Anthony Caulkins

Just A Glimpse Of

for double bass and guitar

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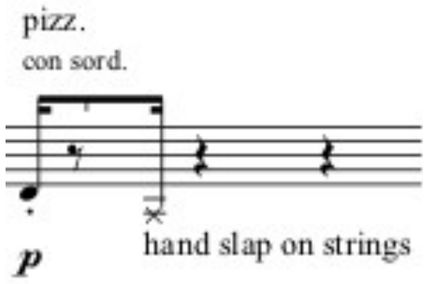
Performance Notes:

General Notes

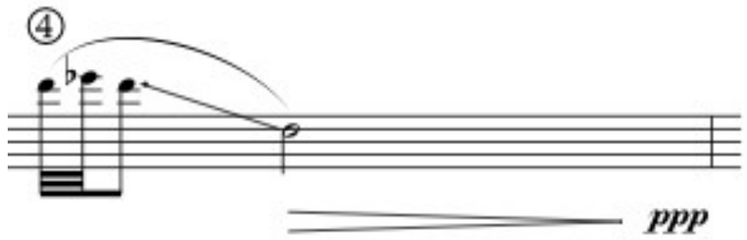
- This piece is based on a single mode – (F, Gb, A, B, C#, D Eb, F).
- For ease of reading, it would be helpful to learn this mode over the range of your instrument.
- All accidentals apply only to the note they immediately precede and **do not** carry through the measure.
- All tremoli are unmeasured.
- Dynamics are written with the relative extremes of each instrument in mind. As a guitar is a quieter instrument than the double bass, high dynamics in the double bass and low dynamics in the guitar should be tempered to blend into the ensemble.

Double Bass Notes

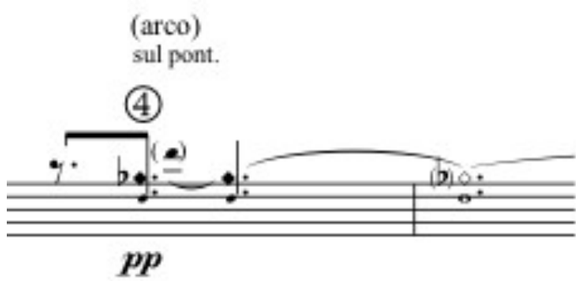
- The entirety of this piece is written to be played with a mute (con sordino) in order to help to mitigate problems of volume difference between the guitar and double bass.
- An 'x' notehead written two ledger lines below the staff indicated a hand slap on the strings.



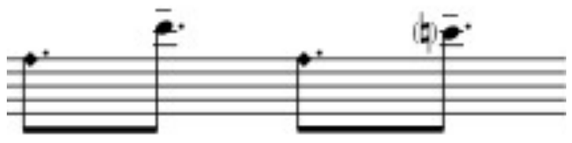
- Circled numbers above note indicate the string on which they should be played.



- Artificial harmonics are notated as diamond noteheads above small noteheads, respectively representing the two note positions to be played.

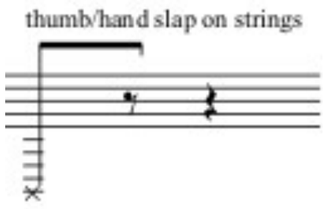


- Natural harmonics are notated as diamond noteheads, in the positions they should be played.

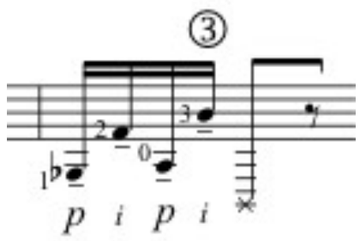


Guitar Notes

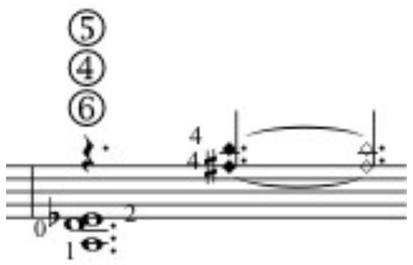
- An 'x' notehead written five ledger lines below the staff indicated a hand slap on the strings.



- Circled numbers above note indicate the string on which they should be played.



- Natural harmonics are notated as diamond noteheads, in the position is should be played.



Just A Glimpse Of

for double bass and guitar

Anthony Caulkins

Groove; ♩ = c.76

pizz.
con sord.

Double Bass

p

hand slap on strings

Guitar

p

thumb/hand slap on strings

5

D.B.

(slide)

mf

p

Gtr.

③

p i p i

II

mf

p

9

D.B.

mf

p

mf

Gtr.

③

p i p i p

mf

p

mf

p

mf

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13

D.B.

Gtr.

17

D.B.

Gtr.

21

D.B.

Gtr.

25

arco
sul pont.
(con sord.)

D.B.

pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Gtr.

pp

29

D.B.

p *ppp* *pp* *pp* *ppp* *pppp*

Gtr.

ppp

32

Flowing, push tempo; ♩ = c96

D.B.

Gtr.

l.v.

p i p i p m i a

p

(a la Villa-Lobos)

p i p i p m i a m a i m p i p i

mf (swelling dynamics ad. lib.)

35

(arco)
(sul pont.)
(con sord.)

D.B.

3

p espress.

mf

p

mf

fall at end of note

pp

Gtr.

38

D.B.

3

p espress.

mf

6fr.

⑥ ⑤ ③

Gtr.

p

41

D.B.

pp

norm.

ppp

sul pont.

mp

f

Gtr.

③ ② ③ ② ③ ② ②

mf

6fr.

⑤ ③ ② ② ① ③ ⑥

f

44

D.B.

mp

ppp

Gtr.

mf

47

D.B.

norm.
(con sord.)

mf espress.

f

Gtr.

f

50

fall at end of note

D.B.

p

pizz.

(bartok pizz.)

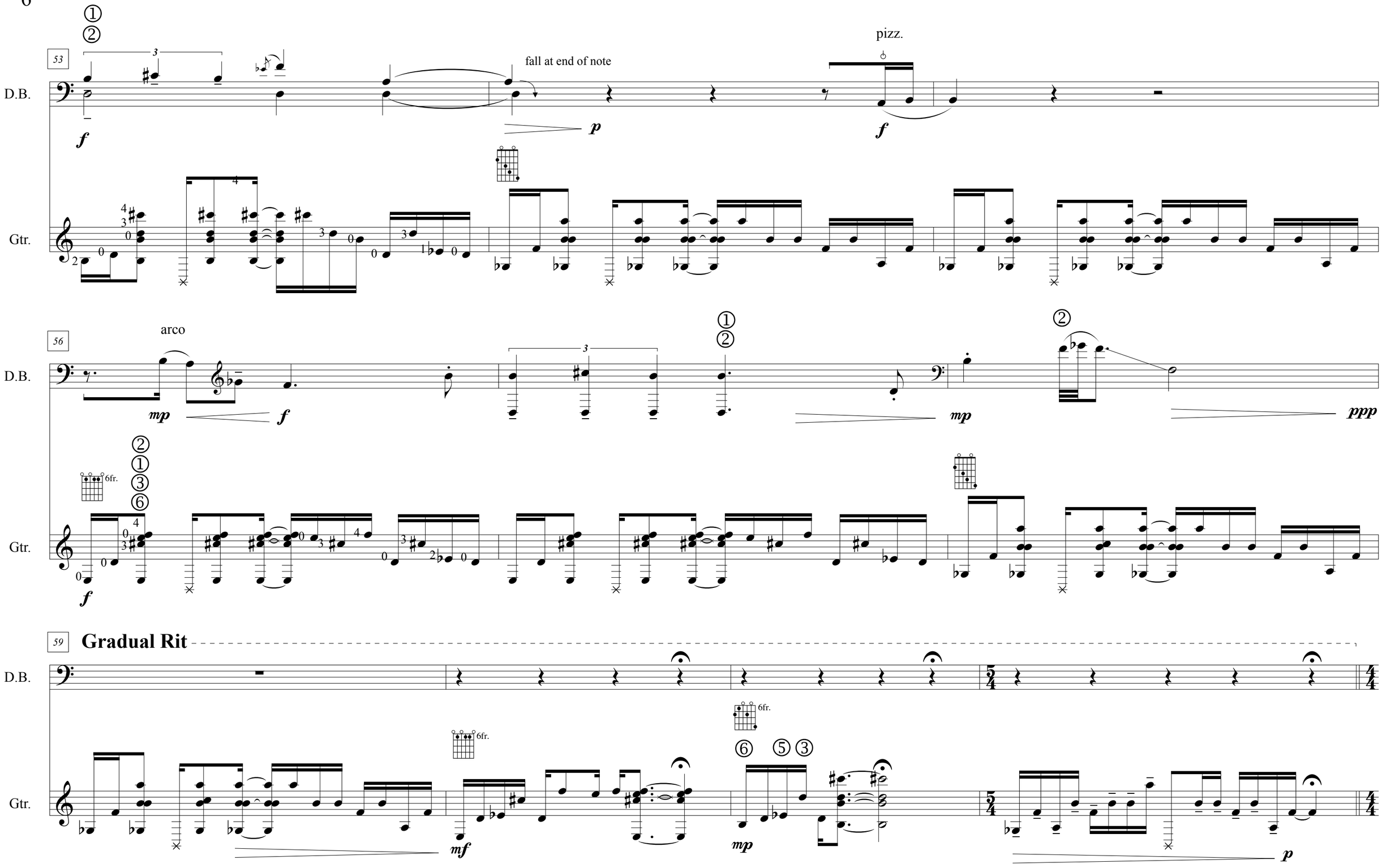
f

arco

mf espress.

6fr.

Gtr.


53
D.B.
Gtr.
fall at end of note
pizz.
56
arco
6fr.
59
Gradual Rit

Groove; ♩ = c.76

63

pizz.

D.B.

Gtr.

p

66

D.B.

Gtr.

70

D.B.

Gtr.

74

D.B.

Gtr.

mf

p

78

D.B.

arco
norm.

mf

pizz.

arco

mf

Gtr.

mf

p

mf

82

D.B.

pizz.

arco

mf

Gtr.

mf

Slowly - Rubato; ♩ = c 66
Push and Pull Tempo

86

D.B.

Gtr.

④
⑥
⑤

p espress.

91

D.B.

(arco)
sul pont.

④

pp

pp

Gtr.

mp espress.

p i m p i m

96

(sul pont.)

D.B.

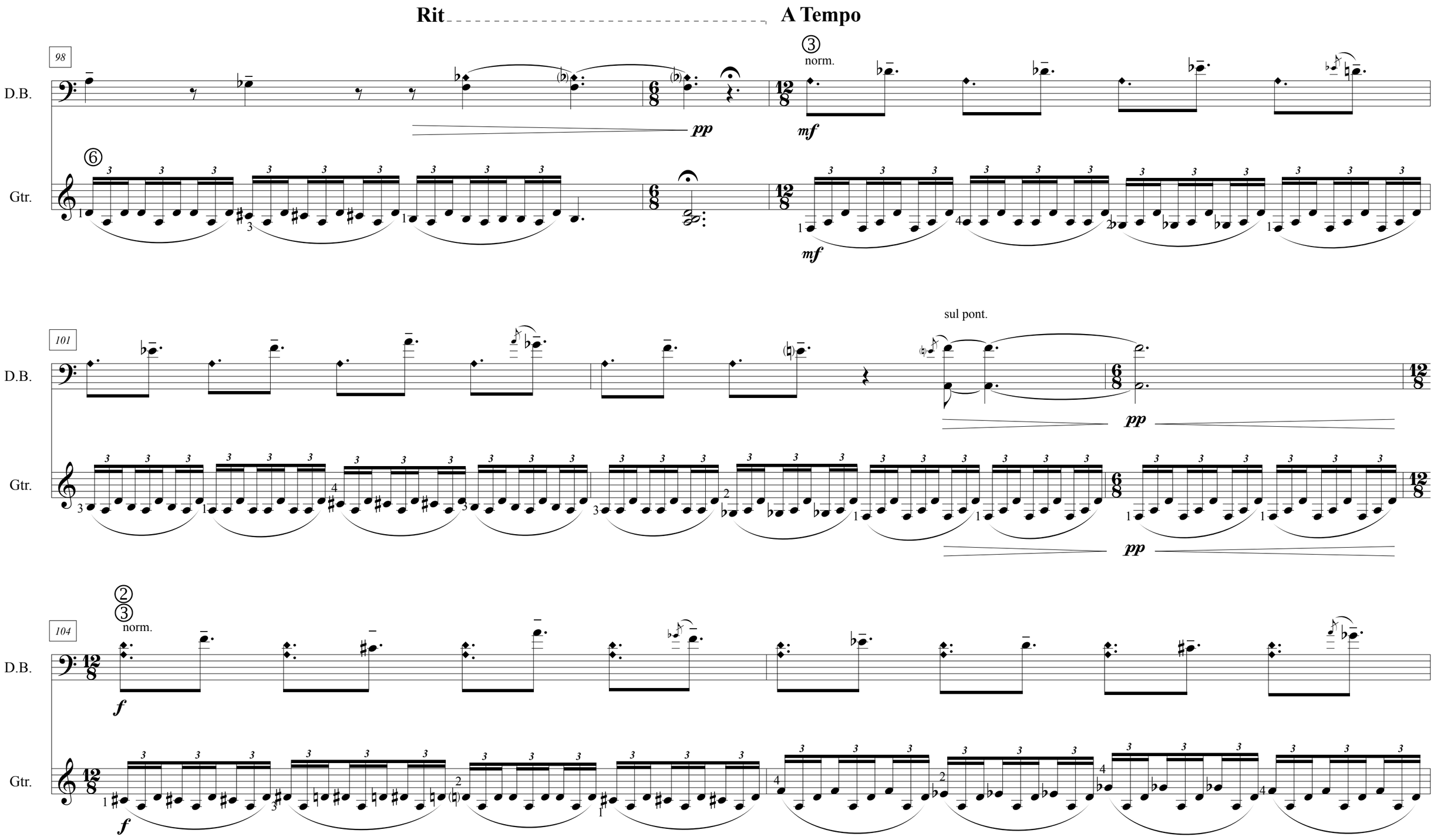
mf espress.

⑥⑤④

Gtr.

mf

⑥


Rit
A Tempo
98
D.B.
Gtr.
norm.
pp
mf
101
sul pont.
104
f

106

D.B.

sul pont.

mp

norm.

ff

Gtr.

mp

ff

109

D.B.

Gtr.

Rit

112

D.B.

sul pont.

pp

Gtr.

mp

A Tempo

115

D.B.

(sul pont.)

pp

fall at end of note

Gtr.

V

pp

119

D.B.

pizz.

p

Gtr.

p

pp

p

123

arco

sul pont.

D.B.

pp

ppp

Gtr.

6fr.

6fr.

pp

p

Groove (more slowly); ♩ = c.70

127

pizz.

D.B.

mf

strum

Gtr.

mf

f

mf

131

arco

norm.

D.B.

f

mf

strum

strum

Gtr.

f

f

mf

f

135

arco

D.B.

f

pizz.

mf

strum

strum

Gtr.

f

mf

f

138

arco

D.B.

f

strum

strum

Gtr.

mf

f

mf

f

141

D.B.

Gtr.

6fr.

144

D.B.

ff

Gtr.

6fr.

ff

148

D.B.

Gtr.

151

D.B.

Gtr.

6fr.

154

D.B.

Gtr.

6fr.

157

D.B.

fff

Gtr.

ff

160

D.B.

mf

pp

Gtr.

mf

p

pp