

ROBERT HONSTEIN
BARTON'S
BLUES

FOR SOLO GUITAR

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 preceding 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

Barton's Blues

for Jon Yerby and the 2005 Hammer/Nail Project

Robert Honstein (2005)

rhythmic and bluesy (but with ease)

molto sul tasto
mp ① ④
Guitar
② ③ (sim.)
p

with greater vigor
ordinario
mf ① ② ④
mp ③ ⑥
mp

with ease
sul tasto
mp ① ② ④
p ③ ⑥
p

10 ① ② ④ ③ ⑥

with greater vigor
ordinario

13 *mf*

mf

with ease
molto sul tasto

16 *mp*

p

ordinario

19 *mp*

mp

22 *mf*

mf

sul ponticello

mf

ordinario

25 *mf*

mf

driving and rhythmic
sul ponticello

29

3

f

32

35

ordinario

freely...

p l.v.

38

*quarter note hits pizzicato first time

1x -- (*mf*-*mf*)
2x -- (*mf*-*f*)

41

44 *mf*

47 *f* *ff* l.v. l.v.

50 *molto sul tasto* *p* rit.

54 *a tempo* *rit.* *pp* l.v.

57 *a tempo ordinario dolce, poco rubato* *p* *mf* *sub. p* *mf*

61

mf

65

rit. ----- *a tempo*

pp *mf* *pp*

attaca a II.

II.

soupy, but moving forward

C IX ----- *molto sul tasto* -----

mf ② ①

*play small noteheads ONLY on repeat.

pp ⑤ *cresc. e decres. sim.*

ordinario ----- *molto sul ponticello* ----- *ordinario*

5

C VII -----

9

cresc. poco a poco a mm. 86 ----- *p*

13 *mf*

17 *pp* *cresc. poco a poco a mm. 94*

21 *mf*

with renewed vigor
sul ponticello $\frac{4}{6}$ CII *p* *ordinario* *mf*

25 *mf*

sul ponticello *ordinario* *p* *mf*

27

ordinario *p* *mf* *sul ponticello* *ordinario* *p* *mf*

29

32 *sub. p* *mf* *molto sul tasto*

36 *l.v.*

39 *rit.* *p* *pp* *attaca a III.* (tambura)

III.

Quasi una cadenza, poco rubato (becoming disconnected)

molto sul ponticello

p *ordinario* *molto sul tasto*

4 *ordinario* *molto sul ponticello* *mf* *l.v.*

6 *ordinario* *molto sul tasto* *molto sul ponticello* *p*

11 *ordinario* *poco rit.* *molto sul tasto* *mf*

14 *molto sul ponticello* *p* *ordinario* *mf*

17 *rit.* *molto sul tasto* *mf* *ordinario* *mf*

21 *R.H. mute*

25 *rit.* *8va* *4 V* *mf* *pp* *ppp* *attaca a IV.*

IV.

like an echo, detached
a tempo I
sul ponticello

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *p*, *pp*. Includes fingerings 1, 2, 3.

Musical staff 2: Treble clef, 3/4 time signature. Measures 5-8. Dynamics: *ppp*, *pppp*.

as if from a distance

Musical staff 3: Treble clef, 4/4 time signature. Measures 9-11. Dynamics: *pppppp* (as quiet as possible). Includes fingerings 1, 2, 3.

coming closer...

Musical staff 4: Treble clef, 4/4 time signature. Measures 12-14. Dynamics: *ppppp*.

...and closer...

Musical staff 5: Treble clef, 4/4 time signature. Measures 15-17. Dynamics: *ppp*. Includes fingering 4.

*12th fret harmonic

Musical staff 6: Treble clef, 4/4 time signature. Measures 18-20. Dynamics: *ppp*. Includes fingering 5.

*12th fret harmonic

...closer still...

Musical staff 7: Treble clef, 4/4 time signature. Measures 21-24. Dynamics: *pp*. Includes fingerings 3, 4, 3.

...even closer...

24

mp

Musical staff 24: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth notes. A dynamic marking of *mp* is present. The key signature has one sharp (F#).

...almost there...

27

mp

Musical staff 27: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth notes. A dynamic marking of *mp* is present. The key signature has one sharp (F#). There are fingering numbers 1 and 6 above notes.

30

Musical staff 30: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth notes. A fingering number 4 is above a note. A zero is below a note in the bass line.

and we're back...

33

Musical staff 33: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth notes. The key signature has one sharp (F#).

36

mf

Musical staff 36: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth notes. A dynamic marking of *mf* is present. There are fingering numbers 1 and 2 above notes, and a V with a circled 2 above a note. The key signature has one sharp (F#).

39

Musical staff 39: Treble clef, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth notes. The key signature has one sharp (F#).

62

ff

66

$\frac{2}{6}$ CX
CV
C VII

p *p* *p(sim.)* *f*

sub. p

70

hinge $\frac{4}{6}$ C II C II C II *poco lento*

sub. p

74

(p) *ff*

p *fine* 3/29/05 Austin, TX