

Forests
and
Barrios

for flute and guitar quartet
2020

Aaron Travers

Forests and Barrios

for Linda Chatterton and the Minneapolis Guitar Quartet

Performance Notes

General:

The dynamic gamut is from *pp* to *fff*.

Hairpins without beginning or ending dynamics indicate slight fluctuations within the existing dynamic.

Grace notes should be played as fast as possible.

For flute:

○ = toneless; airy; almost no pitch

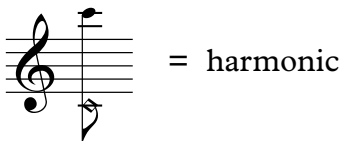
● = full tone

pizz. = pizzicato articulation; very short and percussive

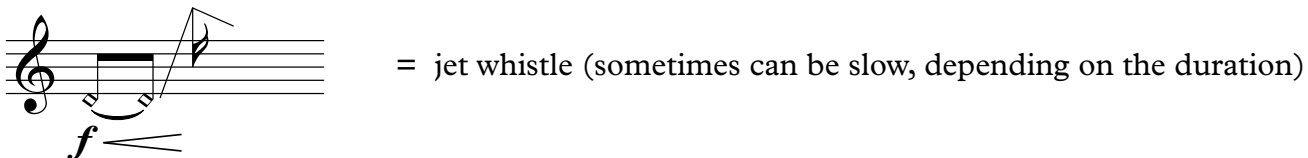
+ = key click (usually in combination with pizzicato technique)

●---◇ = gradual transformation from normal note to harmonic (2nd, 3rd or 4th partial, unless otherwise indicated)

Ktr = timbrel (key) trill



D#^{trill} = trill using the D# trill key to produce a distorted, fluttering effect

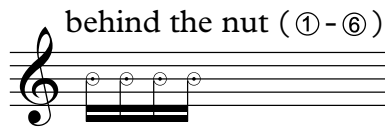


For guitars:

All guitars must detune their 3rd string (G) down to F for both movements. The score is notated in C.

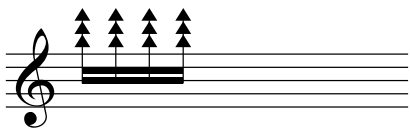
For Movement I (Forests):

Guitars 2 and 3 must use a glass slide, indicated by the text 'w/glass.'

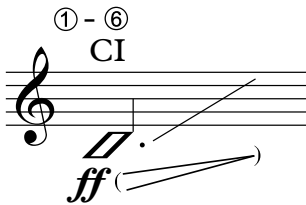


= strum all 6 strings behind the nut for a glassy, metallic sound.

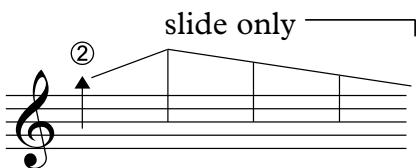
① - ③ w/glass



= strum strings 1 - 3 using a glass slide at the indicated pitch range. The notes not specified, but should in general be very high.

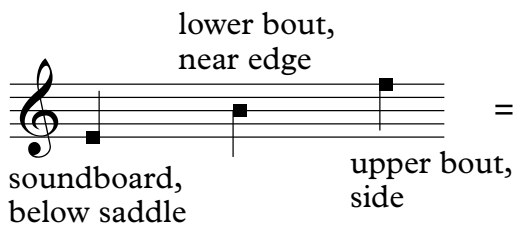


= with glass slide, strike a single chord (all 6 strings) at the 1st fret, then slide up for the indicated duration.



= with glass slide, strike a high pitch on the indicated string, then slide along the given contour. Do not re-attack. In some cases, the player is asked only to slide without any plucking of strings. This is always indicated with the text 'slide only.'

For Movement II (Barríos):

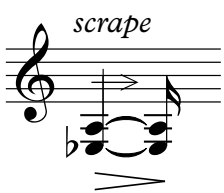


= knocking sounds (3 different 'pitches': low, medium, high)



= muted chord (here, muted at the 13th fret)

For both movements:



= scrape along the indicated strings; combined with diminuendo, slow down the scraping motion so that the pitch seems to descend.

Duration: ca. 11'

I. Forests

Aaron Travers (2020)

♩ = 108

Flute

Guitar I
(③ = F)

Guitar II
(③ = F)

Guitar III
(③ = F)

Guitar IV
(③ = F)

3-4"

3-4"

3-4"

3-4"

behind the nut (① - ⑥)

p *f* *pp*

p *f* *pp*

p *f* *pp*

p *f* *pp*

6

Fl.

I

II

III

IV

take glass slide

take glass slide

p *f* *pp*

p *f* *pp*

p *f* *f* *pp*

p *f* *pp*

11 *extremely articulate (as if with a 't' 'k' on each note; slight overblowing preferred)*

Fl. *pp* *f* *p* *pp* *pp*

I *f* *pp* *p*

II *p* *f* *pp* *p*

III *p* *f* *pp*

IV *p* *f* *pp* *p* *f*

① - ③ w/glass: bar at bottom of sound hole (near bridge)

16

Fl. *f* *pp* *f* *mp* *pp* *fp*

I *f* *pp* *p*

II *f* *pp* *p*

III *p* *f* *pp* *p*

IV *pp* *p* *f*

scrape

20

F1. *f* *pp* *f* *mp* *pp* *fp* (but a little airy)

I. *f* *pp* scrape *p* < *f*

II. *p* *f* *pp* *f* *mp* *p* ① - ③

III. *f* *pp* *f* *mp* *p* ① - ③

IV. *p* *f* *pp* scrape *p* < *f*

25

F1. *f* *pp* *f* *mp* *pp* <

I. *p* *f* *pp* *p* <

II. *f* *pp* *f* *p*

III. *f* *pp* *f* *mp*

IV. *p* *f* *pp*

ord. D#

29 *(but a little airy)*

Fl. *fp* *f* *pp* *f* *mp* *ord.* *D#*

I *f* *p* *f* *pp*

II *ff* *p* *f* *pp* *f* *mp* *9*

III *ff* *p* *f* *pp* *f* *mp* *9*

IV *ff* *p* *f* *pp*

① - ⑥ CI

① - ③

33 *D#* *f* *mp* *9* *pp* *f* *p* *f*

I *ff* *p*

II *p* *ff* *p* *f* *p* *sim.*

III *p* *ff* *p* *f* *sim.*

IV *p* *f* *pp*

rasg.

tr

① - ⑥ CI

slide only

37

ord. D#

pizz. +

ord. (but a little airy)

Fl. *pp* *f* *mp* *pp* *ff* *p* *f*

I *f* *pp* *ff* poss. *p* *f*

II *f* *p* < *f* *ff* *p* < *f* *p* <

III *p* < *f* *p* < *ff* *p* < *f*

IV scrape *p* < *f* *ff* rasg.

43

ord. D#

pizz. +

ord. (but a little airy)

Fl. *pp* *f* *mp* *pp* *ff* *p*

I *pp* scrape *p* < *f* *ff* *ff* rasg.

II *f* *p* < *f* *f* *mp* *ff* *p* < *f* *p* <

III *p* < *f* *f* *mp* *ff* *p* < *f* *p* <

IV *ff* *p*

47

Fl. *f* *pp* *f* *mp* *f* *mp*

I \emptyset

II *p* *f* *p* *f* *f* *mp* *f* *mp*

III *p* *f* *p* *f* *p* *f* *mp* *mp*

IV *f* *pp*

ord. D# *f* *mp* *f* *mp*

50

Fl. *pp* *ff* *p* *f* *pp* *pp*

I *ff* *p* *f* *pp*

II *ff* *p* *f* *f*

III *ff* *p* *f* *f* *p*

IV *p* *f* *ff*

pizz. + + ord. (but a little airy) *tr*

① - ⑥ CI ① - ⑥ CI

scrape *rasg.*

55

Fl. (tr)

f > *p* *f* *pp* *pp* *ff* *p*

I *ff* *rasg.* *f* > *p*

II *ff* ①-⑥ CI *p* < *f* *p* < *ff* ①-⑥ CI

III *ff* ①-⑥ CI *p* < *f* *p* < *f* *ff* ①-⑥ CI

IV *fp* *f* *pp* *ff* *rasg.* *ff*

pizz. ord. 4:3

60

Fl. *f* *pp* *pp* < *f* > *p* *f* *pp*

I *f* *p* *scrape* *p* < *f* *p* *f* *p*

II *p* < *f* *p* < *ff* ①-⑥ CI *p* < *f* *p* <

III *p* < *f* *p* < *f* *ff* ①-⑥ CI *p* < *f*

IV *ff* *rasg.* *scrape* *p* <

tr

65

Fl. *f* > *p* < *f* < *p* < *f* < *p* < *f* < *p* < *ff* > *p* < *ff* >

I *rasg.* *ff* ① - ⑥ *scrape* *p* < *f* *rasg.* *ff*

II *ff* ① - ⑥ *sim.* *ff* < *p* *ff* < *p* *ff* < *p* *ff* < *p*

III *ff* ① - ⑥ *sim.* *ff* < *p* *ff* < *p* *ff* < *p* *ff* < *p*

IV *f* *ff* *rasg.* *ff* *rasg.* *ff*

70

Fl. *sim.* *tr* *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff* *pp* <

I

II *> p* *sim.* *p* < *mp*

III *> p* *sim.* *p* < *mp*

IV

♩ = 60

Panpipes:

♩ = 96

74

Fl. *ff* *pizz.* *ord.* *pp* *ff* *pp* *f* *p* *pp*

I *f* *mp* *f* *p*

II *ff* *p* *glass away* *scrape* *p*

III *ff* *p* *glass away*

IV *ff* *rasg.* *f* *mp*

81

Fl. *ff* *p* *f* *p* *pp* *f* *p* *f* *p* *ord.* *pizz.* *ord.*

I *f* *p* *f* *p*

II *f* *mp*

III *f* *mp* *scrape* *p* *f*

IV *mp* *p* *mp* *p*

87

Fl. *pp* *< f* *pizz.* *ord.* *tr.* *pp* *< f* *> mf*

I *f* *p* *f*

II *scrape* *p < f* *f > p*

III *f* *mp*

IV *sim.* *mp* *p*

93

Fl.

I *p* *mp* *p* *mp* *p* *mp*

II *f > p* *f > p* *f*

III *f > p* *f > p* *f > p*

IV *mp* *p* *mp* *p* *mp* *p*

99

Fl. *tr* *p* *ff*

I *p* *mp* *p* *f*

II *f* *p* *f* *mp*

III *f* *p* *f* *mp*

IV *mp* *p* *p* *f*

104

Fl. *tr* *p* *pp* *f* *mf* *4:3* *4:3* *4:3*

I *mp* *p* *mp*

II take glass *p - mp* 9

III *p* *f* *pp* *p*

IV *mp* *mp* *p*

109

Fl. *4:3* *4:3* *4:3* *4:3* *4:3* *p*

I *p* *mp* *p* *mp* *p*

II

III *f* *pp* *p* *f*

IV *mp* *p* *mp* *p* *mp*

Improvise on the given figures, using strings 1 through 3 only. Feel free to make slight adjustments to rhythm and contour, with occasional pauses in between figures, if desired. Be sure to remain within the indicated dynamic gamut.

114

Fl. *4:3* *4:3* *4:3* *4:3* *mf* *ff* *p* *tr*

I *mp* *p* *mp* *p* *f* *CIV*

II

III *p* *p* *f* *pp* *f* *CIV*

IV *p* *mp* *p* *mp* *f* *CIV*

(tr) 

119

Fl. 

I 

II 

III 

IV 

124

Fl. 

I 

II 

III 

IV 

130

Fl. *ffp* *f* *mp*

I *f* *mp*

II

III *f* *pp* *f* *mp*

IV *f*

CVII

134

Fl. *f*

I *f* *mp*

II *mp-f* *9*

III *f* *mp* *f*

IV *mp* *f* *mp*

138

Fl. *mp* *accel.*

I *f* *mp*

II

III *mp* *f* *mp*

IV *f* *mp*

142

Fl. *ff* *mp* *Ktr*

I *ff* *rasg.*

II *f* *ff* *p* *ff* *CI* ①-⑥ ① ②

III *ff*

IV *ff*

$\text{♩} = 112$ $\text{♩} = 88$

146

Fl. *f* *p* *mp* < *f* > *mp* < *f* > *p*

I *rasg.* *f*

II ① ② ③ ④ ③ ② ① ② ③ ①-③ *d.*

III *f* *p*

IV *rasg.* *f*

150

Fl. *mp* < *f* > *p*

I *rasg.* *f*

II ① ② ③ ④ *(accel.)* slide only ④ ② ③

III *f* *p* take glass

IV *rasg.* *f*

153

Fl. I *pp* *f* *mp* *pp* 5 5 5 5

Fl. II *f* *mp* slide only

Fl. III *ff* *p* (w/glass) glass away *mp*

Fl. IV *rasg.* *poco f*

157

Fl. I *f* *mp* *pp* *f* *mp* *pp* 9 5 5 5

Fl. II *f* *p* slide only ① - ③ slide only

Fl. III *f* *p*

Fl. IV *rasg.* *poco f*

162

● ord.

Fl. *mf* *pp* *f* *mp* *pp* *fp* *f*

I *f* *mp* *mf*

II (slide only) ① - ③

III 3

IV *mf*

167

Fl. *pp* *pp* *mf* *pp*

I *f* *mp* *mf*

II (slide only)

III *f* *mp* *pp* *mf* *p*

IV *mp*

171

Fl. *tr* *pp* *mp* *pp* *pp* *mf* *pp*

I *mf*

II *mp*

III *pp* *mf* *pp*

IV *p*

Detailed description of the musical score: The score is for measures 171-174. The Flute part (Fl.) begins with a trill (tr) on a dotted quarter note, followed by a half note, then rests. Dynamics are *pp*, *mp*, and *pp*. The Violin I (I) part has rests until measure 173, where it plays a triplet of eighth notes with *mf* dynamics. The Violin II (II) part has rests until measure 172, where it plays a quarter note with *mp* dynamics. The Violoncello (III) part plays a triplet of eighth notes (*pp*) in measure 171, followed by a half note, then rests. In measure 173, it plays a triplet of eighth notes (*mf*), followed by a half note, then rests. The Double Bass (IV) part has rests until measure 173, where it plays a half note chord with *p* dynamics. The key signature has one sharp (F#) and the time signature is 3/4.

II. Barrios

(Tango)

Aaron Travers (2020)

♩ = 126

Flute

jet whistle

very hard accents throughout

pizz.

ord. #

f < *ff* > *p* < *f* < *ff* > *p*

Guitar I (3 = F)

knock

mute near sound hole

rasg.

scrape

mute near sound hole

rasg.

Guitar II (3 = F)

scrape

knock

mute near sound hole

rasg.

p < *f* < *p* < *f*

Guitar III (3 = F)

knock

scrape

mute near sound hole

rasg.

Guitar IV (3 = F)

scrape

knock

p < *f* < *p* < *f*

5

Fl.

f < *p* < *f* < *f* > *p* < *f*

I

XIII

II

p < *f* < *p* < *f*

III

pizz.

p < *f*

IV

pizz.

I

XIII

8

Fl. *p* *f* *f* *ff* *p* *f*

I mute near sound hole *rasg.* XII *scrape* *p* < *f*

II mute near sound hole *rasg.* XII *scrape* *p* < *f*

III pizz. ord. *p* *f* *f*

IV ord. *p* *f* *f*

12

Fl. *f* *f* *f* *ff* *p* < *f* *f* *f* *ff* *p* < *f*

I *f*

II XIII *f*

III *mp* *f* *mp*

IV *mp* *f* *mp*

16

Fl. *ff* *f* *p* *f* *ff*

I

II XIII

III *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

IV *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

19

Fl. *f* *mp* *f* *f* *f* *ff* *p* *f* *f*

I *mp* *f* *mp* XIII

II *mp* *f* *mp* *f* scrape

III *mp* *f* *mp*

IV *mp* *f* *mp*

23

Fl. *f* *ff* *p* *f* *ff* *f* *p* *f*

I *f* *p* *f* *p* *f*

II *f* *mp* *f* *mp* *f*

III *f* *mp* *f* *mp* *f*

IV *f* *mp* *f* *mp* *f*

27

Fl. *mp* *ff* *f* *p* *f* *p*

I *mp* *f* *f*

II *mp* *f* *f*

III *f*

IV *ff* *rasg.* *rasg.* *f*

30

Fl. *f* *f > p f > p < f* *mp*

I *f* *p*

II *f* *p*

III *p*

IV *rasg.* *ff* *rasg.* *f* *p*

33

Fl. *f > mp* *f*

I *f > mp*

II *f > mp*

III *f* *p*

IV *f* *p*

pizz.

37

F1.

I

II

III

IV

f *p* *f* *p* *f*

f

f

f

ff *f* *ff*

rasg. *rasg.*

40

jet whistle

F1.

I

II

III

IV

< f *f* *f* *f* *ff* *p* *f* *f*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

44

Fl. *f* *ff* *p* *f* *ff*

I *knock*

II *mp*

III *f* *mp*

IV *f* *mp*

48

Fl. *f* *mp* *f* *f* *f* *ff* *p* *f* *f*

I *mp* XIII

II *f* *mp* XIII

III *f* *mp* *f* *mp*

IV *f* *mp* *f* *mp*

52

Fl. *f* *ff* *p* *f* *ff* *f* *p* *f*

I *f* *p* *f* *p* *f*

II *f*

III *f* *mp* *f* *mp* *f*

IV *f* *mp* *f* *mp* *f*

55

Fl. *mp* *ff*

I *mp* *ff*

II *ff*

III *mp* *ff*

IV *ff*

58 *jet whistle*

Fl. *mp* *f*

I *mp* *ff*

II *mp* *ff*

III *mp* *ff*

IV

62

Fl. *p*

I *pizz.* *mp* *ord.* *f* *mp* *pizz.*

II *f* *mp*

III *pizz.* *mp*

IV

69

Fl. *mf* *p* *mf* *p* *f* *5* *f* *D#*

I *f* *mp* *f* *mp* *f* *ord.*

II *f* *mp*

III *f* *mp* *f* *ord.*

IV

74

Fl. *p*

I *pizz.* *mp* *f* *mp* *pizz.* *ord.*

II *f* *mp*

III *pizz.* *mp*

IV

80

Fl. *mp* < *f* *mp* *f*

I ord. *f* > *mp* *f* > *mp* pizz.

II pizz. *f* > *mp*

III ord. *f* > *mp* pizz.

IV pizz. *mp*

86

Fl. flzg. 6

I ord. *f*

II ord. *f*

III

IV scrape *p*

91

Fl. *ord.*
ff *mp* *f* *mp*

I *pizz.*
mp *f* *mp* *ord.* *pizz.*

II *pizz.*
mp *f* *mp* *ord.* *pizz.*

III *pizz.*
mp

IV *f* *behind nut* *ord.*
f *mp*

96

Fl. *f* *mp* *f* *mp* *f*

I *ord.*
f *mp* *f* *mp* *f*

II *ord.*
f *mp* *f* *mp* *f*

III *ord.*
f

IV *ord.*
f *mp* *f* *mp* *f*

101

Fl.

I

II

III

IV

105

Fl.

I

II

III

IV

ff *fff* *ff*

mute near sound hole

knock

rasg.

scrape

knock

knock

knock

scrape

knock

ff *f* *ff* *f* *ff* *f*

p *f* *p* *f*

110

Fl. *fff* *ff* *fp*

I *f* scrape

II *p < f*

III *f* scrape

IV *p < f*

115

Fl. *ff* *p* *p < f* *p* jet whistle *< f* *f > p < f*

I *p*

II mute near sound hole *rasg.* *p* *f* *p*

III *p < f* *p < f* *f*

IV *p < f* *p < f* *p < f*

128

Fl. *ff* > *ff* > *ff* > *ff* > *p* < *f* *ff*

I

II XIII

III *mp* < *ff* *mp* < *f* *mp* <

IV *mp* < *ff* *mp* < *f* *mp* <

131

Fl. *f* > *p* < *f* *ff* *f* > *mp* *f* > *f* >

I *f* *mp* *f* *mp* XIII

II *f* *mp* *f* *mp* XIII

III *f* *mp* < *f* *mp* < *f* *mp*

IV *f* *mp* < *f* *mp* < *f* *mp*

135

Fl. *f* *ff* *p* *f* *f* *f* *f* *ff* *p* *f* *ff*

I *f* *p* *f*

II *f*

III *f* *mp* *f* *mp* *f*

IV *f* *mp* *f* *mp* *f*

139

Fl. *f* *p* *f* *mp*

I *p* *f* *mp*

II

III *mp* *f* *mp*

IV *mp* *f*

142

Fl. *ff* *mp* *f* *jet whistle*

I *ff* *mp* *ff*

II *ff* *mp* *ff*

III *ff* *mp* *ff*

IV *ff*

147

Fl. *mp* *f* *ff*

I *mp* *f* *f* *mp*

II *mp* *f* *f* *mp*

III *mp* *f* *ff*

IV *f* *ff*

150

Fl. *f* *ff* *ff* *accel.*

I *f* *f*

II *f*

III *f*

IV *f*

♩ = 132 *accel.*

154

Fl. *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

I *f*

II *f*

III *f*

IV *rasg.* *f* *ff* *rasg.* *f*

♩ = 126 (Tempo I)

157 ♩ = 138

Fl. *f* *p* *f* *p* *ff* *f*

I *ff*

II *ff*

III *ff* *rasg.*

IV *ff* *ff* *rasg.*

161 *heavy, allarg.* *lunga (3 - 4")*

Fl. *mp* *ff* *pp*

164 *accel.* ♩ = 138

Fl. *p* *ff*

I *ff* *8va*

II *ff* *8va*

III *ff* *8va*

IV *ff*