

christian drew

# **J A N G L E C O N S O R T**

for three guitars and audio

2019

# **JANGLE CONSORT (2019)**

For three guitars and audio

Duration: c.10'

Full Score in C (sounds octave lower)

Commissioned by 840 series for What Guitar Trio

## **PROGRAMME NOTE**

*Jangle Consort* is music about noodling and meandering; casual, lazy, private, as if improvised. A loose and haphazard convergence of Scottish and English folk, consort, medieval, blues and appalachian music.

## **INSTRUMENTATION**

The piece can be played on any three guitars. These can be nylon string, steel string, electric, resonator, hollow-body etc. in any combination, as long as the dynamic of each part is balanced using appropriate amplification where necessary.

## **ARTICULATION**

All slurs in the notation / tablature should be treated as hammer-ons and pull-offs.

All glissando lines should be treated as slides.

All arpeggiated chords should be strummed loosely.

## **TUNING**

All three guitars are retuned to the following: 6) F2, 5) B $\flat$ 2, 4) C3, 3) G3, 2) B $\flat$ 3, 1) F4

## **AUDIO PART**

The notated instrumental part is loosely coordinated with a stereo audio track. An optional in-ear click track is provided and can be used in order to assist coordination.

The audio track consists of a mixture of processed field recordings and pre-recorded semi-improvised parts on acoustic instruments (predominantly free reed instruments and fretted instruments improvising loosely around the notated material in the guitar trio).

The audio track plays continuously throughout the piece from two loudspeakers situated behind the trio. The level of the audio track should always sit just below the dynamic of the instrumental part.

SCORE IN C  
(SOUNDS 8vb)

TUNING:  
F B $\flat$  C G B $\flat$  F  
(see performance notes)

# JANGLE CONSORT

for guitar trio and audio

$\text{♩} = 70$  noodling, meandering

christian drew

Guitar 1

Guitar 2

Guitar 3

**AUDIO**  
begins on cue with ensemble and  
plays continuously throughout

1

2

3

7

1

*p* *mf* *p* *mf*

T  
A  
B

2

*p* *mp* *p*

T  
A  
B

3

*p* *mf* *mp*

T  
A  
B

10

1

*mp* *p* *pp*

T  
A  
B

2

*p*

T  
A  
B

3

*p*

T  
A  
B

13 **A**

1

mf p

TAB

0 0 2 5 0 7 9 0 4 4 5 2 4 0

2

pp p

TAB

0 6 7 5 4 0 2 4 6 2

3

mp

TAB

4 4 2 4 3 9 8 7 5

16

1

mp p

TAB

4 3 6 0 4 2 4 2 5 0

2

mp pp mp p

TAB

9 7 6 5 6 4 6 3 4 4

3

p mf p

TAB

2 4 6 4 2 0 0 2 1 4 2 0 5 6

19

1

*mf* *mp*

TAB

2 4 4 | 2 4 2 | 0 4 2 0

5 5 2

5

3

2

*mp* *p*

TAB

3 6 4 3 4 | 2 0 6 4 | 2

0 2 0 5

3

3

*mp* *pp*

TAB

2 2 0 | 0 4 | 2 4 2 4

4 0 0 4

4 4

22 **B**

1

*mf*

TAB

6 0 0 4 5 | 9 7 | 0 12 11 9

5

2

*mp* *p* *mp*

TAB

0 2 3 | 0 6 7 | 5 4 0 2 2 0 | 2 0 0

3 3

3

*mf*

TAB

0 4 5 | 0 4 2

5 4

25

1

*mp* *p*

2

*mf* *pp*

3

*mp* *p*

**C** ♩ = 60 *lazier, meno mosso*

28

1

*mp*

2

*mp*

3

*mp* *p*

31 rit. . . . .

1 *p*

2 *p*

3

34

1 *D* ♩ = 50 *lazy, loose, brittle*  
with thumb *mp* *p*

2 with thumb *mp*

3 with thumb *mp*



37

1 *mp*

2 *ppp mp ppp mp pp*

3 *pp p*

40

1 *p mp p*

2 *p*

3 *mp p pp p*

43 **E**

1

*mp* *p*

2

*mp* *pp* *p*

3

*mp* *p*

46

1

2

3

49

**F**

1

mp pp

TAB

2

pp

TAB

3

pp pp

TAB

52

accel. . . . .

1

p

TAB

2

pp

TAB

3

p pp ppp mp

TAB

**G** ♩ = 70 *noodling, meandering again*

55

1

2

3

58

1

2

3

61

1

*mp* *mp*

T  
A  
B

2

*p* *mp*

T  
A  
B

3

*pp* *mp*

T  
A  
B

64

1

*p* *mp* *pp* *mp* *p*

T  
A  
B

2

*pp* *mp*

T  
A  
B

3

*p* *pp*

T  
A  
B

67

1

mp pp

2

p pp mp p

3

p pp p pp p

70

1

p pp p

2

mp p mp p mp

3

pp

73

1

*pp* *p* *pp* *p*

T  
A  
B

7 0 6 4 0 2 0 2 0 2 0 2

2

*p* *mp* *p*

T  
A  
B

0 3 5 0 2 0 0 1 3 0 1 3 0 0 2

3

*mp* *p*

T  
A  
B

5 3 4 3 0 4 2 0 0 0 1 3 0 4 3 2 0 3 5

76

1

*pp*

T  
A  
B

3 4 0 4 2 2 2 0 0 0 8

2

*ppp* *p* *pp*

T  
A  
B

0 2 0 0 2 3 5 0 0 2 0 3

3

*mp* *p*

T  
A  
B

2 4 2 4 6 0 0 2 0 0 7 7

79

1

*mp*

*mp*

2

*mp*

*mf*

3

*mf*

*p*

*mp*

82

1

*pp*

*p*

*mp*

2

*p*

*mp*

3

*p*

*mp*



**J** ♩ = 62 *lazier, meno mosso again*

1

mp

2

mp

3

mp

88

1

p

2

p

3

p

91

1

T  
A  
B

2

*mp*

T  
A  
B

3

T  
A  
B

94

1

K

T  
A  
B

2

*mp*

T  
A  
B

3

*mp*

T  
A  
B

97

1

mp

2

mp

3

pp

mp

p

100

1

p

2

p

3

mp

103 **L**

1 *mf*

2 *mp*

3 *mf*

TAB

106

1

2

3

TAB

109

1

*mp*

2

*p*

3

*mp*

*p*

112

M

1

2

*mp*

*p*

3

*mp*

*p*

*mp*

115

1

TAB

4-2-0 2-0

0 3-5 0 3-1 1-3 0 2-0

*p*

2

TAB

8-10

5-4 5-2

0 0 0 0

4-0 2-2

*ppp* *p* *mp* *p*

3

TAB

3-5 3 0-3

2-4 7-5

4-0 2

*pp*

118

1

TAB

0 4-6 4-2 0 3-5 2-0 2-1-2 4-2

7-7

0 3-5

*mp* *rit.*

2

TAB

4-2 6-0 4-1 0 2-2 2-2 2-2 1-3-1 0 2-4 2-4 2

*mp*

3

TAB

9-6 2-4 0-2 0 1-3 1-3 4-3 2-2-4

7-7

0 3-5

*mp*

**N** ♩ = 50 more loose and aimless, meno mosso

121

1

2

3

*p*

*mp* *pp* *p* *pp* *ppp*

*mp* *pp* *mp* *ppp*

*pp*

123

1

2

3

*p* *pp* *mp* *p* *ppp*

*mp* *ppp* *mf* *mp* *pp*

*mp* *p* *mf* *mp* *pp*

126

1

*p* *pp* *ppp* *p* *ppp* *p* *pp*

2

*p* *pp* *p* *ppp*

3

*p* *pp* *pp* *ppp* *pp*

129

1

*ppp*

2

*p* *pp* *ppp* *p* *pp*

3

*pp*





132

1

*pp* *pppp* *pp* *pppp*

2

*p* *pppp* *pp*

3

*p*

Detailed description: This system contains measures 132, 133, and 134. Staff 1 (top) has a treble clef and a key signature of one flat. It features a melodic line with dynamics *pp*, *pppp*, *pp*, and *pppp*. Staff 2 (middle) has a bass clef and a key signature of one flat, with dynamics *p*, *pppp*, and *pp*. Staff 3 (bottom) has a bass clef and a key signature of one flat, with dynamic *p*. Each staff includes guitar tablature with fret numbers and fingerings.

135

1

2

3

Detailed description: This system contains measures 135, 136, and 137. Staff 1 (top) has a treble clef and a key signature of one flat. Staff 2 (middle) has a bass clef and a key signature of one flat. Staff 3 (bottom) has a bass clef and a key signature of one flat. Each staff includes guitar tablature with fret numbers and fingerings.

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The image shows a musical score for three guitar parts, labeled 1, 2, and 3. Each part consists of a standard musical staff with a treble clef and a corresponding guitar tablature staff below it. The tablature uses numbers 0-5 to indicate fret positions and includes various musical notations such as slurs, ties, and accents. Part 1 starts with a 0 on the 6th string and continues with a sequence of notes and frets. Part 2 starts with a 0 on the 5th string and has a similar melodic line. Part 3 starts with a 0 on the 3rd string and has a more complex rhythmic pattern. An arrow points from the end of the third part's staff to a text box.

**AUDIO**  
coordinated cut off with trio  
achieved by abruptly fading  
out the audio track on cue  
given by the trio