

# WILLIAM BOLCOM

PIANO WORKS



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Accidental policy:

Music without key signature contains frequent courtesy accidentals designed to reduce the eyes' need to backtrack while reading. In music with key signature these courtesy accidentals are less frequent.

## THREE DANCE PORTRAITS

These three dance-pieces are portraits of friends who were each wonderful pianists but are perhaps better known for something else in music.

Dennis Russell Davies is a renowned conductor; Curtis Curtis-Smith was an extremely talented composer; Abba Bogin was a highly successful conductor and commercial musician. Such vernacular styles as soft-shoe and Argentine and Brazilian tango are found in these works.

*The Dead Moth Tango* got its title from a moth I killed inadvertently; *Knock-Stück* features, as well as knocking sounds, a particular type of syncopation found often in Curtis-Smith's compositions; *Abbacadabra* celebrates the volubility all of Abba Bogin's friends will recognize.

—William Bolcom

for Dennis Russell Davies

# Three Dance Portraits

## 1. The Dead Moth Tango

## William Bolcom

### Inflexible, Tango Funèbre (♩= ca. 80)

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The score includes dynamic markings 'simile' and 'mf' (mezzo-forte). The notation consists of various note heads, stems, and beams, with some notes having horizontal dashes through them. Measure lines divide the score into measures, and a brace groups the two staves together.

# BIRD SPIRITS

## NOTE ON THE MUSIC

In 1999, Frank Boyden asked me for a piano piece to give his wife, Jane, for her retirement and asked how much I'd charge. I didn't want to ask for money but requested some piece of Frank's art in exchange, whereupon he sent me a beautiful set of drypoints of crows. They became the impetus for my work; each page of music, facing a crow print, reflects the mood of each bird-attitude, so that their visual message can influence the musical interpretation of each Bird Spirit.

—William Bolcom

## NOTE ON THE PRINTS

During the winter of 1995, I spent hours feeding and drawing crows in a Safeway parking lot. The birds were very close and very active. I was fascinated by the incredible complexity of their movements and the exaggerated contortions of their bodies as they interacted. I produced many drawings and drypoints, of which I selected nine. I produced nine prints each in an edition of thirty. This suite was titled *Stances*. The original prints are printed with a very faint tan background. As I did not wish to duplicate the first edition, the prints in this book are black and white.

—Frank Boyden



# Bird Spirits

## I.

William Bolcom  
(1999)

$\text{♩} = 63$ , bold & bright

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8

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12

13

14

15

rit.

8↑

dim.

8↑

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