

Duo Concertant

(Danger Man)

contrabass and drumset

Lewis Nielson (1999)

Duo Concertant (Danger Man) was written for and is dedicated the contrabass virtuoso
and my dear friend Fausto Borem de Oliveira.

Performance Notes

Percussion notation:

3 Suspended Cymbals -----
Hi Hat -----

3 Tom Toms -----
Snare Drum -----
Pedal Bass Drum -----

X = cymbals, regular note head = drums

Hi Hat notation:

- = play with mallet, cymbals open
- = play with foot pedal, cymbals finish open
- = play with foot pedal, cymbals finish closed

Mallets used are wooden sticks, preferably light sticks with nylon or plastic tips; wire brushes, preferably with narrow shafts and butt ends that can be used for playing on the cymbals; and soft mallets, preferably with long, wooden shafts that can also be used on the cymbals.

On cymbals and tom toms, 1 = largest (or deepest) tom or cymbal, 3 = smallest (or highest) tom or cymbal. Tom tom 1 can be a floor tom tom with the other two being mounted on the bass drum. My only preference for cymbals is that they be very live and rich in overtones with variety in tone color among the three. I would prefer not using a

Chinese or Splash cymbal in the mix. My brand preference is Sabian, since I find that these cymbals have the best sound characteristics.

Click shot (cs) = with wooden stick tip resting inside the snare drum rim, push the butt end rapidly down onto the opposite snare drum rim edge (see diagram).

Rim shots (rs) may be played with one wooden stick (hitting snare drum head and rim simultaneously) or with one stick striking the other stick. Which would be resting with the tip inside the rim and on the snare head with the butt end resting on the rim.

Contrabass notation:

All contrabass notation conforms with standard notation types. The notation “ “ is the only vaguely unusual notation and means, as it normally does, a sound as high as possible. Vibrato is at the players discretion except in all sections that involve harmonics. In those places, especially at the ending, no vibrato should be used at all.

General Comment:

This piece moves from a bass solo to progressive, not-quite-jazz-like interaction between drumset and bass (punctuated by some drumset solos of a jazz character) and ending up in a real divergence between the two players, with the bassist playing a (beautiful!) chorale section against abrupt and uncompromising cannon shots in the drums. The drumset tones down a little toward the end but the ending calm is definitely uneasy. While jazz is an indirect factor in this *Duo Concertant*, other, more progressive ideas are far more important, especially the complexities of the nearly mutual counterpoint that doesn't quite come together.

for Fausto Borem de Oliveira

Duo Concertant (danger man)

contrabass and drumset

Lewis Nielson (1999)

♩ = 96

pizz.

Contrabass

f

3 suspended cymbals 1 2 3

hi-hat

Drumset

3 tom toms 1 2 3

snare drum

bass drum

4

Cb

mp

sul G

arco

pp *ff*

pizz.

f

Dmst

9

Cb

triangle beater
slow scrape from bell to rim
pp *mf*

Dmst

13

Cb

ff *mf* *p*
pp *mp* *p*
sul D *arco*

brushes

Dmst

16

Cb

p *mp*
pp *mp*
accel. *a tempo* (♩ = 52)

Dmst

♩ = 96

20

Cb

triangle beater
slow scrape from bell to rim

pizz.

p

pp *mp*

p

mute!

change to soft mallets

24

Cb

mp

soft mallets

with mallet shaft

28

♩ = 52

Cb

arco

pizz.

arco sul A

f *mp* *f* *ff* *p*

p *ppp* *pp*

(with mallet shaft)

with mallet heads

mute!

4

32

sul G

mp *p* *p*

mute!

mp *pp* *pp* *mp*

Cb

Dmst

36

pizz.

mf *f*

mp *mp*

change to brushes

brushes

mp *mp*

Cb

Dmst

39

arco *pizz.*

mf *p* *mf*

subito 5 *subito*

mf *mf*

change to sticks

mf *mp* *mf* *mp*

Cb

Dmst

44

Cb

arco

pizz.

arco

pizz.

ff

f

Dmst

cs

f

f p

cs = click shot (see performance notes)

47

Cb

arco

pizz.

(f)

l.h. pizz.

Dmst

mp

mp

f

cs

cs

cs

cs

51

Cb

(arco)

(l.h. pizz)

Dmst

mf

f

p

mf

3

6

55

(arco) -----

pizz. 3 = 52

Cb

(l.h. pizz) -----
 pizz. arco p mp subito ff p
 fff

Dmst

(mf) 3 3 3 3 p
 f

59

Cb

p < mp > p p < mp > p p mf p < mp >

Dmst

p mf p

63

Cb

accel. ----- = 66

p mp p mp mf espr.

Dmst

accel. ----- = 66 change to soft mallets

mp mp p 3 5 6 f > mp

67

rit. $\bullet = 52$ *poco* $\bullet = 66$

Cb

mf espr. *mp*

soft mallets

with mallet heads with mallet shaft head shafts shafts heads shafts change to brushes

Dmst

p mp p

71

$\bullet = 84$

Cb

p

brushes

brush shaft or end on cymbal brush shaft or end on cymbal

Dmst

mf > p mf > p

mf

74

Cb

Dmst

ff p

8

76

rit. *pizz.* *a tempo* (♩ = 84)

5 5 5 5

p *mf* *p* *mf*

Dmst

rit. *a tempo* (♩ = 84)

wooden sticks and one brush

f *mp*

p *mf*

78

Cb

15/32 2/4

Dmst

15/32 2/4

15/32 2/4

ff

80

Cb

arco

mf

f

Dmst

brush

3

change to brushes

brushes

mf > *mp* *f* > *mp*

f

83

83

arco

6 6

l.h. pizz

f *ff*

Dmst

ff *f p* *mp*

86

86

arco

sul A

random hamronic gliss

pizz.

5 5

mf *f* *mf*

Dmst

f *p* *mf*

89

89

arco

3 3

5 3

mp *f* *mf* *f*

Dmst

p *mp*

f *f*

92

Cb *pizz.* 3 5 *mp*

Dmst *mp* 6 6

95

Cb *arco* 5 *f* 5 *mf espr.* 3

Dmst *ff* 3 *ff* 3 *mf* 3 3 *f*

98

Cb *ff* *ff* 5 5 *mp*

Dmst *mf* 3 *f* *ff* *mf* 3 *f* *mf* 3

101

harmonic gliss

Cb

Dmst

mp *f* *fff* *ff* *mp*

104

Cb

Dmst

mp *mf* *f*

107

Cb

Dmst

p *p* *pp*

gliss

110

Cb *pizz.* 3 *mf* *snap pizz* *f* 3 *mp* *arco* *mf* = 66 *snap pizz* *p* *f* *mp* *arco*

Dmst *mf* 3 *mf* *p* *mp* *p* *mf* *mf* = 66

113

Cb *mf* *mp* *snap pizz* 3 *arco*

Dmst *p* *mp* *mp* *p* *mf* *p*

116

Cb *p* *f* *mp*

Dmst *f* *mp*

119

Cb

p *mf* *mp*

pizz. *arco*

Dmst

p *mp* *mf*

change to wooden sticks and one soft mallet

122

Cb

mf *mp*

pizz. *arco*

Dmst

wooden sticks

pp *mf* *pp* *p*

(sticks)

mp *pp* *p*

126

Cb

f *p* *mp* *p* *mf* *mp*

hmc gliss *gliss* *pizz.* *arco*

Dmst

mp *mp* *p*

soft mallet

(sticks) (soft mallet) (soft mallet) (stick)

130

Cb

pizz. arco *pizz. arco*

mf *p*

Dmst

sticks 5

soft mallet 3

(p) *mf* *mp* *p*

mf

134

Cb

mp *mp*

Dmst

soft mallet

brush

change to sticks and brushes
one stick and one brush in each hand

138

Cb

pizz. *arco* *pizz.* *arco*

sub. f *mp* *sub. f* *p* *mp*

Dmst

brush

brush

brushes

sticks

p *mf* *p*

p

142

sul A

Cb

(*mp*) \rightrightarrows \leftarrow *p* \rightrightarrows *ff* \leftarrow *p* \leftarrow *mp*

Dmst

sticks

br sticks

br sticks

brushes

sticks

5

5

5

3

pp

mp

146

Cb

3

\leftarrow *ff* \leftarrow *mp*

Dmst

brushes

put down sticks

mp

mf \leftarrow *f*

150

Cb

3

\rightrightarrows *p* \leftarrow *ff* \leftarrow *p* \rightrightarrows *mp*

Dmst

with butt ends of brushes

p

p \rightrightarrows *mp* \rightrightarrows *p*

3

3

3

3

p \leftarrow *ff*

154

Cb *snap pizz*
ff *mp* *mf* *mp* *f* *mp*
 6 3 7 3 6

Dmst
mf *mp* *mp* *mf* *p* *mf* *p* *mf*

158

Cb
mf *mp* *mf* *mp* *mp* *mf* *mp*
 3 3 3 6 3

Dmst
mf *mp* *p* *mf* *mp* *mp* *mf*
 3 3 9 9 9

162

Cb *snap pizz* *arco*
ff *ff* *p*
 3 6 7

Dmst
mp *f* *f* *ff* *mf* *ff*
 3 3 3 3 9

166

Cb

Dmst

ff *f* *f*

p *ff* *f mp*

gliss. *pizz.* *arco*

6 6 3 5 5 3

$\text{♩} = 72$

170

Cb

Dmst

mp *mp* *mf* *mf* *f*

*mf*³ *f p* *f*

6 6 6 9 9

174

Cb

Dmst

ff *mf* *f* *f* *ff* *f*

f *f* *f* *f* *f*

pizz.

6 6 6 5 5 6 6 6 6 6

change to sticks *wooden sticks*

$\text{♩} = 72$

178

arco
 Cb: *ff* *f mp* *hmc gliss*
 Dmst: *ff* *mf* *f* *f_p*

181

Cb: *ff* (ord.) *pizz.* *ff*
 Dmst: *fff* *mp*

184

Cb: *mf* *p* *mf* *f* *p* *mp* *arco* *move gradually to sul pont* *sul pont*
 Dmst: *mp* *ff* *mp*

188 *ord.* pick up A string

Cb *(mp)* *mf < f* *pizz.* *mp* *p* *arco* *sub. f*

Dmst *p* *p* *9* *9*

192 *Sul D and G* *Sul G* *Sul A & E*

Cb *go from string pair to string pair* *fff* *p* *mp*

Dmst *6* *6* *6* *6* *6* *3* *ff* *p*

196 *Sul G*

Cb *3*

Dmst *5* *9* *3* *mp* *f* *mf < f*

20

200

Cb

ff

pizz. 5

5

ff

Dmst

pp

mp

3

3

♩ = 52
like a chorale

204

Cb

mp

mp

ff

p

mp

cristalino

♩ = 52 loud strokes like cannon shots, obliterating the sound of the bass

Dmst

3

p

6

5

3

5

mp

f

ff

rs

rs = rim shot (see performance notes)

208

Cb

Dmst

9

9

p

ff

5

mf

ff

212

Cb

sul A

sul D

Dmst

p *ff* *pp* *mf* *pp*

216

Cb

sul A

sul D

Dmst

mp *p* *ff*

220

Cb

sul D

sul A

Dmst

ff *ff* *fp*

22

224

Cb

Dmst

f *ff* *fff*

3 6 9 7

sul D *sul A* *sul G*

228

Cb

Dmst

mf *ff*

sul G *sul D* *sul A* *sul G* *sul D*

232

Cb

Dmst

mp *ff* *p*

236

Cb

Dmst

f *p* *f*

240

Cb

Dmst

mf *f* *mp* *mp*

change to soft mallets

245

Cb

Dmst

p