

# "The Music of Words"

for  
Pierrot Quintet  
and  
Soprano solo (recitative & chant)

dedicated  
to the idea of Europe

by  
Ali Riza SARAL

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arsaral(AATT)yahoo.com

The piece is written to be used for good causes.

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# Forword

Music is universal. Then what is "Music of Words"?  
What is the thing that makes words universal?

Phonetics. Phonemes...  
Namely the sounds, humans produce  
to express themselves with words,  
are almost universal.

But still the use of these sounds  
may vary a little among different nations.  
Hence different languages may sound completely  
different.

Then what is the real thing that makes  
GRACIAN's words universal? What is the  
music of GRACIAN's "The Art of Worldly Wisdom"?

It is what GRACIAN says. It is what  
GRACIAN expresses with these words.

The music of words is their meaning.

# Introduction

My composition is in the form of a 'Pierrot Quintet'. It is written for a recitative-chant soprano accompanied by a flute (+piccolo), Clarinette in B Flat, Violin, Voloncella and a Piano. The term 'Pierrot Quintet' comes from Schoenberg's work named 'Pierrot Lunaire'.

'The Music of Words' is composed of four movements, 61 pages, approx. 500 bars and lasts approx. 15 minutes. I wrote the text by editing 17th cty philosopher Belthazar GRACIAN's 'The Art of Worldly Wisdom'. I believe GRACIAN's approach in this book is important in the formation of the European thinking. I decided to dedicate my work 'To the ideal of Europe' for this reason. The text of my work is English and phonetic.

It is difficult to build up peaks in large forms (mine is approx. 15 min) without using big resources of a large orchestra both quantity and variety-wise... The culmination of my work comes at the end of the fourth section where the texture gets condensed and reaches yet another peak but this time the singer's part has this note: SHOUT and the text is: 'Know how to do good'...

after that a light motive that also participates in the build up of above disintegrates and through the silence the last words: 'End well!'

This light motive begins in the second movement and occurs again in the last movement. It is a four pitches motive that imitates church bells. It comes first as a two voice canon then a four voice piano canon and than even ticker with six voice all instruments canon... The last occurrence has the note : "come campane di Hemingway", alluding to his work 'For Whom the Bell Tolls?'

# Text

The text is edited/arranged

by

Ali R+ SARAL

based on a translation of

Belthazar GRACIAN's

“The Art of Worldly Wisdom”

by Christopher MAURER.

# Instruments

Soprano (recitative & chant)

And

Flaute (+Piccolo)

Clarinete in B (written in C)

Violin

Violoncello

Piano

**Please refer to the scores files**



# Musical Terms of Movements

## I

---

giusto  
senza suono  
cantabile  
con decisione  
sub. or subito  
piu mosso  
molto mosso  
con moto  
con chiarezza  
nobilmente  
simile  
nettamente  
sonoro  
presez  
con nobilita  
con serenita  
florid  
gentilmente  
con giustezza  
sempre in tempo  
parlando  
legando  
frettoloso  
egualmente  
velato  
sfogato  
rizoluzione  
legate  
con prestezza  
diligenza  
tumultoso  
dolce

## II

---

tenerezza  
precipitando  
narrante  
misterioso  
freddezza  
risveglieto  
vellutato  
paventato

fermezza  
robusto  
ghiribizzoso  
chiarezza  
semplicita  
"come un sogno"  
schiettaza  
bellezza  
fervore  
cantabile  
esclamato  
canticchiendo  
arioso  
segue attacca

III

-----  
con brio  
risoluzione  
ghiribizzoso  
precipitoso  
liberamente  
brillante  
grazia  
chiarezza  
calmato  
schietto  
frettoloso  
largamente  
ardente  
egualmente  
pesante  
delicatezza  
moderazione  
riposo  
arioso  
durezza  
cantato  
coperto  
delicatezza  
brillante  
inciso  
fervore  
gravita  
canderezza  
delicatezza  
supplichevolmente  
suavita  
dolce

IV

-----

riposo  
osservanza  
pensoso  
nobilmente  
intenzione  
vibrante  
enfasi  
cantando  
semplicità  
largamente  
bellezza  
misterioso  
susurrando  
narrante  
moderazione  
tenerezza  
giocoso  
gioviale  
solennità  
bellezza

"campana, come di Hemingway"

diligenza  
inciso  
silenzio  
brillante  
precipitoso  
carità  
canticchiando  
parlando  
"con fermezza"  
marcando  
"con vigilanza"  
bravura  
decisione  
lenità  
susurrando  
sonore  
giustizia

# Musical Terms Reference

"campana, come di Hemingway": like Hemingway's bells.  
"come un sogno": like a dream.  
"con fortezza": with fortitude.  
"con vigilanza": with vigilance.  
ardente: Ardent, fiery, passionate.  
arioso: between aria and recitative.  
bellezza: with beauty, gracefully, suavely.  
bravura: with boldness, spirit, brilliancy.  
brillante: brilliant, showing, sparky.  
brio: with fire and dash, spiritedly.  
calmato: calmy, tranquilly.  
canderezza:  
cantabile: singing style.  
cantando: singing, smooth and flowing.  
cantato: "Sung", singingly.  
canticchiando: singing softly, humming.  
carita: with tender expression.  
chiarezza: clearly, distinctly, limpidly.  
coperto: covered, muffled.  
decisione: with decision.  
delicatezza: with delicacy.  
diligenza: with diligence, carefully.  
dolce: sweet, soft, suave.  
durezza: sternly, harshly.  
egualmente: evenly, smoothly.  
enfasi: with emphasis.  
esclamato: forcibly declaimed, exclaimed.  
fermezza: in a firm, decided, energetic style.  
fervore: fervently, ardently, passionately.  
florid: flowing, ornamented.  
freddezza: coldly, coolly, indifferent.  
frettoloso: hastily, hurriedly.  
gentilmente: in a graceful, refined style.  
ghiribizzoso: whimsical.  
giocoso: joyfully, merrily.  
gioviale: Jovial, cheerfully.  
giustezza: exactly, with precision.  
giusto: strict, exact, correct.  
gravita: slowly, ponderously, seriously, gravely.  
grazia: gracefully, elegantly.  
inciso: sharply marked.  
intenzione: with stress, emphasis.  
largamente: largely, broadly; with a vigorous and sustained tone, without change of tempo.  
legando: binding  
legate: slurred, played or song smoothly and evenly.  
lenezza: faintly, gently, quietly.  
liberamente: freely, boldly.  
marcando: marking.

misterioso: mysterious.  
moderazione: with moderation.  
molto mosso: faster  
moto: with motion, speed, tempo.  
narrante: telling a story, speaking.  
nettamente: in a neat, clear, distinct style.  
nobilita: in a refined, chasty, lofty style.  
nobilmente:  
osservanza: with care, observing all signs.  
parlando: speaking, singing with clear and marked enunciation.  
paventato: fearfully, timidly.  
pensoso: pensive, thoughtful.  
pesante: heavy, ponderous: firm, vigorous.  
piu mosso: slower.  
precipitando: with precipitation, impusosity, dash.  
precipitoso:  
presez: accelerate, faster.  
pretezza: with rapidity.  
riposo: in a calm, tranquill manner, reposefully.  
risoluzione: in a risolute, vigorous, decided style.  
risveglieto: lively, animated.  
robusto: firmly and boldly.  
schiettaza: simply, quietly: neatly, deftly.  
schietto:  
segue attacca: foolowing section comes without stop.  
semplicita: in a simple, natural unaffected style.  
sempre in tempo: always, continually with a constant tempo.  
senza suono: without sound.  
serenita: in a serene, tranquil style.  
sfogato: sing lightly and airily.  
silenzio: silence  
simile: similar to the prev  
solennita: solemnly,in a lofty style.  
sonoro: sonorously, resoundingly, resonantly.  
suavita: suavely, sweetly, softly, flowingly.  
sub. or subito: suddenly, without gradual change.  
supplichevolmente: spplication,entreaty, pleading.  
susurrendo: whispering  
tenerezza: tenderly, softly, delicately.  
tumultoso: vehement, impetuous, agitated.  
velato:veiled  
vellutato:  
vibrante: with a vibrating, agitated tone



# Sketches

1 Both reality and manner

Enter conceding and come out winning.

A person of sharp observation and sound judgment

13 Be known for your courtesy

Mastery in words and deeds

Maturity

Be charming

High-mindedness

A gallant spirit.

Speak prudently

Be self-reliant.

A person of substance.

A man of graceful gifts.

inst. clarity

croic. accel.

Moderato 1 or 2 1-108

repetitive honest words.

TO HIM

13 here

no subito sibilato

21-16

Act on the intention of others. Know how to say no.

Make people depend on you. Win do sooner what feels to later.

skill at trying things out

End well.

Know how to appreciate.

Reserve is the key of talent.

Never compete

Leave things alone.

The wire are sufficient unto themselves.

Skill of marking your positions.

Place others in your debt

Know what piece you are missing.

Know how to do good.

Leave people hungry.

no repetition success + account

2 Allegro 1-120 con ritoso

TO YOU

no repetition contrast

degrad. 160 2' to 11"

2

Trust your heart

Know your own sweet fault

Know how to choose

Reach perfection

Don't talk but don't tell the whole truth.

Do but also seem.

Have stg to hope for.

Express yourself clearly.

Know your major defect

Don't be inaccessible.

Have friends.

Don't mind much ado about nothing

Know how to handle the truth.

3 Andante con terzetto

no repetition rec

song forms expression forms

independent language and music

melodic density increases volume increases plans of instr. contrast

13

beg Nov 12 1st hear May 13

Concentrate on what really matters, + Don't listen to yourself, +

Be resolute +

Never lose your composure. + Look deep inside +

Make others understand. +

Good judgment +

Don't talk about yourself, + Know when stg. is a defect, +

Don't hold on to anything of vanity, +

Use self control +

Reconsider. +

Size up the matter +

Hide your wounded finger

Think ahead, +

Moderate your opinions. +

Don't have the spirit of contradiction.

Know when to be evasive +

3

YOU

13 here

2 Presto 1-144

can bring

(instrument)

names

repetitive fusion

har. contrasts heights

texture peak variety of textures tempo fast but limited static













♩ = 120 2 *polkare* II *piano*

1-C-ostinato

1-D-final ostinato 1

1-D-final ostinato 2

2-*defix*

3 strings → arpa → arpa → piano only *defix*

4-*ikofix*

do mi fa #fa #la do

do bui fa bla bsi bresni buba ~~o~~ m m k rasi na al sol le zore

do → bui → bla → bsi → m → m → m

fa sd bsi do

→ do

piano only *defix*

4-I

4-II

4-III

III

1.

M2+M2  
m3  
e  
Tr

2.

f.c.  
b+  
b-  
tr  
bc.  
ve  
M3  
m3

3.

c1  
c2  
c3  
c4

4.

M3+M2  
m3+M2





11

83 ♩ = 120 con prestezza e con diligenza

Fl.

Cl (B)

Vn.

Vc.

Sop.

p.fte.

**f** con spirito

Fl.

Cl (B)

Vn.

Vc.

Sop.

p.fte.

**mf**



NO. 16 CONCERT 16 STAVE

# The Role of Design in Creativity

Some artists create spontaneously some think ahead and even make roadmaps to reach the end of a creative process: the work.

Spontaneous creativity may make recursive walk throughs of the incomplete work. Sometimes a breakthrough happens and you enter a creative space which you just imagine at one step or it is relatively easy to proceed. Intuition is triggered by the minute steps of the creative process even by coincidence.

Sometimes the creative process gets very slow and difficult and come to a halt. The waiting period for a new beginning may take a few days or years in some cases.

Large scale work creation, even sonatas, chamber music, are difficult to manage without seeing forward. Musical structure helps the composer to keep a sense of direction while proceeding the creative process.

Design helps the creator to do size scaling. For example, selecting a variations form enables you to increase the size as you wish.

Design helps the composer to divide the heavy load to small pieces and concentrate on every and each section. Design also enables the composer to correlate the small pieces and build up music that is impossible for an individual to keep in mind as a whole.

It helps to define the entities that build up the work. This gives the possibility to observe the relative affect that arises when they come together.

The composer interacts with instrument players and singers through the score. The design of instrumentation and characters in an opera is simply the design of interface between them.

Design also enables the composer to set explicit intention and task set for the work. The composer must know what he wants to get at at the beginning. This increases the coordination of many elements of a complex art work.

The timing, duration, flow of events in an opera, flow of information in an abstract music form, the characters, moods all can be designed.

The design has to be guiding and opening the way when it gets narrow. It should determine the main contours of the work. It should not specify all the details. This may cause you to get lost even at the design phase before beginning to write.

The more details defines the design, the less flexible it becomes. But this does not mean that the design even at its birth moment should not define any details. Sometimes you work for 12 months for a simple symbolic trick that you believe it has to live for as long as possible.

Designs help the creator to come over deadends. The design of the nature is the genetic material in the nucleus of each living creature. The nature has overcome her failure by being flexible enough to try new species with different genetics namely different design materials.

Design has to be dynamically updateable. The tendency to make change or not is left to the creator.

The dynamic decisions may be given by cognition or by intuition. The balance between them depends on the artist and the character of the work, also on the genre.

The design serves as a prototype which serves as a model for the intuition and imagination of the composer. It gives clairvoyance to the composer mind's eye.

Design has an organising, guiding and regulating affect on the creative process. It also enables the creator to repeat the same design and create other works with the same theme. The 'Rondeau' form is a simple example.

Design is more than what I have described upto this point. It can be described but it is not definable. I believe, the flexibility of the design element of the creative process is at its best when it leaves intentional spaces for intuition and crafty spaces for imagination.

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 15 works of music approx. 3 hours long.

You can find his compositions at Petrucci Library: [http://imslp.org/wiki/Category:Saral,\\_Ali\\_Riza](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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