Jay Hurst

kodama

for sinfonietta

谷牙

- 2015 -

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TH-JH403
During my residency at the Brevard Music Festival, I spent a large amount of time soaking in the natural beauty of the Blue Ridge, from the fog that rolled down the mountains in the early morning hours to the firefly-lit trees surrounding lakes at dusk. It felt appropriate that I write a piece that reflected my weeks in the mountains and the forest.

*Kodama* (木魂) is an ancient word for the tree-spirits in Japanese folklore. But the similarly old word *kodama* (霊) describes the sound of falling trees that reverberate through mountain forests – a quiet, deep echo that is said to be the cry of the *kodama*.

This piece is inspired by that sound and the act of losing yourself in the forest. It is quiet and meditative as it gently wanders through harmonic areas – though the piece may seem rhapsodic, it is totally structured and connected, just like the natural world that inspired it.

This sinfonietta version of *kodama* was commissioned by David Dzubay and the Indiana University New Music Ensemble, and was premiered on April 17th, 2015 in Auer Hall, Bloomington, IN.

## Performance Notes

Score is transposed.

- Glockenspiel sounds 15ma
- Double Bass sounds 8vb
- m.s.p. – molto sul ponticello
- m.s.t. – molto sul tasto

Arrows indicate gradual change over time.

- feather beams indicate gradual accelerando/ritardando within the time of the bracketed rhythmic value.

Slashed grace notes should be played before the beat, and should be played as fast as possible.

Unslashed grace notes should be played on the beat, and should be played more freely [quickly, but not as fast as possible].

Performance Time: approximately 10 minutes
INSTRUMENTATION

Alto Flute
Oboe
2 Bass Clarinets in Bb

Horn in F
Trumpet in C

Percussion I
glockenspiel, vibraphone

Percussion II
glockenspiel, vibraphone

Harp

2 Violins
Viola
Violoncello
Scordatura: tune C string down to Bb

Double Bass
When played on the glockenspiel, the soft yarn should produce a very faint, nearly-attackless tone.

*) Play with soft yarn mallets on both glockenspiel and vibraphone throughout entire piece.
A. Fl.  
Ob.  
B. Cl. I in B  
B. Cl. II in B  
Hn. in F  
Tpt. in C  
Perc. I  
Perc. II  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  
poco rit. .
13 A tempo

sotto voce, breathy

A. Fl.
Ob.
B. Cl. I
in Bb
B. Cl. II
in Bb
Hn. in F
Tpt. in C
Perc. I
Perc. II
Hp.

13 A tempo

con sord., m.s.t., senza vib.
"breathy"

Vln. I
Vln. II
Vla.
Vc.
Db.
*) Hold the pedal down until the sound dies away naturally throughout the entire piece.
Slightly faster \[ \frac{\text{)} = 60 \]
*) While playing with practice mute, adjust as necessary so that the written dynamic is the "heard" dynamic.
poco rit. . . . 46 Tempo primo [\( \dot{\text{\textit{s}}}=56 \) ]
*) The seventh partial on the D string will naturally be a sixth-tone flat.
72 Distant \( \dot{=} 60 \)

A. Fl.  
\( p \) cantabile

Ob.

B. Cl. I  
in Bb

B. Cl. II  
in Bb

Hn. in F

Tpt. in C

Perc. I

Perc. II

Vibe.

Vibe

Hp.

72 Distant \( \dot{=} 60 \)

Vln. I

Vln. II

Vla.

Vc.

Db.