OH MY GOD, WHERE ARE YOU?

For Flute, French Horn, Percussion, Harp, Soprano, Tenor, Viola

by
Ali Riza SARAL

To Dr. Arthur B. CORRA
of Illinois State University

Dec 2016

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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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ACKNOWLEDGEMENTS

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I would like to express my gratitude to Mr. Todd KRAUSE from the Linguistics Research Center of University of Texas at Austin and the Director of the Linguistic, Center Hans C. BOAS http://liberalarts.utexas.edu/lrc/index.php for giving me the permission to use a small part of the Telepenus Myth from their web page: https://lrc.la.utexas.edu/eieol/hitol/20 for non-commercial purposes.

I would like to thank Andrea JOHARI, Assistenz Verlagsleitung/ Assistant to the Publisher of HARRASSOWITZ VERLAG (http://www.harrassowitz-verlag.de) for permitting me to use the cuneiform of a few words in the music score.

FORWORD

'Oh my God, where are you?' is a Cantata for Soprano solo, Tenor solo, Flute, French Horn, Percussion(Triangle, Tamburine, Cymbal, Xylophone, Side Drum, Bass Drum), Harp, Viola. It is approx. 20 minutes long. It is composed of 5 pieces.

1- Is it You, my Mom?
2- Are you hidden behind the rainbow?
3- Is it me?
4- Oh my God, where have you gone? – Telepenus Myth. [5,p. 44]
5- Are you hidden in the books?
6- Why are so many people getting killed?

Telepenus is the name of the last Hittite King [4, p.19] of the Old Kindom (1700/1600 – 1450 BC)[6, p. 30]. The Hittite Kingdom enters a dark period after him till the Great Empire period (1450 -1200 BC). An obscure period of 50 years passed between Telepenus and Tudhaliyas I.

" The Telepenus Myth is one of a group of Old Anatolian myths, which modern scholars term "Vanishing God" myths. In these, a deity is offended and stomps off angrily, or is otherwise removed from the world of gods and humans with dire consequences for that world. Telepenus, son of the Hattic Stormgod, was a god of agriculture. His angry departure leaves the divine, human, and, animal world suffering hunger, thirst, and, sterility as described in the extract[2, Lesson2].

I believe, the reason this myth is named 'Telepenus' may be related with the distruction of Hattusas and the Old Kingdom at the time or just after Telepenus. To me, this myth sings the unending cries of Anatolian people shouting for help from Telepenus , cries still continuing to be heard through thousands of years...

INTRODUCTION

This Cantata is written based on a single 12 tone series and its inversions, retrogrades. The 12 tone series is divided into 3 note groups, composed of 4 notes each.

Each group establishes a relation pattern between all combinations of its elements. Hence, each group can be noticed or at least felt when listened carefully.

Hittite's search for God and its help is universal. Maybe the magic of God, also lies in the relations of its reflections between notes.

The relations of notes between their 'neighbors' determines the unity of the music.

LYRICS

I organised the lyrics from quotations or single Hittite words. Similar to Hittite rites, many languages are used concurrently. As the Cantata progresses, the multi-language use decreases and English (or German, Turkish) singularly prevails. For this realization, only the mono-language English is used in these sections but they may be translated on demand for German or Turkish.

Please note that the cuneiform of some Hittite words is indicated in the score in the first piece.

1- An – sky himmel gökyüzü
Zalagga – light licht ışık
Danui – darkness dunkelheit karanlık
Ispartan – night nacht gece
Mul – star stern yıldız
And a baby is born. Und ein Kind ist geboren. Ve bir bebek doğar.

2- Uim – weather God
Bun – wind God rüzgar Tanrısı
Taru – storm God fırtına tanrısı
Pedau– cloud Volker bulut
Ansur – rain regen yağmur
Istanu – sun Sonne güneş
Bun – wind rüzgar
Pedau
Ansur
Istanu
Tiranna – rainbow Regenbogen gökkuşağı

3- See hear taste smell touch
Hear Hör işit
Kokla geruch schmecken
Gefühl dokun
Gestu asni (I hear)
Igiuen (we saw)
Eat drink work sleep
Speak konuş sprech
Listen dinle hör
Ask frage sor

Bil know wissen
Egir gelecek future Zukunft
Nun now şimdi
Geçmiş past Geschichte
Read lese oku
Write beschreiben yaz
Egir gelecek future Zukunft
I GAL – I am ich bin ben varım

4- Oh my God, where have you gone?
"Mist seized the windows. Smoke seized the house. In the hearth the logs were stifled. At the altars the gods were stifled. In the sheepfold the sheep were stifled. In the cow barn the cows were stifled. The ewe rejected her lamb. The cow rejected her calf. But Telepenus had stomped away. He took away barley, fertility(?), growth, luxuriance(?), and abundance. To the steppe, to the meadow, to the swamps he went. Telepenus went to the swamp and hid himself in the swamp. Over him the halenzu-plant grew. Therefore barley and wheat do not ripen. Cows, sheep, and humans do not get pregnant. And those who are already pregnant cannot give birth. The mountains and the trees dried up; and the foliage does not come out. The meadows and springs dried up; and, in the land, famine came to pass. Humans and gods are perishing from hunger. The Great Sun God prepared a feast and invited the Thousand Gods. They ate but were not satiated; they drank but did not quench their thirst."
[2, https://lrc.la.utexas.edu/eieol/hitol/20].

5- "I, The King did not know"[1,p.18].
"You Ea, do not know"[1,p.19].
"We do not know anything"[1,p.22].
"And let no one know that"[1,20].
"Write me so that I may know"[1,p.24].
"May my brother likewise know"[1,p.24].
"May he maake it known to the Sun"[1,p.24].
"You know my words and my wisdom"[1,p.23].
"I will perform the rite exactly as the great old men remember"[1,p.27].

Oh my God, where are you?

"Examine with wisdom the matters that are laid forth for the mankind learn them inquire them from the assembly look at them on the old tablet and remember them well with your (understanding)"[1,p.54].

ANALYSIS

Manipulation of a 12 tone series provides ample possibilities to work on. This Cantata groups the series into 3 equal groups. Actually, the number of groups might be increased and their size could be not equal. An other option is to make the sizes dynamic, varying through the piece.

The fixed size of the groups is made flexible by a note picking mechanism, sometimes. For ex., pick the first note of each group, or the ending two notes. This may establish a quick effect of wholeness.

Also, transitions are done by sliding the group frame window so that it includes a few notes of the sequential group. The sliding may include different number of items for each group of the two.

Using a group for quiet a long duration may produce boredom causing a repetition effect. This may be broken by temporary allusions to other groups. If group is not carefully maintained, clarity is lost and a blurring effect appears.

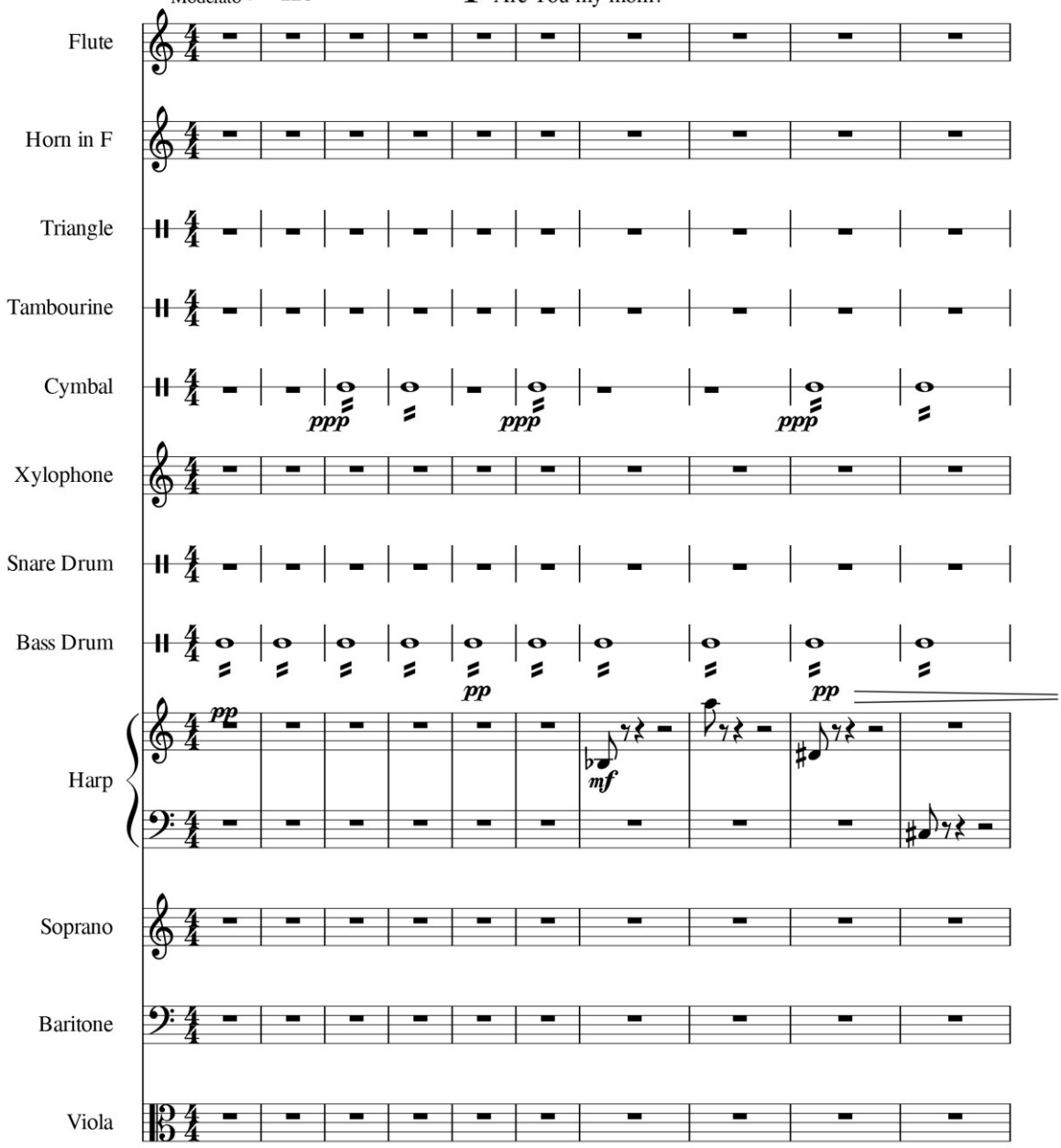
Oh, God where are you?

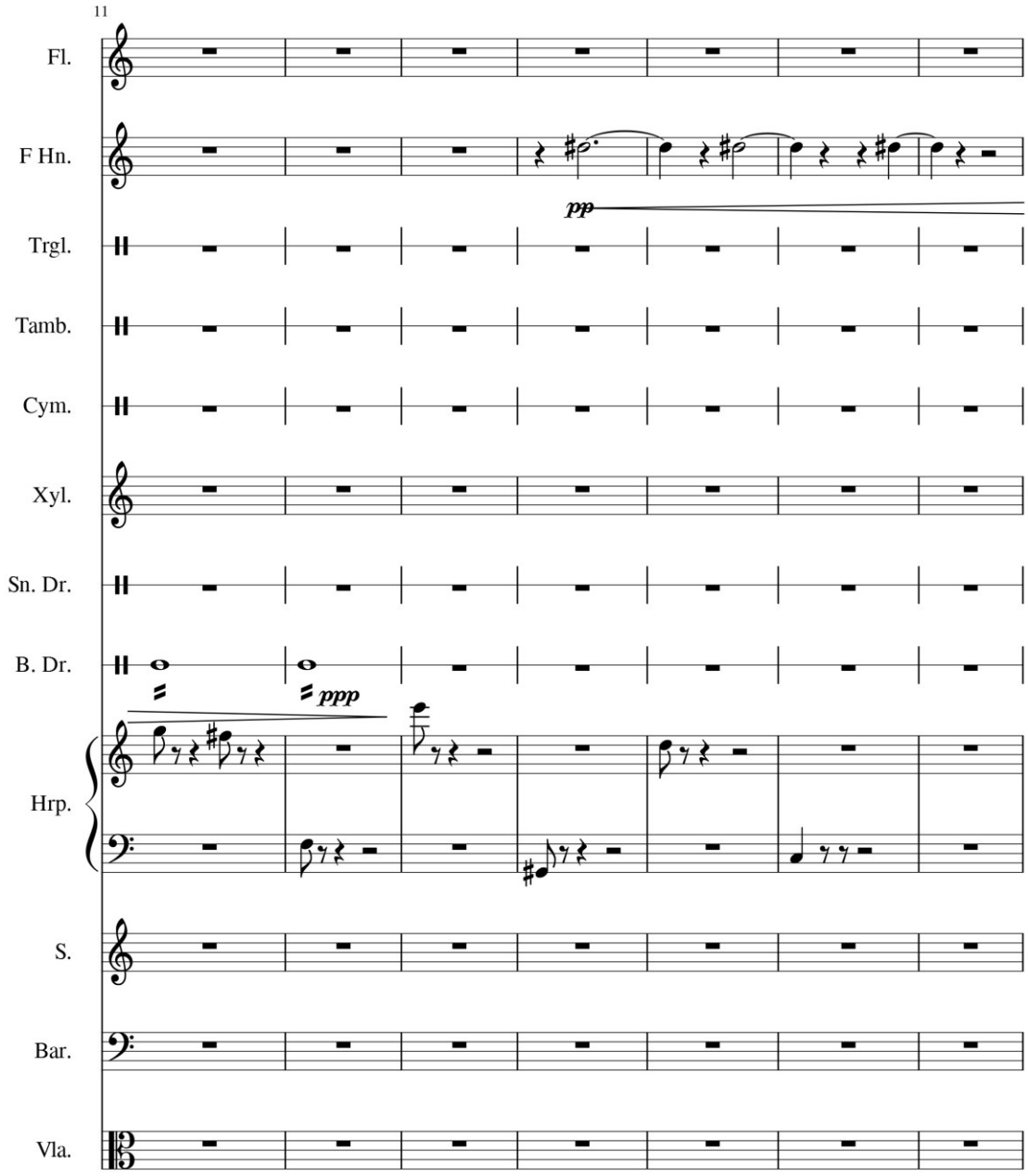
to my teacher Dr. Arthur CORRA at ILSTU

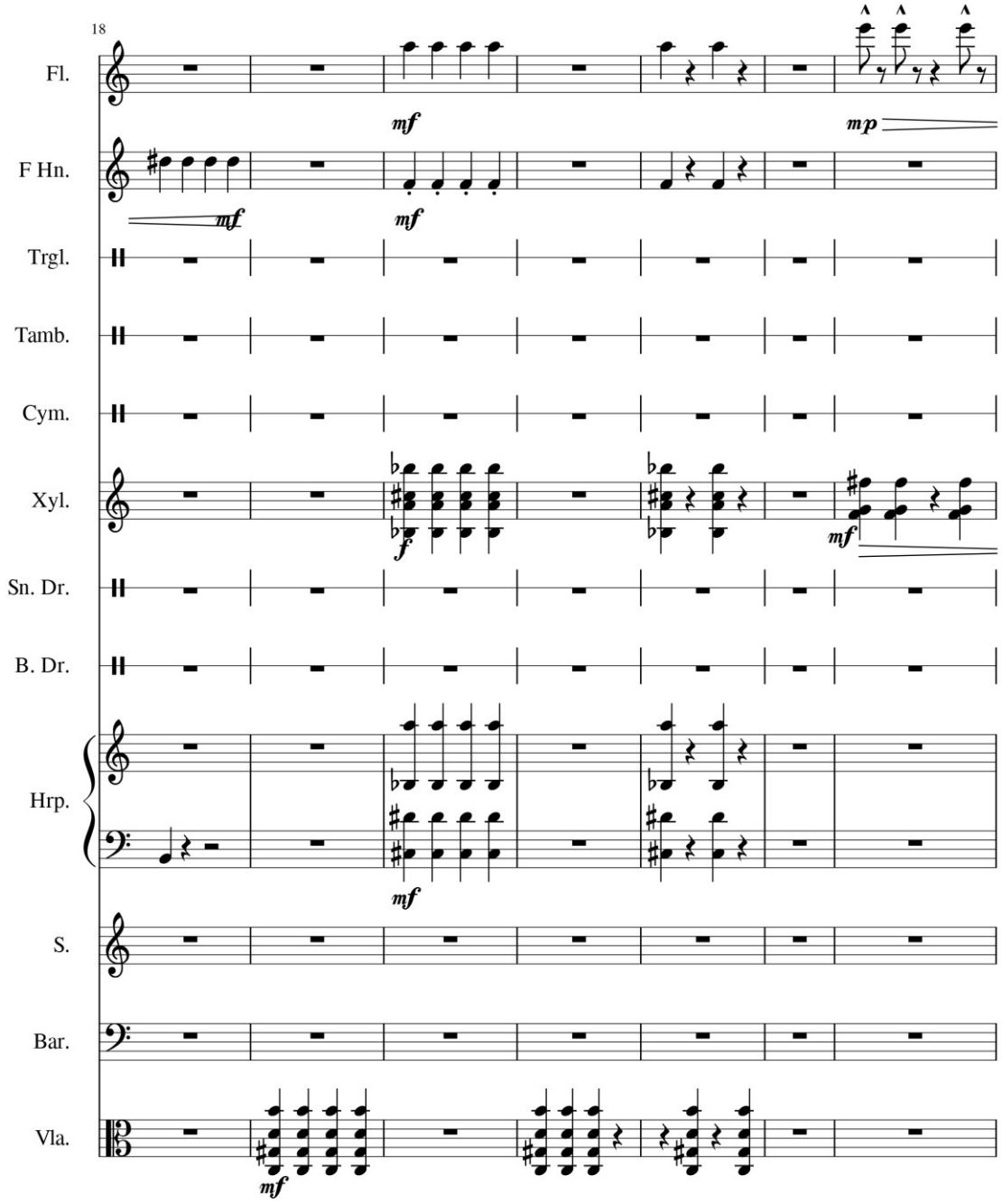
Ali Riza SARAL

Moderato ♩ = 120

I- Are You my mom?




11
Fl.
F Hn.
pp
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
ppp
Hrp.
S.
Bar.
Vla.


18
Fl.
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Trgl.
Tamb.
Cym.
Xyl.
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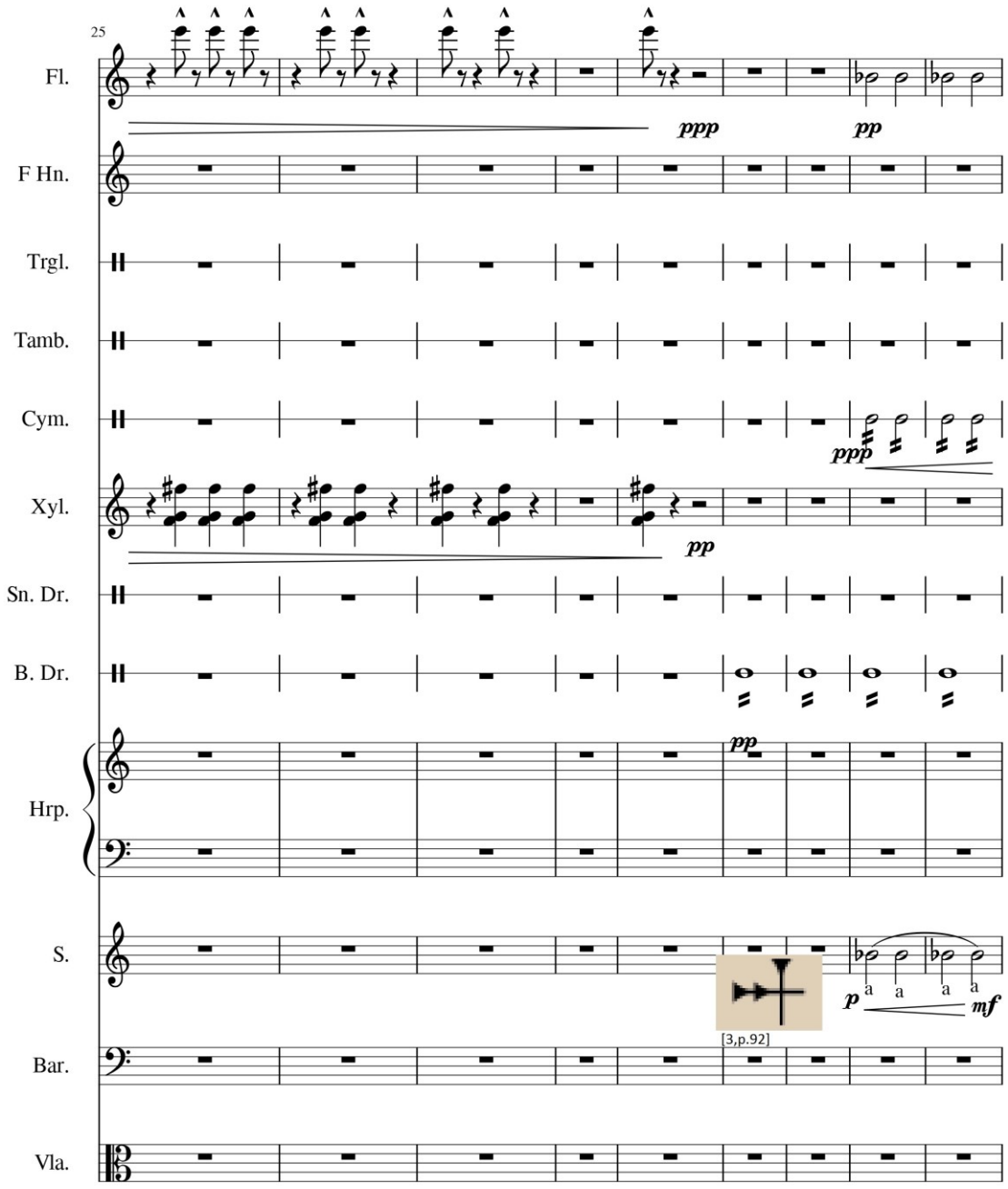
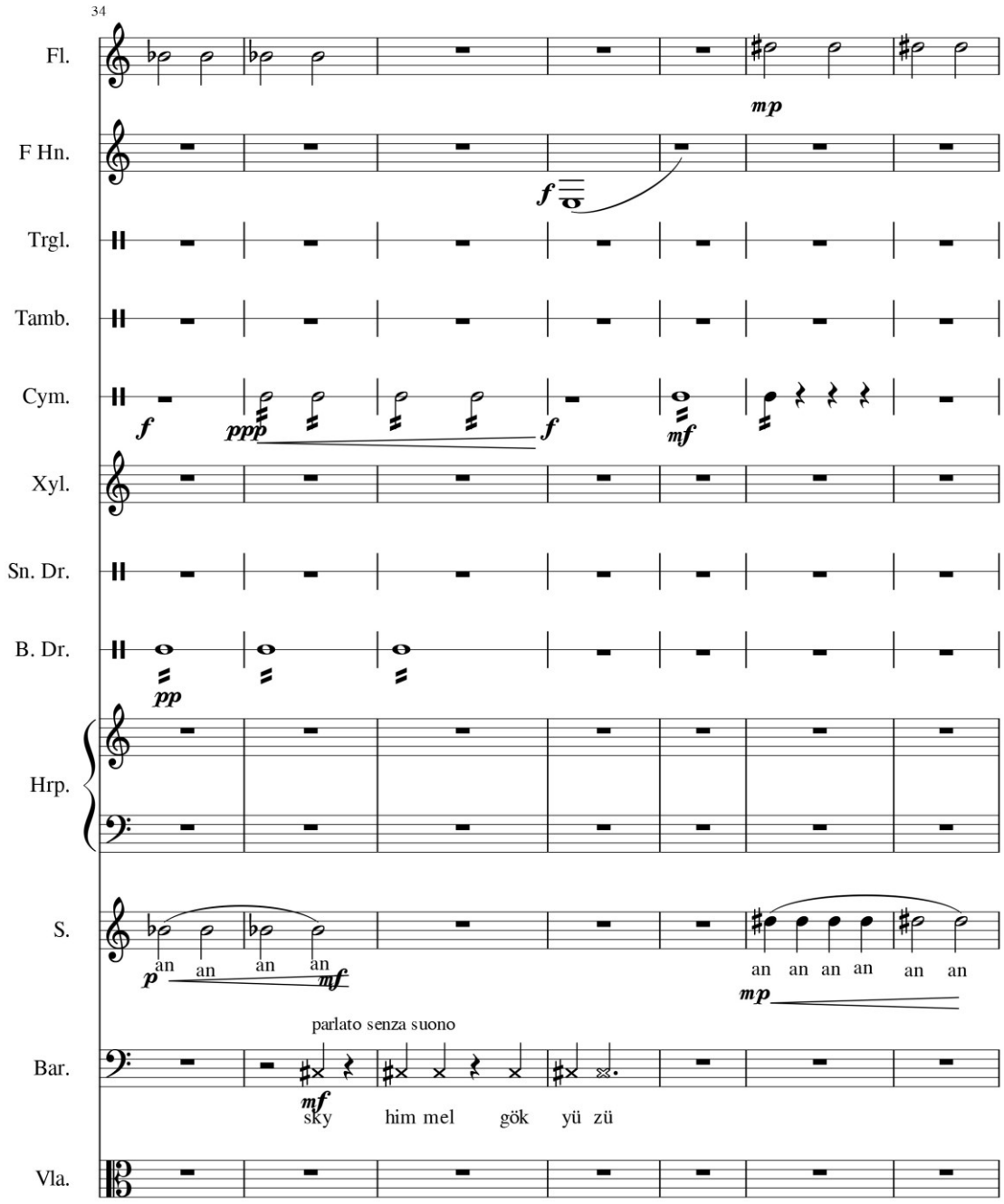
B. Dr.
Hrp.
S.
Bar.
Vla.
mf
mp
mf
mf
mf
f
mf
mf
mf


25
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Bar.
Vla.
ppp
pp
ppp
pp
pp
p
a
a
a
a
mf
[3,p.92]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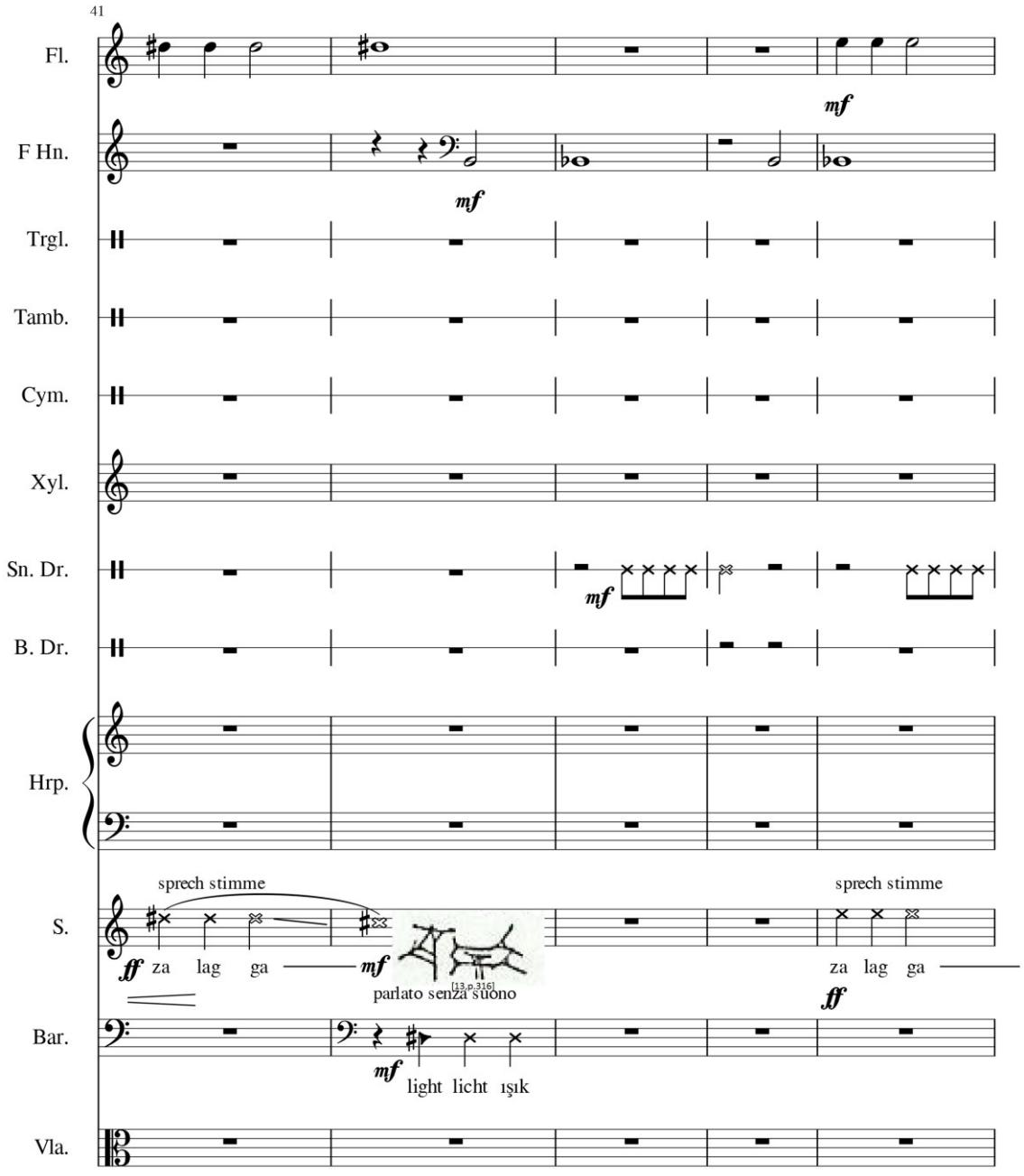
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Bar.
Vla.
mp
f
f
ppp
f
mf
pp
p
an an an an
mf
an an an an an an
mp
parlato senza suono
mf
sky him mel gök yü zü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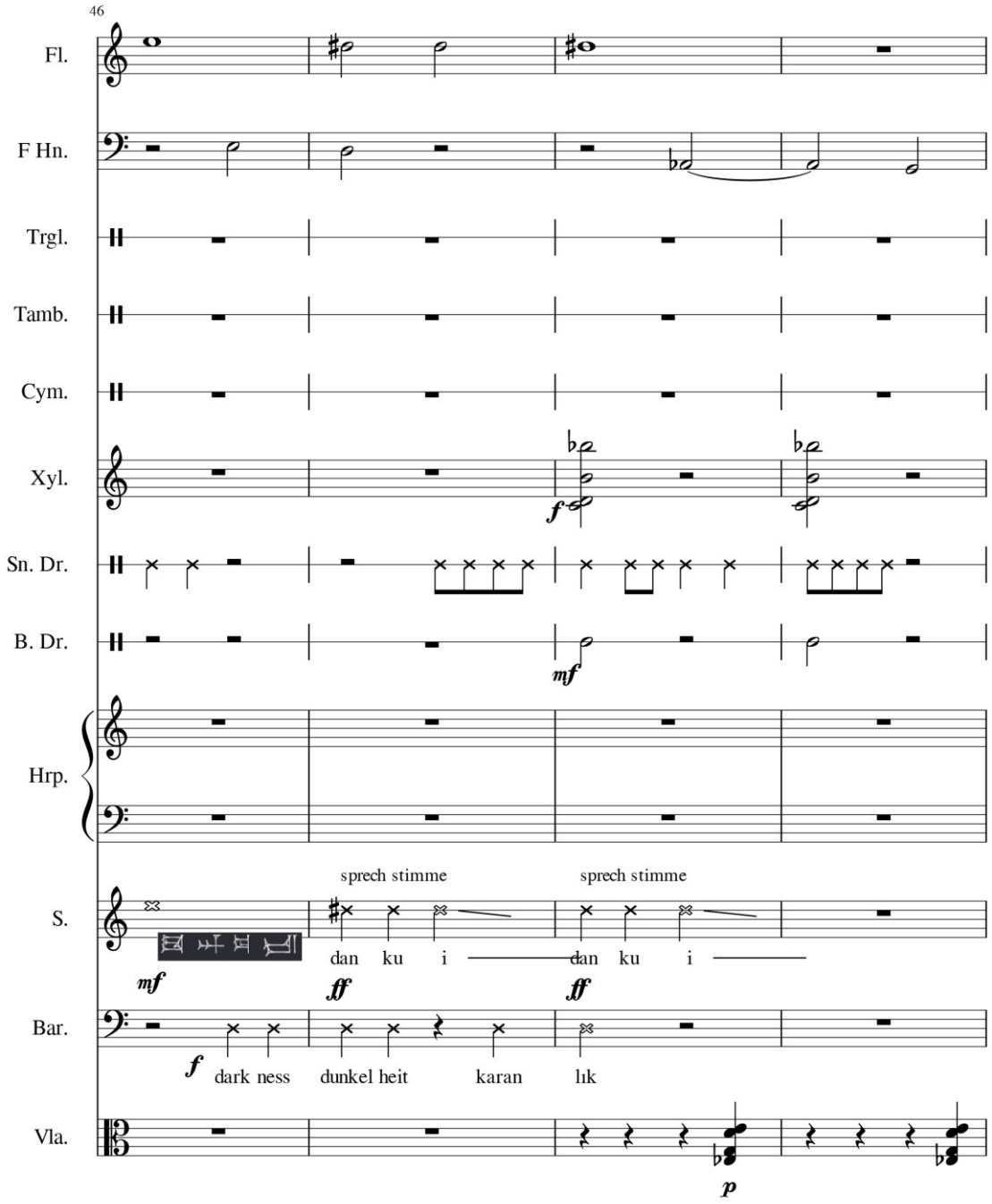
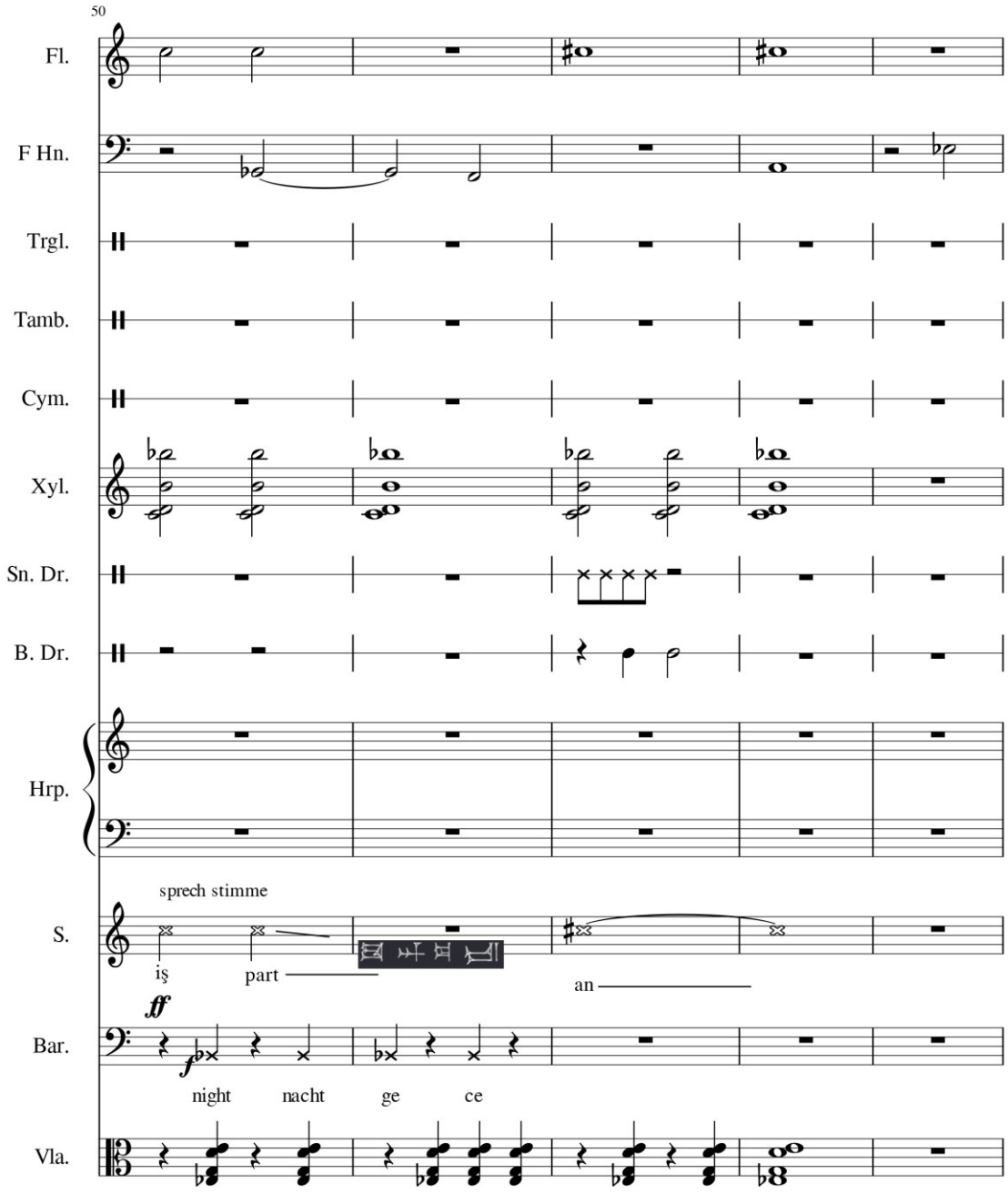
Fl.
mf
F Hn.
mf
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
mf
B. Dr.
Hrp.
sprech stimme
S.
ff za lag ga
mf
parlato senza suono
[13,p.316]
sprech stimme
za lag ga
ff
Bar.
mf
light licht ışık
Vla.


46
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Bar.
Vla.
sprech stimme
sprech stimme
dan ku i
dan ku i
dark ness
dunkel heit
karan
lık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Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
sprech stimme
S.
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Bar.
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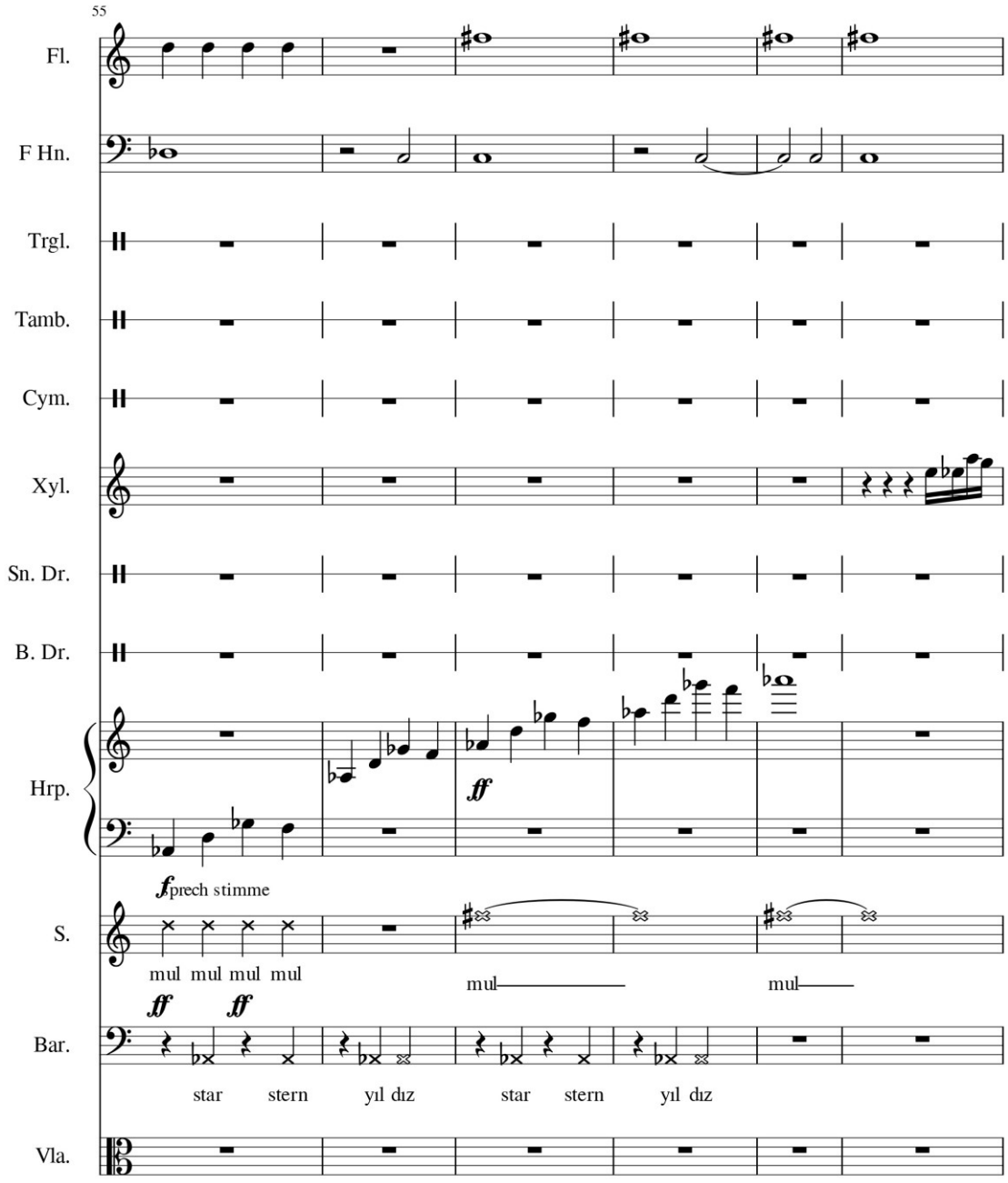
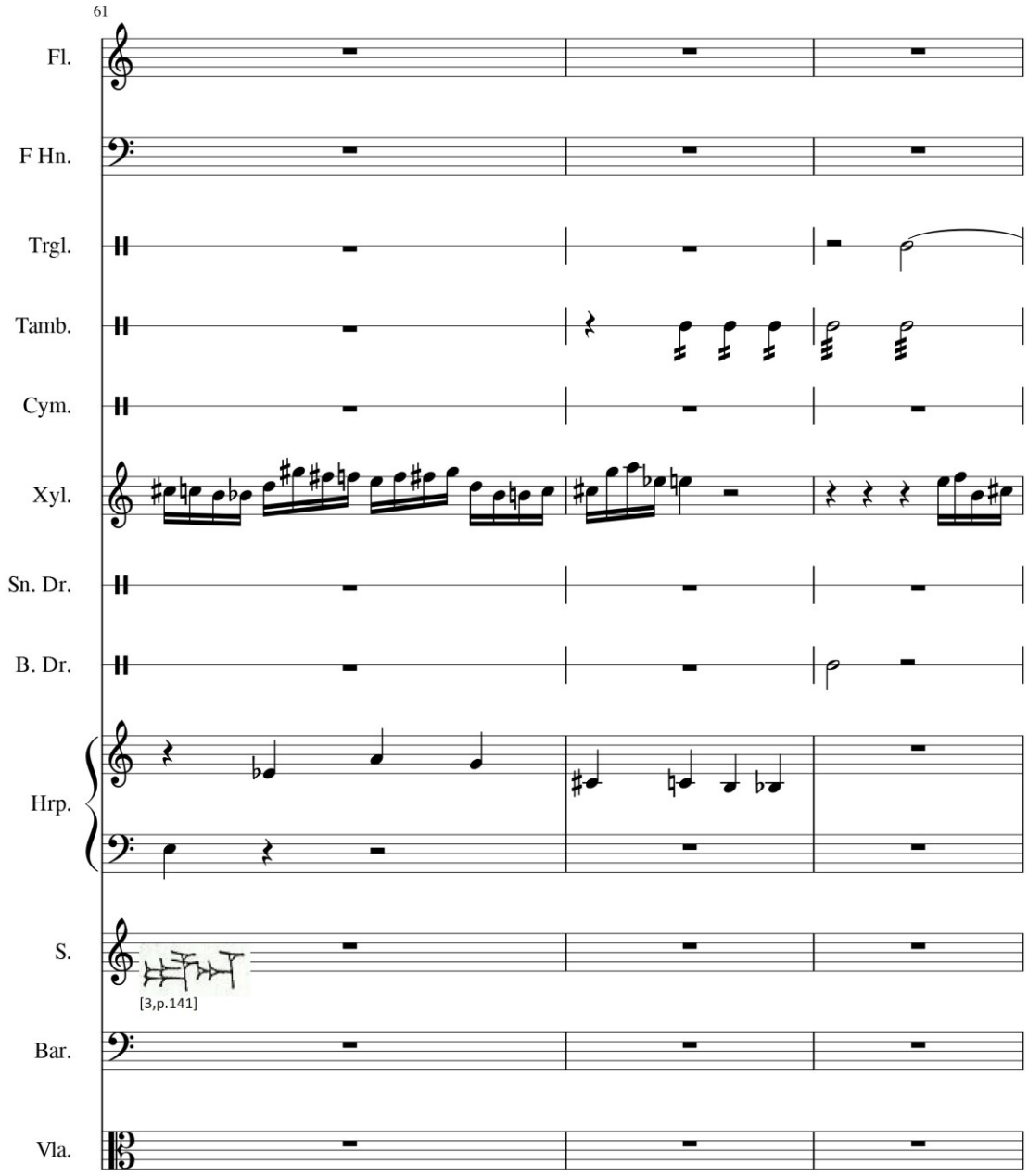
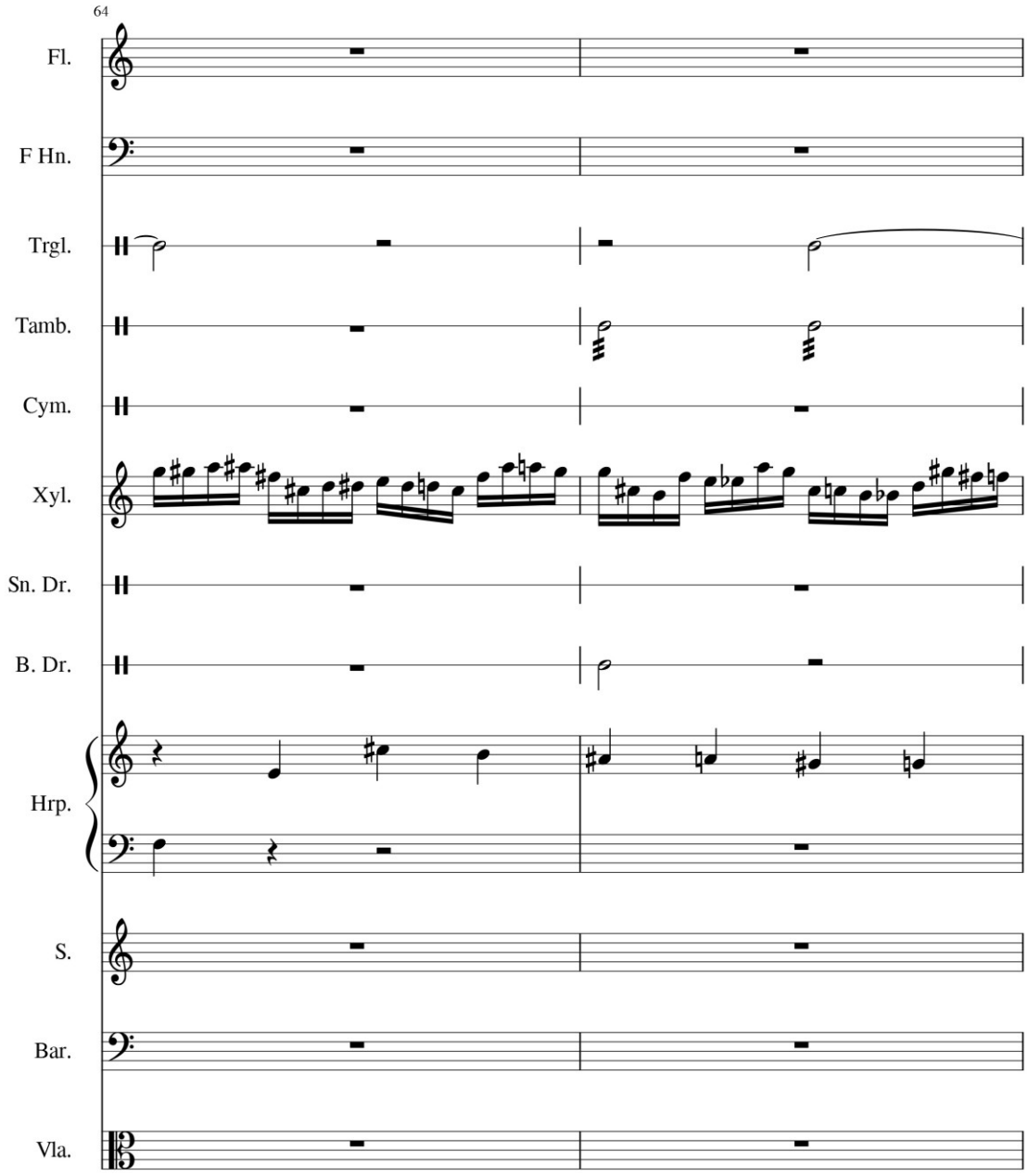
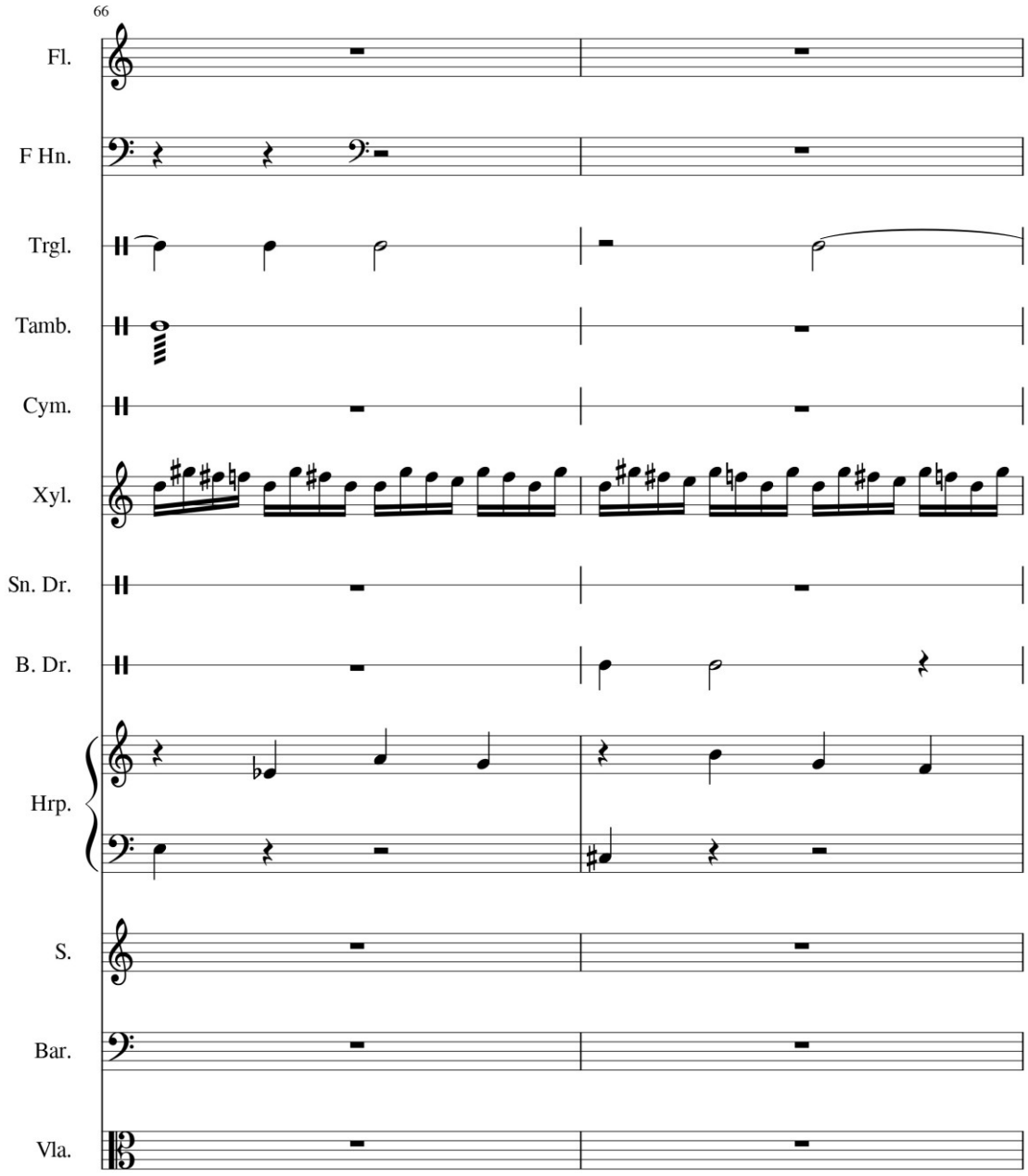
Vla.


55
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
ff
fprech stimme
S.
mul mul mul mul
mul
mul
ff
ff
Bar.
star stern yıl dız star stern yıl dız
Vla.


61
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
[3,p.141]
Bar.
Vla.


64
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Bar.
Vla.


66
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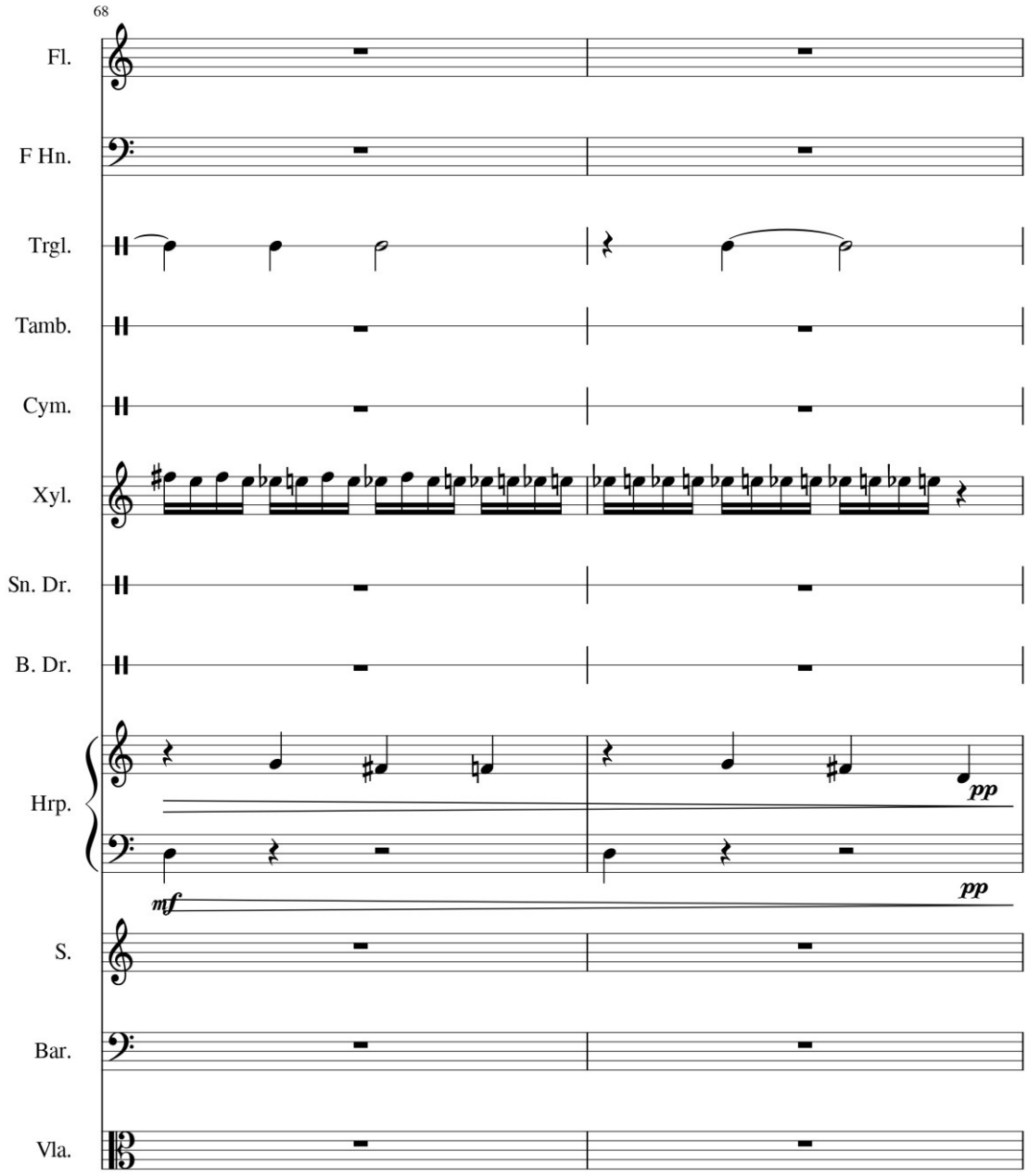
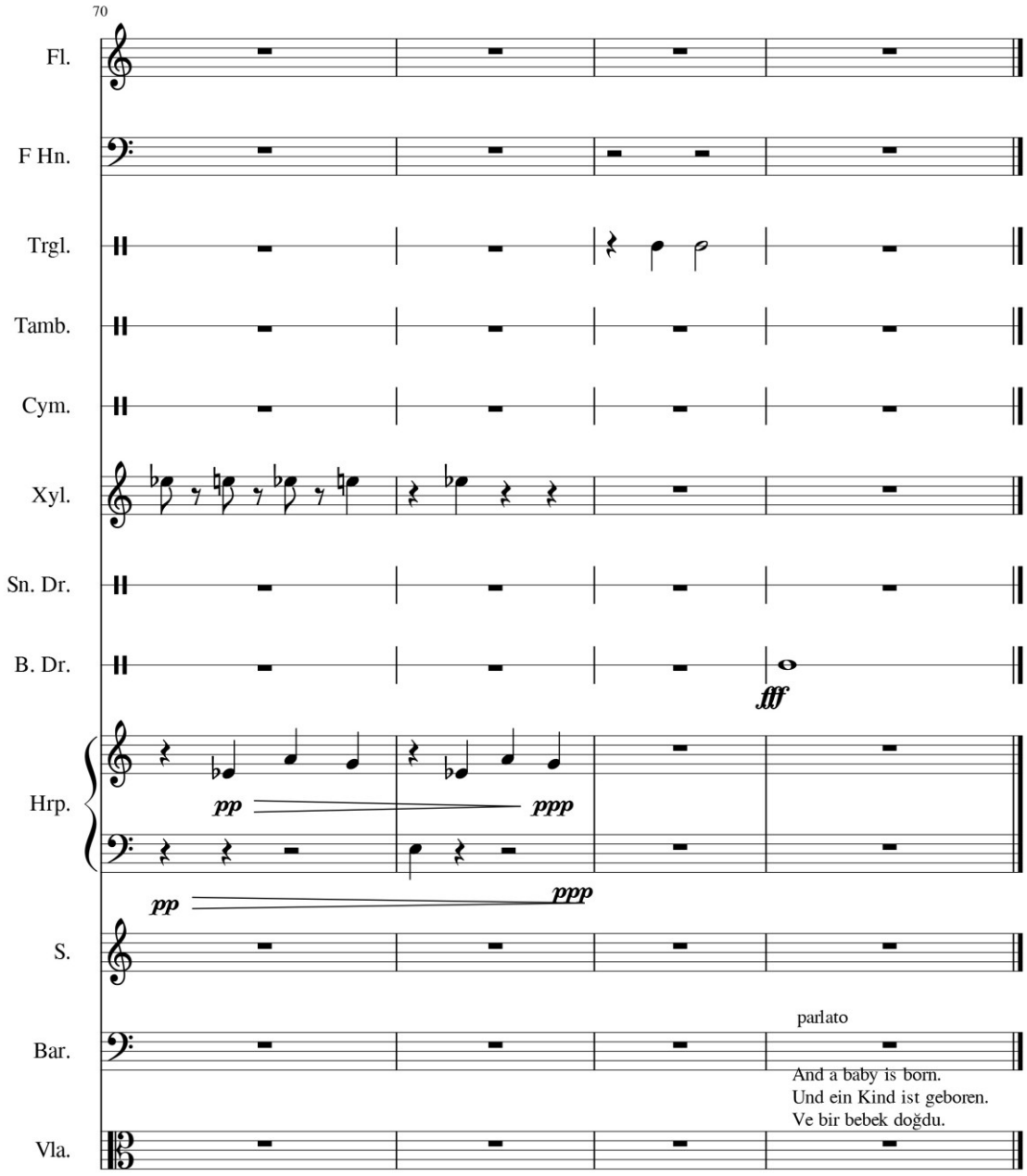
Sn. Dr.
B. Dr.
Hrp.
S.
Bar.
Vla.

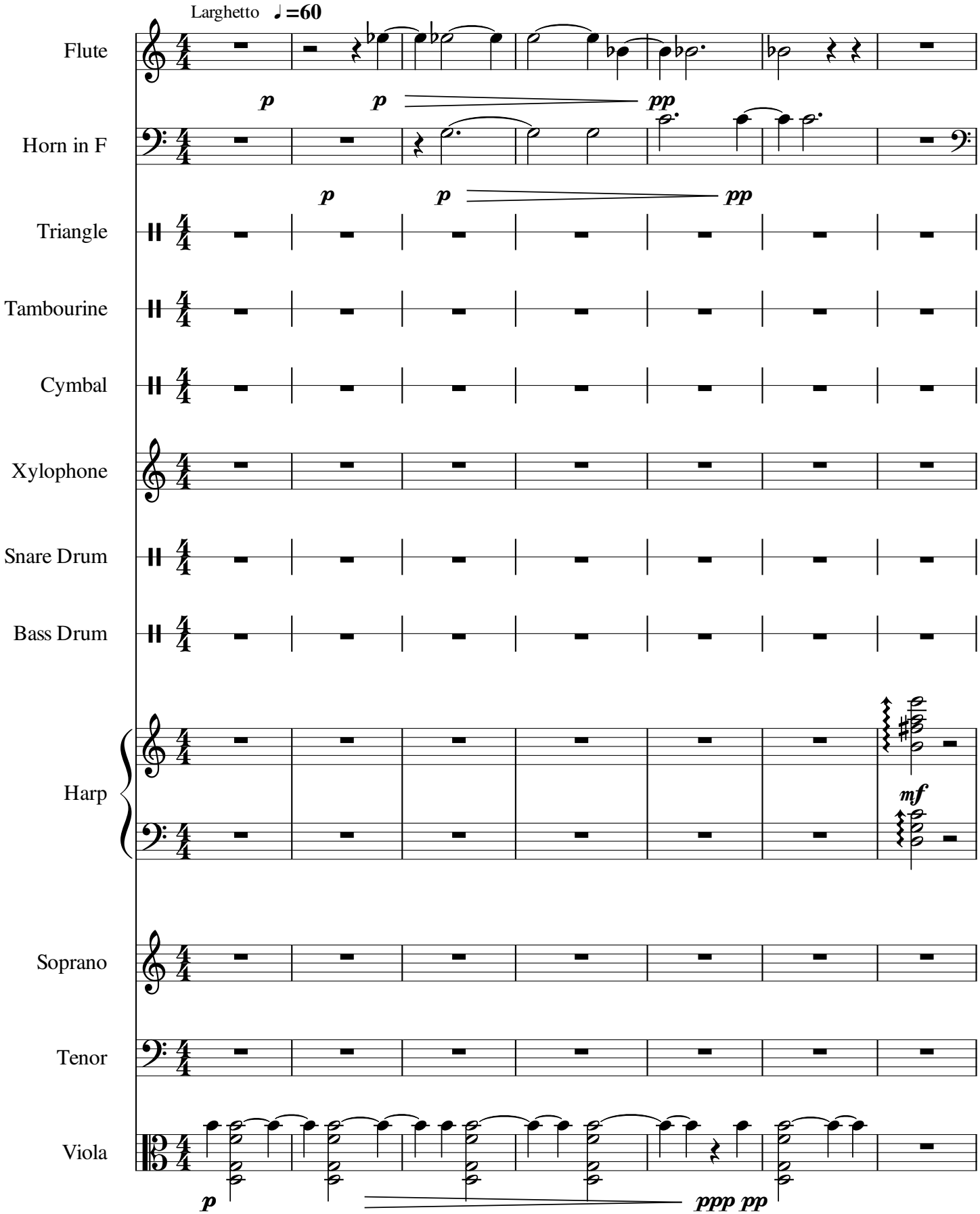

68
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
pp
mf
pp
S.
Bar.
Vla.

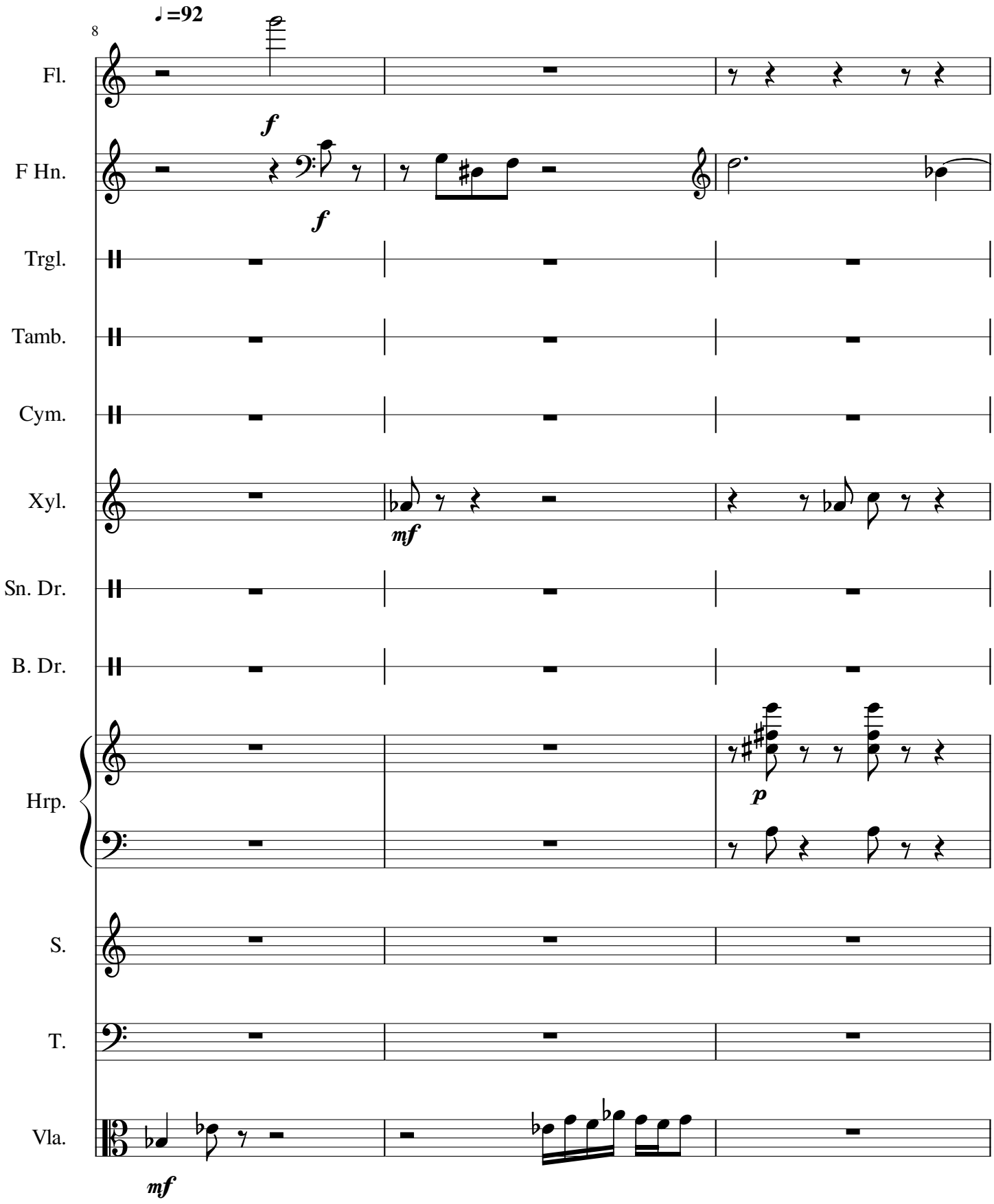

70
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
fff
Hrp.
pp
ppp
pp
ppp
S.
Bar.
parlato
And a baby is born.
Und ein Kind ist geboren.
Ve bir bebek doğdu.
Vla.

Oh, God where are you?

Ali Riza SARAL

II- Are You hidden behind the rainbow?

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8
Fl.
f
F Hn.
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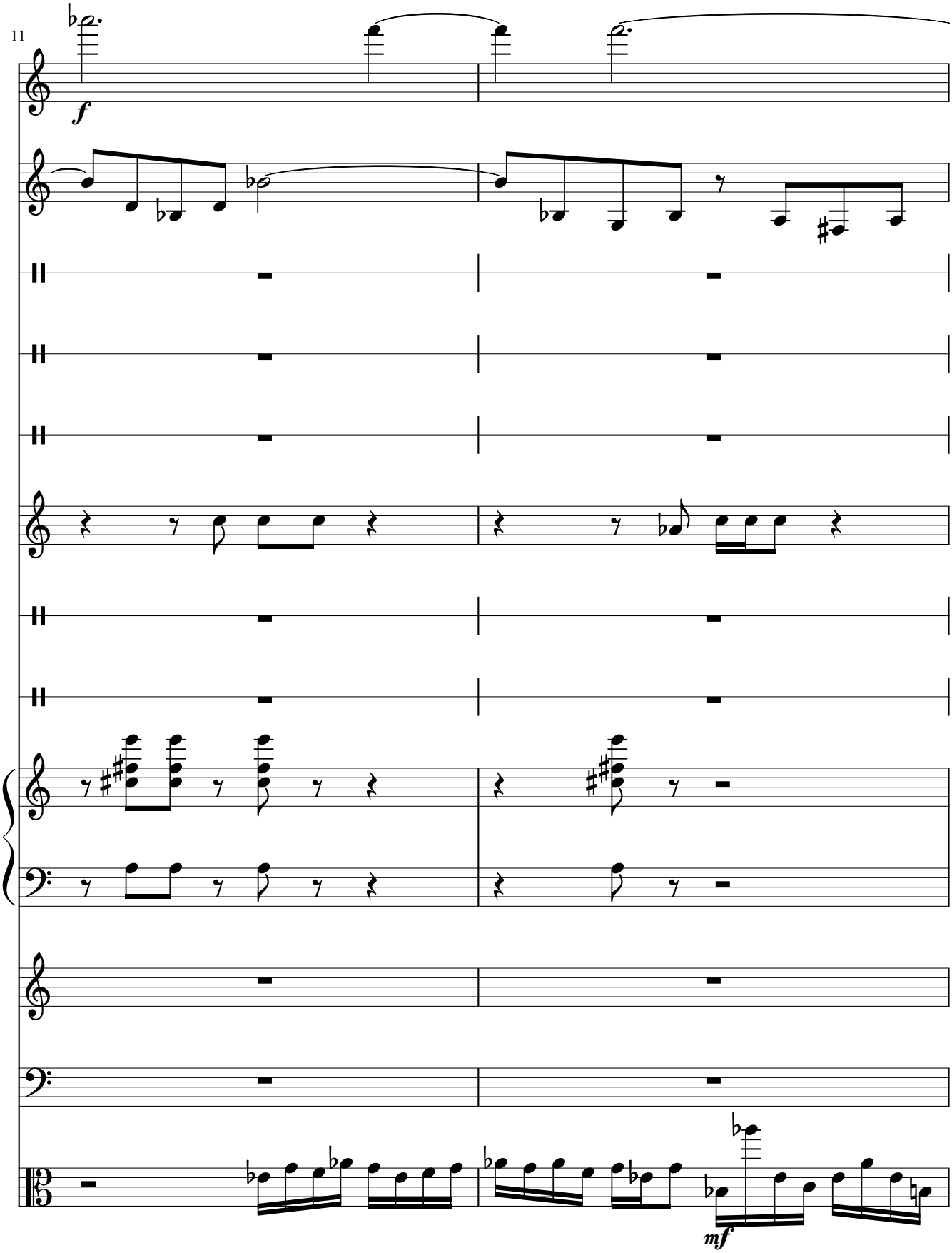
B. Dr.
Hrp.
p
S.
T.
Vla.
mf


11
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F Hn.
Trgl.
Tamb.
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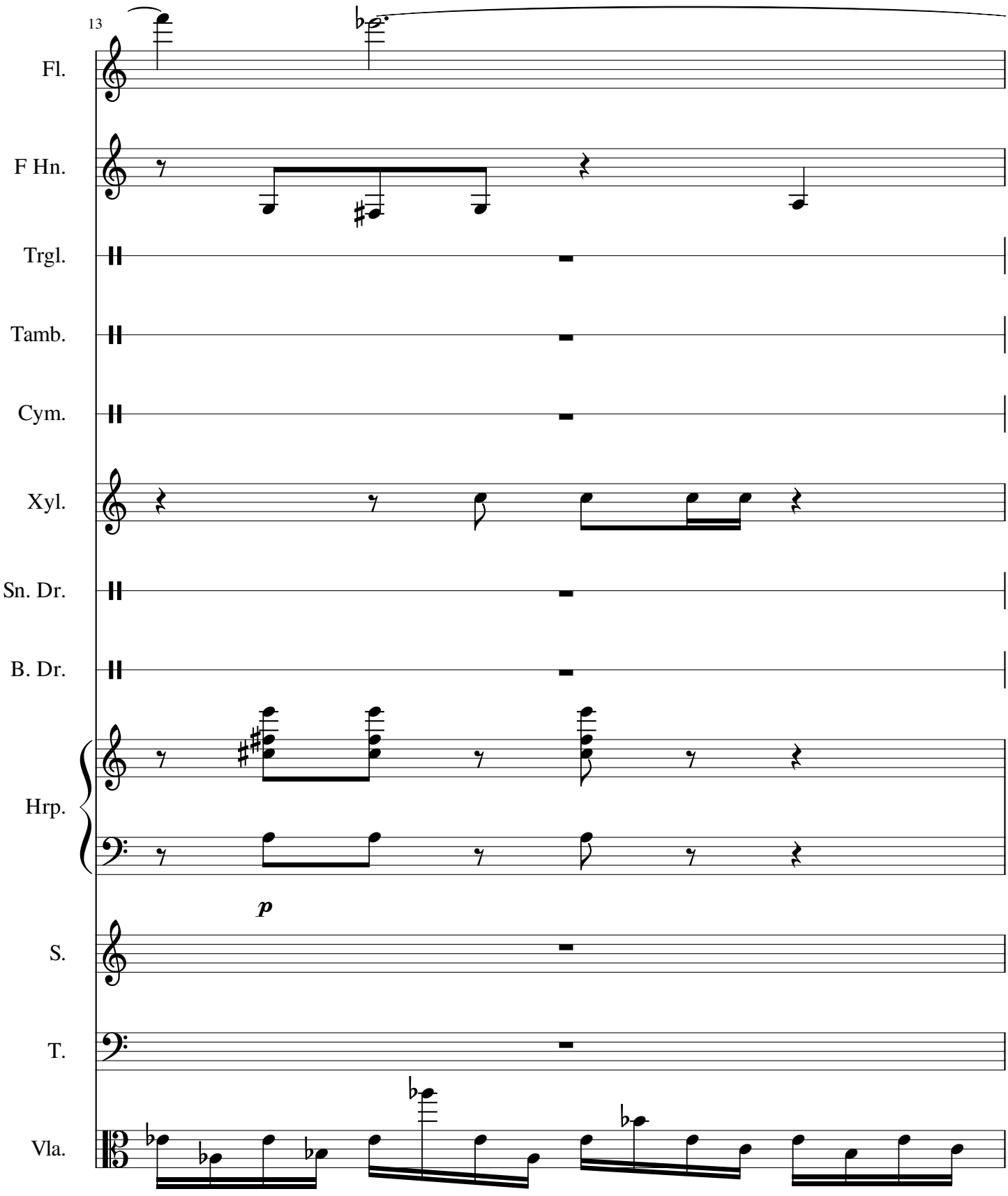
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
mf


13
Fl.
F Hn.
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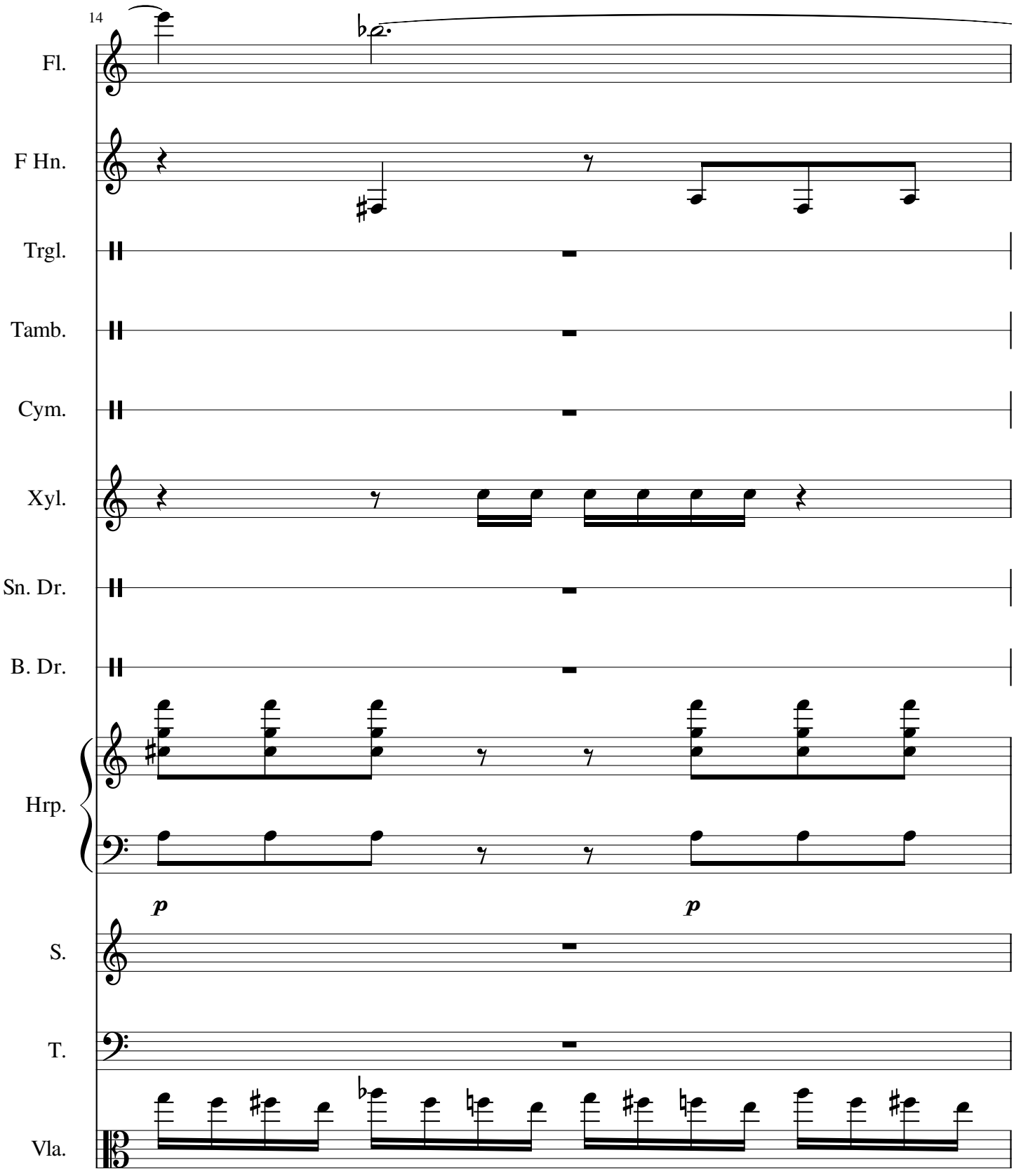
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
p
S.
T.
Vla.


14
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B. Dr.
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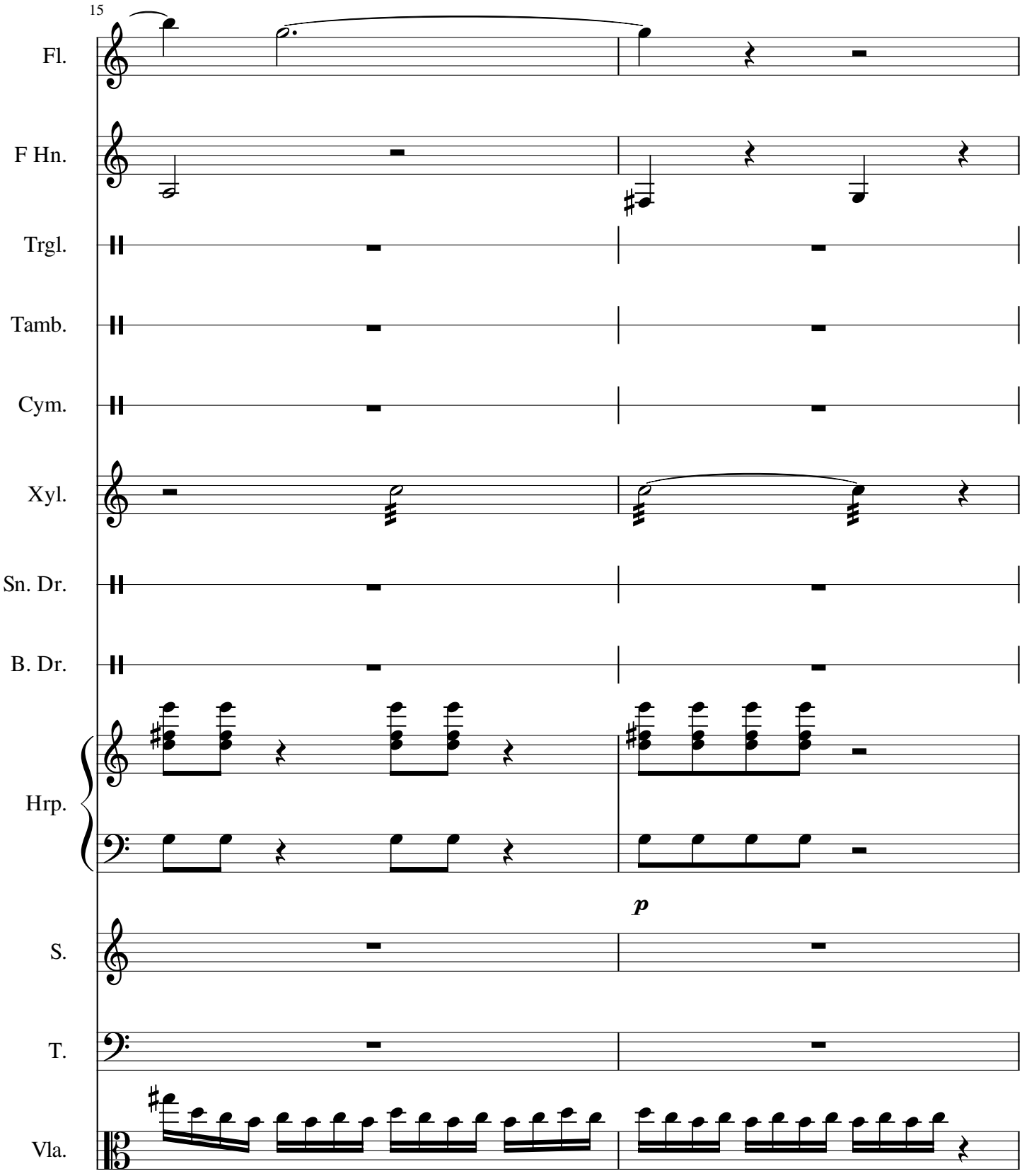
T.
Vla.


15
Fl.
F Hn.
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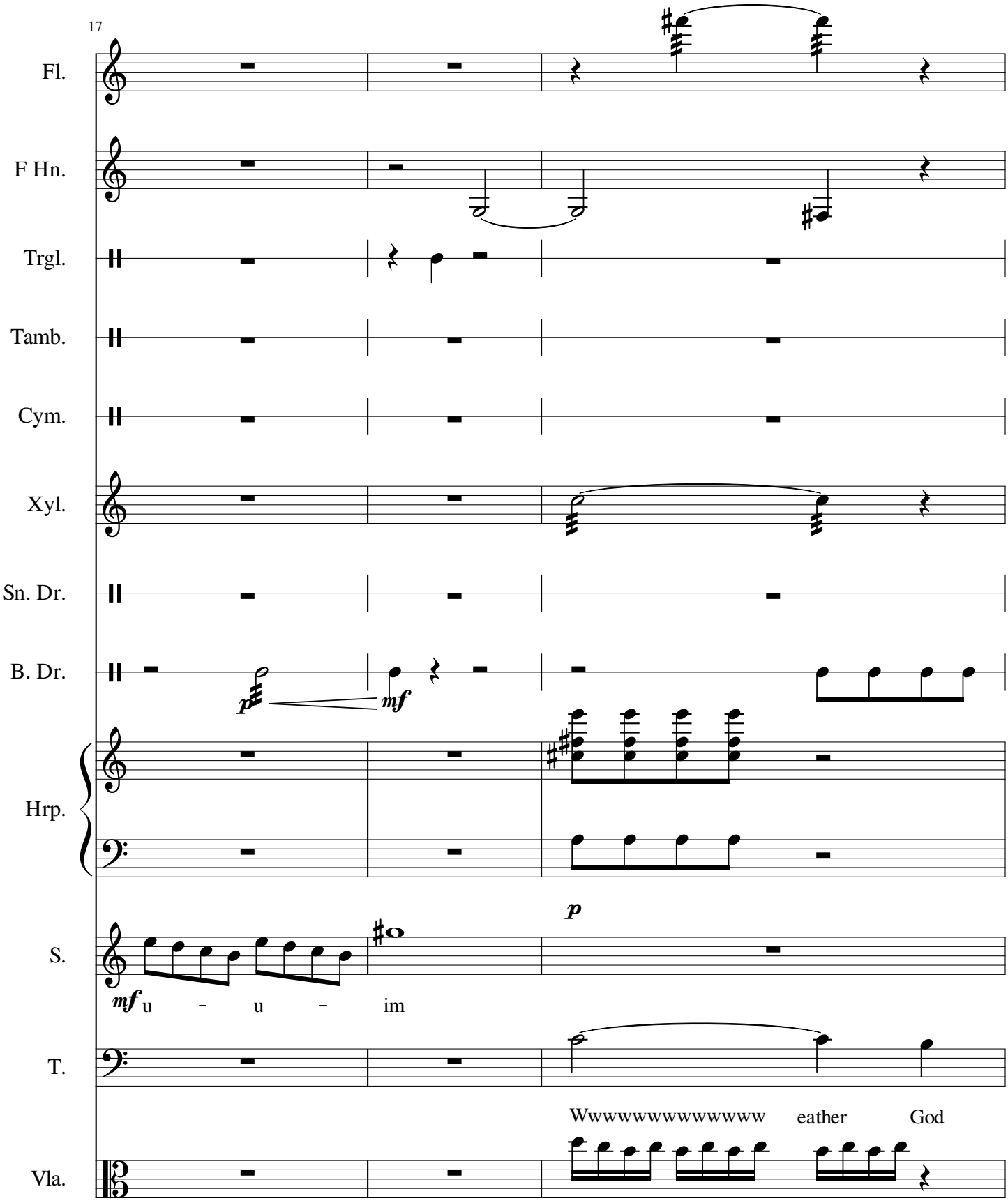
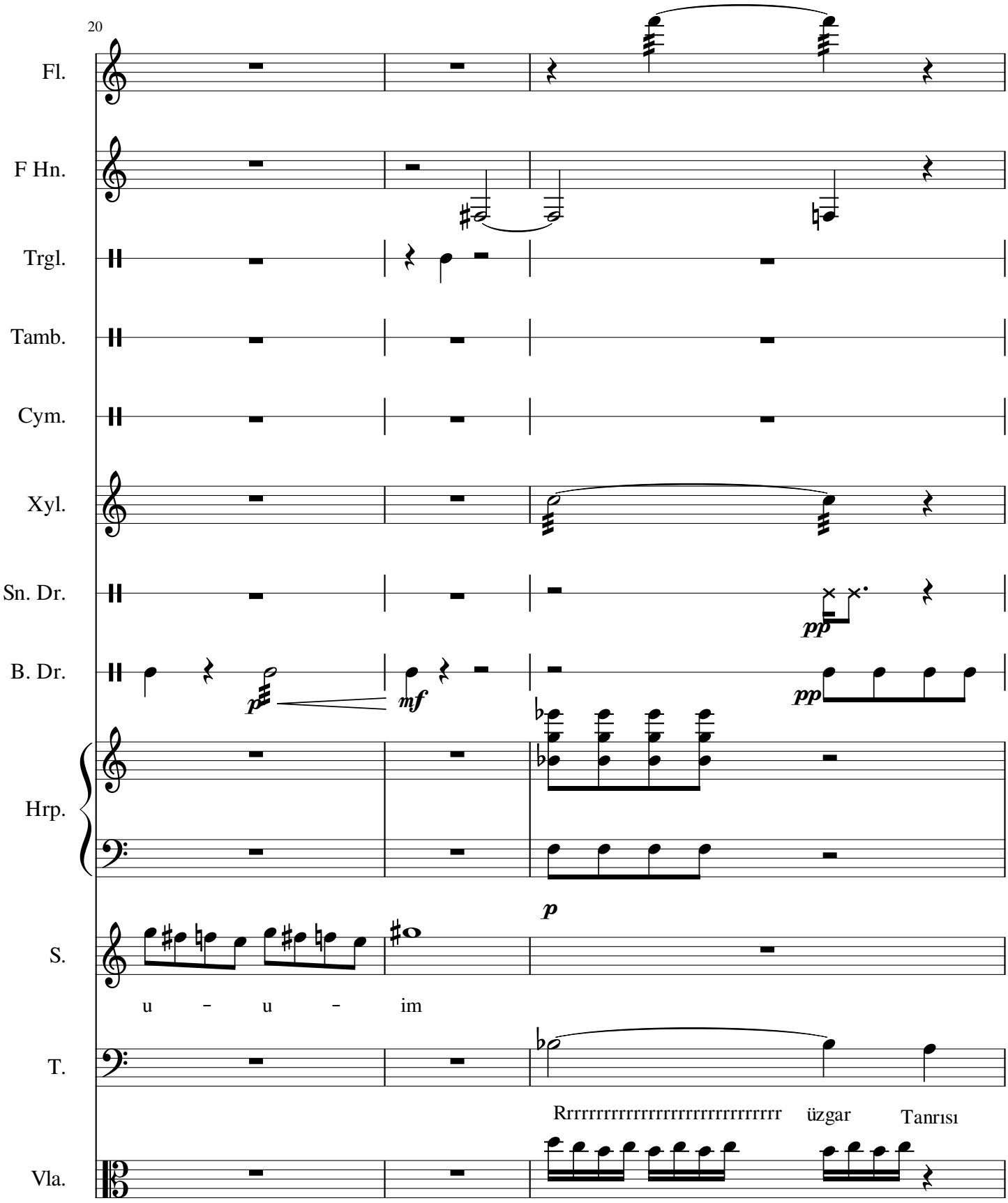
Sn. Dr.
B. Dr.
Hrp.
p
S.
T.
Vla.


17
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mf
mf u – u – im
p
Wwwwwwwwwwww eather God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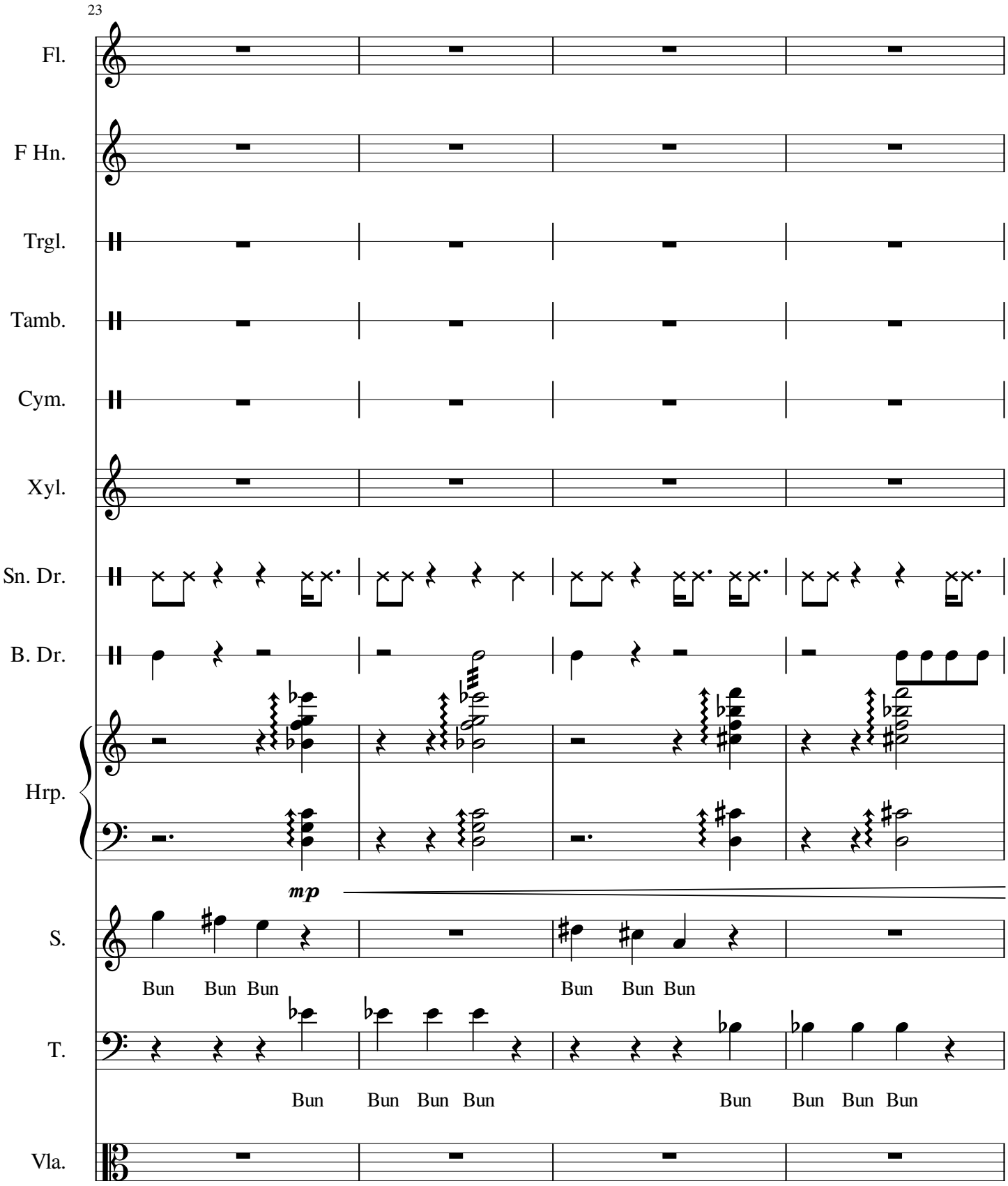
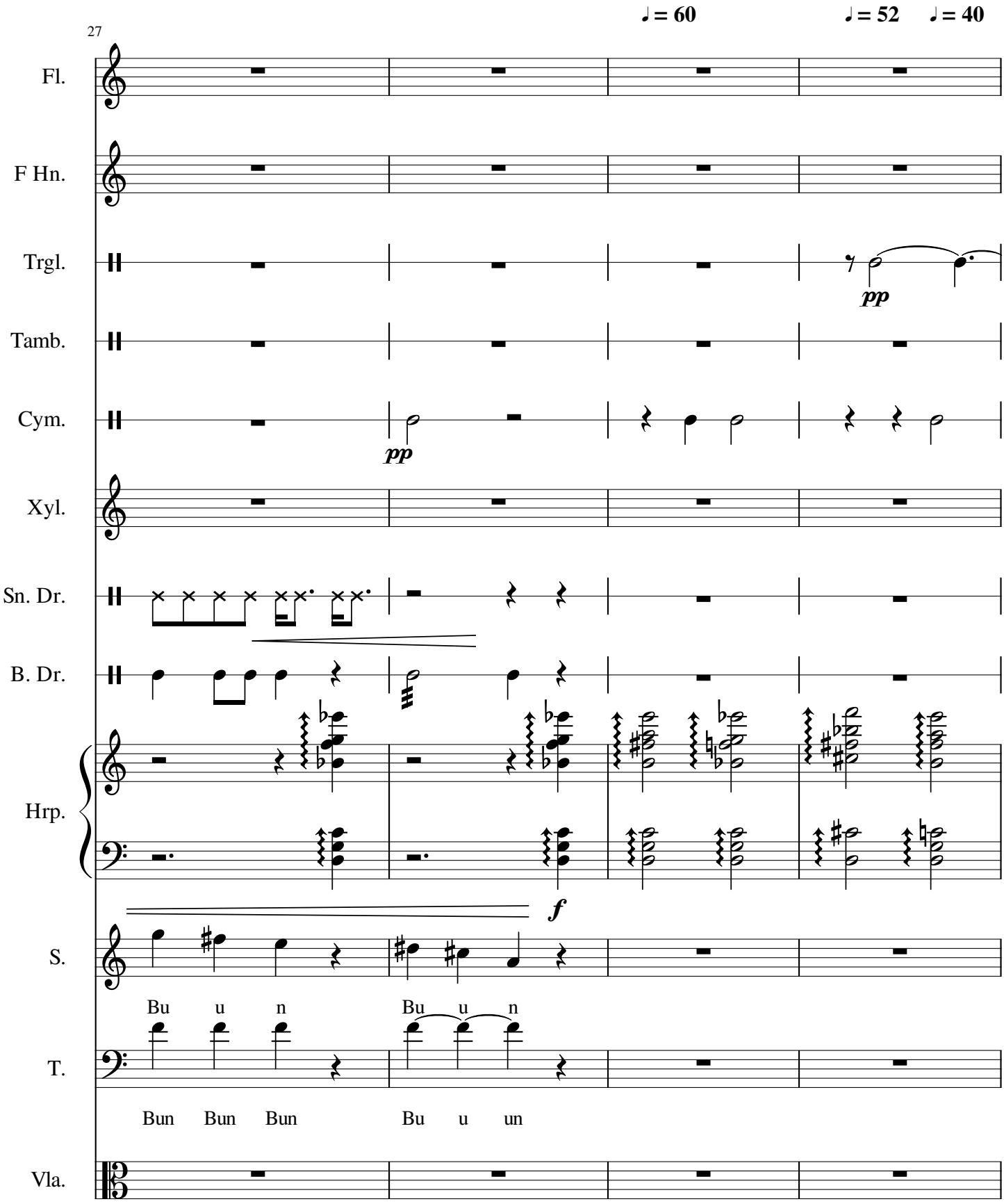
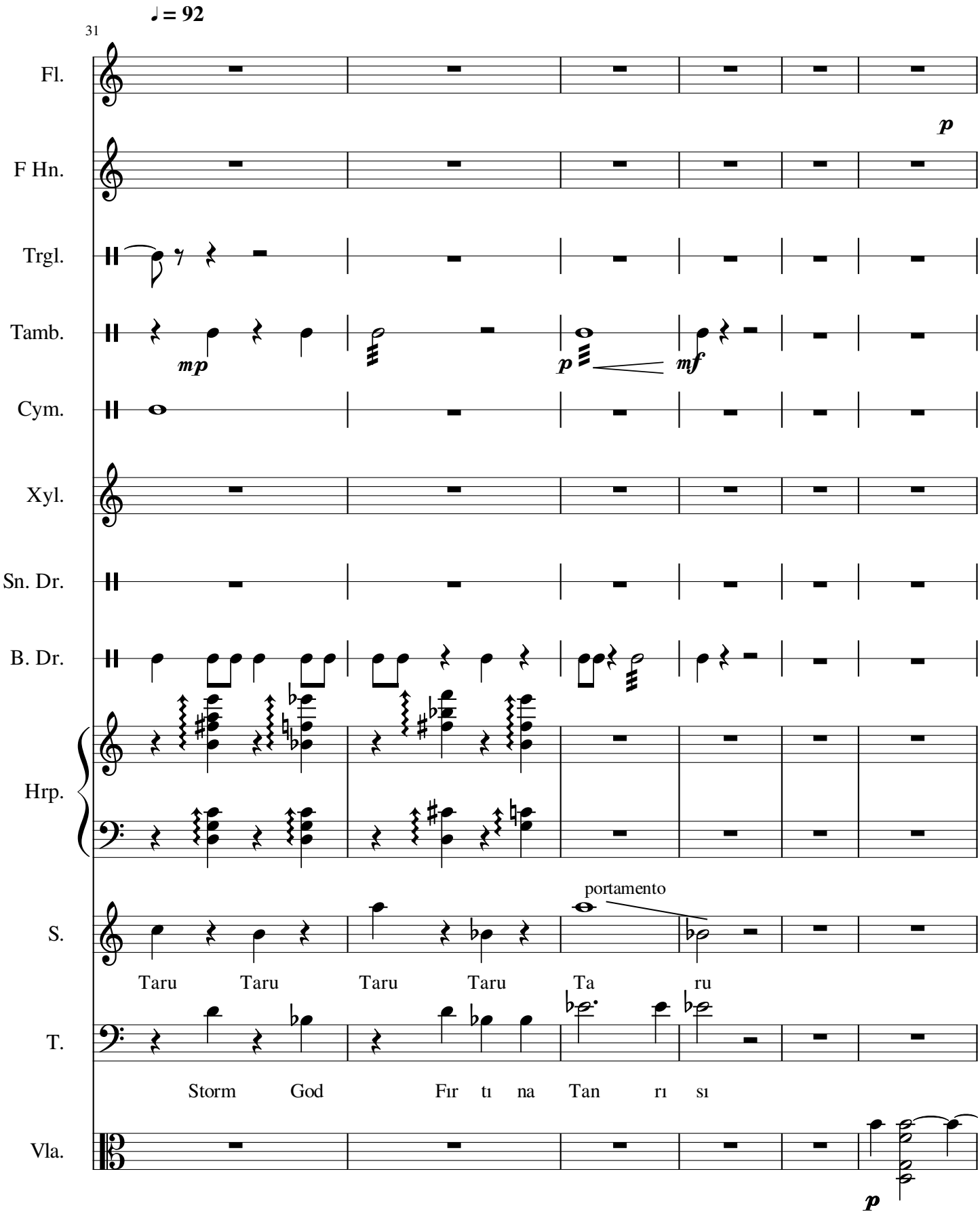
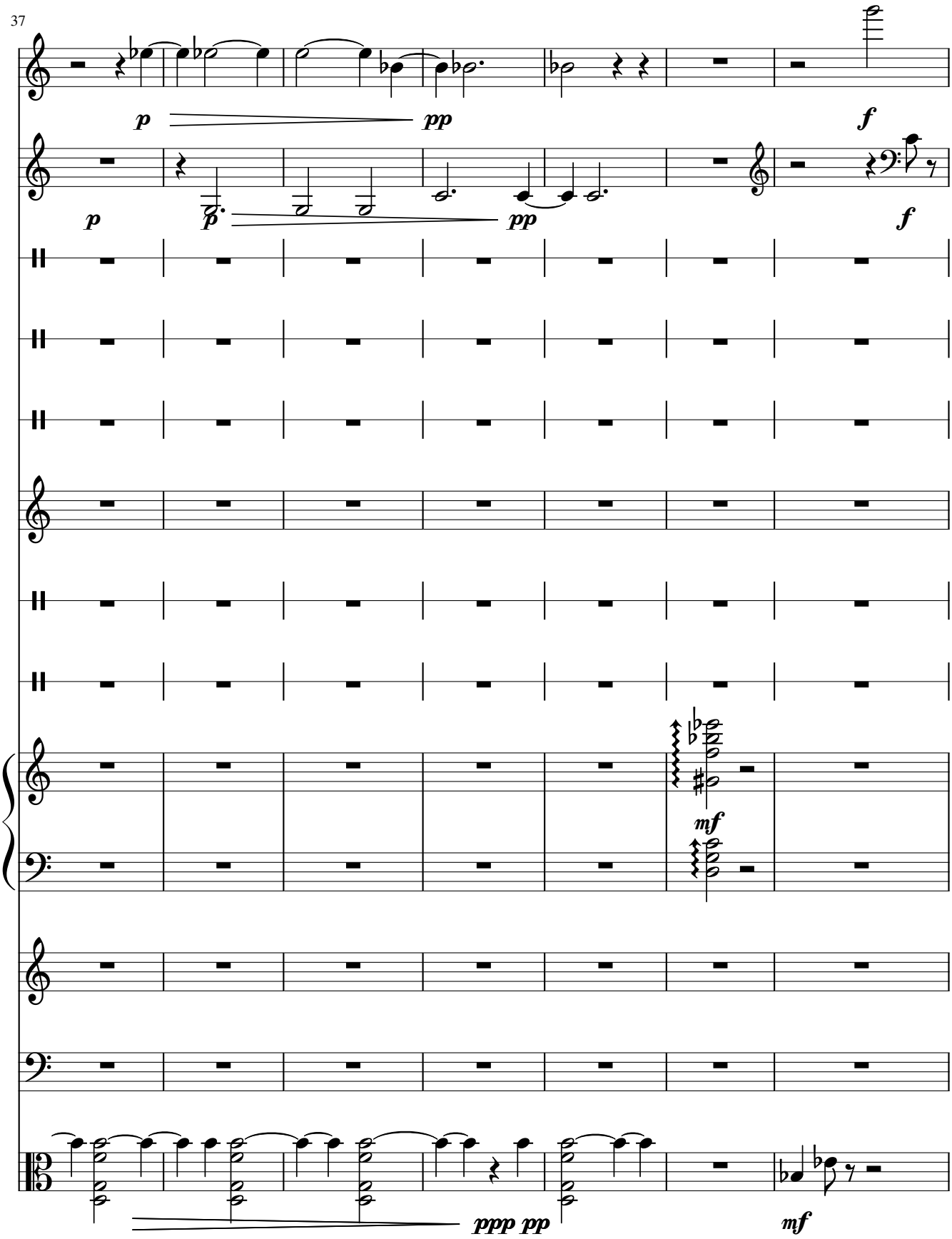
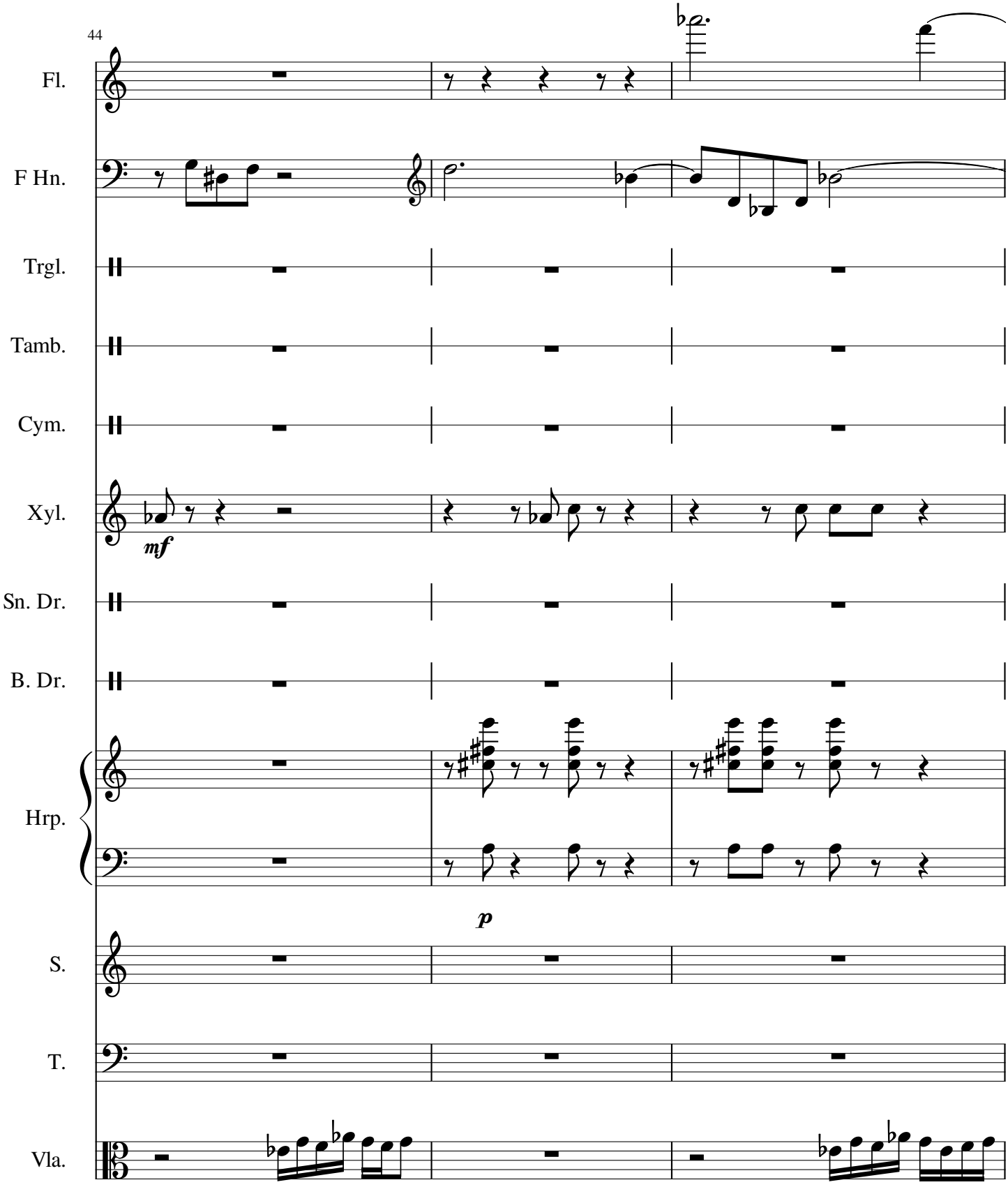
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
pp
p
mf
pp
p
u – u – im
Rrrrrrrrrrrrrrrrrrrrrrrrrrrrrr üzgar Tanrısı

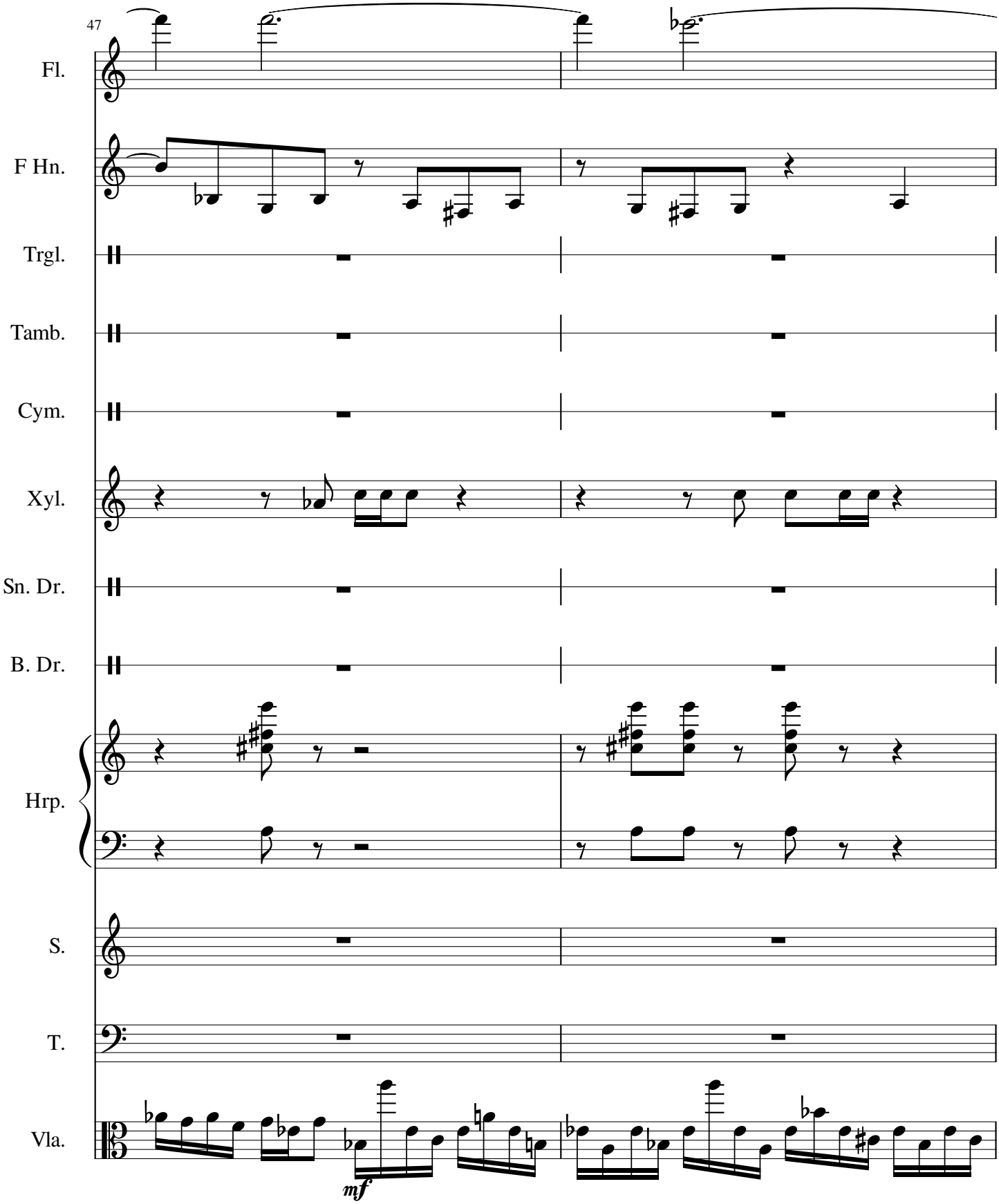

23
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mp
S.
Bun Bun Bun
Bun Bun Bun
T.
Bun
Bun Bun Bun
Bun
Bun Bun Bun
Vla.


♩= 60
♩= 52
♩= 40
27
Fl.
F Hn.
Trgl.
pp
Tamb.
Cym.
pp
Xyl.
Sn. Dr.
B. Dr.
Hrp.
f
S.
Bu u n
Bu u n
T.
Bun Bun Bun
Bu u un
Vla.


♩ = 92
31
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mp
p
mf
portamento
Taru Taru Taru Taru Ta ru
Storm God Fır tı na Tan rı sı
p


37
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
pp
f
p
pp
f
mf
ppp pp
mf


44
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
Sn. Dr.
B. Dr.
Hrp.
p
S.
T.
Vla.


47
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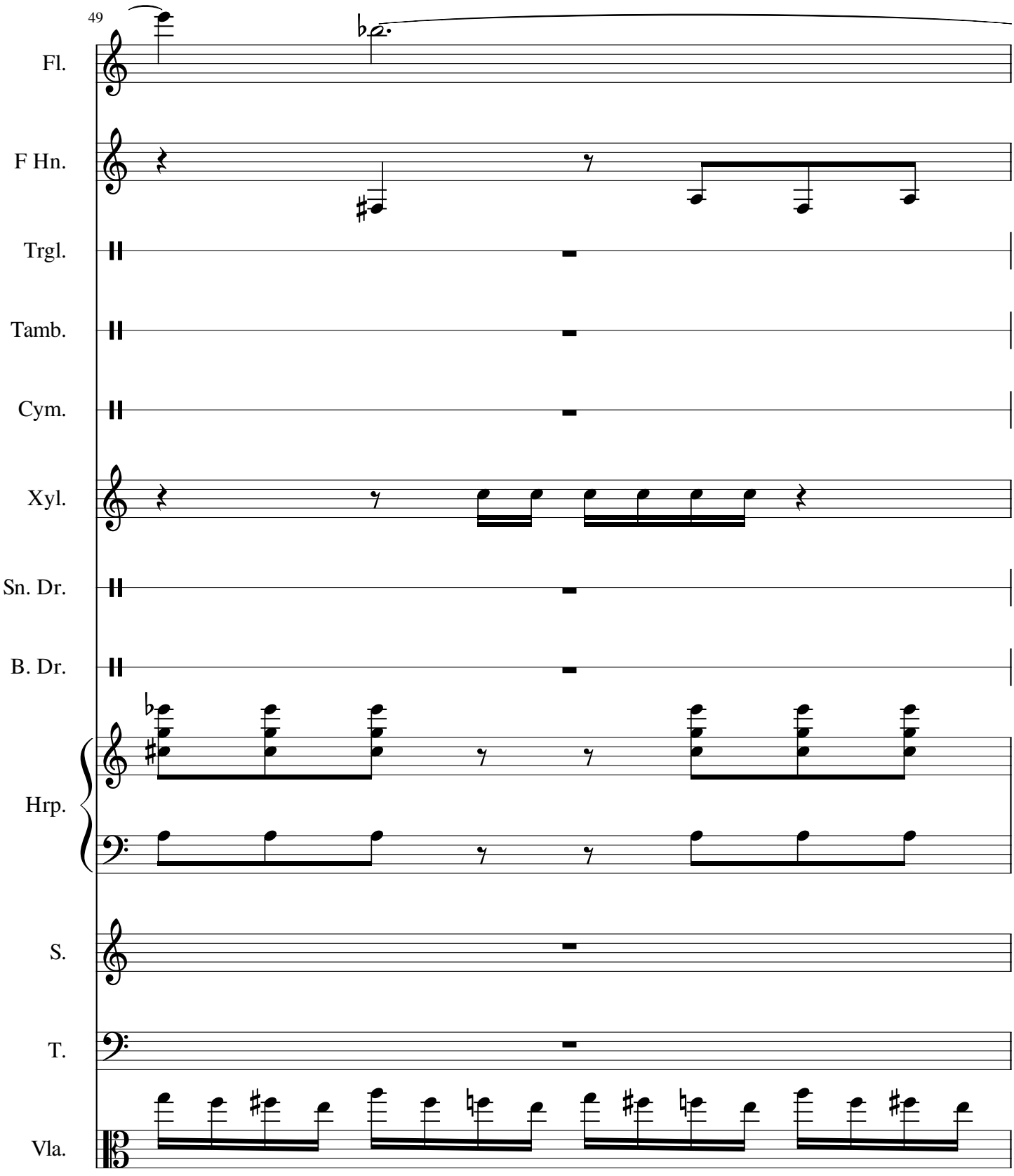
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
mf


49
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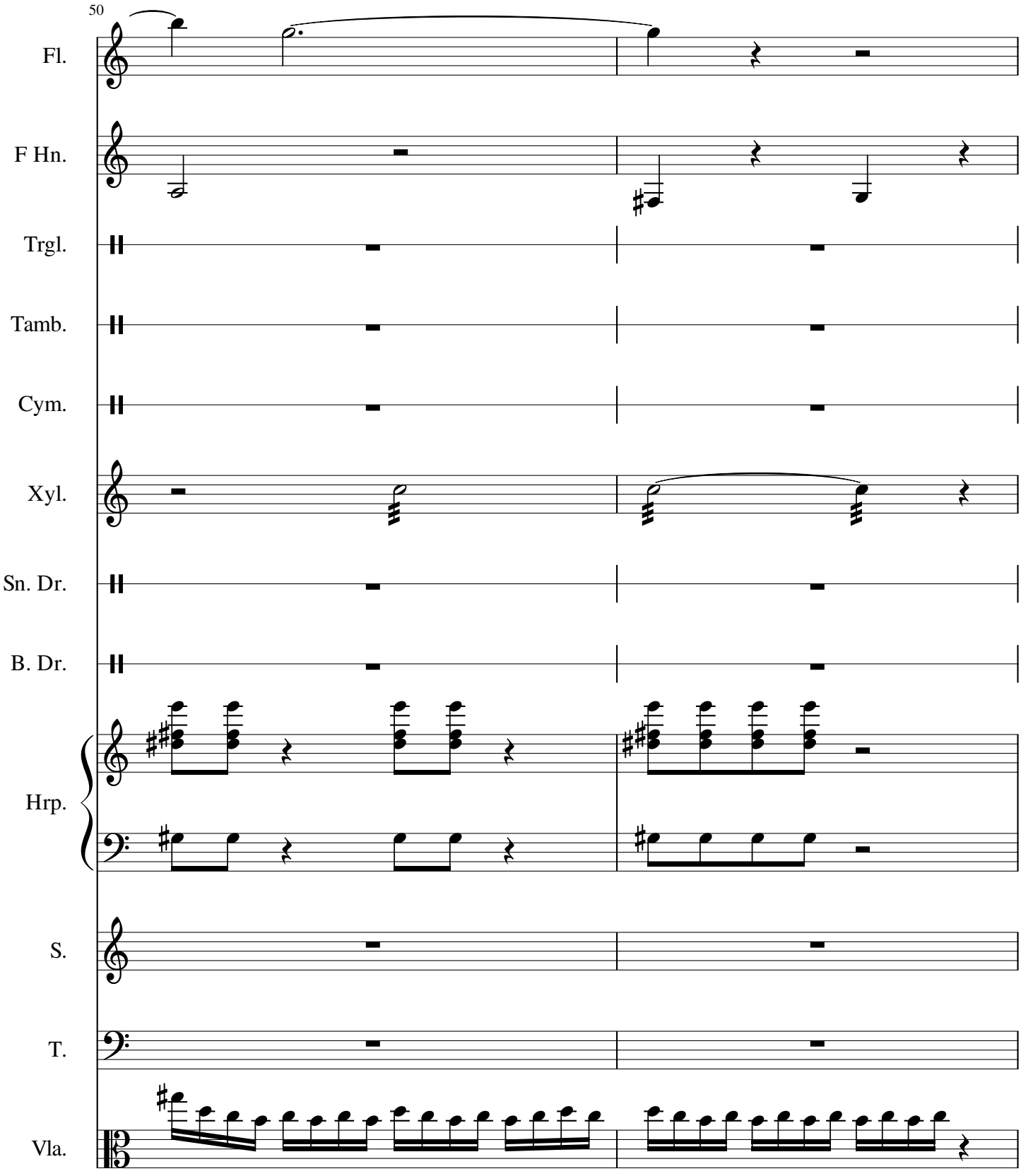
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.


50
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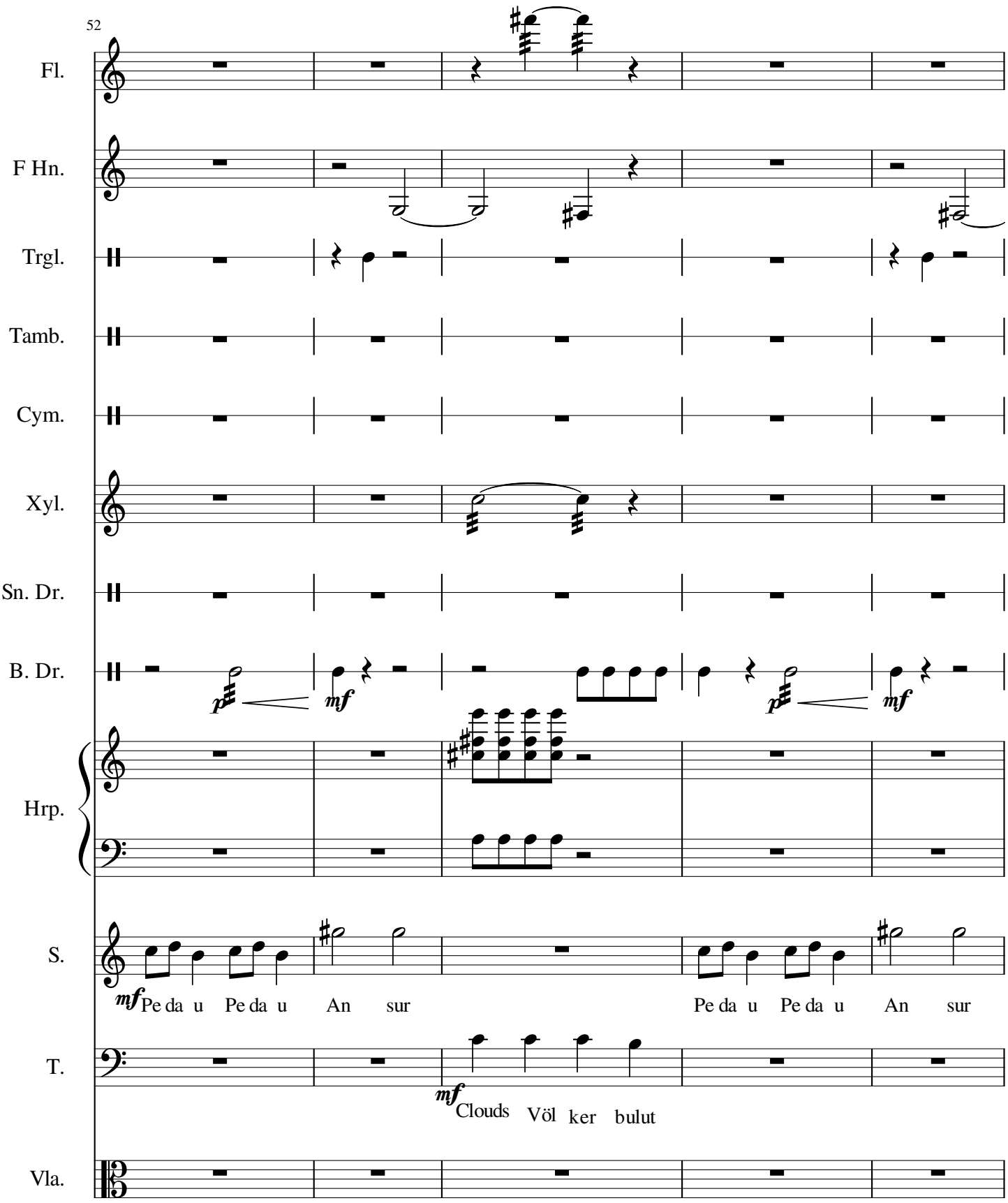
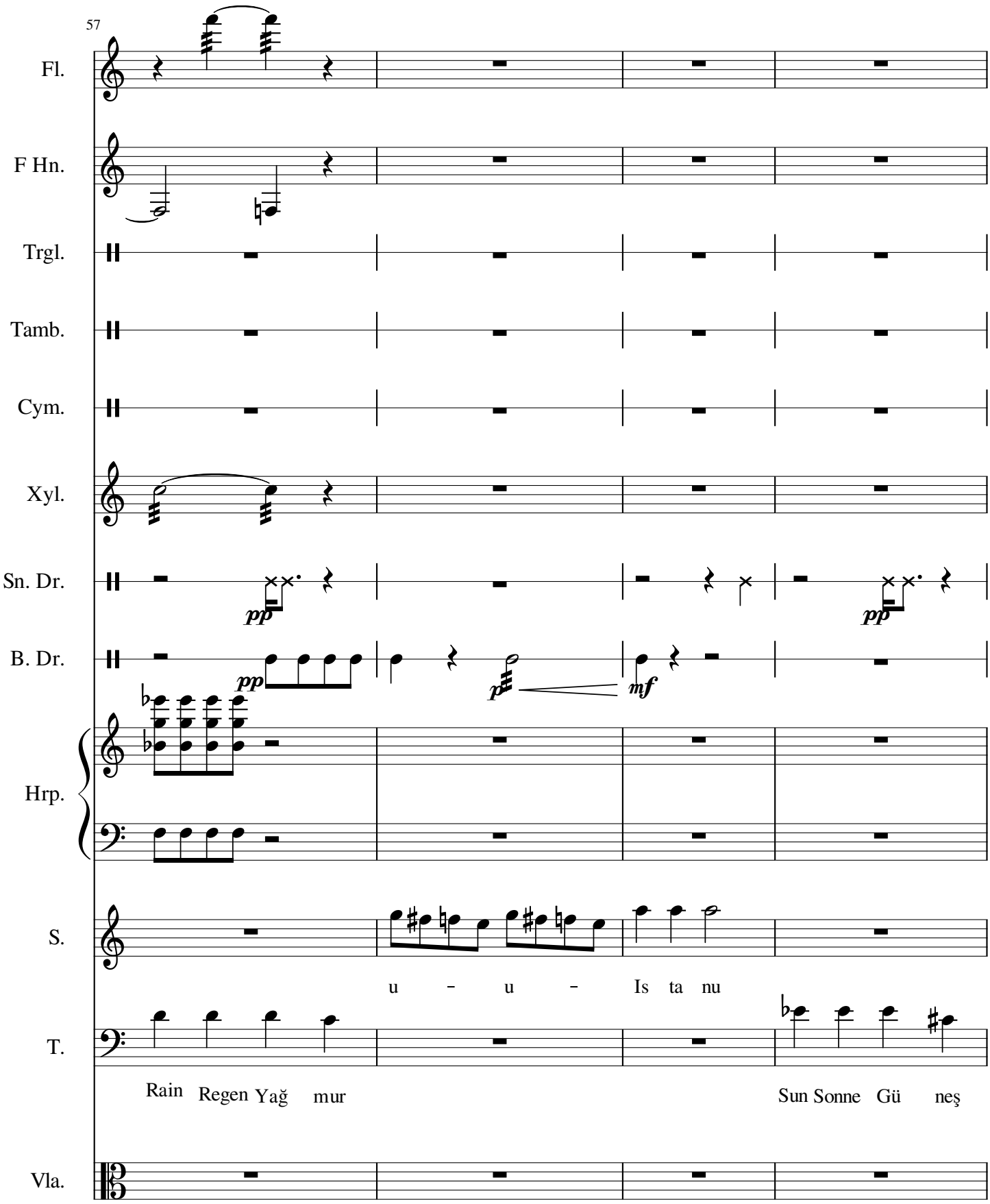
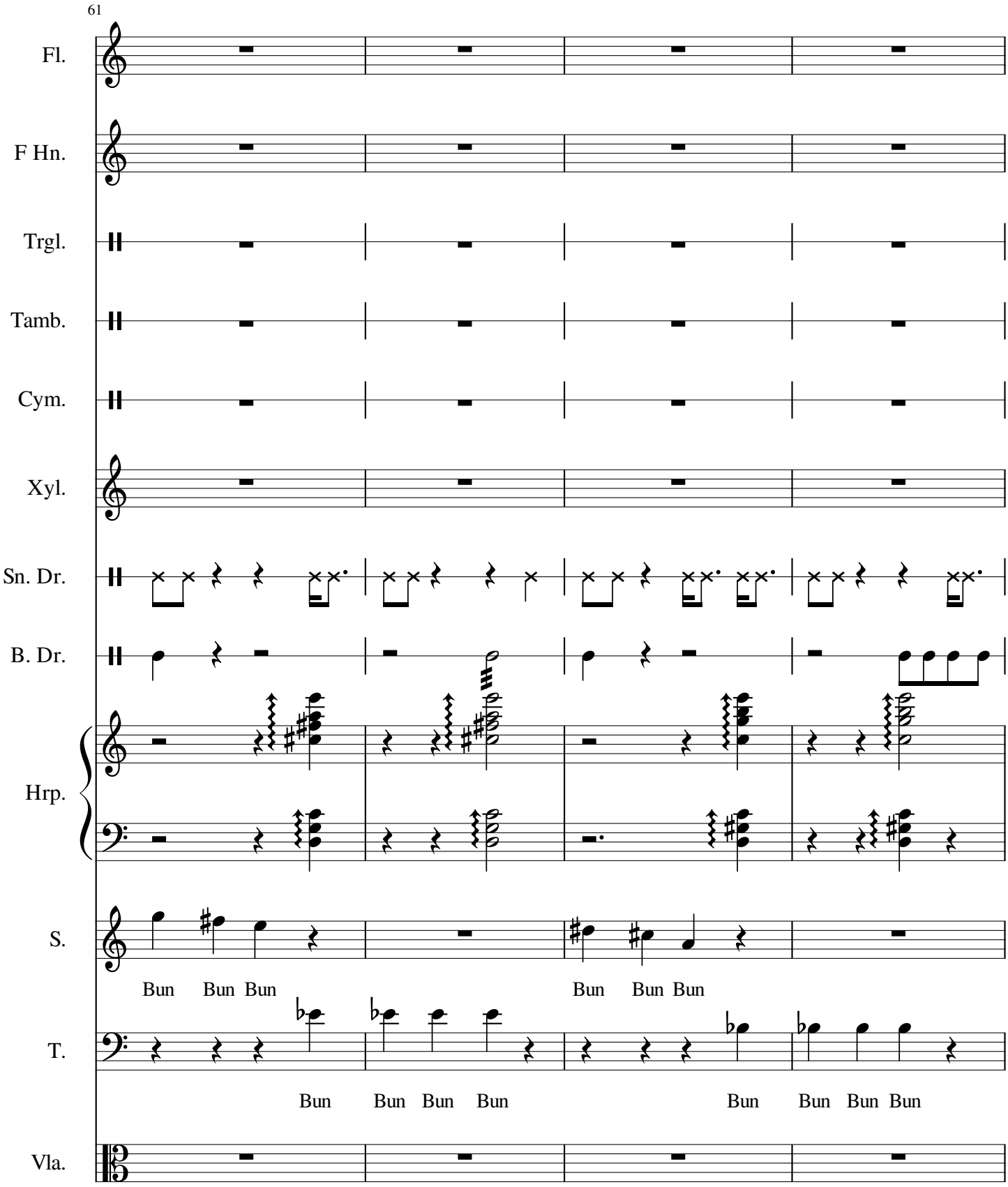
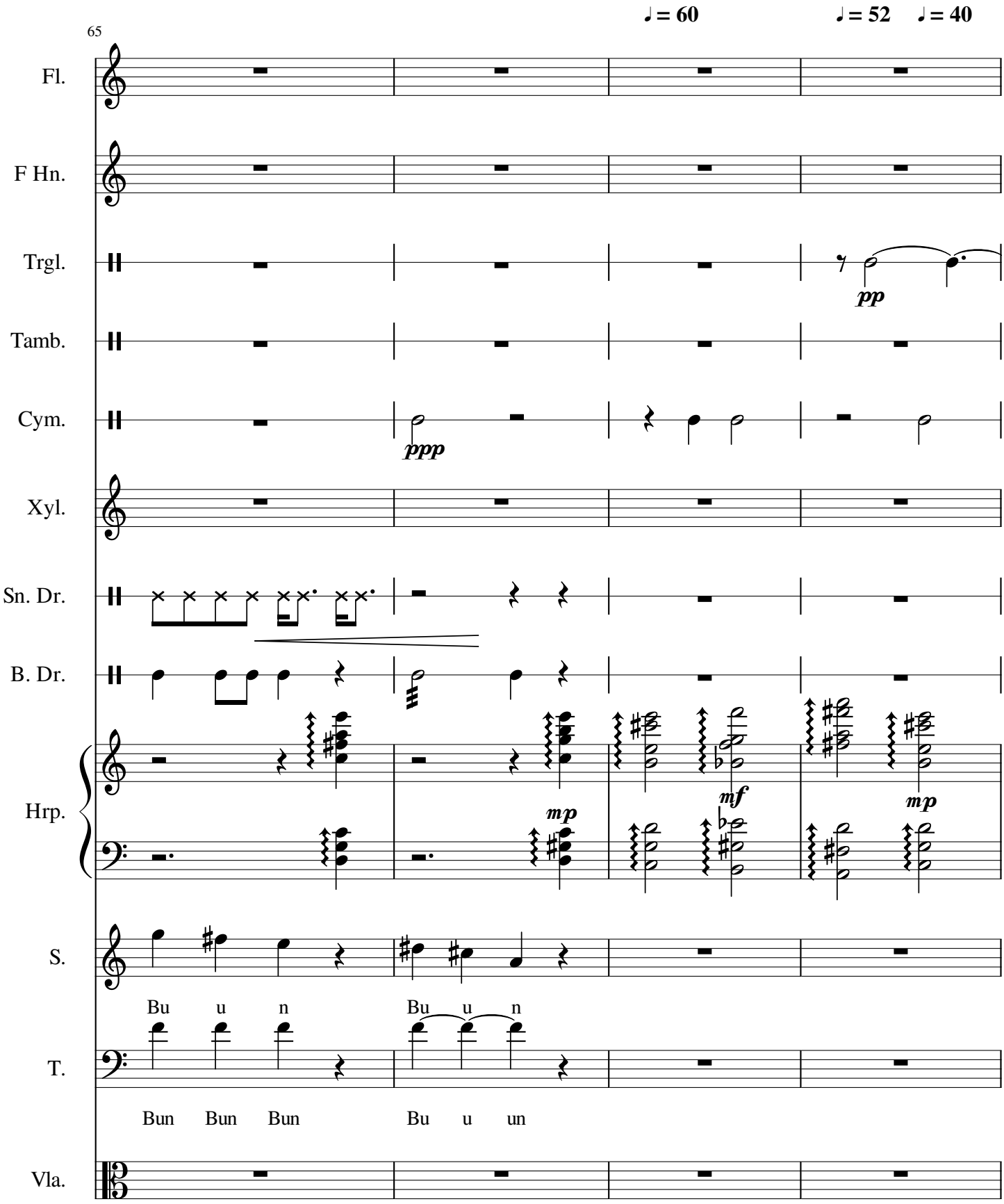
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.


52
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
mf Pe da u Pe da u An sur
Pe da u Pe da u An sur
mf Clouds Völ ker bulut


57
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
pp
pp
p
mf
pp
u - u - Is ta nu
Rain Regen Yağ mur
Sun Sonne Gü neş


61
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Bun Bun Bun
Bun Bun Bun
T.
Bun
Bun Bun Bun
Bun
Bun Bun Bun
Vla.


♩ = 60
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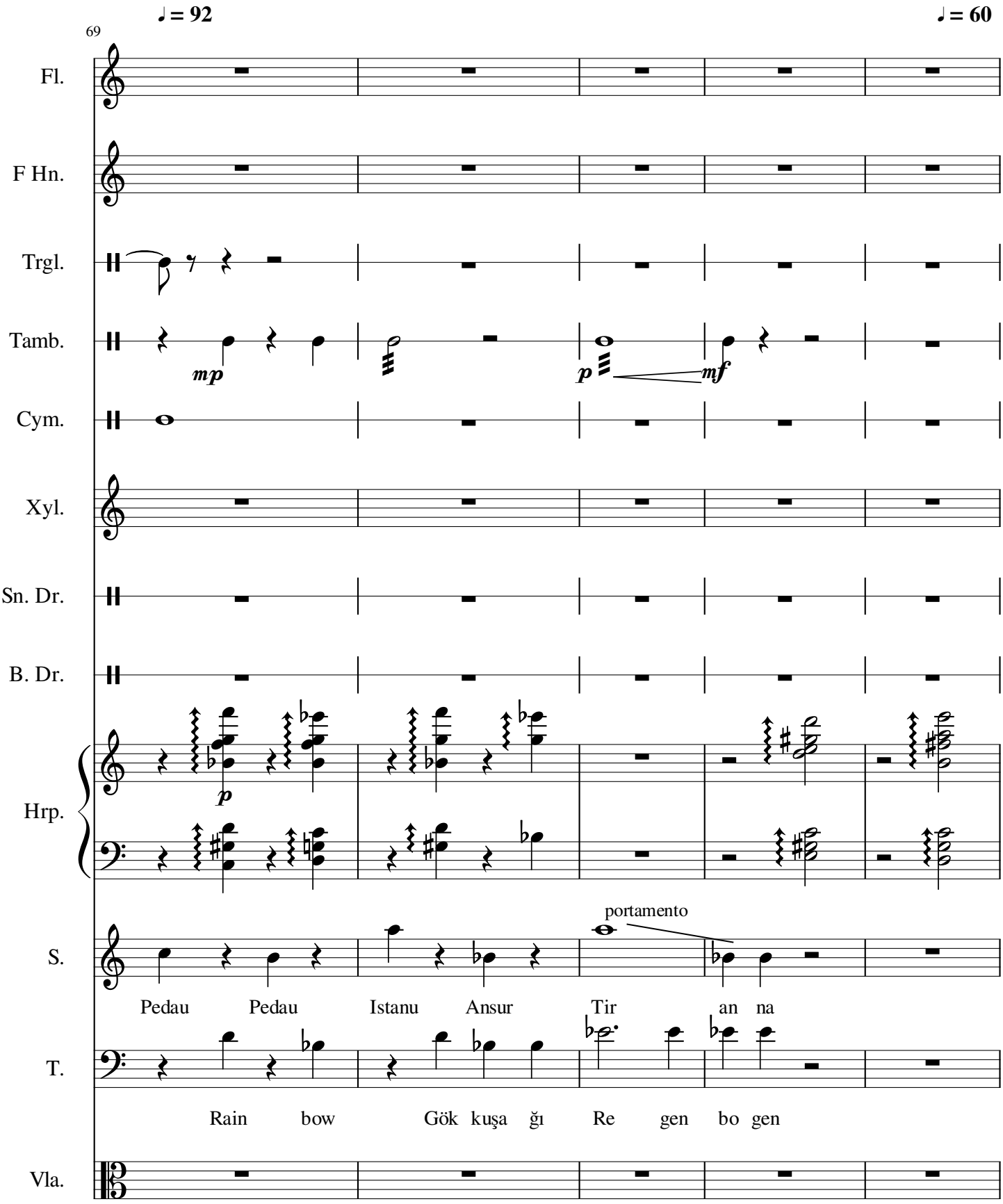
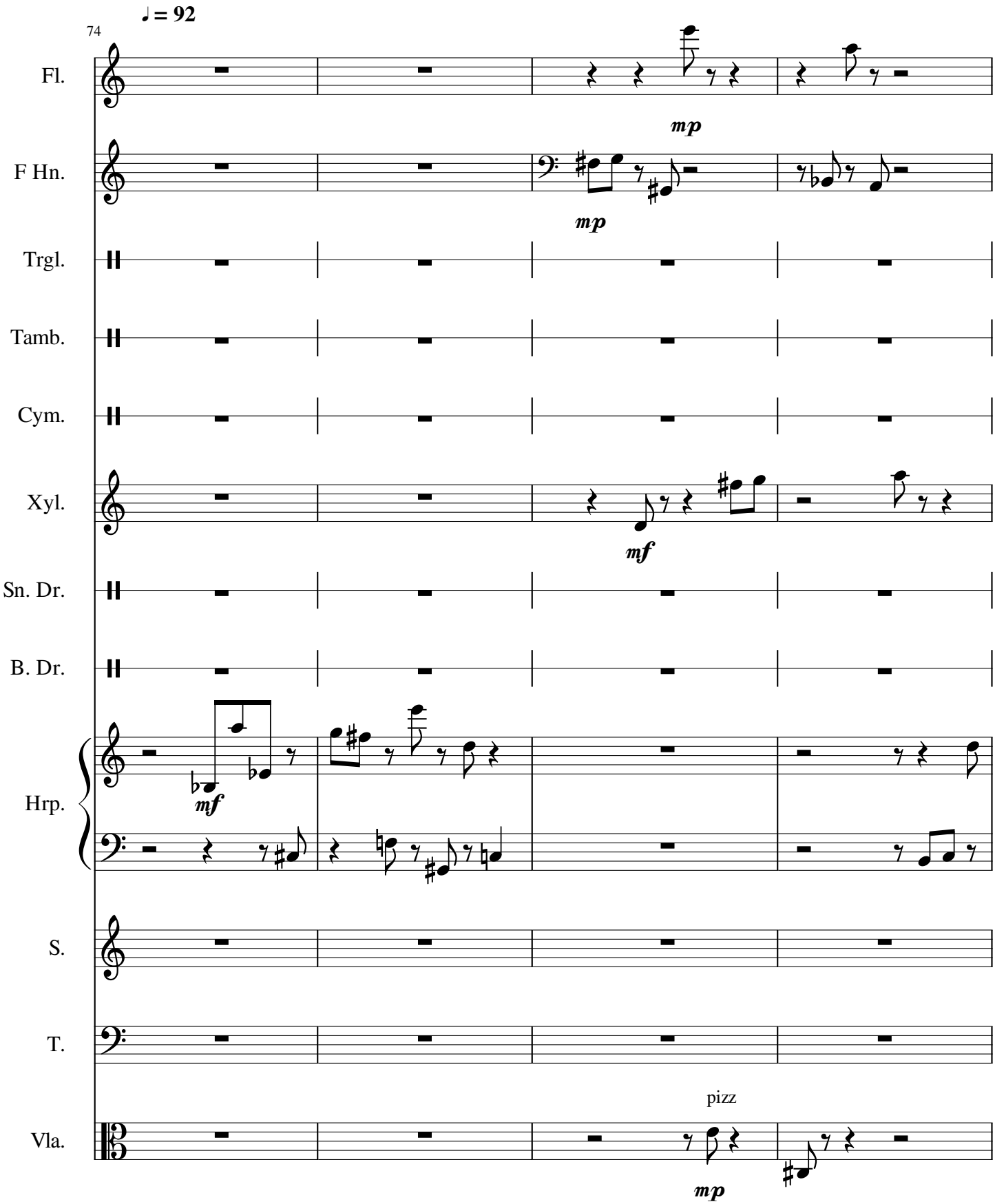
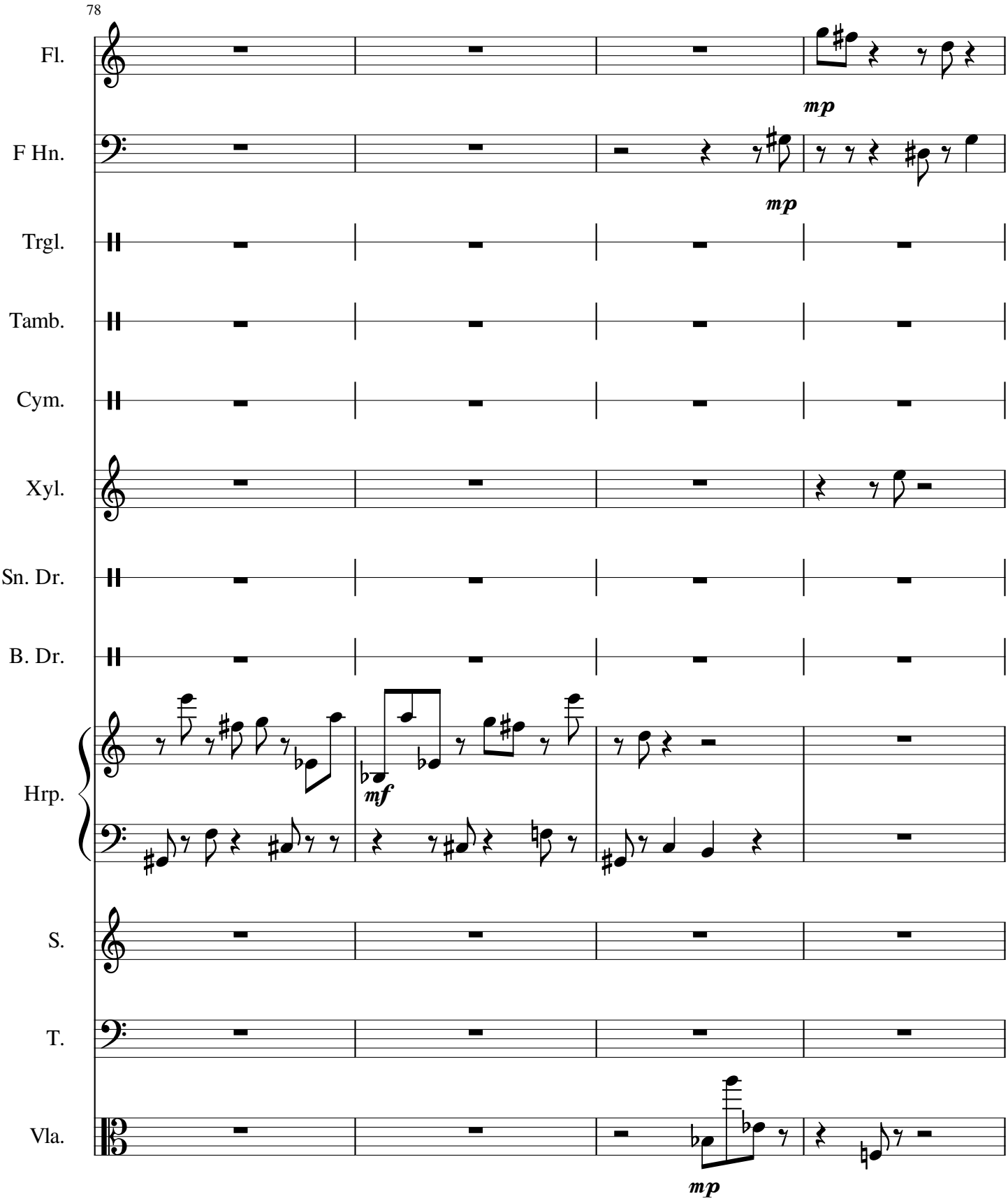
♩ = 40
65
Fl.
F Hn.
Trgl.
pp
Tamb.
Cym.
ppp
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mp
mf
mp
S.
Bu u n
Bu u n
T.
Bun Bun Bun
Bu u un
Vla.


♩ = 92
♩ = 60
69
Fl.
F Hn.
Trgl.
Tamb.
mp
p
mf
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
p
S.
portamento
Pedau Pedau Istanu Ansur Tir an na
T.
Rain bow Gök kuşa ğı Re gen bo gen
Vla.


♩ = 92
74
Fl.
mp
F Hn.
mp
Trgl.
Tamb.
Cym.
Xyl.
mf
Sn. Dr.
B. Dr.
Hrp.
mf
S.
T.
Vla.
pizz
mp


78
Fl.
mp
F Hn.
mp
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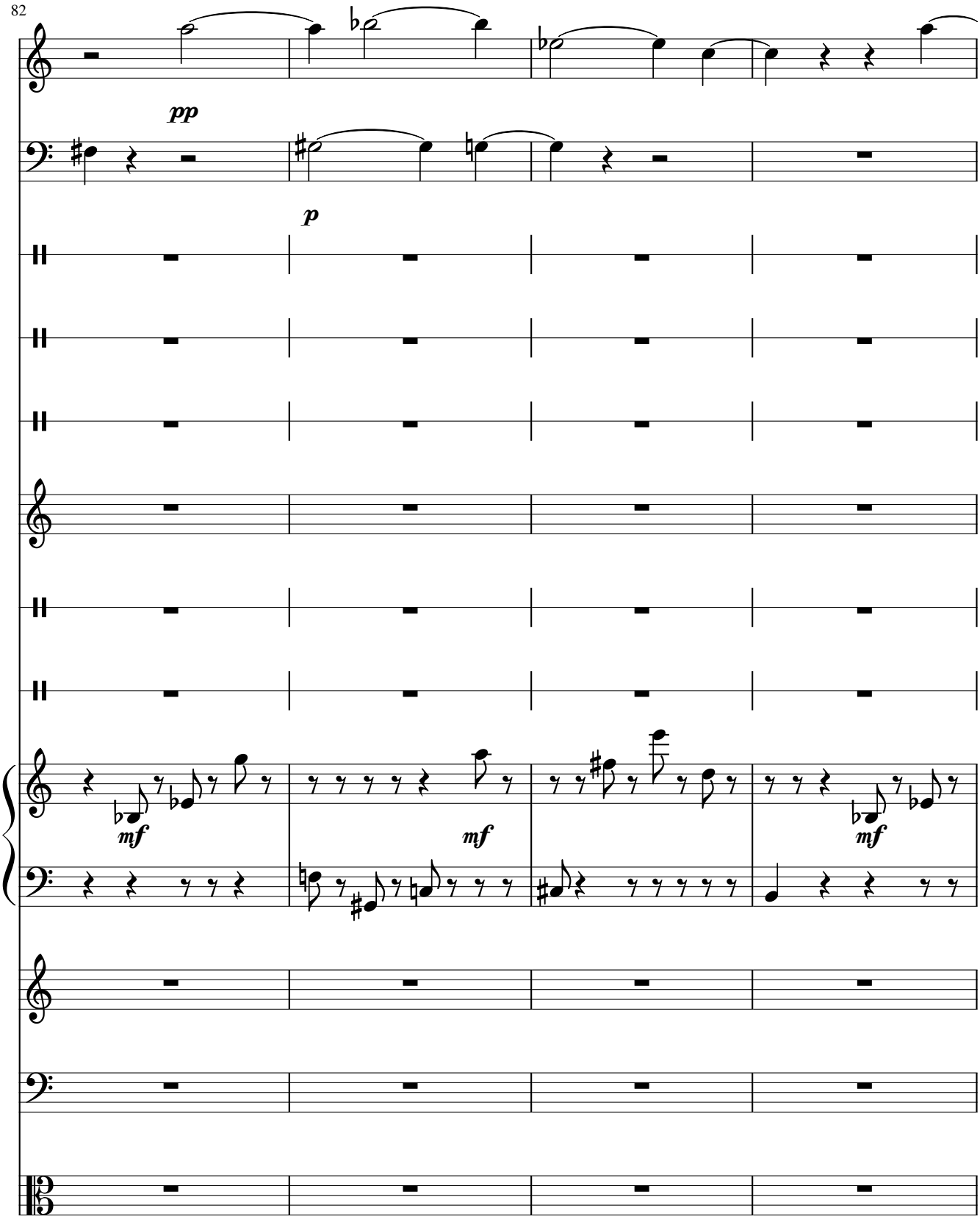
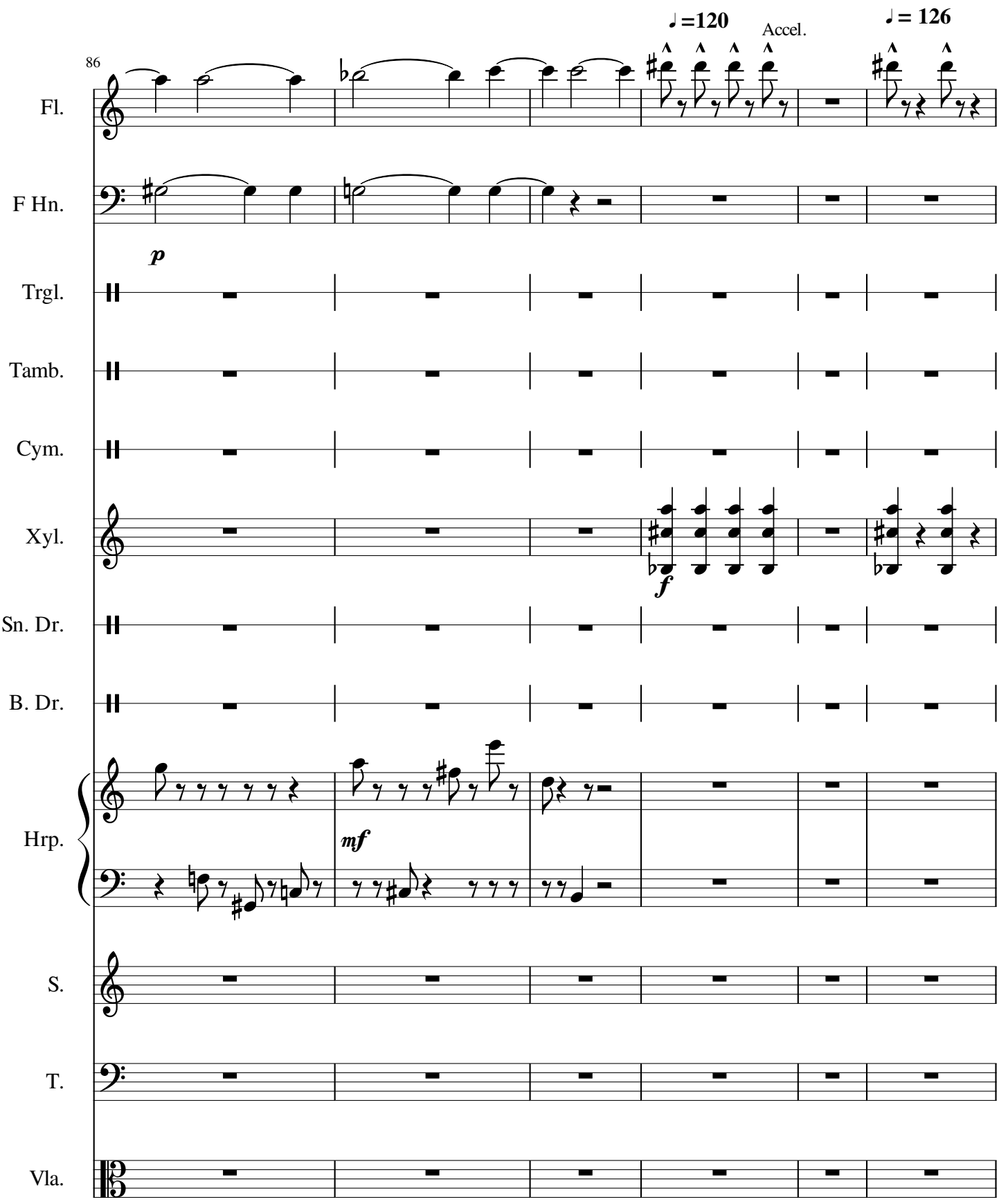
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
S.
T.
Vla.
mp


82
Fl.
pp
F Hn.
p
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
mf
mf
S.
T.
Vla.


♩=120
Accel.
♩= 126
86
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F Hn.
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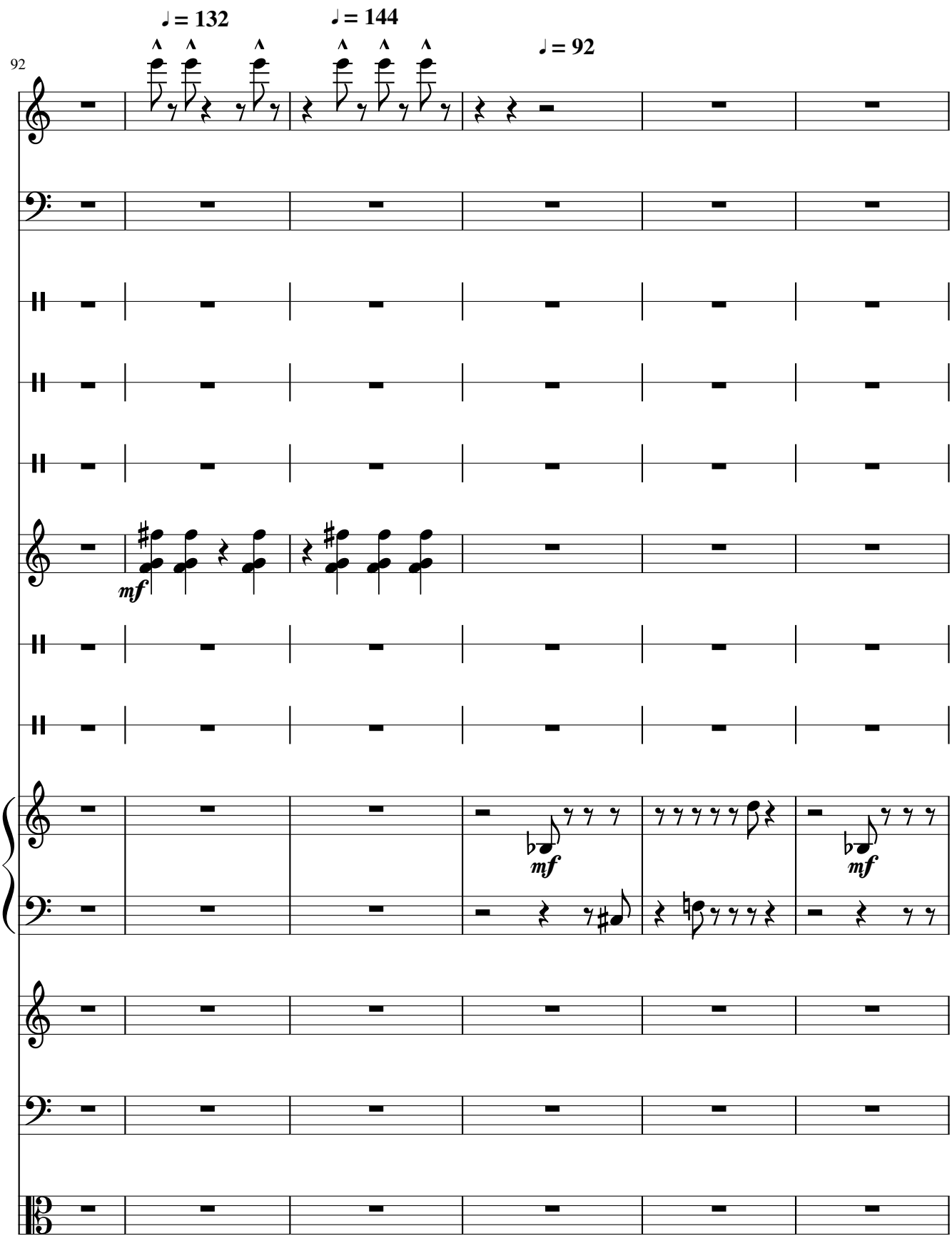
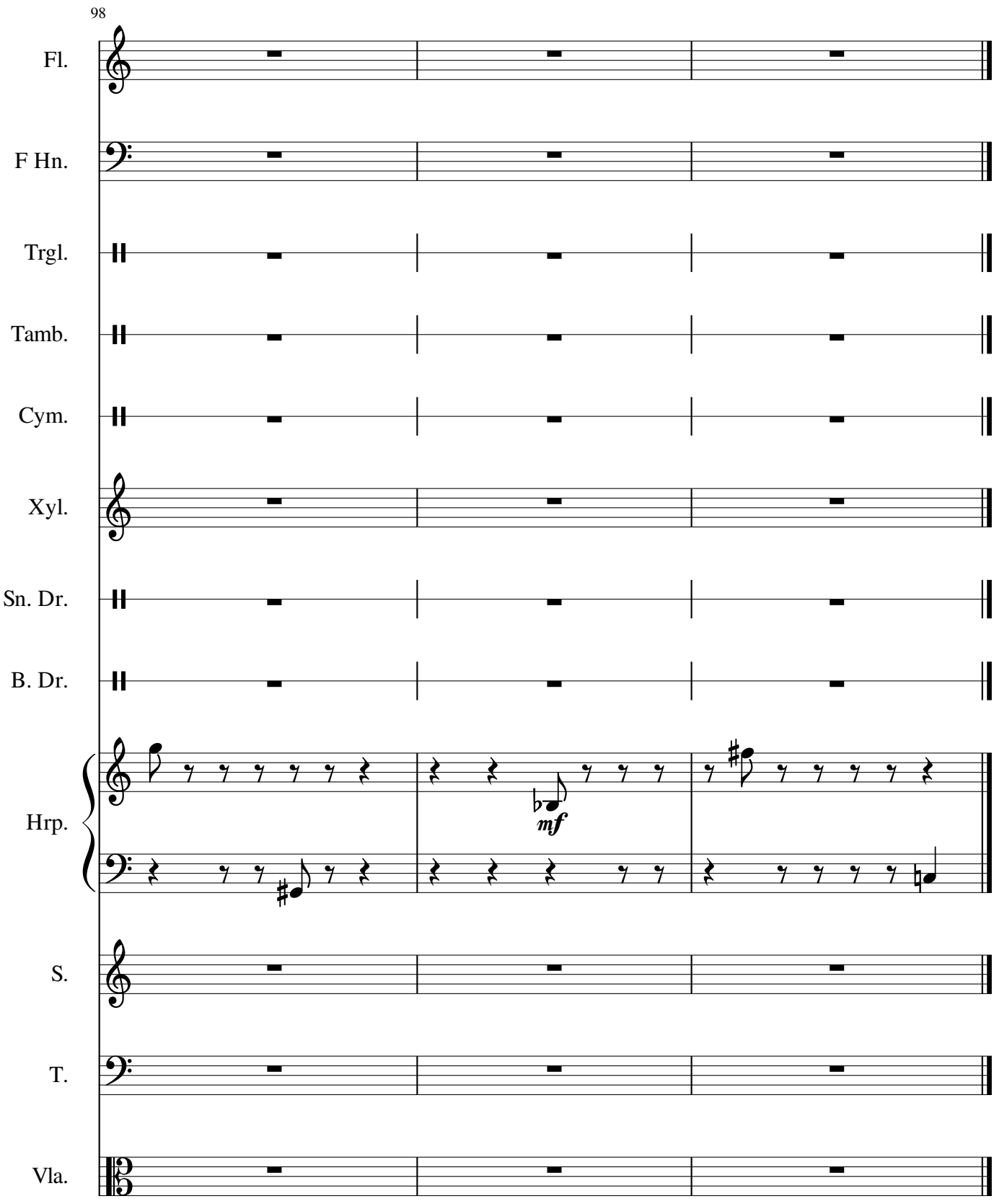
Tamb.
Cym.
Xyl.
f
Sn. Dr.
B. Dr.
Hrp.
mf
S.
T.
Vla.


♩ = 132
♩ = 144
♩ = 92
92
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
Sn. Dr.
B. Dr.
Hrp.
mf
mf
S.
T.
Vla.

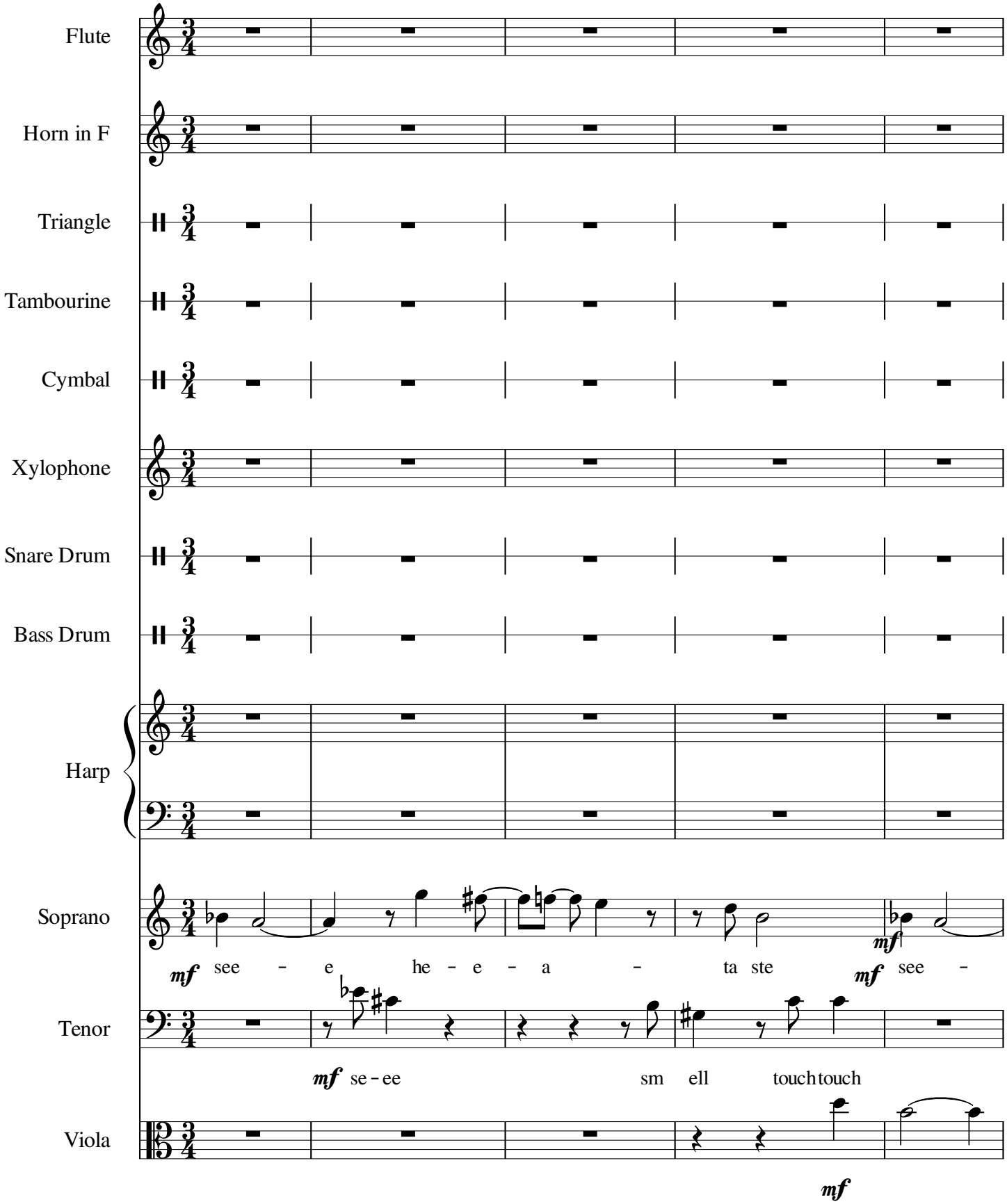

98
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
S.
T.
Vla.

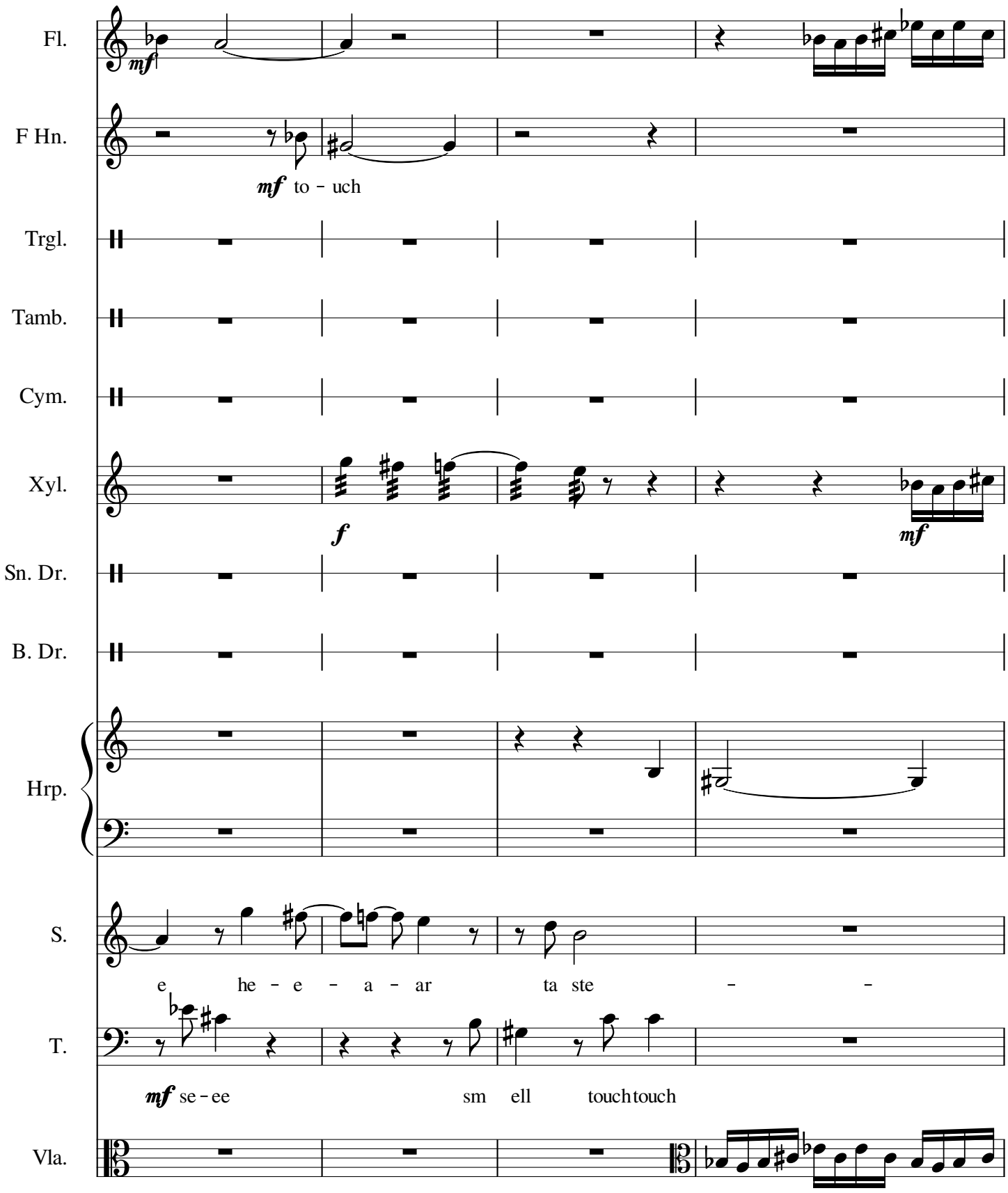
Oh, God where are you?

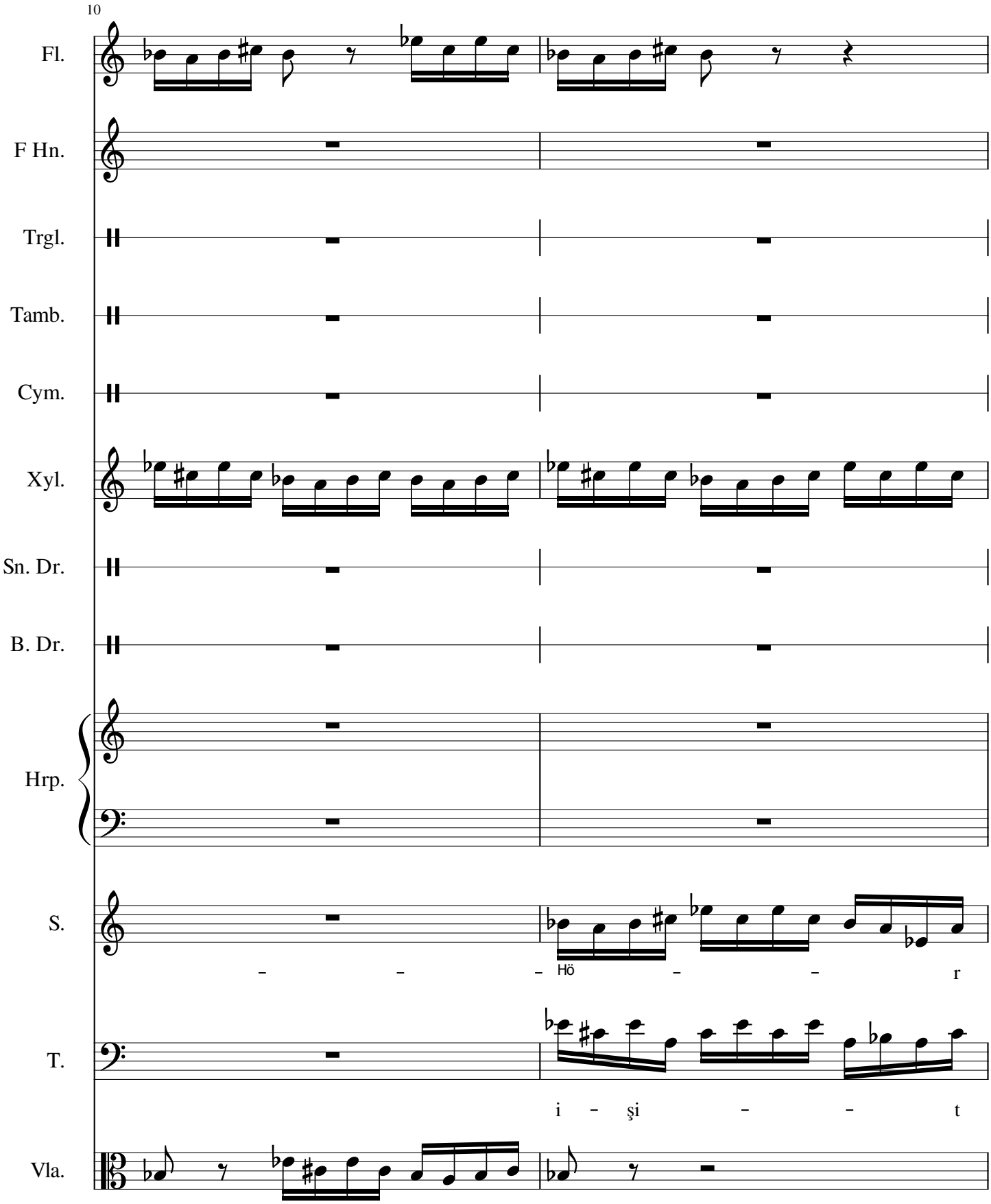
Ali Riza SARAL

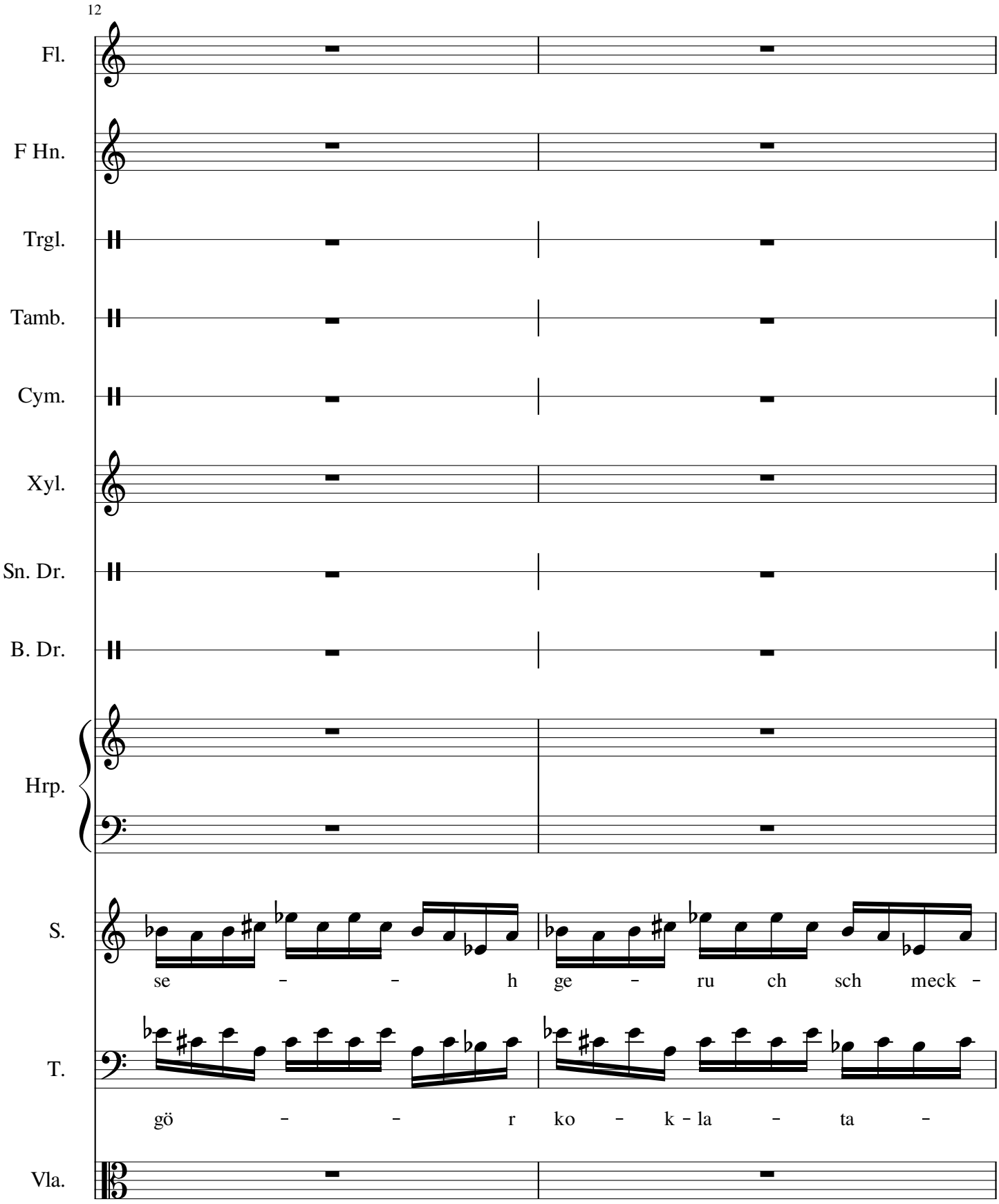
III-Is it in me?

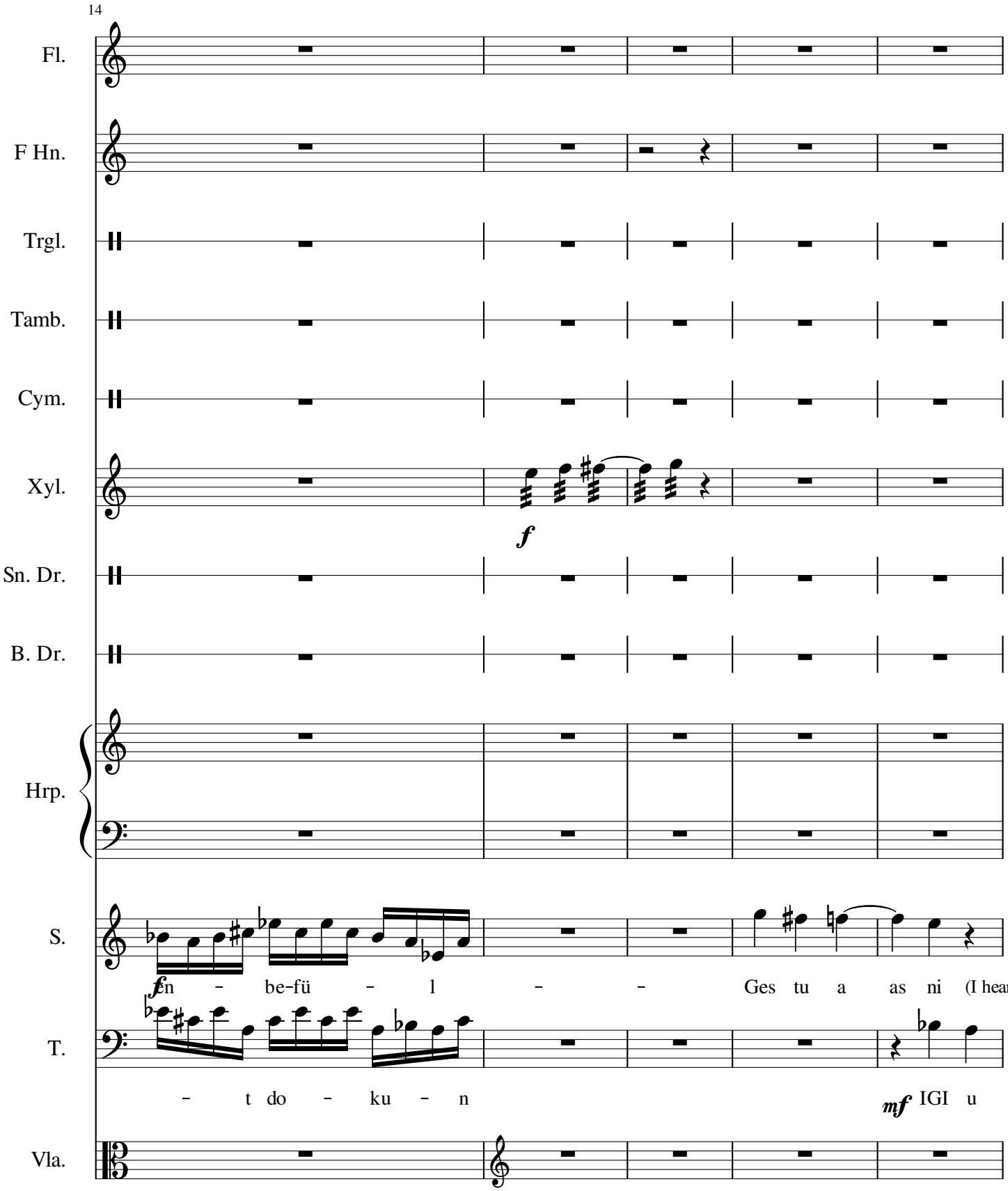
Andante ♩ = 92

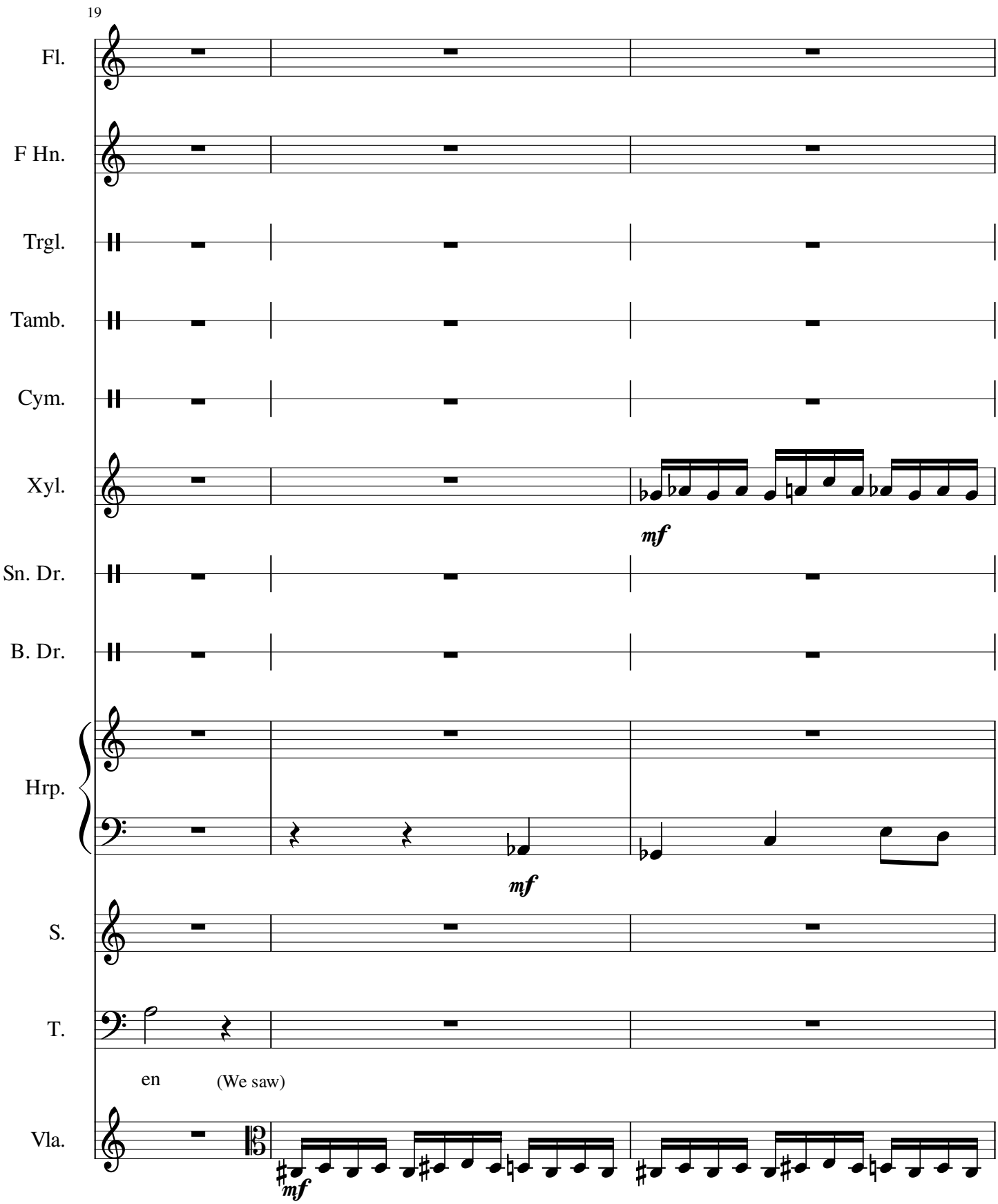


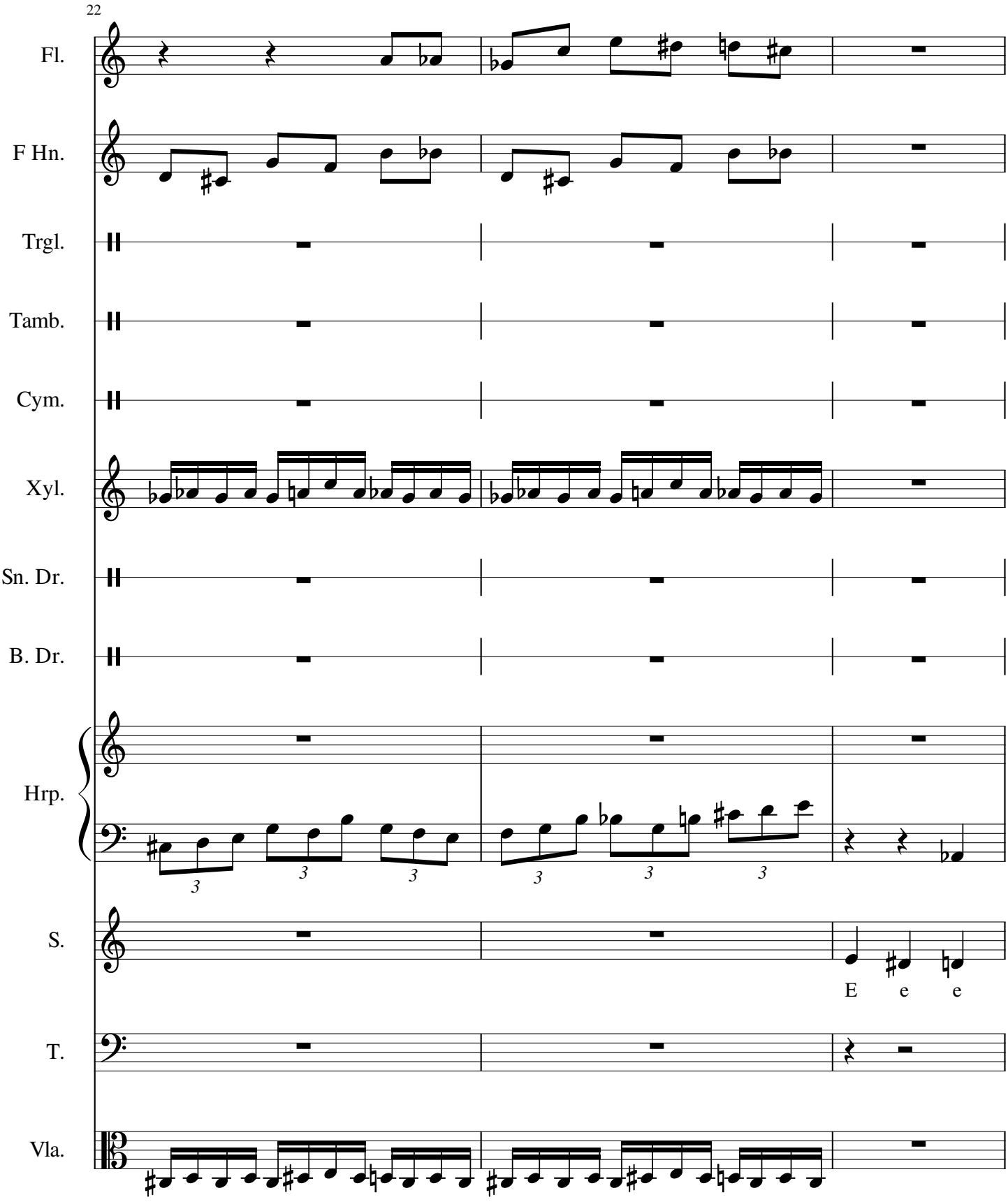

Fl.
mf
F Hn.
mf to - uch
Trgl.
Tamb.
Cym.
Xyl.
f
mf
Sn. Dr.
B. Dr.
Hrp.
S.
e he - e - a - ar ta ste - -
T.
mf se - ee sm ell touchtouch
Vla.

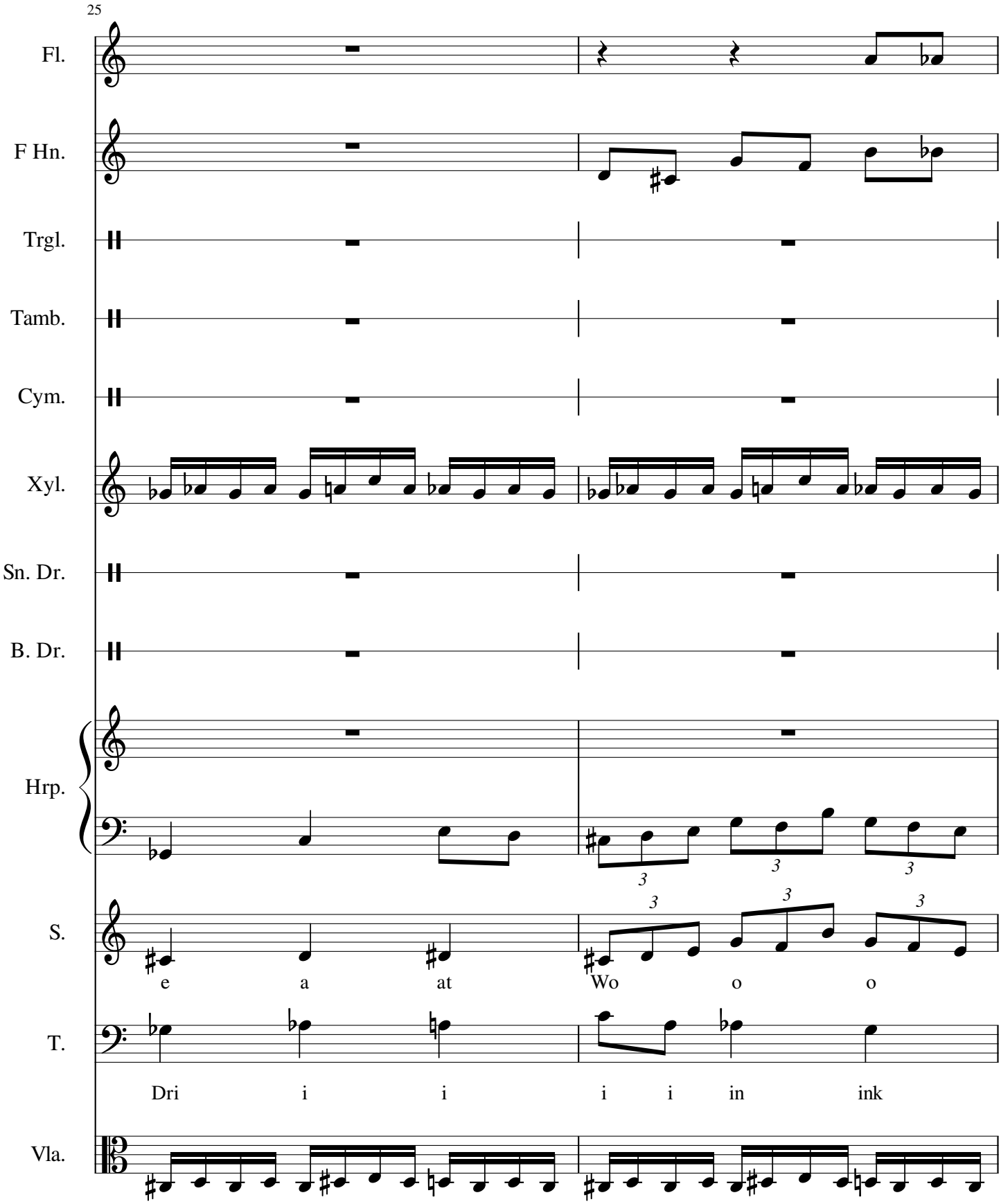

10
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
– – – Hö – – r
T.
i – şi – – t
Vla.

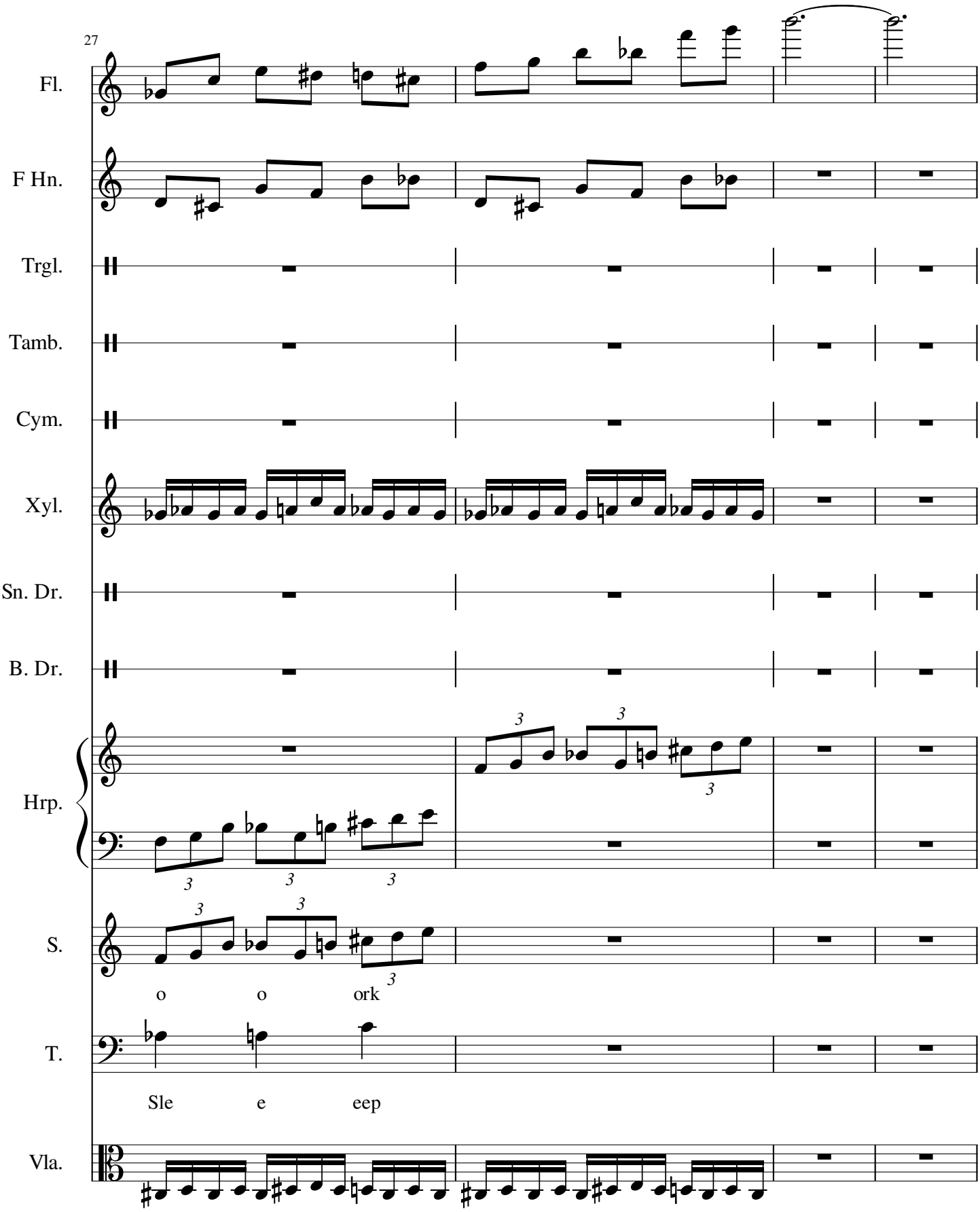

12
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
se – – h ge – ru ch sch meck –
T.
gö – – r ko – k – la – ta –
Vla.


14
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
f
Sn. Dr.
B. Dr.
Hrp.
S.
fn - be-fü - l - - Ges tu a as ni (I hear)
T.
- t do - ku - n
mf IGI u
Vla.


19
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
Sn. Dr.
B. Dr.
Hrp.
mf
S.
T.
en
(We saw)
Vla.
mf


22
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
E e e
T.
Vla.


25
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
e a at Wo o o
T.
Dri i i i i in ink
Vla.


27
Fl.
F Hn.
Trgl.
Tamb.
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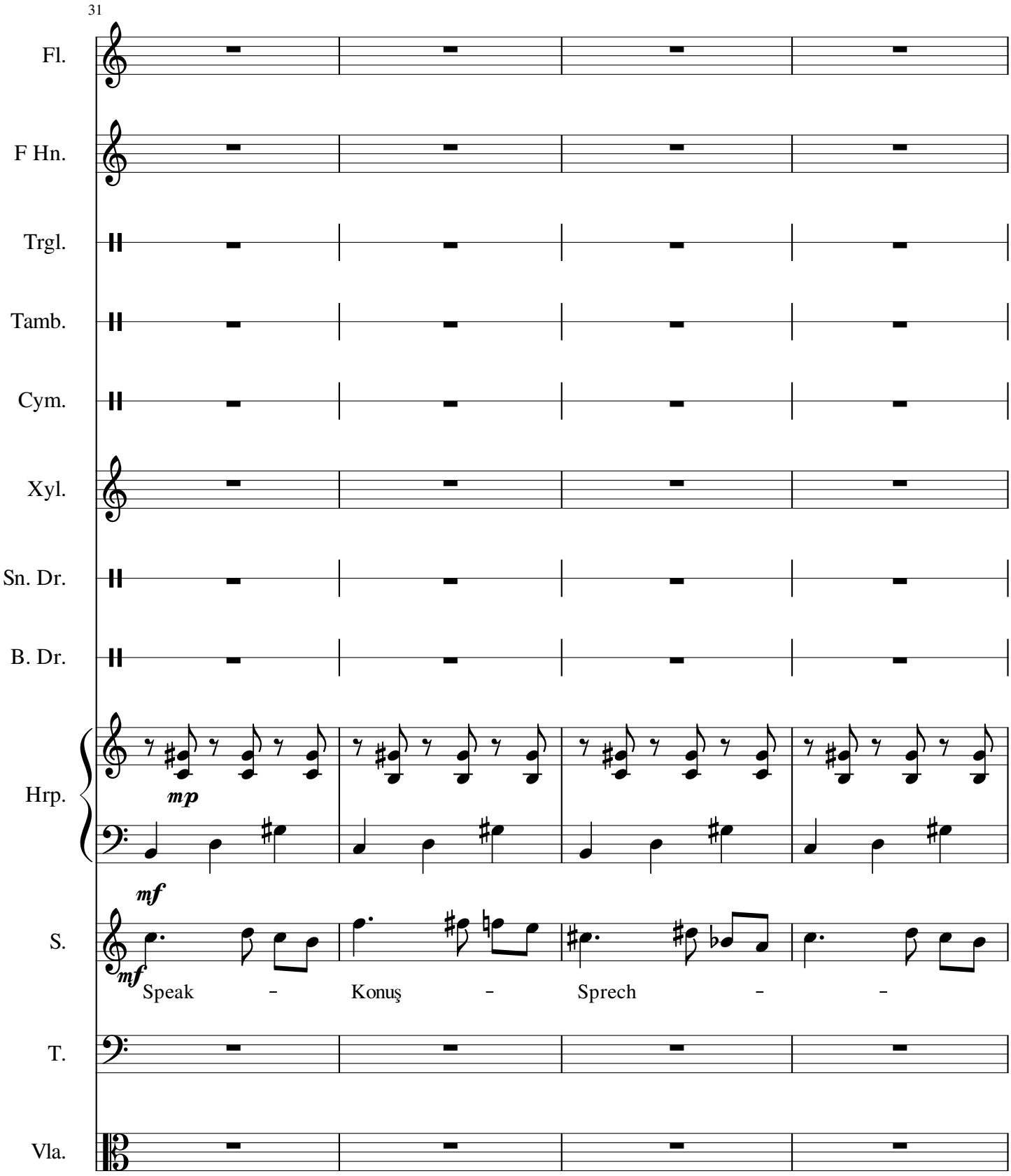
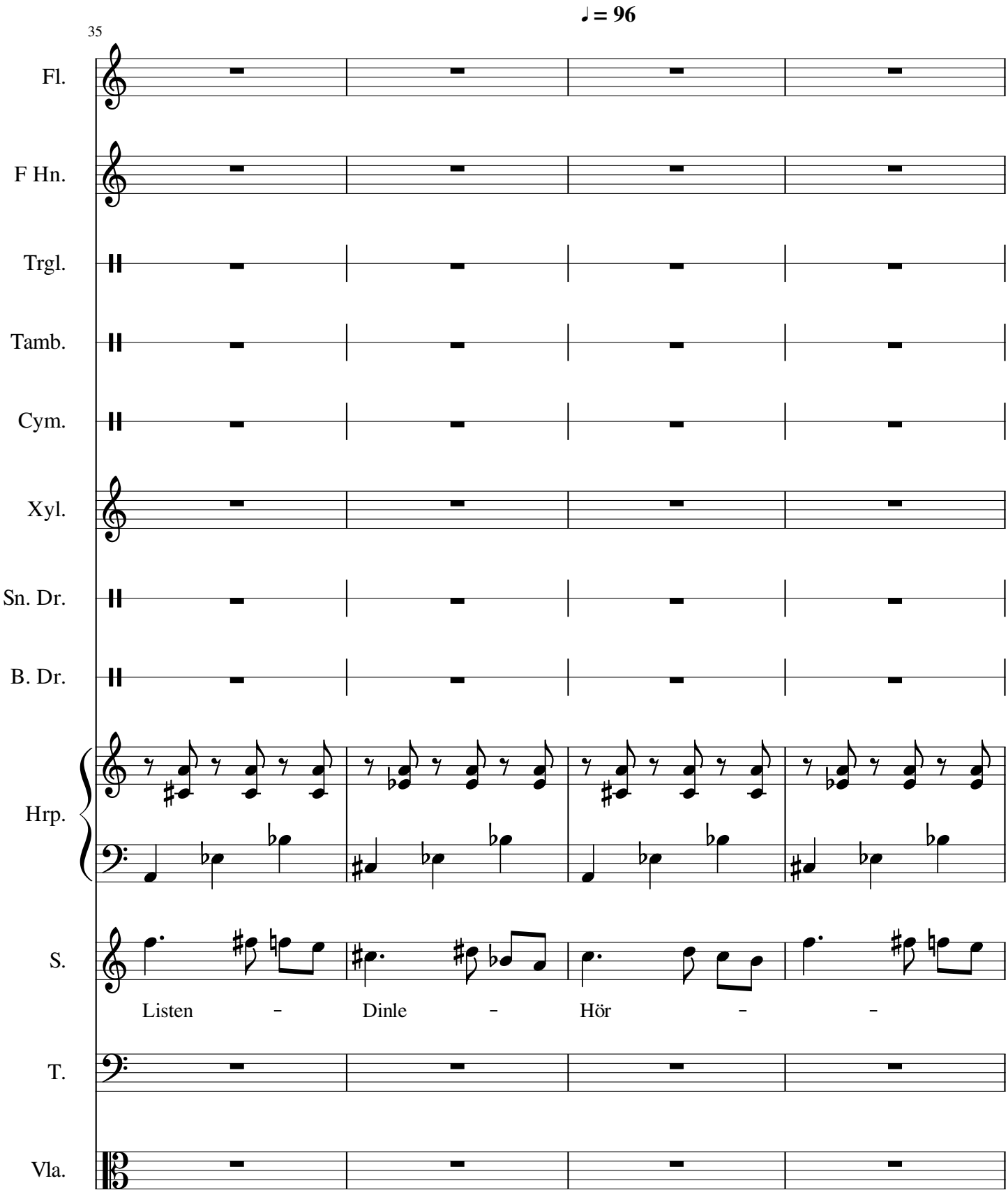
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
o o ork
T.
Sle e eep
Vla.


31
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mp
mf
S.
mf
Speak - Konuş - Sprech - -
T.
Vla.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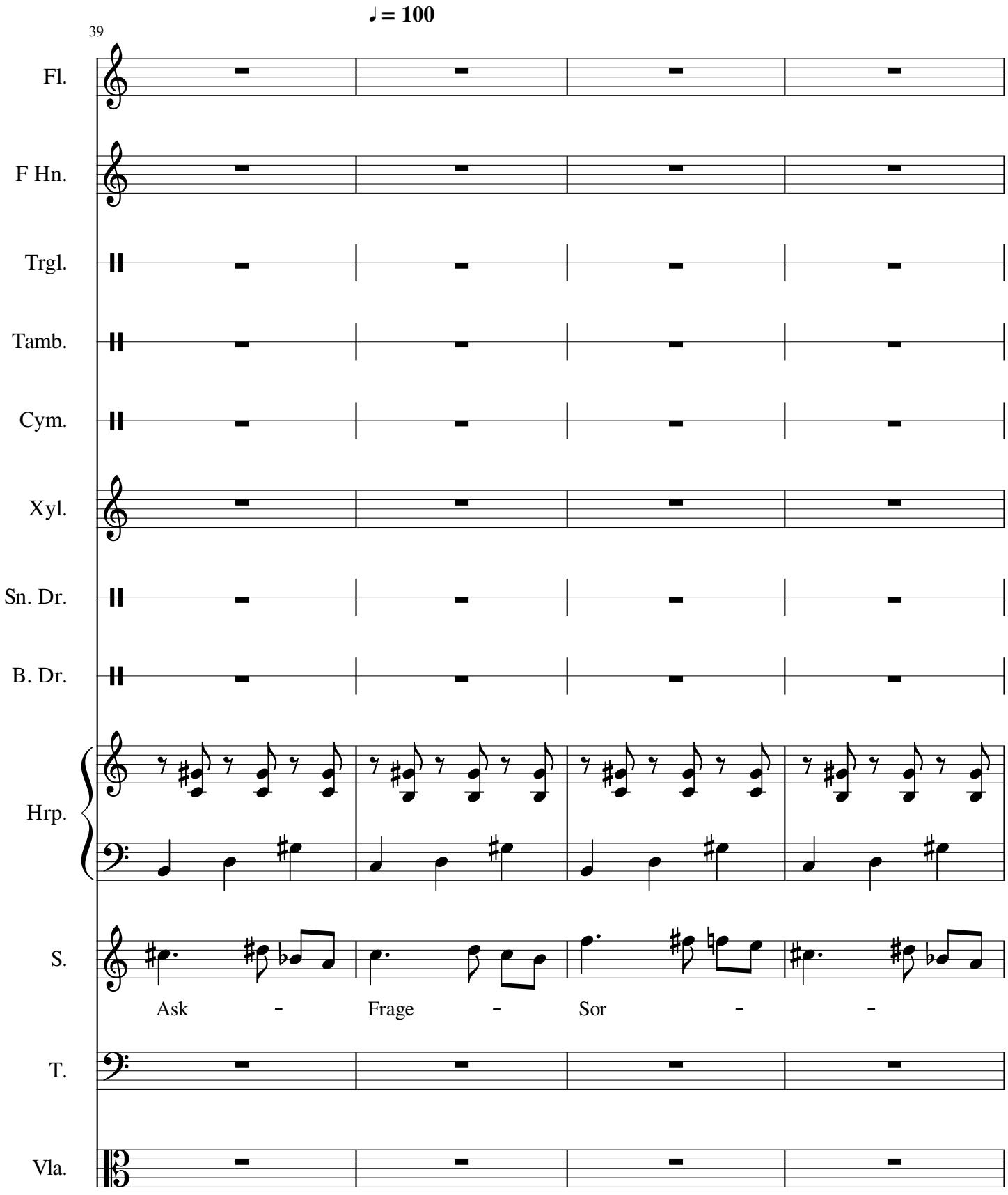
35
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Listen – Dinle – Hör – –
T.
Vla.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39
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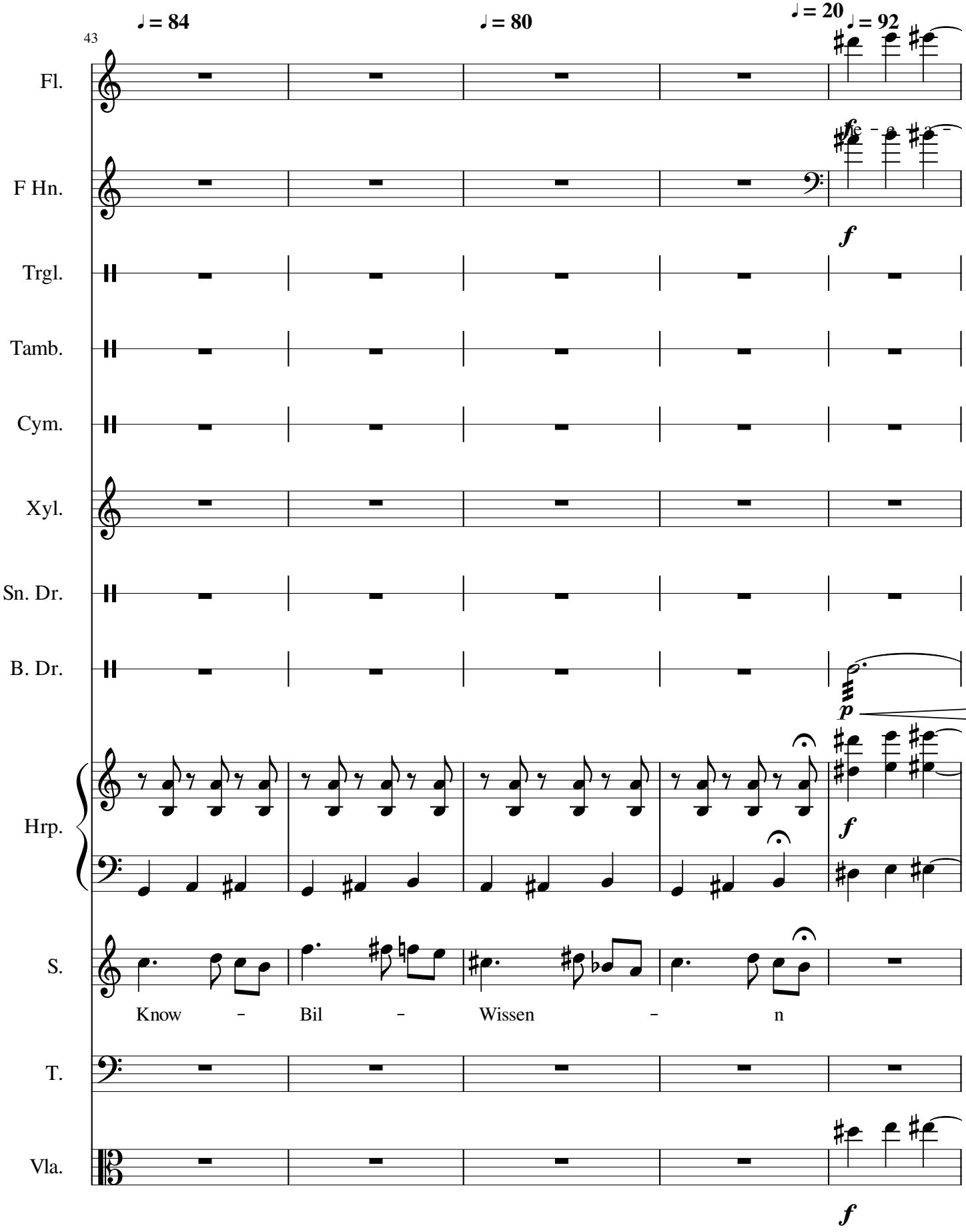
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Ask – Frage – Sor – –
T.
Vla.


♩ = 84
♩ = 80
♩ = 20
♩ = 92
43
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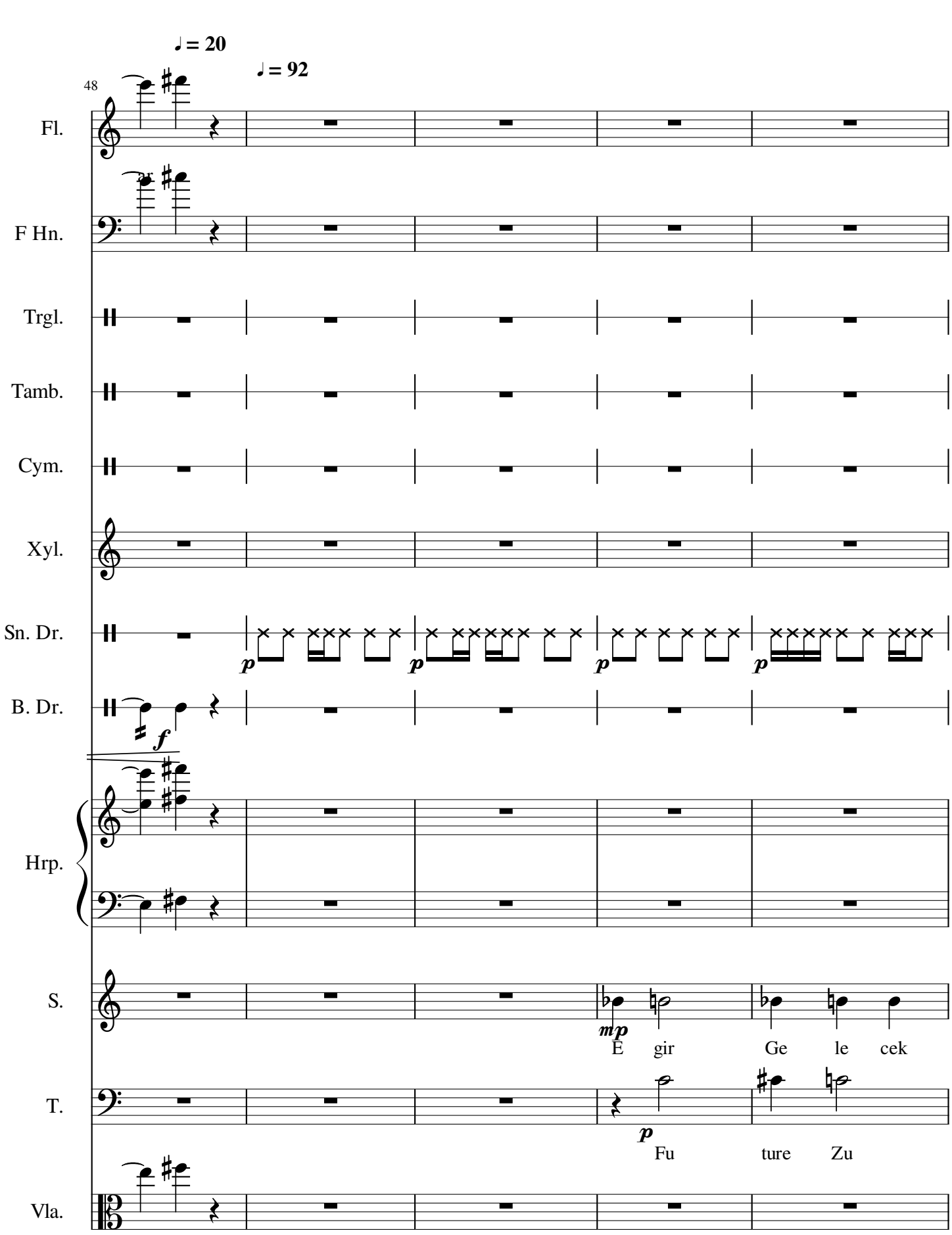
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
Know – Bil – Wissen – n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48
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Trgl.
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Cym.
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B. Dr.
Hrp.
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T.
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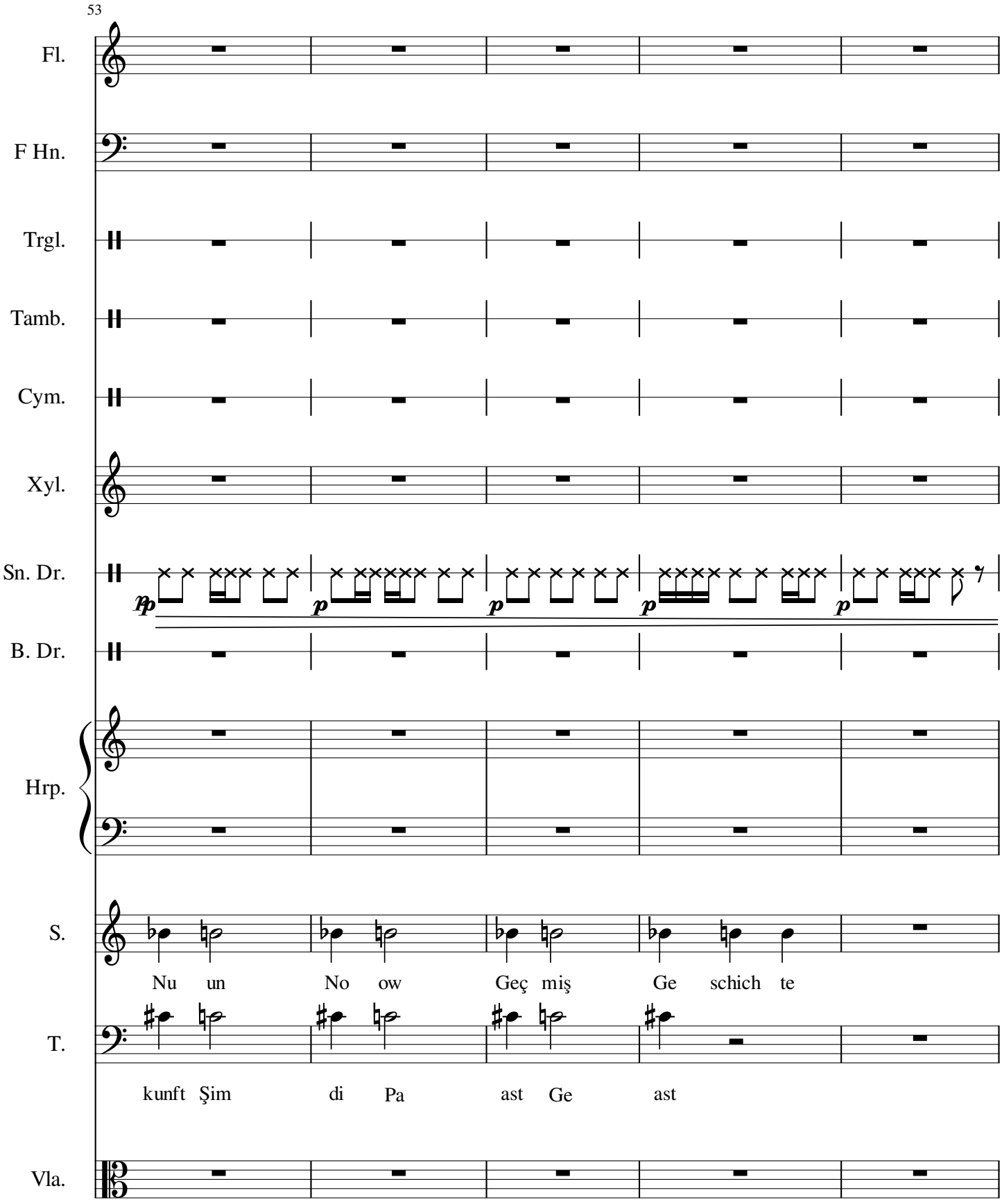
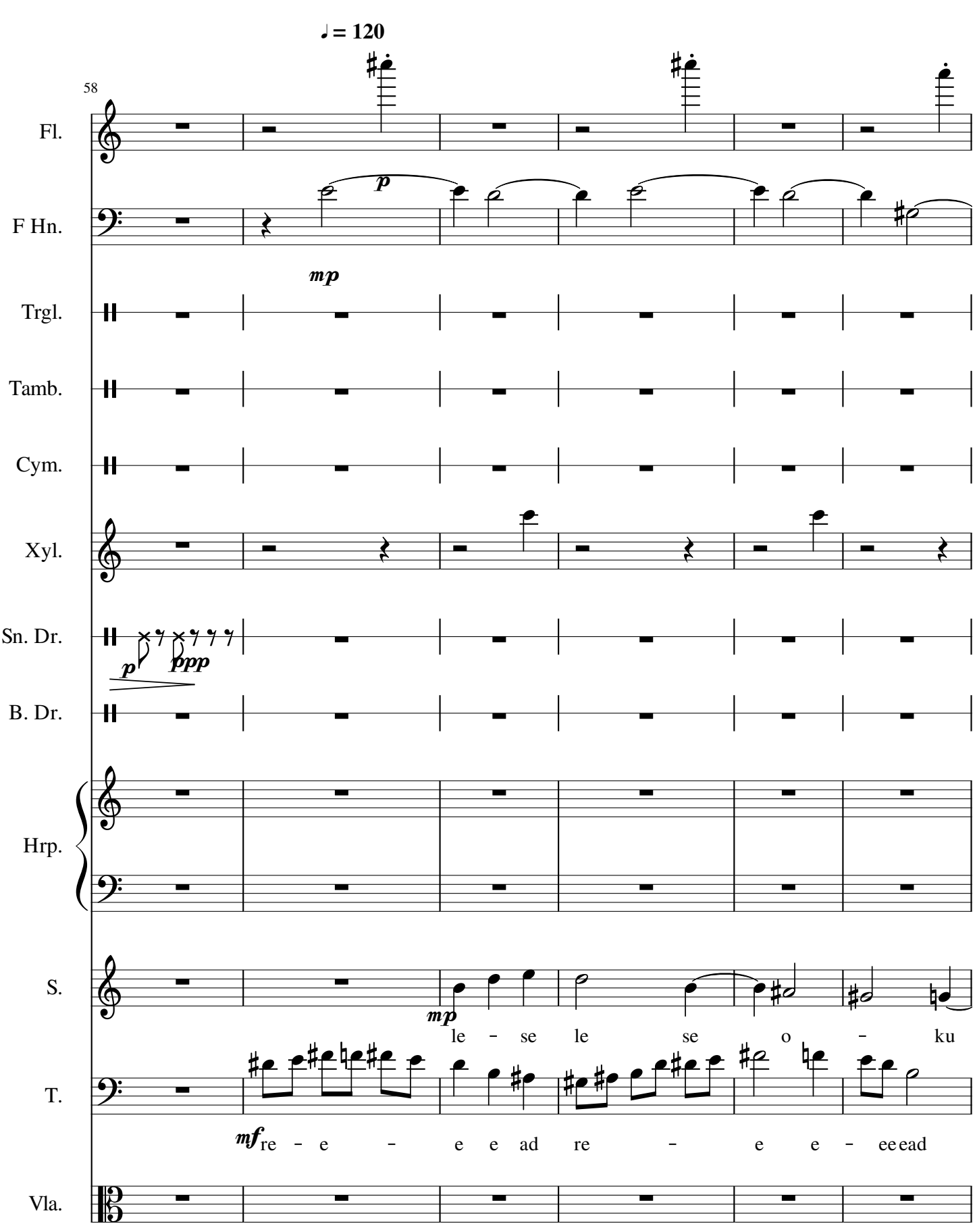
f
mp
É gir Ge le cek
Fu ture Zu


53
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
pp
p
p
p
p
B. Dr.
Hrp.
S.
Nu un
No ow
Geç miş
Ge schich te
T.
kunft Şim
di Pa
ast Ge
ast
Vla.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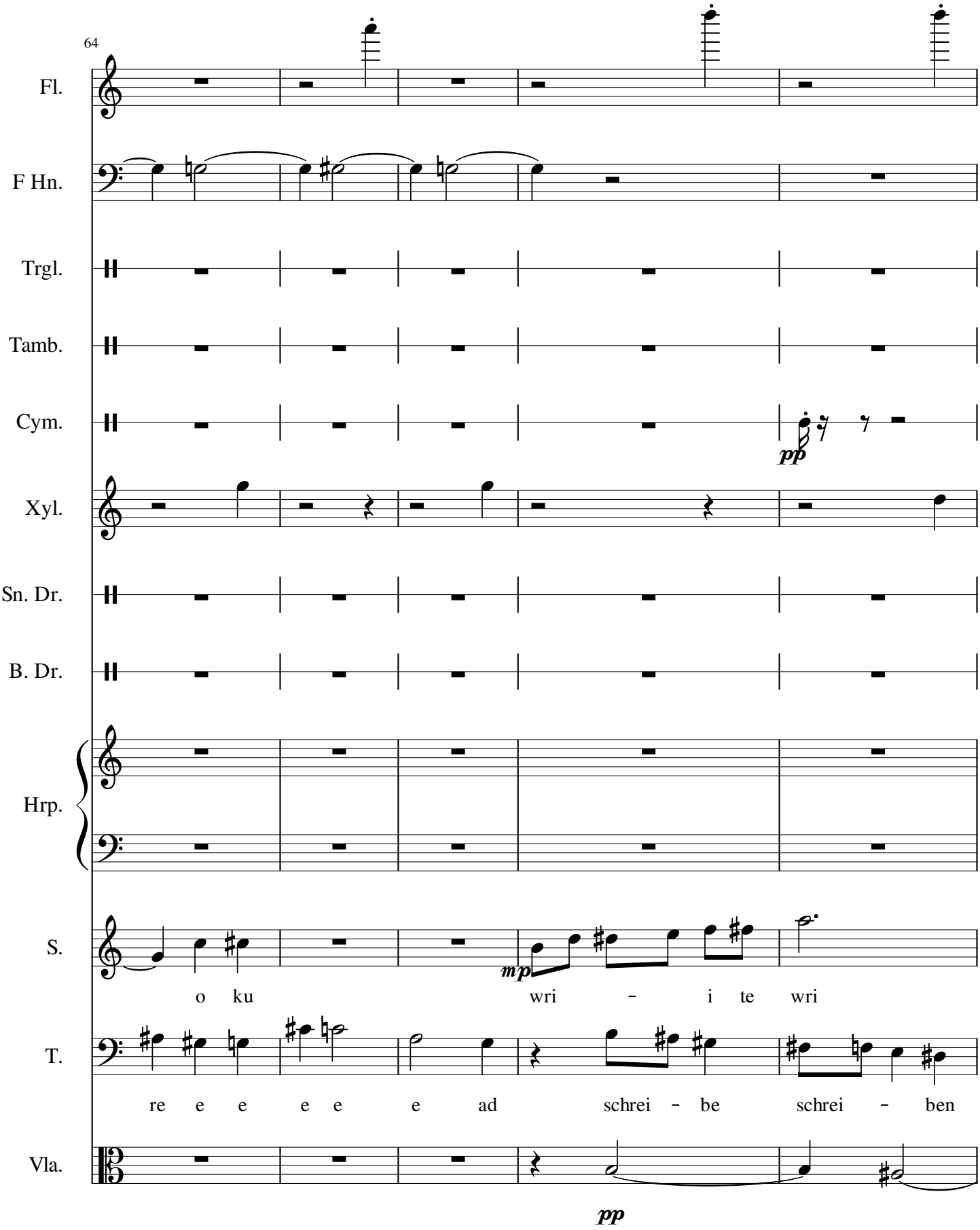
58
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mp
ppp
mf
le - se le se o - ku
re - e - e e ad re - e e - ee ead


64
Fl.
F Hn.
Trgl.
Tamb.
Cym.
pp
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
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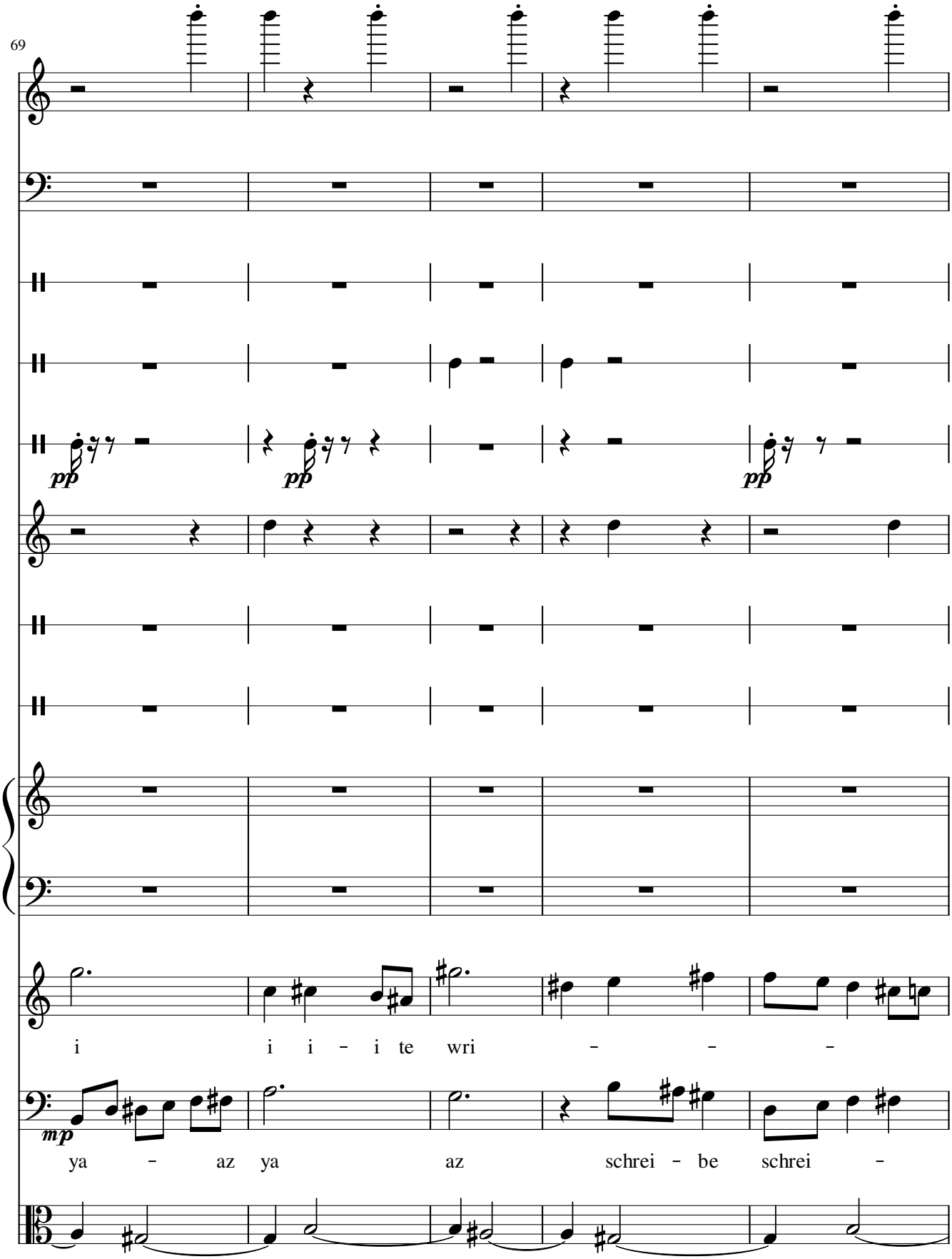
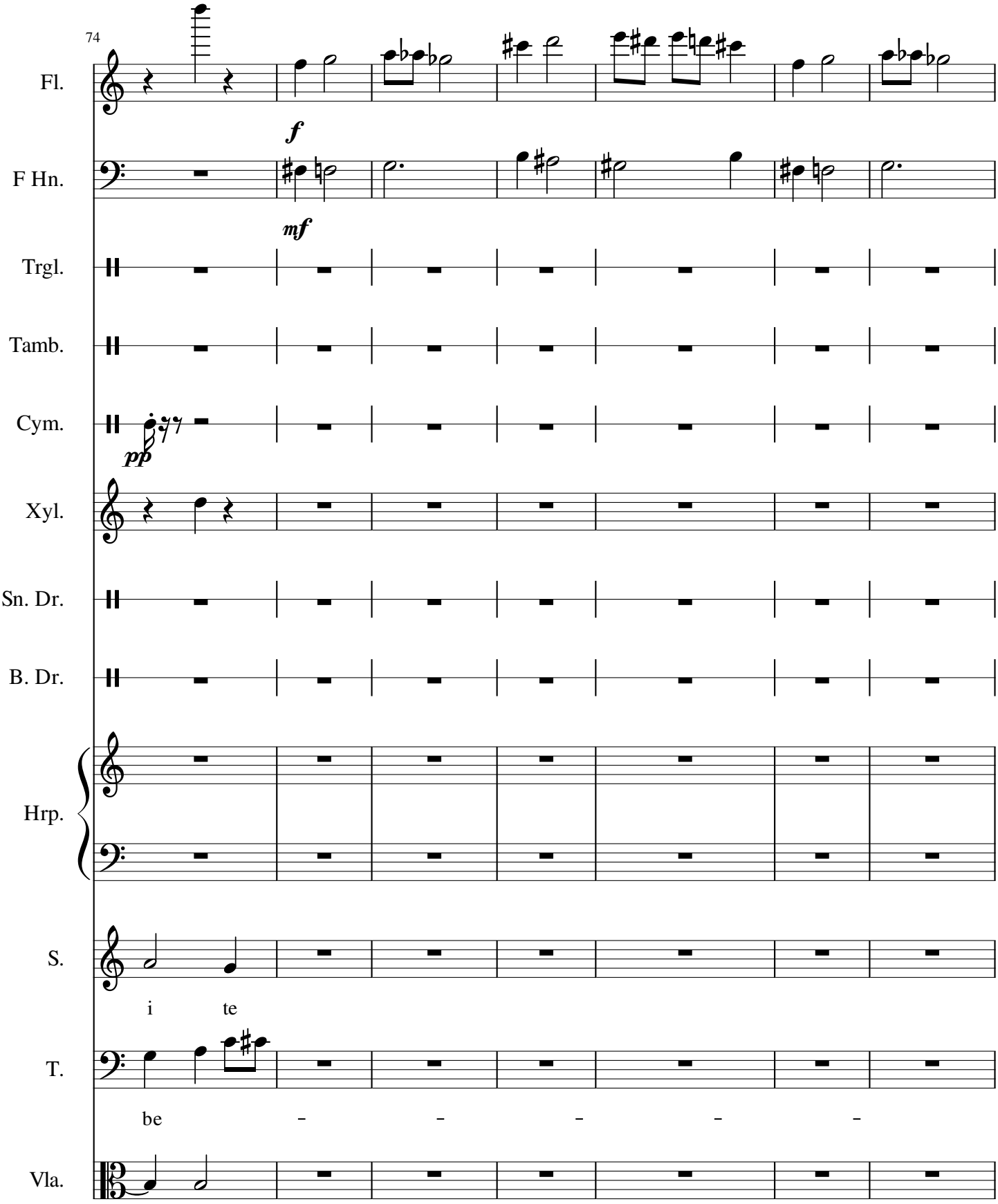
o ku wri - i te wri
T.
re e e e e ad schrei - be schrei - ben
Vla.
pp


69
Fl.
F Hn.
Trgl.
Tamb.
Cym.
pp
pp
pp
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
i i i - i te wri - - -
T.
mp
ya - az ya az schrei - be schrei -
Vla.


74
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
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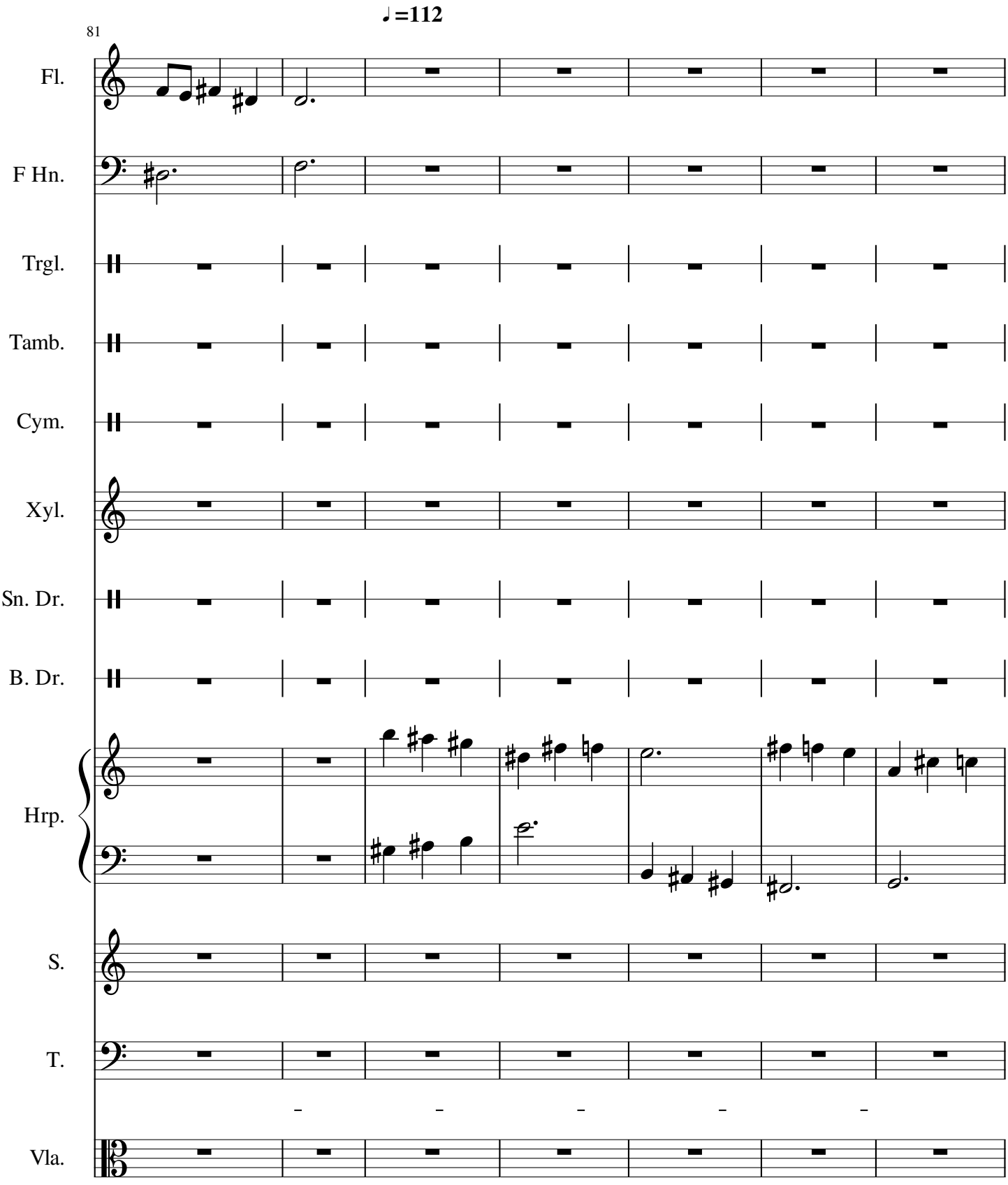
B. Dr.
Hrp.
S.
T.
Vla.
f
mf
pp
i te
be - - - - -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Tamb.
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B. Dr.
Hrp.
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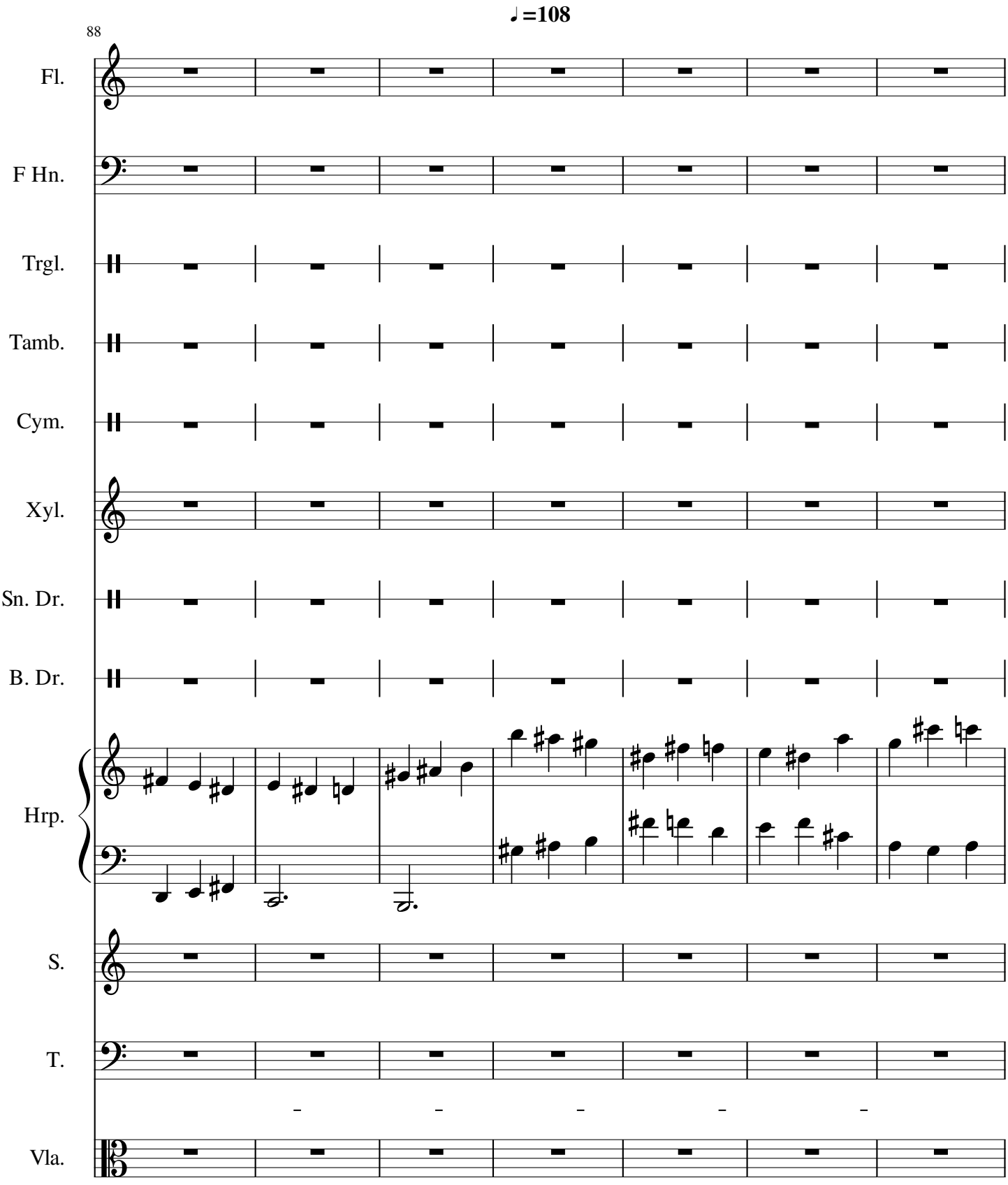
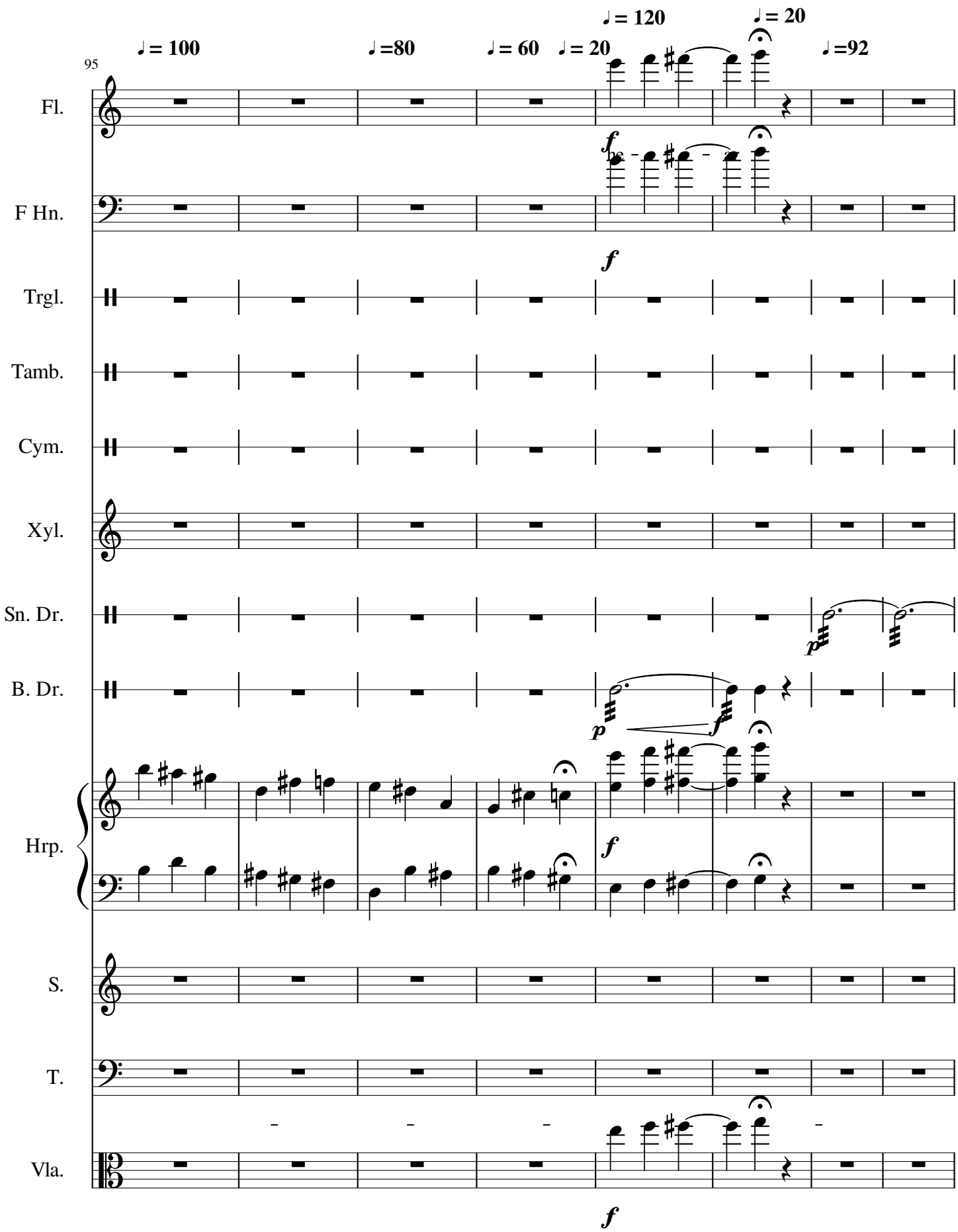
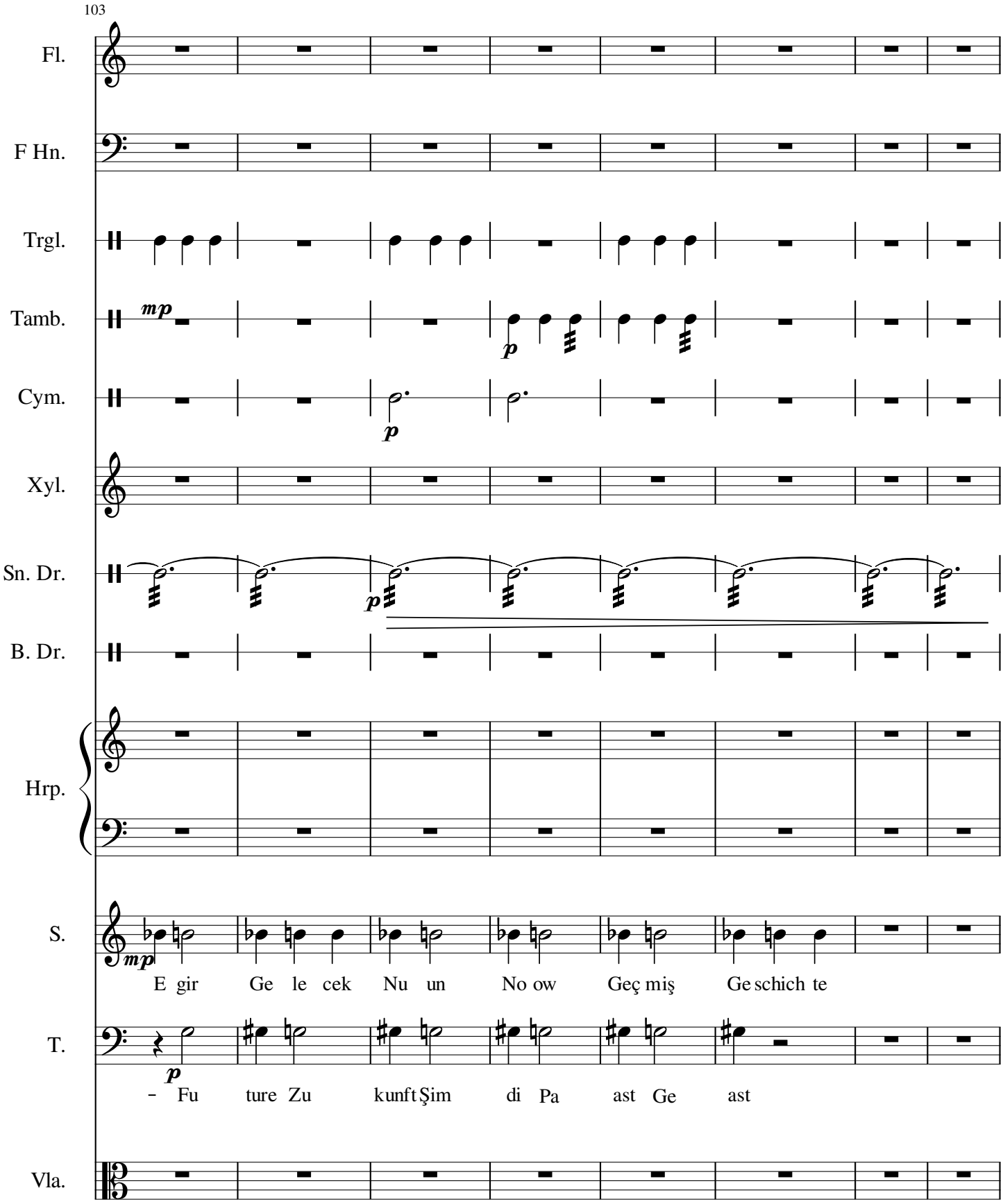
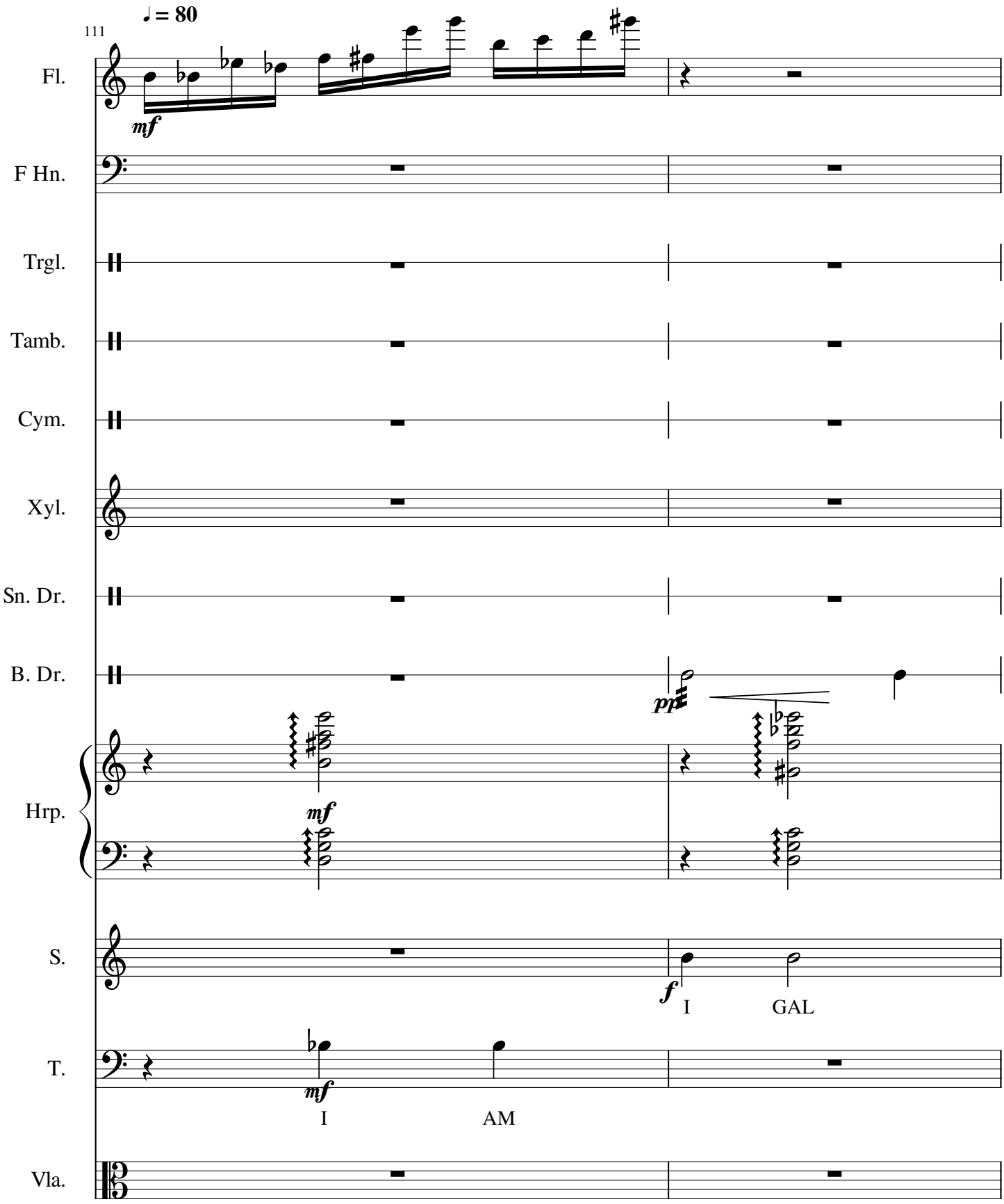
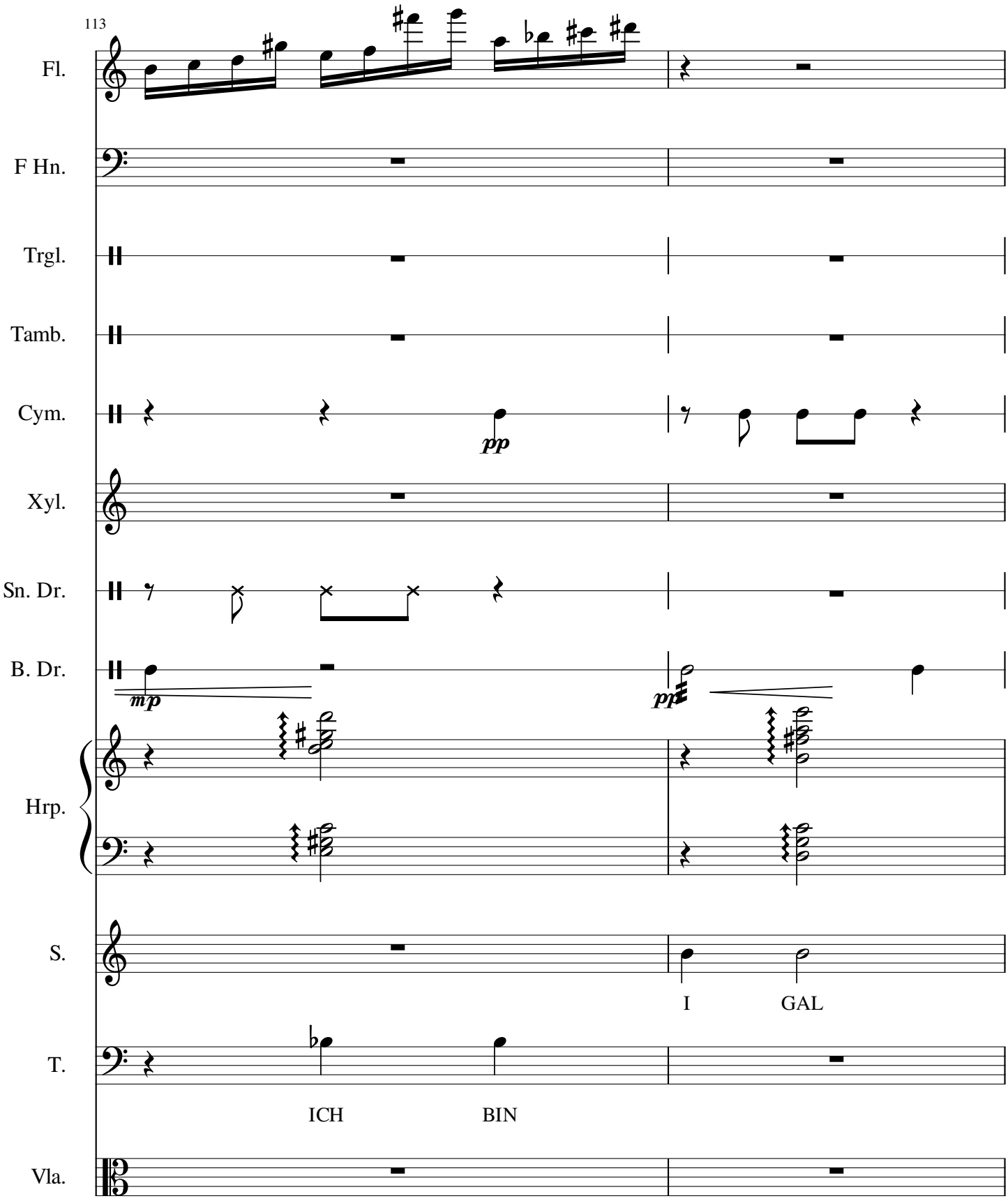
T.
Vla.

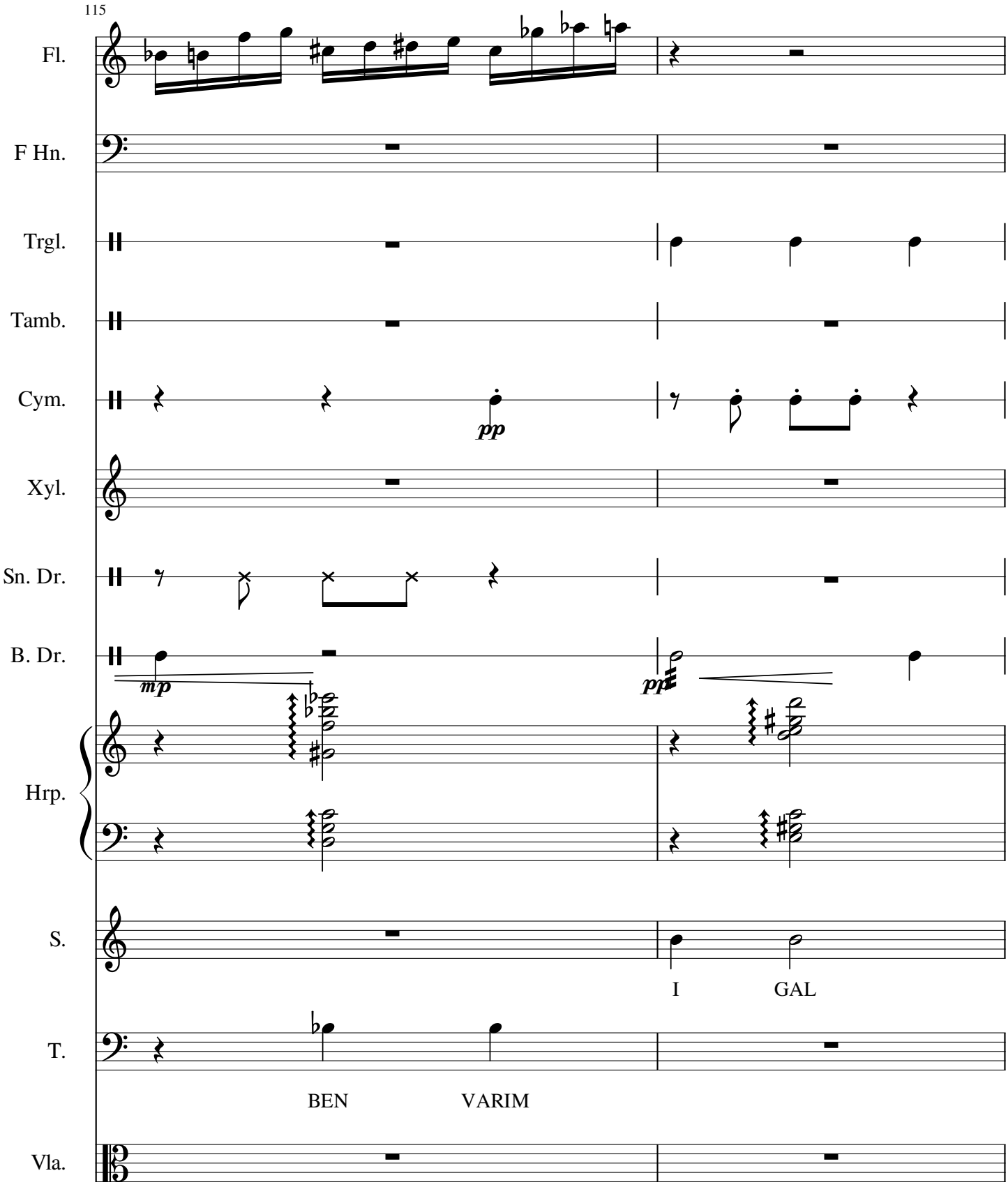

♩=108
88
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

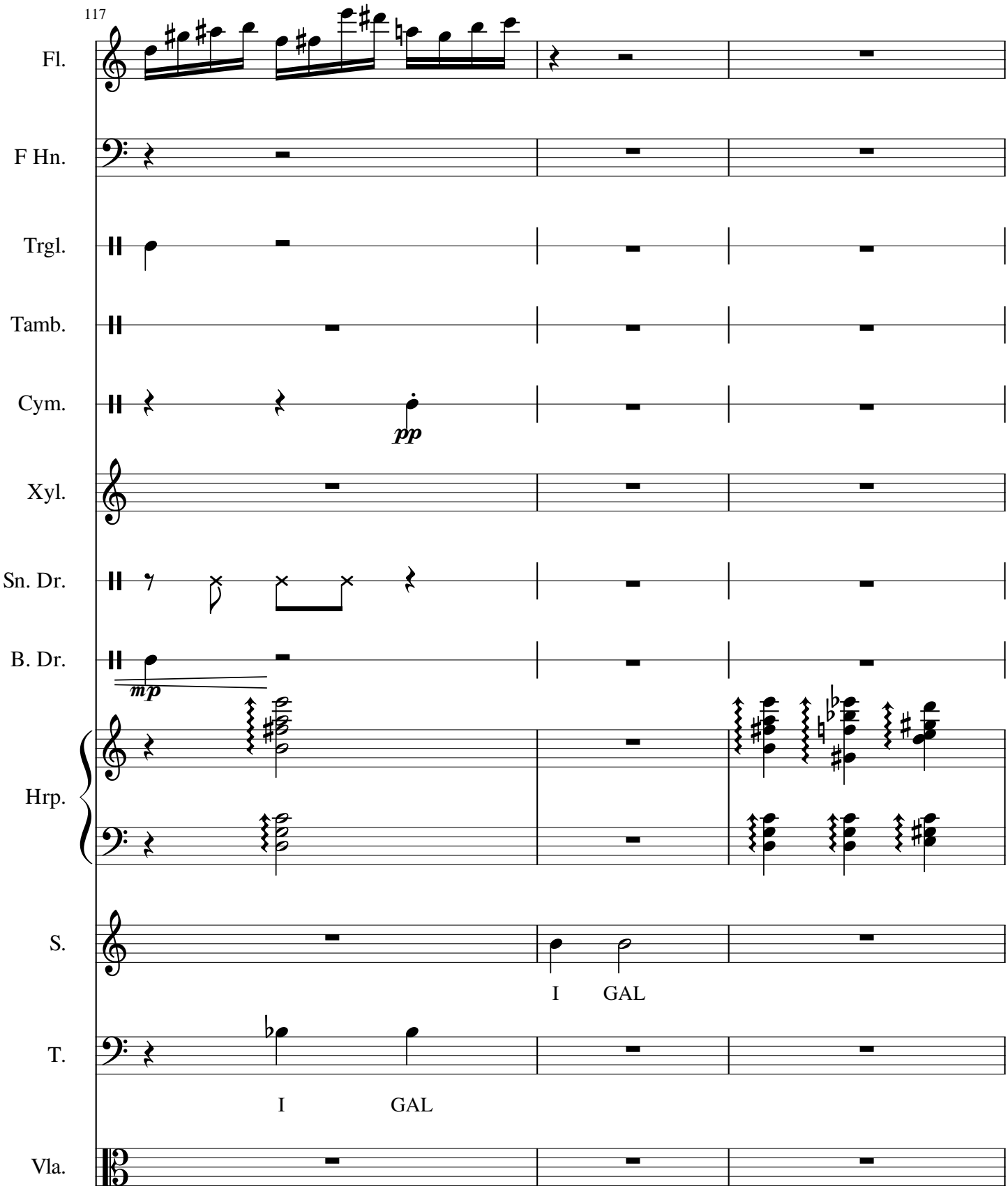

♩= 100
♩=80
♩= 60
♩= 20
♩= 120
♩= 20
♩=92
95
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
f
be
f
p
f
p
f
f

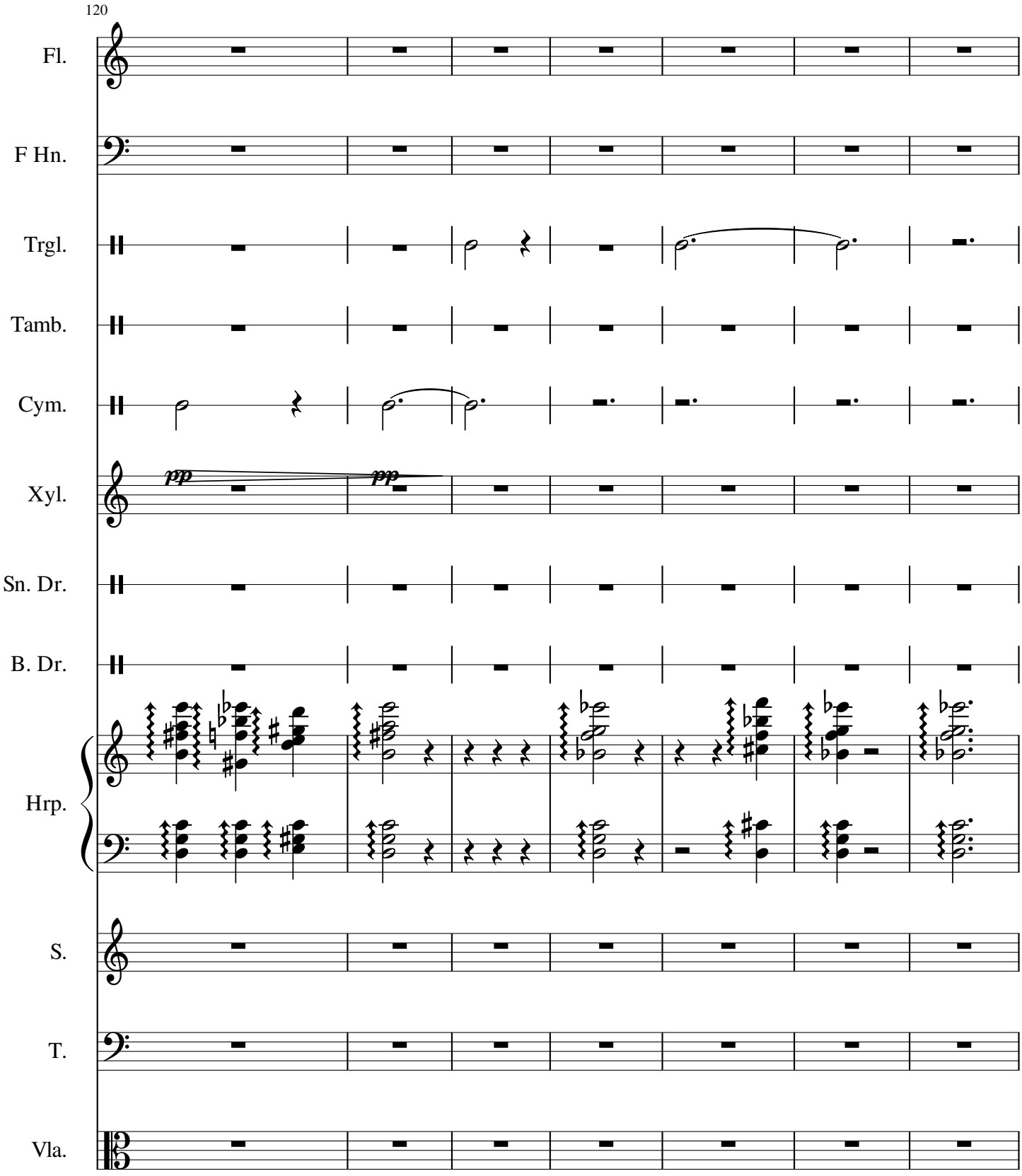

103
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
mp
p
E gir Ge le cek Nu un No ow Geç miş Ge schich te
- Fu ture Zu kunft Şim di Pa ast Ge ast

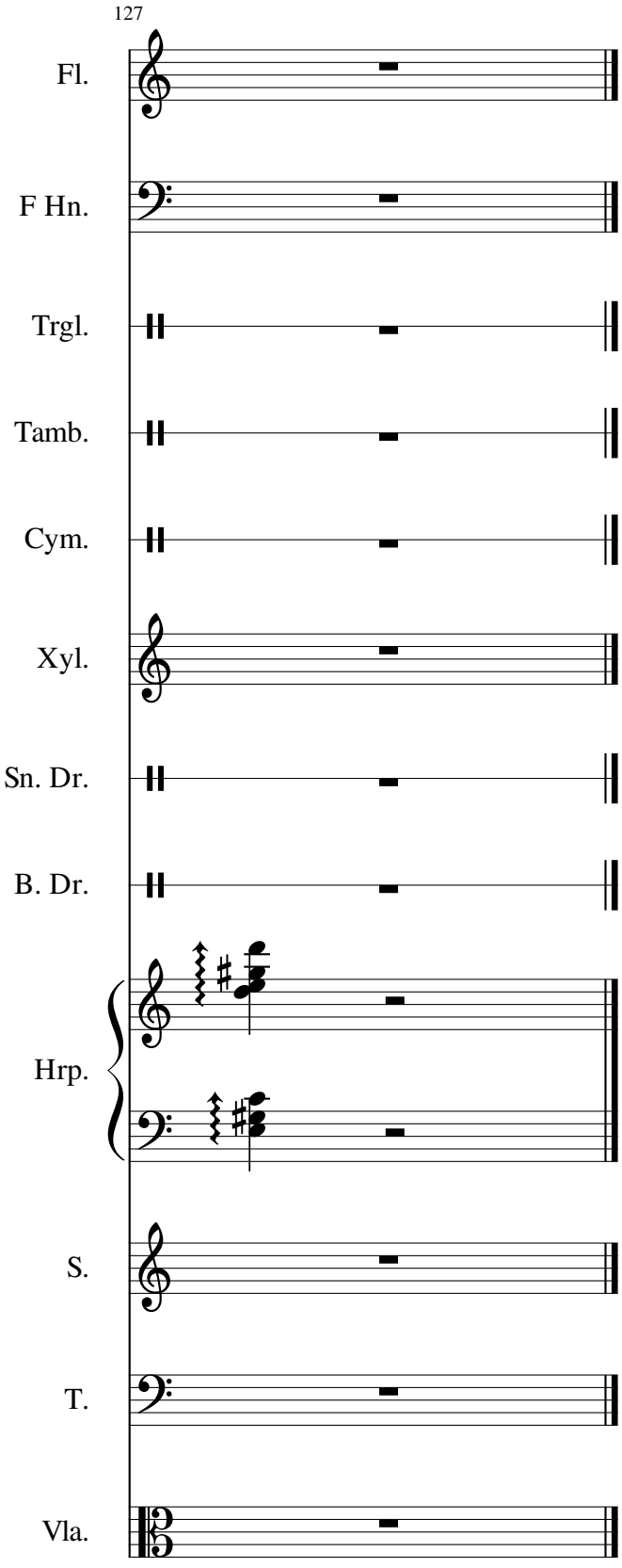

♩ = 80
111
Fl.
mf
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
pp
Hrp.
mf
S.
f
I
GAL
T.
mf
I
AM
Vla.


113
Fl.
F Hn.
Trgl.
Tamb.
Cym.
pp
Xyl.
Sn. Dr.
B. Dr.
mp
pp
Hrp.
S.
I
GAL
T.
ICH
BIN
Vla.


115
Fl.
F Hn.
Trgl.
Tamb.
Cym.
pp
Xyl.
Sn. Dr.
B. Dr.
mp
pp
Hrp.
S.
I
GAL
T.
BEN
VARIM
Vla.


117
Fl.
F Hn.
Trgl.
Tamb.
Cym.
pp
Xyl.
Sn. Dr.
B. Dr.
mp
Hrp.
S.
I GAL
T.
I GAL
Vla.


120
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
pp
pp
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

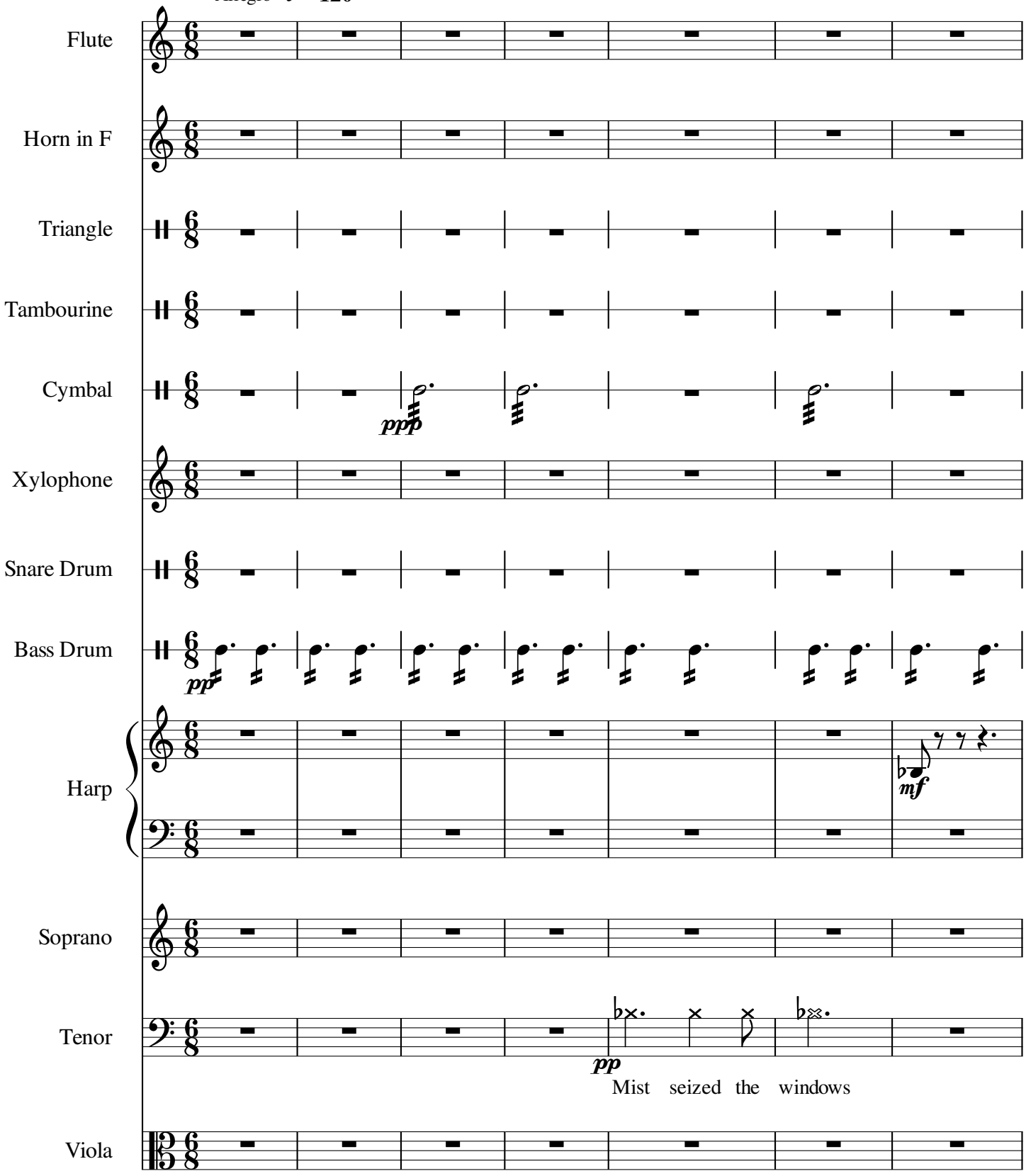

127
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

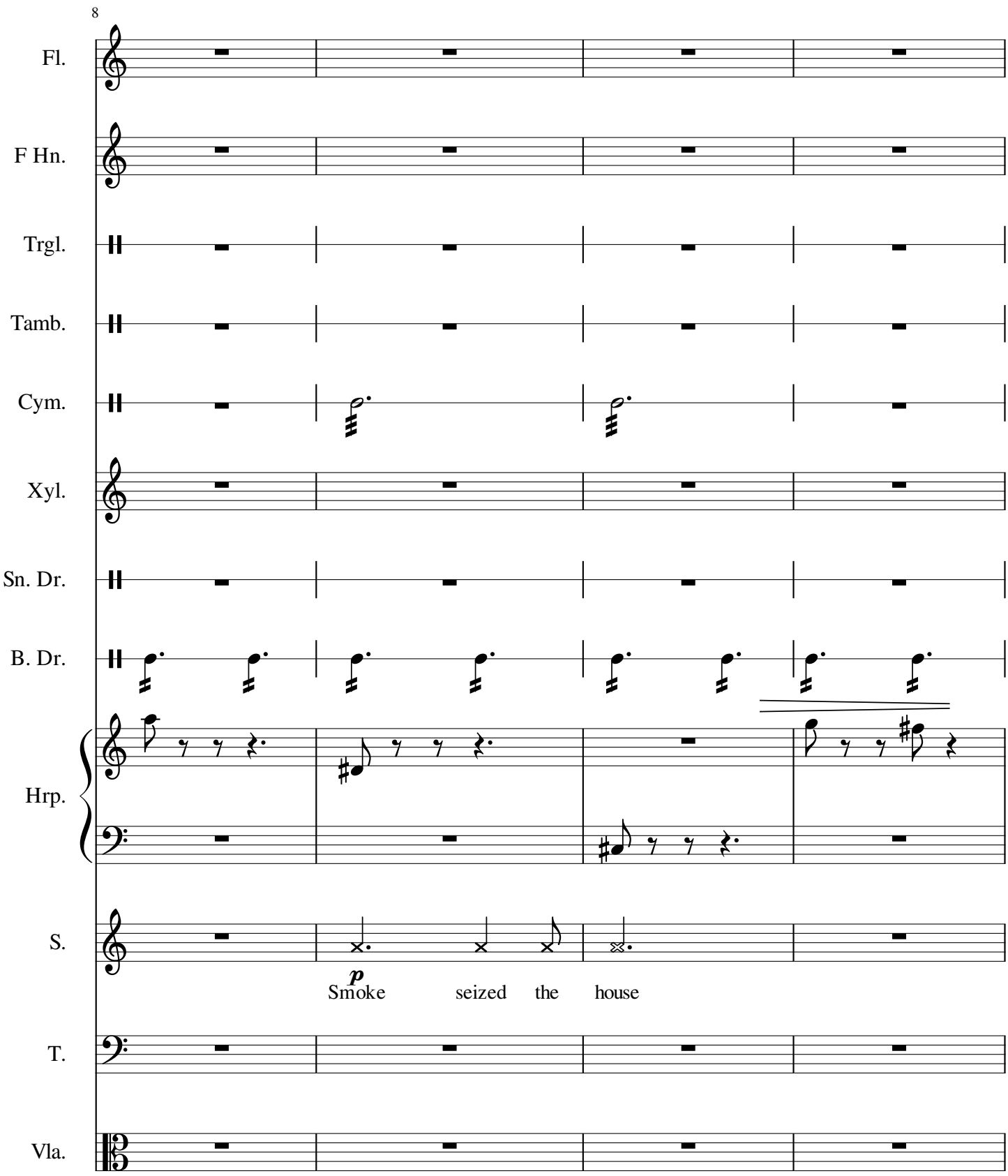
Oh, God where are you?

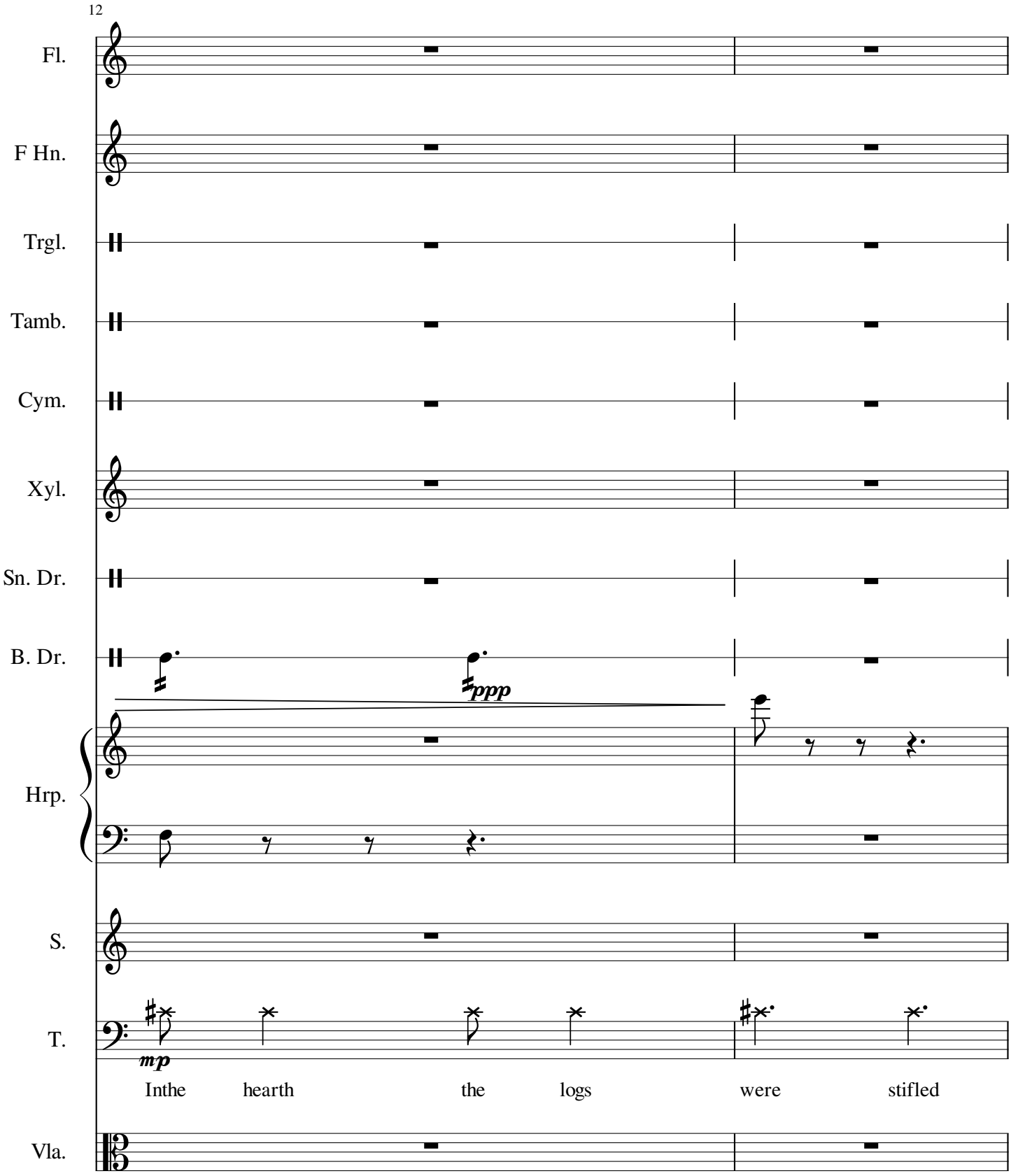
Ali Riza SARAL

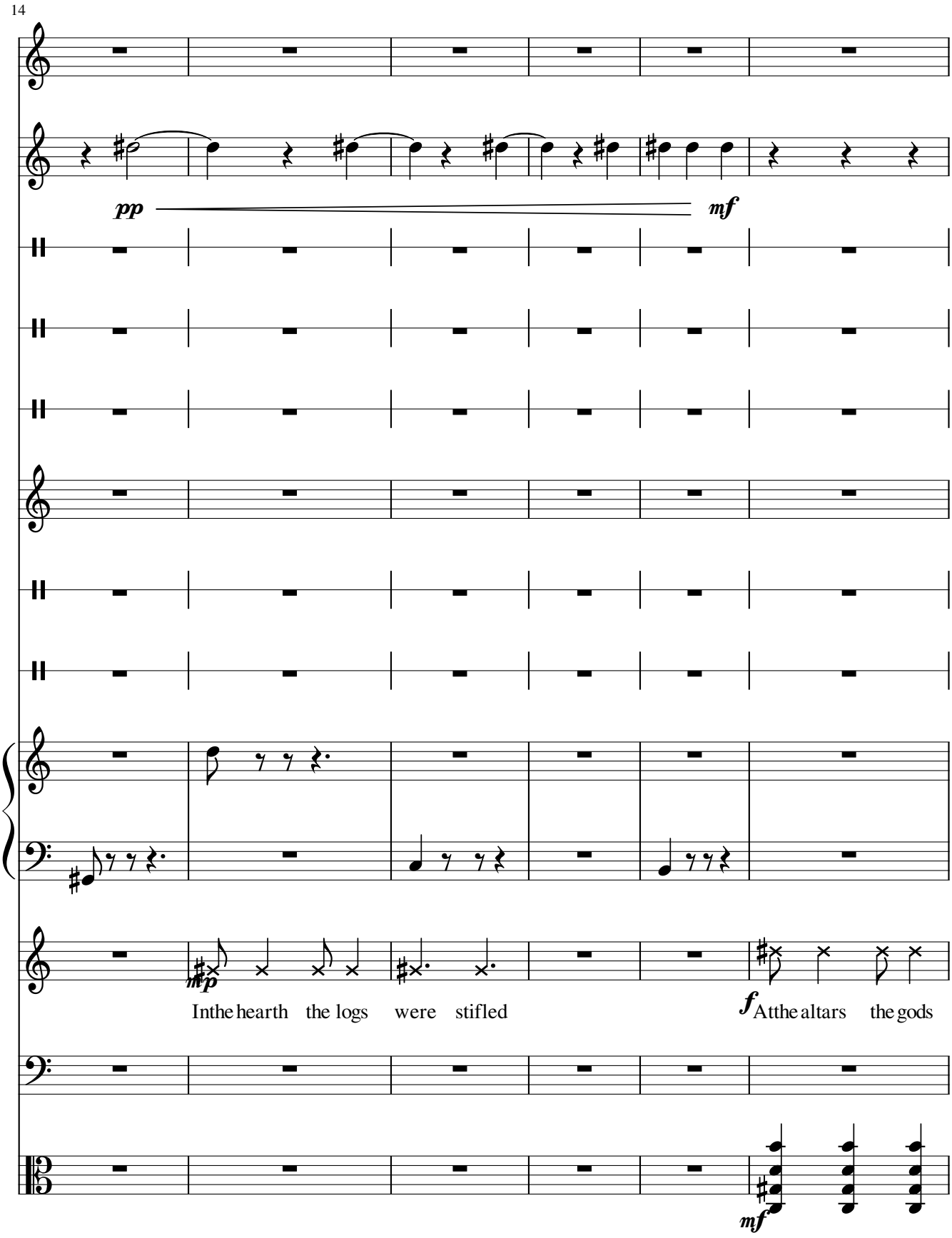
IV-Oh Telepenus where have you hidden?

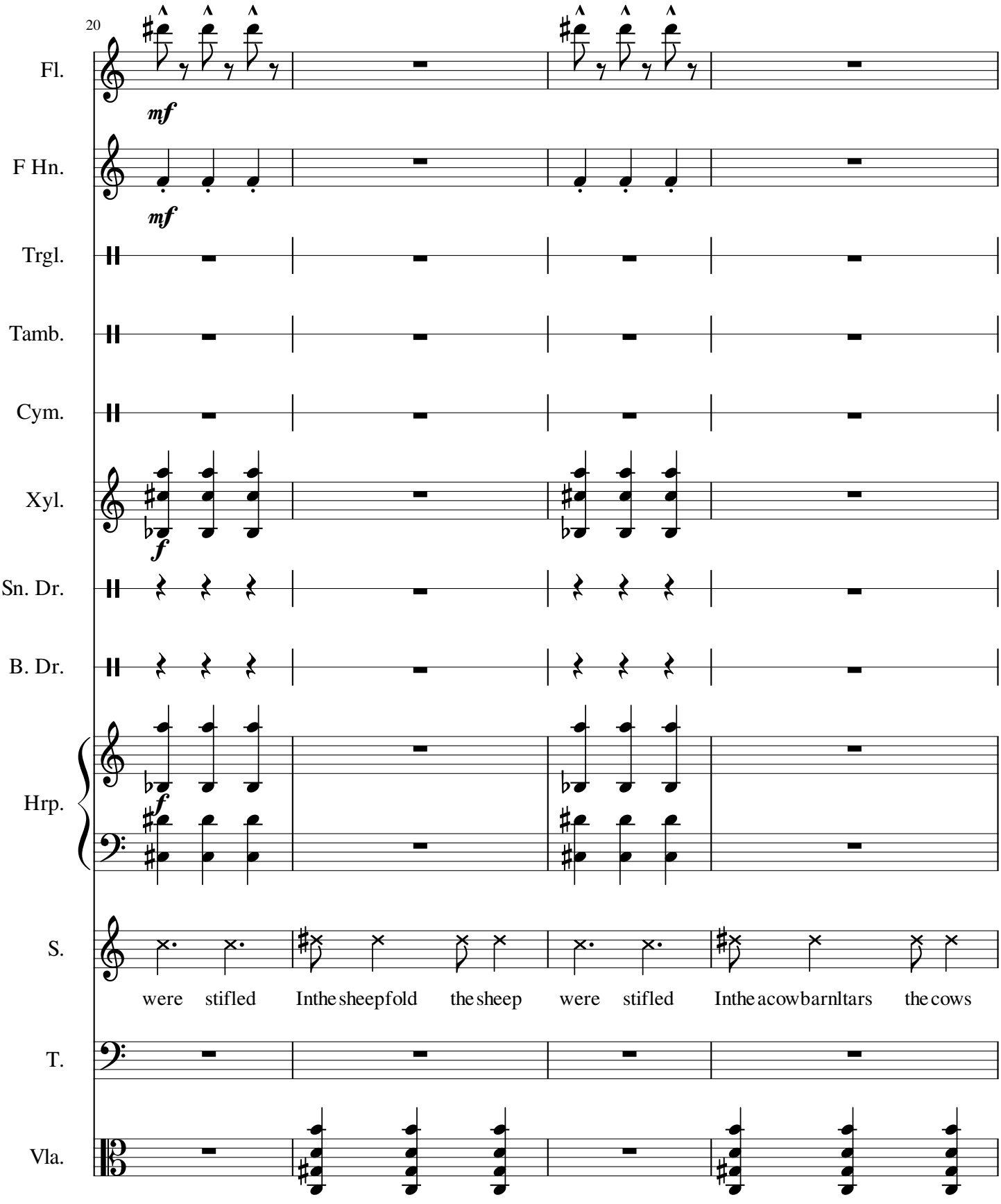
Allegro ♩= 120

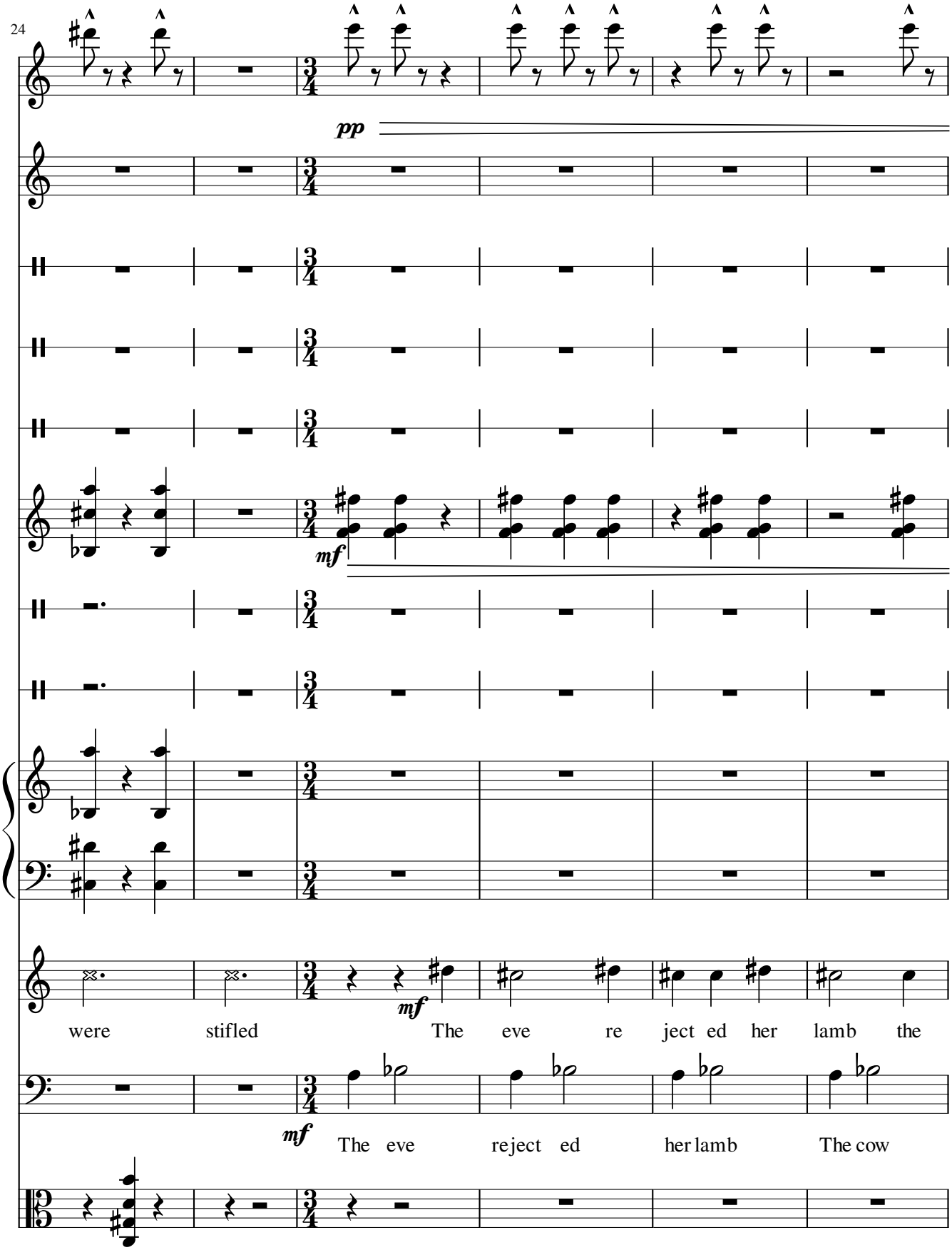


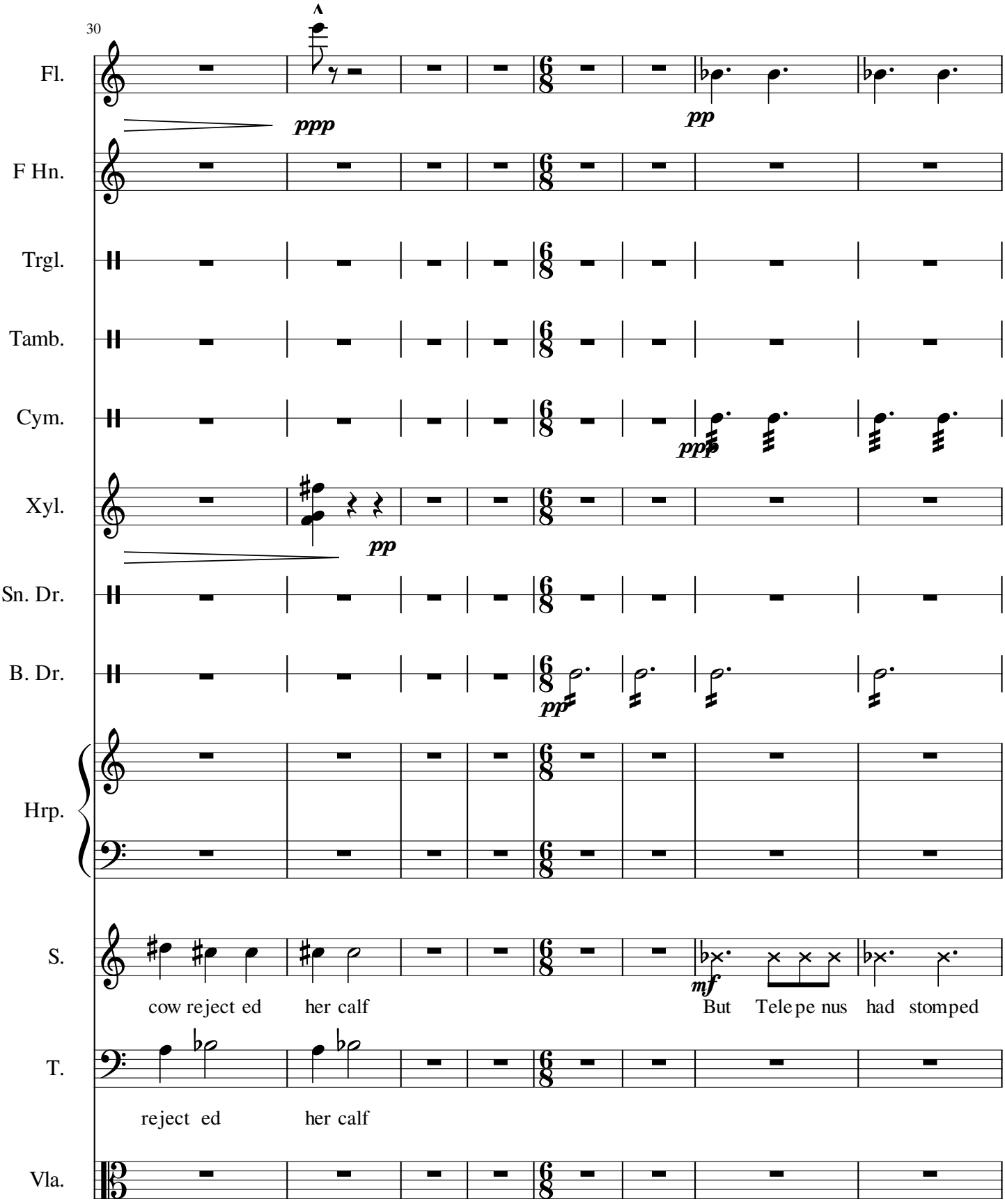

8
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
p
Smoke seized the house
T.
Vla.

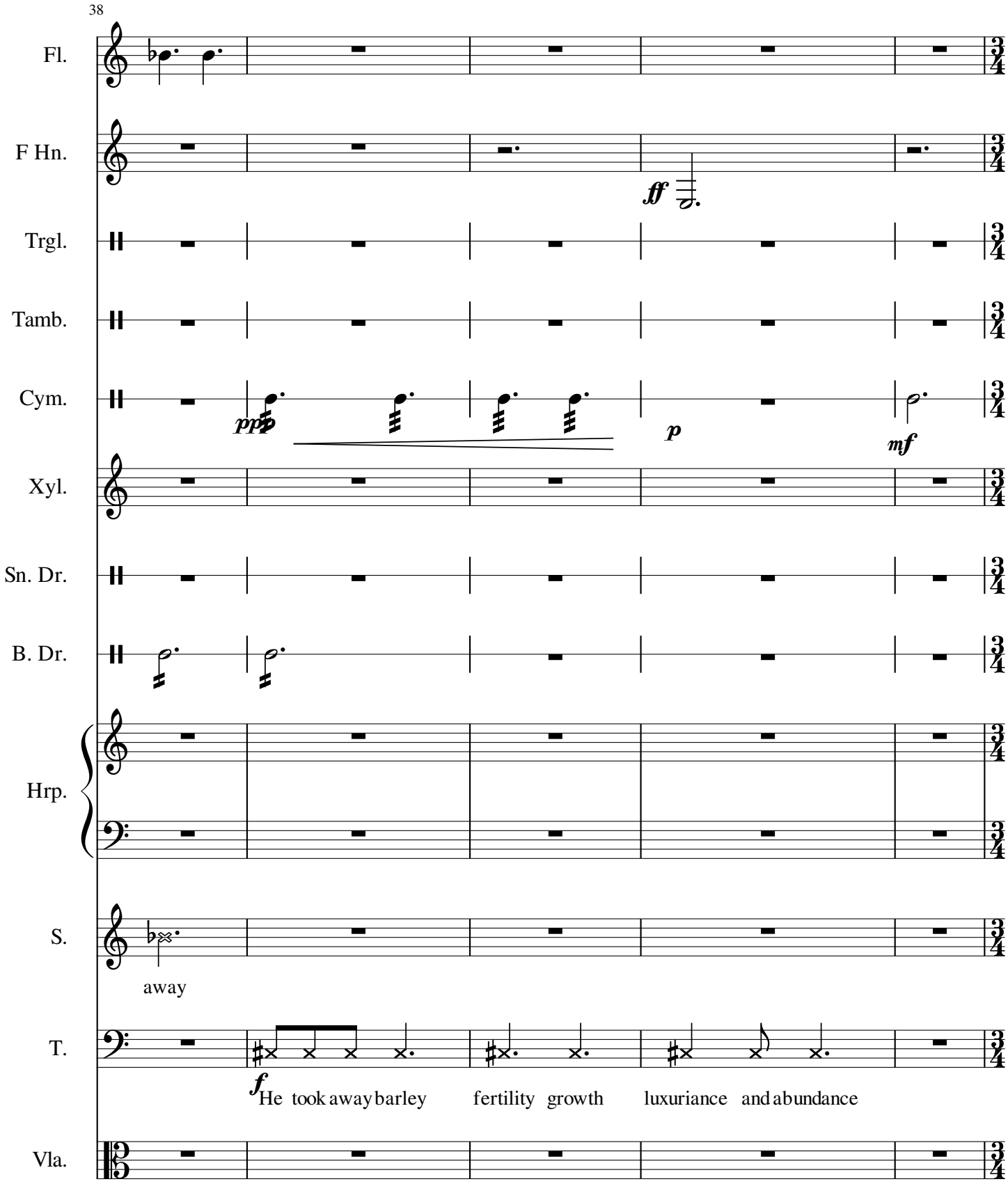

12
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
ppp
Hrp.
S.
T.
mp
Inthe hearth the logs were stifled
Vla.

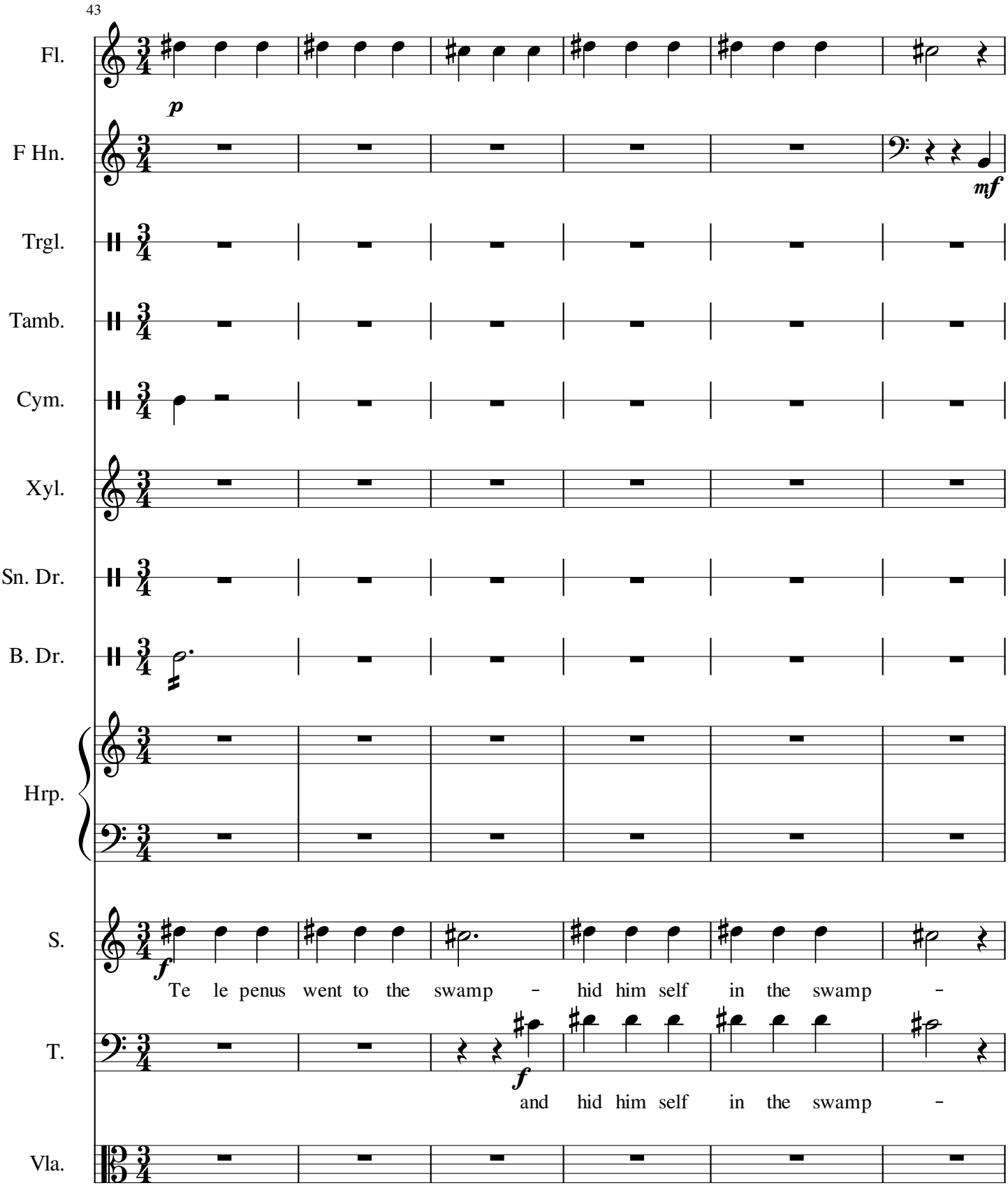

14
Fl.
F Hn.
pp
mf
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
mp
In the hearth the logs were stifled
f
At the altars the gods
T.
Vla.
mf

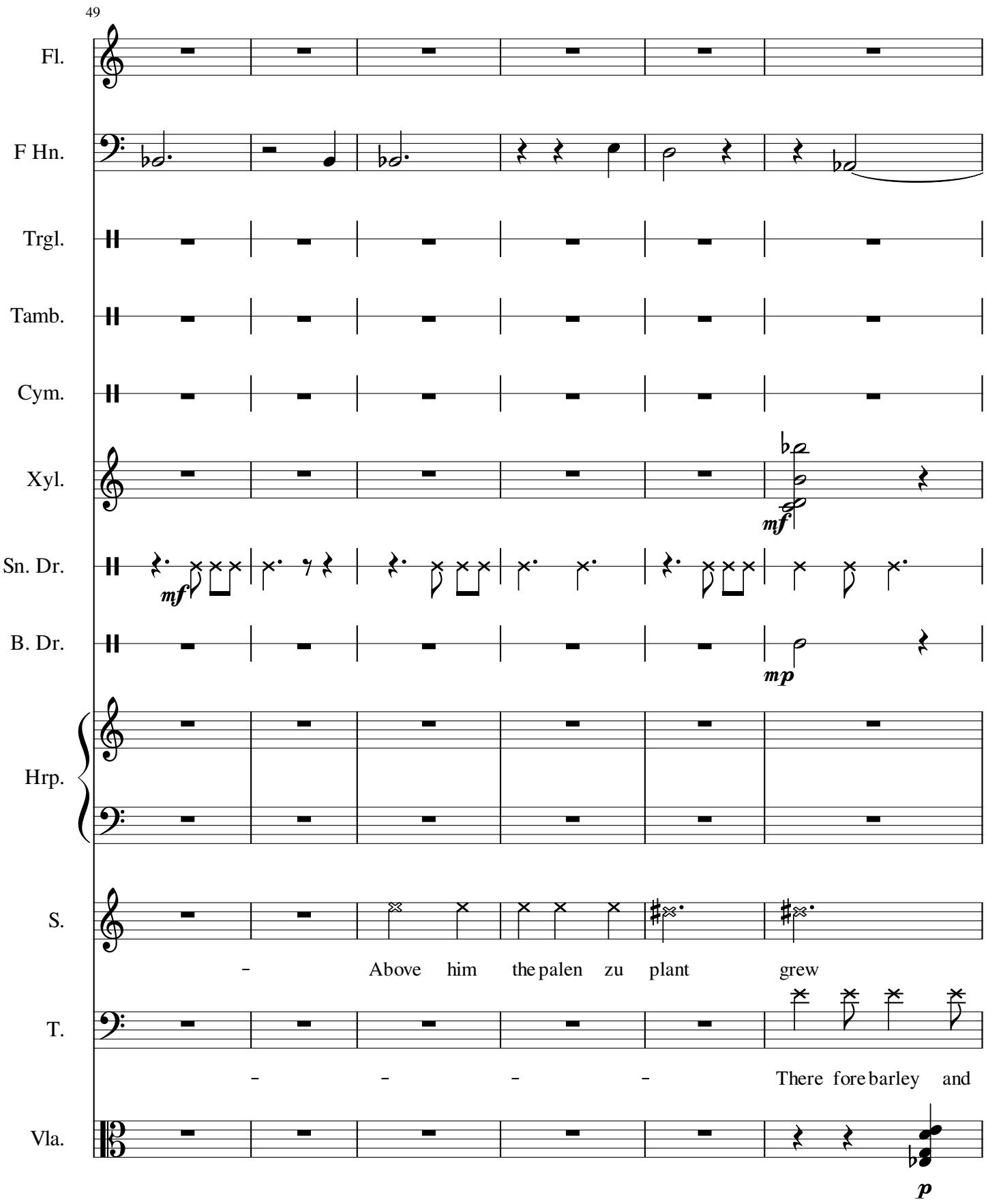

20
Fl.
mf
F Hn.
mf
Trgl.
Tamb.
Cym.
Xyl.
f
Sn. Dr.
B. Dr.
Hrp.
f
S.
were stifled Inthe sheepfold the sheep were stifled Inthe acowbarnltars the cows
T.
Vla.

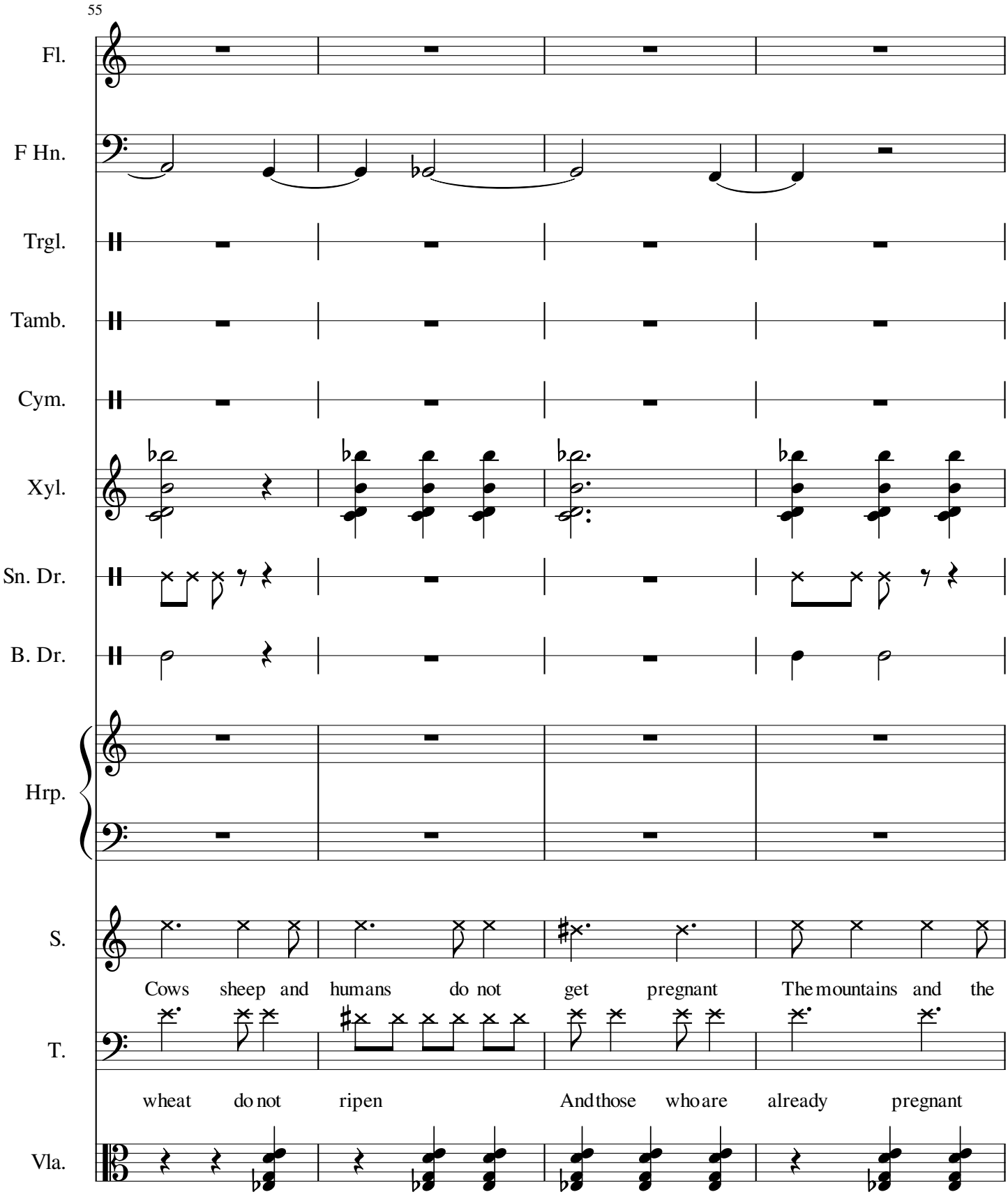

24
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
pp
mf
mf
mf
were stifled The eve re ject ed her lamb the
The eve reject ed her lamb The cow

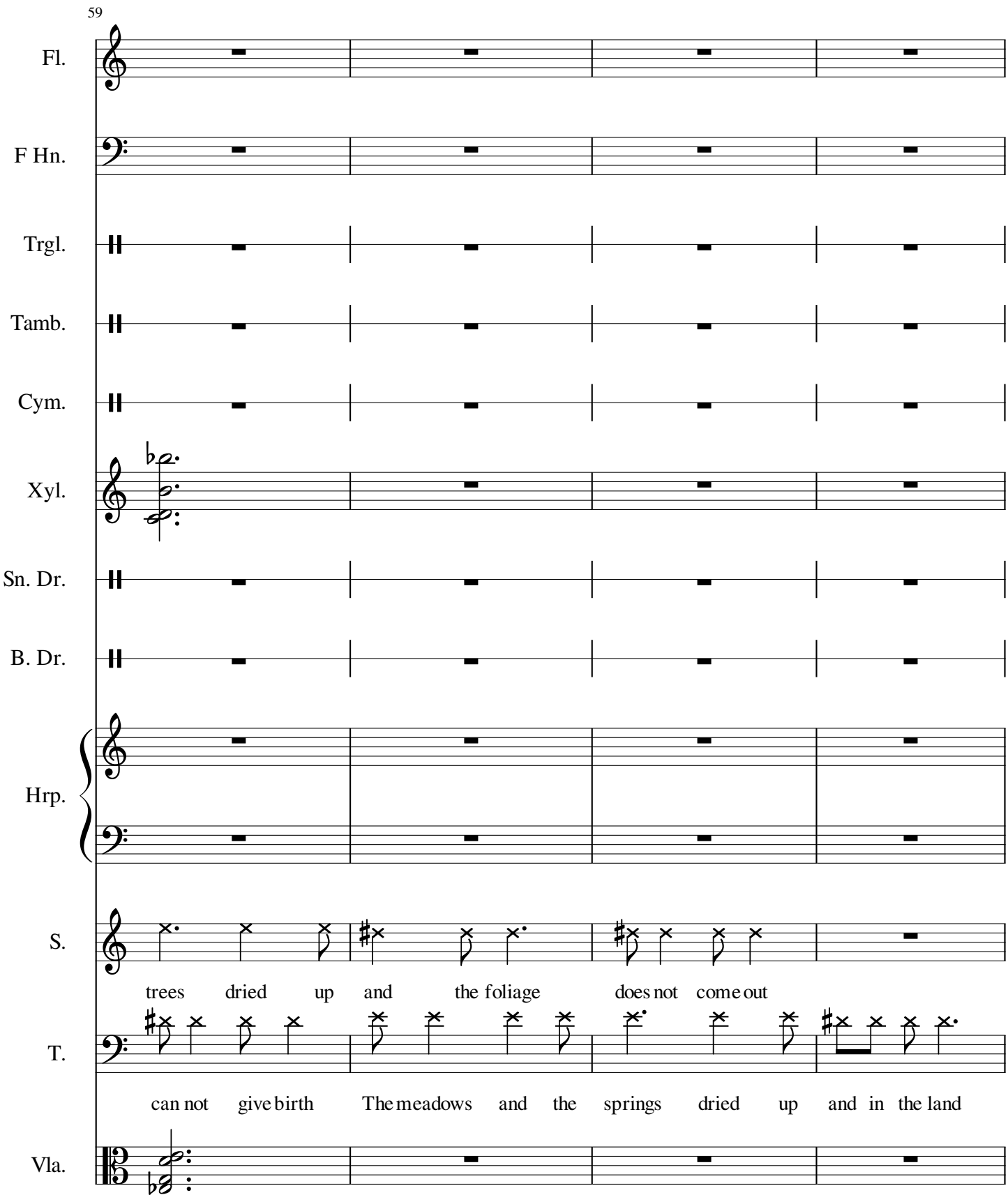

30
Fl.
ppp
pp
F Hn.
Trgl.
Tamb.
Cym.
ppp
Xyl.
pp
Sn. Dr.
B. Dr.
pp
Hrp.
S.
mf
cow reject ed her calf
But Tele pe nus had stomped
T.
reject ed her calf
Vla.

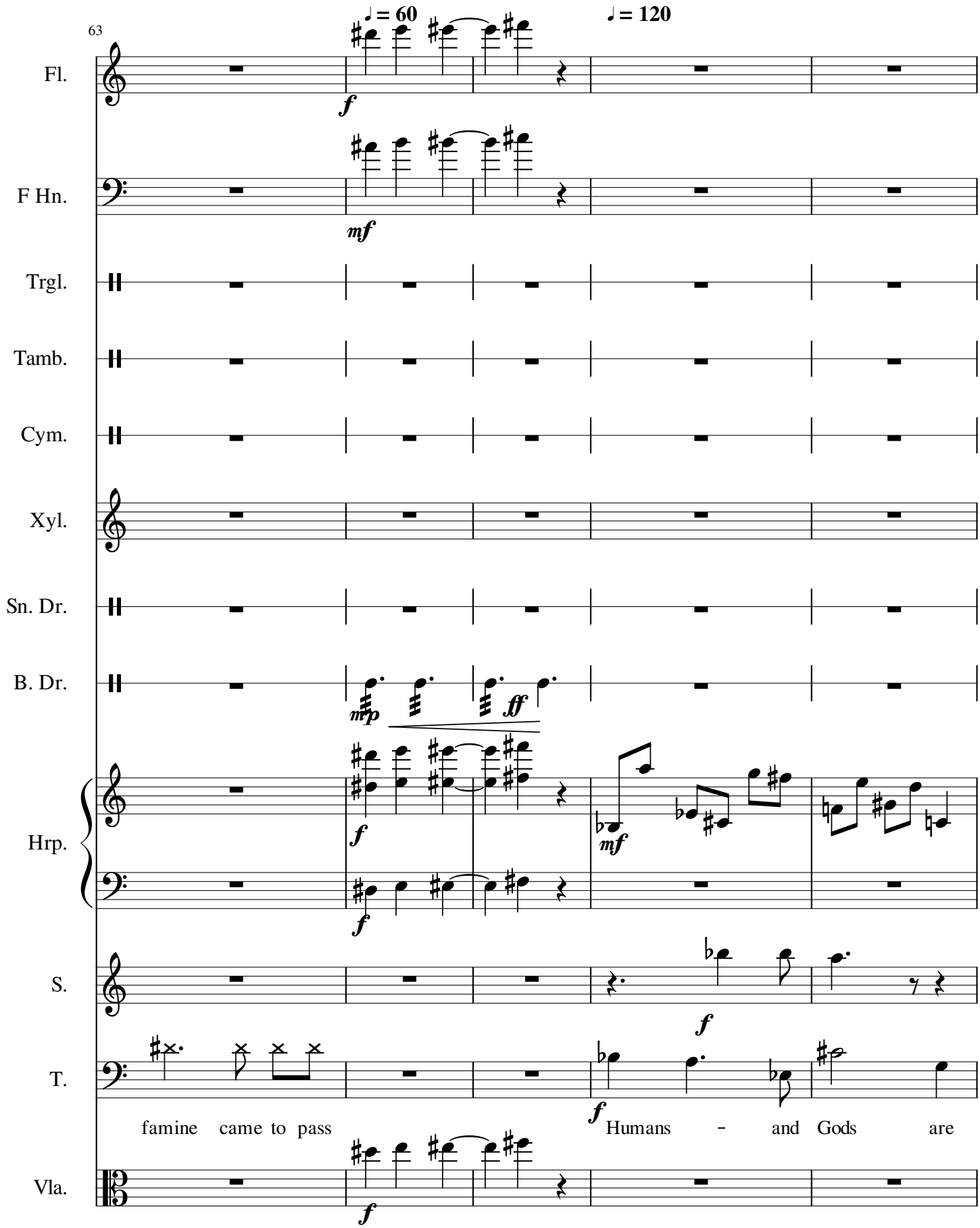

38
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
ff
pp
p
mf
f
away
He took away barley fertility growth luxuriance and abundance

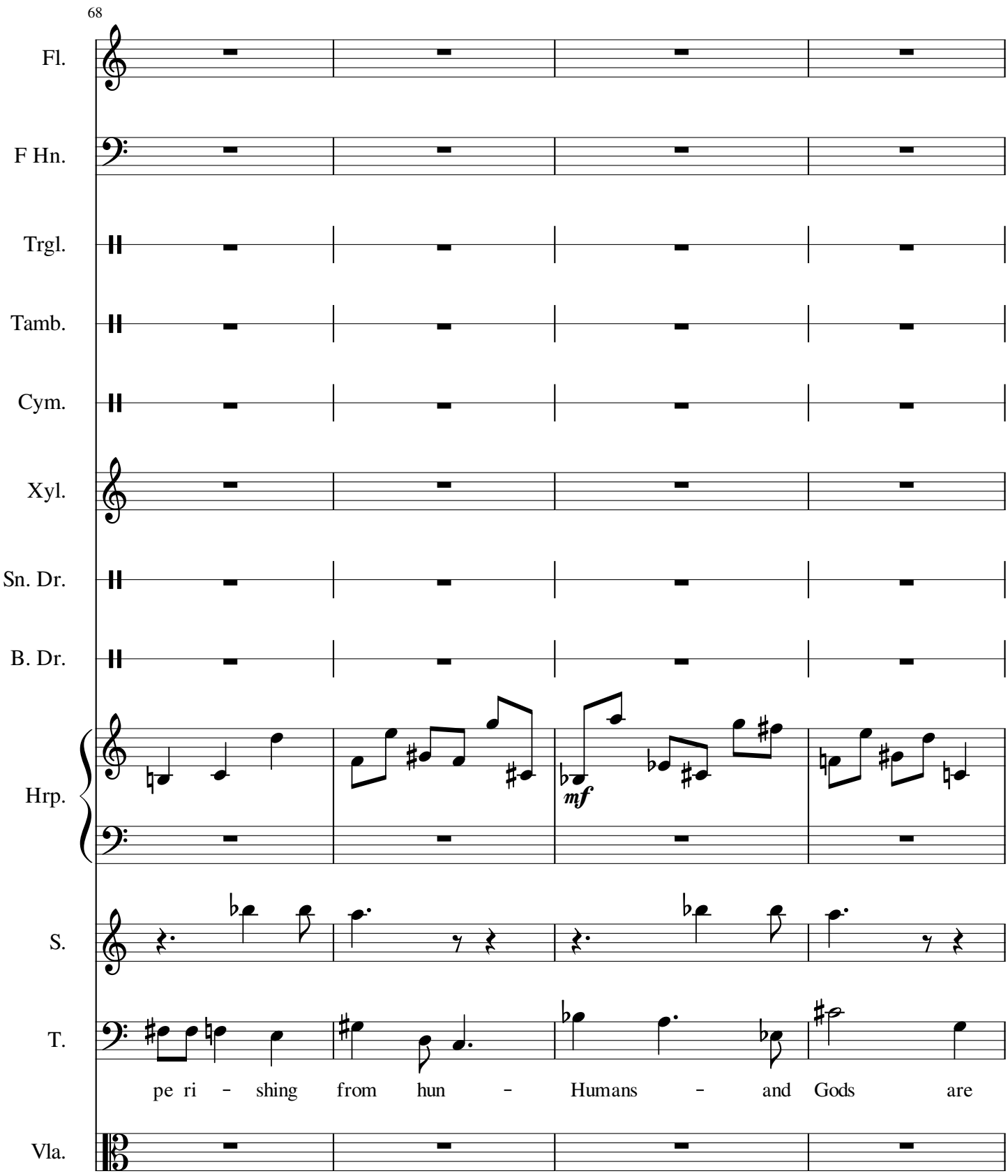

43
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mf
f
Te le penus went to the swamp – hid him self in the swamp –
f
and hid him self in the swamp –

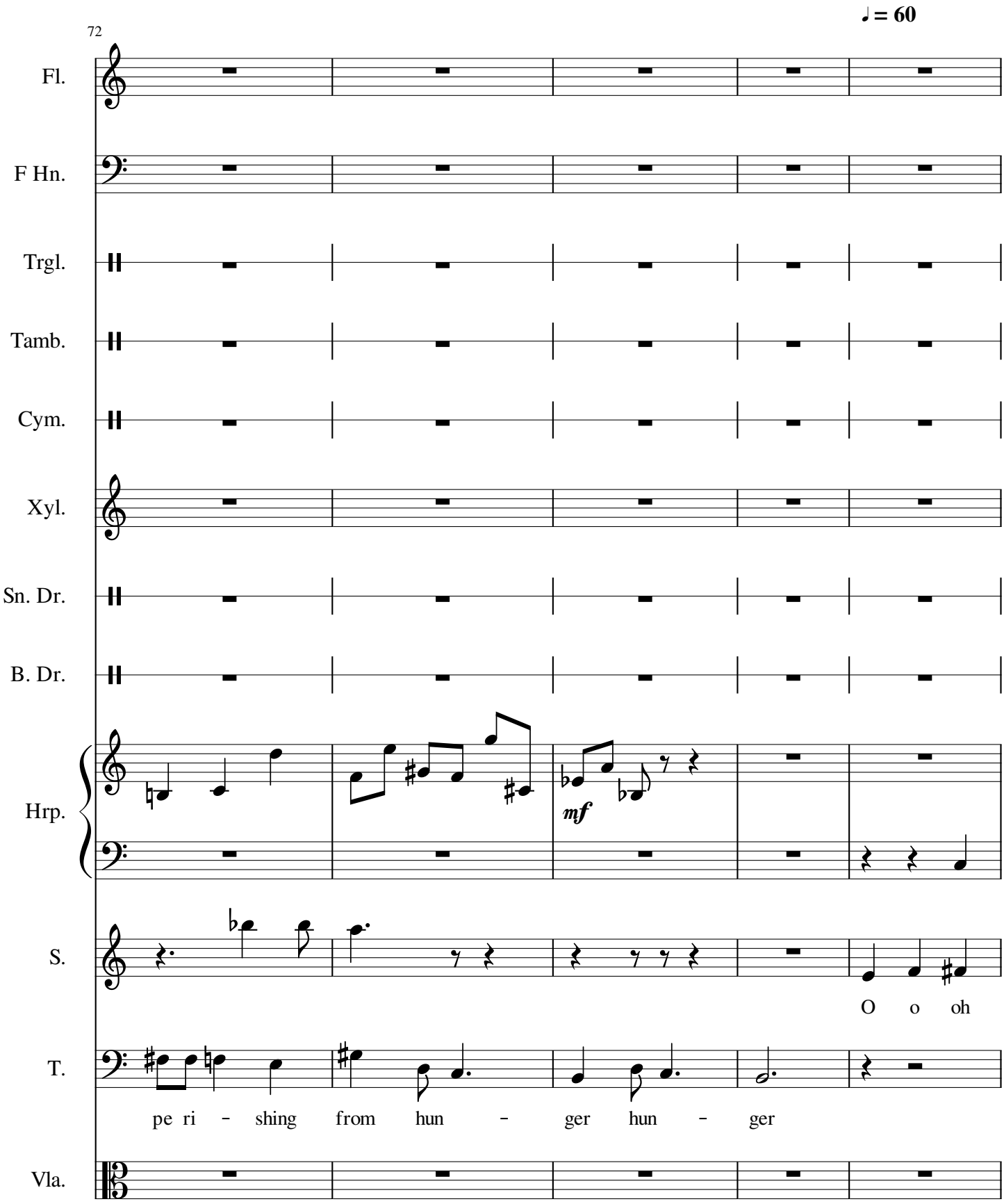

49
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
Sn. Dr.
mf
B. Dr.
mp
Hrp.
S.
Above him the palen zu plant grew
T.
There fore barley and
Vla.
p

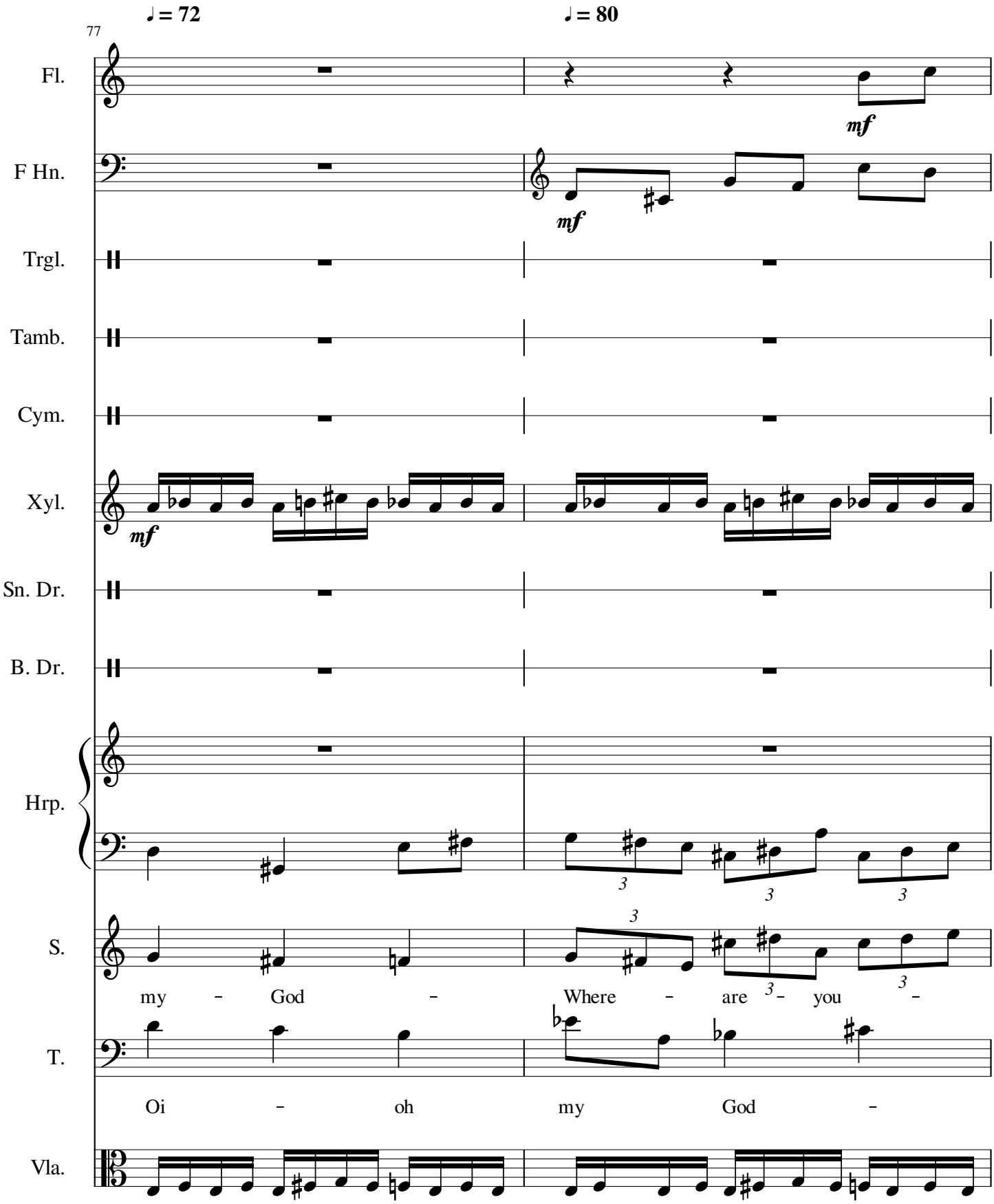

55
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Cows sheep and humans do not get pregnant The mountains and the
T.
wheat do not ripen And those who are already pregnant
Vla.

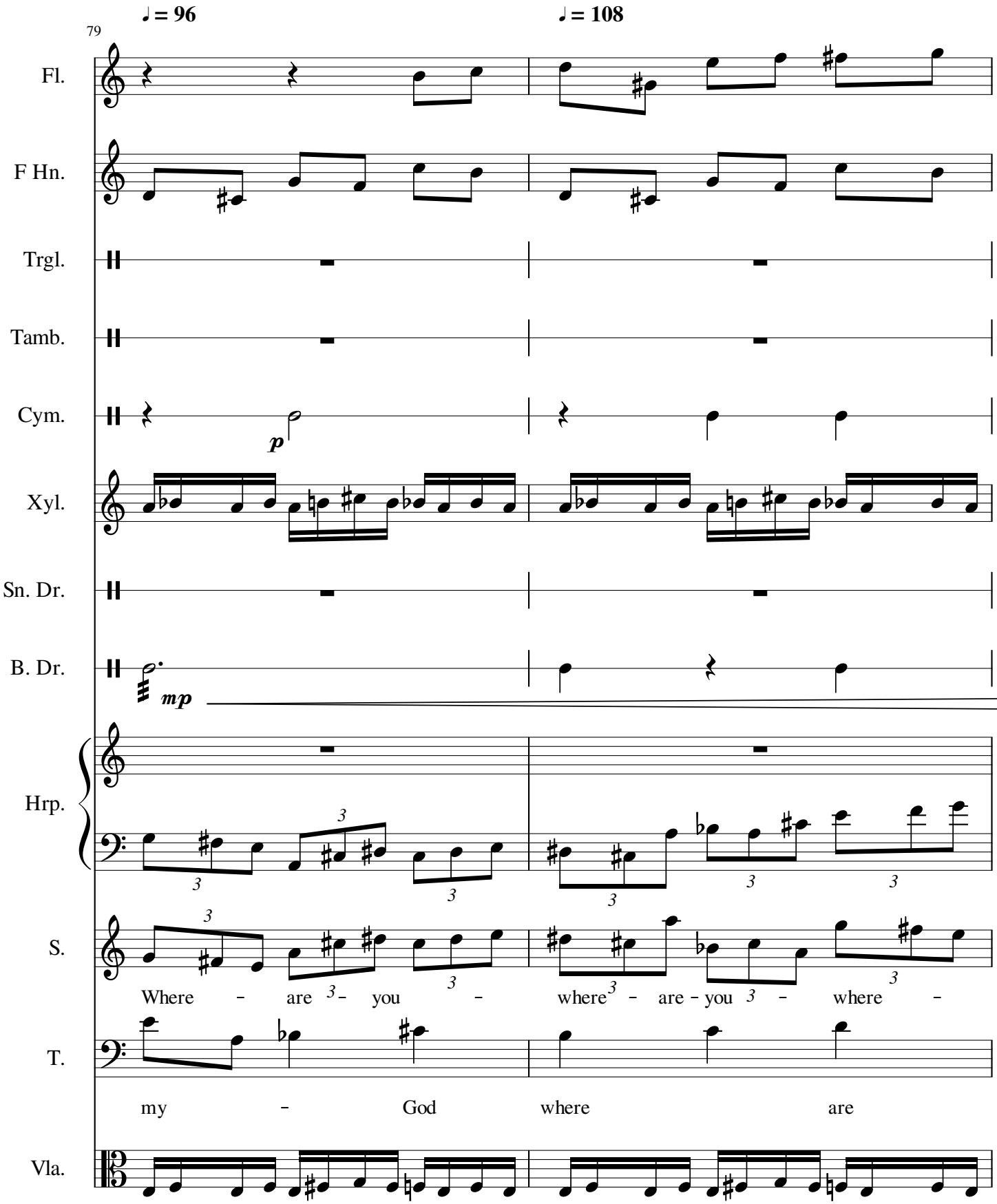

59
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
trees dried up and the foliage does not come out
T.
can not give birth The meadows and the springs dried up and in the land
Vla.

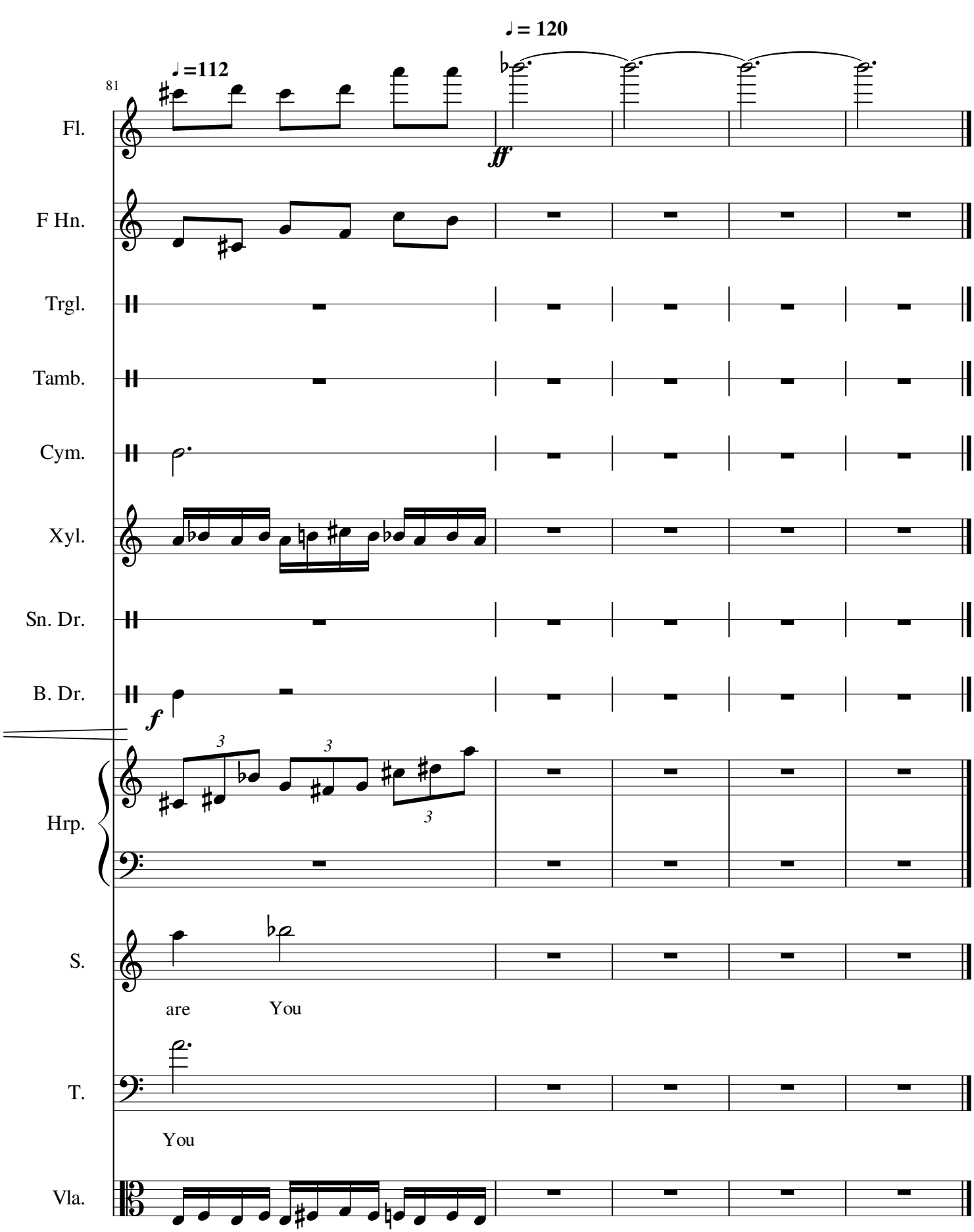

63
♩ = 60
♩ = 120
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
famine came to pass
Humans - and Gods are


68
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
S.
T.
pe ri - shing from hun - Humans - and Gods are
Vla.


♩ = 60
72
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
S.
O o oh
T.
pe ri - shing from hun - ger hun - ger
Vla.


♩ = 72
♩ = 80
77
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
mf
mf
mf
3
3
3
3
my - God - Where - are - you -
Oi - oh my God -


♩ = 96
♩ = 108
79
Fl.
F Hn.
Trgl.
Tamb.
Cym.
p
Xyl.
Sn. Dr.
B. Dr.
mp
Hrp.
S.
Where - are - you - where - are - you - where -
T.
my - God where are
Vla.

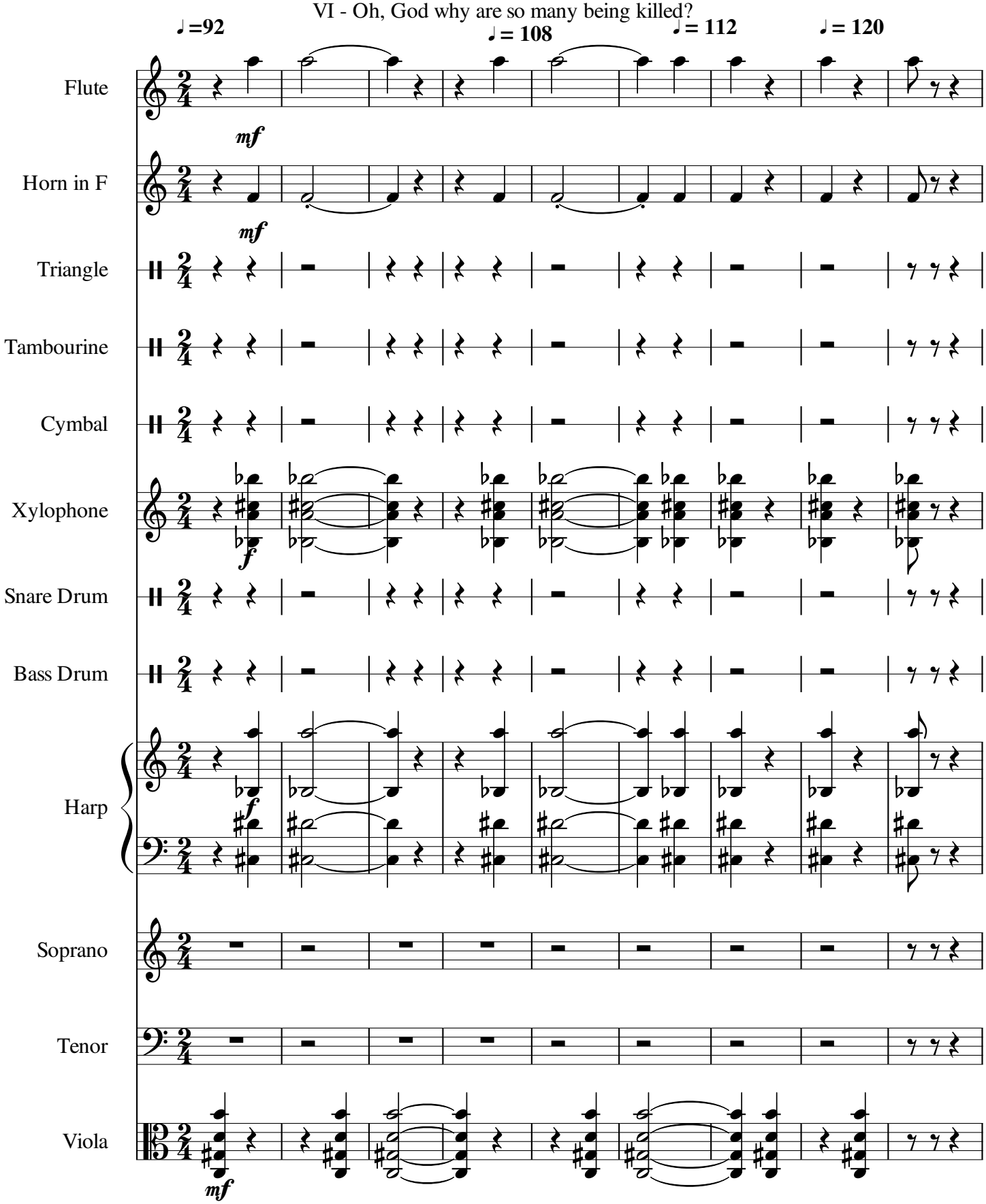

♩ = 120
♩ =112
81
Fl.
ff
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
f
Hrp.
S.
are
You
T.
You
Vla.

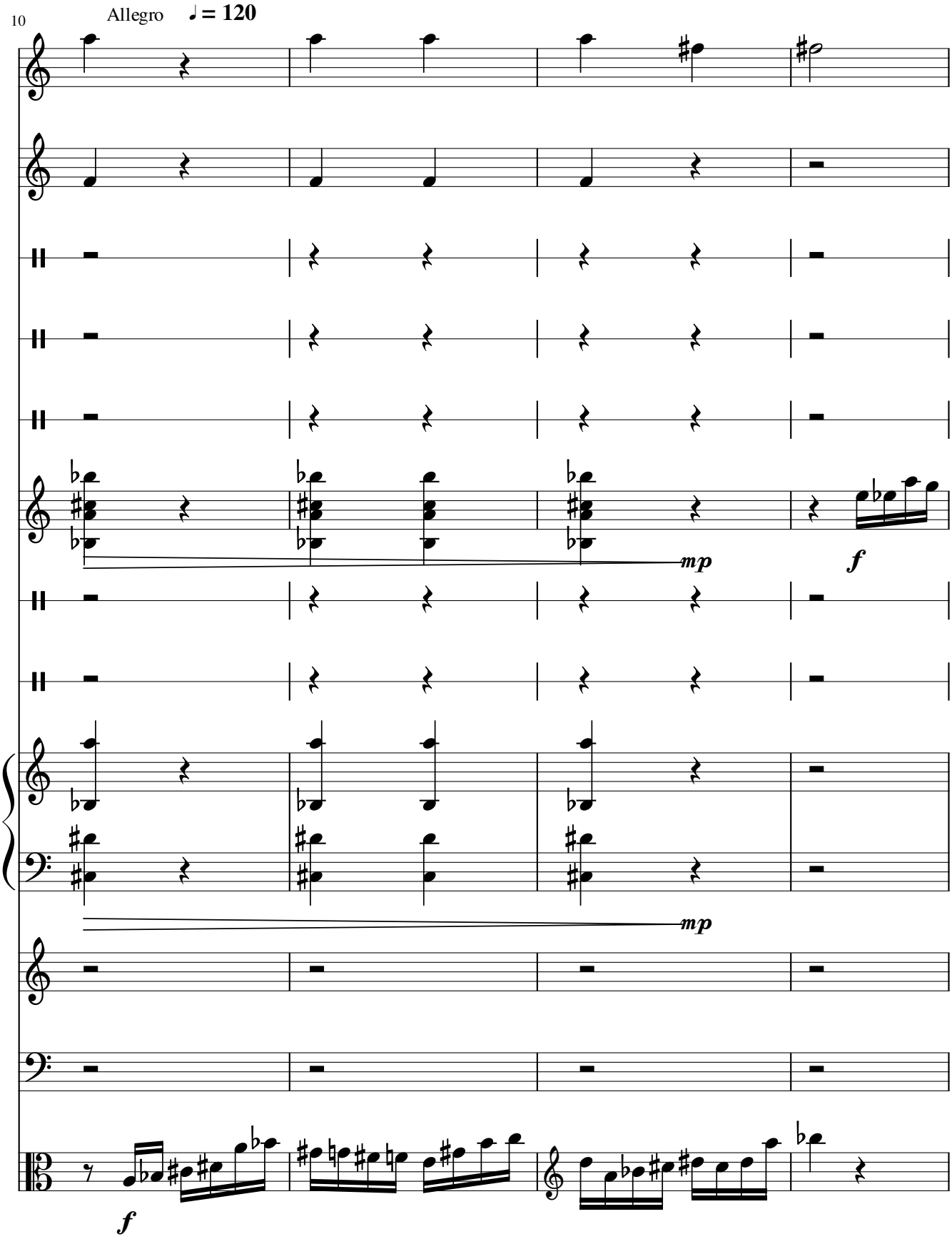
Oh, God where are you?

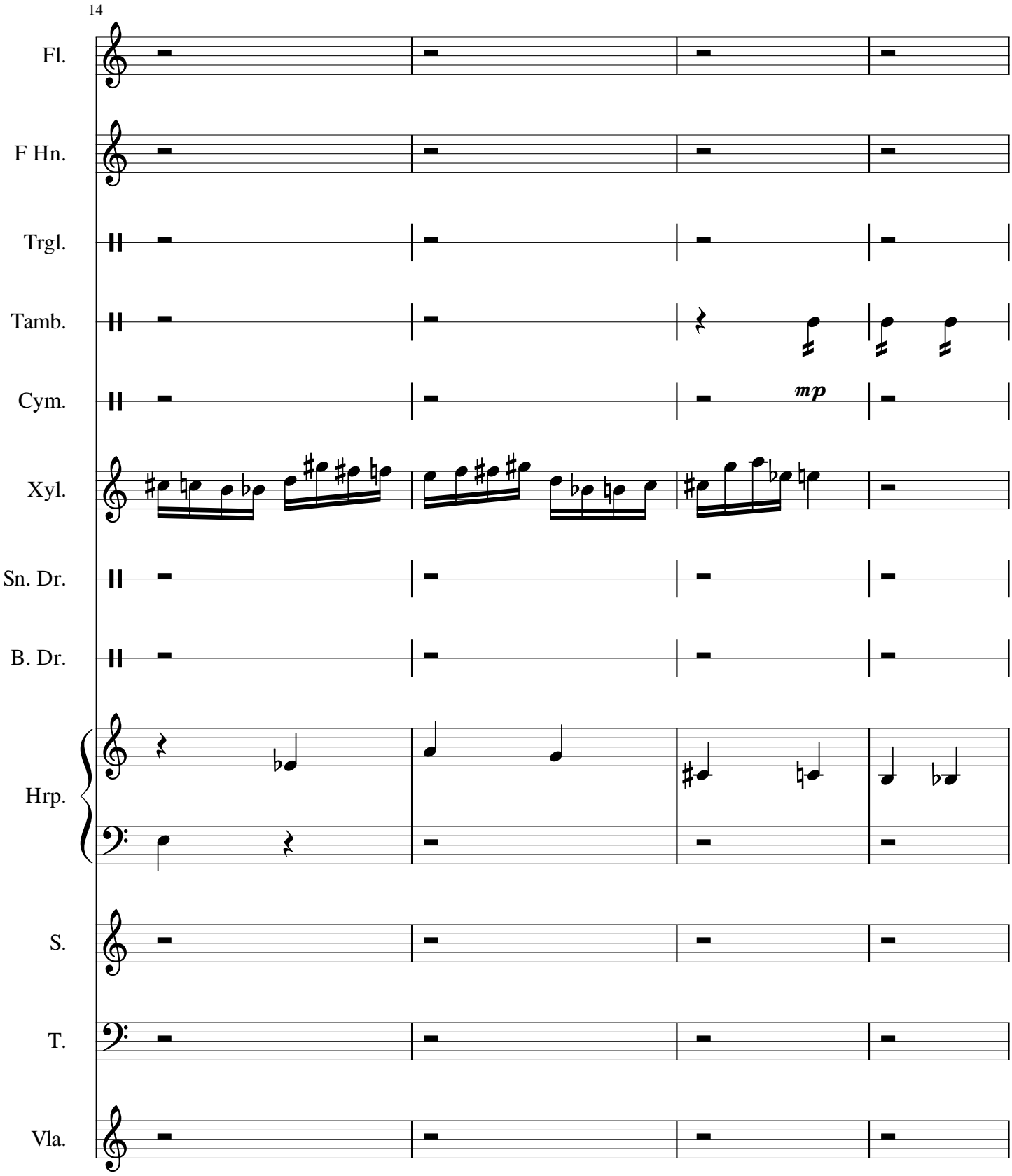
V - Are you hidden in the books?

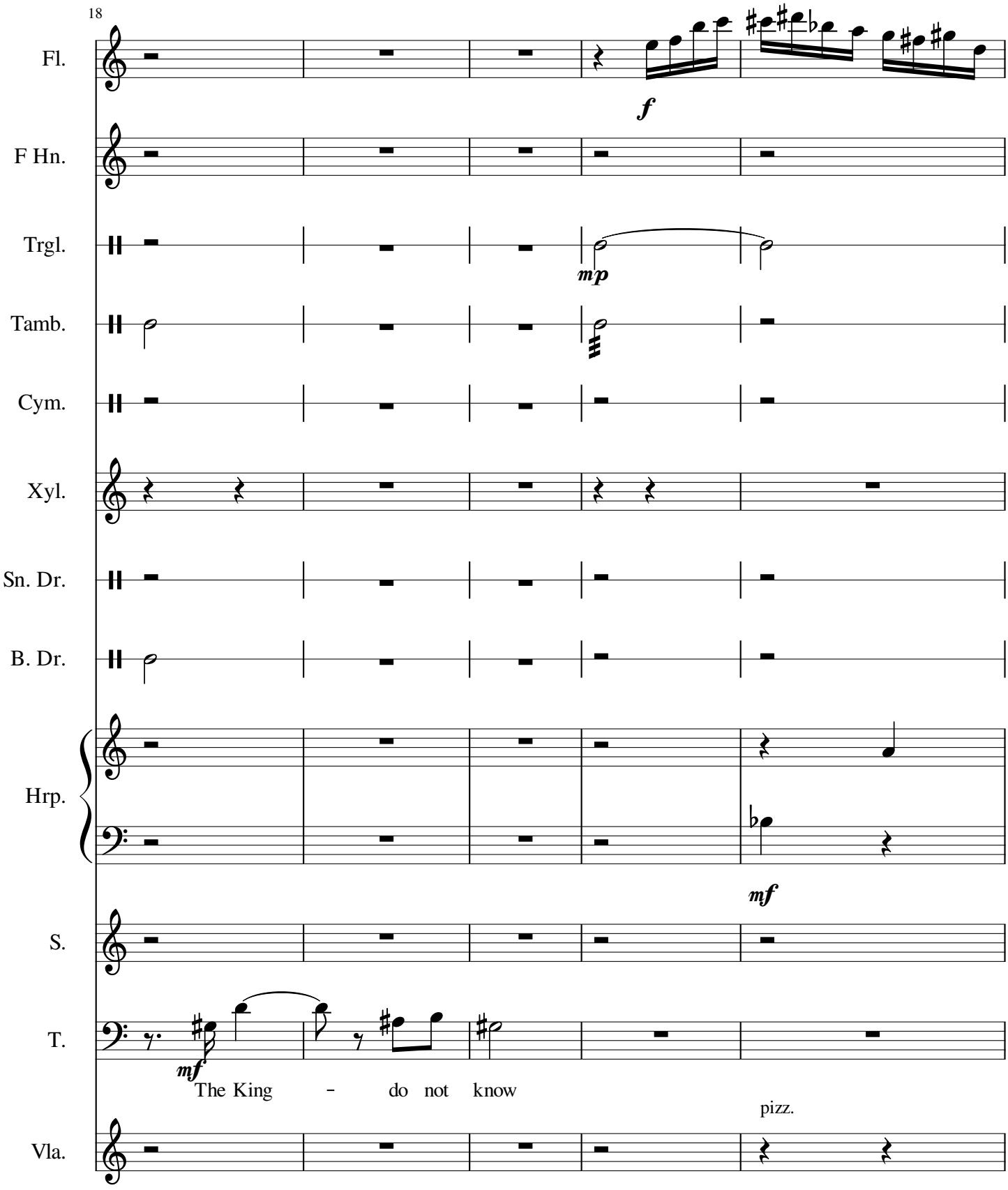
VI - Oh, God why are so many being killed?

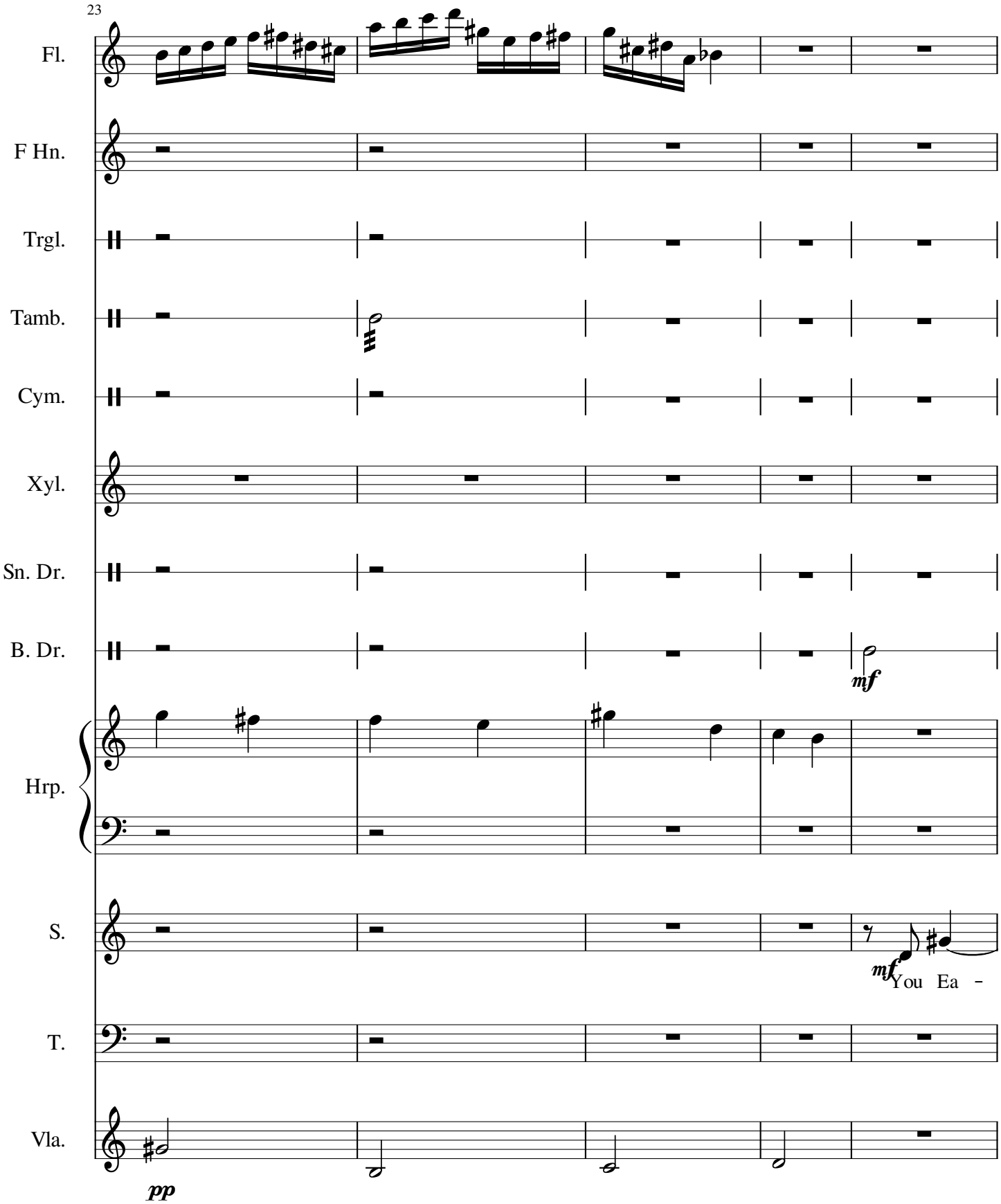
Ali Riza SARAL

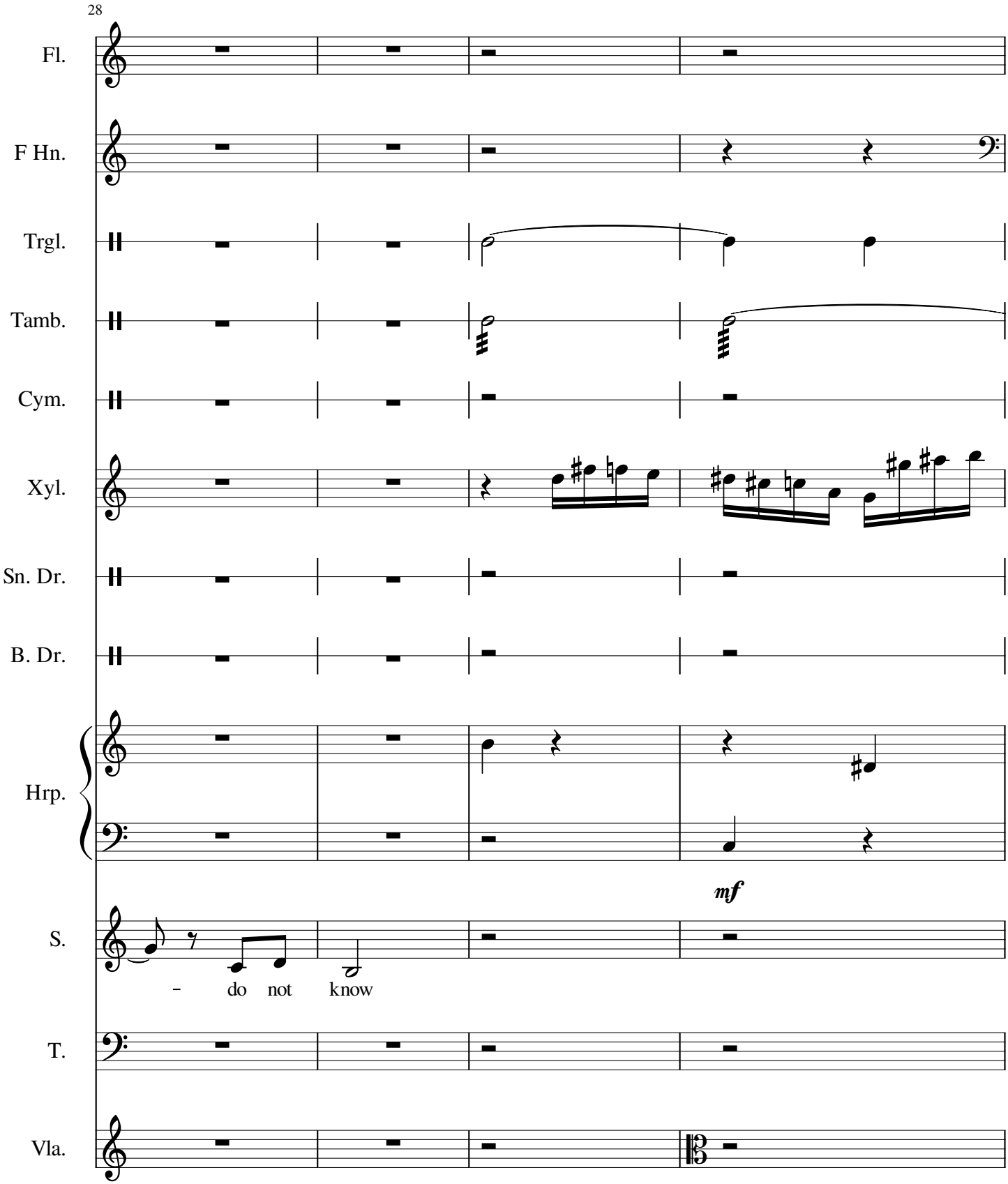


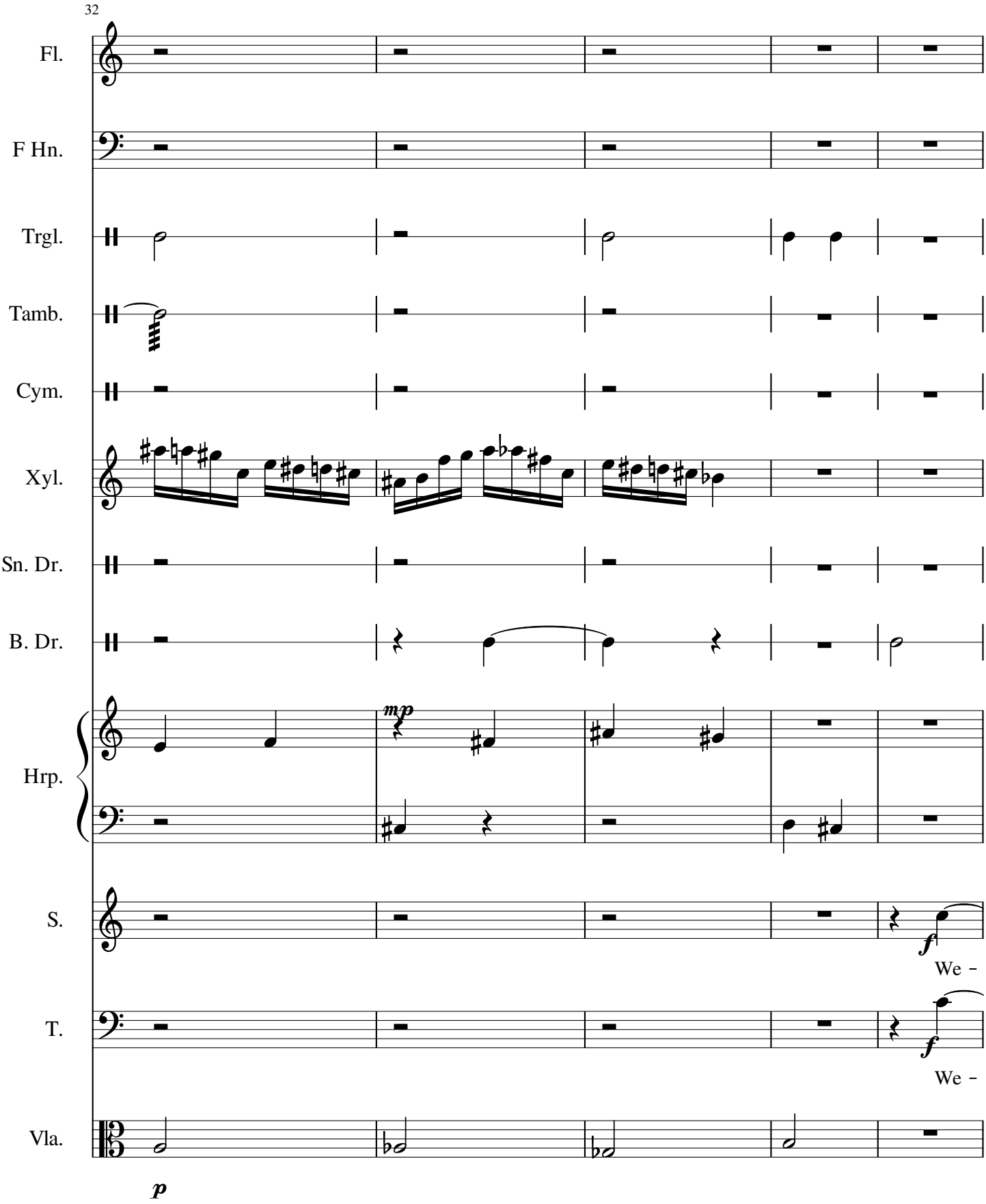

10
Allegro
♩ = 120
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mp
f
Sn. Dr.
B. Dr.
Hrp.
mp
S.
T.
Vla.
f

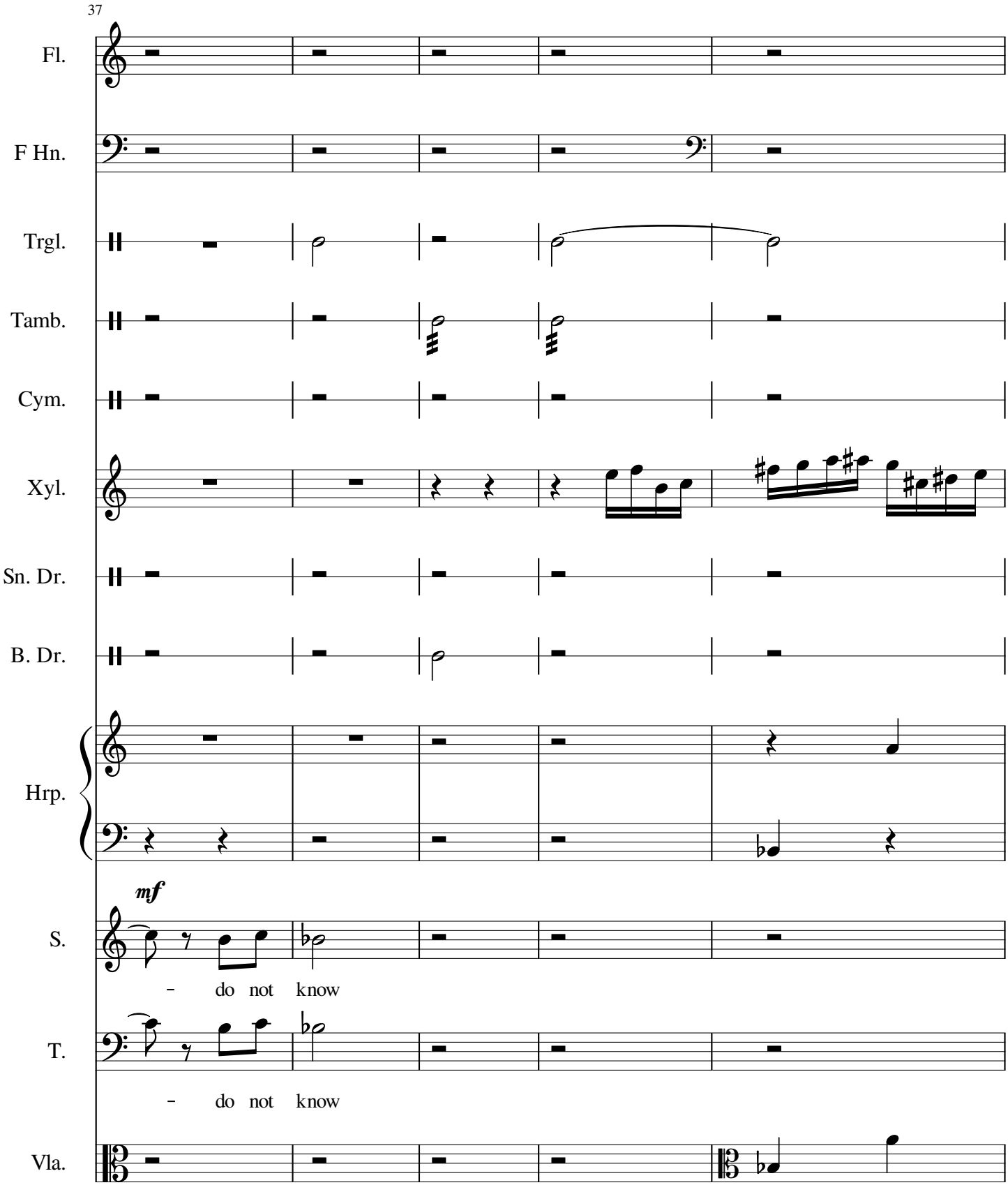

14
Fl.
F Hn.
Trgl.
Tamb.
Cym.
mp
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

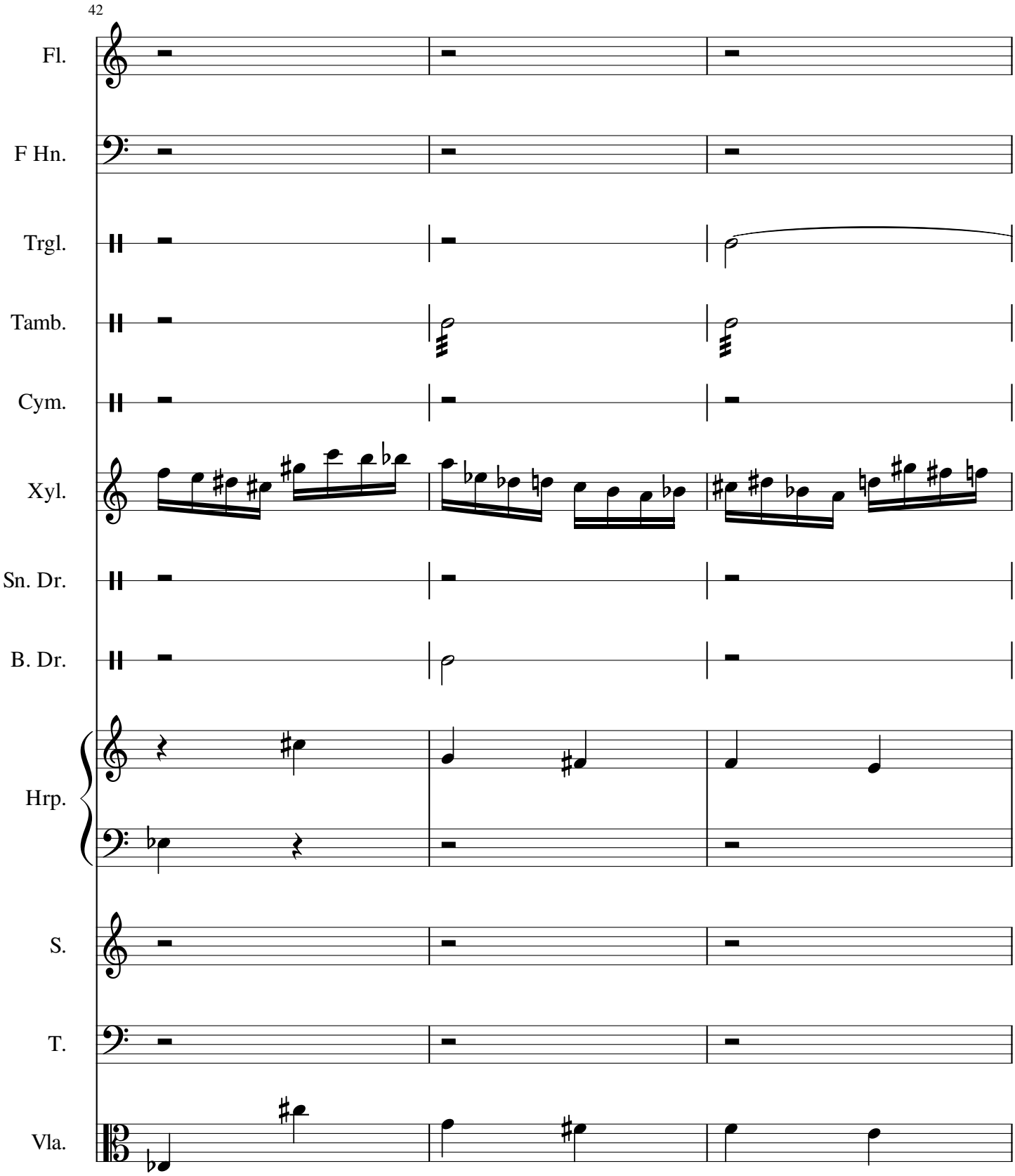

18
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
f
mp
mf
mf
The King - do not know
pizz.

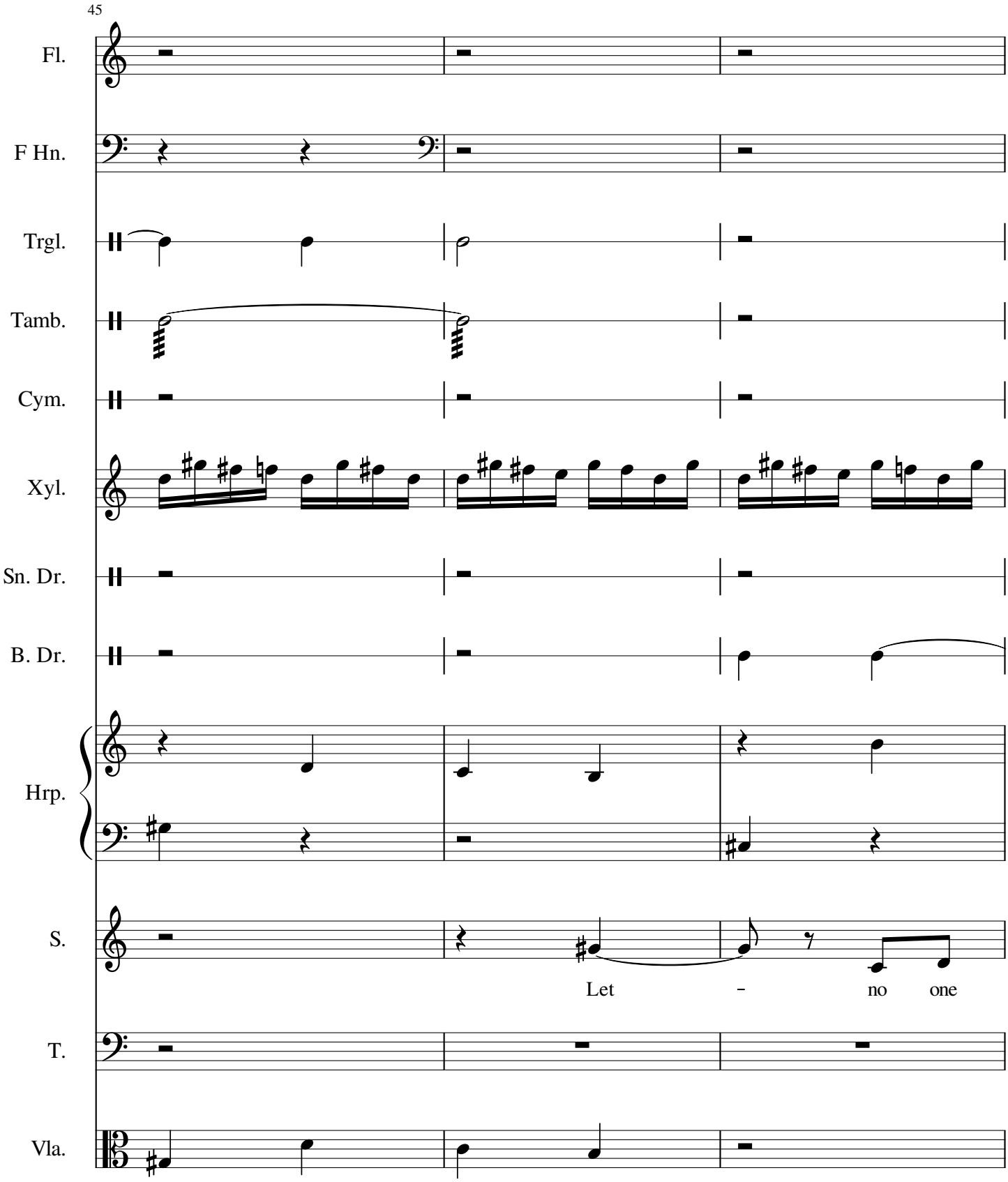

23
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
mf
Hrp.
S.
mf
You Ea -
T.
Vla.
pp

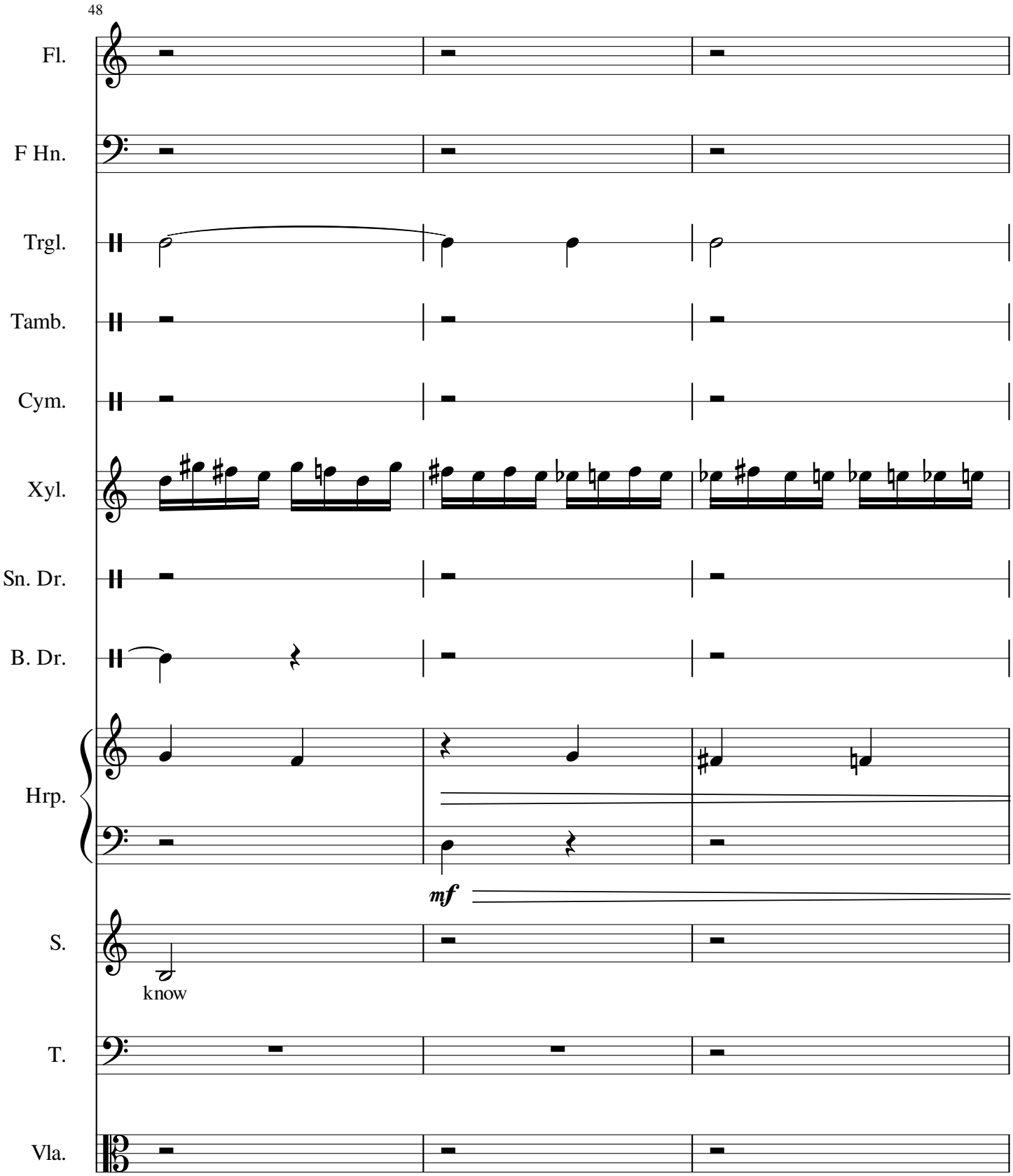

28
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
S.
– do not know
T.
Vla.

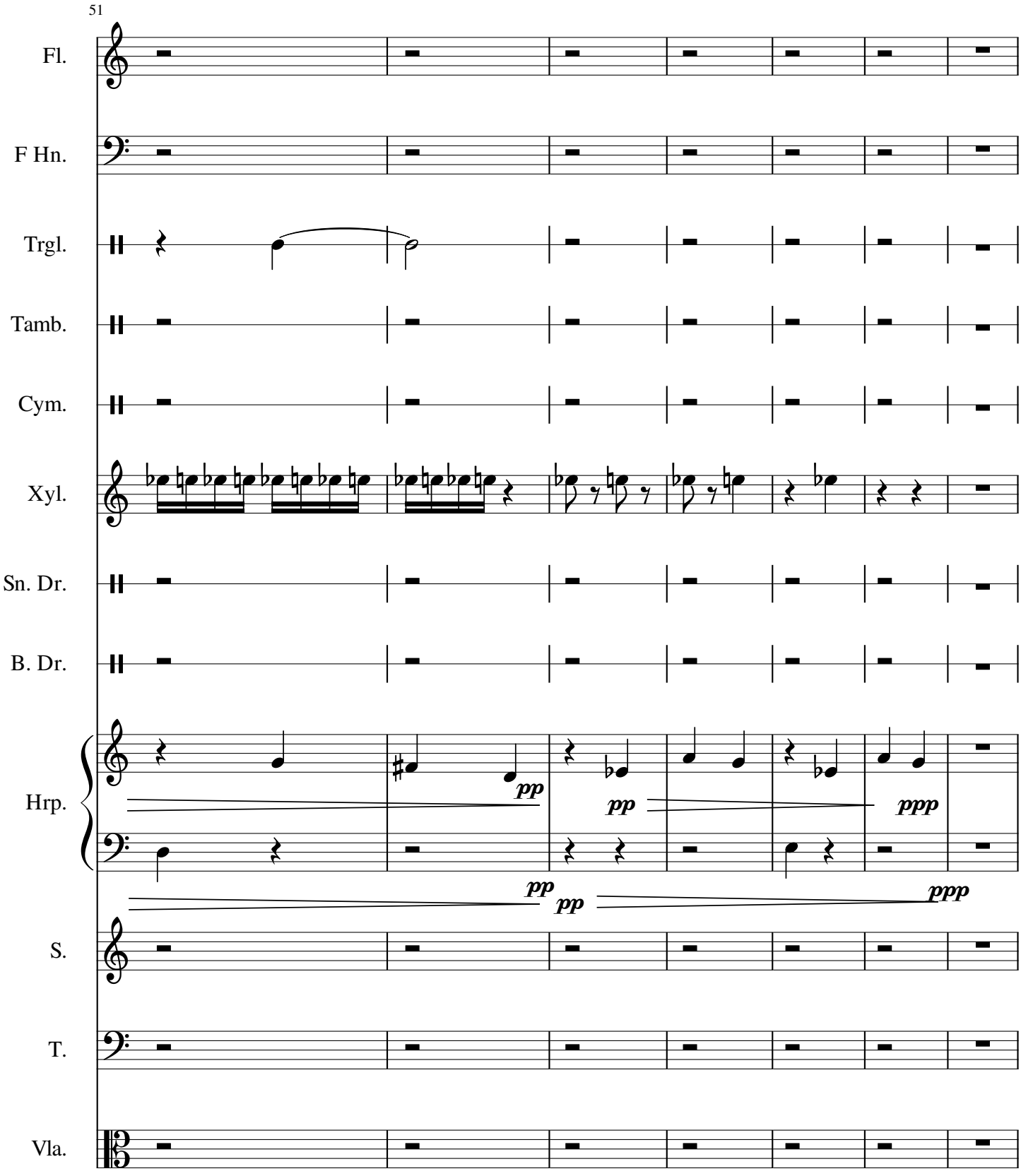

32
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
mp
f
We -
f
We -
p

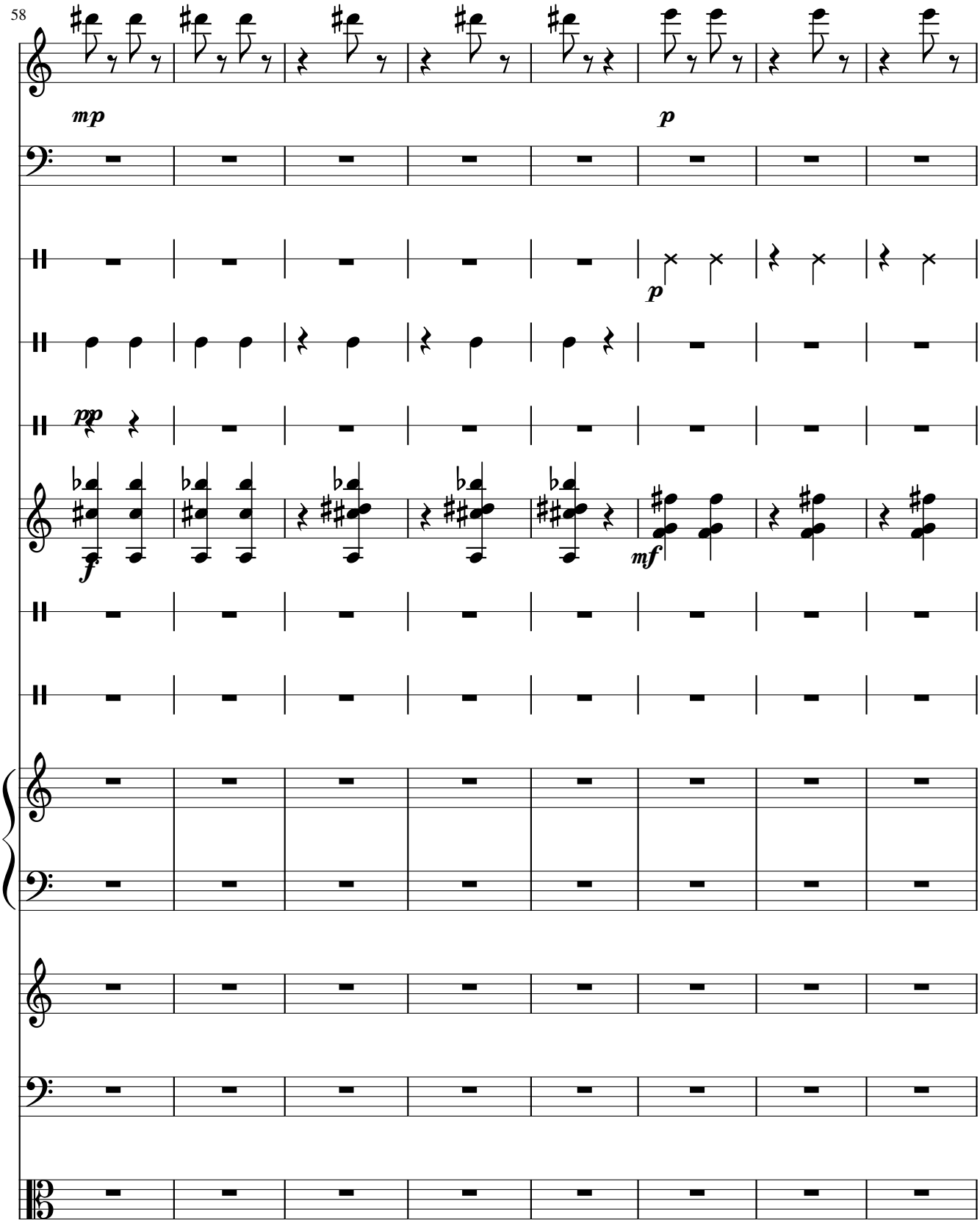

37
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
mf
- do not know
T.
- do not know
Vla.

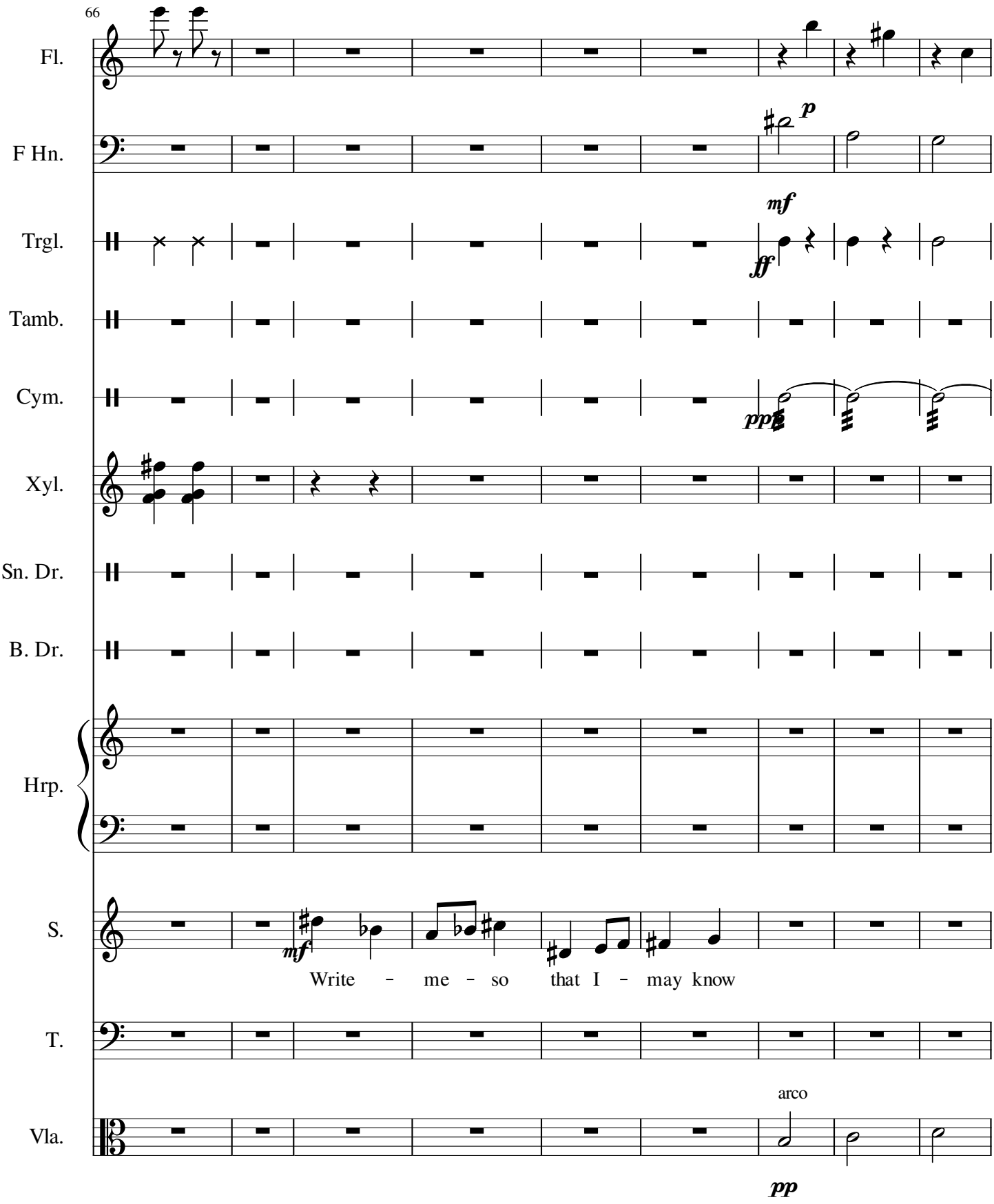

42
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

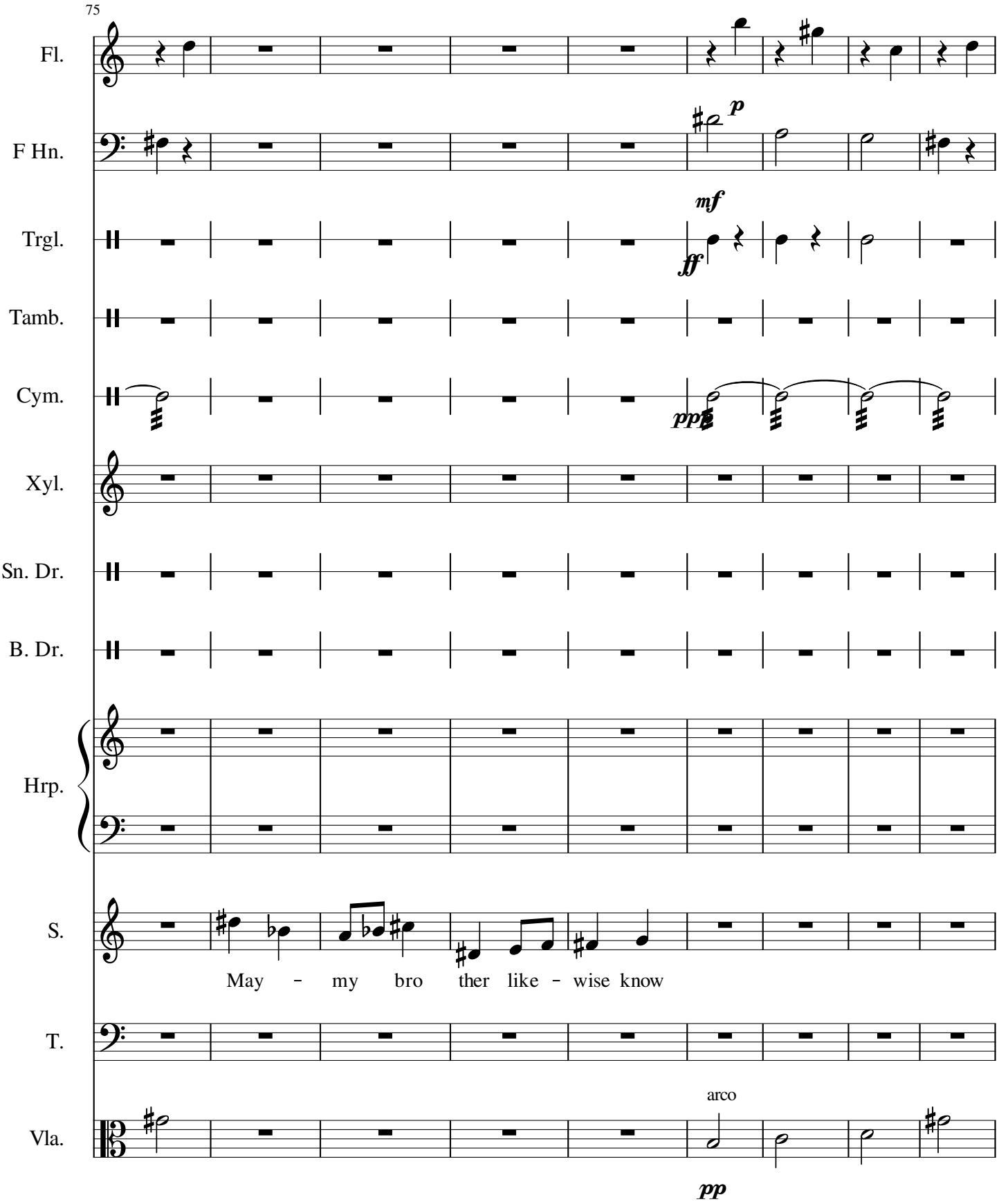

45
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
Let - no one
T.
Vla.

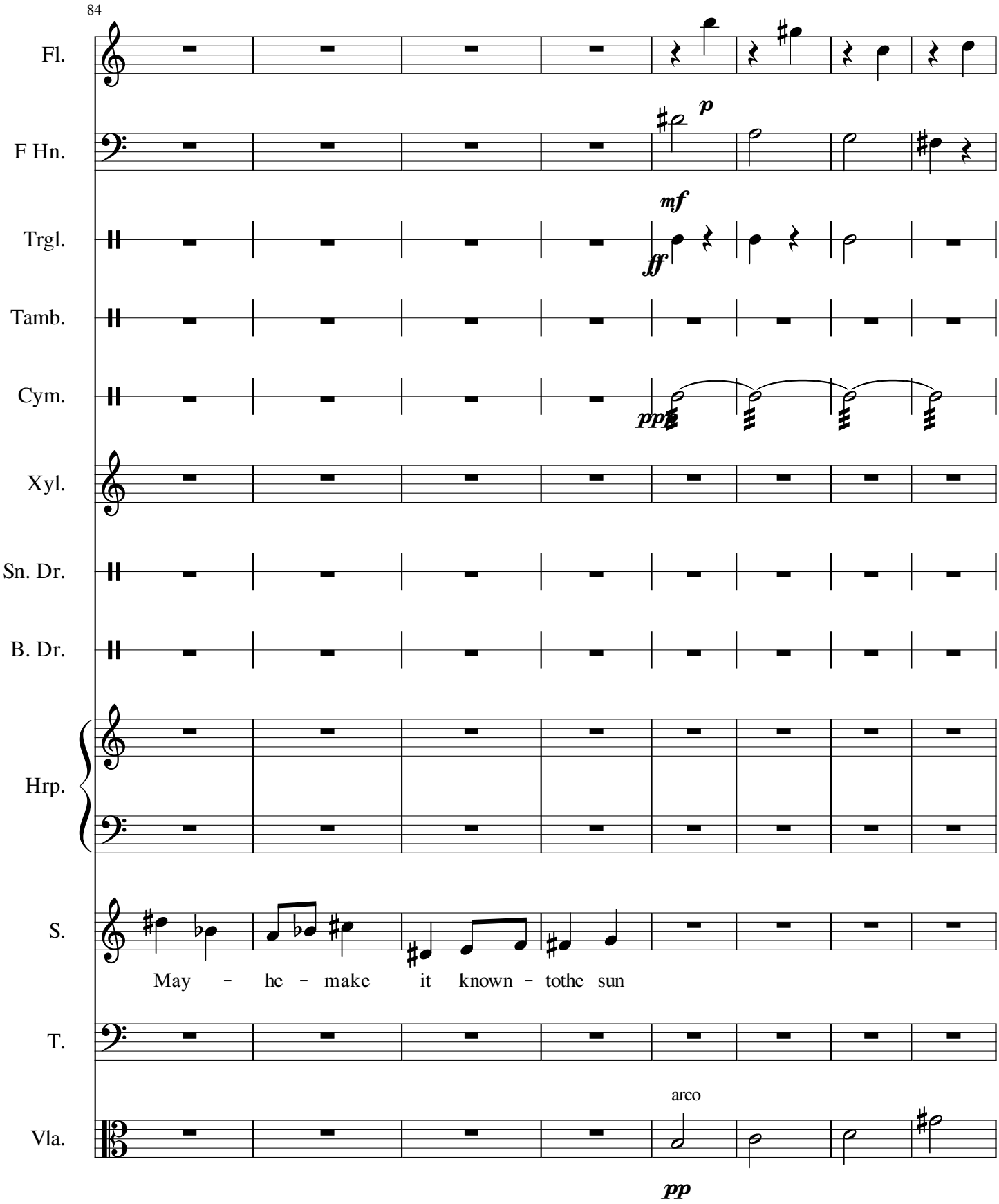

48
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
mf
S.
know
T.
Vla.

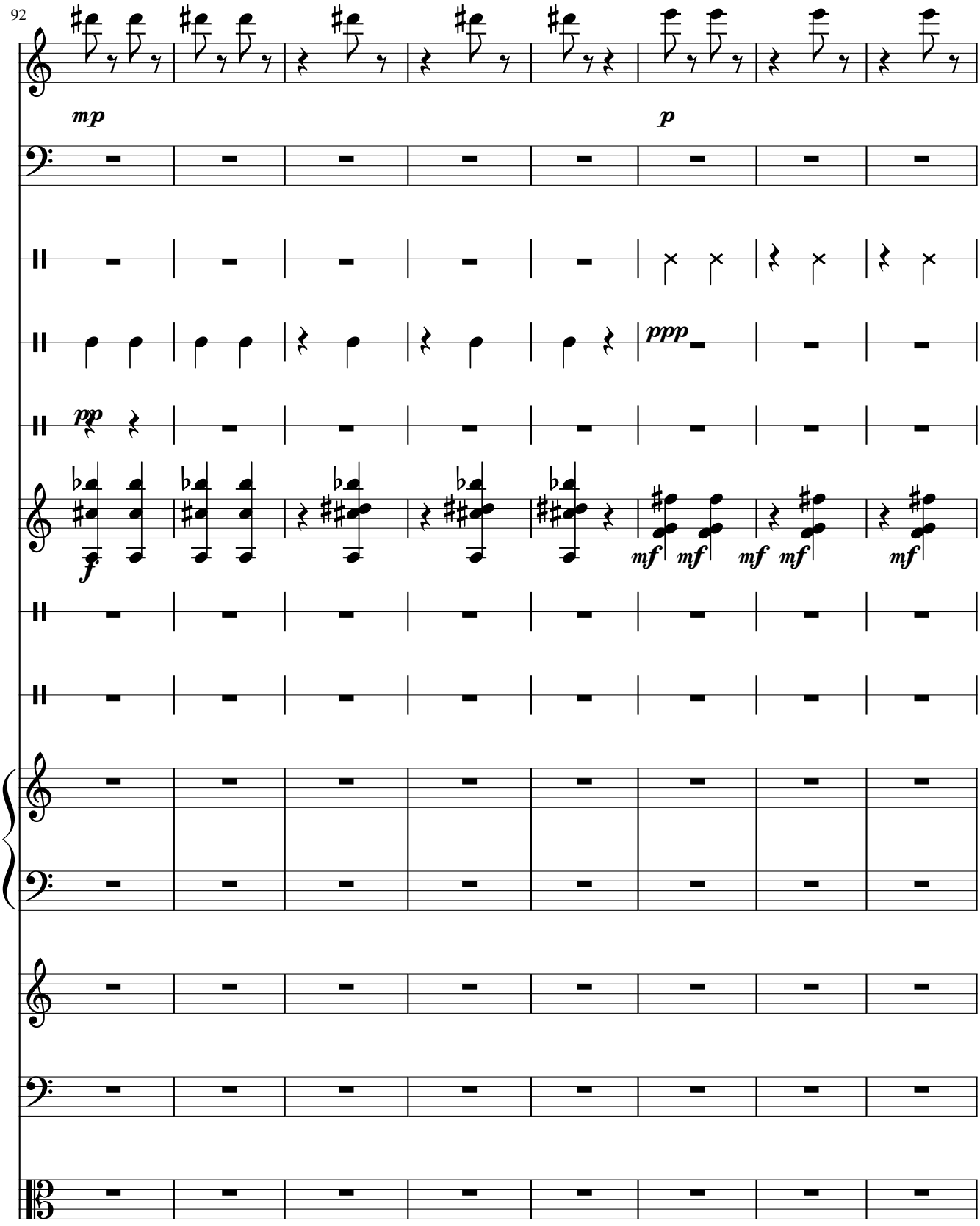

51
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
pp
pp
ppp
pp
pp
ppp
S.
T.
Vla.

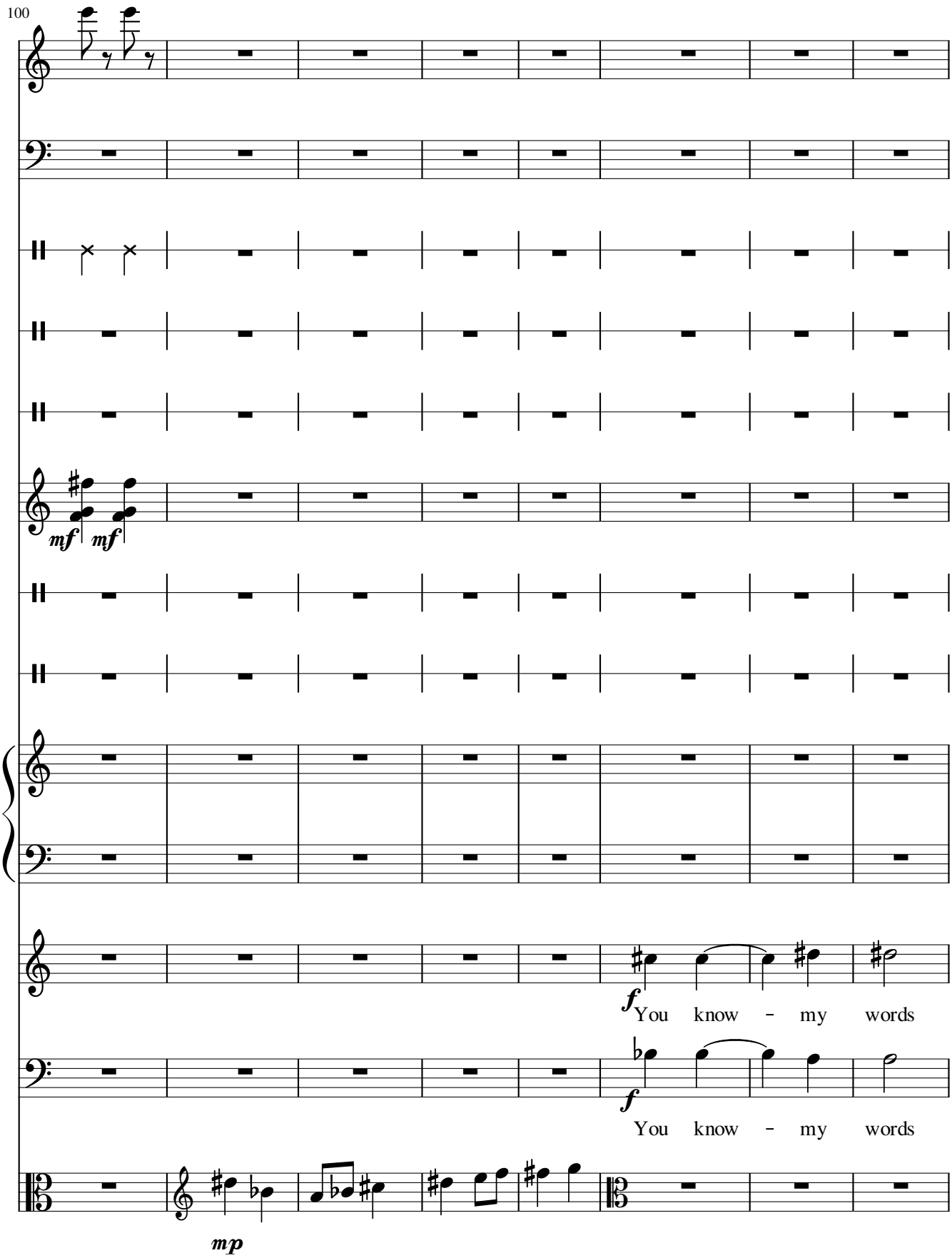

58
Fl.
mp
p
F Hn.
Trgl.
p
Tamb.
Cym.
pp
Xyl.
f
mf
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

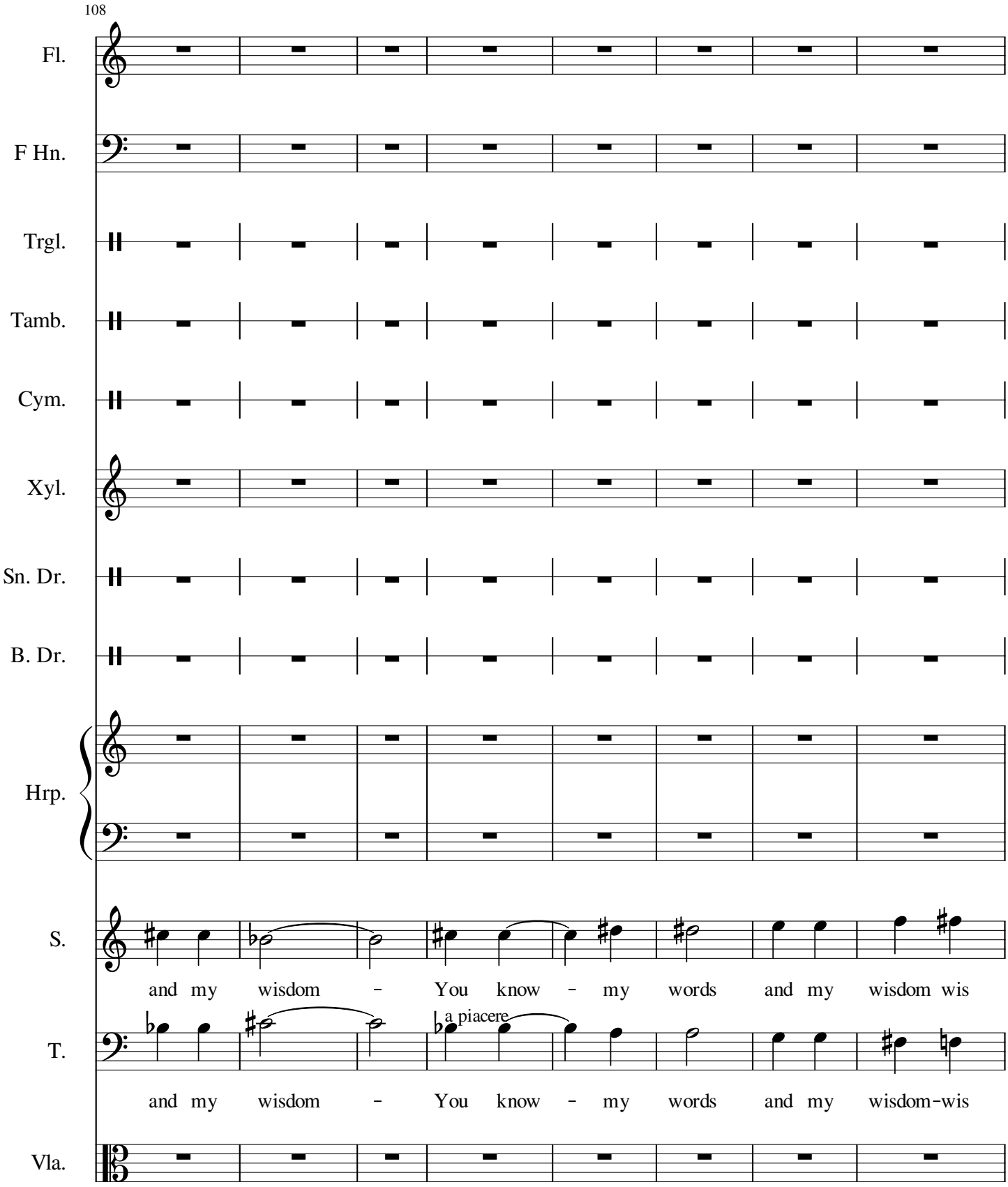

66
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mf
ff
ppp
mf
Write - me - so that I - may know
arco
pp

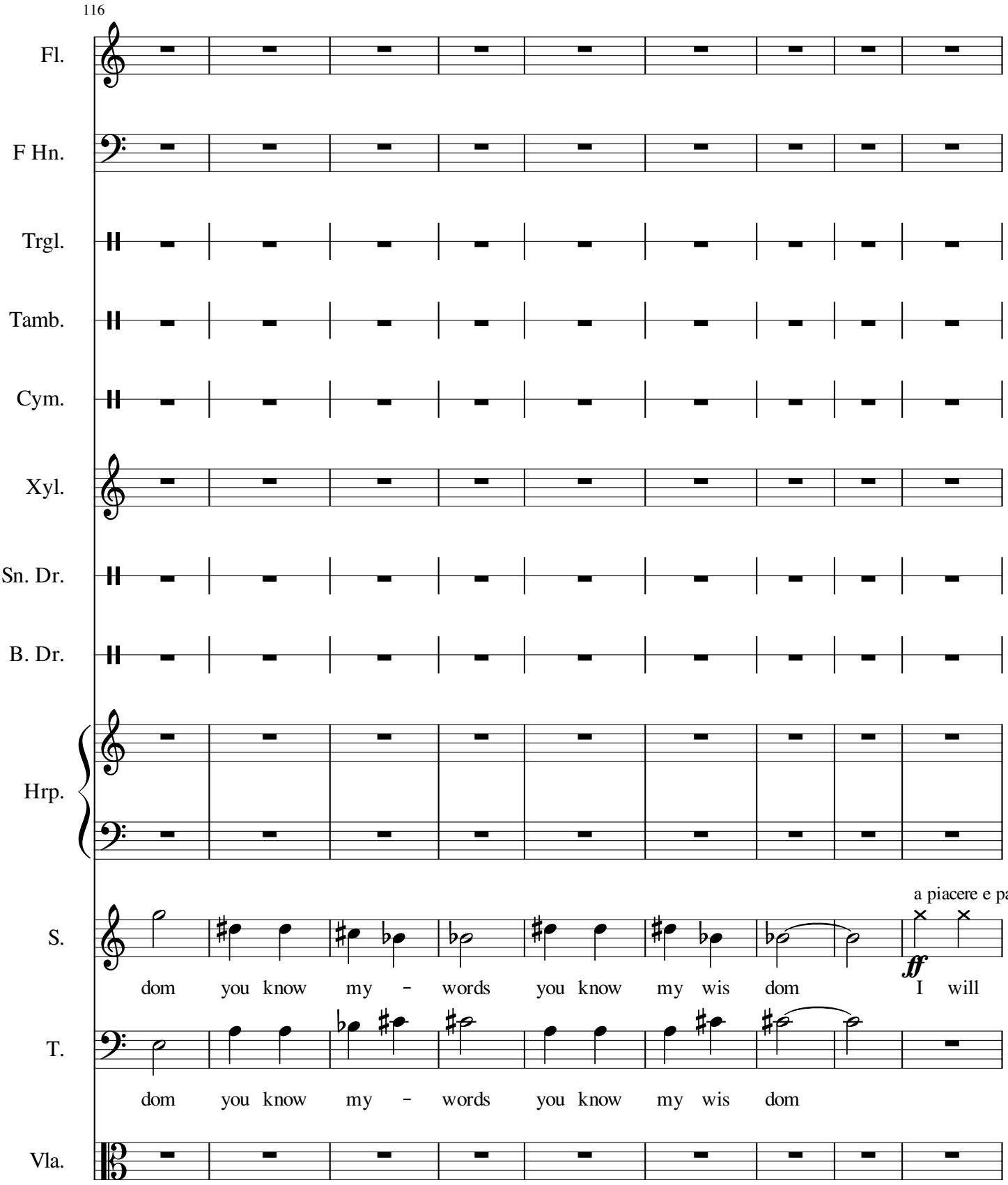

75
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mf
ff
ppp
May - my bro ther like - wise know
arco
pp

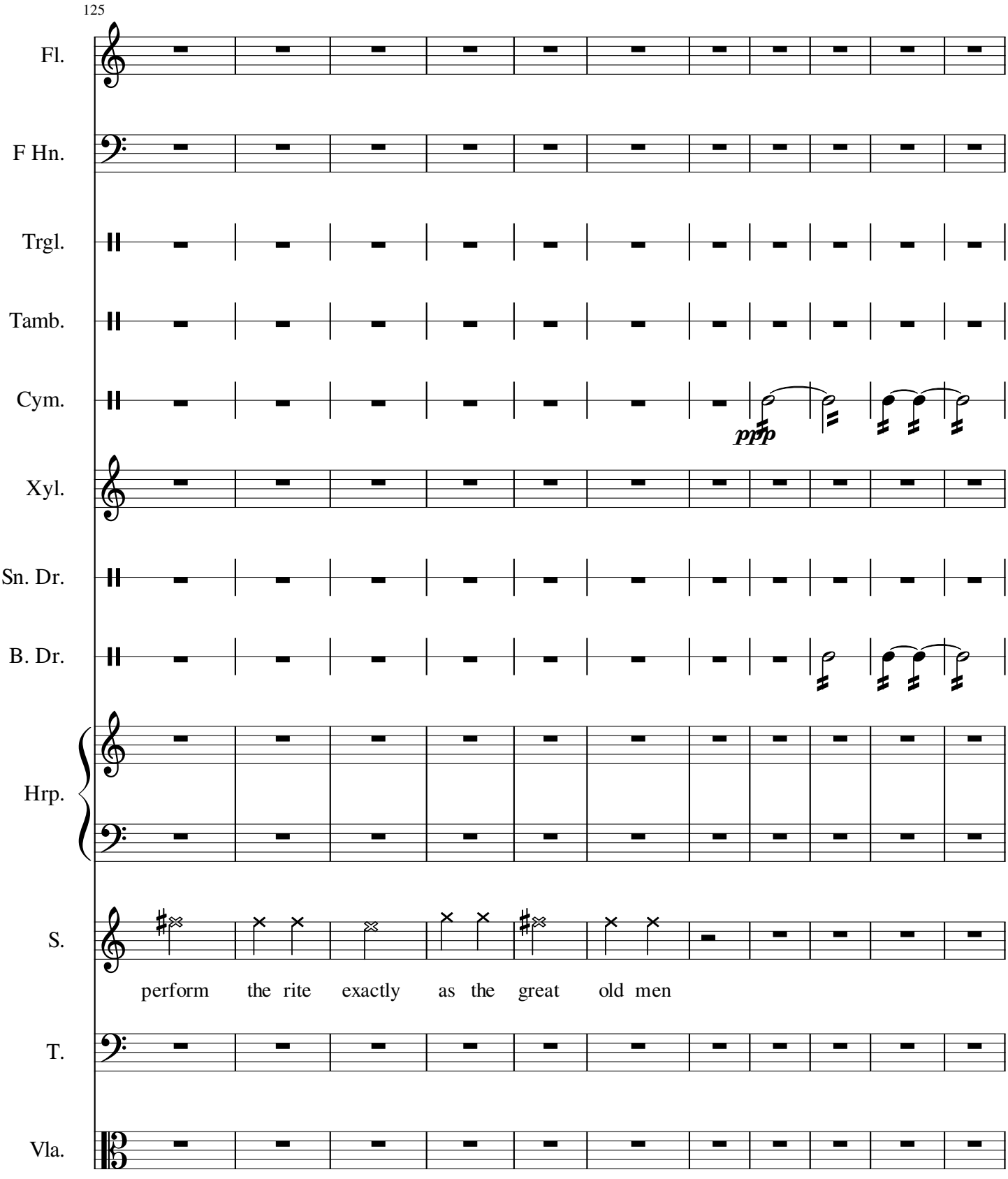

84
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
mf
ff
ppp
May - he - make it known - tothe sun
arco
pp

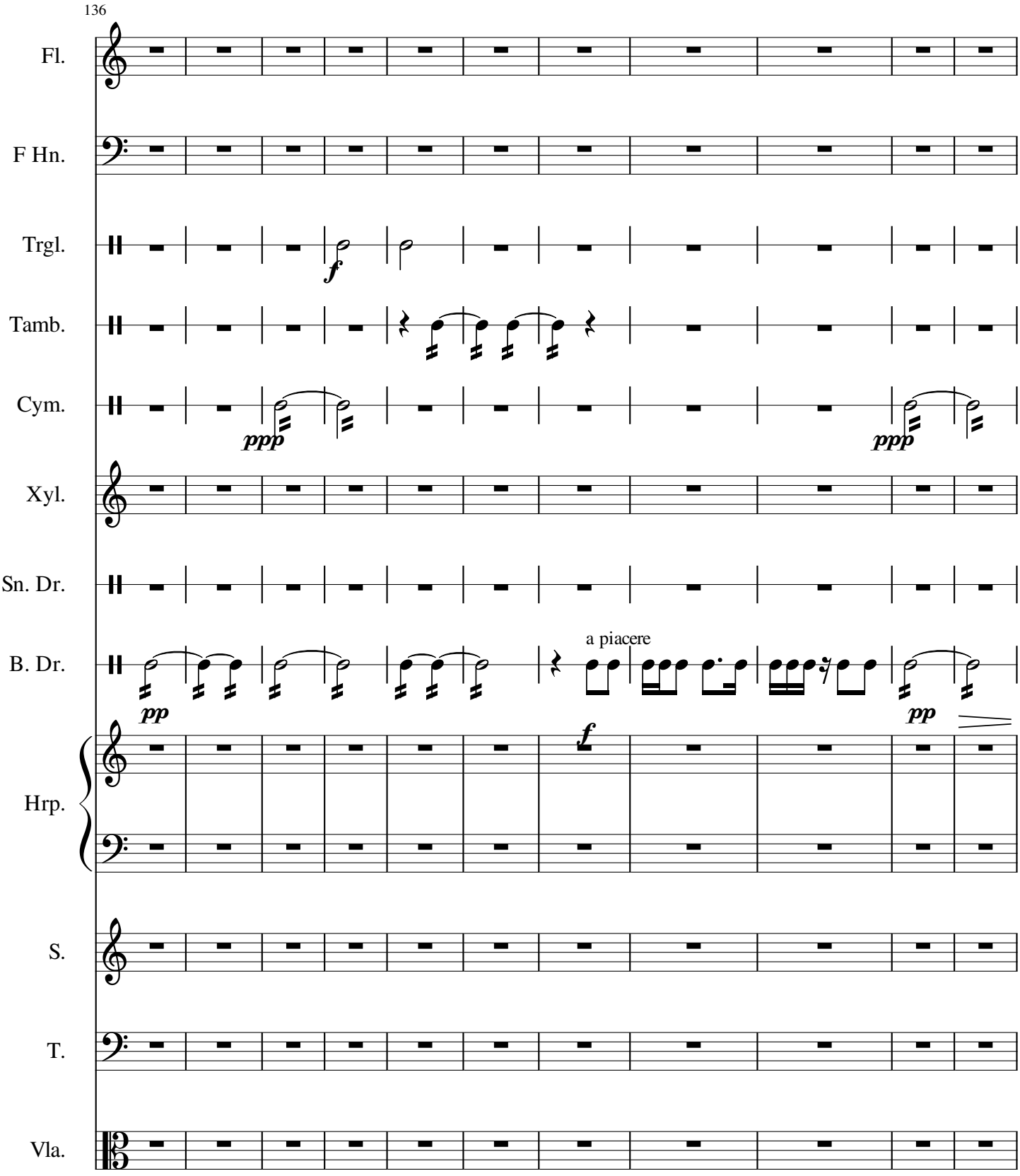

92
Fl.
mp
p
F Hn.
Trgl.
Tamb.
ppp
Cym.
pp
Xyl.
f
mf
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.

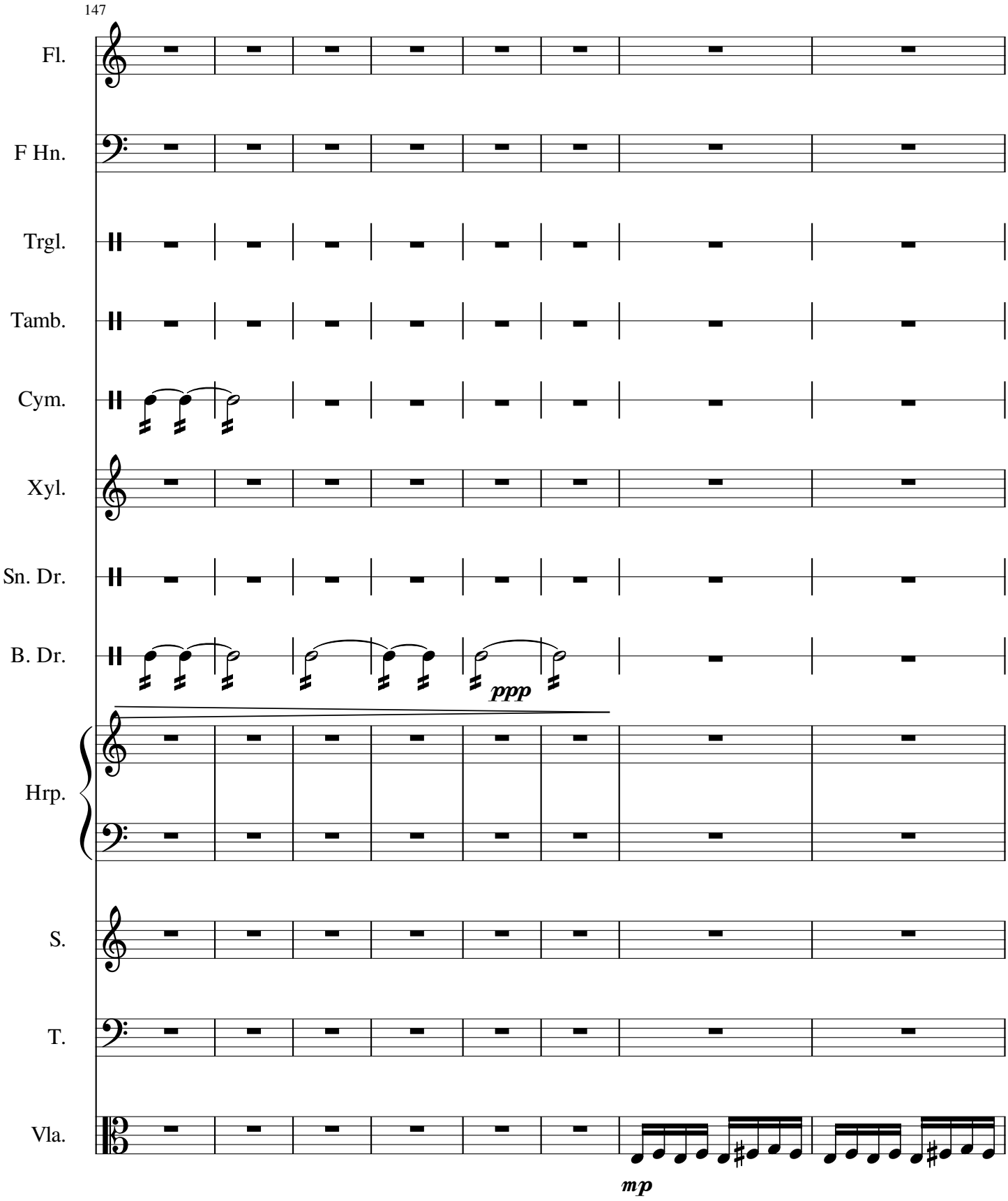

100
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf mf
Sn. Dr.
B. Dr.
Hrp.
S.
f
You know - my words
T.
f
You know - my words
Vla.
mp

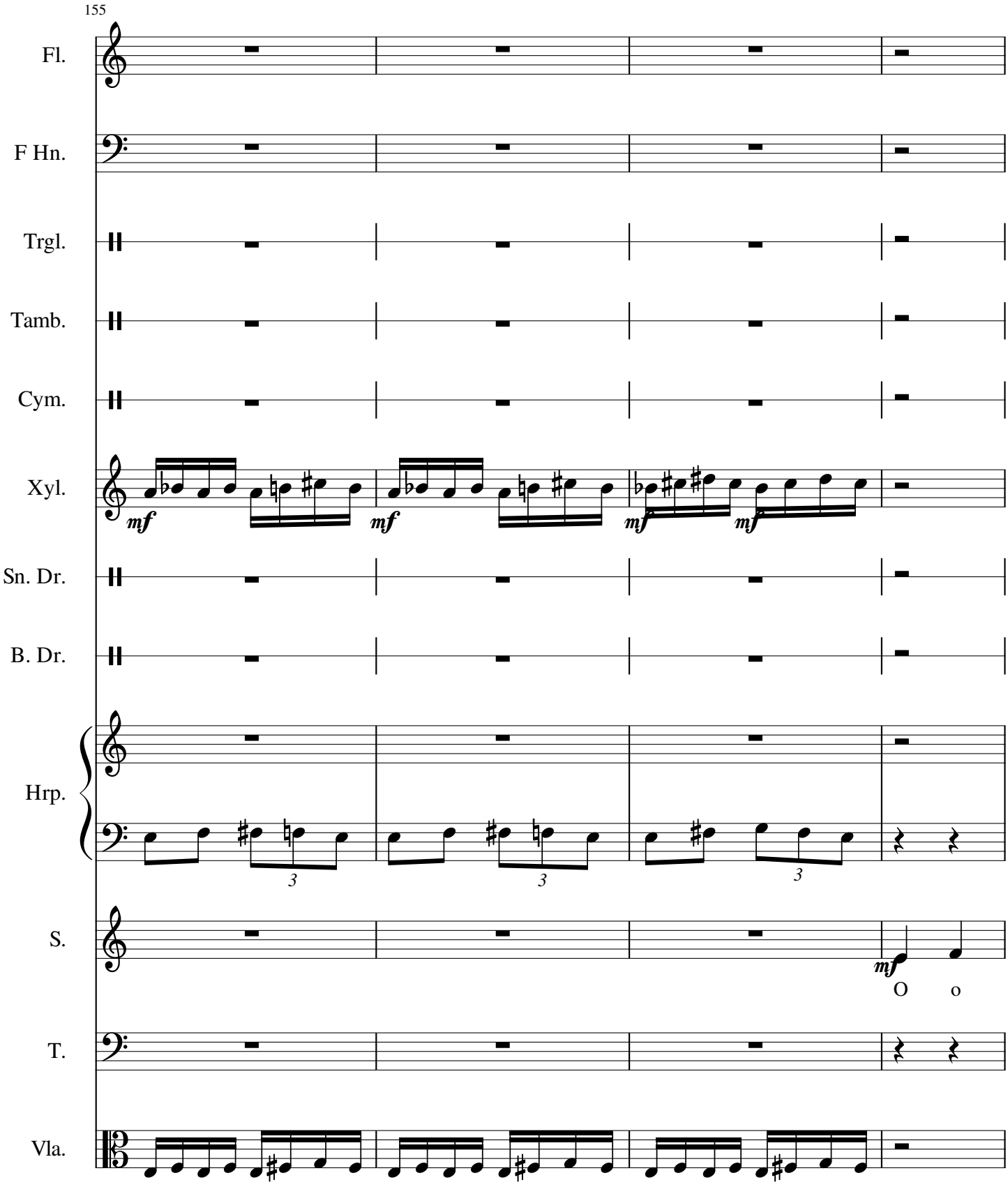

108
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
and my wisdom - You know - my words and my wisdom wis
T.
a piacere
and my wisdom - You know - my words and my wisdom-wis
Vla.

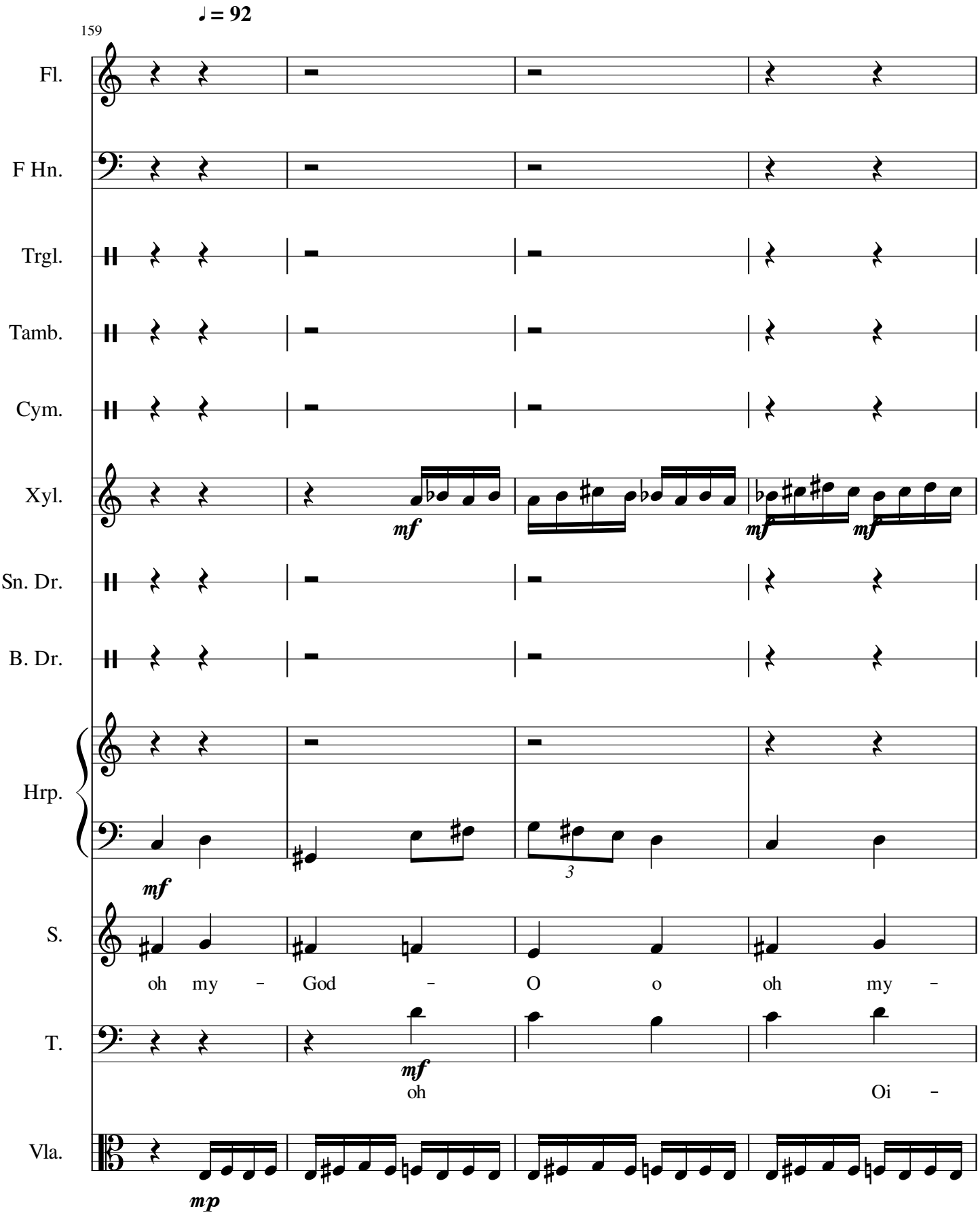

116
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
a piacere e parlato s
ff
dom you know my - words you know my wis dom I will
dom you know my - words you know my wis dom

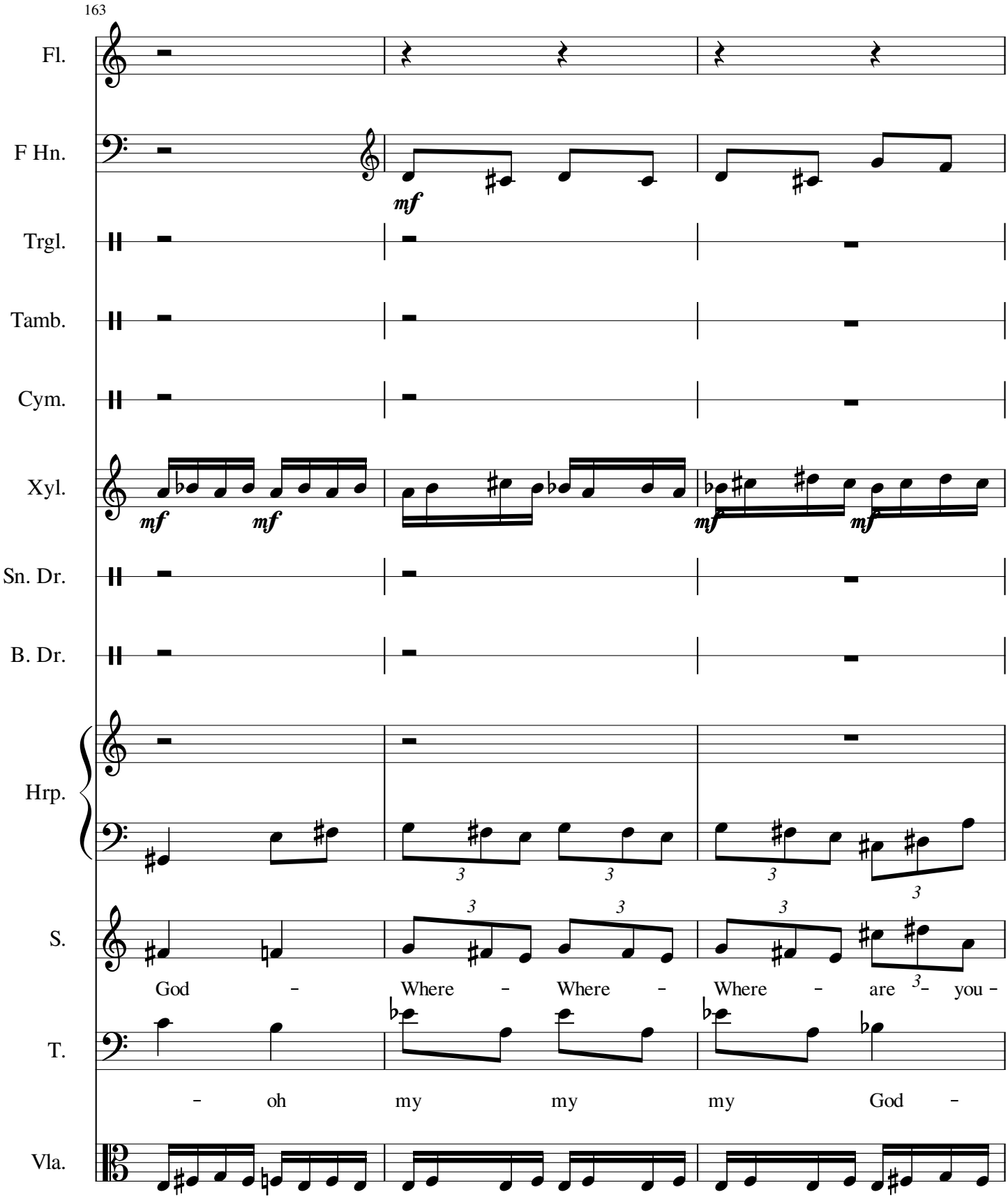

125
Fl.
F Hn.
Trgl.
Tamb.
Cym.
ppp
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
perform the rite exactly as the great old men
T.
Vla.

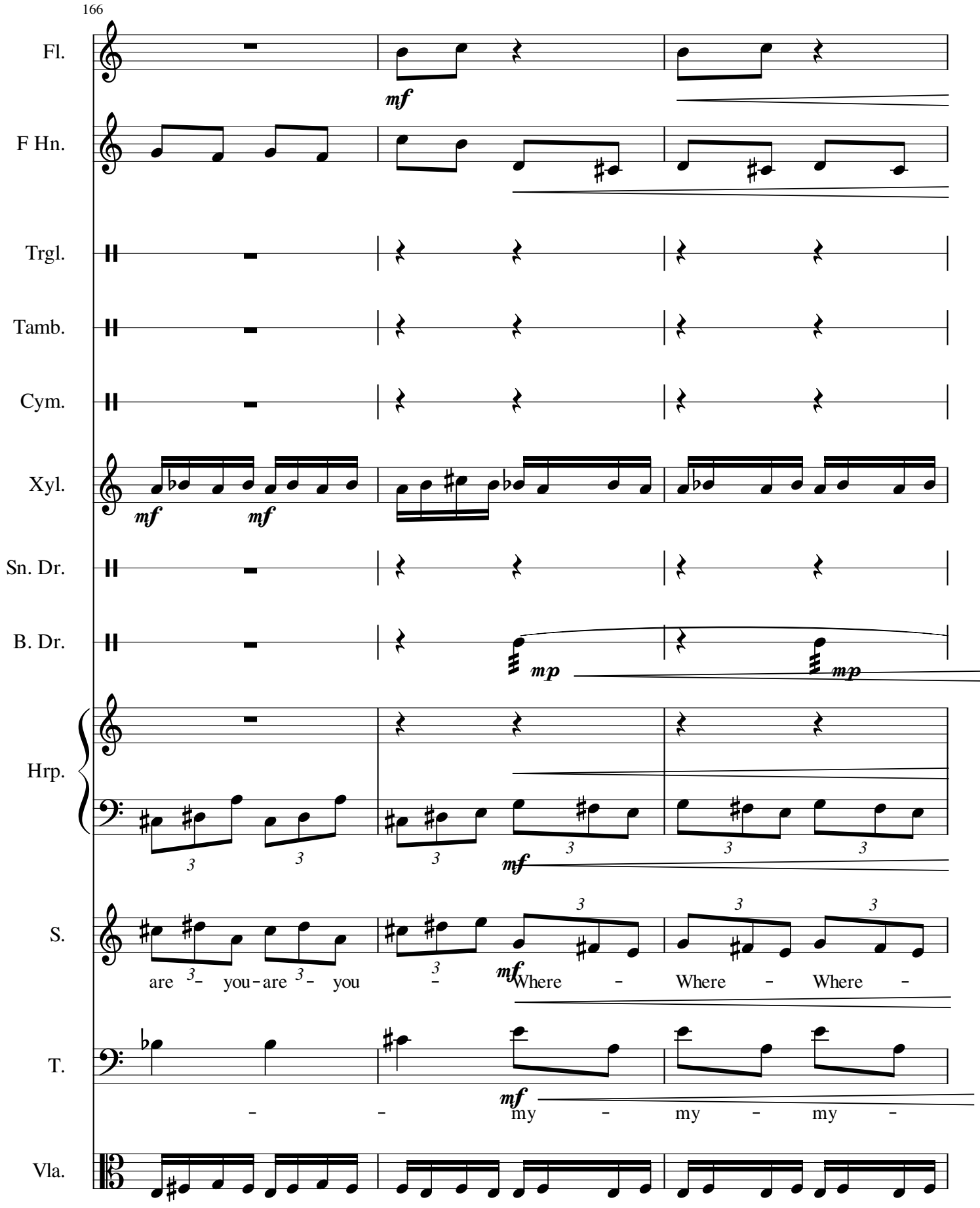

136
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
f
ppp
ppp
pp
a piacere
f
pp

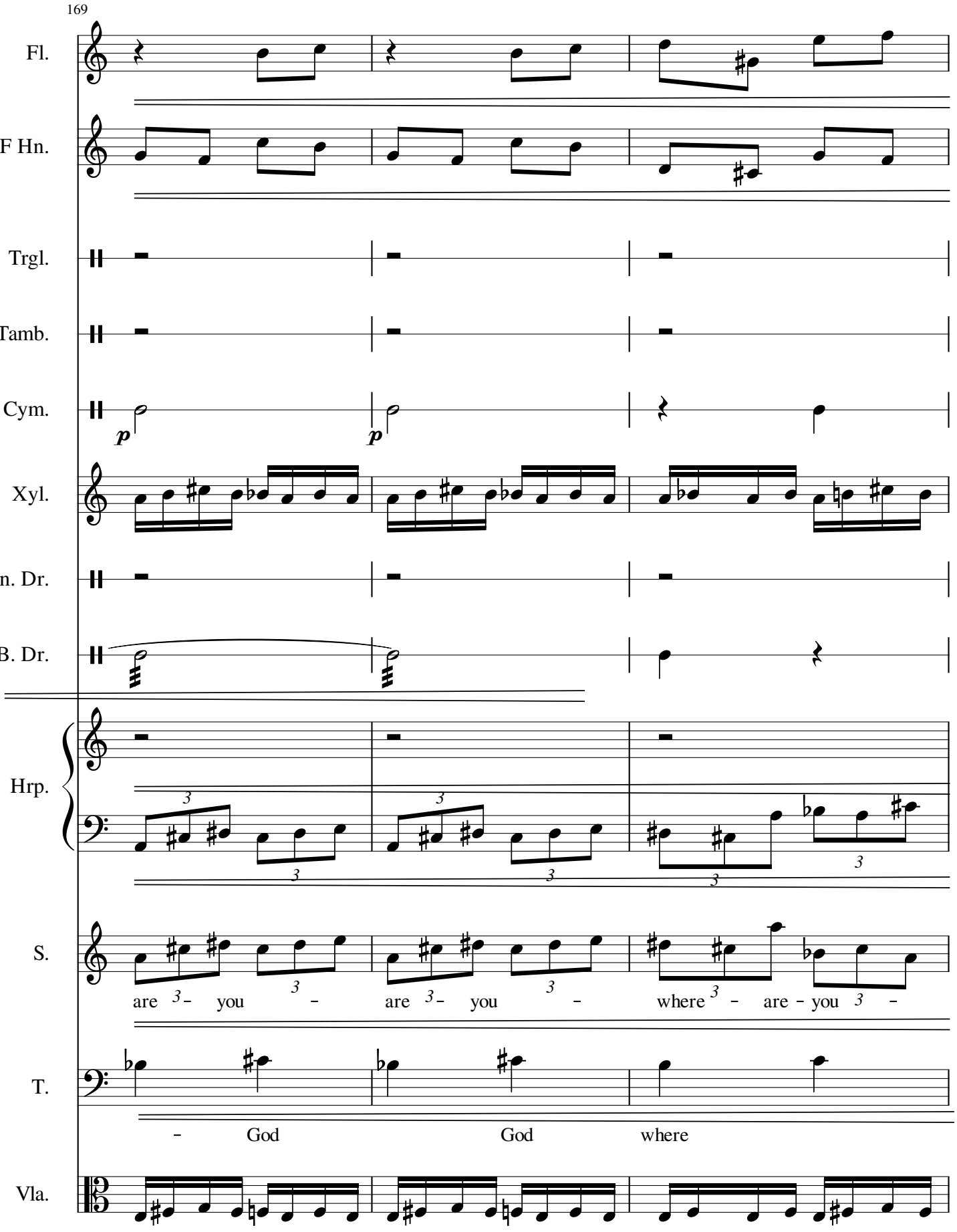

147
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
ppp
Hrp.
S.
T.
Vla.
mp

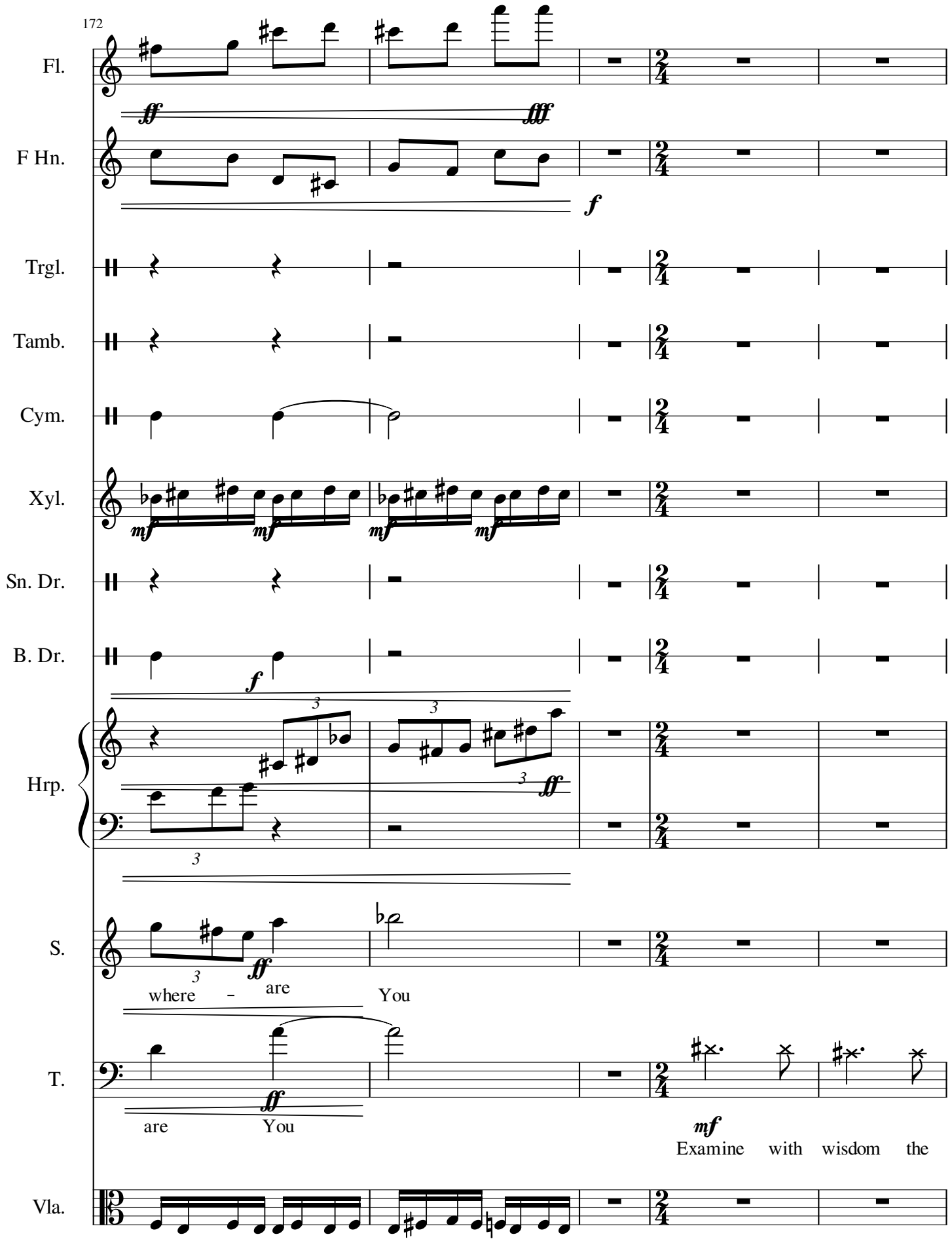

155
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
mf
mf
mf
Sn. Dr.
B. Dr.
Hrp.
3
3
3
S.
mf
O
o
T.
Vla.

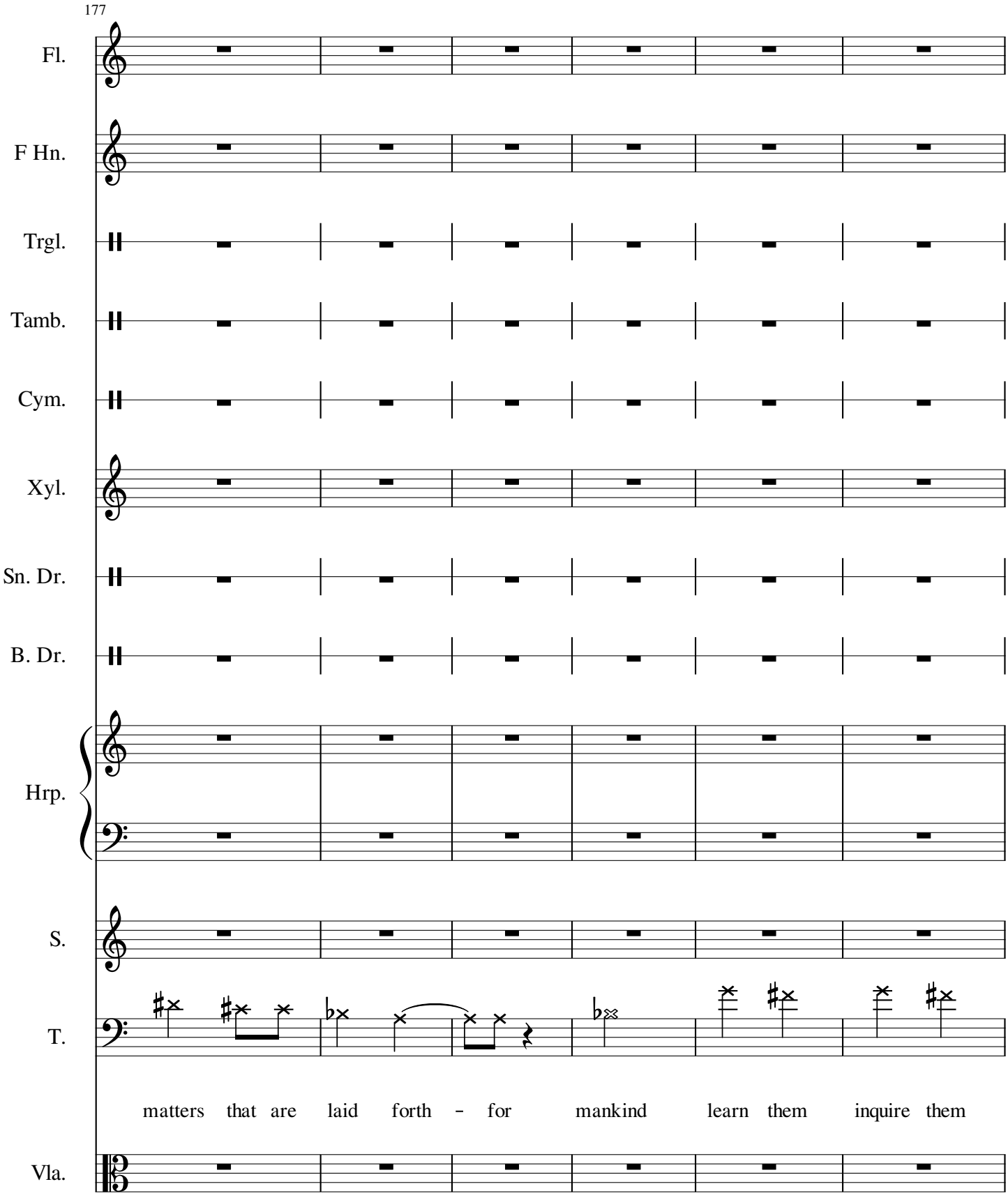

♩ = 92
159
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
mf
mf
Sn. Dr.
B. Dr.
Hrp.
mf
3
S.
oh my - God - O o oh my -
T.
mf
oh
Oi -
Vla.
mp

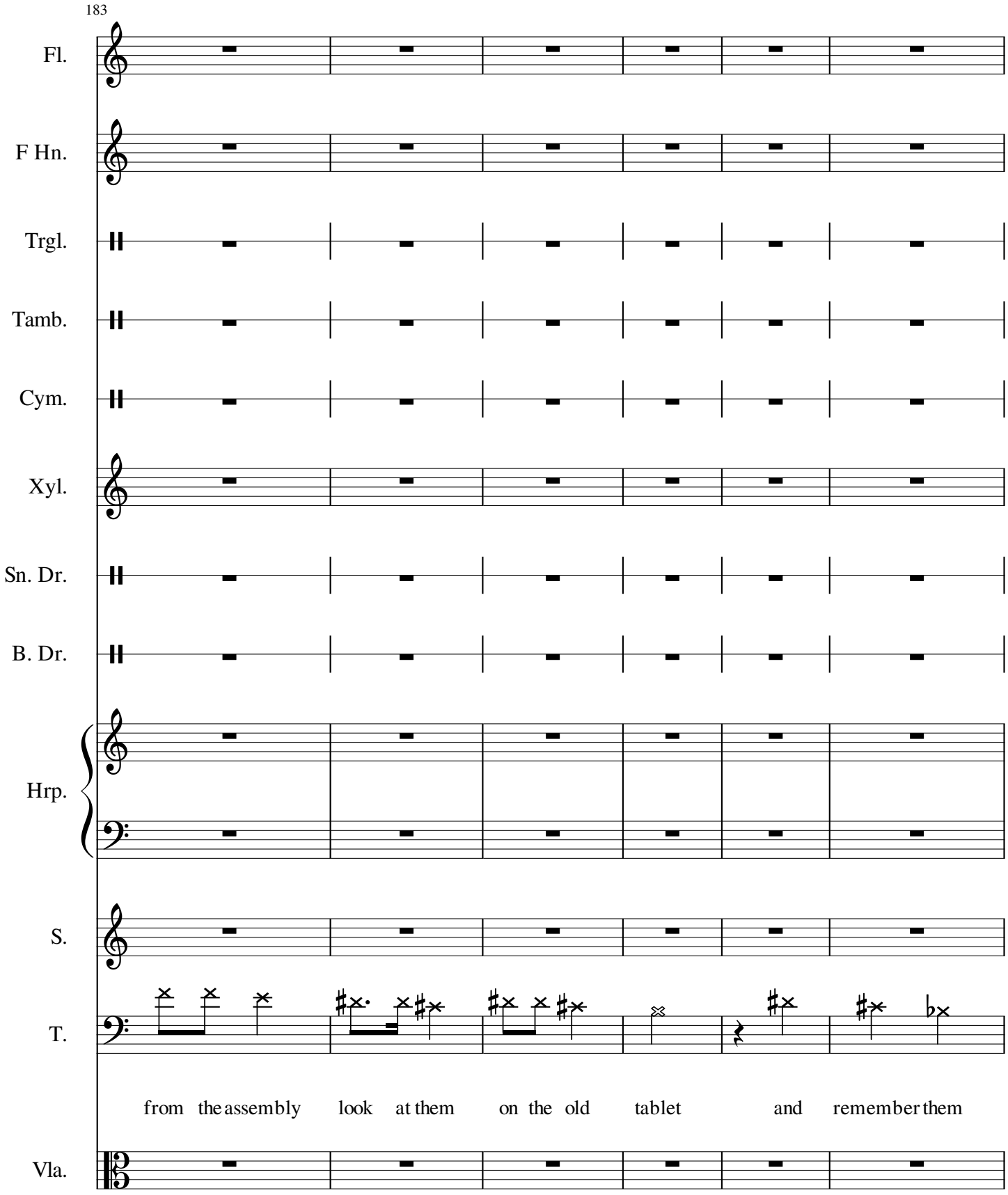

163
Fl.
F Hn.
mf
Trgl.
Tamb.
Cym.
Xyl.
mf
mf
mf
mf
Sn. Dr.
B. Dr.
Hrp.
3
3
3
3
S.
3
3
3
3
God – Where – Where – Where – are – you –
T.
– oh my my my God –
Vla.

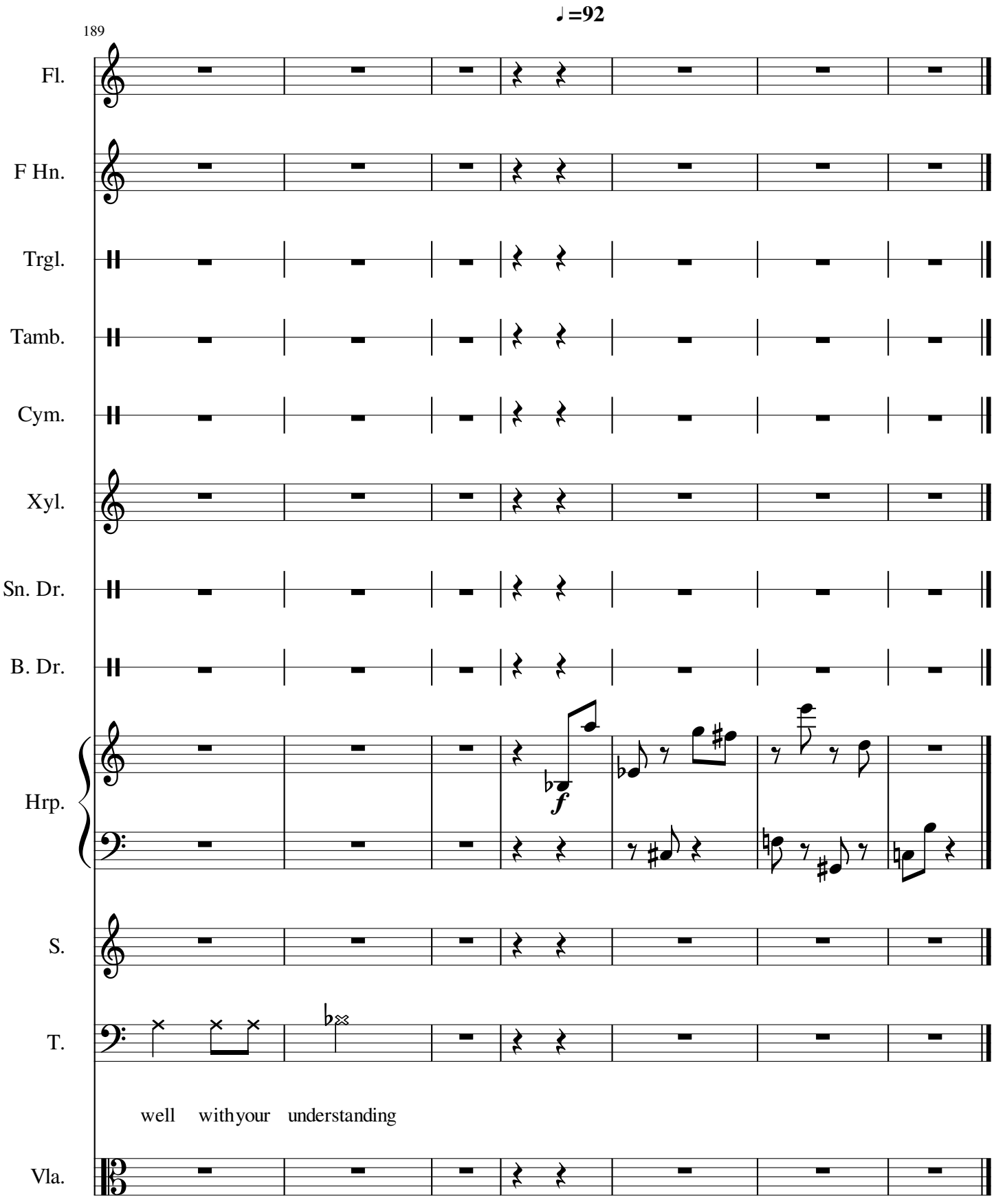

166
Fl.
mf
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
mf
mf
Sn. Dr.
B. Dr.
mp
mp
Hrp.
mf
S.
are - you - are - you -
mf
Where - Where - Where -
T.
mf
- - my - my - my -
Vla.


169
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
p
p
are - you - are - you - where - are - you -
- God God where


172
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
Vla.
where – are
You
are You
Examine with wisdom the


177
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
matters that are laid forth - for mankind learn them inquire them
Vla.


183
Fl.
F Hn.
Trgl.
Tamb.
Cym.
Xyl.
Sn. Dr.
B. Dr.
Hrp.
S.
T.
from the assembly look at them on the old tablet and remember them
Vla.



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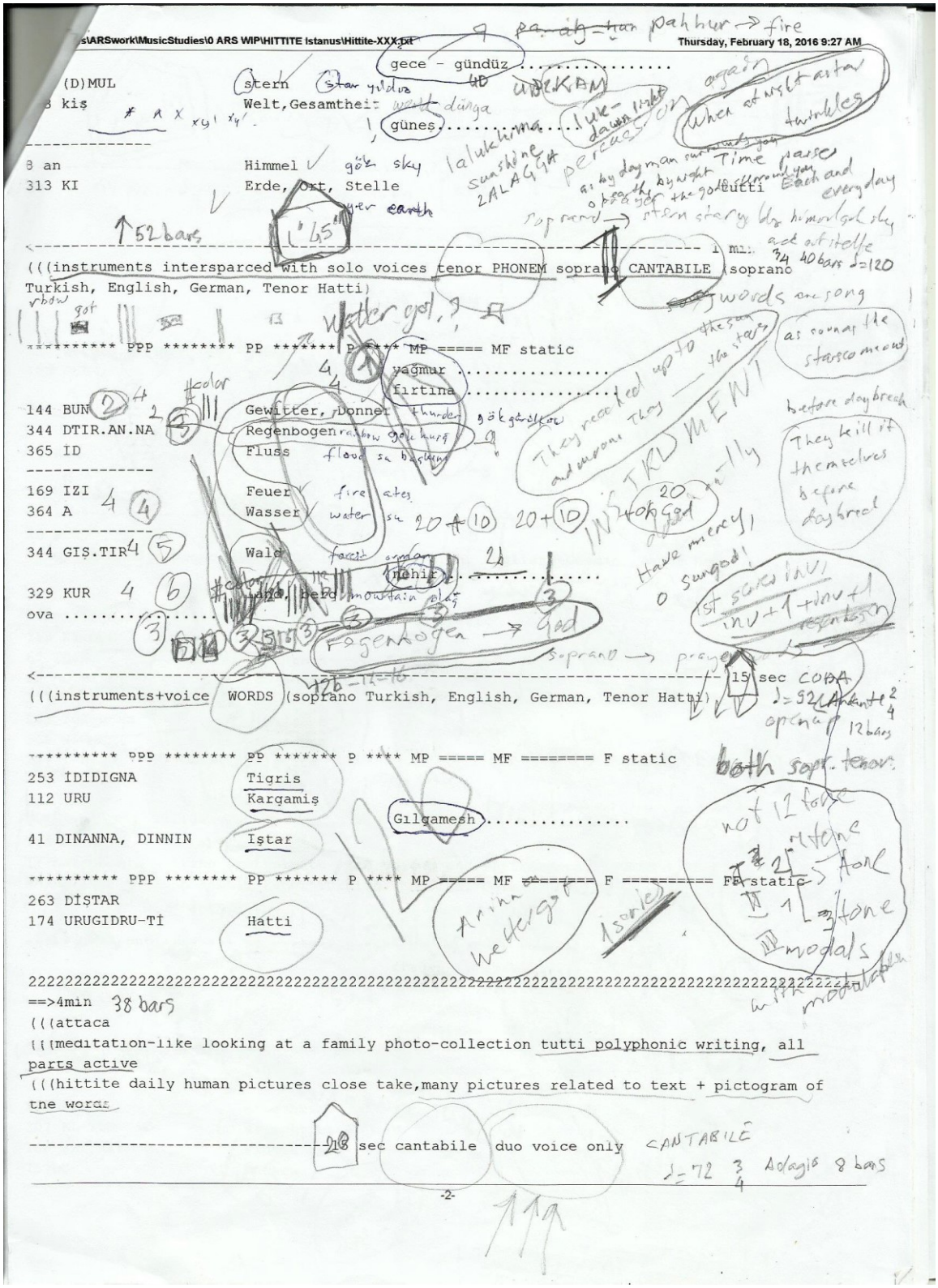
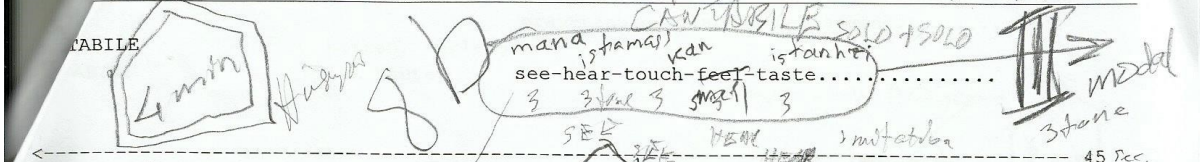

s\ARSwork\MusicStudies\0 ARS WIP\HITTITE Istanus\Hittite-XXX.txt
Thursday, February 18, 2016 9:27 AM
gece - gündüz .....
(D)MUL
8 kiş
stern
Welt, Gesamtheit
günes .....
8 an
313 KI
Himmel
Erde, Ort, Stelle
52 bars
(((instruments intersparced with solo voices tenor PHONEM soprano CANTABILE (soprano Turkish, English, German, Tenor Hatti)
********** PPP ******** PP ******* P **** MP ===== MF static
yağmur .....
fırtına .....
144 BUN
344 DTIR.AN.NA
365 ID
Gewitter, Donner
Regenbogen
Fluss
169 IZI
364 A
Feuer
Wasser
344 GIŞ.TIR
Wald
329 KUR
ova .....
nehir .....
Regenbogen → God
<----- 15 sec CODA
(((instruments+voice WORDS (soprano Turkish, English, German, Tenor Hatti)
********** PPP ******** PP ******* P **** MP ===== MF ======== F static
253 İDIDIGNA
112 URU
Tigris
Karşamış
Gılgamesh .....
41 DINANNA, DINNIN
Ištar
********** PPP ******** PP ******* P **** MP ===== MF ======== F ========== FF static
263 DİŠTAR
174 URUGIDRU-TI
Hatti
==>4min 38 bars
(((attaca
(((meditation-like looking at a family photo-collection tutti polyphonic writing, all parts active
(((hittite daily human pictures close take, many pictures related to text + pictogram of the words
18 sec cantabile duo voice only
-2-

CANTABILE

see-hear-touch-feel-taste.....



45 sec.

WORD:

********** PPP ******** PP ******* P **** MP ===== MF static

kommen.....

essen .....

128 DU,GIN,RI,RA gehen

128 GUB stehen

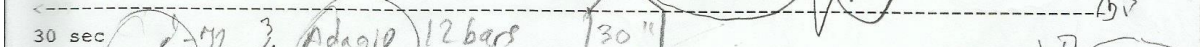
trinken .....

ruhen .....

schlafen .....

arbeiten .....

47 KIN Werk



30 sec

tenor PHONEMS soprano CANTABILE (soprano Turkish, English, German, Tenor Hatti)

ACCOMPANY RETROGRADE

********** PPP ******** PP ******* P **** MP static

313 KI.GUB sprich!

67 IQ.BI er sprach

81 AQ.BI ich sprach

317 GESTU-as-mi ich höre

288 IGI-u-en wir sahen

369 NI-MUR wir sahen

217 I-DE er wuste

1.5 min

(((polyphonic writing scatters to solo voices and instruments WORDS + REPETITIVE NARRATION (soprano Hatti, tenor Turkish, English, German)

COUNTERPOINT MIRROR RETROGRADE

********** PPP ******** PP ******* P **** MP ===== MF ======== F static

fragen .....

denken .....

entscheiden .....

understand .....

60 GALGA Verstand

250 KAR ringen, treffen, erreichen

lesen .....

151 IŞ-TUR er schrieb

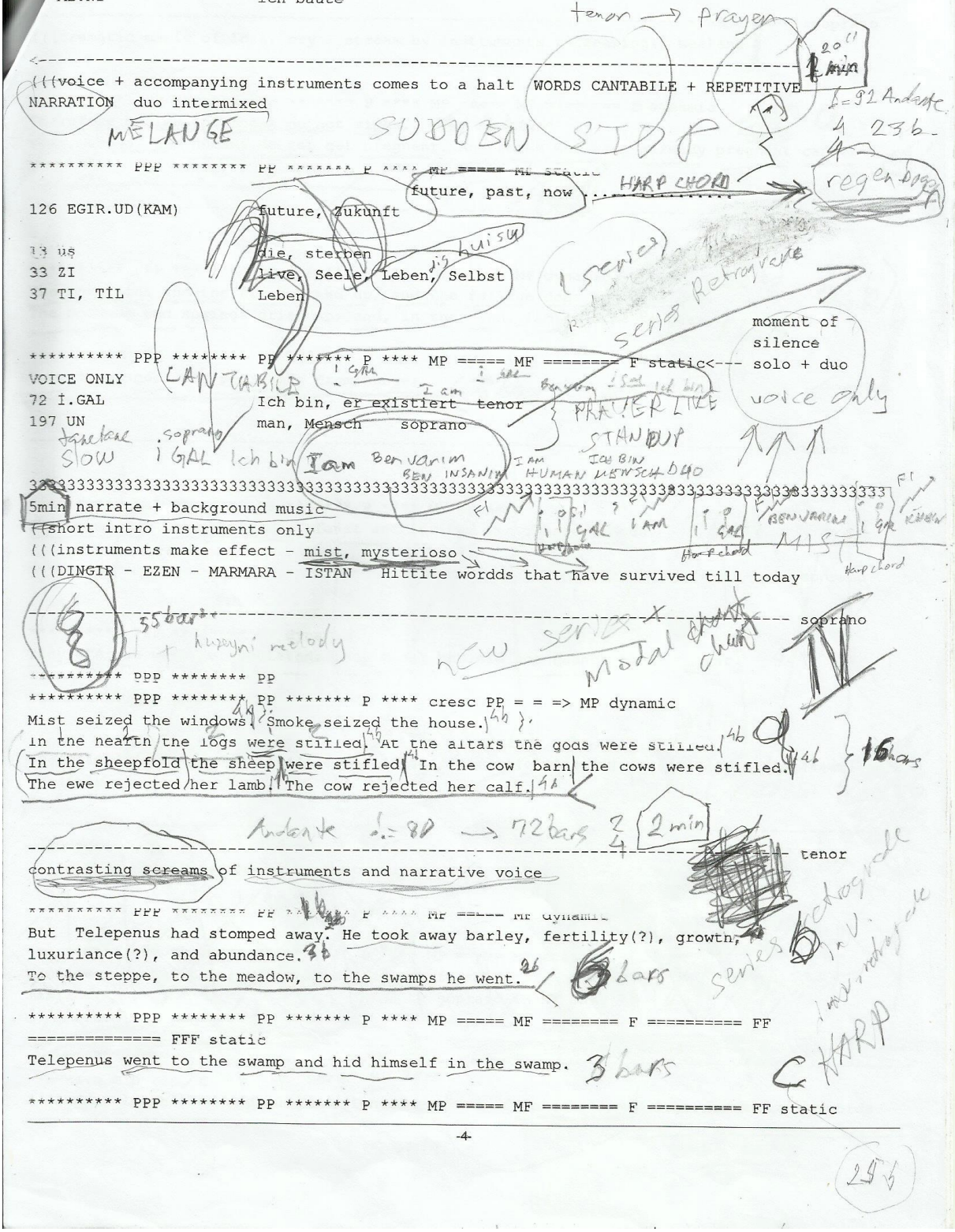
307 EL-TUR er schrieb

106 sir,sir singen

75 DU machen

pray-traumen-glauben-verlangen.....

IR bitten, verlangen
AB.NI ich baute



********** PPP ******** PP ******* P **** MP ===== MF ======== F ========== FF

Mist seized the windows. Smoke seized the house.
In the nearth the logs were stifled. At the altars the gods were stifled.
In the sheepfold the sheep were stifled. In the cow barn the cows were stifled.
The ewe rejected her lamb. The cow rejected her calf.

But Telepenus had stomped away. He took away barley, fertility(?), growth, luxuriance(?), and abundance.
To the steppe, to the meadow, to the swamps he went.

********** PPP ******** PP ******* P **** MP ===== MF ======== F ========== FF
========== FFF static

Telepenus went to the swamp and hid himself in the swamp.

********** PPP ******** PP ******* P **** MP ===== MF ======== F ========== FF static

SHORT ARTICLE

We cannot see something we have not seen before.
We cannot see God because nobody has seen it before.

This does not mean that God does not exist. God is an abstract being.
We cannot see abstract things with our eyes. We cannot see non-material things with our eyes.

We cannot see 'truth' or 'love' for example.

We cannot see abstract beings but we can see their reflections.
We cannot see 'love' itself but we can see its reflection in a baby's mother's eyes.

We cannot see God itself but we can see its many reflections in the world.
We can appreciate its attributes like mercy, compassion, vigilance and others.

God is an abstract being which appears in 'relations',
not only relations of notes in a 12 tone series but also between us, human beings.
God appears in our relations with our neighbors.
Please do pray for your neighbors.

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3- Rüster C., Neu E. : Hethitisches Zeichen Lexicon, Studien zu den Boğazköy-Texten, OTTO HARRASSOWITZ – Wiesbaden 1989.
4- Gurney O. R. : The Hittites, PENGUIN BOOKS 1990.
5- Macqueen J. G. : The Hittites and their Contemporaries in Asia Minor, THAMES AND HUDSON 1975.
6- Akurgal, E. : Die Kunst der Hethiter, HIRMER VERLAG München 1976.

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 26 works of music approx. 6 hours 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, automatic language translation.

He writes blogs at:
http://largesystems-atc.blogspot.com/
http://largesystems-atc-en.blogspot.com/
http://alirizasaral.blogspot.com/

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Tel: 90 506 887 8401

e-mail: Arsaral(aatt)yahoo.com