

JAMES SELLARS

Beulah in Chicago

Contrabass

HOG RIVER MUSIC
HARTFORD, CONNECTICUT

BEULAH IN CHICAGO

Contrabass

James Sellars

I • Gavotte

Debonaire (♩ = ca. 63)

6 Wood Blocks: pizz. *p*

11 Shout: (o Beu-lah in Chi-ca-go)

17 (But you would-n't for Beu-lah's sake) *p* *f*

22 *mp*

27 *mf* *mp* *p*

32 (sad day) (o sad mis-take) *cresc.* *mf* *p* arco

38 *pizz.* *mp* *f subito* *f* *poco ritenuto* arco 3

Contrabass

46 *accel. poco a poco* *mp* *colla parte* *pizz.* *a tempo* *cresc. poco a poco*

52 *f* *p subito* *molto rit.* *ff* *p* *a tempo*

57 *arco* *pizz.* *arco* *p*

62 *dim. poco a poco* *ppp* *pizz.* *p* *arco*

Contrabass 3

II • Waltz

Spirited, but not too fast (♩ = ca. 66)

Musical notation for measures 1-10. The piece is in 3/4 time with a key signature of one flat. The first four measures feature a triplet of eighth notes with a forte fortissimo (*fff*) dynamic. Measures 5-6 have a sforzando (*sfz*) dynamic. Measures 7-8 are marked *pizz.* (pizzicato). Measure 9 has a forte (*f*) dynamic. Measure 10 ends with a fermata.

11

Musical notation for measures 11-20. This section consists of a continuous eighth-note pattern in the bass clef.

21

Musical notation for measures 21-30. This section continues the eighth-note pattern. Measure 28 has a sforzando (*sfz*) dynamic, and measure 29 has a fortissimo (*ff*) dynamic.

31

Musical notation for measures 31-40. Measures 31-32 are marked *arco molto legato* (arco, molto legato). Measure 33 has a piano (*p*) dynamic. Measures 34-40 feature a melodic line with various dynamics and articulation.

41

Musical notation for measures 41-51. Measure 41 has a forte (*f*) dynamic. Measures 42-43 are marked *Solo: brush stroke**. Measure 44 has a forte (*f*) dynamic. Measures 45-51 feature a melodic line with various dynamics and articulation.

Ossia: Musical notation for measures 41-51, providing an alternative melodic line for the solo section.

52

Musical notation for measures 52-57. This section features a complex melodic line with various dynamics and articulation. Measure 57 has a piano (*p*) dynamic.

58

Musical notation for measures 58-65. Measure 58 has a mezzo-piano (*mp*) dynamic. Measures 59-65 feature a melodic line with various dynamics and articulation.

66

Musical notation for measures 66-70. Measure 66 has a piano (*p*) dynamic. Measure 67 is marked *p subito*. Measure 68 has a pianissimo (*pp*) dynamic. Measures 69-70 feature a melodic line with various dynamics and articulation.

*) between "on the string" and "spiccato"

Contrabass

75 *pp* *suoni reali* *mp*

84 *mf* *pizz.* *f* *f* *cresc.* *ff* *(let string slap against fingerboard)*

93 *fff* *f*

101 **10**

118 *Narrator: It's hea-ven!* *arco* *(with Cornet)* *mp*

126 *f* *f*

136 *p* *cresc. poco a poco*

144 *ff* *cresc.*

152 *fff*

III • Interlude

hold back *a tempo* (♩ = ca. 72) Moving ahead (♩ = 88+)
13 *Piano:* *pizz.* *f*

19 Start slowly (♩ = ca. 72-) *rit.* *mf*

26 *accel. e cresc. poco a poco*

32

38 Fast, with a bounce (♩ = 80) *ff* 8

53 *Soprano Sax:* *arco* *p*

57 Stesso tempo (♩ = 80) *pizz.* *p* 4

67 *p*

76 *pp* *ppp* *pppp*

IV • Habanera

Slow (♩ = ca. 69)

Narrator: dead green leaves.

7

sul G

sord. (l.h. pizz.)

mp

12

sul G

III

pizz.

18

molto vib.

arco

pizz.

arco

sul pont.

ord.

pizz.

22

arco

pizz.

arco

pizz.

(pizz)

p

Ossia:

29

(suoni reali)

arco

p dolce

29

(suoni reali)

arco

p dolce

Contrabass 7

(Ossia) *II*₂ *V* *I*₊ *III*₂ *II*₊ *IV*₂ *III*₊ *a tempo*

35 *pp* *p*

*III*₃ *III*₂ *IV*₂ *IV*₊ *molto rit.* *IV*₃ *IV*₂ *IV*₁ *III*₊ *a tempo* *III*₊ *III*₊ *III*₊ *IV*₊

41 *6* *Cornet: 3* *3* *3* *3* *p* *sul G*

52 *sul G* *III*

V • Rhumba a la Jazz

Heavily accented, rolling (♩ = ca. 56)

Shout:
senza You're an Olds - mo - bile! Boom! boom!
f pesante

7 Reet! teet!

Poco più mosso (♩ = ca. 60)

(suoni reali)

15 *cresc.* *ff* *f*

sing:

24 Hot! La la la la la la la la la la la la la la la la La la la la la la la la la
stacc. bounce bow

28 la la la la la la *pizz.* Reet!
p

33 arco *mf*

37 Solo: *mf* *sfz*

Contrabass 9

41 **Tempo I^o** ⁵
Hey! Gua-da-lou-pe!

48 Bi-jou! Bi-jou! Red hot! Boom! boom!

sfz (attacca)

VI • Curtain Call

With a swing (♩ = ca. 92)

(arco) *f stacc.* *stacc.*

5