

Anthony Caulkins

Just A Glimpse Of

for double bass and guitar

Performance Notes:

General Notes

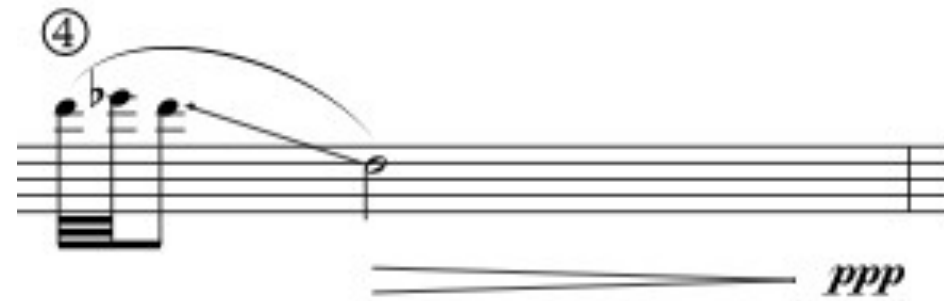
- This piece is based on a single mode – (F, Gb, A, B, C#, D Eb, F).
- For ease of reading, it would be helpful to learn this mode over the range of your instrument.
- All accidentals apply only to the note they immediately precede and **do not** carry through the measure.
- All tremoli are unmeasured.
- 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.

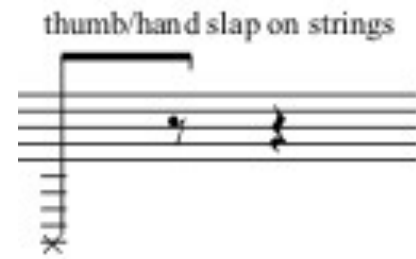


- Natural harmonics are notated as diamond noteheads, in the positions they should be played.



Guitar Notes

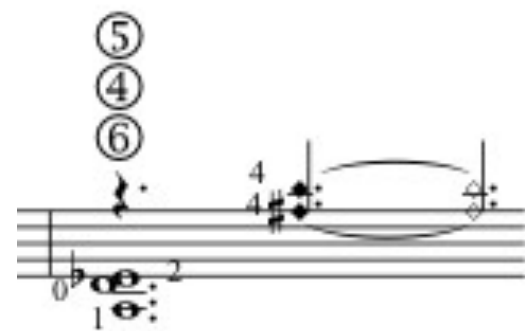
- An 'x' notehead written five ledger lines below the staff indicated a hand slap on the strings.



- 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.



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for double bass and guitar

Groove; ♩ = c.76

pizz.
con sord.

Double Bass

p hand slap on strings

Guitar

thumb/hand slap on strings

5

D.B.

(slide)

mf

p

Gtr.

③

II

p i p i

mf

p

9

D.B.

mf

p

mf

③

Gtr.

p i p i p

mf

p

mf

p

mf

13

D.B.

Gtr.

p *mf* *p* *mf*

③

II-----

17

D.B.

Gtr.

p *mf* *p*

③ ② ③ ② ③ ② ③ ②

21

D.B.

Gtr.

pp *ppp*

③

arco
sul pont.
(con sord.)

25

D.B.

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

Gtr.

pp

29

D.B.

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

Gtr.

ppp

Flowing, push tempo; ♩ = c96

32

D.B.

Gtr.

(a la Villa-Lobos)

mf (swelling dynamics ad. lib.)

35

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

fall at end of note

p *espress.* *mf* *p* *mf* *pp*

D.B.

Gtr.

38

p *espress.* *mf*

D.B.

Gtr.

41

norm. sul pont.

pp *ppp* *mp* *f*

D.B.

Gtr.

44

D.B.

Gtr.

mp

ppp

mf

②

③ ② ③ ② ③ ② ②

47

D.B.

Gtr.

norm.
(con sord.)

mf espress.

f

②
③

3

f

50

D.B.

Gtr.

fall at end of note

p

f

pizz.
♩ (bartok pizz.)

arco

mf espress.

①
③
②
⑥
⑥

6fr.

4
3

4
3

53

D.B.

Gtr.

f

p

f

pizz.

fall at end of note

①
②

56

D.B.

Gtr.

arco

mp

f

mp

ppp

①
②

59

Gradual Rit

D.B.

Gtr.

mf

mp

p

6fr.

⑥ ⑤ ③

Groove; ♩ = c.76

pizz.

63

D.B.

Gtr.

Musical notation for measures 63-65. The bass line (D.B.) is mostly silent, with a few notes in measure 65. The guitar line (Gtr.) features a complex rhythmic pattern with various chords and melodic lines. A dynamic marking 'p' is present at the start of measure 63. There are asterisks on the guitar staff in measures 63 and 65, likely indicating specific fretting or techniques.

66

D.B.

Gtr.

Musical notation for measures 66-69. The bass line (D.B.) has a more active role with a series of eighth and quarter notes. The guitar line (Gtr.) continues with intricate patterns, including some double bass lines and melodic runs. There are asterisks on the guitar staff in measures 66 and 68.

70

D.B.

Gtr.

Musical notation for measures 70-73. The bass line (D.B.) features a melodic line with some chromaticism. The guitar line (Gtr.) has a mix of chords and melodic fragments. There are asterisks on the guitar staff in measures 70 and 72.

74

D.B.

Gtr.

④
⑤
⑥

mf *p*

78

D.B.

Gtr.

arco norm.

pizz.

arco

mf *p* *mf* *mf*

82

D.B.

Gtr.

pizz.

arco

④
⑥
⑤

mf *mf*

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

86

D.B.

Gtr.

④
⑥
⑤

p *espress.*

91

D.B.

Gtr.

(arco)
sul pont.

④

pp

mp *espress.*

p i m p i m

pp

96

D.B.

Gtr.

(sul pont.)

mf *espress.*

⑥⑤④

⑥

mf

Rit A Tempo

98

D.B.

Gtr.

pp

mf

mf

101

D.B.

Gtr.

sul pont.

pp

pp

104

D.B.

Gtr.

norm.

f

f

Just A Glimpse Of

106

D.B. *sul pont.* *mp* *ff* *norm.*

Gtr. *mp* *ff*

109

D.B.

Gtr.

112

D.B. *Rit* *sul pont.* *pp*

Gtr. *mp*

A Tempo

115

(sul pont.)

fall at end of note

D.B.

pp

V

Gtr.

pp

119

pizz.

D.B.

p

Gtr.

p

pp

p

123

arco sul pont.

D.B.

pp

ppp

Gtr.

pp

p

Groove (more slowly); ♩ = c.70

127

pizz.

D.B.

mf

Gtr.

mf

f

mf

strum

131

D.B.

f

mf

arco norm.

Gtr.

f

f

mf

f

strum

strum

135

D.B.

f

mf

arco

pizz.

Gtr.

f

mf

f

strum

strum

138 arco

D.B.

f

Gtr.

mf *f* *mf* *f*

strum

strum

141

D.B.

Gtr.

6fr.

144

D.B.

ff

Gtr.

6fr.

ff

148

D.B.

Gtr.

148-150

Detailed description: This system covers measures 148 to 150. The double bass part (D.B.) begins with a whole note chord in measure 148, followed by a half note in measure 149, and a quarter note in measure 150. The guitar part (Gtr.) features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and accents. A guitar chord diagram is shown above the staff in measure 149.

151

D.B.

Gtr.

151-153

Detailed description: This system covers measures 151 to 153. The double bass part (D.B.) continues with eighth and sixteenth note patterns, including some beamed eighth notes. The guitar part (Gtr.) maintains the rhythmic complexity with various chord voicings and accidentals. A guitar chord diagram labeled "6fr." is shown above the staff in measure 153.

154

D.B.

Gtr.

154-156

Detailed description: This system covers measures 154 to 156. The double bass part (D.B.) continues with eighth and sixteenth note patterns. The guitar part (Gtr.) features a mix of chords and rhythmic patterns. A guitar chord diagram labeled "6fr." is shown above the staff in measure 154.

157

D.B.

fff

Gtr.

ff

160

D.B.

mf

pp

Gtr.

mf

p

pp