

Frank A. Wallace

Una Luz Santa

Fantasy on a Sephardic Theme

for 10-course and 8-course lutes, op. 41

Gyre Publications

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Una Luz Santa

Fantasy on a Sephardic Theme

for Sylvain Bergeron

Frank A. Wallace, Opus 40

♩ = ~ 64

8-course lute

10-course lute

5

5

9

9

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Measures 29-32, system 1. This system contains the first four measures of the piece. The notation includes treble and bass clefs, notes, rests, and various accidentals. The notes are primarily eighth and sixteenth notes, often grouped in beams. The bass line features a steady eighth-note accompaniment.

Measures 29-32, system 2. This system contains the second four measures of the piece. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. The bass line continues with eighth-note accompaniment, showing some variation in dynamics.

Measures 33-36, system 1. This system contains measures 33-36. It introduces a melodic line with a fermata over the final note of measure 35. The bass line continues with eighth-note accompaniment, including some triplet markings.

Measures 33-36, system 2. This system contains the second four measures of the piece. It features prominent triplet markings over eighth notes in the upper voice. The bass line includes notes like 'h' and 'k', possibly indicating specific fingerings or articulations.

Measures 37-40, system 1. This system contains measures 37-40. It features a dense texture of sixteenth notes in the upper voice, creating a rapid melodic line. The bass line continues with eighth-note accompaniment.

Measures 37-40, system 2. This system contains the second four measures of the piece. It features a melodic line with notes 'a', 'h', and 'a' in the upper voice. The bass line includes notes like 'k', 'h', 'f', and 'e'.

Measures 41-44, system 1. This system contains measures 41-44. It features a dense texture of sixteenth notes in the upper voice. The bass line continues with eighth-note accompaniment.

Measures 41-44, system 2. This system contains the second four measures of the piece. It features a melodic line with notes 'a', 'h', and 'a' in the upper voice. The bass line includes notes like 'h', 'e', 'f', 'g', 'i', and 'j'.

45	<i>p</i> a a a a a a a a	aaaaaaa aaa	aaaaaaa aaa	aaaaaaaaaaaa
		e	e	b
		<i>f</i>	c	

45	a a a a	a a a a	a a a a	a a a a
	k	k h	g d	c

49	aaaaaaaaaaa aaa	aaaaaaaaaaaaaaa	aaaaaaaaaaa aaa	aaaaaaaaaaa aaa
	a b	c	h f	e c

49	d a a a b a	a a a a a	hihihihihihihihi	hihihihihihihihi
	b c	d		

53	aaaaaaa aaaaaaa	aaaaaaa <i>p</i> aaaaaaa	aaa <i>p</i> aaa aaa <i>p</i> aaa	e aaaaaa e aaa e
	b c	c	c c	

53	hihihihihihihihi	hihihihihihihihi	hihihihihihihihi	g a g a g a

57	aaa <i>f</i> aaa e aaa a	aaa <i>f</i> aaa e f e c	a a a ^a aaaaaaaa	a a a ^a aaaaaaa
	c	c	b k l	b k l k

57	hihihihihihihihi	ghihghihghihghih	m a a m a a	i a a i a a
	a a a a	a a a a	a a a a	a a a a
			l l	h h

61

a a a a a a a a | a a a a a a a a a a | a a a a a a a a a a

b k l k h g h k | i k i | i k i h i g

a

61

m n m i h i | g h e g h | a d d b.

l k l i | f f | c a c

a a e a e e

b a d b a a

ā ā ā ā a

65

a g h k | m n m i h i | h i a h i a

k l k g i | k l k l i | k l k l

a a a

ā ā ā b

65

a a a a a a a a | a e f b a e f a | c a b c a b

f f e g d a c b | a c e c | a a a a a a a a a a

ā ā ā ā b c

69

a a a a a a a a | a a a a a a a a | a a a a a a a a

a a a b d d d | k k k l k i k | k k k l k h f h h h h

ā ā ā ā

69

a a a a a a a a a a | a a a a a a a a a a | e a a a a a a a a a

d c | b a | c d

a a a a a a a a a a a a a a a a a a

d a a f a a g a f a k a l a k a

73

a a a a a a a a | a c a a f a d c d | a c a d a c d

k h f e f f e c | C b c e c b c | b c d c b c

73

a a a a a a a a | a a a a a a a a | a e a a

f a a g a a l a k a l a a k a a g a | C f e e h f f e e e c c e b b c | f e e f

i a k a

76 **12/8** *c c c d c c c a h a h a h a h a* | *a a a a a a a a a a a a*
b c b c e f h k | *l k k i k k k*

76 **12/8** *a a a a a a a a a a a a* | *h a h i i l l i a i* | *f h h p f h h p* | *f a a f e a e c a a*
k m m m k m m m | *h a h i i l l i a i* | *f h h p f h h p* | *f a a f e a e c a a*

78 *a a a a a a a a a a a a* | *a a a a a a a a a a* | *a a a a a a a a a a*
k k i k k k k | *k i k l k h f e* | *c e e e f d d d*

78 *a a a a a a a a a a a a* | *e a f a e a d a e a e a e a* | *f a e a e a a a h a h a h a*
d f e f e a a f e e e e | *e a f a e a d a e a e a e a* | *f a e a e a a a h a h a h a*

81 *a a a a a a a a a a* | *a a a a a a a a a a* | *a a a a a a a a a a*
c e e f e c a d | *a a a a a a a a a a* | *a a a a a a a a a a*

81 *i a l a l a i a l a i a h a f a a* | *e a b a c a e c e* | *a a a a a a a a a a*
a a a a a a a a a a | *a a a a a a a a a a* | *a a a a a a a a a a*

84 *a a a a a a a a a a* | *a a a a a a a a a a* | *a a a a a a a a a a*
e d f e c e d c | *e d f e c e d c* | *e d f e c e d c*

84 *a a a a a a a a a a* | *a a a a a a a a a a* | *a a a a a a a a a a*
a a a a a a a a a a | *a a a a a a a a a a* | *a a a a a a a a a a*

87

87

91

91

Adagio

96

96

Adagio

96

96

103

103