

H a n n a h S e l i n

Pieces of Place: Catskills

for string quartet + electronics

F u l l S c o r e

f i r s t
2021
e d i t i o n

P y x i d a t a P u b l i s h i n g
B r o o k l y n , N Y

Program Note

"Now, and in the future, it is difficult to envision any improvement in our ability to reconstruct the primeval state"
- Robert P. McIntosh, "Forests of the Catskill Mountains, New York" (1959)

Pieces of Place: Catskills explores a gradual process of displacement, and the struggles for life and death that inevitably take place as part of this process. Boreal forests are gradually disappearing from the tops of the Catskills as temperatures rise and precipitation patterns change. Over the next decades and centuries, many of the life-forms that make up this unique biome will gradually be displaced by other flora and fauna. The string quartet and electronics take turns masking and displacing each other in a constantly shifting soundscape.

Performance Notes

s.t. sul tasto
m.s.t. molto sul tasto
s.p. sul ponticello
m.s.p. molto sul ponticello
tip tip of the bow
flaut. flautando

All glissandi are to be played continuously.

Boxed instructions on the top staff apply to all musicians.

The duration of each measure is approximate. For most of the piece, the duration is suggested via boxed instructions above the staff that indicate when the approximate duration of each measure changes.

Parts with discernable rhythms can be played around the given tempo, and should loosely follow the notated rhythms.

Humming instructions apply to all musicians, and can be carried out with free timing, when possible. If a musician's part makes humming difficult, they can wait until a better moment to start humming.

—————> gradual shift from one technique/bow position/sound/etc. to another

 indicates the point at which only minimal pitch is audible - sound is mostly white noise.
For the inverse of this process - becoming audible from mostly white noise - a passage begins with these hollow noteheads and then normal noteheads appear around the point where the sound becomes mostly pitch.

 repeat boxed material until ending bracket

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(displacement process #1)

Hannah Selin

airy, energetic ♩ = c. 60-72

each measure lasts between 10-25", averaging around 15"

Violin I

Violin II

Viola

Violoncello

2

3

p

p

to m.s.t., tip

m.s.t., tip

m.s.t., tip

to ord.

to ord.

f

f

to m.s.t., tip

to m.s.t., tip

to m.s.t., tip

to m.s.t., tip

4

ord.

f

ord.

f

sul C

p

mf

p

mf

5

flaut. *p*

flaut. *p*

to m.s.t., tip

to m.s.t., tip

f

f

6

m.s.t., tip

to ord.

7

ord.

sub. *ppp*

m.s.t., tip

sub. *ppp*

→ m.s.t., tip

→ m.s.t., tip

mp

mp

"Now, and in the future, it is difficult to envision —"

8

(ord.)

9

transparent, flowing

flaut. senza vib.

transparent, flowing

flaut. senza vib.

ord.

ord.

f

f

f

f

16 gradually enter humming G; continue through m. 17

17 duration of measures: c.20-35" Repeat variations of this material freely, alter rhythms and order of pitches ad lib.; keep steady pulse gradually fade out humming; all out by end of m. 17

18 becoming s.t.

to s.t. —————→

to s.t. —————→