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.

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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 17th and 18th 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

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for Tatiana Zenaishvili

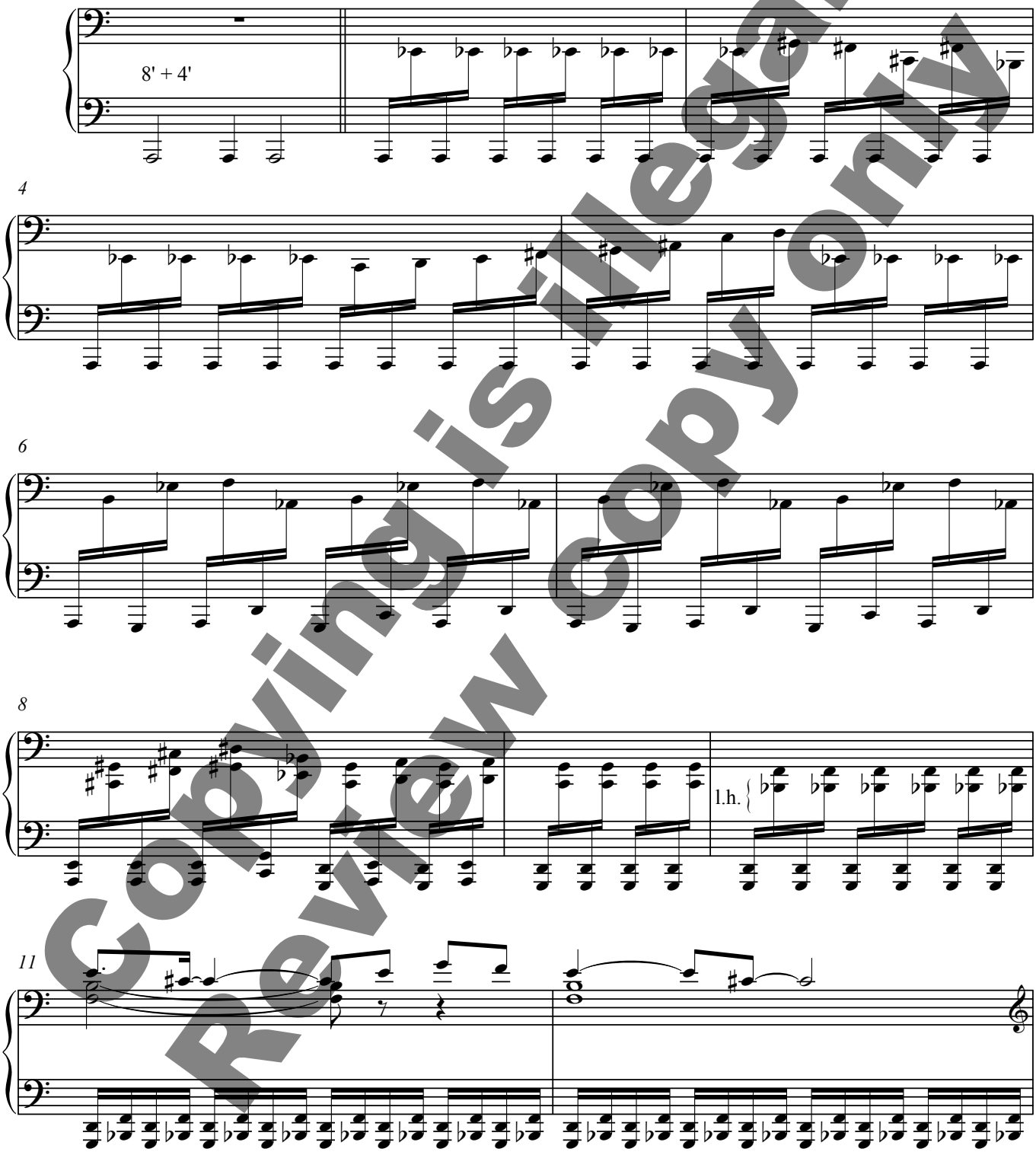
Triptych for Harpsichord

for Harpsichord solo

I. Toccata

Frank Ferko

Slowly (♪ = 52) **Very light and fast (♩ = 108)**



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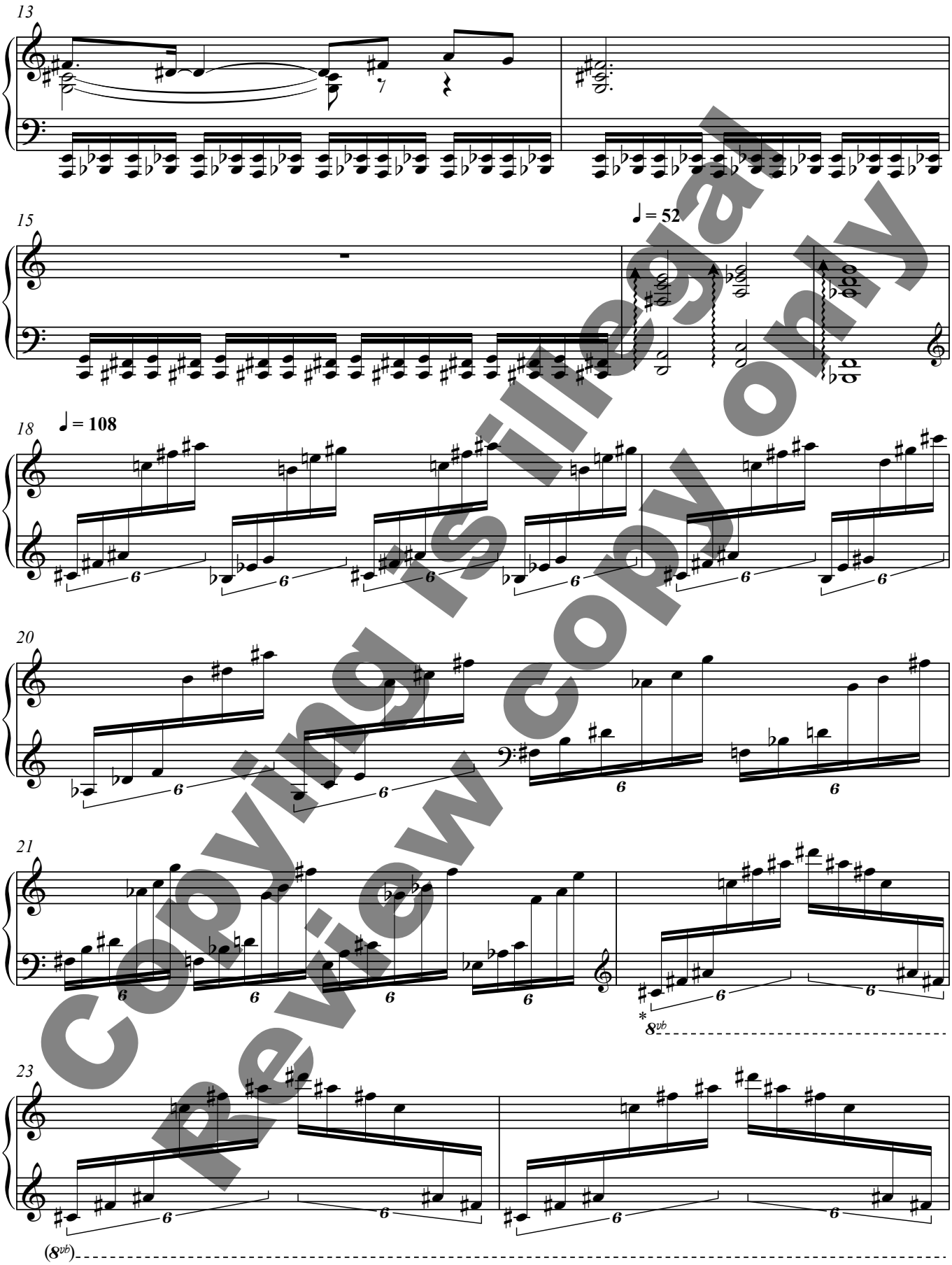

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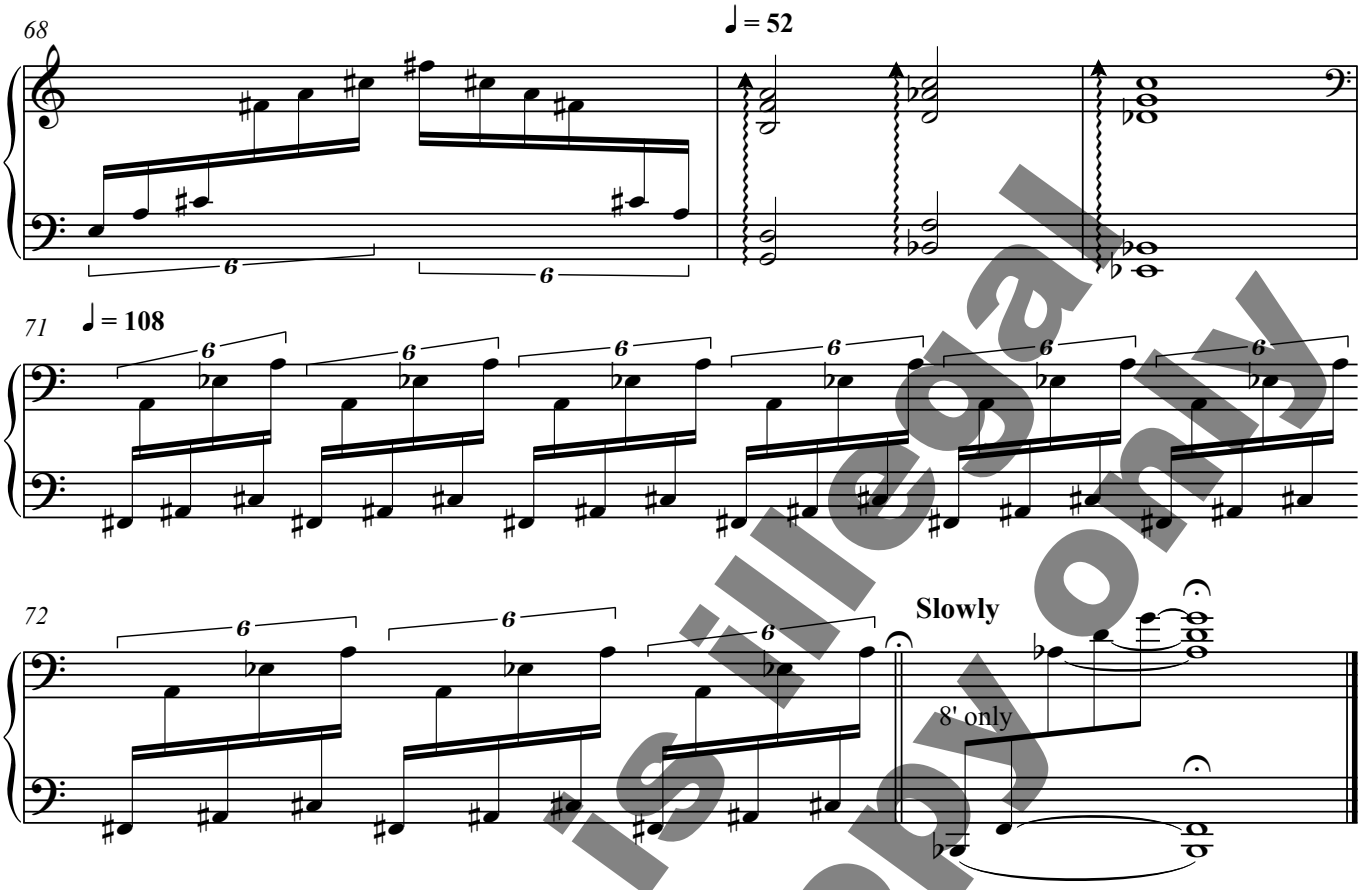
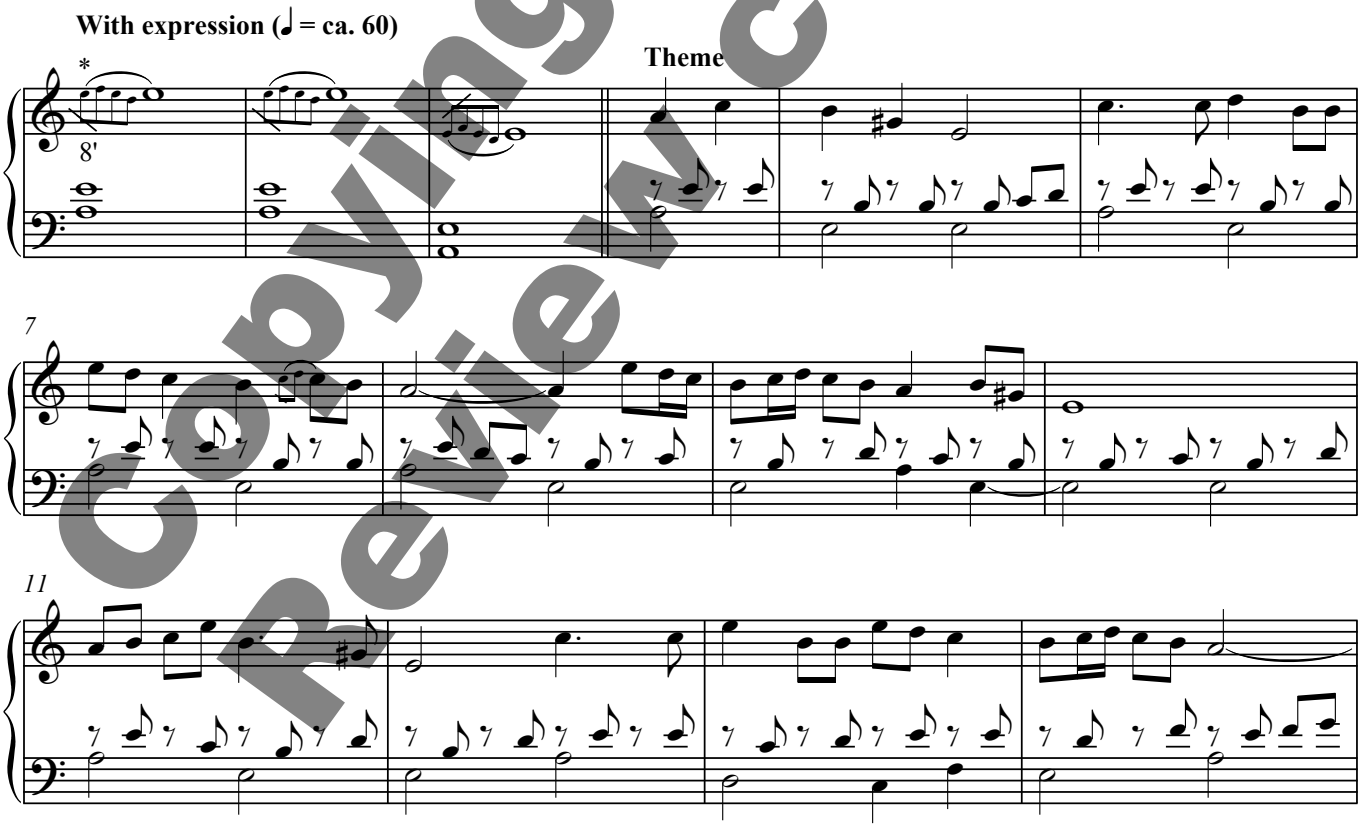
* If the instrument does not have the high D# as notated, the this passage should be played an octave lower as indicated. If the D# is available, then all notes should be played loco.



II. Theme and Variations



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

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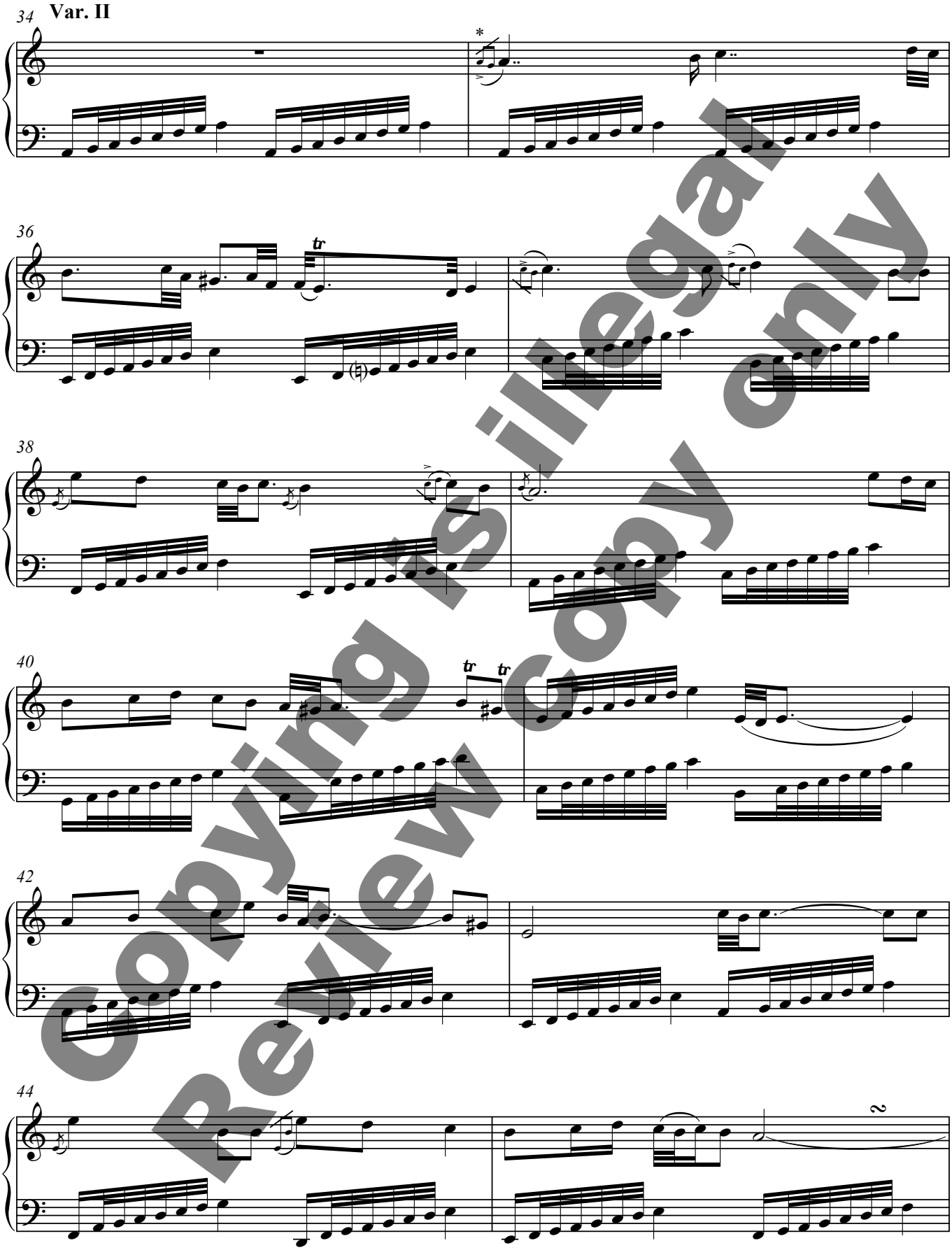

* In this variation, whenever a pair of grace notes appears with an accent, they will begin on the beat.
Grace notes without accents will precede the beat.

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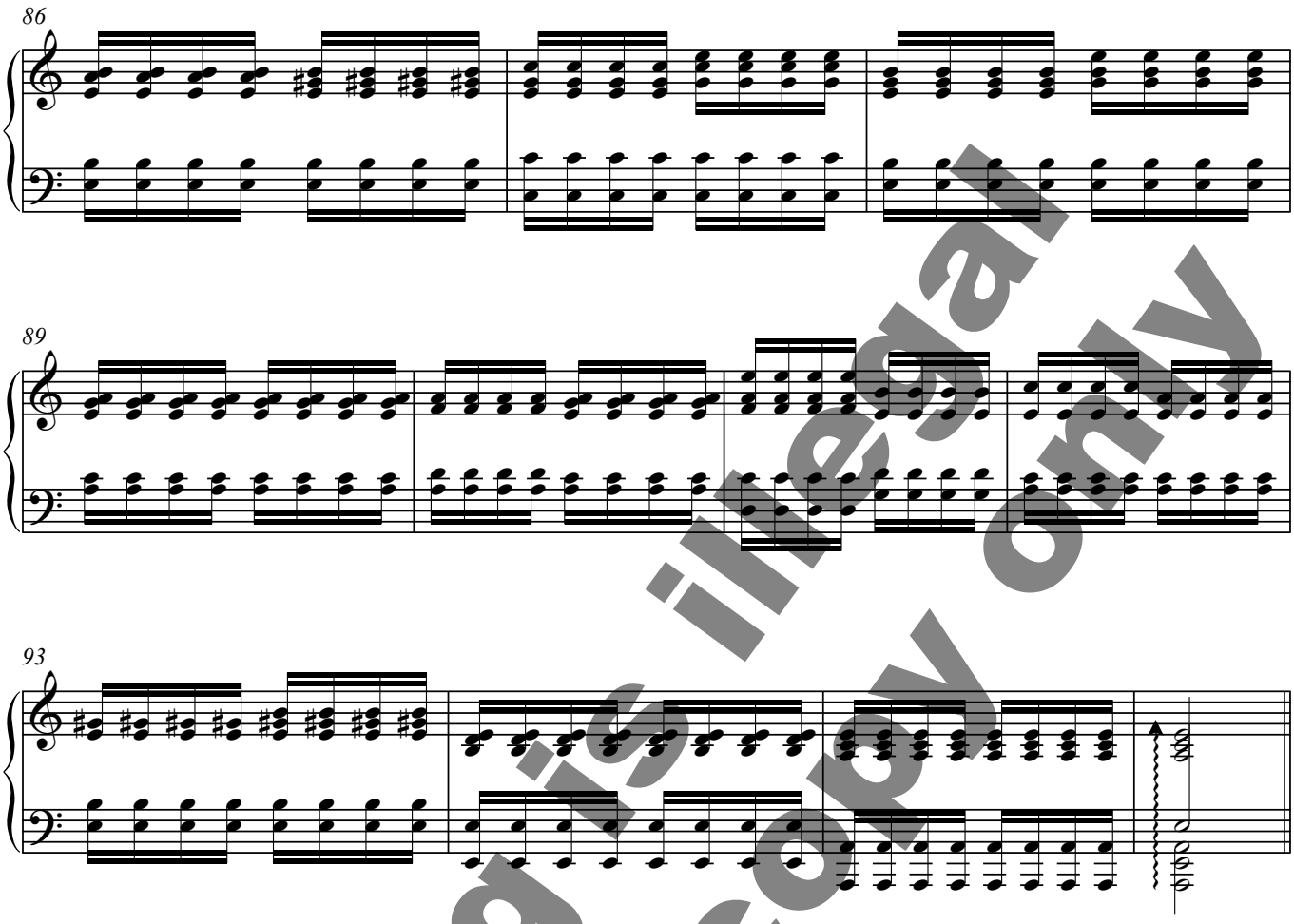
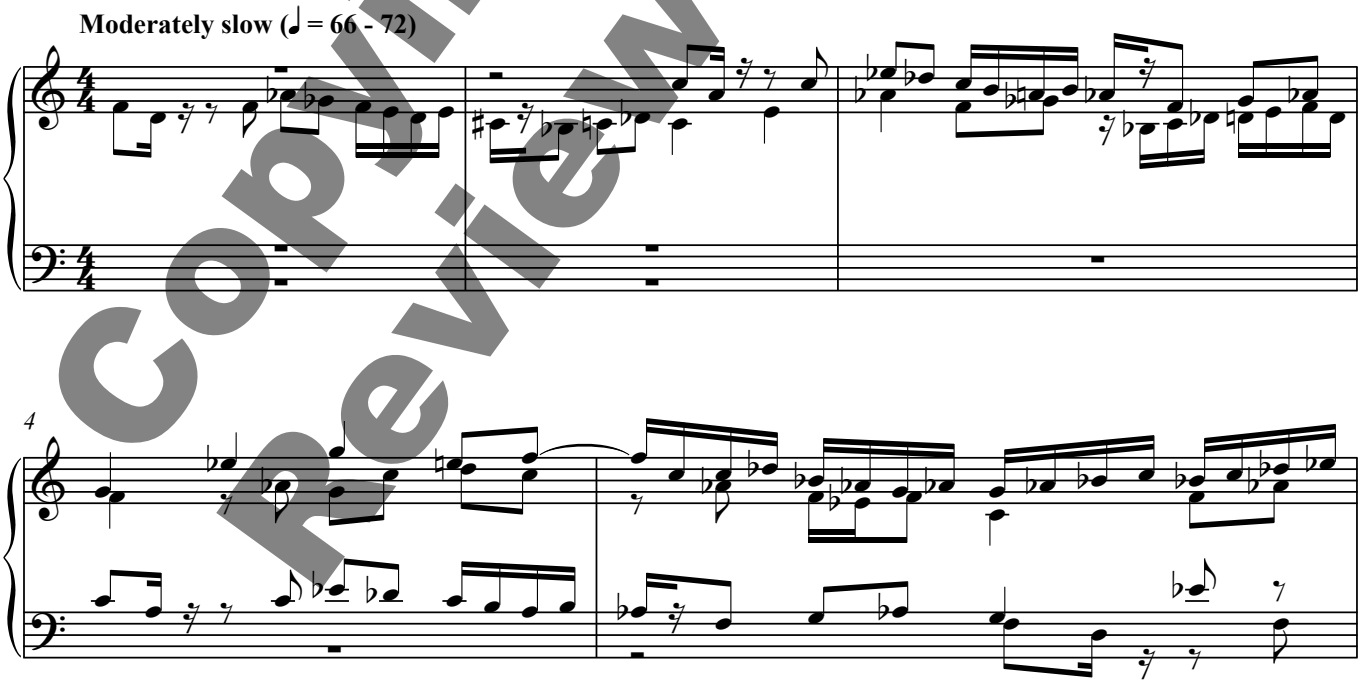


III. Fugue à 4 voix



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