

Concert Suite after the church parable *Fairer Fields* for flute, viola, and harp; op. 36a

I composed my opus 36 *Fairer Fields* oratorio between 1982 and 1988. It employs singers, chorus, and narrator, accompanied throughout by the present instrumental trio. After revising the work slightly in 2004, I drew from it the following numbers, which seemed suitable for non-dramatic, and moreover purely instrumental, presentation.

1. *Lilies*

2. *Temple Fanfare*

3. *Ten Variations*

No separate theme is stated as such. In that sense, I consider the first variation as much a take-off on the music of the third as I do the other way about! The ten facets, taken together, illuminate something larger than themselves.

The first variation is played by flute and viola. The second is a harp solo (that is to say, the instrument that lay silent through variation one). The third variation is for the full trio. This pattern repeats in two further permutations. The fourth variation is for flute and harp, the fifth a solo for the instrument which now remains, viola. All three play in the sixth variation, as they will in the ninth. Variation seven is a duo for viola and harp, leaving flute to play alone in variation eight. There is a new tenth variation for the full trio (heard after a considerable bit of intervening narration in the oratorio), added only last year.

4. *Fantasy on Dies irae*

This was one of two spots in the complete oratorio where I use piccolo in lieu of flute.

5. *Valediction*

Upbeat whilst a bit wistful, and a wee bit conventional, all suited the dramatic moment.

With profound gratitude, I inscribed my church parable *Fairer Fields* to my instructor in musicology, L. Michael Griffel.

Victor Frost
14 IV 05
New York, New York

to L. Michael Griffel

Concert Suite

after the church parable *Fairer Fields*

for flute, viola, and harp; op. 36a

1. Lilies

Victor Frost

$\text{♩} = 117$

Flute

Viola

Harp

mf

Fl.

Va

Hp

mf

5

Fl.

5

7a

5

P

G#

7

Fl.

p

7a

p

P

C#

p

9

Fl.

mf

7a

mf

P

mf

11

Fl.

Va

Hp

p

13

Fl.

Va

Hp

mf

A

mf

mf

G# C#

15

Fl.

Va

Hp

17

Fl.

7a

p

19

Fl.

7a

p

5

G#

C#

21

Fl.

7a

p

p

23

Fl. *mf*

Va *mf*

Hp *mf*

25

Fl. *p*

Va *p*

Hp *p*

B

27

Fl. *mf*

Va *mf*

Hp *mf*

C#

[F# Bb]

2. Temple Fanfare

30 $\text{♩} = 52$

Fl. *f*

Ta *f*

P $\begin{matrix} \text{F} \sharp \\ \text{B} \flat \end{matrix}$ *f*

34

Fl.

Ta

P

38

Fl. *mf* *f*

Ta

P $\begin{matrix} \text{F} \sharp \text{A} \flat \\ \text{B} \flat \text{C} \sharp \text{D} \sharp \end{matrix}$

3. Ten Variations

1 $\text{♩} = 46$

42

Fl. *mp*

Va *sola*
mf

44

Fl. *p*

Va *mp*

46

Fl. *mp*

Va *mf*

48

Fl. *p*

Va *mp*

2 $\text{♩} = 64$

50

Hp *mf*

E♭ F♯ G♯ A♭
B♭ C♯ D♯

G♯ G♭ C♯ D♯ D♭

56

Chords: E# C# E# Eb E#G# G#

56 57 58 59 60 61

62

Chords: C# D# D# Eb E# G# D# G# E#

62 63 64 65 66

67

Chords: D# D# D# C# cresc. C# D# D# C#

67 68 69 70 71

72

Chords: Eb mf Eb D

72 73 74 75

76

Chords: E# A# p C#

76 77 78 79

81 $\text{♩} = 78$ 3

Fl. *mf*

Va

Hp *p* *mf* D# G#

86

Fl. *f* E

Va

Hp *f* E#

90

Fl. *mf* *p* 6

Va *mf* *p*

Hp *mf*

93

Fl. *pp* *f*

7a *pp* *f*

p

95

Fl. *p* *f*

7a *p* *f*

p *f* *p* gliss.

98

Fl. *f* *mf*

7a

p *f* *mf* E4

102

Fl. *f* F

Va

Hp *f*

106

Fl. *mf* *p*

Va *mf* *p*

Hp *mf* *p* C \sharp Ab E \flat

109

4 $\text{♩} = 64$

Fl. *mp*

Hp *mp* D \flat G \sharp B \flat F \sharp

112

Fl. *p* *mp*

P *p* *mp* G \flat

115

Fl. *mf* *mp* G

P *mf* *mp* G \sharp

118

Fl. *p* *pp*

P *p*

[E \sharp F \sharp G \sharp A \sharp
B \flat C \sharp D \sharp]

5 $\text{♩} = 54$

121

Fl. *mf*

126

Fl. *dim.*

131

Va

H

p *cresc.*

136

Va

f *p*

141

6 ♩ = 64

Fl.

mp *mf*

Va

mp *mf*

Hp

mp *mf*

E# F# G# A#
B# C# D#

145

Fl.

mp

Va

mp

Hp

mp

I

148

Fl. *mf* *mp*

fa *mf* *mp*

P *mf* *mp*

151

Fl.

fa

P *mf* *mp*

154

Fl.

fa

P *mf* *mp* *pp* *mp*

158 $\text{♩} = 100$

Fl. *ff*

Va

Hp *pp* *mp* *pp* *cresc. molto* *ff*

F#Ab Db Bb

163

Fl.

Va

Hp D# Db

167

Fl.

Va

Hp Cb Cb Cb

7 ♩ = 60

171

mp

7a

p

174

mf *mp*

7a

p

177

mf *mp*

V J

7a

p

180

pp

3

7a

p

183

Va *cresc.* *mf* 3

Hp *cresc.* *mf*

185

Va *mp* *pp*

Hp *mp* *p* *pp* [G# C# D#]

8 ♩ = 97

190 Fl. *mf*

195 Fl.

200 Fl. *dim.*

K

204 Fl. *p* *mp* *p*

209 $\text{♩} = 126$

Fl. *mp*

7a *mp*

P *mp*
[E \flat F \sharp G \sharp A \flat
B \flat C \sharp D \sharp]

214

Fl.

7a

P
D \flat D \sharp B \sharp B \flat

218

Fl.

7a

P
D \flat D \sharp B \sharp B \flat

L

223

Fl.

Va

Hp

Db

D#4

B#4

228

Fl.

Va

Hp

Bb

Db

B#4

Bb

M

233

Fl.

Va

Hp

V

238

Fl.

Va

P

D₄

E₄

243

Fl.

Va

P

E#F#G#A#
B_bC#

10 N.B.

248

Fl.

Va

P

D#

A₄

mp

mp

mp

E#F#G#A#
B_bC#D#

N.B. The variations are used to underscore a series of inquiries in the complete oratorio. Of a total of 12, I chose not to underscore nos. 10 and 11 from the libretto, and in that context marked this final variation no. 12. I mention this discrepancy for instrumentalists familiar with the full score, who might then be wondering what this no. 10 is. It takes on that appellation only in the chamber venue.

252

Fl. *p* *mp*

Va *p* *mp*

Hp *p* *mp*

257

Fl. *mf*

Va *mf*

Hp *mf*

N

260

Fl. *mp*

Va *mp*

Hp *mp* E# D#

264

Fl. *p* *mp*

7a *p*

P *p* *mp*

A \sharp E \sharp

269

Fl. *mf*

7a *mp* *mf*

P *mf*

273

Fl. *mp* *p* switch to Picc.

7a *mp* *p*

P *mp* *p* E \sharp A \sharp

4. Fantasy on Dies irae

278 $\text{♩} = 72$

Picc.

Va

Hp
[E#F#G#A#
B#C#D#]

283

Picc.

Va

Hp
D# E# D# C# A# C# Bb

288 **P** Picc.

Va

Hp
[EbF#G#Ab
C#Db]

294

cc. *f* *mp*

ca. *f*

p *p*

298

cc. *mf* 5

ca. *mf*

p *mf* Cb

302

cc. 5

ca. *f* *f*

p *f* Ab

307

Picc. *f* *p* **R**

Va *f*

Hp *f* [E \flat B \flat D \flat]

312

Picc. *mf* *p*

Va *f*

Hp *mf* C \sharp

316

Picc. *mf* *mp* *mf*

Va *f*

Hp *mf*

320

c.

f

p

323

c.

f/a

p

S

E#F#G#A#
D#

327

c.

f/a

p


mp

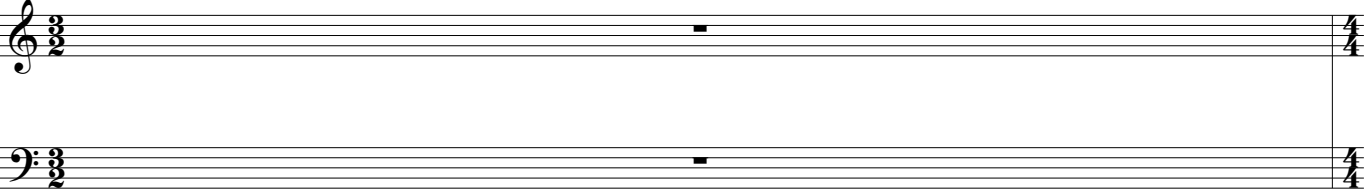
mf

mp

329

Picc. 

Va 

Hp 

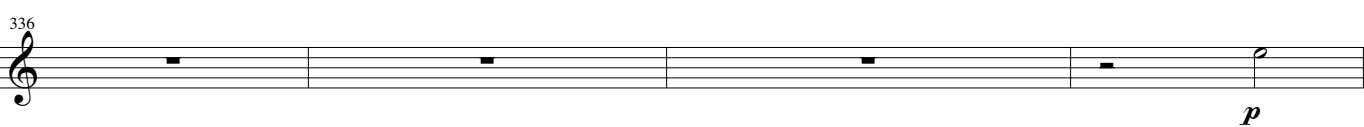
330

Picc. 

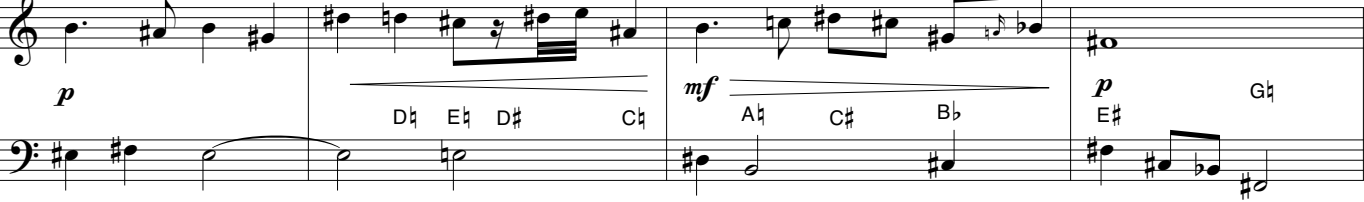
Va 

Hp 

336

Picc. 

Va 

Hp 

340

switch to Fl.

pp

pp

pp

C_b A_b [A_# C_#] E_b B_b D_b G_# [A_b C_b]

i.v.

5. Valediction

346

$\text{♩} = 100$

Fl.

p

p

[E_bF_#G_#A_b] [B_bC_bD_b]

G_b G_#

351

U

$\text{♩} = 100$

mp

G_b B_b E_b E_b A_# B_b A_b

356

Fl.

Va

Hp

V

362

Fl.

Va

Hp

mp

mp

D# D# D#

368

Fl.

Va

Hp

W

pp

pp

D# *pp* l.v.

Performance Notes

1. I would like to reserve the designation opus 36a for the foregoing suite of five numbers, but would not mind dipping into its contents for a shorter exposition. "Lilies" plus either the Variations or the "Fantasy on Dies irae" would work nicely, I think. The listing in that case would be Two Pieces from the church parable *Fairer Fields*, opus 36. A single excerpt would take this form, for example, Ten Variations from the church parable *Fairer Fields*, opus 36.
2. The first nine of the Variations are used twice in the oratorio: first, when a given disciple is stating an inquiry; second, when the Blessed Mary is singing a response to it later in the drama. I use the second version in several cases above. No. 2, just because it omits an internal repeat. No. 6 because the first instance is interrupted by Blessed Mary's singing. (In the second instance, a choir of angels is singing at the end, but fortunately their melody is doubled by flute, and their harmony contains nothing essential missing from the harp accompaniment.) The latter's close in the key of D-flat caused me to reotate the harp accompaniment to no. 7 in G-flat major, rather than F-sharp as is found the first time through. (I left the viola part, not of course a well-tempered instrument, in F-sharp throughout.)
3. In m. 95 (Variation 3), the viola tremolo goes suddenly piano. Meanwhile there is a still forte overhang of an eighth note on the flute before it becomes quiet itself. So, it is inappropriate for the flutist to taper the dynamics at just this point. (Doing so could only spoil the rude effect.)
4. A more poignant special effect obtains in the opening to Variation 6. The viola's line ascends while the flute's descends to a unison pitch in mm. 4, 8, 11, 13, and unexpectedly again in m. 14. These must be finely tuned, with the high viola deferring to the flute, intrinsically less amenable as the wind instrument is to intonational adjustment.
5. The seemingly abrupt ending to Variation 9 is owing to the fact that in the oratorio, a cappella chorus takes over the musical argument. Much stage business precedes the use of my new Variation 10; all the more reason to wait a few moments before preceding from F minor (no. 9) to E major (no. 10).
6. The disciples are lost in reverie in the opening to the Fantasy on Dies irae, accounting for the innocuous conversation between viola and harp. In the second m. after **P**, the viola seems to realize suddenly that in its musings it has just accidentally intoned the opening notes to the medieval Latin chant. The piccolo (flute is not an option, to answer a question that has been put to me) takes over the musical discourse.
7. The Blessed Mary is preparing to ascend throughout my oratorio, but she concerns herself with offsetting the tendency of the disciples toward melancholy (as evidenced in the Dies irae Fantasy). That is the basis for her final Valediction to those beloved souls she is preparing to leave behind.