

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

The piece is written to be used for good causes.

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We perceive the world in a semantic integrity. When we see a Mercedes, we perceive 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 tree 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 tree. This enables us to infer that Mercedes is a vehicle and thus it carries people and goods. Semantic tree comprises everything that we learn personally. The common knowledge of humanity accumulated in the universal semantic tree includes everything we know as human from the beginning till now.

There is no doubt about the lower leaves of the semantic tree but there are different approaches to the understanding of the top node, namely the root. The root of the universal semantic tree 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 sketches 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 sketches 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 as if 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 perceived 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 movement'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 düşünüşü;
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, Hristiyan, 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, vineyards.
In every word, in every meaning, It is the single reality, It is.

Score

1st Prayer

① Andante con tenerezza $\text{♩} = 88$ RUMI CANTATA
MEVLANA ILAHISI Ali Riza SARAL

Fl. $\text{F} \#$ $\frac{4}{4}$ p

Ob. $\text{F} \#$ $\frac{4}{4}$ (ff)

S. $\text{F} \#$ $\frac{4}{4}$

A. $\text{F} \#$ $\frac{4}{4}$

T. $\text{F} \#$ $\frac{4}{4}$

B. $\text{F} \#$ $\frac{4}{4}$

S. $\text{F} \#$ $\frac{4}{4}$ mf
CAN SOUL

A. $\text{F} \#$ $\frac{4}{4}$ p
CAN SOUL

T. $\text{F} \#$ $\frac{4}{4}$ mf
CAN SOUL

B. $\text{F} \#$ $\frac{4}{4}$ p
CAN SOUL

Vn1 $\text{F} \#$ $\frac{4}{4}$ mf

Vn2 $\text{F} \#$ $\frac{4}{4}$ mf

Vla $\text{F} \#$ $\frac{4}{4}$ mf

Vcl $\text{F} \#$ $\frac{4}{4}$ mf

Cont. $\text{F} \#$ $\frac{4}{4}$ mf

Gu. $\text{F} \#$ $\frac{4}{4}$ mf

P

decresc.

p

attaca subito

Handwritten musical score for a full orchestra and vocal soloists. The score is written in G major (one sharp) and common time (C). The instruments and parts are:

- Flute (Fl):** Treble clef, G major key signature.
- Oboe (Ob):** Treble clef, G major key signature.
- Soprano (S):** Treble clef, G major key signature. Lyrics: "CAN SOUL".
- Alto (A):** Treble clef, G major key signature. Lyrics: "CAN SOUL".
- Tenor (T):** Treble clef, G major key signature. Lyrics: "CAN SOUL".
- Bass (B):** Bass clef, G major key signature. Lyrics: "CAN SOUL".
- Violin 1 (Vn1):** Treble clef, G major key signature.
- Violin 2 (Vn2):** Treble clef, G major key signature.
- Viola (Vla):** Treble clef, G major key signature.
- Violoncello (Vcl):** Bass clef, G major key signature.
- Contrabass (Cont):** Bass clef, G major key signature.
- Quintet:** Treble clef, G major key signature.

The score features a dynamic marking of *p* (piano) and a performance instruction "attaca subito". The vocal parts have lyrics "CAN SOUL" written vertically. The string parts are mostly sustained notes. The quintet part has some rhythmic markings.

P

5

CRES.

Handwritten musical score for a symphony orchestra and guitar. The score is written in G major (one sharp) and 4/4 time. It consists of 21 measures, with measure numbers 19, 20, and 21 indicated at the top. The instruments are arranged as follows from top to bottom:

- Flute (Fl):** Measures 19-21, mostly rests.
- Oboe (Ob):** Measures 19-21, mostly rests.
- Soprano (S):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Alto (A):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Tenor (T):** Measures 19-21, vocal line with lyrics: "CAN SOUL", "BIR A CAN SOUL".
- Bass (B):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Soprano (S):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Alto (A):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Tenor (T):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Bass (B):** Measures 19-21, vocal line with lyrics: "BIR A CAN SOUL".
- Vn1 (Violin 1):** Measures 19-21, melodic line.
- Vn2 (Violin 2):** Measures 19-21, melodic line.
- Vla (Viola):** Measures 19-21, melodic line.
- Vcl (Violoncello):** Measures 19-21, melodic line.
- Cont (Cello/Double Bass):** Measures 19-21, bass line.
- Guitar:** Measures 19-21, rhythmic accompaniment.

The score includes various musical notations such as rests, notes, and dynamic markings like *p* (piano) and *pp* (pianissimo). The lyrics "BIR A CAN SOUL" are repeated across the vocal staves.

22

f parlato
senza suono

piu mosso $\text{♩} = 96$ cantando leggero con giustizia

6

Fl $\text{F}\sharp$ p p

Ob $\text{F}\sharp$ p p

S $\text{F}\sharp$ p p
VAR DIR
EXISTS

A $\text{F}\sharp$ p p
VAR DIR
EXISTS

T $\text{F}\sharp$ p p
VAR DIR
EXISTS

B $\text{F}\sharp$ p p
VAR DIR
EXISTS

S $\text{F}\sharp$ p p
VAR - DIR
EX - ISTS

A $\text{F}\sharp$ p p
VAR - DIR
EX - ISTS

T $\text{F}\sharp$ p p
VAR - DIR
EX - ISTS

B $\text{F}\sharp$ p p
VAR - DIR
EX - ISTS

Vn1 $\text{F}\sharp$ p p

Vn2 $\text{F}\sharp$ p p

Vla $\text{F}\sharp$ p p

Vcl $\text{F}\sharp$ p p

Cont $\text{F}\sharp$ p p

Qui $\text{F}\sharp$ p p

f senza interruzione

mp

mp

DÜ SÜNCE DÜ SÜNCE DÜ SÜNCE DÜ SÜNCE
THIN-KI-NG THIN-KI-NG THIN-KI-NG THIN-KI-NG

DÜ SÜNCE DÜ SÜNCE
THIN-KI-NG THIN-KI-NG

P

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 3/4 time. It features a vocal soloist (Soprano) and a vocal quartet (Soprano, Alto, Tenor, Bass). The instruments include Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl), Bassoon (B), Violin I (Vn1), Violin II (Vn2), Viola (Vla), Violoncello (Vcl), Contrabass (Cont), and Guitar (Guit).

The vocal parts have the following lyrics: "DÜSÜN CE DÜSÜNCE DÜSÜNCE DÜSÜNCE DÜSÜNCE DÜSÜNCE DÜSÜNCE DÜSÜNCE THINKING THINKING THINKING THINKING THINKING THINKING THINKING THINKING".

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

9

3/4 mf I, Tempo = 88

Fl

Ob

S

S

A

T

B

Vn1

Vn2

Vla

Vcl

Cont

Guitar

BASKA
OTHER

BASKA
OTHER

CAN
SOUL

BIR
AN

F

P

39 *decresc.* *p* *attaca subito*

Fl $\text{F}\sharp$ (o)

Ob $\text{F}\sharp$ (o)

S $\text{F}\sharp$ (o)

A $\text{F}\sharp$ (o)

T $\text{F}\sharp$ (o)

B $\text{F}\sharp$ (o)

Vn1 $\text{F}\sharp$ (o)

Vn2 $\text{F}\sharp$ (o)

Vla $\text{F}\sharp$ (o)

Vcl $\text{F}\sharp$ (o)

Cont $\text{F}\sharp$ (o)

Guitar $\text{F}\sharp$ (o)

CAN
SOUL
O

CAN
SOUL
O

CAN
SOUL
O

CAN
SOUL

P

11

mf poco mosso *melancholia*

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in 6/8 time and includes parts for Flute (Fl), Oboe (Ob), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vn1), Violin II (Vn2), Viola (Vla), Violoncello (Vcl), Contrabass (Cont), and Double Bass (Bass).

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

- Soprano: OR - MAN - DA KI TO THE LION DA KI OR - MAN - DA KI BIR - ARS - LA NA REST
- Alto: * OR - TO THE MAN - LION DA KI OR - TO THE MAN - LION DA KI BIR - ARS - LA NA REST
- Tenor: OR - MAN - DA KI TO THE LION * OR - MAN - DA KI BIR - ARS - LA NA REST
- Bass: OR - MAN - DA KI TO THE LION OR - MAN - DA KI BIR - ARS - LA NA REST

The instrumental parts include woodwinds (Flute, Oboe), strings (Violins, Viola, Violoncello, Contrabass), and Double Bass. The score features various musical notations such as slurs, ties, and dynamic markings.

* The ties are similar to the soprano part.

P

48

(2)

Handwritten musical score for a full orchestra and vocal ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of 13 staves:

- Flute (Fl):** Treble clef, G major.
- Oboe (Ob):** Treble clef, G major.
- Soprano (S):** Treble clef, G major. Lyrics: OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -
- Alto (A):** Treble clef, G major.
- Tenor (T):** Treble clef, G major. Lyrics: OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -
- Bass (B):** Bass clef, G major. Lyrics: OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -
- Second Soprano (S):** Treble clef, G major. Lyrics: OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -
- Alto (A):** Treble clef, G major.
- Tenor (T):** Treble clef, G major. Lyrics: OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -
- Bass (B):** Bass clef, G major. Lyrics: OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -
- Violin 1 (Vn1):** Treble clef, G major.
- Violin 2 (Vn2):** Treble clef, G major.
- Viola (Vla):** Treble clef, G major.
- Violoncello (Vcl):** Bass clef, G major.
- Contrabass (Cont):** Bass clef, G major.
- Conductor's part (Guitare):** Treble clef, G major, marked with a **P** (Piano).

The vocal parts feature a call-and-response structure with the lyrics: "OR - MAN - DA KI TO THE LION - OR - MAN - DA KI TO THE LION - BIR - ARS - LA NA IN THE FO REST -". The instrumental parts provide harmonic support for the vocal lines.

accel e cresce con espansione

(14)

Handwritten musical score for a full orchestra and vocal soloist. The score is written in G major (one sharp) and 2/2 time. The tempo and dynamics markings are "accel e cresce con espansione".

The score includes the following parts:

- Flute (Fl):** Melodic line with slurs and accents.
- Oboe (Ob):** Melodic line with slurs and accents.
- Saxophone (S):** Two staves, each with a melodic line and a rhythmic line marked with 'X's.
- Trumpet (T):** Two staves, each with a melodic line and a rhythmic line marked with 'X's.
- Baritone (B):** Two staves, each with a melodic line and a rhythmic line marked with 'X's.
- Vocal Soloist (Cont):** Melodic line with lyrics: "DI DI DI DI DI BE BE BE BE BE".
- Violin I (Vn1):** Melodic line with slurs and accents.
- Violin II (Vn2):** Melodic line with slurs and accents.
- Viola (Via):** Rhythmic accompaniment with slurs.
- Violoncello (Vcl):** Rhythmic accompaniment with slurs.
- Contra Bass (Cont):** Rhythmic accompaniment with slurs.
- Guitar:** Rhythmic accompaniment with slurs.

The score is divided into four measures. The first measure starts with a dynamic marking of **p** (piano). The tempo and dynamics markings "accel e cresce con espansione" are written above the first measure.

15

60
Fl

Ob

S

A

T

B

S

A

T

B

Vn1

Vn2

Vla

Vcl

Cont

Cont

Guitar

parlato
senza suono

8va
piu mosso $\text{♩} = 92$

Musical score for vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Italian: "DIK KAT ET! BE CARE FUL!". The instrumental parts include Flute, Oboe, Violins 1 & 2, Viola, Violoncello, Contrabass, and Guitar. The score is written in 4/4 time and includes dynamic markings like *mf* and *f*. There are also performance instructions like "parlato senza suono" and "piu mosso".

P

Handwritten musical score for a full orchestra and vocal ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves:

- Flute (Fl):** Treble clef, playing a melodic line.
- Oboe (Ob):** Treble clef, playing a rhythmic accompaniment.
- Soprano (S):** Treble clef, with lyrics: "DU SUN ME MUCH - COK DO FAZ LA LA THINK DU SUN ME MUCH".
- Alto (A):** Treble clef, with lyrics: "DU SUN ME MUCH - COK DO FAZ LA LA THINK DU SUN ME MUCH".
- Tenor (T):** Treble clef, with lyrics: "DU SUN ME MUCH - COK DO FAZ LA LA THINK DU SUN ME MUCH".
- Bass (B):** Bass clef, with lyrics: "DU SUN ME MUCH - COK DO FAZ LA LA THINK DU SUN ME MUCH".
- Second Soprano (S):** Treble clef, with lyrics: "COK TOO FAZ MACH LA - COK DO FAZ LA DU SUN ME THINK TOO DU SUN ME DU SUN ME DU SUN ME".
- Alto (A):** Treble clef, with lyrics: "COK TOO FAZ MACH LA - COK DO FAZ LA DU SUN ME THINK TOO DU SUN ME DU SUN ME DU SUN ME".
- Tenor (T):** Treble clef, with lyrics: "COK TOO FAZ MACH LA - COK DO FAZ LA DU SUN ME THINK TOO DU SUN ME DU SUN ME DU SUN ME".
- Bass (B):** Bass clef, with lyrics: "COK TOO FAZ MACH LA - COK DO FAZ LA DU SUN ME THINK TOO DU SUN ME DU SUN ME DU SUN ME".
- Violin 1 (Vn1):** Treble clef, playing a rhythmic accompaniment.
- Violin 2 (Vn2):** Treble clef, playing a rhythmic accompaniment.
- Viola (Vla):** Treble clef, playing a rhythmic accompaniment.
- Cello (Vcl):** Bass clef, playing a rhythmic accompaniment.
- Contra Bass (Cont):** Bass clef, playing a rhythmic accompaniment.
- Double Bass (Gwi):** Bass clef, playing a rhythmic accompaniment.

The lyrics are in Indonesian, with "DU SUN ME MACH" meaning "I love you very much" and "COK DO FAZ LA LA THINK" meaning "I do not think".

69

18

Fl *f*

Ob. *parlato senza suono*

S *VUR MASIN BALTA SA NA*

A *MAY AXE NOT HURT YOU*

T *VUR MASIN BALTA SA NA*

B *VUR MASIN BALTA SA NA*

S *U A A A A*
[e] [e] [a] [o] [u]

A *U A A A A*
[e] [e] [a] [o] [u]

T *U A A A A*
[e] [e] [a] [o] [u]

B *U A A A A*
[e] [e] [a] [o] [u]

Vn1 *diluendo*

Vn2

Vla

Vcl

Comb

Guitar *P*

dur 3'45"