ROBERT HONSTEIN

BARTON'S BLUES

FOR SOLO GUITAR

PERUSAL SCORE - DO NOT PRINT

2005

Notation

Accidentals affect only notes within a bar.

Small noteheads within a repeated section indicate performance *only* on the repeat, not the first time through.

Dotted phrase markings indicate larger musical phrases.

Triplets are used to indicate a "drag triplet" effect. This means the triplets should sound closer to three eighth notes than an actual triplet, giving the effect of dragging the time.

The low E string is tuned down to a D.

The score is written an octave above sounding pitch, *including* the scordatura.

Performance Note

Barton's Blues is most emphatically a 'place' piece. That is to say, I absolutely would not have written it had I not moved to Austin. I started the project wanting to write something idiomatic for guitar, but also something that addressed the questions of what a guitar, as a sort of abstract idea, meant to me and to others. These questions had many answers, of course, but I eventually settled on the idea of guitar as expressive tool for the wayfaring traveler. So basically I had this concept, romanticized and fictionalized, of some freeloading vagrant trainhopping around the countryside with cares thrown to the wind, guitar in one hand, and probably something illegal in the other. *Barton's Blues* is a small account of his journey. It moves from a care-free opening, to someplace a bit murkier, and finally back to where he came from, no worse for the wear, but happy all the same to have not strayed too far.

Although divided into four movements, each movement follows attaca after the preceeding movements. Movement subdivisions are more an aid for the performer and the audience than cause for pause in the music. Of course, if the performer needs a moment to reset, the movement breaks would be the most appropriate time to do so.

The score was edited by guitarist Kim Perlak. She has kindly advised specific fingering and string markings for certain passages. These indications are merely suggestions, and can be modified to suit a player's particular needs; however, all modifications ought to as great an extent as possible remain true to the expressive intent of the original markings.

Duration

Approximately 8 minutes

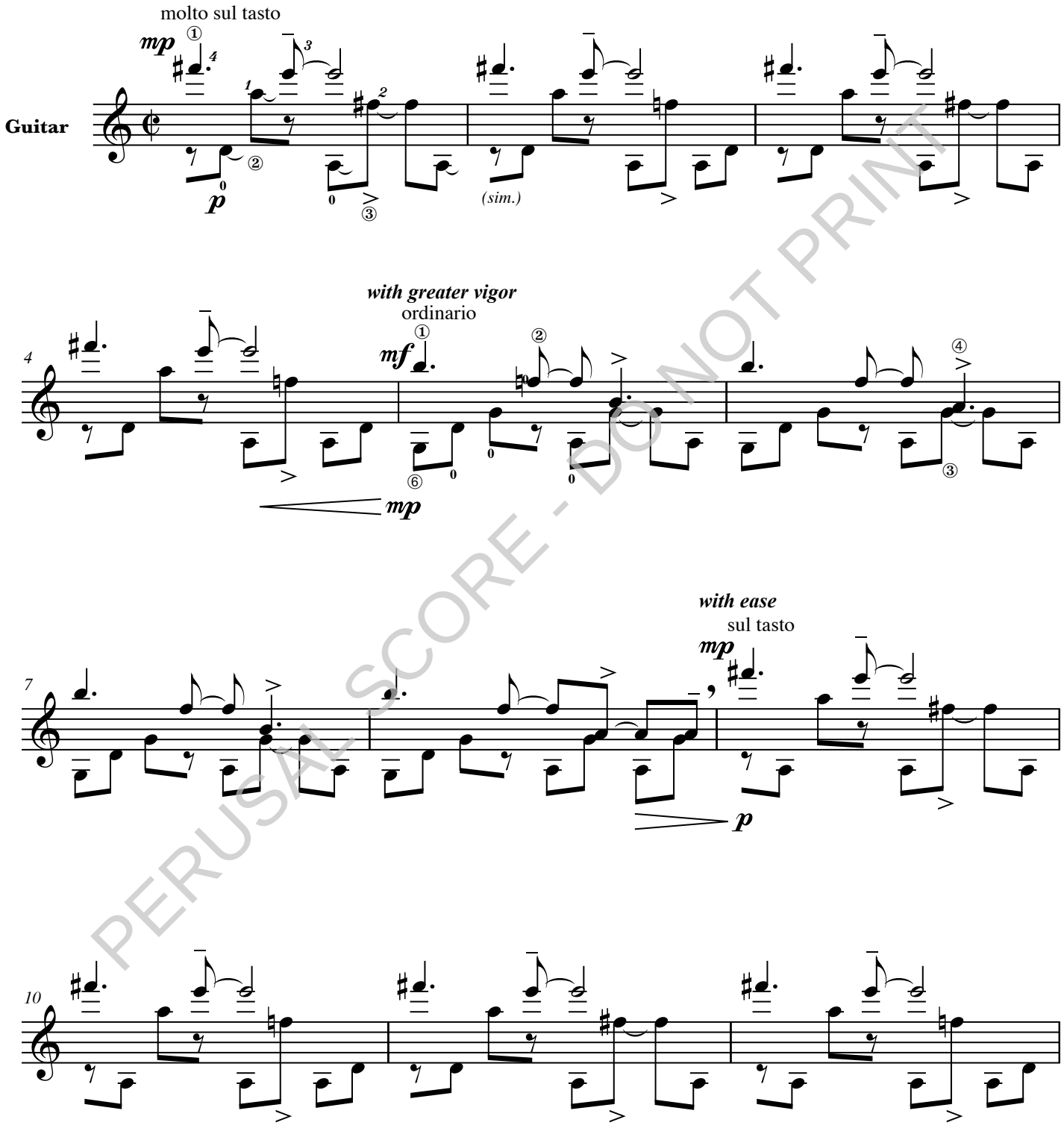
PERUSAL SCORE - DO NOT PRINT

Barton's Blues

for Jon Yerby and the 2005 Hammer/Nail Project

Robert Honstein (2005)

rhythmic and bluesy (but with ease)



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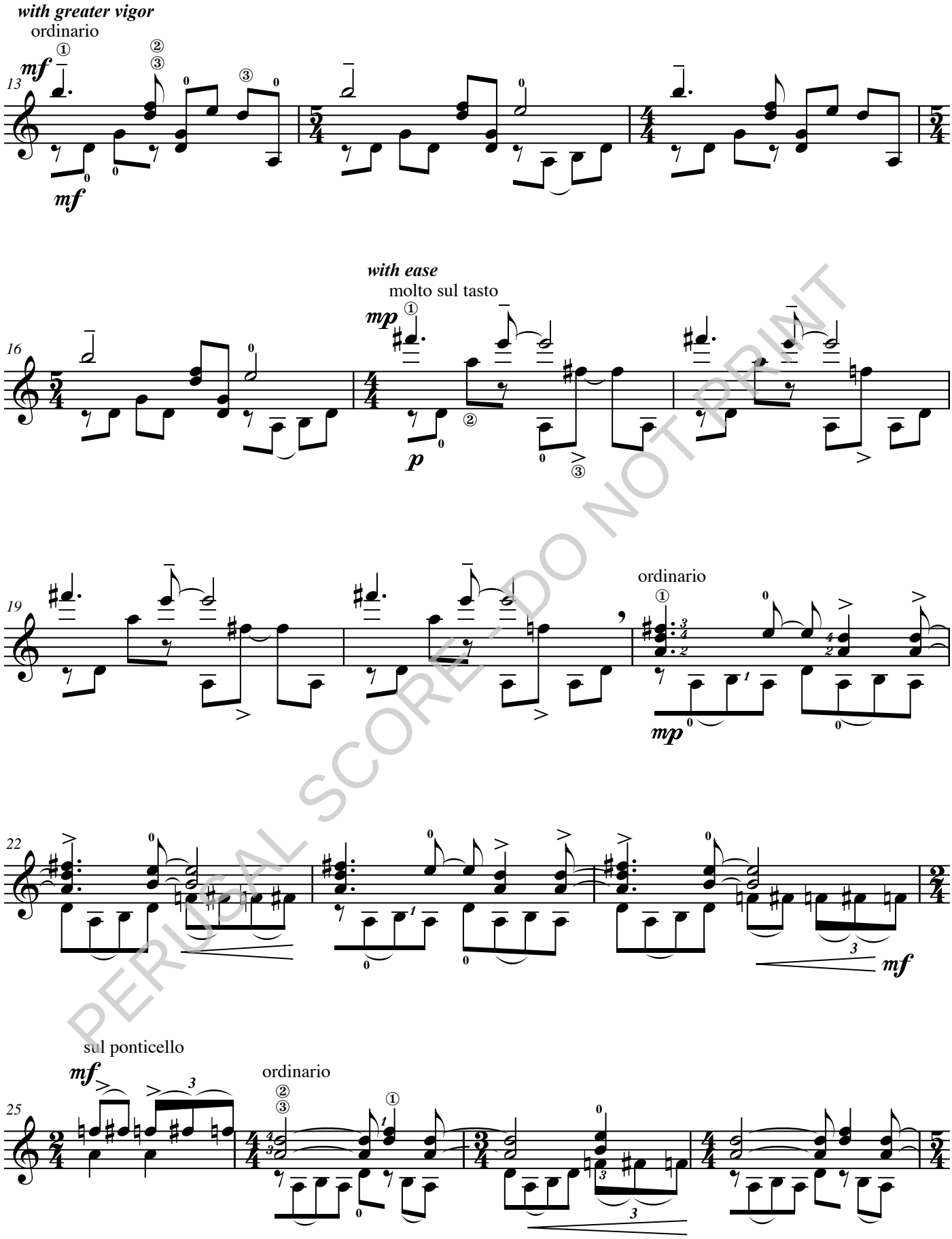

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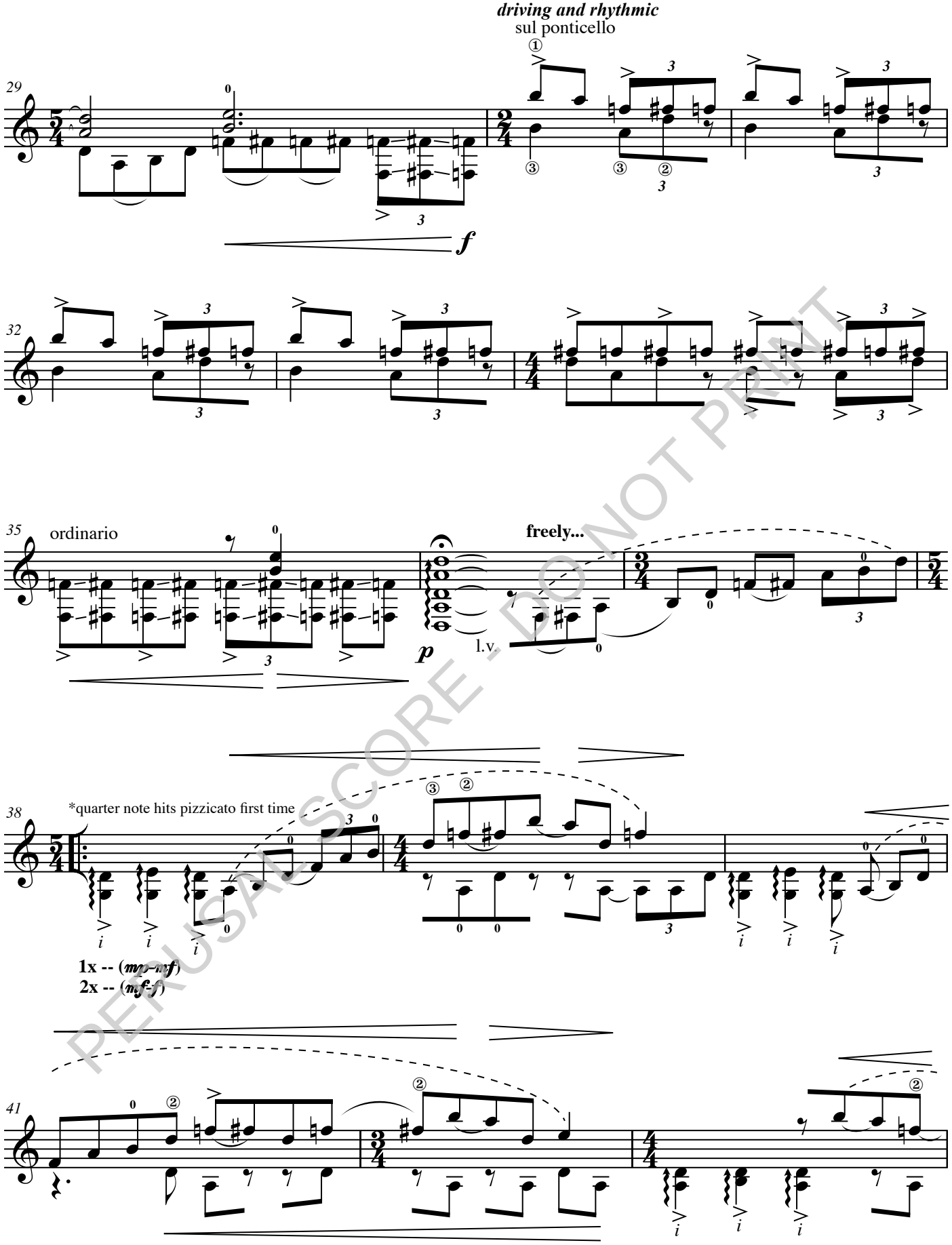

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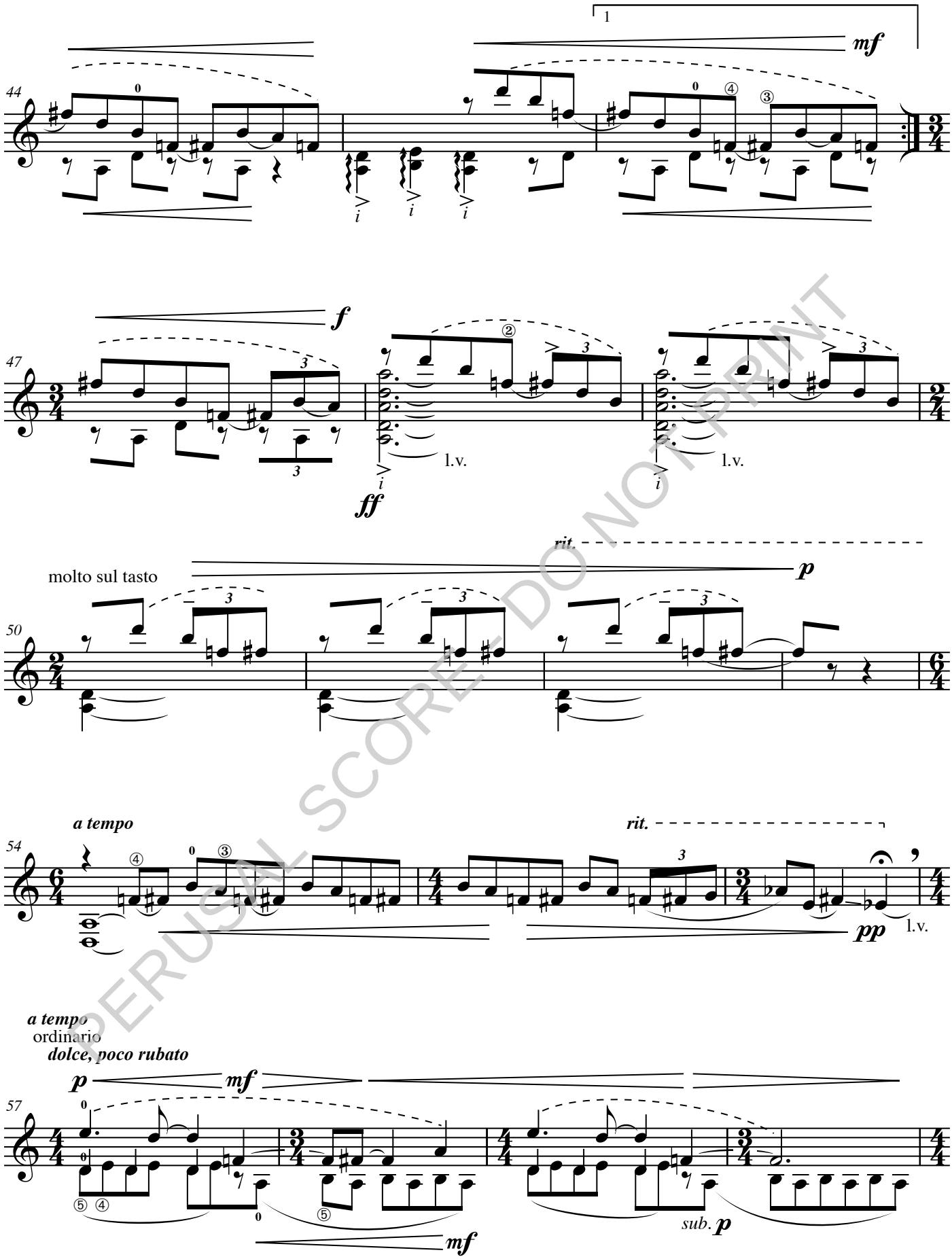

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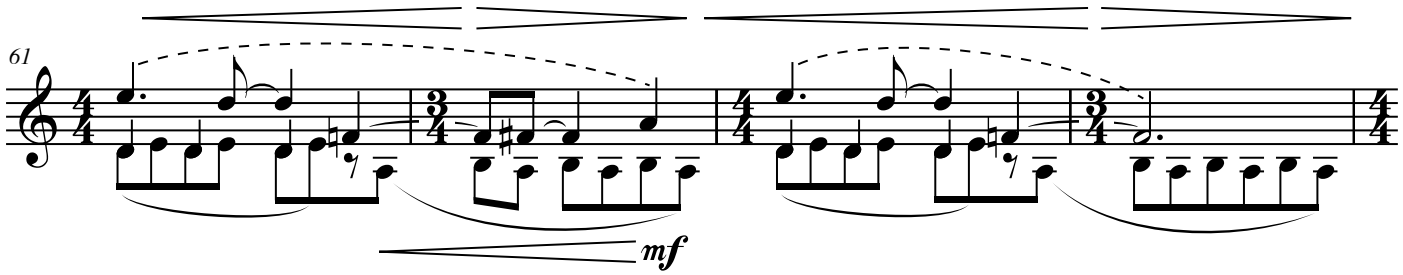
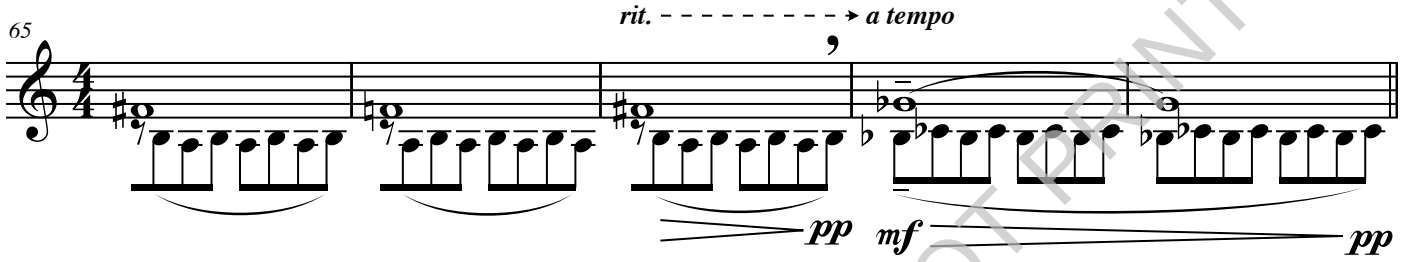
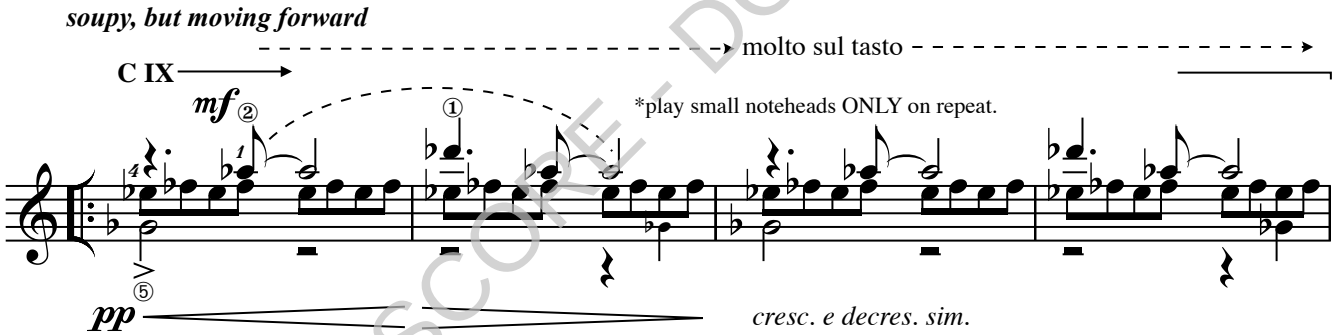
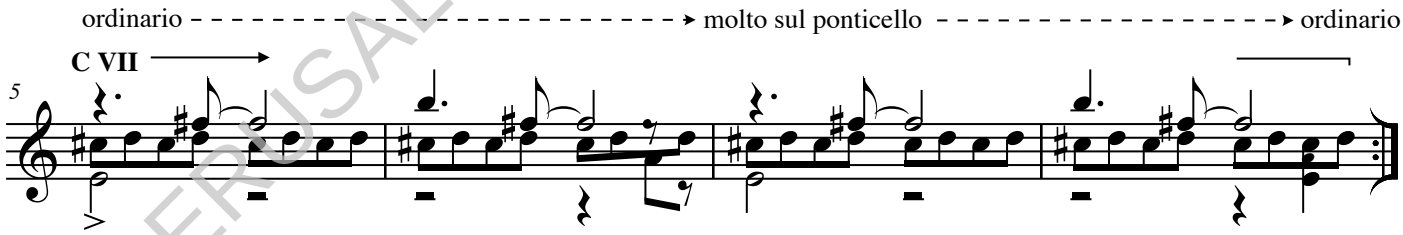


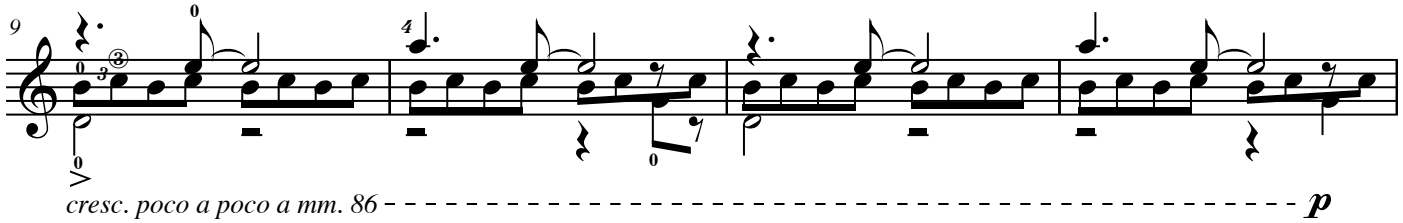


attaca a II.

II.







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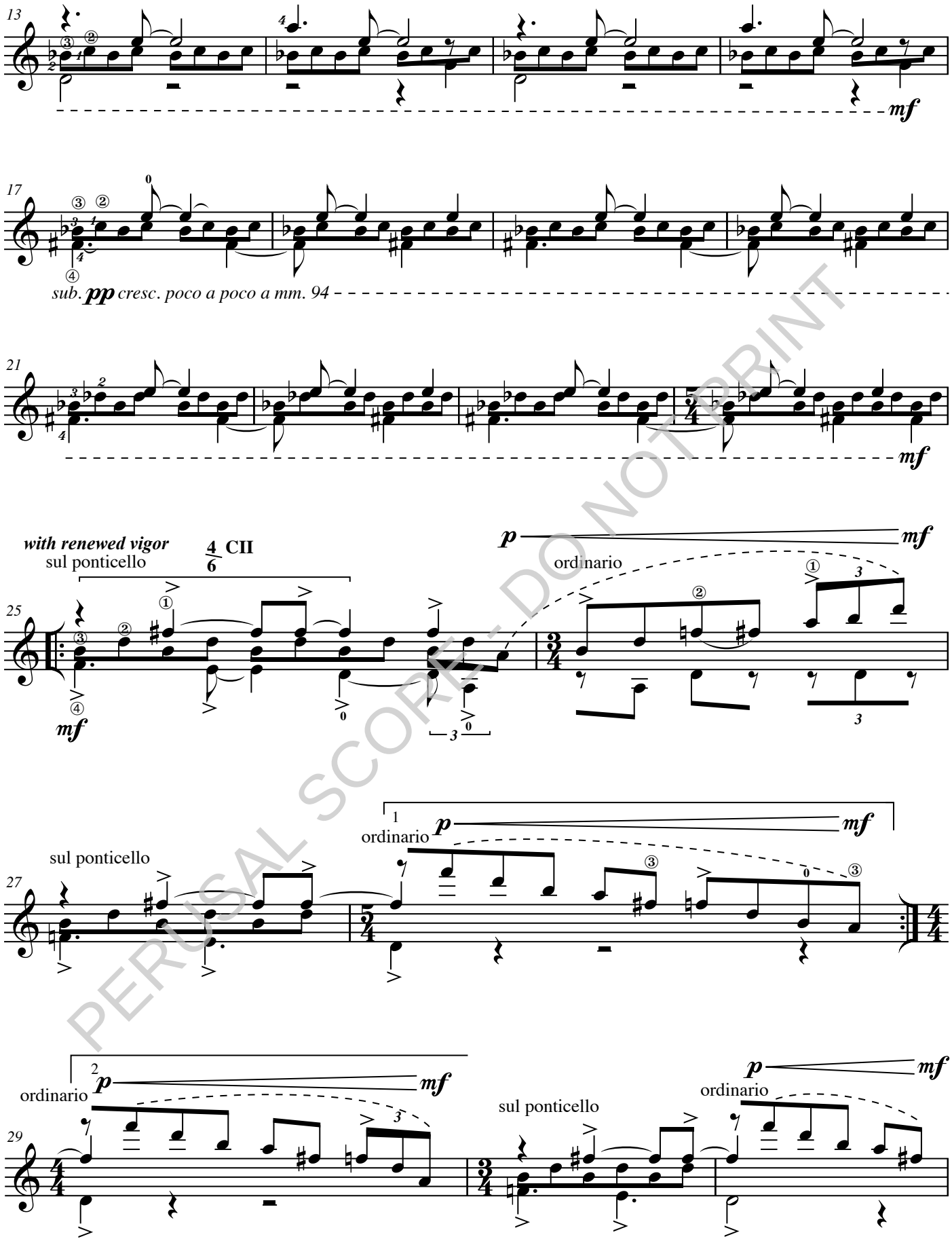

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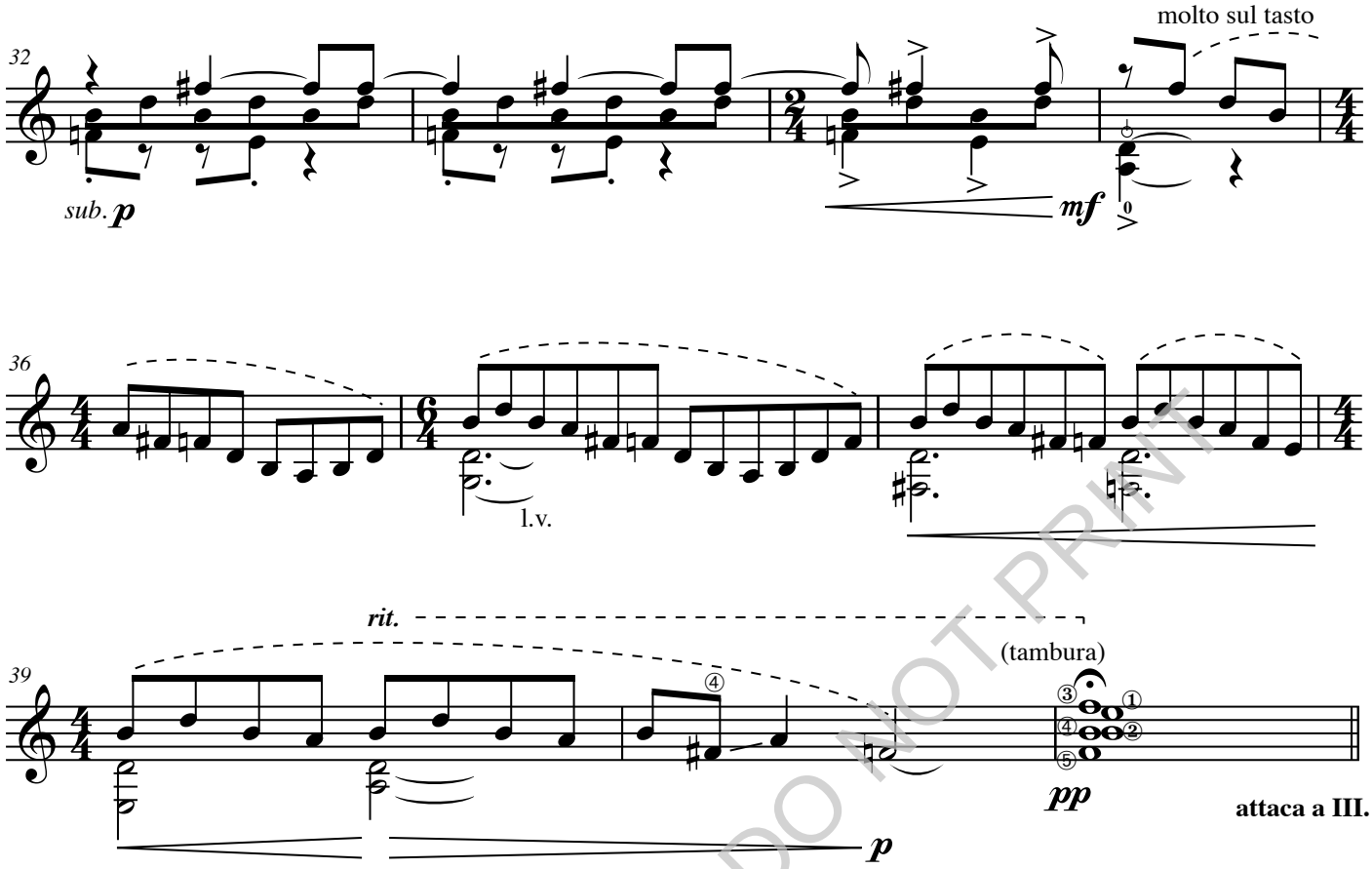
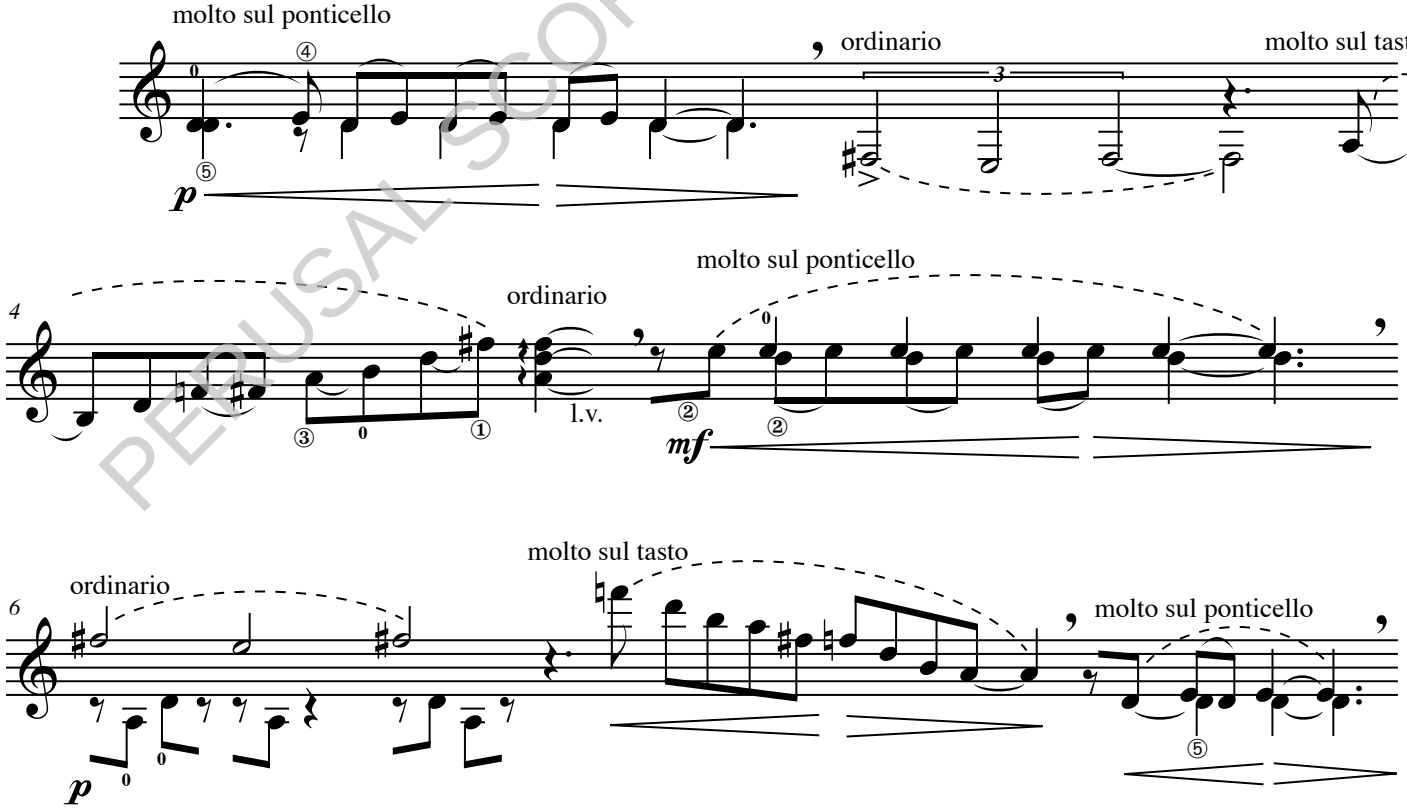


III.

Quasi una cadenza, poco rubato (becoming disconnected)



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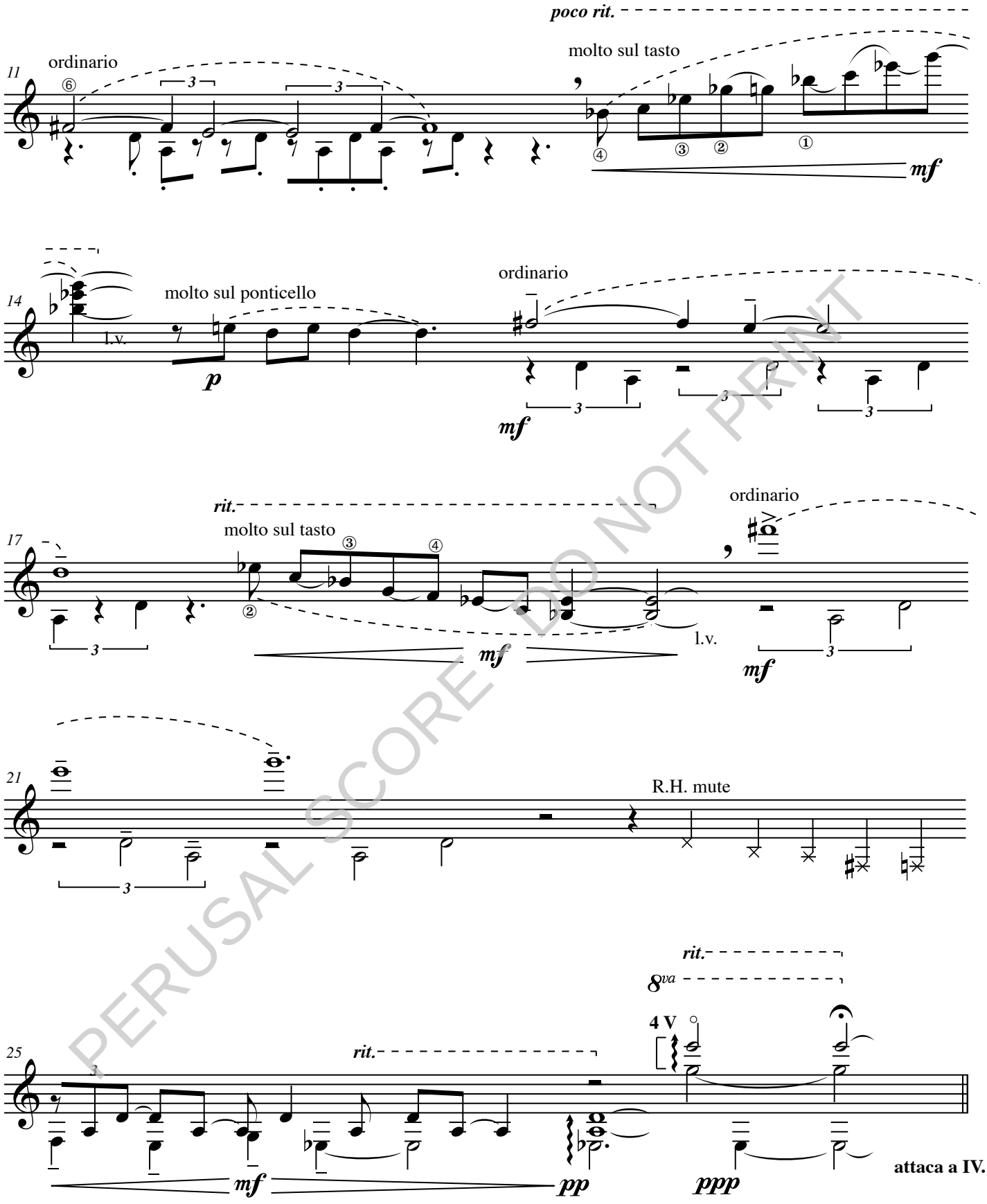

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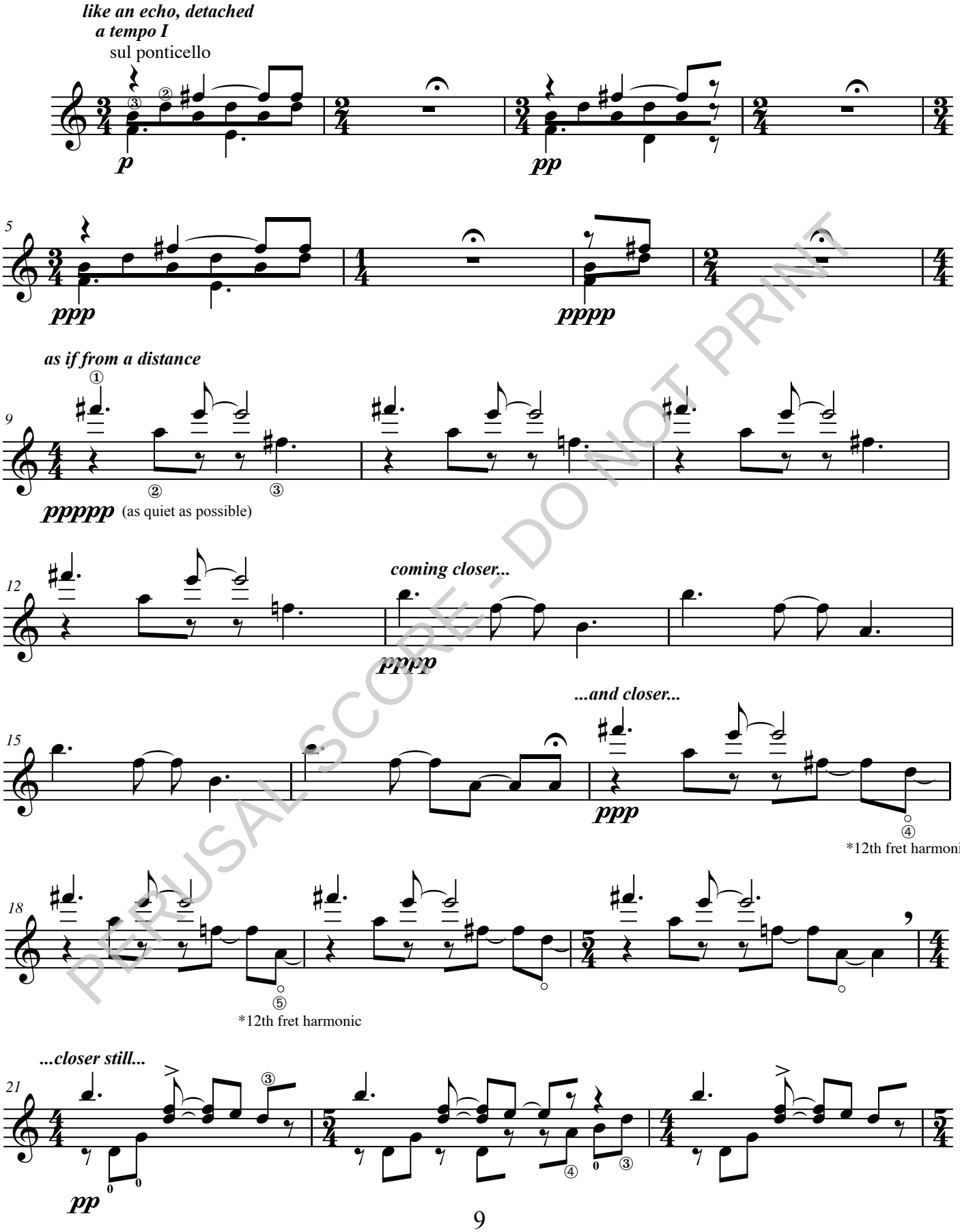
IV.



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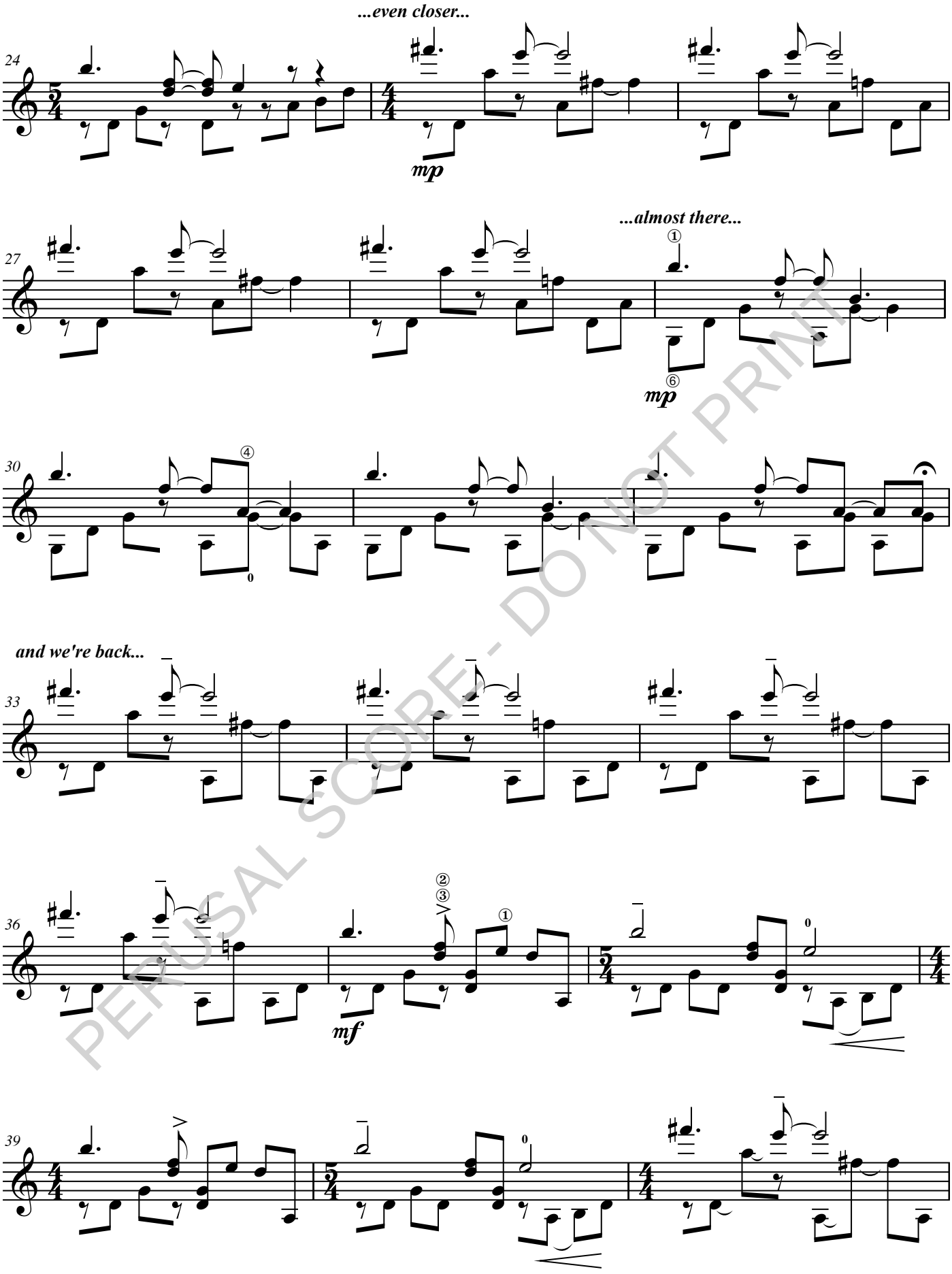

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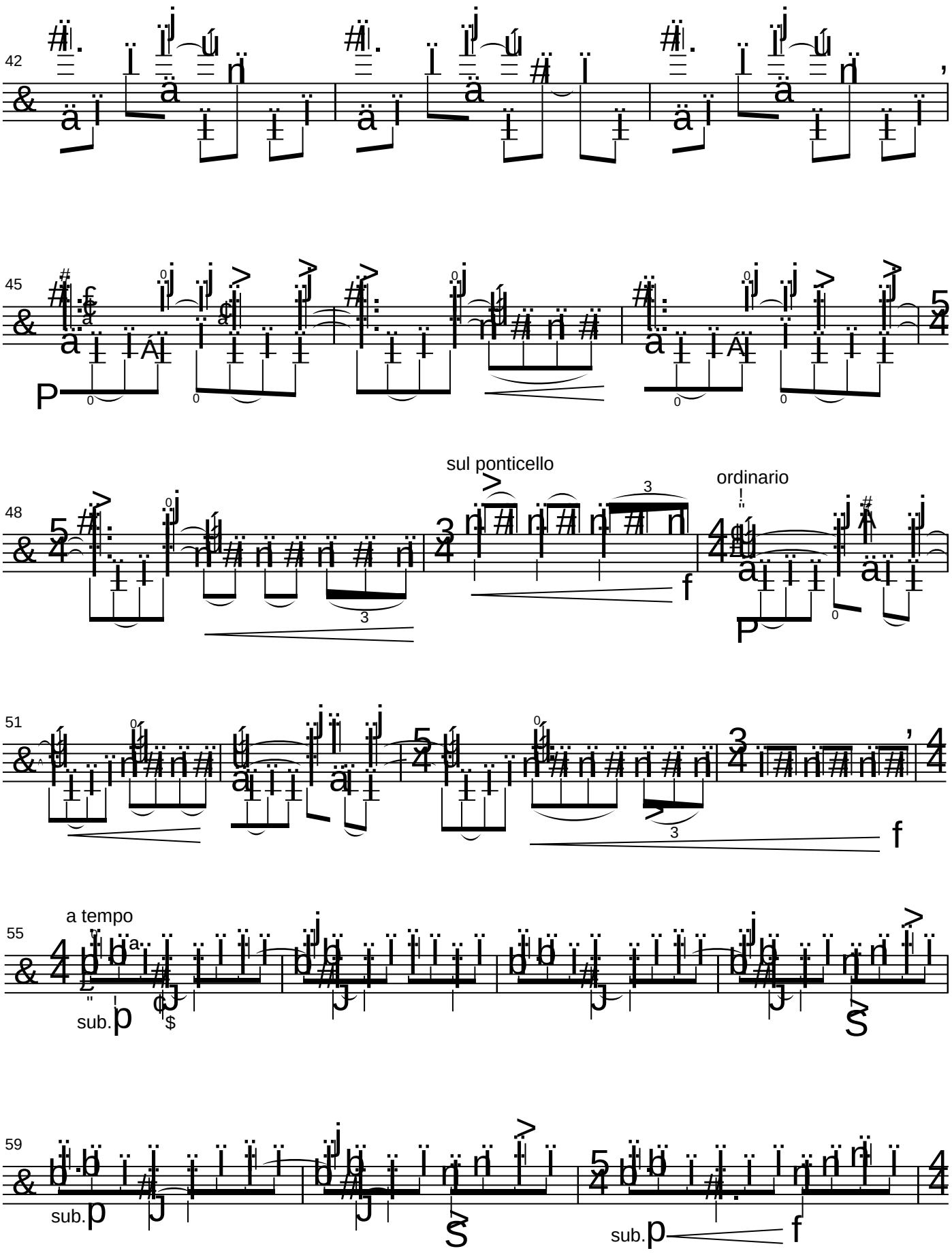
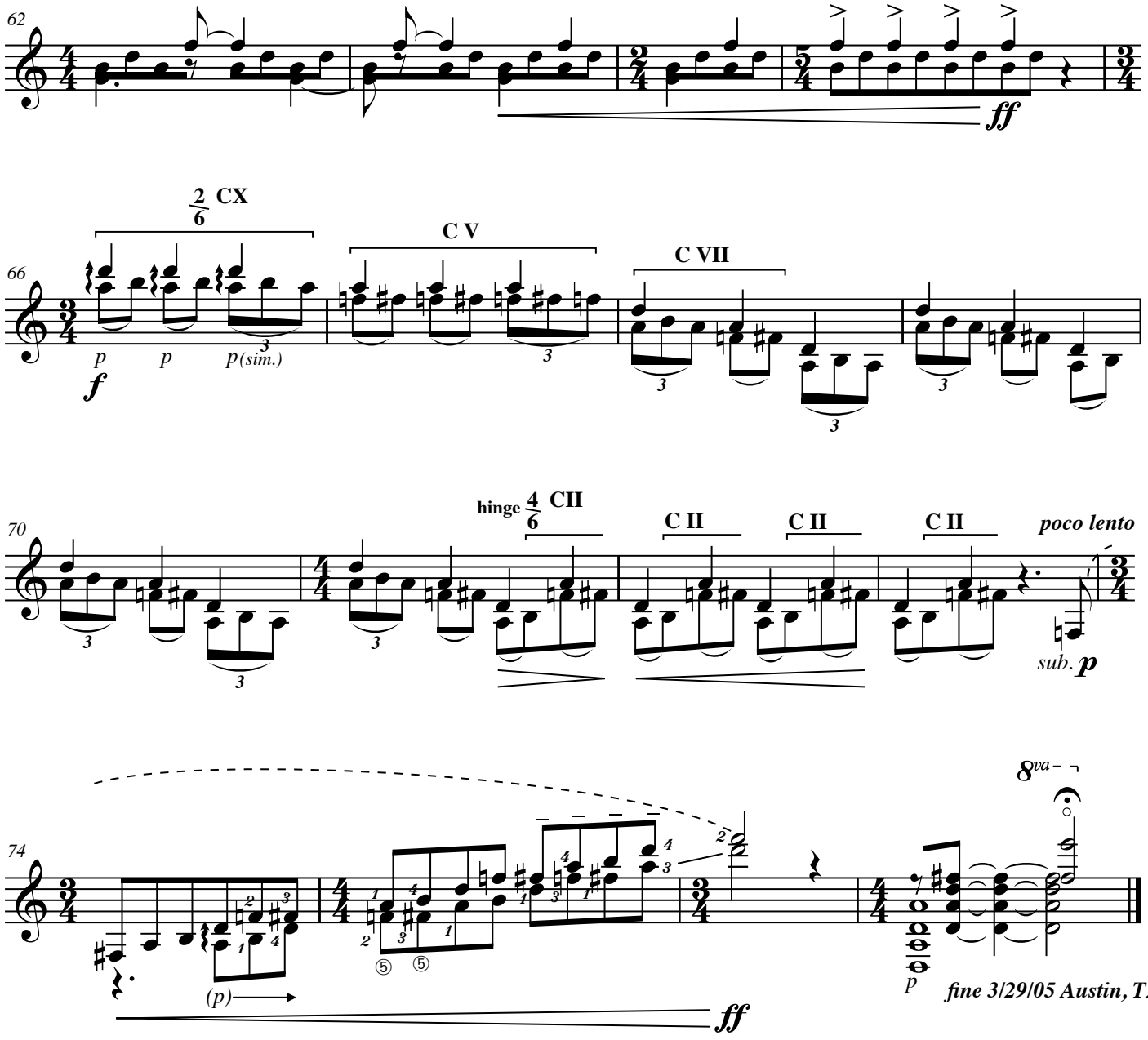

42
45
P
48
sul ponticello
ordinario
f
51
f
55
a tempo
sub. p
59
sub. p
sub. p
f


62
ff
66
2/6 CX
C V
C VII
p
p
p(sim.)
f
70
hinge 4/6 CII
C II
C II
C II
poco lento
sub. p
74
8va
(p)
ff
p
fine 3/29/05 Austin, TX