# "Rumi Cantata"

**“Mevlana İlahisi”**

for

SATB Soloists, SATB Choir, Flute, Obois, Strings, Basso Continuo/Guitar

dedicated to

.

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

We percieve the world in a semantic integrity. When we see a Mercedes, we percieve it as a car, as a vehicle, as a product, as a composite material, as material and finally as a being and we treat it according to the attributes and functions these categories/classes provide.

The semantic integrity arises from a semantic three that we form and maintain through our life experiences. Anything we experience is recorded in our episodic memory together with the time/place information of occurrence. The pith of the information that is driven from the episodic memory is recorded into the semantic memory as knowledge. Knowledge is transformed into meaning in the semantic memory.

The knowledge of Mercedes being a car attaches Mercedes to the car node in the semantic three. This enables us to infer that Mercedes is a vehicle and thus it carries people and goods. Semantic three comprises everything that we learn personally. The common knowledge of humanity accumulated
in the universal semantic three includes everything we know as human from the beginning till now.

There is no doubt about the lower leaves of the semantic three but there are different approaches to the understanding of the the top node, namely the root. The root of the universal semantic three is considered as creator, the 'creator' from which everything is inherited.

Some believe that the top node is 'matter' itself and everything is inherited from 'matter'. I believe 'matter' and 'non-material beings' are children nodes of the 'creator' node. The 'non-material beings' are inherited by ideas or different disciplines of thinking such as science, religion, ethics etc.

Religion provides an understanding of the creator and semantic integrity and a discipline of living according to this understanding. There are/has been different religions with different names and understanding for the 'creator'. There is also 'agnostic' approach which accepts the status of the creator but does not instantiate it.

RUMI stresses the unity of beings, emphasises that they come from the same 'creator' and states that they are the reflections of God the creator. This provides a mind-set of seeing the common points in conflicts rather than magnifying the differences.

RUMI points at a better understanding of the meaning of life which serves tolerance and tenderness.

# Introduction

BEGINNINGS

I had difficulties when I tried to begin writing the score for RUMI CANTATA. Many skecthes for all 6 movements of the cantata existed. But it was still difficult even to decide the layout of the score.

I do not remember how I wrote the skecthes of the melody phase. But the clearest section was written in syllabic melody:

3
Gönlümdeki iç ve dış O'dur, bende can O.
Gövdem, damarım, ruhum, O'dur. Bende kan O.
Tek Tanrı'ya, çok Tanrı'ya tapmak bir mi?
Bak, benzeri yok varlığımın: Var olan O.

I noticed now that this is also the culmination point, the peak of the 6 poems I chose. Strange, it is asif somebody else is writing this music. The music transcends the consciousness of the composer.

The four parts harmony of the 3rd section was also written. So, I decided to begin writing the RUMI CANTATA from the 3rd movement. This helped me to decide easily which layout of score, location of English-turkish lyrics and also to make continuo as vcl obligato + guitar or others.

This has made me think once more that a work of art does not necessarily begin at its physical beginning.

A musical piece may begin and continue for a while and then a very charming melody comes and sets itself as the beginning. The new melody or section overwrites and even reshapes the previous material. The human memory rewrites everything it remembers. Moreover it may not only rewrite, it may change the memory it has accessed.

Simply, Beethoven 9th symphony chorus section begins as the real beginning of the 9th symphony. Everything before it serves to prepare its entrance.

The issue becomes complicated thinking of multiple movement works. There are multiple entrances, multiple beginnings. If the 1st movement sets a semantic net of percepted material, the second movement may have a contrasted material or non-relative material. The slow 2nd movement of the Sonata form for ex.
Contrast will add to the established semantic net but non-relative will create a new semantic net. If the 3rd movement has to become the real beginning of the piece identity, it has to establish a more dominant idea which will import the previous semantic net of the first movement. This is where the listener wakes up the idea and remembers that the 1st movemnt's material is being referenced.

Music is endless... There will always be beginnings.

As simple human beings, we also have to make many beginnings almost everyday. But are they really beginnings? Or are they just a continuation of previous choices, decisions?

Really, when was the last time we had done a real beginning?

# Short Analysis Note and the Lyrics

RUMI CANTATA is a religious cantata in the form and style of a BACH Cantata. It is for soloists (SATB) and a small SATB choir accompanied by a small string orchestra + oboe + flute.

It is based on 6 poems from:
Mevlana Celaleddin Rumi'de Seçme Rübailer
Türkçeleştiren: Talat Sait HALMAN

The piece is written with modern notation (Serocki - Ligeti) but with a strong modal flavour. The transitions from modal to atonal and vice versa are studied and experimented carefully.

1st movement is for choir + strings (Huseyni)
2nd movement is for tenor solo + vcl + CB recitative (Hicaz)
3rd movement is for soprano + alto soli + vln + vcl + CB + oboe aria (Karcihar)
4th movement is for basso solo + vcl + CB + flute recitative arioso (Kürdi)
5th movement is for alto + tenor soli + string orchestra + oboe aria (Suzinak)
6th movement is for SATB soli + choir + string orchestra + flute + oboe (Huseyni)

Modalit chords is sometimes used as only colors without functionality. They are sometimes used with functional relations also.

I produced the text by choosing the poems in such a way that they could comply with the function and form of a BACH cantata.

It seems there is atleast 2-3 months more to see the my final work. I hope you enjoy the text. Both texts may be altered a bit during the composition process. I am not happy about the English text but the composition will be done for both languages at the same time. This restricts the location of words etc. because of the prosodi.

Regards.

Ali R+ SARAL

# RUMI CANTATA lyrics in English and Turkish

1
Bir can vardır: Düşünce güç sağlar ona,
Bir başka can ormandaki bir arslana.
Dikkat et! Bir baltaya benzer düşünü;
Çok fazla düşünme: vurmasın balta sana.
2
And içtim: Çıkmadıkça kalbimden can,
Şaşmam tek yönden çıkmam düz yoldan.
Derken sağa baktım, sola baktım: Hep o var.
Hep sevgili çıktı... çekti sağdan soldan.
3
Gönlümdeki iç ve dış O'dur, bende can O.
Gövdem, damarım, ruhum, O'dur. Bende kan O.
Tek Tanrı'ya, çok Tanrı'ya tapmak bir mi?

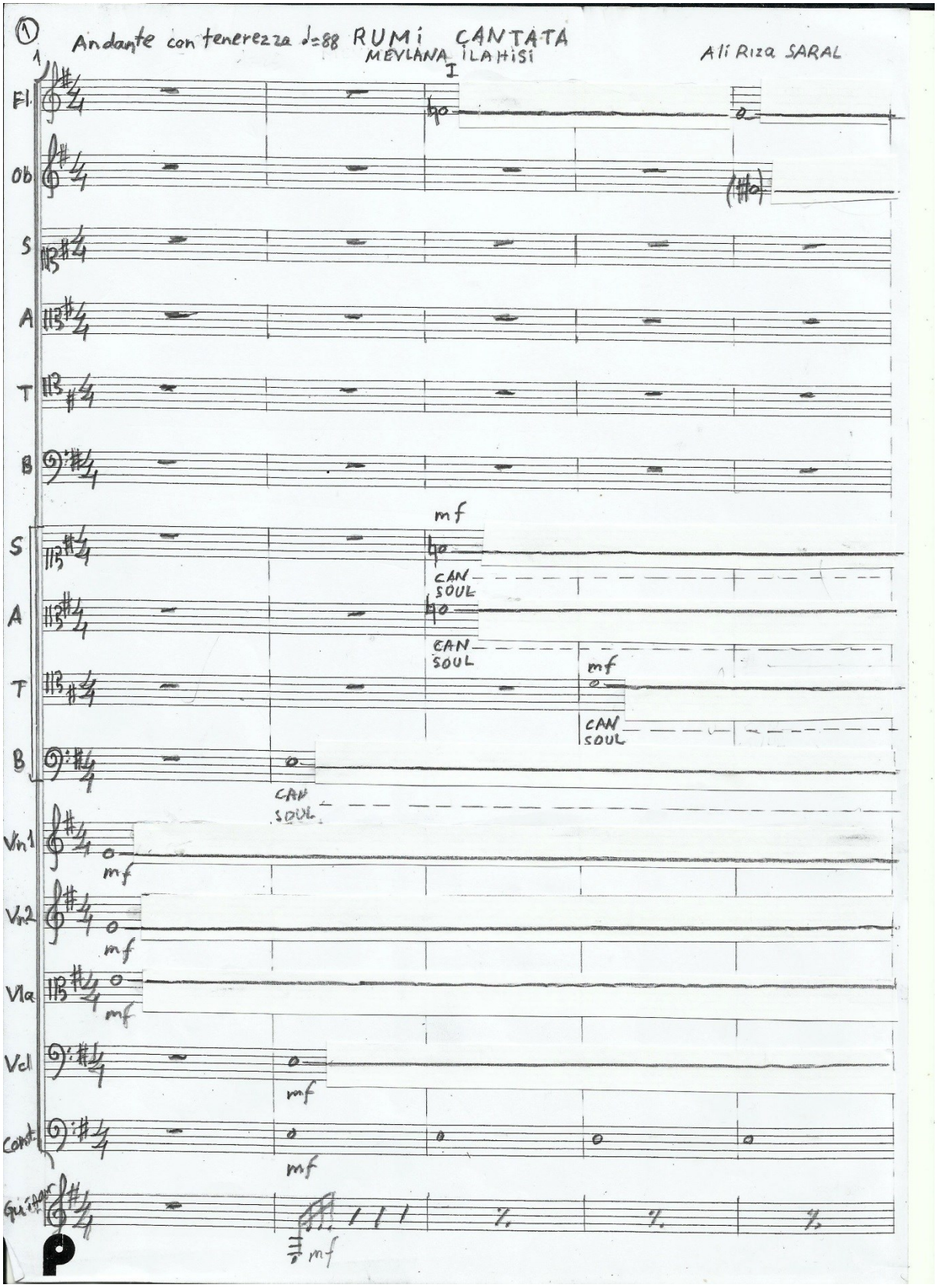
Bak, benzeri yok varlığımın:  Var olan O.
4
Peyda olurum, saklanırım, işte buyum;
Müslüman, Hiristiyan, Musevi olurum.
Kalbim yerleşsin diye her bir yüreğe,
Ben kendime hergün yeni bir yüz bulurum.
5
Ey dost, sana candan yakınız aşk duyarak;
Sen nerde yürürsen orda olduk toprak,
Aşk mezhebinin cilvesi:  Görmek sende
Tüm evreni - ancak sana hep kör kalmak.
6
Dünyada ve ahrette O var, bir tek O var;
Tek taptığımız O.  Sahte tüm varlıklar:
Gökler de yalan, güneş de; bağ bahçe yalan.
Her sözde, her anlamda O tek gerçek, O var.

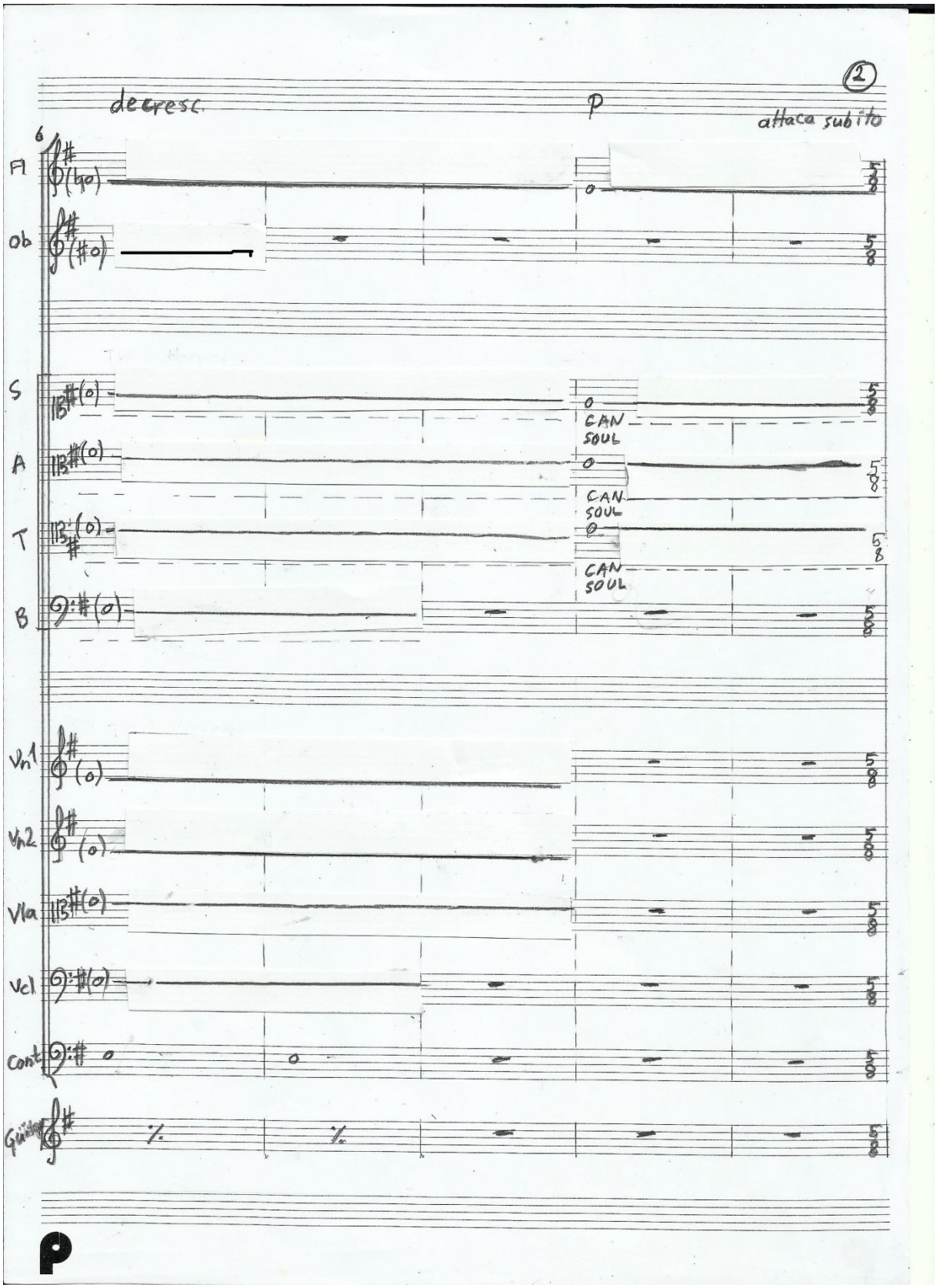
---

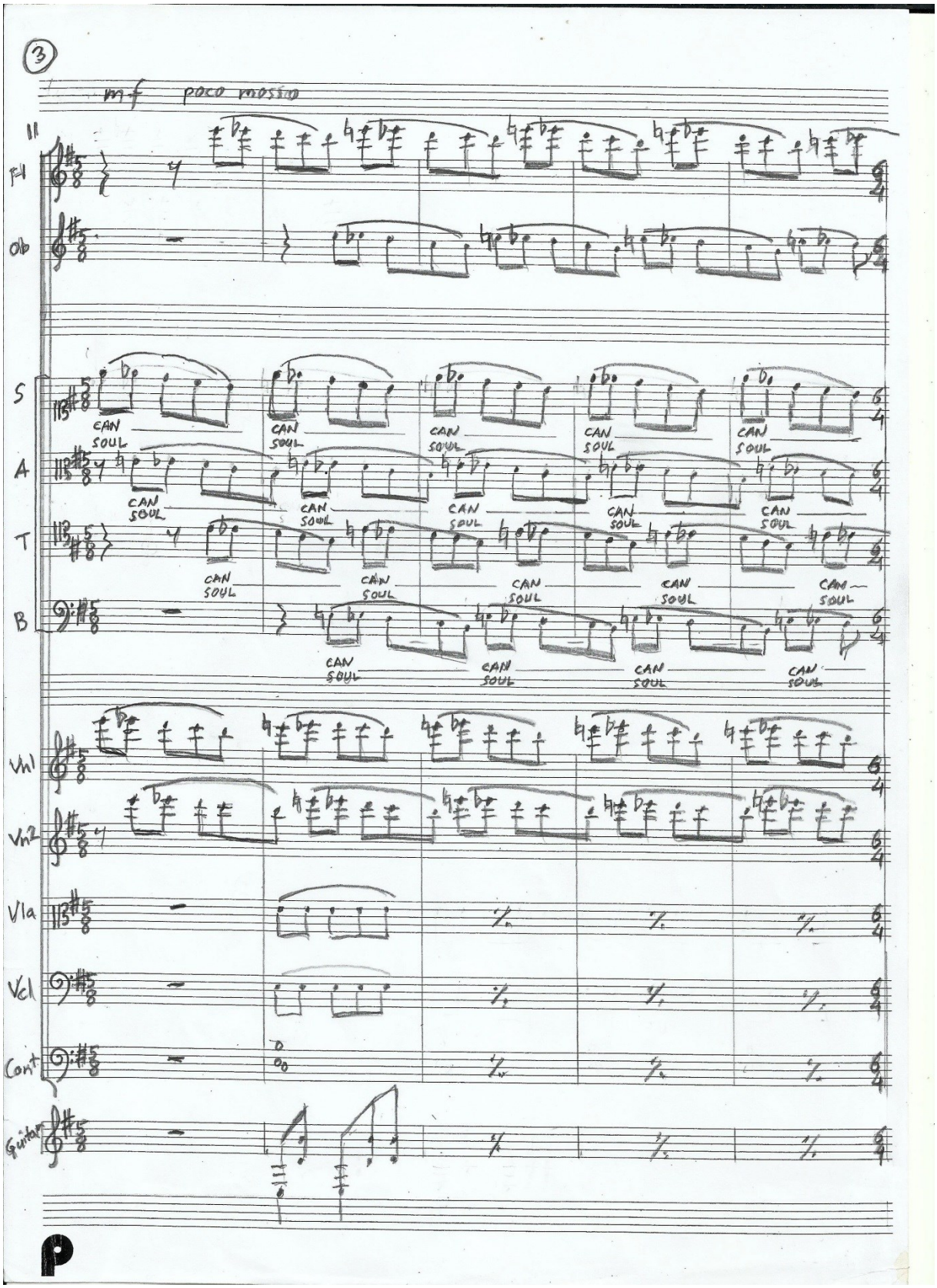
1
A soul exists: Thinking gives strength to it
An other soul to the lion in the forest.
Be careful!  Thinking is like an axe;
Don't think too much:  may axe not hurt you.
2
I swear:  Unless my soul leaves my heart,
I won't change my direction, I won't leave the straight way.
Then I looked right, and the left:  It is always the same thing.
It's always the beloved...  pulled me from right or left.
3
My soul's in and out is It, my soul is It.
My body, my vein, my spirit is It.  My blood is It.
To a single God, to many Gods, is it the same to believe?
Look, my existence has no similar: what exists is It.
4
I appear, I disappear, I am this;
Muslim, Christian, Jew, I become.
May my heart find place in every heart,
I find everyday to me a new face.
5
Lo friend, we are closer than souls, feeling love;
Wherever you walk we were there the soil.
The game of love sect is:  To see in you
The whole cosmos but remain blind to you.
6
It exists in the world and eternity, only It exists.
The only thing we believe in is It.  False are all the creatures:
Lie are the skies, lie is the sun;  Lie are fields, wineyards.
In every word, in every meaning, It is the single reality, It is.

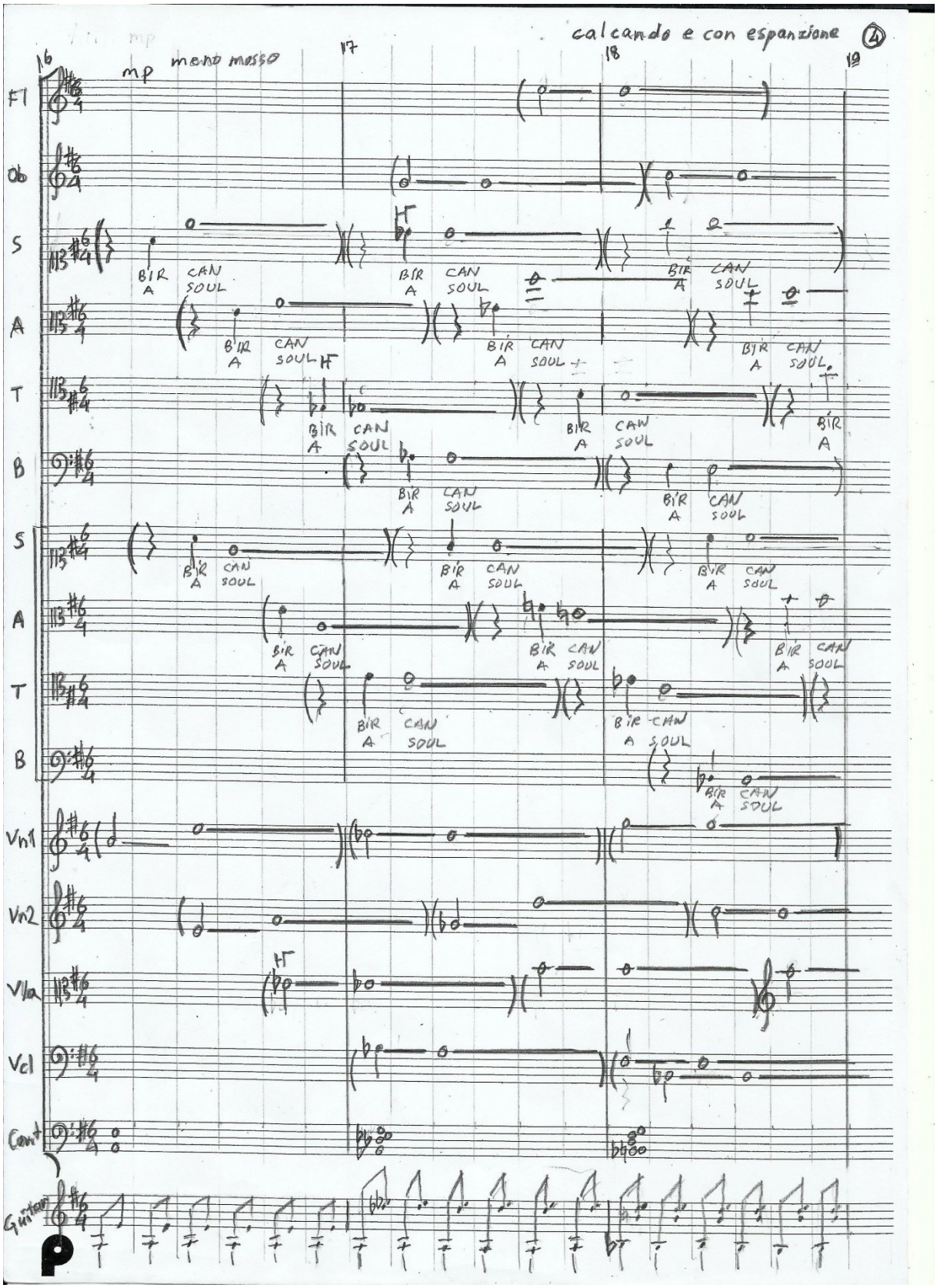
# Score

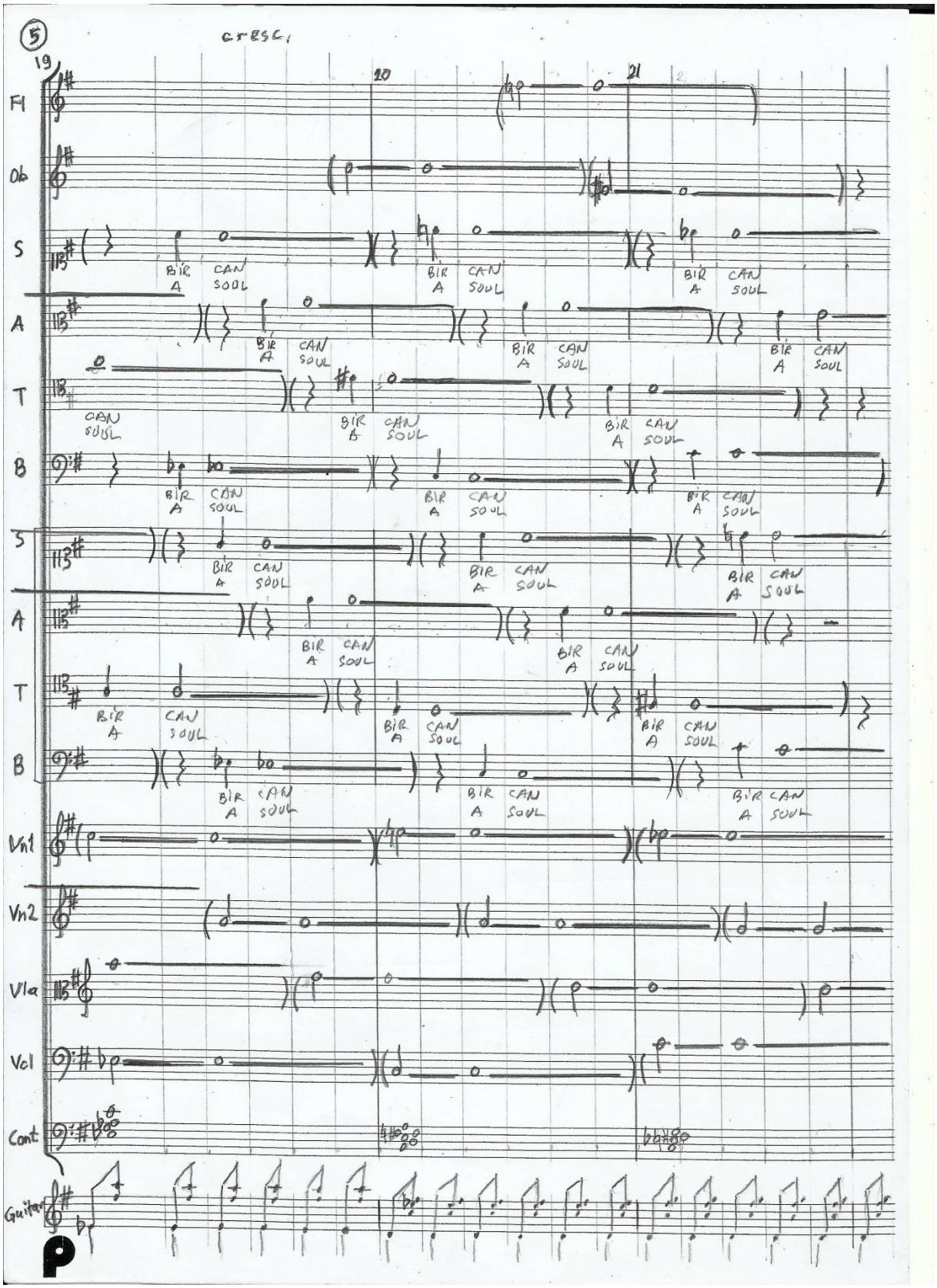
# 1st Prayer


Andante con tenerezza ♩=88 RUMİ CANTATA
MEVLANA İLAHİSİ
I
Ali Rıza SARAL
Fl.
Ob
S
A
T
B
mf
CAN
SOUL
Vn1
Vn2
Vla
Vcl
Cont.
Guitar


decresc.
p
attaca subito
6
Fl
Ob
S
A
T
B
CAN SOUL
CAN SOUL
CAN SOUL
Vn1
Vn2
Vla
Vcl
Cont
Gui


3
mf poco mosso
Fl
Ob
S
A
T
B
CAN SOUL
Vn1
Vn2
Vla
Vcl
Cont
Guitar


calcando e con espanzione
4
16
17
18
19
mp
meno mosso
Fl
Ob
S
A
T
B
S
A
T
B
Vn1
Vn2
Vla
Vcl
Cont
Guitar
BIR A
CAN SOUL
HT


5
cresc.
19
20
21
Fl
Ob
S
A
T
B
S
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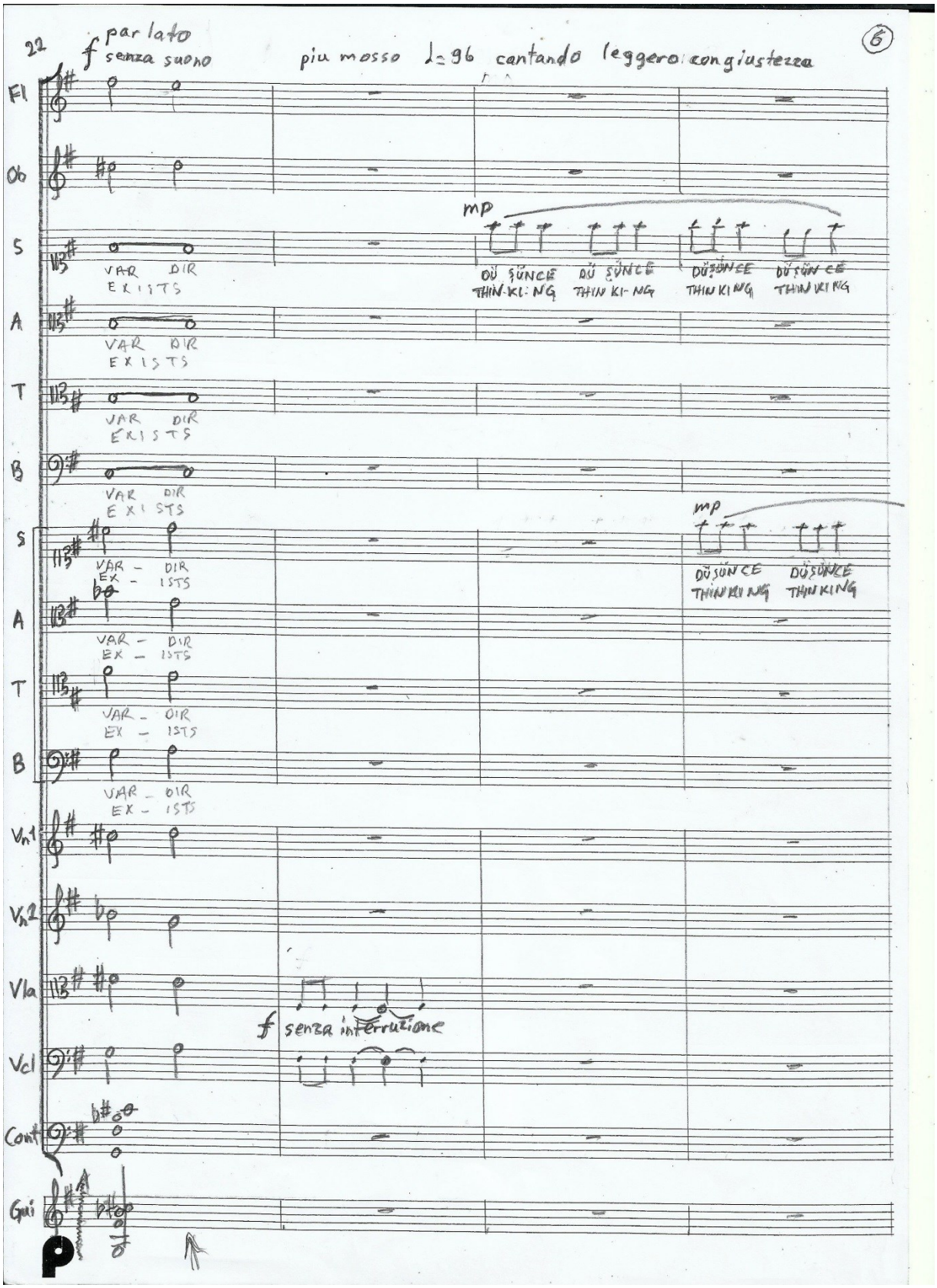
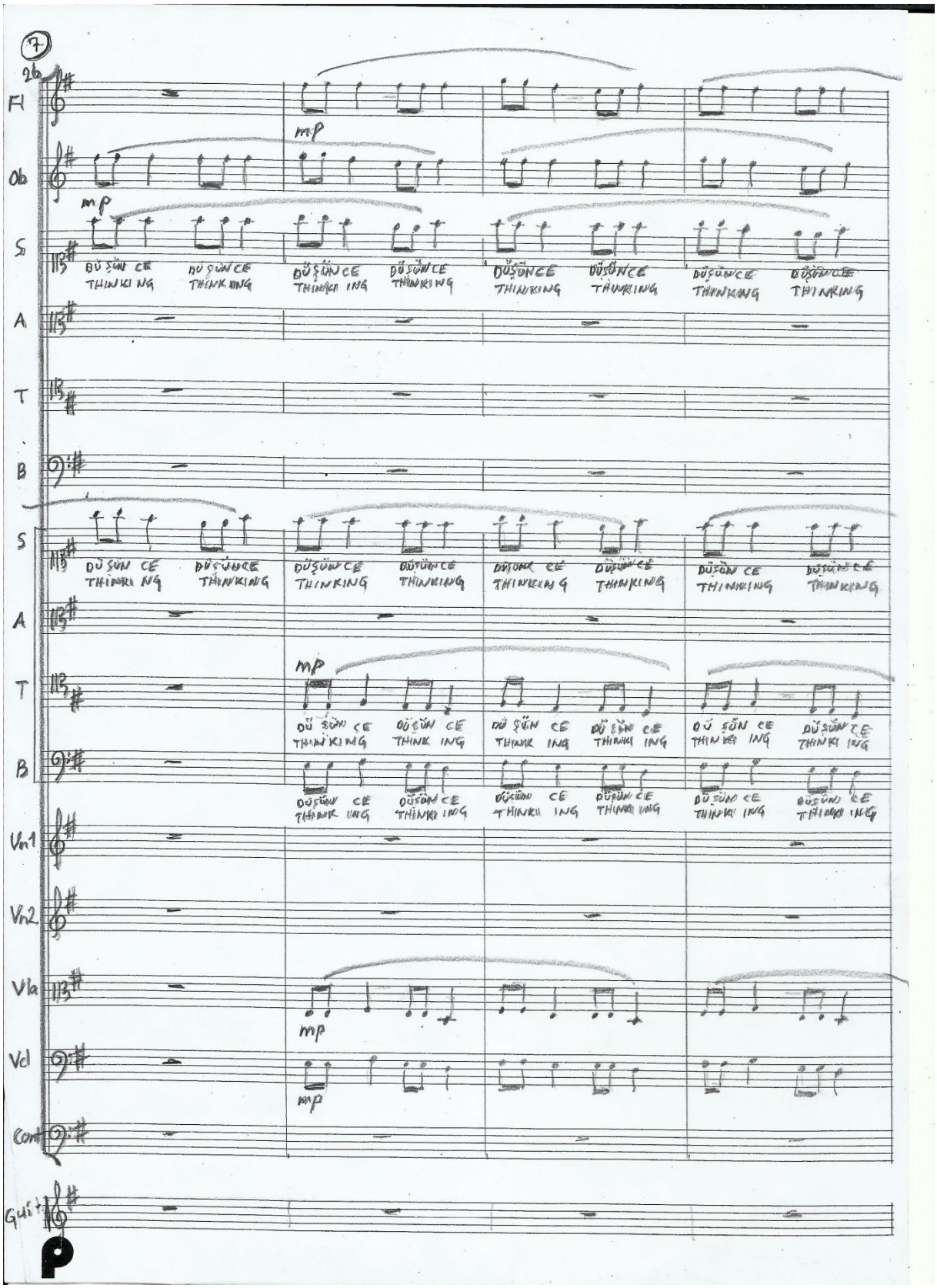
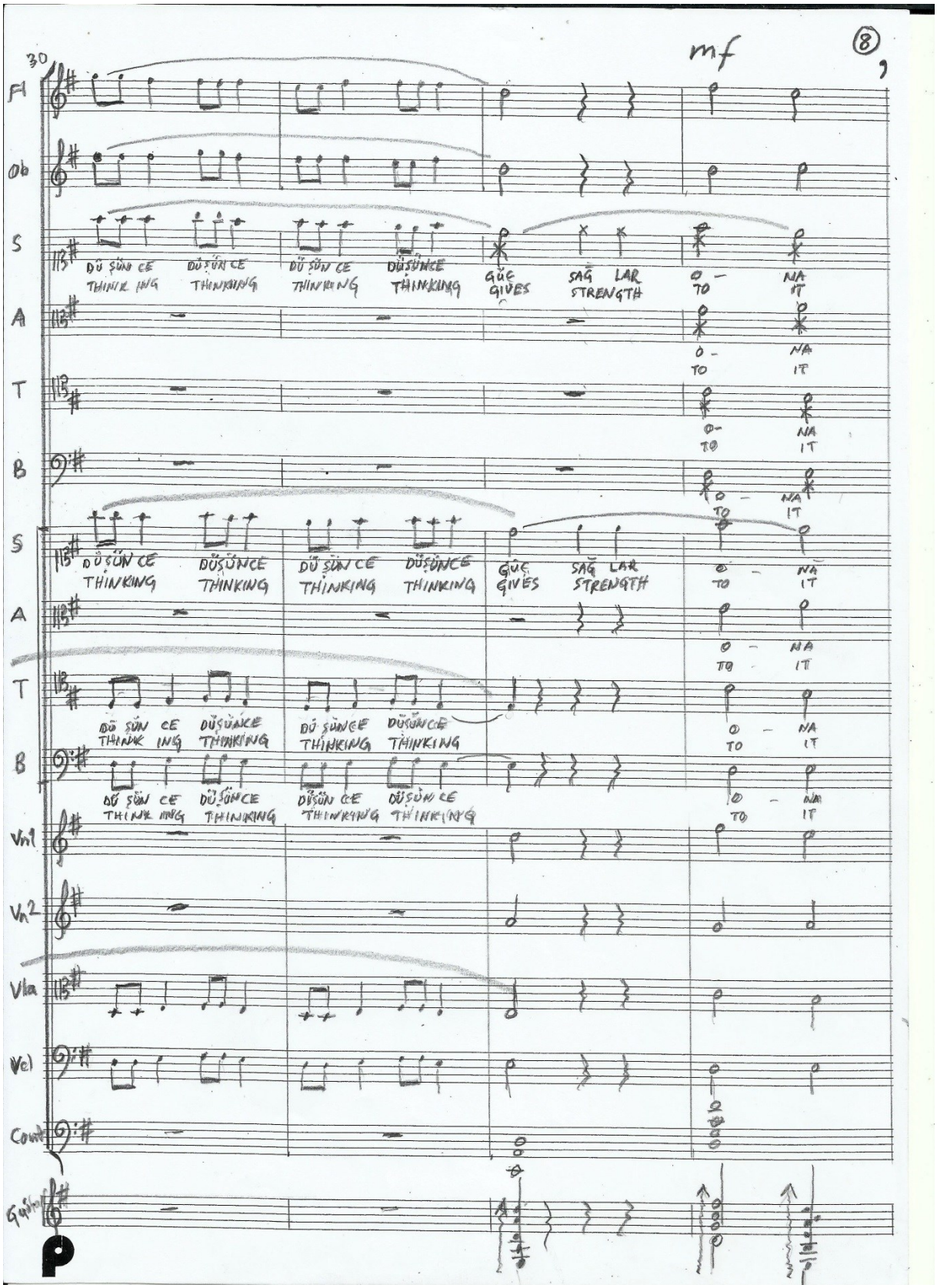
T
B
Vn1
Vn2
Vla
Vcl
Cont.
Guitar
BIR A
CAN SOUL


22
f par lato
senza suono
più mosso ♩=96 cantando leggero con giustezza
6
Fl
Ob
S
A
T
B
mp
DÜ SÜNCE THIN-KI-NG
DÜ SÜNCE THIN KI-NG
DÜSÜNCE THIN KI NG
DÜSÜN CE THIN KI NG
VAR DIR EXISTS
S
A
T
B
mp
DÜSÜNCE THIN KI NG
DÜSÜNCE THIN KING
VAR - DIR EX - ISTS
Vn1
Vn2
Vla
Vcl
Cont
Gui
f senza interruzione


(7)
26
Fl
Ob
mp
S
DÜŞÜN CE THINKING
A
T
B
Vn1
Vn2
Vla
Vcl
Cont
Guit


30
mf
8
Fl
Ob
S
DÜ ŞÜN CE THINK ING
DÜŞÜN CE THINKING
DÜ ŞÜN CE THINKING
DÜŞÜNCE THINKING
GÜÇ GIVES
SAĞ LAR STRENGTH
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DÜŞÜNCE THINKING
DÜ ŞÜN CE THINKING
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GÜÇ GIVES
SAĞ LAR STRENGTH
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NA IT
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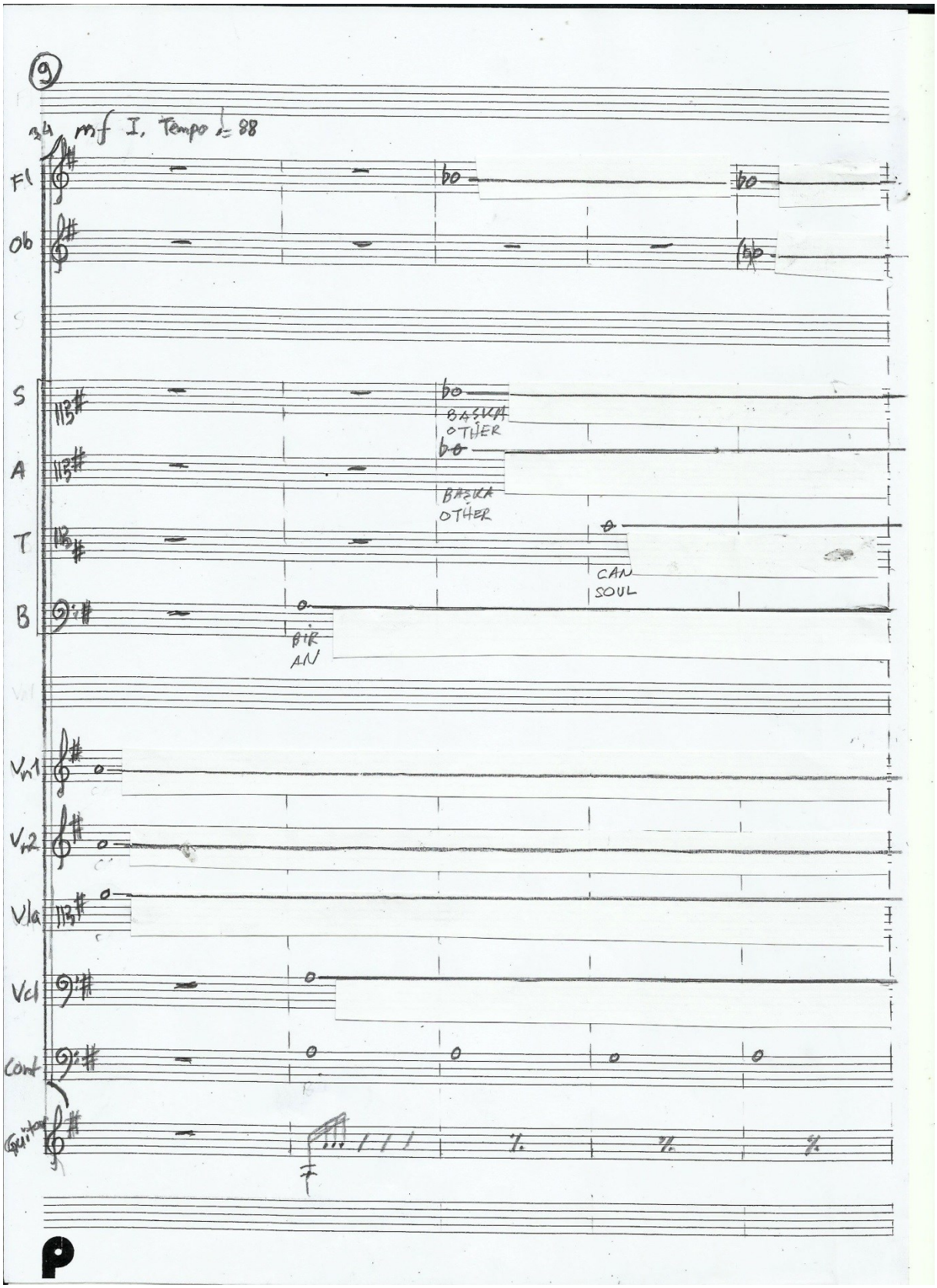
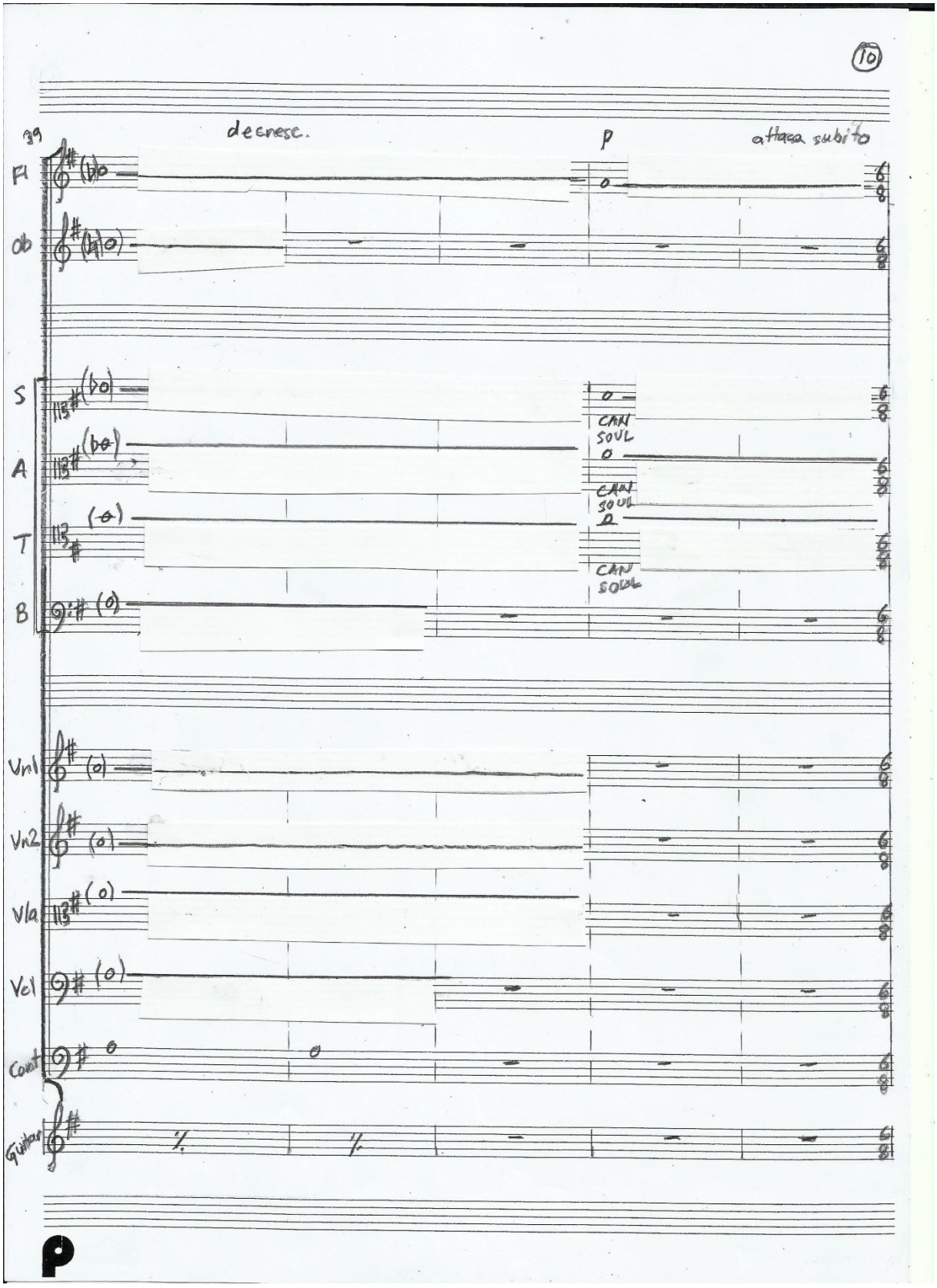
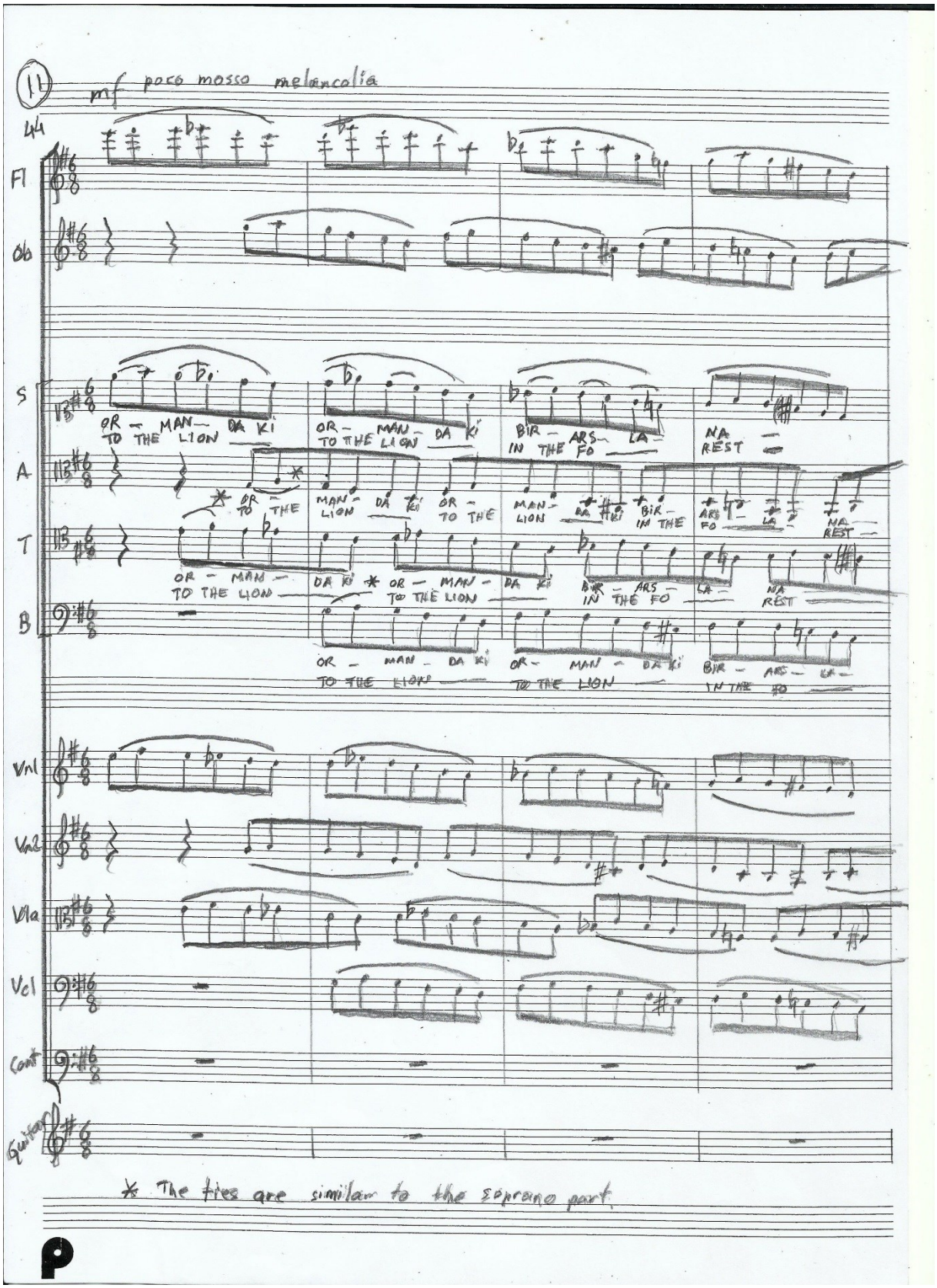
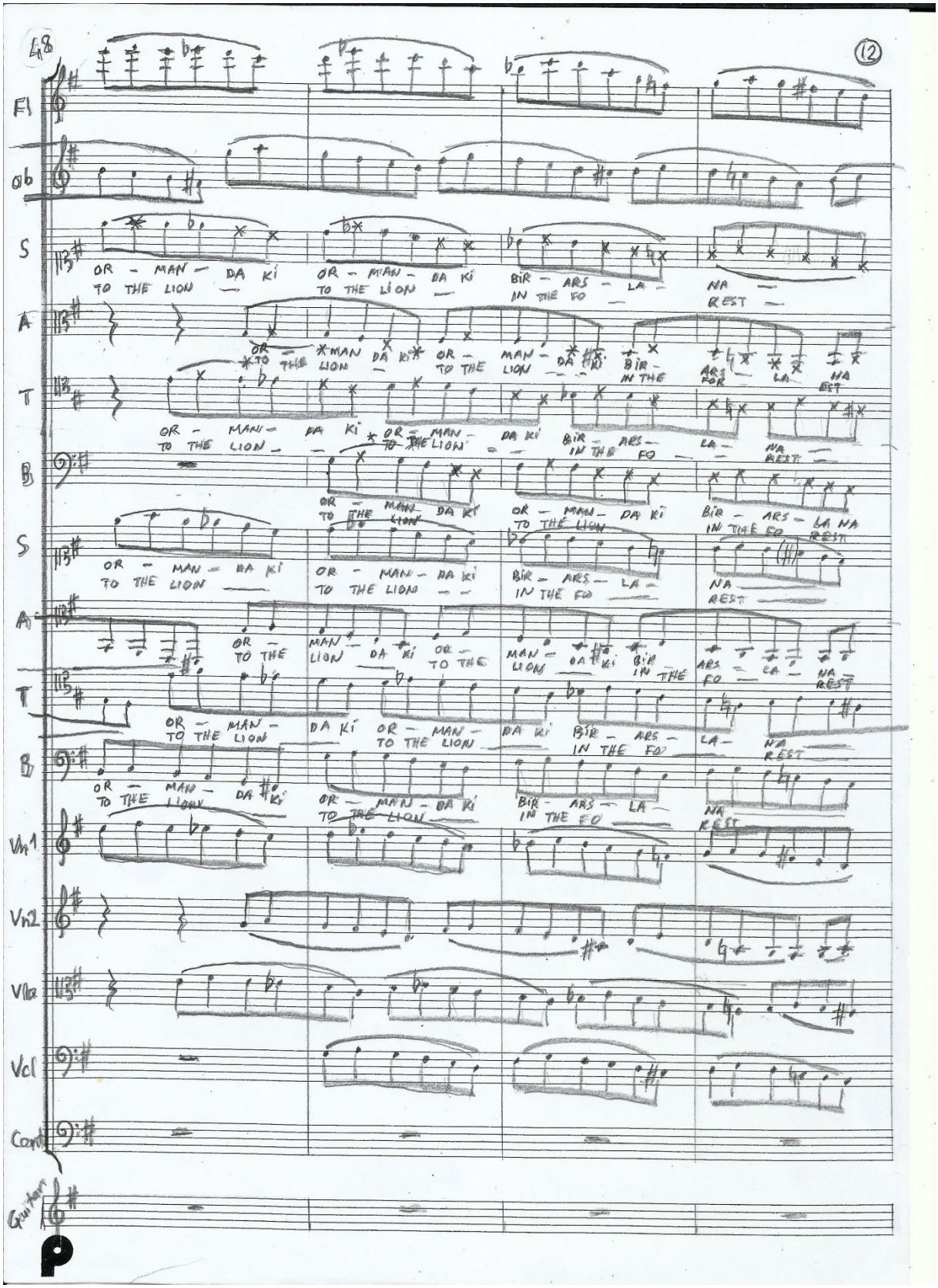
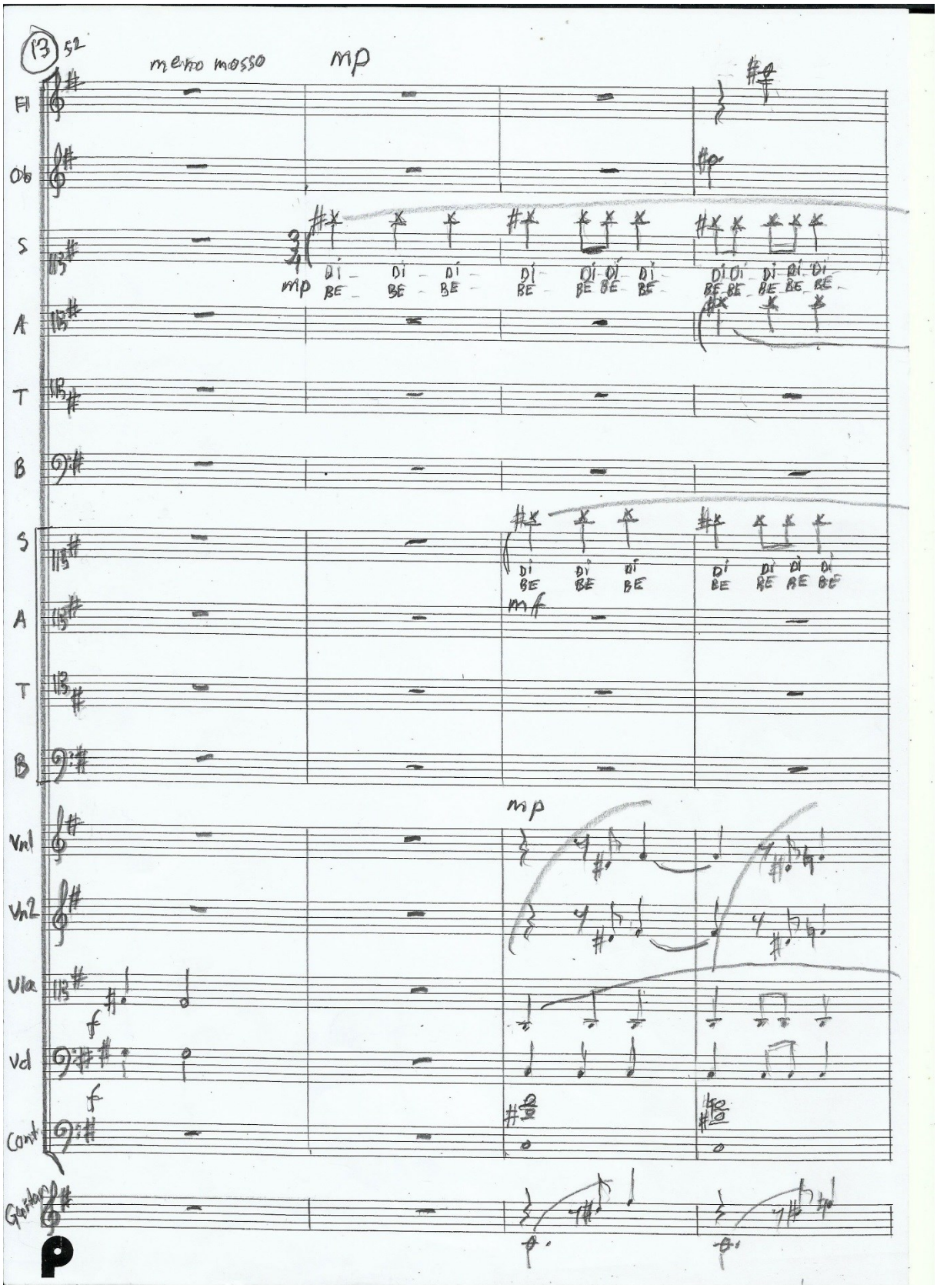
DÜ ŞÜN CE THINK ING
DÜŞÜNCE THINKING
DÜ ŞÜNCE THINKING
DÜŞÜNCE THINKING
B
DÜ ŞÜN CE THINK ING
DÜŞÜNCE THINKING
DÜŞÜN CE THINKING
DÜŞÜNCE THINKING
Vn1
Vn2
Vla
Vcl
Cont
Guit


9
mf I. Tempo ♩= 88
Fl
Ob
S
A
T
B
BAŞKA
OTHER
BAŞKA
OTHER
CAN
SOUL
BİR
AN
Vn1
Vn2
Vla
Vcl
Cont
Guitar


39
decresc.
p
attacca subito
Fl
Ob
S
A
T
B
CAN SOUL
CAN SOUL
CAN SOUL
Vn1
Vn2
Vla
Vcl
Cont
Guitar


11
mf poco mosso melancolia
4/4
Fl
Ob
S
A
T
B
OR – MAN – DA KI
TO THE LION
OR – MAN – DA KI
TO THE LION
BIR – ARS – LA –
IN THE FO
NA
REST
OR – TO THE
MAN – DA KI
OR – TO THE
MAN – DA KI
BIR – IN THE
ARS – FO
LA –
NA – REST
OR – MAN –
TO THE LION
DA KI
OR – MAN –
TO THE LION
DA KI
BIR – ARS –
IN THE FO
LA –
NA
REST
OR – MAN – DA KI
TO THE LION
OR – MAN – DA KI
TO THE LION
BIR – ARS – LA –
IN THE FO
Vn1
Vn2
Vla
Vc1
Cont
Guitar
* The ties are similar to the soprano part


48
12
Fl
ob
S
OR - MAN - DA KI
TO THE LION
OR - MAN - DA KI
TO THE LION
BIR - ARS - LA -
IN THE FO -
NA -
REST -
A
T
B
S
A
T
B
Vn1
Vn2
Vla
Vcl
Cont
Guitare


(13) 52
meno mosso
mp
Fl
Ob
S
A
T
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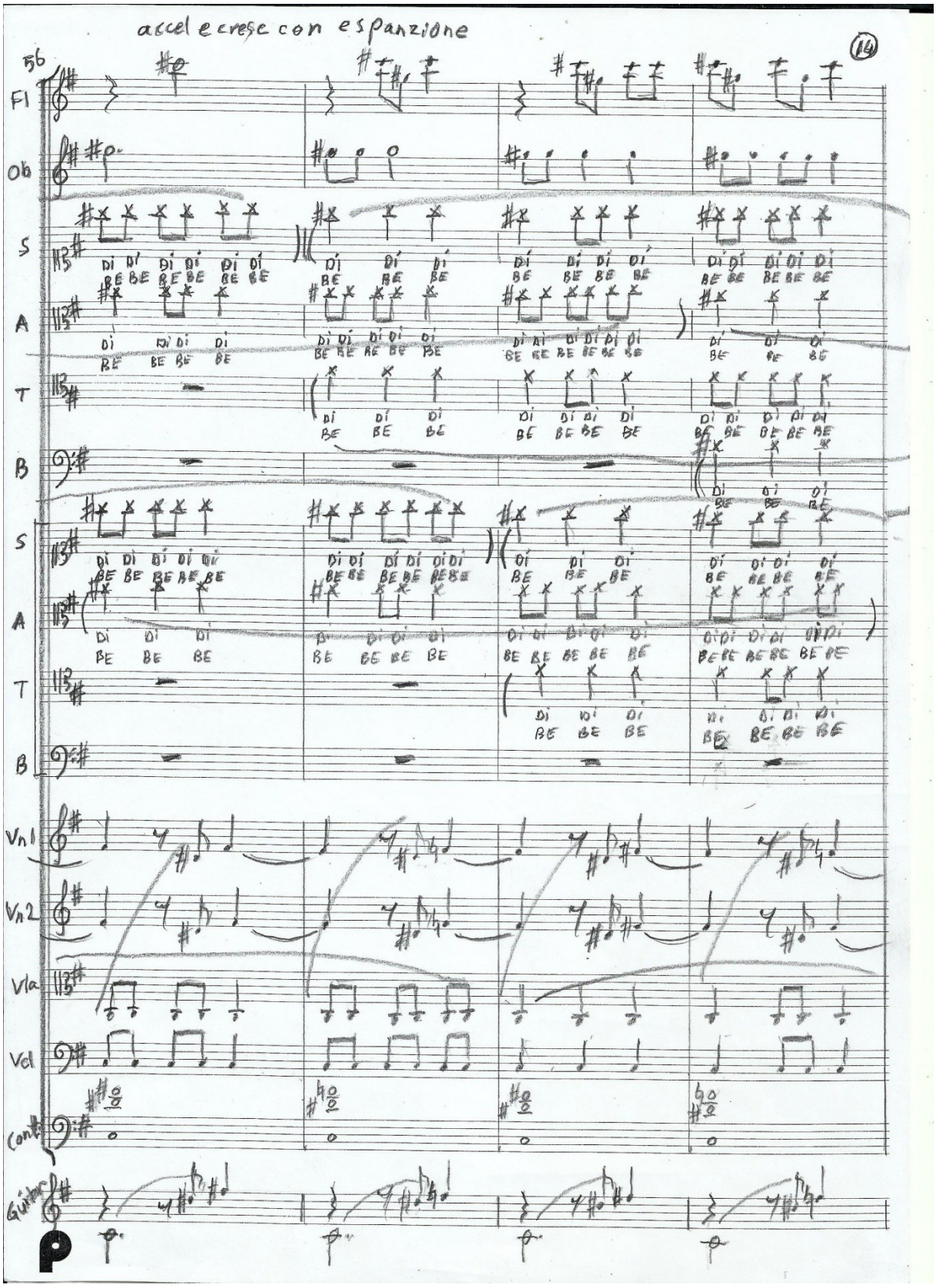
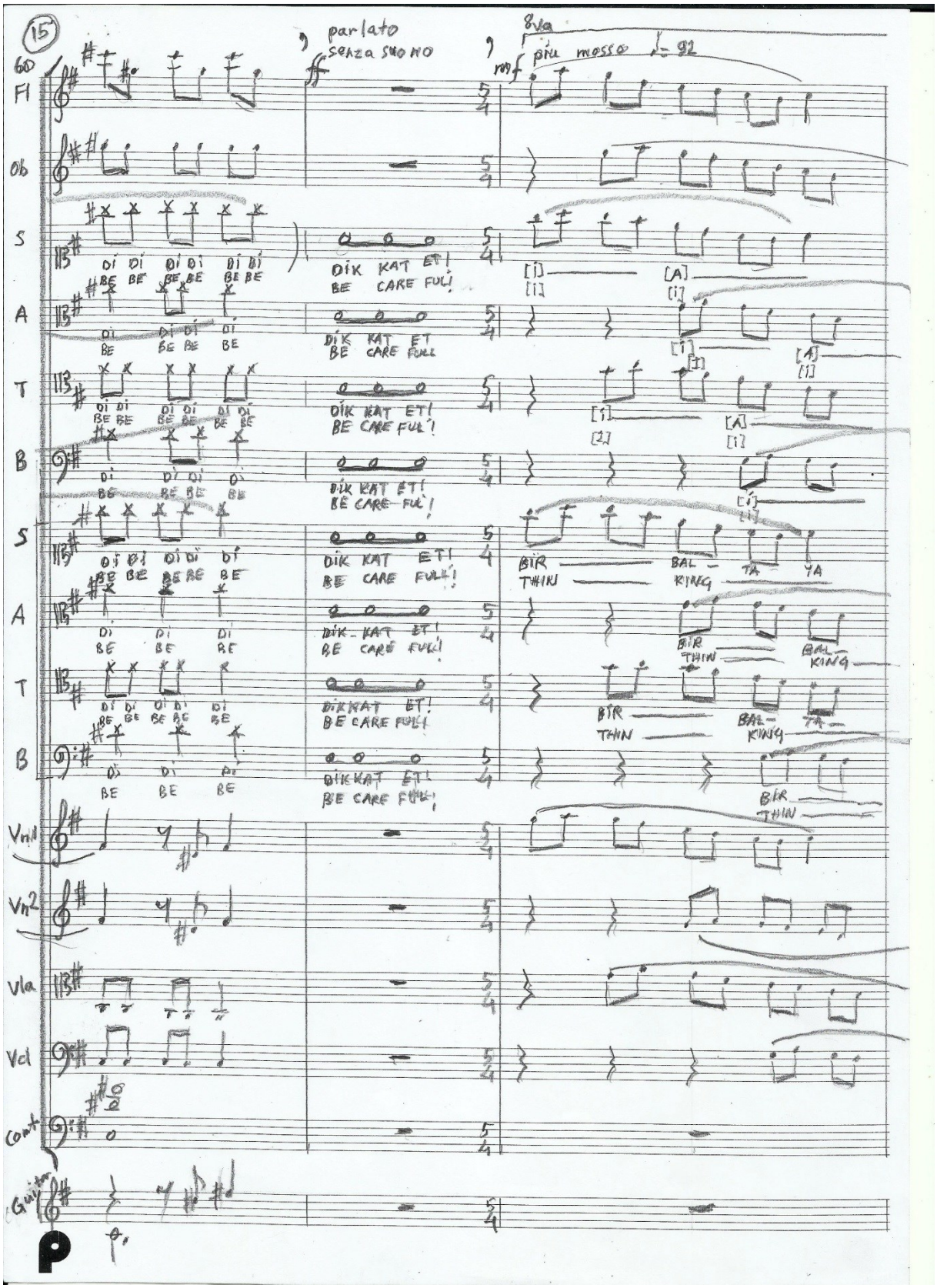
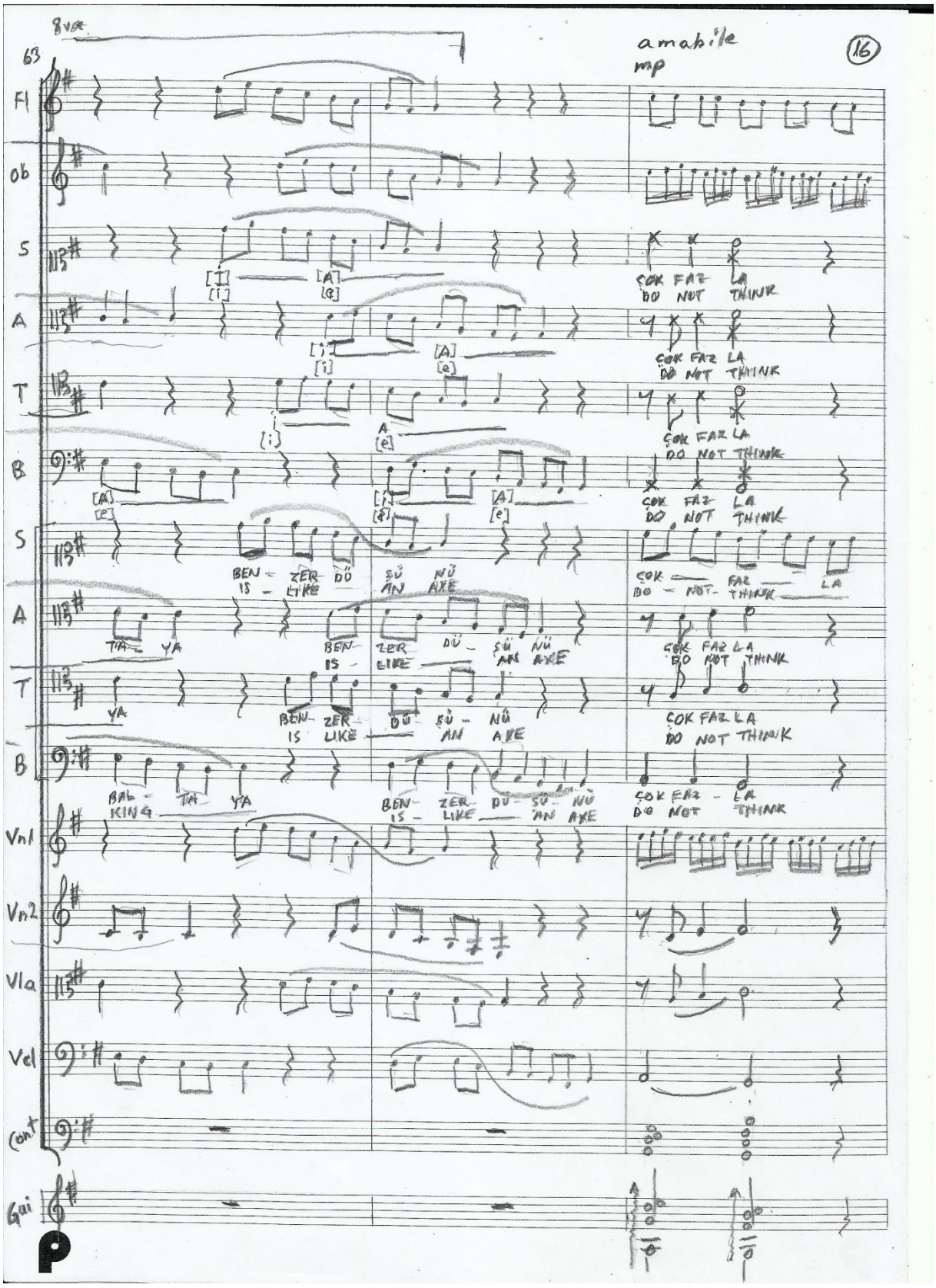
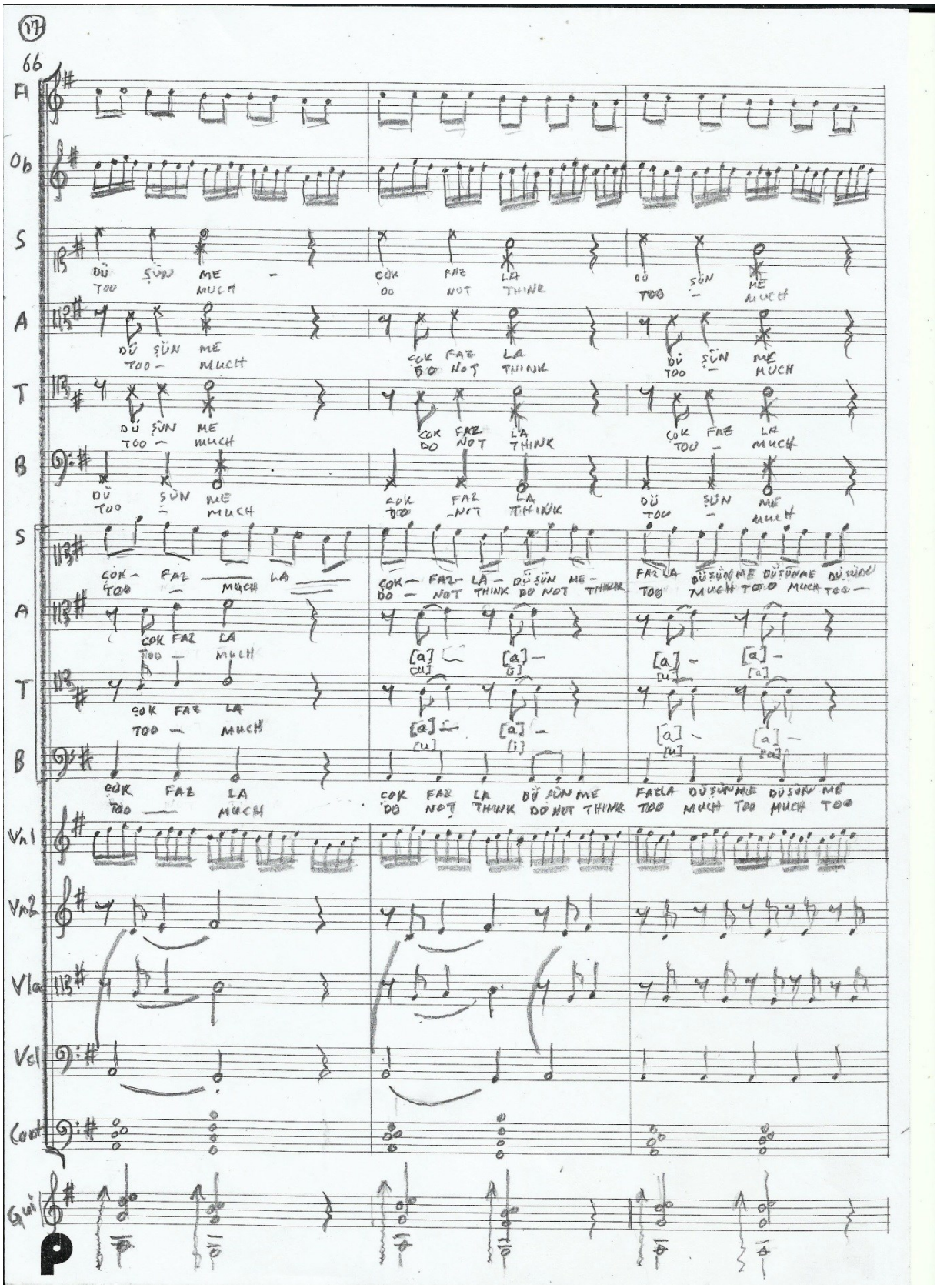
S
A
T
B
Vn1
Vn2
Vla
Vcl
Cont
Glockenspiel
DI BE
mf
f


accel e cresc con espanzione
56
14
Fl
Ob
S
A
T
B
S
A
T
B
Vn1
Vn2
Vla
Vcl
con
Guitar
DI BE


15
parlato
senza suono
8va
più mosso ♩= 92
DIK KAT ET!
BE CARE FUL!
BIR
THIN
BAL
KING
TA
YA
Fl
Ob
S
A
T
B
Vn1
Vn2
Vla
Vcl
Cont
Guitar


8va
63
amabile
mp
16
Fl
Ob
S
A
T
B
S
A
T
B
Vn1
Vn2
Vla
Vcl
(cont)
Gui
ÇOK FAZ LA
DO NOT THINK
BEN - ZER - DÜ
IS - LIKE
ŞÜ NÜ
AN AXE
TA - YA
BAL - KING
BEN ZER DÜ - ŞÜ - NÜ
IS - LIKE AN AXE





66

Fl

Ob

S
DÜ ŞÜN ME — ÇOK FAZ LA DÜ ŞÜN ME
TOO MUCH DO NOT THINK TOO — MUCH

A
DÜ ŞÜN ME ÇOK FAZ LA DÜ ŞÜN ME
TOO — MUCH DO NOT THINK TOO — MUCH

T
DÜ ŞÜN ME ÇOK FAZ LA ÇOK FAZ LA
TOO — MUCH DO NOT THINK TOO — MUCH

B
DÜ ŞÜN ME ÇOK FAZ LA DÜ ŞÜN ME
TOO — MUCH DO NOT THINK TOO — MUCH

S
ÇOK — FAZ — LA — ÇOK — FAZ — LA — DÜ ŞÜN ME — FAZ LA DÜ ŞÜN ME DÜ ŞÜN ME DÜ ŞÜN
TOO — MUCH — DO — NOT THINK DO NOT THINK TOO MUCH TOO MUCH TOO —

A
ÇOK FAZ LA [a] — [a] — [a] — [a] —
TOO — MUCH [u] [i] [u] [a]

T
ÇOK FAZ LA [a] — [a] — [a] — [a] —
TOO — MUCH [u] [i] [u] [a]

B
ÇOK FAZ LA ÇOK FAZ LA DÜ ŞÜN ME FAZ LA DÜ ŞÜN ME DÜ ŞÜN ME
TOO — MUCH DO NOT THINK DO NOT THINK TOO MUCH TOO MUCH TOO

Vn1

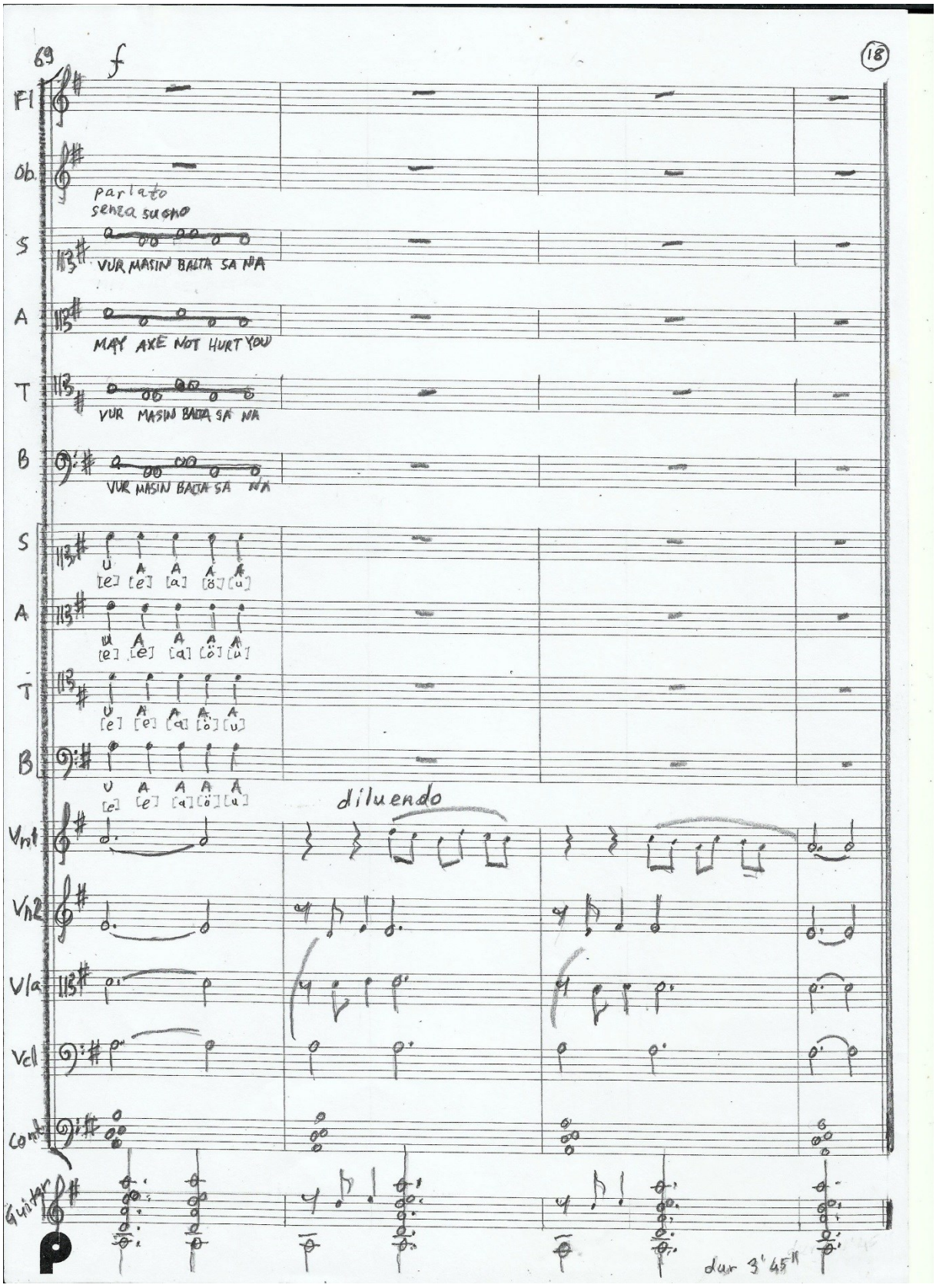
Vn2

Vla

Vcl

Cont

Gui


69
f
18
Fl
Ob.
parlato
senza suono
S
VUR MASIN BALTA SA NA
A
MAY AXÉ NOT HURT YOU
T
VUR MASIN BALTA SA NA
B
VUR MASIN BALTA SA NA
S
A
T
B
[e] [e] [a] [ö] [u]
diluendo
Vn1
Vn2
Vla
Vcl
Cont.
Guitar
dur 3'45"