

William Bolcom's *3 Ghost Rags*:
An Orchestration for Chamber Ensemble
with Commentary on the History and Propagation of Ragtime
by
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ABSTRACT

The purpose of this project is twofold: to contribute to the literature of chamber ensembles comprising mixed wind, string, and percussion instruments by producing arrangements of three piano rags by William Bolcom; and to highlight Bolcom's pivotal role in the ragtime revival of the 1960's and 1970's. Through his influence as a scholar, composer, and performer, Bolcom (b. 1938), one of the most prominent American composers of his generation, helped garner respect for ragtime as art music and as one of America's great popular music genres.

Bolcom's *3 Ghost Rags* were written in the tradition of classic piano rags, but with a compositional sensibility that is influenced by the fifty years that separate them from the close of the original ragtime era. The basis for the present orchestrations of *3 Ghost Rags* is the collection of instrumental arrangements of piano rags published by Stark Publishing Co., entitled *Standard High-Class Rags*. More familiarly known as the "Red Back Book," this publication was representative of the exchange of repertoire between piano and ensembles and served as a repertory for the various ragtime revivals that occurred later in the twentieth century. In creating these orchestrations of Bolcom's piano rags, the author strove to provide another medium in which Bolcom's music could be performed, while orchestrating the music for an historically appropriate ensemble.

DEDICATION

For Dina

ACKNOWLEDGMENTS

This project would not have been possible without the guidance, advice, and assistance of a number of people. The members of my supervisory committee generously gave their time and expertise to the creation of this document, and I am very fortunate to have worked under their guidance. Kay Norton offered invaluable assistance in collecting sources for the history of ragtime and African-American music. Rodney Rogers, Timothy Russell, and Wayne Bailey all provided important insights into the editing of the ensemble scores, offering both artistic and practical advice for a more faithful realization of the music. Gary Hill has provided his expertise, musicianship, and scholarship, and I am extremely grateful for his sincerity and openness.

I have been most fortunate to have had outstanding music teachers throughout my career. Dr. Frederick Harris, Jr. introduced me to Gunther Schuller's work with the New England Ragtime Ensemble and planted the seeds for this project when I was a student in his high school band, nearly twenty years ago.

Lastly, I have to thank my family, who were my first and most influential music teachers.

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RAGTIME ORIGINS AND PROPAGATION

The style of popular music known as ragtime was at its peak during the three decades surrounding the beginning of the twentieth century, from 1896 to around 1918.¹ These dates are by no means absolute; in fact they refer only to the time when the terms rag and ragtime were predominantly used to describe a genre of music that existed before and after that period.

The origins of the terms rag and ragtime are not absolutely known. ‘Rag’ in the musical sense was used in multiple ways. ‘Ragtime’ can refer to both a type of music and a style of dance—indeed, these two art forms are inextricably tied in the history and development of the genre. Of course, ‘rag’ can also refer to a specific piece of music or dance.

When ‘rag’ was used as a verb it perhaps spoke mostly toward the execution of the art form. To ‘rag’ a tune, a musician stylized a popular song or piece of music with improvisation, adding melodic embellishments, and transforming the melody through the shifting accents and cross-rhythms of a specific type of syncopation.² Creating something new in style and affect from existing tunes and forms is the essence of the ragtime art form.

While the provenance of the term is unknown, contemporaneous theories abounded - ranging from racial stereotypes about the type of clothes the black musicians

¹Edward A. Berlin, “Ragtime,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd ed., vol. 20 (London: MacMillan), 755.

²Ingeborg Harer, “Ragtime,” *African-American Music: An Introduction*, ed. Mellonee V. Burnim and Portia K. Maultsby (New York: Routledge, 2006), 129.

wore, to the more popular and credible vernacular description of the music's rhythm.³ If ragtime could be distilled down to a few characteristics, the most salient would be the disjunct melodic lines and especially the syncopated rhythmic quality. The rhythmic accents and gapped-scale melodies of ragtime were part of the transition from African music, with its intricate polyrhythmic and polymetric structure, to African-American music, often in simple-duple time and performed alongside dances derivative of the patting juba, hambone, and bamboula. African-American dance music was performed by bands of performers playing folk instruments, including the fiddle, banjo, quills (a type of panflute), and other instruments.⁴

Edward Berlin defines ragtime's rhythmic quality as "a strongly syncopated melody superimposed on a strictly regular accompaniment" and continues, "it is the combination of these two rhythms that give 'rag-time' its character."⁵ This rhythmic energy placed within a simple metric structure created the so-called "ragged" quality, which is the way many scholars and contemporaries—including Scott Joplin—explained the derivation of the term.⁶

Other research on the derivation of the term emphasizes observation of black dances from the 1860's, and particularly referenced the presence of handkerchiefs—or "rags"—common in 19th-century folk dances. Samuel Floyd notes that "the flaunting of

³Edward A. Berlin, *Ragtime: A Musical and Cultural History* (Berkeley: University of California Press, 1980), 28-9.

⁴Samuel A. Floyd Jr., *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York: Oxford University Press, 1995), 66.

⁵Berlin, *Ragtime: A Musical and Cultural History*, 9.

⁶Floyd, Jr., 70.

rag while dancing was widespread in nineteenth-century Afro-America. In St. Louis, the premier center for ragtime in the late nineteenth and early twentieth centuries, rags were hoisted to signal a dance.”⁷ Floyd asserts that the dances themselves were called rags and posits this as the reason the music came to be called ragtime.

After emancipation, these dances took place at social gatherings called “jooks” and included different kinds of ring dances and partner dances. The predecessor of the ragtime music we know today were folk rags, which were medleys of different songs. Floyd writes:

[The medleys] were made by stringing together secular songs and spirituals to form more or less coherent pieces... We know that these folk rags grew out of the African-American vocal and instrumental traditions, that like all the music of black culture—emerging from Dance, Drum, and Song—they made use of multimeter, polyrhythm, and melodies based on gapped scales, and that they employed folk tunes, including spirituals.⁸

Eventually, the music of white European social dances - waltzes, polkas, schottisches, and marches - began to influence and combine with the music of the African-American tradition. Of all these hybrid dances, the cakewalk would eventually become most popular. Lacking specific dance steps, the cakewalk was essentially an embellished, flamboyant, type of march, parodying the stylized manners of upper-class whites.⁹ Ragtime combined the form and large-scale harmonic structure of the white

⁷Floyd, Jr., 70.

⁸Ibid., 66. Floyd’s mention of spirituals and their inclusion in folk rags is a reference to the heterophonic music, intimately connected to dance, that came out of the ring shout. These should not be misconstrued with spirituals in the tradition of the sorrow song, such as "Motherless Child" and "Go Down, Moses."

⁹Claude Conyers, "Cakewalk," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2092374> (accessed

European dance and the syncopated, disjunct melodic structure of the African-American folk rag. This similarity of form between ragtime and marches is directly related to the concurrent development and popularity of the cakewalk, as well as its appropriation by traveling minstrel shows.

The pianist and composer Eubie Blake (1883-1983) recalls observing bands in his native Baltimore “rag” marches when he was a boy, around 1890: “I used to hear the colored bands going to funerals. On the way over they’d play the funeral march straight, but coming back they’d rag the hell out of the music.”¹⁰ The dances and marches, along with the accompanying music, were appropriated by minstrel shows, which significantly contributed to the spread of ragtime throughout the country.

The ragtime march was used in a number of different ways on the minstrel circuit. A popular routine during minstrel shows was the patrol march. This was a skit that parodied black soldiers who served for the Union Army.¹¹ Another use for the ragtime march was during the “11:45.” Each morning at 11:45 the minstrel band and cast would march through the center of town drumming up business for the evening’s entertainment.¹²

January 12, 2013). The parody of whites present in the cakewalk is an example of signifyin(g), a term introduced by the literary scholar Henry Louis Gates, Jr. Signifyin(g) is a black cultural practice wherein something or someone is imitated and an implicit meaning lies beneath the outward appearance. To outside observers, the cakewalk demonstrated the flamboyant dance style of black slaves; to black participants, the embellished movements were a humorous imitation of their white masters. See Henry Louis Gates, Jr., *The Signifying Monkey* (Oxford University Press, 1988). For signifyin(g) in African-American music see the introduction to Floyd’s *The Power of Black Music*.

¹⁰Terry Waldo, *This is Ragtime* (New York: Hawthorne Books, 1976), 13.

¹¹Berlin, *Ragtime: A Musical and Cultural History*, 107.

Eric Lott maintains that in the early nineteenth century, the minstrel show flourished mostly in the northern and southwestern United States. While the blackface minstrels claimed they went to plantations to observe blacks performing their music, that it was more likely they sought source materials in black neighborhoods, saloons and desegregated theatres of the urban north.¹³ Blake's anecdote of the black funeral procession and the appearance of rag marches in minstrel shows, while occurring decades later, seems paradigmatic of black-white musical interactions.

The best-known ragtime music at the turn of the twentieth century included songs such as "All Coons Look Alike to Me" (1896), "A Hot Time in the Old Town" (1896), and "Hello! Ma Baby" (1899).¹⁴ This music was hugely popular and was often performed in theaters and in vaudeville acts. Ragtime songs differ from instrumental rags in style and form: compared to the instrumental rags, the songs are less rhythmically vibrant because the syncopated conventions were not used as frequently. Formally, the songs were in the familiar verse-chorus, two-part scheme, while instrumental rags were highly syncopated and took their form from social dances and, particularly, marches.¹⁵

The music commonly associated with ragtime - the piano works of Joplin, James Scott, Louis Chauvin, and Joseph Lamb - is not what their contemporaries thought of

¹²Waldo, 13.

¹³Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York: Oxford University Press, 1993), 41. It should be noted that the transmission of blackface minstrelsy is a complicated subject and many scholars might argue that Lott's perspective is too narrow. See other sources for a fuller consideration of the history and spread of minstrelsy.

¹⁴Berlin, *Ragtime: A Musical and Cultural History*, 5.

¹⁵Berlin, "Ragtime," in *The New Grove Dictionary of Music and Musicians*, 756.

when they heard the term. With a few notable exceptions, like the enormously successful *Maple Leaf Rag*, these concise piano masterpieces were not extremely well known. This style of composition, based primarily in St. Louis, came to be known as “classic” ragtime, largely because of the influence of Scott Joplin and the owner of a publishing house, John Stark. Stark was a champion of Joplin’s and published all of his early music. It was Stark who coined the term “classic” ragtime in order to distinguish it from popular ragtime songs. As with blues, early ragtime song lyrics were often about lewd or morally questionable subjects. Though the lyrics were ‘cleaned up’ as the music became more popular, gritty content remained a common source of criticism of the genre, commentary that seamlessly merged racist stereotypes with objections about content. More than merely creating distance from the more popular idiom, both Stark and Joplin felt ragtime was an original American art form, worthy of respect; while the “classic” moniker was partly an advertising ploy, it also expressed the sentiment that ragtime should be played in concert halls and not merely saloons and theater orchestra pits.¹⁶

Conversion of piano rags for stage and concert bands was common and it was John Stark’s publishing house that published the “Red Back Book” around 1909.¹⁷ These were orchestrations - some by Joplin himself - of successful piano rags published by the Stark Music Company. The real title of the book is *Standard High Class Rags*, though it presumably took its popular moniker from the red color of the front and back page, and featured compositions by Joplin, James Scott, and Joseph Lamb, among others.¹⁸ The

¹⁶Berlin, “Ragtime,” in *The New Grove Dictionary of Music and Musicians*, 757.

¹⁷Edward A. Berlin, *King of Ragtime: Scott Joplin and His Era* (New York: Oxford University Press, 1994), 250.

rags are scored for flute/piccolo, clarinet, cornet, trombone, tuba, violins I and II, cello, string bass, piano, and drums. Though slight variations were common, this was a fairly typical instrumentation for many theater orchestras of the late 19th and early 20th centuries.¹⁹

Even rags published for piano were most likely also performed by stage bands. William Krell's *A Mississippi Rag* from 1897 was the first published piece with rag in the title. On the title page was the statement, "The First Rag-Time Two Step Ever Written, and First Played by Krell's Orchestra, Chicago." Further, the piano score also includes passages where particular band instruments should be featured. While the publisher's claim of primacy is patently false, the indications on the piano score demonstrate a larger truth: many of the piano rags of the period were taken directly from theatres and dance halls where the music was originally performed by orchestras. The reverse was also true: *Metronome* magazine regularly advertised band versions of popular vocal and piano rags.²⁰

While American popular music had reached Europe by the first years of the twentieth century, its popularity exploded when the United States entered World War I in 1917. Ragtime's exposure in European culture had already been helped along by John

¹⁸E.J. Stark, Rocco Venuto, D.S. DeLisle, Scott Joplin, Maurice Kirwin, James Scott, J. Russel Robinson, Joseph F. Lamb, Arthur Marshall, *Standard High-Class Rags (a.k.a. The Red-back Book)*, (St. Louis: Stark Music, 1910s).

¹⁹Edwin Hall Pierce, "When Main Street Had an Orchestra," *The Musical Quarterly*, 20, no. 4 (October, 1934), 429, <http://www.jstor.org/stable/738930> (accessed March 3, 2013).

²⁰Berlin, *Ragtime: A Musical and Cultural History*, 9.

Philip Sousa's European tour in 1900.²¹ In Europe, Sousa's band performed their rag-influenced music – Kerry Mills's "At a Georgia Camp Meeting," for example, for royalty and heads of state: "King Edward VII of Great Britain, William of Prussia, German Emperor, and Nicholas II, Czar of All the Russias, have accorded it their approval, confess that they like it."²² During World War I military bands such as the 369th Infantry Regiment's "Hellfighters" came along with the fighting units. The "Hellfighters" were directed by Lieutenant James Reese Europe, who was a well-established black performer and orchestra leader in New York City. Among their many popular songs, "The Memphis Blues" made, perhaps, the greatest impression.²³ When the war ended and the soldiers left, the music remained a sensation, and ragtime had already profoundly influenced European popular culture as well as composers of art music. Stravinsky was extremely fond of ragtime and he composed a number of works directly influenced by African-American music. *L'Histoire du Soldat*, written in 1918, was set for a modified theater orchestra including an augmented drumset, cornet, trombone, clarinet, violin, and string bass, with a bassoon substituted for saxophone. Additionally, Stravinsky composed *Ragtime* for eleven instruments in 1918, and the finale of his Octet for wind instruments (1923) was rhythmically influenced by the foxtrot. Stravinsky was not alone in his interest in ragtime and jazz. Debussy included the famous "Golliwog's Cakewalk" in his

²¹Paul E. Bierley, *John Philip Sousa, American Phenomenon* (Westerville, Ohio: Integrity Press, 1973), 67.

²²Quoted in Berlin, *Ragtime: A Musical and Cultural History*, 45.

²³Robert Kimball and William Bolcom, *Reminiscing with Sissle and Blake* (New York: The Viking Press, 1973), 68.

Children's Corner suite from 1908 and Erik Satie, Dmitri Shostakovich, and Franz Lehár all included ragtime and jazz elements in their compositions.²⁴

The reasons for African-American music's powerful influence on European culture in the late 1910s and 1920s are many. Ragtime and jazz served as both a symbol of Primitivism—a movement in art, literature, and music that compared the complexities of modern Western society to a so-called primitive ideal—and a source of fresh tonal and rhythmic ideas for composers searching for a new musical palette as an alternative to serialism and Germanic late Romanticism. In this way, syncopation in rag music serves as a metaphor for how ragtime was perceived by composers of Western art music: just as syncopation energized the folk and popular dances of the day, ragtime was employed to add a fresh musical vocabulary from which composers of the classical tradition could work.

At the same time terminology was beginning to shift away from calling the music ragtime in favor of calling it “jazz.” During the late 1910's and early 1920's there was no definable difference between ragtime and jazz. As jazz developed, the influence of the blues increased, tempos were faster which reflected the popularity of the foxtrot, and improvisation played a more dominant role.²⁵

WILLIAM BOLCOM AND THE RAGTIME REVIVAL

In the 1940's the first wave of what has come to be known as the ragtime revival washed across American popular music. After the early 1920's, ragtime's dominance of

²⁴Derek B. Scott, *From the Erotic to the Demonic: On Critical Musicology* (New York: Oxford University Press, 2003), 183-184.

²⁵Berlin, *Ragtime: A Musical and Cultural History*, 15.

American - and in part European - popular culture was supplanted by jazz. Some twenty years after it had faded from theaters and concert halls, however, groups like Lu Watters' Yerba Buena Jass Band made a collection of recordings that slowly brought ragtime back into American awareness,²⁶ spearheading the first wave of the ragtime revival. Ragtime's popularity steadily increased until it peaked in 1974. Over those some thirty years it was helped along by timely scholarship written by Rudi Blesh and Harriet Janis, authors of the seminal *They All Played Ragtime*.²⁷ Blesh and Janis's book, written in 1950, was a popular history of Joplin's classic ragtime style, which greatly contributed to the notion that the ragtime of the late-nineteenth and early-twentieth centuries was primarily piano music.²⁸ It was Rudi Blesh's influence that provoked a series of events that catapulted the then relatively unknown composer, Scott Joplin, to the top of 1974's American pop and rock music charts along with Paul McCartney and Stevie Wonder.²⁹

William Bolcom (b. 1938), one of the pivotal figures in the largest wave of the ragtime revival, studied with Darius Milhaud at Mills College and both Milhaud and Olivier Messiaen at the Paris Conservatoire. He began his compositional career as a devotee of Stockhausen and Boulez, but abandoned their style for music that was post-modernist in its eclecticism and less rigidly structured. This is perhaps most apparent in his massive work *Songs of Innocence and Experience* (1956-81) based on William

²⁶Ibid., 175.

²⁷Rudi Blesh and Harriet Janis, *They All Played Ragtime: The True Story of an American Music* (New York: Oak Publications, 1971).

²⁸Ibid., 176.

²⁹"Top Pop Singles," *Billboard Magazine*, December, 1974, 10, <http://books.google.com/books> (accessed March 25, 2013).

Blake's collection of the same name. Scored for full orchestra, rock band, soloists, chorus, and children's choir, *Songs of Innocence and Experience* contains musical styles that cross multiple genres of American music, including late Romanticism, country-western, folk songs, rock 'n' roll, blues, vaudeville, and reggae³⁰

Bolcom was Rudi Blesh's office mate at the Queens College music department in New York City and was already familiar with *Maple Leaf Rag* and had heard of Joplin's opera, *Treemonisha*, but was largely unaware of Scott Joplin's greater body of ragtime music. Blesh gave Bolcom a copy of his score to *Treemonisha* and, curiosity piqued, Bolcom began to compose his own piano rags. Bolcom shared his discoveries with a number of other musicians: namely, the pianist Joshua Rifkin and another pianist composer, William Albright. Rifkin's recording of Joplin rags instantly became a bestseller and William Albright, another pianist-composer, wrote his own rags and performed them alongside the classic ragtime masters.³¹

Bolcom approached the music historian Vera Brodsky Lawrence, who had been contracted to edit a collection of American music for the New York Public Library, and convinced her that Scott Joplin's music would be an ideal subject for her study. The result of Lawrence's research, *The Collected Works of Scott Joplin*, was published in two volumes in 1971.³² It was Lawrence who provided copies of the "Red Back Book" - the 1909 band settings of Joplin rags - to the conductor and president of the New England

³⁰Robert Carl, "Six Case Studies in New American Music: A Postmodern Portrait Gallery," *College Music Symposium*, 30, no. 1 (Spring, 1990): 62, <http://www.jstor.org/stable/40373999> (accessed February 23, 2013).

³¹Berlin, *King of Ragtime*, 249.

³²Waldo, 180-184.

Conservatory of music, Gunther Schuller. Together with his students, Schuller, in turn, made with his students two recordings of classic ragtime as well as newly composed rags.³³ Schuller's recording entitled "The Red Back Book" earned a Grammy award for best chamber music performance. Upon hearing Schuller's and Rifkin's recordings the producers of the film *The Sting*, starring Robert Redford and Paul Newman, invited Marvin Hamlisch to adapt Joplin's music for the film soundtrack.³⁴ *The Sting* won the Oscar for best film score of 1974 and brought Scott Joplin and his rag "The Entertainer" into popular consciousness. Scott Joplin's compositions, championed by some of the great American classical musicians of the late twentieth century, were now considered classical music.³⁵

For Bolcom, "rag[time] turned out to be a wonderful escape" from the avant-garde music of the middle of the twentieth century. He later toured with Eubie Blake, who "absolutely insisted" he marry the soprano Joan Morris in 1975.³⁶ In his own words:

I was trained as a classical musician all my life, but I was always interested in popular music. According to my teachers it wasn't as good, but I loved it anyway. I just didn't have enough nerve to tell myself to go ahead and play it seriously, but I loved it...I got knocked out by Scott Joplin. I think he's one of the great guys of all time. He interested me because he was the first American who was able to take all of these various sources of music and synthesize them...That's what I want to do in music too; I want to put all my musical experiences into one personality.³⁷

³³New England Conservatory Ragtime Ensemble, *Scott Joplin: The Red Back Book, Elite Syncopations, The Southland Stingers*, CDC-7 47193 2, Angel Records, CD, 1973 and *The Art of Scott Joplin*. GM 3030, GM Recordings, CD, 1989.

³⁴*The Sting*, directed by George Roy Hill (Hollywood, CA: Universal Pictures, 1973).

³⁵Berlin, *King of Ragtime*, 251.

³⁶nccosf, "William Bolcom on his friendship with Eubie Blake," YouTube video, 01:32, http://www.youtube.com/watch?v=_9N1ZnHXh7o (accessed January 13, 2013).

³⁷Waldo, 180.

With Morris since 1973, Bolcom has toured and recorded American parlor music and songs by composers ranging in style from James Reese Europe, to Cole Porter, to the songwriting team Lieber and Stoller.³⁸ In 1988, Bolcom was awarded the Pulitzer Prize for his *12 New Etudes for Piano* (1977-86). The work incorporates the various styles and techniques Bolcom has used throughout his career, and, appropriately, there are elements of ragtime in the ninth etude, “Rag Infernal.”³⁹

3 Ghost Rags was written during 1970 and 1971. The first rag, “The Graceful Ghost” is perhaps Bolcom’s most popular work and was written in memory of his father. While these works were clearly composed in the ragtime tradition, Bolcom’s compositions are informed by a very different harmonic and melodic language, a musical vocabulary that combines the breadth of his experience and training.

ABOUT THE ARRANGEMENTS

The inspiration for orchestrating William Bolcom’s *3 Ghost Rags* was “The Red Back Book,” and, more directly, the recordings of The New England Ragtime Ensemble directed by Gunther Schuller. As in Schuller’s editions, a viola was added to the string complement, forming a quintet, and a tuba was added to augment the bass sound, but the instrumentation otherwise remains the same. The challenges inherent in this ensemble constitution lie in defining instrument roles. For almost any musical passage, the violin, piccolo or flute, clarinet, cornet, or piano can serve as the primary melodic voice. The

³⁸William Bolcom and Joan Morris, “Discography,” Bolcom and Morris. <http://bolcomandmorris.com/index.php?contentID=1131> (accessed March 3, 2013).

³⁹William Bolcom, *12 New Etudes*, (New York: Edward B. Marks Co., 1988).

original orchestrations of “The Red Back Book” were unhelpful in this regard. As

Schuller states:

There were no scores for *The Red Back Book*...It was hard to assess the orchestrations until we had played them through. At the first rehearsal I saw that these were ‘stock arrangements’ in which the melody is doubled many times; indeed everything is doubled...These orchestrations were made for every conceivable combination, so that if you didn’t have a flute, the melody would be played by the violin; if you didn’t have a violin, it would be played on the cornet; if you didn’t have any of these, then the melody would be played by the right hand of the piano; and so on. So all I did was a certain ‘weeding out’ of the instrumentations or editing. I did that for our first concert...In this form the arrangements featured solos (although rarely), more often duets and trios and quartets, and, of course, also full ensembles. I also put in dynamics, because there were very few in the original *Red Back Book*.⁴⁰

This redundancy of registral coverage continues into the lower registers as well, with tuba, string bass, and piano all capable of performing the bass line, and cello and trombone capable of covering the tenor register. The challenges are compounded in tutti passages, as the only true alto voice in the ensemble belongs to a single viola. This addition is helpful and is, no doubt, the rationale for Schuller’s addition; but in tutti scoring, the viola can only effectively be supported by chalumeau clarinet. Second violin, cornet, piano, and even trombone can all assist in alto registers since both the French horn and alto saxophone are absent from this ensemble. The role of the piano in these orchestrations is intentionally subordinate to the wind and string instruments. Obviously, the instrument is capable of filling any role in this ensemble; however, the purpose of these arrangements is to highlight Bolcom’s works through other orchestral colors.

The redundant instrumentation is sometimes an advantage, however. Like all instrumental music of the African-American tradition, ragtime employs a heterogeneous

⁴⁰Waldo, 185-186.

sound palette, which emphasizes contrast over blend.⁴¹ This maximizes timbral interest in a tradition that is formally succinct and often relies on a call-and-response phrasal structure. In keeping with this tradition and because of the flexibility afforded by the multiple choices available in orchestrating a given passage, repeated strains in the Bolcom settings rarely carry the same instrumentation, and imitative phrases in the original piano score are often divided among two or more of the lead voices. Further, this duplication along registral divisions allows adaptability in case an instrument is unavailable.

The use of a drumset in the texture reflects both the traditional role of drums in “The Red Back Book” and the more active and diverse part drum kits have played in genres since the ragtime era. The newer colors employed are most evident in “The Poltergeist” with the drum break solos, and in “Dream Shadows,” which calls for brushes rather than sticks. In all three rags, the performer is encouraged to take liberties with cymbal color and improvise lightly, as befits the overall style.

3 *Ghost Rags* may be performed as a set or individually. While an ideal performance will include the complete instrumentation from the score, the string bass and piano could both be omitted and the integrity of the music maintained. In the absence of a cornet, a trumpet may be substituted, as is common contemporary practice. In an effort to retain the essence of Bolcom’s compositions, the tempo markings in the orchestrations are exactly as indicated in the original piano scores. Performers should note that—like almost all rags—the present orchestrations should be played and felt with two pulses per measure despite the metronome mark indicating the speed of the eighth note (“Graceful

⁴¹Floyd, Jr., 56.

Ghost” and “Dream Shadows”). Many of the dynamic markings from the original have been modified, mostly to clarify texture and account for instrument tendencies.

The original keys of two of the rags, “The Poltergeist” and “The Graceful Ghost” might prove prohibitive to collections of string and wind players. The original piano score for “The Poltergeist” begins in E-flat minor and moves to A-flat minor in the trio section; the original keys of “The Graceful Ghost” are B-flat minor and E-flat minor. All of these keys might create inherent intonation and accuracy challenges when realized by ensembles of wind instruments. While the first priority of these orchestrations was to maintain the strictest fidelity to Bolcom’s original score, in order to facilitate successful performances, the keys for “The Graceful Ghost” were altered to B minor and E minor (in the trio) and the keys for “The Poltergeist” were changed to E minor and A minor (in the trio). This is not without precedent. Indeed, when he arranged both of these rags for string quartet, Bolcom altered the keys (B minor and G minor for “Graceful Ghost” and “The Poltergeist” respectively). Furthermore, for his arrangement of “The Graceful Ghost” for concert band, Bolcom set the work in C minor. Lastly, several of the arrangements in “The Red Back Book” transpose the orchestrations from the original flat keys, presumably to accommodate the tendencies of the string instruments.

AUTOBIOGRAPHICAL SKETCH

In May of 2013, Eric Charles Melley completed his Doctor of Musical Arts degree in Conducting from Arizona State University. His secondary cognate studies were in music education.

From 2010 through 2012 Melley served on the faculty at Louisiana State

University as Assistant Director of Bands, where he conducted the Symphonic Winds Ensemble, Bengal Brass Basketball Band, was Assistant Director of the Tiger Marching Band, and also taught courses in instrumental conducting. For six years (2000-2006) he was on the instrumental music faculty in the Belmont Public Schools (Massachusetts), the last four years as Director of Bands. While at Belmont, his ensembles performed for audiences in Boston, Philadelphia, Washington D.C., Prague, Budapest, Vienna, and Salzburg, and received superior ratings at regional and national festivals.

Melley holds the Bachelor of Music degree in trumpet performance and music education (2000) from the University of Massachusetts and the Master of Music degree in Wind Conducting (2008) from Louisiana State University. He has served as the Assistant Director of the Maudslay Arts Center Concert Band in Newburyport, Massachusetts, and as a guest conductor, clinician, and adjudicator throughout the United States.

In the summer of 2007, Melley was a selected participant in the National Band Association International Conducting Symposium in Canford, England and in 2009 conducted the United States Military Academy Band in concert at the First Annual West Point Conductors' Symposium. He holds professional affiliations with the College Band Directors National Association, National Association for Music Education, and the National Band Association. He has received honorary induction into Pi Kappa Lambda, and Kappa Kappa Psi.

3 Ghost Rags

1. Graceful Ghost Rag

Moderate Rag ♩ = ca. 120 (Don't drag)

William Bolcom
arr. by Eric Melley

A 2nd time only

Flute *mf cantabile*

Clarinet in B♭ *mf*

Cornet in B♭ *mf* 1st time only *cantabile*

Trombone *mp* (2x - *mf*)

Tuba *mp smoothly* (2x - *mf*)

Drum Set
Crash cymbal *sim. - ad lib.*
Snare drum *p* (2x - *mp*)
Kick drum (2nd time - r.h. 8va)

Piano *mp smoothly* (2x - *mf*)

Detailed description: This system contains the first five staves of the score. The Flute part begins with a rest, then plays a melodic line starting on the second time through. The Clarinet in B♭ plays a rhythmic accompaniment. The Cornet in B♭ has a melodic line that changes on the second time through. The Trombone and Tuba parts provide harmonic support with specific dynamics. The Drum Set includes a snare drum pattern and a cymbal that plays ad libitum. The Piano part features a smooth accompaniment.

Moderate Rag ♩ = ca. 120 (Don't drag)

A 2nd time only

Violin 1 *mf cantabile*

Violin 2 *mf* 2nd time only

Viola *mf* 2nd time only

Violoncello *mf* 2nd time only

String Bass *mf pizz.*

Detailed description: This system contains the string parts of the score. Violin 1 plays a melodic line similar to the Flute. Violin 2, Viola, and Violoncello play rhythmic accompaniment. The String Bass plays a pizzicato accompaniment. All string parts begin on the second time through.

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6

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

mp

12

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

1. Play!

mf

Both times

Play!

mf

Play!

mf

Play!

mf

Play!

mf

Play!

mf

Play!

mf

mf

B

18 2. 2nd time only

Fl. *poco a poco cresc.*

Cl. *mf - f*

Cor. *mf - f* 2nd time only

Tbn. *mf* 2nd time only *poco a poco cresc.*

Tba. 2nd time only *poco a poco cresc.*

Dr. *sim. ad lib.*

Pno. *p* 2x - *mf* *poco a poco cresc.*

B

Vln. 1 *mf* 2x - *f* *poco a poco cresc.*

Vln. 2 *mp* 2x - *f* *poco a poco cresc.*

Vla. *mp* 2x - *mf* *poco a poco cresc.*

Vc. *mp* 2x - *mf* *poco a poco cresc.*

S. Bass *mf* 2x - *f* *poco a poco cresc.*

24

Fl.
Cl.
Cor.
Tbn.
Tba.
Dr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
S. Bass

f *sf* *f* *sf*

sf *f* *sf*

f *f*

sf *sf*

f *f*

sf *sf*

f *f*

f *f*

f *f*

30

Fl. *dim.* *f* 1. Play!

Cl. *dim.*

Cor.

Tbn. *mp* Both times

Tba. *mf* Both times

Dr. *dim.*

Pno. *dim.*

Vln. 1 *dim.* *f*

Vln. 2 *dim.* *f*

Vla. *dim.*

Vc. *dim.*

S. Bass *dim.*

35 2. C **Grazioso**

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

C **Grazioso**

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

41

Fl.

Cl. *mf* *cresc.* *f*

Cor. *mf*

Tbn.

Tba. *mp*

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass *arco*

48

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

D

mf

cresc.

f

mp

cresc.

cresc.

mf

mf

mf

mf

mf

mf

54

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

mf

59

Fl. *mp* *cresc.*

Cl. *mp* *cresc.*

Cor. *mf*

Tbn. *mp* *cresc.*

Tba. *mp* *cresc.*

Dr. *mp* *cresc.* *ad lib. sim.*

Pno. *mp* *cresc.*

Vln. 1

Vln. 2 *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

S. Bass *mp* *cresc.*

64

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

rit.

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

69 **E** Tempo I (a little slower)

Fl.

Cl. *mf*

Cor. *mf*

Tbn. *mf*

Tba. *mf*

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

75

Fl. *mp* *f* *mf*

Cl. *f* *mf*

Cor. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Dr. *pp* *mf* *mp* *ad lib. come sopra*

Pno. *f* *mf*

Vln. 1 *mp* *f* *mf*

Vln. 2 *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vc. *f* *mf*

S. Bass *f* *mf* *pizz.*

81

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

Detailed description: This page of a musical score, numbered 81, contains ten staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef with a key signature of three sharps (F#, C#, G#). The Flute part features a melodic line with slurs and accents. The Clarinet part provides a rhythmic accompaniment with eighth and sixteenth notes. The next three staves are for Cor Anglais (Cor.), Trombone (Tbn.), and Tuba (Tba.), all in bass clef with the same key signature. The Cor Anglais part has a melodic line with slurs. The Trombone and Tuba parts provide harmonic support with eighth and sixteenth notes. The Drum (Dr.) staff is in a standard drum notation, showing a rhythmic pattern with eighth and sixteenth notes. The Piano (Pno.) staff is in grand staff notation (treble and bass clefs), providing harmonic accompaniment with chords and moving lines. The bottom five staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Sub Bass (S. Bass), all in bass clef with the same key signature. The Violin 1 part has a melodic line with slurs. The Violin 2, Viola, Violoncello, and Sub Bass parts provide harmonic support with eighth and sixteenth notes.

85 **rit.** **a tempo**

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

p

p

p

p

p

p

p

p

p

p

arco

pizz.

p

3 Ghost Rags

2. Poltergeist - Rag Fantasy

William Bolcom
arr. by Eric Melley

Fleeting, not too fast ♩ = 96 **A**

1

Flute (doubling Piccolo) *mp - f*

Clarinet in Bb *mp* (2x - f) *2nd time only*

Cornet in Bb *p*

Trombone *2nd time only*

Tuba *p*

Drum Set *leggiero pp* *simile - ad lib. light street beat*

Piano *leggiero p* *2nd time only* *una corda throughout ad lib.*

Violin 1 *pp*

Violin 2 *pp*

Viola *leggiero pp*

Violoncello *leggiero pp*

String Bass *pizz. pp* *p*

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5

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, key signature of two sharps (F# and C#). It begins with a rest, followed by a melodic line with dynamics *cresc.*, *mf*, and *p*.
- Cl. (Clarinet):** Treble clef, key signature of two sharps. It begins with a melodic line, has a rest in the second measure, and then continues with dynamics *cresc.*, *mf*, and *p*.
- Cor. (Cor Anglais):** Treble clef, key signature of two sharps. It plays a short melodic phrase in the first measure and then rests.
- Tbn. (Trombone):** Bass clef, key signature of two sharps. It rests throughout the passage.
- Tba. (Trombone):** Bass clef, key signature of two sharps. It plays a rhythmic accompaniment of eighth notes with dynamics *mf* and *p*.
- Dr. (Drum):** Represented by a double bar line with diagonal slashes, indicating a rhythmic pattern. Dynamics *cresc.*, *mf*, and *p* are marked.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of two sharps. It features a complex accompaniment with dynamics *cresc.*, *mf*, and *p*.
- Vln. 1 (Violin 1):** Treble clef, key signature of two sharps. It plays a short melodic phrase in the first measure and then rests.
- Vln. 2 (Violin 2):** Treble clef, key signature of two sharps. It plays a short melodic phrase in the first measure and then rests.
- Vla. (Viola):** Bass clef, key signature of two sharps. It plays a melodic line with dynamics *cresc.*, *mf*, and *p*.
- Vc. (Violoncello):** Bass clef, key signature of two sharps. It plays a melodic line with dynamics *cresc.*, *mf*, and *p*.
- S. Bass (Bass):** Bass clef, key signature of two sharps. It plays a melodic line with dynamics *mf* and *p*.

10

Fl. *mf* *p* *mp*

Cl. *mf* *p* *mp*

Cor.

Tbn.

Tba. *mf* *p*

Dr.

Pno. *mf* *p*

Vln. 1

Vln. 2

Vla. *mf* *p*

Vc. *mf* *p*

S. Bass *mf* *p*

14

Fl. *mp* *mf* *mp*

Cl. *mf* *mp*

Cor. Play! *p con sord.*

Tbn. Play!

Tba. *poco* Play!

Dr.

Pno. *poco* Play! *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

S. Bass *poco* *mp*

B

18 2. change to picc. tacet if necessary

Fl. *più f stacc.* *sfz* *p*

Cl. *stacc.* *più f* *sfz* *p*

Cor. *open* *stacc.* *più f* *sfz*

Tbn. *stacc.* *più f*

Tba. *stacc.* *più f*

Dr. *più f* *p*

Pno. *f stacc.* *sfz* *più f*

B

Vln. 1 *stacc.* *più f* *sfz* *p*

Vln. 2 *stacc.* *più f* *sfz* *p*

Vla. *stacc.* *più f* *p*

Vc. *stacc.* *più f* *p*

S. Bass *arco* *stacc.* *più f* *p*

24

Fl. *più f* *sfz*

Cl. *più f* *sfz*

Cor. *più f* *sfz*

Tbn. *più f*

Tba. *più f*

Dr. *più f*

Pno. *più f* *sfz*

Vln. 1 *più f* *sfz*

Vln. 2 *più f* *sfz*

Vla. *più f* *sfz*

Vc. *più f*

S. Bass *più f*

30

Fl. *mf* *mp* *sfz*

Cl. *mf* *mp* *p*

Cor. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Dr. *mf* *mp* *mp* *pp*
scrape *come sopra*

Pno. *mf* *mp* *sfz*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp* *pp*

Vc. *mf* *mp* *pp*

S. Bass *mf* *mp* *pp*
pizz.

C

C

35

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

sf

small cym. *sfz*

sul A *gliss.* *sf*

sul A *gliss.* *sf*

40

D

Fl. *p* *più f* *stacc.* *sfz*

Cl. *p* *più f* *stacc.* *sfz*

Cor. *stacc.* *più f* *sfz*

Tbn. *stacc.* *più f*

Tba. *stacc.* *più f*

Dr. *più f*

Pno. *f stacc.* *sfz* *più f*

Vln. 1 *arco* *p* *stacc.* *più f* *sfz*

Vln. 2 *arco* *p* *stacc.* *più f* *sfz*

Vla. *stacc.* *più f* *sfz*

Vc. *stacc.* *più f* *arco*

S. Bass *stacc.* *più f*

45

Fl. *p* *più f*

Cl. *p* *più f*

Cor. *più f*

Tbn. *più f*

Tba. *più f*

Dr. *p* *più f*

Pno. *pp* *più f*

Vln. 1 *p* *più f*

Vln. 2 *p* *più f*

Vla. *p* *più f*

Vc. *p* *più f*

S. Bass *p* *più f*

51

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

sfz *mf* *mp* *f* *sfz*

sfz *mf* *mp* *f*

sfz *mf* *mp* *f*

mf *mp* *f* *scrape*

mf *mp* *f* *mp*

sfz *mf* *mp* *f* *sfz*

sfz *mf* *mp* *f*

sfz *mf* *mp* *f*

mf *mp* *f*

mf *mp* *f*

57

Fl. *sfz* *pp*

Cl. *p*

Cor.

Tbn.

Tba.

Dr. *scrape* *come sopra* *pp*

Pno. *sfz*

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *pp*

Vc. *pp*

S. Bass *pizz.* *pp*

63

Fl. *sf* *p*

Cl. *pp* *p*

Cor.

Tbn.

Tba.

Dr. small cym. *sfz*

Pno.

Vln. 1 *sf* *p* sul A *gliss.*

Vln. 2 *sf* *p* sul A *gliss.*

Vla. *p*

Vc. *p*

S. Bass

68 **Insouciantly** (same tempo) E

Fl. *mp*

Cl. *bring out (obbligato)*
mf

Cor. *mf* — *mp*

Tbn. *mp*

Tba. *mp*

Dr. *mp* choke

Pno. *mp*

Vln. 1 *mp* E *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *mf*

Vc. *mp* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *mf*

S. Bass *mp*

74

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

80

Fl.
Cl.
Cor.
Tbn.
Tba.
Dr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
S. Bass

87

F

Fl. *f*

Cl. *f* *piu f*

Cor.

Tbn.

Tba.

Dr. *come sopra*

Pno. *mf*

F

Vln. 1 *piu f*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

S. Bass *mf*

mf

92

Fl.

Cl. *cresc. poco a poco*

Cor.

Tbn. *cresc. poco a poco*

Tba. *cresc. poco a poco*

Dr. *cresc. poco a poco*

Pno. *cresc. poco a poco*

Vln. 1

Vln. 2

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

S. Bass *cresc. poco a poco*

97

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

Detailed description: This page of a musical score, numbered 97, contains ten staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.). The Flute part features a melodic line with slurs and accents, while the Clarinet part provides a rhythmic accompaniment with eighth-note patterns. The next three staves are for Cor Anglais (Cor.), Trombone (Tbn.), and Tuba (Tba.). The Cor Anglais part has a melodic line with slurs and accents. The Trombone and Tuba parts provide harmonic support with chords and single notes. The fifth staff is for Drums (Dr.), showing a rhythmic pattern with snare and bass drum hits. The sixth staff is for Piano (Pno.), with a complex accompaniment in both hands. The bottom four staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (S. Bass). The Violin 1 part has a melodic line with slurs and accents. The Violin 2 part is mostly silent. The Viola, Violoncello, and Double Bass parts provide harmonic support with chords and single notes.

103 **G**

Fl. *pp* *p*

Cl. *ff* *p*

Cor. *ff pp mf* *stacc.*

Tbn. *ff pp mf*

Tba. *ff pp mf*

Dr. *ff pp mf* *p* *mf* (choke) (strike random objects - e.g., snare stand/shell, etc.)

Pno. *ff pp mf* *stacc.*

G

Vln. 1 *pp mf*

Vln. 2 *pp mf*

Vla. *ff pp mf*

Vc. *ff pp mf*

S. Bass *ff pp mf*

109

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

sfz

mf

p

bell of cymbal

forearm (white notes)

8va

Detailed description: This page of a musical score covers measures 109 to 112. The score is for a full orchestra. The Flute and Clarinet parts have dynamic markings of *sfz* (sforzando) in measures 110 and 112. The Clarinet part in measure 110 has a *b* (flat) marking. The Trombone part has a *sfz* marking in measure 112. The Tuba part has a *sfz* marking in measure 112. The Drums part has dynamic markings of *p* (piano) in measure 110, *mf* (mezzo-forte) in measure 111, and *sfz* in measure 112. The Piano part has *sfz* markings in measures 110 and 112, and *mf* in measure 111. The Piano part also includes a section labeled 'forearm (white notes)' in measure 112 and an '8va' (octave up) marking. The Drums part includes a 'bell of cymbal' marking in measure 112. The Violin 1 and Violin 2 parts have dynamic markings of *mf* in measure 110. The Viola part has a *b* marking in measure 110. The Violoncello and Double Bass parts have dynamic markings of *mf* in measure 110.

114

Fl. *sfz*

Cl. *sfz*

Cor. *mf* *sfz*

Tbn. *mf* *sfz*

Tba. *mf* *sfz*

Dr. *sfz* *mf* scrape

Pno. *mf* *sfz*

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *sfz*

Vc. *sfz*

S. Bass *sfz*

120 **H**

Fl. *p*

Cl. *p*

Cor. *con sord.* *p*

Tbn. *p*

Tba. *p*

Dr. *p* Solo - ad lib. fill Solo

Pno.

Vln. 1 *p* **H**

Vln. 2 *p*

Vla. *p*

Vc. *p*

S. Bass *p*

Fl.
Cl.
Cor.
Tbn.
Tba.
Dr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
S. Bass

sfz
sfz
open
(ossia) *sfz*
sfz
sfz
Solo Solo
sfz
sfz
sfz
sfz
sfz
sfz

134

Fl. *sfz* *sfz sost.* *p*

Cl. *pp* *cresc.* *f*

Cor.

Tbn.

Tba.

Dr. *mf* *p* scrape

Pno. *sfz*

Vln. 1 *sfz sost.* *mf*

Vln. 2 *sfz sost.*

Vla.

Vc.

S. Bass

140

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

146

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

153 *Swing out!* **J**

Fl. *ff*

Cl. *ff*

Cor. *ff*

Tbn. *ff*

Tba. *ff*

Dr. *f*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

S. Bass *ff*

158

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

Detailed description: This page of a musical score covers measures 158 to 162. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Trombone (Tbn.), Tuba (Tba.), Drums (Dr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Sub Bass (S. Bass). The music is in a key with one sharp (F#) and a 4/4 time signature. The Flute and Violin 1 parts feature intricate melodic lines with many slurs and accents. The Clarinet and Cor parts have similar melodic patterns. The Trombone and Sub Bass parts provide harmonic support with steady rhythms. The Piano part has a complex texture with many chords and moving lines. The Drums play a consistent pattern of eighth notes. The Viola and Violoncello parts are more rhythmic and harmonic. The Sub Bass part has a steady, low-frequency line.

163

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr. *come sopra*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

S. Bass

Detailed description: This page of a musical score covers measures 163 to 167. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Trombone (Tbn.), Tuba (Tba.), Drums (Dr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Sub Bass (S. Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute and Clarinet parts feature complex melodic lines with many slurs and accents. The Piano part provides harmonic support with chords and moving bass lines. The string parts (Violins, Viola, Cello, and Sub Bass) play a steady, rhythmic accompaniment. The Drum part is marked 'come sopra' and shows a simple rhythmic pattern. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

168

Fl. *p dim* *pp*

Cl. *mp dim.* *pp*

Cor. *dim.*

Tbn.

Tba.

Dr. *p* *dim.* rim click *pp* choke

Pno.

Vln. 1 *pizz.*

Vln. 2

Vla.

Vc.

S. Bass

3 Ghost Rags

3. Dream Shadows

William Bolcom
arr. by Eric Melley

Caressingly ♩ = 108

Flute *mp*

Clarinet in B♭ *mp*

Cornet in B♭ *mp*

Trombone *mp*

Tuba *mp* *sim.*

Drum Set
Cymbal brushes - *ad. lib.*
Snare - brushes *p*
Kick feathered bass
Hi-hat

Piano *mp*

Violin 1 *mp*

Violin 2 *mp* *mf (bring out)*

Viola *mp* *mf (bring out)*

Violoncello *mp*

Contrabass *mp* *pizz.*

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5

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sim.

9

Fl. *f* *dim.* 3

Cl. *f* *dim.* 3

Cor. *f* *dim.* 3

Tbn.

Tba.

Dr.

Pno.

Vln. 1 *f* *dim.* 3

Vln. 2 *f* *dim.* 3

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 9 through 12. The woodwind section (Flute, Clarinet, Cor Anglais) features a melodic line starting with a forte (*f*) dynamic and a triplet of eighth notes, which then softens to a *dim.* dynamic. The brass section (Trumpet, Trombone, Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion (Drum) has a simple pattern of eighth notes. The piano (Pno.) plays chords and arpeggiated figures. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) follows the woodwind melody with sustained notes and some rhythmic accompaniment.

13

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

dim

1.

2.

18 **A** *tenderly*

Fl. *mp - p - p* *cresc.* *f*

Cl. *mp - p - p* *cresc.* *f*

Cor. *mp - p - p* *cresc.* *f*

Tbn. *mp - p - p*

Tba. *mp - p - p* *cresc.*

Dr. *mp - p - p*

Pno. *mp - p - p* *cresc.*

Vln. 1 *mp - p - p* *cresc.* *f*

Vln. 2 *mp - p - p*

Vla. *mp - p - p*

Vc. *mp - p - p*

Cb.

23

Fl. *dim.* *mp* $\underline{3}$

Cl. *dim.* *mp*

Cor. *mp* *f* *lead* $\underline{3}$

Tbn.

Tba.

Dr.

Pno. *dim.* *mp*

Vln. 1 *dim.* *mp*

Vln. 2 *dim.*

Vla. *dim.* *mp*

Vc. *dim.* *mp*

Cb. *arco* *mp - p - p* *dim.* *pizz.* *mp*

To Coda Φ

28

Fl. *cresc.* *f*

Cl. *cresc.* *f*

Cor.

Tbn.

Tba. *cresc.*

Dr. *cresc.*

Pno. *cresc.*

To Coda Φ

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *arco* *cresc.* *f*

1. **poco rit. a tempo** 2. **B (a shade faster perhaps)**

32

Fl. *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *p simply*

Cor. *p* *mp dim.*

Tbn. *p* *mp*

Tba. *p*

Dr. *pp* *a tempo* *pp*

Pno. *pp* *p* *pp*

Vln. 1 *p* *p simply*

Vln. 2 *p* *p simply*

Vla. *p* *mp* *p simply*

Vc. *p* *mp* *p simply*

Cb. *p* *mp*

37

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

mf

Detailed description: This page of a musical score covers measures 37 through 41. The score is for a symphony orchestra. The instruments listed are Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Trombone (Tbn.), Tuba (Tba.), Drums (Dr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. Measure 37 is marked with a dynamic of *f* (forte). Measures 38 and 39 are marked with *p* (piano). Measures 40 and 41 are marked with *mf* (mezzo-forte). The Flute part is mostly silent, with a few notes in measure 41. The Clarinet part has a melodic line starting in measure 37. The Cor Anglais, Trombone, and Tuba parts have rhythmic accompaniment. The Drums play a steady pattern. The Piano part is silent. The Violin 1, Violin 2, Viola, and Cello parts have melodic lines with *mf* dynamics. The Contrabass part is silent.

43

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

p

49

Fl. *mp*

Cl. *mf*

Cor. *cup mute*

Tbn. *bring out countermelody*
mf

Tba.

Dr. *choke*

Pno.

Vln. 1 *mp*

Vln. 2

Vla.

Vc.

Cb. *mp*

C

54

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

59 **D**

Fl. *dim.* *p*

Cl. *dim.* *p*

Cor. *p* *mf*

Tbn. *dim.*

Tba.

Dr. *dim.*

Pno. *p* *cresc.*

Vln. 1 *dim.* *mf*

Vln. 2

Vla. *mf*

Vc. *mf*

Cb.

64

Fl. *mp* *f*

Cl. *p*

Cor. *mp* *mp* *f* *mp* mute out

Tbn. *mp*

Tba. *mp*

Dr. *mp* choke

Pno. *dim.*

Vln. 1 *p*

Vln. 2

Vla.

Vc.

Cb.

D.S. al Coda

poco rit.

69

Fl.
Cl.
Cor.
Tbn.
Tba.
Dr.

Detailed description: This block contains the musical notation for the woodwind and drum parts from measure 69 to 70. The Flute (Fl.) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes. The Clarinet (Cl.) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes. The Cor Anglais (Cor.) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes. The Trombone (Tbn.) and Trombone (Tba.) parts have rests in both measures. The Drum (Dr.) part has a rhythmic pattern in measure 69 consisting of a quarter note followed by two eighth notes, and a rest in measure 70.

ϕ CODA

Detailed description: This block contains the musical notation for the woodwind and drum parts during the CODA section. The Flute (Fl.) and Clarinet (Cl.) parts play a triplet of eighth notes in measure 71. The Cor Anglais (Cor.) part has a rest in measure 71. The Trombone (Tbn.) and Trombone (Tba.) parts have rests in measure 71. The Drum (Dr.) part has a rhythmic pattern in measure 71 consisting of a quarter note followed by two eighth notes, and a rest in measure 72.

D.S. al Coda

poco rit.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This block contains the musical notation for the string parts during the D.S. al Coda section. The Violin 1 (Vln. 1) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes, marked *pp*. The Violin 2 (Vln. 2) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes, marked *p* in measure 69 and *pp* in measure 70. The Viola (Vla.) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes, marked *p* in measure 69 and *pp* in measure 70. The Violoncello (Vc.) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes, marked *p* in measure 69 and *pp* in measure 70. The Contrabass (Cb.) part has a rest in measure 69 and enters in measure 70 with a triplet of eighth notes, marked *arco* in measure 69.

ϕ CODA

Detailed description: This block contains the musical notation for the string parts during the CODA section. The Violin 1 (Vln. 1) part has a rest in measure 71 and enters in measure 72 with a triplet of eighth notes, marked *f* in measure 71 and *p* in measure 72. The Violin 2 (Vln. 2) part has a rest in measure 71 and enters in measure 72 with a triplet of eighth notes, marked *f* in measure 71 and *p* in measure 72. The Viola (Vla.) part has a rest in measure 71 and enters in measure 72 with a triplet of eighth notes, marked *f* in measure 71 and *p* in measure 72. The Violoncello (Vc.) part has a rest in measure 71 and enters in measure 72 with a triplet of eighth notes, marked *f* in measure 71 and *p* in measure 72. The Contrabass (Cb.) part has a rest in measure 71 and enters in measure 72 with a triplet of eighth notes, marked *p* in measure 72.

73

Fl. *misterioso*
pp

Cl. *misterioso*
pp

Cor.

Tbn. *leggiere*
p

Tba. *leggiere*
p

Dr. *leggiere*

Pno. *una corda*

Vln. 1 *misterioso*
pp

Vln. 2 *leggiere*
mf

Vla. *leggiere*
mf

Vc. *leggiere*
mf

Cb. *pizz. leggiere*
mf

79

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

poco cresc.

3

3

Detailed description: This page of a musical score covers measures 79 to 83. The Flute (Fl.) and Clarinet (Cl.) parts feature intricate melodic lines with many accidentals and slurs. Both parts include a dynamic marking of *p* and a *poco cresc.* instruction. Trills of three notes are indicated with a bracket and the number '3'. The Trombone (Tbn.) and Tuba (Tba.) parts play a rhythmic pattern of eighth notes. The Drum (Dr.) part has a simple pattern with some grace notes. The Piano (Pno.) part provides harmonic support with chords and moving lines in both hands. The Violin 1 (Vln. 1) part has a melodic line starting with a dynamic marking of *p*. The Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts play more rhythmic or harmonic roles, often with rests.

84

Fl. *pp*

Cl. *pp*

Cor.

Tbn. 3

Tba.

Dr. 3 3

Pno.

Vln. 1 *pp*

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 84 through 87. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Trombone (Tbn.), Tuba (Tba.), Drums (Dr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute and Clarinet parts feature intricate sixteenth-note passages with triplets and are marked *pp*. The Trombone and Tuba parts play a rhythmic pattern of eighth notes with triplets. The Drums play a simple pattern with triplet accents. The Piano part provides harmonic support with chords and moving lines. The Violin 1 part has a melodic line with triplets, also marked *pp*. The Violin 2, Viola, and Violoncello parts play sustained notes and rhythmic patterns. The Contrabass part plays a rhythmic line similar to the Trombone and Tuba.

88

Fl.

Cl.

Cor.

Tbn.

Tba.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 88 to 92. The key signature has one sharp (F#) and the time signature is 4/4. The Flute (Fl.) and Clarinet (Cl.) parts feature complex rhythmic patterns with triplets and sixteenth-note runs. The Cor Anglais (Cor.) part is silent. The Trombone (Tbn.) and Tuba (Tba.) parts play a steady eighth-note accompaniment. The Drums (Dr.) part features a pattern of eighth-note triplets. The Piano (Pno.) part provides harmonic support with chords and moving bass lines. The Violin 1 (Vln. 1) part has a melodic line with triplets and sixteenth-note passages. The Violin 2 (Vln. 2) part plays a simple eighth-note accompaniment. The Viola (Vla.) part plays a steady eighth-note accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady eighth-note accompaniment.

93

Fl. *dim. poco a poco*

Cl. *dim. poco a poco*

Cor. *con sord.*
p

Tbn. *dim. poco a poco*

Tba. *dim. poco a poco*

Dr. *scrape* *brush*
dim. poco a poco

Pno. *dim. poco a poco*

Vln. 1 *dim. poco a poco*

Vln. 2 *p*

Vla. *p*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

97

Fl. *ppp* *in time* *ppp*

Cl. *ppp* *ppp* *in time* *ppp*

Cor. *pp* *ppp*

Tbn. *pp*

Tba. *pp*

Dr. *pp* *ppp* *in time*
(fast stir on snare w/light cymbal work)

Pno.

Vln. 1 *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp* *pp*

Vc. *pp*

Cb. *pp*

scrape brush roll on random cymbals

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