

WILLIAM BOLCOM

P I A N O W O R K S



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Concert Paraphrase for Piano
from *A View from the Bridge*

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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

Three Dance Portraits

1. The Dead Moth Tango

William Bolcom

Inflexible, Tango Funèbre (♩ = ca. 80)

The musical score for "The Dead Moth Tango" is written for piano and right hand. It is in 4/4 time, key of B-flat major, and marked "Inflexible, Tango Funèbre (♩ = ca. 80)".

System 1: The right hand begins with a glissando (gliss.) and a forte (ff) dynamic. The left hand features a series of eighth notes (8↓) and a "loco" section. Dynamics include *ff* and *p*.

System 2: The right hand continues with eighth notes and chords. The left hand has a "loco" section and eighth notes. Dynamics include *ff* and *p*.

System 3: The right hand features a "simile" section and eighth notes. The left hand has eighth notes. Dynamics include *mf*.

System 4: The right hand features a series of eighth notes and chords. The left hand has eighth notes and chords. Dynamics include *mf*, *fz*, *pp*, and *fz*.

BIRD SPIRITS

NOTE ON THE MUSIC

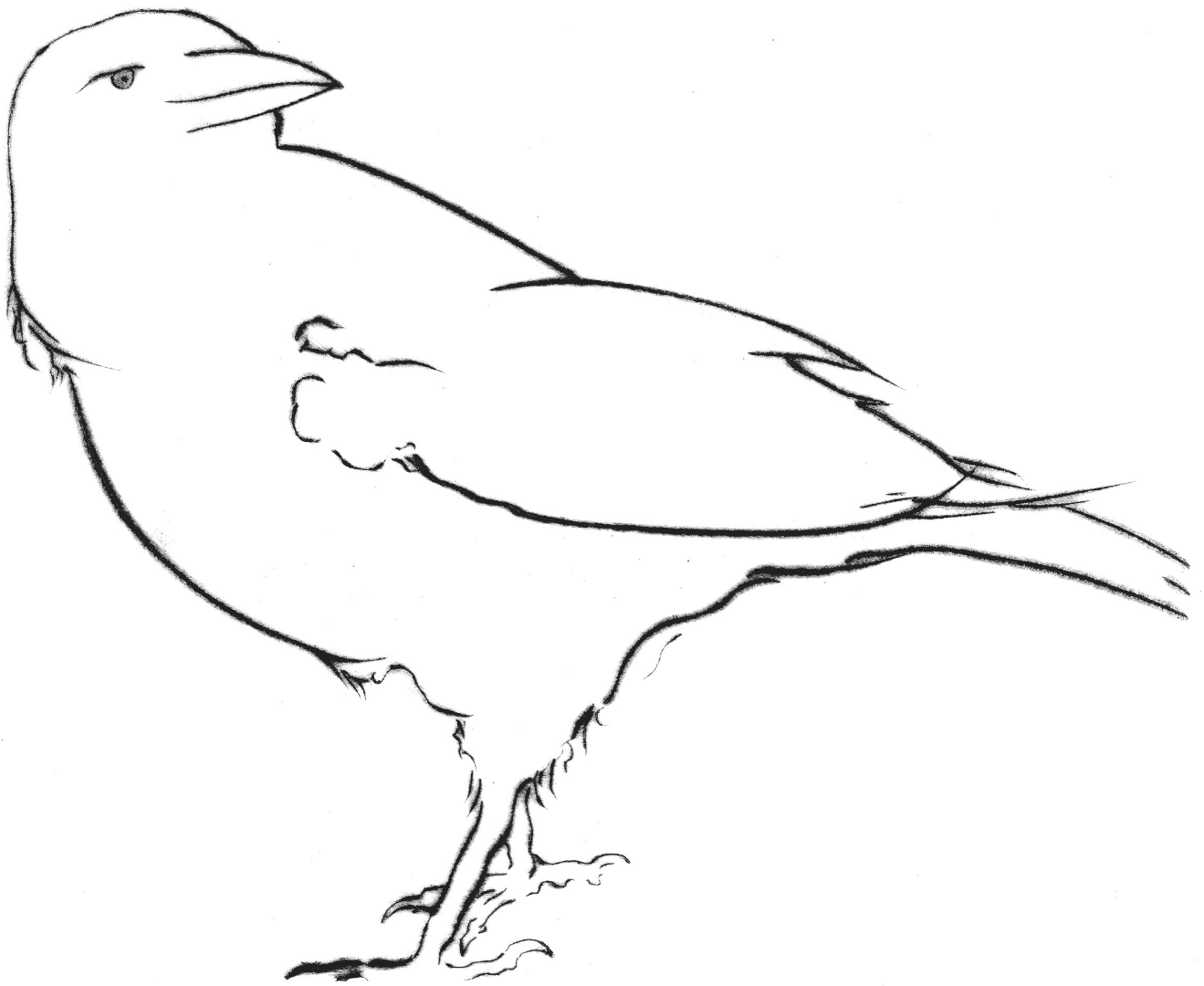
In 1999, Frank Boyden asked me for a piano piece to give his wife, Jane, for her retirement and asked how much I'd charge. I didn't want to ask for money but requested some piece of Frank's art in exchange, whereupon he sent me a beautiful set of drypoints of crows. They became the impetus for my work; 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



for Jane Boyden

Bird Spirits

I.

William Bolcom
(1999)

$\text{♩} = 63$, bold & bright

f

ff

f

ff

p lyrical

cresc.

f

ff

f

espr.

mf

mp

rit.

mf

p

mp

dim.

pp

ppp