Armenian-American

David Karapetyan

Performance Notes

1. A set number of fermatas are used, with multiplicative durations:

= 1.25 times duration

= 1.5 times duration

= 2.0 times duration

2. Tenutos are to be interpreted as emphasizers of the note, and not as accents, ever. A note with a tenuto should sing, and should have a more sonoros quality than a note without. It is permitted to be louder than a note without a tenuto, but never as loud or as sudden or sharp as an accent. For examples in the literature to use as a guideline, I refer in particular to the first movement of Bruckner's Symphony No. 8.

3. Generous pedal usage should be used, in particular in passages emphasizing certain notes (tenutos, fermatas, accents). Pedal usage is left to the performer in general, with perhaps additional pedal markings added to the score at a later date, depending on performer input and notes.

4. Slurs used for groupings of two or three notes are to be interpreted primarily as indicators of dance-like rhythms, and four notes or more as indicators of rhymical divisions or phrasing, except in obvious cases where a legato or actual slurring of notes are called for.

5. Metronome markings are in the ball-park range of tempo, +/- 10%. Some lee-way within this ballpark is permitted, depending especially in how rallentando, ritardando, and accerlerando markings are interpreted. After a ritardando, rallentando, or accelerando passage, a new metronome marking is provided not too long after, in order to aid the performer in guaging how much tempo adjustment should be applied, as well as giving a buffer for the performer to smoothly transition to the next tempo marker. These rall./rit./accel. passages. heeding the tempo markings and ballpark bounds above are critical to the overall structure of the piece.

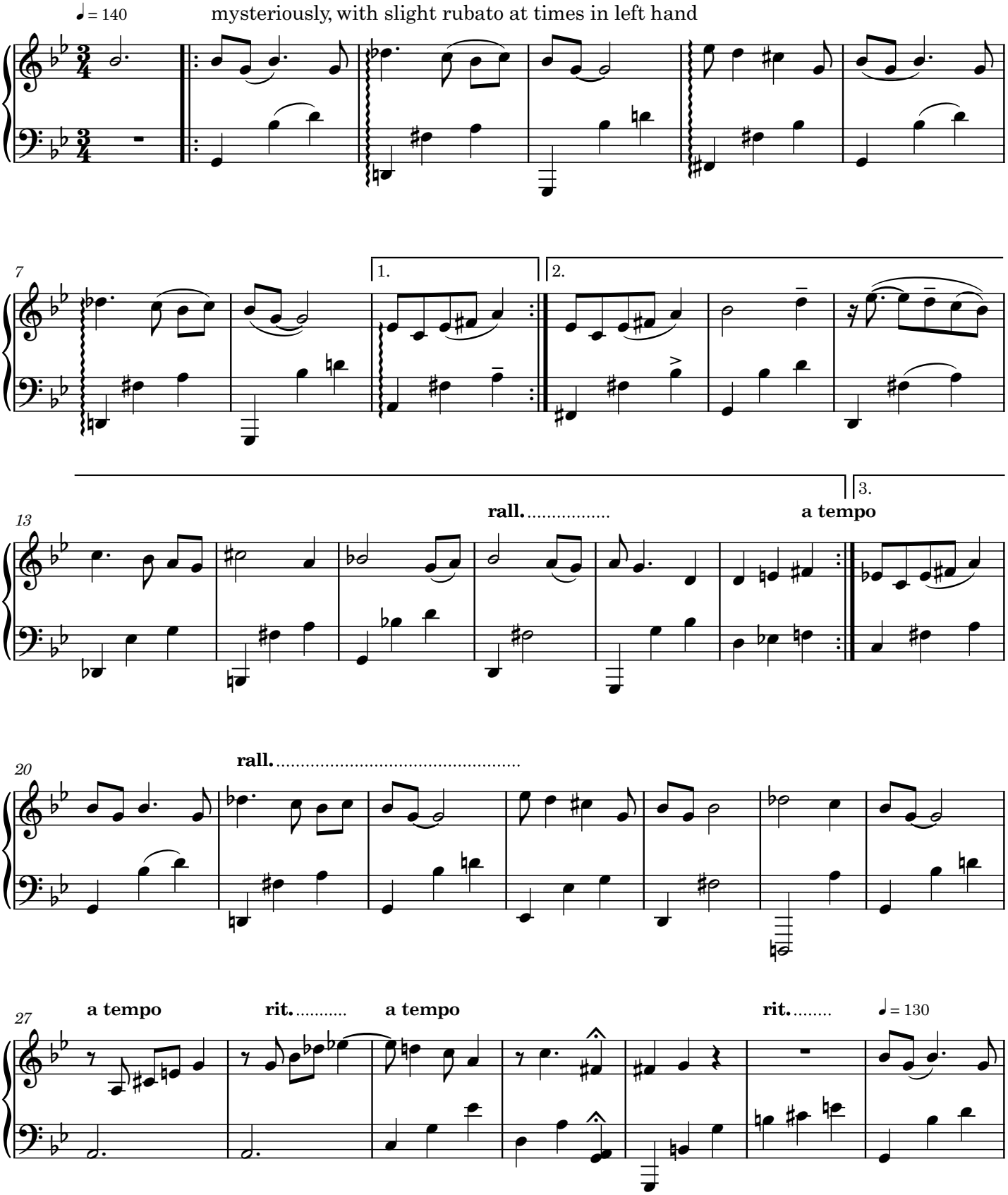
6. A light, swinging feel, should be applied at times to both the left and right hands. The slurs will indicate to the performer precisely how this should be done. The piece should be interpreted as a kind of waltz, with a jazzy feel.

7. Appogiaturass are to be played as slow, expressive arpeggiations. The performer can vary the speed, depending on the tempo of immediately preceding passages and notes, as well as the importance of an appogiatura as discerned by a performer within a passage. Generally, intervals of an octave or fifth between the left and right hand, sounding simultaneously, will have appogiatura markings.

Armenian-American

Started 15.10.2023. Completed 15.10.2023

David Karapetyan (b. 1982)



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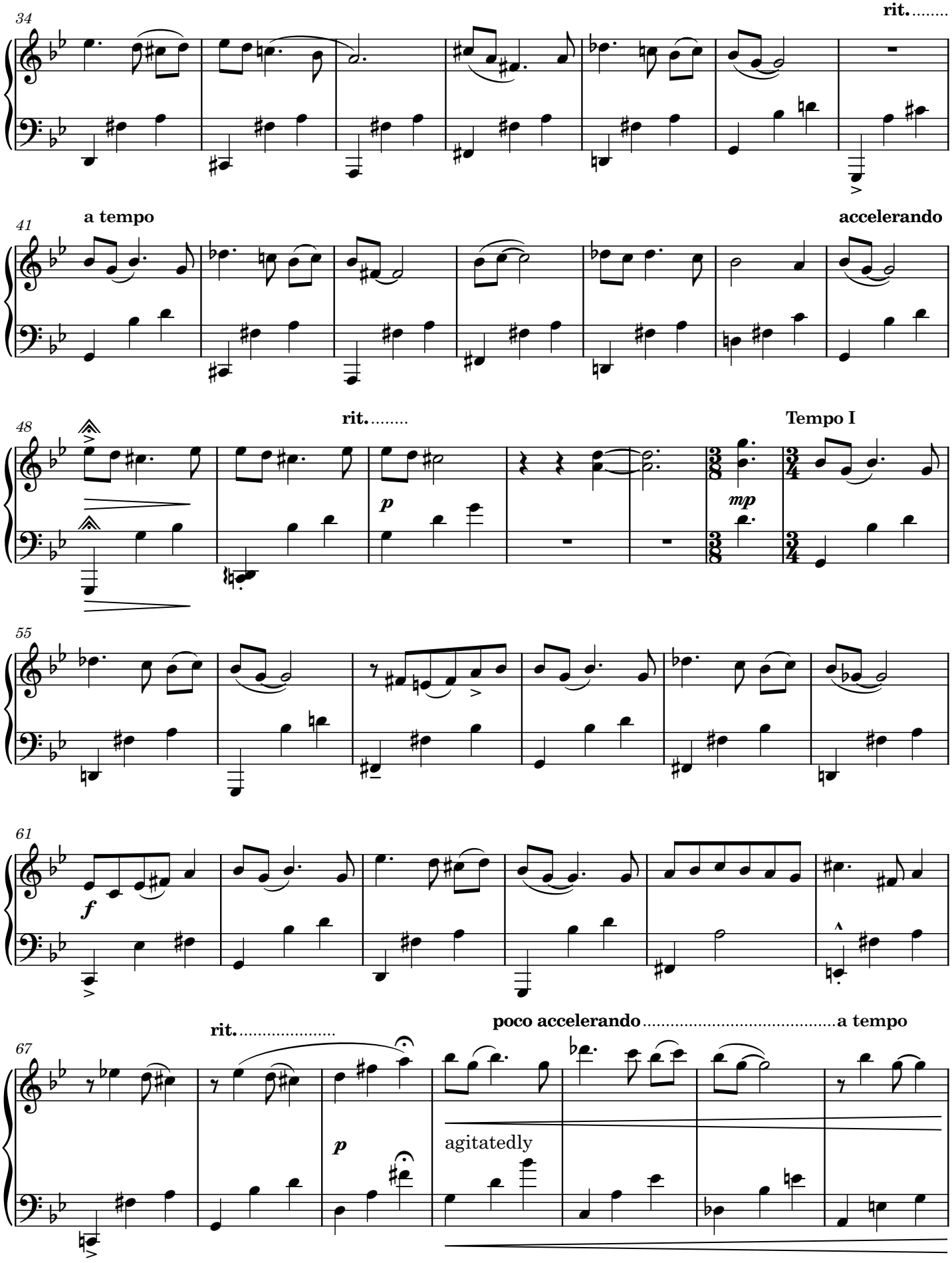
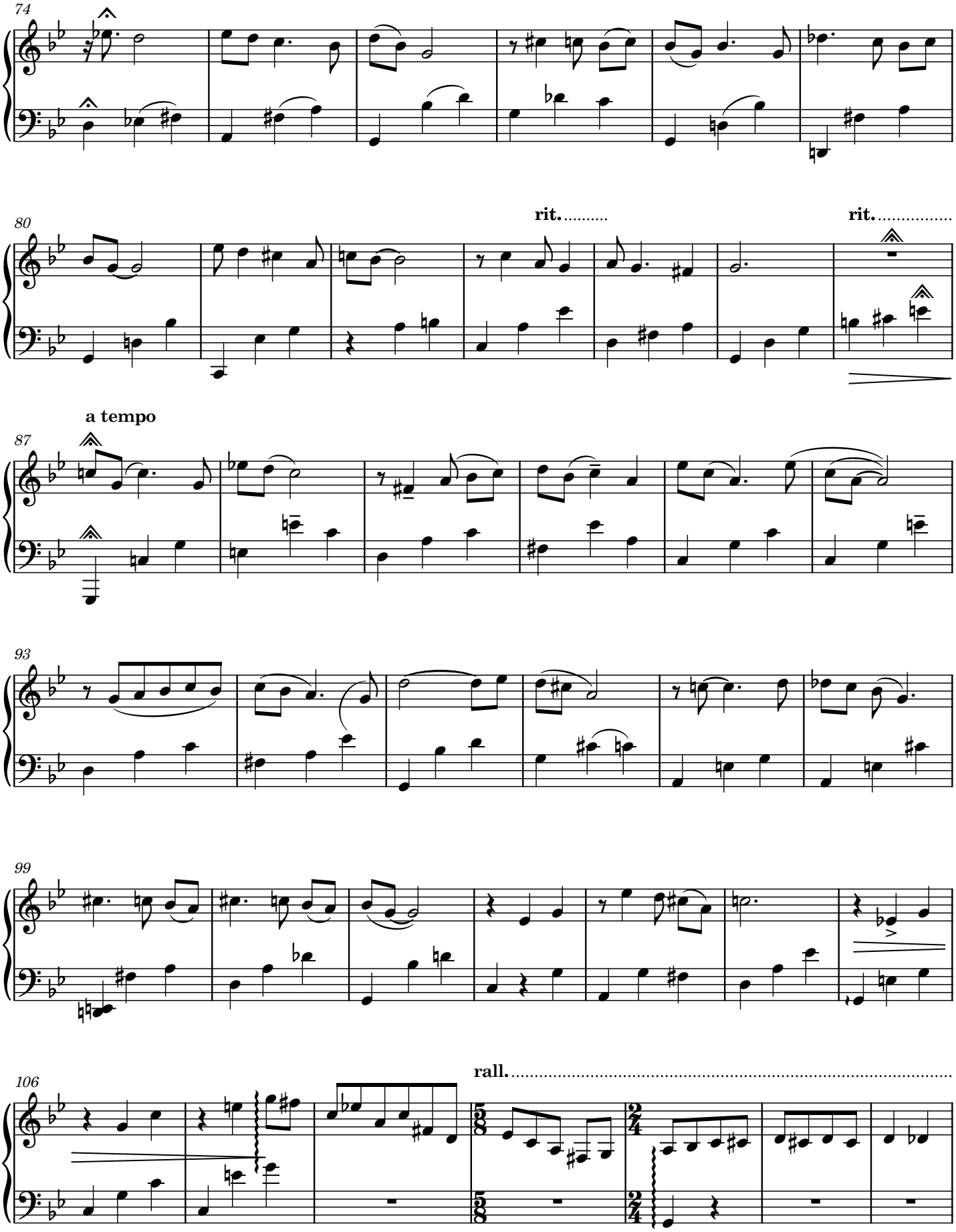
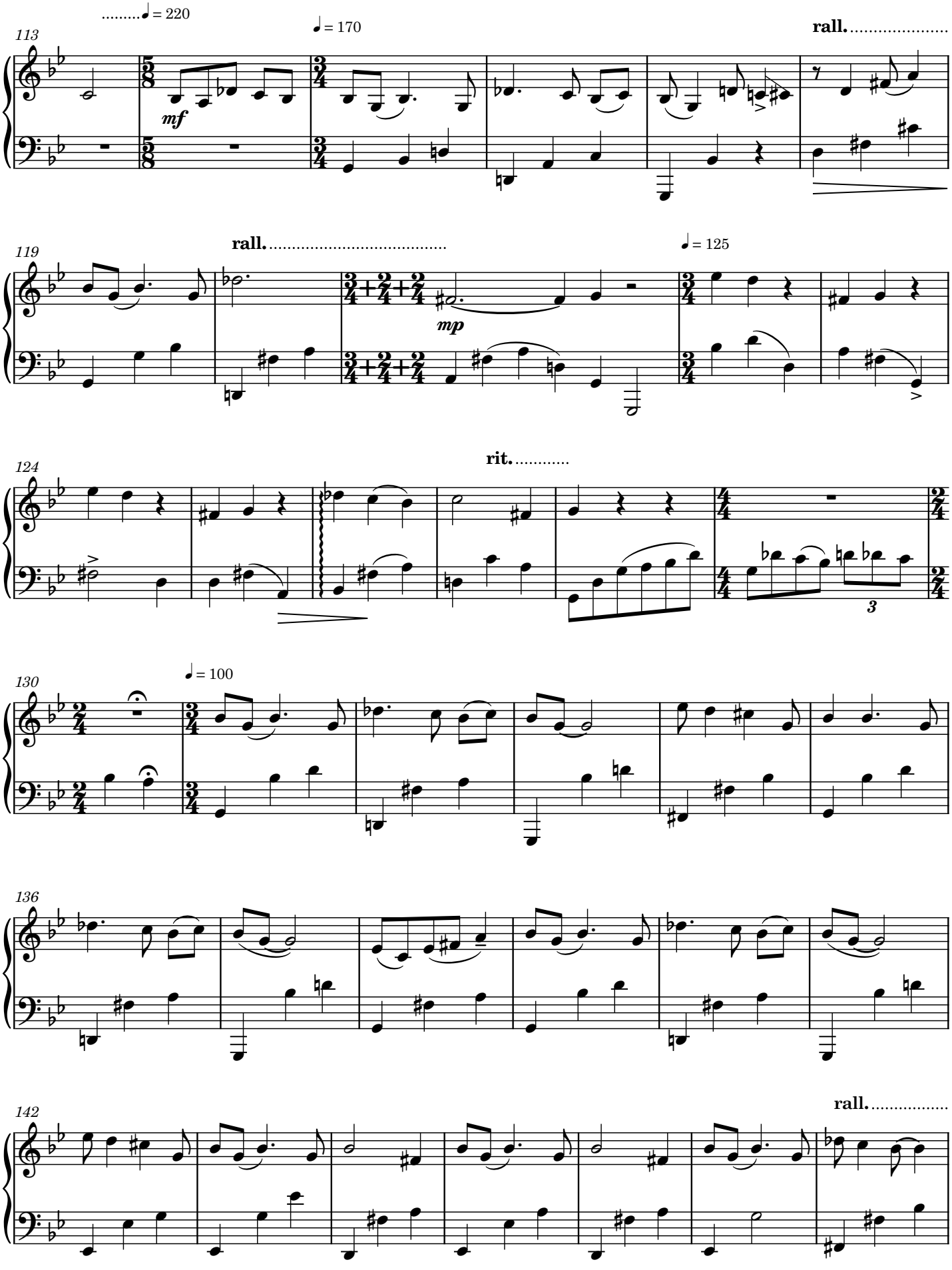
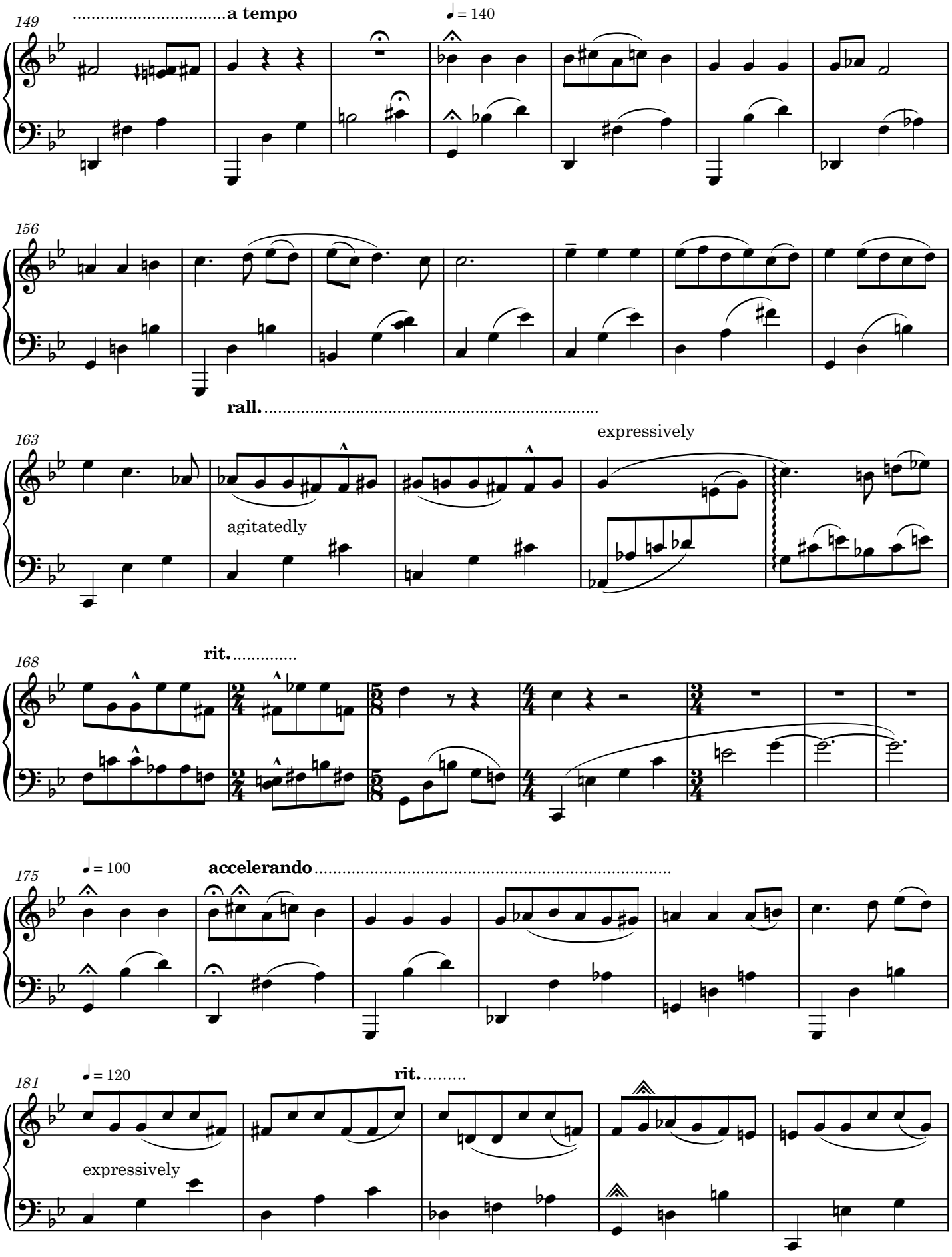
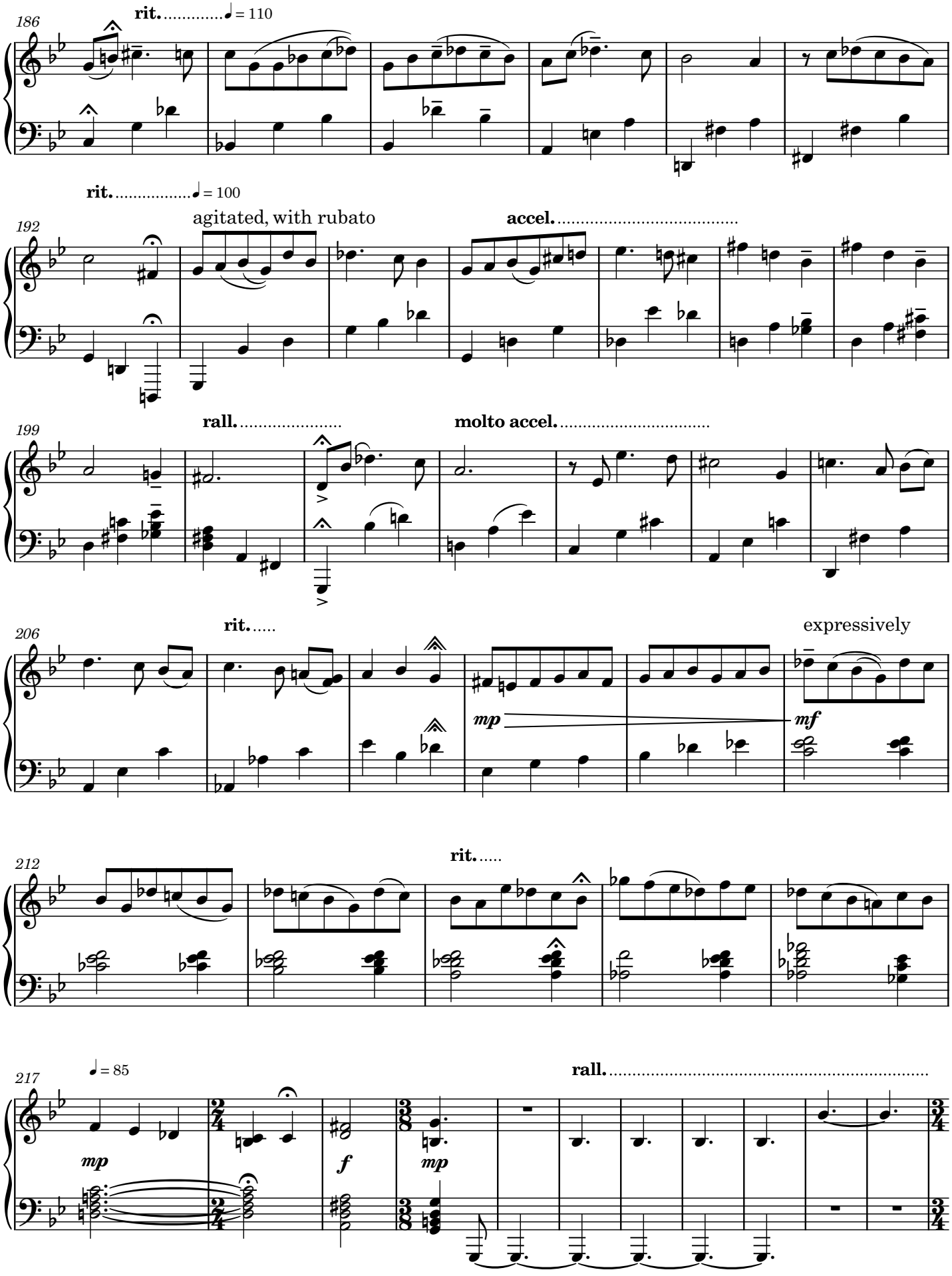
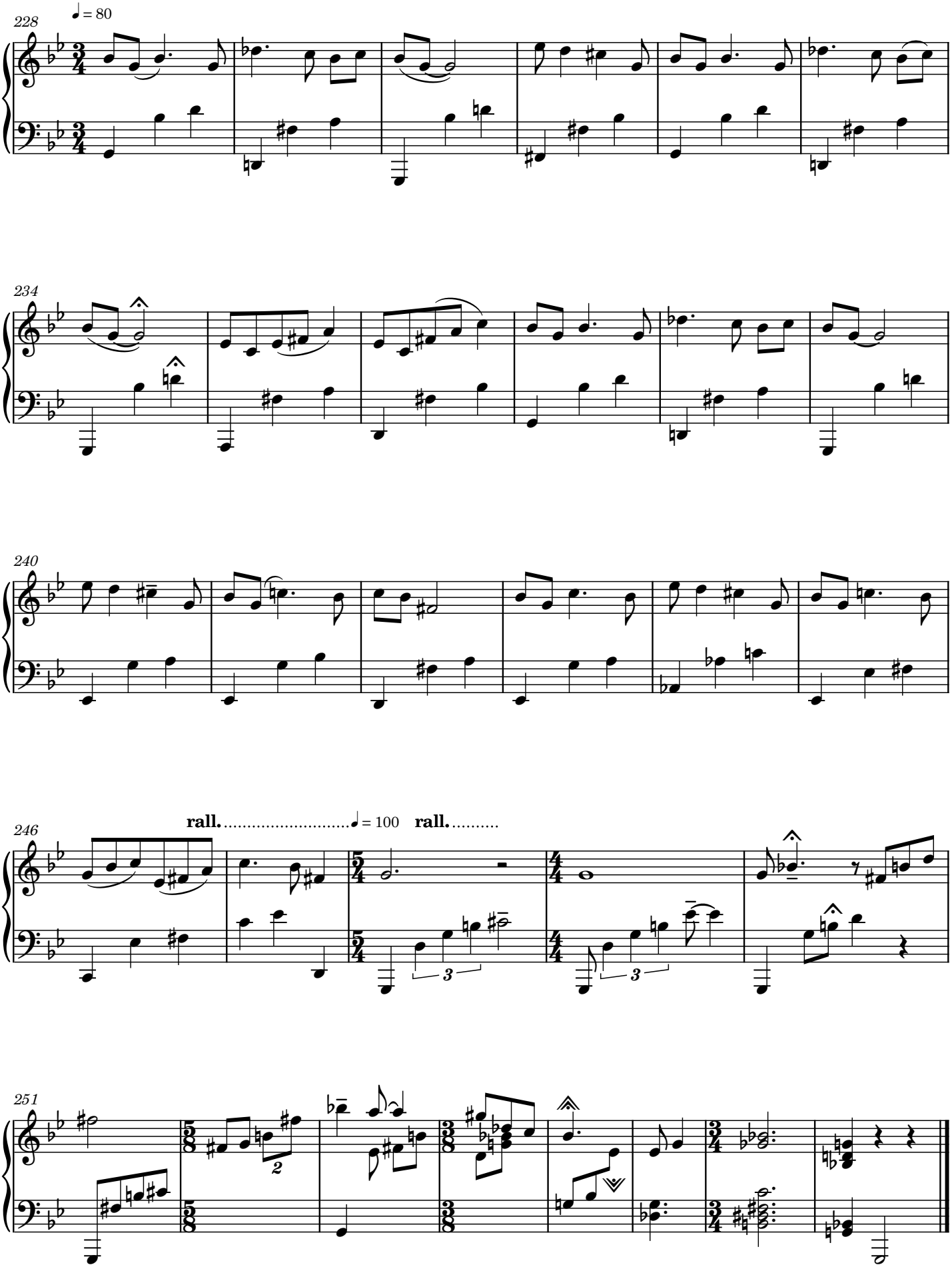

34
rit.
41
a tempo
accelerando
48
rit.
Tempo I
p
mp
55
61
f
67
rit.
poco accelerando
a tempo
p
agitatedly


74
80
rit.
rit.
a tempo
87
93
99
106
rall.


113
♩ = 220
♩ = 170
mf
rall.
119
rall.
♩ = 125
mp
124
rit.
3
130
♩ = 100
136
142
rall.


149
a tempo
♩ = 140
156
rall.
163
agitatedly
expressively
168
rit.
175
♩ = 100
accelerando
181
♩ = 120
rit.
expressively


186
rit. ♩ = 110
192
rit. ♩ = 100
agitated, with rubato
accel.
199
rall.
molto accel.
206
rit.
expressively
mp
mf
212
rit.
217
♩ = 85
mp
f
mp
rall.


228
♩ = 80
234
240
246
rall.
♩ = 100
rall.
251