

Two Sententiae* for Piano Op. 315

by

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*The 'sententia' is a musical form I originated in 2013. The word 'sententia' (plural: 'sententiae') is the Latin for the word 'sentence'. The Oxford dictionary defines 'sententia' as "A pithy or memorable saying, a maxim, an aphorism, an epigram; a thought, a reflection." For me a 'sententia' is a musical utterance of a thought that is complete in itself, like a sentence. It is also an utterance that finds no need for any elaboration or development. Hence my sententiae are short pieces that come in sets and are often related to each other in some way. Just like between the movements of a multi-movement piece, I would expect that performers observe a short pause between one sententia and the next. And I would expect that there be no clapping from audiences.

Sententia for Piano No. 1, Op. 315

Vahan Luder Artinian

$\text{♩} = 100$

The musical score is written for piano in 6/8 time. It consists of two systems of music. The first system contains two measures. The second system, marked with a '3' above the first measure, contains three measures. The notation includes treble and bass staves with various note values (eighth, sixteenth, and triplet notes) and rests. The piece concludes with a double bar line at the end of the third measure of the second system.

Sententia for Piano No. 2, Op. 315

Vahan Luder Artinian

$\text{♩} = 120$

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system (measures 1-4) features a treble staff with eighth-note triplets and a bass staff with eighth-note triplets. The second system (measures 5-8) continues the triplet patterns. The third system (measures 9-14) includes a 'rit.' (ritardando) marking and ends with a double bar line. The score is characterized by frequent use of triplets in both hands.