Aria for My Father

Walking Through the Streets of Old Europe Alone at Night

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

= 3.0 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). Much more sparing use is called for in heavily contrapuntal passages. 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 are to be interpreted primarily as rhymical dividers, used to communicate dance-like rhythms and divisions, 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. These passages and heeding the tempo markings in both an intelligent manner and heeding the ballpark bounds above are critical to the overall structure of the piece.

6. Tuplets are to be interpreted in a dance-like manner. Slurs have been added in many cases within the tuplets to ease interpretation.

7. Appogiaturass are to be played at different speeds, 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.

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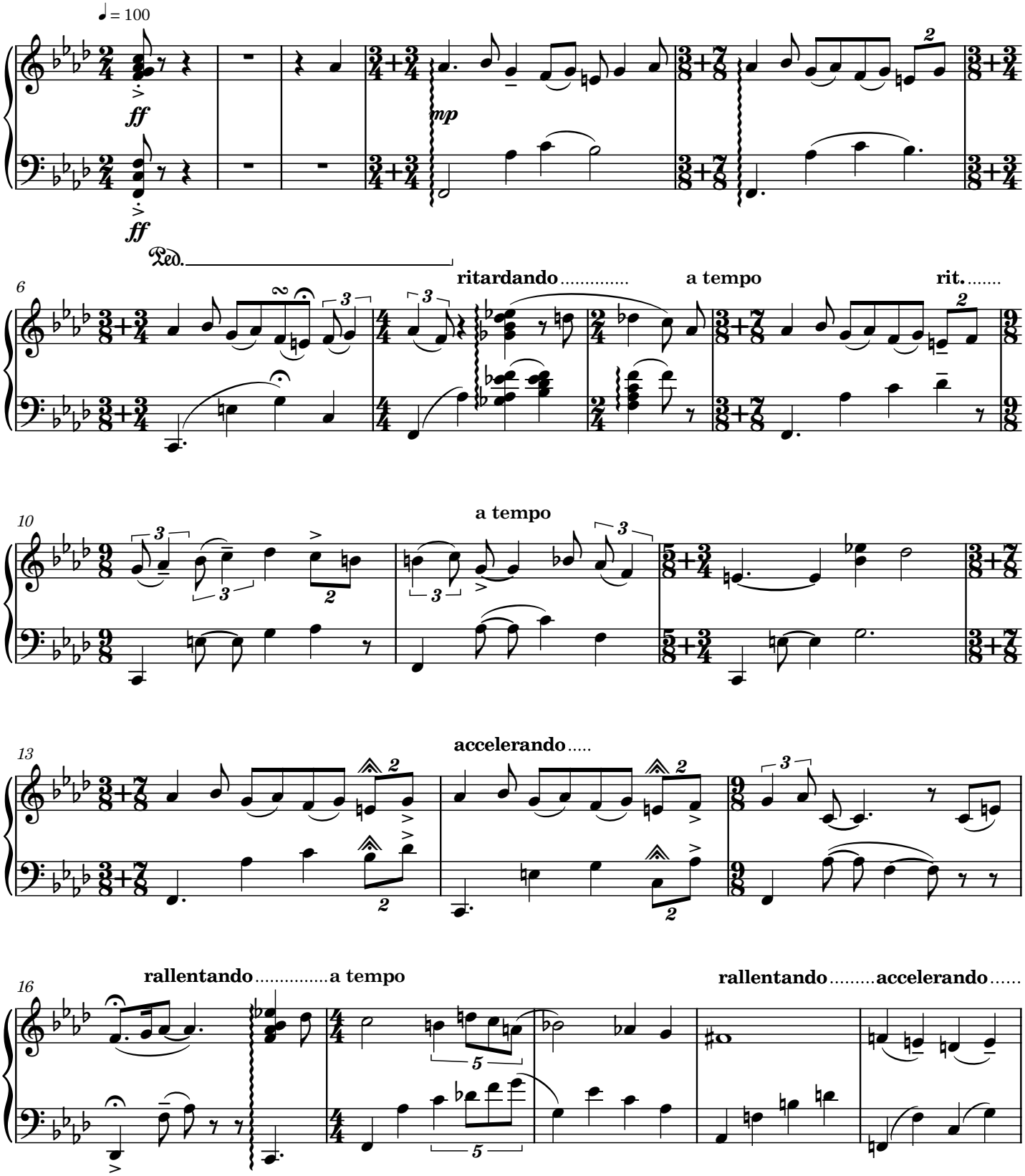
Started 25.12.2022. Completed 27.08.2023

David Karapetyan (b. 1982)



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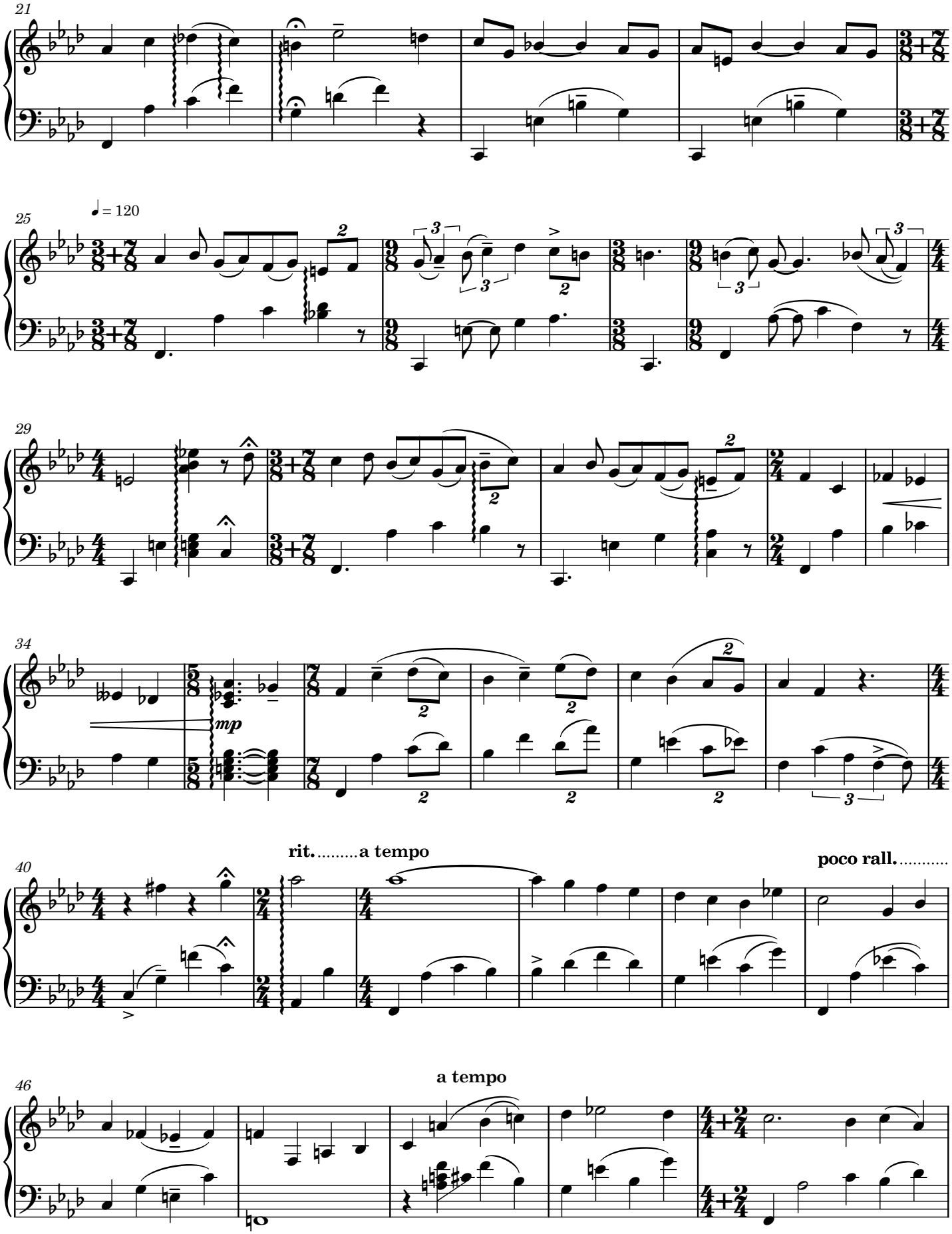
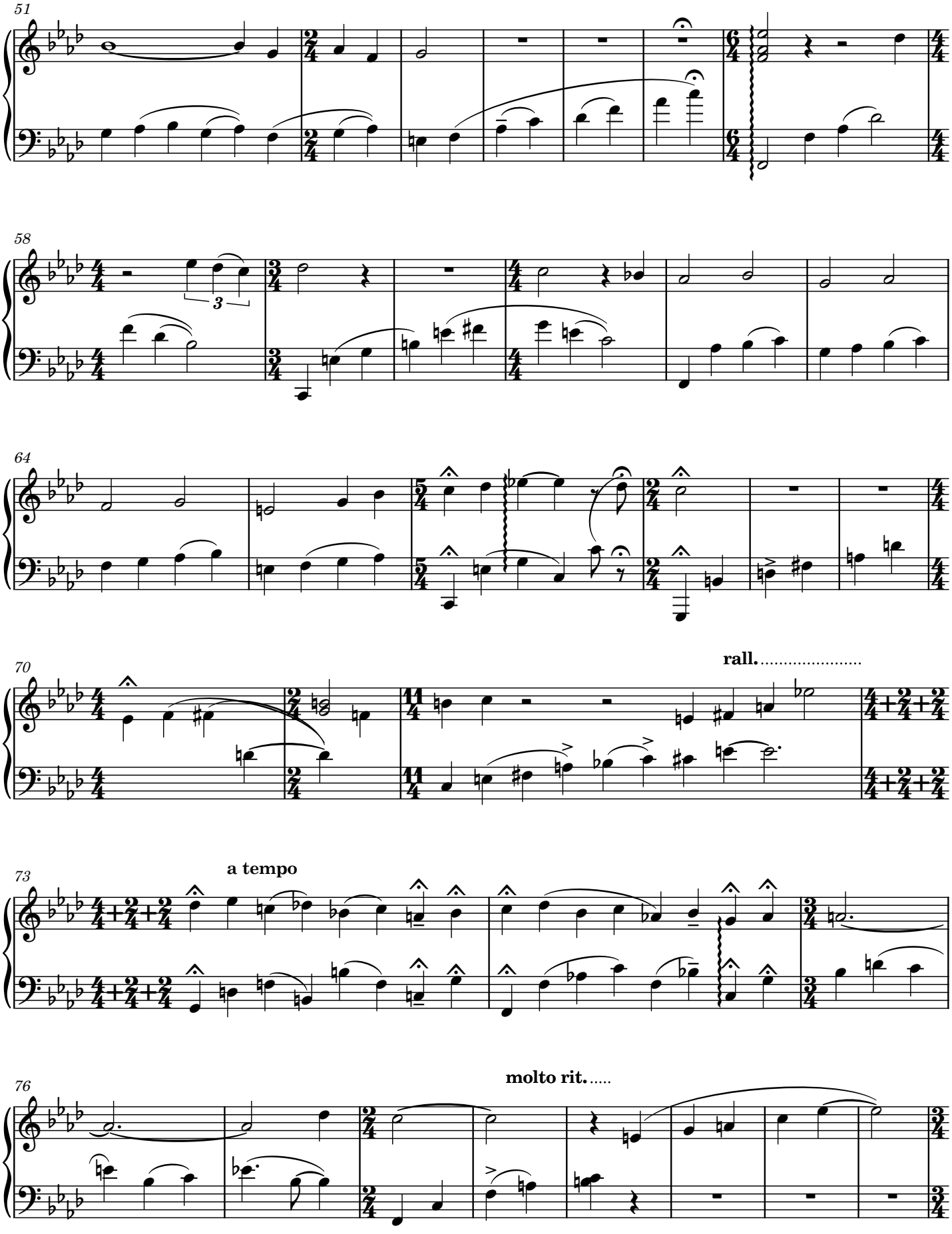
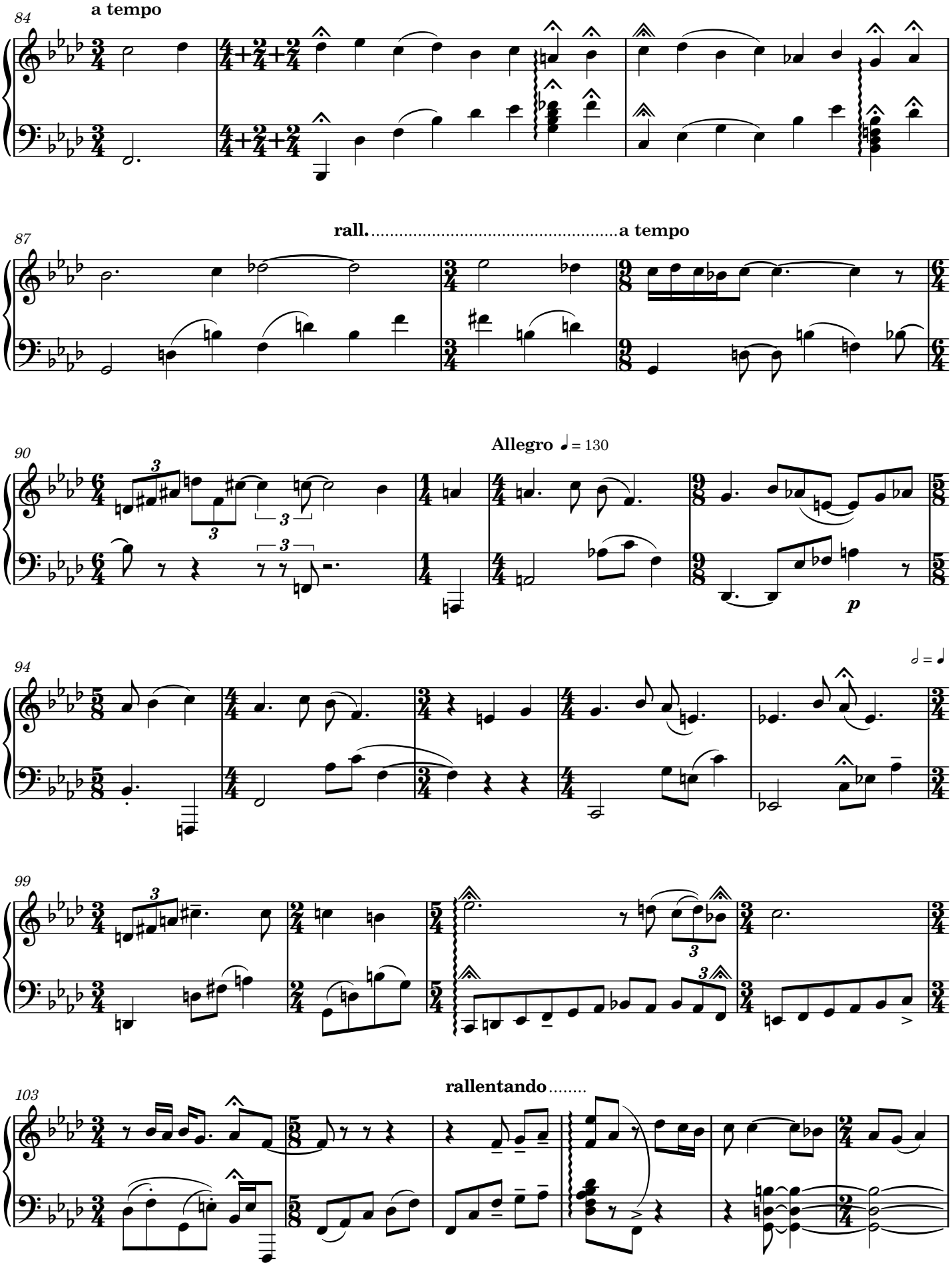
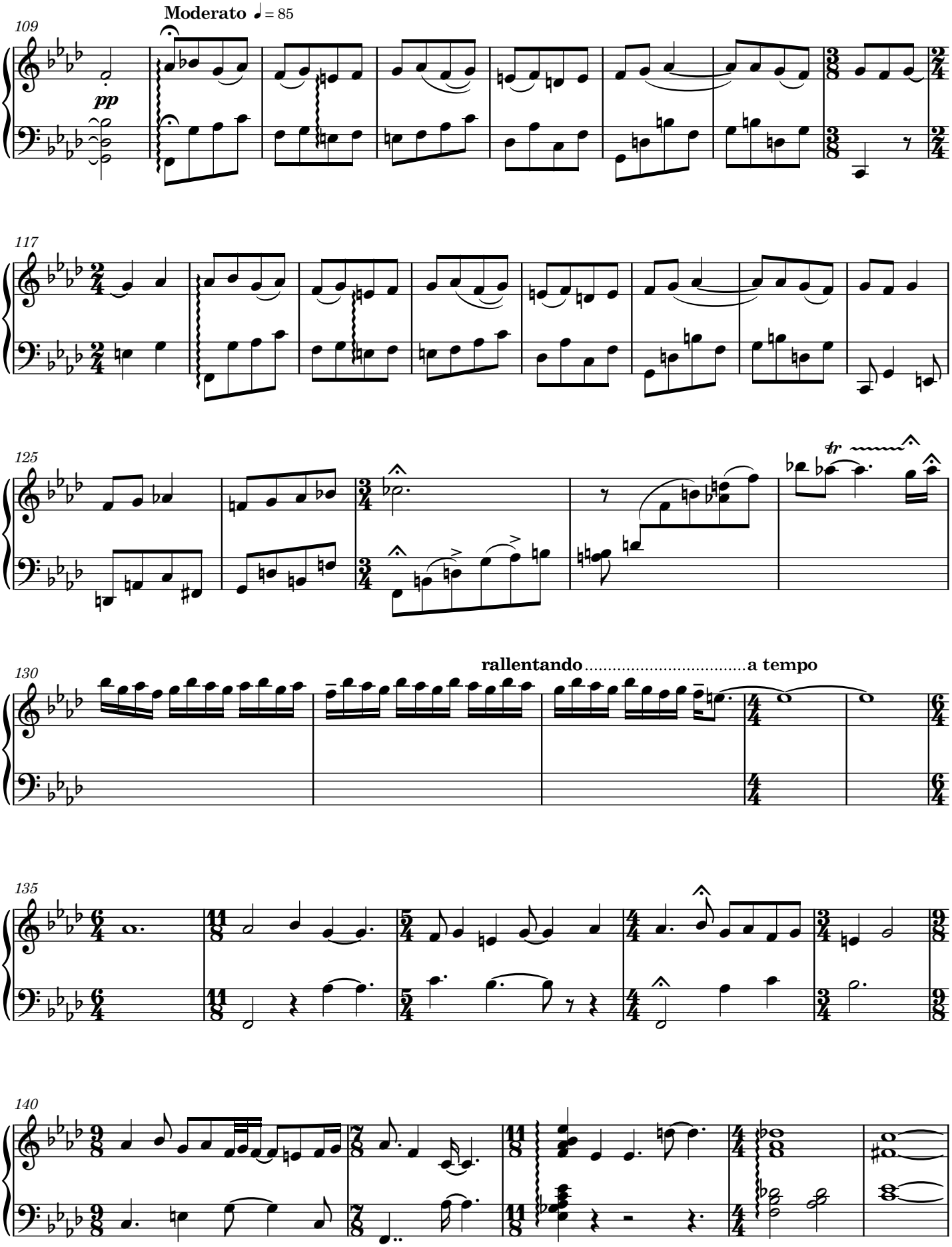
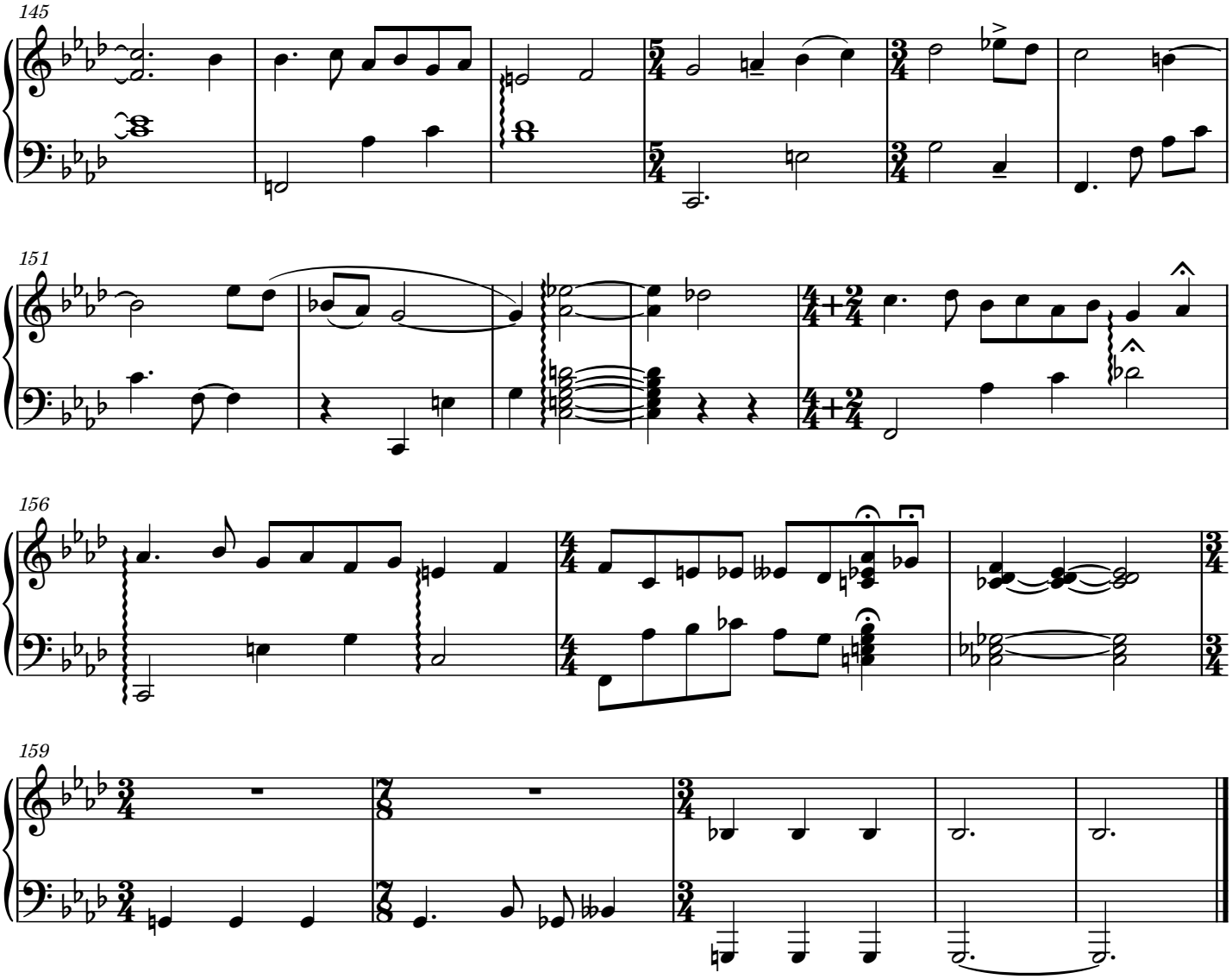

21
25
♩ = 120
29
34
mp
40
rit. a tempo
poco rall.
46
a tempo


51
58
64
70
rall.
73
a tempo
76
molto rit.


84
a tempo
87
rall.
a tempo
90
Allegro ♩ = 130
p
94
99
103
rallentando


109
Moderato ♩= 85
pp
117
125
tr
130
rallentando
a tempo
135
140


145
151
156
159