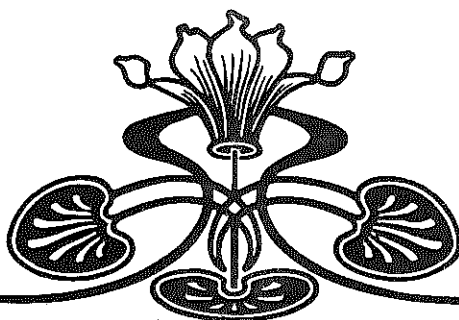
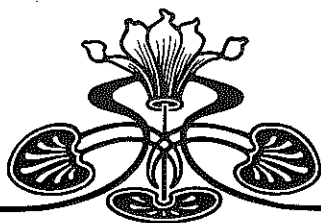




James Sellars



Palm Court Music



Hog River Music
Hartford, Connecticut

Wm. Byrdland '89

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^b clarinet for the viola part, is available on request.

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Palm Court Music

I Slow Fox Trot

James Sellars

Violin $\text{♩}=\text{ca.}104; \text{♩}=\text{ca.}52$
Viola
Contrabass
Piano

Vln. 8
Vla. 8
Cb. 8
Pno. 8

Vln. 12
Vla. 12
Cb. 12
Pno. 12

16

Vln.

Vla.

Cb.

16

Pno.

espr.

mf

Red. *(Red.)* 3

21

Vln.

Vla.

Cb.

mf

mf

mf

21

Pno.

f

sonoro

legato

8va

(in tempo)

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red. ad lib.*

25

Vln.

Vla.

Cb.

rit.

B *a tempo*

p sonoro arco

mp

p

mp

25

Pno.

rit.

a tempo

L.h.

sonoro e legato

p legato

mp

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

30

Vln. *mf*

Vla. *mf pizz.* *f*

Cb. *mf*

Pno. *mf*

Red.

33

Vln.

Vla.

Cb. *arco* *f*

Pno. *8va*

Red.

37

Vln. *sord. freely (legato)* *p dolce* **C** *a tempo*

Vla. *p* *sord.* *mp espr.*

Cb. *pizz.* *p*

Pno. *poco rit.* *a tempo* *p tenor line mp*

D

42

Vln. *mp* (sord.)

Vla.

Cb. *arco* *pp*

Pno. *p sostenuto* *pp*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

48

Vln. *p subito*

Vla. *senza* *mp*

Cb. *pizz.* *arco* *mp*

48

Pno. *p* *poco cresc.* *p subito* *una corda*

ped. *non pedale* *ped.* *ped.*

52

Vln. *6* *3*


Vla.

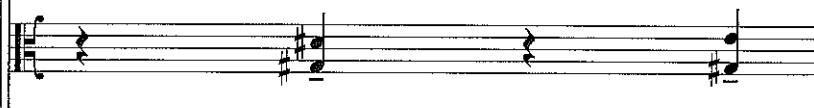
Cb.


52


Pno. *ped.* *ped.* *ped.* *ped.*

54

Vln. 


Vla. 

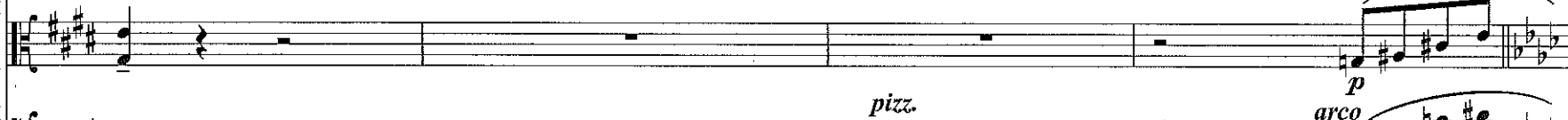
Cb. 

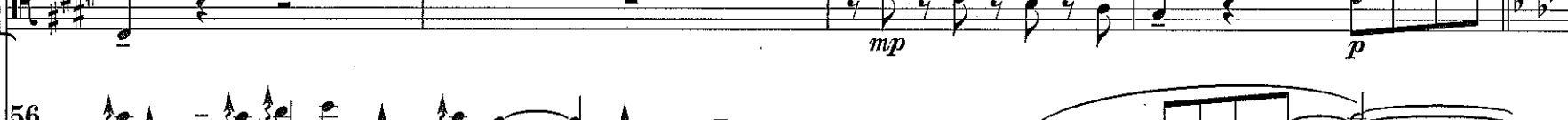
Pno. 


Red.

56 **E**

Vln. 

Vla. 

Cb. 

Pno. 


tre corde


senza p

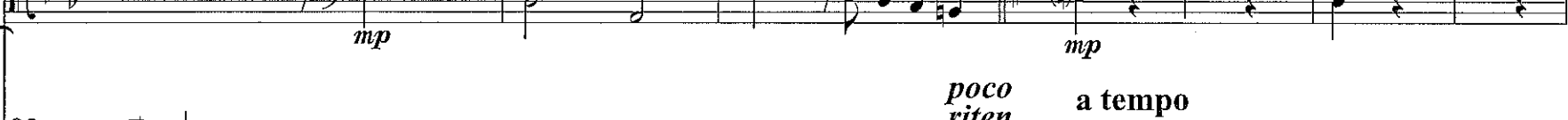
pizz. mp


arco p

60 **F**

Vln. 

Vla. 

Cb. 

Pno. 

poco ritenu. a tempo

mp mf

poco ritenu. a tempo

mp p <

Red. Red. Red. Red. Red. simile

65

Vln. *f*

Vla. *f*

Cb. *f*

Pno. *mf*

70

Vln. *p* *mp* *mf* *p*

Vla. *p* *mp* *mf* *p* *pizz.* *p*

Cb. *mp* *mp*

Pno. *mp* *p semplice*

G

76

Vln.

Vla. *f arco* *f subito*

Cb. *pizz.* *mf*

Pno. *f sempre legato e espr.* *mf*

Red. Red.

81

Vln.

Vla.

Cb.

Violin part: Treble clef, melodic line with slurs and ties. Viola part: Alto clef, similar melodic line. Cello part: Bass clef, rhythmic accompaniment with rests.

81

Pno.

Red. Red. Red. Red. Red. Red. simile

Piano part: Treble and bass clefs. Treble clef has a rapid sixteenth-note passage. Bass clef has a slower accompaniment. Dynamics: Red. (ritardando) for measures 81-83, simile for measure 84.

84

Vln.

Vla.

Cb.

H *sul tasto*
p subito
sul tasto
p subito

Violin part: Treble clef, melodic line. Measure 84 has a box 'H' above it. Dynamics: *p subito* at the start of measure 84, *sul tasto* above the line. Viola part: Alto clef, similar melodic line. Cello part: Bass clef, rhythmic accompaniment. Dynamics: *p subito* at the start of measure 84.

84

Pno.

affettuoso
p subito

8^{va}

Piano part: Treble and bass clefs. Treble clef has a rapid sixteenth-note passage. Bass clef has a slower accompaniment. Dynamics: *p subito* at the start of measure 84. *affettuoso* above the line. *8^{va}* marking above the treble clef line.

87

Vln.

Vla.

Cb.

pos. ord.
pos. ord.
mf *f*
mf *f*

Violin part: Treble clef, melodic line. Dynamics: *mf* at the start of measure 87, *f* at the start of measure 89. *pos. ord.* above the line. Viola part: Alto clef, similar melodic line. Cello part: Bass clef, rhythmic accompaniment. Dynamics: *mf* at the start of measure 87, *f* at the start of measure 89. *pos. ord.* above the line.

87

Pno.

p *mf* *f*

Piano part: Treble and bass clefs. Treble clef has a rapid sixteenth-note passage. Bass clef has a slower accompaniment. Dynamics: *p* at the start of measure 87, *mf* at the start of measure 88, *f* at the start of measure 89.

91

Vln. *f sempre*

Vla. *f sempre*

Cb. *f sempre*

Pno. *f sempre* 8^{va}

94

Vln. *mp* *f*

Vla. *mp* *f*

Cb. *arco mp* *sonoro f*

Pno. *loco mp subito* *f*

non pedale *Red.* *Red.* *Red.* *Red.* *Red.*

100

Vln. *ff* *p*

Vla. *ff* *p*

Cb. *ff* *pizz.* *arco* *p*

Pno. *ff* *pp* 8^{va} *Lh.*

Red.

104 **I**

Vln. *mp* *mf* *f* *mf* *mp*

Vla. *mp* *mf* *f* *mf*

Cb. *mp* *mf* *f* *mf*

104

Pno. *p* *mp* *mf* *f* *mf*

109 *poco riten.* **a tempo**

Vln. *p* *p* *p* *mp*

Vla. *mp* *p* *p* *mp*

Cb. *mp* *p* *p* *mp*

109 *poco riten.* **a tempo**

Pno. *p* *p* *p* *mf*

114 *poco riten.* **a tempo**

Vln. *mf* *mp* *non dim.*

Vla. *mf* *mp* *non dim.* *pizz.*

Cb. *mf* *mf* *f* *mp*

114 *poco riten.* **a tempo**

Pno. *8va* *mp* *f* *8va* *mp*

II Peabody

$\text{♩} = 152 (\text{♩} = 76)$

Vln. *mp* *mf*

Vla. *pizz.* *mp* *mf*

Cb. *mp* *mf*

Pno. *mp* *mf*

6

Vln. *f*

Vla. *f*

Cb. *f*

Pno. *f*

12

Vln. **A**

Vla. *p*

Cb. *arco* *p*

Pno. *mf* *p*

17

Vln.

Vla.

Cb.

Pno.

mp

mp

23

Vln.

Vla.

Cb.

Pno.

mf

f

legato

f

Red.

B

28

Vln.

Vla.

Cb.

Pno.

pizz.

mp

pp

Red.

32

Vln. *p*

Vla. *p*

Cb. *p* *arco* *p*

Pno. *p* *p* (Ossia: r. h. top note only)

37

Vln. *f* **C**

Vla. *f*

Cb. *f* *pizz.* *f*

Pno. *mf* *f* *mf*

41

Vln. *p subito*

Vla. *p subito*

Cb. *arco* *pizz.* *arco* *p*

Pno. *3* *3* *8va*

46 D

Vln. *p cresc. poco a*

Vla. *p pizz. cresc. poco a*

Cb. *f p cresc. poco a*

Pno. *p cresc. poco a*

50

Vln. *poco f mp cresc. sempre*

Vla. *poco f arco pizz. mp cresc. sempre*

Cb. *poco f mp cresc. sempre*

Pno. *poco f p cresc. sempre*

55

Vln.

Vla.

Cb.

Pno.

60

Vln. E

Vla. *f*

Cb. *f* arco *p* pizz.

Pno. *f* 8va...

65

Vln.

Vla. 3 3 V 3

Cb. *mp* *mf*

65

Pno.

70 *sord.* *p* *senza* *p*

Vln.

Vla.

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

70 8va...

Pno. *p leggiero*

76 **F**

Vln. *V*

Vla. *p*

Cb. *p*

Pno. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3

81 **G**

Vln. *f subito* *mp* *V*

Vla. *f subito* *mp* *V*

Cb. *arco* *f subito* *mp* *V*

Pno. *f subito* 3 3 3 3

86 **H**

Vln. *p*

Vla. *p*

Cb. *pizz.* *mp* *mf* *V*

Pno. 86

91

Vln. *p*

Vla. *p*

Cb. *poco rit.* *arco* *pizz.* *arco* *pizz.* *p*

Pno. *p dolce* *Red.*

96

Vln. *p*

Vla. *p*

Cb. *arco* *pizz.* *arco* *pizz.* *arco* *p*

Pno. *Red.*

101

Vln. *pizz.* *p* **I**

Vla. *pizz.* *p*

Cb. *pizz.* *p* *arco* *p*

Pno. *leggiere* *p* *subito* *legato* *p* *mf* *Red.*

106

Vln. *arco* *mp* 3 3

Vla. *arco* *mp* 3 3

Cb.

Detailed description: This system shows the Violin (Vln.) and Viola (Vla.) parts for measures 106-108. Both parts play a triplet of eighth notes, marked *arco* and *mp*. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 108 ends with a fermata.

106

Pno. *mp* *mf* *poco cresc.* *mf* 3 3 3 3 8va

Red.

Detailed description: This system shows the Piano (Pno.) part for measures 106-108. The right hand plays a triplet of eighth notes, marked *mp*, *mf*, and *poco cresc.*. The left hand plays a triplet of eighth notes, marked *mf*. There are *Red.* (Reduction) markings below the staff. Measure 108 features an *8va* (octave) marking over the right hand.

110

Vln. *f*

Vla. *f*

Cb. *f* 3 3 3 3

Detailed description: This system shows the Violin (Vln.), Viola (Vla.), and Cello (Cb.) parts for measures 110-112. All three parts play a triplet of eighth notes, marked *f*. The music is in a key with three sharps and a 4/4 time signature. Measure 112 ends with a fermata.

110

Pno. *f sempre* *p* *Red.*

Detailed description: This system shows the Piano (Pno.) part for measures 110-112. The right hand plays a triplet of eighth notes, marked *f sempre*. The left hand plays a triplet of eighth notes, marked *p*. There is a *Red.* (Reduction) marking below the staff. Measure 112 ends with a fermata.

114

Vln. *mp* *f* *pizz. quasi chitarra* (in tempo) *attacca*

Vla. *mp* *f* *pizz. quasi chitarra* *attacca*

Cb. *p* *attacca*

Detailed description: This system shows the Violin (Vln.), Viola (Vla.), and Cello (Cb.) parts for measures 114-116. The Violin and Viola parts play a triplet of eighth notes, marked *mp* and *f*. The Cello part plays a triplet of eighth notes, marked *p*. The music is in a key with three sharps and a 4/4 time signature. Measure 116 ends with a double bar line and the instruction *attacca*.

114

Pno. *mf* *f* *p* (p) (in tempo) *attacca*

Red.

Detailed description: This system shows the Piano (Pno.) part for measures 114-116. The right hand plays a triplet of eighth notes, marked *mf*, *f*, and *p*. The left hand plays a triplet of eighth notes, marked *(p)*. There is a *Red.* (Reduction) marking below the staff. Measure 116 ends with a double bar line and the instruction *attacca*.

III Tango

♩ precedente = ♩ ca. 76

Vln. arco *fff*

Vla. arco *fff*

Cb. *fff*

Pno. *fff* *ff* *ff*

8va

Red.

6

Vln. *f* *mp* *f* *f* *p* *espr. (poco ritenuto)* *p* *poco*

Vla. *f* *mp* *f* *f* *sfz*

Cb. *f* *mp* *f* *p* *sfz* *sul G₁* *sfz*

Pno. *mf* *f* *sfz*

A

sord.

11

Vln. *senza* *p* *p* *p* *p*

Vla. *espressivo* *p* *f* *p* *p* *p*

Cb. *mf* *f* *p* *p*

Pno. *mf* *f* *p* *mp*

B

Vln. *p sempre* *ff intenso*

Vla. *p sempre* *ff intenso*

Cb. *p sempre* *ff intenso*

Pno. *fff* *ff*

Red. *Red.* *Red.* *Red.*

8va

C

Vln. *p* *p dolce*

Vla. *p*

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

Pno.

D

Vln. *pp*

Vla. *pizz. quasi chitarra* *mp* *simile* *mp* *arco* *ff subito*

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

Pno. *pp* *una corda* *slowly lift pedal*

Red.

D

37

Vln. *ff* *f*

Vla. *f sonoro* *ff* *f*

Cb. *sfz* *f* *ff*

Pno. *f* *f* *ff* *f*

tre corde

42

Vln. *f* *mf* *f* *ff* *p*

Vla. *f* *mf* *f* *ff* *p*

Cb. *ff* *mf* *ff* *f*

Pno. *mf* *p* *ff* *f*

pizz. *arco*

8va

E

47

Vln. *ff* *ff* *f*

Vla. *ff* *f* *f*

Cb. *ff* *ff* *sfz*

Pno. *mp* *ff* *f*

sul pont. *ord. 0*

52

Vln. *sul tasto*
p subito
pos. ord.
ff
pizz.
f

Vla. *pizz. quasi chitarra*
arco pos. ord.
ff
pizz.
f

Cb. *sfz*
pizz. mp
arco suoni reali
p
espr.
ff
pizz.
f

Pno. *p*
mf
f

57 **F**

Vln. *p*
arco
f sonoro
3

Vla. *p*
arco
f sonoro
f legato
3

Cb. *p*
arco
f sonoro
ff
f

Pno. *f*
mp
f

62

Vln. *3*
3
3

Vla. *v*
0

Cb. *v*
0

Pno. *62*

G

Vln. *mf*

Vla. *mf*

Cb.

Pno.

Measures 67-70. Section G. Violin and Viola parts feature triplets and slurs. Cello part has a steady eighth-note pattern. Piano accompaniment consists of chords and eighth-note patterns.

Vln. *sfz* *f* *mf*

Vla. *mf*

Cb. *mf*

Pno. *mf*

H

Measures 71-75. Section H. Violin part starts with *sfz*, then *f*, and ends with *mf*. Viola and Cello parts also have *mf* markings. Piano accompaniment features a consistent eighth-note accompaniment.

Vln. *f* *ff* *p dolce* *f*

Vla. *ff* *p dolce arco* *f*

Cb. *pizz.* *mp* *mf* *f* *p dolce* *ff*

Pno. *f* *mp* *mf* *f*

I

Measures 76-80. Section I. Violin part has dynamic markings *f*, *ff*, *p dolce*, and *f*. Viola part has *ff*, *p dolce arco*, and *f*. Cello part includes *pizz.*, *mp*, *mf*, *f*, *p dolce*, and *ff*. Piano accompaniment has *f*, *mp*, *mf*, and *f*.

82 *quasi chitarra* **J** *poco rit.* *arco* *a tempo*

Vln. *col Contrabasso* *ff* *f* *f*

Vla. *quasi chitarra* *arco* *f*

Cb. *riten. sub.* *p* *f* *espr.* *intenso* *f* *molto espr.* *mp*

Pno. 82 *poco rit.* *a tempo* *col Contrabasso* *f* *p* *molto*

Red.

88 *poco rit.* *a tempo al fine* *espr.* *martellato* *8va...*

Vln. *intenso* *ff* *ff* *sffz*

Vla. *martellato* *sffz* *ff* *sffz*

Cb. *pizz. II, III* *f* *arco martellato* *sffz* *ff* *sffz*

Pno. 88 *poco rit.* *a tempo al fine* *staccatissimo sempre* *f* *ff* *sffz* *8vb....*

IV Boston

$\text{♩} = 44$

Vln. *p sul tasto*

Vla. *p sul tasto*

Cb. *sul D*
p sul tasto

This block contains the first system of the musical score, measures 1 through 12. It features three staves: Violin (Vln.), Viola (Vla.), and Cello (Cb.). The tempo is marked as quarter note = 44. The key signature has one sharp (F#). The time signature is 3/4. The Violin and Viola parts are marked *p sul tasto* and feature a melodic line with slurs and accents. The Cello part is marked *sul D* and *p sul tasto*, playing a bass line with slurs and accents. There are two 'v' marks above the first and fifth measures of the Violin staff.

13

Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Cb. *mp*

A

This block contains the second system of the musical score, measures 13 through 24. It features three staves: Violin (Vln.), Viola (Vla.), and Cello (Cb.). The Violin and Viola parts have dynamic markings of *p* and *mp*. The Cello part has a dynamic marking of *mp*. A box labeled 'A' is placed above measure 14. There are 'v' marks above measures 14, 20, and 24.

25

Vln.

Vla.

Cb.

B

This block contains the third system of the musical score, measures 25 through 35. It features three staves: Violin (Vln.), Viola (Vla.), and Cello (Cb.). A box labeled 'B' is placed above measure 26. There are 'v' marks above measures 26, 31, and 35.

36

Vln.

Vla.

Cb.

C

This block contains the fourth system of the musical score, measures 36 through 44. It features three staves: Violin (Vln.), Viola (Vla.), and Cello (Cb.). A box labeled 'C' is placed above measure 37. There are 'v' marks above measures 37, 42, and 44.

47 D

Vln. *p*

Vla. *p*

Cb. *p*

59 E

$\text{♩} = \text{♩} (\text{♩} = 66)$

Vln. *p* *mf*

Vla. *p* *mf*

Cb. *p* *mf*

71 $\text{♩} = \text{♩} = 66$

Vln. *pp*

Vla. *pp* *(pos. ord.) cantabile* *p*

Cb. *pp* *pizz.*

71 $\text{♩} = \text{♩} = 66$

Pno. *pp*

F

(pos. ord.)
v cantabile

82

Vln. *p* *mp sempre*

Vla. *mp sempre*

Cb. *mp*

Pno. *mp*

G

93

Vln.

Vla.

Cb. *arco (pos. ord.)* *mf*

Pno. *mp*

104

Vln.

Vla. *legato* *mp*

Cb. *p subito*

Pno. *p subito*

114

Vln. *mf*

Vla. *mf mp*

Cb. *mf mp*

Pno. *mf mp*

123

Vln. *mf p* **H**

Vla. *mf p*

Cb. *mf p*

Pno. *mf p*

132

Vln. *f*

Vla. *f*

Cb. *f*

Pno. *f simile*

I

J

140

Vln. *p subito*

Vla. *p subito pizz.*

Cb. *p subito*

Pno. *p subito*

151 $\text{♩} = \text{♩} (\text{♩} = 66)$ $\text{♩} = \text{♩} (\text{♩} = 66)$

Vln. *ff* *p subito*

Vla. *ff* *p subito pizz.*

Cb. *arco* *ff* *p subito*

151 $\text{♩} = \text{♩} (\text{♩} = 66)$ $\text{♩} = \text{♩} (\text{♩} = 66)$

Pno. *ff subito* *p subito*

K

161 $\text{♩} = \text{♩} (\text{♩} = 44)$ $\text{♩} = \text{♩} (\text{♩} = 66)$

Vln. *ff subito*

Vla. *ff subito*

Cb. *arco* *ff subito*

161 $\text{♩} = \text{♩} (\text{♩} = 44)$ $\text{♩} = \text{♩} (\text{♩} = 66)$ 10

Pno. *ff subito*

L

$\text{♩} = \text{♩} (\text{♩} = 44)$

168

Vln. *f*

Vla. *f*

Cb. *f* *pizz.*

8^{va}.....

168

Pno. *f* *pizz.*

8^{va}.....

simile

10

rit. *rit.* *simile*

176

Vln. *p* *rit.* *molto rit.*

Vla. *p*

Cb. *p* *molto rit.*

(8^{va}).....

176

Pno. *p* *rit.* *pp* *(veloce)* *molto rit.*

molto pedale

29

rit.

M molto ritenuto ($\text{♩} = 44$)

181

Pno. *ppp* *molto espressivo* *pppp* *loco* *Valse lente* ($\text{♩} = \text{ca. } 50$) *pp sempre*

8^{va}.....

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

189

Pno. *rit.* *simile*

N

198

Vln. *sord. V* *pp*

Vla. *sord. V* *pp*

Cb. *sord. pizz.* *pp* *arco* *pp*

Pno. 198

207

Vln. *pp*

Vla. *pp*

Cb. *pizz.* *pp*

Pno. 207

215

Vln. *pp*

Vla. *V* *pp*

Cb. *pp*

Pno. 215