

Seyyah



Arda Yurdusev

Seyyah

Seyyah represents a three-part orchestra piece with each instalment, focusing on a different orchestration and concept that in the end; forms the basis behind the idea of Seyyah. By definition, Seyyah is the ancient Arabic word dedicated to a traveler, a voyager. They used to be explorers of unknown realms, merchants of leading trade routes and writers of many diaries that shine light on uncharted lands. These travelers often lacked the sense of belonging to a certain place and had trouble identifying with a certain society. Due to constant exposures to different cultures, I have also lived with this problematic from the very beginning of my youth and as a result, it shaped my character as someone without the sense of attachment to any society or place; which you may also call as a Seyyah. Within each instalment, one can find a different piece of my sound world. In a way, one might see the Seyyah trilogy as my musical auto-biography.

- 9 September 2018 -

Seyyah



III

for ensemble

Instrumentation

for ensemble

Flute (in C & Alto)
Clarinet (in B flat & Bass)

Percussion

Grand Piano

Violin
Viola
Violoncello

Seyyah

III

Written for an ensemble of 7 players, this piece finalizes the **Seyyah** trilogy. The piece finds its core within the imperishable work of the Persian mathematician, astronomer and poet Omar Khayyam; The Rubáiyát. The quote below which is taken from this work represents the essence of the trilogy, therefore is the final step on the path.

(...)

The thoughtful Soul to Solitude retires, *

(...)

Solitude is a powerful concept which should be distinguished from the state of being alone. In various cultures, solitude is seen as a divine purpose. Hence one should realize that the crucial aspect of this state is that it is often dependent of someone's will. Of course, it is probably required to acknowledge that solitude would be a necessity which comes natural to the souls that pursue divine paths of their cultures.

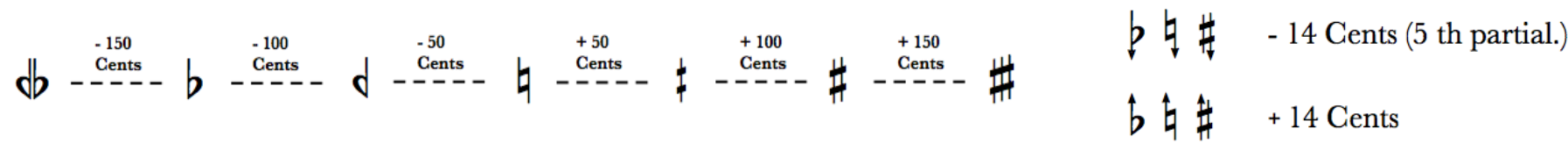
The thought process that comes with solitude is often regarded from the outside as, stimulating the mind and reaching some version of enlightenment by releasing yourself from your earthly connections, depending on the culture. According to my version, this process should make the mind reflective of its surroundings rather than isolated, as contrasting as it may sound. To me, what Khayyam might have tried to propose could be the realization that earth and possible outside universe(s) does not matter. What matters is the self as both those realities are one within each of us and varies from person to person. This almost intangible (and possible) definition of soul might be a way for the self to be aware of one's reality.

That is why the mentioned quote reflects the idea behind Seyyah perfectly. This realization process marks the end of the wandering path and enable the Seyyah to retire.

* **NOTICE:** The English version of the above quote from Omar Khayyam's work The Rubáiyát is translated by Edward FitzGerald in 1859. Although criticized for its poor authenticity to the original Farsi text, it is praised for its literary aesthetics and attention to rhyme. Therefore, FitzGerald's translation is featured because of phonetic and aesthetic preferences.

Notation

Microtones



General

Glissandi is indicated with headless stems throughout the duration of the action. This also indicates an equal gliding to the target note. Unless specified as portamento, always perceive as glissando.

Glissando; equal gliding to the target note.
Portamento; accelerating gliding close to the target note.

Arrow indicates transition from one action to another.
Dashed line indicates that the action is continued until specified otherwise. ----->

Undetermined count of notes within the indicated duration.

Instinctive crescendo/decrescendo that is arranged by player for the dynamic needs of the music within the moment.

Flute

In C & Alto.

Notice: *Flute* part is written with resemblances from Japanese Shakuhachi flute practice.

Additional to the info stated in general notation;

Microtones: Unless specified with a fingering, always perform microtonal changes by bending, lip glissando etc.

Timbral embouchure differences are indicated as;

Normal Tone
Breathy
Very Breathy
Air Sound (indicated with a square note head)

Initial indicates staccato accents within single breath. Later indicates player to emphasize each note within a single breath. (Headless glissando stems also obliged to this rule.)

Initial indicates *double tonguing*. Aim more of a percussive sound rather than individual perfect pitches. Latter indicates *flutter tonguing*.

An unspecified high harmonic within the spectrum of the given fundamental. More of a gesture rather than a specific pitch result (depending on the tone level: Breathy, Very Breathy etc.).

Slap tongue with more of a percussive pizzicato quality.

Unspecified *whistle tones* over a given fundamental.

Voice: Very breathy tone (almost air sound) with the indicated *voice* (written above the note) part performed through the embouchure. Very little pitch is intended.

Certain syllables (in some cases whole words) are selected/derived from the quote; *The thoughtful Soul to Solitude retires*, and the title of the piece; *Seyyah*. Below, you may find a pronunciation guide with respect to English.

soh o as in **more**.
sah a as in **father**.
seh e as in **red**.

reh re as in **red**
thoh tho as in **thought**
fah fa as in **father**

ti as in **t-shirt**.
d as in **the**.
i as in **machine**.

“tude” as in **solitude**.
“ful” as in **thoughtful**.
“soul” pronounced as the English word.

Clarinet

In B flat & Bass.

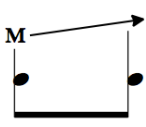
Additional to the info stated in general notation;

Microtones: Unless specified with a fingering, always perform microtonal changes by bending, lip glissando etc.

Timbral embouchure differences are indicated as;

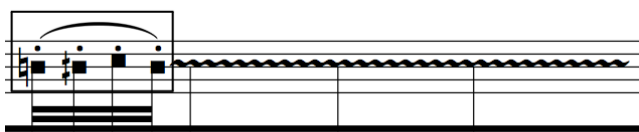
Normal Tone
Breathy
Very Breathy
Air Sound (indicated with a square note head)

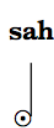
Initial indicates staccato accents within single breath. Later indicates player to emphasize each note within a single breath. (Headless glissando stems also obliged to this rule.)

Slap tongue is indicated as:  or 
Spectral Multiphonic: Multiphonic run through the harmonic series within the given fundamental. 

Multiphonic: Specified with fingerings unless they are spectral multiphonic. Taken from the official catalog of clarinetist Heather Roche (online access is available).

Play microtonal notes by controlling mouthpiece angle (with little accents while bending). Repeat the box throughout the wavy line.



Voice: Voice (indicated syllable written above) through the clarinet (without fully covering the reed). Resultant sound consists of mainly air sound with a little pitch. 

Certain syllables (in some cases whole words) are selected/derived from the quote; *The thoughtful Soul to Solitude retires*, and the title of the piece; *Seyyah*. Below, you may find a pronunciation guide with respect to English.

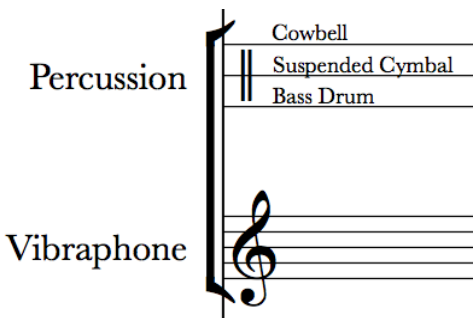
- | | |
|------|--------------------------|
| soh | o as in more . |
| sah | a as in father . |
| seh | e as in red . |
| reh | re as in red |
| thoh | tho as in thought |
| fah | fa as in father |

- | | |
|----|-------------------------|
| ti | as in t -shirt. |
| d | as in the . |
| i | as in mach i ne. |

- | | |
|--------|---------------------------------|
| “tude” | as in sol i tude. |
| “ful” | as in thought ful . |
| “soul” | pronounced as the English word. |

Percussion

Additional to the info stated in general notation;

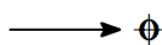


Percussion List:

- Cowbell (or an unpitched bell sound)
- Suspended Cymbal
- Bass Drum
- Vibraphone

Beaters:

- 2 Big Headed Soft Bass Drum Beaters 
- 4 Medium Marimba Mallets 
- 1 Contrabass Bow 
- 1 Triangle Beater 
- 1 Superball Mallet 
- 2 Brush Mallets 
- 2 Tree Branches (As a bundle.) 
- Hand 

Gradually damp the sound. 

- Ⓡ Played on the *rim* of bass drum.
- Ⓝ Played on the *membrane* of bass drum (normal position).
* Unless specified always play on the membrane.

-  Pull the bow towards yourself starting from the frog (or in the case of vibraphone, upwards).
-  Pull the bow away from yourself starting from the tip (or in the case of vibraphone, downwards).
-  Normal hit.
-  On the surface (without hitting).

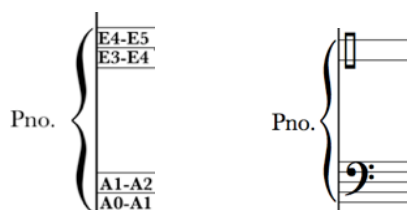
 Frequently used with the *tremolo motion on the surface* (Wiping the mallet between opposite directions with close intervals).

Wipe around the surface (without hitting). 

Piano

Additional to the info stated in general notation;

There are three *clefs* used for the notation. A standard treble/bass clef and two percussion clefs. Initial indicates the registers to be used inside the piano and latter indicates the metal frame.



 = Key

 = Hitting the strings with the hand palm. (Used in initial percussion clef)

 = Cluster (chromatic, on keys)

 = Nail of the finger. (Used in initial percussion clef)

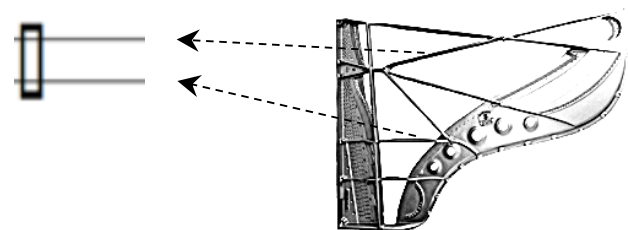
Press the necessary nod on the string for the necessary *harmonic* partial. The note given in parentheses is the resultant pitch. 

(x2) Superball Mallet: Indicated with  symbol.

(In latter percussion clef) Rub the *superball mallet* positioning half on the metal frame & half on the string within the given register.

 Pull the superball towards yourself starting from the further back of the frame.

 Metal frame in higher register.
 Metal frame in lower register.

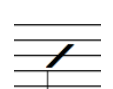


Strings

Additional to the info stated in general notation;

There are five levels of *bow placement* indicated as:

Sul Tasto	=	S.T.
Ordinario	=	Ord.
Sul Ponticello	=	S.P.
Molto Sul Ponticello	=	M.S.P.
On the Bridge	=	O.B.

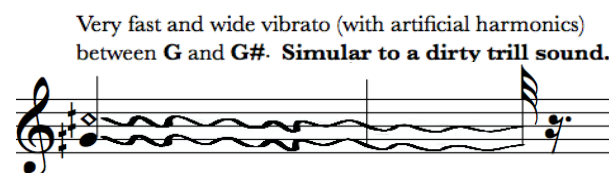
 Large slash note head indicates that player should bow on the *c-bout*.

Circular Bowing: The wavelength indicates the velocity of the motion. One might see an accelerating circular bowing below. Left hand indications can be seen in the starting beat of the motion.

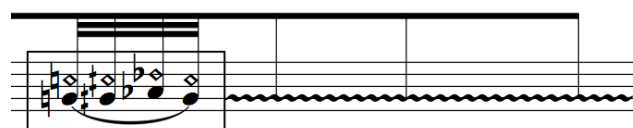


When indicated with string names inside the note heads (example below), mute the strings with your left hand. 

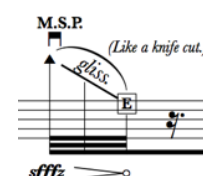
Wavy line drawing from an artificial harmonic indicates very fast and wide vibrato, often specified with a range. Similar to a dirty trill sound. Below is a notation example of this technique:



Play microtonal notes with accented glissandi (Like a pitch-oriented vibrato). Repeat the box throughout the wavy line.



Sharp down bow (Molto Sul Ponticello) from the highest note to the lower end of the string. Resembling the sensation of a knife cut.



III

for ensemble

Arda Yurdusev

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34

34

3/4

rit. a tempo

Vln.

Ord. → M.S.P.

Sul E. ϕ (2:3)

S.P. → M.S.P.

Sul A. Sul D.

Sfz ppp mf f

Vla.

Ord. → M.S.P.

gliss. 3

mf mp f

Vc.

Ord. → M.S.P.

gliss. 5

mf mp f

S.P. → Ord.

Sul D&A

mp mf

S.T. → S.P.

gliss. 5

p mp

Sul A. gliss. 5:4

niente pp p

Sul G. 5

mp p

[illegible]

33

Fl.

Cl.

Perc.

Vib.

Pno.

Vln.

Vla.

Vc.

39

Fl.

Cl.

Perc.

Vib.

Pno.

Vln.

Vla.

Vc.

Violin (Vln.)
 M.S.P. very fast vib. → Ord.
 non vib. → very fast vib.
gliss.
ff → *pp* → *mp* → *f*
 3

Viola (Vla.)
 M.S.P. Sul G&D → Ord.
ff → *p* → *ppp* → *mp* → *f*
 5:4
 3

Cello (Vc.)
 M.S.P. non vib. → S.T. → M.S.P. fast vib.
ff → *p* → *mp* → *fff* → *mf* → *sfz* → *ff*
 3

Measure 2:
 Vln.: *gliss.*
 Vla.: *gliss.*
 Vc.: *gliss.*

Measure 3:
 Vln.: *gliss.*
 Vla.: *gliss.*
 Vc.: *gliss.*

Measure 4:
 Vln.: *gliss.*
 Vla.: *gliss.*
 Vc.: *gliss.*

4/8 Musical Score: Chaotic

Tempo: ♩ = 96

Key Signature: Two sharps (F# and C#)

Score Details:

- Flute (Fl.):** Starts at measure 49. Dynamics range from *ff* to *pp*. Includes markings for *Breathy*, *slow vib.*, *non vib.*, *gliss.*, and *fast vib.*. Ends with an *(Overblow)*.
- B. Clarinet (B. Cl.):** Starts at measure 49. Dynamics range from *ff* to *ppp*. Includes markings for *Breathy*, *Very Breathy*, and *gliss.*.
- Percussion (Perc.):** Features a snare drum part with dynamics *f* and *pp*.
- Vibraphone (Vib.):** Starts at measure 49. Dynamics range from *p* to *ff*. Includes markings for *3*, *5*, and *ff*.
- Piano (Pno.):** Starts at measure 49. Dynamics range from *sfz* to *ff*. Includes markings for *(Cluster)*, *8va*, and *8va*.

Rehearsal Mark: rit. (♩ = 56)

4/8 $\text{♩} = 96$ Chaotic

Vln.

M.S.P. (Sul E, Sul A) ff pp Ord. ff pp M.S.P. very fast vib. ff pp M.S.P. - Ord. ff M.S.P. fast vib. Ord. S.P. Sul A 3 ff rit. non vib. ffp ppp fff M.S.P.

Vla.

M.S.P. (Like a knife cut.) ff ppp Ord. Sul G ff p M.S.P. 3 Sul G Sul A ff niente M.S.P. Ord. ff niente M.S.P. 6 Sul A D E C ff mp ff M.S.P.

Vc.

M.S.P. Sul C&D ff p ff ffp mp ff M.S.P.

C ♩=56 Oblivion

4/4 2/4 4/4 2/4 4/4 3/4 2/4

Fl. 53 Normal Tone To Alto Flute Shakuhati like sound. 3 non vib. fast vib. slow vib. 3 non vib.

B. Cl. Breathy Very Breathy 3 Air Sound

Perc. f niente 3 niente pp

Vib.

Pno. ff 8va.]

4/4 ♩=56 Oblivion 2/4 4/4 2/4 4/4 3/4 2/4

Vln. Ord. Constant tone with (long duration) glissandi. (As less bow changes as possible.) pp sempre

Vla. Ord. Sul G 3 5 flautando 7 3

Vc. M.S.P. (Let Ring) 3 O.B. → M.S.P. 3 O.B. → M.S.P. S.P. - S.T.

2/4 3/4 3/8 2/4 3/8 4/4 2/4

A. Fl. 60 Very Breathy 3 (Slap Tongue) 5 ss Very Breathy (Air Sound)

B. Cl. niente 3 5 gliss. 3 5 gliss. 3 gliss. p niente

Perc. (x2) pp niente p pp niente p mp

Vib.

Pno. 3 5 niente p pp mp pp <

2/4 3/4 3/8 2/4 3/8 4/4 2/4

Vln. gliss. (pp) gliss. p gliss. gliss. p

Vla. 3 S.P. - S.T. 5 O.B. gliss. gliss. 3 3 "mp" pp

Vc. 3 O.B. → M.S.P. 3 O.B. → M.S.P. 3 O.B. → M.S.P. 5 gliss.

* Very fast and wide vibrato (with artificial harmonics)
between **A^b** and **A**. **Similar to a dirty trill sound.**

76

2/4 3/8 3/4 2/4 3/8 3/4 rit. 2/4

A. Fl. (Very Breathy) Breathy Very Breathy sah Very Breathy thoh Very Breathy fast vib. non vib. ff "ful" soh fah seh

B. Cl. Very Breathy Normal Tone Very Breathy Air Sound Very Breathy Air Sound Very Breathy Very Breathy

Perc. f mp pp mf mf pp f mf pp f

Vib.

Pno. f f niente mf

Vln. S.P. M.S.P. S.P. M.S.P. S.T. M.S.P. Like a sharp cry sound. S.P. M.S.P.

Vla. S.P. M.S.P. S.P. M.S.P. S.P. M.S.P. S.P. M.S.P.

Vc. Ord. - M.S.P. Sul G & D S.P. S.T. S.P. Sul D M.S.P. Sul G Ord. - M.S.P. Sul D & A M.S.P. Like a sharp cry sound. S.P. Ord. S.P.

"mf" pp f pp mf pp pp f pp

82

2/4 a tempo rit. 3/4 D a tempo (♩=56) 2/4

A. Fl. sah non vib. fast vib. seh seh seh Unspecified whistle tones over the given fundamental. non vib. slow vib.

B. Cl. (Very Breathy) Air Sound thoh

Perc. f pp p pp niente pp

Vib.

Pno. f mp p pp

Sorrowful

2/4 a tempo rit. 3/4 a tempo (♩=56) 2/4

Vln. S.P. M.S.P. Shift between S.T. - Ord. S.P. Ord.

Vla. S.P. Shift between S.T. - Ord. S.P. Ord.

Vc. Ord. M.S.P. Spring Bow Sul C

f mp pp niente p niente pp p niente

System 1: Towards A Storm

Tempo: ♩=82

A. Fl. Very Breathy, slow vib., non vib., gliss., seh, f, pp, f, seh, Very Breathy, gliss., f

B. Cl. Breathy, gliss., mp, f, mp, p, f, seh, Very Breathy, gliss., f

Perc. Tree Branches (x2), R, N, R, N, R, N, R, p, ff, p, ff, p

Vib.

Pno. ff, f, f, f, f, (Cluster), A1-A2, A0-A1, p, X, X

System 2: Towards A Storm

Tempo: ♩=82

Vln. Ord. Sul G, S.P. Sul A, Sul D, f, mp, f, Ord. Sul G, M.S.P., f, mp, f, Col Legno Battuto, S.P. arco, M.S.P., f, ppp, f

Vla. Ord., port., S.P., f, p, gliss., M.S.P., f, Col Legno Battuto, S.P. arco, M.S.P., f, ppp, f

Vc. Ord., f, 3, f, p, gliss., f, Col Legno Battuto, Ord. - M.S.P. Sul G, f, ppp, f

Thunder *accel.*

3/4

Controlled Improvisation: Imitate the sound of a **thunder** as an ensemble.
 Press the necessary nodes (2nd Partia/Octave) on the indicated strings while circular bowing.
 The speed/intervals of the motion is flexible and should differ with other string players.
 A general *crecendo* in circulation is favoured through the end.
 Continue improvisation throughout the wavy line.

Vln.
 S.T. - S.P.
 Sul G & D
 "f"
 Ord. - S.P.
 Sul D & A
 "ff"
 Ord. - M.S.P.
 Sul A & E
 "fff"

Vla.
 S.T. - S.P.
 Sul C & G
 "f"
 Ord. - S.P.
 Sul G & D
 "ff"
 Ord. - M.S.P.
 Sul D & A
 "fff"

Vc.
 S.T. - S.P.
 Sul C & G
 "f"
 Ord. - S.P.
 Sul G & D
 "ff"
 Ord. - M.S.P.
 Sul D & A
 "fff"
 S.P.
 V
 p
 ff
 fff

E $\text{♩} = 52$ **Sorrowful**

4/4 $\text{♩} = 52$ **Sorrowful**

3/4

Fl. 137 Normal Tone → Breathy To Alto Flute Air Sound → Very Breathy Air Sound Very Breathy

B. Cl. Breathy → Very Breathy → Air Sound Air Sound → Very Breathy → Breathy → Air Sound Normal Tone → Very Breathy

Perc. *sfz* *mf* *p* *niente* *mf* *mp* *pp* *ppp* *niente*

Vib. *sfz* *mf* *p* *niente* *mf* *mp* *pp* *ppp* *niente*

Pno. *sfz* *mf* *p* *niente* *mf* *mp* *pp* *ppp* *niente*

Vln. S.P. → Ord. *sfz* *p* *ppp* *niente* *mp* *ppp* *p* *niente* *niente*

Vla. *sfz* *mf* *p* *niente* *mf* *mp* *pp* *ppp* *niente*

Vc. M.S.P. (Let ring) *sfz* *mf* *p* *niente* *mf* *mp* *pp* *ppp* *niente*

Constant background atmosphere with regular palm hits with respect to the dynamic needs of the sound.

[illegible]