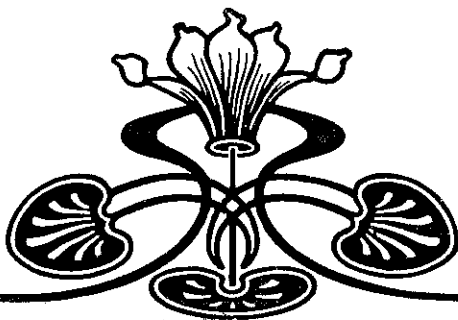



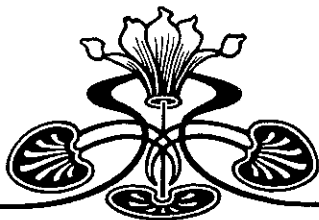


James Sellars



Palm Court Music

Contrabass



Hog River Music
Hartford, Connecticut



Kim England '82

PERFORMANCE NOTES

- Metronomic markings are approximate.
- Piano pedal markings are suggestions only.
- Violinist, violist, and contrabassist may wish to stand during the performance, as was the custom in the cafés and palm courts of the period.

PROGRAM NOTE

This piece is a tribute to the glamorous palm courts that were an integral part of the big international hotel setting in the first decades of this century. Scored for violin, viola, contrabass, and piano, it takes the musicians that played every evening to the somewhat discouraging accompaniment of silver, china, crystal, and conversation, and puts them in the spotlight.

Parts are available for sale from the publisher

An alternate instrumentation, substituting B \flat clarinet for the viola part, is available on request.

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Palm Court Music

I Slow Fox Trot

James Sellars

♩=ca.104; ♩=ca.52

pizz.
mp

arco

pizz. *arco* *pizz. arco*

8 *f*

13 *dolce* *pizz.* *p*

19 *mf* *3* *a tempo* *arco* *p*

29 *pizz.* *arco*

mp *mf*

37 *poco rit.* // *a tempo* *pizz.* *p*

44 *arco* *pizz.* *arco*

pp

51 *mp*

A

B

C

D

E

Contrabass

2

58 *pizz.* *mp* *arco* *p* *mp* *poco riten.* **F** *a tempo* *mp*

64 *f* *mp*

71 **G** *mp*

76 *pizz.* *mf*

82 **H** *p subito* *mf*

89 *f* *f sempre* *arco* *mp*

96 *sonoro* *f* *ff* *pizz.* *arco*

103 **I** *p* *mp* *mf* *f* *mf* *mp* *p* *poco riten.*

111 *a tempo* *p* *mp* *mf* *mf* *f* *mp* *a tempo* *pizz.* *poco riten.*

II Peabody

$\text{♩} = 152$ ($\text{♩} = 76$)

pizz.
mp *mf*

8 *f* **A**

15 *arco*
p

20 *mp* *f*

27 **B** *pizz.*
mp *p*

33 *arco*
p 2

Contrabass

4 **C**

39 *pizz.* *f* *arco* *pizz.* *arco* *p*

46 **D** *pizz.* *f* *p* *cresc.* *poco* *a* *poco*

51 *arco* *f* *pizz.* *mp cresc. sempre*

58 *f* *arco*

64 **E** *pizz.* *p*

69 *mp* *mf* *(non harm.)*

75 **F** *p*

82 **G** *arco* *f subito* *mp*

86 **H** *pizz.* *mp* *mf*

90 *poco rit.*

94 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *p*

99 *arco* *pizz.*
p

104 **I** *arco* *p* *f* *8va* *Pno.:* *f*

113 (in tempo) *p* *attacca*

III Tango

precedente = $\text{♩} = \text{ca. } 76$
Pno.: *fff* *p* *f* *mp*

7 **A** *f* *p* *sul G* *sfz* *(w/Pno.)* *mf*

13 *w/Vln. & Vla.)* *f* *p* *p*

19 **B** **C** *p sempre* *ff intenso* *p* *pizz.* *arco* *p*

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

32 *arco pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* **D** *sfz*

Contrabass

6

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

45 *f* *arco* *ff* *ff*

E

51 *sfz* *sfz* *mp* *p* *espr.* *ff* *f* *pizz.*

arco suoni reali

57 *p* *f* *sonoro* *ff* *f*

F

62

67 *mf*

G

72 *mf*

H

77 *mp* *mf* *f* *p dolce* *ff*

pizz. *arco*

I

82 *p* *f* *espr. intenso* *f* *molto espr.* *mp*

poco rit. *riten. sub.* *a tempo* **J**

88 *f* *sfz* *ff* *sfz*

pizz. II, III *arco martellato*

poco rit. *a tempo al fine*

IV Boston

$\text{♩} = 44$
sul D \square
p sul tasto

11 **A** *mp*

21 **B**

32

42 **C** *p*

52 **D**

62 **E** $\text{♩} = 66$ *mf*

72 $\text{♩} = 66$ *pizz.* *pp*

81 **F** *mp*

90

99 **G** arco (pos. ord.) *mf*

108 *p subito*

Contrabass

8

117 *mf* *mp*

126 *mf* *p* *f* **H**

135 **I** **J**

145 *pizz.* *p subito*

154 *arco* *ff* *pizz.* *p subito* *arco* *ff subito*

163 *ff* *pizz.* *f* **K** **L**

172 *p* *rit.* *molto rit.*

M *molto ritenuto* ($\text{♩}=44$) *15^{ma}* *3* *Valse lente* ($\text{♩}\approx 50$) *8^{va}* *Pno.:*

190 *10* *15^{ma}* *sord. pizz.* *arco* *pp* **N**

207

O 214 *pizz.* *pp*