



Mosaic

JEFFREY HART

Instrumentation

Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5



ABOUT THE COMPOSER



Jeffrey (Jeff) Hart is a composer and arranger in the classical and jazz traditions. His works have earned recognition from the American String Teachers Association (ASTA) and the Pennsylvania Music Educators Association (PMEA), and have been premiered by the Pennsylvania Chamber Winds, Chester County Concert Band, West Chester University Wind Ensemble, Providence Chamber Orchestra, Pennsylvania Symphonic Winds, Gulf Coast Saxophone Ensemble, and Wildacres Saxophone Ensemble. Jeff holds degrees from The University of Toledo and Duquesne University. He taught band and music courses at the high school and middle school levels for over a decade in southeast Pennsylvania, and now serves as a music teacher in his home state of Delaware at Tower Hill School. Jeff has presented professional development sessions at local and state level PMEAs conferences. He can be heard locally in the tri-state area performing as a saxophonist with the Blackbird Society Orchestra and the Pennsylvania Symphonic Winds.

MOSAIC

“Mosaic” explores the various colors and patterns of this ancient form of art. Our own lives resemble mosaics, as we strive to make sense of how the people, places, and things we experience fit together to help create the whole picture of who we are.

The piece begins centered around G major, with the primary melody stated in the First Violins. The Second Violins and Cellos finish this melodic material at M.13, before it is restated by the First Violins beginning at M.17.

Beginning at M.29, a new rhythmic pattern emerges, which leads into a secondary melody centered mostly around A minor, presented by the Cellos and Violas. The First Violins restate this melody at M.47, but the overall style is now legato and sweeping.

The original melody returns briefly at M.61, only to transition back to the secondary melody beginning at M.77. From here until M.85, the Violins switch between playing rhythmic accompaniment and a rhythmically reduced version of the primary melody. From M.89 to the end, this version of the primary melody is layered upward, with a similarly reduced version of the secondary melody stated at M.95 by the Violas, Cellos, and Bases.

I hope you, your performers, and your audience enjoy this work!

-Jeff



hart-music.com



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[@jeffreyhart](https://www.youtube.com/@jeffreyhart)

Recordings are available on all major streaming services.

JEFFREY HART
(ASCAP)

$\text{♩} = 130$

Violin I *mf*

Violin II *mp*

Viola *mp*

Cello *mp*

Bass *mp*

1 2 3 4

9

Vln. I *mf* Div.

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

5 6 7 8 9 10

Vln. I *mf* Div.

Vln. II *mp*

Vla. *p*

Cello *mp*

Bass *p*

11 12 13 14 15 16

17

Vln. I

Vln. II

Vla.

Cello

Bass

mp

17 18 19 20 21 22

25

Vln. I

Vln. II

Vla.

Cello

Bass

f

mf

23 24 25 26 27 28

29

33

Vln. I

Vln. II

Vla.

Cello

Bass

mp

p

mp espr.

mp espr.

29 30 31 32 33

Vln. I

Vln. II

Vla.

Cello

Bass

34 35 36 37 38

Vln. I

Vln. II

Vla.

Cello

Bass

41

mp

mf

39 40 41 42 43

Vln. I

Vln. II

Vla.

Cello

Bass

47

Div. V

mf espr.

mf

mf

mf

mf

44 45 46 47 48 49

Vln. I
Vln. II
Vla.
Cello
Bass

50 51 52 53 54

Detailed description: This system of the musical score covers measures 50 to 54. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part begins with a rest in measure 50 and then plays a melodic line with a fermata in measure 53. The Violin II part plays a rhythmic eighth-note pattern. The Viola, Cello, and Bass parts provide harmonic support with various rhythmic patterns. Dynamics include *f* (forte) in measures 53 and 54. Measure numbers 50, 51, 52, 53, and 54 are printed below the staves.

Vln. I
Vln. II
Vla.
Cello
Bass

55 56 57 58 59

Detailed description: This system of the musical score covers measures 55 to 59. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part has a melodic line with a fermata in measure 55. The Violin II part continues with a rhythmic pattern. The Viola part starts with a *f* dynamic in measure 55. The Cello part has a *f* dynamic in measure 55 and a *Div.* (divisi) instruction in measure 58. The Bass part has a *f* dynamic in measure 55. Dynamics include *f* (forte) in measures 55, 56, 57, and 58. Measure numbers 55, 56, 57, 58, and 59 are printed below the staves.

Vln. I
Vln. II
Vla.
Cello
Bass

60 61 62 63 64

Detailed description: This system of the musical score covers measures 60 to 64. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part starts with a *ff* dynamic in measure 60 and a *mf* dynamic in measure 61. The Violin II part has a *ff* dynamic in measure 60 and a *mp* dynamic in measure 61. The Viola part has a *ff* dynamic in measure 60 and a *mp* dynamic in measure 61. The Cello part has a *ff* dynamic in measure 60 and a *mp* dynamic in measure 61. The Bass part has a *ff* dynamic in measure 60 and a *mp* dynamic in measure 61. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Measure numbers 60, 61, 62, 63, and 64 are printed below the staves.

69

Div.

Vln. I

Vln. II

Vla.

Cello

Bass

65 66 67 68 69 70

71

Vln. I

Vln. II

Vla.

Cello

Bass

71 72 73 74 75 76

Div.

Vln. I

Vln. II

Vla.

Cello

Bass

77 78 79 80 81

Div. 85 Div.

Vln. I
Vln. II
Vla.
Cello
Bass

82 83 84 85 86

f

||

89

Vln. I
Vln. II
Vla.
Cello
Bass

87 88 89 90 91

mp *mf*

||

Div. 95 Div.

Vln. I
Vln. II
Vla.
Cello
Bass

92 93 94 95 96

f *ff*

||