

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

## *Triptych for Harpsichord*

### **Performance Notes**

All pitches are assumed to be natural unless specifically preceded by a flat or a sharp. Ties will extend the effect of an accidental through the duration of the tied notes. Occasionally, precautionary natural signs have been used for clarity.

This work was written for a standard, two-manual harpsichord with 8', 4' and mute stops. However, it can be played successfully on any harpsichord. The harpsichord owned by Tatiana Zenaishvili is a one-manual French instrument with no 4' stop, and it has a limited range which extends downward to a low G and upward to a high D. Special instructions for adapting the Toccata movement to that instrument have been provided in the score.

**Durations: I: 3'02" - II: 5'34" - III: 2'22"**

**Total duration: 10'58"**

### **Program Notes**

*Triptych for Harpsichord* was composed in the spring of 2000 for harpsichordist Tatiana Zenaishvili. Ms. Zenaishvili gave the world premiere of the work in a concert in Rachmaninov Hall in Moscow, Russia on January 25, 2001. She subsequently performed the American premiere at a concert in Lutkin Hall in Evanston, Illinois on April 17, 2001.

*Triptych for Harpsichord* employs formal concepts which were commonly used in harpsichord works of the 17<sup>th</sup> and 18<sup>th</sup> centuries—toccata, variations and fugue—but no attempt was made to simulate a baroque musical style. The theme upon which the second movement is based is an old, Russian folk song. The variations have maintained the tonal style of the original melody. The fugue subject used in the third movement is based on a theme introduced in the toccata movement.

—Frank Ferko  
June, 2001

# Triptych for Harpsichord

for Harpsichord solo

## I. Toccata

Frank Ferko

Slowly (♩ = 52)

Very light and fast (♩ = 108)

8' + 4'

4

6

8

11

l.h. {

13

15

♩ = 52

18

♩ = 108

20

21

\* 8<sup>vb</sup>

23

(8<sup>vb</sup>)-----

\* If the instrument does not have the high D# as notated, the this passage should be played an octave lower as indicated. If the D# is available, then all notes should be played loco.

68  $\text{♩} = 52$

71  $\text{♩} = 108$

72 **Slowly**

8' only

## II. Theme and Variations

With expression ( $\text{♩} = \text{ca. } 60$ )

Theme

\*  $8'$

7

11

\* Grace notes in measures 1-3 should be played *on* the beat.

## 34 Var. II

Musical notation for measures 34 and 35. The piece is in treble and bass clef. The bass line features a continuous eighth-note accompaniment. The treble line has a melodic line with a grace note marked with an asterisk (\*) in measure 35.

Musical notation for measures 36 and 37. Measure 36 includes a trill (tr) in the treble line. Measure 37 features a grace note with an accent (^) in the treble line. The bass line continues with eighth-note accompaniment.

Musical notation for measures 38 and 39. Measure 38 includes a grace note with an accent (^) in the treble line. The bass line continues with eighth-note accompaniment.

Musical notation for measures 40 and 41. Measure 40 includes two trills (tr) in the treble line. Measure 41 features a grace note with an accent (^) in the treble line. The bass line continues with eighth-note accompaniment.

Musical notation for measures 42 and 43. Measure 42 includes a grace note with an accent (^) in the treble line. Measure 43 features a grace note with an accent (^) in the treble line. The bass line continues with eighth-note accompaniment.

Musical notation for measures 44 and 45. Measure 44 includes a grace note with an accent (^) in the treble line. Measure 45 features a grace note with an accent (^) in the treble line. The bass line continues with eighth-note accompaniment.

\* In this variation, whenever a pair of grace notes appears with an accent, they will begin on the beat.  
Grace notes without accents will precede the beat.

86

Musical score for measures 86-88. The piece is in 4/4 time. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand provides a steady accompaniment of eighth-note chords.

89

Musical score for measures 89-92. The right hand continues with intricate sixteenth-note patterns and chords, and the left hand maintains a consistent eighth-note accompaniment.

93

Musical score for measures 93-96. The right hand has a more active role with sixteenth-note runs, while the left hand continues with eighth-note accompaniment. The piece concludes with a double bar line and repeat signs.

### III. Fugue à 4 voix

Moderately slow ( $\text{♩} = 66 - 72$ )

Musical score for the beginning of the fugue. It is in 4/4 time. The right hand starts with a melodic line, and the left hand provides a simple accompaniment of eighth notes.

4

Musical score for measures 4-7. The right hand continues with a melodic line, and the left hand provides a simple accompaniment of eighth notes.