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# For

(A Ballad)

David Karapetyan

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# Performance Notes

1. The heart of the piece, structurally, are waltz dance figures, which are permuted and stretched, with various triplet and other ornamentations included. An example would be some of the passages in which 7/8 meter is used, which depending on the passage is either  $(1+6)/8$ ,  $(3+4)/8$ , etc.
2. Pedal markings denote either full pedal, full pedal retake, or half pedal retake. The half pedal retakes are considerably wider than the full pedal retakes. The pianist is expected to ease into and out of half pedal and full pedal retakes. Throughout the piece, there is a structural undercurrent of legato that must be honored.
3. Tenutos are to be interpreted as instructions to hold a note for its full duration, which in the context of this piece almost always implies "held slightly longer than surrounding notes of equal duration". A tenuto with a stress mark denotes a singing tenuto, which should also be held slightly longer, and should have a more sonorous quality than a note without. Tenutos both with and without stress marks should never be as loud or as sudden or sharp as an accent. For examples in the literature to use as a guideline for singing tenutos and regular tenutos, I refer in particular to the first movement of Bruckner's Symphony No. 8 and Rachmaninoff's G minor Prelude, respectively.
4. Slurs are to be interpreted primarily as rhythical 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 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. Arpeggios are to be interpreted as 1/32 note delays, but the performer is permitted to vary this, based on the tempo of immediately preceding passages and notes, as well as the importance of an arpeggio as discerned by a performer within a passage.

# For

Composed 11.05.2022

David Karapetyan

## (A Ballad)

Piano

♩ = 180

♩ = 120

*Ped.*

Pno

♩ = 150

(*Ped.*)

*(Ped.)*

Pno

rit.....

Pno

a tempo rall.

♩ = 130

*Ped.*

19 **rall.....a tempo rit.....**

Pno

25 **a tempo rall.....** ♩ = 150 **poco rall.....**

Pno

28 **a tempo** **poco rall.....a tempo**

Pno

31 **poco rall.....**

waltz rubato

Pno

34 **poco rall.....** **poco rall.....**

Pno

40 ..... ♩ = 130 **rit.** ..... ♩ = 100

Pno

47 ♩ = 130 **poco rall.** ..... **a tempo**

Pno

52 **rit.** ..... **a tempo** **rit.** ..... **a tempo**

Pno

57

Pno

60

Pno

65 **poco ritenuto** ♩ = 75 **rall.....** ♩ = 65 **poco ritenuto**

Piano score for measures 65-72. The piece is in A major (three sharps). The tempo starts at 'poco ritenuto' with a metronome marking of ♩ = 75, then slows to 'rall.' with a metronome marking of ♩ = 65, and returns to 'poco ritenuto'. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

73

Piano score for measures 73-78. The music continues with a complex texture of chords and moving lines in both hands. A second ending bracket is visible above measure 75. The tempo remains 'poco ritenuto'.

79

Piano score for measures 79-81. The music concludes with sustained chords in both hands, leading to a final cadence. The tempo remains 'poco ritenuto'.