

THE BROKEN OLIVE BRANCH

For Classical Guitar and Violoncello

by

Ali Riza SARAL

To Francesco Diodovich
and Giovanna Buccarella

Aug 2016

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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

In early June 2016, I was approached by Francesco Diodovich from Conservatory of Bari, Puglia, in southern Italy to write a Cello-guitar sonata.

Immediately, I imagined I should writesomething about olive trees. I have always regretted the primitive harvest technique of some villagers who hit with sticks and even throw stones to collect fruits from the trees. It facilitates to collect the fruit but hurts the trees also. My piece is based on this dilemma.

My piece is composed of four movements:

1. movement: the sea of olive trees,
2. movement: an Aegean folk song,
3. movement: the cruel harvest,
4. movement: the sea of trees after the harvest.

It is 2016, the 21st century and still the humanity tries to solve its conflicts using brute force.

Inevitably, United Nations puts its servants, ladies and gentlemen, into the harms way. Many a mother stands still at the head of her beloved.

This piece is initially inspired as a cello-guitar sonata by Francesco Diodovich and Giovanna Buccarella and it is dedicated to them to perform.

But this piece is also dedicated to lives lost in United Nations missions whose agony inspired its tunes con tristezzo.

INTRODUCTION

The Broken Olive Branch is a Sonata for Violoncello and Classical Guitar. It is approx. 15 minutes long.

It is inspired by the cruel harvest techniques of some villagers.

It is composed of four movements. The titles of them are:

1. The Sea of Olive Trees.
2. Aegean folk song
3. Cruel Harvest
4. Olive trees sea after the harvest

The piece is composed by Ali Riza SARAL in June-July 2016 on the request of Francesco Diodovich from Conservatory of Bari, Puglia, in southern Italy.

This is a strongly symbolic work, beginning with the sudden shouting of the August insects (Cicadidae) to the half cadenza ending of the piece with the abstract question of 'Why?'.

ANALYSIS

The Broken Olive Branch is a Sonata for Violoncello and Classical Guitar. It is composed of 4 movements.

1. The Sea of Olive Trees.
2. Aegean folk song
3. Cruel Harvest
4. Olive trees sea after the harvest

The first movement is almost a Sonata Allegro. The tonalities seem to be e minor for A and B minor for B but they are not very clearly declared. There is a surprise B major coda similar to August insects suddenly beginning to sing in the olive tree fields. The development introduces a folk song like dance tune as a surprise. Development is done at each step similar to folk dances where each individual dancer takes its turn and displays its skills. Returning transition is the surprising August insects again. A recaps as a surprise. B recaps from e minor and final coda is the sudden silence of August insects.

The second movement is written similar to an Aegean folk song which displays 'bravura' of the dancer. It has an A B A song form.

The third movement has a RONDO like form A B A C A B A. It reflects the struggle of villagers in the harvest.

The last movement is almost like a fugue. It applies the basic principles of a fugue, like stretto, answering subject, accompany etc. It sounds like tonal but it lacks a strong tonal center except the few notes at the beginning. It ends with the tonal center of the first measure but this measure is a dominant 9th chord so it ends with a question.

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 25 works of music approx. 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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SCORE

The Broken Olive Branch

I - The Sea of Olive Trees

Ali Riza SARAL

Allegro ♩ = 120

Classical Guitar

Violoncello

mf

mf

Detailed description: This block contains the first three measures of the piece. The Classical Guitar part (top staff) is in 3/4 time and features a melodic line with eighth-note triplets. The Violoncello part (bottom staff) provides a harmonic accompaniment with quarter notes. Both parts are marked with a dynamic of *mf*.

Guit.

Vc.

mf

Detailed description: This block contains measures 4 to 6. The Guitar part continues with eighth-note triplets. The Violoncello part has a more active bass line with eighth notes. The dynamic remains *mf*.

Guit.

Vc.

mf

Detailed description: This block contains measures 7 to 9. The Guitar part features a mix of eighth-note triplets and eighth notes. The Violoncello part continues with a steady bass line. The dynamic is *mf*.

Guit.

Vc.

mf

Detailed description: This block contains measures 10 and 11. The Guitar part has a brief rest in measure 10 before resuming with eighth-note triplets. The Violoncello part has a more complex bass line with some accidentals. The dynamic is *mf*.

Guit.

Vc.

mf *mp*

mf *mp*

Detailed description: This block contains measures 12 to 14. The Guitar part features eighth-note triplets and eighth notes, with a dynamic change to *mp* in measure 14. The Violoncello part has a long, sustained note in measure 12, followed by a more active bass line. The dynamic for the Violoncello is *mf* in measure 12 and *mp* in measure 14.

22

Guit. *mf*

Vc. *mf*

25

Guit.

Vc.

28

Guit. *mf* *mp* *f*

Vc. *mf* *mp*

$\text{♩} = 120$

32

Guit.

Vc. *mf*

41

Guit. *mf* *p*

Vc. *mf*

46
Guit. *f*
Vc.

51
Guit. *f*
Vc.

54
Guit. *f*
Vc. *f*

56
Guit. *f*
Vc. *ff*

58
Guit. *f*
Vc.

63
Guit.
Vc. *mf*

67
Guit. *mf*
Vc.

71
Guit. *f* *mf*
Vc.

75
Guit. *f* *mf*
Vc. *f* *mf*

79
Guit. *f*
Vc. *f*

83
Guit. *mp*
Vc. *f*

87
Guit. *m*
Vc.

91

Guit. *f*

Vc. *f*

93

Guit. *f*

Vc. *f*

95

Guit. *f*

Vc. *f* *mf*

1st movmnt

97

Guit. *mf*

Vc. *mf*

101

Guit. *mf*

Vc. *mf*

105

Guit. *mf*

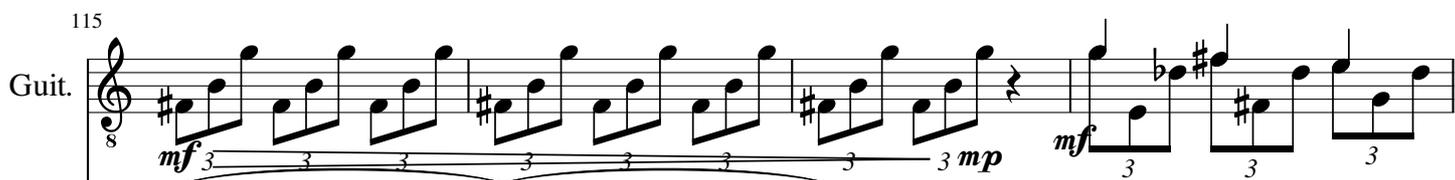
Vc. *mf*

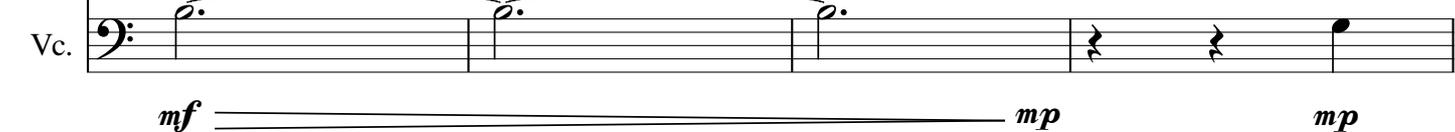
109

Guit. 

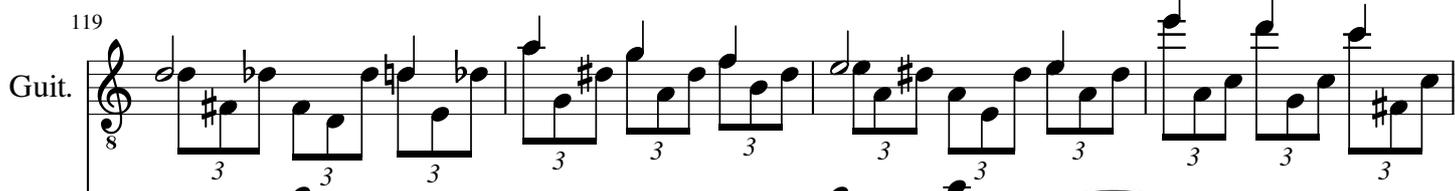
Vc. 

115

Guit. 

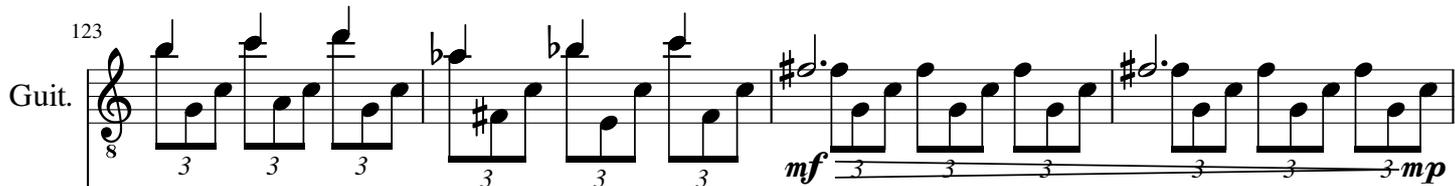
Vc. 

119

Guit. 

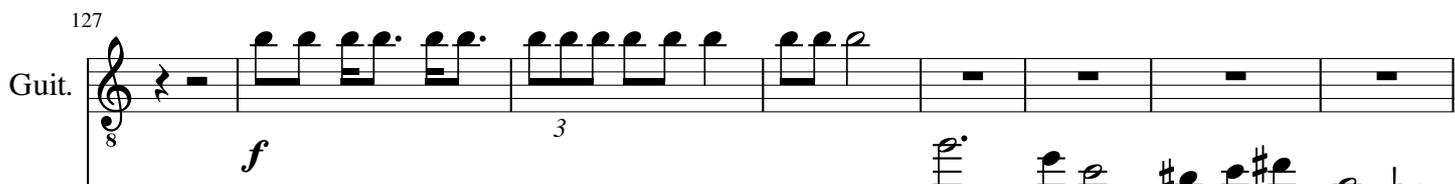
Vc. 

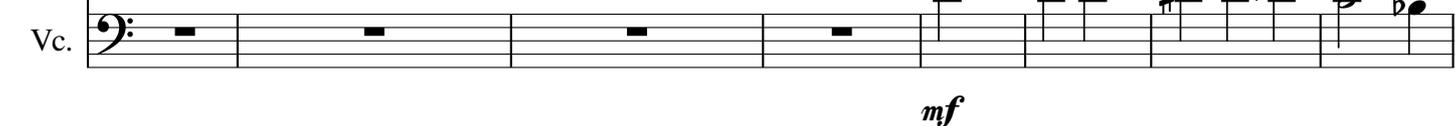
123

Guit. 

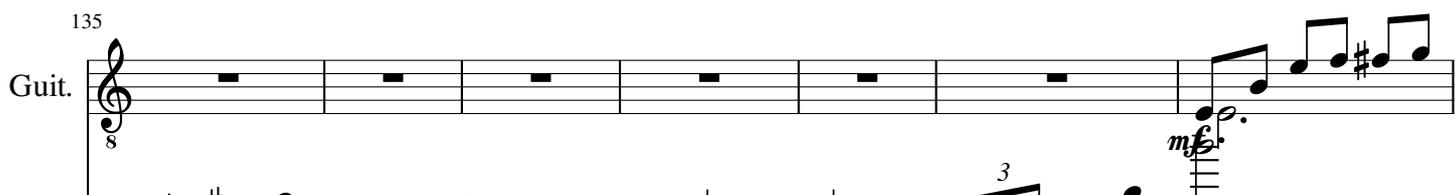
Vc. 

127

Guit. 

Vc. 

135

Guit. 

Vc. 

142

Guit. *s*

Vc.

147

Guit. *s*

Vc.

ff

3 3 3

151

Guit. *s*

Vc.

ff

3 3 3

153

Guit. *s*

Vc.

3 3 3 3 3 3

Duration = 4 min.

The Broken Olive Branch

II - Aegean Folk Song

Ali Riza SARAL

Lento ♩ = 52

Classical Guitar

Violoncello

mf

mf

Moderato ♩ = 108

Guit.

Vc.

mf

f

Lento ♩ = 60

Guit.

Vc.

mf

rall.

♩ = 72

♩ = 80

♩ = 66

Guit.

Vc.

mf

f

rall.

Moderato ♩ = 108

Guit.

Vc.

mf

21

Guit. 8

Vc.

24

Guit. 8

Vc.

$\text{♩} = 112$

mp

f

27

Guit. 8

Vc.

ff

30

Guit. 8

Vc.

Lento $\text{♩} = 52$

mf

Moderato $\text{♩} = 108$

33

Guit. 8

Vc.

mf

f

ff

37

Guit. 8

Vc.

39 $\text{♩} = 52$ $\text{♩} = 108$

Guit. mf

Vc. f

42

Guit.

Vc. f

44 **Lento** $\text{♩} = 56$

Guit. mf

Vc. mf

Andante $\text{♩} = 92$

47

Guit.

Vc. ff

52

Guit. mf

Vc. f

55

Guit.

Vc.

57

Guit. *s*

Vc.

59

Guit. *s*

Vc.

61

Guit. *s*

Vc. *mf*

63

Guit. *s*

Vc. *mp*

Duration 3 min 20 sec

The Broken Olive Branch

III - The Cruel Harvest

Ali Riza SARAL

Allegro ♩ = 120

Classical Guitar

Violoncello

6

Guit.

Vc.

12

Guit.

Vc.

18

Guit.

Vc.

♩ = 108 ♩ = 96

23

Guit.

Vc.

ff

27

Guit. $\frac{8}{8}$

Vc.

31

Guit. $\frac{8}{8}$

$\text{♩} = 120$

Vc.

36

Guit. $\frac{8}{8}$

Vc.

42

Guit. $\frac{8}{8}$

Vc.

47

Guit. $\frac{8}{8}$

Vc.

52

Guit. $\frac{8}{8}$

Vc.

♩ = 108

58

Guit. *mf*

Vc. *pp* *mp* *pp* *mp* *pp*

harmonic

68

Guit. *mp* *mp* *mp* *pp* *mp* *p*

Vc. *mp* *mp* *mp* *pp* *mp* *p*

con sordino

77

Guit. *p* *pp*

Vc. *p* *pp*

♩ = 120

88

Guit. *pizz* *pizz*

Vc. *mf* *mf*

98

Guit. *arco* *p*

Vc. *mf*

104

Guit. *arco* *p*

Vc. *mf*

110

Guit. 

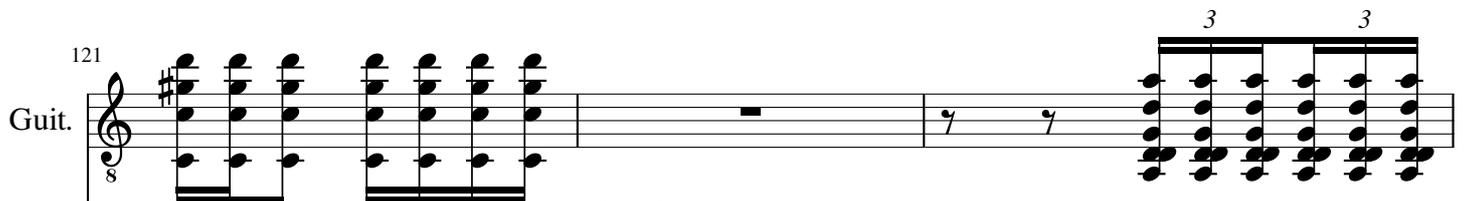
Vc. 

116

Guit. 

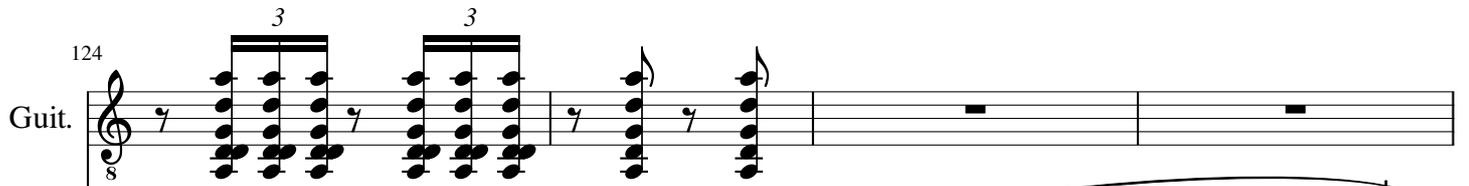
Vc. 

121

Guit. 

Vc. 

124

Guit. 

Vc. 

128

Guit. 

Vc. 

131

Guit. 

Vc. 

135

Guit. *s*

Vc.

3 3

138

Guit. *s*

Vc.

3 3 3 3

v 3 v 3

140

Guit. *s*

Vc.

arco *p*

mf

144

Guit. *s*

Vc.

pizz

mf

151

Guit. *s*

Vc.

arco *p*

mf

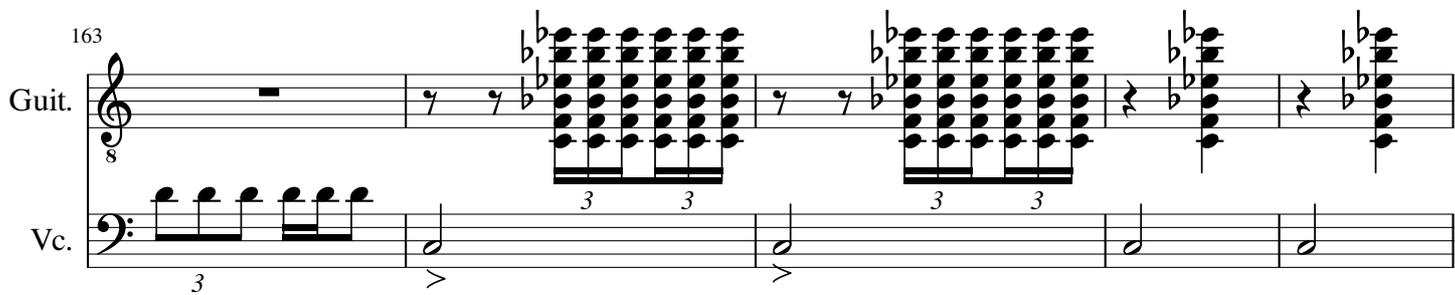
158

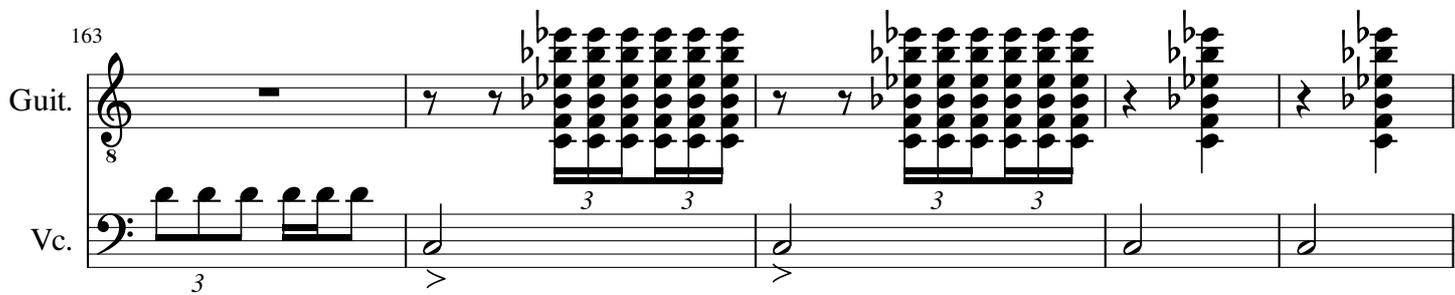
Guit. *s*

Vc.

mf

163

Guit.  *8*

Vc.  *3*

Detailed description: This system covers measures 163-167. The guitar part (treble clef, 8th fret) begins with a whole rest in measure 163. In measure 164, it plays two eighth notes with grace notes, followed by two measures of triplets of eighth notes. Measures 166 and 167 continue with similar triplet patterns. The violoncello part (bass clef) starts with a triplet of eighth notes in measure 163, followed by a half note in measure 164, and then a series of half notes in measures 165-167. Accents (>) are placed under the first notes of measures 164 and 165.

168

Guit.  *8*

Vc.  *pizz*

Detailed description: This system covers measures 168-174. The guitar part (treble clef, 8th fret) features a series of chords, each with a grace note. The dynamics are marked *p* in measures 168, 169, 170, 171, and 174. The violoncello part (bass clef) begins with a half note marked *pizz* and *mf* in measure 168, followed by a series of half notes in measures 169-174. A fermata is placed over the final half note in measure 174.

175

Guit.  *8*

Vc. 

Detailed description: This system covers measures 175-179. The guitar part (treble clef, 8th fret) continues with chords and grace notes in measures 175-178, ending with a whole rest in measure 179. The violoncello part (bass clef) continues with half notes in measures 175-178, ending with a half note marked with a fermata in measure 179.

The Broken Olive Branch

IV - The Sea of Olive Trees after Harvest

Ali Riza SARAL

Classical Guitar

Violoncello

$\text{♩} = 120$

8

3

3

Guit.

Vc.

8

3

3

Guit.

Vc.

8

3

3

Guit.

Vc.

8

3

3

3

Guit.

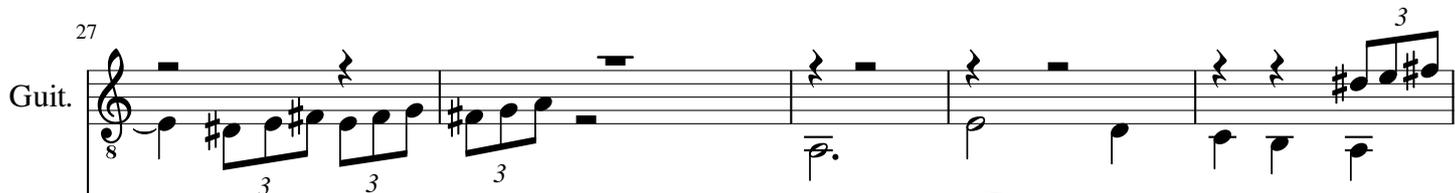
Vc.

8

3

3

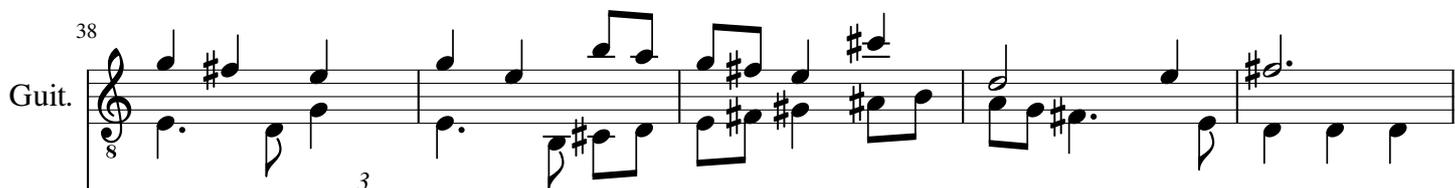
27

Guit. 
 Vc. 

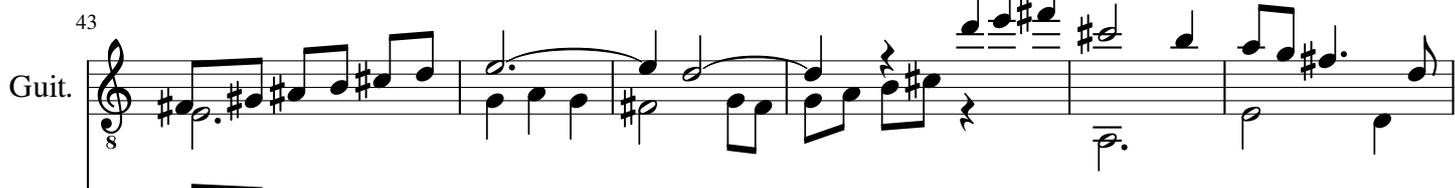
32

Guit. 
 Vc. 

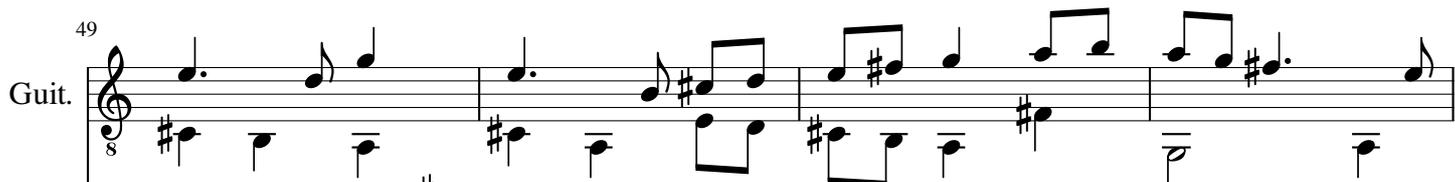
38

Guit. 
 Vc. 

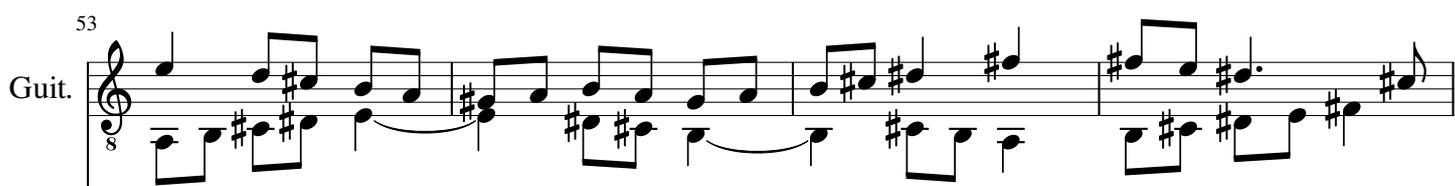
43

Guit. 
 Vc. 

49

Guit. 
 Vc. 

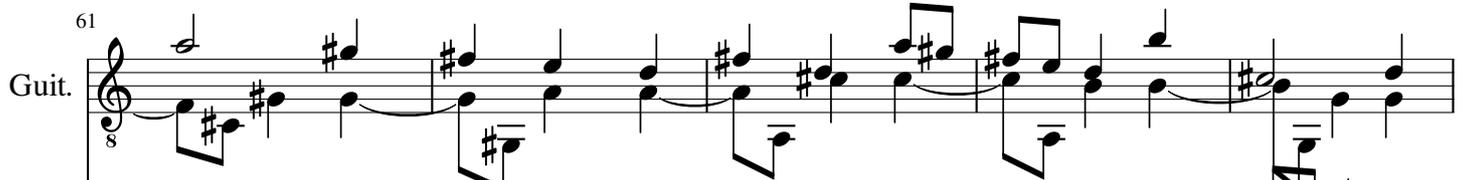
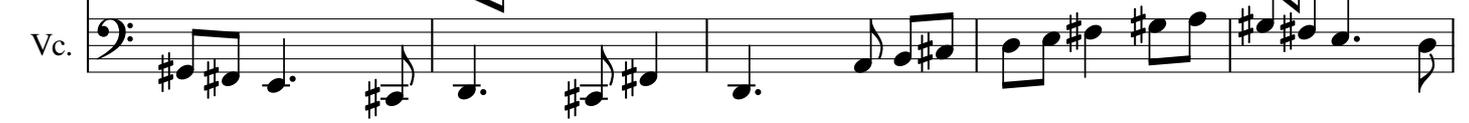
53

Guit. 
 Vc. 

57

Guit. 
 Vc. 

61

Guit. 
 Vc. 

66

Guit. 
 Vc. 

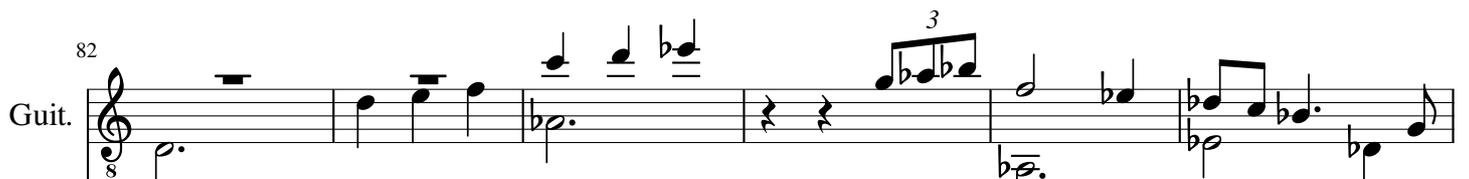
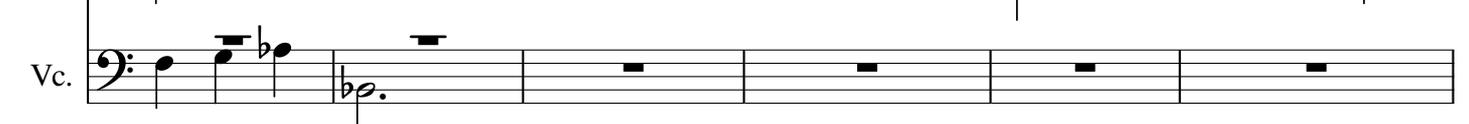
71

Guit. 
 Vc. 

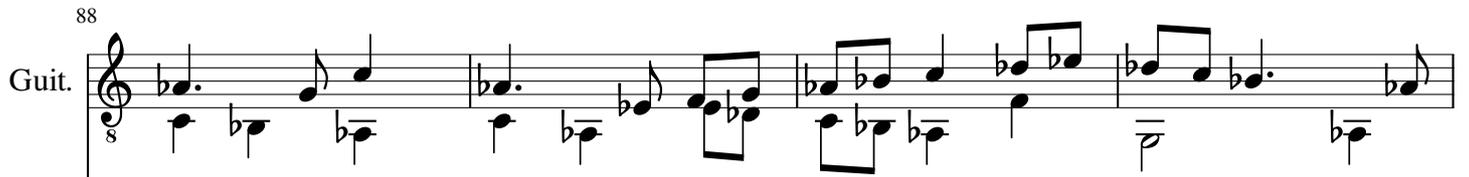
76

Guit. 
 Vc. 

82

Guit. 
 Vc. 

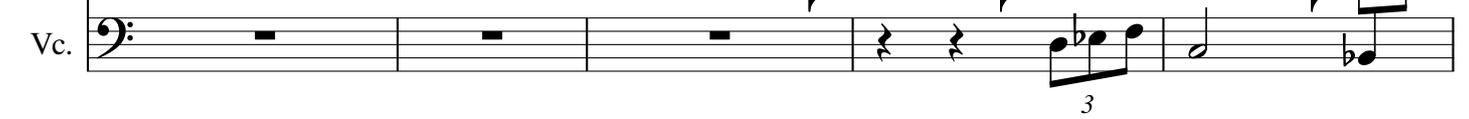
88

Guit. 

Vc. 

92

Guit. 

Vc. 

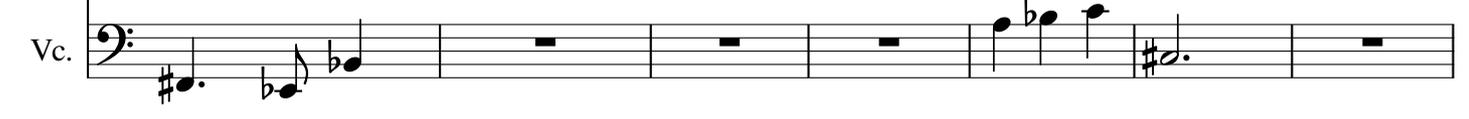
97

Guit. 

Vc. 

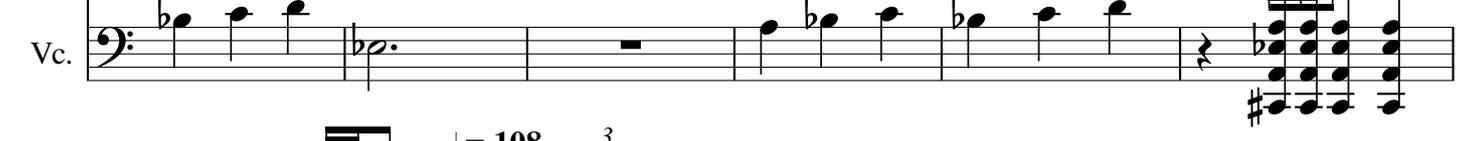
101

Guit. 

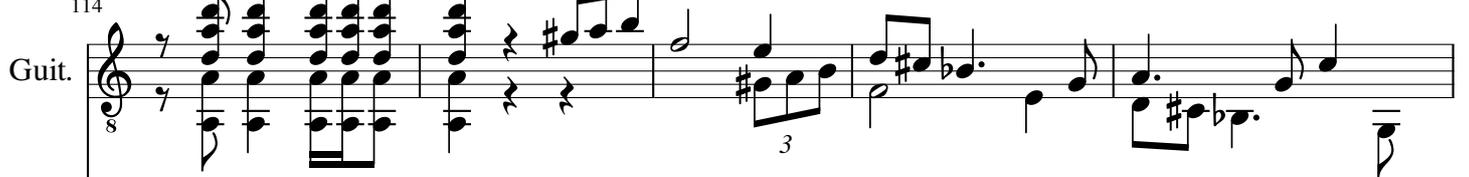
Vc. 

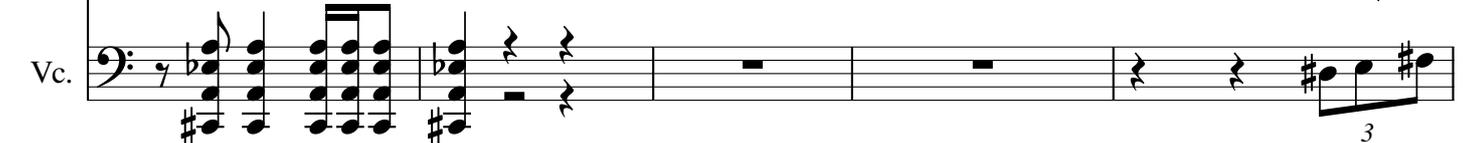
108

Guit. 

Vc. 

114

Guit. 

Vc. 

♩ = 112

119

Guit.
 Vc.

8 3

Detailed description: This system covers measures 119 to 124. The guitar part (treble clef) features a melodic line with a triplet of eighth notes in measure 121. The bass line (bass clef) provides a harmonic accompaniment with a triplet of eighth notes in measure 124. The tempo is marked as 112 beats per minute.

125

Guit.
 Vc.

8 3

Detailed description: This system covers measures 125 to 129. The guitar part continues the melodic line with a triplet of eighth notes in measure 128. The bass line continues the accompaniment with a triplet of eighth notes in measure 129.

130

Guit.
 Vc.

8 3

Detailed description: This system covers measures 130 to 133. The guitar part features a melodic line with a triplet of eighth notes in measure 133. The bass line continues the accompaniment with a triplet of eighth notes in measure 133.

134

Guit.
 Vc.

8 3

Detailed description: This system covers measures 134 to 138. The guitar part features a melodic line with a triplet of eighth notes in measure 138. The bass line continues the accompaniment with a triplet of eighth notes in measure 138.

139

Guit.
 Vc.

8 3

Detailed description: This system covers measures 139 to 142. The guitar part features a melodic line with a triplet of eighth notes in measure 142. The bass line continues the accompaniment with a triplet of eighth notes in measure 142.

♩ = 108

143

Guit.
 Vc.

8

Detailed description: This system covers measures 143 to 148. The tempo is marked as 108 beats per minute. The guitar part features a melodic line with a triplet of eighth notes in measure 143. The bass line continues the accompaniment with a triplet of eighth notes in measure 143.