Almanac

Selena Wellington

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For me, writing music can sometimes feel like a constant question of WHO AM I. Some pieces feel like battlegrounds, where identity asserts itself against all odds. Others are floating dreams, unconcerned and unaffected, identity trailing lightly behind. Others still, I am changed by the end.

This piece was hard to write. It felt like I was flailing through this question, doubting myself before putting my pen to paper. I've grown to appreciate being lost in flailing though, or at least finding it preferential to being lost in consistent or comfortable habit.

Amid this process, my teacher pointed out that my music sounds more sure of itself than I sound when I talk about it. Within this reflection, I realized that my music is a map. All of it is vulnerable, my internal landscape upended, drawn from this corner to that, on display in its nakedness, yet made more powerful in being witnessed. The music can be consulted along the way, a guide of sorts, of how things were before I had a verbal way to describe them. And thus, I wrote an almanac, music that is overly affected by being looked at, but earnest in its vulnerability and unashamed of its questing.

Selena Wellington
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This score is for perusal only. If you are interested in using it for performance, please contact the composer at selenawellington@gmail.com for permission and any applicable rental fee. Thank you.

**ALMANAC**

Selena Wellington

Singing and free, as a dream

~13''

\( \sum \)

(\( \mathrm{bring} \) \( \mathrm{out} \) \( \mathrm{different} \) overtones)

\( \mathrm{sul} \) pont.

\( n \)

\( \mathrm{mp} \)

\( \mathrm{p} \)

\( \mathrm{mp} \)

\( \mathrm{p} \)

\( \mathrm{mp} \)

\( \mathrm{n} \)

\( \mathrm{mp} \)

\( \mathrm{n} \)

\( \mathrm{n} \)
*All just intonation markings indicate to adjust the tuning of the notes marked with C as the fundamental. In other words, C tuned normally, G adjusted 2 cents sharp, E adjusted about 14 cents flat, Bb adjusted about 31 cents flat, F# about 49 cents flat, Ab about 41 cents sharp, D about 4 cents sharp, B about 12 cents flat.
Almanac
Almanac

37

rit.

a tempo, più expressivo

freely

Vln. I

Vln. II

Vla.

Vc.

mp

f

mf

mp

f

mf

mp

f

mf

(full)

increase vib.

Vln. I

Vln. II

Vla.

Vc.

cresc.

increase vib.

8

Almanac
50 poco vib.  
54 Opening, with more conviction, \( \frac{3}{4} \) = 80

Vln. I fp mf mp
Vln. II fp mf mp
Vla. fp mf mp
Vc. fp mf mp

mp cresc. poco a poco

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Almanac
Freely, not in strict time

Vln. I

Vln. II

Vla.

Vc.

sul pont.

sul pont.

sul pont.

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sul pont.

sul pont.
Always play a note, Gliss up and down starting roughly where the triangles begin, returning to the previously notated pitch.

frenzied contours throughout entire range
alternate trem. and non-trem.

~13”
Tentative, an unreachable tenderness \( \text{\textbf{\text{\textit{\}}} = 70} \)

molto vib.

Almanac
ric sim. (staggered entrances)

Almanac
Almanac

Vln. I

Vln. II

Vla.

Vc.

117

118 Heavy, bold  \( \cdot = 110 \)

sul pont.

(on the string)

(on the string)

(on the string)

(on the string)
Almanac

Vln. I

Vln. II

Vla.

Vc.

sul pont.

(on the string)

sul pont.

sul pont.

sul pont.

Almanac
Gentle, $q = 50$

Almanac

quasi cadenza

(bring out different overtones)

(bring out different overtones)