

Contrabass

# JAMES SELLARS



HOG RIVER MUSIC  
HARTFORD, CONNECTICUT

## PROGRAM NOTE

*Don't Stop* doesn't have to stop — ever. In design, it is a circular piece, a rondel, traversing all twelve keys before returning to the beginning tonality. Each of the twelve modulations saliently mark important musical changes in the treatment of two alternating themes. In musical style it draws on the diverse worlds of American ragtime and the early 13th-century organa by Perotinus Magnus of Notre Dame, Paris. Add to this mix the influence of rock. *Don't Stop* was composed during November of 1995, for the New York based ensemble, Bang on A Can All Stars.

*James Sellars*

## INSTRUMENTATION

Clarinet in B<sup>b</sup>  
Violoncello  
Percussion (Marimba and Xylophone)  
Piano  
Electric Guitar  
Contrabass

All instruments, with the possible exception of the Xylophone, must be amplified.

Duration: 9'30"

N.B.: The repeat marks at the end of *Don't Stop* are to be considered more an allusion to the title than to be taken literally. But there is always the possibility...

Parts are available from the publisher.

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# DON'T STOP

James Sellars

Resolute (♩=ca.92)  
(w/Vcl.&Marim.)

11 **A** **B**

22 **C**

33 **D**

44

55 **E**

63 **F** *p*

73 **G** *mf*

82 **H**

91 *mf* *mf* *mp* *mp* *mf*

99 **I** 5

# Contrabass

2

111 *mp* *mp*

120 *p subito*

130 **J** *f subito* *p subito* **K** *f subito*

139 **L**

148 **M**

155 *sfz*

162 *p* **N** *mf*

172 *f*

181 **O**

188

# Contrabass

3

194

**P** 10 **Q**  
(w/Vcl., Marim., & Gtr.)

*p ma marcato*

209

*f*

217

**R**

*f*

225

*ff*

235

**S**

245

*p*

255

**T** *suoni reali*

*pp possibile*

265

**U** *(senza vib. e non espr.)*

*mp*

274

**V** <sup>8va</sup>

10 *ppp*

291

*(w/Gtr.)*

2 *ff*

300

**W**

2

# Contrabass

4

307 *pizz. (w/Vcl.)*



315 *arco*



324 **X**



333



341



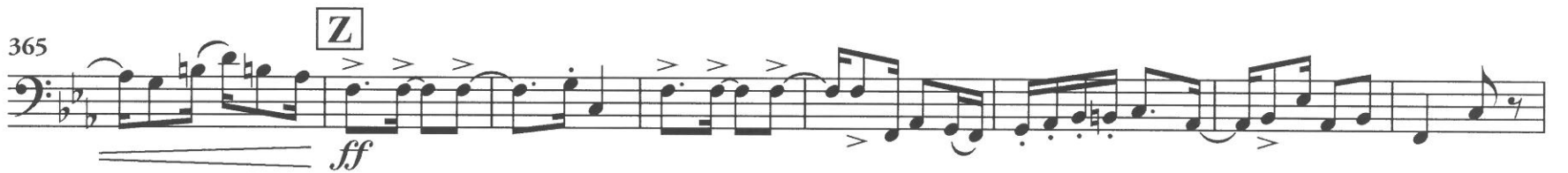
350 **Y** *mp*



359 *mf*



365 **Z** *ff*



373 *p*



380



386 **AA**

*p* *mf*

This system contains measures 386 through 393. It begins with a piano (*p*) dynamic and transitions to mezzo-forte (*mf*) around measure 390. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

394 **BB**

*f molto stacc.*

This system contains measures 394 through 400. It starts with a forte (*f*) dynamic and is marked *molto stacc.* (very staccato). The notation is characterized by rapid sixteenth-note passages.

400 **CC**

This system contains measures 400 through 405. The music continues with sixteenth-note patterns, showing some dynamic fluctuations and slurs.

406

This system contains measures 406 through 411. The piece continues with intricate sixteenth-note textures and some rests.

412 **DD**

This system contains measures 412 through 416. It features a variety of rhythmic patterns, including slurs and accents, with a dynamic range from piano to forte.

417

This system contains measures 417 through 422. The music is highly rhythmic, with many slurs and accents throughout the sixteenth-note passages.

423

This system contains measures 423 through 427. The notation includes various slurs and accents, maintaining the complex sixteenth-note texture.

428

This system contains measures 428 through 433. It concludes with a series of slurs and accents, ending with a double bar line.