

*William Bolcom*

# GRACEFUL GHOST

Arranged by Kenneth Martinson

*Concert Variation for Viola and Piano*



# GRACEFUL GHOST

PIANO

## Rag

Total Duration: c. 5:07

Concert Variation  
arranged for viola and piano  
(with sanction of the composer)

WILLIAM BOLCOM (1970)  
arr. Kenneth Martinson

### Slow March

Viola

*p* smoothly, covered tone

Piano

*mp*

*p* cantabile

The first system of the musical score is for measures 1 through 5. It features a Viola part in the upper staff and a Piano part in the lower two staves. The Viola part begins with a rest followed by a melodic line starting on a quarter rest. The Piano part has a treble and bass clef. The treble clef part starts with a melodic line, and the bass clef part provides harmonic support with chords and single notes. Dynamics include piano (*p*) and mezzo-piano (*mp*). The tempo is marked 'Slow March'.

6

The second system of the musical score covers measures 6 through 10. It continues the musical material from the first system. The Viola part has a melodic line with some slurs. The Piano part continues with its accompaniment. The system ends with a double bar line.

11

The third system of the musical score covers measures 11 through 15. It continues the musical material. The Viola part has a melodic line with some slurs. The Piano part continues with its accompaniment. The system ends with a double bar line.

2 [A]

17

*mp espr.*

*p*

This system contains measures 17 through 22. The top staff features a melodic line with eighth and sixteenth notes, including a trill-like figure in measure 19. The piano accompaniment consists of chords and moving lines in both hands. The dynamic *mp espr.* is marked at the beginning, and *p* is marked in the piano part.

23

This system contains measures 23 through 27. The musical texture continues with similar rhythmic patterns and harmonic support between the vocal line and piano accompaniment.

28

*mp*

This system contains measures 28 through 32. The piece concludes with a final cadence in the piano part. The dynamic *mp* is marked in the piano part.

# William Bolcom

WILLIAM BOLCOM was born in Seattle, Washington on May 26, 1938 and now resides in Ann Arbor, Michigan, where he taught at the University of Michigan from 1973 until his retirement in 2008, and where he was named the Ross Lee Finney Distinguished University Professor of Composition.

At age 11 he entered the University of Washington to study composition privately with John Verrall. Later he studied extensively with Darius Milhaud, both in California and Paris. He received a Master's Degree from Mills College and was the first conferee of a Doctor of Music Degree from Stanford University. Among his other honors are the 1988 Pulitzer Prize in Music for his *12 New Etudes for Piano*, the 2006 National Medal of Arts, 2007 "Composer of the Year" by *Musical America*, two Guggenheim fellowships, two Koussevitzky Foundation grants and an award from the American Academy of Arts and Letters. Additional awards include the Marc Blitzstein Award for Musical Theater, a Grammy® award for his recorded settings of William Blake's *Songs of Innocence and of Experience* (the recording received a total of four Grammys), and the Henry Russel Award (the University of Michigan's highest academic prize) and Lectureship, honorary doctorates from the New England Conservatory, San Francisco Conservatory, Albion College and the New School in New York City, and his 1992 investiture in the American Academy of Arts and Letters.

Bolcom has been commissioned by the New York Philharmonic, the Philadelphia Orchestra, the Saint Louis Symphony, the Vienna Philharmonic, the Baltimore Symphony, the National Symphony, the Seattle Symphony, the St. Paul Chamber Orchestra, the Boston Symphony Orchestra, the Boston "Pops" Orchestra, the Chamber Music Society of Lincoln Center, the Pacific Symphony, the American Composers Orchestra, the MET Orchestra and the Orpheus Ensemble, among others. Chamber commissions and premieres have come from the Carnegie Hall Centennial, Yo-Yo Ma and Emanuel Ax, Benita Valente, Ursula Oppens, the Chamber Music Society of Lincoln Center, the Aspen Music Festival, Beaux Arts Trio, Isaac Stern and the Emerson Quartet, the Guarneri and Mendelssohn String Quartets, the United Nations Charter, the Van Cliburn Piano Competition, the American Guild of Organists, and the Philadelphia Chamber Music Society among many others.

Bolcom has composed three operas, all commissioned by the Lyric Opera of Chicago: *A Wedding* (2004), *A View From the Bridge* (1999), and *McTeague* (1992). He has also composed three theater operas: *Casino Paradise* (1990), *Dynamite Tonite* (1963), and *Theatre of the Absurd* (1970). His stage works have also been presented at the Metropolitan Opera, Washington National Opera, Portland Opera, Indiana University, Prince Theater (Philadelphia) and Opera Hagen (Germany). His orchestrations of several of his *Cabaret Songs* in the present volume may be heard on Deutsche Grammophone sung by Measha Brueggergosman accompanied by the BBC Orchestra under the direction of David Robertson.

As a solo pianist and concert artist with his wife, mezzo-soprano Joan Morris, Bolcom has recorded and performed widely. His music, from ragtime to theater and from chamber to symphonic works, has gained worldwide prominence, and may be heard on the Albany, Argo, CRI, Nonesuch, New World, BMG/RCA, Deutsche Grammophone, EMI Classics, Laurel, Crystal, Koch, Marquis, MSR, Quartz, Newport, Vox, Centaur, Naxos and many other labels. William Bolcom's music is published by Edward B. Marks Music Company ([www.ebmarks.com](http://www.ebmarks.com)) and distributed by Hal Leonard Corporation.

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VIOLA

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Slow March

*p* smoothly, covered tone

7

13 *mp* *espr.* A

19

25

30 *pp* B 2nd time vla. (tacet 1st time)

37 *sf*

42 *sf* 3

48 1. 2. C *pp* *pp*

53