

Frank A. Wallace

# Triptych

*for guitar trio, op. 21*

I. Dolor de Amor

II. Levantéme

III. ¡Ay! Linda Amiga

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for my mother

# Triptych

## I. Dolor de Amor

Andante (♩ = 96)

Frank A. Wallace, Op. 21

Guitar I

Guitar II

Guitar III

*mp*

*mp*

VII

*mp*

*crescendo*

*crescendo*

*crescendo*

*mf*

*cantando*

*mf*

*cantando*

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49

8

*decrescendo*

*ritardando*

② 12

*pp*

*meno mosso* (♩ = 90)

*molto legato*

*mp*

8va ① 7

*pp*

*mp*

49

8

*decrescendo*

49

8

*decrescendo*

*pp*

*mp* molto legato

58

8

58

8

58

8

⑤

④

③

②

67

8

*accelerando*

67

8

67

8

Andante (♩ = 96)

77 8

poco agitato

77 8

poco agitato

77 8

poco agitato

85 8

mp

85 8

mp

85 8

mp

93 8

decrescendo rallentando pp

93 8

decrescendo pp

93 8

decrescendo pp

## II. Levantéme

Andante (♩ = 96)

The musical score is written for three staves in treble clef, with a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The key signature is one flat (B-flat). The score begins with a piano (p) dynamic. The first staff has a melodic line starting with a quarter rest, followed by a series of eighth notes. The second and third staves have a similar melodic line, also starting with a quarter rest. The score is divided into three systems. The first system consists of three staves. The second system consists of three staves. The third system consists of three staves. The score ends with a final cadence. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Accents are placed over many of the notes. The dynamic 'p' is used throughout the piece.

This page of musical notation is for a piano triptych, consisting of three systems of three staves each. The notation is written in treble clef with a key signature of one flat (B-flat). The first system covers measures 10 to 12, the second system covers measures 13 to 15, and the third system covers measures 16 to 18. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various fingerings indicated by numbers 1-4 and 0 (representing the thumb). Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The notation is highly detailed, with many accents and slurs.

19 *mf* *mp*

22

25 *p*

28 *mf*



31

31

31

31

pp

mf

34

34

34

34

mf

mp

mp

37

37

37

37

mp

40

40

40

40

mp

8 m

43

43

46

46

46

49

49

49

52

52

52

p i p a

p i p a

i p m p

i p m p

i p m p

p i m

55 *p i m* *mf* ⑥

58 *f* *mf* *f* *f*

61

64

64

64

64

*f*

67

67

67

67

*f*

⑤

⑤

⑤

71

71

71

71

*decrescendo*

*decrescendo*

*decrescendo*

75

75

75

75

*mf*

④

④

④

79 *mf*

82

85

88 *fp*



This image displays a page of musical notation for the piano accompaniment of 'The Swan' by Camille Saint-Saëns. The score is written for three staves, likely representing the right hand, left hand, and a lower register or a specific piano texture. The measures shown are numbered 100 through 109. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'crescendo'. The key signature is one sharp (F#), and the time signature is 4/4. The score is presented in a clear, professional layout with a white background and black ink.

112

115

118

121



124

8

⑤

*mf*

*mf*

124

8

*mf*

*mf*

*mf*

124

8

*mf*

*mf*

*mf*

127

8

*mf*

*mf*

*mf*

127

8

*mf*

*mf*

*mf*

i m a p

127

8

*mf*

*mf*

i m a p

130

8

*mf*

i m a p

130

8

130

8

133

8

*rallentando*

*pp*

133

8

*pp*

133

8

*pp*

### III. ¡Ay! Linda Amiga

*...que no vuelvo a verte, cuerpo garrido que me lleva la muerte."*

Adagio (♩ = 48)

The musical score is written for piano in 2/4 time. It consists of three systems of three staves each. The first system is marked with a mezzo-piano (*mp*) dynamic. The melody is played in the right hand, while the left hand provides a rhythmic accompaniment of eighth notes. The second system continues the piece, and the third system concludes with a final melodic phrase in the right hand and a more active eighth-note accompaniment in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for a piece titled "faw • Triptych • 19". It is written for a three-staff instrument, likely a piano, in a key with one sharp (F#). The score is divided into four systems, each containing three staves. The first system starts at measure 13, the second at measure 17, the third at measure 21, and the fourth at measure 25. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The piece concludes with a double bar line at the end of the fourth system.

29 *mf*

29 *mf*

29 *mf*

33

33

33

37

37

37

41 *p*

41 *mf*

41 *p*

45

49 *mf* *crescendo*

53

57 *p*



79

*p* *mp*

84

*mf* *crescendo*

88

*f*

92

*f*

95 ③ *decrecendo*

95 *decrecendo*

95 *decrecendo*

98 *ritardando* *pp* **a la Danza** (♩ = 160)

98 *pp* *mf* P3 LH4

98 *pp* C V *mf*

102 *mf*

102 LHP P3 LH4 LHP P3 LH4 LHP P3 LH4

102



106

8

P3 F1 P3 P3 F1 P3

106

8

LHP P3 LH4 *mf*

106

8

CV

110

8

P3 F1 P3

110

8

110

8

114

8

114

8

114

8

117

121

125 *meno mosso*

## Percussion Map

Ø = tap top with palm of hand [H]; finger pads [F] or side of thumb[P]:

- 1 = behind or on bridge
- 2 = string side of bridge
- 3 = over transverse bar (near hole)
- 4 = near edge of upper bout

LH means to tap upper bout with fingers of left hand.

= slap bass strings with RH thumb or fingers

= *slap frets with LH to produce fret noise*

All expressive marks and tempos are suggestions.

Treat accent marks as a rhythmic emphasis for odd groupings,  
not as a traditional accent.

## Notes

*¡Ay!, linda amiga* is a song given to me and my colleagues in Trio LiveOak as a gift by the organist of the cathedral of Cardona, Cataluña in the summer of 1979. The gentleman said we should always end our concerts with this song, which we did for many years.

*¡Ay! linda amiga que no vuelvo a verte,  
Cuerpo garrido que me lleva la muerte.  
No hay amor sin pena, pena sin dolor,  
Ni dolor tan agudo como el del amor.  
¡Ay!, linda amiga...*

*Levanteme madre al salir el sol,  
Fui por los campos verdes a buscar mi amor.  
¡Ay!, linda amiga...*

Ah, beautiful friend whom I shall never see again,  
beautiful body that brings me death.  
There is no love without pain, pain without sadness,  
Nor sadness so sharp as that of love.  
Ah, beautiful friend...

I arose, mother, when the sun came up,  
I went to the green fields to look for my love.  
Ah, beautiful friend. . .

