

Piece for Brass and Strings

**Borders
(Sınırlar)**

For

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

by

Ali Riza SARAL

...

Mar 2020

Copyright notice

Performance Restricted Attribution-NonCommercial-NoDerivs 3.0

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.

CONTENTS

Forword

Introduction

Analysis

Score

About the Composer

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 timbral 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 second 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 Conservatoire 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.

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

You can reach him at:

Addr: Barbaros Mah Sedef Sk Onur Sit. Akasya Apt. 13/3G Uskudar ISTANBUL TÜRKİYE 34662
Tel: 90 506 887 8401
e-mail: Arsaral(aatt)yahoo.com

Piece for Brass and Strings

Borders - I

Ali Riza SARAL

Moderato rubato $\text{♩} = 120$

Musical score for Piece for Brass and Strings, Borders - I. The score consists of ten staves for the following instruments:

- C Trumpet (two staves)
- Horn in F
- Trombone
- Tuba
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass

The music is in 5/4 time. Dynamics and performance instructions include:

- C Trumpet 1:** Dynamics: f , p . Performance instruction: gliss.
- C Trumpet 2:** Dynamics: f .
- Horn in F:** Dynamics: mf .
- Trombone:** Dynamics: mp , mf .
- Tuba:** Dynamics: mp , mf .
- Violin 1:** Dynamics: mf , mp , mf .
- Violin 2:** Dynamics: mf .
- Viola:** Dynamics: mf , mf .
- Violoncello:** Dynamics: mf , mf .
- Contrabass:** Dynamics: mf , mf .

8

C Tpt.

C Tpt.

F Hn.

Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains ten staves, each representing a different instrument or section of an orchestra. The instruments listed from top to bottom are: C Tpt., C Tpt., F Hn., Tbn., Tba., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music is in common time and includes dynamic markings such as *mf* (mezzo-forte) and *mf* (mezzo-forte) placed above specific measures. The notes and rests are distributed across the staves, with some staves containing more activity than others at this point in the score.

15

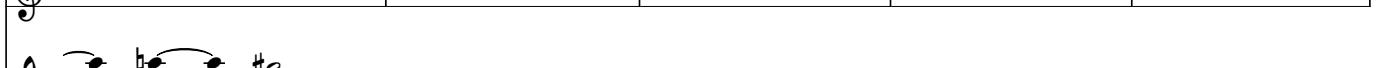
C Tpt. 

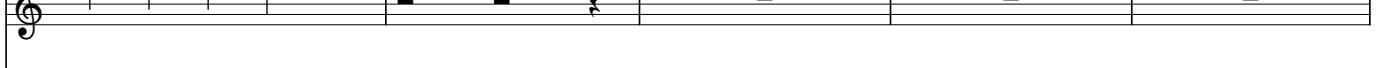
C Tpt. 

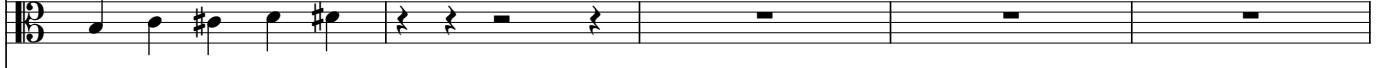
F Hn. 

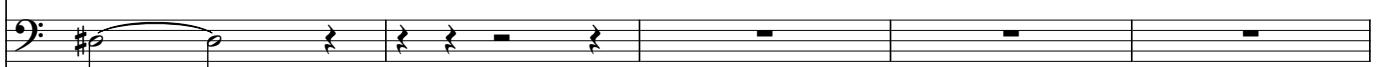
Tbn. 

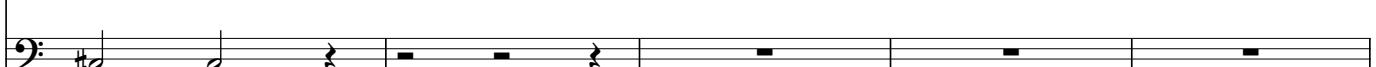
Tba. 

Vln. 1 

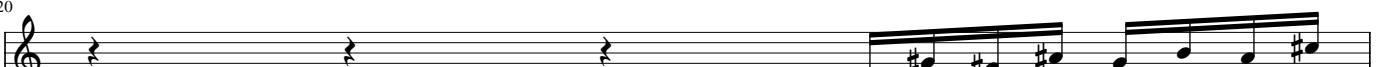
Vln. 2 

Vla. 

Vc. 

Cb. 

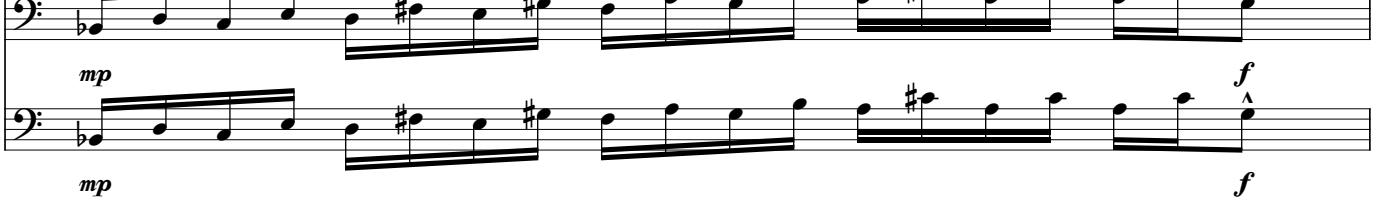
20

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

21

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *mp*

ff *mp*

ff *mp*

ff

mp *ff*

22

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *p*

f *p*

f

mp *ff* *mp*

mp *ff* *mp*

23

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f *p* *f*

p

f

ff *ff*

24

Vln. 1

Vln. 2

Vla.

25

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

f

Cb.

26

Vln. 1

Vln. 2

ff *mp*

Vla.

ff *mp*

Vc.

mp

Cb.

mp *f*

27

Vln. 1 Vln. 2 Vla. Vc. Cb.

ff mp

ff mp

ff

mp

ff

ff

28

Vln. 1 Vln. 2 Vla. Vc. Cb.

f p

f p

f

mp

ff

ff

29

Vln. 1 Vln. 2 Vla. Vc. Cb.

f

f p

f

mp

mp

30

Vln. 1

p

Vln. 2

mp

Vla.

mp

Vc.

mf

Cb.

mp

f

This musical score page contains five staves. The first three staves (Vln. 1, Vln. 2, Vla.) have treble clefs, while the last two (Vc., Cb.) have bass clefs. All staves are in common time. Measure 30 starts with eighth-note patterns in Vln. 1 and Vln. 2, transitioning to sixteenth-note patterns. The Vla. staff has eighth-note patterns. The Vc. and Cb. staves begin with eighth-note patterns. Measure 31 continues with sixteenth-note patterns for all instruments. Measure 32 begins with eighth-note patterns in Vln. 1 and Vln. 2, followed by sixteenth-note patterns. The Vla. staff has eighth-note patterns. The Vc. and Cb. staves begin with eighth-note patterns. Measure 33 starts with eighth-note patterns in Vln. 1 and Vln. 2, followed by sixteenth-note patterns. The Vla. staff has eighth-note patterns. The Vc. and Cb. staves begin with eighth-note patterns.

31

Vln. 1

p

Vln. 2

mp

Vla.

Vc.

Cb.

This section continues the musical score from measure 31. The instrumentation remains the same: Vln. 1, Vln. 2, Vla., Vc., and Cb. The dynamics and note patterns follow the established pattern of measure 31, with sixteenth-note patterns continuing across the measures.

33

C Tpt.

sourd.

p

C Tpt.

sourd.

Tba.

p

Vln. 1

mf

Vln. 2

mp

This section continues the musical score from measure 33. It includes parts for C Tpt. (two entries), Tba., and Vln. 1, 2. The dynamics include 'sourd.' (sounding) and 'p' (piano). The instrumentation and dynamics continue the established pattern from the previous measures.

40

C Tpt. Sourd.

C Tpt. *p* Sourd.

F Hn. *p*

Tbn. *mp* *mf* *mp* *mf* *mp*

Tba. *mp* *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *f*

Cb. *f*

48

C Tpt.

C Tpt.

F Hn.

Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments are: two C Tpt. (Treble clef), F Horn (Treble clef), Trombone (Bass clef), Double Bass (Clefless), Violin 1 (Treble clef), Violin 2 (Treble clef), Viola (Bass clef), Cello (Clefless), and Bassoon (Bass clef). The music begins at measure 48. The first two staves (C Tpt.) play eighth-note pairs. The third staff (F Horn) has a dynamic of *mf* with a grace note. The fourth staff (Trombone) has a dynamic of *mp*. The fifth staff (Double Bass) has a dynamic of *mf*. The sixth staff (Violin 1) has a dynamic of *mp*. The seventh staff (Violin 2) has a dynamic of *mp* followed by a crescendo to *ff*. The eighth staff (Viola) has a dynamic of *f* followed by a crescendo to *ff*. The ninth staff (Cello) has a dynamic of *ff*. The tenth staff (Bassoon) remains silent throughout the measure.

57

C Tpt.

C Tpt.

F Hn.

Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for orchestra and choir on page 57 features ten staves of musical notation. The instruments and voices included are: C Tpt. (two staves), F Hn., Tbn., Tba., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into measures by vertical bar lines. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated above the staves. Performance instructions like *ff* (fortissimo) and *f* (forte) are also present. The vocal parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) have lyrics written below them in a language that appears to be Latin or a similar script. The overall style is formal and classical.

65

C Tpt. 

C Tpt. 

F Hn. 

Tbn. 

Tba. 

Vln. 1 

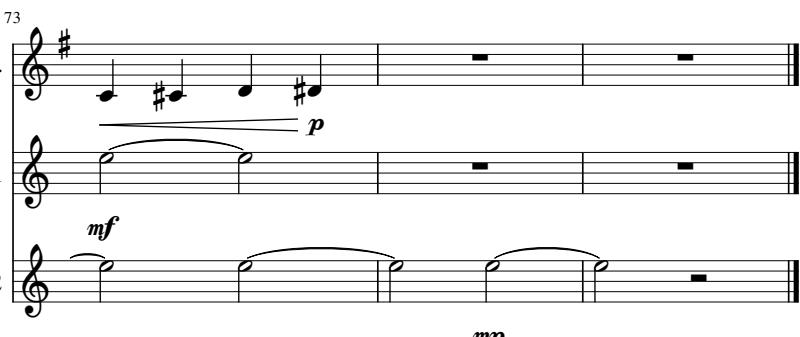
Vln. 2 

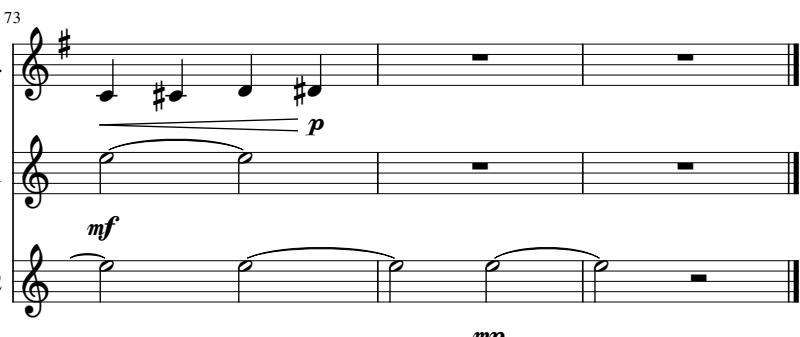
Vla. 

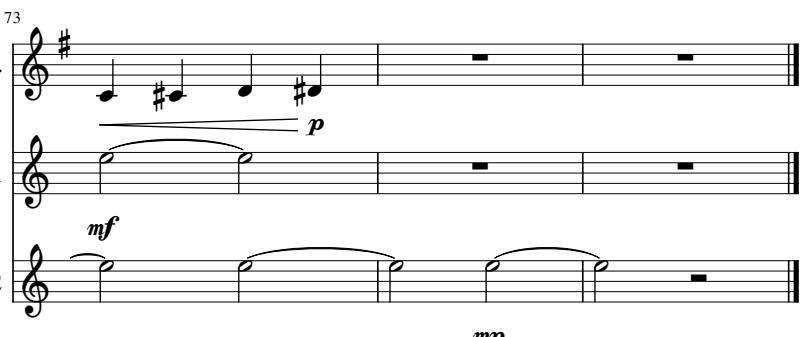
Vc. 

Cb. 

73

F Hn. 

Vln. 1 

Vln. 2 

Piece for Brass and Strings

II - Limits

Ali Riza SARAL

Adagio maestoso

$\text{♩} = 80$

C Trumpet

C Trumpet

Horn in F

Trombone

Tuba

Violin

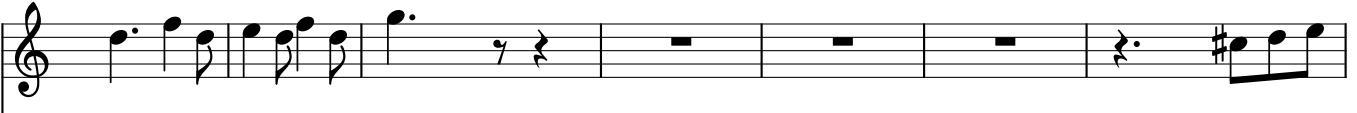
Violin

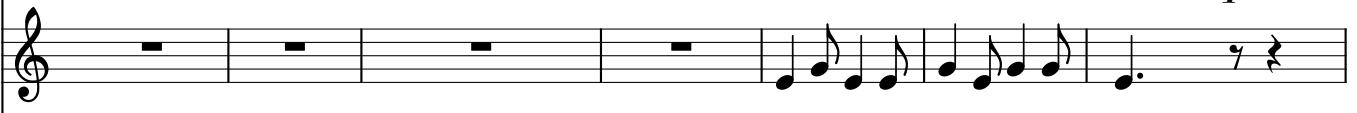
Viola

Violoncello

Contrabass

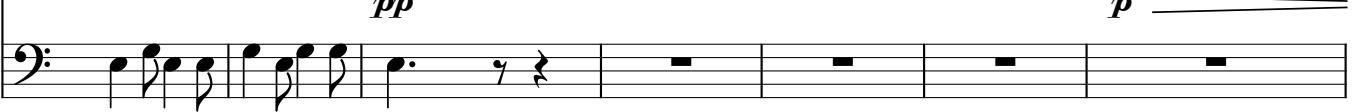
8

C Tpt. 

C Tpt. 

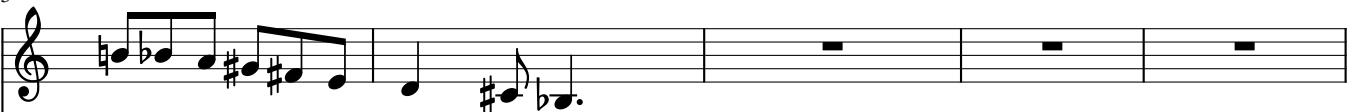
F Hn. 

Tbn. 

Tba. 

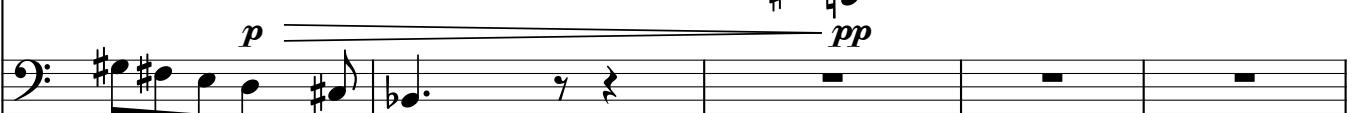
pp

15

C Tpt. 

C Tpt. 

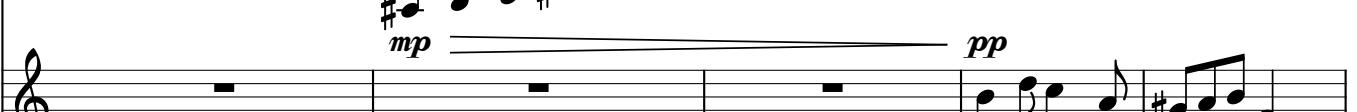
F Hn. 

Tbn. 

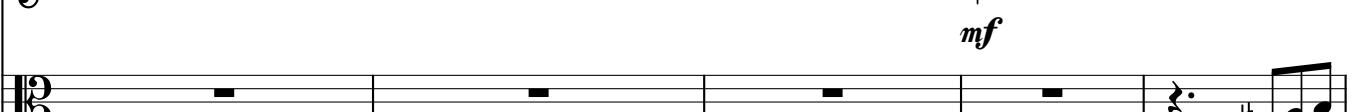
p

Tba. 

pp

Vln. 

mp

Vla. 

mf

mp

20

C Tpt.

Vln.

Vln.

Vla.

Vc.

p

mf

mf

mp

This section consists of five staves. The first staff (C Tpt.) has a treble clef and rests for the first six measures. The second staff (Vln.) starts with a rest, followed by eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. The third staff (Vln.) has a rest, followed by eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. The fourth staff (Vla.) has a rest, followed by eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. The fifth staff (Vc.) has a rest, followed by eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. Measure 26 ends with a dynamic *mp*.

27

C Tpt.

F Hn.

Vln.

Vln.

p

mf

f

This section consists of four staves. The first staff (C Tpt.) has a treble clef and rests for the first six measures. The second staff (F Hn.) has a treble clef with a sharp sign and eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. The third staff (Vln.) has a rest, followed by eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. The fourth staff (Vln.) has a rest, followed by eighth-note patterns: a pair of eighth-note grace notes followed by a sixteenth note, then a rest, then a sixteenth note followed by a eighth-note grace note. Measure 33 ends with a dynamic *f*.

33

C Tpt. *mp*

C Tpt. *mf*

Tbn. *mp*

Vln. *mp*

Vla. *ff*

Cb. *ff*

39

C Tpt. *ff*

Tbn. *ff*

Tba. *f*

Vln. *mf*

Vln. *mf*

Vla. *mf*

Cb. *mf*

45

C Tpt. - - - - | x. b p p p p p p p p p p

C Tpt. - - - - | # p p p p p p p p p p p

Vln. b p b p b p . y x - - - - - -

Vla. - # p p p p p p p p p p p p p p

Vc. - - - - | x. m f m f m f m f m f m f

Cb. - - - - | m f m f m f m f m f m f m f

52

C Tpt.

C Tpt.

F Hn.

Tbn.

Vln.

Vln.

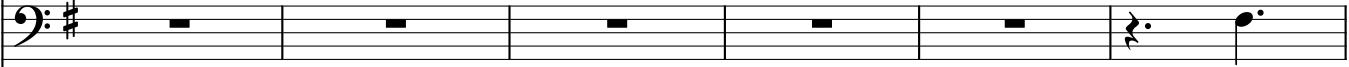
Vla.

Vc.

The musical score for orchestra on page 52 features eight staves. The instruments are: C Tpt. (two staves), C Tpt. (two staves), F Hn. (one staff), Tbn. (one staff), Vln. (one staff), Vln. (one staff), Vla. (one staff), and Vc. (one staff). The music begins with two measures of silence followed by a measure of eighth-note pairs in the first C Tpt. staff. The second C Tpt. staff starts with a measure of eighth-note pairs. The F Hn. staff has a measure of eighth-note pairs. The Tbn. staff has a measure of eighth-note pairs with dynamic *mp*. The Vln. staff has a measure of eighth-note pairs with dynamic *mf*. The second Vln. staff has a measure of eighth-note pairs with dynamic *mf*. The Vla. staff has a measure of eighth-note pairs with dynamic *mf*. The Vc. staff has a measure of eighth-note pairs with dynamic *mf*.

58

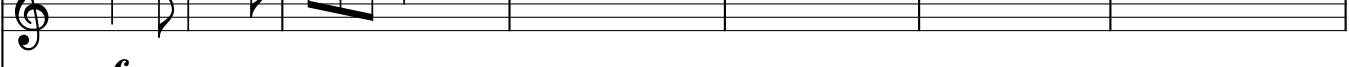
C Tpt.  *mp*

F Hn. 

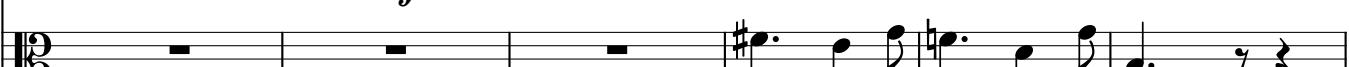
Tbn.  *p*

Tba.  *p*

Vln.  *f*

Vln.  *f*

Vla.  *f*

Cb.  *f*

64

C Tpt.

C Tpt.

F Hn.

Vla.

Vc.

Cb.

mf

mp

f

mf

69

C Tpt.

F Hn.

Tba.

Vla.

Vc.

Cb.

mf

mp

f

mf

74

C Tpt. *f* *mf*

C Tpt.

Vln.

Vln. *ff*

Vla. *mf* *ff*

Vc.

Cb. *f* *f*

80

C Tpt. *pp*

F Hn. *p*

Tbn. *pp*

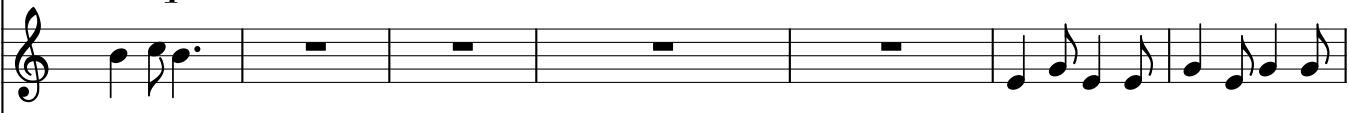
Tba. *pp*

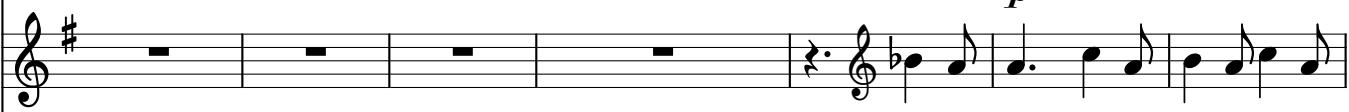
Vc. *p*

Cb. *p*

87

C Tpt. 

C Tpt. 

F Hn. 

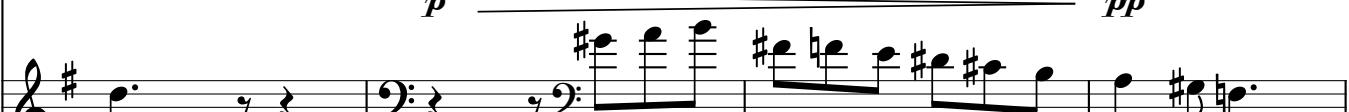
Tbn. 

Tba. 

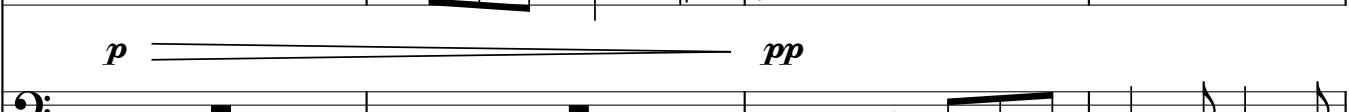
94

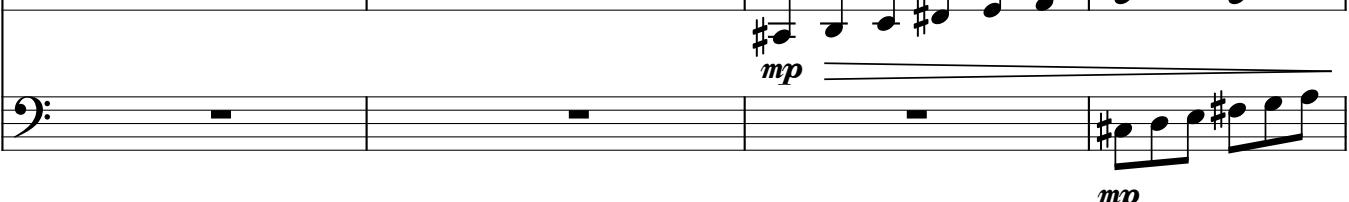
C Tpt. 

C Tpt. 

F Hn. 

Tbn. 

Tba. 

Cb. 

C Tpt.

C Tpt.

F Hn.

Tbn.

Tba.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

pp

mp

mp

mf

mp

mp

mf

mp

mf

mf

Piece for Brass and Strings

III - Frames

Ali Riza SARAL

Allegro con chierazza ♩ = 132

C Trumpet

B♭ Trumpet

Horn in F

Trombone

Tuba

Violin

Violin

Viola

Violoncello

Contrabass

10

C Tpt.

Tbn.

Tba.

Vln.

Vln.

Vla.

Vc.

p

mp

p

p

p

p

p

p

mp

mp

18

C Tpt.

B♭ Tpt. *mp*

Tbn. *mp*

Vln.

Vln.

Vla.

Vc.

Cb. *mp*

26

C Tpt.

B_b Tpt.

F Hn.

Tbn.

Tba.

Vln.

Vln.

Vla.

Vc.

Cb.

Rigoroso con garbo

40

C Tpt.

B_b Tpt.

F Hn.

Tbn.

Vla.

Vc.

Cb.

The musical score consists of seven staves. The first three staves (C Tpt., B_b Tpt., F Hn.) play eighth-note patterns. The fourth staff (Tbn.) has a sustained note followed by eighth-note patterns. The fifth staff (Vla.) has eighth-note patterns with dynamic markings *p* and *p*. The sixth staff (Vc.) has eighth-note patterns with dynamic markings *mp* and *p*. The seventh staff (Cb.) has eighth-note patterns with a dynamic marking *mf*.

51

Vln.

Vln.

Vla.

Cb.

The musical score consists of four staves. The first two staves (Vln.) play sixteenth-note patterns with a dynamic marking *p*. The third staff (Vla.) plays sixteenth-note patterns with a dynamic marking *p*. The fourth staff (Cb.) plays eighth-note patterns.

53

B♭ Tpt.

F Hn.

Vln.

Vln.

Vla.

Cb.

A musical score page showing six staves of music. The top staff is for B♭ Trumpet (Tpt.), the second for F Horn (Hn.), the third for Violin (Vln.), the fourth for another Violin (Vln.), the fifth for Cello (Vla.), and the bottom for Bass (Cb.). The key signature is one sharp (F#). Measure 53 starts with a rest followed by a single note. The Vln. and Vln. staves have dynamic markings 'p' (piano). The Cb. staff has a dynamic marking 'f' (forte) at the beginning of the measure. The Vln. and Vln. staves show eighth-note patterns with various accidentals (sharps and naturals). The Vla. staff shows eighth-note patterns with sharps. The Cb. staff shows a sustained note followed by a fermata.

55

C Tpt.

B♭ Tpt.

Tbn.

Vln. *p*

Vln.

Vla.

Cb.

A musical score page showing seven staves of music. The top staff is for C Tpt., the second for B♭ Tpt., the third for Tbn., the fourth for Vln. (marked with dynamic 'p'), the fifth for another Vln., the sixth for Vla., and the bottom staff for Cb. The page number '55' is at the top left. Measure 55 begins with rests for most instruments. The C Tpt. has a short note on the first beat of the second measure. The B♭ Tpt. has a sustained note with a fermata. The Tbn. has a sustained note with a fermata. The Vln. and Vla. staves show sixteenth-note patterns. The Cb. staff shows a sustained note. The dynamic 'mf' is placed above the B♭ Tpt. staff in the second measure.

57

C Tpt.

B♭ Tpt.

Vln.

Vln.

Vla.

Cb.

59

C Tpt.

F Hn.

Tba.

Vln.

Vln.

Vla.

62

C Tpt.

B♭ Tpt. *mp*

Tbn. *mp*

Tba.

Vln.

Vln.

Vla.

64

C Tpt.

F Hn.

Tbn.

Tba.

Vln.

Vln.

Vla.

A musical score page showing seven staves of music. The top three staves are for brass instruments: C Tpt., F Hn., and Tbn. The C Tpt. staff has a treble clef and a key signature of one sharp. The F Hn. staff has a treble clef and a key signature of one sharp. The Tbn. staff has a bass clef and a key signature of one sharp. The bottom four staves are for strings: Tba., Vln., Vln., and Vla. The Tba. staff has a bass clef. The Vln. and Vln. staves have treble clefs. The Vla. staff has a bass clef. Measure 64 begins with rests for most instruments. The C Tpt. plays a note with a sharp, followed by a fermata. The F Hn. and Tbn. play notes with sharp accents. The Tba. has a fermata. The Vln. and Vln. play eighth-note patterns, and the Vla. plays sixteenth-note patterns. The Vln. and Vln. continue their eighth-note patterns through the end of the measure. The Vla. continues its sixteenth-note pattern through the end of the measure.

66

B♭ Tpt. - *mp*

F Hn. -

Tba. #*p* -

Vln. -

Vln. -

Vla. -

68 schietto e doucement $\text{♩} = 138$

C Tpt. -

B♭ Tpt. - *mp*

F Hn. - *mp*

Tbn. - *mp*

Tba. - *mp*

76

C Tpt.

B♭ Tpt.

F Hn.

Tba.

Vln.

Vln.

Vc.

Cb.

più meno mos

85

C Tpt.

B \flat Tpt.

F Hn.

Tbn.

Tba.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

mf

mf

mp

mp

mf

mf

93

Freddo con giustezza ♩ = 132

Musical score for orchestra, page 93. The score includes parts for C Tpt., B♭ Tpt., F Hn., Tbn., Tba., Vln., Vln., Vla., Vc., and Cb. The music consists of ten staves of musical notation with various dynamics like *mf*, *pp*, *p*, and *mp*.

The score begins with a measure of rests for C Tpt. followed by a melodic line for B♭ Tpt. and F Hn. The Tbn. and Tba. follow with similar melodic patterns. The Vln. and Vln. parts feature eighth-note patterns with dynamic changes. The Vla. and Vcl. provide harmonic support with sustained notes. The Cb. part concludes with a dynamic of *pp*.

103

C Tpt.

Tbn.

Tba.

Vln.

Vln.

Vla.

Vc.

Cb.

p

mp

p

p

p

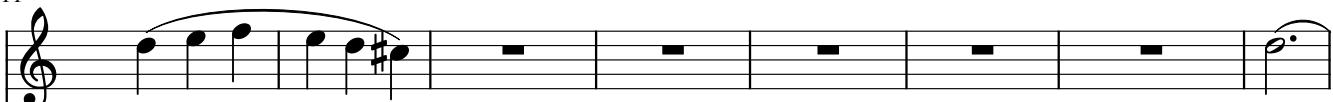
p

mp

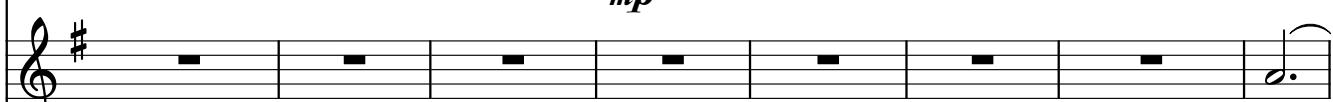
mp

mp

111

C Tpt. 

B♭ Tpt. 
mp

F Hn. 
mp

Tbn. 
mp

Tba. 

Vln. 
mf

Vln. 
mf

Vla. 

Vc. 

Cb. 

119

C Tpt.

B \flat Tpt.

F Hn.

Tbn.

Tba.

Vln.

Vln.

Vla.

Vc.

Cb.

p

mp

p

mp

p

mp

mp

mp

133

C Tpt.

B♭ Tpt.

F Hn.

Tbn.

Tba.

Vla.

Vc.

Cb.