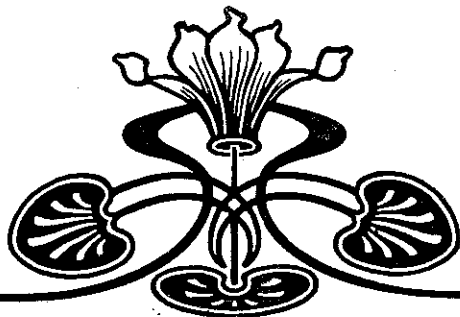




James Sellars

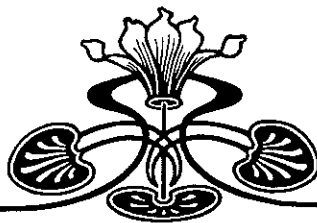


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Palm Court Music

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Viola



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Hog River Music  
Hartford, Connecticut

Wm. Byrd, '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<sup>b</sup> 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

*mp* *poco* *mf*

7

*f*

13

*dolce* *p* **A**

18

*mf*

25

**B** *a tempo*  
*p sonoro* *mp* *mf* *f*

32

*f* *poco rit.*

38

**C** *a tempo* *sord.* **D**  
*mp espr.*

46

*mp* *senza* **E**

57

*2*

Viola

2

59

*p* *mp* *poco riten.* **F** *a tempo* *mf*

65

*f*

70

*p* *mp* *mf* *p* *pizz.* *p* **G**

75

80

*arco* *f subito*

85

*sul tasto* *pos. ord.* **H** *p subito* *mf* *f*

90

*f sempre*

95

*mp* *f* *ff*

101

*p* *mp* *mf* **I**

107

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

113

*mp* *mf* *mp* *poco riten.* *a tempo* *non dim.*

## II Peabody

$\text{♩} = 152 (\text{♩} = 76)$

1-5 *mp* *mf*

6-11 *f*

12-16 **A**

17-26 *mp* 3

27-34 **B** 4 Pno.: 3 3 3 3 *p*

35-41 **C** (w/Vln.) 2 *f*

42-46 3 *p subito*

47-52 **D** *p* *cresc.* *poco* *a* *poco* *f*

53-58 *mp cresc. sempre*

59-63 *f*

64-70 **E** 3 3 3 *p*

# Viola

4

69 **F**  
6 Vln.: *p*

81

**G** **H**  
*f subito* *mp* *p*

87

6  
Cb. solo: *p* *p*

8va bassa.....

100

*pizz.* **I** *arco*  
*p* *mp* 2 3 3

108

4  
Cb. solo: *f* *mp* *f* *sfz* *attacca*  
3 3 3 3

8va bassa.....

*pizz. quasi chitarra* (in tempo)

## III Tango

♩ precedente = ♩ = ca. 76

*arco* *fff* *p* *f* *mp*

**A** *f* *f* *sfz* *p* *espressivo*

13 *f* *p* *p*

19 **B** *p sempre* *ff intenso* *p*

25 **C** *pizz. quasi chitarra* *simile*  
5 Vln.: *mp* *mp*

Viola  
5

36 *arco* **D**  
*ff subito* *f sonoro* *ff* *f*

42 *pizz.* *arco*  
*f* *mf* *f* *ff* *p*

47 **E** *sul pont.*  
*ff* *f* *f*

53 *pizz. quasi chitarra* *arco pos. ord.* *pizz.* **F** *arco*  
*mp* *ff* *f* *p* *f sonoro*

59 *f legato*

65 **G**

71 **H**  
*mf* *ff*

77 **I** *col Contrabasso* *quasi chitarra* *poco rit.*  
*p dolce* *f* *ff*

84 *arco* **J** *a tempo* *martellato*  
*f* *sffz* *ff* *sffz*

# IV Boston

$\text{♩} = 44$   
*p sul tasto*

**A**

10  
*p mp*

20  
*p*

**B**

29

**C**

38

**D**

47  
*p*

**E**

57  
*p*

$\text{♩} = \text{♩} (\text{♩} = 66)$   
*mf*

67  
*mf*

*(pos. ord.)*  
*v cantabile*

**F**

77  
*pp p*

86  
*mp sempre*

**G**

95  
 9 Cb.:



# Viola

7

111 *legato*  
*mp*

120  
*mf* *mp*

129 **H**  
*mf* *p* *f*

138 **I**

148 **J**  $\text{♩} = \text{♩} (\text{♩} = 44)$   
*p subito* *ff*

158 **K**  $\text{♩} = \text{♩} (\text{♩} = 66)$   $\text{♩} = \text{♩} (\text{♩} = 44)$   $\text{♩} = \text{♩} (\text{♩} = 66)$   
*p subito* *ff subito*

168 **L**  $\text{♩} = \text{♩} (\text{♩} = 44)$   
*f* *p*

178 **M** *rit.* *molto rit.*  $\text{♩} = \text{♩} (\text{♩} = 44)$  *8va* *Valse lente* ( $\text{♩} = \text{ca. } 50$ )  
*Pno.:* *3 Pno.:*

188 **N** *13* *sord.* *V* *pp*  
*Vln.:*

207 **O**

215 *V* *pp*