

---

# 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 emphasizes of the note, and not as accents, ever. A note with a tenuto should sing, and should have a more sonorous 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 leeway within this ballpark is permitted, depending especially in how rallentando, ritardando, and accelerando 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. Tuples are to be interpreted in a dance-like manner. Slurs have been added in many cases within the tuples to ease interpretation.

7. Appoggiaturas are to be played at different speeds, depending on the tempo of immediately preceding passages and notes, as well as the importance of an appoggiatura as discerned by a performer within a passage.

# Aria for My Father

## Walking Through the Streets of Old Europe Alone at Night

Started 25.12.2022. Completed 27.08.2023

David Karapetyan (b. 1982)

The musical score consists of five staves of music. Staff 1 starts with a dynamic of ***ff***, followed by ***ff*** and ***p***. It includes markings for ***rit.***, ***a tempo***, and ***rit.***. Staff 2 features a complex time signature pattern ( **$\frac{3}{4} + \frac{3}{4}$** ,  **$\frac{4}{4}$** ,  **$\frac{2}{4}$** ,  **$\frac{3}{4} + \frac{3}{4}$** ) with ***ritardando***, ***a tempo***, and ***rit.*** markings. Staff 3 shows a mix of  **$\frac{3}{4}$**  and  **$\frac{2}{4}$**  time signatures with ***a tempo*** and ***rit.*** markings. Staff 4 uses  **$\frac{3}{8} + \frac{3}{8}$**  time signatures with ***accelerando*** markings. Staff 5 concludes with ***rallentando***, ***a tempo***, ***rallentando***, and ***accelerando*** markings.

## Aria for My Father

21

25  $\text{♩} = 120$

29

34

40 rit.....a tempo      poco rall.....

46 a tempo

## Aria for My Father

5

51

58

64

70

rall. ....

73

a tempo

76

molto rit. ....

## Aria for My Father

84 **a tempo**

87 **rall.**.....**a tempo**

90 **Allegro**  $\text{d} = 130$

94  $\text{d} = \text{d}$

99

103 **rallentando**.....

## Aria for My Father

7

Moderato  $\text{♩} = 85$

109

117

125

rallentando.....a tempo

130

135

140

## Aria for My Father

The musical score consists of four staves of music, each with a treble clef and a bass clef. The key signature is consistently three flats throughout the score. Measure 145 starts with a dotted half note followed by eighth-note pairs. Measure 151 features a melodic line with grace notes and a dynamic marking of  $\hat{8}$ . Measure 156 shows a transition with changing time signatures (4/4, 2/4, 4/4, 2/4) and a bass line with sustained notes. Measure 159 concludes the section with a final cadence.