

Hannah Selin

Terrestrial Bodies

for concert band

Full Score (in C)

FIRST
2019
EDITION

Pyxidata Publishing
Brooklyn, NY

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Instrumentation

2 Piccolos
2 Flutes
2 Oboes
1 English Horn
3 Clarinets in B \flat
1 Bass Clarinet in B \flat
2 Bassoons
1 Contrabassoon

2 Alto Saxophones in E \flat
1 Tenor Saxophone in B \flat
1 Baritone Saxophone in E \flat


4 Horns in F
3 Trombones
1 Bass Trombone
1 Euphonium
1 Tuba


Piano
Double Bass
Timpani
3 Percussion

- 1: Concert Toms (4), Bongos (2) - arranged from low to high, played with mallets for a slightly muted sound
Suspended Cymbal (soft mallet)
Snare Drum (when instructed, mute with thick cloth)
Bass Drum (soft mallet)
- 2: Wood Blocks (4) - played with slightly softer mallets for a somewhat muted sound
- 3: Temple Blocks (4)
Suspended Cymbal (soft mallet)


Performance Notes


All musicians:

 snap (with one or both hands, as possible)

 tap foot with moderate strength

Glissandi are to be played as smoothly and gradually as possible, depending on the capabilities of the instrument. When multiple players in a section are playing a glissando, they should take care not to coordinate their glissandi.

Ex:  Notation such as this indicates a gradual glissando, to be played using the notated rhythms

 slight downward glissando at the end of a note

Piano: Pedal ad lib.

Percussion Placement:

Percussionist 1 is positioned close to the center at the back of the ensemble.
Percussionist 2 is positioned far stage right near the front of the stage.
Percussionist 3 is positioned far stage left near the front of the stage.

Program Note

"So we are thrown together / So we are racked apart"

- Adrienne Rich, "Six Narratives," from *Dark Fields of the Republic* (1995)

Terrestrial Bodies reflects on the miraculous development of life as we know it on planet Earth, and the possibility of its demise as a result of human-caused climate change. It consists of three primary musical components, which cycle and return in various transformations: *reflections* (primarily in the winds), *mutations* (beginning in the percussion), and a unifying tutti melody. The *reflections* are gestures that take place primarily in the winds, moving in contrary motion through the harmonic series and its inverse. The *mutations* are percussive lines that build in a generative manner by expanding on what has already been played with minor additions, deletions, and deviations. At first, they occur only in the percussion section, but over the course of the piece they gradually spread through the entire ensemble. The recurring tutti melody unifies the ensemble in a brief, heaving gesture.

Hamah Selin
Brooklyn, NY
September 2019

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4/4 Moderate $\text{♩} = c. 84$

A 1. *pp* \rightarrow *p*

Piccolos 1 & 2

Flutes 1 & 2
2. 1. 2. 1. *p* \rightarrow *pp* \rightarrow *p*

Oboes 1 & 2

English Horn

Clarinets in B \flat 1, 2 & 3
1. 2. 1. 2. 1, 3. *pp* \rightarrow *p* 3.

Bass Clarinet in B \flat

Bassoons 1 & 2
1. *p* \rightarrow *p*

Contrabassoon

4/4 Moderate $\text{♩} = c. 84$

A

Alto Saxophones 1 & 2
p

Tenor Saxophone
p

Baritone Saxophone
p

4/4 Moderate $\text{♩} = c. 84$

A

Horns in F 1 & 2
pp

Horns in F 3 & 4
pp

Trombones 1, 2 & 3
pp

Bass Trombone
pp

Euphonium
pp

Tuba

4/4 Moderate $\text{♩} = c. 84$

A

Timpani
pp

Percussion 1 (Toms, Bongos)
p espr.

Percussion 2 (Wood Blocks)

Percussion 3 (Temple Blocks, Susp. Cym.)

Piano

Double Bass

(Picc. 1)
Picc. 1 & 2

(Picc. 2)

(Fl. 1)
Fl. 1 & 2

(Fl. 2)

Ob. 1 & 2

Eng. Hrn.

(Cl. 1)
Cl. 1, 2 & 3

(Cl. 2 & 3)

B. Cl.

Bsn. 1 & 2

Cbsn.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1, 2 & 3

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Db.

36 C

Picc. 1 & 2

Picc. 2

Fl. 1 & 2

Fl. 2

Ob. 1 & 2

Eng. Hrn.

Cl. 1, 2 & 3

Cl. 2A & 3

B. Cl.

Bsn. 1 & 2

Chsn.

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Hn. 1 & 2

Hn. 3 & 4

Thn. 1, 2 & 3

B. Thn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Db.