

Fugue in E minor

For violin, cello, and double bass. With piano reduction

David Karapetyan

Performance Notes

1. Tenutos are to be interpreted as emphasizeers 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.
2. Slurs are to be interpreted primarily as rhythmic dividers, used to communicate dance-like rhythms and divisions, except in obvious cases where a legato or actual slurring of notes are called for.
3. Metronome markings are in the ballpark 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.
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. Arpeggios are to be played at different speeds, depending 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. Single notes which have an arpeggio symbol are due to limitations in the engraving software. These in the string section are to be interpreted as arpeggios passed between strings.
6. Generous pedal use is called for in the piano reduction, and analog techniques generating a similar effect on other keyboard instruments, 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.

Fugue in E minor

Composed 20.12.2022

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Andante Moderato. Expressively and with rubato ♩ = 105

Piano Score
(Reduction)

Pno

Pno

Pno

Pno

rallentando.....

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20 **molto accelerando** **rallentando**.....

Pno

23 **molto accelerando**..... **ritardando**..... $\text{♩} = 145$ **Allegro**

Pno

27

Pno

29 **ritardando**.....

Pno

31 $\text{♩} = 110$ **accelerando**.....

Pno

34 **ritardando** **a tempo**

Pno

37 **rallentando** **a tempo**

Pno

39 **rallentando** $\text{♩} = 140$

Pno

41

Pno

44

Pno

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46

Pno

48

ritardando.....a tempo

Pno

52

ritardando..... a tempo ritardando a tempo

Pno

56

Pno

59

rallentando....a tempo

Pno

ritardando .

61

Pno

.....a tempo

64

Pno

66

Pno

69

Pno

rallentando.....

71

Pno

75 **a tempo** **ritardando.....**

Piano score for measures 75-79. The piece is in E minor. Measures 75-76 are in 3/4 time, 77-78 in 4/4, and 79 in 4/4. The score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final note of measure 79. A hairpin crescendo is shown below the bass line.

80

Piano score for measures 80-83. The piece is in E minor. Measures 80-81 are in 4/4, 82 in 3/4, 83 in 2/4, and 84 in 6/4. The score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A hairpin crescendo is shown below the bass line.

84 **rallentando..**

Piano score for measures 84-86. The piece is in E minor. Measures 84-85 are in 4/4, 86 in 3/8 + 7/16, and 87 in 4/4. The score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A hairpin decrescendo is shown below the bass line.

87 **rallentando.....**

Piano score for measures 87-90. The piece is in E minor. Measures 87-90 are in 4/4. The score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A hairpin decrescendo is shown below the bass line.

91

Piano score for measures 91-94. The piece is in E minor. Measures 91-92 are in 6/4, 93 in 4/4, and 94 in 4/4. The score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Triplet markings are present in measures 92 and 93. A hairpin decrescendo is shown below the bass line.

94

Pno

100

Pno

ritardando.....

accelerando.....

105

Pno

accelerando.....a tempo

109

Pno

116

Pno