
Central Park

For Mezzo-soprano and Piano

Music and Poem by David Karapetyan

Performance Notes

1. A set number of fermatas are used, primarily to communicate rubato, in a clean manner that does not fundamentally obscure the underlying dominant meters within the piece. The fermata have the following multiplicative durations:

∪ = 0.75 times duration

⋈ = 1.25 times duration

⤴ = 1.5 times duration

⤵ = 2.0 times duration

2. 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. They occur either after tempo markings (*ritardando*, *accelerando*, *ritenuto*, etc.) or in between logical sections of the pieces (i.e. climactic, dramatic passages, or a transitional passage from one section to another, etc.). The analog for understanding these variances in rhythm and how they bind the piece together would be the fugues of J.S. Bach; though time signatures in them often do not change at least visually, they certainly change implicitly. Indeed, to play these fugues properly and musically, one must often adhere to slight, rubato variations in rhythm in transitional sections and elsewhere that are not notated explicitly, but which are implied logically by the structure of the piece.

3. Atributions of syllable-to-note are almost always explicit. In cases where not, this has been done to ease readability of the score and highlight its overall structure. In the cases of non-explicit text-to-note demarcations, the singer is to sing each syllable within that note with an equal duration.

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

5. Slurs in both the vocal and bass line are to be interpreted primarily as rhyimical dividers, used to communicate dance-like rhythms and divisions, except in obvious cases where a legato or actual slurring of notes are called for.

6. Arpeggiated notes are to be played at different speeds, depending on the tempo of immediately preceding passages and notes, as well as the importance of the arpeggio as discerned by a performer within a passage. A precise arpeggio-to-note-duration mapping will be provided later.

7. 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.

Text

The poem at the center of the piece is an original composition. It has been slightly edited for the music composed for it. We present the poem in its entirety below:

Central Park

There isn't a day I don't think about you.
Or seemingly a day. Almost a day.
Over the years, the mind becomes clouded
By shade, and remembrances so intense
They cloud each other, like pastel pinks and greens, red, and orange parades
and vermillions infused with bright lights
Or the leaves of Central Park, prefaced, obscured, illuminated
by children's balloons, like floating pastel Thiebaud cakes
or rain, a light mist, obscuring even the clouds
the sky, the wonderful sights, even the carriages ambling by
slowly, deliberately, always, without fail, carrying with them
a message from God, God himself: this is for you, do not be afraid.
And now wandering, aimlessly, with no direction
only knowing that I am west. Oh west Central Park, Central Park West
where I am never lost, where the exits are near
Or rather, entrances, to the city, to Broadway, where I can walk up and down
getting a sandwich at Zabar's, thinking of you
or, using the skyscrapers, walk east, down Madison, get offered skin creme, walk into cocktail piano
bars I can never go with you to
To Grand Central, to search for you.

I saw you there once, among the throng. I was sure it was you
And saw the back of your head pass through the Great Concourse
during rush hour, at the break of winter dusk.
I searched for you, to come and touch you once again.
For 15 minutes, amongst the magic of that place
my loneliness complete: if there was any place I would see you again
it would be there, would be here, in New York
Where myriad peoples are coming and going, where everything that could happen
would, only to realize
That it was not you, it could not be, because you are dead.

I now talk to your soul in Central Park.

Central Park

For Mezzo-soprano and Piano

Started 23.11.2023. Finished 11.12.2023

David Karapetyan (b. 1982)

First system of the musical score. It includes staves for Voice and Piano. The tempo is marked as $\text{♩} = 80$. The music is in a key with two flats and a 3/4 time signature. The lyrics are: "There isn't a day I don't think _____ 'bout you". The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a '2'.

Second system of the musical score, starting at measure 7. It includes staves for Voice (V.) and Piano (Pno). The tempo is marked as $\text{♩} = 90$. The music is in the same key and time signature. The lyrics are: "See - ming ly _____ a day _____ O - ver th' years the". The piano part continues with a melodic line in the right hand and a bass line in the left hand, with some chords marked with a '7'.

Third system of the musical score, starting at measure 13. It includes staves for Voice (V.) and Piano (Pno). The tempo is marked as *rall. a tempo*. The music is in the same key and time signature. The lyrics are: "mind be - comes clou - ded by shade _____ and re - mem - bran - ces so". The piano part continues with a melodic line in the right hand and a bass line in the left hand, with some chords marked with a '2'.

16

V. in - tense like pas - tel pinks and greens red and or - ange parades and ver

Pno

19

V. - millions with bright lights or the leaves of Cen - tral Park

Pno

22

V. Cen - tral Park pre - - faced i - llu - mi - na - ted by

Pno

26

V. children's balloons like floa - ting Thie - baud ca - kes or rain a light mist

Pno

29 **rall. a tempo** **poco accel.**

V.

Pno

ob_scur-ing the carr - iag - es am - bling by carrying a message from God

32 **rall.** ♩ = 90

V.

Pno

God him - self This is for you don't be a - fraid

37

V.

Pno

And now wand - ring aim less - ly on - ly know - ing that I'm

Central Park

44 $\text{♩} = \text{♩}$

V. west Oh Cen - tral Park West where I'm ne - ver lost

Pno

51

V. where the trails are near To Broad - way where I

Pno

56

V. walk up and down think - ing of you

Pno

62

V. Or walk

Pno

p *mp*

p *mp*

69 $\text{♩} = 80$

V. east down Mad - i son into

Pno

71

V. cock - tail bars I can ne - ver go with you to

Pno

poco rall.....a tempo

76

V. to Grand Cen tral to search for you

Pno

rall.....

83 $\text{♩} = 120$

V. I saw you there once a - mong the throng I was

Pno

89

V. *sure it was _____ you and saw the back of your head pass through the*

Pno

93

V. *Great Con - course _____ dur - ing the _____ break of winter dusk I searched*

Pno

rall.

97

V. *for you to come and touch you _____ a - gain _____ for*

Pno

rit. ♩ = 80


♩ = 40


106 poco rall.....

V. 
— fif - teen mi - nutes — my lon - li - ness - com - plete if there was a - ny place

Pno 

112 a tempo

V. 
I would see you a - gain — it would be — here — in New

Pno 

121

V. 
York — where myr - iads come and go, where ev - 'ry - thing that

Pno 

127 ♩. = 60

V. 
could hap - pen would o - nly to re - a - lize that it was not you —

Pno 

135 **rall.**..... $\text{♩} = 50$

V. 
 it could not be, be - cause you are

Pno 

141

V. 
 dead solo piano

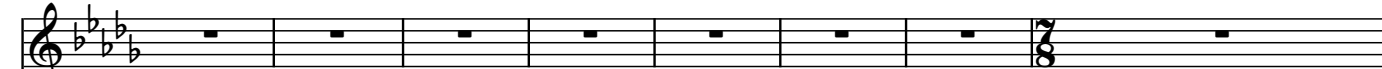
Pno 

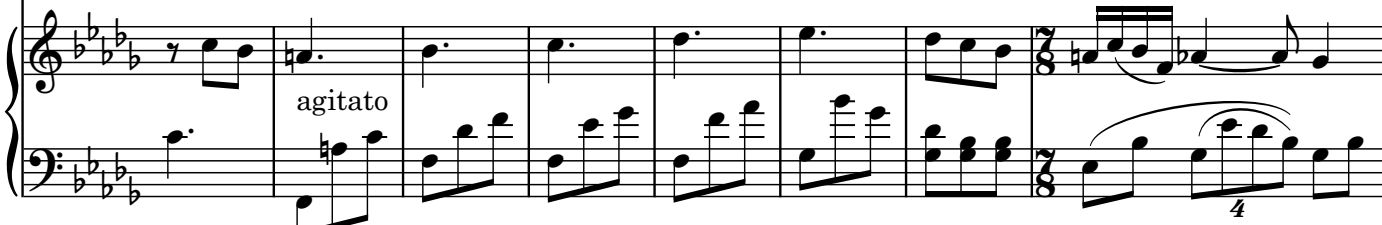
148

V. 

Pno 

157 **allarg.**..... **poco accel.**..... $\text{♩} = 55$

V. 

Pno 
 agitato

poco rall. ...

165

V.

Pno

pesante

$\text{♩} = 45$

172

V.

Pno

I now talk t'your soul in Cen - tral Park

4

poco rall. a tempo

178

V.

Pno

186

V.

Pno

193

V.

Pno

198

V.

Pno

p

mp

Detailed description of the musical score: The score is for Violin (V.) and Piano (Pno). It begins at measure 193. The key signature is two sharps (F# and C#). The time signature is 2/4, which changes to 4/4 at measure 194. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include accents (> <), piano (p), and mezzo-piano (mp). The score ends at measure 198.