

# Three Fairy Songs

2019 3:40

for solo flute

Music by Jon Corelis



PROGRAM NOTE: Fairy music, wrote folklorist Redfern Mason in his *The Song Lore of Ireland*, "is music of a perilous fascination for mortals." He refers to "its delicate aroma," and says that it has also about it "something dreamy and hallucinatory, as though the notes were of ivory or mother-of-pearl." This composition attempts to capture something of those qualities by interweaving passages original with the composer with adaptations of airs considered in Irish folk traditions to be fairy music. The first of these is adapted from a fiddle tune printed with the title "The Fairy Reel" in the April 1904 issue of *The Journal of the Irish Folk Song Society*; the other two are variations on airs included in Mason's book with the titles "Monday, Tuesday, Wednesday" and "The Song of Oonagh."

PERFORMANCE NOTE: Rehearsal marks have been used to indicate the alternating passages of original composition (A-B, C-D, E-F) and those adapted from the airs mentioned (B-C, D-E, F-end.) Though the piece may be performed as written, the composer offers the following suggested possibilities. The former passages may be performed as freely as wanted, with embellishments and even improvised additions ad lib. The latter passages should be performed closer to as written, but minor ornament such as grace notes or trills may be added sparingly ad lib. Fairy bands according to tradition fade away with dawn; the long diminuendo at the end is meant to suggest this.

Please note that while this composition is partly based on traditional melodies in the public domain, this adaptation of them is an original creative work under copyright.

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Image: Oberon, Titania and Puck with Fairies Dancing

[commons.wikimedia.org/wiki/File:Oberon,\\_Titania\\_and\\_Puck\\_with\\_Fairies\\_Dancing.\\_William\\_Blake.\\_c.1786.jpg](https://commons.wikimedia.org/wiki/File:Oberon,_Titania_and_Puck_with_Fairies_Dancing._William_Blake._c.1786.jpg)

**A**

♩ = 60 Mysteriously and freely, rests and rubato ad lib

*pp* *p* *mp* *mf* *mp* *p* *pp* *p*

♩ = 120 Merrily, with a light dance rhythm

**B**

*mp* *mf* *f*

*mf dim.* *p*

♩ = 60 Lightly

**C**

*mf*

*p cresc.*

*(cresc.)* *f* *mf* *dim.* *p*

**D** ♩ = 72 With a light but definite swing

62 *mf*

68 *mp cresc.*

74 *(cresc.)* *f*

**E**

80 **F** ♩ = 120 Spiritedly

84

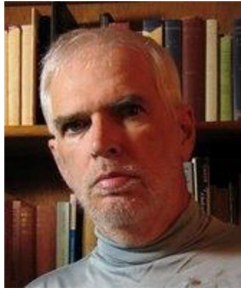
90

95 *mf dim.*

101 *(dim.)*

107 *(dim.)* *ppp*

## ABOUT THE COMPOSER



Jon Corelis was born in California and grew up in and around Chicago, where he earned a degree in Classical Languages and Literatures at the College of the University of Chicago. He later took a doctorate in Classics at Stanford, and taught Classics and Humanities at Stanford, the University of California, and the University of Minnesota. After a subsequent career as a software specialist in Silicon Valley, he now lives in Wisconsin. His poetry and other writings have been published in print and on web sites in eight countries, and he has given lectures and readings by

invitation in America and Europe.

He more recently has turned to composing songs and instrumental pieces. His music has been featured on the web site *The Flexible Persona*, has been performed in concert by the Wisconsin ensemble *a very small consortium*, by the New York State flute quartet *Party of Four*, and at Denison University's TUTTI 2019 Festival, and has been recorded by flutist Robin Meiksins for her YouTube recording project *365 Days of Flute*, and by clarinetist Emily Mehig for her YouTube recording project *The Miniature Month of May*.