

## **Three Waltzes** for piano, four hands; op. 35

Early in 1982 I wrote a short waltz for four hands, replicating the style of the popular "Jenny and Anna" from my opus 30. (Although the Four Characteristic Pieces from which the latter hails had been completed only the previous September, its opening number "Jenny and Anna" was nearly two years old by this point.) I gave my latest effort to my friend Marcella Pambrun to play at leisure with our respective teacher, Calvin Hampton. I did not mention at the time that the opening strain represented the Terpsichorean Pambrun herself, with the somewhat dour, contrasting slower section depicting Calvin at the piano with her.

I had similarly represented the two sisters "Jenny and Anna" in that bauble, as Marcella knew quite well. Calvin passed on tragically in 1984. A few years before Marcella herself went to the great Isadora Duncan rehearsal space in the sky, I owned up to the genesis of my Waltz in G major, opus 35, number 1. "Oh, Victor, I could always tell about that!" she exclaimed. I am mentioning this in print though for the first time now. The work is twenty-one, and ready to leave the house, and it's about time I publicly acknowledged its origins!

After weeks of balmy spring weather, during which snow plows were retired in addition to the people who drove them, the weather abruptly changed and New York and New Jersey were paralyzed with a blizzard in the second week of April! I was homebound for several days, and took up the composition of another four hands waltz to complement the piece I didn't call (and still don't, please) "Marcella and Calvin." But I had turned a corner conceptually. The first waltz I shared with these two friends did not exceed the parameters of the pedagogically based opp. 9 and 30, written to be played by teacher and student. (Opus 9 has easy primo; opus 30, easy secondo.) I had begun to prepare a four hands recital with yet another friend, and our practicing together through Schubert and Dvořák instilled in me a desire to write for the medium myself free of pedagogical restraints. The B-flat Waltz is twice as long as its predecessor. Then, I began work on a third waltz, and its slow intro alone is longer than the opening number in the present set. The canvas expanded again, and my new finale in its turn became twice as long as my Waltz number 2!

To forestall boredom, It had always been common for my partner's and my four composite hands to play through non-recital items whenever we got together to rehearse. After the rude interruption by Mother Nature I document above, we finally resumed rehearsals at my apartment, and naturally I pulled out my spanking new opus 35. Upon reading with me through the last page of the last Waltz, my friend vehemently exclaimed, "Let's play *these!*" He meant, the new waltzes, in lieu of the already slated Four Characteristic Pieces, opus 30. So, we did. It seems my recital partner had had misgivings all along about the reception of my opus 30 duets, which he liked well enough, but regarded as so much *Hausmusik*. At the recital, we had to make an announcement from the piano

about a change in the printed program. (I let him do it!) Let me assure you, nobody minded.

1. Nominally in ABA form, this waltz features a bridge from the B back to the A. Also, that recap of A is heard first in a pizzicato variant before being replayed literally as at the outset. To Susan Deborah Sobel.
2. Simpler melodies lend themselves to the most development, I would have averred at the time (and still would do, for the most part). In this case, an involved, final elaboration of the end of the first waltz strain culminates in an extreme augmentation of its first two notes, punctuated by silence. This happens twice again. Finally, its third note. Silence. Then, back in tempo, the last four notes of the opening melodic cell clinch things decisively. To Rodolfo Guzmán.
3. A bluesy opening soliloquy on a motive that I knew to be reminiscent of another composer's opus 35! At length the tempo accelerates and we hear the waltz's main theme, Allegro. But unexpectedly the tempo slows again, and we hear a contrasting melody whose key center is also remote from where we have just been. As things unfold, this tune alternates with two other slow melodies, the first of which is based subtly on the main Allegro tune. (The opening interval is inverted and the dotted rhythm is displaced from the second beat to the first.) But the derivation of the next slower theme that we hear from the Allegro one is not subtle at all: the music picks up steam, huffing and puffing its way back to the Allegro tempo, thus affording a proper recapitulation of the Waltz's big tune. The secondo player takes the melody this time out, with Weberesque filigree in the treble spun out by the primo. There can be no withstanding the momentum that has gathered from here on. The first theme out of the slow central section (the only material in there not derived from the big Allegro tune) gets whirled up into the headlong tempo now prevailing. In this breathless excitement we have, by the way, a sequence that uses the highest and lowest notes of the piano within just a few measures. Now, that left me with but a single element in the whole structure that had never been presented fast, and that was the work's dreamy intro: material, mind you, to which I'd made no reference for a good eight minutes. But I couldn't resist reinvoking it, at the breakneck speed currently in play, as a boisterous final solo for the secondo player. As such it confers a decisive coda upon my rather profligate finale and, in the bigger picture, frames effectively the complete waltz set too. To Nelly Vuksic.

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# Three Waltzes

for piano, four hands; op. 35

# Victor Frost

$\text{♩} = 151$

8v

A musical score for piano, featuring two staves. The top staff begins with a dynamic marking 'mf' and consists of a series of eighth-note patterns with grace notes and slurs. The bottom staff follows a similar pattern. Both staves are in 3/4 time and have a key signature of one sharp.

A musical score for page 1, system 1. The top staff is in bass clef, 3/4 time, with a dynamic marking 'mf'. It consists of a series of eighth-note pairs connected by vertical stems. The bottom staff is also in bass clef and 3/4 time, featuring eighth-note patterns with curved stems connecting pairs of notes.

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 9 begins with a sixteenth-note pattern on the top staff, followed by eighth-note pairs on the bottom staff. Measure 10 continues with sixteenth-note patterns on both staves. Measure 11 begins with eighth-note pairs on the top staff, followed by sixteenth-note patterns on the bottom staff. Measure 12 concludes with sixteenth-note patterns on both staves. Measure 13 begins with eighth-note pairs on the top staff, followed by sixteenth-note patterns on the bottom staff. Measure 14 concludes with sixteenth-note patterns on both staves.

A musical score for piano, featuring two staves. The top staff uses a bass clef and has a key signature of one sharp. It consists of two measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It also consists of two measures of music. Measures 11 and 12 are identical in both staves.

(8<sup>va</sup>)

17

*p, cresc.*

*f*

*pp*

$\text{♩} = 95$

*p, cresc.*

*f*

25

mp

pp

mp

30

dim.

pp

pp

35

mp

f

dim.

mp

mp

f

mp

41

*ff*

1 3 2      4      1      3 4      2—4      2 3      3

*ff*

(8<sup>va</sup>)

*dim.*      *mp*

*dim.*      *mp*

Accel.

*cresc.*      *f*

5      5

*dim.*

*cresc.*      *f*

4

Tempo I

59

*mp*

66

73

*8va*

*mf*

*mf*

This musical score consists of four systems of piano music. The first system (measures 59-65) features eighth-note pairs in the treble and bass staves. The second system (measures 66-72) continues with eighth-note pairs. The third system (measures 73-79) begins with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. The bass staff then continues with eighth-note pairs. Measure 73 includes dynamic markings 'mf' and 'mf'. The score is written in common time with a key signature of one sharp.

(8va)

80

86 8va

8va

p, cresc.

p, cresc.

(8va)

f

f

6

99

$\text{♩} = 138$

2

105

110

115

*cresc.*

*f*

*mp, cresc.*

*cresc.*

*mf*

*p, cresc.*

120

*3*

*f*

*sfz*

*sfz*

*sfz*

*mf*

*2*

*1*

*2*

*1*

125

*sfz*

*sfz*

*3*

*dim.*

*2*

*1*

*5*

*4*

*2*

*dim.*

130

*mp*

*p*

136

143

<*sfz*>

*f*

*sfz*

*sfz*

*f*

150

*ff*

*ff*

*8va*

2 3 4 5 — 2

3

*8va*

5 3

*8va*

5 4

163

171

*dim.*

1 2

1 2

*p* *p*

187

*mp*

*(8va)-*

*cresc.*

*cresc.*

(8va) -

194

f      *mp, cresc.*

*f*      *sfz*      *sfz*      *sfz*

*f*      *mp, cresc.*

*f*      *sfz*      *sfz*      *sfz*

(8va) -

201

*sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*

*sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*

(8va) -

208

*sfz*      *sfz*      *sfz*      *cresc.* *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *fff*

*sfz*      *sfz*      *sfz*      *cresc.* *sfz*      *sfz*      *sfz*      *sfz*      *sfz*      *fff*

12

(8<sup>va</sup>) -----,

215

223

to Rodolfo Guzmán

Lento  $\text{♩} = 92$ 

espr.

230

$\text{pp}$

3

$\text{pp}$

238

Treble Clef  
Bass Clef  
Key Signature: One Flat  
Time Signature: Common Time

246

Treble Clef  
Bass Clef  
Key Signature: One Flat  
Time Signature: Common Time

254

Treble Clef  
Bass Clef  
Key Signature: One Flat  
Time Signature: Common Time

14

262

*8va* - -----

271

*cresc. poco a poco*

*cresc. poco a poco*

(*8va*) - -----

280

Accel.

Musical score page 297, system 1. The score consists of three staves:

- The top staff uses a treble clef and has six measures. Measure 1 starts with a dotted half note followed by eighth notes on the first four strings. Measures 2-5 show eighth-note patterns on the first four strings. Measure 6 begins with a sixteenth-note pattern on the first four strings, followed by eighth-note patterns on the first four strings.
- The middle staff uses a treble clef and has six measures. Measures 1-5 show eighth-note patterns on the first four strings. Measure 6 begins with a sixteenth-note pattern on the first four strings, followed by eighth-note patterns on the first four strings.
- The bottom staff uses a bass clef and has six measures. Measures 1-5 show eighth-note patterns on the first four strings. Measure 6 begins with a sixteenth-note pattern on the first four strings, followed by eighth-note patterns on the first four strings.

Performance instructions include dynamic markings such as  $\text{ff}$ ,  $\text{sfz}$ , and  $\text{tr}$ .

A musical score page featuring three staves. The top staff uses treble clef and has a key signature of one flat. It contains six measures of music, starting with a dotted half note followed by a series of eighth notes. The middle staff also uses a treble clef and a key signature of one flat. It contains six measures of music, mostly consisting of eighth notes. The bottom staff uses a bass clef and a key signature of one flat. It contains six measures of music, with the first measure being entirely blank (no notes) and the subsequent five measures each containing a single eighth note.

16

Allegro  $\text{d} = 59$ 

314 (8<sup>va</sup>) - - - -

321 (8<sup>va</sup>) - - - -

328 (8<sup>va</sup>) - - - -

335 (8va) -

This musical score page contains four systems of music, each with two staves. The top staff in each system is for the strings (indicated by a brace) and the bottom staff is for the basso continuo (indicated by a brace). Measure 335 starts with eighth-note patterns in the strings. Measure 342 begins with eighth-note patterns in the strings, followed by sixteenth-note patterns. Measure 349 starts with eighth-note patterns in the strings, followed by sixteenth-note patterns.

*mf*

*mf*

*f*

*f*

*dim.*

*p*

*dim.*

*p*

18

ritenuto

356

Andante  $\text{♩} = 106$ *p**p*

362

368

*p*

*p*

Musical score for two staves, measures 374 to 386.

**Staff 1 (Treble Clef):**

- Measure 374: Dynamics *pp*, *mp*. Measures end with a double bar line and repeat dots.
- Measure 380: Dynamics *mf*, *mp*. Measures end with a double bar line and repeat dots.
- Measure 386: Dynamics *mf*. Measures end with a double bar line and repeat dots.

**Staff 2 (Bass Clef):**

- Measure 374: Measures end with a double bar line and repeat dots.
- Measure 380: Dynamics *mf*, *mp*. Measures end with a double bar line and repeat dots.
- Measure 386: Dynamics *mf*, *mp*. Measures end with a double bar line and repeat dots.

Rehearsal marks: 374, 380, 386. Dynamic markings: *pp*, *mp*, *mf*.

392

399

406      espr.

*p*

*p*

*pp*      *fff*

*pp*      *fff*

412 *8va* - - - - - ( )

(8va) - - - - - ( )

419 *f* *ff*

426 *fff* *dim.* *f* *3* :

*fff* *f, dim.* *p* :

22

Accel.

433

*p, cresc. poco a poco*

*cresc. poco a poco*

441

*8va ----- , ff 1 1*

*ff*

*ff*

*Re.*

## Allegro

454

Treble clef, B-flat key signature. Measures 454-455: Eighth-note patterns. Measures 456-457: Eighth-note patterns. Measures 458-459: Eighth-note patterns.

Bass clef, B-flat key signature. Measures 454-455: Eighth-note patterns. Measures 456-457: Eighth-note patterns. Measures 458-459: Eighth-note patterns.

459

Treble clef, B-flat key signature. Measures 454-455: Eighth-note patterns. Measures 456-457: Eighth-note patterns. Measures 458-459: Eighth-note patterns.

Bass clef, B-flat key signature. Measures 454-455: Eighth-note patterns. Measures 456-457: Eighth-note patterns. Measures 458-459: Eighth-note patterns.

465

Treble clef, B-flat key signature. Measures 454-455: Eighth-note patterns. Measures 456-457: Eighth-note patterns. Measures 458-459: Eighth-note patterns.

Bass clef, B-flat key signature. Measures 454-455: Eighth-note patterns. Measures 456-457: Eighth-note patterns. Measures 458-459: Eighth-note patterns.

470 *8va* -

*mp*

*mf*

*mp*

*mf*

(*8va*) -

477

*f*

*f*

(*8va*) -

484

*dim.*

*p*

*dim.*

*p*

Musical score for piano, page 10, measures 492-506.

Measure 492: Treble clef, B-flat key signature. Dynamics: *cresc. poco a poco*. Bass clef, B-flat key signature. Dynamics: *cresc. poco a poco*.

Measure 500: Treble clef, B-flat key signature. Dynamics: *ff*. Bass clef, B-flat key signature. Dynamics: *ff*. Pedal marking: *Ped.*

Measure 506: Treble clef, B-flat key signature. Dynamics: *fff*. Bass clef, B-flat key signature. Dynamics: *fff*.

512

Bass clef, one flat, common time.

Measures 512-517: Bass: eighth-note patterns. Treble: eighth-note patterns. Bass: sustained notes. Treble: sustained notes.

*8va* -----

518

Bass clef, one flat, common time.

Measures 518-524: Bass: eighth-note patterns. Treble: eighth-note patterns. Bass: sustained notes. Treble: sustained notes.

525

Bass clef, one flat, common time.

Measures 525-531: Bass: eighth-note patterns. Treble: eighth-note patterns. Bass: sustained notes. Treble: sustained notes.

5 4 — 5

5 3

3 1

to Nelly Vuksic