V I C T O R F R O S T

Moments musicaux

for viola and piano, op. 8

FOUR WINDS PRESS

New York

Moments musicaux for viola and piano, op. 8

This suite developed slowly, between April of 1978 and March of 1981. This was a pivotal time for me, since in the midst of it I moved to New York City to pursue a career as a professional musician. (Perhaps I should point out that several other works were begun and finished during that time.) As it happened, I did not fall in with any violists in the path I was then pursuing, which means that my mother, to whom I dedicated these musical moments, never got to hear the suite entire before she passed on late in 1982. She did however hear several of the pieces in ad hoc arrangements I fashioned for instruments available to me at that point.

The Fandango, which she particularly enjoyed I'm happy to say, has been by far the most re-arranged number in my œuvre. Lucille Ball said about her hair color that she changed it so many times she couldn't remember what she had actually started with! I feel the same about the instrumental "color" of this inordinately popular composition, the first in the present suite to see the light of day. But one day I overheard in my head (that is really the way I approach musical ideas that occur to me) a catchy fandango motive for stringed instrument and piano. I soon realized that this was not an independent idea; rather, it could only serve as a thematic coda for the pre-existing Fandango, now known as opus 8, number 4. Now, all the notes of this new coda could conceivably be played on violin, but they would lie quite low. The key was D major. The melody of the Fandango proper had so low a center of gravity in that key as to foreordain viola as the choice of instrument, practicably speaking. Even in the absence of a solo performer for the piece in my life at this time, I ascertained that the viola indeed conjured the best sound for this music, to which the other pieces in Moments musicaux were gradually added over the years. (Similarly, Lucille Ball determined at some point just to stay a redhead!)

1. **Alert.** The viola struggles to declaim its message amid thickly textured but dry chords from the piano.
2. **Saltarello.** Italian "jumping" dance. In keeping with tradition, the mode meanders from major to minor.
3. **Intermezzo.** Begins as a viola solo with double and triple stops. The melody is heard to best advantage however when the piano lends its services as accompaniment.
4. **Fandango.** In ternary form with coda. In the middle section the melody passes to the right hand of the piano. When the viola takes over again the music accelerates into a measure of rest, at which point the first panel of music blithely returns, quite unaffected by these dramatic goings-on.
5. **Jig.** Partakes of qualities inherent to both the Irish jig (hence the dedication to my mother) and the contrapuntal French gigue. The latter form was of course the one so often used as the concluding movement to the Baroque instrumental suite.

Victor Frost
13 VII 84
New York City

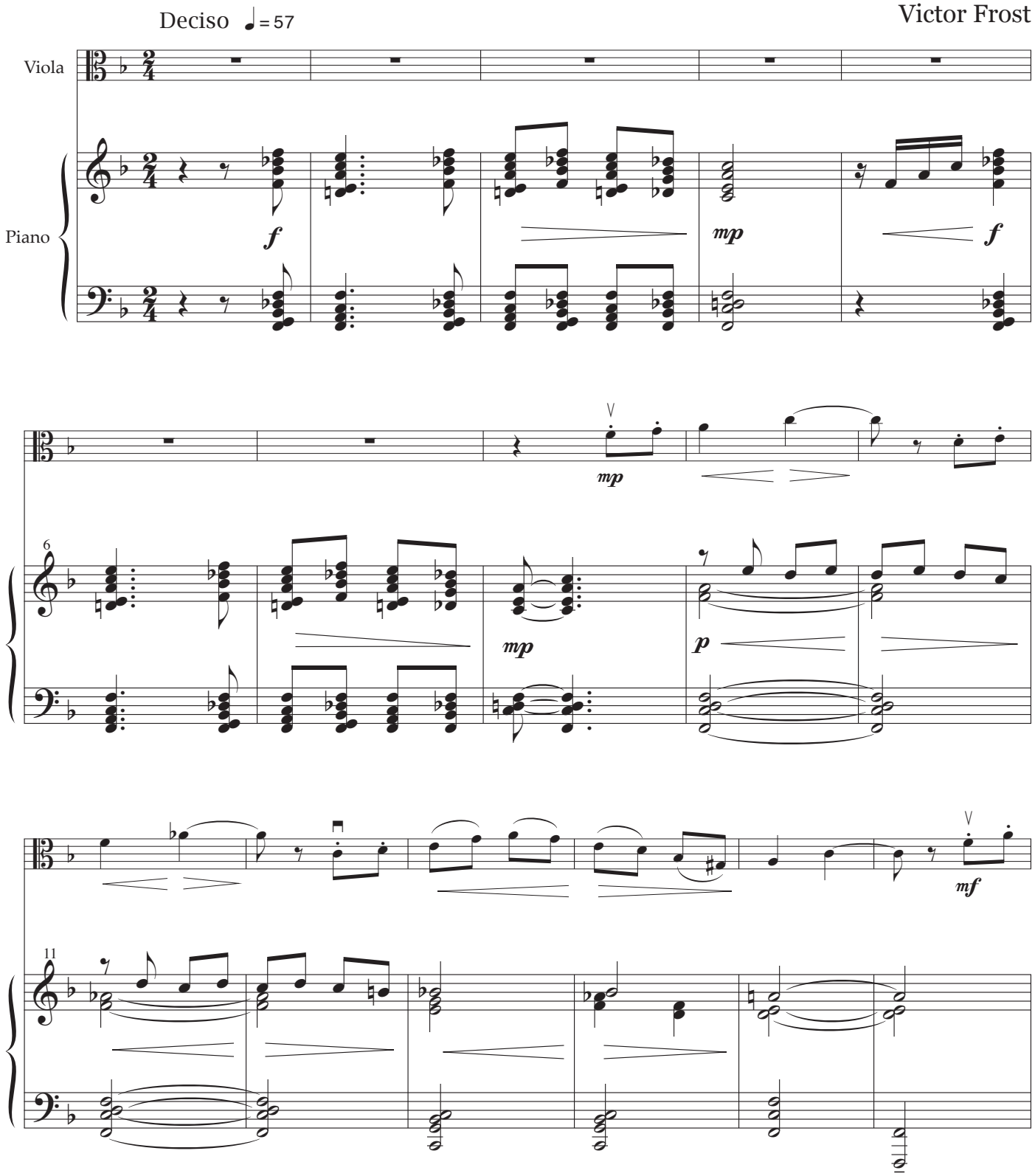
to my mother

Moments musicaux

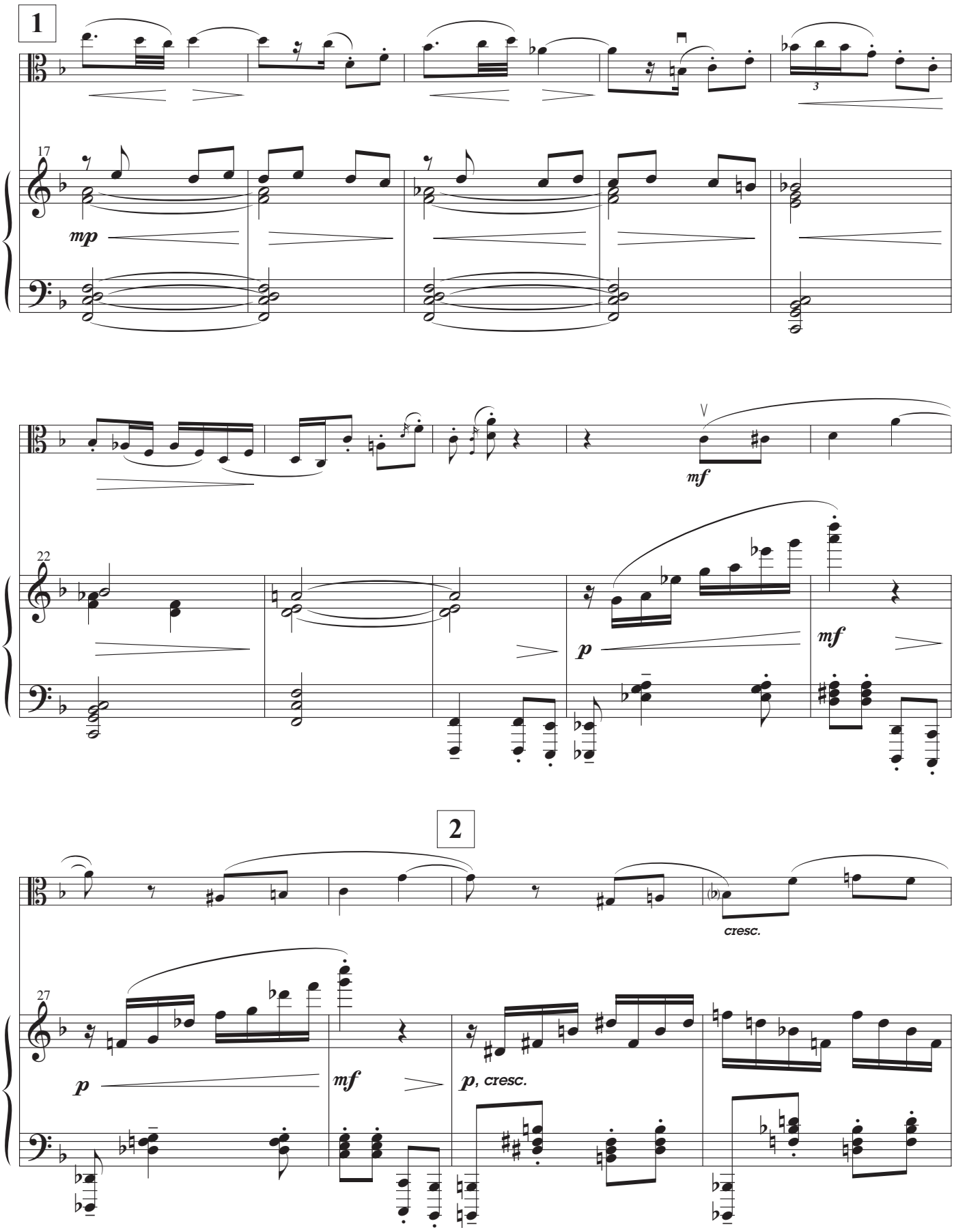
for viola and piano, op. 8

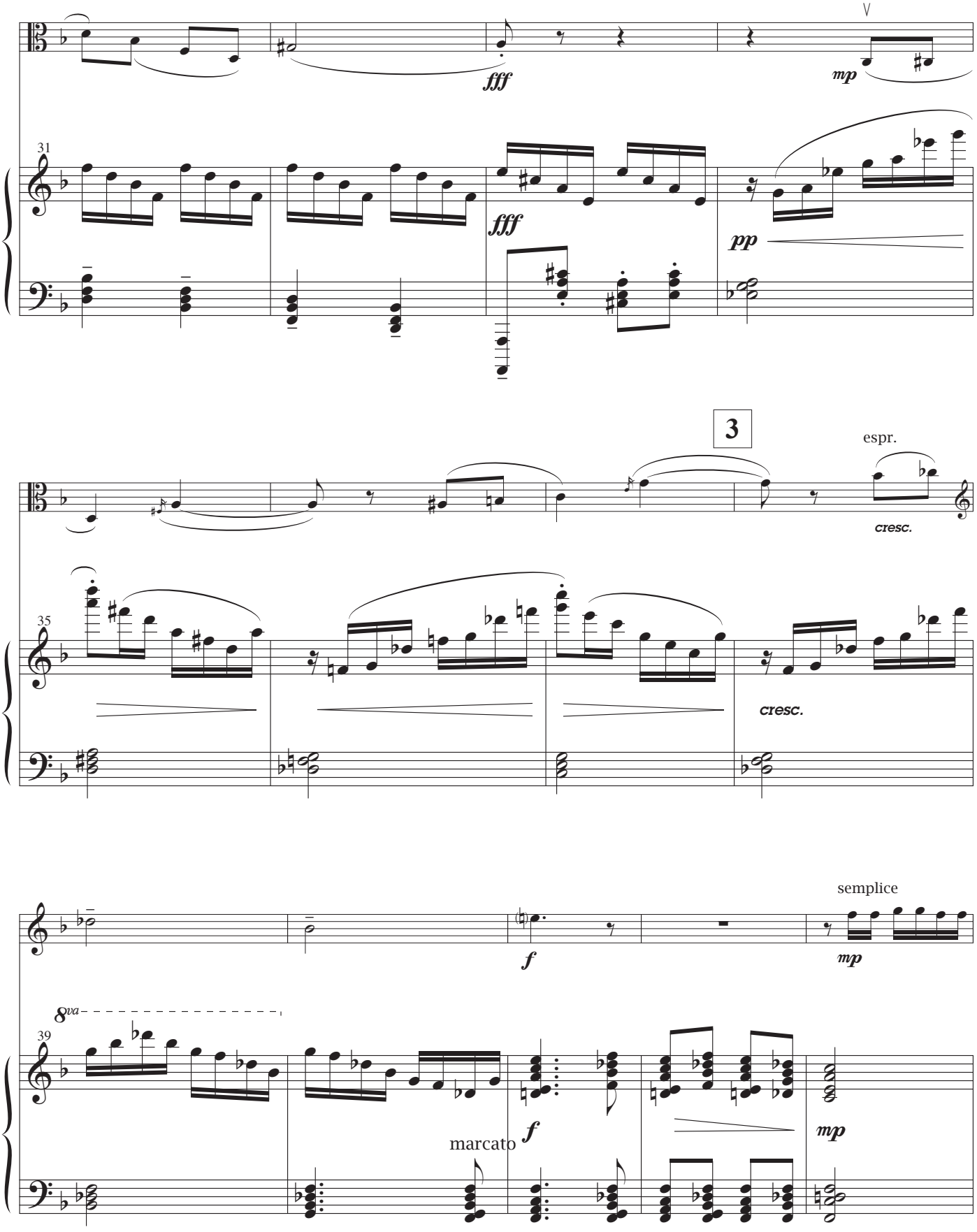
1. Alert

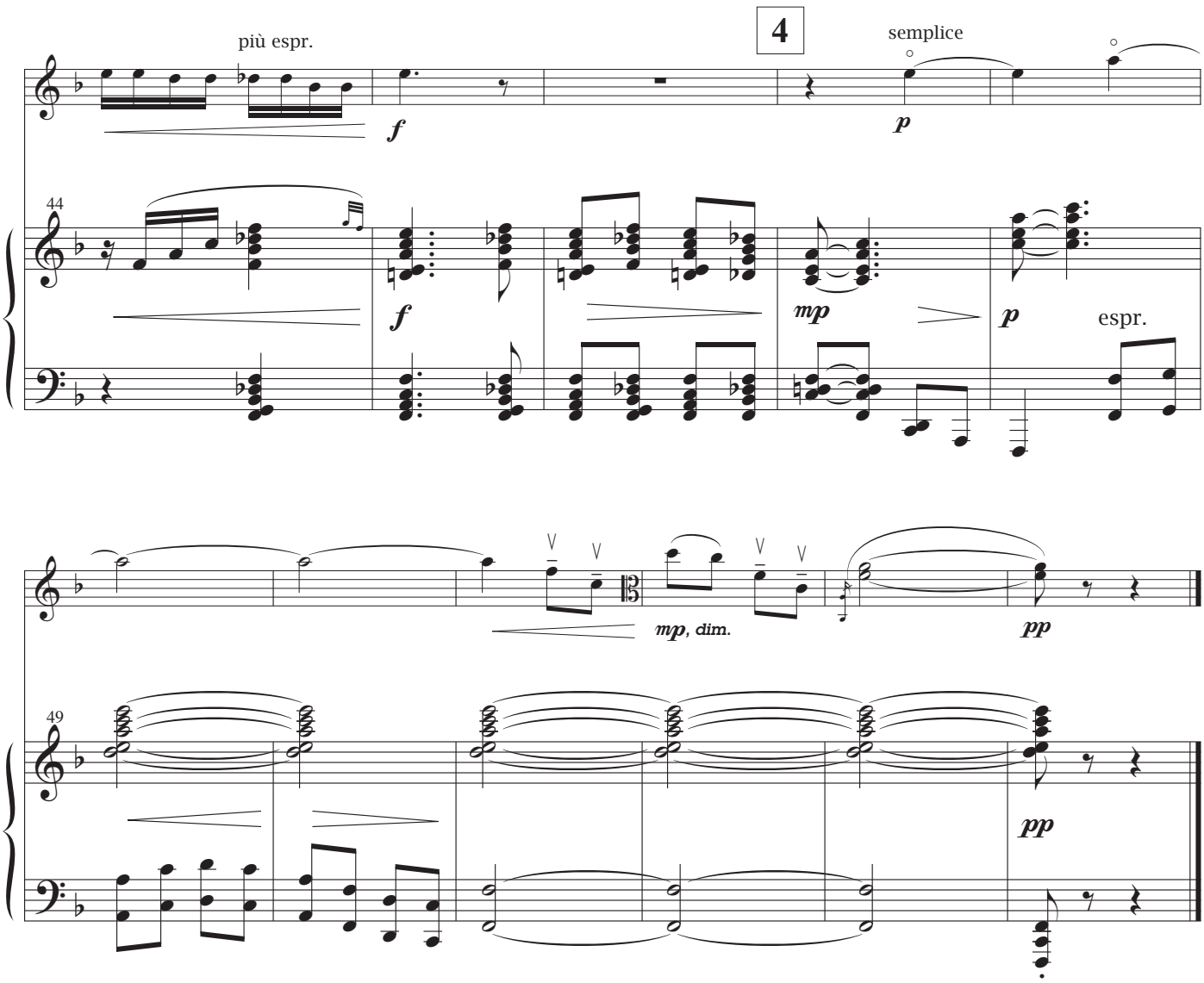
Victor Frost



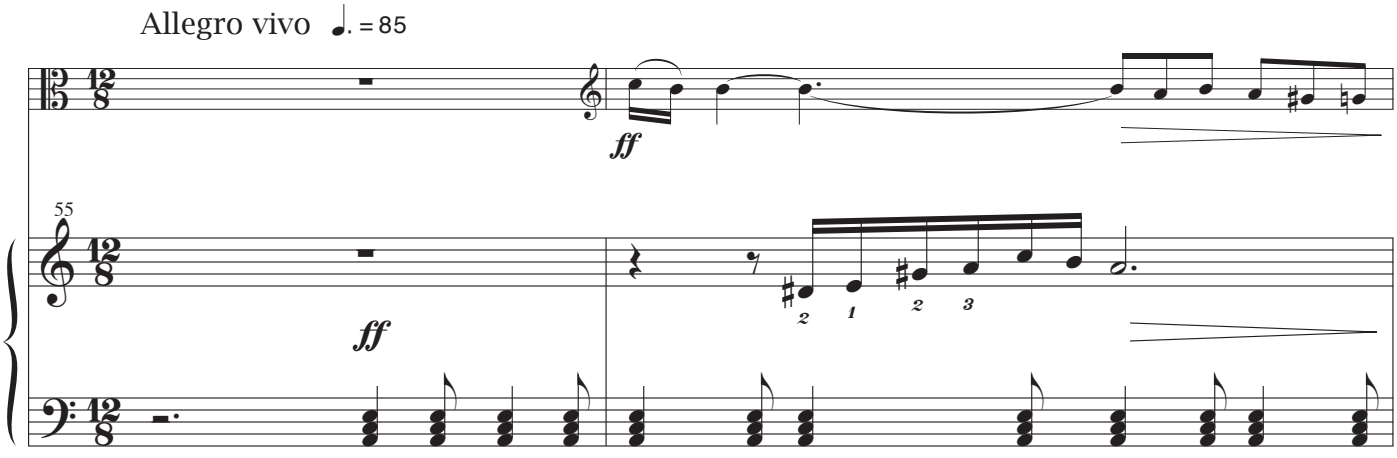
Copyright © 1981 (corr. 2017) Victor Frost

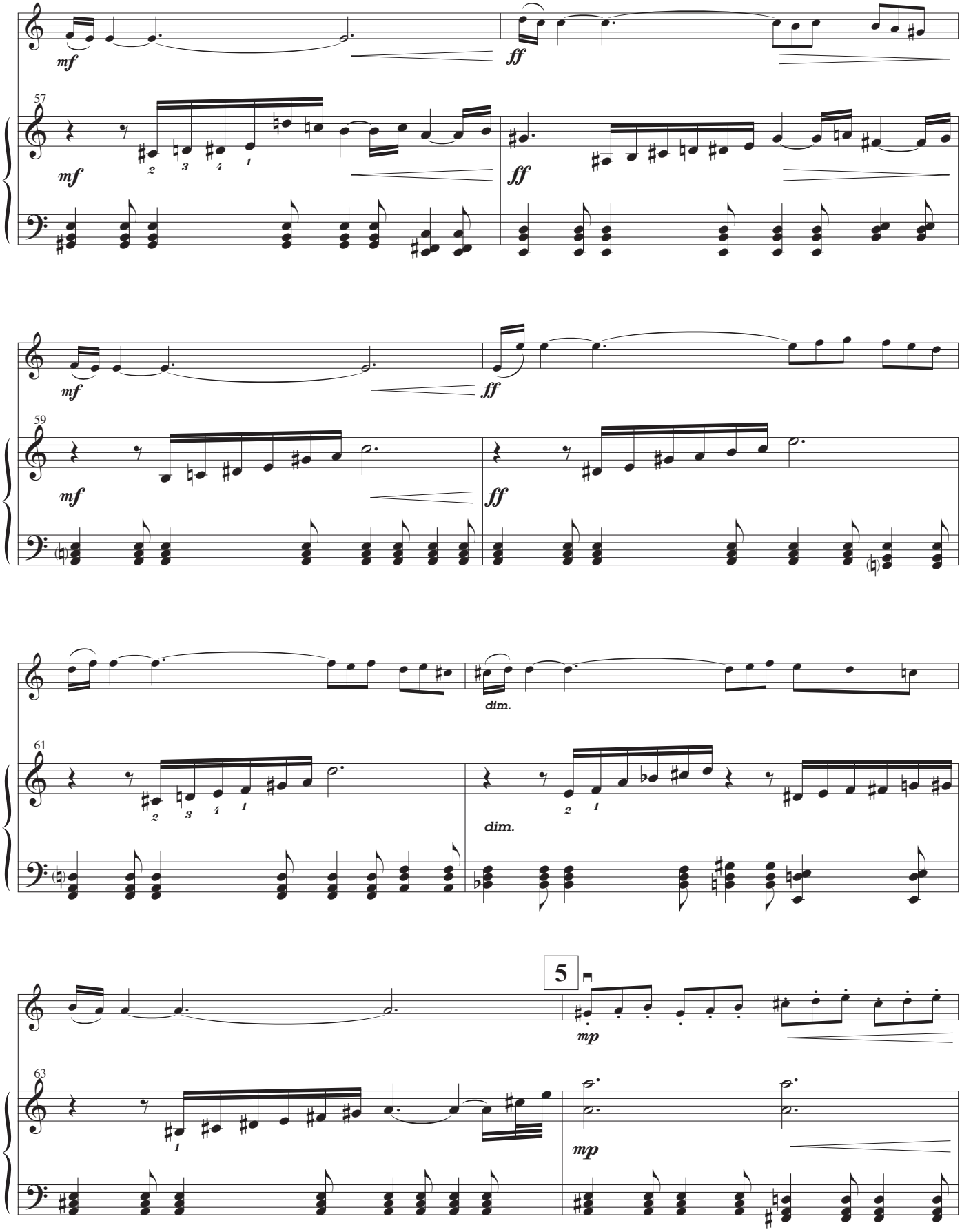

1
17
mp
mf
22
p
mf
2
cresc.
27
p
mf
p, cresc.

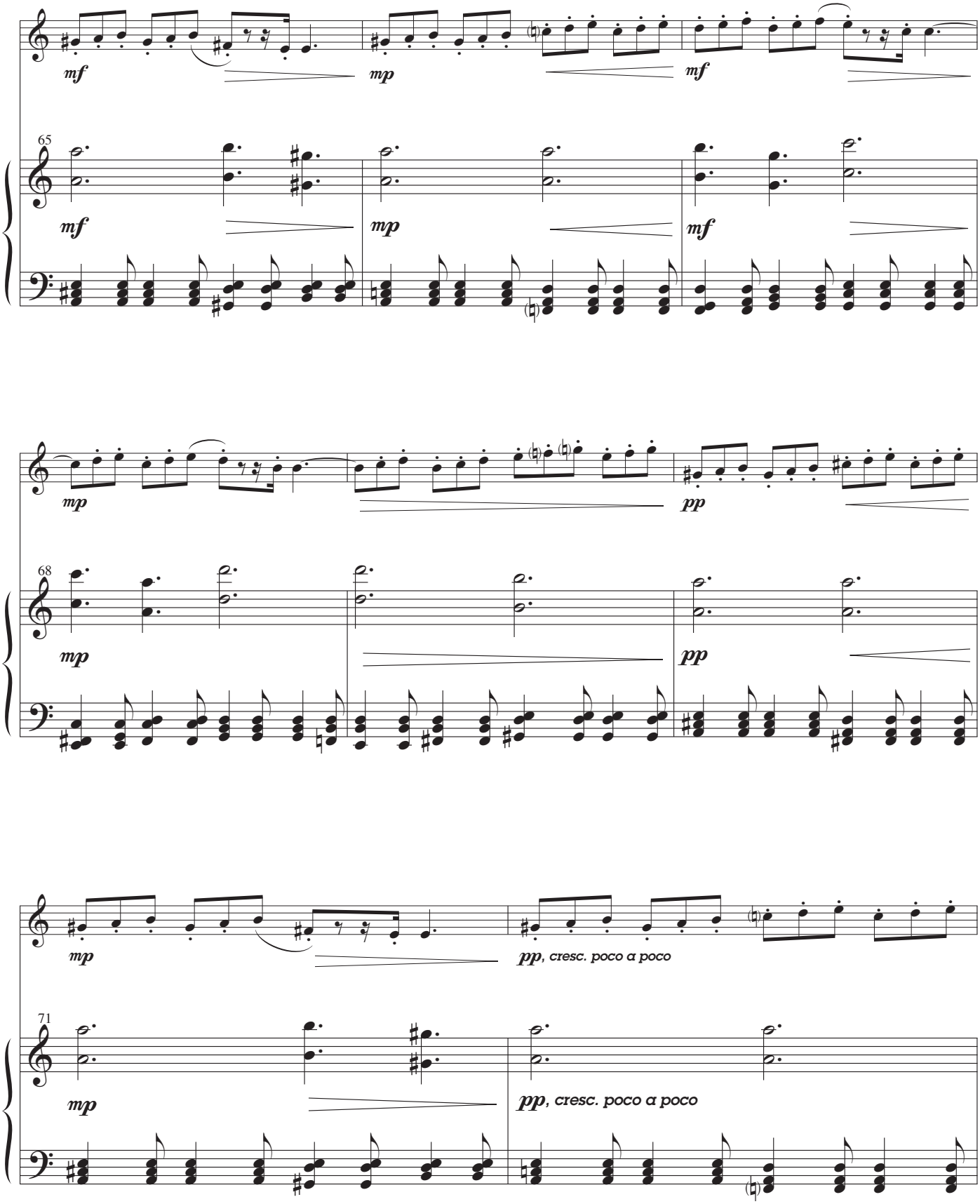

V
fff
mp
31
fff
pp
3
espr.
cresc.
35
cresc.
semplice
f
mp
8va
39
marcato
f
mp

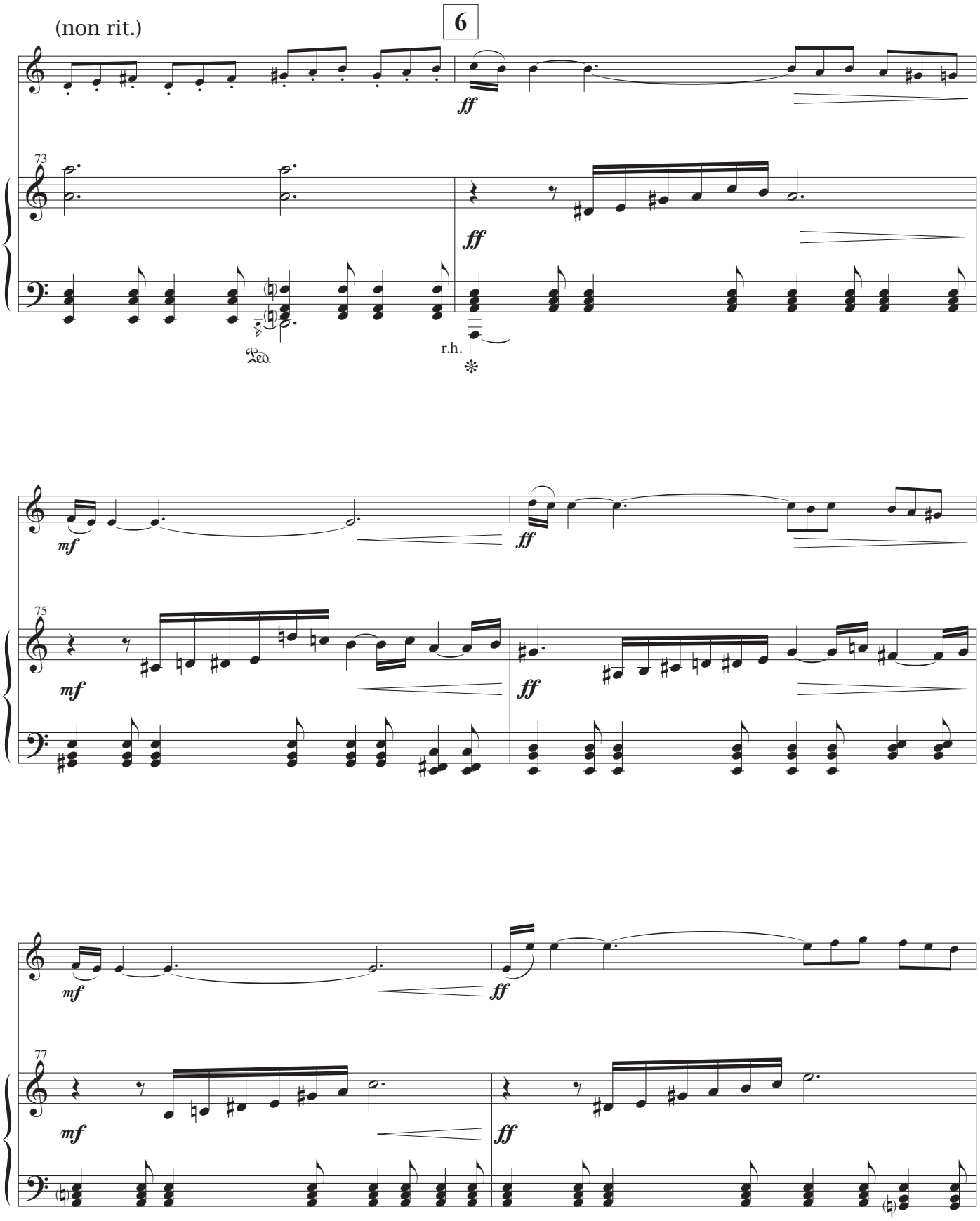


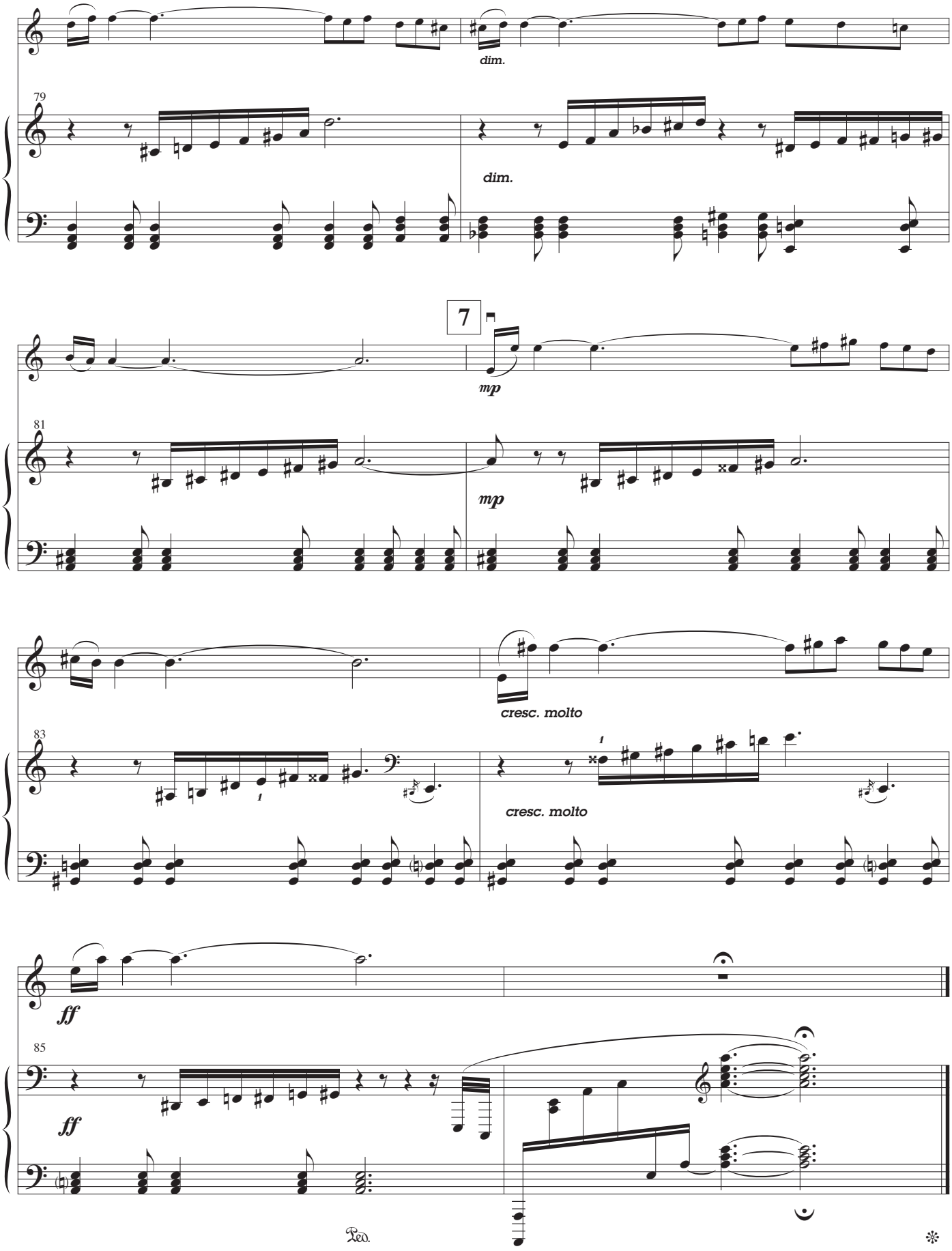
2. Saltarello



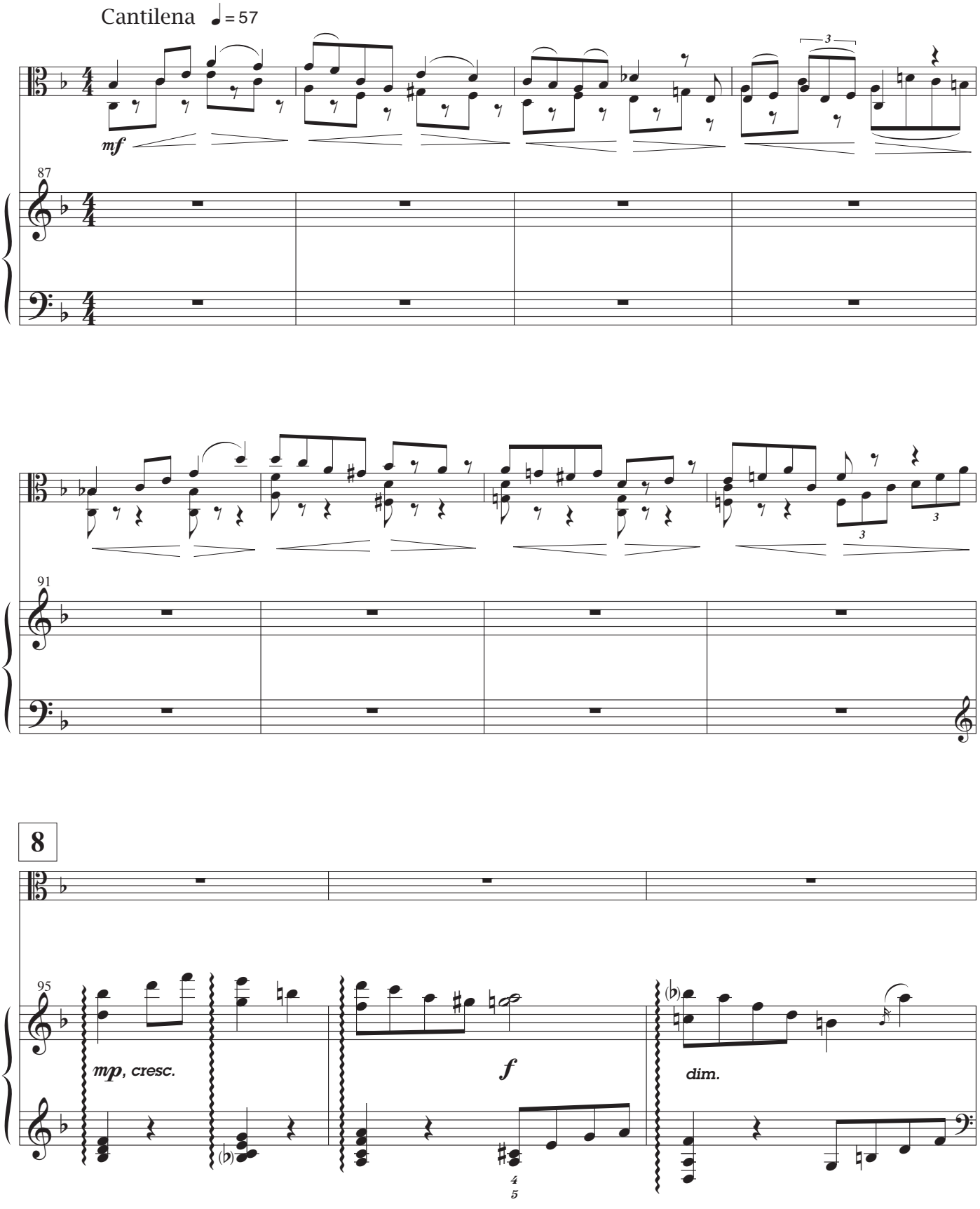

mf
ff
57
mf
ff
mf
ff
59
mf
ff
dim.
61
dim.
5
mp
63
mp

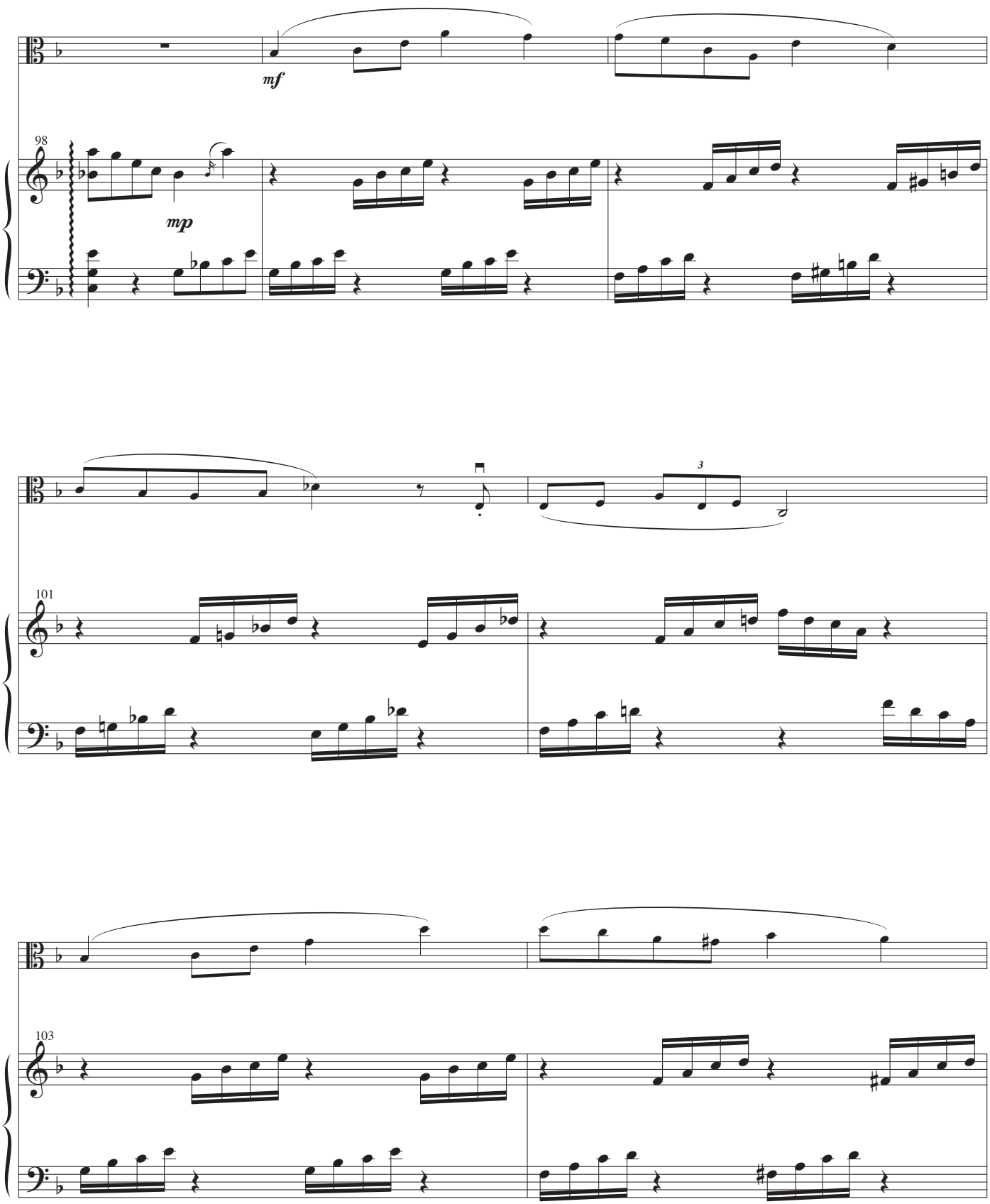

mf
mp
mf
65
mf
mp
mf
mp
pp
68
mp
pp
mp
pp, cresc. poco a poco
71
mp
pp, cresc. poco a poco

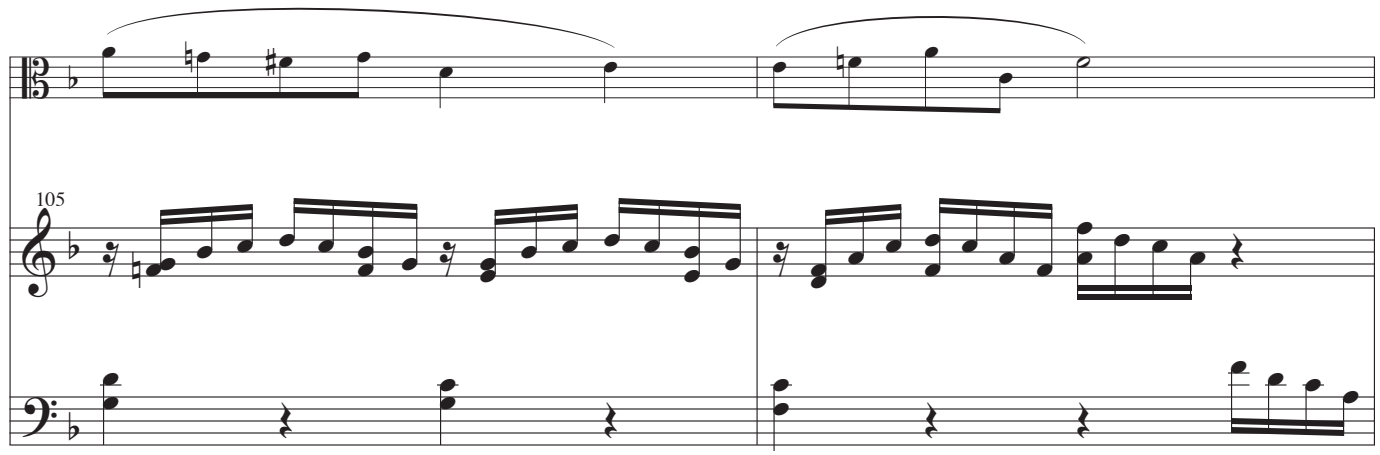

(non rit.)
6
ff
73
ff
Ped.
r.h.
mf
ff
75
mf
ff
mf
ff
77
mf
ff

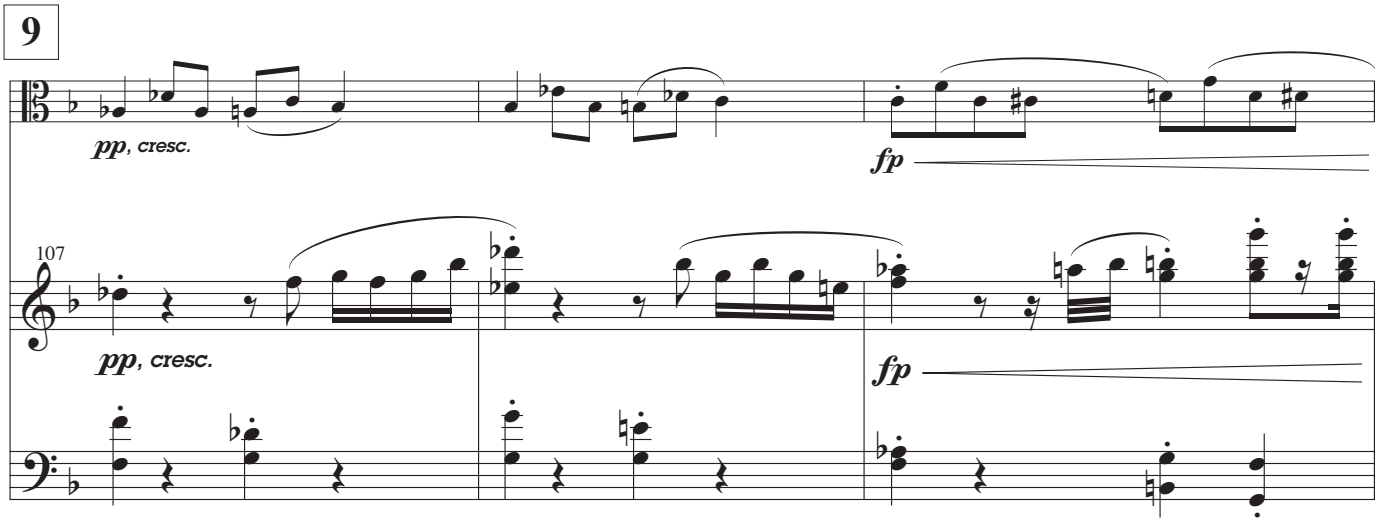

dim.
79
dim.
7
mp
81
mp
cresc. molto
83
cresc. molto
ff
85
ff
Ped.

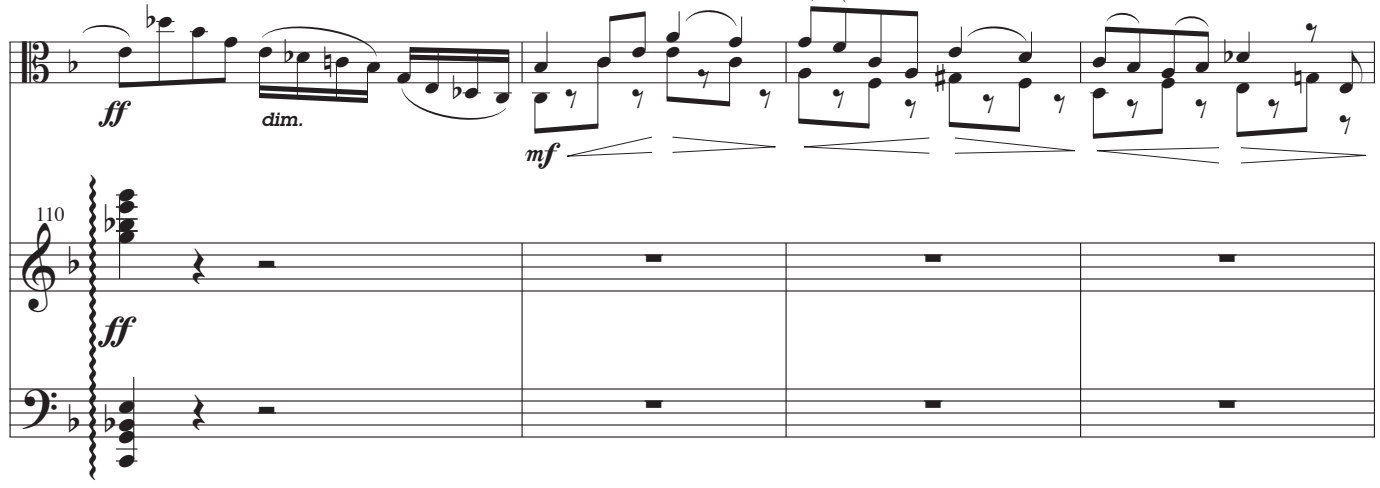
3. Intermezzo

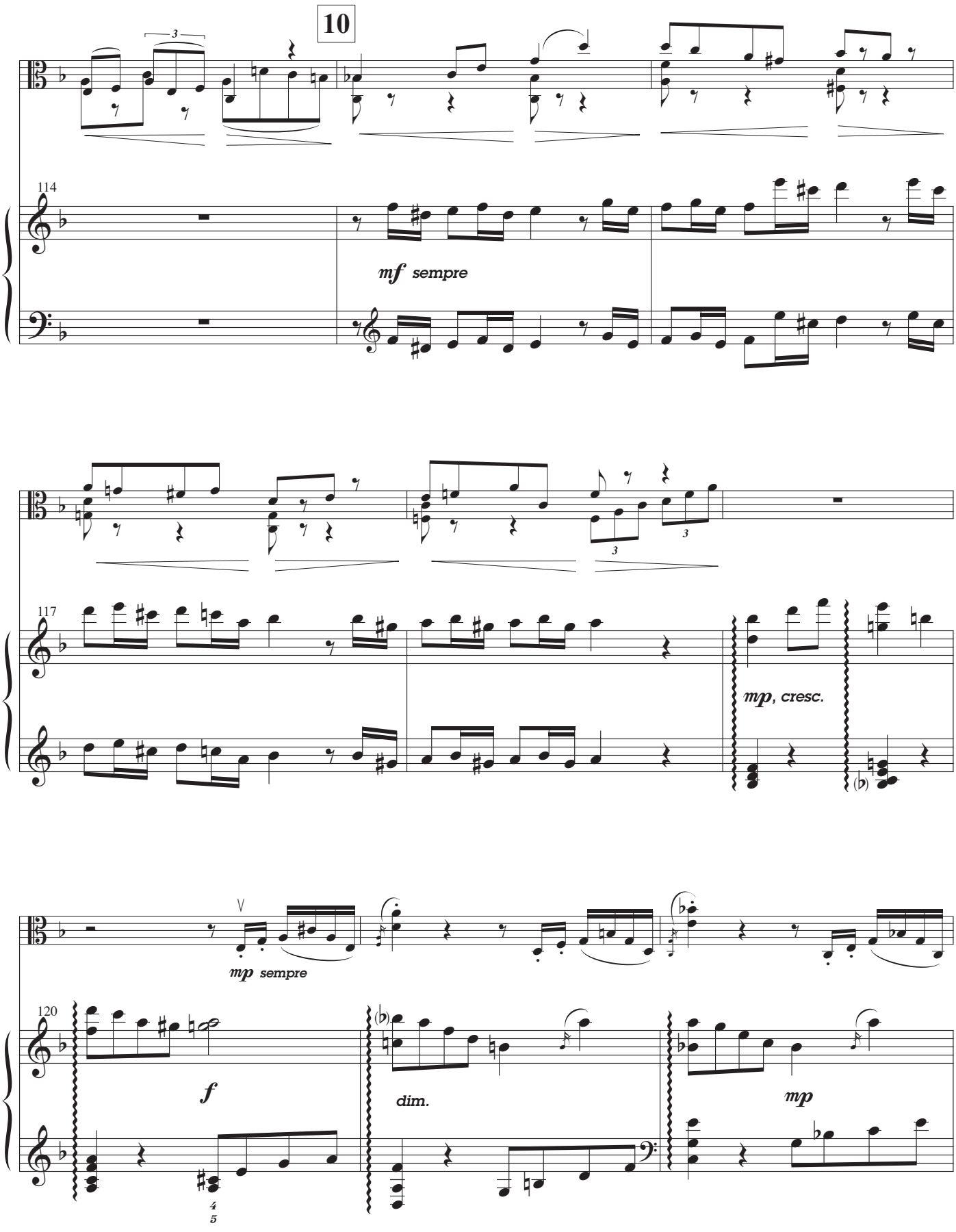


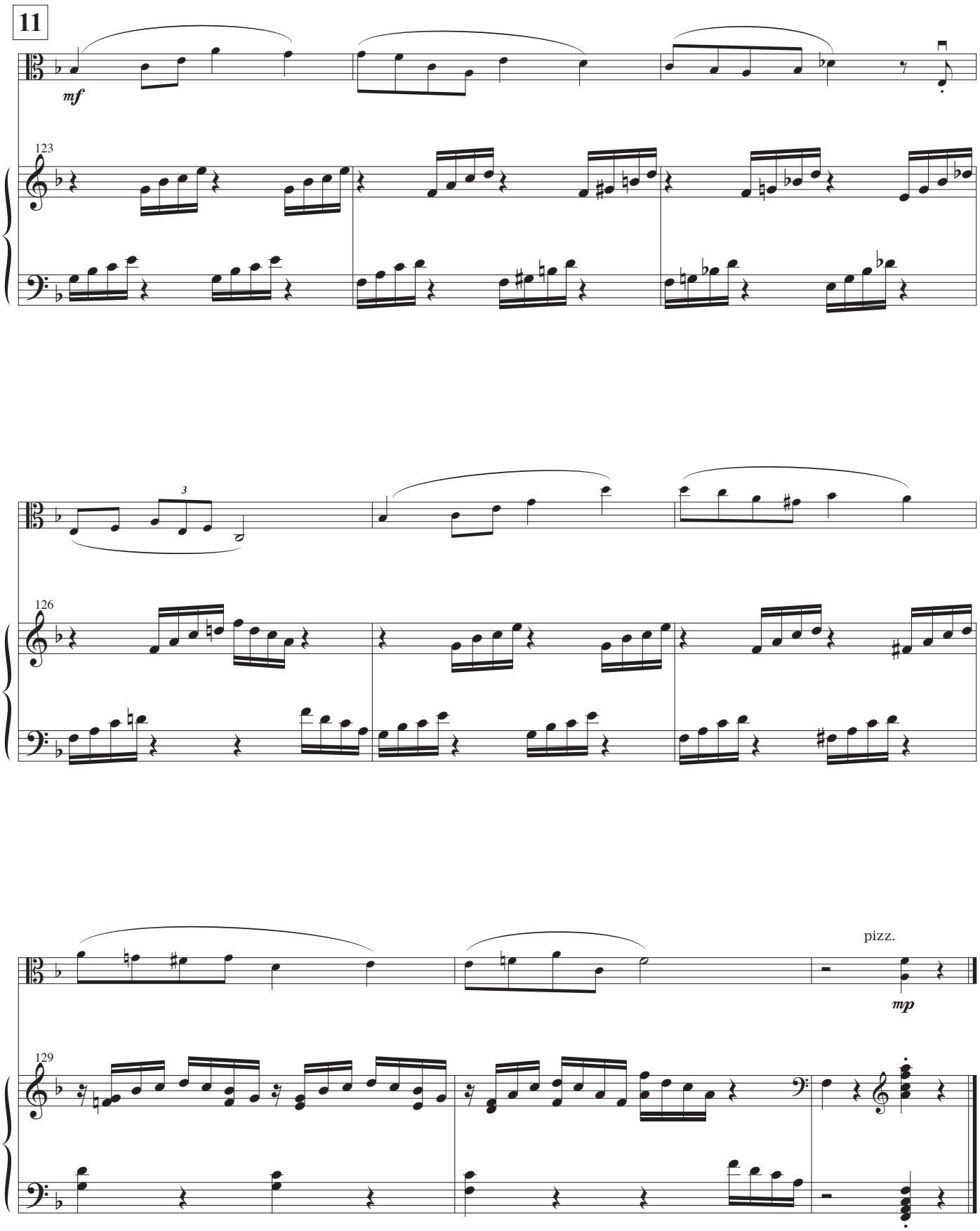

mf
98
mp
3
101
103


105

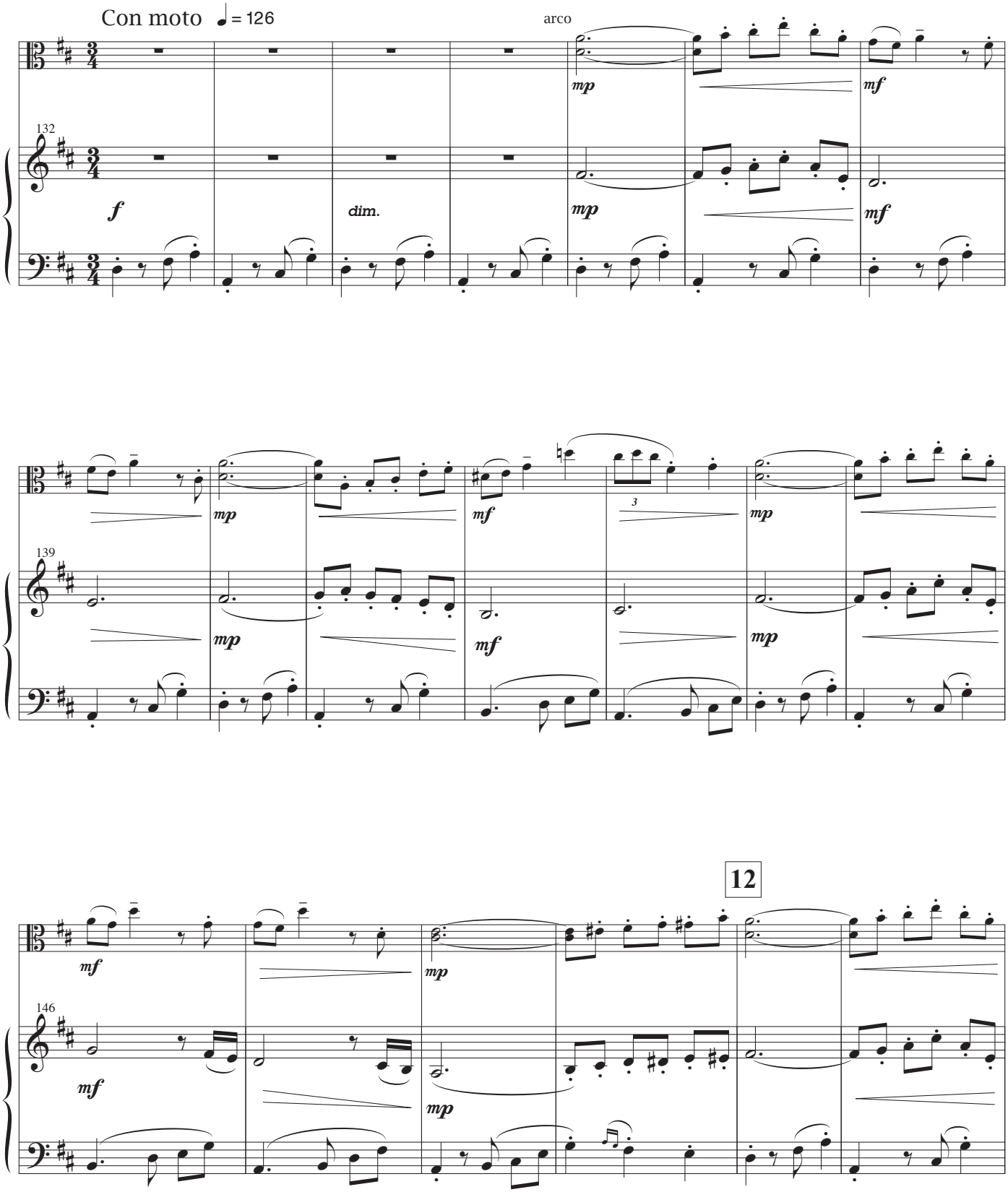

9
pp, cresc.
fp
107
pp, cresc.
fp

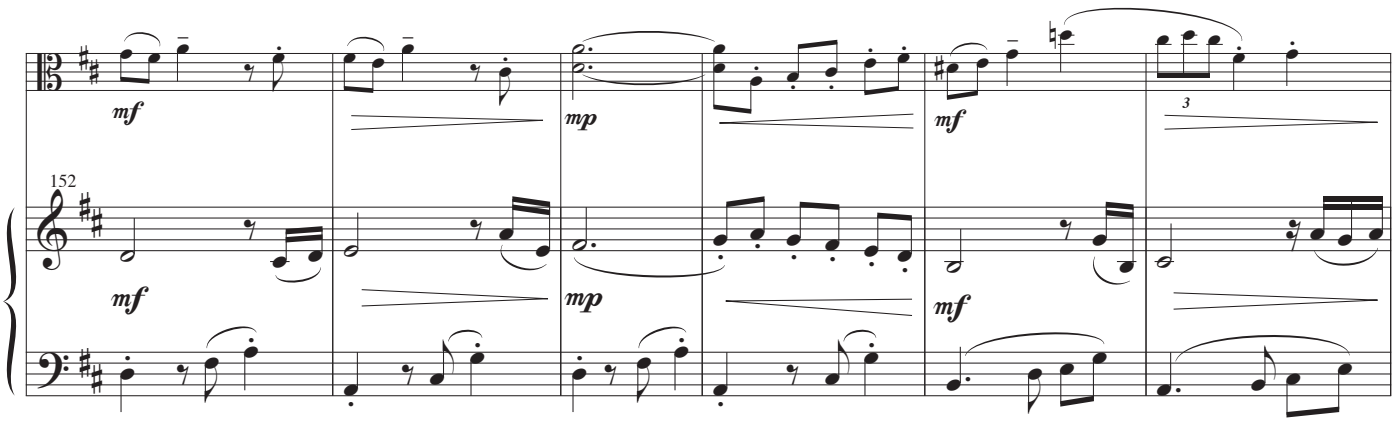

ff
dim.
mf
110
ff

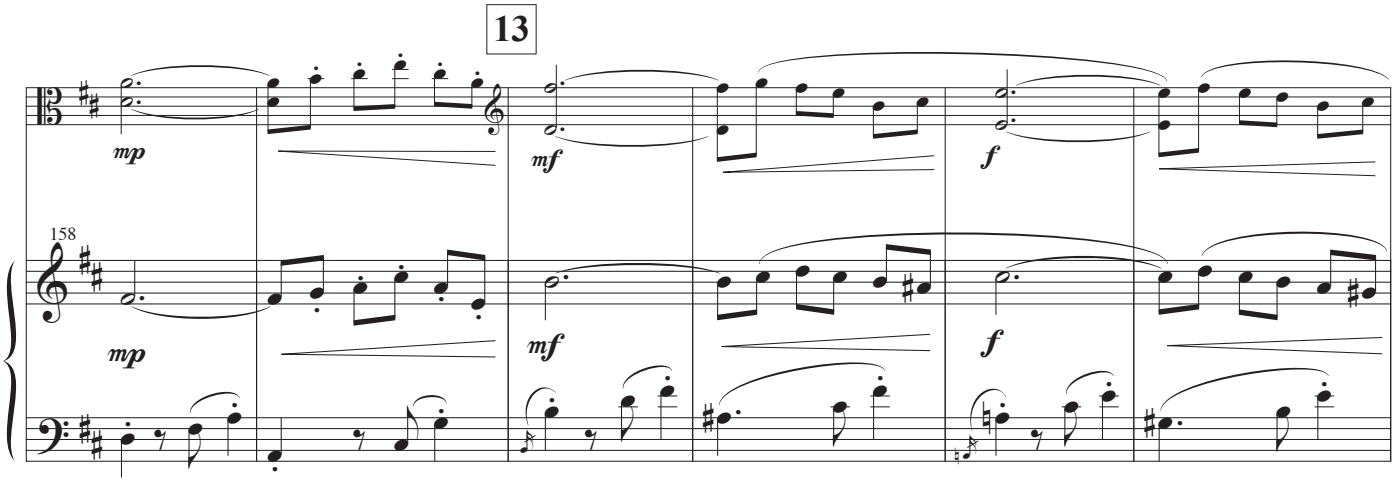

10
114
mf sempre
117
mp, cresc.
mp sempre
120
f
dim.
mp

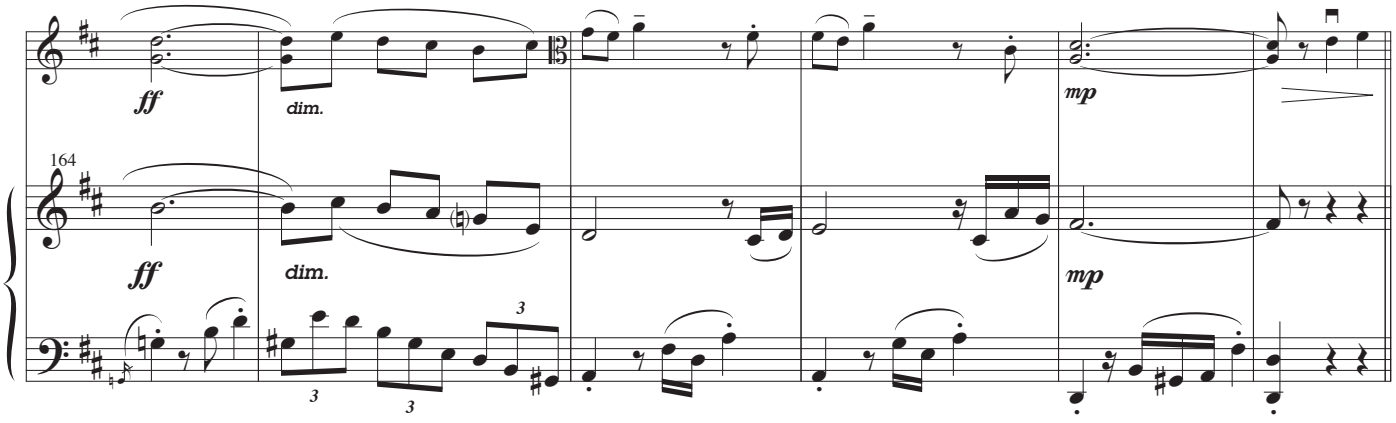

11
mf
123
3
126
pizz.
mp
129

4. Fandango

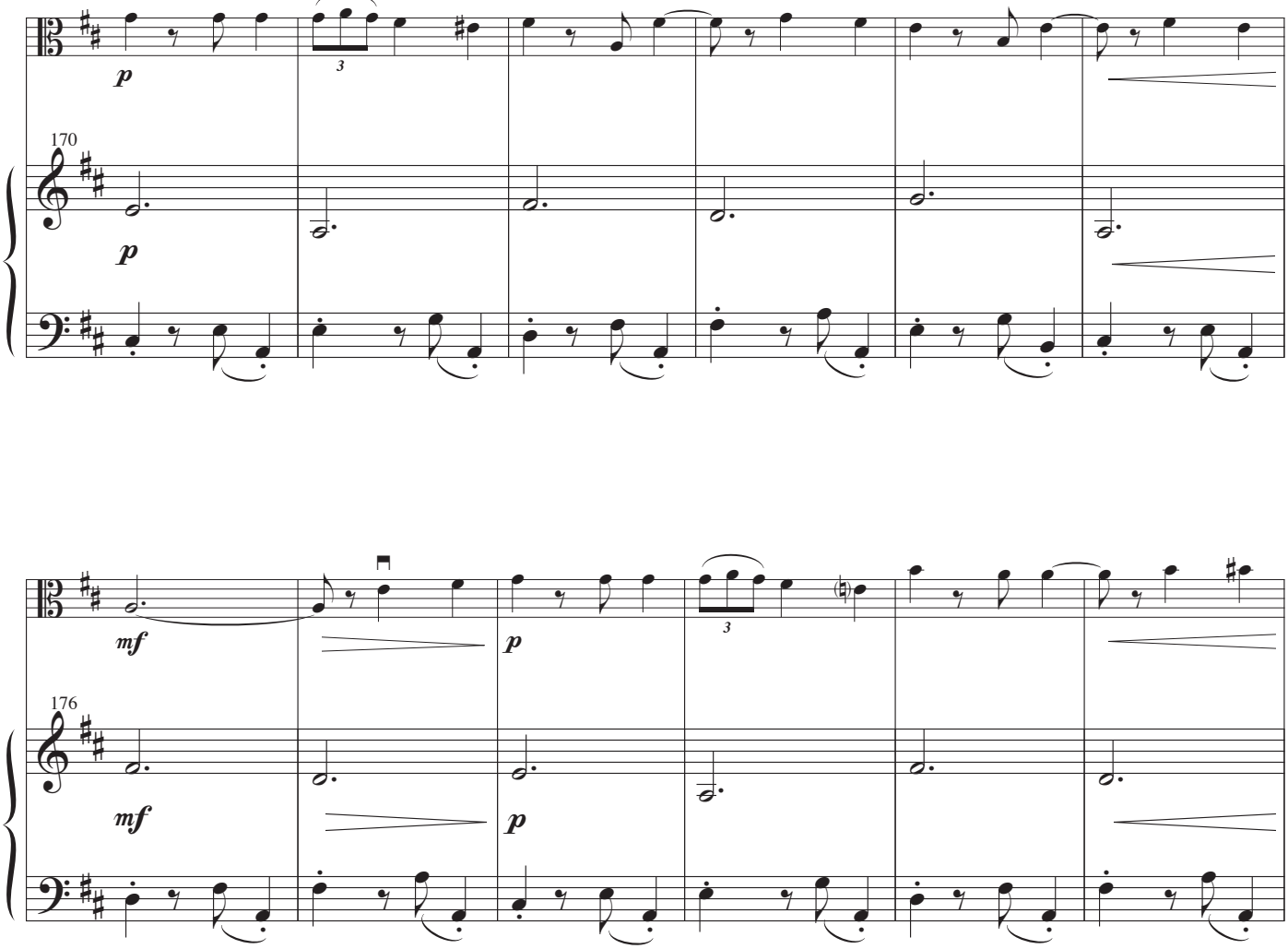



mf
mp
mf
3
152
mf
mp
mf

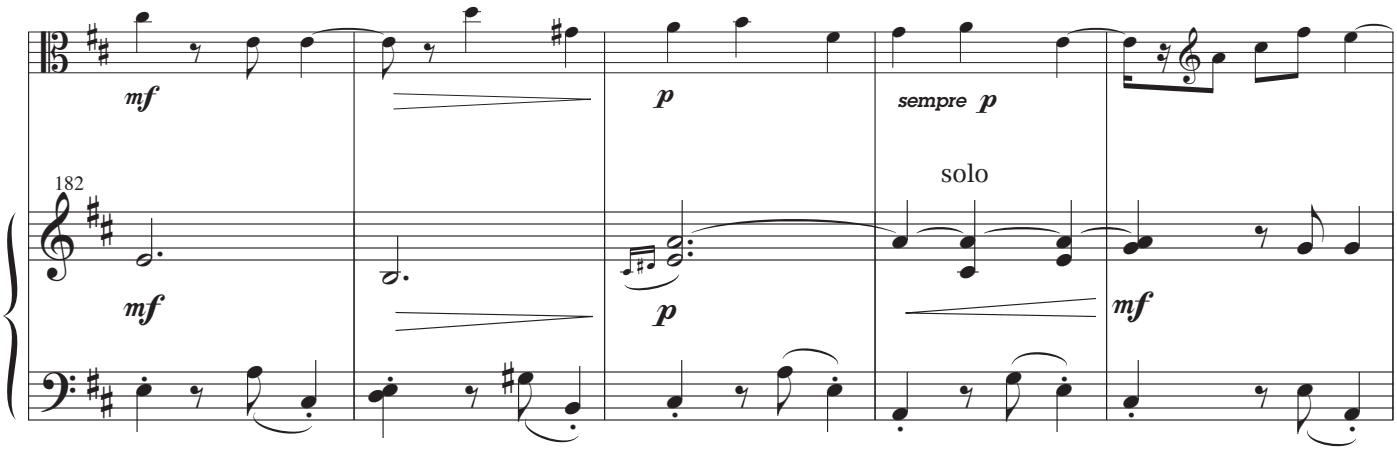

13
mp
mf
f
158
mp
mf
f

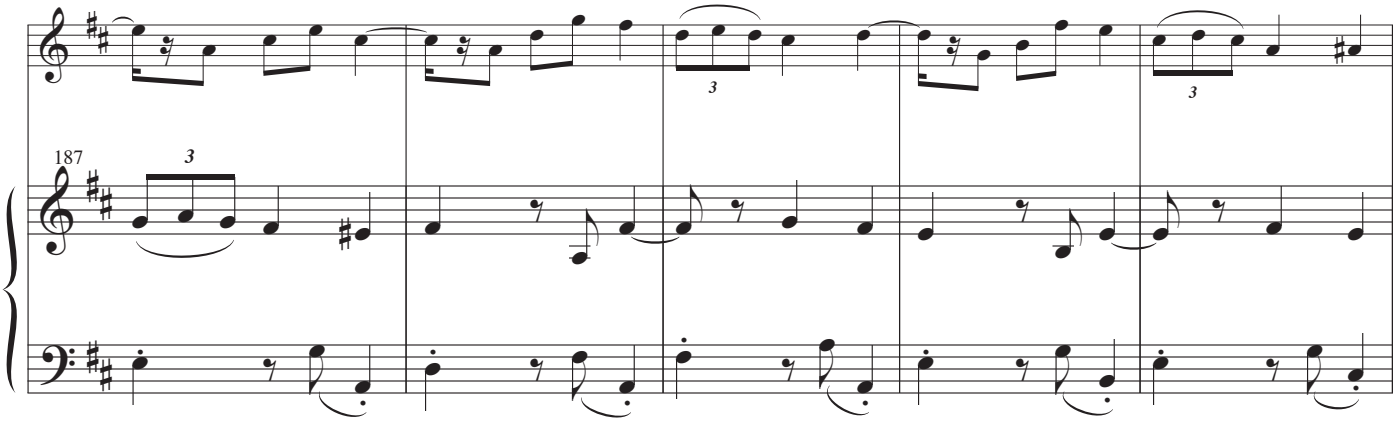

ff
dim.
mp
164
ff
dim.
3
3
3
mp

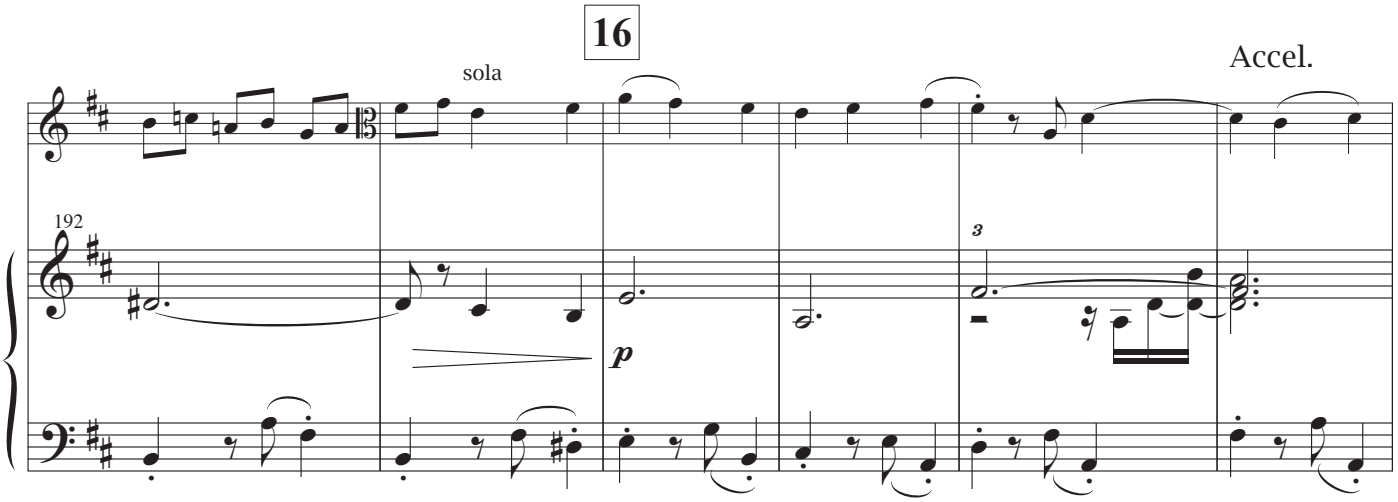
14

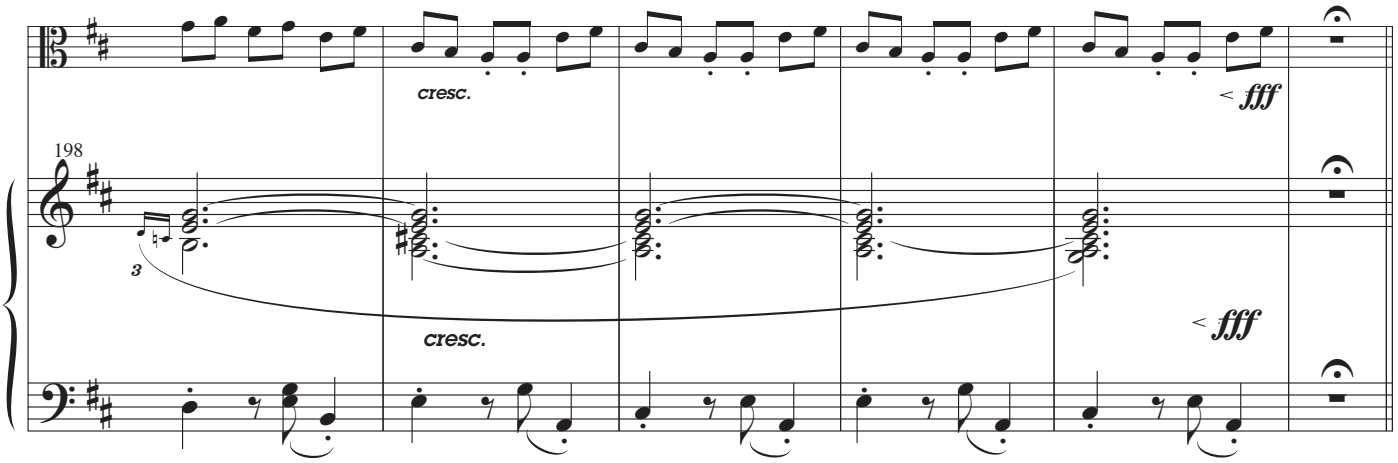


15

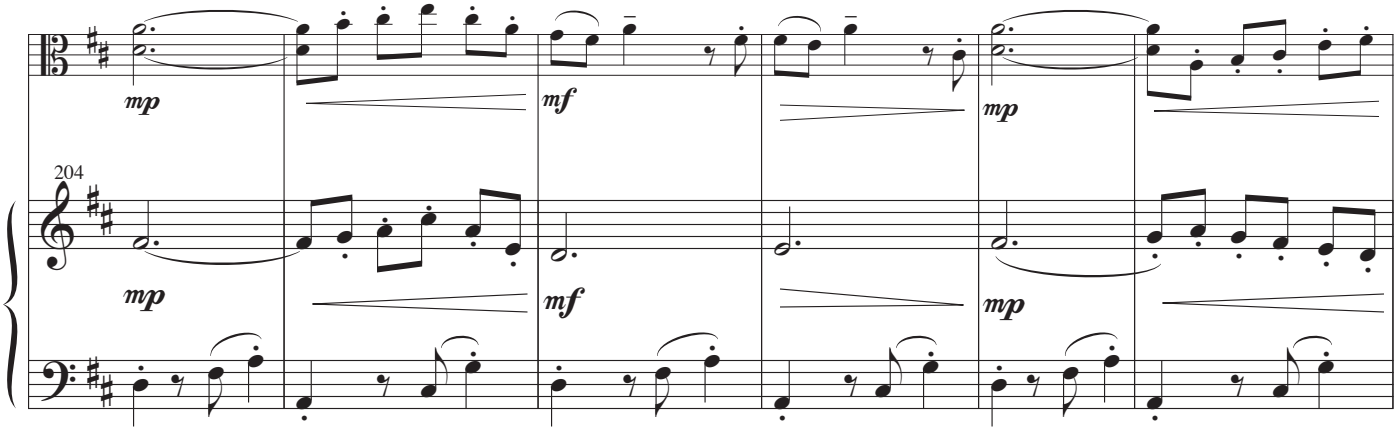


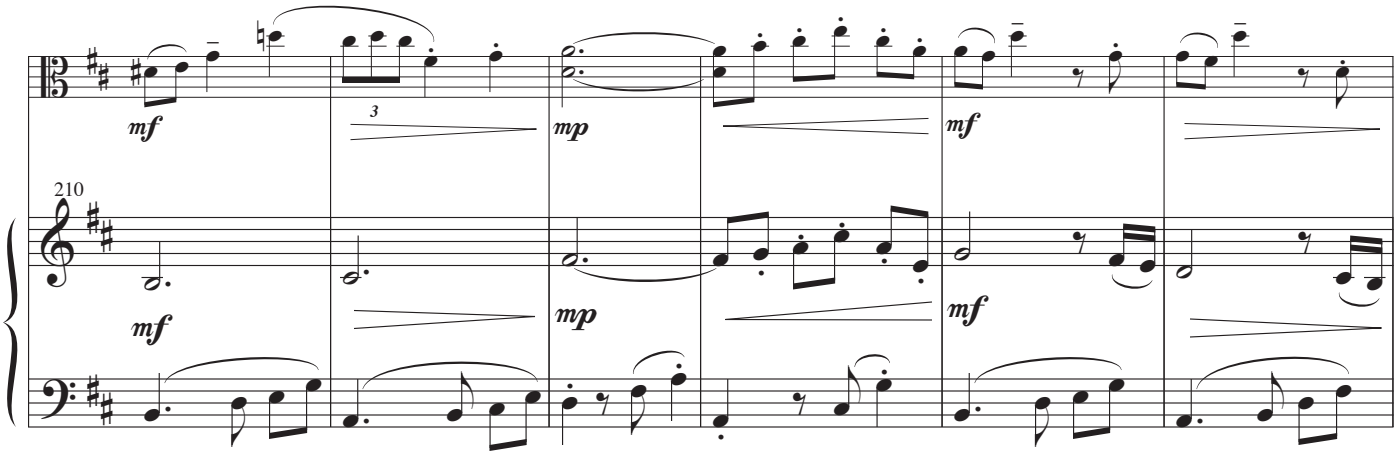

187
3
3
3


16
sola
Accel.
192
p
3

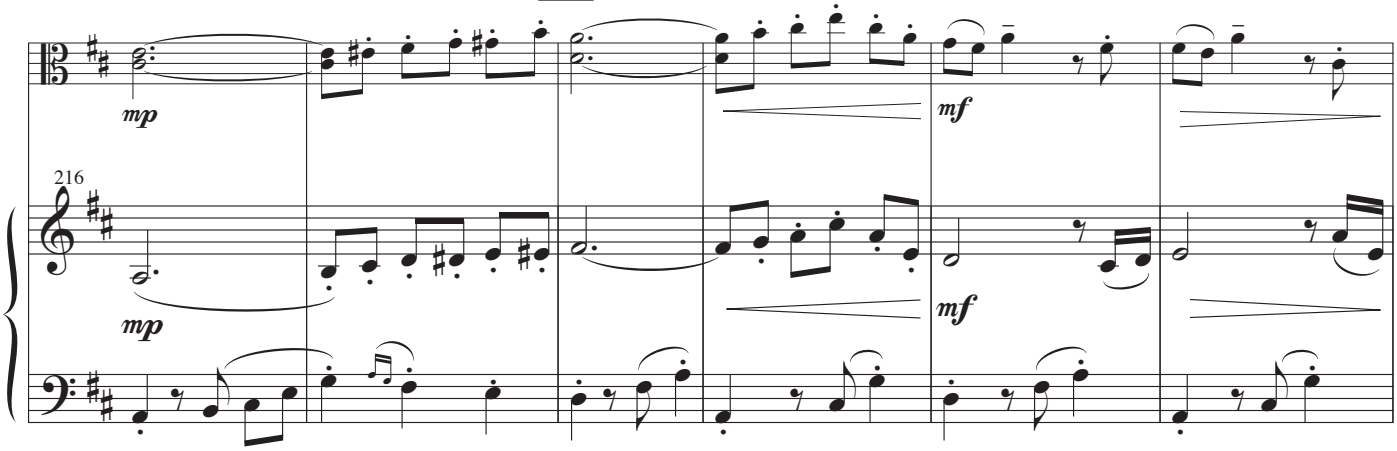

cresc.
fff
198
3
cresc.
fff

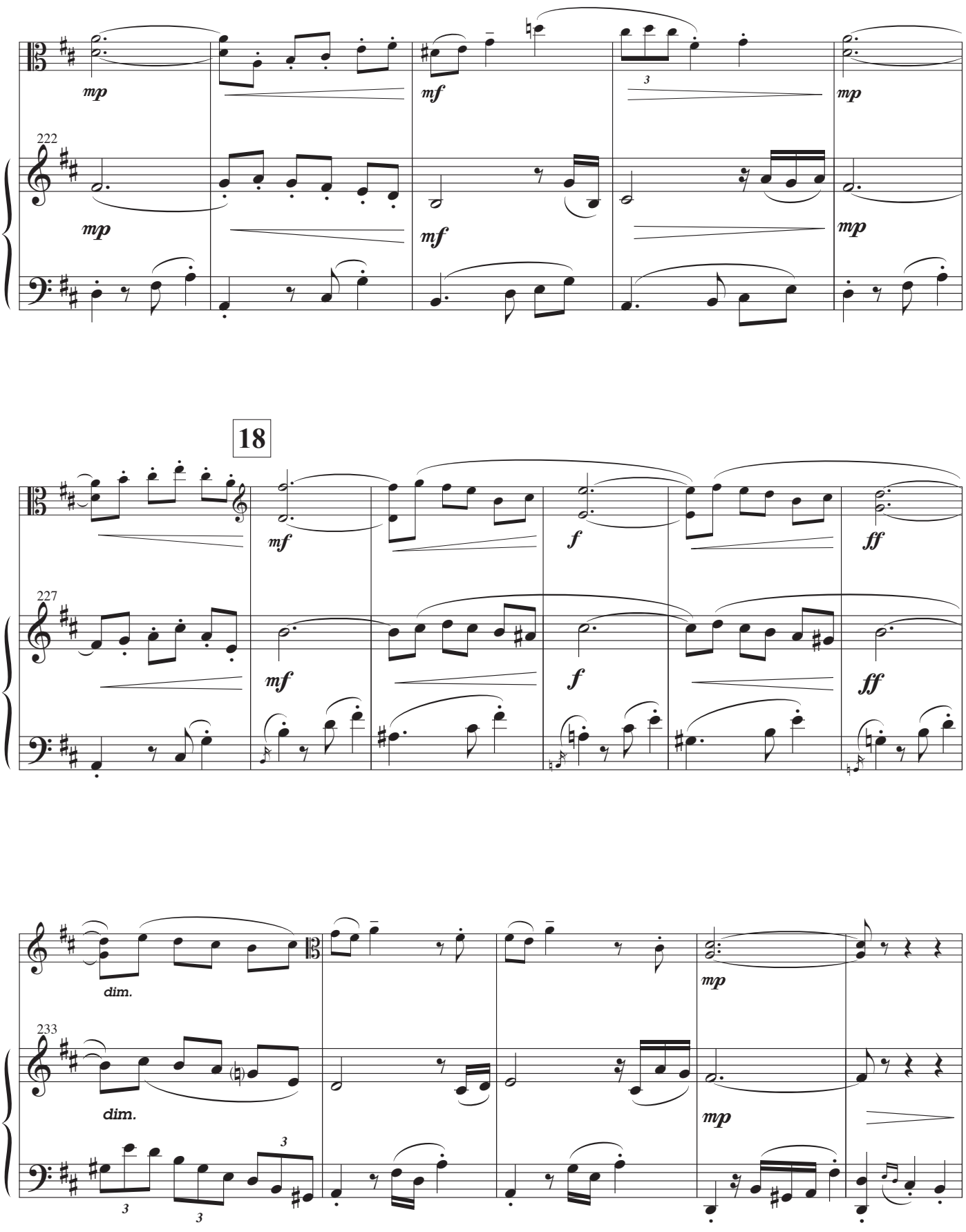
Tempo I

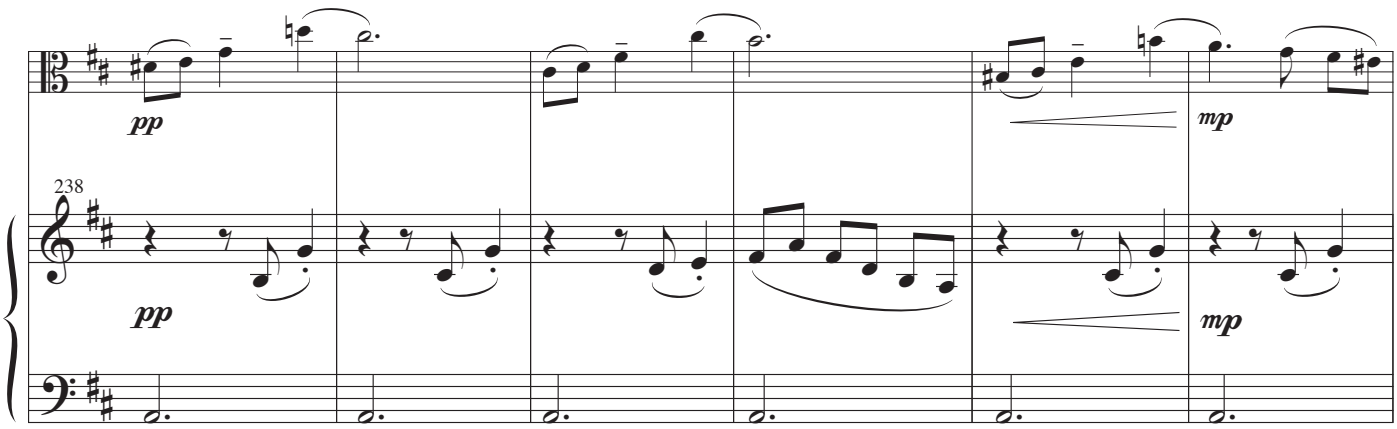




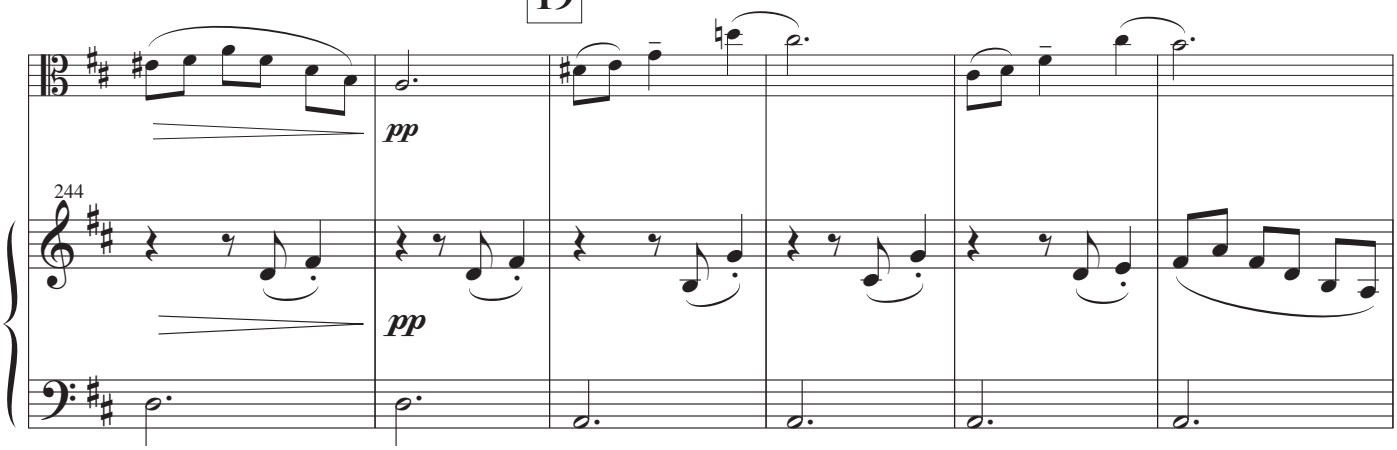
17

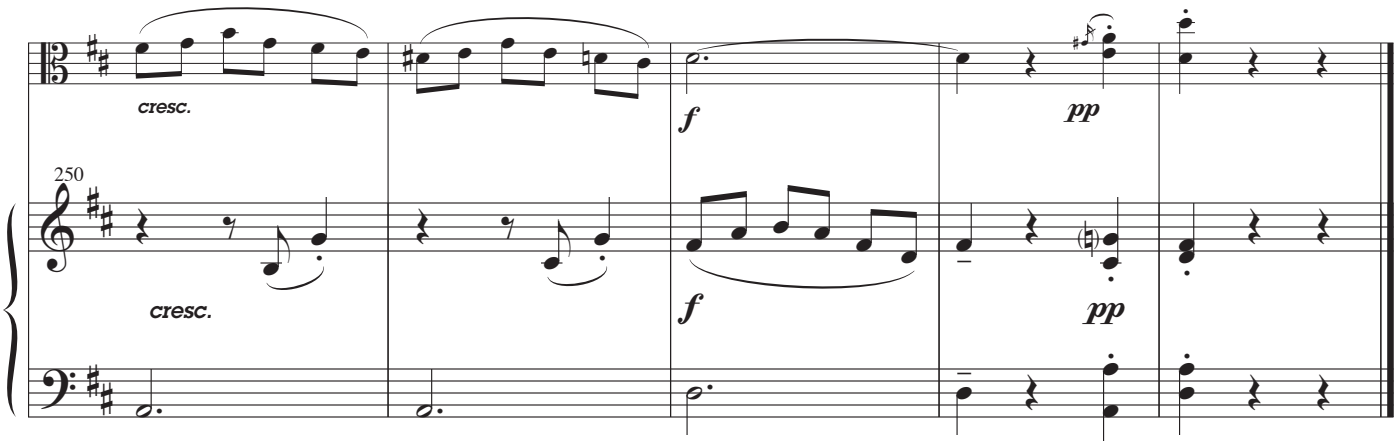



222
mp
mf
mp
mp
mf
mp
18
227
mf
f
ff
mf
f
ff
233
dim.
dim.
mp
mp
3
3
3

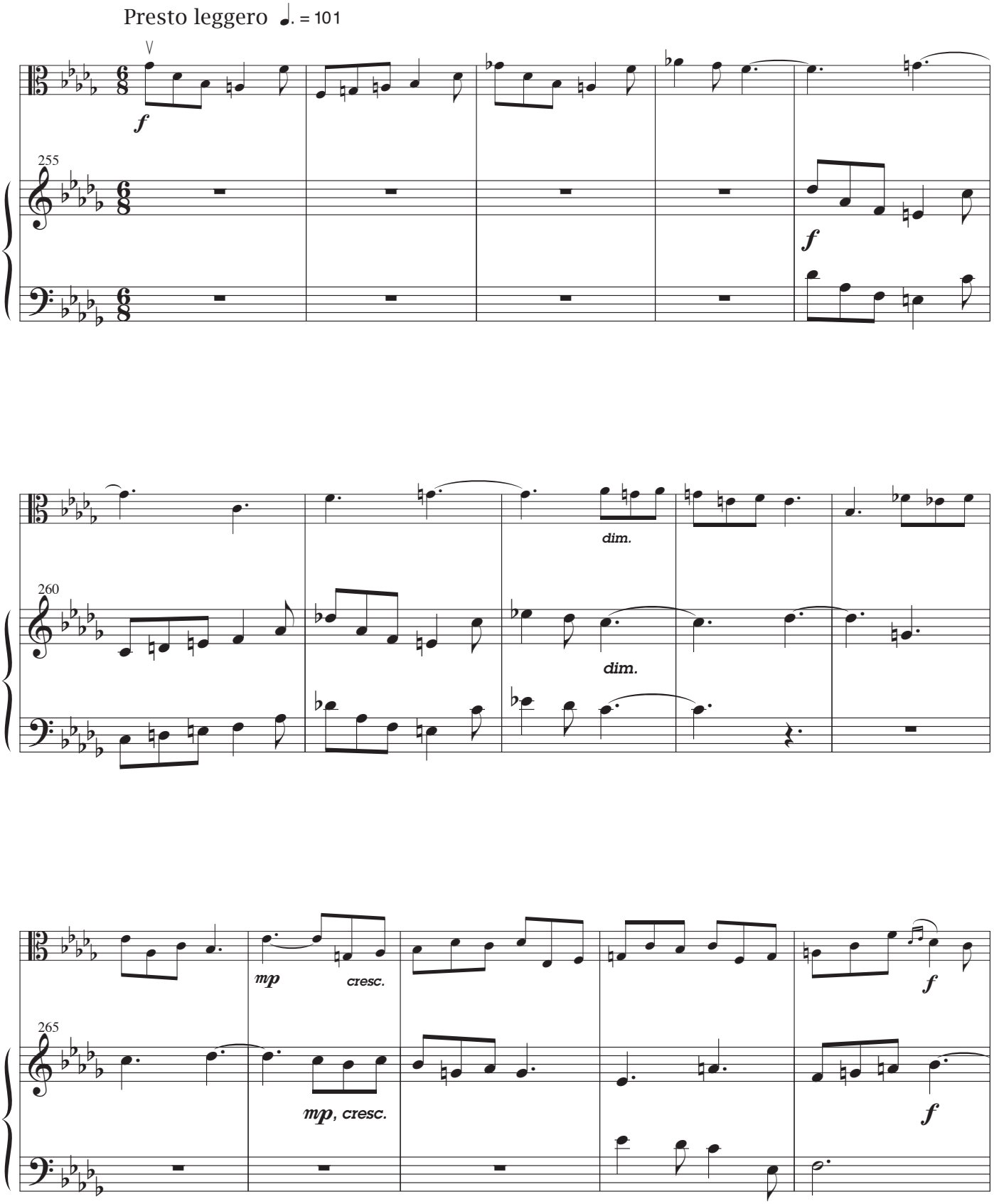


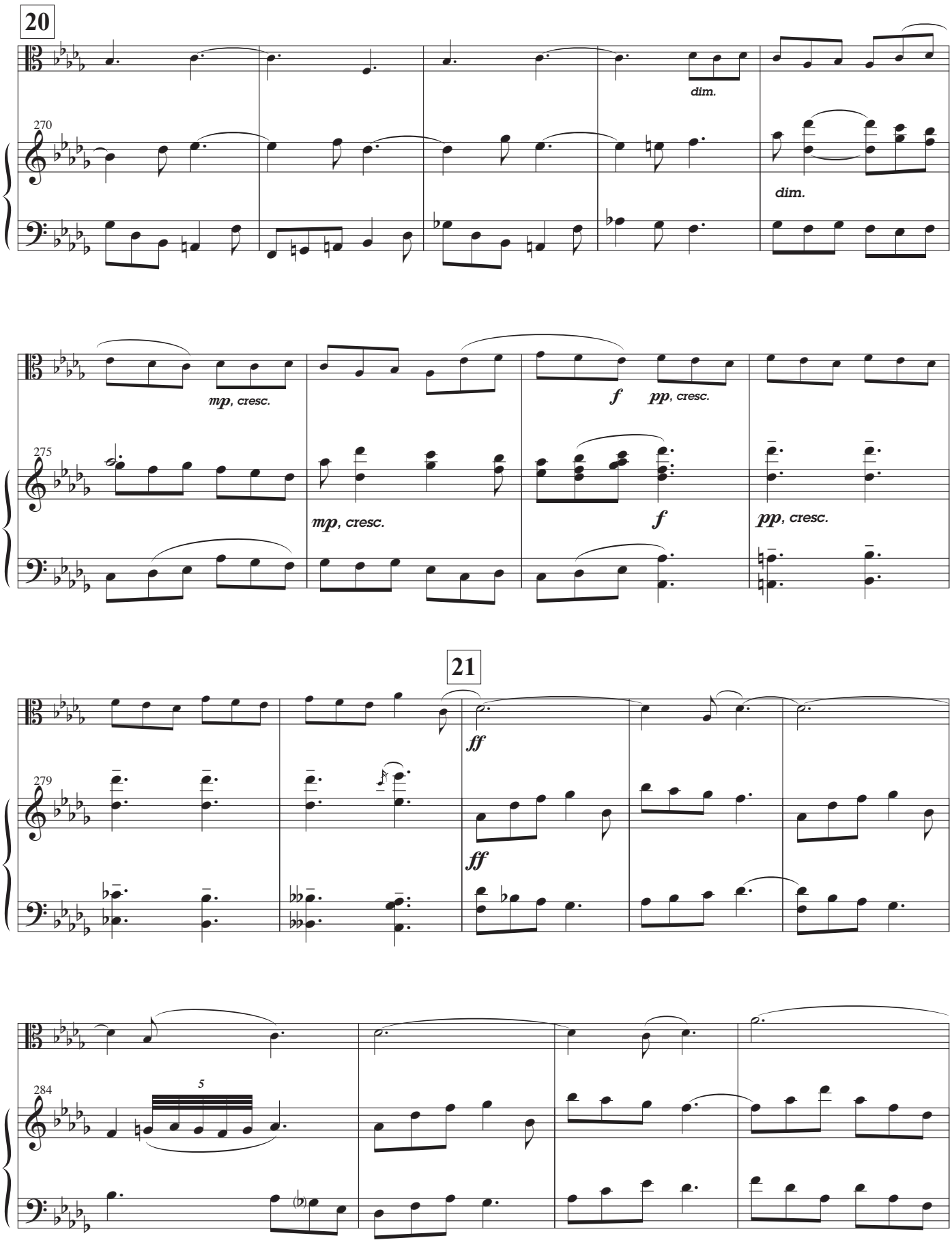
19

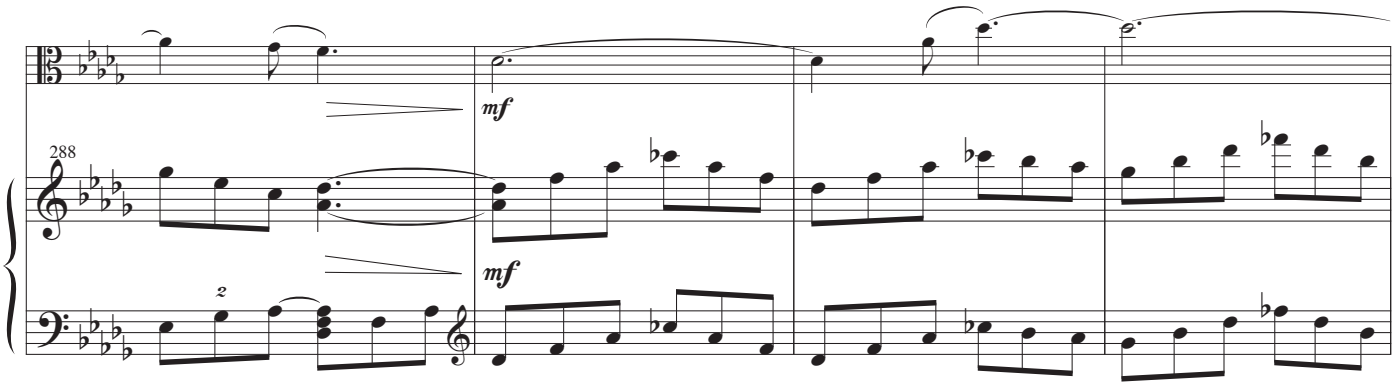


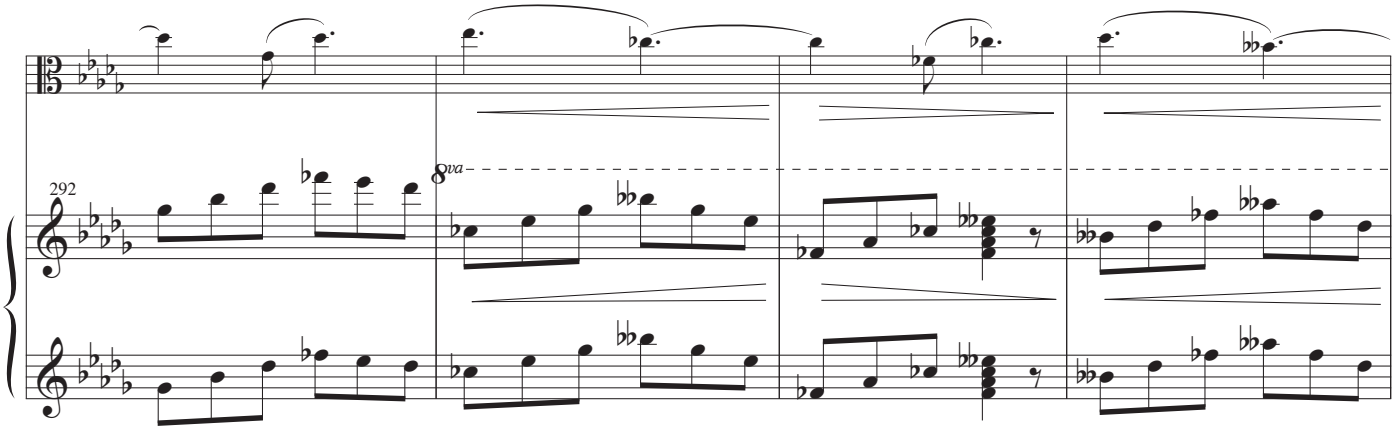


5. Jig

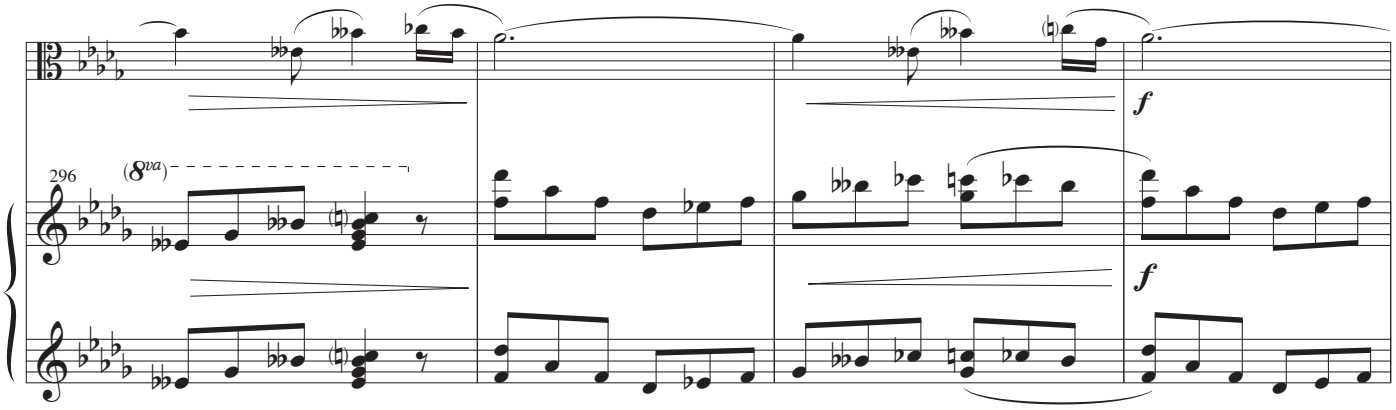


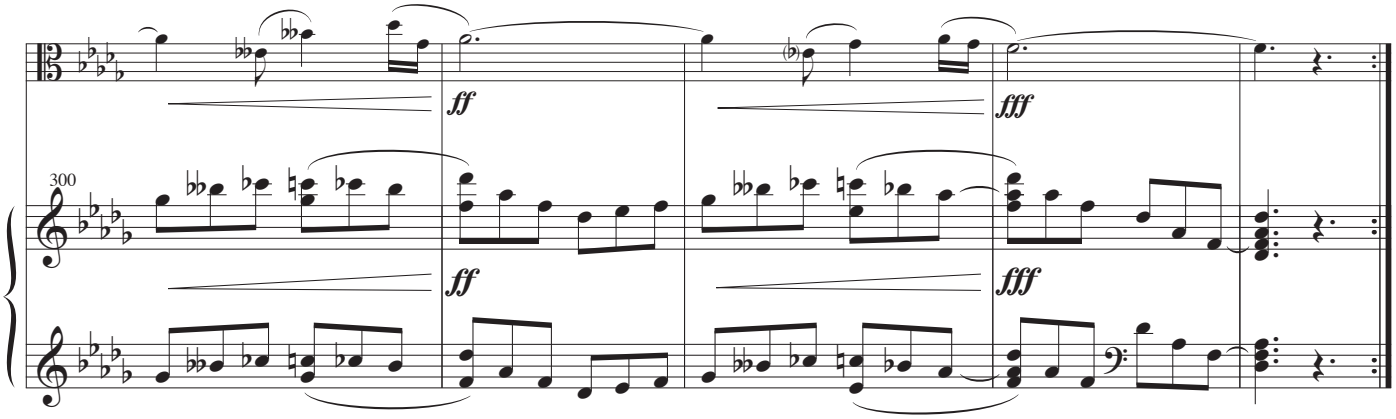

20
270
dim.
dim.
mp, cresc.
f
pp, cresc.
275
mp, cresc.
f
pp, cresc.
21
ff
279
ff
284
5

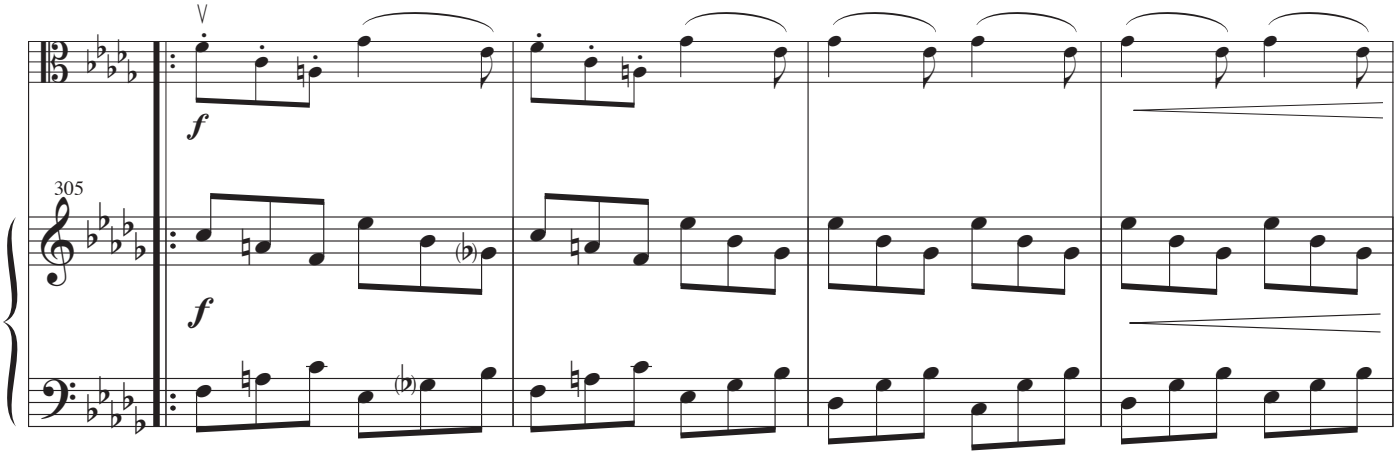


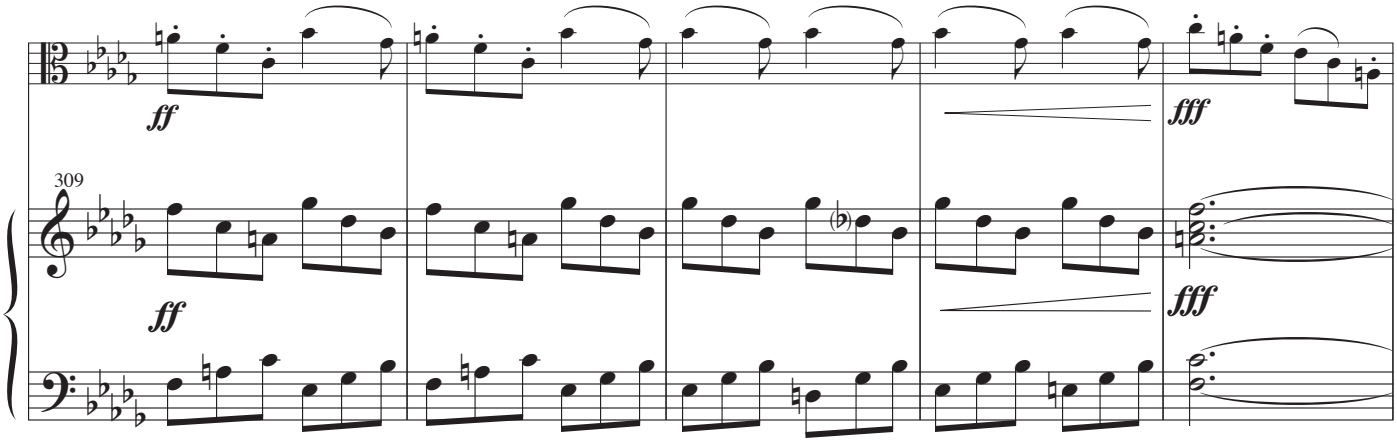


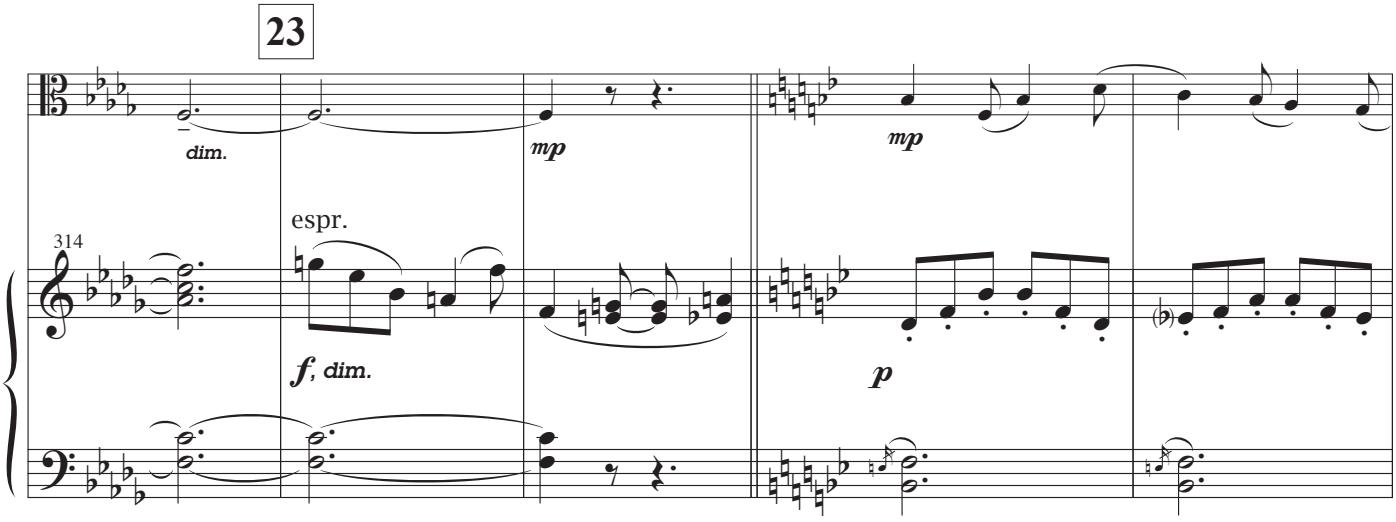
22

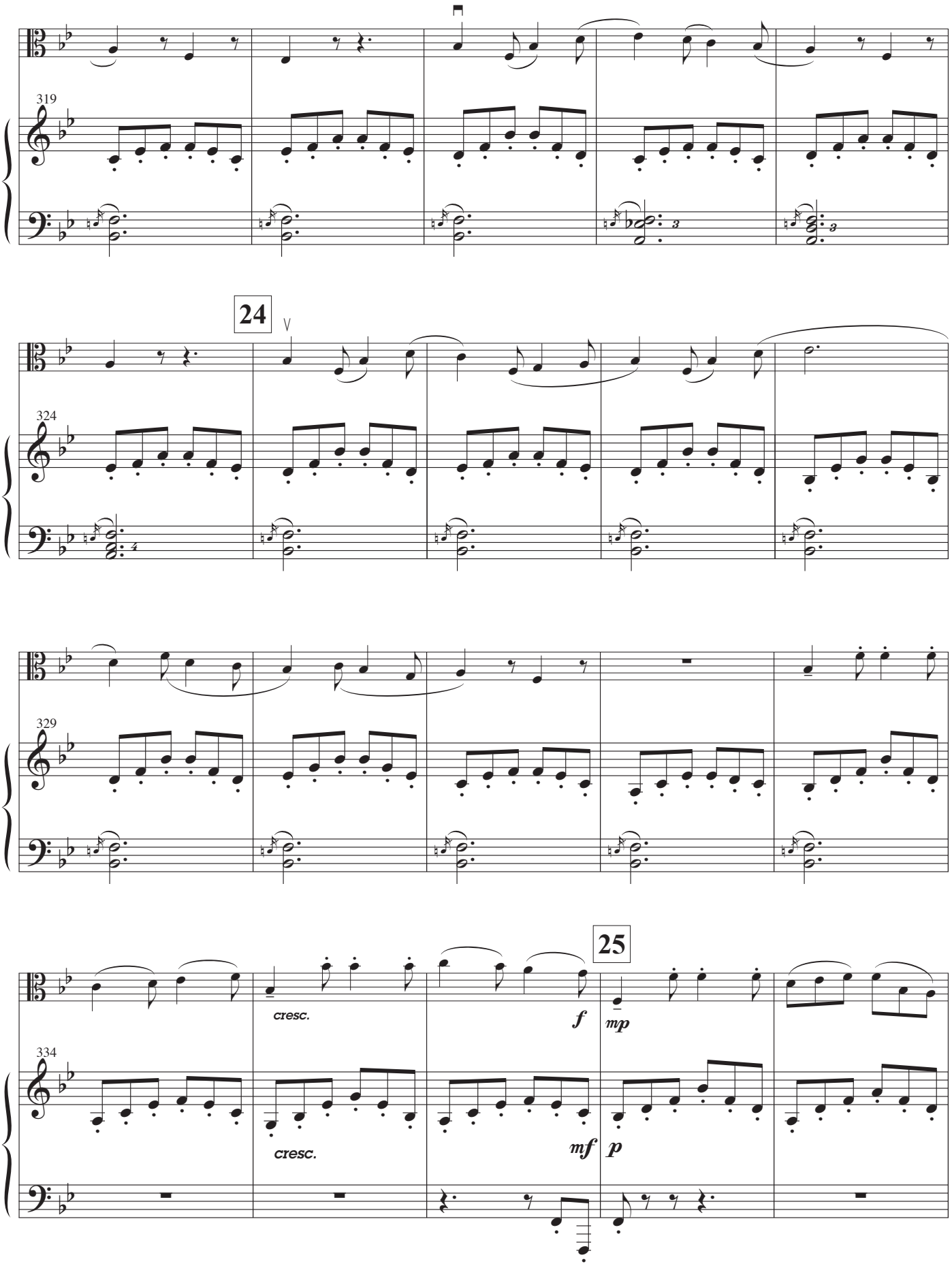


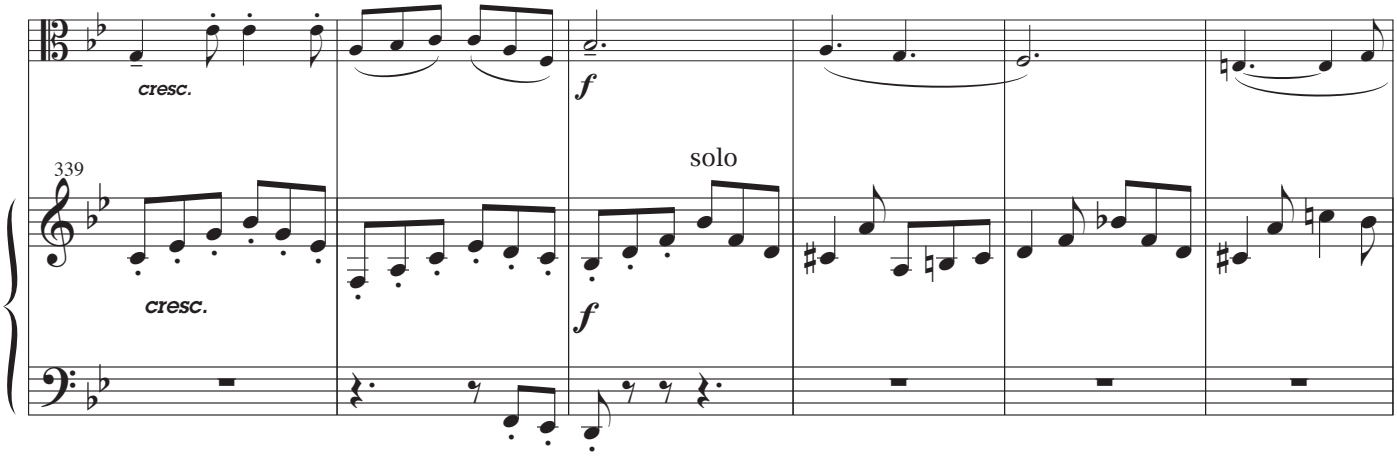


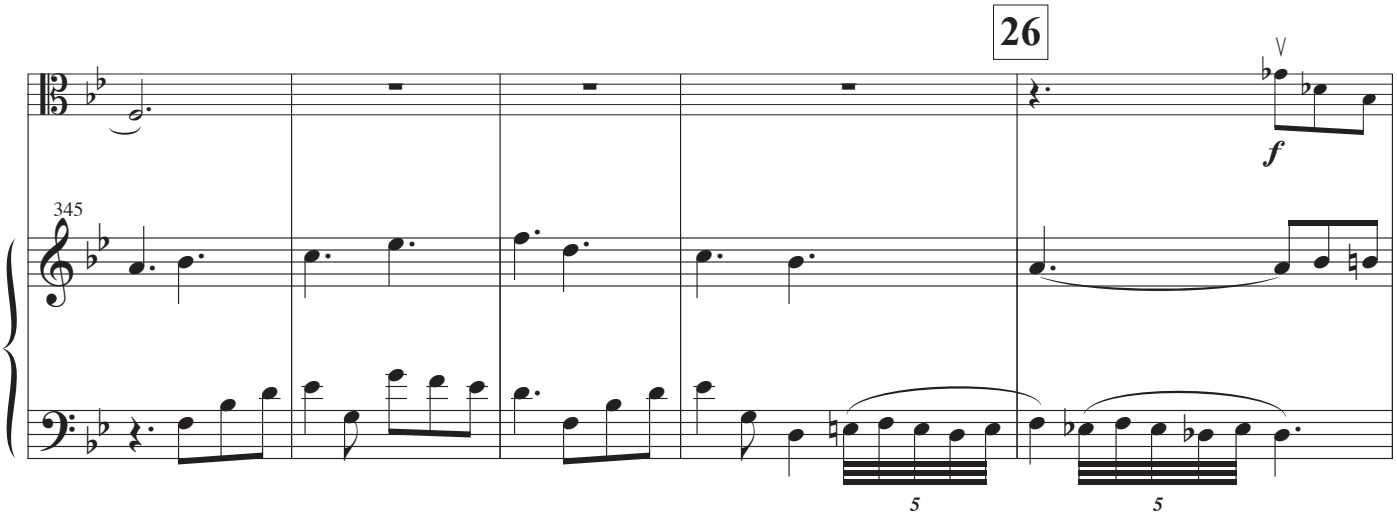

V
f
305
f

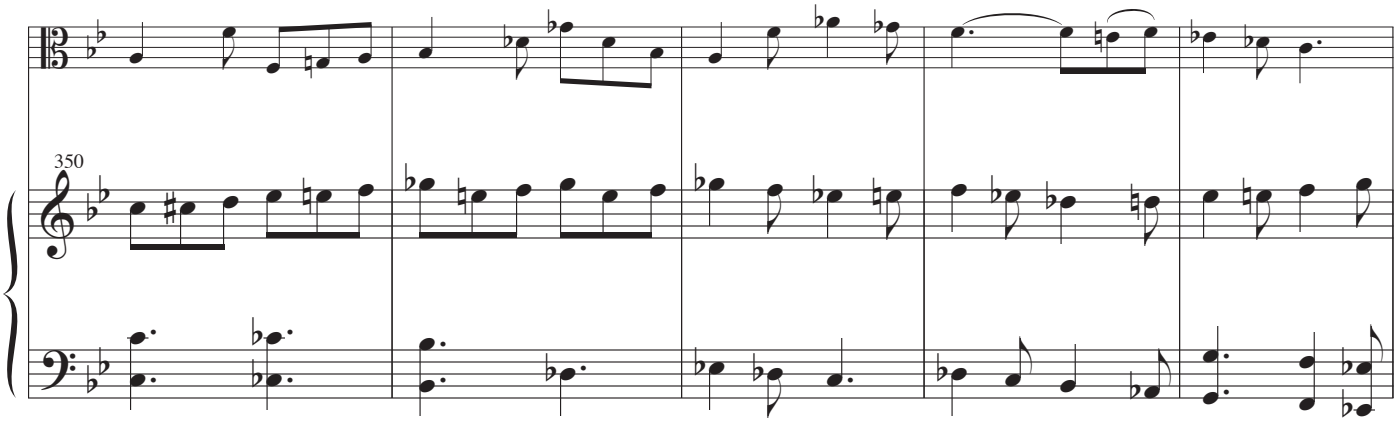

ff
309
ff
fff
fff

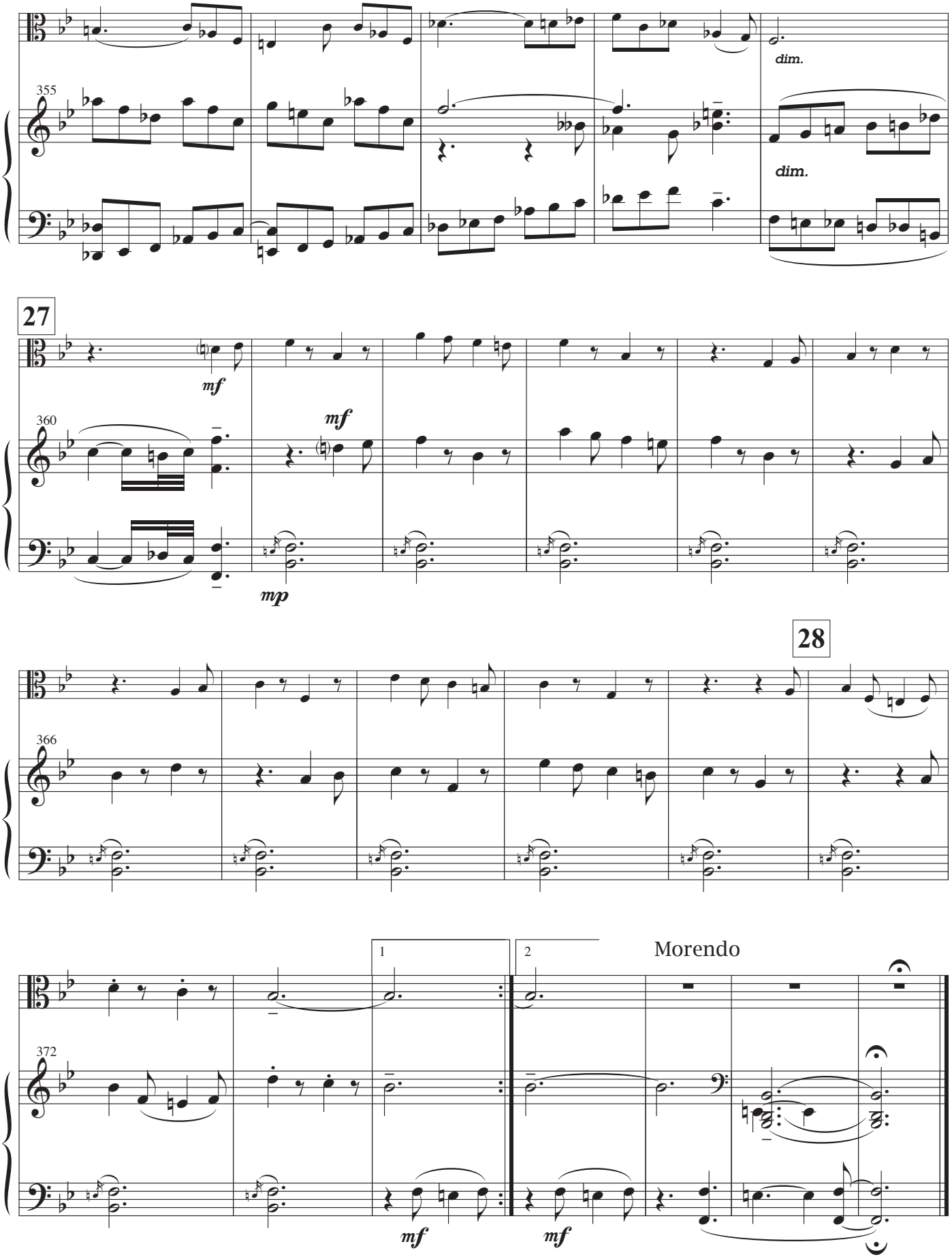

23
dim.
mp
mp
espr.
314
f, dim.
p


319
24
324
329
25
334
cresc.
f
mp
cresc.
mf
p


cresc.
f
339
solo
cresc.
f


26
V
f
345
5
5


350


355
dim.
dim.
27
mf
mf
360
mp
28
366
1
2
Morendo
372
mf
mf