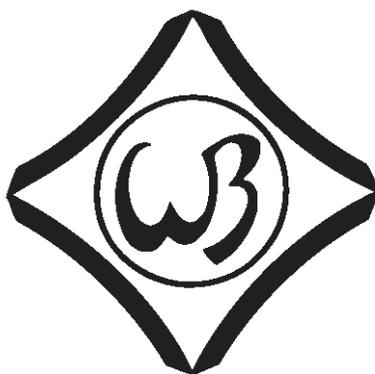


William Bolcom

Trombone Concerto

for Trombone and Piano



William

BOLCOM

Trombone Concerto

for Trombone and Piano

Piano Reduction

Commissioned by The New York Philharmonic Society with the generous support of Ed Stanford and the Shanghai Symphony Orchestra

I. Quasi una fantasia.....	2
II. Blues	24
III. Charade	30

Duration ca 21'



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TROMBONE CONCERTO

WILLIAM BOLCOM
(2015)

I. Quasi una fantasia

Piano reduction by
Edmund Cionek

Solo
Tenor
Trombone
(with F
extension)

Grave e mistico ♩ = c. 46

Musical score for measures 1-3. The Trombone part is a single line of rests. The Piano part consists of two staves. The right hand starts with a *pp* dynamic, playing a series of chords and moving lines. The left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 4-8. Measure 4 is marked with a '4' and '(open) covered tone'. The Trombone part has a *p misterioso* dynamic. The Piano part continues with complex textures, including a *p* dynamic in the right hand.

Musical score for measures 9-12. Measure 9 is marked with a '9'. The Trombone part has a *p espr.* dynamic and a *mf* dynamic. The Piano part features a *pp* dynamic in the right hand.

N. B.: Accidentals obtain throughout a beamed group. Unbeamed notes within a measure continue the same accidental until interrupted by another note or rest (the additional courtesy accidentals are to reduce the need to return the eye to the beginning of a measure).

II. Blues

Slow Rhythm-and-Blues ♩ = 50

The first system of the musical score consists of three staves. The top staff is a single bass clef line in 6/8 time, starting with a whole rest and ending with a half note G4 with a flat and a dynamic marking of *mp*. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. It features a series of chords in the right hand and a melodic line in the left hand. The bottom staff is a single bass clef line with a *non legato* marking. The key signature has two flats (Bb and Eb).

The second system of the musical score consists of three staves. The top staff is a single bass clef line with a melodic line. The middle staff is a grand staff with a piano (*p*) dynamic marking. The bottom staff is a single bass clef line with a *non legato* marking. The key signature has two flats (Bb and Eb).

The third system of the musical score consists of three staves. The top staff is a single bass clef line with a melodic line. The middle staff is a grand staff with a piano (*p*) dynamic marking. The bottom staff is a single bass clef line with a *non legato* marking. The key signature has two flats (Bb and Eb).

The fourth system of the musical score consists of three staves. The top staff is a single bass clef line with a melodic line and dynamic markings: *cresc.*, *mf*, and *p sub.*. The middle staff is a grand staff with a *cresc.* dynamic marking and a piano (*p*) dynamic marking. The bottom staff is a single bass clef line with a *non legato* marking. The key signature has two flats (Bb and Eb).

III. Charade

♩ = 160, *lightly swung**

The musical score for 'III. Charade' is written for four parts: Bassoon (Bs.), Flute (Fls.), Snare Drum (Sn. Dr.), and Bass Drum (Bs. Dr.). The tempo is marked as ♩ = 160, *lightly swung**. The score is in 2/4 time and consists of 12 measures. The key signature has one sharp (F#). The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The Snare and Bass Drums play a rhythmic pattern of eighth notes. The Flute and Bassoon parts have melodic lines with accents and slurs. The score is divided into four systems, with measure numbers 5, 9, and 12 indicated at the beginning of their respective systems. The final system (measures 11-12) includes the instruction *unswung*** and a *cresc.* (crescendo) marking.

*In 2/4 *lightly swung*: slight pressure on ** *unswung*: straight eighths.

without lengthening the note.

Solo Tenor Trombone
(with F attachment)

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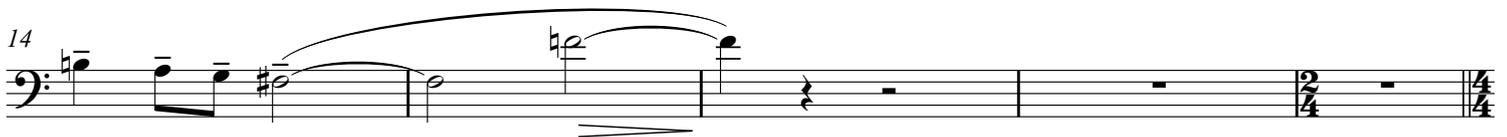
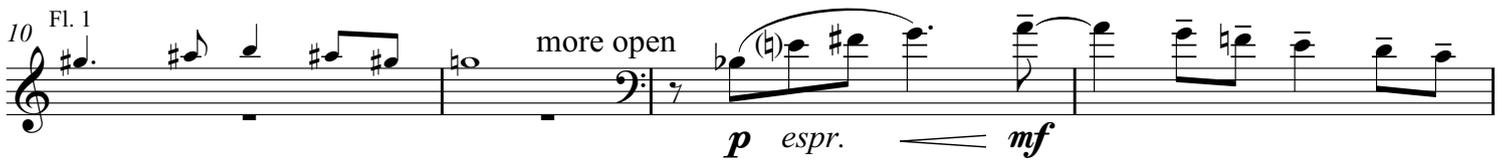
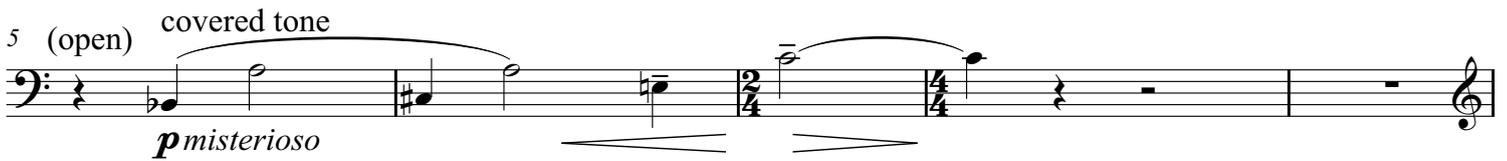
TROMBONE CONCERTO

WILLIAM BOLCOM

I. Quasi una fantasia

2015

Grave e mistico ♩ = c. 46
Tpt.1 (Harmon)



Più mosso ♩ = 80



N. B.: Accidentals obtain throughout a beamed group. Unbeamed notes within a measure continue the same accidental until interrupted by another note or rest (the additional courtesy accidentals are to reduce the need to return the eye to the beginning of a measure).

II. Blues

Slow Rhythm-and-Blues ♩. = 50

Tba. *mp*

9 *cresc.* *mf*

15 *p sub.* *cresc.* *mf* *dim.* *mp*

21 *mf* *p* 4 27-30

31 Tba. *f*

38 *mp* 2 40-41 *p* *cresc.* *f*

45 *tratt.* **A** *a tempo* *mp* *cresc.*

III. Charade

$\text{♩} = 160$, *lightly swung**

Fls.

mp

Vln. I

*unswung***

3

10-12

lightly swung

16

mp

unswung

21

cresc.

f

dim.

lightly swung

p

26

f

mf

p

cresc.

mf

cresc.

unswung

30

ff

sfz/p

34

f

dim.

mp

A

3

37-39

40

Tpt.1

lightly swung

straight mute

mp

*In $\frac{4}{4}$ *lightly swung*: slight pressure on

** *unswung*: straight eighths.

without lengthening the note.

An Orchestral version and a Band version of this piece
are available for rent.

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