

Mosaíc

2019/2020

A sextet for flute, violin, viola, contrabass, piano, and percussion

Benjamin Janisch

Introduction

A jazz trio with an unstable percussionist: Soft, delicately unfolding microtonal landscapes: Irregular regularities: And an intense drive of tension which slowly dies and gives way to the faint whimpering's of that which it once was.

Alban Berg, Fausto Romitelli, Karlheinz Stockhausen, and Frank Zappa. These four composers are, each in his own individual way, masters of repetition (variation), musical colours, unexpectedness, and gradual transformations, all of which currently strongly influence and inspire my work as a composer.

In this piece, I work very intensely with the idea of transformation through repetition. I have designed and composed four larger sections, the first three of which are not only noticeably longer than the last, but which are also made up of multiple smaller sub-sections. In terms of musical material each section is only vaguely related to his or her sibling. This was my intention in order to bring reminiscences of a collage-like character to the listener.

The first three sections I have developed in a similar fashion; I introduced a musical element and slightly extend however the idea. I then return to "point A" by reintroducing the same idea, evolving it further, sometimes slightly grazing the previous "point B", and finally bringing it to a new temporary resting point. Alongside this fairly basic concept of 'theme and variation' I also work with counter motives and small interlude-like moments, which bring an important contrast into the piece.

General notation remarks

- 1) *ord.* = ordinario, 2) *sost.* = sostenuto,
- 3) *sul pont.* = sul ponticello, 4) *senza vib.* = senza vibrato
- grace notes should always be played before the beat.
- \downarrow = ¼ tone lower. (Precise ¼ tone intonation is secondary.)
- \uparrow = ¼ tone higher. (Precise ¼ tone intonation is secondary.)
- \circ ————— = *dal niente*
- ————— \circ = *al niente*
- \curvearrowright = A small glissando that leads into the following tone from above.
- \curvearrowleft = A small glissando that leads into the following tone from below.
- \frown = (normal bow) means legato.
- \cdots = (dotted bow) represents phrasing.

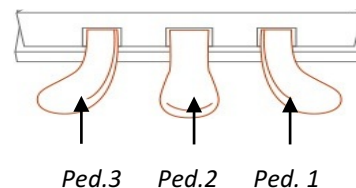
Flute

- All glissandos should be embouchure glissandos.
- **flz.** = flutter tongue

Strings

- *sul pont.* = sul ponticello
- *con sord.* = with mute
- \oplus (for contrabass) = dampen string

Piano



Percussion

Instrumentation:

Tubular bells: f1 until f2

Crash cymbal

Conga and Tumba: \square = Bass, \triangle = open slap, > = normal accent

Bass Drum (played with kick pedal)

Mallets:

- \square \square = play with hands
- || = soft fabric mallets
- || = drum sticks
- || = hard wooden mallets

Other:

- \oplus = dampen instrument

written as sounds

Mosaic 2020

A

$\text{♩} = 80$ Although quiet, very precise and awake.

Benjamin Janisch *1997

approx. 5 Seconds (simile) (simile)

Flute

Violin I

Viola

Contrabass

Piano

Tubular Bells

Crash Cymbal

Conga + Tumba

Bass Drum (kick)

sfz sfz *Ped. 1*

very free and irregular...lack of direction...

sfz sub. pp

sfz

pizz. *p*

sfz sfz *p*

pp sempre *sfz pp*

sfz sfz *sfz*

||

6

B [♩ + ♩ + ♩]

Fl.

Vln. I

Vla.

Cb.

Pno.

C. + T.

B.D.

sfz ff sostenuto

sfz ff sostenuto

sfz ff sostenuto

arco *f* *pizz.* *pp* *arco*

sfz sfz *sfz sfz* *pp*

pp *pp*

sfz sfz *sfz* *pp*

C **D**

Fl. *ff* *sost.* *sfz* *f* *sfz* *sub.p* *pp* *sul pont.*

Vln. I *ff* *sost.* *sfz* *sfz* *f* *sfz* *pp* *sul pont.*

Vla. *ff* *sost.* *sfz* *sfz* *f* *sfz* *pp* *sul pont.*

Cb. *ff* *3* *sfz* *p* *mf* *p* *f* *sfz* *arco* *(p)*

Pno. *ff* *3* *sfz* *p* *mf* *p* *f* *sfz* *sub.p* *3* *f* *8va*

C. + T. *sfz* *pp* *sempre* *3* *3* *f* *sfz* *sub.p* *pp* *3* *5*

B.D. *sfz* *sfz* *sfz* *sfz* *f* *sfz* *sfz*



E

Fl. *ff*

Vln. I *ff*

Vla. *ff*

Cb. *ff* *pizz.* *staccato sempre* *sub.pp* *f* *sub.p* *sub.f* *arco*

Pno. *sub.pp* *staccato sempre* *sub.pp* *f* *sub.p* *sub.f* *sub.p* *6*

C. + T. *sub.pp* *6* *3* *f* *sub.p* *3* *sub.p* *mp*

B.D. *sfz* *ff* *ff* *sfz* *f* *f* *sub.p* *f* *sub.p* *mp*

F ♩ = 55 hesitantly searching...

G poco rit... a tempo

21 *Very thin and airy sound*

Fl. *pp* *senza vib., sul tasto* *pp* *flz.* *pp* *a punta de arco* *p* *ord.* *pp* *pp*

Vln. I *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb. *ppp* *p* *ppp* *mp* *mf* *ppp*

Pno. *ff* *ppp* *mp* *mf* *pp*

(keep notes pressed)

♯ = soft mallets (fabric)

T.B. *ppp* *poss., sempre*

C. + T.

B.D. *pp* *p*

Ped. 2



H poco rit... a tempo

27

Fl. *p* *mp* *mf* *sfz* *pp* *p* *mp*

Vln. I *mp* *mp* *mf* *sfz* *pp* *mp*

Vla. *p* *mp* *mp* *mf* *sfz* *pp* *mp*

Cb. *mp* *ppp* *mf* *sub. pp* *pp* *mf*

Pno. *ppp* *ppp* *mf* *pp* *ppp*

play like grace notes, precise rhythm is secondary.

poco cresc.

ppp play like grace notes, precise rhythm is secondary.

T.B. *ppp* *mf* *pp* *ppp*

Ped. 1

Ped. 2

J ♩ = 50

42

Fl. *pp* 6

Vln. I *pp* *detaché, senza vibrato*

Vla. *pp* *detaché, senza vibrato*

Cb. *pizz.* *p*

Pno. *Ped. 1*
silently press notated tones and hold with pedal 2 (until measure 51).
Ped. 2

C.C. (Nail) *pp* *sempre*

C. + T. *pp* *sempre*

B.D. *pp* *sempre*

46

Fl. *mf* 7

Vln. I *ord.* *mp* *pp* 3 *detaché* *mf* *ord.* 3-5 5 7

Vla. *ord.* *mp* *pp* *detaché* *mf* *ord.* 5 3

Cb. *mf* 6 *p* *arco* *pp* *mf* 9 9

Pno. *Ped. 1* *pp* 5 *mf* 3 6 6 6 7

C.C. *pp*

C. + T. *pp*

B.D.

Vertical precision is secondary!

K

M $\text{♩} = 40$ (Give each [] the same weight.)

Very slow and heavy, nevertheless extremely strong, powerful, and aggressive.

L poco a poco morendo...

Fl. *pp* *tr* *ppp* *fff* *sempre* *sub. p*

Vln. I *flautando and detaché* *pp* *ppp* *fff* *sempre* *sub. p*

Vla. *flautando and detaché* *pp* *ppp* *fff* *sempre* *sub. p*

Cb. *flautando* *p* *pp* *fff* *sempre* *sub. p*

Pno. *pp* *pp* *fff* *sempre* *sub. p*

T.B. *fff* *sempre*

Ped. 2 *Ped. 3* *Ped. 1* *Ped. 1*

$\square \square$ = hard mallets (wooden)



N

molto rit.

like faint whimpering... simile... simile...

Fl. *fff* *sost.* *no diminuendo!* *fff* *poss.* *mp* *p* *ppp* *pppp*

Vln. I *fff* *sost.* *no diminuendo!* *fff* *poss.* *mp* *p* *ppp* *pppp*

Vla. *fff* *sost.* *no diminuendo!* *fff* *poss.* *mp* *p* *ppp* *pppp*

Cb. *fff* *sost.* *no diminuendo!* *fff* *poss.* *mp* *p* *ppp* *pppp*

Pno. *fff* *no diminuendo!*

T.B. *fff*