# "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 arsaral(AATT)yahoo.com

The piece is written to be used for good causes.

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# Forword

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 symbolistic 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

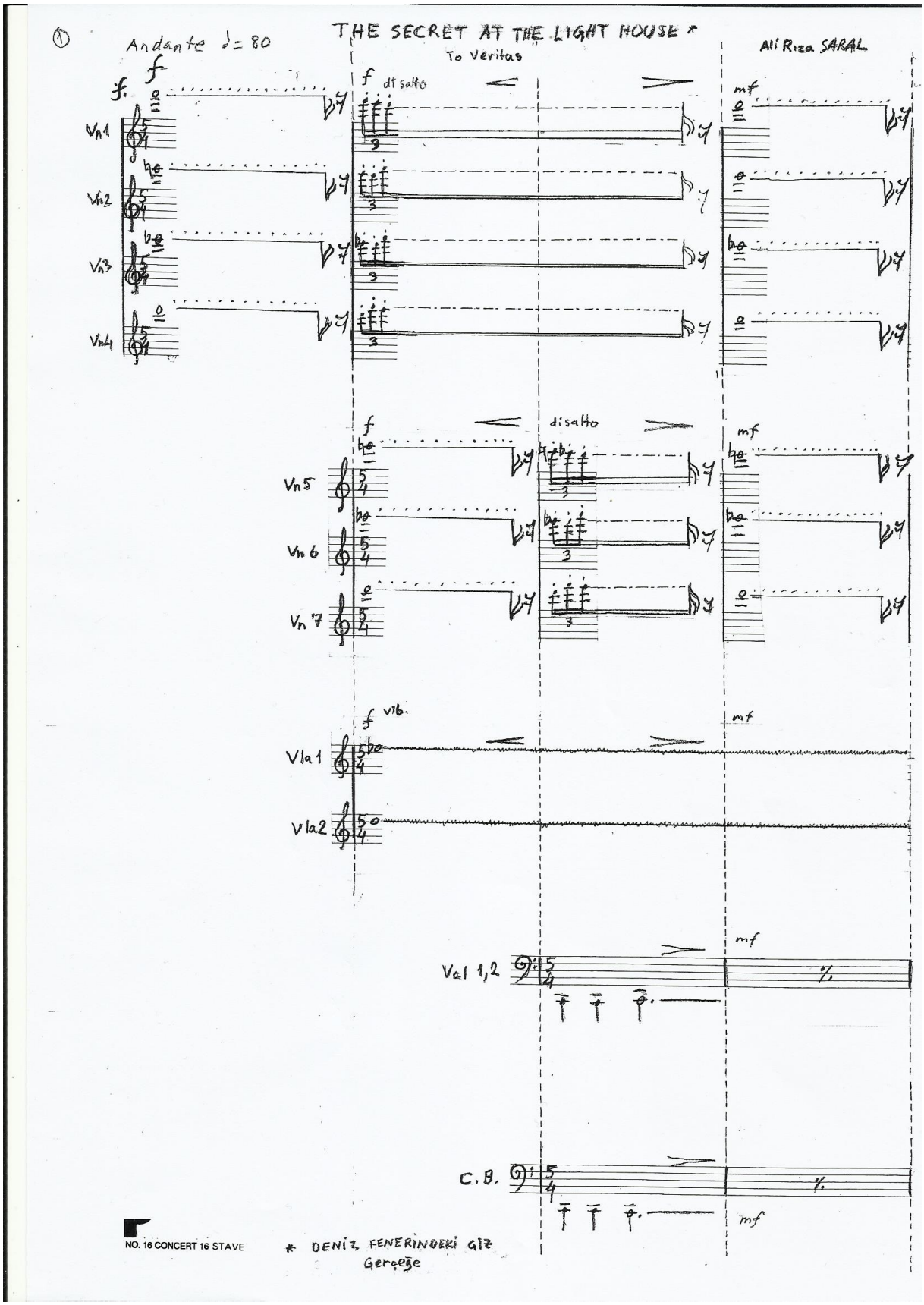
4 Violins

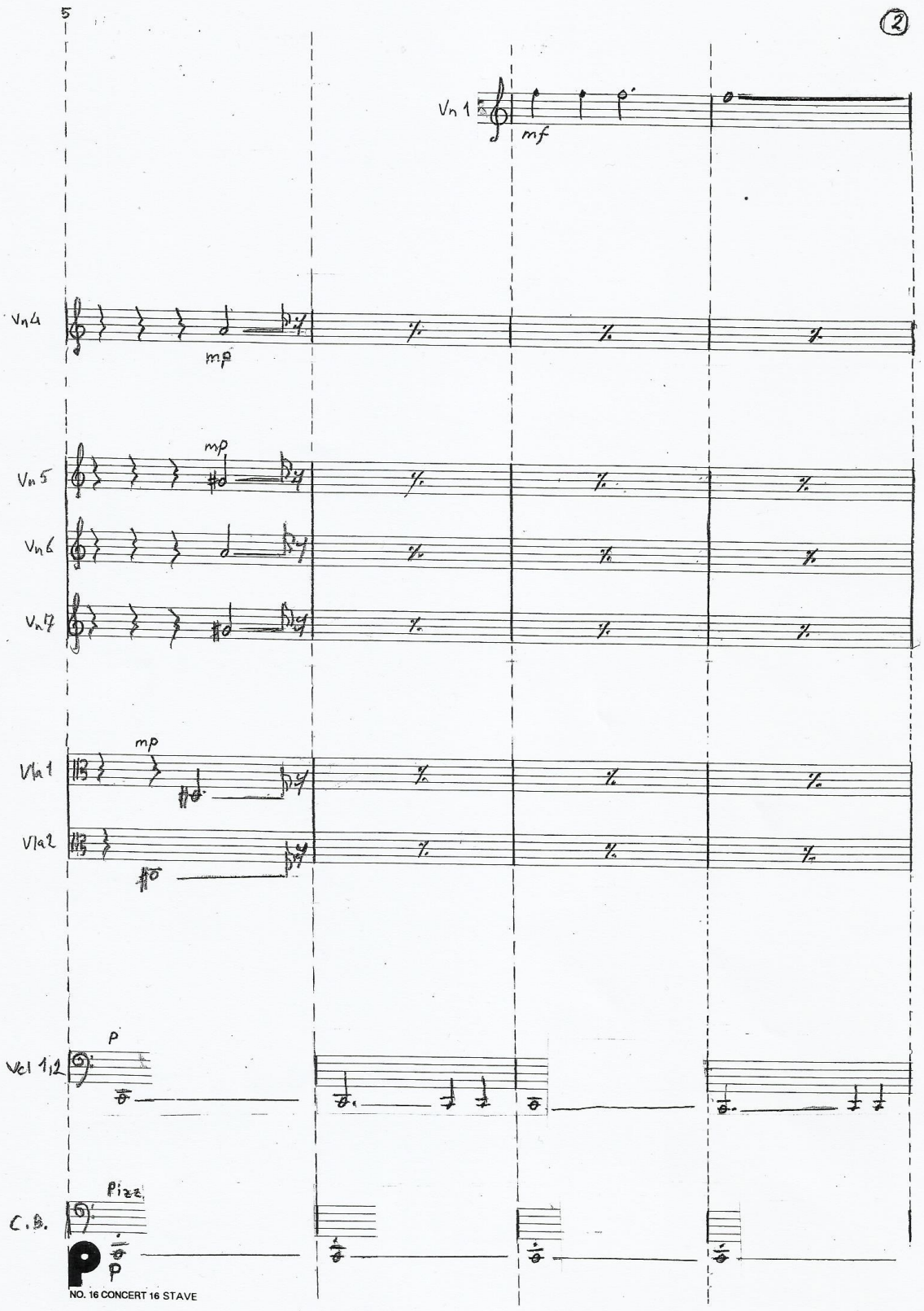
3 Violins

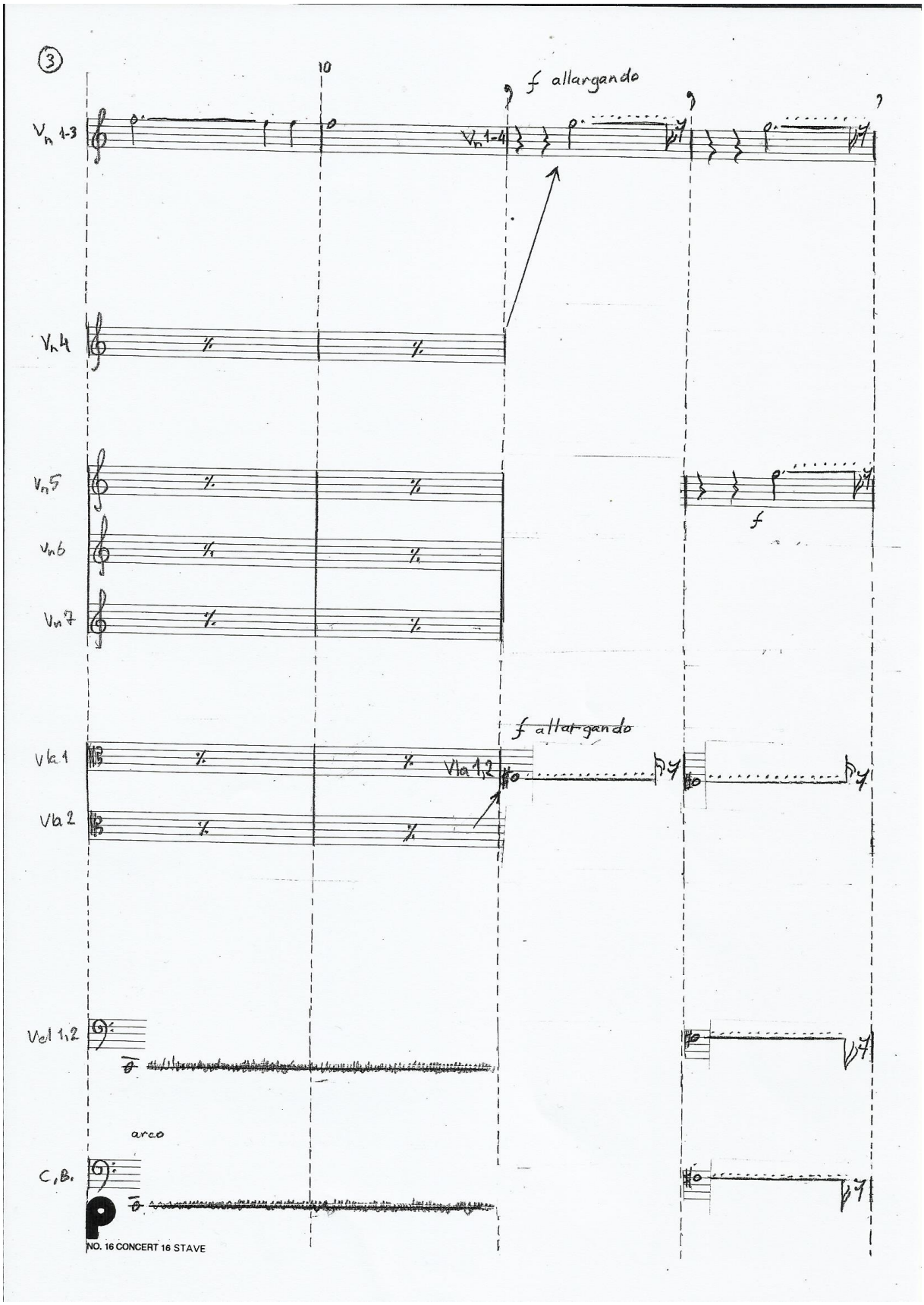
2 Viola

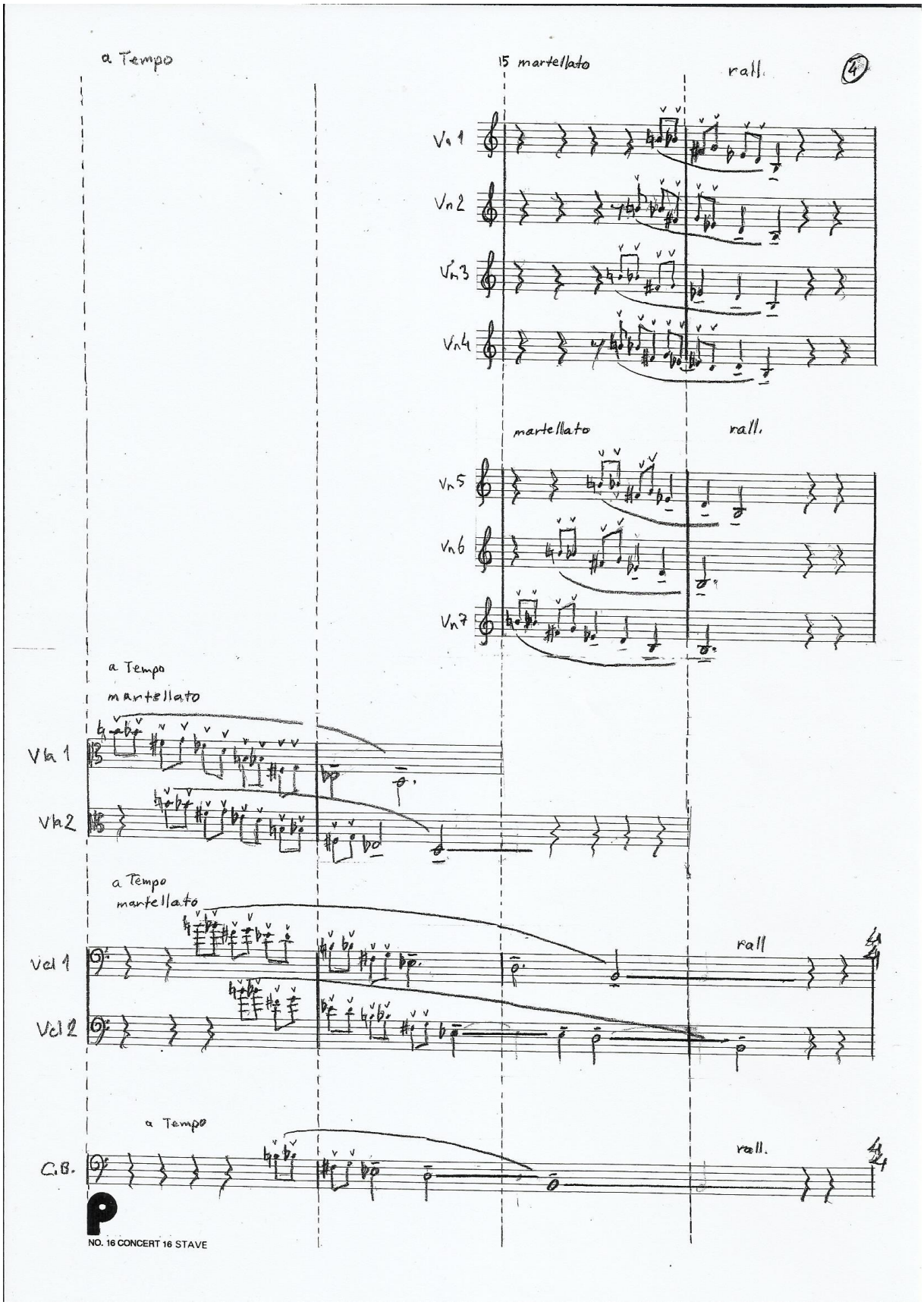
2 Violoncello

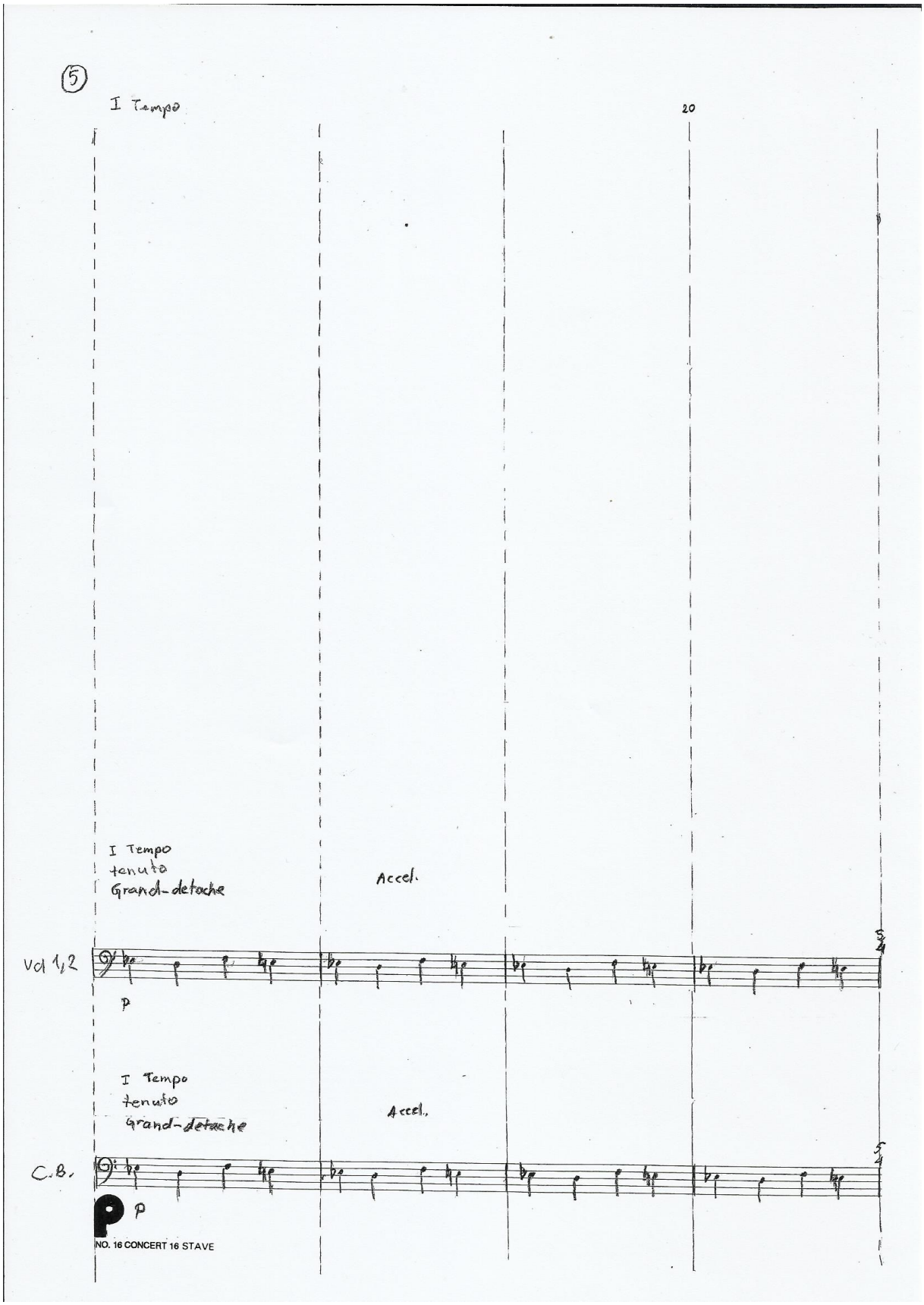
Contra Bas

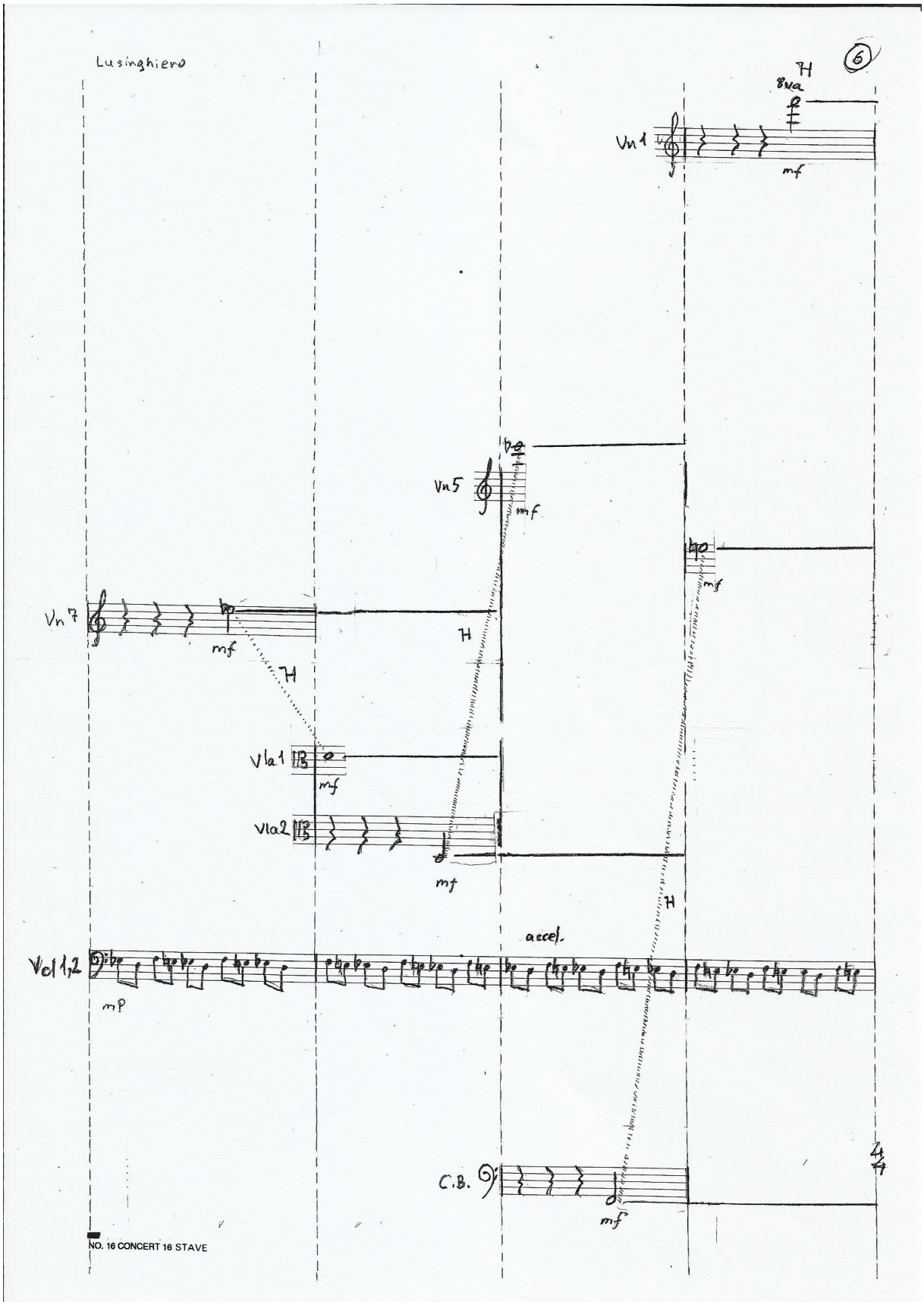

①
Andante ♩= 80
THE SECRET AT THE LIGHT HOUSE *
To Veritas
Ali Riza SARAL
Vn1
Vn2
Vn3
Vn4
Vn5
Vn6
Vn7
Vla1
Vla2
Vcl 1,2
C.B.
dt salto
disalto
vib.
NO. 16 CONCERT 16 STAVE
* DENİZ FENERİNDEKİ GİZ
Gerçeğe

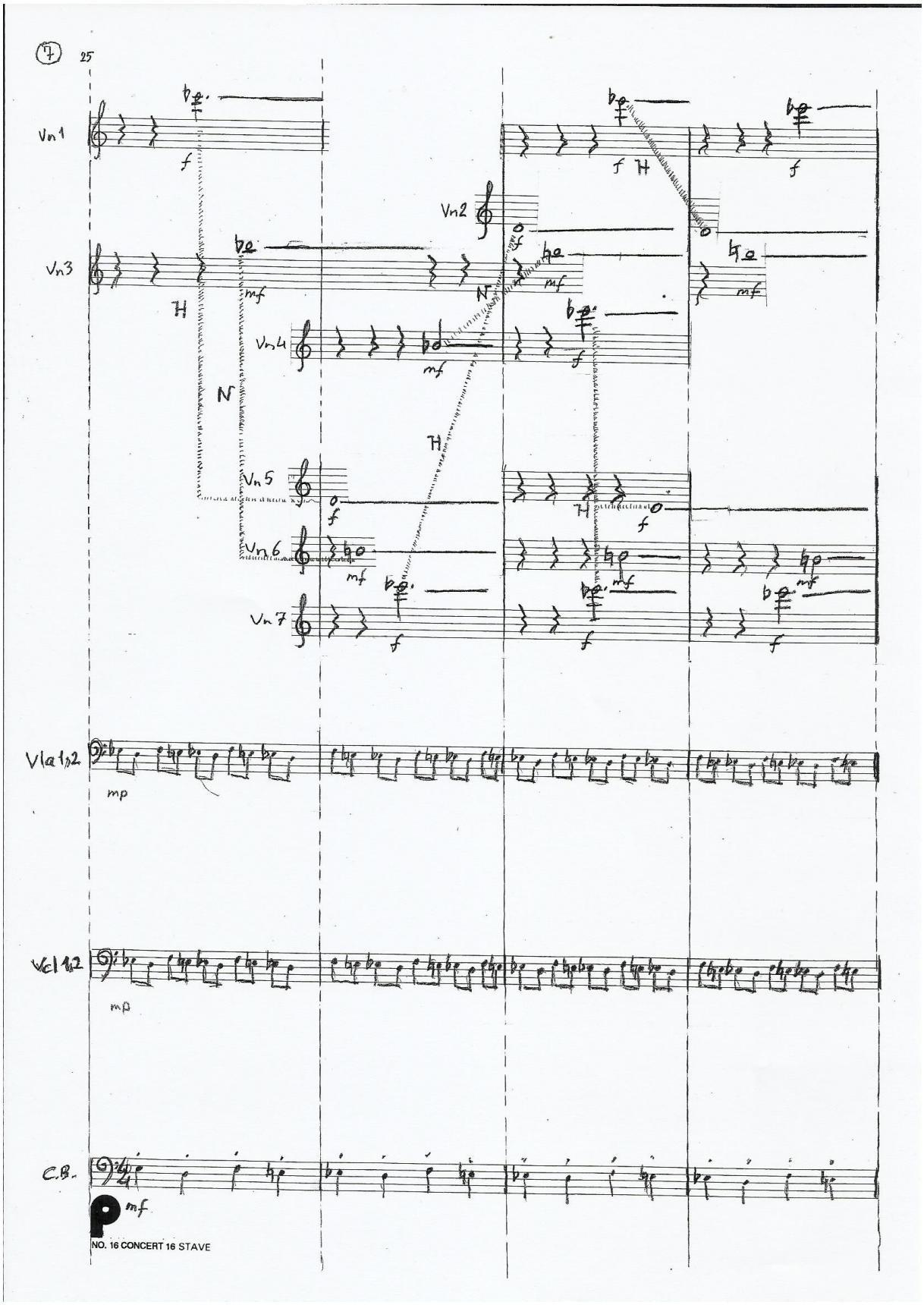

Vn 1
mf
Vn 4
mp
Vn 5
mp
Vn 6
Vn 7
Vla 1
mp
Vla 2
Vcl 1,2
p
C.B.
pizz.
p

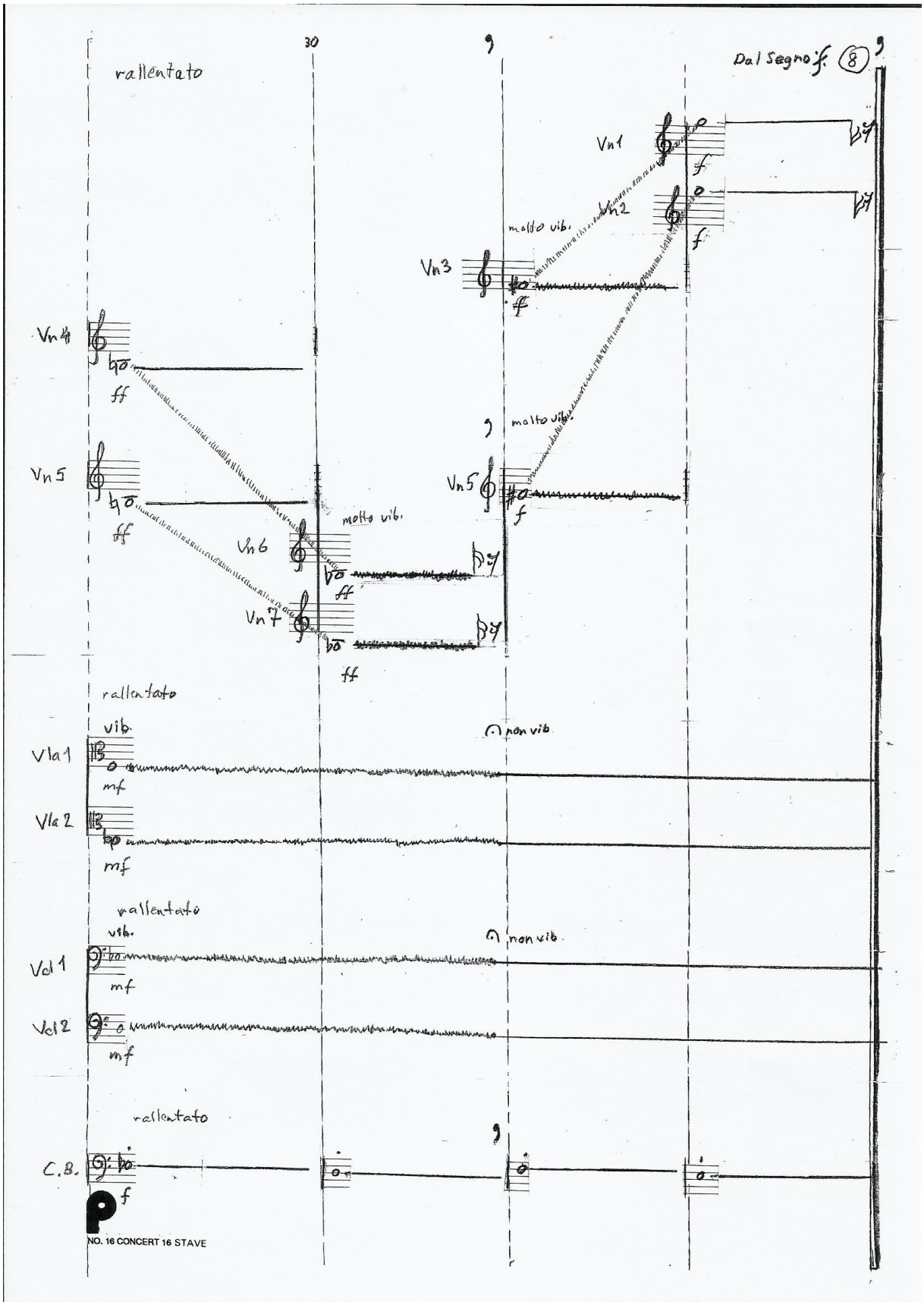

3
10
f allargando
Vn 1-3
Vn 1-4
Vn 4
Vn 5
Vn 6
Vn 7
f
f allargando
Vla 1
Vla 2
Vla 1,2
Vcl 1,2
arco
C.B.
NO. 16 CONCERT 16 STAVE


a Tempo
15 martellato
rall.
4
Vn 1
Vn 2
Vn 3
Vn 4
martellato
rall.
Vn 5
Vn 6
Vn 7
a Tempo
martellato
Vla 1
Vla 2
a Tempo
martellato
rall
Vcl 1
Vcl 2
a Tempo
rall.
C.B.
NO. 16 CONCERT 16 STAVE


5
I Tempo
20
I Tempo
tenuto
Grand-detache
Accel.
Vcl 1,2
p
I Tempo
tenuto
Grand-detache
Accel.
C.B.
p
NO. 16 CONCERT 16 STAVE

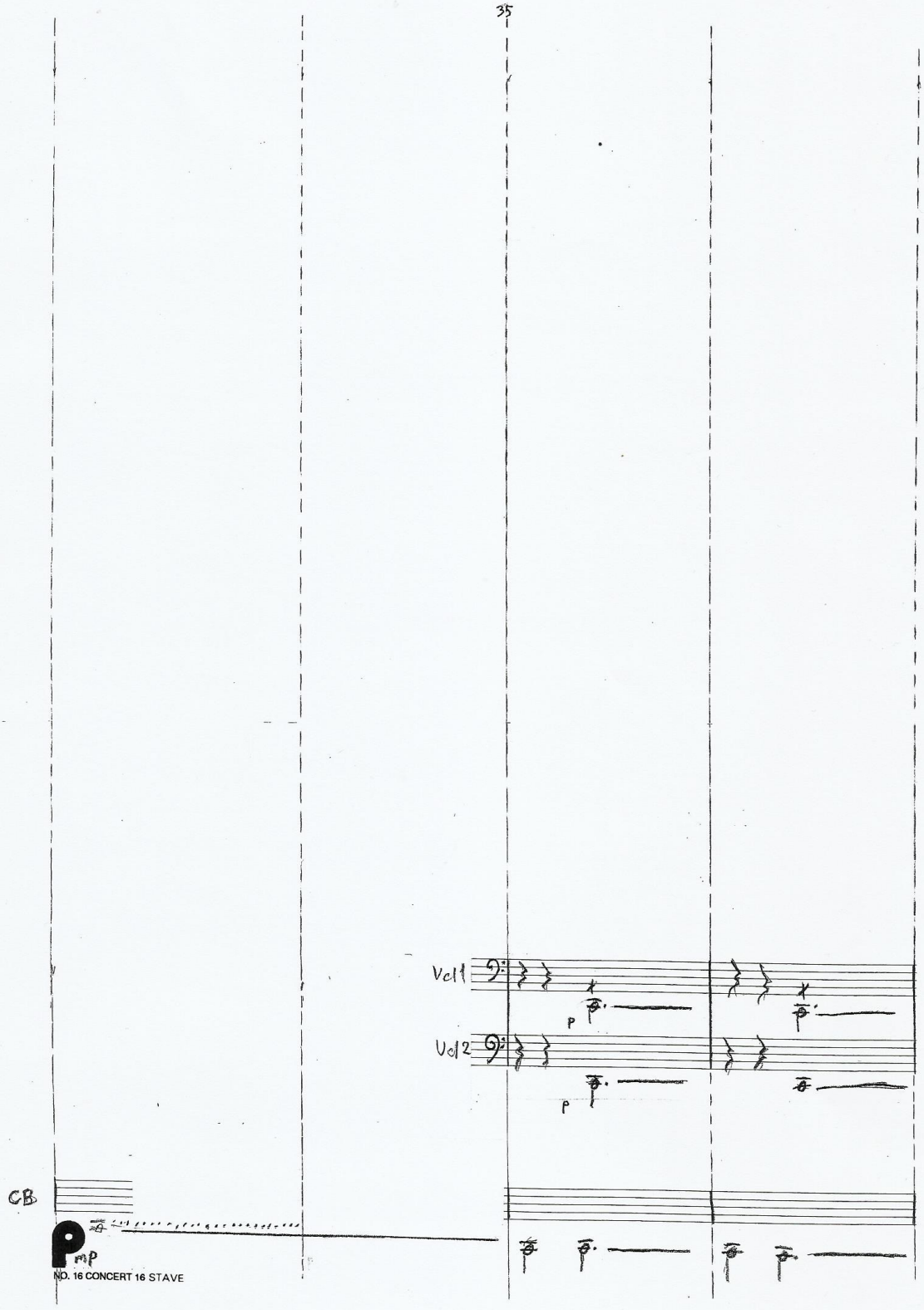

Lusinghiero
6
8va
Vn 1
mf
Vn 5
mf
Vn 7
mf
H
Vla 1
mf
Vla 2
mf
accel.
Vcl 1,2
mp
C.B.
mf
4/4
NO. 16 CONCERT 16 STAVE

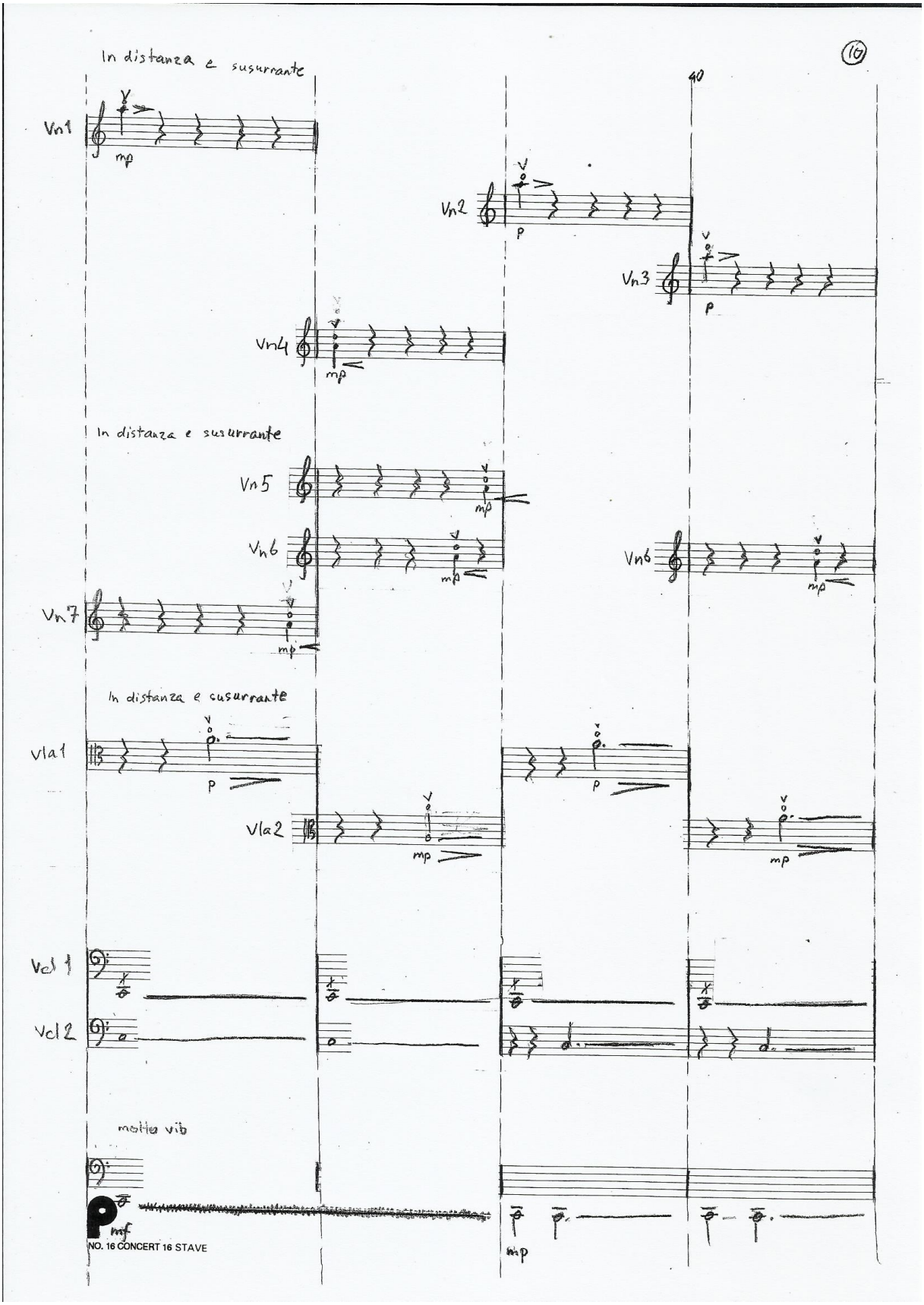

7
25
Vn1
Vn2
Vn3
Vn4
Vn5
Vn6
Vn7
Vla 1,2
Vcl 1,2
C.B.
mp
mf
NO. 16 CONCERT 16 STAVE

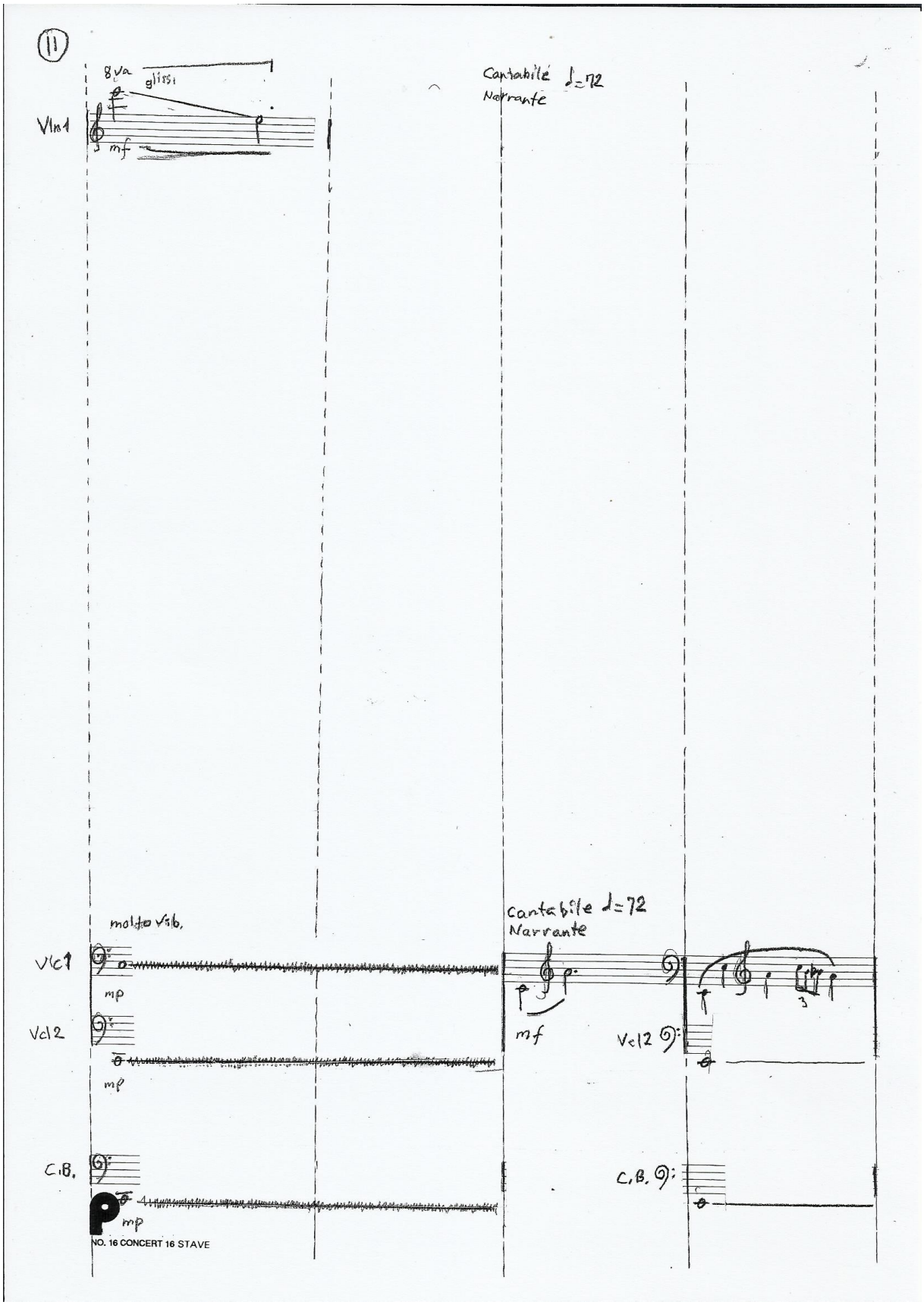

30
rallentato
Dal Segno
Vn1
Vn2
molto vib.
Vn3
Vn4
Vn5
molto vib.
Vn6
Vn7
rallentato
vib.
non vib.
Vla1
Vla2
rallentato
vib.
non vib.
Vcl 1
Vcl 2
rallentato
C.B.
NO. 16 CONCERT 16 STAVE

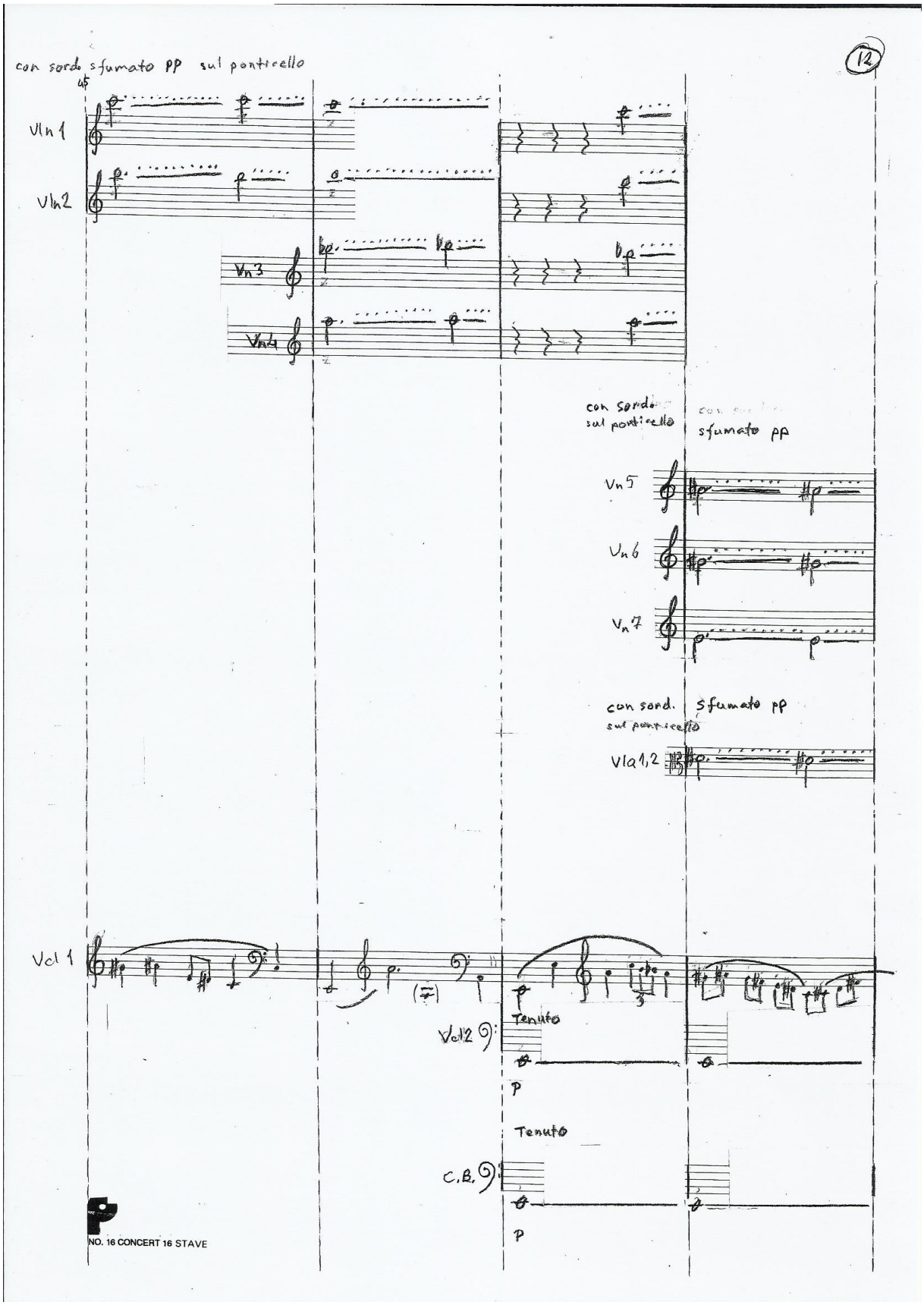
⑨ Larghetto ♩=60

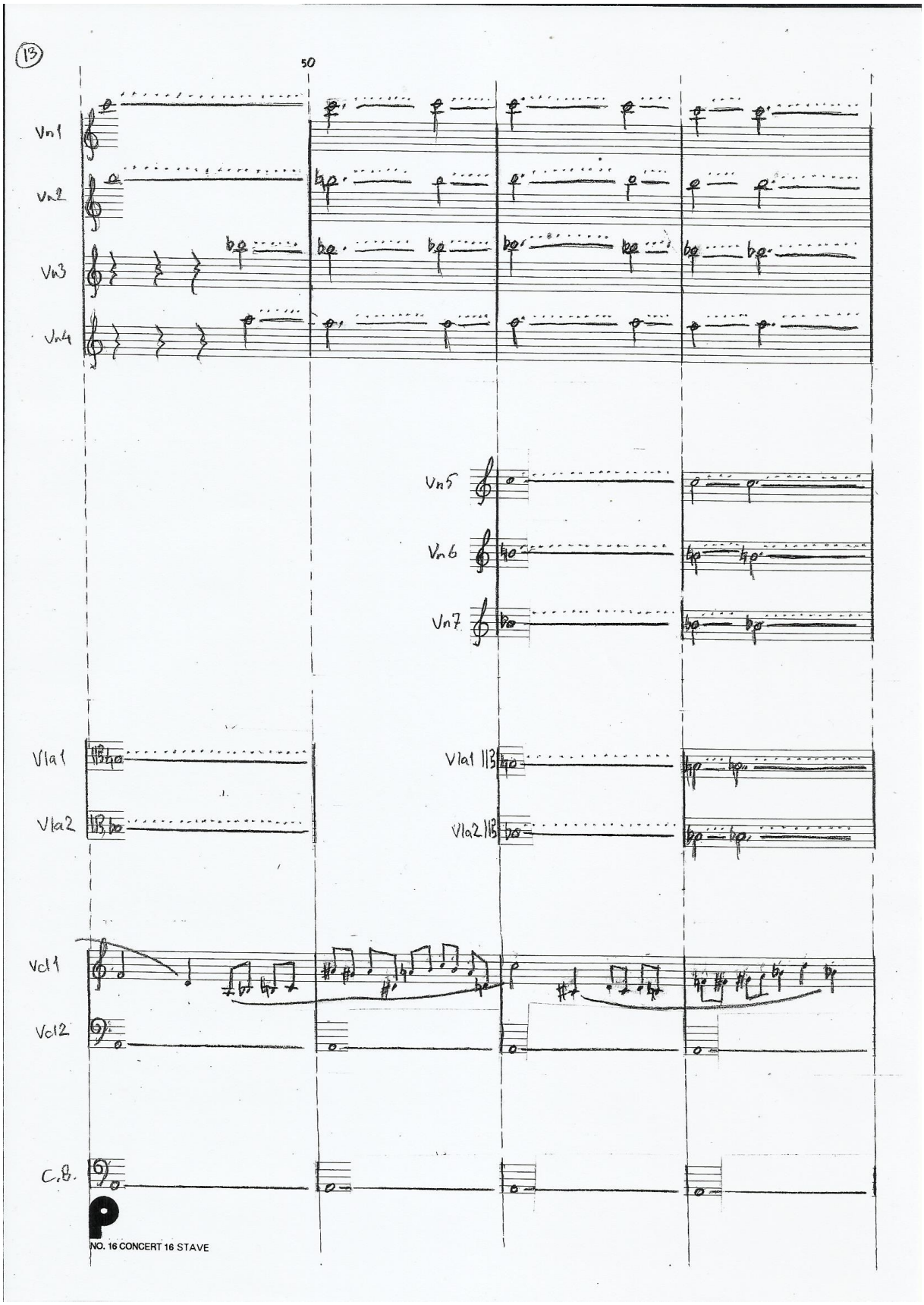
35

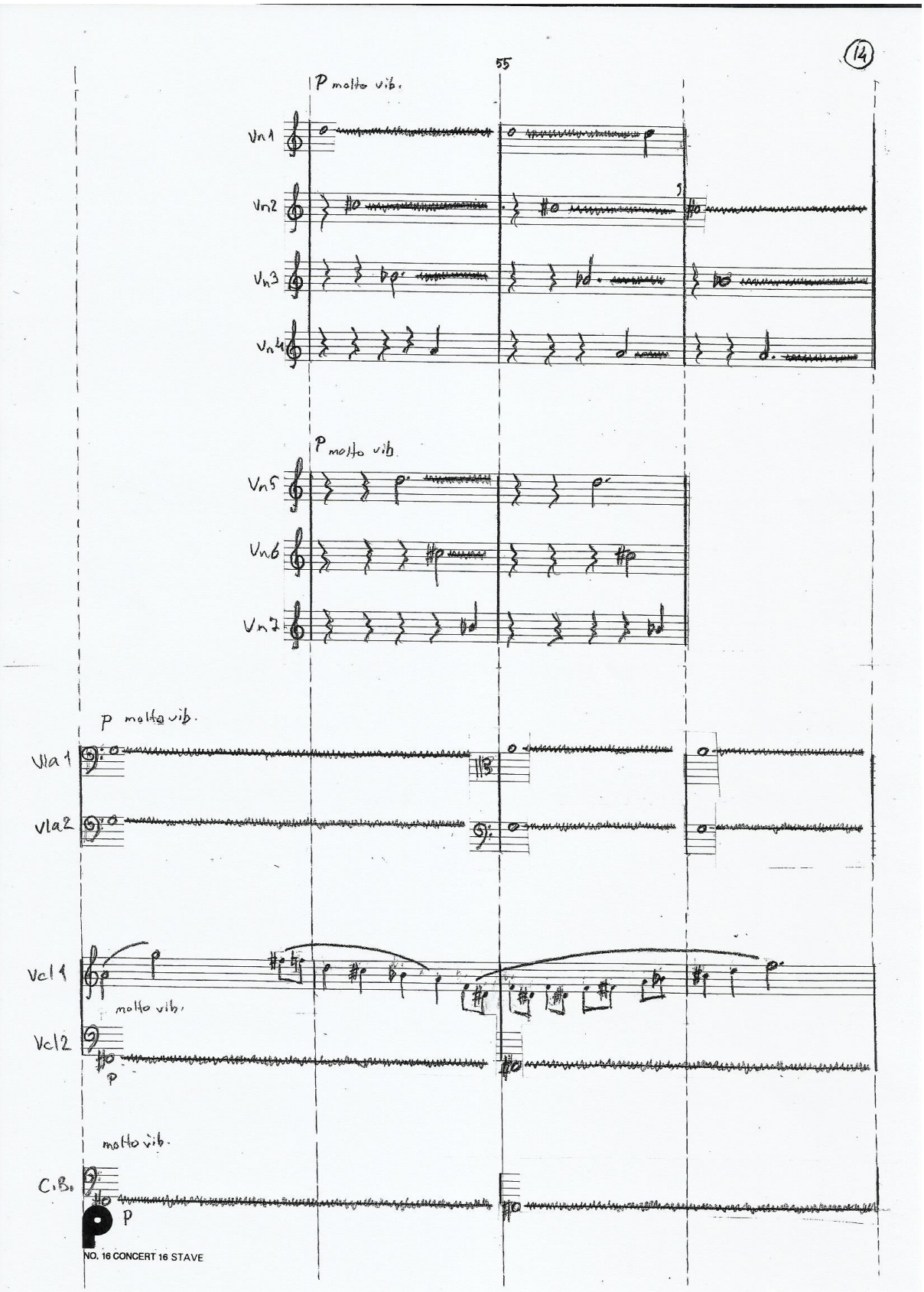


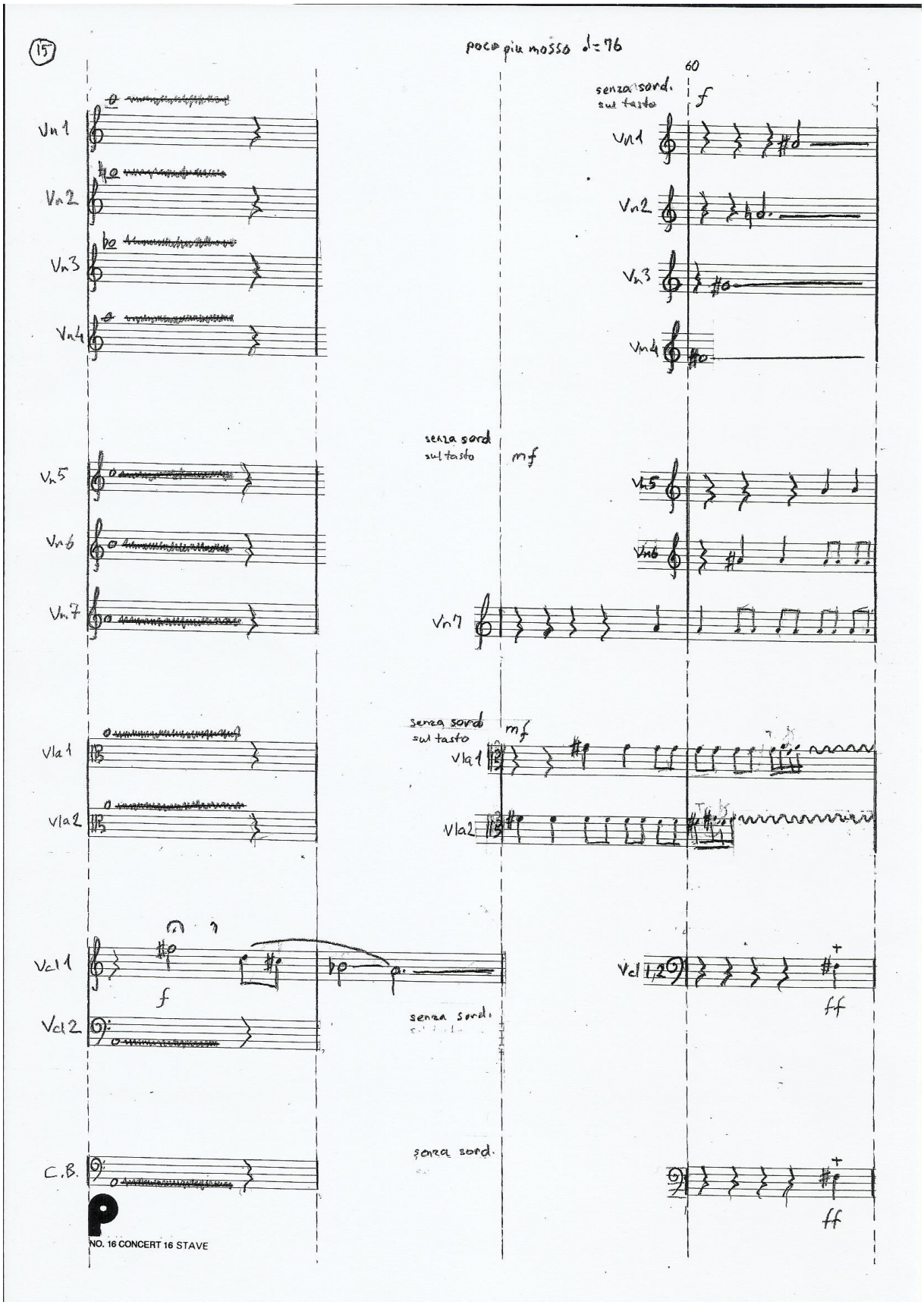

In distanza e susurrante
40
Vn1
mp
Vn2
p
Vn3
p
Vn4
mp
In distanza e susurrante
Vn5
mp
Vn6
mp
Vn6
mp
Vn7
mp
In distanza e susurrante
Vla1
p
p
Vla2
mp
mp
Vcl 1
Vcl 2
molto vib
mf
mp
NO. 16 CONCERT 16 STAVE

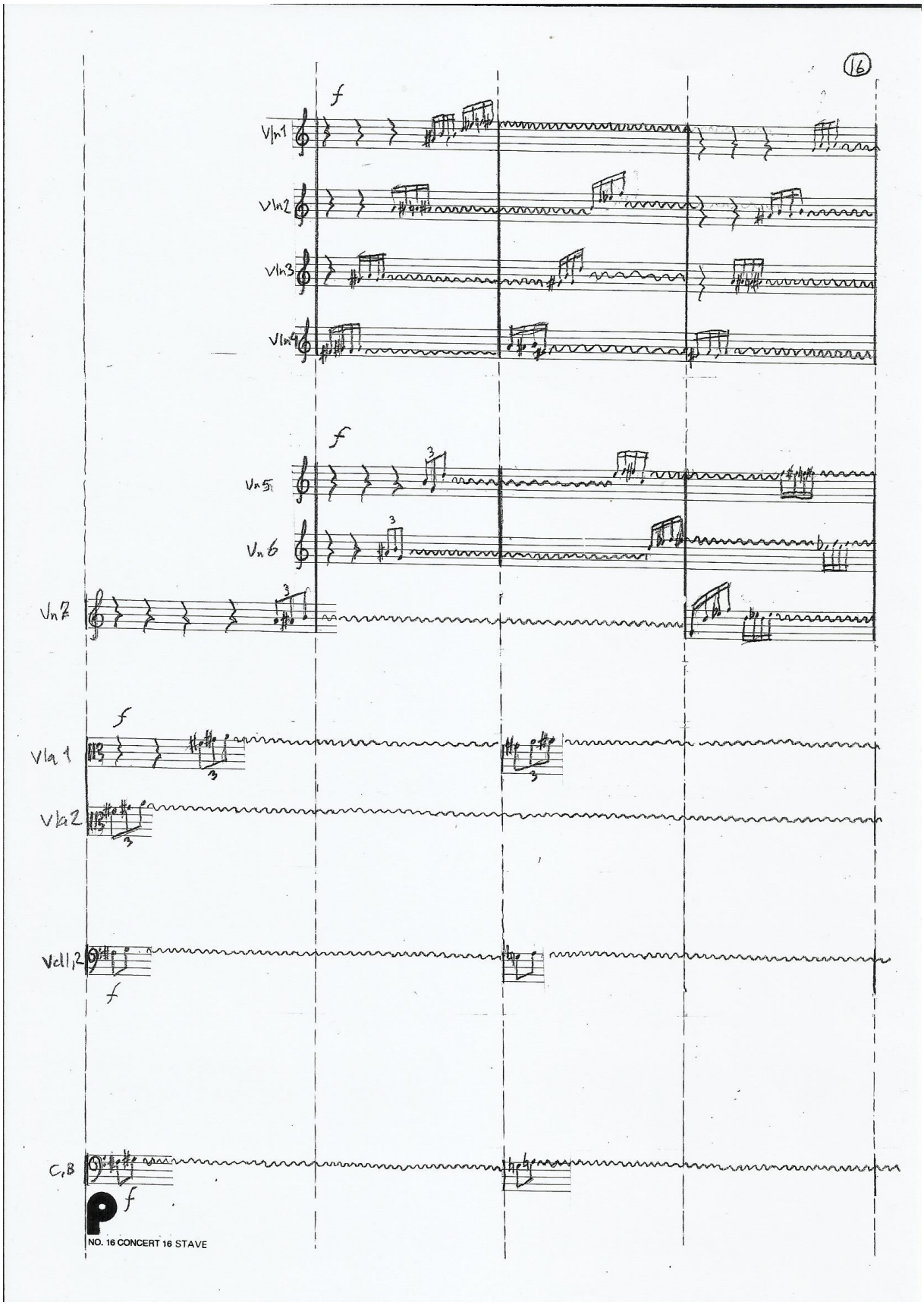

11
8va
glissi
Vln1
mf
Cantabile ♩=72
Narrante
molto Vib.
Vc1
mp
Vc2
mp
C.B.
mp
Cantabile ♩=72
Narrante
mf
Vc1 2
C.B.
NO. 16 CONCERT 16 STAVE

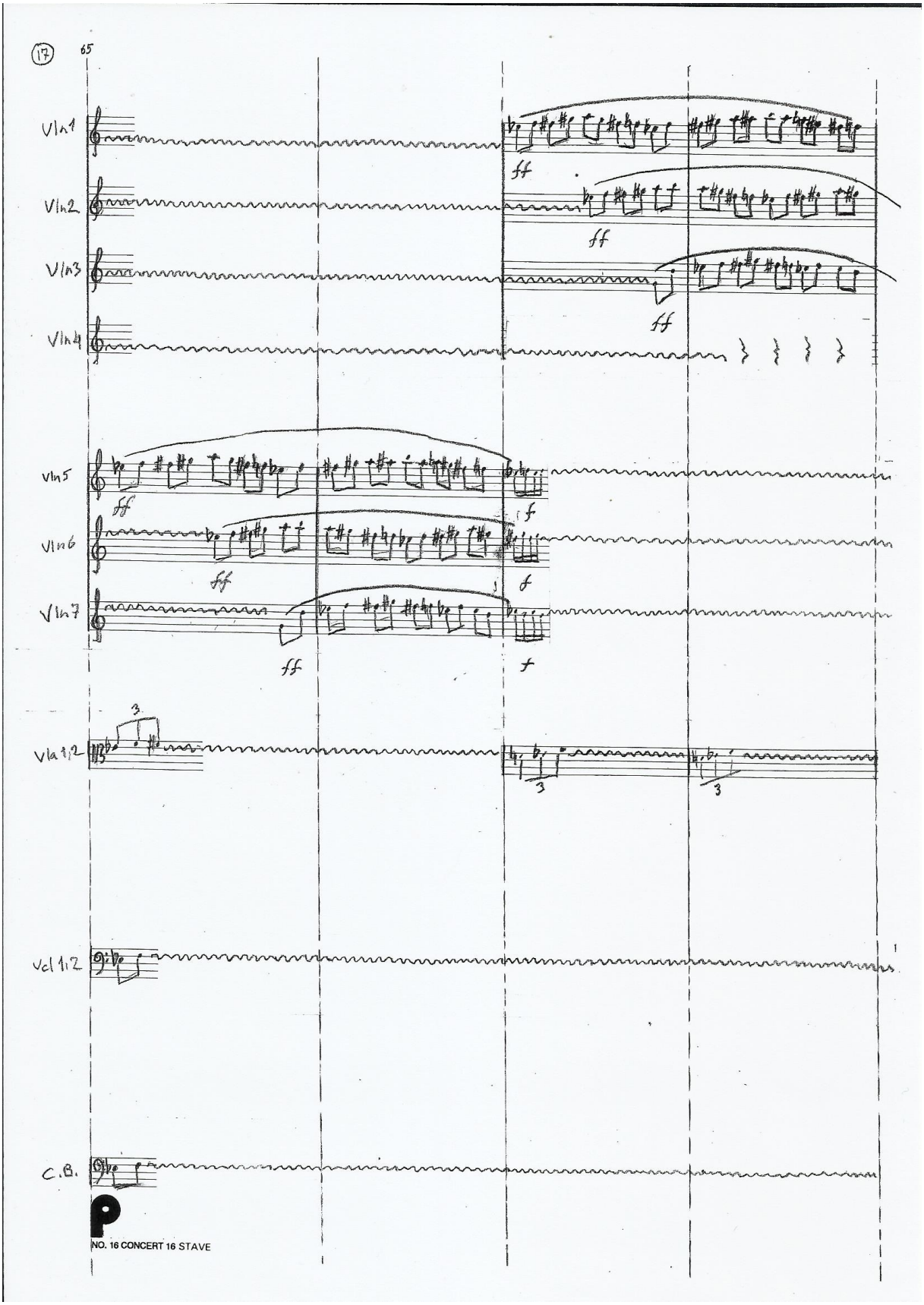

con sord. sfumato pp sul ponticello
Vln 1
Vln 2
Vn 3
Vn 4
con sord.
sul ponticello
sfumato pp
Vn 5
Vn 6
Vn 7
con sord. sfumato pp
sul ponticello
Vla 1,2
Vcl 1
Vcl 2
Tenuto
p
Tenuto
C.B.
p
NO. 16 CONCERT 16 STAVE


13
50
Vn1
Vn2
Vn3
Vn4
Vn5
Vn6
Vn7
Vla1
Vla2
Vla1 113
Vla2 113
Vcl1
Vcl2
C.B.
NO. 16 CONCERT 16 STAVE

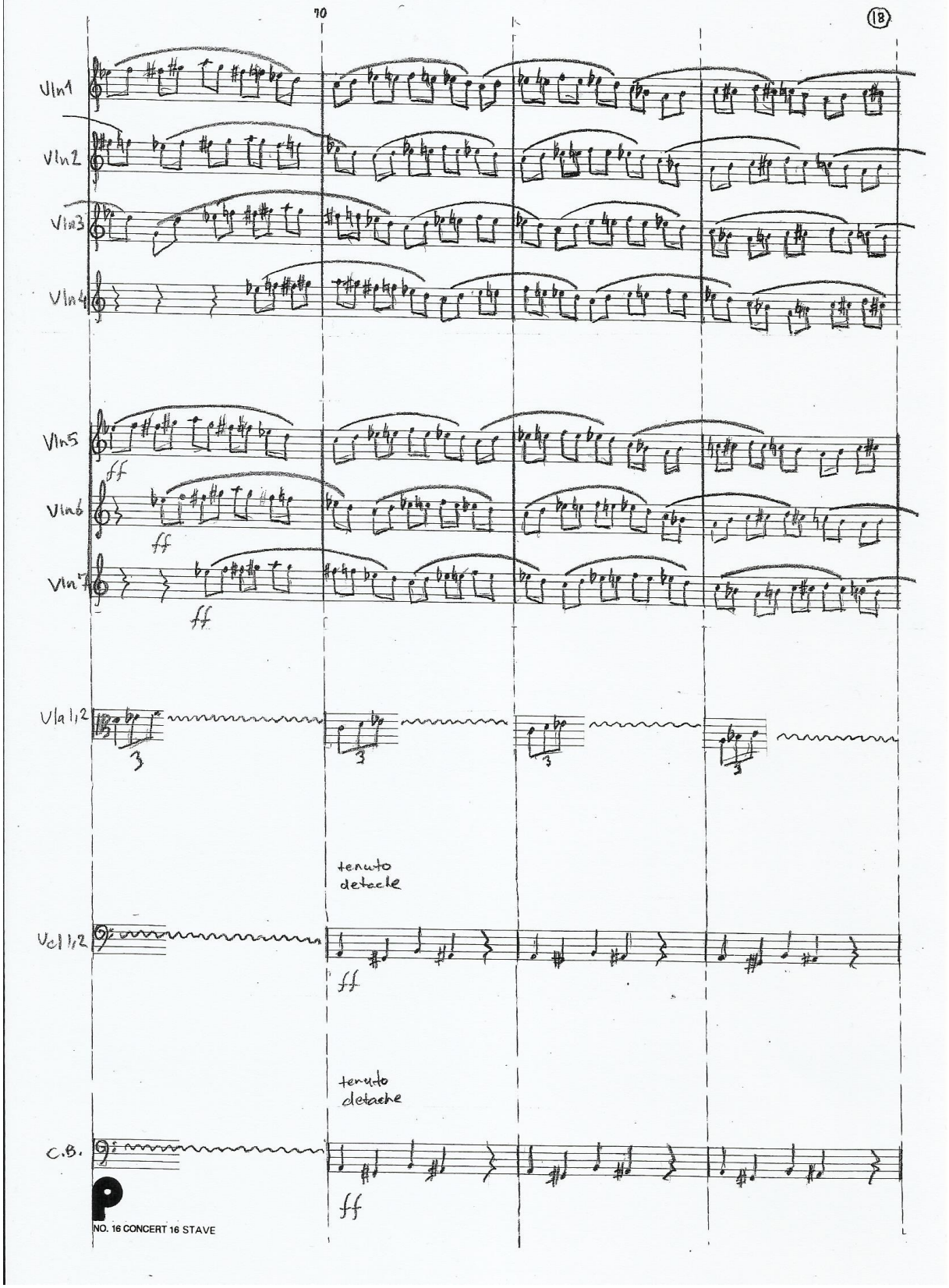

P molto vib.
Vn1
Vn2
Vn3
Vn4
P molto vib.
Vn5
Vn6
Vn7
p molto vib.
Vla 1
Vla 2
Vc 1
molto vib.
Vc 2
p
molto vib.
C.B.
p

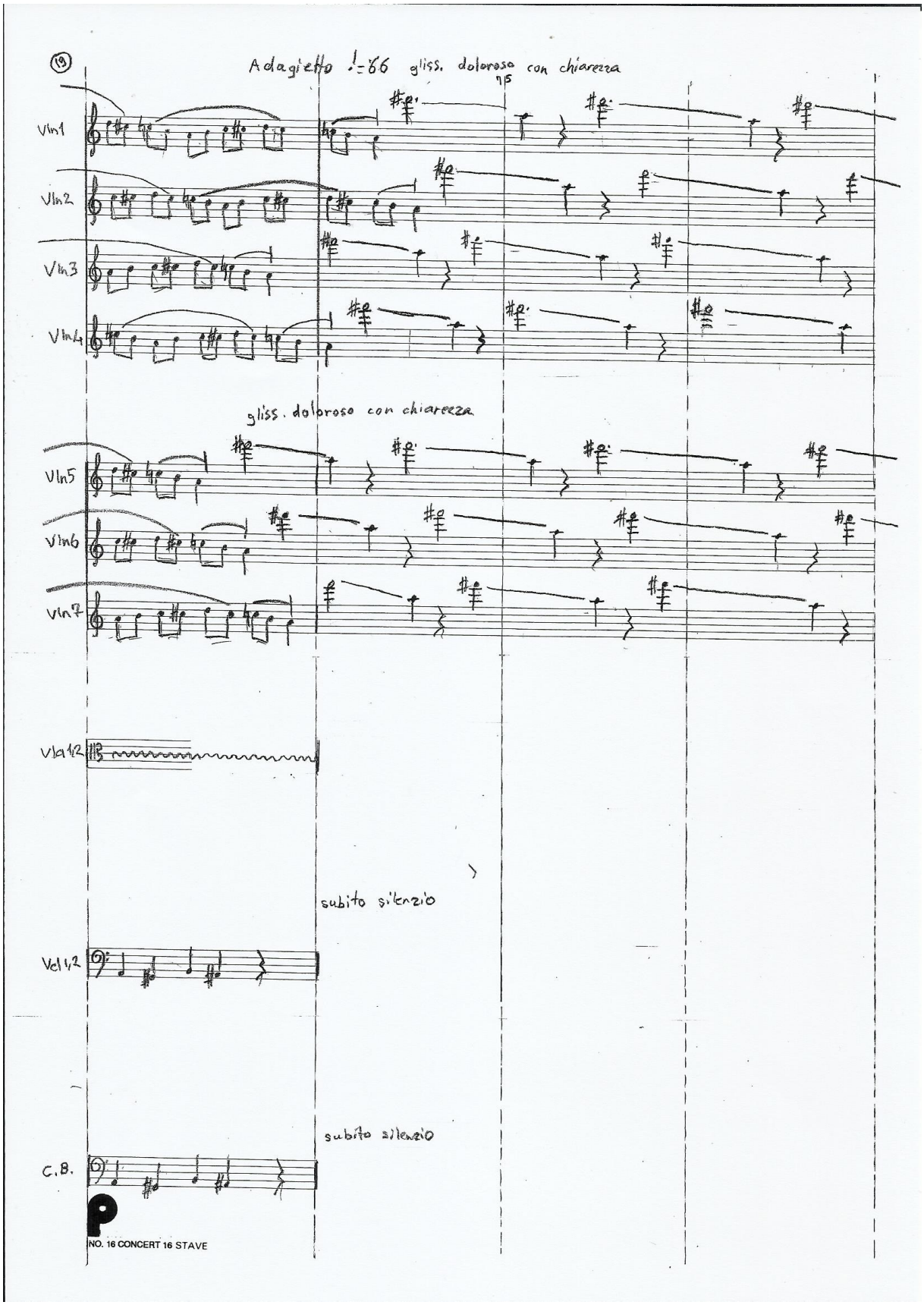

15
poco più mosso ♩= 76
60
senza sord.
sul tasto
f
Vn 1
Vn 2
Vn 3
Vn 4
Vn 5
Vn 6
Vn 7
senza sord
sul tasto
mf
Vla 1
Vla 2
Vcl 1
Vcl 2
C.B.
senza sordi.
ff
NO. 16 CONCERT 16 STAVE

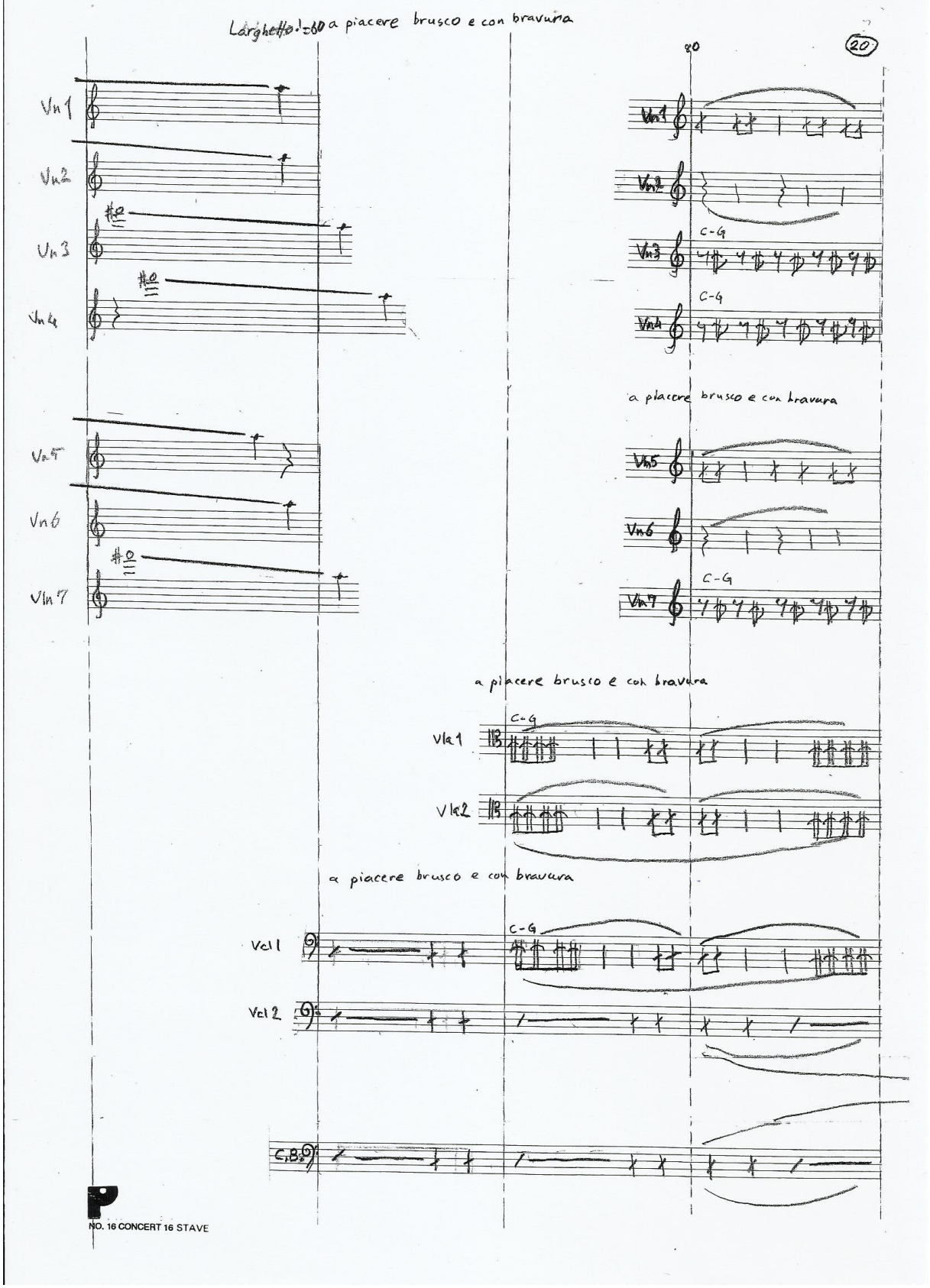

16
Vln1
Vln2
Vln3
Vln4
Vn5
Vn6
Vn7
Vla 1
Vla 2
Vcl,2
C.B
NO. 16 CONCERT 16 STAVE

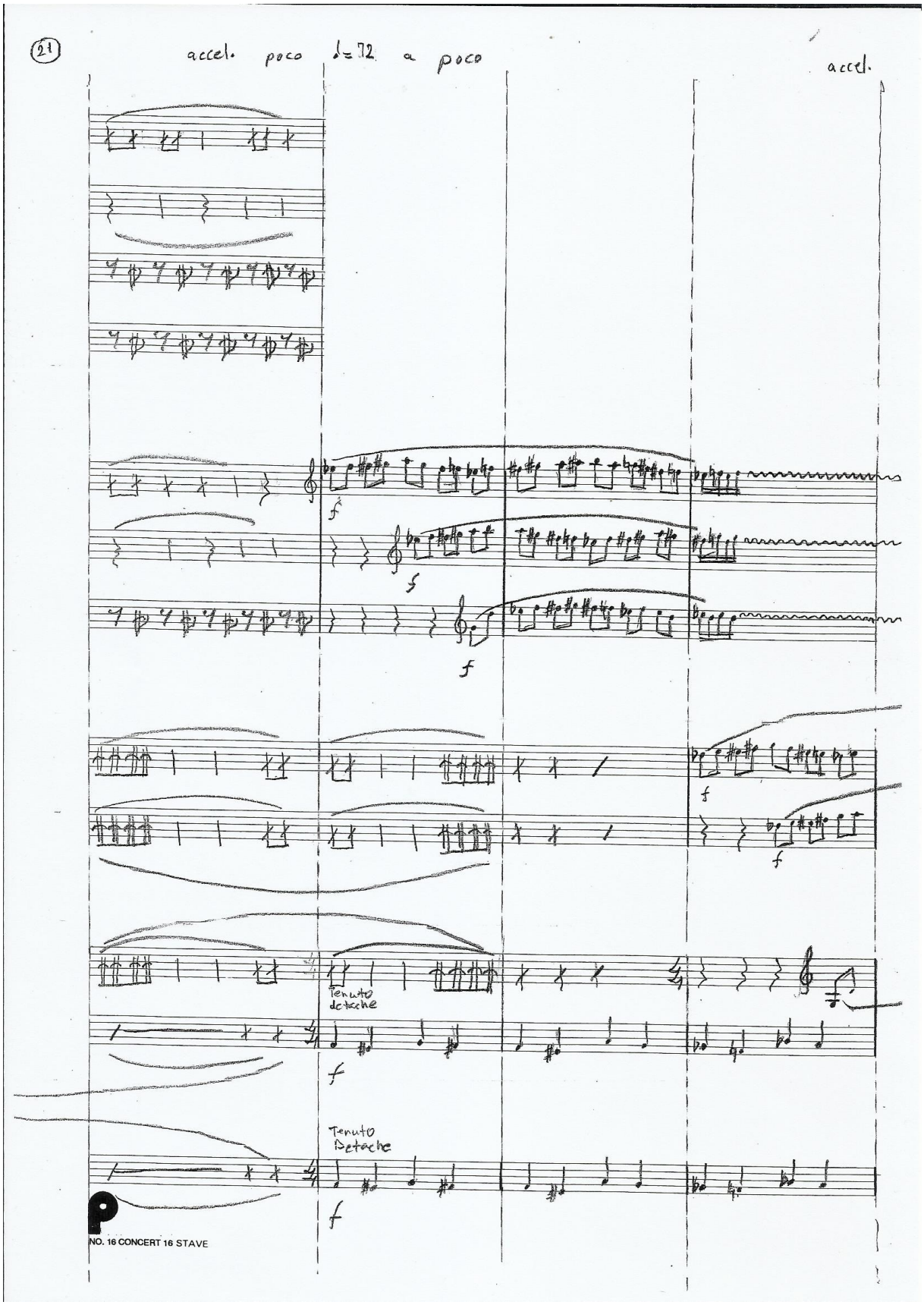


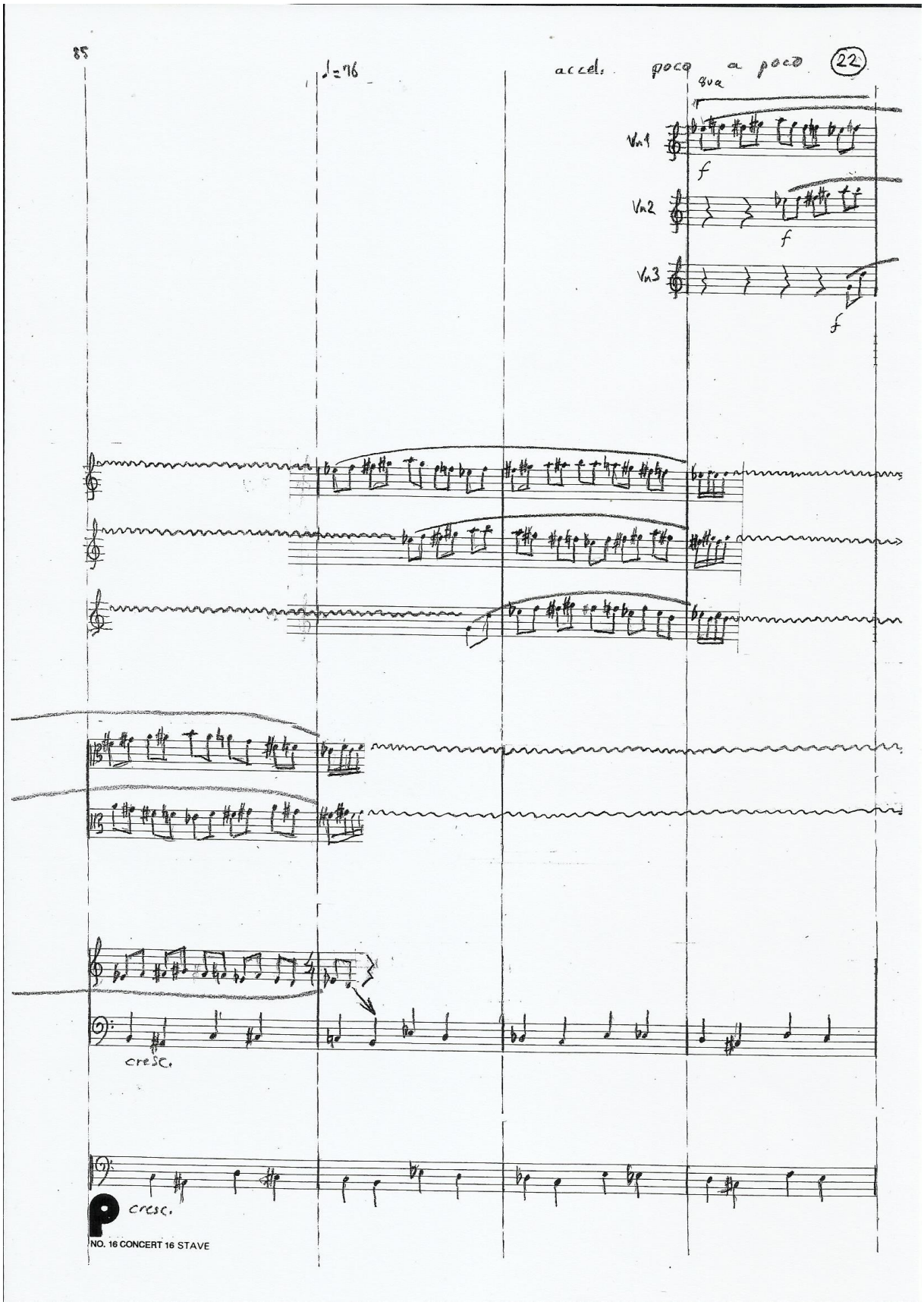

NO. 16 CONCERT 16 STAVE

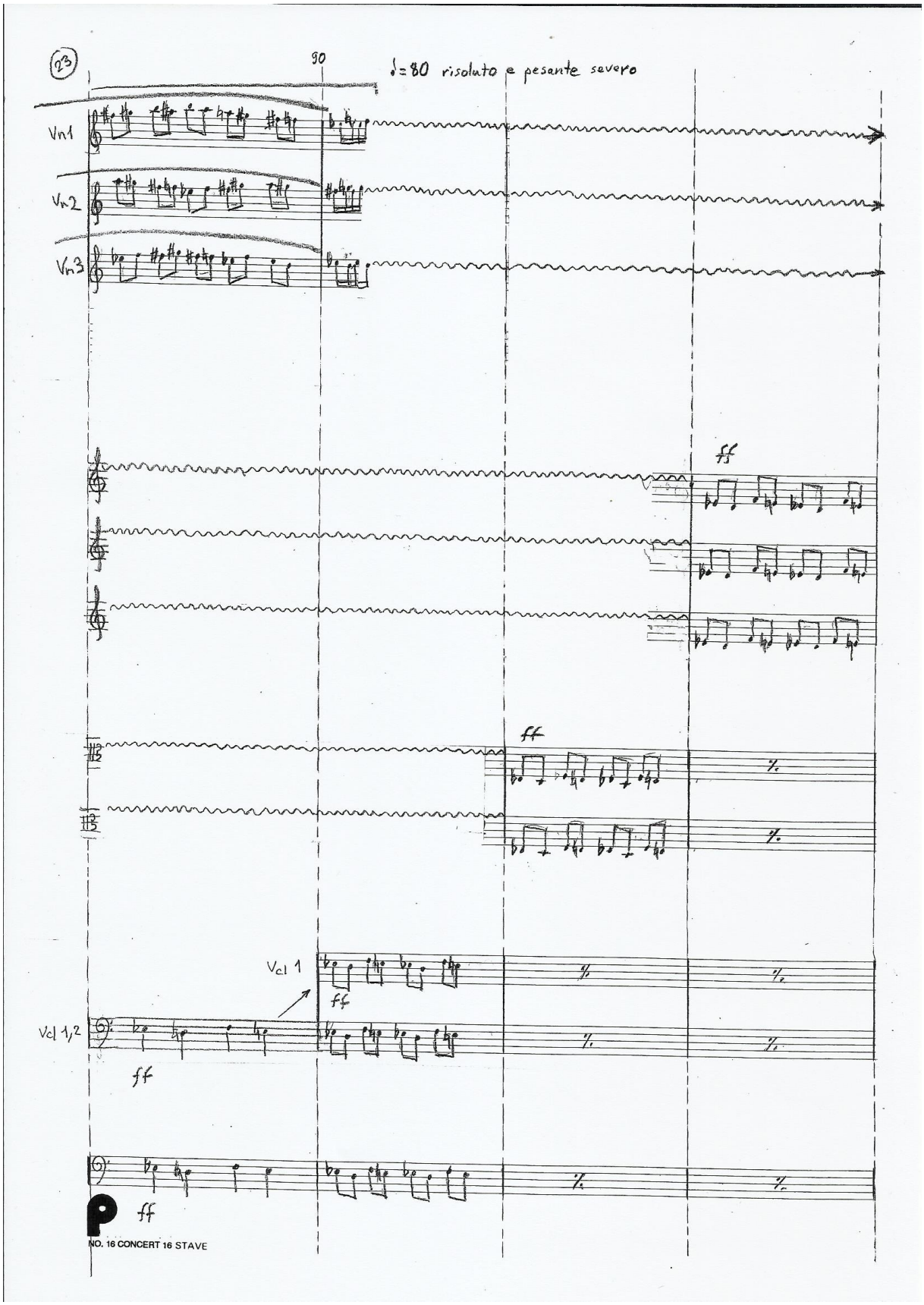

10
18
Vln1
Vln2
Vln3
Vln4
Vln5
Vln6
Vln7
ff
ff
ff
Vla 1,2
3
3
3
3
tenuto
detache
Vcl 1,2
ff
tenuto
detache
C.B.
ff
NO. 16 CONCERT 16 STAVE

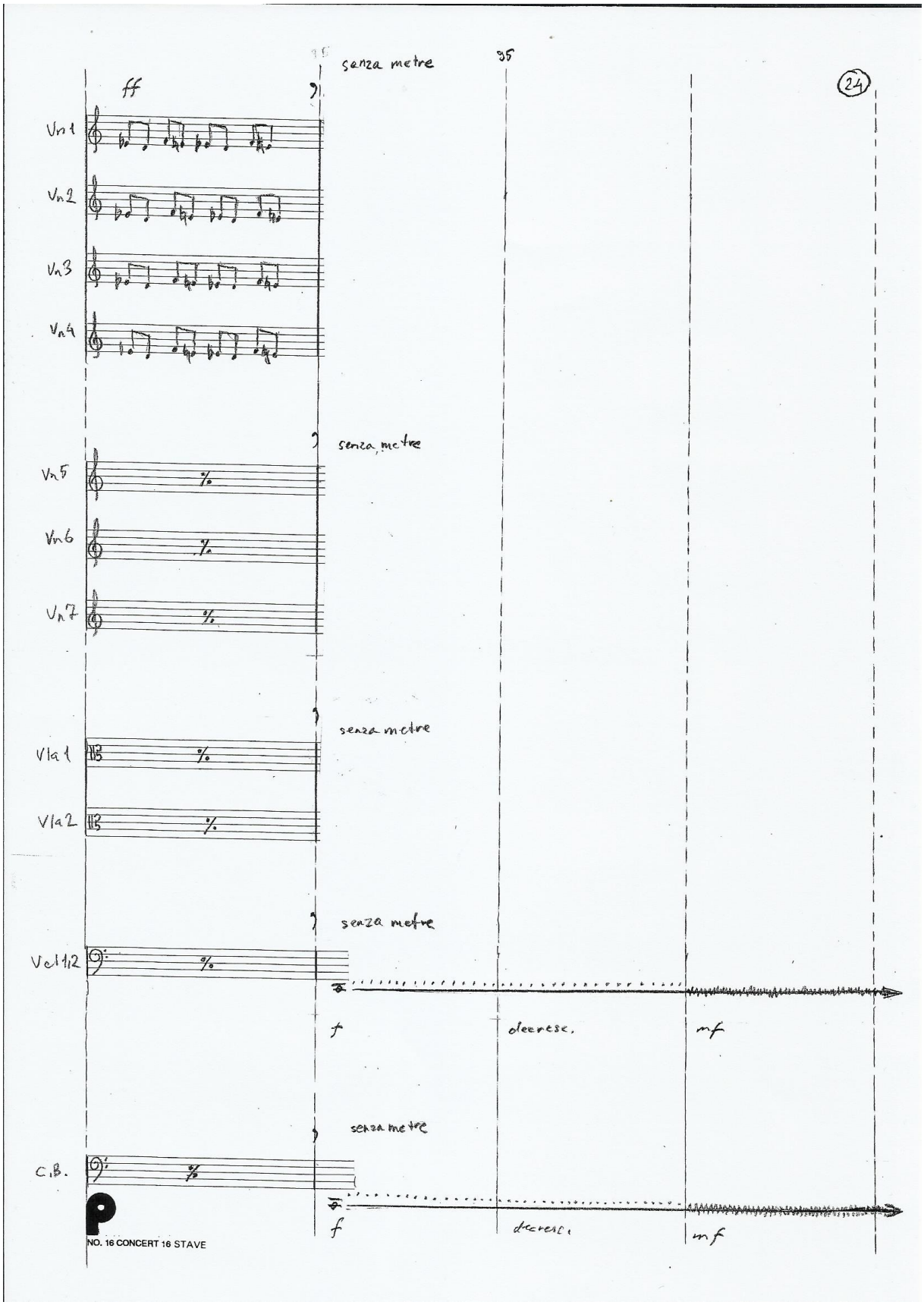

19
Adagietto ♩=66 gliss. doloroso con chiarezza
15
Vln1
Vln2
Vln3
Vln4
gliss. doloroso con chiarezza
Vln5
Vln6
Vln7
Vla1,2
subito silenzio
Vcl1,2
subito silenzio
C.B.
NO. 16 CONCERT 16 STAVE

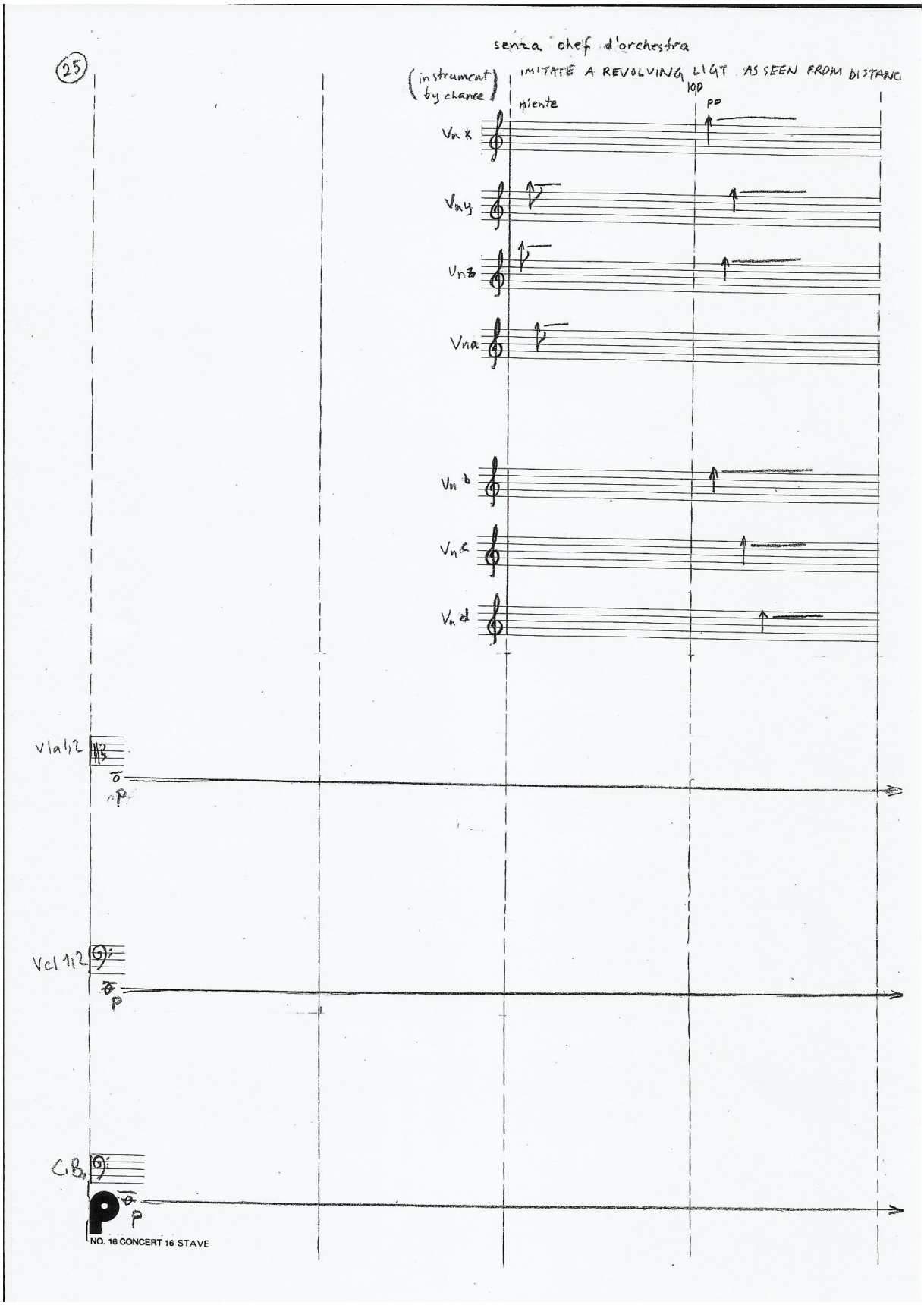

Larghetto ♩=80 a piacere brusco e con bravura
80
20
Vn 1
Vn 2
Vn 3
Vn 4
C-G
C-G
a piacere brusco e con bravura
Vn 5
Vn 6
Vn 7
C-G
a piacere brusco e con bravura
Vla 1
Vla 2
C-G
a piacere brusco e con bravura
Vcl 1
Vcl 2
C.B.
C-G

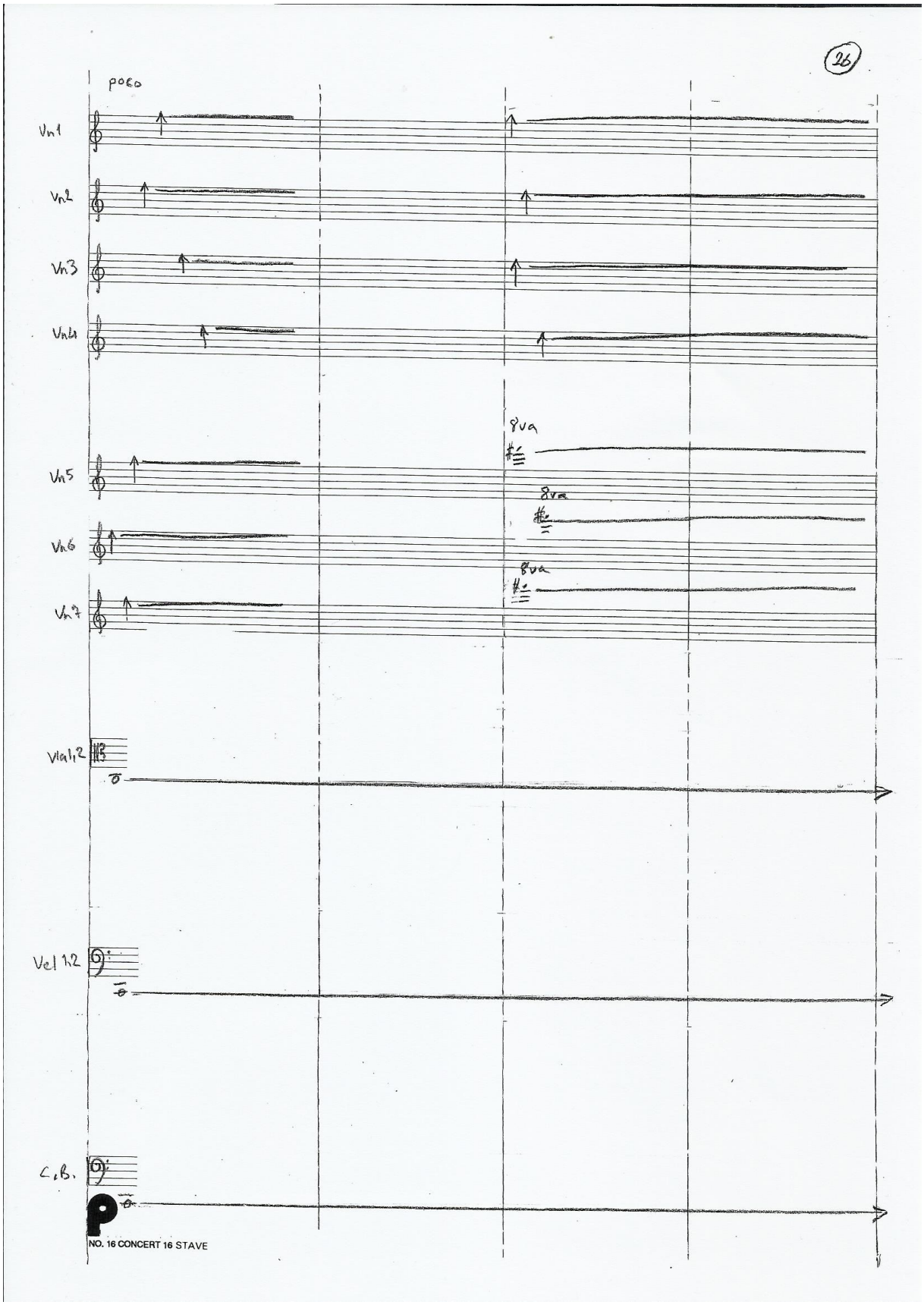

21
accel. poco ♩= 72 a poco
accel.
Tenuto detache
Tenuto Detache
NO. 16 CONCERT 16 STAVE

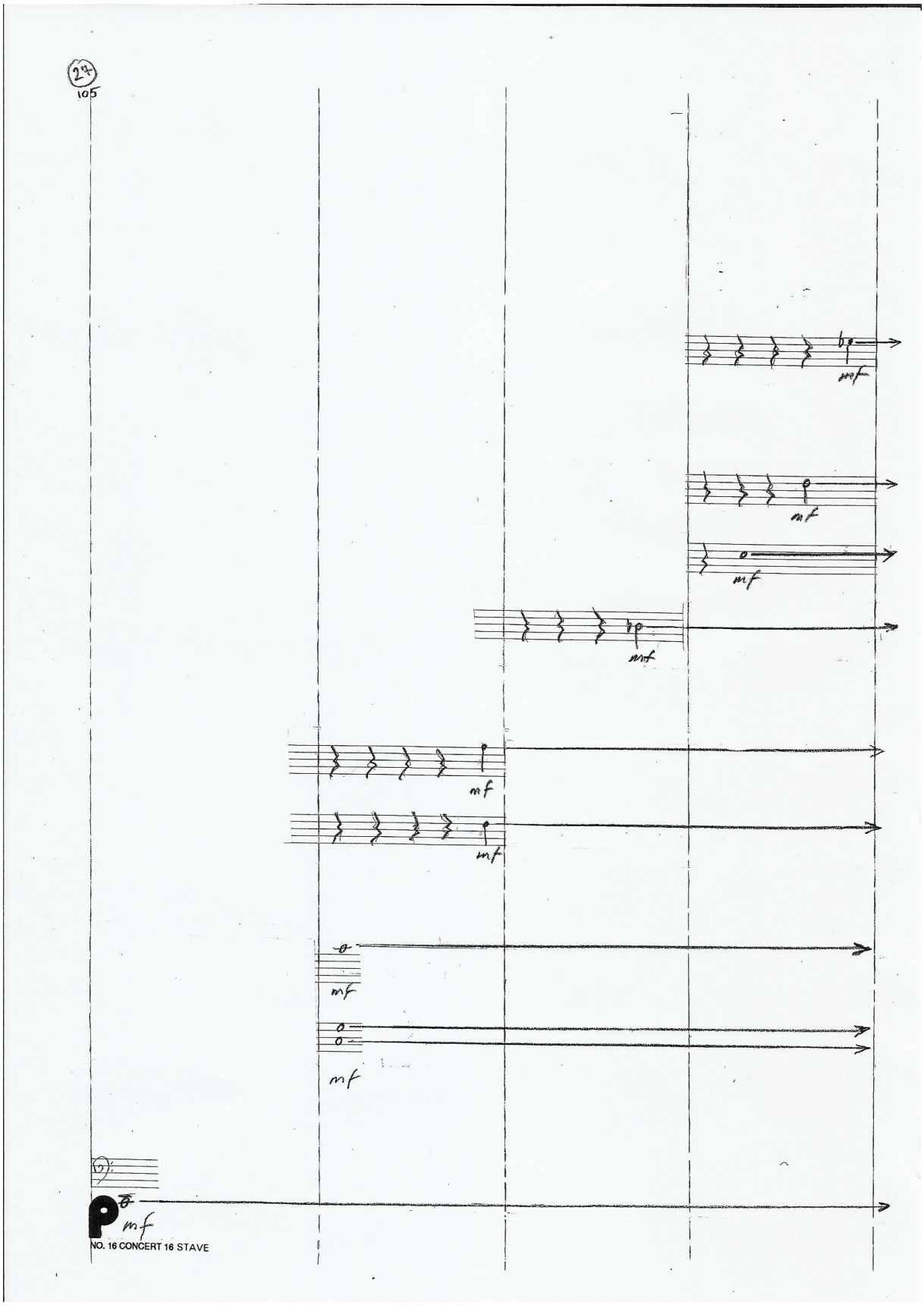

85
♩=76
accel. poco a poco
22
8va
Vn1
Vn2
Vn3
f
f
f
cresc.
cresc.
NO. 16 CONCERT 16 STAVE

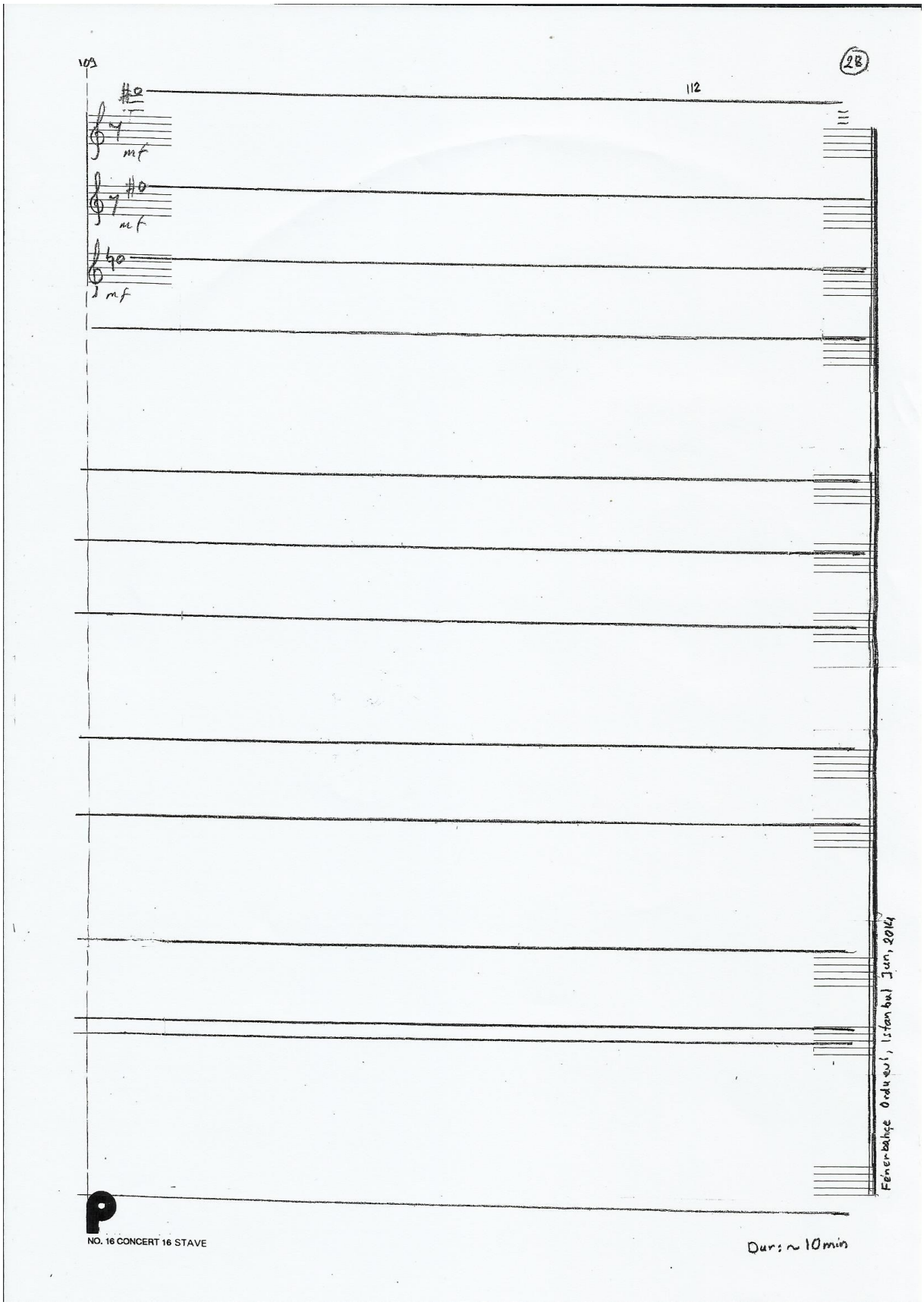

23
90
♩=80 risoluto e pesante severo
Vn1
Vn2
Vn3
ff
ff
Vcl 1
ff
Vcl 1/2
ff
ff
NO. 16 CONCERT 16 STAVE


senza metre
35
24
ff
Vn1
Vn2
Vn3
Vn4
senza metre
Vn5
Vn6
Vn7
senza metre
Vla1
Vla2
senza metre
Vcl1,2
f
decrese.
mf
senza metre
C.B.
f
decrese.
mf
NO. 16 CONCERT 16 STAVE


25
senza chef d'orchestra
(instrument by chance)
IMITATE A REVOLVING LIGHT AS SEEN FROM DISTANCE
niente
pp
Vn x
Vn y
Vn z
Vn a
Vn b
Vn c
Vn d
vla 1,2
Vcl 1,2
C.B.
NO. 16 CONCERT 16 STAVE


poco
Vn1
Vn2
Vn3
Vn4
8va
8va
8va
Vn5
Vn6
Vn7
Vla1,2
Vcl 1,2
C.B.


24
105
mf
mf
mf
mf
mf
mf
mf
mf
mf
NO. 16 CONCERT 16 STAVE

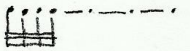

109
112
28
mf
mf
mf
Fenerbahçe Üniversitesi, İstanbul Jun, 2014
NO. 16 CONCERT 16 STAVE
Dur: ~10min

# Abbreviations and Symbols

# Abbreviations and Symbols

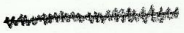
•———— note's duration

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

 reiterations of groups of notes

% repetition of the previous bar

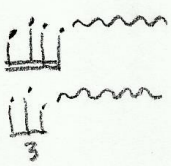
space rests as long as the duration of the space

 molto vibrato

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

+ sharpen a quarter tone

harmonic (octave)

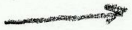



play the indicated group of notes legato
with the given note durations

instrument by chance

Limiting idea: IMITATE A REVOLVING LIGT 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.

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

Play between bridge and tailpiece (2 strings)

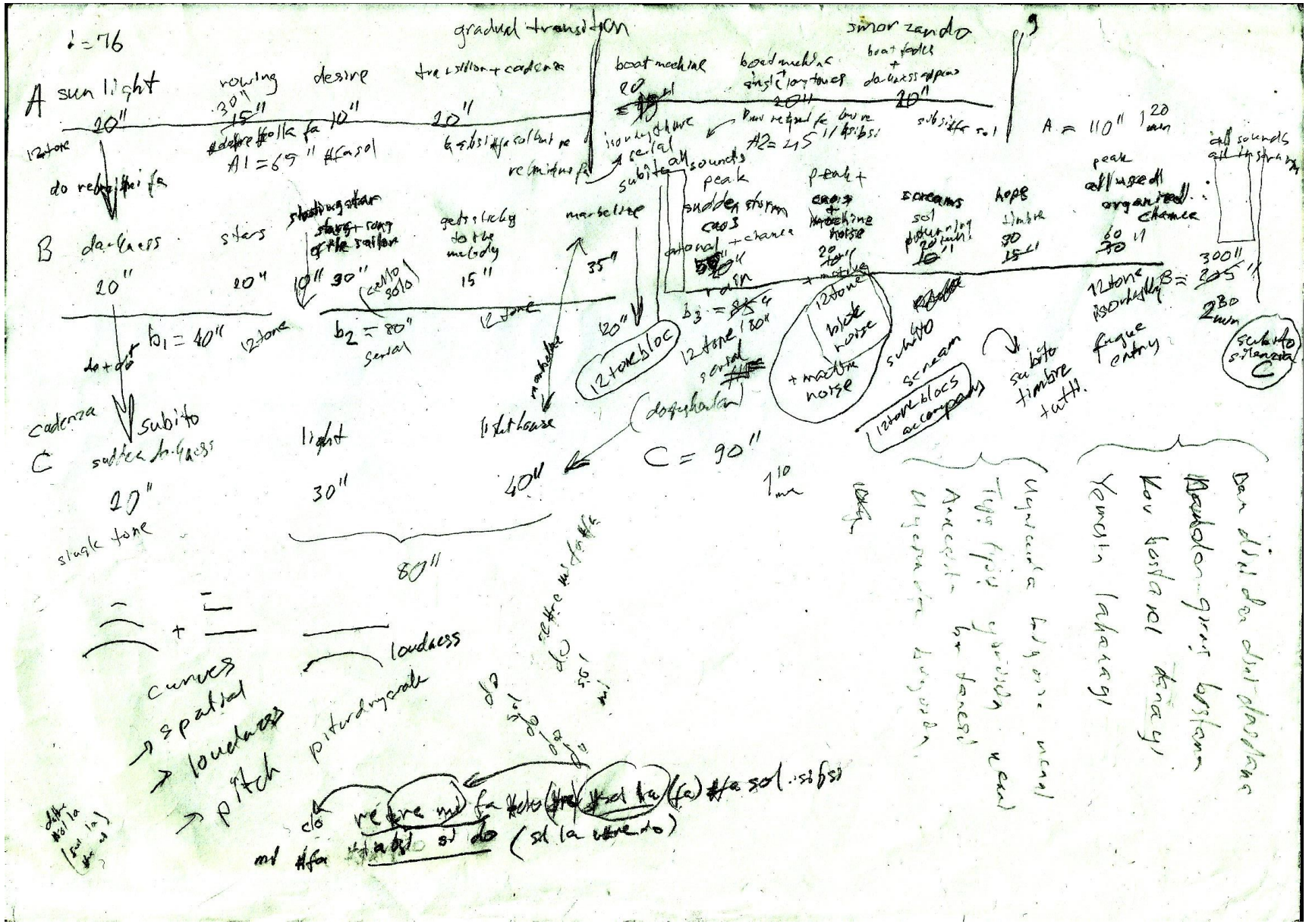
beat the upper sounding board with the finger tip

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 thee 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 a way.
Susurrante: in a whispering, murmuring tone.
Cantabile: in a singing style.
Narrante: a if telling a story.
Con sord: with sourdine.
Senza sord: without sourdine.
Sfumato: very lightly, ike 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, deicded style.
Pesante: heavy, ponderous; firm, vigorous.
Severo: strictly, with rrigid observance of tempo and expression marks.
Sans metre: with out meter and bars.
Instrument by chance: Limited alleatory of who is going to play.
Senza chef d'orchestra: without conductor directing.

# Sketches



♩ = 76
gradual transition
smorzando
A sun light
20"
12 tone
do re mi fa
rowing
30"
15"
desire
10"
A1 = 65"
transition + cadenza
20"
boat machine
20
boat machine
single long tones
20"
boat fades
+
darkness appears
20"
subito fa sol
A = 110" 1 20 min
B darkness
20"
stars
20"
shooting star
stars + song of the sailor
10" 30"
(cello solo)
gets sticky to the melody
15"
marbelize
35"
b1 = 40"
12 tone
b2 = 80"
serial
12 tone
marbelize
120"
12 tone bloc
b3 = 85"
12 tone serial
(do sy ha lan)
C = 90"
1 10 min
cadenza
C
subito
sudden darkness
20"
single tone
light
30"
lighthouse
40"
80"
serial
subito all sounds
peak
sudden storm
caos
atonal + chance
59"
rain
peak +
caos
+ machine noise
20"
+ motive
12 tone
black noise
+ machine noise
subito
scream
12 tone blocs accompany
subito
timbre
tutti
screams
sol
pounding
20 min
10"
hope
timbre
30
15"
peak
all used
organized
chance
60
30"
12 tone
isorhythmic
fugue
entry
all sounds
all instruments
B = 300"
205"
2 30 min
subito
silenzio
C
curves
spatial
loudness
pitch
pitch dynamic scale
loudness
do re mi fa sol la si do
(si la re do)
mi fa sol la si do
do re mi fa sol la (fa) fa sol si fa si
Dan dini dan dini dandana
Bandolon-grini bostana
Kov bostanol danayi
Yemesin lahanayi
Uyuyuda bugüne nenni
Tüp tüp yorulsun nenni
Ancak bir tanesi
Uyuyuda bugünün

# 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 percieving 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 seperate 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, may be, 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 Conservatoir 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 Darmstad 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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