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PROJECT

Artyom ANDREASYAN (1997)

Konzertstück No.1

in G minor

for Harpsichord (Piano) and Strings
2011-12, rev.2014

Edited by the composer
Yerevan
2014

FOREWORD

GENERAL INFORMATION: This Konzertstück is still my only completed orchestral composition. The main theme (the first 3 bars) was composed on 26 June 2011; that is the main reason for me to announce that then was the whole work composed.

Nevertheless, this work has two main versions: the first one, rather unsuccessful, was brought to end in August of the same year; it might take only 2-3 minutes to be performed. Fortunately, I wrote down a better version in March 2012, which is 133 bars long, 5-6 minutes being the duration. Still, the part of the Cembalo Concertato needed total revision, which took place in April 2014, and 7 more bars were then added.

So, the sources are:
A. a score of the first variant (July-August, 2011)
B. a score of the second variant (March 2012)
C. a score of the latter, with 7 more bars (April 2014)
D. parts of the latter, with the latest revision (May 2014)

A reason for writing a Konzertstück (by the way, I have started another one, rather childish) and not three-movement Concerti is that some performers just omit the last two movements: I do not any of my works to be remembered partially!

ORCHESTRA: Since 2008, I have listened to and performed Baroque compositions more than Romantic or Modern ones. I prefer performances on period instruments and according to period methods. Therefore, I have chosen a Harpsichord as a Concertato instrument here; it may be replaced by Piano only if there is a lack of it.

If the Harpsichord is the Solo instrument, the String ensemble should consist of one by part: 1 Violino I, 1 Violino II, 1 Viola, 1 Violoncello, 1 Contrabasso, 1 Liuto (with Bassi) ad libitum. If it is a Piano, the accompanying ensemble should be larger: 3 Violini I, 2 Violini II, 2 Viole, 2 Violoncelli, 1 Contrabasso and a guitar (with Bassi). I have never thought of composing anything for large Symphonic orchestras...

PERFORMING TIPS: As one can see in the score, there are very few markings there: I have left many details to the performers' will. However, the strings should not produce much vibrato, because I, as the composer, prefer pure sounds to exaggerated beauty! In addition, the Harpsichordist should play the Tutti passages either *con Violini primi*, or figured bass. By the way, the figured bass is not included here, as it was in the Harpsichord part, written down separately in May 2014.

If there will be any performers, anyway...

Yerevan, May 19, 2014
Artyom Andreasyan

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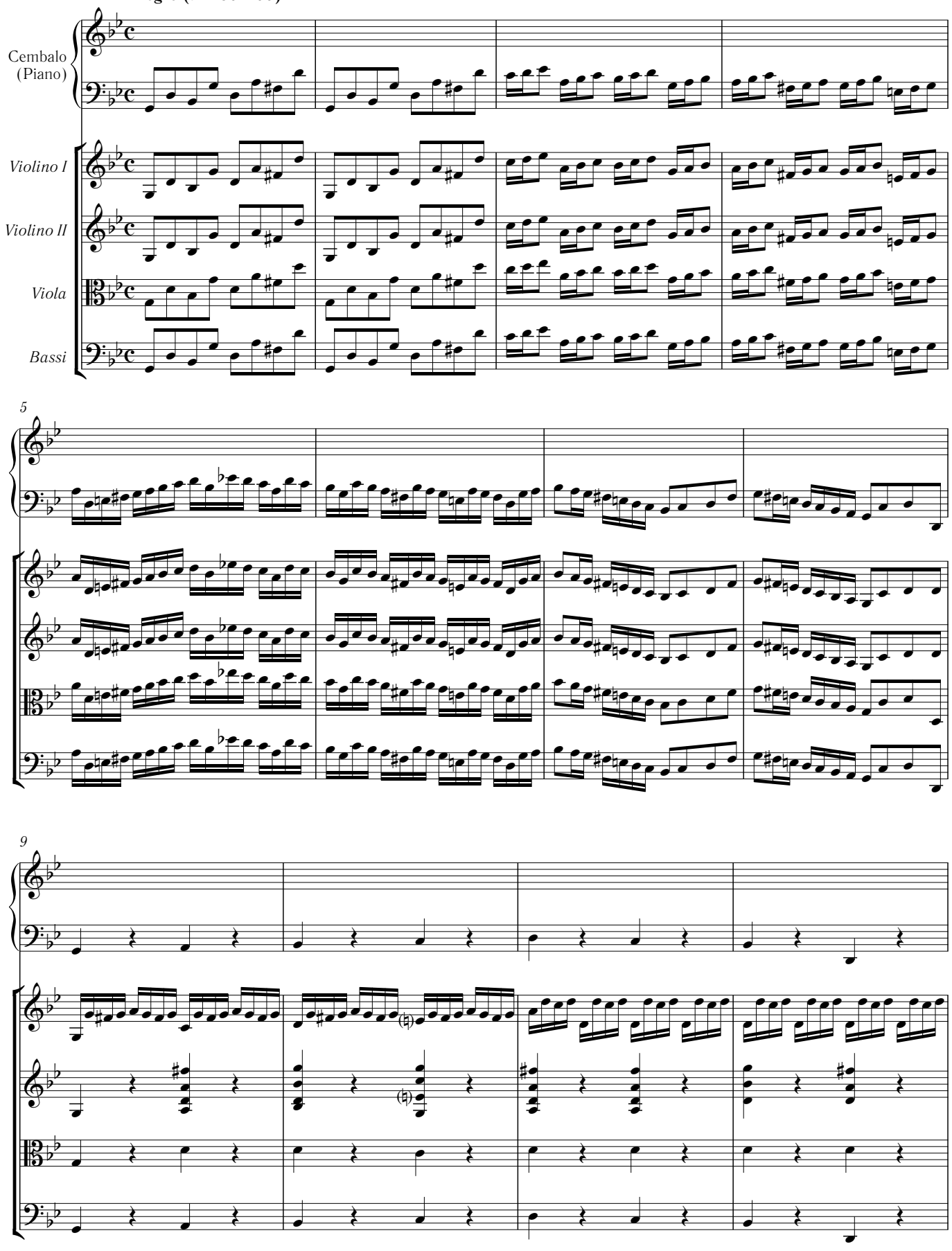
Artyom Andreasyan
2011-12, rev.2014

Allegro (♩ = 80-100)



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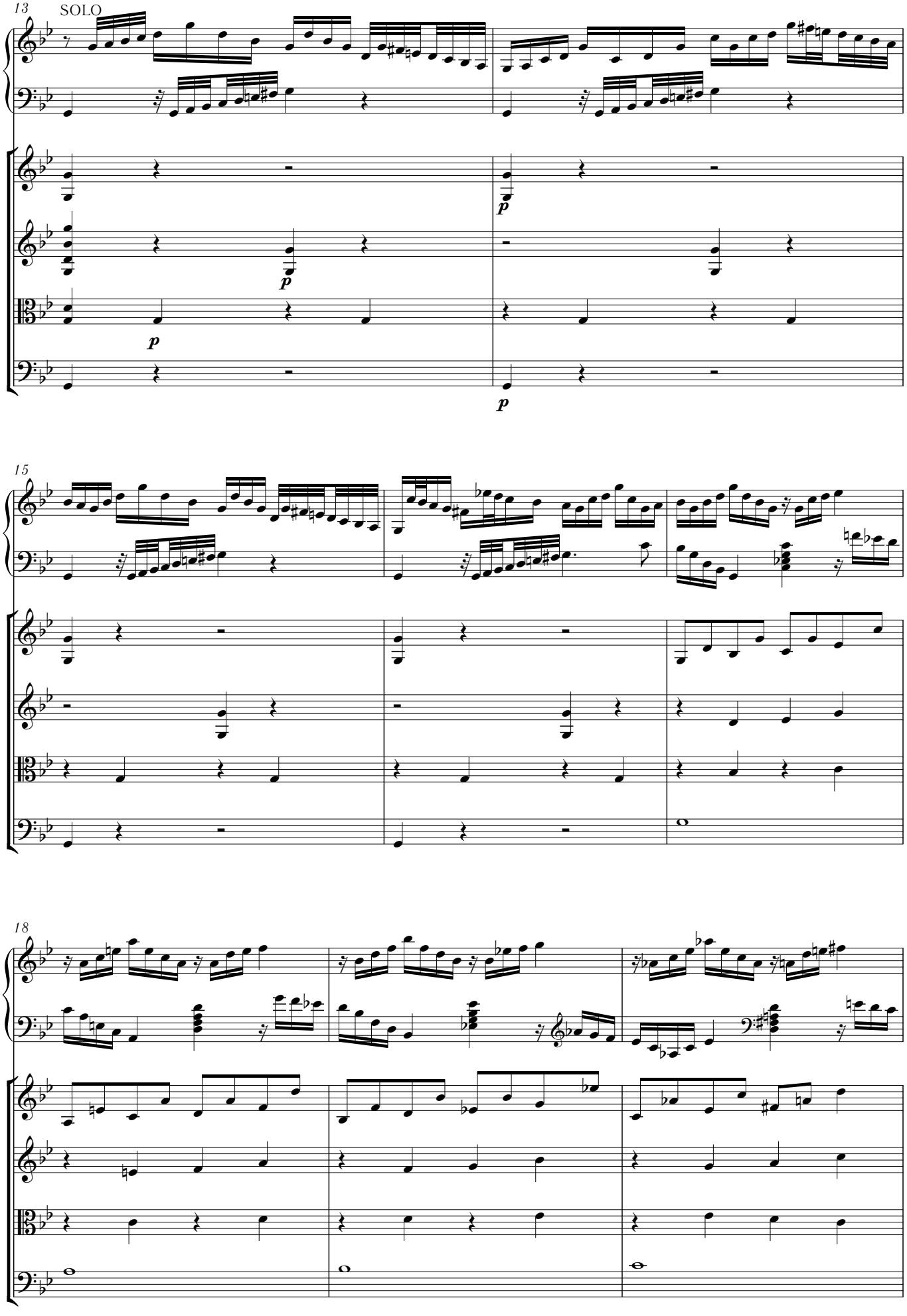
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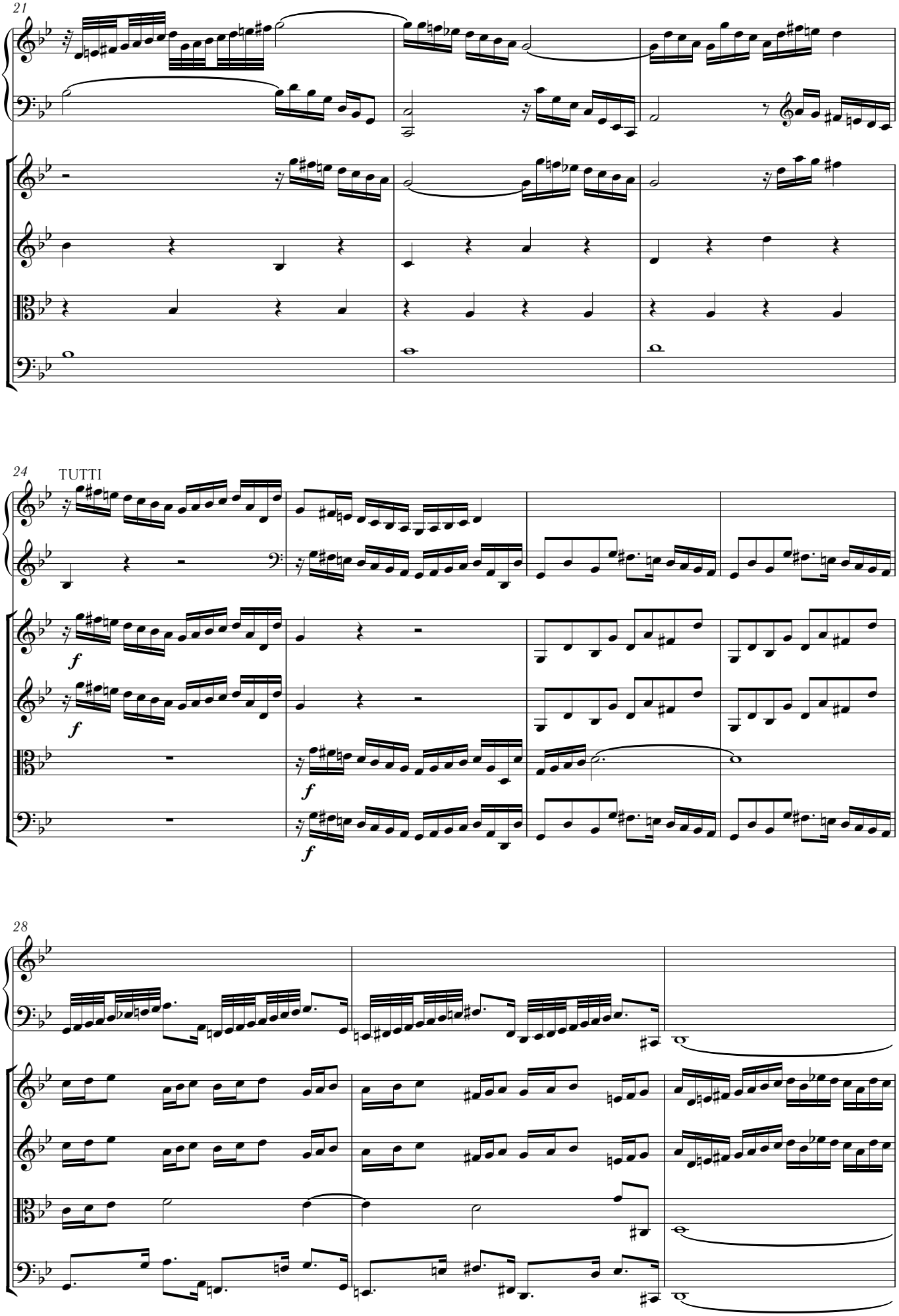
SOLO
p
p
p
15
18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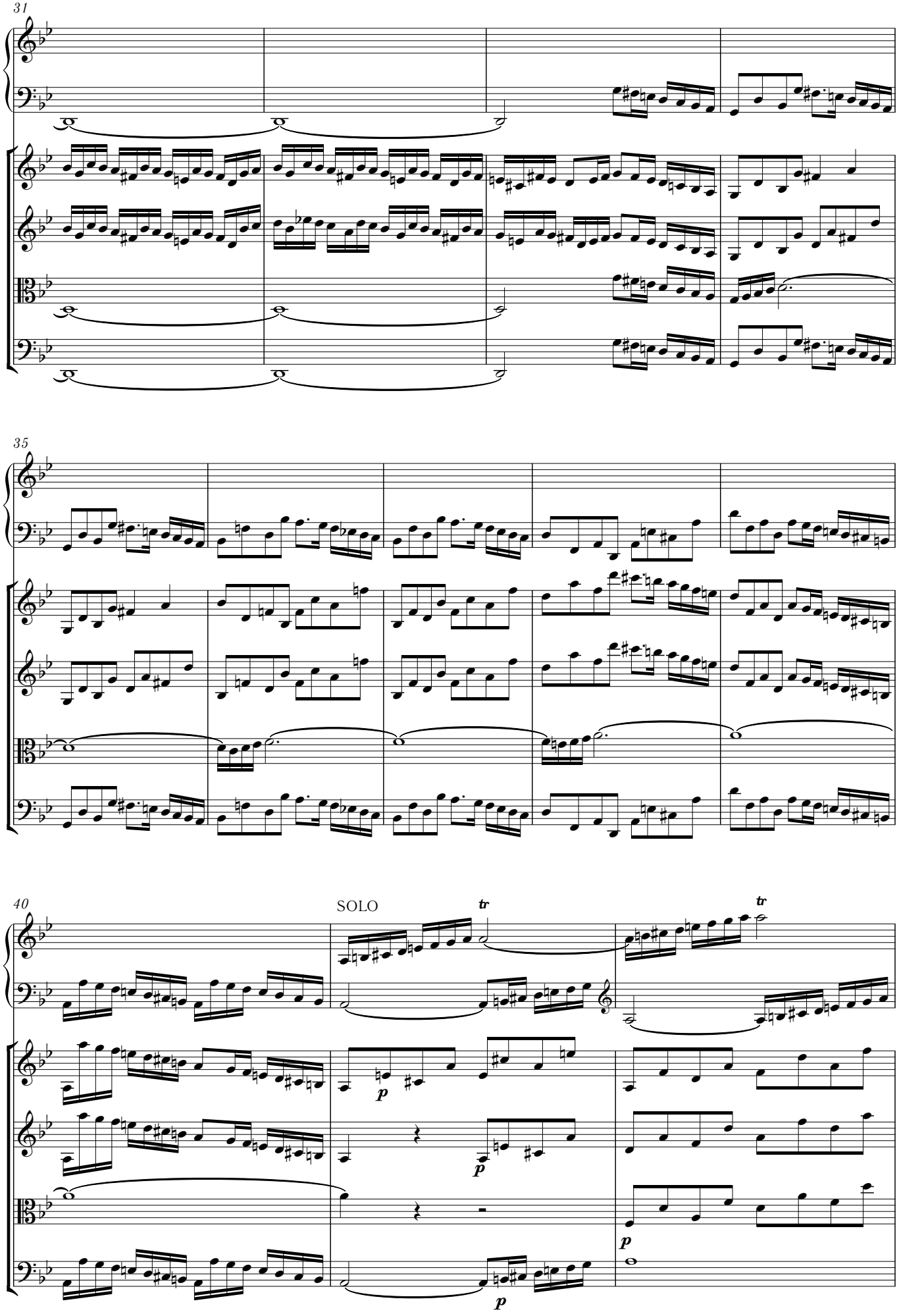
24
TUTTI
f
28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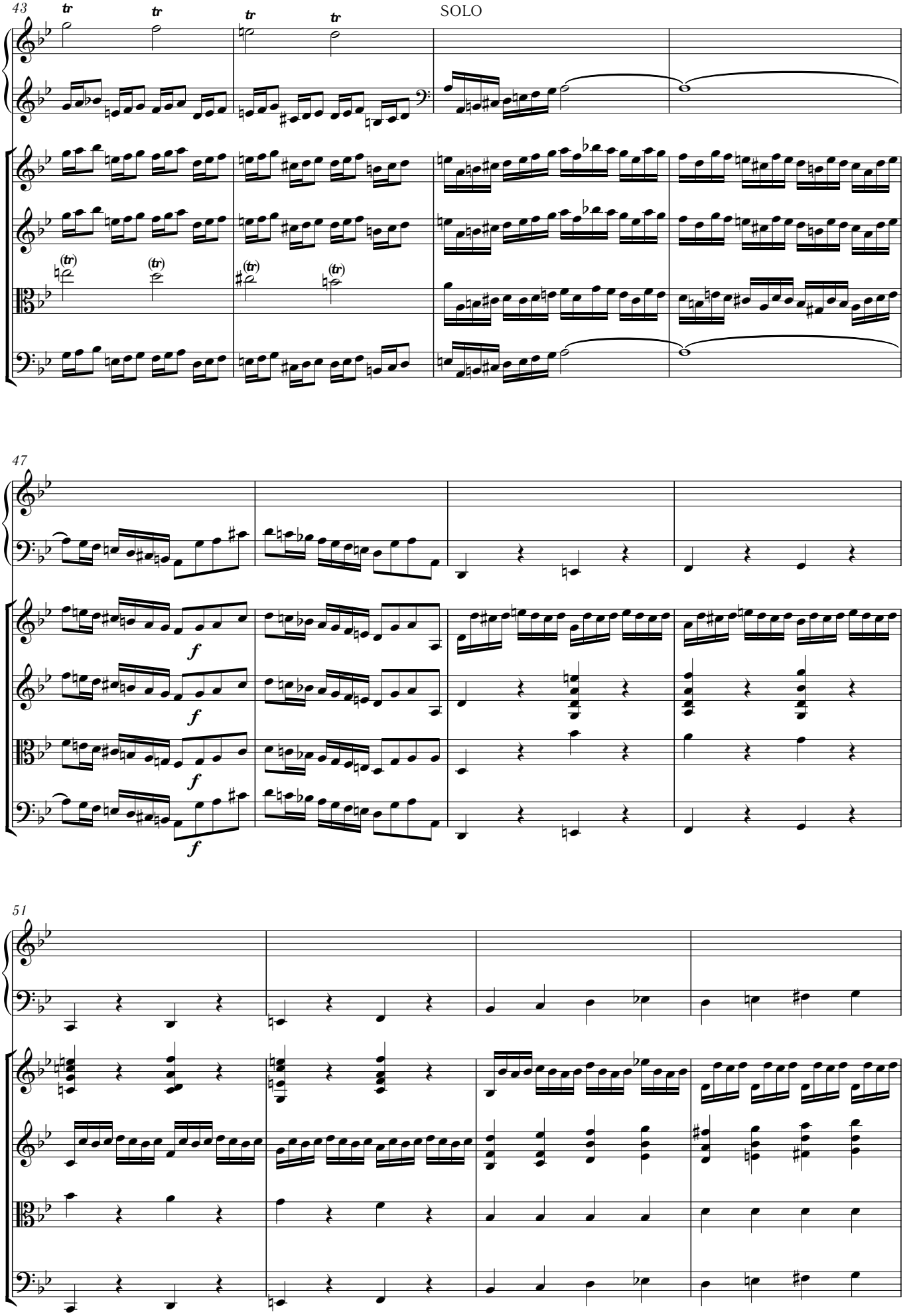
35
40
SOLO
tr
tr
p
p
p
p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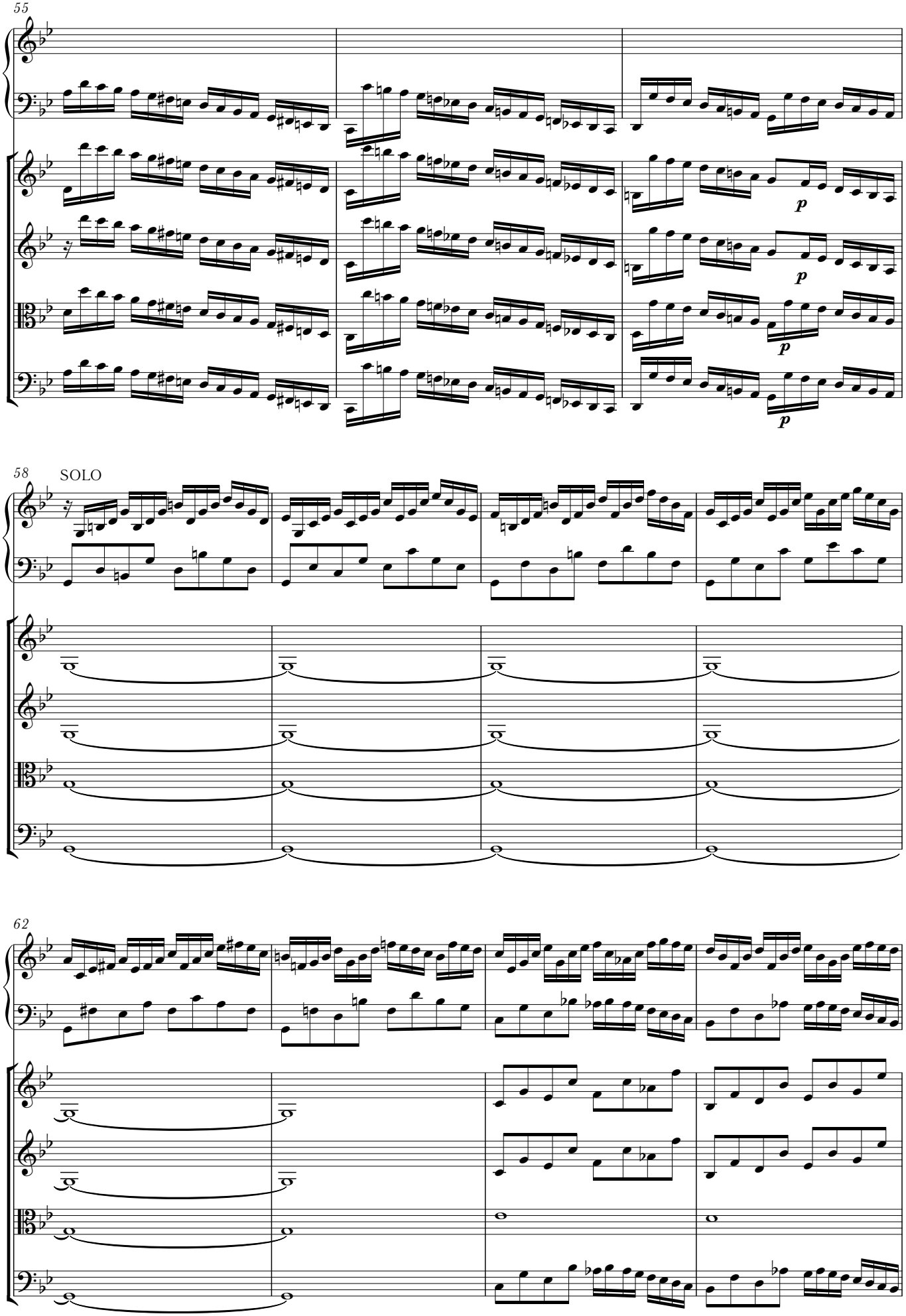
SOLO
47
f
51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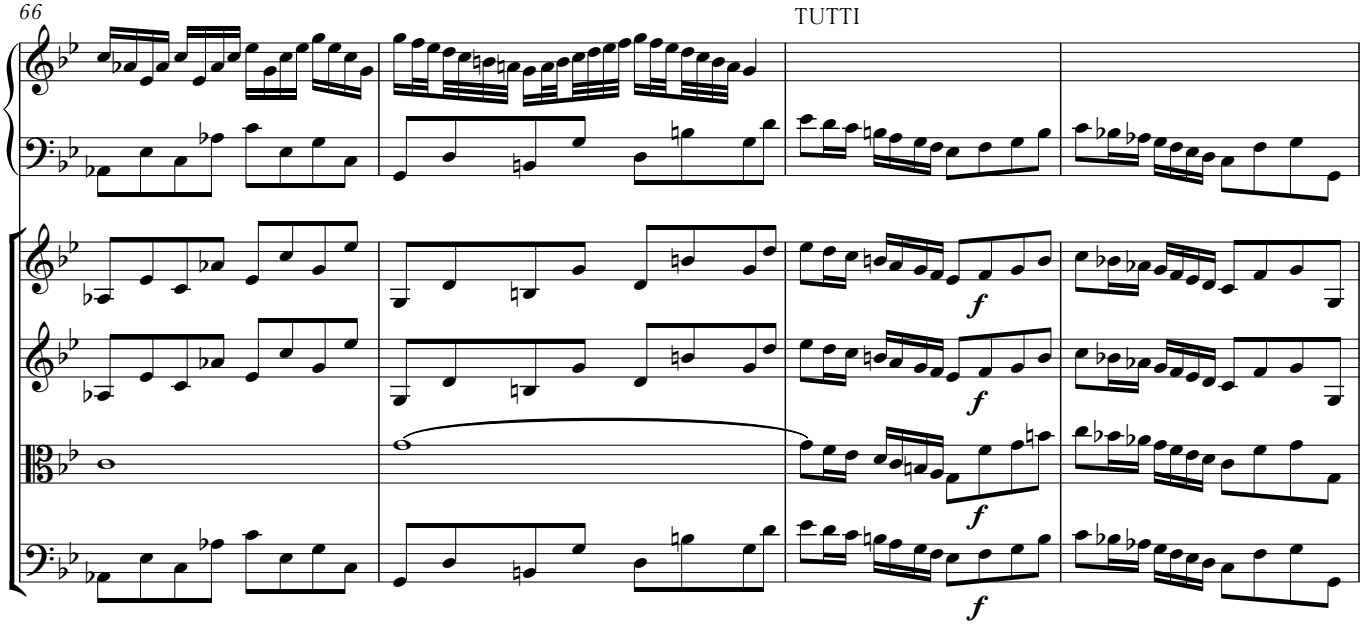
p
p
p
p
58
SOLO
62

66

TUTTI



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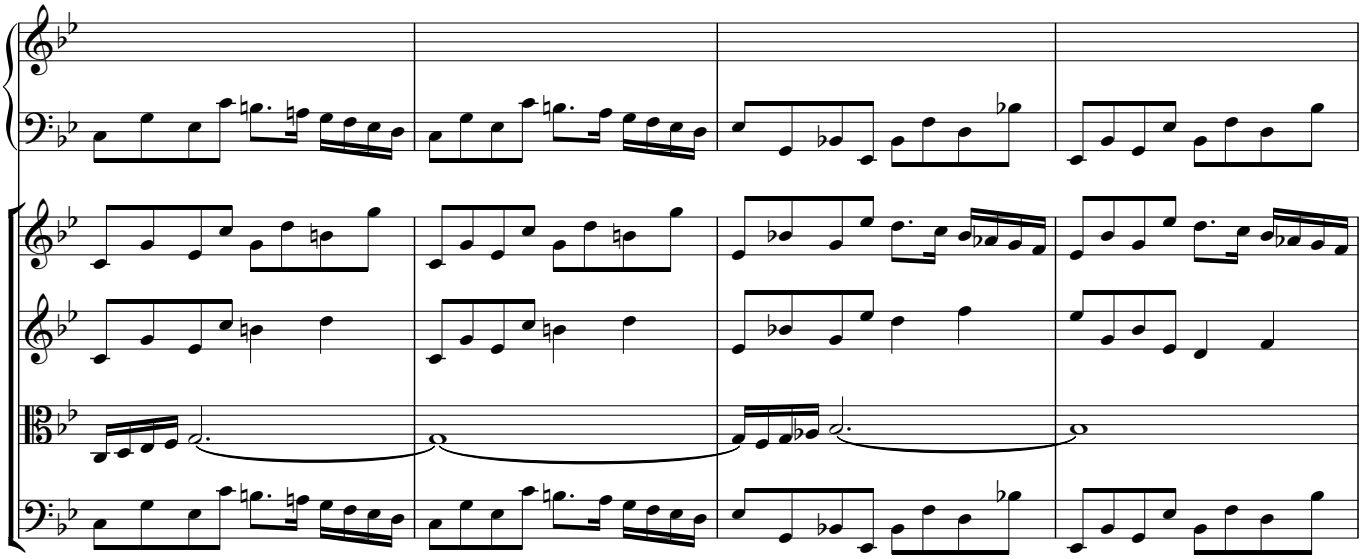

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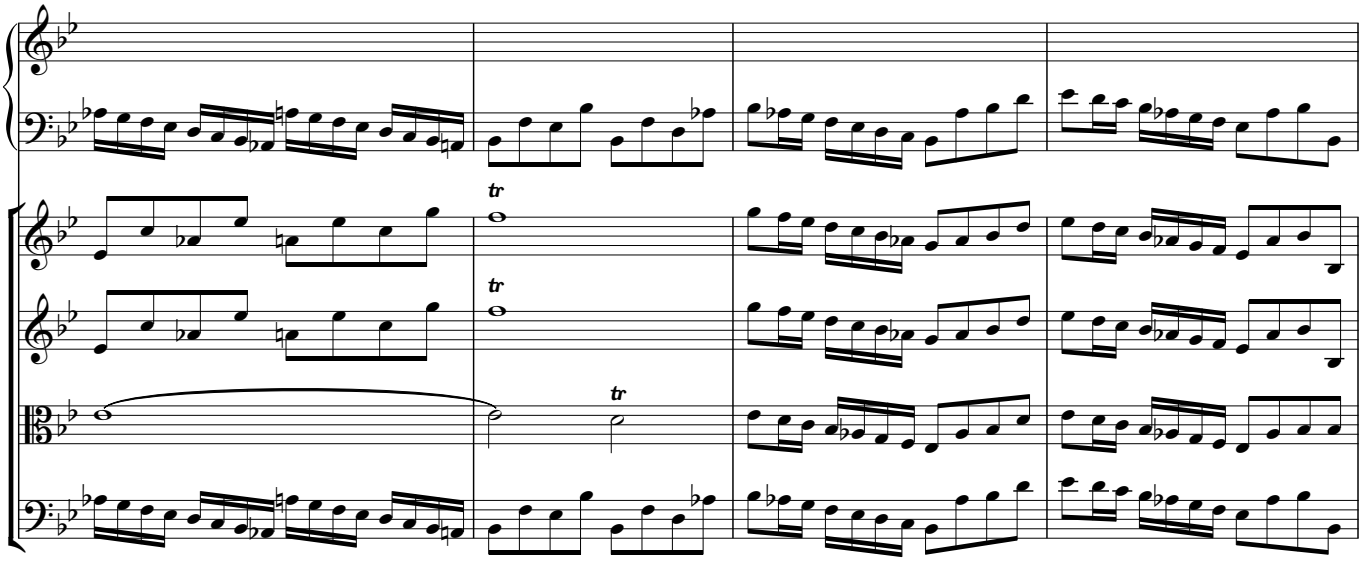

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82

SOLO

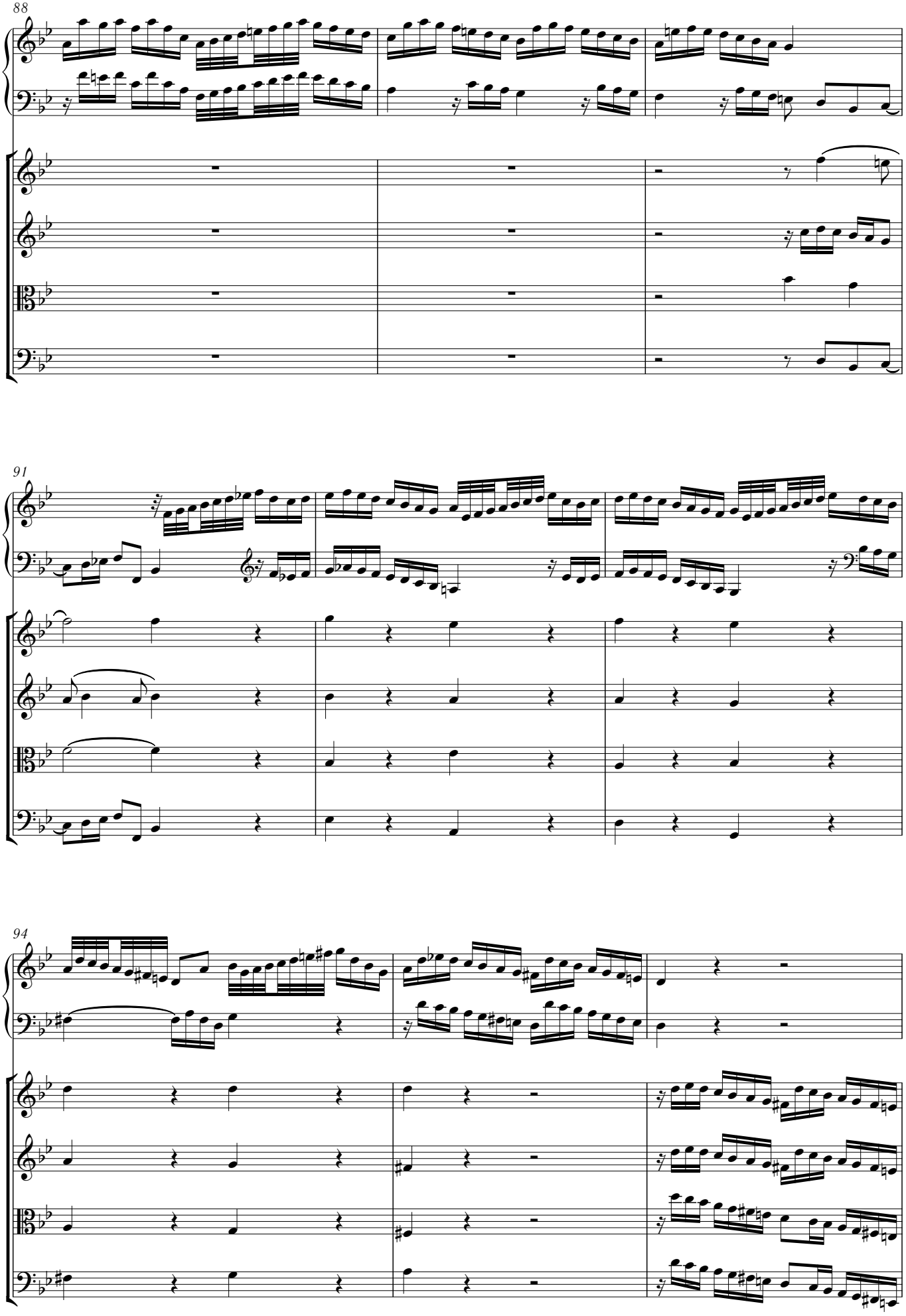
85

p

p

p

p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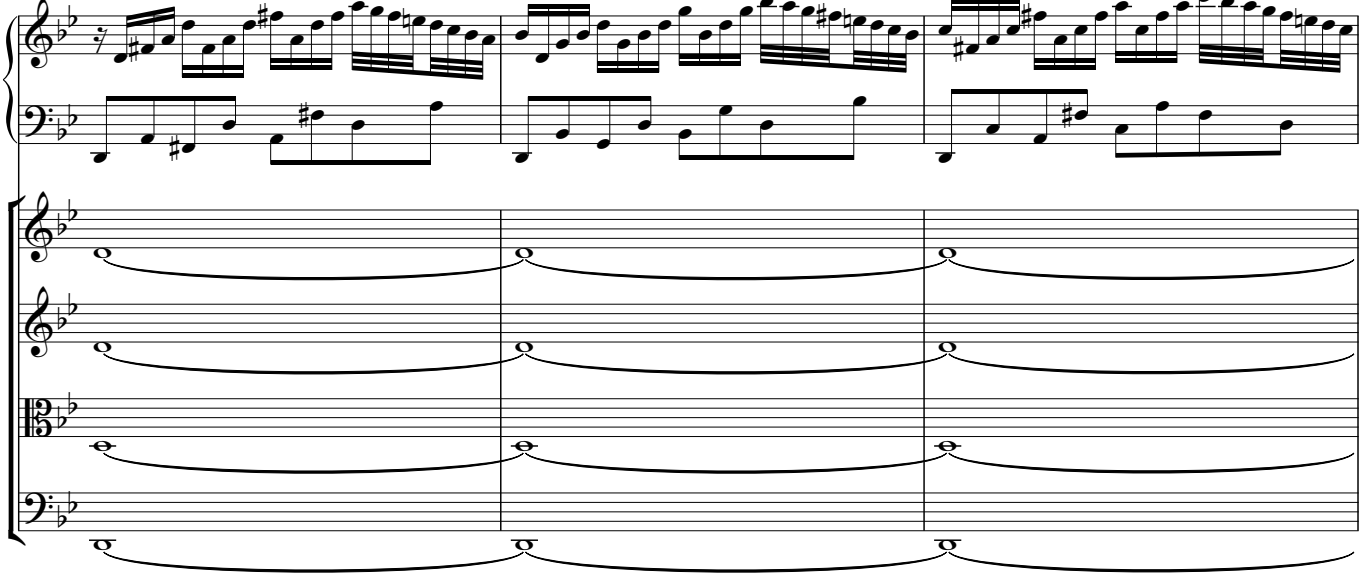

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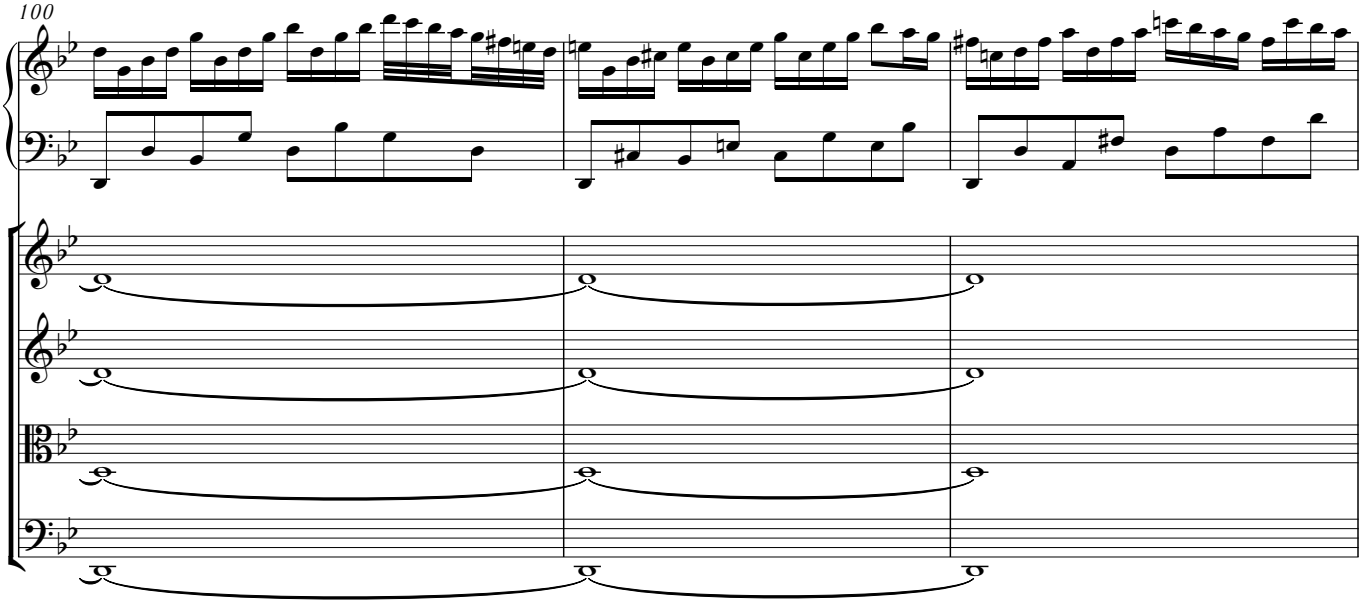

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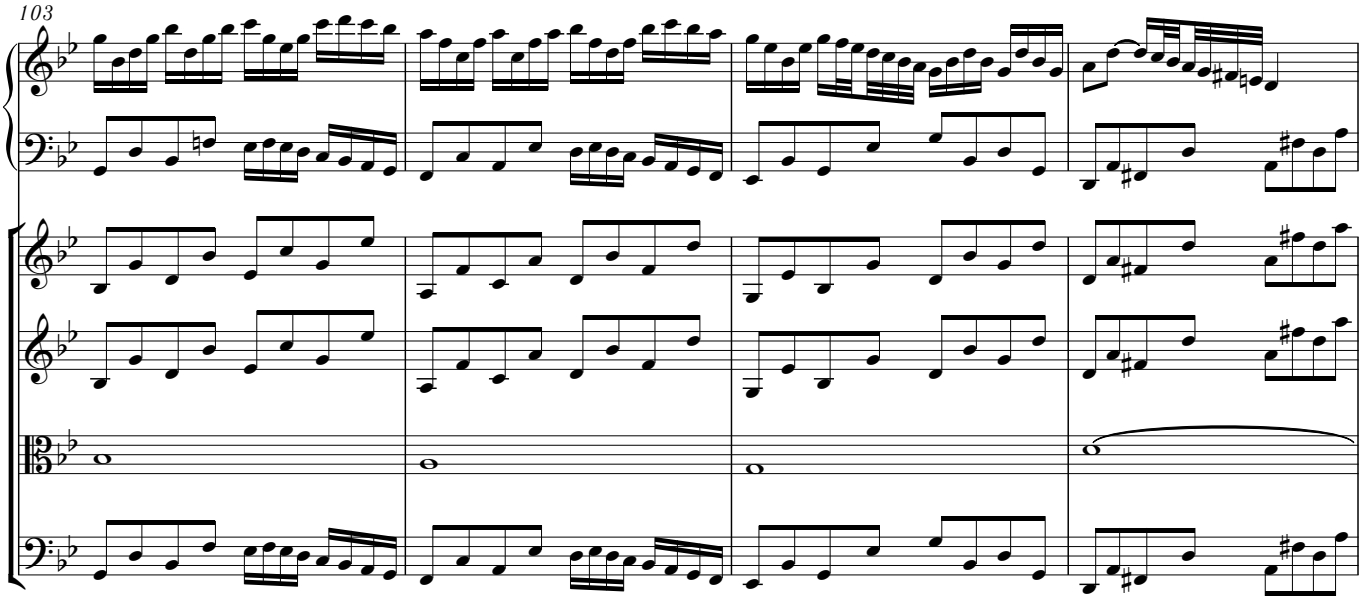

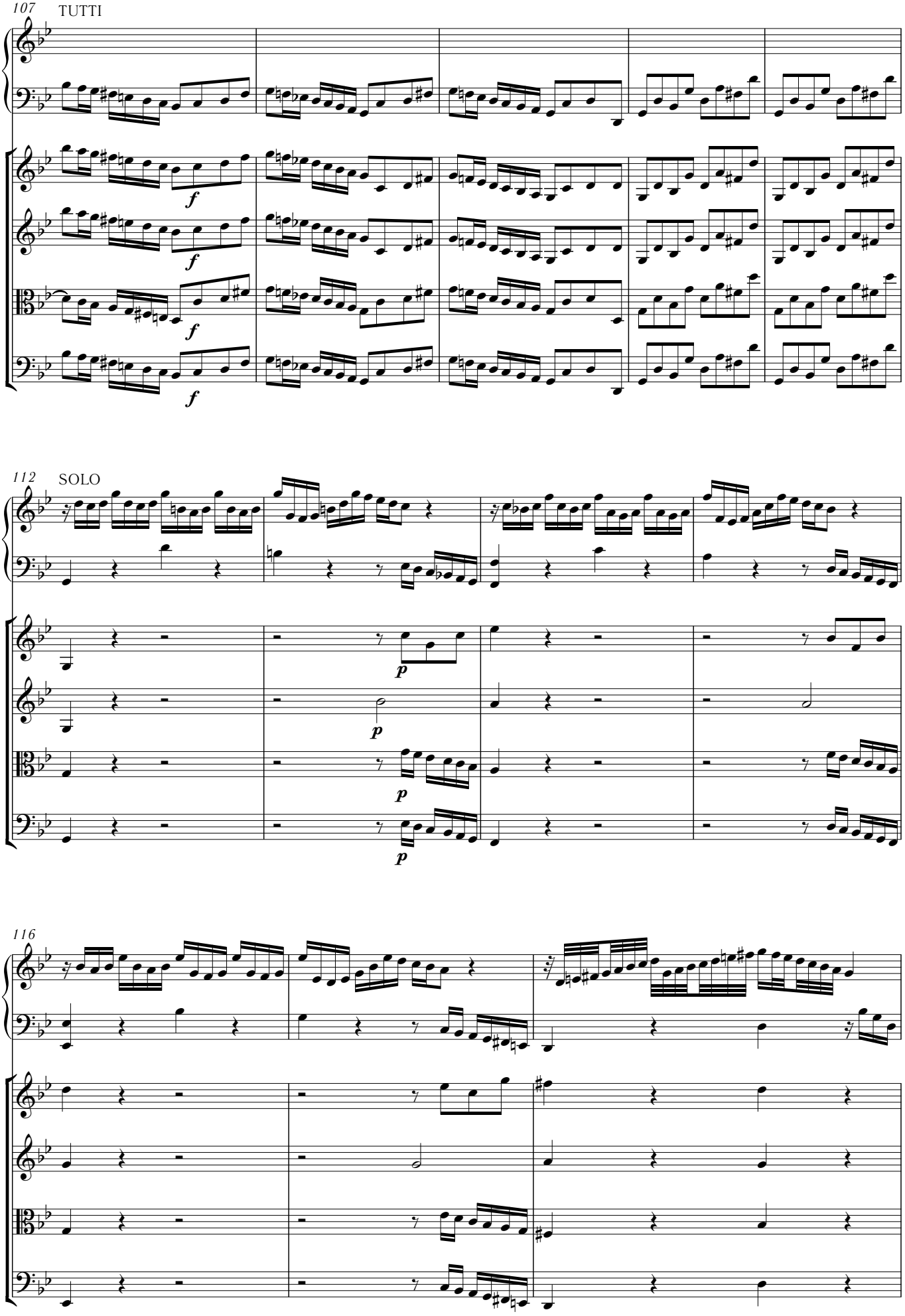
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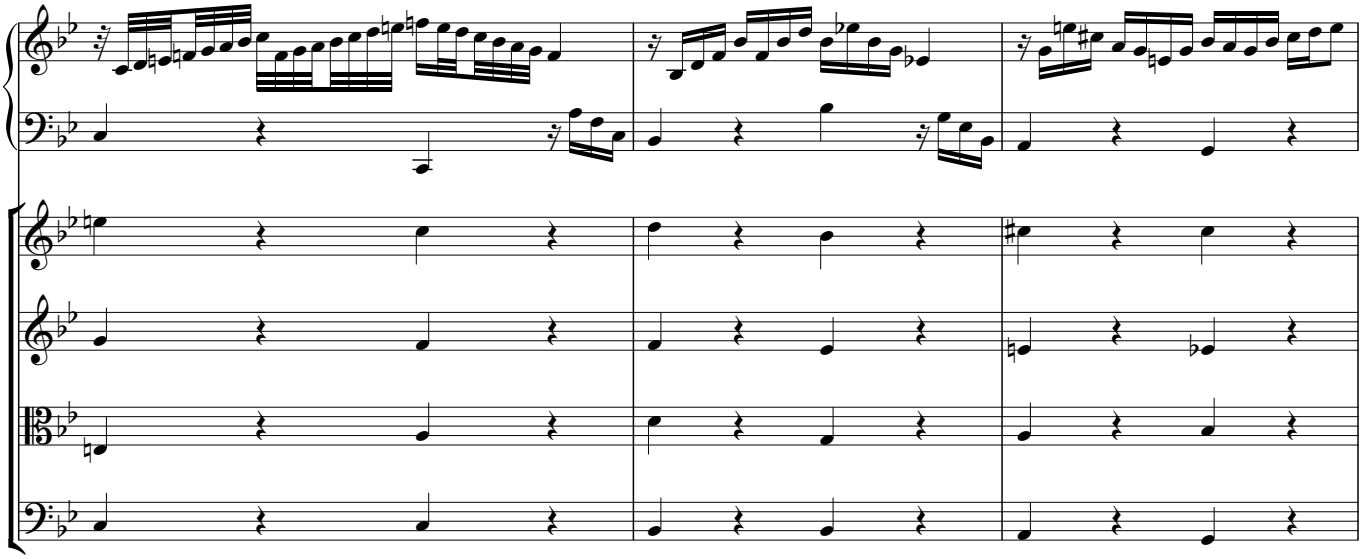
TUTTI
112
SOLO
116

119



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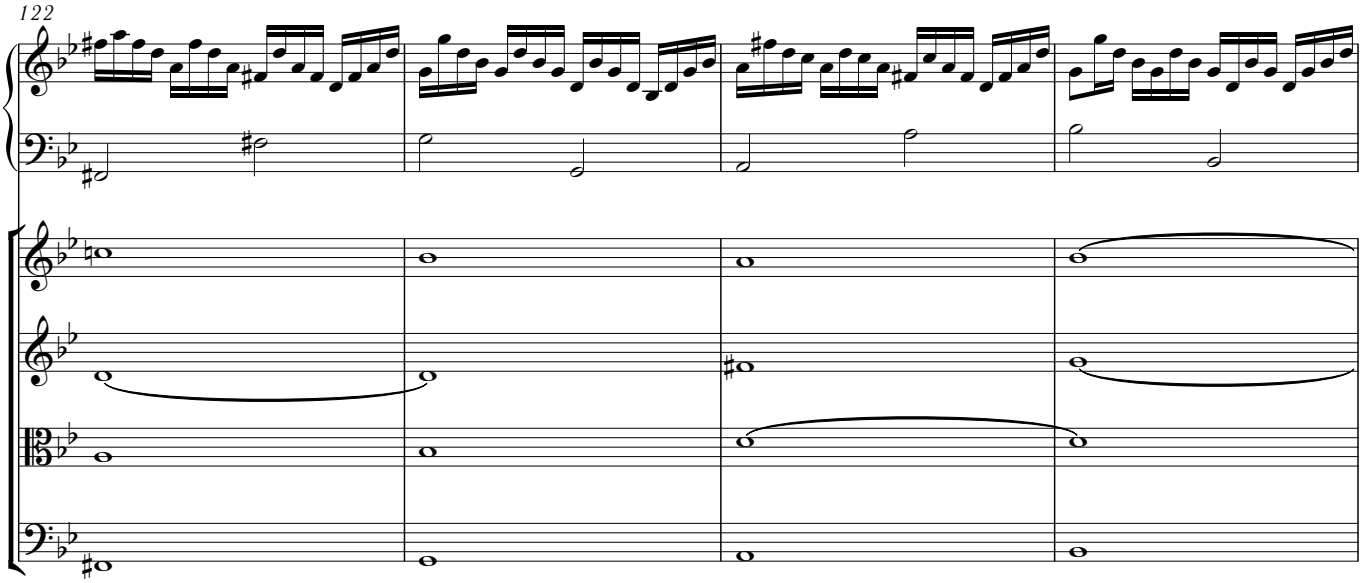

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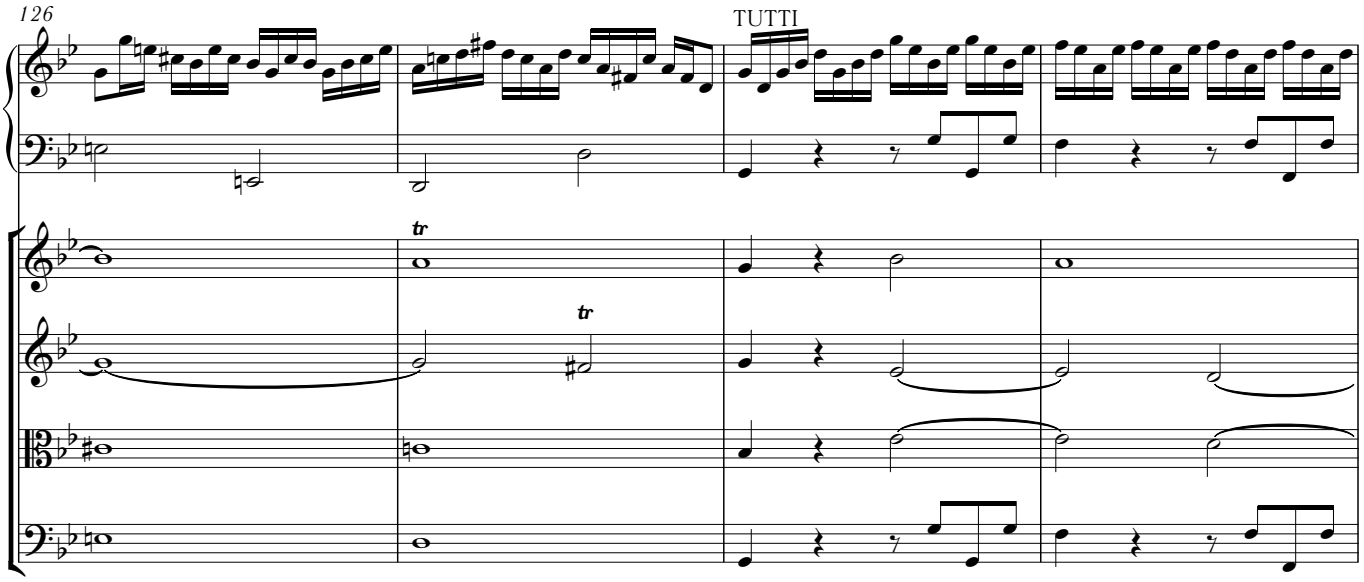
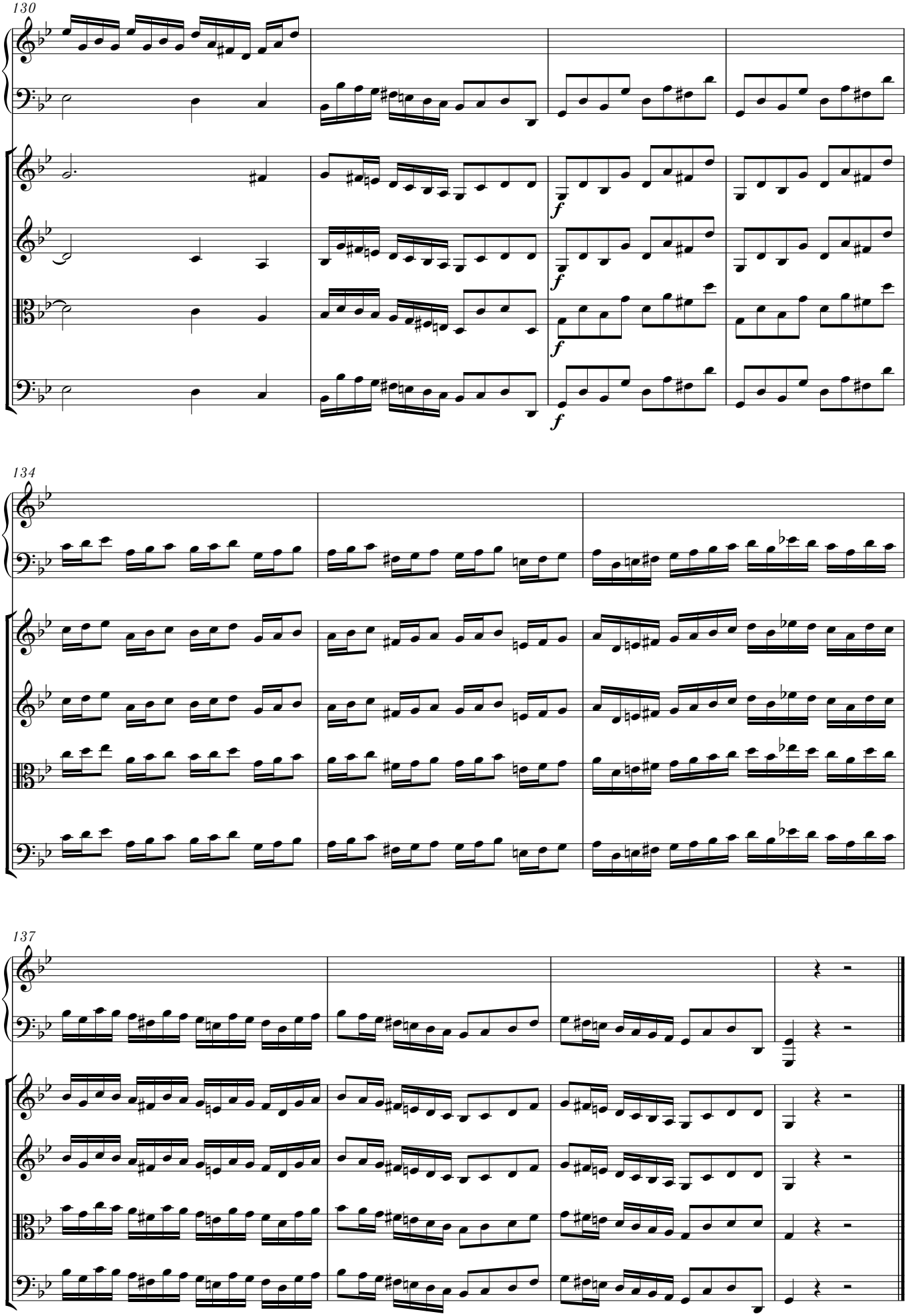
TUTTI

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f
f
f
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