Twelve Voluntaries for organ

I am not designating an opus number for these twelve numbers in their present organ incarnation. This to forestall confusion with the original pieces for other forces on which they are all based. The sources range in my œuvre from opus 2 to opus 69, which makes this collection something akin to a general survey of my output. The organ versions fall into two suites, of six numbers apiece.

The first suite comprises these arrangements:
1. **Chorale** is from an early work for concert band.
2. **Variations on DENNIS.** These variations on the hymn "Blest Be the Tie" were first improvised on piano as a service postlude, and subsequently written down at the insistence of a congregation member who wanted to be able to play them herself!
3. **Novelette in Fourths.** This twittering, ternary miniature, while completely dodecaphonic, is nonetheless squarely in B, with a Trio squarely in G. The original version, for brass quintet, bears the title Scherzino. Recently I learned that Gershwin gave an experimental piano piece he wrote the present title, although he withheld it from publication during his lifetime.
4. **Waltz.** The original comes from a piano four hands suite in which the primo part is throughout in five-finger position. (Those thirds in the organ right hand are tenths played by the student's two hands in the original, I mention for the bean counters out there.)
5. **Largo** is from my piano ballet album VICTROLA.
6. **A Wedding Processional** is by far my most performed work. The original, for trumpet and strings, has been done only a handful of times, but this arrangement has seen literally hundreds of brides and grooms up the proverbial aisle.

The second suite comprises these arrangements:
7. **Chanterelle.** From a set of Bagatelles for strings. In the original key, the right hand melody had E as its lowest note: in other words, it was played totally on the first violins' E string. At the time (1978), I was dissuaded from using the name Chanterelle (melody string on a hurdy-gurdy, highest string on instruments of the violin family), on the grounds that most people associate it exclusively with French mushrooms! The straightforward intro is in common time, but then the eight quavers in a measure get grouped as 2+3+3.
8. **Lullaby.** The second in a set of Four Lullabies for the piano.
9. **Bolero.** From a set of short guitar pieces called Sketchpad.
10. **Vignette.** I culled the music I wrote for the short *Vanishing Pier* into Four Vignettes for flute and string trio. The present one represented circling gulls.
11. **Funeral March.** This is the only arrangement of an excerpt, the present march being just part of a cinematographic fantasy for orchestra of the title Funeral Scene.

12. **Caprice.** When I was working on my opus 73 incidental music, for A Midsummer Night's Dream, I wanted a boisterous organ Entr'acte to bring people in from intermission. Pressed for time, I began to arrange this orchestral number from my Divertimento III. (Funeral Scene is the closing number from Divertimento II, by the way.) I soon decided I wanted to have something in the same style based on Bottom's Wooselcock Song instead, and did indeed write such in a single white heat sitting. A few years later I came across the torso of the present arrangement, and decided to finish it, even though I was cowed somewhat at the prospect of adapting the pull-out-all-the-stops (as it were) coda. The Shakespeare Entr'acte from opus 73 has become a favorite repertoire item among several organists, it is good to report. And now I have this piece, similar in its headlong fervor, to share out with my fellow vassals to the king of instruments.

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27 X 03
New York City

C O N T E N T S

Suite I
1. Chorale *4*
2. Variations on DENNIS *6*
3. Novelette in Fourths *10*
4. Waltz *12*
5. Largo *14*
6. A Wedding Processional *16*

Suite II
7. Chanterelle *20*
8. Lullaby *22*
9. Bolero *24*
10. Vignette *28*
11. Funeral March *29*
12. Caprice *32*

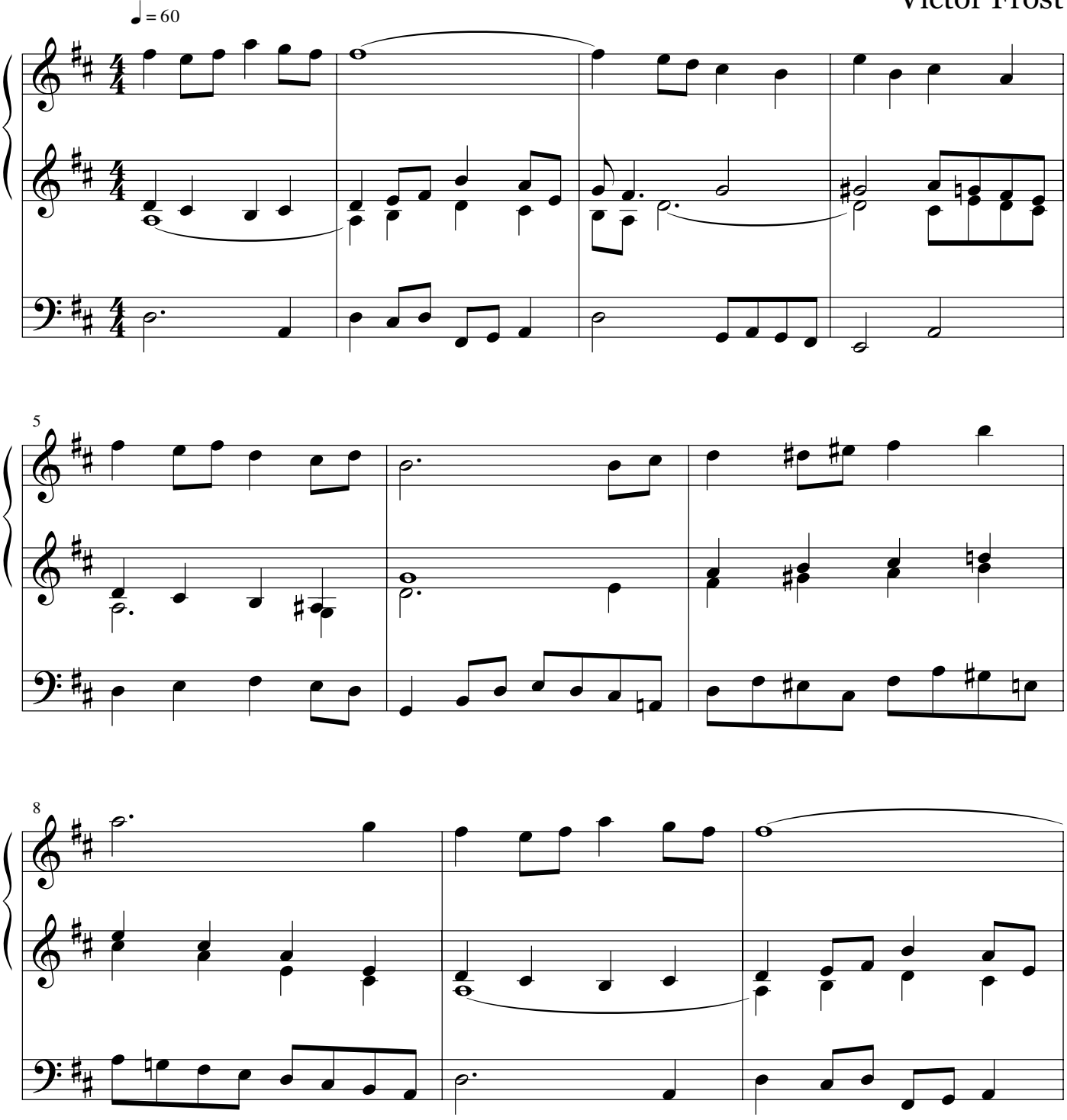
Twelve Voluntaries

for organ

1. Chorale

(Romance, no. 3 from Lyric Suite for band, op. 2)

Victor Frost



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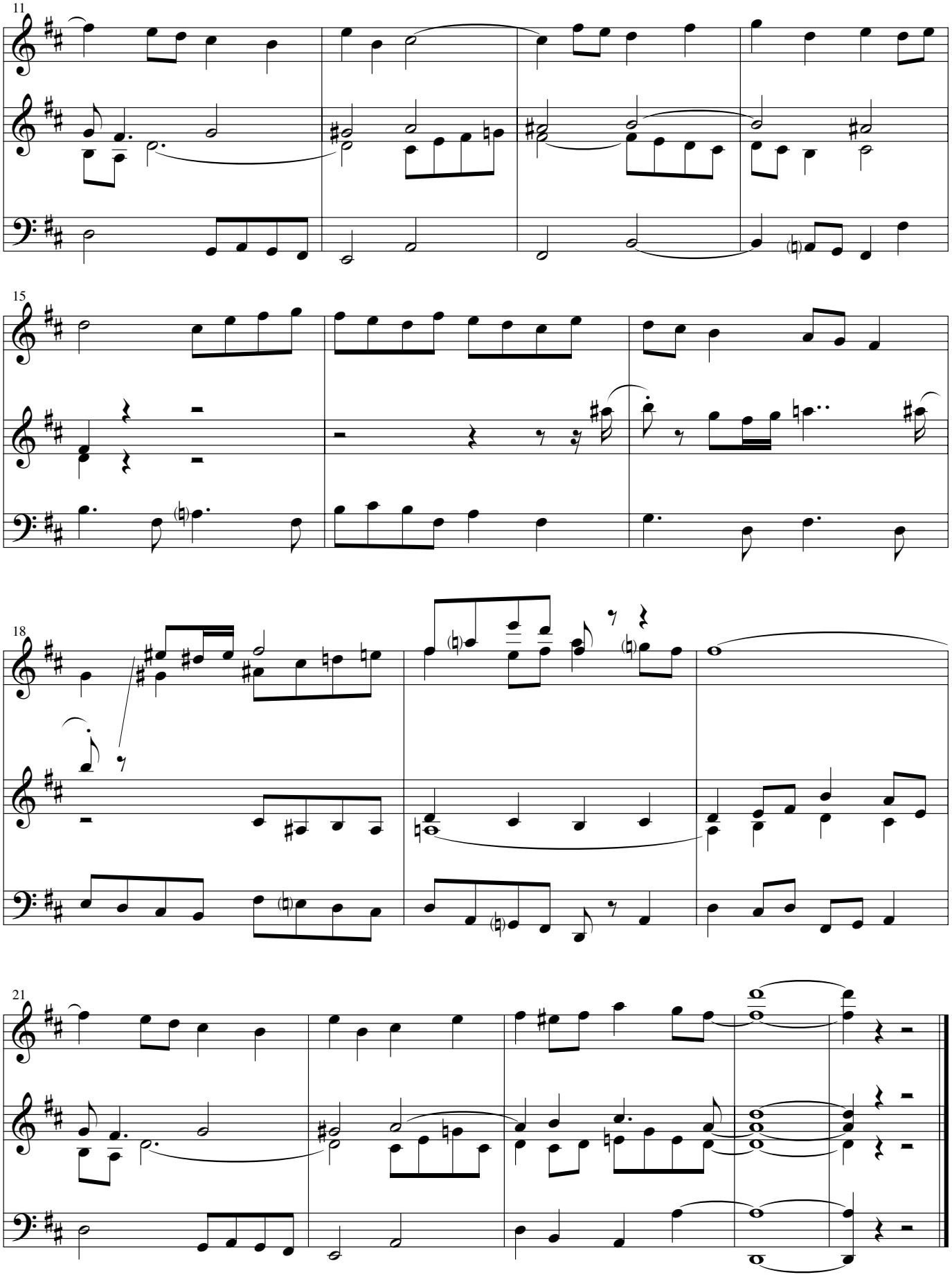
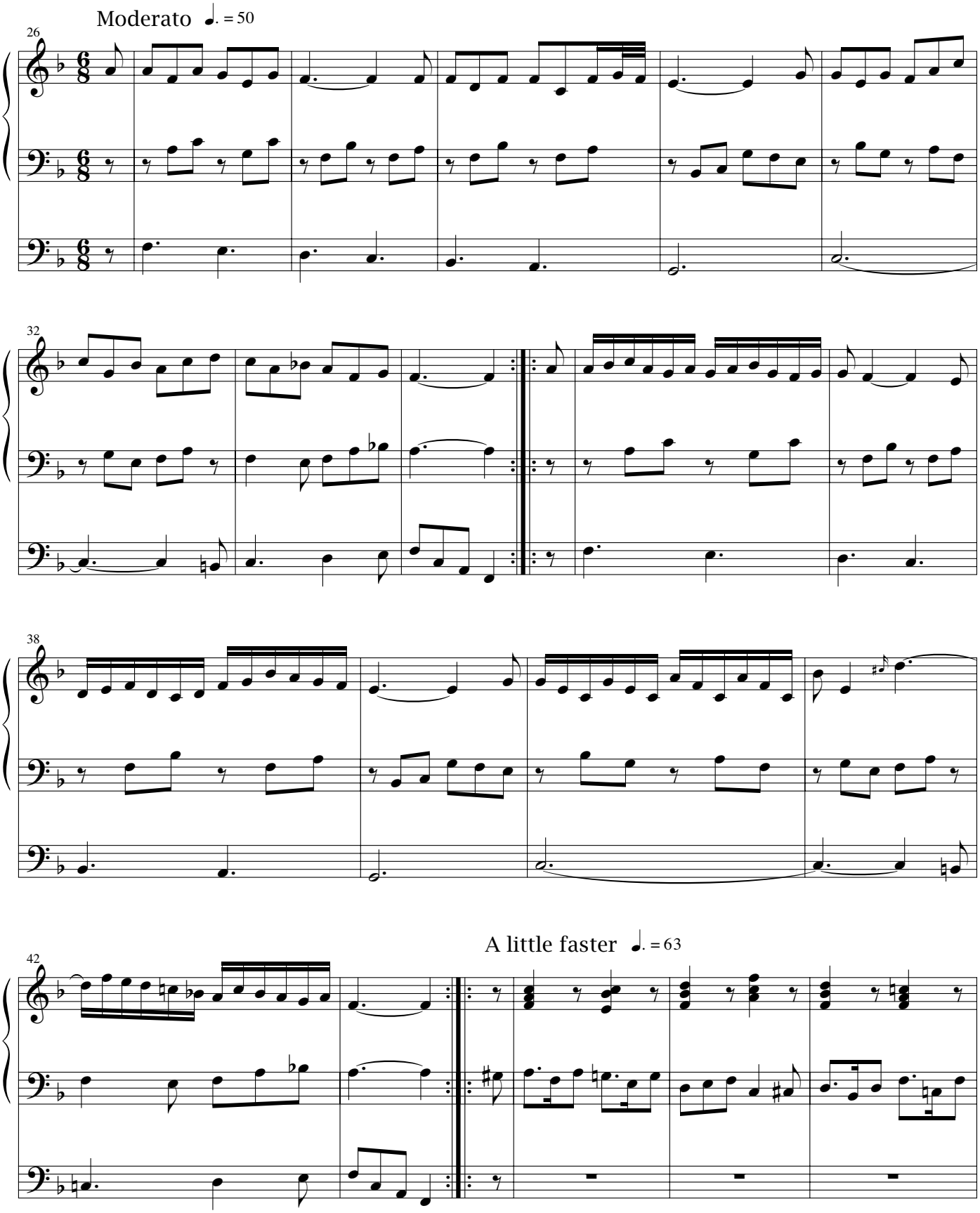
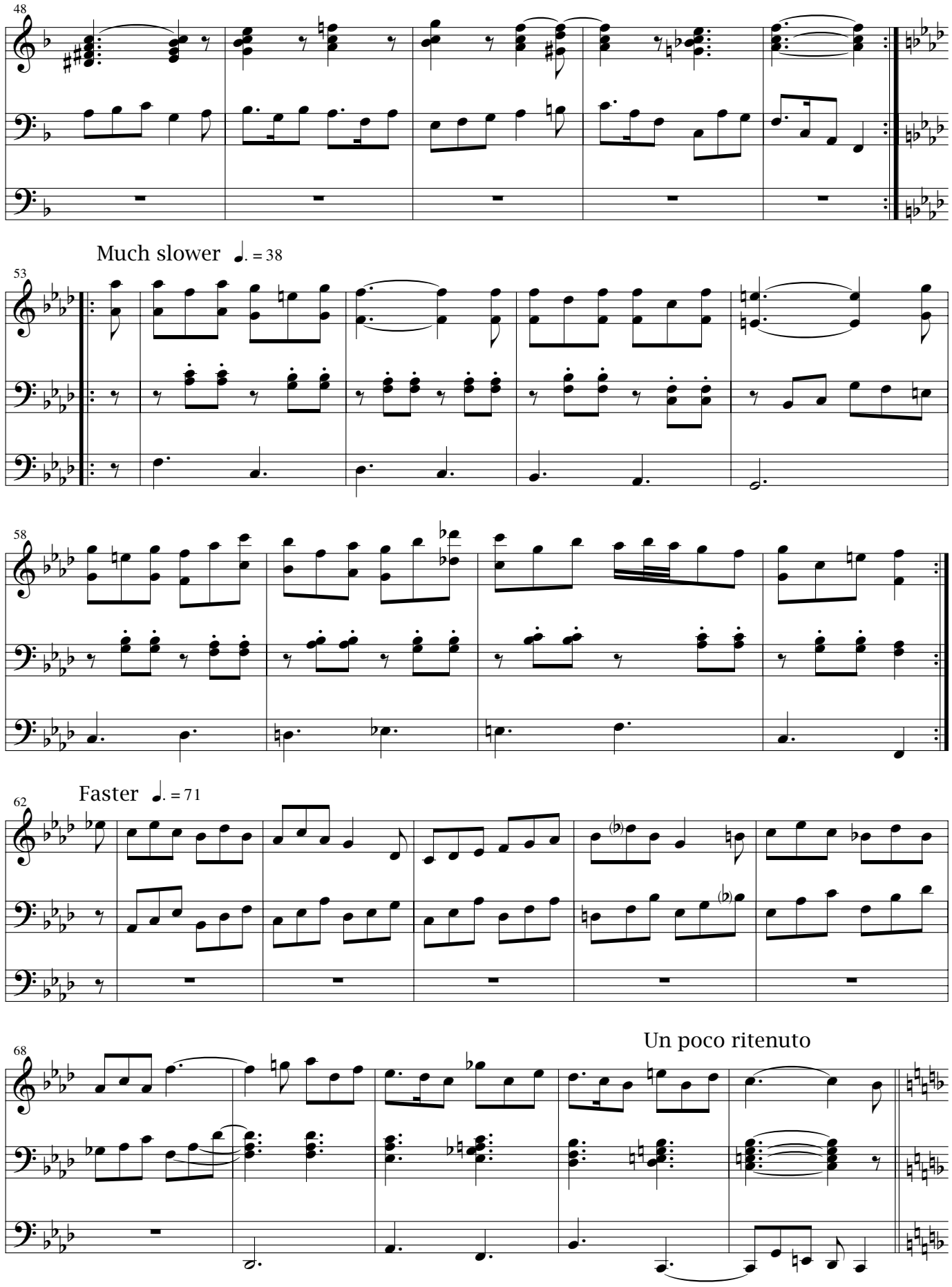
N.B. The brackets after the title of each number contain information about sources, of possible interest to the score reader. But just the main title (e.g., 5: Largo) would appear in programs.


11
15
18
21

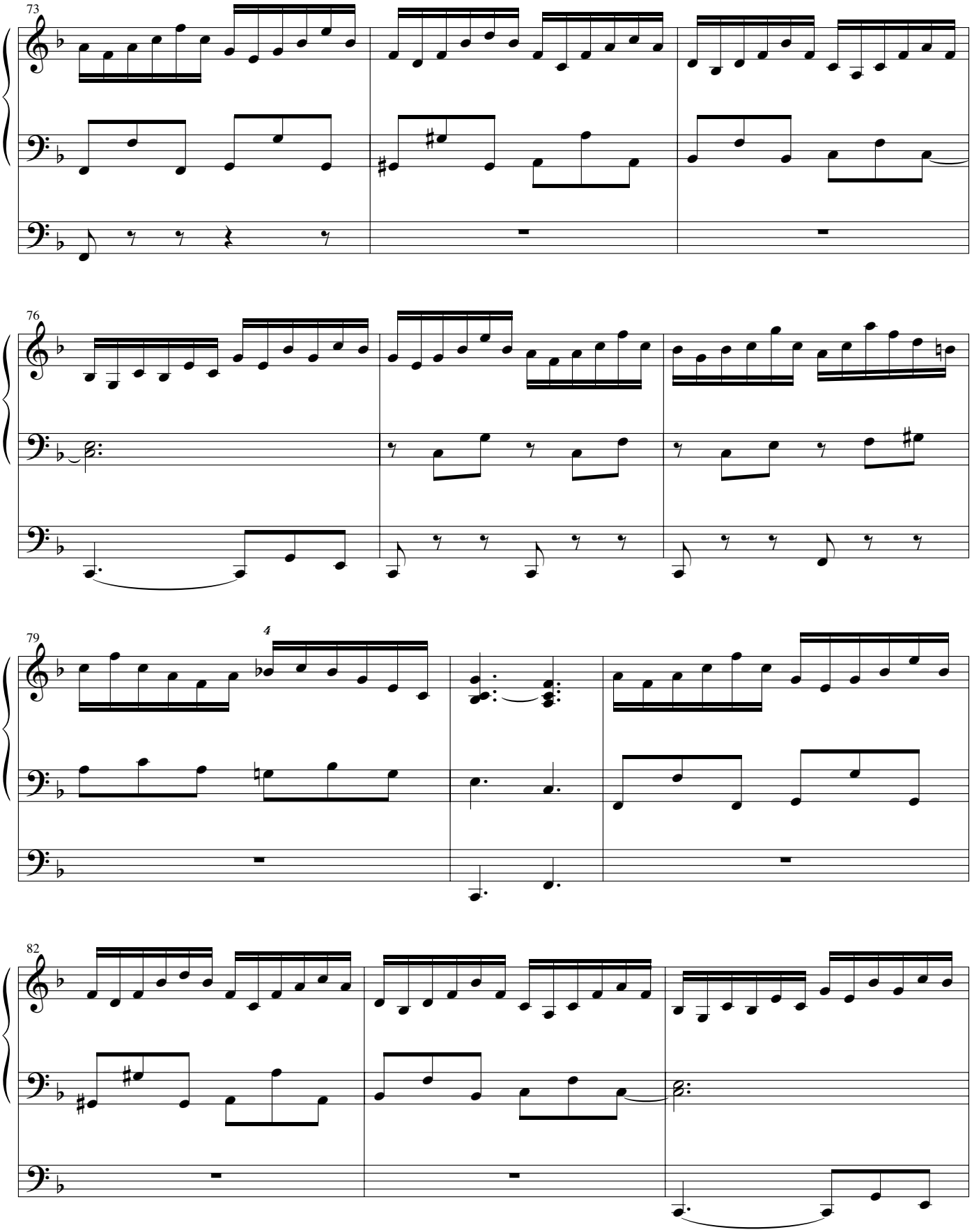
2. Variations on DENNIS

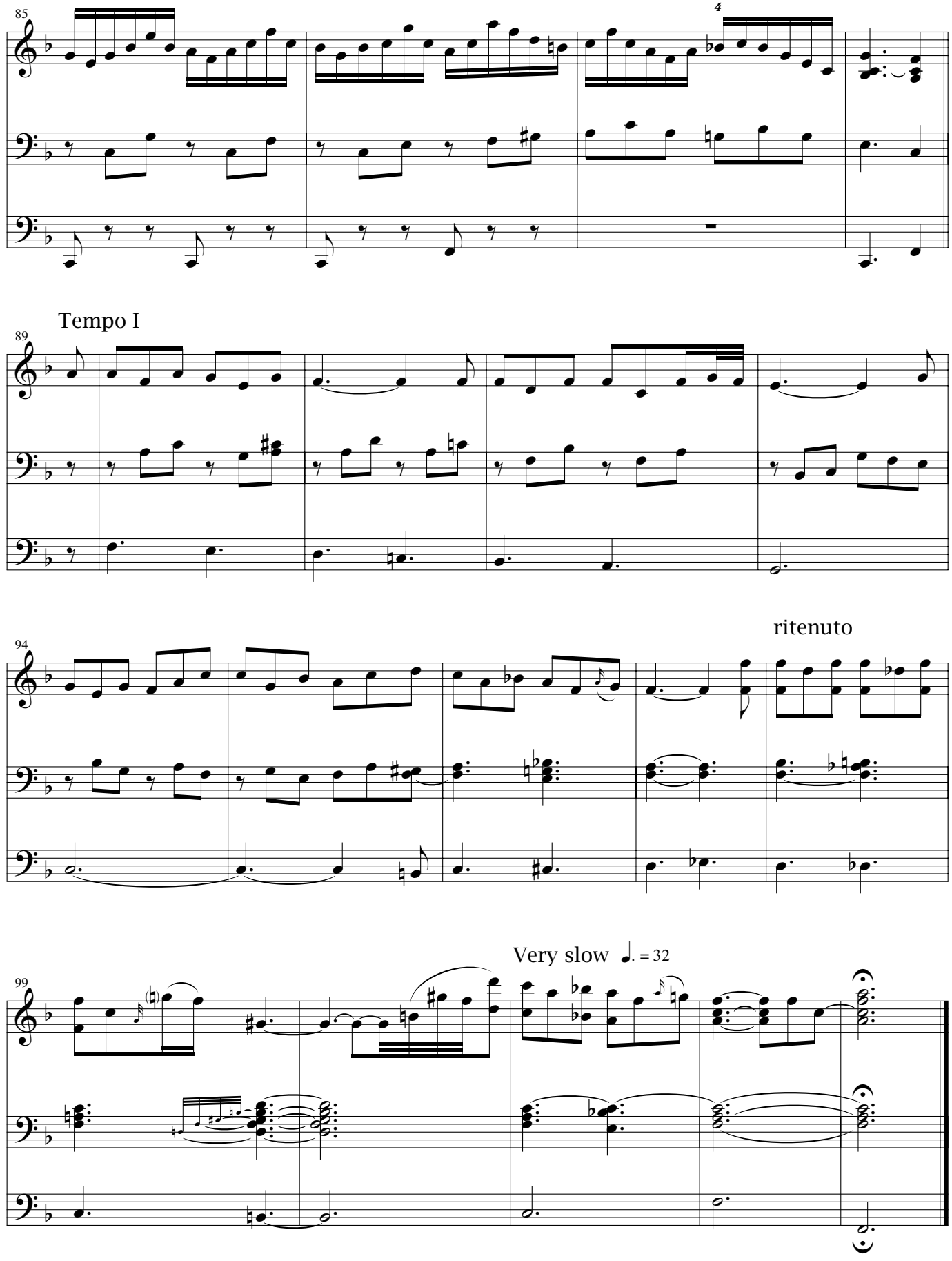
(Variations on "Blest Be the Tie," no. 4 of Four Impromptus for piano, op. 14)




48
Much slower ♩. = 38
53
58
Faster ♩. = 71
62
Un poco ritenuto
68

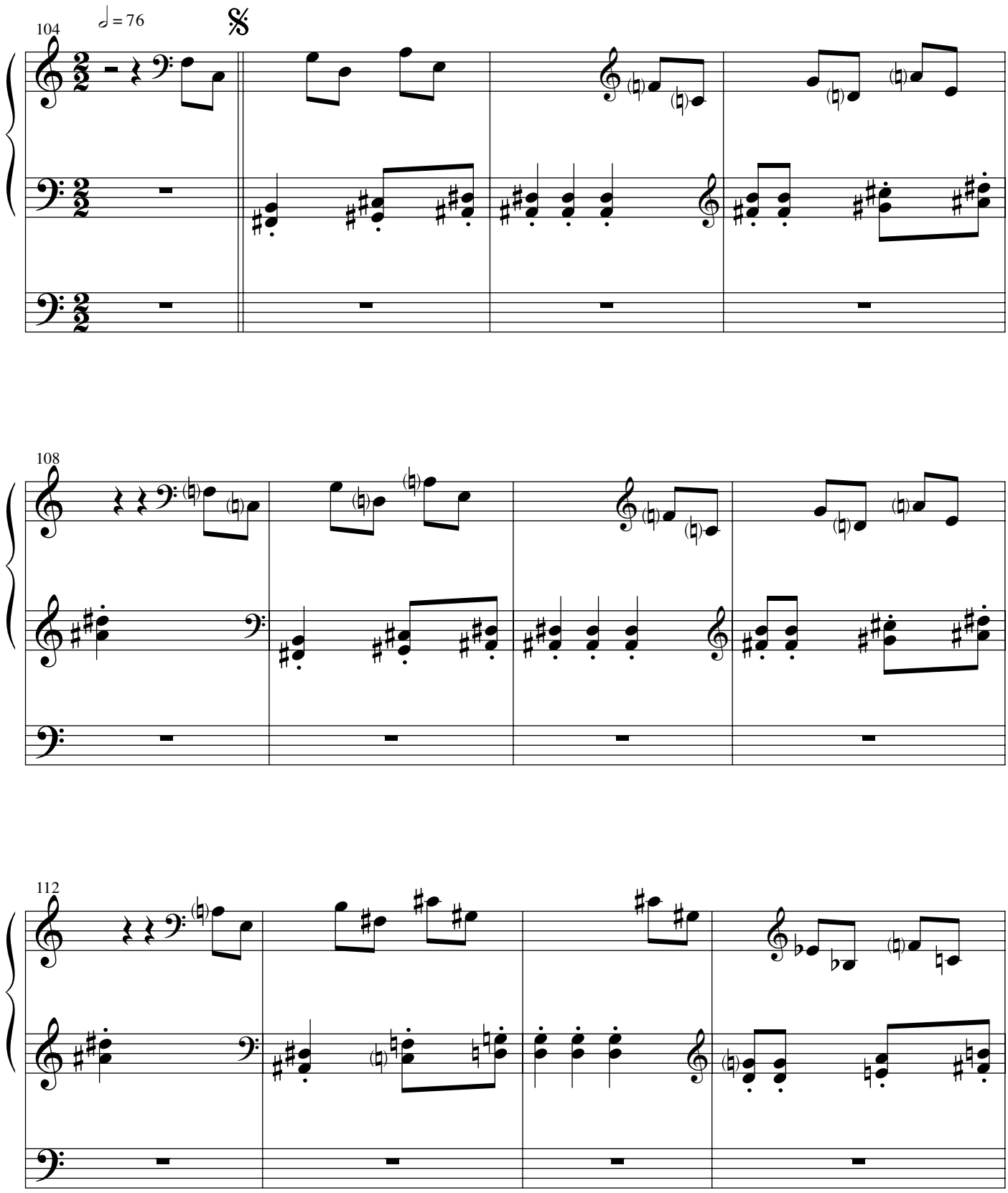
Still faster ♩. = 78

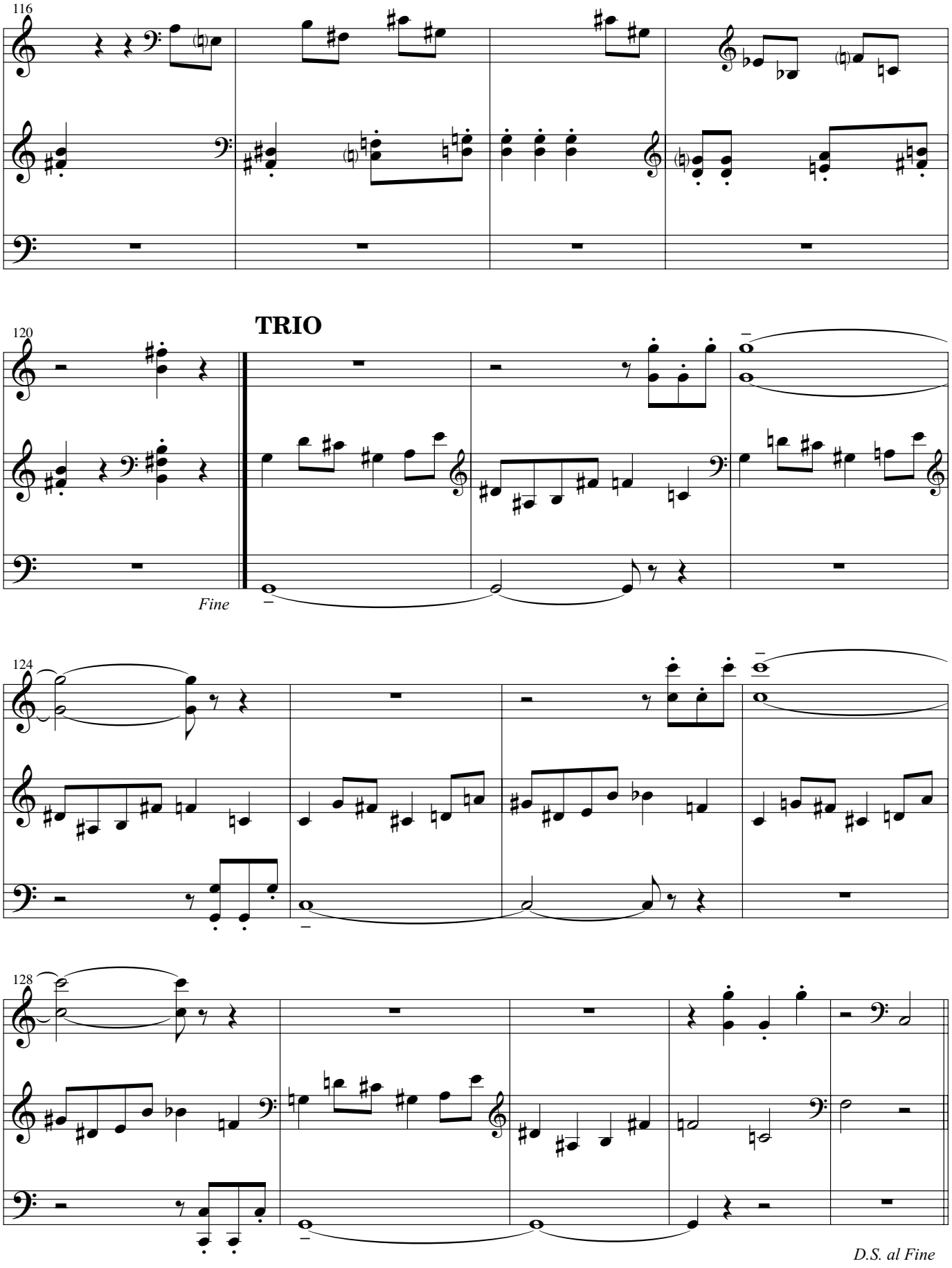



85
4
Tempo I
89
94
ritenuto
Very slow ♩. = 32
99

3. Novelette in Fourths

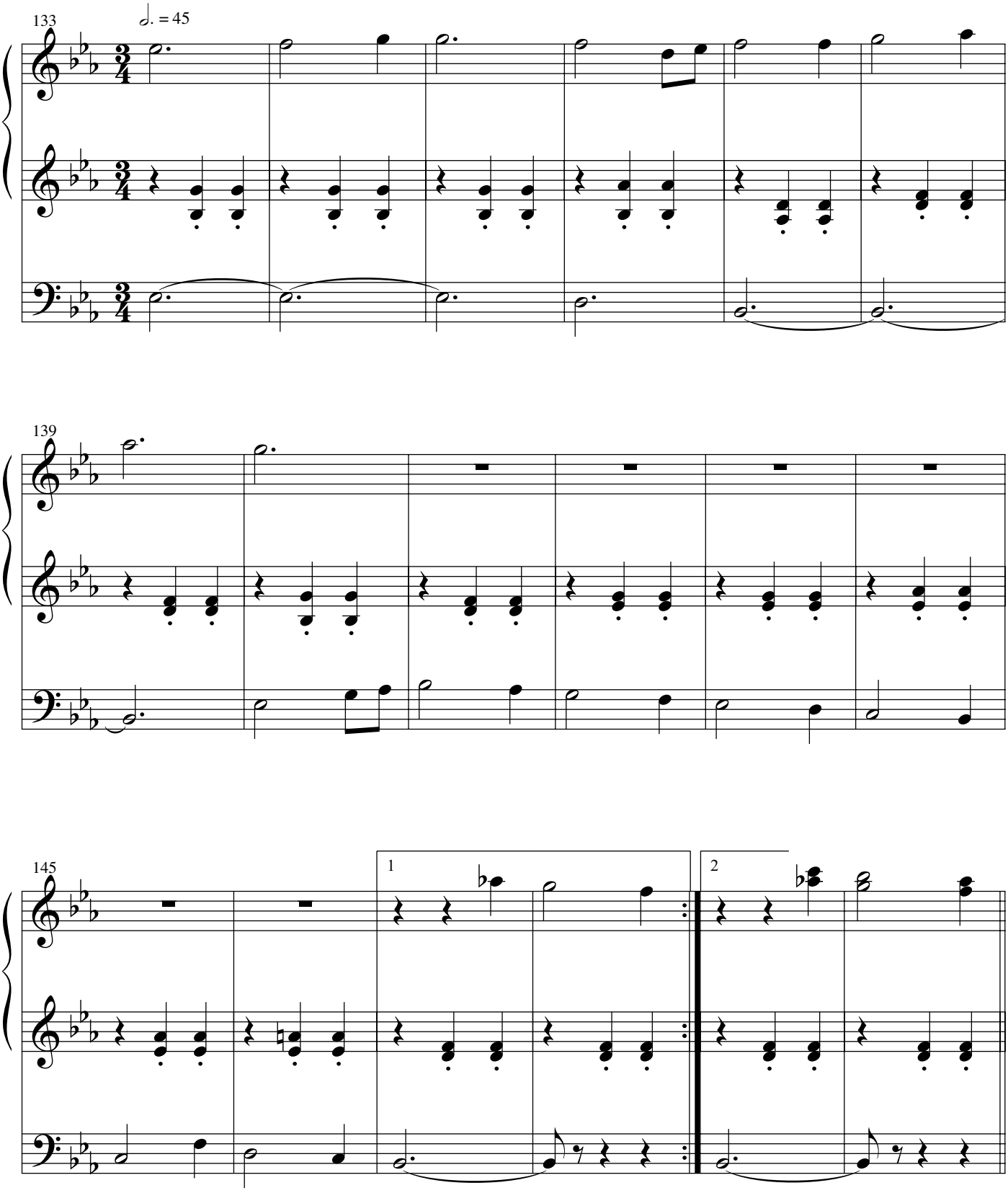
(Scherzino, no. 4 from Six Cameos for brass quintet, op. 69)

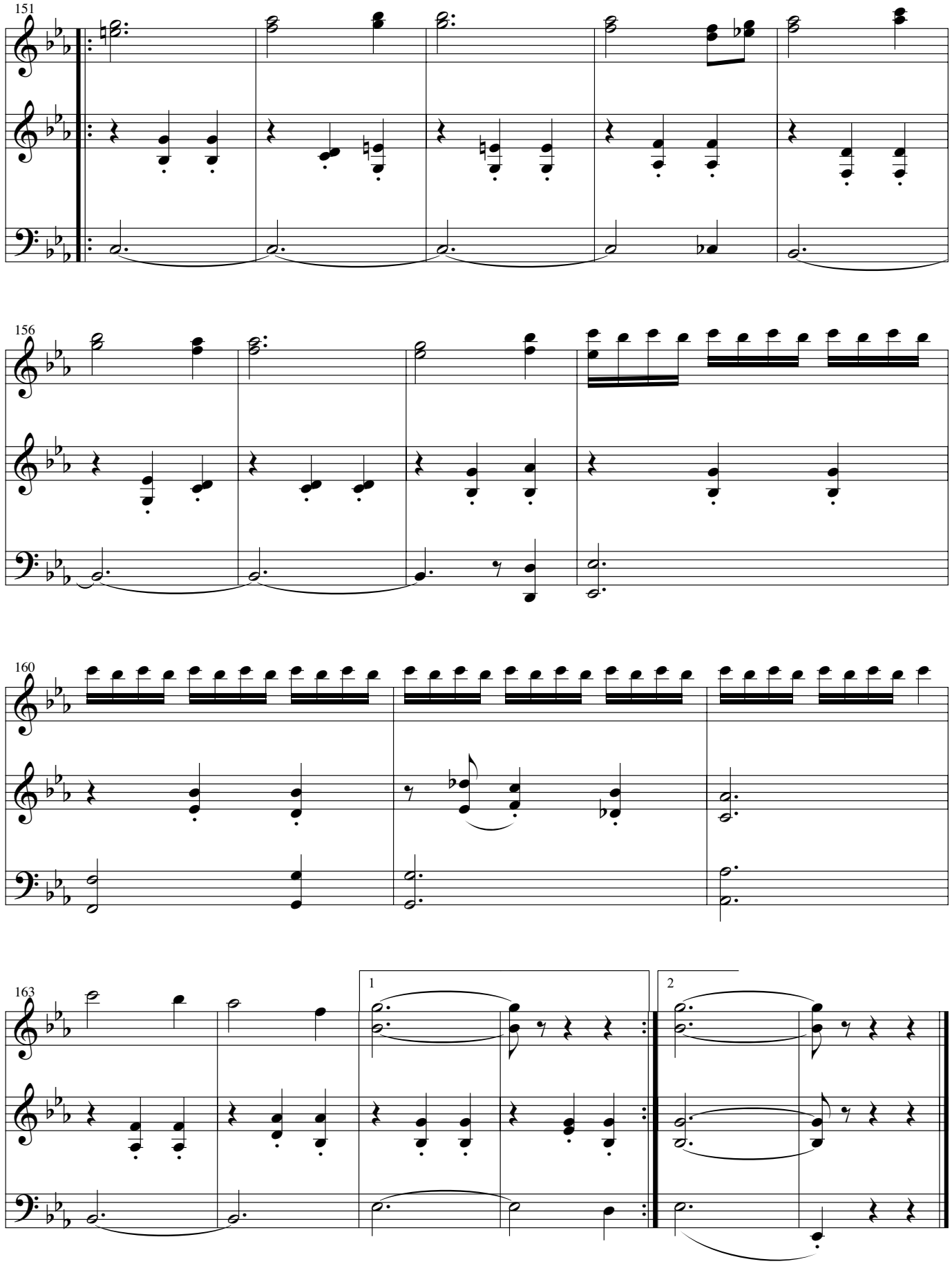



116
120
TRIO
Fine
124
128
D.S. al Fine

4. Waltz

(Valse, no. 5 from Suite for piano, four hands; op. 9)

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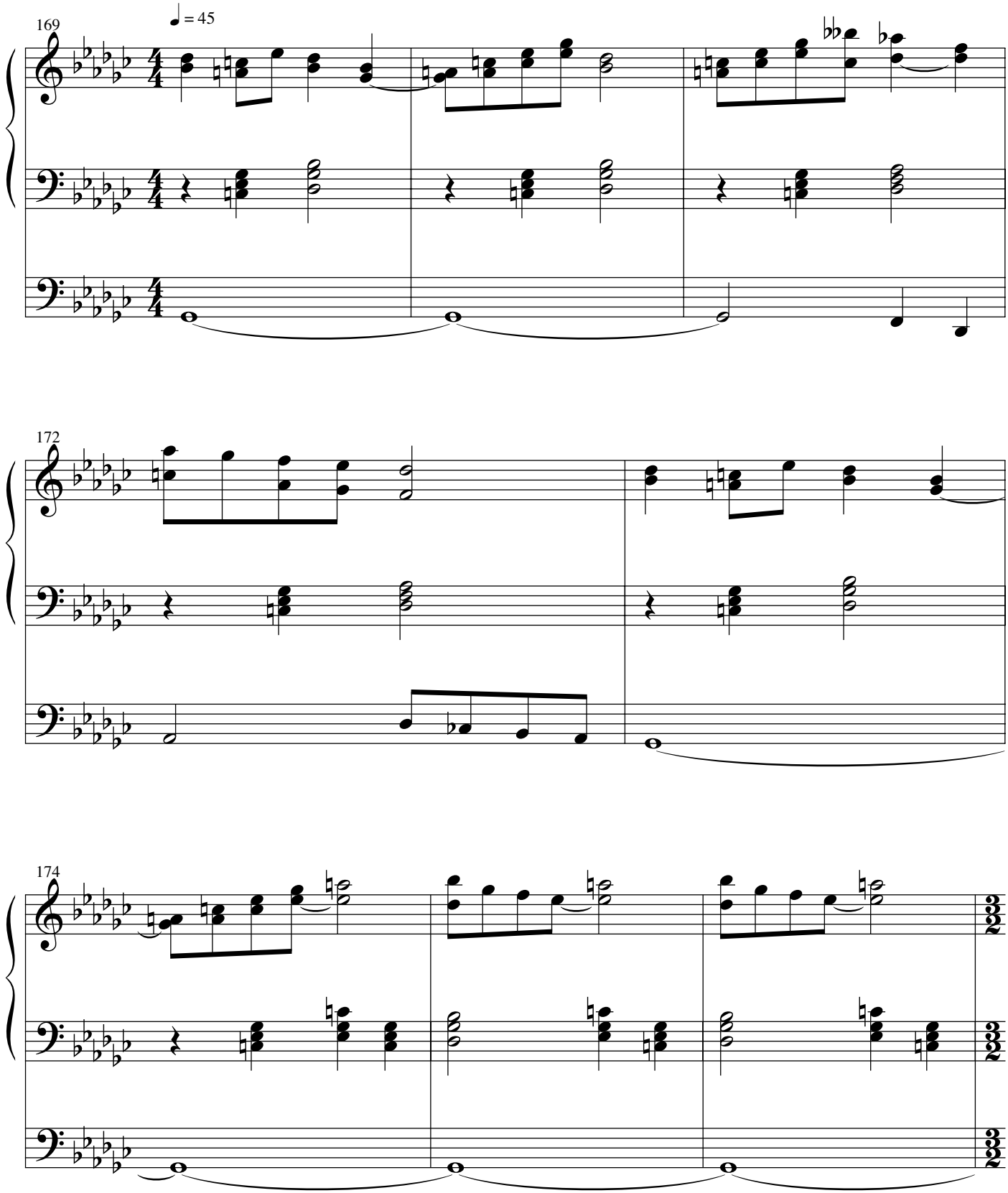
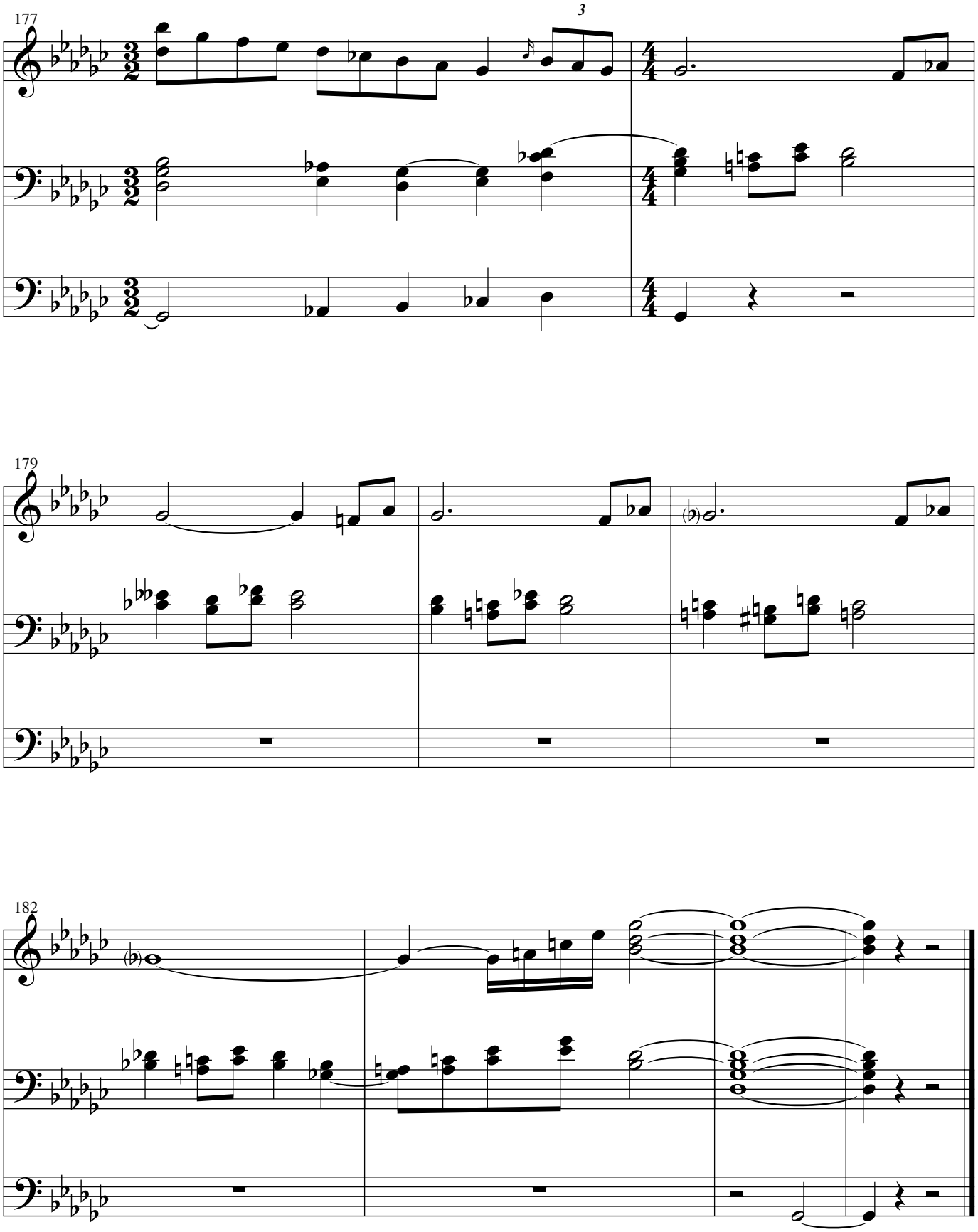
156
160
163
1
2

5. Largo

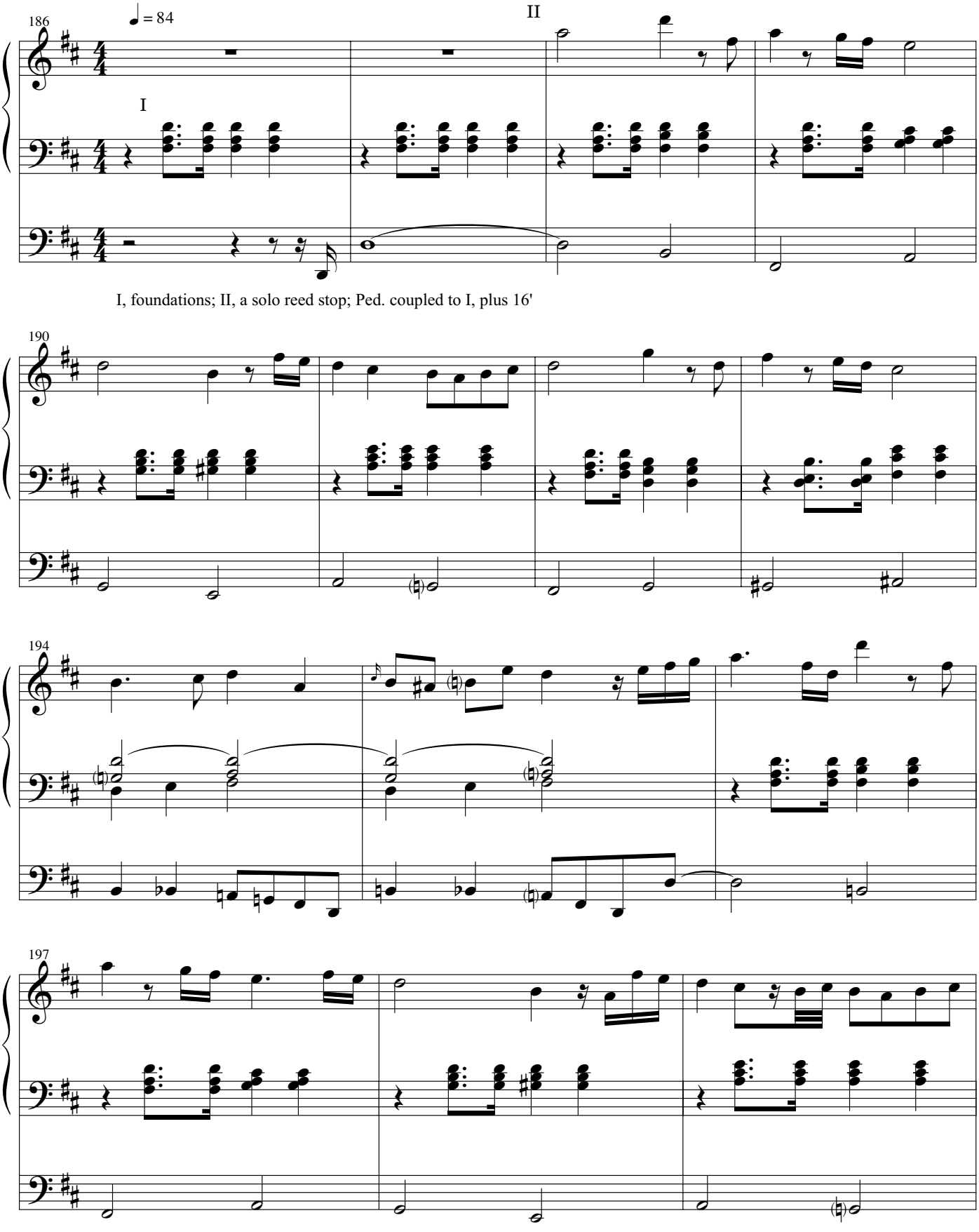
(Prelude no. 5 from VICTROLA: 24 Dance Preludes for piano, op. 63)

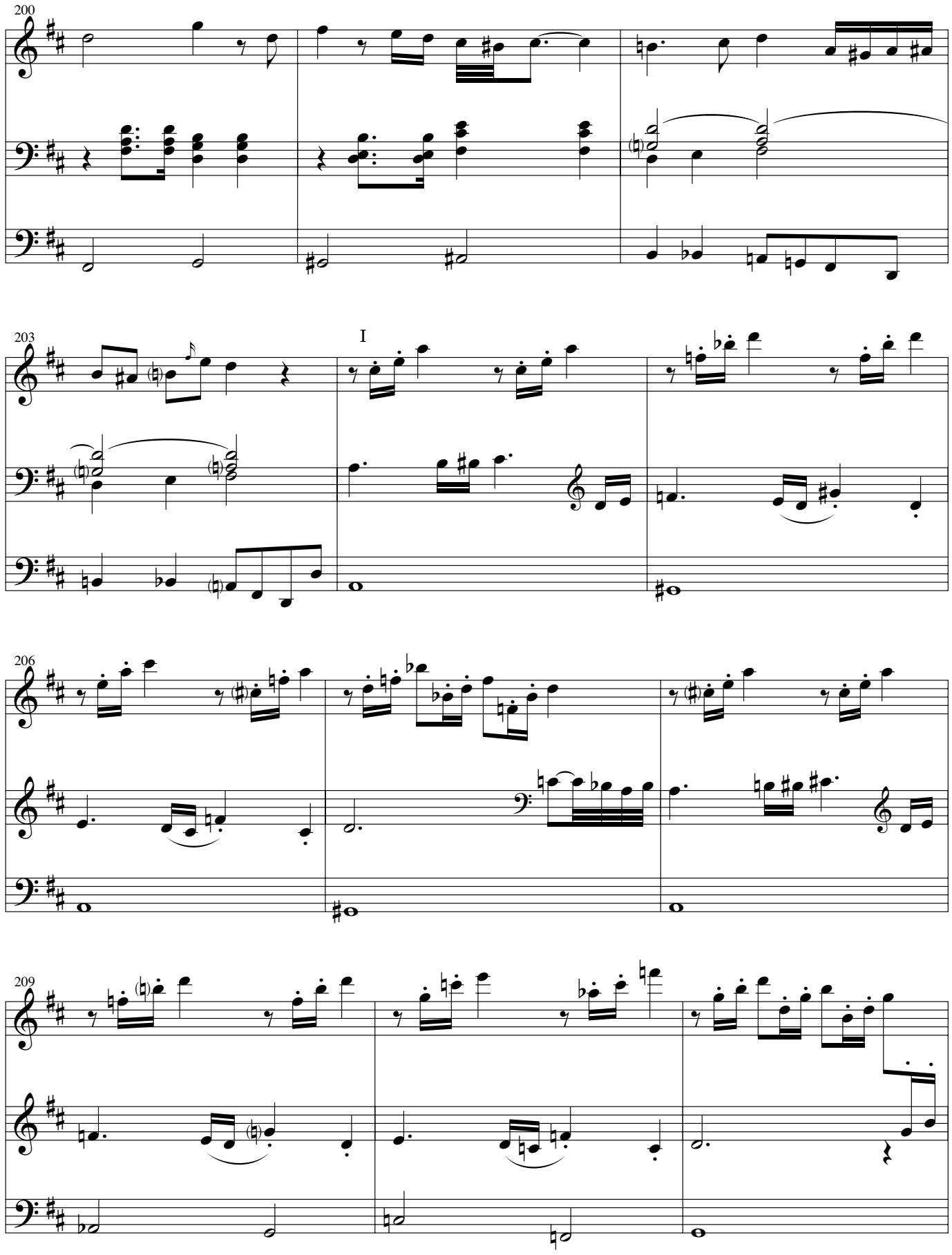


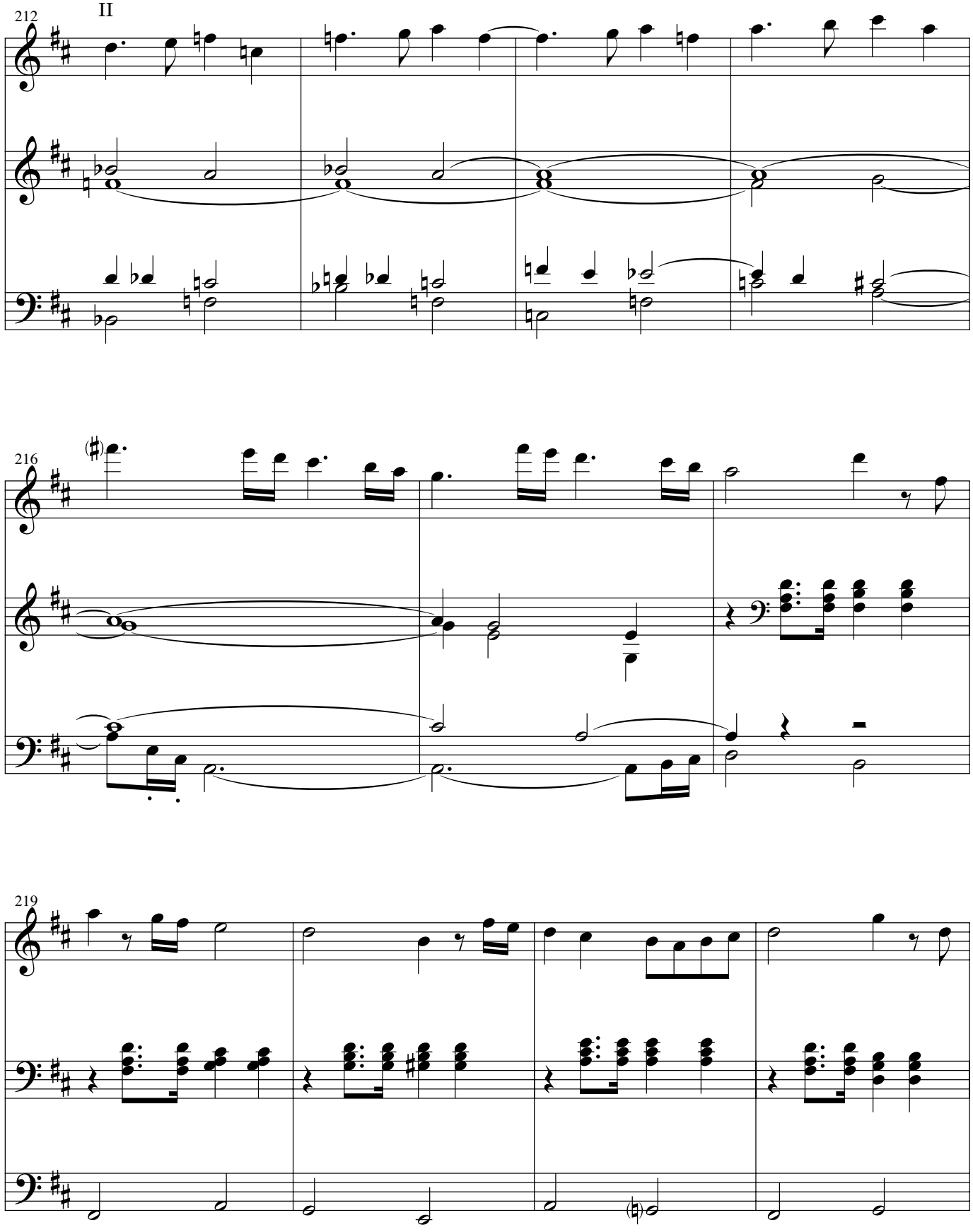

177
3
179
182

6. A Wedding Processional

(no. 1 from Three Pieces for trumpet and strings, op. 31)




200
203
I
206
209


II
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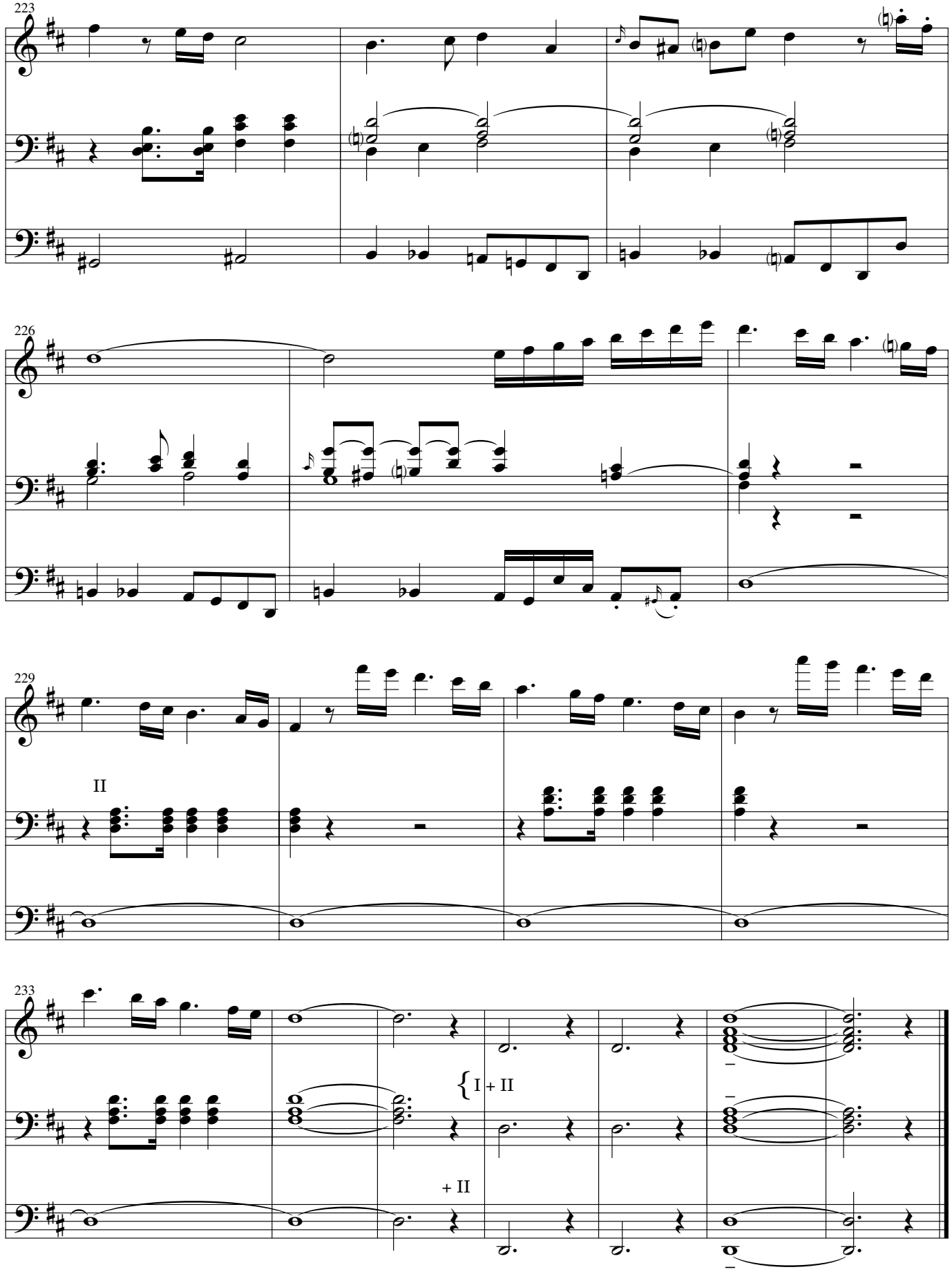
216
219


223
226
229
II
233
I + II
+ II