

JAMES SELLARS

*Beulah in Chicago*

Percussion

HOG RIVER MUSIC  
HARTFORD, CONNECTICUT

Percussion

# BEULAH IN CHICAGO

James Sellars

## I • Gavotte

Debonaire (♩ = ca. 63)

3 wood blocks  
(drum sticks):

The musical score is written on a single staff with a treble clef and a common time signature. It consists of several measures, each with a measure number in the left margin. The notation includes various rhythmic patterns, dynamic markings, and performance instructions. The first measure (measure 1) starts with a wood block pattern marked *p*. Measure 6 has a wood block pattern marked *sfz*. Measure 11 is marked *Shout:* and contains the lyrics "Beu-lah in Chi-ca-go" with a triplet of eighth notes. Measure 16 is marked *Tri.* and contains the lyrics "(But you would-n't for Beu-lah's sake)" with a triplet of eighth notes. Measure 24 is marked *Small Cym.* and features a cymbal pattern. Measure 28 is marked *4 Tomt.* and features a tom-tom pattern. Measure 32 is marked *SD.* and contains the lyrics "(sad day)" with a triplet of eighth notes. The score ends with a wood block pattern marked *BD.* and the instruction "(to Tri.)".

6

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

16 *Tri.* (But you would-n't for Beu-lah's sake) *SD.*

20

24 *Small Cym.*

28 *4 Tomt.*

32 *SD.* (sad day) *BD.* (o sad mis-take) *Small Cym.* (to Tri.)

# Percussion

38 *Tri.* *SD* *Small Cym.* *poco ritenuto* *Lg. Cym.*

45 *Tri.* *molto ritenuto* *a tempo* *Small Cym.* *Hi-Hat*

52 *Lg. Cym.* *molto rit.* *a tempo* *4 Tomt.* *Wind Chimes*

58 *stopped Cym. or stopped Hi-Hat*

63 *WB.s* *dim. poco a poco* *ppp* *p*

Percussion 3

II • Waltz

BD. *ff* SD. Cym. *sfz* *mf*

11

20 *f* *sfz*

29 *p*

38 (turn snares off or damp) *f* 16 WB (SD stick) *p*

61 Tri. SD. (near the edge) 3 (snare on) *ppp*

72 BD. *pp* 2

# Percussion

81

*p* *mp* *mf*

89

*f cresc.* *ff* *f*

*rim shot* *WB.s*

96

104

*Narrator: hea-ven!* **11** *Tri.* **16** *p*

137

*SD.* *BD.* *p* *p cresc. poco a poco*

144

152

*ff*

III • Interlude

*hold back* *a tempo* (♩ = ca. 72)

Soprano Sax:

7 Hi-Hat brushes on SD. *ppp*

12 Moving ahead (♩ = 88+)

17 BD. *mf* *rit.*

22 Start slowly (♩ = ca. 72-) *mp*

28 *accel. e cresc. poco a poco*

34

40 Fast, with a bounce (♩ = 80) *f* Tri. *pp*

53 3 WB.s > *p* > *mp sempre*

60 Stesso tempo (♩ = 80) 21 Hi-Hat *fff* *pppp*

### IV • Habanera

*All snares off (or mute)*

Slow (♩ = ca. 69)

Claves

8

small Bongo

16

Claves

24

small Bongo

Low Tomt.  
(muted)

32

*molto rit.* Tri. *a tempo*

41

Claves

49  
small Bongo  
(with fingers)

# V • Rhumba a la Jazz

Heavily accented, rolling (♩ = ca. 56)

*Shout:*  
SD. (snare off) (on rim) You're an Olds - mo - bile! Boom! boom!  
Hi Tomt.  
BD. *mf*  
5 Reet! teet!

11 *cresc.* *f*  
18 Poco più mosso (♩ = ca. 60)  
Guero *mf*

Hot! *sing: ff*  
Hi Tomt. WB. Hi Tomt. SD. (on rim)  
BD. *p*  
La la la la la la la la la la la la la la la la la la

28 Med. Lo. Tomt. Maracas Reet!  
*ff* *p (with piano)*

32 BD. Castanets (to Maracas)  
*fff* *p*



# Percussion

## 37 Maracas

*p* *sfz*

Tempo I°

## 41 Med. Lo. Tomt. Bongo

*p* Hey! Gua - da - lou - pe!

## 45

Bi - jou! Bi - jou!

## 50

Red hot! Boom! boom! *sfz* (attacca)

## VI • Curtain Call

Snares on

With a swing (♩ = ca. 92)

Hi-Hat BD. SD. *mf*