This With That

music for two Mixed chamber Quartets

All music co-composed by
Chris Jentsch | John Bacon

flute, alto flute, piccolo
violin
cello
piano

clarinet, bass clarinet
trumpet (mixed mutes), sousaphone
trombone (mixed mutes), tuba
marimba

Total performance time:
+/- 75 minutes

This With That was made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and also through the sponsorship of The Field.

All music © 2015 Bacon | Jentsch

About *This With That...*

The two composers wrote music mostly in isolation for *This With That,* a modified aleatoric project. For each title the composers alternated writing for one of the quartets in advance of the simultaneous performance of each movement pair, knowing very little about what the other composer was preparing for the other quartet.

In addition to our general aspiration to write sparsely, basic variables like length and dynamics were agreed upon for each title, and then one or two pre-determined parameters were specified as to tessitura, style, harmonic framework, articulation, texture, or key center, etc. For example, for one movement we decided that one composer would write low notes, the other high ("Hi Lo"); for another, one wrote melodies, the other harmonies ("Homophonia"); one wrote staccato and one legato for "The Long and the Short of It"; and then there were a handful of variations on those ideas.

Video recordings from the premiere are available
at the YouTube channel for Chris Jentsch.

Chris Jentsch and John Bacon, Jr. have a history of musical collaboration originating in the 1990s. They worked in jazz groups in Rochester and Buffalo, NY, recorded as a guitar/drums duo, and worked with the Maelstrom Percussion Ensemble on concerts and commissions. The centerpiece of their current collaboration is a co-compositional performance *This With That* in which the two have worked independently within predetermined guidelines to produce an evening of simultaneous new music. This collaboration was funded through a New York State Council on the Arts Individual Artist Composer Commission for 2015.

ChrisJentsch.com
johnbaconjr.com

CONTENTS

Prelude
Homophonia
Dueling Spaces
Straggler 1
Charm School
Reaching Accord
Pyramidical
Undertones
Hi Lo
Trading Post
Triangulation
Straggler 2
Double Chance
The Long and the Short of It
Broadcasting in the Blind
Conclusion

Three extra movements were arranged to supplement the above titles for the November 2015 premiere at Hallwalls Contemporary Arts Center in Buffalo. For each of three concerto minuscolos, the composers picked three instrumentalists who were all empowered to select one part from their book, and those three performed their parts at the same time. A fourth player was picked in each case as a soloist to improvise with the new aggregate.

Also, there was one other movement we named "Free Connection". One composer picked one of his movements for one of the quartets, and the other composer picked a different title written for the other quartet, and those two quartets were performed simultaneously.

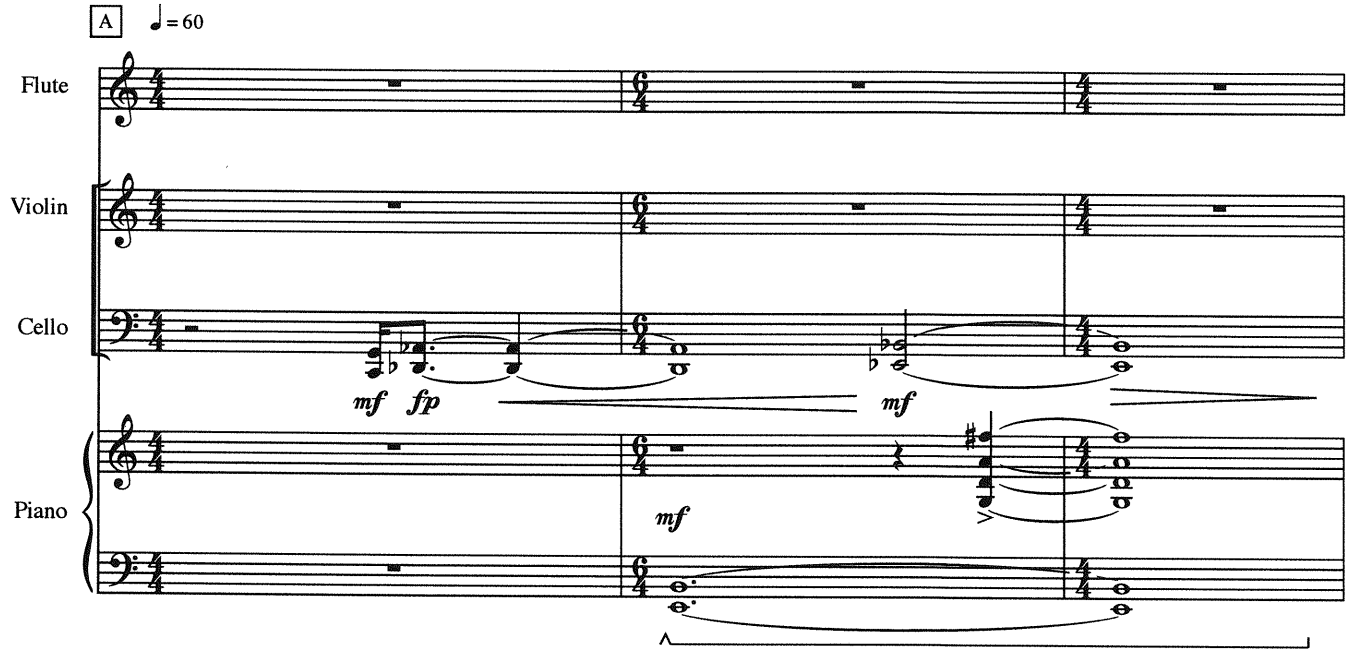
Lastly, on request from the chamber ensemble Wooden Cities, the composers prepared a thirty minute suite version of this project for slightly different instrumentation. The suite was premiered in Buffalo at PAUSA in March 2016.

Score

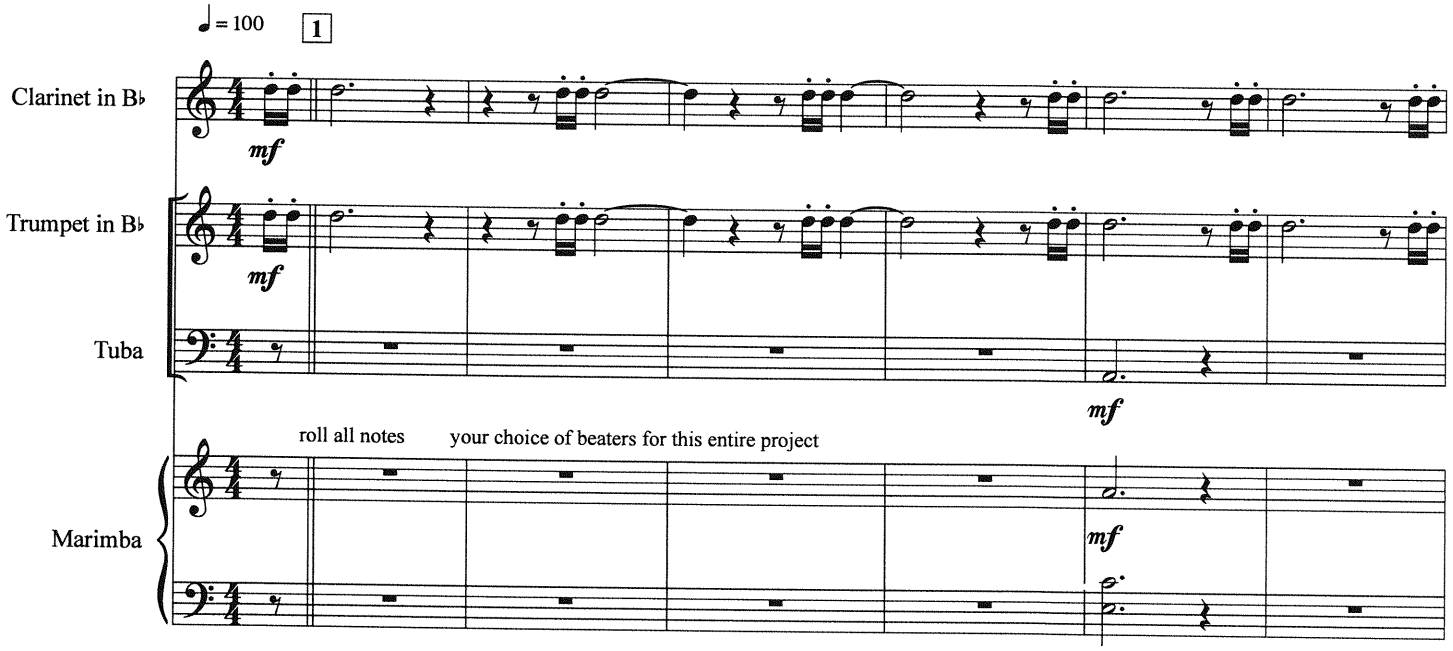
Prelude

from This With That

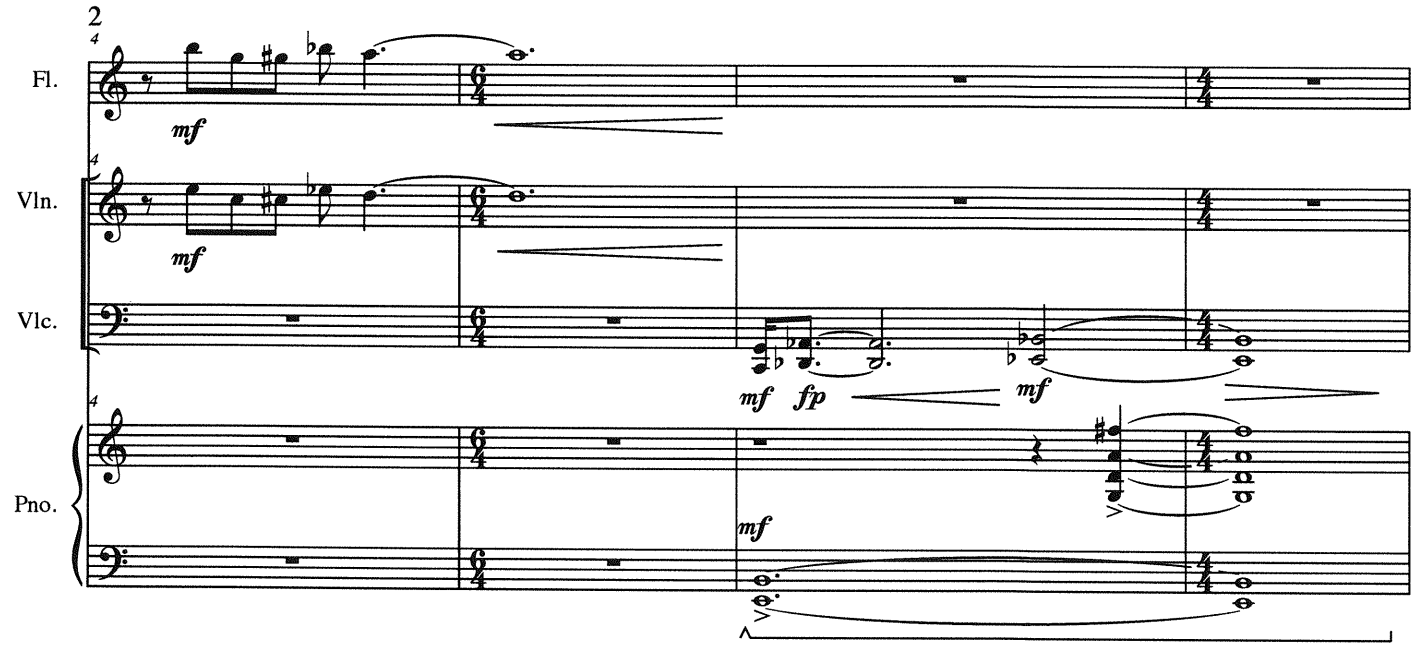
Jentsch/Bacon

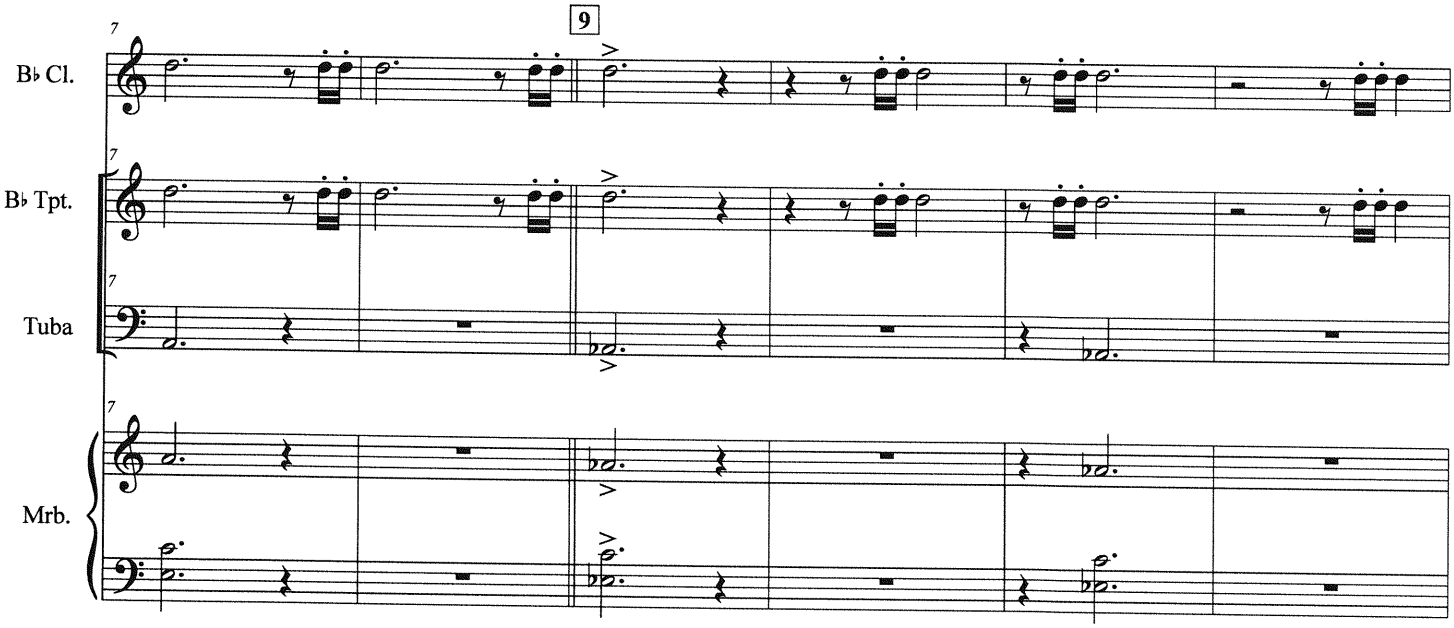


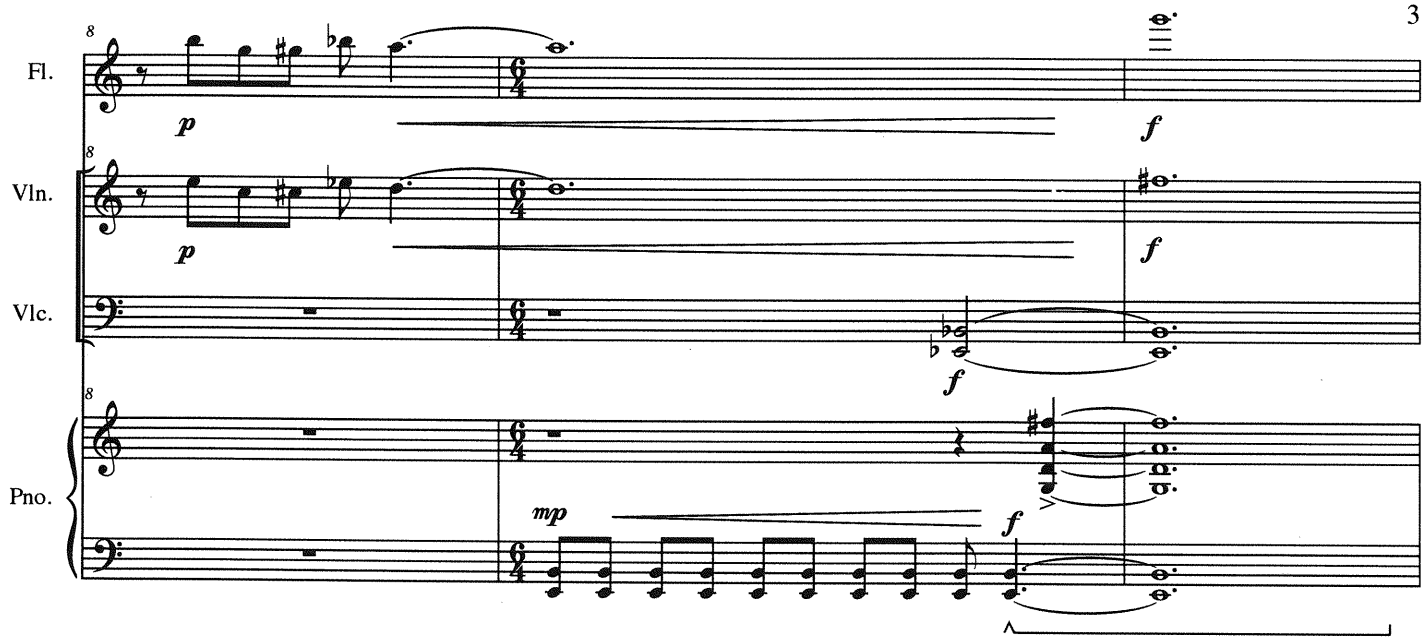
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

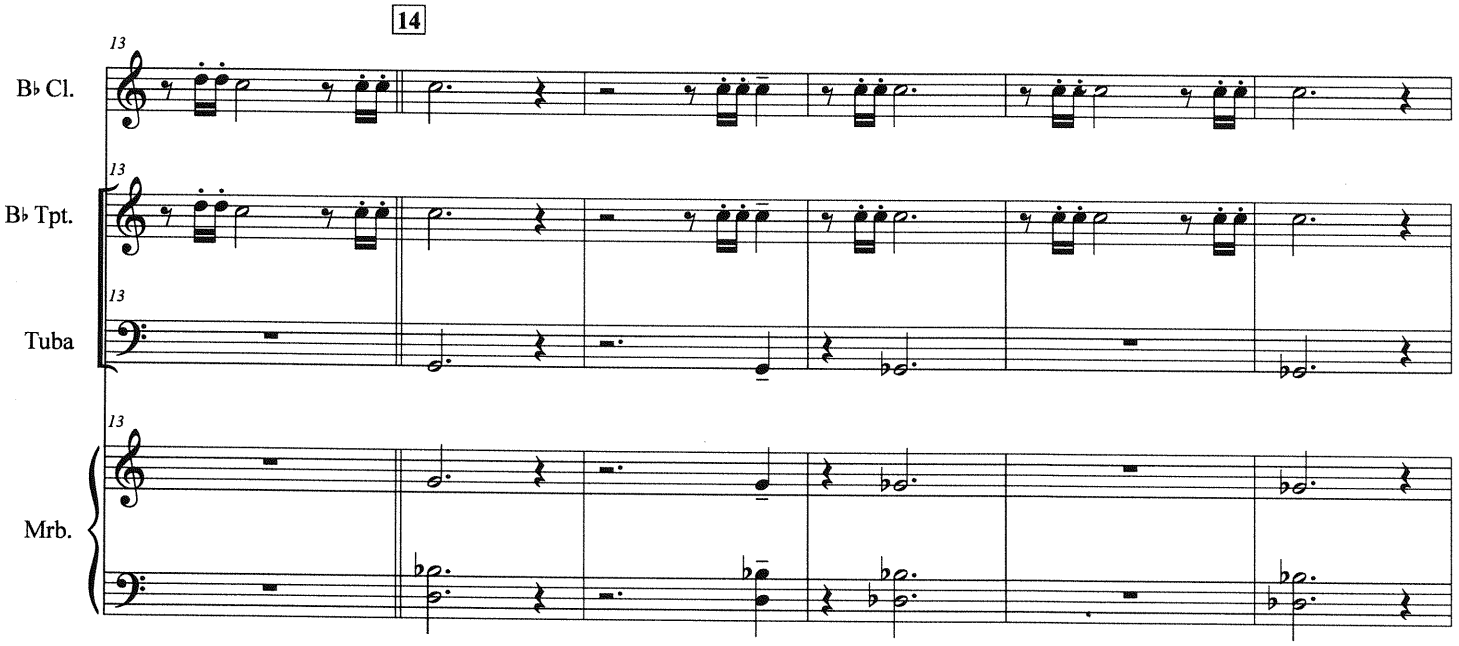


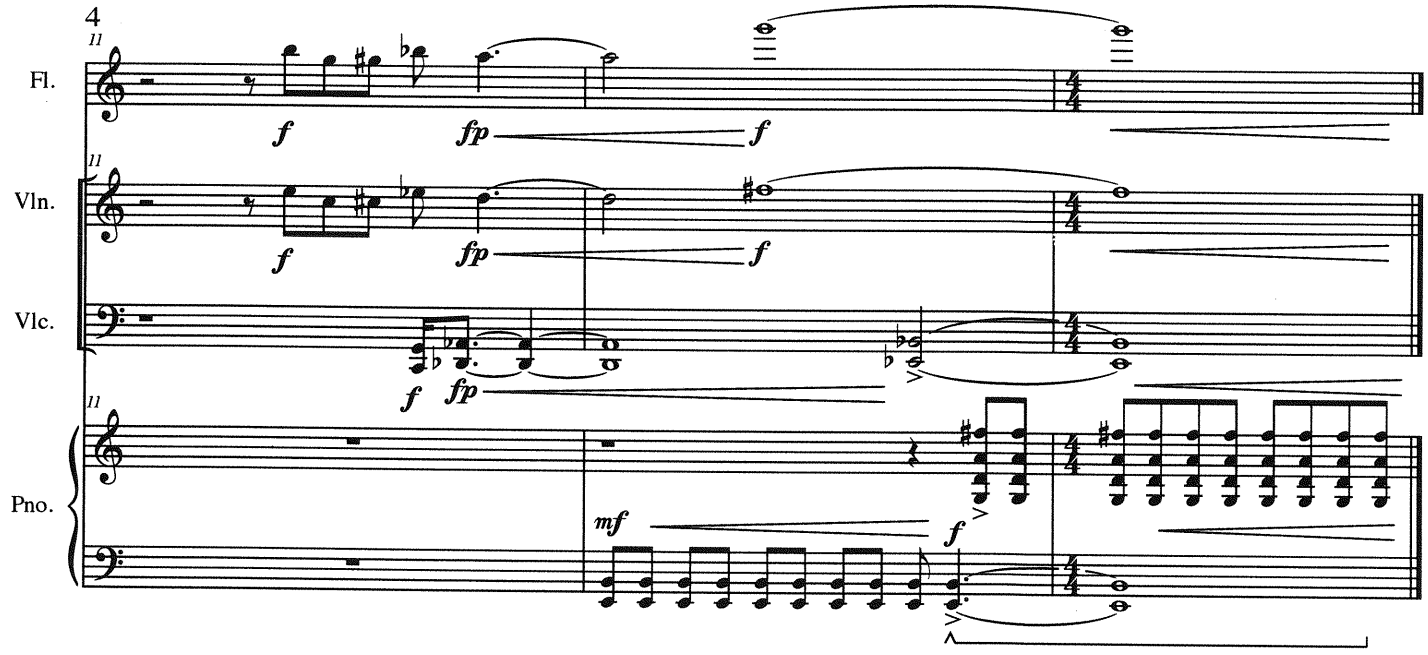
© 2015 Jentsch / Bacon

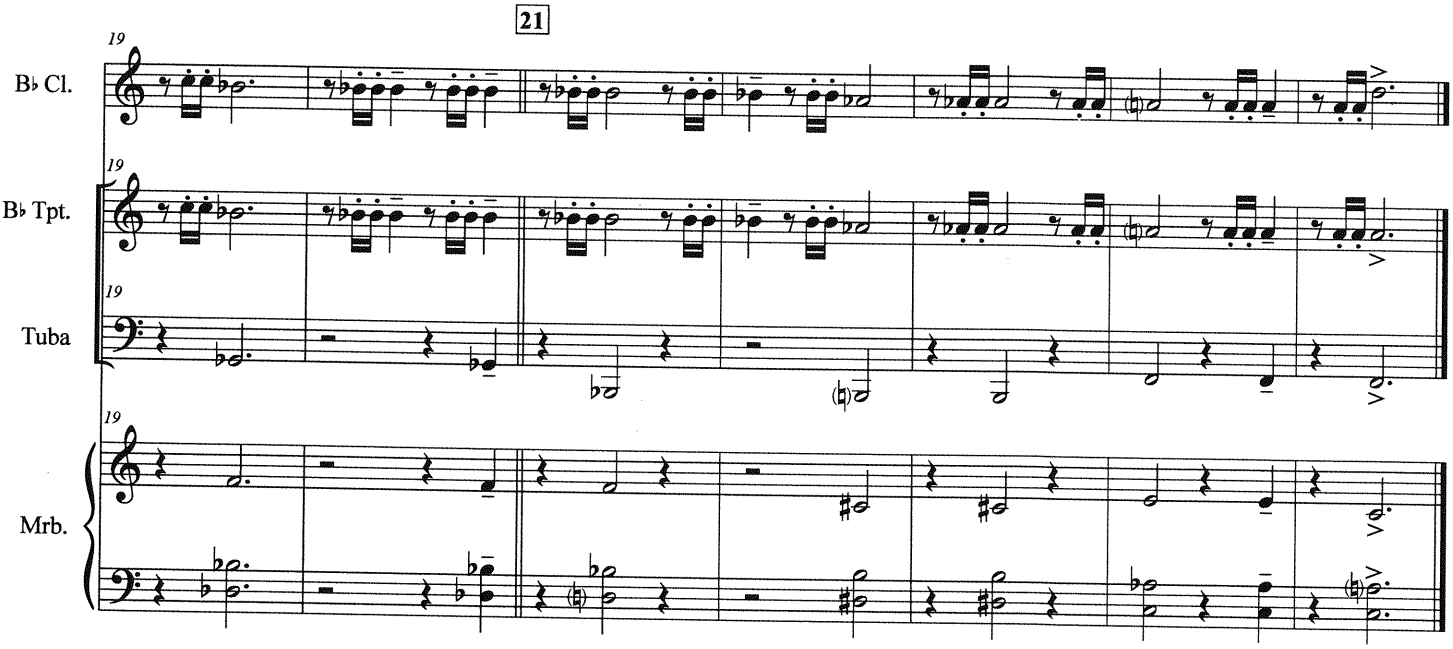

2
Fl.
Vln.
Vlc.
Pno.
mf
mf
mf fp
mf
mf


9
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.


Fl.
Vln.
Vlc.
Pno.
p
f
mp


14
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.


4
11
Fl.
Vln.
Vlc.
Pno.
f
fp
mf

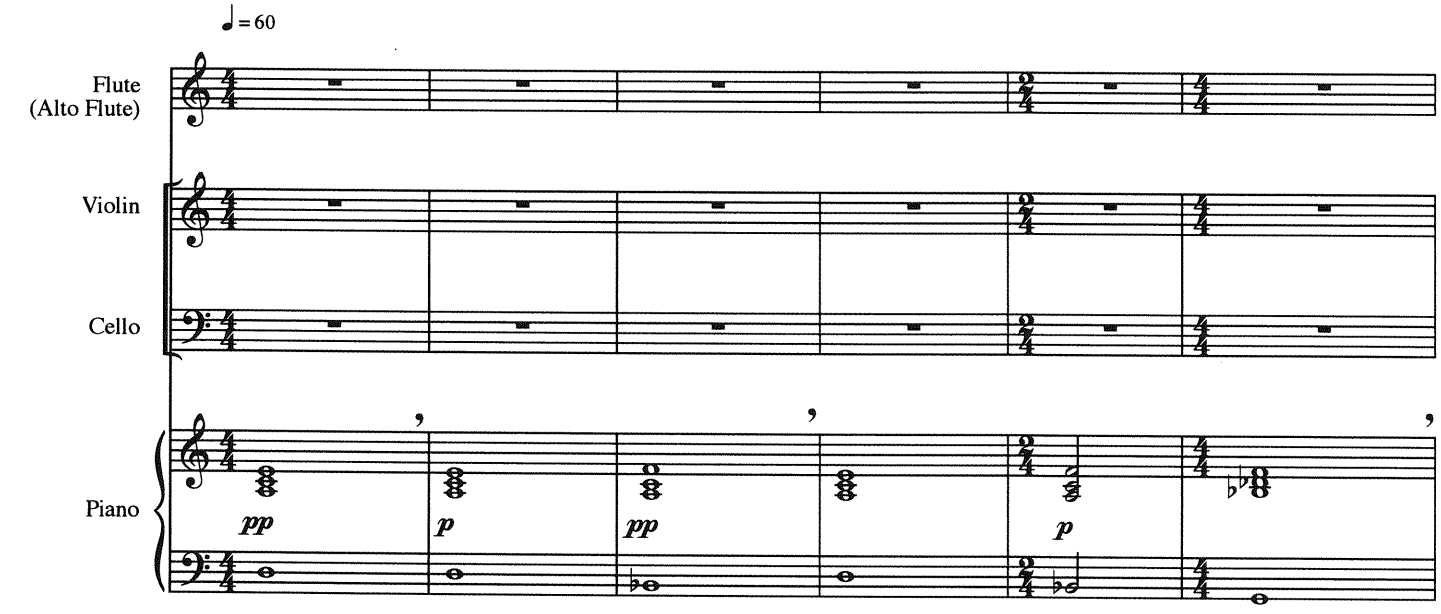

21
19
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.

Score

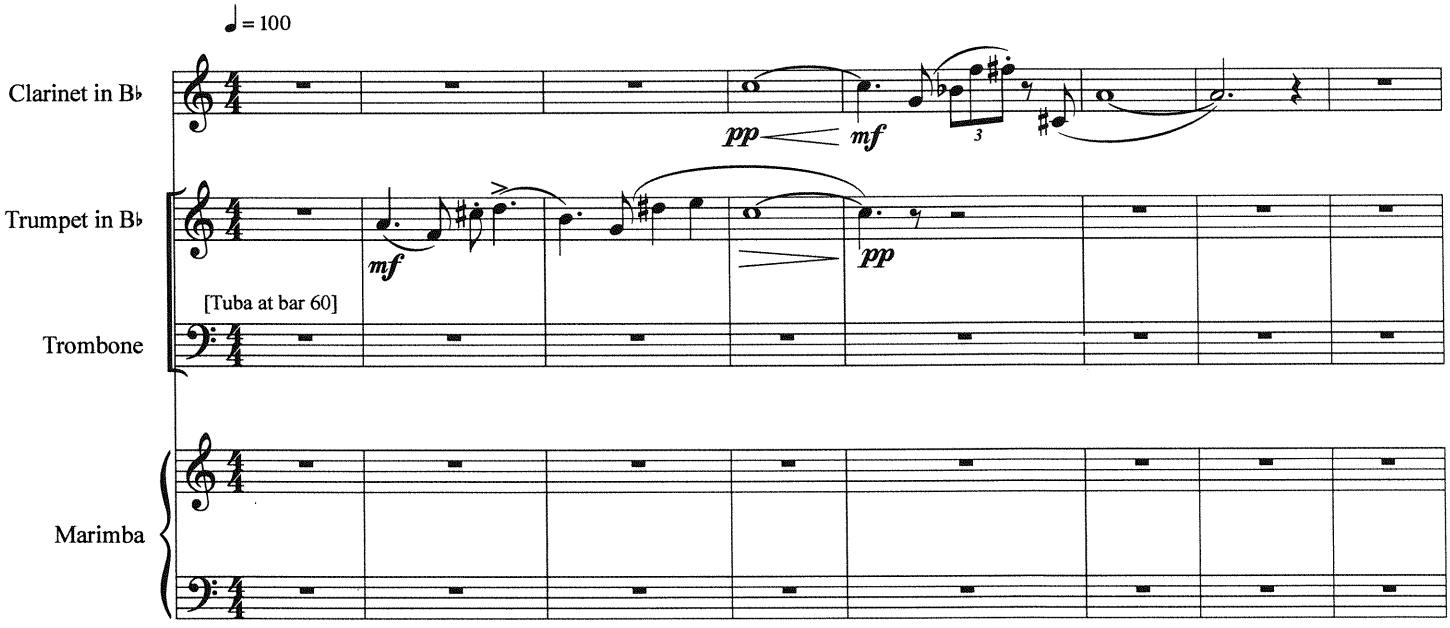
Homophonia

from This With That

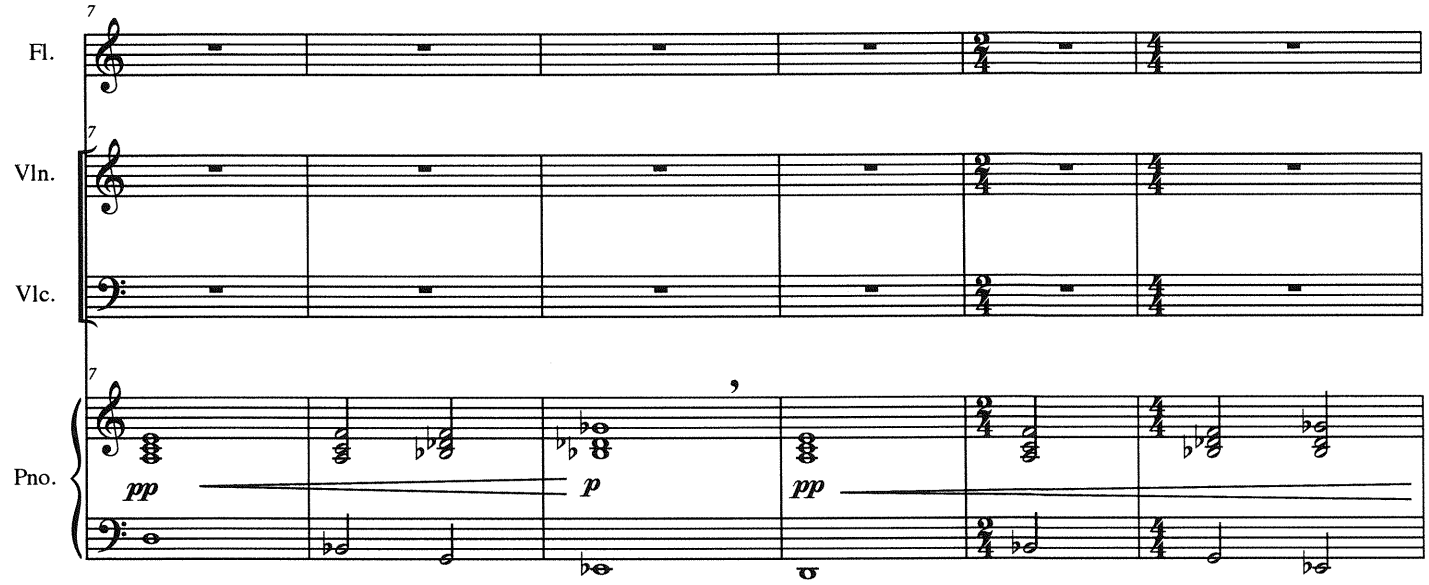
Jentsch/Bacon

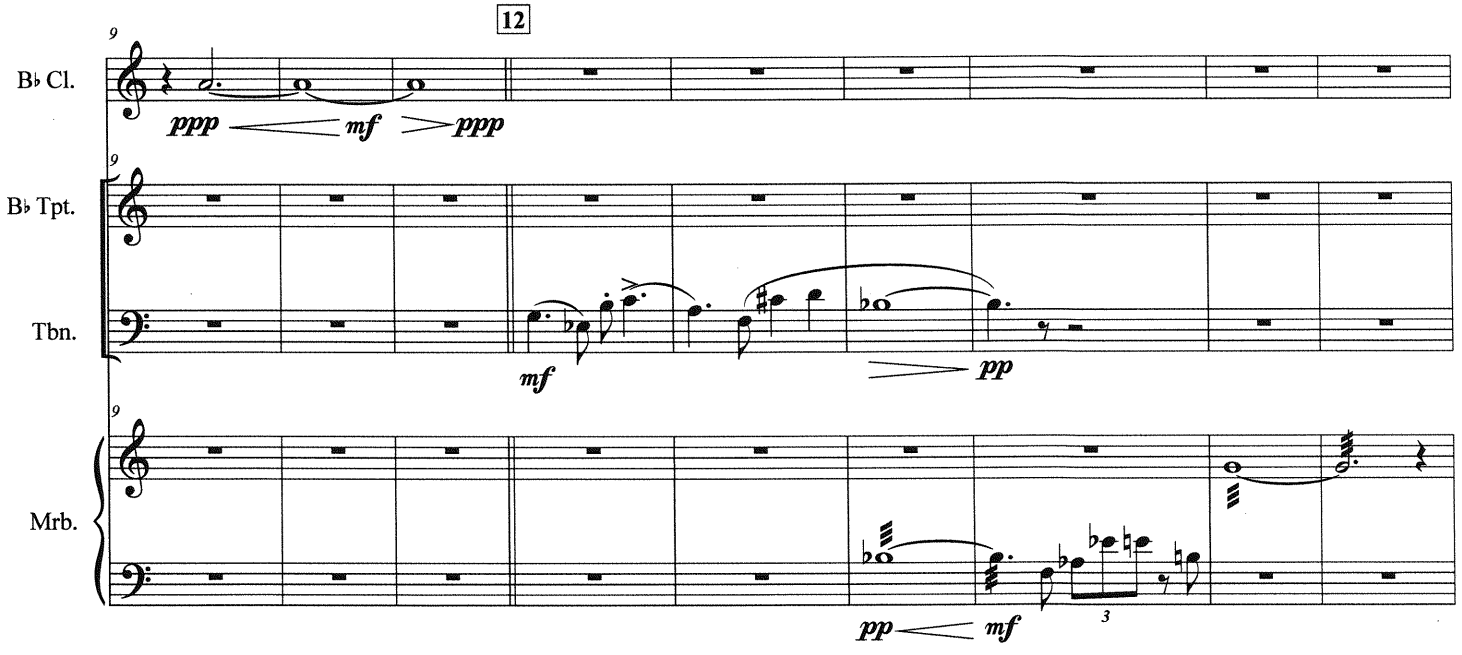


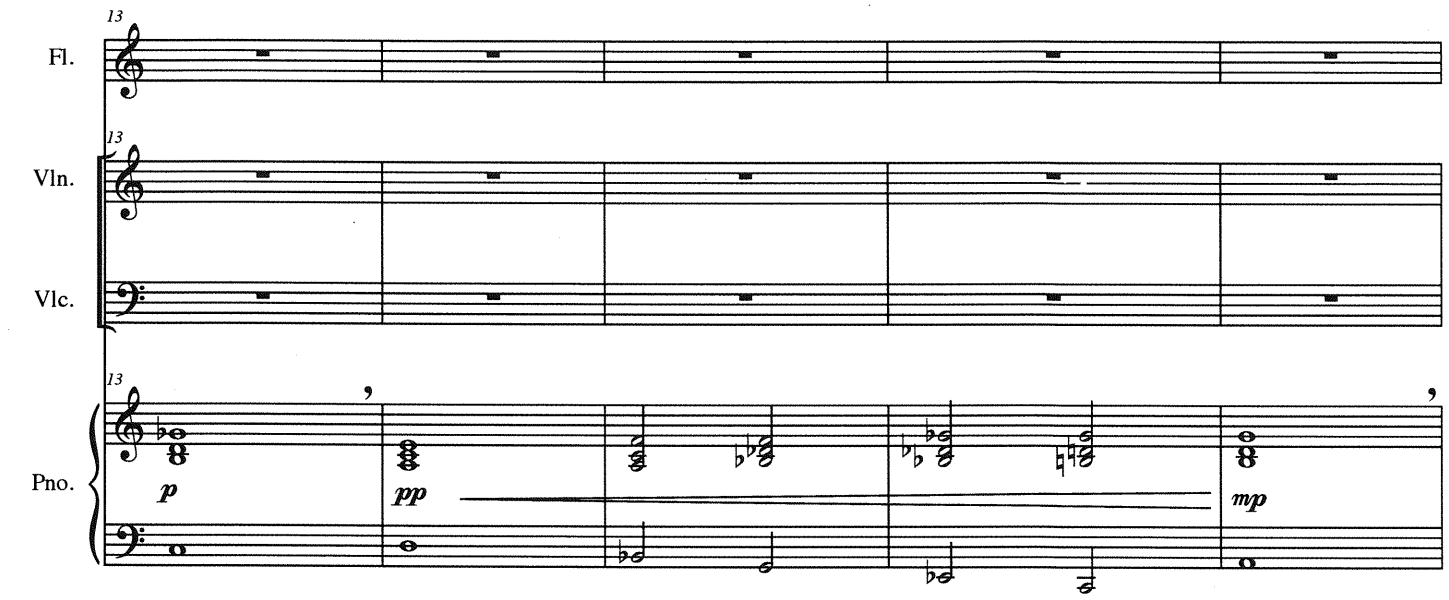
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

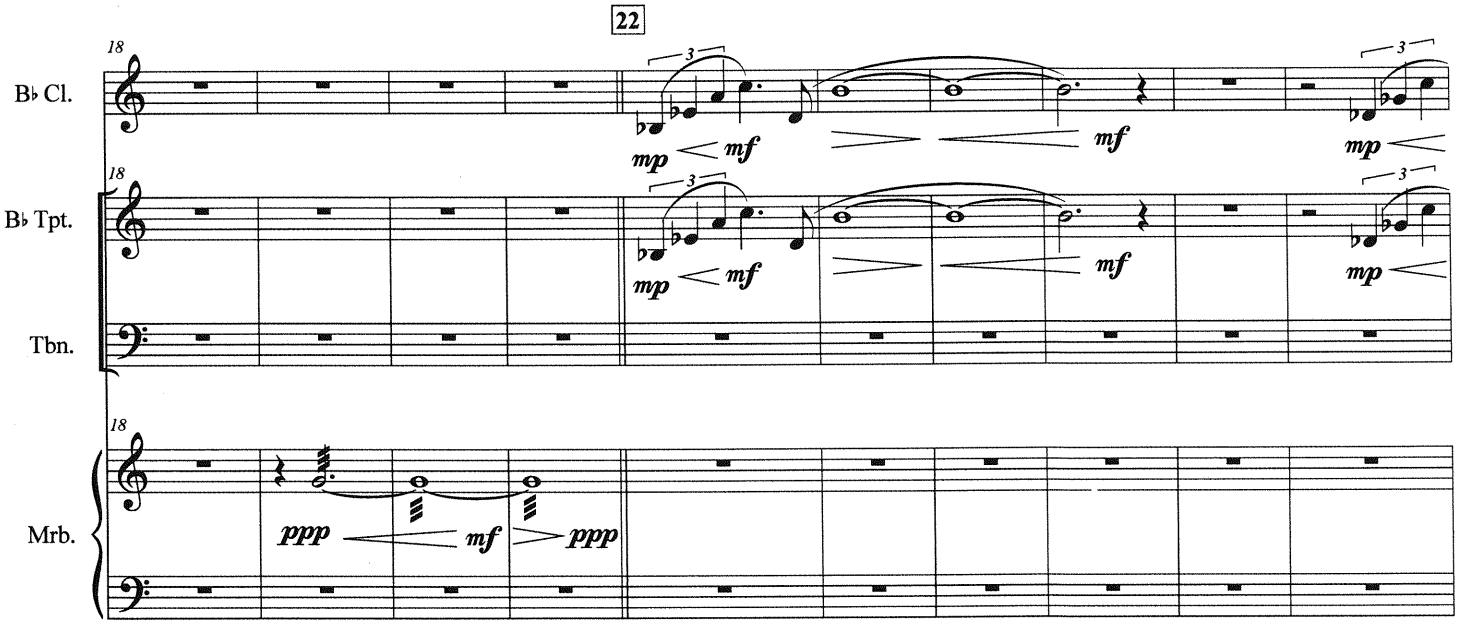


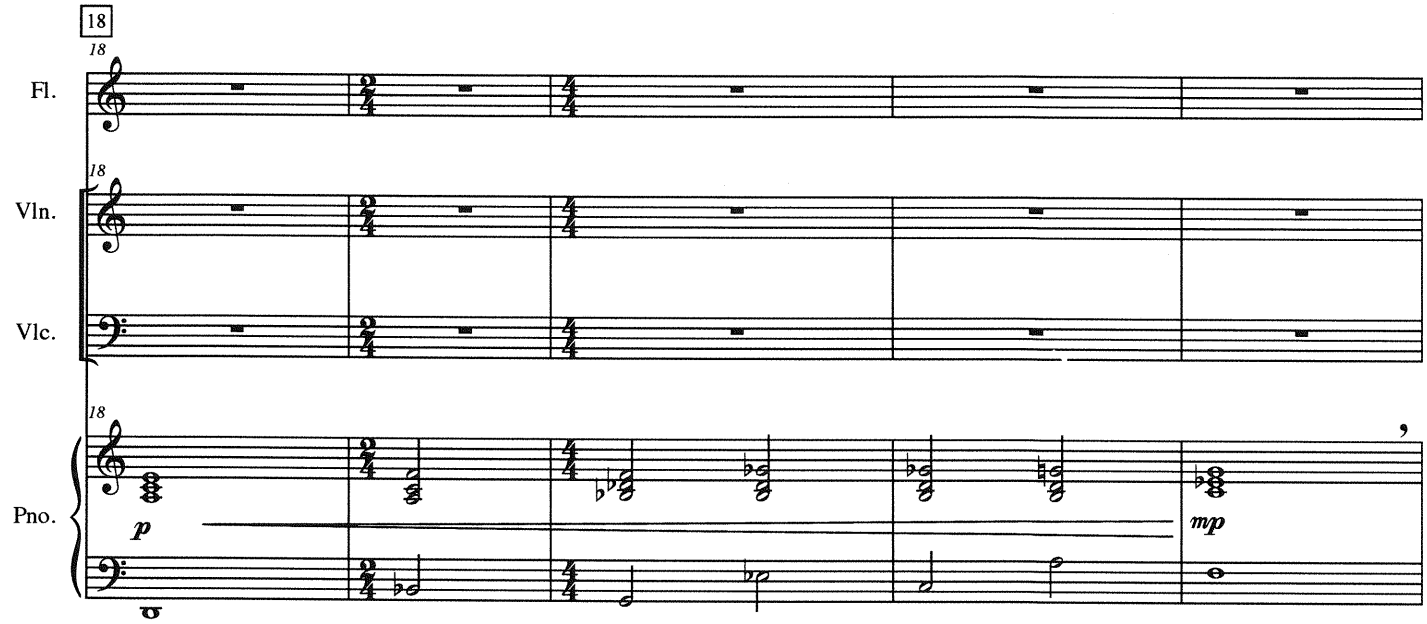
© 2015 Bacon / Jentsch

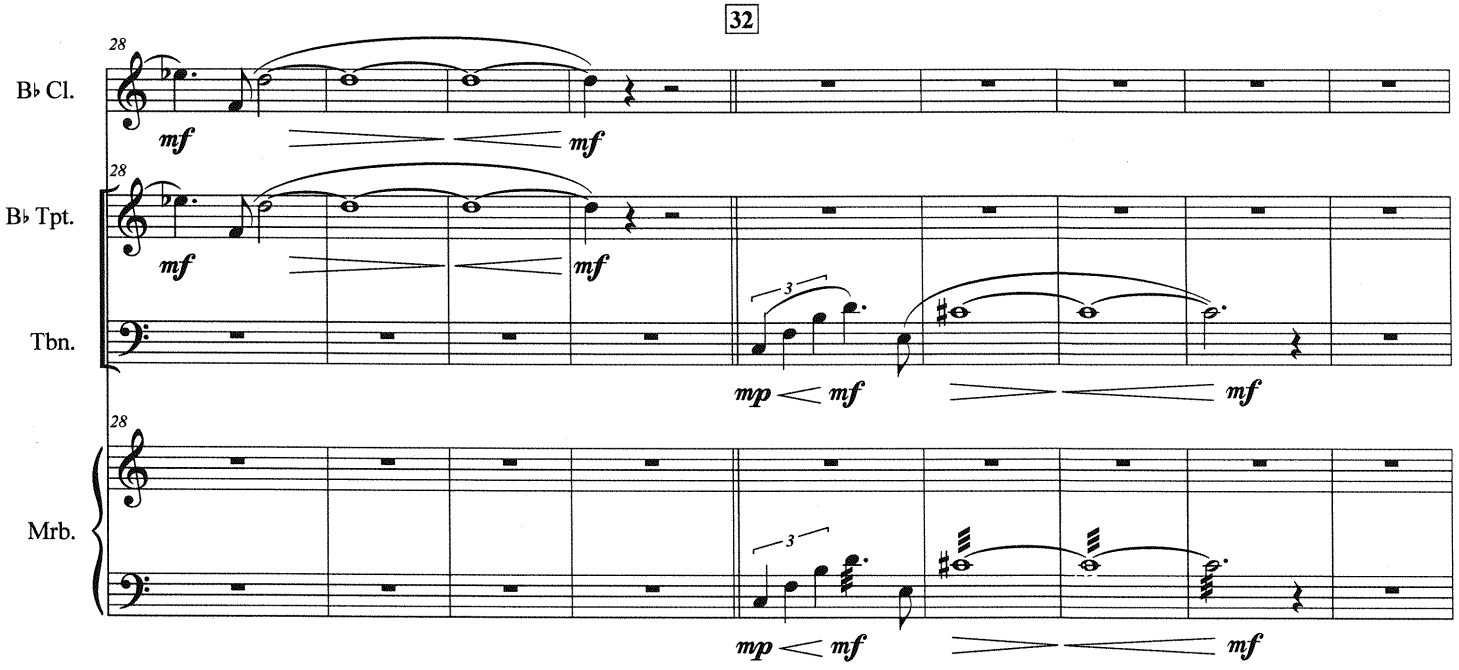

7
Fl.
7
Vln.
Vlc.
7
Pno.
pp
p
pp

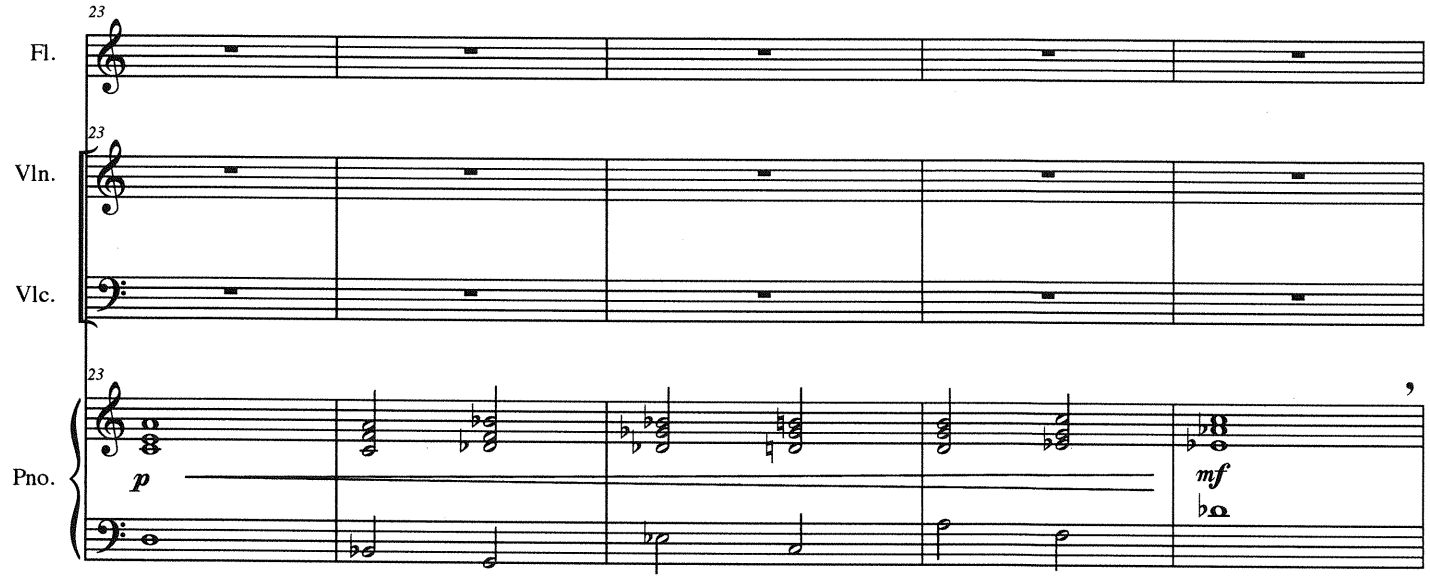

12
9
B♭ Cl.
ppp
mf
ppp
9
B♭ Tpt.
Tbn.
mf
pp
9
Mrb.
pp
mf
3

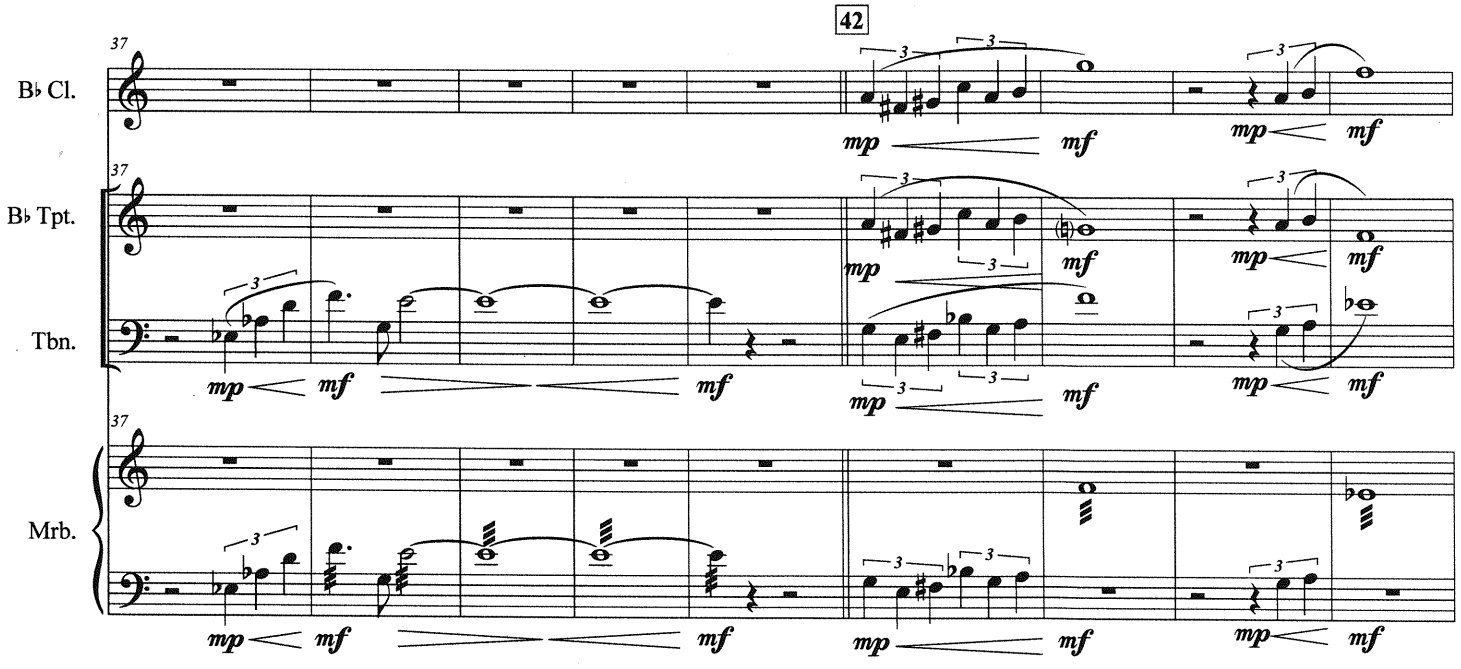

13
Fl.
13
Vln.
Vlc.
13
Pno.
p
pp
mp

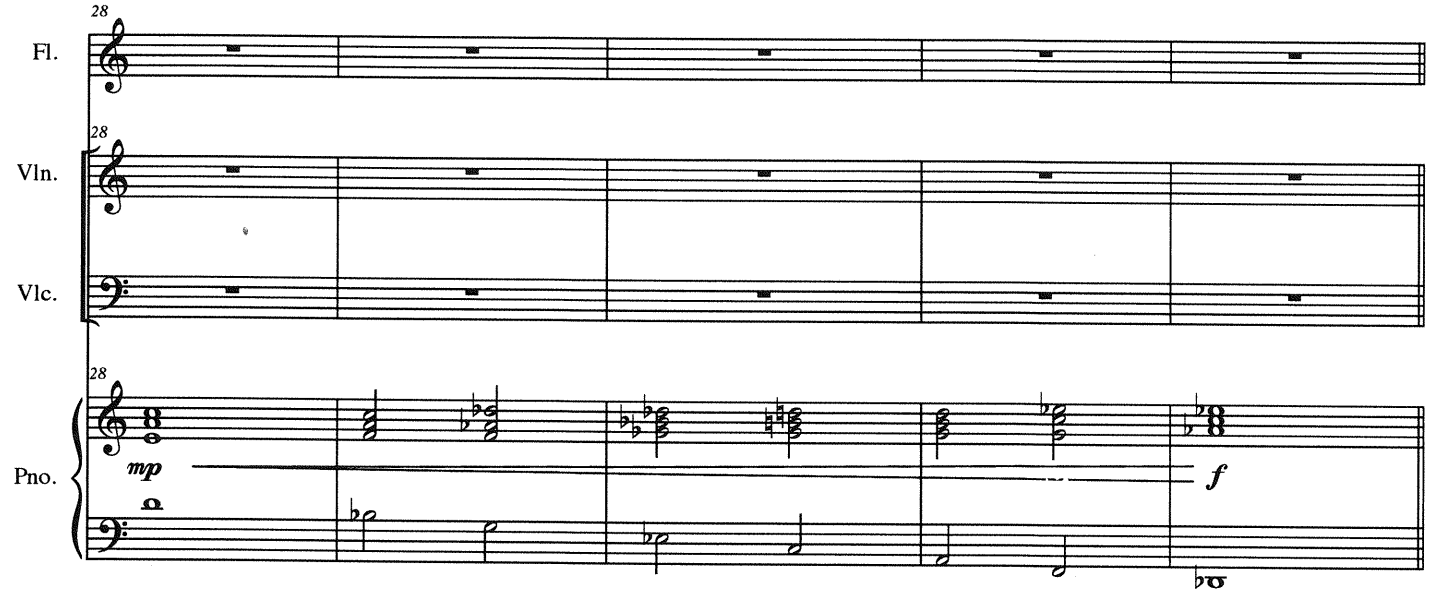

22
18
B♭ Cl.
18
B♭ Tpt.
Tbn.
18
Mrb.
3
mp
mf
ppp

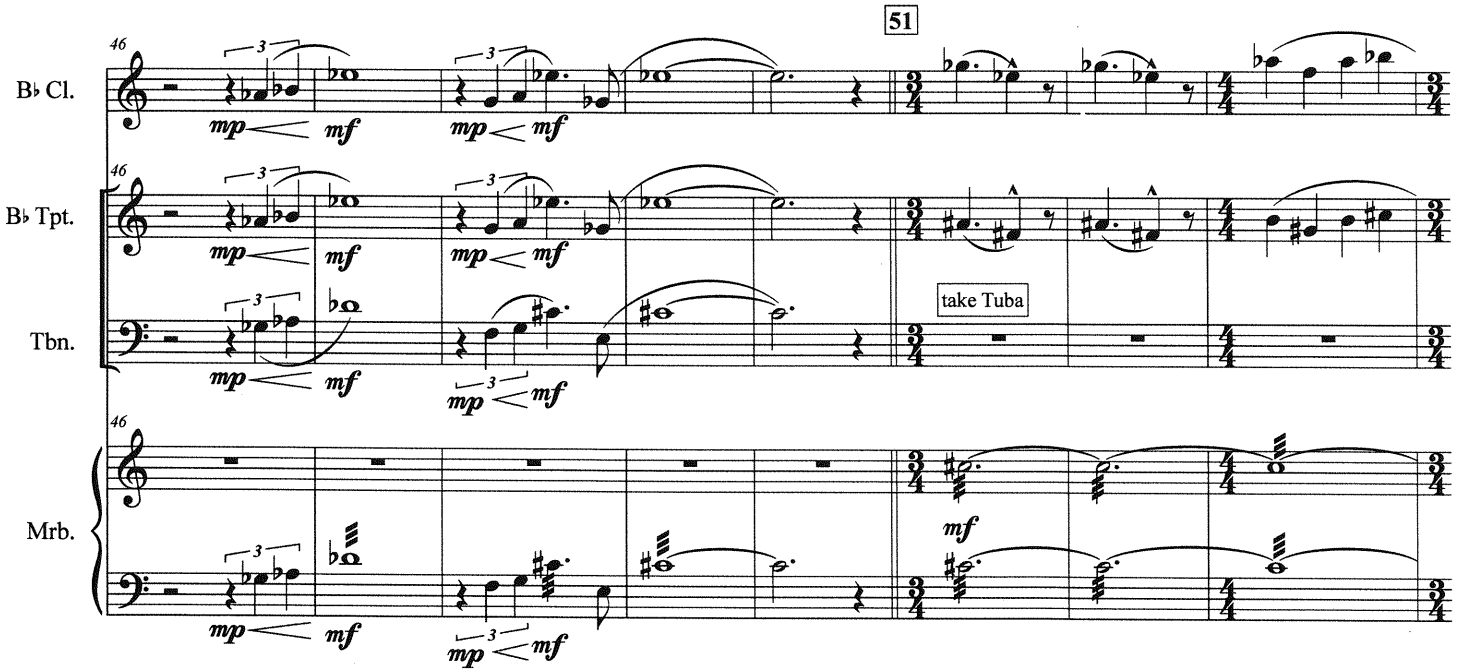

18
18
Fl.
18
Vln.
Vlc.
18
Pno.
p
mp

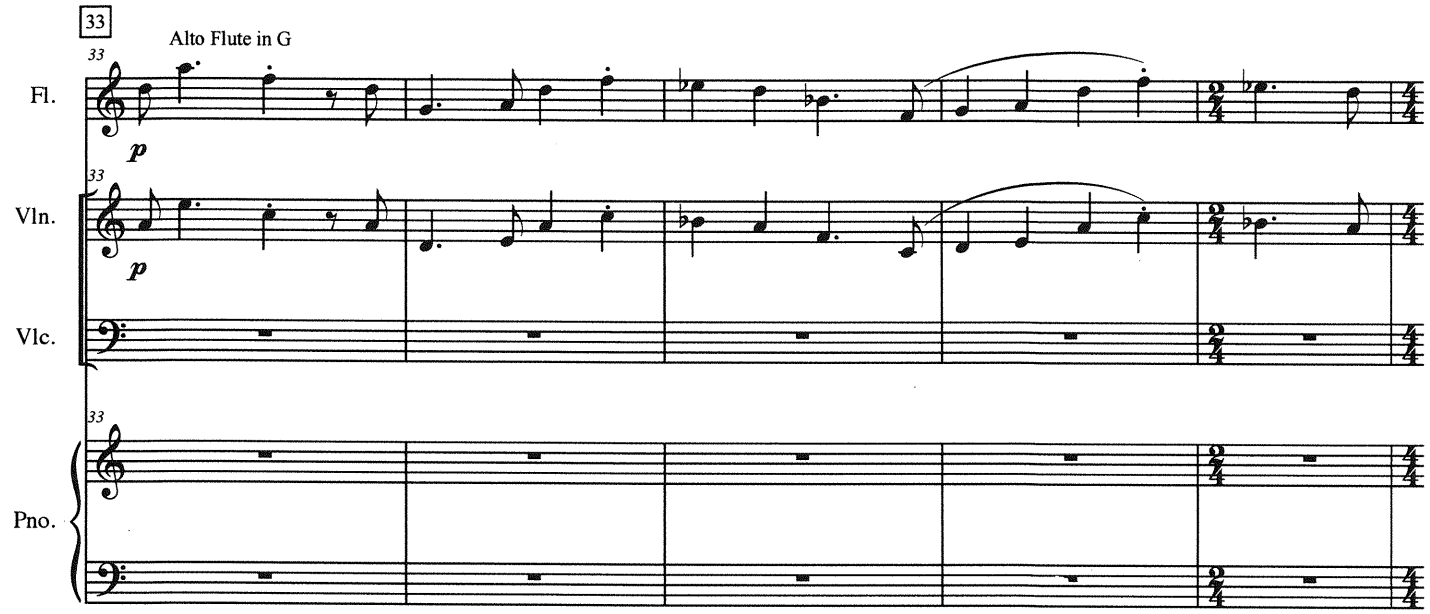

32
28
B♭ Cl.
mf
mf
28
B♭ Tpt.
mf
mf
Tbn.
3
mp
mf
mf
28
Mrb.
3
mp
mf
mf

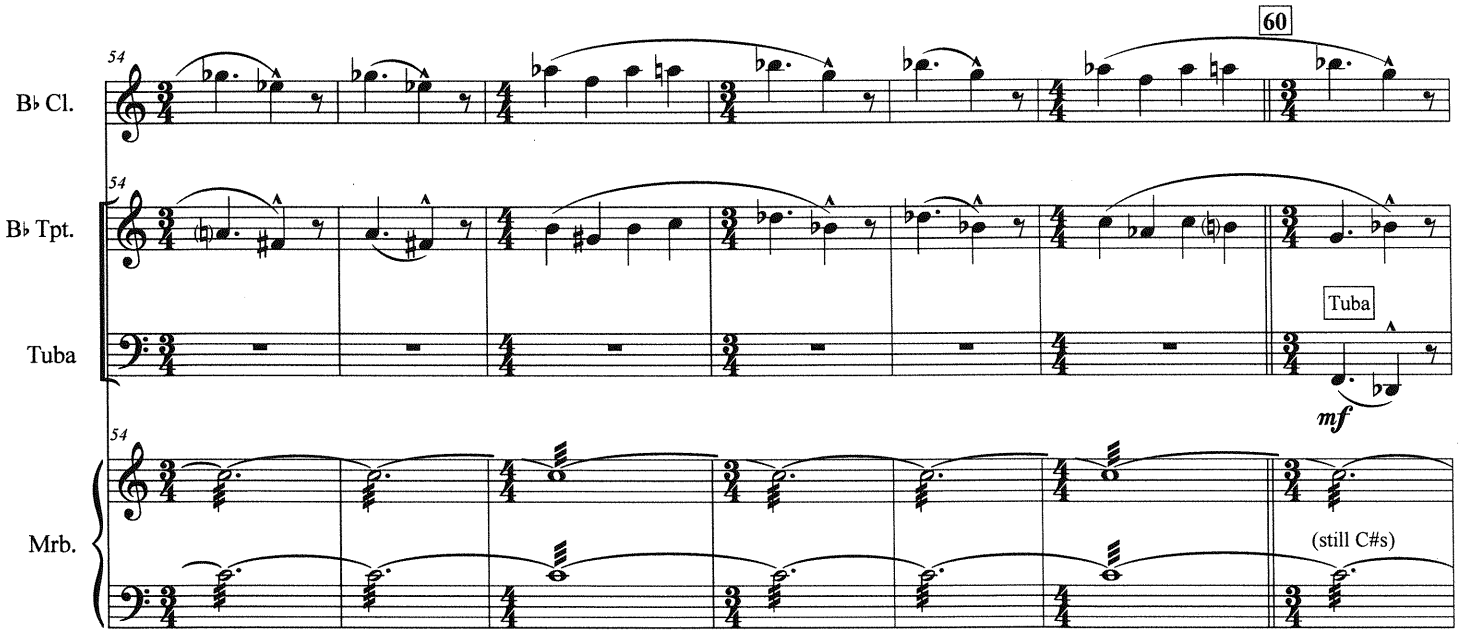

23
Fl.
23
Vln.
Vlc.
23
Pno.
p
mf

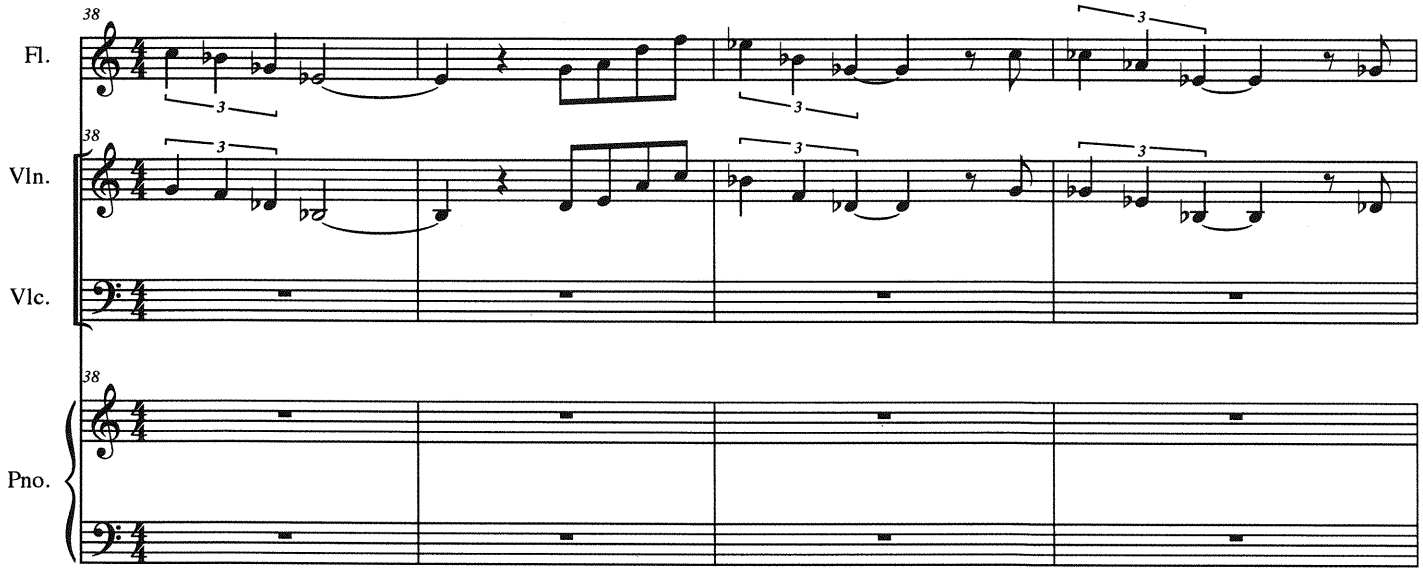

42
37
B♭ Cl.
37
B♭ Tpt.
Tbn.
37
Mrb.
mp
mf
3

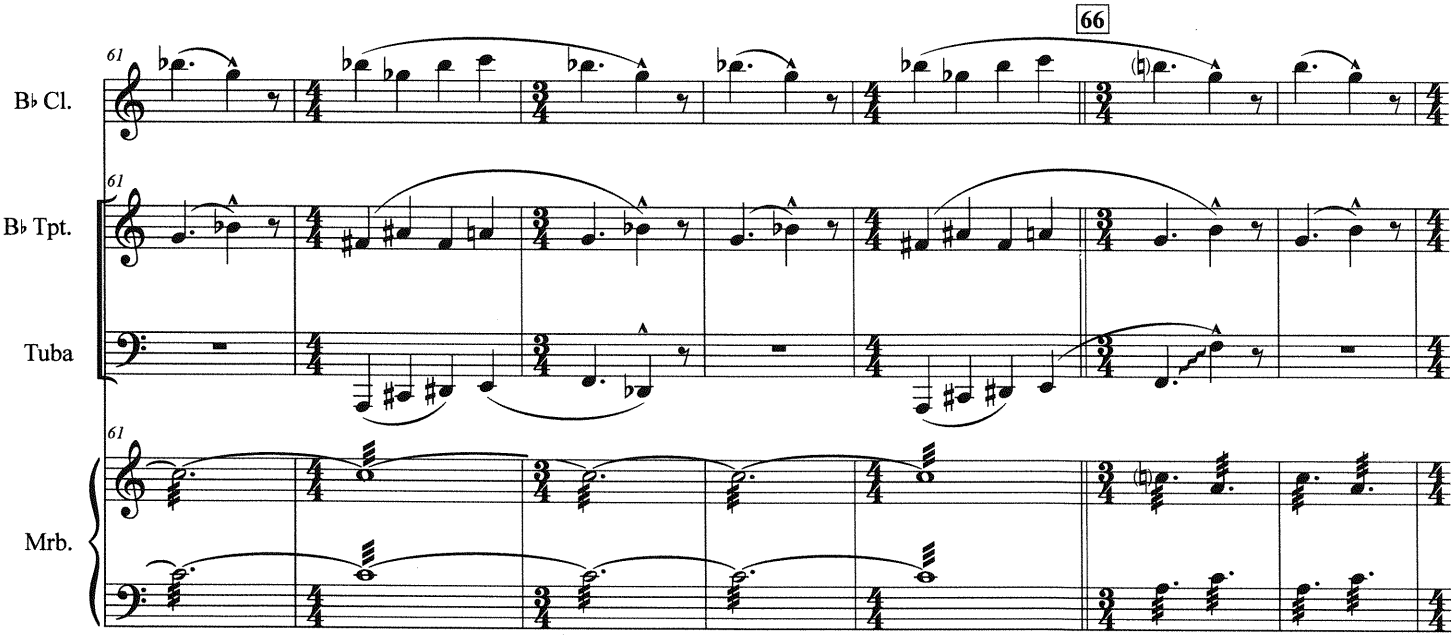

28
Fl.
28
Vln.
Vlc.
28
Pno.
mp
f

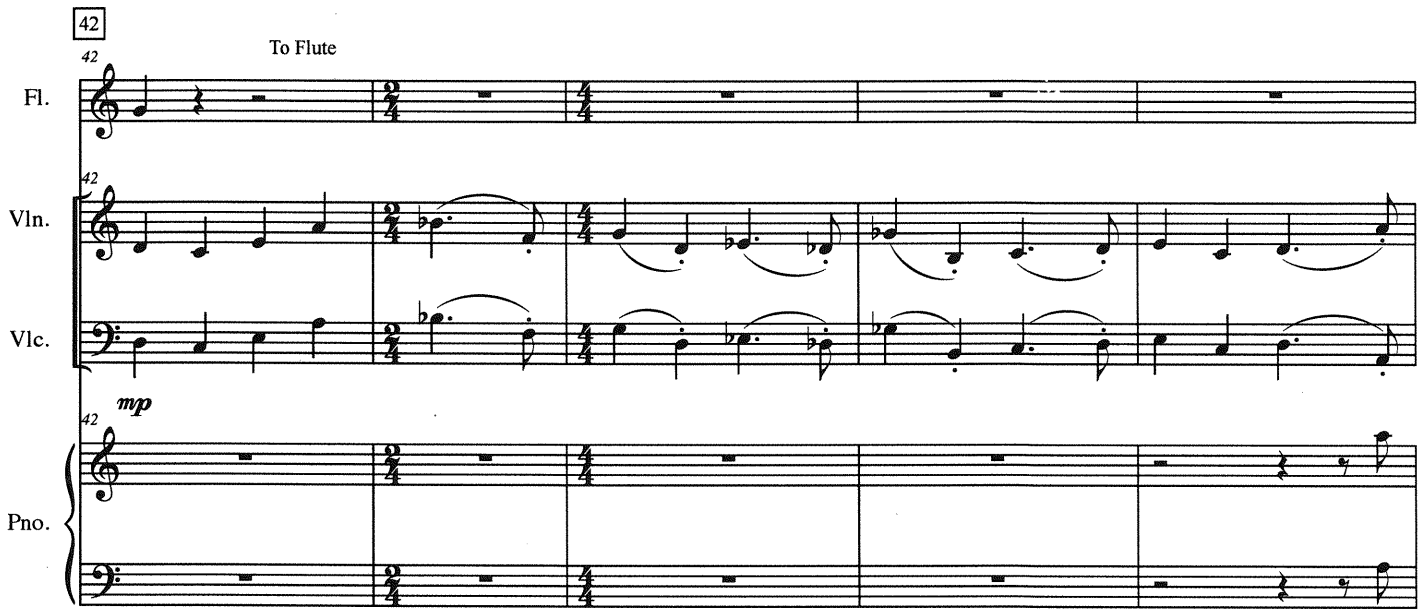

51
46
B♭ Cl.
B♭ Tpt.
Tbn.
take Tuba
Mrb.
mp
mf

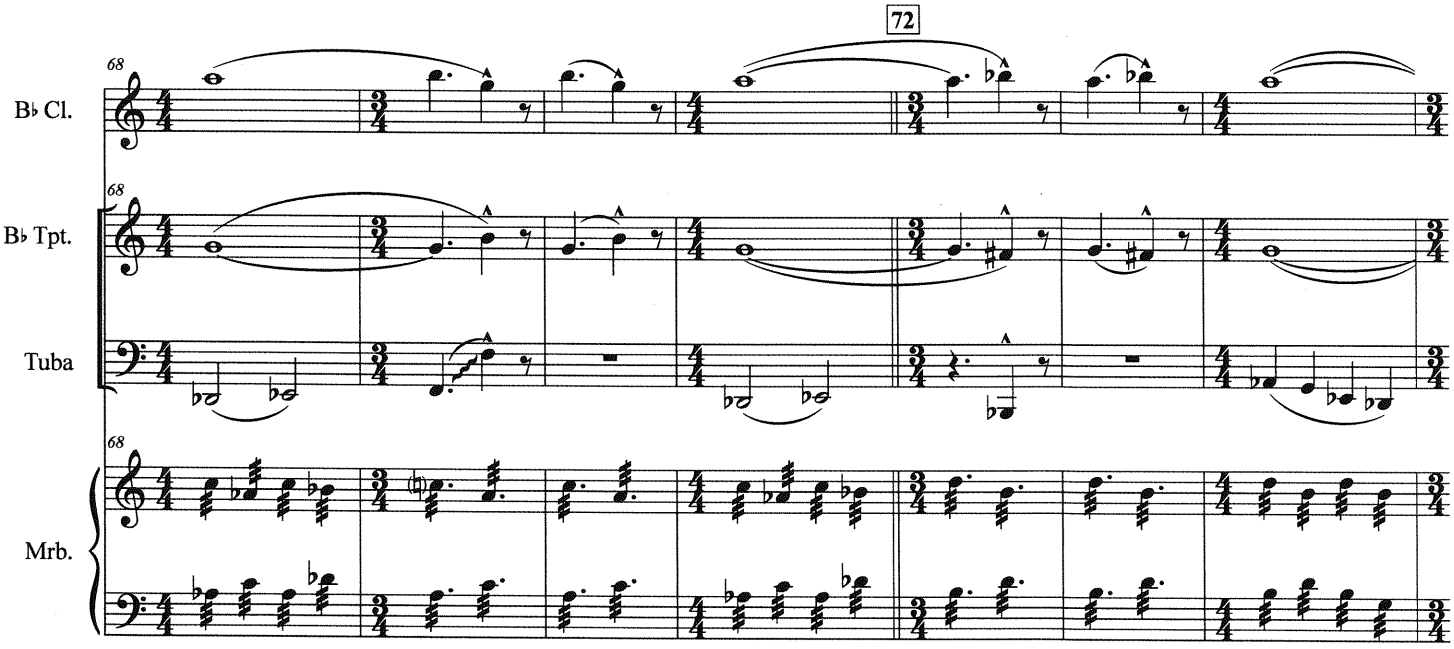

33
Alto Flute in G
Fl.
Vln.
Vlc.
Pno.
p

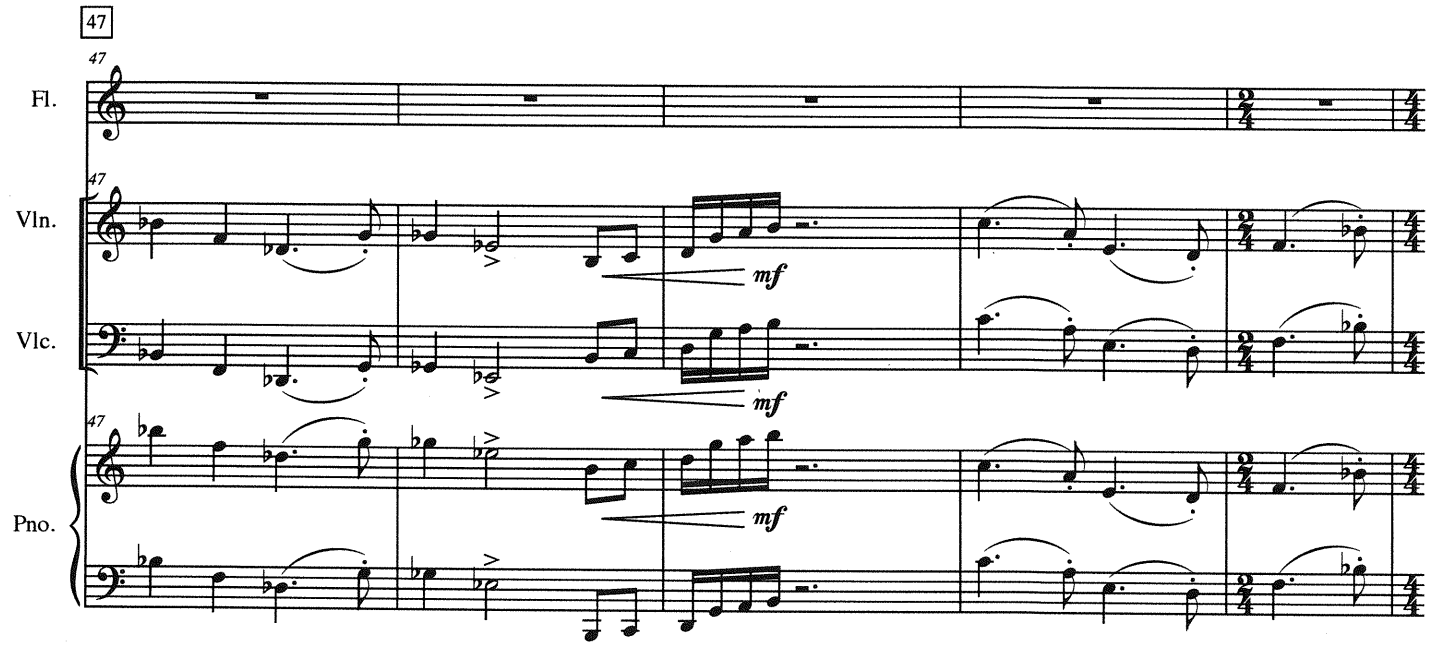

60
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.
Tuba
mf
(still C#s)

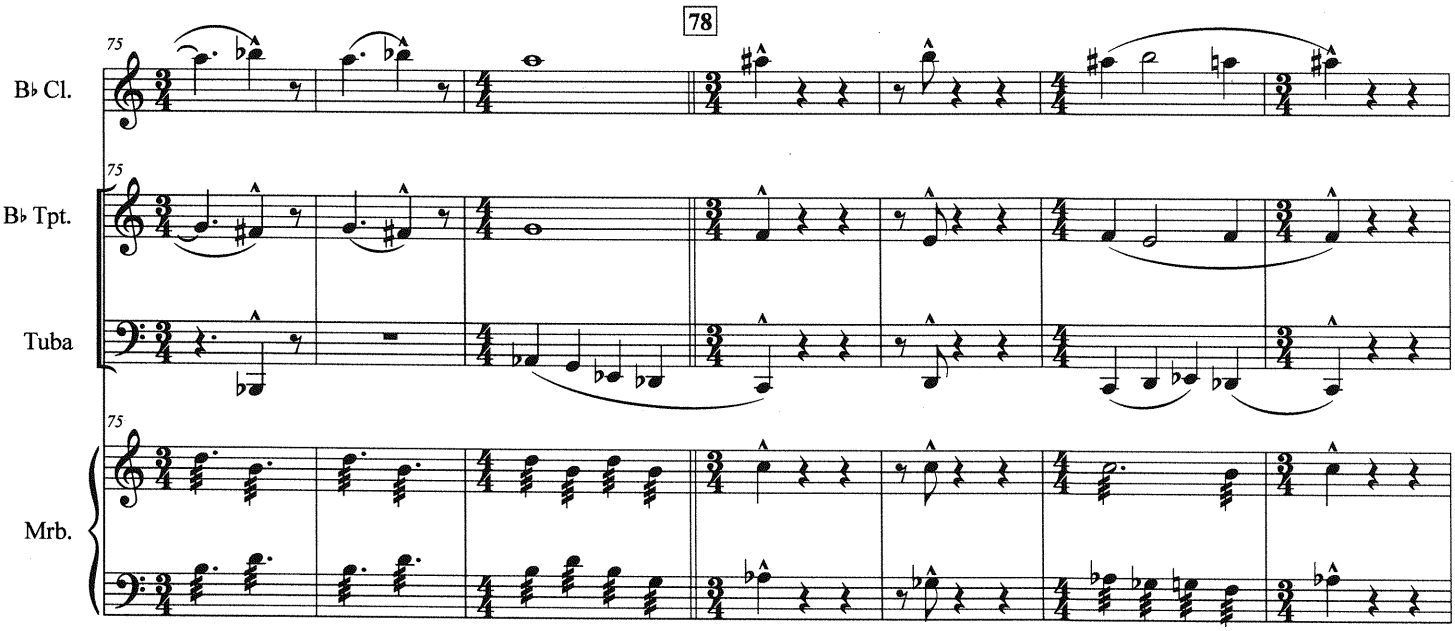

38
Fl.
38
Vln.
Vlc.
38
Pno.

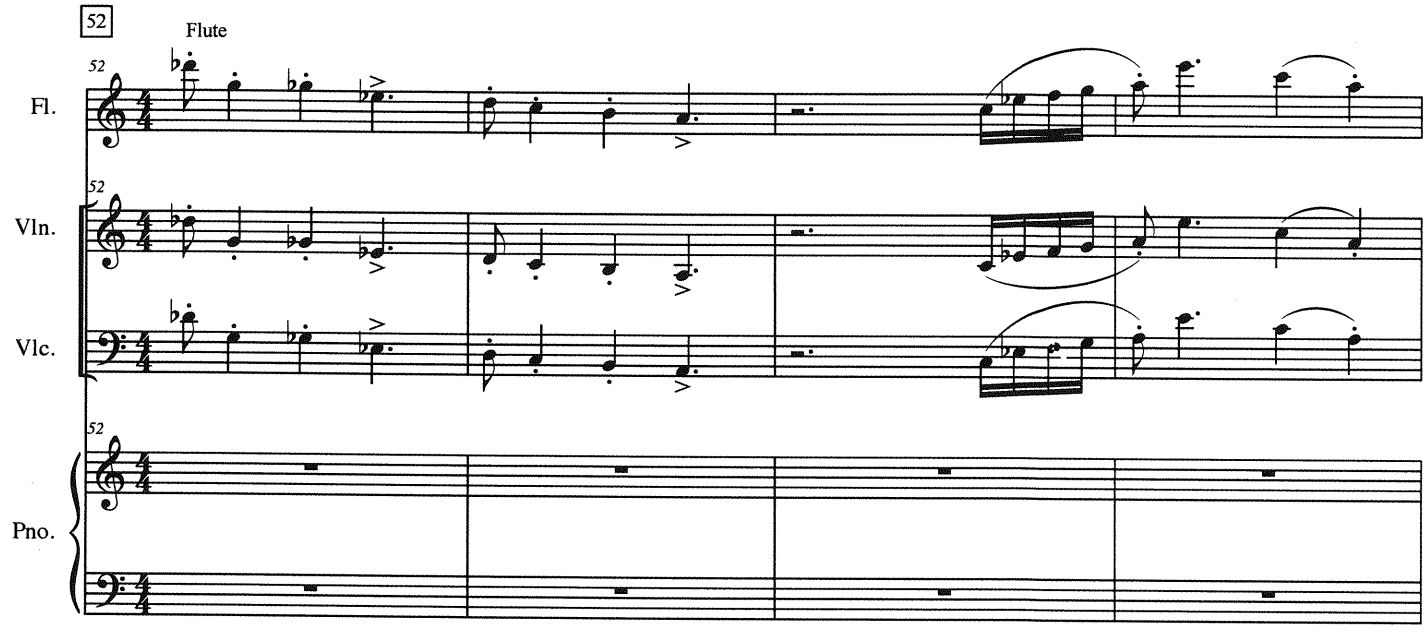

66
61
B♭ Cl.
61
B♭ Tpt.
Tuba
61
Mrb.

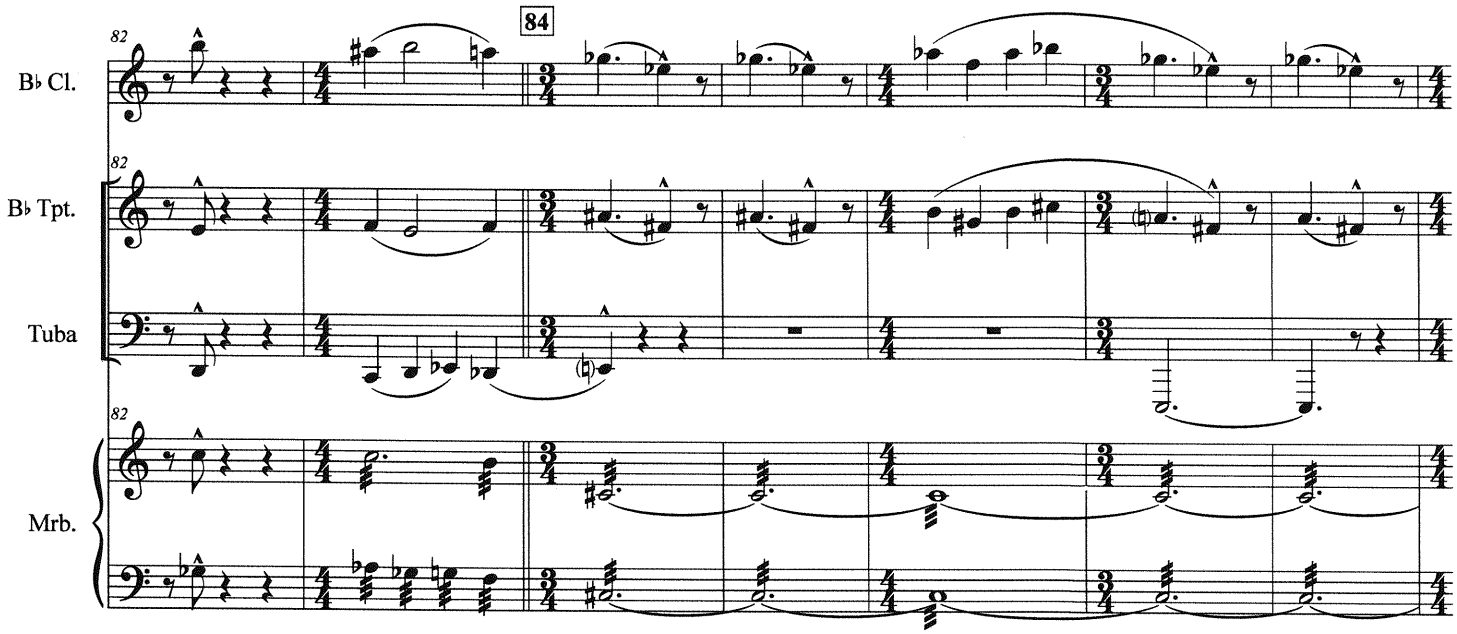

42
To Flute
Fl.
Vln.
Vlc.
mp
Pno.

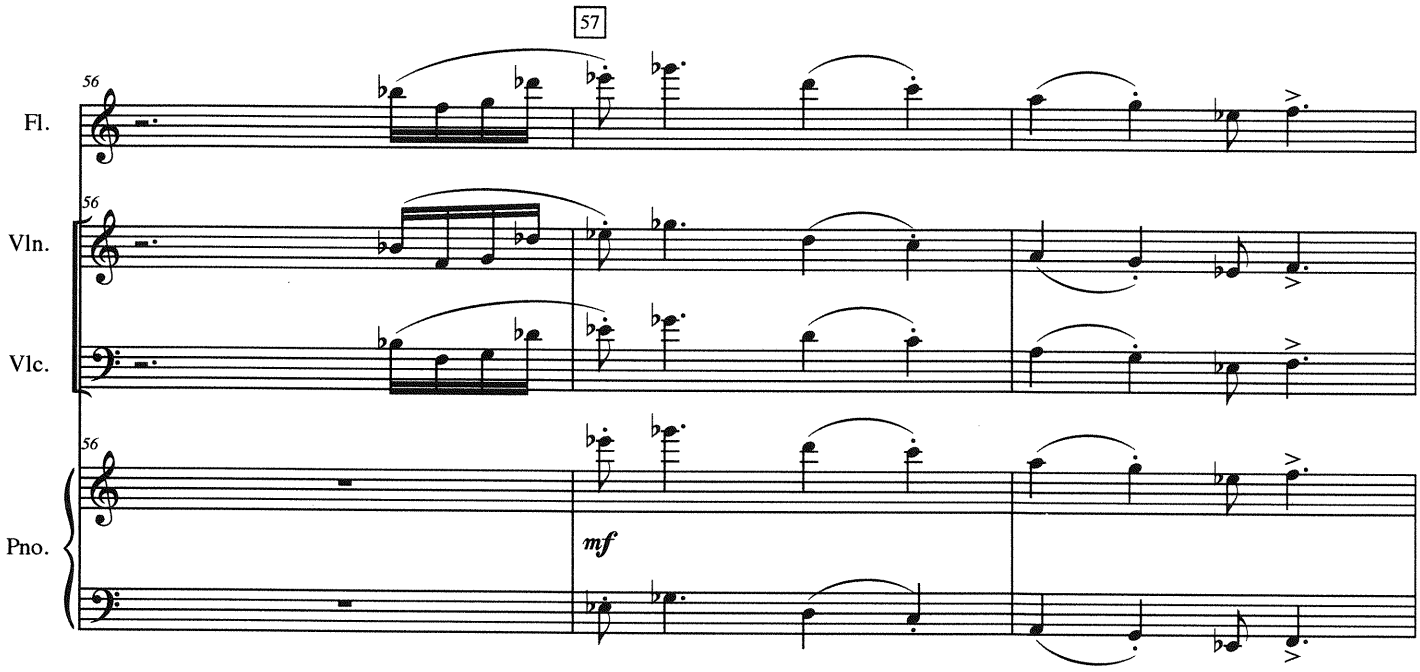

72
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.

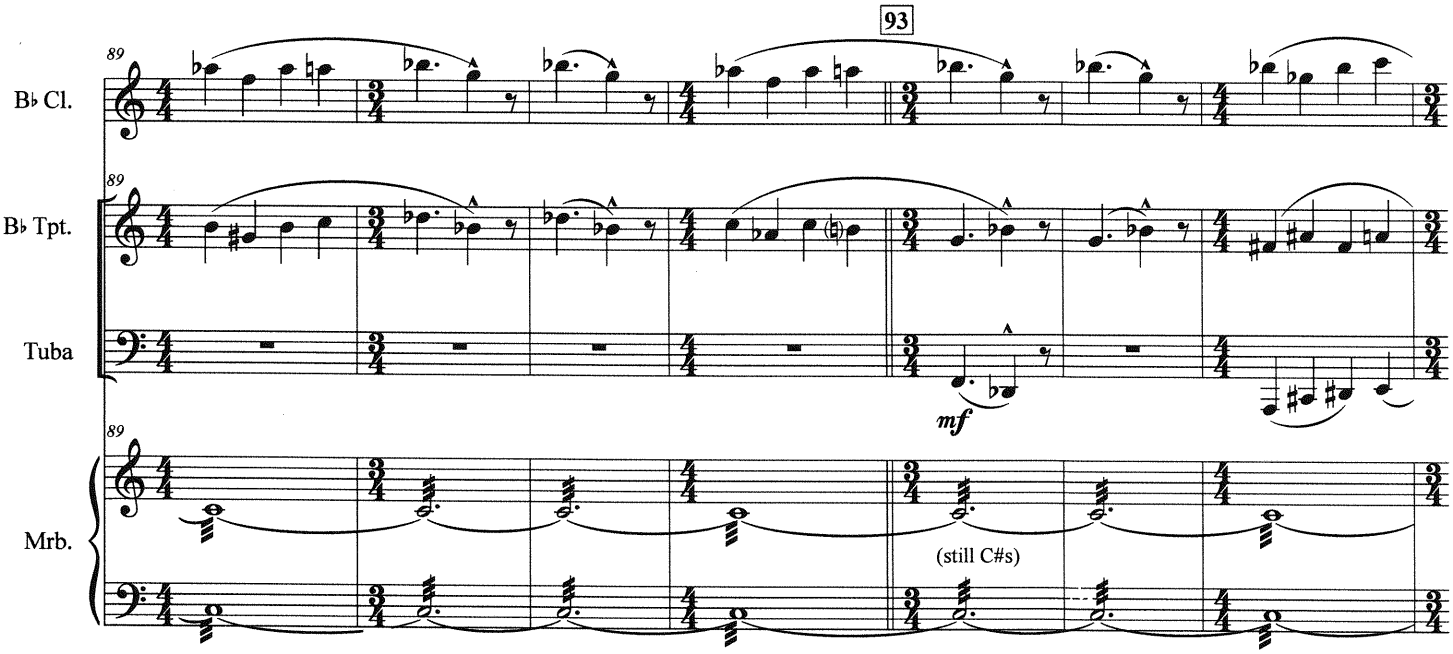

47
47
Fl.
47
Vln.
Vlc.
47
Pno.
mf
mf
mf

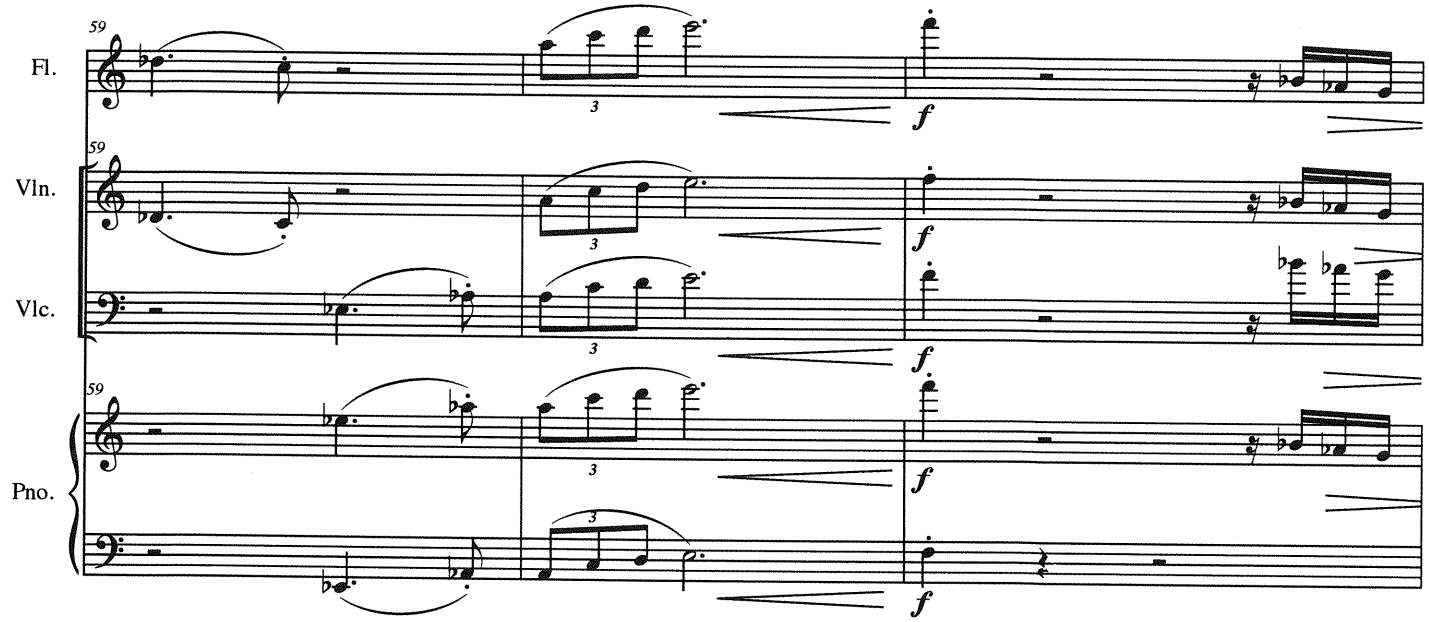

78
75
B♭ Cl.
75
B♭ Tpt.
Tuba
75
Mrb.

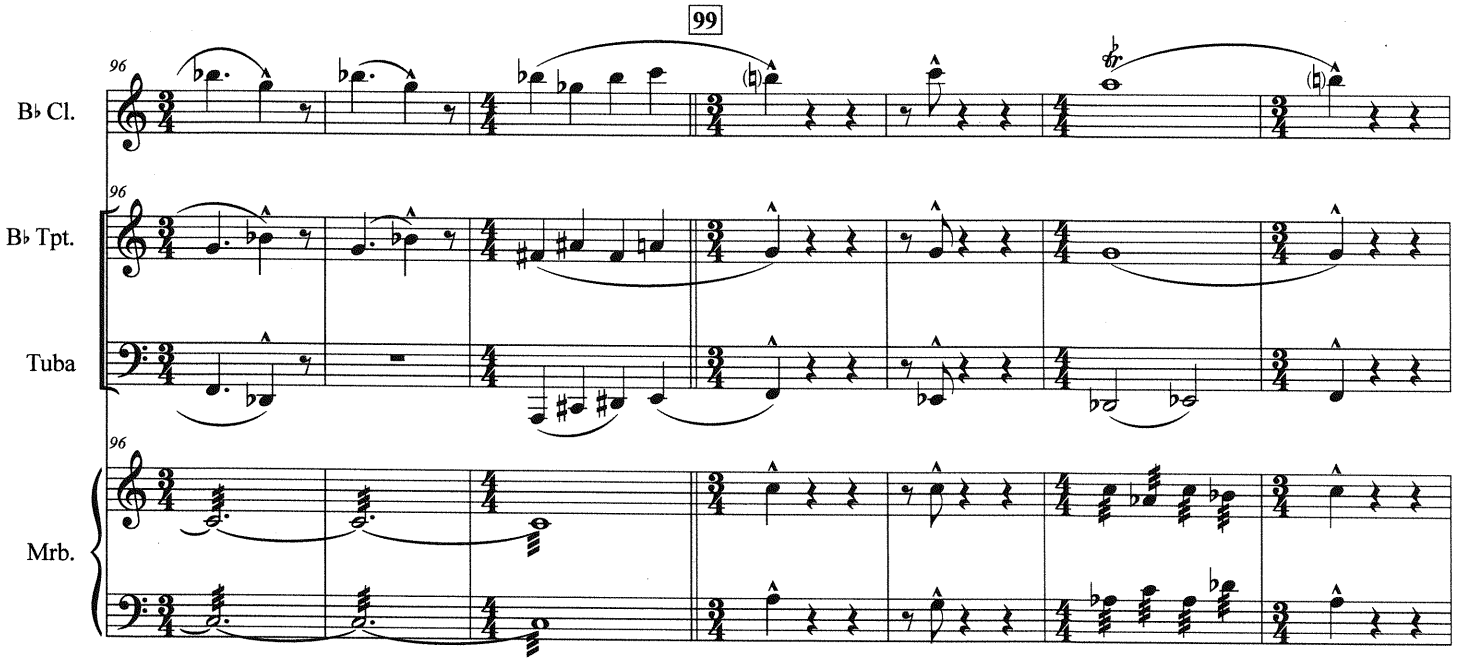

52
Flute
Fl.
Vln.
Vlc.
Pno.

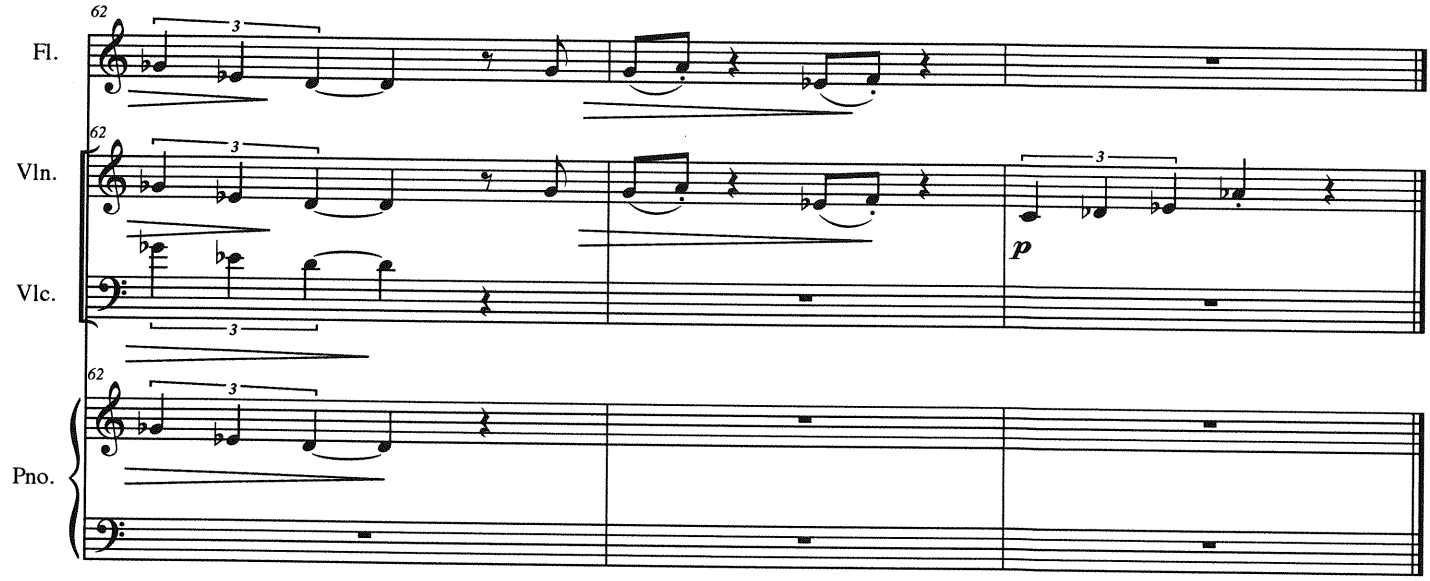

82
84
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.

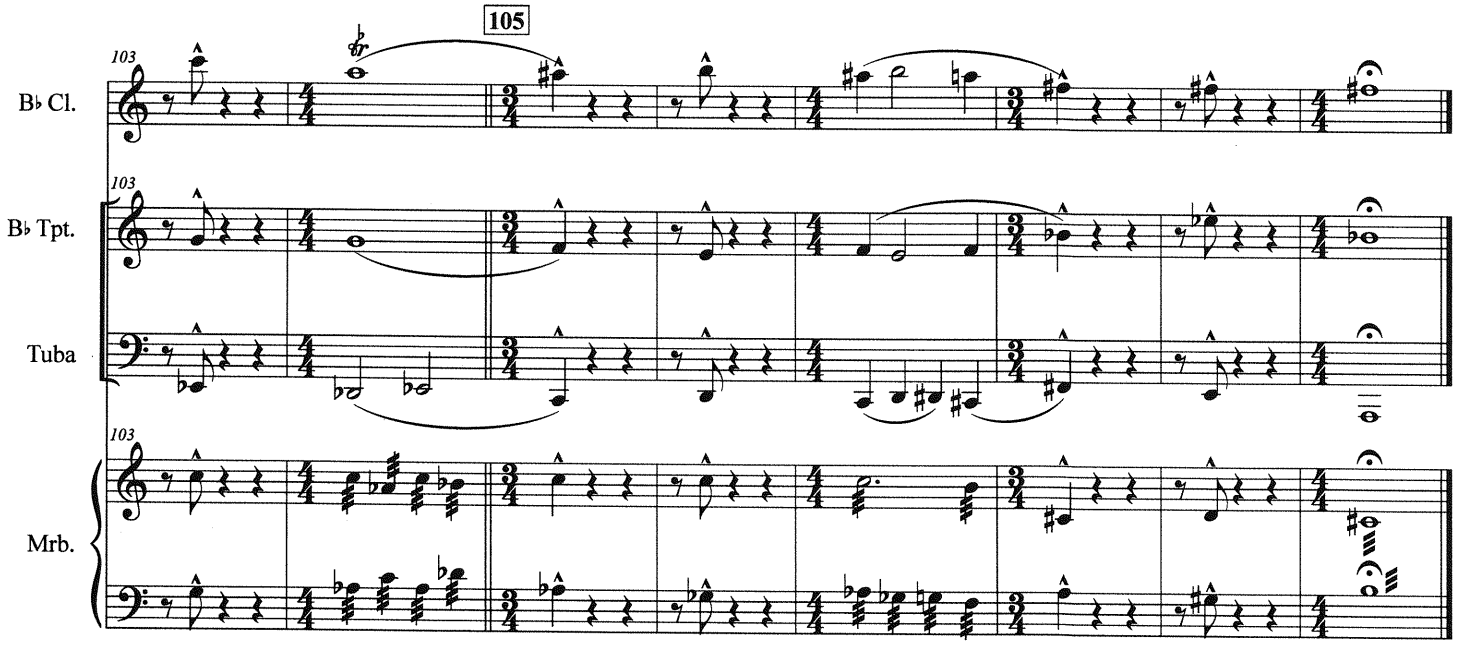

57
56
Fl.
56
Vln.
Vlc.
56
Pno.
mf


93
89
B♭ Cl.
89
B♭ Tpt.
Tuba
mf
89
Mrb.
(still C#s)


59
Fl.
Vln.
Vlc.
Pno.
3
f


99
96
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.


62
Fl.
62
Vln.
Vlc.
62
Pno.
p

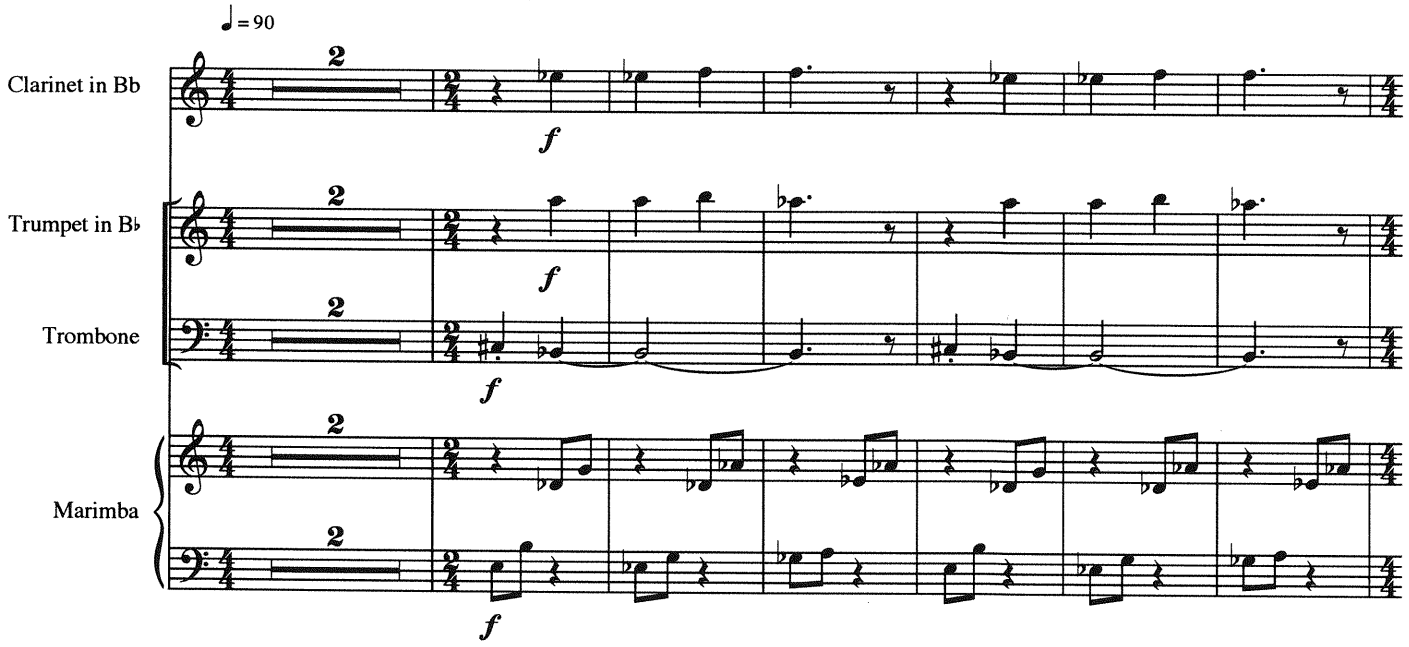

105
103
B♭ Cl.
103
B♭ Tpt.
Tuba
103
Mrb.

Score

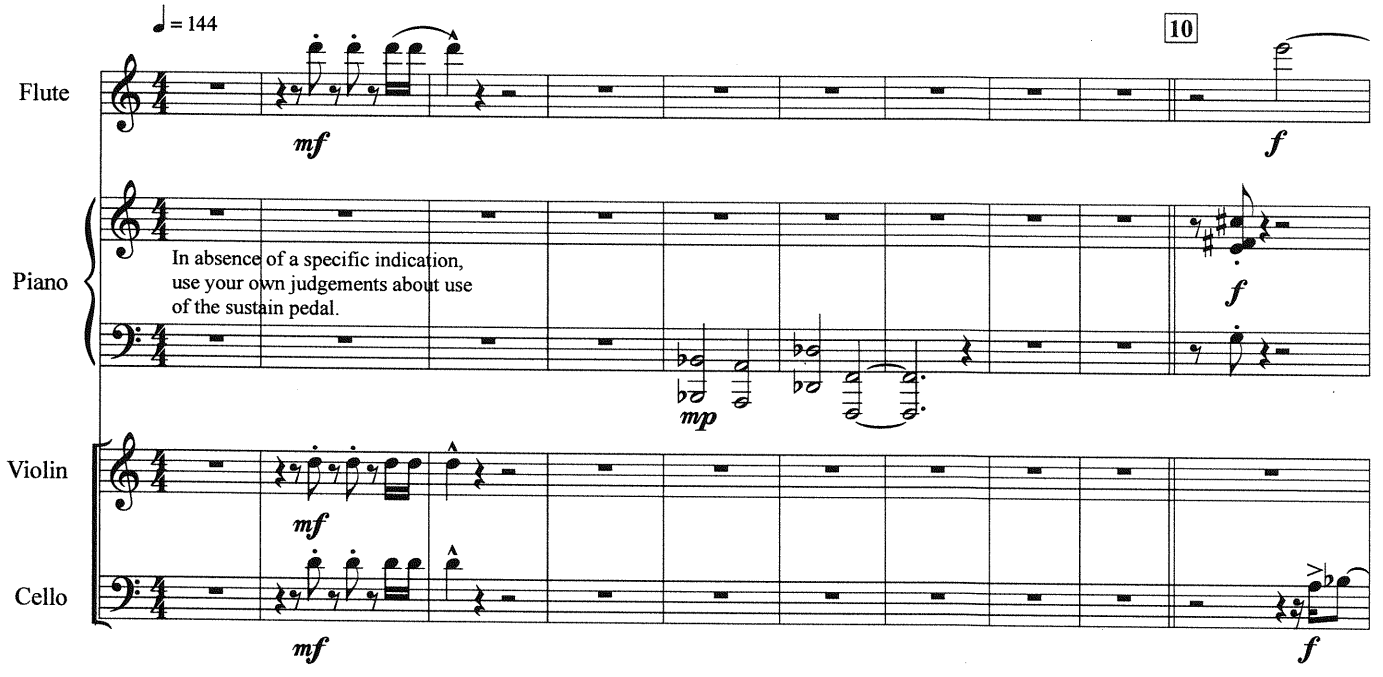
Dueling Spaces

from This With That

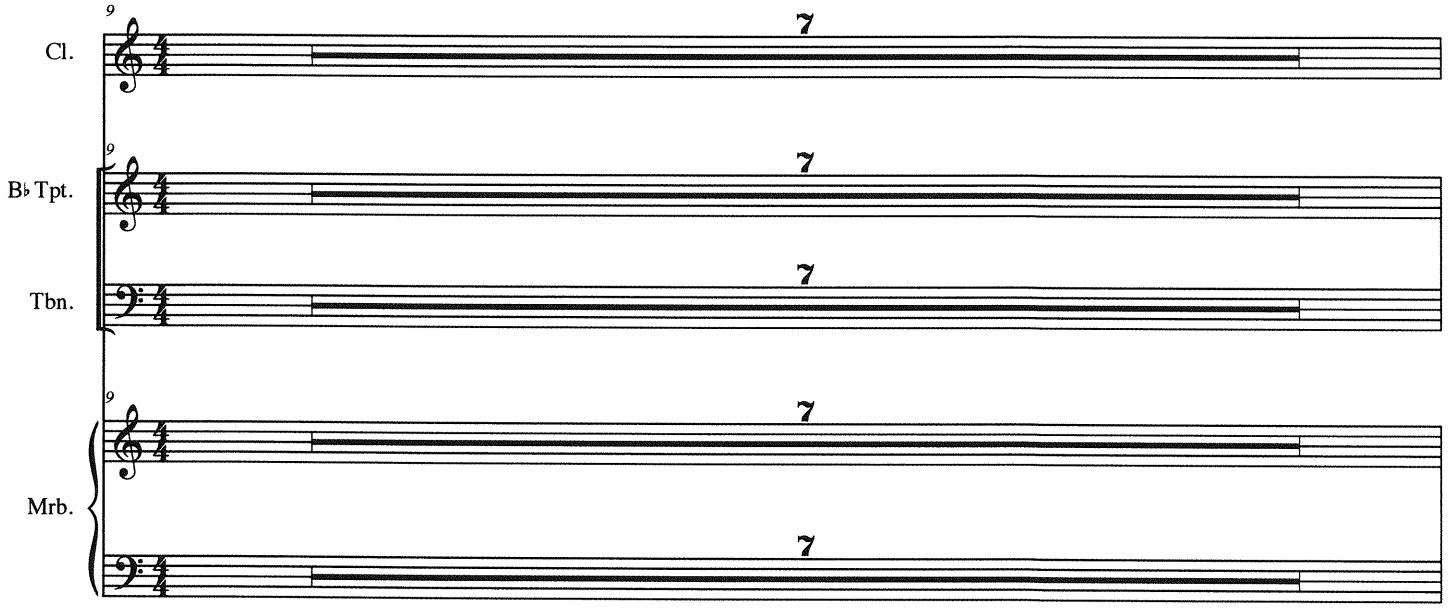
Jentsch/Bacon

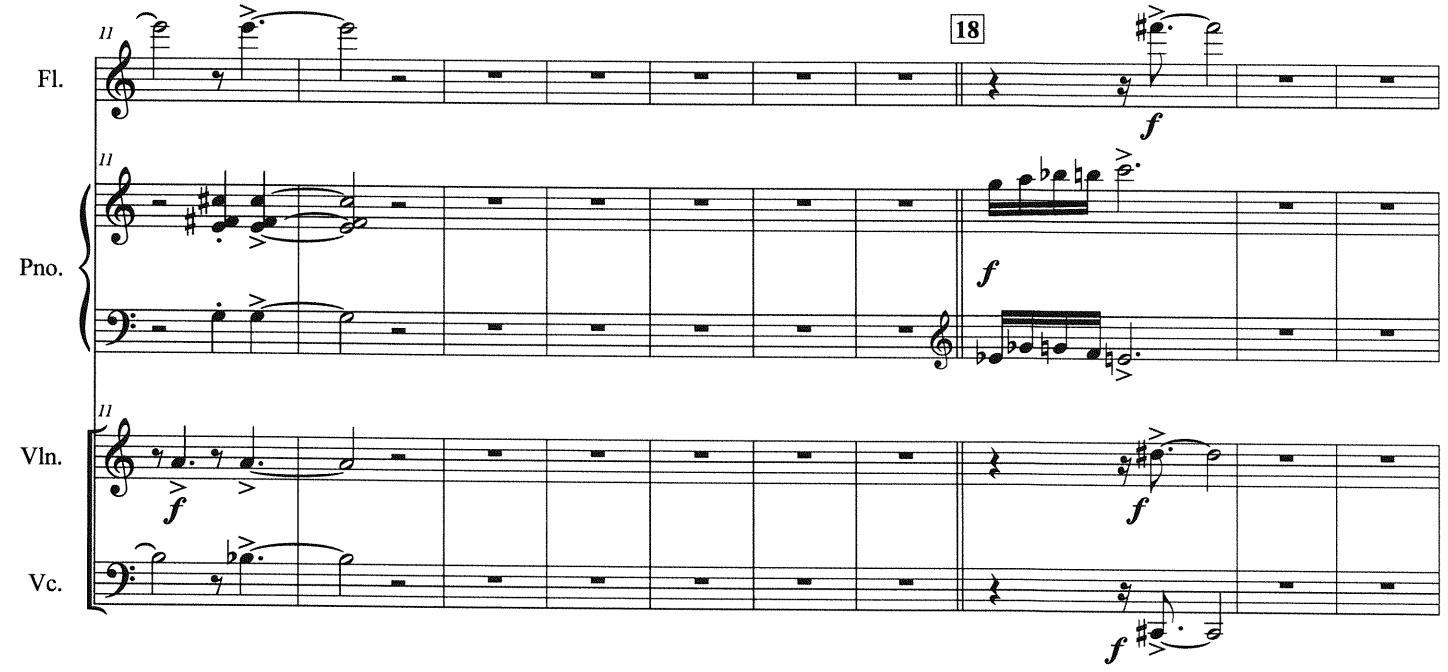


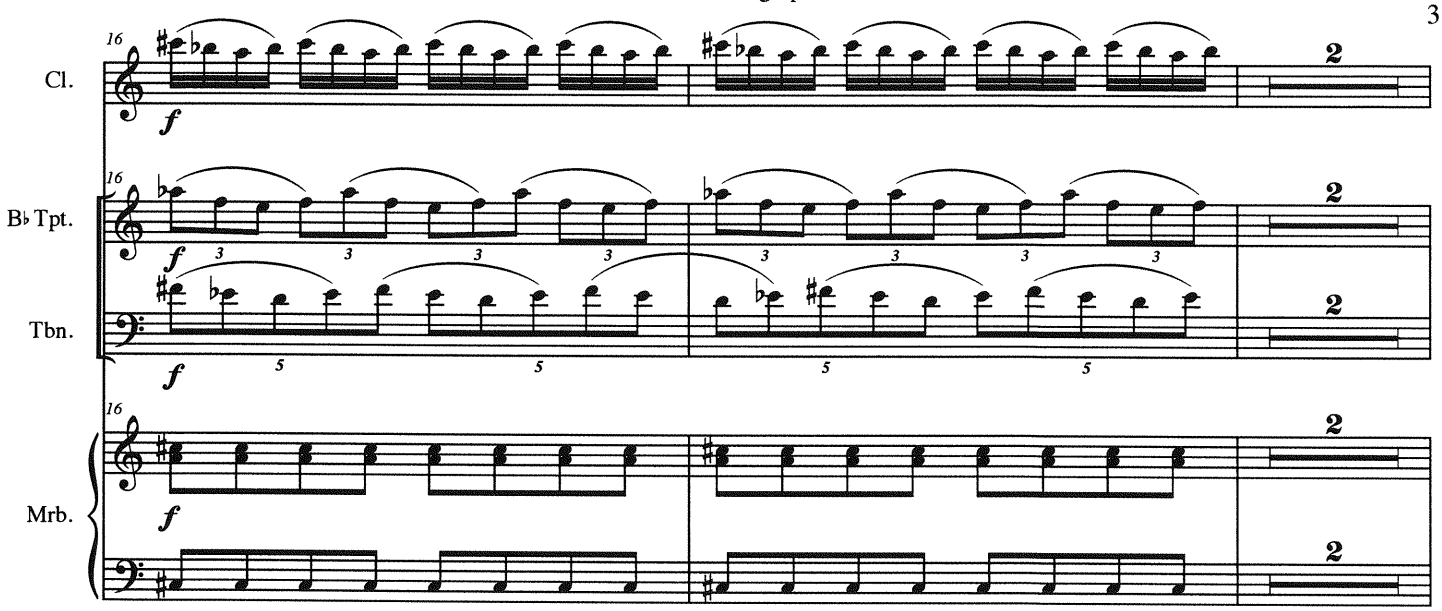
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

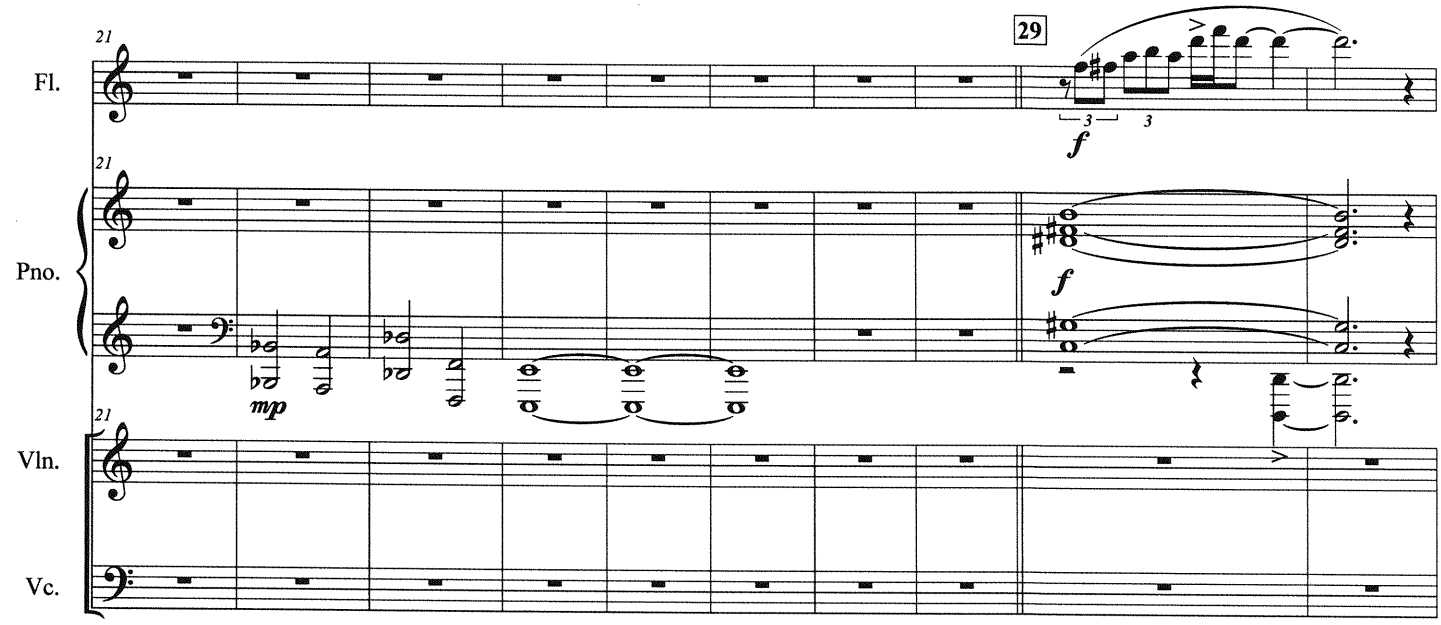


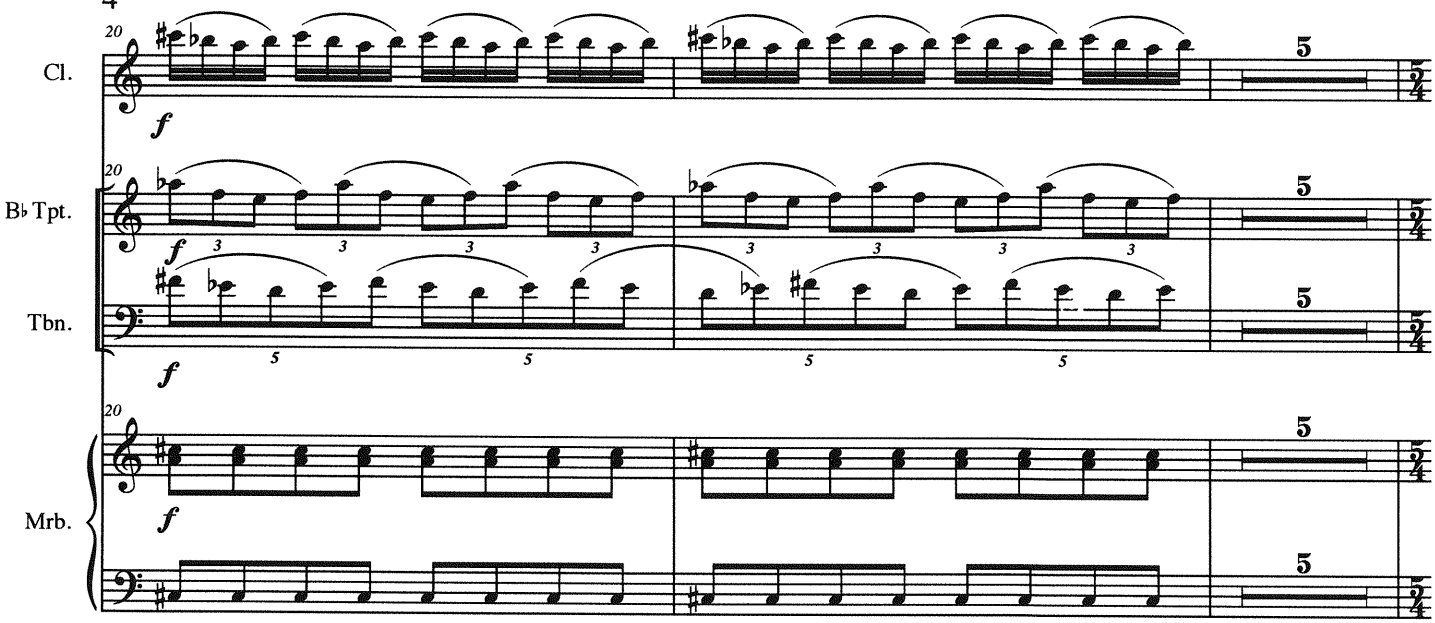
© 2015 Jentsch / Bacon

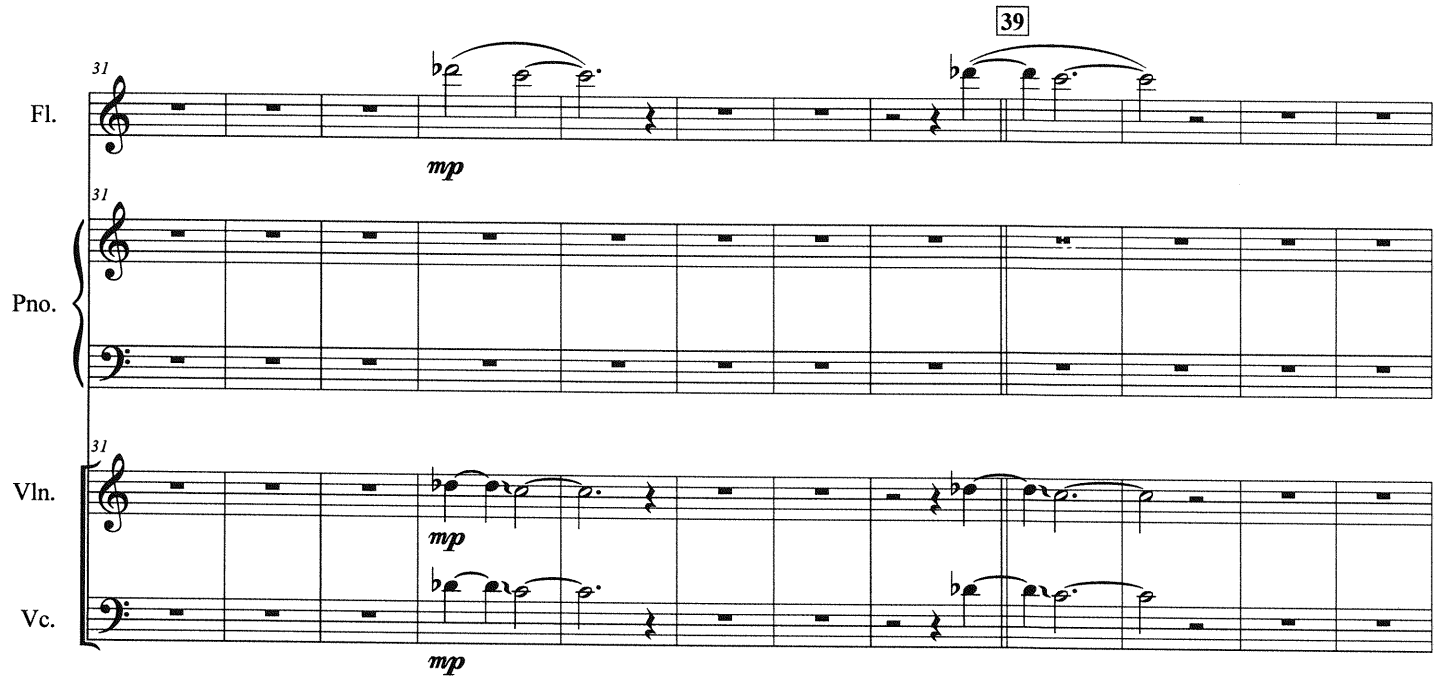

9
Cl.
7
9
B♭ Tpt.
7
Tbn.
7
9
Mrb.
7
7

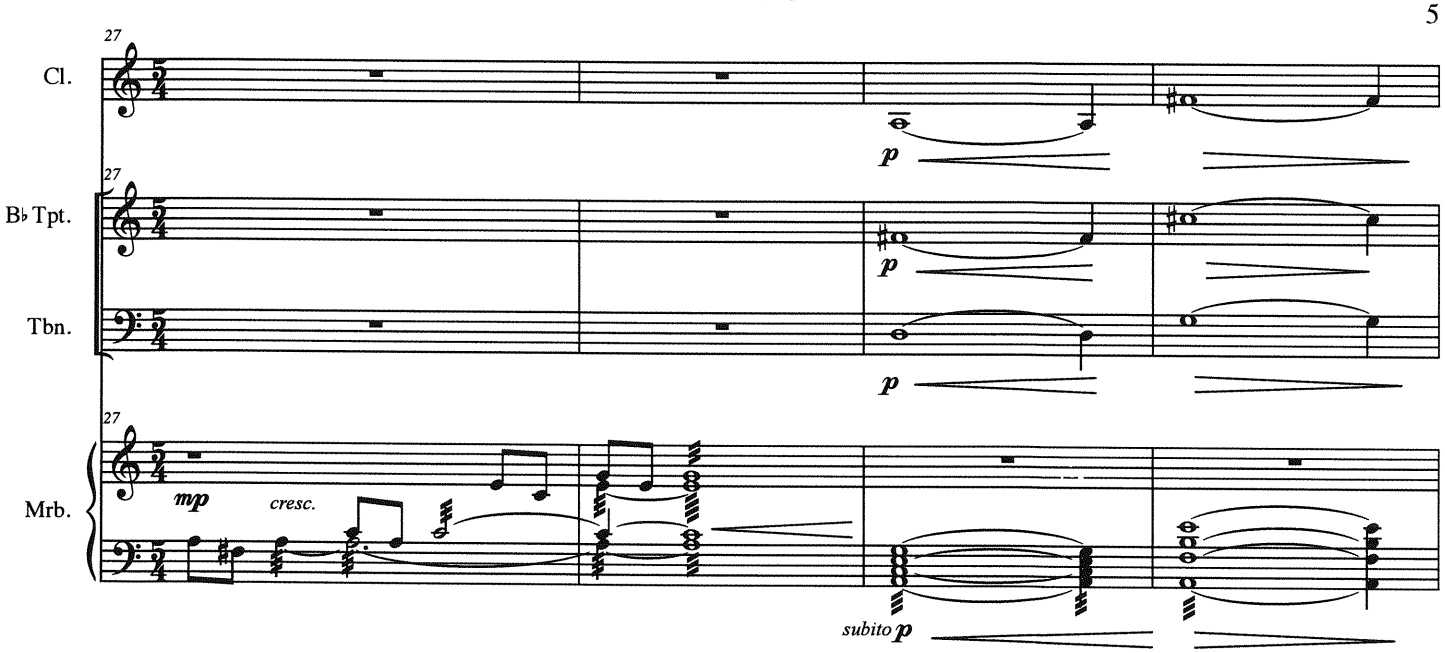

11
18
Fl.
f
11
Pno.
f
11
Vln.
f
f
Vc.
f

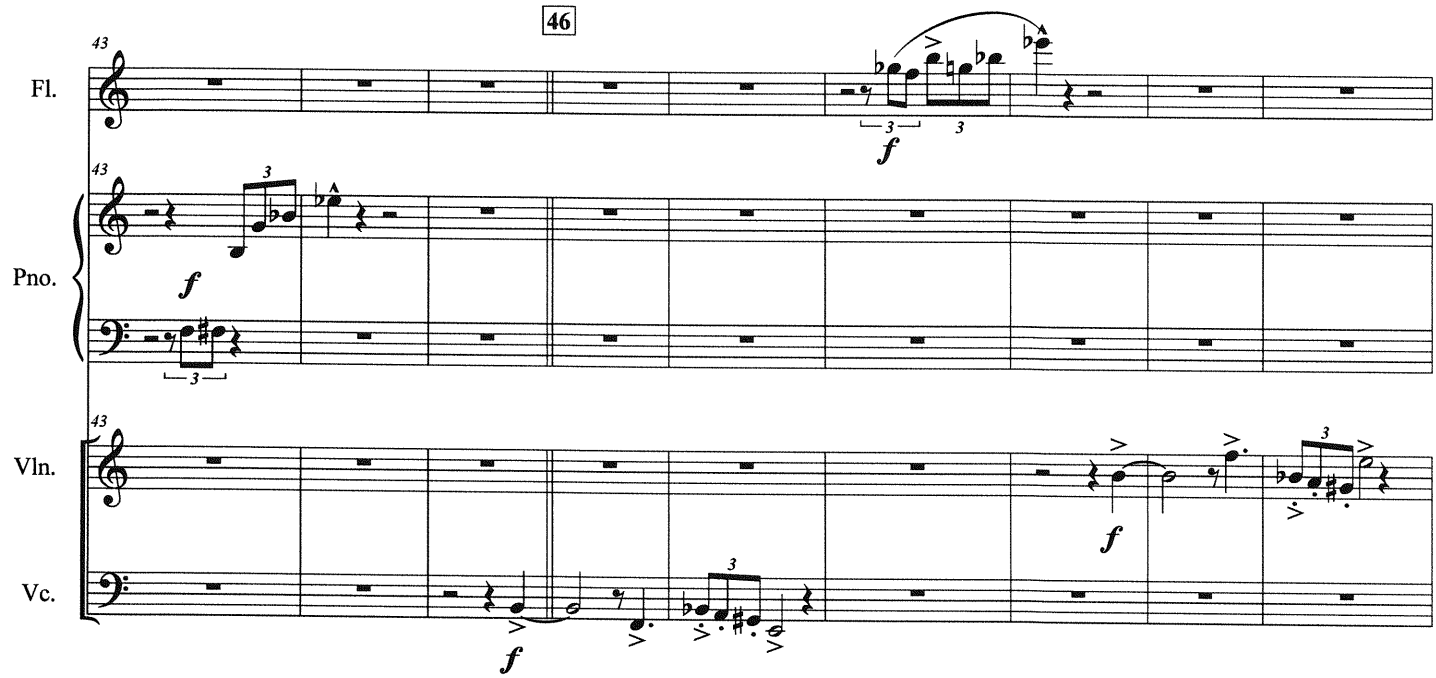

16
Cl.
f
2
16
B♭ Tpt.
f
3
3
3
3
3
3
3
3
2
Tbn.
f
5
5
5
5
2
16
Mrb.
f
2
2

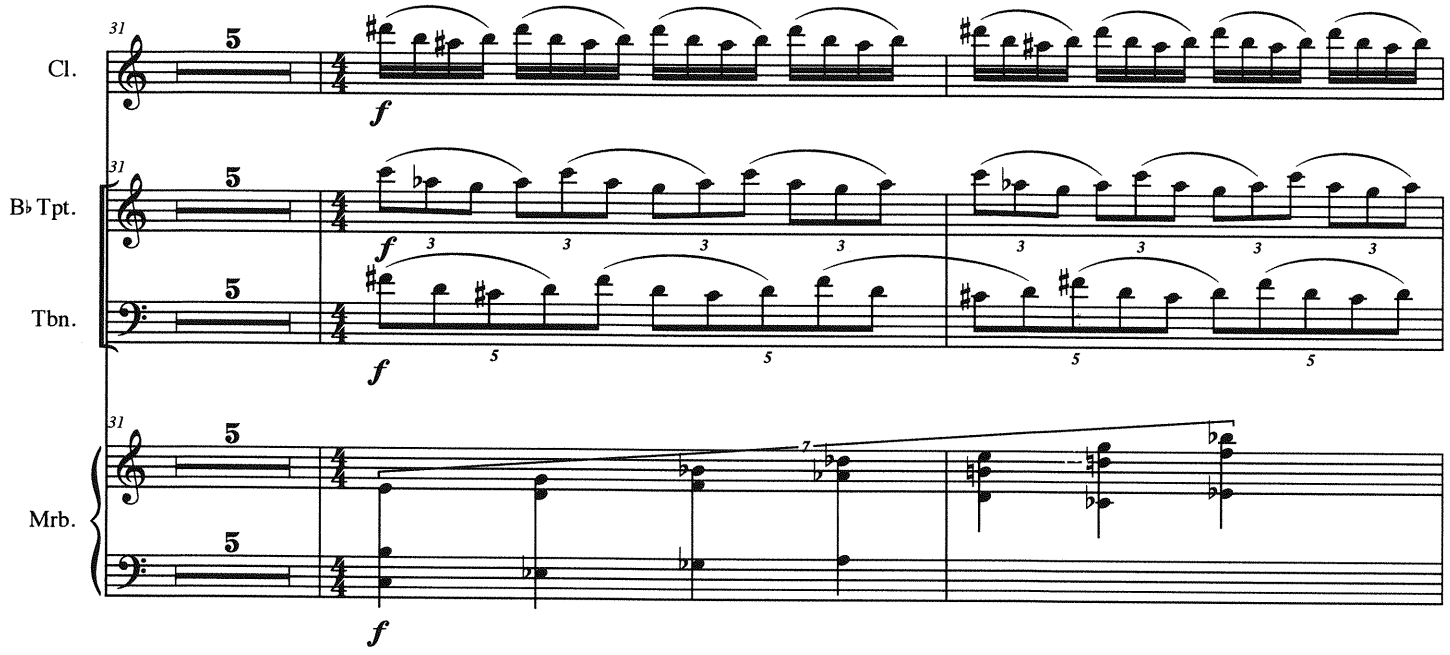

21
29
Fl.
3
3
f
21
Pno.
mp
f
21
Vln.
Vc.

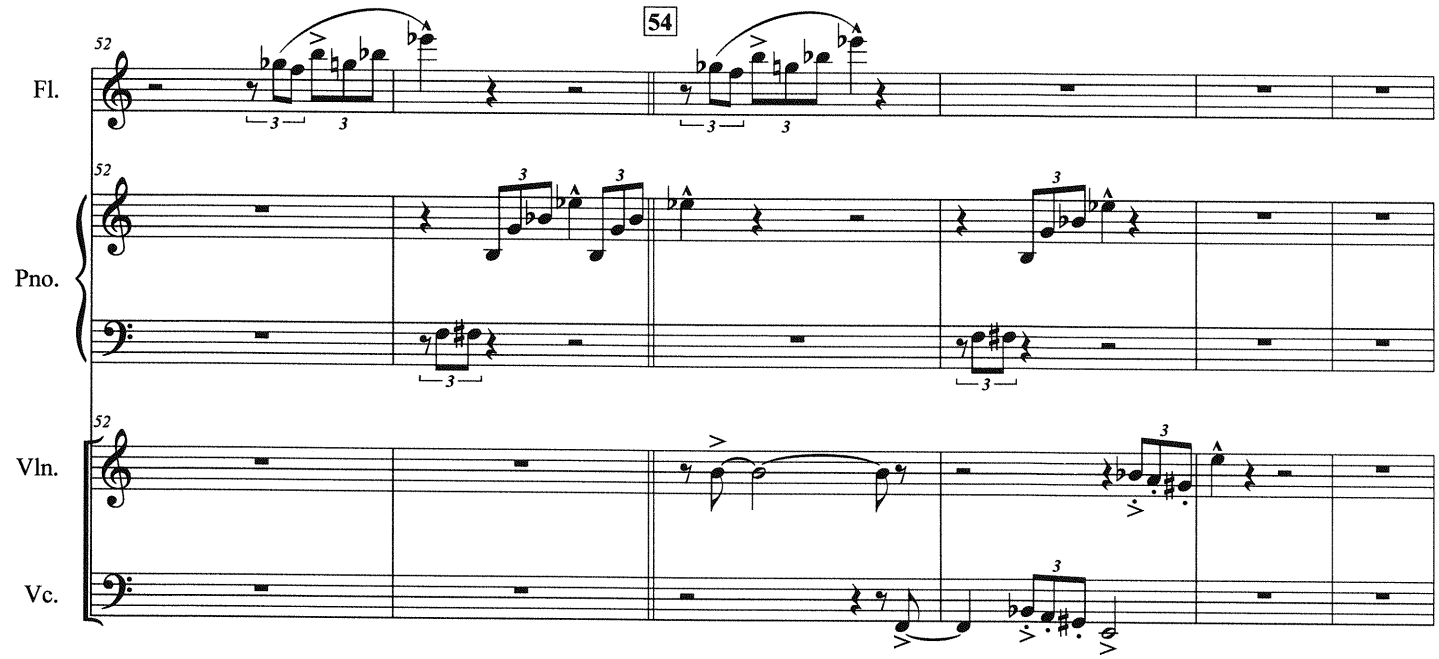

Cl.
B♭ Tpt.
Tbn.
Mrb.
20
f
5
3
5

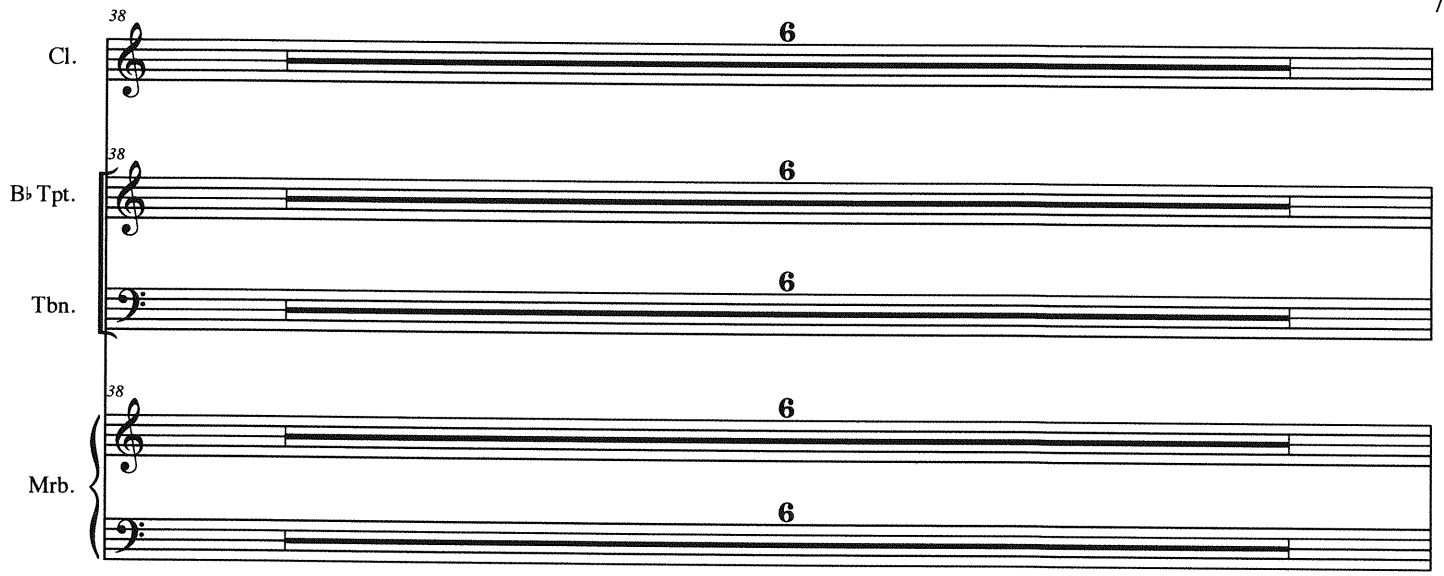

Fl.
Pno.
Vln.
Vc.
31
39
mp

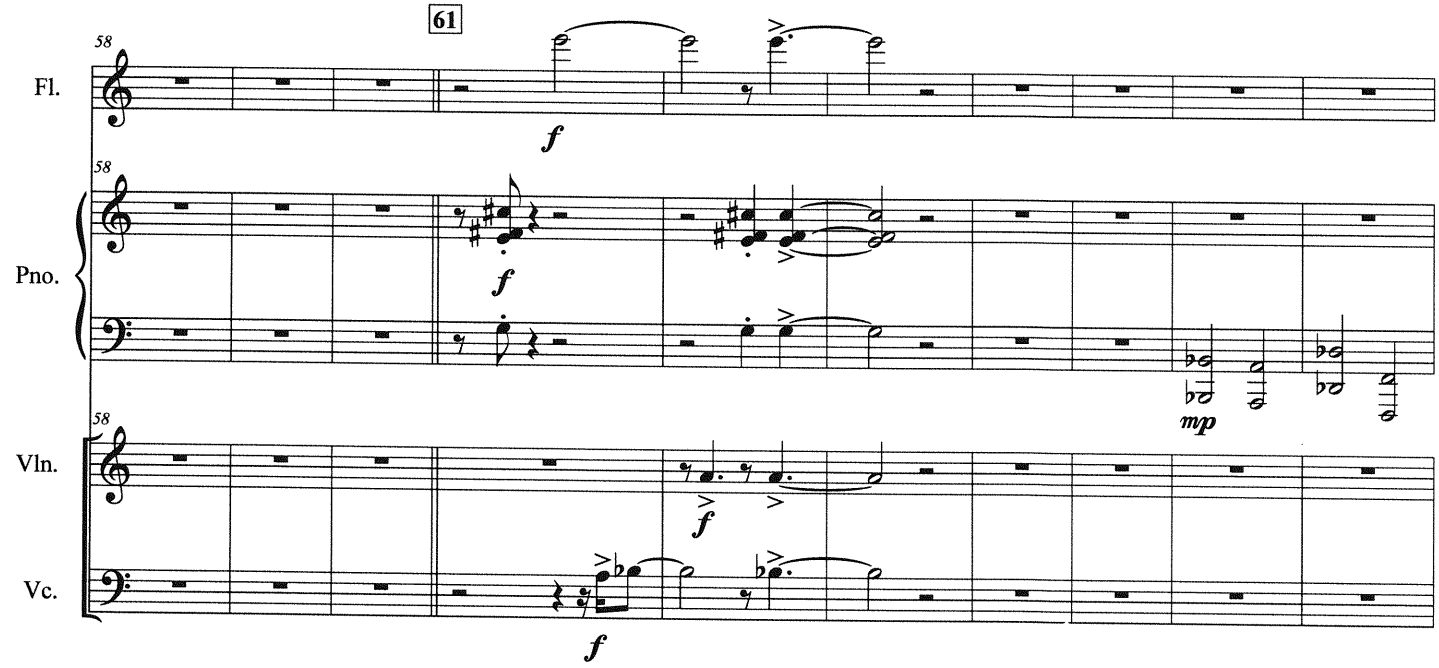

27
Cl.
p
27
B♭ Tpt.
p
Tbn.
p
27
Mrb.
mp
cresc.
subito p

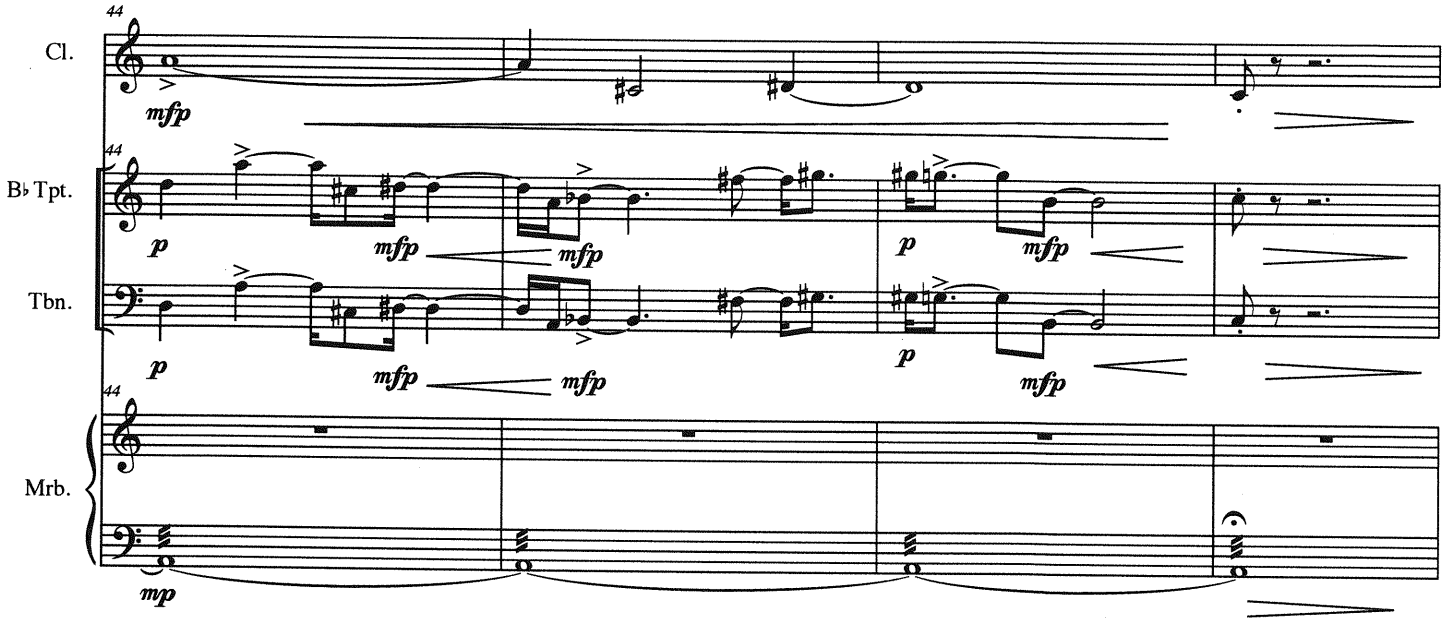

46
43
Fl.
f
43
Pno.
f
43
Vln.
Vc.
f
f

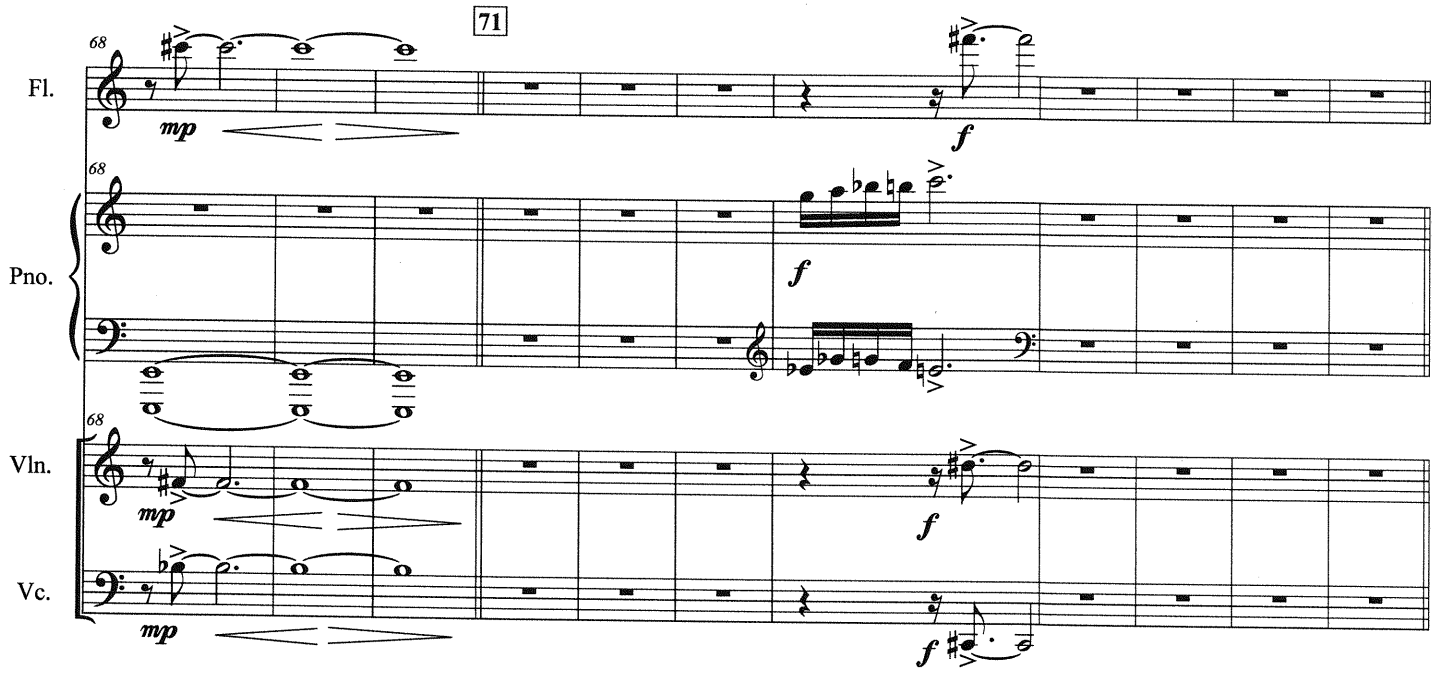

Cl.
B♭ Tpt.
Tbn.
Mrb.
31
f

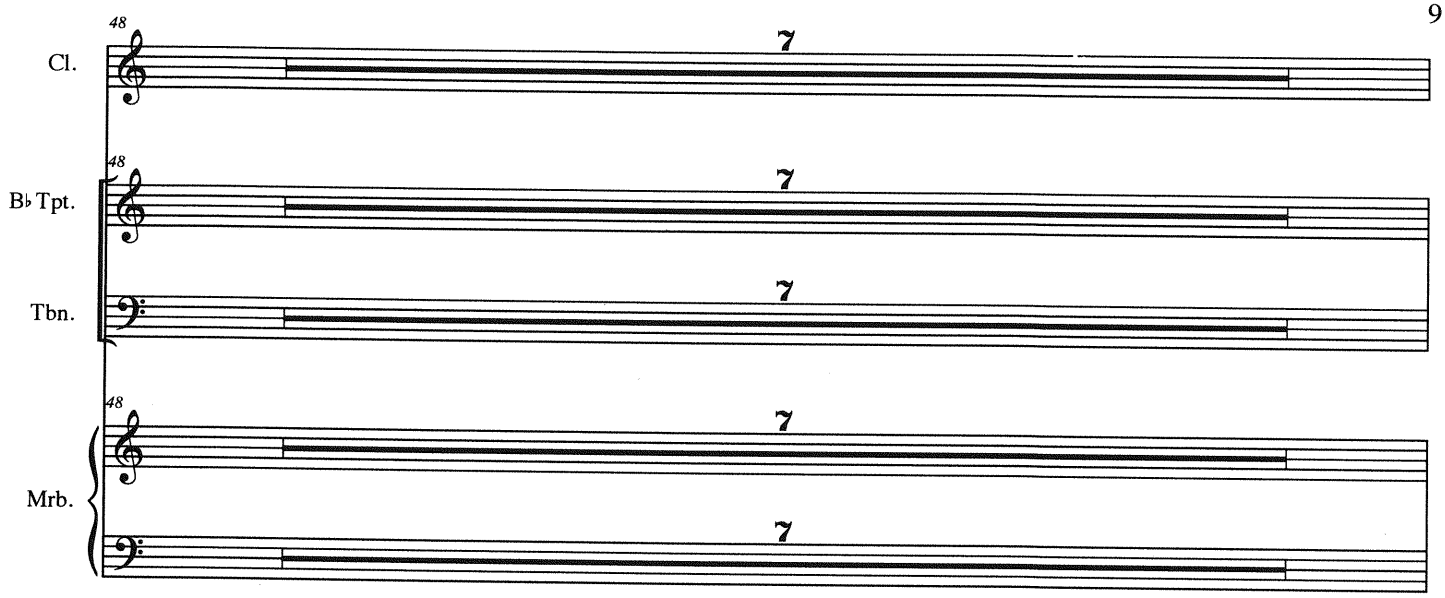

Fl.
Pno.
Vln.
Vc.
52
54

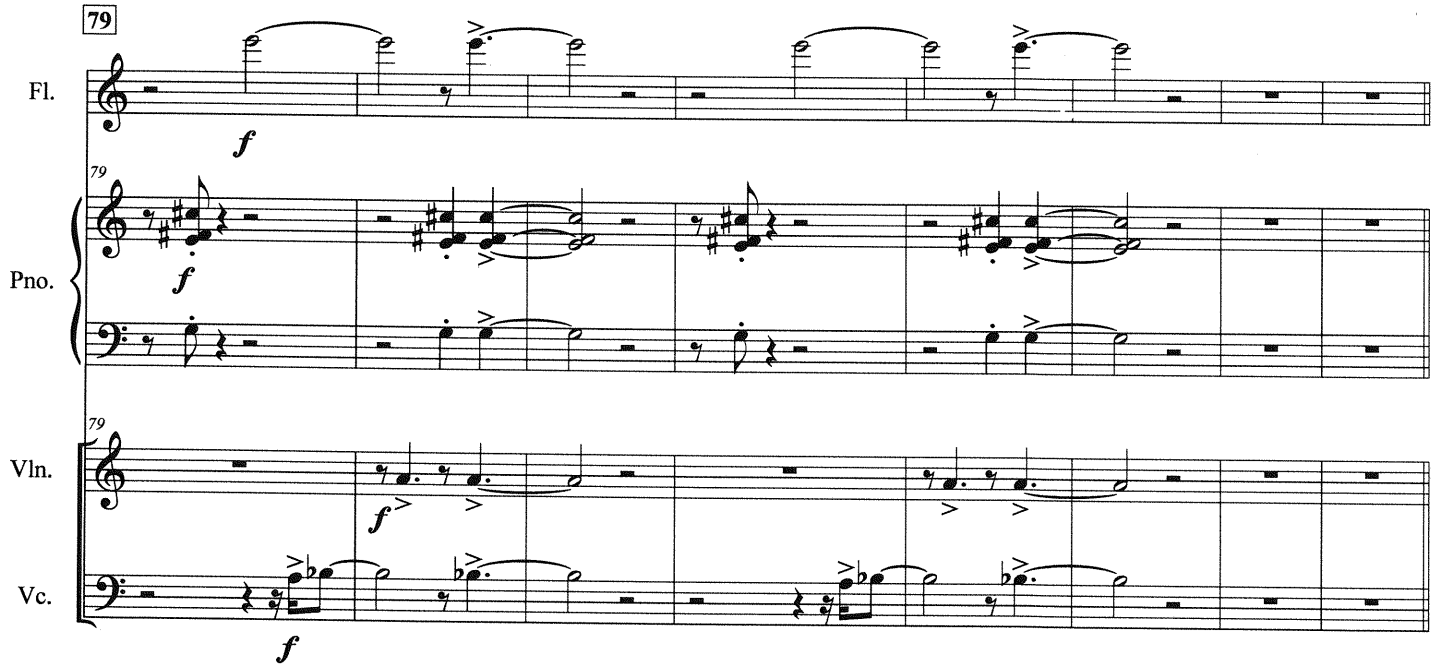

38
Cl.
6
38
B♭ Tpt.
6
Tbn.
6
38
Mrb.
6
6


61
58
Fl.
f
58
Pno.
f
mp
58
Vln.
f
Vc.
f

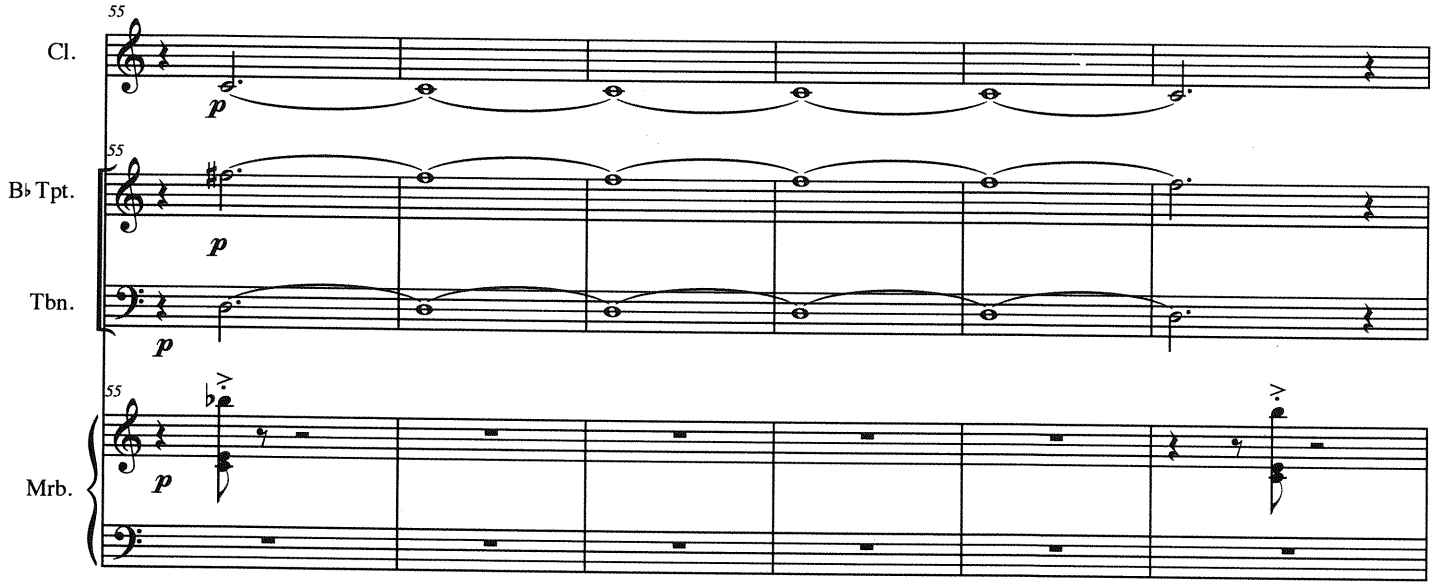

44
Cl.
mfp
44
B♭ Tpt.
p
mfp
mfp
p
mfp
Tbn.
p
mfp
mfp
p
mfp
44
Mrb.
mp

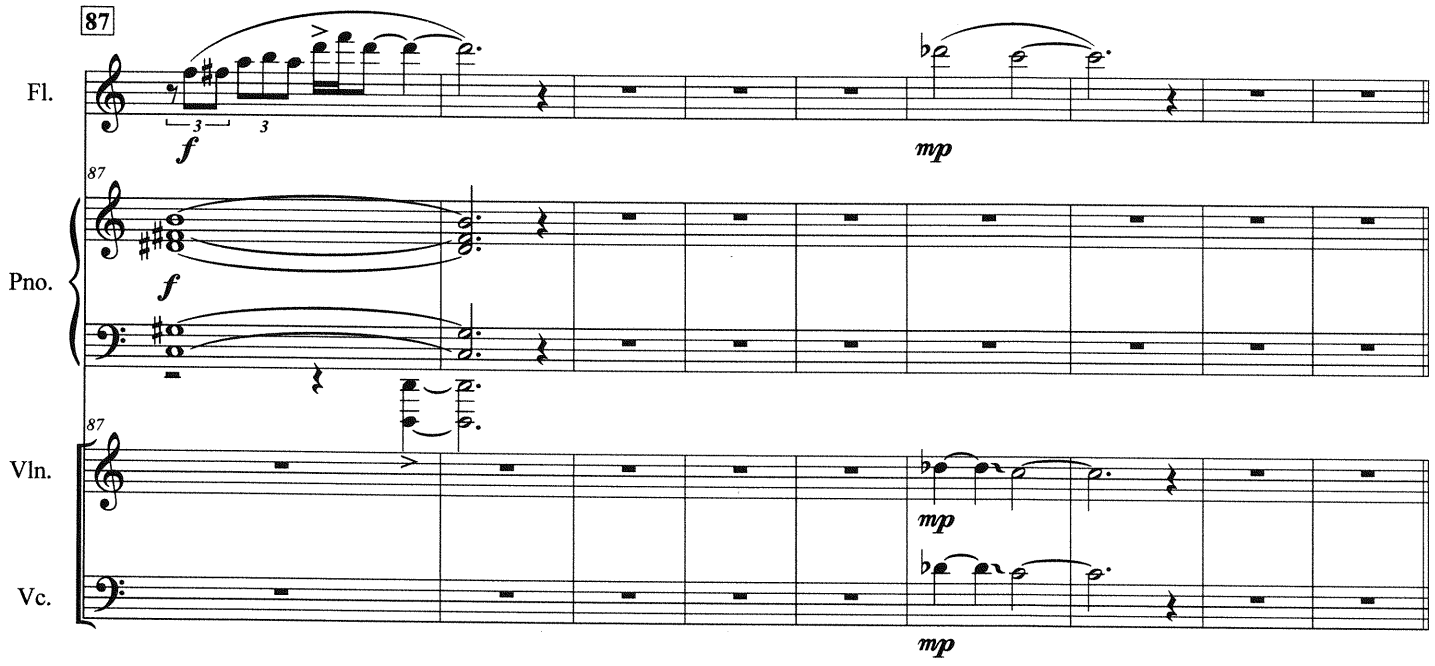

71
68
Fl.
mp
f
68
Pno.
f
68
Vln.
mp
f
Vc.
mp
f

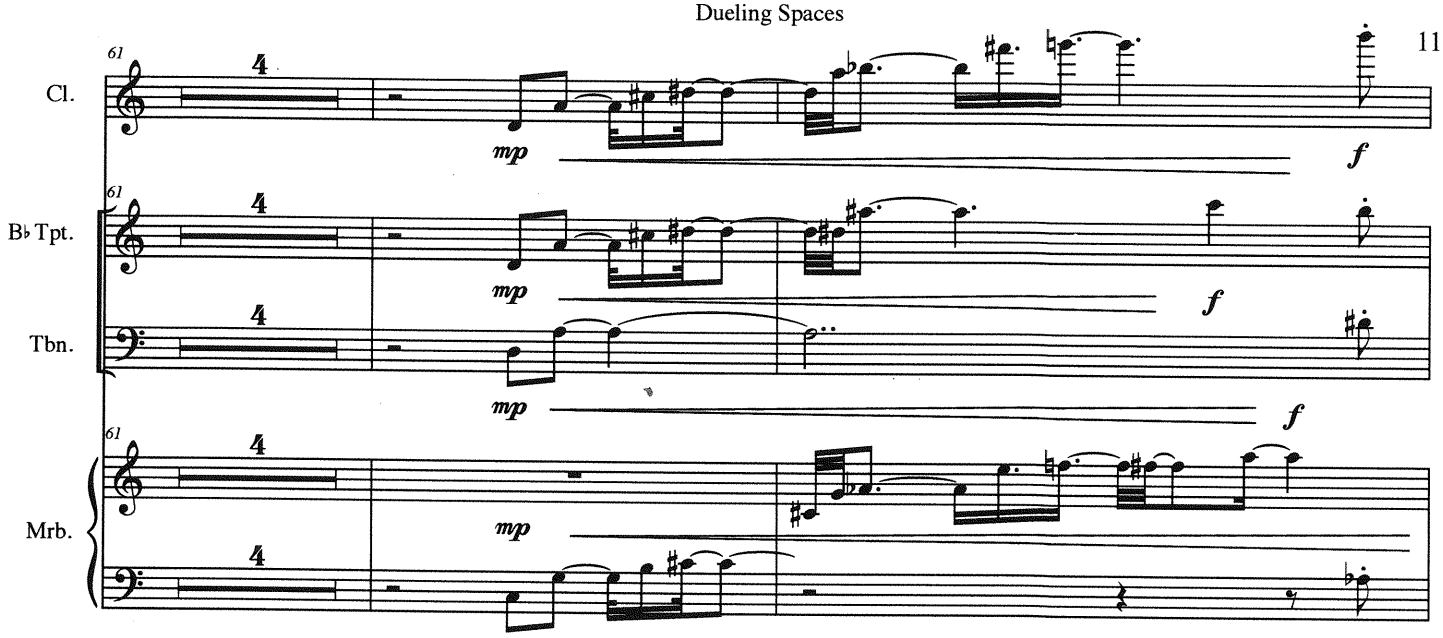

48
Cl.
7
48
B♭ Tpt.
7
Tbn.
7
48
Mrb.
7
7

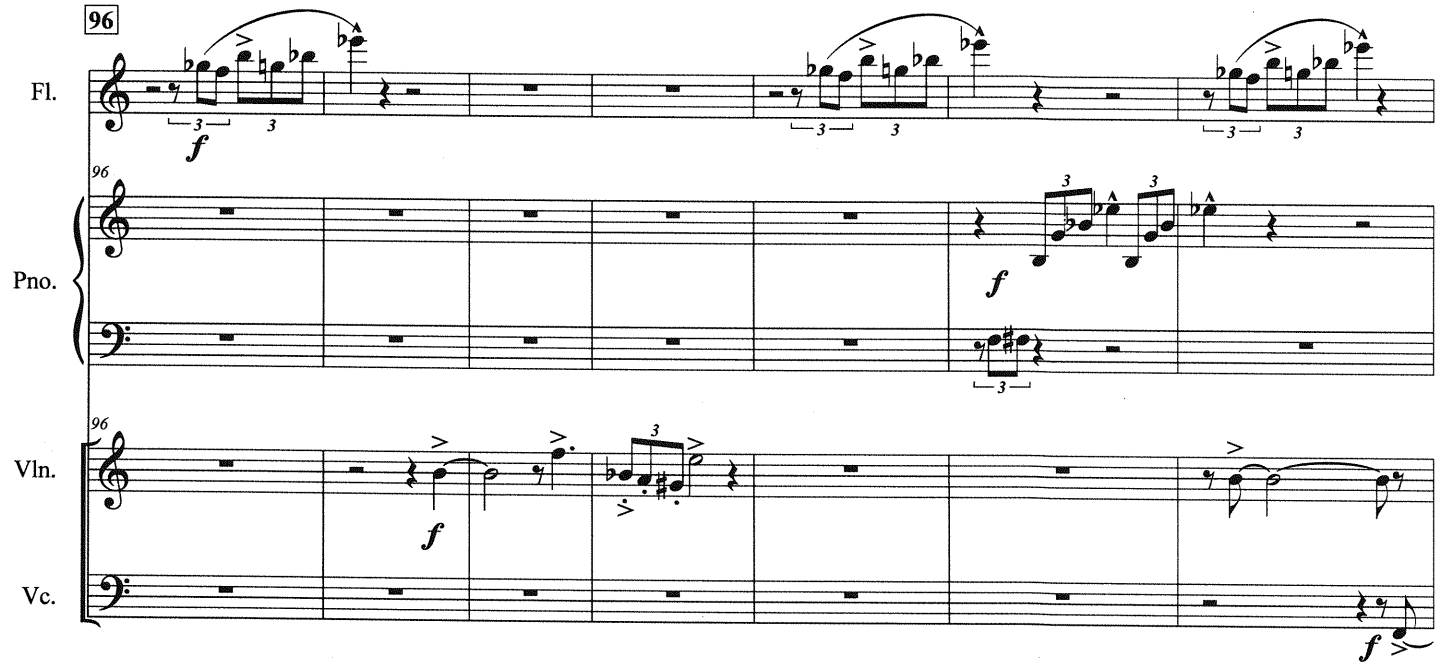

79
Fl.
f
79
Pno.
f
79
Vln.
f
Vc.
f

10

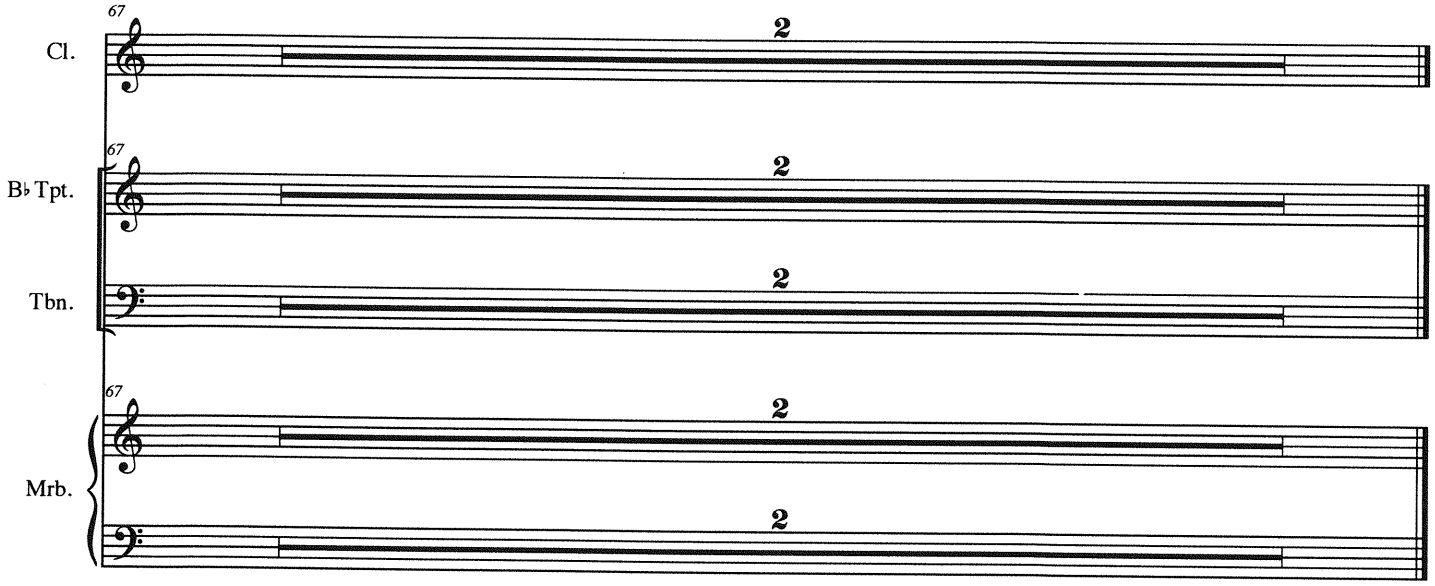


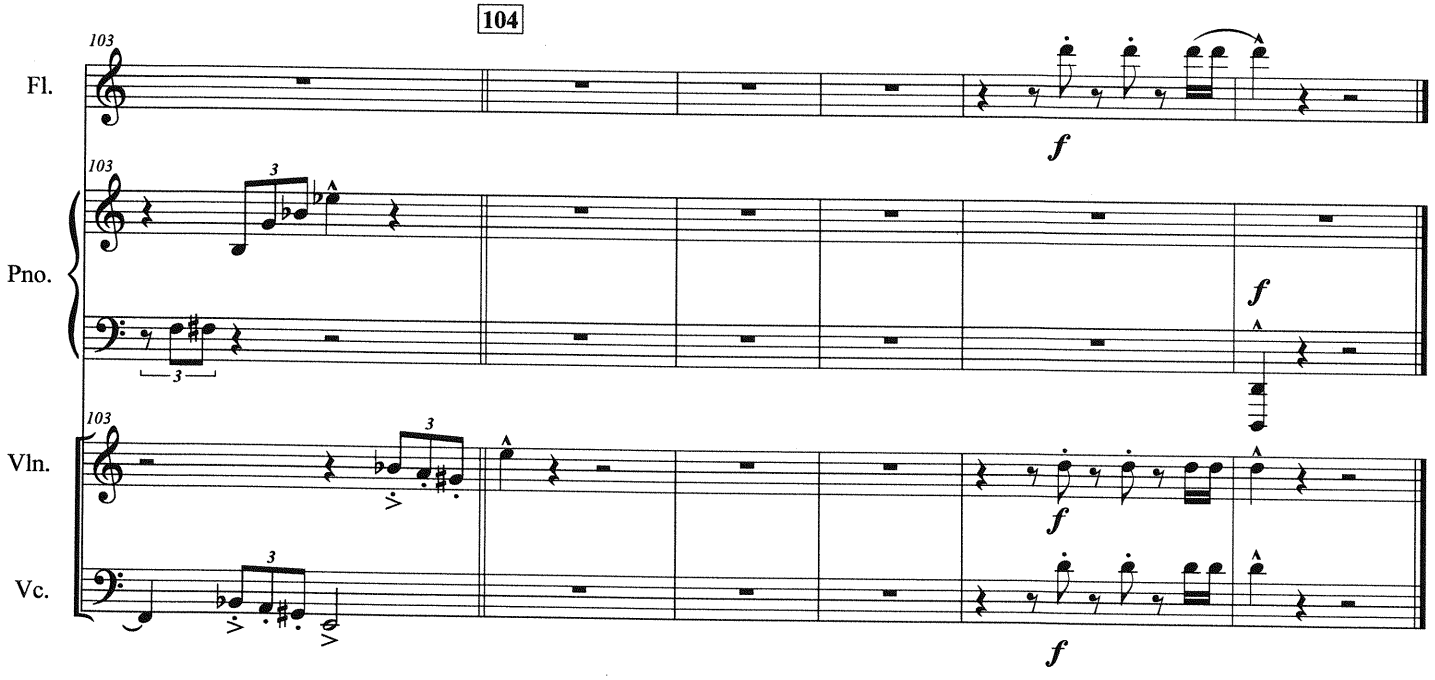



61
Cl.
B♭ Tpt.
Tbn.
Mrb.
mp
f


96
Fl.
Pno.
Vln.
Vc.
f

12


67
Cl.
2
67
B♭ Tpt.
2
Tbn.
2
67
Mrb.
2
2


104
103
Fl.
f
103
Pno.
3
3
f
103
Vln.
3
f
Vc.
3
f

Score

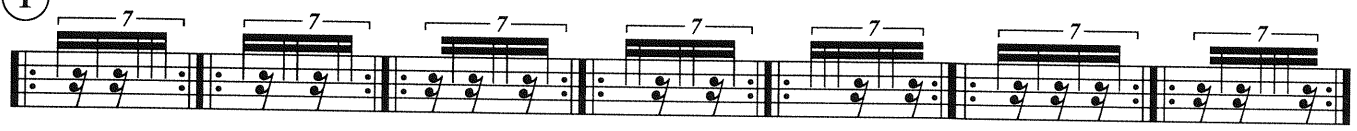
Straggler I

Jentsch/Bacon

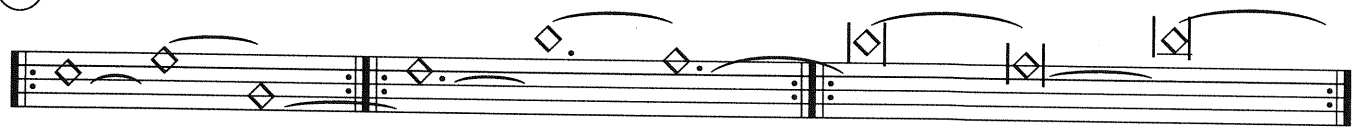
The conductor will cue each player indicating which section to begin with and when to enter. Repeat each measure as indicated.
Use one pitch of your choice per measure in the 5's and 7's.
Follow the contour of the longer value melodies using whatever pitches you like.
dynamic should be pp-mp throughout. Rest whenever you like for 10-20 sec. total.

Repeat each measure 3-5 times

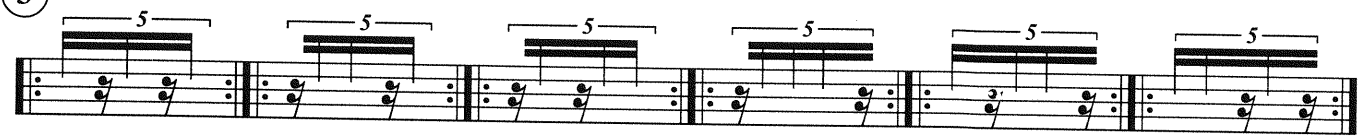
1



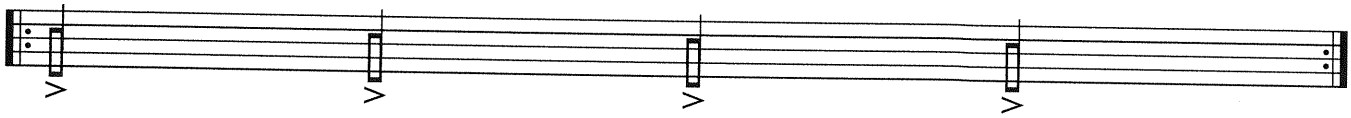
2



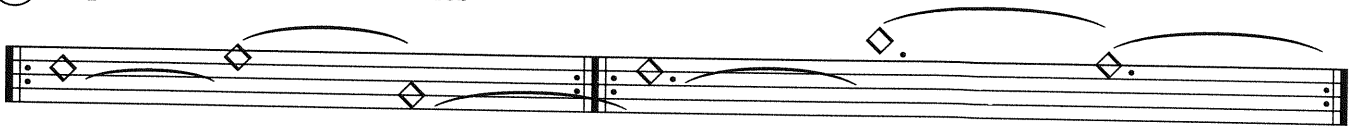
3



4 On Cue-Unison



5 **Repeat each measure 3-5 times**



©2015 Jentsch/Bacon

Additional Notes for conductors:

The two quartets should act independently. Observe the following set of instructions within each quartet.

The conductor will stagger the entrances of the instruments and cue them forward through the score individually so that some instruments (at least one) are ahead of the others.

Instruct the players to perform each measure at their own tempo disregarding the other players' tempi.

The players should play one pitch per rhythmic figure (measure) in the septuplet and quintuplet sections (1 and 3).

The measures with longer notes values in sections 2 and 5 should use whatever pitches but follow the contour.

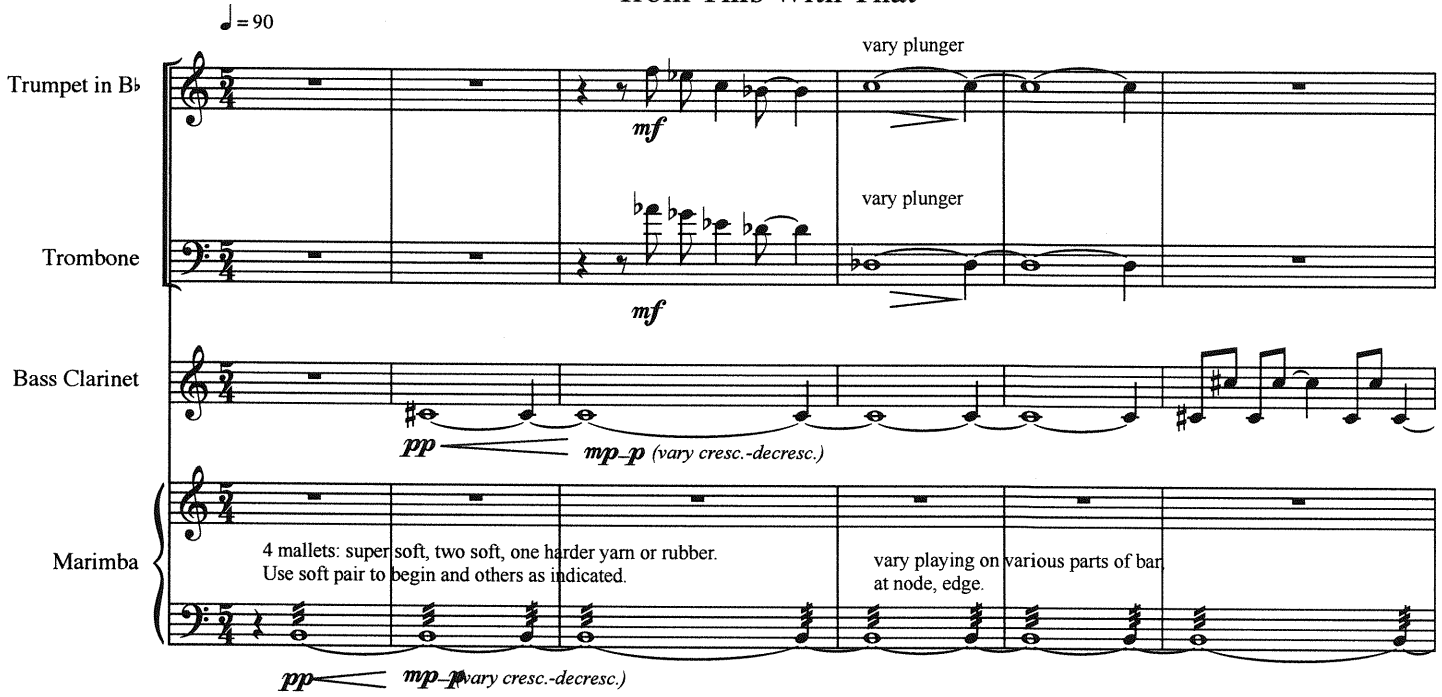
Section 4 is a conducted unsion figure for the tutti ensemble. Players should pick one note and repeat it as conducted.

Charm School

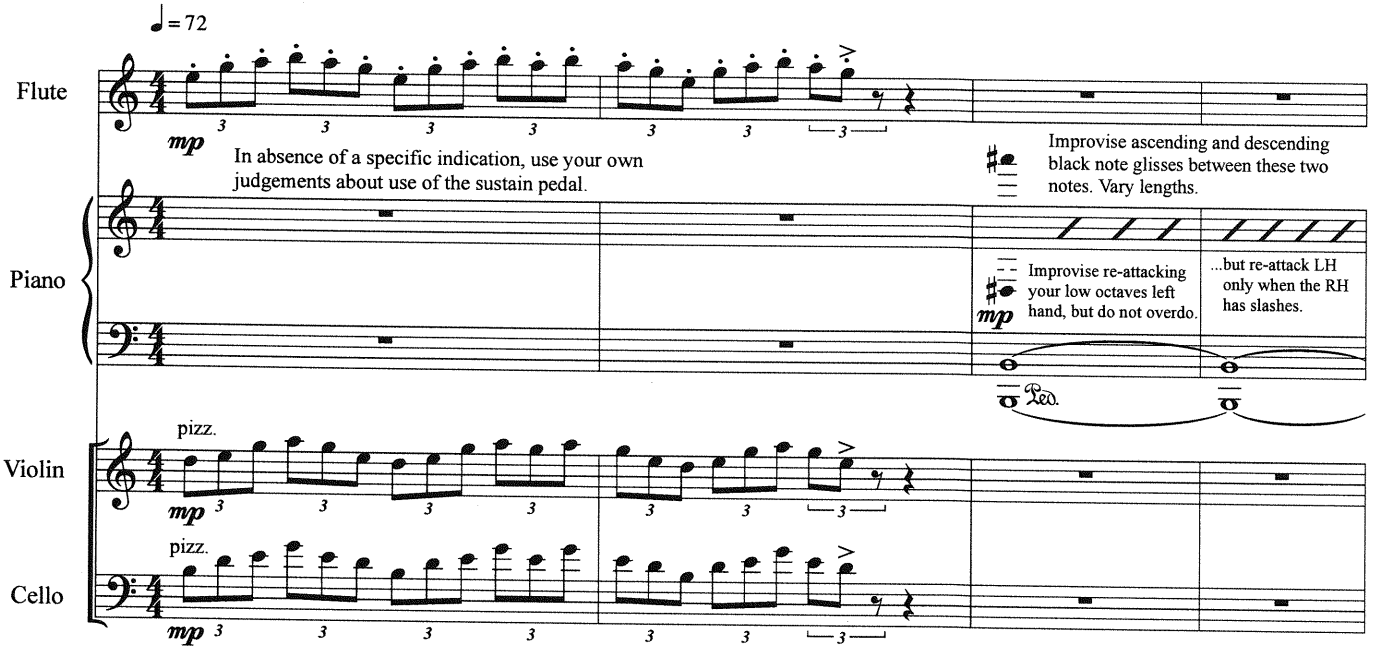
from This With That

Score

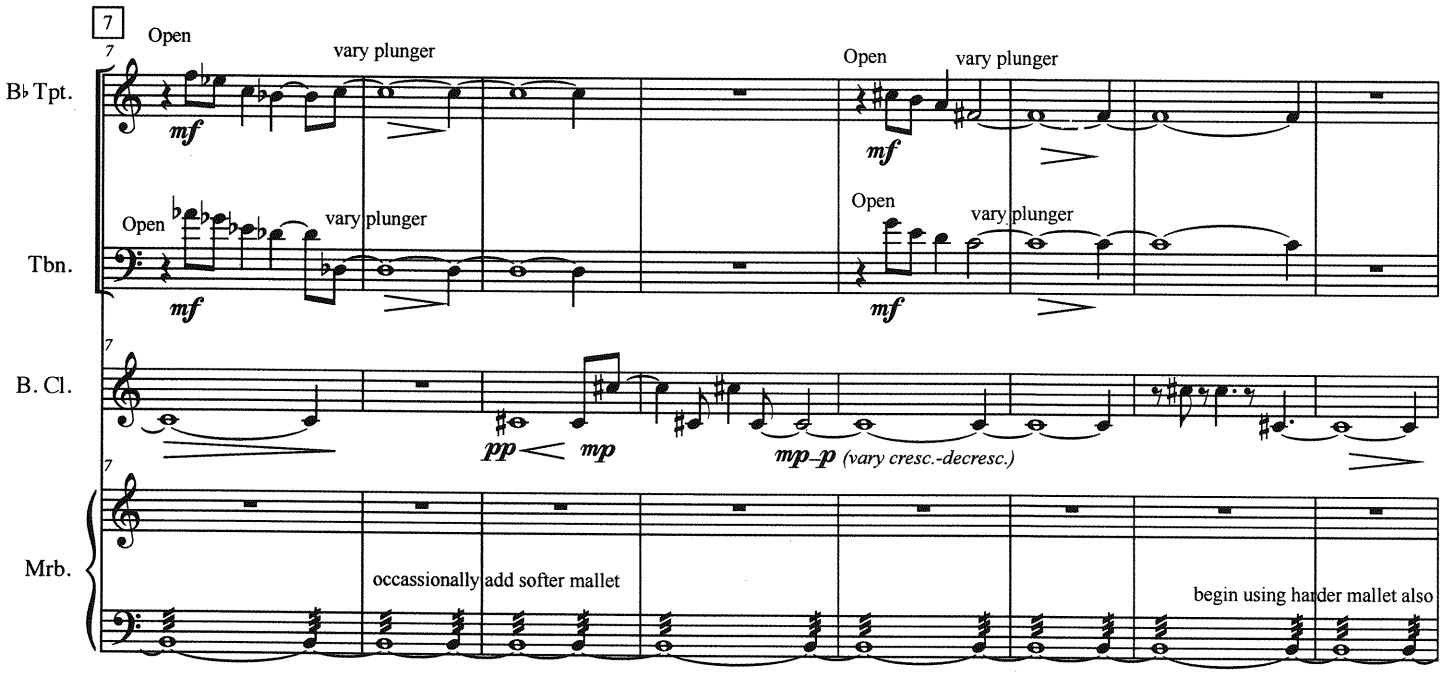
Jentsch/Bacon

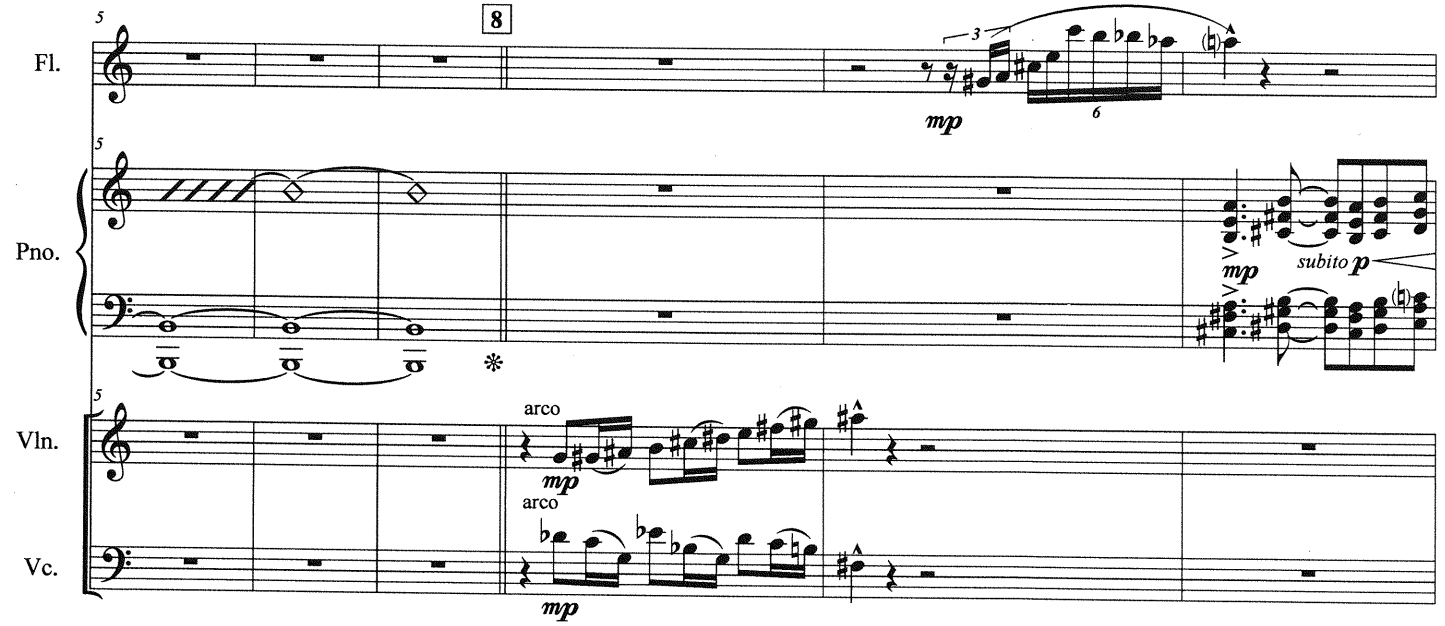


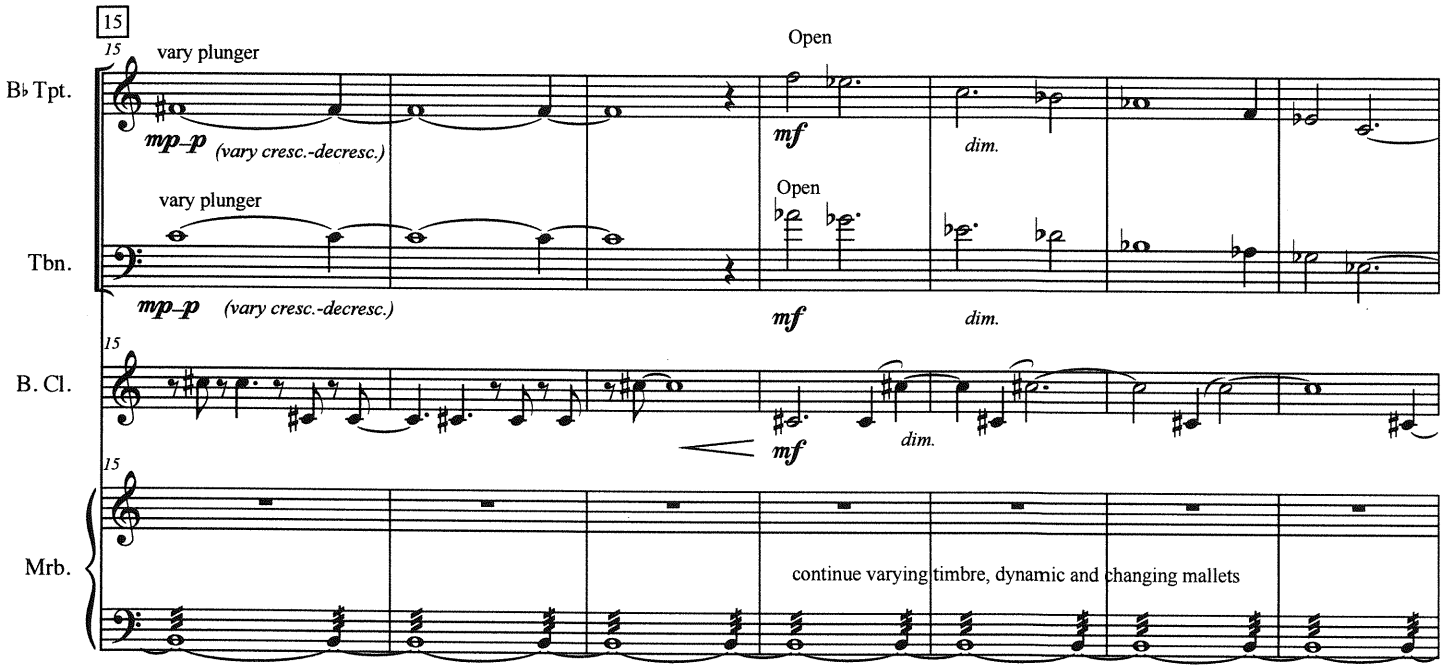
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

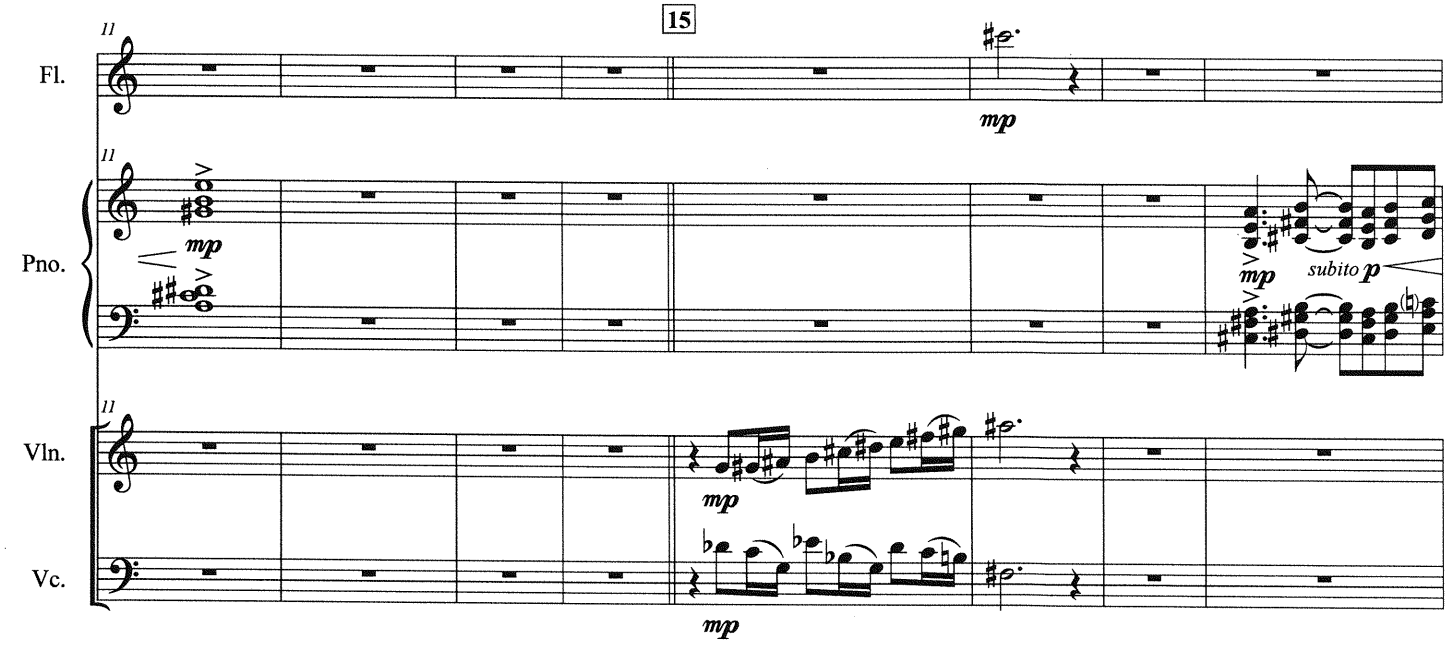


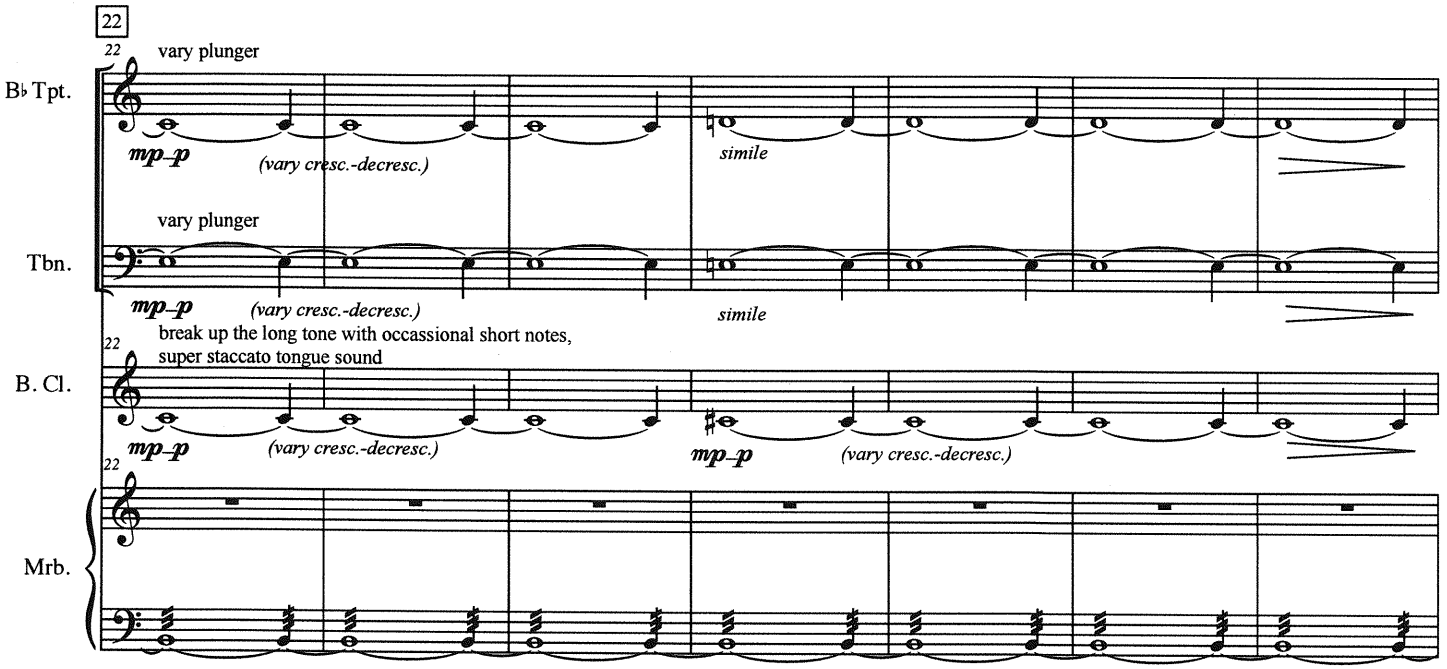
© 2015 Jentsch / Bacon

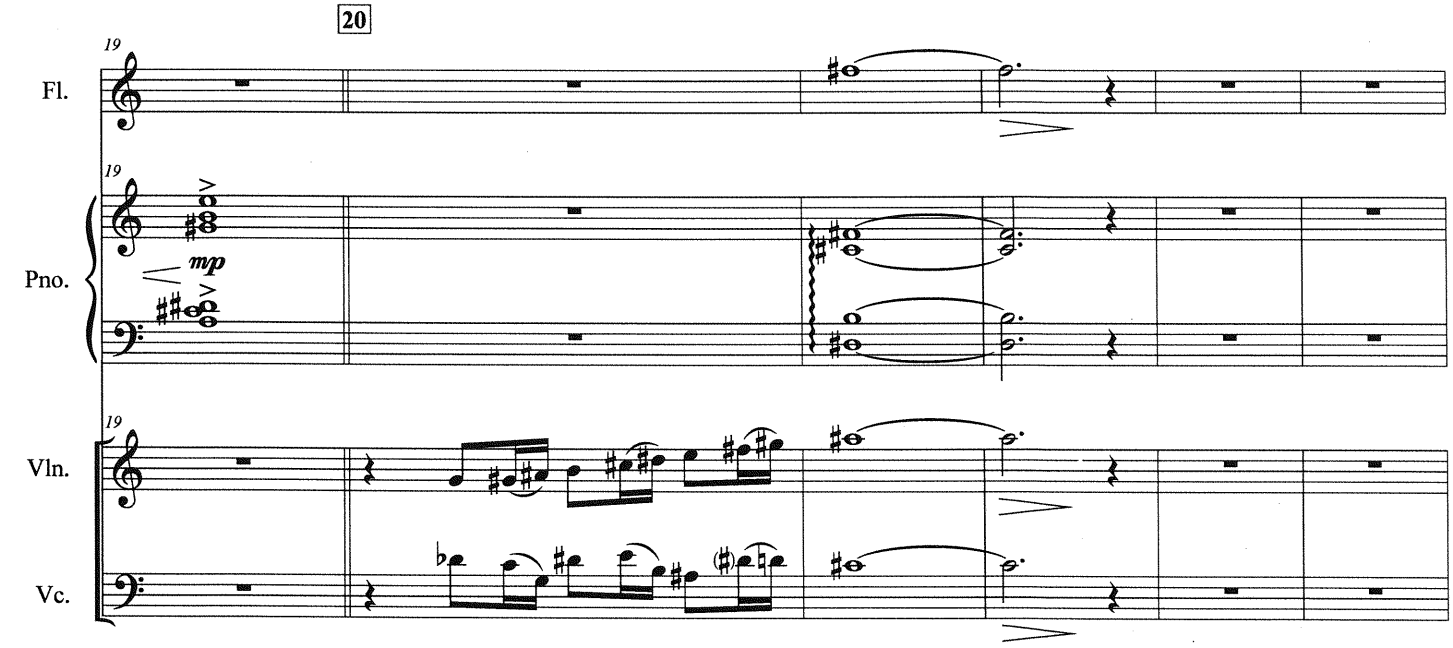

7
B♭ Tpt.
Open
vary plunger
mf
Open
vary plunger
mf
Tbn.
Open
vary plunger
mf
Open
vary plunger
mf
B. Cl.
pp
mp
mp–p (vary cresc.-decresc.)
Mrb.
occassionally add softer mallet
begin using harder mallet also

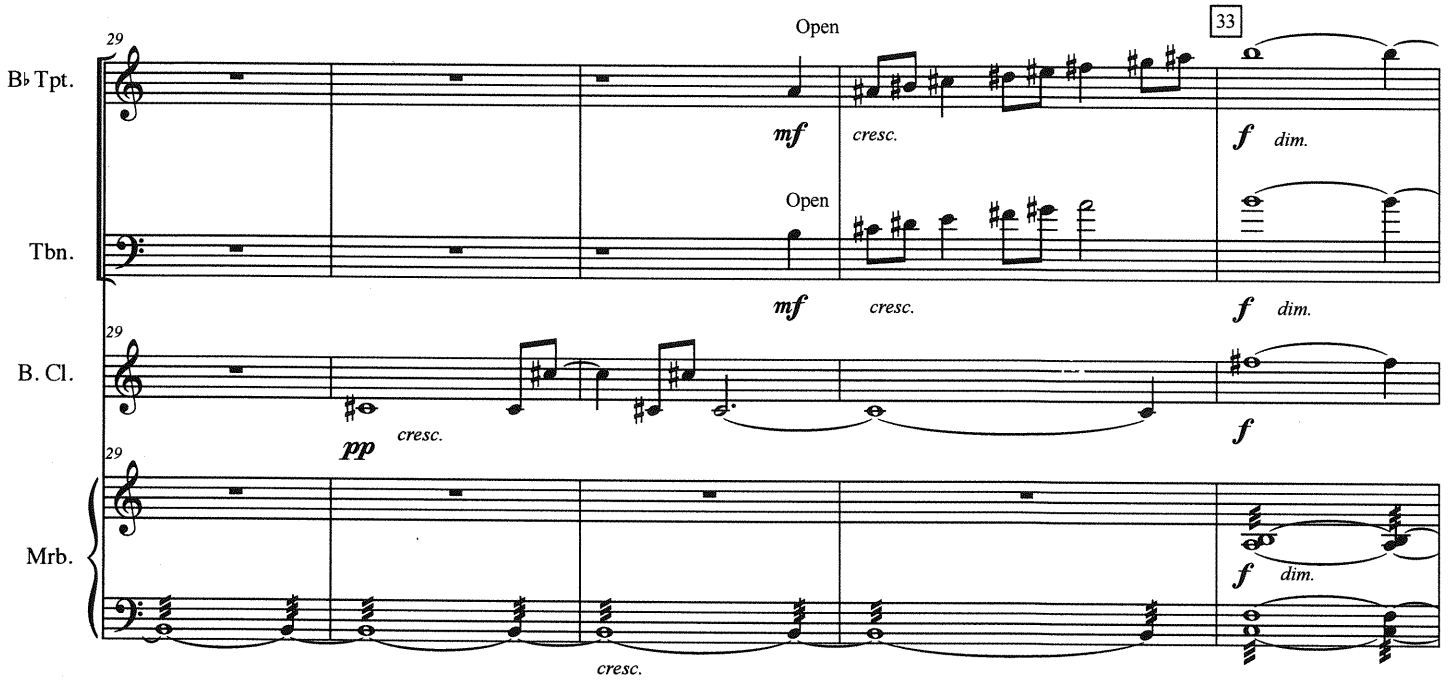

8
Fl.
3
6
mp
Pno.
mp
subito p
Vln.
arco
mp
Vc.
arco
mp

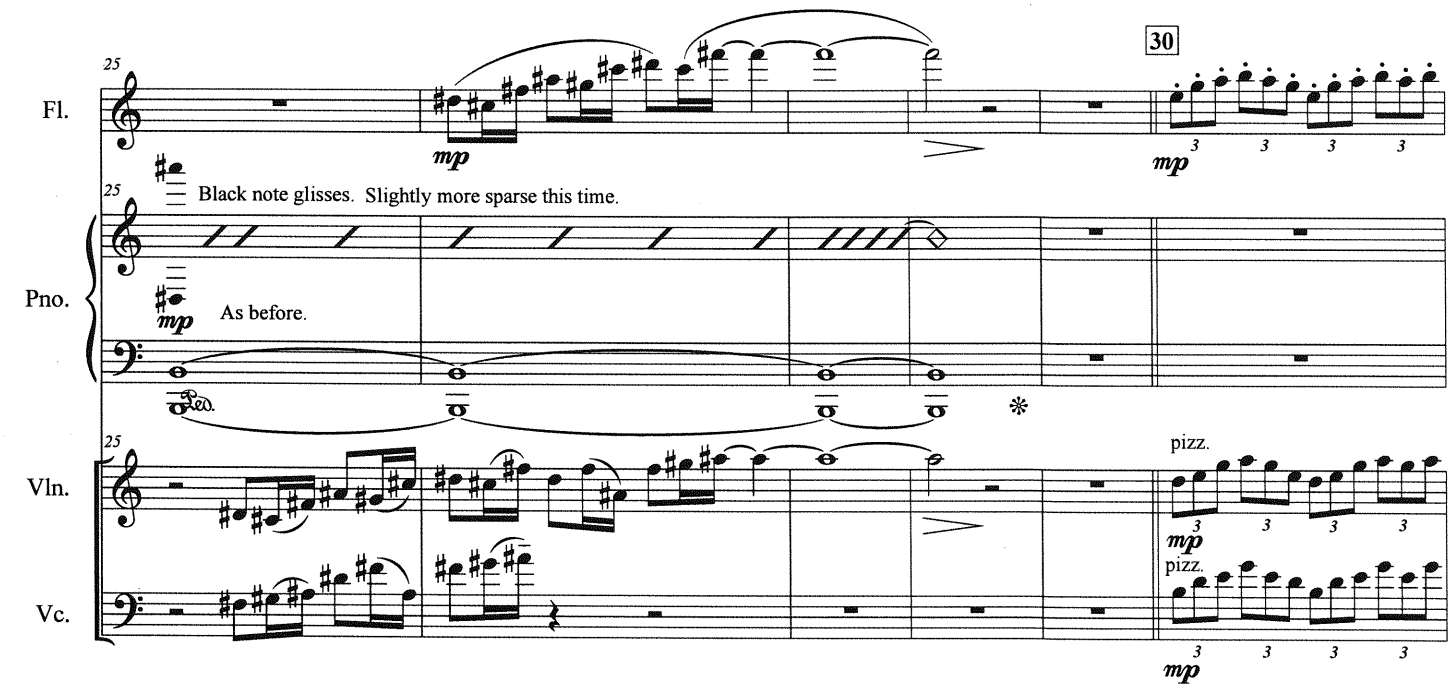

15
B♭ Tpt.
vary plunger
mp–p (vary cresc.-decresc.)
Open
mf
dim.
Tbn.
vary plunger
mp–p (vary cresc.-decresc.)
Open
mf
dim.
B. Cl.
mf
dim.
Mrb.
continue varying timbre, dynamic and changing mallets

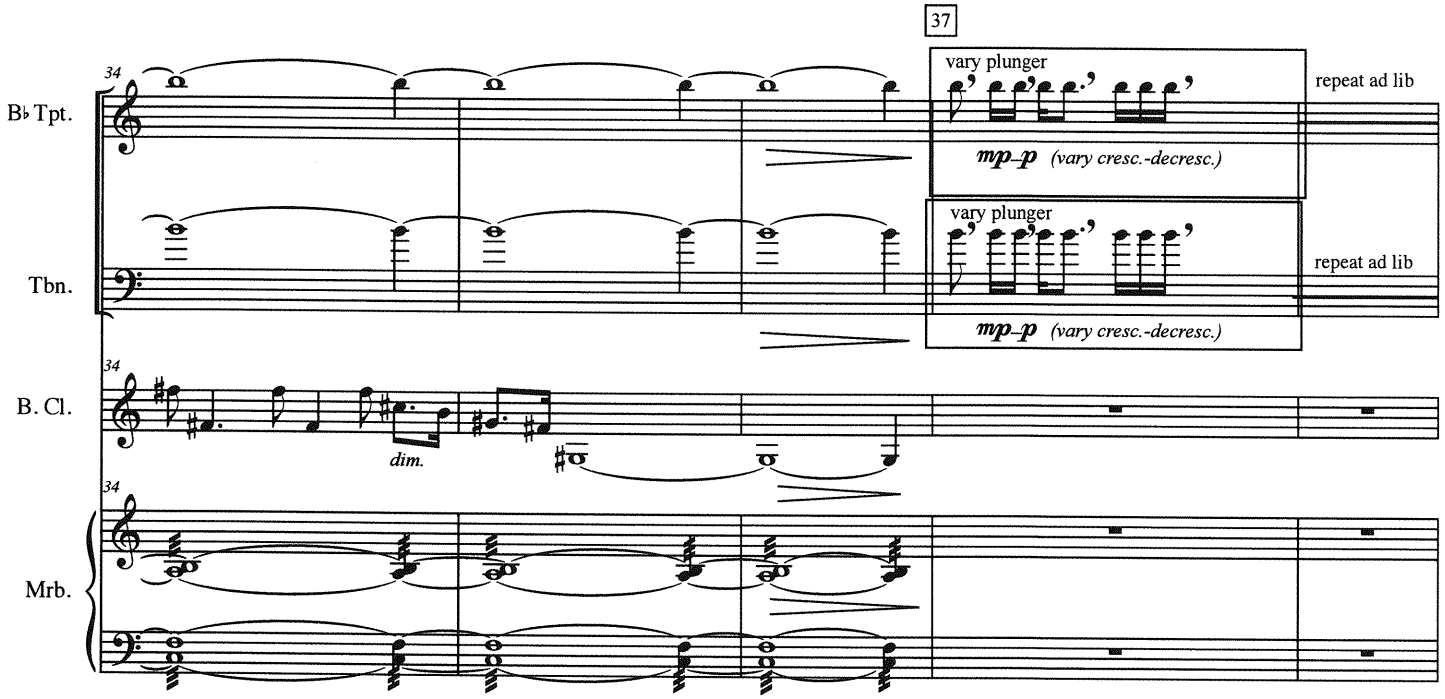

15
Fl.
mp
Pno.
mp
mp
subito p
Vln.
mp
Vc.
mp

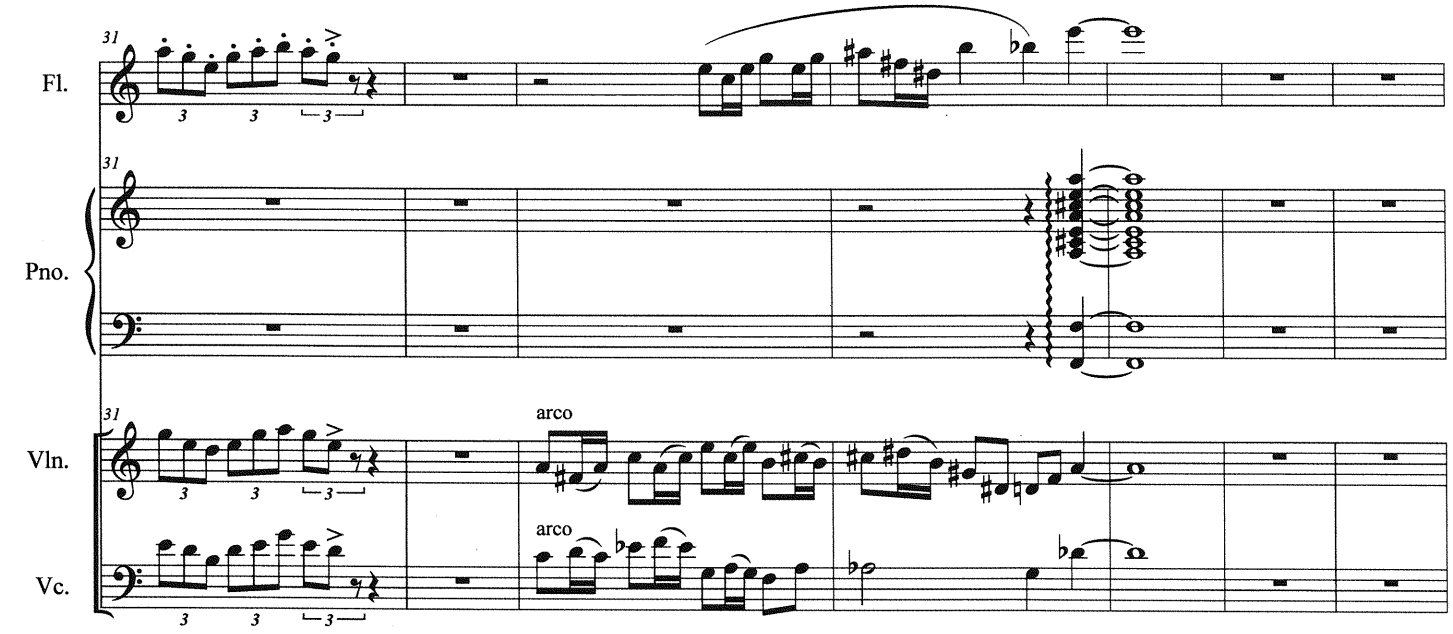

22
22
vary plunger
B♭ Tpt.
mp–p
(vary cresc.-decresc.)
simile
vary plunger
Tbn.
mp–p
(vary cresc.-decresc.)
simile
break up the long tone with occassional short notes,
super staccato tongue sound
22
B. Cl.
mp–p
(vary cresc.-decresc.)
mp–p
(vary cresc.-decresc.)
22
Mrb.

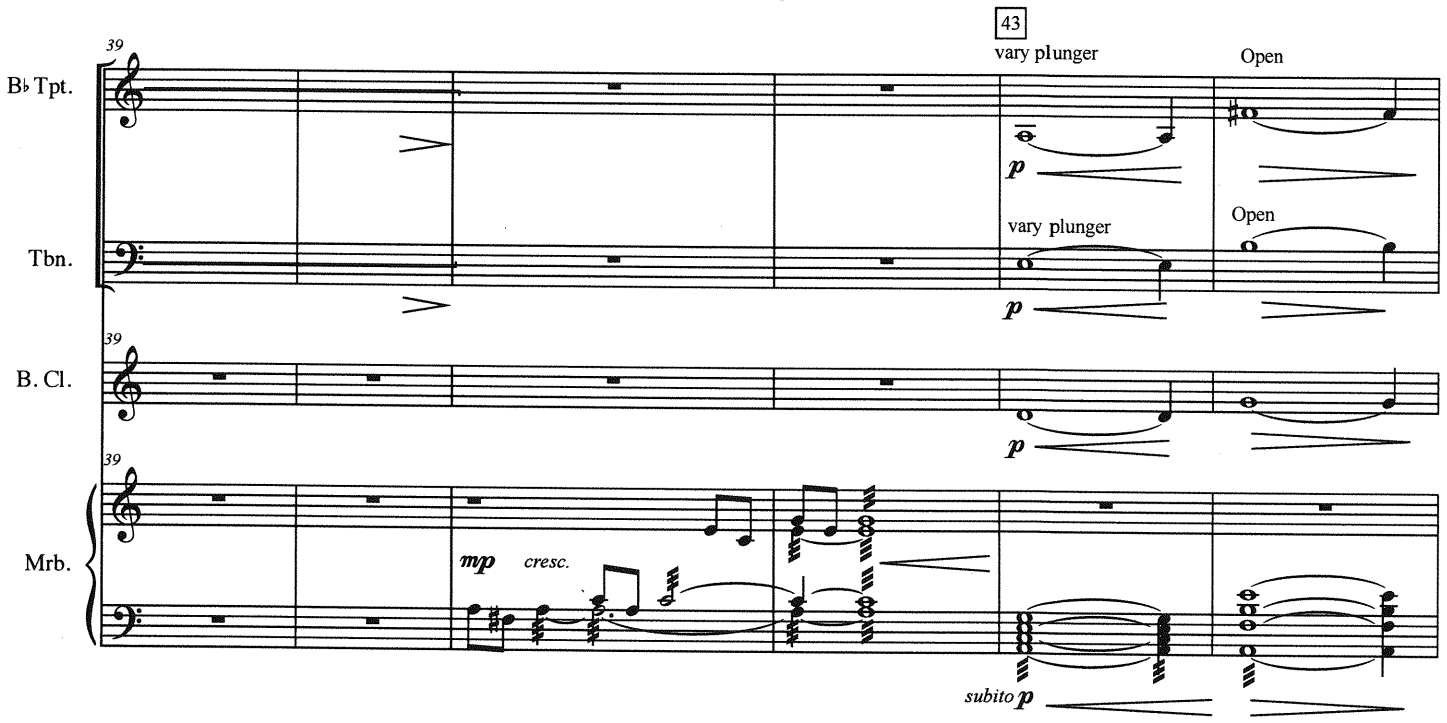

20
19
Fl.
19
Pno.
mp
19
Vln.
Vc.

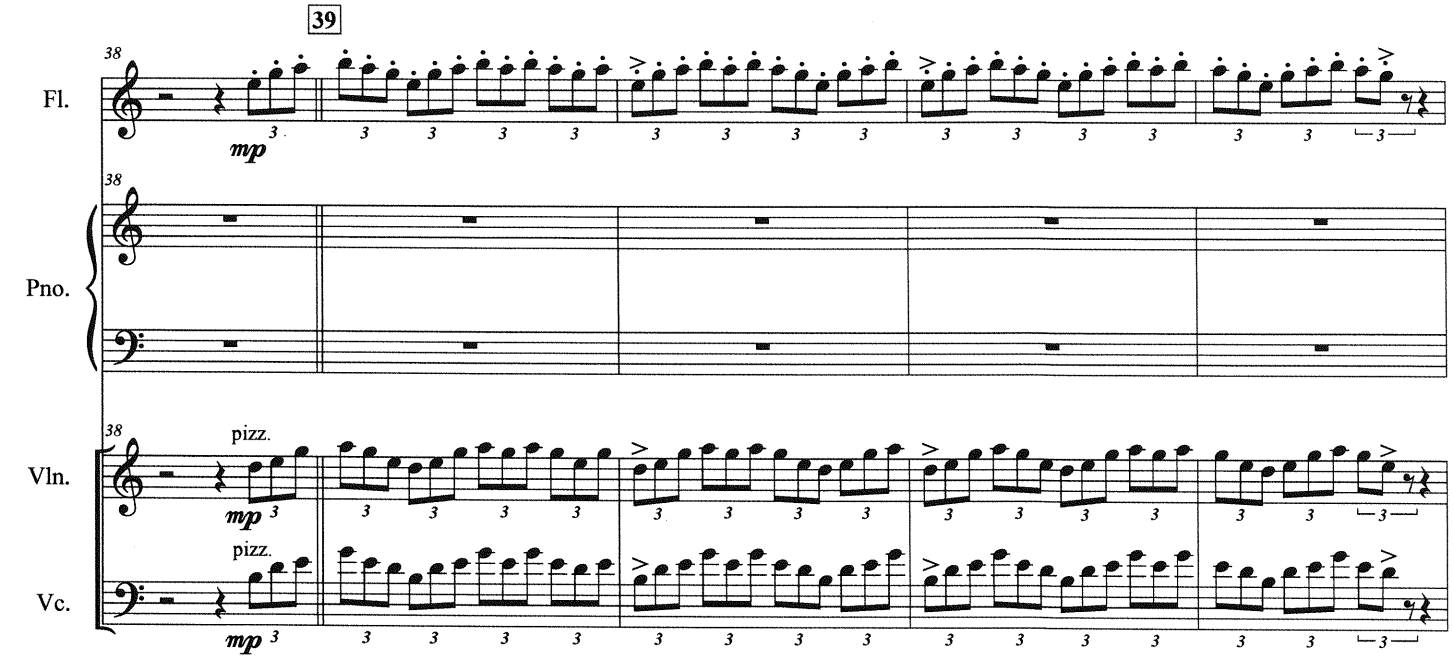

B♭ Tpt.
Tbn.
B. Cl.
Mrb.
29
Open
mf
cresc.
33
f
dim.
pp
cresc.

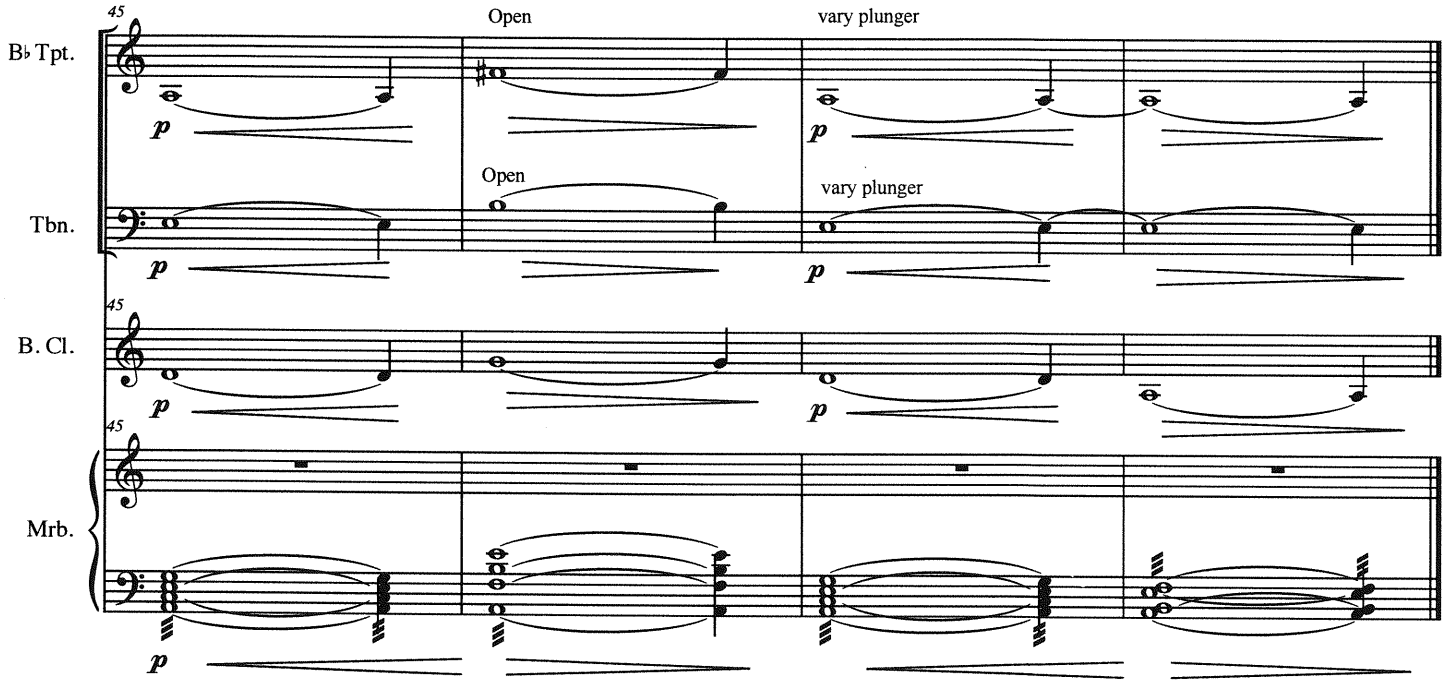

Fl.
Pno.
Vln.
Vc.
25
mp
30
Black note glisses. Slightly more sparse this time.
As before.
Ped.
pizz.

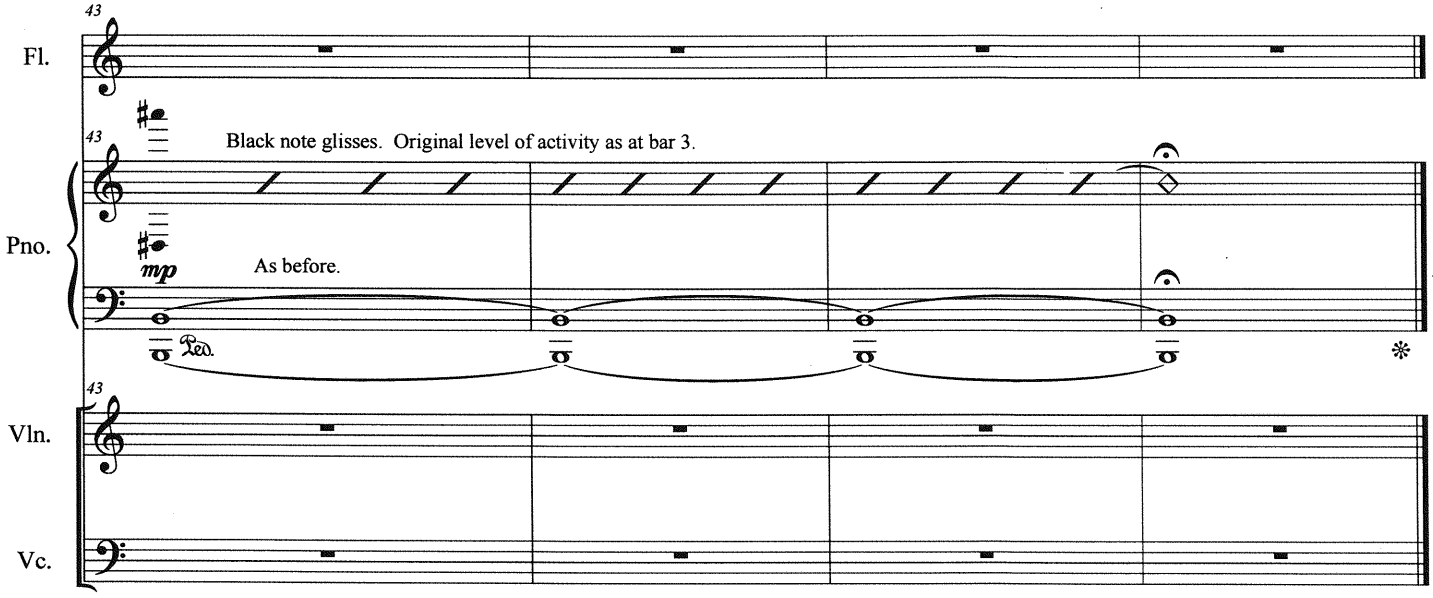

37
B♭ Tpt.
Tbn.
B. Cl.
Mrb.
34
vary plunger
repeat ad lib
mp–p (vary cresc.-decresc.)
dim.


Fl.
Pno.
Vln.
Vc.
31
arco


39
B♭ Tpt.
Tbn.
B. Cl.
Mrb.
43
vary plunger
Open
p
mp
cresc.
subito p


39
38
Fl.
Pno.
Vln.
Vc.
pizz.
mp


45
B♭ Tpt.
Open
vary plunger
p
Tbn.
Open
vary plunger
B. Cl.
Mrb.

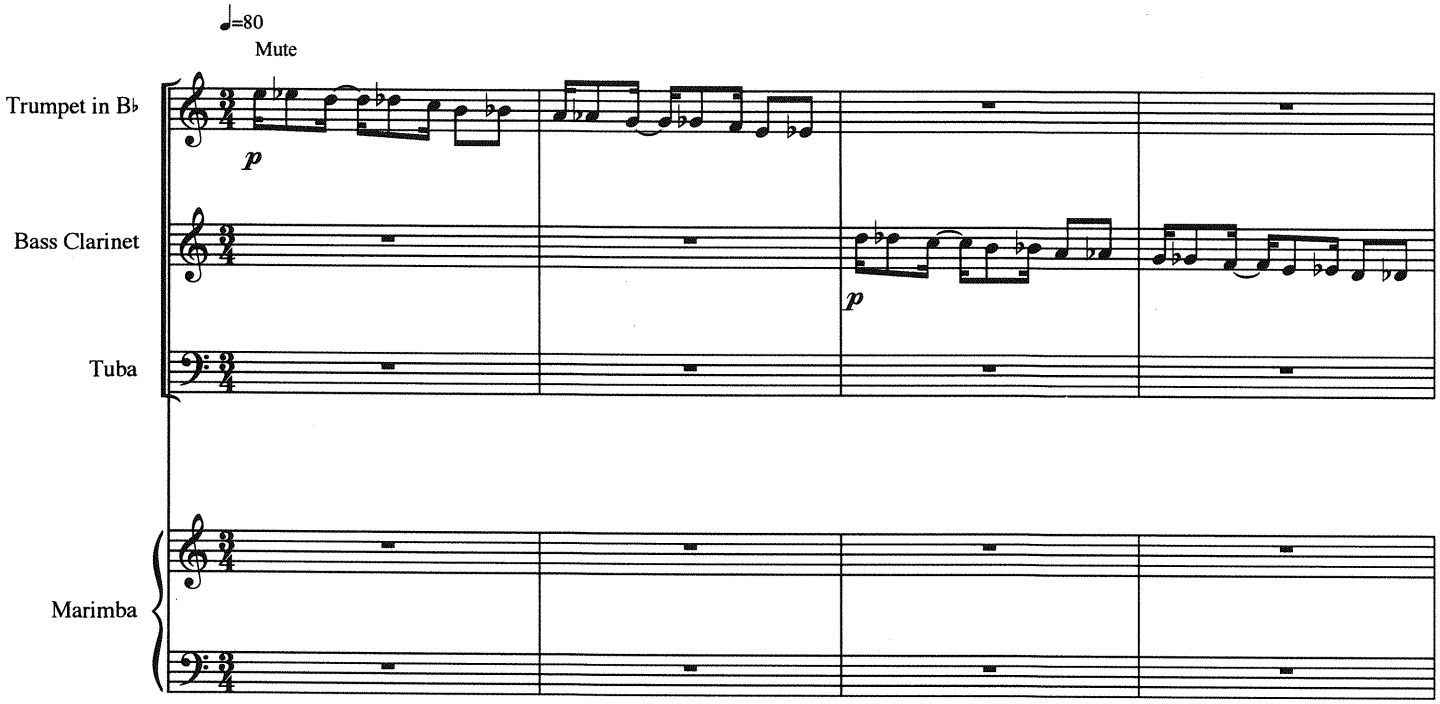

43
Fl.
Black note glisses. Original level of activity as at bar 3.
Pno.
mp
As before.
Ped.
Vln.
Vc.

Score

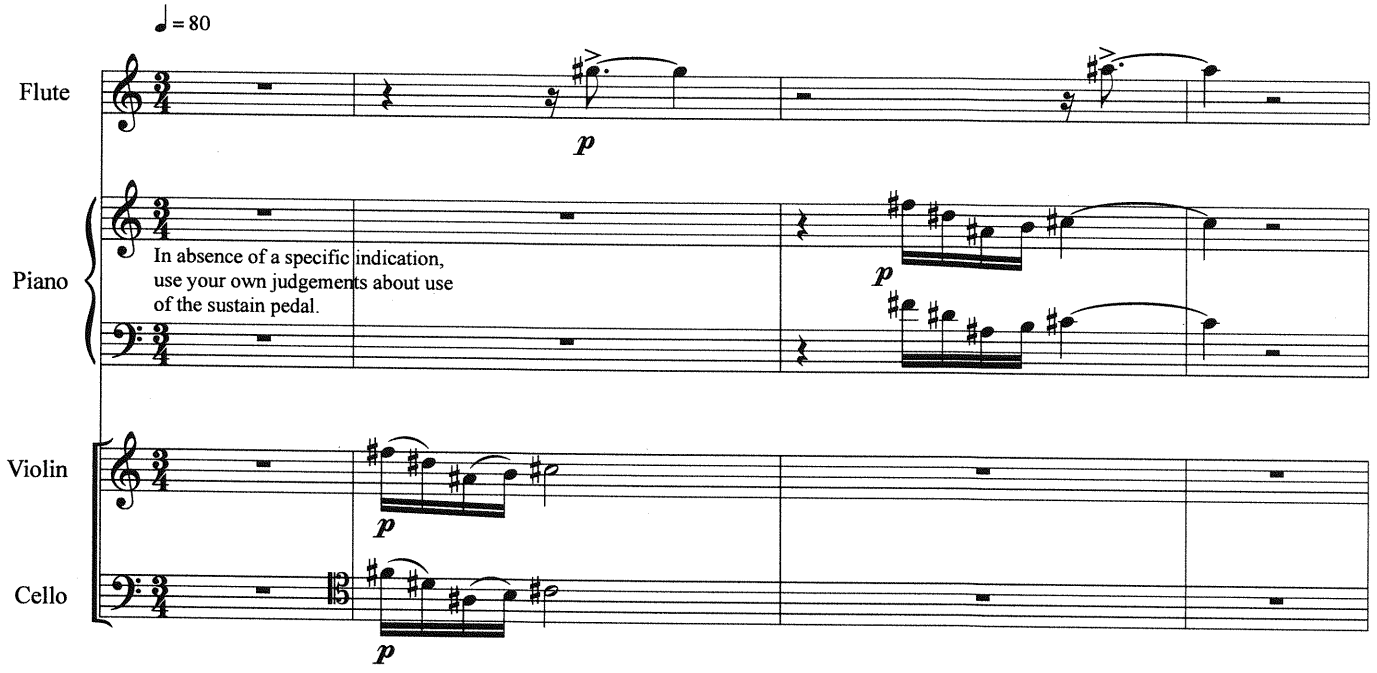
Reaching Accord

from This With That

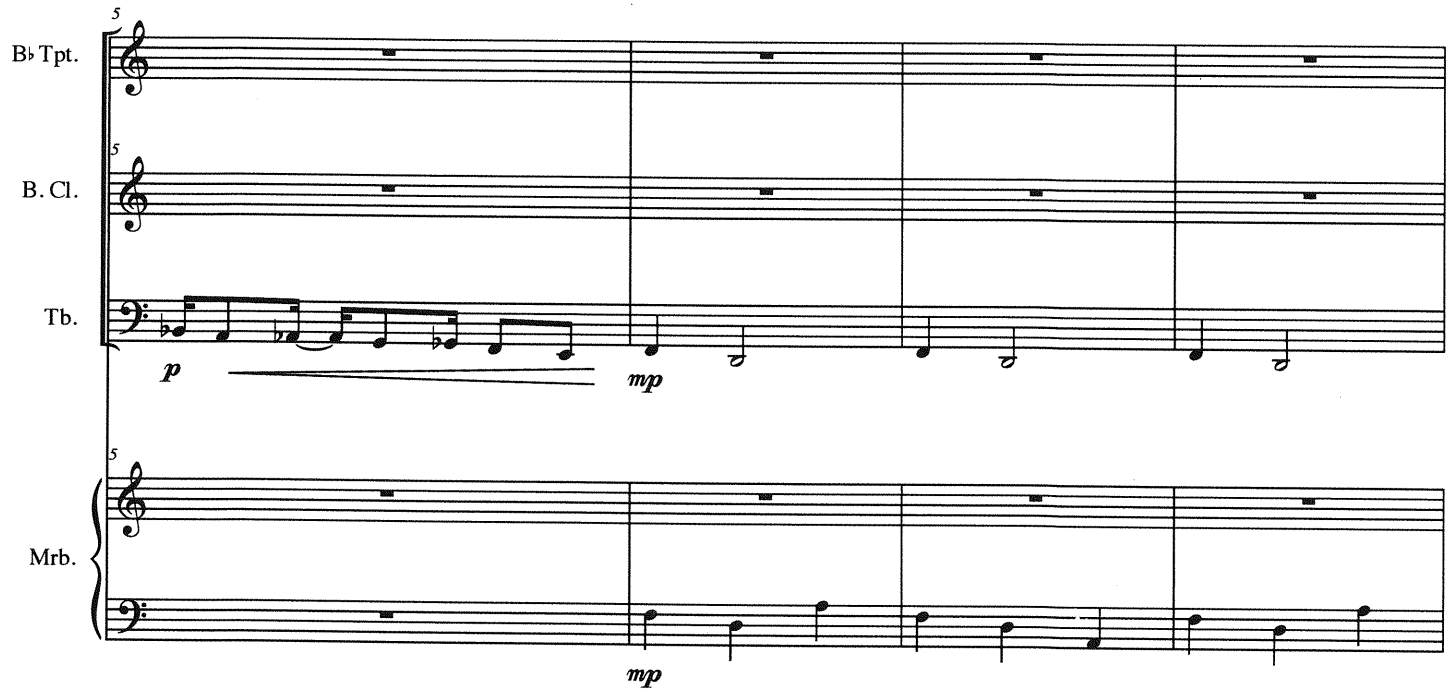
Jentsch/Bacon

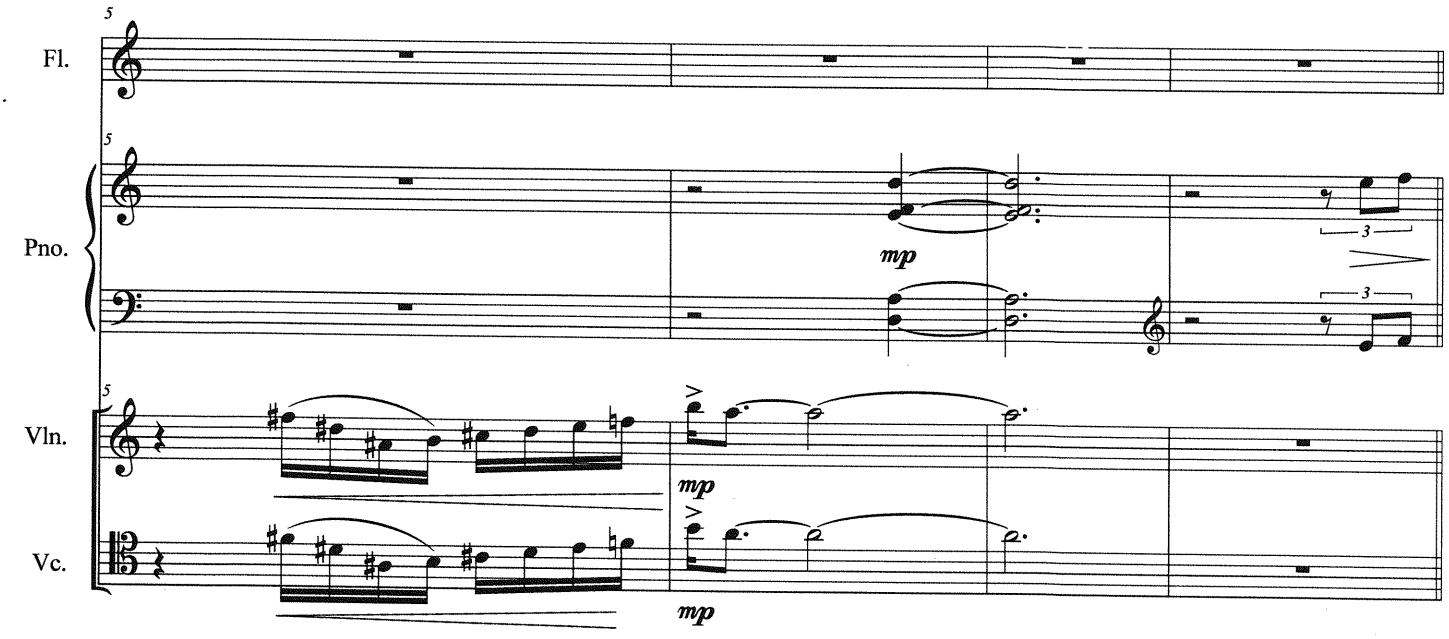


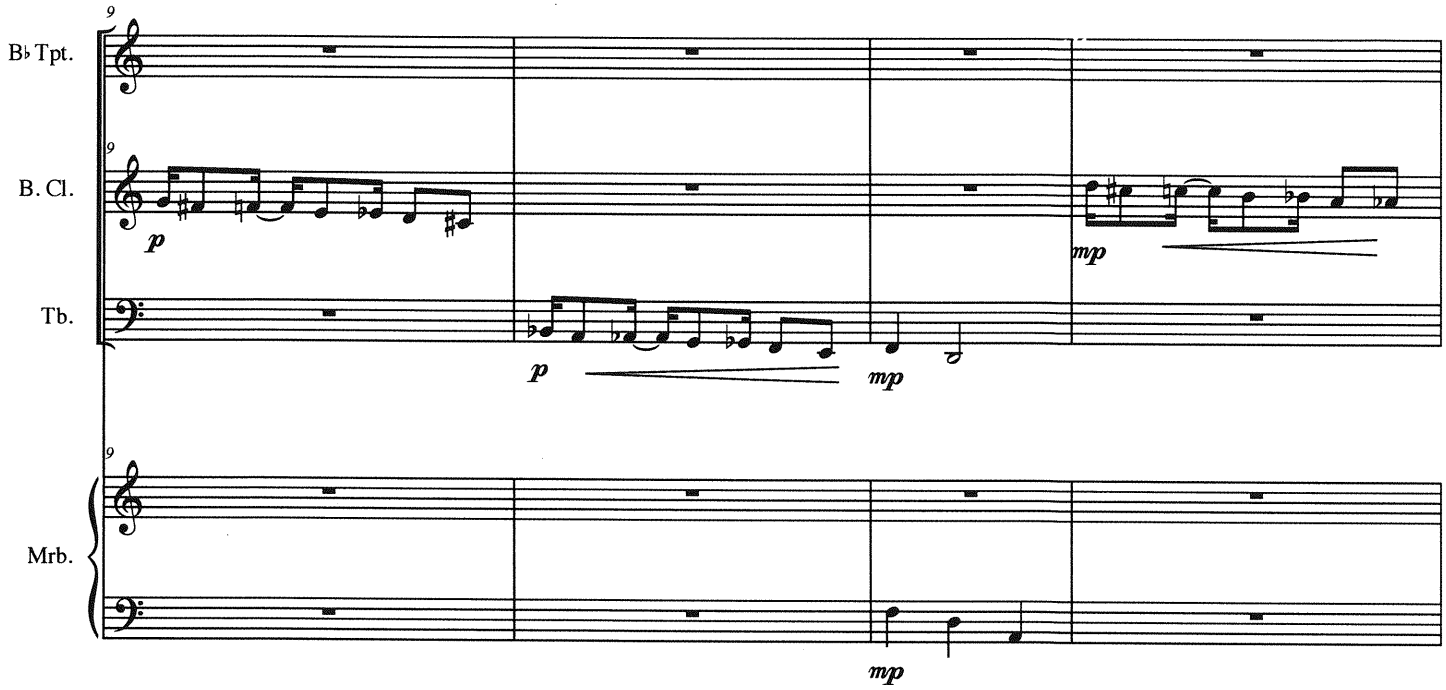
These two separate scores are to be performed simultaneously in synchronization with each other and are intended to line up visually.

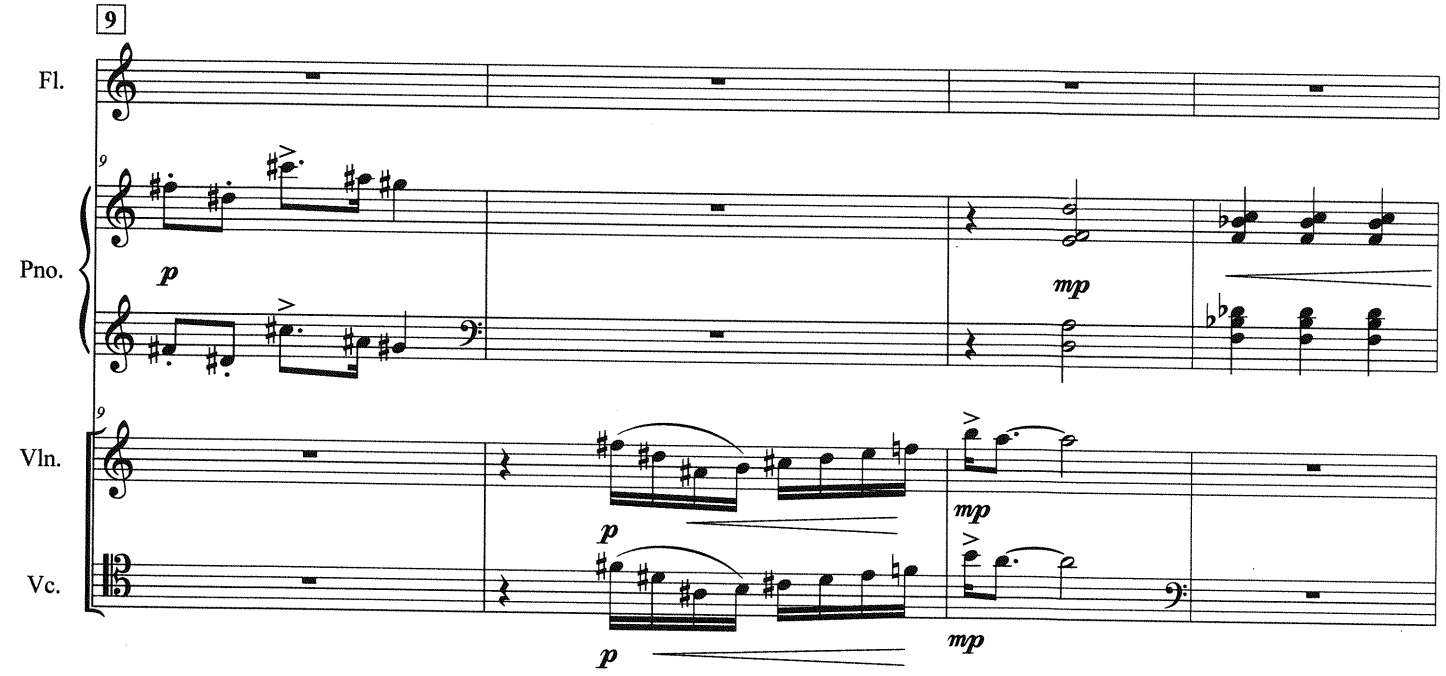


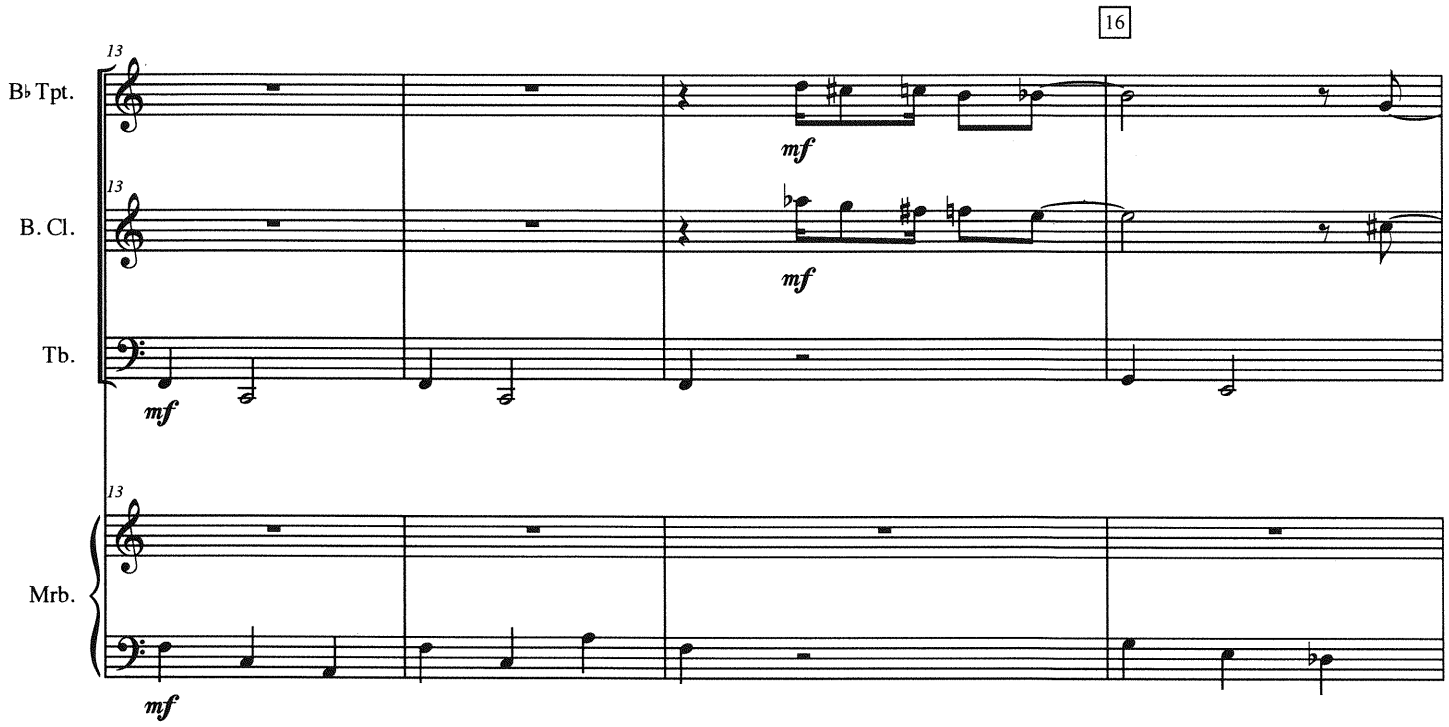
© 2015 Jentsch / Bacon

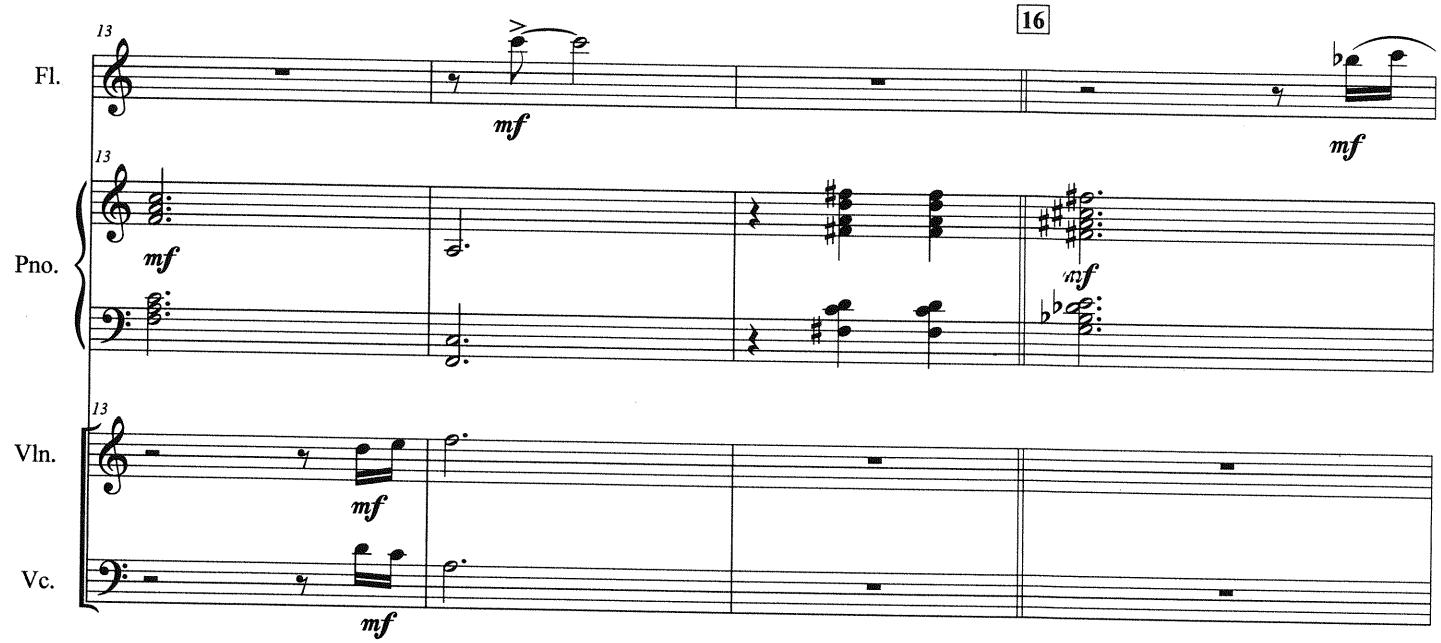

B♭ Tpt.
B. Cl.
Tb.
Mrb.
p
mp
mp

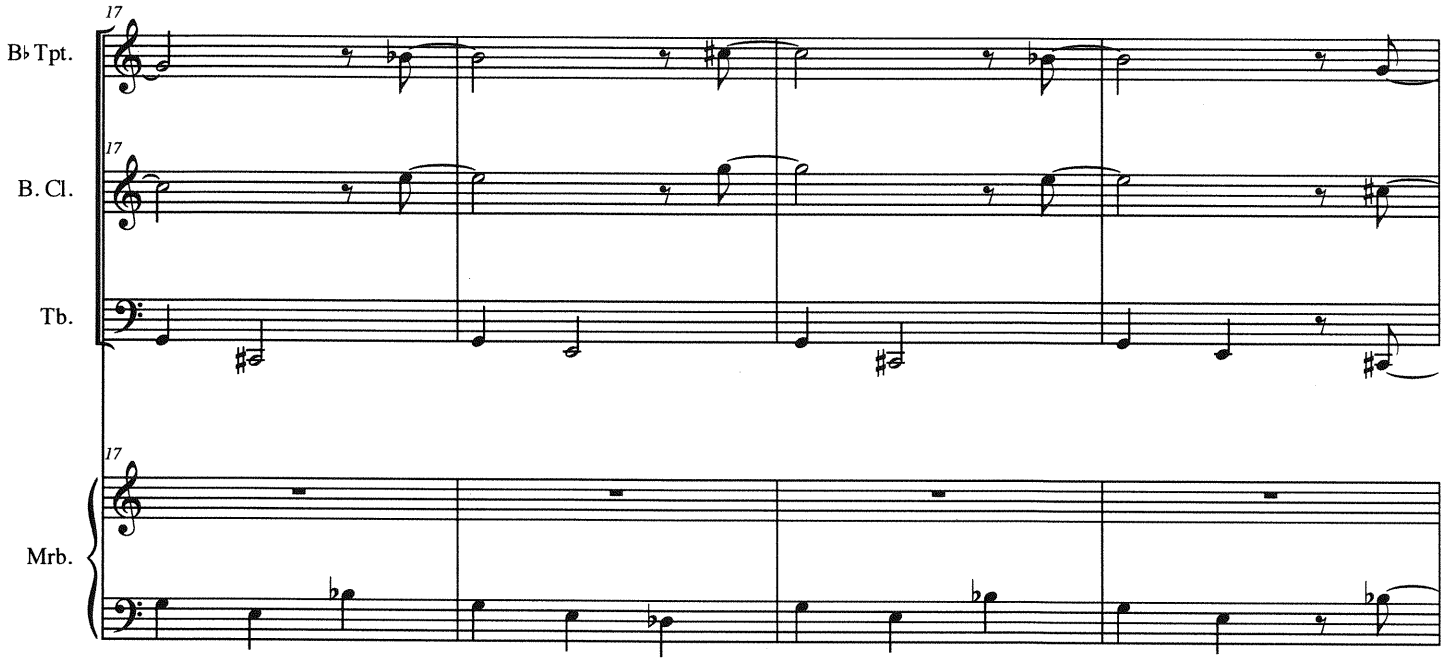

Fl.
Pno.
Vln.
Vc.
mp
mp
mp
3
3

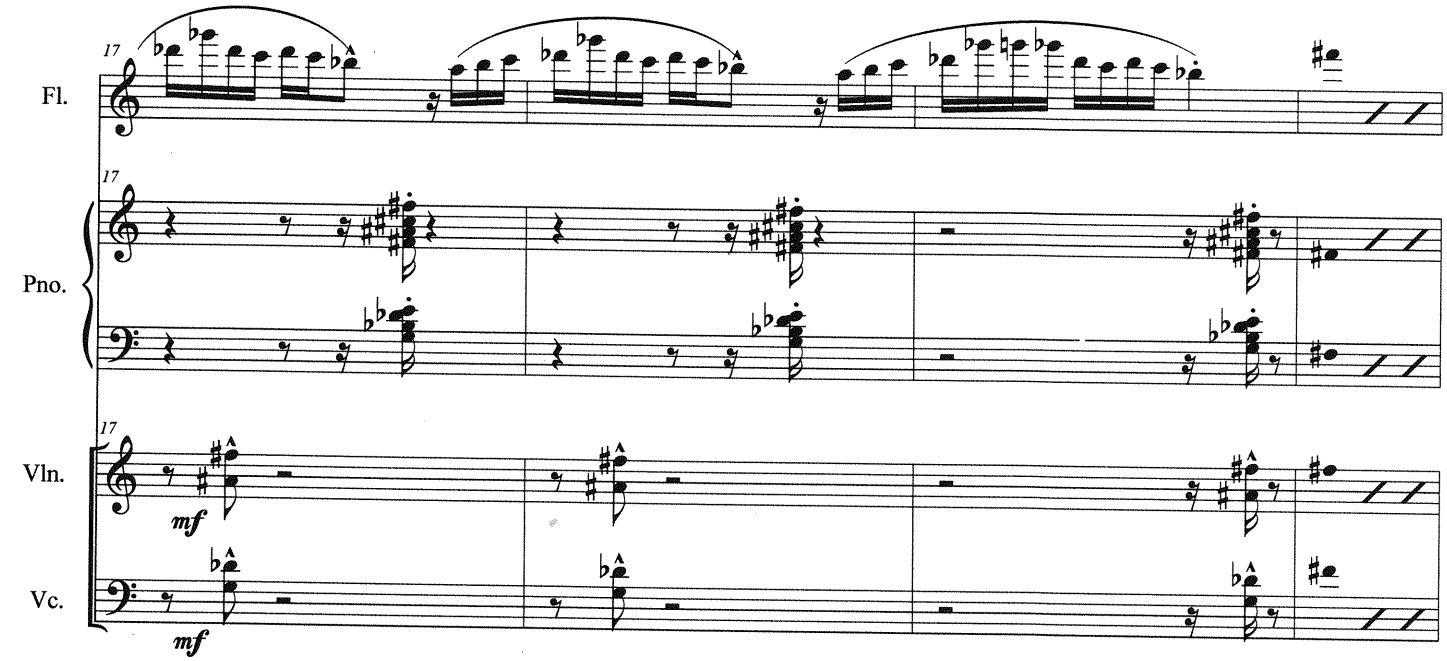

9
B♭ Tpt.
B. Cl.
Tb.
Mrb.
p
mp

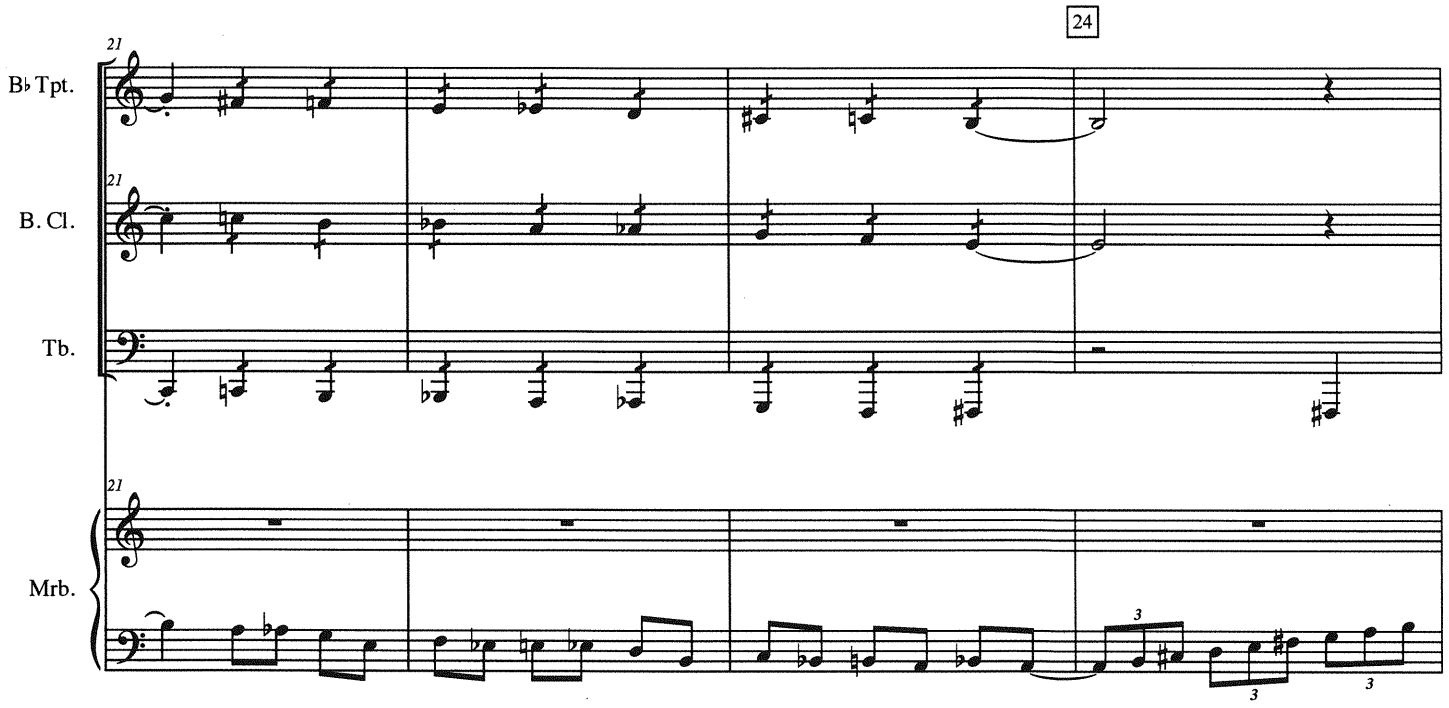

9
Fl.
Pno.
Vln.
Vc.
p
mp


16
13
B♭ Tpt.
B. Cl.
Tb.
Mrb.
mf

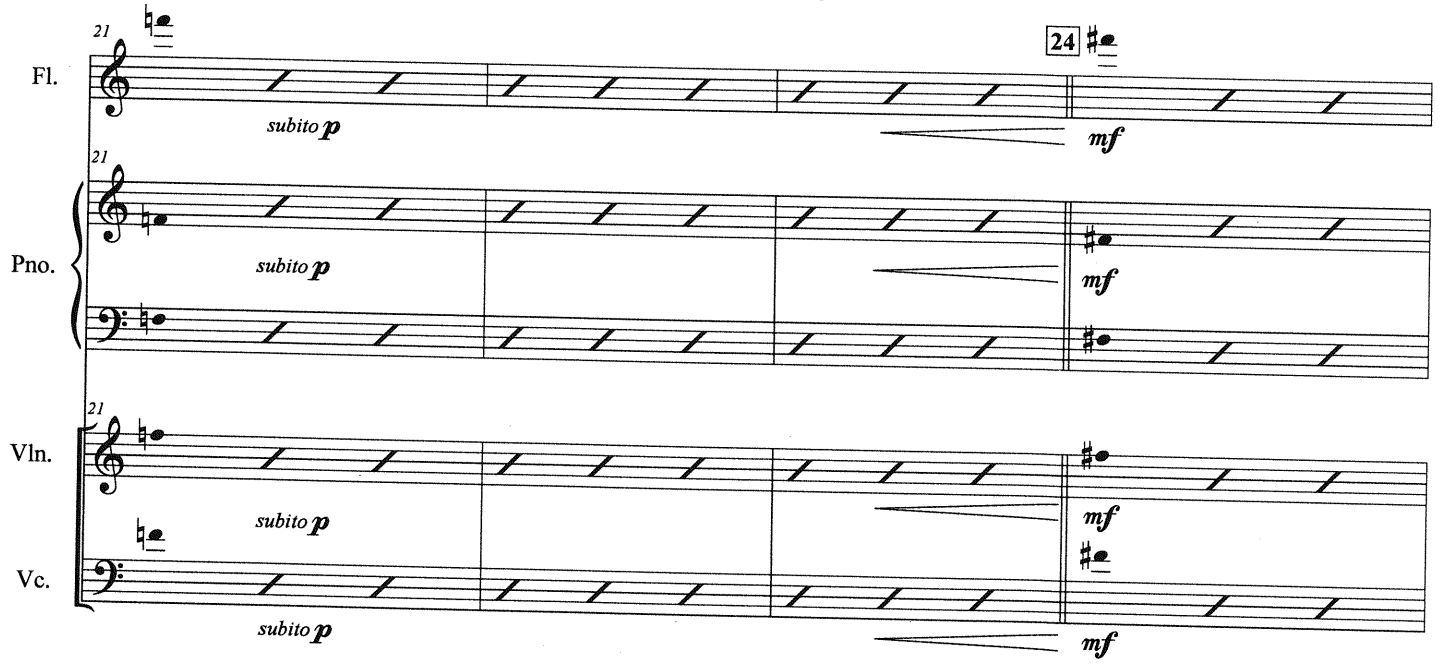

16
13
Fl.
Pno.
Vln.
Vc.
mf

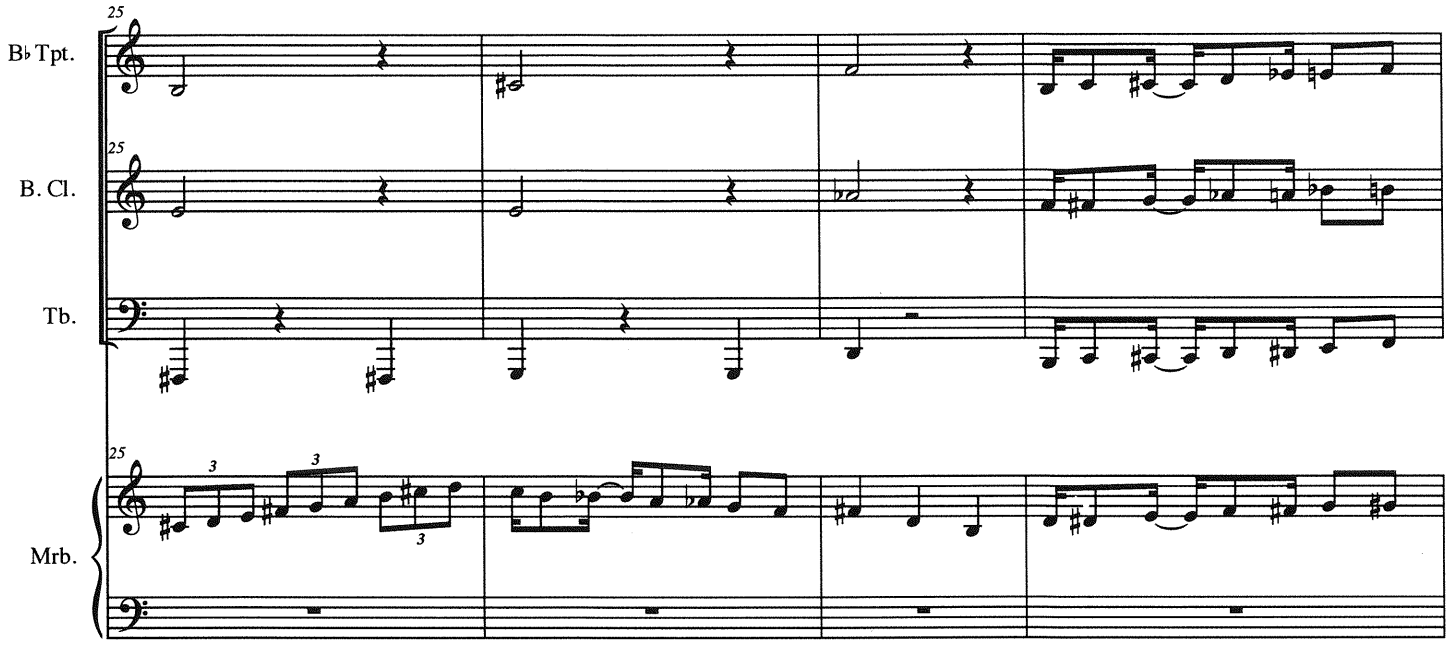

17
B♭ Tpt.
B. Cl.
Tb.
Mrb.

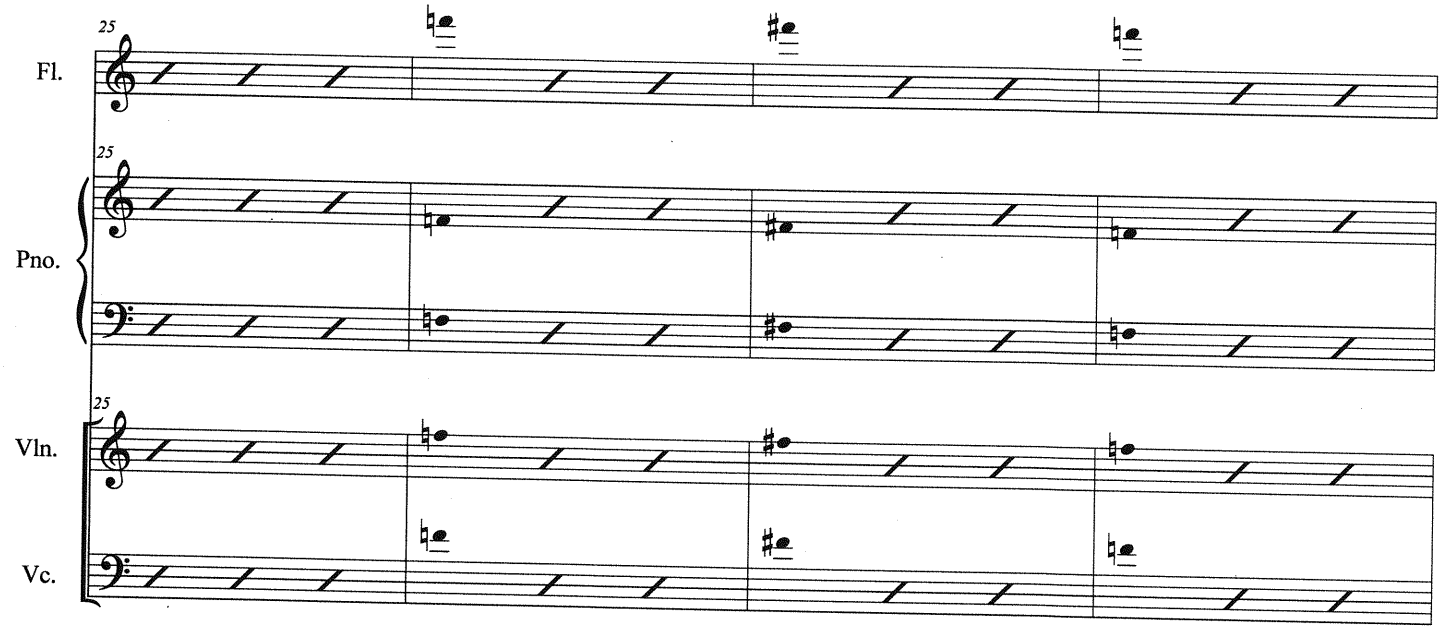

17
Fl.
Pno.
Vln.
Vc.
mf
mf



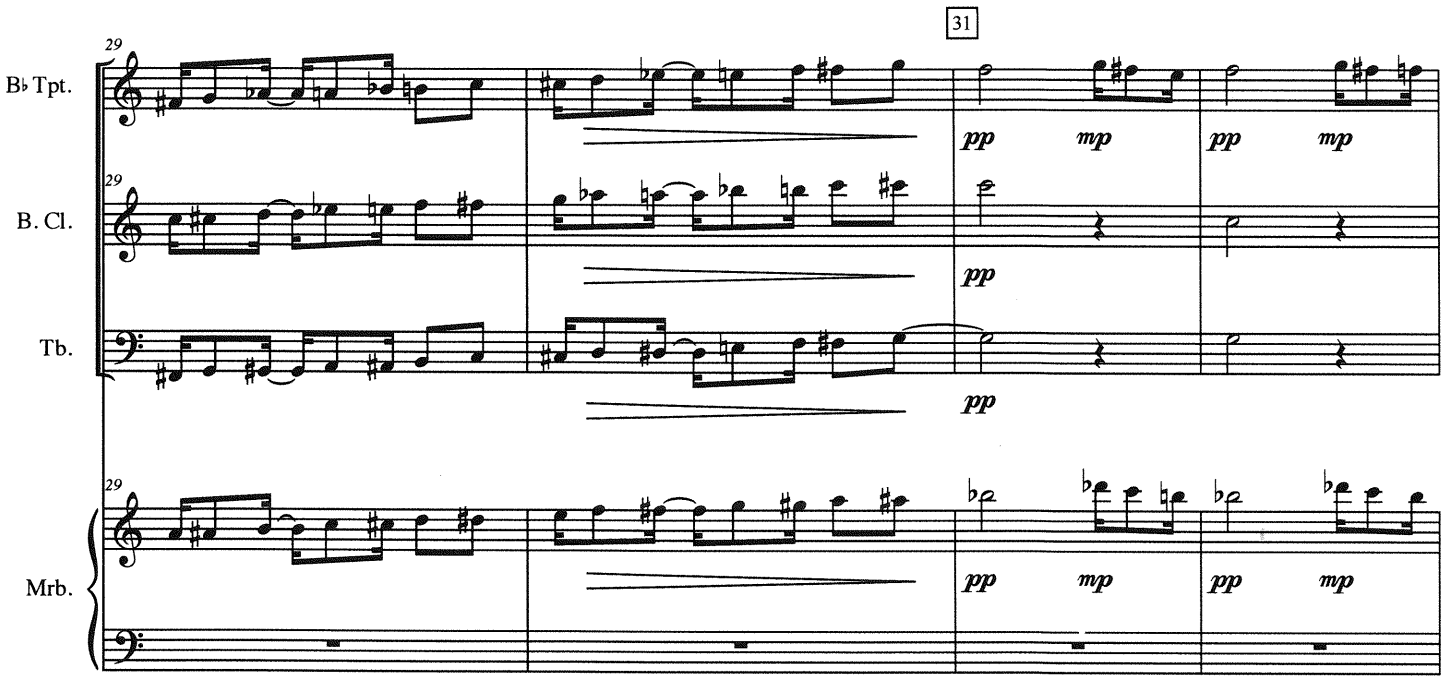
ALL PLAYERS: Improvise short iterations of the note indicated (not necessarily starting on beat "1"). Any length between staccato and a full quarter note at a time (no longer). Any rhythm. Vary being sparse and busy with the frequency of your one note gestures.

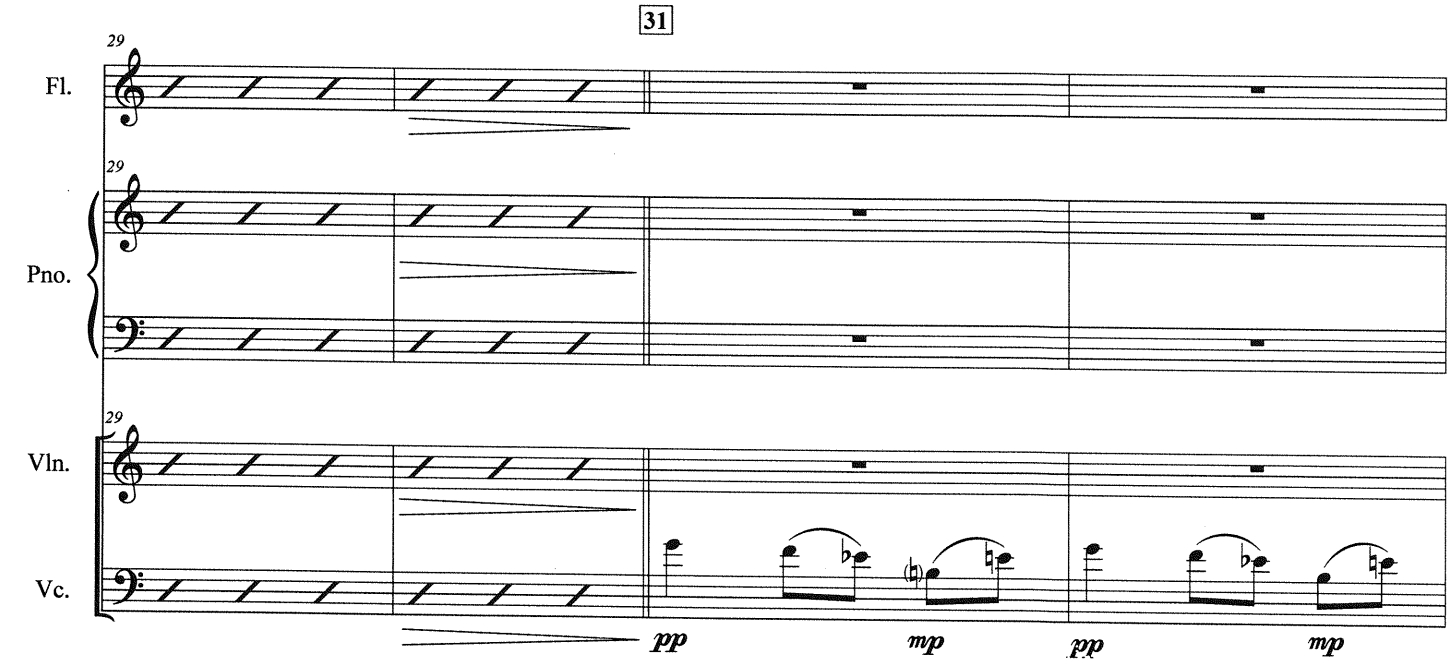


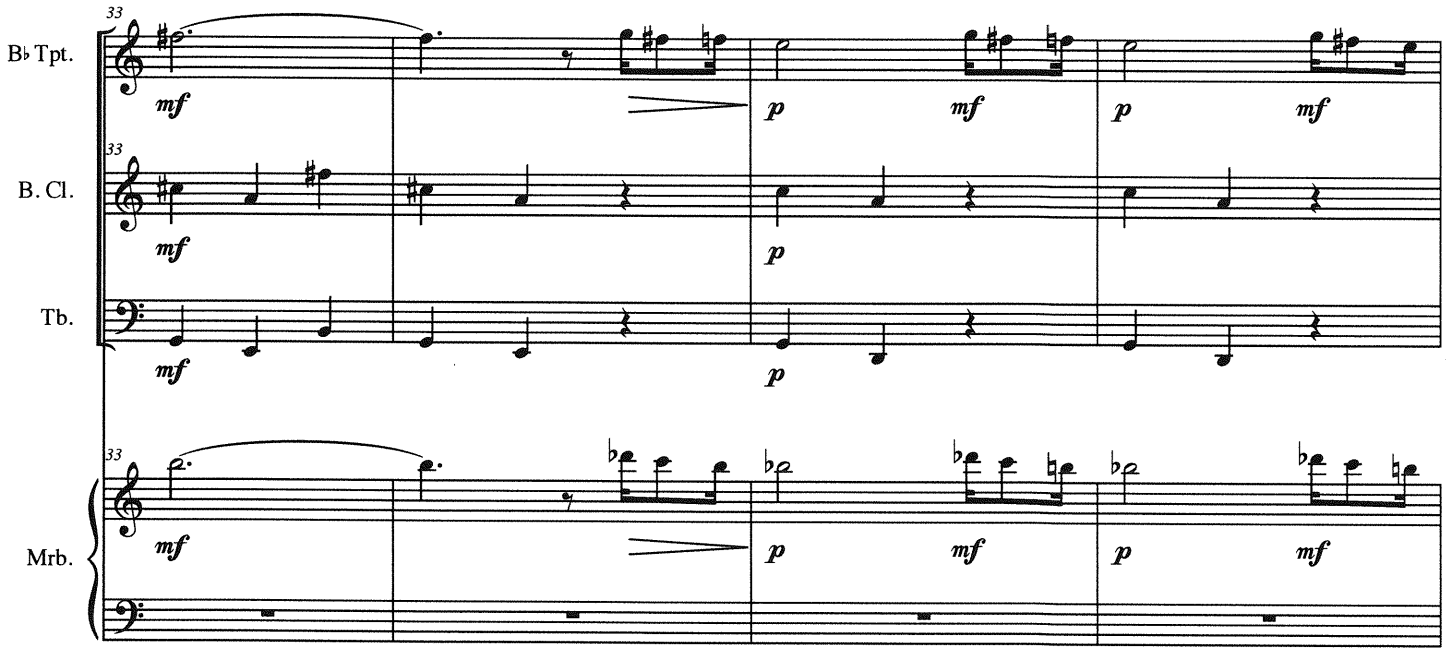


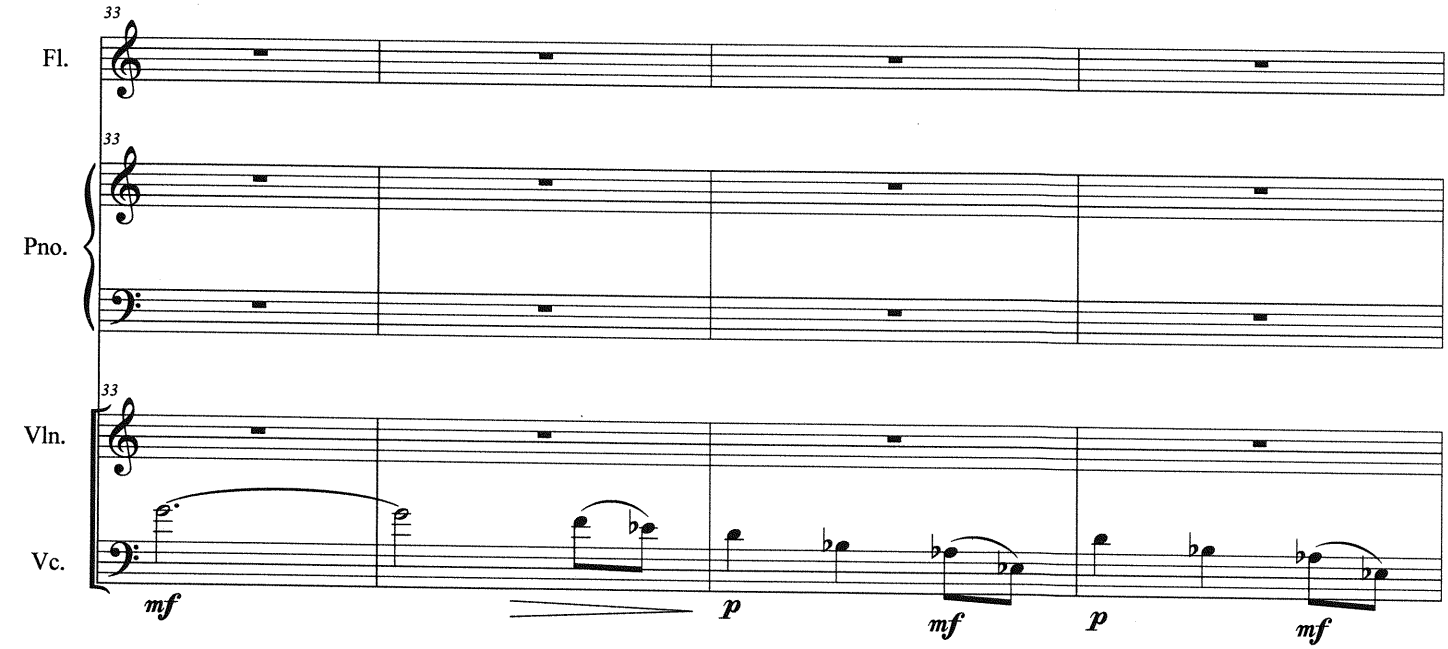


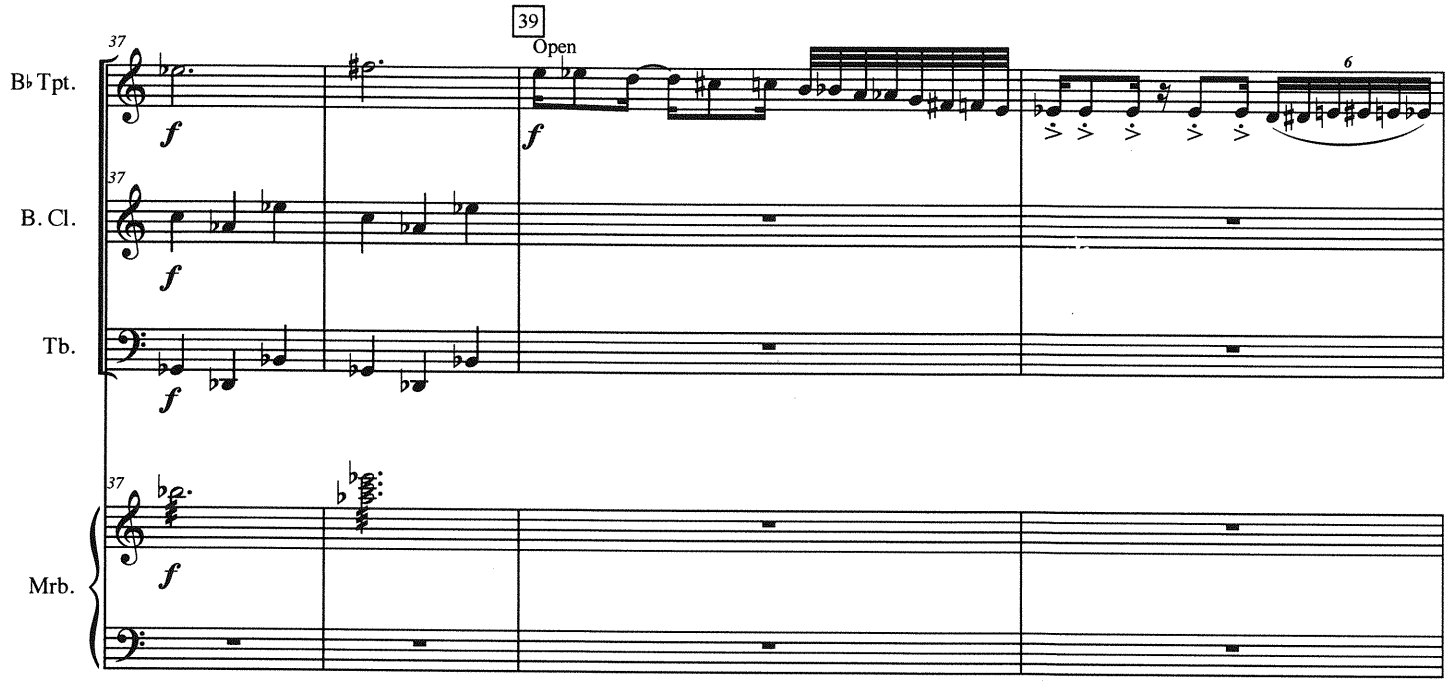
Score

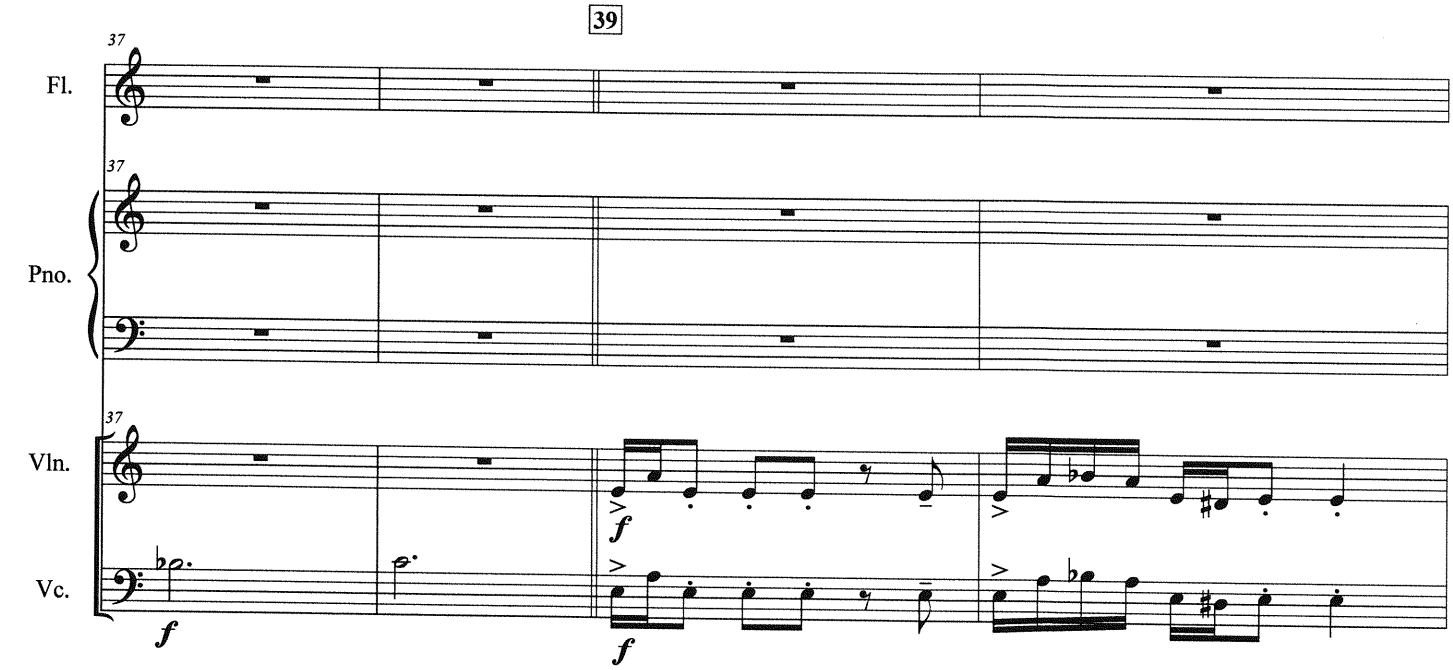

31
29
B♭ Tpt.
B. Cl.
Tb.
Mrb.
pp
mp

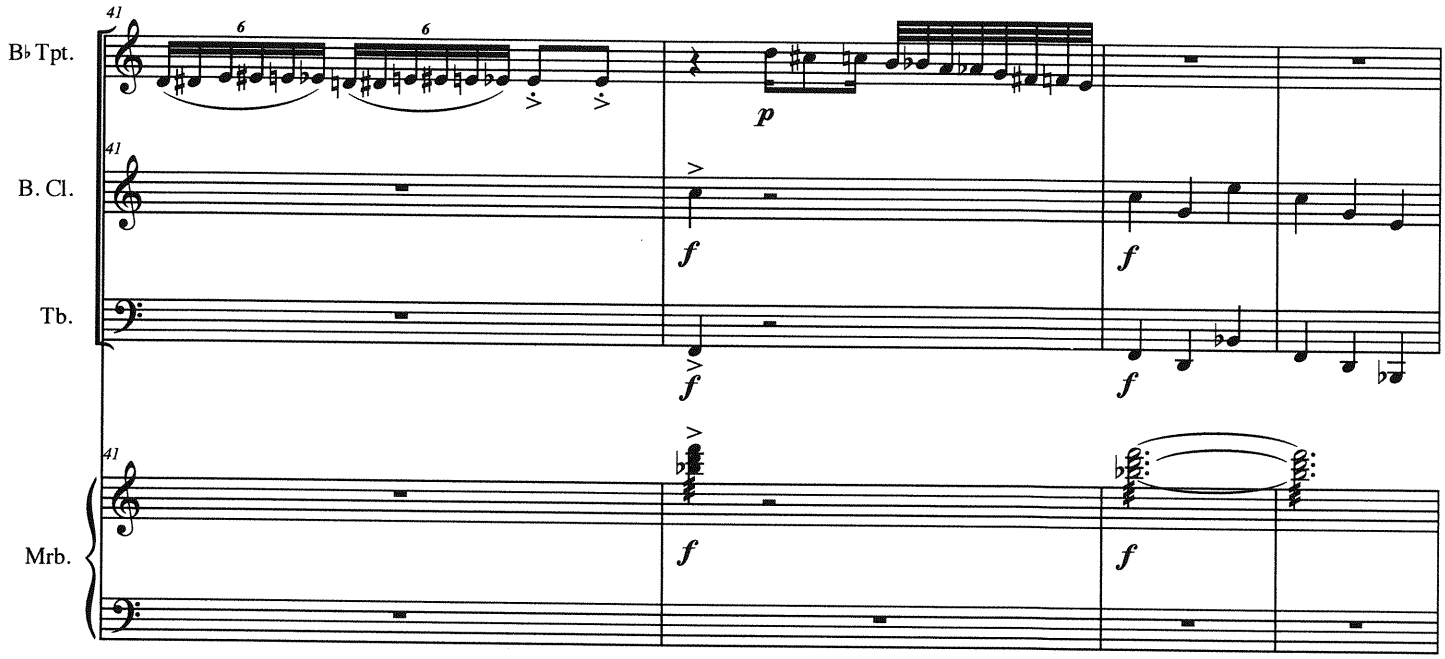

31
29
Fl.
Pno.
Vln.
Vc.
pp
mp

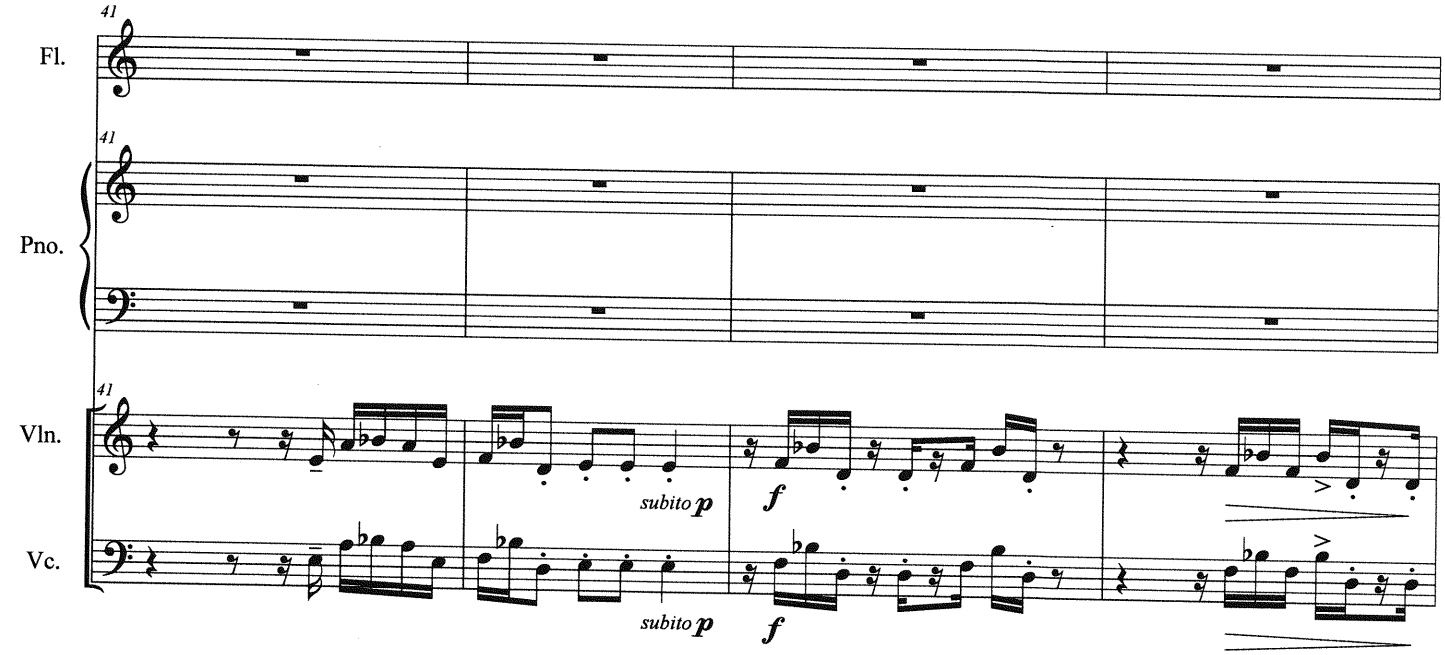

33
B♭ Tpt.
B. Cl.
Tb.
Mrb.
mf
p
mf
p
mf

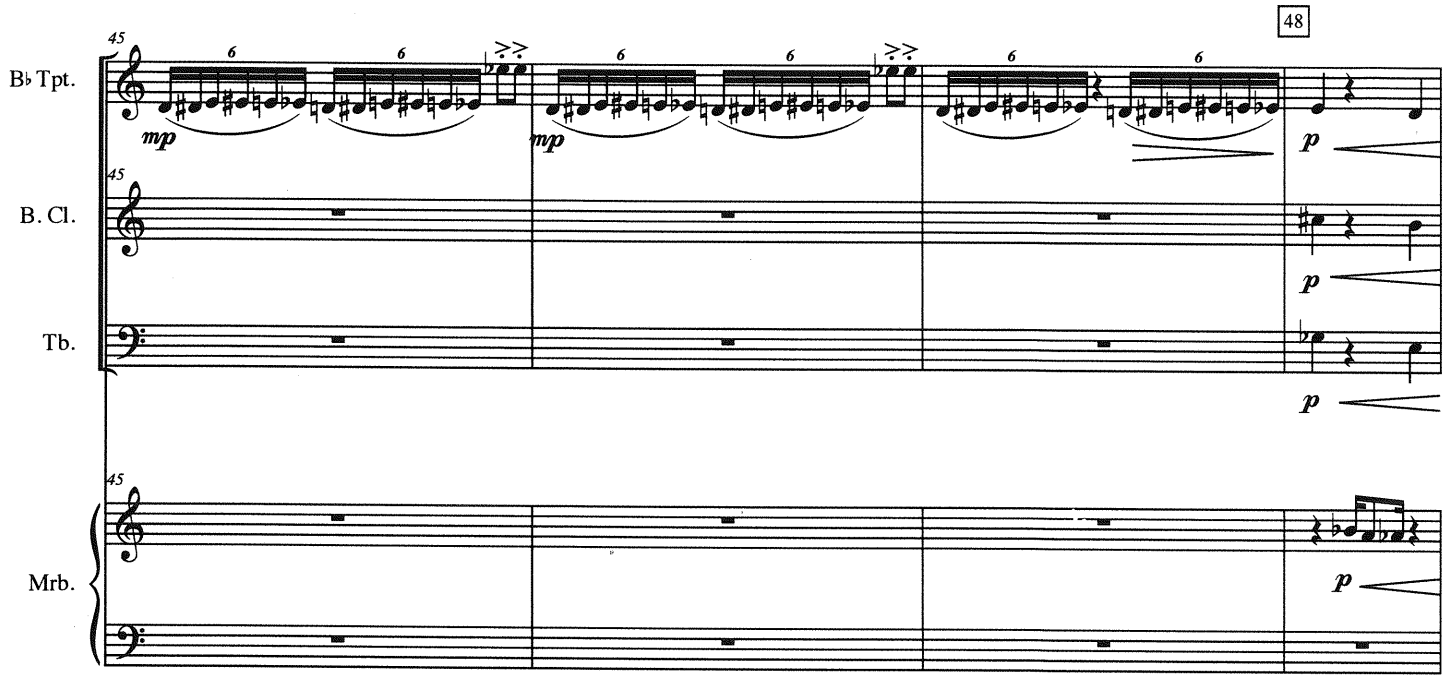

33
Fl.
Pno.
Vln.
Vc.
mf
p
mf
p
mf

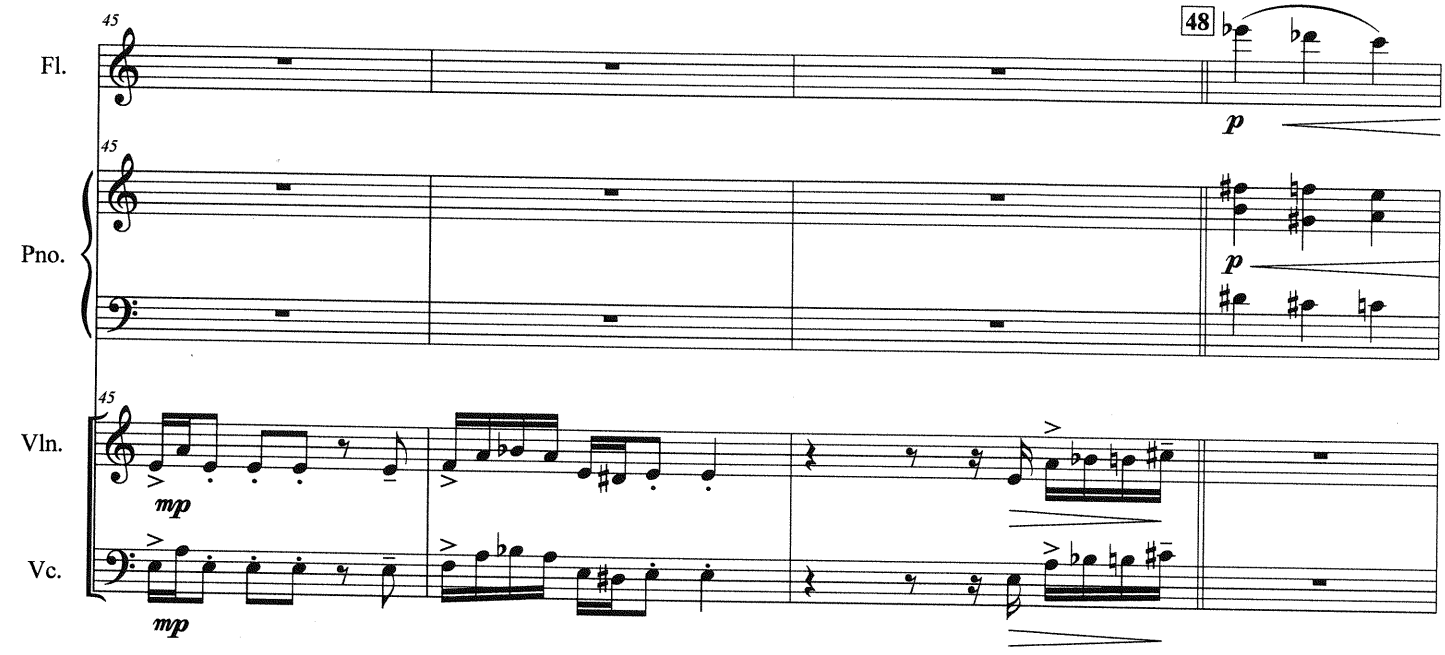

39
Open
37
B♭ Tpt.
B. Cl.
Tb.
Mrb.
f
6

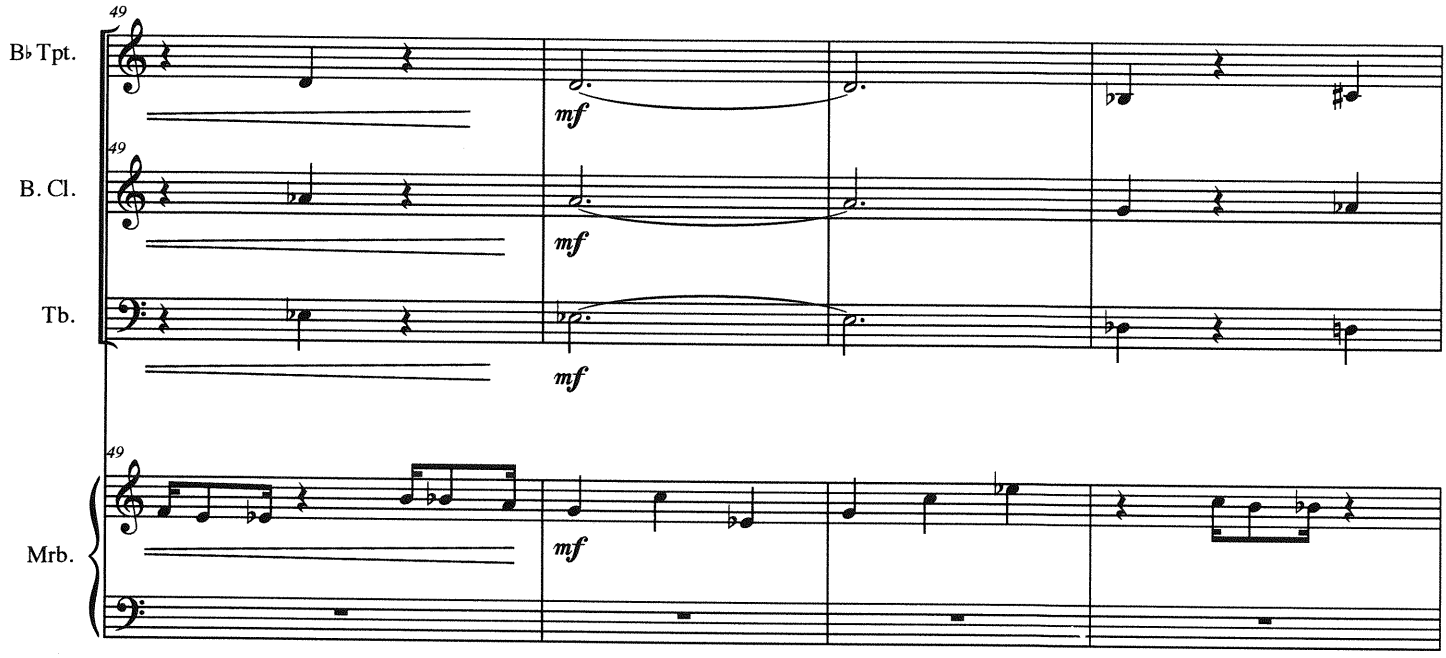

39
37
Fl.
Pno.
Vln.
Vc.
f

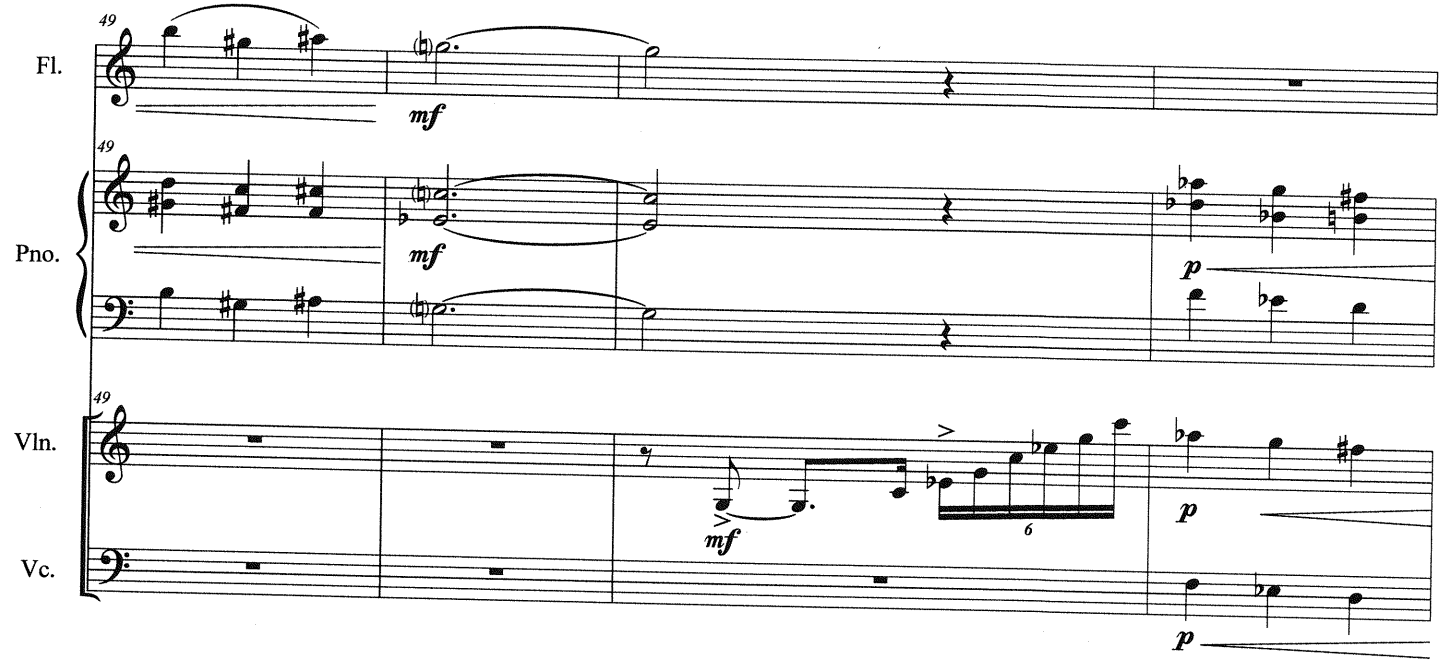

41
B♭ Tpt.
B. Cl.
Tb.
Mrb.
6
6
p
f
f
f
f
f
f

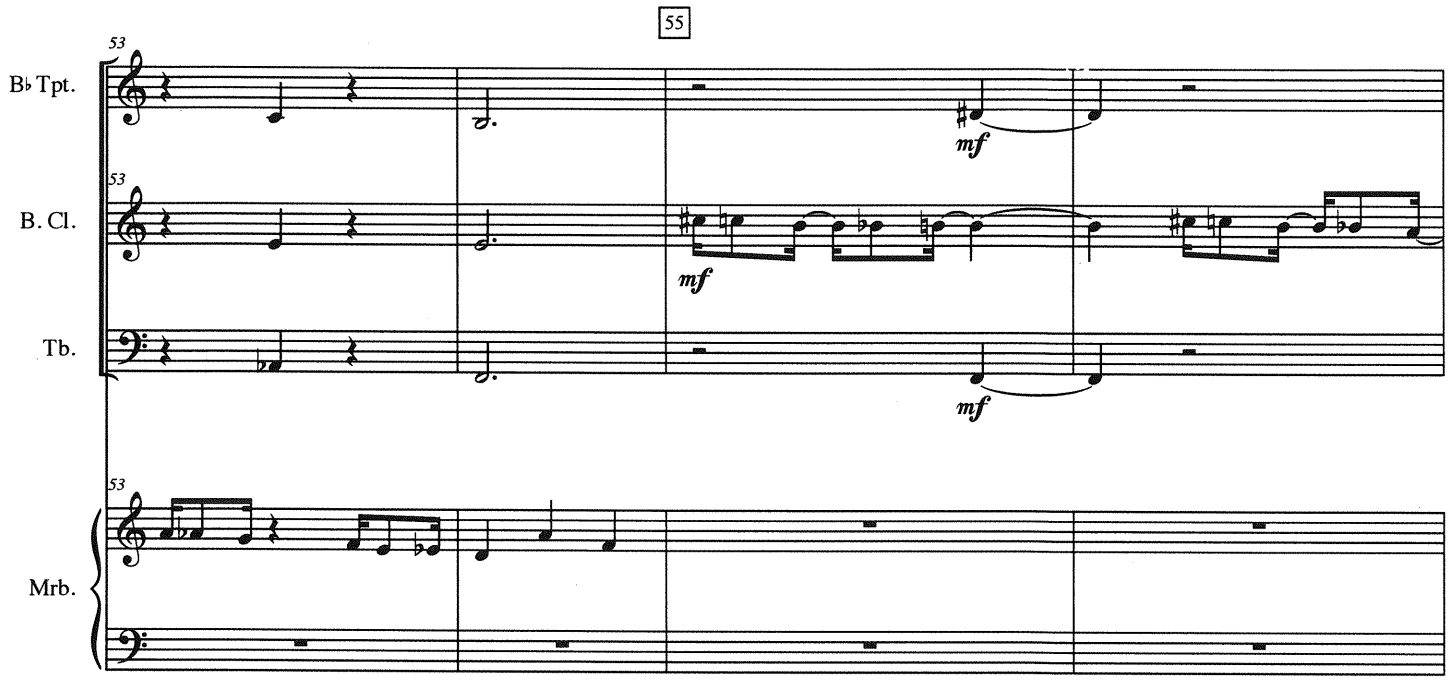

41
Fl.
Pno.
Vln.
Vc.
subito p
subito p
f
f

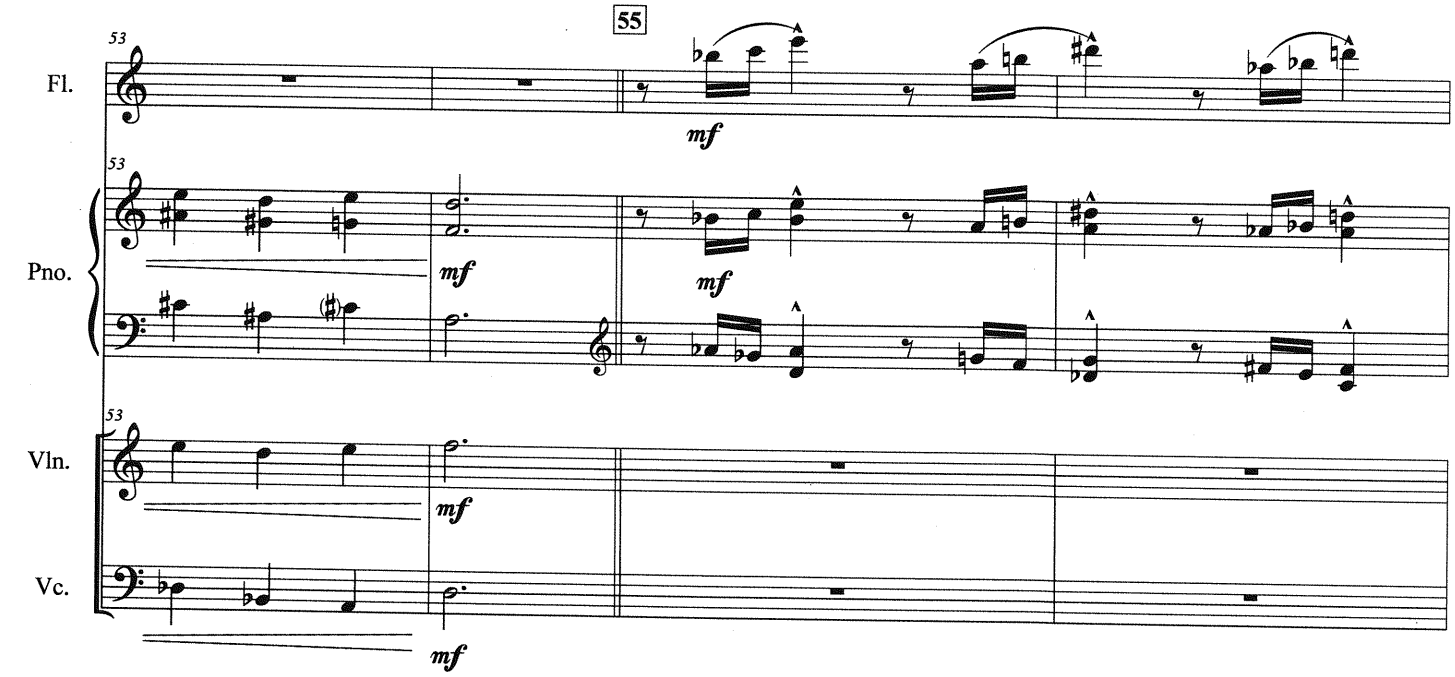

48
B♭ Tpt.
B. Cl.
Tb.
Mrb.
mp
p

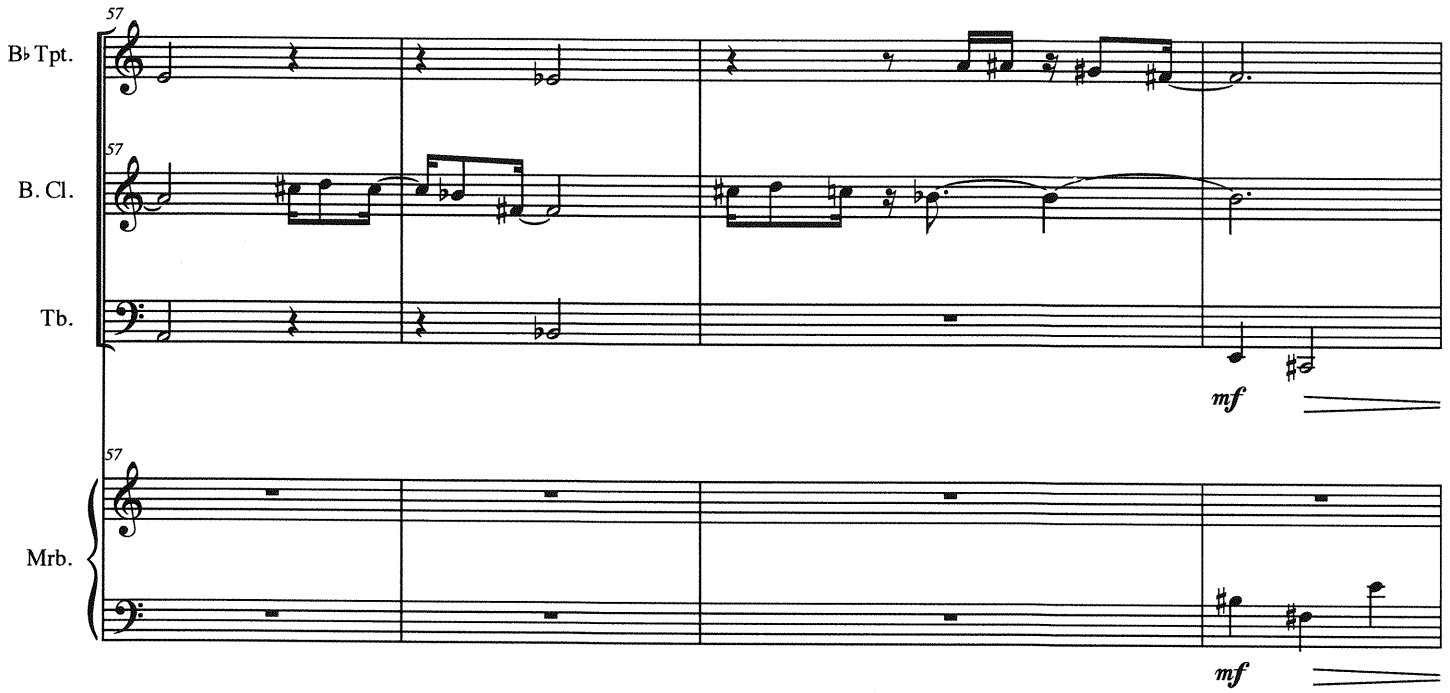

48
Fl.
Pno.
Vln.
Vc.
mp
p

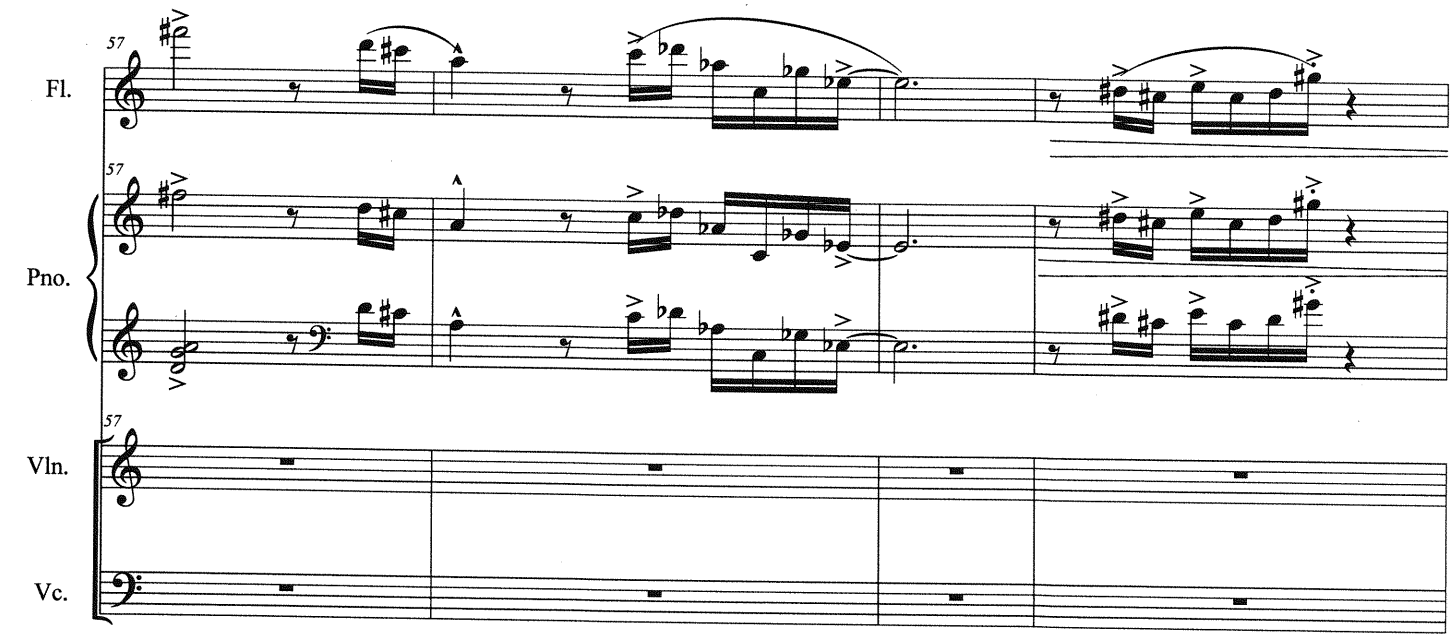

49
B♭ Tpt.
B. Cl.
Tb.
Mrb.
mf

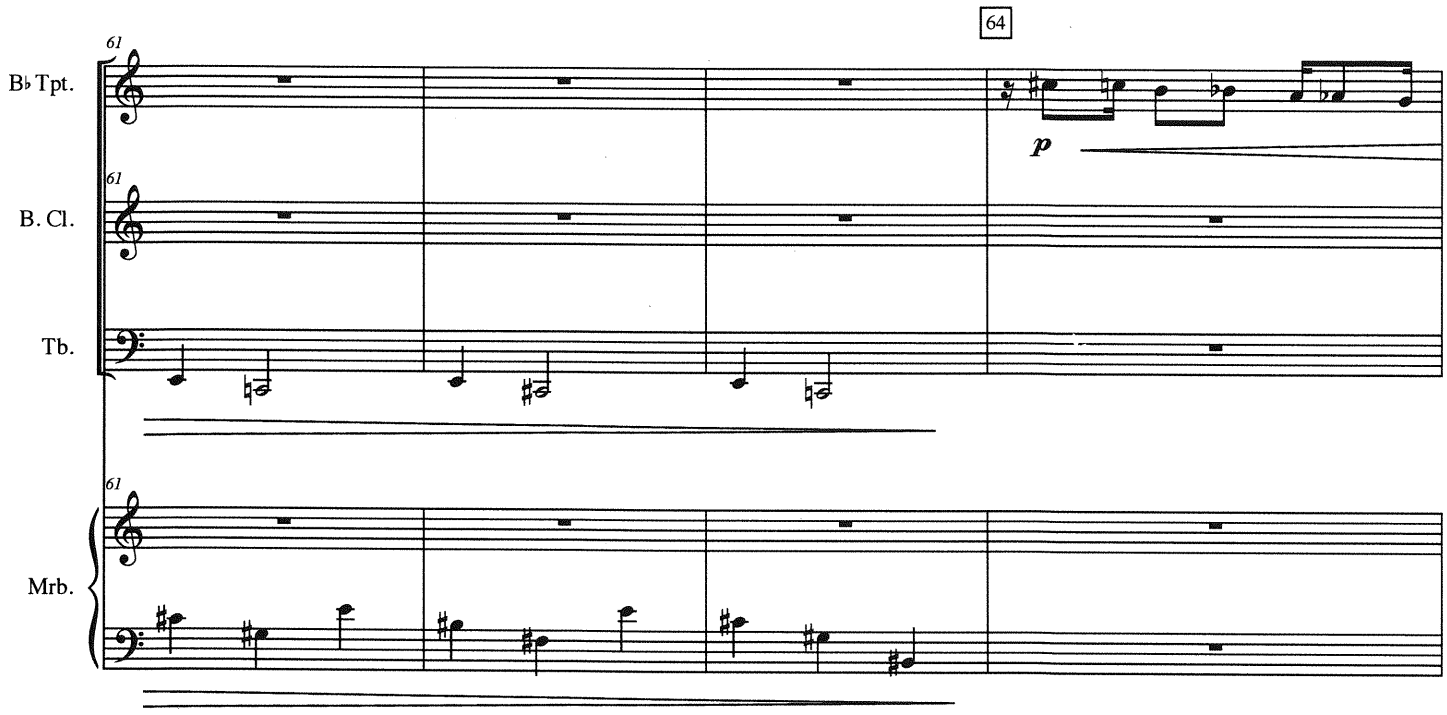

49
Fl.
Pno.
Vln.
Vc.
mf
p
6

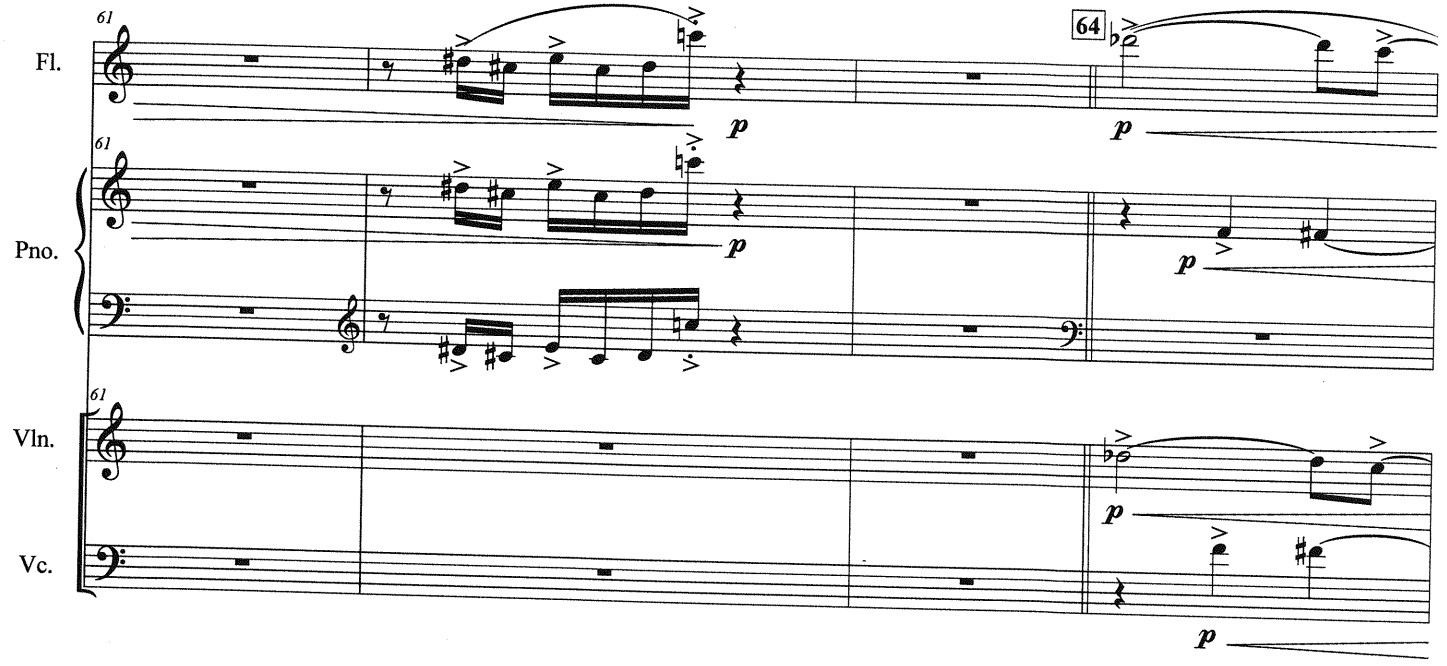

55
B♭ Tpt.
B. Cl.
Tb.
Mrb.
53
mf

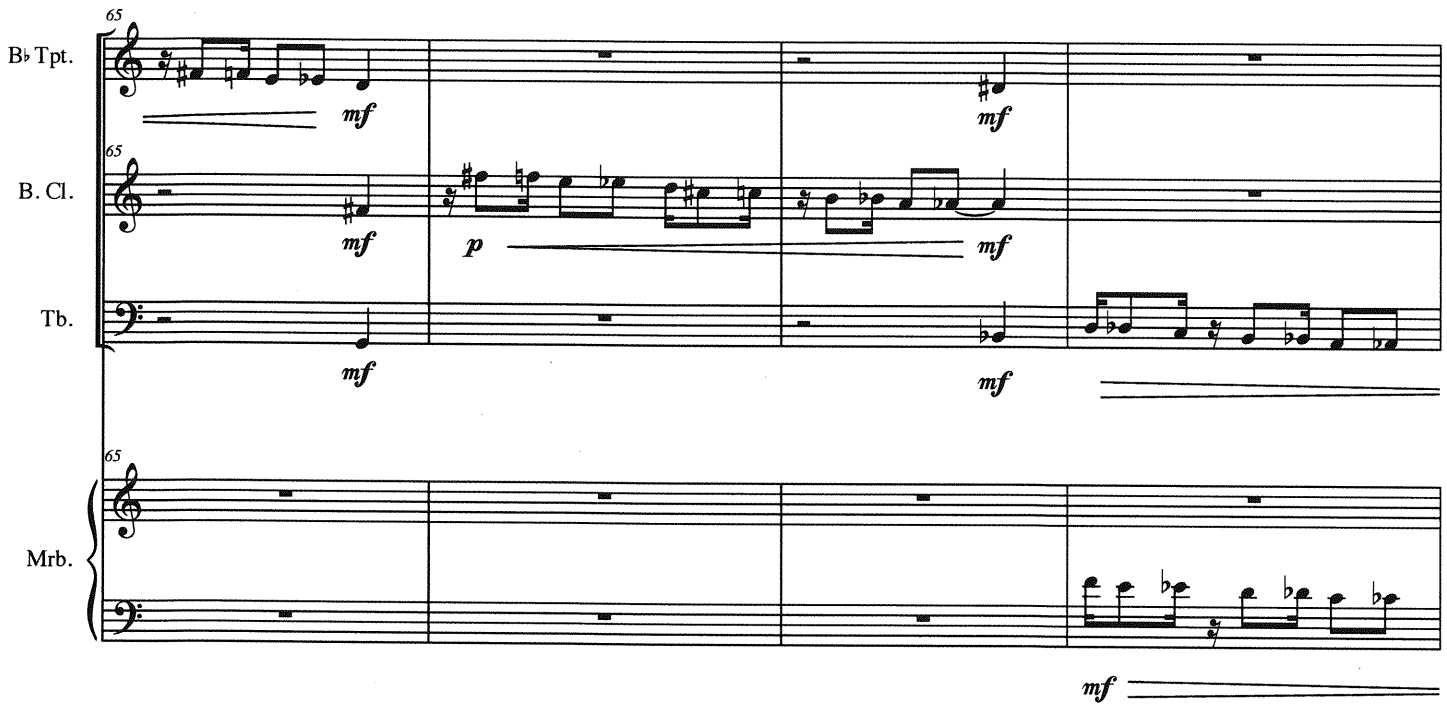

55
Fl.
Pno.
Vln.
Vc.
53
mf

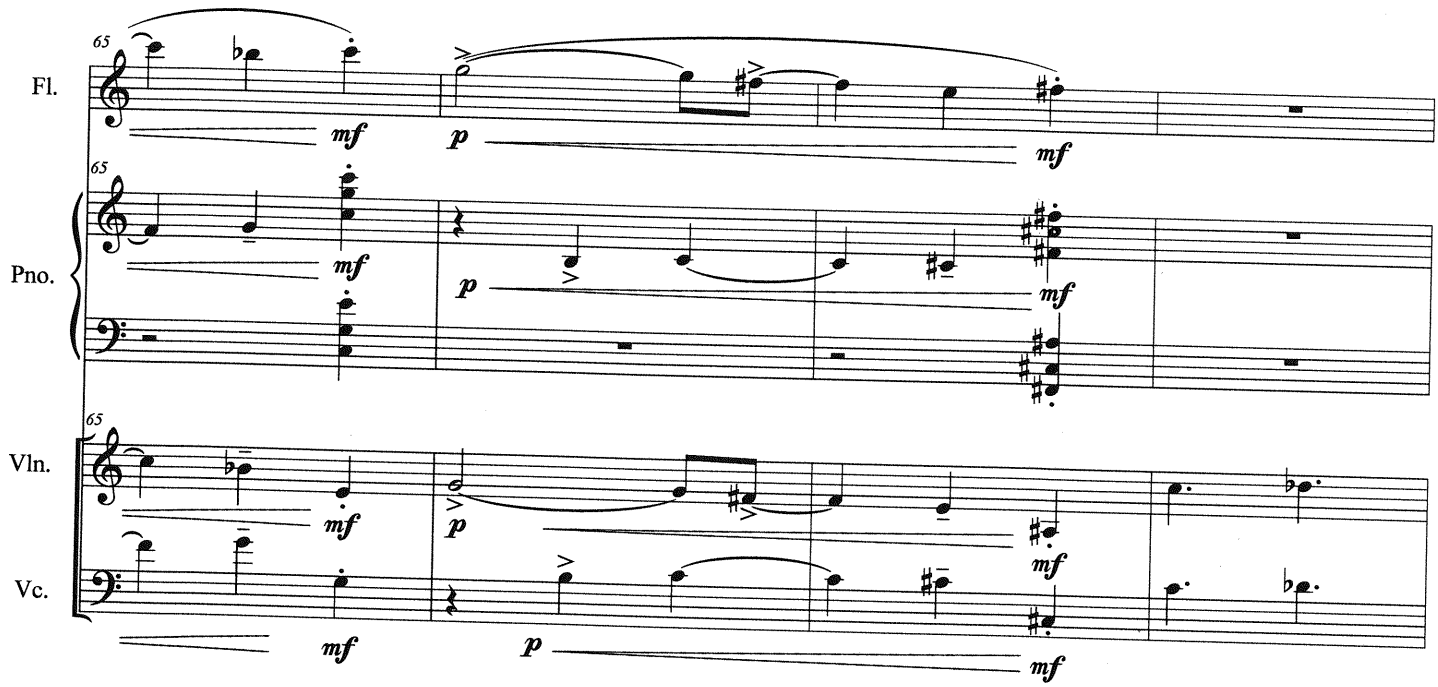

57
B♭ Tpt.
B. Cl.
Tb.
mf
57
Mrb.
mf

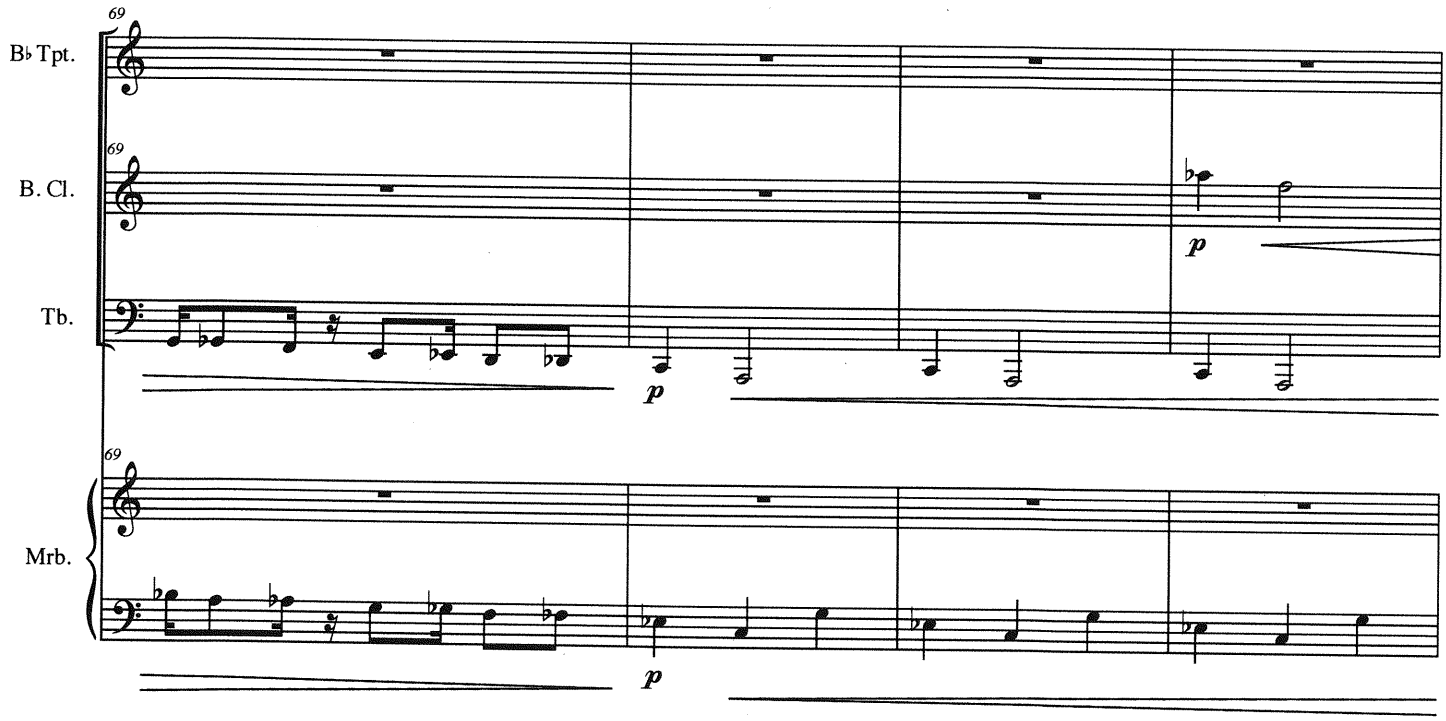

57
Fl.
57
Pno.
57
Vln.
Vc.

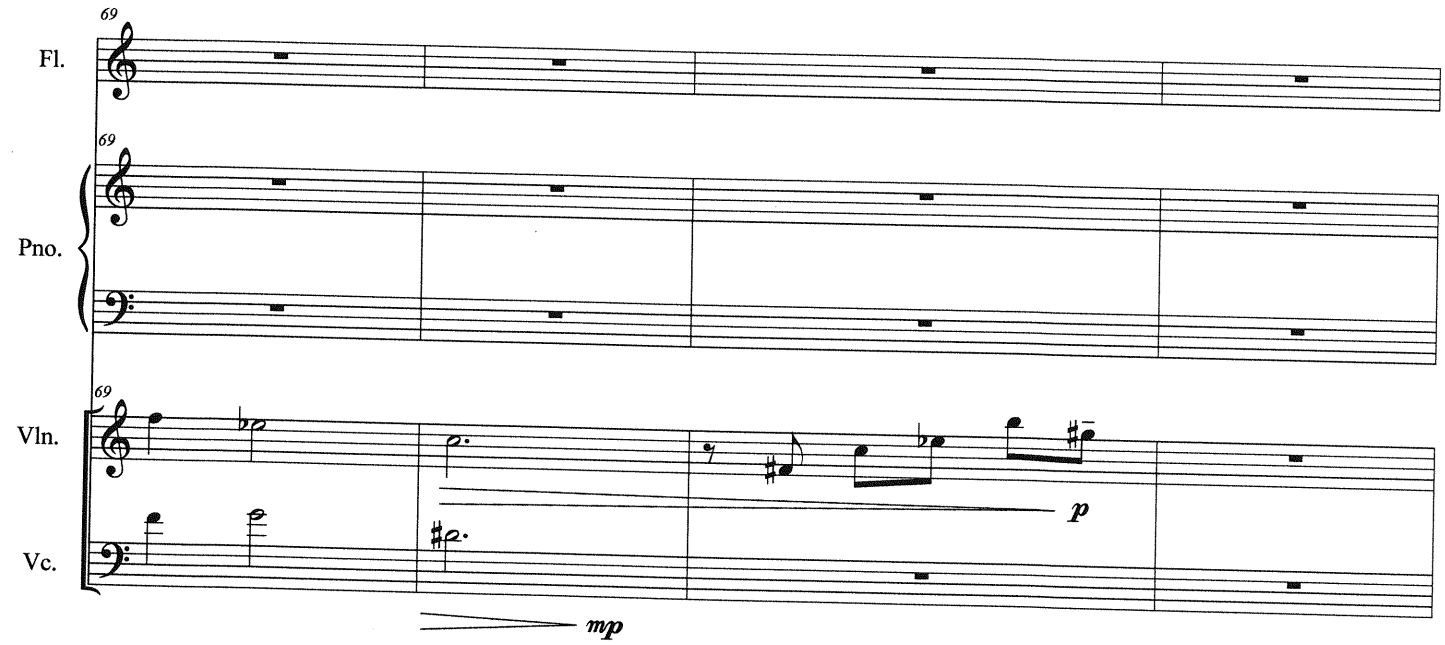

64
61
B♭ Tpt.
61
B. Cl.
Tb.
61
Mrb.
p

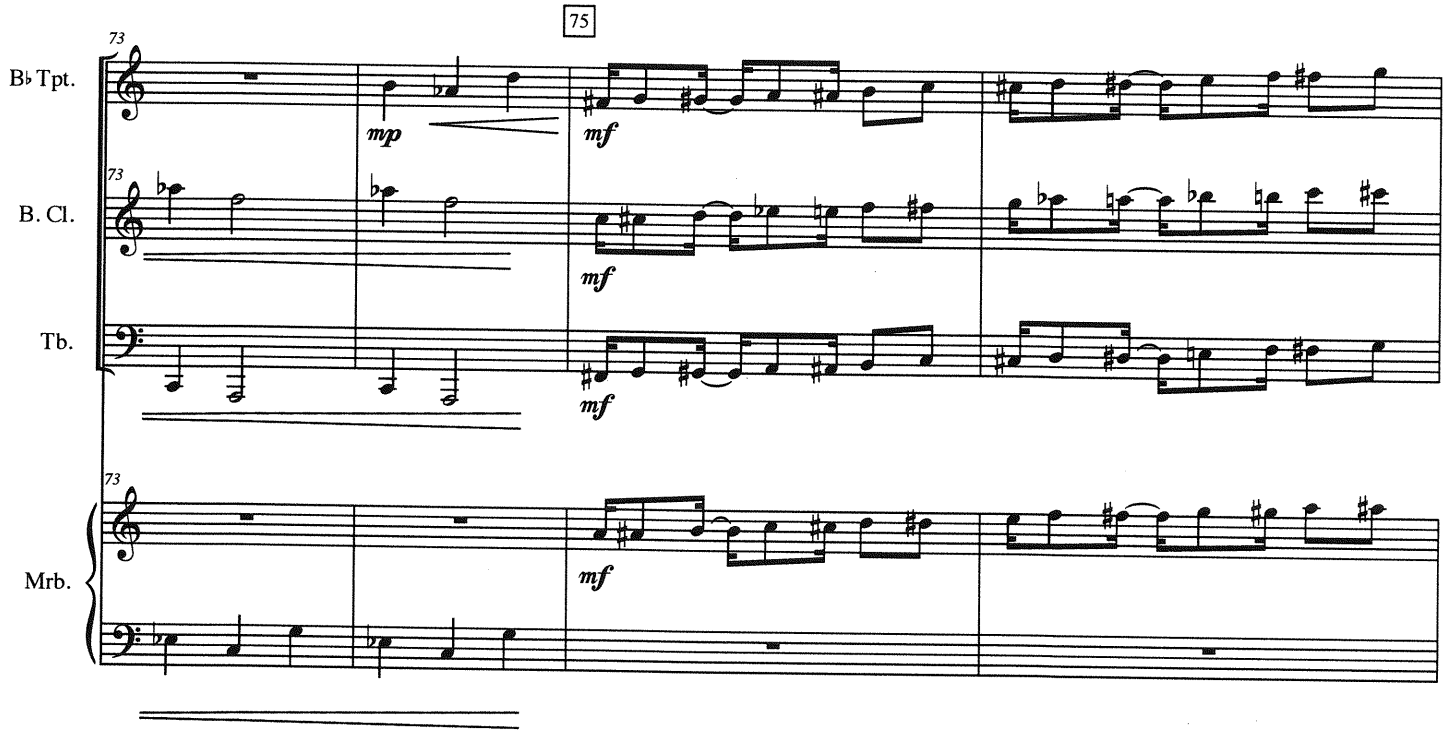

61
Fl.
64
61
Pno.
61
Vln.
Vc.
p

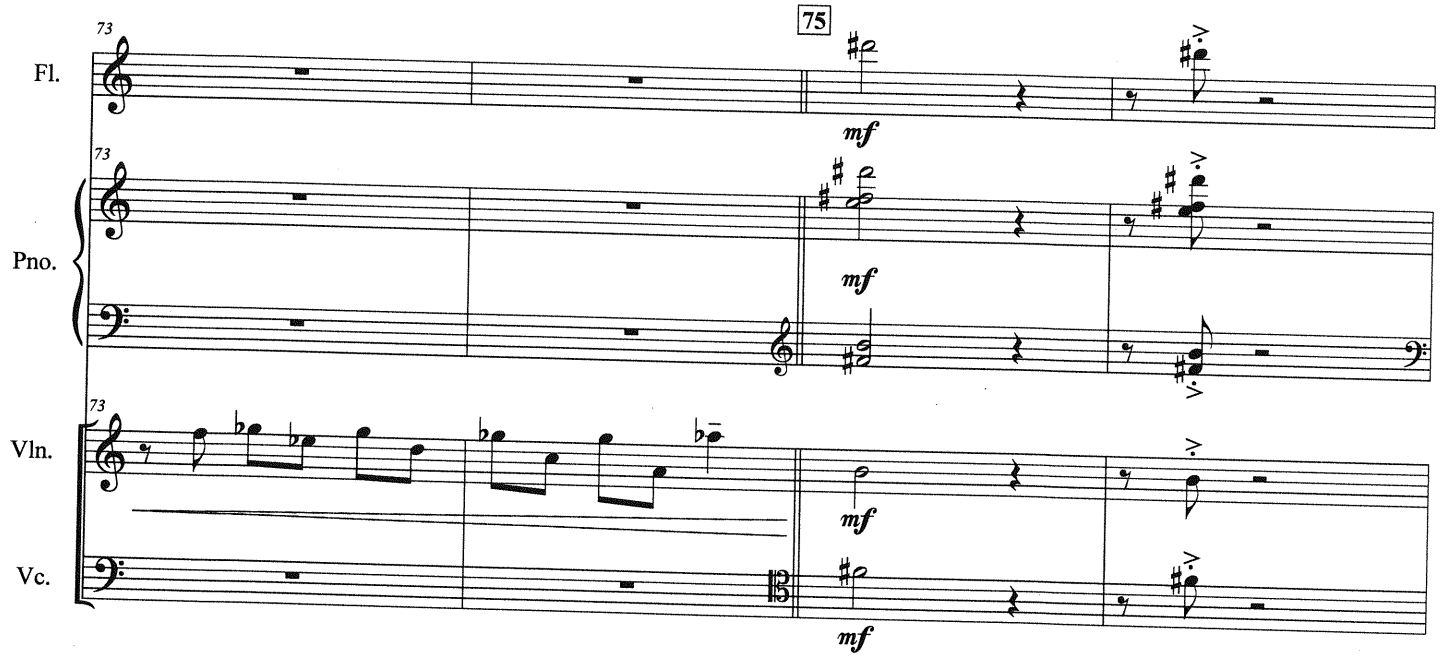

65
B♭ Tpt.
B. Cl.
Tb.
Mrb.
mf
p

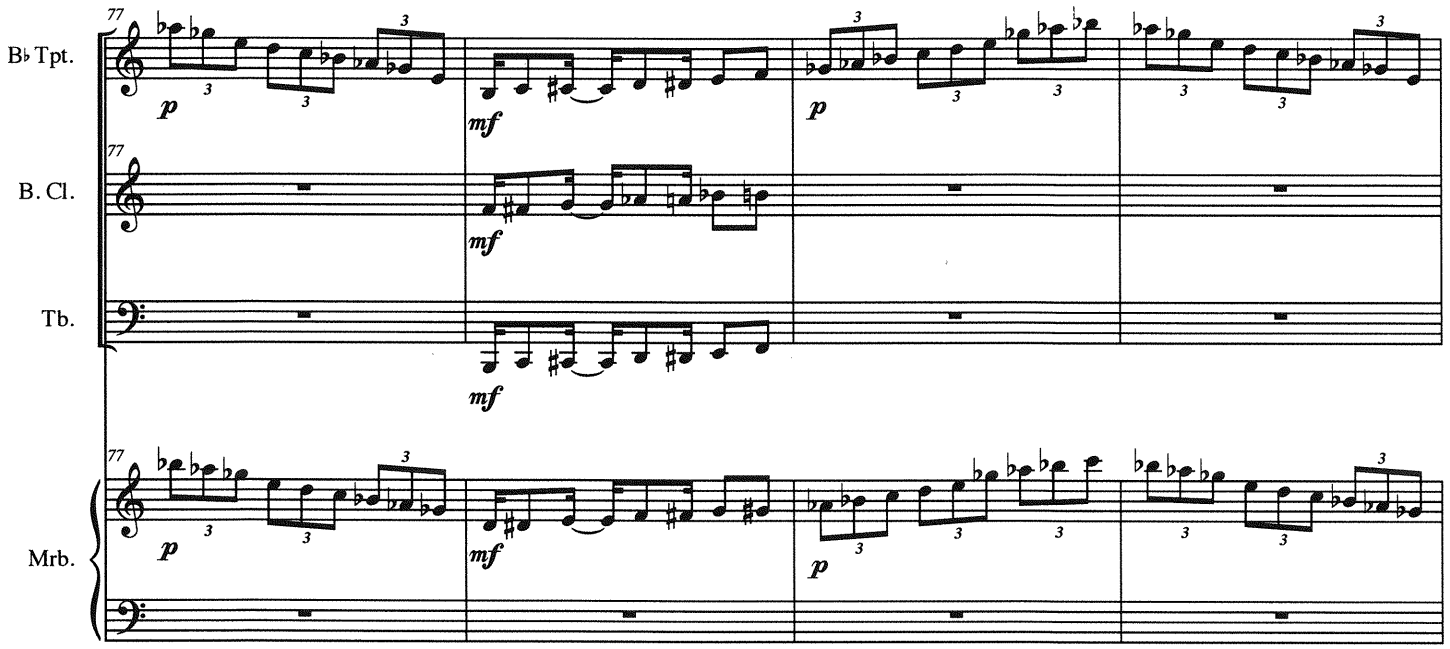

65
Fl.
Pno.
Vln.
Vc.
mf
p

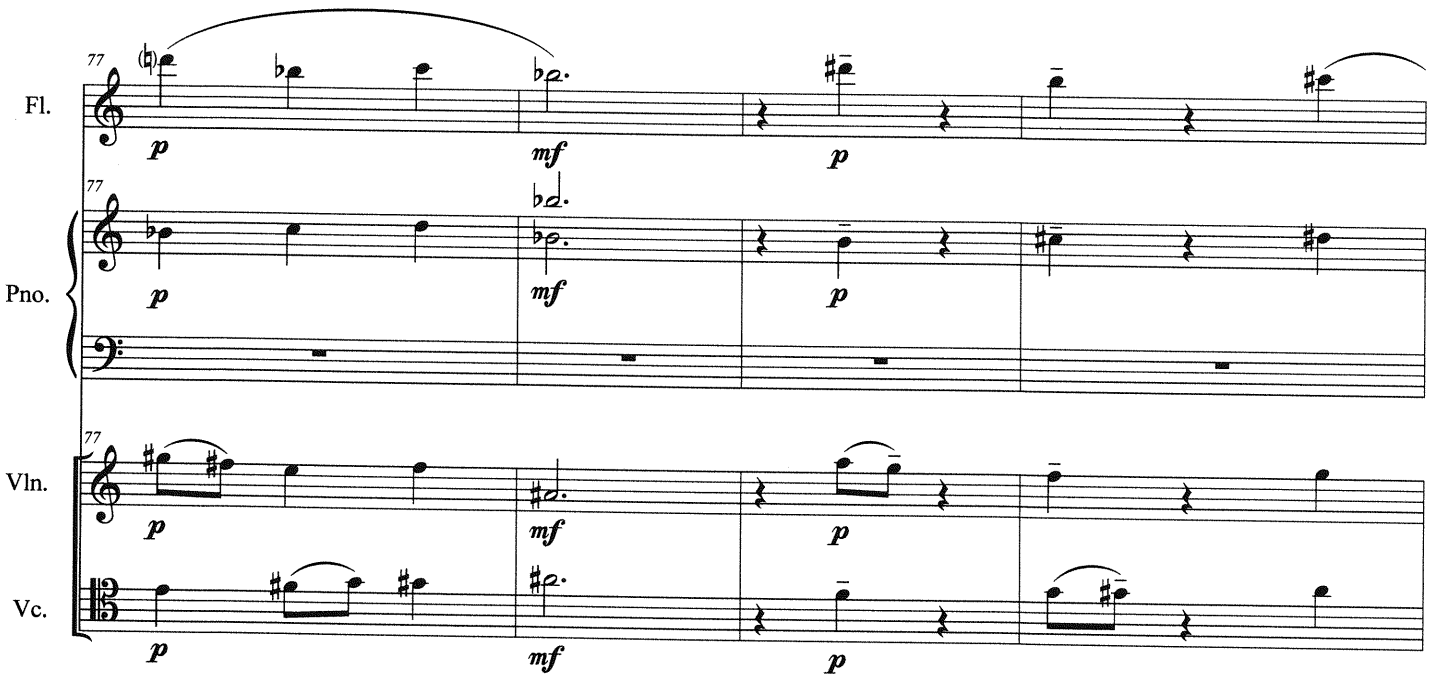

69
B♭ Tpt.
69
B. Cl.
Tb.
p
p
69
Mrb.
p

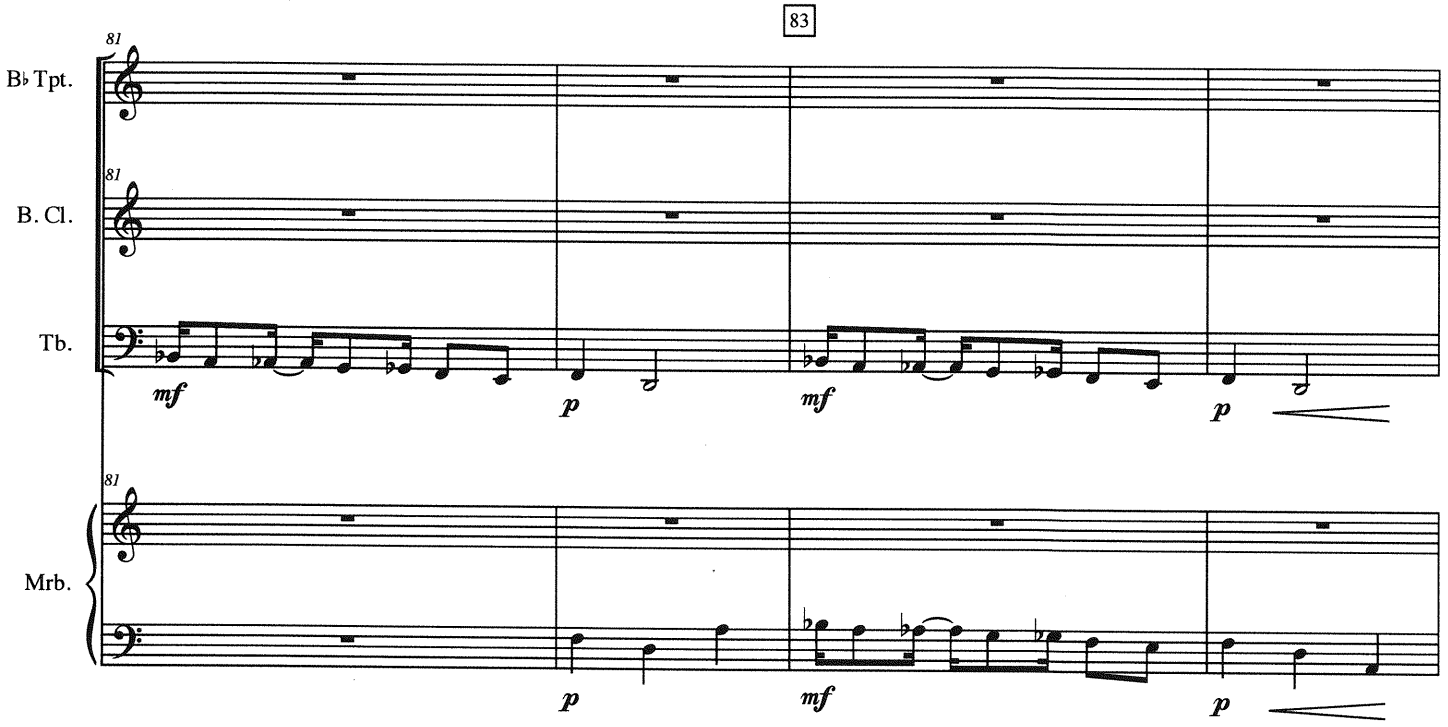

69
Fl.
69
Pno.
69
Vln.
Vc.
p
mp

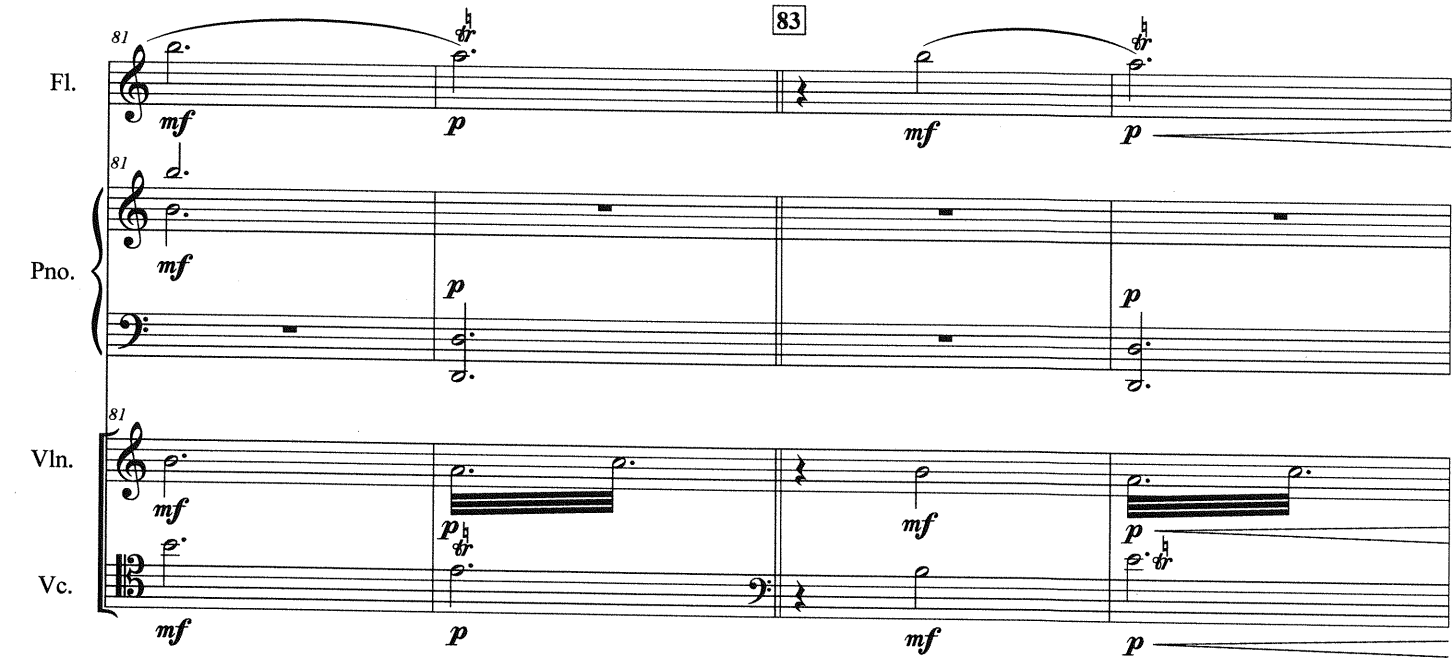

75
B♭ Tpt.
B. Cl.
Tb.
Mrb.
73
mp
mf

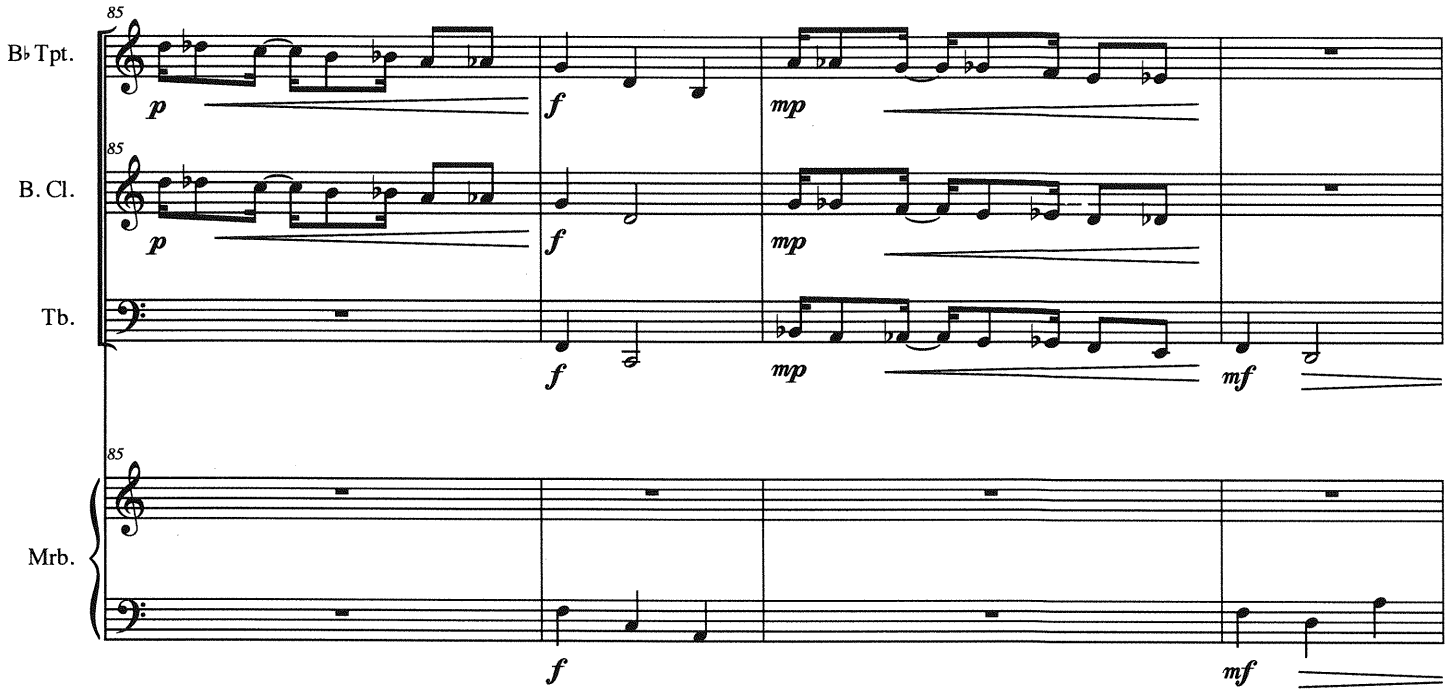

75
Fl.
Pno.
Vln.
Vc.
73
mf

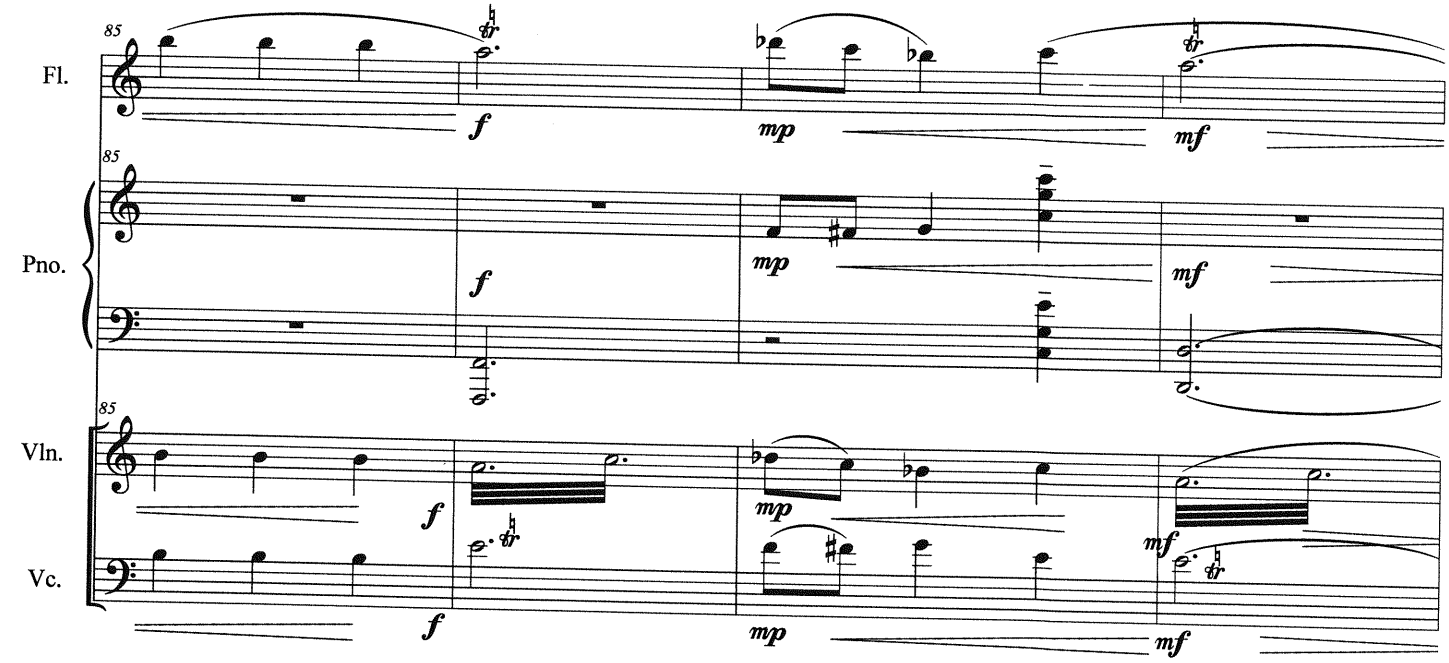

77
B♭ Tpt.
B. Cl.
Tb.
Mrb.
p
mf
p

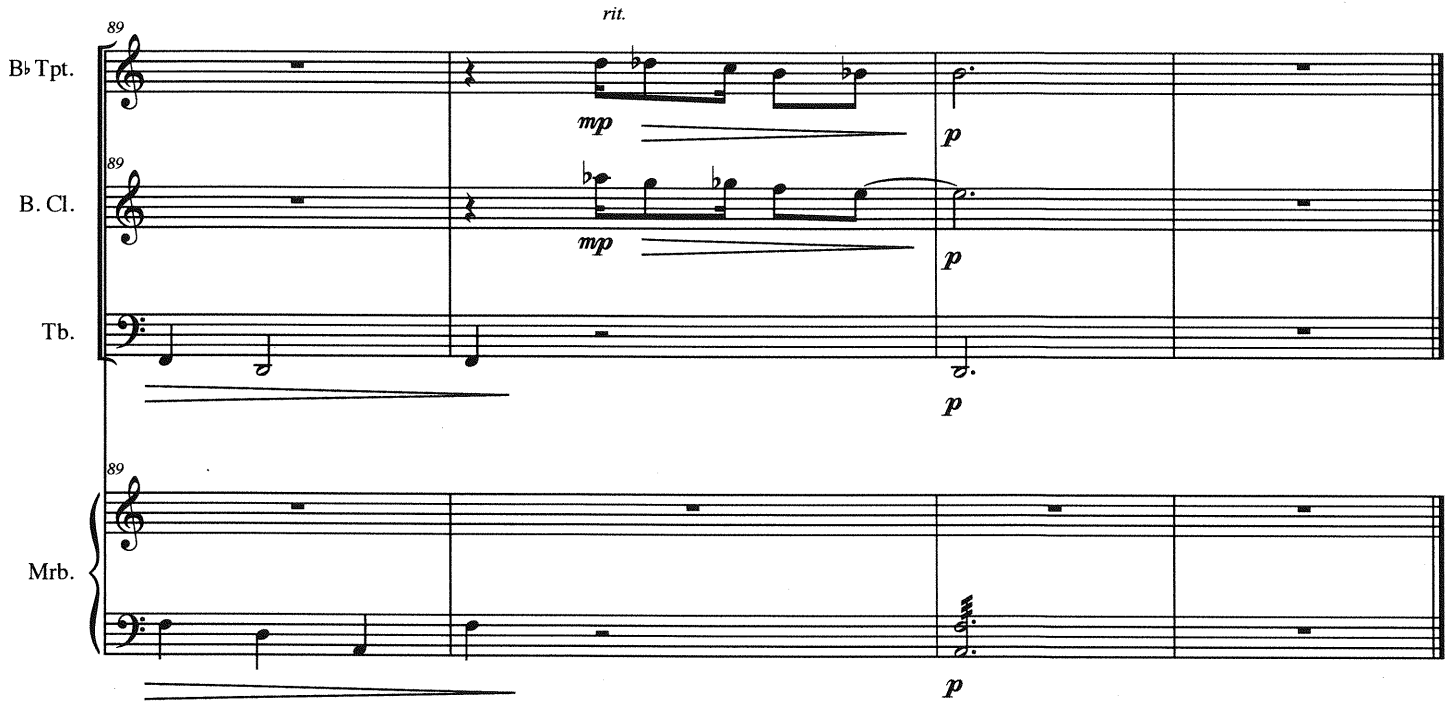

77
Fl.
Pno.
Vln.
Vc.
p
mf
p

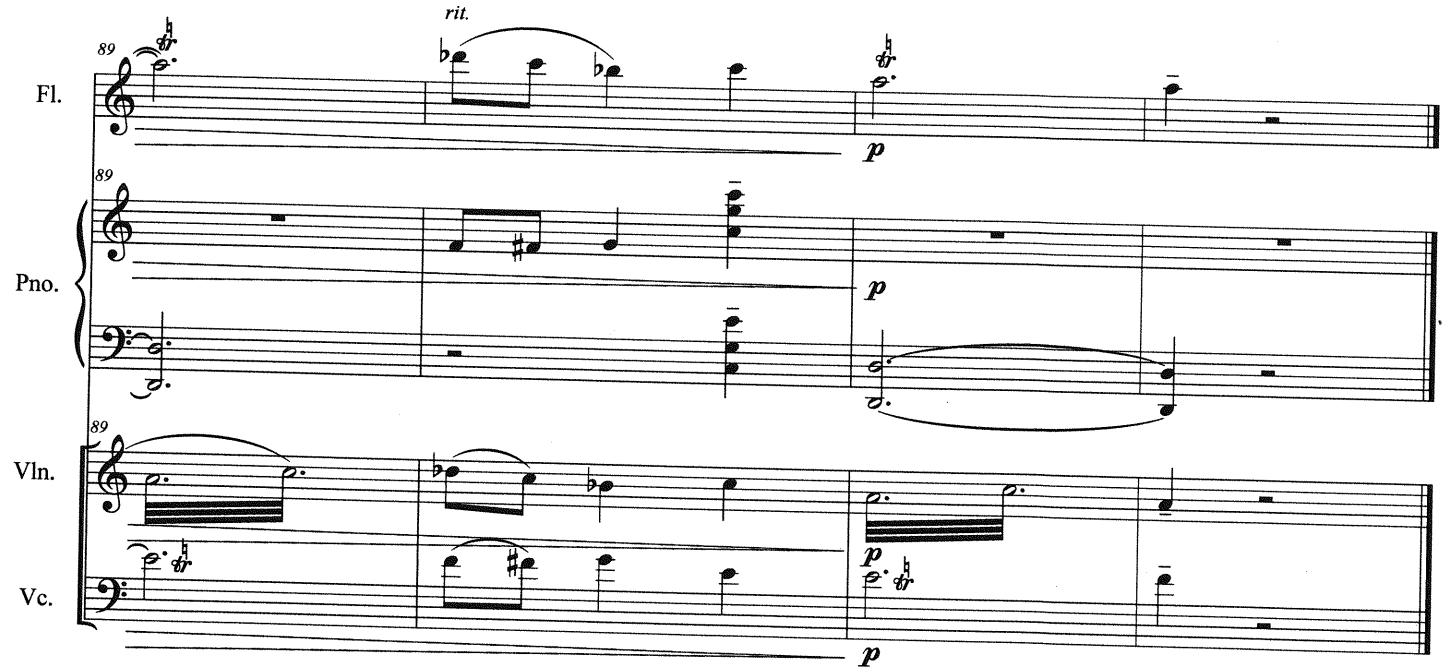

83
B♭ Tpt.
B. Cl.
Tb.
Mrb.
81
mf
p


83
Fl.
Pno.
Vln.
Vc.
81
mf
p
tr


85
B♭ Tpt.
B. Cl.
Tb.
Mrb.
p
f
mp
mf


85
Fl.
Pno.
Vln.
Vc.
f
mp
mf


rit.
89
B♭ Tpt.
mp
p
B. Cl.
Tb.
Mrb.

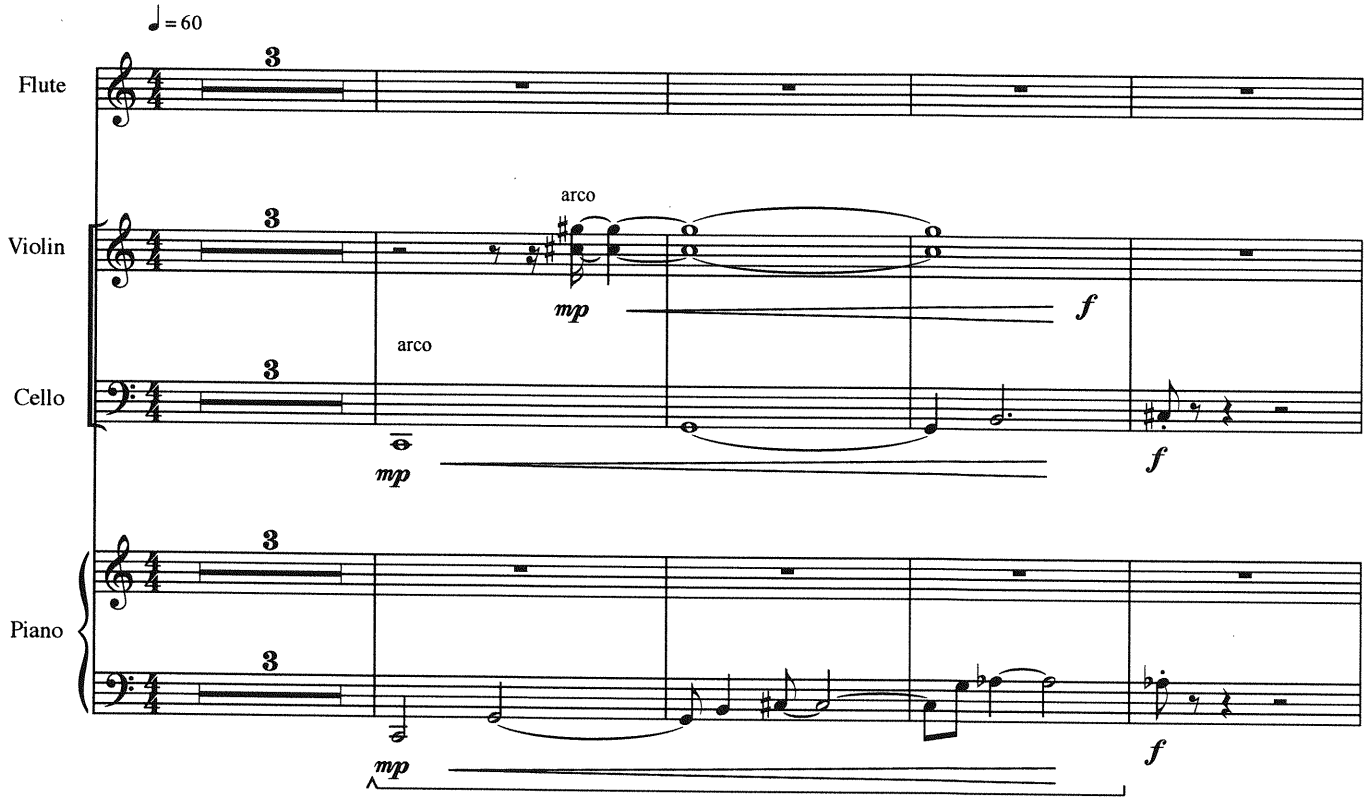

rit.
89
Fl.
p
Pno.
Vln.
Vc.

Score

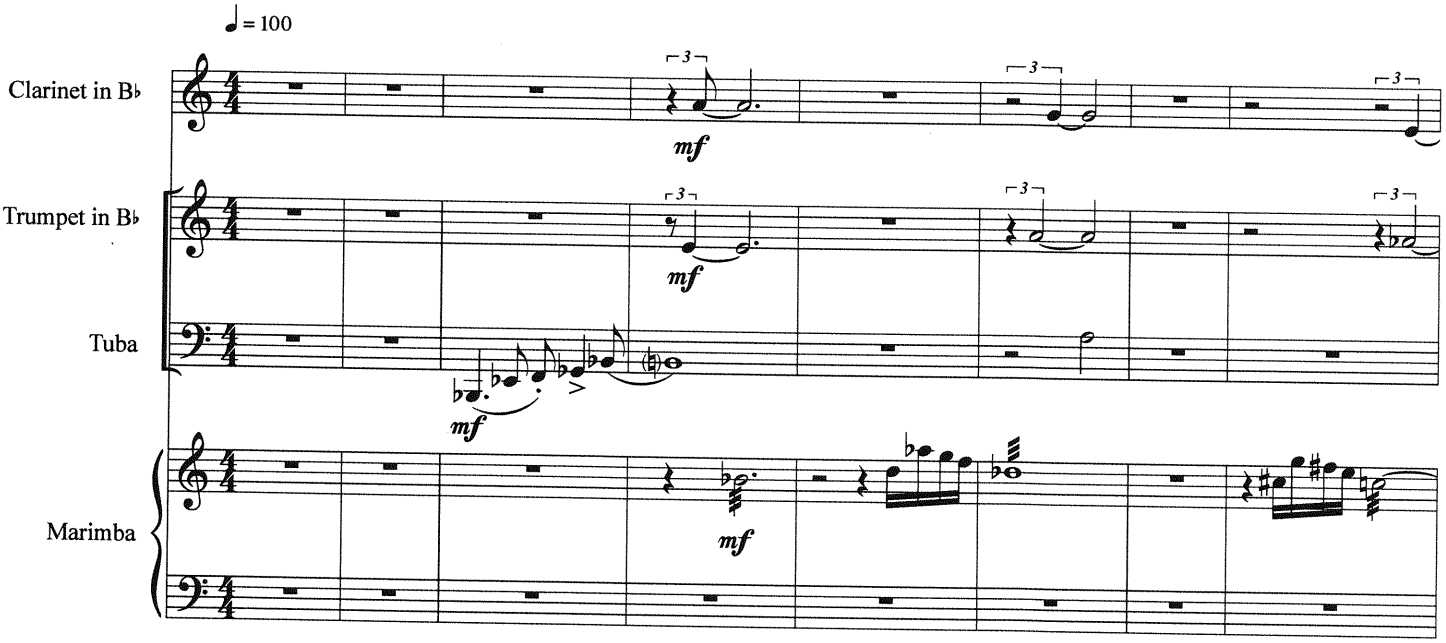
Pyramidical

from This With That

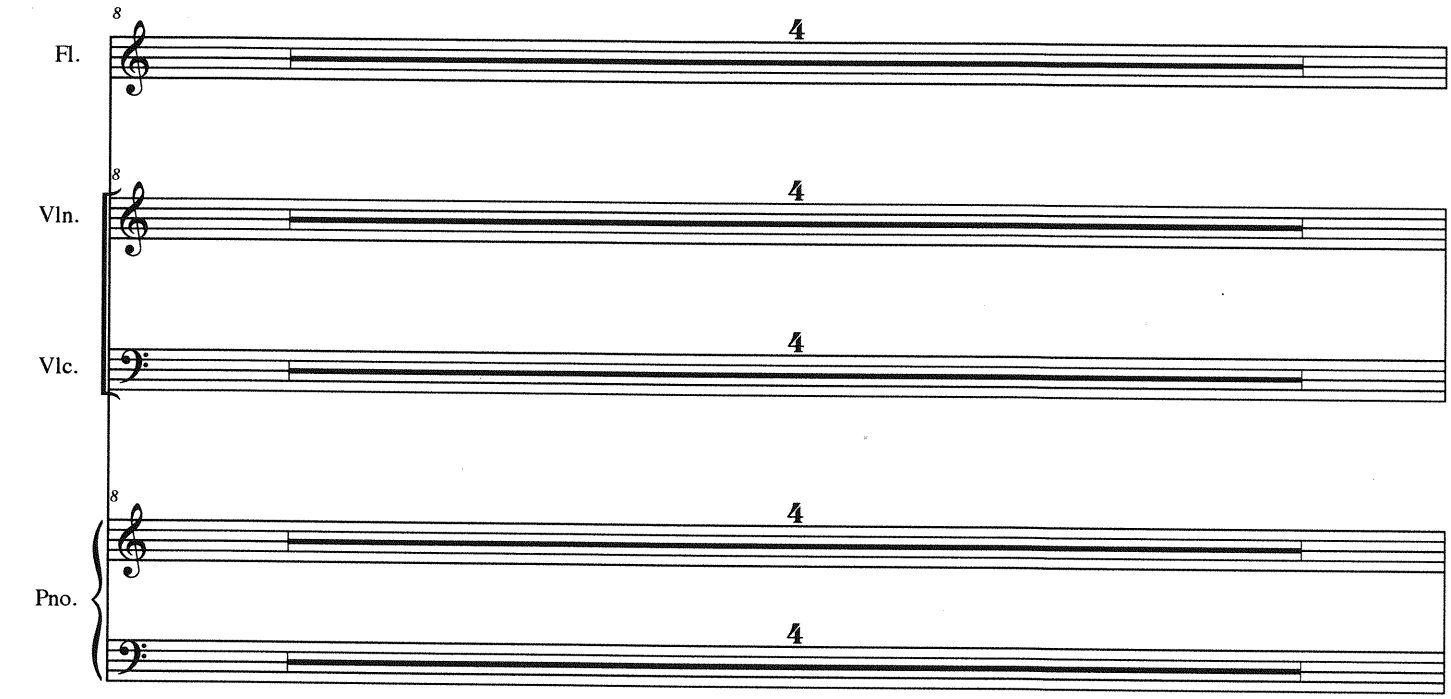
Jenstsch/Bacon

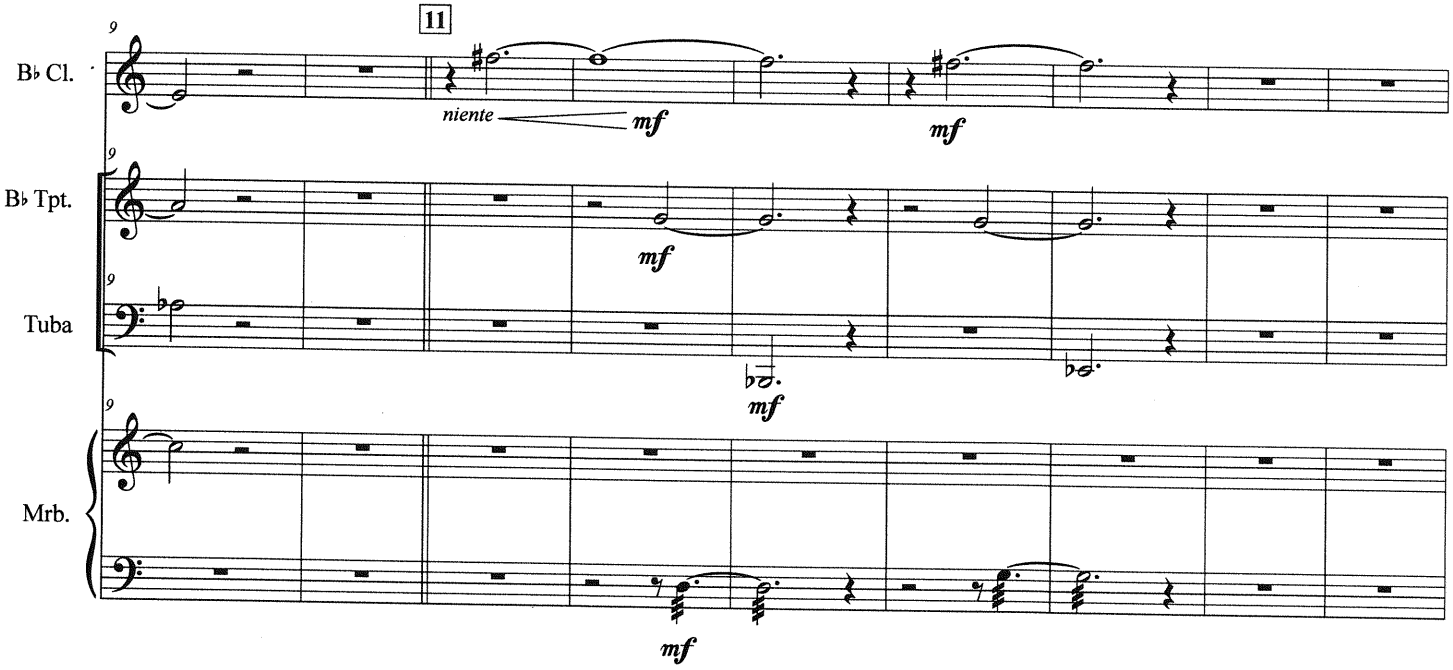


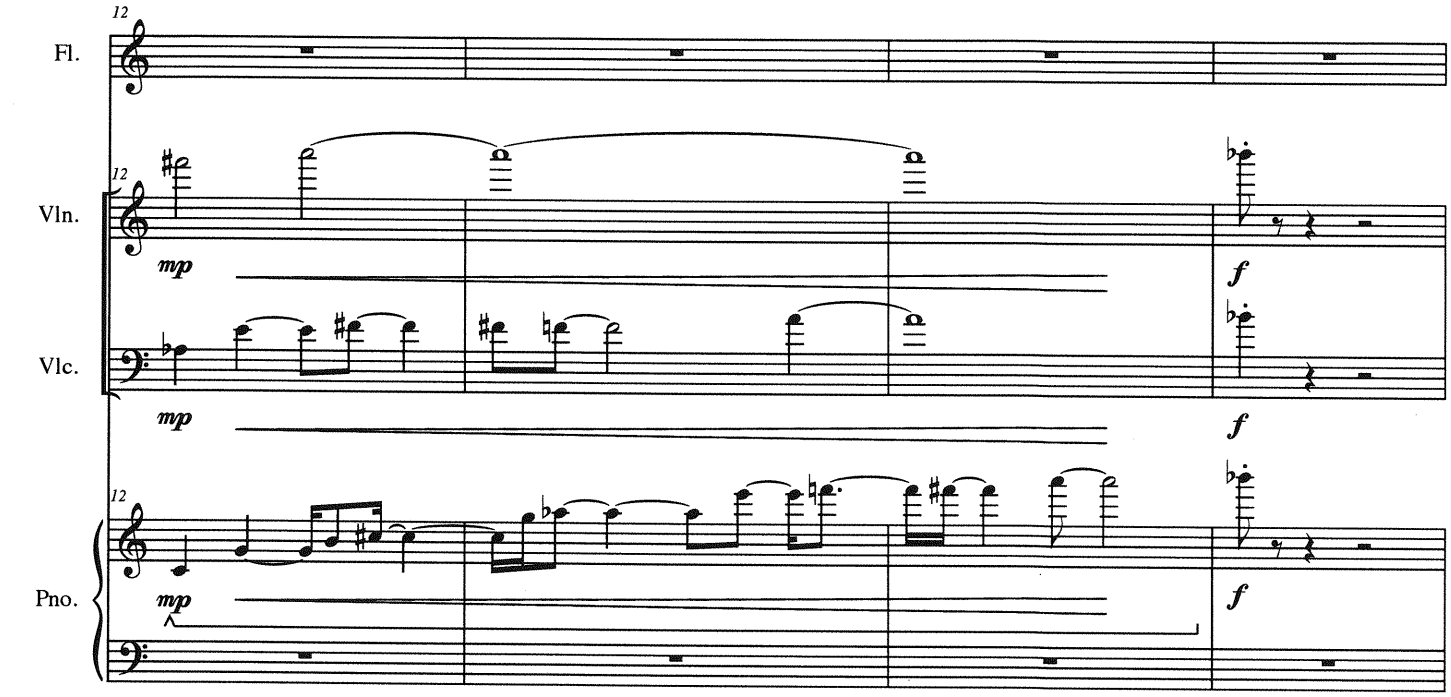
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

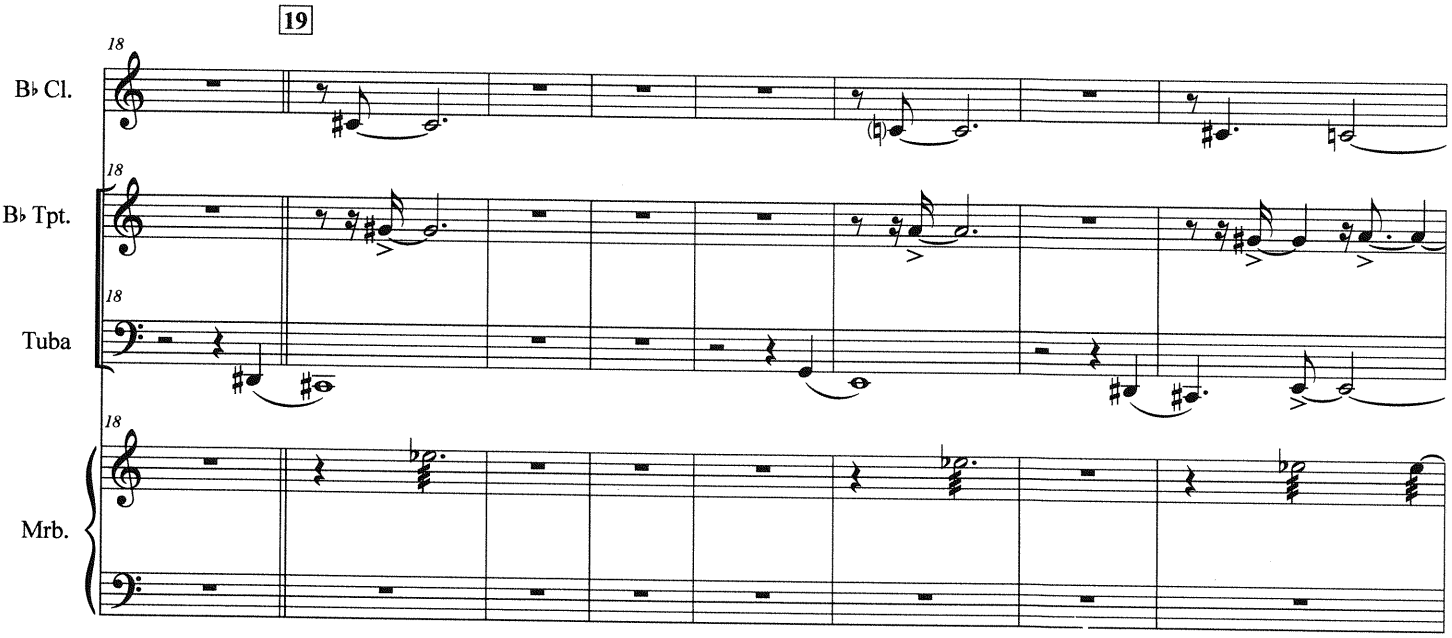


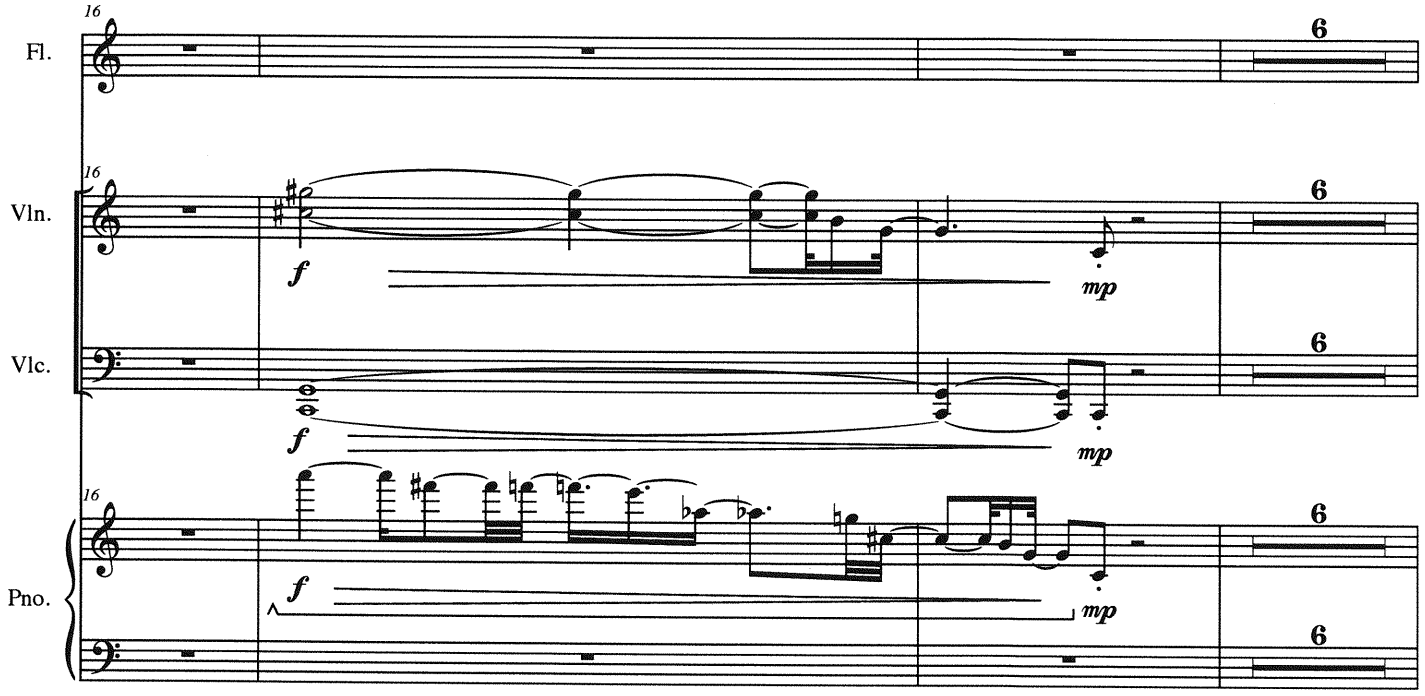
© 2015 Jentsch / Bacon

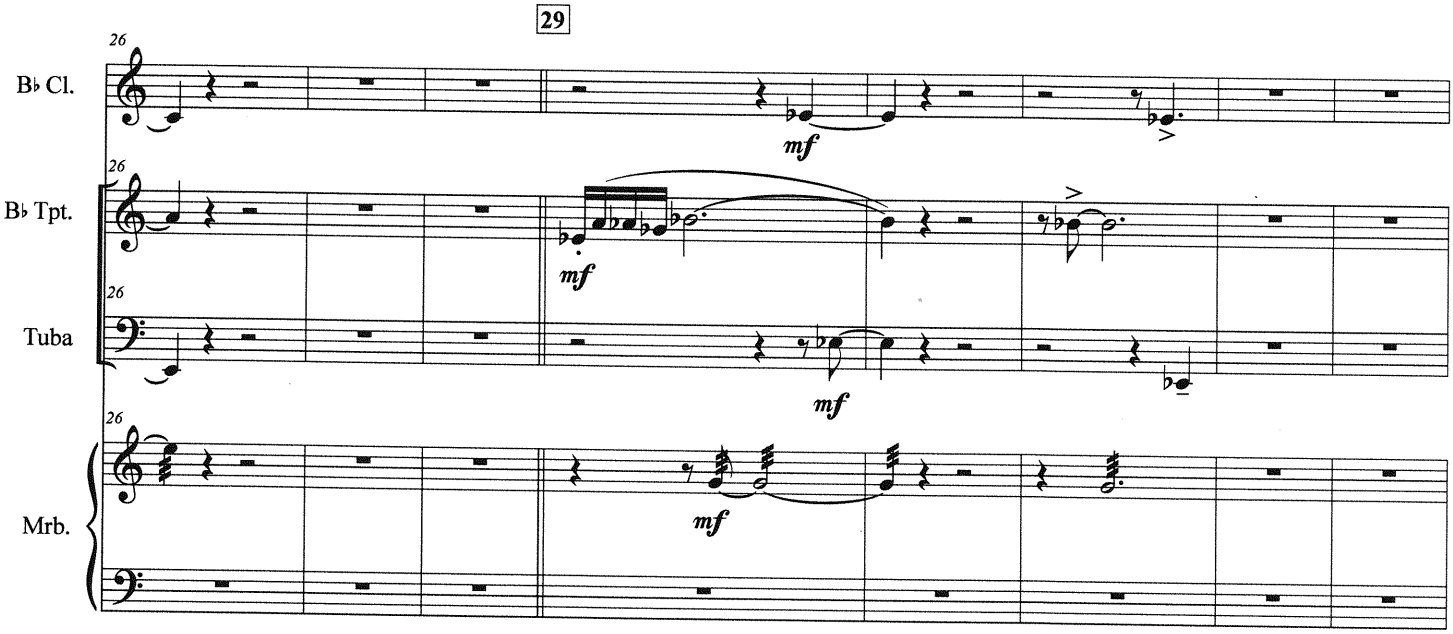

Fl.
Vln.
Vlc.
Pno.

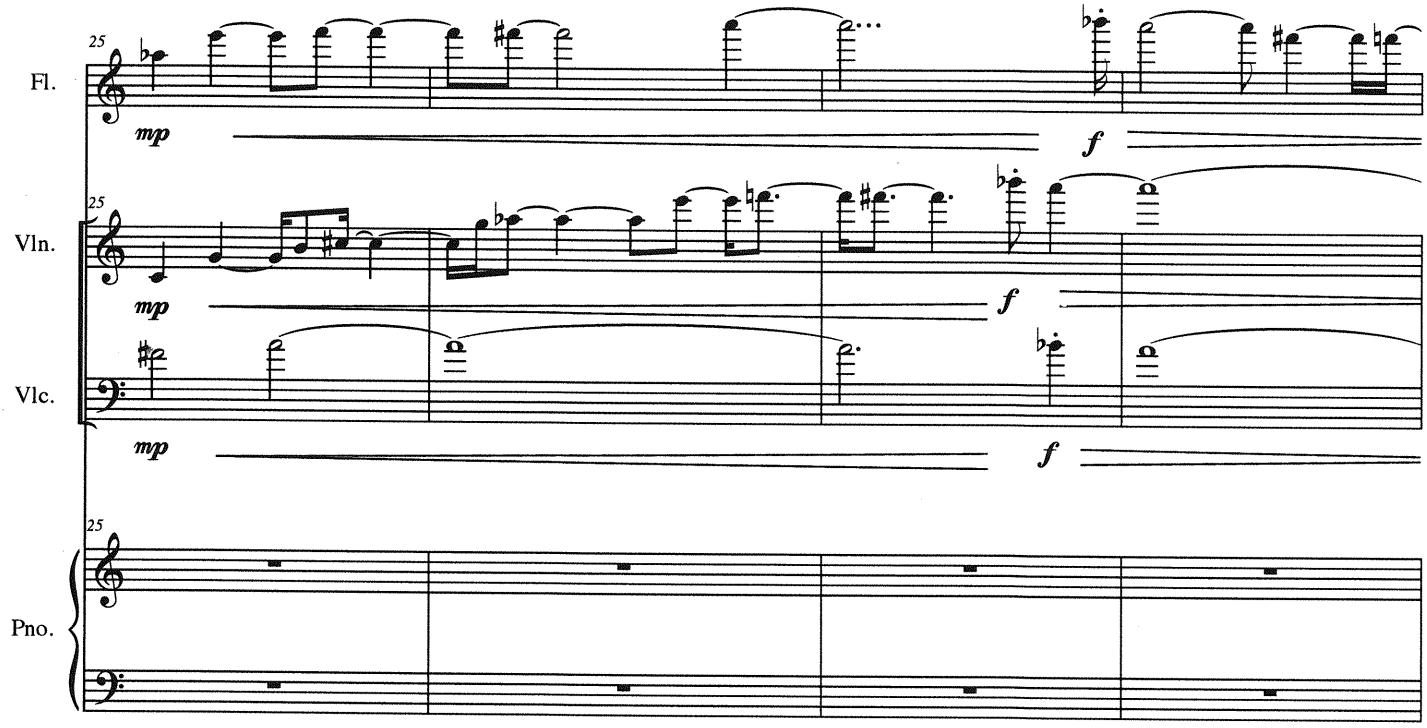

11
B♭ Cl.
niente
mf
mf
B♭ Tpt.
mf
Tuba
mf
Mrb.
mf

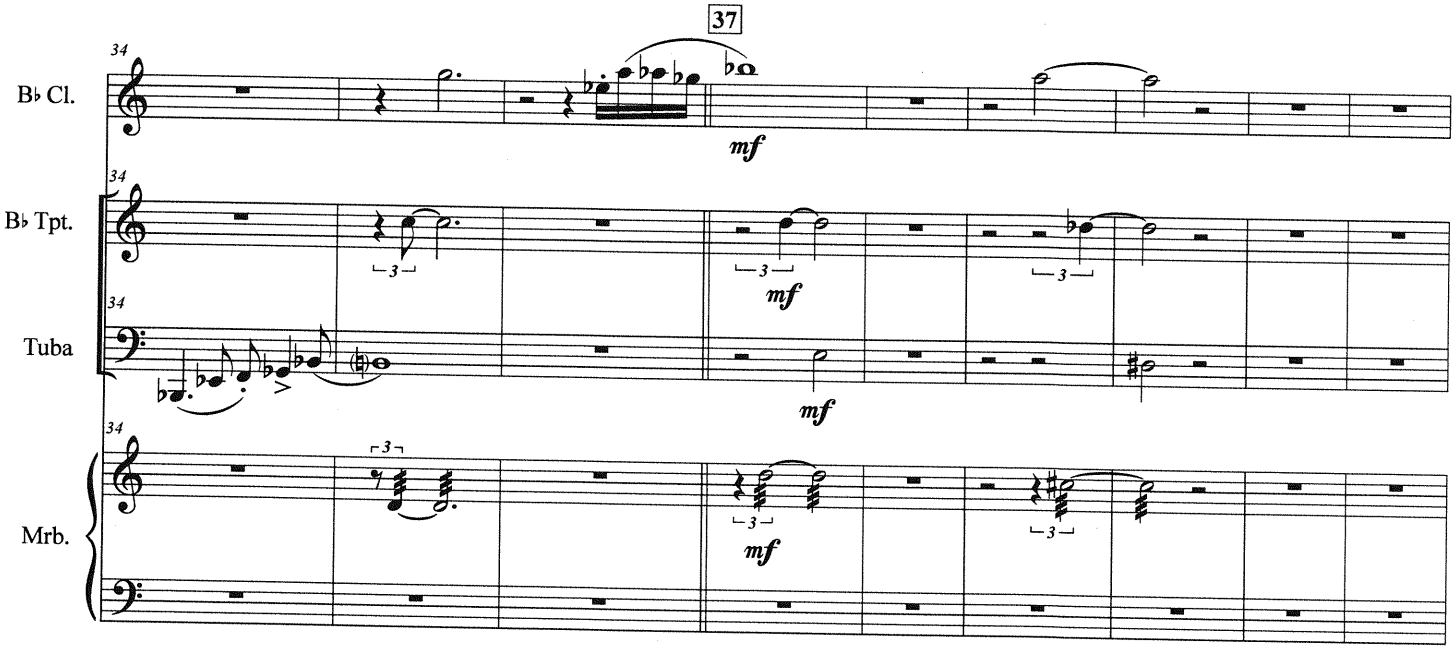

12
Fl.
12
Vln.
mp
f
Vlc.
mp
f
12
Pno.
mp
f

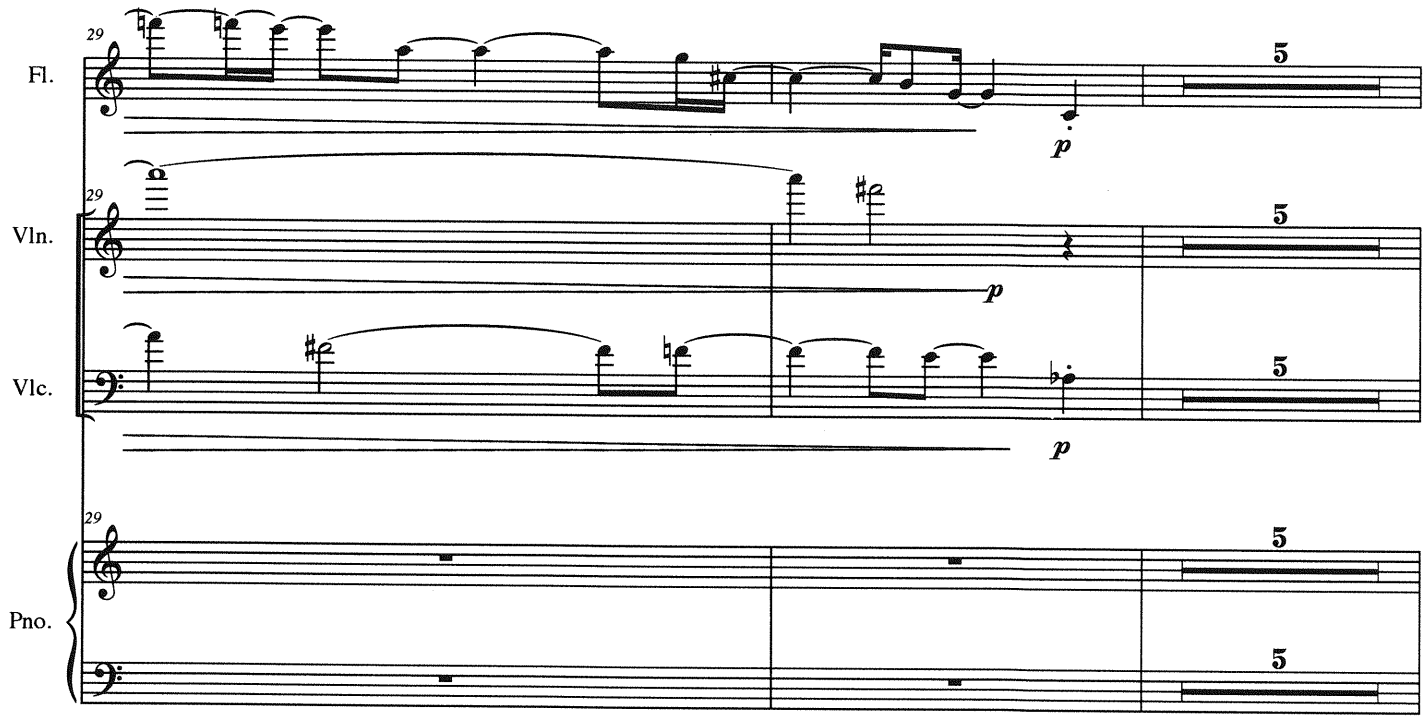

19
18
B♭ Cl.
18
B♭ Tpt.
18
Tuba
18
Mrb.

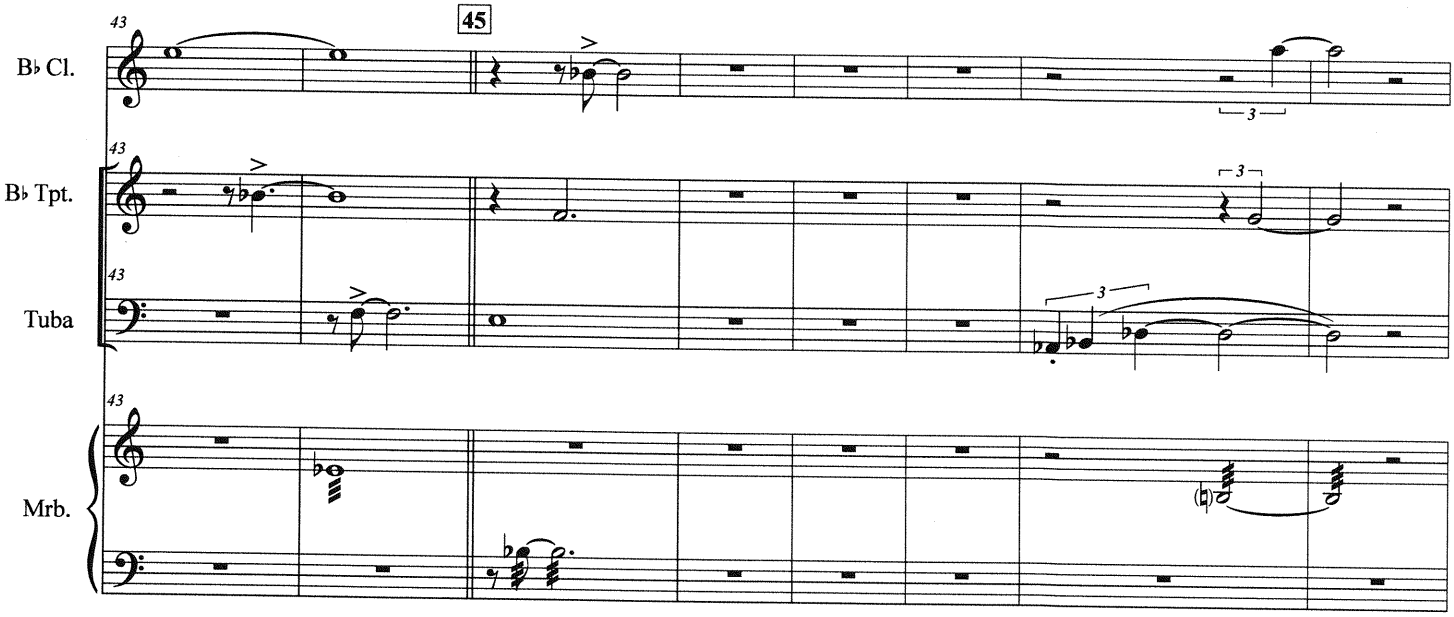

16
Fl.
6
16
Vln.
f
mp
6
Vlc.
f
mp
6
16
Pno.
f
mp
6

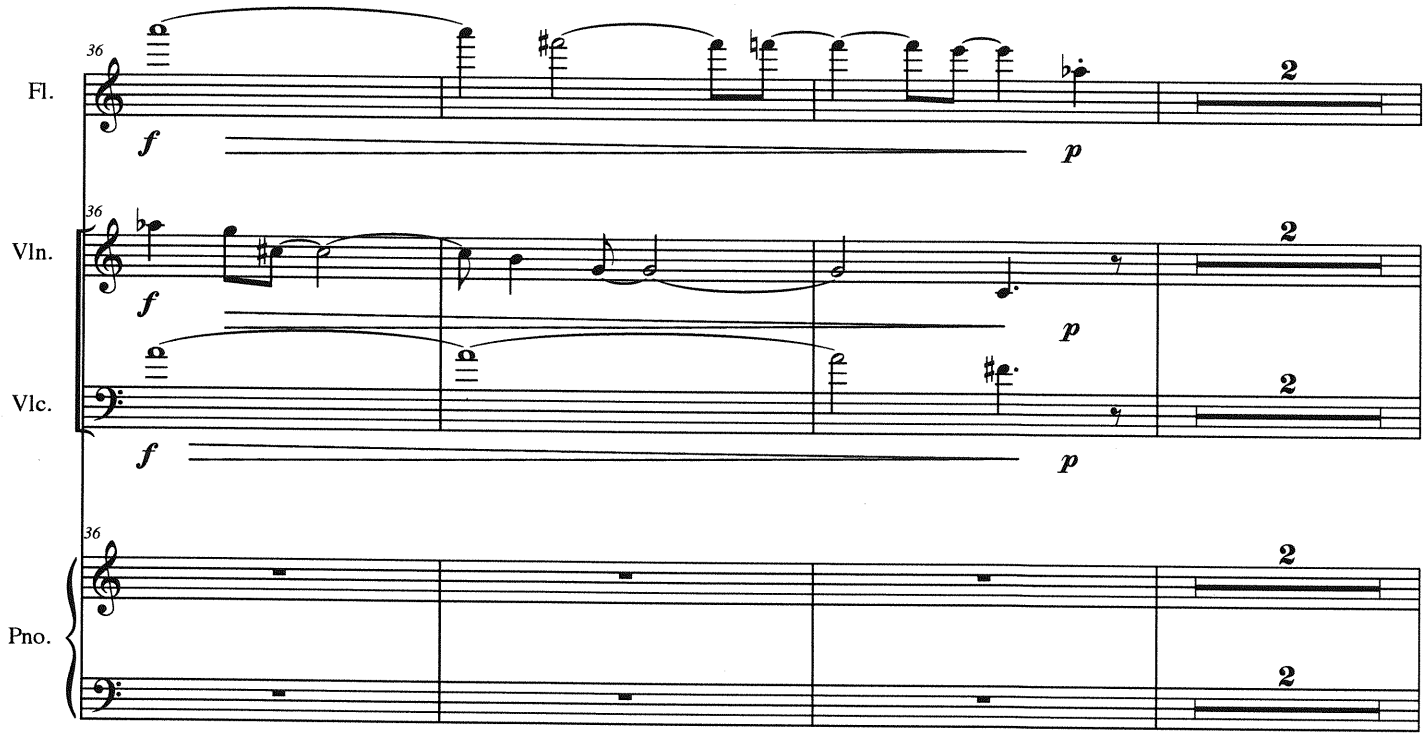

29
26
B♭ Cl.
mf
26
B♭ Tpt.
mf
26
Tuba
mf
26
Mrb.
mf

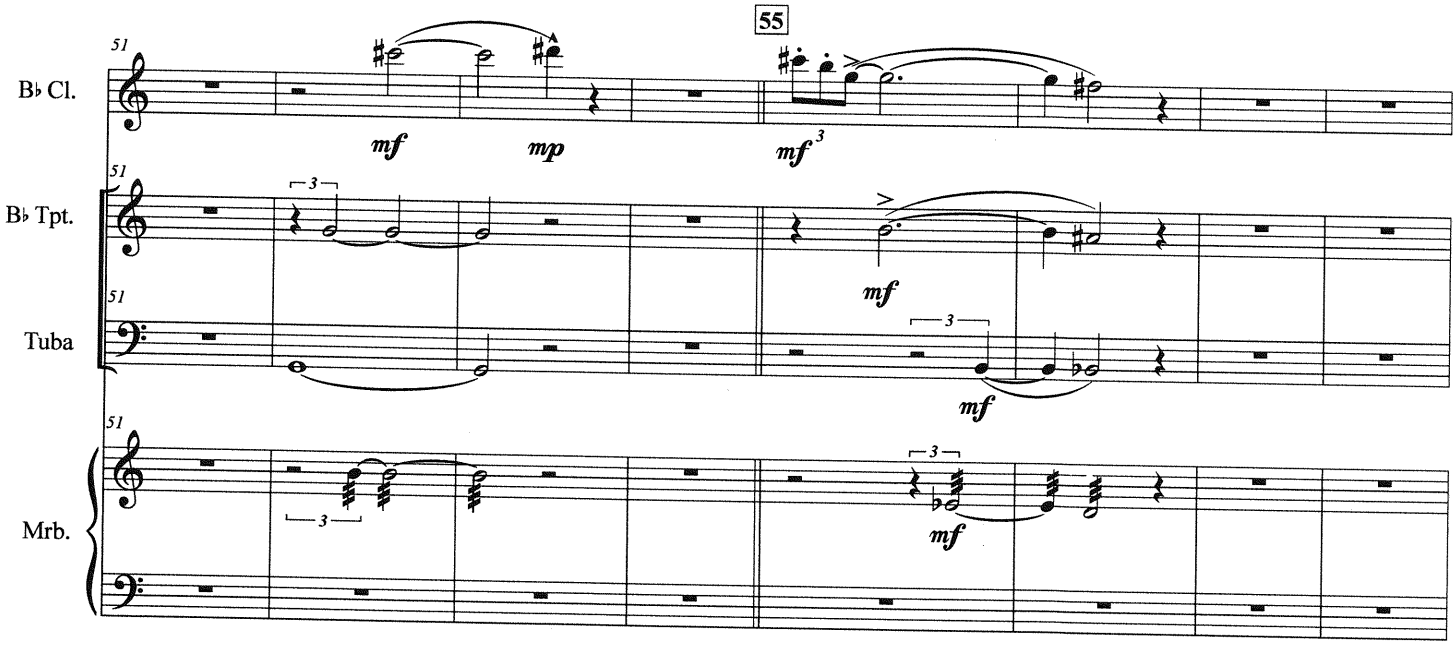

25
Fl.
mp
f
25
Vln.
mp
f
Vlc.
mp
f
25
Pno.

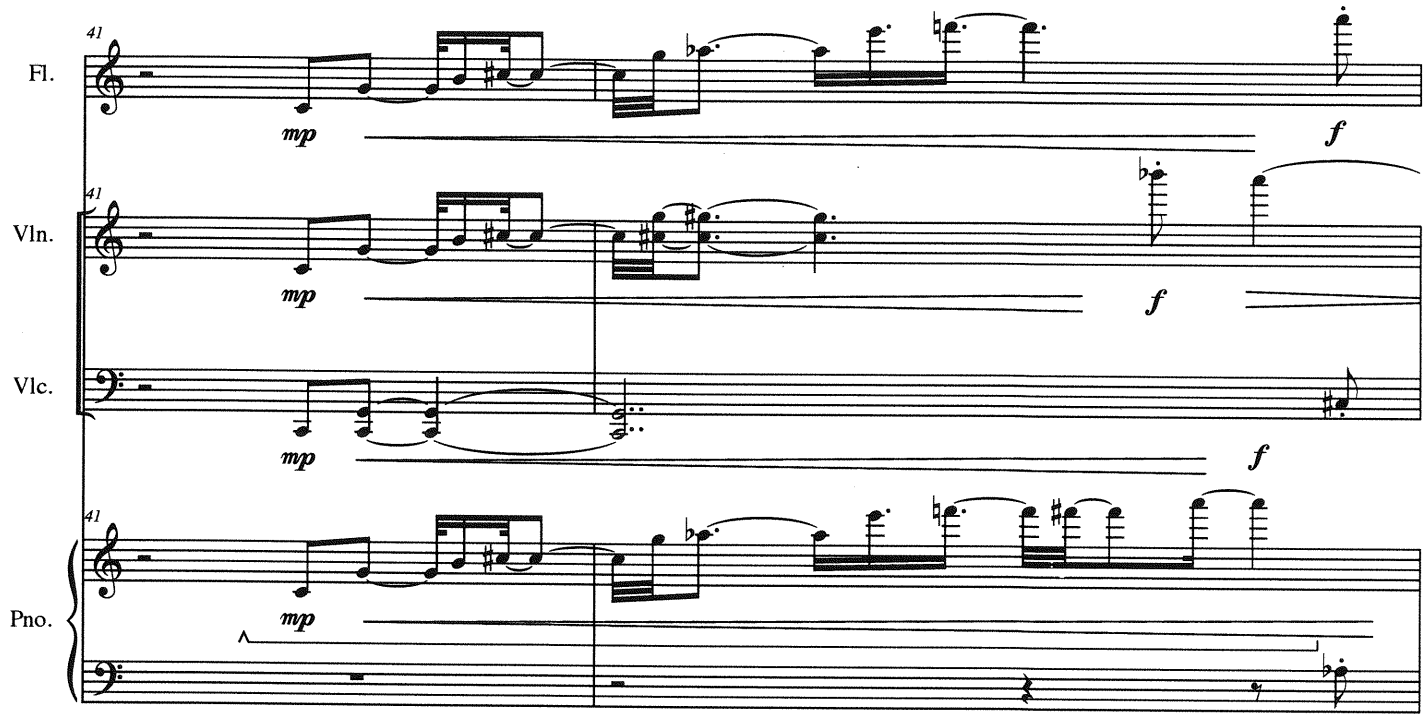

37
34
B♭ Cl.
mf
34
B♭ Tpt.
3
mf
3
3
34
Tuba
mf
34
Mrb.
3
3
mf
3

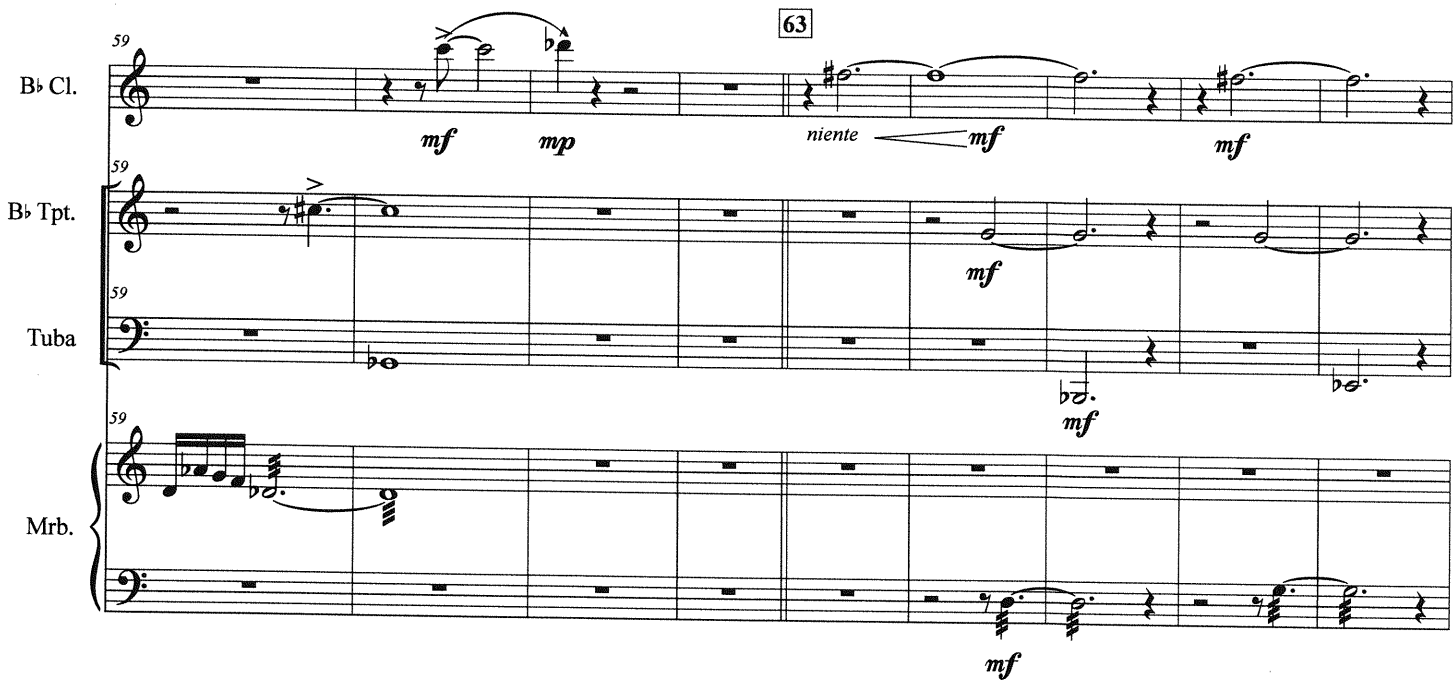

29
Fl.
Vln.
Vlc.
Pno.
5
p

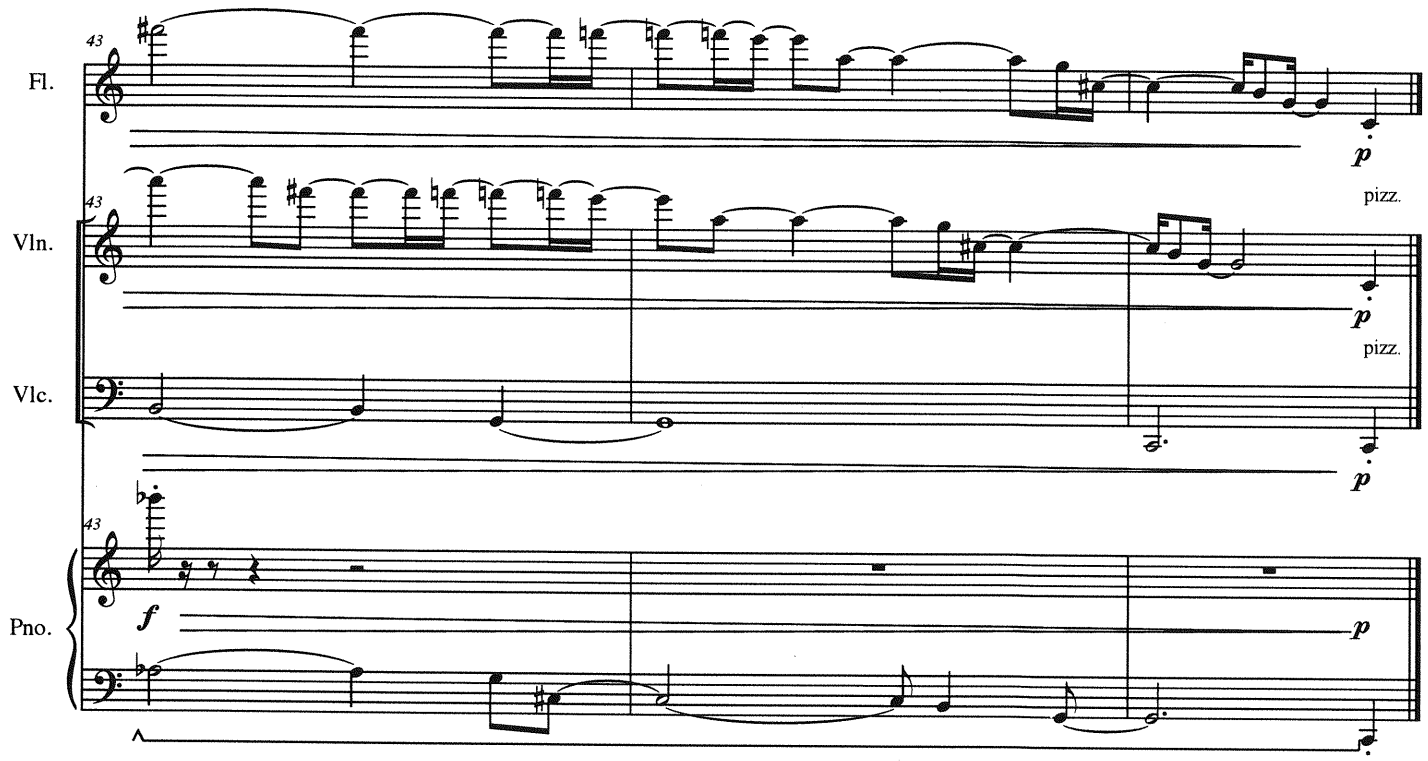

43
45
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.
3

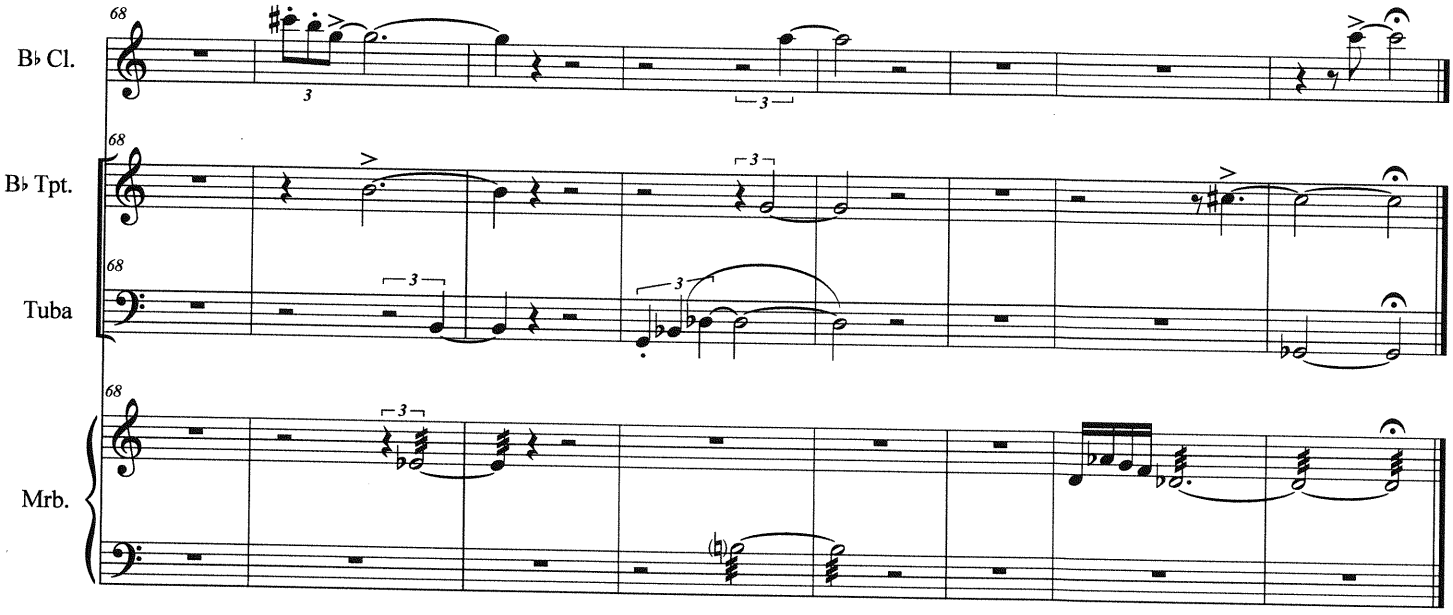

36
Fl.
f
p
2
36
Vln.
f
p
2
Vlc.
f
p
2
36
Pno.
2


55
51
B♭ Cl.
mf
mp
mf 3
51
B♭ Tpt.
3
mf
51
Tuba
3
mf
51
Mrb.
3
3
mf


41
Fl.
mp
f
41
Vln.
mp
f
Vlc.
mp
f
41
Pno.
mp


59
63
B♭ Cl.
mf
mp
niente
mf
mf
59
B♭ Tpt.
mf
59
Tuba
mf
59
Mrb.
mf


43
Fl.
Vln.
Vlc.
Pno.
p
pizz.
f

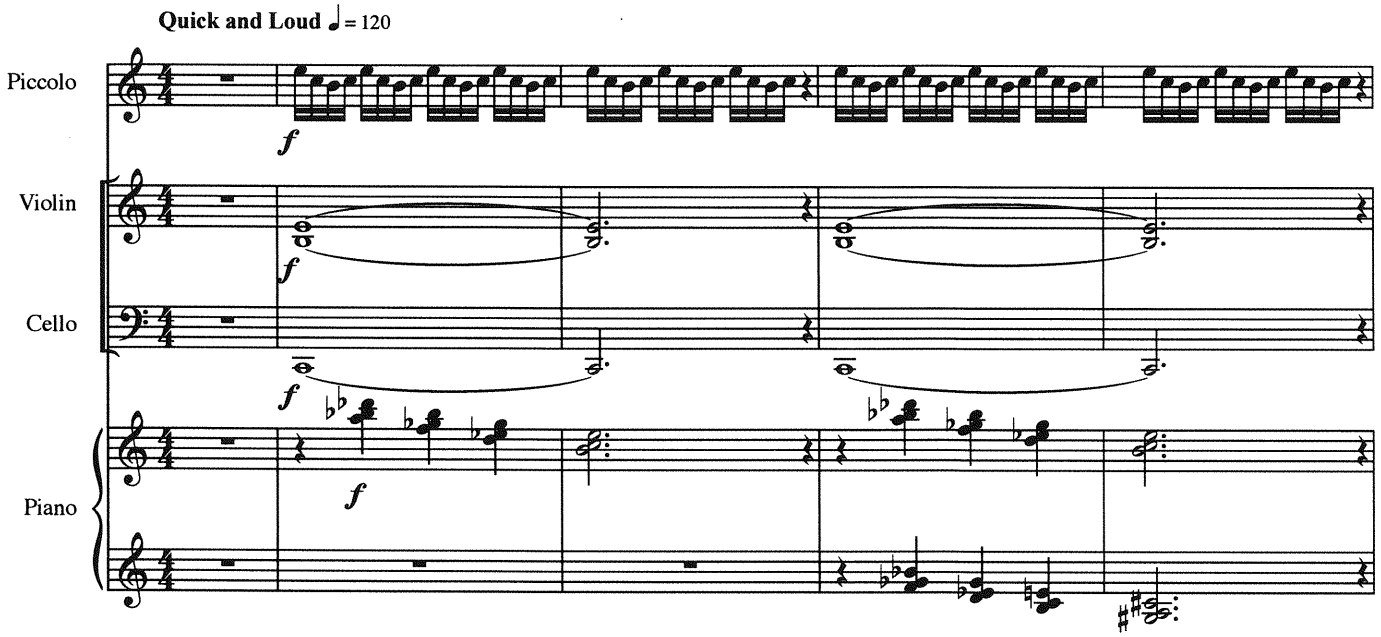

68
B♭ Cl.
B♭ Tpt.
Tuba
Mrb.
3

Score

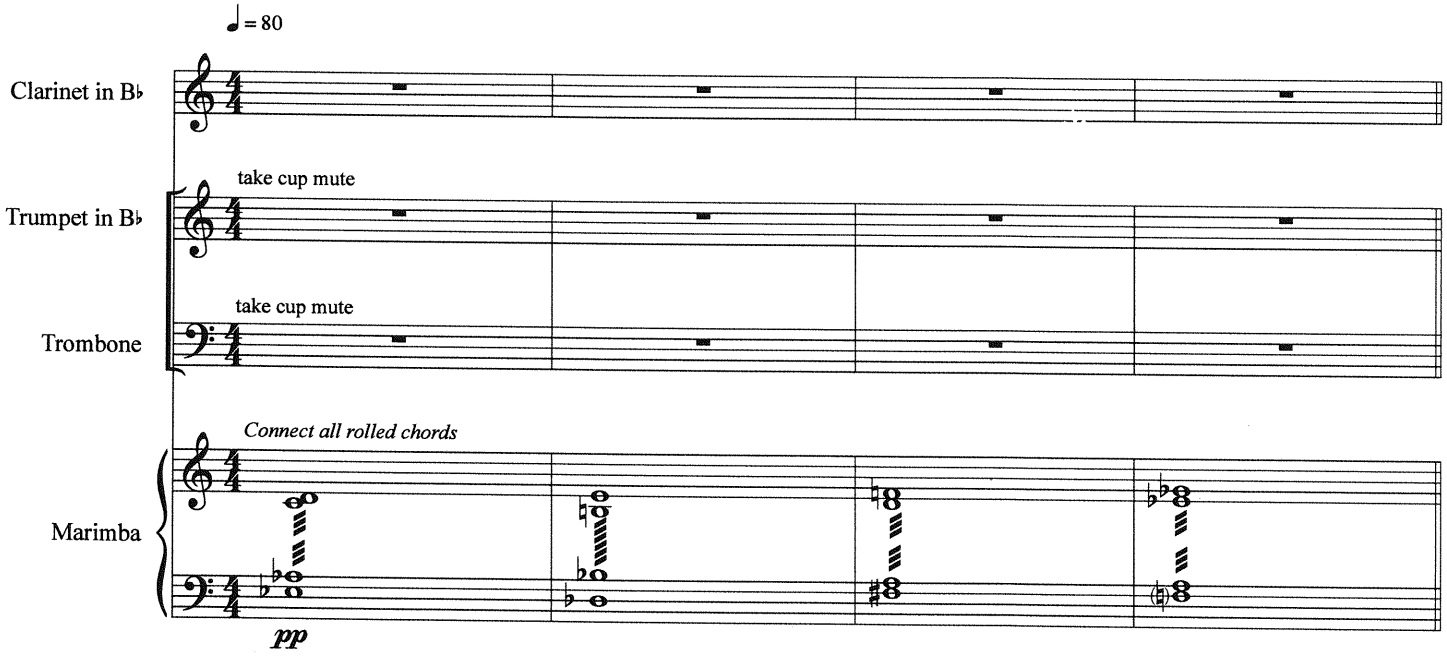
Undertones

from This With That

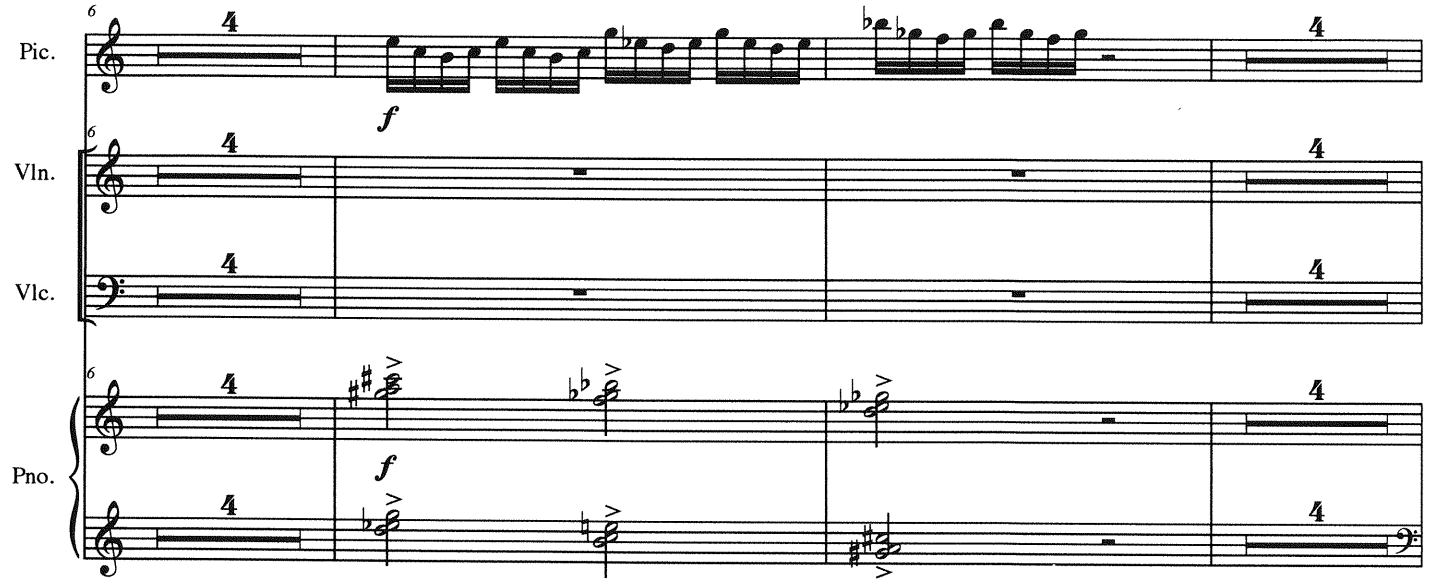
Jentsch/Bacon

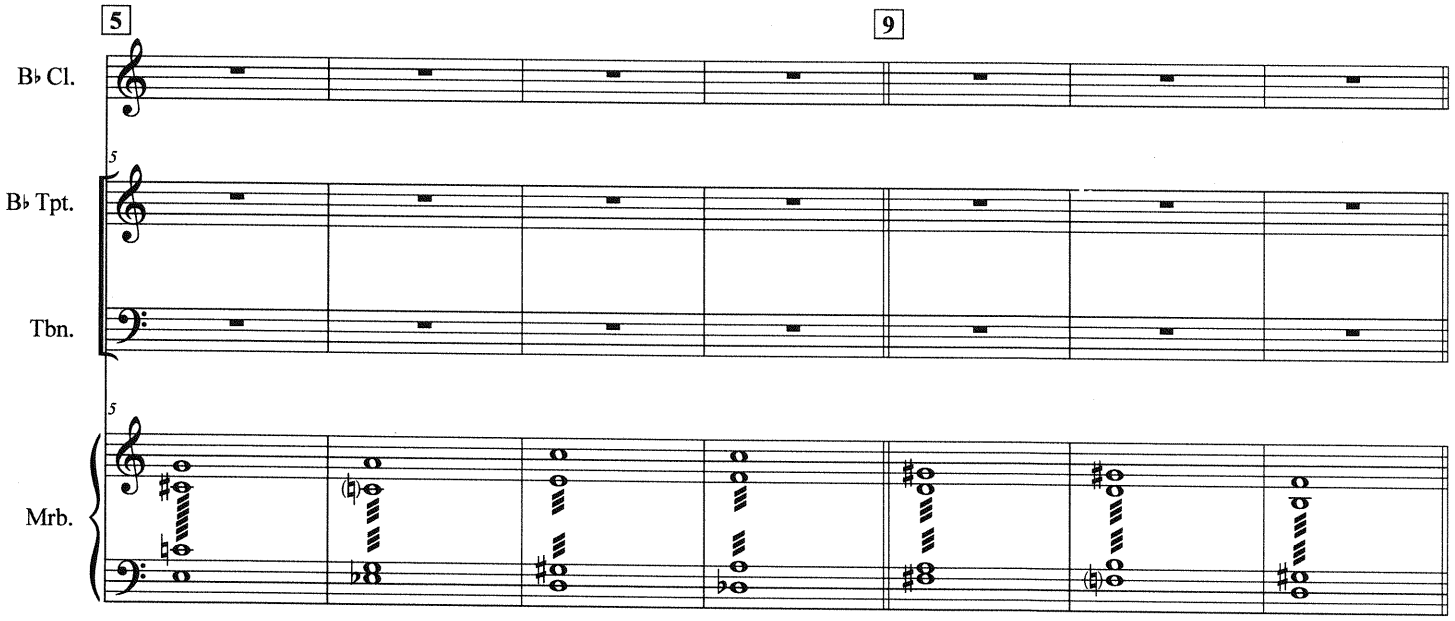


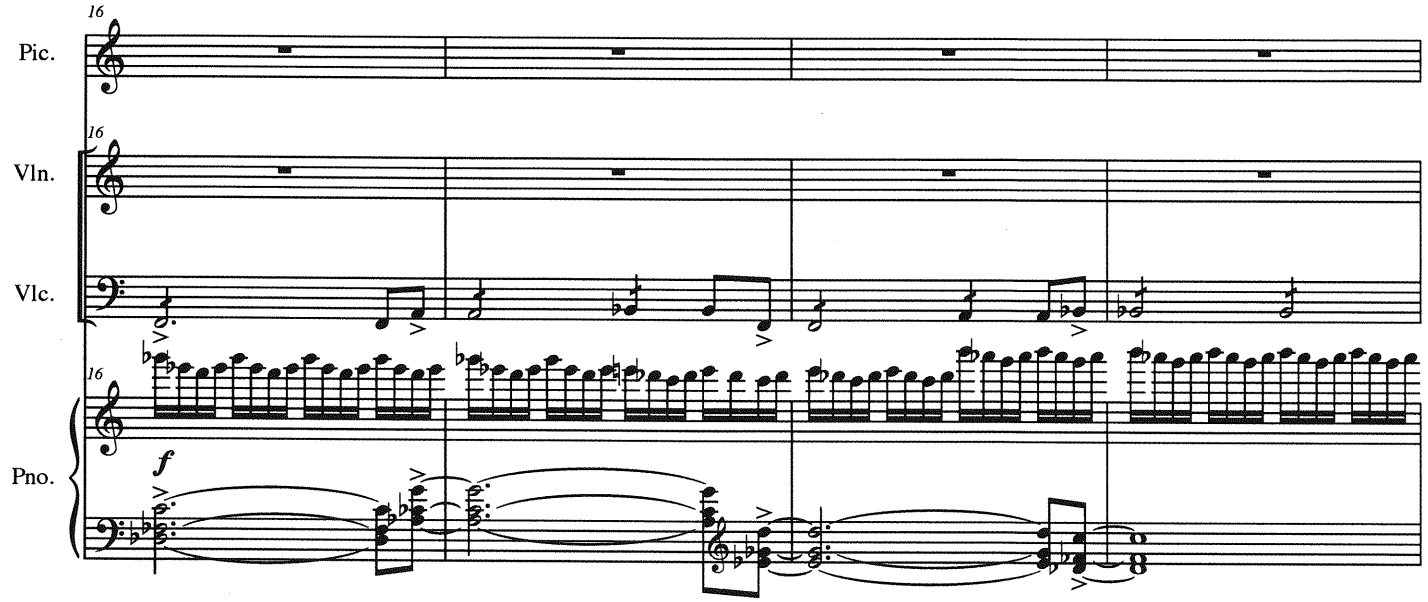
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

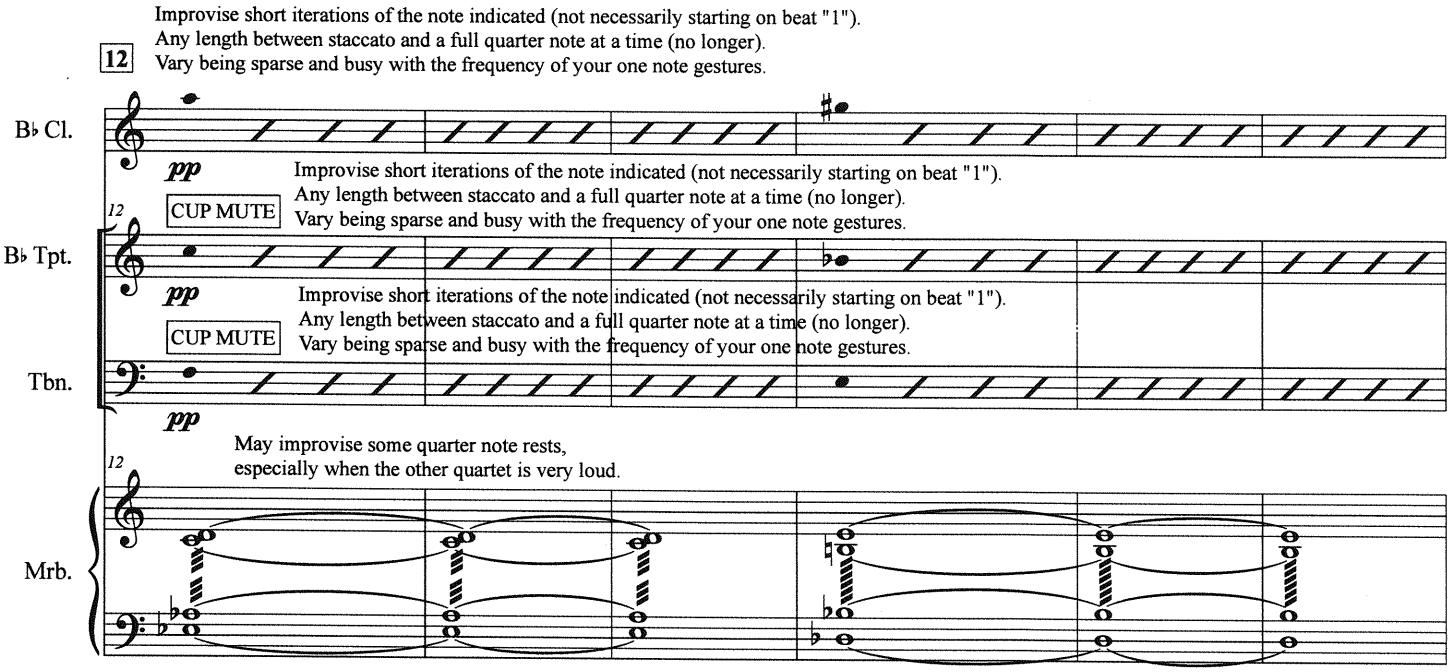


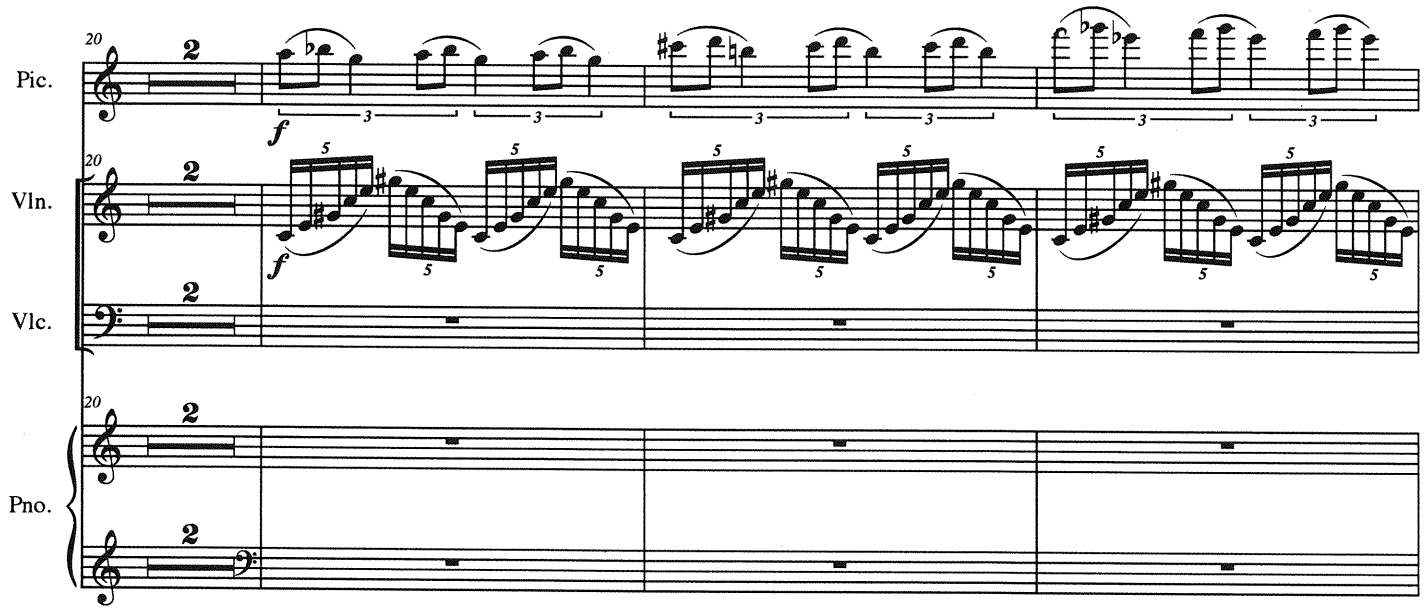
© 2015 Jentsch / Bacon

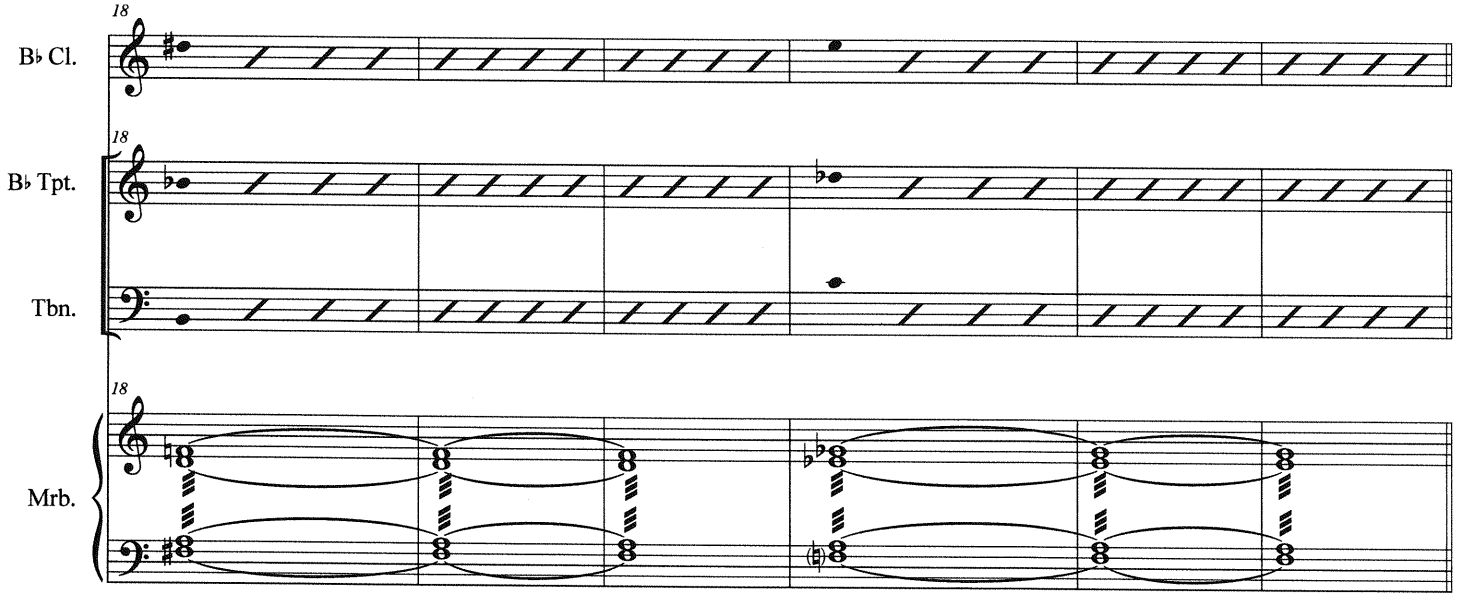

Pic.
Vln.
Vlc.
Pno.
f
f

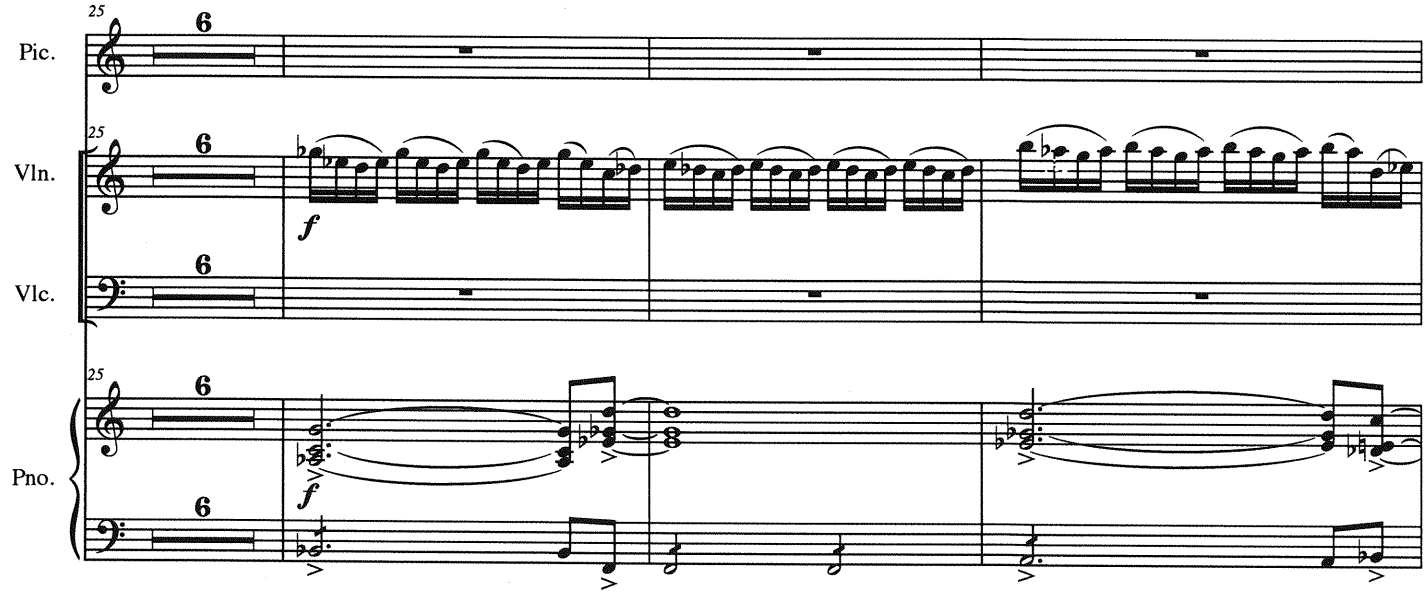

5
9
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

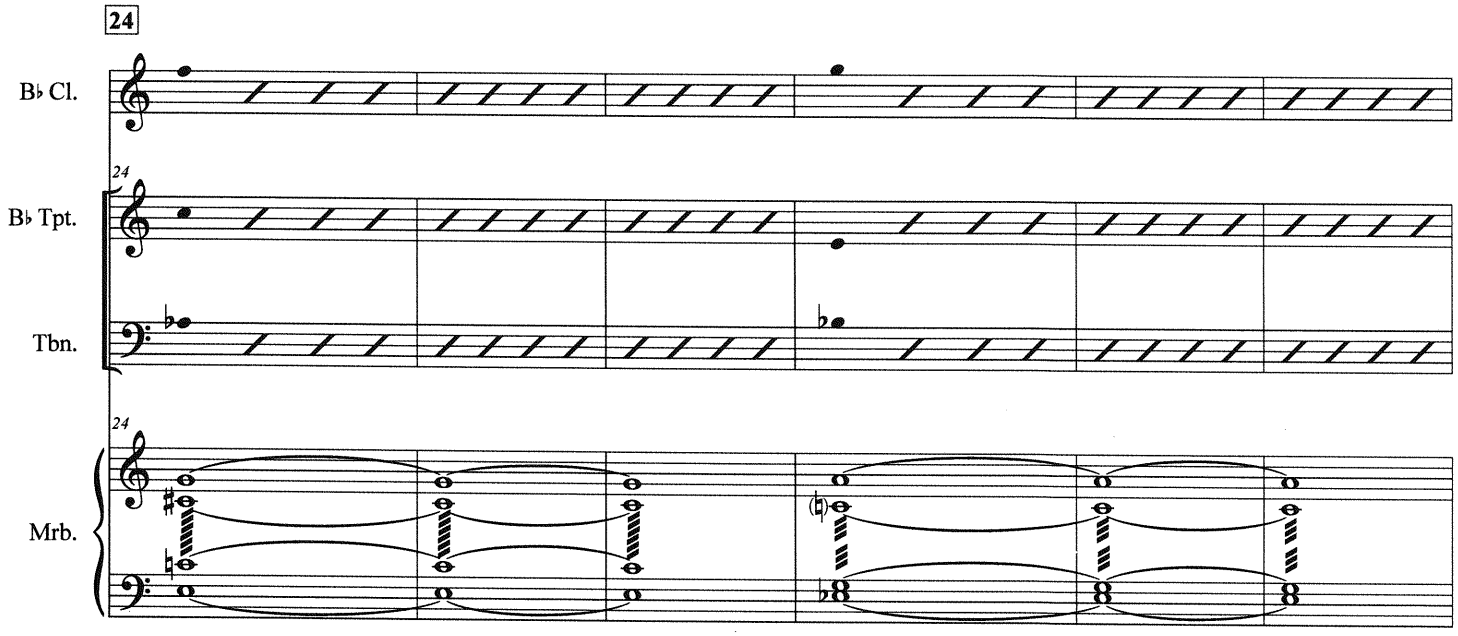

16
Pic.
16
Vln.
Vlc.
16
Pno.
f

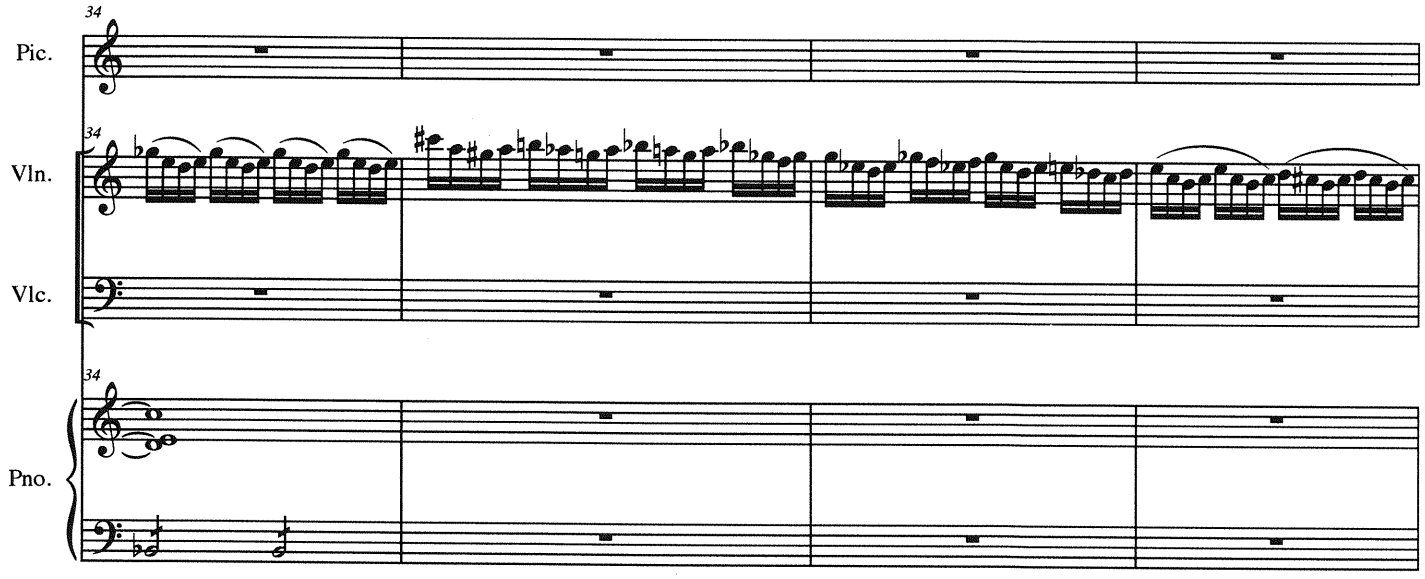

Improvise short iterations of the note indicated (not necessarily starting on beat "1").
Any length between staccato and a full quarter note at a time (no longer).
Vary being sparse and busy with the frequency of your one note gestures.
12
B♭ Cl.
pp
Improvise short iterations of the note indicated (not necessarily starting on beat "1").
Any length between staccato and a full quarter note at a time (no longer).
Vary being sparse and busy with the frequency of your one note gestures.
12
CUP MUTE
B♭ Tpt.
pp
Improvise short iterations of the note indicated (not necessarily starting on beat "1").
Any length between staccato and a full quarter note at a time (no longer).
CUP MUTE
Vary being sparse and busy with the frequency of your one note gestures.
Tbn.
pp
May improvise some quarter note rests,
especially when the other quartet is very loud.
12
Mrb.

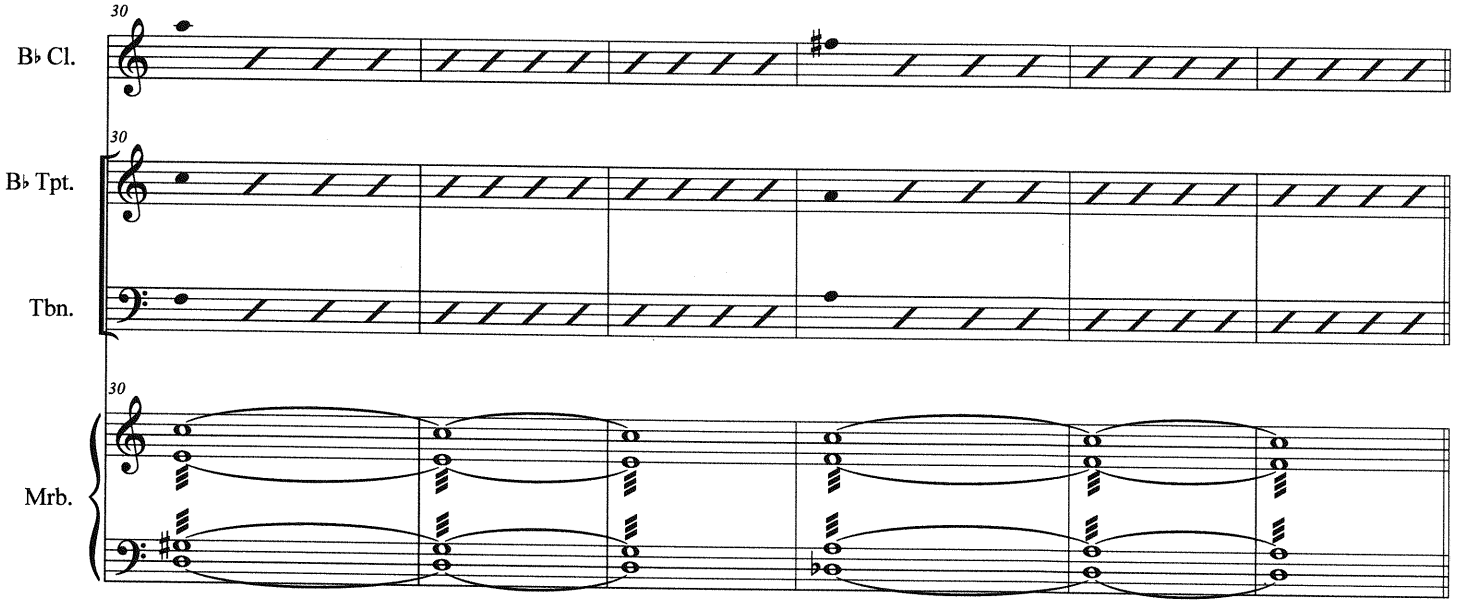

20
Pic.
Vln.
Vlc.
Pno.
f

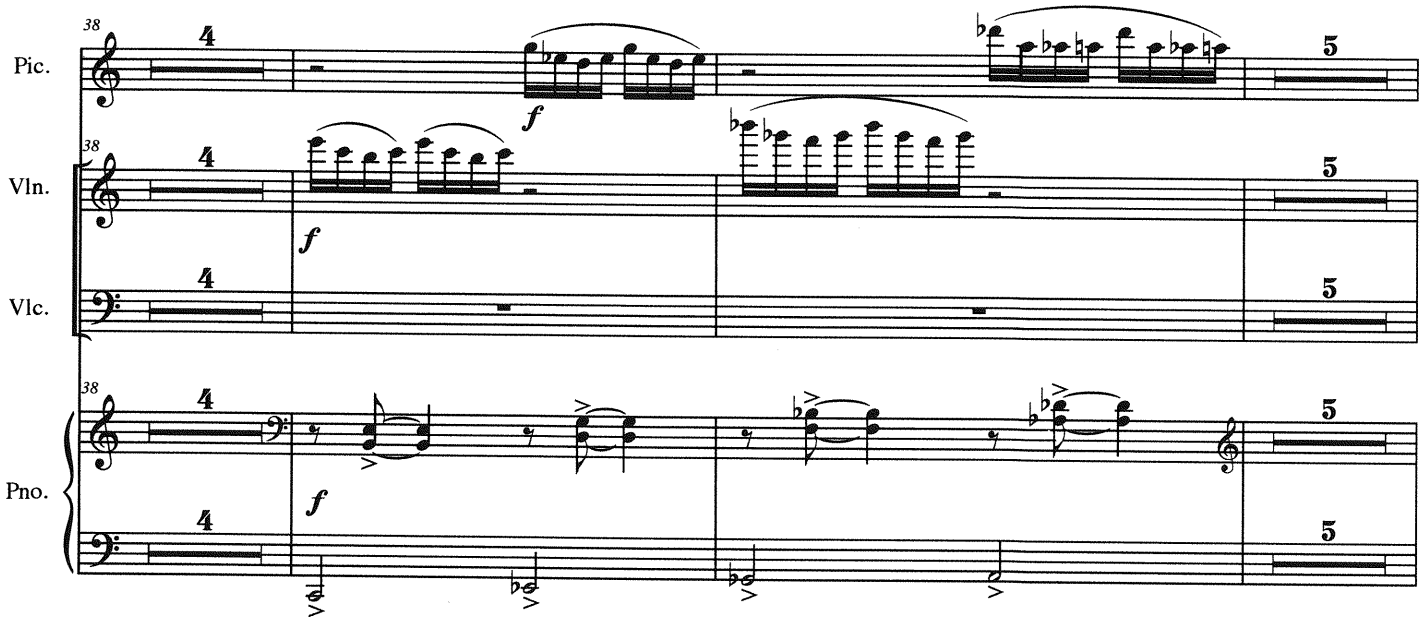

18
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

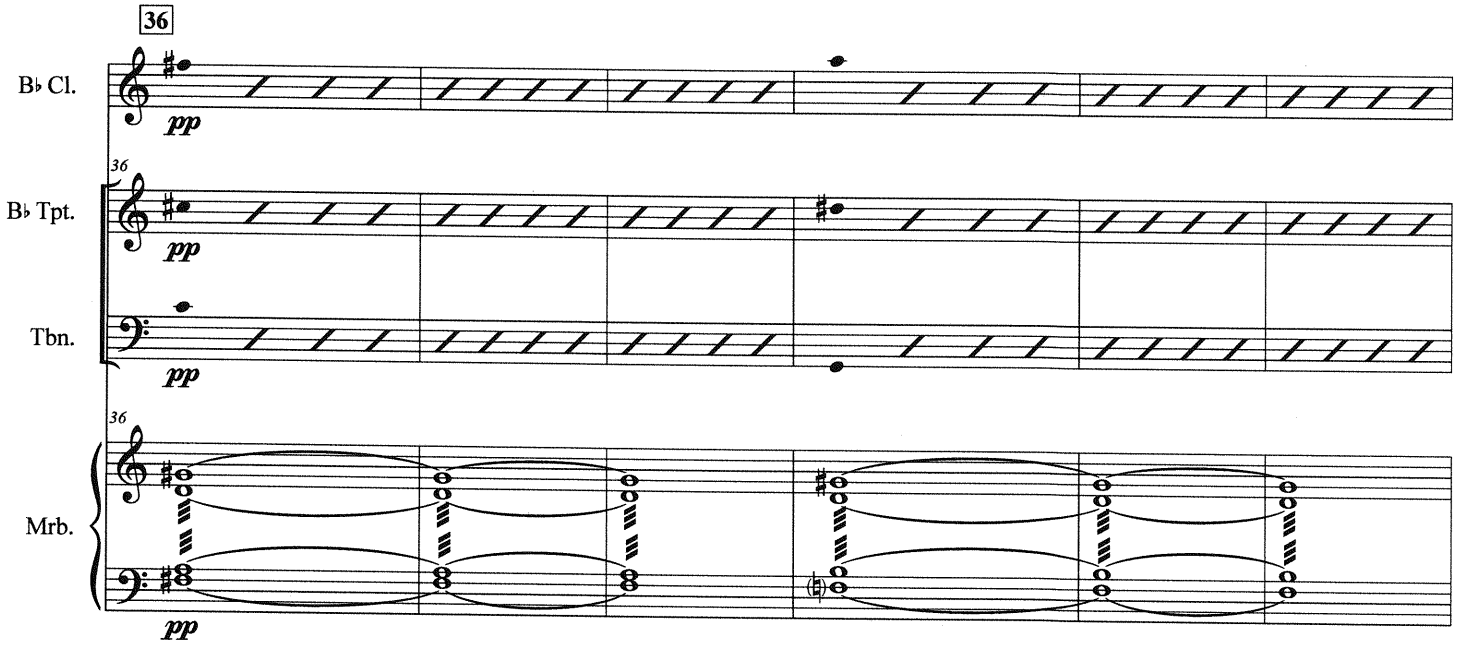

25
Pic.
Vln.
Vlc.
Pno.
6
f

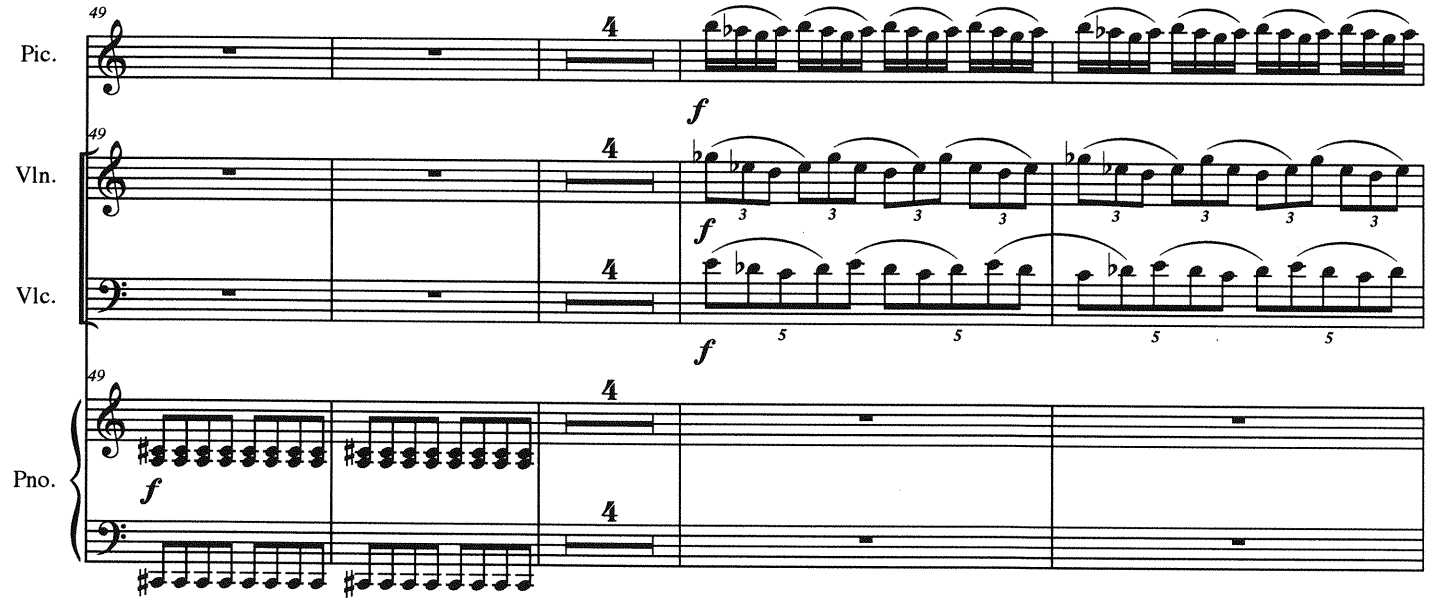

24
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

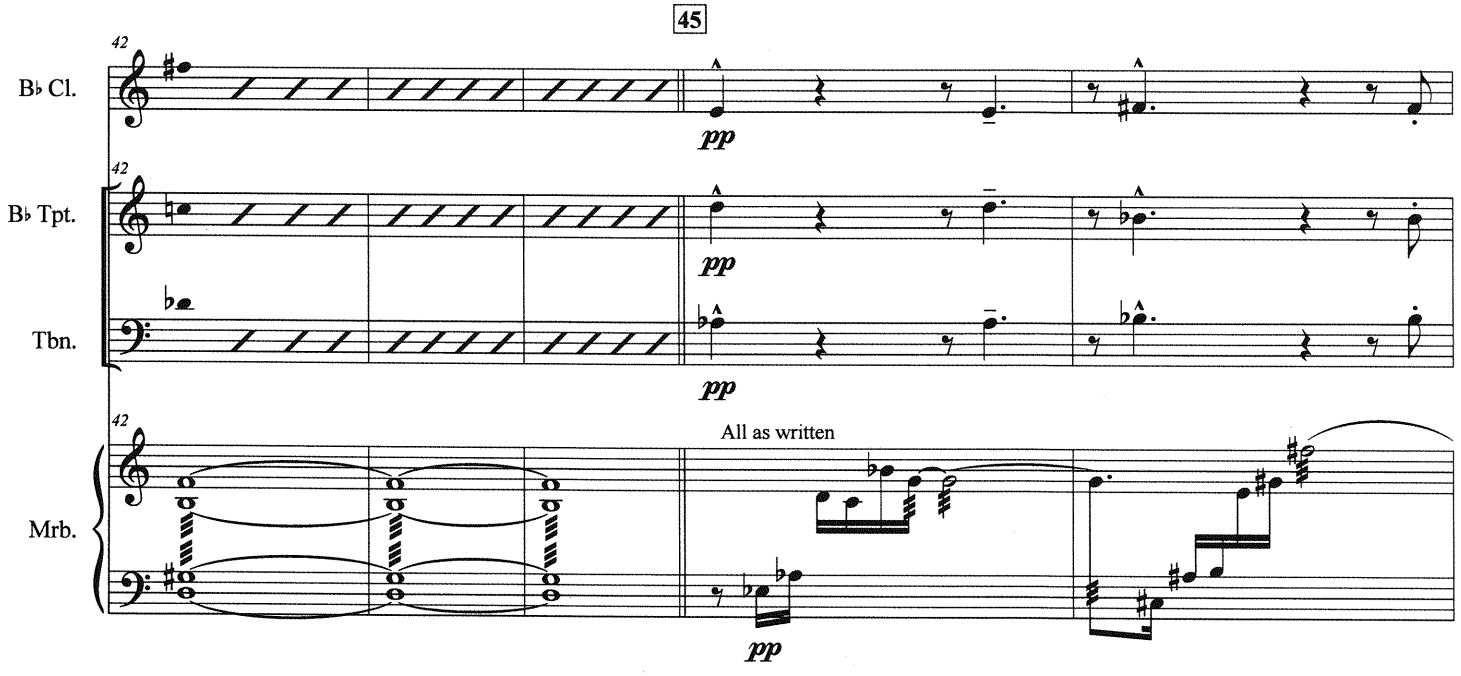

34
Pic.
34
Vln.
Vlc.
34
Pno.

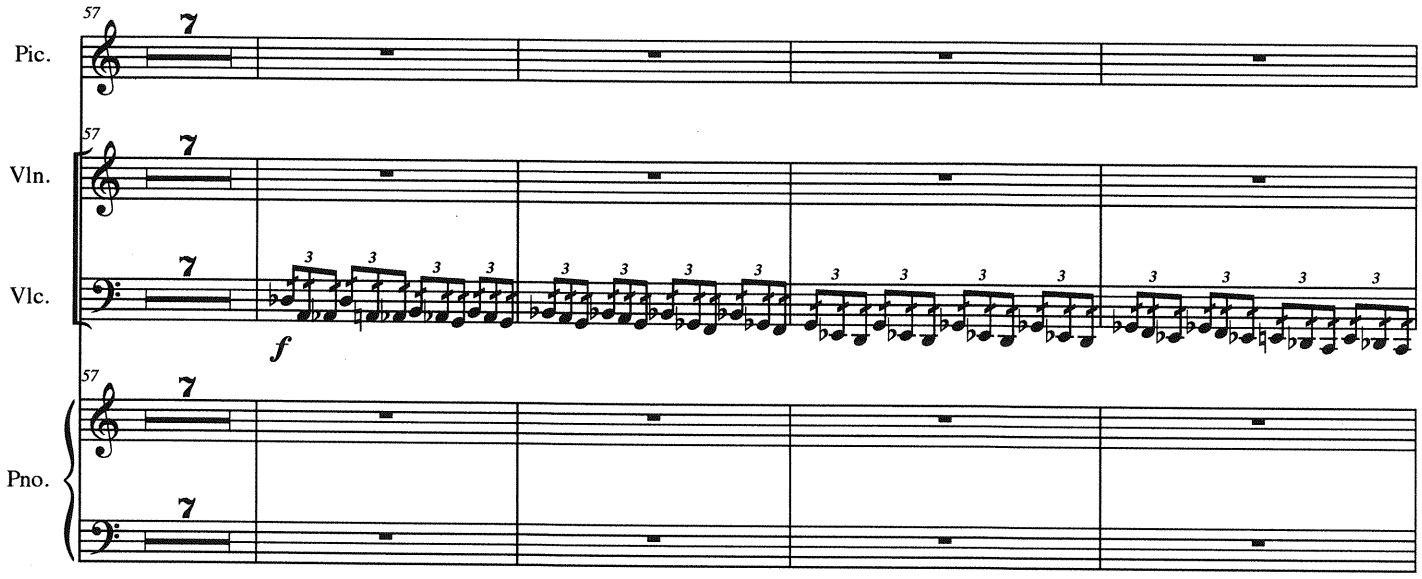

30
B♭ Cl.
30
B♭ Tpt.
Tbn.
30
Mrb.

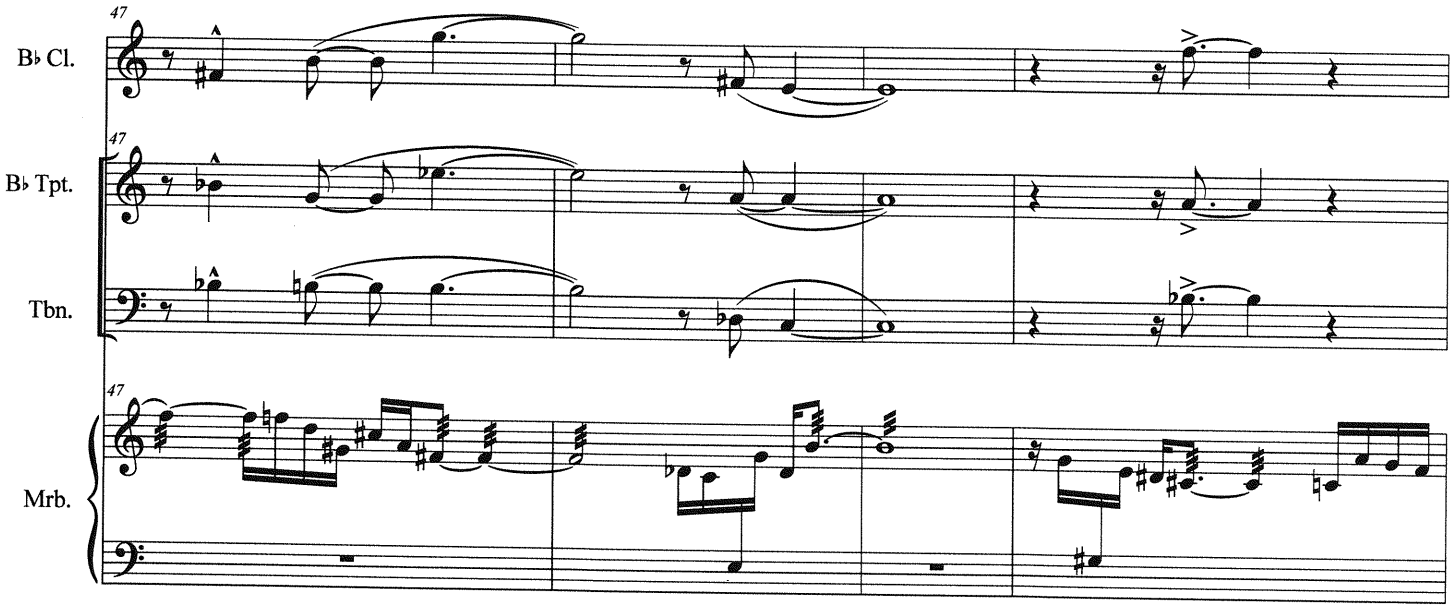

Pic.
Vln.
Vlc.
Pno.
38
4
5
f

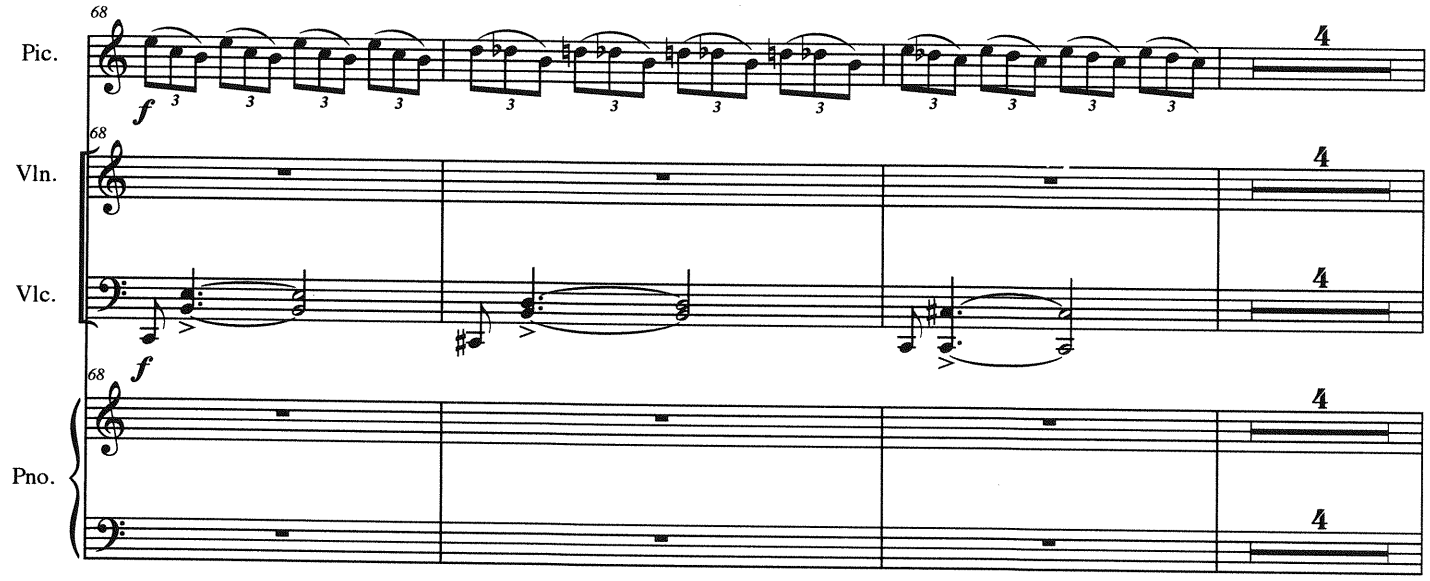

36
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.
pp

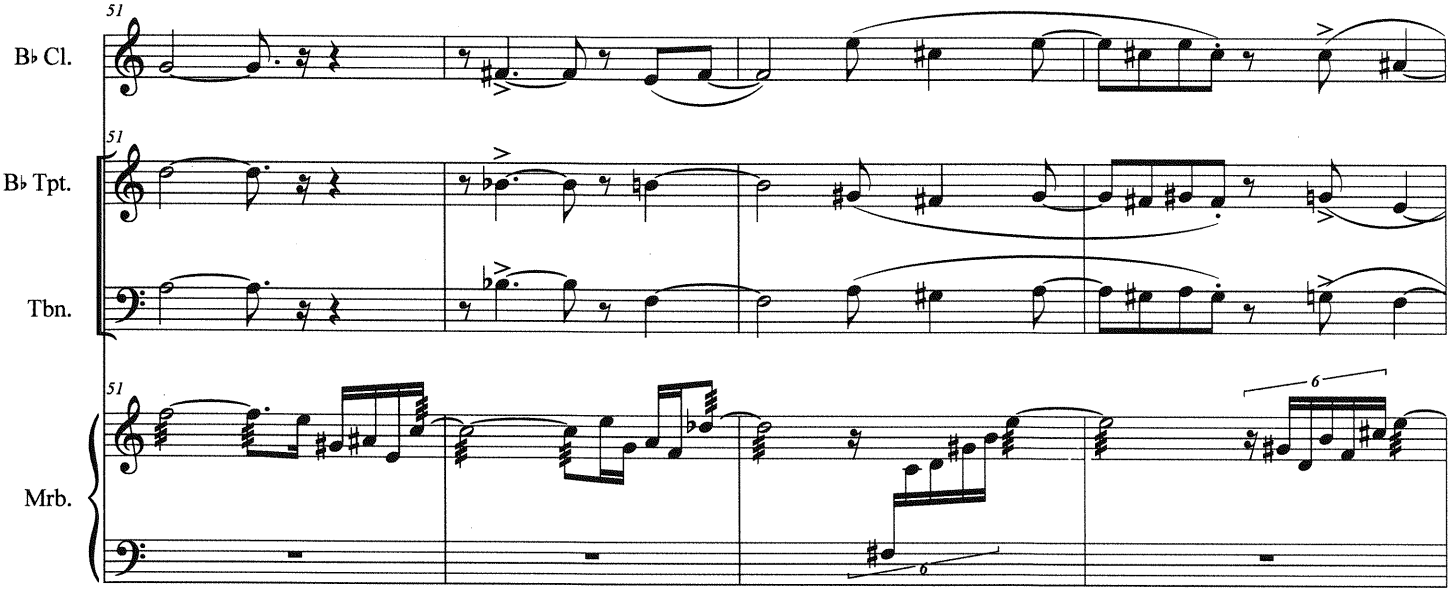

49
Pic.
Vln.
Vlc.
Pno.
f

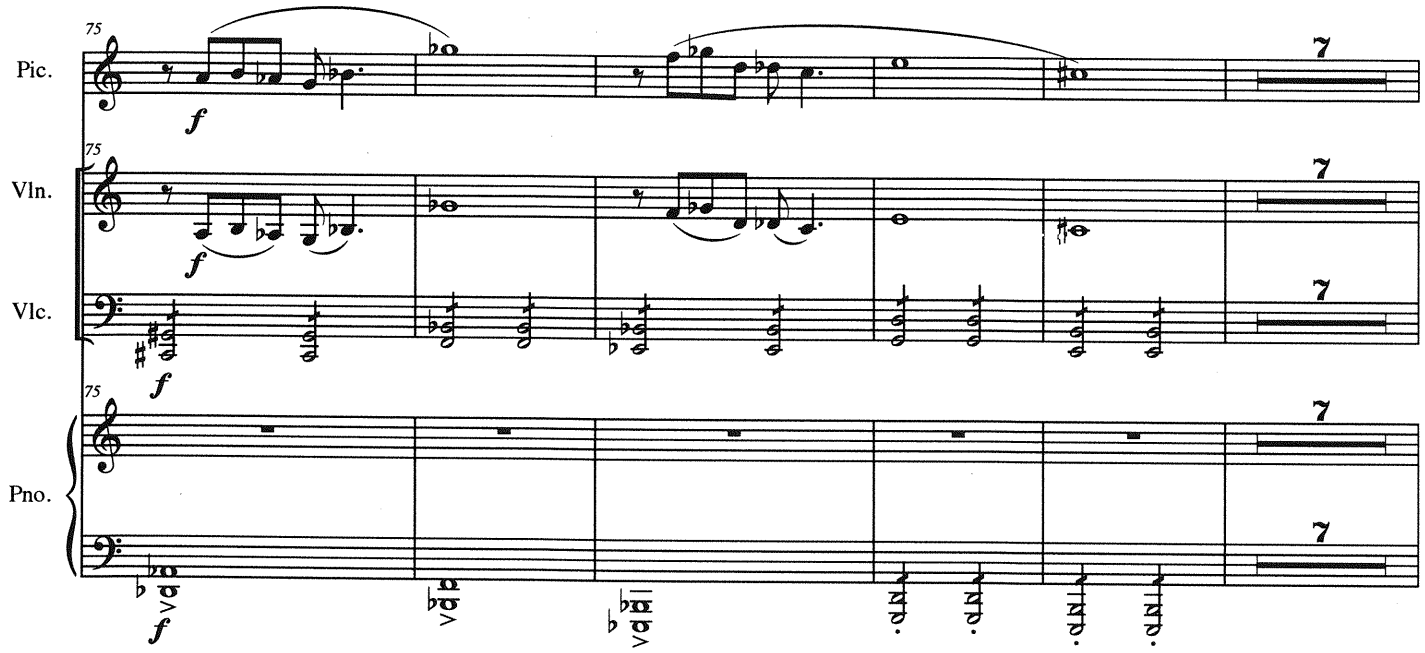

45
42
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.
pp
All as written

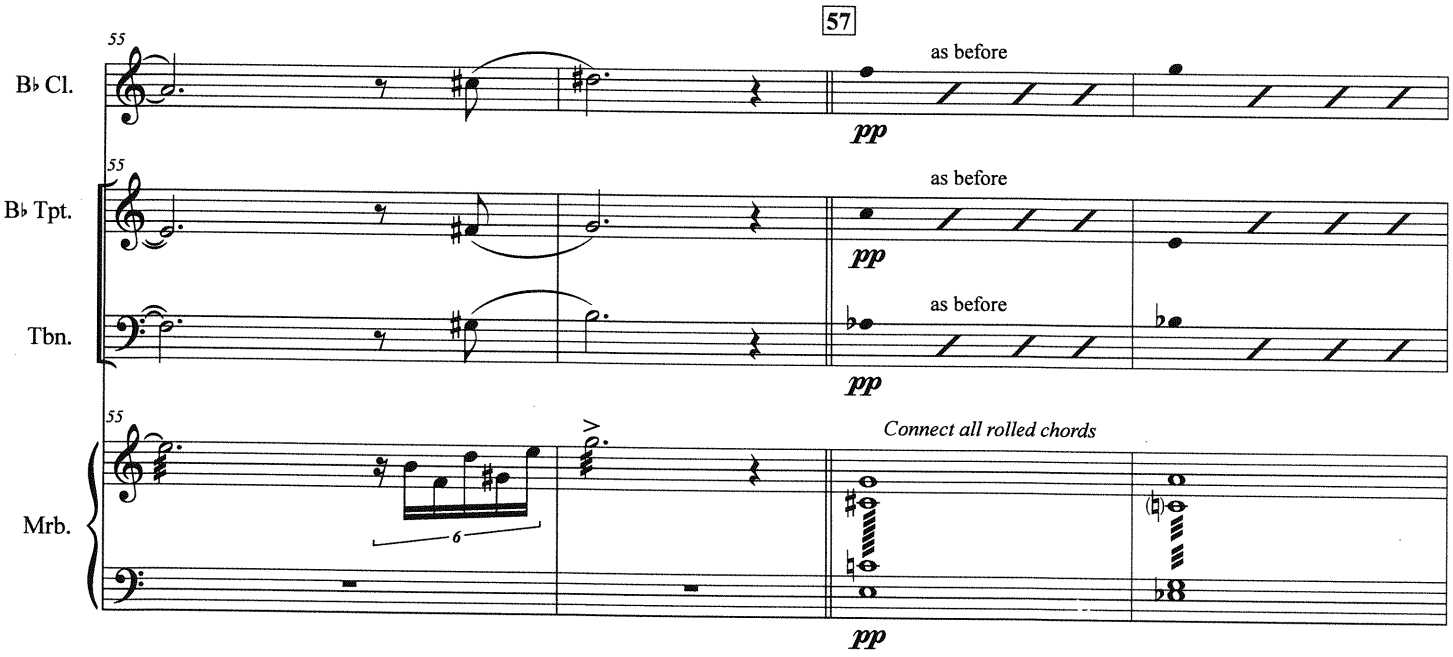

57
Pic.
Vln.
Vlc.
Pno.
f

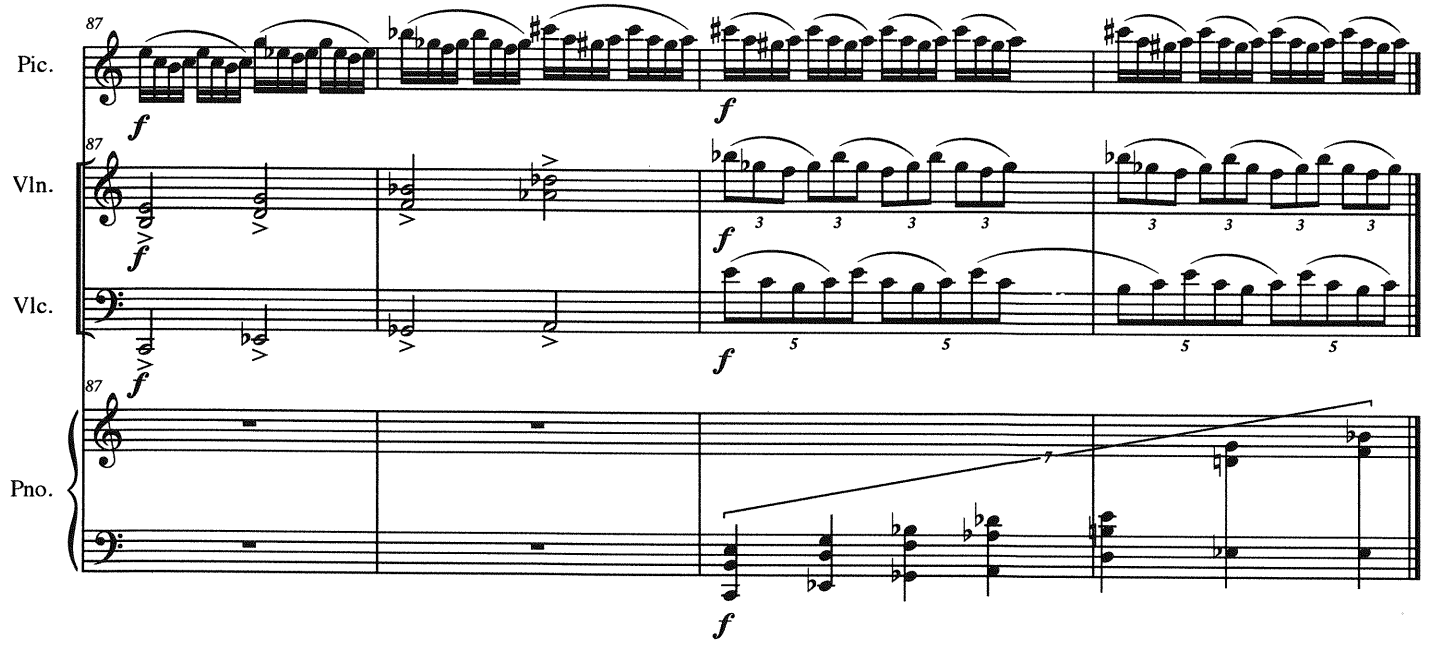

47
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

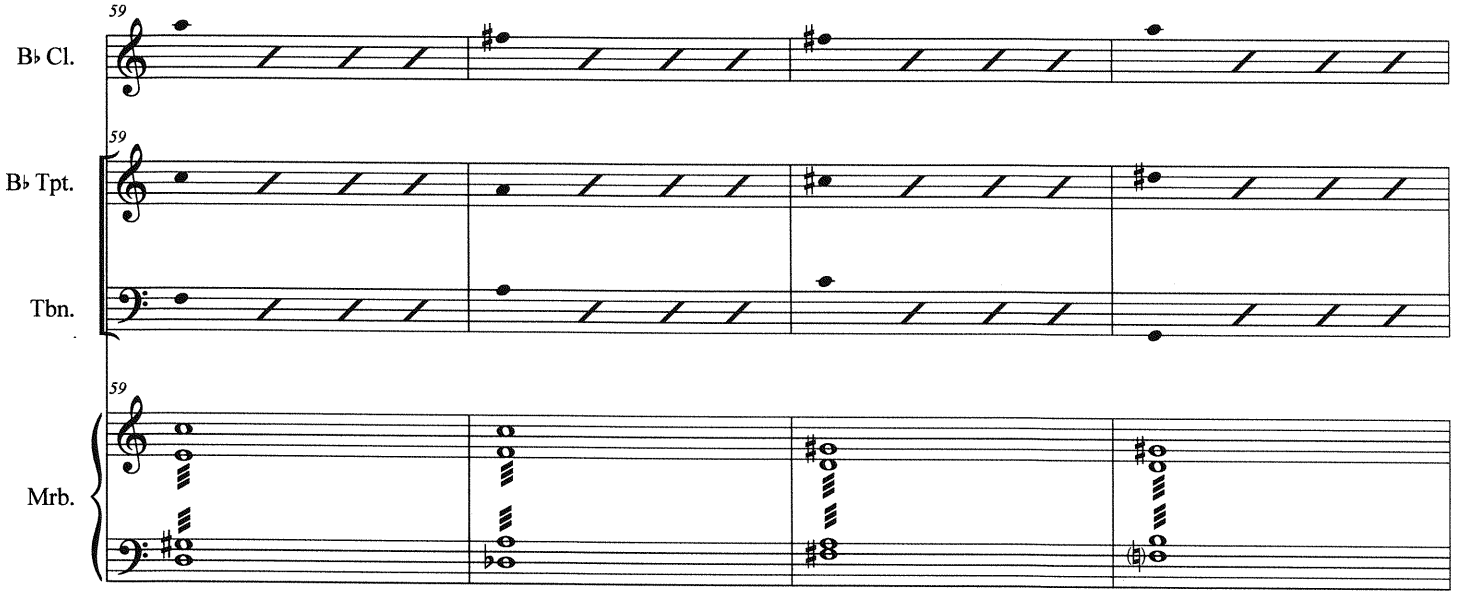

68
Pic.
f
4
68
Vln.
4
Vlc.
4
f
68
Pno.
4
4

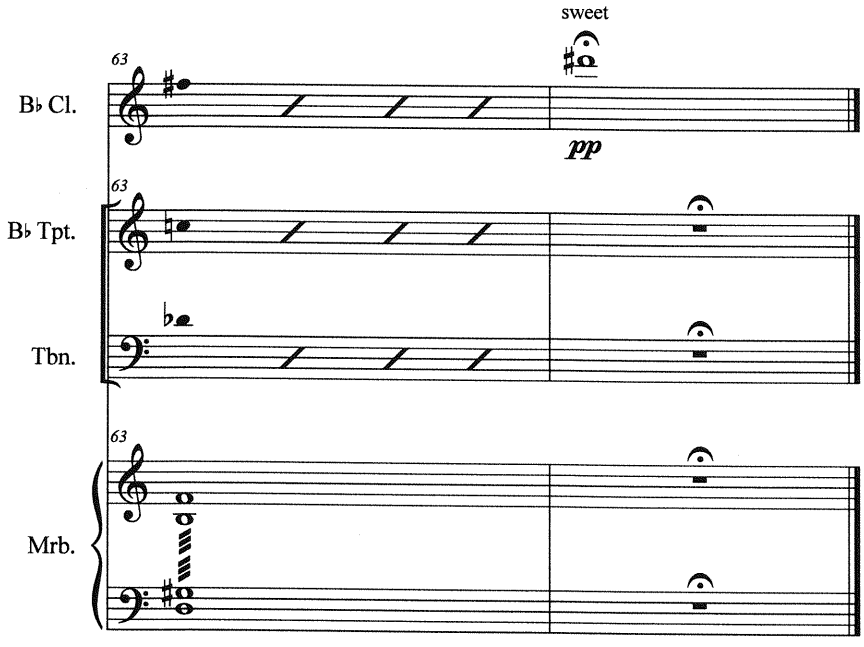

51
B♭ Cl.
51
B♭ Tpt.
Tbn.
51
Mrb.
6
6


Pic.
Vln.
Vlc.
Pno.
75
f
7


57
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.
55
as before
pp
Connect all rolled chords
6


87
Pic.
Vln.
Vlc.
Pno.
f


59
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.



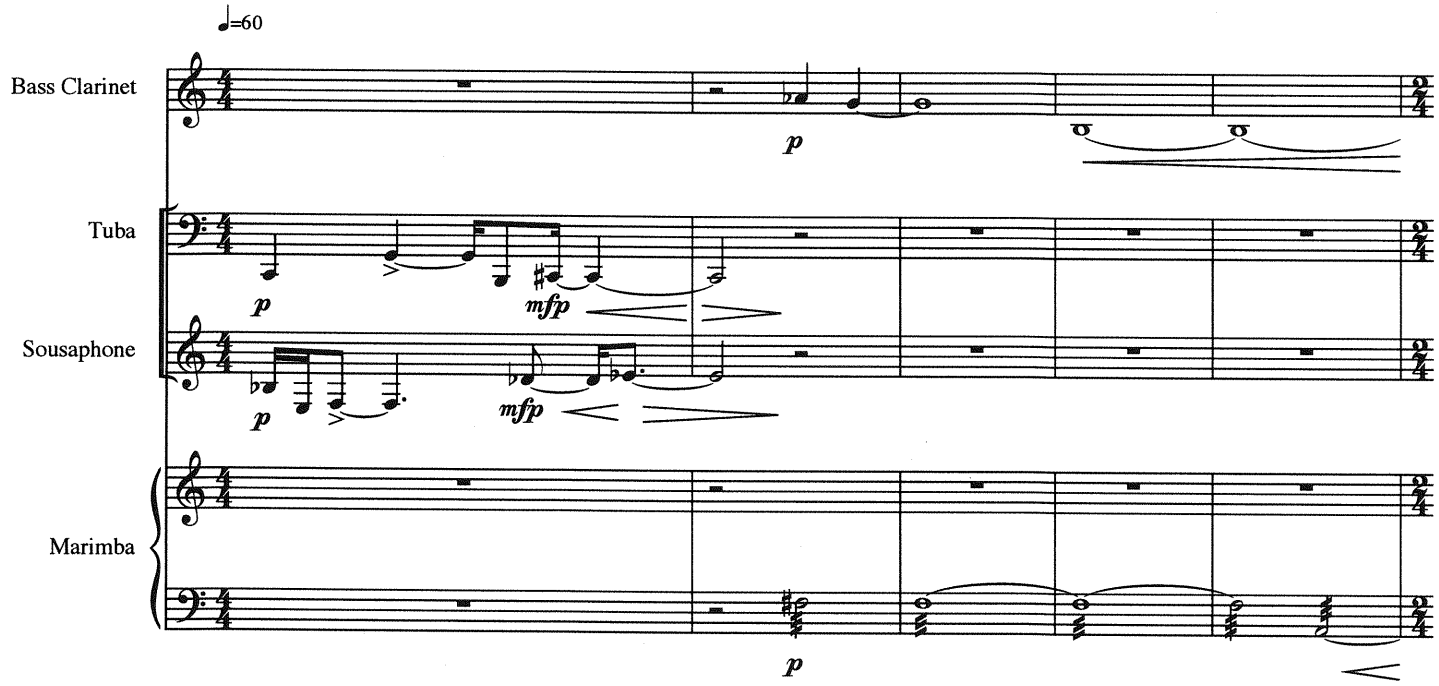
Score

Score

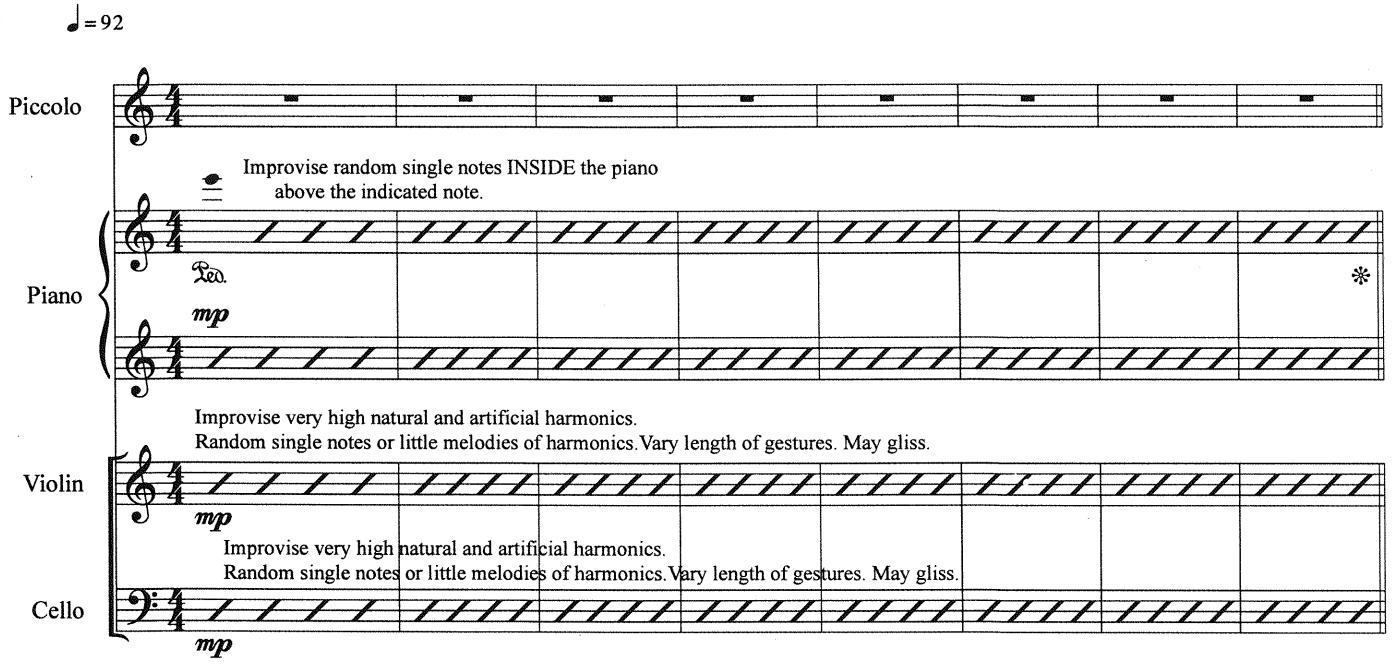
Hi Lo

from This With That

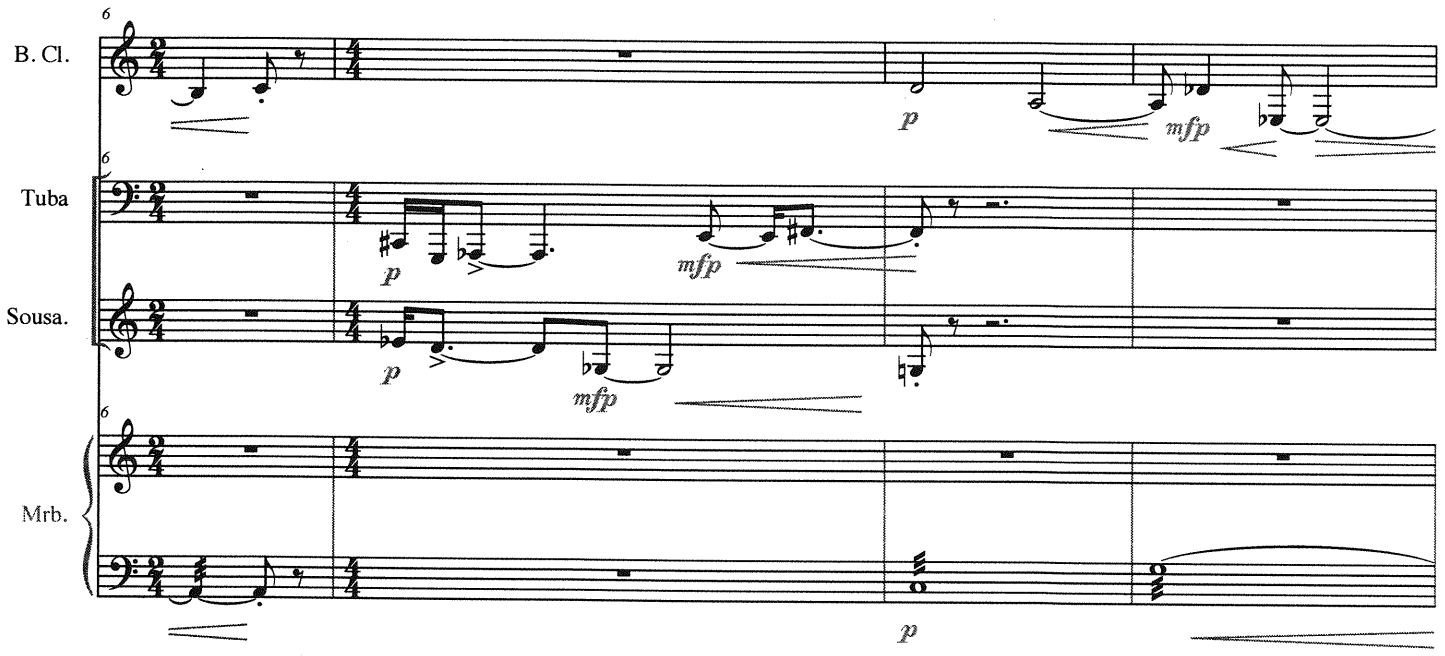
Jentsch/Bacon

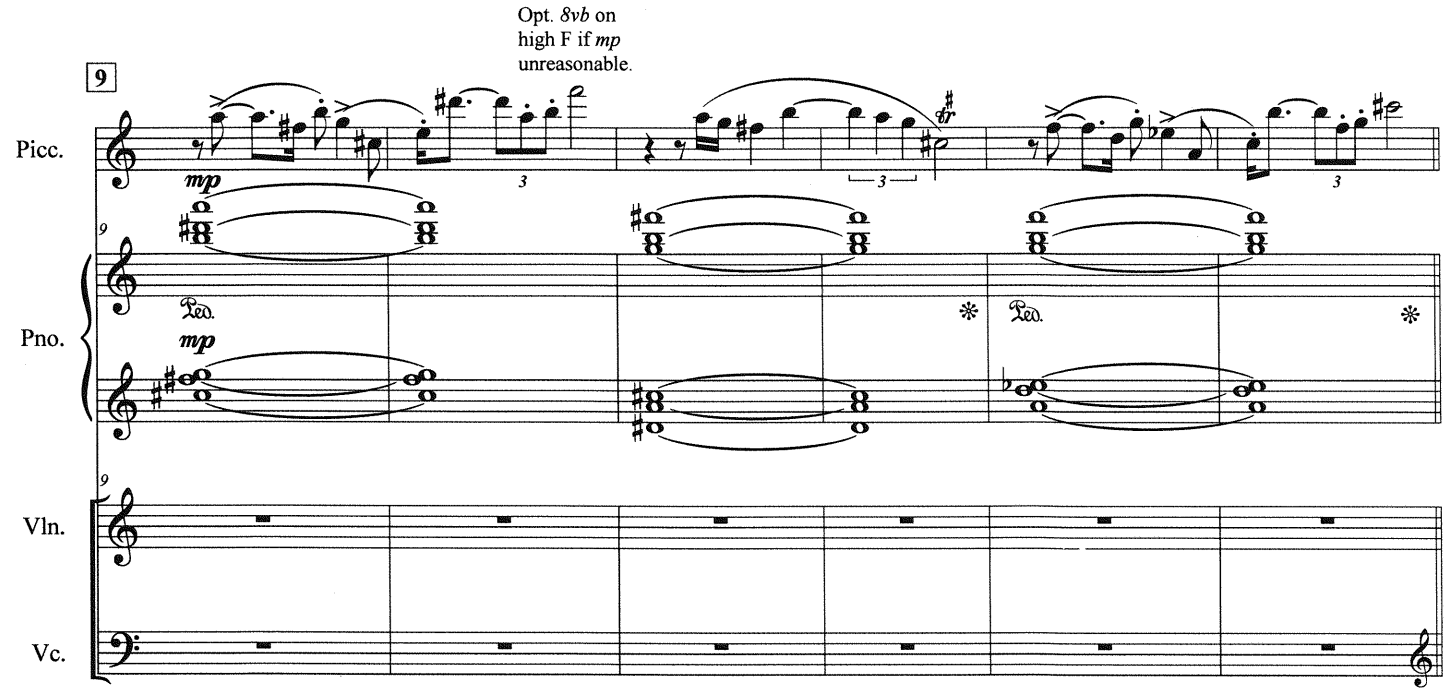


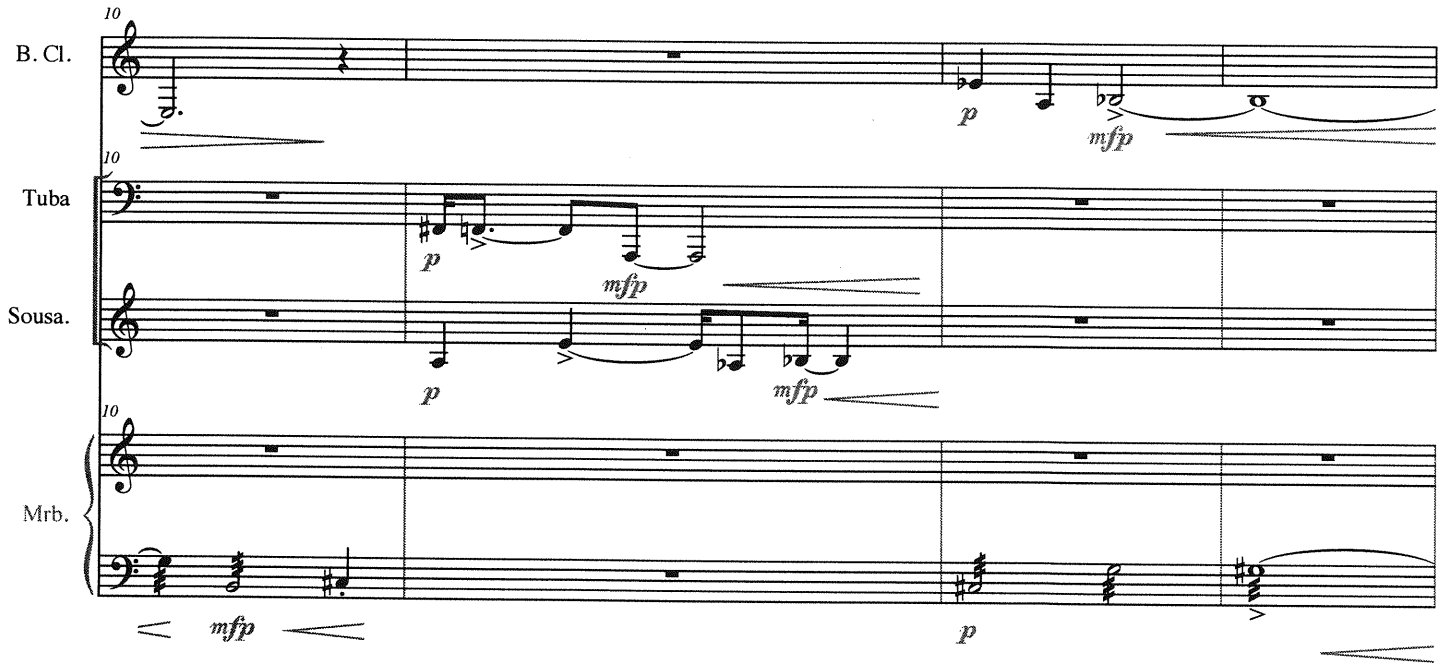
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

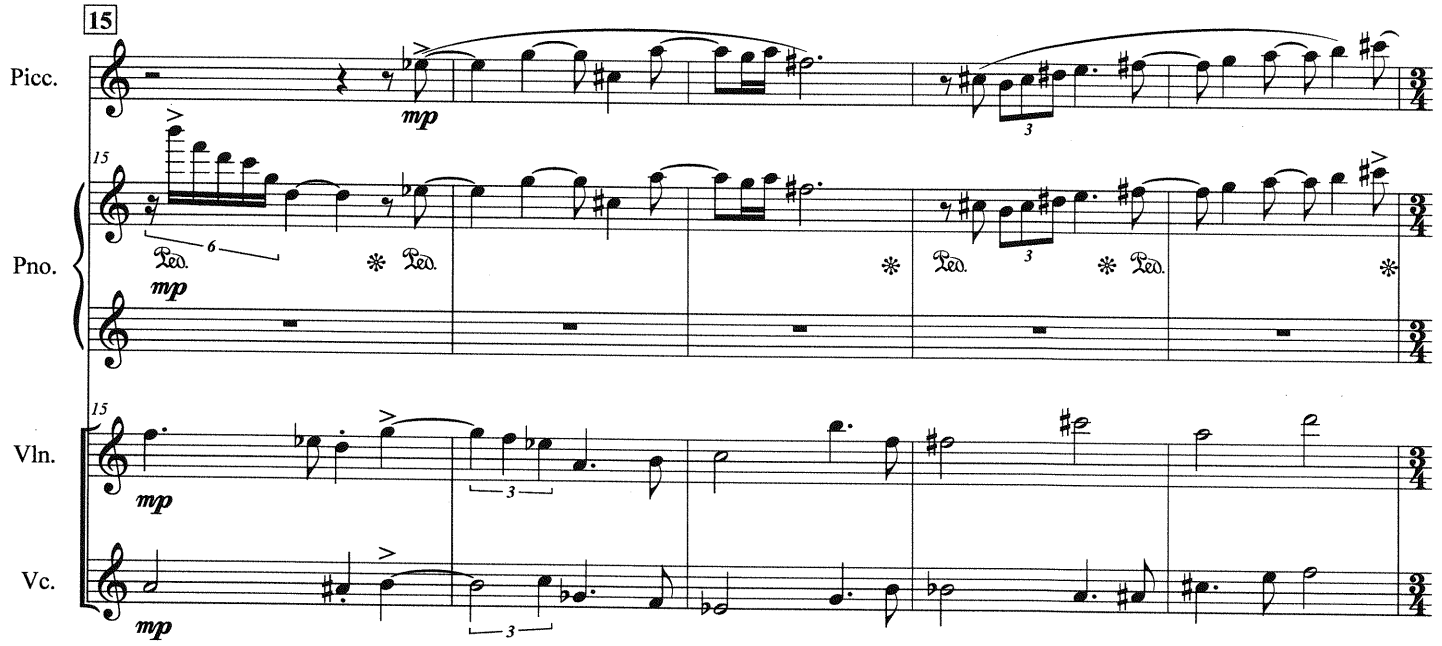


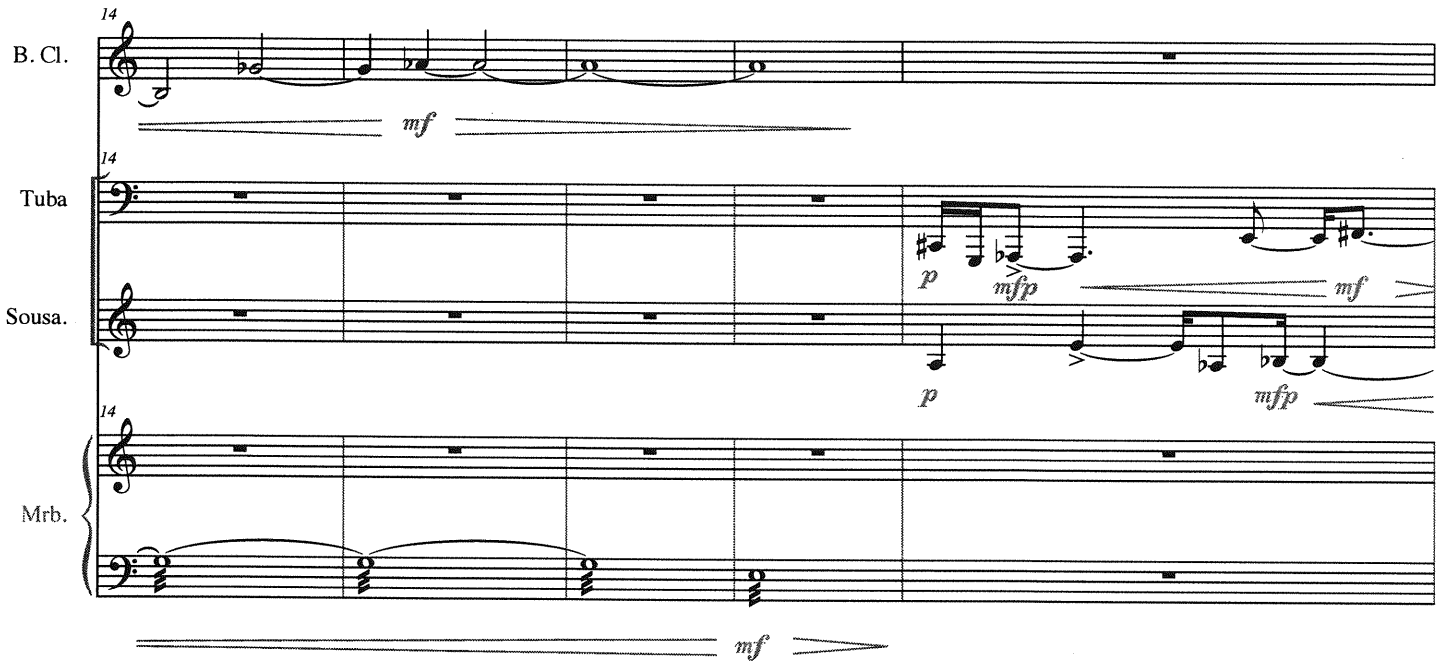
© 2015 Jentsch / Bacon

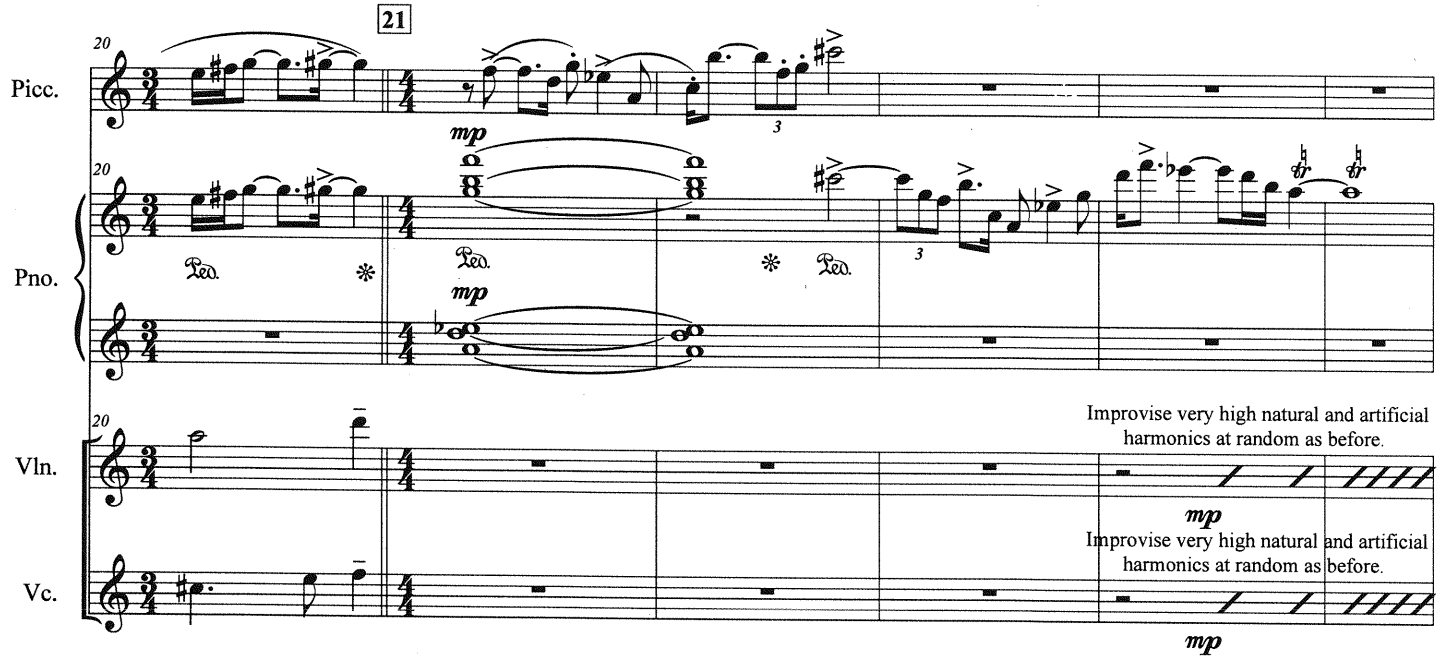

6
B. Cl.
Tuba
Sousa.
Mrb.
p
mfp

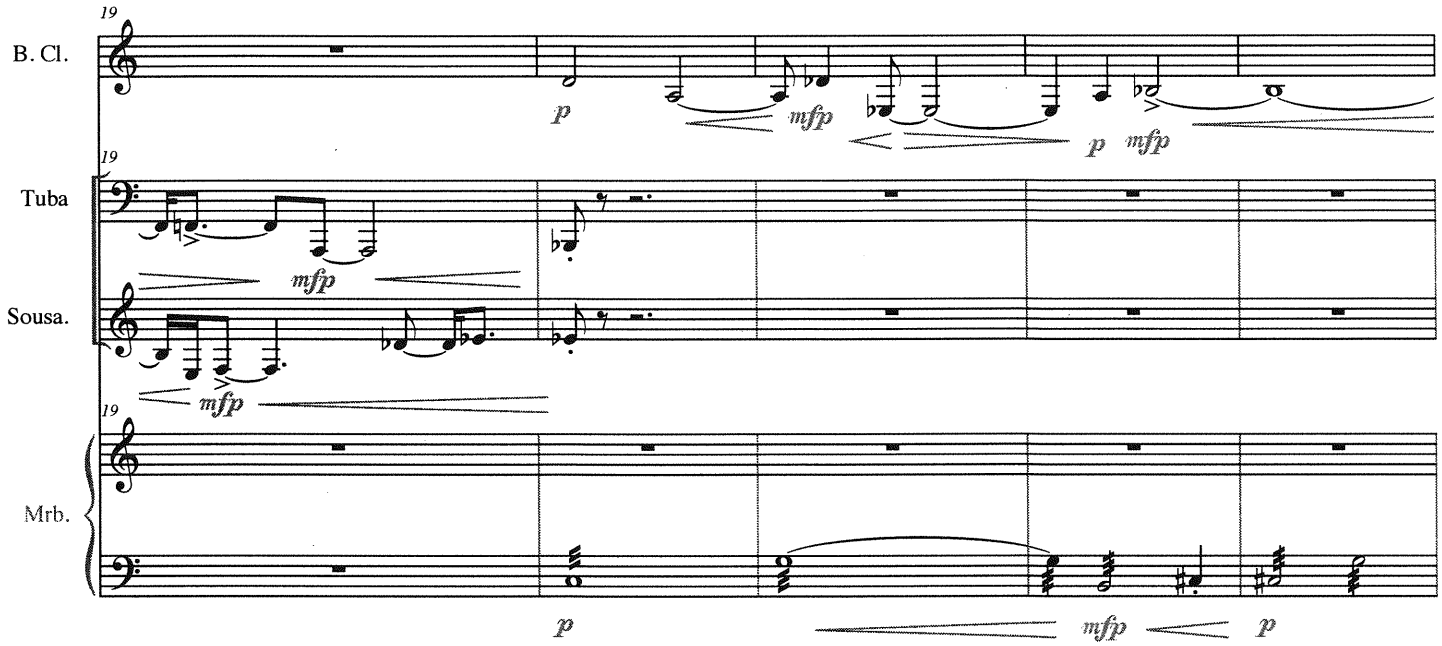

Opt. 8vb on high F if mp unreasonable.
9
Picc.
Pno.
Vln.
Vc.
mp
Ped.
3

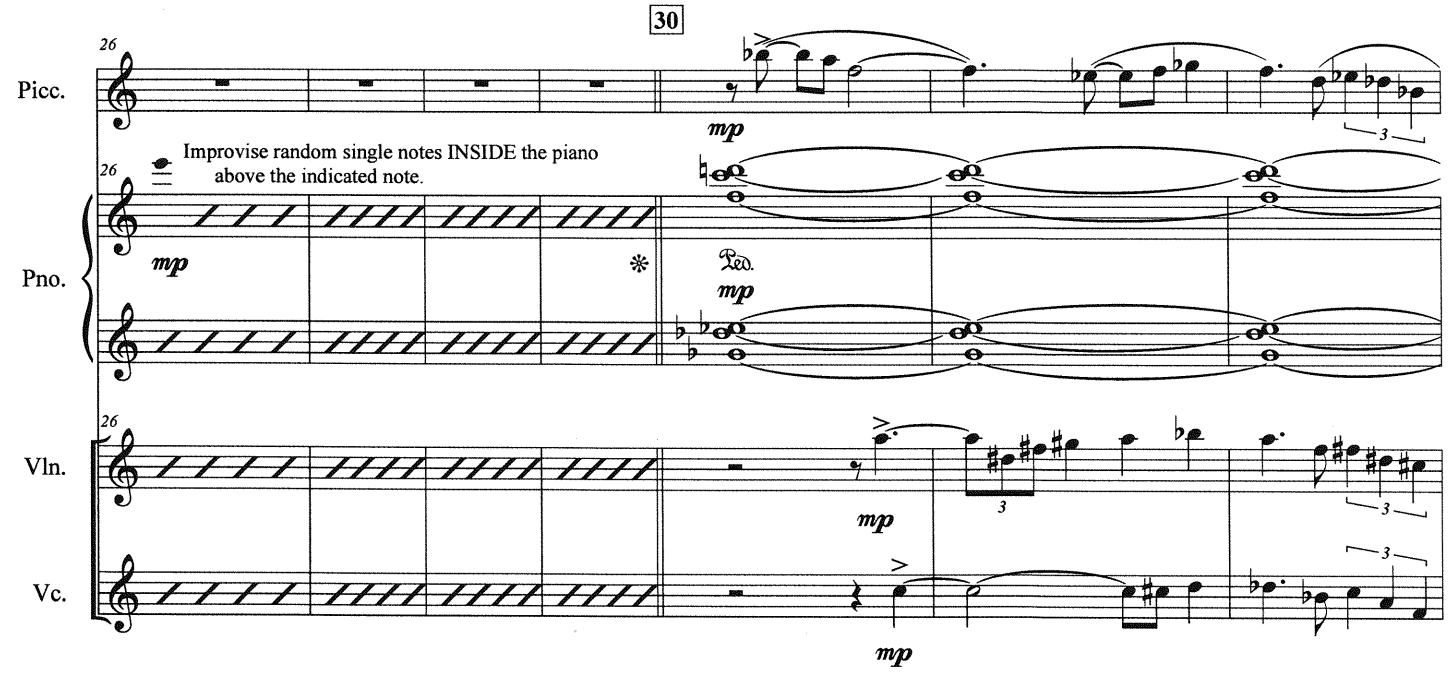

10
B. Cl.
Tuba
Sousa.
Mrb.
p
mfp

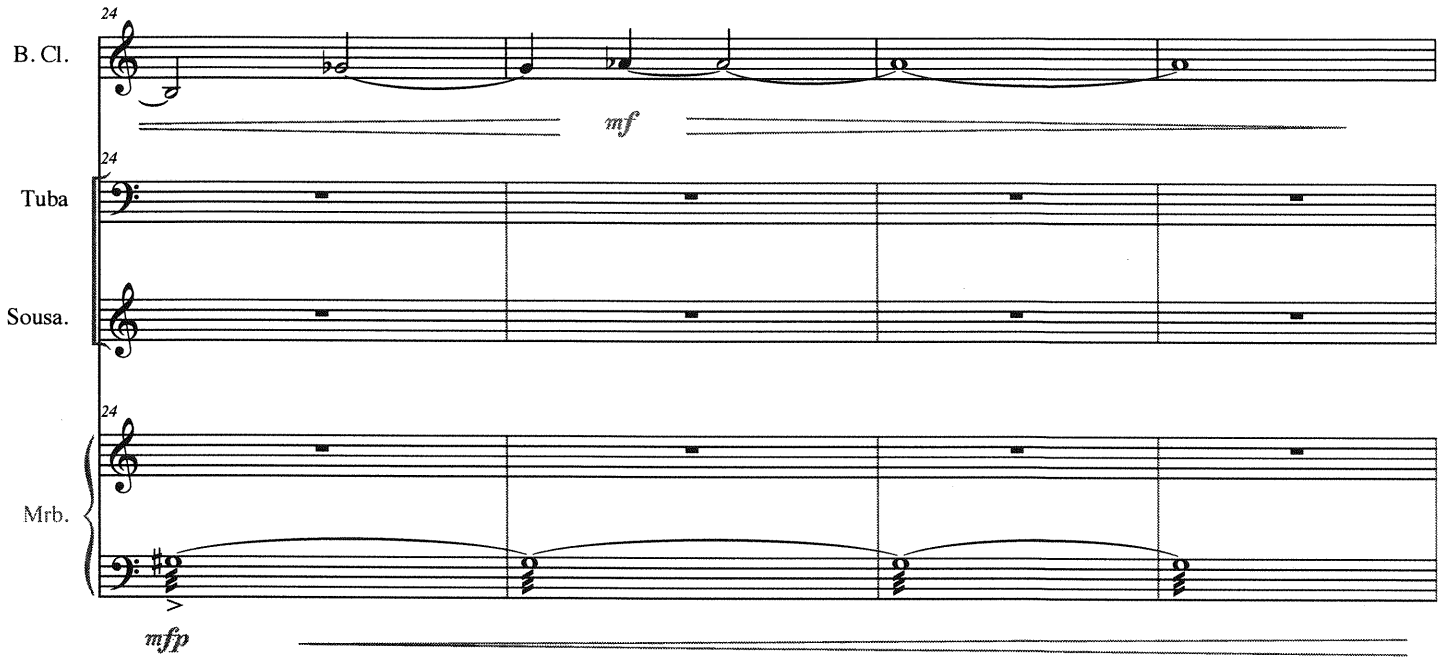

15
Picc.
Pno.
Vln.
Vc.
mp
Ped.
3
6

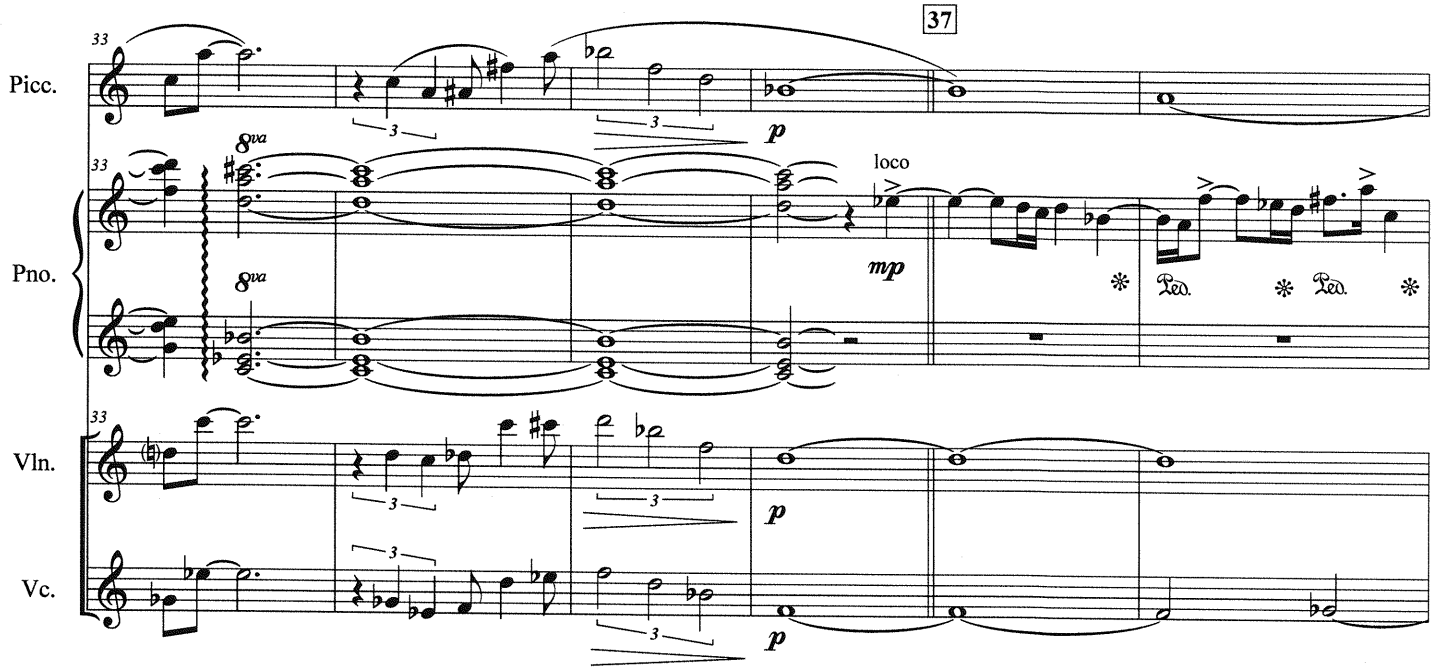

14
B. Cl.
mf
14
Tuba
Sousa.
p
mfp
mf
p
mfp
14
Mrb.
mf

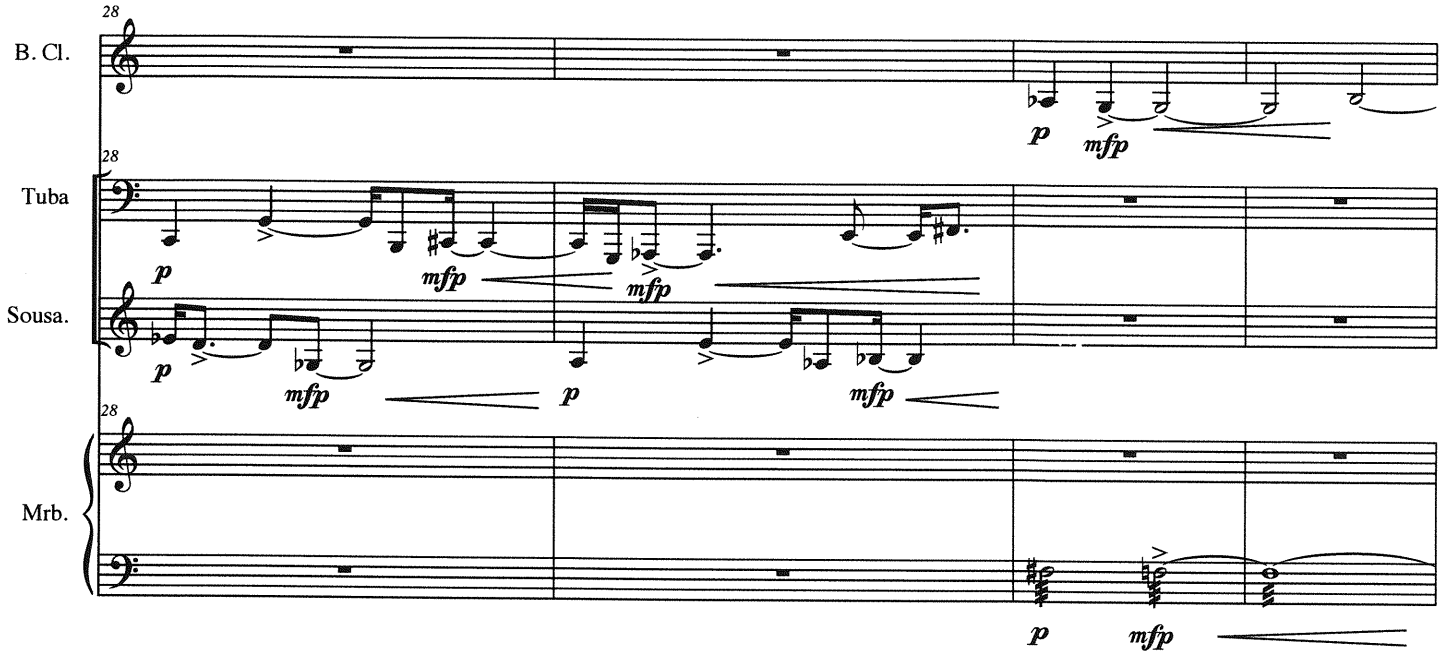

21
20
Picc.
mp
20
Pno.
Ped.
Ped.
Ped.
mp
20
Vln.
Improvise very high natural and artificial harmonics at random as before.
mp
Vc.
Improvise very high natural and artificial harmonics at random as before.
mp

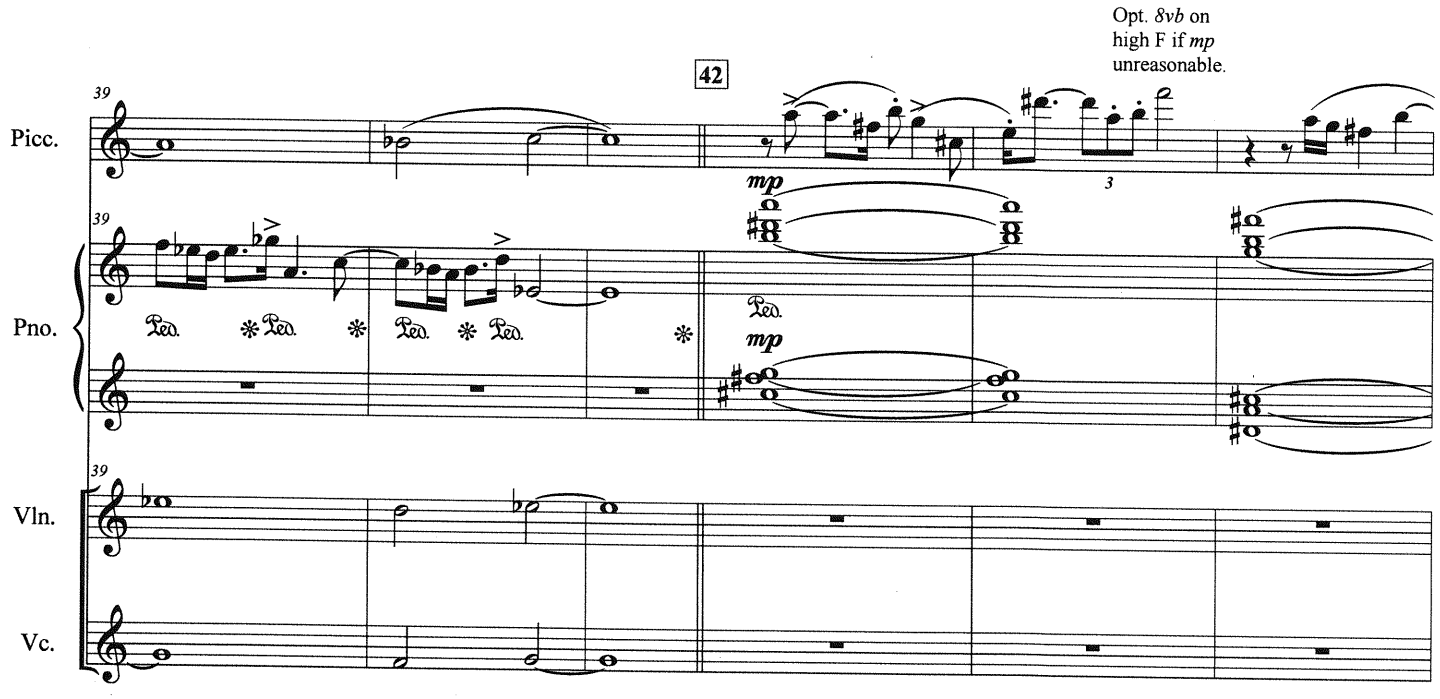

19
B. Cl.
Tuba
Sousa.
Mrb.
p
mfp
p
mfp
mfp
mfp
p
mfp
p

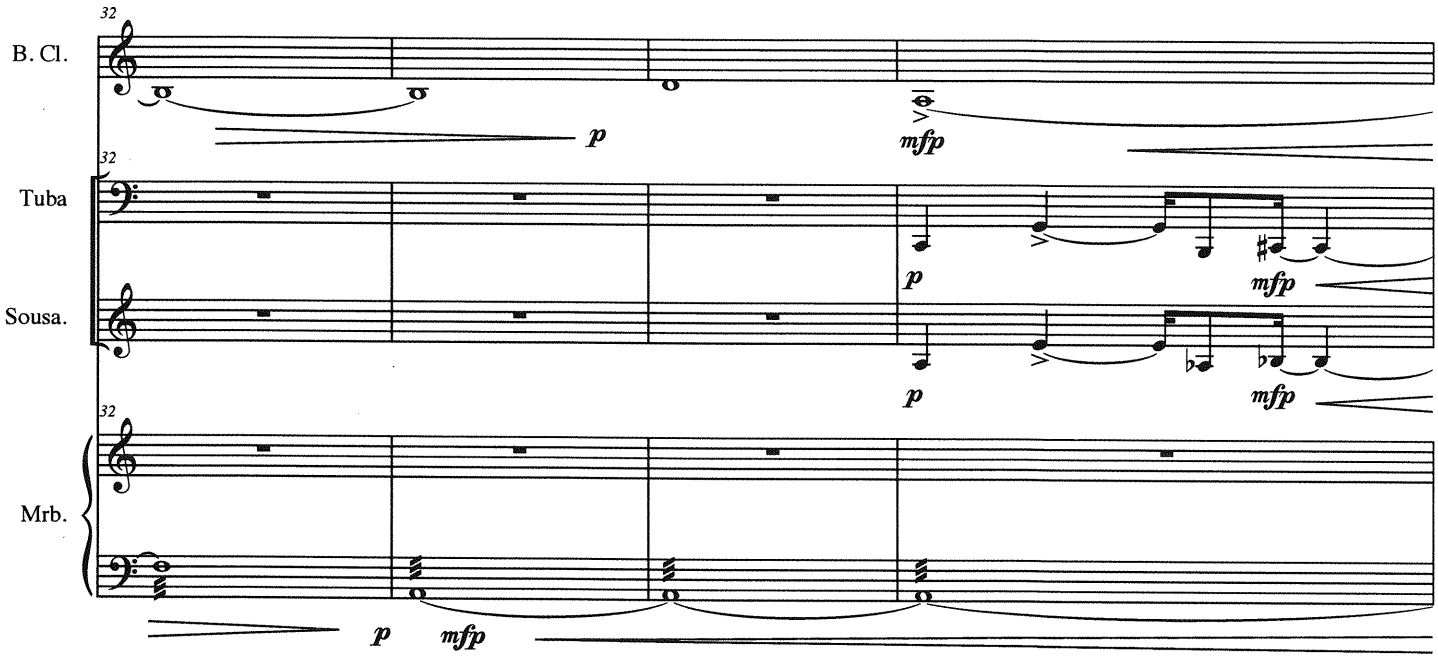

30
26
Picc.
Pno.
Vln.
Vc.
Improvise random single notes INSIDE the piano
above the indicated note.
mp
mp
mp
mp
mp
3
3
3
3

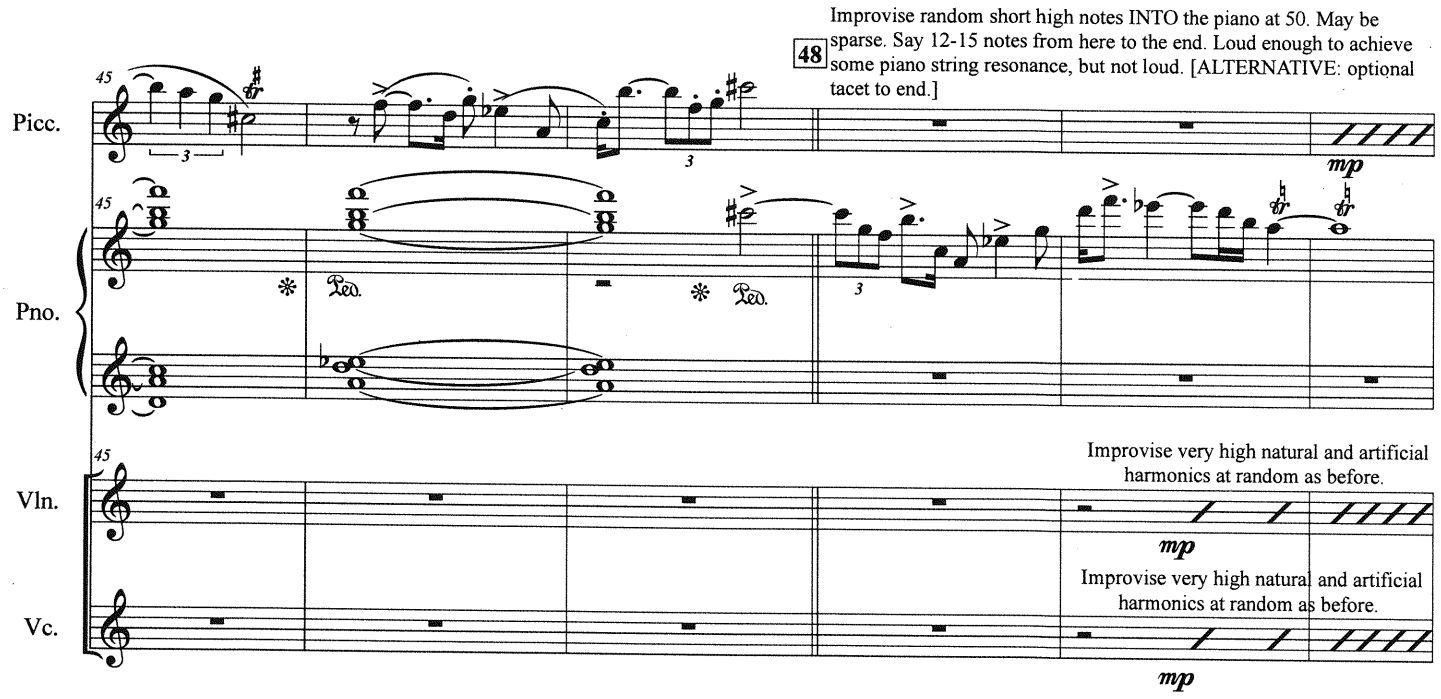

24
B. Cl.
mf
24
Tuba
Sousa.
24
Mrb.
mfp

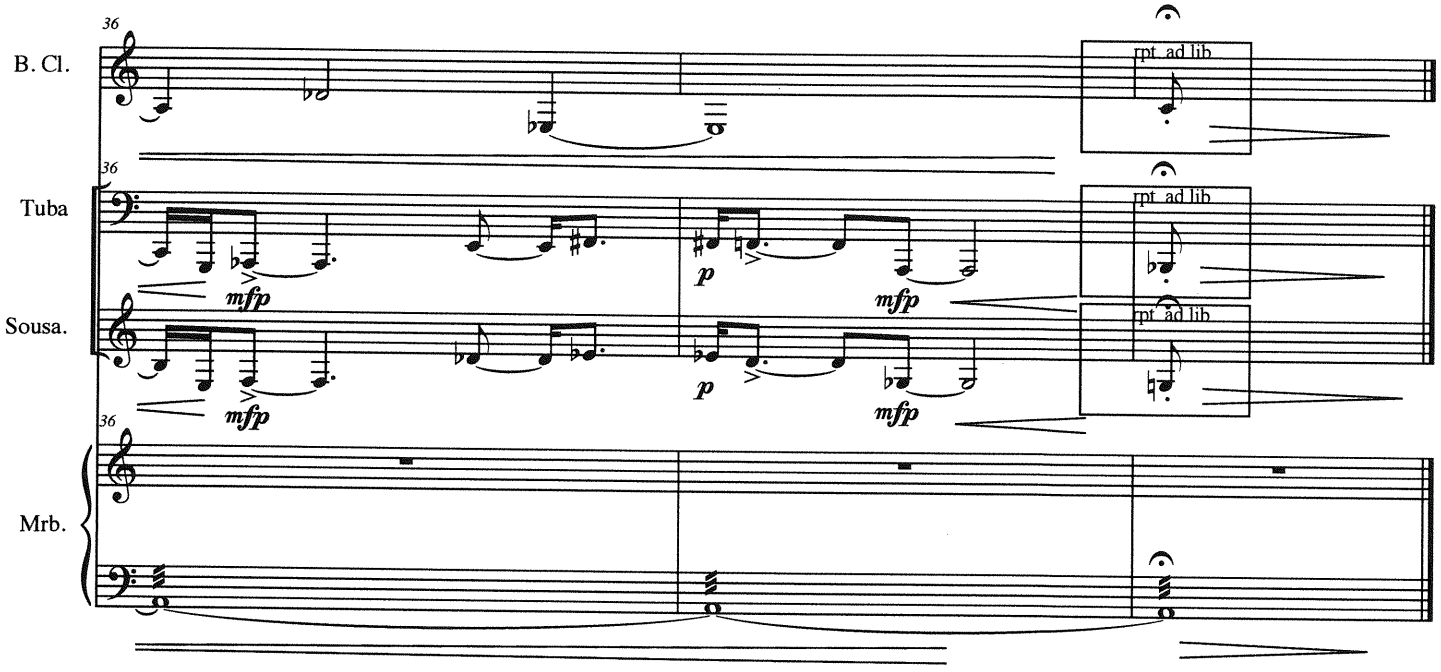

37
33
Picc.
p
8va
33
Pno.
8va
loco
mp
Ped.
Ped.
33
Vln.
p
Vc.
p

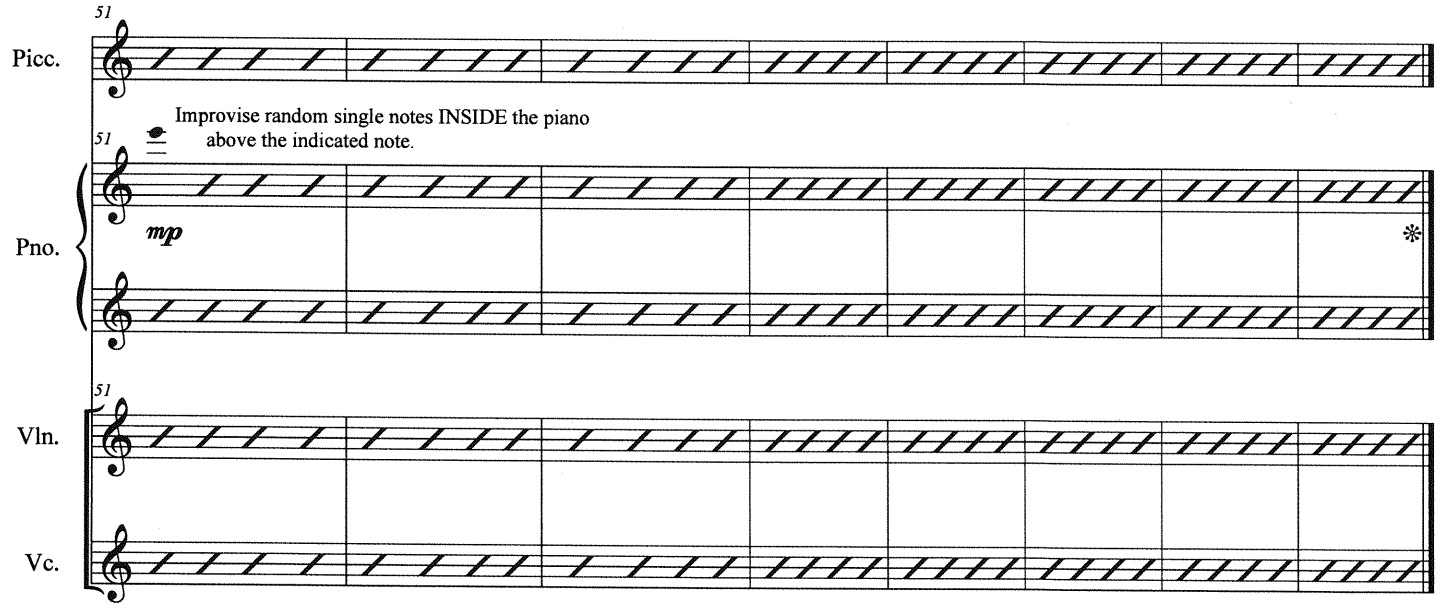

28
B. Cl.
Tuba
Sousa.
Mrb.
p
mfp


Opt. 8vb on high F if mp unreasonable.
42
39
Picc.
Pno.
Vln.
Vc.
mp
Ped.


32
B. Cl.
p
mfp
32
Tuba
Sousa.
p
mfp
p
mfp
32
Mrb.
p
mfp


Improvise random short high notes INTO the piano at 50. May be sparse. Say 12-15 notes from here to the end. Loud enough to achieve some piano string resonance, but not loud. [ALTERNATIVE: optional tacet to end.]
48
45
Picc.
3
3
mp
45
Pno.
Ped.
Ped.
3
45
Improvise very high natural and artificial harmonics at random as before.
Vln.
mp
Improvise very high natural and artificial harmonics at random as before.
Vc.
mp


36
B. Cl.
rpt. ad lib
36
Tuba
mfp
p
mfp
rpt. ad lib
Sousa.
mfp
p
mfp
rpt. ad lib
36
Mrb.

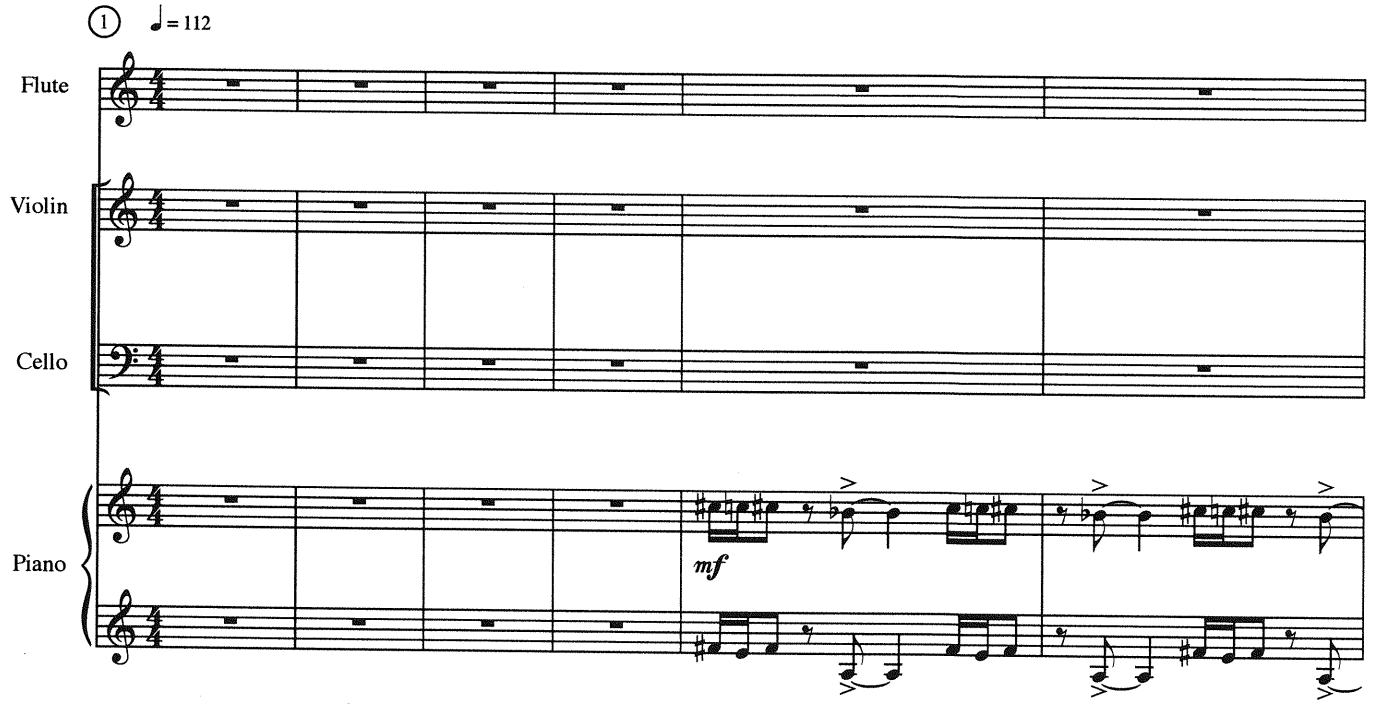

51
Picc.
Improvise random single notes INSIDE the piano
above the indicated note.
51
mp
Pno.
51
Vln.
Vc.

Score

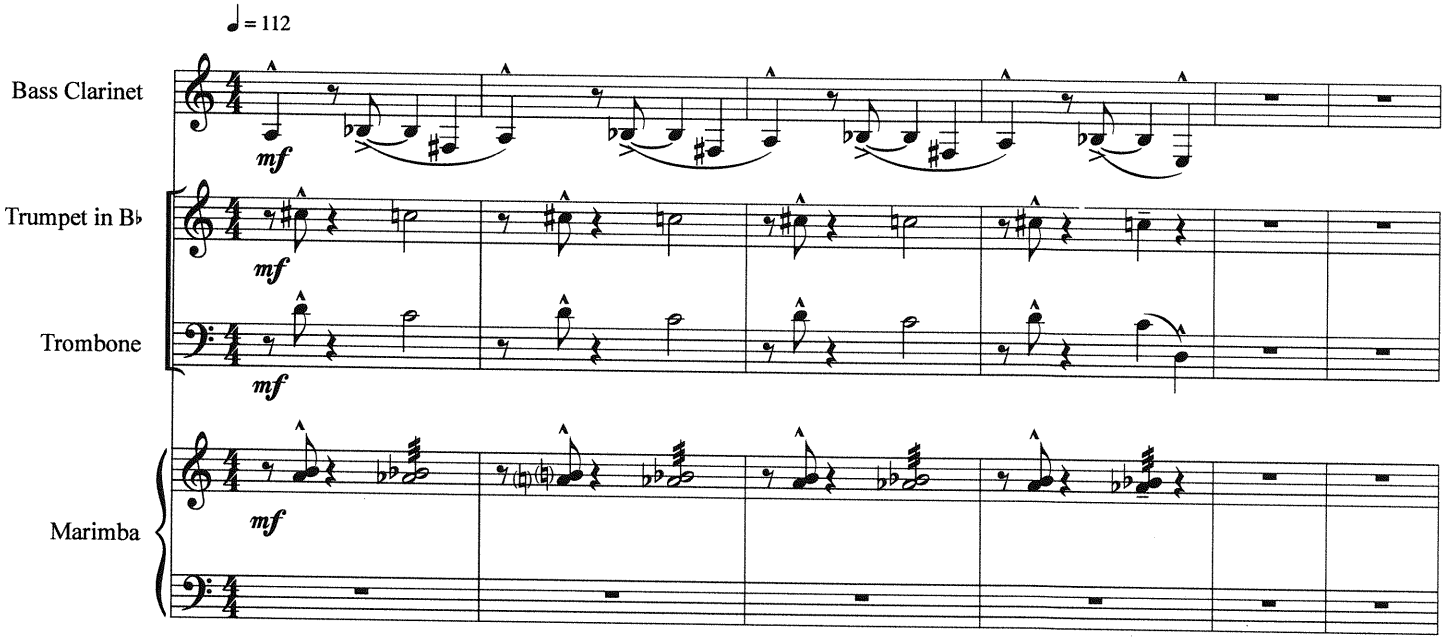
Trading Post

from This With That

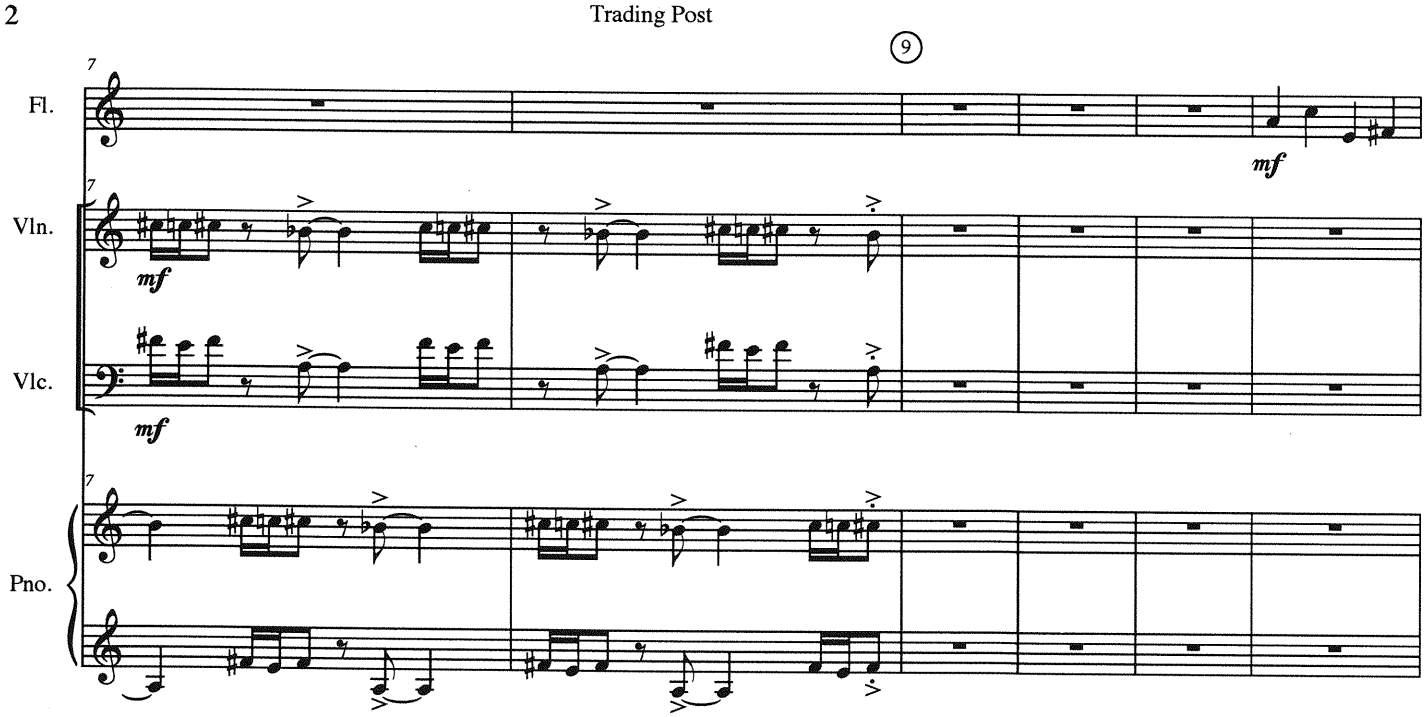
Jentsch/Bacon

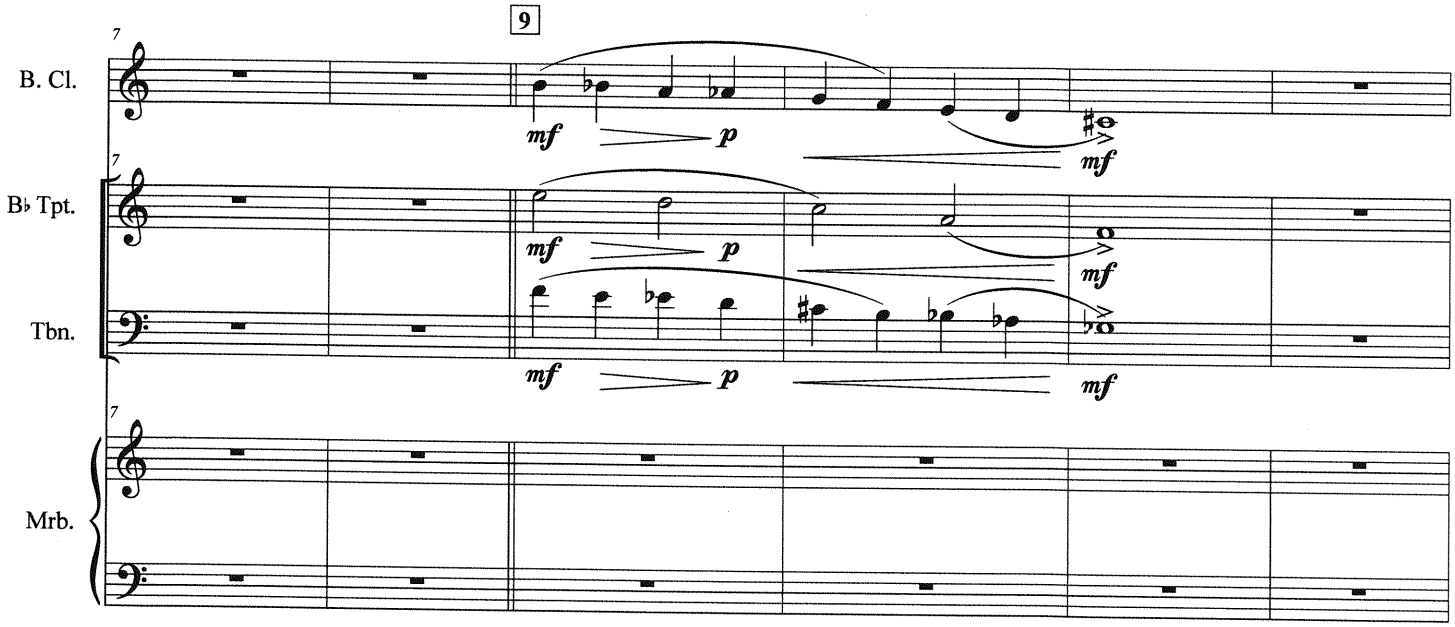


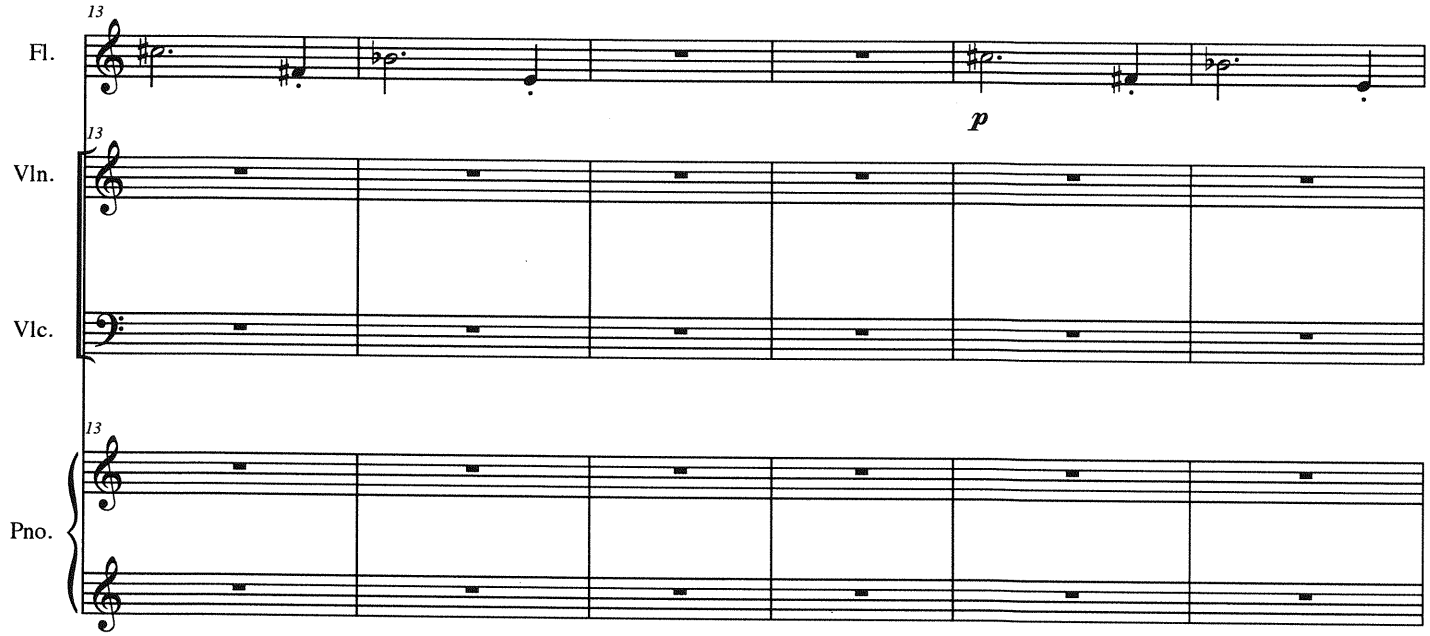
These two separate scores are to be performed simultaneously in synchronization with each other and are intended to line up visually.

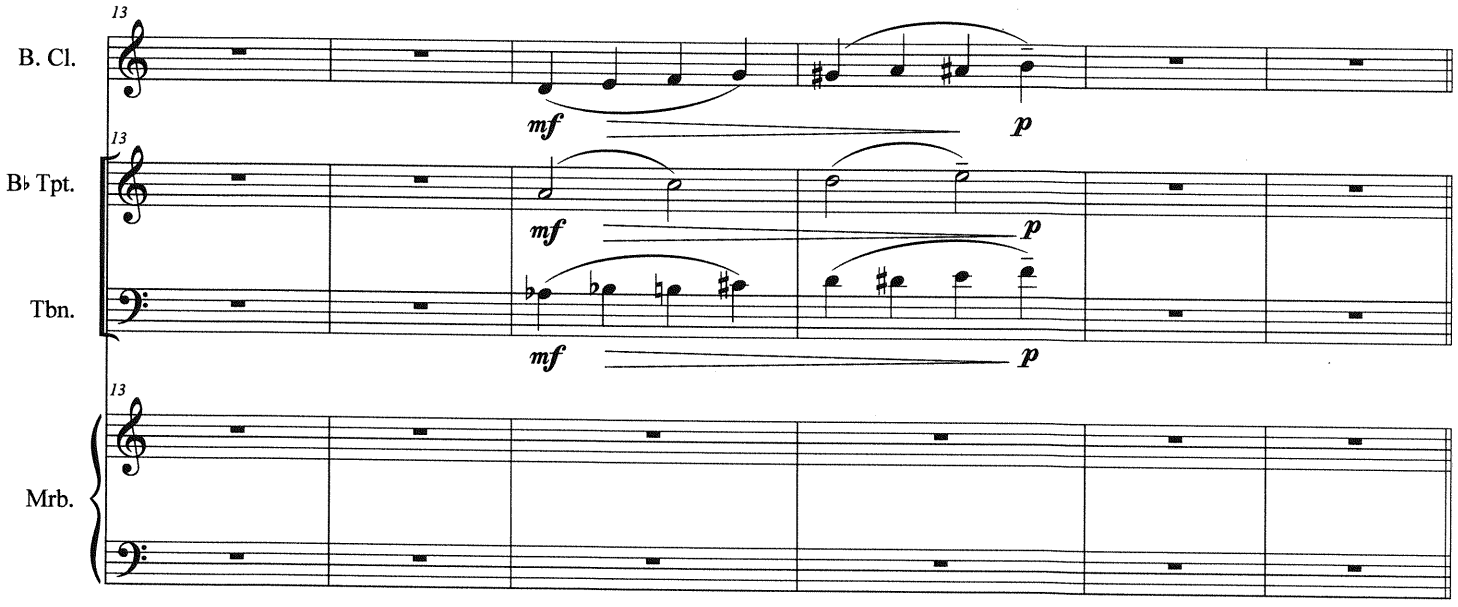


© 2015 Jentsch / Bacon

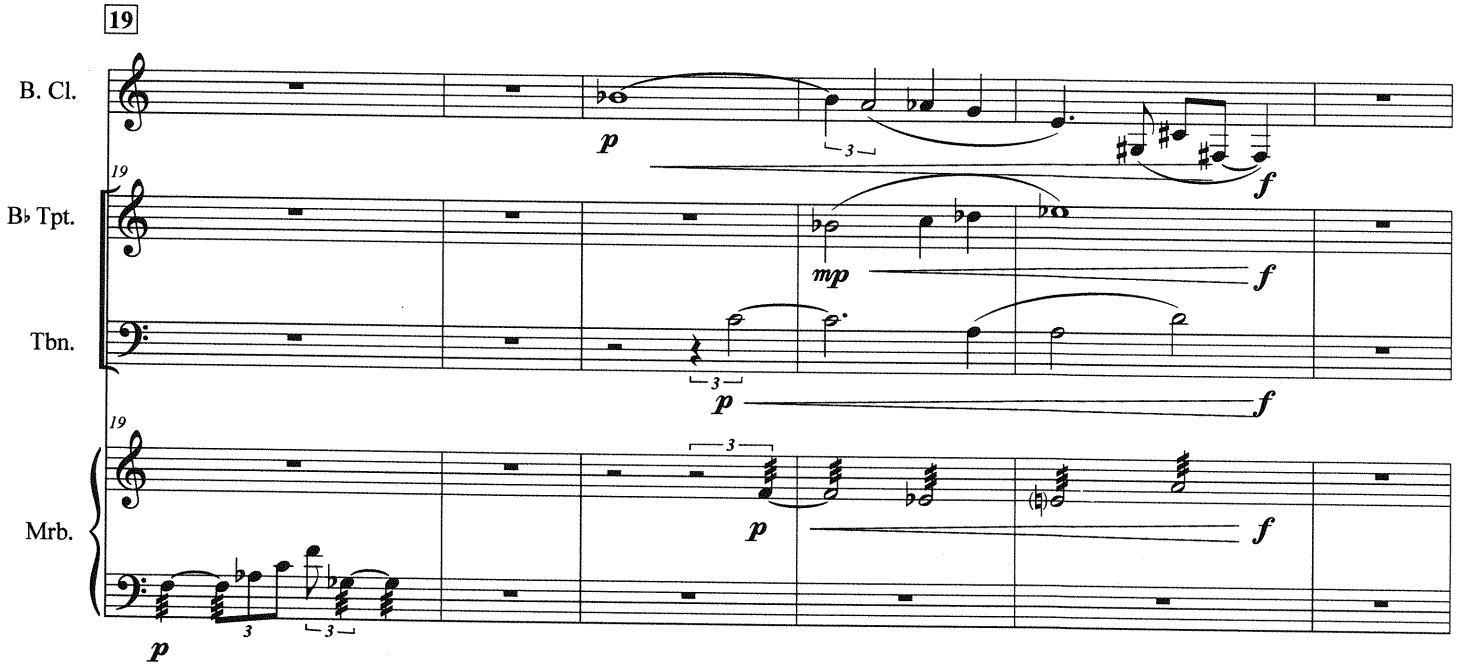

9
Fl.
Vln.
Vlc.
Pno.
mf

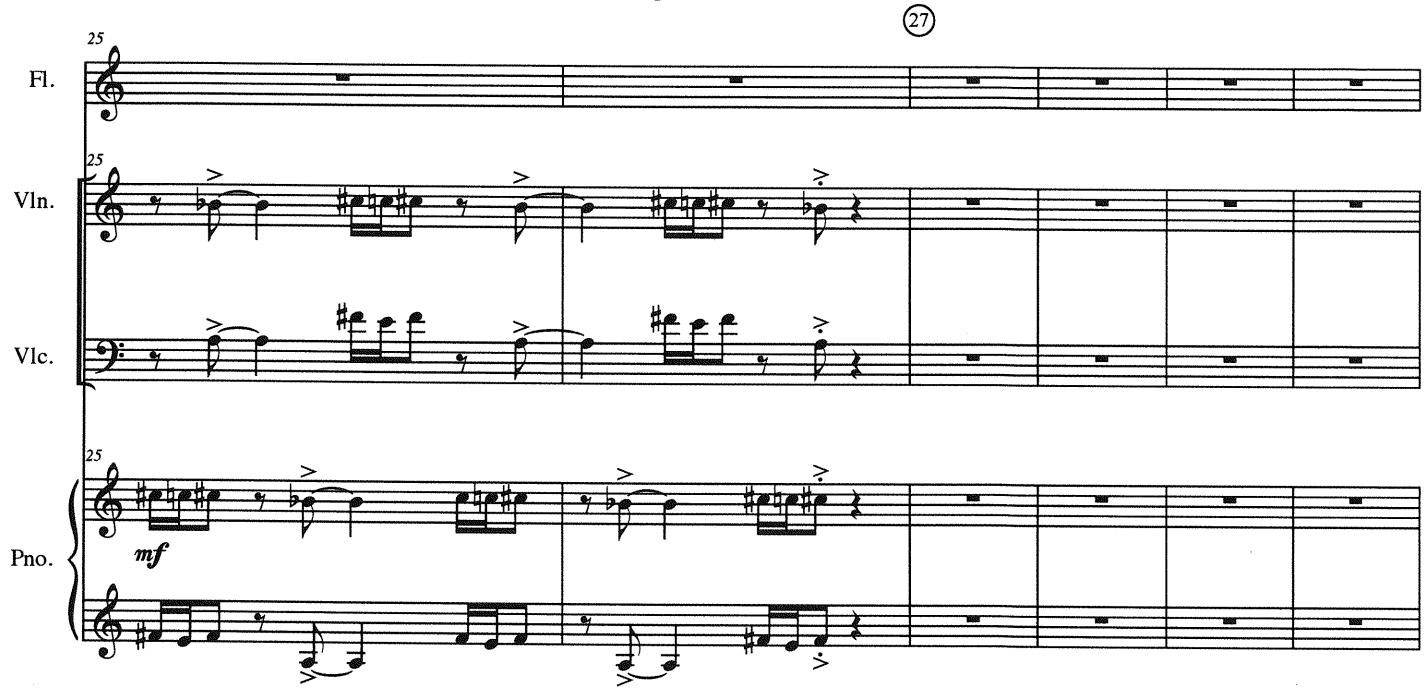

9
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
mf
p
mf

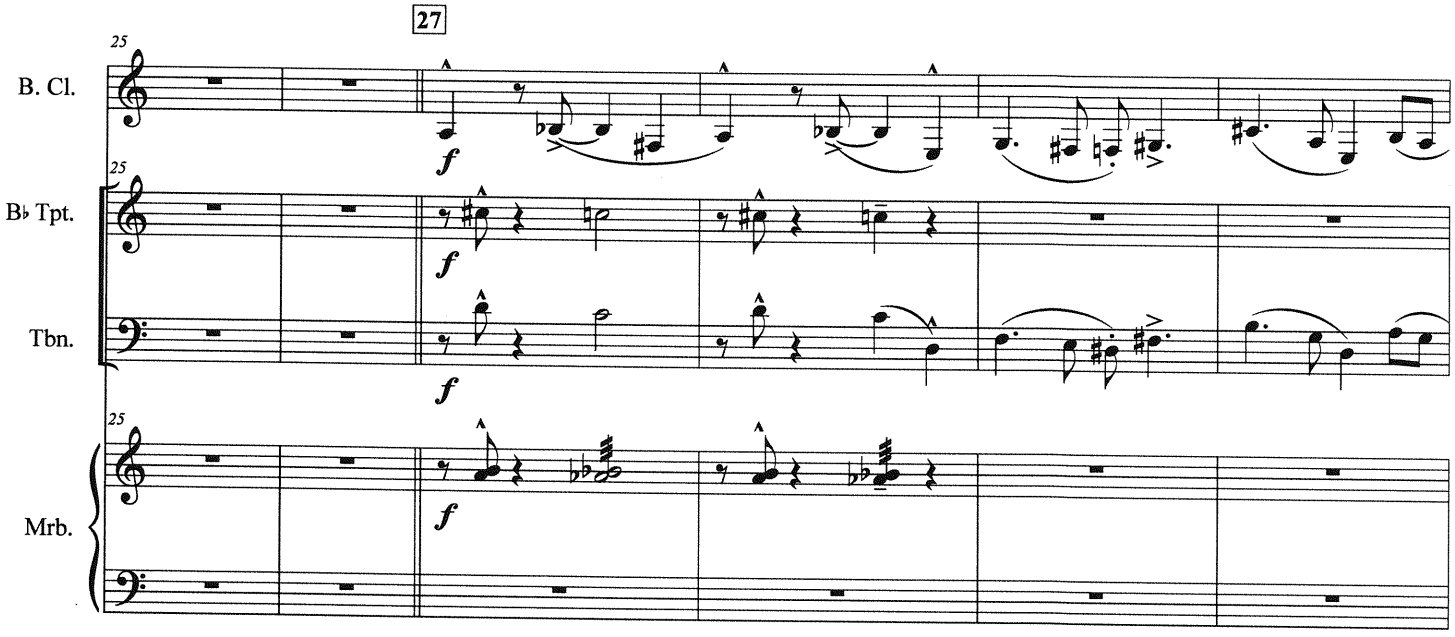

13
Fl.
p
13
Vln.
Vlc.
13
Pno.

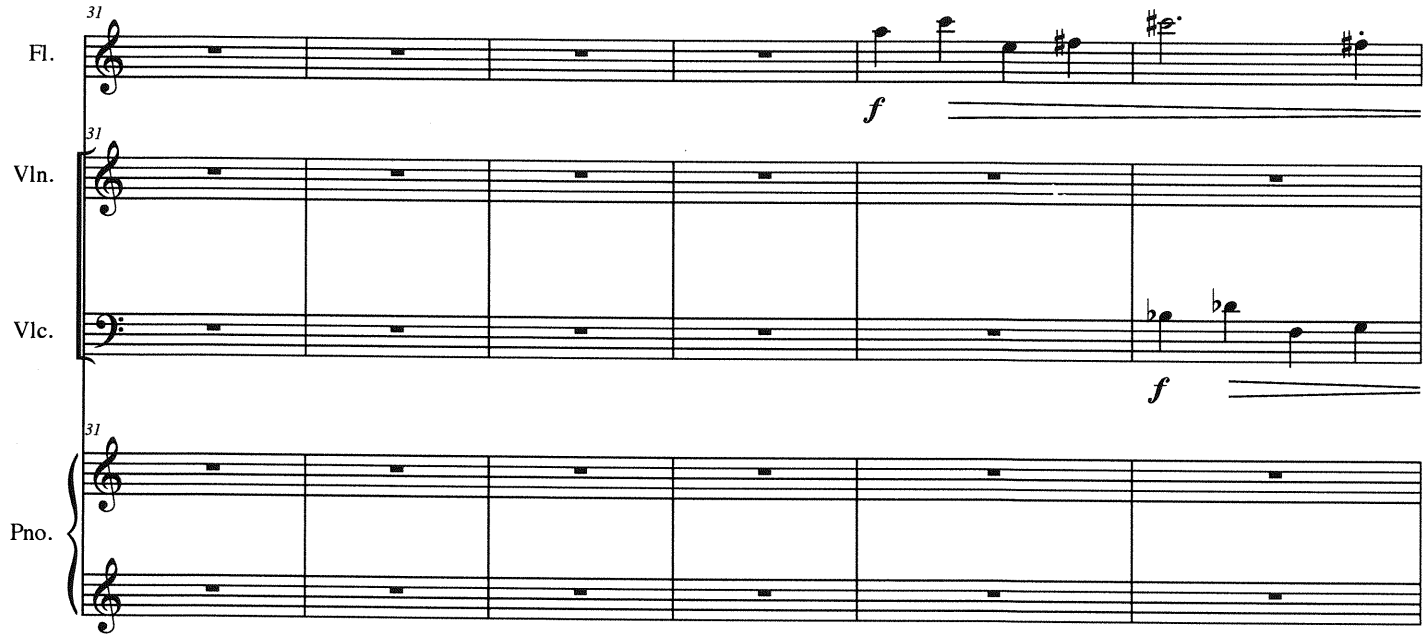

13
B. Cl.
mf
p
13
B♭ Tpt.
mf
p
Tbn.
mf
p
13
Mrb.

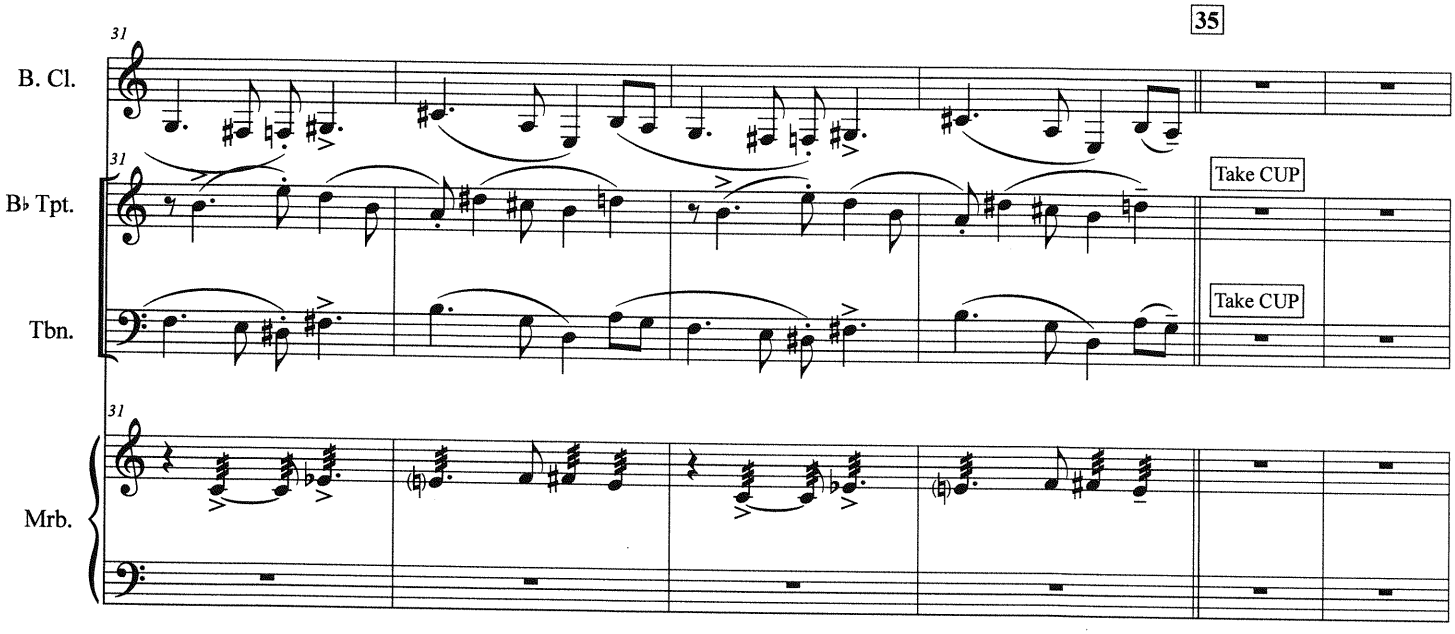
19
19
Fl.
p
19
Vln.
mf
Vlc.
19
Pno.

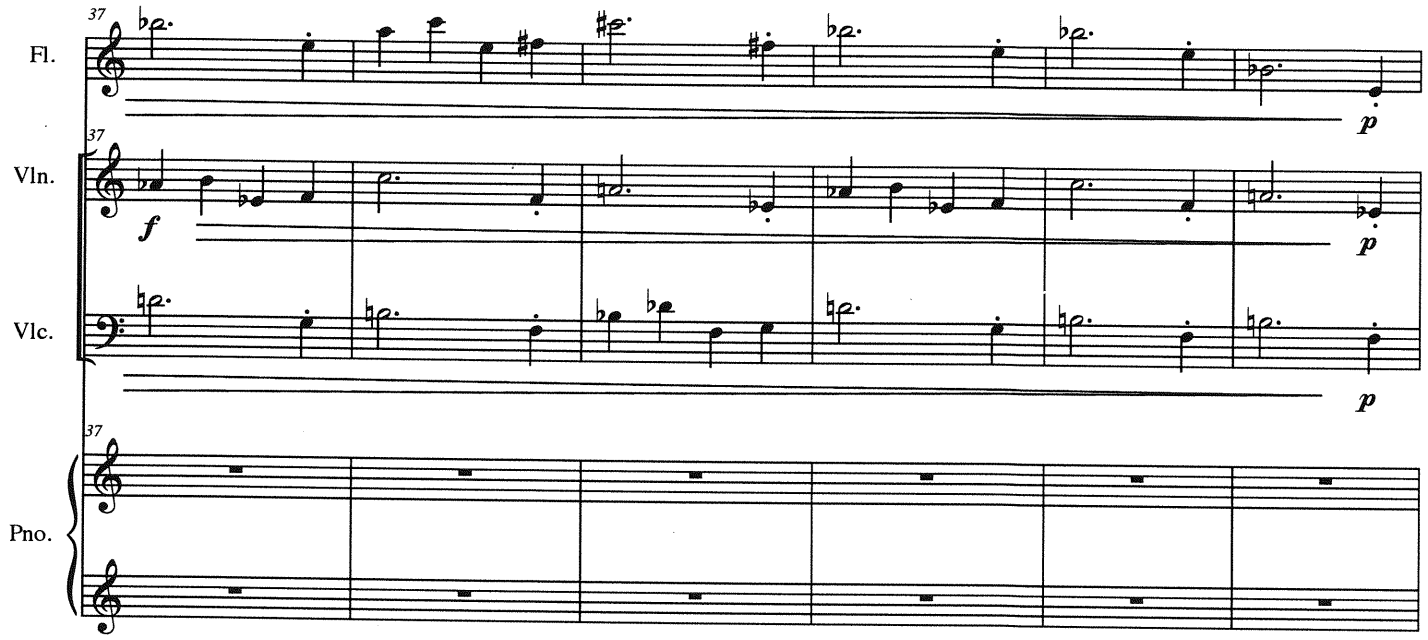

19
B. Cl.
p
3
f
19
B♭ Tpt.
mp
f
Tbn.
3
p
f
19
Mrb.
3
p
f
p
3
3

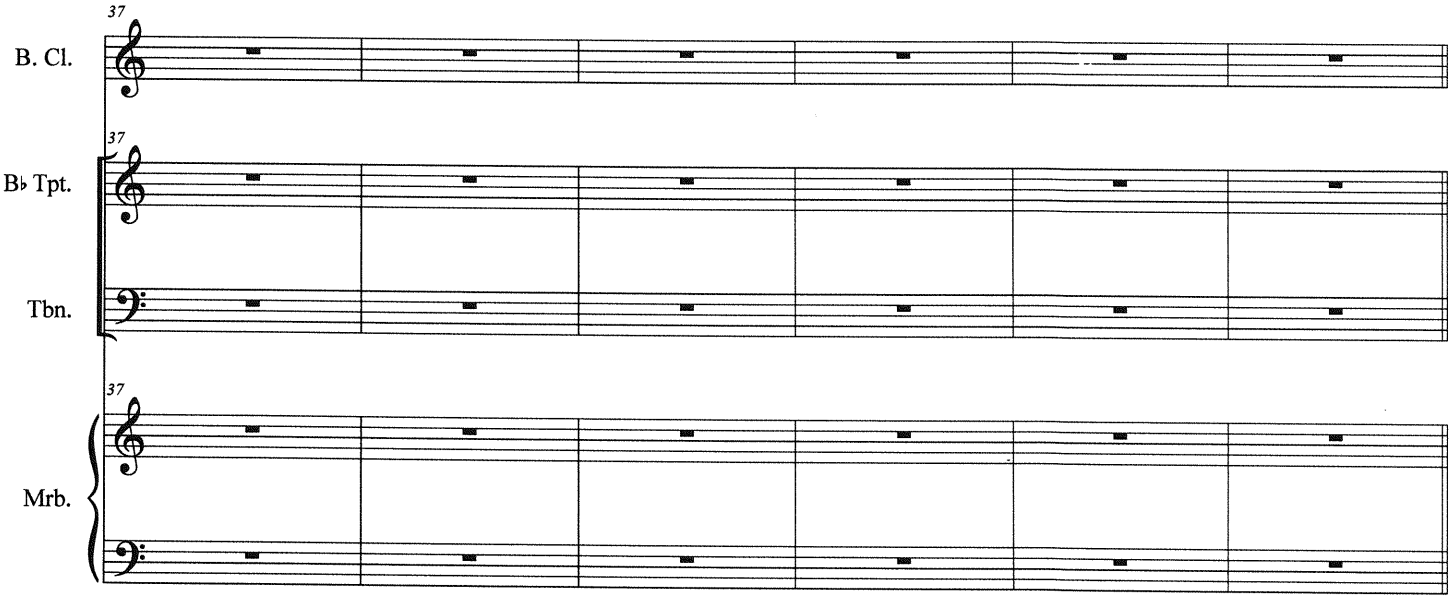

27
25
Fl.
Vln.
Vlc.
Pno.
mf

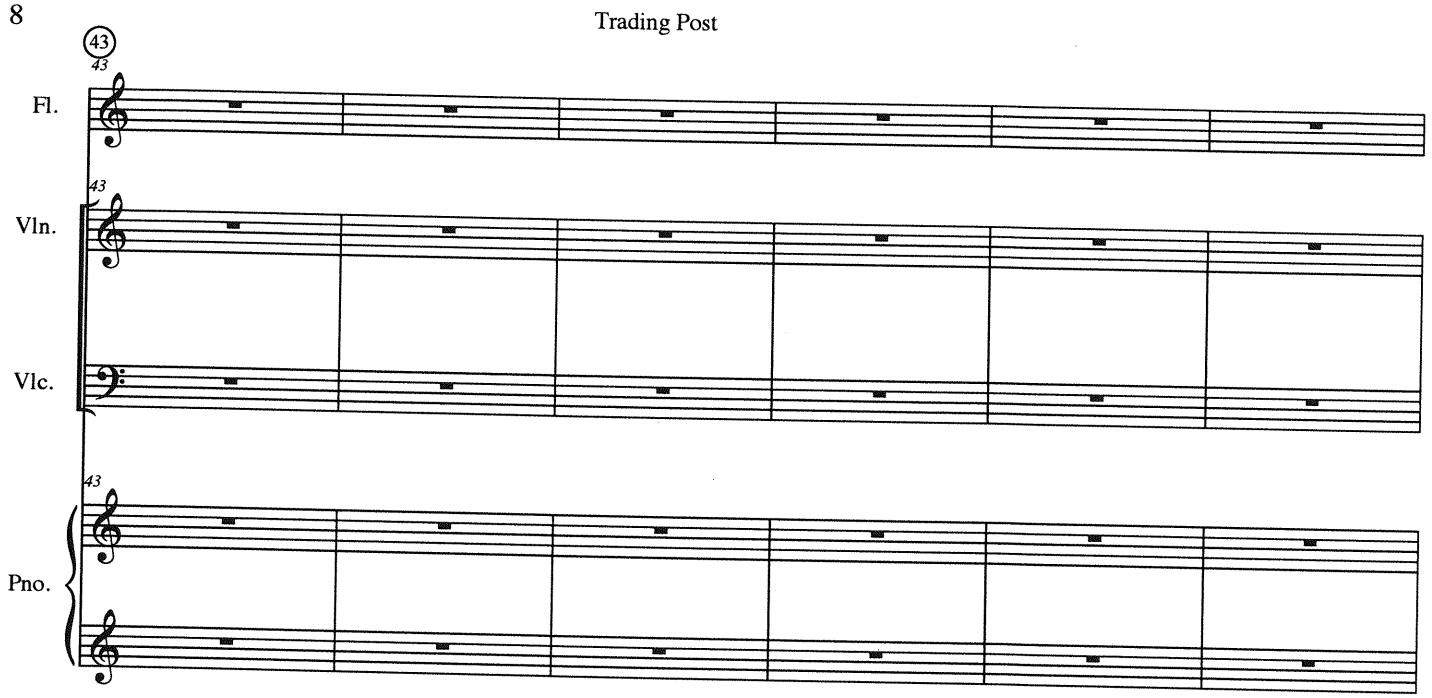

27
25
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
f

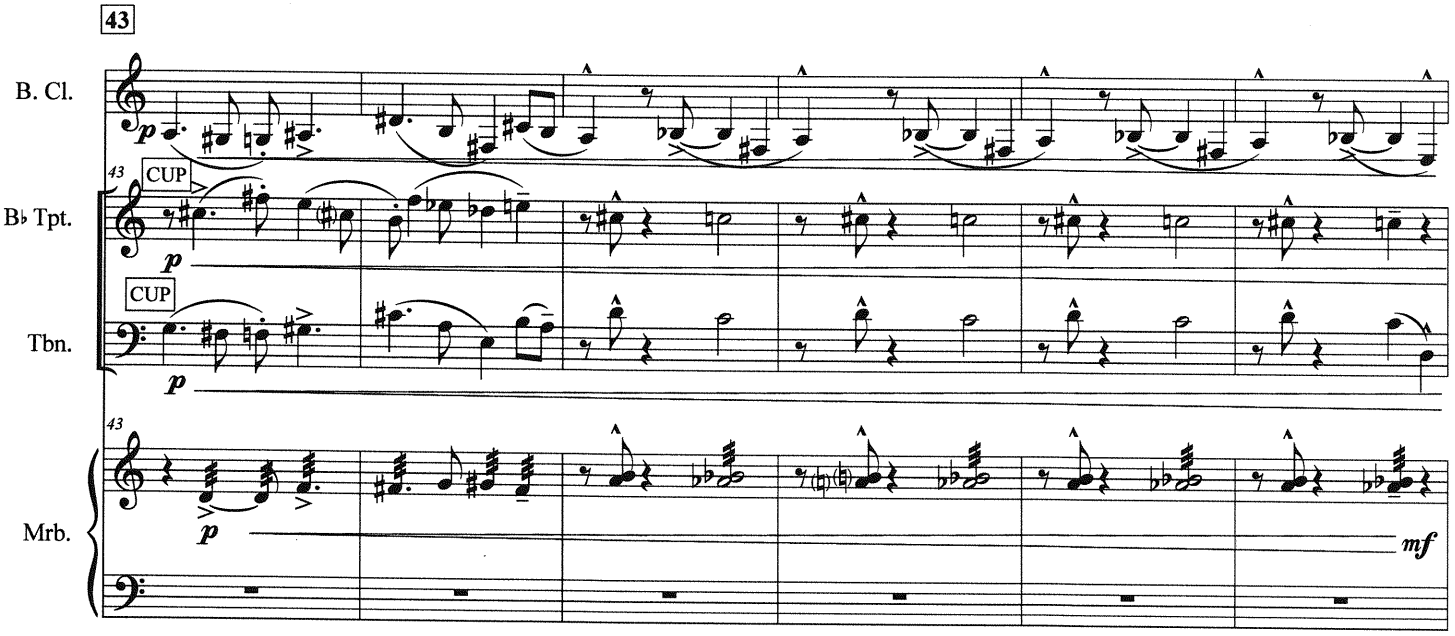

31
Fl.
f
31
Vln.
Vlc.
f
31
Pno.

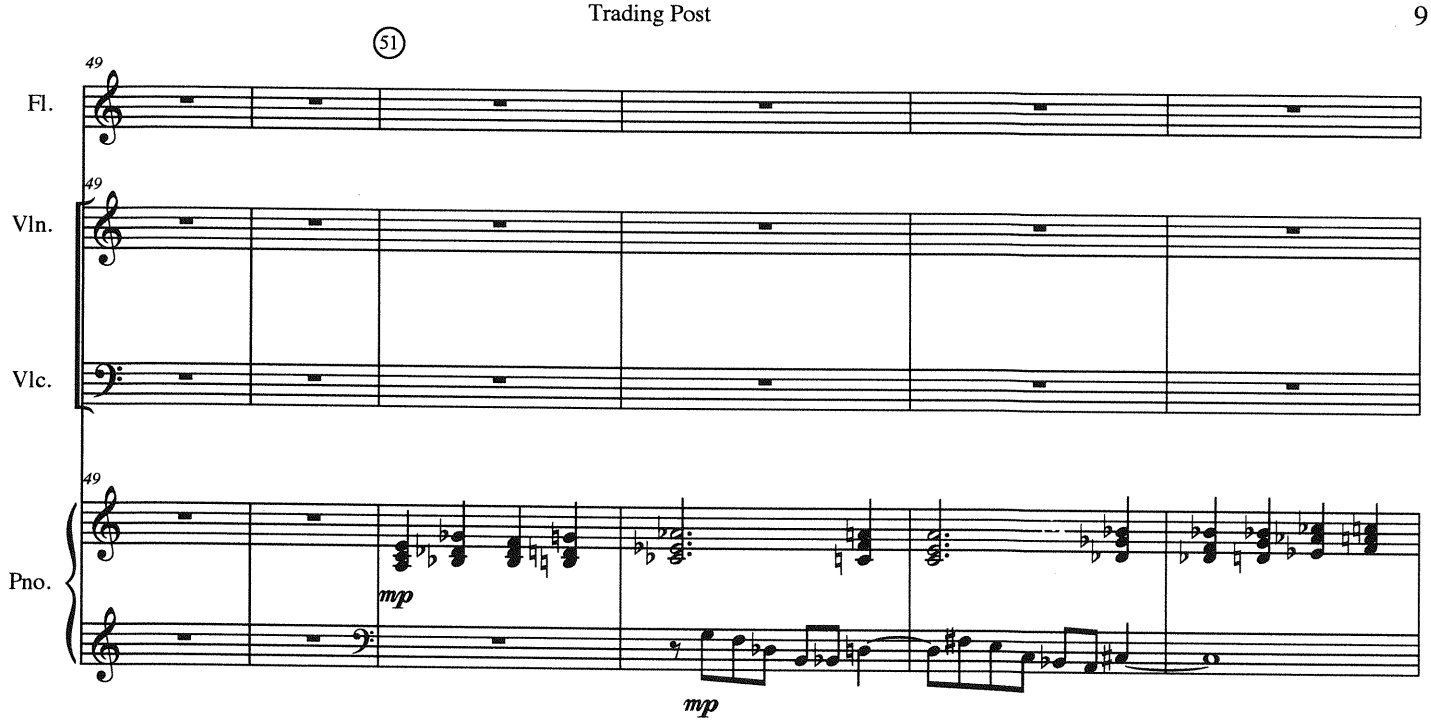

35
31
B. Cl.
31
B♭ Tpt.
Take CUP
Tbn.
Take CUP
31
Mrb.

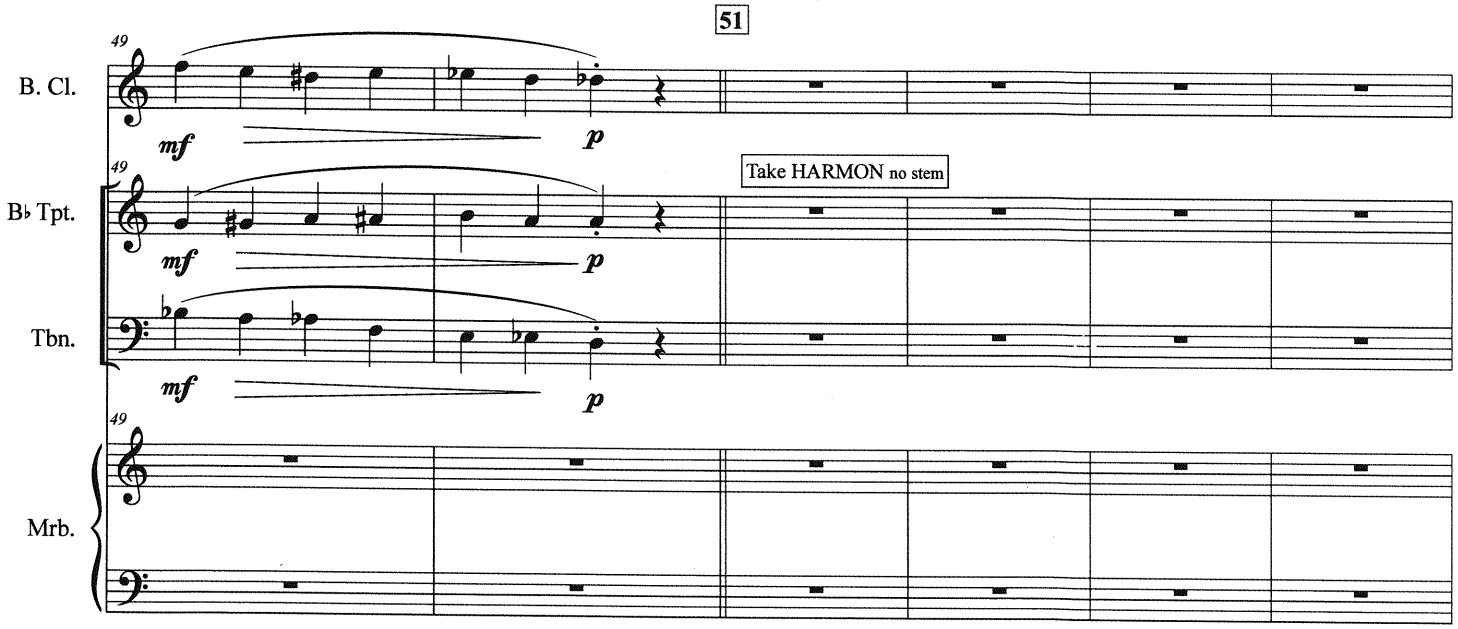

37
Fl.
p
37
Vln.
f
p
Vlc.
p
37
Pno.

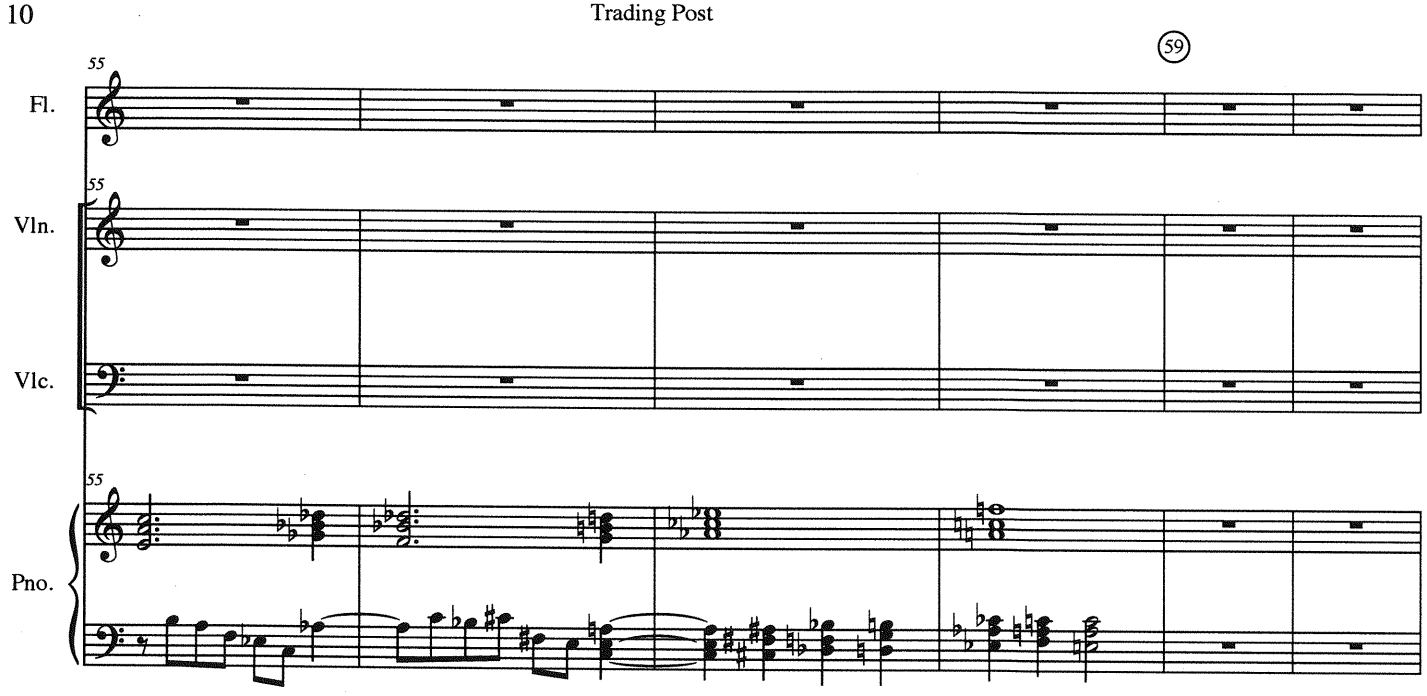

37
B. Cl.
37
B♭ Tpt.
Tbn.
37
Mrb.

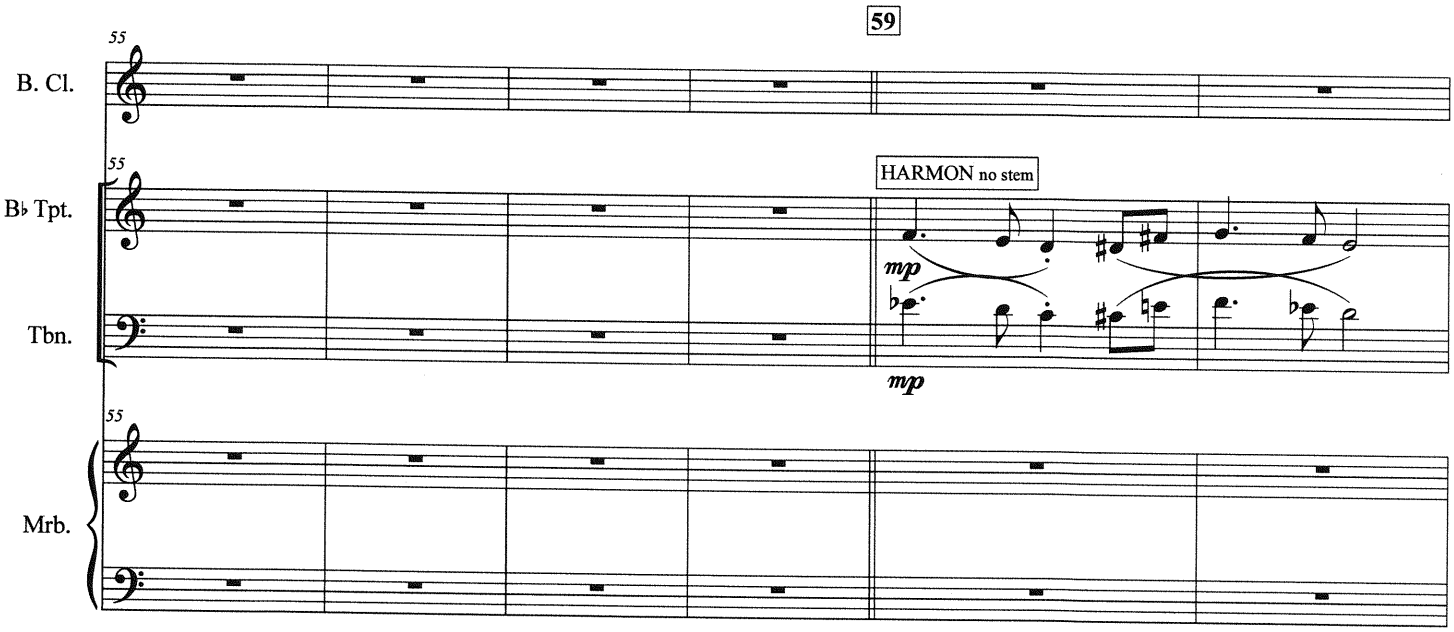

43
Fl.
Vln.
Vlc.
Pno.

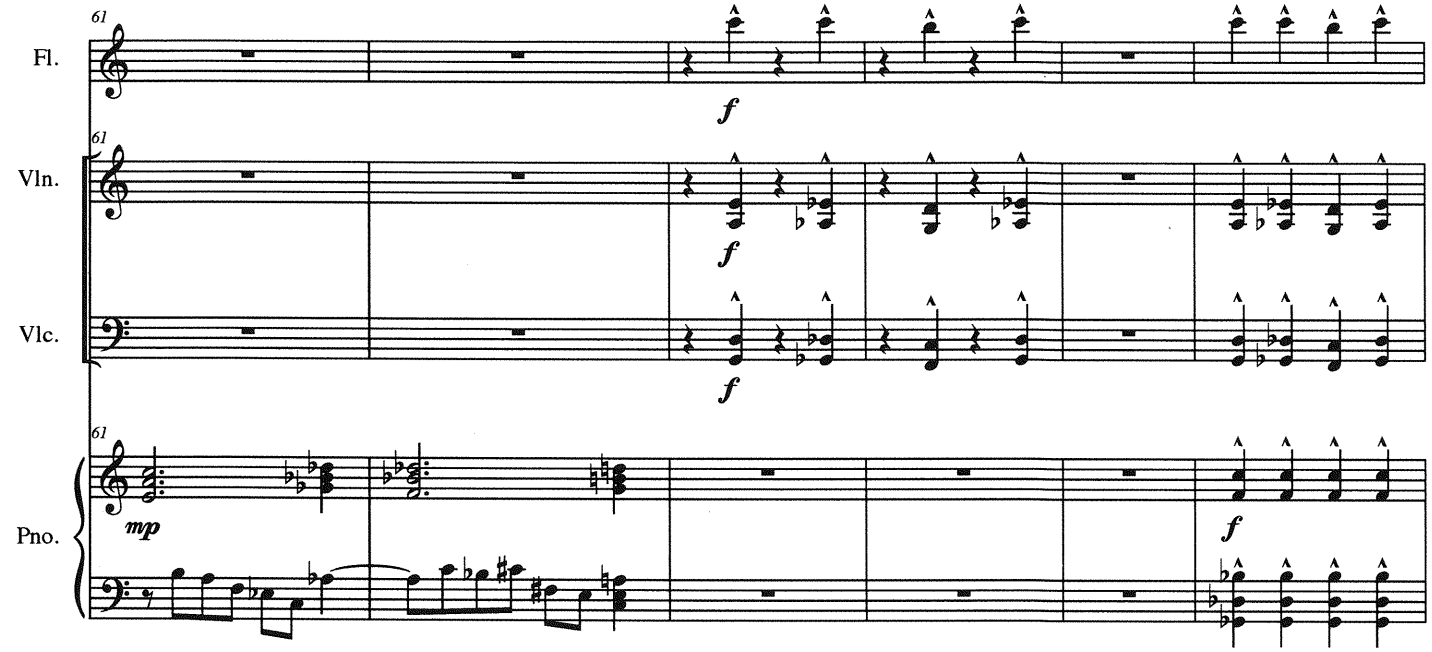

43
B. Cl.
B♭ Tpt.
CUP
Tbn.
CUP
Mrb.
p
mf

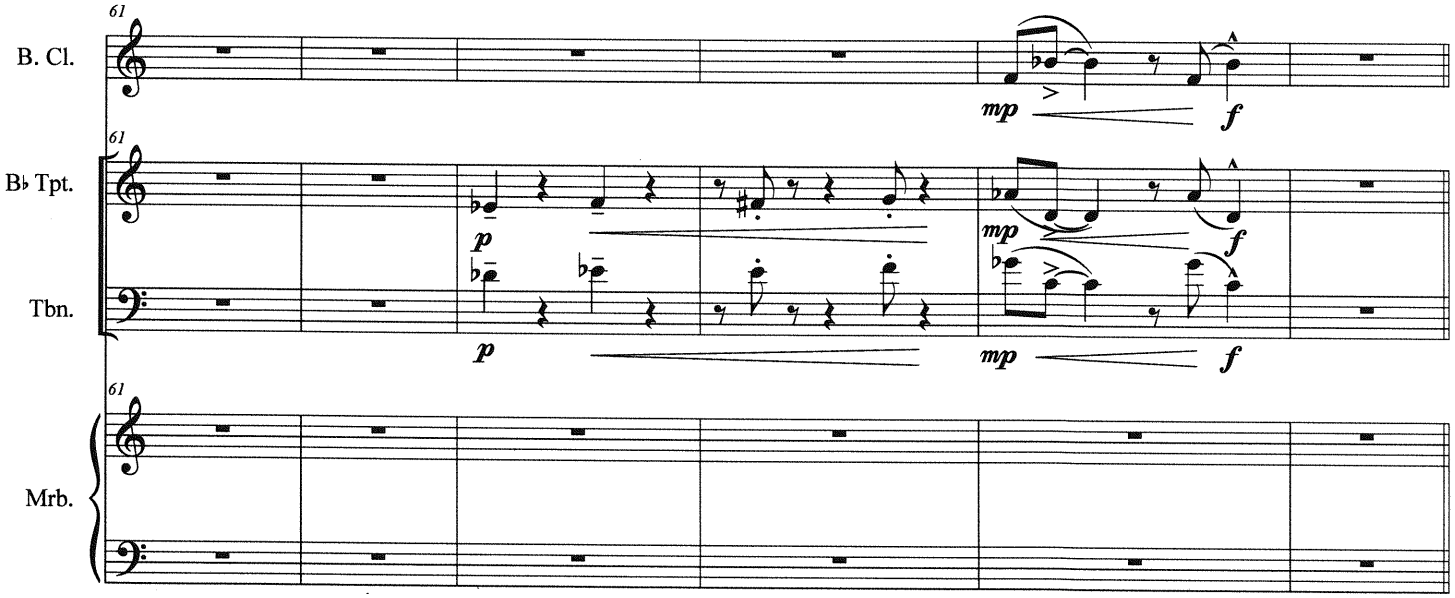

51
49
Fl.
49
Vln.
Vlc.
49
Pno.
mp
mp

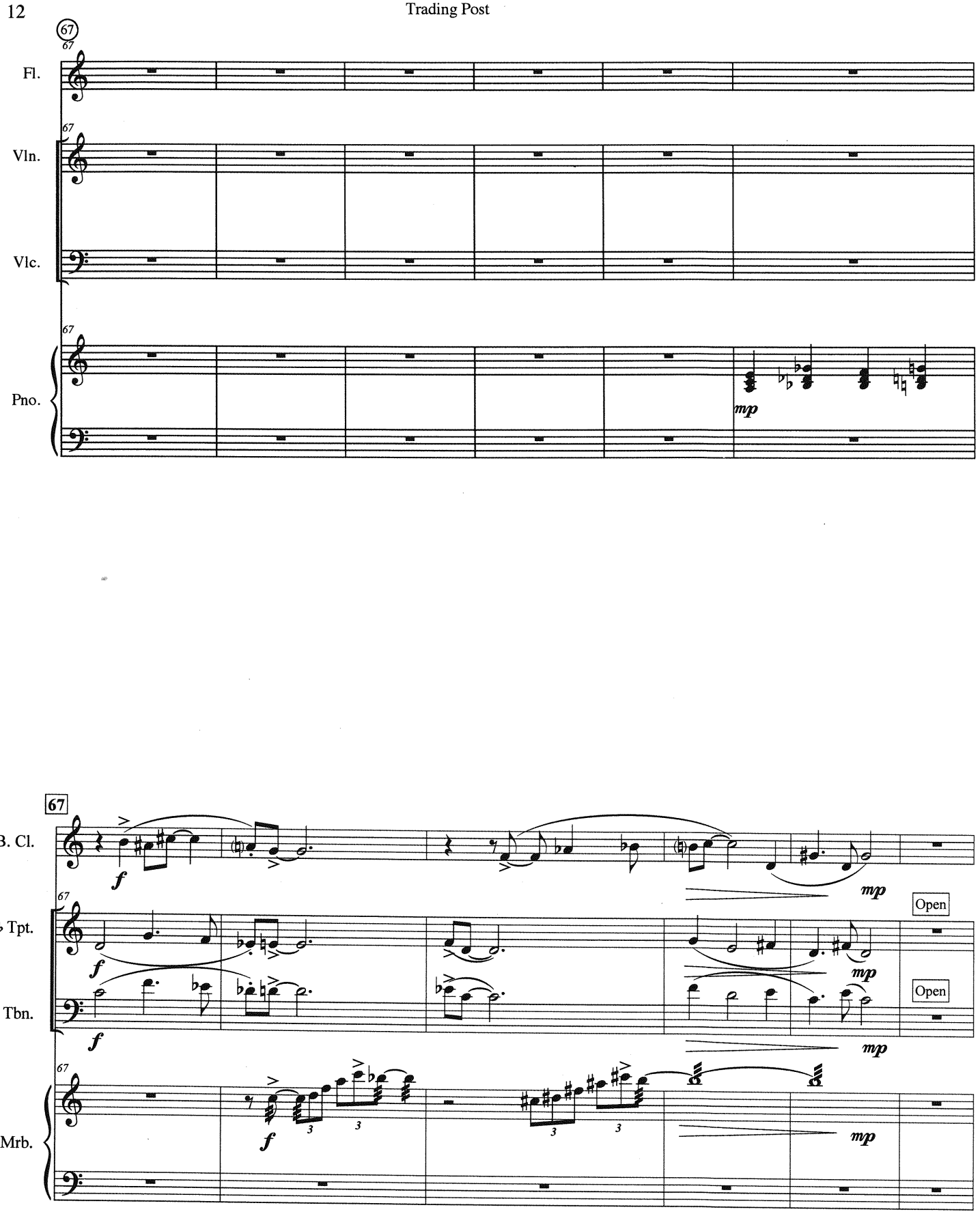

51
49
B. Cl.
mf
p
49
B♭ Tpt.
mf
p
Take HARMON no stem
Tbn.
mf
p
49
Mrb.

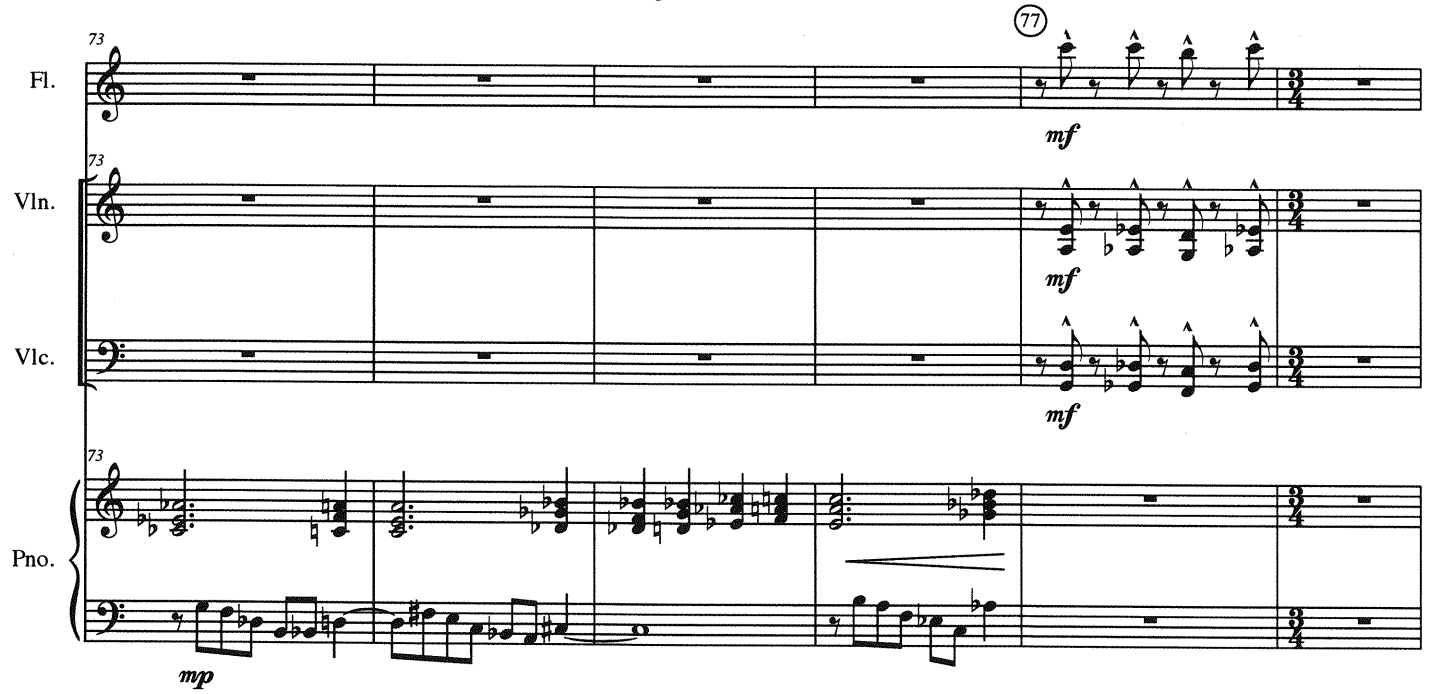

59
55
Fl.
55
Vln.
Vlc.
55
Pno.

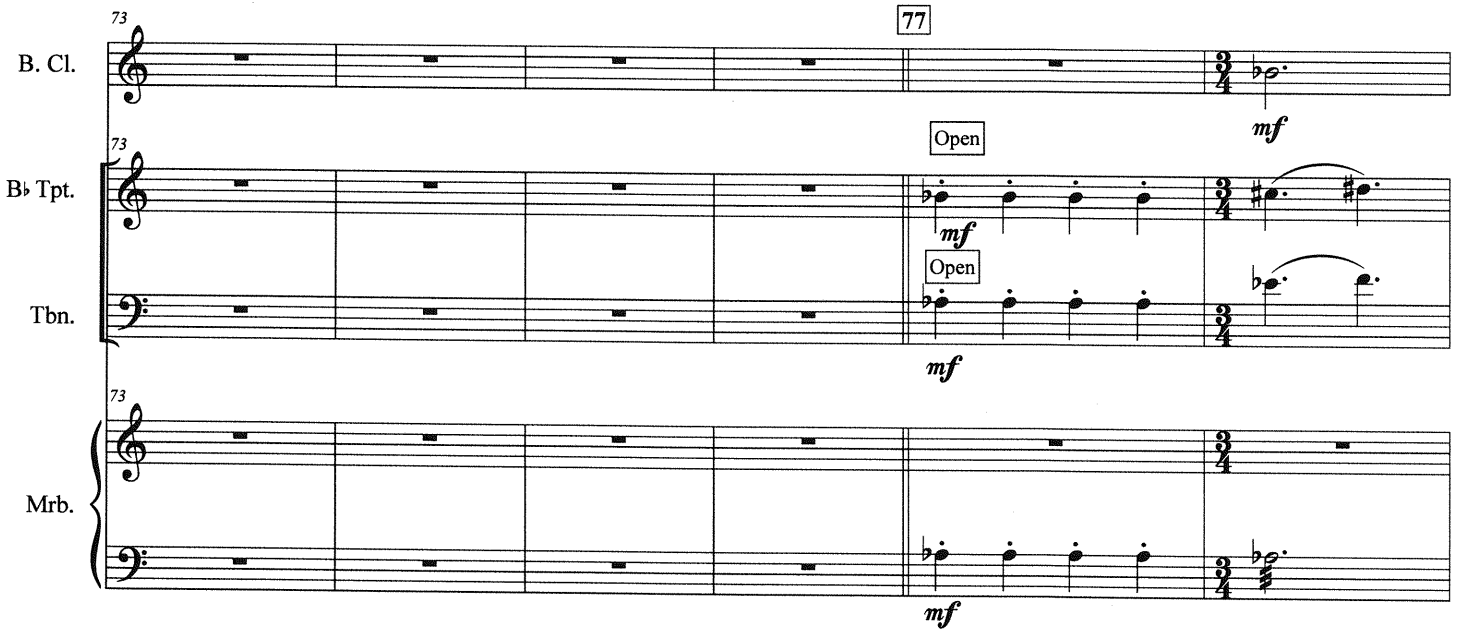

59
55
B. Cl.
55
B♭ Tpt.
HARMON no stem
mp
Tbn.
mp
55
Mrb.

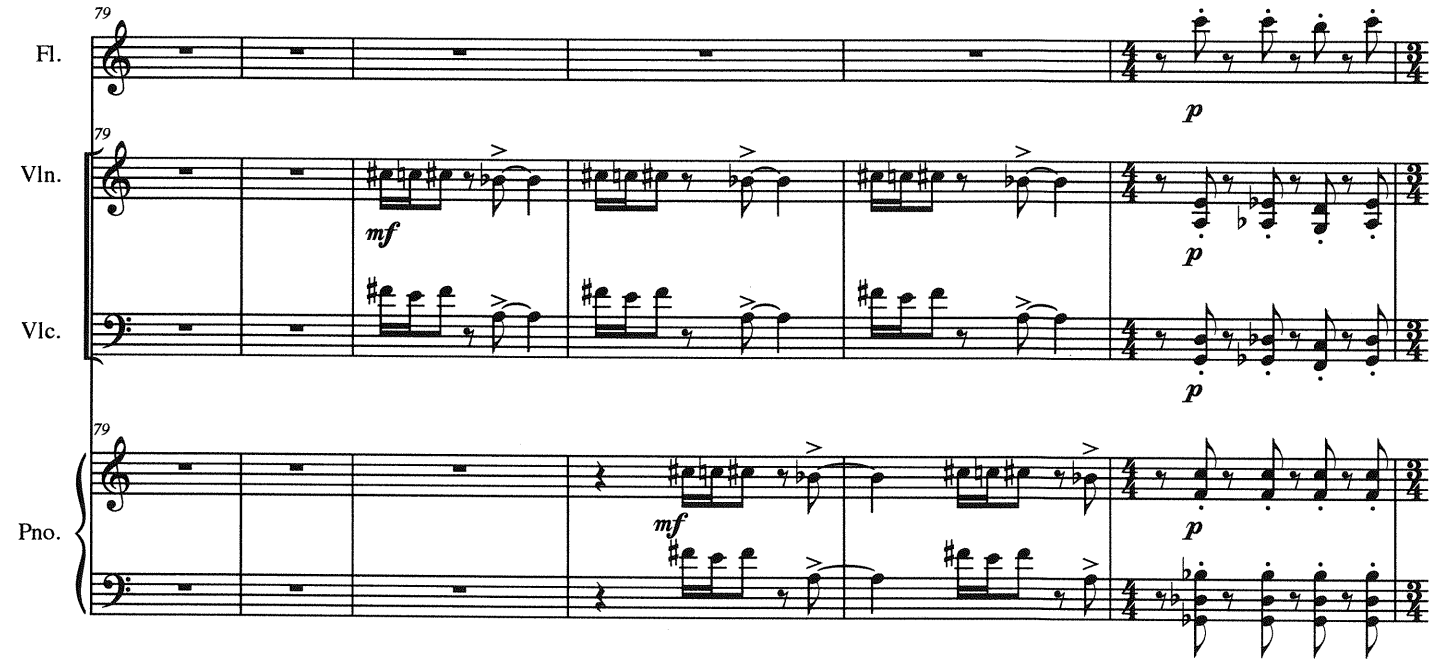

61
Fl.
Vln.
Vlc.
Pno.
f
mp

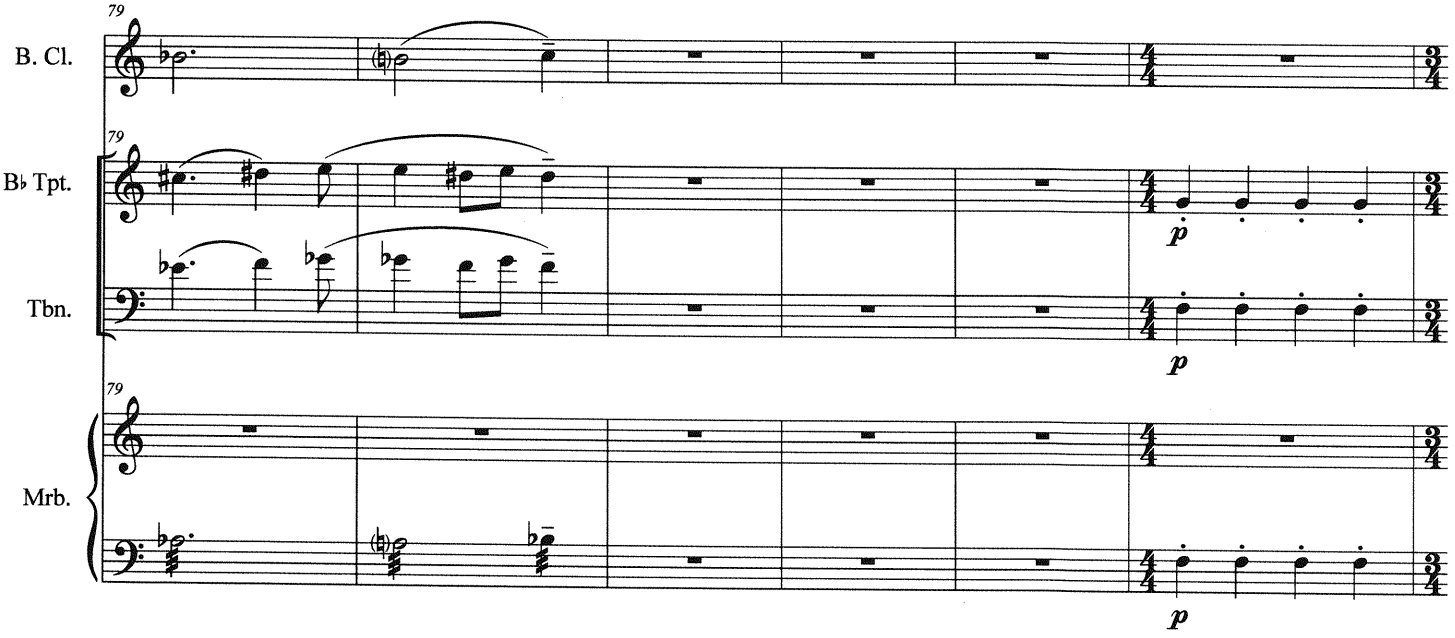

61
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
p
mp
f

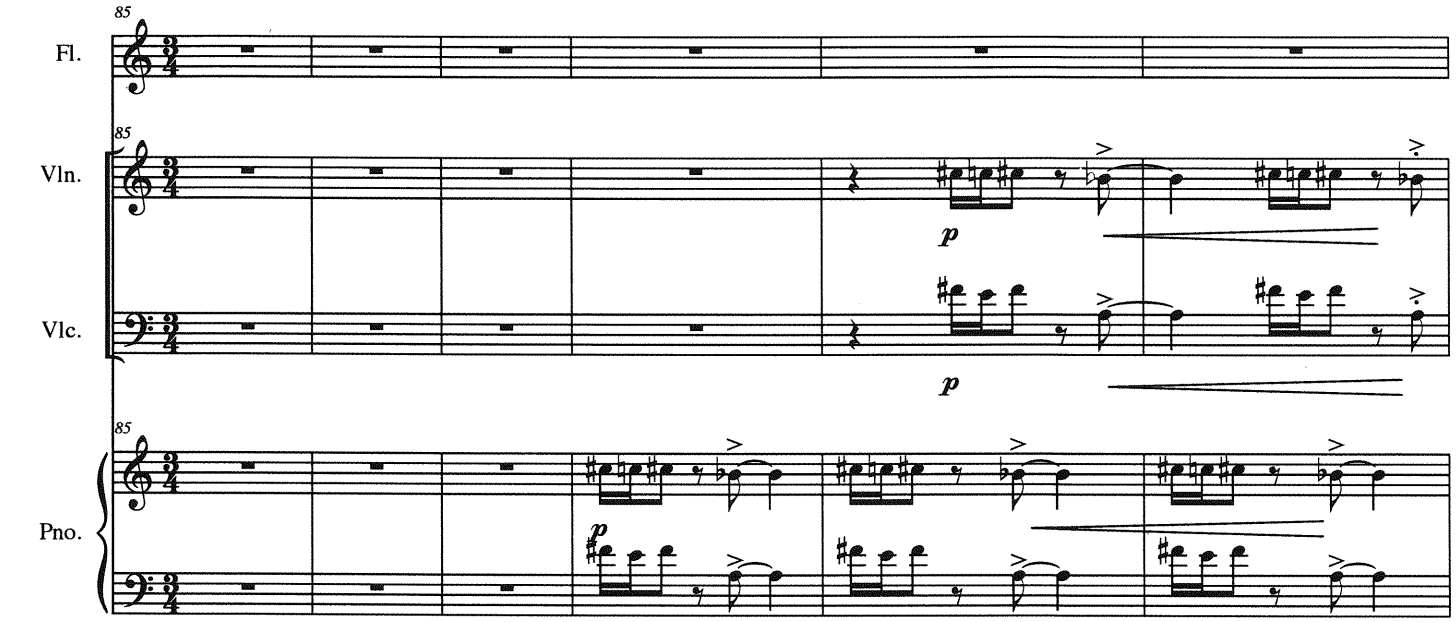

67
Fl.
Vln.
Vlc.
Pno.
mp
B. Cl.
f
mp
B♭ Tpt.
Tbn.
Open
Mrb.
3

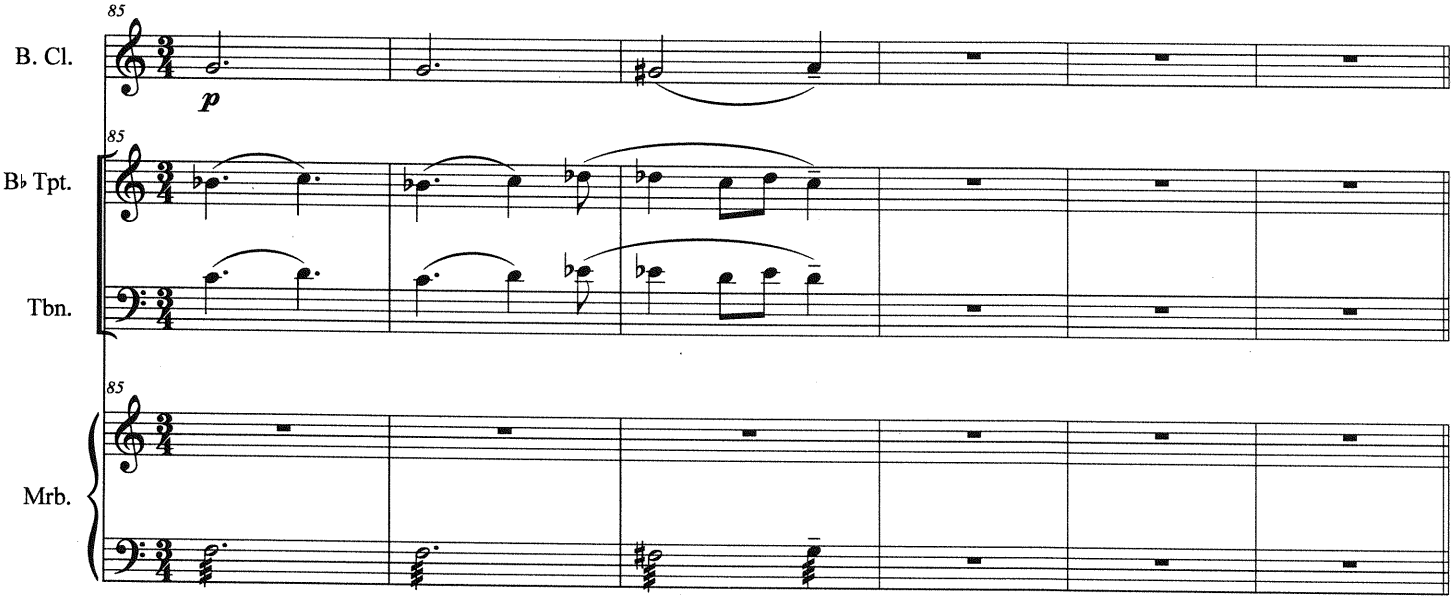

73
77
Fl.
Vln.
Vlc.
Pno.
mf
mp

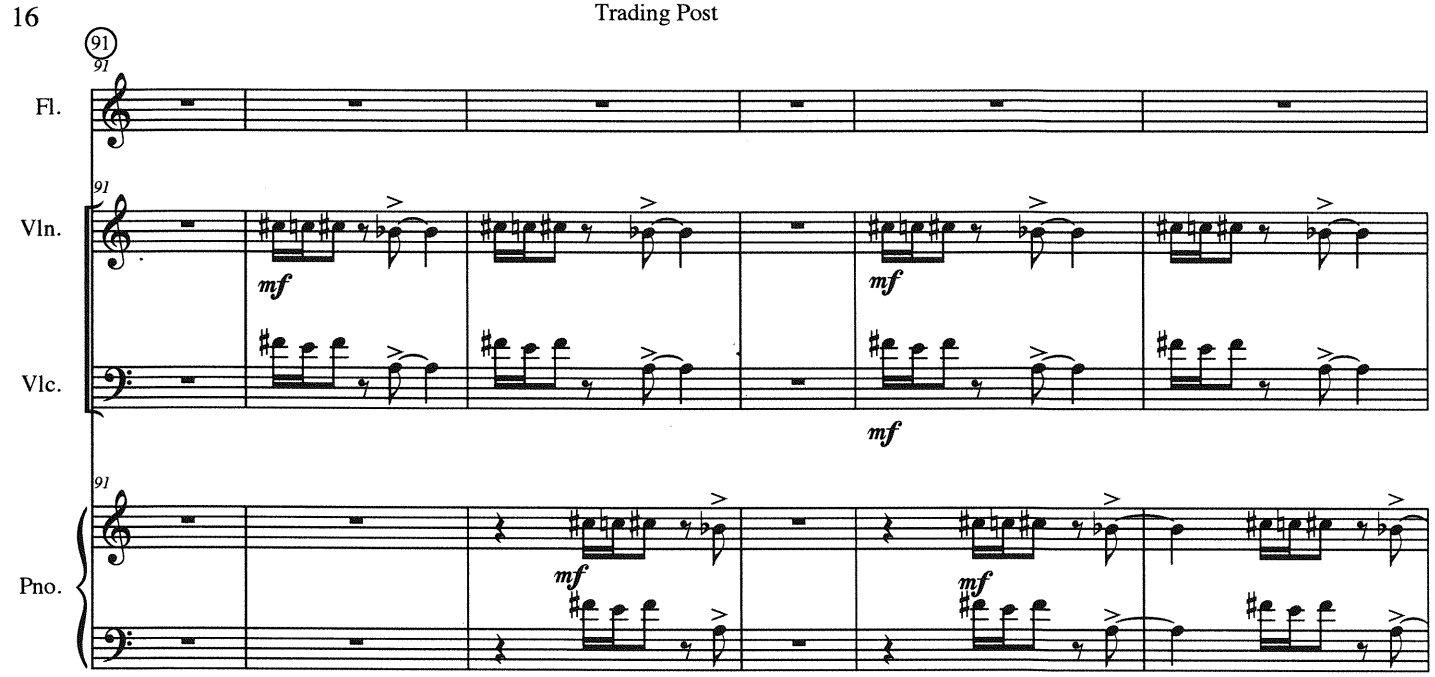

73
77
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
Open
Open
mf

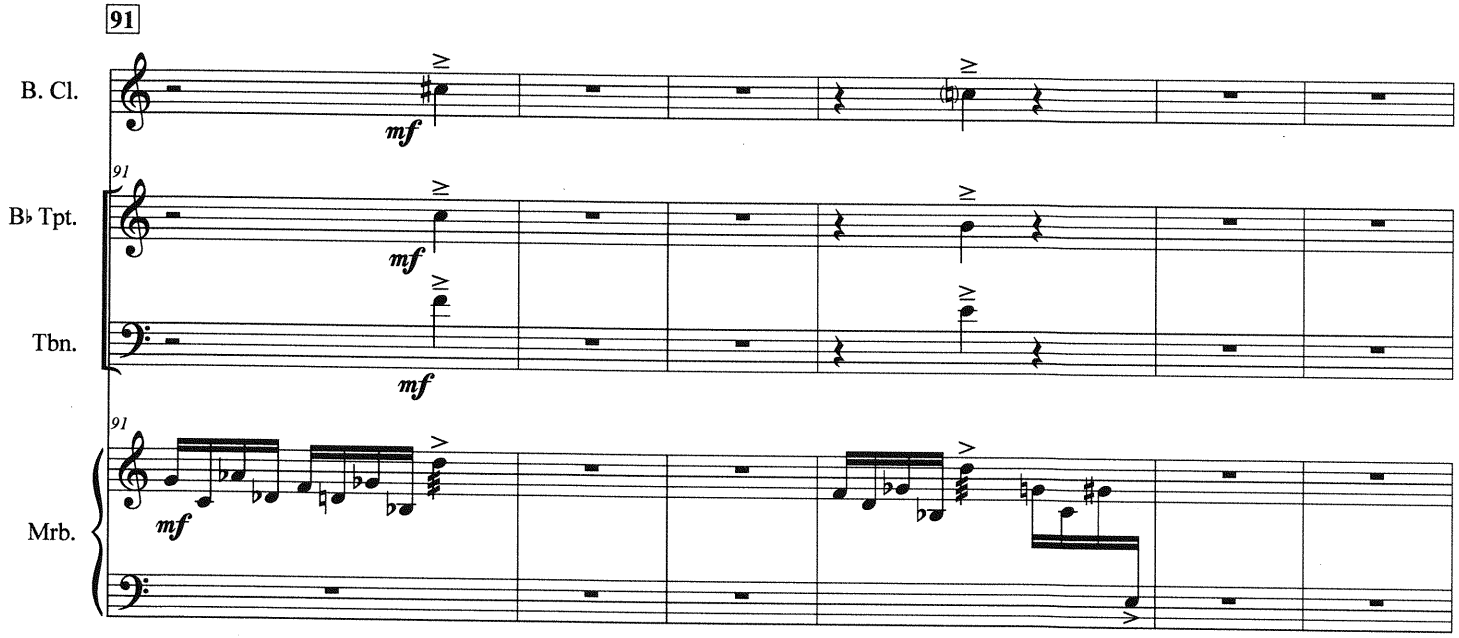

79
Fl.
Vln.
Vlc.
Pno.
mf
p

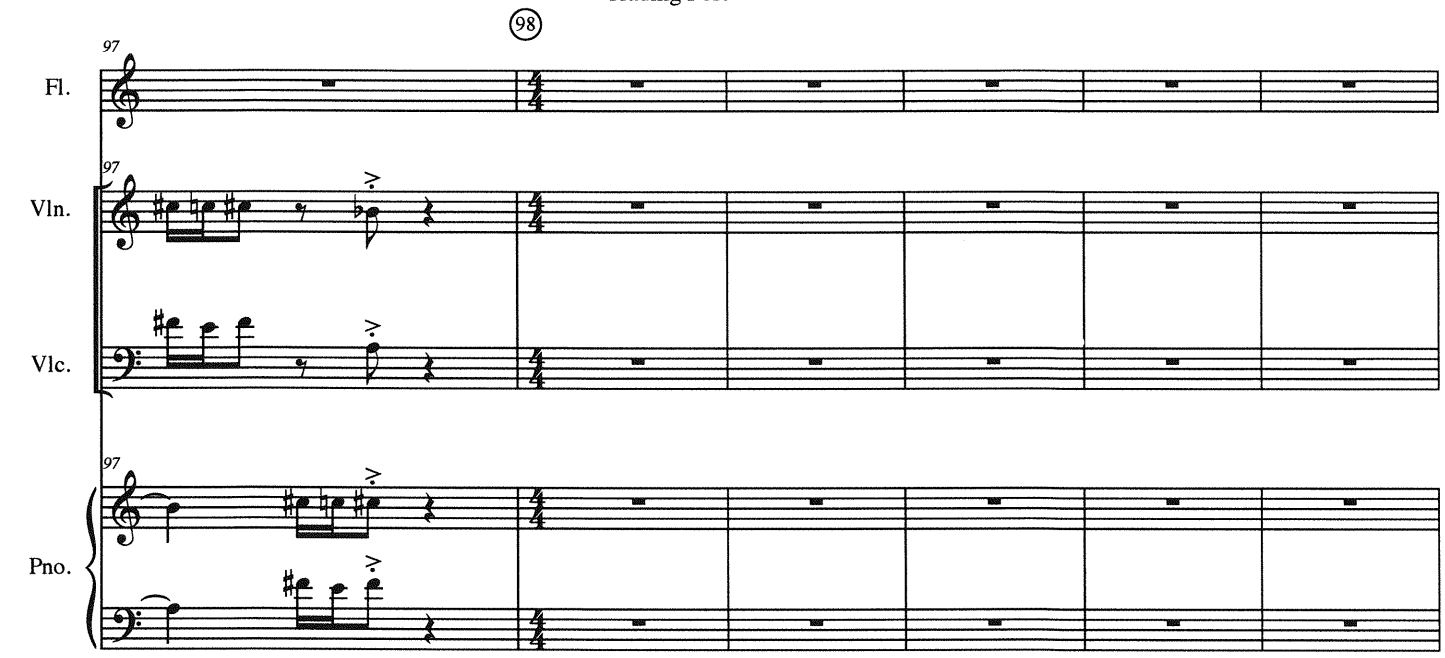

79
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
p

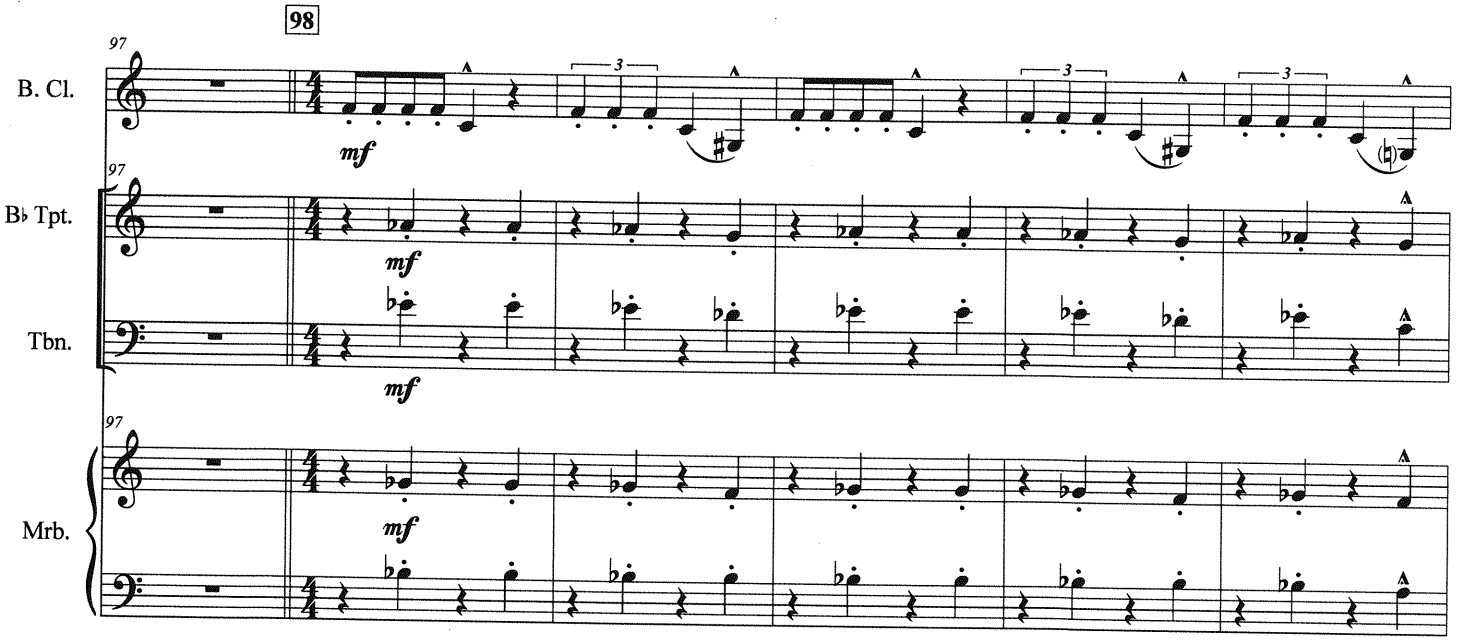

85
Fl.
85
Vln.
p
Vlc.
p
85
Pno.
p

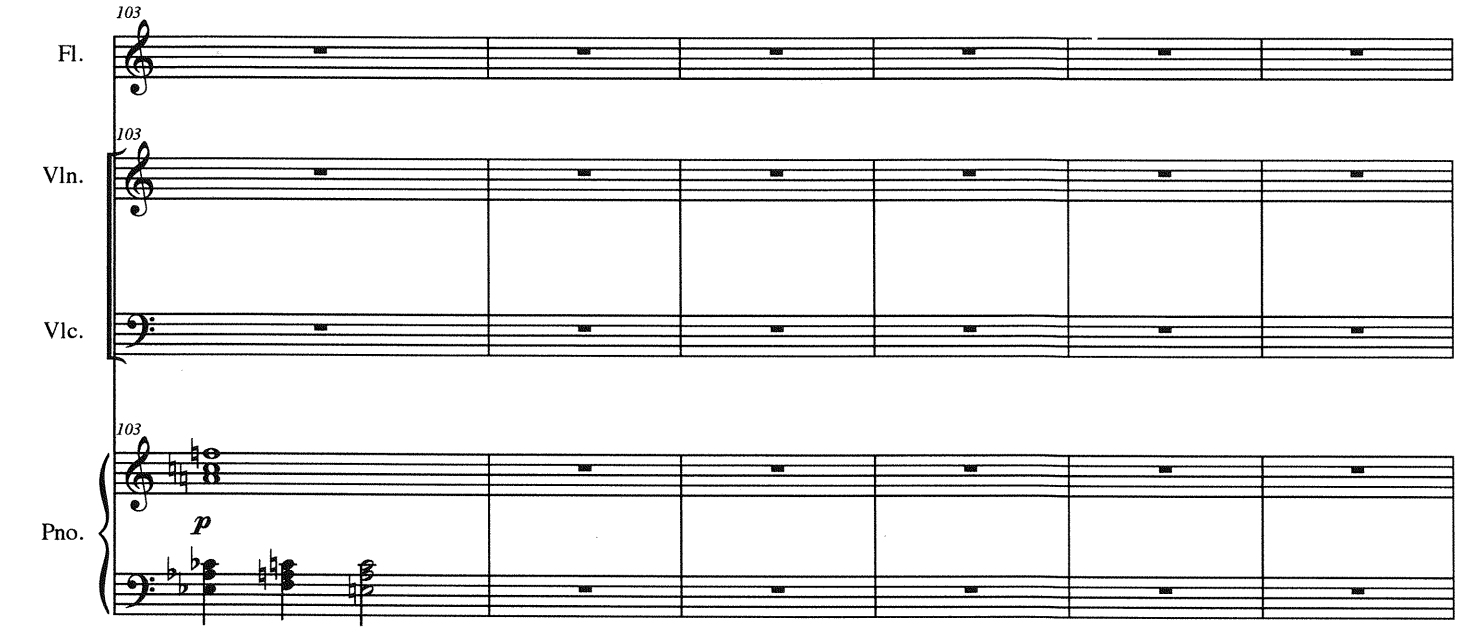

85
B. Cl.
p
85
B♭ Tpt.
Tbn.
85
Mrb.

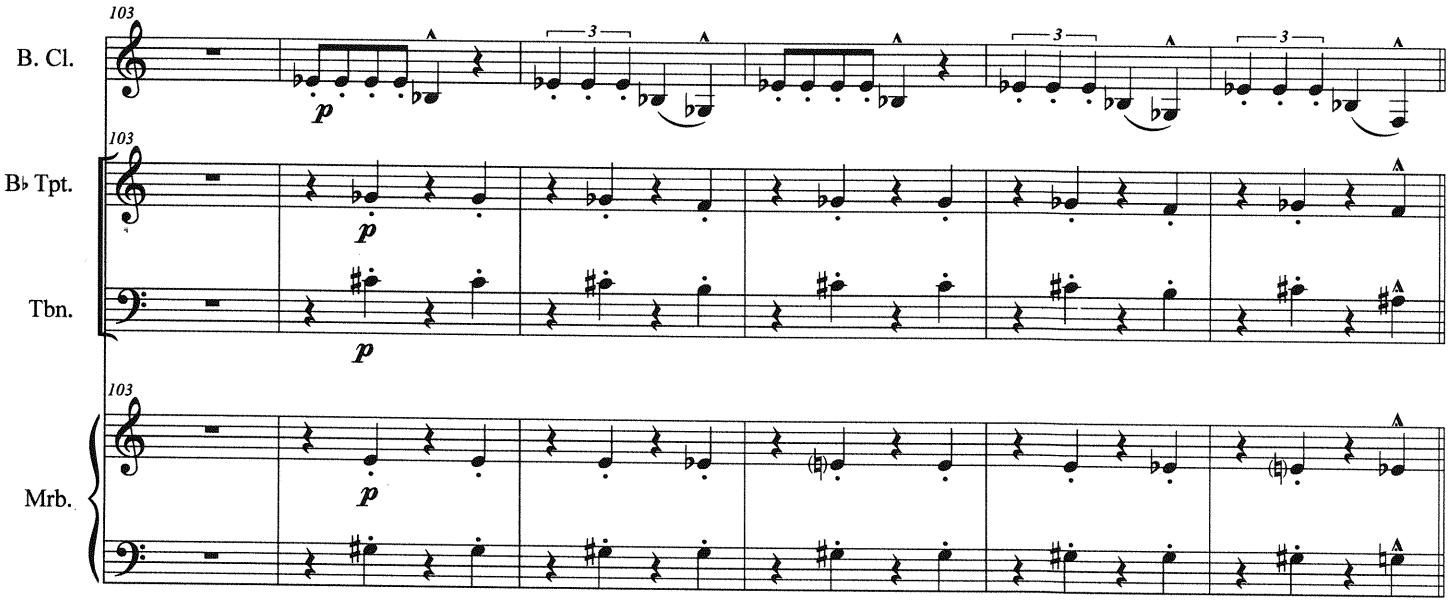

91
Fl.
Vln.
Vlc.
Pno.
mf

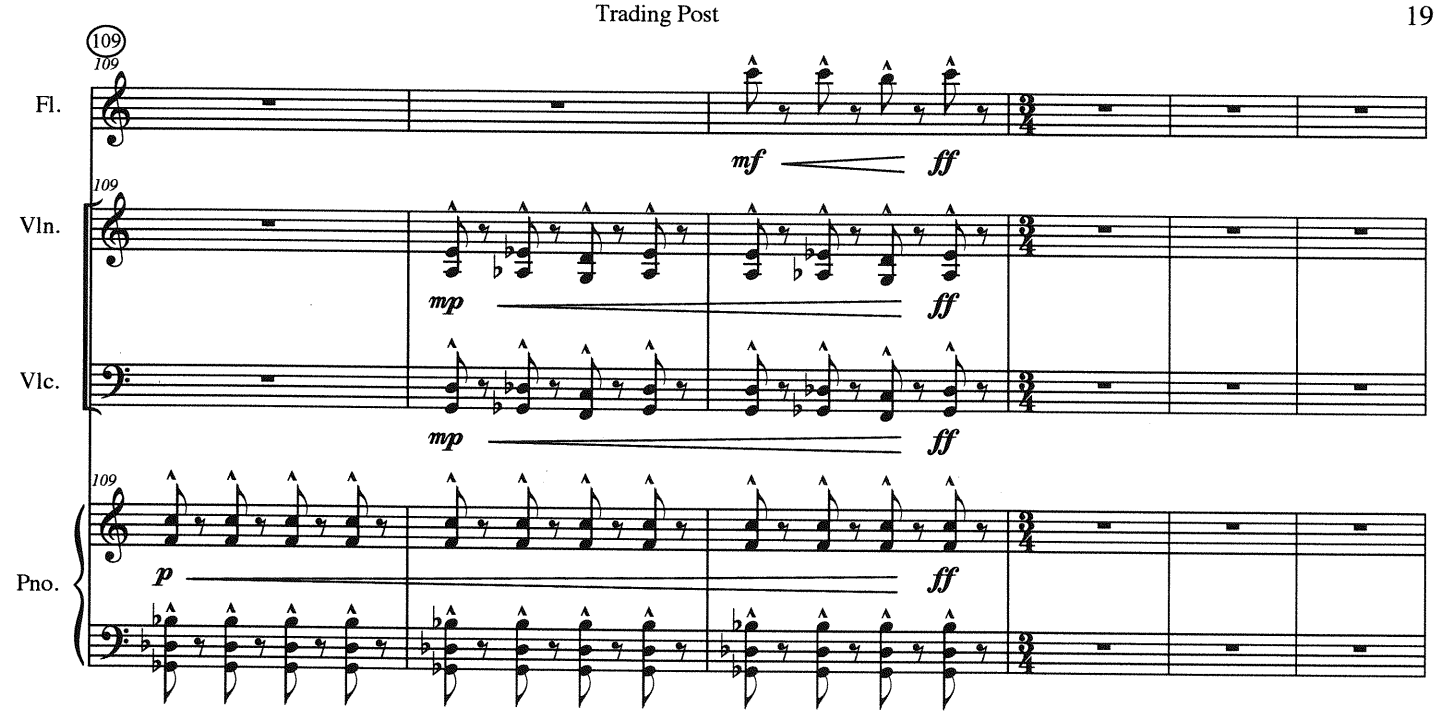

91
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
mf

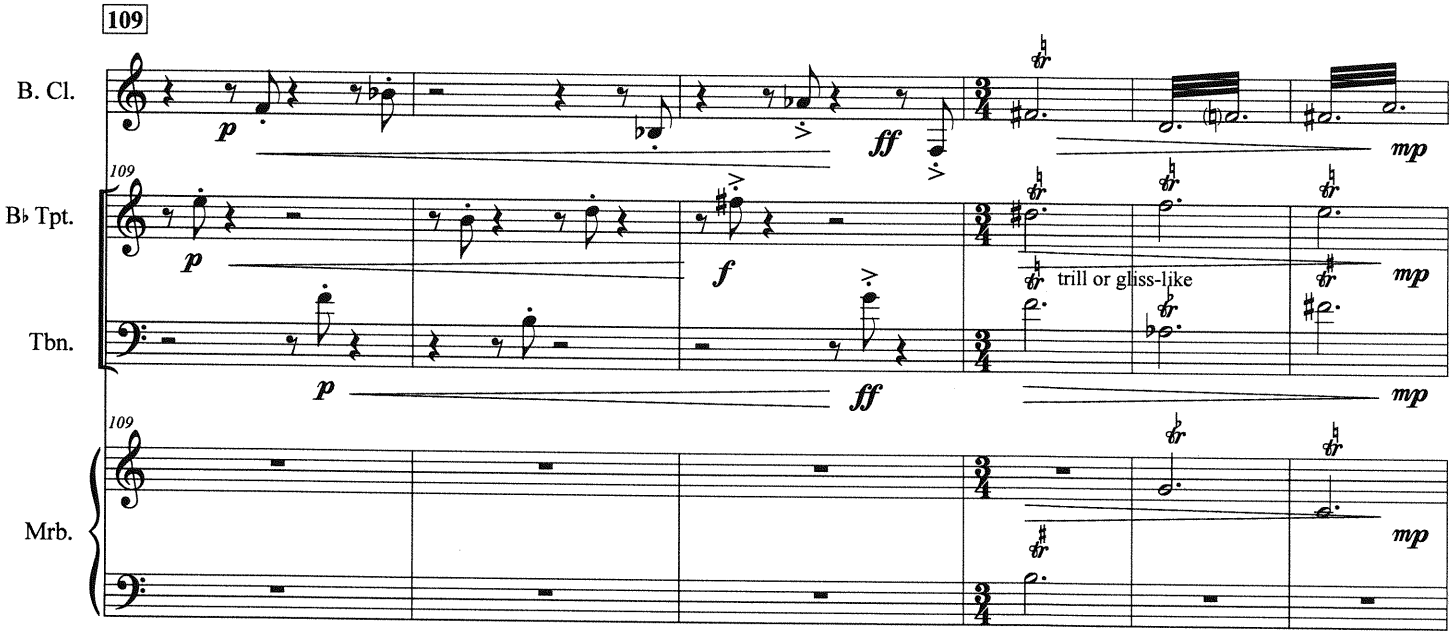

98
97
Fl.
Vln.
Vlc.
Pno.

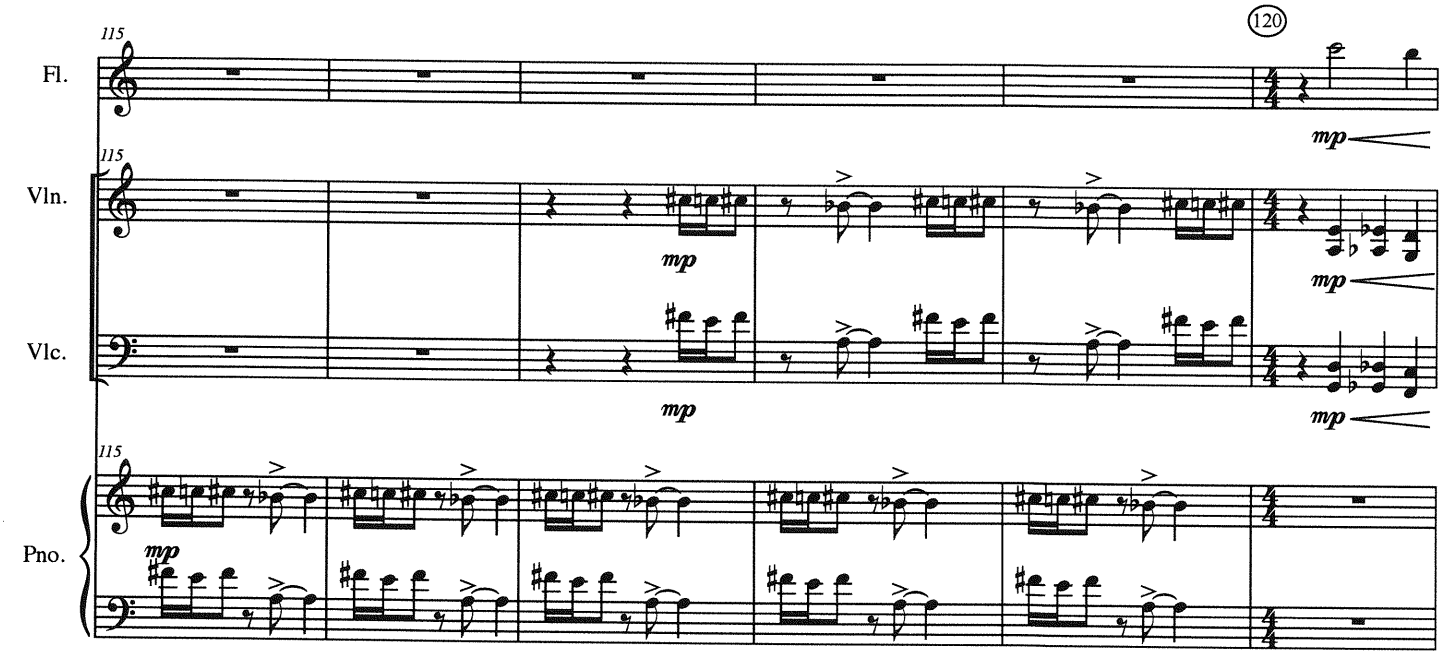

98
97
B. Cl.
mf
3
B♭ Tpt.
Tbn.
Mrb.

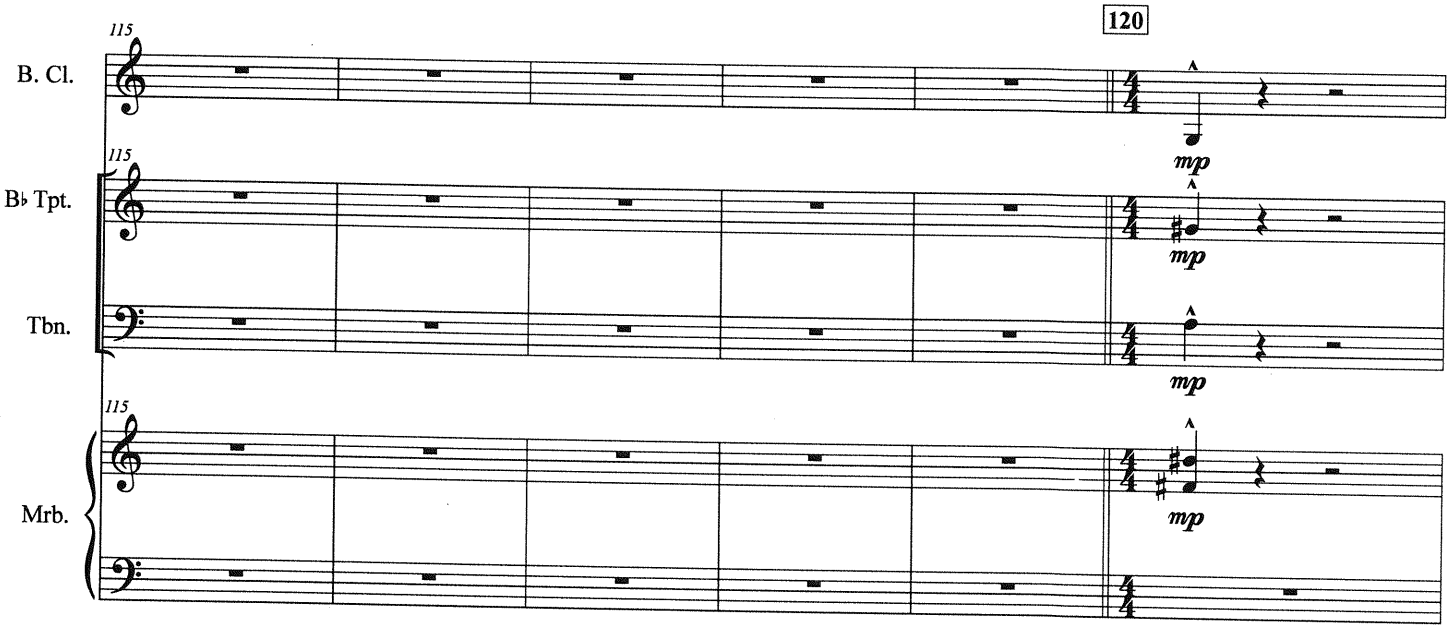

103
Fl.
103
Vln.
Vlc.
103
Pno.
p

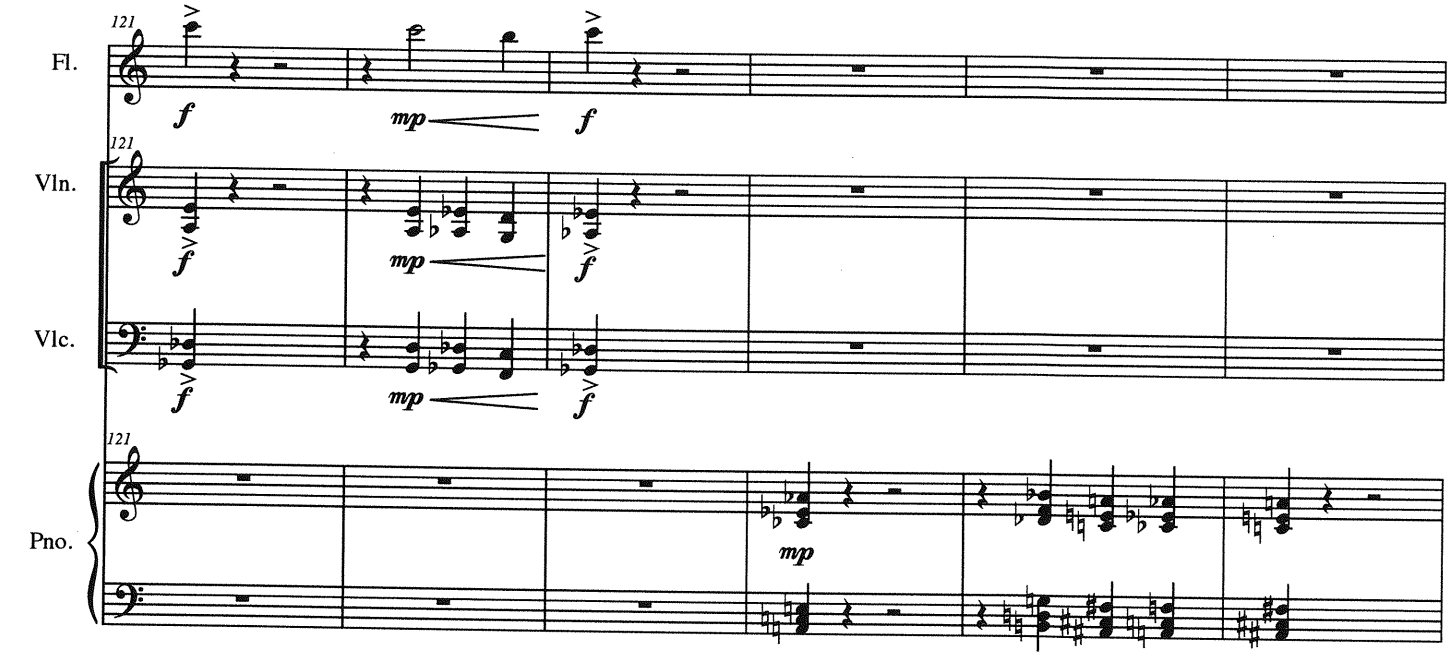

103
B. Cl.
p
3
3
3
103
B♭ Tpt.
p
Tbn.
p
103
Mrb.
p

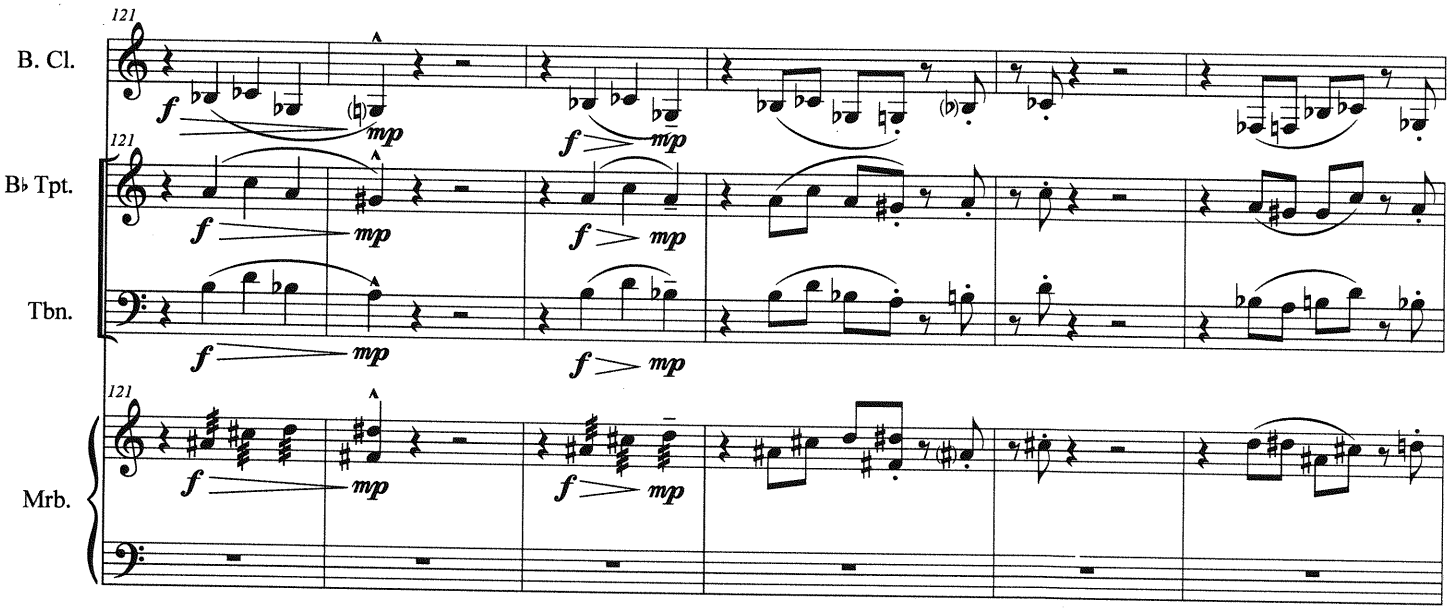

109
Fl.
Vln.
Vlc.
Pno.
mf
ff
mp
p

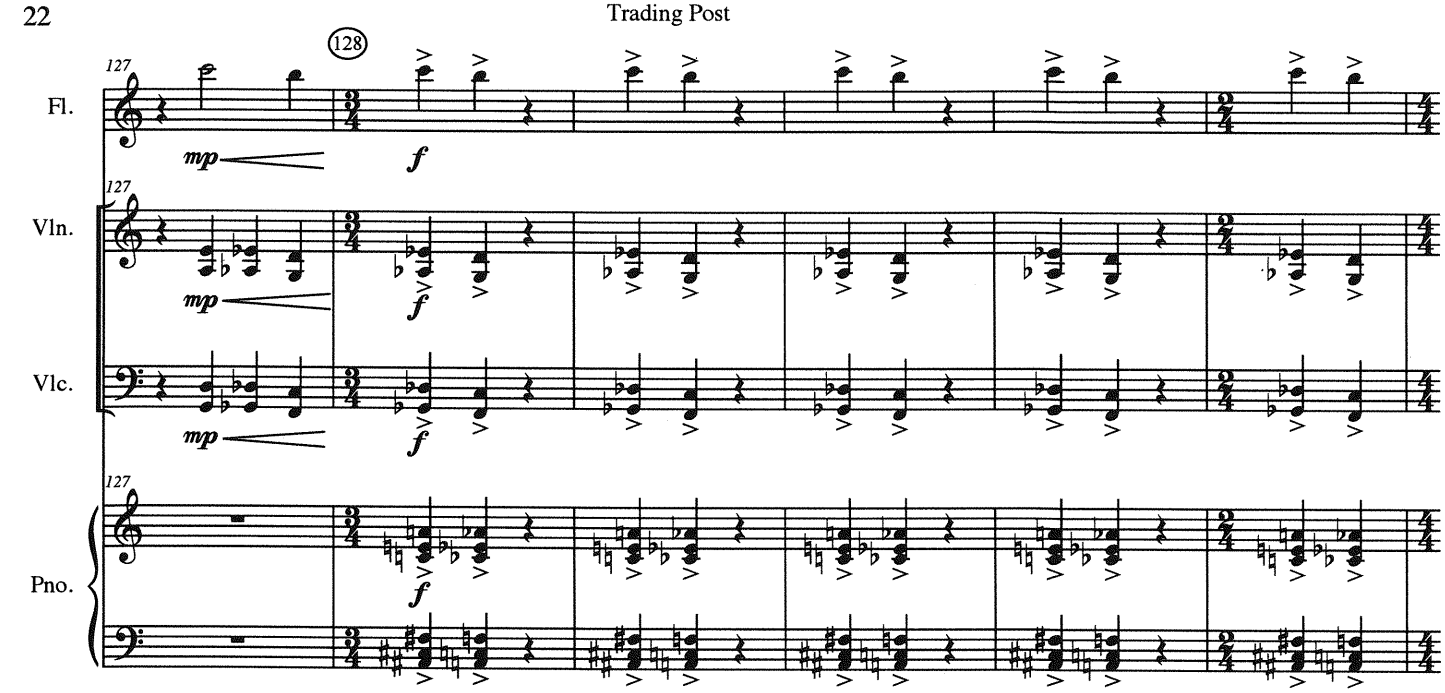

109
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
p
ff
f
mp
trill or gliss-like

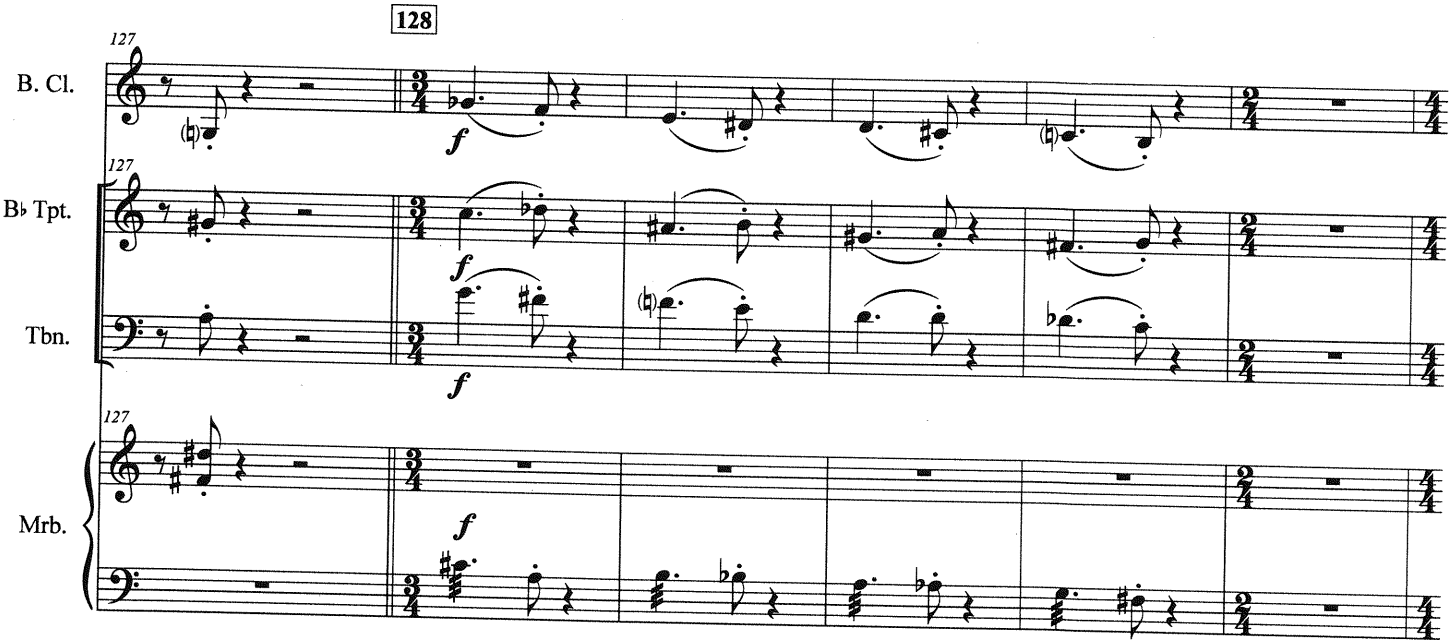

115
120
Fl.
Vln.
Vlc.
Pno.
mp

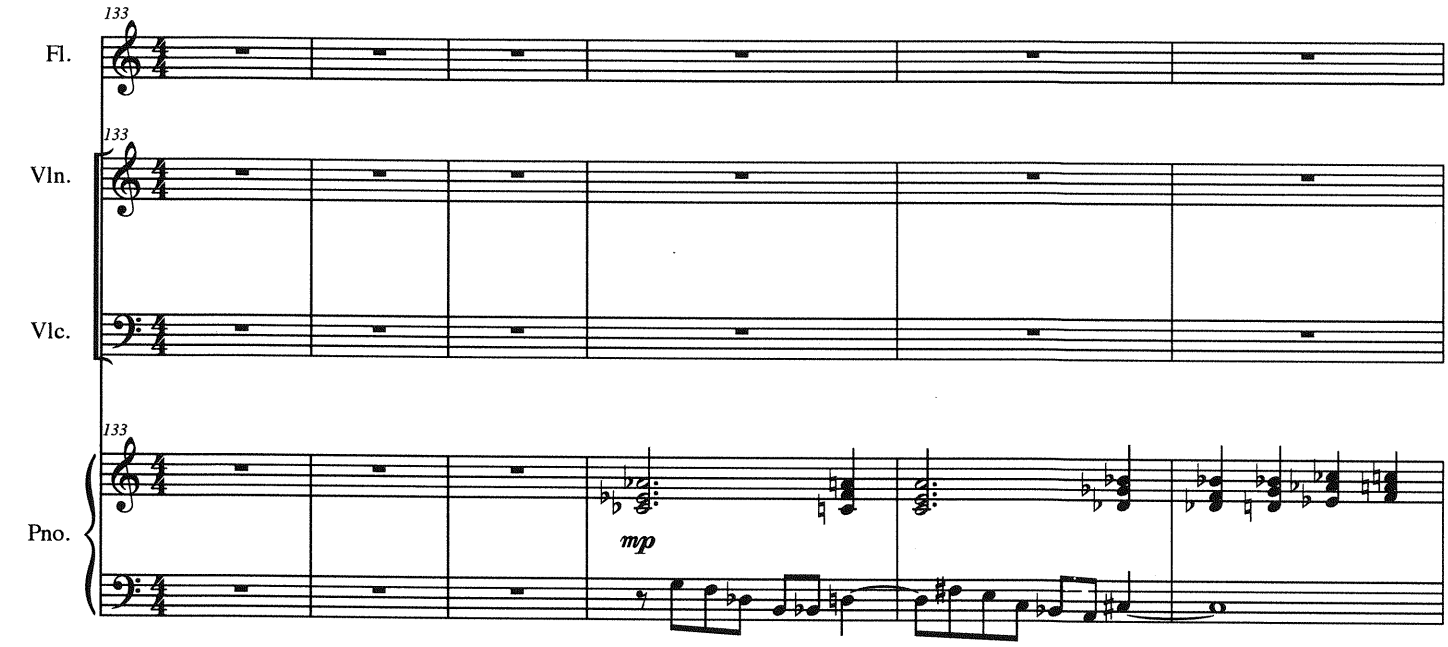

115
120
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
mp

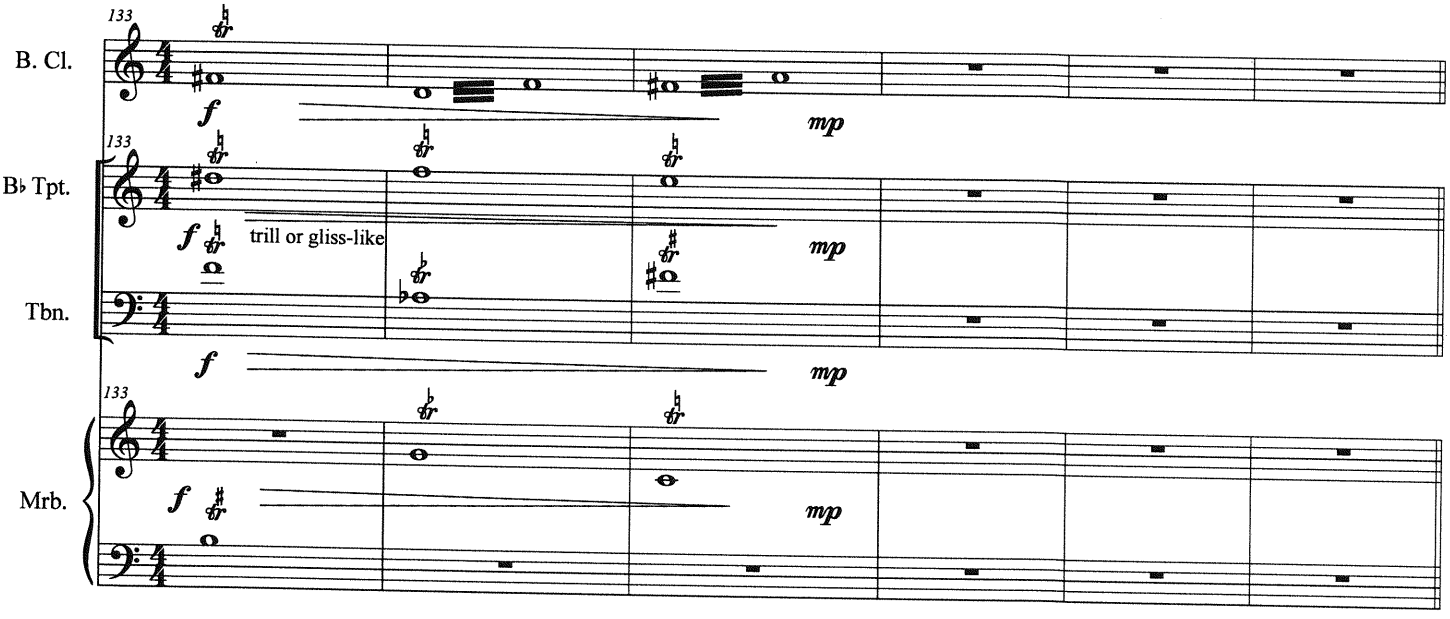

121
Fl.
Vln.
Vlc.
Pno.
f
mp

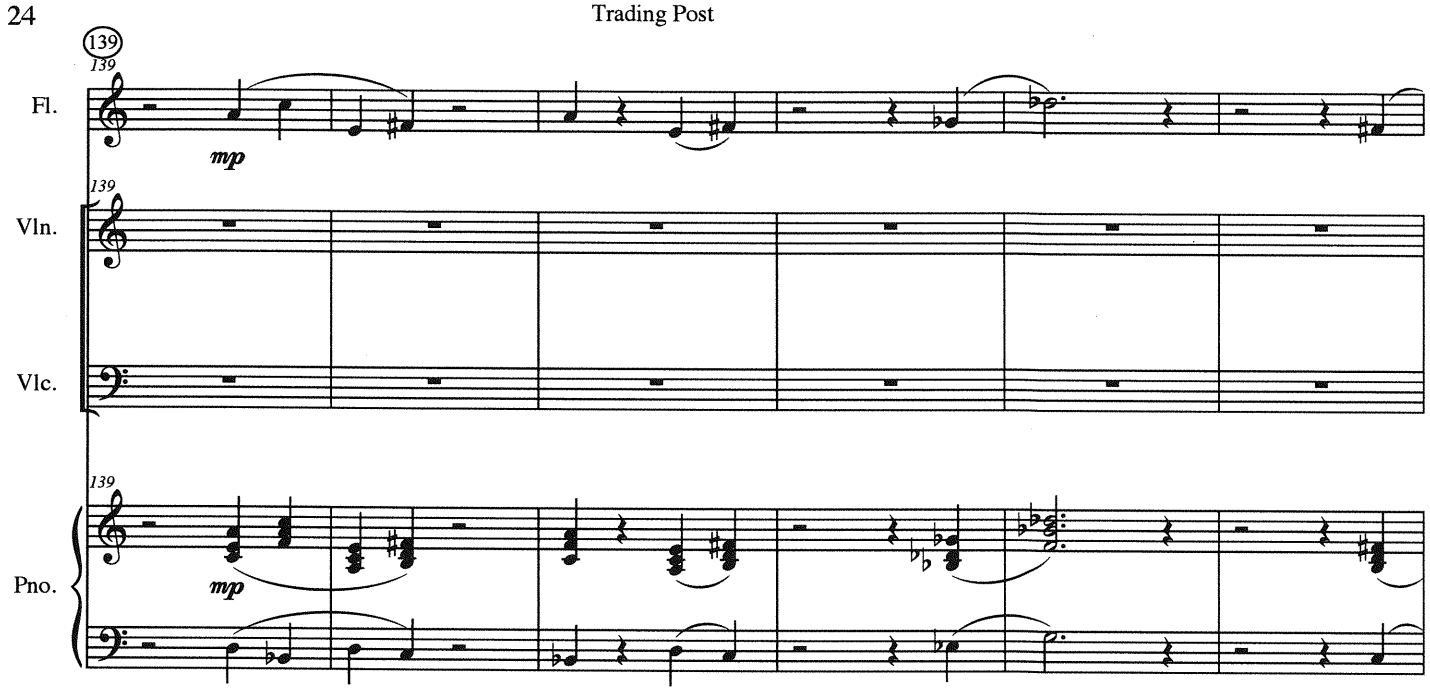

121
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
f
mp

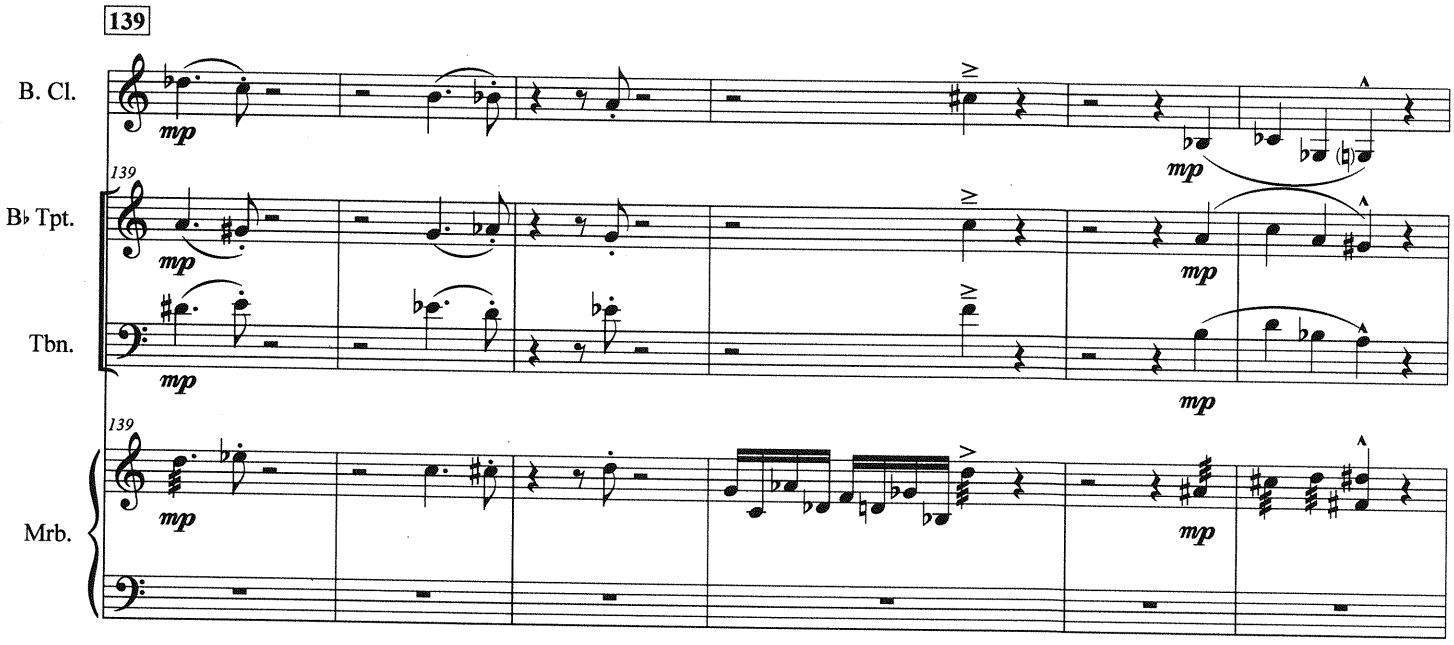

128
127
Fl.
Vln.
Vlc.
Pno.
mp
f

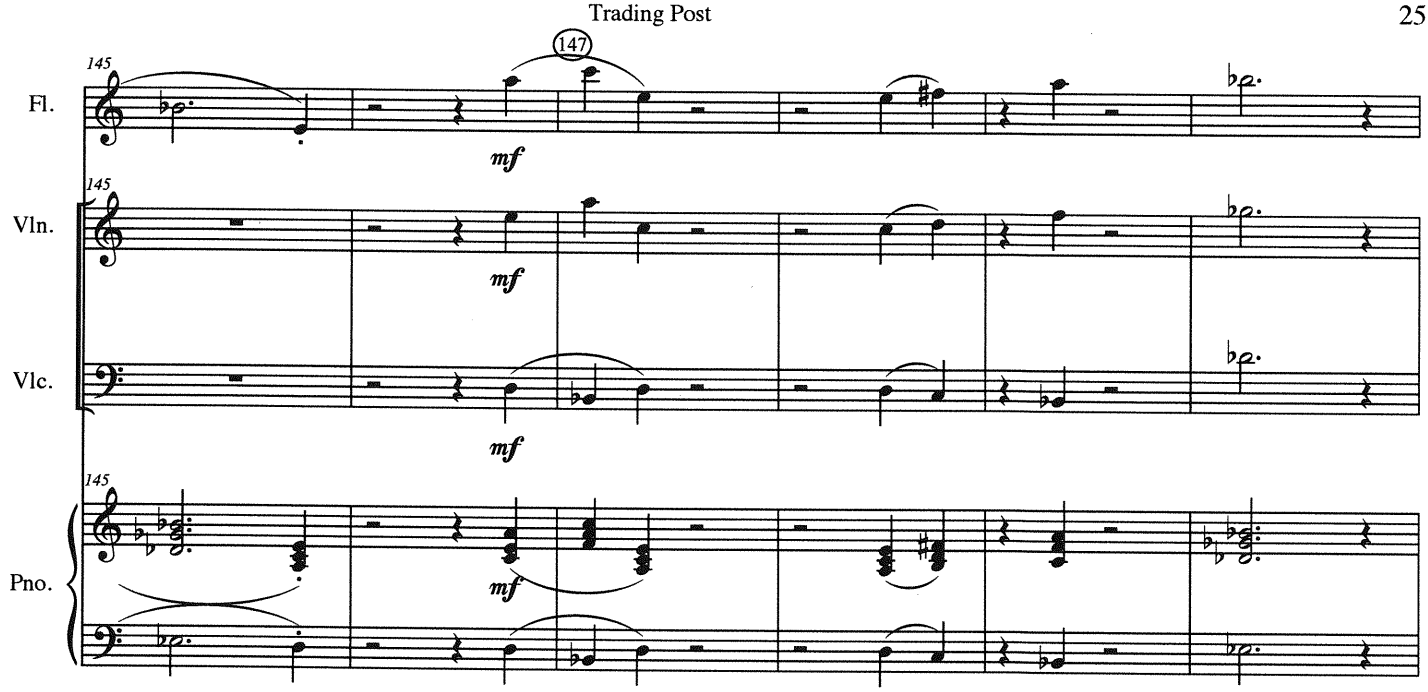

128
127
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
f

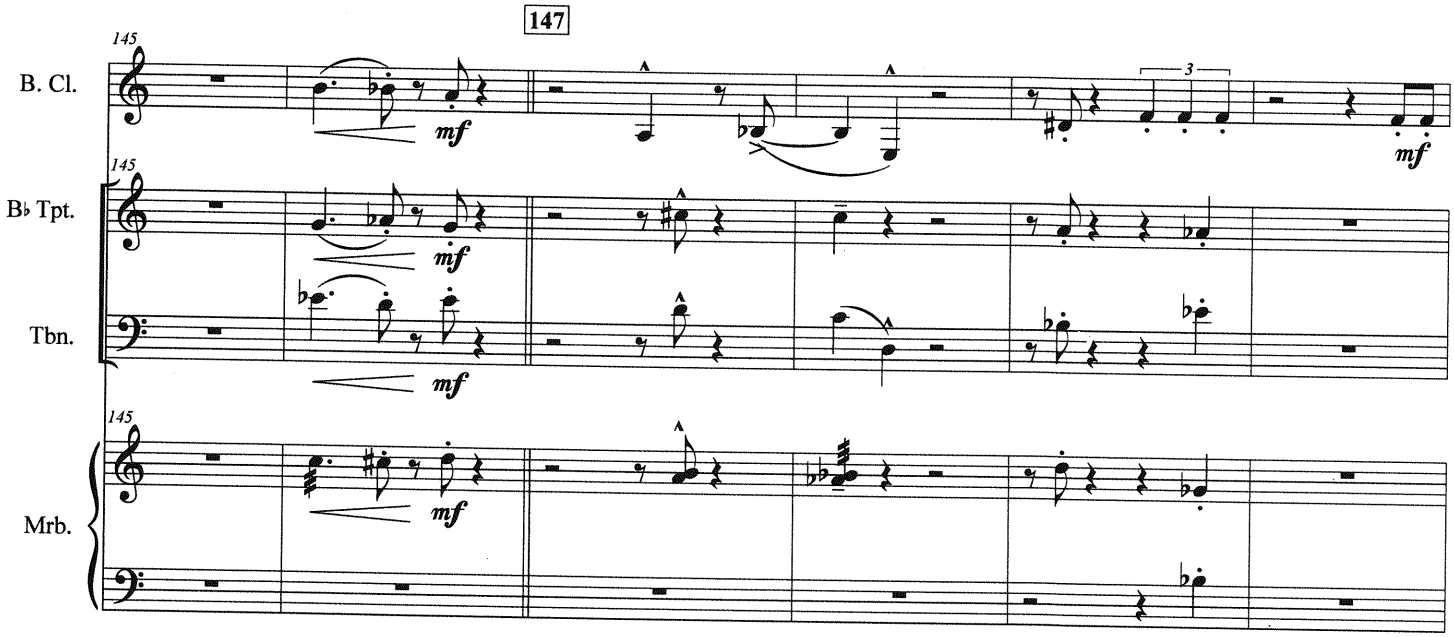

133
Fl.
133
Vln.
Vlc.
133
Pno.
mp

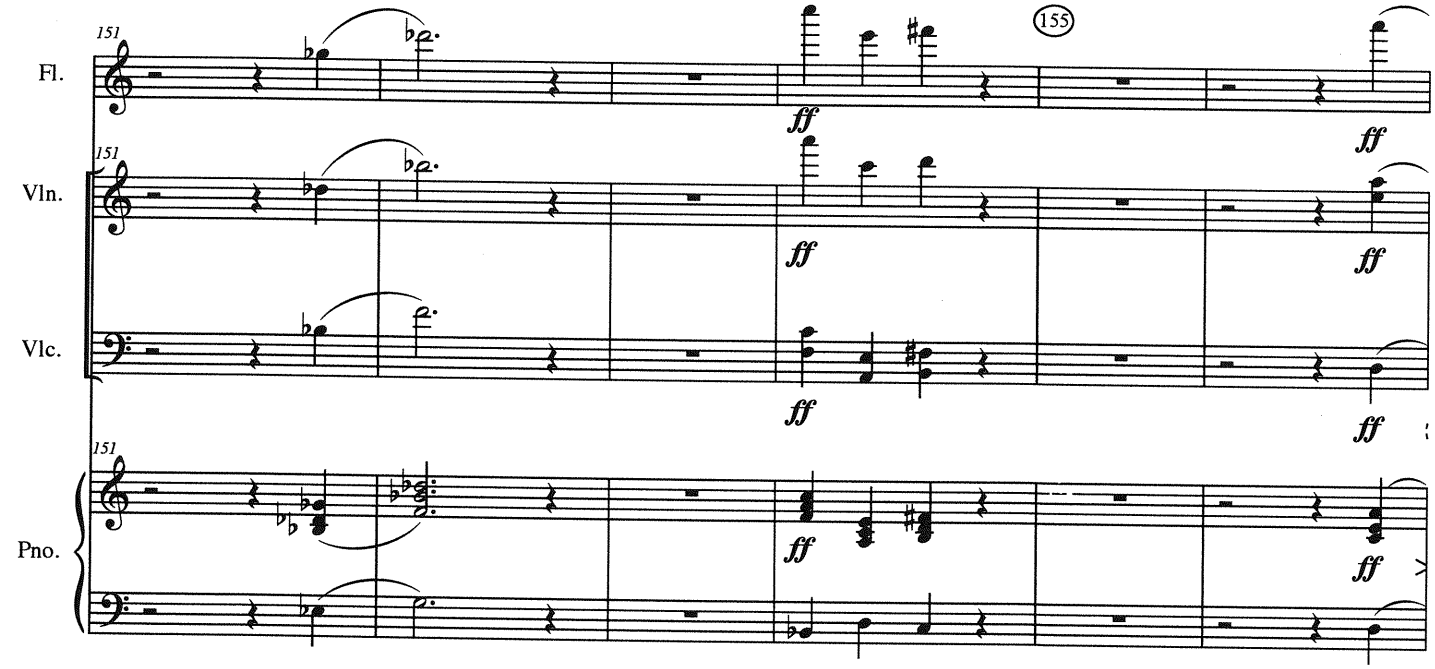

133
B. Cl.
f
mp
133
B♭ Tpt.
f
trill or gliss-like
mp
Tbn.
f
mp
133
Mrb.
f
mp

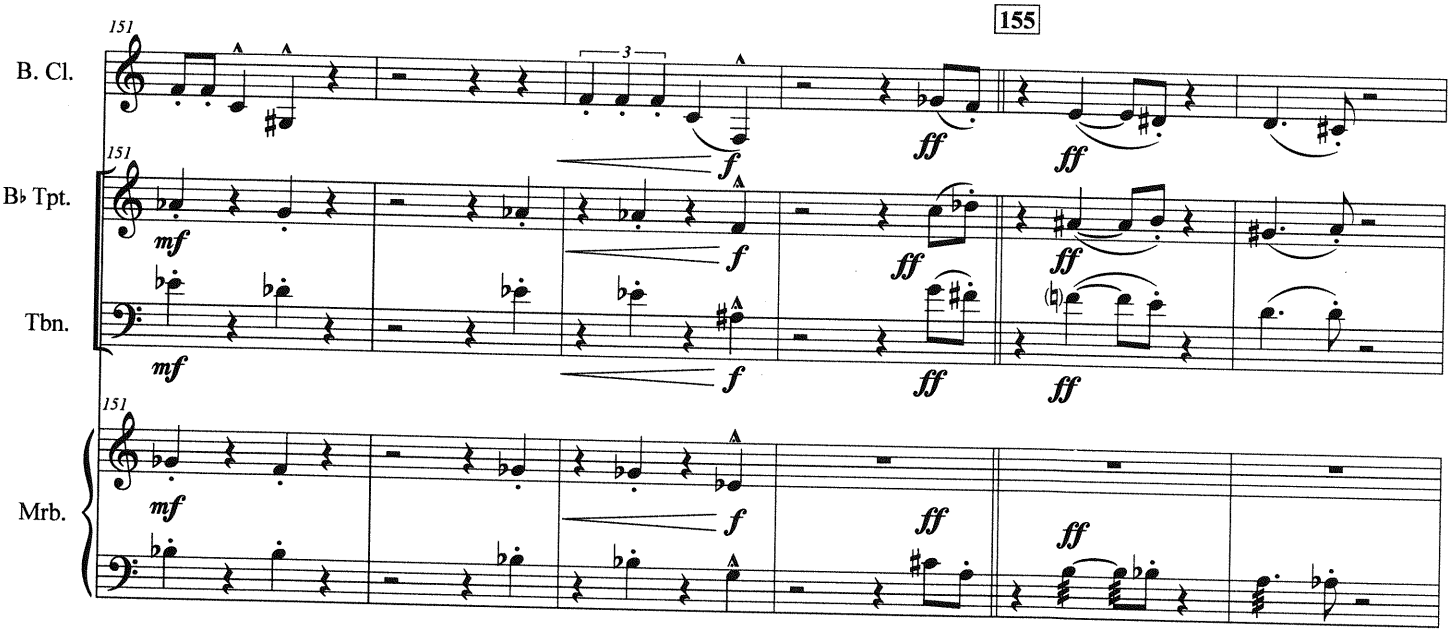

139
139
Fl.
mp
139
Vln.
Vlc.
139
Pno.
mp

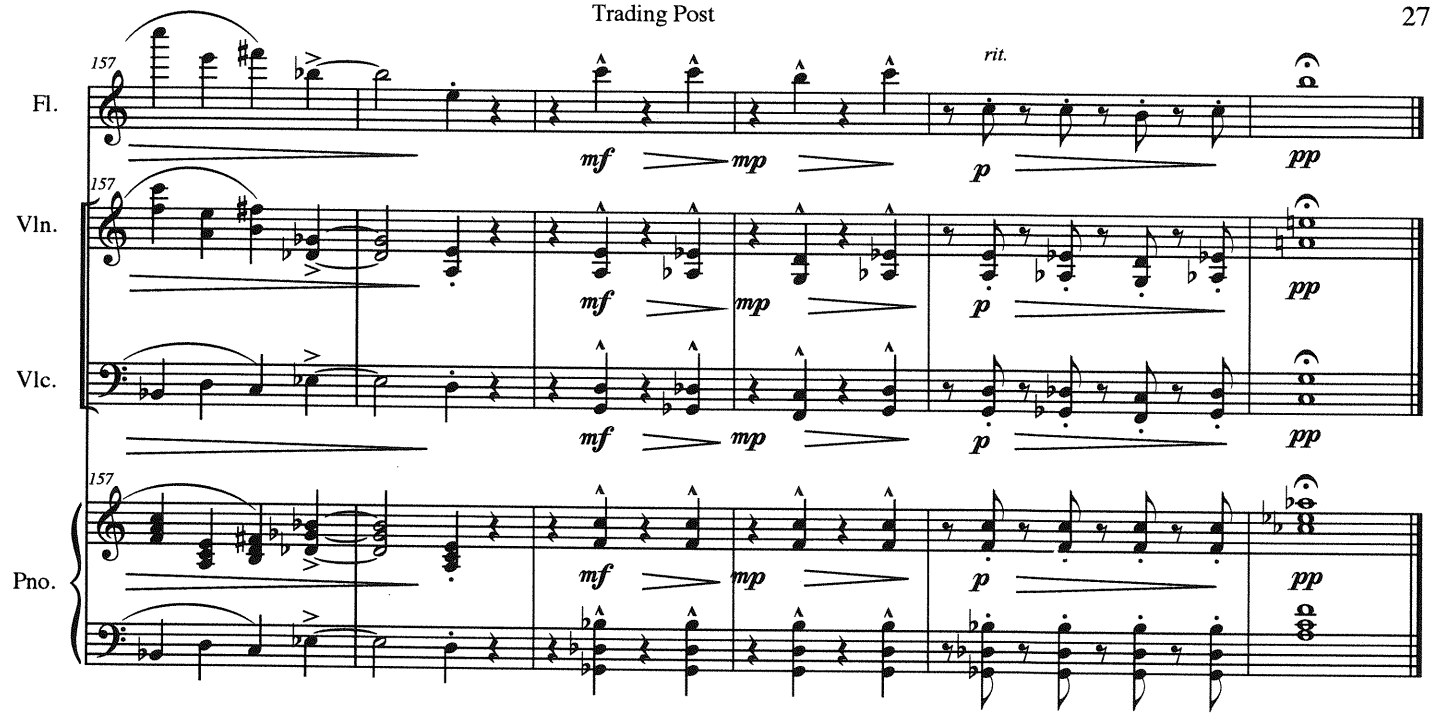

139
B. Cl.
mp
139
B♭ Tpt.
mp
Tbn.
mp
139
Mrb.
mp
mp

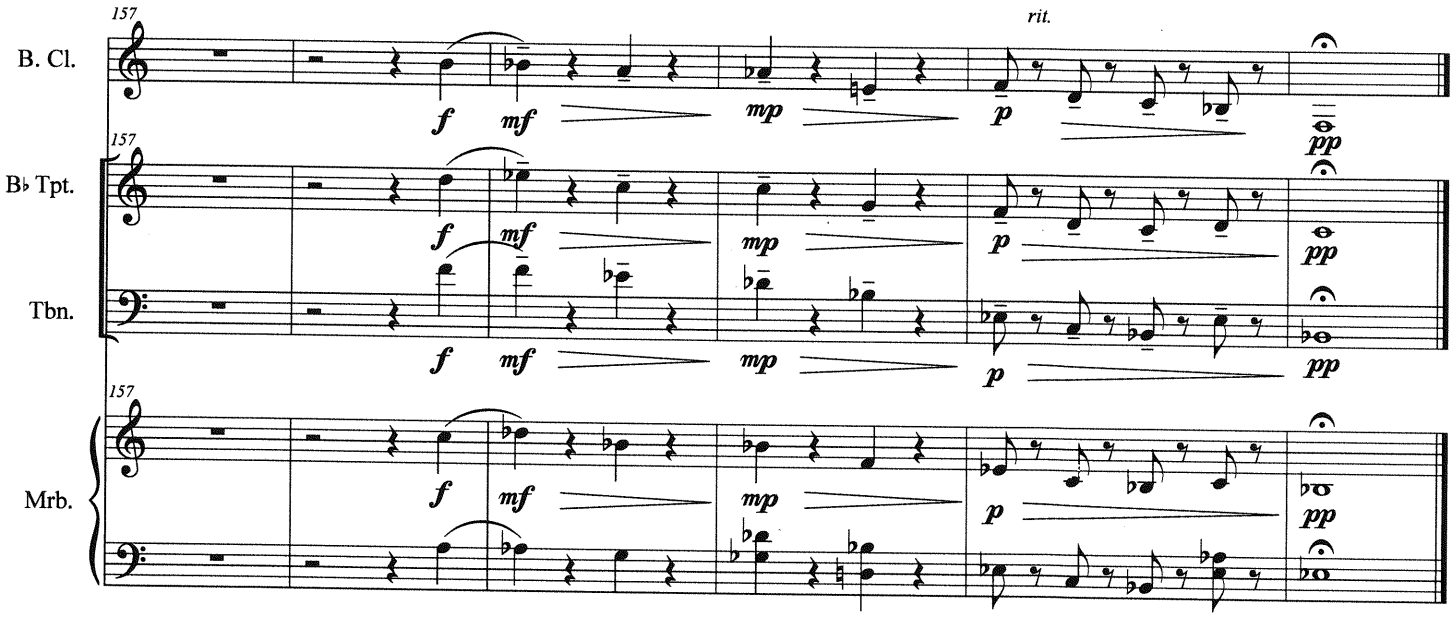

145
147
Fl.
Vln.
Vlc.
Pno.
mf


147
145
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
mf
3


151
155
Fl.
Vln.
Vlc.
Pno.
ff


151
155
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
3
mf
f
ff


157
Fl.
Vln.
Vlc.
Pno.
rit.
mf
mp
p
pp

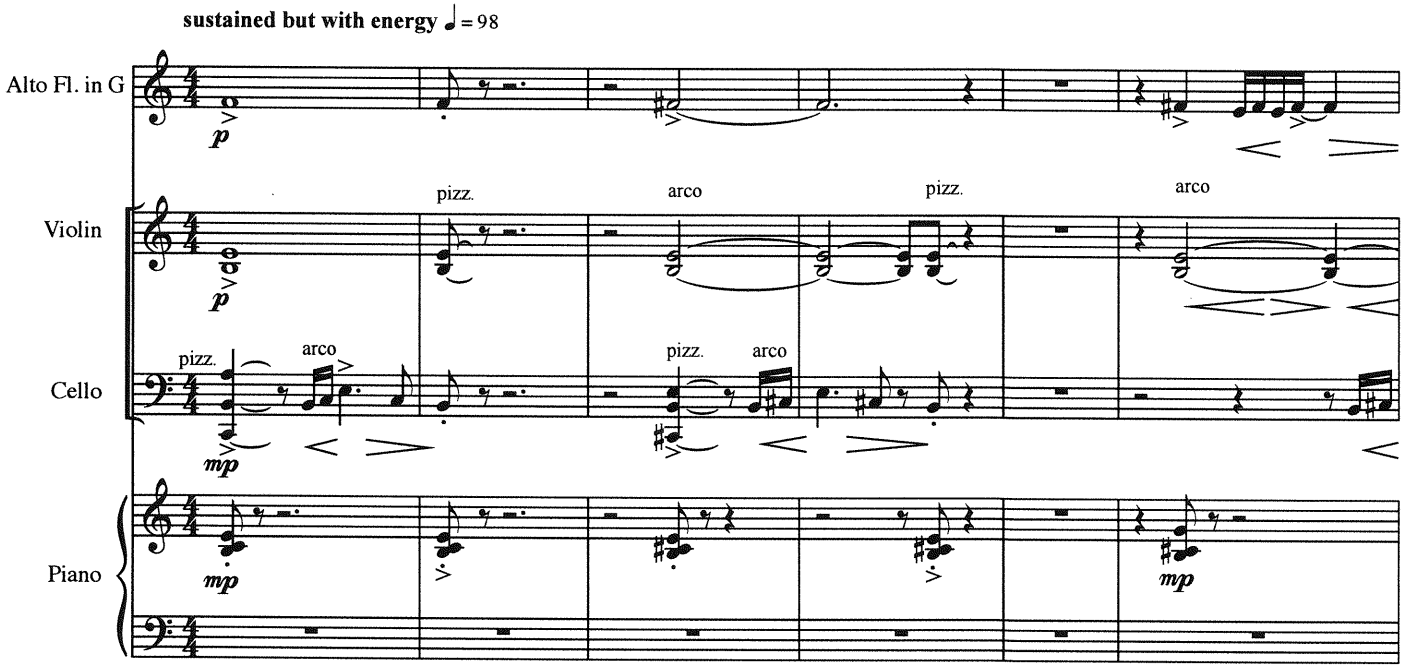

157
B. Cl.
B♭ Tpt.
Tbn.
Mrb.
rit.
f
mf
mp
p
pp

Transposed Score

Triangulation

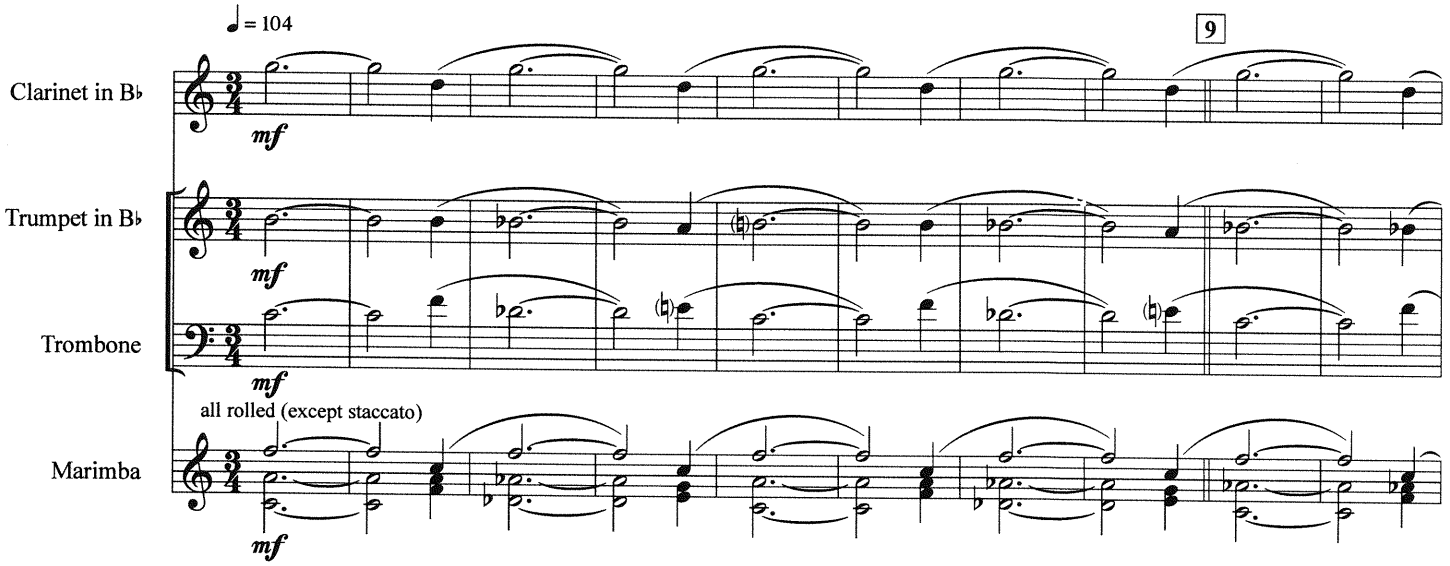
from This With That

Jentsch/Bacon

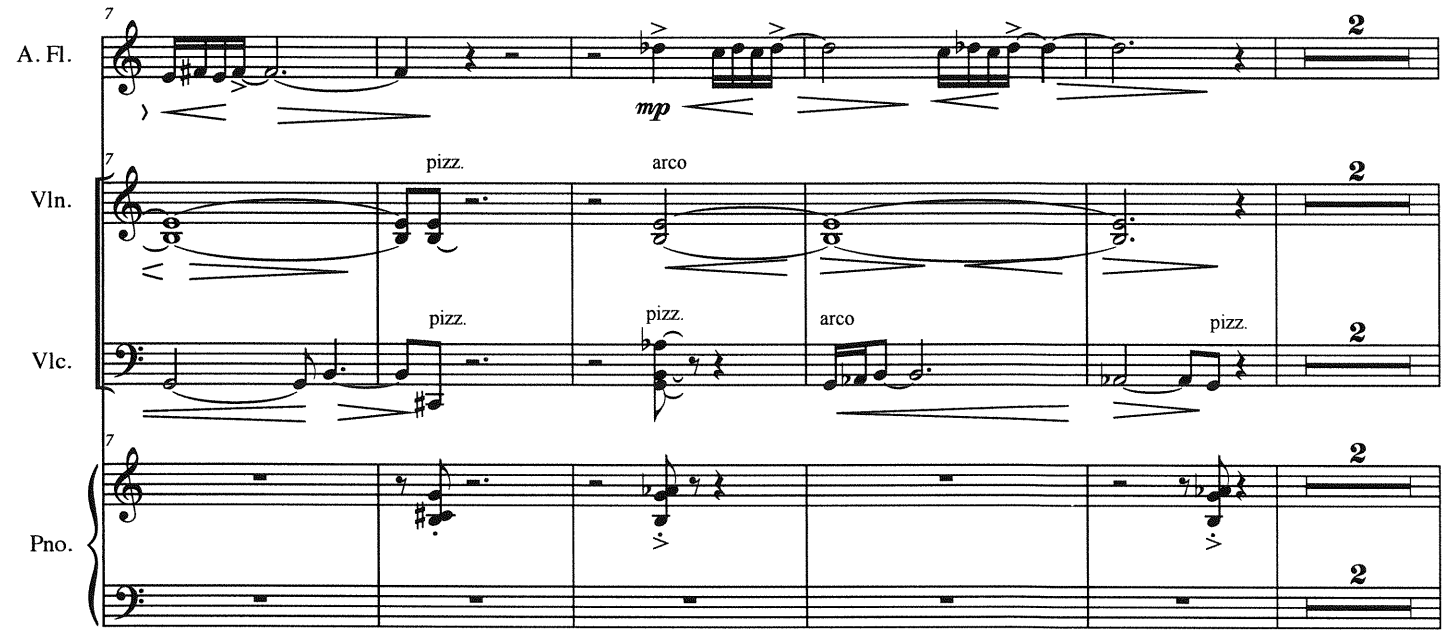


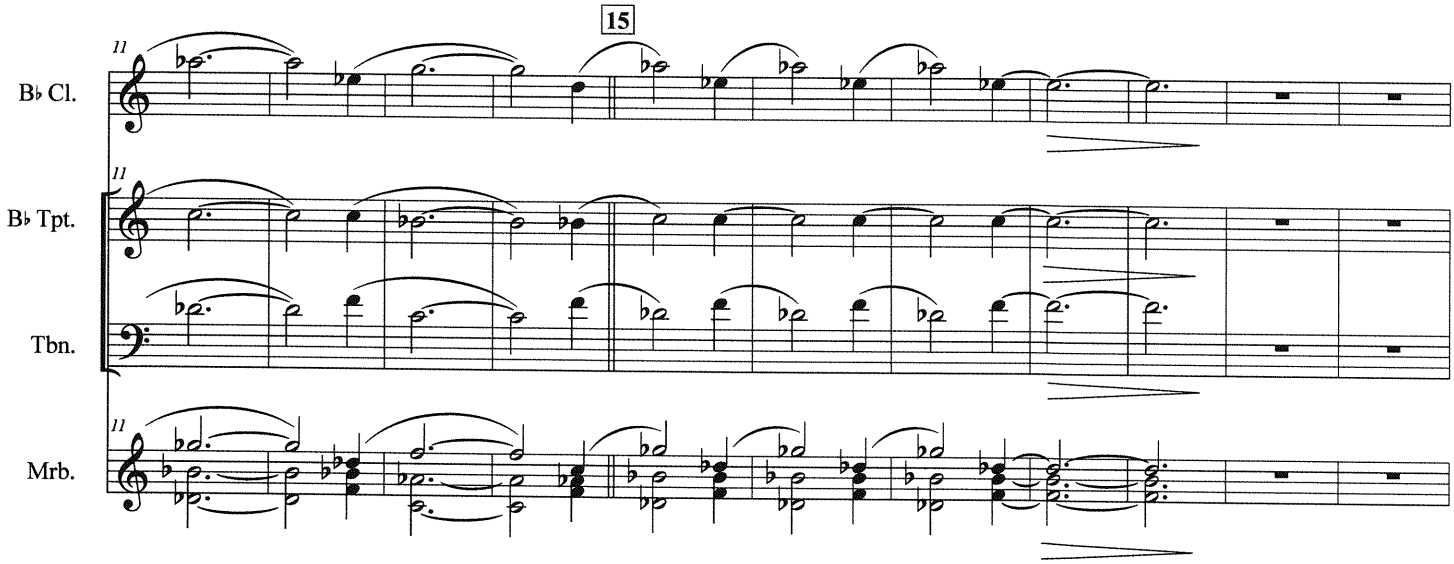
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

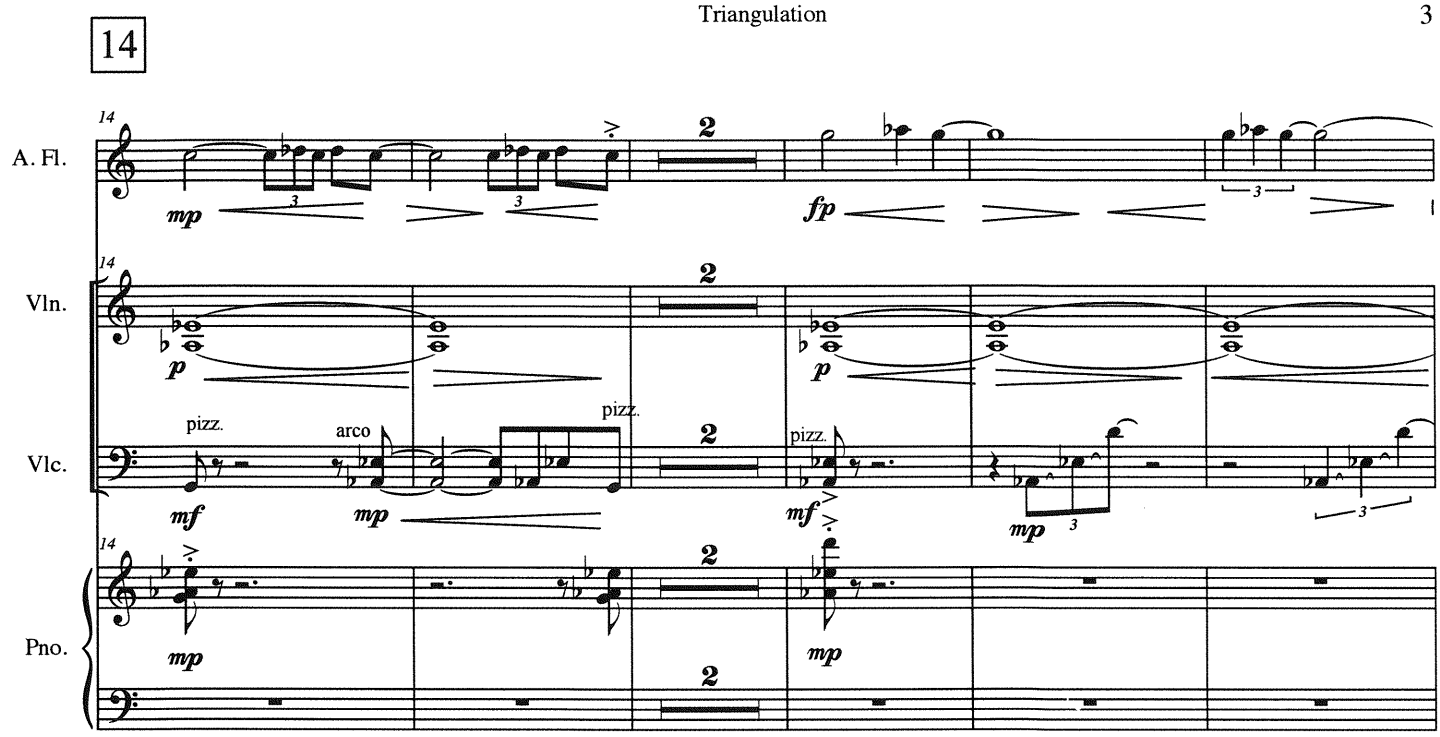
Transposed Score

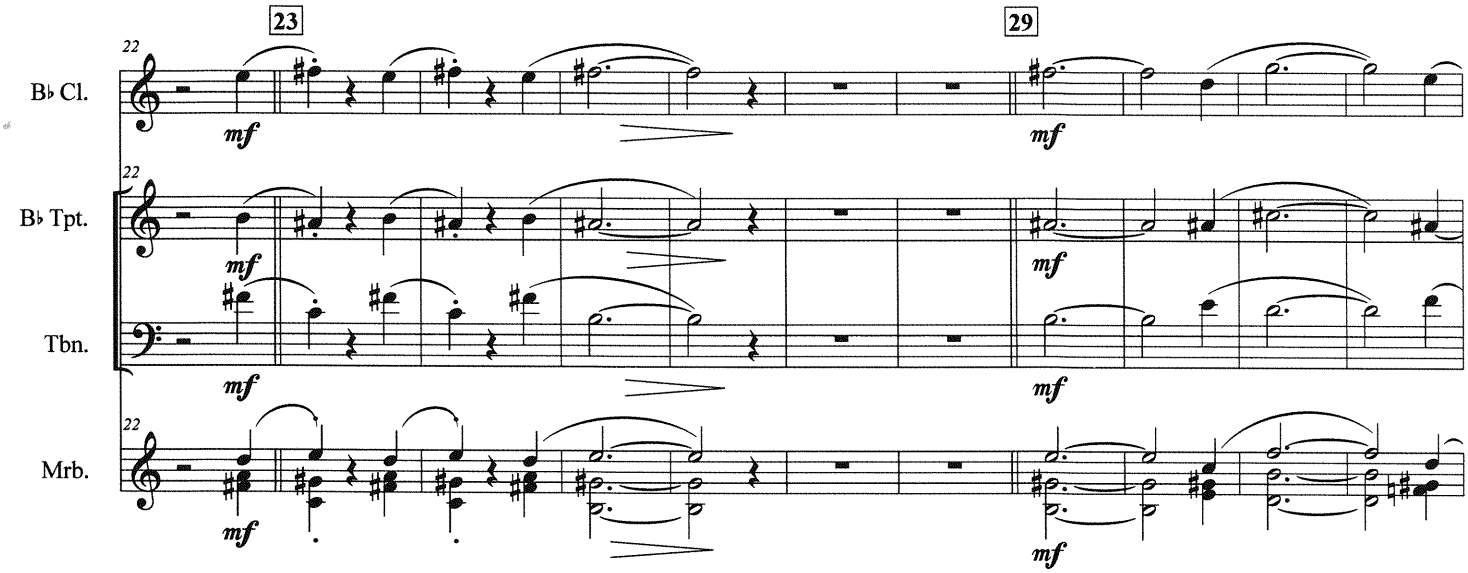


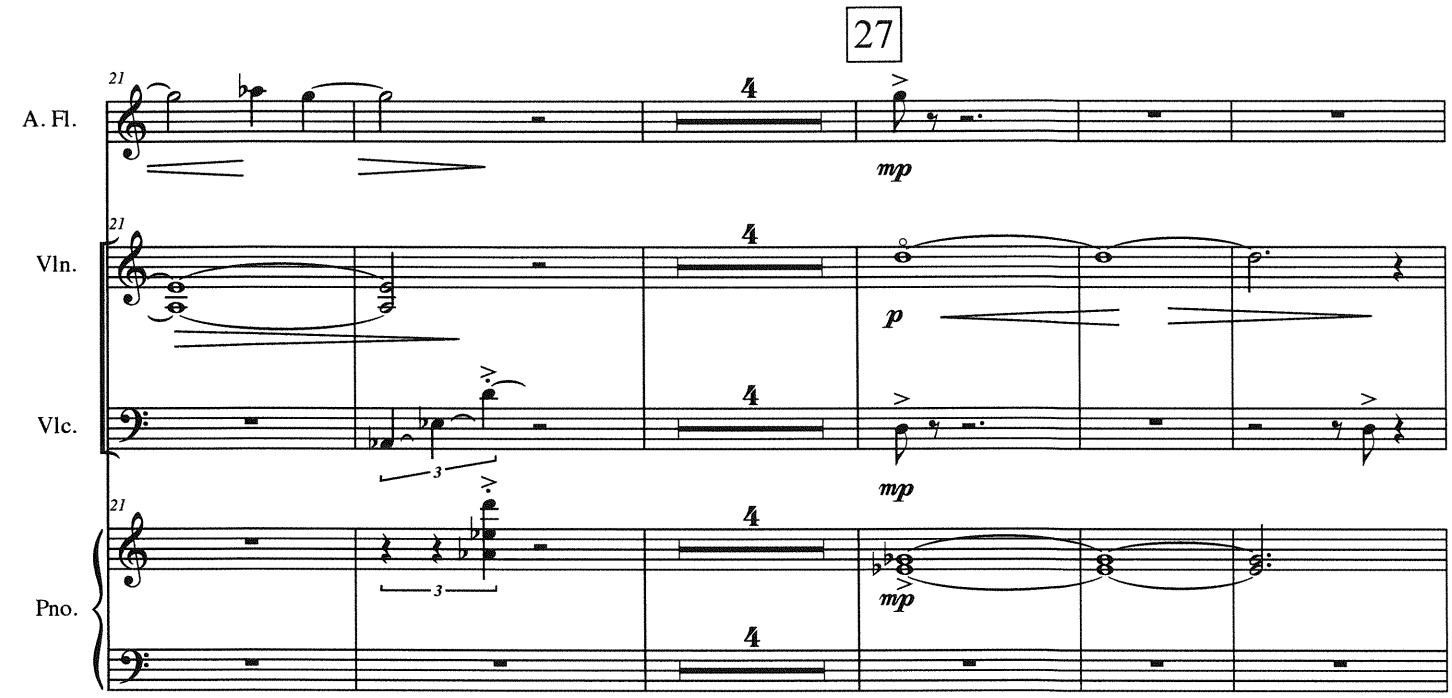
© 2015 Jentsch / Bacon

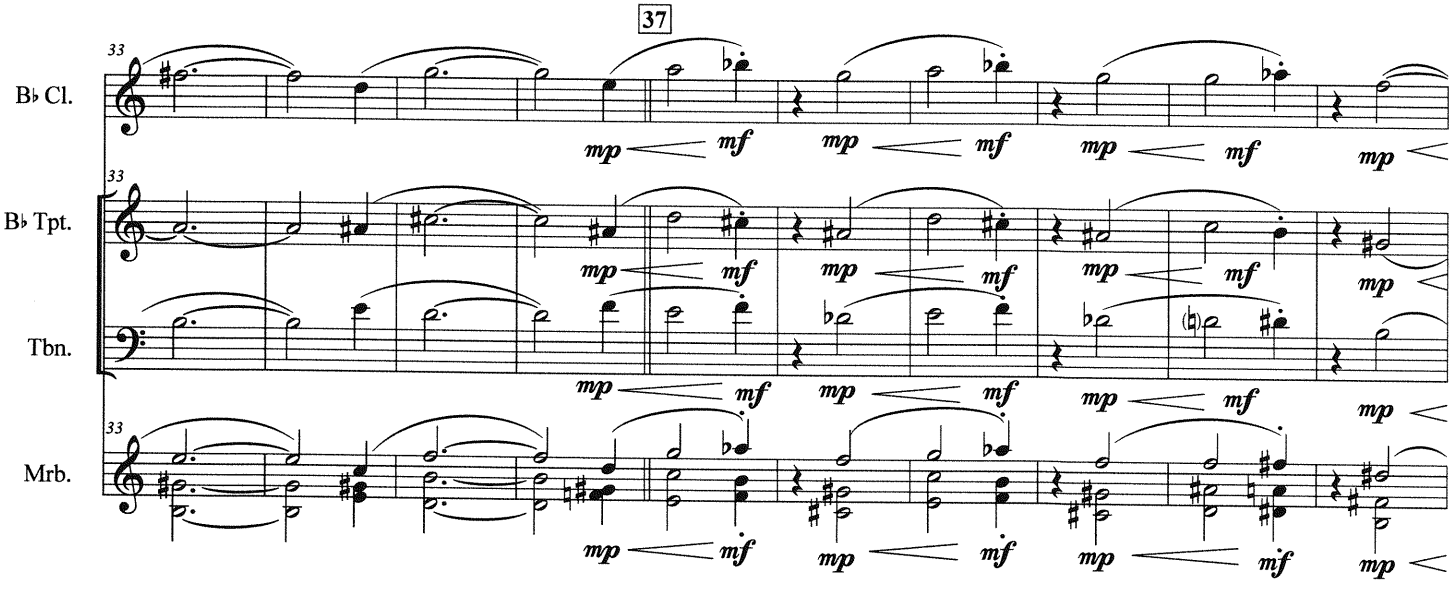

A. Fl.
Vln.
Vlc.
Pno.
mp
pizz.
arco
pizz.
pizz.
arco
pizz.
2

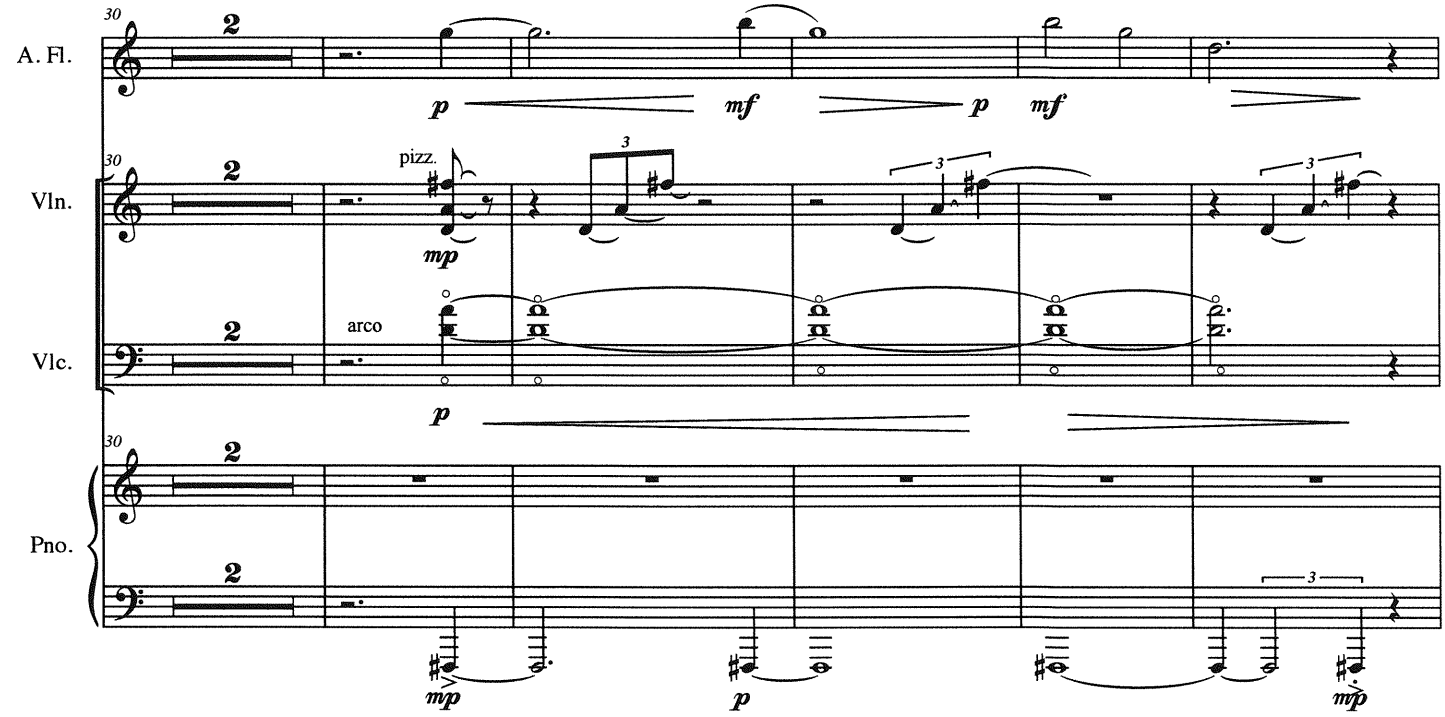

15
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

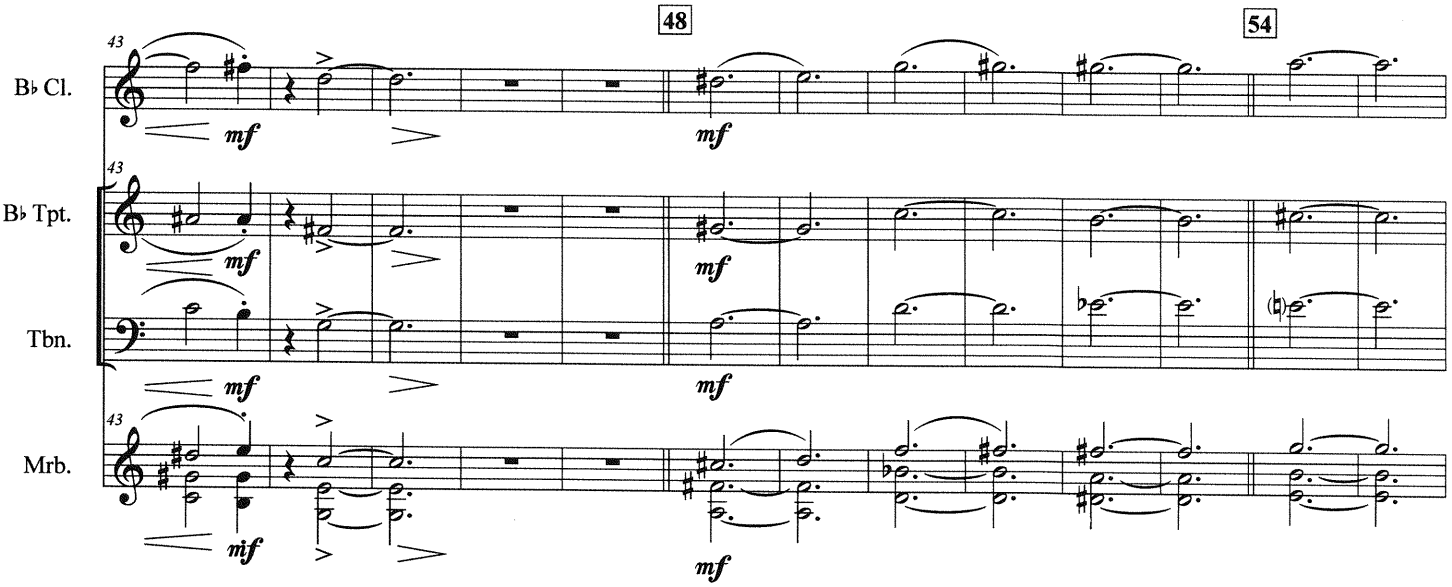

14
A. Fl.
Vln.
Vlc.
Pno.
mp
fp
p
pizz.
arco
mf
2
3


23
29
22
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.
mf

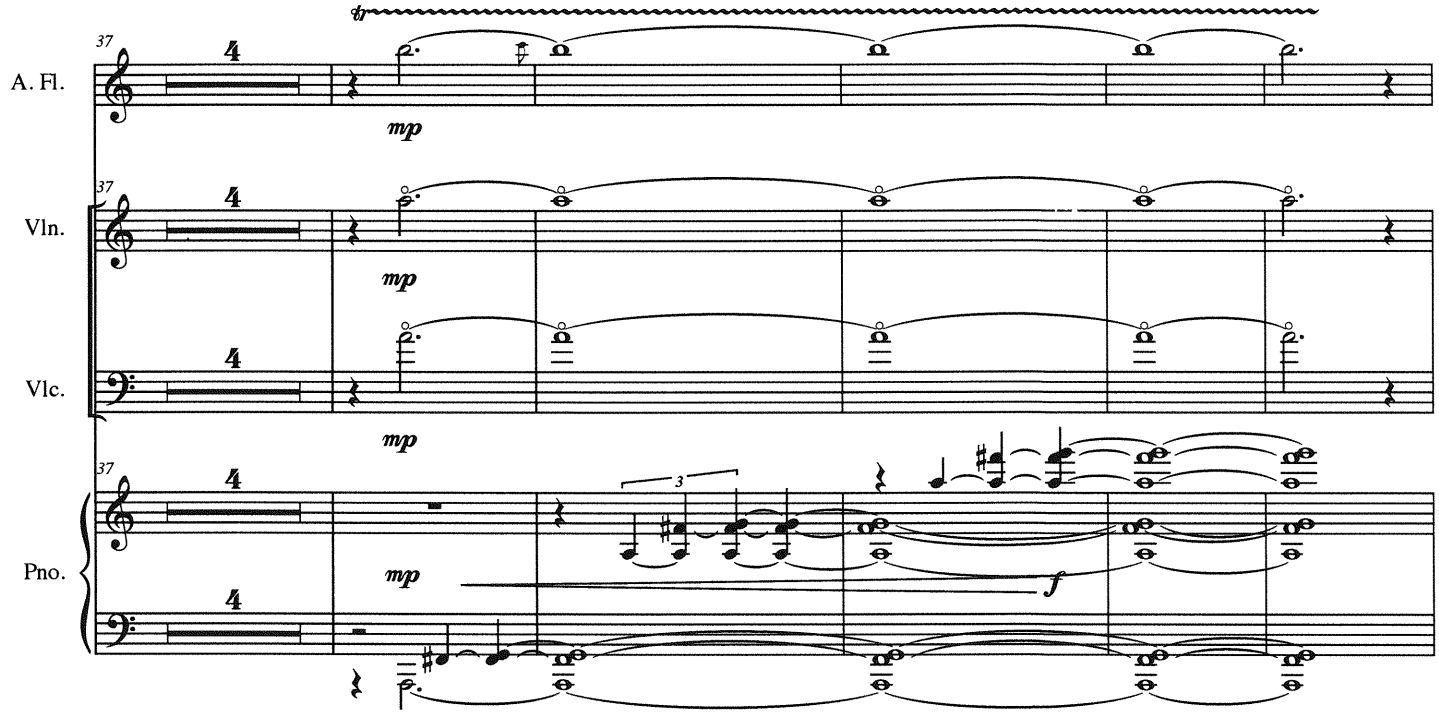

27
A. Fl.
Vln.
Vlc.
Pno.
21
4
mp
p
3


37
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.
33
mp
mf

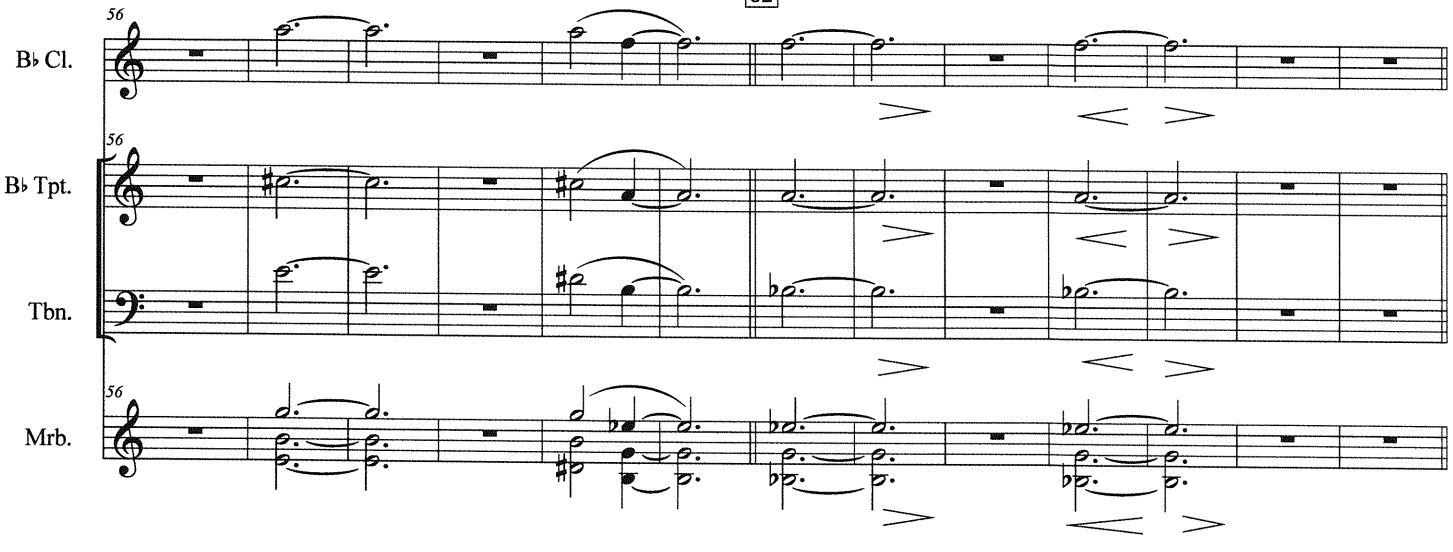

A. Fl.
Vln.
Vlc.
Pno.
pizz.
arco

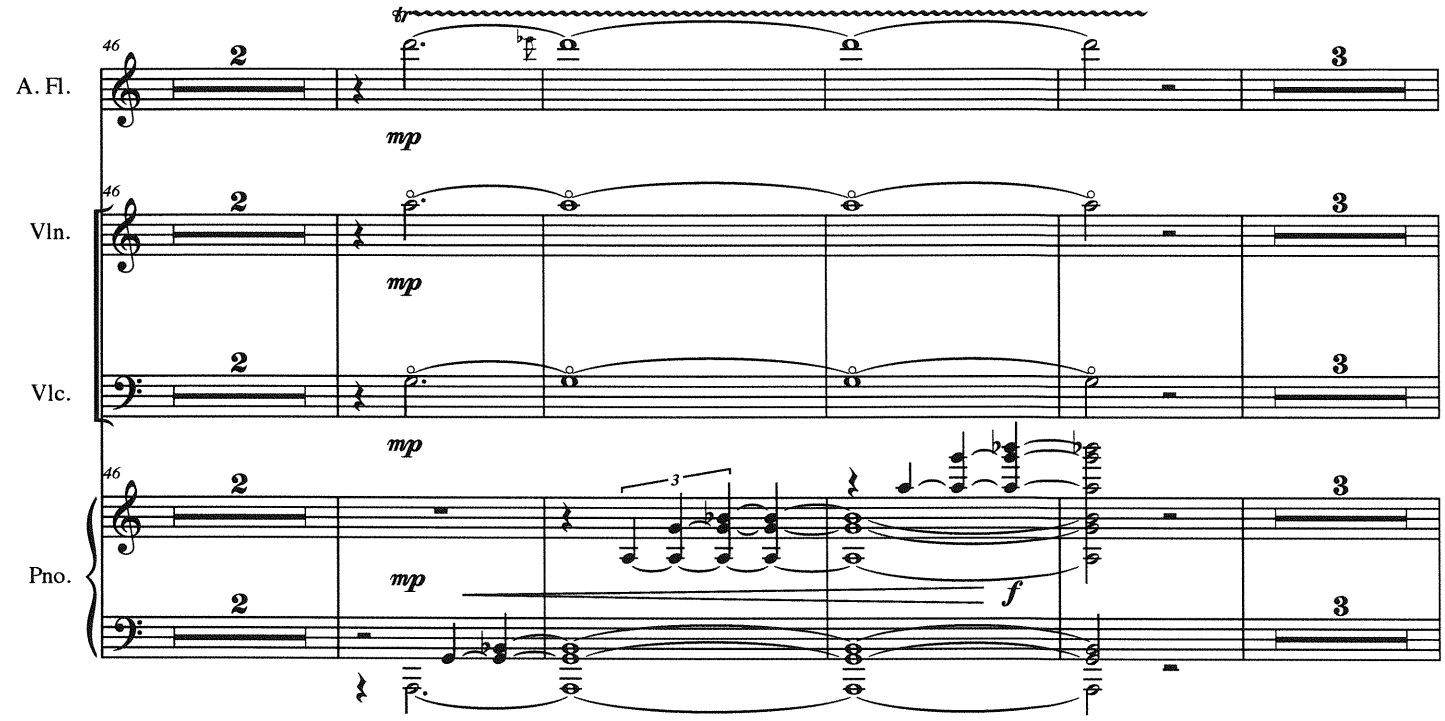

48
54
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

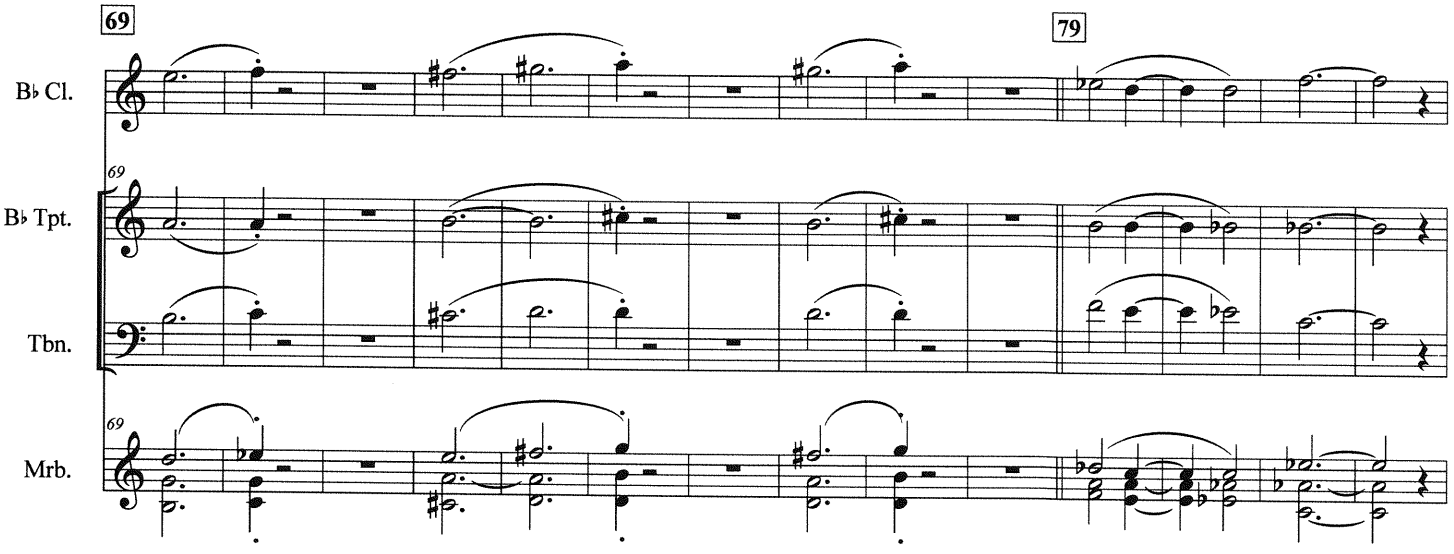
41

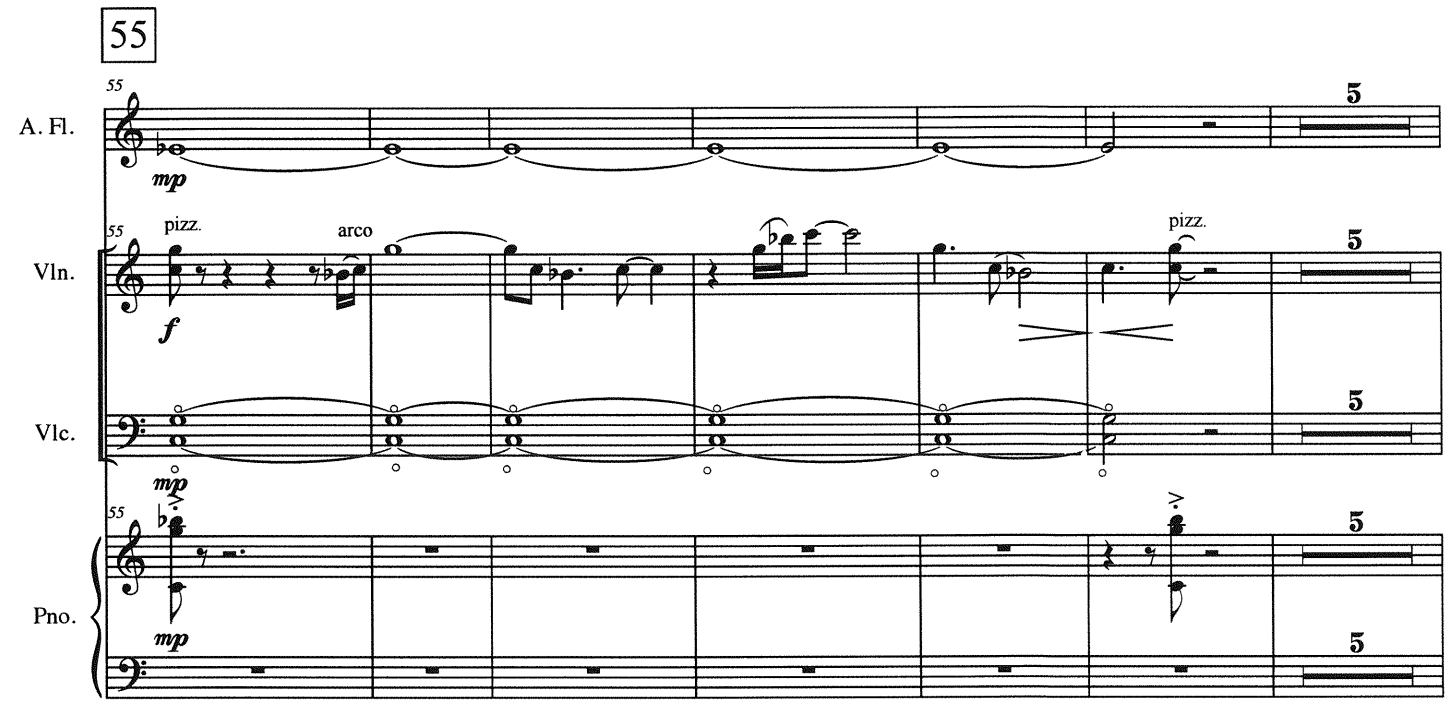


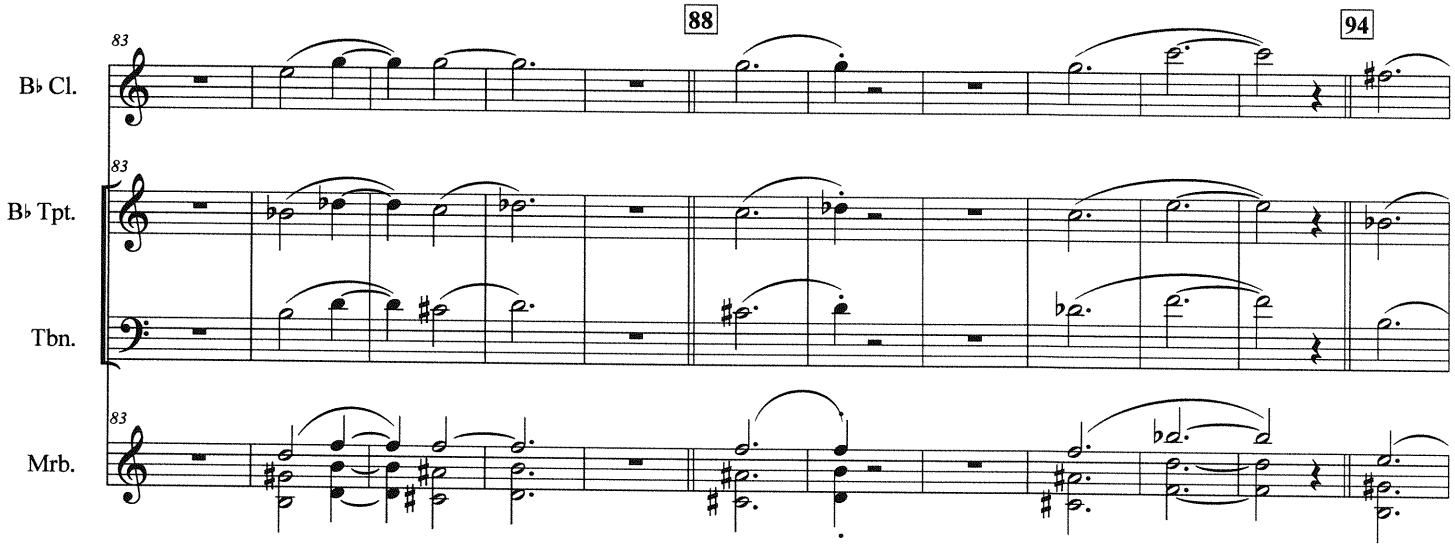
62

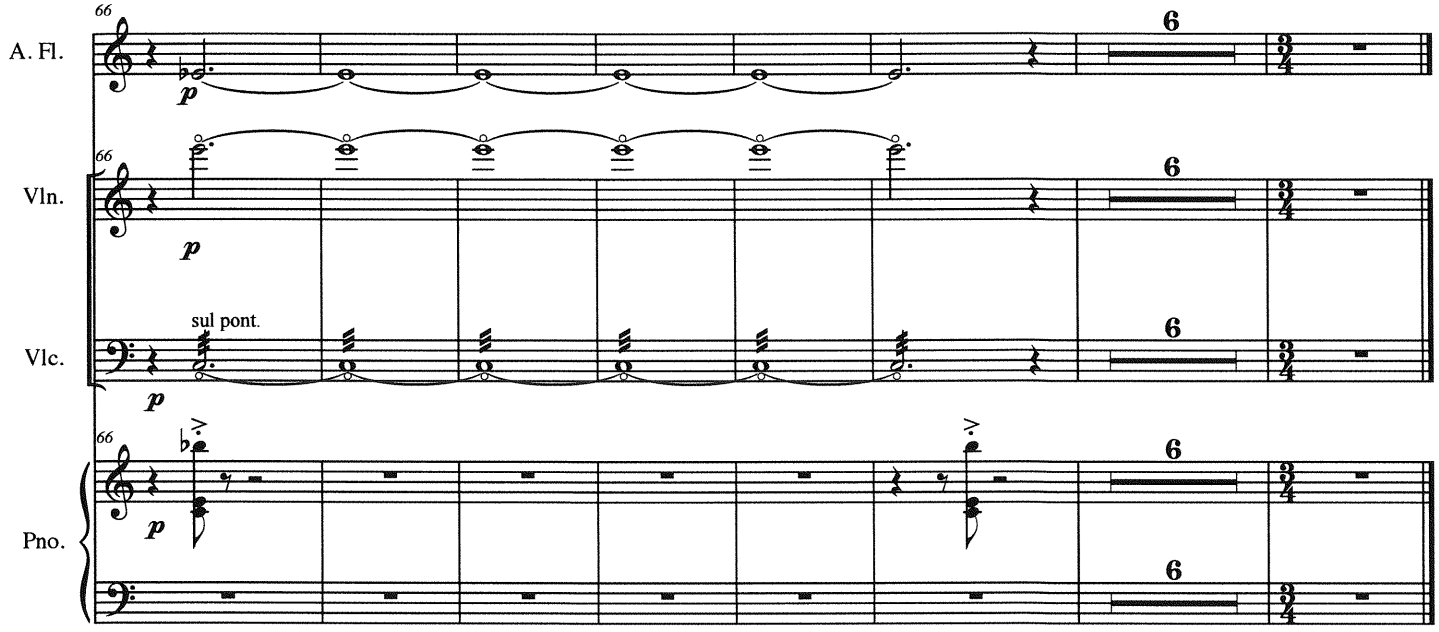


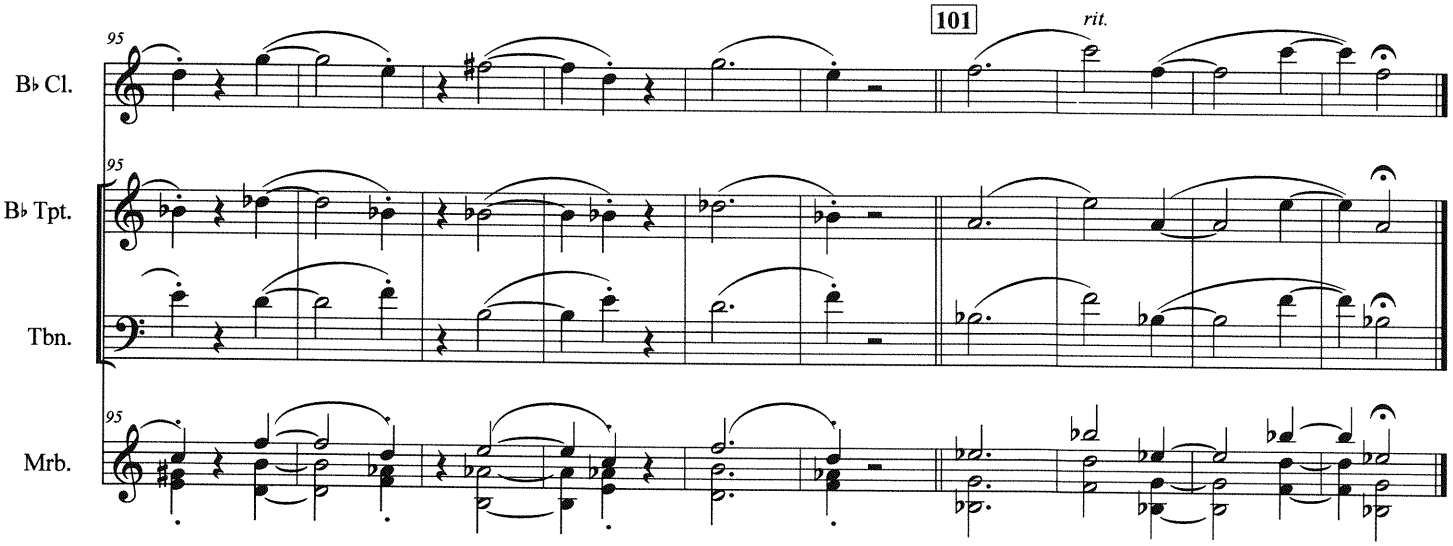

A. Fl.
Vln.
Vlc.
Pno.
46
2
3
mp
f
tr


B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.
69
79


55
A. Fl.
Vln.
Vlc.
Pno.
pizz.
arco
pizz.
mp
f
5


83
88
94
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

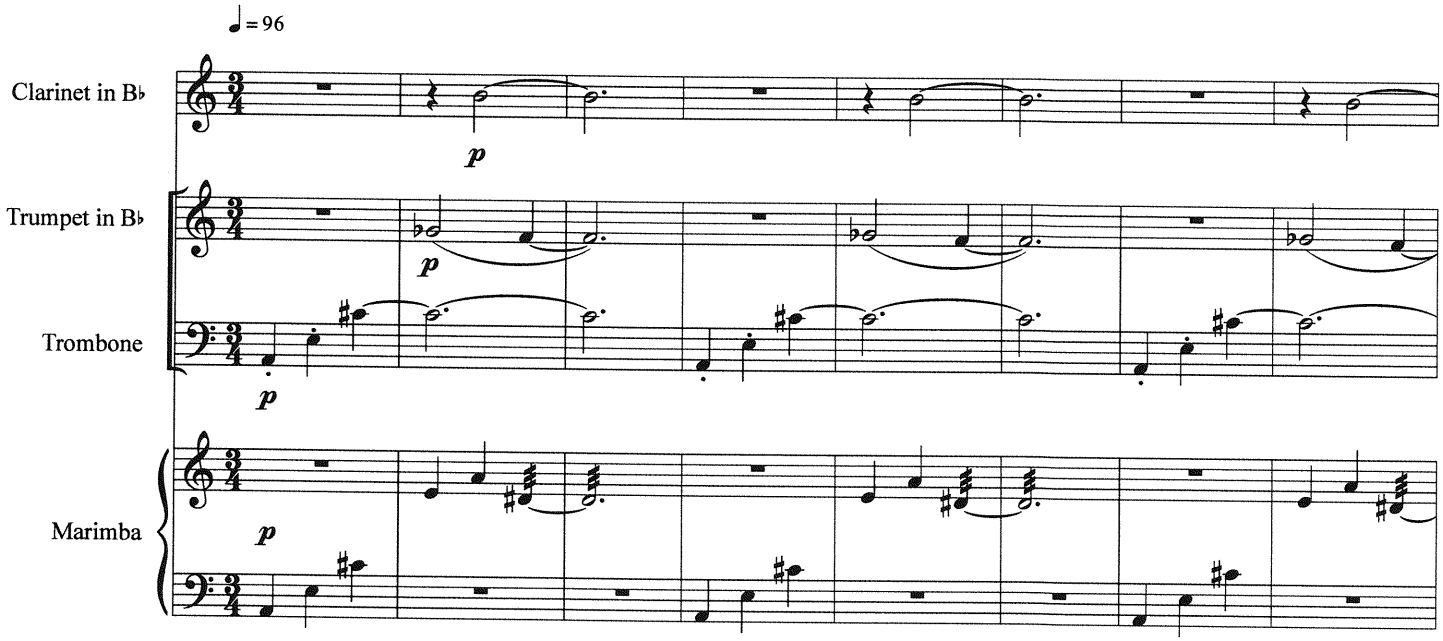

66
A. Fl.
p
6
3/4
66
Vln.
p
6
3/4
sul pont.
Vlc.
p
6
3/4
66
Pno.
p
6
3/4


95
101
rit.
B♭ Cl.
95
B♭ Tpt.
Tbn.
95
Mrb.

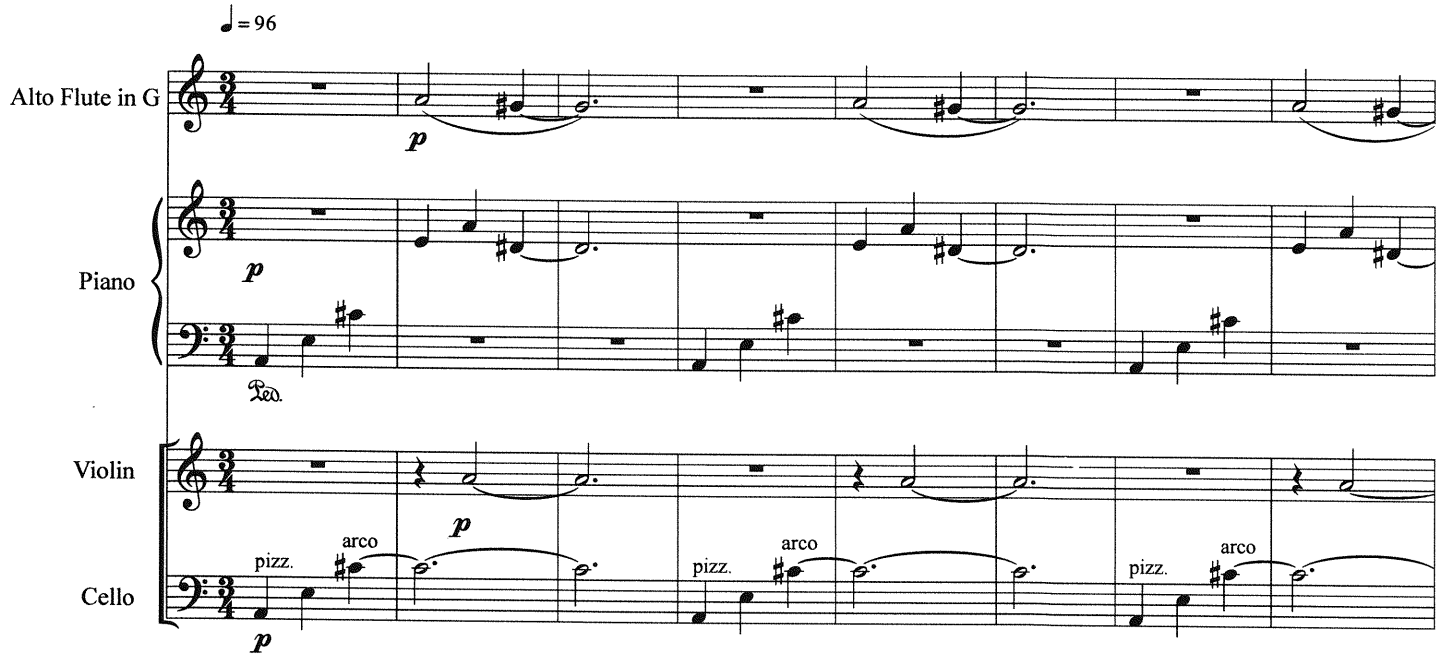
Score

Straggler 2

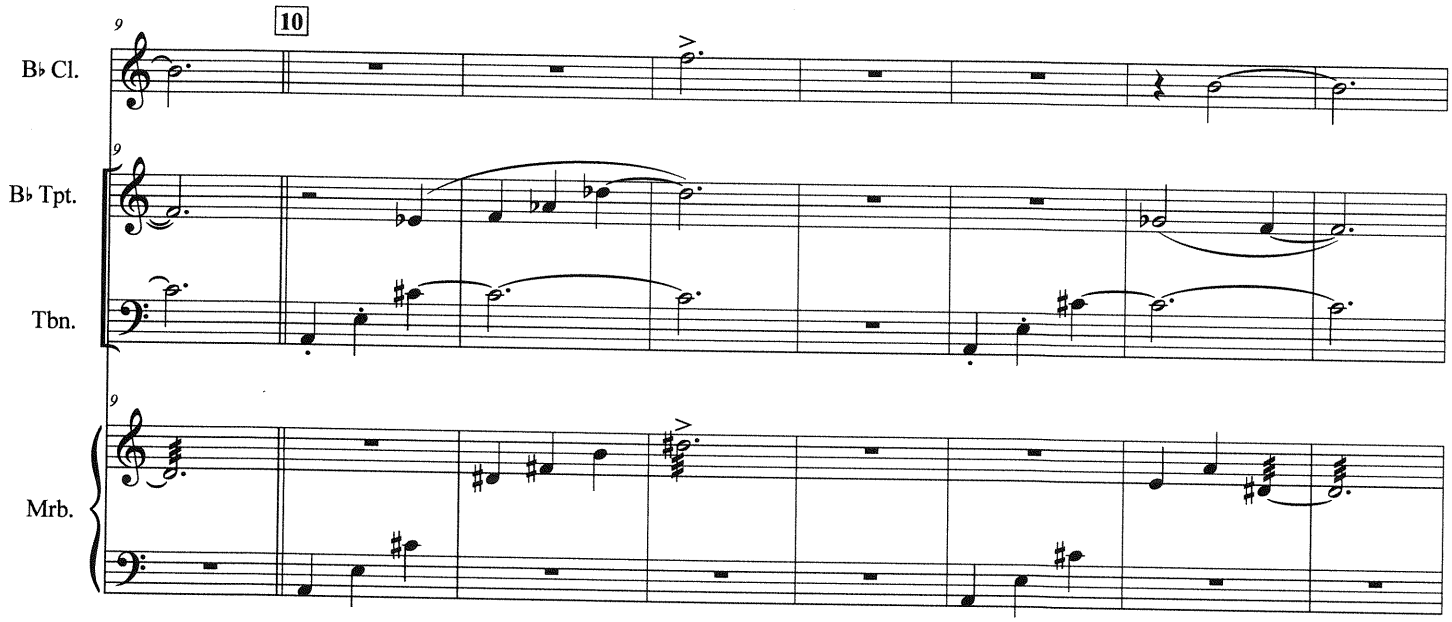
Jentsch / Bacon

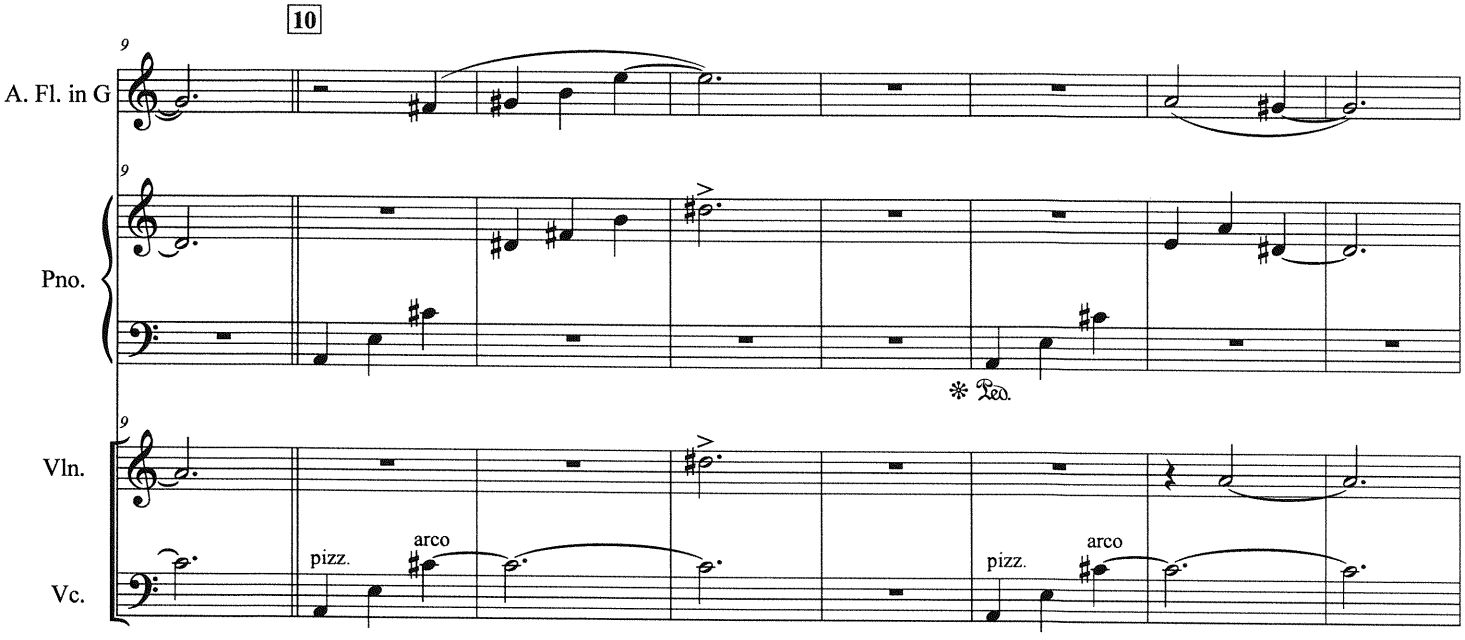


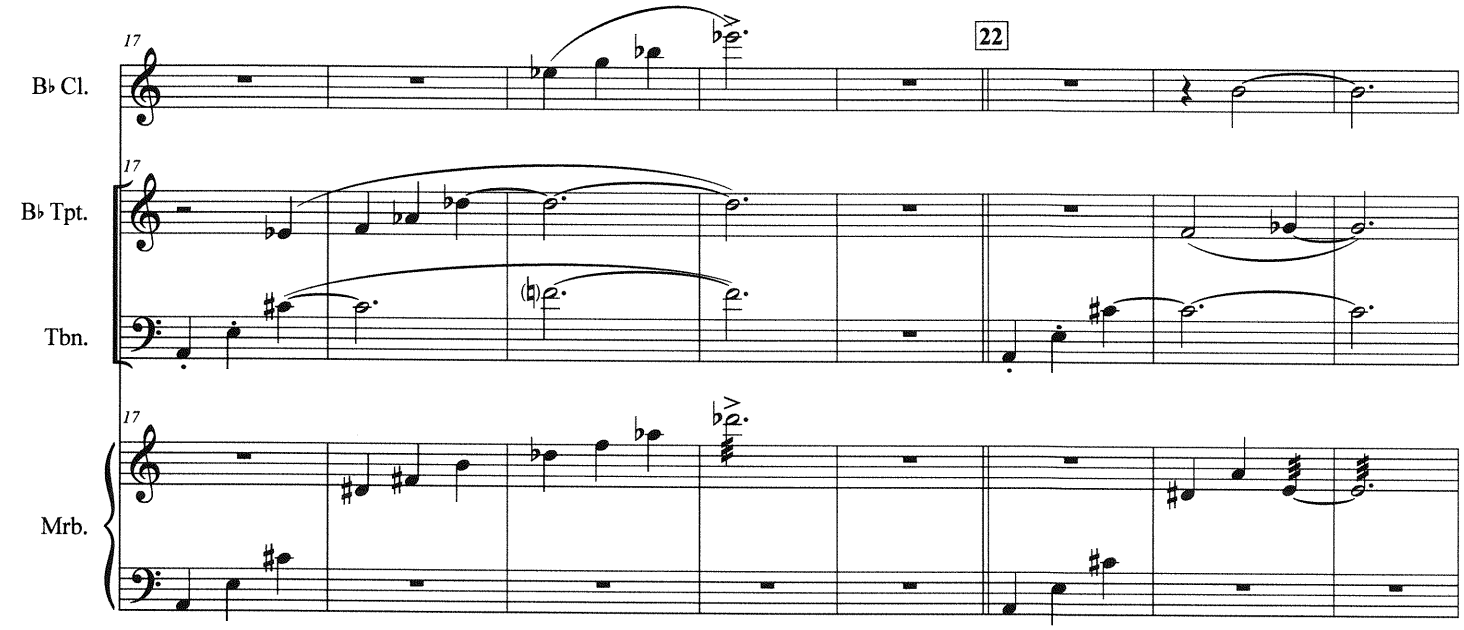
The two quartets have almost the same exact music to be performed at almost the same time. The brass centered group should start just after the strings based group, perhaps starting a few beats or so after, but no precise time interval is required. The two groups should perform independently. They do not have to share the same quarter note pulse, and they only need to be "close" in terms of tempo.

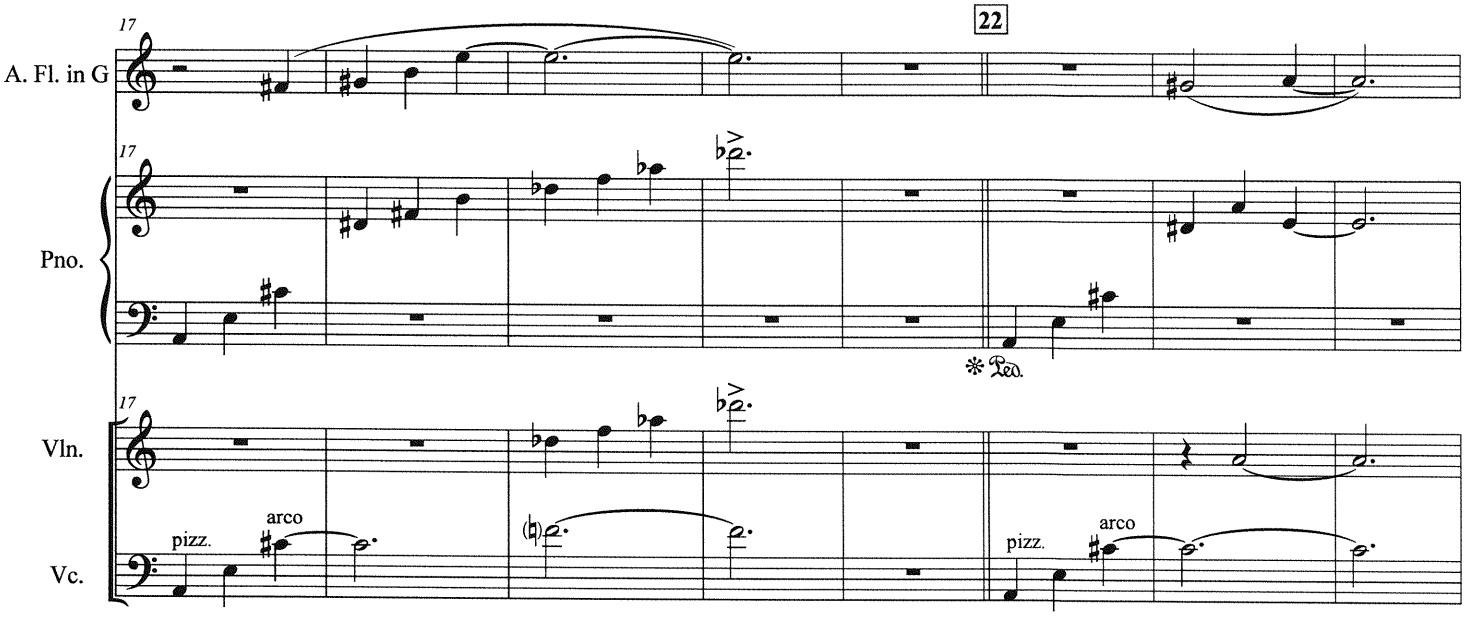


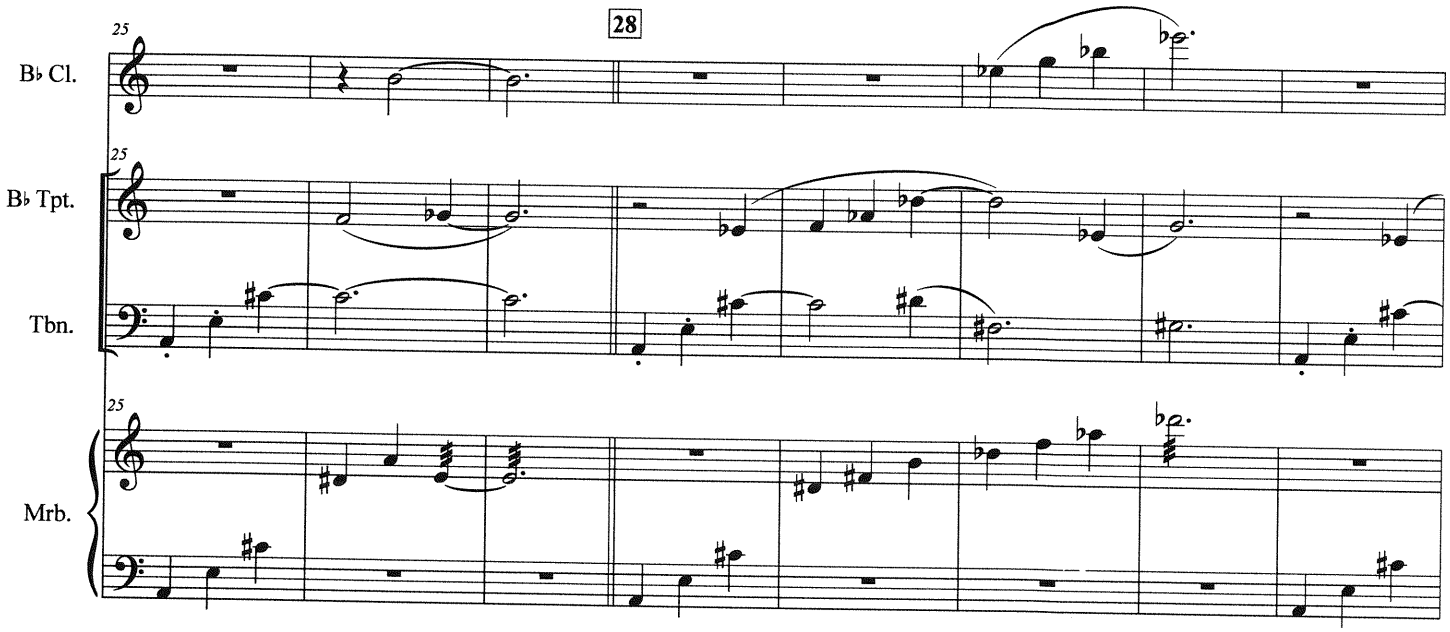
© 2015 Jentsch / Bacon

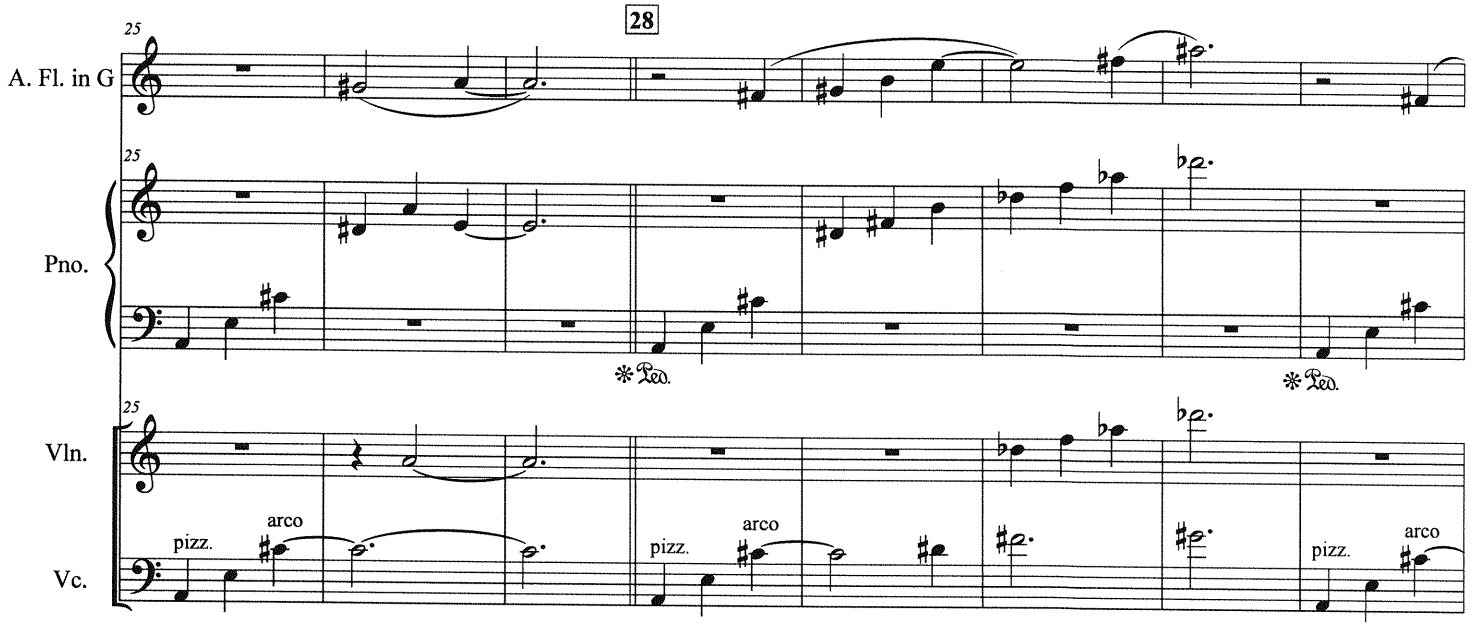

10
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

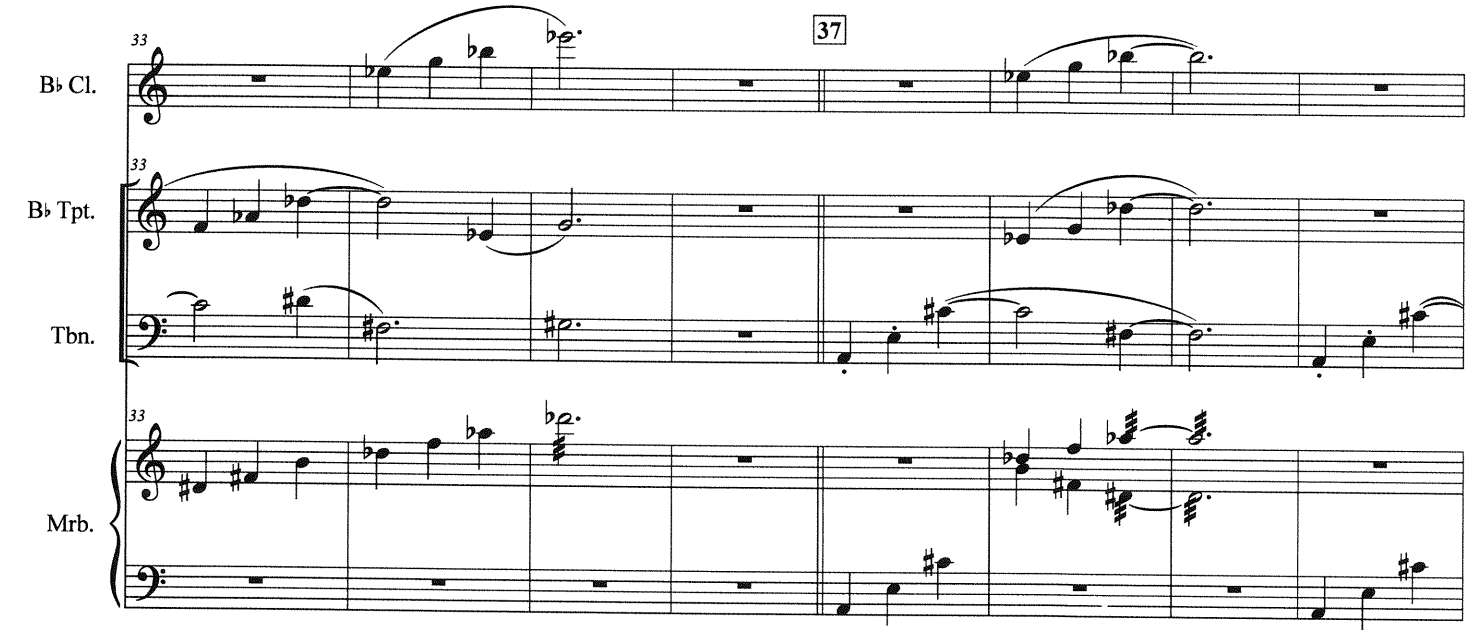

10
A. Fl. in G
Pno.
Ped.
Vln.
Vc.
pizz.
arco
pizz.
arco

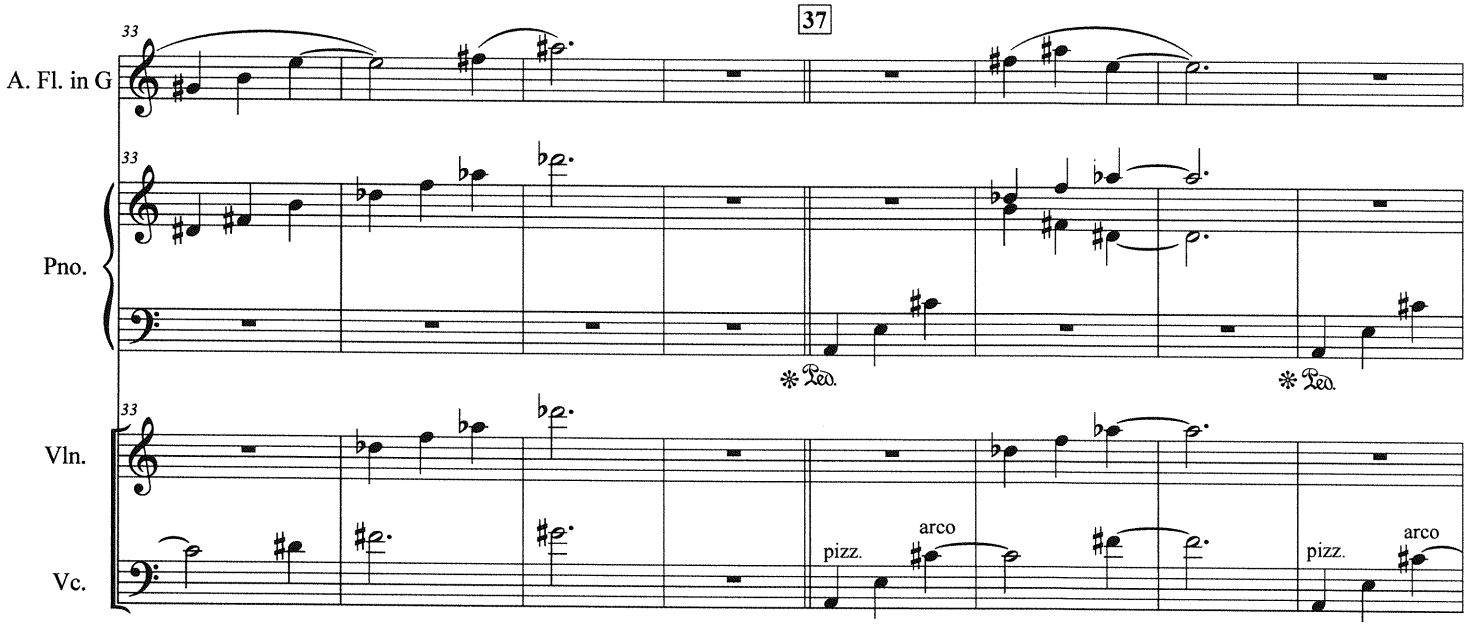

17
22
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

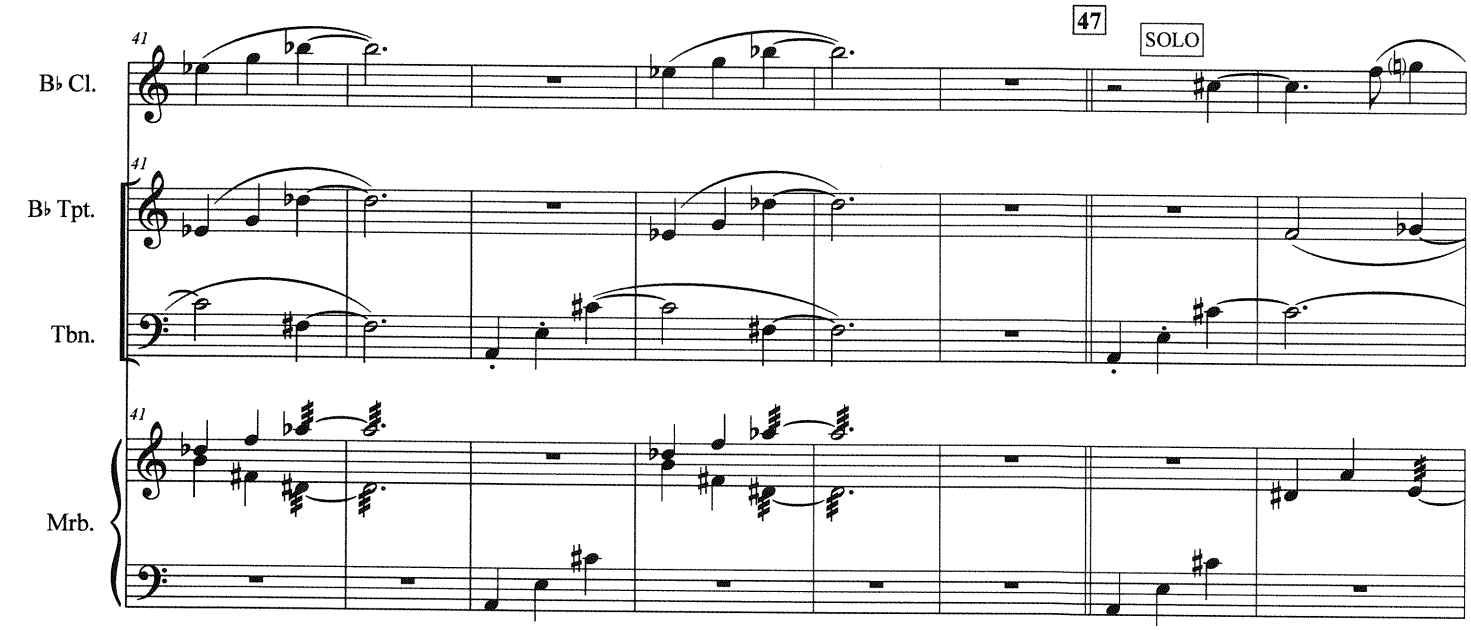

17
22
A. Fl. in G
Pno.
Vln.
Vc.
pizz.
arco
pizz.
arco

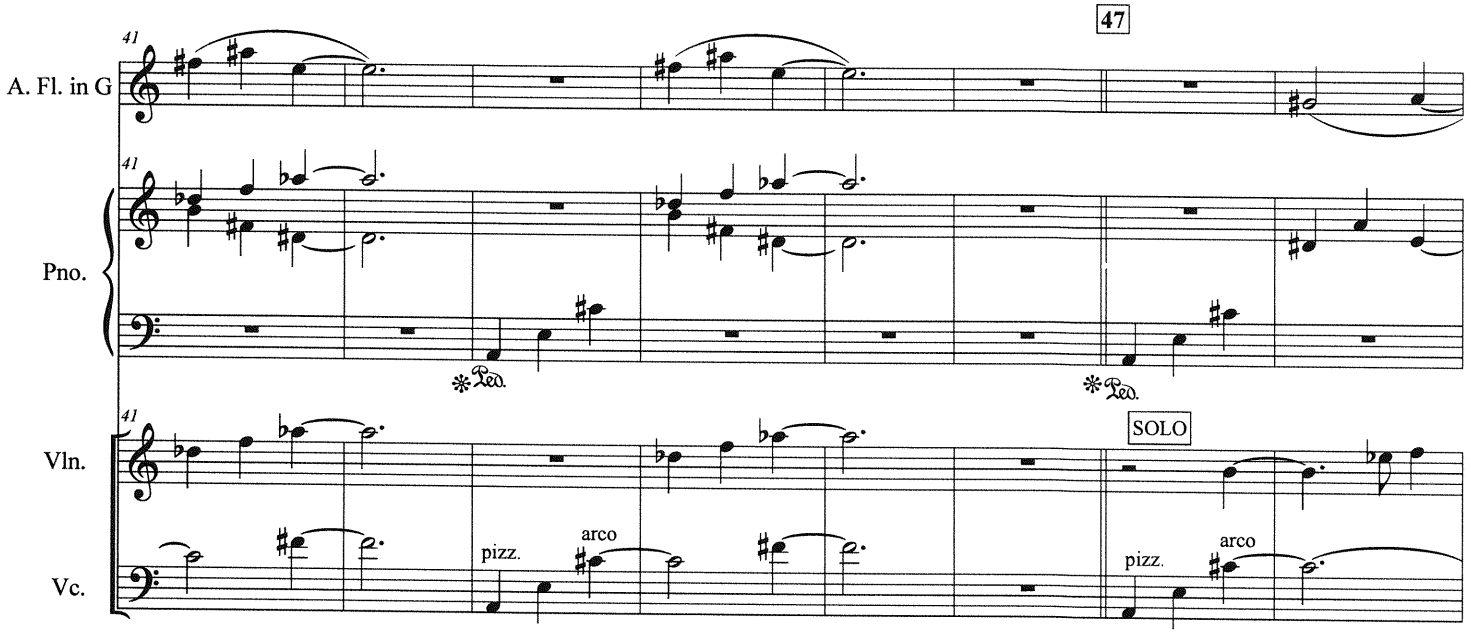

28
25
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

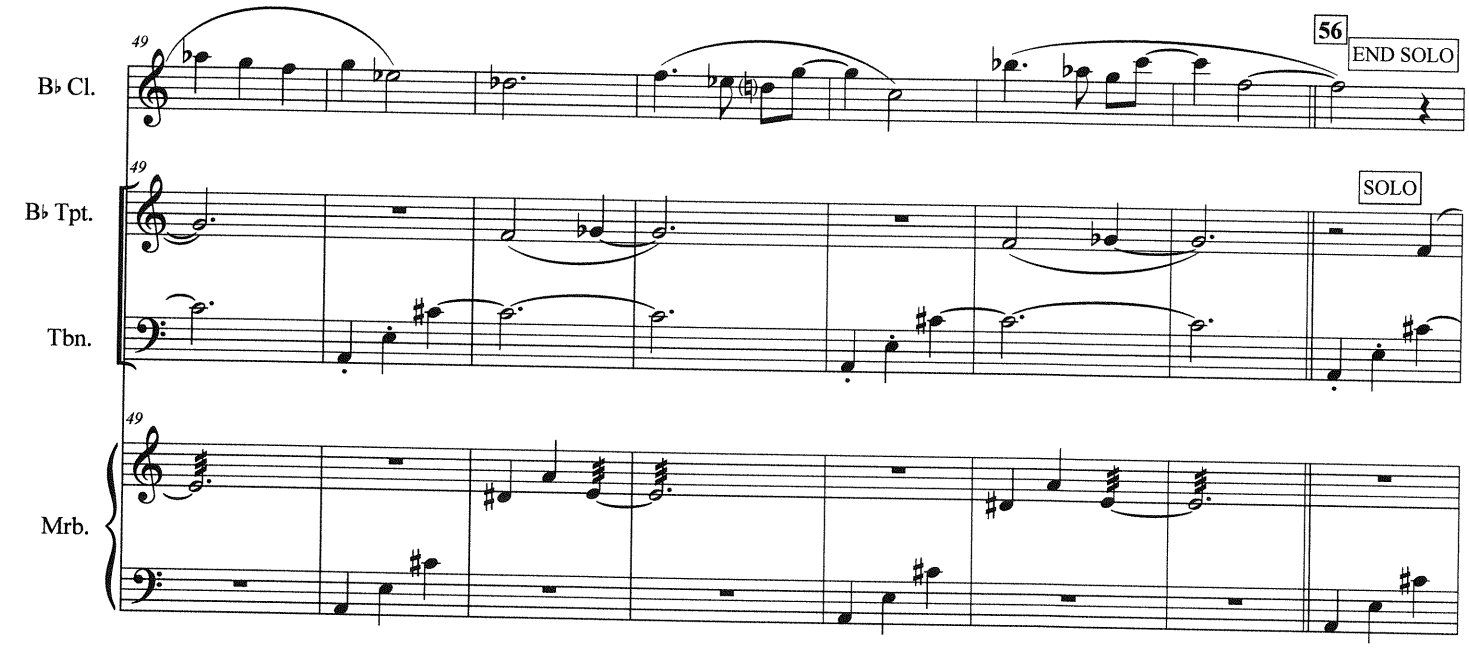

28
25
A. Fl. in G
Pno.
Vln.
Vc.
pizz.
arco
Ped.

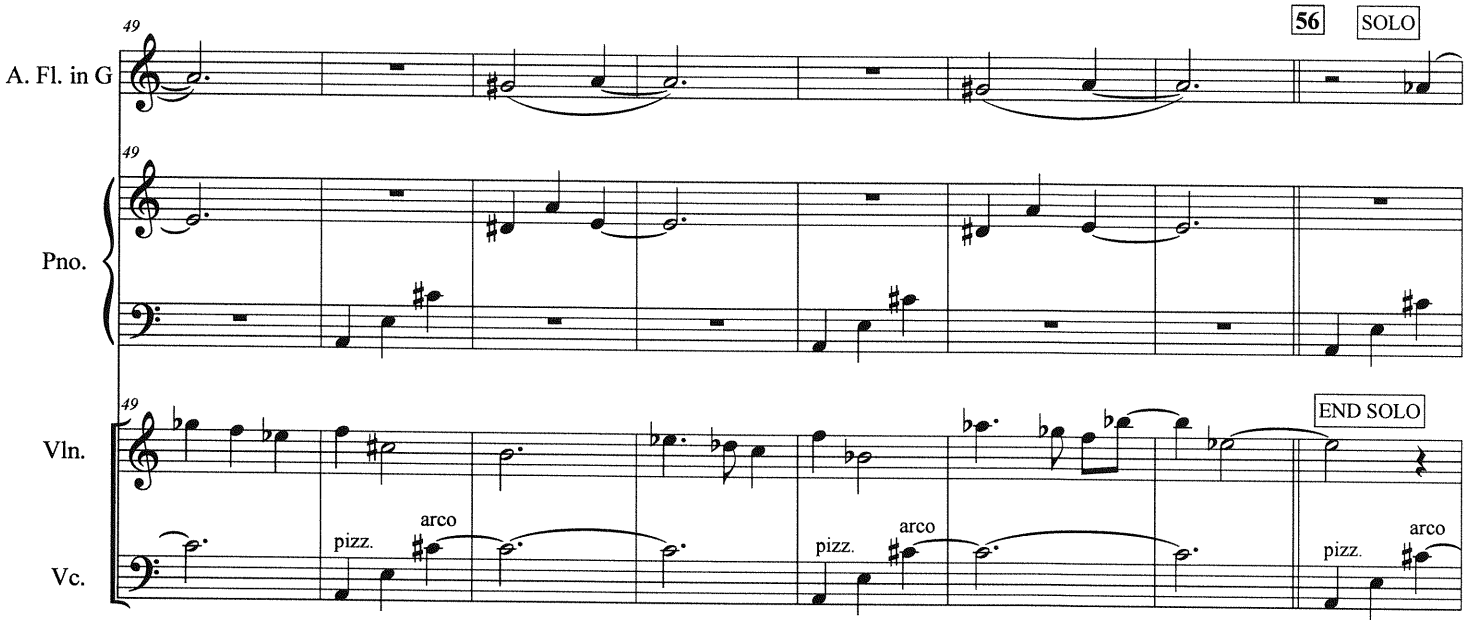

37
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

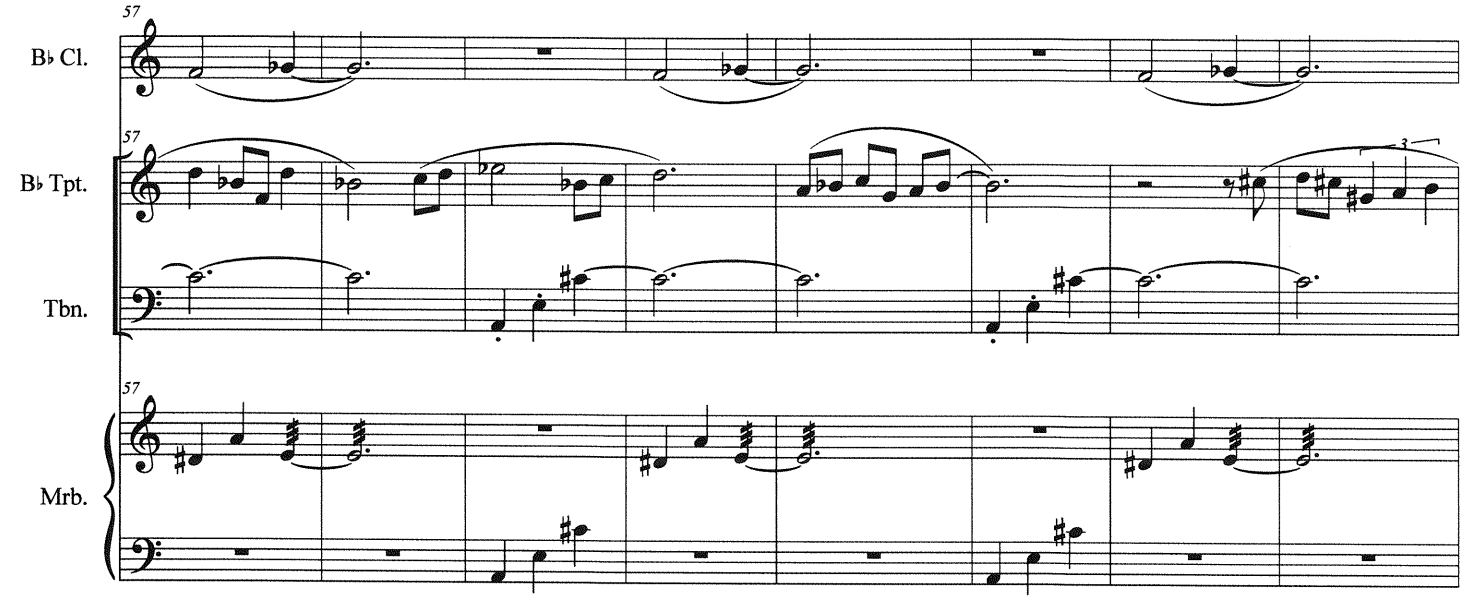

37
A. Fl. in G
Pno.
Vln.
Vc.
pizz.
arco
pizz.
arco

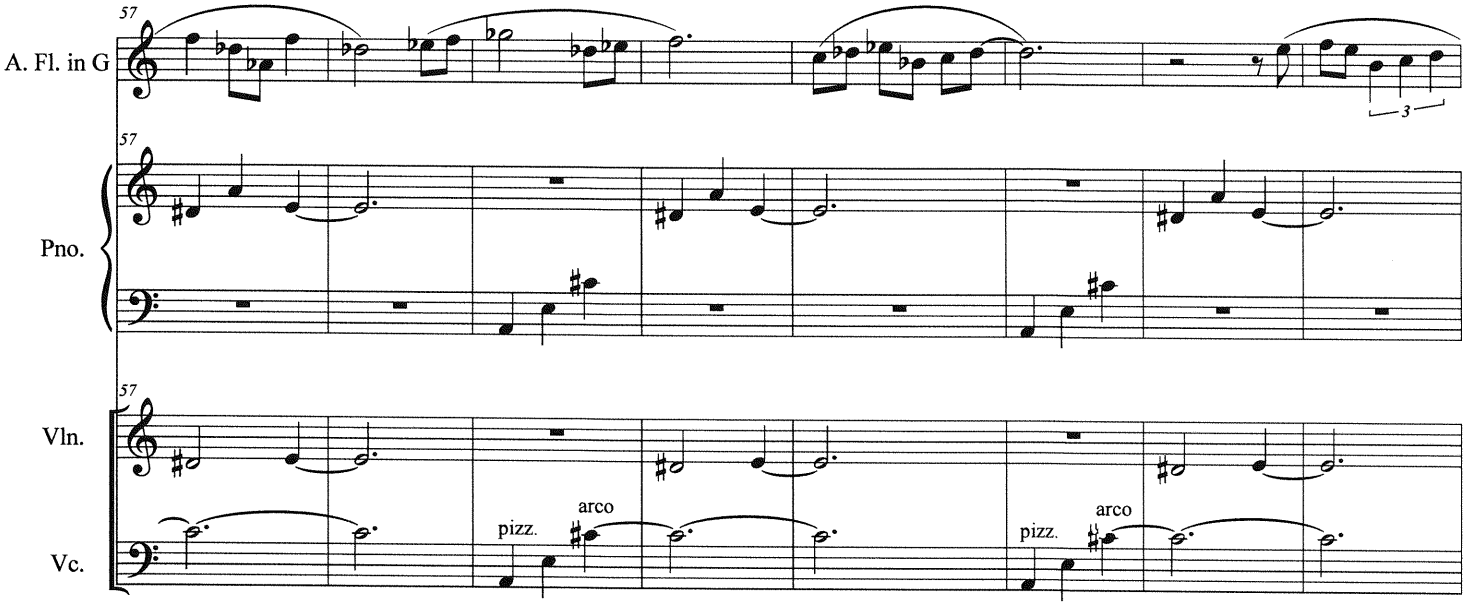

41
47
SOLO
B♭ Cl.
B♭ Tpt.
Tbn.
Mrb.

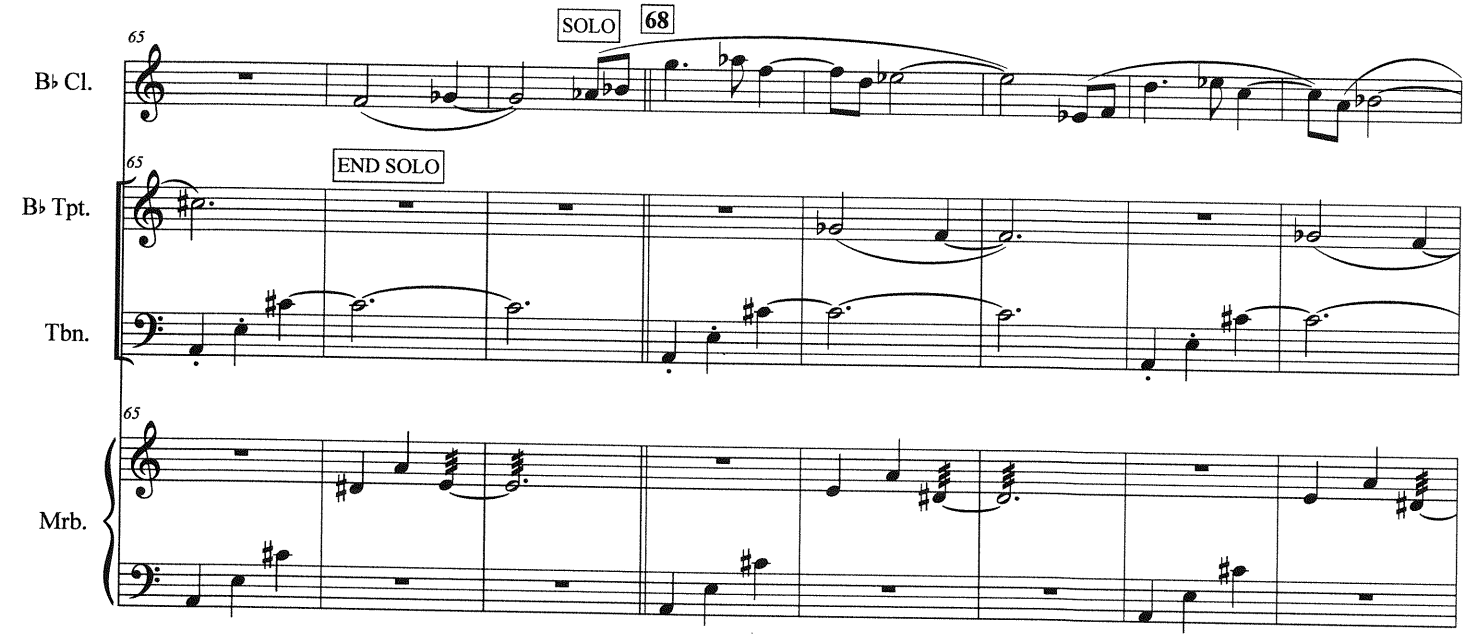

41
47
A. Fl. in G
Pno.
Ped.
Ped.
Vln.
Vc.
SOLO
pizz.
arco
pizz.
arco

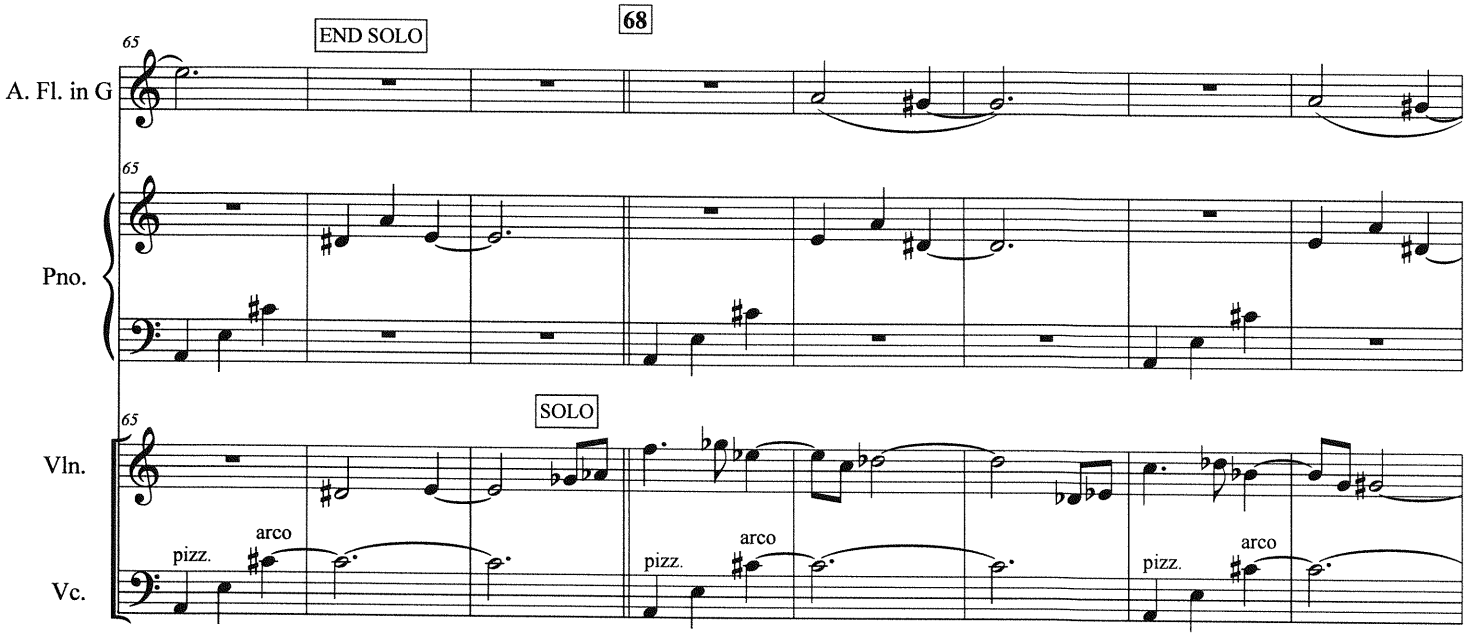

49
56
END SOLO
B♭ Cl.
49
SOLO
B♭ Tpt.
Tbn.
49
Mrb.

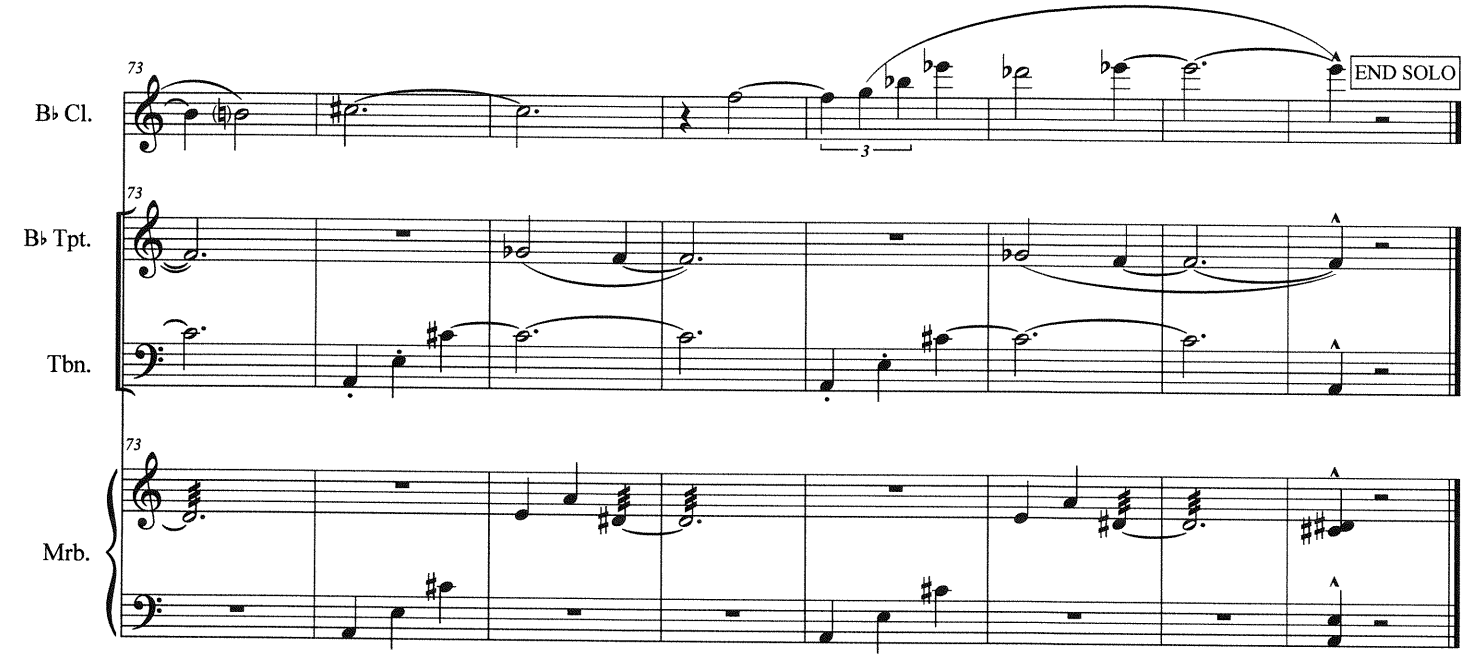

49
56
SOLO
A. Fl. in G
49
Pno.
49
END SOLO
Vln.
pizz.
arco
pizz.
arco
pizz.
arco
Vc.

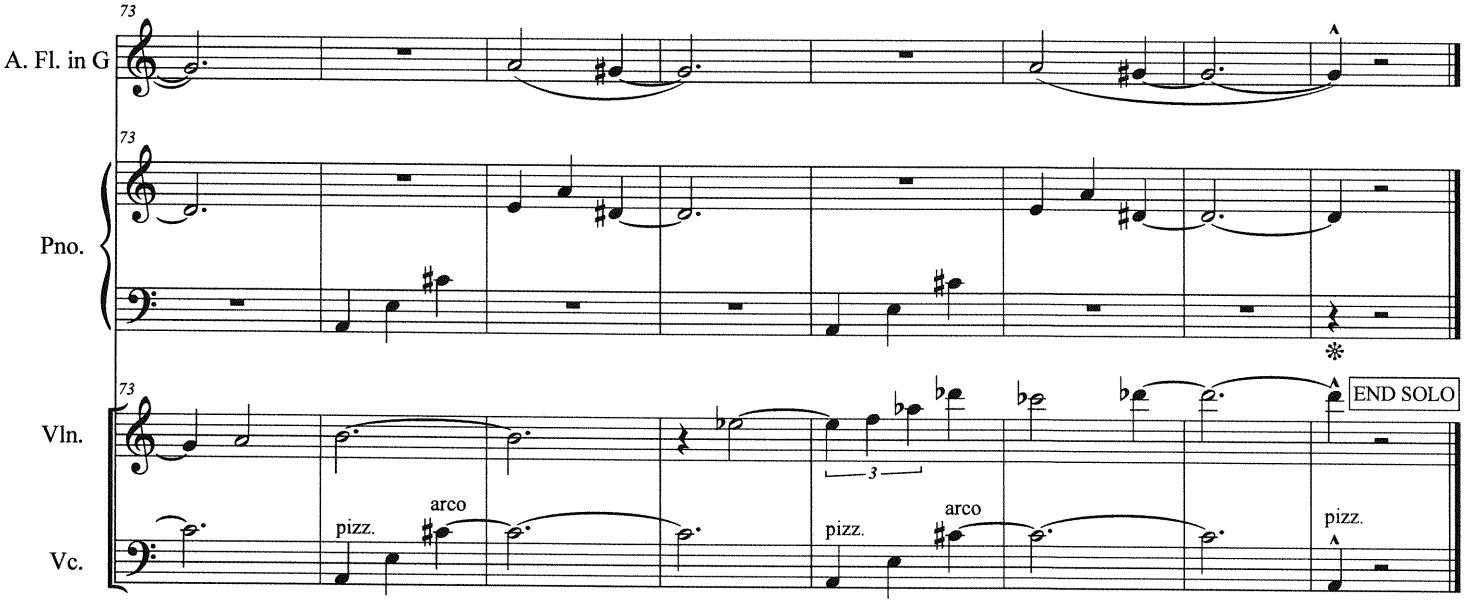

57
B♭ Cl.
57
B♭ Tpt.
Tbn.
57
Mrb.


57
A. Fl. in G
57
Pno.
57
Vln.
Vc.
pizz.
arco
pizz.
arco


SOLO
68
65
B♭ Cl.
END SOLO
B♭ Tpt.
Tbn.
Mrb.


END SOLO
68
65
A. Fl. in G
Pno.
SOLO
Vln.
pizz.
arco
Vc.


73
B♭ Cl.
END SOLO
3
B♭ Tpt.
Tbn.
Mrb.


73
A. Fl. in G
Pno.
Vln.
Vc.
END SOLO
3
pizz.
arco
pizz.
arco
pizz.

Double Chance instructions

Instructions for all instruments:

1. These instructions have been provided to explain the modified aleatoric nature of the movement. All of the members of both quartets have been given similar instructions.

2. With a common quarter note pulse taken from the fundamental tempo of the part in front of you, the members of the quartets are instructed to play measures from their parts at random. Entrances may be concerted or staggered.

3. Given the music you hear being made around you, feel free to make improvisatory choices about which bars to play. The idea is that the quartets will perform a shuffling of the measures on the parts. It is fine to play consecutive measures, but no more than five in a row at a given time may be played from the source material. Individual measures may be repeated at any time, but not for more than three times in a row.

4. In lieu of choices based on personal aesthetic decisions, at any time any musician may instead choose to be as mechanically random as possible in selecting measures to play. One may switch between aesthetic decisions and random choices at any time. In general terms, choices that seem to "go together" in some traditional harmonic sense are neither to be exclusively avoided nor sought. The spirit of these instructions though is more important than the letter.

5. Articulations should be faithfully reproduced, but dynamics may be improvised for parity with others at any time. Ritards and fermatas should be ignored or modified so that one's improvised part more or less "keeps up" rhythmically with the others. Every performance should be different.

6. Inasmuch as any measure with any amount of beats may be performed adjacent to any other, the movement can be considered to have a basic quarter note pulse with no bar lines.

7. As another aesthetic choice, musicians are encouraged to improvise rests, especially if the aggregate texture created by the two quartets seems busy.

8. As the two minute mark approaches, the conductor will administer a "pre-cue with ritard and decrescendo" leading to a cued fermata ending.

9. **Conductor's Instructions:** As the movement approaches approximately the two-minute point, you should have the attention of the quartet members. Be listening for a moment at which you feel good about signaling for a fermata that the quartet lingers over before you signal the final cut-off. You will have to use your judgement as to what might constitute a close for this movement. Administering a "pre-cue with ritard and decrescendo" might give you more control as you approach a final ending fermata.

10. The overall result should be a "dream-state" or even "nightmare" version of the score - all of the major motives swirl in and out with the thematic and harmonic resonance of having come from something unified. Like some sort of "musical tornado", *Double Chance* carries with it all of the important structures of the last town touched down upon.

[02:00]

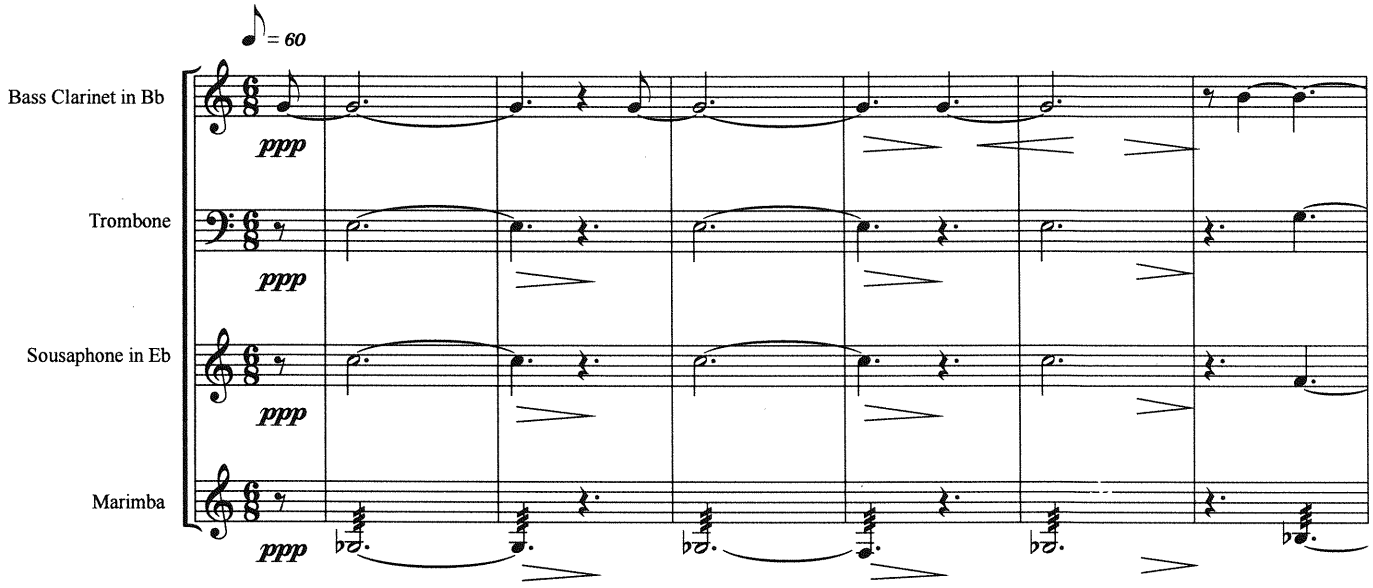
© 2015 Bacon / Jentsch

Double Chance

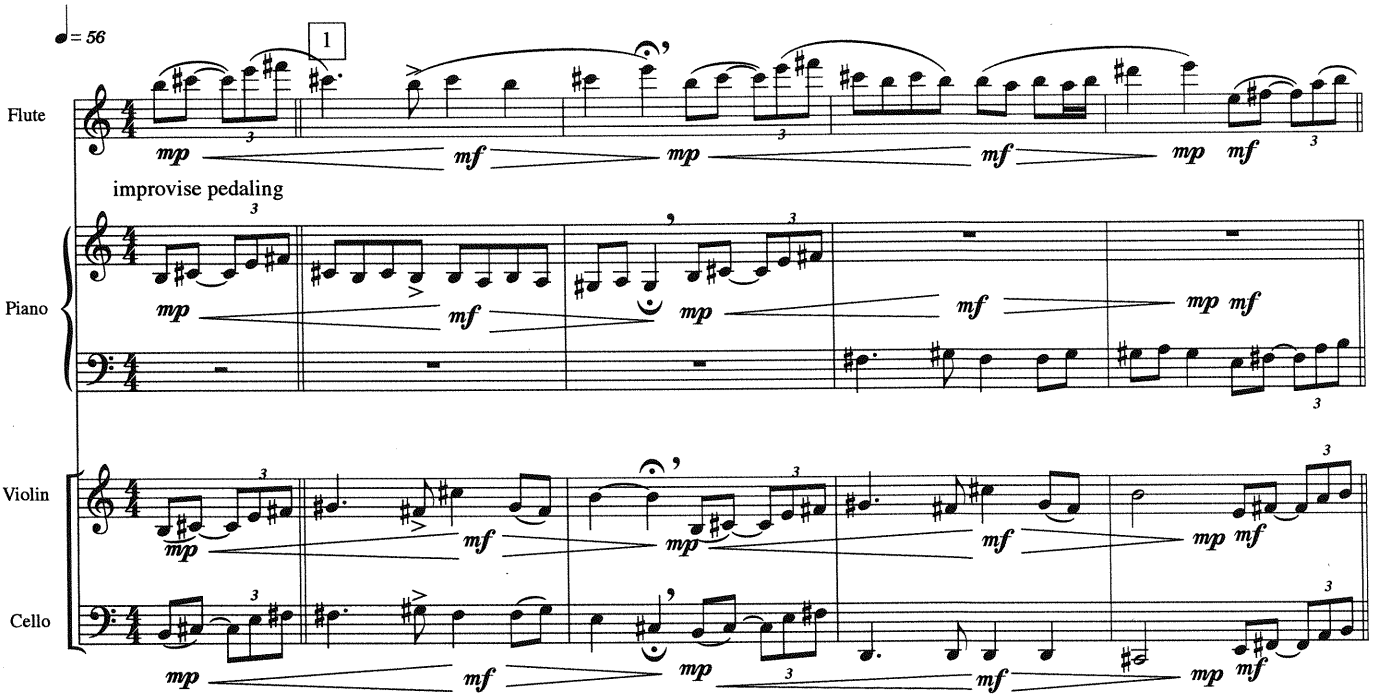
from This With That

Jentsch/Bacon

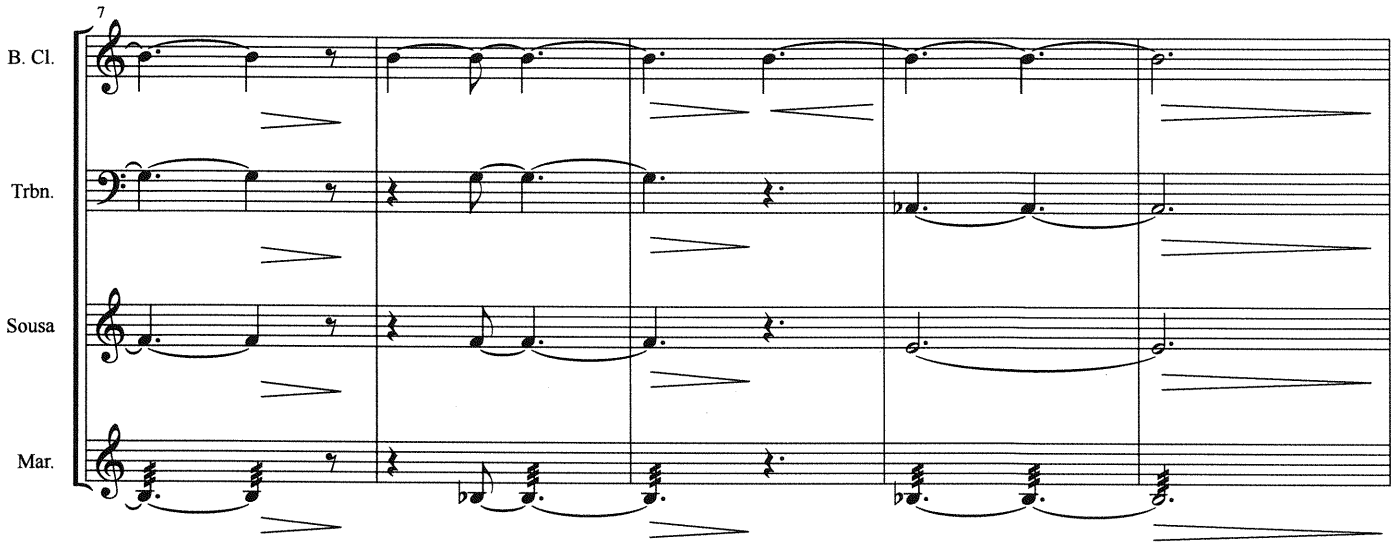
Players are to select measures at random to play until cut off

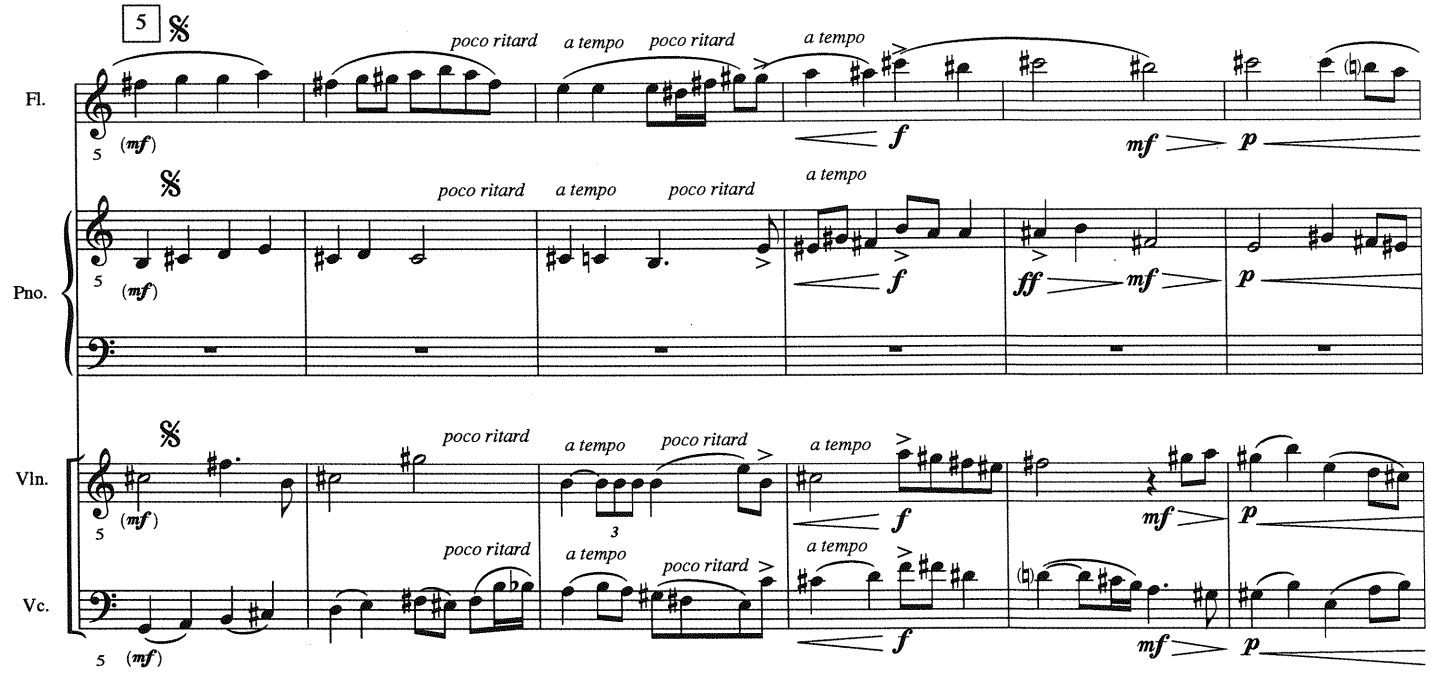


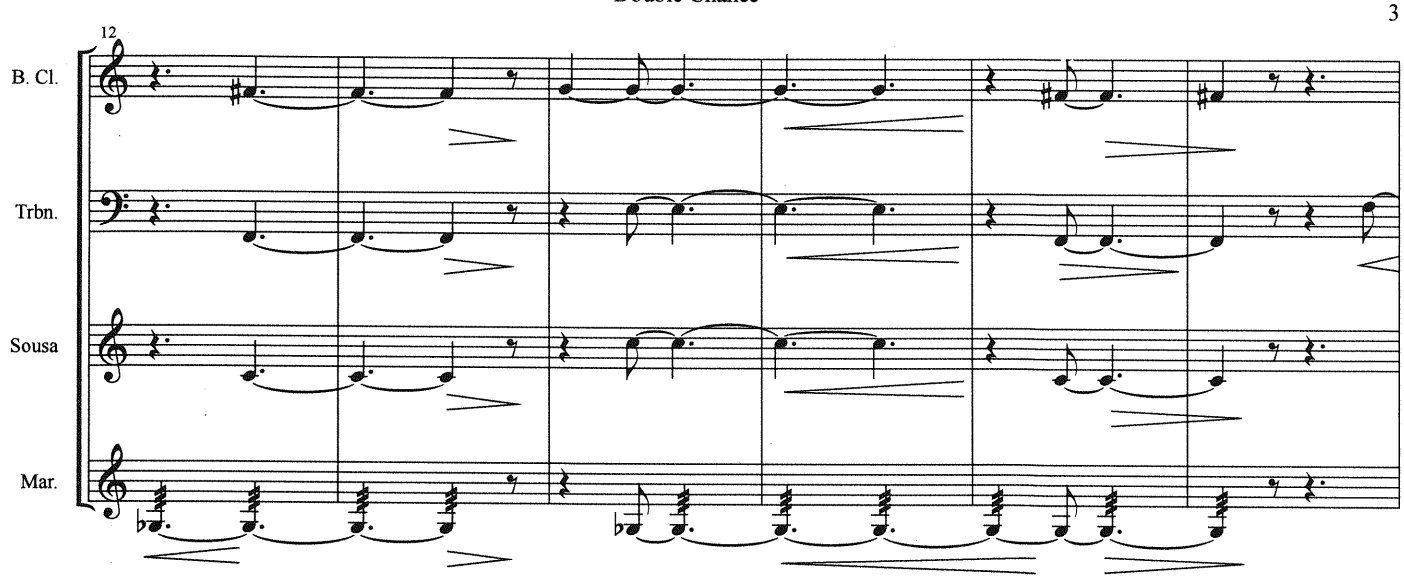
These two separate scores are to be performed simultaneously according to the attached instructions, and are not intended to line up visually.

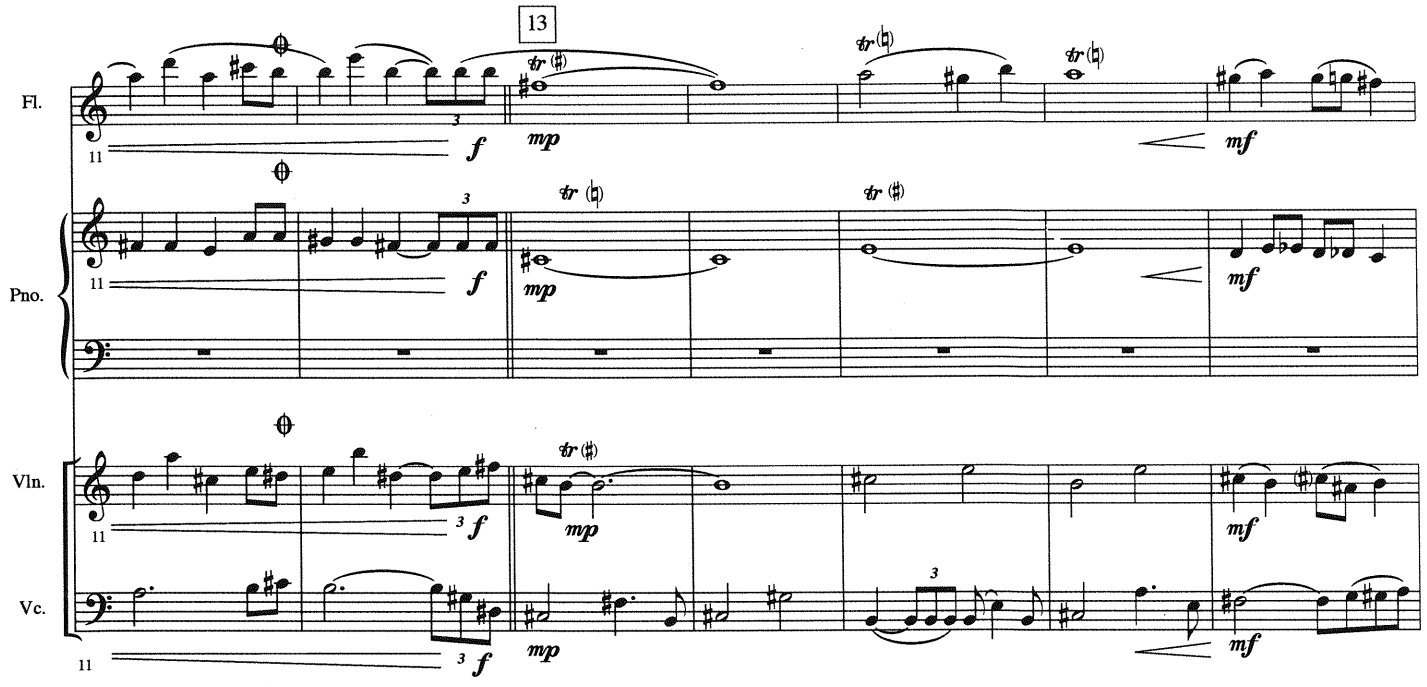


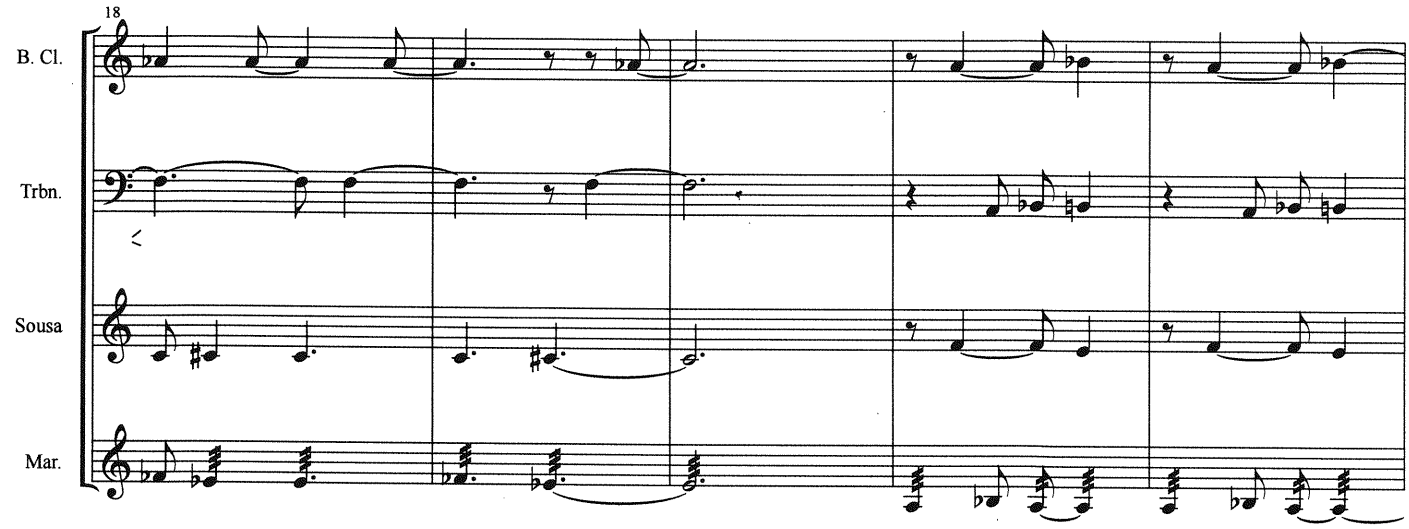
Copyright 2015 Jentsch / Bacon

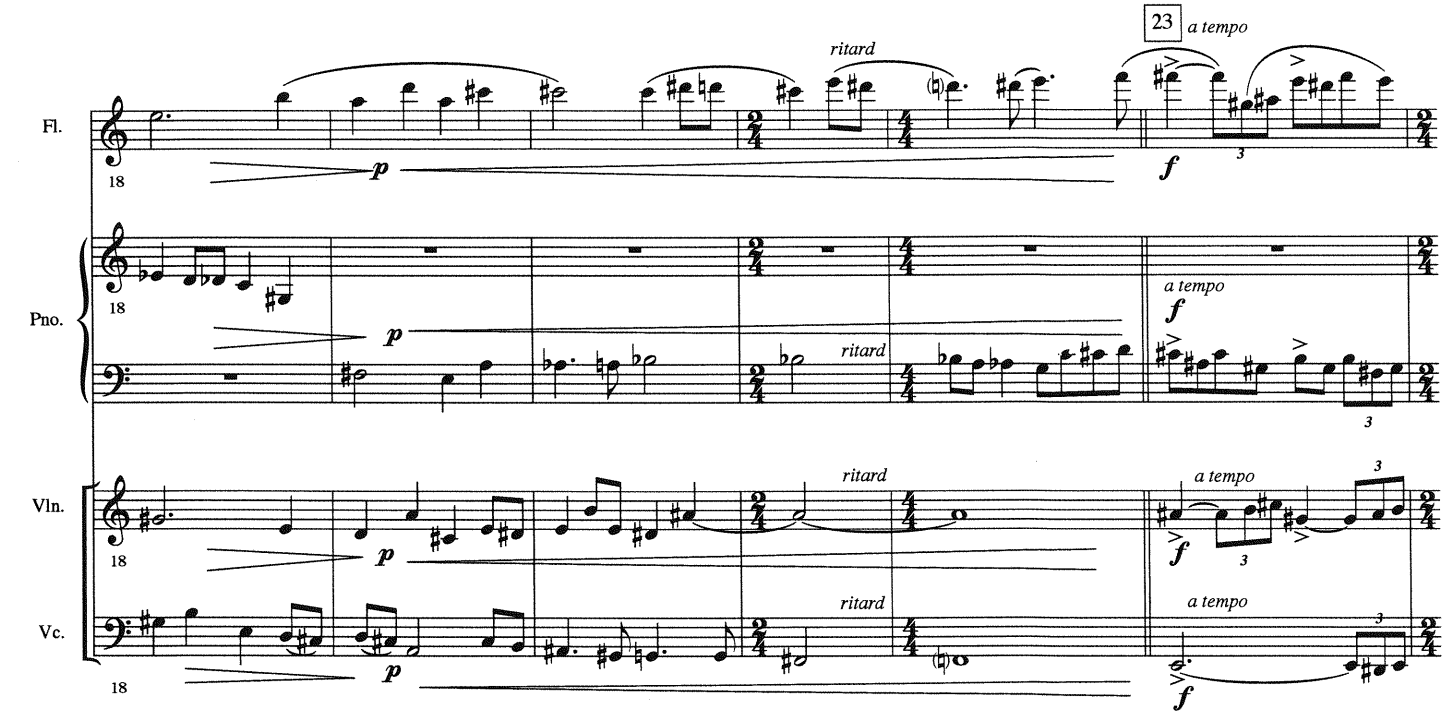

7
B. Cl.
Trbn.
Sousa
Mar.

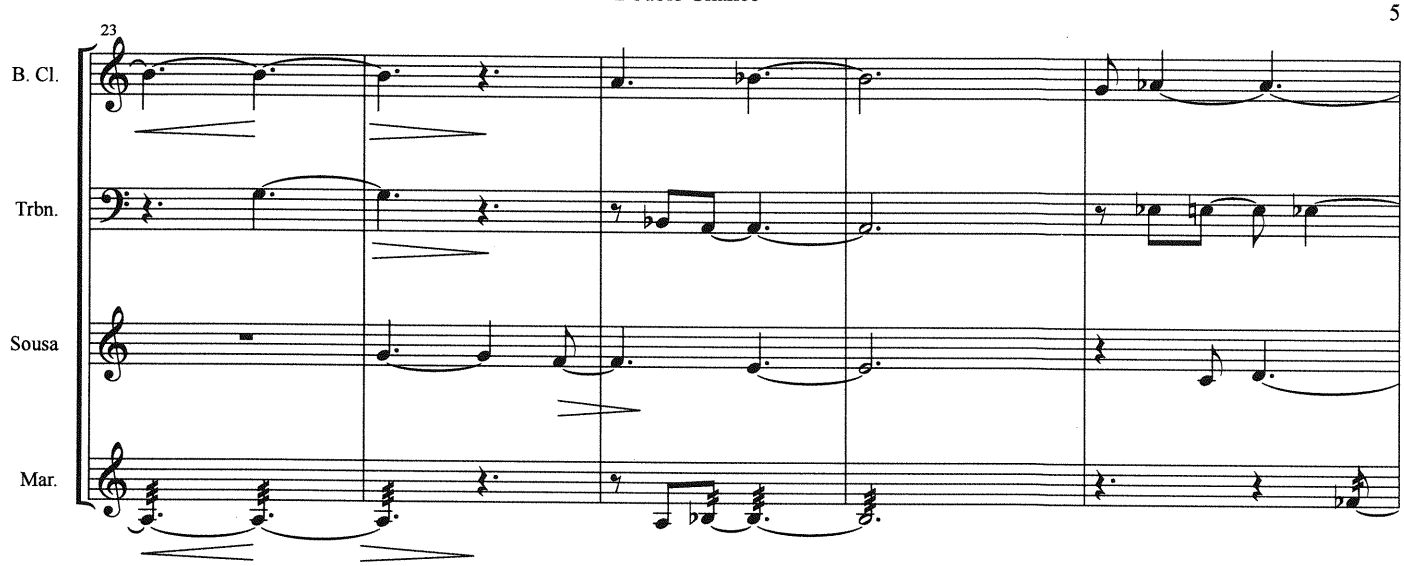

5
Fl.
Pno.
Vln.
Vc.
poco ritard
a tempo
(mf)
f
mf
p
ff
3

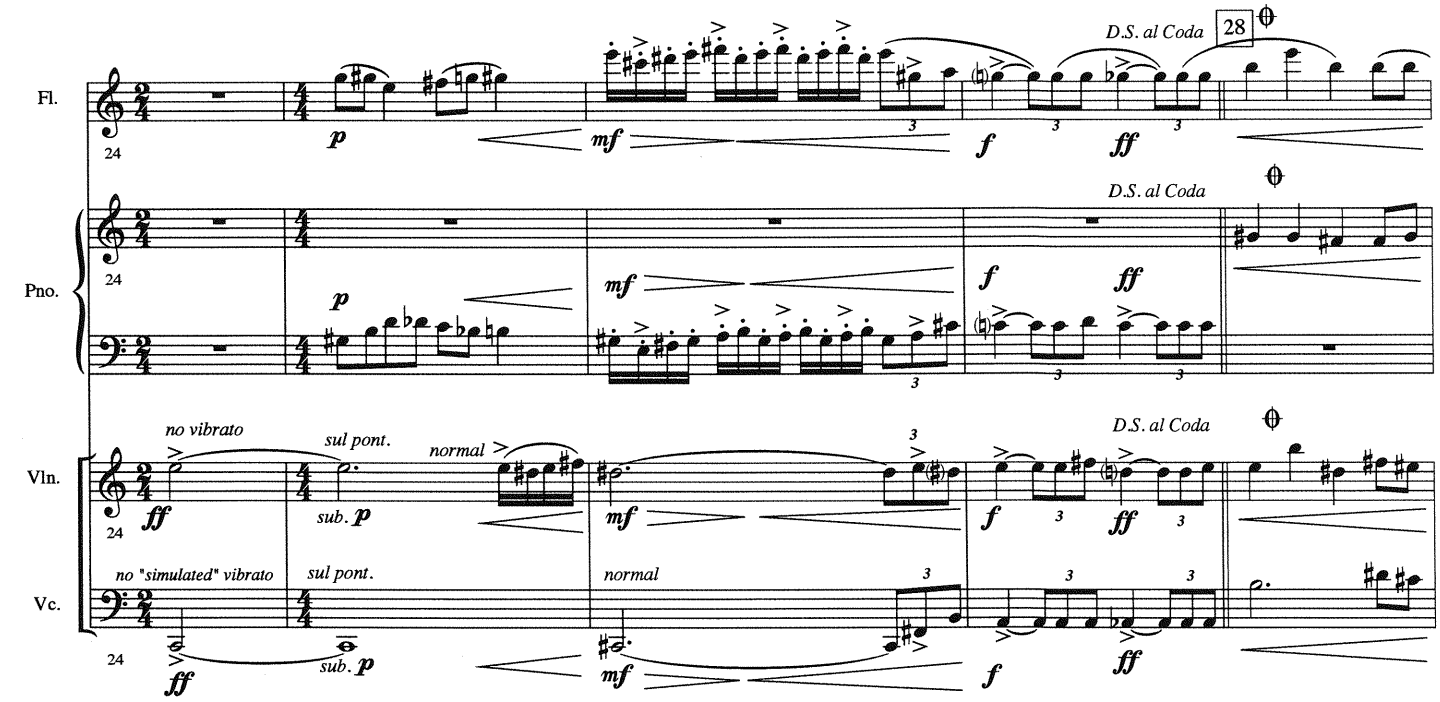

12
B. Cl.
Trbn.
Sousa
Mar.

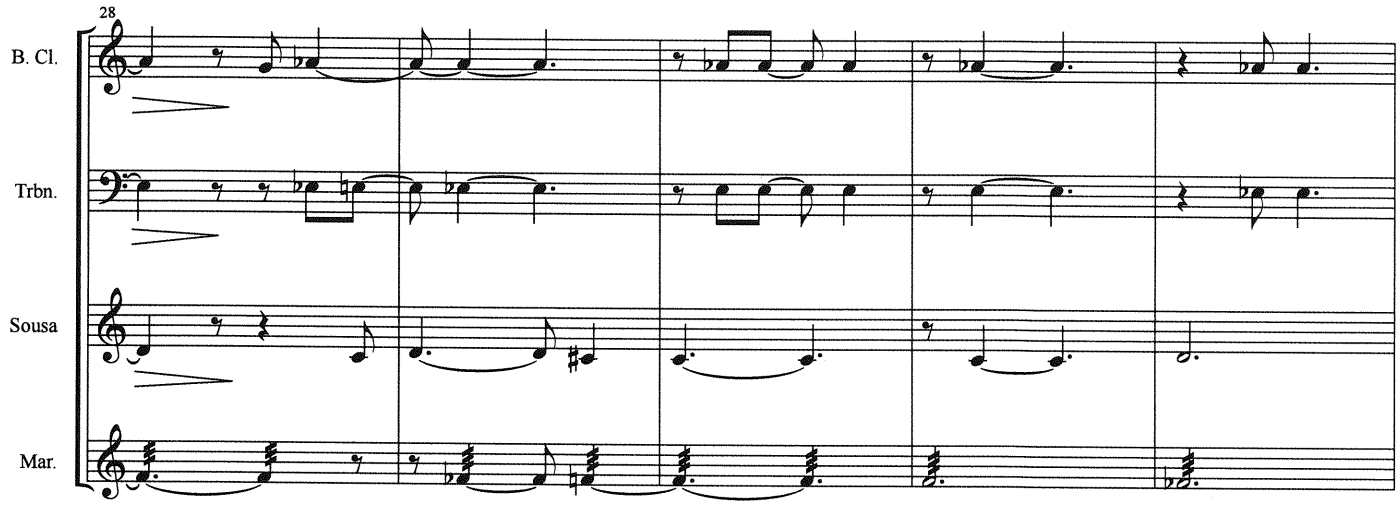

13
Fl.
Pno.
Vln.
Vc.
11
f
mp
mf
tr

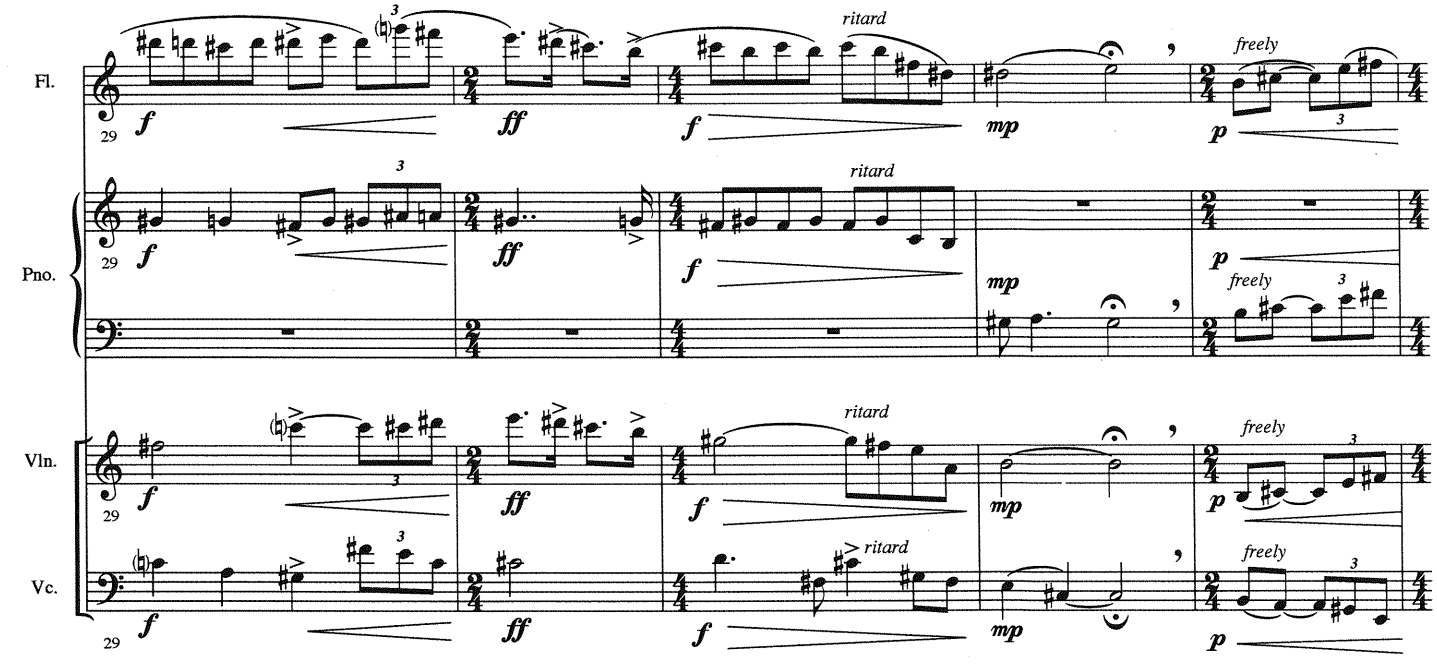

18
B. Cl.
Trbn.
Sousa
Mar.

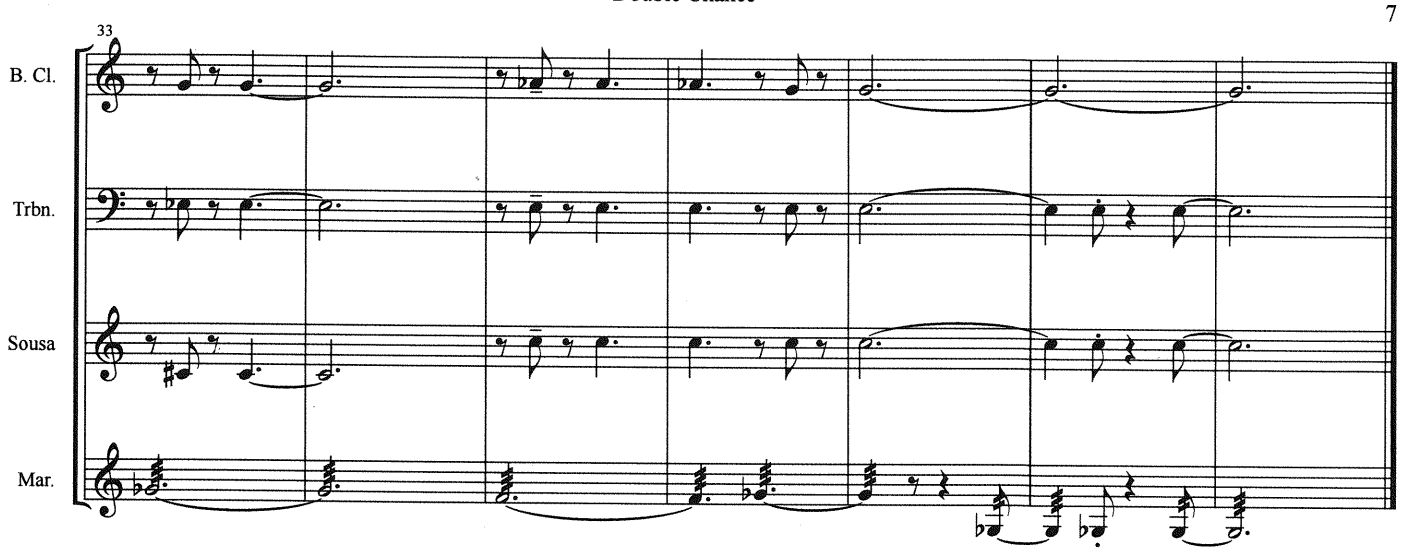

23
a tempo
ritard
Fl.
Pno.
Vln.
Vc.
18
p
f
a tempo
ritard
3

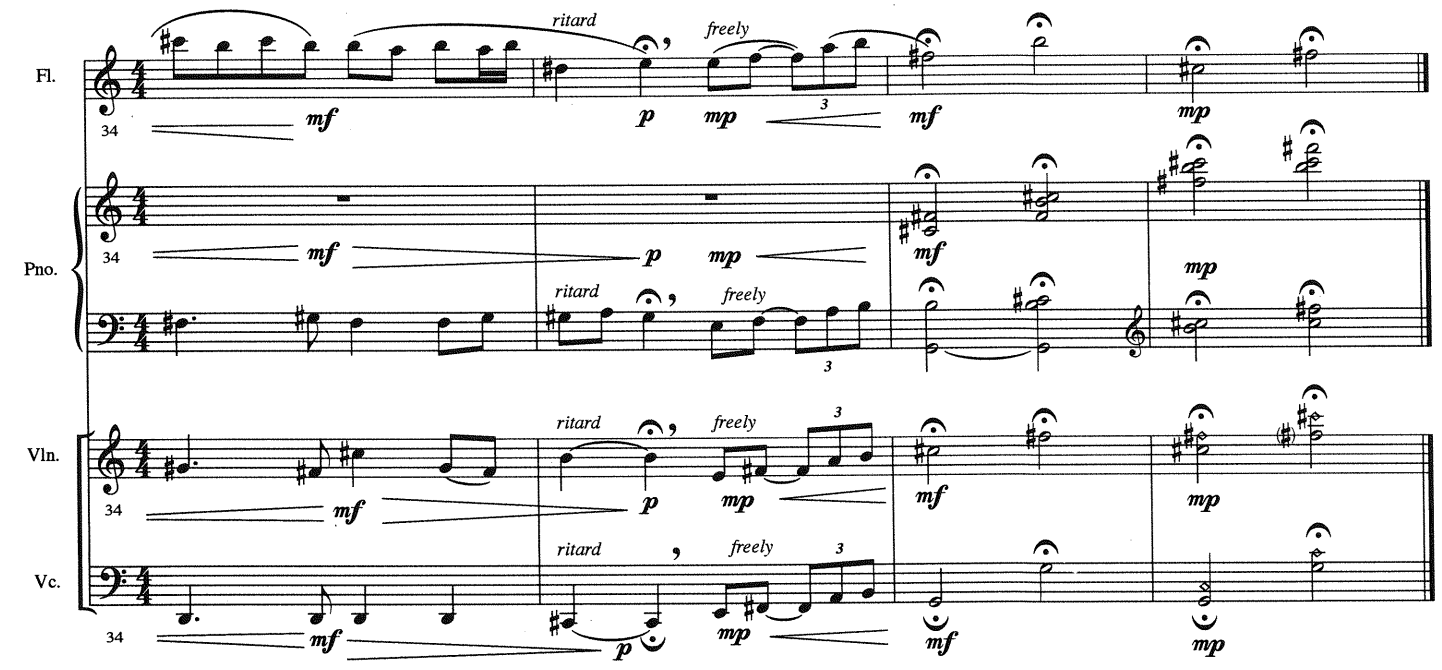

23
B. Cl.
Trbn.
Sousa
Mar.


Fl.
Pno.
Vln.
Vc.
24
p
mf
f
ff
D.S. al Coda
28
no vibrato
sul pont.
normal
sub. p
no "simulated" vibrato


28
B. Cl.
Trbn.
Sousa
Mar.


Fl.
Pno.
Vln.
Vc.
29
f
ff
mp
p
ritard
freely
3


33
B. Cl.
Trbn.
Sousa
Mar.

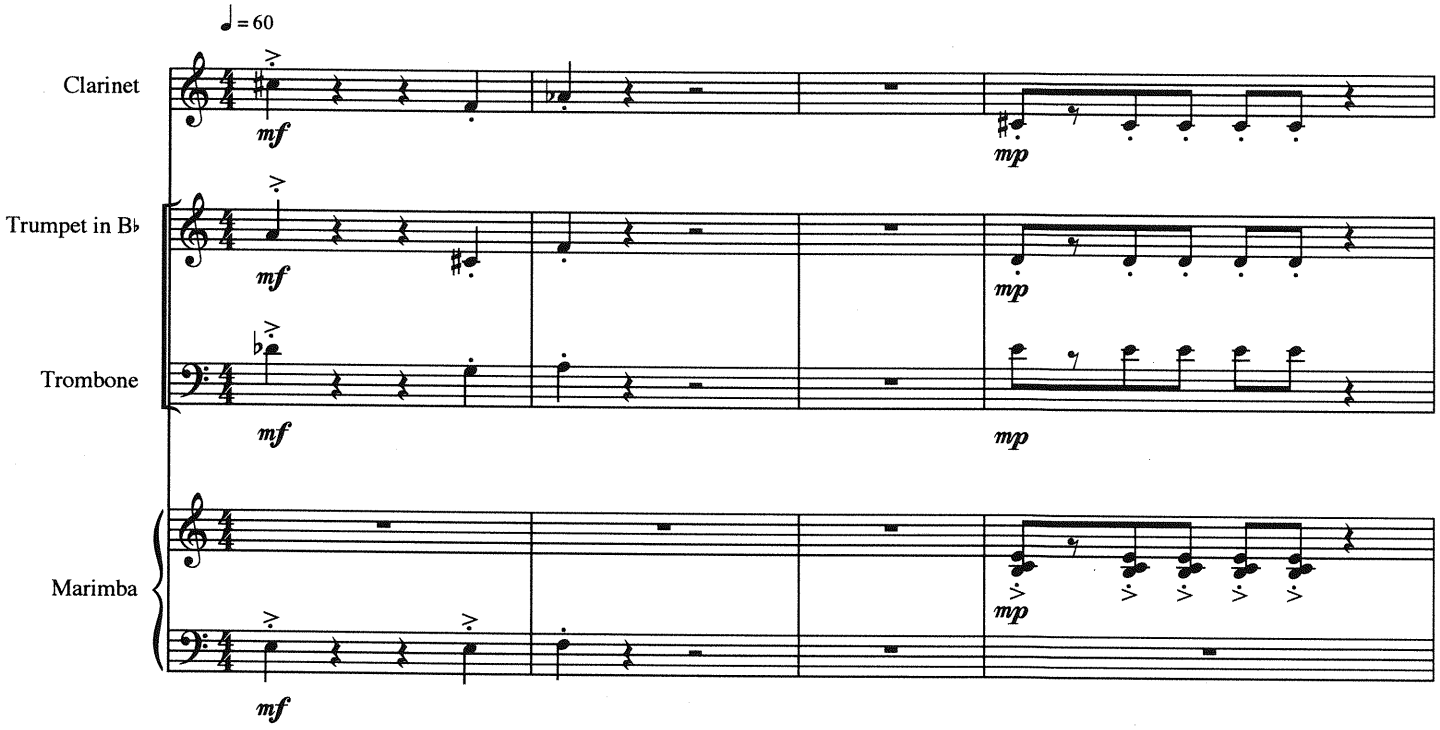

Fl.
Pno.
Vln.
Vc.
34
ritard
freely
mf
p
mp
3

Score

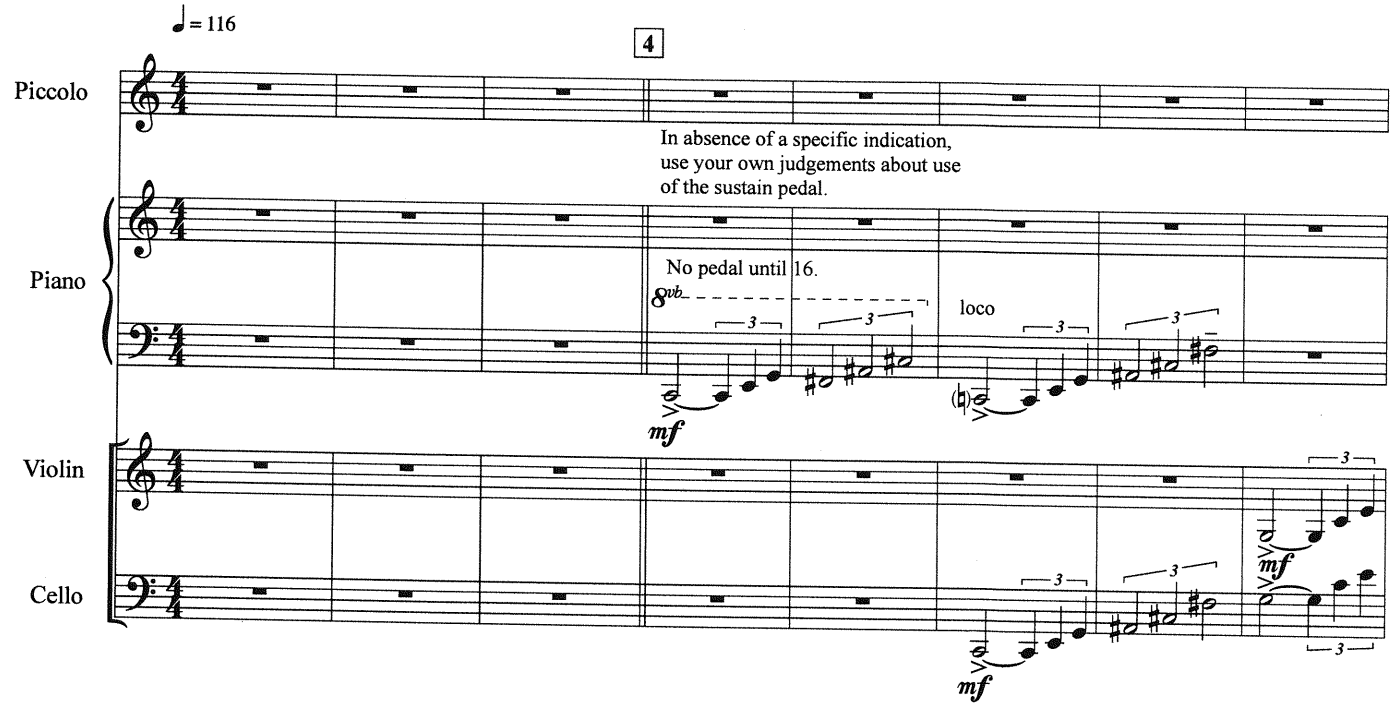
The Long and the Short of It

from This With That

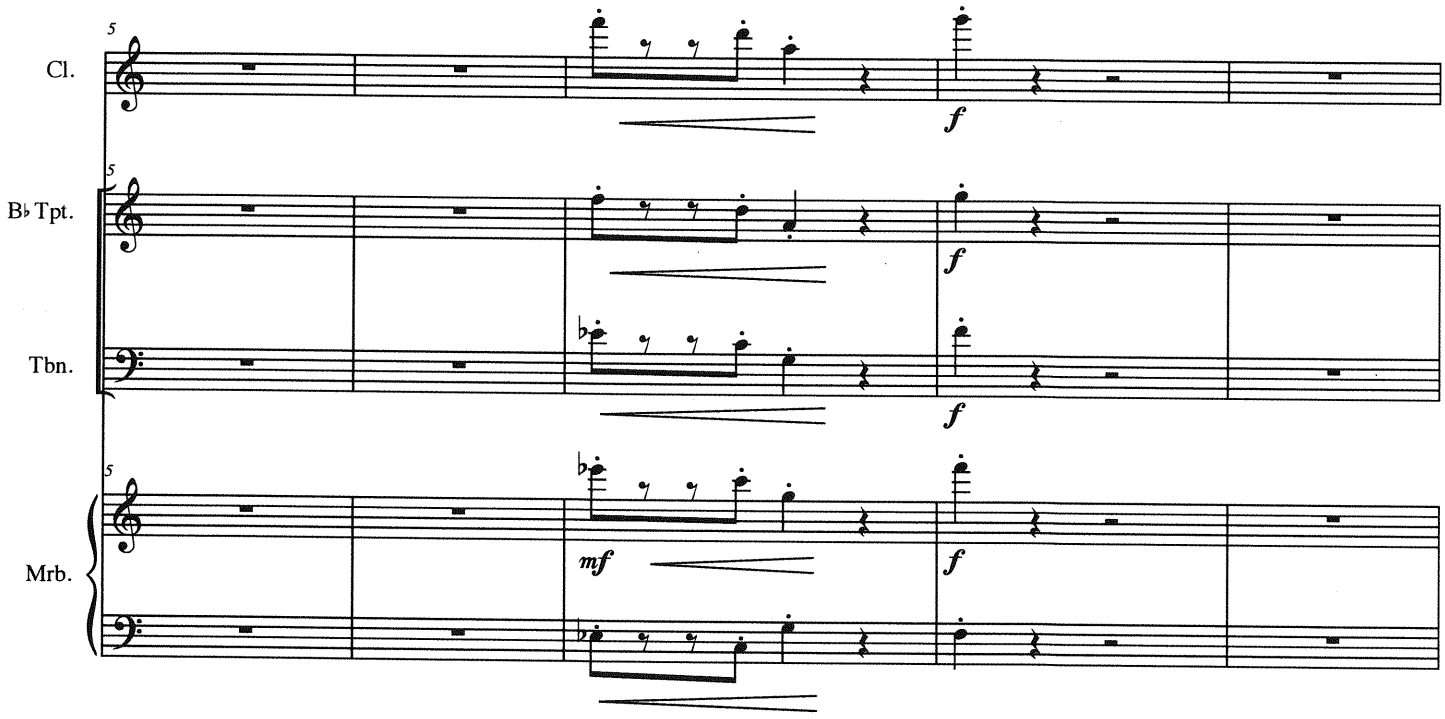
Jentsch/Bacon

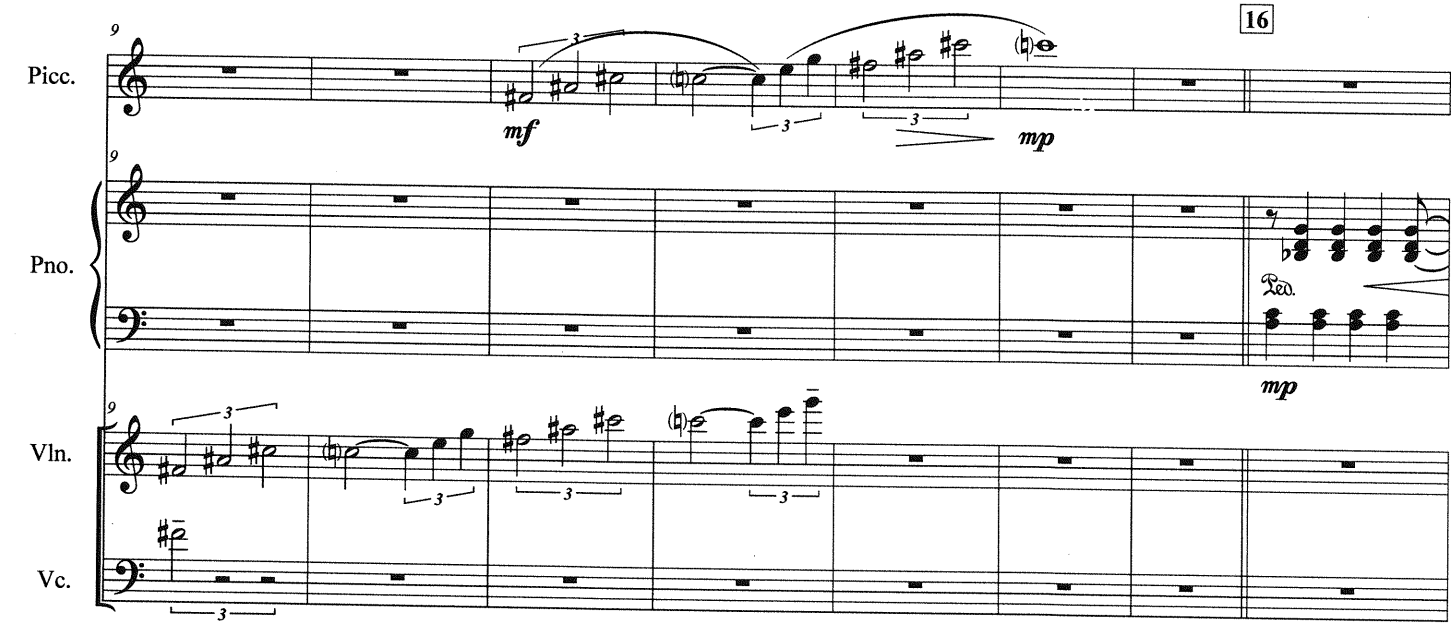


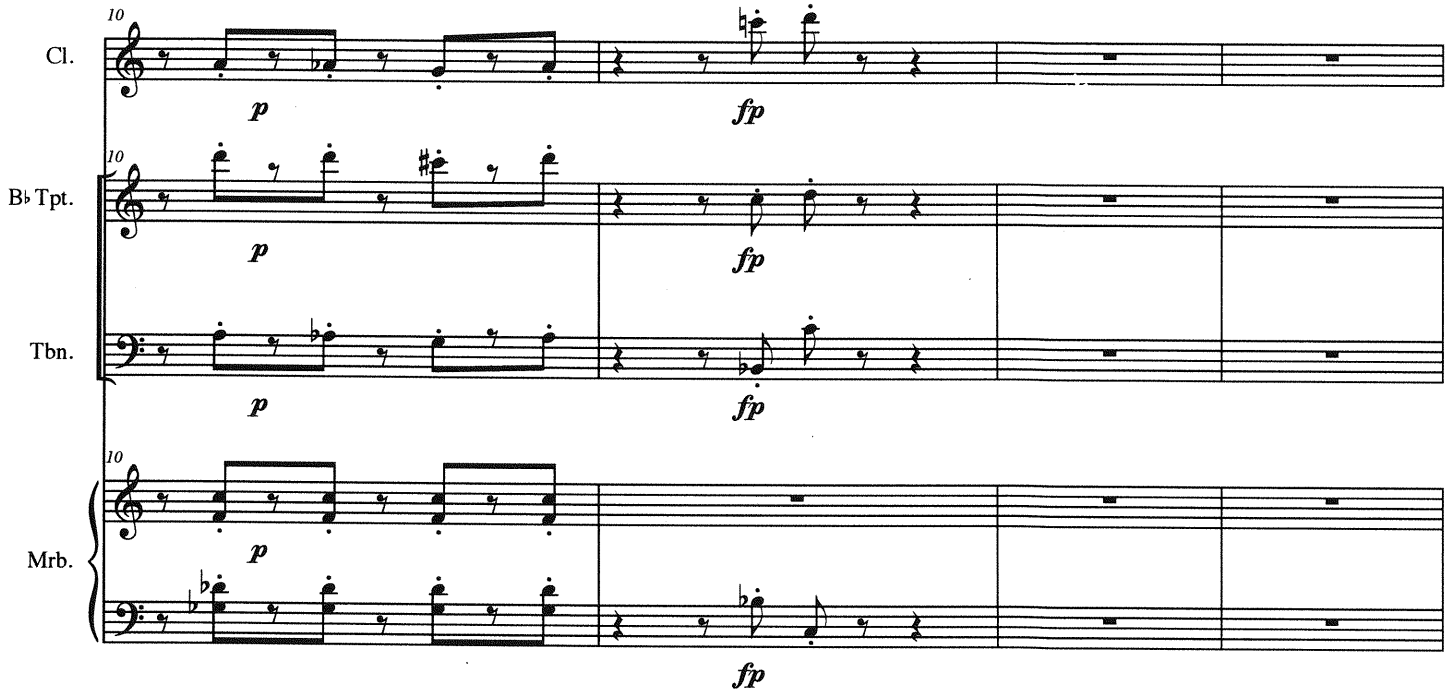
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

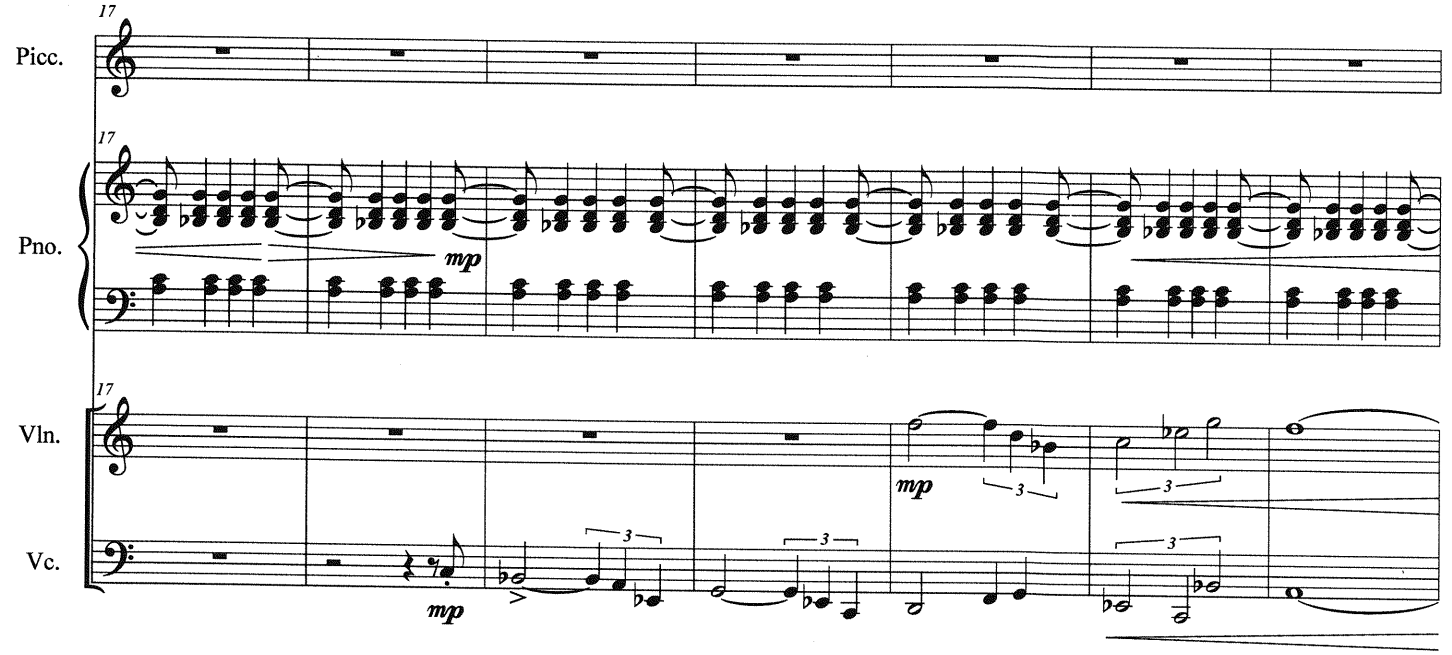


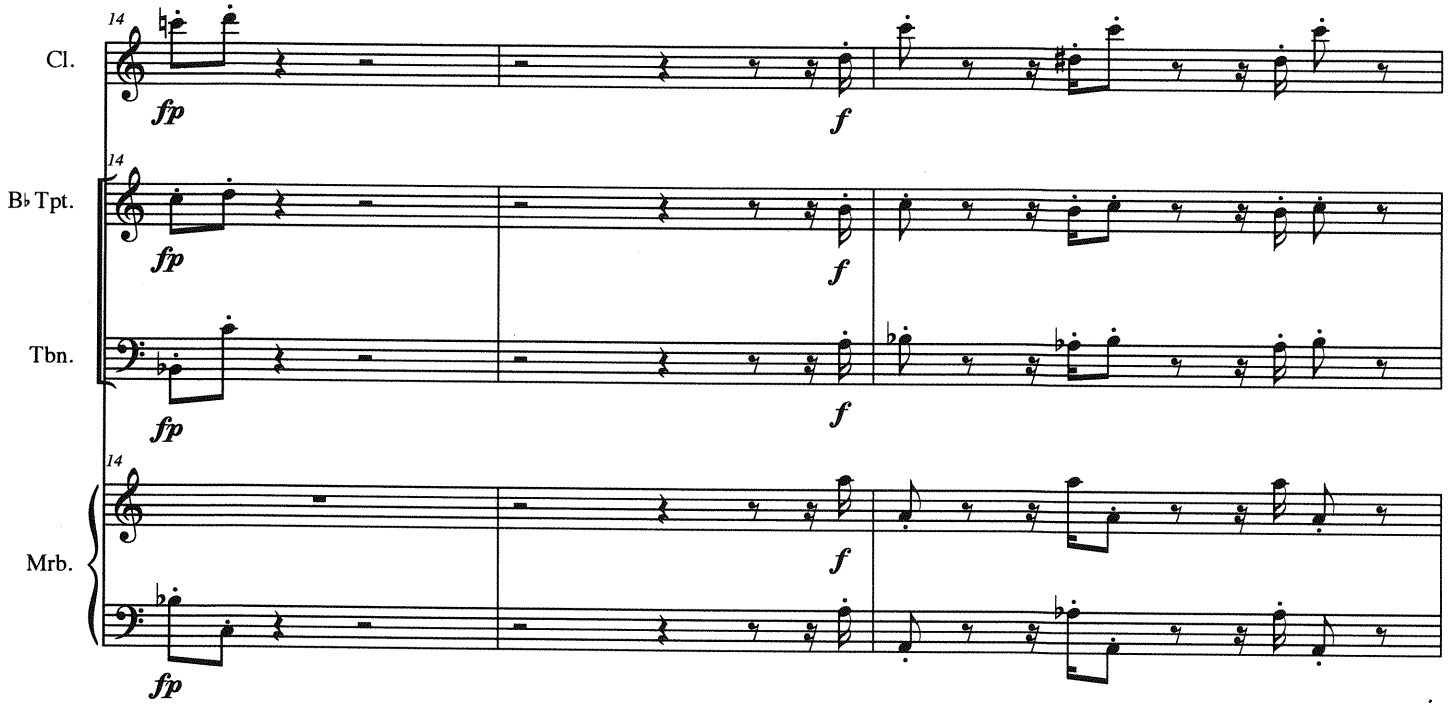
© 2015 Jentsch / Bacon

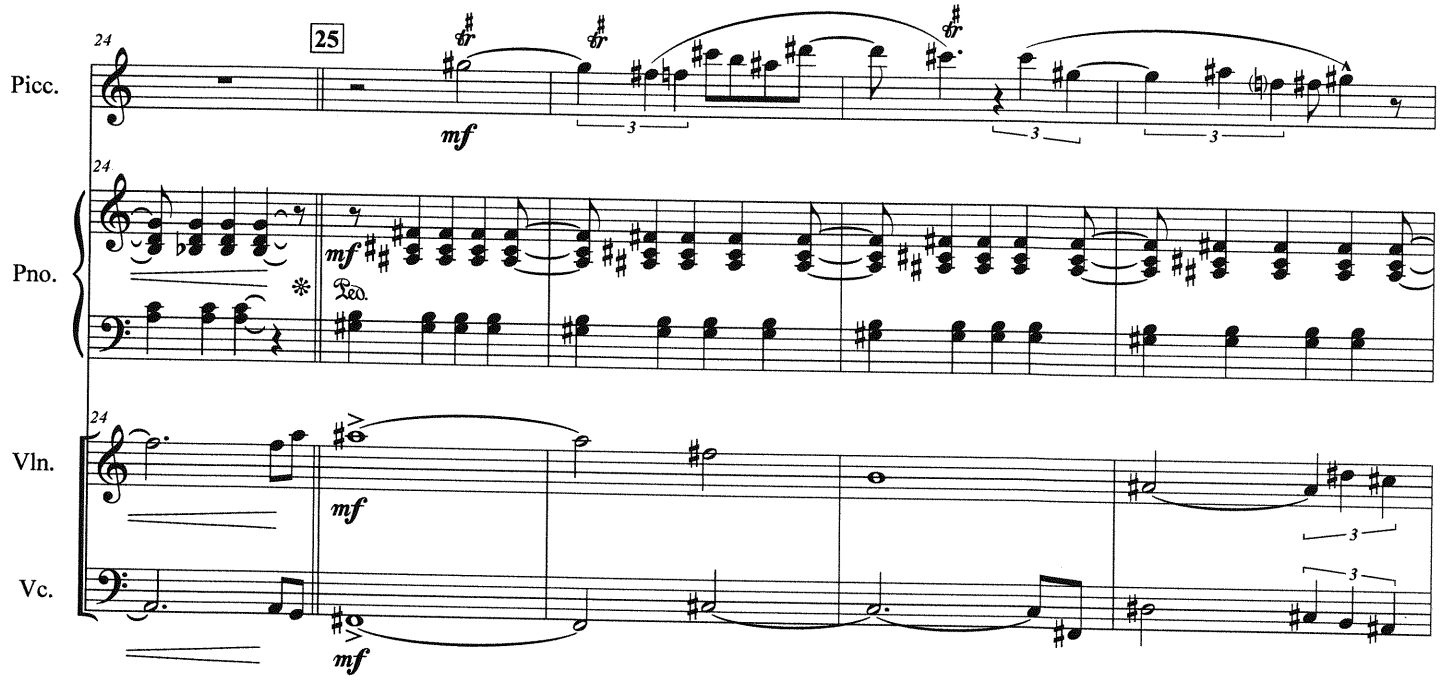

5
Cl.
B♭ Tpt.
Tbn.
Mrb.
f
mf

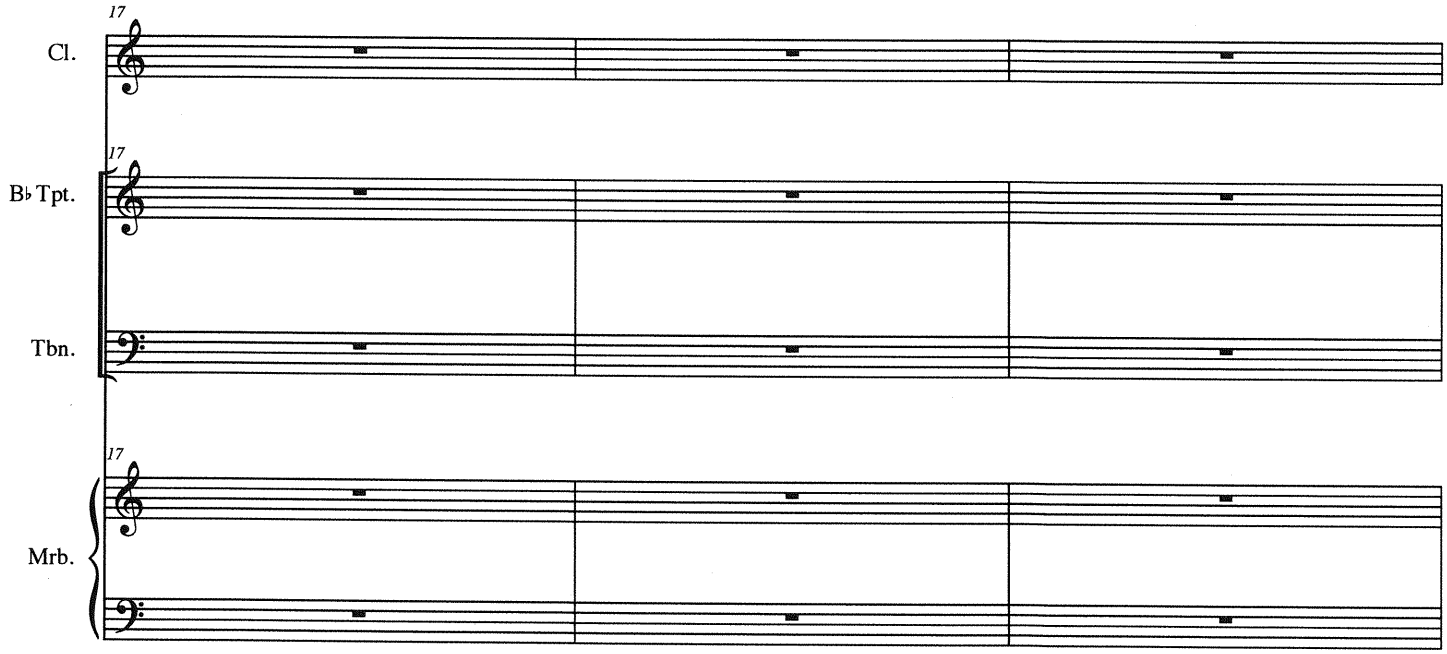

9
16
Picc.
Pno.
Vln.
Vc.
mf
mp
Ped.

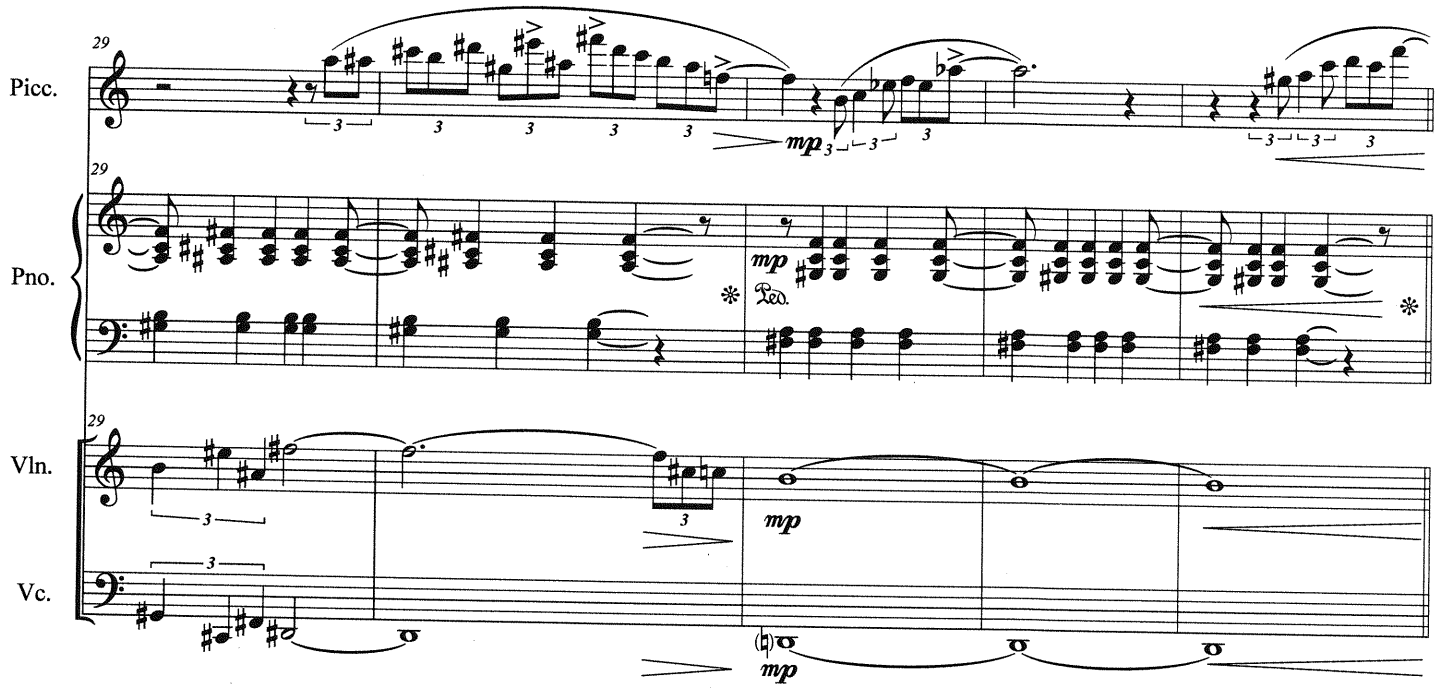

10
Cl.
p
fp
10
B♭ Tpt.
p
fp
Tbn.
p
fp
10
Mrb.
p
fp


17
Picc.
17
Pno.
mp
17
Vln.
mp
3
3
Vc.
mp
3
3
3

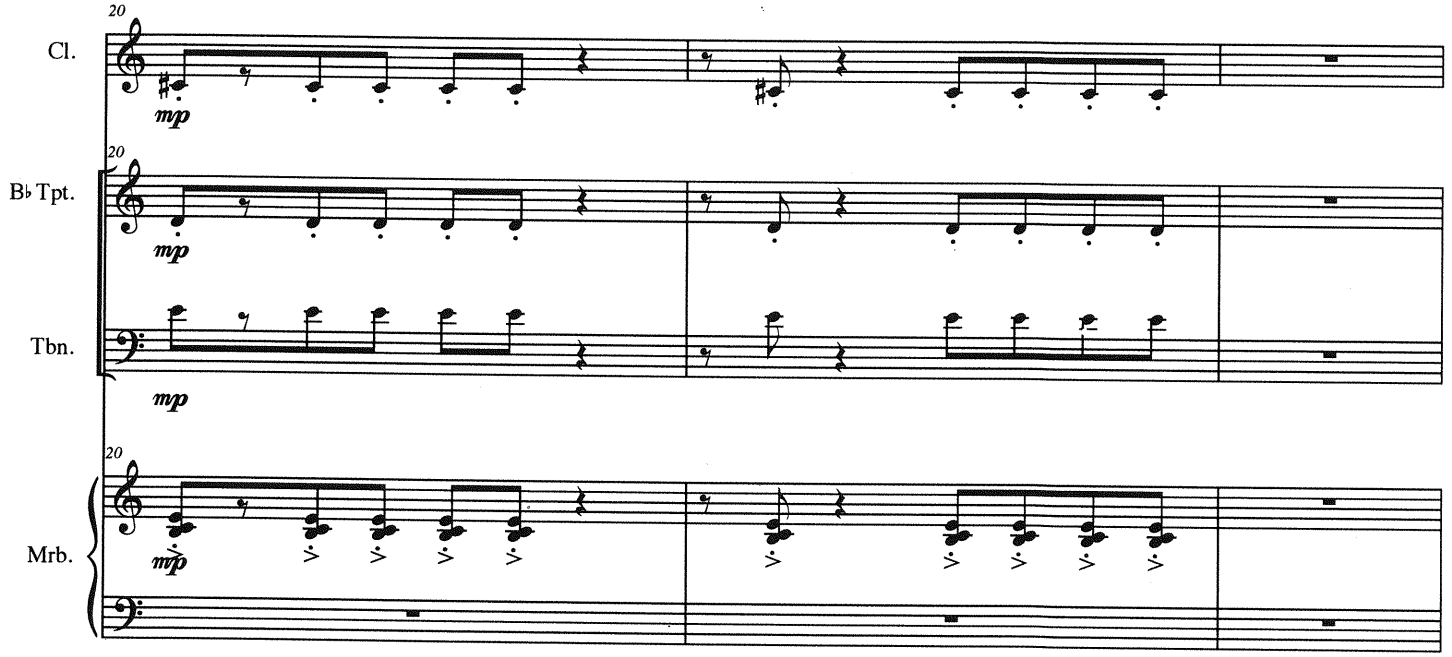

14
Cl.
fp
f
14
B♭ Tpt.
fp
f
Tbn.
fp
f
14
Mrb.
f
fp

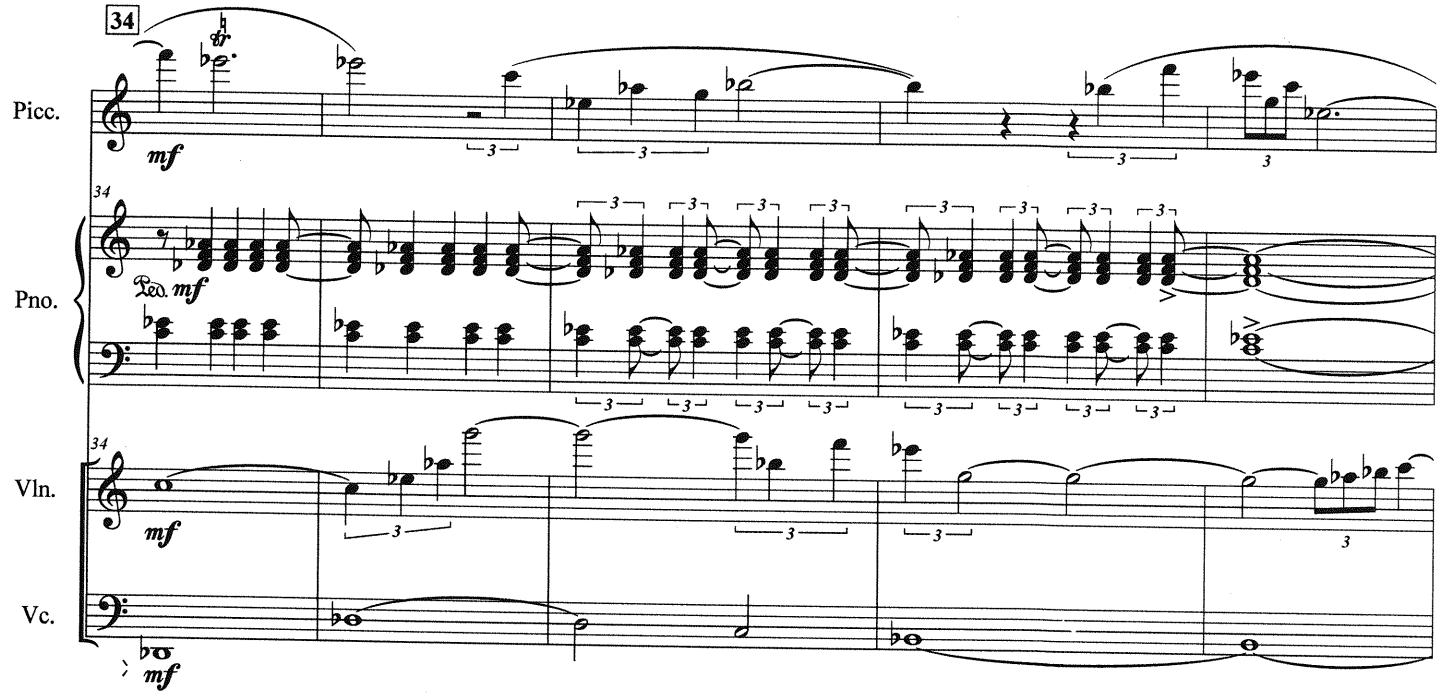

24
25
Picc.
mf
3
24
Pno.
mf
Ped.
24
Vln.
mf
3
Vc.
3
mf

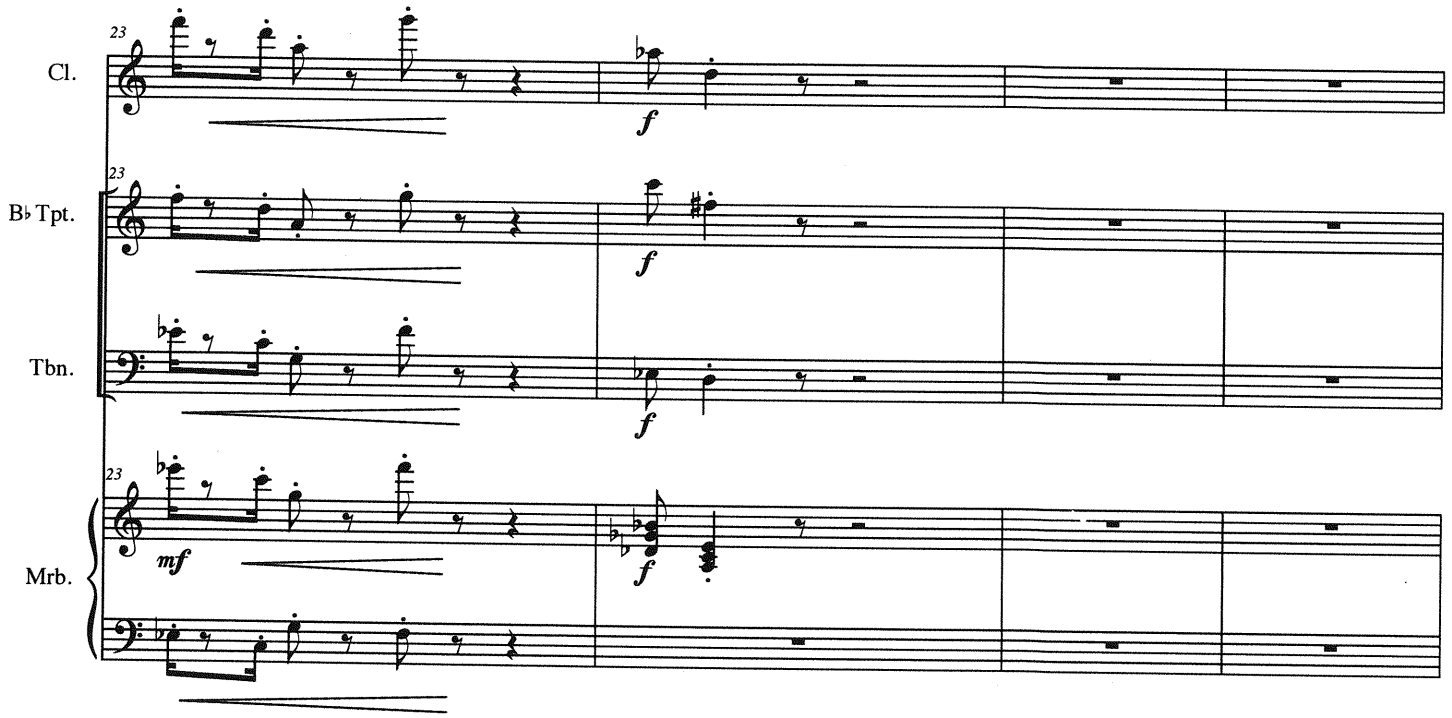


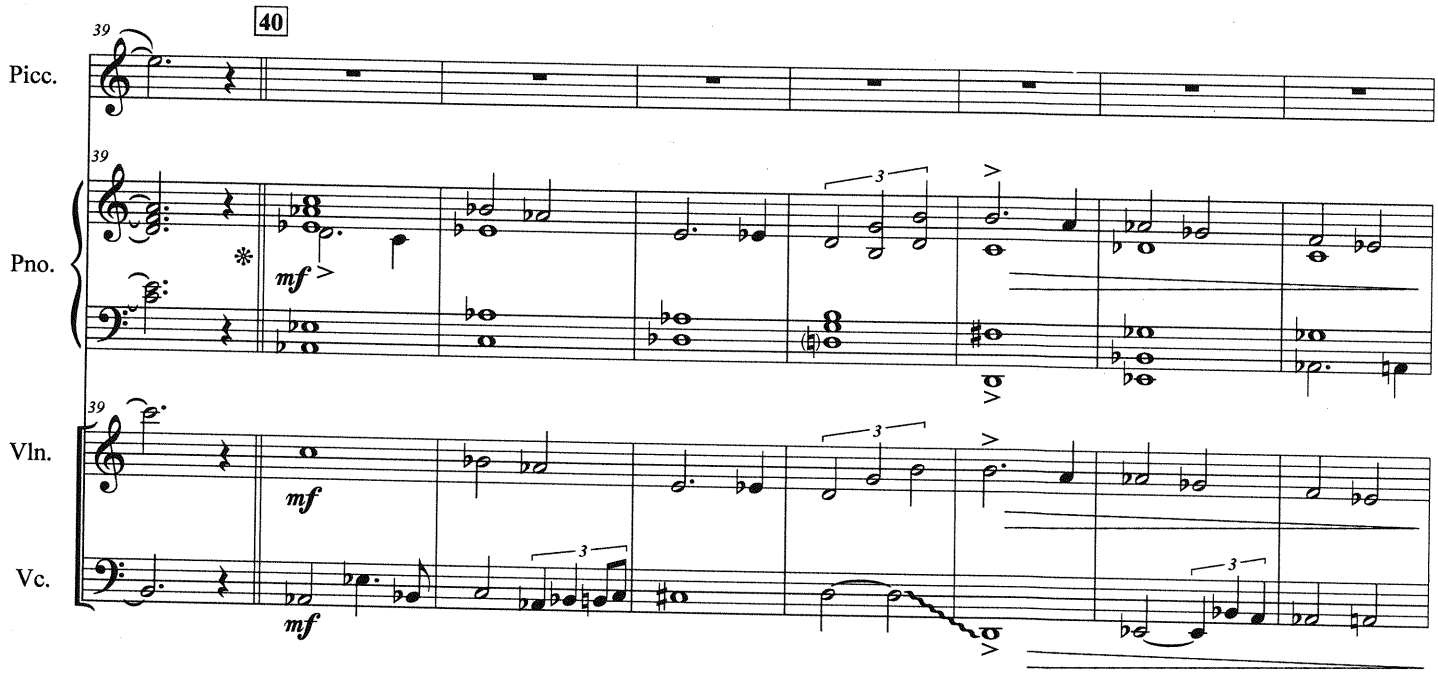


Score

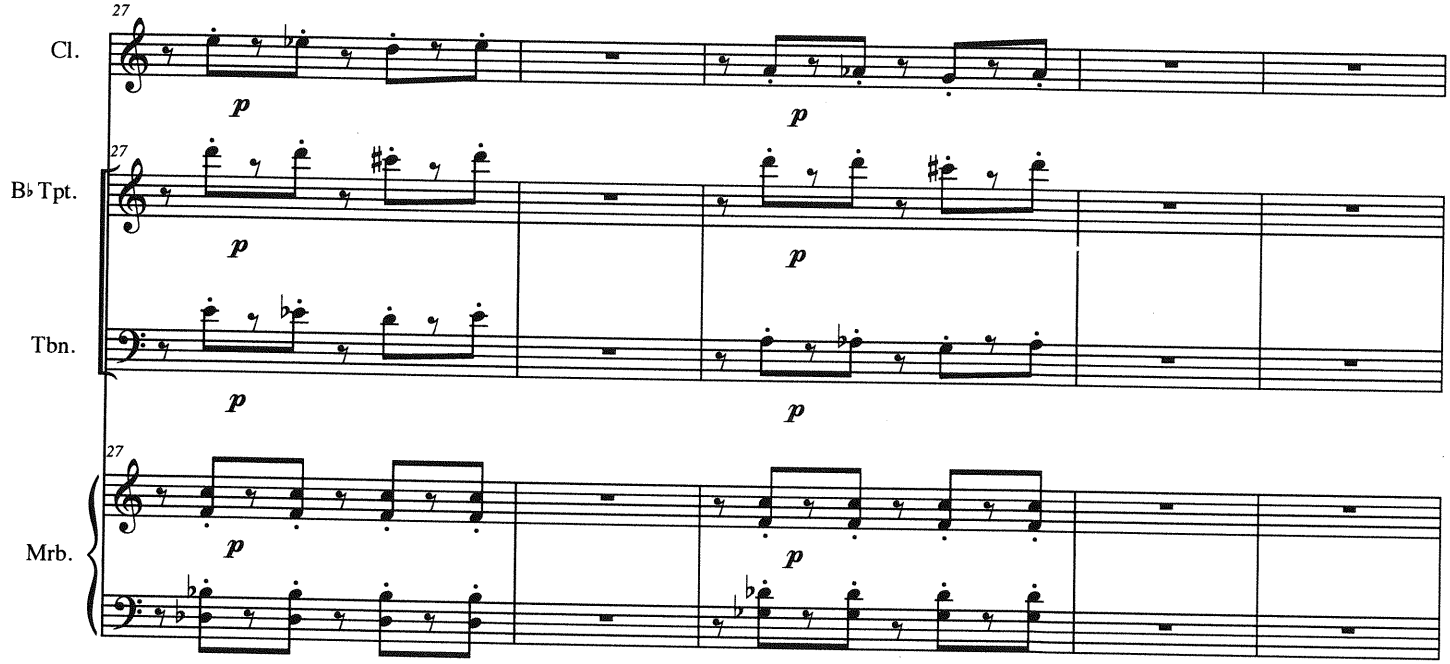

20
Cl.
mp
20
B♭ Tpt.
mp
Tbn.
mp
20
Mrb.
mp

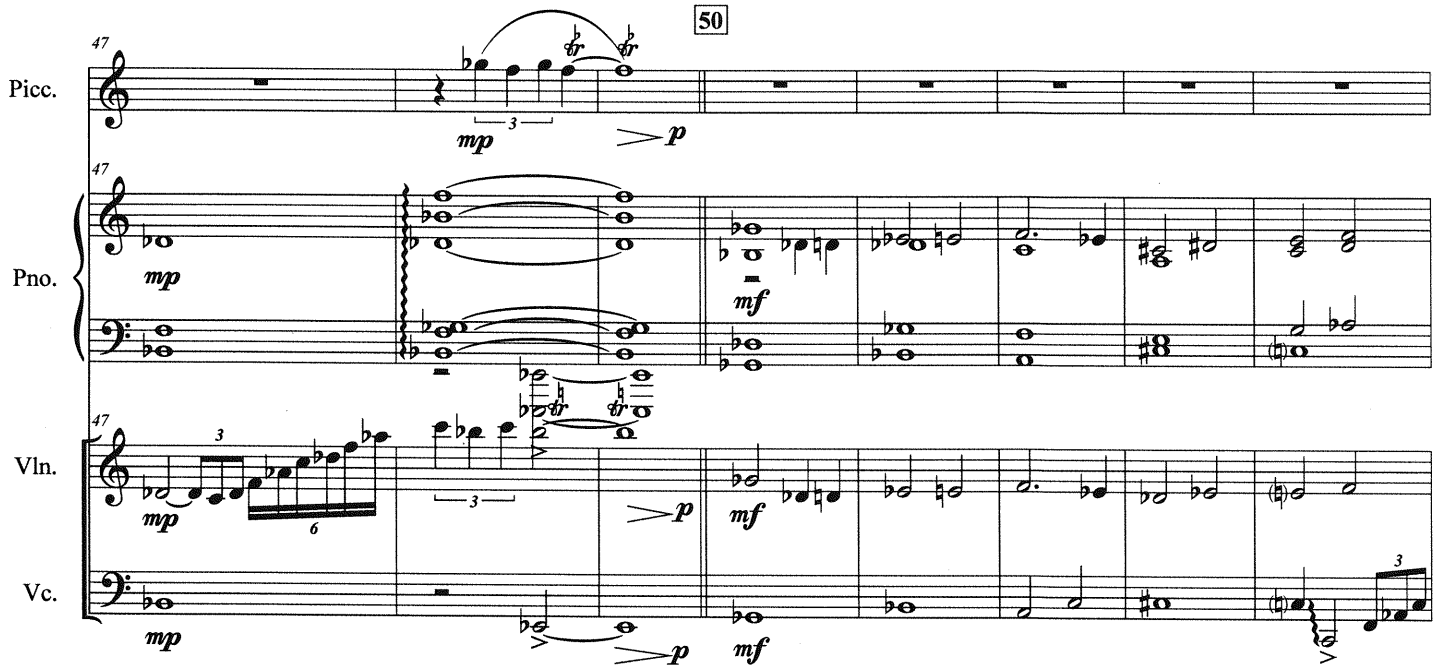

34
Picc.
mf
34
Ped.
Pno.
mf
34
Vln.
mf
Vc.
mf

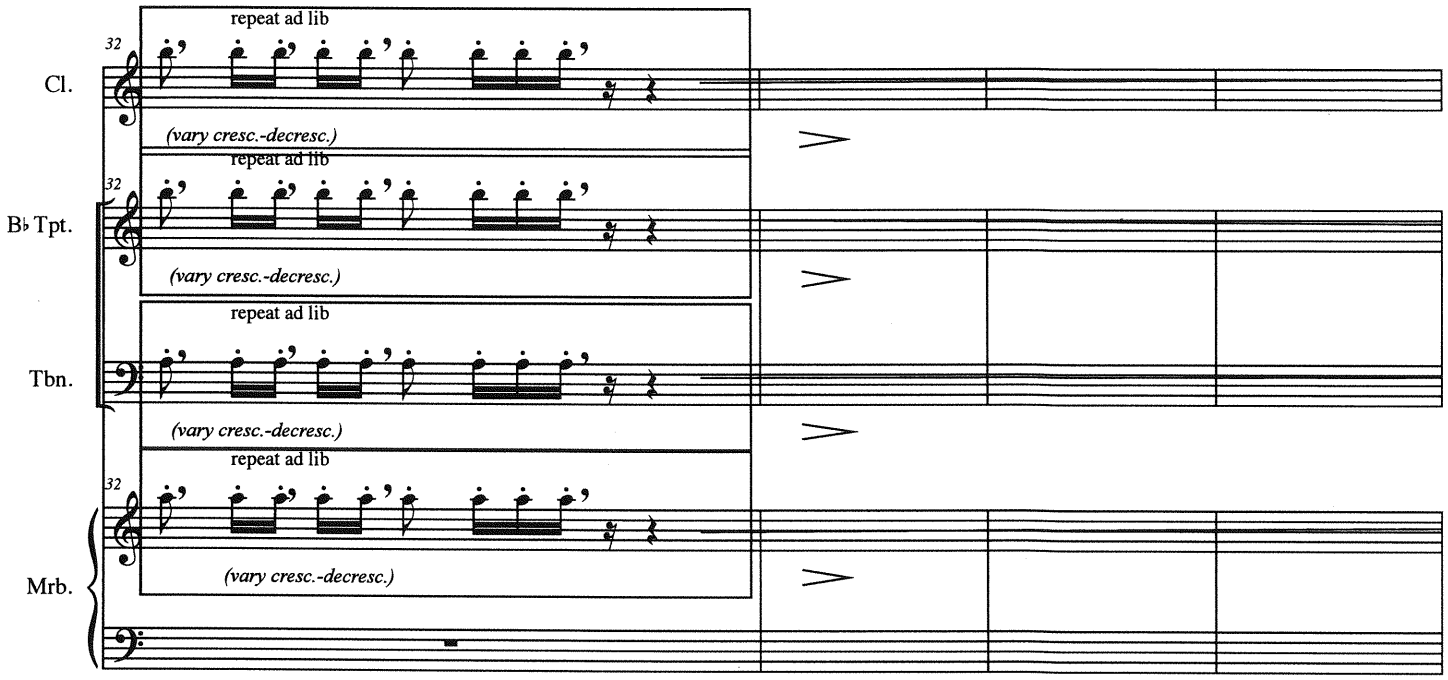


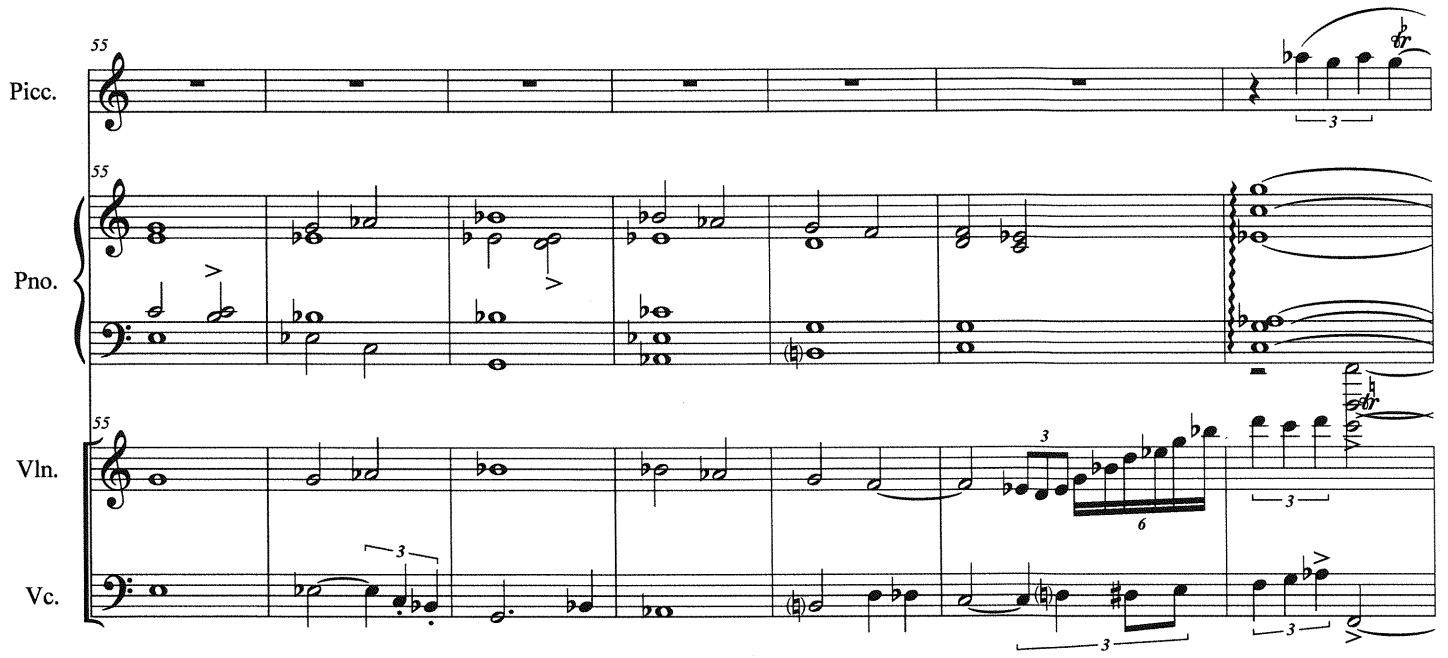


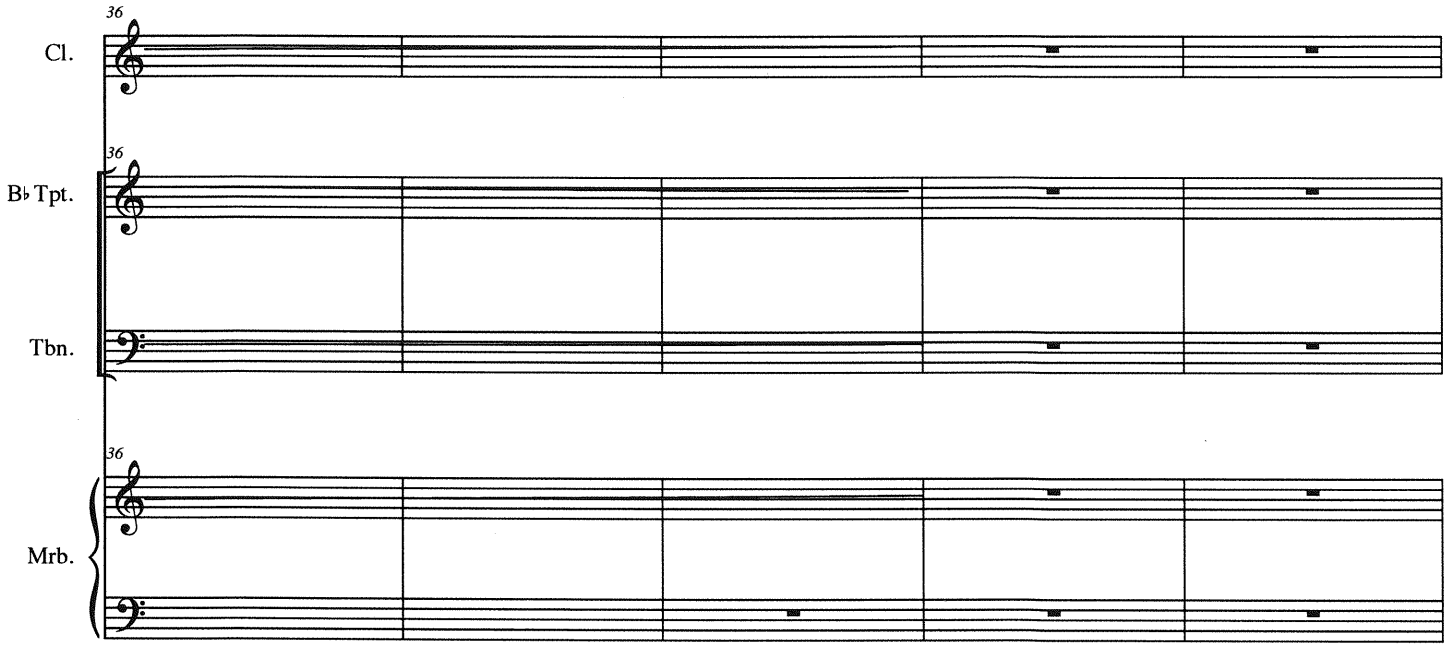
Score

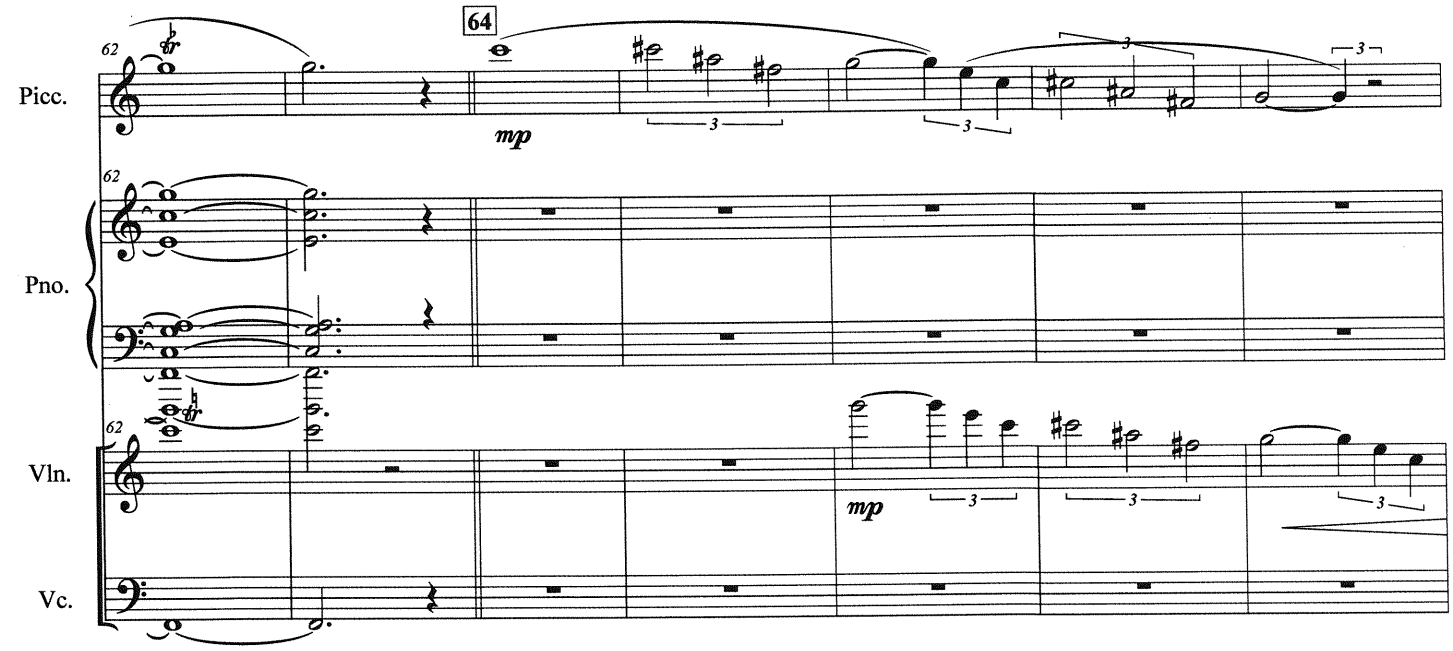

27
Cl.
B♭ Tpt.
Tbn.
Mrb.
p

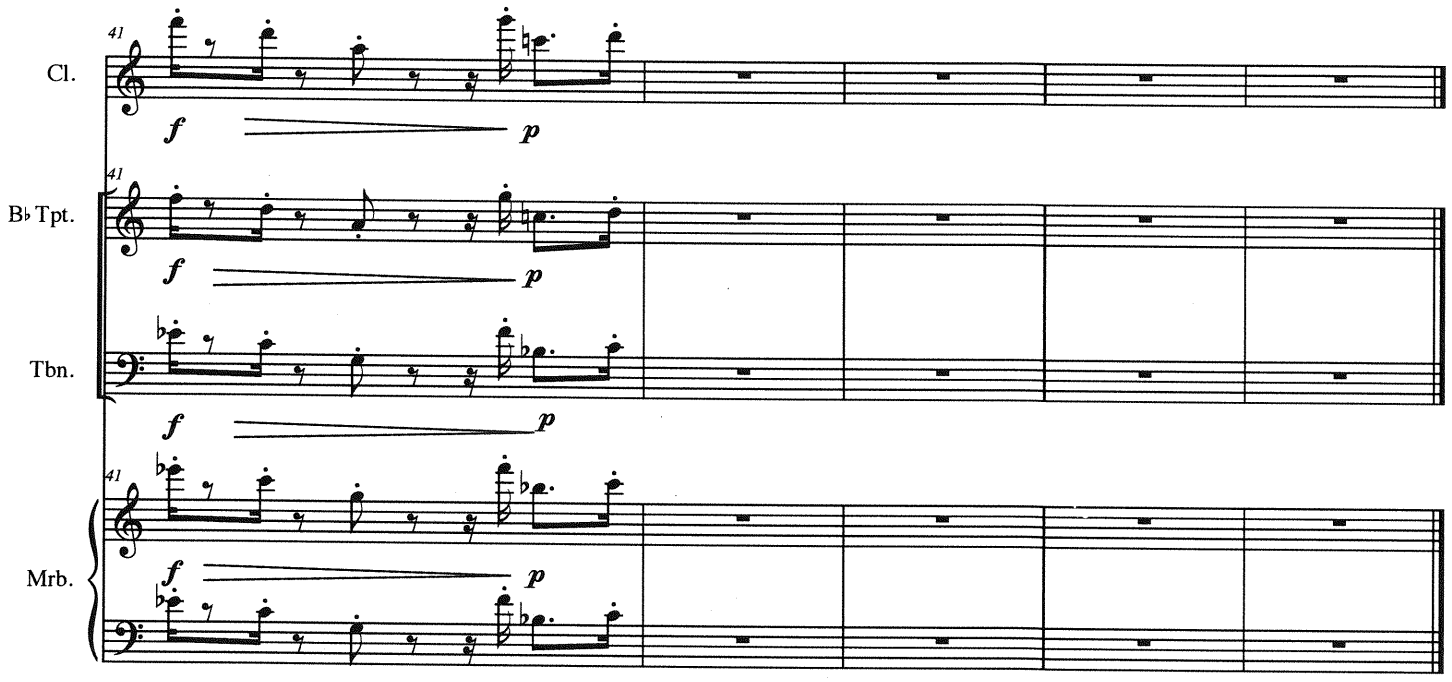

47
50
Picc.
Pno.
Vln.
Vc.
mp
p
mf
3
6

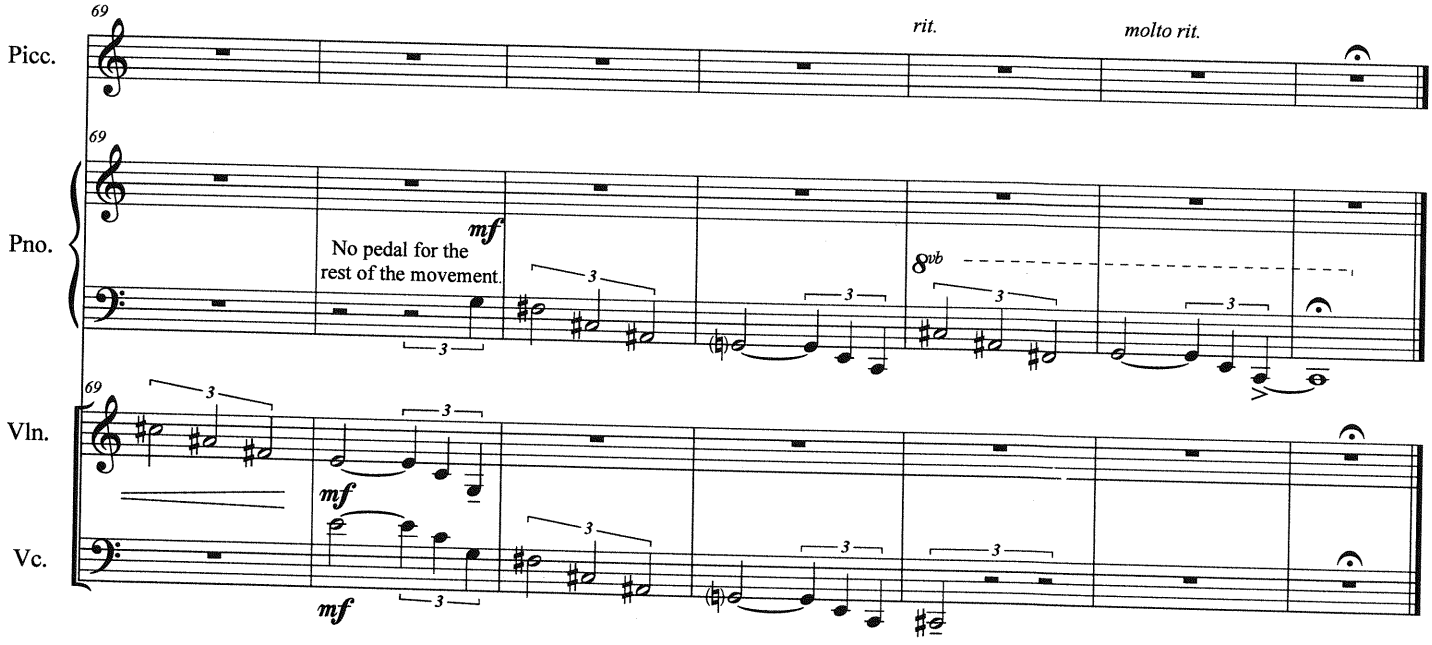

repeat ad lib
32
Cl.
(vary cresc.-decresc.)
repeat ad lib
32
B♭ Tpt.
(vary cresc.-decresc.)
repeat ad lib
Tbn.
(vary cresc.-decresc.)
repeat ad lib
32
Mrb.
(vary cresc.-decresc.)


55
Picc.
55
Pno.
55
Vln.
Vc.


36
Cl.
36
B♭ Tpt.
Tbn.
36
Mrb.


62
64
Picc.
mp
3
62
Pno.
62
Vln.
mp
Vc.


41
Cl.
f
p
41
B♭ Tpt.
f
p
Tbn.
f
p
41
Mrb.
f
p

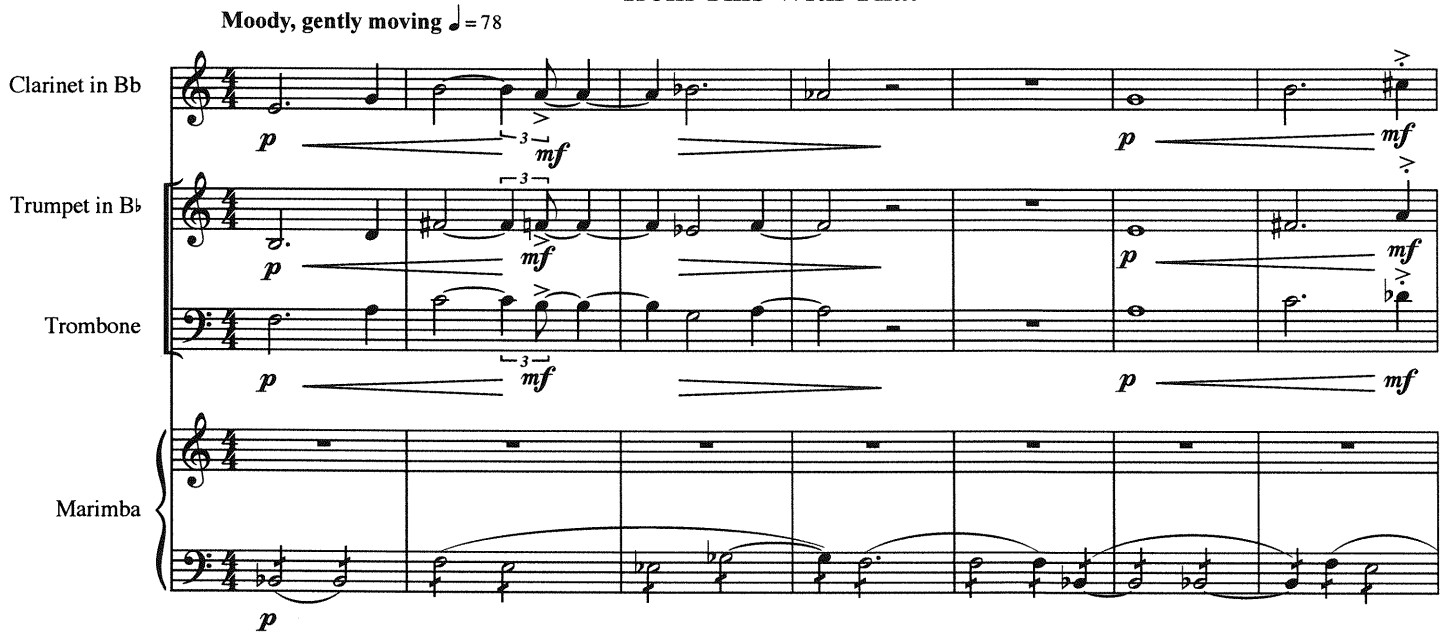

69
Picc.
rit.
molto rit.
69
Pno.
mf
No pedal for the rest of the movement.
8vb
69
Vln.
mf
Vc.
mf

Broadcasting in the Blind

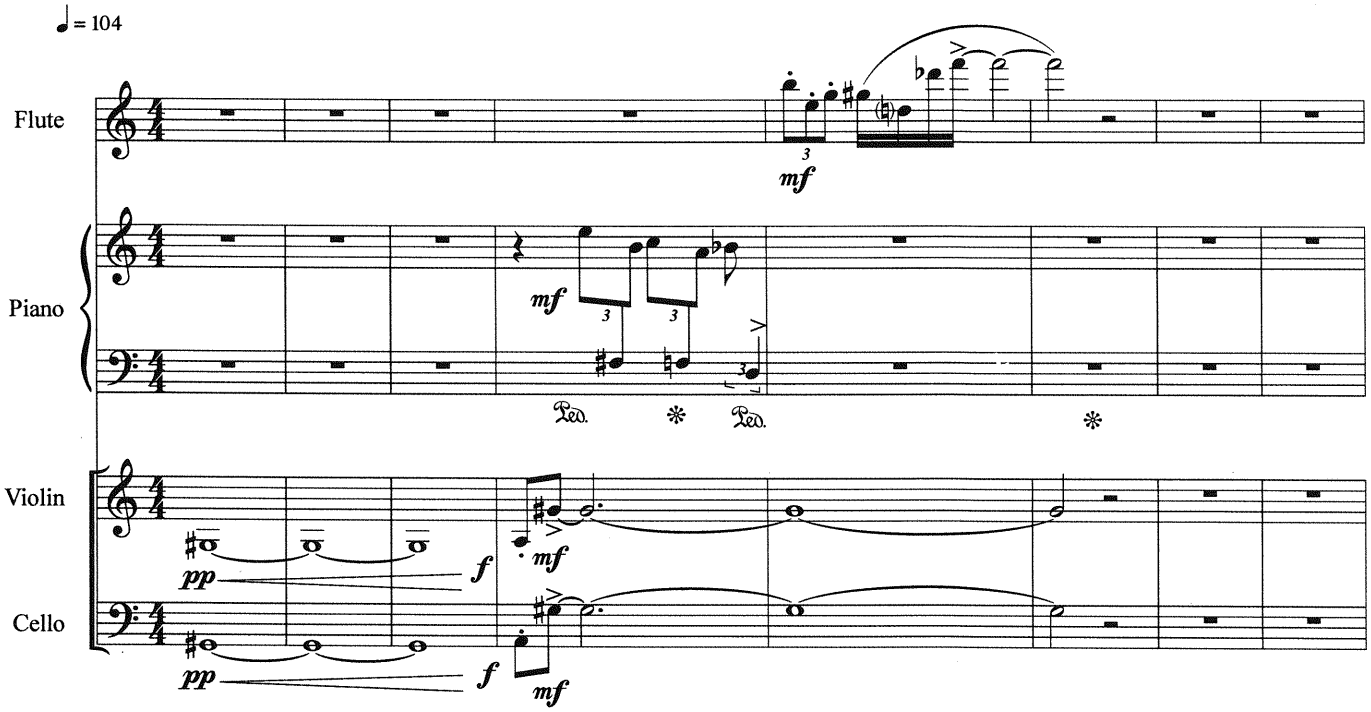
from This With That

Score

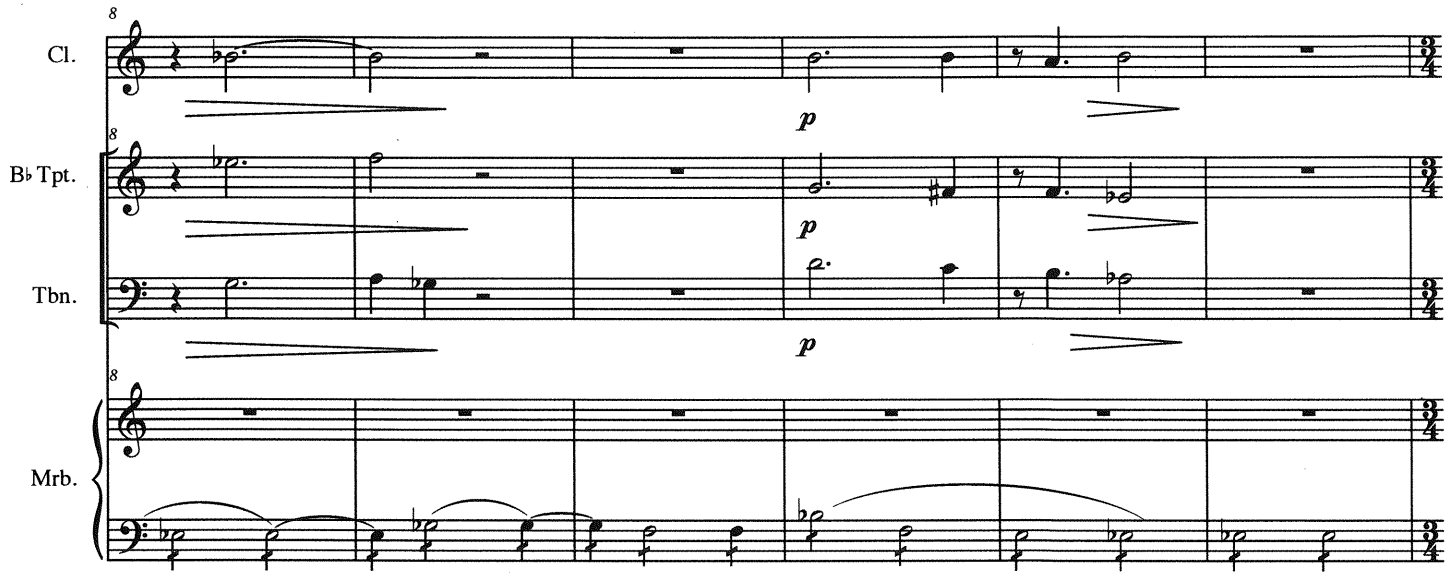
Jentsch/Bacon

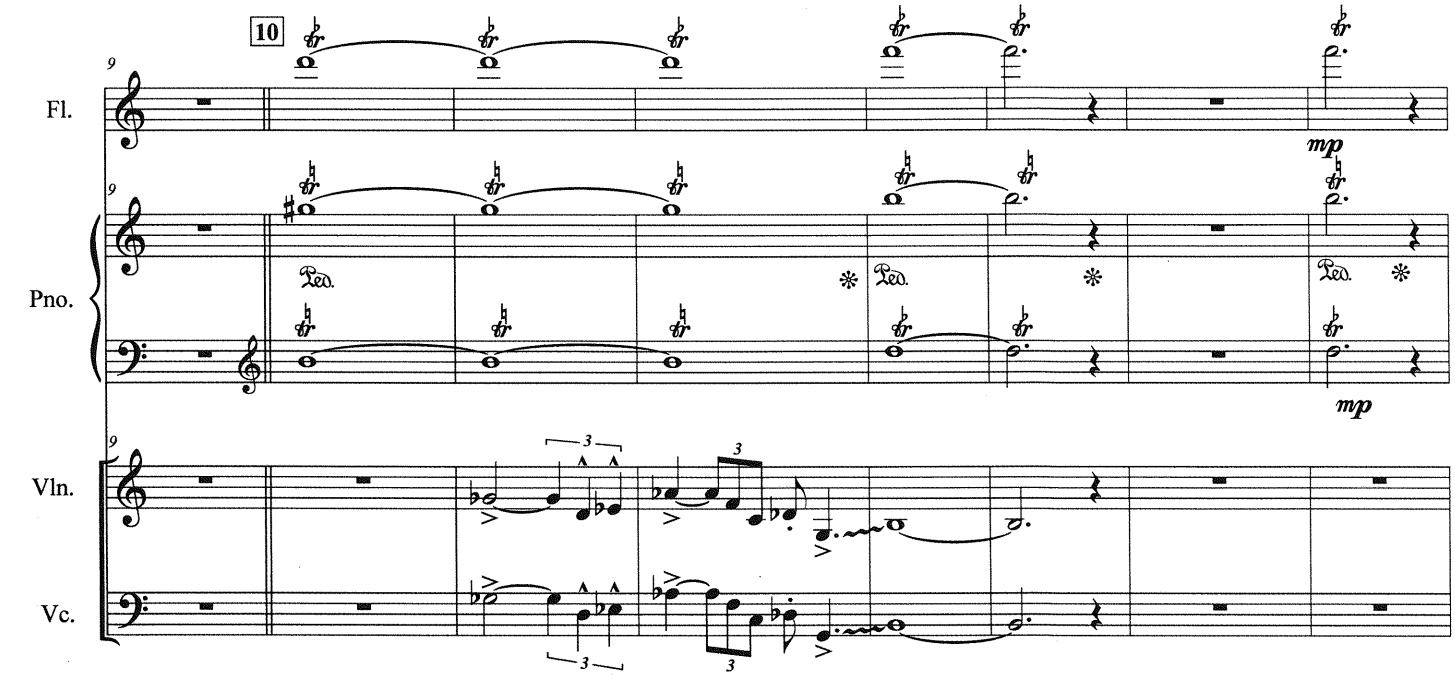


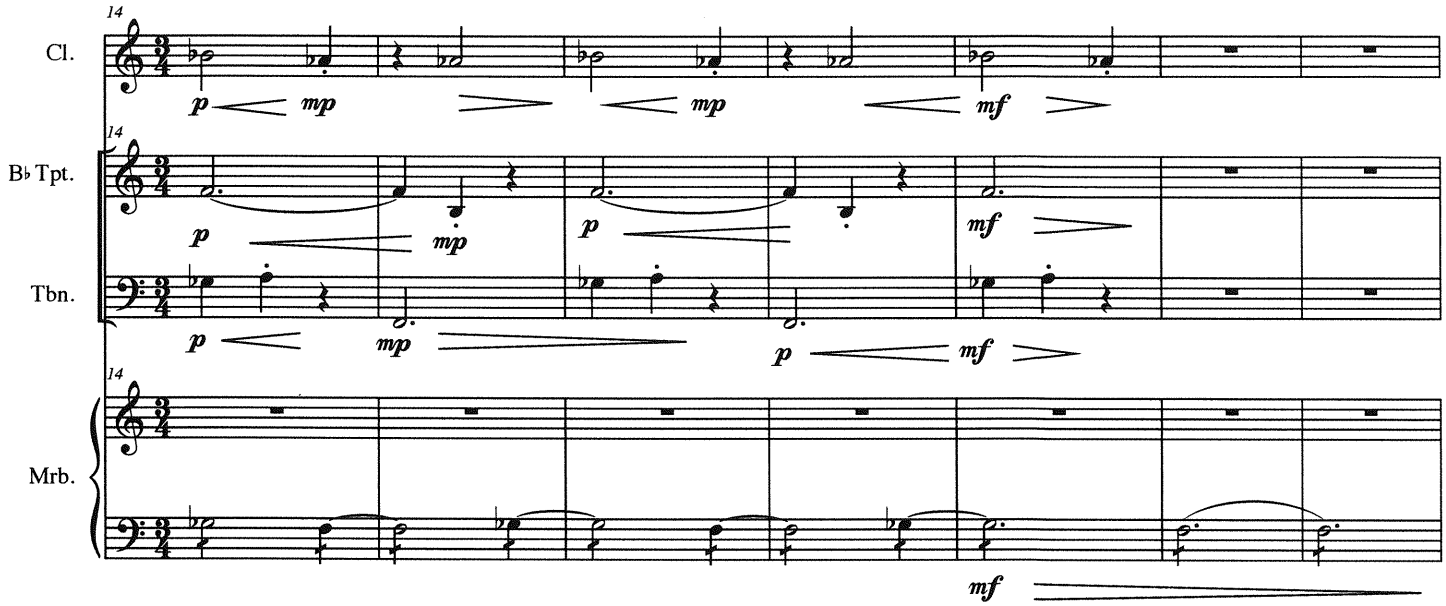
These two separate scores are to be performed simultaneously,
and are only approximately intended to line up visually.

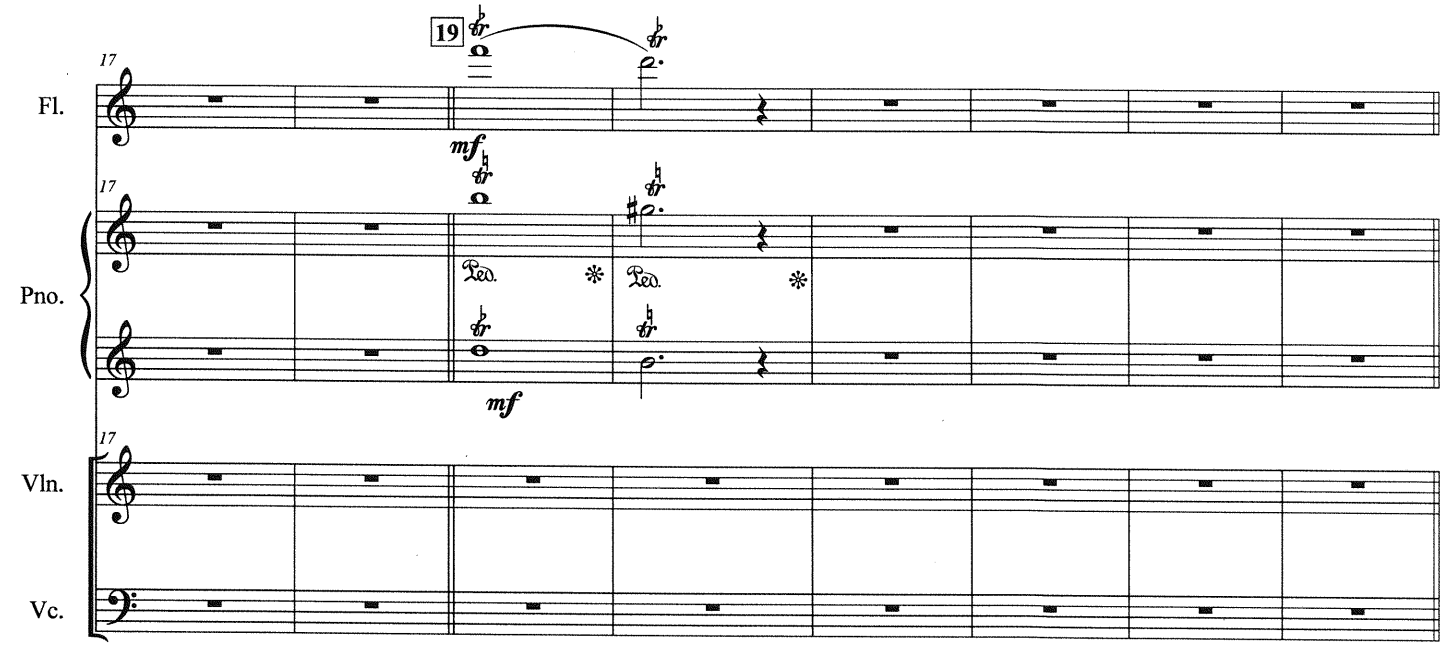


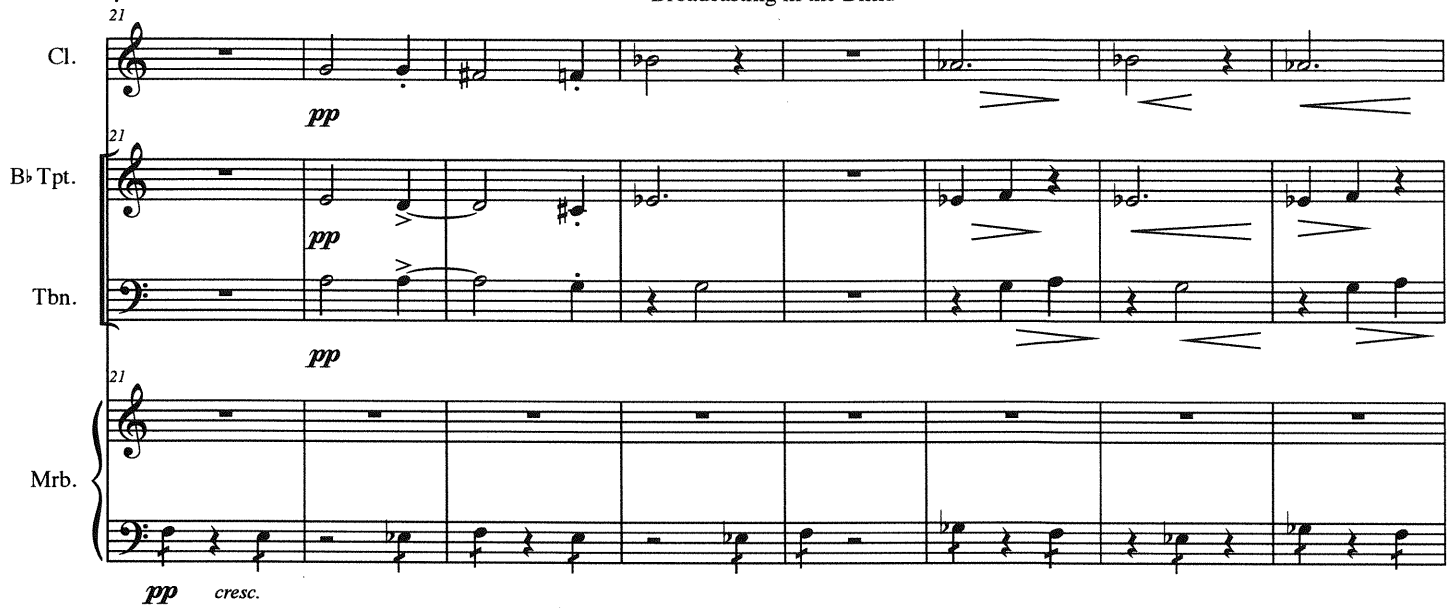
© 2015 Jentsch / Bacon

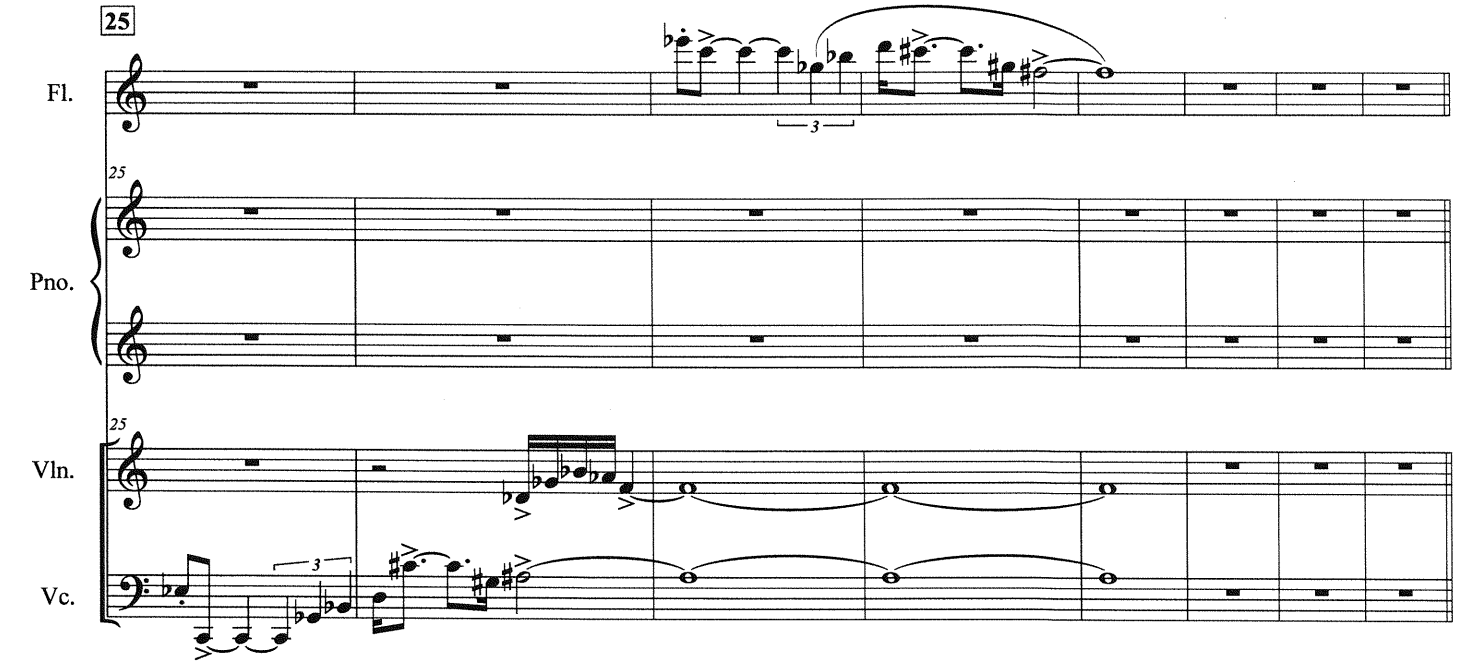

Cl.
B♭ Tpt.
Tbn.
Mrb.
p
p
p

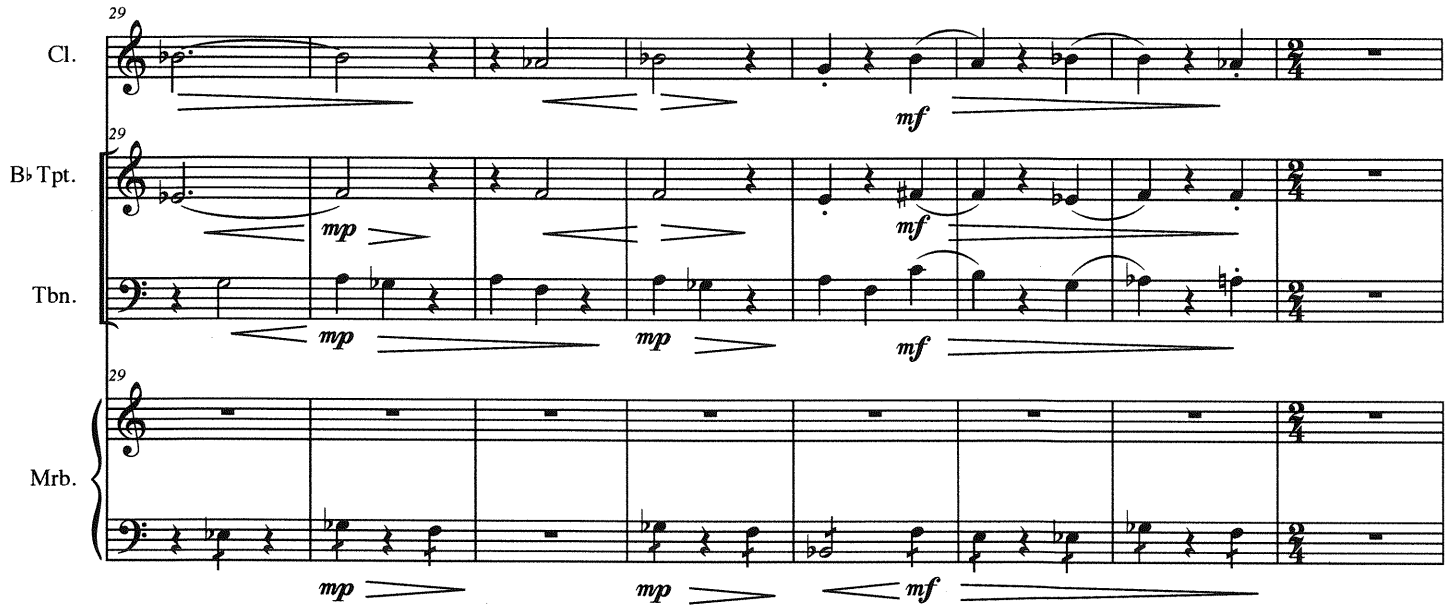

10
Fl.
Pno.
Vln.
Vc.
mp
mp
Ped.
Ped.
Ped.

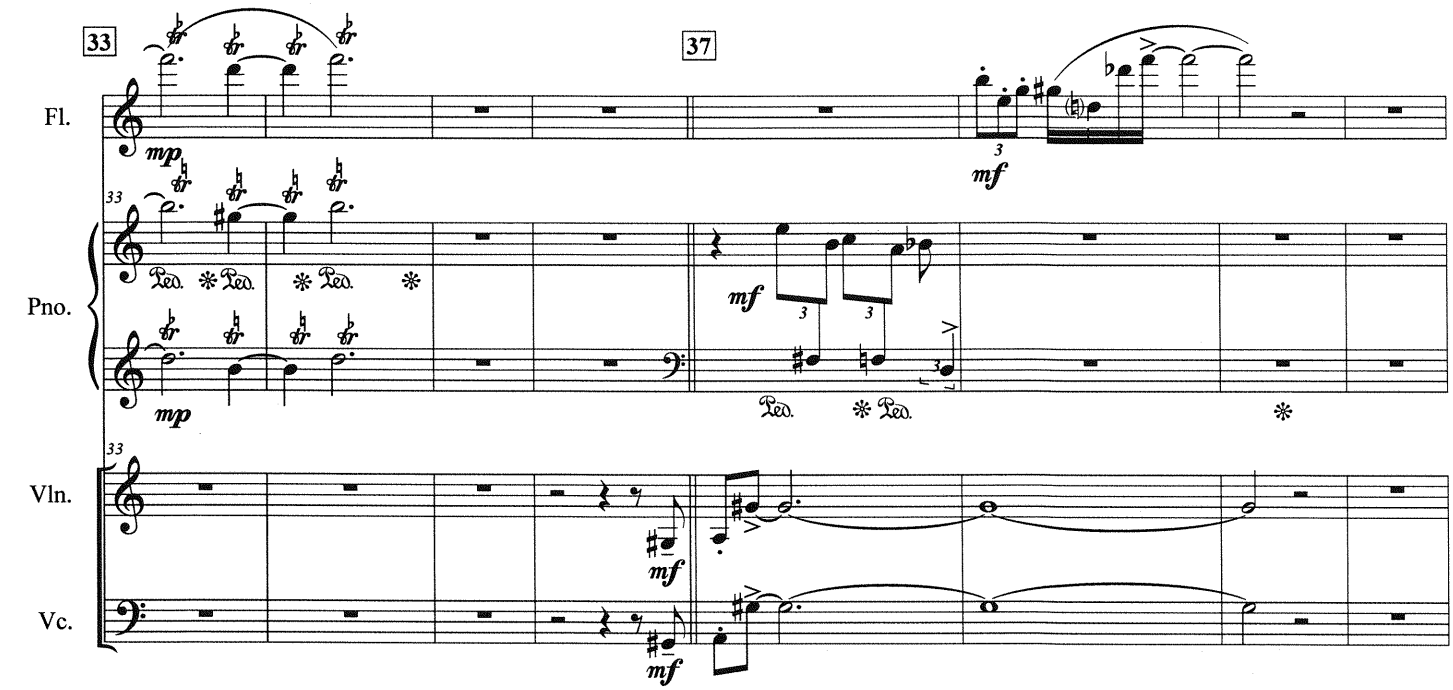

14
Cl.
B♭ Tpt.
Tbn.
Mrb.
p
mp
mf

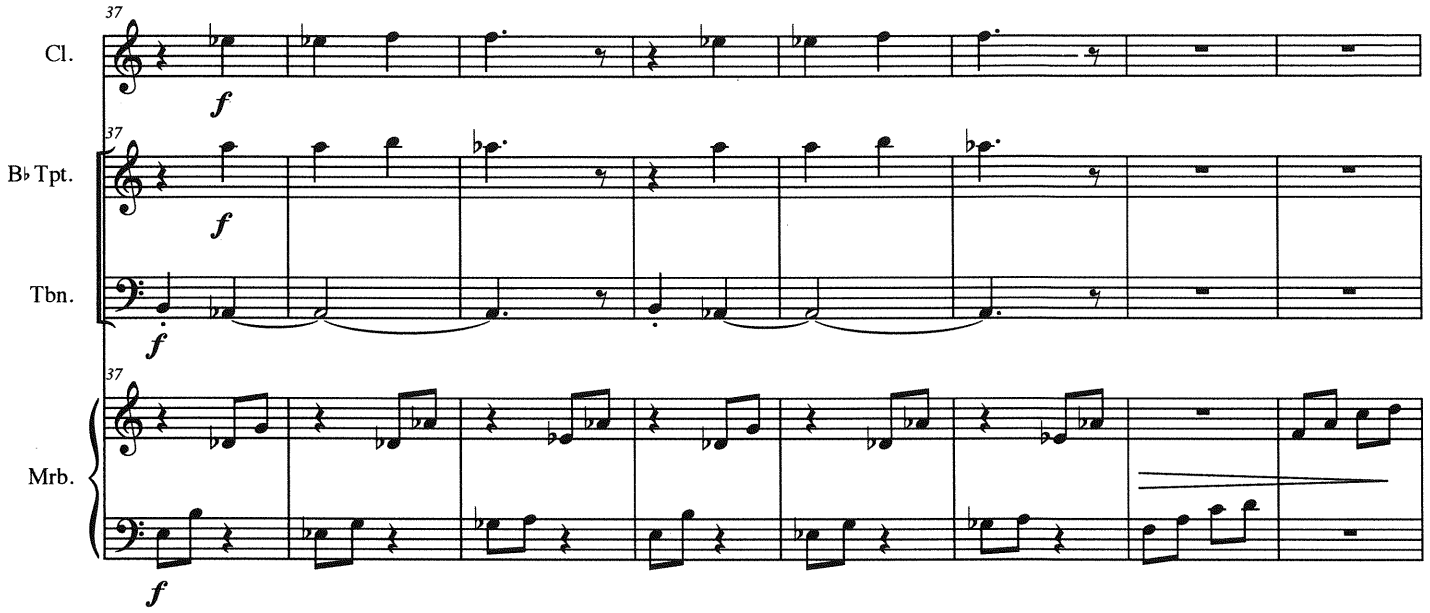

19
17
Fl.
Pno.
Vln.
Vc.
mf
Ped.

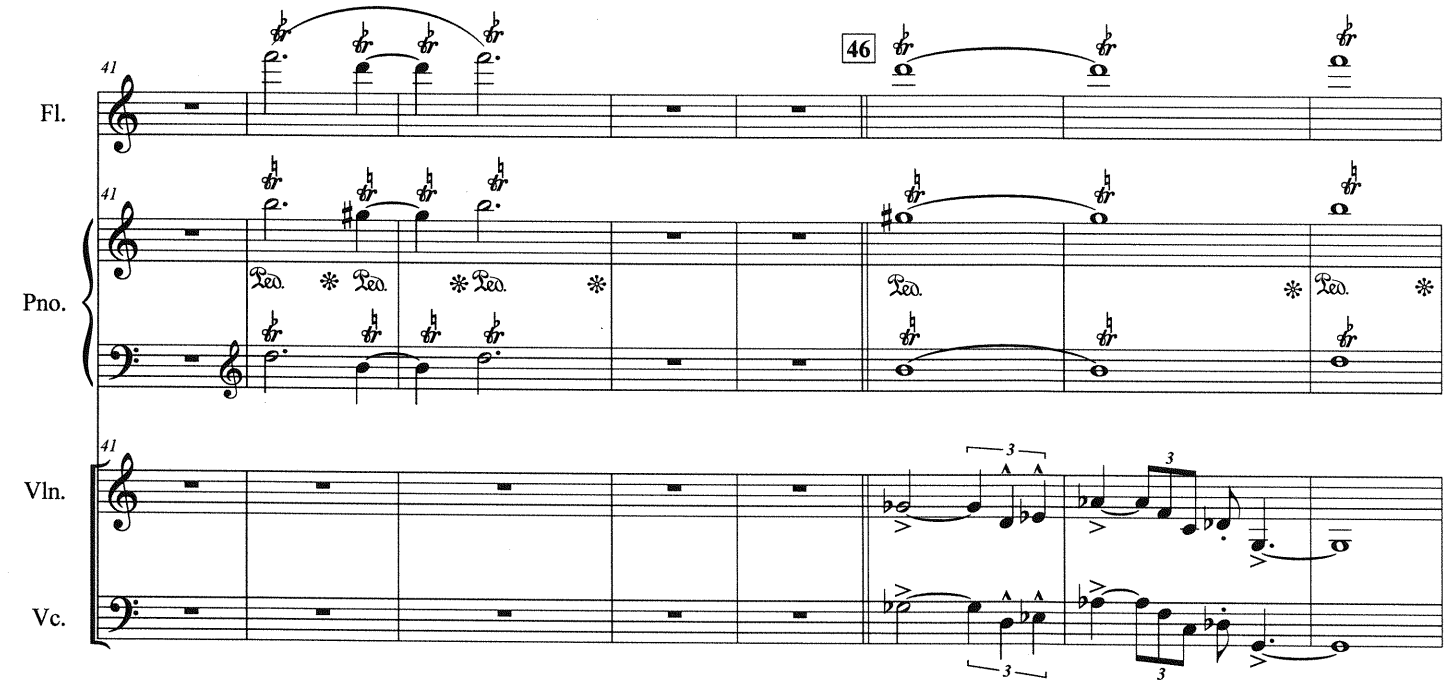

21
Cl.
pp
21
B♭ Tpt.
pp
Tbn.
pp
21
Mrb.
pp
cresc.

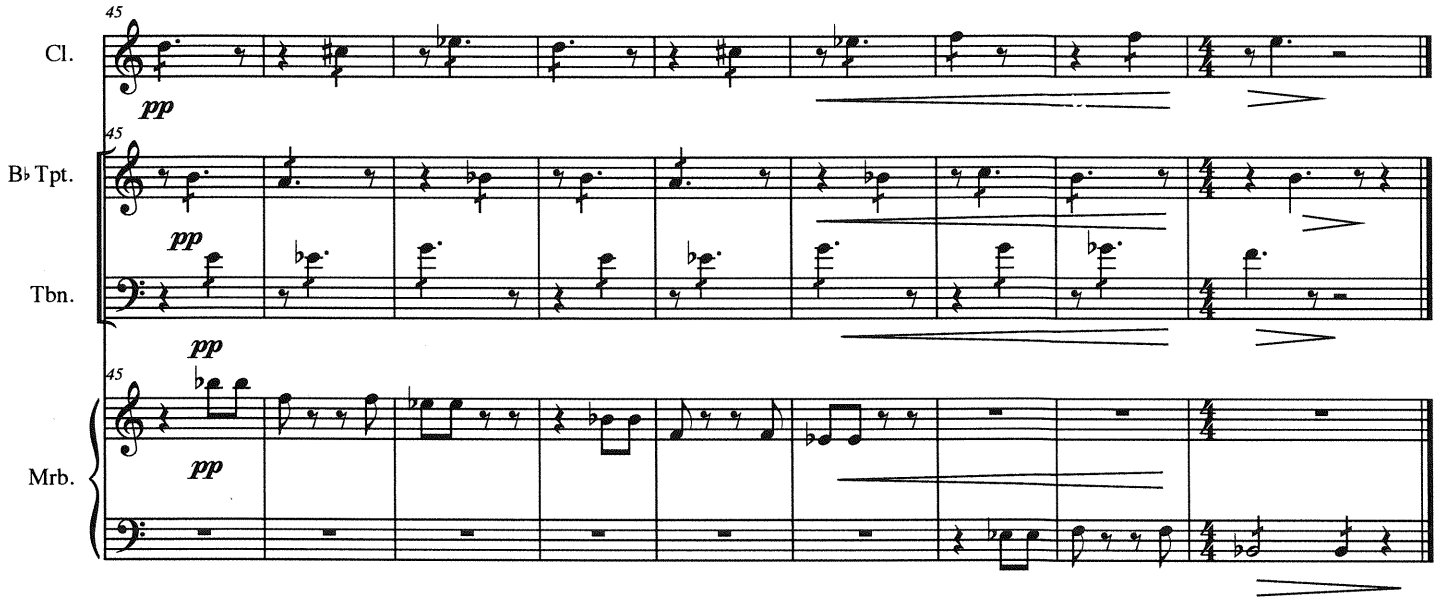

25
Fl.
3
25
Pno.
25
Vln.
Vc.
3

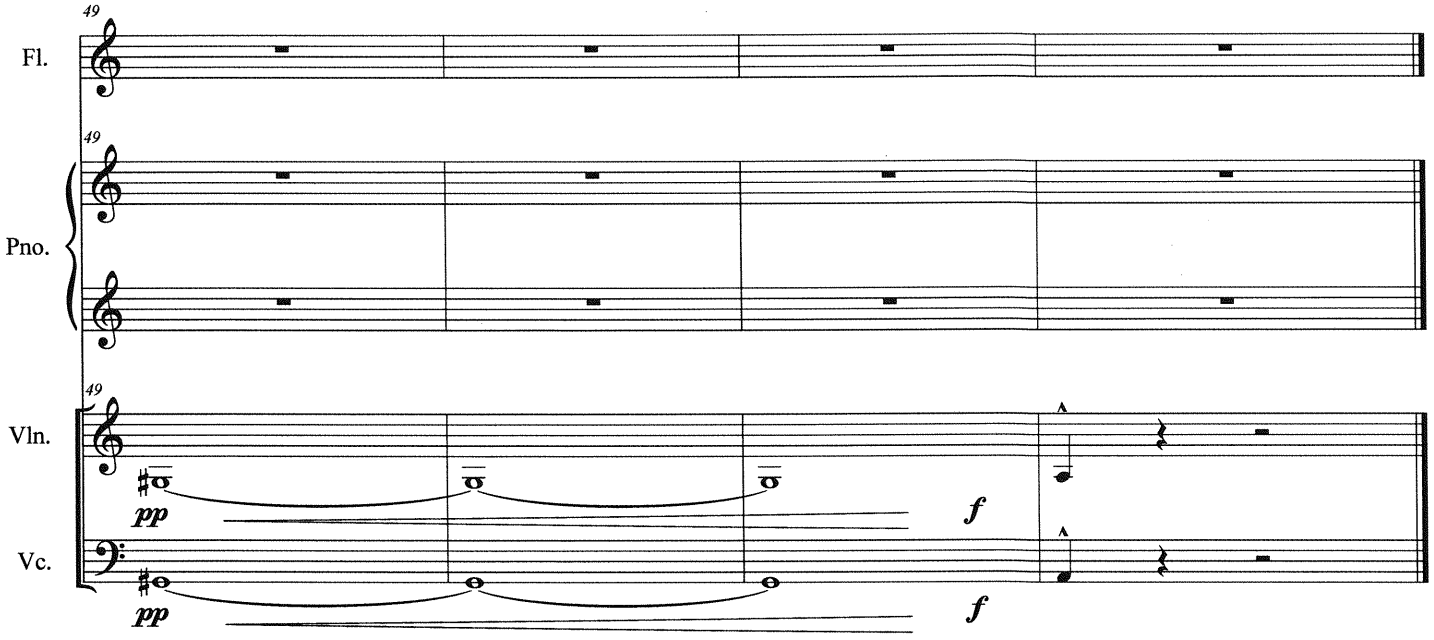

29
Cl.
B♭ Tpt.
Tbn.
Mrb.
mp
mf


33
37
Fl.
Pno.
Vln.
Vc.
mp
mf
Ped.


37
Cl.
f
37
B♭ Tpt.
f
Tbn.
f
37
Mrb.
f


41
Fl.
46
41
Pno.
Ped.
41
Vln.
Vc.
3





Score

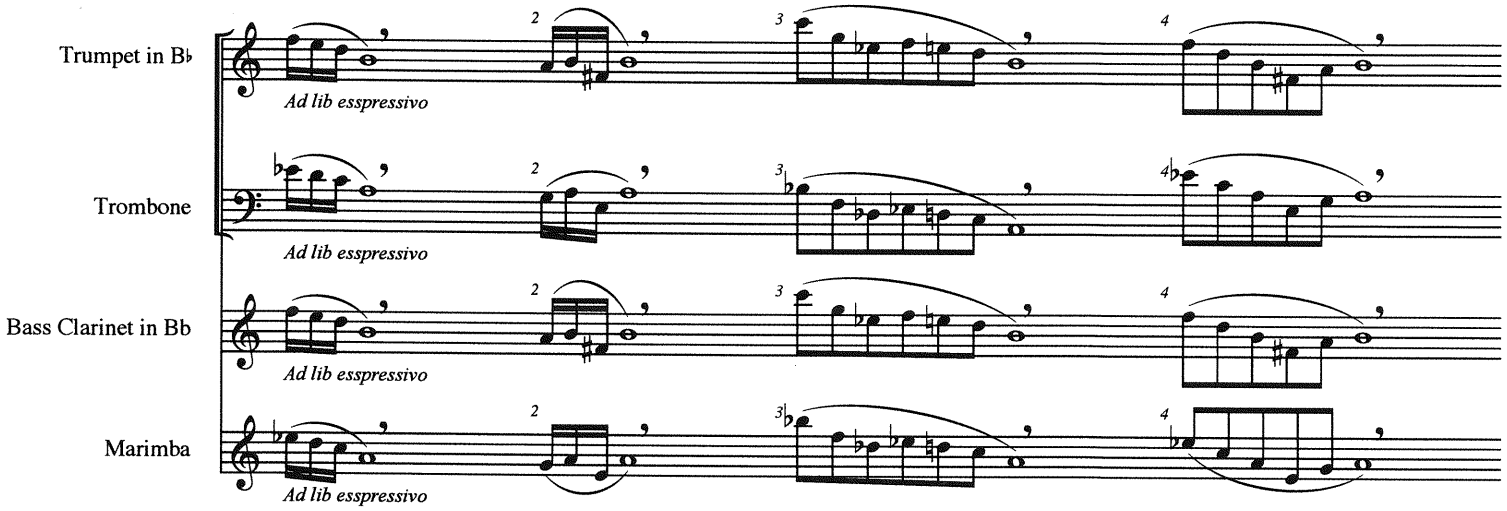
Conclusion

Score

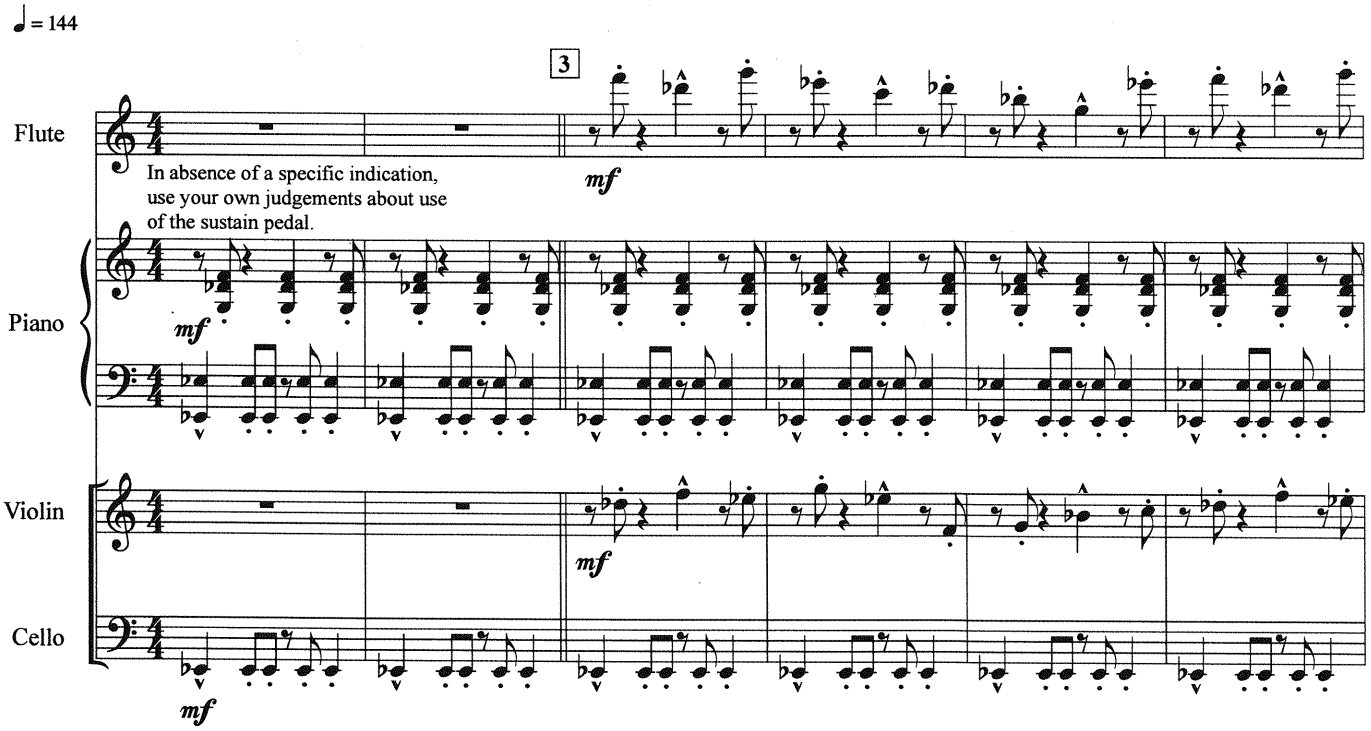
from This With That

Jentsch/Bacon

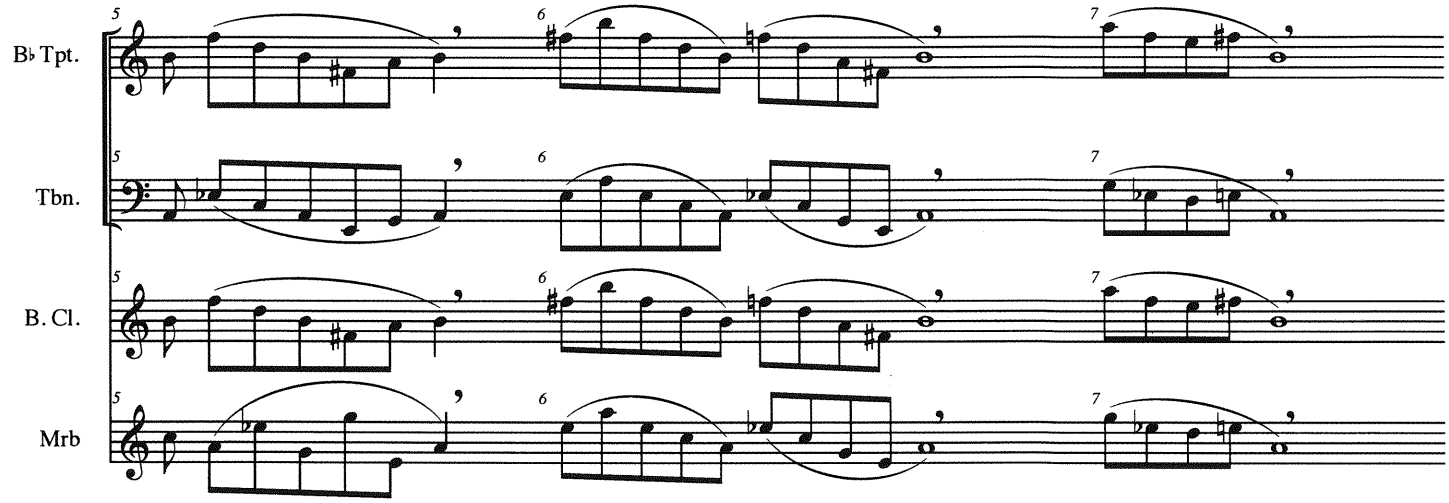
Phrases, numbered and separated by aspostrophe, should be played in a random order. Not neccessarily the order printed.
Each player should play independently of the others but with attention to the overall musical result.
The conductor may or may not cue the players in and out.
The movement should end when the other quartet reaches their Fine. The conductors should coordinate this ending.

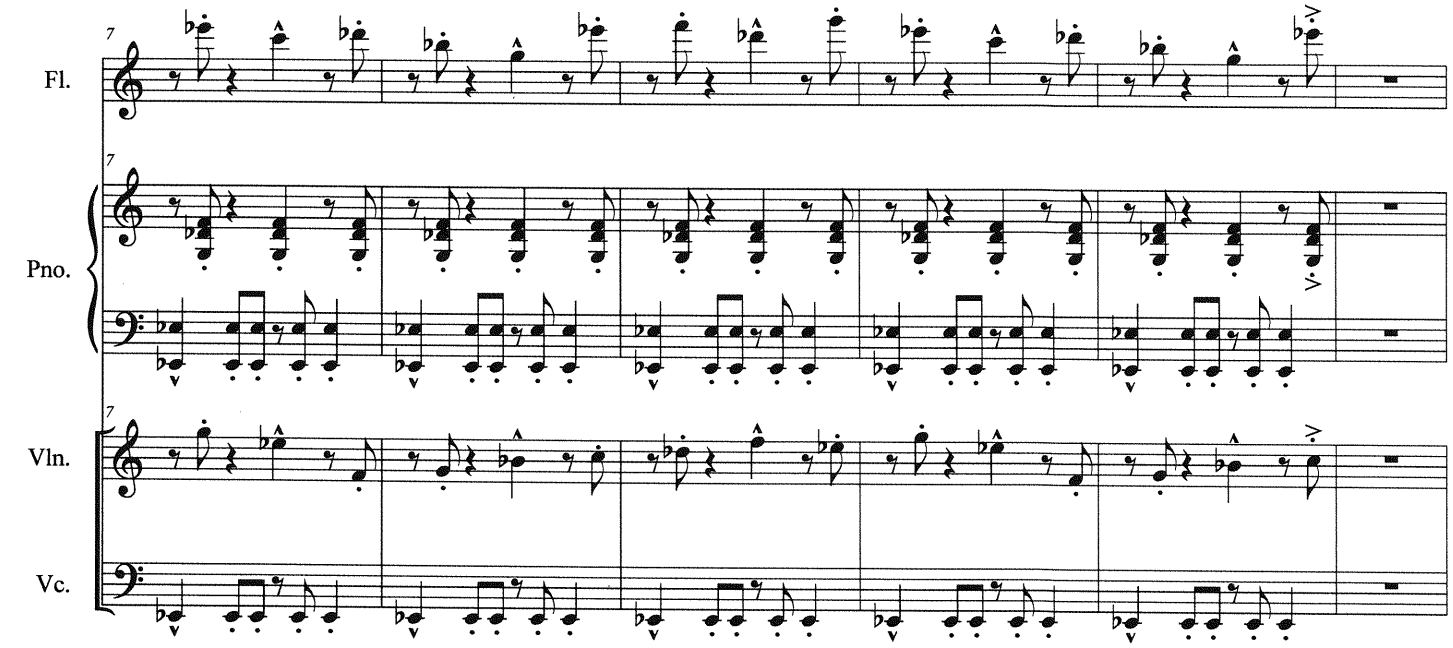


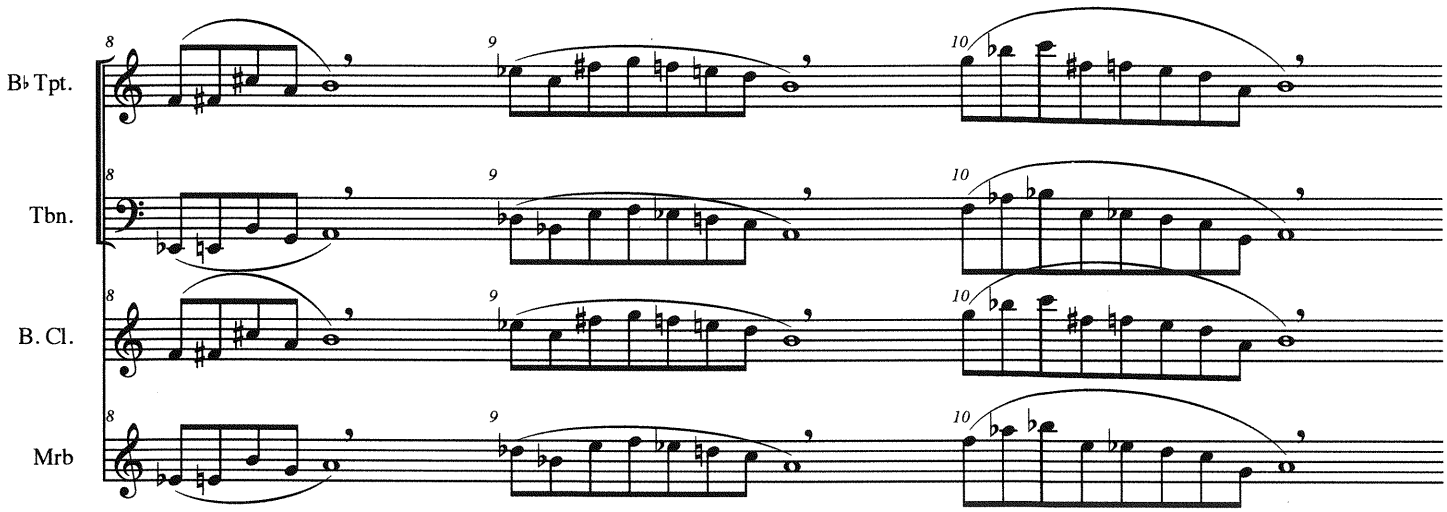
These two separate scores are to be performed simultaneously
and are not intended to line up visually.

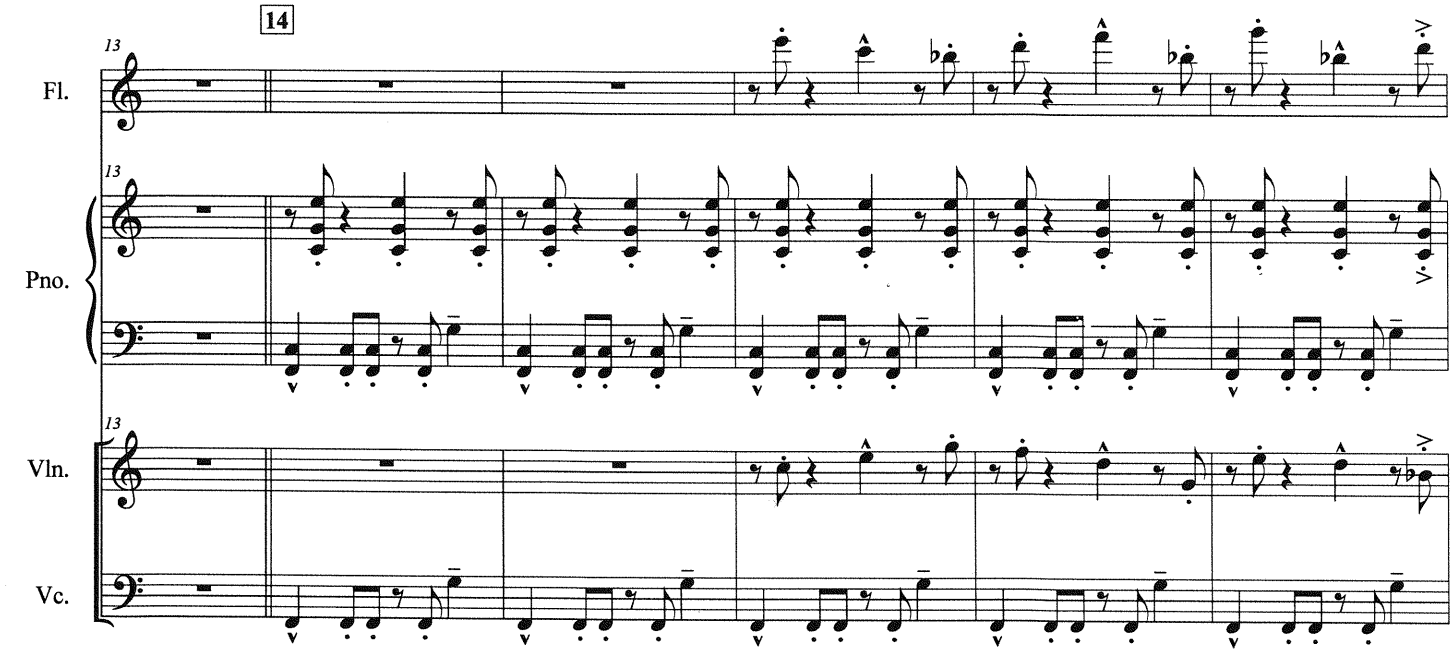


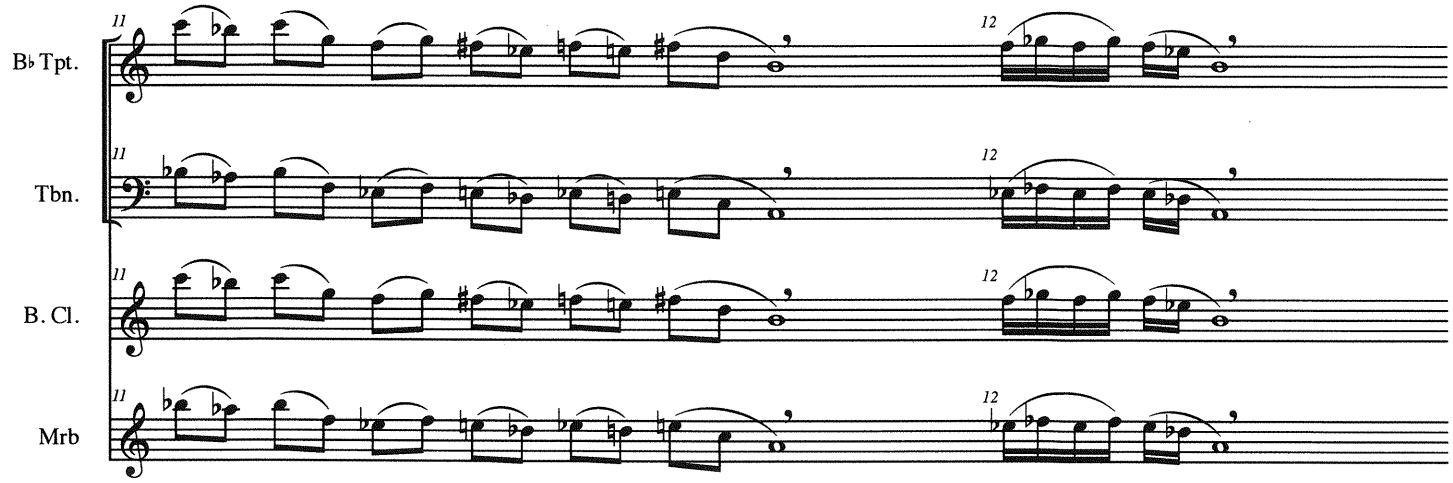
© 2015 Jentsch / Bacon

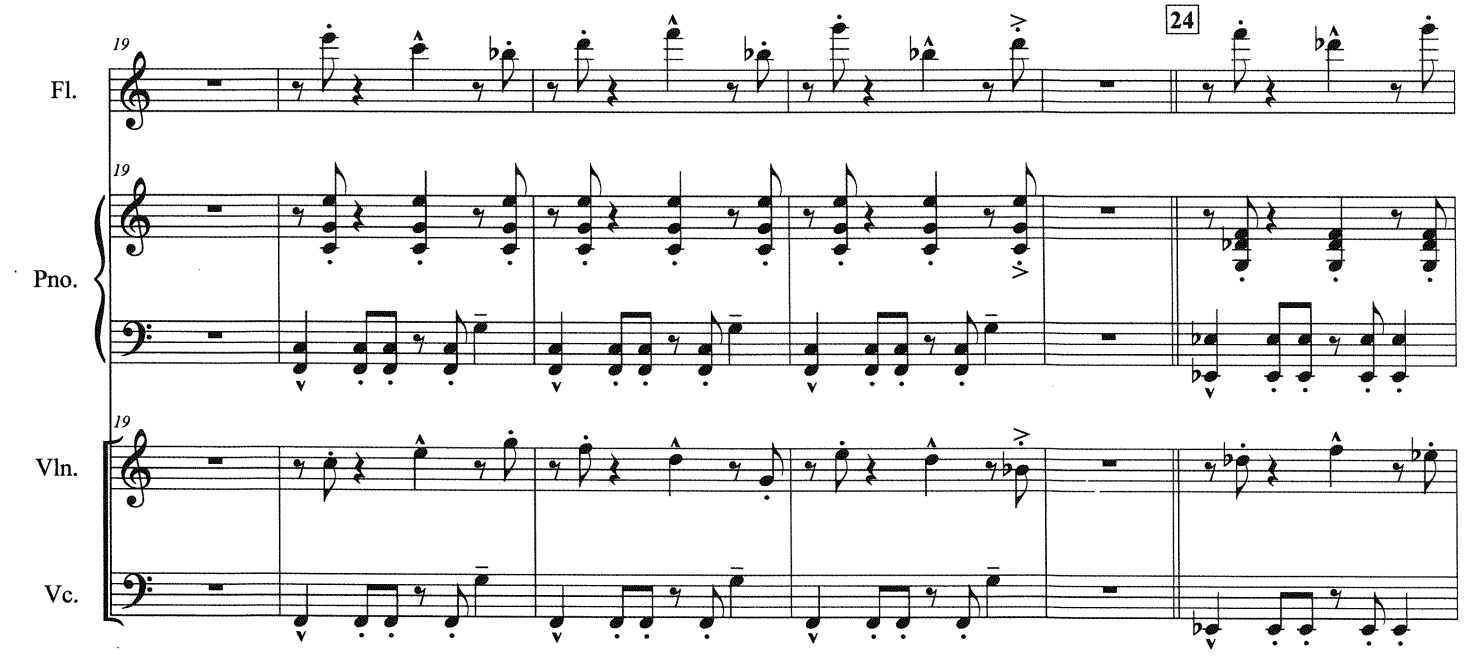

B♭ Tpt.
Tbn.
B. Cl.
Mrb
5
6
7

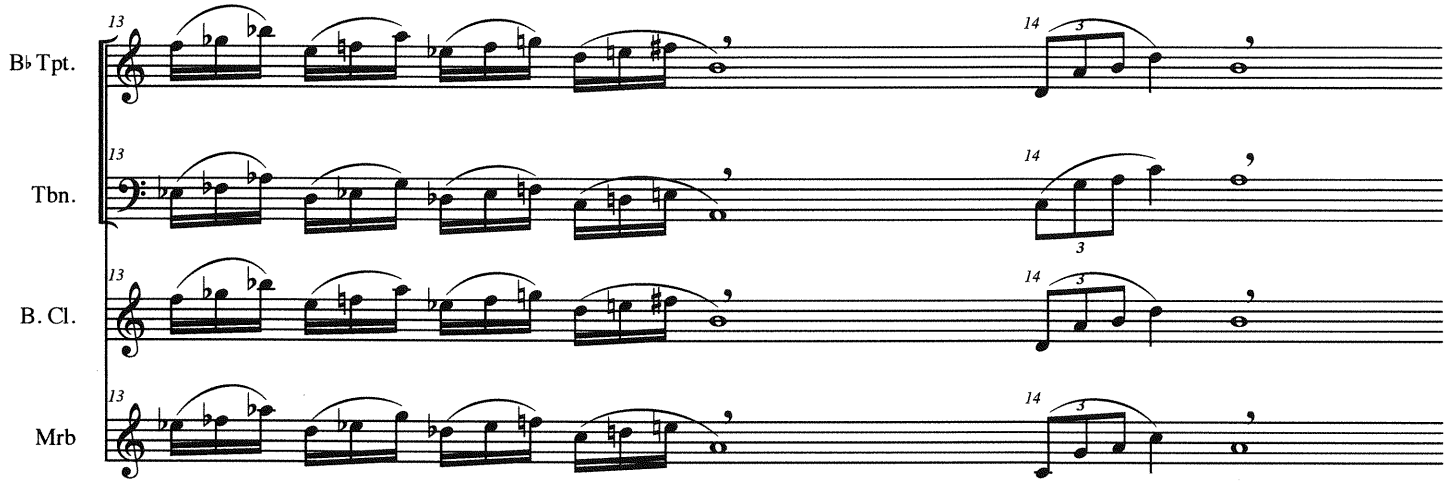

Fl.
Pno.
Vln.
Vc.
7

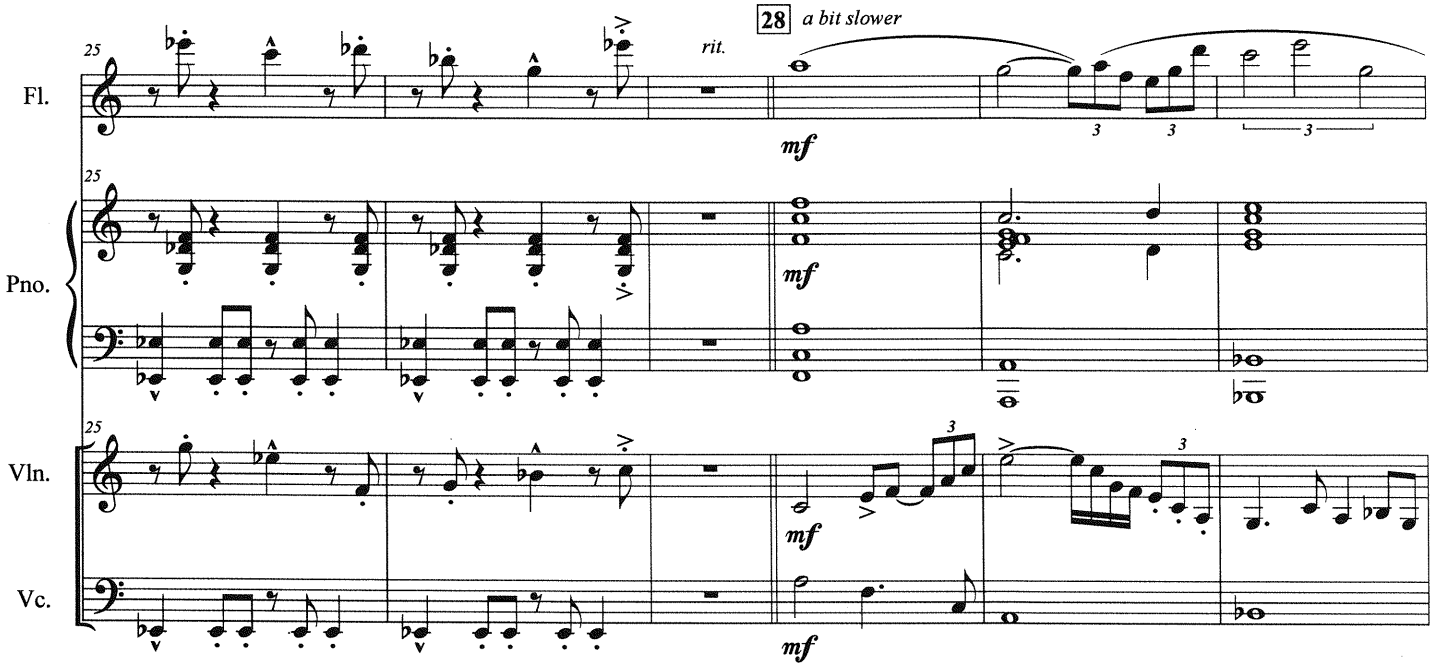

B♭ Tpt.
Tbn.
B. Cl.
Mrb
8
9
10

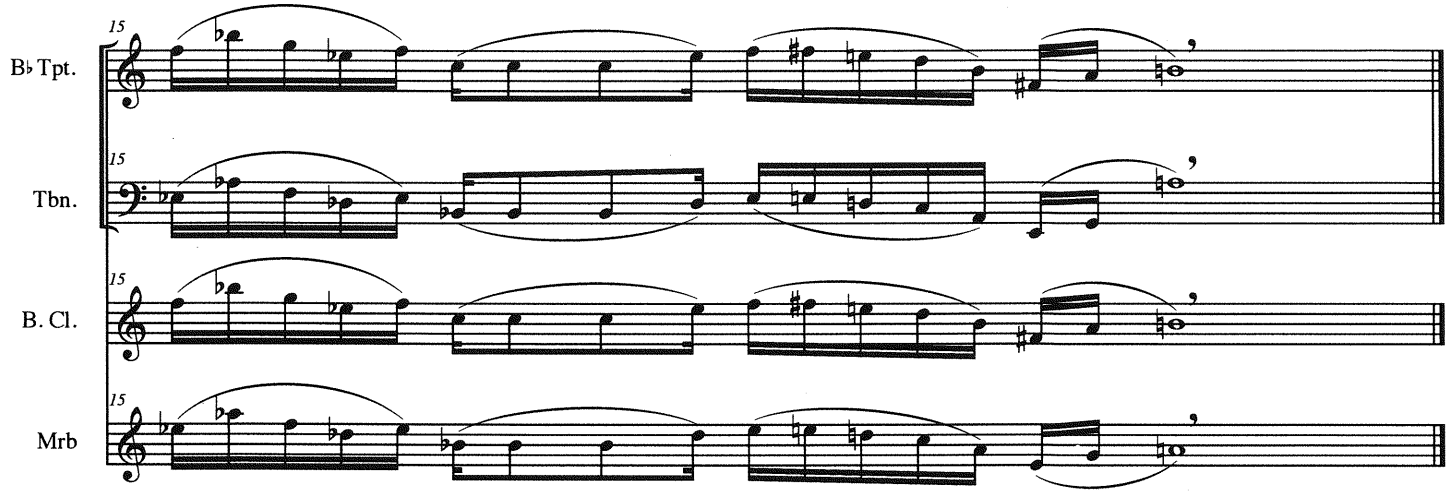

14
Fl.
Pno.
Vln.
Vc.
13

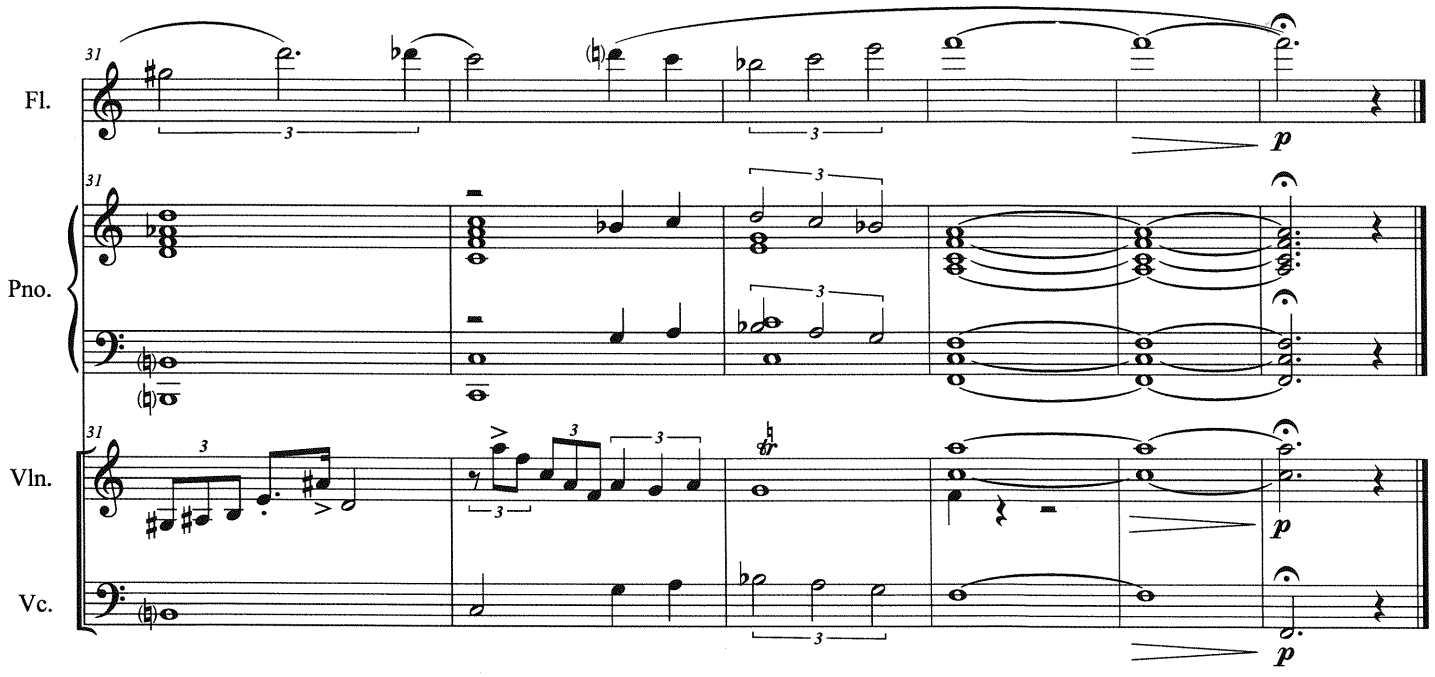

B♭ Tpt.
Tbn.
B. Cl.
Mrb
11
12


Fl.
Pno.
Vln.
Vc.
19
24


B♭ Tpt.
Tbn.
B. Cl.
Mrb
13
14


Fl.
Pno.
Vln.
Vc.
25
28
a bit slower
rit.
mf


15
B♭ Tpt.
15
Tbn.
15
B. Cl.
15
Mrb


31
Fl.
31
Pno.
31
Vln.
Vc.
p
p
p