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Sonata for Duo Cello

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# Sonata for Duo Cello <br> Double Headed <br> (iki Başlı) 

For
Two Cellos
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

## A blurry idea:

Sonata for Duo Cello
on the idea of (Hittite) Double-Headed Eagle, sub-titled 'double-headed'.
(It may have also some aviation allusions such as intersubjectivity)

Strange but my inspiration comes from a SeaHawk helicopter which falls to the sea, actually touches to the sea surface and the pilots succeed to make the second motor work and they recover the flight. I took it from one of my favourite references, Ms. Holder's [1] thesis on Interaction patterns etc.
[1] Barbara E. Holder, Cognition in Flight: Understanding Cockpits as Cognitive Systems

Duo Cello has a double-headed performance similar to the performance of two sea-hawk helicopter pilots. Aviation is partly a performance art which can be observed here.

Double-Headed eagle is a symbol first used by the Hittites 1250 BC and later used by many countries' Air Forces. The Hittites has a country based in Anatolia (currently Turkish land). They are reknown for their wars against the Egyptian Kingdom and the first written peace treaty with Egyptians after the Kadesh war.

The strength of the Hittite army was based on war carriages which were managed by 3 soldiers. The Egyptian carriages were much lighter and managed by two soldiers.

Apparently Hittite people got excelled in performance and got the idea about the importance of two people acting together as a single body. The double headed eagle.

## ANALYSIS

From letters to a close friend:

Piece for Duo Cello is moving slowly.
4 movements:
1-double headed character 3/4 Sonata concrete caos with whole/half tone series
2-Coaching character 6/8 Adagio
3-Dominance character 2/4 Scherzo
4-Intersubjectivity character 4/4 Rondo

It looks it may be a fertile area as there are few new works. I listened the group '2cellos' concerts... Thank you for the Mozart's duo by the way. It really is a fine work. I could find both the score and the recording.

First movement Sonata - Double Headed's exposition is attached.

Second movement-Coaching first half $A$ section of an $A B$ lied form work.

The selection of pitches here are very clear. A 12 tone series and its retrograde are interleaved.

The $B$ section may have a distortion of this material. I do not know yet.

My sister came to visit my mom. Yesterday I walked on the coast towards the late afternoon sun till it set down with the accompany of waves.

The second movement of Sonate for Duo Cello - Coaching is finished(I can still make some retouches).

Happily, I admit that I have overcome the density deficit problem. Maybe there is still a long sentence discrepancy but it is tolerable now.

I design structure, length etc. then I try to find out the beauty this material will bring out. The result is I am looking for the beauty that I feel effected.

Infact, I believe I should have a rough sense of the beauty I am yearning from the beginning on, even at the design level. It is a feeling I should catch at the moment of inception, not develop through the composing process(always). A few notes, a motive from Oli's valuable contributions is not enough any more. I hope you enjoy the second movement.

The third movement of Sonate for Duo Cello - Scherzo's first ABA section is attached.

It did not come out as I had designed. I had scanned the whole Baker pocket dictionary for deciding
the characters. Some worked some not. I found out that if I stick with the design it becomes very mechanical and Webern-like atonal. I admit Webern may be percieved as lyrical but I ended up with a scherzoic melody with elements of atonality.

Scherzo is finished. There may be some retouches.

Oli the angel surprised me again. I cannot claim that I have written this with my free will.
I prepared the material diligently but could not use it. It was cumbersome stuff. Then I decided to let Oli do as he wills. I hope you enjoy it.

Rondo is finished. There may be some retouches.

I am perplexed about the naming.
Sonate for Duo Cello
1- Double Headed
2-Adagio
3- Scherzo
4- Rondo

A note may accompany indicating:
1- Double Headed
2- Coaching
3- Dominance
4- Intersubjectivity
or no notes at all.

Note:This is the first time I used polytonality extensively, as far as I remember. Actually Ilhan Usmanbas had suggested that I shall use it while at early school. May be I have used it in my first Wind quintet. I can't remember it.

Dear Dr. CORRA,
Please find attached below
Sonate for Duo Cello's full mp3 recording.

I hope you enjoy it.

All the best.

SCORE

PARTS

Parts are available on demand by e-mail.

## 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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## The Broken Olive Branch

I - The Sea of Olive Trees
Ali Riza SARAL

$$
\text { Allegrod }=100
$$



Vc.

$$
16
$$



Vc.




Guit.


Guit.


Guit.


Vc.


Vc.


Guit.


Guit.




Guit.



Vc.


Guit.


$$
d=88
$$



$d=120$
125
Vc.

 " $\square$




Guit.


## The Broken Olive Branch

II - Aegean Folk Song
Ali Riza SARAL


Vc.

Guit.


Moderato

18


Guit.


Vc.


Guit.

(5)

24

Guit.


$$
26 \quad d=\mathbf{1 0 0}
$$

Guit.





Duration 3 min 30 sec

## The Broken Olive Branch

## III - The Cruel Harvest

$$
\text { Moderato } d=100 \quad \text { Ali Riza SARAL }
$$






$$
d=88
$$

Vc.
Vc.

Guit.
156


Guit.


170


## The Broken Olive Branch

## IV - The Sea of Olive Trees after Harvest

Ali Riza SARAL

$$
\text { Andante } d=108
$$




Vc.


Vc.

Guit.


Vc.




95

Guit.


100
Vc.


Guit.


Vc.


Guit.



Guit.


