Ballad in C major

David Karapetyan

Performance Notes

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

- \bigstar = shortest fermata
- \bigstar = short fermata
- \frown = longest fermata

It is left to the performer's discretion what the precise durations should be. This can vary depending on the context in which a particular fermata appears, i.e. the fermatas should not have the same respective multiplicative durations throughout the piece. However the relationship between them should be maintained.

2. Generous pedal usage should be used, with a romantic bent and inclination. How it should precisely be used 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.

3. 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.

4. Tuplets are to be interpreted in a rather precise manner, with flexibility alloted for performer choices for rubato, for which the fermatas offer a good structural outline (i.e. at climactic cadential sequences, the fermata/fermatas will dictate to the performer how the rubato in the following bars should unfold).

5. 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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