

"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](mailto:arsaral(AATT)yahoo.com)

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 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 *

All Riza SARAL

To Veritas

Handwritten musical score for strings and woodwinds. The score is divided into three measures by vertical dashed lines. The first measure is marked *f* (forte), the second *f* *di satto* (fornando), and the third *mf* (mezzo-forte). The tempo is *Andante* with a metronome marking of ♩ = 80. The key signature has one flat (B-flat).

The instruments and their parts are:

- Vn 1-4 (Violins):** Play a rhythmic pattern of eighth notes in the first measure, then a triplet of eighth notes in the second measure, and a sustained note in the third measure.
- Vn 5-7 (Violas):** Similar to violins, but with a *disatto* (decrescendo) marking in the second measure.
- Vla 1 (Violin I):** Marked *f vib.* (forte vibrato) in the first measure, then rests in the second and third.
- Vla 2 (Violin II):** Rests in all three measures.
- Val 1,2 (Valves):** Play a rhythmic pattern of eighth notes in the first measure, then rests in the second and third.
- C.B. (Cello/Bass):** Play a rhythmic pattern of eighth notes in the first measure, then rests in the second and third.

Dynamic markings include *f*, *f di satto*, *mf*, and *f vib.*. The score includes various musical notations such as stems, beams, and slurs.

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.*

③

Handwritten musical score for a string ensemble. The score is divided into two systems by a vertical dashed line. The first system contains staves for Violins 1-3, Violins 4-7, Viola 1, Viola 2, Violoncello (C.B.), and Double Bass (D.B.). The second system contains staves for Violins 1-4, Violins 5-7, Viola 1, Viola 2, Violoncello (C.B.), and Double Bass (D.B.).

Violins 1-3: Treble clef, starting with a whole note, followed by quarter notes. A measure rest is present. A dynamic marking *f* and the instruction *allargando* are written above the staff. An arrow points from the *allargando* instruction to the start of the second system.

Violins 4-7: Measure rests in both systems.

Viola 1: Treble clef, measure rests in both systems. In the second system, it is labeled *Vla 1, 2* and has a dynamic marking *f* above it.

Viola 2: Treble clef, measure rests in both systems.

Violoncello (C.B.): Bass clef, measure rests in both systems. The instruction *arco* is written below the staff.

Double Bass (D.B.): Bass clef, measure rests in both systems.

At the bottom left, there is a logo with the letter 'P' and the text "NO. 16 CONCERT 16 STAVE".

a Tempo

15 martellato

rall.

4

Violin 1-4 staves (Vn 1-4) with musical notation and dynamic markings.

Violin 5-7 staves (Vn 5-7) with musical notation and dynamic markings.

Viola 1-2 staves (Vla 1-2) with musical notation and dynamic markings.

Violoncello 1-2 staves (Vcl 1-2) with musical notation and dynamic markings.

Double Bass (C.B.) staff with musical notation and dynamic markings.



Lusinghiero

6

Vn1

mf

H

8va

mf

Vn5

mf

Vn7

mf

Vla1

mf

Vla2

mf

Vcl 1,2

mp

accel.

C.B.

mf

Handwritten musical score for seven violins (Vn1-Vn7). The notation includes treble clefs, stems, beams, and various dynamic markings such as *f*, *mf*, and *ff*. There are also handwritten annotations including 'H' and 'N' with arrows pointing to specific notes or measures. The score is divided into three measures by vertical dashed lines.

Handwritten musical score for Violins 1 and 2 (Vla 1,2). The notation includes a treble clef, stems, beams, and a dynamic marking of *mp*. The score is divided into three measures by vertical dashed lines.

Handwritten musical score for Violins 1 and 2 (Vcl 1,2). The notation includes a treble clef, stems, beams, and a dynamic marking of *mp*. The score is divided into three measures by vertical dashed lines.

Handwritten musical score for Cello and Bass (C.B.). The notation includes a bass clef, stems, beams, and a dynamic marking of *mf*. The score is divided into three measures by vertical dashed lines.

Handwritten musical score for a concert, featuring staves for Violins (Vn 4, 5, 6, 7), Violas (Vla 1, 2), Violas (Vcl 1, 2), and Cello/Bass (C.B.).

Violin Section:

- Vn 4:** Starts with *rallentato* and *ff*. A diagonal line indicates a change in dynamics or articulation.
- Vn 5:** Starts with *ff*. A diagonal line indicates a change in dynamics or articulation.
- Vn 6:** Starts with *ff*. A diagonal line indicates a change in dynamics or articulation.
- Vn 7:** Starts with *ff*. A diagonal line indicates a change in dynamics or articulation.
- Vn 3:** Starts with *ff*. A diagonal line indicates a change in dynamics or articulation.
- Vn 5 (second):** Starts with *f*. A diagonal line indicates a change in dynamics or articulation.

Viola Section:

- Vla 1:** Starts with *rallentato*, *vib.*, and *mf*. A diagonal line indicates a change in dynamics or articulation.
- Vla 2:** Starts with *mf*. A diagonal line indicates a change in dynamics or articulation.

Violoncello Section:

- Vcl 1:** Starts with *rallentato*, *vib.*, and *mf*. A diagonal line indicates a change in dynamics or articulation.
- Vcl 2:** Starts with *mf*. A diagonal line indicates a change in dynamics or articulation.

Cello/Bass (C.B.): Starts with *rallentato* and *f*. A diagonal line indicates a change in dynamics or articulation.

Performance Markings:

- rallentato* (written at the beginning and in the middle section).
- ff* (fortissimo) and *f* (forte) dynamic markings.
- molto vib.* (molto vibrato) markings.
- vib.* (vibrato) markings.
- non vib.* (non vibrato) markings.
- Dal Segno f. 8* (written at the top right).
- Rehearsal marks: 30, 9, and 8.

Page Information:

NO. 16 CONCERT 16 STAVE

⑨ *Larghetto* ♩ = 60

35

Violin 1 and Violin 2 staves. Measure 35: Both violins play a half note G2 (one ledger line below the staff) with a piano (p) dynamic. Measure 36: Both violins play a half note G2 with a piano (p) dynamic. The staves are connected by a brace on the left.

CB

P
mp
NO. 16 CONCERT 16 STAVE

In distanza e susurrante

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

Vla2

mp

Vla1

p

Vla2

mp

Vcl1

Vcl2

molto vib

P
mf

mp

11

Vln1

8va
gliss.

mf

Cantabile $\text{♩} = 72$
Narrante

Vcl1
molto vib.

mp

Vcl2
mp

Cantabile $\text{♩} = 72$
Narrante

mf

Vcl2

C.B.

mp

C.B.

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

C.B.

13

50

Handwritten musical score for measures 50-53. The score includes staves for Violins 1-7, Violas 1-2, Violoncello 1, and Violoncello 2. The notation is in treble clef with a key signature of one flat (B-flat). The music features sustained notes with accents and dynamic markings such as *pp* and *mp*. The woodwind parts (Vcl1, Vcl2, C.B.) are mostly silent, with some notes in measure 51.

P molto vib.

Handwritten musical notation for Violins 1-4. Vn1 has a whole note with a tremolo. Vn2 has a half note with a tremolo. Vn3 and Vn4 have eighth notes with accents.

P molto vib.

Handwritten musical notation for Violins 5-7. Vn5 has a half note with a tremolo. Vn6 and Vn7 have eighth notes with accents.

P molto vib.

Handwritten musical notation for Violas 1 and 2. Vla1 and Vla2 have whole notes with tremolos.

Handwritten musical notation for Violin 1. It features a melodic line with a slur and a *molto vib.* marking.

Handwritten musical notation for Violin 2. It features a whole note with a tremolo and a *p* marking.

molto vib.

Handwritten musical notation for Cello and Bass. It features a whole note with a tremolo and a *p* marking.

P

15

poco più mosso $\text{♩} = 76$

Vn1

Vn2

Vn3

Vn4

Vn5

Vn6

Vn7

Vla1

Vla2

Vcl1

Vcl2

C.B.

senza sord.
sul tasto

60

f

Vn1

Vn2

Vn3

Vn4

senza sord.
sul tasto

mf

Vn5

Vn6

Vn7

senza sord.
sul tasto

mf

Vla1

Vla2

Vcl1,2

ff

senza sord.

ff

f

Vln1

Vln2

Vln3

Vln4

f

Vln5

Vln6

Vln7

f

Vla1

Vla2

Vcll,2

f

C.B

NO. 16 CONCERT 16 STAVE

17

65

Violin 1 (Vln 1) *ff*

Violin 2 (Vln 2) *ff*

Violin 3 (Vln 3) *ff*

Violin 4 (Vln 4) *ff*

Violin 5 (Vln 5) *ff*

Violin 6 (Vln 6) *ff*

Violin 7 (Vln 7) *ff*

Viola 1, 2 (Vla 1, 2) *f*

C.B. (Cello/Bass)

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19

Adagietto ♩ = 66 gliss. doloroso con chiarezza

Vln1

Vln2

Vln3

Vln4

gliss. doloroso con chiarezza

Vln5

Vln6

Vln7

Vla12

subito silenzio

Vcl12

subito silenzio

C.B.

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

Handwritten musical notation for Violins 1-7 (Vn1-Vn7). The notation is in treble clef and shows long, sustained notes with various accidentals (sharps and naturals) and dynamic markings (f, mf).

Handwritten musical notation for Violins 1-4 (Vn1-Vn4). The notation is in treble clef and shows rhythmic patterns with stems and flags. A circled number '20' is written in the top right corner. The text 'a piacere brusco e con bravura' is written below the staves.

a piacere brusco e con bravura

Handwritten musical notation for Violins 5-7 (Vn5-Vn7). The notation is in treble clef and shows rhythmic patterns with stems and flags. The text 'a piacere brusco e con bravura' is written above the staves.

a piacere brusco e con bravura

Handwritten musical notation for Violas 1 and 2 (Vla1, Vla2). The notation is in alto clef and shows rhythmic patterns with stems and flags. The text 'a piacere brusco e con bravura' is written above the staves.

a piacere brusco e con bravura

Handwritten musical notation for Violoncello 1 (Vcl1). The notation is in bass clef and shows rhythmic patterns with stems and flags. The text 'a piacere brusco e con bravura' is written above the staff.

Handwritten musical notation for Violoncello 2 (Vcl2). The notation is in bass clef and shows rhythmic patterns with stems and flags. The text 'a piacere brusco e con bravura' is written above the staff.

Handwritten musical notation for Contrabasso (C.B.). The notation is in bass clef and shows rhythmic patterns with stems and flags. The text 'a piacere brusco e con bravura' is written above the staff.



21

accel. poco $\text{♩} = 72$ a poco

accel.

Handwritten musical score for a 16-stave instrument, likely a guitar. The score is divided into three measures by vertical bar lines. The first measure contains rhythmic notation with stems and flags. The second measure contains melodic lines in treble clef with a forte (f) dynamic marking. The third measure contains melodic lines in bass clef with a forte (f) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tenuto
detache

Tenuto
Detache

f

f

f

f

$\text{♩} = 76$

accel: poco a poco ^{8va} (22)

Vn1 *f*

Vn2 *f*

Vn3 *f*

cresc.

cresc.

23

90

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

Violin 1 (Vn1) staff: $\text{♩} = 80$ risoluto e pesante severo

Violin 2 (Vn2) staff

Violin 3 (Vn3) staff

Viola 1 (Vcl 1) staff: ff

Viola 2 (Vcl 2) staff: ff

Violin 1 and 2 (Vcl 1,2) staff: ff

Violin 1 and 2 (Vcl 1,2) staff: ff

Violin 1 and 2 (Vcl 1,2) staff: 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
decrease
mf
f
decrease
mf

(24)

25

senza chef d'orchestra

(instrument by chance) Imitate a revolving light as seen from distance

Violin staves (Vn. I, Vn. II, Vn. III, Vn. IV, Vn. V, Vn. VI, Vn. VII, Vn. VIII) with dynamic markings *pp* and *ppp*.

Vla 1/2 staff with dynamic marking *pp*.

Vcl 1/2 staff with dynamic marking *pp*.

CB (Cello/Bass) staff with dynamic marking *pp*.

po eo

Vn1

Vn2

Vn3

Vn4

Vn5

Vn6

Vn7

Vla 1/2

Vcl 1/2

C.B.

8va

8va

8va

NO. 16 CONCERT 16 STAVE

Handwritten musical score for 16 staves, organized into three systems. The first system (staves 1-4) shows rhythmic patterns of eighth notes with accents, marked *mf*. The second system (staves 5-8) shows a similar pattern on staves 5-6, and rests on staves 7-8, all marked *mf*. The third system (staves 9-12) shows a pattern on staves 9-10, and rests on staves 11-12, all marked *mf*. The notation includes stems, beams, and accents.

103

112

28

#0
 mf

#0
 mf

#0
 mf

Fenerbahçe Orduculu, İstanbul Jun, 2014

Abbreviations and Symbols

Abbreviations and Symbols

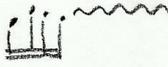
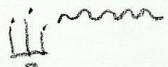
- ————— note's duration
- rapid, aperiodic reiterations of a note
-  reiterations of groups of notes
- % repetition of the previous bar
- space rests as long as the duration of the space

 molto vibrato

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

† sharpen a quarter tone

 harmonic (overtone)



3 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.

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 the end of its time.
Grand-detache: a whole stroke of bow to each note.
Lusinghiero: coaxingly, caressingly, seductively.
Hauptstimme: principal voice.
Nebestimme: 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 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.

He writes blogs at:

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