Jay Hurst

kodama

for sinfonietta

- 2015 -

THESE
HANDS

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TH-JH403

kodama [2015] Jay Hurst [b. 1989]

Program Note

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* (谺) 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

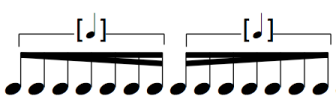
Score is transposed.

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

commissioned by the Indiana University New Music Ensemble

Transposed Score

kodama

for sinfonietta

Jay Hurst

Faint [♩ = 56]

Alto Flute

Oboe

Bass Clarinet in B♭ I

Bass Clarinet in B♭ II

Horn in F

Trumpet in C

Glockenspiel [soft yarn mallets throughout*]

l.v. sempre

Percussion I

Glockenspiel [soft yarn mallets throughout*]

l.v. sempre

Percussion II

l.v. sempre

Harp

D♮ C♮ B♮ | E♮ F♮ G♮ A♮

Faint [♩ = 56]

Violin I

Violin II

Viola

Scordatura: C → B♭

Violoncello

Double Bass

*) Play with soft yarn mallets on both glockenspiel and vibraphone throughout entire piece.
When played on the glockenspiel, the soft yarn should produce a very faint, nearly-attackless tone.

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7

poco rit.

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Glock.

Perc. I

Glock.

Perc. II

Hp.

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

12

13 A tempo

A. Fl.

sotto voce, breathy

Ob.

B. Cl. I in B♭

sotto voce, breathy

B. Cl. II in B♭

sotto voce, breathy

Hn. in F

Tpt. in C

Perc. I

Perc. II

Hp.

13 A tempo

Vln. I

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

Vln. II

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

Vla.

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

Vc.

Db.

17

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Perc. I

Glock.

Perc. II

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

22

poco rit.

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Perc. I

Vibraphone [motor off]

Perc. II

Vibraphone [motor off]

Hp.

poco rit.

Vln. I

via sord.

Vln. II

via sord.

Vla.

via sord.

Vc.

Db.

*) Hold the pedal down until the sound dies away naturally throughout the entire piece.

27 **Slightly faster [♩ = 60]**

A. Fl.

sotto voce

Ob.

timbre-tr

gentle, molto legato sempre

B. Cl. I in B♭

molto legato

B. Cl. II in B♭

molto legato

Hn. in F

lontano

Tpt. in C

Glock.

Perc. I

Glock.

Perc. II

Hp.

27 **Slightly faster [♩ = 60]**

senza sord. gentle, molto legato sempre

ord. → m.s.p.

Vln. I

senza sord. gentle, molto legato sempre

ord. → m.s.p.

Vln. II

Vla.

Vc. [sounding]

m.s.p.

Vc.

no vib.

Db.

32

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

practice mute

"pp"*

Perc. I

Perc. II

Hp.

Vln. I

ord. m.s.p.

Vln. II

ord. m.s.p.

Vla.

senza sord.
ord. m.s.p.

Vc.

Db.

*) While playing with practice mute, adjust as necessary so that the written dynamic is the "heard" dynamic.

37

36

A. Fl.

Ob.

timbre-tr

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

[p. mute]

Perc. I

Vibe.

[Ped. →]

Perc. II

Vibe.

[Ped. →]

Hp.

37

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

40

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.

timbre-tr

ord. → m.s.p.

IV

poco rit. . . . . . **46** **Tempo primo [♩ = 56]**

45

A. Fl.
flz.
mp
Ob.
mp
pp
B. Cl. I in B♭
B. Cl. II in B♭
Hn. in F
mp
Tpt. in C
[p. mute]
mp
Vibe.
Perc. I
mp
[Ped. →]
pp
Glock.
pp
Vibe.
Perc. II
mp
[Ped. →]
pp
Hp.
mp

poco rit. . . . . . **46** **Tempo primo [♩ = 56]**

Vln. I
Vln. II
ord.
m.s.p.
p
Vla.
III
3
ord.
m.s.p.
p
Vc. [sounding]
Vc.
Db.
pp

49

A. Fl.

timbre-tr

mp

Ob.

B. Cl. I
in B♭

p

mp

B. Cl. II
in B♭

5

mp

Hn. in F

Tpt. in C

Perc. I

ppp

5

p

pp

Glock.

Perc. II

3

mp

3

mp

Hp.

p

Vln. I

Vln. II

Vla.

Vc.

Vc.

p

Db.

mp

53

poco accel.

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Vibe.

Perc. I

Vibe.

Perc. II

Hp.

53

poco accel.

ord. m.s.p.

Vln. I

Vln. II

Vla.

Vc.

Db.

Rustling [♩ = 72]

58

rit.

A. Fl.

mp

Ob.

no vib.

mp

B. Cl. I in B♭

mp

mf

3

[♩]

[♩]

mf

B. Cl. II in B♭

mf

3

[♩]

[♩]

mf

Hn. in F

mp

mf

harmon mute [stem removed]

Tpt. in C

mp

Perc. I

mp cresc. poco

mf

Perc. II

mp cresc. poco

mf

bisbigl.

Hp.

mp cresc. poco

mf

Rustling [♩ = 72]

rit.

Vln. I

ord.

III

m.s.p.

3

[♩]

[♩]

3

mf

Vln. II

ord.

IV

m.s.p.

3

[♩]

[♩]

3

mf

Vla.

ord.

II

m.s.p.

p

mf

Vc.

II*

ord.

m.s.p.

mf

Db.

*) The seventh partial on the on the D string will naturally be a sixth-tone flat.

62

63 **Calm, mystic [♩ = 56]** **poco rit.**

A. Fl.

Ob.

B. Cl. I in B♭

molto sotto voce, rumbling

ppp

B. Cl. II in B♭

Hn. in F

Tpt. in C

Vibe.

Perc. I

pp

ppp possible

p

ppp

Vibe.

Perc. II

[♩]

pp

Hp.

pp

63 **Calm, mystic [♩ = 56]** **poco rit.**

Vln. I

Vln. II

Vla.

[sounding]

Vc.

ppp

Db.

ppp

67

A tempo [♩ = 56] **poco accel.**

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Perc. I

Perc. II

Hp.

A tempo [♩ = 56] **poco accel.**

Vln. I

Vln. II

Vla.

Vc.

Db.

72 **Distant [♩ = 60]**

A. Fl.

p cantabile

p

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Vibe.

Perc. I

pp

Vibe.

Perc. II

p

p

p

Hp.

72 **Distant [♩ = 60]**

Vln. I

Vln. II

Vla.

Vc.

Db.

77

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.

mf poco *p* *mp* *mp* *ppp* *pp* *p* *pp* *p* *p* *mp* *mp*

cantabile cantabile

82

84

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

practice mute

Vibe.

Perc. I

Glock.

Vibe.

Vibe.

Perc. II

Glock.

Hp.

84

Vln. I

Vln. II

Vla.

Vc. [sounding]

IV

Vc.

Db.

86

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. [sounding]
Vc.
Db.

flz.
cantabile
Vibe.
Glock.
Vibe.

poco rit. 91 A tempo [♩ = 60]

89

A. Fl.
flz.
p

Ob.
mp

B. Cl. I in B♭
pp
3
p

B. Cl. II in B♭
3
p

Hn. in F

Tpt. in C

Vibe.
Perc. I
3
ppp
3
p
cresc. poco

Vibe.
Perc. II
ppp
p
cresc. poco

Hp.

poco rit. 91 A tempo [♩ = 60]

Vln. I
p

Vln. II
p

Vla.
p

Vc. [sounding]
3

Vc.
IV
pp
3
p

Db.
p

93

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. [sounding]
Vc.
Db.

mp espr. *mf poco* *p*

poco rit. 100 A tempo [♩ = 60]

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. [sounding]
Vc.
Db.

Vibe.
Vibe.

III
IV

poco rit. 100 A tempo [♩ = 60]

102

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.

Vibe.

ppp no cresc.

p sub.

pp dim. poco a poco

ppp

p

mp

pp

108

A. Fl.

Ob.

timbre-tr [slow trill]

p *sotto voce*

B. Cl. I in B♭

pp *sotto voce*

p

B. Cl. II in B♭

8vb

p

Hn. in F

mp

Tpt. in C

harmon mute [stem removed]

p *sotto voce*

p

Vibe.

Perc. I

Vibe.

Perc. II

Hp.

108

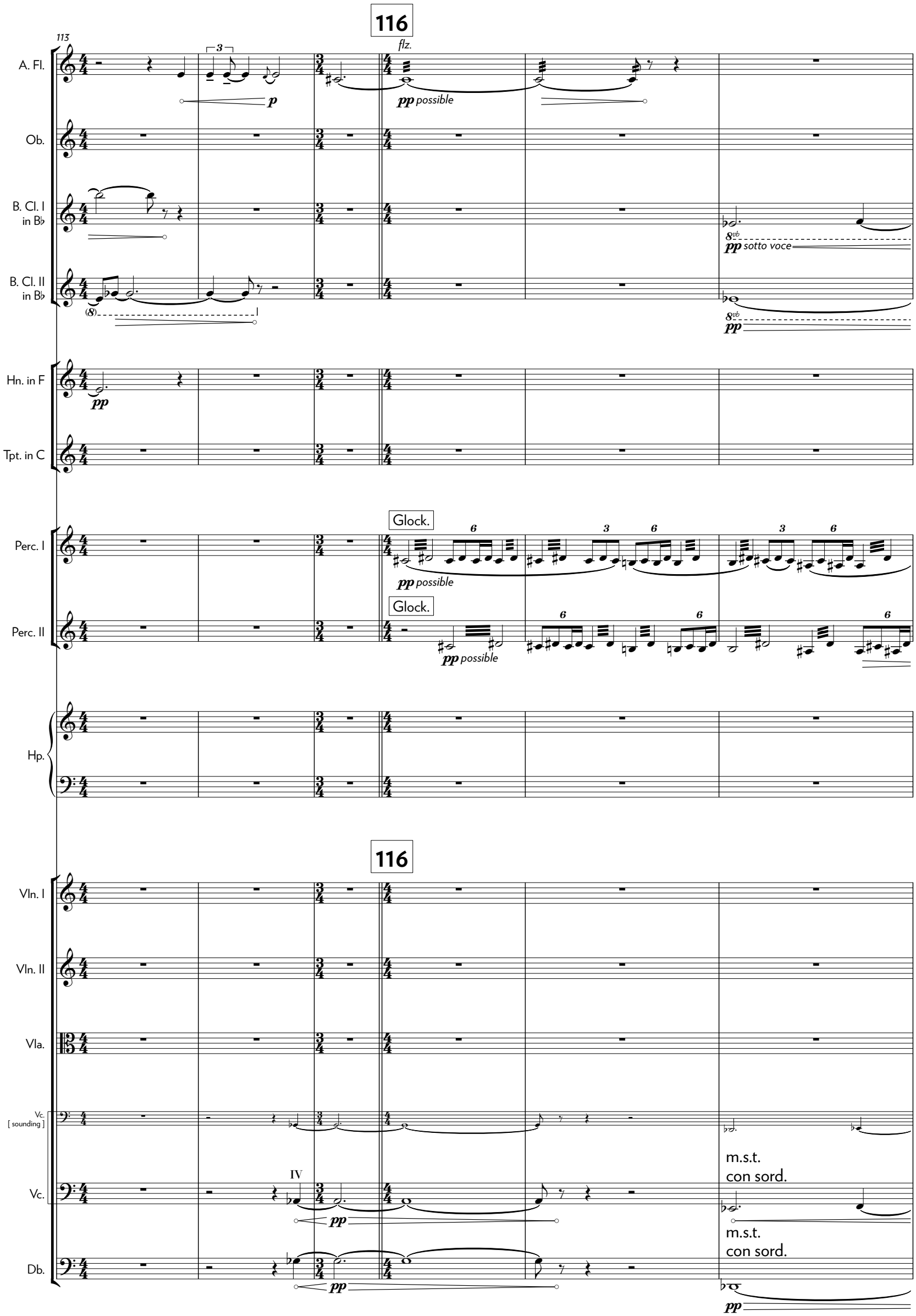
Vln. I

Vln. II

Vla.

Vc.

Db.


116
113
A. Fl.
flz.
p
pp possible
Ob.
B. Cl. I in B♭
8vb
pp sotto voce
B. Cl. II in B♭
8vb
pp
Hn. in F
pp
Tpt. in C
Glock.
Perc. I
pp possible
Glock.
Perc. II
pp possible
Hp.
116
Vln. I
Vln. II
Vla.
Vc. [sounding]
IV
Vc.
pp
m.s.t.
con sord.
Db.
pp
m.s.t.
con sord.
pp

119

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Glock.

Perc. I

Glock.

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc. [sounding]

Vc.

Db.

124

rit. al fine

A. Fl.

Ob.

B. Cl. I in B♭

molto sotto voce

8vb

ppp

pppp

B. Cl. II in B♭

molto sotto voce

8vb

ppp

8vb

ppp

Hn. in F

Tpt. in C

Perc. I

pp

6 3 6 3

ppp

3

Perc. II

3 6

ppp

6 3

5

Hp.

rit. al fine

Vln. I

Vln. II

Vla.

Vc. [sounding]

Vc.

ppp

Db.

ppp

January 2015
Bloomington, IN