

H a n n a h S e l i n

A l f ' s L a b y r i n t h
for viola and piano

Full Score

First Edition

2 0 1 8

Pyxidata Publishing
Brooklyn, NY

Commissioned by One Quiet Plunge

Program Note

Alf's Labyrinth is inspired by memories of the hedge labyrinth that my great-grandfather Alf Evers built on his mountainside property in Shady, NY. The viola and piano oscillate between the roles of wanderer and hedges, one seeking a way through while the other surrounds it. The music winds forward, around and backward along the unpredictable contours of a memory-labyrinth. As in memories and dreams, things are not as they appear.

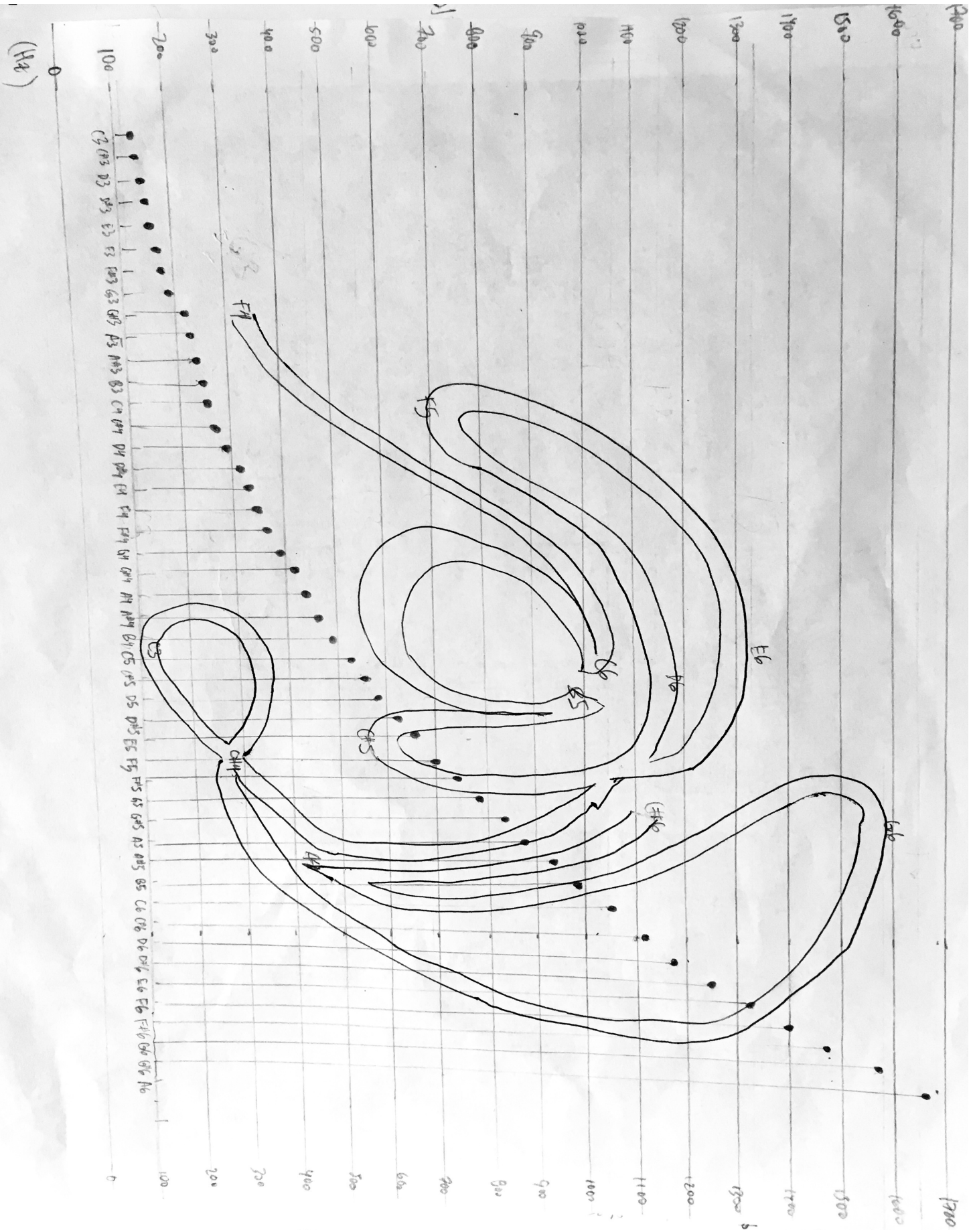
To compose this piece, I first drew a maze using the letters of my great-grandfather's first name. Using a few musical parameters, I transformed the maze into a graphic score that generated the underlying structure of the piece:

Dedicated to All the Evers

Pyxidata Publishing, Brooklyn, NY ★ Contact: hcselin@gmail.com

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Performance Notes

 decrescendo to niente

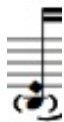
Short bar lines indicate unmetered sections

Viola

The second harmonic, located at the octave or middle node on each string, is notated with the ° symbol above the note.

All other natural harmonics are notated with diamond noteheads, which indicate where the finger should be placed. All natural harmonics are played in first position, with the exception of octave harmonics and the E in measure 70.

False harmonics are notated as usual with a solid notehead and a diamond notehead at the fourth.



means the fundamental (C3) should sound partly; the performer can decide how much to allow the fundamental to speak rather than the harmonic

-----> indicates a gradual shift in bow placement

S.P. = sul ponticello

M.S.P. = molto sul ponticello

Piano

Pedal ad libitum

C6 may be lightly prepared to slightly alter the sound of the note and give it a unique quality. The preparation should allow the note to retain most of its natural resonance and decay, and should only be noticeable when the texture is lighter.

Alf's Labyrinth

for viola and piano

Hannah Selin

Viola

Molto rubato (♩ = ca. 56)

to S.P. ----- S.P. ord.

mf *p dolce*

Piano

Molto rubato (♩ = ca. 56)

p dolce

4

Vla.

poco f *p*

Pno.

(8)

p dolce *mp*

8

Vla.

Freely

mf *mp* *f*

accel. rall.

Freely

(8)

mf *pp* *f* *pp*

accel. rall.

8va

14 **A** Poco Rubato ($\text{♩} = \text{ca. } 60$) move freely between ord. and S.P. until m. 41

Vla. *p dolce*

Pno. **A** Poco Rubato ($\text{♩} = \text{ca. } 60$)
precipitous C6's should decay organically, echo-like and not exactly in time

p dolce *sim.*

18

Vla.

Pno.

Ped.

21

Vla.

Pno. C6's from now on ad lib, fading in and out of hearing

pp

* *Soft Ped.*

23

Vla.

Pno.