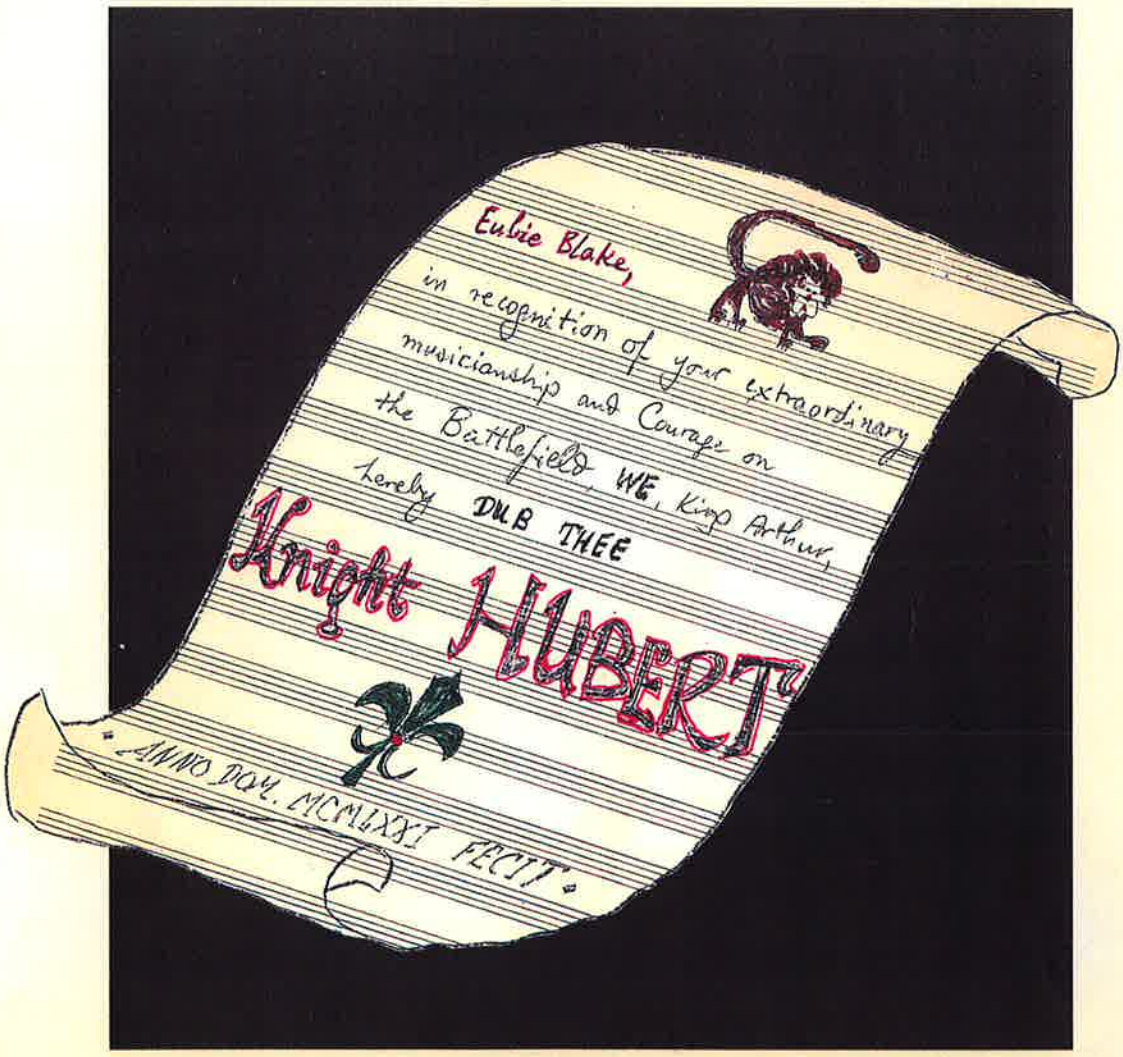
William Bolcom

COMPLETE RAGS FOR PIANO



EDWARD B. MARKS MUSIC

William Bolcom
COMPLETE RAGS FOR PIANO

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EDWARD B. MARKS MUSIC COMPANY

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One day in the fall of 1967 I had lunch with Norman Lloyd, then head of the music division for the Rockefeller Foundation, who mentioned having heard of a ragtime opera by Scott Joplin. Who is that? I asked – few people in 1967 knew the name of Scott Joplin – and Norman told me Joplin was the composer of the "Maple Leaf Rag" but that his opera existed only in legend. For some reason I immediately went on the trail of *Treemonisha*, only to find that no one even at the Library of Congress, Lincoln Center, or the Schomburg Collection in Harlem had it. That is, until I asked my colleague Rudi Blesh at Queens College; we had barely ever said hello before as we rushed in and out of the same office on the way to teaching, but one week I asked him if he knew where I could find a copy of the opera, as all the usual suspects had nothing. When he said "I have a copy of the vocal score – shall I bring it next week?" I nearly fell off my chair. From this happy event came an exploration of Joplin's rags (courtesy of Rudi's friend Max Morath) as well as of the whole field of turn-of-the-last-century piano ragtime. Soon after, Joshua Rifkin recorded the Joplin rags and Gunther Schuller laid the period instrumentations of Joplin onto disc in *The Red Back Book* album (which would become the source for the music of the film *The Sting*); Joplin's obscurity would be no more.

What may be less well-known is that from about 1968 on a whole group of young American composers, Peter Winkler, William Albright and several others, joined me in writing new traditional-style rags (even George Rochberg caught the fever in one of his piano suites). Bill Albright and I would send each other rags by mail like chess problems. It was all delightful for us (playing these new-old pieces in concert elicited warm responses from audiences), but I think we all felt the real impetus from our picking up a dropped thread of our emerging American tradition. Few of us would continue to write traditional rags after about 1975, but in the Ragtime Revival we younger composers internalized rag in such a way that our subsequent music became profoundly changed, whatever styles we each pursued later.

This present volume of rags begins with the virtuoso rag **Eubie's Luckey Day**, a supercharged evocation of Eubie's "Charleston Rag" and Luckey Roberts' great stride pieces. The three "**Ghost Rags**," so named by the late piano virtuoso Paul Jacobs when he recorded them, begin with **Graceful Ghost**, written in memory of my father; **The Poltergeist** explores nearly every "frozen" appoggiatura and substitution in the harmonic book, and Paul called **Dream Shadows** a "white telephone rag," one that would not sound out of place in a Joan Crawford movie-drama. **Raggin' Rudi** celebrates the warm friendship my wife Joan Morris and I enjoyed with that pathfinding scholar of jazz and ragtime; it evokes the playful rags of James Scott. **Gardenia**, a wistful rag, starts in sunny major and ends in a passionate minor key.

Tabby Cat Walk, from the same set of "Three Popular Rags" as **Seabiscuits**, slyly ends with a series of measured silences. **California Porcupine** – originally titled "All Right, Albright" as an answer for one of his more outrageous and challenging rags – was renamed in the Siskiyou Mountains after sighting a representative of the large local population. Brazil's great Joplin counterpart Ernesto Nazareth was as yet unknown to me when I wrote **Rag-Tango** (a case of reverse influence perhaps?); my later use of its main theme in my cello sonata within a Nazareth-influenced movement happened after I had come to know that master.

I really intended my **Last Rag** to be just that; I truly had begun to wonder when I'd outgrow four flats and 2/4 time and cadences where you might expect them (or, in the case of my late lamented friend Bill Albright, where you wouldn't expect them), and it was beginning to worry me. For whatever reason, there would be 22 of them so that it is clear that I couldn't stop writing rags. (At least just yet.)

Knight Hubert actually recalls James Hubert (Eubie) Blake's own style less than that of his friend Charles Luckeyeth Roberts ("Luckey"), a great New York society stride pianist whose song hit was "Moonlight Cocktail." **Glad Rag**, actually my very first rag, was inspired by *Treemonisha* and actually recalls that opera in a transitional passage; **Epitaph for Louis Chauvin** is my second, in a set I called "Three Classical Rags," and evokes the Gallic spirit of Chauvin's only published rag "Heliotrope Bouquet." **Incineratorag**, the third of that set, is probably closest of the three to standard rag form. **Seabiscuits** is found on my first rag album (which was named after the extant Chauvin rag) and feels to me like a circa-1912 big-city novelty rag; **Fields of Flowers** was written for my old friend Tom Constanten, another rag composer (and only surviving keyboardist of the Grateful Dead).

The four rags that make up the suite **The Garden of Eden** tell the story of the Fall in ragtime. **Old Adam**, a "Chicken Scratch" recalling the animal dances of the 1900's, contains a reminiscence of Chris Smith's 'teens hit "Ballin' the Jack." **The Eternal Feminine** has a harmonically devious third strain that calls up the Mystery of Woman. Eubie particularly liked the rag fantasia **The Serpent's Kiss**; the final rag in the set, **Through Eden's Gates**, conjures the image of Adam and Eve calmly cakewalking their way out of Paradise. A very personal rag, **Lost Lady** is a lament for a failed marriage; **Epithalamium**, the youngest rag on the album, is on the other hand a celebration of a successful one, that of Diane Skomars and our old and close friend Max Morath.

– William Bolcom

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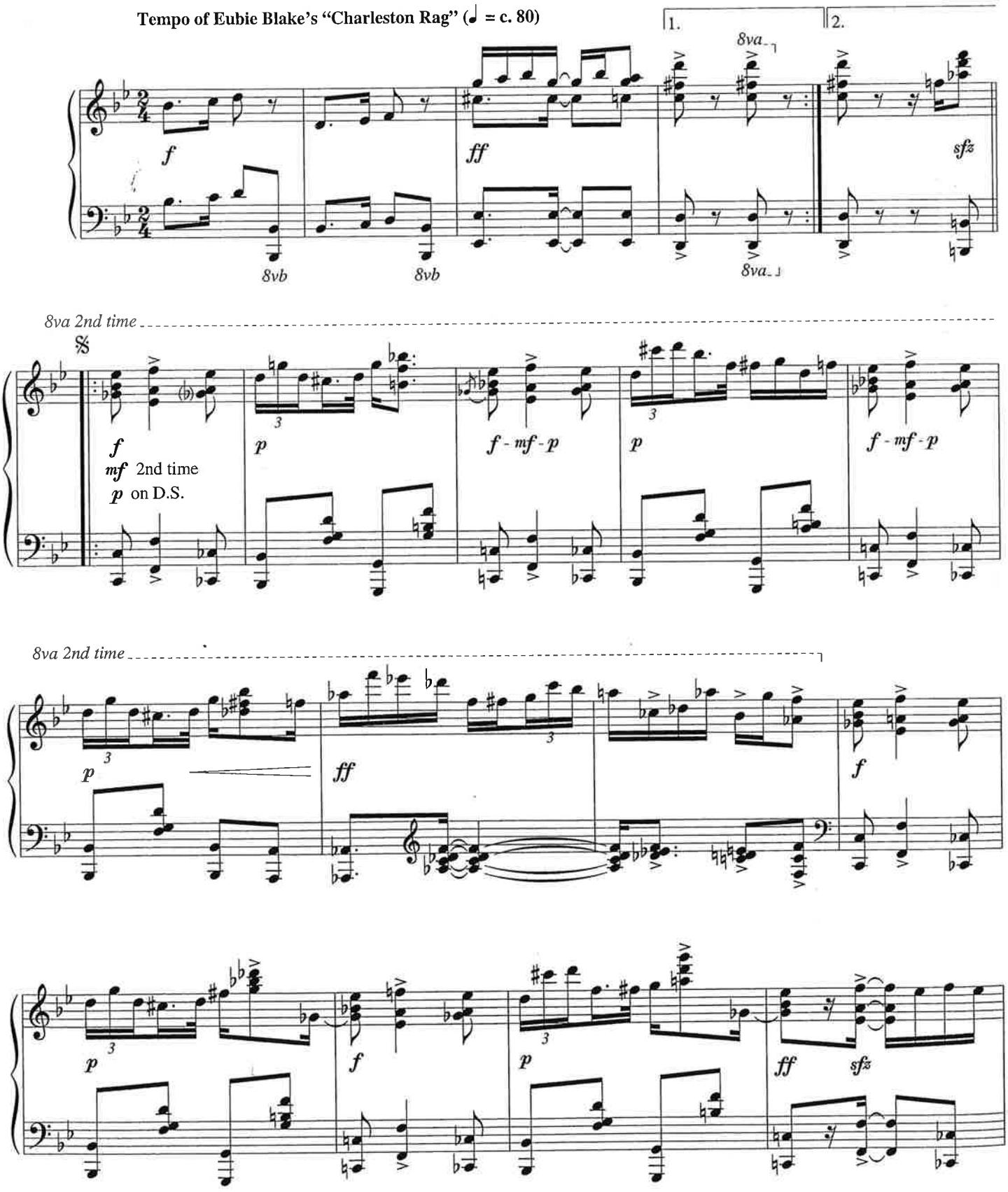
EUBIE'S LUCKEY DAY

Rag Obsession

WILLIAM BOLCOM
(1969)

Tempo of Eubie Blake's "Charleston Rag" (♩ = c. 80)



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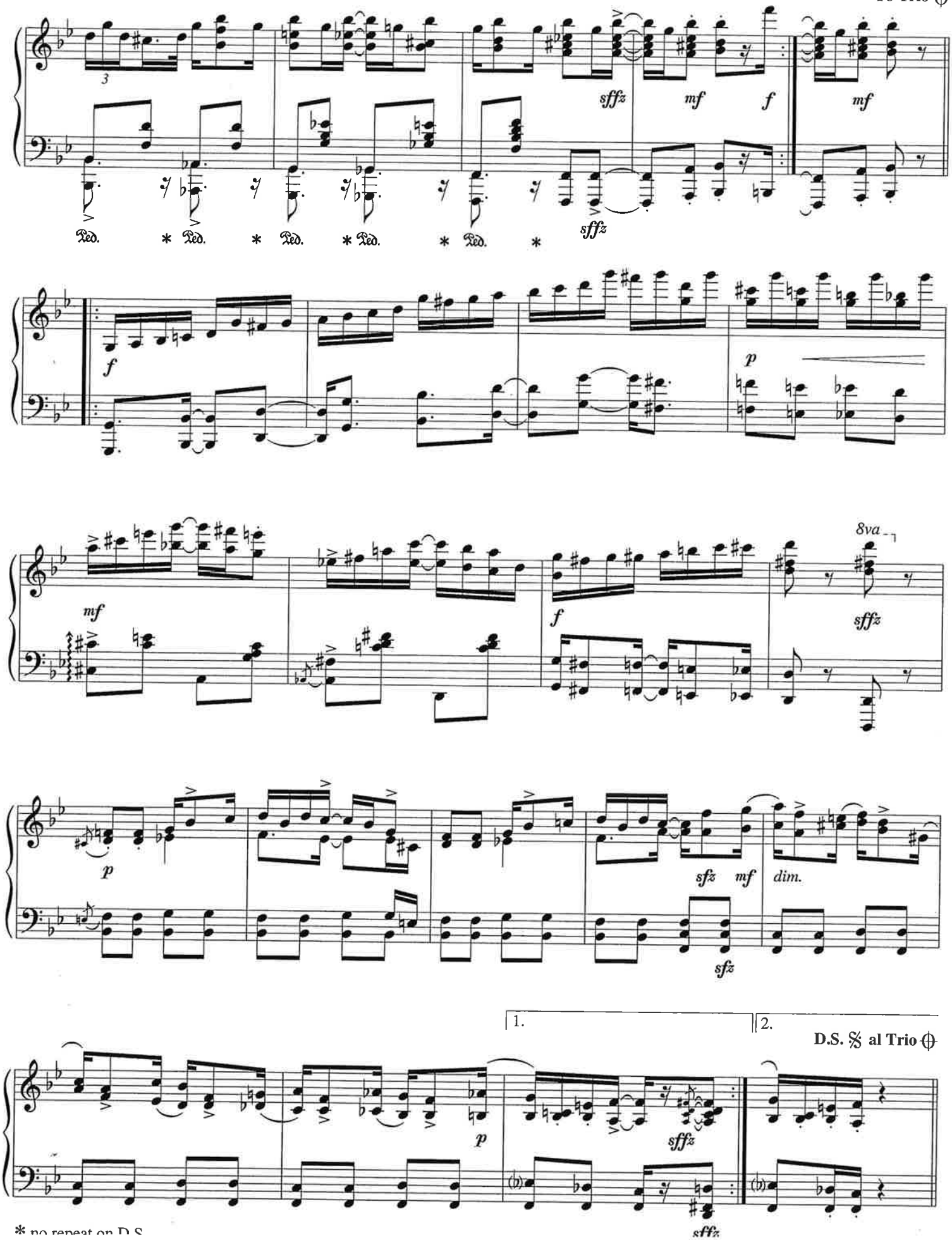
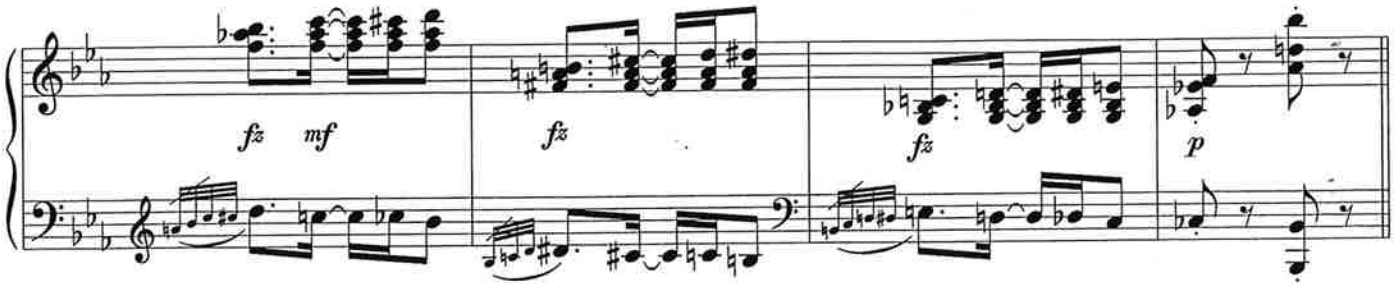
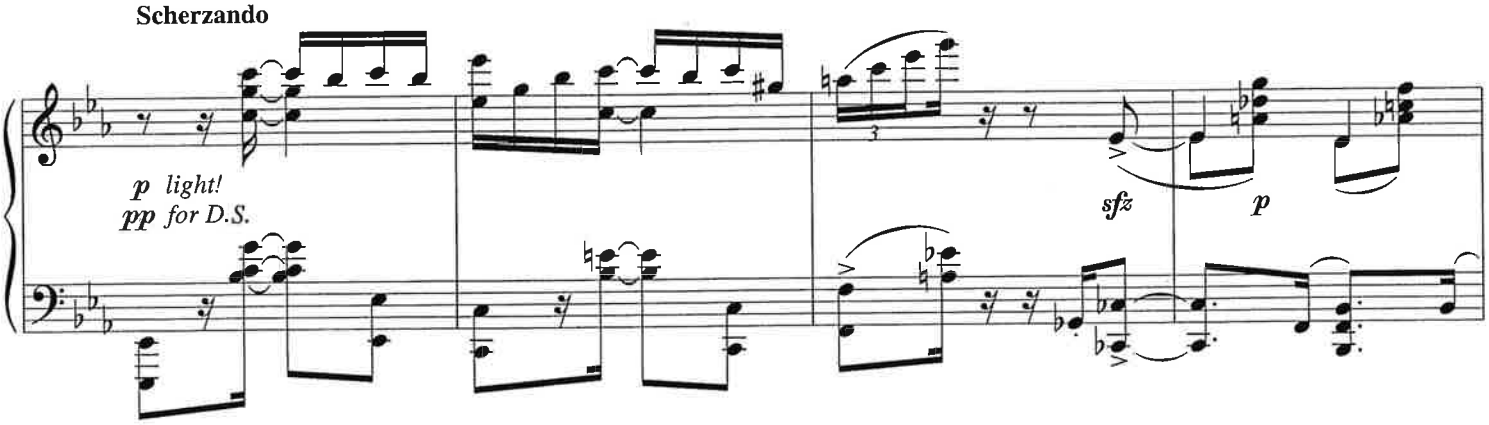


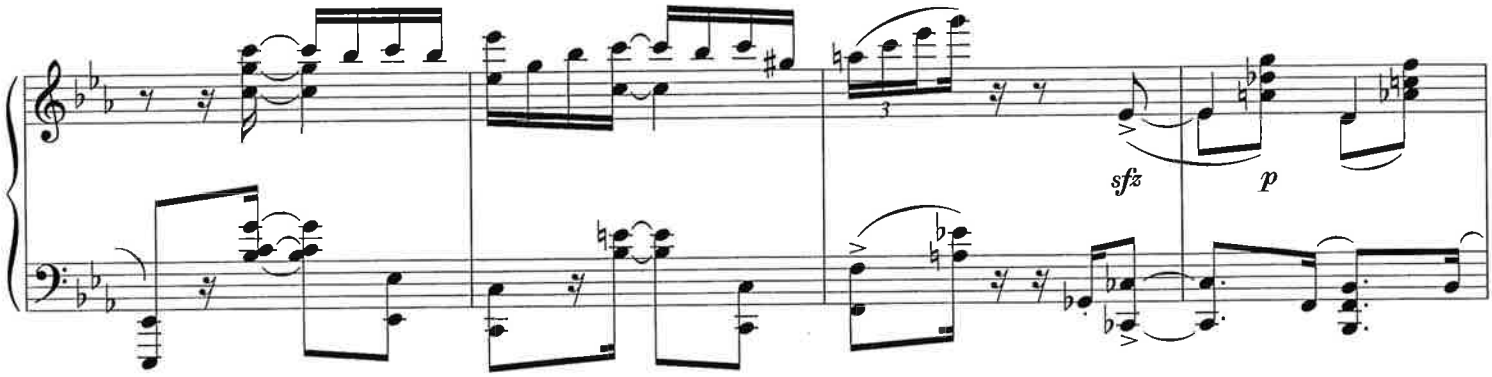
* no repeat on D.S.

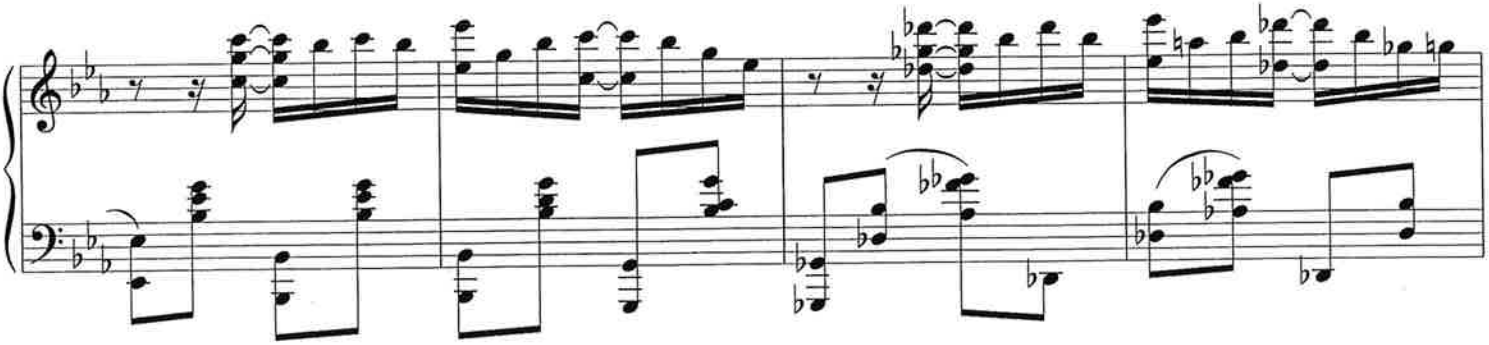
TRIO

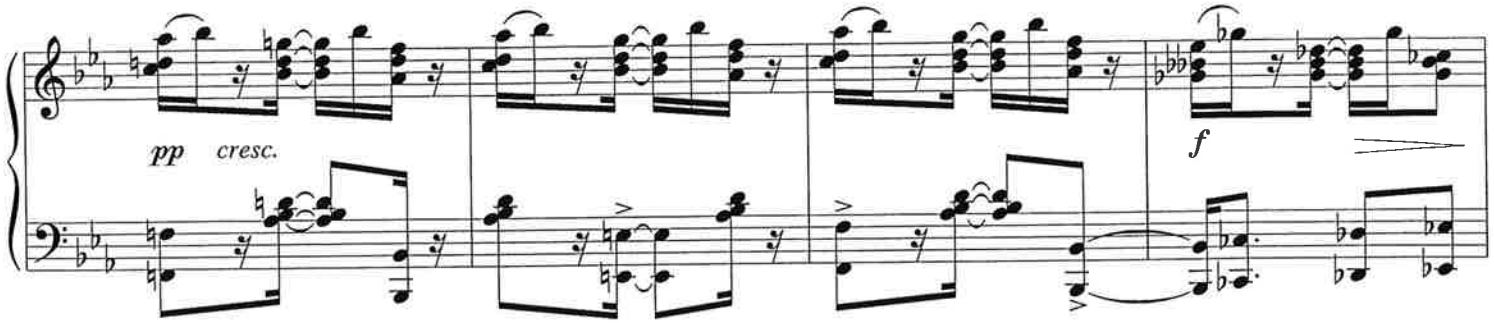


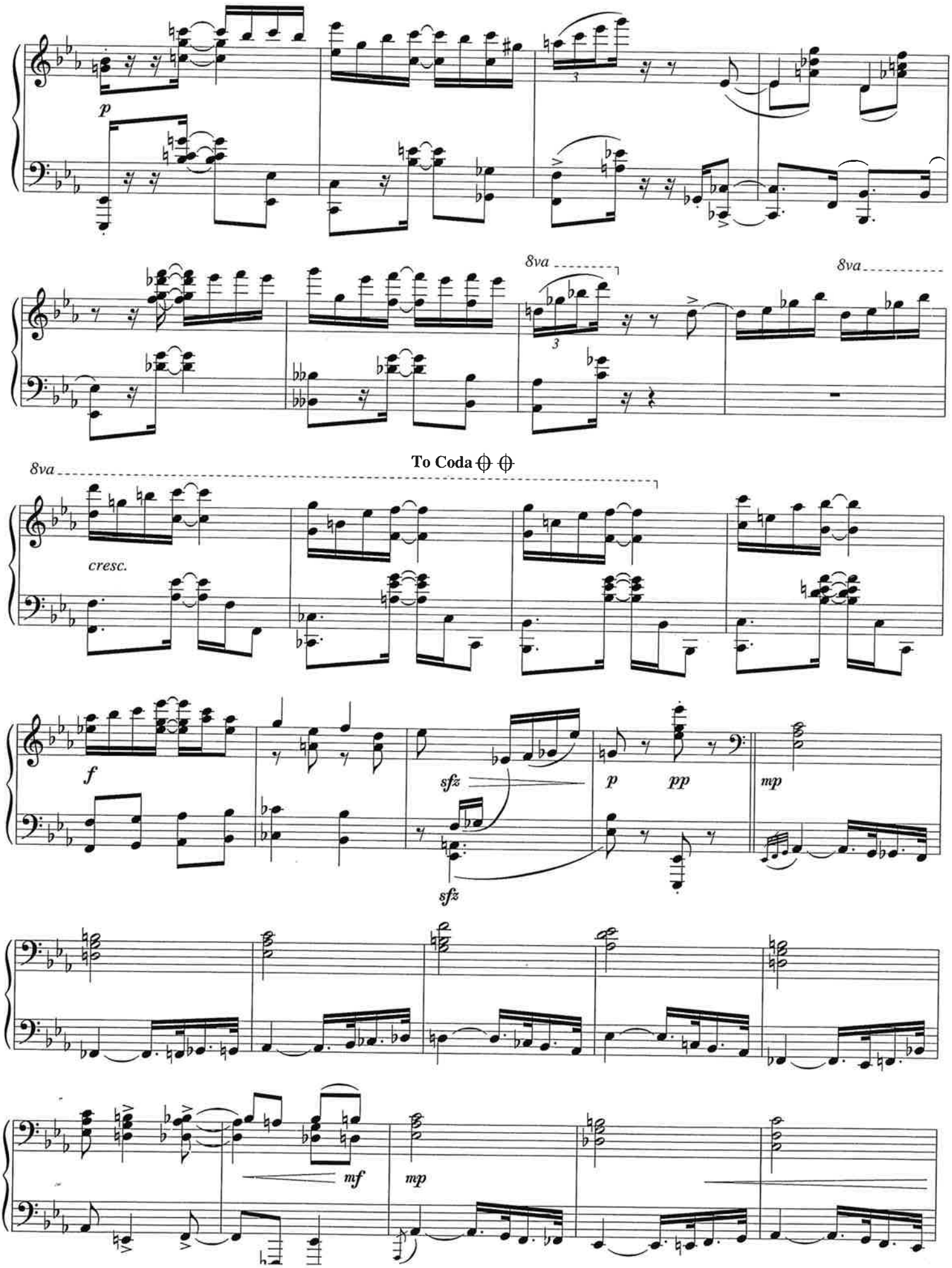
𝄋 𝄋 (D.S.: a tempo)
Scherzando

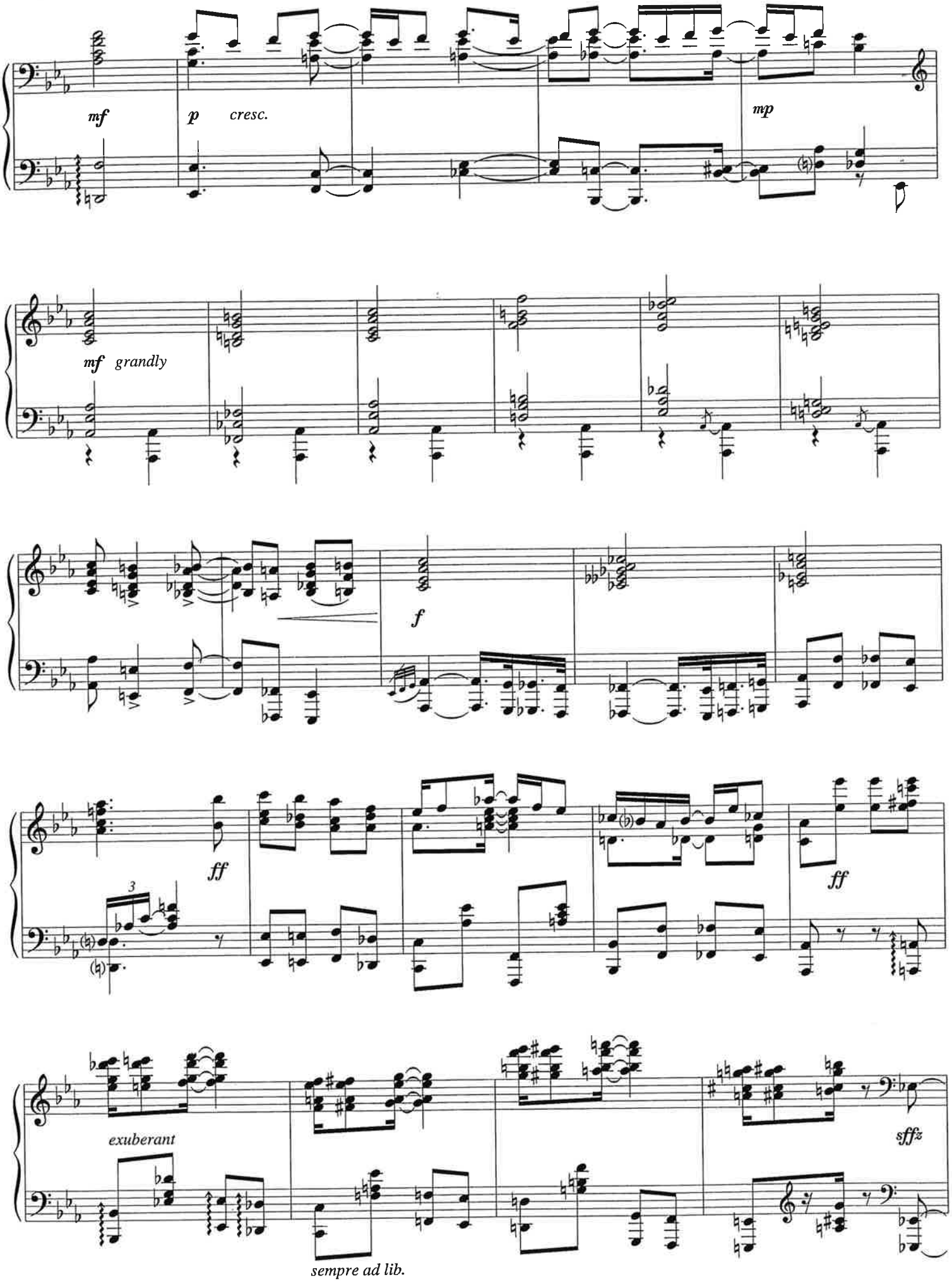


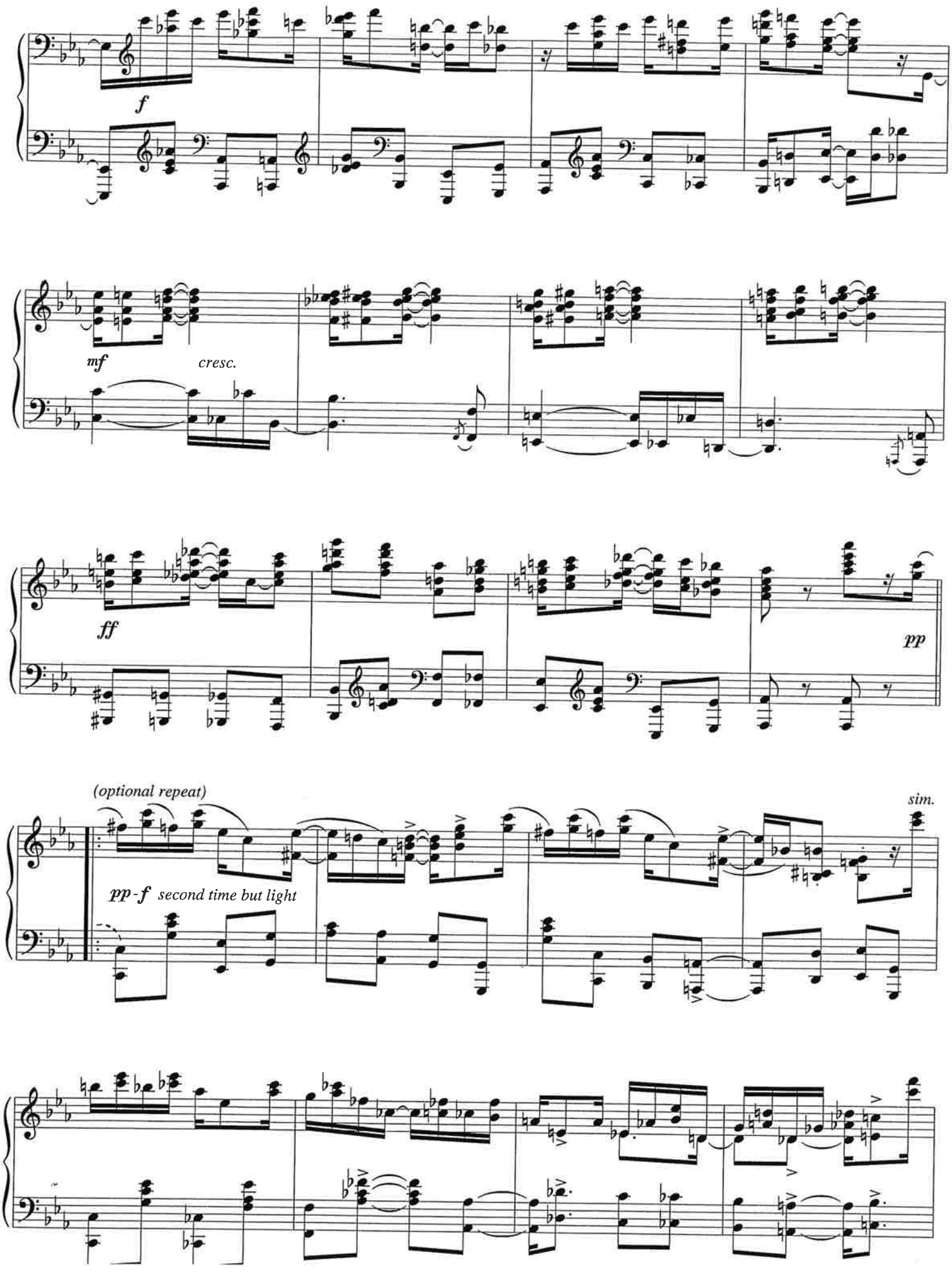


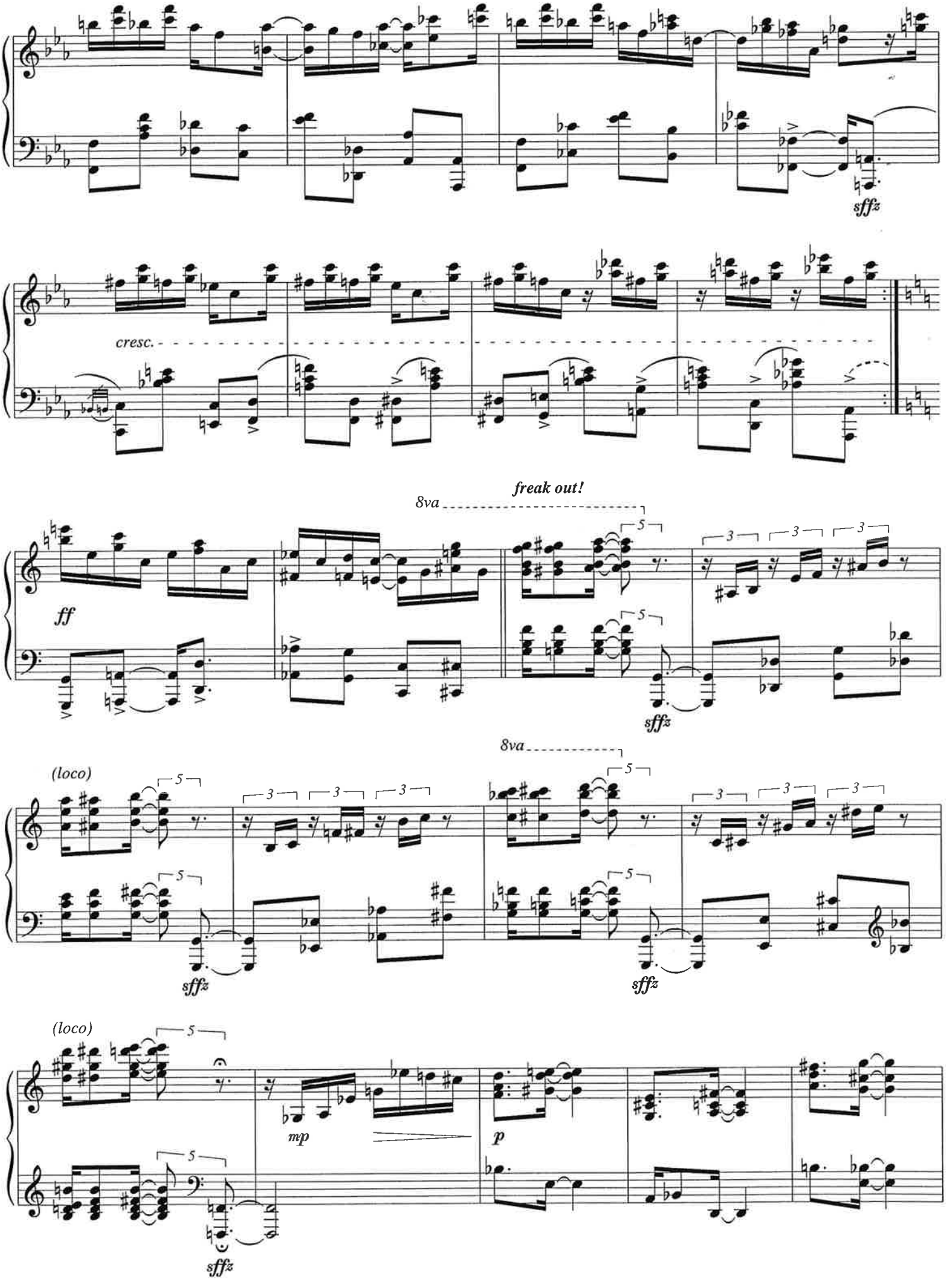


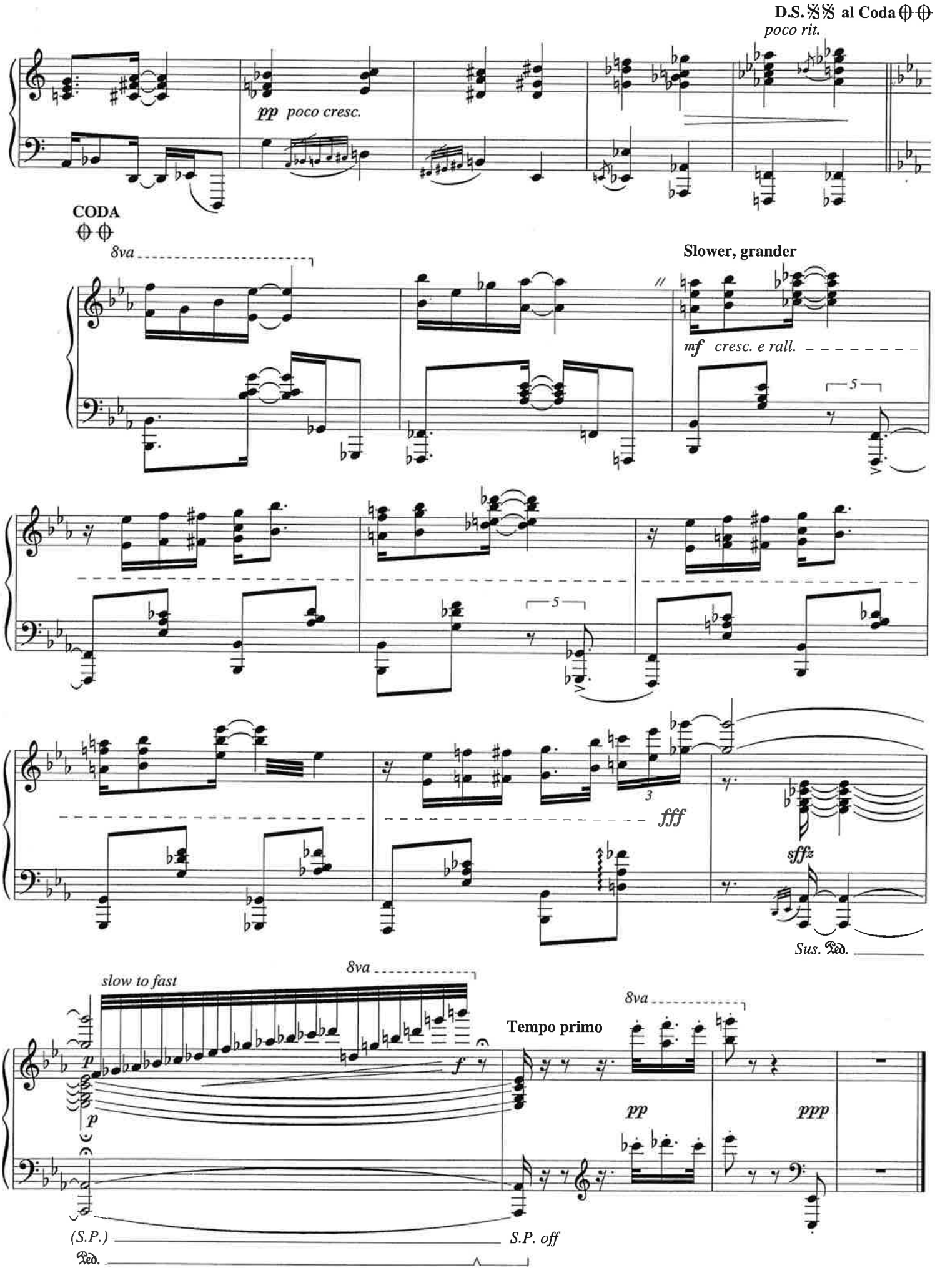



p
8va
8va
3
8va
To Coda
cresc.
f
sfz
p
pp
mp
sfz
mf
mp


mf
p cresc.
mp
mf grandly
f
ff
3
ff
exuberant
sffz
sempre ad lib.


f
mf
cresc.
ff
pp
(optional repeat)
sim.
pp-f second time but light


sffz
cresc.
freak out!
8va
ff
sffz
(loco)
8va
sffz
sffz
(loco)
mp
p
sffz

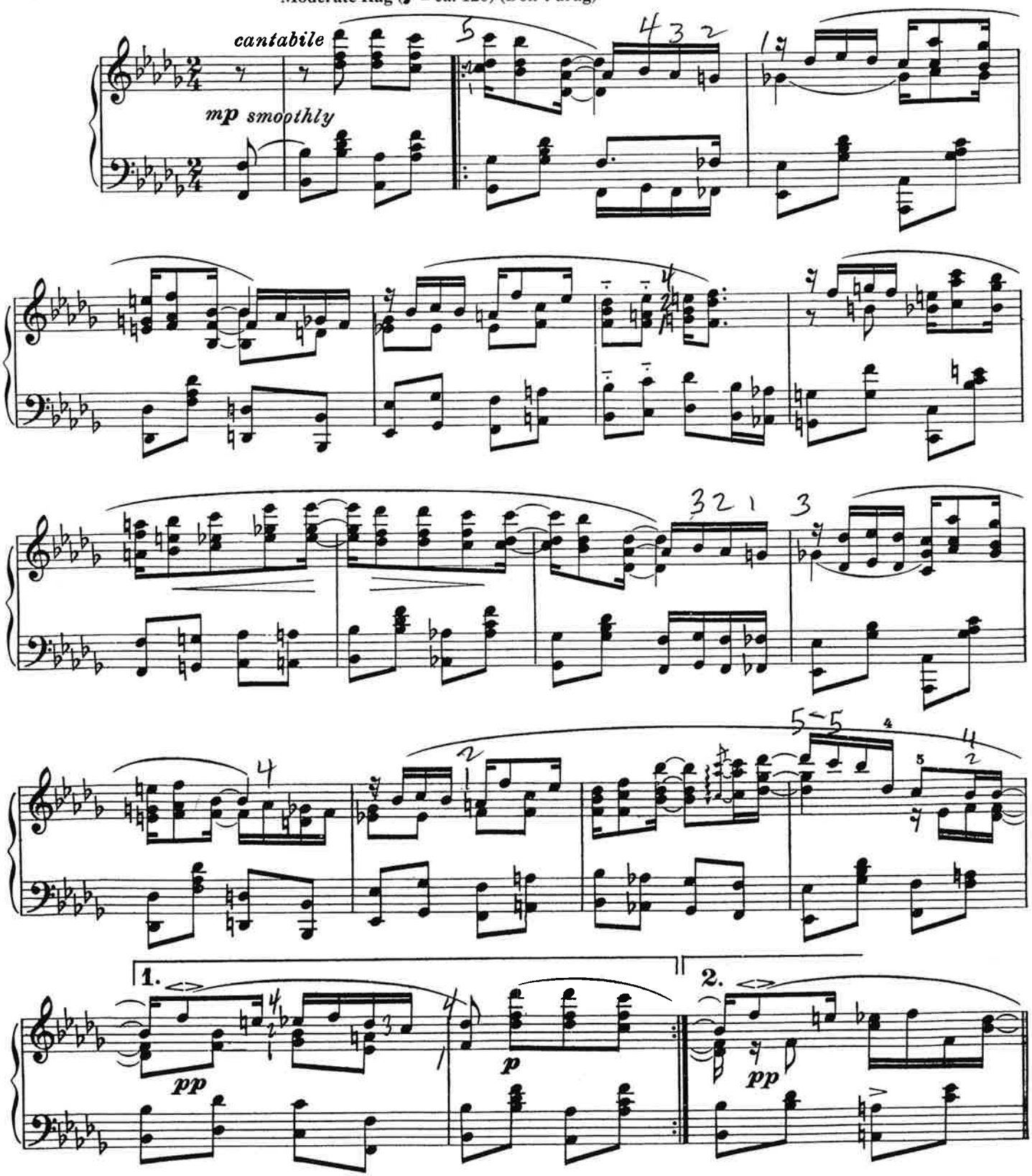

D.S. 𝄋𝄋 al Coda 𝄌𝄌
poco rit.
pp poco cresc.
CODA
8va
Slower, grander
mf cresc. e rall.
5
5
3
fff
sffz
Sus. Ped.
slow to fast
8va
p
f
p
Tempo primo
8va
pp
ppp
(S.P.)
S.P. off
Ped.

GRACEFUL GHOST RAG

5-1-09
9-27-09 worked

WILLIAM BOLCOM (1970)

Moderate Rag (♪ = *ca.* 120) (Don't drag)



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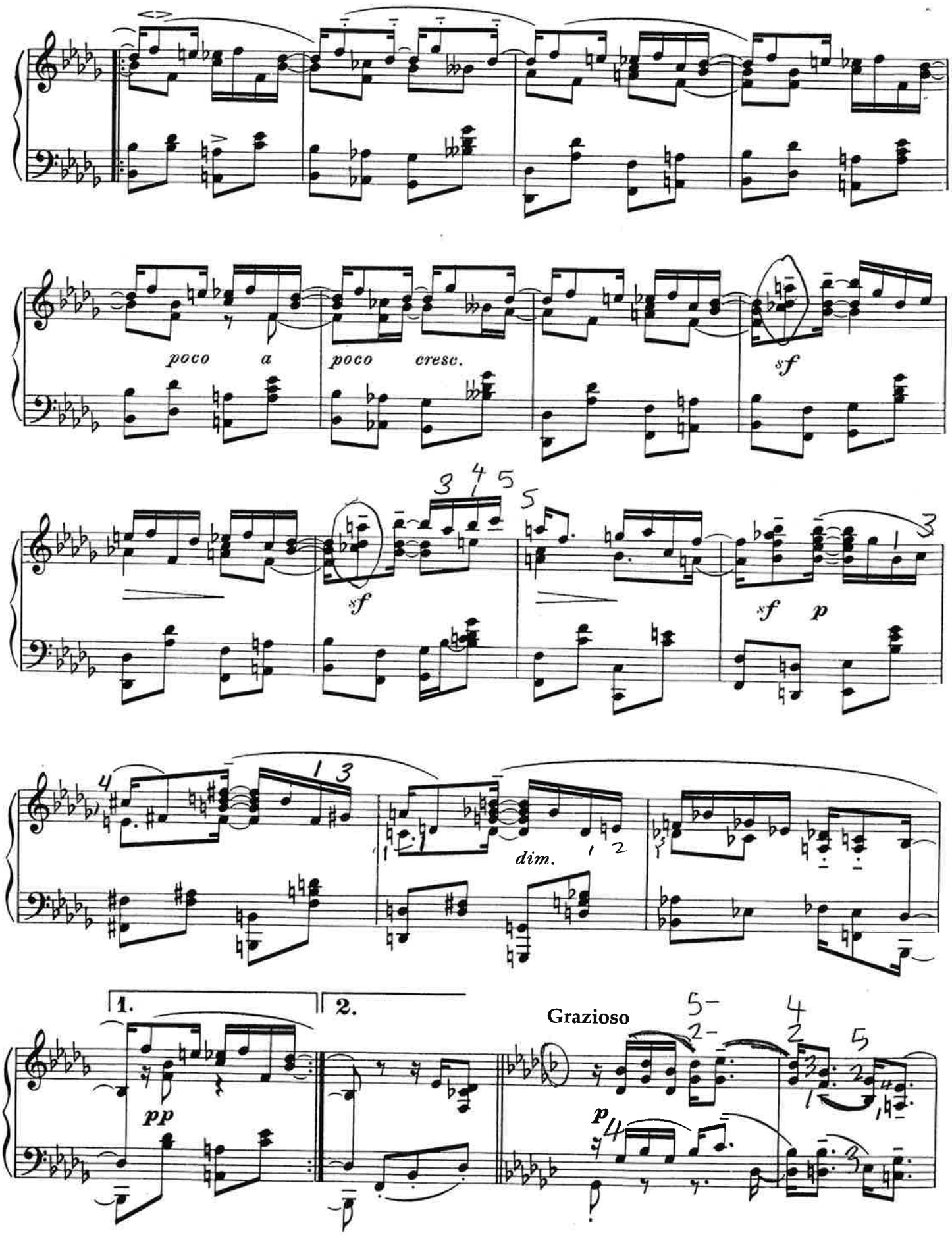
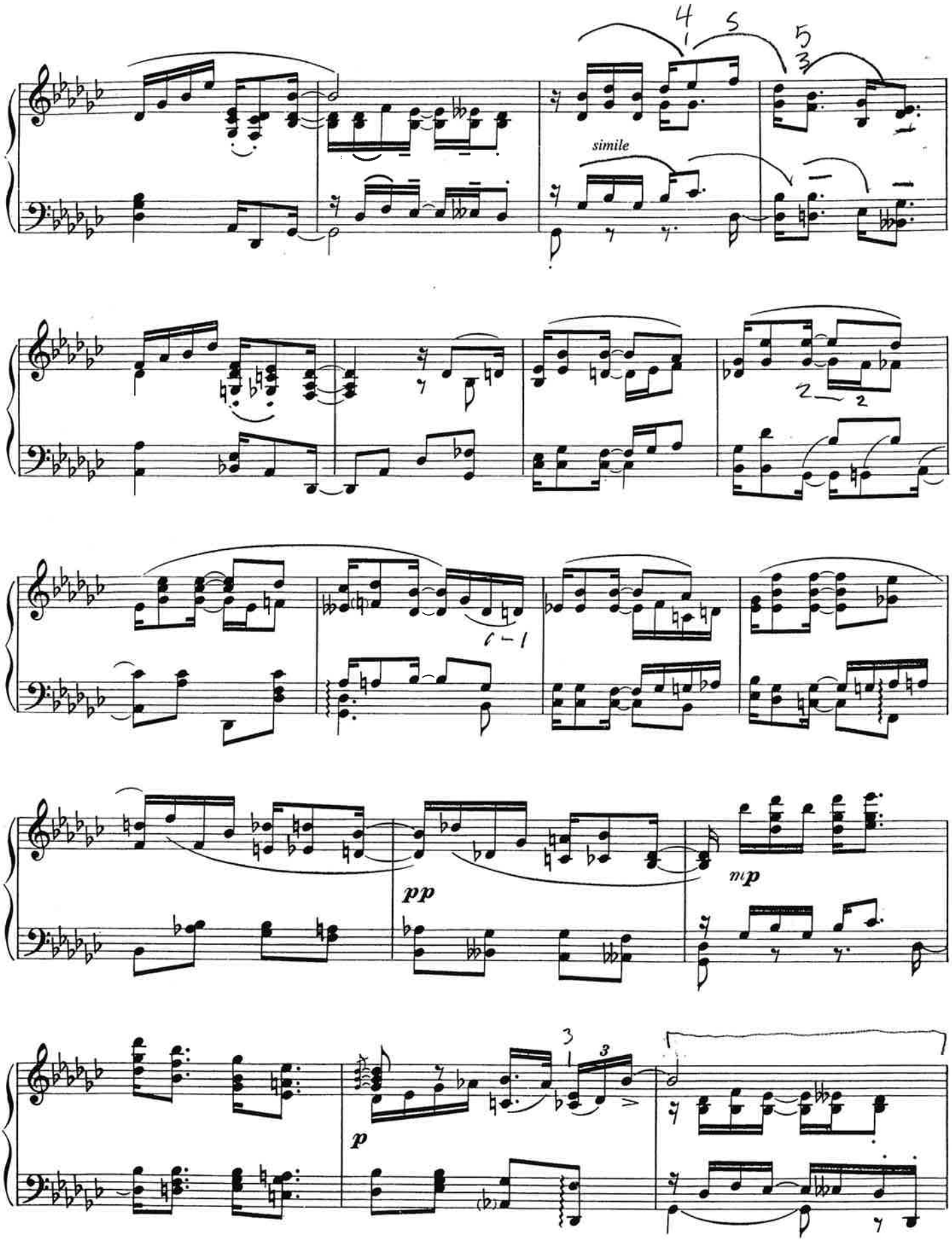
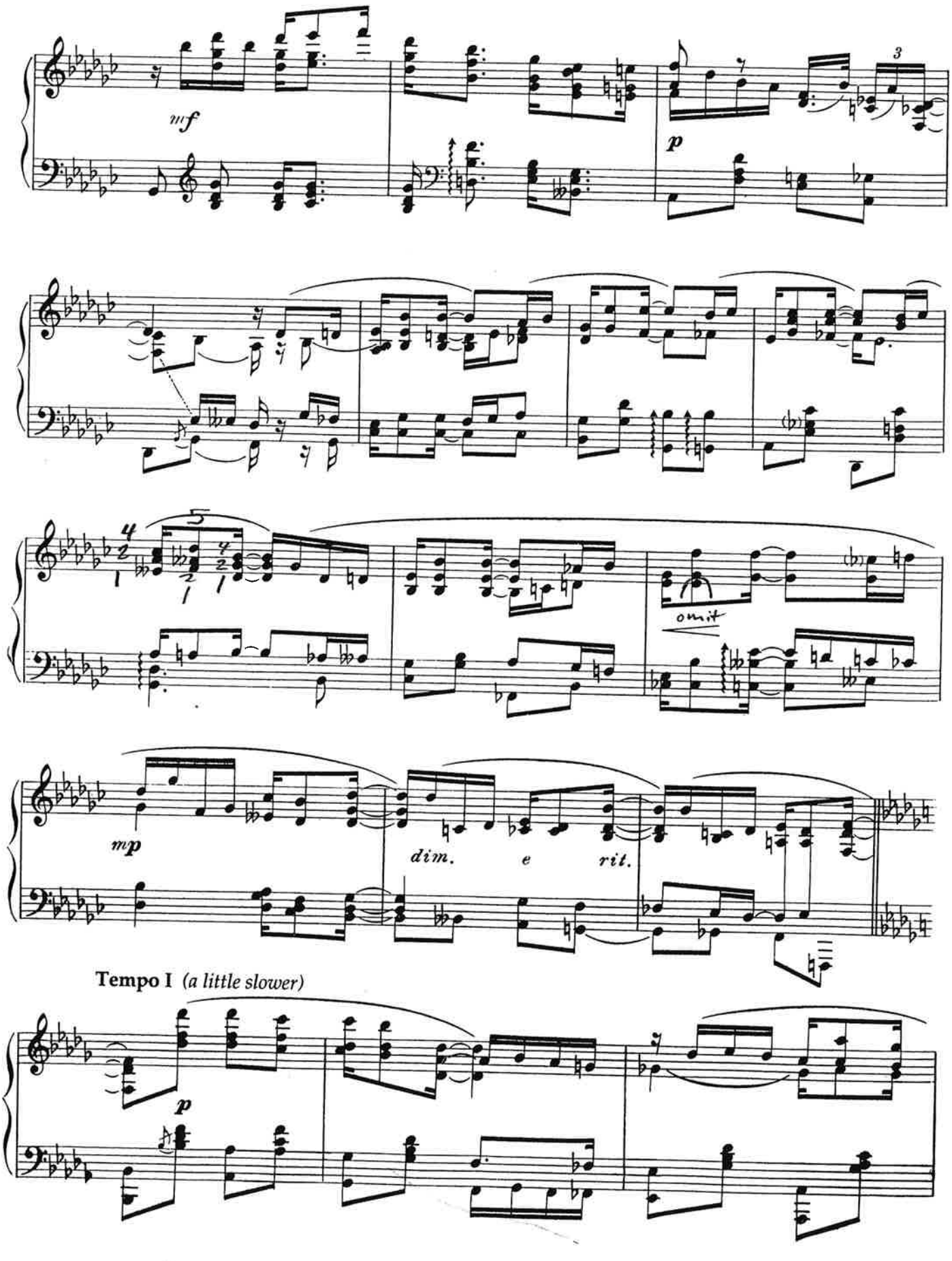
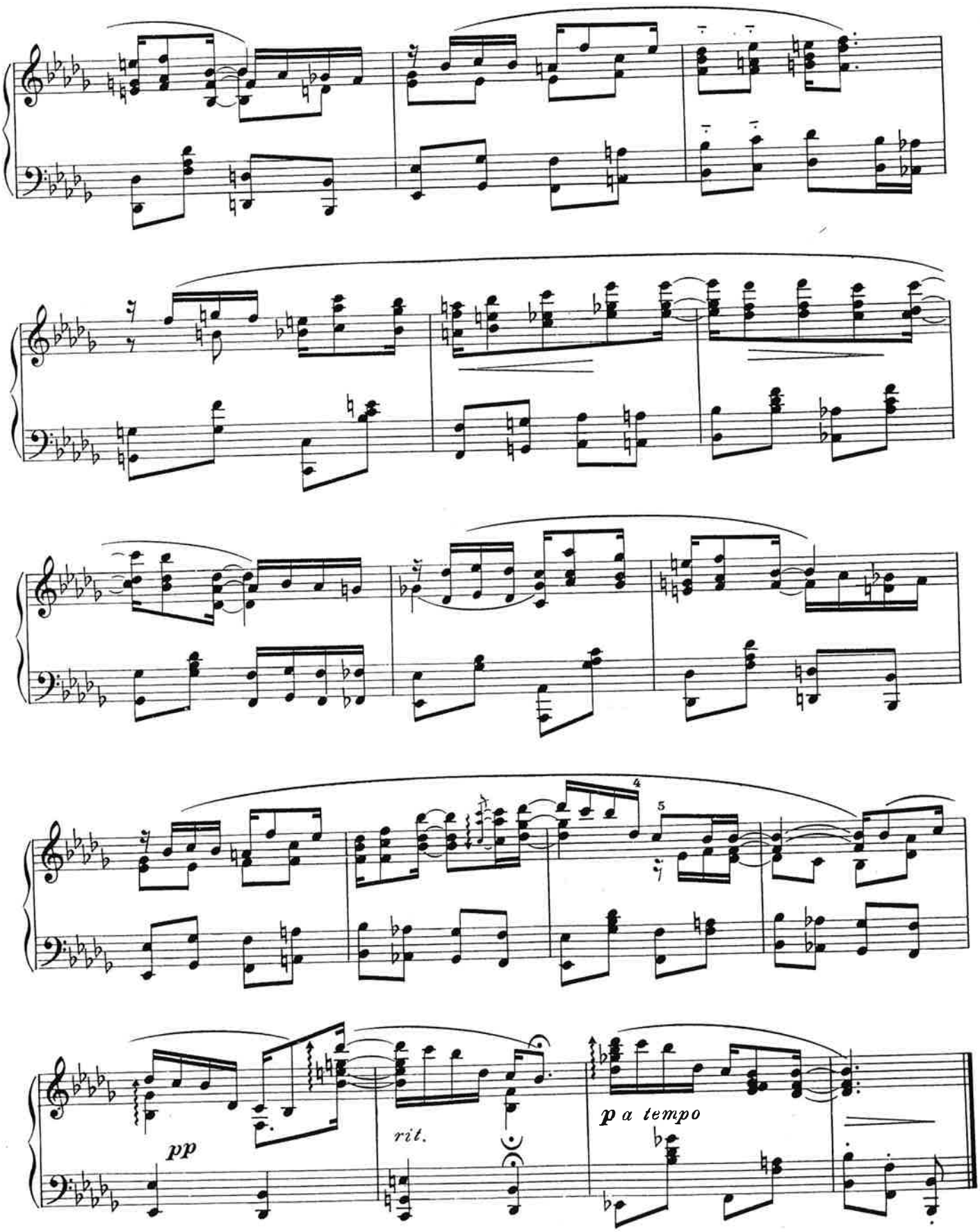

poco a poco cresc.
sf
sf
sf p
dim.
1.
2.
pp
Grazioso
p

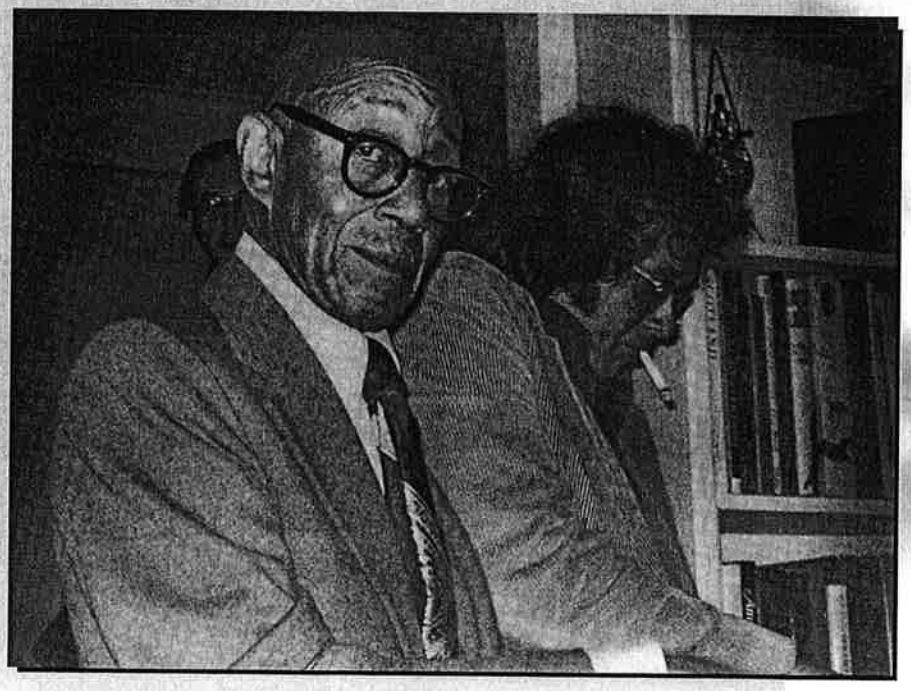

simile
pp
mp
p


mf
p
omit
mp
dim. e rit.
Tempo I (a little slower)
p


4
5
pp
rit.
p a tempo

Here is the legendary ragtime pianist and composer of hits like "I'm Just Wild About Harry" and "Memories of You," Eubie Blake. The top photo has him around age 94; the bottom one is Eubie and myself playing four hands at the book party in 1972 (he was only 89) for our history of 1920s African- American Broadway music, REMINISCING WITH SISSLE AND BLAKE, written by Robert Kimball and me. Their show SHUFFLE ALONG of 1921 (music, Blake; words, Noble Sissle), brought syncopation and jazz dance to Broadway to stay.

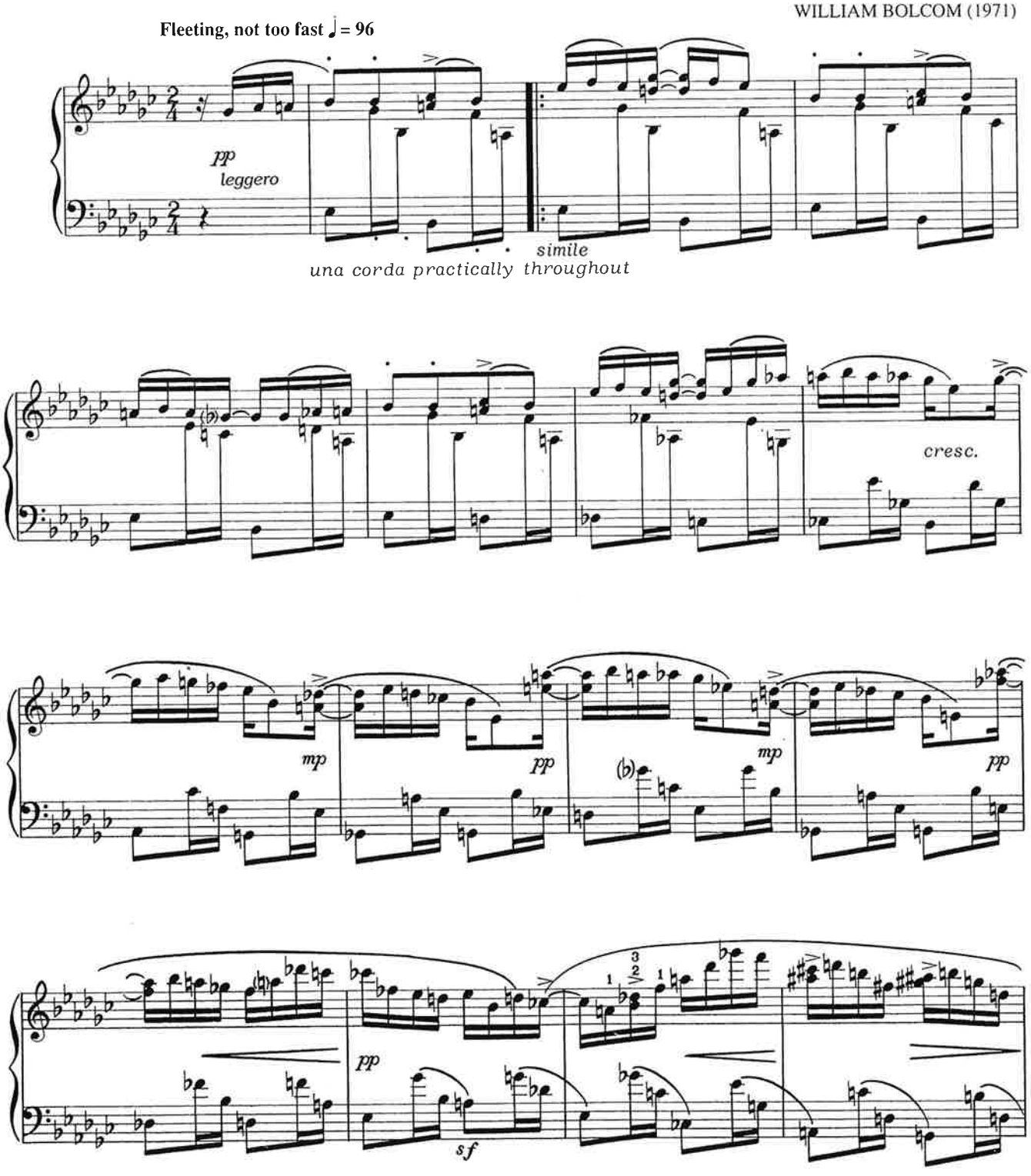
—W.B.



THE POLTERGEIST

Rag Fantasy

WILLIAM BOLCOM (1971)



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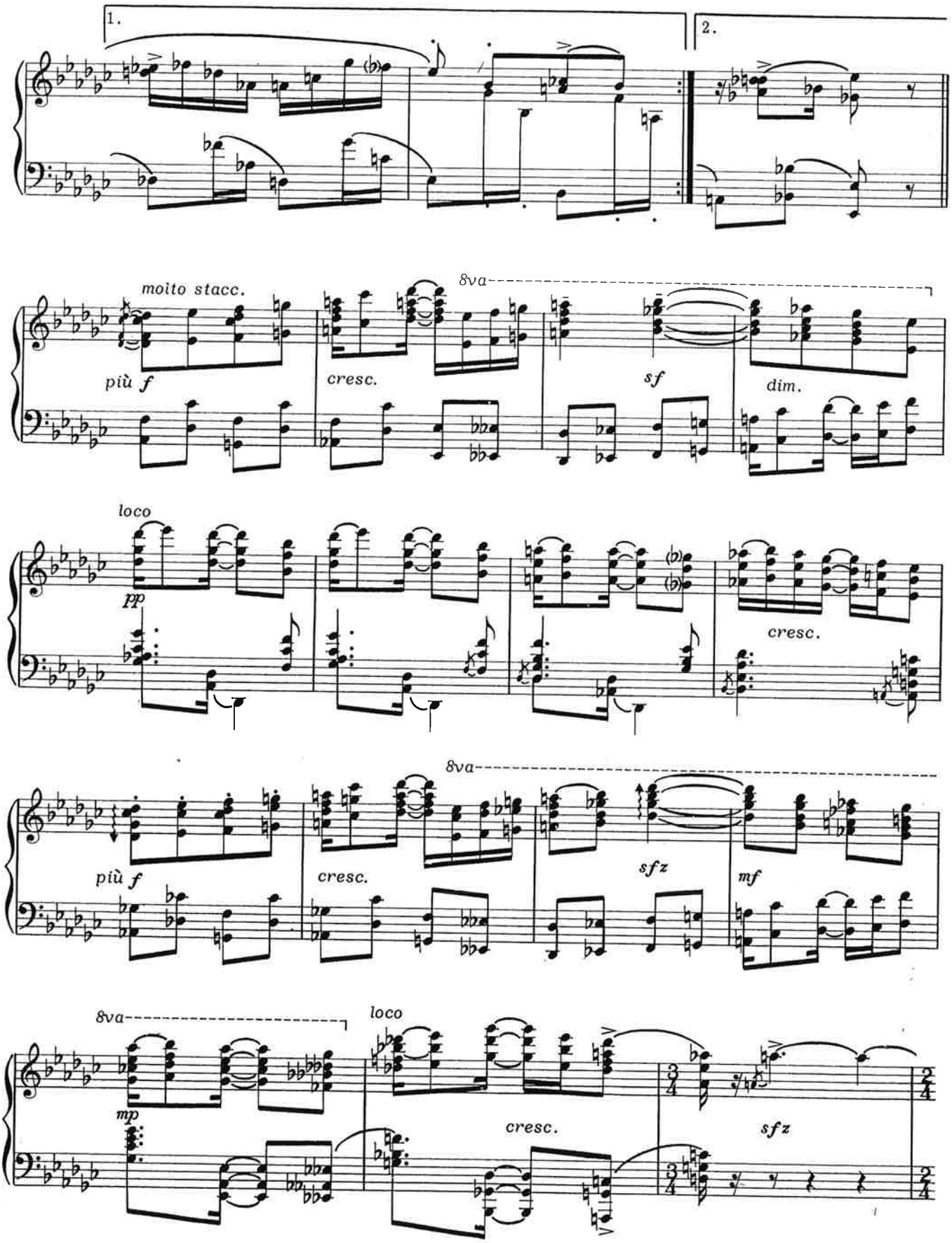
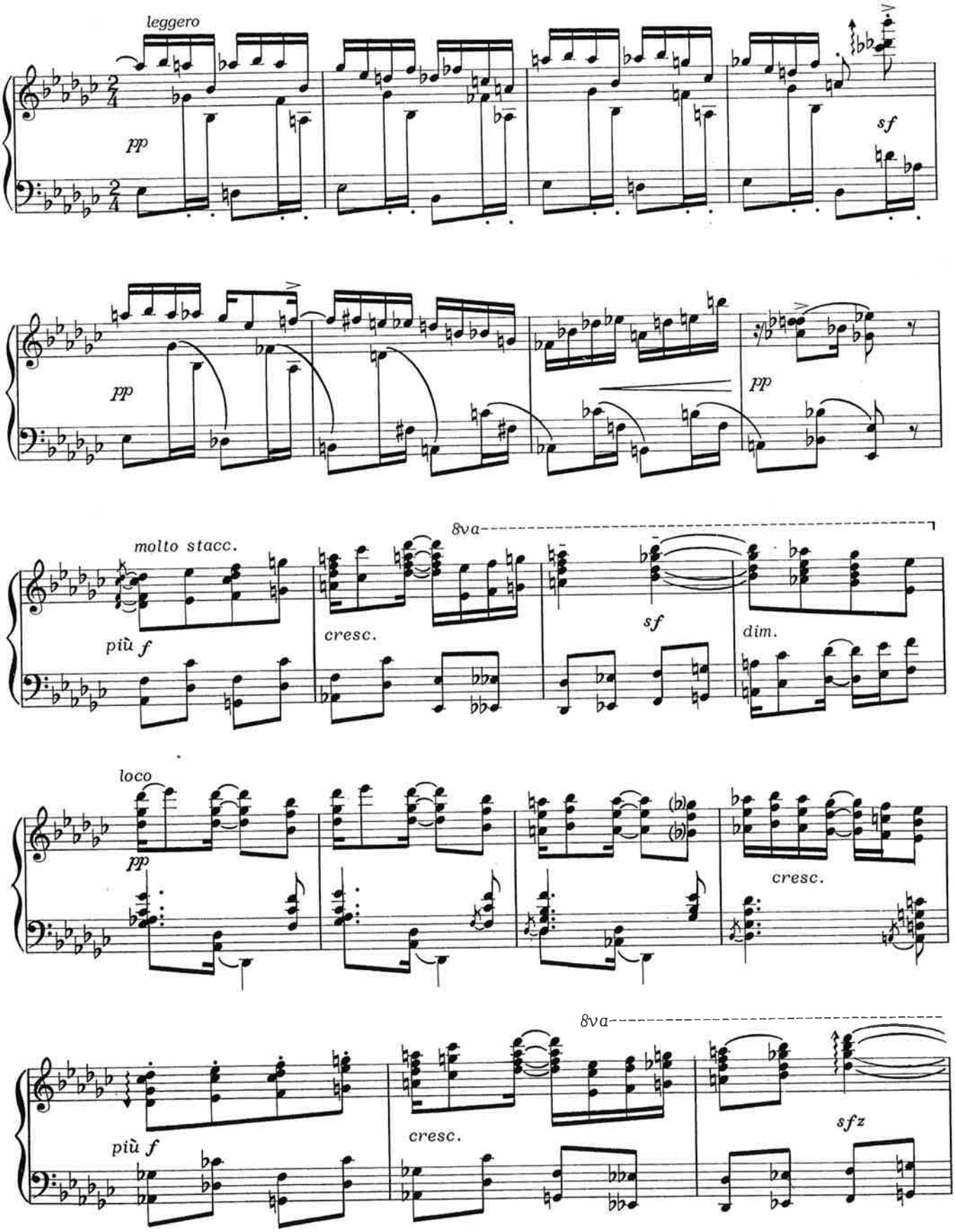
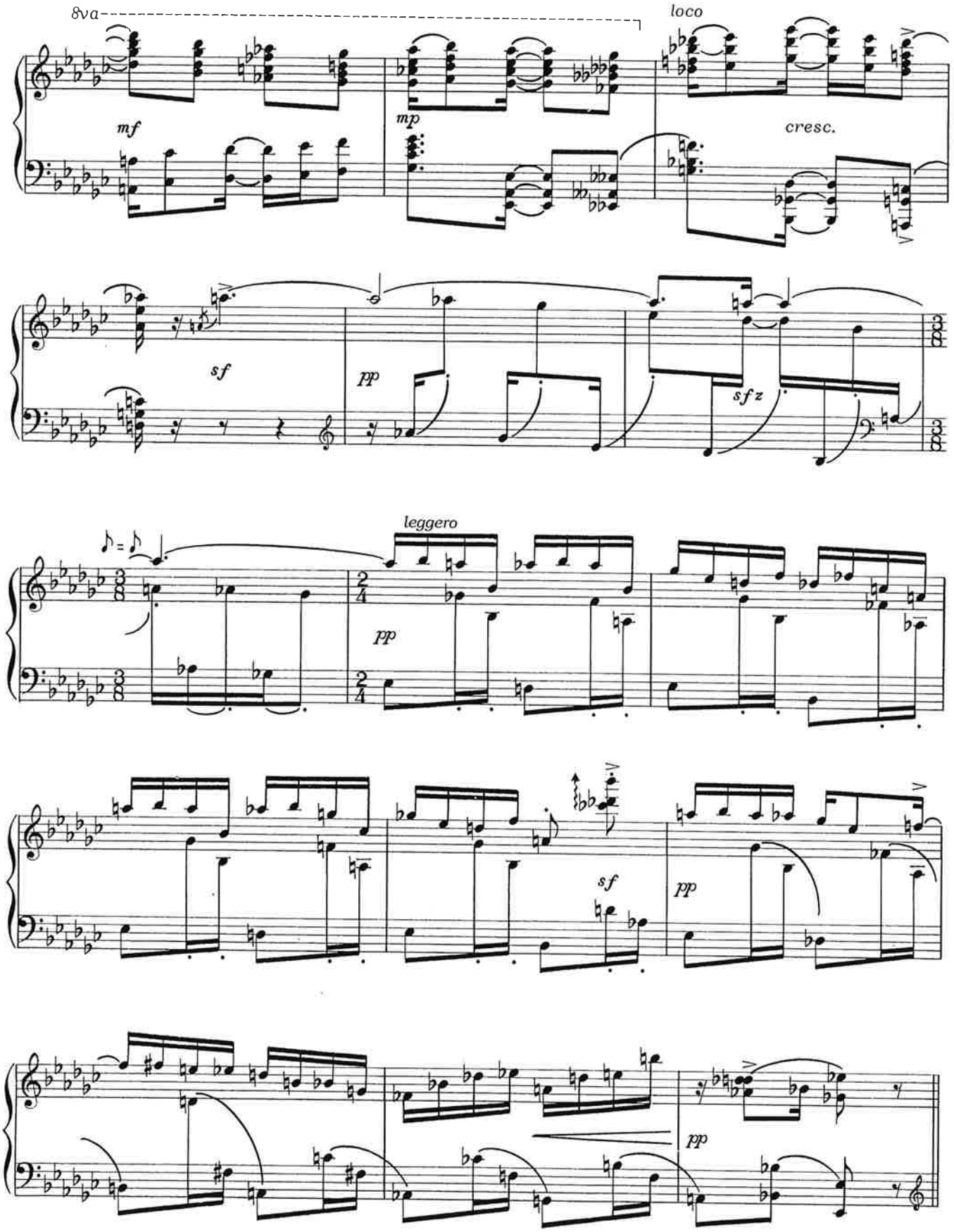
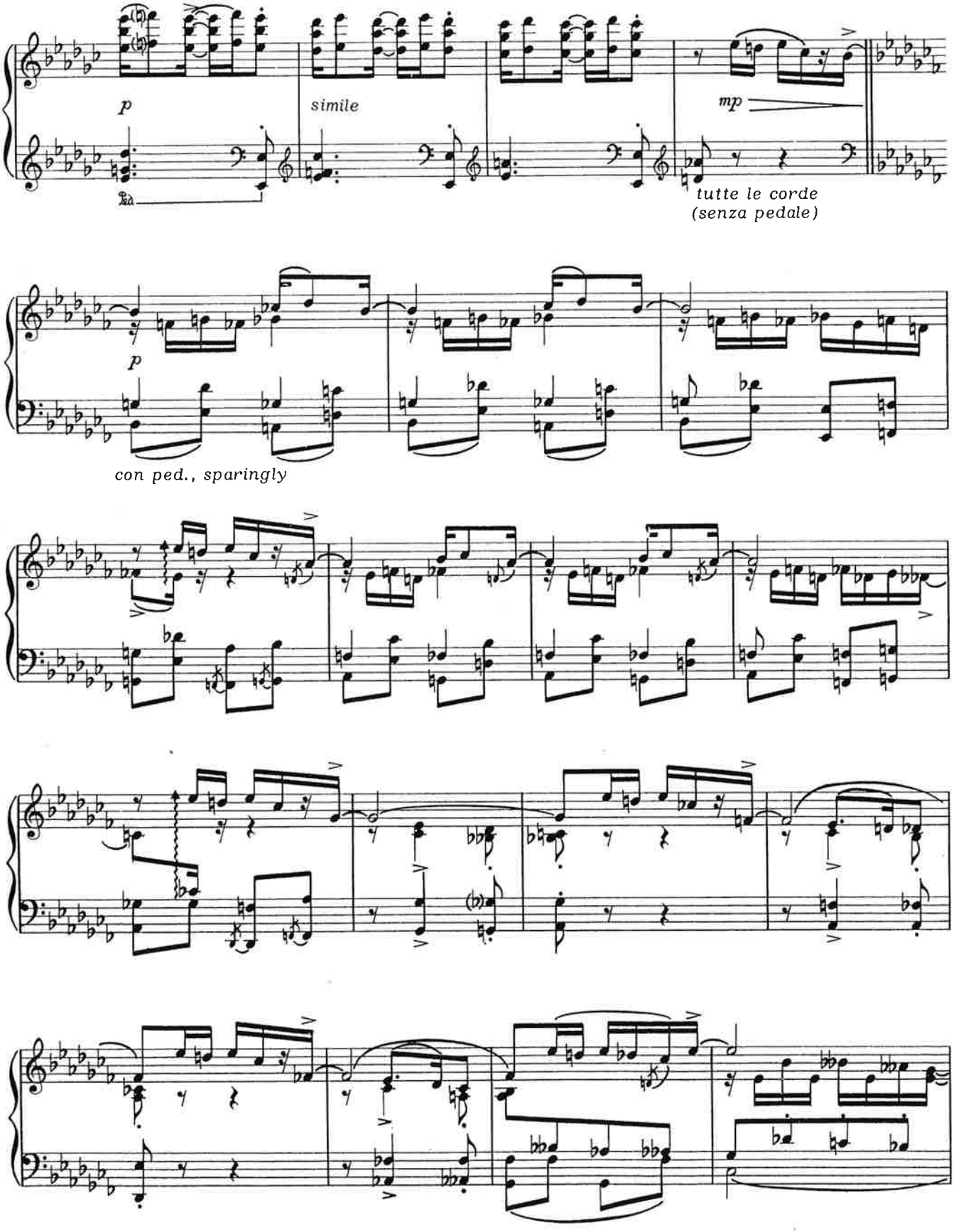
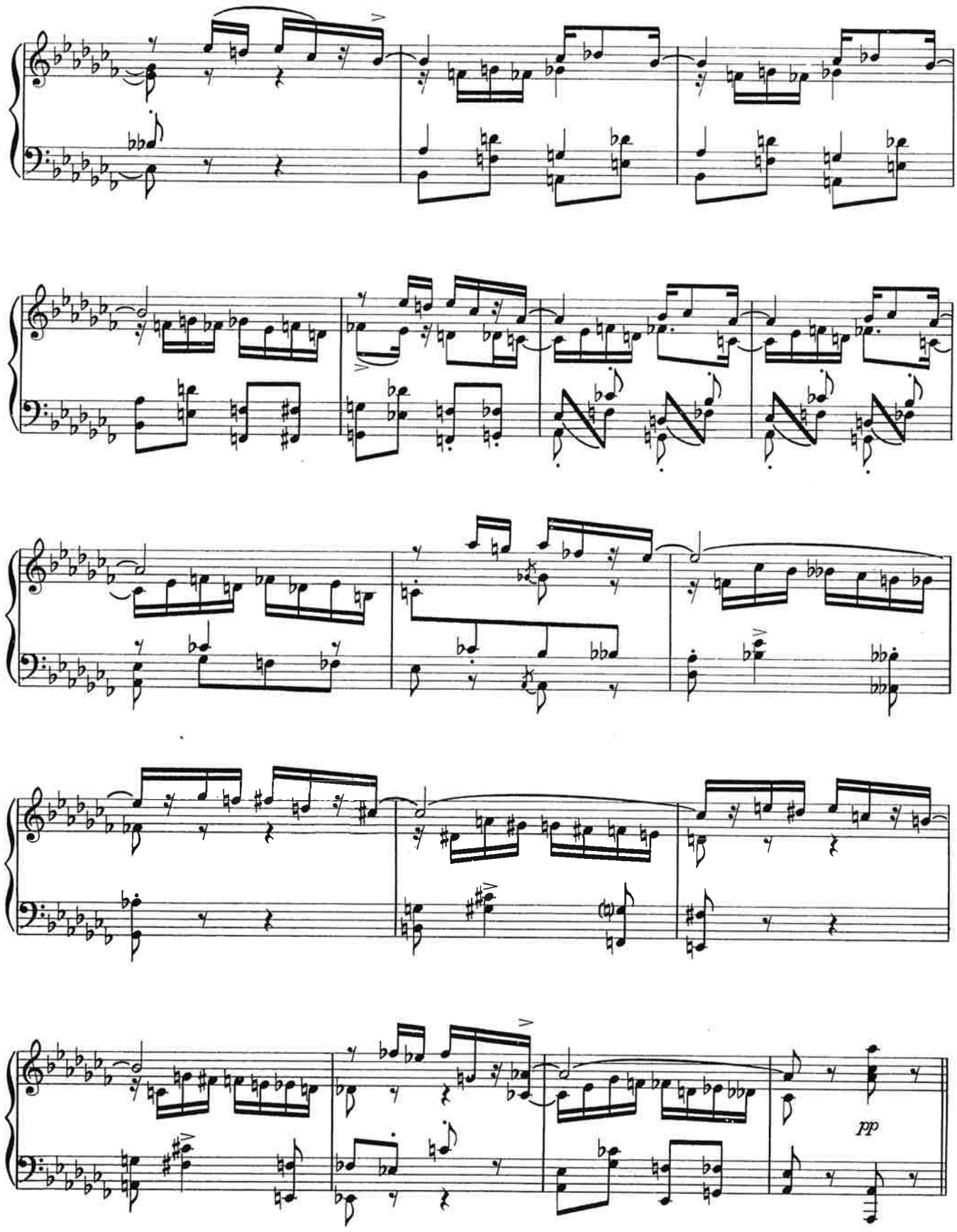

1.
2.
molto stacc.
più f
cresc.
8va
sf
dim.
loco
pp
cresc.
più f
cresc.
8va
sfz
mf
8va
mp
loco
cresc.
sfz

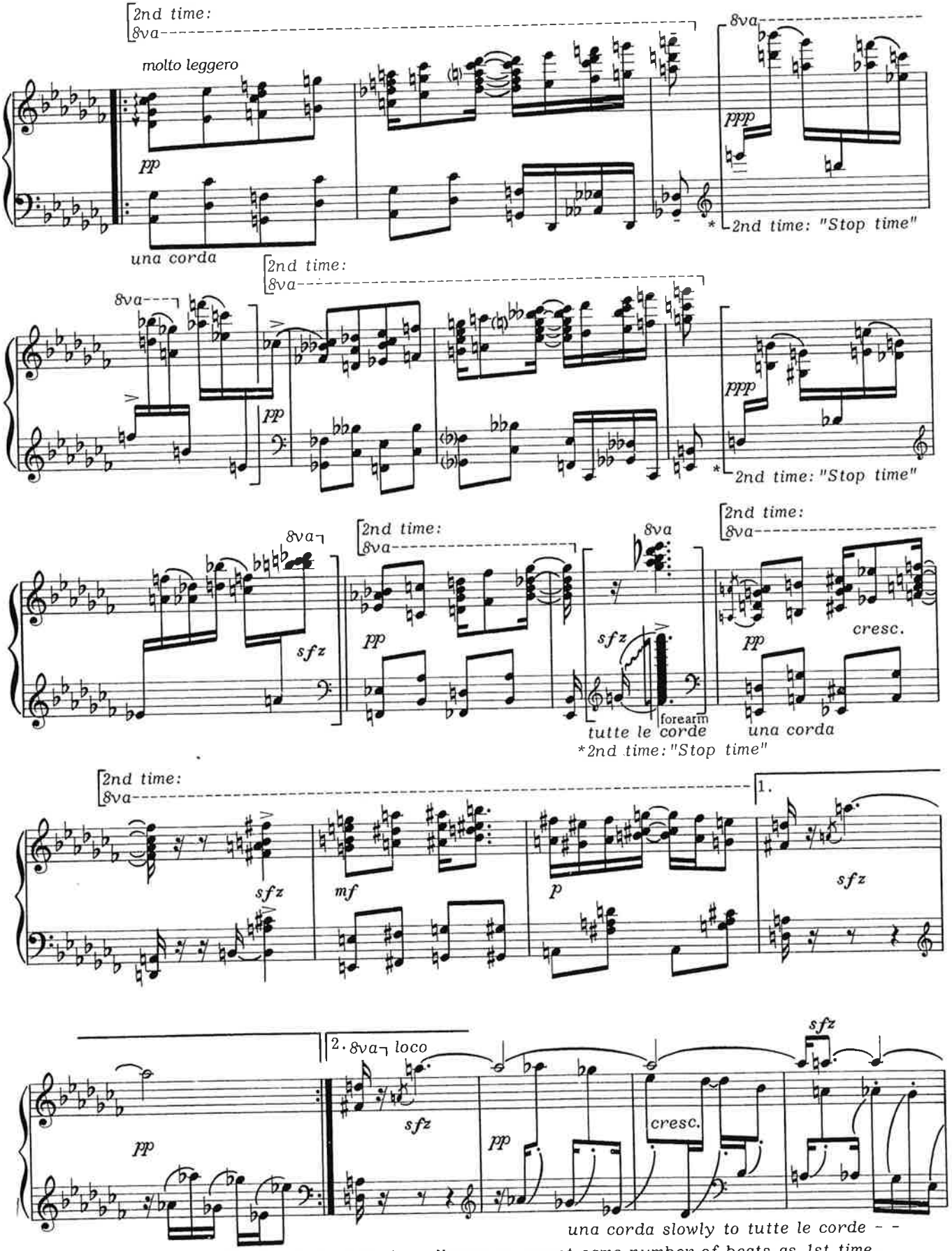

leggero
pp
sf
pp
pp
molto stacc.
più f
cresc.
8va
sf
dim.
loco
pp
cresc.
8va
più f
cresc.
sfz


8va
loco
mf
mp
cresc.
sf
pp
sfz
leggero
pp
sf
pp
pp

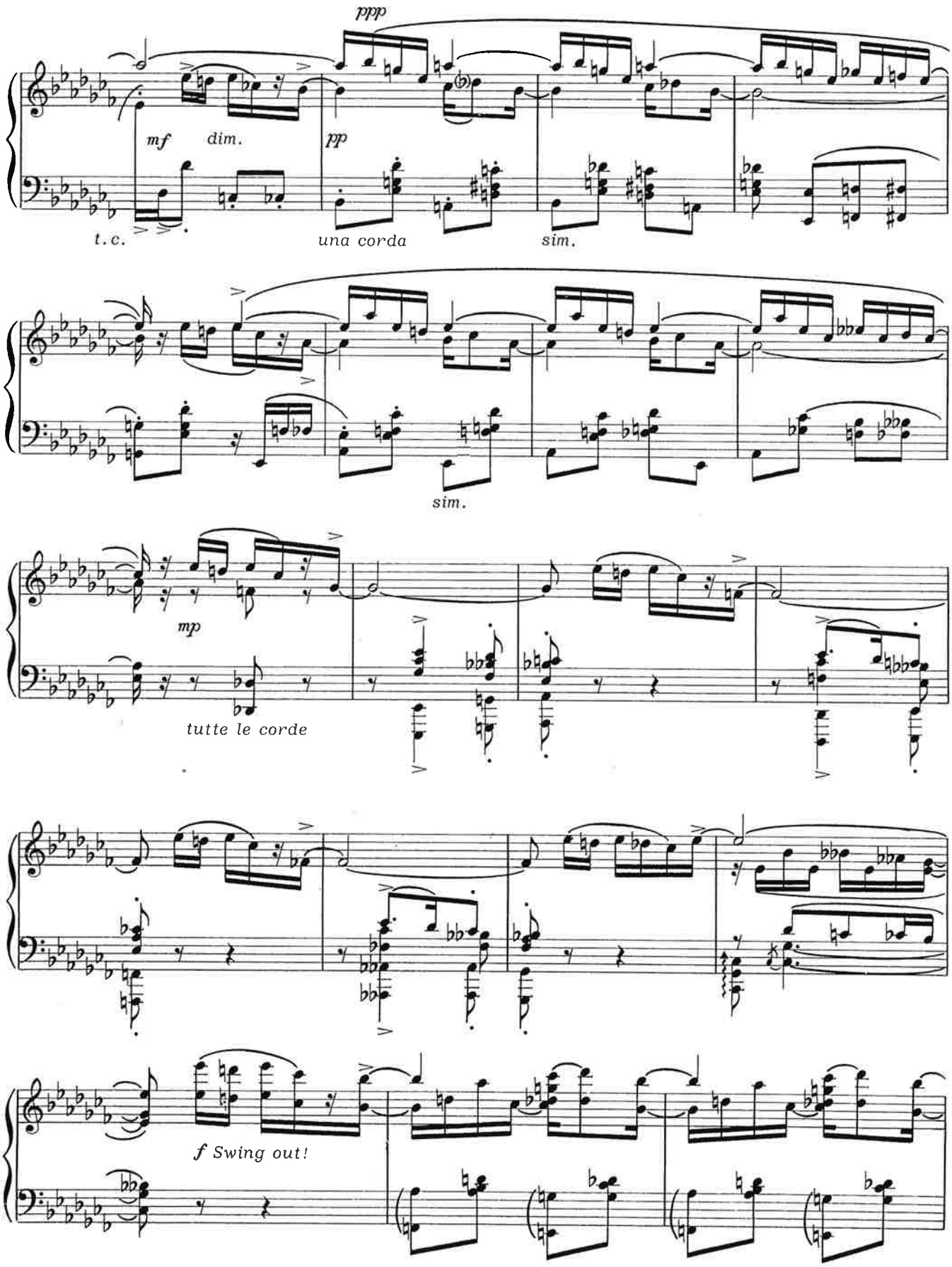
Insouciantly (same tempo)

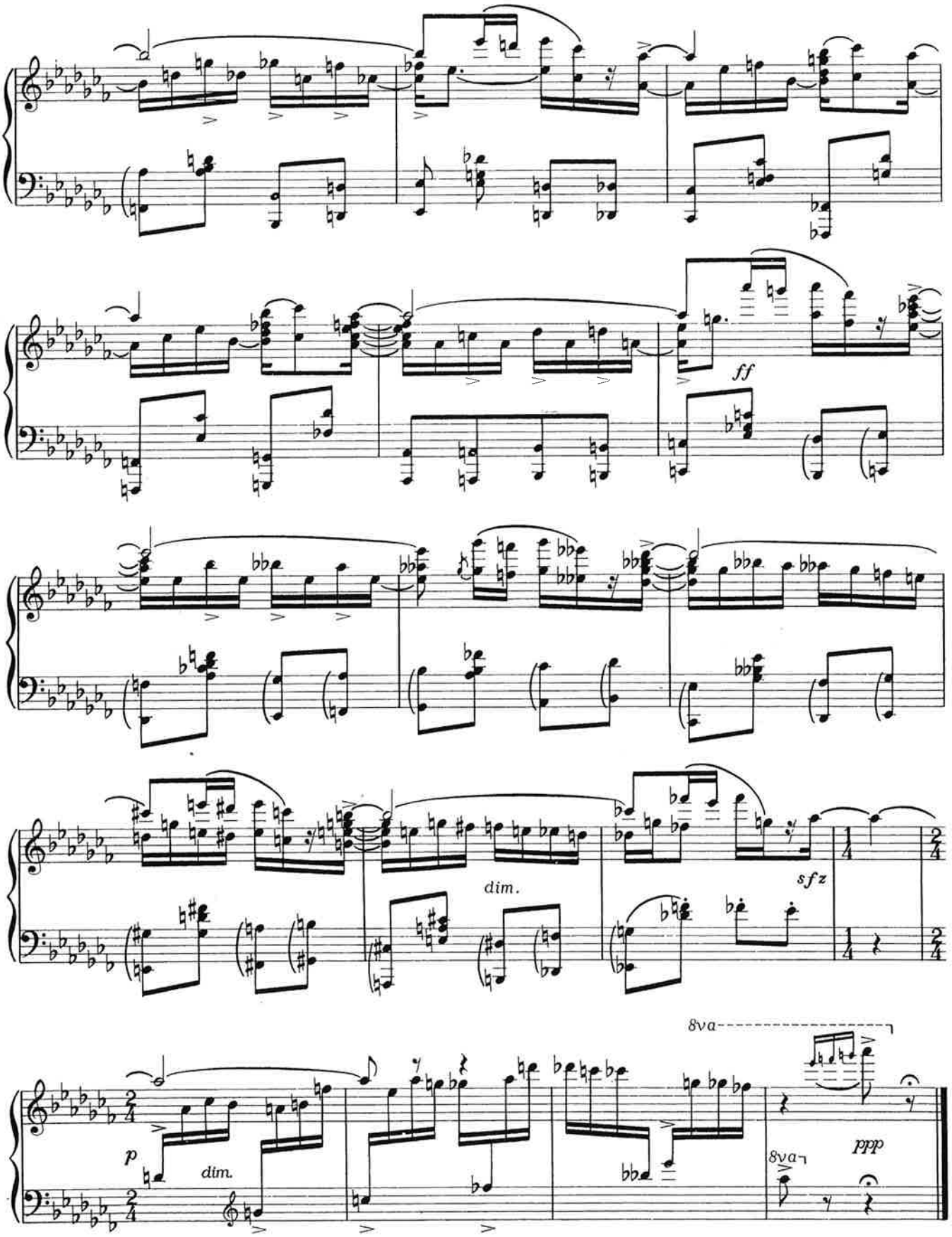



pp



*Do not play notes within brackets 2nd time. However, count same number of beats as 1st time.


ppp
mf
dim.
pp
t.c.
una corda
sim.
sim.
mp
tutte le corde
f Swing out!

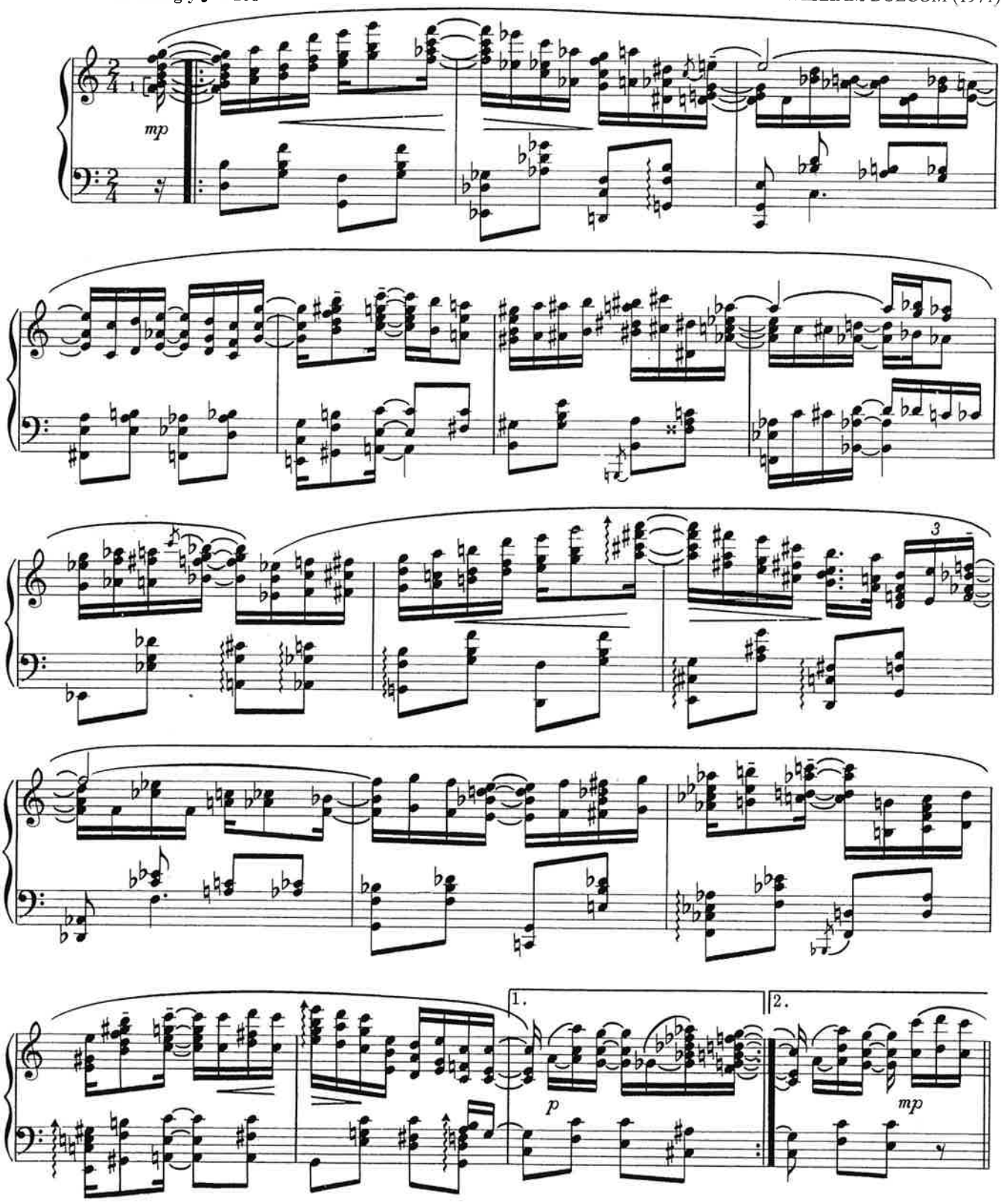


non legato, leggero

DREAM SHADOWS

Caressingly ♪ = 108

WILLIAM BOLCOM (1971)



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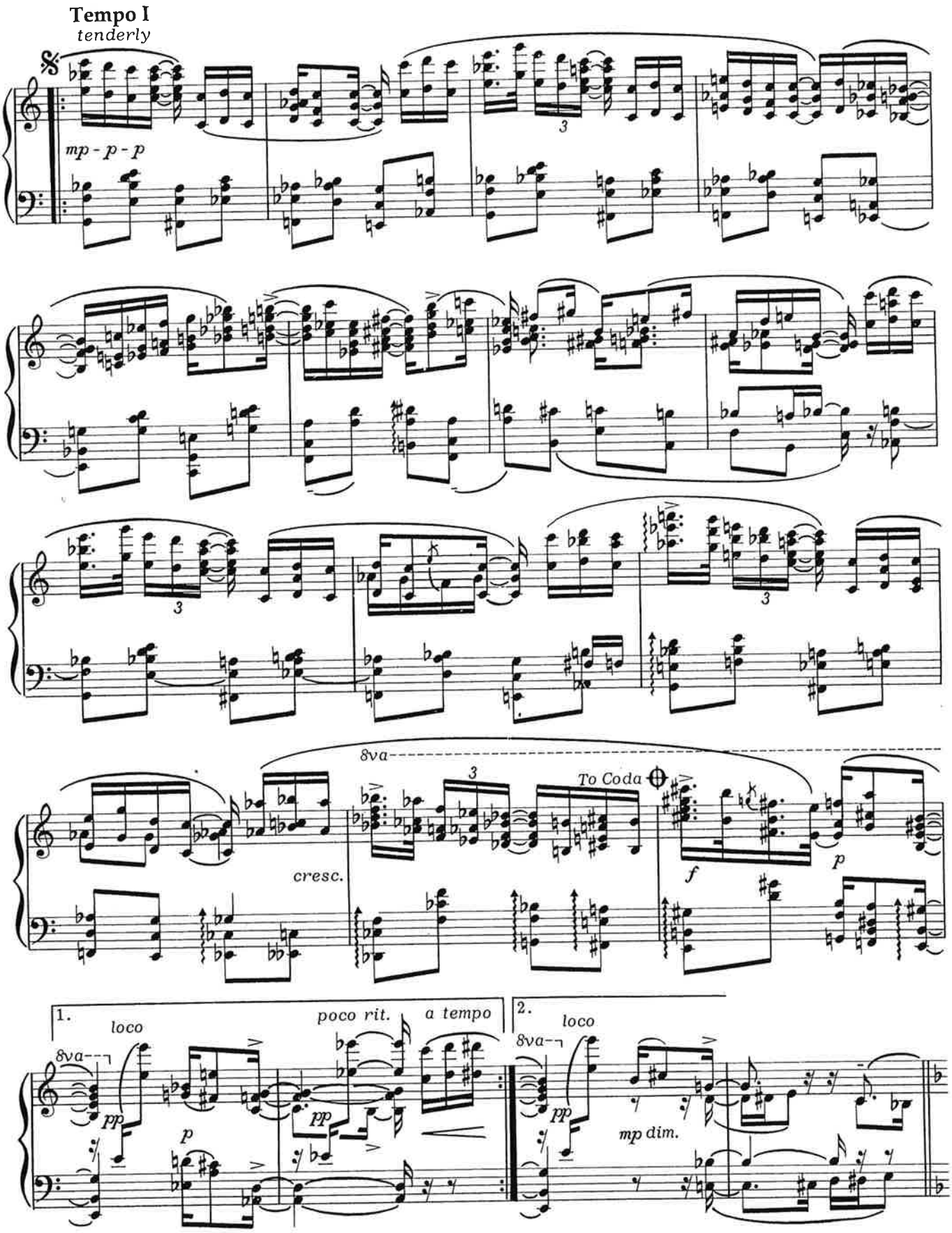
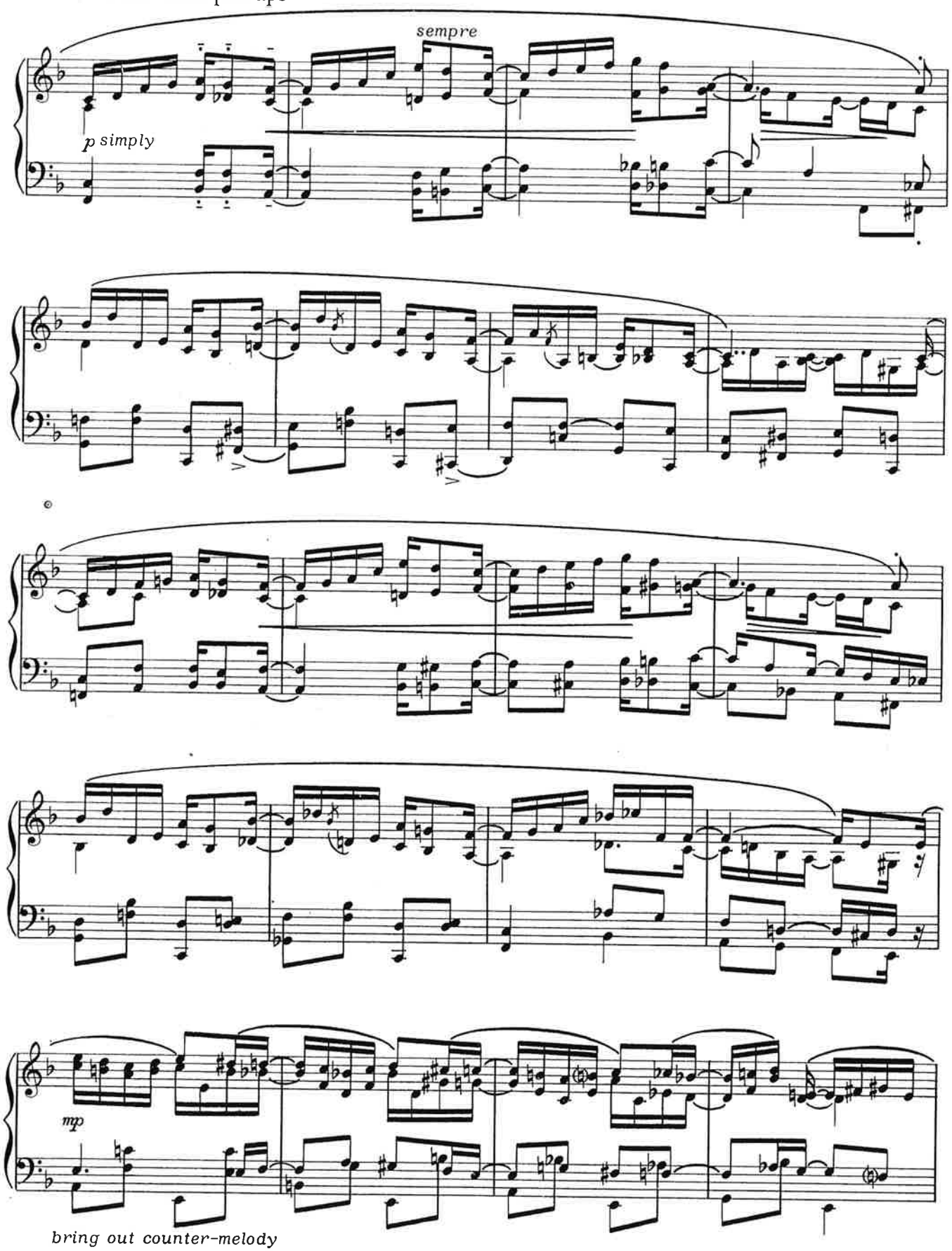
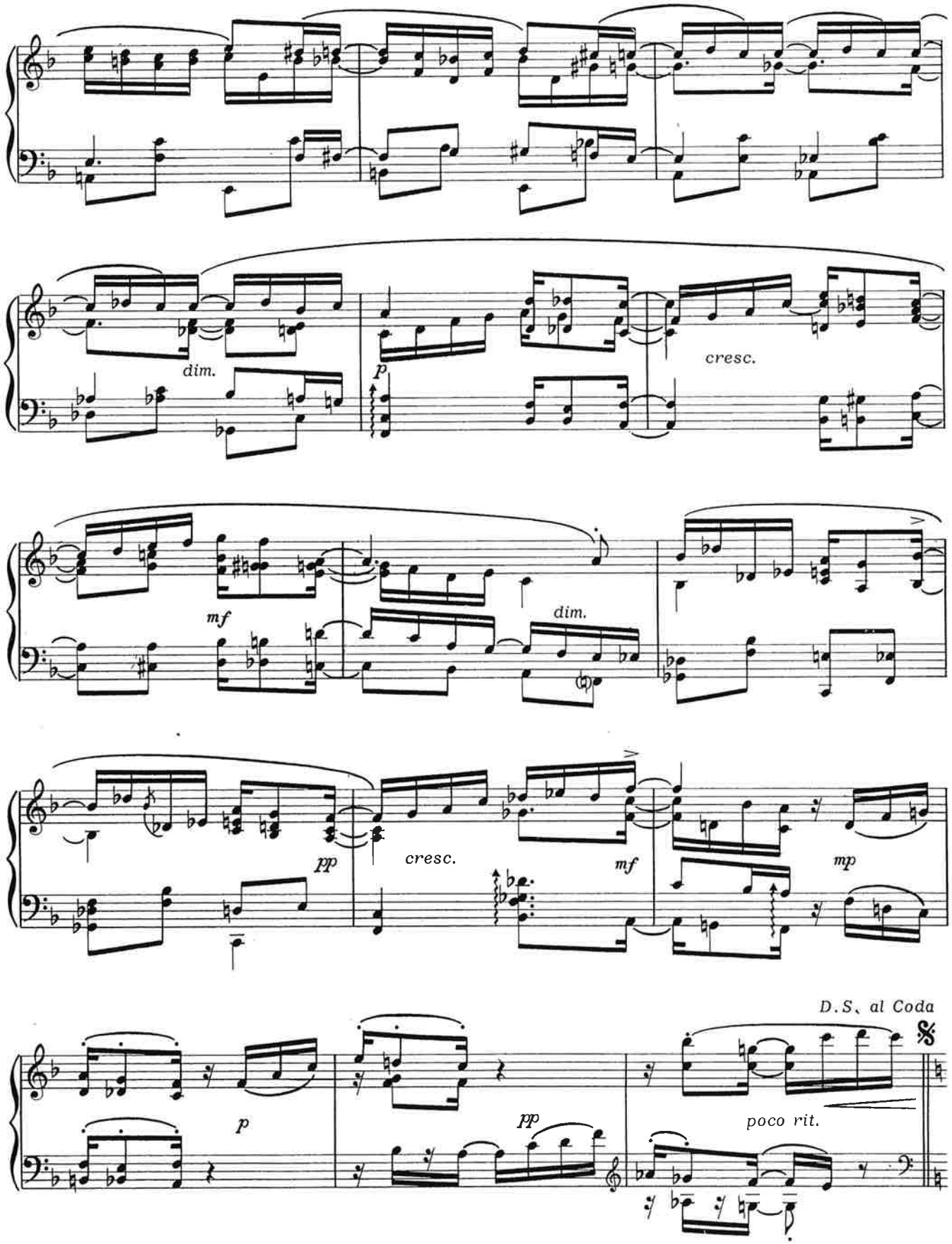
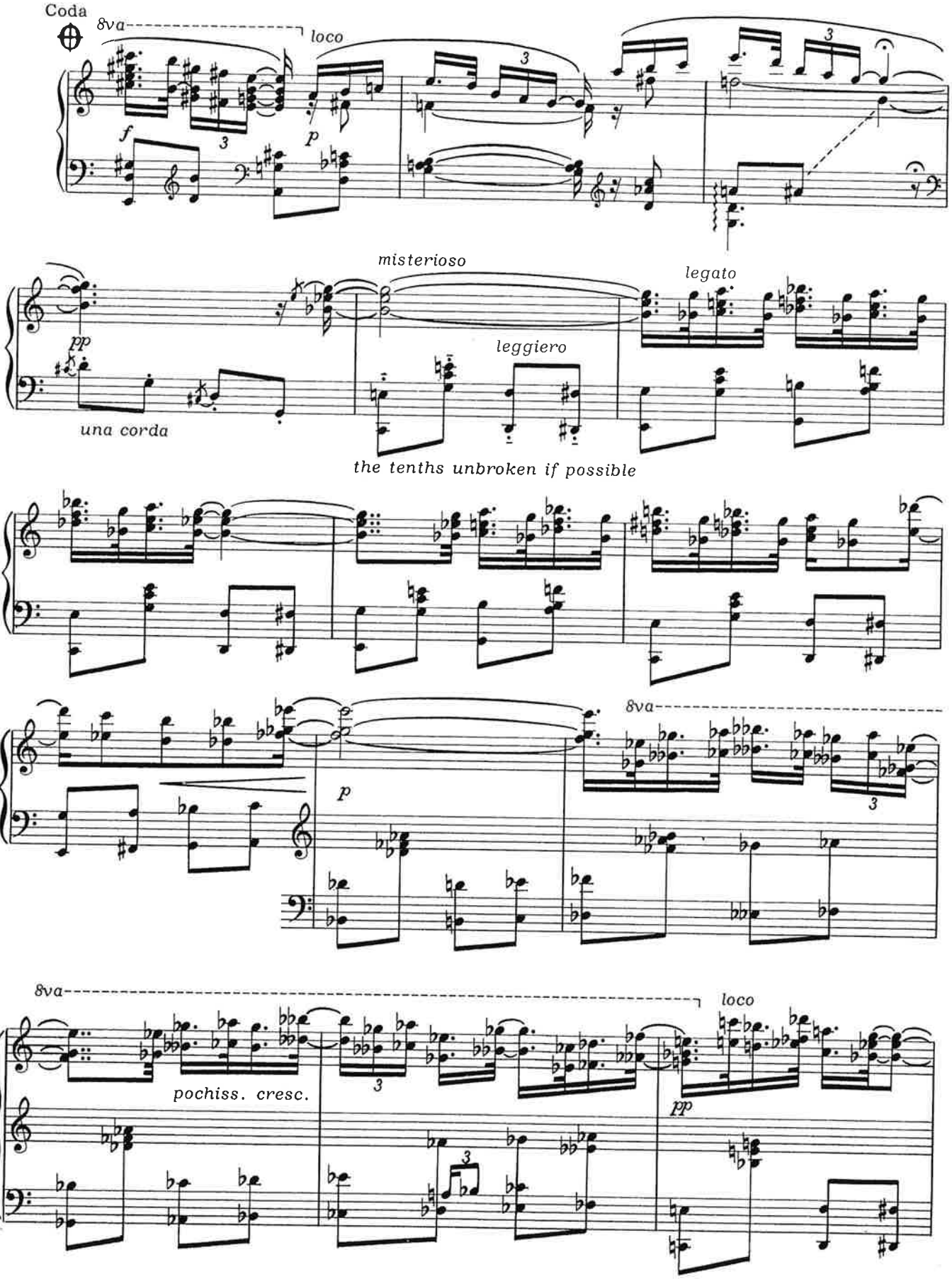
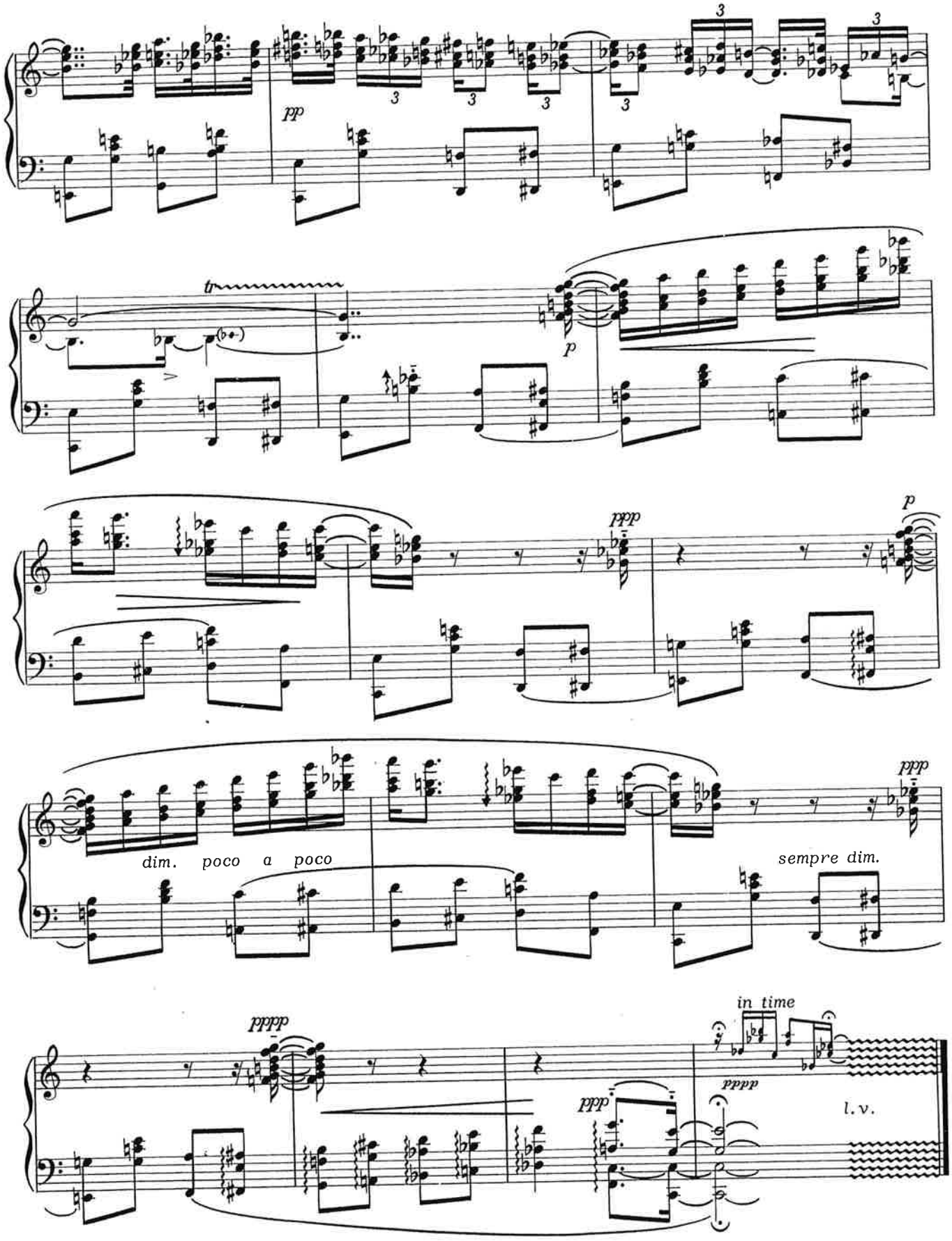

Tempo I
tenderly
mp - p - p
8va
To Coda
cresc.
f
p
1.
loco
8va
pp
p
poco rit.
a tempo
2.
loco
8va
pp
mp dim.

A shade faster perhaps




dim.
p
cresc.
mf
dim.
pp
cresc.
mf
mp
D.S. al Coda
p
pp
poco rit.


Coda
8va
loco
f
p
misterioso
legato
pp
leggiero
una corda
the tenths unbroken if possible
8va
p
8va
loco
pochiss. cresc.
pp

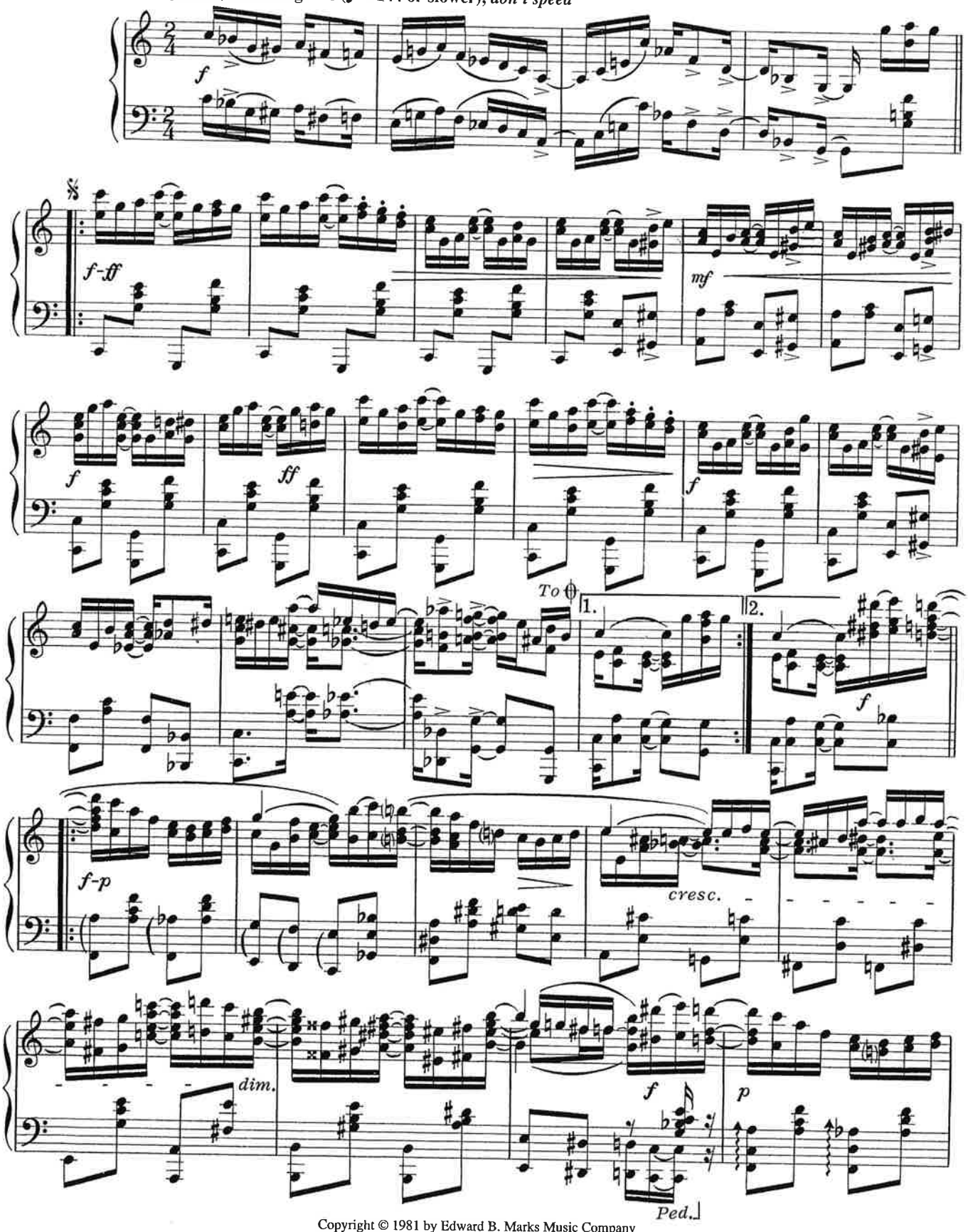

pp
tr
p
ppp
p
dim. poco a poco
ppp
sempre dim.
pppp
in time
ppp
pppp
l.v.

For Rudi Blesh

RAGGIN' RUDI

WILLIAM BOLCOM (1974)

Spirited; strict Ragtime (♪ = 144 or slower), *don't speed*



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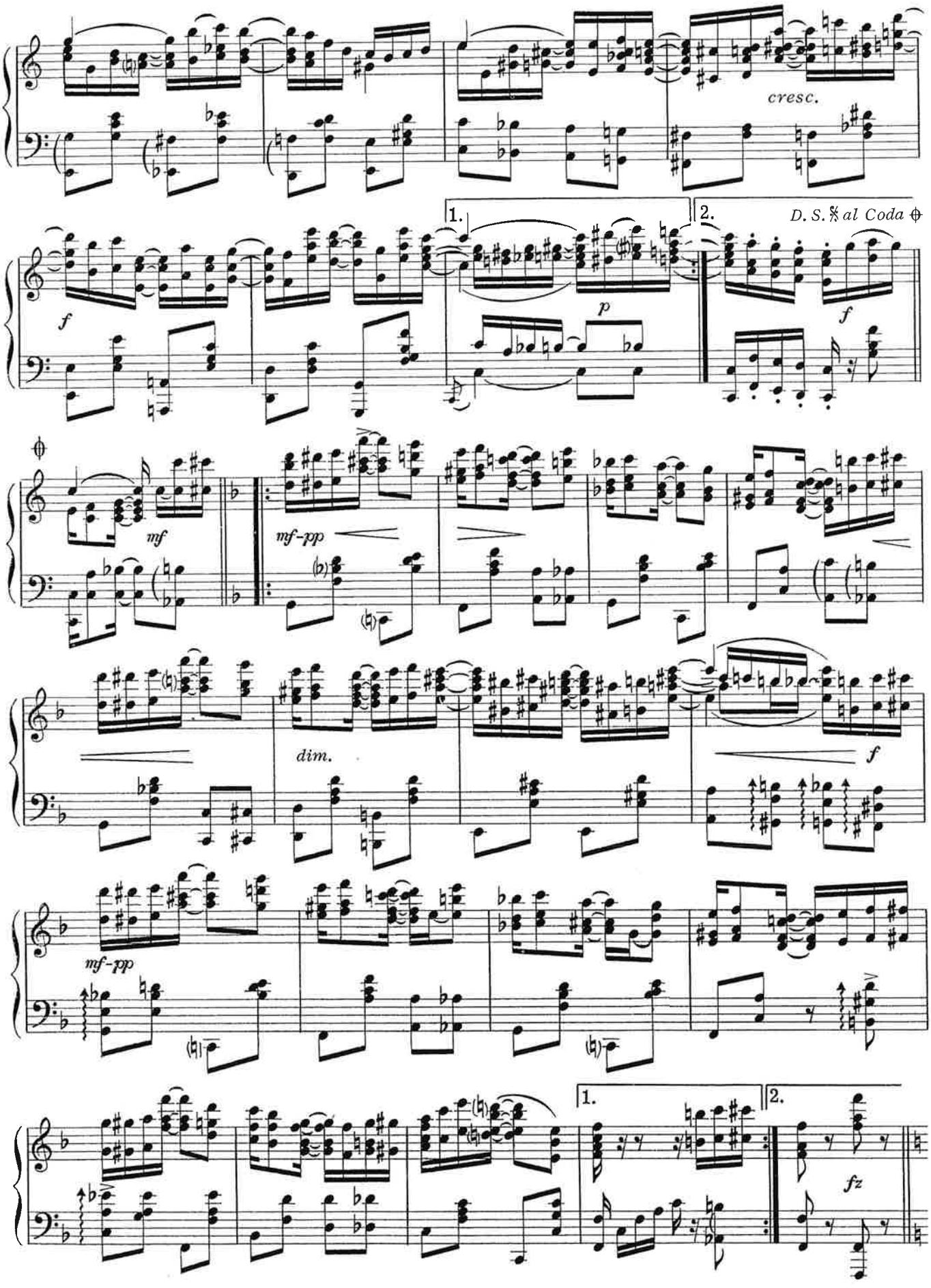
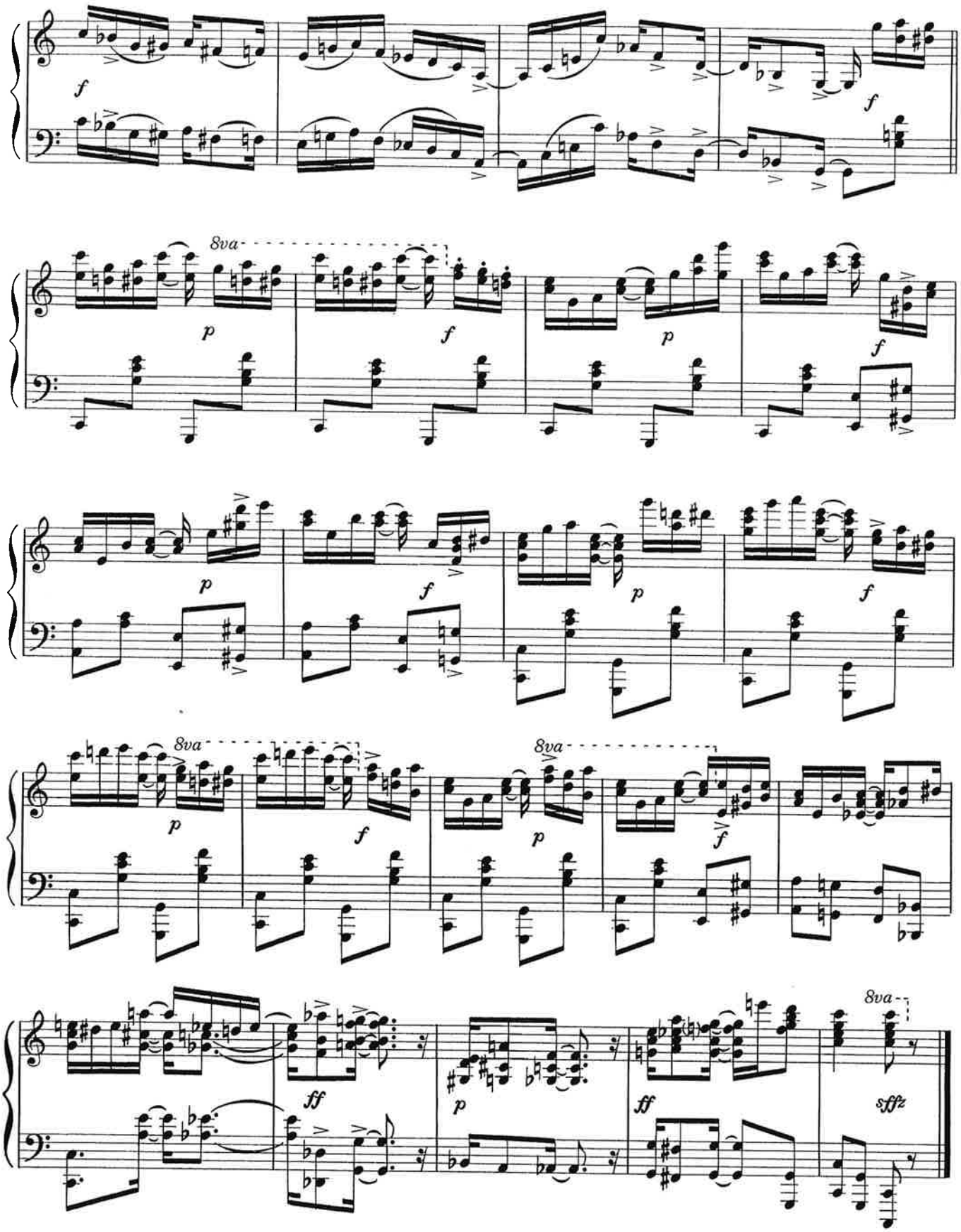
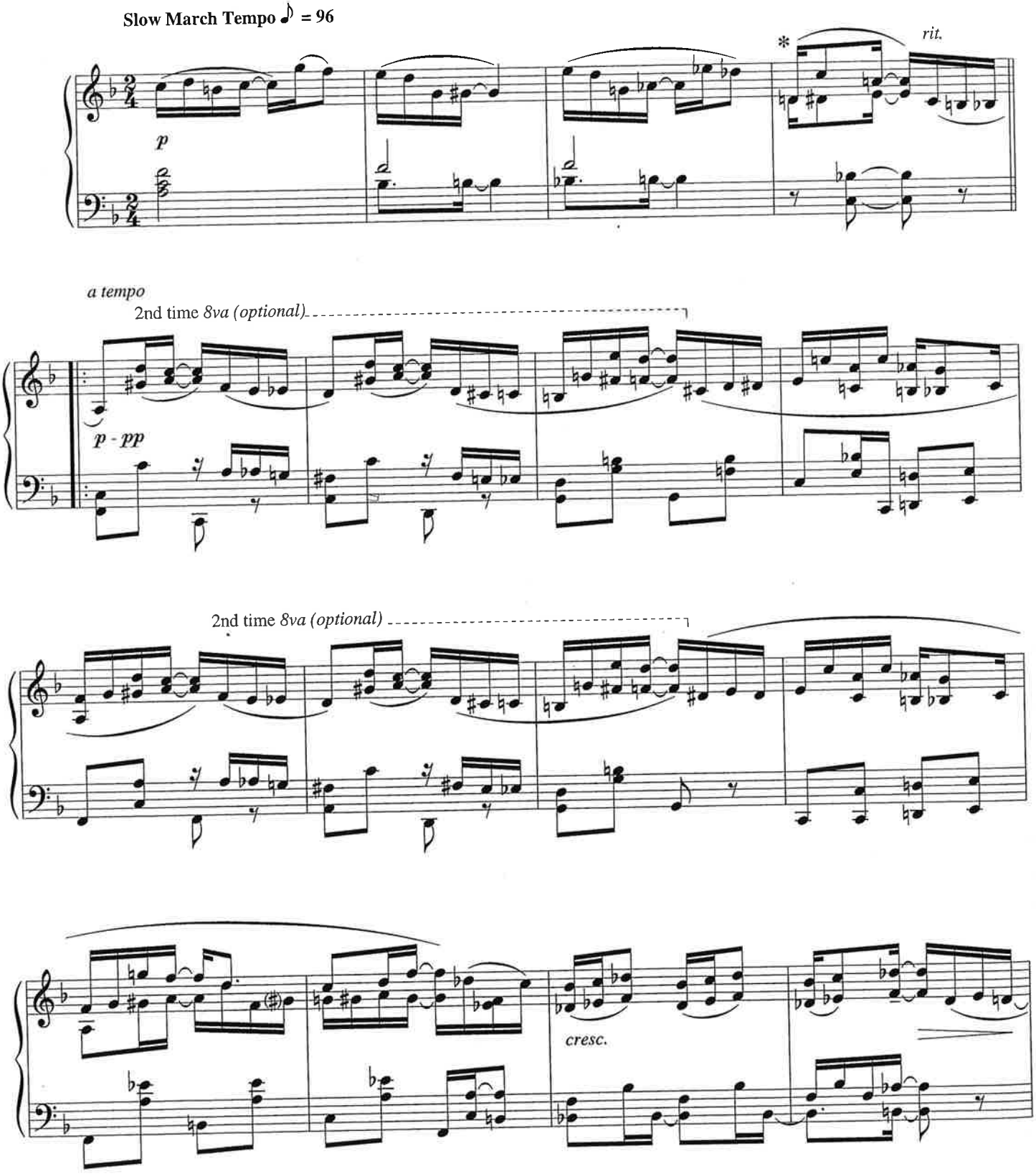

cresc.
1.
2.
D. S. 𝄋 al Coda
f
p
f
mf
mf-pp
dim.
f
mf-pp
1.
2.
fz


f
f
8va
p
f
p
f
p
f
p
f
8va
p
f
8va
p
f
ff
p
ff
8va
sffz

THE GARDENIA

Slow Drag

WILLIAM BOLCOM
(1970)



* play this beat almost as a triplet

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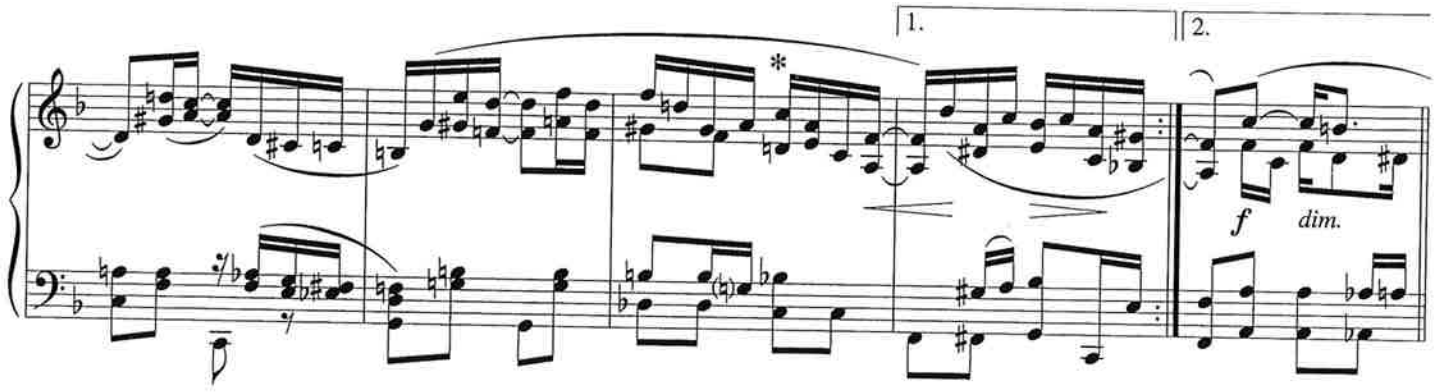
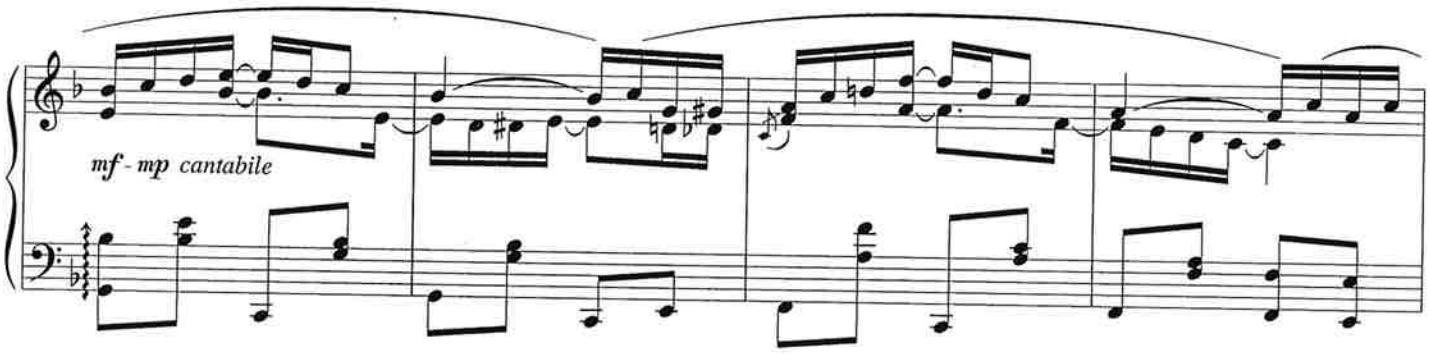
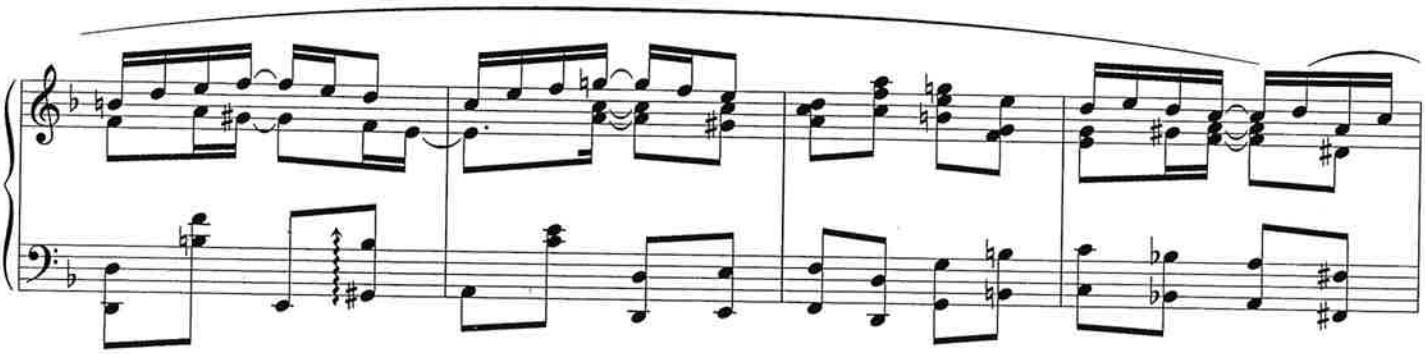
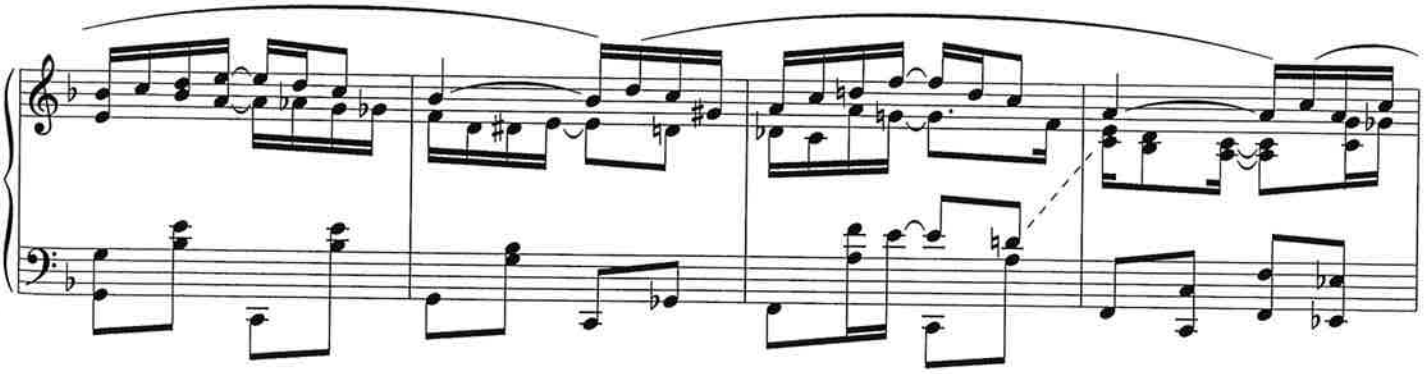
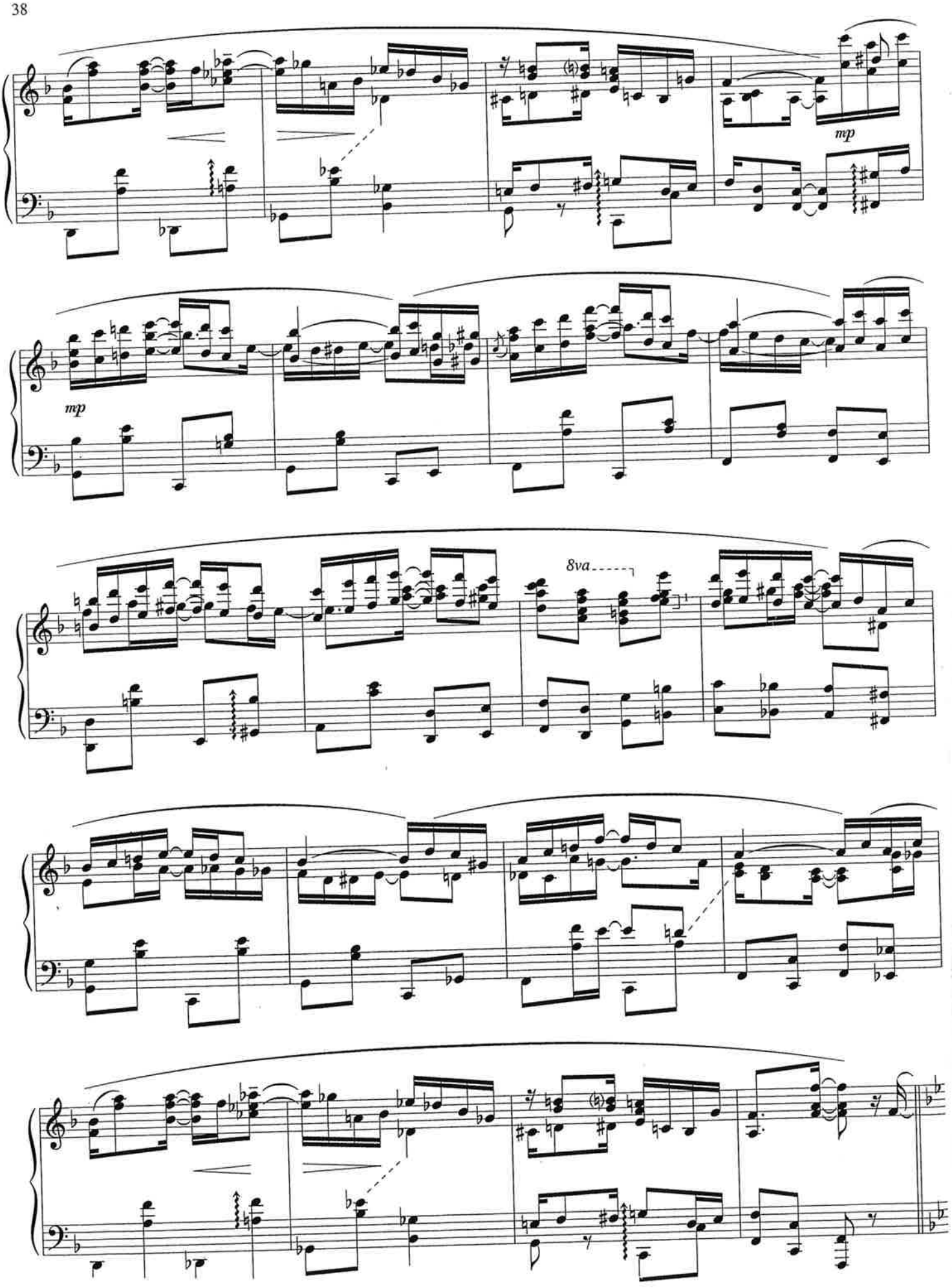




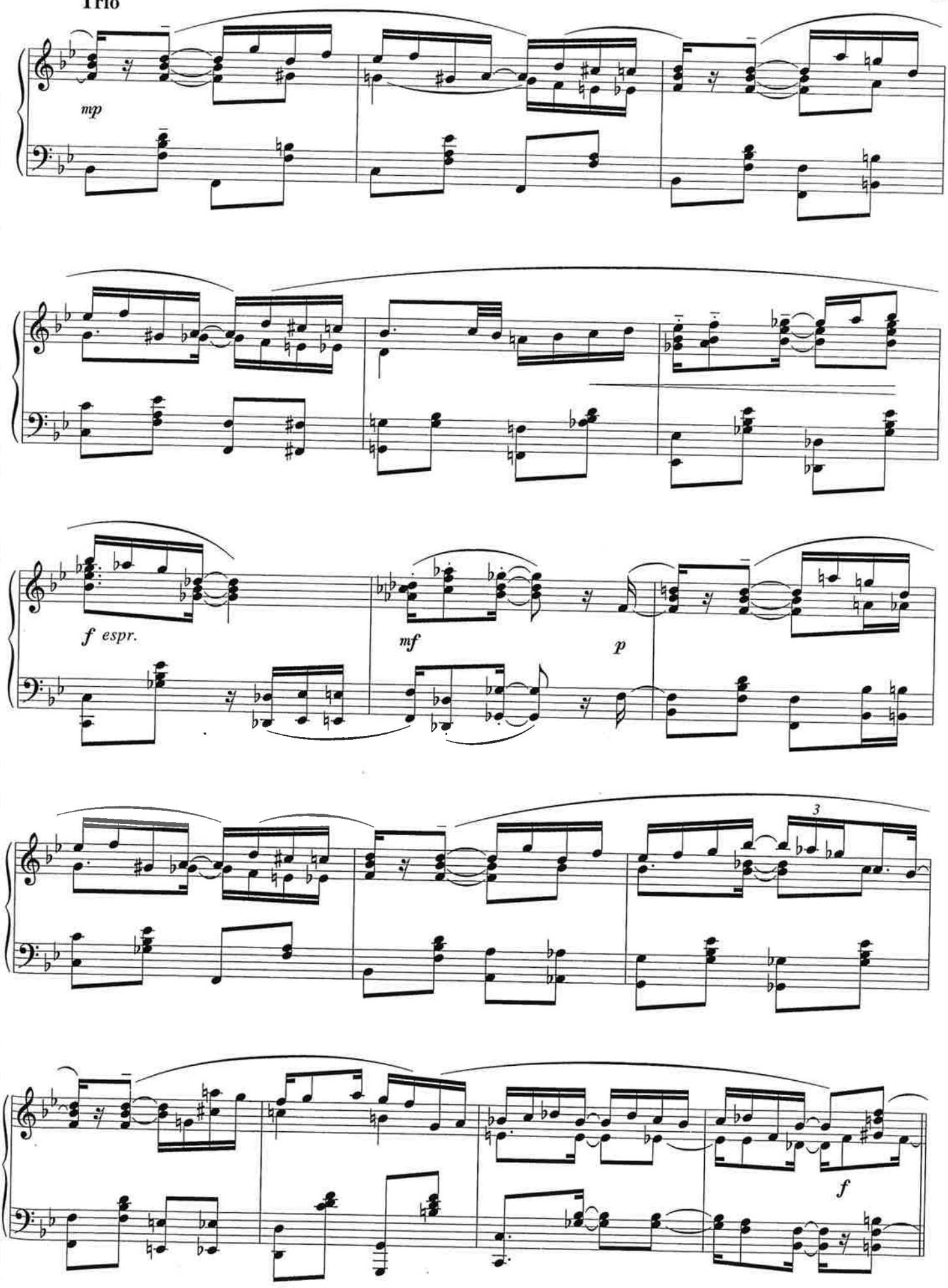




* ossia for 2nd time:


mp
mp
8va

Trio



luxuriantly

f - p

*

**

1.

2.

poch. rit.

mf

pp

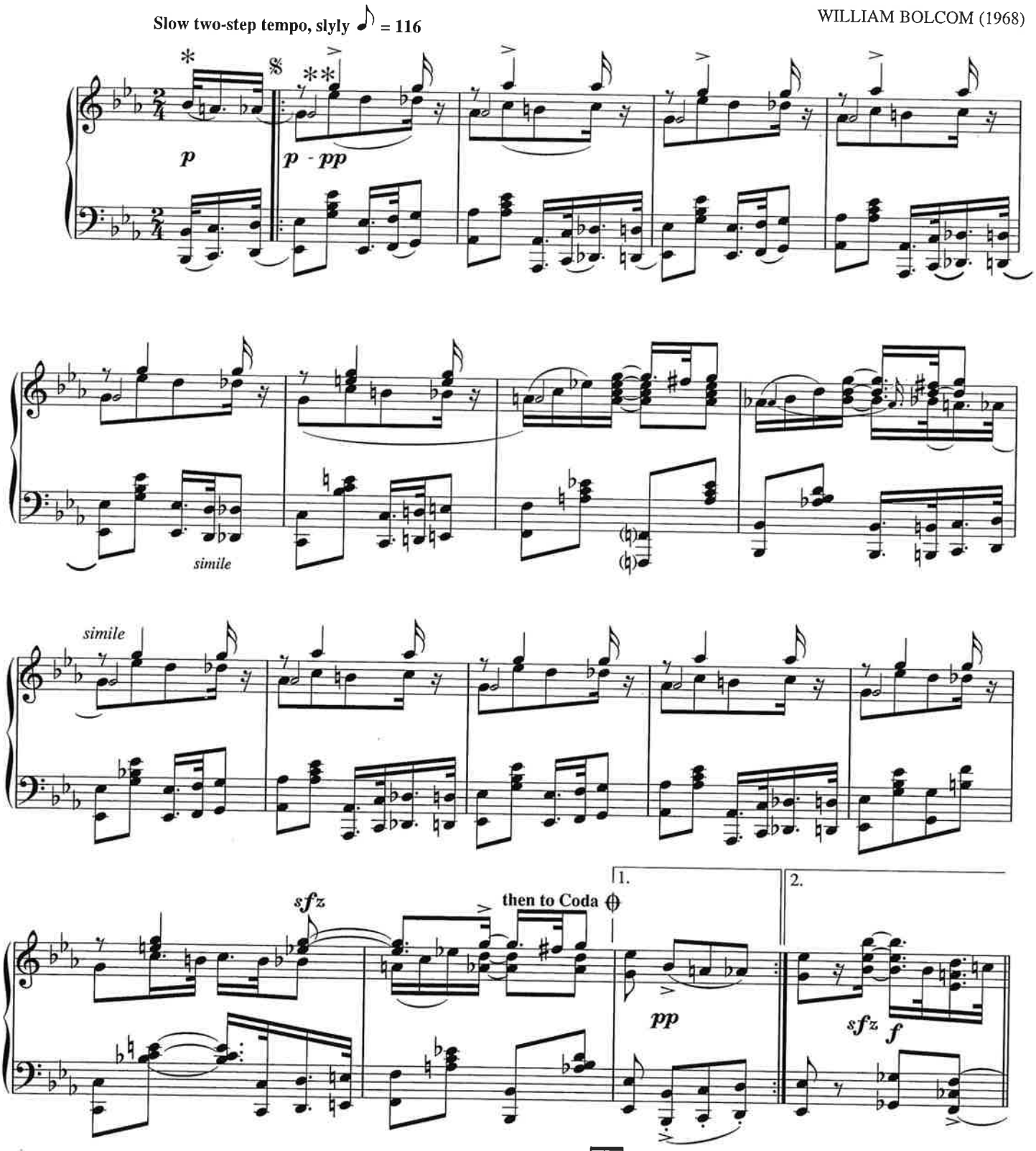
* ossia 2nd time:

** ossia 2nd time:

TABBY CAT WALK

(№ 2.: Three Popular Rags)

WILLIAM BOLCOM (1968)



* R.H. play fairly smoothly, L.H. more detached, despite the phrase markings. ♩. ♪ should be played as written (see next page).
** Second time only, play small notes.

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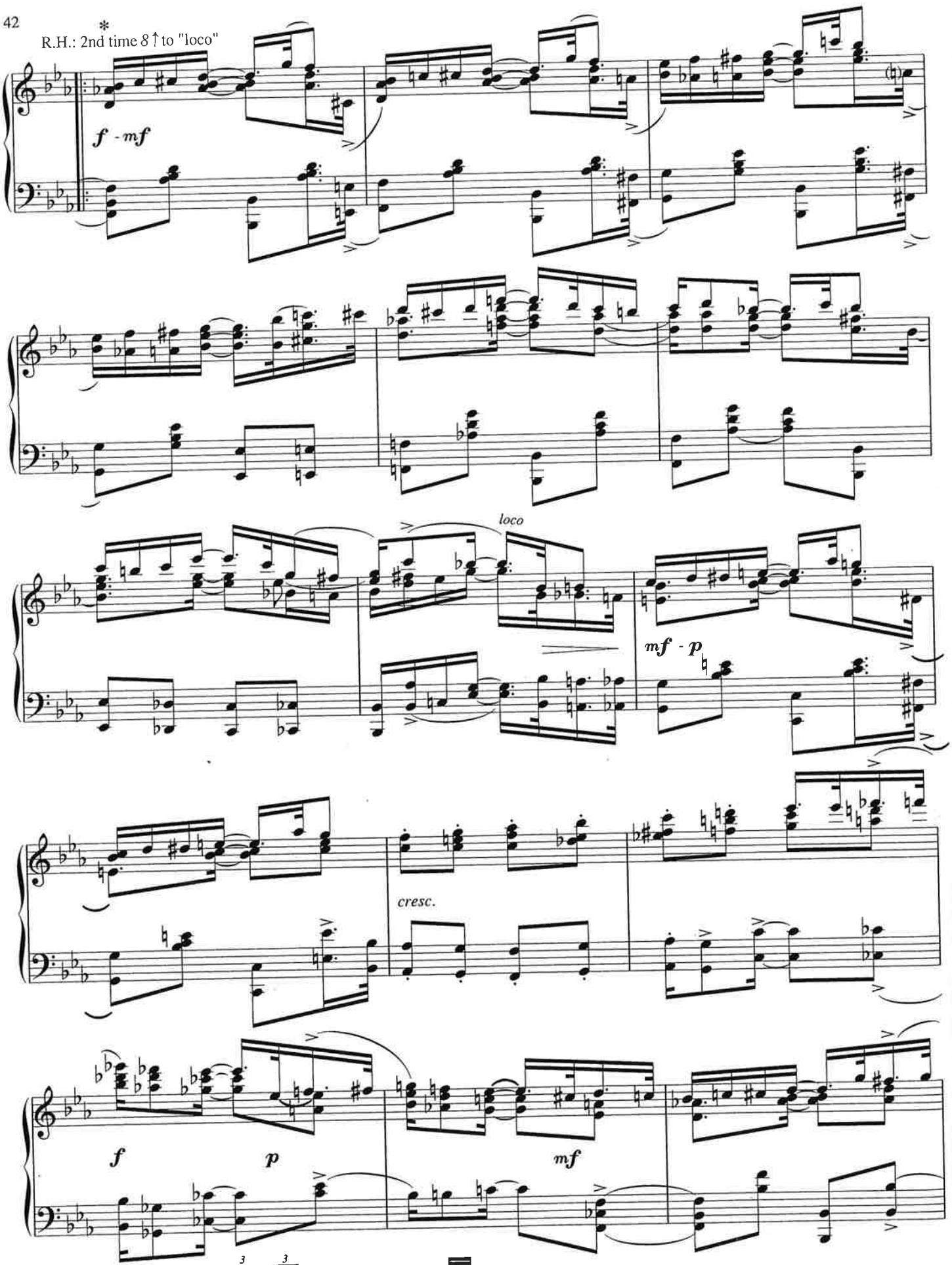
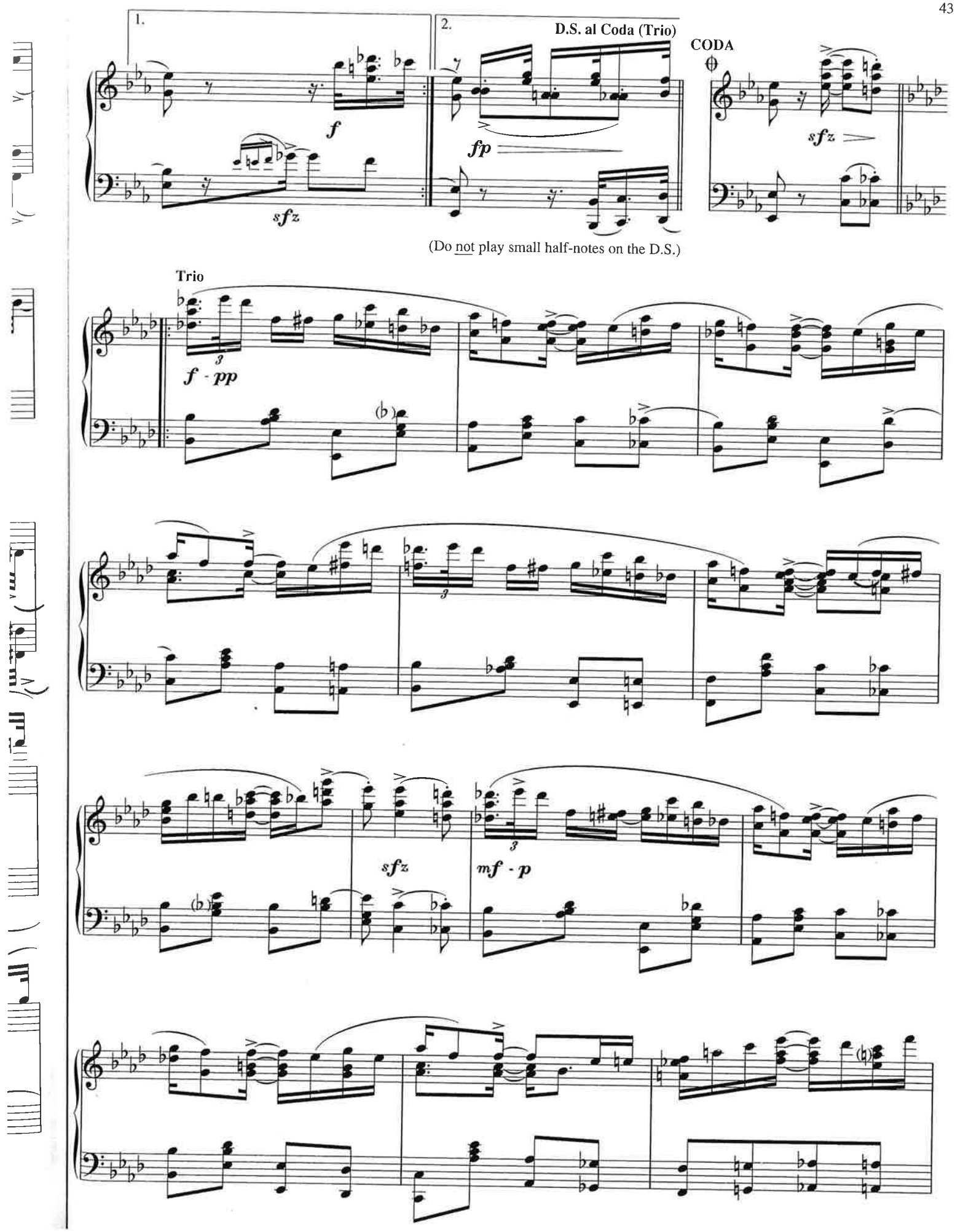
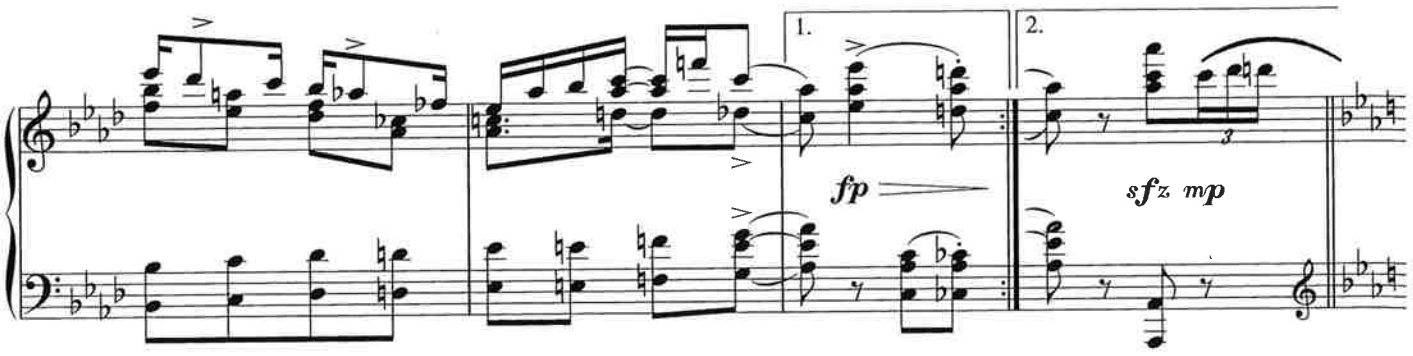
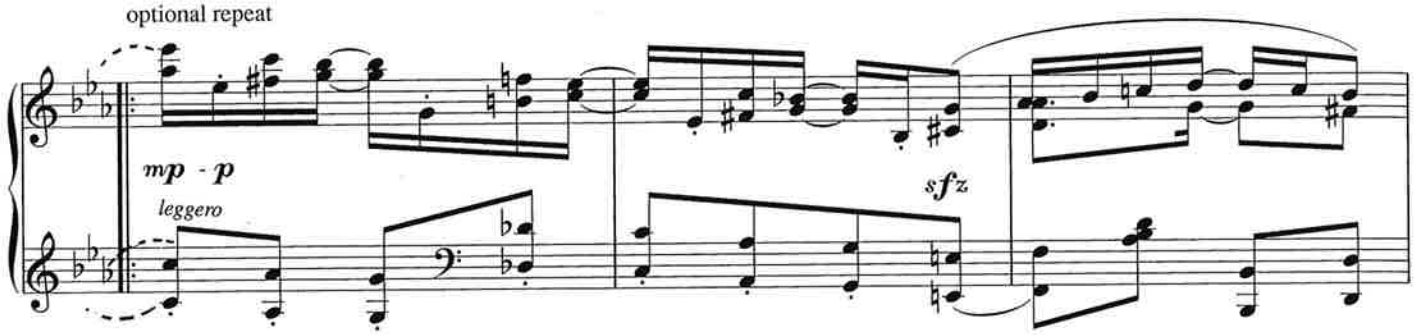


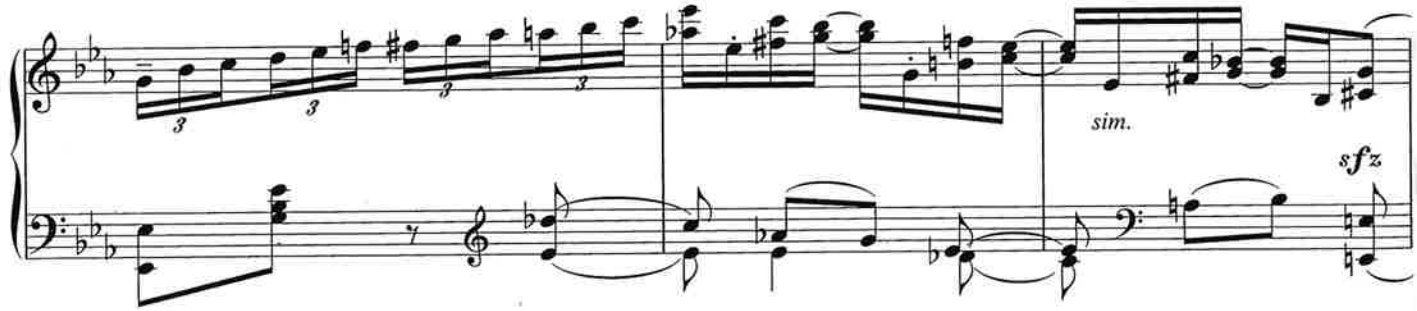
* This rag should be swung ♫ ♫ (almost) for sixteenths; play ♩. ♪ as written for a slight contrast.

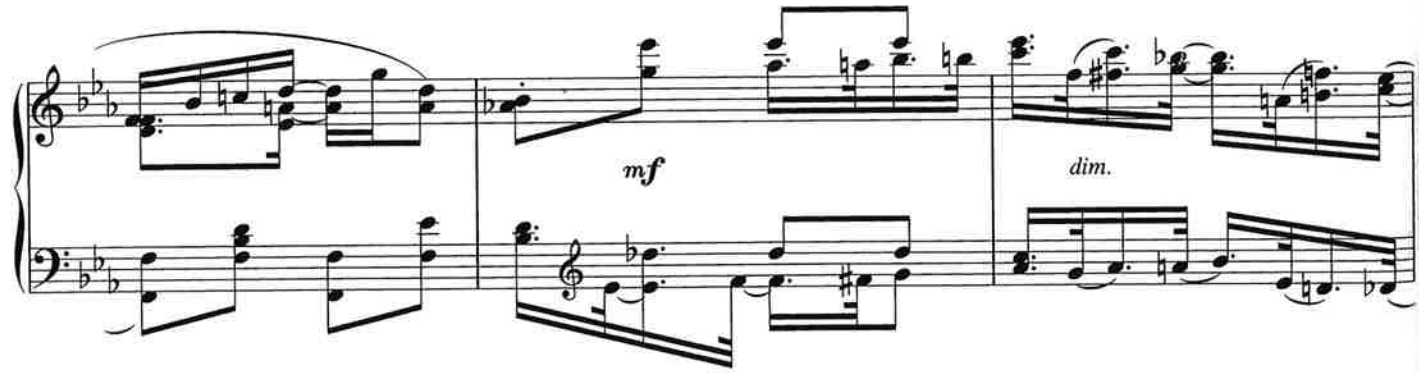

1.
2.
D.S. al Coda (Trio)
CODA
f
sfz
fp
sfz
(Do not play small half-notes on the D.S.)
Trio
f - pp
sfz
mf - p

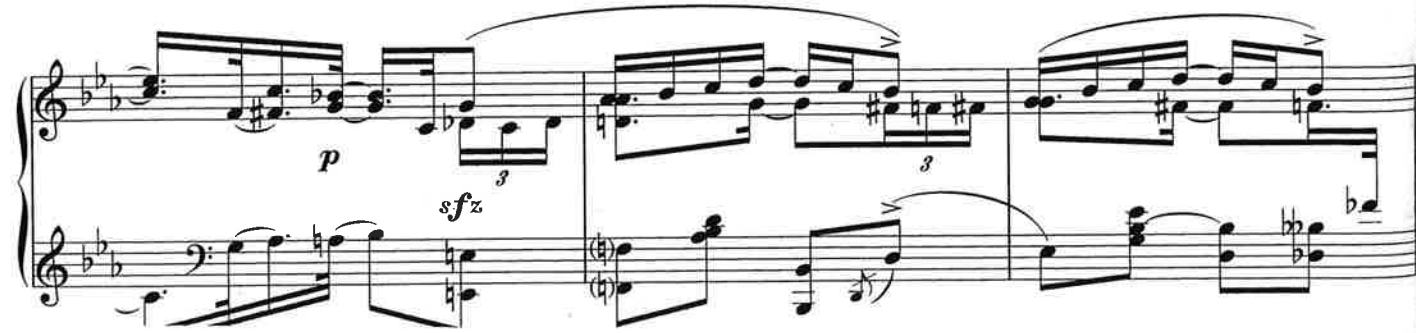


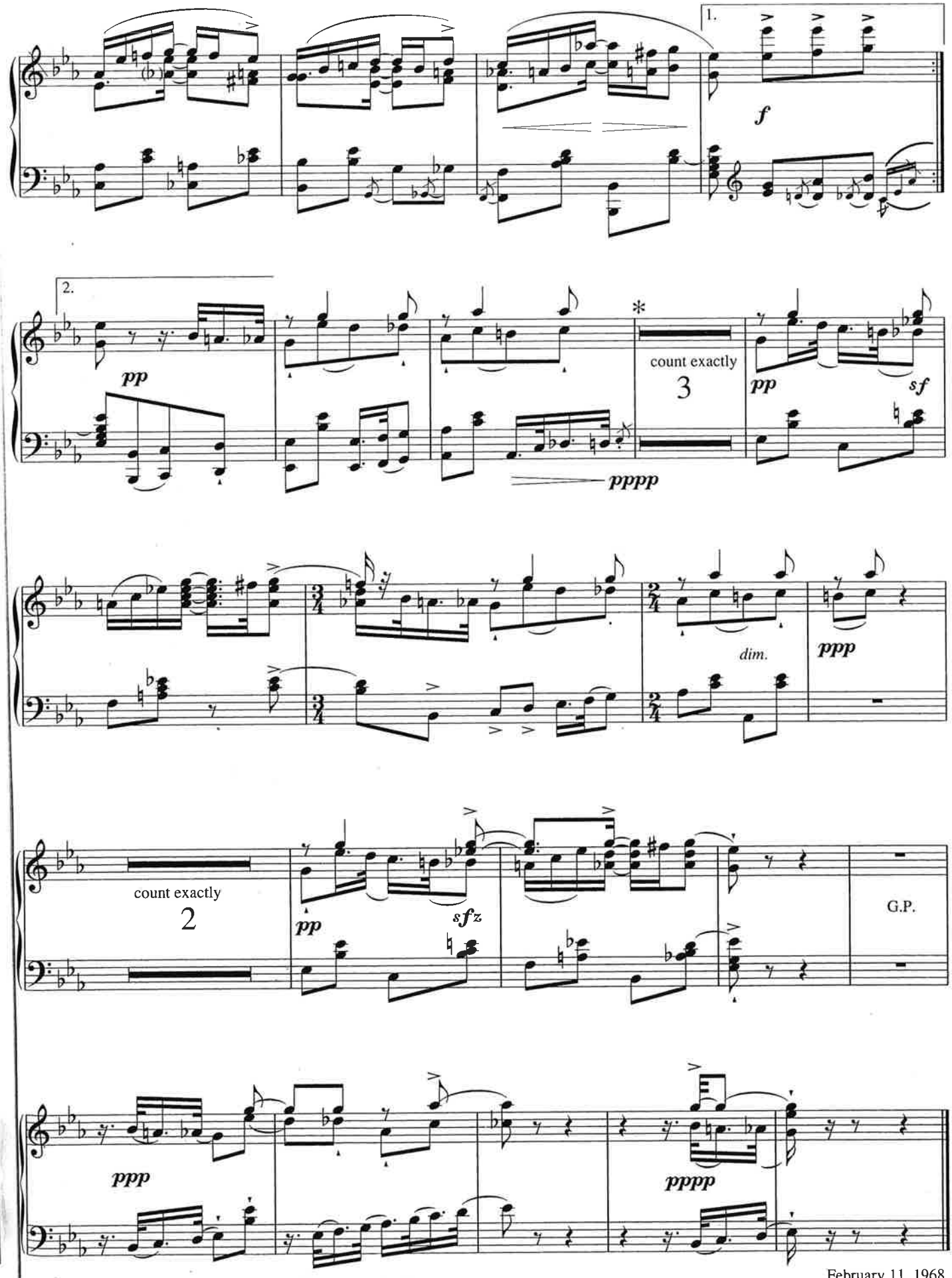
optional repeat





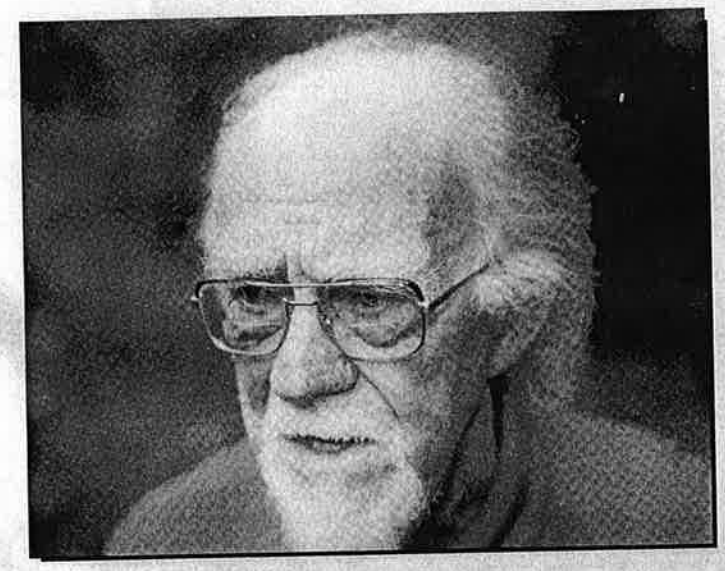


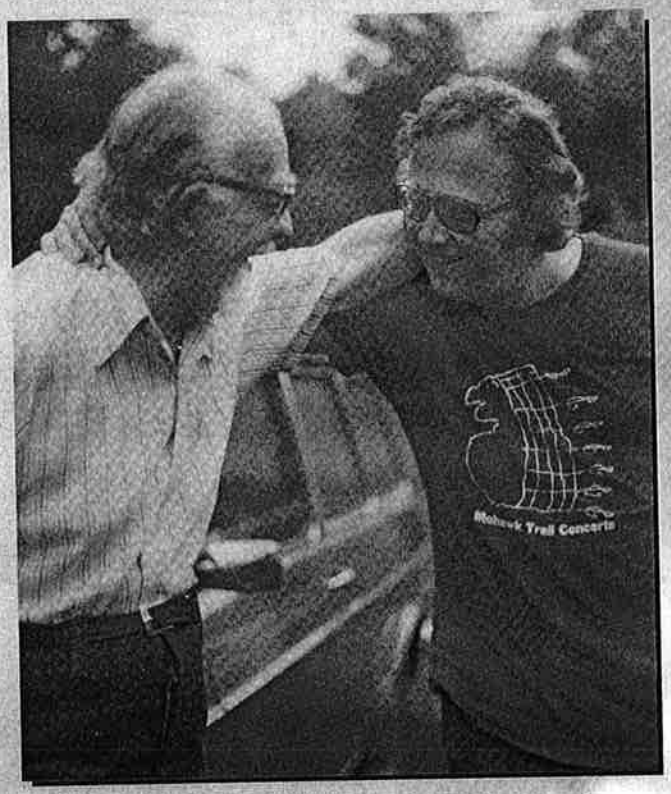




*For pauses, try thinking that the music goes on silently.

February 11, 1968
New York City



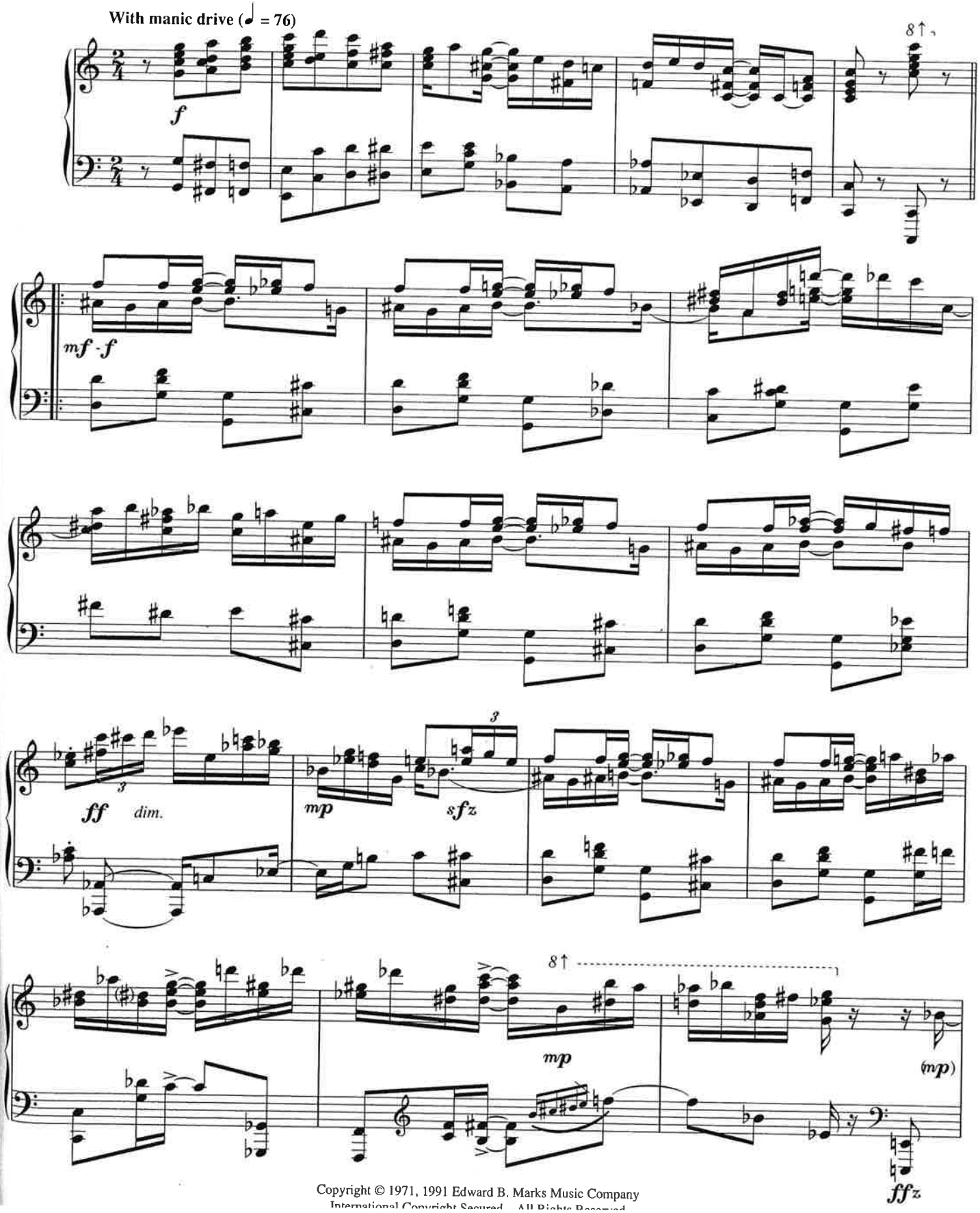


Rudi Blesh, who perhaps did more for saving ragtime from obscurity than anyone else with his colorful 1950 history written with Harriett Janis THEY ALL PLAYED RAGTIME, spent summers in southern New Hampshire in an antique-filled 1790s former inn he had refurbished with Mrs. Janis. My wife, the singer Joan Morris, and I always visited him after our concert tours to relax; here we all are in the mid-1980s.

—W.B.

CALIFORNIA PORCUPINE RAG

WILLIAM BOLCOM (1968)



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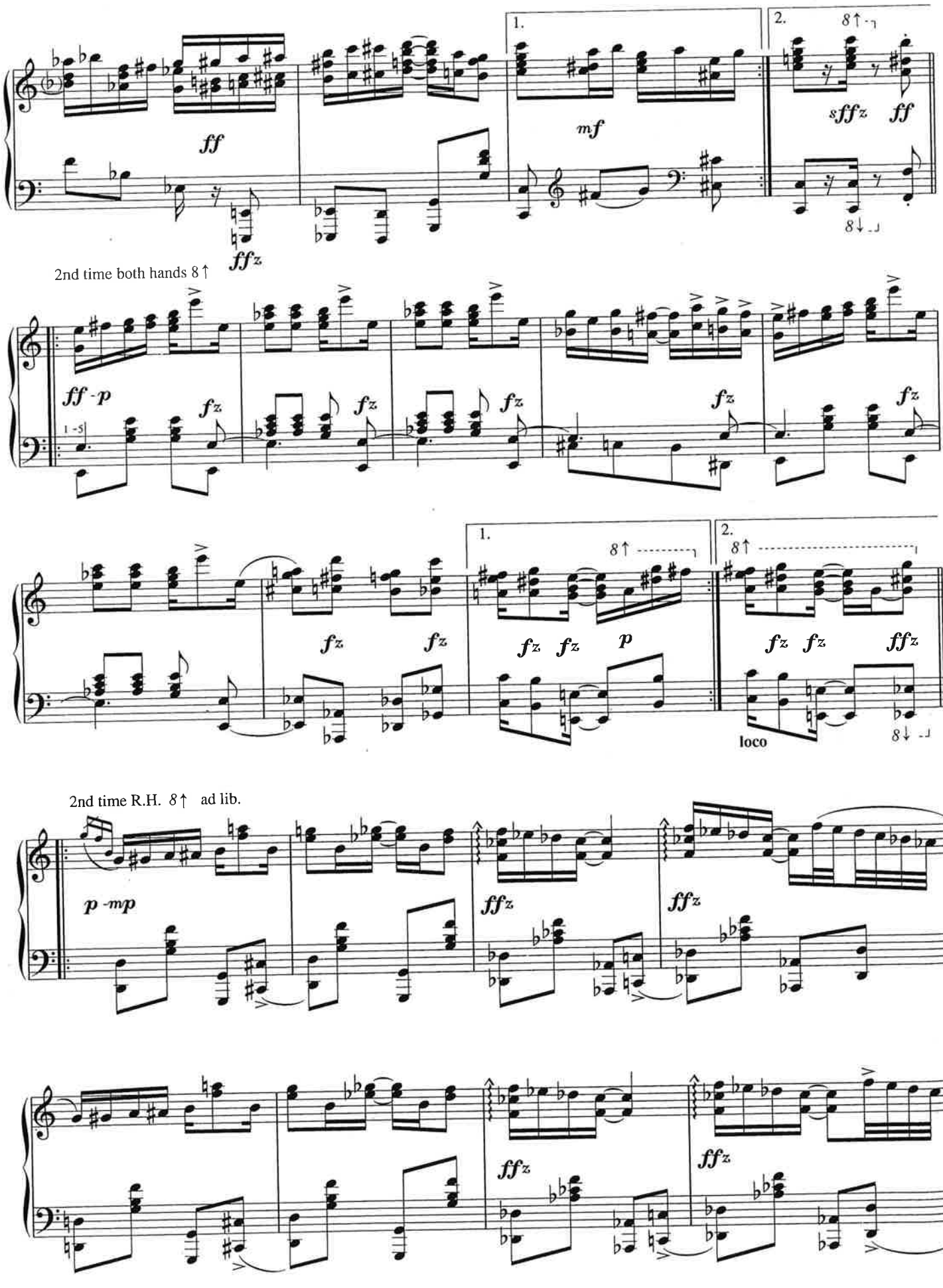
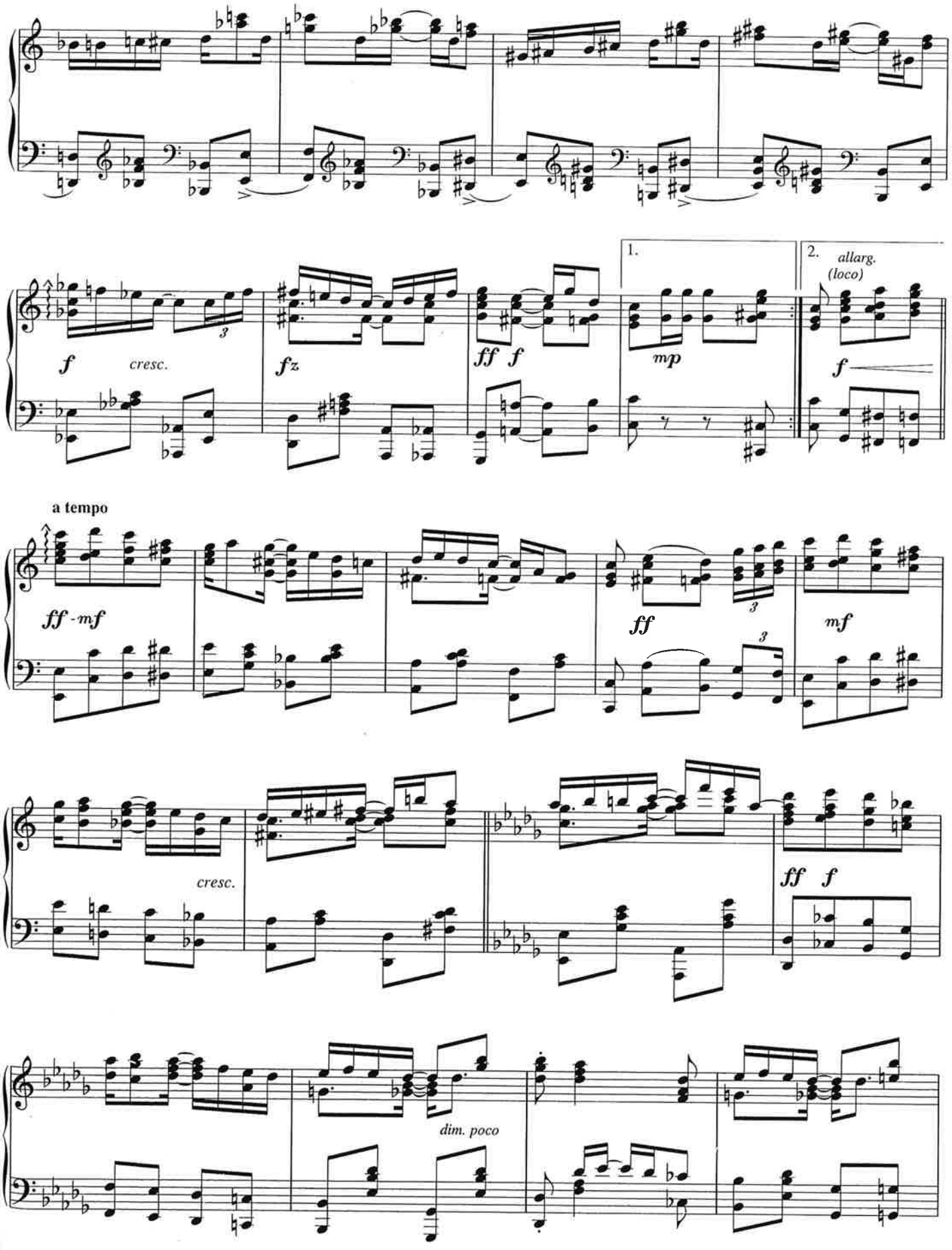
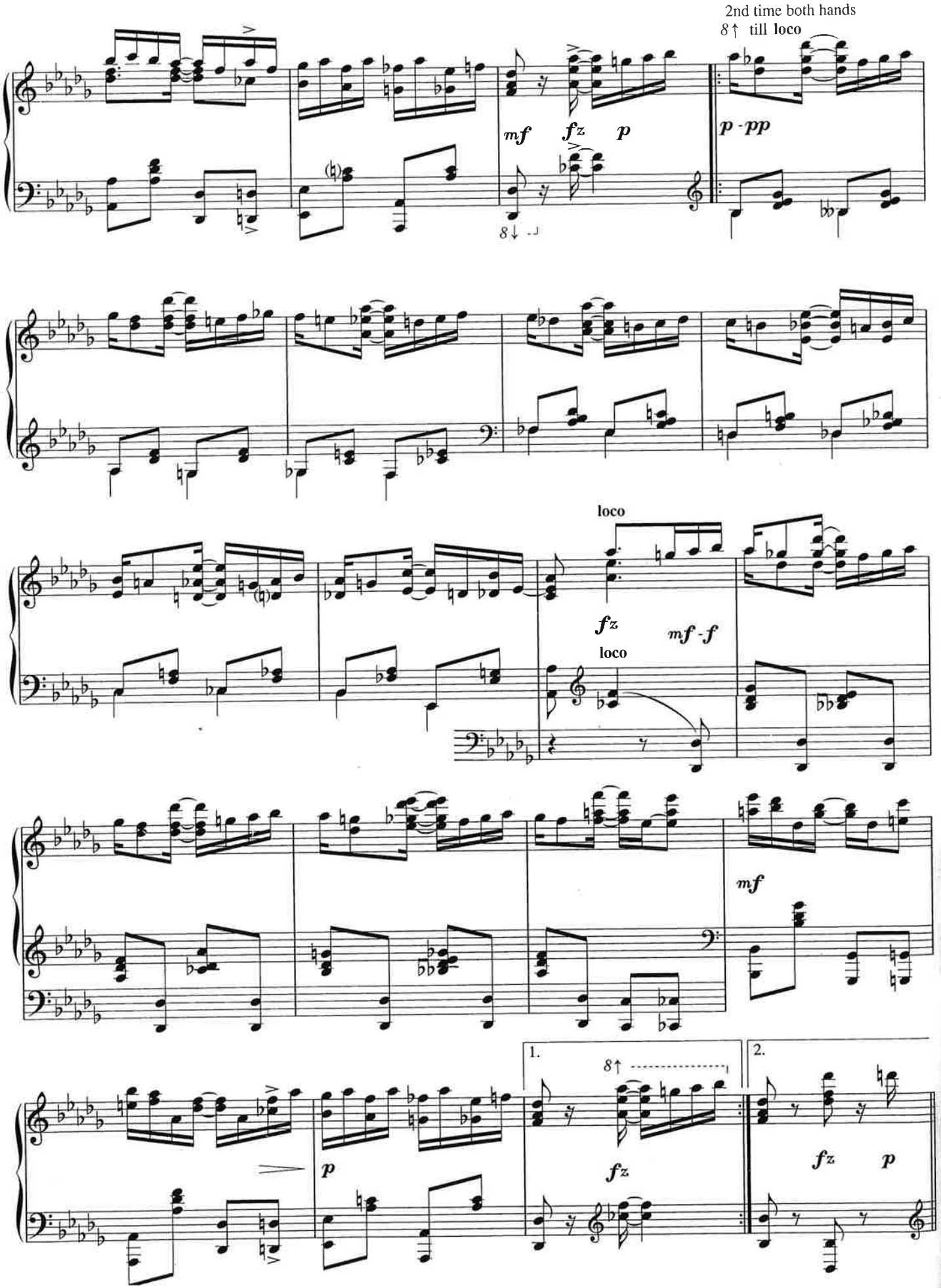
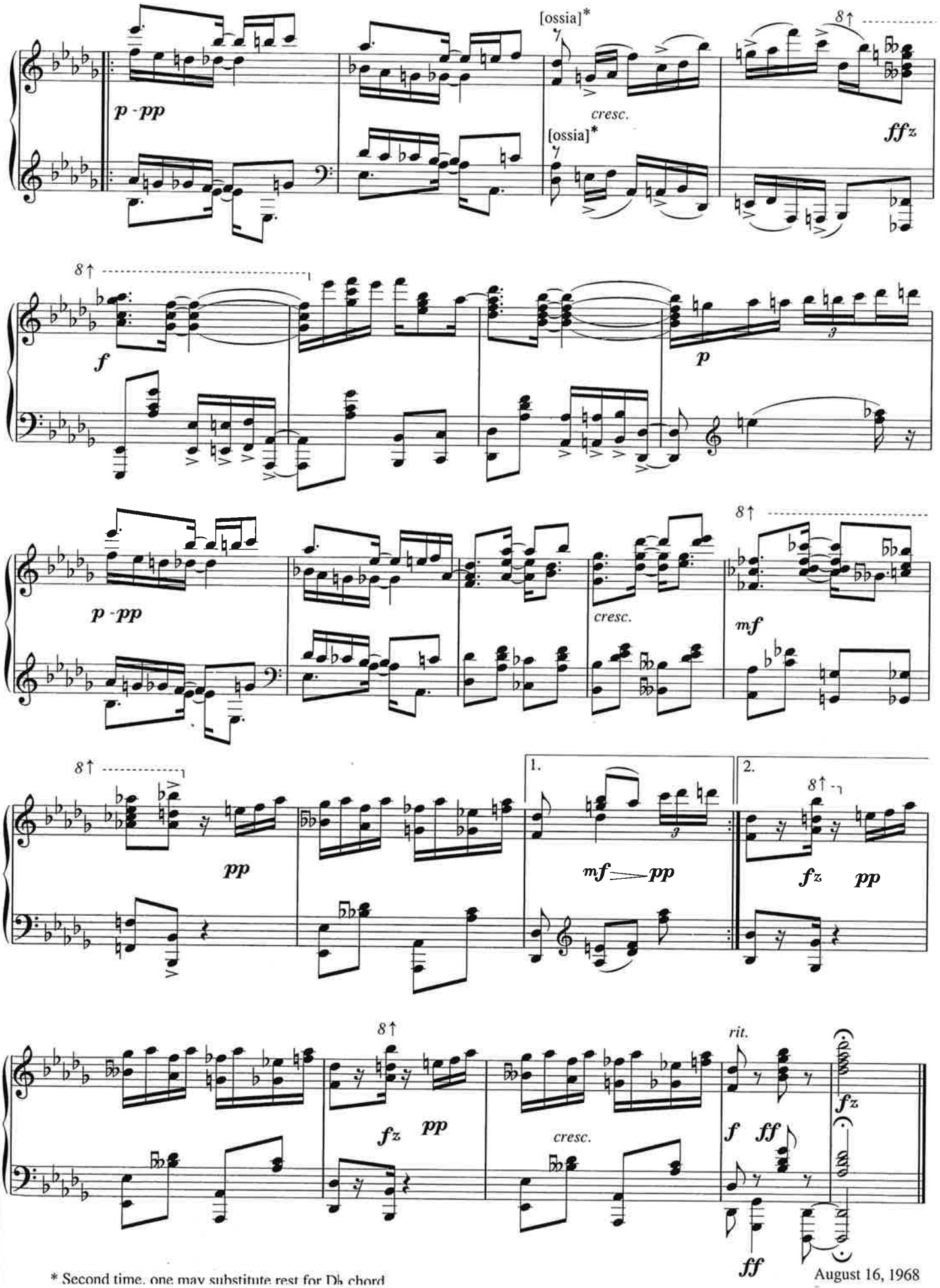

1.
2.
8↑
ff
mf
sffz
ff
8↓
ffz
2nd time both hands 8↑
ff -p
fz
1 -5
1.
2.
8↑
p
loco
8↓
2nd time R.H. 8↑ ad lib.
p -mp
ffz


1.
2.
allarg.
(loco)
f
cresc.
fz
ff f
mp
f
a tempo
ff - mf
ff
mf
cresc.
ff f
dim. poco


2nd time both hands
8↑ till loco
mf fz p
8↓
p -pp
loco
fz
mf -f
loco
mf
1.
8↑
2.
p
fz
fz p



* Second time, one may substitute rest for Db chord

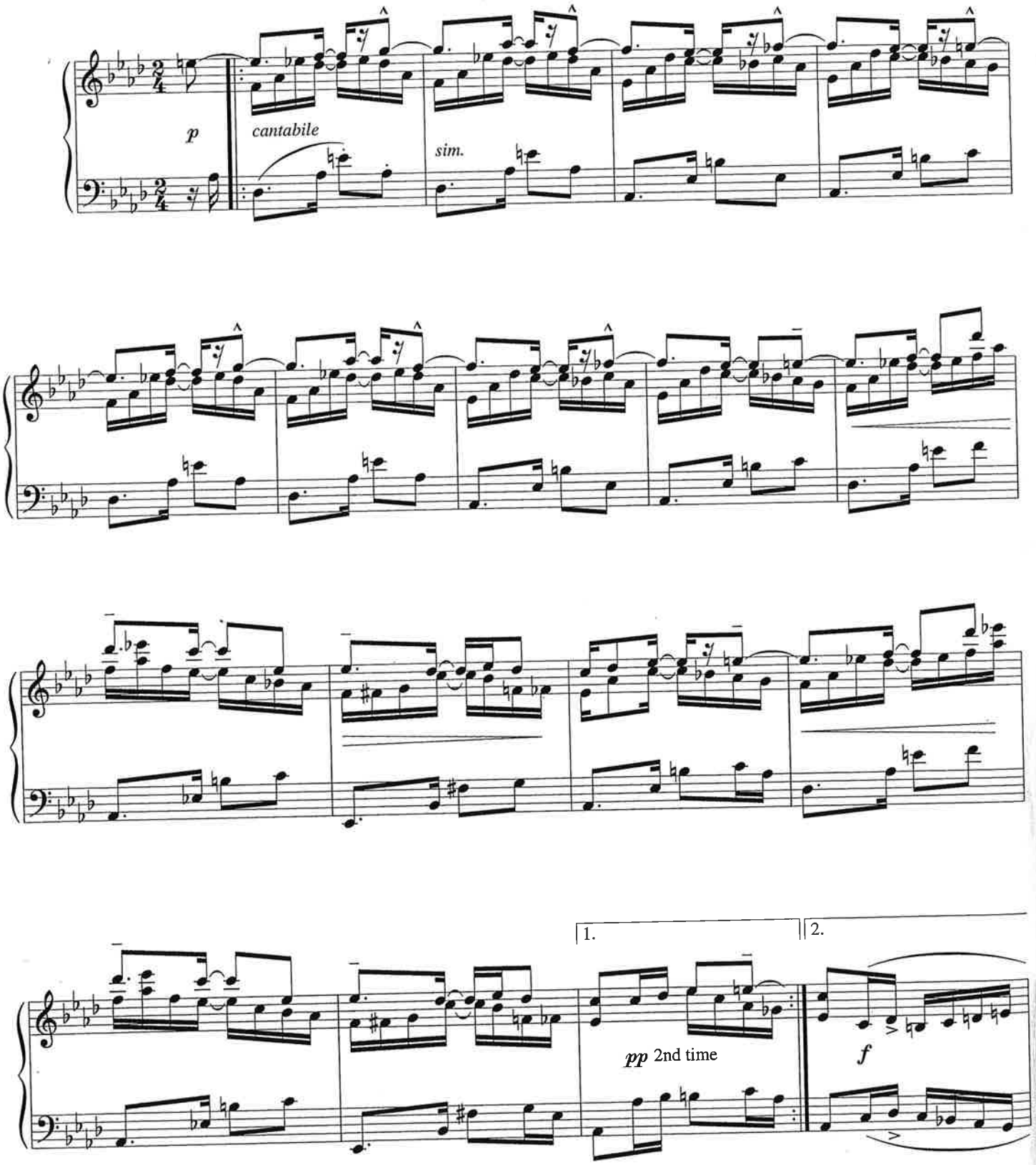
August 16, 1968

Homage to Ernesto Nazareth

RAG - TANGO

WILLIAM BOLCOM
(1971)

Slow Brazilian Tango,
c. ♪ = 120, same tempo throughout (with slight variation); sensuous



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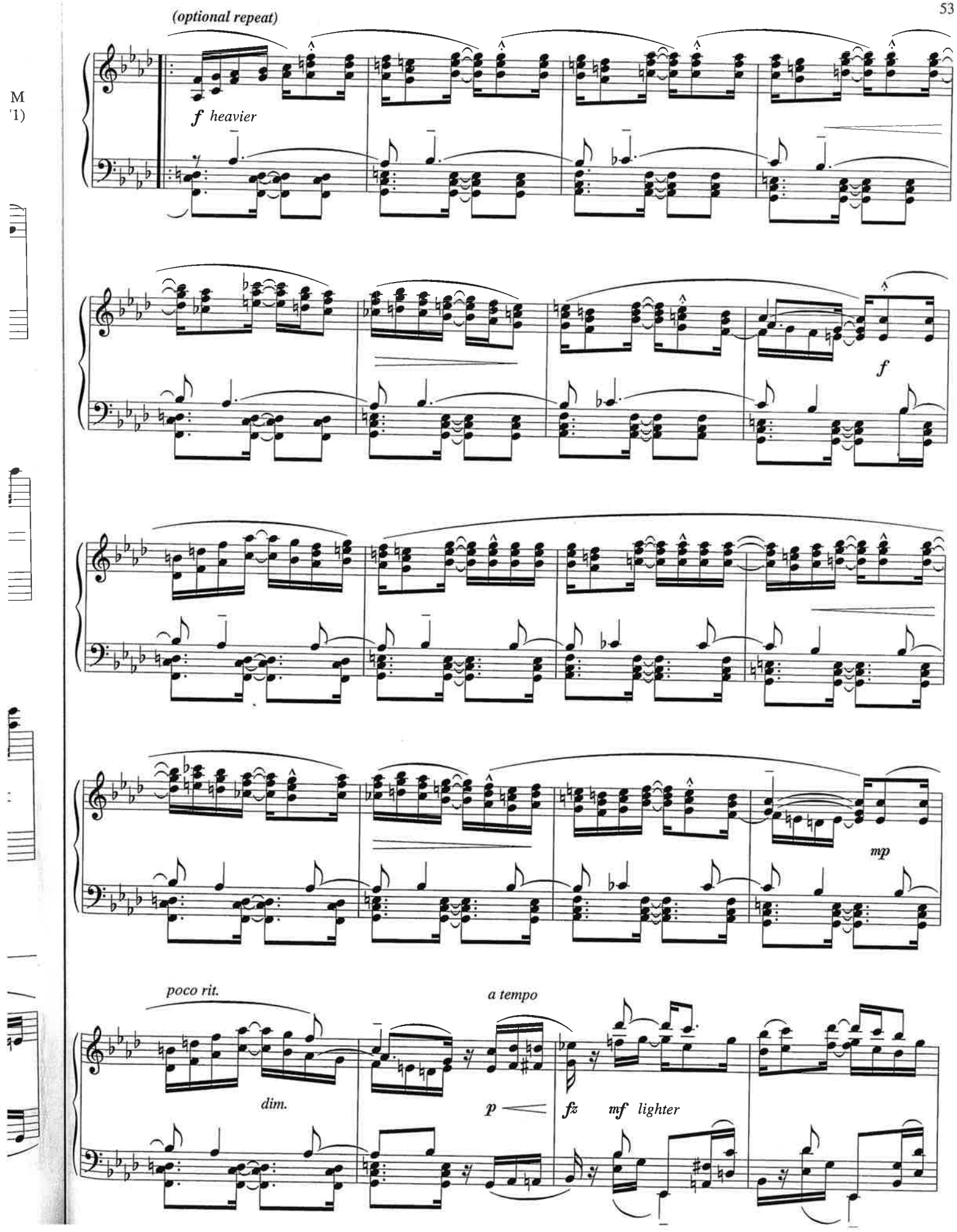
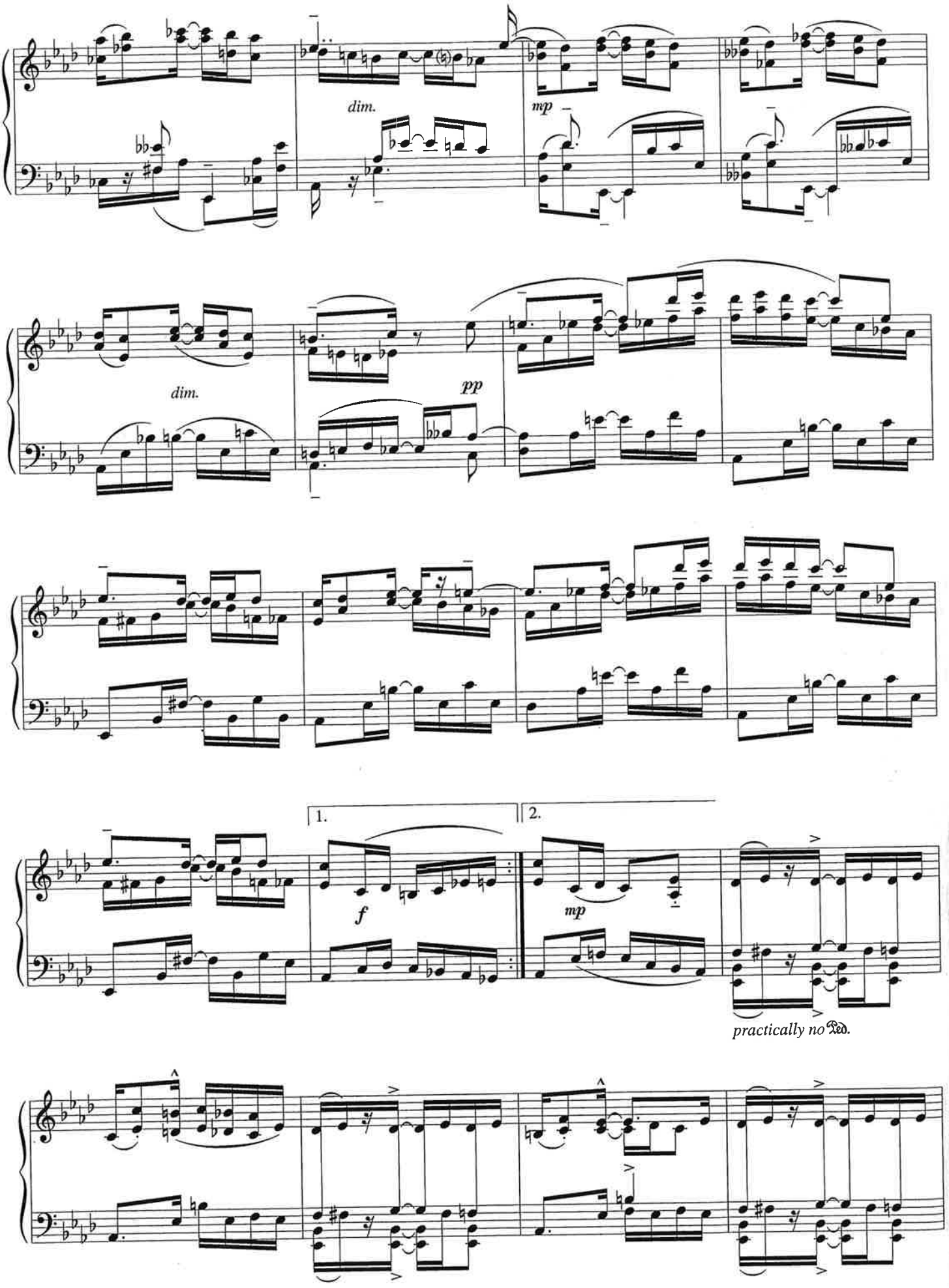
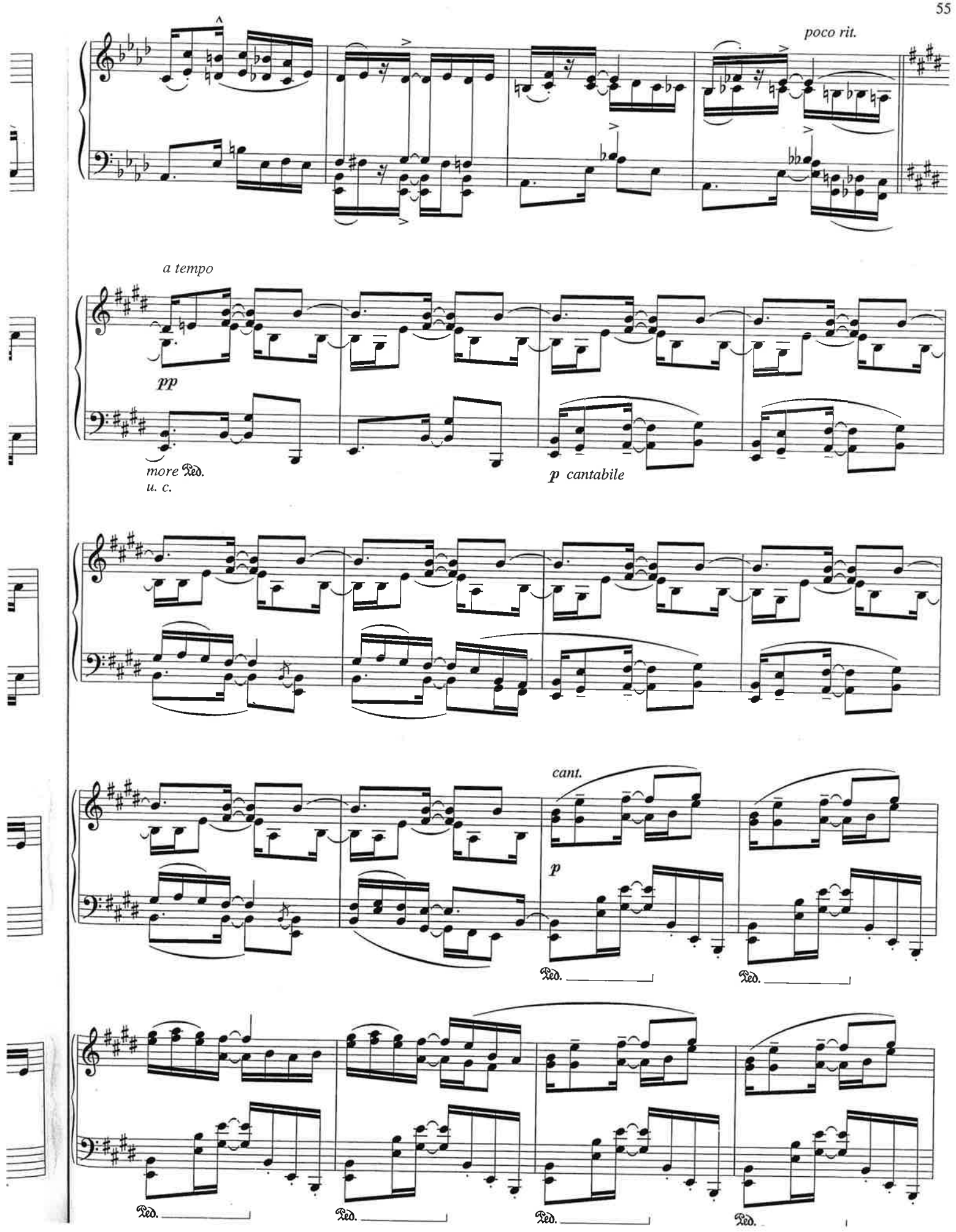
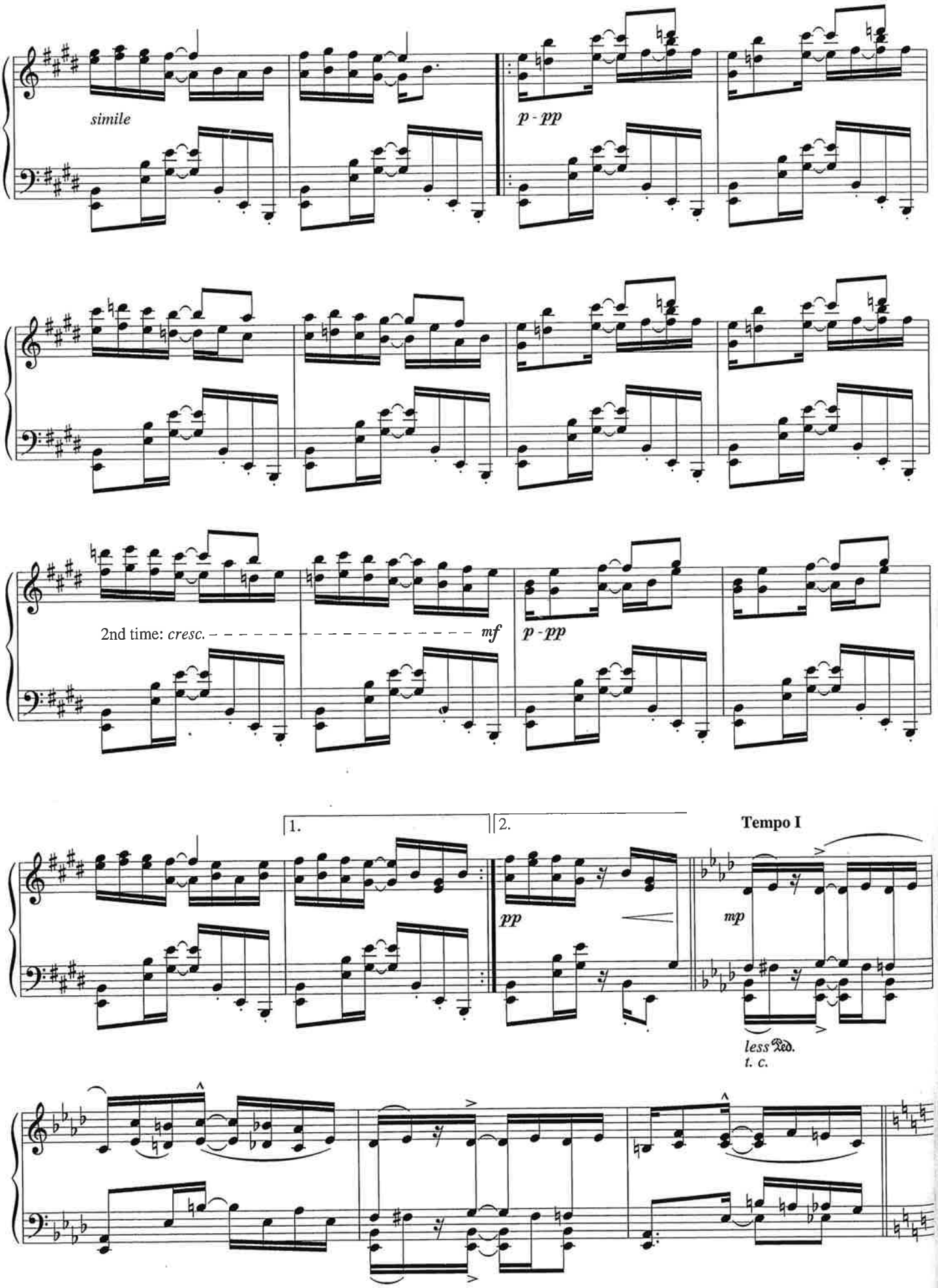
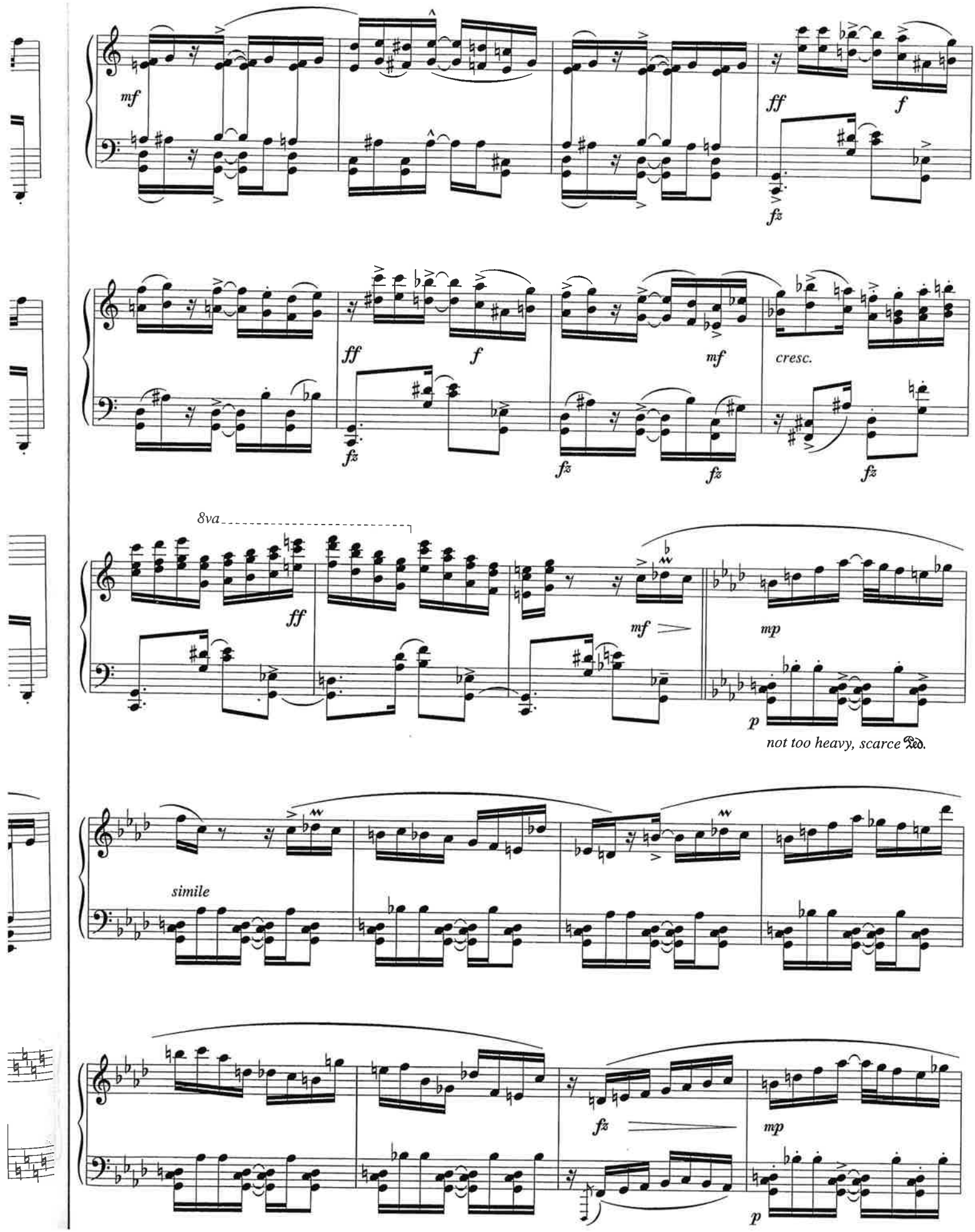
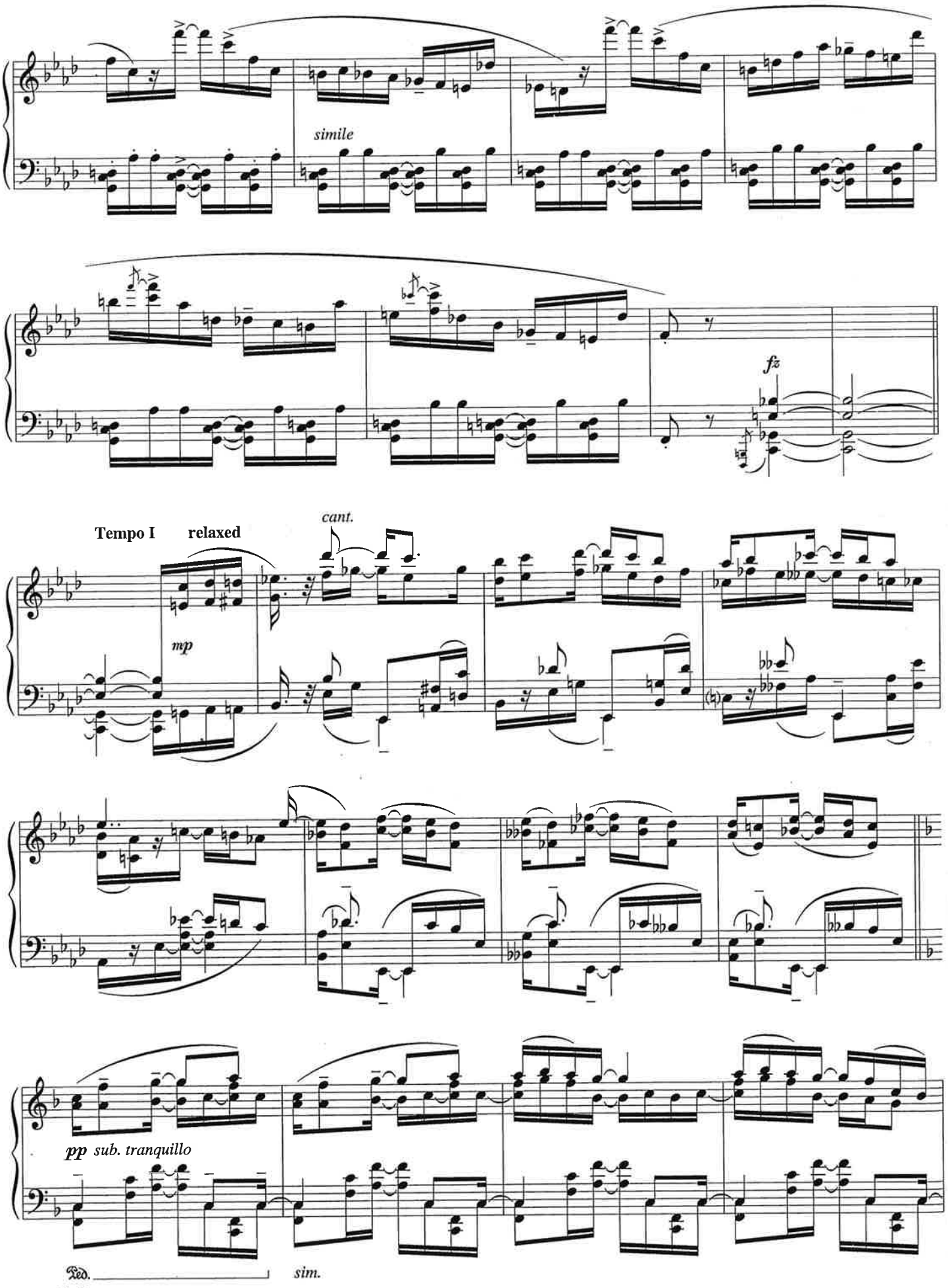

(optional repeat)
f heavier
f
mp
poco rit.
a tempo
dim.
p
fz
mf lighter

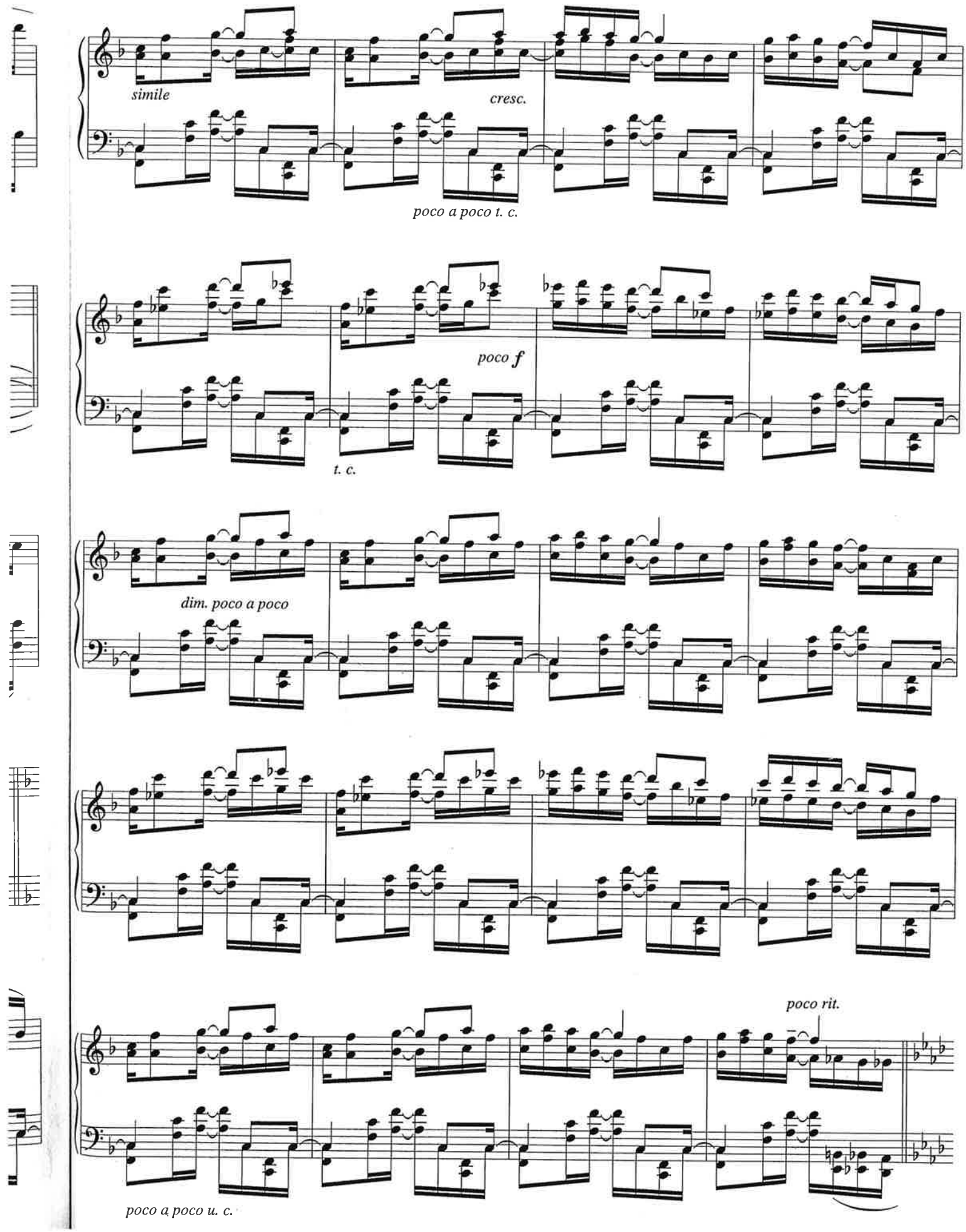

dim.
mp
dim.
pp
1.
2.
f
mp
practically no Ped.

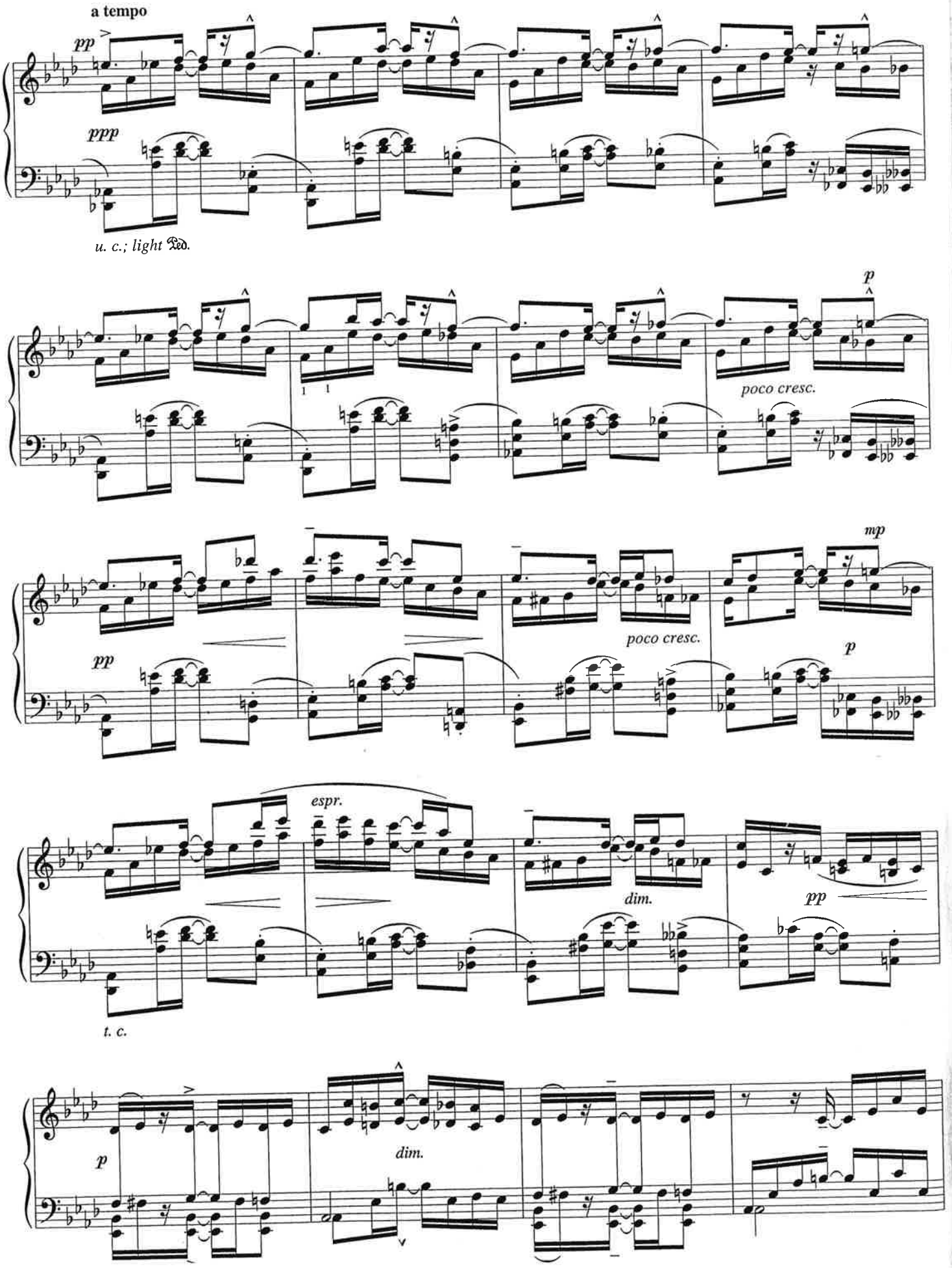

poco rit.
a tempo
pp
more Ped.
u. c.
p cantabile
cant.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

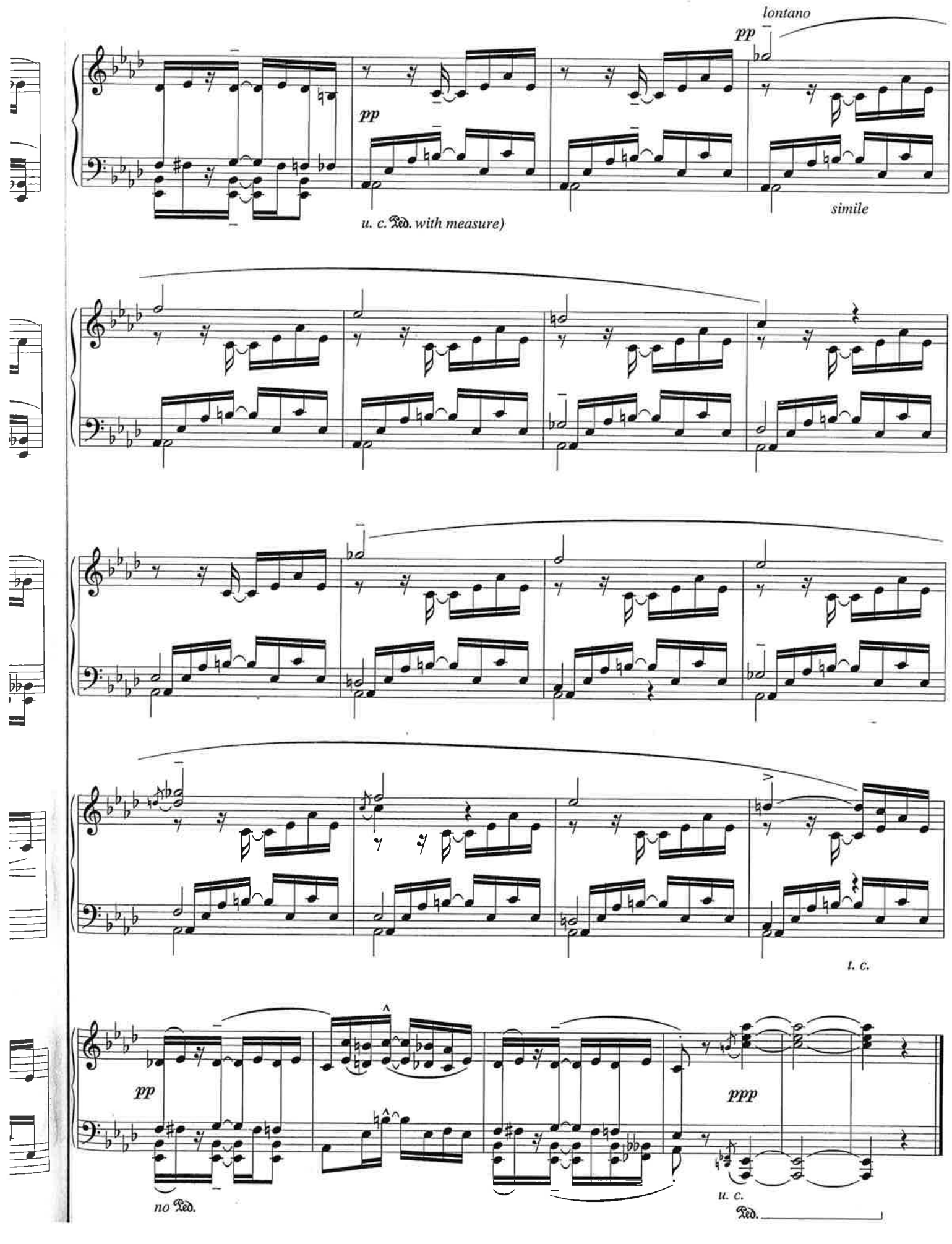

simile
p - pp
2nd time: cresc.
mf
p - pp
1.
2.
Tempo I
pp
mp
less Ped.
t. c.


mf
ff
f
fz
ff
f
fz
mf
cresc.
fz
fz
fz
8va
ff
mf
mp
p
not too heavy, scarce
simile
fz
mp
p


simile
fz
Tempo I
relaxed
cant.
mp
pp sub. tranquillo
Ped.
u. c.
sim.


simile
cresc.
poco a poco t. c.
poco f
t. c.
dim. poco a poco
poco rit.
poco a poco u. c.


a tempo
pp
ppp
u. c.; light Ped.
poco cresc.
p
mp
pp
espr.
dim.
t. c.

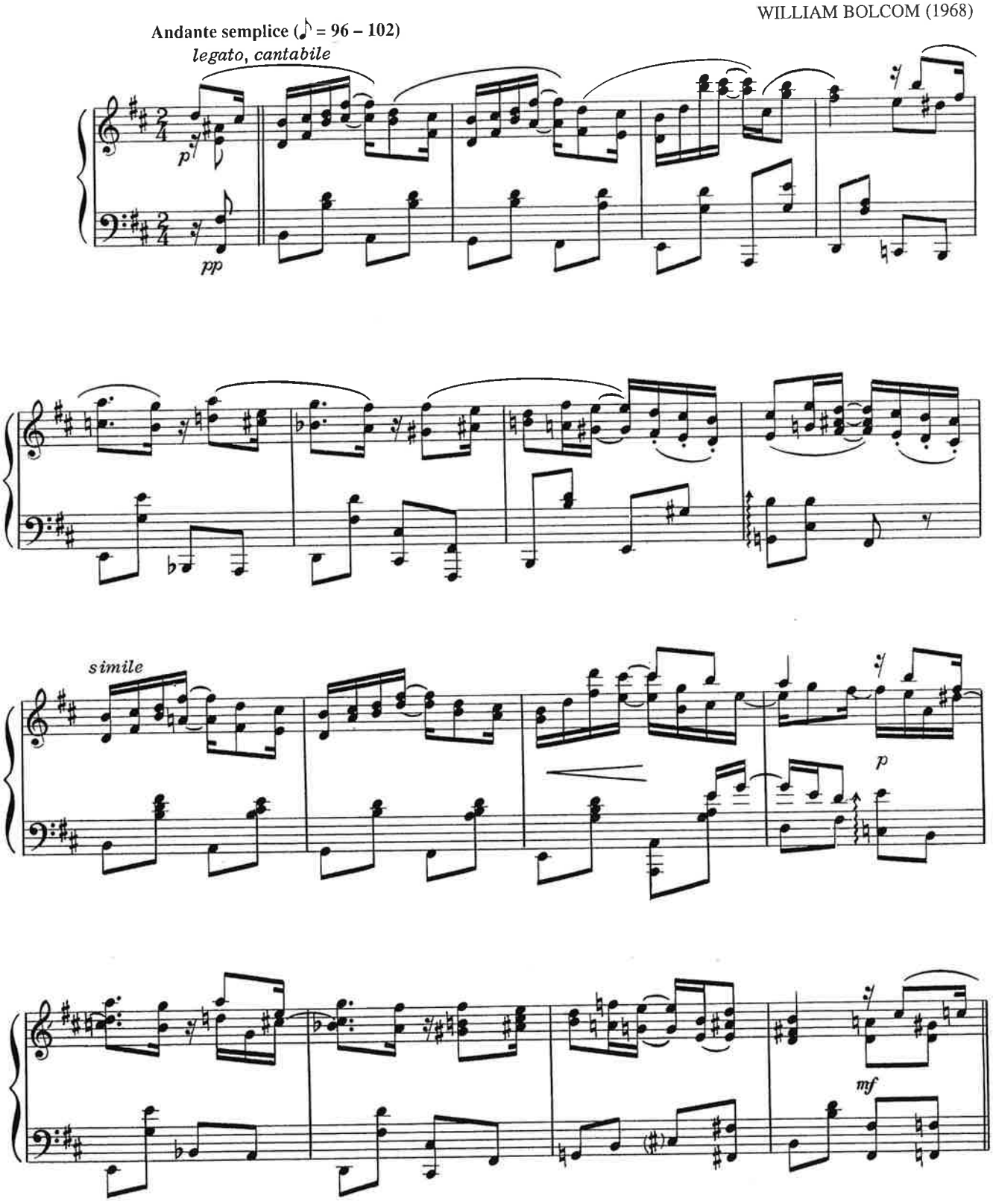

lontano
pp
pp
simile
u. c. Ped. with measure)
t. c.
pp
ppp
no Ped.
u. c.
Ped.

To Norman Lloyd

LAST RAG

(№ 3.: Three Popular Rags)

WILLIAM BOLCOM (1968)



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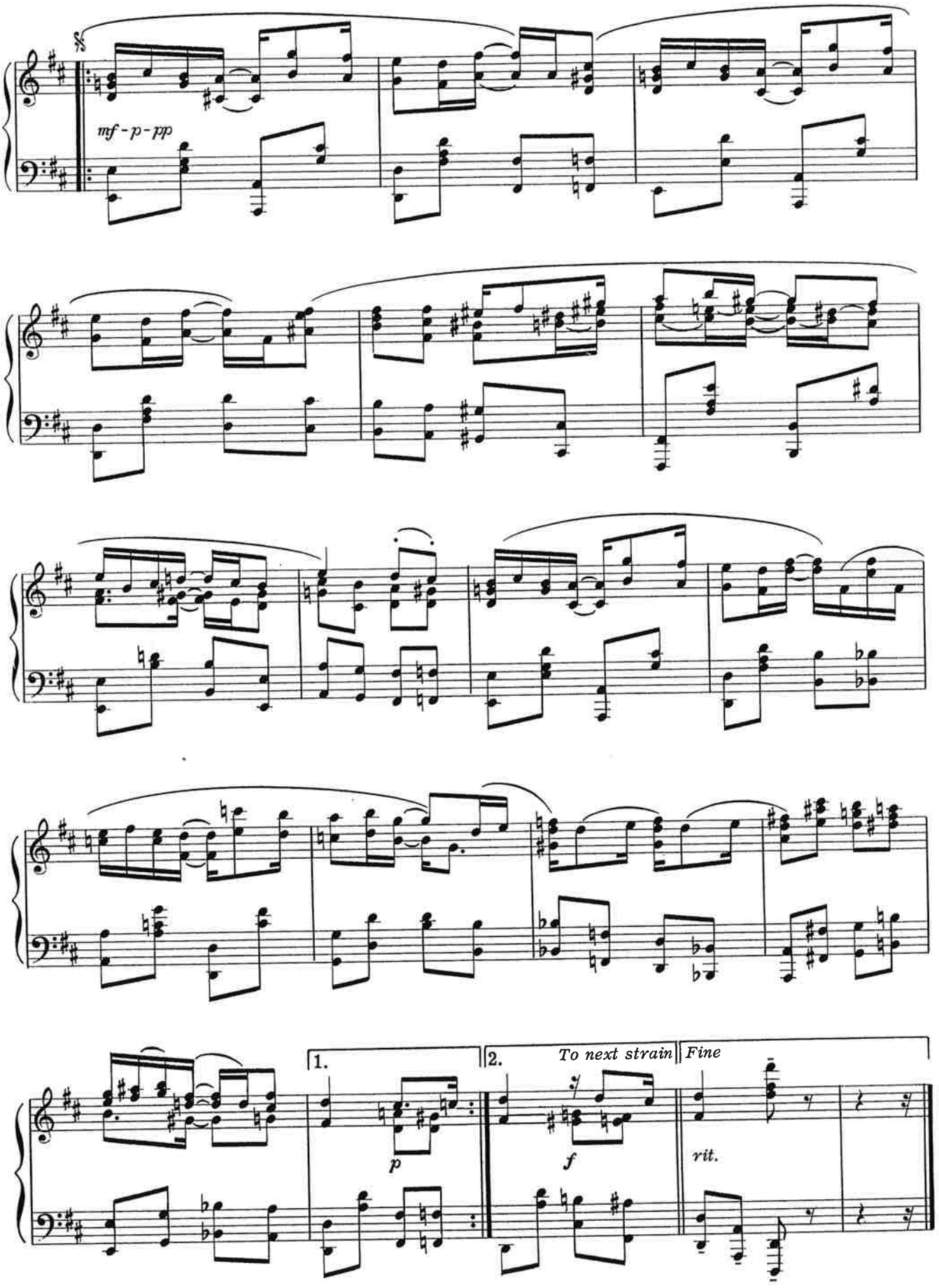
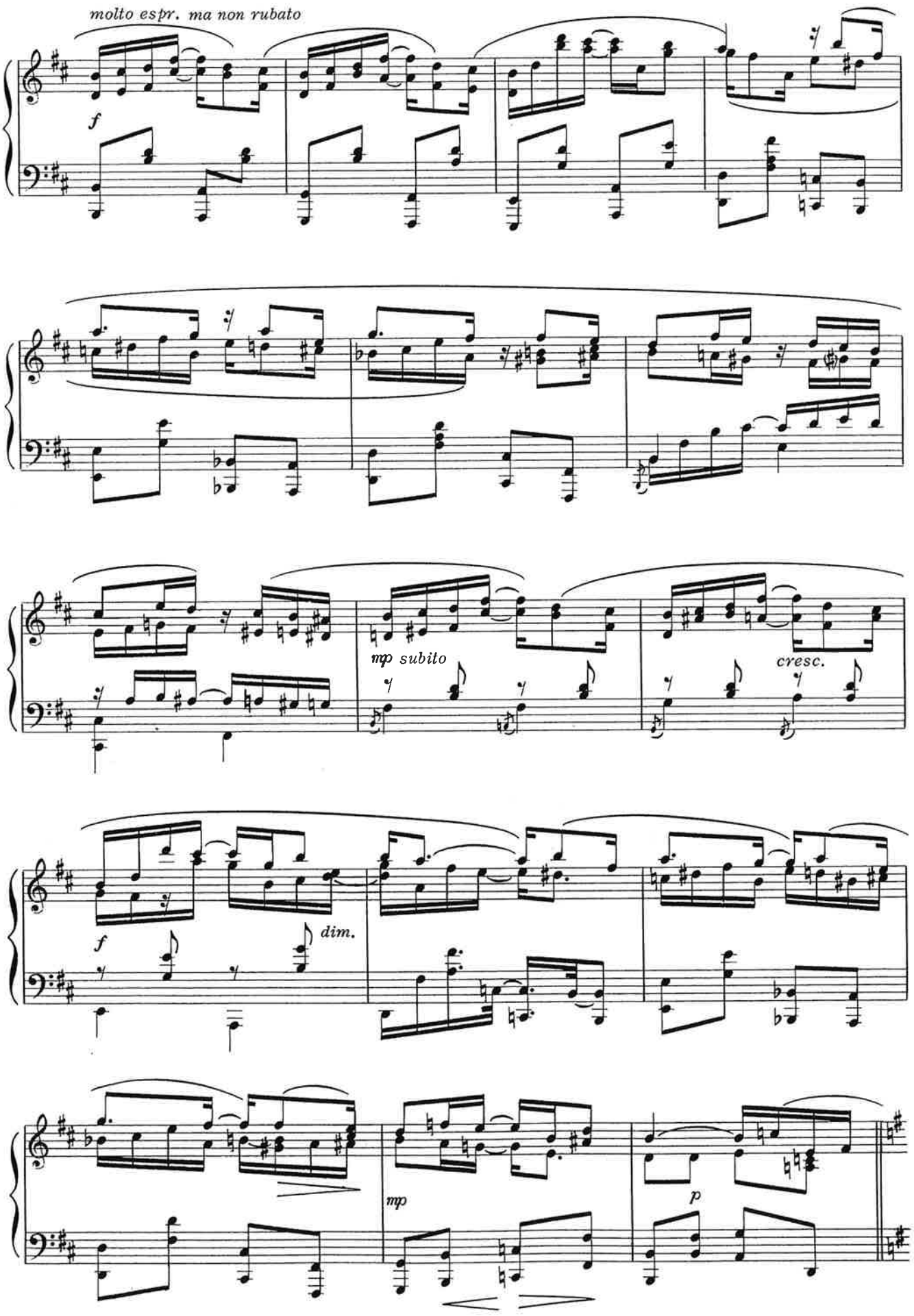
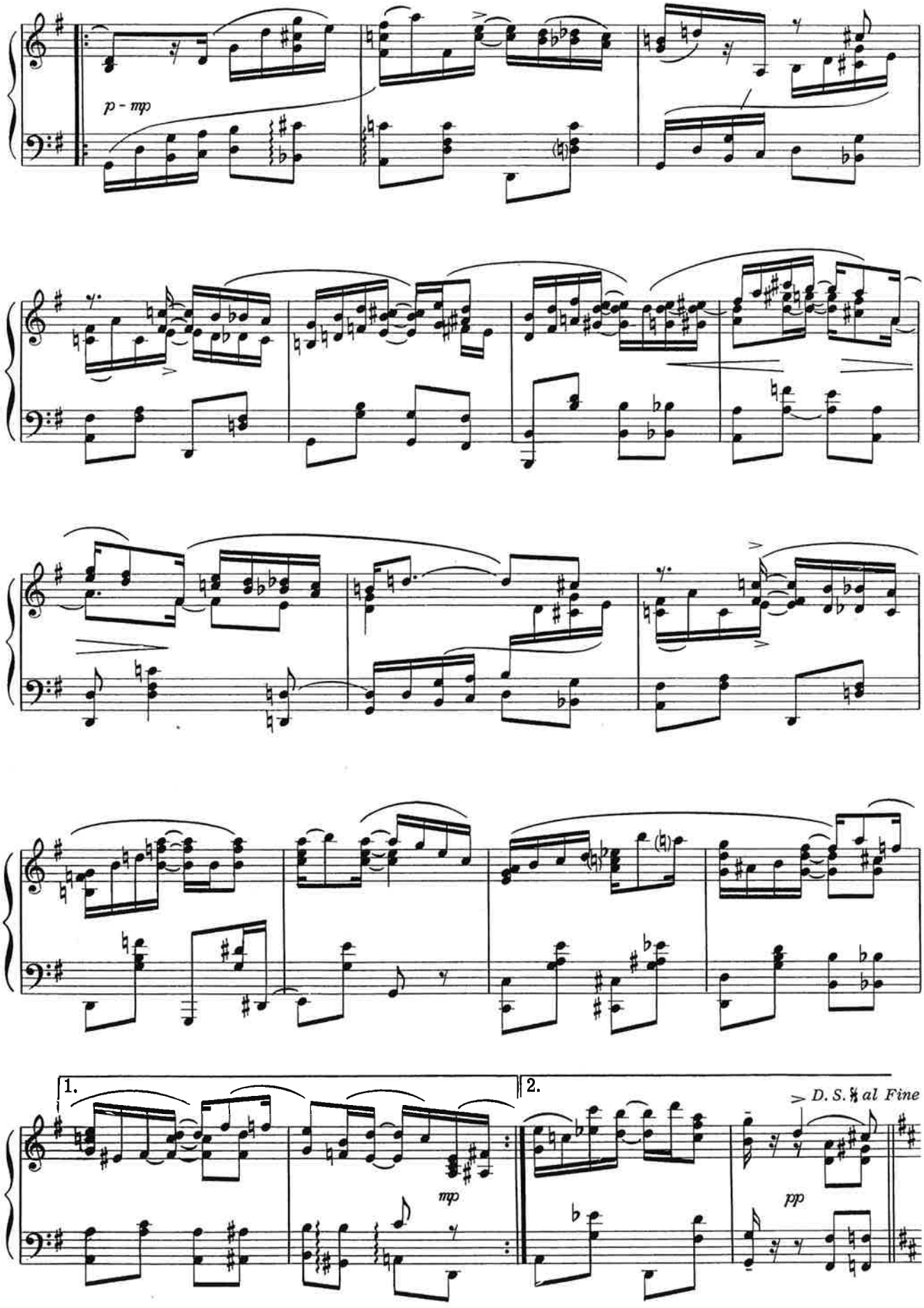

mf - p - pp
1.
2.
To next strain
Fine
p
f
rit.

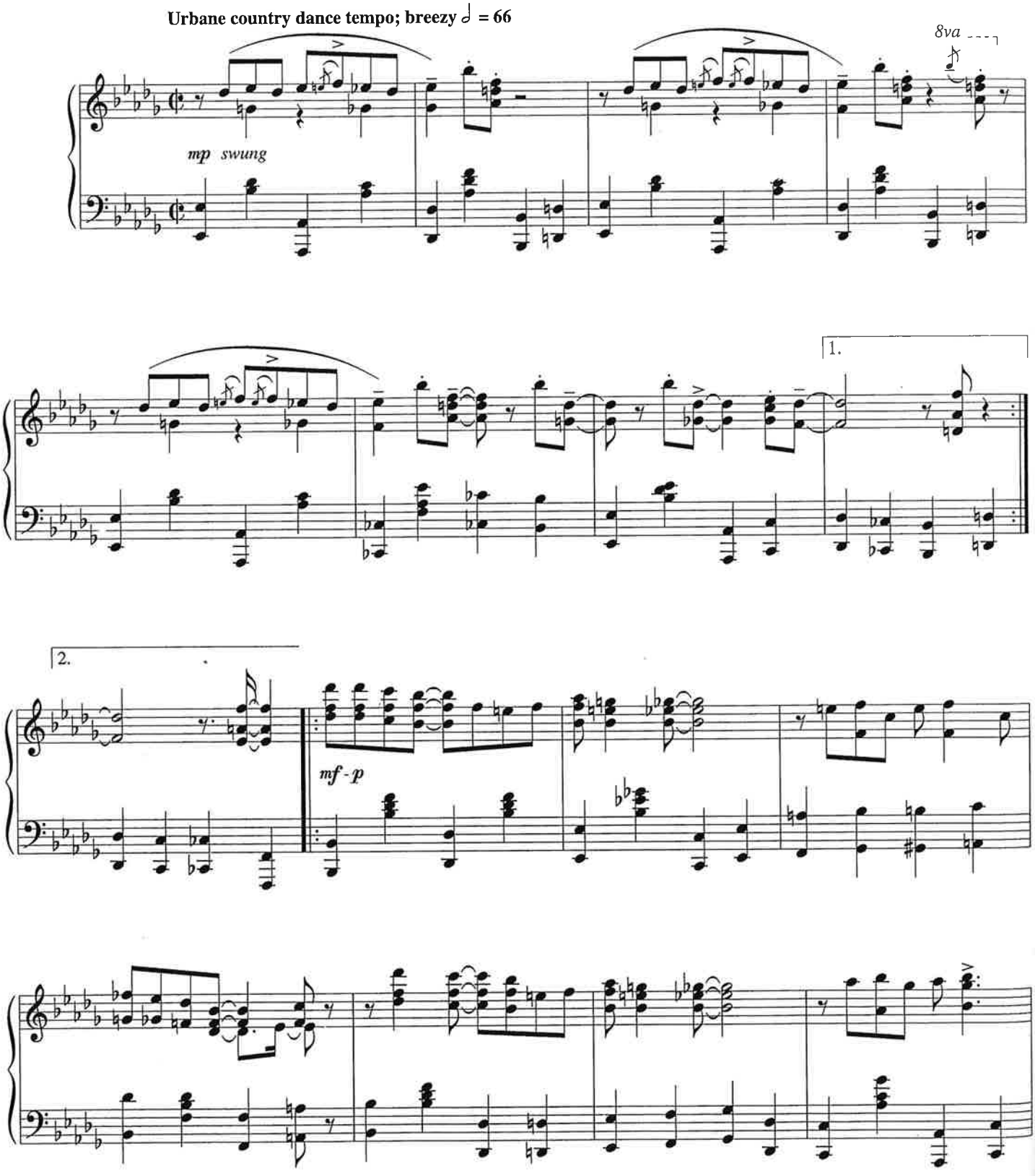

molto espr. ma non rubato
f
mp subito
cresc.
f
dim.
mp
p


p - mp
1.
2.
mp
pp
D. S. 𝄋 al Fine

In Honor of Eubie Blake *

KNIGHT HUBERT

WILLIAM BOLCOM
(1971)



* James Hubert Blake, 1883-1983

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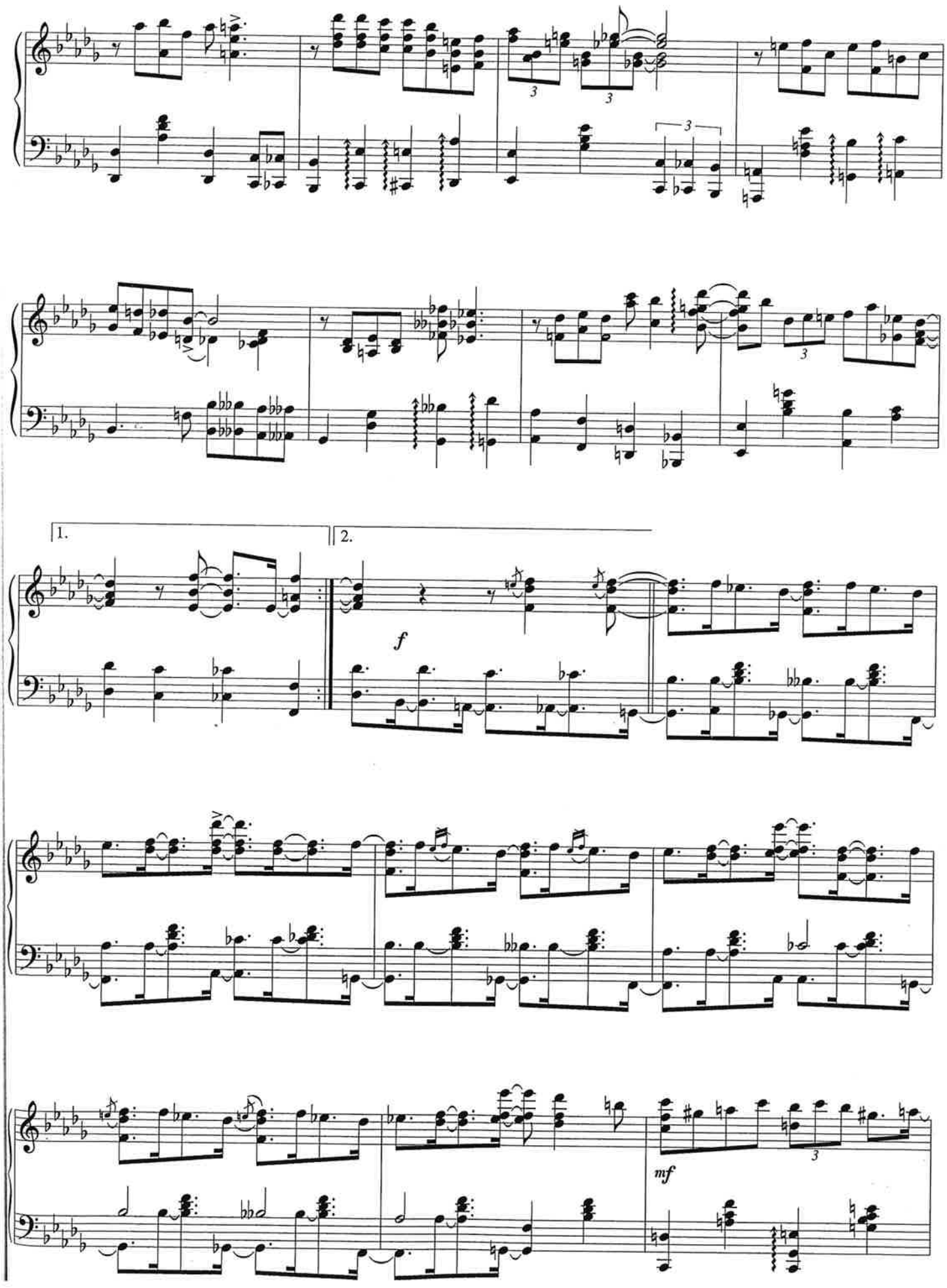
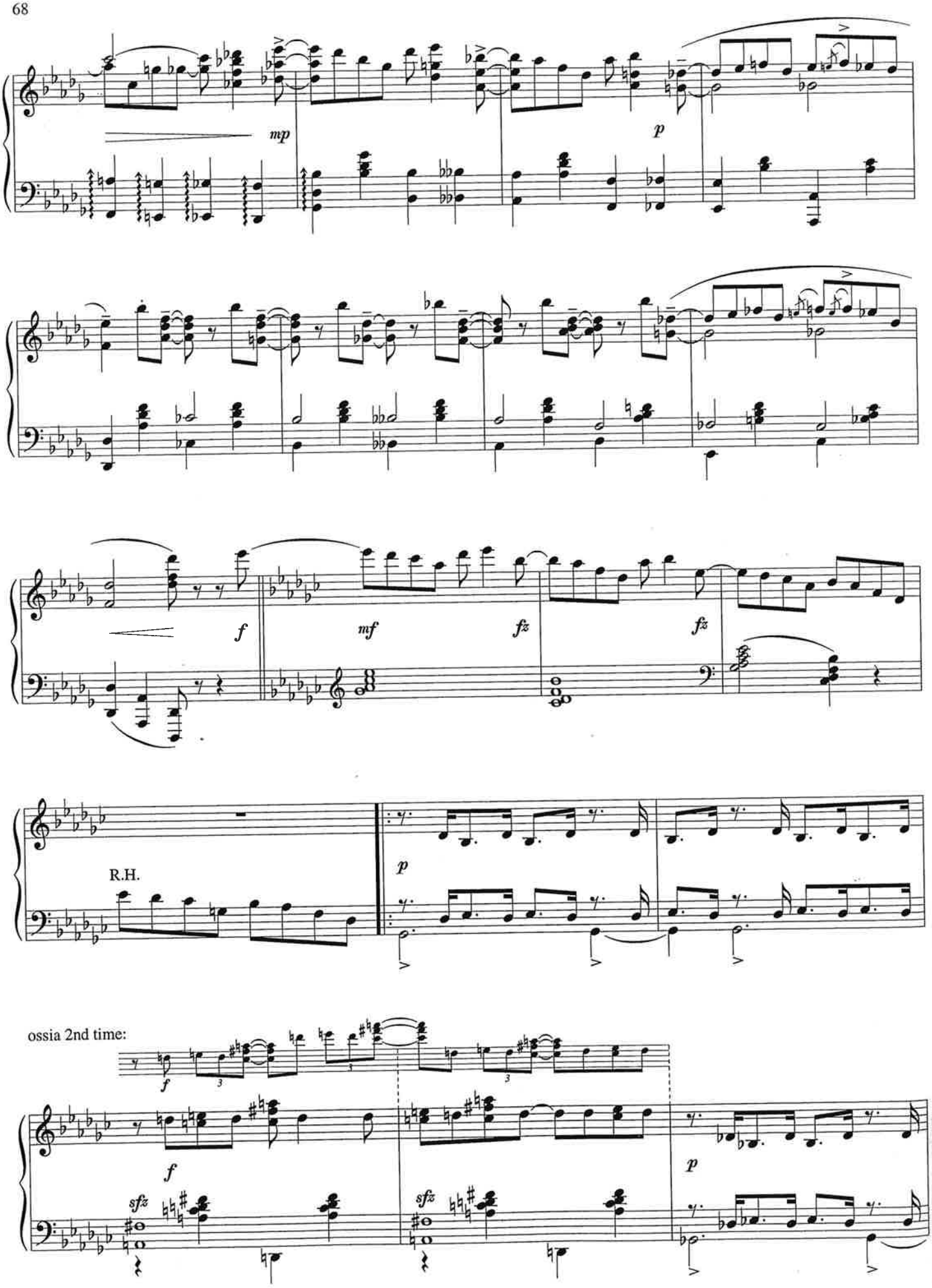
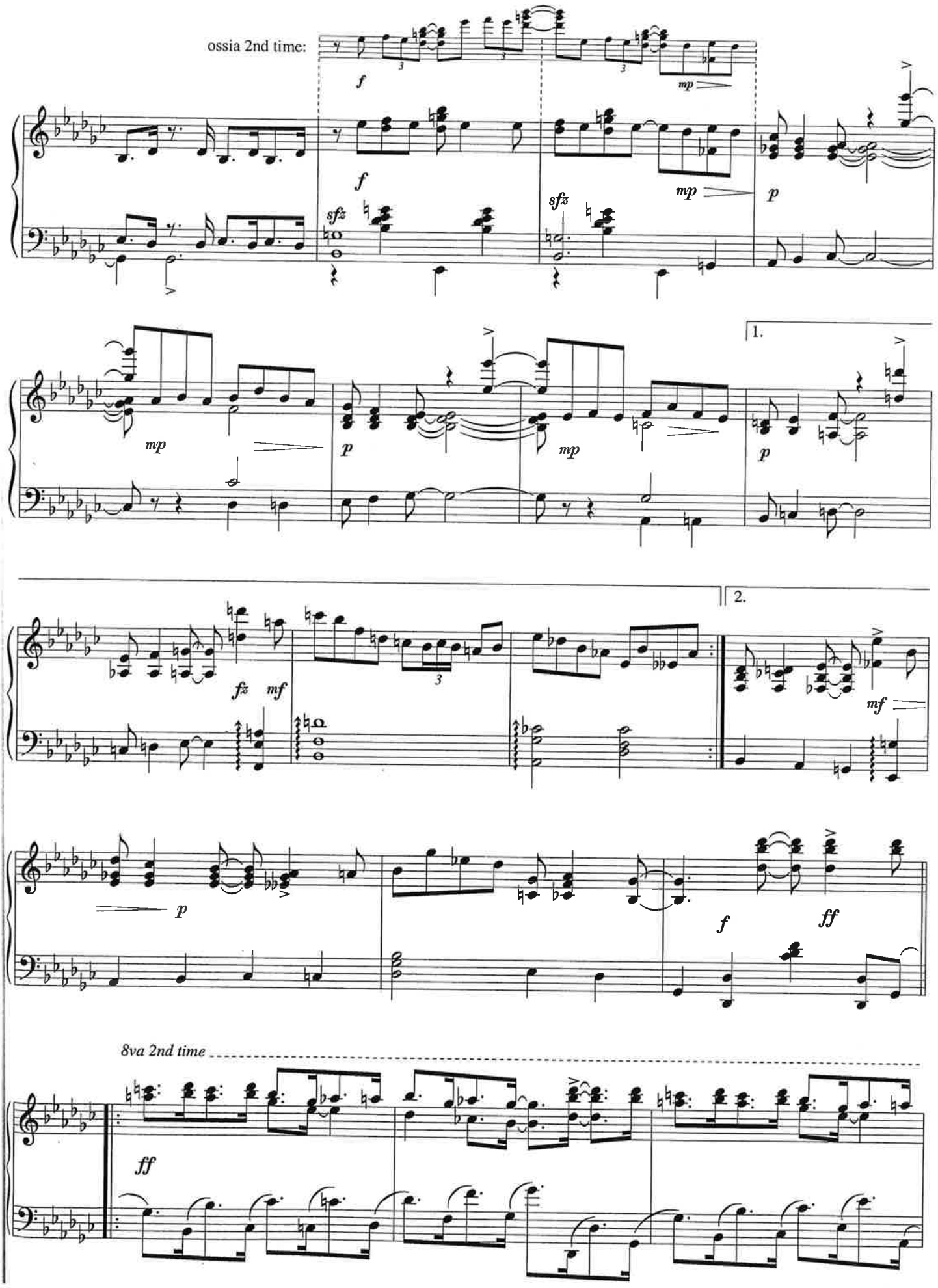
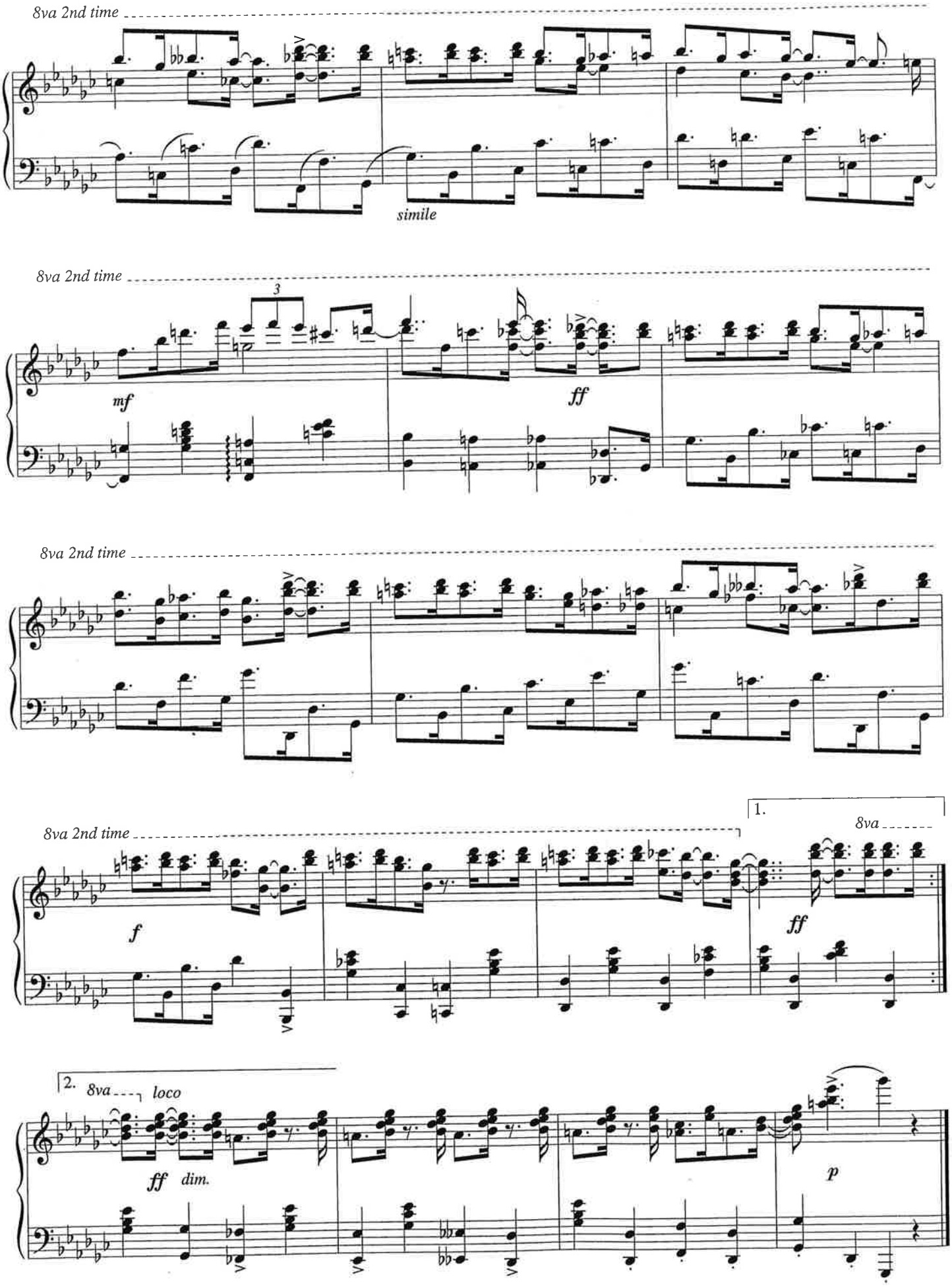
)M
71)



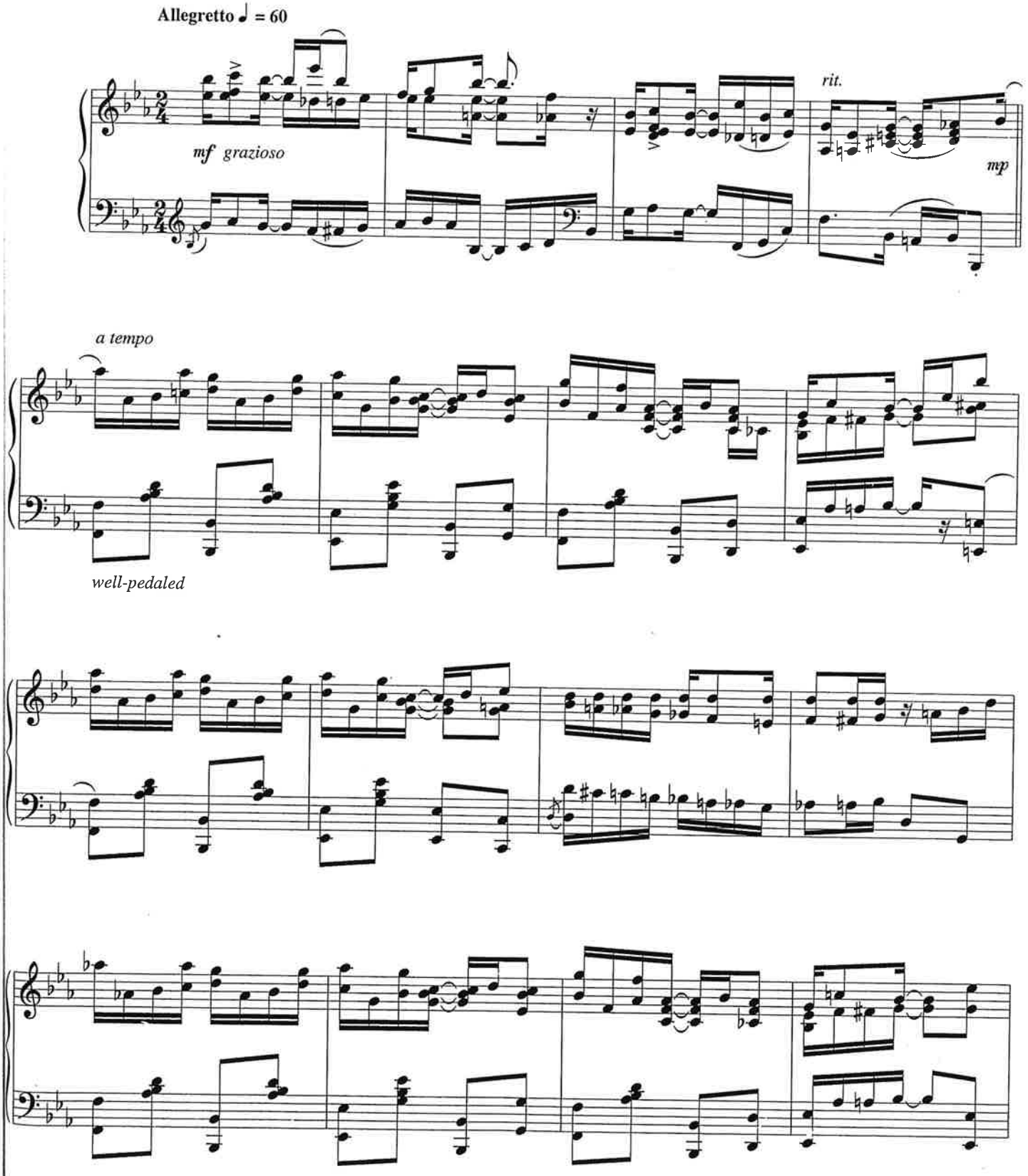

mp
p
f
mf
fz
fz
R.H.
p
ossia 2nd time:
f
3
3
f
p
sfz
sfz


ossia 2nd time:
f
mp
sfz
p
1.
2.
fz
mf
ff
8va 2nd time


8va 2nd time
simile
8va 2nd time
3
mf
ff
8va 2nd time
8va 2nd time
1.
8va
f
ff
2.
8va
loco
ff
dim.
p

THREE CLASSIC RAGS
1. GLAD RAG

WILLIAM BOLCOM
(1967)



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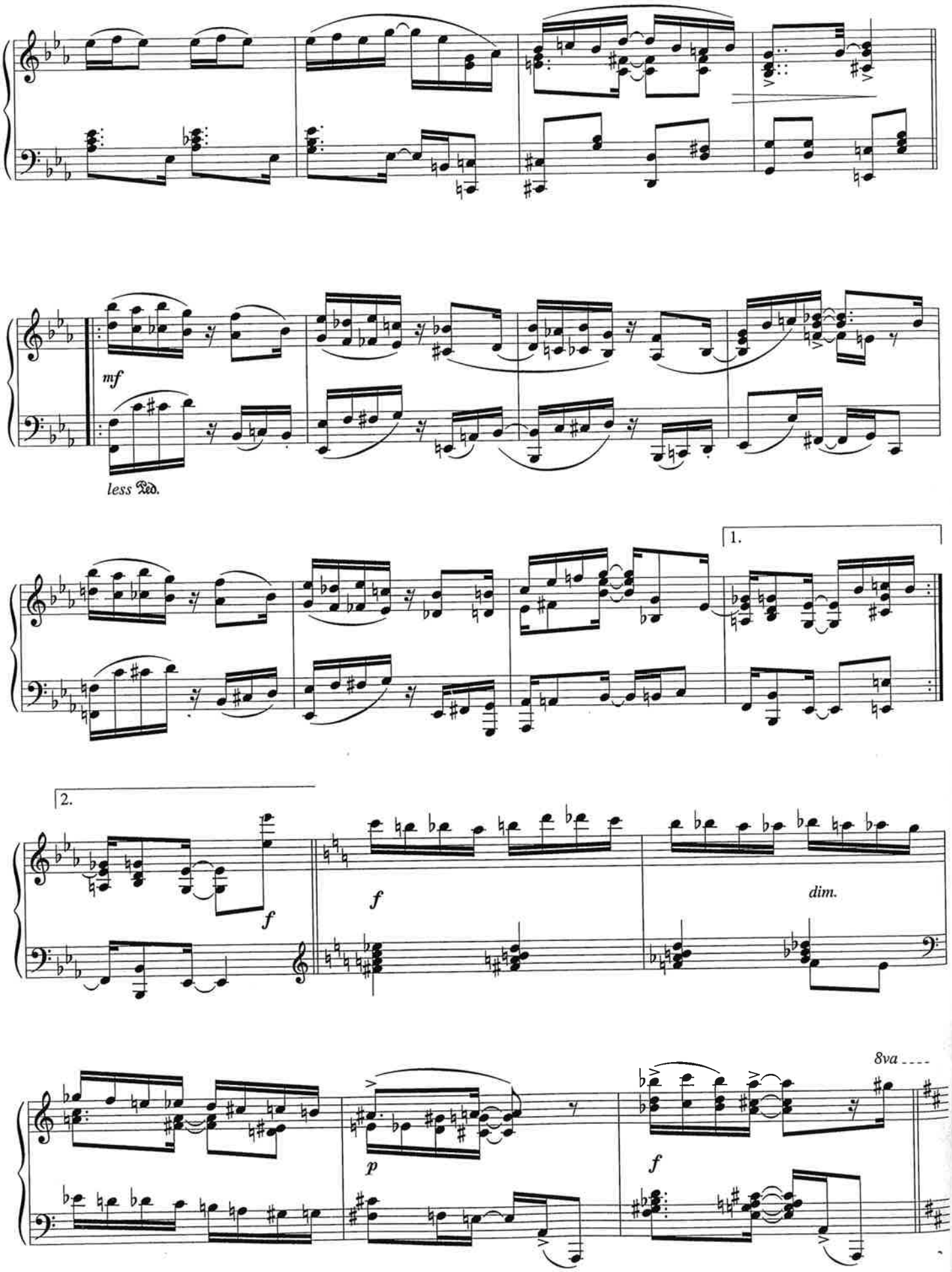
To Coda



Coda

A little livelier ♩ = 76

(8va)

p delicately

f

mp

f

8va

p

cresc.

1.

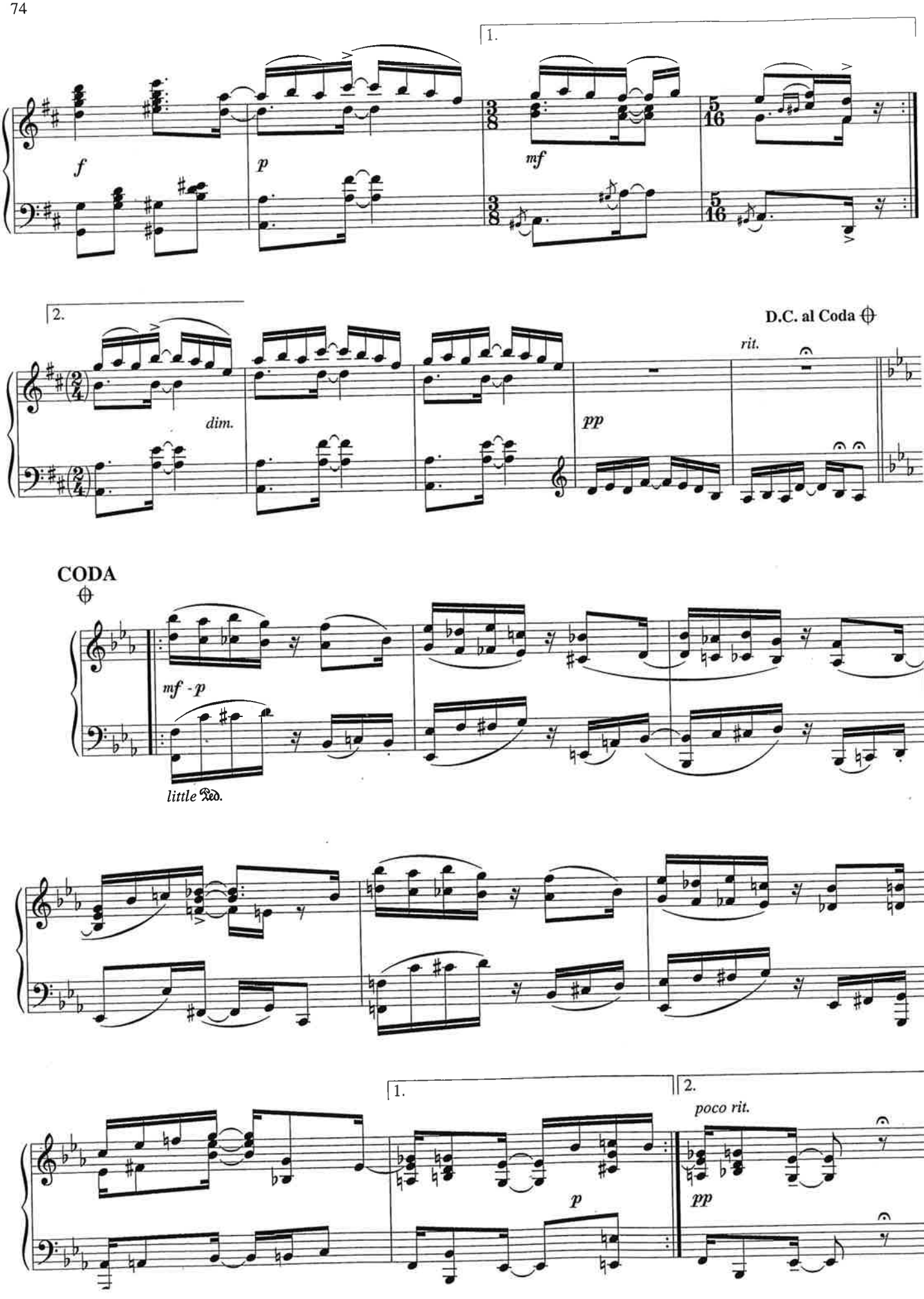
2.

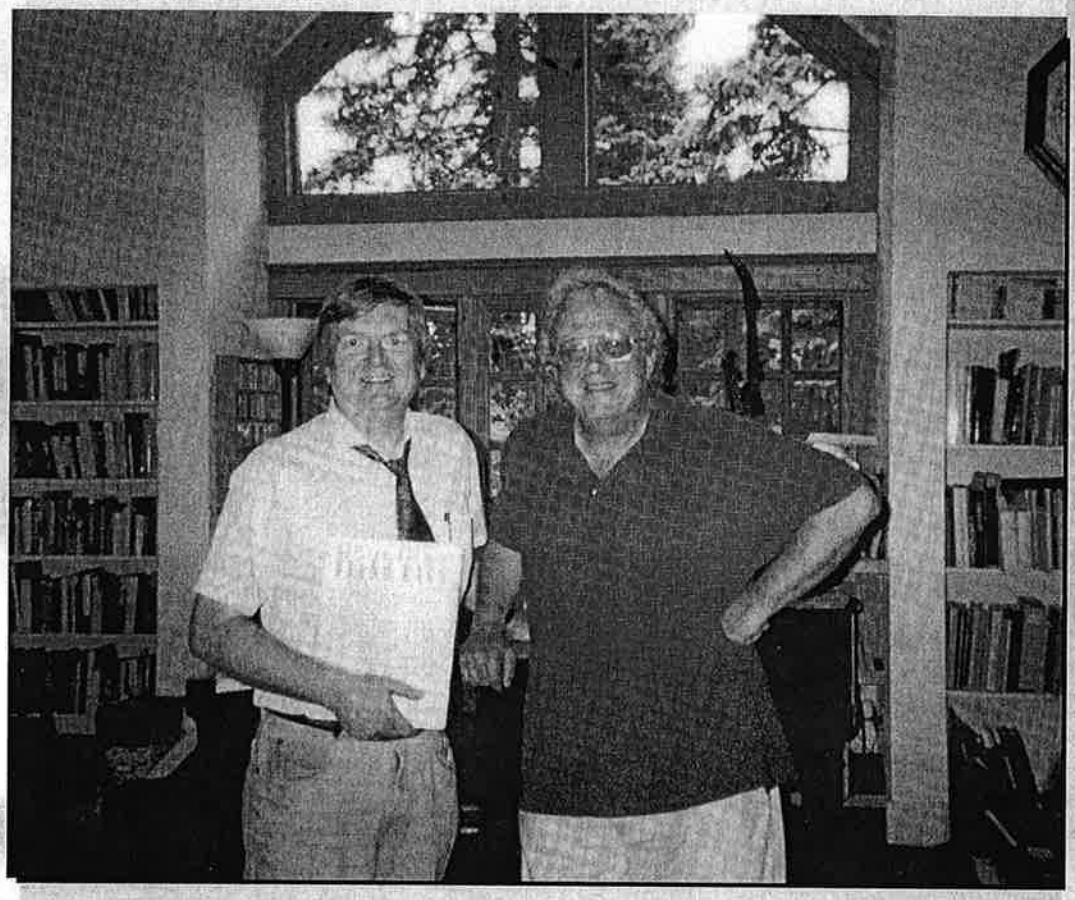
f

f

f

p


1.
f
p
mf
2.
dim.
pp
rit.
D.C. al Coda
CODA
mf - p
little Ped.
1.
2.
p
pp
poco rit.



John Murphy and William Bolcom at the recording session in New Orleans.

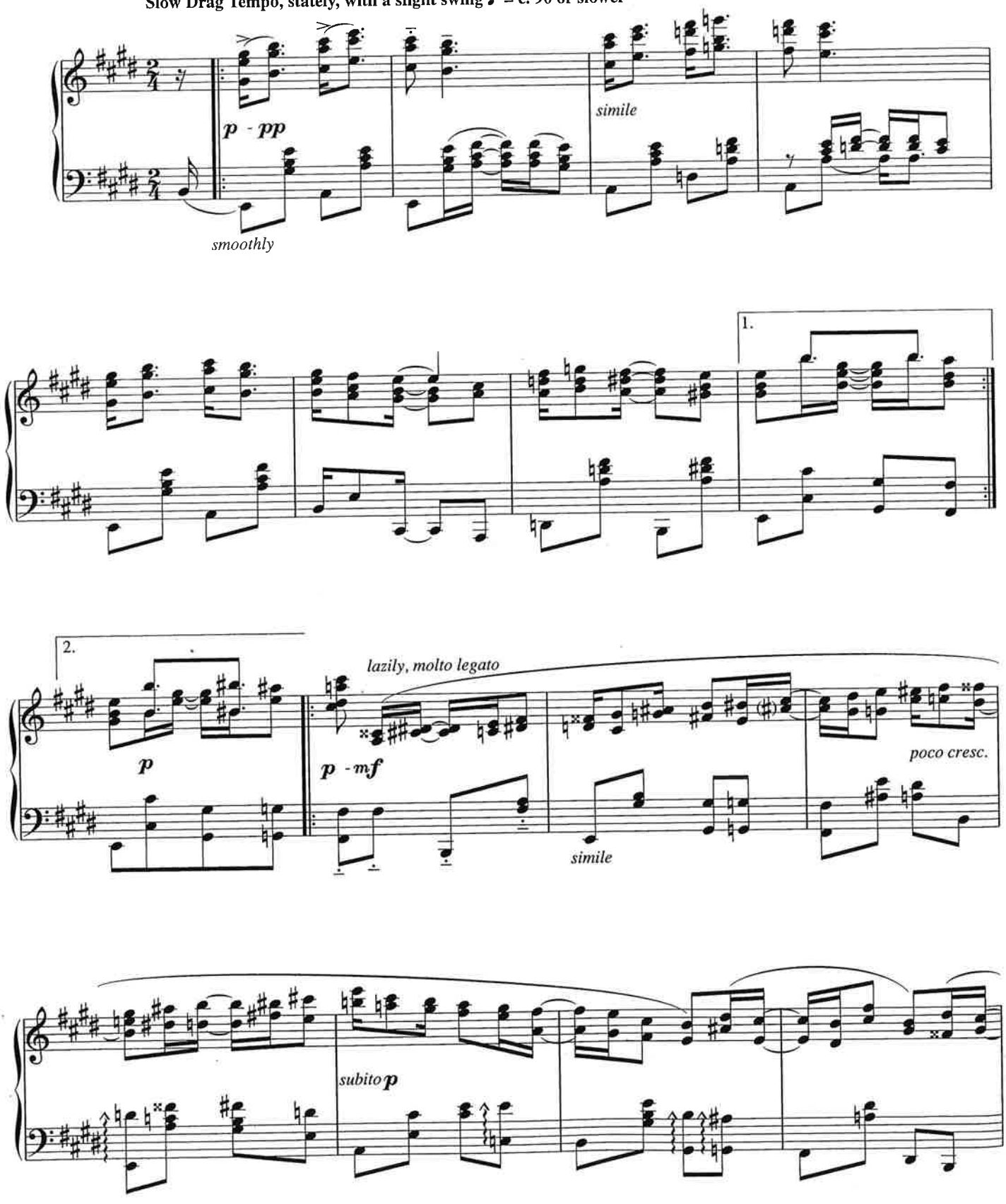
In the mid-1970s John Murphy was pursuing a doctorate in piano at the University of Michigan in Ann Arbor; I was on his dissertation committee along with his professor, the great Bartok friend and interpreter Gyorgy Sandor. John's then claim to fame was the Midwest premiere of the Schoenberg Piano Concerto (played also at Kennedy Center), so it was with considerable surprise that I heard from him a few years ago: "I want to record all your piano rags!" I'd not been told that he had indeed played them in places like Tbilisi, Georgia (when it was part of the USSR), and often elsewhere in his extensive touring. He is now Professor of Piano at Loyola University in New Orleans, performing one of the broadest repertory ranges I know of in one person.

—W.B.

2. EPITAPH FOR LOUIS CHAUVIN

WILLIAM BOLCOM (1967)

Slow Drag Tempo, stately, with a slight swing ♪ = c. 90 or slower



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967)

mp

p

poco cresc.

*

dim.

pp

1.

2.

poco rit.

f

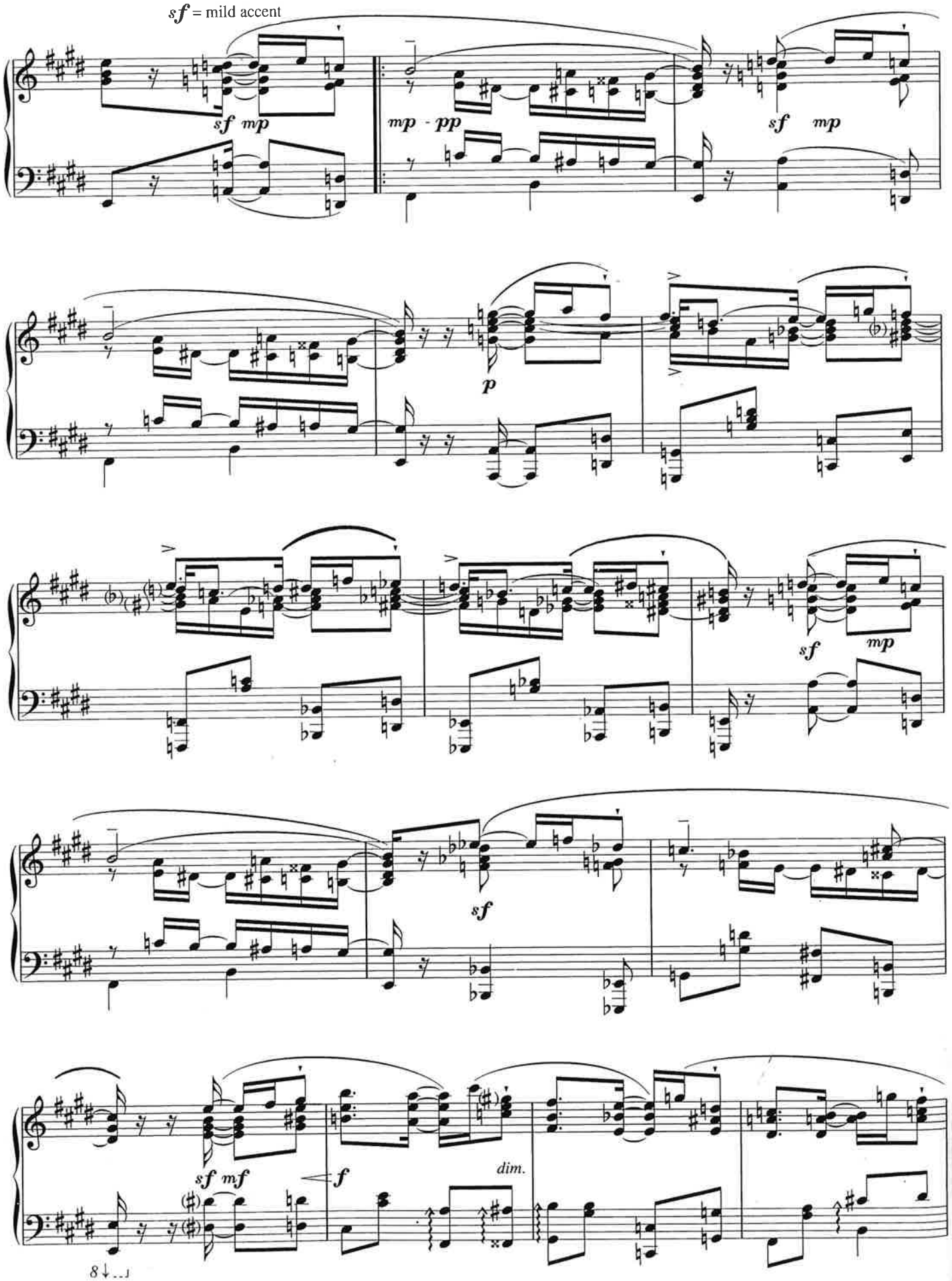
p

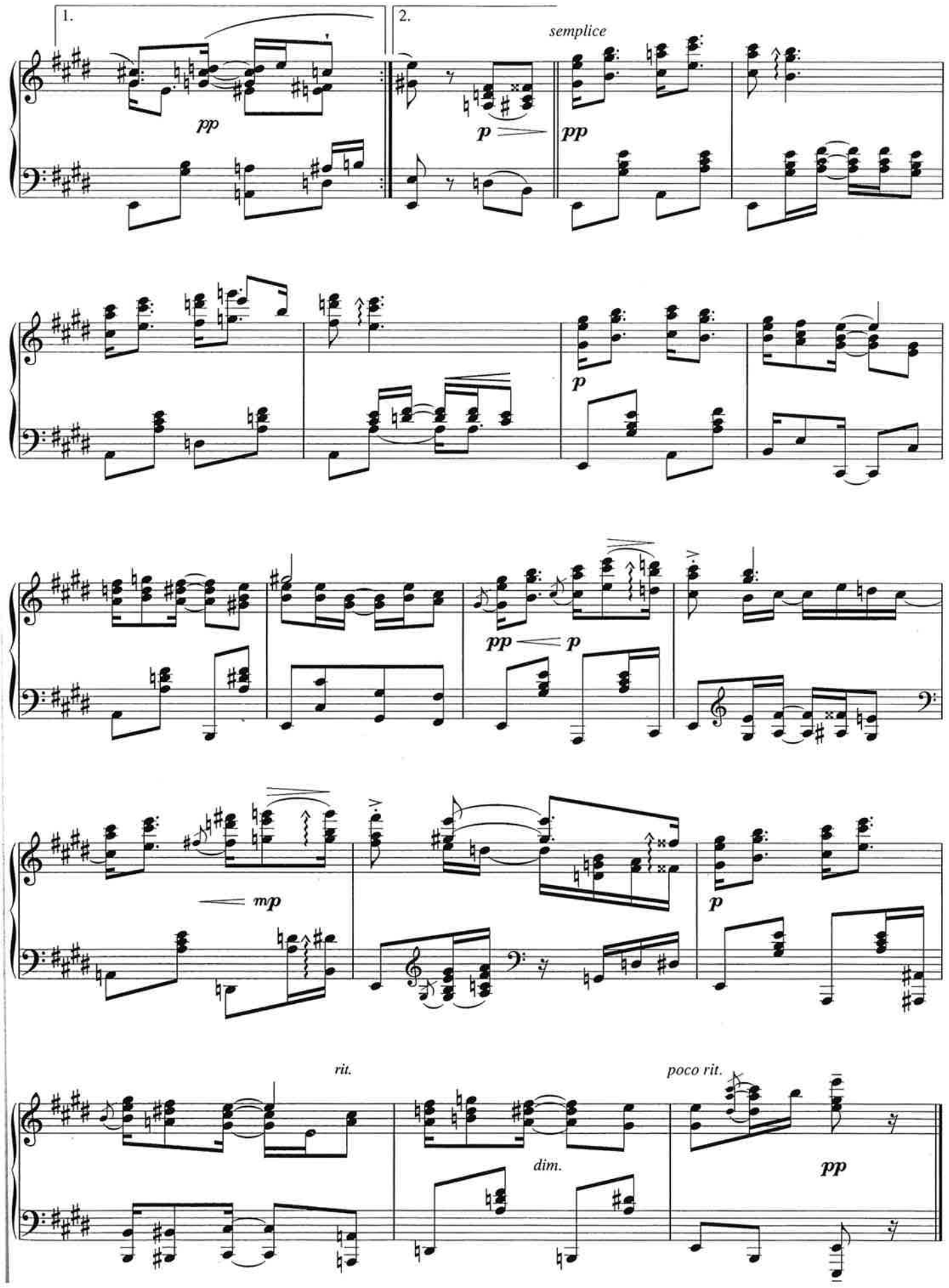
a tempo

pp

resc.

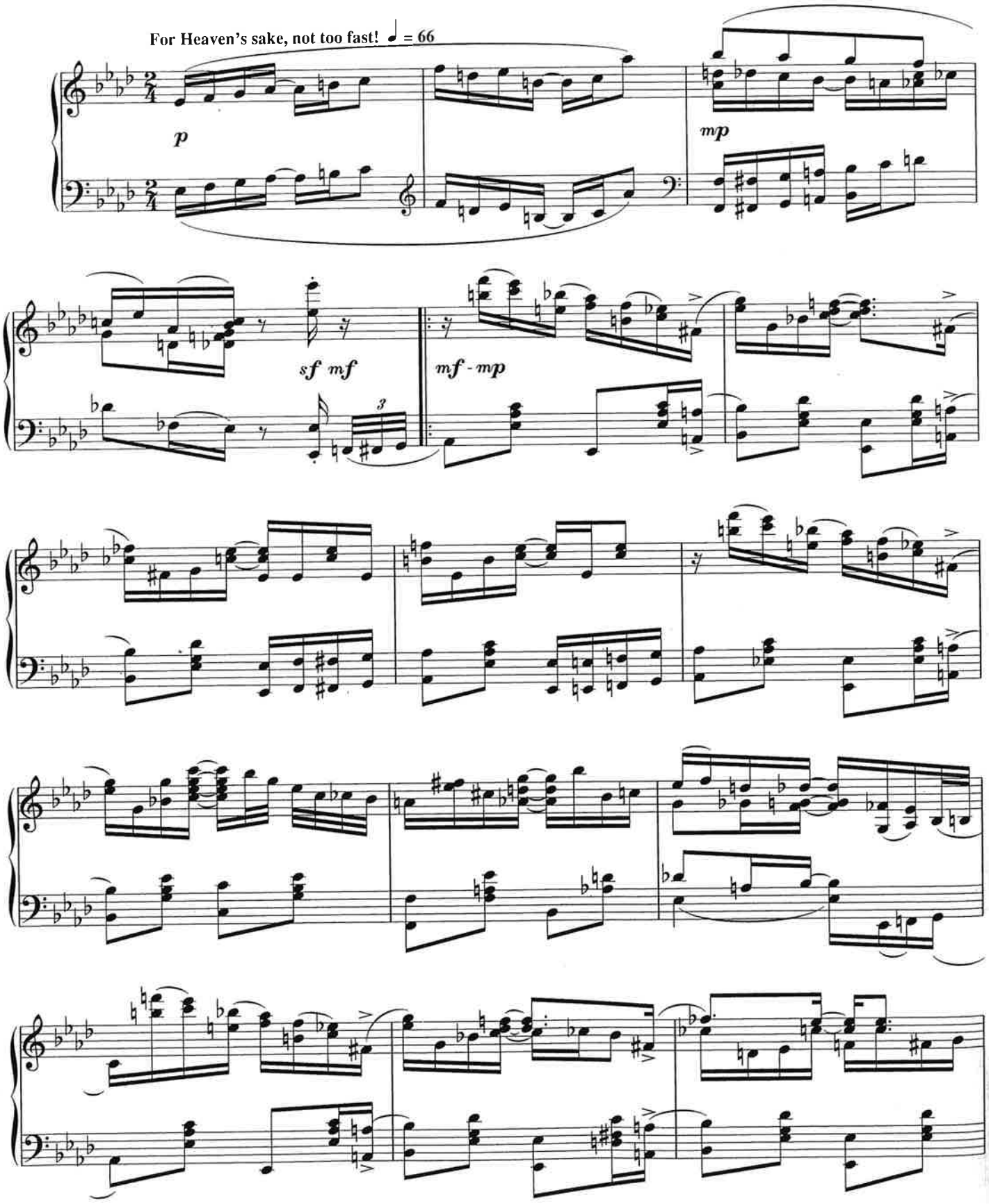
* ossia 2nd time:


sf = mild accent
sf mp
mp - pp
sf mp
p
sf
mp
sf
sf mf
f
dim.
8↓...


1.
2.
semplice
pp
p
pp
p
pp
p
mp
p
rit.
dim.
poco rit.
pp

3. INCINERATORAG

WILLIAM BOLCOM (1967)



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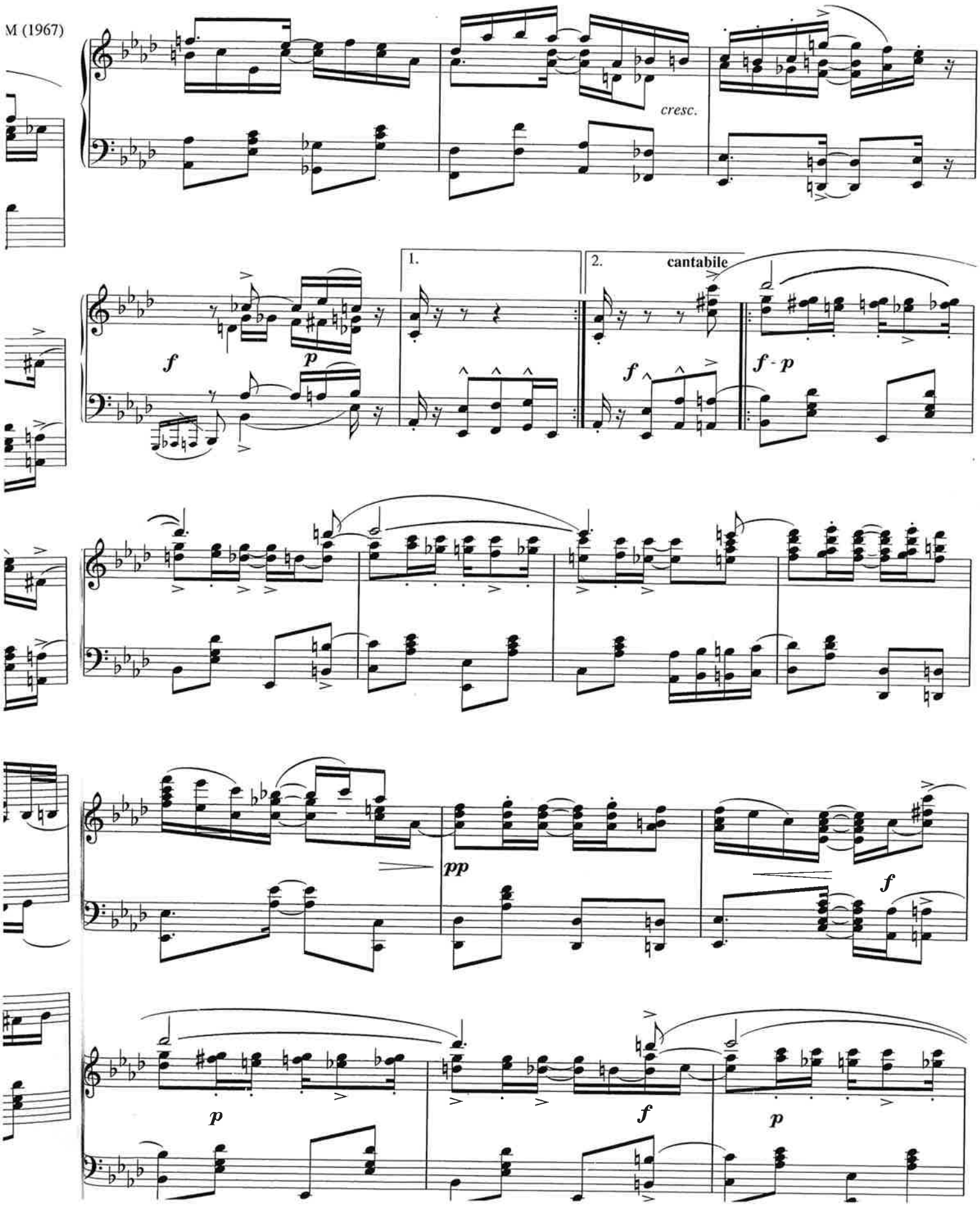
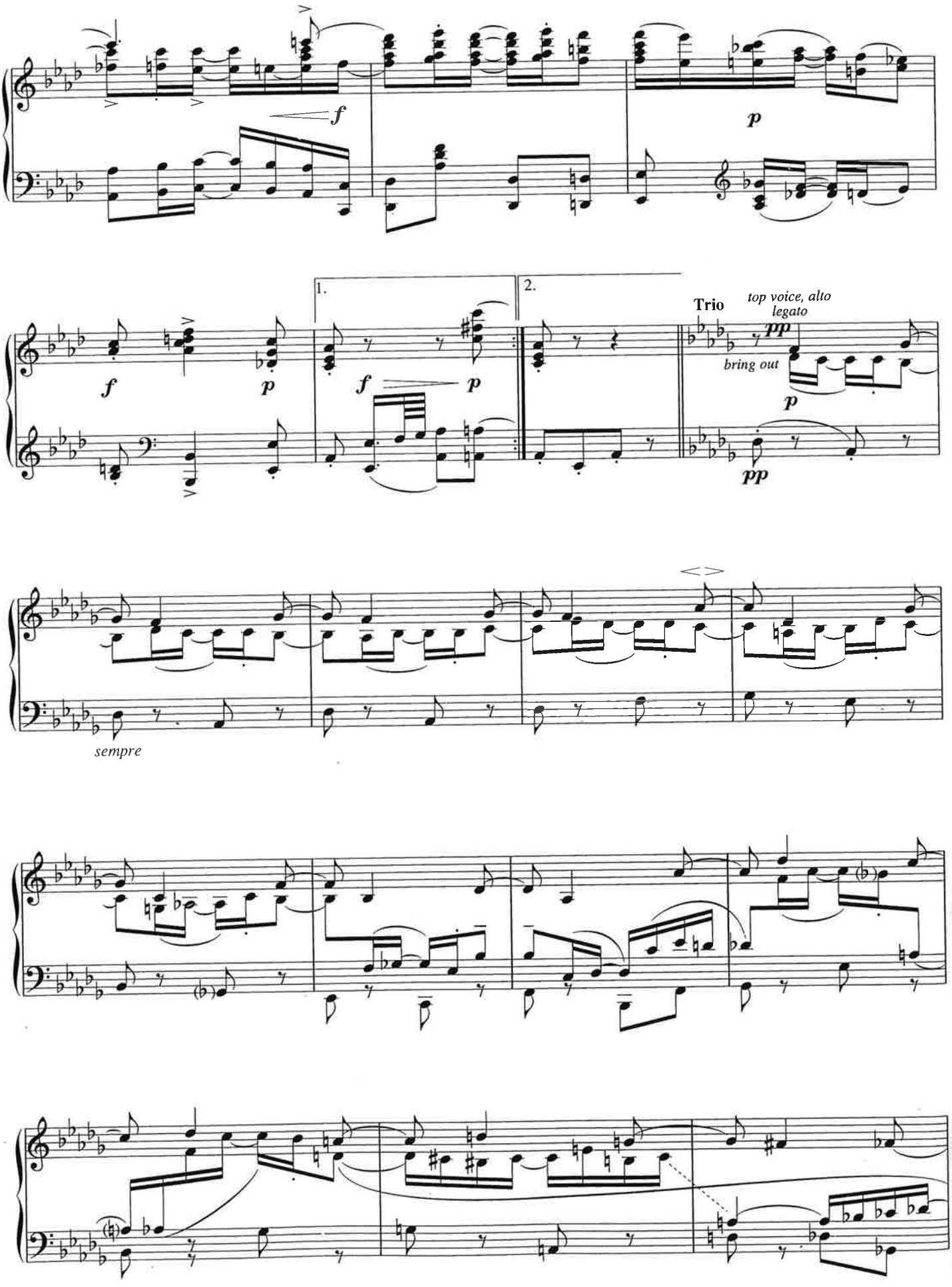
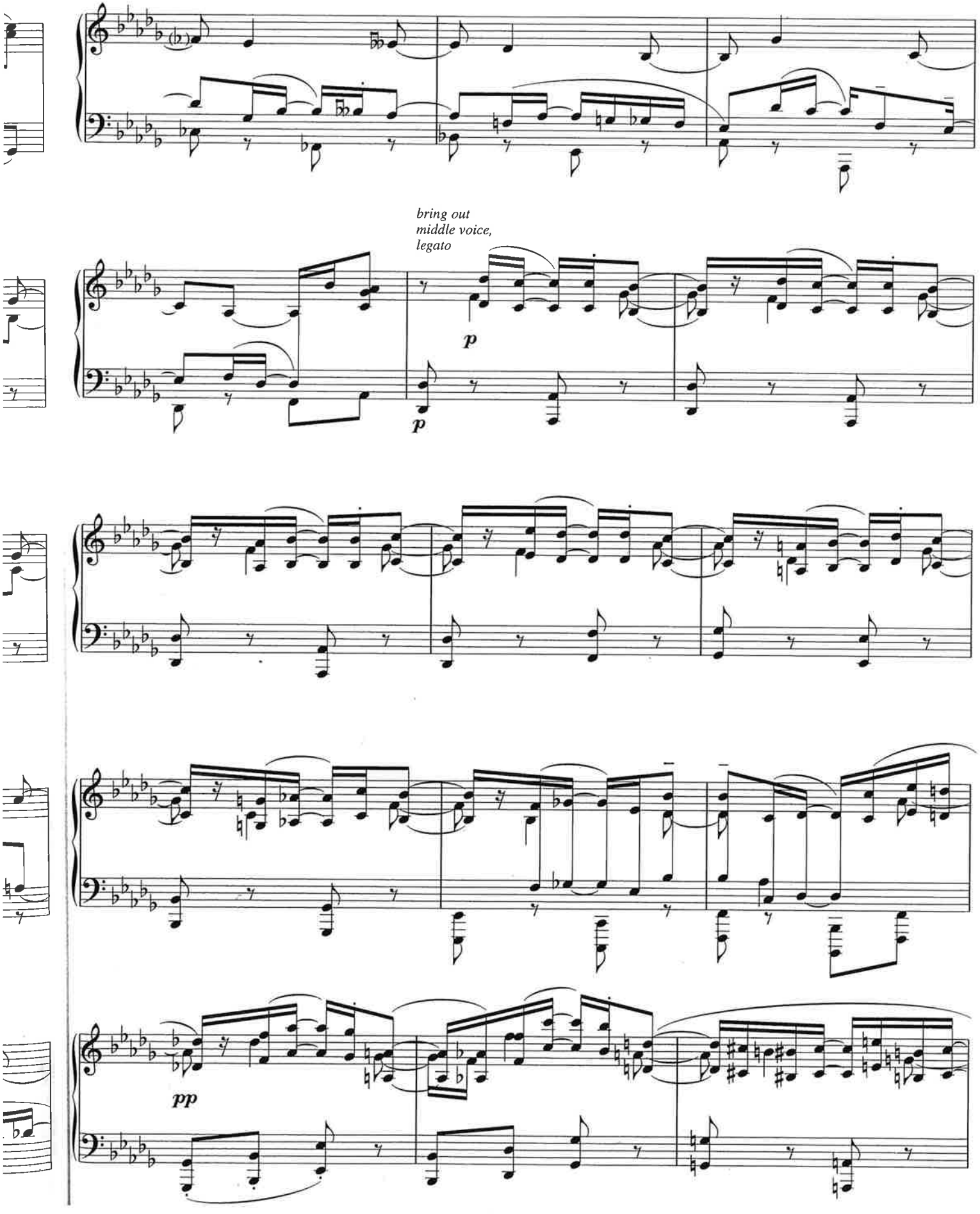
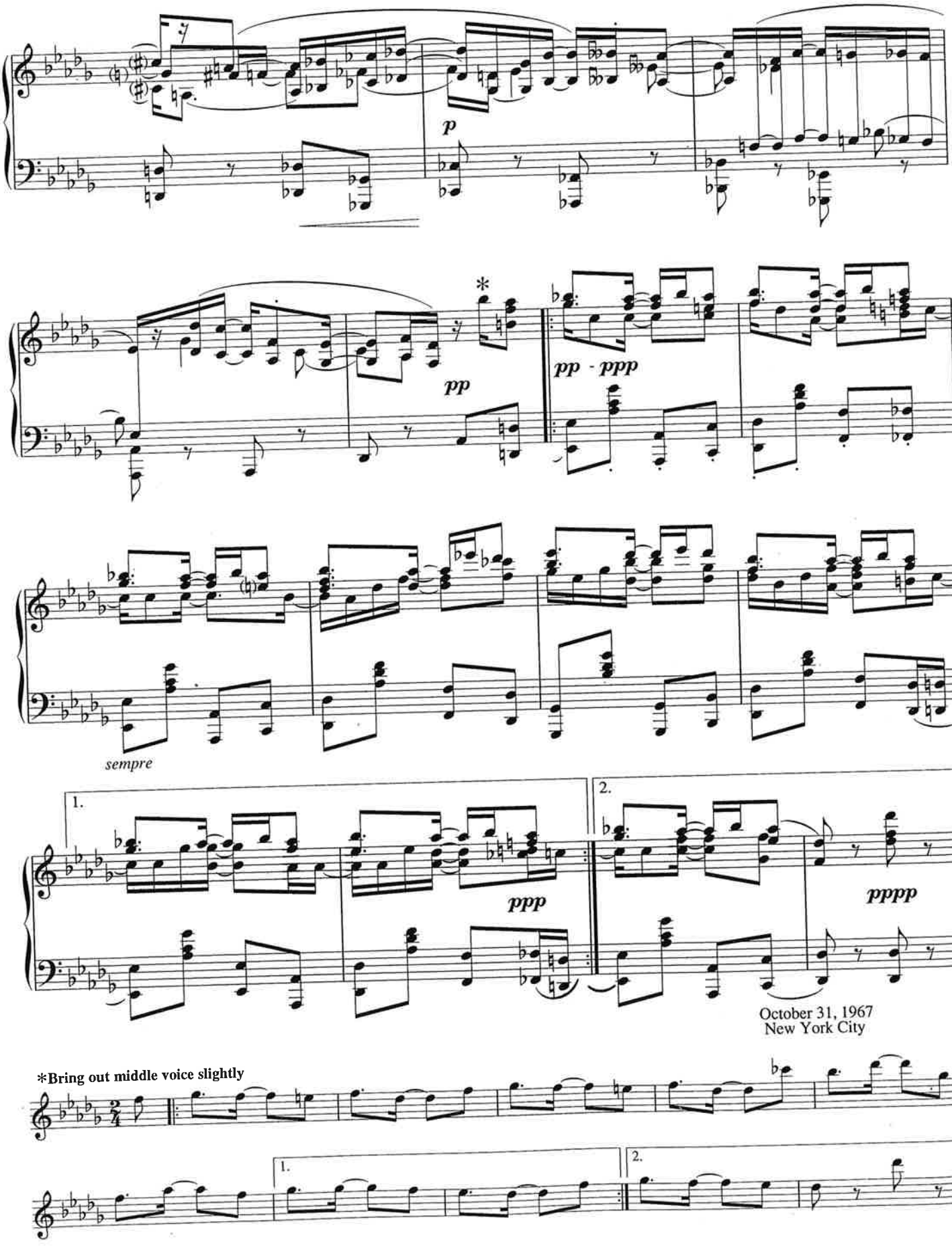
M (1967)




f
p
1.
2.
Trio
top voice, alto
legato
pp
bring out
sempre


bring out
middle voice,
legato
p
p
pp


p
pp
pp - ppp
sempre
1.
2.
ppp
pppp
October 31, 1967
New York City
*Bring out middle voice slightly
1.
2.

for Bill Albright

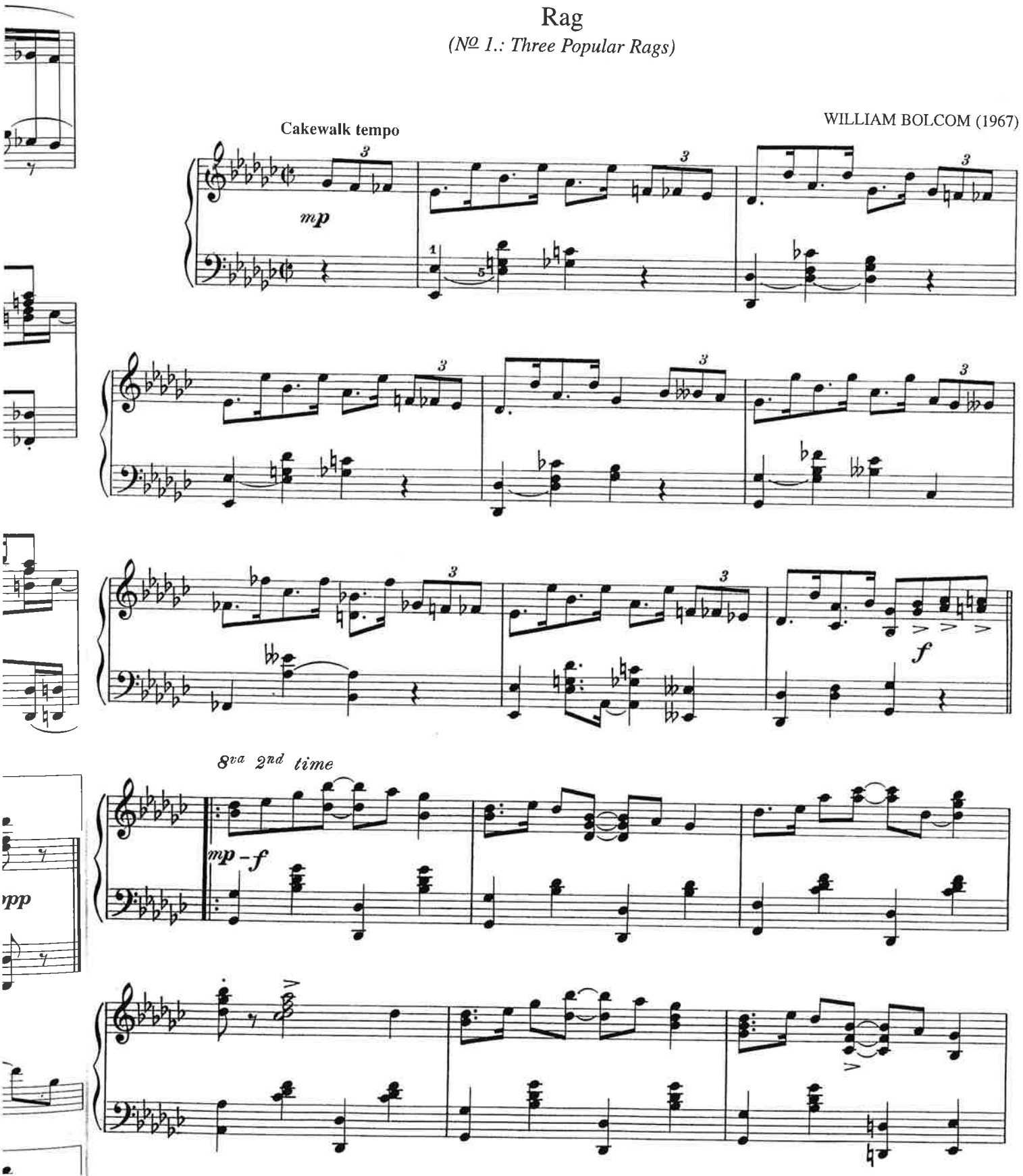
SEABISCUITS

Rag

(№ 1.: Three Popular Rags)

WILLIAM BOLCOM (1967)

Cakewalk tempo



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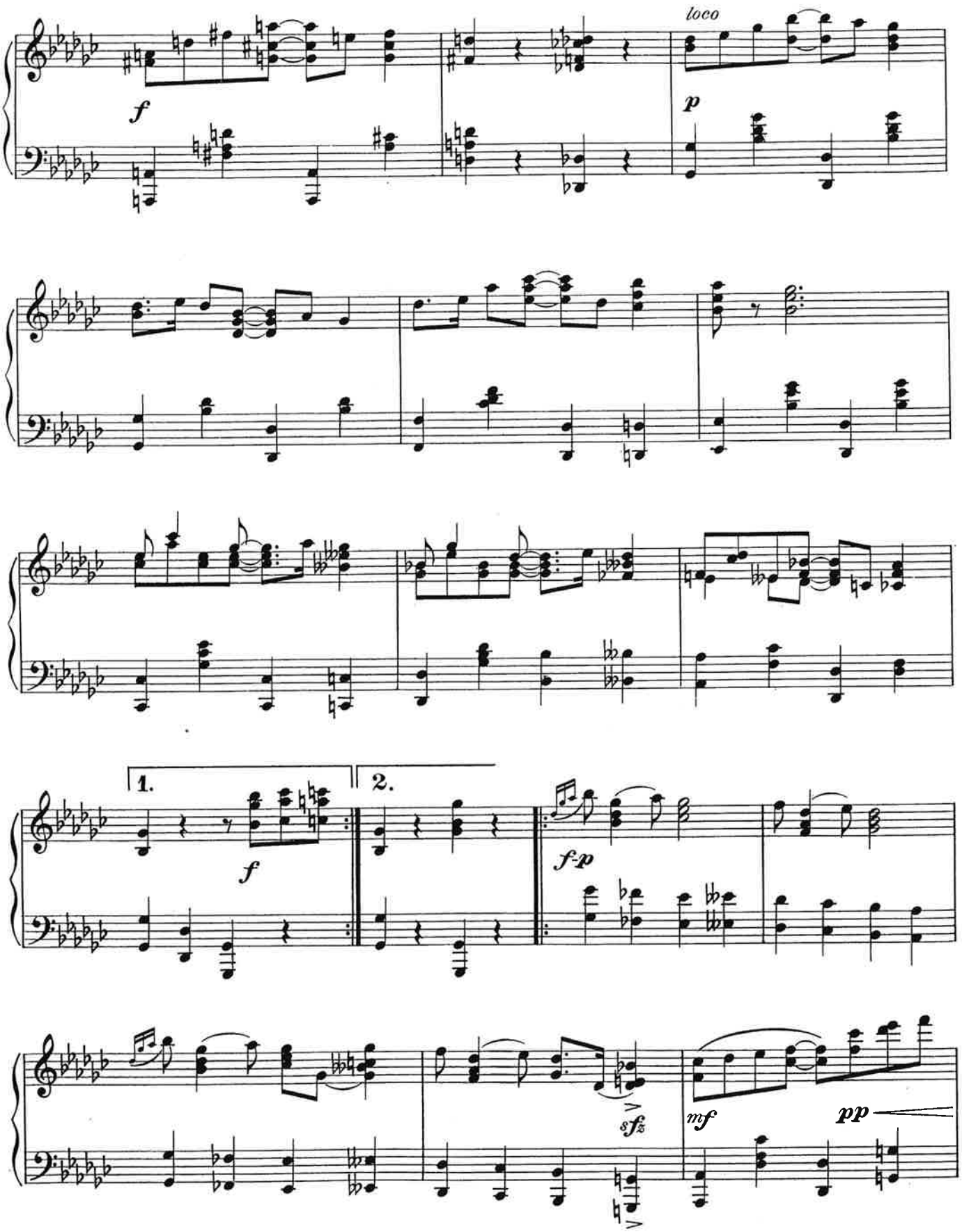
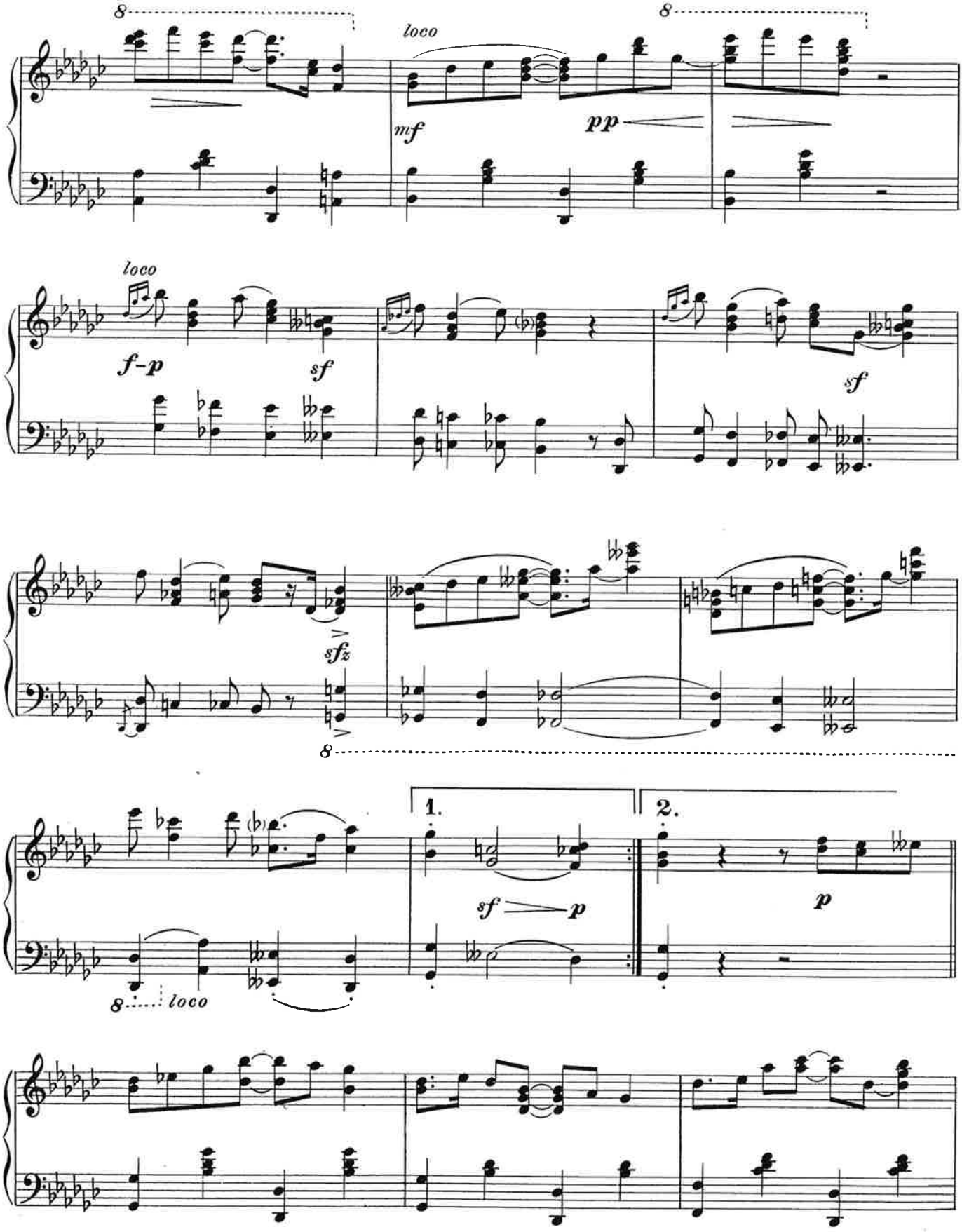
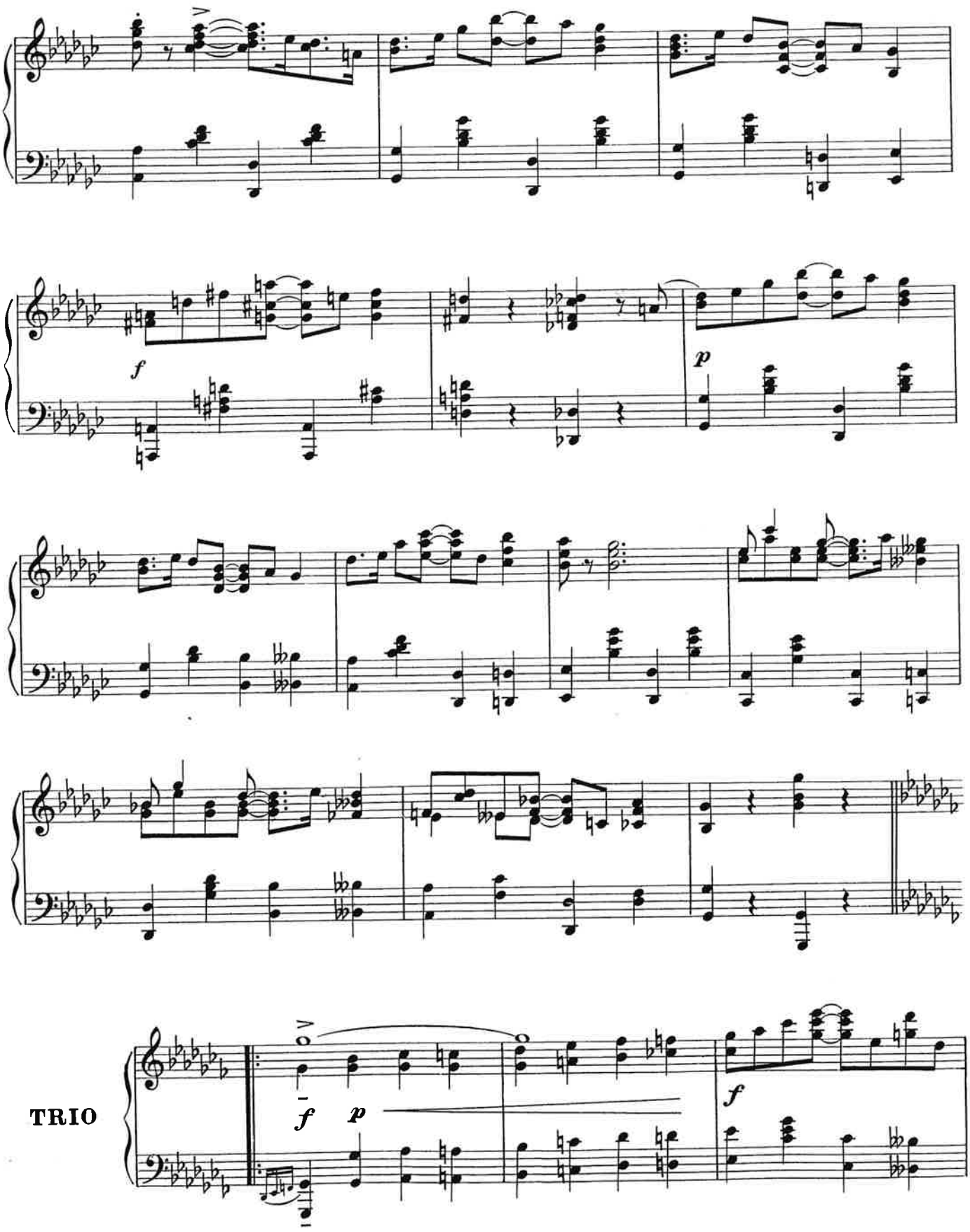
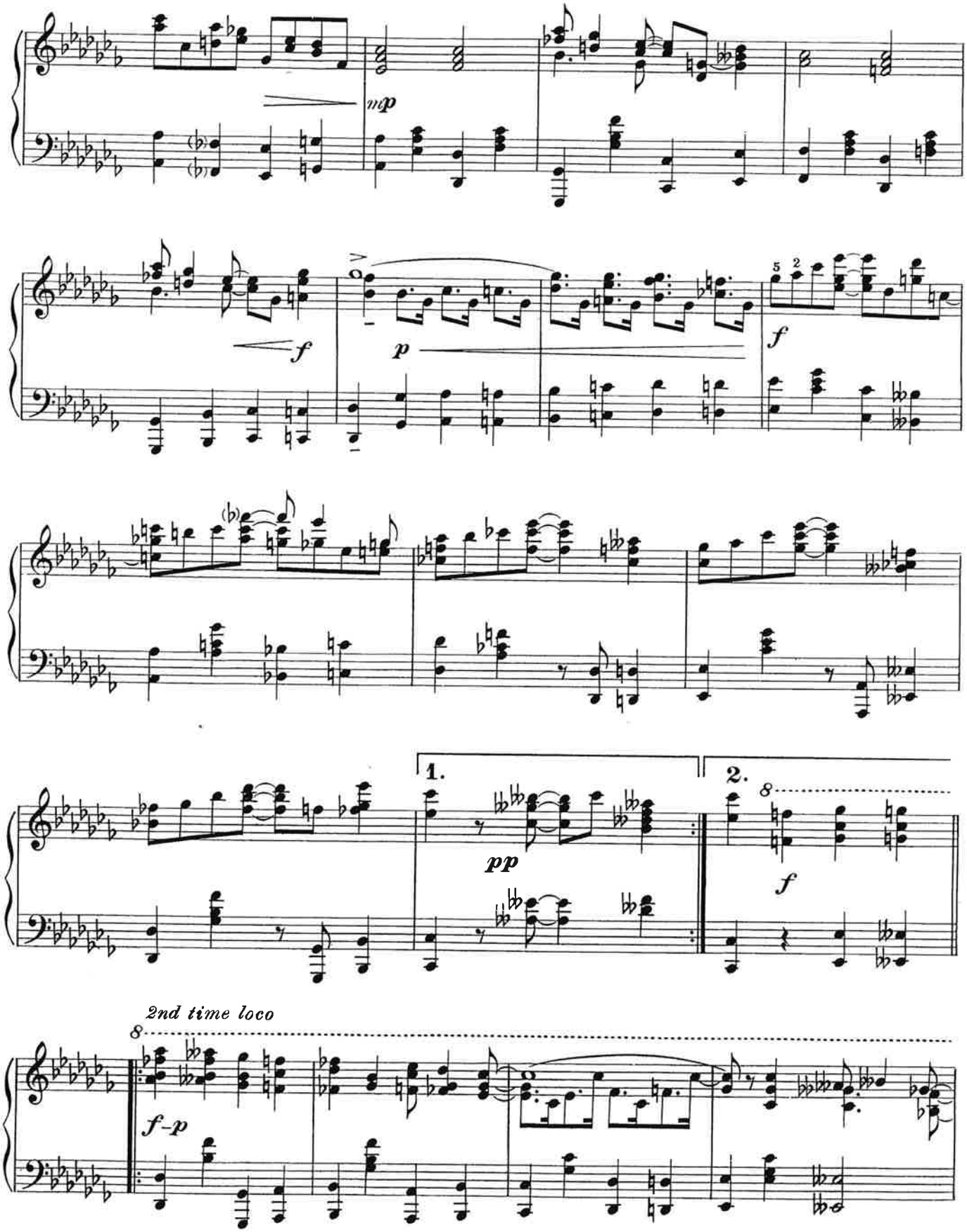
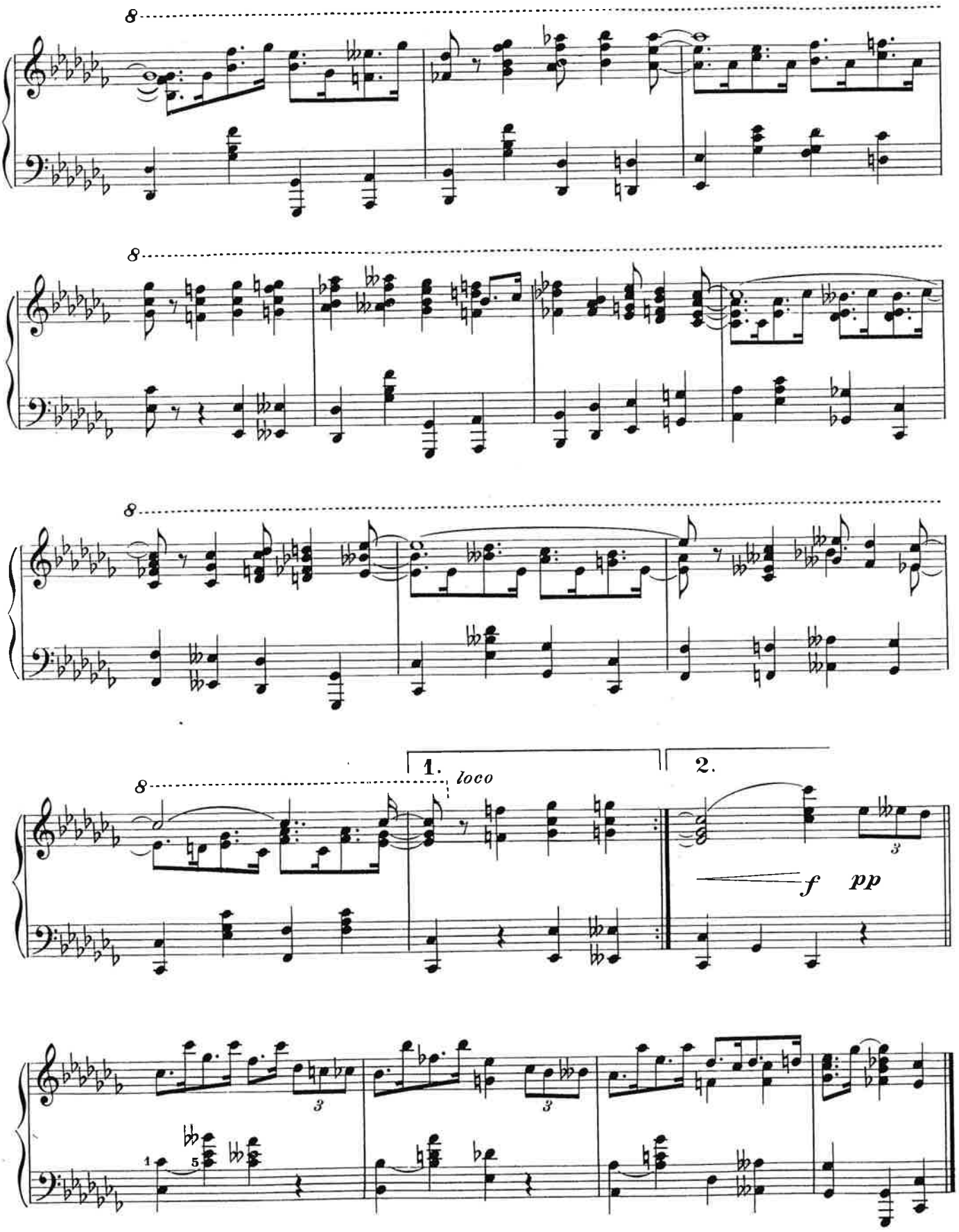

loco
f
p
1.
2.
f
f-p
sfz
mf
pp


8
loco
mf
pp
8
loco
f-p
sf
sf
sfz
8
1.
2.
sf
p
p
8
loco


f
p
TRIO
f
p
f

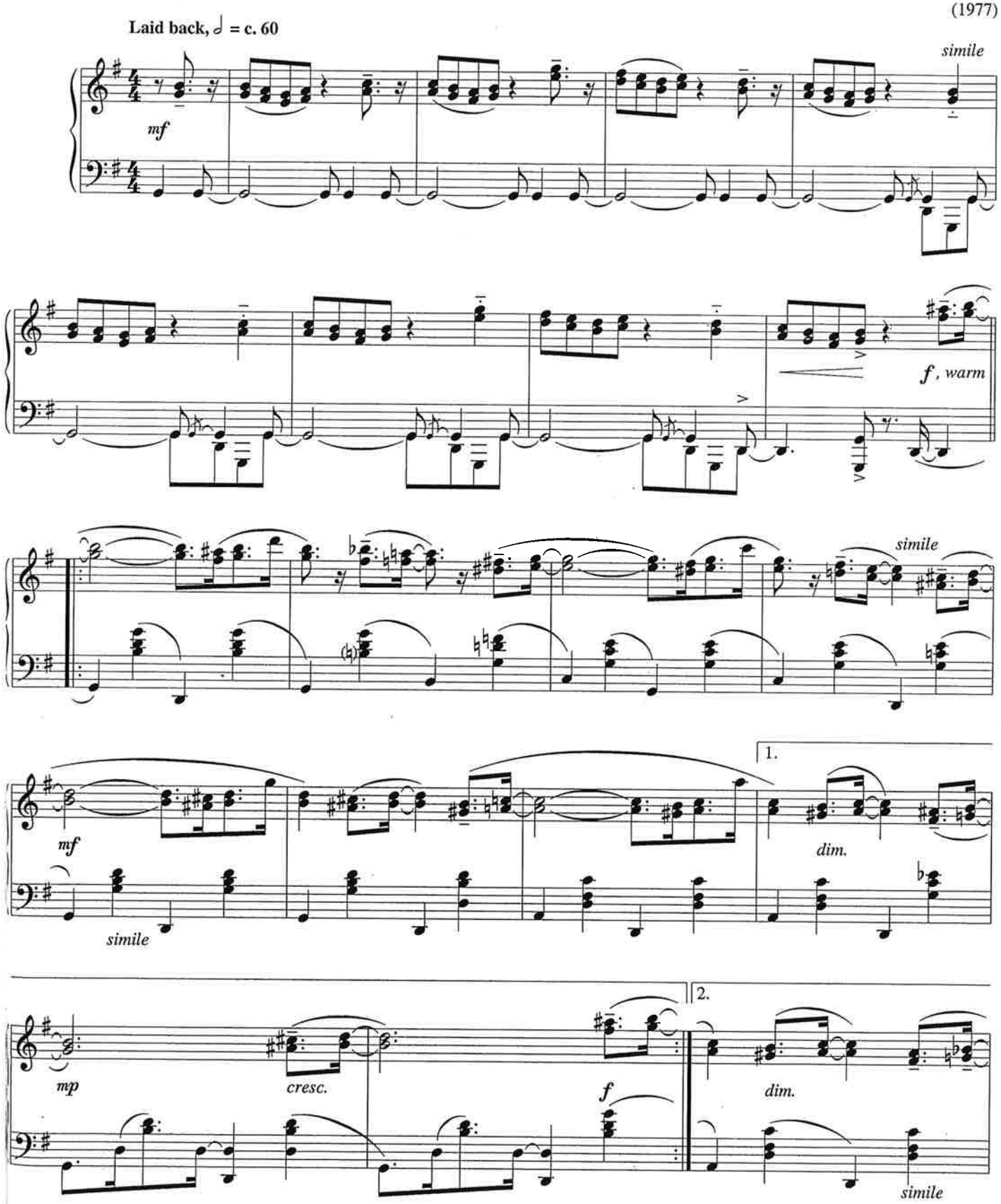

mp
f
p
f
1.
pp
2.
f
2nd time loco
f-p


8
8
8
8
1.
loco
2.
f
pp
3
3
3
1
5

To Tom Constanten

FIELDS OF FLOWERS

WILLIAM BOLCOM
(1977)



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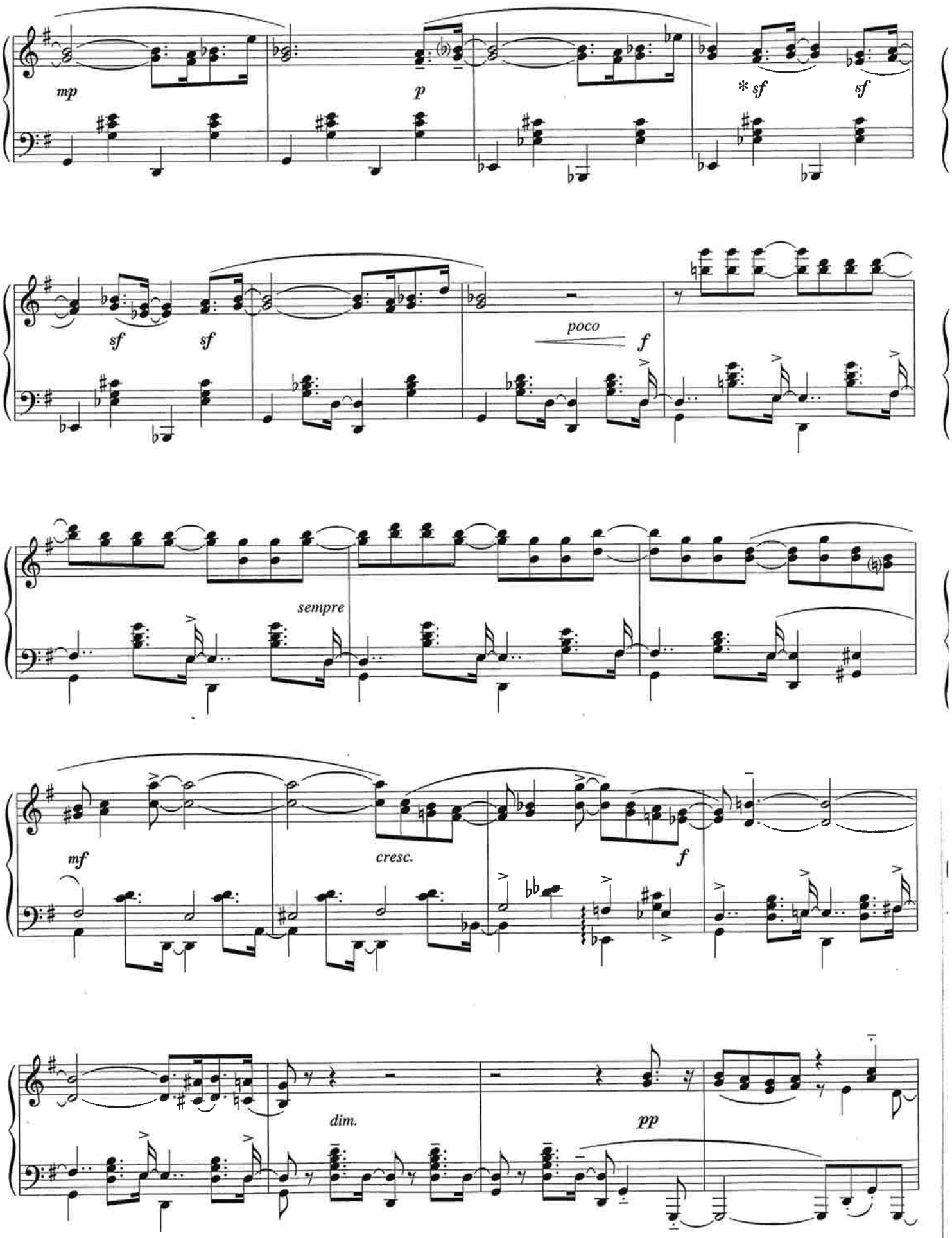
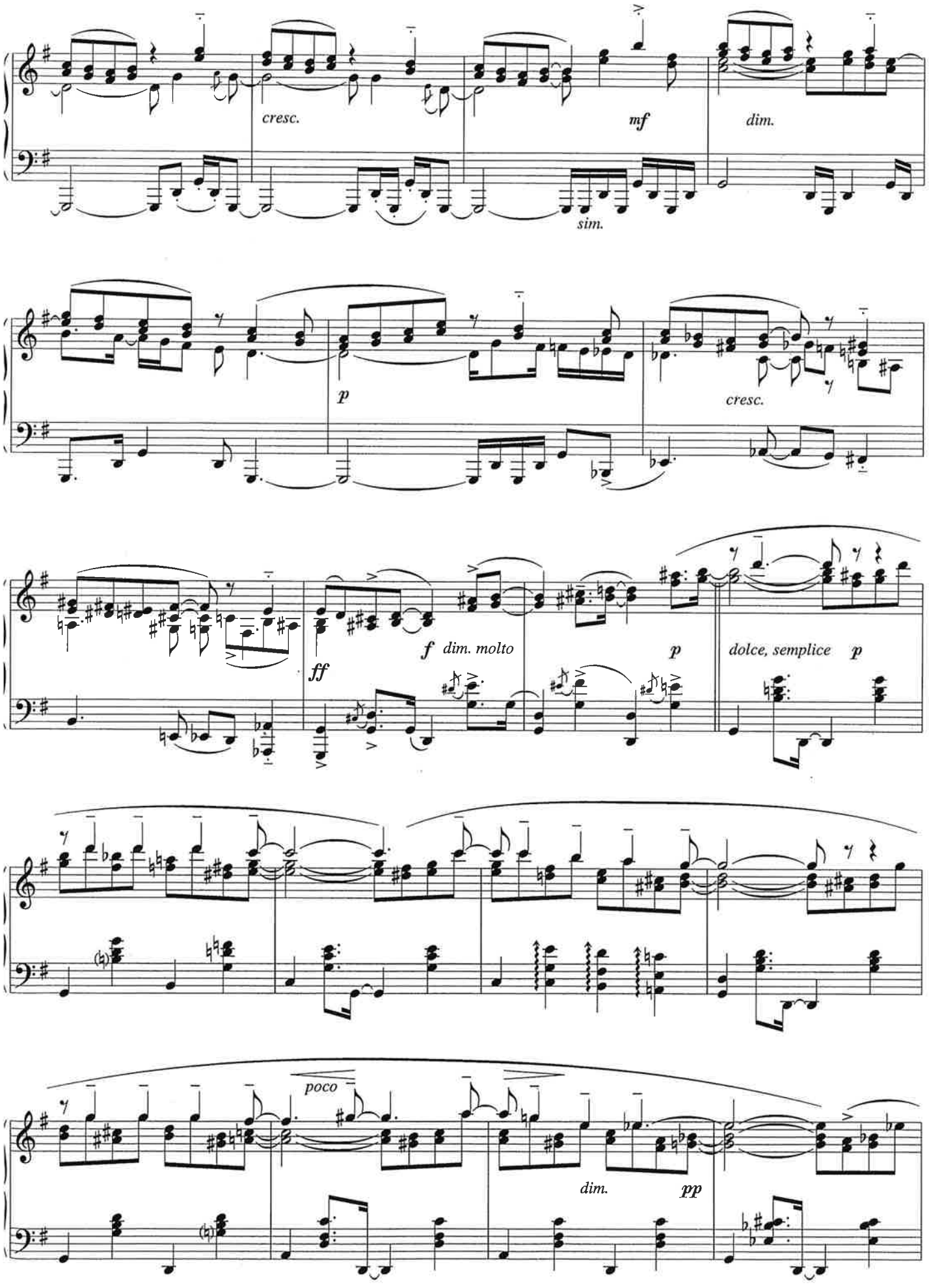
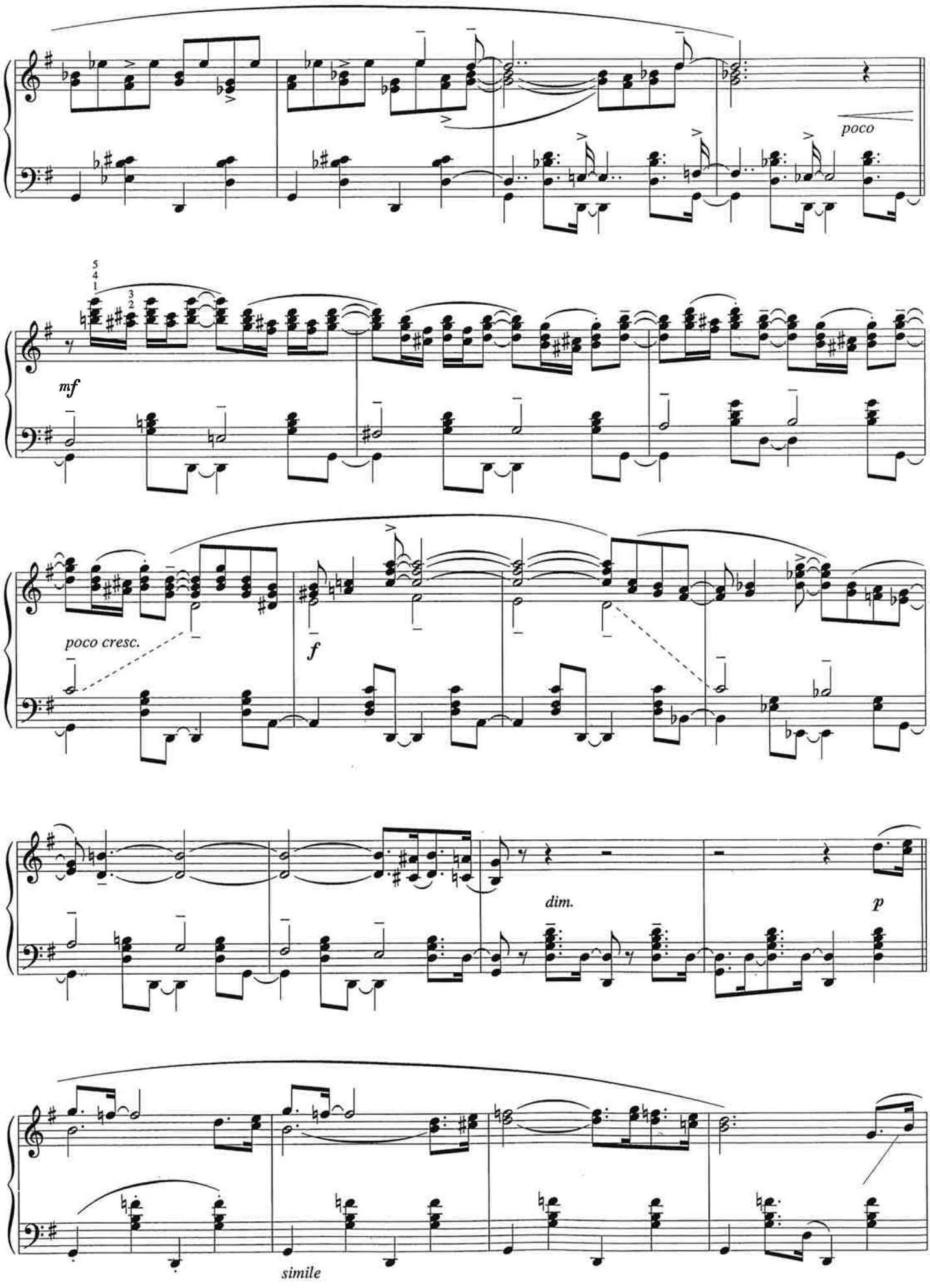
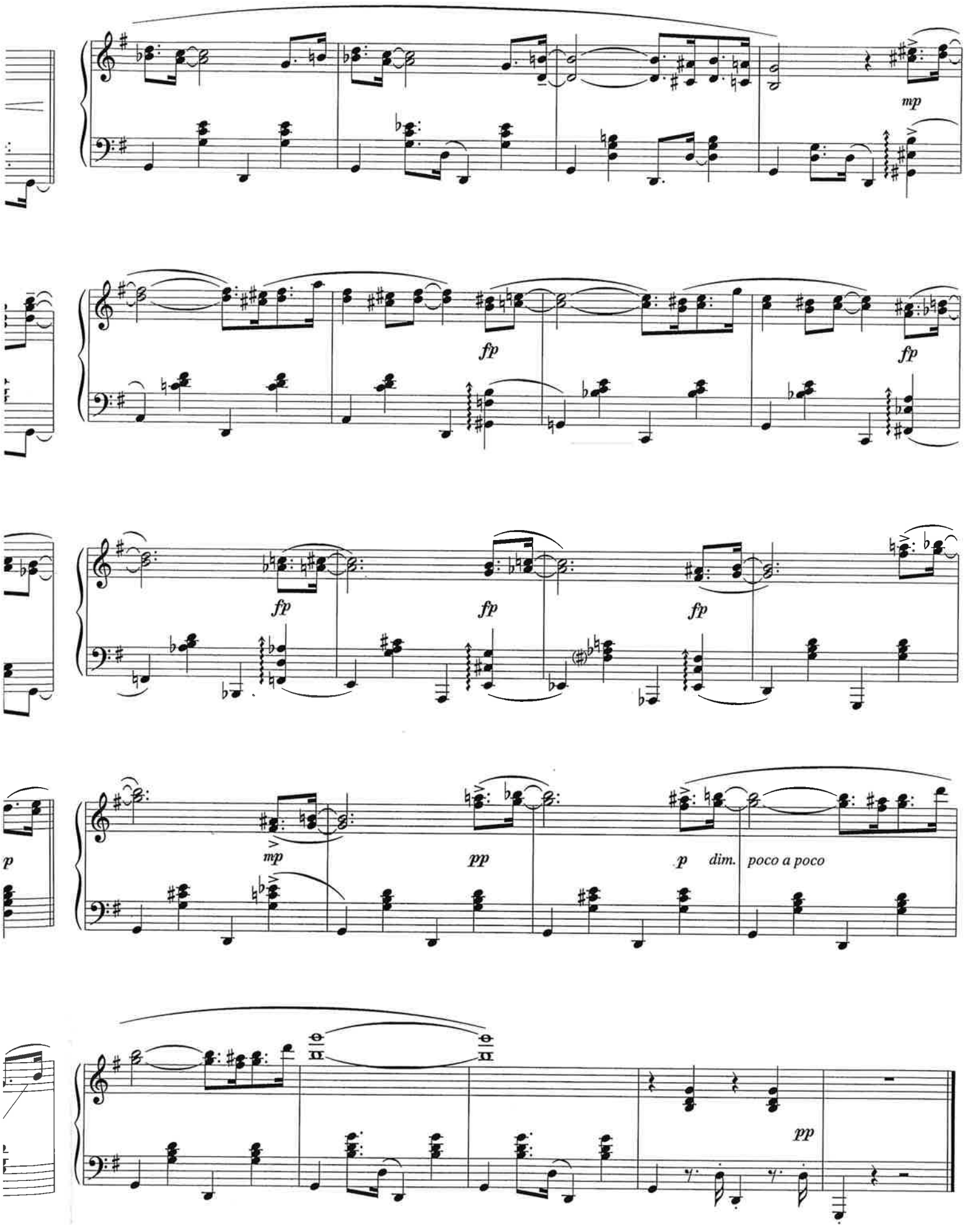


* *sf* = accent within context of dynamic.


cresc.
mf
dim.
sim.
p
cresc.
ff
f dim. molto
p
dolce, semplice p
poco
dim.
pp


poco
mf
poco cresc.
f
dim.
p
simile


mp
fp
fp
fp
fp
fp
mp
pp
p
dim.
poco a poco
pp

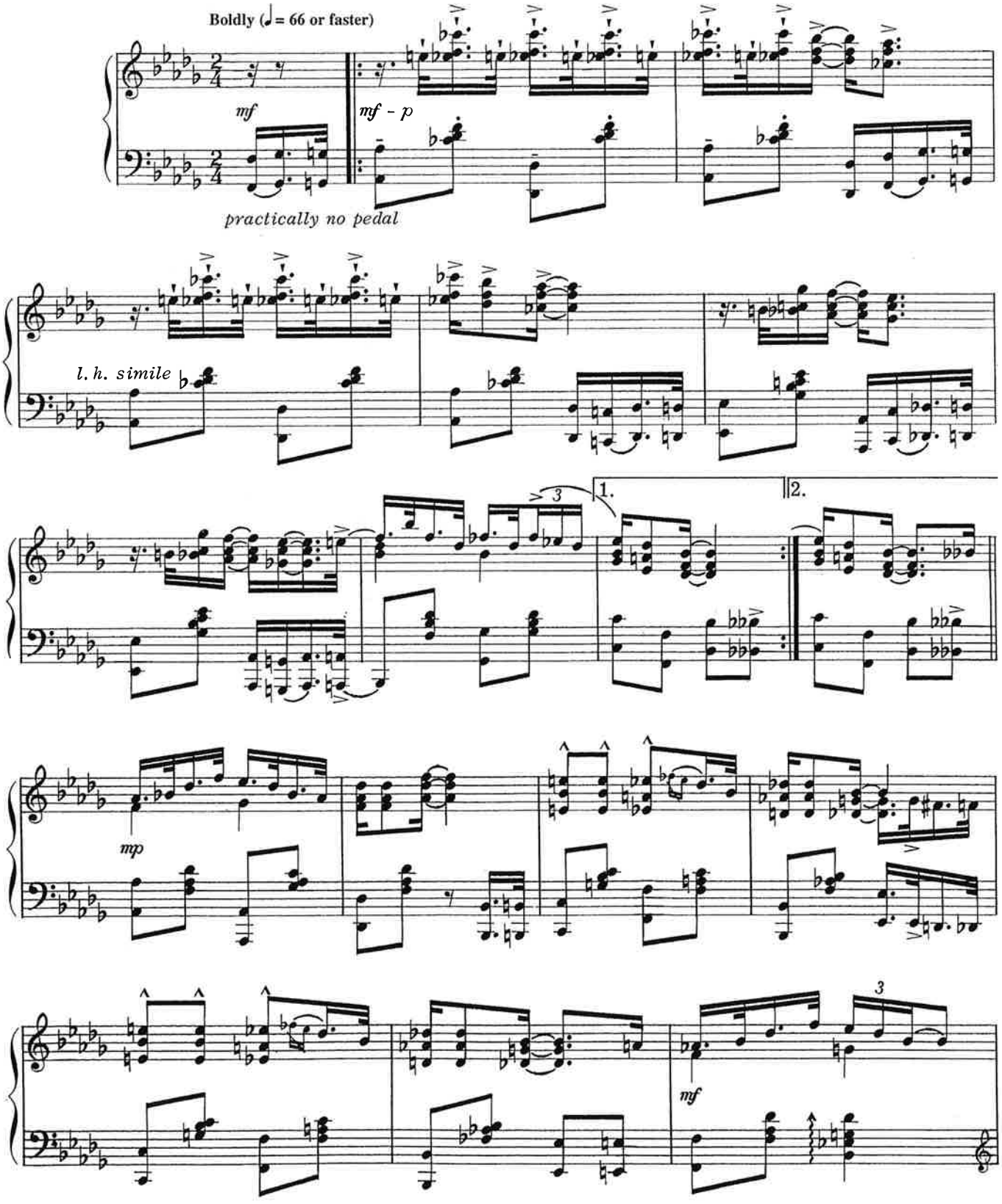
THE GARDEN OF EDEN

Four Rags for Piano

I. OLD ADAM

Two Step

WILLIAM BOLCOM (1969)



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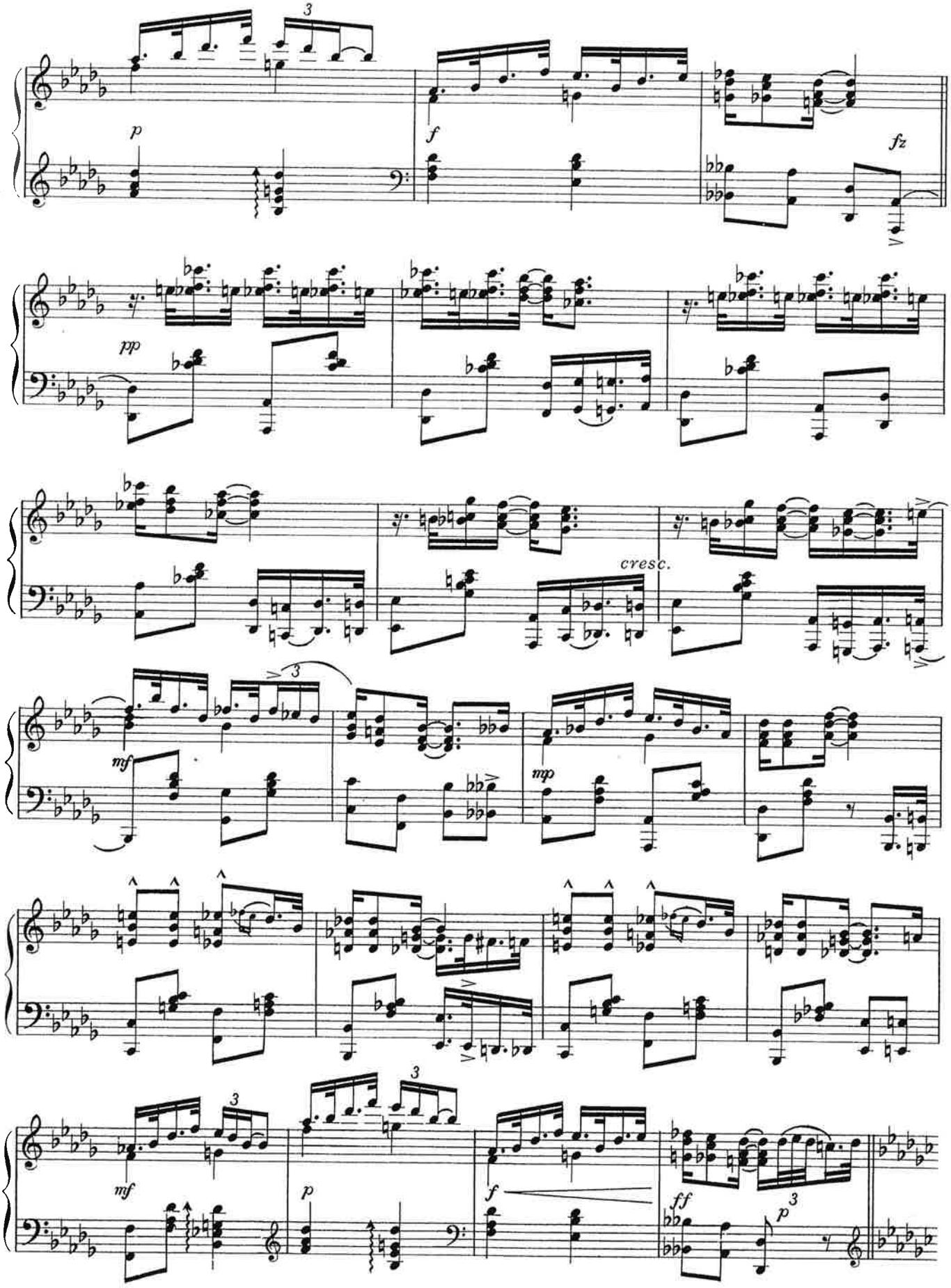
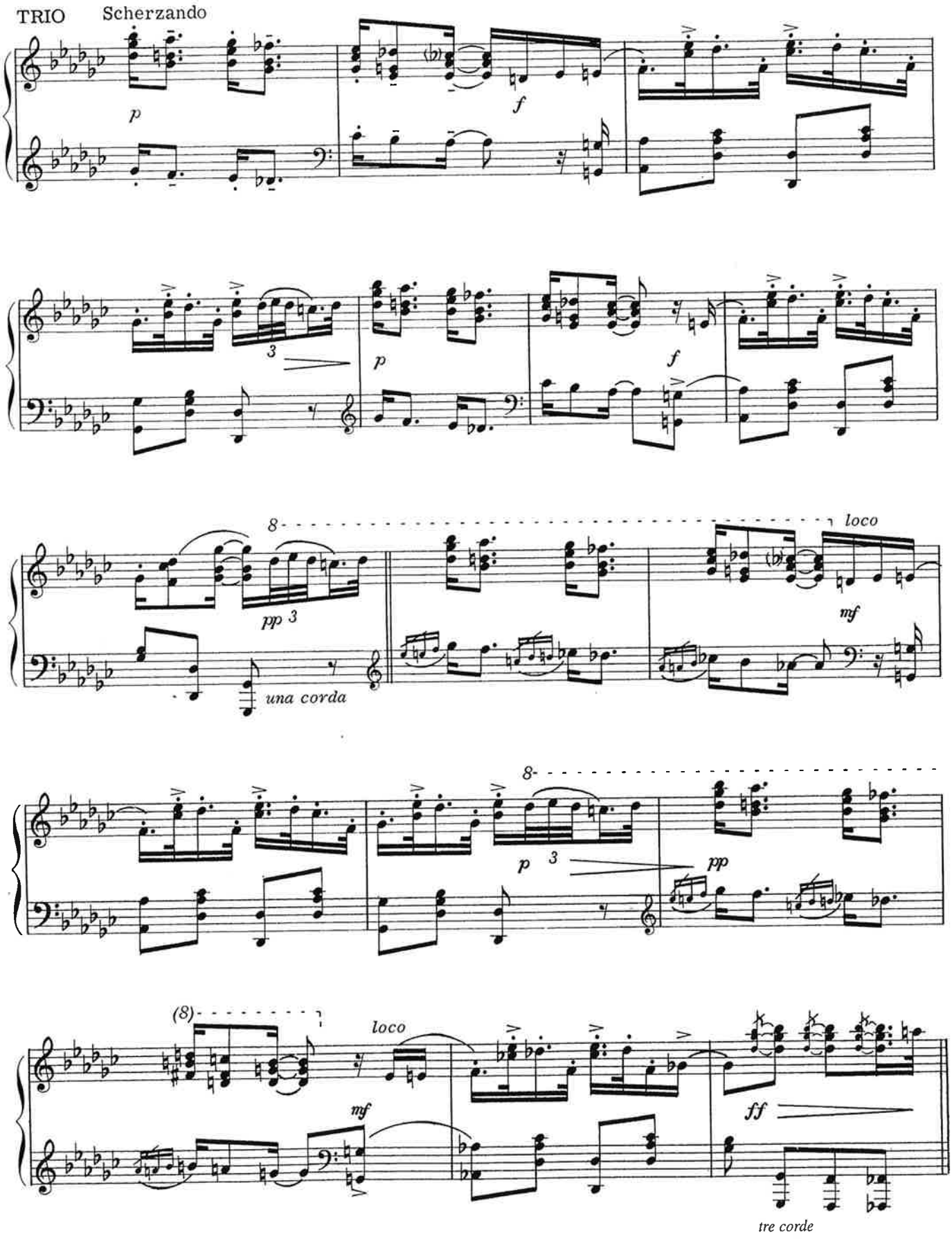
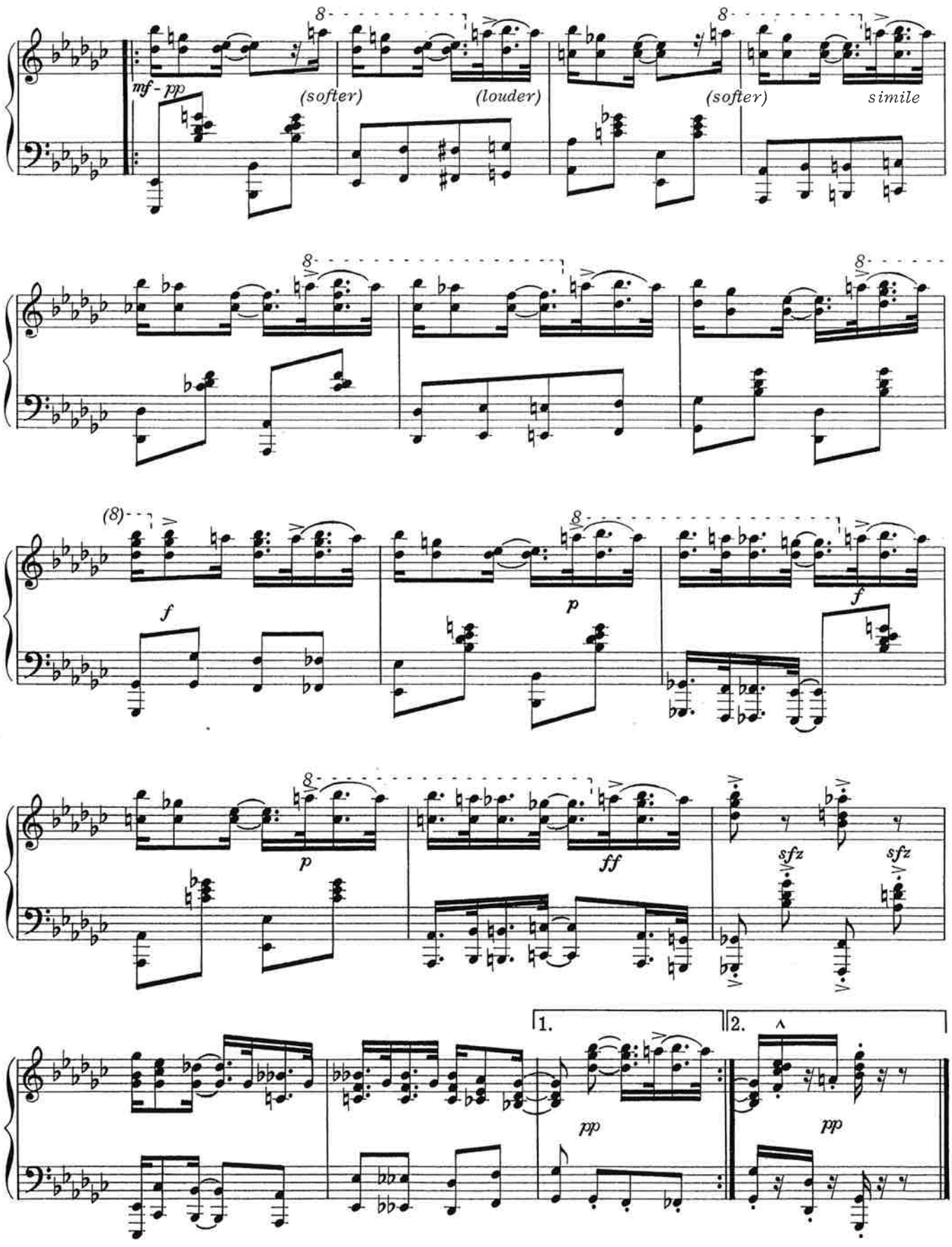

3
p
f
fz
pp
cresc.
mf
mp
3
mf
p
f
ff
p
3


TRIO
Scherzando
p
f
3
p
f
8
loco
pp 3
una corda
mf
8
p 3
pp
(8)
loco
mf
ff
tre corde

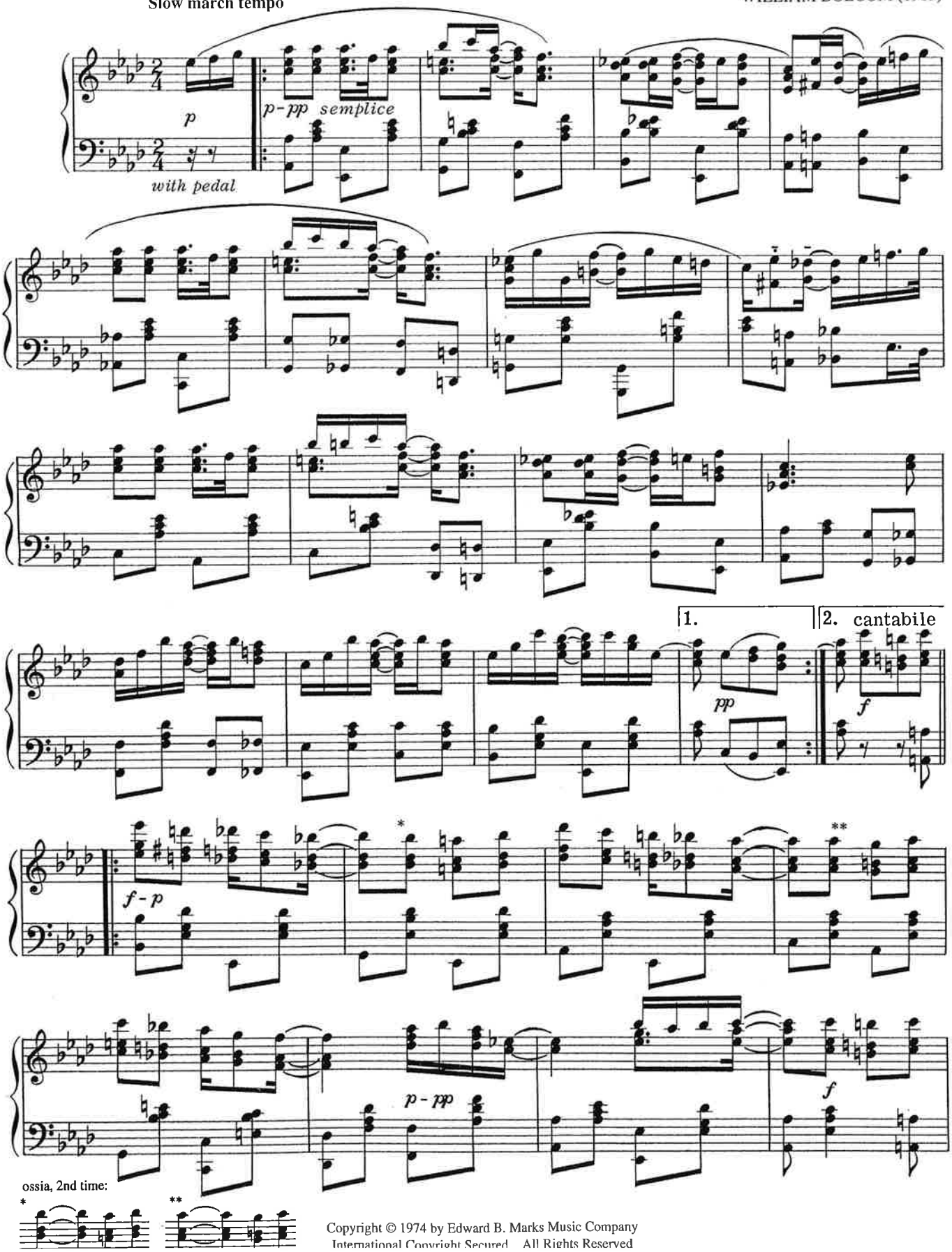

mf - pp
(softer)
(louder)
(softer)
simile
(8)
f
p
f
p
ff
sfz
sfz
1.
2.
pp
pp

II. THE ETERNAL FEMININE

Slow Drag

Slow march tempo

WILLIAM BOLCOM (1969)



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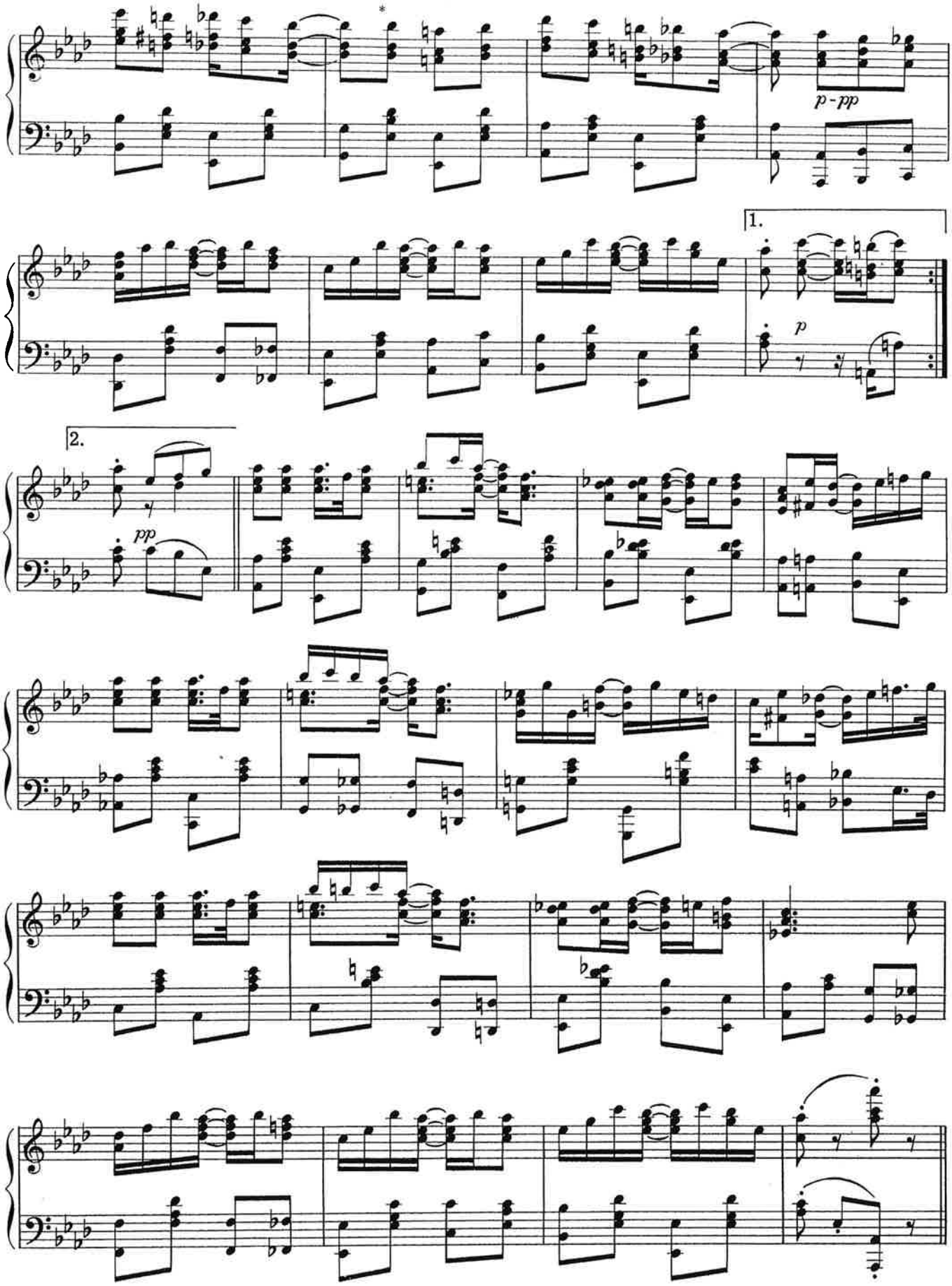
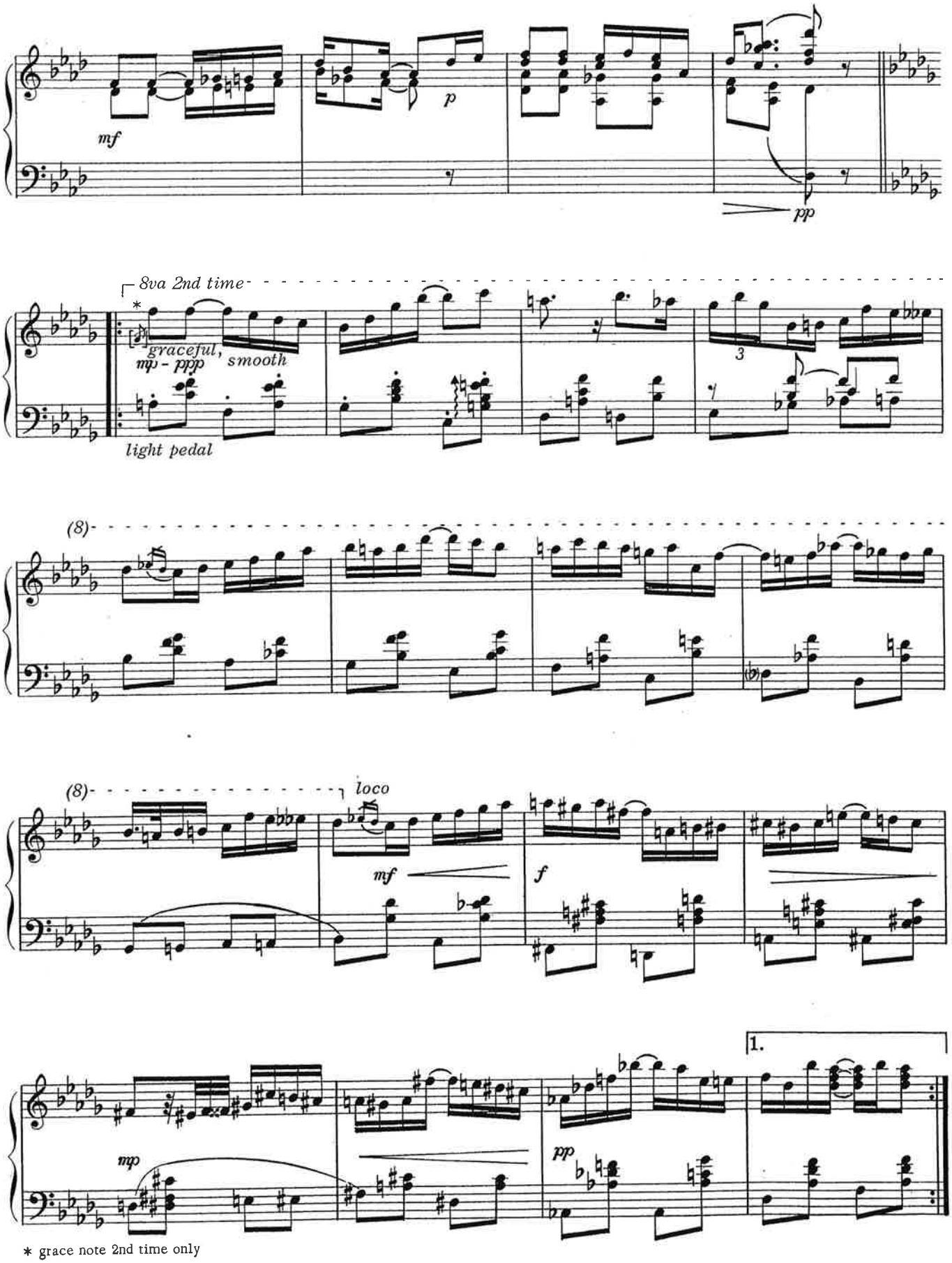
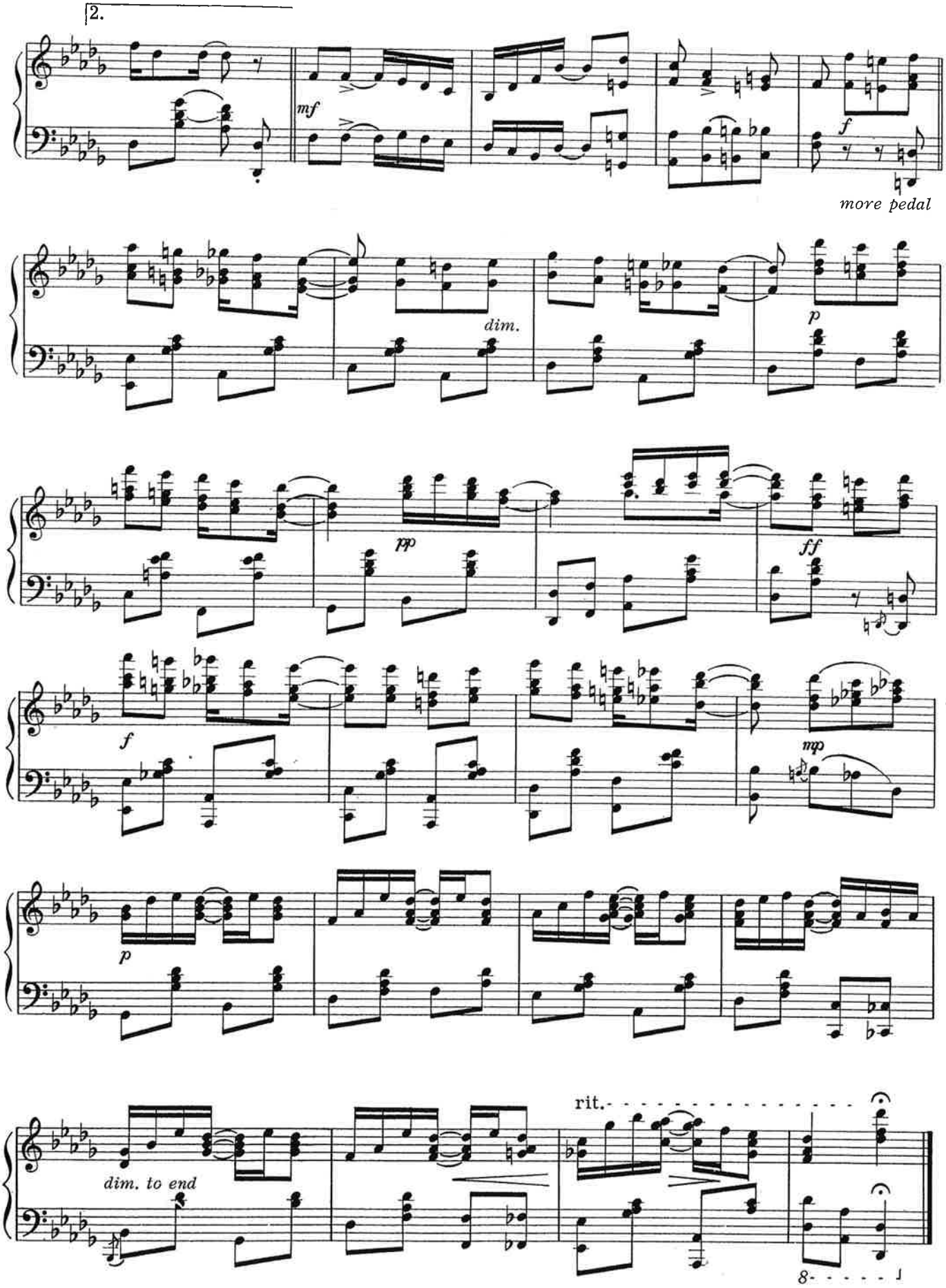


*See previous page, footnote.



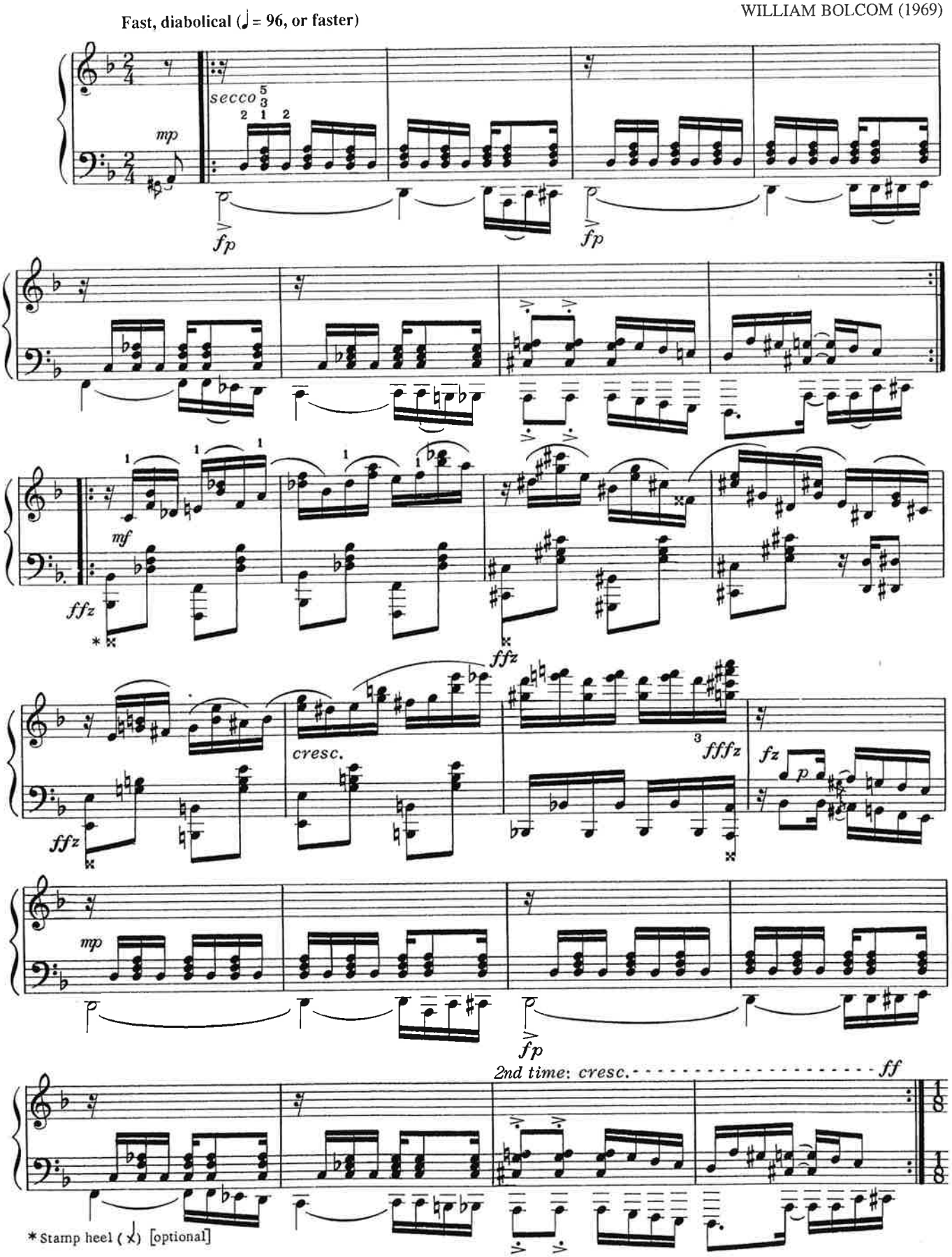
* grace note 2nd time only


2.
mf
f
more pedal
dim.
p
pp
ff
f
mp
p
rit.
dim. to end
8

III. THE SERPENT'S KISS

Rag Fantasy

WILLIAM BOLCOM (1969)



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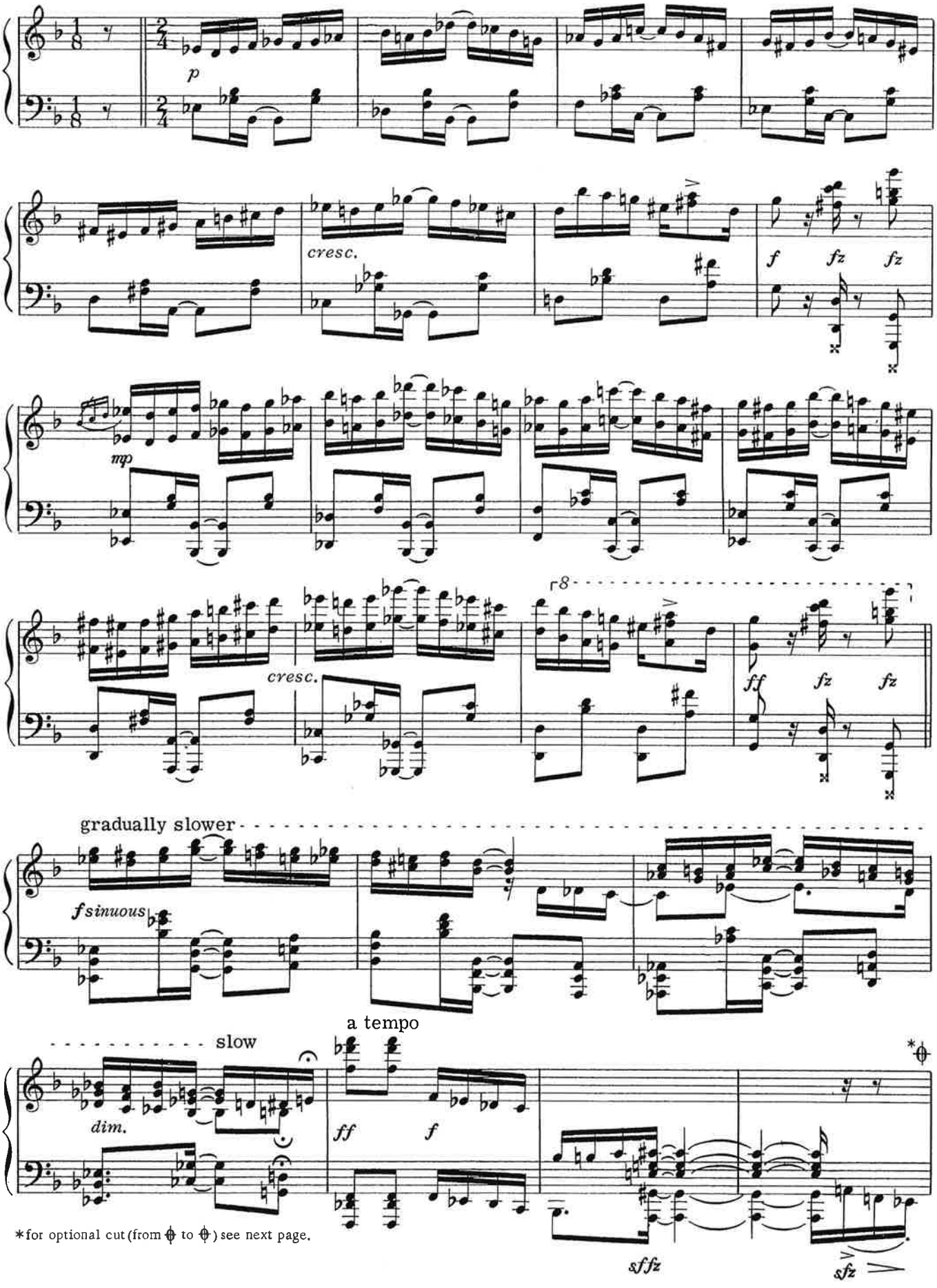
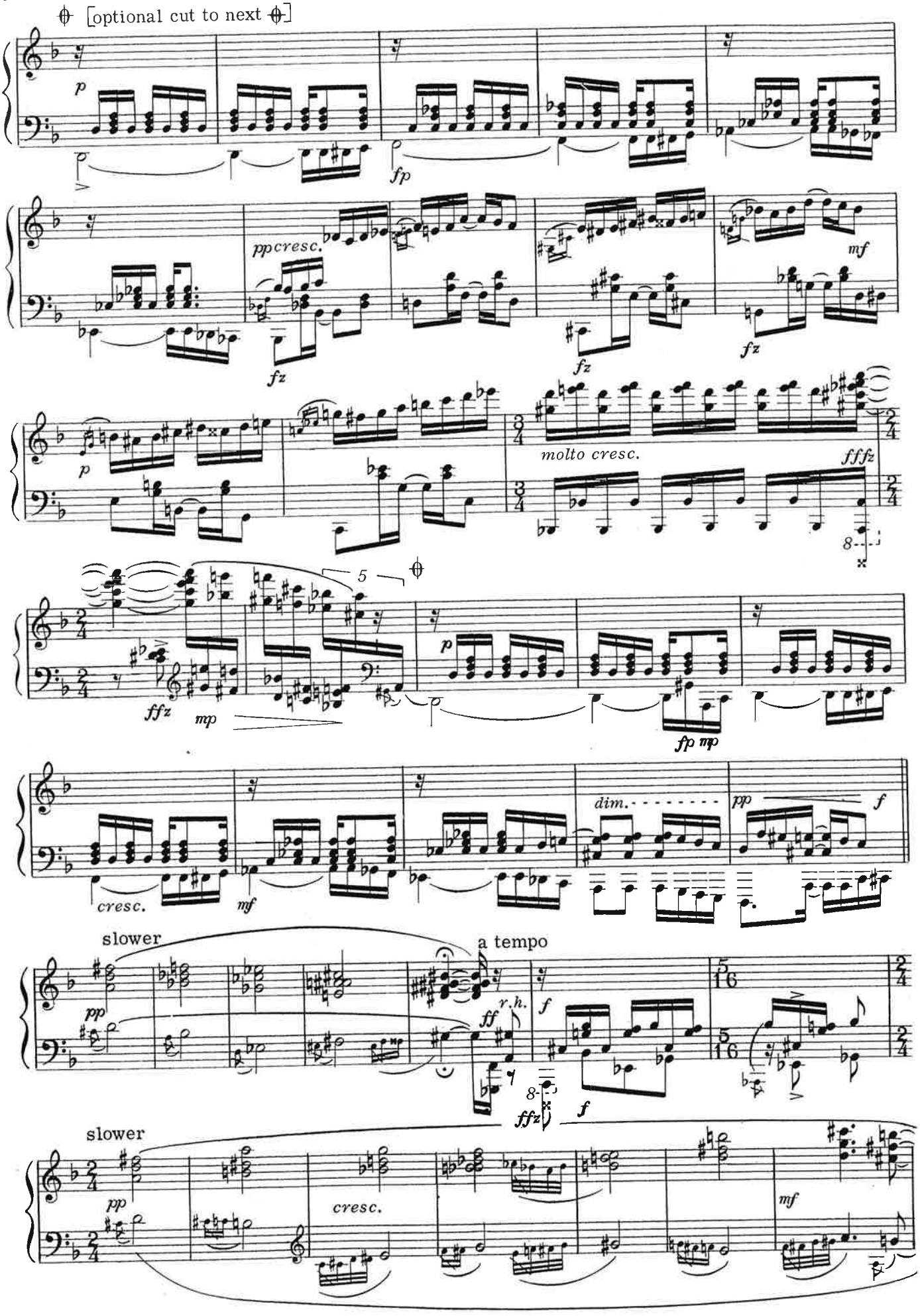
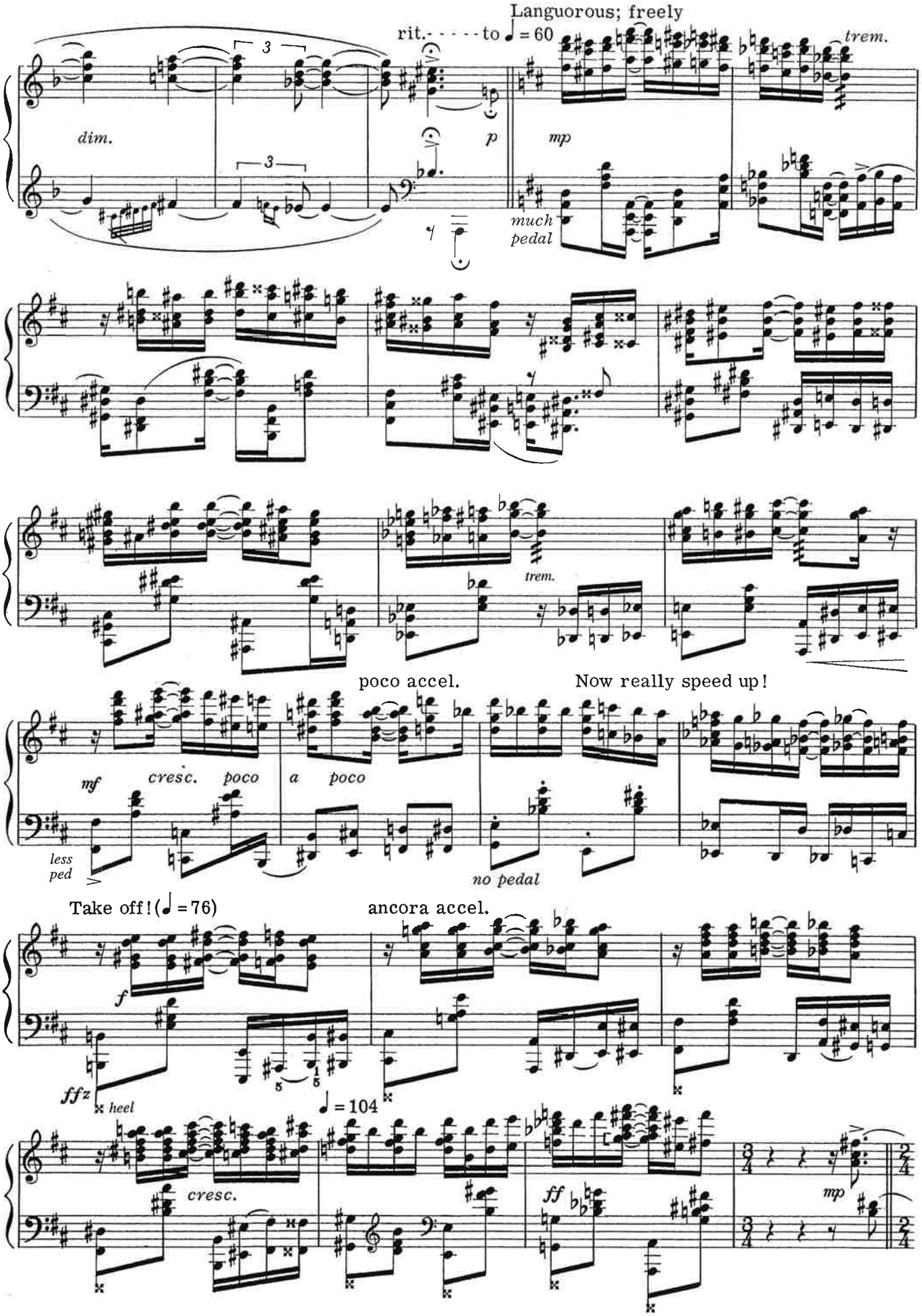
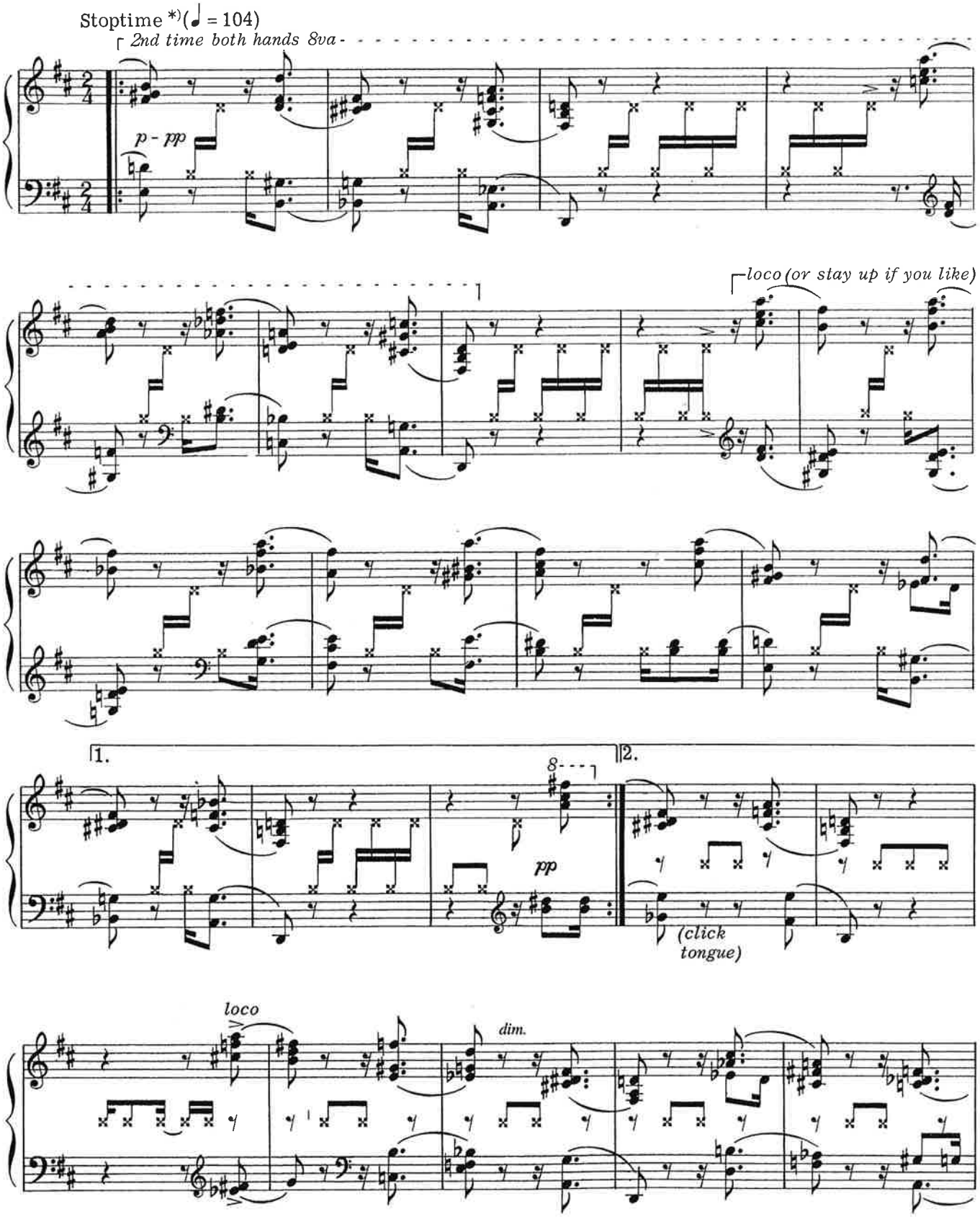


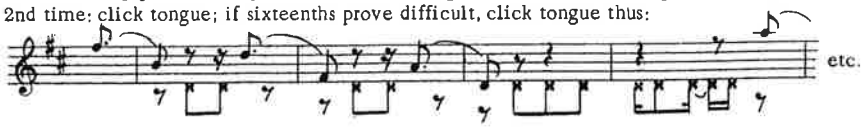
*for optional cut (from ⊕ to ⊕) see next page.

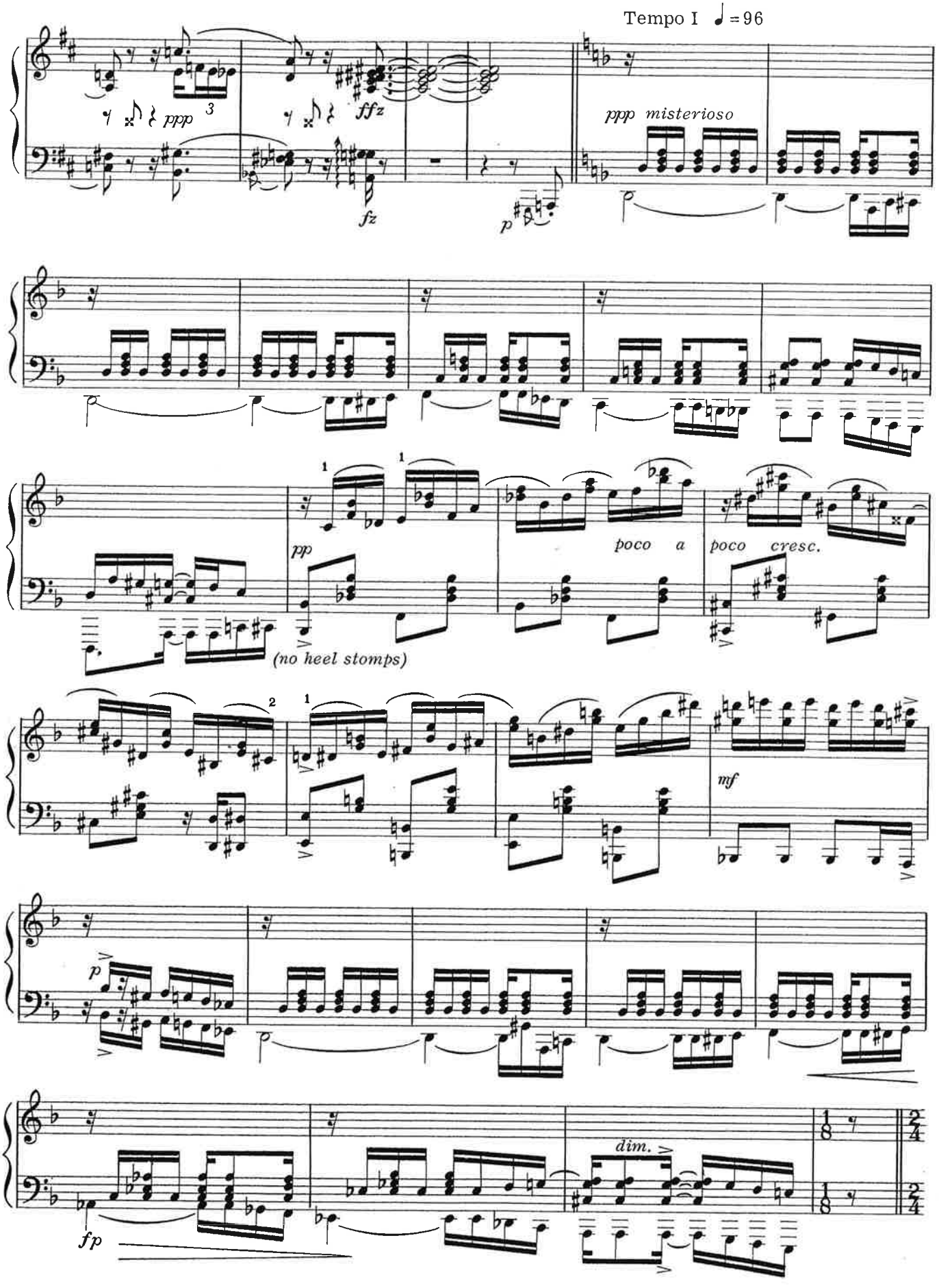

[optional cut to next]
p
fp
ppcresc.
fz
fz
fz
mf
p
molto cresc.
fffz
8
5
ffz
mp
p
fp mp
cresc.
mf
dim.
pp
f
slower
a tempo
pp
ff
r.h.
f
8
ffz
f
slower
pp
cresc.
mf

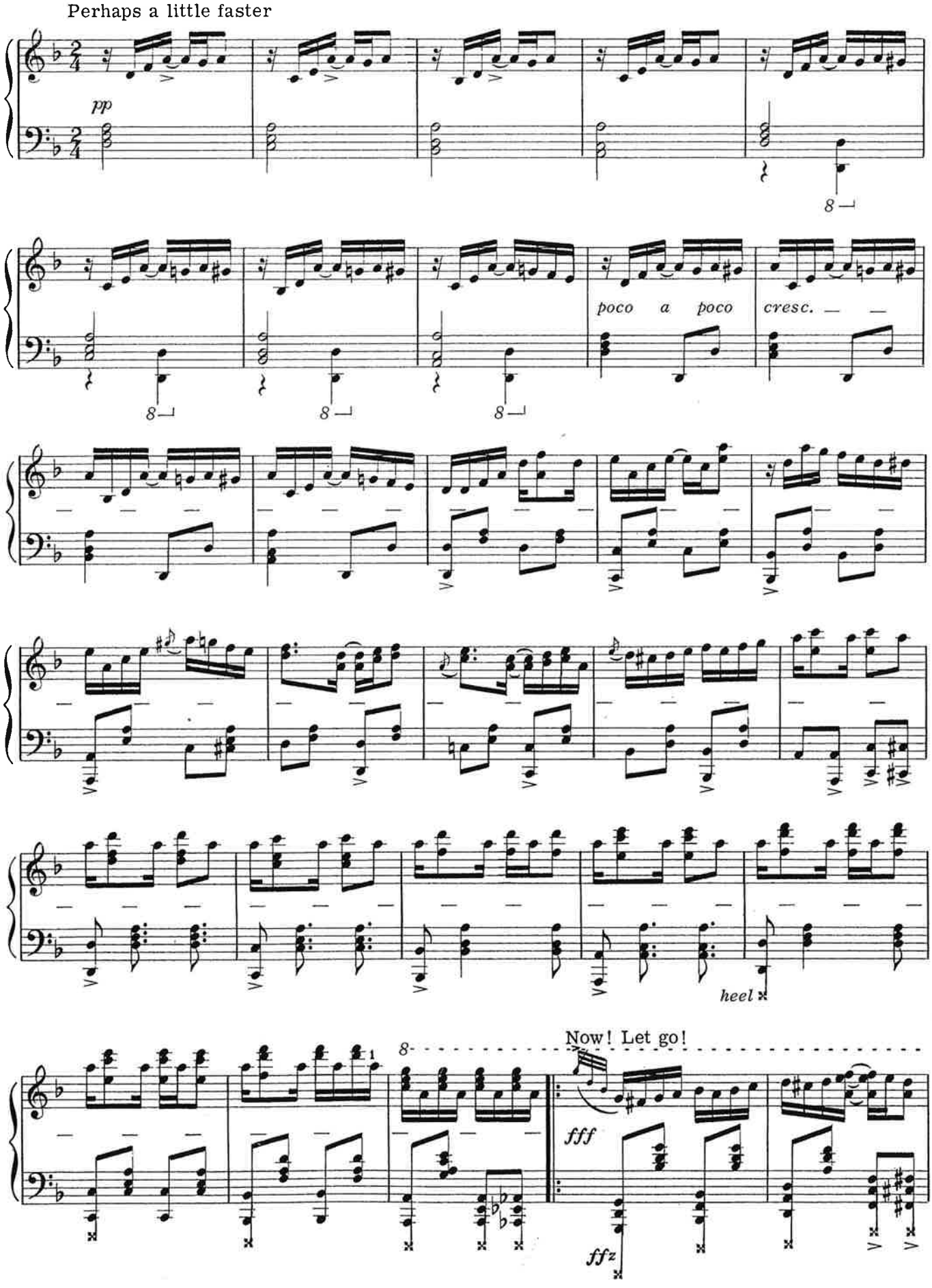

Languorous; freely
rit. - - - - - to ♩ = 60
trem.
dim.
p
mp
much pedal
trem.
poco accel.
Now really speed up!
mf
cresc. poco a poco
less ped
no pedal
Take off! (♩ = 76)
ancora accel.
f
ffz
heel
♩ = 104
cresc.
ff
mp

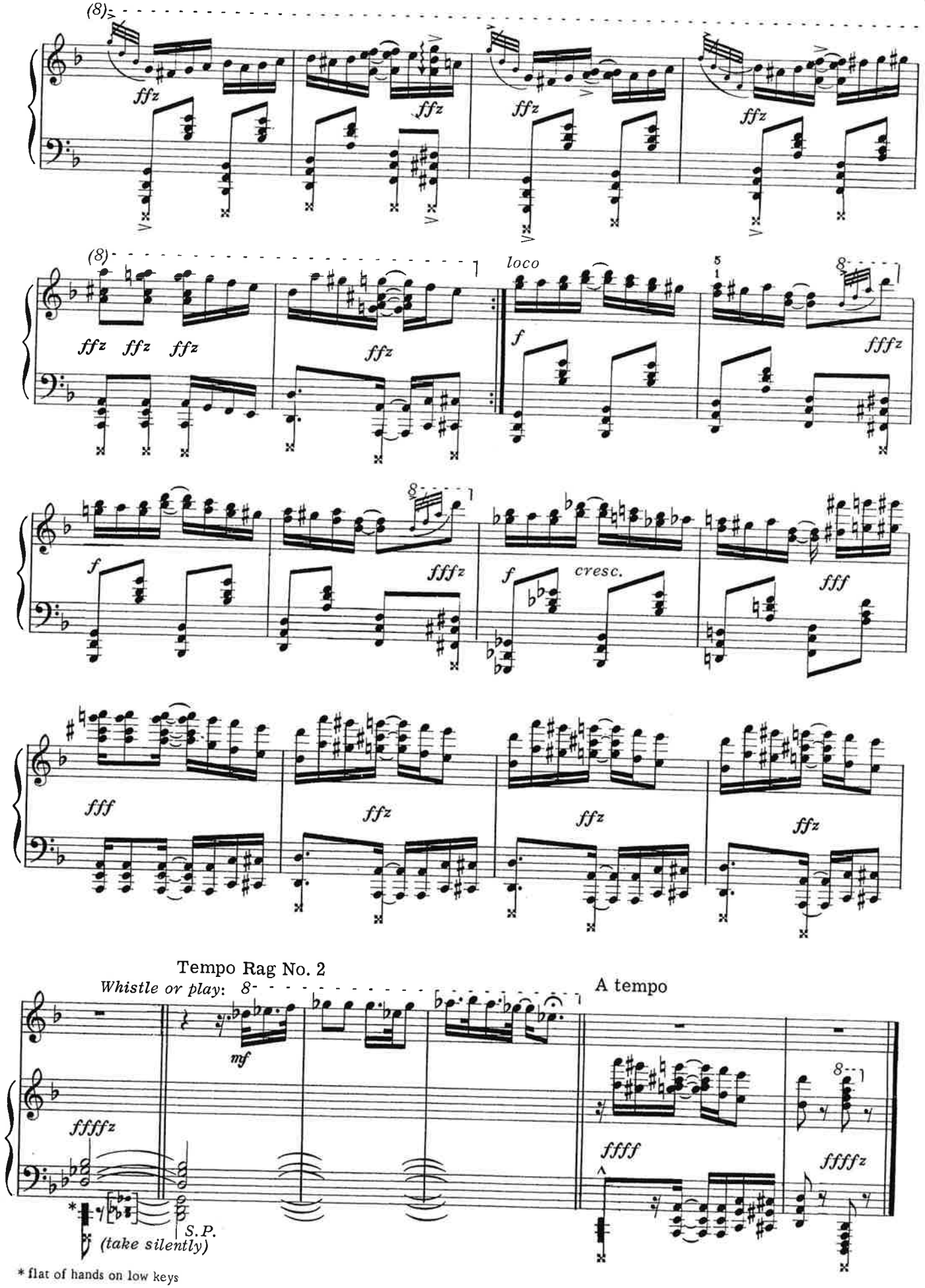


* 1st time: slap piano or "tap dance"; use two fingers of l.h. if alternating the hands proves too difficult.
2nd time: click tongue; if sixteenths prove difficult, click tongue thus:




Tempo I ♩ = 96
ppp
3
ffz
fz
p
ppp misterioso
pp
poco a poco cresc.
(no heel stomps)
mf
p
dim.
fp


Perhaps a little faster
pp
poco a poco cresc.
heel
Now! Let go!
fff
ffz

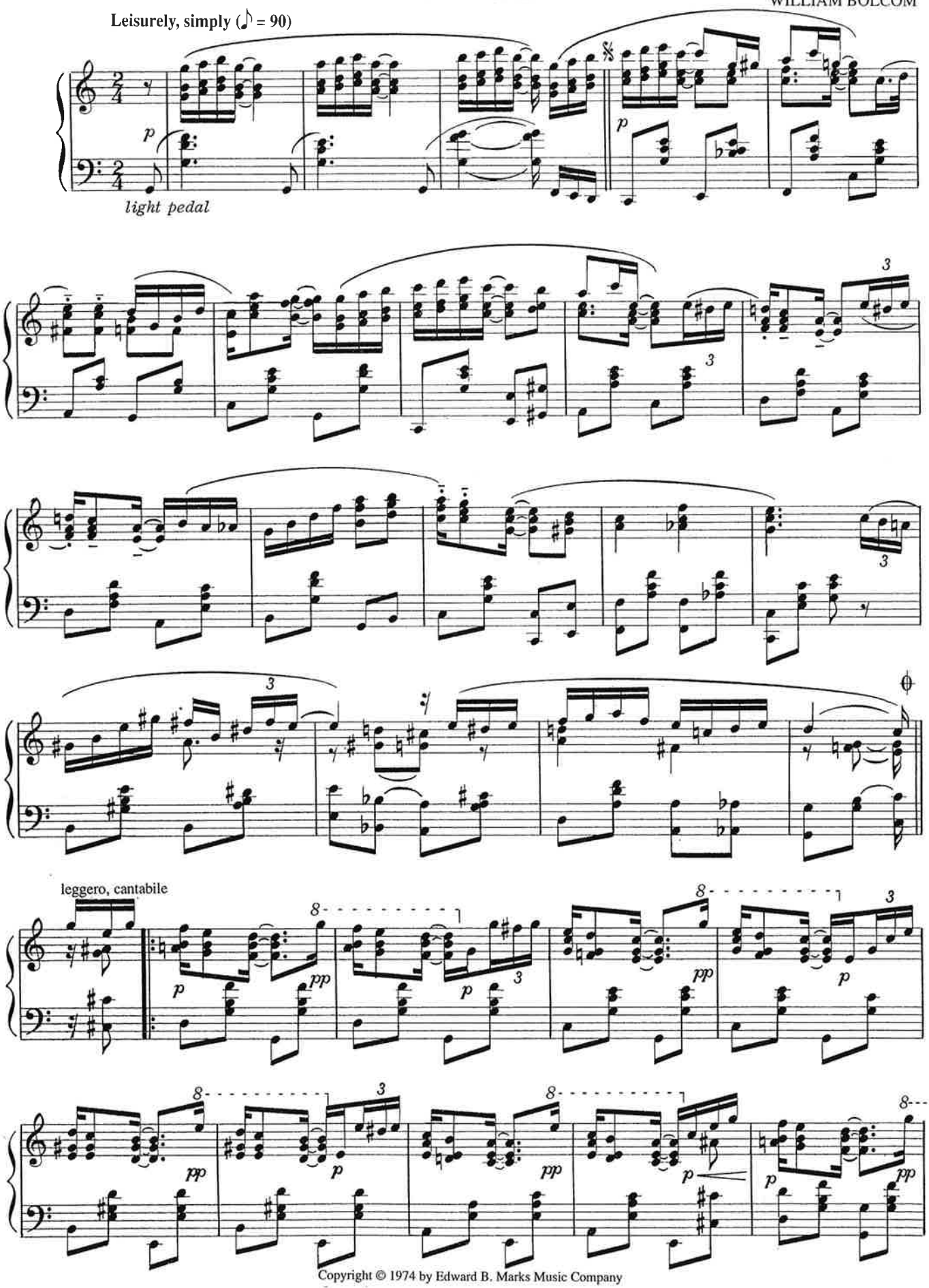

(8)
ffz
loco
f
fffz
cresc.
fff
Tempo Rag No. 2
Whistle or play:
mf
A tempo
ffff
S.P.
(take silently)
* flat of hands on low keys

IV. THROUGH EDEN'S GATES

Cakewalk

WILLIAM BOLCOM

Leisurely, simply (♪ = 90)



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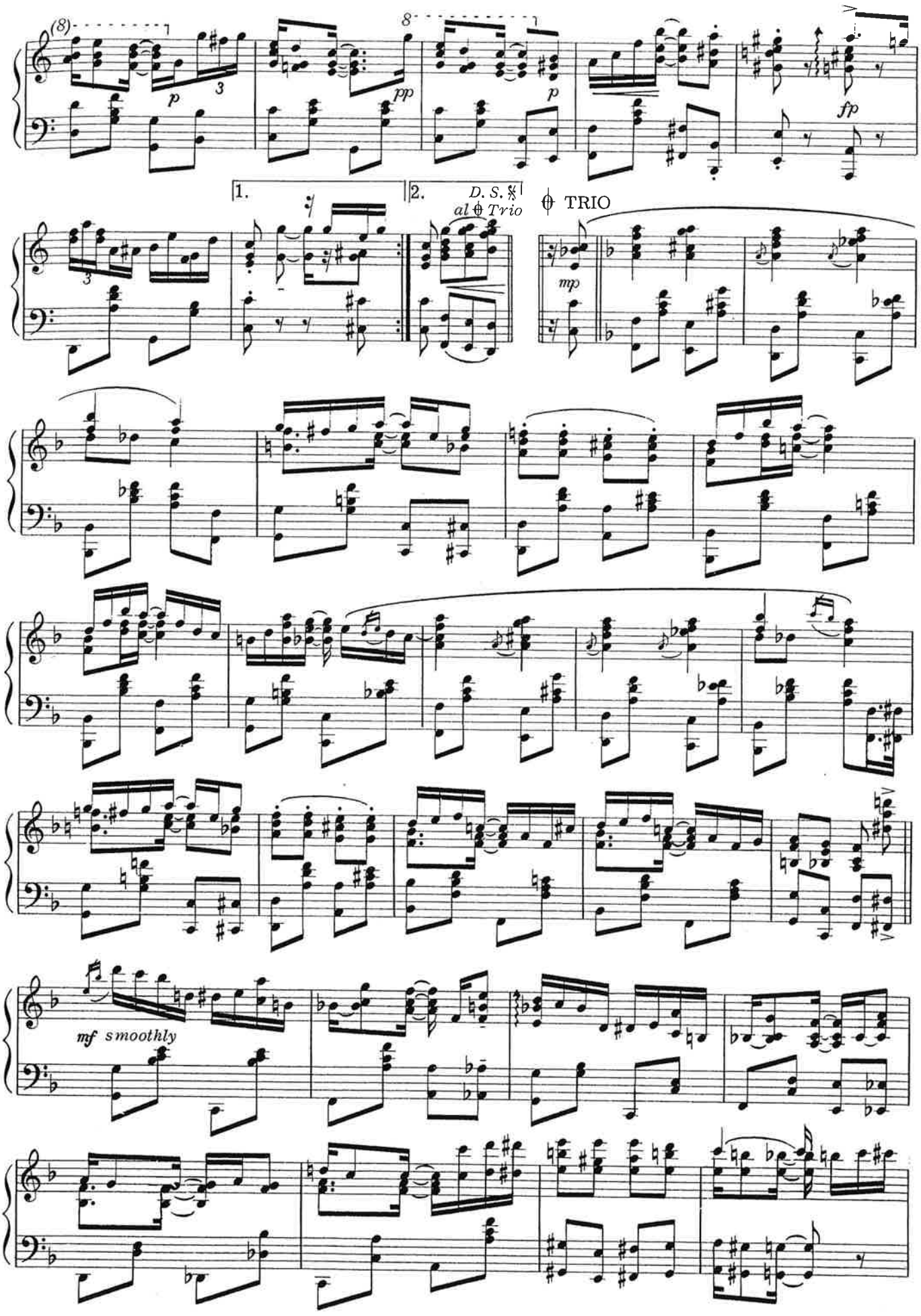
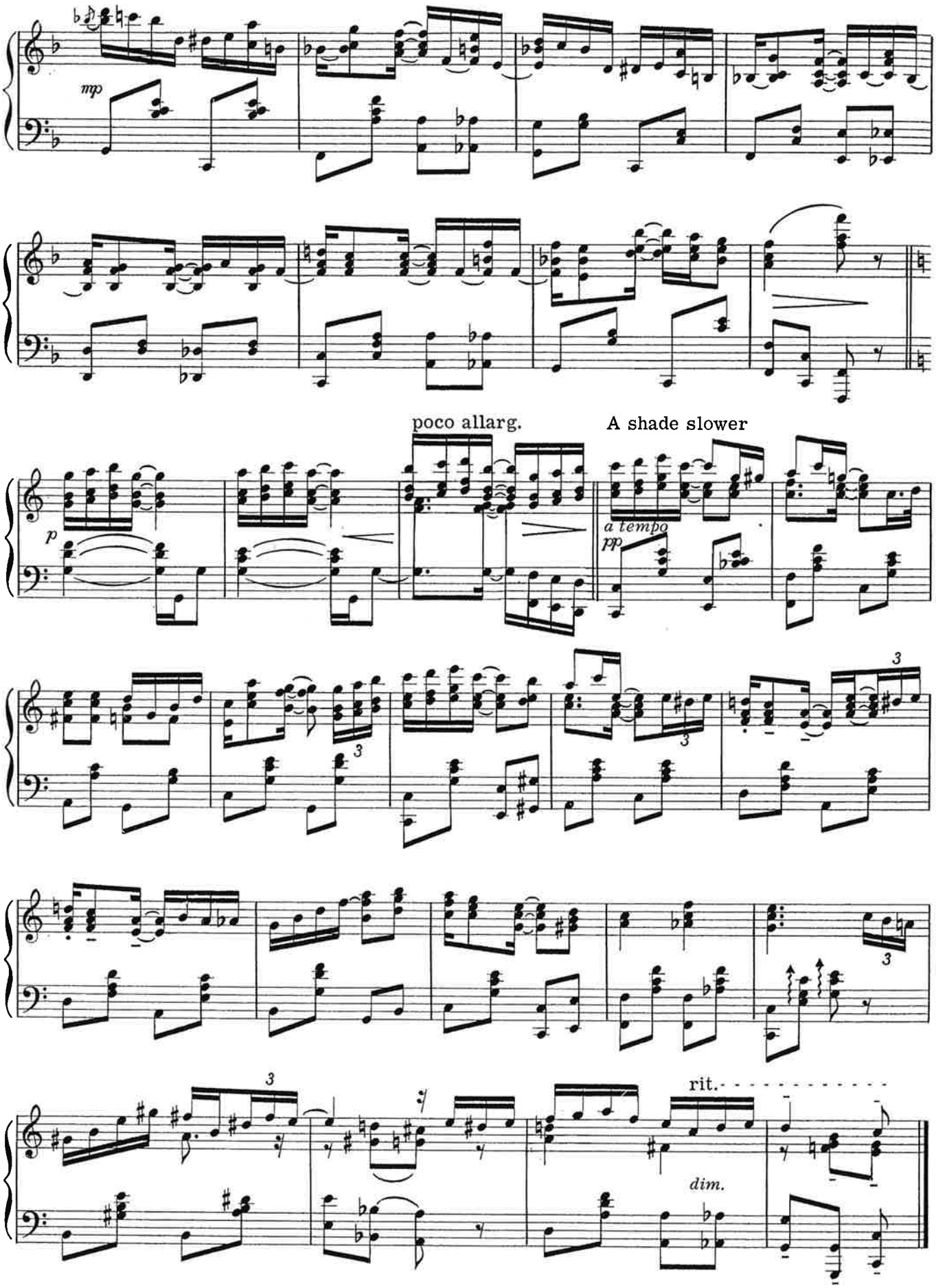
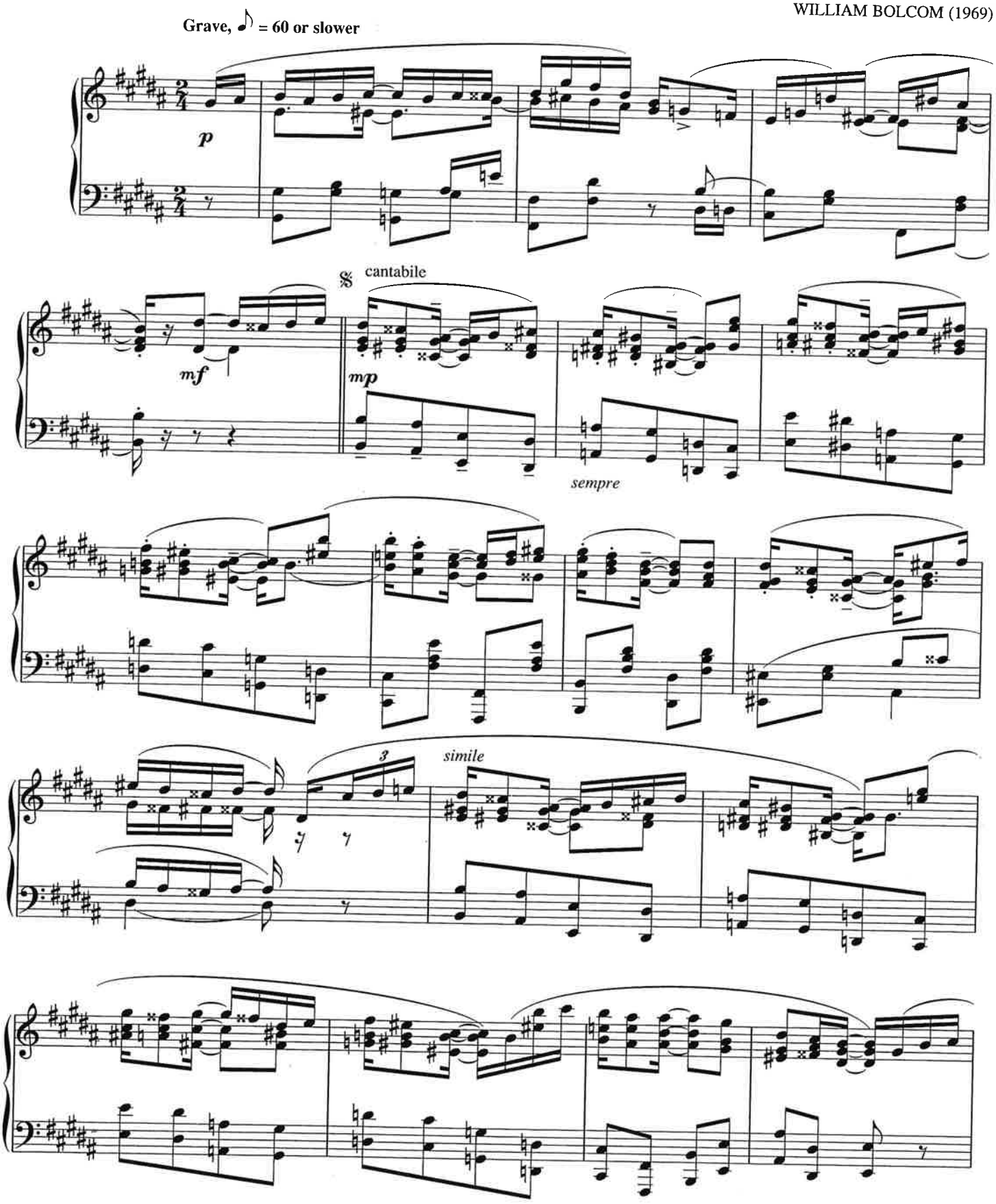

(8)
p
3
8
pp
p
fp
1.
2.
D. S. 𝄋 al ⊕ Trio
⊕ TRIO
mp
mf smoothly


mp
poco allarg.
A shade slower
p
a tempo
pp
3
3
3
3
rit.
dim.

LOST LADY RAG

WILLIAM BOLCOM (1969)



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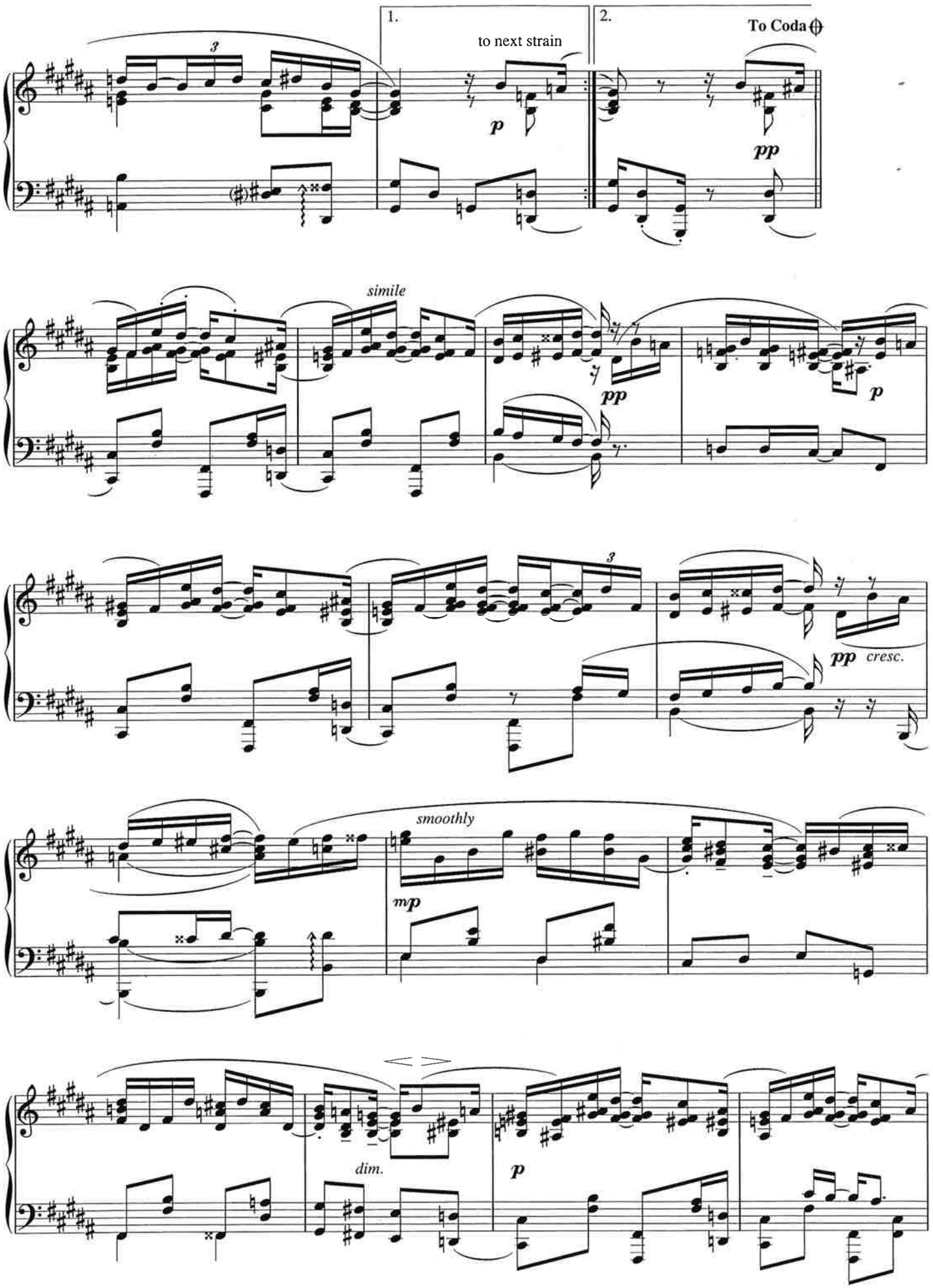
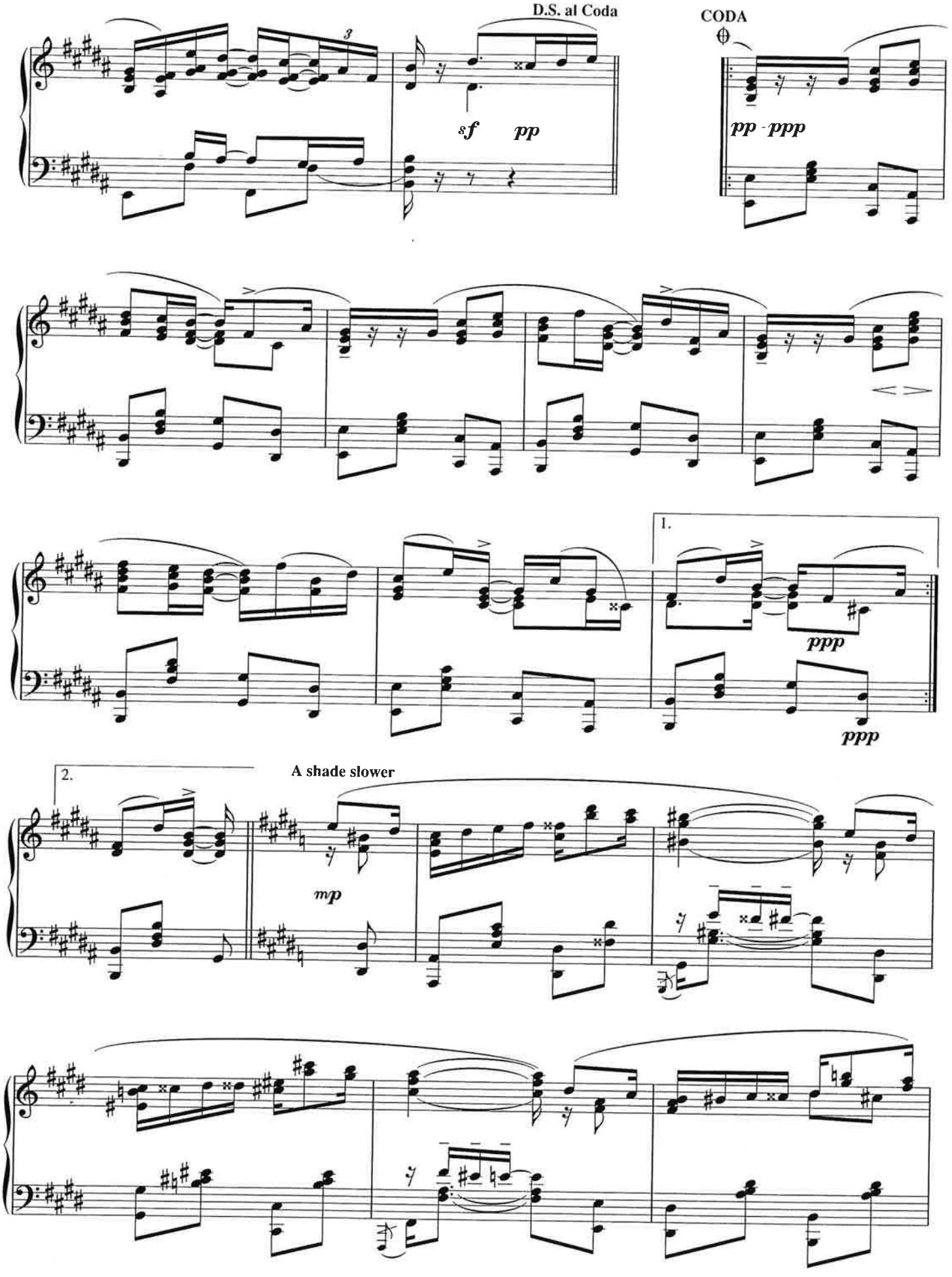
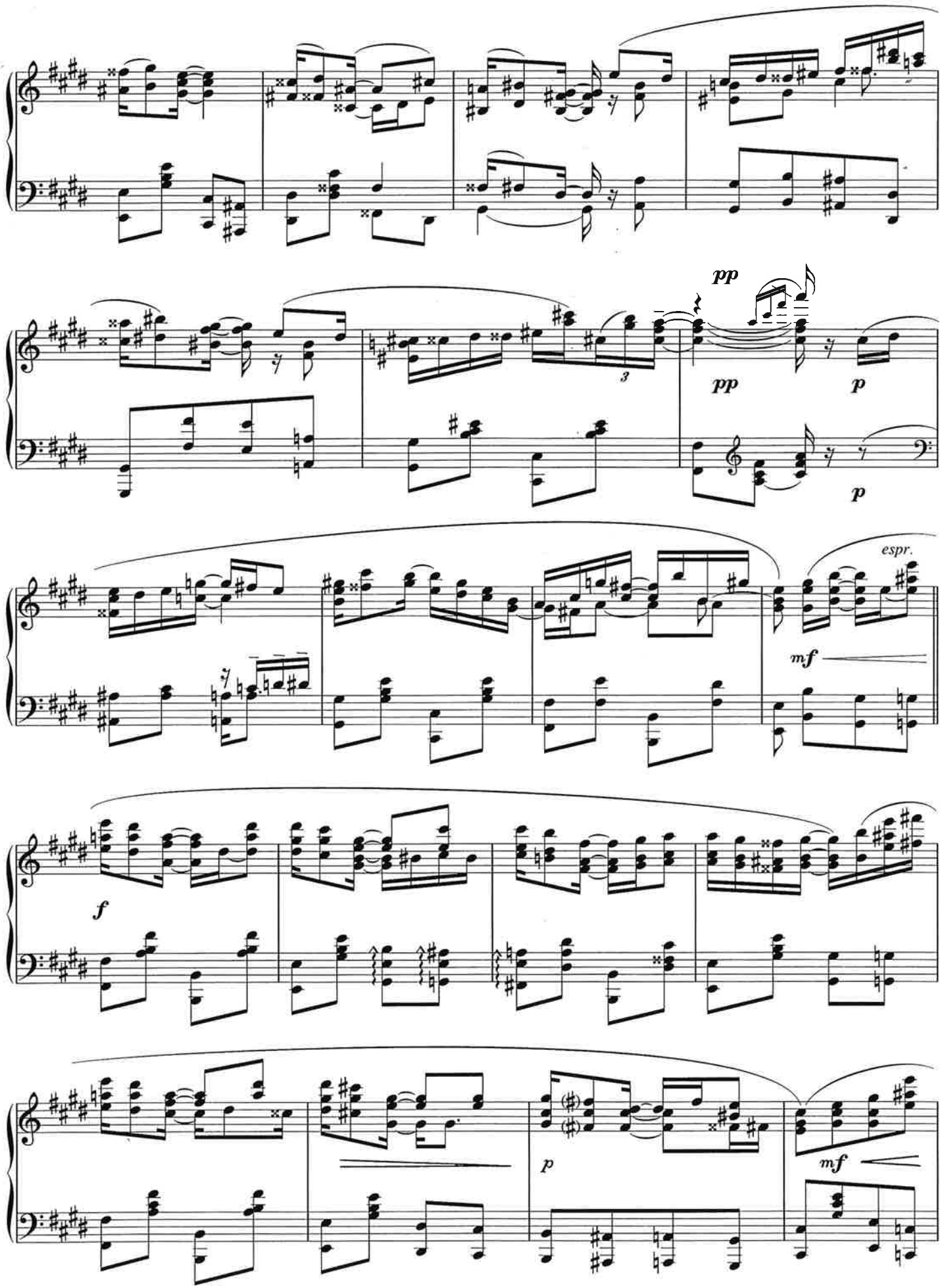
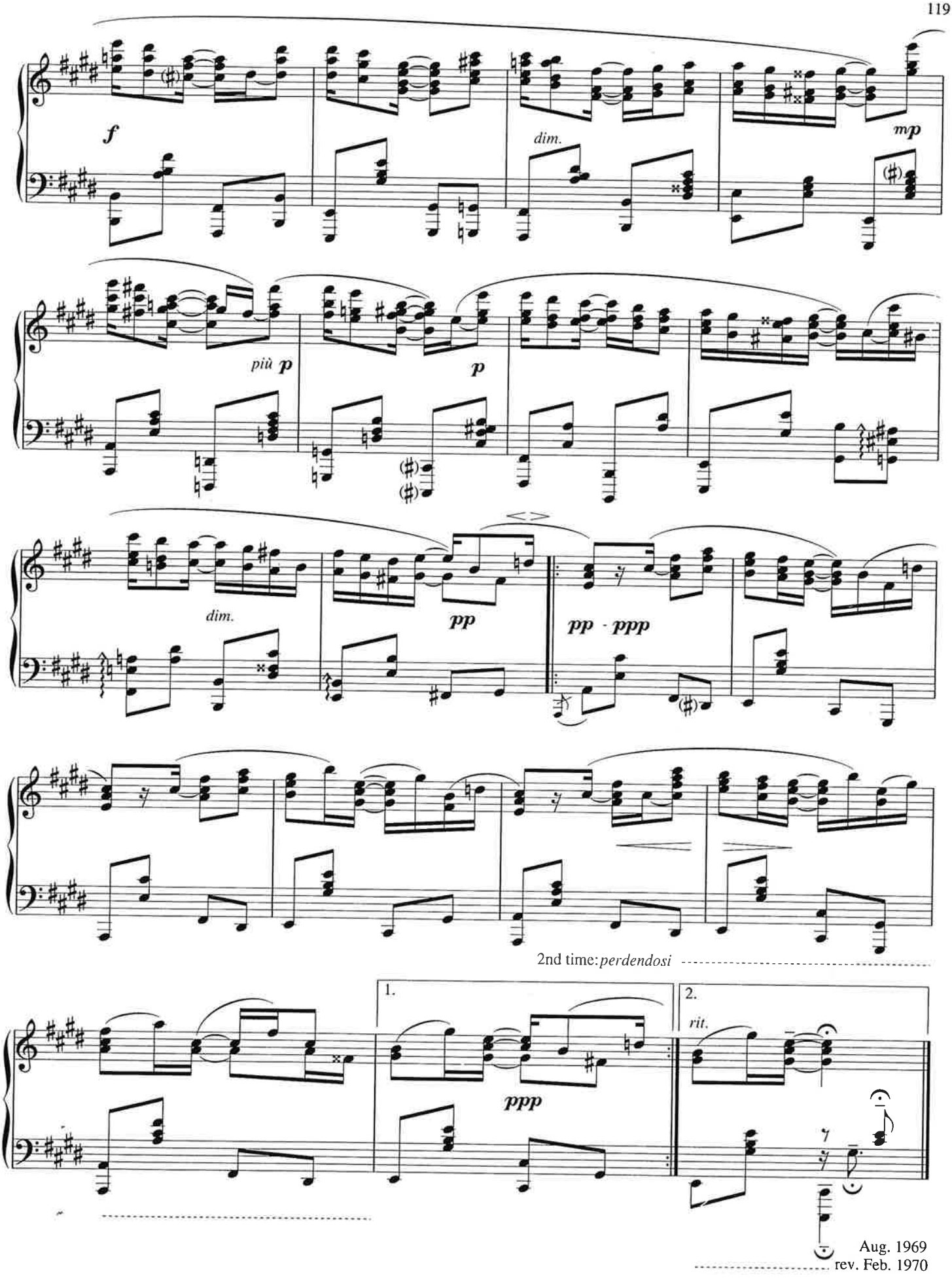

1.
2.
to next strain
To Coda
p
pp
simile
pp
p
3
pp cresc.
smoothly
mp
dim.
p


D.S. al Coda
CODA
sf
pp
pp - ppp
1.
ppp
ppp
2.
A shade slower
mp


pp
pp
p
p
espr.
mf
f
p
mf



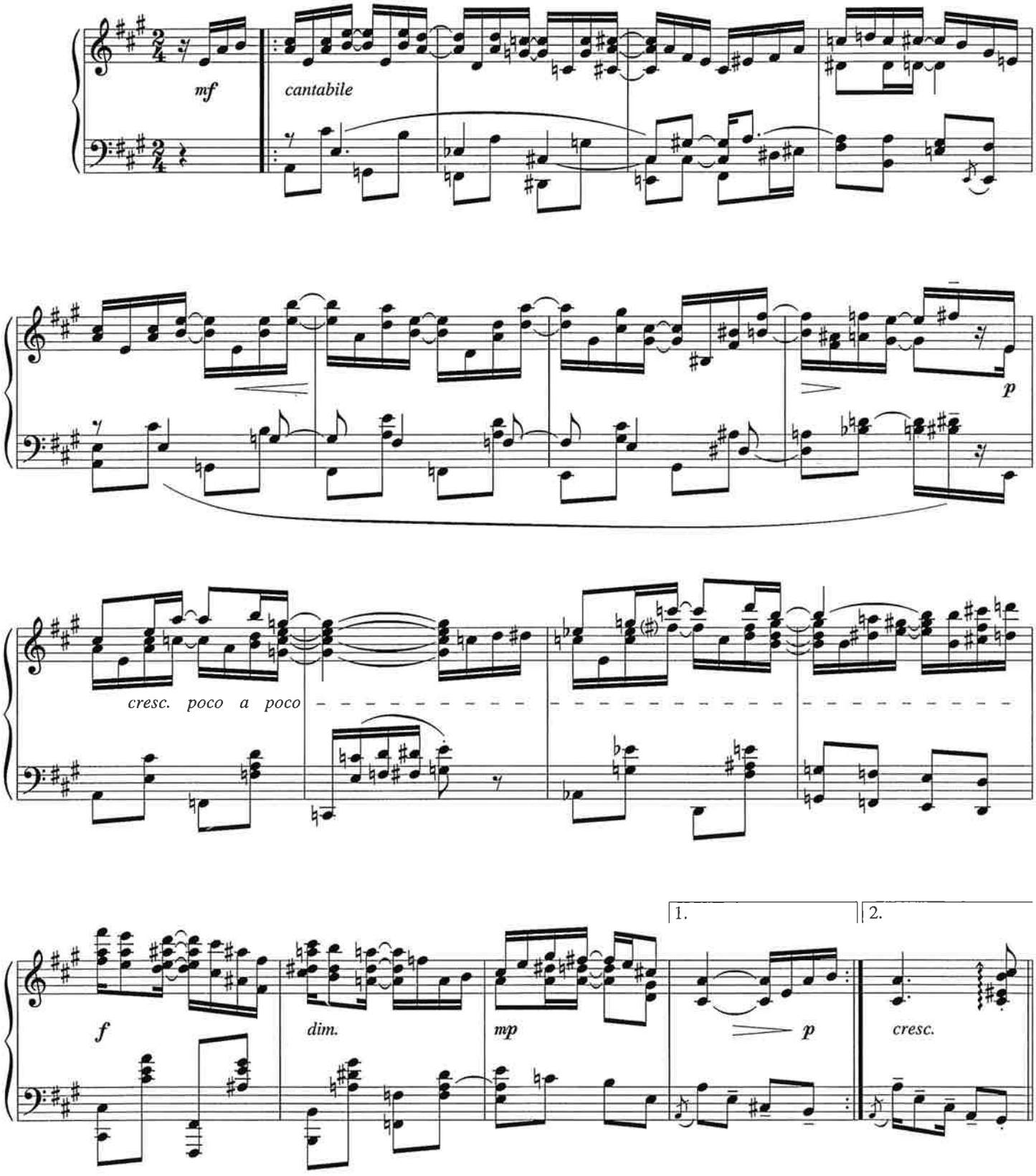
Aug. 1969
rev. Feb. 1970

For Max and Diane

EPITHALAMIUM

WILLIAM BOLCOM
(1993)

Moderate Rag Tempo ♩ = 52



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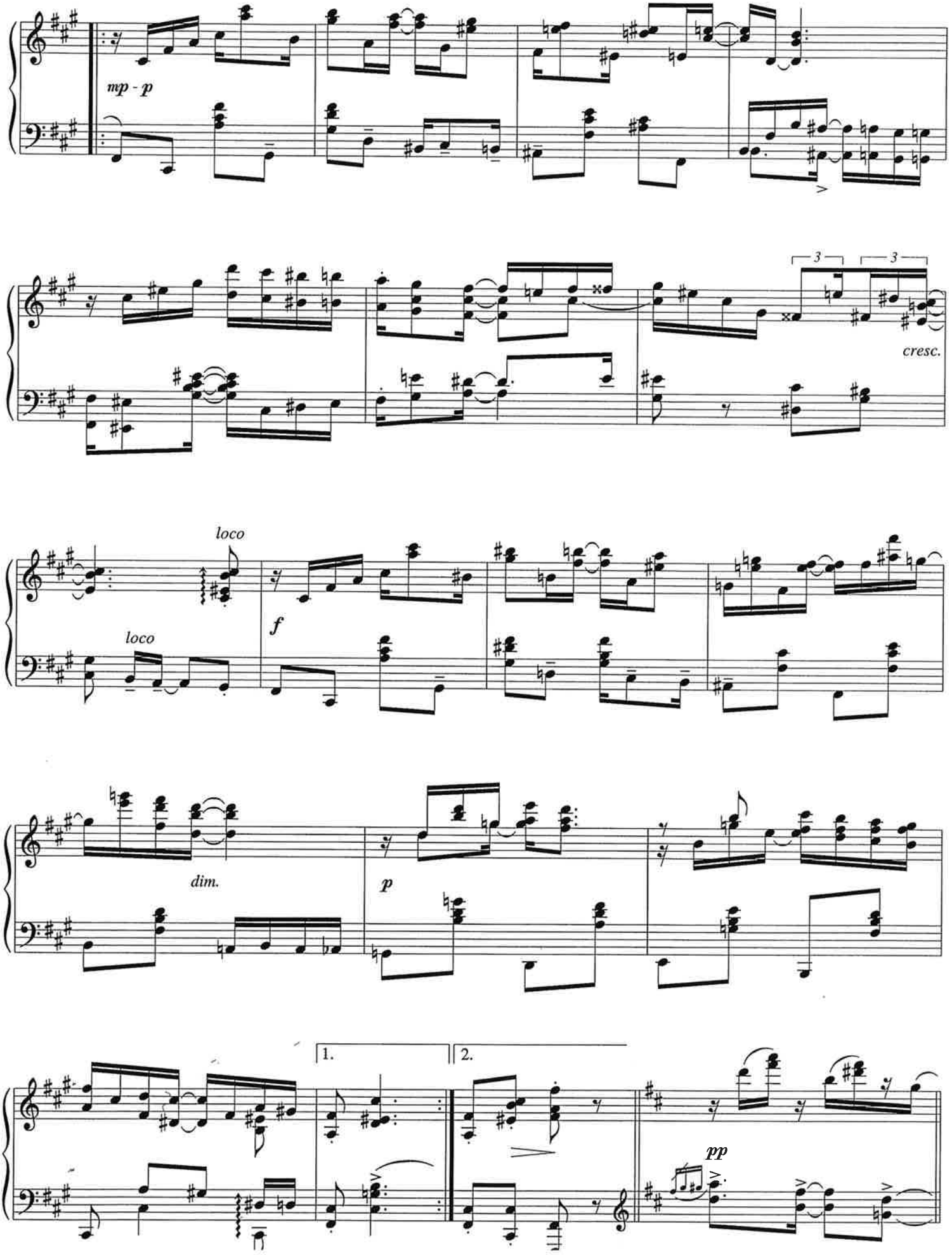
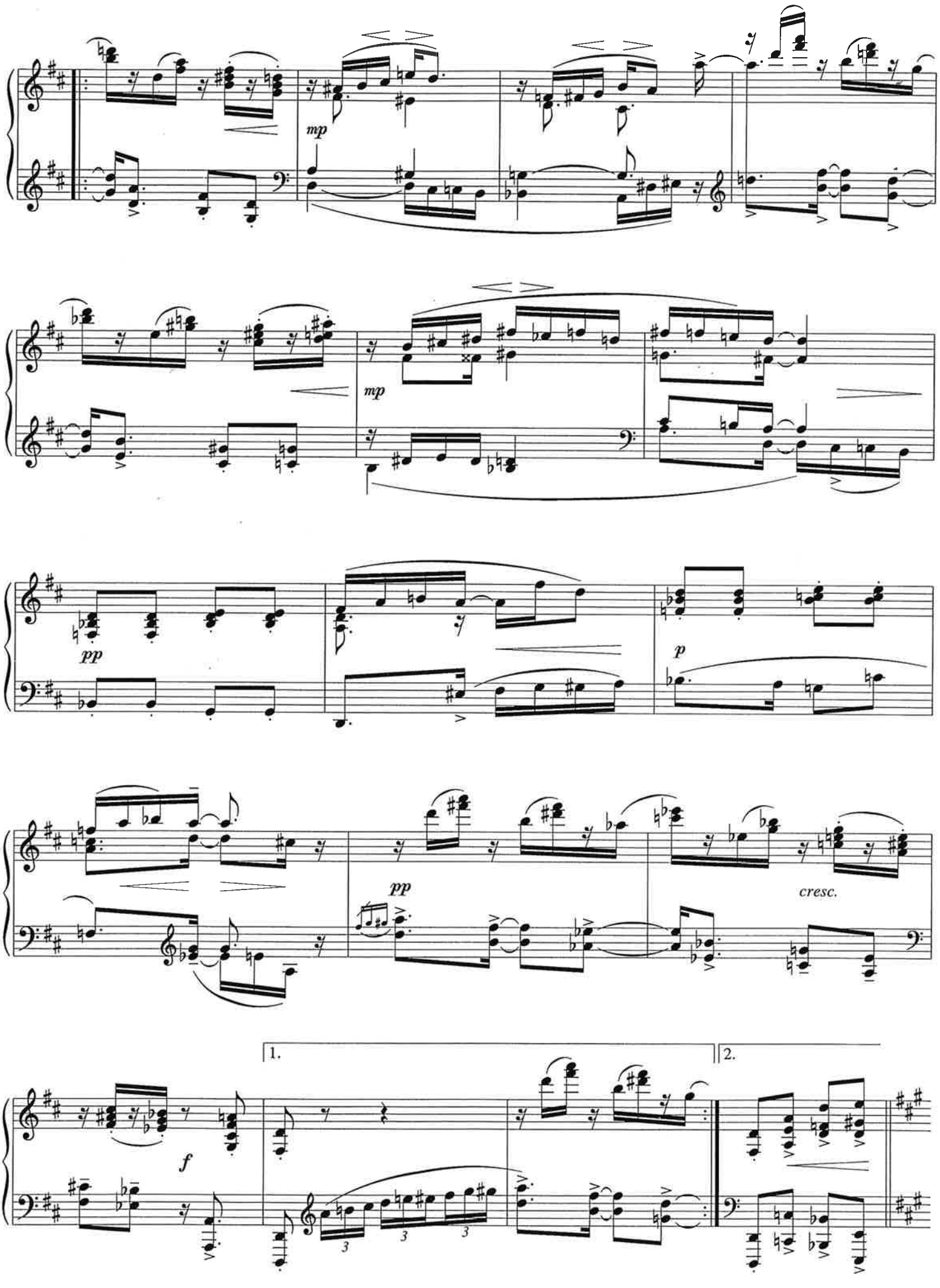
2nd time both hands *8va* to *"loco"* ad lib.




mp
mp
pp
p
pp
cresc.
1.
2.
f
3
3
3

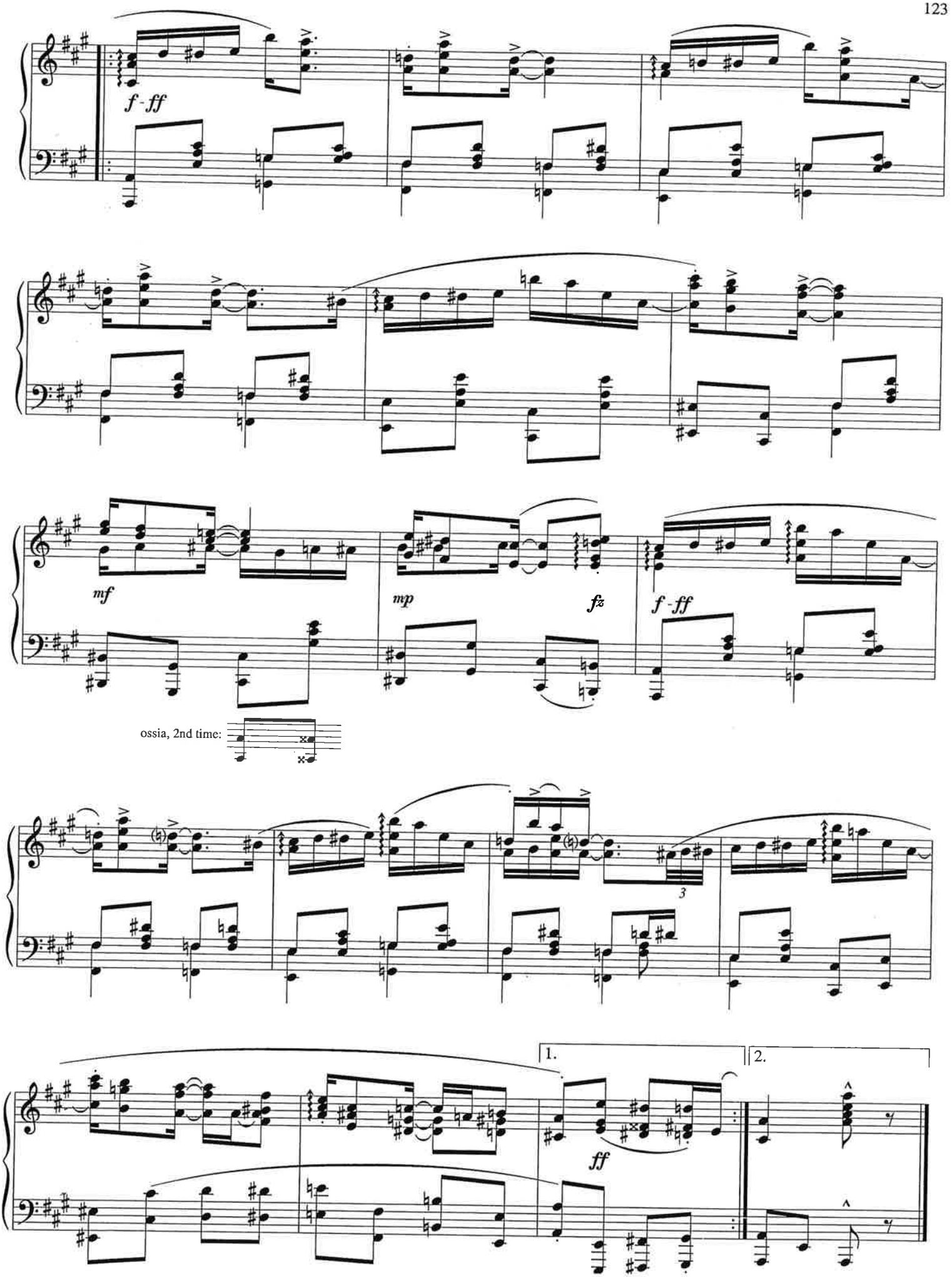

f - ff
mf
mp
fz
f - ff
ossia, 2nd time:
3
1.
2.
ff

Photo by Ken Moran

Max Morath and Diane Fay Skomars on their wedding day (May 24, 1993)

EPITHALAMIUM

Photo by Diane Fay Skomars

The famous ragtimer Max Morath was another close friend of Rudi Blesh. One summer in New Hampshire, as he, Joan, and I were all staying at Rudi's, we all began a huge thousand-piece jigsaw puzzle. Several days passed. We were at the crunch – one piece was missing, and a thorough house search yielded only dust – and I'll never forget Max slyly walking up to the table and ceremoniously fishing the piece out of his brocaded vest pocket. Here he is with his bride Diane Skomars, about the time I wrote the rag EPITHALAMIUM for them; the Greco-Latin word means a celebratory wedding song or poem.

—W.B.

WILLIAM BOLCOM

Composer, pianist, and author William Bolcom (b. 1938) is one of the cutting-edge figures on the American musical scene. Early studies were with both Milhaud and Messiaen, followed by teaching positions at the University of Washington and Queens College. A composer residency at the Yale University Drama School and the New York University School of the Arts followed. Since 1973 he has been on the faculty at the University of Michigan.

In addition to composing rags, WIlliam Bolcom is noted for the development of a style and technique of performing ragtime music which propelled him into the forefront of the ragtime revival. He is also known for mixing musical styles, blurring the distinction between classical and popular/jazz traditions. Examples of this can be found in such works as *Dynamite Tonight* (a cabaret opera), and his *Piano Quartet* (a waltz). He has written operas, as well as works for chamber and instrumental ensembles, piano, voice, and guitar.

William Bolcom won the Pulitzer Prize in Music in 1988 for his *12 New Etudes for Piano.*

Among his latest works are the *Lyric Concerto for Flute and Orchestra* (written for James Galway, first performed with the Saint Louis Symphony), a *Second Piano Quartet* (for Richard Stoltzman and the Beaux Arts Trio) and the *Sixth Symphony* (for the National Symphony and Leonard Slatkin); the recent operas *McTeague* and *A View from the Bridge* had their premieres by the esteemed Lyric Opera of Chicago.

A most unusual work composed by William Bolcom is his *Gaea*, for two left-handed pianists and chamber orchestras performed successfully by Leon Fleisher and Gary Graffman with the following orchestras: Baltimore Symphony (premiere), Saint Louis Symphony, Pacific Symphony and The Philadelphia Orchestra.

Gaea consists of a group of three concertos, one pianist playing the first concerto, the other the second, with the third movement fusing the first two movements with both pianists and full symphony playing the Concerto No. 3.

CD ALSO AVAILABLE

WILLIAM BOLCOM

Complete Rags

JOHN MURPHY, PIANO

CD 1

① *Eubie's Luckey Day* (Rag Obsession) (1969) (4:48)

Three Ghost Rags:

② *Graceful Ghost* Rag (1970) (4:05)

③ *The Poltergeist* (Rag Fantasy) (1970) (3:54)

④ *Dream Shadows* (1970) (5:36)

⑤ *Raggin' Rudi* (1974) (3:23)

⑥ *The Gardenia* (Slow Drag) (1970) (5:37)

⑦ *Tabby Cat Walk* (Slow Two-Step) (1968) (5:22)

⑧ *California Porcupine Rag* (1968) (3:53)

⑨ *Rag-Tango* (1971 rev. 1988) (7:51)

⑩ *Last Rag* (1968) (4:35)

Total Time = 49.08

CD 2

① *Knight Hubert* (1971) (3:45)

Three Classic Rags:

② *Glad Rag* (1967) (3:48)

③ *Epitaph for Louis Chauvin* (Slow Drag) (1967) (5:45)

④ *Incineratorag* (1967) (3:15)

⑤ *Seabiscuits (from three popular rags)* (1967) (3:43)

⑥ *Fields of Flowers* (1977) (3:45)

The Garden of Eden:

⑦ *Old Adam* (Two-Step) (1969) (2:30)

⑧ *The Eternal Feminine* (Slow Drag) (1969) (4:38)

⑨ *The Serpent's Kiss* (Rag Fantasy) (1969) (5:15)

⑩ *Through Eden's Gates* (Cakewalk) (1969) (4:27)

⑪ *Lost Lady Rag* (1969) (5:52)

⑫ *Epithalamium* (1993) (3:54)

Total Time = 51:38

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WILLIAM BOLCOM
COMPOSITIONS

PIANO

DREAM MUSIC No.1
FANTASY-SONATA NO.1
*FRESCOES for 2 Keyboard Players (2 Pf., Hpschd., Harm.)
*GARDEN OF EDEN (Suite)
*THE GRACEFUL GHOST
INTERLUDE for 2 Pianos
*MONSTERPIECES (and others) (Children's Pieces)
*NINE BAGATELLES (Commissioned for the 10th Van Cliburn International Piano Competition)
*RECUERDOS for 2 Pianos
ROMANTIC PIECES
SONATA for Two Pianos in One Movement
*12 NEW PIANO ETUDES (Winner 1988 Pulitzer Prize in Music)
*THREE GHOST RAGS (Graceful Ghost; Dream Shadows; The Poltergeist)
*THREE DANCE PORTRAITS (Dead Moth Tango; Knock-Stück; Abbacadabra)
*William Bolcom: COMPLETE RAGS FOR PIANO

CHAMBER MUSIC

ORPHEE SERENADE for Eleven Instruments
FIVE FOLD FIVE for Woodwind Quintet and Piano
PIANO QUARTET (Vln., Vla., Vlc., Pf.)
SECOND PIANO QUARTET (Clarinet, Vln., Vlc., Pf.)
THREE DONALD HALL SONGS for Mezzo-Soprano or Baritone, Fl., Cl., Hn., Vlc., Pf.
*Indicates published work. Other compositions on rental from the copyright owner.

Eubie's Luckey Day

Graceful Ghost Rag

The Poltergeist

Dream Shadows

Raggin' Rudi

The Gardenia

Tabby Cat Walk

California Porcupine Rag

Rag-Tango

Last Rag

Knight Hubert

Glad Rag

Epitaph For Louis Chauvin

Incineratorag

Seabiscuits Rag

Fields of Flowers Rag

Old Adam

The Eternal Feminine

The Serpent's Kiss

Through Eden's Gates

Lost Lady Rag

Epithalamium

U.S. $19.95

EDWARD B.