JAMES SELLARS

Bass and Drums

HOG RIVER MUSIC
HARTFORD, CONNECTICUT

Program Note

In its original incarnation, completed January, 1985, *Bass and Drums* was scored for double bass and drum machine. The drum machine, programmed to control 12 tuned tomtoms and a bass drum, was used as a super metronome to aid in guiding the live bass player through a maze of complex rhythms and tempo relationships. The present version replaces the drum machine with a real live percussionist. Although in the revision none of the rhythmic difficulties were simplified, for practical reasons the original 12 tomtoms have been reduced to six. The result is a *tour de force* — in terms of ensemble, at least — for two virtuoso players.

In form, *Bass and Drums* falls into six somewhat integrated sections. The opening section features pizzicato bass and the tomtoms in a stream of abrupt tempo changes. This is followed by a brief transition into a bowed, lyric section. Section three is an allusion to the opening, though much shortened. Section four is in a quick tempo with shifting accents. Section five, another allusion to the opening, yet further shortened, serves as an introduction to the final fastest music: a whirling, dithyrambic dance. *Bass and Drums* is dedicated to the players of Basso Bongo: bassist Robert Black and percussionist Amy Knoles.

Performance Note

Either acoustic or amplified (electronic) instruments may be used. If the latter, the general volume level should be strong, with a somewhat high level of reverb. In either case, the bass and the percussion should be evenly balanced.

Duration: approx. 11 minutes.

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Bass and Drums

for Robert Black and Amy Knoles

James Sellars

Contrabass

Percussion

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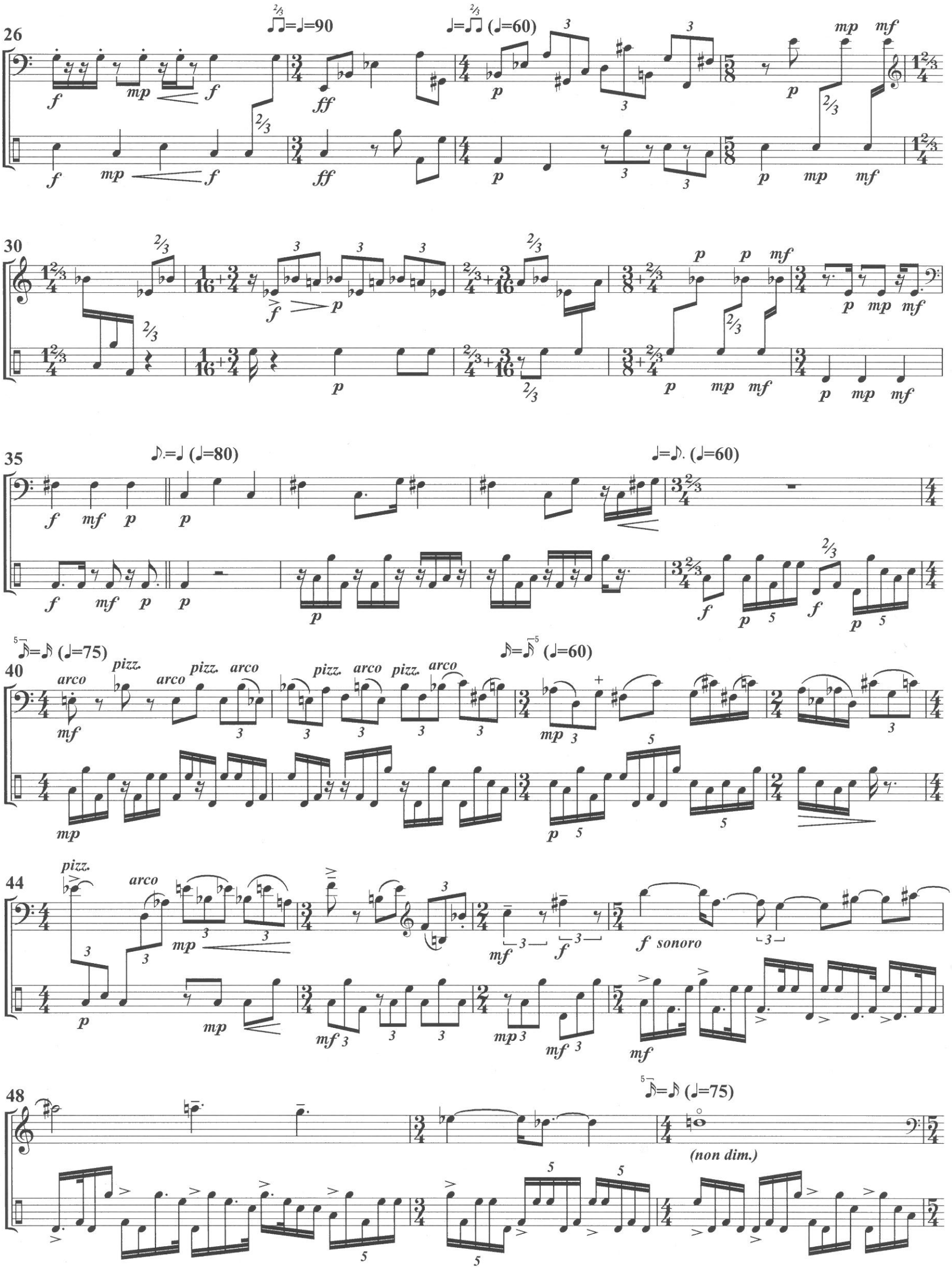
Hartford, Connecticut


26
♫=♩=90
♩=♫ (♩=60)
30
35
♪.=♩ (♩=80)
♩=♪. (♩=60)
40
♪=♪ (♩=75)
♪=♪ (♩=60)
arco
pizz.
44
f sonoro
48
♪=♪ (♩=75)
(non dim.)

51

55

(♩=60)

61

66

70

(♩=75)

73

(on the string)

77

suoni reali

p subito

pp subito
leggiero

81

p *poco* *mf*

p *poco* *mf*

5 5 5 5 5 5 5 5

pp *molto*

5 𝅘𝅥𝅯=𝅘𝅥𝅯

5 𝅘𝅥𝅯=𝅘𝅥𝅯 (♩=ca.94 [93.75])

85

ff

espr. 3

f

mp

ff

mf

mp

90

3

f

mp

p

pizz.

p sempre

mf

mp

p

94

2/3 2/3 2/3 2/3 2/3 2/3

arco

3

ff

mp 3

2/3 2/3 2/3 2/3 2/3

3

6 3

ff

2/3

f

mp

98

pizz.

arco

p

p 5

p *f*

f *p*

102

♪♪♪♪♪=♪♪♪♪ (♩=75)

p

pp

♪=♪ (♩=60)

108

sul tasto

pp

pizz.
ord.

p

ppp

sfz

p

114

120

125

arco

p sempre

p sempre

131

0

f

mp

f

ff

pp

f

f p

f p

f p

138

f *p* *f* *p* *f* *p* *simile*

144

mp *p* *mf* *mp* *p* *pp*

151

at the heel

p secco *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

p *ff*

157

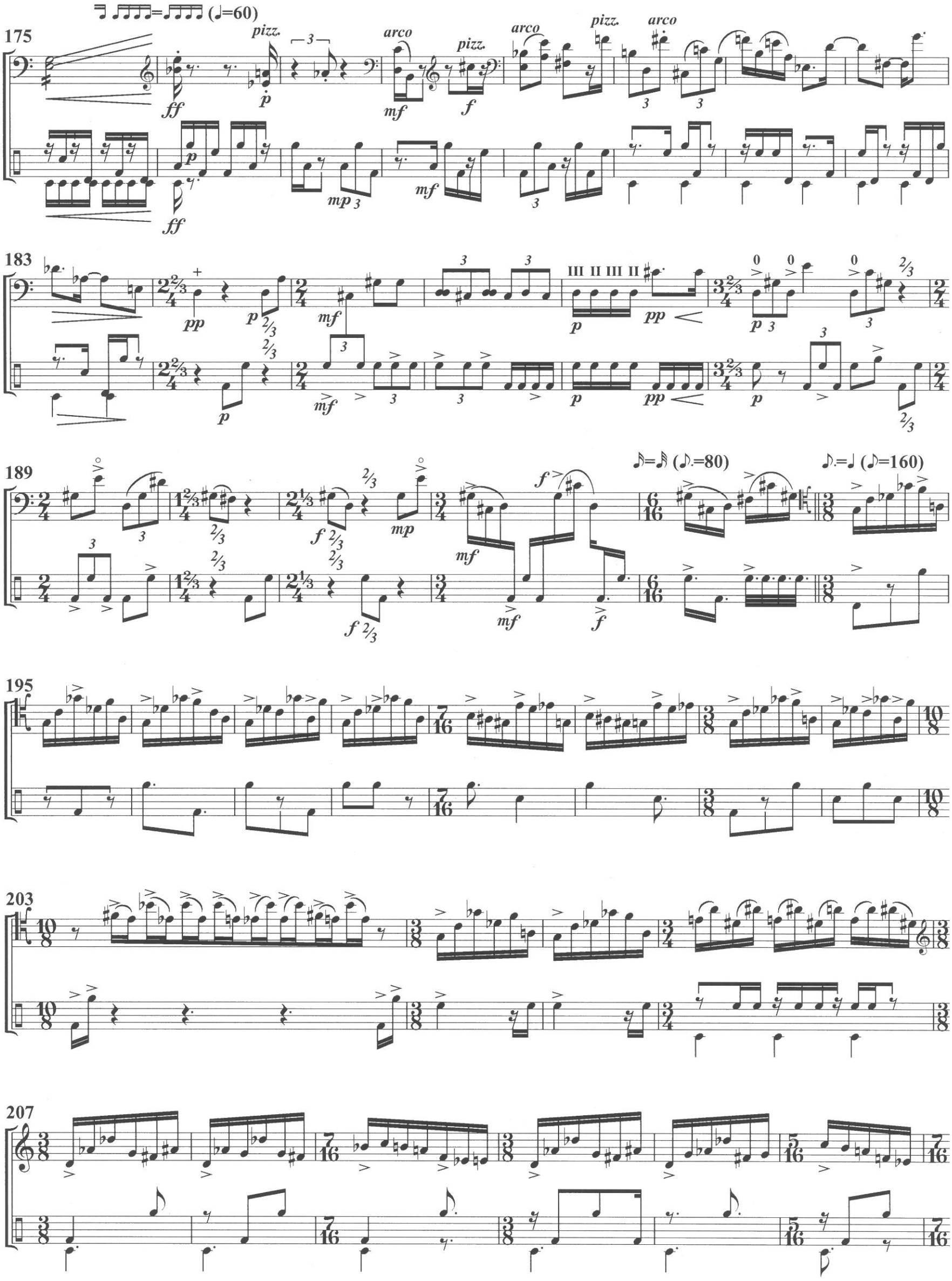
legato *mf sonoro* *pp leggiero*

164

$\overset{5}{\flat}$=♪ (♩=75)

f *mf*

170


(♩=60)
175
pizz.
arco
pizz.
arco
pizz.
arco
183
189
(♪.=80)
(♪=160)
195
203
207

213

220

228

p *mp* *mf*

235

f *ff*

241

248

254

260

265

(ff) 3

272

ff

f

ff

f

279

mf

niente

mf

pppp

Hartford, Connecticut, 8 January, 1985