Piece for Brass and Strings

Borders
(Sınırlar)

For

horn (F), 2 trumpets (C, B♭), trombone, tuba, 8 violins, 3 violas, 3 cellos, 2 basses

by

Ali Riza SARAL

...

Mar 2020

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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

Piece for Brass and Strings has three movements sub-titled 1-Borders, 2-Limits and 3-Frames.

It is a less than 9 minutes long work for Brass Quintet and String orchestra.

The idea behind this piece was to ponder on the function of borders in the human existence.

The contrast between Brass and Strings provided a firm foundation for creating a border or many borders in between.

Kind regards.

ANALYSIS

The first movement 'Borders' begins with chromatic lines, the contrast btw brass and strings is created with ascending vs descending lines and the timbrel difference. A transition section follows this heavy and slow beginning with 16th notes and arpeggio like fast section, strings only. The rhythmical difference is supported by the exclusive use of strings. The light and disappearing tule like ending contrasts with the coming B section, heavy melody on the tuba and CBs. Here in the B section Brass Tuba is used in parallel with CB which poses a contrast with the A section, also the Violins and Trumpets. A chromatic motive from A is used and developed in the central register of the B. The heavy melody is taken to the violins and trumpets, the chromatic motive from A is developed as a building stone for dramatic peak at the end of section B. The first movement is A transition B in form.

The scond movement 'Limits' is actually nothing that pushes things to their limits. The first movement has pushed the performers to their limits already. The second movement is a mild, easy to perform section in contrast. Limits are rarely perceived as limits before or during they are being passed.

A melody in F Horn and Trombone, and then Tuba and Trumpets starts the second movement. Then comes in Strings and the exposed material is exhibited with a mixture of brass and string colors. This movement does not display large contrasts btw brass and strings. B section comes at bar 43 with violin playing the invers of the exposed material of A. B displays retrograde, inverse retrograde of A theme. There is a stretto of inversion of A at bar 77. A recaps at bar 81 for a couple of moments and the piece comes to an end with a tutti of both brass and strings a short allusion to Hindemith.

The third movement is based on themes taken from the B section of the first movements. There are four large variations based on these themes. There is an upper level of form whereas these four variations serve as A B transition and A sections. The themes of these variations serve as pentatonic modal frames. The passing notes do not have to comply with the pentaton as a contrapunctal rule.The accompanying violins at the beginning use a motive developed from the swinging motive of the second movement. This motive is also barroved from my Symphony, a mother singing her lullaby to her sleeping child. There is a cannon towards the end of the first movement. The Bsection or the second variation uses a similar 16th note texture for accompanying creating a light tule like texture in contrast with misty brass motives, a reminder of the last movement of my Symphony. Thir variation uses only the beginning part of the variation theme material and repeats it. It ends with a dissonant caos preparing the balanced entry of recap A. First a fugue entry then a stretto leads to the recap. Recap comes as exact copy of A and ends with a simple stop.

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 48 works of music 9 hours 15 minutes 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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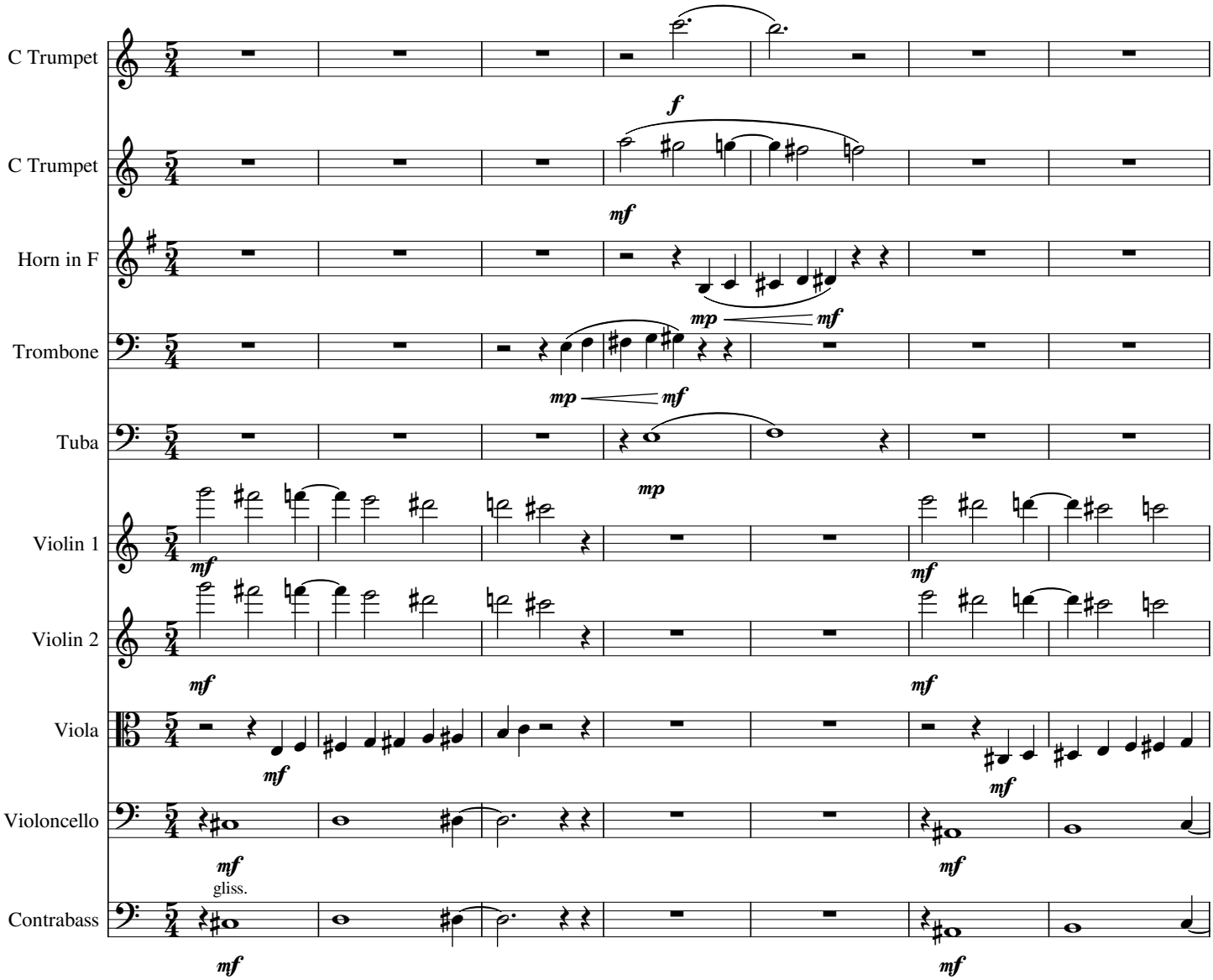
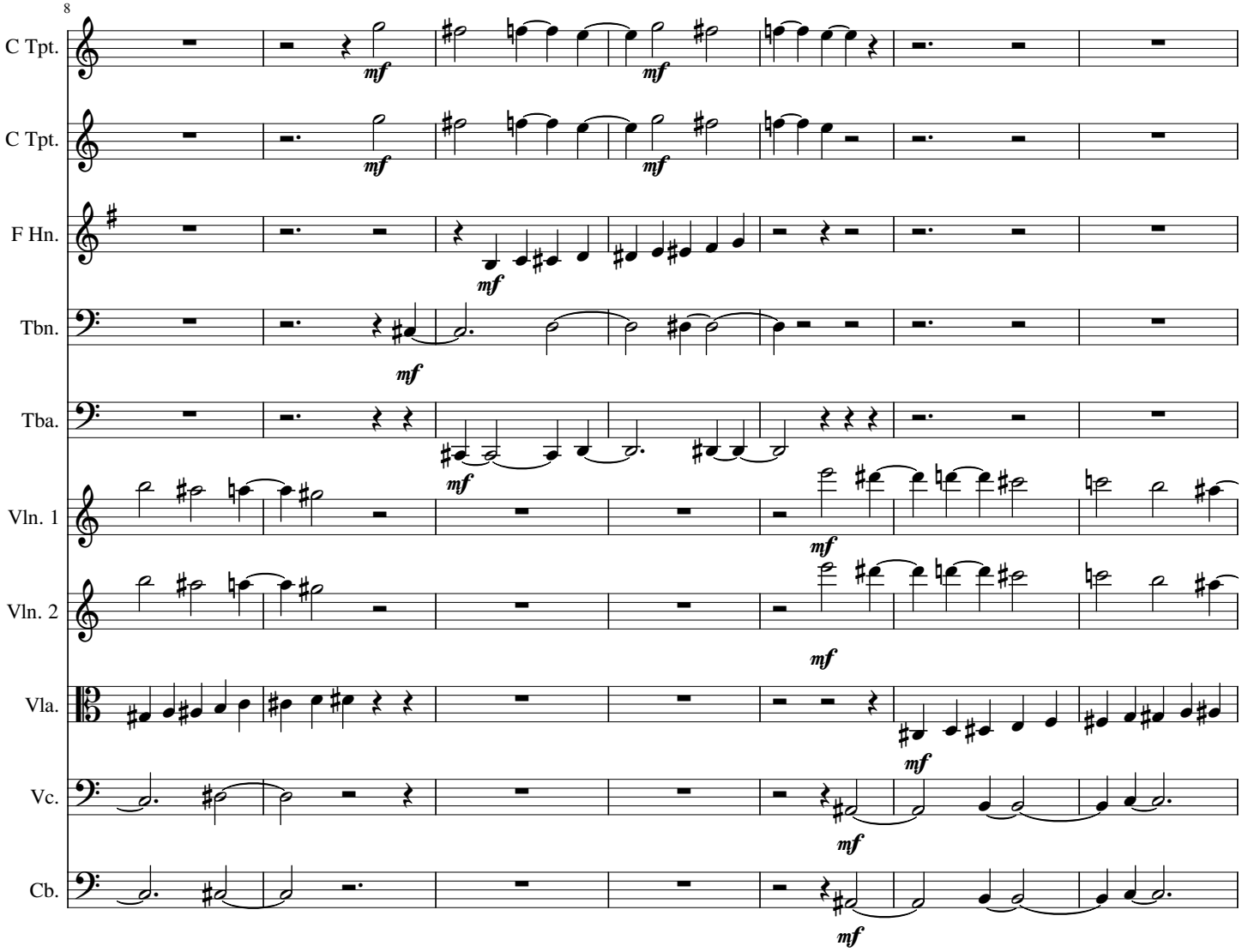
Piece for Brass and Strings

Borders - I

Ali Riza SARAL

Moderato rubato ♩ = 120

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Tba.
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Vln. 2
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Vc.
Cb.
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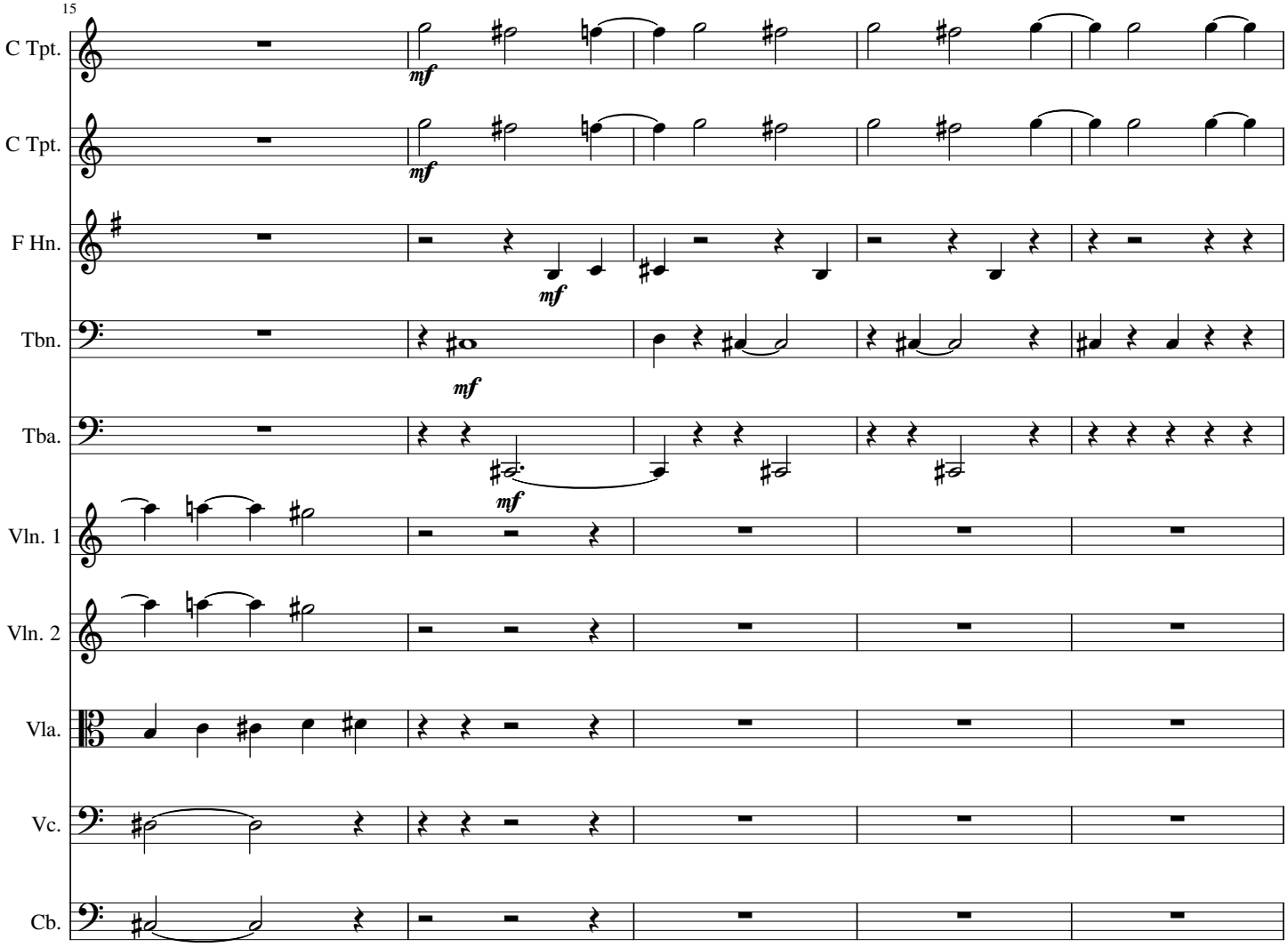
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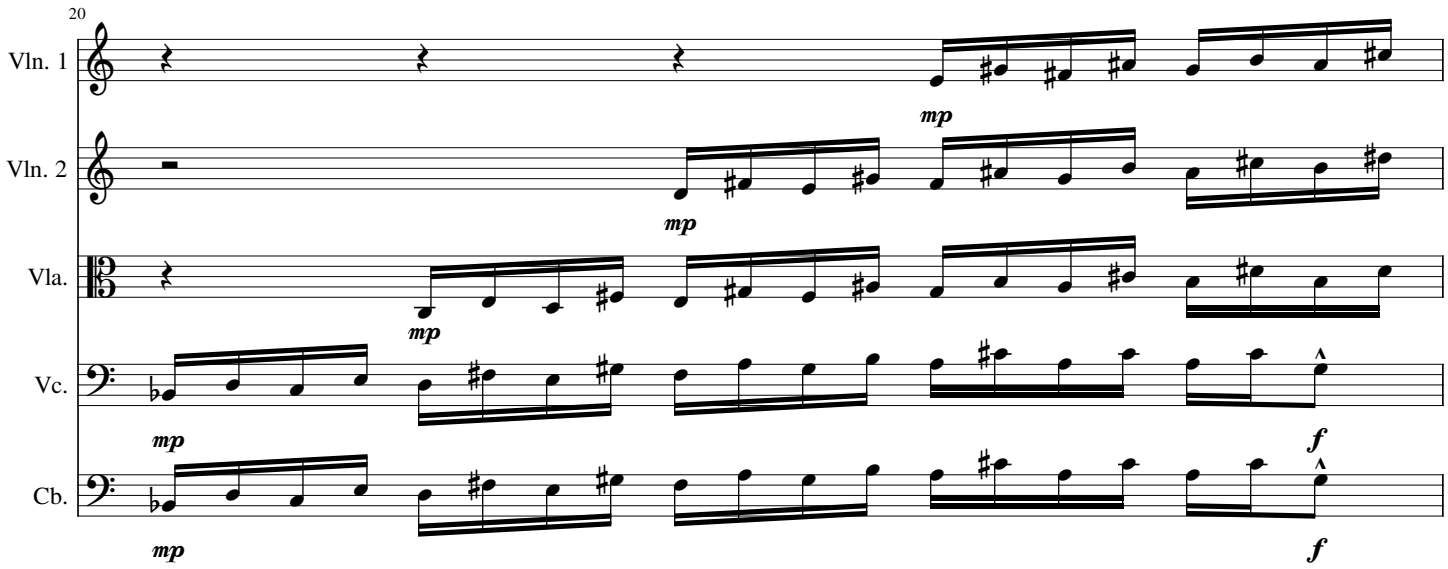
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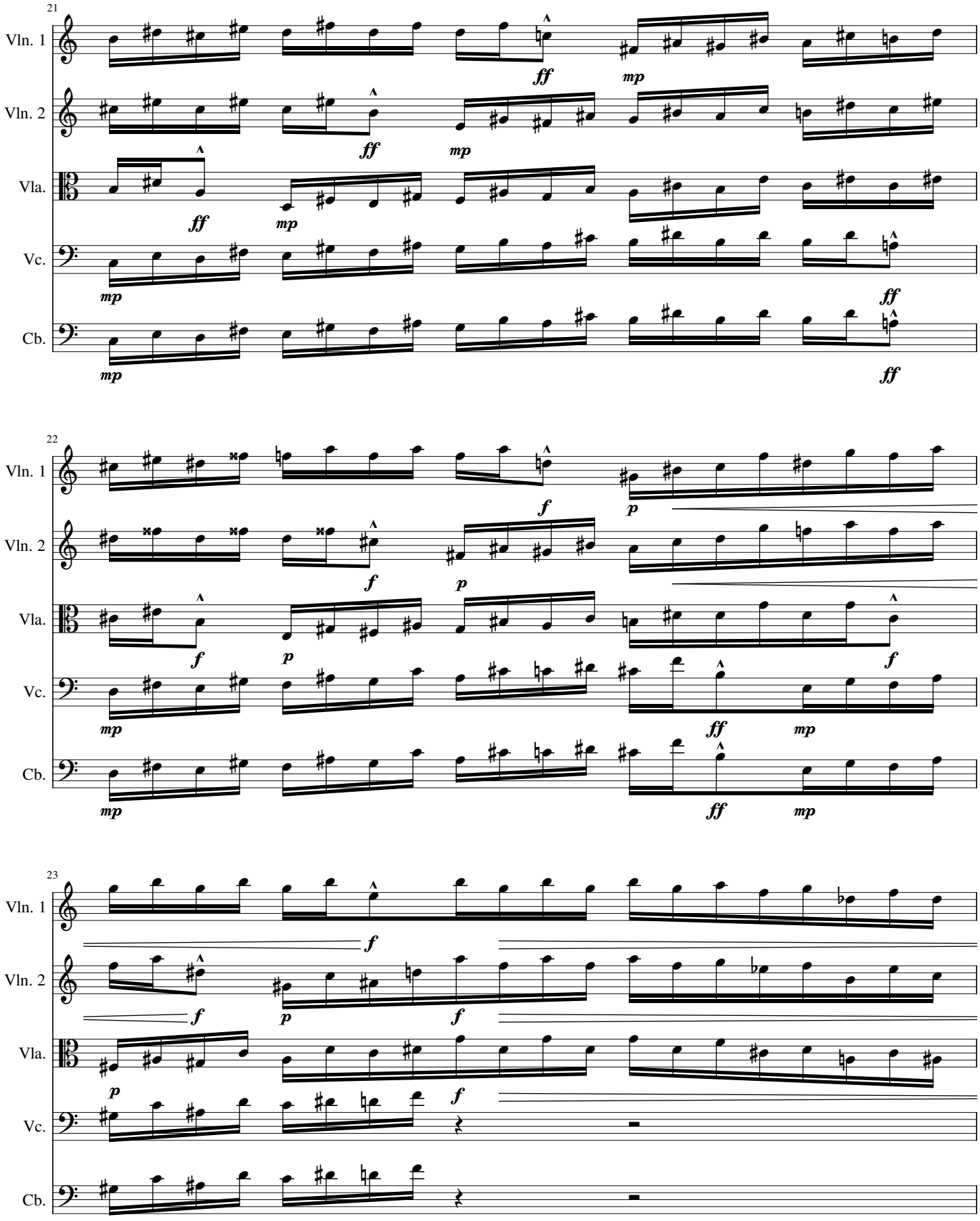
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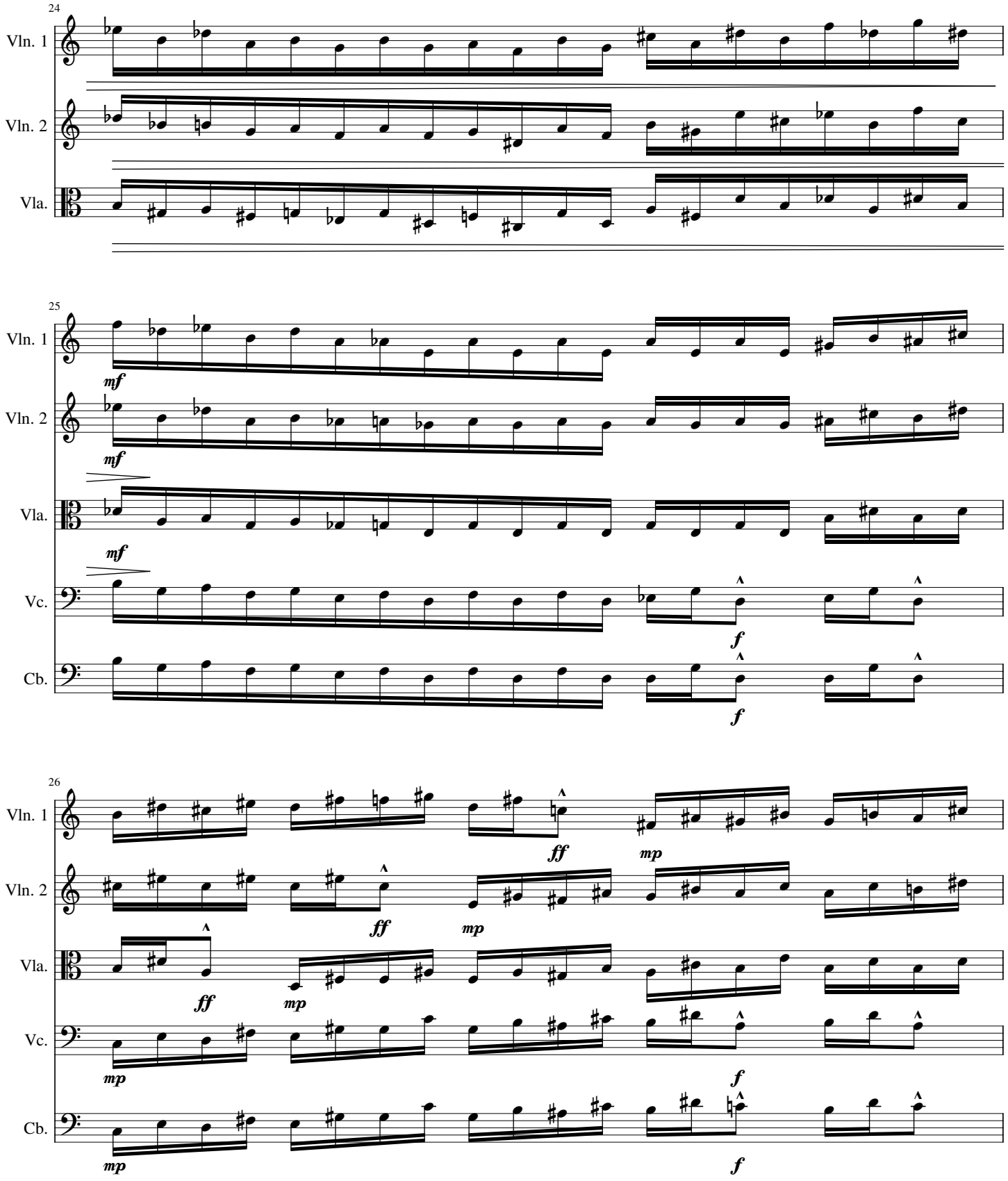
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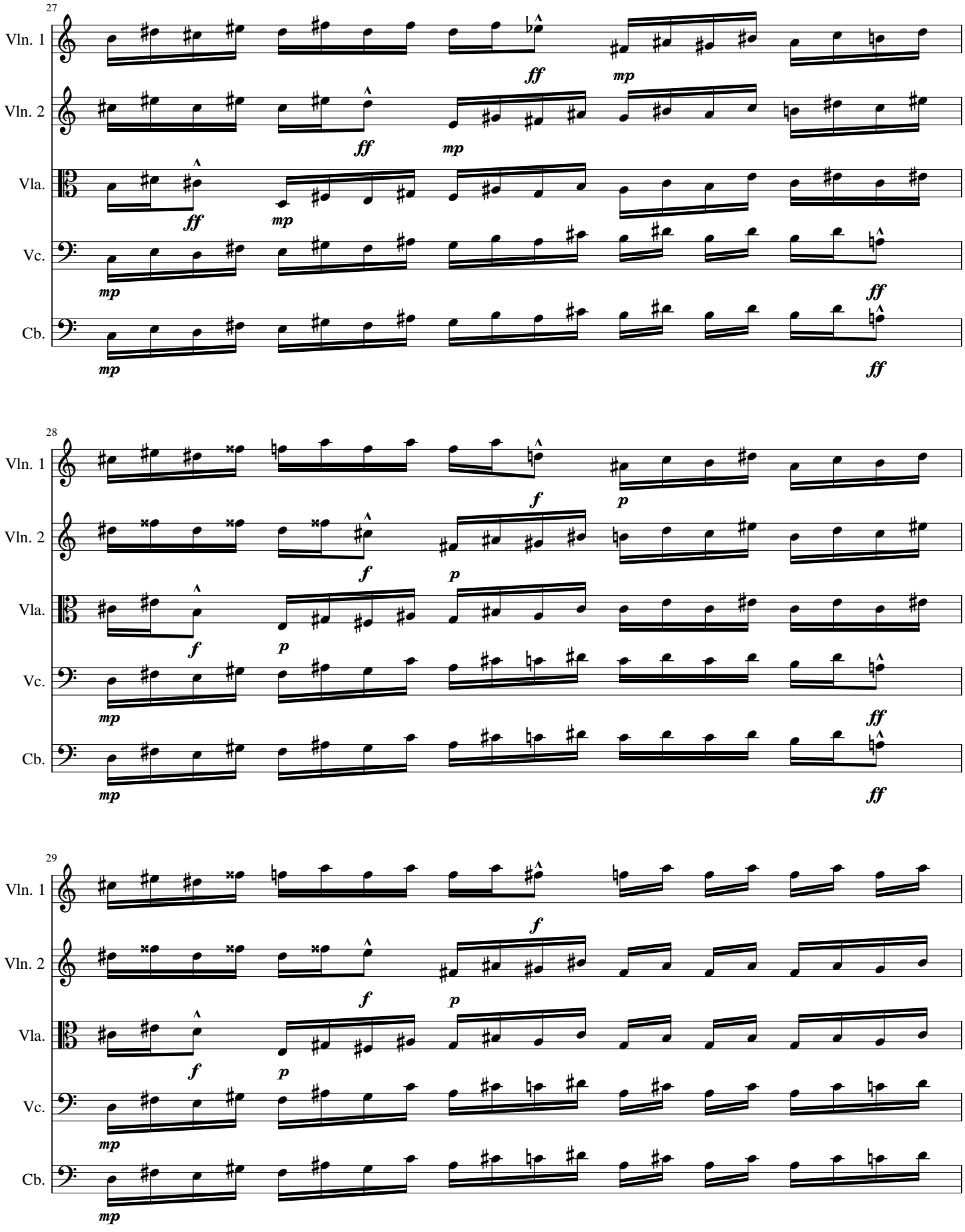
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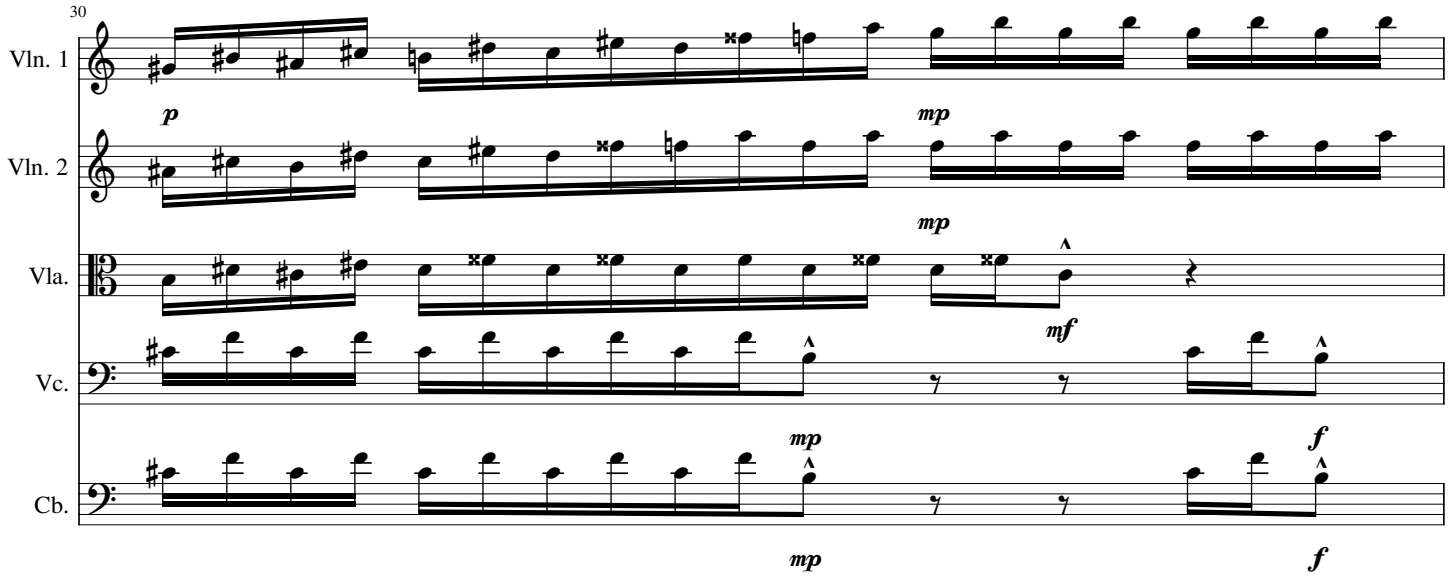
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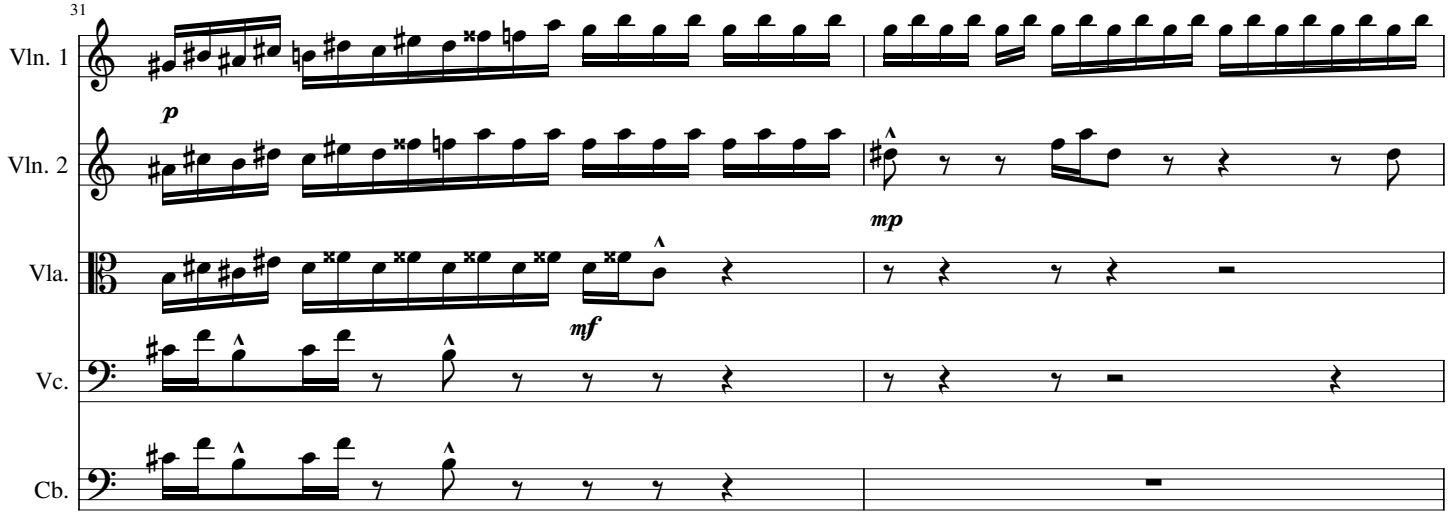
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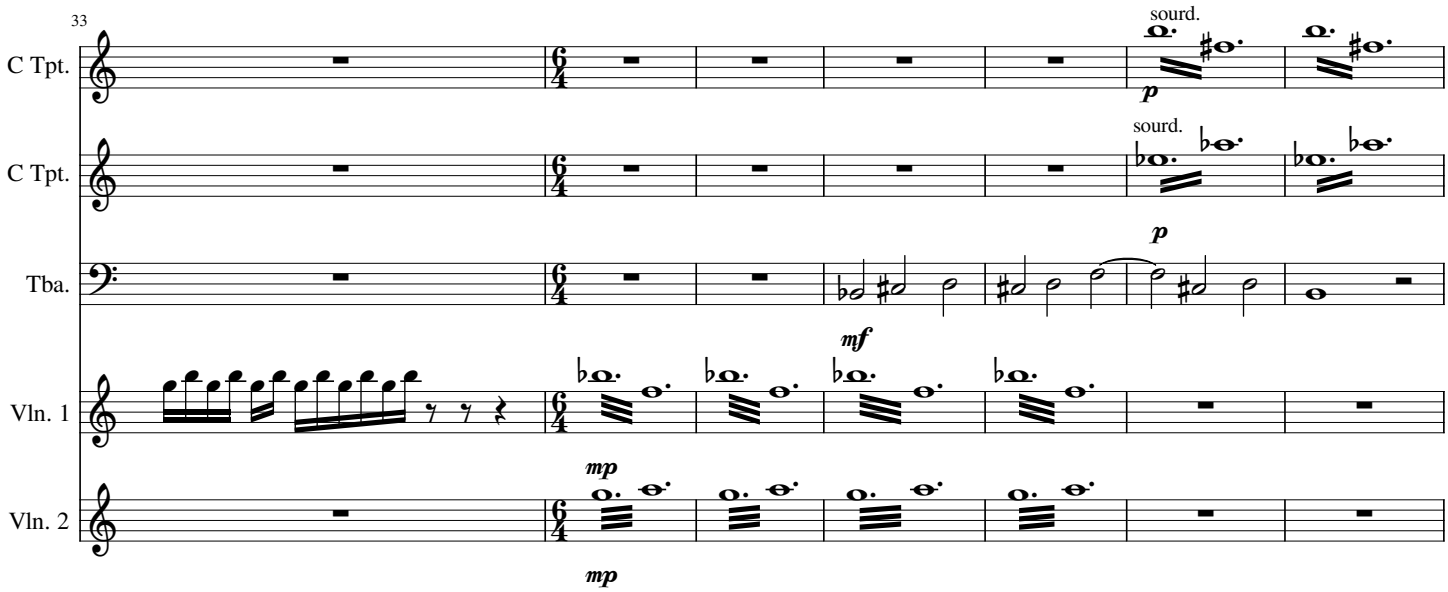
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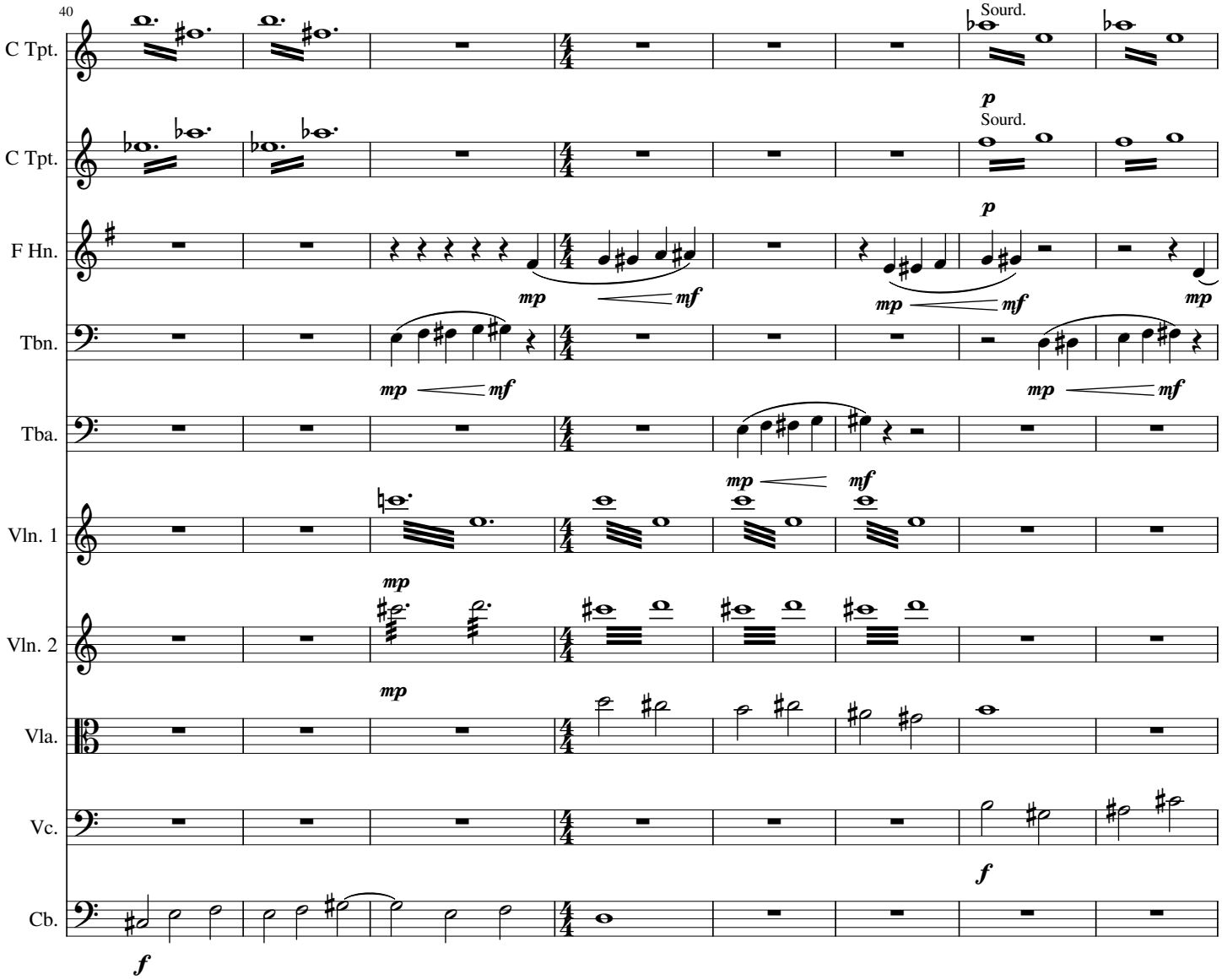
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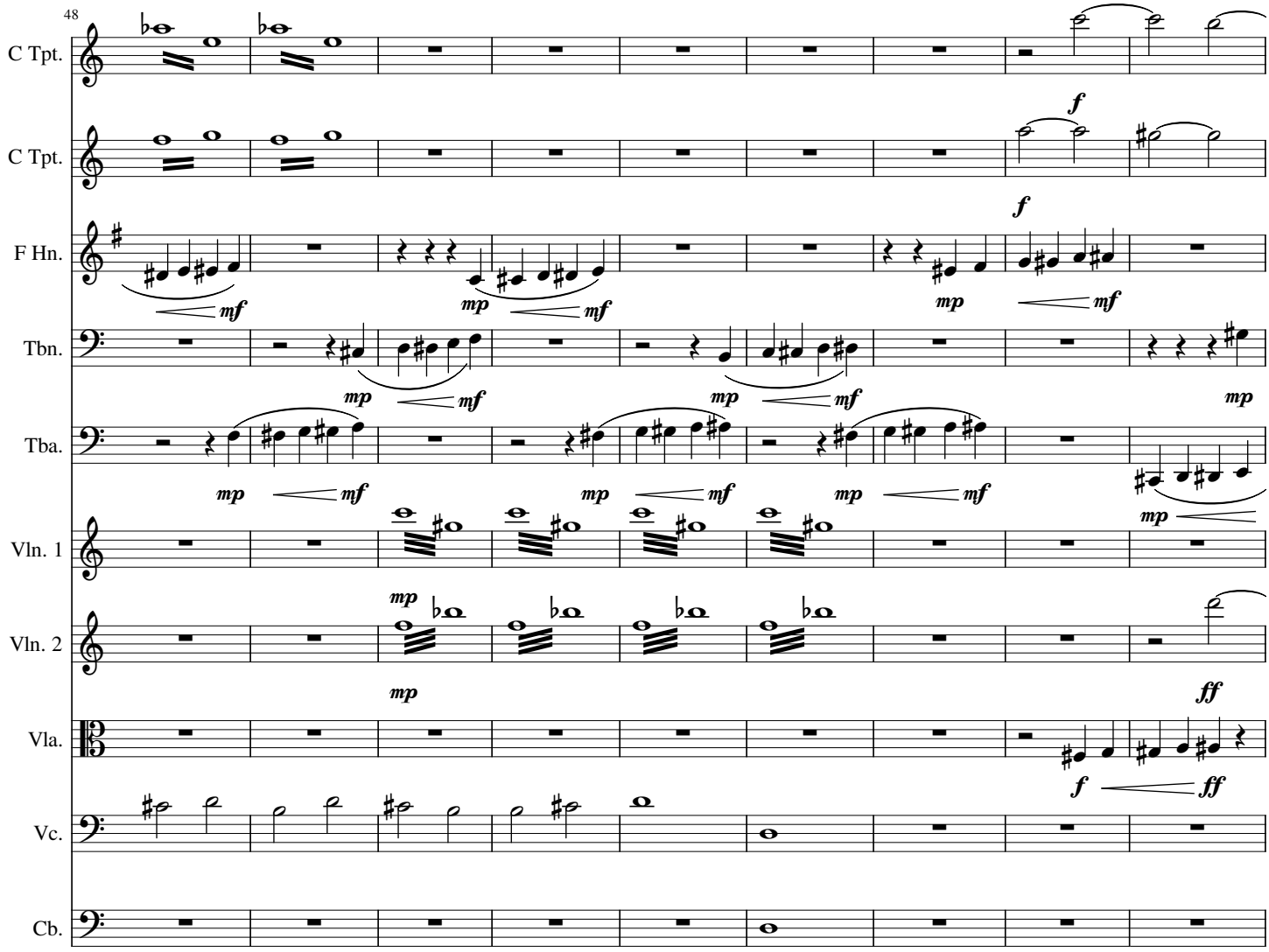
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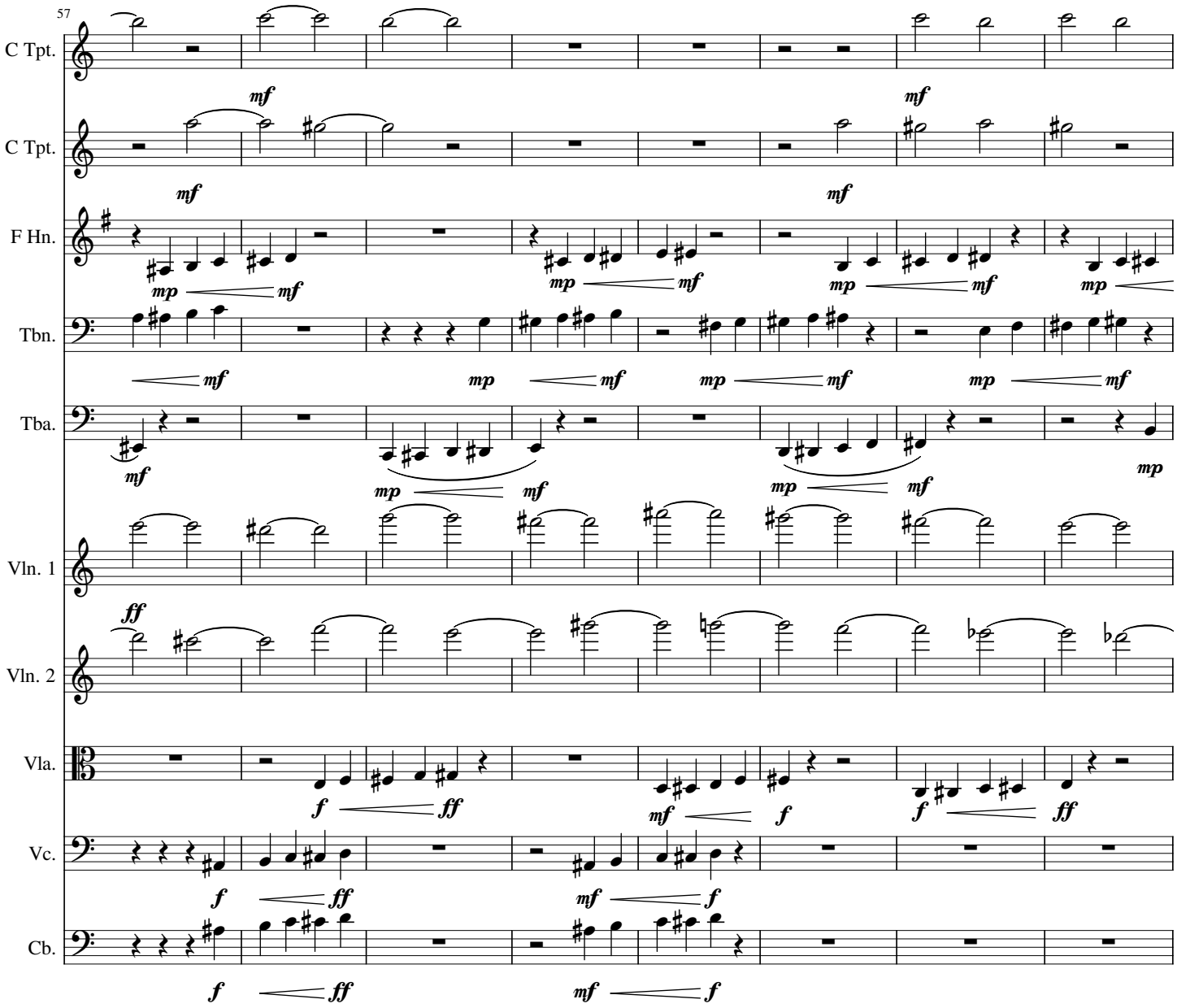
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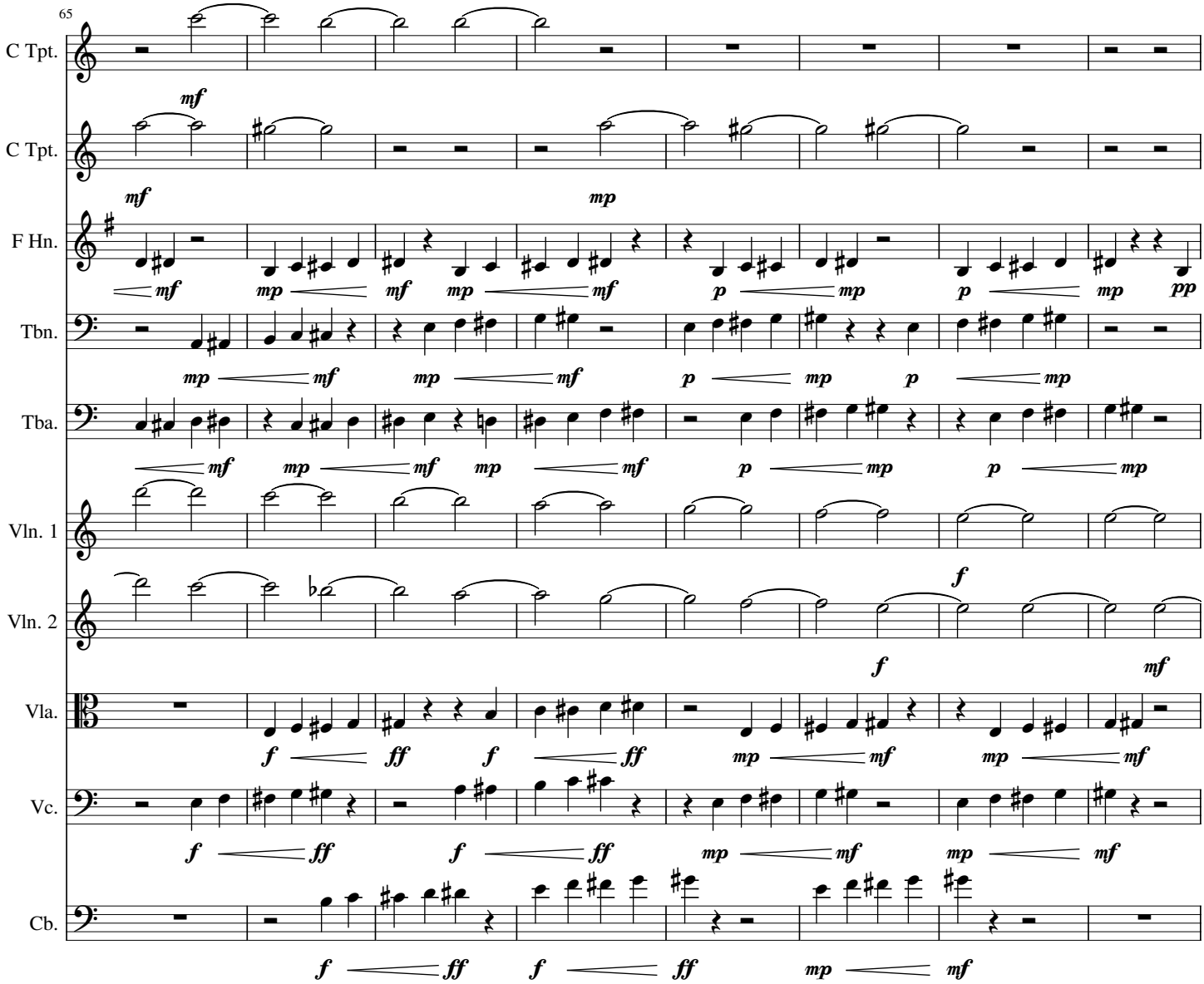
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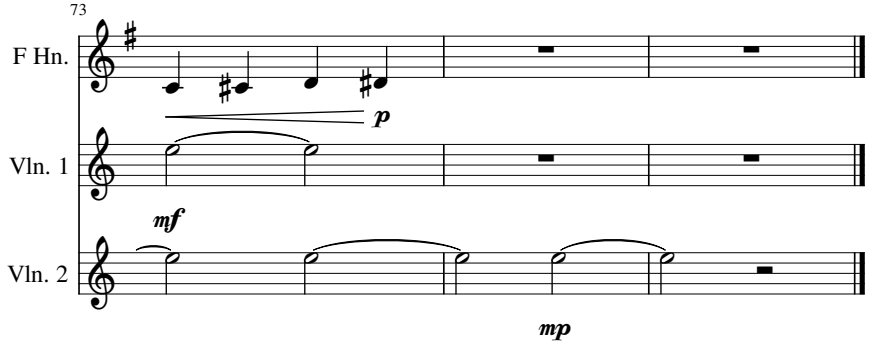
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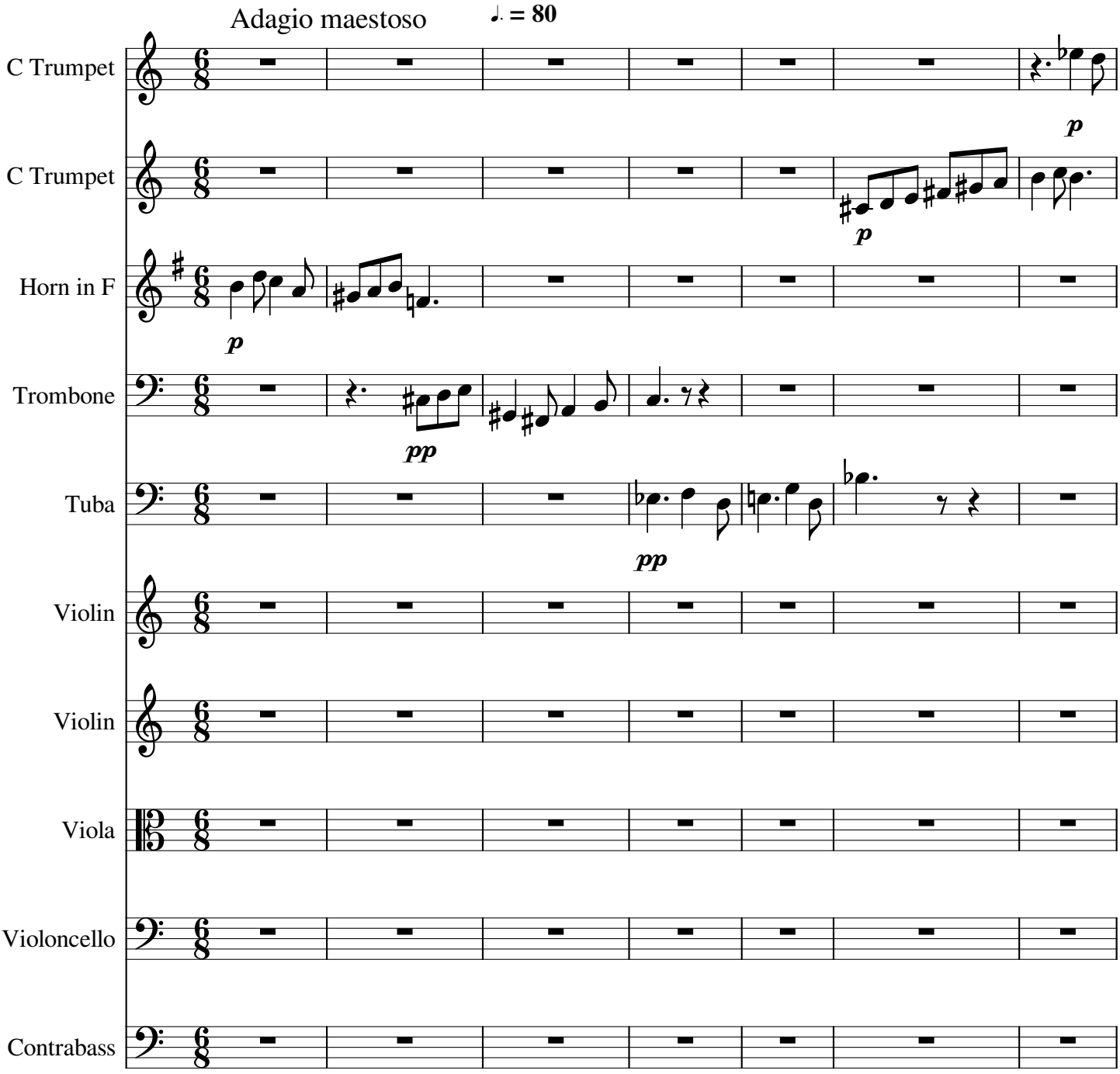
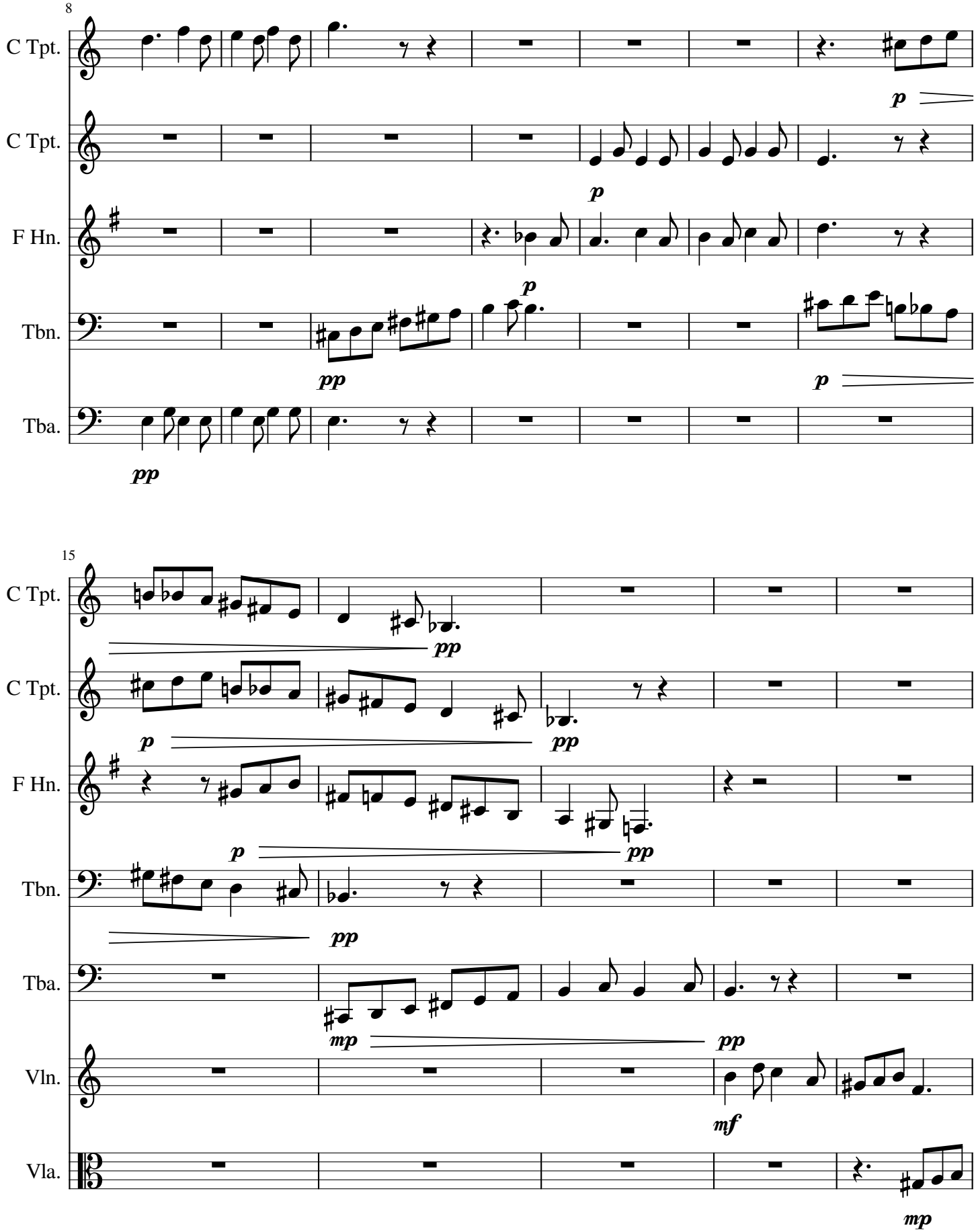
Piece for Brass and Strings

II - Limits

Ali Riza SARAL

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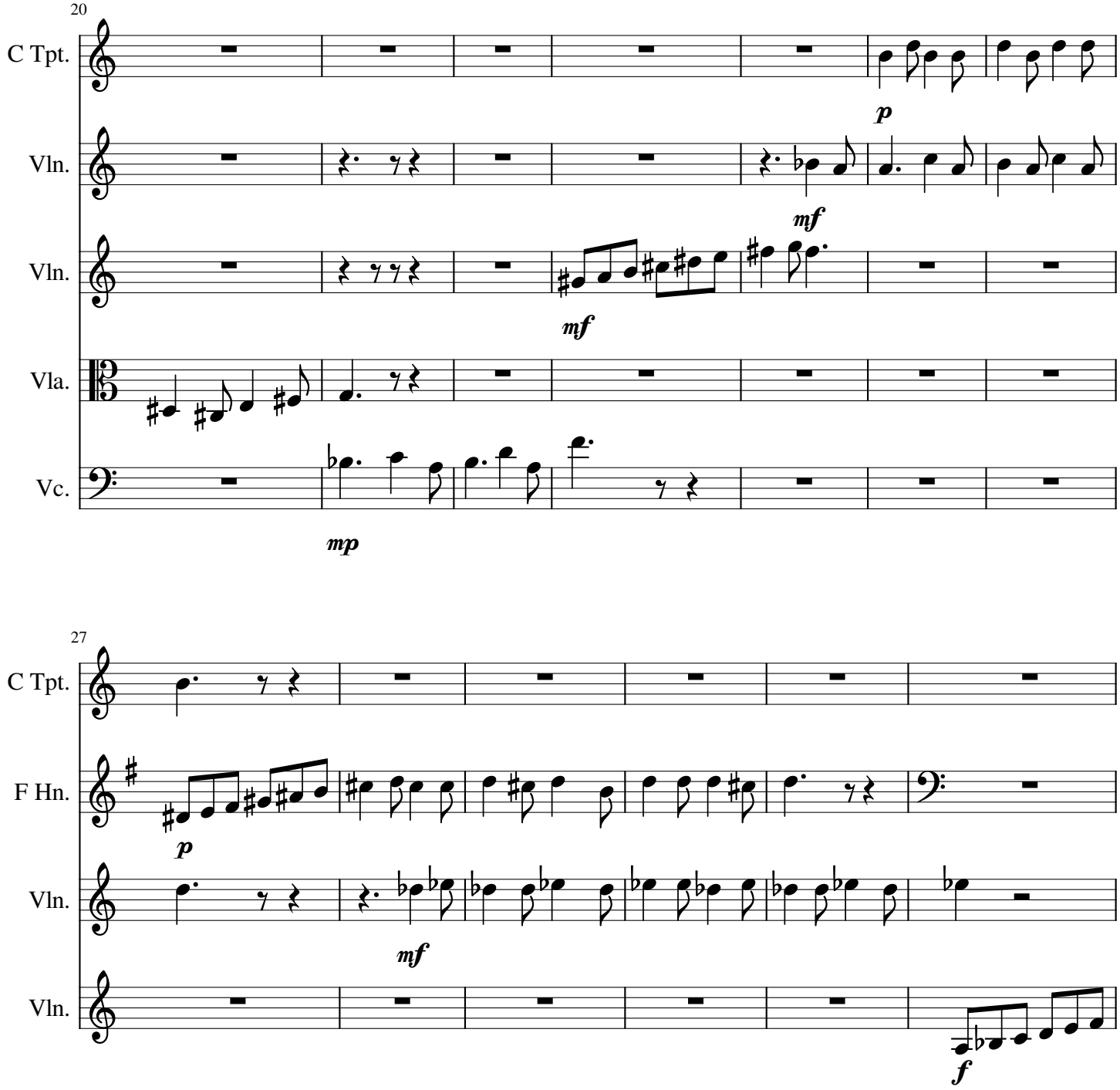
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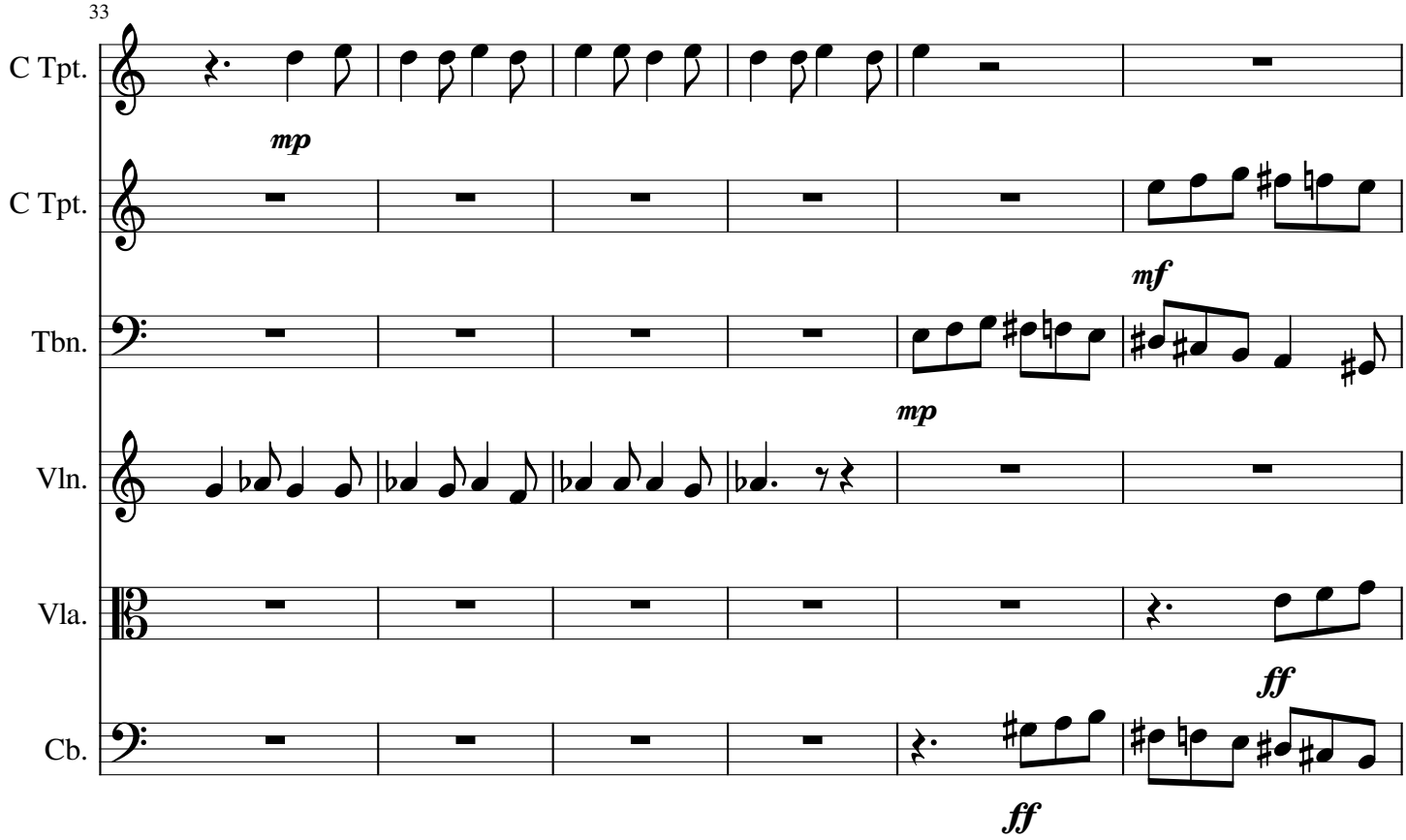
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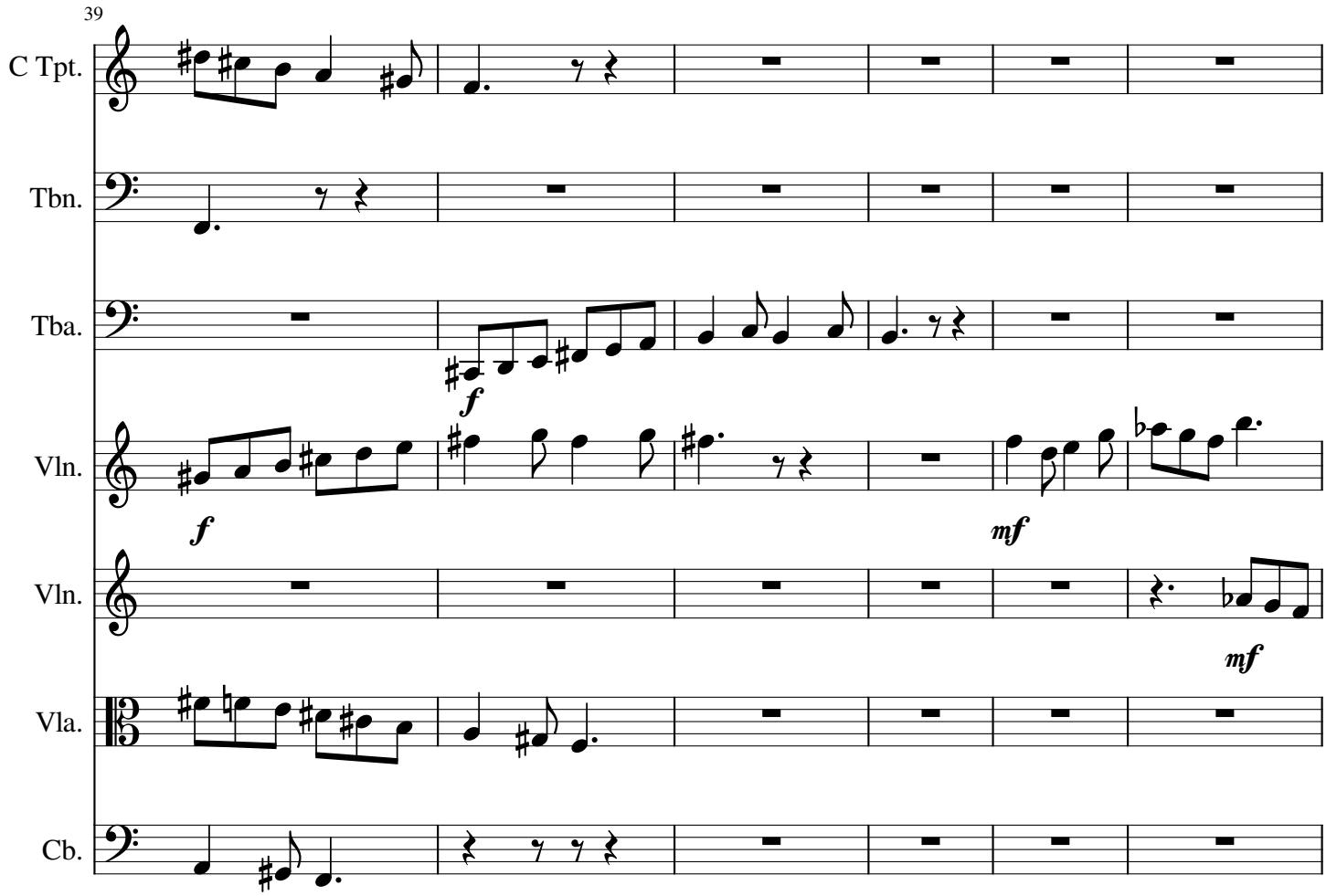
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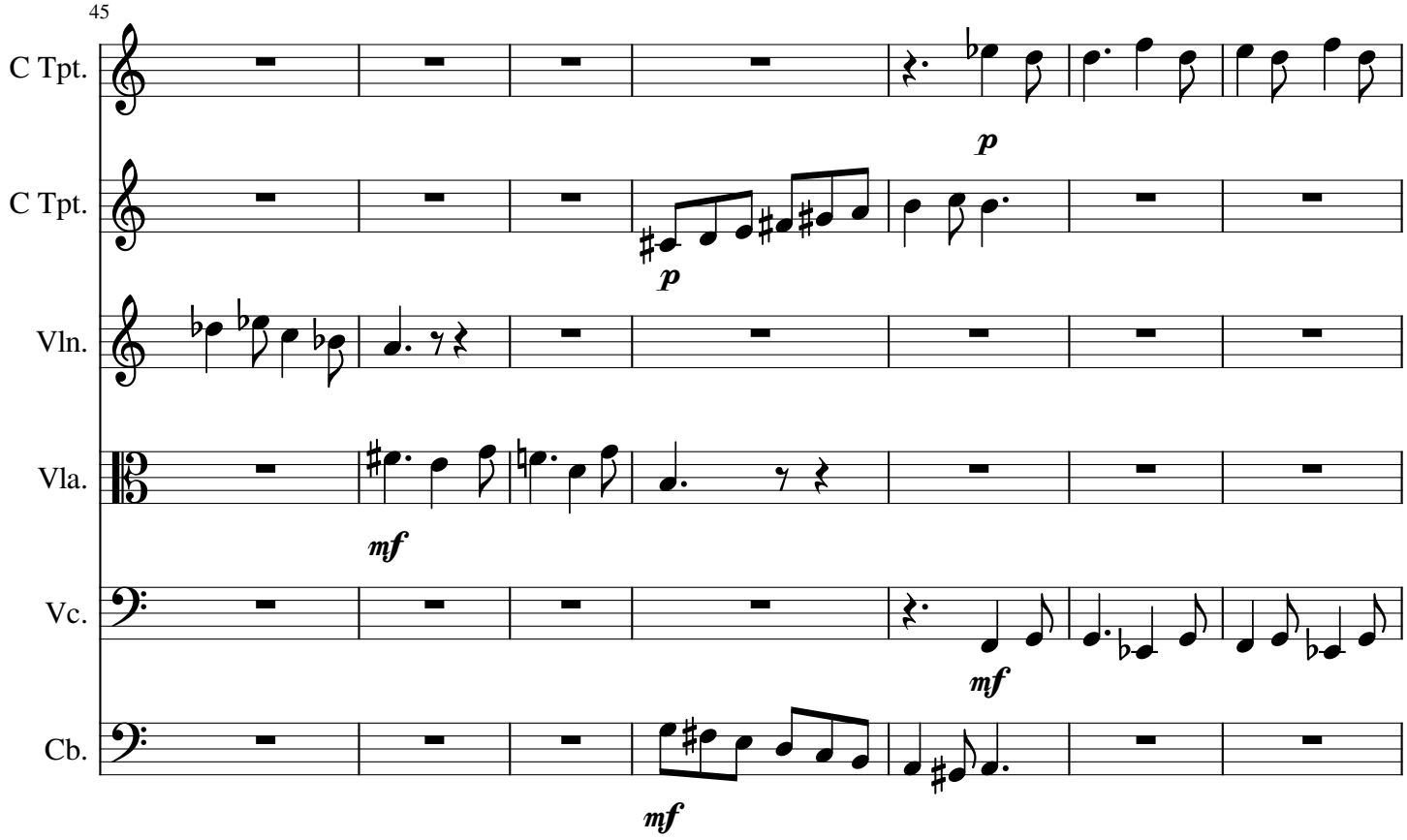
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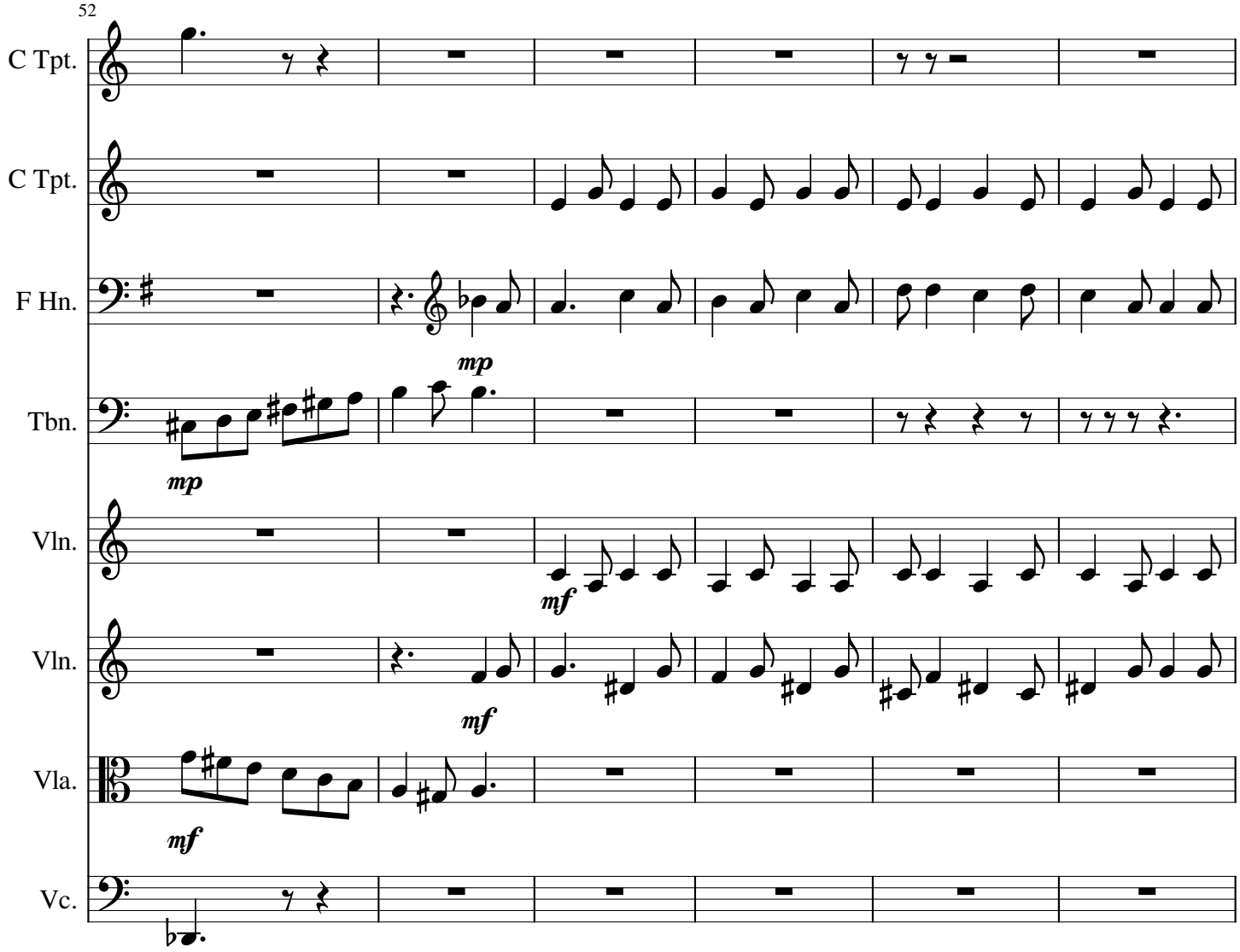
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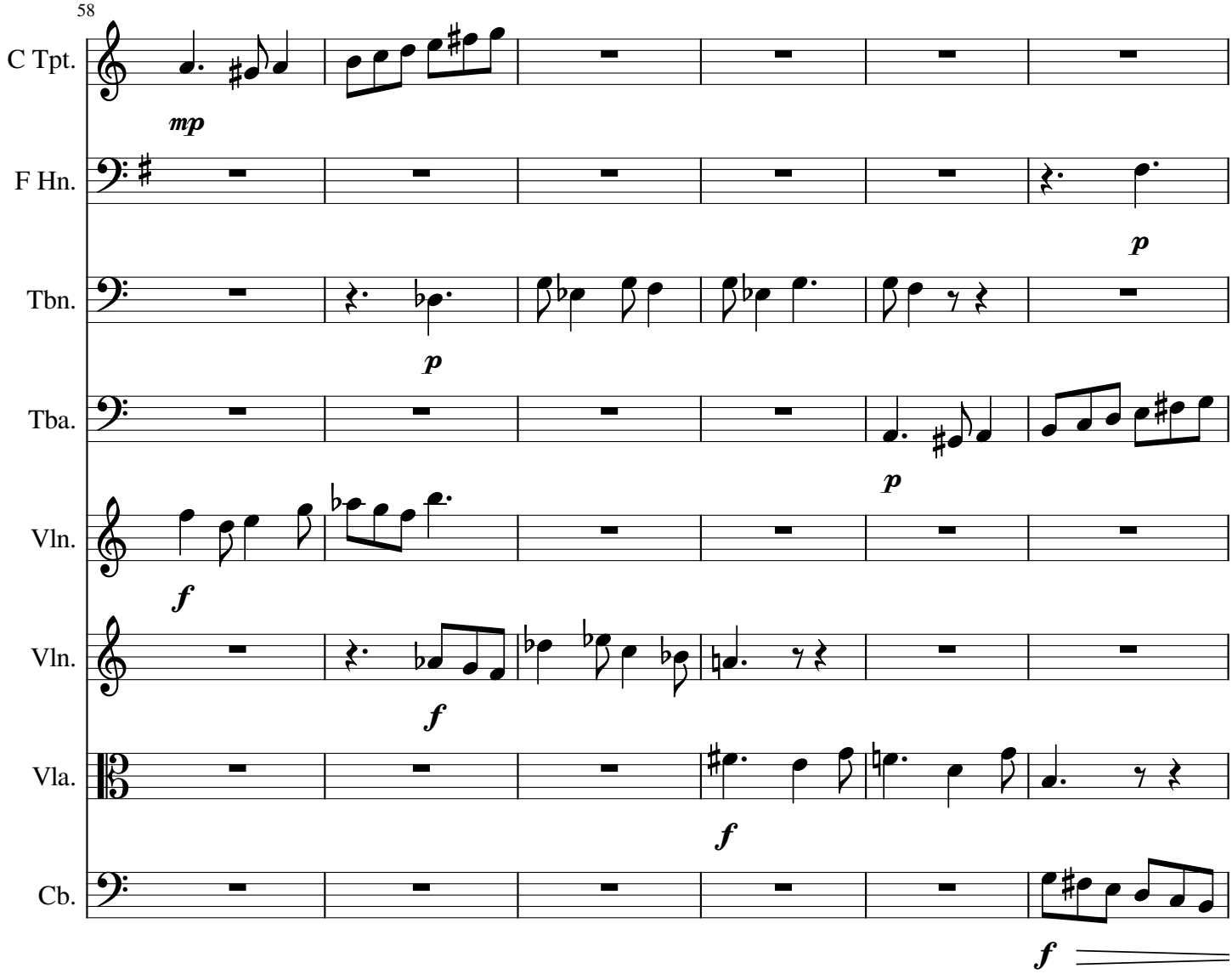
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Cb.
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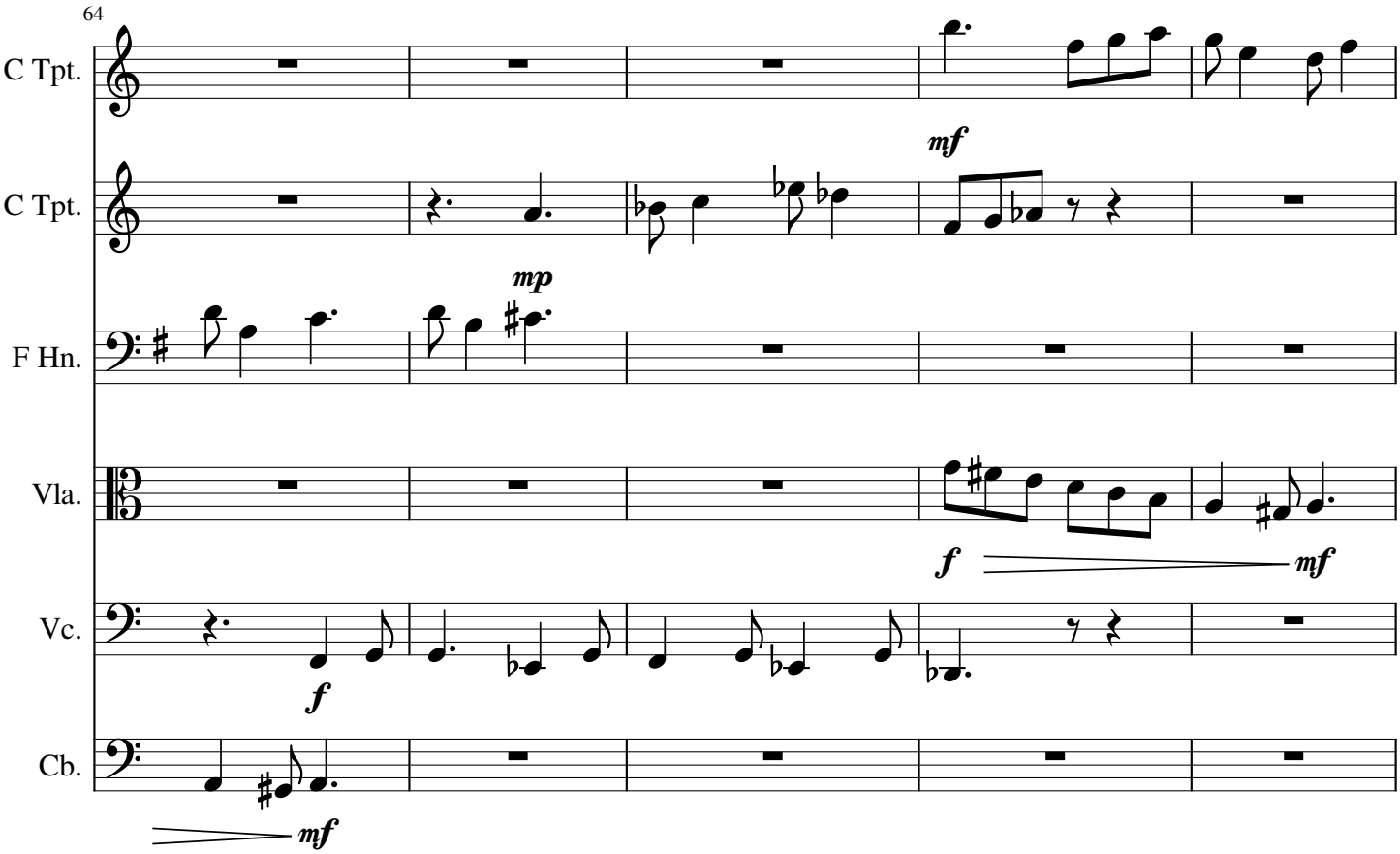
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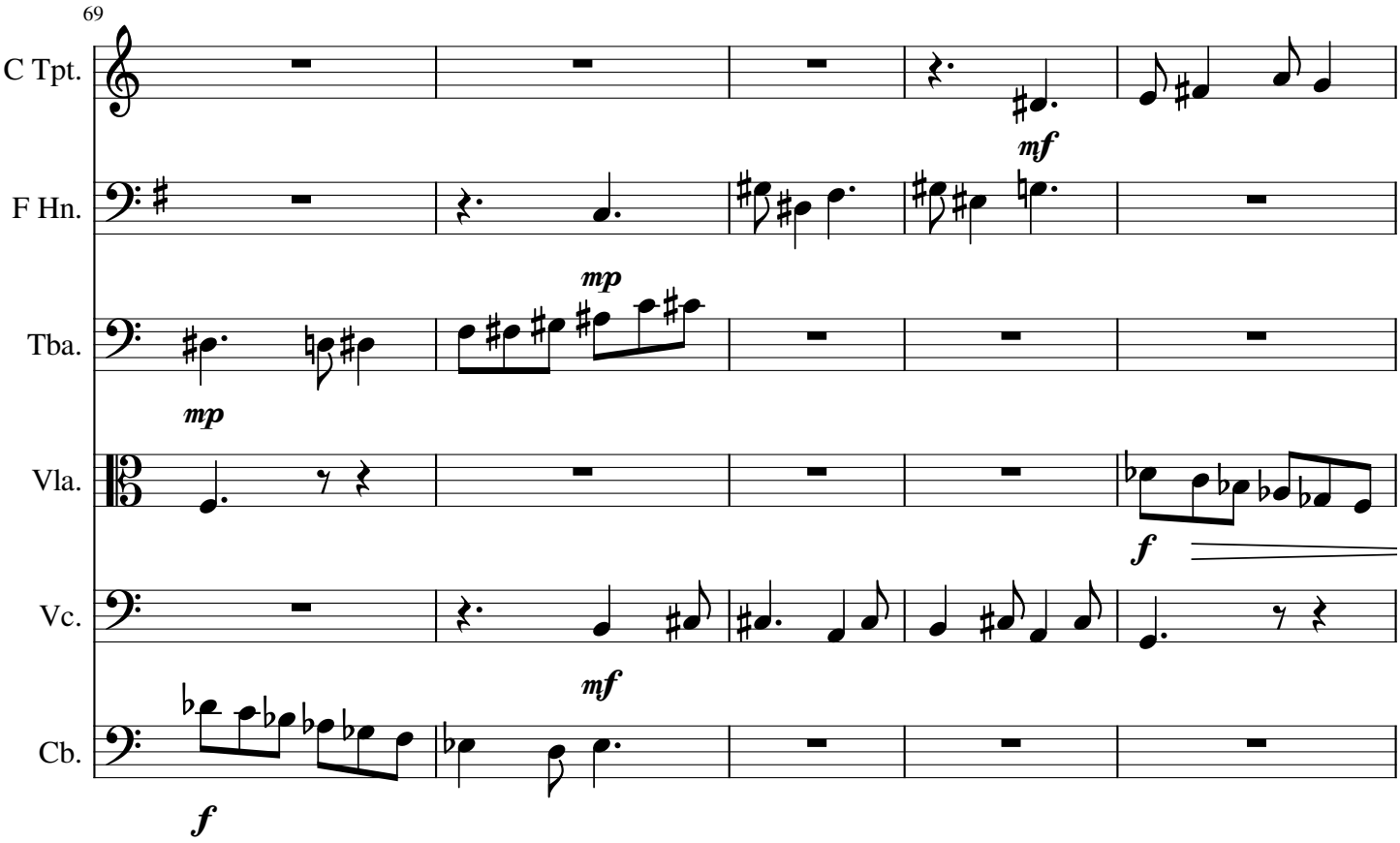
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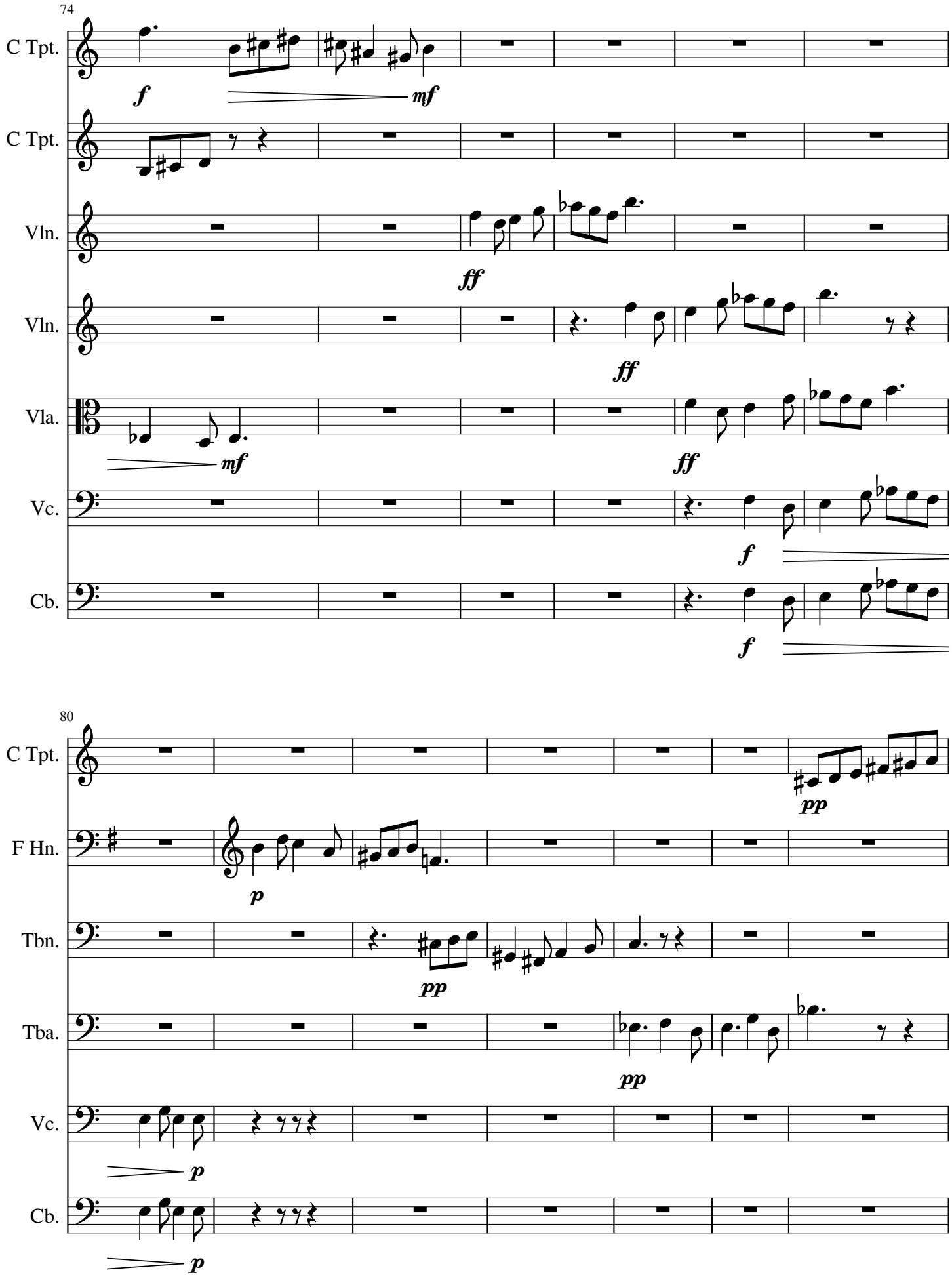
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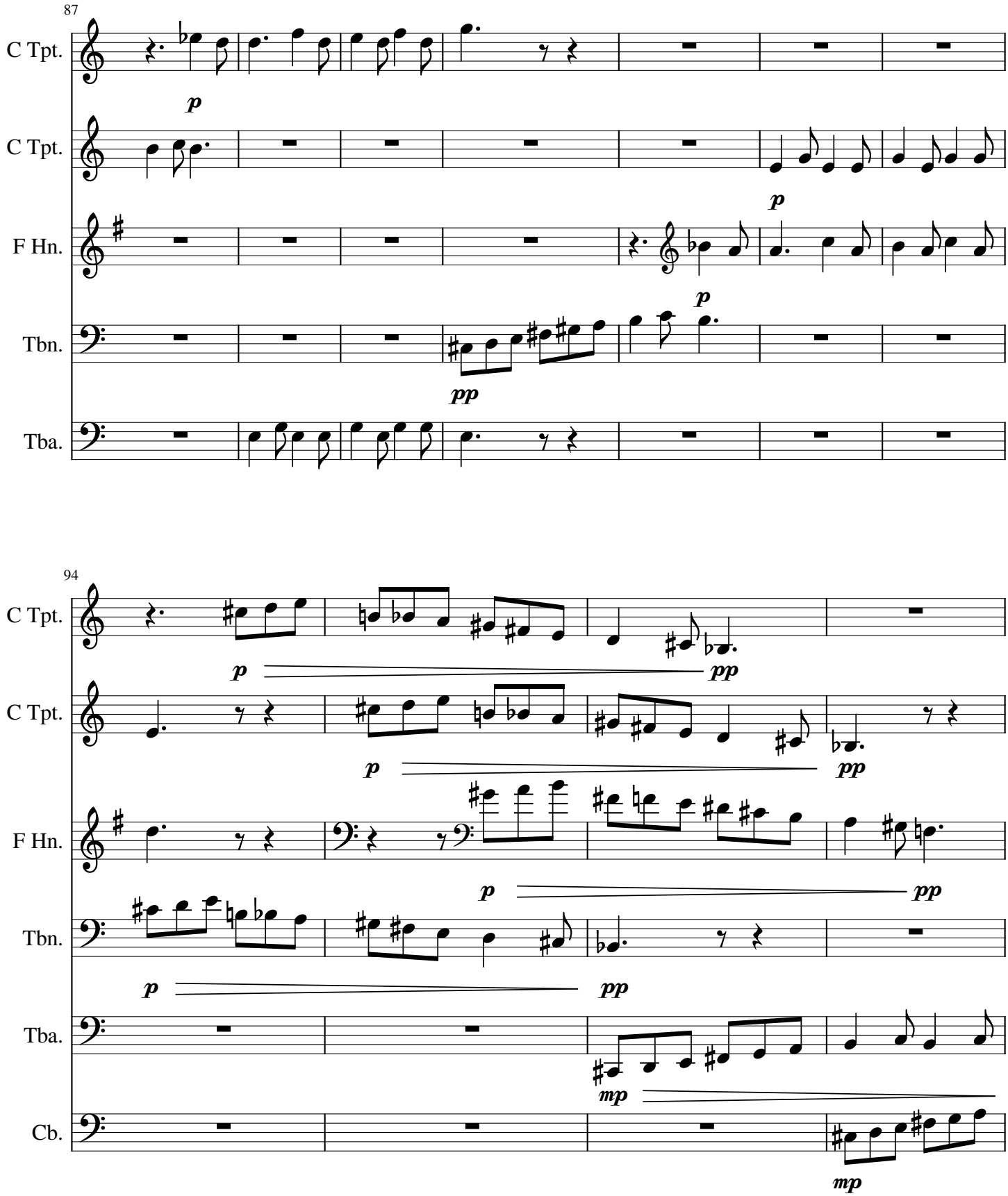
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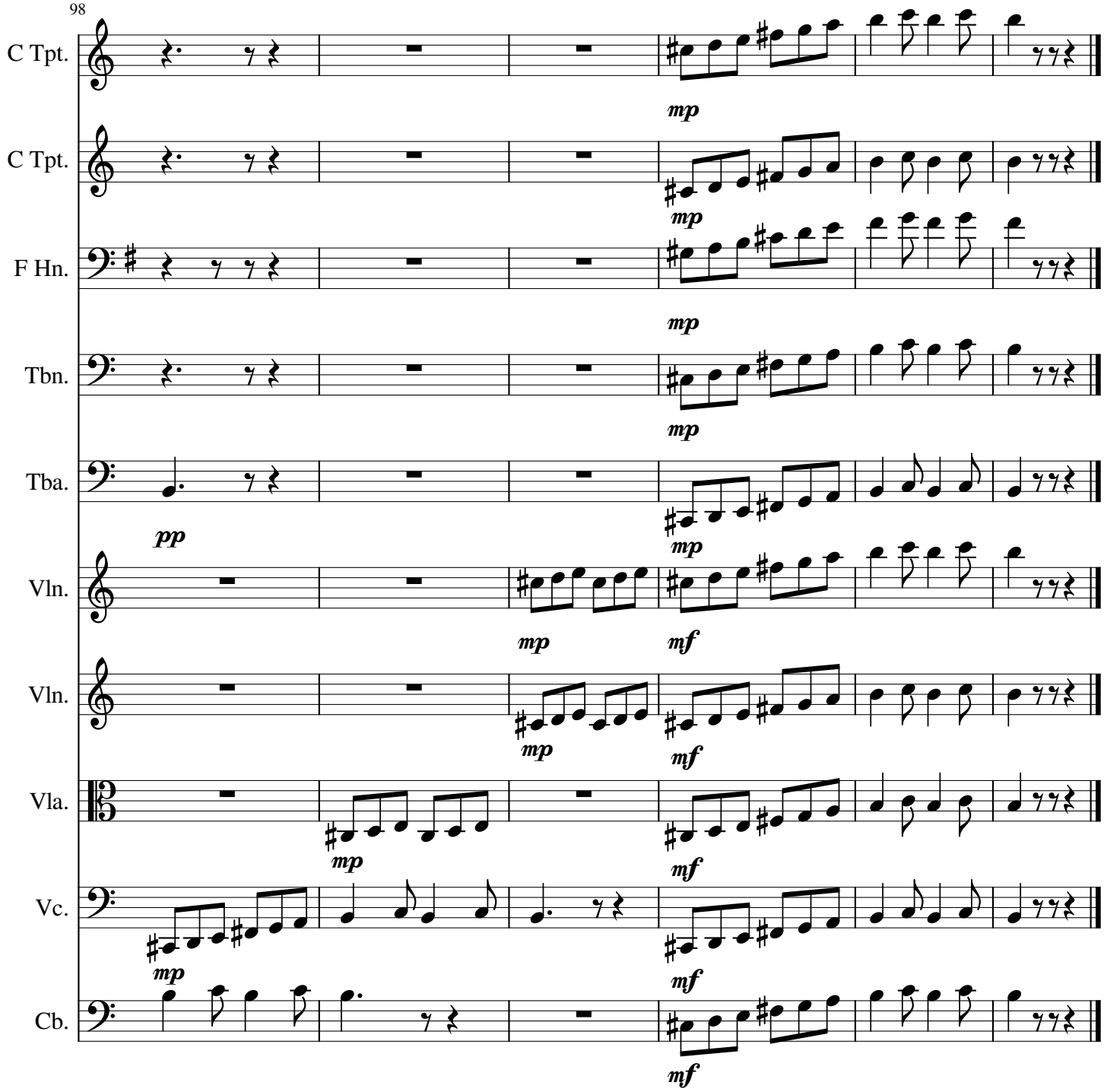
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C Tpt.
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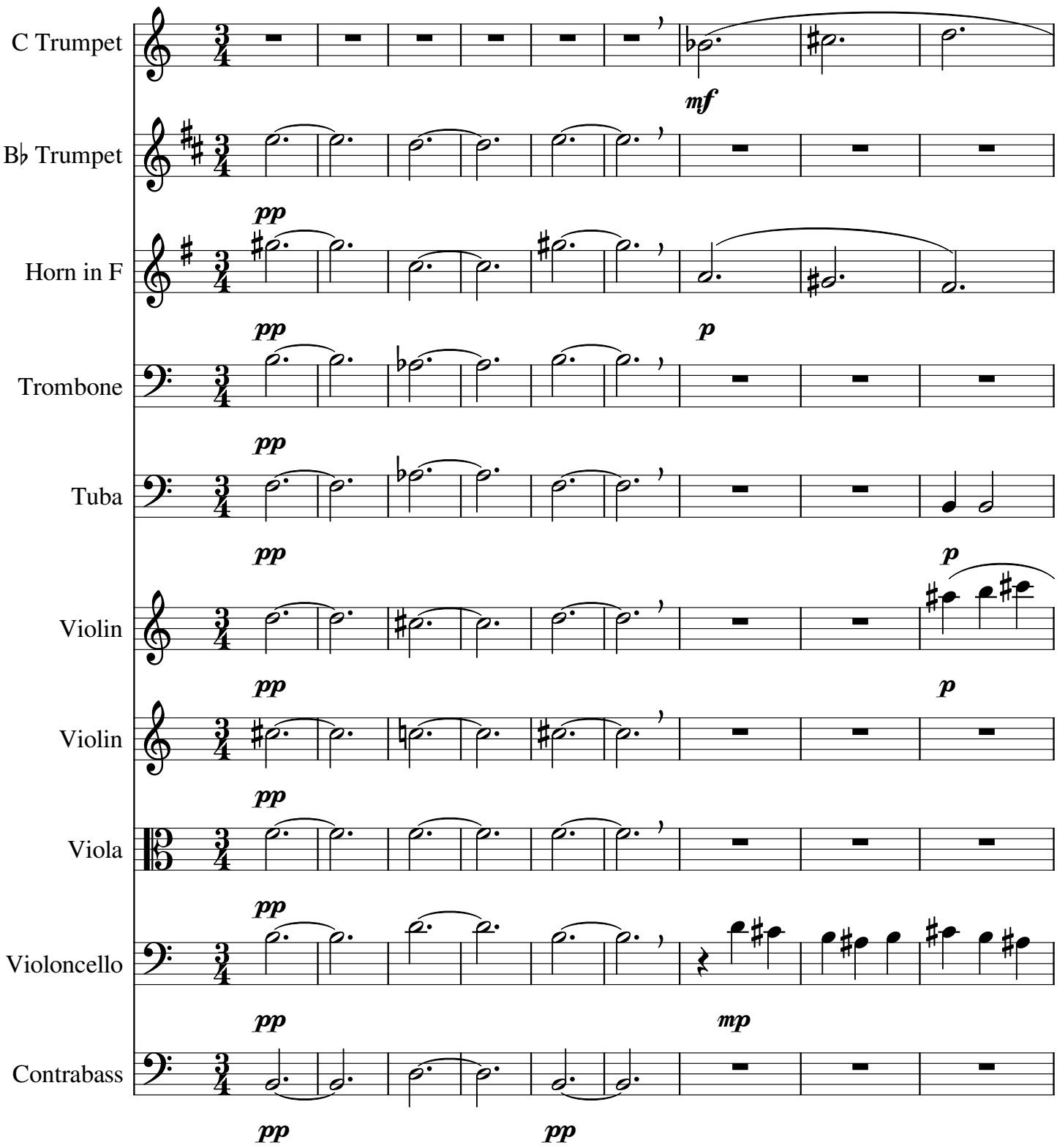
F Hn.
Tbn.
Tba.
Vln.
Vln.
Vla.
Vc.
Cb.
pp
mp
mf

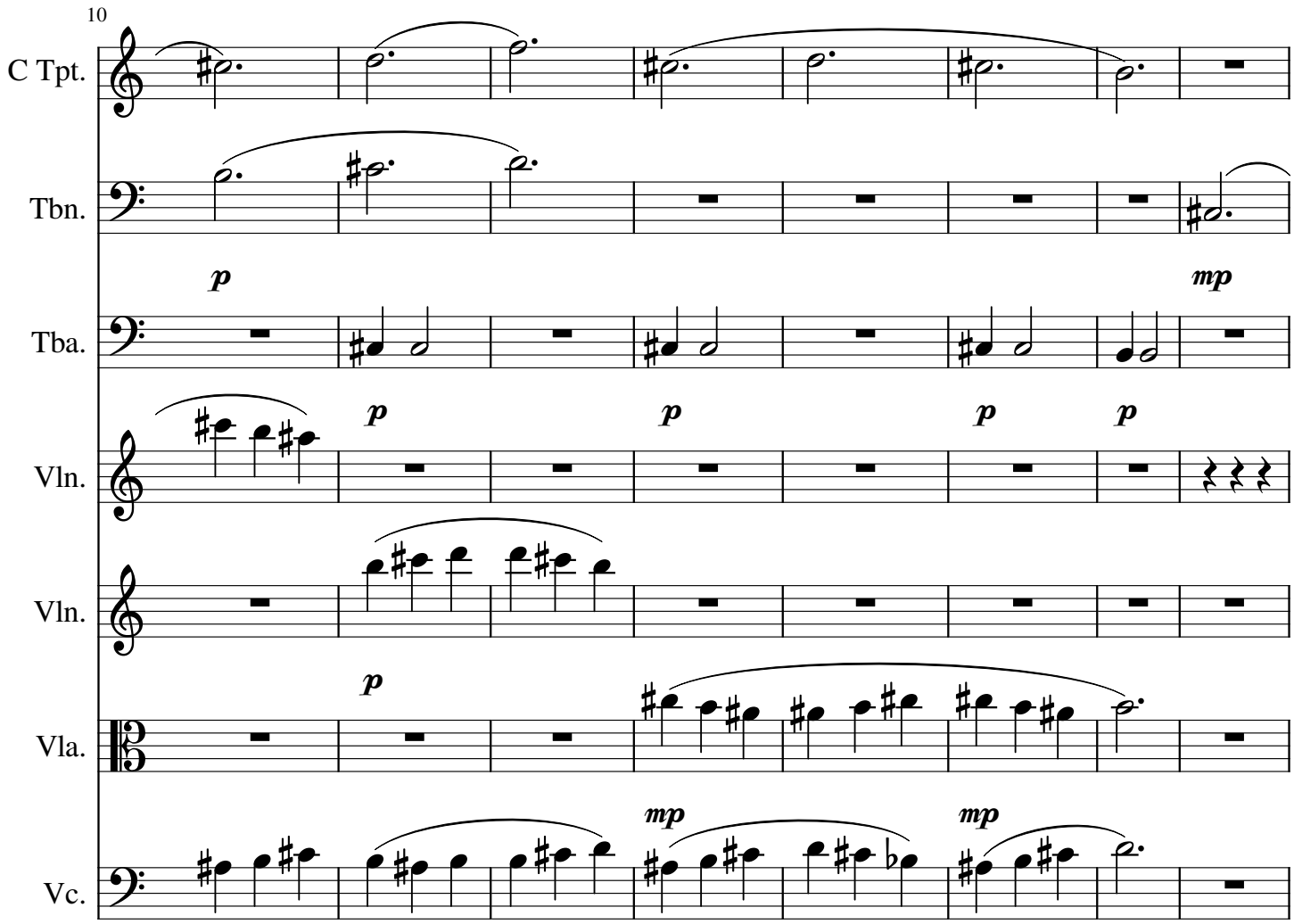
Piece for Brass and Strings

III - Frames

Ali Riza SARAL

Allegro con chierazza ♩ = 132




10
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Vla.
Vc.
p
mp
p
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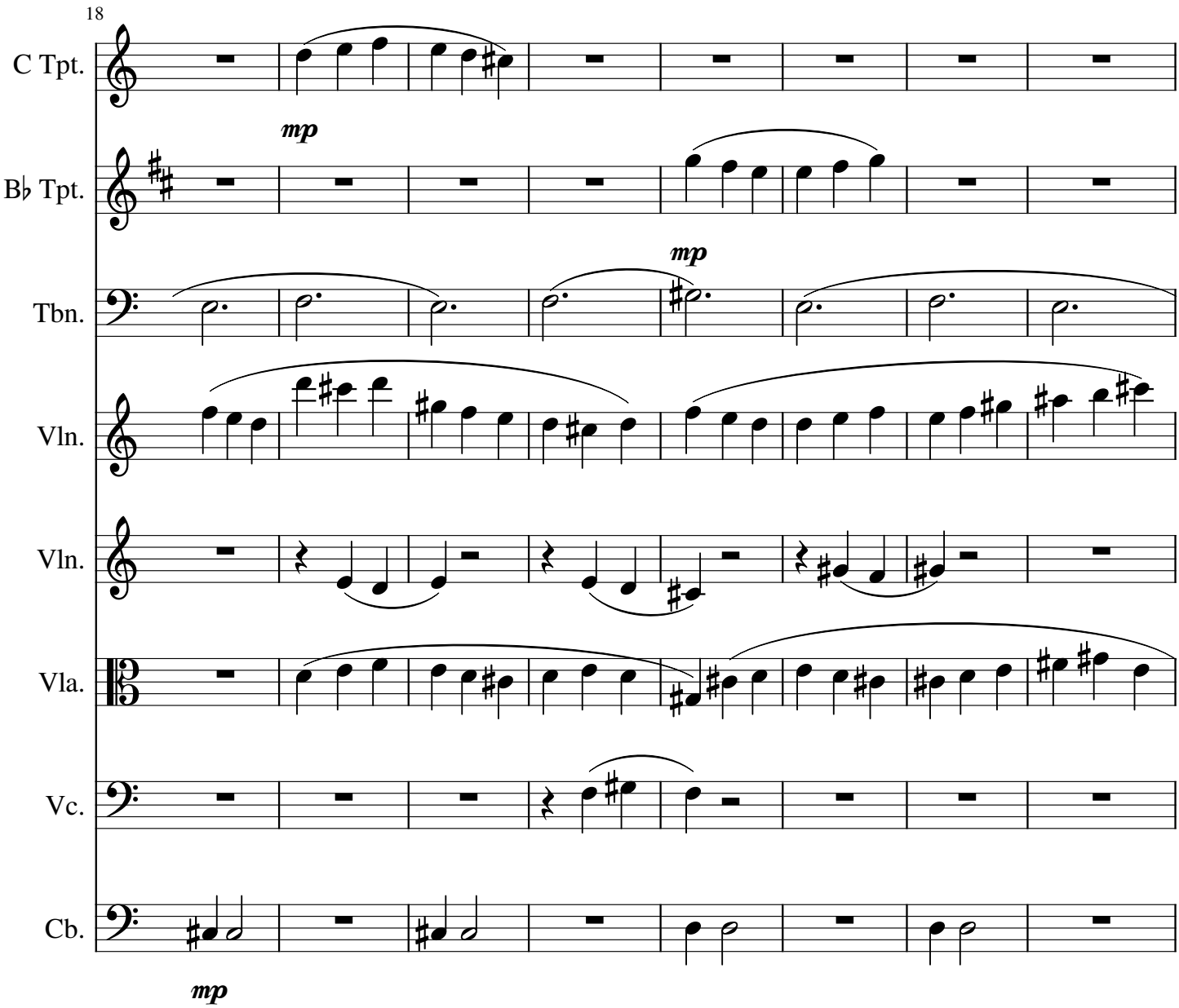
p
mp
mp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Vln.
Vln.
Vla.
Vc.
Cb.
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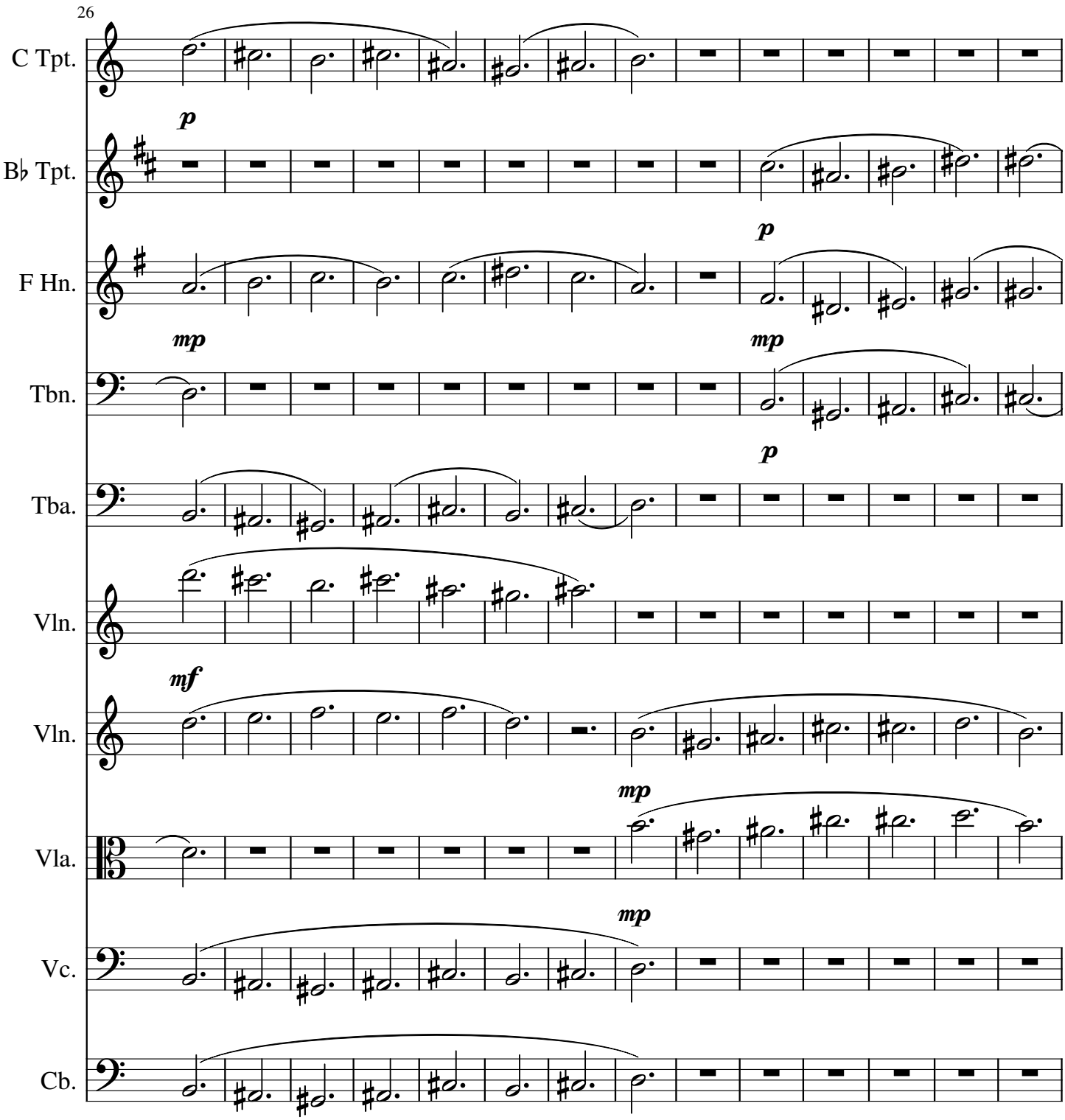
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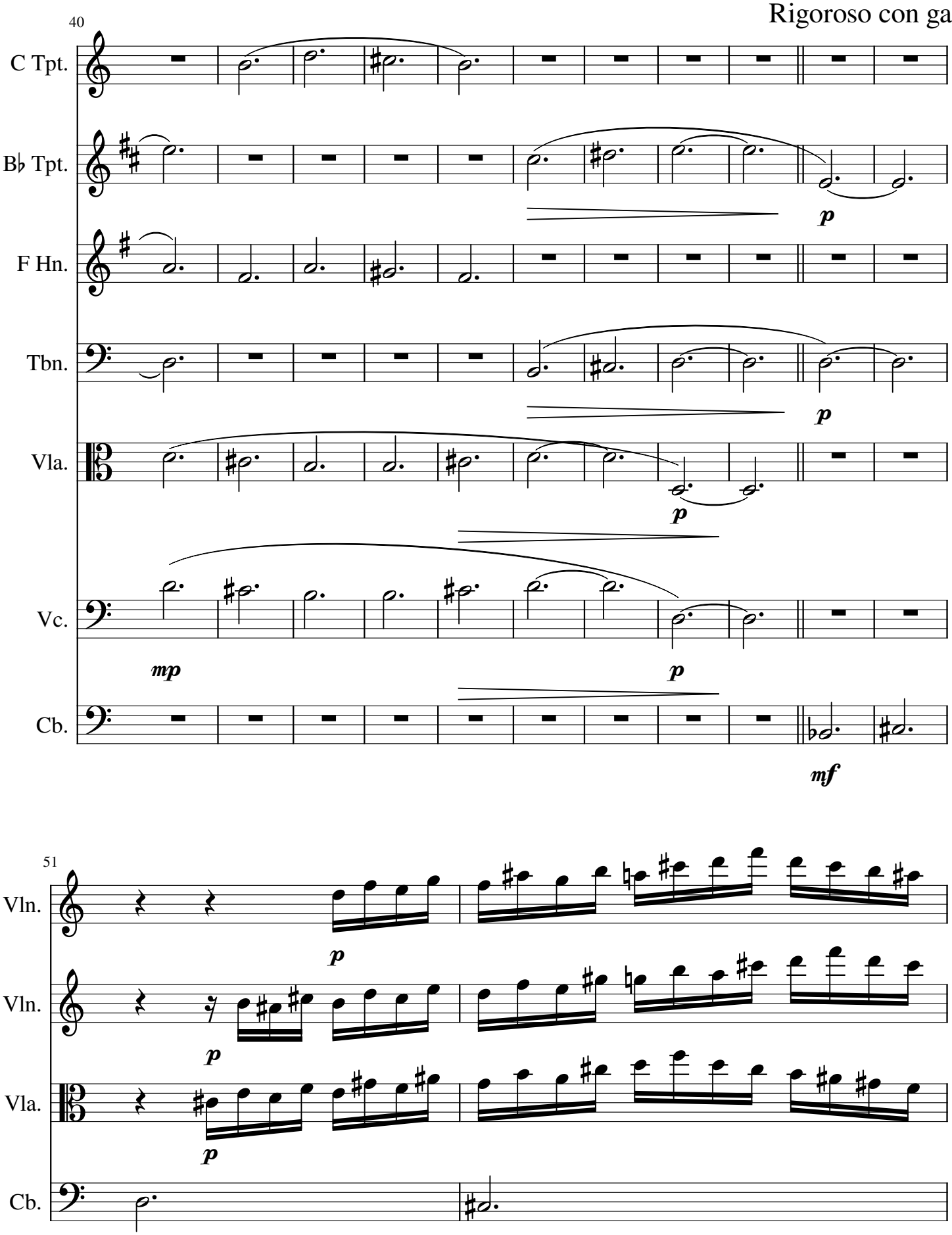
p
mf
mp
mp


Rigoroso con garbo
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Cb.
p
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mf
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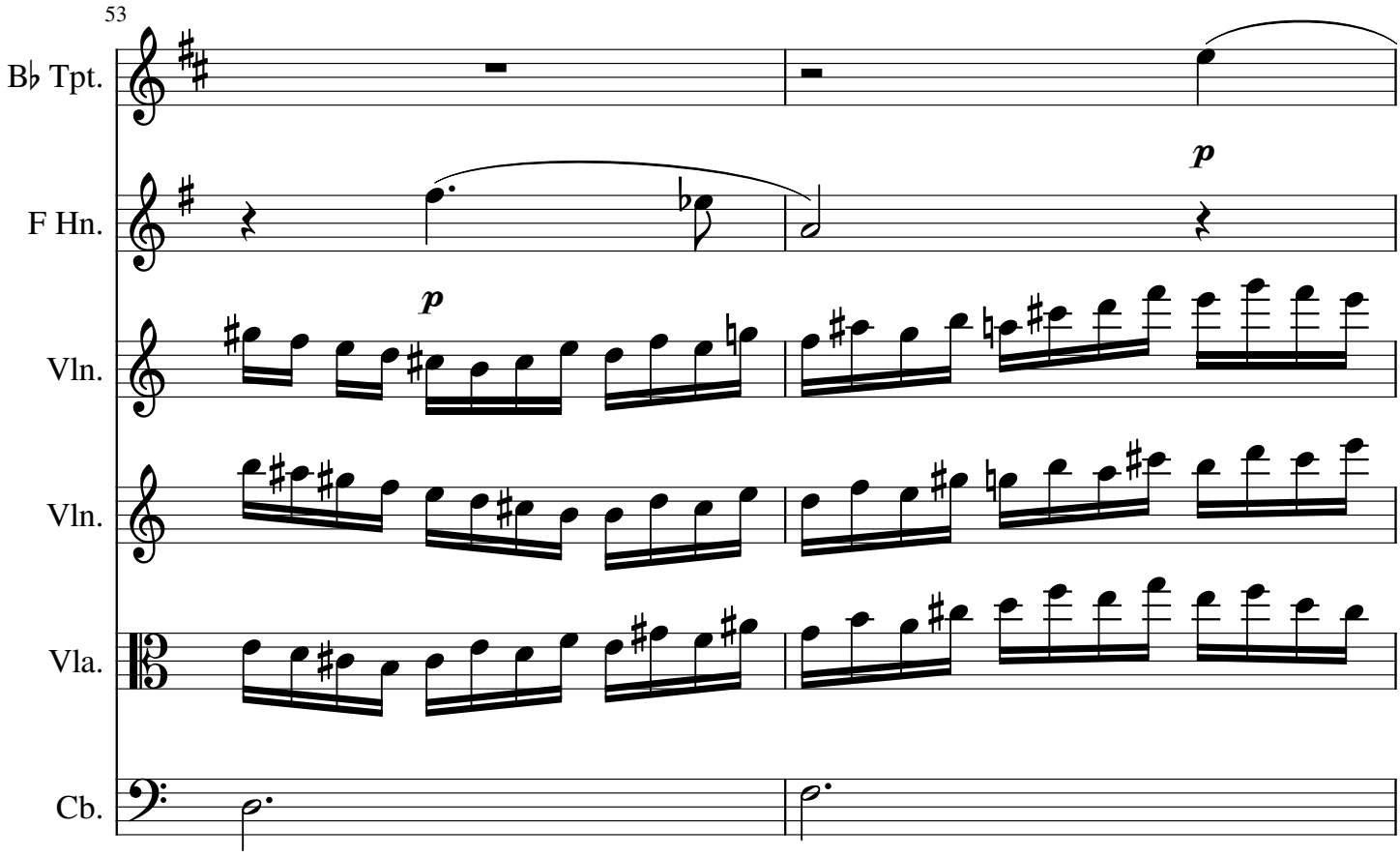
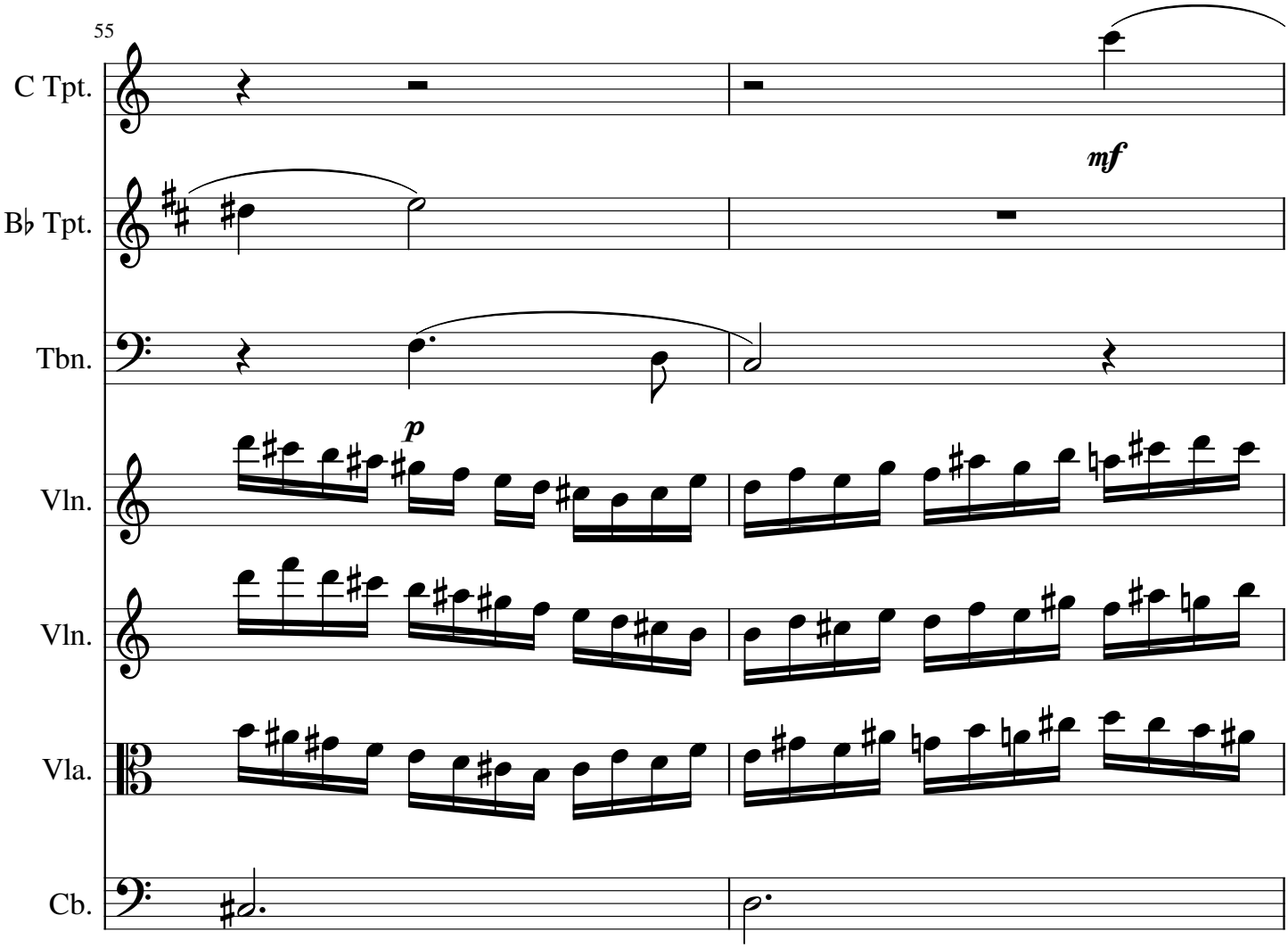
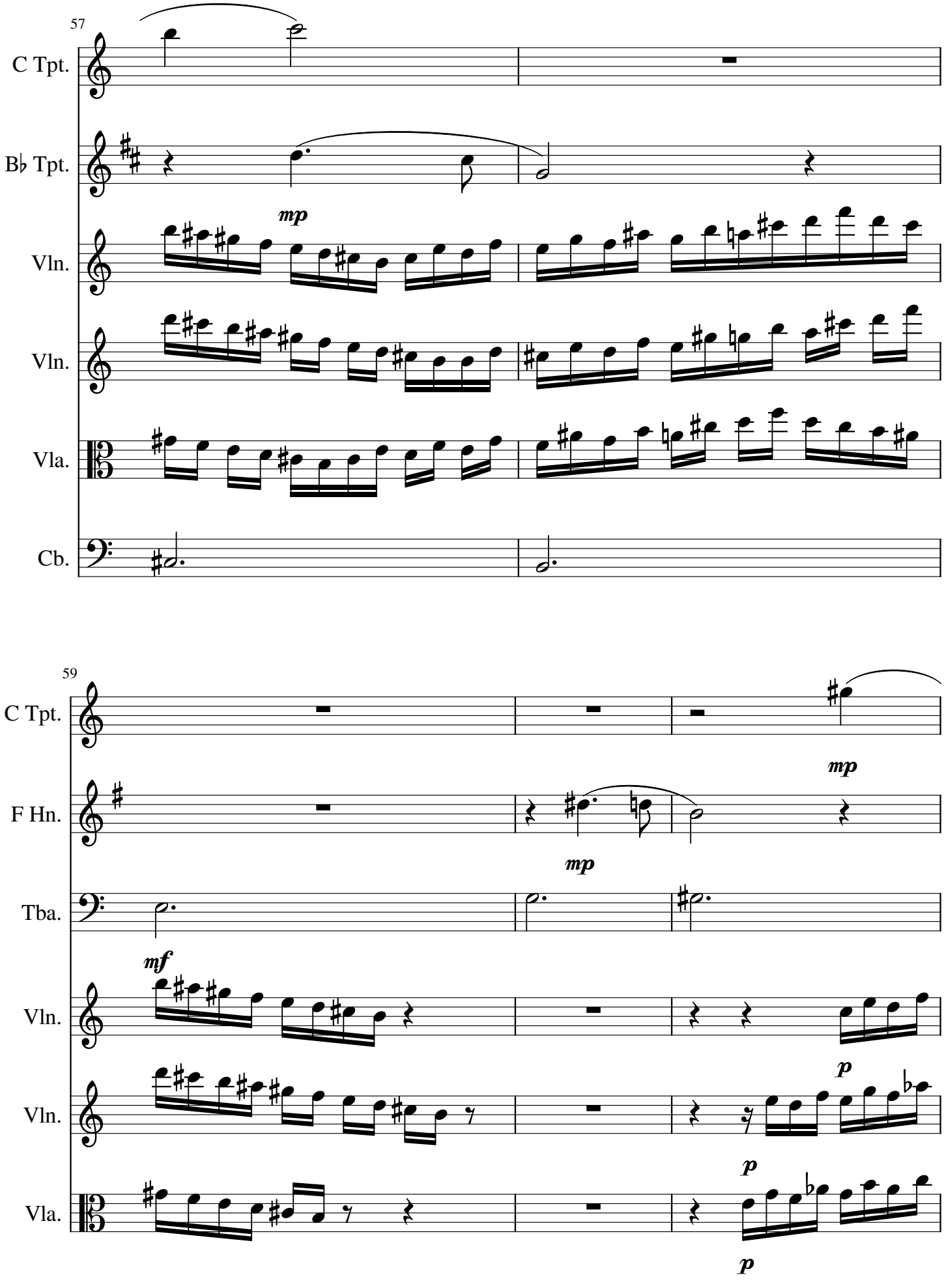
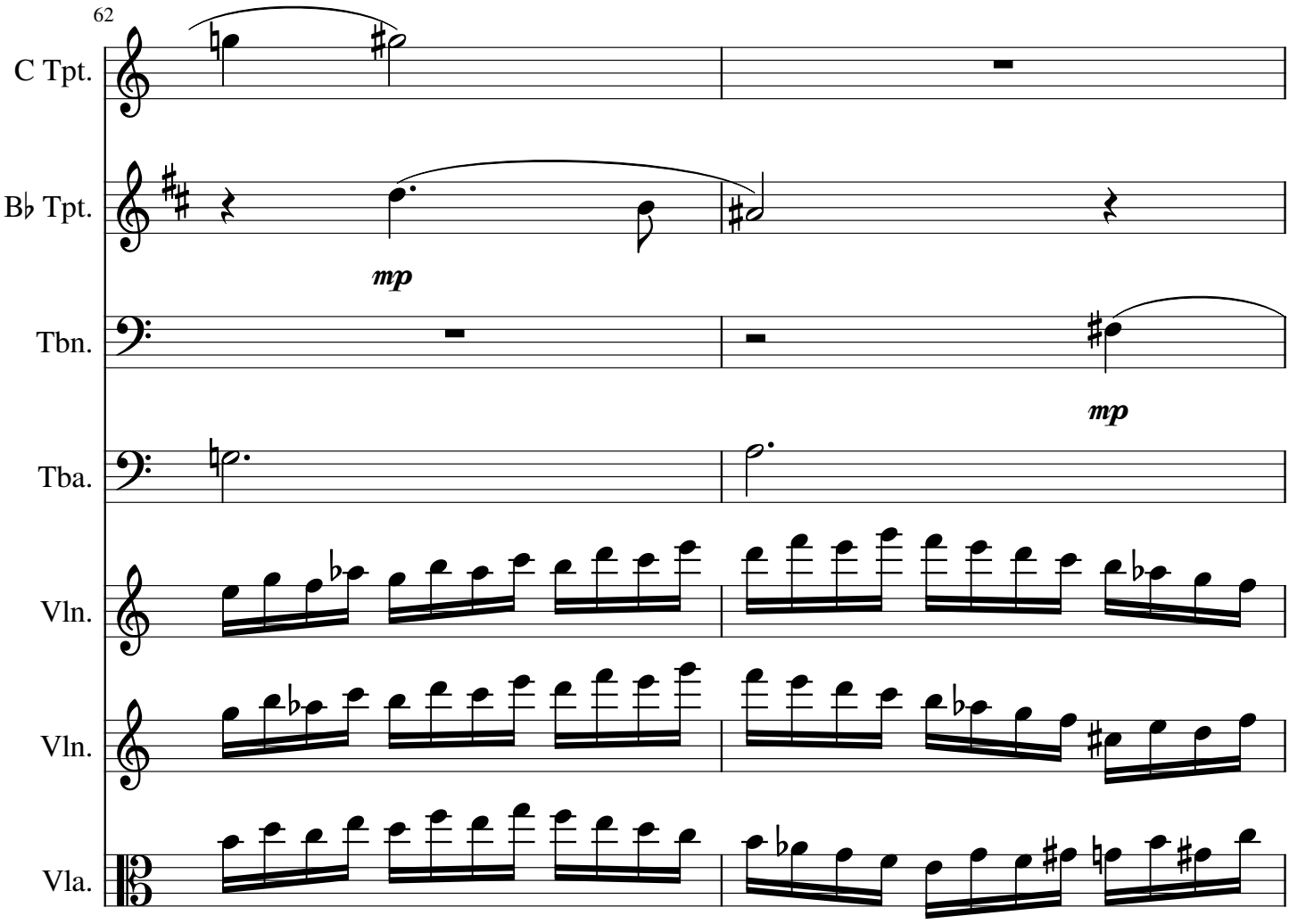
Vln.
Vla.
Cb.


53
B♭ Tpt.
F Hn.
Vln.
Vln.
Vla.
Cb.
p
p


55
C Tpt.
mf
B♭ Tpt.
Tbn.
p
Vln.
Vln.
Vla.
Cb.


57
C Tpt.
B♭ Tpt.
Vln.
Vln.
Vla.
Cb.
mp
59
C Tpt.
F Hn.
Tba.
Vln.
Vln.
Vla.
mp
mp
mf
p
p
p


62
C Tpt.
B♭ Tpt.
mp
Tbn.
mp
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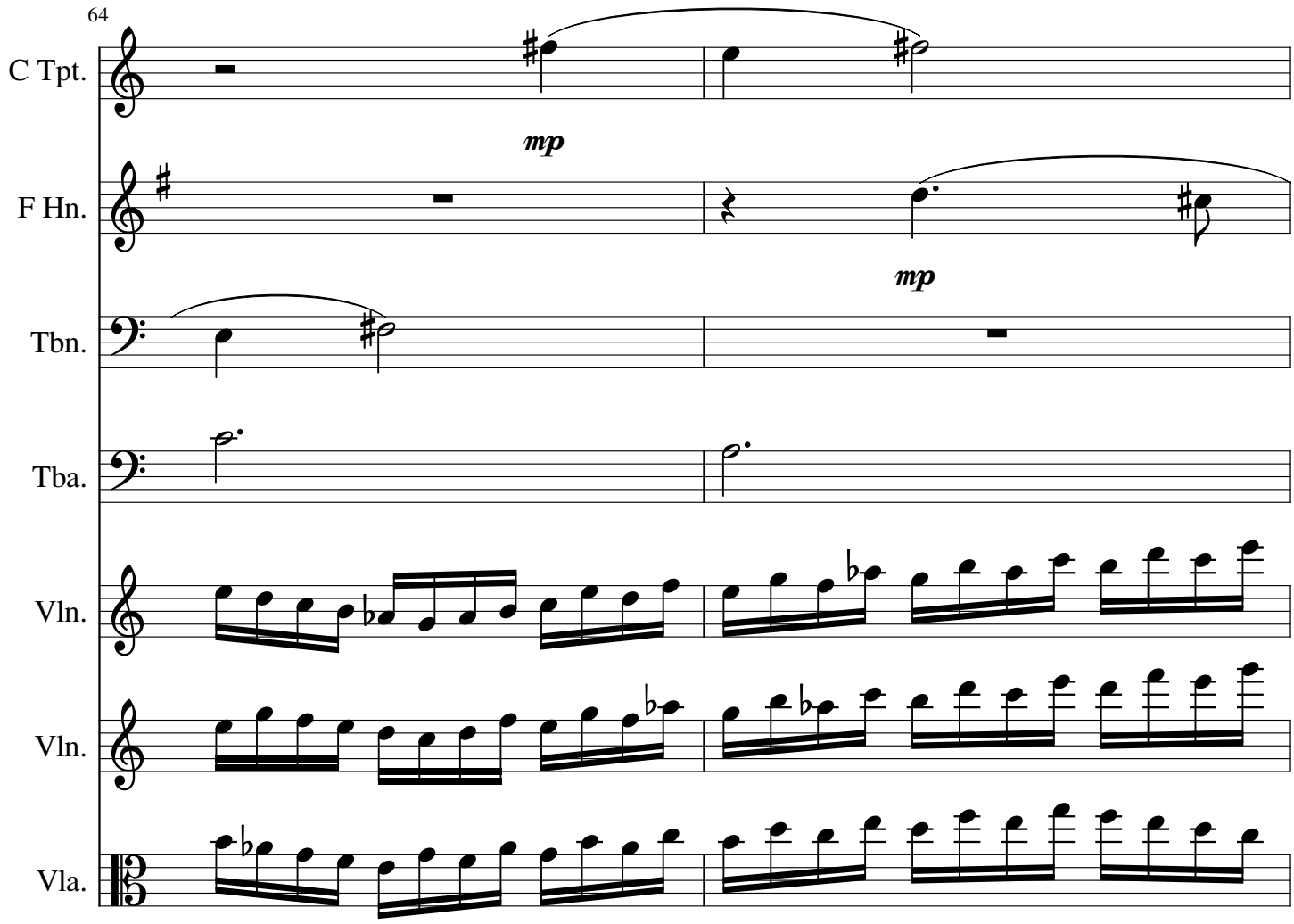
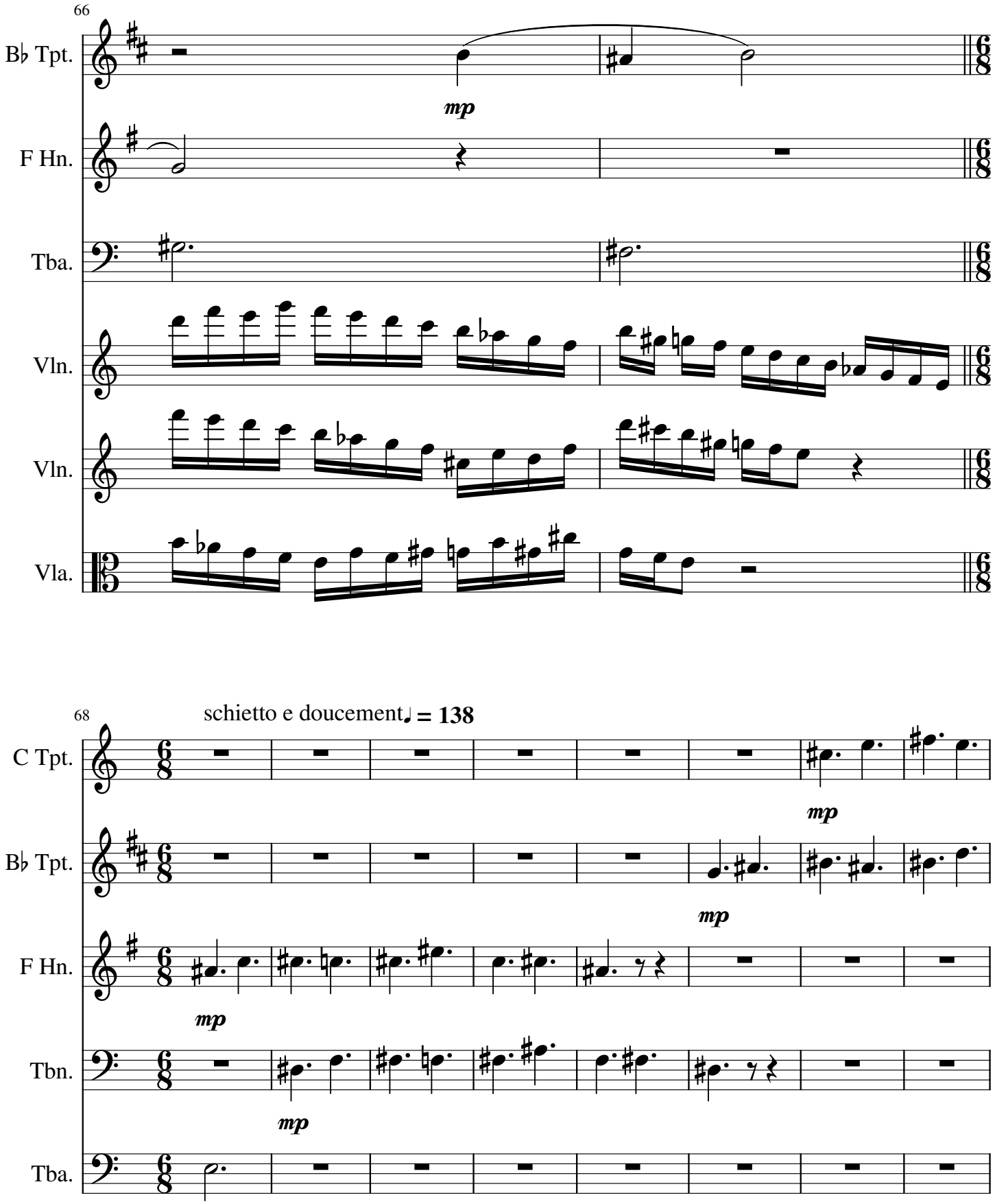
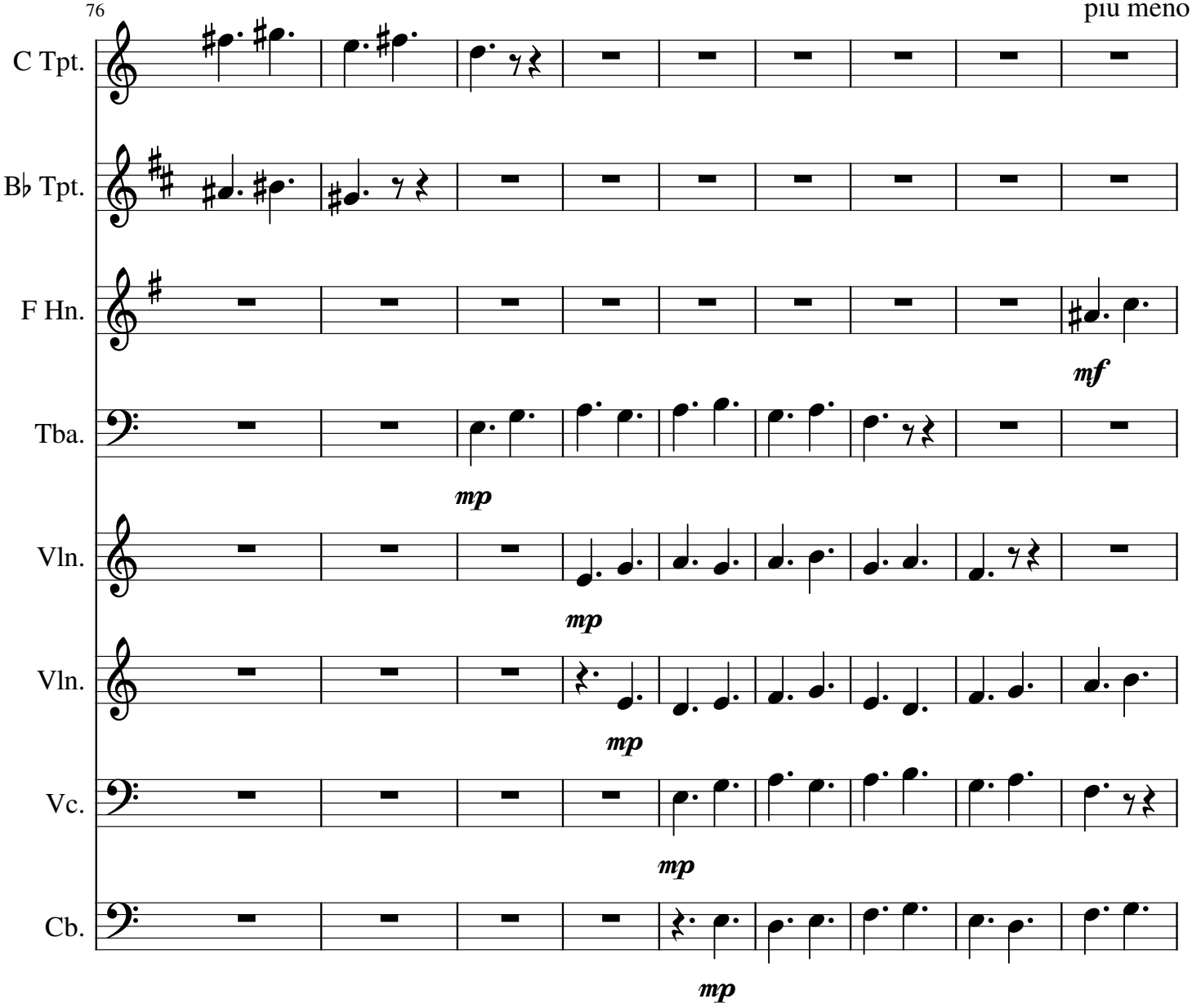
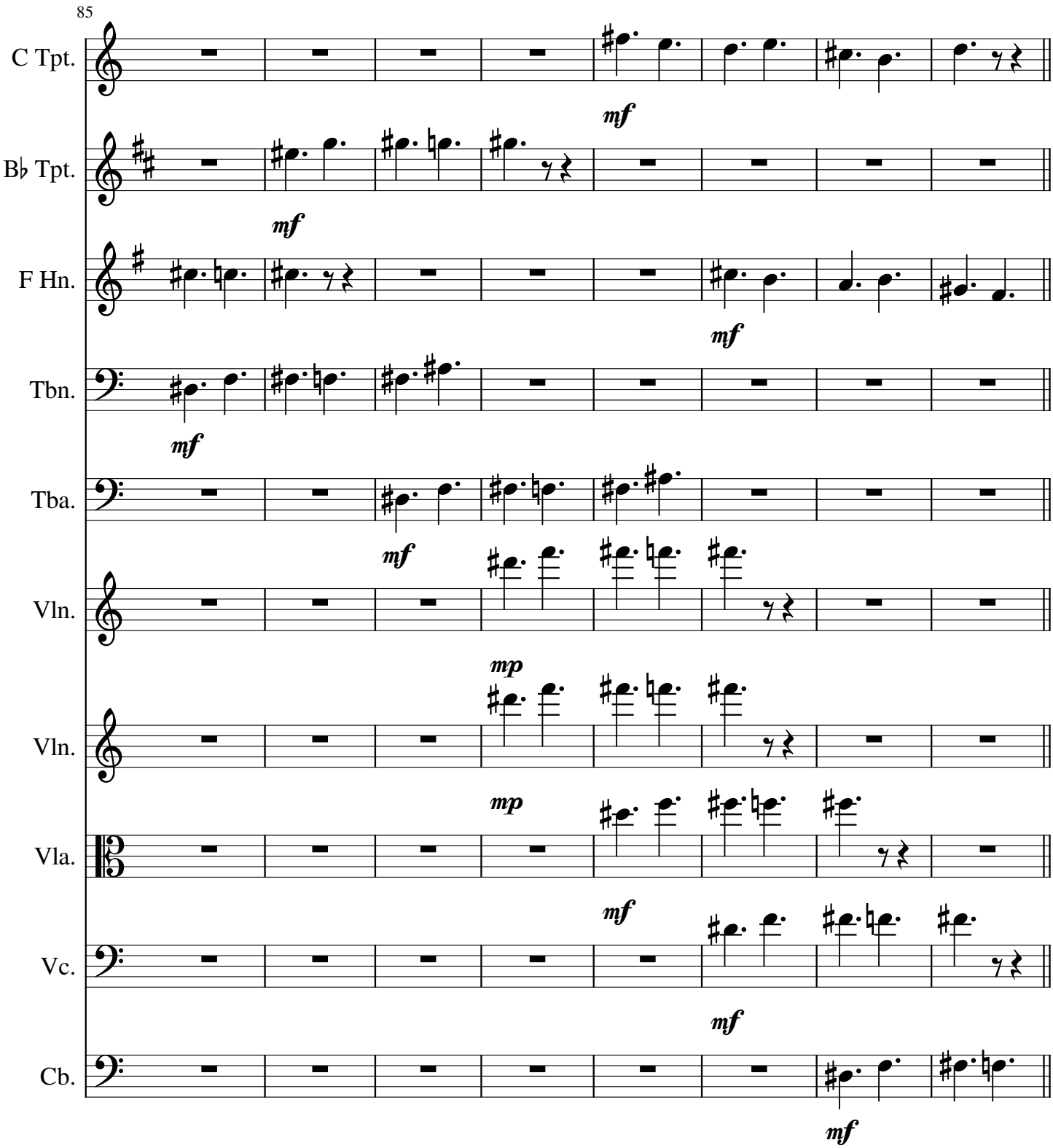
Vln.
Vln.
Vla.


64
C Tpt.
mp
F Hn.
mp
Tbn.
Tba.
Vln.
Vln.
Vla.


66
B♭ Tpt.
mp
F Hn.
Tba.
Vln.
Vln.
Vla.
68
schietto e doucement
♩ = 138
C Tpt.
mp
B♭ Tpt.
mp
F Hn.
mp
Tbn.
mp
Tba.

piu meno mos




85
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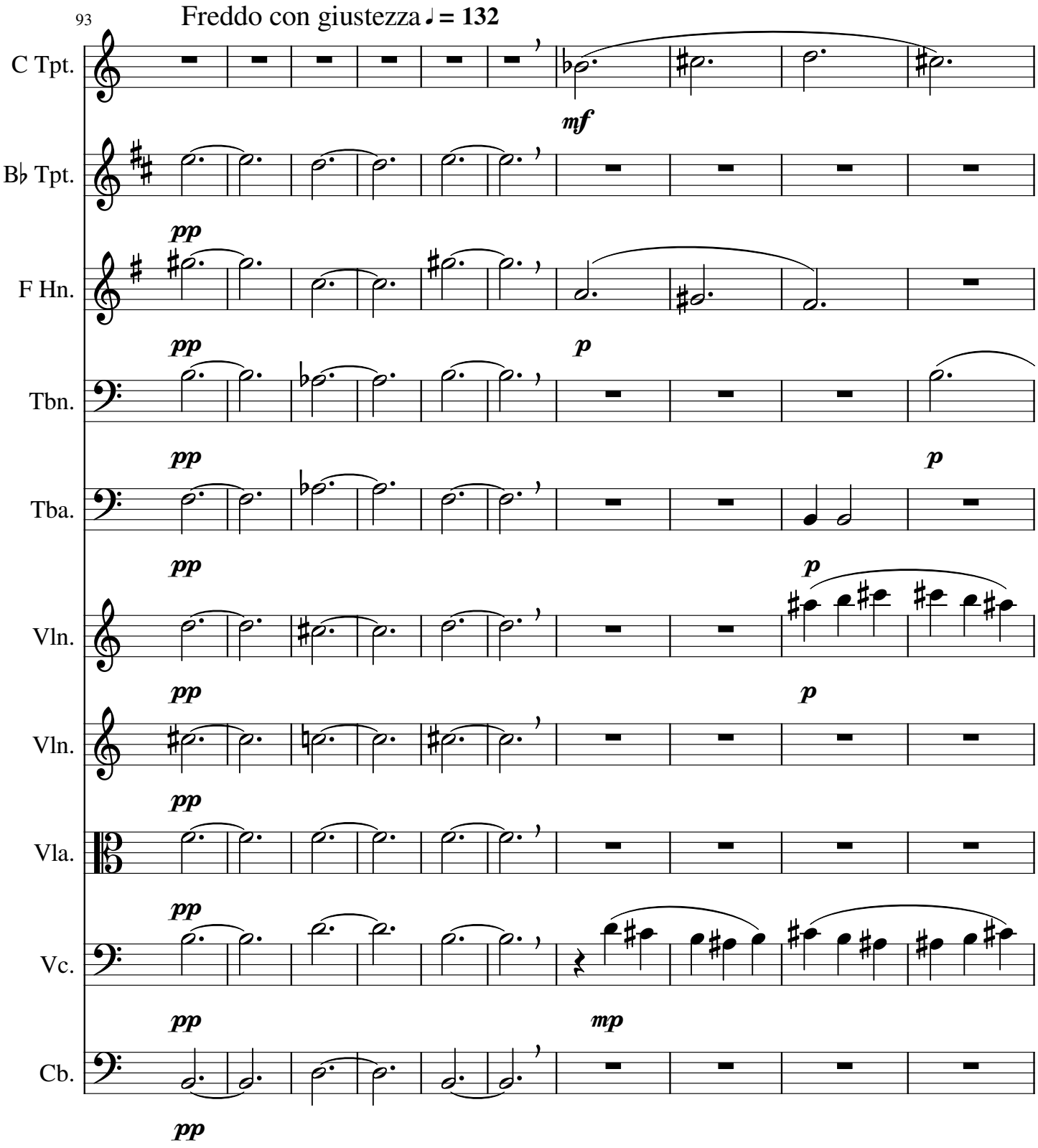
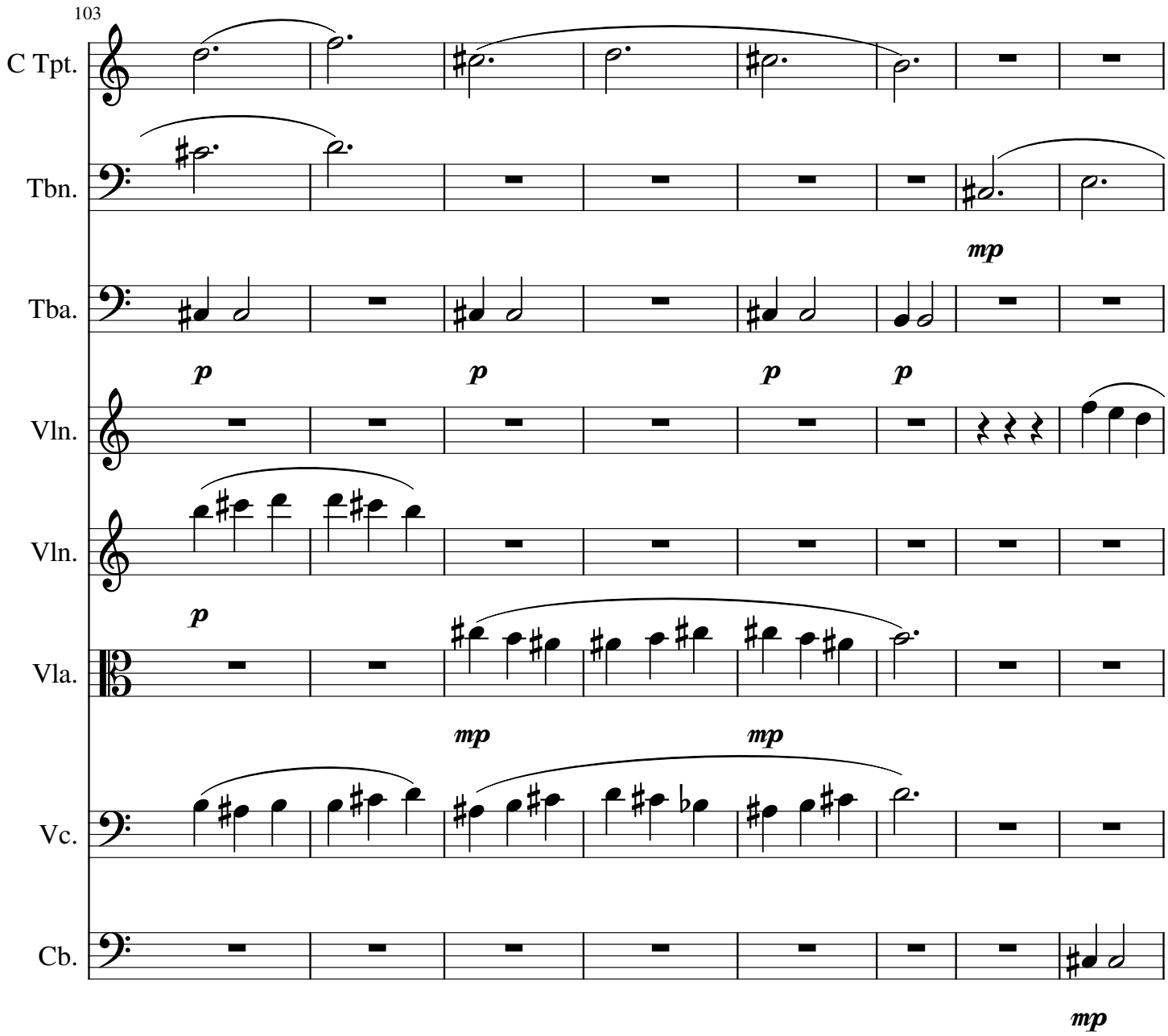
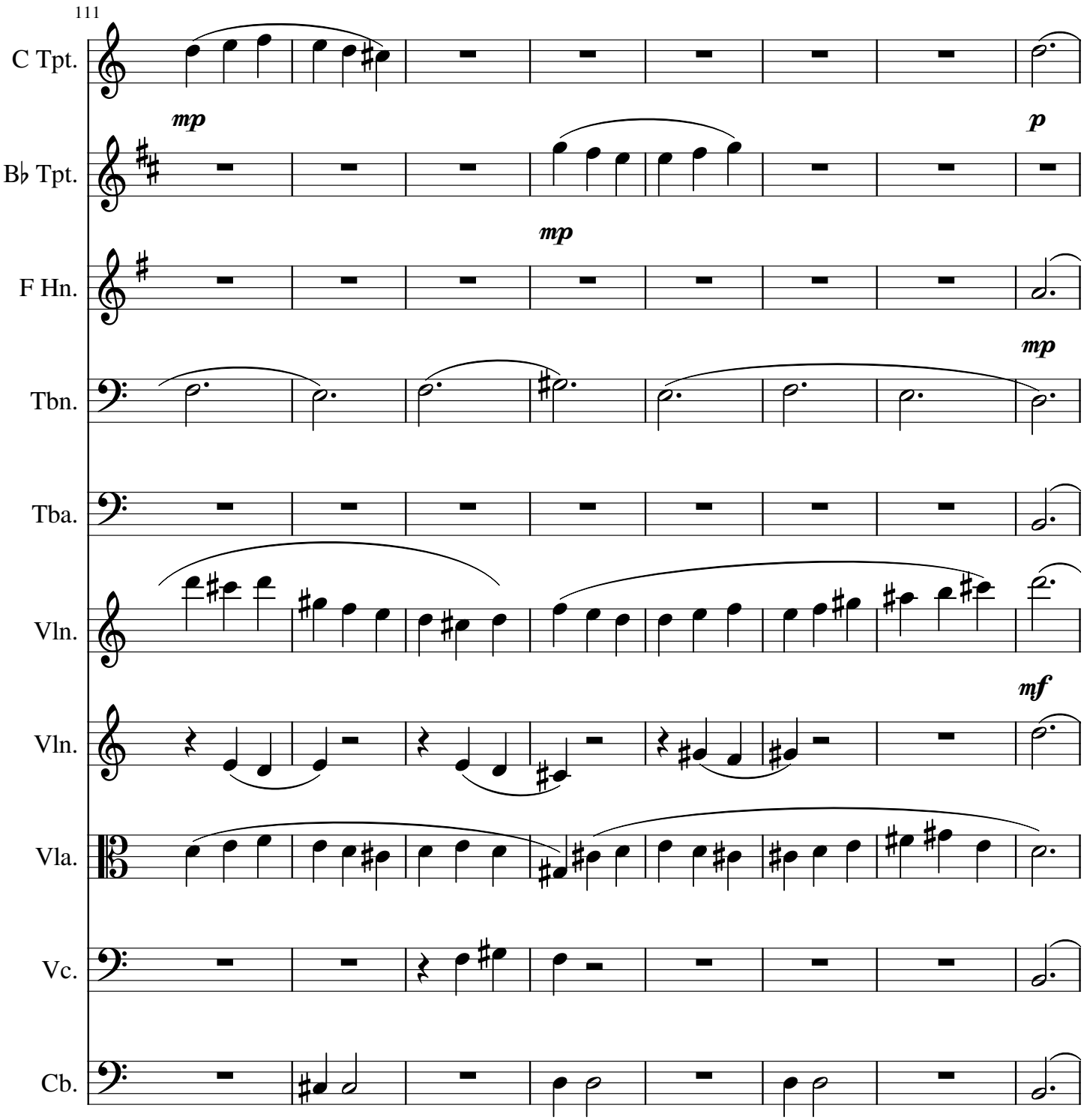
F Hn.
Tbn.
Tba.
Vln.
Vln.
Vla.
Vc.
Cb.
mf
mp


93
Freddo con giustezza ♩ = 132
C Tpt.
B♭ Tpt.
F Hn.
Tbn.
Tba.
Vln.
Vln.
Vla.
Vc.
Cb.
mf
pp
p
mp


103
C Tpt.
Tbn.
Tba.
Vln.
Vln.
Vla.
Vc.
Cb.
mp
p
p
p
p
p
mp
mp
mp


111
C Tpt.
B♭ Tpt.
F Hn.
Tbn.
Tba.
Vln.
Vln.
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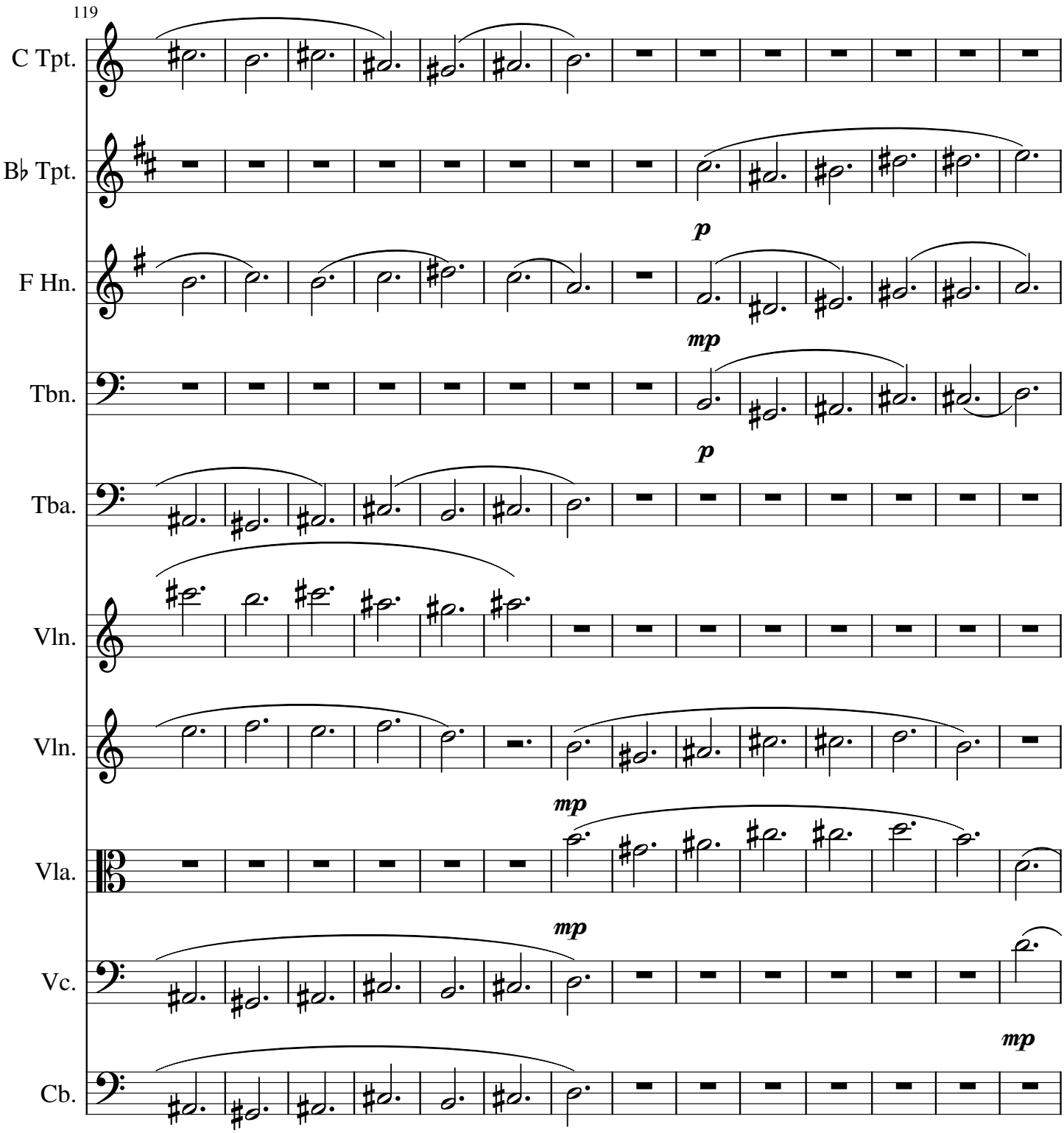
Vc.
Cb.
mp
p
mp
mp
mf


119
C Tpt.
B♭ Tpt.
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Vln.
Vln.
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Vc.
Cb.
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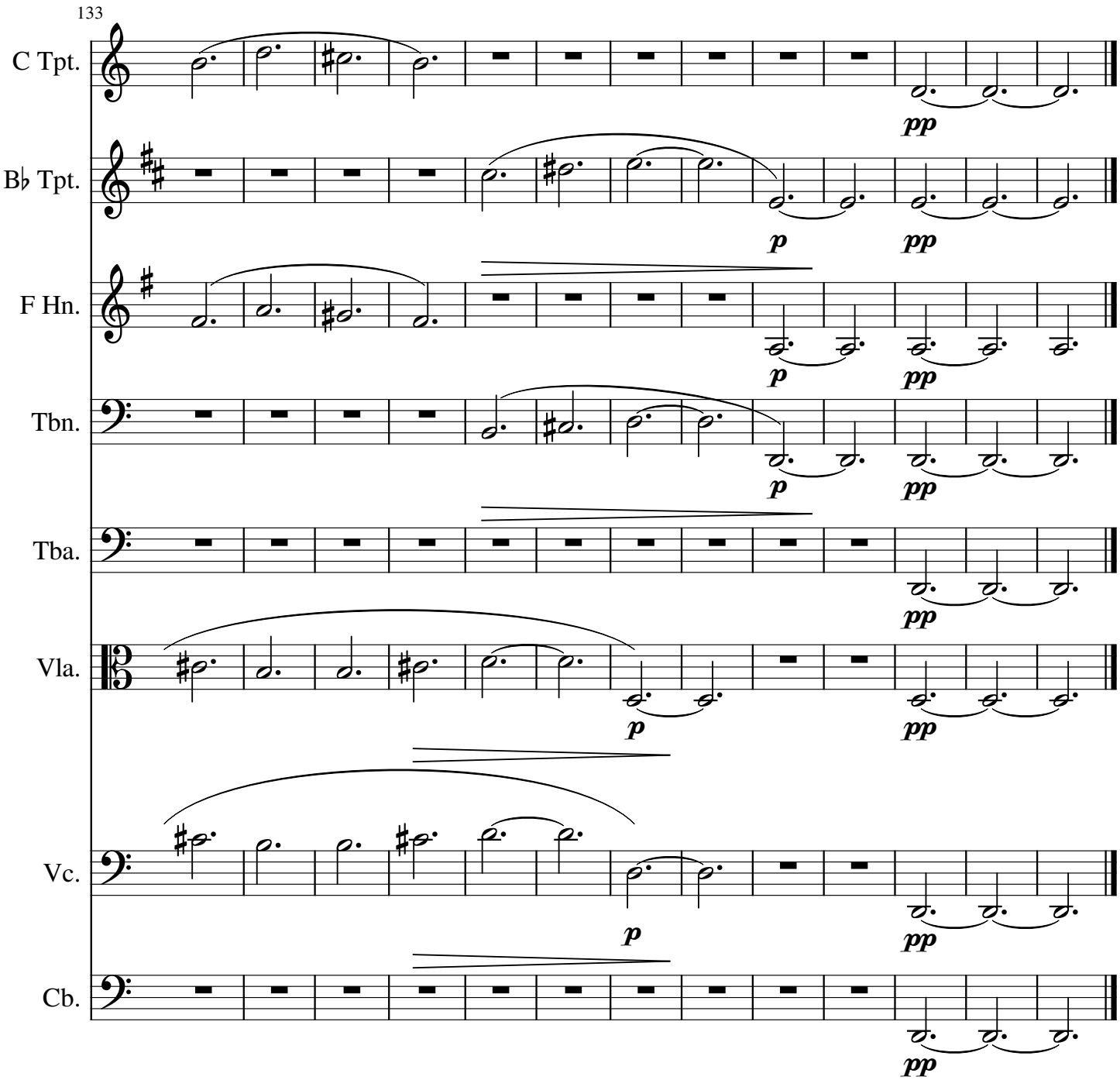
mp
p
mp
mp
mp


133
C Tpt.
B♭ Tpt.
F Hn.
Tbn.
Tba.
Vla.
Vc.
Cb.
p
pp