

La Serotonina

tango suite for violin and harp (2018)

Aaron Travers

La Serotonina

- I. *Tango*
- II. *Vals*
- III. *Milonga*

Notes

General:

The three tangos presented here are in a more traditional style, stemming primarily from the Golden Era of the 1930s to 1950s, with a touch of Piazzolla to boot. Familiarity with the style and techniques of this era is highly recommended. Violinists may consult the book *El Violín en el Tango* by Ramiro Gallo, and pianists may consult Hernán Possetti's *El Piano en el Tango*.

For violin:

There are three extended techniques common in Tango that are required for performance of these works. These are *chicharra*, *latigo* and *tambor*. They are explained below.

Chicharra - this technique is executed at the frog, behind the bridge on the threads of the D string near the tailpiece. The whole frog is gripped with the fingers, with index extended over the stick. Very little bow is required (see Gallo, *El Violín en el Tango*, p. 119).

Latigo - typically played up-bow, sliding one finger (preferably the 2nd) of the left hand to a high, indeterminate pitch. At the highest point of the *latigo*, both bow and hand leave the string at the same time. A form of descending *latigo* occurs as a fast double-stop (as at the end of the Tango). The left hand descends rapidly from a very high point, sliding 2nd and 3rd fingers down the A and E strings. The down-bow strikes the strings with force, simultaneously with the left-hand motion, so that the pressure of the bow lessens immediately after impact, resulting in an abrupt diminuendo (see Gallo, p. 124).

Tambor - pizzicato technique played on the G string. The middle finger of the left hand should be placed between the D and G strings, resting the surface of the nail lightly against the G string. The vibration of the G string is interrupted by the fingernail (see Gallo, p. 121).

Marcato figures are generally played at the frog, resting the bow at a right angle and drawing it away from the bridge with a precise flick of the wrist. The result should be staccatissimo with a slight percussiveness.

Duration: 13 minutes

Tango for Ji-Woon

Aaron Travers (2018)

♩ = 120

Violin

Harp

f knock on sound board

(low) 3

5 latigo

pizz. arco

pizz. arco

(high)

9 tambor (pizz.) arco

arco

13 pizz. arco

poco f

Detailed description: This is a musical score for Violin and Harp. The piece is in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The first system (measures 1-4) features a violin melody starting with a forte (*f*) dynamic and a harp accompaniment with a 'knock on sound board' effect and triplet patterns in the bass. The second system (measures 5-8) includes the instruction 'latigo' for the violin and 'pizz. arco' for both instruments, with a 'high' register instruction for the harp. The third system (measures 9-12) features 'tambor (pizz.)' for the harp and 'arco' for the violin. The fourth system (measures 13-16) continues with 'pizz. arco' and a 'poco f' dynamic marking. The harp part includes various techniques like triplets and 'knock on sound board' effects.

17

Musical score for measures 17-20. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

non legato (use thumb on quarter notes)

21

Musical score for measures 21-24. The system consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line, with a dynamic marking of *f* appearing in measure 24. The grand staff accompaniment includes chords and moving lines.

25

Musical score for measures 25-28. The system consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with a dynamic marking of *ff* in measure 26. The grand staff accompaniment includes chords and moving lines. The text "tambor (pizz)" is written above the treble staff in measure 28.

29

Musical score for measures 29-32. The system consists of a single treble clef staff and a grand staff. The treble staff includes dynamic markings of *sf* and *f*, and the text "arco" is written above the staff in measures 29 and 31. The grand staff accompaniment includes chords and moving lines. The text "tambor (pizz)" is written above the treble staff in measure 30.

32

tambor (pizz.)

arco

rit.

3

36 $\text{♩} = 104$

chicharra

ff

ff

39

mp

p

3

3

5

3

43

accel.

3

3

3

3

47 $\text{♩} = 120$ *chitarra*

51

55 *rit.* *mf*

59 $\text{♩} = 104$ *molto libero*

63

3 3 7 3 3 3 *f* *ff* *mp* 3 5

68

accel. ♩ = 112

3 5 *f* *mp* *f* *ff*

72

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

77

accel. ♩ = 120

f *ff*

81

Musical score for measures 81-84. The system consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a complex melodic line with many slurs and accents. The grand staff provides harmonic support with chords and a bass line.

85

Musical score for measures 85-88. The system consists of a treble clef staff and a grand staff. The treble staff features a melodic line with a dynamic marking of *f* at the end. The grand staff continues the harmonic accompaniment.

89

Musical score for measures 89-92. The system consists of a treble clef staff and a grand staff. The treble staff has a dynamic marking of *ff* and a hairpin crescendo. The grand staff includes a dynamic marking of *f* in the bass line.

93

Musical score for measures 93-96. The system consists of a treble clef staff and a grand staff. The treble staff features a melodic line with dynamic markings of *sf* (sforzando) and accents. The grand staff provides harmonic accompaniment.

97

Musical score for measures 97-100. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *sf*, *mp*, and *sf*.

101

Musical score for measures 101-104. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *f*, *mp*, and *sf*.

105

Musical score for measures 105-107. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *f* and *mp*.

108

Musical score for measures 108-111. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *mp*.

111

mf

mf

This system contains measures 111, 112, and 113. The right-hand part features a complex, rhythmic melody with many slurs and accents. The left-hand part consists of chords and single notes, with a *mf* dynamic marking.

114

f

rit.

This system contains measures 114, 115, and 116. The right-hand part continues with a fast, intricate melody. The left-hand part has chords and moving lines. A *f* dynamic marking is present, and a *rit.* (ritardando) instruction is shown above the staff.

117

ff

$\text{♩} = 112$

This system contains measures 117, 118, and 119. The right-hand part has a very fast, dense melody. The left-hand part features chords and moving lines. A *ff* dynamic marking is present, and a tempo marking of $\text{♩} = 112$ is shown above the staff.

120

ff

ff

accel.

$\text{♩} = 120$

This system contains measures 120, 121, and 122. The right-hand part has a very fast, dense melody. The left-hand part features chords and moving lines. Two *ff* dynamic markings are present, and an *accel.* (accelerando) instruction is shown above the staff. A tempo marking of $\text{♩} = 120$ is shown above the staff.

Vals for Susann

INTRO

Aaron Travers (2016)

♩ = 60

Violin

Harp

f *p* *poco f* *p* *poco f*

mp *f* *sim.*

Vln.

Harp

p

Vln.

Harp

poco f (*ma dolce*) *mp* *f* *p*

l.v.

molto rit. ♩ = 42

VALS

♩ = 63

Vln.

Harp

mp *poco f* *pp* *p*

l.h. *poco f*

18

Vln. *mp* *p*

Hp. *poco f* *f*

26

Vln. *poco f* *mp* *p*

Hp. *poco f*

33 *very light*

Vln. *p*

Hp. *mp*

40

Vln.

Hp. *poco f* *mp*

47

Vln. *f* (inside harp)

Hp. *f*

56

Vln. *mp* *poco f*

Hp. *mp* *poco f*

64

Vln. *p* *mf* pizz. (inside harp)

Hp. *mf*

71

Vln. *mp* *poco f* *mf* arco

Hp. *f* *mp* *poco f*

79

Vln. *mp* *p*

Hp. *p* *mp* *gliss.*

88

Vln. *mp* *poco f*

Hp. *poco f*

96

Vln. *f*

Hp.

103

Vln. *ff*

Hp. *ff*

Come sopra

111 rit. $\text{♩} = 40$ *tr* $\text{♩} = 63$

Vln. *p* *sweetly*

Hp. *mp*

120

Vln. *mf*

Hp. *poco f* *mp*

127

Vln. *p*

Hp. *poco f*

135 "music box" I II I II I II etc.

Vln. *p*

Hp. *p* (match violin)

142

Vln.

Hp.

149

Vln.

Hp.

mp *poco f* *rit.*

f *gliss.*

Molto rubato (quasi cadenza)

$\text{♩} = 40$

156

Vln.

Hp.

pp *f* *gliss.*

161

Vln.

Hp.

6 trill *6* *6* *3* *5* *5*

162

Vln.

Hp.

short glissandi

(fingered)

mp

mf

163

Vln.

Hp.

8va

ff

lunga

ord.

mp

poco f

pres de la table

Tempo di valse

accel. ♩. = 63

pizz.

mp

171

Vln.

Hp.

arco

3

f

pizz.

mp

178

Vln.

Hp.

arco

6

p

mp

185

Vln.

Hp.

poco f

191

Vln.

Hp.

mp

198

Vln.

Hp.

f

203

Vln.

Hp.

ff *pizz.*

gliss. *ff* *mp*

Milonga for Fan-Fan

Aaron Travers (2018)

♩ = 96
tambor (pizz.)

Violin

Harp

knock on sound board

accents, use right hand

9

arco

ff

mp < ff

pizz.

mp

arco

mf

knock

16

23

f

mp

f

mf

mf

29

36

42

48

55 (tr) ord. *mf* knock

62 *f* *mp* pizz.

68 arco *f*

74 *ff* *mp* *ff* *p* knock *ff* *mp* *ff* *mp*

80

pizz.

mf

f

85

arco

ff

p

91

mp

f

mf

96

f

mp

mf

102

p *mp* *mf* *f* *ff*

108

tambor (pizz.)

knock on
sound board

116

arco

ff *mp* *ff* *ff* *mf*

123

tambura

pizz

mp *ff*

130

arco

f *mp*

mf

136

pizz

arco

f *mp* *mf*

143

$\text{♩} = 72$

f *mp*

149

accel. $\text{♩} = 100$ accel.

f *mp* *f*

155 - $\text{♩} = 104$

accel.

Musical score for measures 155-160. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as quarter note = 104. The music features a complex rhythmic pattern with many sixteenth notes and rests. The piano part consists of chords and moving lines in both hands. The key signature has one flat (B-flat).

160 $\text{♩} = 108$

Musical score for measures 160-165. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as quarter note = 108. The music features a complex rhythmic pattern with many sixteenth notes and rests. The piano part consists of chords and moving lines in both hands. The key signature has one flat (B-flat). Dynamics include *mp* (mezzo-piano) and *ff* (fortissimo). The word "knock" is written above the piano part in measure 164. The score ends with a double bar line.