Fantasia (for my Father) in F minor

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. There are slow, lyrical passages which are central to the structure of the piece, acting as contrast and emotional-high points to the main-kernel theme of the piece and its development in sections either vertically (via chords) or horizontally (contrapuntally). A rough guideline for the piece would be to play these chordal and contrapuntal passages dynamically and intensely, and the lyrical passages softly, with extra-care taken to make the passages dance-like in sound and to heed the tenutos.

8. 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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25.12.2022

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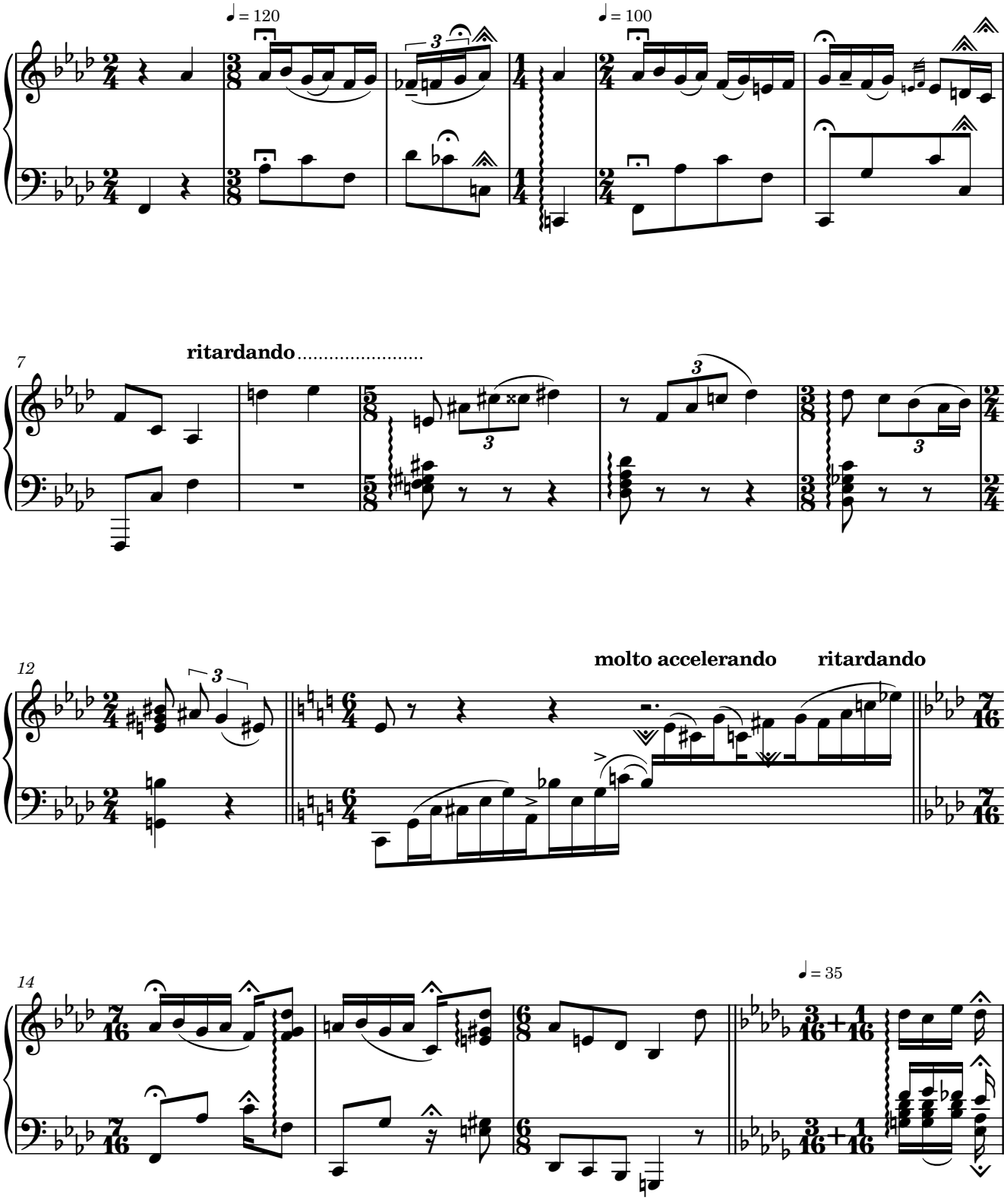

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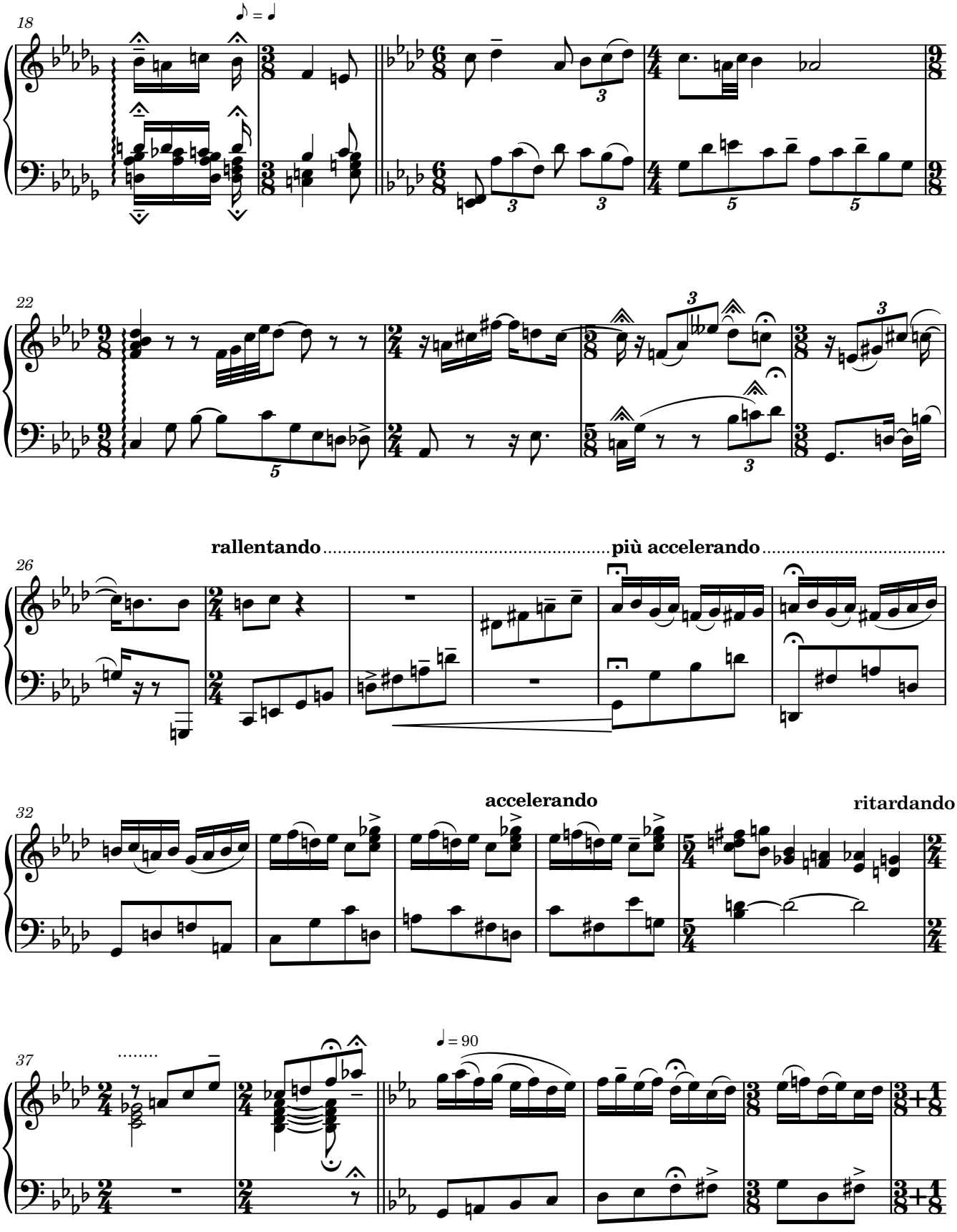
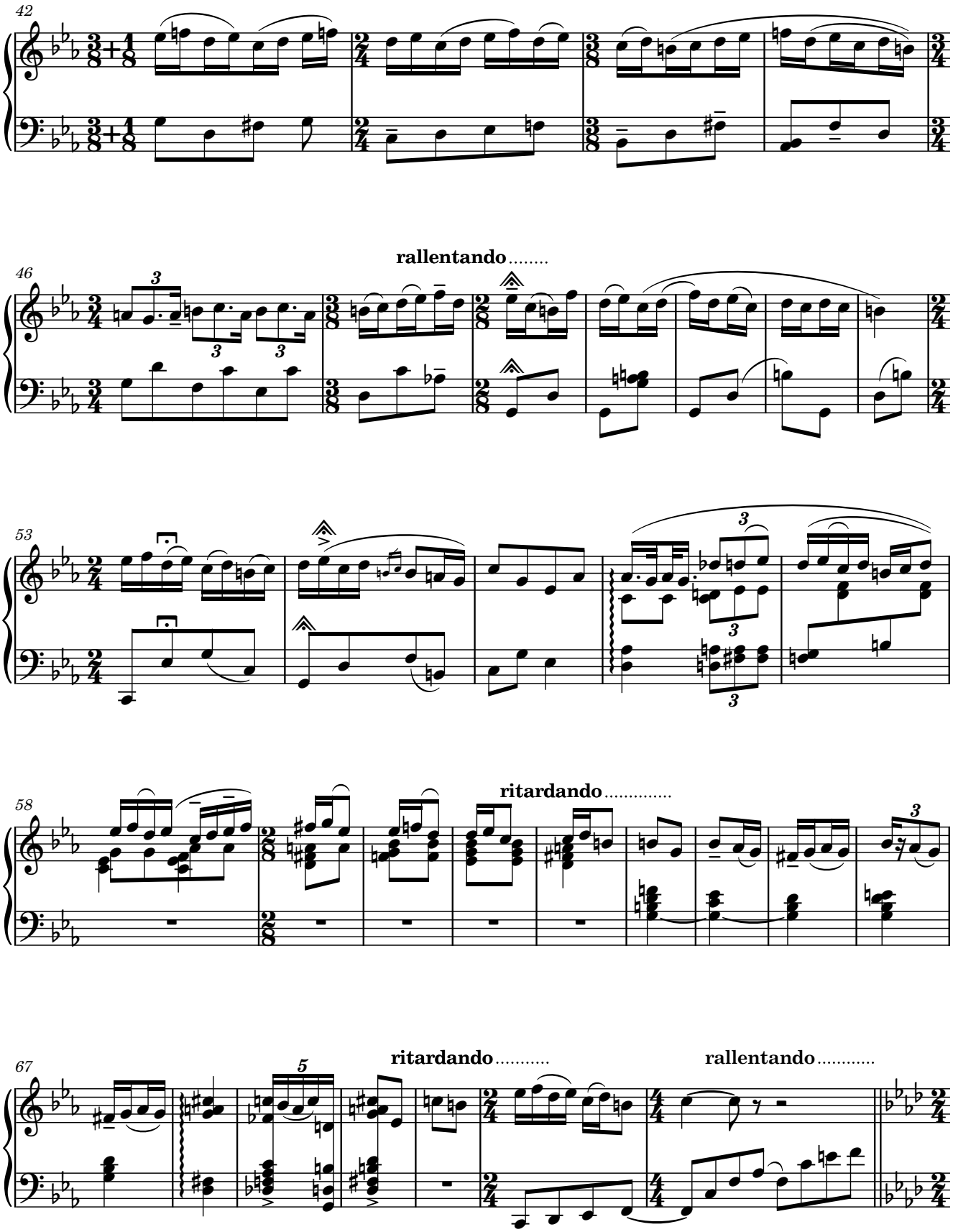
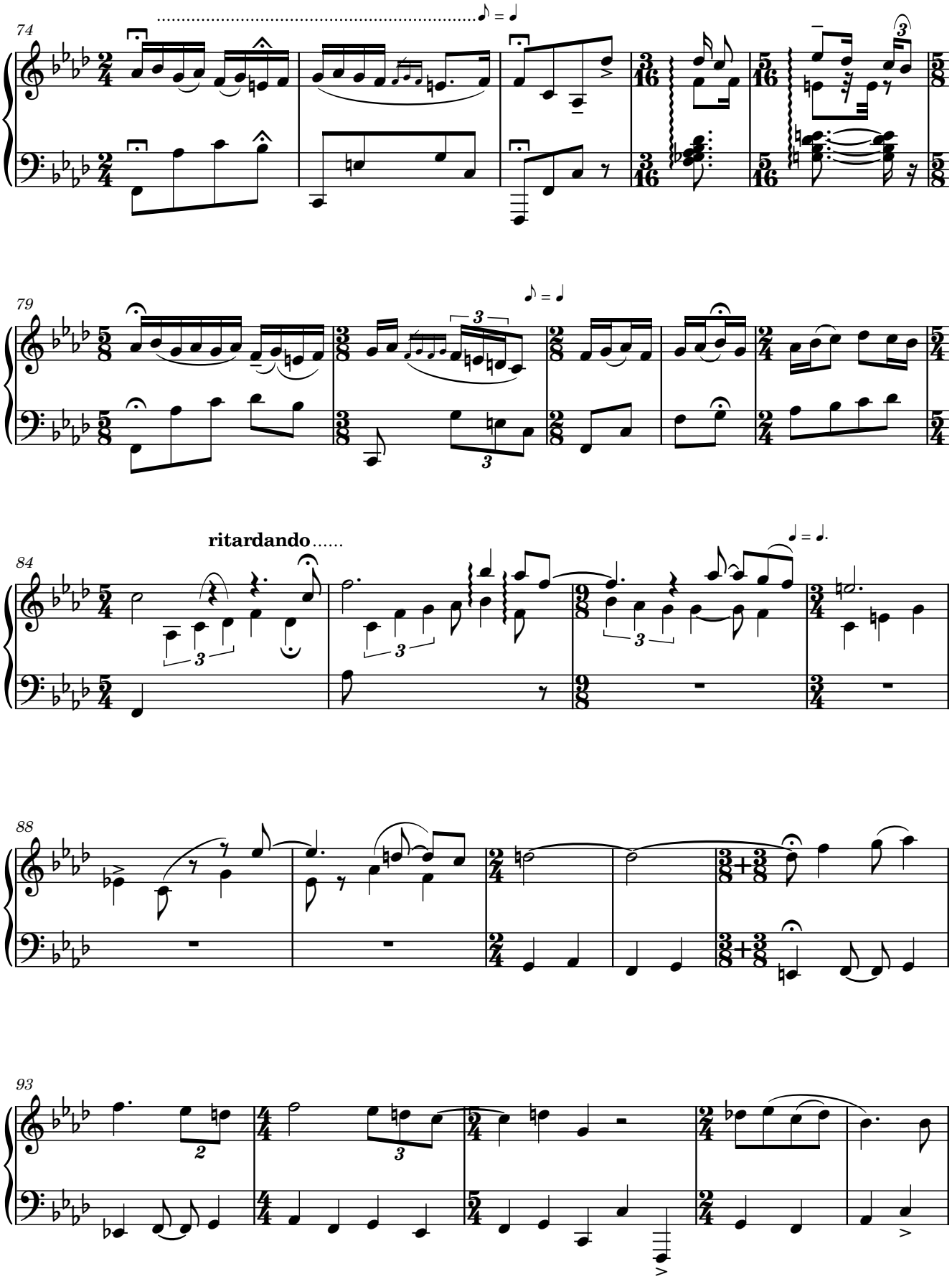
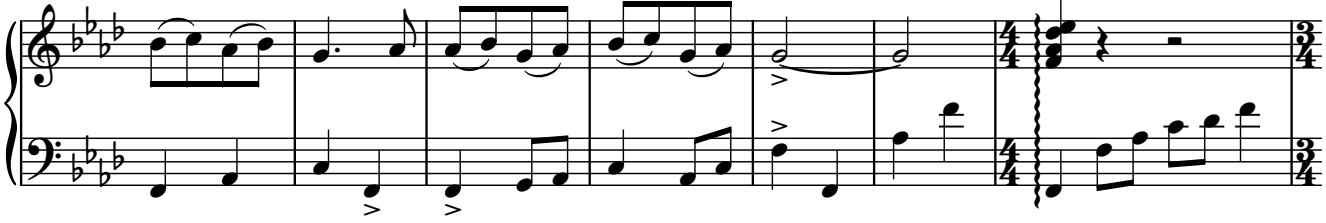

18
♪ = ♩
22
26
rallentando
più accelerando
32
accelerando
ritardando
37
♩ = 90


42
rallentando.....
46
53
ritardando.....
58
ritardando.....
rallentando.....
67

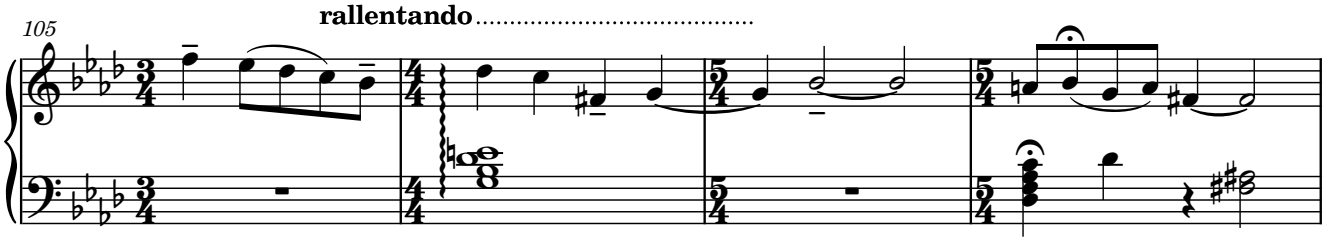

74
79
84
ritardando.....
88
93

98

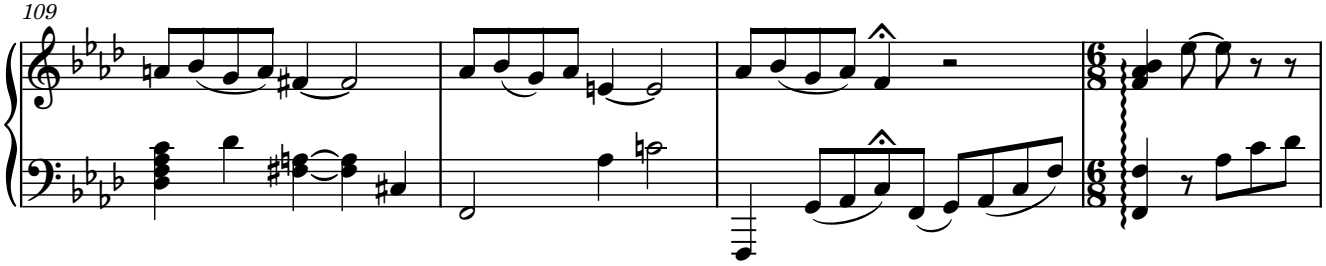


105

rallentando.....

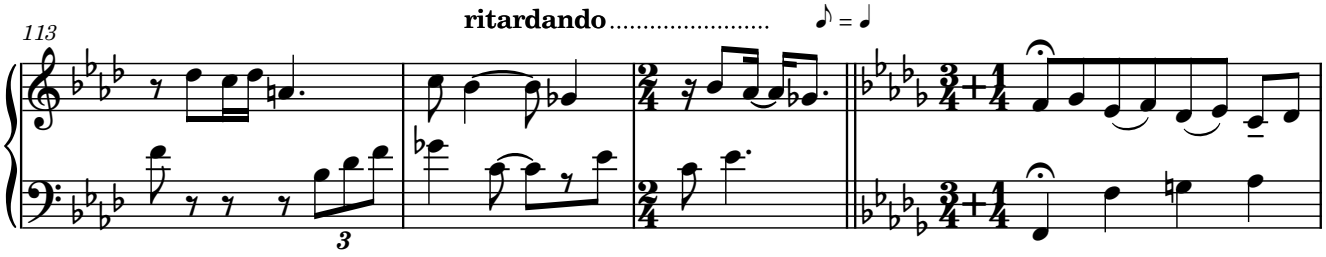


109



113

ritardando..... ♪ = ♩



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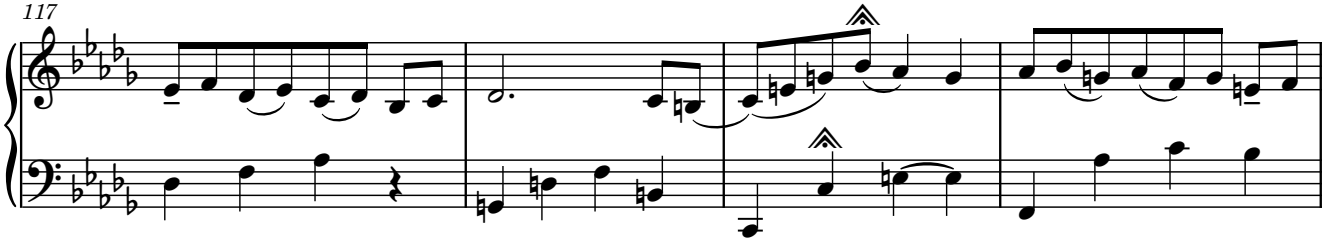
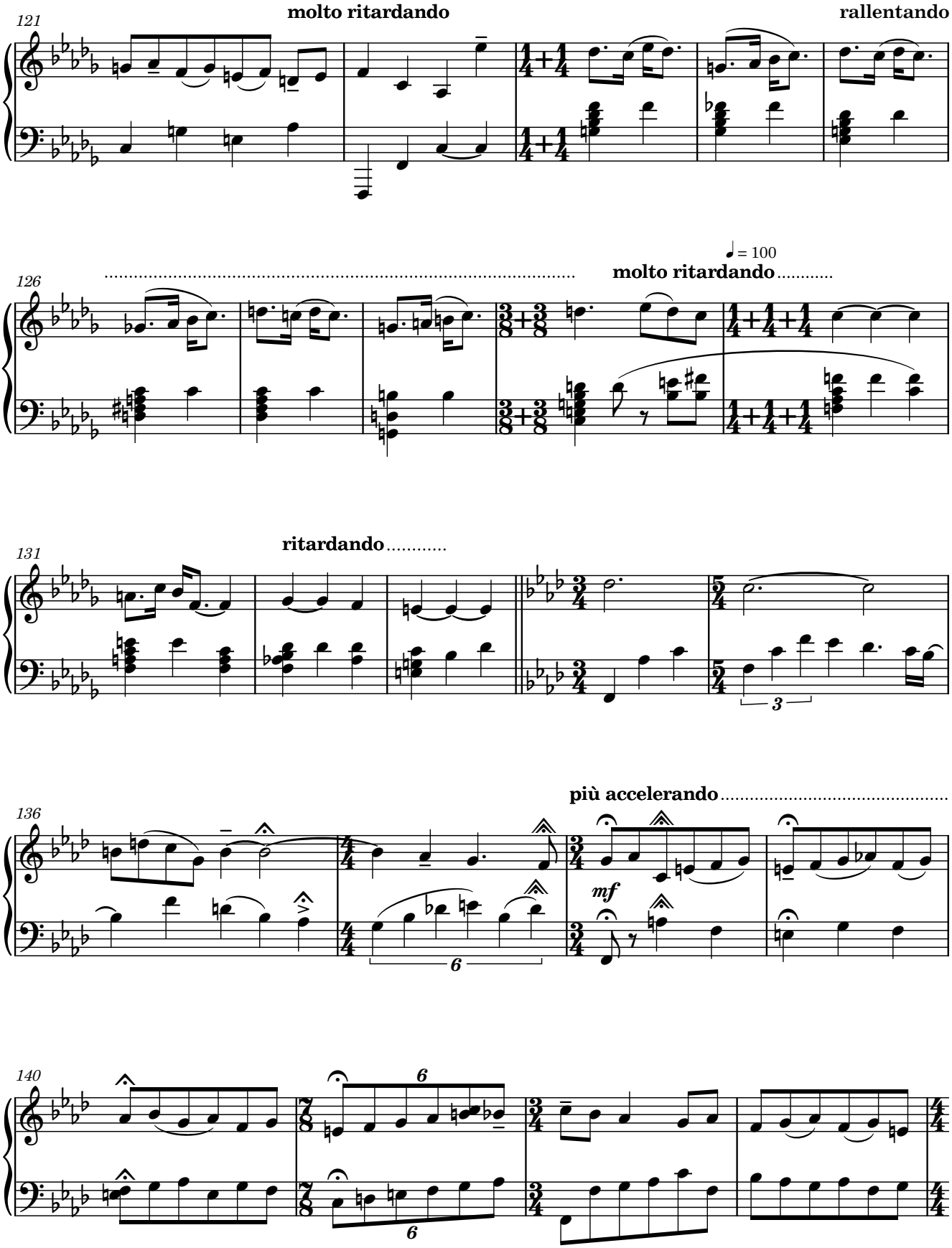
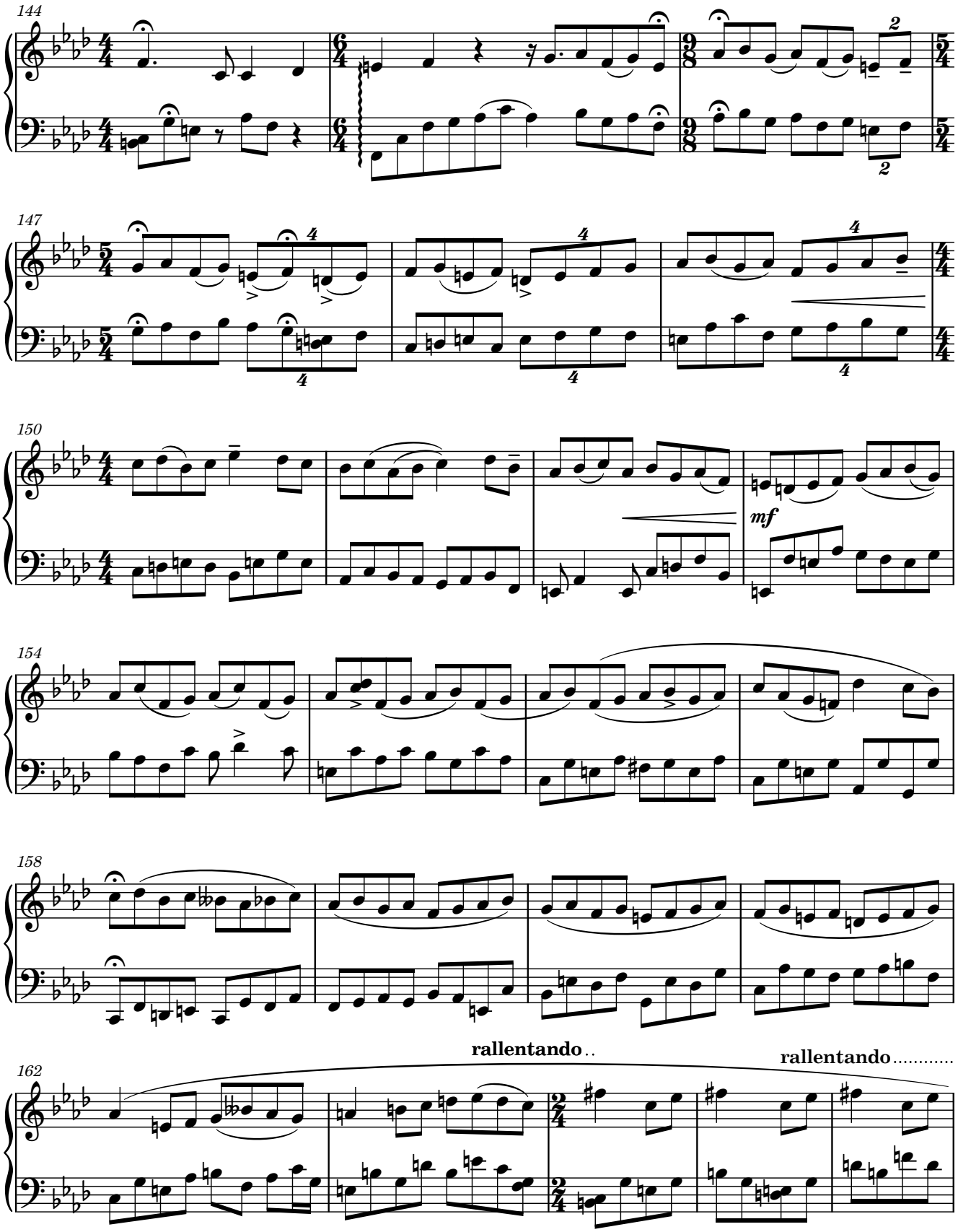
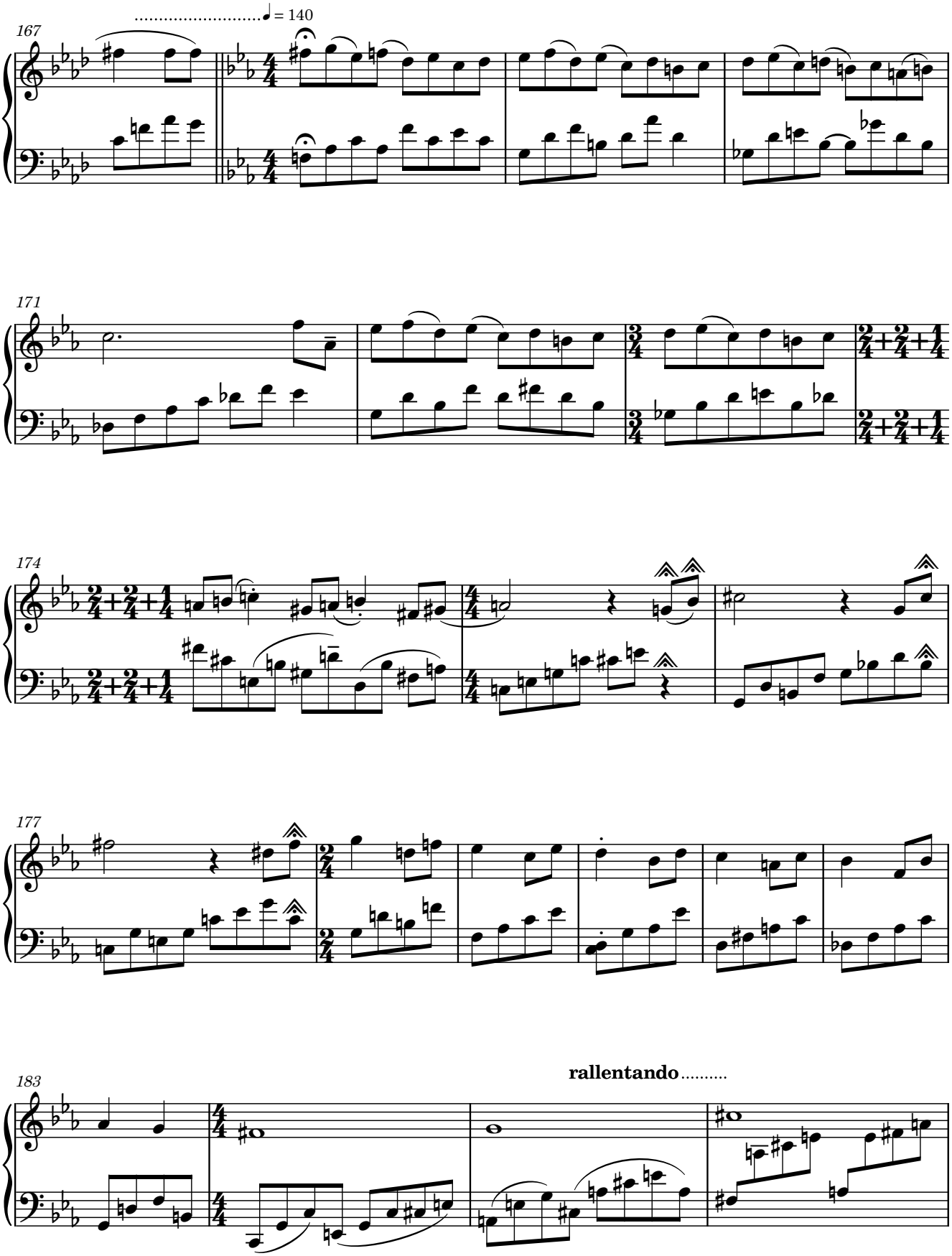
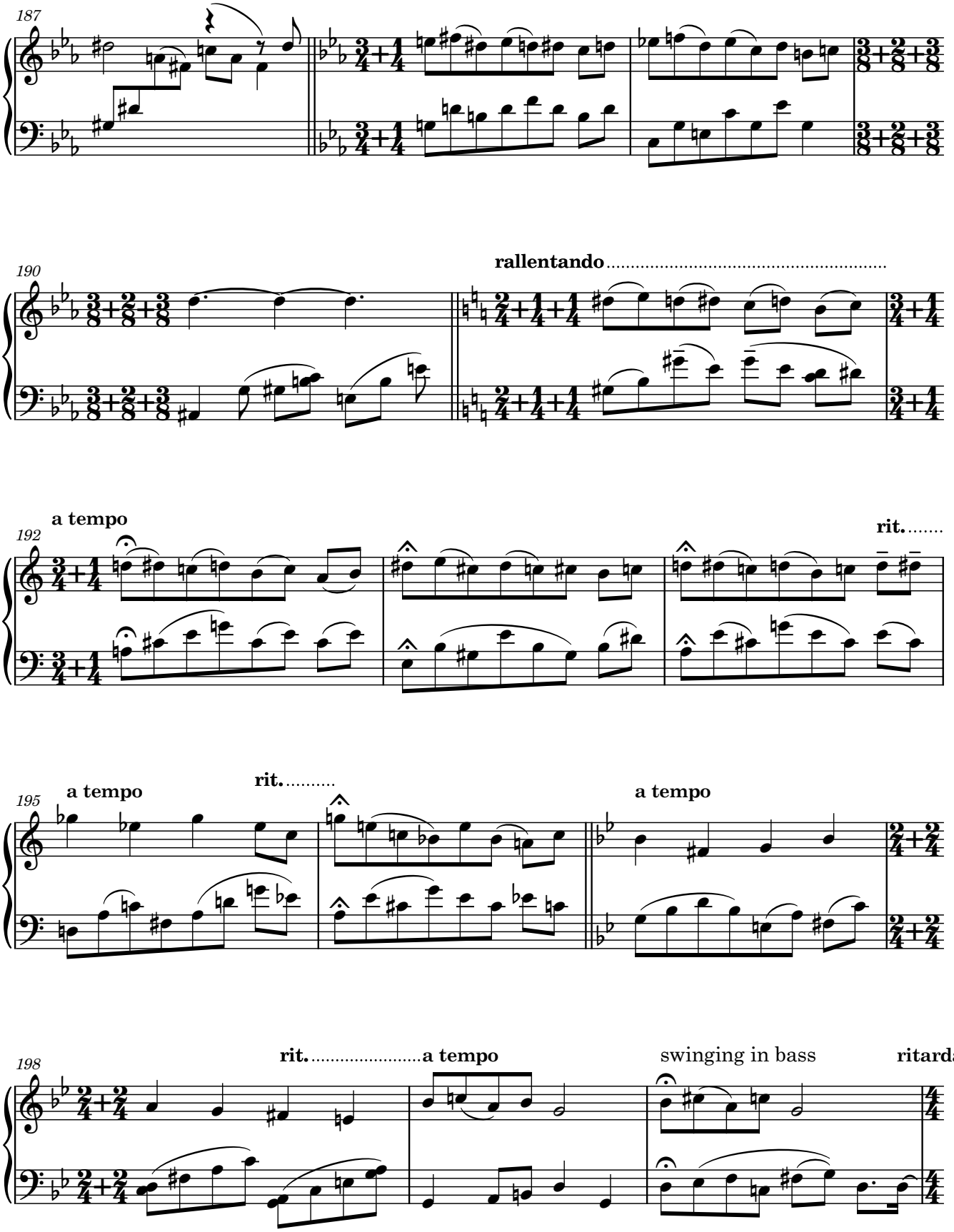
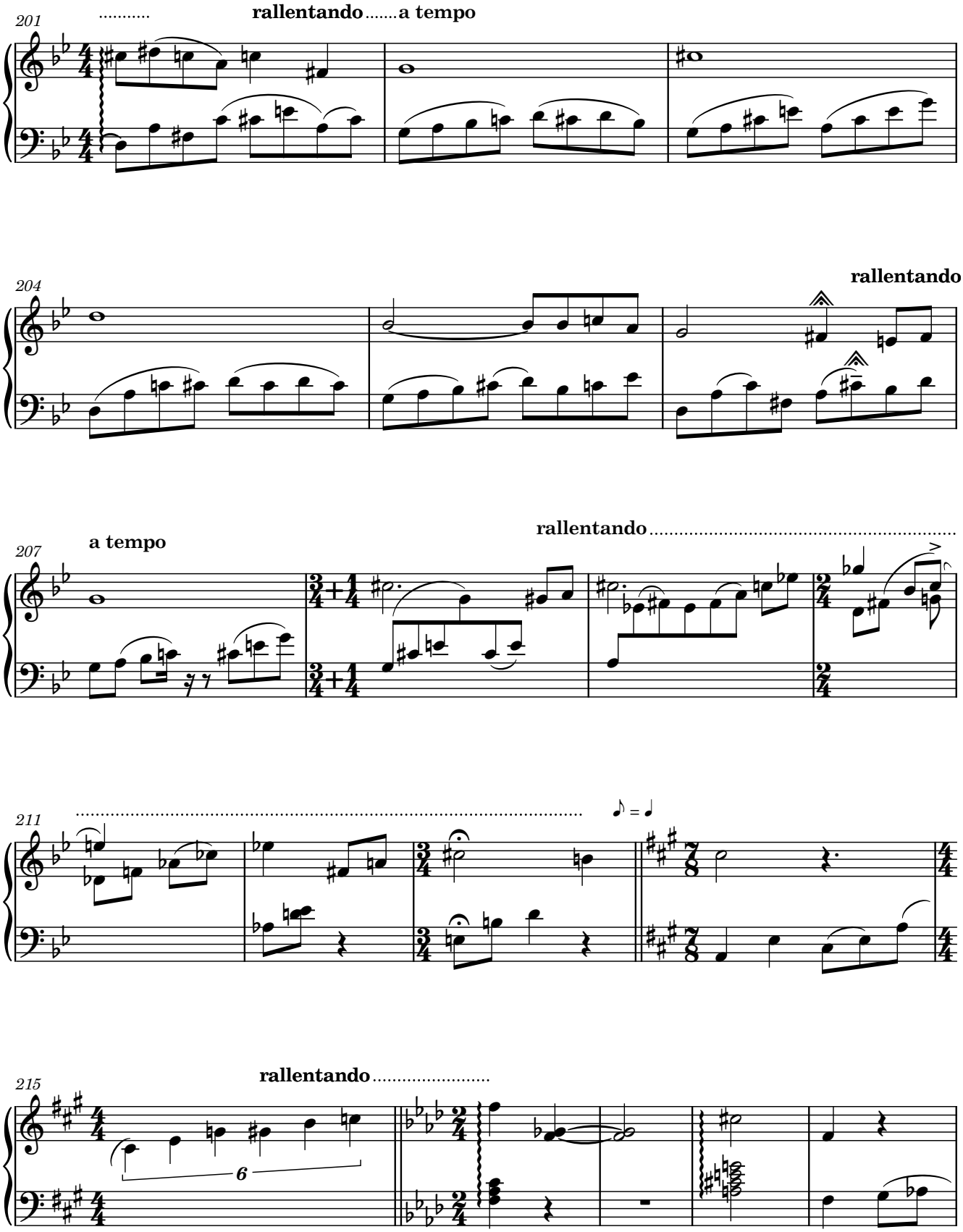


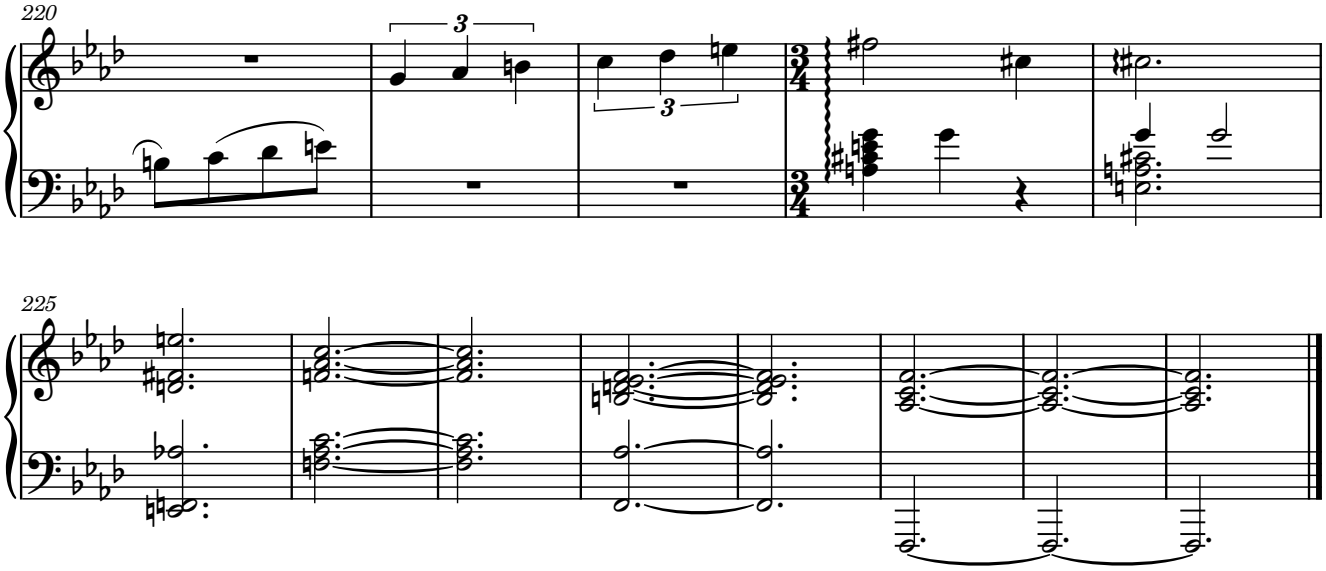

121
molto ritardando
rallentando
126
molto ritardando
♩ = 100
131
ritardando
136
più accelerando
mf
140


144
147
150
mf
154
158
162
rallentando..
rallentando.....


167
♩ = 140
171
174
177
183
rallentando


187
190
rallentando
192
a tempo
rit.
195
a tempo
rit.
a tempo
198
rit.
a tempo
swinging in bass
ritardando


201
rallentando
a tempo
204
rallentando
207
a tempo
rallentando
211
♪ = ♩
215
rallentando
6


220
3
3
3/4
3/4

225