

COMPOSITION

Komorebi / 木漏れ日
for chamber orchestra

Andrew Aronowicz

As someone who finds themselves frequently troubled by the intrusive and sometimes relentless buzz of anxiety, I'm often yearning for the calm and clarity that comes from being in nature. One of my favourite places is amongst trees, gazing skyward and listening to the gentle symphony of breeze and birdsong. There's stillness, tranquility, but also a feeling that everything is vibrating with life—branches swaying, leaves rustling, insects trilling. I look and listen long enough, and I lose track of my worries as they're replaced by a feeling of profound connection to the scintillating eternity that surrounds me. I particularly love it when the sun sits at just the right angle so that its light mingles and refracts amongst the leaves of the trees, creating a glittering array of greens mixed with gold.

The Japanese have a word describing this filtering of sunlight through the leaves and branches of trees: *komorebi*. And so, this piece could be described as a musical impression of the beauty and fragility of this phenomenon, as well as the feelings of calm, curiosity, and wonder that it conjures. The world can be such a busy, challenging, and complicated place; the simplicity and poignancy of *komorebi* can be a welcome antidote. Just like music.

This piece was commissioned by the Cybec Foundation through the Cybec 21st Century Australian Composers' Program, in collaboration with the Melbourne Symphony Orchestra, and first performed by them at a showcase concert at the Iwaki Auditorium, ABC Southbank Centre, Melbourne, on 25 January 2025. The excerpt given here shows the first 26 bars of the 155-bar-long, single-movement work.

Transposing Score

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Spacious, shimmering ♩ = 42

The score is a transposing score for a chamber orchestra. It begins with the tempo and mood instruction "Spacious, shimmering ♩ = 42". The instruments listed on the left are: Piccolo, Oboe, Clarinet in B♭ (1 and 2), Bassoon, Horn in F (1 and 2), Trumpet in C (1 and 2), Trombone, Tuba, Timpani, Percussion (with sub-sections for Cymbal/Arco, Triangle/Tam-tam, and Temple Blocks), Harp, Violins (1-4), Violas (1-2), Cellos (1-2), and Double Bass. The score is divided into five measures, numbered 1 to 5 at the bottom. Key performance markings include "solo" for the Piccolo, "no dim." for the Oboe, "ppp" (pianississimo) for many instruments, and "harmon mute (stem in)" for the brass. The Percussion part includes "Cymbal arco", "triangle (T.B.)", and "Temple blocks". The Harp part includes "ad libitand" and "p". The string parts (Violins, Violas, Cellos, Double Bass) include "pizz." (pizzicato) and "Con sord." (con sordina).

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A **B**

Perc. *mp* *no din.* *mp*

Ob. *ppp* *p* *ppp*

Cl. (B♭) 1 *p* *pp*

B. Cl. (B♭)

Bsn.

Hr. (F) 1 *ppp* *p* *mp* *remove mutes*

2 *ppp* *p* *mp* *remove mutes*

Tpt. (C) 1 *ppp* *p* *mp* *remove mutes*

2 *ppp* *p* *mp* *remove mutes*

Tbn. *ppp* *p* *mp* *remove mutes*

Tuba *ppp* *p* *mp* *remove mutes*

Temp.

Perc. *take bow* *Bass Cymbal arco* *take mallets (T.B.)* *Triangle Blocks* *take bow* *Bass Cymbal arco*

Hr. *p* *mf* *pp* *diminuendo* *p* *mf*

Vln. 1 *pizz.* *p* *arco* *ppp* *ppp* *pizz.* *Senza sord.*

2 *ppp* *p* *pp* *pp* *ppp* *ppp* *p* *Senza sord.*

Vln. 3 *ppp* *p* *pp* *pp* *ppp* *ppp* *p* *Senza sord.*

4 *ppp* *p* *pp* *pp* *ppp* *ppp* *p* *Senza sord.*

Vla. 1 *ppp* *p* *pp* *pp* *ppp* *ppp* *p* *Senza sord.*

2 *ppp* *p* *pp* *pp* *ppp* *ppp* *p* *Senza sord.*

Vlc. 1 *pizz.* *p* *pizz.*

2 *p* *pizz.* *p*

D.B. *ppp*

6 7 8 9 10 11

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C

The musical score is arranged in a standard orchestral layout. It begins with a box labeled 'C' in the upper right corner. The instruments listed on the left are: Picc., Ob., Cl. (B♭) 1, B. Cl. (B♭), Ban., Horns (F) 1 and 2, Trumpets (C) 1 and 2, Trombones, Tuba, Timpani, Percussion (with specific techniques like 'take makoto (T.B.)', 'Single Block', 'take makoto (sus. cym.)', 'Str. Cymbal makoto'), Harp, Violins (1-4), Violas (1-2), Violas (1-2), and Double Basses (1-2). The score spans measures 12 to 16. Dynamics include pp, p, mp, mf, and f. Performance instructions include 'Open', 'espress.', and 'pizz.'. The Percussion part includes specific techniques: 'take makoto (T.B.)', 'Single Block', 'take makoto (sus. cym.)', and 'Str. Cymbal makoto'. The Harp part includes 'E E G A B' and 'D E B'. The Double Bass part includes 'pizz.' and 'arco'.

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and solo

Perc.

Ob.

Cl. (Bb) 1

B. Cl. (Bb)

Ban.

1 take harmon mute harmon mute (stern vs)

Hr. (F) pp mf pp harmon mute (stern vs) pp

2 take harmon mute harmon mute (stern vs) pp

1 take harmon mute harmon mute (stern vs) pp

2 take harmon mute harmon mute (stern vs) pp

Tpt. (C) 1 pp mf pp pp harmon mute (stern vs) pp

2 pp mf pp pp harmon mute (stern vs) pp

Tbn.

Tuba

pp mf pp

Timp.

wire brushes take bow triangle take triangle beater

Perc. pp mf pp mf

Harmonium

Harp. pp

1 pp mf

2 pp mf

3 pp mf

4 pp mf

Vin. 1 pp mf

2 pp mf

Via. 1 pp mf

2 pp mf

1 pp mf

2 pp mf

Vic. 1 pp mf

2 pp mf

D.B. 1 pp mf

2 pp mf

pp

17

18

19

20

21

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D

22 23 24 25 26