Three Minutiae

for two-handed-pizzicato
contrabass solo

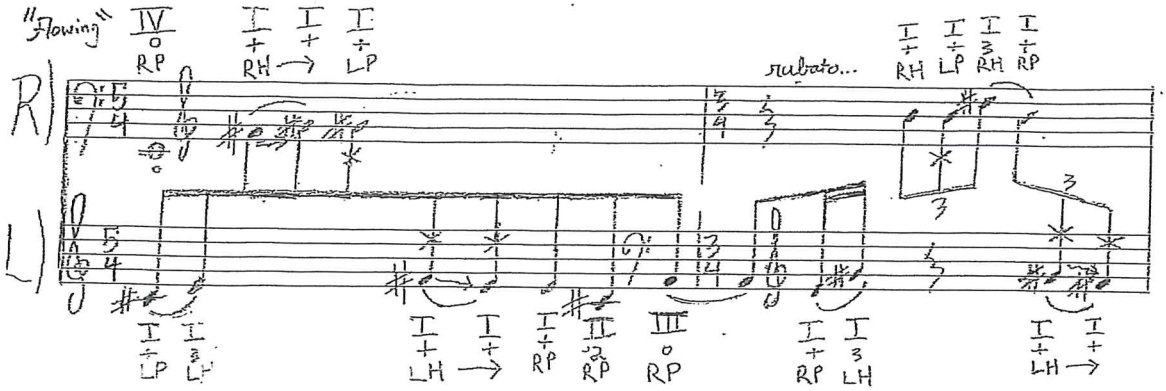
II: Holcomb

John Andrew Wilhite

NOTES:

These compositions are special in that they require the performer to stop notes (press them against the fingerboard, thus defining pitch) not only with the left hand, but also with the right hand. This allows expanded use of bitones (plucking between the hand and the nut) and hammer-ons.

There are two staves, one representing notes *stopped* by the right hand (top), and one representing notes *stopped* by the left hand (bottom).

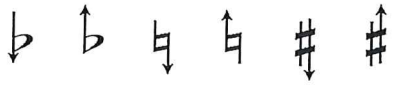


Along with this, each note has 3 markings. Roman numerals represent the string that the note is stopped on. The Western Arabic numerals (1,2,3,) represent which finger stops the note. And the letters under the numerals indicate with which hand and technique the note is plucked.

Fingers:
- 0- open string
- +-thumb
- 1-index
- 2-middle
- 3-ring

"Pluck" technique:
- LP- Left hand pizzicato
- RP- Right hand pizzicato
- LH- Left hand hammer-on (with given finger)
- RH- Right hand hammer-on (with given finger)
- HP-Harp pizz (harmonic stopped with thumb, string plucked with same hand)
- AH-Artificial harmonic (note stoped with given finger, harp pizz above)
- →- glissando to note

Even though the first two movements are often within defined keys, I opted to not use key signatures because, using bitones and harmonics, the sounding note is often different from the note that is written. Thus, I determined that enharmonic spelling would be the easiest for the performer. This also allows for microtonal notation more fluidly, although only a few are used. The microtonal notations are as follows:



These symbols do not represent exact quarter, sixth, or eight tones, but rather are used to inform the performer that one must adjust the bi-tone in this direction in order to have the sounding pitch fit in the standard twelve tone scale.

II. Holcomb

pizzicato contrabass solo

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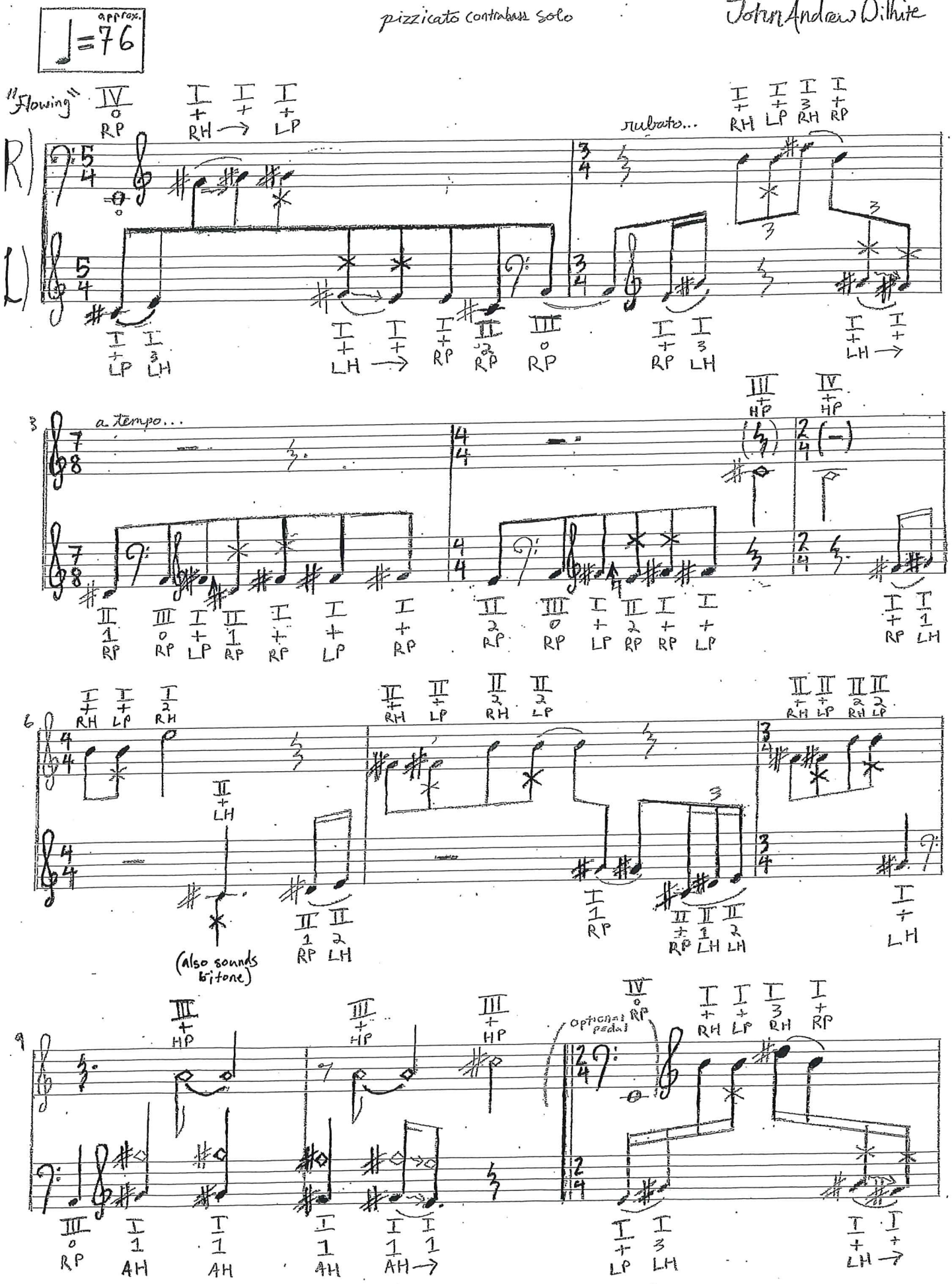
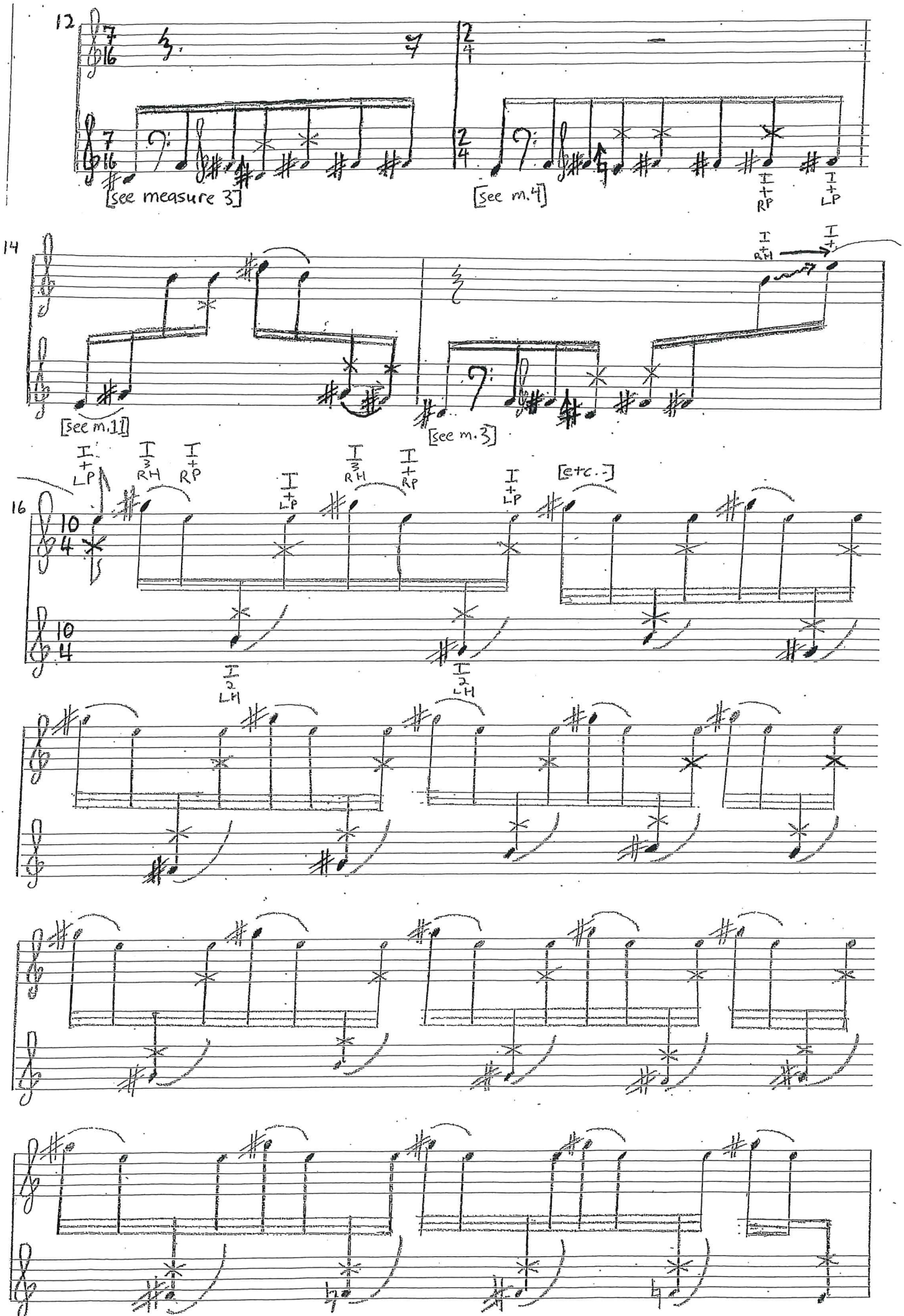
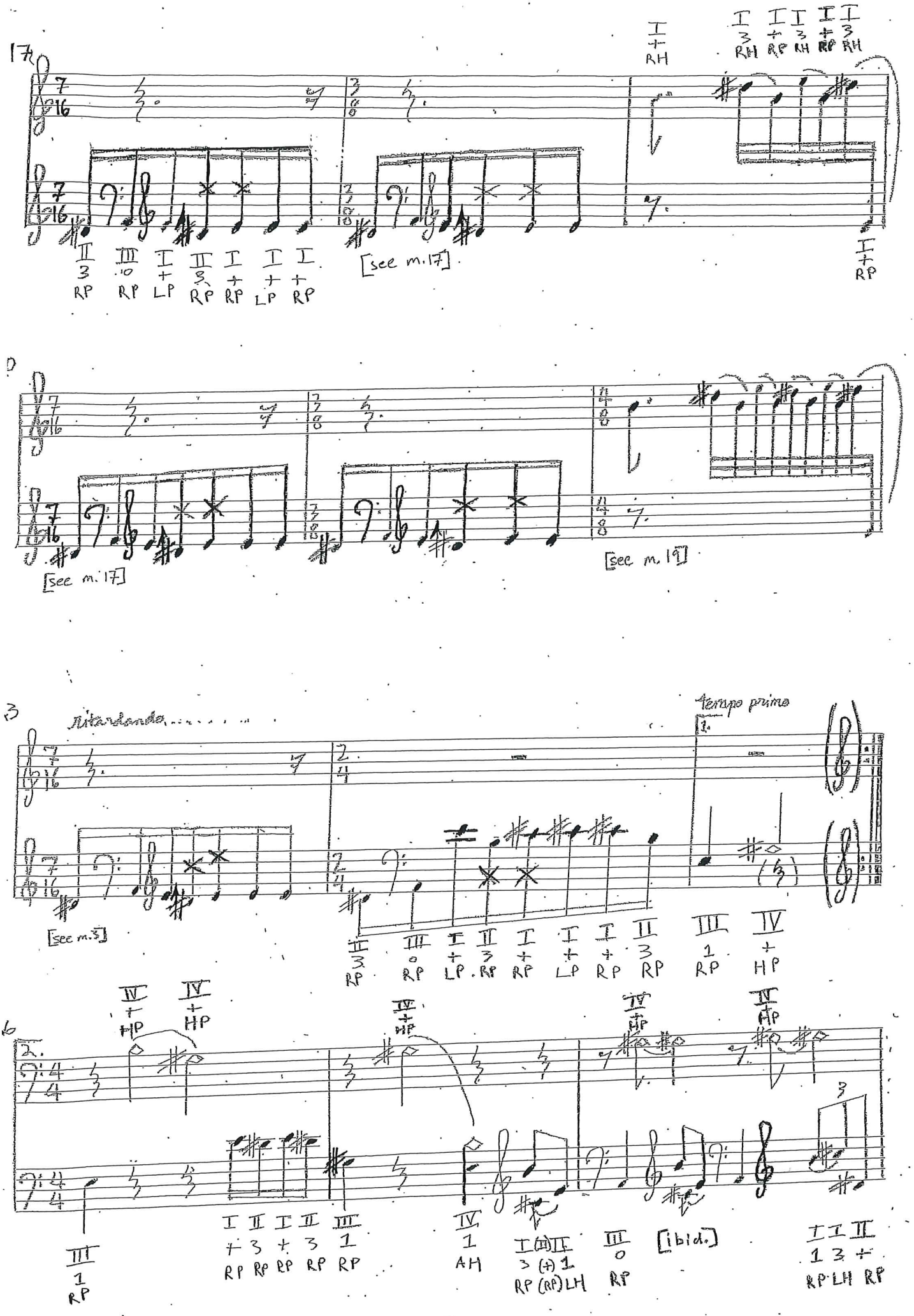
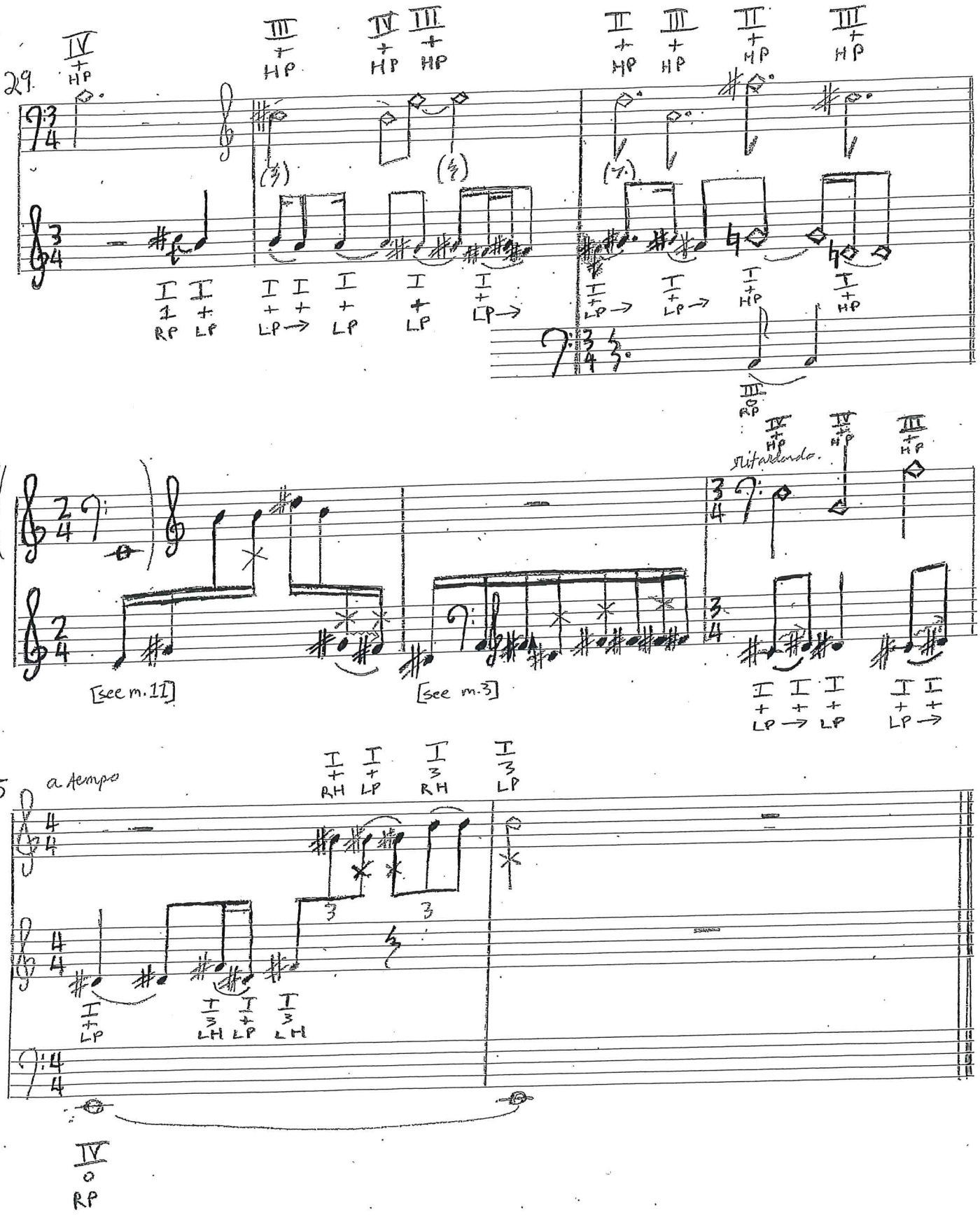



12
[see measure 3]
[see m.4]
I + RP
I + LP
14
I + RH
I +
[see m.1]
[see m.3]
16
I + LP
I 3 RH
I + RP
I + LP
I 3 RH
I + RP
I + LP
[etc.]
I 2 LH
I 2 LH


17
[see m.17]
[see m.17]
[see m.19]
ritardando
Tempo primo
[see m.3]
6
2.
[ibid.]


29.
IV + HP
III + HP
IV + HP
III + HP
II + HP
III + HP
II + HP
III + HP
I 1 RP
I + LP
I + LP
I + LP
I + LP
I + LP
I + LP
I + LP
I + HP
I + HP
III RP
32
[see m.11]
[see m.3]
ritardando.
IV + HP
IV + HP
III + HP
I + LP
I + LP
I + LP
I + LP
I + LP
35
a tempo
I + RH
I + LP
I 3 RH
I 3 LP
I + LP
I 3 LH
I + LP
I 3 LH
IV 0 RP