

Lewis Krauthamer

**TWO PIECES FOR DOUBLE BASS AND LAP STEEL GUITAR**  
(2018-2019)



preliminary draft – 3/16/19

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## TWO PIECES FOR DOUBLE BASS AND LAP STEEL GUITAR

(2018-2019)

ca. 11 min.

- I. Song to the wind (variations)
- II. Song to the mountain pass (fugue)

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Cover image: Rocky Mountain Timberline by Richardson Rome

Dedication: to Zachary Crabtree

### Performer notes

#### Instrumentation

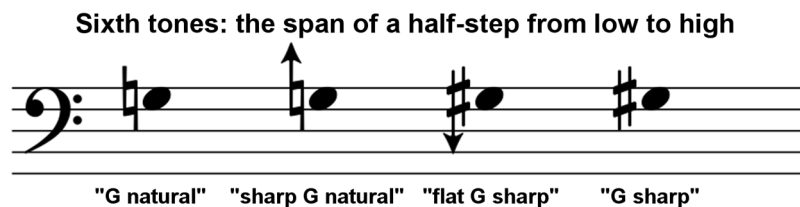
This piece is composed for double bass and lap steel guitar. It is encouraged to amplify both instruments. Great care/attention should be given to balancing volume levels so the two instruments are heard at an equal volume level. Tone should be warm and natural.

#### Score layout

This piece calls for unconventional/microtonal scordatura tuning (explained below) for both bass and steel guitar. Two staves are given for each player: one staff indicates the fingering, strings, etc., to be used, while the other indicates sounding pitches that should result.

#### The sixth-tone scale

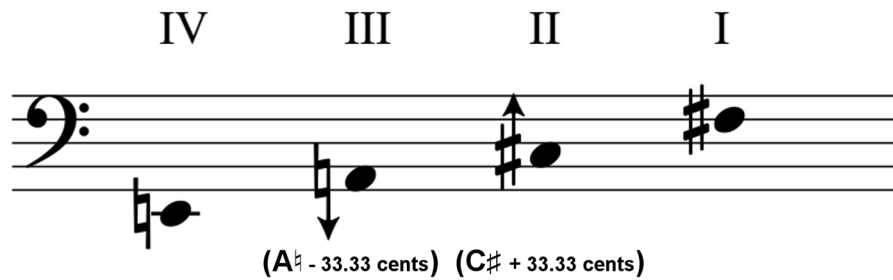
For over a decade now, I have composed almost exclusively employing the sixth tone scale. The sixth tone scale divides the conventional half-step into three, giving a total of 36 tones to the octave. Sixth tones are notated with the use of up and down arrows imposed upon traditional accidentals (natural, flat and sharp signs).



Where quarter tones are an inexorable bifurcation of the familiar 12 chromatic pitches, sixth tones may be seen as a more conciliatory coloring of these; every "microtonal" pitch in sixth tone music has a "familiar" neighbor (for better or worse).

## Double bass scordatura tuning

The double bass is tuned in successive “flat” perfect fourths:

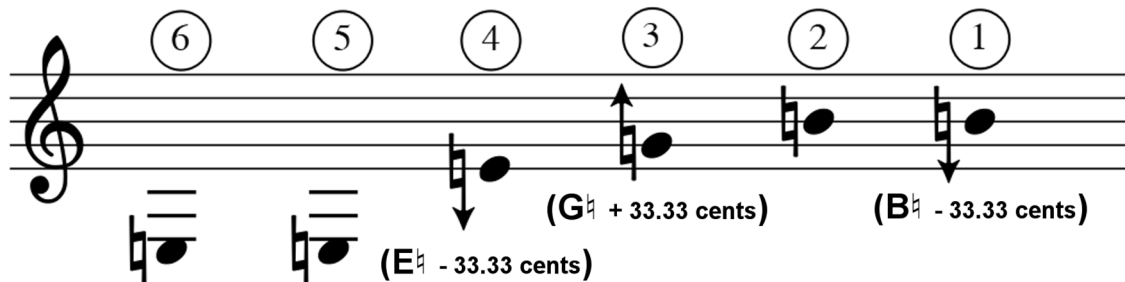


It is encouraged to tune strings with the aid of a digital tuner with an adjustable reference A 440 Hz.

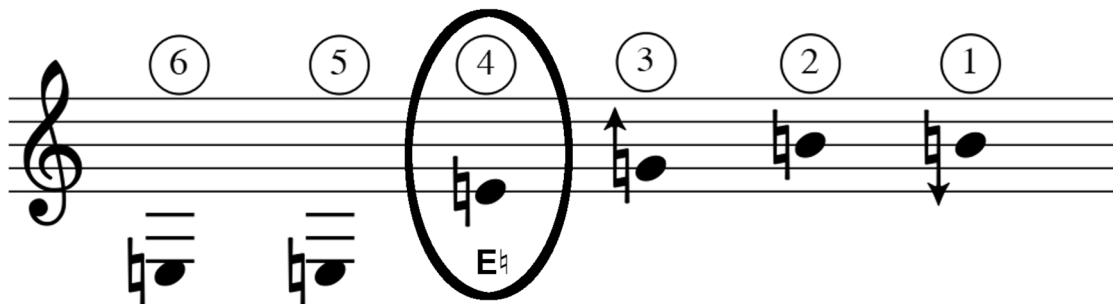
- String IV is tuned to E with a reference of A 440 Hz.
- String III is tuned to A with a reference of A 431.6 Hz (or rounded up to A 432 Hz if necessary).
- String II is tuned to C $\sharp$  with a reference of A 448.6 Hz (or rounded up to A 449 Hz if necessary).
- String I is tuned to F $\sharp$  with a reference of A 440 Hz.

## Lap steel scordatura tuning

**Movement I** employs the following tuning for lap steel guitar:



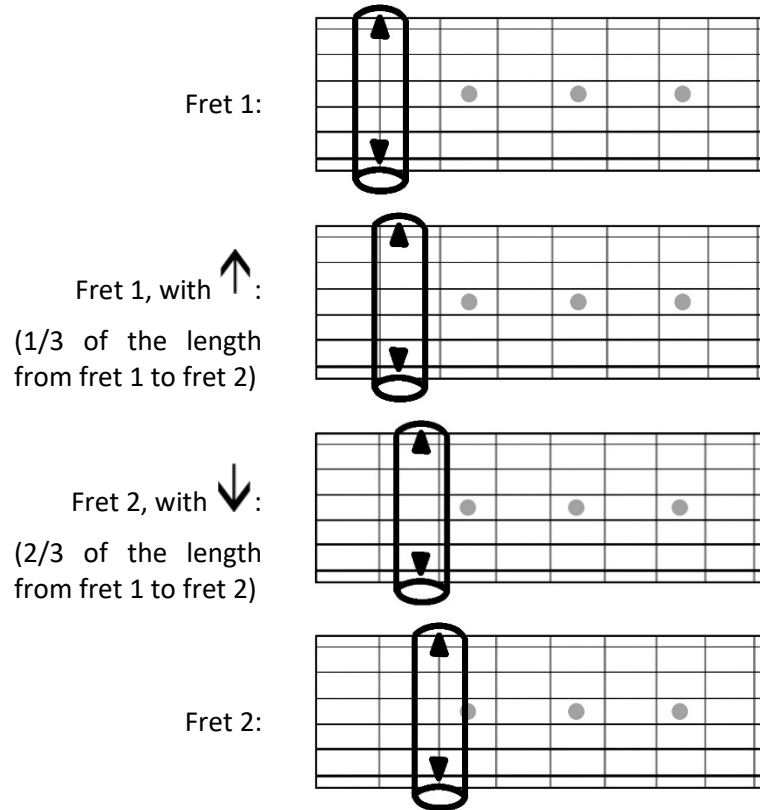
**Movement II** employs a near-identical tuning, but string 4 is tuned up to a normal E natural (this should be achieved between movements):



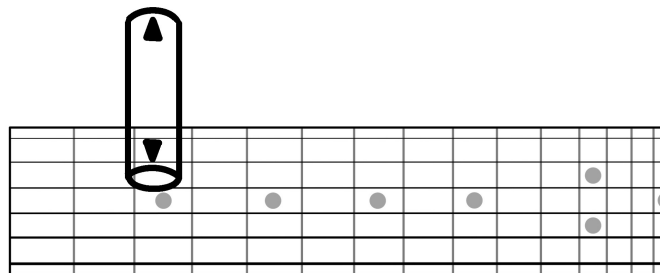
## Lap steel performance notes

Two staves are given in the lap steel part; sounding pitch is notated in the upper staff, while the lower staff is written in tablature notation. What is most important is adherence to the upper/sounding staff; the lower/tablature staff is suggestive, may be modified at the performer's discretion so long as sounding pitch is not affected.

The tablature staff indicates placement of the tone bar with respect to the "frets" (markers) on the fingerboard. Arrows are given below or above fret numbers to indicate placement of either 1/3 higher (for up arrows) or 1/3 lower (for down arrows) than the given fret.



Two places (mvt. 1, m. 39; and mvt. 2, m. 92) require placement of the tone bar only on the upper strings, allowing for the lower strings to be played open. Placement should look something like this:



## **Background**

The first movement was composed in December 2018 in the course of only three days – it is written in a flexible variations form (with a hint of asymmetric arch form). The second movement, composed December 2018 to February 2019, is a two voice fugue. Both the subject and the inverted subject are heard in the bass part at three transpositional levels; I designed the subject in such a way that all six statements are playable in a single hand position (bassists call it third position).

The piece is dedicated to poet/bassist Zachary Crabtree, a longtime friend.

# Two Pieces

for Double Bass and Lap Steel Guitar  
to Zachary Crabtree

Lewis Krauthamer

## I. Song to the wind (variations)

Free & expressive; but also  
straightforward, without pretense  $\text{♩} \approx 60$

*poco rit.*      *a tempo*

Fingered

Double Bass

Sounding

Lap Steel Guitar

Fing.

Db.

Snd.

St. Guit.

15

Fing. *arco* I II II III V *mp* *pp* *mp*

Db. *arco* *mp* *pp* *mp*

Snd.

St. Guit. *mp* *pp* *mp*

TAB

21

Fing. I II III II I *mf* *p* *rit...*

Db. *mf* *p*

Snd. *mf* *p*

St. Guit. *mf* *pp*

TAB

Broad half-note pulse, gradually becoming more animated ♩ ≈ 48

27

Fing. II II I II I III

Db. *p*

Snd. *p*

St. Guit. *p*

TAB

36

Fing. IV III II I II I

Db. *pp* *cresc. poco a poco*

Snd. *pp* *cresc. poco a poco*

St. Guit. *pp* *cresc. poco a poco*

TAB



Flowing ♩ ≈ 60

44

Fing. III IV V III II I

Db. (cresc.) mp sempre cresc. poco a poco

Snd. (cresc.) mp sempre cresc. poco a poco

St. Guit. (cresc.) mp sempre cresc. poco a poco

TAB 11 2 0 5 3 8 9 14 12

50

Fing. (I) V III

Db. (cresc. poco a poco) mp mf

Snd. (cresc. poco a poco) mp mf

St. Guit. (cresc.) mf

TAB 12 11 14 0 5 3 10 9 8 13

Slower again ♩ ≈ 48

56

rit...

Fing. II

Db. *dim.*

Snd. *dim.*

St. Guit. *dim.* *gliss.* *p*

TAB 10 10 10 13 13 10 8 13 10 10 10

Tempo I (slow) ♩ ≈ 60

63

Fing. II III I

Db. *p* *ppp* *p*

Snd. *p* *ppp* *p*

St. Guit. *p* *ppp* *p*

TAB 10 10 14 14 14 14

riten... Slower

69 (I) II I III

Fing. *p* *pp*

Db. *p* *pp*

Snd. *p* *pp*

St. Guit. *pp*

T  
A  
B

|    |    |   |   |    |   |   |   |   |   |   |   |   |
|----|----|---|---|----|---|---|---|---|---|---|---|---|
| 14 | 10 | 9 | 5 | 10 | 9 | 3 | 3 | 3 | 2 | 2 | 2 | 0 |
| 14 | 10 | 9 | 5 | 10 | 9 | 3 | 3 | 3 | 2 | 2 | 2 | 0 |
| 14 | 10 | 9 | 5 | 10 | 9 | 3 | 3 | 3 | 2 | 0 | 0 | 9 |

## II. Song to the mountain pass (fugue)

**Broadly flowing, legato;  
each note held for full value  
(long tenuto strokes in bass)**

♩ ≈ 72

Fingered  
 Double Bass  
 Sounding  
 Lap Steel Guitar  
 TAB

Fing.  
 Db.  
 Snd.  
 St. Guit.  
 TAB

mysterious

15

Fing. III II III II III II III IV

Db. *sub. pp*

Snd. *sub. pp*

St. Guit. *p* *sub. pp*

TAB 9 8 8 3 6 7 7 11 17 18 18 10 16 15 15 3 7 6 3

building in intensity

23

Fing. III IV III IV III IV III III

Db. *pp* *p* *cresc.*

Snd. *pp* *p* *cresc.*

St. Guit. *pp* *p*

TAB 7 6 5 5 5 5 5 4 0 6 0 6 5 15 14 14 13 13 15 13 15

subsiding/dolce...

31

Fing. IV III 0 III II I

Db. (cresc.) - - mp mf mp p

Snd. (cresc.) - - mp mf mp p

St. Guit. mf mp

TAB 16-16-17 15 15 15 9 14 14 14 6 11-13 14 13 13 12-12

40

Fing. (I) II I II I II III II

Db.

Snd.

St. Guit. p

TAB 2 4 5 4 5 4 2 2 2 2 2 1 1 6 13 13 12

47

Fing. *mp* *mf* *mf*

Db. *mp* *mf* *mf*

Snd. *mp* *mf* *mf*

St. Guit. *mf* *mf*

TAB

|   |    |   |    |    |    |   |   |   |    |    |    |   |   |    |   |   |   |   |   |   |
|---|----|---|----|----|----|---|---|---|----|----|----|---|---|----|---|---|---|---|---|---|
| 6 | 11 | 6 | 11 | 12 | 16 | 5 | 9 | 7 | 10 | 11 | 10 | 6 | 9 | 11 | 9 | 9 | 4 | 0 | 5 | 5 |
| ↓ | ↓  | ↓ | ↑  | ↓  | ↑  | ↓ | ↑ | ↓ | ↑  | ↓  | ↑  | ↓ | ↑ | ↓  | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ |

Slightly slower

Holding back still

56

Fing. *cresc.* *f*

Db. *cresc.* *f*

Snd. *cresc.* *f*

St. Guit. *cresc.* *f*

TAB

|   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |   |   |   |
|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|
| 5 | 8 | 7 | 7 | 11 | 10 | 10 | 14 | 13 | 17 | 16 | 16 | 10 | 12 | 13 | 12 | 5 | 7 | 8 |
| ↓ | ↓ | ↑ | ↑ | ↓  | ↑  | ↑  | ↓  | ↑  | ↓  | ↑  | ↑  | ↑  | ↑  | ↓  | ↑  | ↑ | ↑ | ↑ |

Broadly, sustained ♩ ≈ 63

64

Fing. (I) II

Db. *mf*

Snd. *mf*

St. Guit. *mf*

TAB

10 8 8 3 0 5 5 4 4 4 7 12 12 11 11 11 4 8

4 4 4 4 7 12 12 11 11 11 4 8

Now gradually re-gaining speed

71

Fing. (II) III II I (V) II II

Db. *p* *cresc.*

Snd. *p* *cresc.*

St. Guit. *mp* *cresc.*

TAB

4 2 4 4 16 11 11 6 9 5 5 5 10 6 4 6 6 2 2 2 2 2 2

4 2 4 4 16 11 11 6 9 5 5 5 10 6 4 6 6 2 2 2 2 2 2



Tempo I (♩ ≈ 72)

79

Fing. (II) V I II III

Db. (cresc.) f (non dim.) f sempre

Snd. (cresc.) f (non dim.) f sempre

St. Guit. (cresc.) f (non dim.) f sempre

TAB

1 1 7 2 3 7 7 6 6 6 5 5 12 12 12 12 7 7 6 6 13 13

Sustained but flowing (♩ ≈ 72)

87

Fing. (III) IV III IV III IV V

Db. f

Snd. f

St. Guit. f

TAB

18 15 19 19 19 14 18 20 18 18 13 8 13 13 13 12 0 0 0 0 0 0 7 0

97

Fing. *ff* III *ff* V *f* V

Db. *ff* V *f* V

Snd. *ff* V *f* V

St. Guit. *ff* *f*

TAB 2 2 7 0 4 8 8 8 0 0 0 7 2

0 0 0 0 0 0 0 0 0 0 0 0 0

107

Fing. V *esp.* III *esp.* I

Db. V *esp.*

Snd. V *esp.*

St. Guit. *esp.*

TAB 9 2 2 7 9 7 7 2 7 9 10 9 9 4 8 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

116

Fing. (I) (V) III (V) III

mp p pp LH pizz. LH pizz.

Db. (V) (V)

Snd. mp p pp LH pizz. LH pizz.

St. Guit. mp p pp

T  
A  
B

0 9 15 14 14 9 15 0 14 14 9 9

\* ↘ ↗

\* Place tone bar at a slight angle: fret 9 on string 4, while 1/3 the distance from fret 9 to fret 10 on string 6.