

# Hush

2020

for accordion and violoncello

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## Introduction:

My compositional work has rarely been intentionally political, and even then, only in satirical form. I find myself however in another situation. Looking back over this newly composed piece, I can't help to notice elements, that symbolically stand for political predicate; in this specific situation, the repression of an idea (or social movement).

The music begins with a type of 'theme and variation' which is captured in three voices; **the unconscious unraveling of this 'idea'**. The development of these polyphonic voices leads to short unison bursts, which furthermore unfold into an organized outcry; **the realization of this 'idea' as well as making it tangible**. Slowly, like removing one puzzle piece after another, the dismantling process begins, **the de-legitimatization by those who were criticized**.

The free notation contributes to creating an open space, where this 'idea' can form. The lack of defined measures and inconsistent note lengths create just this. I understand that it can be challenging for the two musicians to work through the piece together, nevertheless I believe the lack of traditional musical borders and hierarchy gives the interpreters a type of freedom, that can only be experienced in free form and improvised pieces.

## General notation remarks



- The piece is written in free form which means that all durations of notes should be interpreted in relativity to those of the other voices, as well as, if specified, to the time- and tempo markings.
- All tempo markings are only suggestions and should either be played *possible* or approximately.
- Sections A, C, and D should be played somewhat *improvisando* and free. This means that there is space for interpretation regarding the verticality of the piece, with two exceptions; 1) on the bottom of page 2, there are three individual measures notated with dotted bar lines and **2)** the second to last bar on page 6, notated alike. These measures should be played precisely together.
- Unless otherwise specified, for example with **sfz**, all accents (>) should be played relative to the current dynamic marking.




- = (notes with a tie) should be held out until **a)** a pause, or **b)** another note is notated.



- = represents an *accelerando* with the appropriate notes. The same is for the opposite, *ritardando*.

-  and  = All grace notes should be played quickly.

## Violoncello:

- \*m.v. = on page 1 means "bow vibrato".
-  = ¼ tone higher

## Accordion:

- There are some moments throughout the piece, where a specific articulation is only notated in one hand. Of course, the current note in the other hand, if present, will also receive the same articulation when played. It is nevertheless notated in this manner to distinguish different musical layers which are intended.
- **Tremolos** which appear for the first time on page 2 are finger tremolos and not bag tremolos.







V.C. *Acc.*

*Poco a poco decresc. →*

*Poco a poco decresc. →*

V.C. *Acc.*

*Poco a poco cresc. →*

*Poco a poco cresc. →*

Poco rit. ....  $\downarrow$  = 60

V.C. Acc.

(cresc.)  
sf  
p  
sfz (p)  
F  
F sub.p

Vertical precision becomes less and less important. →

$\downarrow$  = 70

V.C. Acc.

sf  
Sub.p  
sf  
Sub.p  
sf  
Sub.p

Poco a poco cresc.



Poco a poco rit... →

V.C. (cresc.)

Acc. (cresc.) MP

Poco a poco cresc.

MP

Poco a poco cresc.

MF

(Poco a poco rit...) →

V.C. Play all long tones with certainty.

Acc. Play all long tones with certainty.

MF

MF

pp

pp

pp

pp

♩ = 50

