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 3 3

5

latigo

pizz. arco pizz. arco

(high)

3

9

tambor (pizz).

arco

arco

3

13

pizz.

arco

poco ***f***

17

non legato (use thumb on quarter notes)

21

f

25

ff

f

tambor
(pizz)

29

arco

sf

sf

tambor
(pizz)

arco

sf

sf

f

32

tambor
(pizz).

arco

sf sf

mp

f

rit.

36

♩ = 104

ff

chicharra

ff

39

mp

p

43

accel.

47

♩ = 120

f

chicharra

51

55

mf

rit.

59

♩ = 104

mp

mf

molto libero

63

68

accel. ♩ = 112

72

accel. ♩ = 120

77

81

85

f

89

ff

f

93

sf *sf* *sf* *sf*

97

101

105

108

111

mf

mf

114

f

f

rit.

117

♩ = 112

ff

ff

120

ff

ff

accel.

♩ = 120

Vals for Susann

Aaron Travers (2016)

INTRO

♩ = 60

Violin

Harp

f *p* *poco f* *p* *poco f* *mp* *f* *sim.*

5

Vln.

Hp.

p

9

Vln.

poco f *(ma dolce)* *mp* *l.v.* *f* *p*

Hp.

13

Vln.

molto rit. ♩ = 42 (II) *mp* *poco f* *pp*

VALS

𝅗𝅥. = 63 *p*

Hp.

l.h. *poco f*

18

Vln.

Hp.

mp *p*

poco ***f*** ***f***

26

Vln.

Hp.

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

poco ***f***

33

Vln.

Hp.

very light

p ***mp***

40

Vln.

Hp.

poco ***f*** ***mp***

47

Vln.

Hp.

f (inside harp)

f

56

Vln.

Hp.

mp

mp

poco f

poco f

64

Vln.

Hp.

pizz.

p

mf

(inside harp)

gliss.

mf

71

Vln.

Hp.

arco

mp

poco f

mf

gliss.

f

mp

poco f

79

Vln.

Hp.

mp p gliss. p mp

88

Vln.

Hp.

mp poco f poco f

96

Vln.

Hp.

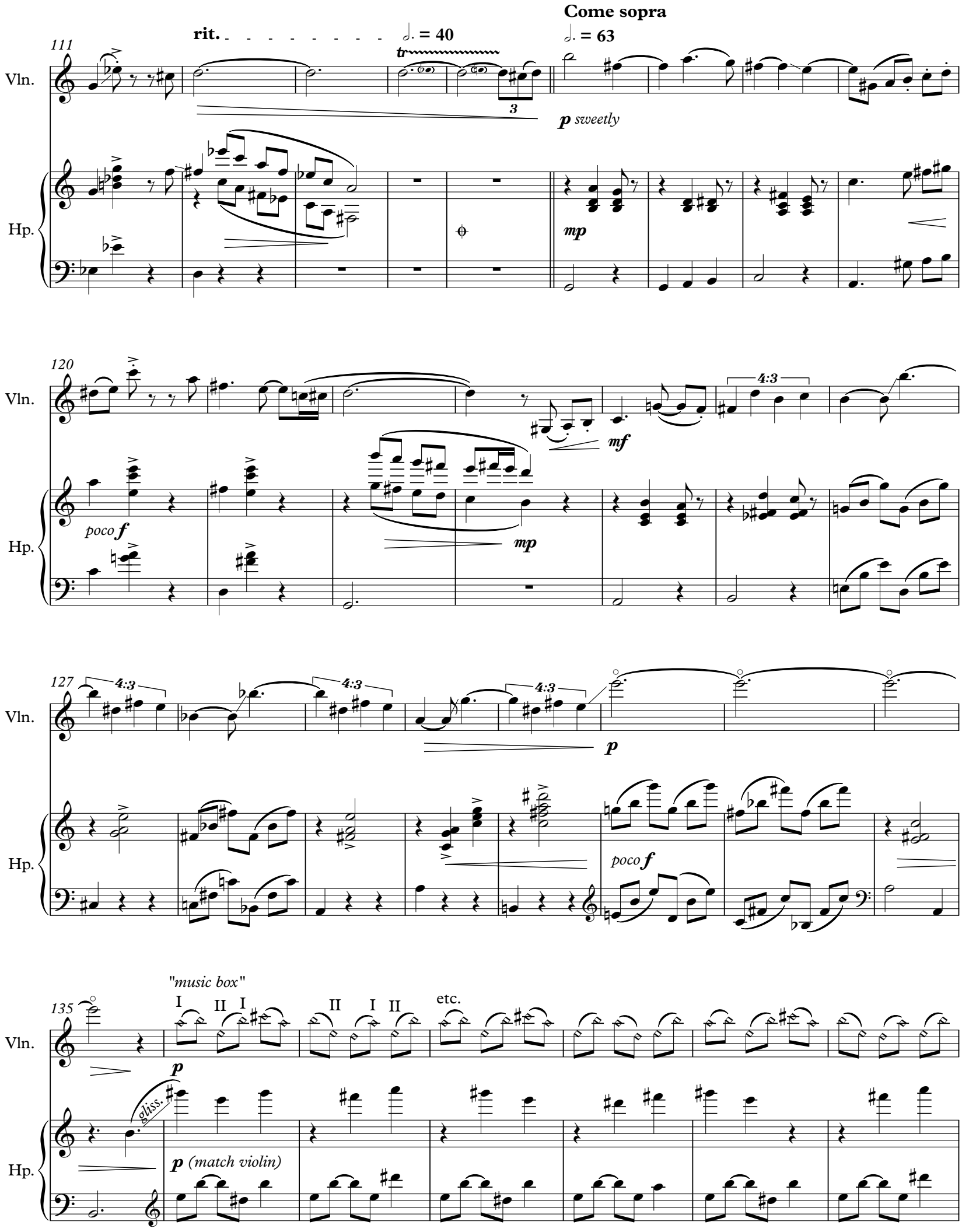
3 3 3 f 3 3

103

Vln.

Hp.

ff ff


111
rit.
= 40
Come sopra
= 63
Vln.
Hp.
p sweetly
mp
120
poco f
mf
mp
4:3
127
p
poco f
135
"music box"
I II I II I II
etc.
gliss.
p (match violin)

142

Vln.

Hp.

149

Vln.

Hp.

mp

poco ***f***

gliss.

f

rit.

Molto rubato (quasi cadenza)

♩. = 40

156

Vln.

Hp.

pp

gliss.

f

161

Vln.

Hp.

trill

162

Vln.

Hp.

short glissandi

(fingered)

mp

mf

Tempo di valse

accel. **= 63**

163

Vln.

pizz.

mp

8va

ff

lunga

pres de la table

ord.

mp

poco f

Hp.

171

Vln.

arco

f

pizz.

mp

Hp.

178

Vln.

arco

p

Hp.

mp

185

Vln.

Hp.

poco *f*

191

Vln.

Hp.

mp

198

Vln.

f

Hp.

f

203

Vln.

ff

pizz.

p

Hp.

gliss.

ff

mp

Milonga for Fan-Fen

Aaron Travers (2018)

♩ = 96

tambor (pizz.)

Violin

Harp

knock on
sound board

accents, use right hand

arco

9

pizz.

arco

knock

16

23

29

36

pizz.

42

arco

48

sul pont.

55

(tr)

ord.

mf

knock

62

3

3

3

f

pizz.

mp

f

68

arco

f

f

74

ff

mp

ff

p

knock

ff

mp

ff

mp

80

pizz.

mf

f

85

arco

ff

ff

p

91

mf

mp

f

96

3

3

f

mp

mf

102

p

mp

mf

f

ff

108

tambor (pizz.)

knock on
sound board

116

arco

ff

ff

mp < ff

mf

123

tambura

pizz

mp

f

130

arco

136

pizz

arco

143

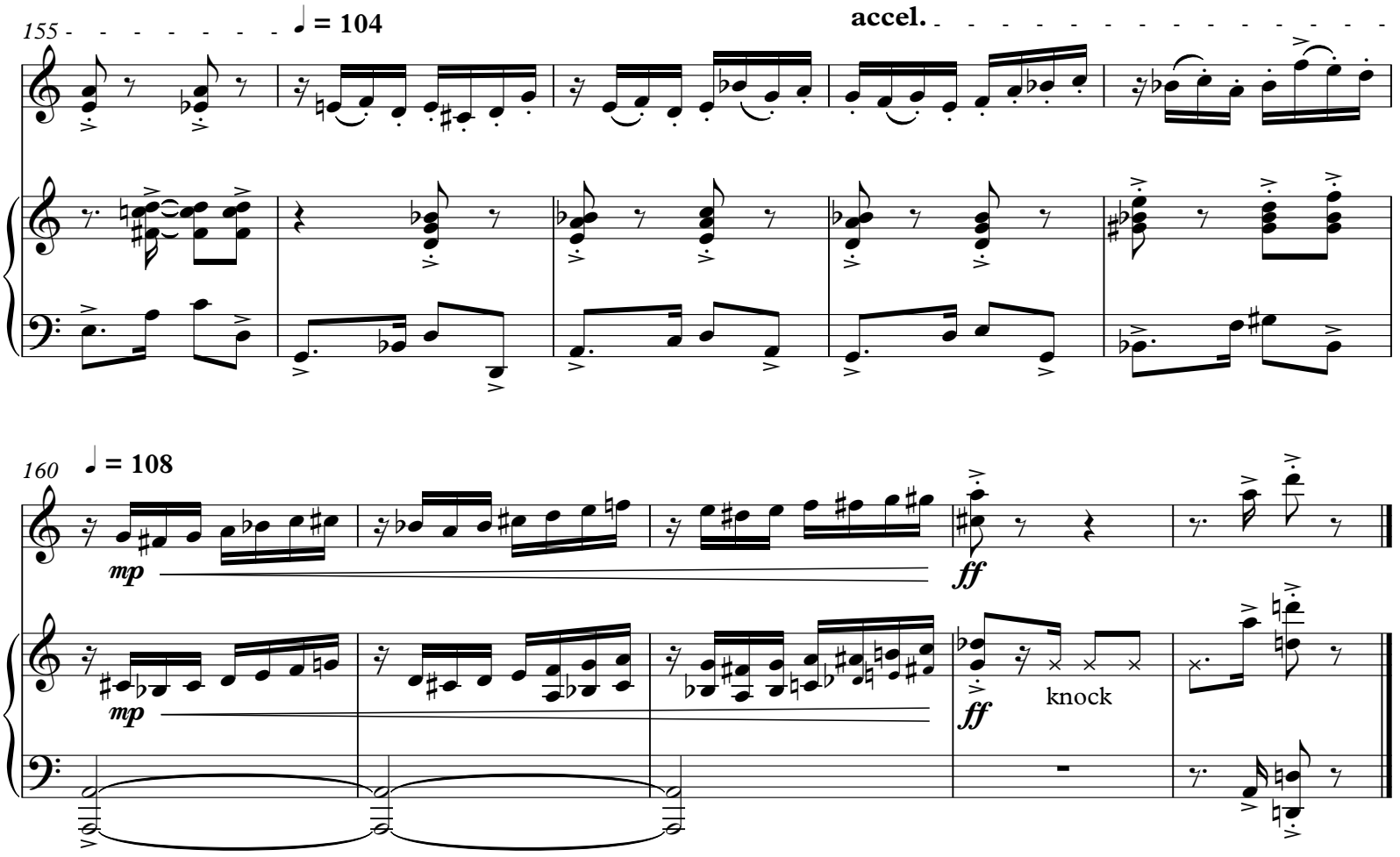
♩ = 72

149

accel.

♩ = 100

accel.


155
♩ = 104
accel.
160
♩ = 108
mp
mp
ff
ff
knock