vib:** *mf*

A circled number "16" is present in the upper right corner. A measure number "40" is written above the Vn3 staff. The bottom of the page includes the text "NO. 16 CONCERT 16 STAVE".

11

Vln1

8va gliss.

mf

Cantabile $\text{♩} = 72$
Narrante

Vcl1

molto vib.

mp

Vcl2

mp

C.B.

P mp

NO. 16 CONCERT 16 STAVE

Cantabile $\text{♩} = 72$
Narrante

mf

Vcl2

C.B.

con sord. sfumato pp sul ponticello

12

Violin 1 and Violin 2 staves with musical notation. Violin 3 and Violin 4 staves are also present, with Violin 3 having a *bp.* marking.

con sord. sul ponticello

con sord. sfumato pp

Violin 5, Violin 6, and Violin 7 staves with musical notation.

con sord. sfumato pp sul ponticello

Viola 1 and 2 staves with musical notation.

Violoncello 1 staff with musical notation. Below it are staves for Violoncello 2 (labeled *Tenuto*), Double Bass (labeled *Tenuto*), and C.B. (labeled *Tenuto*).

13

50

Handwritten musical score for a symphony orchestra, page 50. The score is written on staves for various instruments, including Violins (Vn1-Vn7), Violas (Vla1, Vla2), Violoncello (Vcl1, Vcl2), and Contrabass (C.B.). The notation includes notes, rests, and dynamic markings such as *pp* and *ppp*. The score is divided into measures by vertical bar lines. A large, stylized letter 'P' is visible in the bottom left corner, likely a publisher's logo.

Violins (Vn1-Vn7): Vn1 and Vn2 play a melodic line starting on a whole note, followed by eighth notes. Vn3 and Vn4 play a rhythmic pattern of eighth notes. Vn5, Vn6, and Vn7 play a sustained note.

Violas (Vla1, Vla2): Vla1 and Vla2 play a sustained note.

Violoncello (Vcl1, Vcl2): Vcl1 plays a melodic line starting on a whole note, followed by eighth notes. Vcl2 plays a sustained note.

Contrabass (C.B.): C.B. plays a sustained note.

p molto vib.

Handwritten musical notation for Violins 1-4 (Vn1-Vn4). Vn1 and Vn2 have dense tremolos. Vn3 and Vn4 have rhythmic patterns of eighth notes.

p molto vib.

Handwritten musical notation for Violins 5-7 (Vn5-Vn7). Vn5 and Vn6 have rhythmic patterns, while Vn7 has a more melodic line.

p molto vib.

Handwritten musical notation for Violas 1 and 2 (Vla1-Vla2). Both staves show dense tremolos.

Handwritten musical notation for Violoncello 1 (Vcl1) and Violoncello 2 (Vcl2). Vcl1 has a melodic line with a slur, while Vcl2 has a tremolo.

molto vib.

Handwritten musical notation for Contrabass (C.B.). The staff shows a tremolo.

P *p*

15

poco più mosso $\text{♩} = 76$

Vn1

Vn2

Vn3

Vn4

Vn5

Vn6

Vn7

Vla1

Vla2

Vcl1

Vcl2

C.B.



NO. 16 CONCERT 16 STAVE

senza sord.
sul tasto

60

Vn1

Vn2

Vn3

Vn4

senza sord.
sul tasto

mf

Vn5

Vn6

Vn7

senza sord.
sul tasto

mf

Vla1

Vla2

Vcl1,2

senza sord.
sul tasto

senza sord.

C.B.

16

Handwritten musical score for a concert, page 16. The score is written on ten staves, each labeled with an instrument abbreviation. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Vln1. Dynamic marking: *f*.

Staff 2: Vln2.

Staff 3: Vln3.

Staff 4: Vln4.

Staff 5: Vln5. Dynamic marking: *f*. Includes a triplet marking (3).

Staff 6: Vln6. Includes a triplet marking (3).

Staff 7: Vln7. Includes a triplet marking (3).

Staff 8: Vla1. Dynamic marking: *f*. Includes a triplet marking (3).

Staff 9: Vln2. Includes a triplet marking (3).

Staff 10: Vla2. Includes a triplet marking (3).

Staff 11: Vcll2. Dynamic marking: *f*.

Staff 12: C.B. Dynamic marking: *f*.

Page Footer: NO. 16 CONCERT 16 STAVE

(17)

65

Handwritten musical score for Violins 1-7, Viola 2, Violoncello 1 & 2, and C.B. (Cello/Bass).

Violins 1-7:

- Vln 1:** Measures 1-4 are blank. Measures 5-8 contain a melodic line starting on G4, marked *ff*.
- Vln 2:** Measures 1-4 are blank. Measures 5-8 contain a melodic line starting on E4, marked *ff*.
- Vln 3:** Measures 1-4 are blank. Measures 5-8 contain a melodic line starting on D4, marked *ff*.
- Vln 4:** Measures 1-4 are blank. Measures 5-8 contain a melodic line starting on C4, marked *ff*. The line ends with four closing braces: } } } }.
- Vln 5:** Measures 1-4 contain a melodic line starting on B3, marked *ff*. Measures 5-8 are blank.
- Vln 6:** Measures 1-4 contain a melodic line starting on A3, marked *ff*. Measures 5-8 are blank.
- Vln 7:** Measures 1-4 contain a melodic line starting on G3, marked *ff*. Measures 5-8 are blank.

Viola 2 (Vla 2):

- Measures 1-4 contain a triplet of eighth notes: G3, A3, B3, marked with a '3' above.
- Measures 5-8 contain a triplet of eighth notes: G3, A3, B3, marked with a '3' below.

Violoncello 1 & 2 (Vcl 1,2):

- Measures 1-4 contain a triplet of eighth notes: G3, A3, B3, marked with a '3' above.
- Measures 5-8 are blank.

C.B. (Cello/Bass):

- Measures 1-4 contain a triplet of eighth notes: G3, A3, B3, marked with a '3' above.
- Measures 5-8 are blank.

Dynamic markings: *ff* (fortissimo) is used for the Violins 1-4 and 5-7. *f* (forte) is used for the Violins 5-7.

19

Adagietto ♩ = 66 gliss. doloroso con chiarezza

Violin 1 (Vln1), Violin 2 (Vln2), Violin 3 (Vln3), Violin 4 (Vln4)

gliss. doloroso con chiarezza

Violin 5 (Vln5), Violin 6 (Vln6), Violin 7 (Vln7)

Viola 1/2 (Vla1/2)

subito silenzio

Violoncello 1/2 (Vcl1/2)

subito silenzio

Contra Bass (C.B.)



NO. 16 CONCERT 16 STAVE

Larghetto. $\text{♩} = 60$ a piacere brusco e con bravura

Handwritten musical notation for Violins 1 through 7 (Vn1-Vn7). The notation includes staves with treble clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings.

Handwritten musical notation for Violins 1 through 7 (Vn1-Vn7). The notation includes staves with treble clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings. A circled number "20" is visible in the top right corner.

a piacere brusco e con bravura

a piacere brusco e con bravura

Handwritten musical notation for Violas 1 and 2 (Vla1, Vla2). The notation includes staves with treble clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings.

a piacere brusco e con bravura

Handwritten musical notation for Violoncellos 1 and 2 (Vcl1, Vcl2) and Double Bass (C.B.). The notation includes staves with bass clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings.



NO. 16 CONCERT 16 STAVE

(21)

accel. poco $\text{♩} = 72$ a poco

accel.

Handwritten musical score for a 16-stave concert piece. The score is divided into three systems. The first system has four staves with rhythmic notation. The second system has four staves with melodic notation, including dynamic markings 'f' and 's'. The third system has four staves with melodic notation, including dynamic markings 'f' and 'Tenuto Detache'. The score is written on a 16-stave staff.

$\text{♩} = 76$

accel. poco a poco (22)

Violin parts (Vn1, Vn2, Vn3) with dynamics (f) and a crescendo marking.

Violoncello and Double Bass parts (Vcllo, Vb) with dynamics (f) and a crescendo marking.

Violin parts (Vn1, Vn2) with dynamics (f) and a crescendo marking.

Violoncello and Double Bass parts (Vcllo, Vb) with dynamics (f) and a crescendo marking.

Violoncello and Double Bass parts (Vcllo, Vb) with dynamics (f) and a crescendo marking.

23

90

$\text{♩} = 80$ risoluto e pesante severo

Handwritten musical score for Violins 1, 2, and 3, and Violas 1 and 2. The score is written on staves with treble and bass clefs. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 80$ and the mood is "risoluto e pesante severo".

The score includes the following parts:

- Vn1 (Violin 1)
- Vn2 (Violin 2)
- Vn3 (Violin 3)
- Vcl 1 (Viola 1)
- Vcl 1,2 (Viola 1 and 2)

The score is marked with **ff** (fortissimo) in several places, indicating a strong, loud dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

P ff

NO. 16 CONCERT 16 STAVE

ff

Vn1

Vn2

Vn3

Vn4

Vn5

Vn6

Vn7

Vla1

Vla2

Vcl1/2

C.B.

senza metre

35

senza metre

senza metre

senza metre

senza metre

f *decresc.* *mf*

f *decresc.* *mf*

(24)

P

NO. 16 CONCERT 16 STAVE

25

senza chef d'orchestra

(instrument by chance) IMITATE A REVOLVING LIGHT AS SEEN FROM DISTANCE

Handwritten musical notation for string instruments (Violins I, Violins II, Violas, Violas II, Violins III, Violins IV, and Cellos/Double Basses). The notation includes notes, rests, and dynamic markings such as *p* and *pp*. The instruction "IMITATE A REVOLVING LIGHT AS SEEN FROM DISTANCE" is written above the staves.

Handwritten musical notation for Violins I and II (Vla 1/2). The notation includes notes, rests, and dynamic markings such as *p*.

Handwritten musical notation for Violins III and IV (Vcl 1/2). The notation includes notes, rests, and dynamic markings such as *p*.

Handwritten musical notation for Cellos and Double Basses (C.B.). The notation includes notes, rests, and dynamic markings such as *p*.

Handwritten musical score for a string ensemble. The score is written on ten staves, grouped into three sections: Violins (Vn1-Vn7), Violas (Vla1,2), and Cellos/Double Basses (C.B.).

Violins (Vn1-Vn7): Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line. The first measure is marked with the tempo instruction "poco".

Violas (Vla1,2): The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line.

Cellos/Double Basses (C.B.): The staff begins with a bass clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line.

Handwritten Annotations:

- 8va**: Written above the staff for Vn5, Vn6, and Vn7, indicating an octave shift.
- #**: Written below the staff for Vn5, Vn6, and Vn7, indicating a sharp sign.

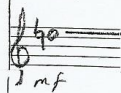
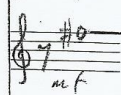
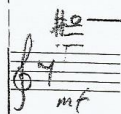
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Handwritten musical score on 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into four systems of four staves each. The first system (staves 1-4) contains a single staff with a series of notes and a dynamic marking of *mf*. The second system (staves 5-8) contains two staves with notes and *mf* markings, and two staves with rests and *mf* markings. The third system (staves 9-12) contains two staves with notes and *mf* markings, and two staves with rests and *mf* markings. The fourth system (staves 13-16) contains two staves with notes and *mf* markings, and two staves with rests and *mf* markings. The score is written in a clear, legible hand.

103

112

28



mf

mf

mf

mf

mf

mf

mf

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mf



NO. 16 CONCERT 16 STAVE

Dur: ~ 10 min


Fenerbahçe Orkestrası, İstanbul Jun, 2014

Abbreviations and Symbols

Abbreviations and Symbols

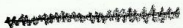
• ——— note's duration

..... rapid, aperiodic reiterations of a note

 reiterations of groups of notes


% repetition of the previous bar

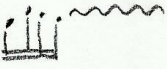
space rests as long as the duration of the space


 molto vibrato

H, N haupt stimme, neben stimme
(main line, secondary line)

† sharpen a quarter tone

 harmonic (octave)


 play the indicated group of notes legato
with the given note durations



instrument by chance







Limiting idea: IMITATE A REVOLVING LIGHT AS SEEN
FROM DISTANCE

once a person plays the highest note, a second
and a third may play, the rest remains silent,

The highest possible note of the instrument

The sound continues on the next page.

senna chef d'orchestra The piece continues and ends without the conductor.

†† Play between bridge and tailpiece (2 strings)

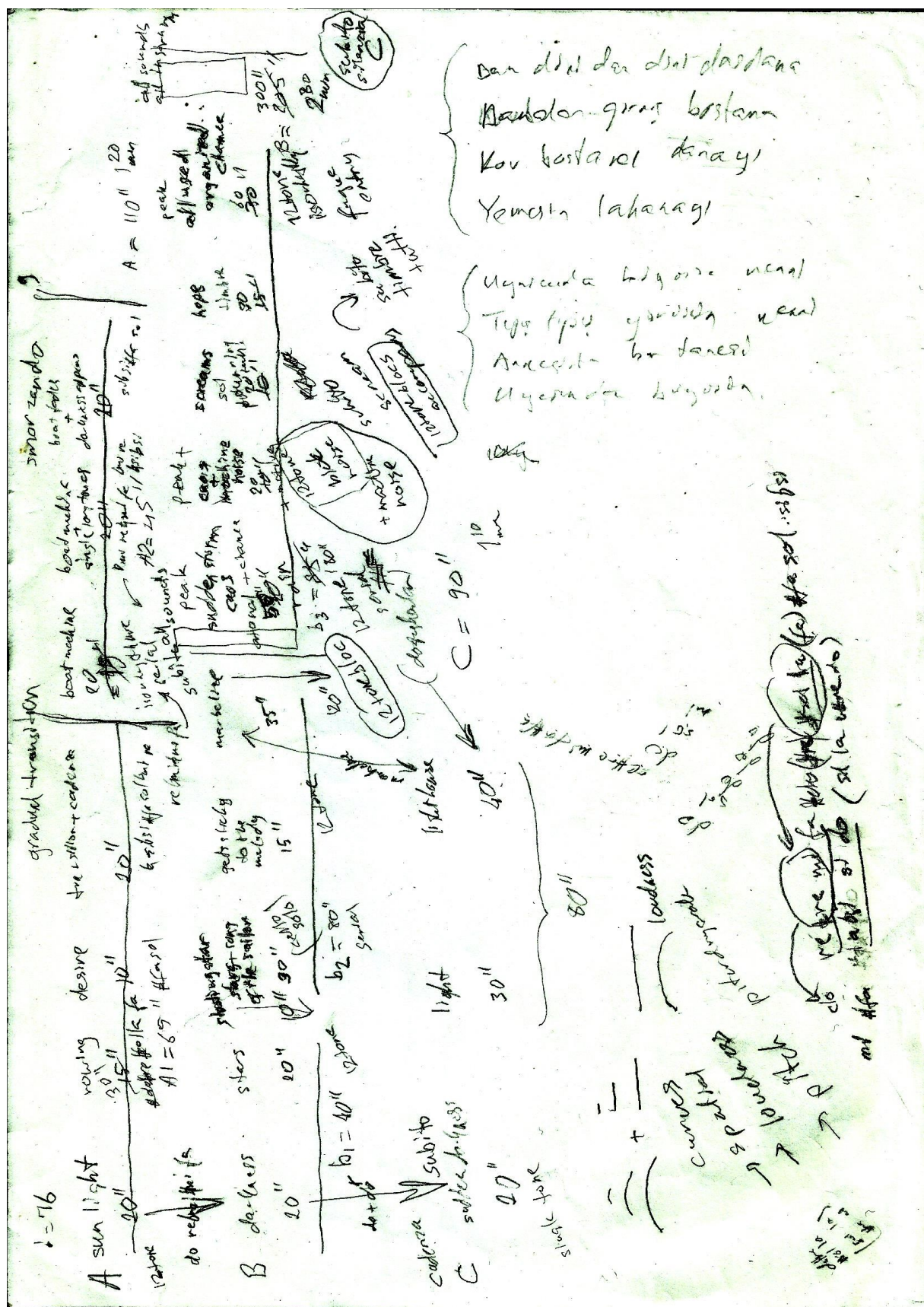
 beat the upper sounding board with the finger tip

 hit the strings with the palm of the hand

Musical Terms Reference

Di salto: by a leap or leaps
Pizz: plucked with the finger
Arco: played with the bow
Allargando: growing slower
Martellato: play the notes with a sharp decided stroke, hammered.
Rallentato: At a slower pace.
Tenuto: a tone so marked is held till the end of its time.
Grand-detache: a whole stroke of bow to each note.
Lusinghiero: coaxingly, caressingly, seductively.
Hauptstimme: principal voice.
Nebenstimme: secondary voice.
In distanza: at a distance, perform as if far away.
Susurrante: in a whispering, murmuring tone.
Cantabile: in a singing style.
Narrante: as if telling a story.
Con sord: with sordine.
Senza sord: without sordine.
Sfumato: very lightly, like a vanishing smoke.
Poco piu mosso: a little bit faster
Doloroso: in a style expressive of pain or grief.
Con chiarezza: Clearly, distinctly.
Subito silenzio: suddenly silent.
A piacere: the expression of the passage is left to the performer's discretion.
Brusco: rough, harsh.
Con bravura: boldness, spirit, dashness, brilliancy.
Risoluto: In a resolute, vigorous, decided style.
Pesante: heavy, ponderous; firm, vigorous.
Severo: strictly, with rigid observance of tempo and expression marks.
Sans metre: without meter and bars.
Instrument by chance: Limited alleatory of who is going to play.
Senza chef d'orchestra: without conductor directing.

Sketches



Managing Transcendence in the Music Composition Process

In the beginning, maybe, music transcends the composer. There is a piece of which score is not written black on white. There is a piece which is not heard literally by anybody as sound.

In the beginning, the composer has a few ideas that charms him/herself or even a lucky piece order from somebody else which may dictate a form or a group of instruments to use.

The music to be, transcends the remembering ability and perceptions by any means of the composer. He tries to catch something that he partially imagines and tries to reach the whole of it.

The transcendence of the composer by music is similar to the situation of a two year old child trying to speak his first words, phrases... The two year old child tries to express himself and speak but he is not able to do so. He/she solves the speech difficulty by perceiving the difference between the external world and him/herself. The development of 'self' helps him/her to overcome the transcendence of speech. During this process he also develops a somewhat 'language' which helps him to express himself.

Similarly, the composer begins to develop a 'self' for his music, beginning with the initial ideas. As the music progresses with its first page the material used establishes a 'self', which tells the composer what belongs to this piece or not.

As the composition process progresses, this 'self', the identity of the piece gets stronger and the piece gets a personality separate from the composer. The composer becomes the servant of the new born music to write down what is necessary, what is beautiful.

The materials used in the first movement sets a 'language' which dictates many elements for the other movements and even for the other pieces that the composer will dream...

At the end, maybe, music transcends the composer again. The composer has written a music which may set an example for other composers to pursue...

Maybe, Penderecki, Serocki and Ligeti have done this.

Ali R+ SARAL

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 16 works of music approx. 3,5 hours 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.

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