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Title

[Kodama]

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Publication Date

2020

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木靈

[Kodama]

(2017)

Para flauta, clarinete bajo, violín, violoncello y piano

For flute, bass clarinet, violin, violoncello and piano

Juan José Contreras González

Estreno mundial en la sala Manuel M. Ponce, del Palacio de Bellas Artes de la Ciudad de México, como parte del 39 Foro Internacional de Música Nueva Manuel Enríquez, el 7 de octubre del 2017.

First performance at Manuel M. Ponce hall, in the Palace of Fine Arts, Mexico City, as part of the 39th Foro Internacional de Música Nueva Manuel Enríquez, on October 7, 2017.

Duración aproximada: 8' 30"
Approximate duration: 8' 30"

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木靈 [Kodama] - Espíritu de árbol / Tree Spirit.

Dentro del folklore japonés, los Kodama son espíritus que habitan dentro de los árboles de un bosque. A pesar de ser invisibles para los humanos, se dice que estos espíritus juegan con las personas e imitan voces humanas, con lo que crean el eco en bosques y montañas. Por esta razón, Kodama también significa “eco” en Japonés.

La pieza busca emular el efecto de eco con los instrumentos del ensamble, con el objetivo de generar varios de ellos simultáneamente para que convivan entre sí, hasta llegar a un punto en el que, de manera similar a lo que los Kodama hacen con las voces humanas, los timbres de los instrumentos del ensamble se combinan para imitar el timbre de un corno francés.

In the Japanese folklore, the Kodama are spirits that live inside the trees of a forest. Even though they are invisible to the human eye, it is said that they play with people and imitate human voices, and this is how echo is generated in forests and mountains. This is why Kodama also means ‘echo’ in Japanese.

The piece is a search for emulating the echo effect with the instruments of the ensemble, so that different echoes coexist and interact until, similarly to when the Kodama imitate human voices, the timbres of the instruments of the ensemble are combined to imitate the timbre of a French horn.

Indicaciones

Indications



Con aire / With air

Soplar con la fuerza y posición de la embocadura necesarios para hacer sonar el aire que sale de la boca y entra al instrumento.

Blow using the force and embouchure position needed so that the air that comes out from the mouth and goes into the instrument can be heard.



Sin aire / No air

Soplar de manera ordinaria para tocar la nota.

Blow in an ordinary manner to play the note.

ftz. -

Flatterzunge / Flutter-tongue



Slap tongue

Generar un sonido percutivo con la boca, al momento de atacar la nota.

Generate a percussive sound with the mouth when attacking the note.



Fall off

Atacar la nota indicada e inmediatamente realizar un desajuste descendente en la afinación.

Attack the indicated note and immediately bend the pitch downwards.



Whisper tone

Soplar suavemente utilizando la digitación de la nota más grave de tal forma que se escuche la otra nota, casi como un susurro.

Blow gently into the embouchure hole while using the fingering that would be used to play the lowest note, so that the other note can be heard as a faint whistle.

bis. -

Bisbigliando

Realizar un trino alternando dos digitaciones para la misma nota.

Perform a thrill by alternating fingerings for the same note.



Pizzicato Bartók / Bartók Pizzicato



Arcada diagonal / *Diagonal bowing*

Realizar la arcada trazando un ángulo de 45 grados con respecto a la cuerda, con la punta del arco cerca del puente y el talón cerca de la tastiera.

Perform the bowing at a 45 degree angle to the string, placing the tip of the bow close to the bridge and the frog close to the fingerboard.

scratch -

Scratch noise

Frotar la cuerda con el arco, aplicando mucha presión para producir un sonido rasposo.

Press down hard on the string with the bow to produce a rasping.

The musical score shows five staves for Flute (Fl.), Bassoon (B. Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The time signature is common time (4/4). The key signature has one sharp. The flute and bassoon play eighth-note patterns with dynamics f and p respectively. The violin and cello play eighth-note patterns with dynamics mf and p respectively. The piano has rests in both treble and bass clef staves. Measure numbers 241 are indicated above each staff.

En el compás 241, el timbre colectivo del ensamble debe buscar asemejar el de un corno francés.

At bar 241, the collective timbre of the ensemble must attempt to resemble that of a french horn.

Multifónicos

Multiphonics

1. Flauta / Flute



2. Clarinete Bajo / Bass Clarinet



(Concert Pitch)

Partitura Transpuesta.
Transposed Score.

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木靈

Transposed Score

Juan José Contreras

$\text{♩} = 115$

Flute

Bass Clarinet in B \flat

Violin

Violoncello

Piano

mf

detaché

mf

Fl.

B. Cl.

Vln.

detaché

mf

Vc.

Pno.

7

Fl.

B. Cl.

Vln.

Vc.

Pno.



10

Fl.

B. Cl.

Vln.

Vc.

Pno.

ftz.

f

mf

mf

mf

13

Fl.

B. Cl.

Vln.

Vc.

Pno.

ord.

sul pont.

mf

f

16

Fl.

B. Cl.

Vln.

Vc.

Pno.

flz.

19

Fl.

B. Cl.

Vln.

Vc.

Pno.



A

23

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff **mf** **ppp**

ff **p** **ppp**

ff **p** **ppp**

ff **p**

27

F1.
B. Cl.

Vln.
Vc.

Pno.

sforzando

p

ff *mf* *ppp*

ff *p* *ppp* *ff* *p*

31

F1.
B. Cl.

Vln.
Vc.

Pno.

ff ³ *mf* *ppp* *ff* ³ *mf* *ppp*

(8)

ff *mf* *ppp* *ff* *mf* *ppp*

ppp *ff* *p* *ppp* *ff* *p*

ppp *ff* *p* *ppp* *ff* *p*

Fl.

B. Cl.

Vln.

Vc.

Pno.

ord.

molto legato

15^{ma}

fff

ppp

ff *mf*

ffff

ff *mf*

ppp

ff *p* *ppp* *ff* *p*

==

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff *3* *mf* *3* *3* *3* *3* *ppp*

6

pp

ff *3* *mf*

(15)

8va

ppp

ff *p* *ppp* *ff* *p* *ppp*

41

Fl. *mp*

B. Cl. *ffff* *mf* *ppp*

Vln. *ff* *mf* *mp*

Vc. *ppp* *ff* *mf*

Pno. *ff* *p* *ppp*
= ppp *ff* *p* *ppp*

44

Fl.

B. Cl.

Vln. *ffff* *mf* *ppp*

Vc. *ppp*

Pno.

B

48

Fl.

B. Cl.

Vln.

Vc.

Pno.



53

Fl.

B. Cl.

Vln.

Vc.

Pno.

57

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff *mf* *ppp* *fff*

ff *mf*

ff *fff*

ff *mf*

61

Fl.

B. Cl.

Vln.

Vc.

Pno.

f *possible*

fff

ff *mf* *ppp*

ppp

ff *fff* *ff* *mf*

C

65

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff mf 3 3 3
ff mf ppp

ff mf ppp

ff mf ppp

ff mf ppp



69

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff

ff mf ppp

ff mf ppp

ff

73

Fl.

B. Cl.

Vln.

Vc.

Pno.

ord.

f possible

ff



77

Fl.

B. Cl.

Vln.

Vc.

Pno.

f possible

ff

ff

ff *mf* *ppp* *ff*

ff *mf* *ppp* *ff*

ff *mf* *ppp* *ff*

81

Fl.

B. Cl.

Vln.

Vc.

Pno.

slap tongue

ff

84

Fl.

B. Cl.

Vln.

Vc.

Pno.

fff

mf

ppp

f

87

Fl. *ff* ord.

B. Cl. *ff* *fff*

Vln. *ff* *fff mf*

Vc. *ff* *fff mf*

Pno. *ff* *fff mf*

90

Fl. *fff* *fff* $\frac{5}{4}$

B. Cl. *fff* *fff* $\frac{5}{4}$

Vln. *ppp* *fff mf* *ppp* *fff mf* *ppp* $\frac{5}{4}$

Vc. *ppp* *fff mf* *ppp* *fff mf* *ppp* $\frac{5}{4}$

Pno. *ppp* *fff mf* *ppp* *fff mf* *ppp* $\frac{5}{4}$

f *mf* *Ped.*

93

Fl.

B. Cl.

Vln.

Vc.

Pno.

fff

scratch
fff

fff

fff, mf, ppp

96

Fl.

B. Cl.

Vln.

Vc.

Pno.

fff

fff

fff

fff, mf, ppp

99

Fl. *fff* *mp* *fff*

B. Cl. *fff* *mf* *ppp* *fff*

Vln. *fff* *mp* *fff*

Vc. *fff* *mf* *ppp* *fff*

Pno. *fff* *fff* *mf*

102

Fl. *fff* *fff* *mf*

B. Cl. *fff* *fff* *mf*

Vln. *fff* *mf* *ppp fff*

Vc. *fff* *fff* *mf*

Pno. *ppp* *fff* *mf*

105

Fl.

B. Cl.

Vln.

Vc.

Pno.

ppp fff mf ppp fff

fff mf ppp fff

ppp fff

ppp fff

ppp fff

ff mf

Led.

D

108

Fl.

B. Cl.

Vln.

Vc.

Pno.

f

f

f

f

f

ppp

112

Fl. B. Cl. Vln. Vc. Pno.

Flute and Bassoon play eighth-note patterns with dynamic *f*. Violin and Cello play eighth-note patterns with dynamic *f*. Piano is silent.



116

Fl. B. Cl. Vln. Vc. Pno.

Flute and Bassoon play eighth-note patterns with dynamic *f*. Violin and Cello play eighth-note patterns with dynamic *f*. Piano plays eighth-note chords with dynamics *ppp* followed by *f*.

Rép.

120

Fl.

B. Cl.

Vln.

Vc.

Pno.

124

Fl.

B. Cl.

Vln.

Vc.

Pno.

128

Fl.

B. Cl.

Vln.

Vc.

Pno.

f

ff

ff

Ped.

Ped.



132

Fl.

B. Cl.

Vln.

Vc.

Pno.

f

f

f

f

f

136

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff

ff

ff

ff

$\text{Pd}.$

This musical score page contains five staves. The first three staves (Flute, Bassoon, Violin, Cello) feature sustained notes with grace notes above them, dynamic markings 'f' and 'ff', and a fermata. The piano staff (Pno.) shows a dynamic 'ff' and a pedal marking 'Pd.'.

E

140

Fl.

B. Cl.

Vln.

Vc.

Pno.

f

f

This musical score page contains five staves. The bassoon (B. Cl.) and cello (Vc.) play eighth-note patterns starting with a forte dynamic 'f'. The piano (Pno.) also plays eighth notes with a 'f' dynamic.

144

Fl.

B. Cl.

Vln.

Vc.

Pno.

148

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

fff

f

152

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff

g

pp

f

156

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff

gva

f

F

160

This musical score page shows five staves. The top four staves (Flute, Bassoon, Violin, Cello) have rests throughout the measures. The bottom staff (Piano) has sixteenth-note patterns in measures 1 and 2, followed by rests in measures 3 and 4.

Fl.
B. Cl.
Vln.
Vc.
Pno.

164

This musical score page shows five staves. The top four staves (Flute, Bassoon, Violin, Cello) have rests throughout the measures. The bottom staff (Piano) has sixteenth-note patterns in measures 1 and 2, dynamic markings of *mp* and *p*, and eighth-note patterns in measures 3 and 4, dynamic markings of *mf*, *p*, *ppp*, and *p*.

Fl.
B. Cl.
Vln.
Vc.
Pno.

168

Fl.

B. Cl.

Vln.

Vc.

Pno.

slap tongue
p
slap tongue
mp

pizz.
f
ff



173

Fl.

B. Cl.

Vln.

Vc.

Pno.

p
f
ff

mp

mf
p
ppp
ff
mf

177

Fl.

B. Cl.

Vln. *p*

Vc. *mp*

scratch arco

fff

arco

Pno. *p* *ppp*



181

Fl.

B. Cl.

Vln. *mp*

Vc.

pizz. *f*

ff

pizz. *ff*

Pno.

185

F1. Flute

B. Cl. Bass Clarinet

Vln. Violin

Vc. Cello

Pno. Piano

189

F1. Flute

B. Cl. Bass Clarinet

Vln. Violin

Vc. Cello

Pno. Piano

193

F1. *whisper tone*

B. Cl.

Vln.

Vc.

Pno.

mf *ppp* *fff* *mf* *ppp*

fff *mf* *ppp fff*

mf *ppp fff*

ff *f* *mf* *ppp fff*

197

F1.

B. Cl.

Vln.

Vc.

Pno.

mf

ff

ff

ff

201 **G**

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf *ppp*

mf *ppp*

mf *ppp*

205

Fl.

B. Cl.

Vln.

Vc.

Pno.

fff

fff

fff

fff

210

Fl. *fff*

B. Cl. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

gliss.

gliss.

gliss.

gliss.

215

Fl.

B. Cl.

Vln. *gliss.*

Vc. *gliss.*

Pno.

219

H

This musical score page contains two staves of music. The top staff includes parts for Flute (Fl.) and Bassoon (B. Cl.). The bottom staff includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). Measure 219 begins with a rest followed by a melodic line in the Flute and Bassoon. Measure 220 starts with a melodic line in the Violin and Cello. The piano part features a dynamic marking of **p** (pianissimo) with a sharp symbol above the staff.

223

This musical score page contains two staves of music. The top staff includes parts for Flute (Fl.) and Bassoon (B. Cl.). The bottom staff includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). Measure 223 shows melodic lines in the Flute, Bassoon, and Violin. Measure 224 continues with melodic lines in the Flute, Bassoon, and Violin. The piano part ends with a dynamic marking of **mf** (mezzo-forte) with a sharp symbol above the staff.

227

Fl. *f*

B. Cl. *f*

Vln. *f*

Vc. *f*

Pno.

ppp *mf* *ped.*

231

Fl. *f*

B. Cl. *f*

Vln. *f*

Vc. *f*

Pno.

ppp *mf* *ped.*

bis. *tr.*

235

Fl. f

B. Cl. f

Vln. f

Vc. f

Pno.

≡

239

Fl. f

B. Cl. bis. tr. f $\text{o} < \text{f}$ p

Vln. f mf

Vc. fff p

Pno.

I

244

Fl.

B. Cl.

Vln.

Vc.

Pno.

p

15^{ma}

p

mf p

ppp

248

Fl.

B. Cl.

Vln.

Vc.

p

sul pont.

gliss.

mf

p

ppp

mf

p

ped.

252

Fl.

B. Cl.

Vln. ord.

Vc.

Pno.

p

f *mf* *ppp*

f *mf* *ppp*

f *mf* *ppp*

255

Fl.

B. Cl.

Vln.

Vc.

Pno.

f *mf* *ppp*

f *mf* *ppp*

f *mf* *ppp*

f *mf* *ppp*

f

mp

p

ppp

258

Fl.

B. Cl. *mf* ————— *ppp*

Vln. *f* *mf* ————— *ppp*

Vc. *f* *mf* ————— *ppp*

Pno. *f* *mf* ————— *una corda* *ppp* *f*

15ma

261

Fl. *f*

B. Cl. *f* *mf* ————— *ppp*

Vln. *f* *mf* ————— *ppp*

Vc. *f* *mf* ————— *ppp*

Pno. *p* *mp* *ppp*

(15)

264 **J**

F1.

B. Cl.

Vln.

Vc.

Pno.

267

F1.

B. Cl.

Vln.

Vc.

Pno.

270

Fl.

B. Cl.

Vln.

Vc.

Pno.

f *mf* *ppp*

273

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

276

Fl. ftz.

B. Cl. ff mf ppp ff mf

Vln.

Vc. ff mf ppp

Pno. tre corda ff p ppp ff p ppp ff p
fff mf

279

K ord.

Fl. fff fff mp

B. Cl. ppp ff mf ppp fff mf ppp

Vln. scratch fff fff mp

Vc. ff mf ppp ff mf ppp fff mf

Pno. = ppp ff p > pp fff mf ppp fff

282

Fl. *fff*

B. Cl. *fff* *fff* *mf*

Vln. *fff* *fff* *mf* *ppp fff*

Vc. *ppp fff* *fff* *mf*

Pno. *fff* *mf* *ppp fff* *mf*

==

285

Fl.

B. Cl. *ppp* *fff* *mf* *ppp*

Vln. *fff* *mf* *ppp fff*

Vc. *ppp fff*

Pno. *ppp fff* *ff p* *ppp*