

Senri (II)

for string quartet

Arda Yurdusev

Senri (II)

千里

Re-written for Arditti Quartet

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By definition, the word *Senri* may be translated as *a thousand miles* which comes from two Japanese words; *Sen* 千 being the numerical value *thousand* and *ri* 里 being an old Japanese unit of distance which is roughly a mile. However, the reason behind the title of this piece is because of a time in my youth while I was residing near a place called *Senri-yama* which was a defining period in my life. In that sense, *Senri* can be viewed as a homage to my time in Japan.

Structure

Kabuki 歌舞伎 is a Japanese art form which basically means *sing* 歌, *dance* 舞 and *skill* 伎. It is a form of drama (theater) that features a performance which includes many art forms within itself. It was regarded as an avant-garde, even bizarre art form during Edo period when Kabuki was originated. *

Kanadehon Chūshingura 仮名手本忠臣蔵 is an 11 act kabuki play that features 47 *ronin* (浪人 samurai without a master, wanderer) plotting to avenge the unjustly death of their master Enya. Yuranosuke, being the head samurai of the Enya, is charged with seeking vengeance. Upon these events, the ronin do not commit *seppuku* 切腹 (sometimes referred as harakiri) until they avenge their master.

The play is one of the most popular examples of this theater form and showcases the principles of *bushido* 武士道 (the way of the warrior) perfectly. Thus, *Senri* is influenced by this kabuki masterpiece.

As the actual play has 11 acts and has a very complex story line, the piece has 5 sections that are derived from the bases of the storyline.

A - Bushido 武士道

B - Seppuku 切腹

C - Ronin 浪人

D - Hanran 反乱

E - Giri 義理

The quartet is creating the sound world of the scenes and narrates the story. The aim is to capture the essence behind kabuki.

Notation

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.

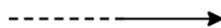
Glissando; equal gliding to the target note.

Portamento; accelerating gliding close to the target note.

When used with a slur, **glissandi** are performed within the same bow movement and gliding should be equal (i). When used without a slur, glissandi are performed as a rapid slide action to the target note (ii). The rhythm of the target note indicates the proper time that the players should finish the glissando and arrive the destination.



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.



When needed, strings are indicated with Roman numerals. **I II III IV**

Bow changes are categorized as **M.S.P.** for *Molto Sul Ponticello*, **S.P.** for *Sul Ponticello*, **Ord.** for *Ordinario*, **S.T.** for *Sul Tasto*, and **M.S.T.** for *Molto Sul Tasto*.

Different levels and characteristics of **vibrato** are described above the staff as; slow vib, fast vib, fast and wide vib, non vib, etc. If not mentioned, always play without vibrato (non vib).

1/64th note indicates the **unmeasured tremolo**.

In certain sections, **bridge clef** is used for an easier notation method.

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.



If used with a bridge clef, **circular bow motion** is indicated with a graphic method and performed between the corresponding bow positions. If used in treble/alto/bass clef, placement of circular bow motion is written above the bow position symbols (**SP- Ord.**, etc.).

Wavy line drawing from an artificial harmonic indicates very fast and wide vibrato. Similar to a dirty trill sound.



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



Vocals are always in whisper and unpitched (in every dynamic value including **ff**).

e, a, i Vowels indicate the shape of the mouth cavity, do not vocalize.

a as in *father*

e as in *red*

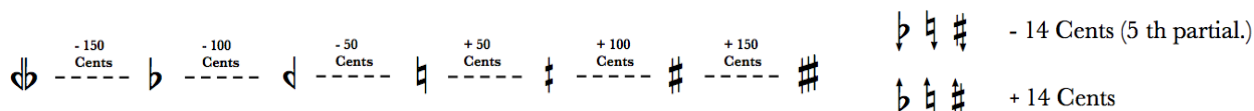
i as in *machine*

h Indicates the exhaled breath noise, shape of the mouth cavity is determined according to the preceding vowel.

r Do not roll, on the tip of the mouth.

n Pronounced through exhaled breath noise, but do not hum or produce any tone. As in *ban*.

Additional info is stated in the score.



Notice: Every B that flattened with ♭ is played -31 cents (lower) and corresponds to 7th partial of C spectrum.

Senri (II)

千里

Homage a Senri-yama

A Bushido 武士道 ♩ = 64

Arda Yurdusev

3/4 rit. A tempo 2/4 3/8 4/4

Violin I
Violin II
Viola
Violoncello

Violin I
Violin II
Viola
Vc.

5

pp niente f sfz mp pp f sfz mp pp pp ff

Ord. M.S.P. S.P. III --- 3 M.S.P.

Ord. S.P. S.T. flautando Ord.

S.P. I 3 II Ord. - M.S.P. III & II

pp ff pp f f pp ff

Ord. - M.S.P. S.P. (S.T.) M.S.T. Ord. M.S.P.

pp f mp f f ff

M.S.T. (Air Sound) Ord.

niente pp p pp mp

p sempre

S.P.

mp

Ord. I 3 III

p pp niente mp

S.P.

Ord. 3 S.P.

pizz. (strum) S.T. - S.P. arco

sfz niente p niente pp niente mp

3/4 2/4 3/8 2/4 5/8 3/4

9

Vln. I S.P. *ff* *p* *f* niente *mf* Ord. *f* *mp* *ff* *ppp* *f*

Vln. II Ord. *sfp* *mf* *pp* *p* S.P. *sfp* *ff* *ffp* *f*

Vla. S.P. → Ord. *ff* *ppp* *f* O.B. → M.S.P. *ppp* *mf* Ricochet → Ord. → M.S.P. *f* *mp* *ff* *ppp* *f* IV → S.P.

Vc. Ord. *ff* *p* *f* *ppp* *mf* Spring Bow *f* *p* *ff* *ppp*

3/4 2/4

14

Vln. I Ord. *sfp* *mp* *p*

Vln. II Ord. → S.P. *ppp* *mp* *p* S.T. - S.P. *ppp* S.P.

Vla. M.S.P. *ff* S.T. - S.P. *ppp* Ord. *mp* *ppp*

Vc. M.S.P. Ord. - M.S.P. *ff* niente *mp* *ppp* *mp* *p*

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

17

Vln. I S.T. - S.P. *niente* *mf* S.P. *sfp* *mp* *f* very fast vib.* *gliss.* non vib. *ff* *pp* *mf*

Vln. II M.S.P. *p* *3* S.P. *mp* *p* *f* Ord. - M.S.P. *ffz* *p* *mf* *p*

Vla. *p* *pp* *mf* *p* *f* Ord. IV *sfp* *gliss.* *mf*

Vc. *3* S.T. - S.P. Ord. → M.S.P. *mf* *ppp* *gliss.* *f* non vib. S.P. *ff* *p* *mf*

* Very fast vibrato, like a shake.
A distorted sound is aimed.

22

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

Vln. I

Ord. 3 S.P. gliss. M.S.P.

Vln. II

slow vib. non vib. M.S.P. I II

Vla.

Ord. - M.S.P. S.P. 3 sfz pp

Vc.

M.S.P. very fast vib. S.P. 3 p sub. ff (Let ring.)

Keep the action throughout the wavy line.

27

3/4

Vln. I

S.P. gliss. M.S.P. 3 ff

Vln. II

Ord. III II 3 ff f p

Vla.

Ord. 3 ppp ff

Vc.

S.P. fast vib. 3 non vib. (Detache) 5 S.P. S.T. - Ord. - S.T. S.T. - S.P. Ord. S.P. 3 gliss.

rit. M.S.P.

B Seppuku 切腹

♩ = 40

30

2/4 3/4

Vln. I

Ord. 3 ppp mp p

Vln. II

S.P. Ord. 3 ff mp p

Vla.

Ord. 3 ppp p

Vc.

M.S.P. Ord. 3 niente pp

Unnoticable bow changes. Static sound. Keep the action throughout the line.

Unnoticable bow changes. Static sound. Keep the action throughout the line.

35

Ord. - S.P.

very fast vib. → non vib.

very fast vib. slow vib. non vib.

Vln. I

Vln. II

Vla.

Vc.

ppp *f* *sffp* *ppp* *mp* *sfp* *ppp* *ppp* *ff* *sffp* *ppp* *mf* *ppp*

p *f* *mf* *ppp* *sffp* *ppp* *mp* *sfp* niente *ppp* *f* *ff* *mf* *sfp* *ff* *mp*

(I)

M.S.P. → S.P.

ppp *f*

rit. ... **2/4** A tempo **4/4**

40

S.T. - S.P.

Vln. I

Vln. II

Vla.

Vc.

ppp *mf* *pp* *mp* *ppp* *ppp* *f* *ff* *ff* *p* *ff* *f*

f *ppp* *mp* *ppp* *p* *ppp* *ff* *pp* *ff* *ppp* *mf* *sfp* *pp*

f *sfp* *ppp* *ppp* *f*

4/4 **2/4** **4/4** rit. ... **4/4**

44

S.P. -----

Vln. I

Vln. II

Vla.

Vc.

f *pp* *p* *f* *pp* *p* *mf* *p* *f* *mp* *pp* *f* *pp* *sfp* *f* *sfp* *ff*

f *pp* *p* *pp* *p* *sfz* *mf* *sfp* *pp* *sfp* *pp* *ff* *f* *ff*

ff *mp* *p* *ff*

ppp *mf* *ppp* *sfp* *mf* *sfz* *f* *mp* *sfp* *mf* *sfp* *ff*

Ord. → S.P.

M.S.P. S.P.

III IV

sub.

S.P. -----

M.S.P.

M.S.P.

M.S.P.

C Ronin 浪人

♩ = 52

4/4 3/4 2/4

47

Vln. I

Vln. II

Vla.

Vc.

Ord.

M.S.P.

Vocal (Whisper)

seh ss sah t t t t ss seh tah

ffp p sempre

III&IV

ppp < p mf p sub. ppp < p sfz p sub. pp < mp sfz p sub.

4/4 2/4

52

Vln. I

Vln. II

Vla.

Vc.

Ord.

M.S.P.

Vocal (Whisper)

ss seh ih sen

very fast vib.

I II III I

II&III

gliss

S.T. - S.P. II&III

gliss

ffz

4/4 2/4

56

Vln. I

Ord. 3 pp mf pp sfz mf

Vln. II

Ord. mp pp f ppp mf

Vla.

III sfz rih Ord. sfz p sub. "f" sfz p sub. "f" fff

Vc.

gliss. gliss. gliss. gliss. M.S.P. Ord. S.P. ppp mf

59

Vln. I

sfz ppp ppp "f" ppp 3 3 "f" ppp f

Vln. II

Ord. 3 pp f

Vla.

sfz ppp ppp "f" ppp "f" ppp ppp f

Vc.

sfz ppp ppp ppp mp ppp sub. f

IV

sub.

D Hanran 反乱

♩ = 40

4
4

63

sfz *ppp* *f* "ff" *ppp* *f* *sfz* *ppp*

seh t t t t t seh ss sah

Vln. I *sfz* *f* *sfz* *f* *fp* *ppp* *sfz*

Vln. II *sfz* *ppp* *mf* *ff* *pp* *f* *fp* *ppp* *f* *mp*

Vla. *sfz* *ppp* *f* *sfz* *ppp* *f* *fp* *pp* *mf* *ppp* *p* *sfz*

Vc. *ff* *pp* *f* *ppp* *mp* *f* *fp* *mp* *sfz* *ppp* *mp*

sub.

S.P. Ord. 3 Ord. 3

2
4

66

sfz *ppp* *f* "ff" *ppp* *sfz* *ppp* *f*

sen ss sah rih ss

Vln. I *sfz* *f* *sfz* *mf* *sfz* *f* *sfz* *pp* *sfz* *ppp* *p* *mf*

Vln. II *sfz* *ff* *ppp* *f* *sfz* *f* *mp* *sfz* *ppp* *sfz* *ppp* *mf* *ppp*

Vla. *sfz* *ppp* *ff* *sfz* *pp* *ff* *ffz* *ppp* *ff* *sfz* *pp* *mf* *ppp* *f*

Vc. *sfz* *pp* *f* *ff* *pp* *ff* *ffz* *ppp* *f*

Ricochet

S.P. Ord. S.P. Ord. S.P. Ord. S.P.

3 non vib. 3 5 3 3 3

2
4

♩ = 52

68

"f" > *ppp*

hah

sen

rih

IV 3 III III

fast & wide vib.

(non vib.) 3 I #

pp *f* *ffz* *ppp* *ff*

III 3

ppp

3

sffp *mp* *pp* *ff* *mp* *ff*

fast & wide vib. non vib.

Ricochet

f *ppp*

sffz

ss *sen* *rih*

5 3

sffp *mp* *p* *f* *sffp* *mf* *sfp* *f*

S.T. 3

Ord.

ff *ppp* *ff*

M.S.P. Ord. I

sffz *ppp* *mp* *p* *f* *sffz*

3

ppp *mp* *fff* sub. *ppp*

4
4

72

"f" > *ppp*

sah

sen

rih

S.T. Ord. fast vib. non vib. S.P.

5

f *ppp* *f* *p* *ff* *ppp* *ff* *ffp* *ff* *ffp*

3

ff *p* *ff* *ff* *pp* *ff* *p* *ff* *ffp* *ff*

S.P. Ord. S.P.

"f" > *ppp* *ppp* *f* *sffz* *ppp* *f*

sah *ss* *sen* *ss*

III 3

ppp *ff* *ff* *ppp*

M.S.P. Ord.

fff sub. *ppp*

Ricochet

ff *ppp* *ff* *sffz* *ppp*

S.P. Ord.

ppp *mp* *f* *pp* *ff*

3

fff sub. *ppp* *ff* *sffz* *ppp*

III IV

75 *sfz*
sah

Vln. I

S.P. → Ord.
3
ff *ppp* *ff* *p* S.P. → Ord.
6
ff *mp* *pp* *sffp* *mp* *ff* *ff* 3

Vln. II

Ord.
3
ff *p* *ff* *f* *p* *f* S.P.
3 5
pp *f* *pp* S.P.
ff

Vla.

sfz
sah
5
fast vib. → non vib.
S.P.
ffp *ppp* *f* *pp* *ff* Ord. III
3 II
pp *ff* *sfp* *pp* 3 *ff* *p*

Vc.

S.P. → S.T.
3
ff *pp* *sffz* S.P.
Ord. III
ff *ppp* *sffz* *p* *fff* 5

77

Vln. I

S.P. → Ord.
3
pp *ff* *sffp* *mf* *ff* S.P.
3
ffp *p* *ff*

Vln. II

S.P.
ff *p* *ff* *pp* *ff* *pp* *f* S.P.
3
ppp *p* *ff*

Vla.

S.P. → Ord.
6
ff *pp* S.P. → S.T.
5
ff *f* S.P.
3
ff Ord. → S.P.
3
ppp *p*

Vc.

M.S.P.
sffz
Ord. → S.P.
pp *ff* *fff* M.S.P.
Ord. → S.P.
3
ppp

E Giri 義理

79

2/4 3/8 2/4

Vln. I: M.S.P. *ff*, Ord.-M.S.P. *pp < mp*, Ord. *p* niente *mp*, *ss*, *sen* *sffz*, *p* *ff*

Vln. II: Ord. IV *p* sub., *mf*, *sffz* *mf* *ff*, *gliss.*

Vla.: *ff* "f" niente *mp* *ppp* *mp*, S.T. - Ord., *sen* Ord.-M.S.P. *sffz* *p* *ff*

Vc.: M.S.P. *ff*, Ord. *p* *ppp* *mf*, *sffz* (*mf*) *ff*

$\frac{2}{4}$ rit. $\frac{3}{4}$ ♩ = 64

83

Vln. I: Ord. *ffp* *mp*, Ord. *p* *mp*, *ff* *pp* *sffz*, *seh seh seh* *mp* *ff*

Vln. II: Ord. *ffp* *mp*, Ord. *p* *mp*, *ff* *p* *mf* *sffz*, *S.P.* *ff* *pp* *sffz*, *pizz.*

Vla.: *ffp*, *rih*, *sffz*, *fff* *ppp*, *sah*, *ff* *mf* *ff*, *S.P.* *ff* *p* *ff*

Vc.: IV- S.P. *ffp* *mf*, *p*, *gliss.*, *very fast vib.*, *ff* *mp* *sffz*, *Ord.-M.S.P.* *sffz* *p* *ff*

87

"f" > ppp **rit.**

sah

very fast vib.

non vib.

M.S.P.

S.P.

IV **III** **3**

ff **pp** **ff** **pp** **sffz** **ffp** **f** **mp** **ff**

S.P. arco

very fast vib.

IV **II** **I** **3**

ffp **mf** **ff** **mp** **ff**

gliss. **port.**

p **"ff"**

ss

S.P.

III **II** **very fast vib.**

M.S.P.

ff **p** **f** **sffz** **mf** **pp** **f** **sffz** **fp** **ff**

M.S.P.

(M.S.P.) **port.** **3** **f**

S.P. **III** **II** **Ord.** **3** **S.T.**

ff **ppp** **ppp** **port.** **fff**

4/4 A tempo

90

sffz **sfz** **"f" > ppp**

sen **rih** **sah**

S.P. fast & wide vib. **(non vib.)** **III** **3** **S.T.** **Ord.** **fast vib.** **non vib.** **5** **S.P.**

ff **pp** **ff** **ppp** **f** **ppp** **f** **p**

S.P. fast & wide vib. **non vib.** **Ricochet** **S.P.**

ff **mp** **ff** **f** **ppp** **ff** **p** **ff** **ff** **pp**

sffz **sfz** **"f" > ppp** **ppp** **f**

sen **rih** **sah** **ss**

S.P. **S.T.** **Ord.** **III** **3** **3** **ppp** **ff** **ff** **ppp**

S.P. **M.S.P.** **Ord.** **Ord.**

sffz **ppp** **mp** **sffz** **ppp** **p** **ff** **ppp**

sub.

92 *sfz* *sen* *sfz* *rih* *sfz* *sah*

Vln. I *fast & wide vib.* *Ord. non vib.* *slow vib.* *non vib.* *S.P.* *Ord.*

Vln. II *Ord.* *S.P.* *Ord.* *S.P.*

Vla. *sfz* *sen* *ss* *sah* *S.P.* *Ord.* *fast vib.* *non vib.* *S.P.*

Vc. *Ricochet* *V* *III* *IV* *S.P.* *S.T.* *S.P.* *Ord.* *III*

ff *ppp* *ff* *ffp* *ff* *ffp* *f* *ppp* *ff* *p*

ff *p* *ff* *ffp* *ff* *ff* *p* *ff* *f* *p* *f*

ppp *mp* *f* *pp* *ff* *ffp* *ppp* *f* *pp* *ff*

ff *ppp* *ff* *sub.* *sfz* *ppp* *ff* *pp* *sfz* *sfp*

94 *rit.*

Vln. I *S.P.* *Ord.* *S.P.* *Ord.* *S.P.*

Vln. II *Ord.* *S.P.* *Ord.* *S.P.*

Vla. *Ord.* *III* *II* *I* *II* *S.P.* *Ord.* *S.P.* *Ord.* *S.P.*

Vc. *S.P.* *5* *M.S.P.* *Ord.* *S.P.*

ff *mp* *pp* *ffp* *mp* *ff* *ff* *pp* *ff* *ffp* *mf* *ff*

pp *f* *pp* *ff* *p* *ff* *pp* *ff* *pp* *ff*

pp *ff* *fp* *pp* *ff* *p* *ff* *pp* *ff* *f* *ff*

ff *ppp* *sfz* *p* *fff* *sfz* *ppp* *ff*

A tempo $\frac{3}{4}$ rit. $\frac{4}{4}$ **A tempo**

96

Vln. I

M.S.P. → S.P. *fff* *ppp* *ff* *fffz* sen *fffz* rih *fffz* S.T. niente

Vln. II

M.S.P. → S.P. *fff* *ppp* *ff* *fffz* sen *fffz* rih *fffz* S.T. niente

Vla.

M.S.P. *fff* *ppp* *ff* *fffz* sen *fffz* rih *fffz* S.T. niente

Vc.

M.S.P. *fff* *ppp* *ff* *fffz* sen *fffz* rih *fffz* S.T. niente