

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

I.

JEFF MANOOKIAN

Flute

Lentamente (♩ = 48)

7

pp

10

p

15

mf

A

17

ff

19

24

31

B

p

2.

39

44

52

57

66

74

81

p

pp

f

mf

ff

rallentando

C

D

E

Flute

L'istesso tempo

5 4 F 3 3

Adagio appassionato (♩ = 48)

18

13

G

f *ff*

34

p

p

39

pp

mp

pp *mp*

43

mp

2

mp 2

4.

49 **H** 6

59 2 2 2 *f*

63 2 *ff* *allarg.*

67 9 *f* 2

80 *f* 4

86 **K** *pp* 5

I *appassionato*

J

K

Detailed description: This musical score is for a flute piece titled 'Manookian - NOCTURNES'. It consists of six staves of music. The first staff (measures 49-58) begins with a circled 'H' and a '6' above the staff. It features a series of eighth notes and a half note, with dynamics *p* and *mf*. A circled 'I' and the word 'appassionato' are above the staff. The second staff (measures 59-62) has a '2' above the staff and a crescendo leading to a forte *f* dynamic. The third staff (measures 63-66) has a '2' above the staff and a fortissimo *ff* dynamic, with an 'allarg.' marking. The fourth staff (measures 67-79) has a '9' above the staff and a forte *f* dynamic, with a circled 'J'. The fifth staff (measures 80-85) has a forte *f* dynamic and a '4' above the staff. The sixth staff (measures 86-94) has a pianissimo *pp* dynamic and a '5' above the staff, with a circled 'K'.

III.

5.

1 Cadenza a piacere (L) Allegro feroce (♩ = 160)

Flute

12 *ff*

15 (M) *sfz*

20 *p*

25 (N) 18 (O) 6 *mf*

51 *f* *strepitoso*

53 2

58 (P) *ff*

62 7 (Q) 11 *ff*

84

6.

90

(R) 8 (S) 6

107 (T) 2 2

115 2 4 (U) 7

130 (V) 10 (W) *ff* *ff*

143 2

147 (X) *f*

152

158 *f*

163 (Y) 7

173 (Z) *pp* *delicato*

176 7

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

I.

JEFF MANOOKIAN

Oboe

Lentamente (♩ = 48)

7

14

18

21

28

37

43

p *pp* *mp* *ff* *ppp*

rallantando

A B C

2.

51 *pp*

53 2

61 3 *p*

67 (D) *cantabile* *f*

70 3 (E) *mf*

75 *ff* 4

81 3

II.

3.

L'istesso tempo

Oboe

Adagio appassionato (♩ = 48)

18 13 (G)

35 *p*

41 *mp*

45

49 (H) 6 2 (I) *mf*²

60 2 2 *f* 2 2

64 *allarg.* *ff* 2 9

76 (J) *f* 3

81 *mp* (K)

87 7

Cadenza a piacere

L Allegro feroce (♩ = 160)

Oboe

1

4

6

4

8

15

M

ff

sfz

20

p

25

N

18

O

6

51

f *strepitoso*

53

2

58

P

ff

ff

62

7

11

Q

84

89 R 8

101 S 6 T 2

113 2 2 4 U 7

129 V 10 W *ff* *ff*

143 2 X 2

150 3 2 2 3

162 Y 7 *f*

173 Z 2

178 7

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

I.

Lentamente (♩ = 48)

B♭ Clarinet

The musical score for the B♭ Clarinet part of "Nocturnes I" by Jeff Manookian. The piece is in common time (4/4) and marked "Lentamente" with a tempo of 48 beats per minute. The score consists of 40 measures across nine staves. The key signature is one flat (B♭). The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes, as well as dynamic markings like *p*, *mf*, *ff*, and *pp*. There are also articulation marks like slurs and accents. The score is divided into sections: measures 1-11, 12-15, 16-20, 21-28, 29-31, 32-36, and 37-40. Section A is marked at measure 16 and Section B at measure 32. The piece ends with a *pp subito* marking at measure 37.

7

12

16 A

18

21

29

32 B

37

p

mf

ff

pp

pp subito

2.

42

52

57

63

69

75

78

81

pp

f

ff

mf

pp

rallantando

rallantando

3

5

2

2

3

3

C

D

E

II.

3.

L'istesso tempo

B♭ Clarinet

Adagio appassionato (♩ = 48)

5 4 3 6 4

15 13

32 37

47 49

58 62

66 78

86 90

f *ff* *p* *p* *mp* *mf* *f* *pp*

F **G** **H** **I** **J** **K**

Cadenza a piacere (L) Allegro feroce (♩ = 160)

B♭ Clarinet

1

4

8

15 (M) *ff* *sfz*

20 *p*

24 (N) *mf* 18

45 (O) *f* *strepitoso* 6

53 2

58 (P) *ff*

63 (Q) *ff* 7 11

[illegible]

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

Lentamente (♩ = 48)

I.

Bassoon

8

16 (A)

19

24

32 (B)

39

47 (C)

62 (D) (E)

77

p

mf

ff

pp

pp subito

ff > *p*

L'istesso tempo

Bassoon

5 4 3 3

Adagio appassionato ($\text{♩} = 48$)

18 13 2

mf *ff* *p*

35 11 6

p

55

p *mf*

62

f *ff* *allarg.*

67 8

mf *f*

80 4 8

F **G** **H** **I** **J** **K**

III.

3.

Cadenza a piacere **L** **Allegro feroce** (♩ = 160) **M**

Bassoon

1 4 8 *ff*

17 *sfz*

21 *p*

25 *mf* **N** 18 **O** 6

51 *f* *strepitoso*

53

57 *ff* **P** *ff*

61 7 **Q** 11 *ff*

83

88 **R** 8

101 **(S)**

108 **(T)**

117 **(U)** **(V)**

141 **(W)**

147 **(X)**

154

161 **(Y)**

172 **(Z)**

178

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

Lentamente (♩ = 48) **I.**

F Horn 1

5 2 2 p mp mf

12 p mp mf

16 A ff

22 pp

28 2 B 3

36 p pp subito

42 3 C 7

55 2

62 3 D 6 p

74 E mf ff sfz p

78 3 ff p

L'istesso tempo

F Horn 1

5 4

12 *p*

Adagio appassionato (♩ = 48)

18 13 **G** *mf* *ff* 3

38 11 **H** *mp* 2 2

54 *p* **I** *mf* 2 2

61 *f* 2 2

66 *allarg.* *ff* 2 2 *mf* **J** *f*

78 3 **K** 4 8

III.

3.

Cadenza a piacere **Allegro feroce** (♩ = 160)

F Horn 1

1 **L** 4 8 **M** 4

21 *p*

24 **N** 18 *mf*

45 **O** 8 4 *ff*

59 **P** *ff*

63 **Q** 7 11 *ff*

84

89 **R** 8

101 **S** *con sord.* *f*

108 **T** 2 2

The musical score for F Horn 1 is written in treble clef. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro feroce' with a metronome marking of 160 beats per minute. The score is divided into measures, with some measures containing rests. Performance markings include dynamics such as *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for *con sord.* (con sordina) and *f* (forte). The score includes various time signatures: 4/4, 3/4, 2/4, 5/4, and 6/4. There are also markings for *mf* and *ff*. The score is divided into measures, with some measures containing rests. There are also markings for *mf* and *ff*. The score is divided into measures, with some measures containing rests. There are also markings for *mf* and *ff*.

115 2 4 U 7

130 *senza sord.* 10 W *ff* *ff*

144 2 *sfz* X *f*

152

157 *f* *>*

163 Y 7 Z 2

176 7

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

Lentamente (♩ = 48)

I.

F Horn 2

7 2

7 *p* *mf* *ff*

13 A

18

24 *pp* 2

31 B 3 *p* *mf* *pp* subito

38

43 C 3 7 2

57 2 3

67 D 7 E *mf* *ff* *sfz* *p*

78 3 *ff* *p*

2.

II.

L'istesso tempo

F Horn 2

5 4 3 3

(F)

Adagio appassionato (♩ = 48)

18 13 (G) 3

mf *ff*

38 11 (H) 6 (I) *p* *mf*

60 2 2 2 2 *f*

65 *allarg.* 2 8 *mf*

77 (J) 3 (K) 4 8 *f*

III.

3.

Cadenza a piacere (L) **Allegro feroce** (♩ = 160) (M) 4

F Horn 2

1

20

p

24

mf

27 (N) 18 (O) 8 4

ff

59 (P) *ff* 7

70 (Q) 11

ff

85

90 (R) 8 (S) *con sord.* *f*

102 (T)

110 2 2 2 4

121 U 7 V senza sord. 10 *ff* *sfz*

141 W *ff* 2 *sfz*

147 X *f*

152

157 Y *f* *sfz*

164 Z 7 2

176 7

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

I.

Lentamente (♩ = 48)

Harp

pp

6

8va - - -

mf

11

(8va) - 1

non arp.

p

mp

15

A

mf

18 *ff* *Glissando* *pp*

23 *non arp.*

28 *pp*

32 **B** *p* *mf* *8va*

37 *glissando* *pp*

40

42

48

53

61

4.

67 **D**

p

3

3

72 **E**

p

f

ff

Glissando

8va-1

5/4

76

sfz

p

rallantando

5/4

81

ff

p

3

3

5/4

L'istesso tempo

Harp

pp

Measures 1-4 of the Harp part. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 4 ends with a sharp sign on the right-hand staff.

5

Measures 5-8 of the Harp part. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. Measure 8 ends with a sharp sign on the right-hand staff.

9

F

3

3

3

3

Measures 9-12 of the Harp part. Measure 9 ends with a fermata. Measures 10-11 are marked with a circled 'F' and contain triplets of eighth notes in both hands. Measure 12 ends with a fermata. The piece concludes with a double bar line and repeat dots.

6.

18 *mp*

23

27 *mf*

30 *ff* (G)

34 *mp* 2 2 *pp*

40 6 6 2 2 (H) *p*

Detailed description: This musical score is for a harp piece titled 'Manookian - NOCTURNES'. It consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The score begins at measure 18 with a mezzo-piano (*mp*) dynamic. The first system (measures 18-22) features a melodic line in the bass clef with a slur and a dotted half note, and a supporting line in the treble clef. The second system (measures 23-26) continues the melodic development. The third system (measures 27-30) starts with a mezzo-forte (*mf*) dynamic and includes a crescendo hairpin. The fourth system (measures 31-33) features a fortissimo (*ff*) dynamic and a circled 'G' above the staff. The fifth system (measures 34-39) includes a mezzo-piano (*mp*) dynamic, a crescendo hairpin, and two measures with a '2' above the staff. The sixth system (measures 40-44) includes a piano (*p*) dynamic, a circled 'H' above the staff, and two measures with a '6' above the staff. The score concludes with a final chord in measure 44.

52

59

65

77

82

III.

1 Cadenza a piacere (L) Allegro feroce (♩ = 160)

Harp

ff

Glissando

8

13

(M)

21

2

8va

mf

27

(N)

p subito

31

35

39

43

53

8va -----

f

Glissando

57 *ff* *Glissando* *mp* *ff* *P* *8va*

61 *mp* *ff* *7* *ff* *Gliss.*

71 *Q* *11* *p* *f*

85 *p* *f*

90 *R* *8* *S* *6* *8* *6*

The musical score is for a harp piece titled 'Manookian - NOCTURNES - Harp'. It consists of five systems of music, each with a treble and bass staff. The time signature is 6/4. The score includes various dynamics (ff, mp, ff, p, f), articulations (Glissando, Gliss.), and fingerings (11, 7, 8, 6). It also includes a 'P' (Pedal) marking at measure 57 and a 'Q' (Quarter) marking at measure 71. The piece is titled 'Manookian - NOCTURNES - Harp'.

108 **T**

118 **U**

129 **V**

137 **ff**

140 **W**

12.

145

ff

Glissando

f

(X)

150

158

mf

Glissando

sfz

163

(Y)

ff

f

mf

171

(Z)

poco a poco smorzando

180

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

I.

JEFF MANOOKIAN

Lentamente (♩ = 48)

Piano *pp*

4

7

p

8vb -

8va -

11

mf *pp*

8vb -

8vb -

2.

15

(A)

mf

8^{va}

8^{vb}

18

ff

8^{va}

(8^{vb})

8^{vb}

19

sfz

pp

(8^{vb})

8^{vb}

24

ppp

pp

(8^{vb})

31

(B)

pp

ppp

8^{vb}

36

p *mf*

2 2

42

p

4 4

C

51

rallantando

pp *pp*

8vb 8vb

57

8vb 8vb

62

lontano

8vb 8vb

D

4.

69 *f* *ff* *8va*

70 71 72 73

74 *mf* *ff* *p* *8va* *8vb*

75 76

77 *rallantando* *ff* *p* *8vb*

78 79 80 81 82

83 *8vb*

84 85 86 87

L'istesso tempo

Piano

pp

8

p

F

13

18 **Adagio appassionato** (♩ = 48)

9

mf

31 **G**

allarg.

ff

3

3

8vb

8vb

8vb

8vb

8va

The musical score is for a piano piece in G major, 3/4 time. It begins with a piano (pp) section, followed by a piano (p) section, and then an Adagio appassionato section (♩ = 48). The score includes various musical notations such as dynamics (pp, p, mf, ff), articulation (accents, slurs), and fingerings. The piece concludes with a final chord in G major.

6.

Musical score for Manookian - NOCTURNES - Piano, measures 37 to 64. The score is written for piano and features various dynamics, articulations, and performance instructions.

Measures 37-44: Treble clef, 3/8 time. Dynamics: *p* (piano), *mp* (mezzo-piano). Includes a *8vb* (8va below) instruction and a *4* (four sixteenth notes) marking.

Measures 45-55: Treble clef, 3/8 time. Dynamics: *mp* (mezzo-piano). Includes a *2* (two sixteenth notes) marking and a *6* (sixteenth notes) marking. A circled *H* (Harmonics) marking is present.

Measures 56-63: Treble clef, 3/8 time. Dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte). Includes a circled *I* (First ending) marking and a *8va* (8va above) instruction.

Measures 64-71: Treble clef, 3/8 time. Dynamics: *f* (forte), *ff* (fortissimo), *sfz* (sforzando), *mf* (mezzo-forte). Includes a *2* (two sixteenth notes) marking and a *8va* (8va above) instruction.

Measures 72-79: Treble clef, 3/8 time. Dynamics: *mf* (mezzo-forte). Includes a *2* (two sixteenth notes) marking and a *8vb* (8va below) instruction.

Additional markings include *cresc.* (crescendo), *allarg.* (allargando), and various articulations such as slurs, ties, and accents.

68

(8vb)

76

(8vb)

f

sfz

(8vb)

80

mp

(8vb)

88

(8vb)

III.

Cadenza a piacere

L

Allegro feroce (♩ = 160)

marcato

Piano

8vb-

5

(8vb)-

8va-

8vb-

10

14

(8va)-

M

3

p

3

21

8va-

24

mf

27 **N**

30

33

36

39

42 **O**

p

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat). The score begins at measure 27 with a circled 'N' above the first staff. The first system (measures 27-29) includes a piano (*p*) dynamic marking. The second system (measures 30-32) continues the melodic and harmonic development. The third system (measures 33-35) shows further melodic movement. The fourth system (measures 36-38) maintains the texture. The fifth system (measures 39-41) continues the piece. The sixth system (measures 42-44) concludes with a circled 'O' above the first staff. The final measure (44) features a 4/4 time signature change and a whole note chord in the right hand, while the left hand has a whole rest.

Musical score for Manookian - NOCTURNES - Piano, measures 46 to 64. The score is written for piano and includes dynamic markings, articulation, and performance instructions.

Measures 46-52: Treble and Bass staves. Treble staff has a fermata over measure 46. Bass staff has a fermata over measure 46. Dynamic: *f* *strepitoso*.

Measures 53-56: Treble and Bass staves. Treble staff has a fermata over measure 53. Bass staff has a fermata over measure 53. Dynamic: *ff*.

Measures 57-60: Treble and Bass staves. Treble staff has a fermata over measure 57. Bass staff has a fermata over measure 57. Dynamic: *mp*.

Measures 61-64: Treble and Bass staves. Treble staff has a fermata over measure 61. Bass staff has a fermata over measure 61. Dynamic: *ff* *staccato*.

Additional markings include *8va* (octave up) and *8vb* (octave down) in measures 53-56 and 61-64.

68 *8va* *Q* *mp* *subito* *ff*

72

75

78

81 *p*

84 *p* *mp*

88 *mp*

91 *p* (R) 4 4

100 *mp* *sffz* *sffz* *sffz* *sffz* *sffz* (S) 8vb

106 *sffz* (T) 2 2 2 2 2 2 2 2

118 *p* *pp* *marcato* (U)

124

(8vb)

129

ff *pesante*

8vb

135

ff

141

sfz

8vb

147

f

8vb

157

mf

2

2

(8vb)

162

sfz

mp

ff

(Y)

(8vb)

167

f

mf

(Z)

(8vb)

174

pp

(8vb)

180

(8vb)

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

I.

JEFF MANOOKIAN

Violin 1

Lentamente (♩ = 48)

con sord.

pp

5

unis.

p

11

mf

pp

unis.

16

A

mf

ff

unis.

19

sfz

pp

25

ppp

32

B

2

p

mf

2

2.

39 *pp*

41 *diminuendo*

42 *diminuendo* *ppp* *rallantando*

45 *delicato* *p*

49 *pp*

53 *rallantando*

62 *pizz.* *pp* *arco* *D*

68 *f*

70 *pp*

73 *E* *mf* *ff*

77 *sfz* *pizz.* *arco* *p*

Violin 1

L'istesso tempo
con sord.

pp

8

F

Adagio appassionato (♩ = 48)

mp

27

mf

31

G

cresc.

allarg.

ff

p

35

2

p

7

pp

48

H

p

[illegible]

Cadenza a piacere

L Allegro feroce (♩ = 160)

Violin 1

Violin 1

9 *ff* *senza sord.* *pizz.*

13 *arco* *pizz.* M

17

23 *arco* *8va* *mf*

27 N 17 O *pizz.* *p*

46

49 *f*

57 *arco* *ff* *mp*

60 (P) *ff* *mp* *ff* *pizz.*

64

70 (Q) *arco* *p*

75

80 *mp*

86 *mp* *p*

92 (R) *pp*

95

97

100 (S) *pizz.* *f* *ff*

105 **T** arco *pp*

113

122 **U** 7 *mp cresc.* **V** *ff* col legno

132 3 *ff*

139 **W**

143 2 *sfz* **X** *f*

149

154

160 *mf* *f*

163 **Y** 7 **Z** 2

175 *mp* 7

JEFF MANOOKIAN

NOCTURNES

For Piccolo and Orchestra

VIOLIN 2

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

Lentamente (♩ = 48)
con sord.

I.

Violin 2

Violin 2

pp

8

p *mf*

12 *pp* *unis.*

16 *mf* *ff* *unis.*

19 *sfz* *pp*

24 *ppp*

31 *ppp*

36 *p* *mf* *pp subito* *unis.*

II.

4.

L'istesso tempo

Violin 2

con sord.

pp

8

F

3 4

Adagio appassionato (♩ = 48)

mp

23

mf

28

G

cresc.

32

allarg.

ff *p*

35

2

p *pp*

40

unis.

47

H

p

56

I

mp *mf* *appassionato*

2 2

60

65

69

75

79

86

87

88

f

allarg.

a tempo

ff

mf

f

pp

ppp

J

K

4

L Allegro feroce (♩ = 160)

senza sord.
pizz.

8

arco

pizz.

arco

pizz.



20

2.

26 arco

 $\arccos$

N

 $mf-$ f

p

31

39

45 (O

pizz.

p

49.

$$f$$
 Δ

57.

arco

$$ff$$

түр

60 **P** *ff* *mp* *ff* *pizz.* 7.

63

69 **Q** *arco* *p* *mp*

76 *mp*

85 *mp* *mp*

93 **R** *pp*

95

97

99 **S** *sul ponticello* *p*

102 *mp*

107 **T** *ord.* *f* *pp*

114 **U** 6

128 *p* *cresc.* *ff* *col legno* (V)

132 *ff* 2

138 (W)

142 *sfz* *f* 2

148 (X)

153

160 *mf* *f* (Y) *mp*

164 *ff* *f* *mf*

171 (Z) 2

177 7

JEFF MANOOKIAN

NOCTURNES

For Piccolo and Orchestra

VIOLA

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

I.

Lentamente (♩ = 48)
con sord.

Viola

pp

7

p

11

mf

pp

unis.

16 (A)

mf

ff

19

sfz

pp

24

ppp

31 (B)

ppp

36 *p* *mf* *pp* subito *unis.*

38

40 *rallantando* *ppp*

44 *pp* *p* *delicato* *C*

49 *pp* *rallantando*

55 2 2

62 *pizz.* *arco* *pp*

67 **D** *pp* *delicato*

68

69 *f*

70 *pp*

72 **E** *pp* *mf*

76 *pizz.* *arco* *rallantando* *sfz* *p* *sfz* *p*

82

L'istesso tempo

con sord.

Viola

8

13

18

Adagio appassionato (♩ = 48)

23

28

33

pp

p

mp

mf

ff

p

allarg.

F

G

6.

37 *p* *pp*

42 *unis.*

49 **H** *p*

56 *mp* **I** *mf*² *appassionato* 2 2

60 *f* 2 2 2 2

64 *allarg.* *ff*² 2 *a tempo* *mf*

69

76 **J** *f*

80 **K** *mp* *pp*

88 *ppp*

III.

7.

1 Cadenza a piacere (L) Allegro feroce (♩ = 160)

Viola

senza sord. *ff*

7 *pizz.* *arco*

10 *pizz.*

13 (M)

19 2

26 (N) *pizz.* *p*

33

39

45 (O) *p*

49 *f* 4

57 *arco* *ff* (P)

61 *pizz.*
ff

66

71 (Q) *arco*
p

78
mp

85
p

90 (R) 7
mp *ff*

101 (S) *sul ponticello*
p *mp*

107 (T) *ord.*
f *pp*

114

122 (U) 5
pp *cresc.*

129 V *col legno*

133

137 *ff*

140 W

144 *sfz*

148 X *f*

151

154

157

160

163 (Y)

167

173 (Z)

178

183

The musical score for Viola, measures 160-183, is presented in a single system. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by bar lines. Measure 160 begins with a *mf* dynamic and a series of eighth notes. Measure 161 features a *f* dynamic and a series of eighth notes. Measure 162 is a whole note with a *f* dynamic. Measure 163 is a whole note with a *mp* dynamic. Measure 164 is a whole note with a *ff* dynamic. Measure 165 is a whole note with a *f* dynamic. Measure 166 is a whole note with a *mf* dynamic. Measure 167 is a whole note with a *f* dynamic. Measure 168 is a whole note with a *mf* dynamic. Measure 169 is a whole note with a *mf* dynamic. Measure 170 is a whole note with a *mf* dynamic. Measure 171 is a whole note with a *mf* dynamic. Measure 172 is a whole note with a *mf* dynamic. Measure 173 is a whole note with a *pp* dynamic. Measure 174 is a whole note with a *pp* dynamic. Measure 175 is a whole note with a *pp* dynamic. Measure 176 is a whole note with a *pp* dynamic. Measure 177 is a whole note with a *pp* dynamic. Measure 178 is a whole note with a *pp* dynamic. Measure 179 is a whole note with a *pp* dynamic. Measure 180 is a whole note with a *pp* dynamic. Measure 181 is a whole note with a *pp* dynamic. Measure 182 is a whole note with a *pp* dynamic. Measure 183 is a whole note with a *pp* dynamic.

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

Lentamente (♩ = 48)

I.

Cello

8 *con sord.* *pp* *p* *mf* *pp* *unis.*

13

16 **A** *mf* *ff*

18

22 *ppp*

29 **B** *ppp*

35 *p* *mf* *pp*

40

2.

44 *pp* *pizz.* *p* *delicato* (C)

48

51 *pp* *pizz.* 2

58 *arco* *pizz.* *arco*

63 (D) *ff* *pizz.* 5

73 (E) *mf* *p*

77 *rallantando* *sfz* *p*

82

L'istesso tempo
con sord.

2 Solo Celli

pp
con sord.

Cello

pp
con sord.

6

11 (F)

p

4.

18 **Adagio appassionato** (♩ = 48)

mp

23

mf

29 **G** *cresc.*

33 *ff* *p* *p*

38 *pp*

46 **H** *p*

55 *mp* *mf* ² *appassionato* *2* *2*

60 *2* *2* *2* *2* *f* *2* *2* *2*

64 *allarg.*
ff 2 2

67 *pizz.*
mf

72 *arco*

76 *pizz.* *f* *arco*

80 *mp*

84 2 8 *K*

III.

Cadenza a piacere

L Allegro feroce (♩ = 160)

1 Cello

pizz.

ff

5 arco

pizz.

8 arco

11 4 M pizz.

ff

20 2 N 18

45 O pizz.

p

49 f

55 pizz.

ff

arco

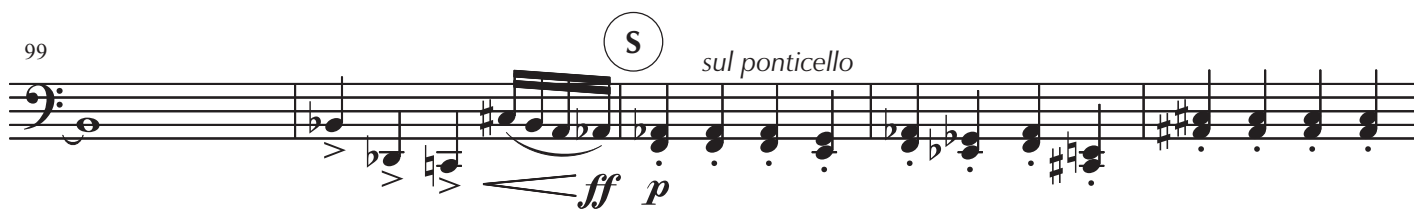
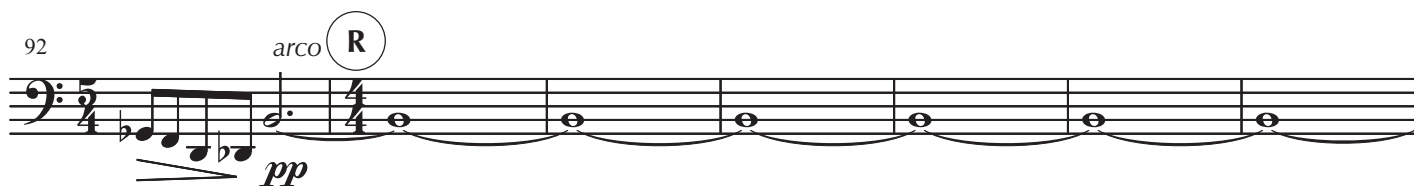
59 P 8 pizz.

ff

Q arco

p

72



108 **T** *ord.*
pp

114

122 **U** *pizz.*
pp

126 *cresc.*

129 **V** *col legno*
ff

133

137

139 **W** *>*

144 *sfz*

148 (X)

f

154

mf

159

162 (Y)

f *mp* *ff*

167

f *mf*

173 (Z)

pp

180

to Raúl Pimentel

NOCTURNES

for Piccolo and Orchestra

JEFF MANOOKIAN

I.

Lentamente (♩ = 48)

Bass

8

pizz. arco pizz.

pp *p* *mf* *pp*

14

A arco

mf *ff*

18

23

ppp

B

31

ppp *p* *mf*

39

pp

41

3

Detailed description: This is a musical score for the Contrabass part of 'Nocturnes I' by Jeff Manookian. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of 'Lentamente' and a metronome indication of 48 quarter notes per minute. The piece is in common time (4/4). The score is divided into measures, with measure numbers 8, 14, 18, 23, 31, 39, and 41 marked at the start of new lines. The music features a variety of articulations, including pizzicato (pizz.) and arco (arco). Dynamics range from pianissimo (pp) to fortissimo (ff). There are also markings for *ppp* and *mf*. The score includes several slurs and accents. A circled 'A' and 'B' mark specific sections. The piece concludes with a final measure marked with a '3'.

2.

47 **C**

p

55 *pizz.*

pp

arco

pizz.

60

arco

65

D

5

pp

E

pizz.

mf

75 *arco*

ff

p

rallantando

81

sfz *> p*

L'istesso tempo
con sord.

Bass

8

pp

F

p

Adagio appassionato (♩ = 48)
arco

18

mp pizz.

24

mf pizz. unis.

31 **G** arco

ff *p*

36

p

10 **H** 6

56 **I**

2

62

f

4.

67 *pizz.*
mf

72 *f* *J*

79 *mp*

86 *pp* *ppp* *K*

91

III.

5.

1 Cadenza a piacere (L) Allegro feroce (♩ = 160)

Bass

8

ff

pizz.

4

arco

7

pizz.

5

15

(M)

pizz.

ff

20

2

27

(N)

18

(O)

pizz.

p

48

f

52

2

pizz.

ff

arco

58

2

(P)

8

70 *pizz.* (Q) *arco*
ff *p*

77 *pizz.* *arco*
p

83 *f* *mp* *p* *f* *mp*

88 *mp* *pizz.* *p*

92 *arco* (R) *pp*

97 (S) *sul ponticello* *p*

103 (T) *ord.* *mp* *f* *pp*

109

117 (U) *pizz.* *pp*

123 *cresc.*

128 (V) *col legno* *ff*

[illegible]

Musical score for the bass line of "The Rose Tree". The score is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The first measure contains a whole rest. The second measure is marked with a forte (*f*) dynamic and contains a quarter note B-flat, followed by two measures of whole rests. The third measure contains a quarter note B-flat, followed by two measures of whole rests. The fourth measure contains a quarter note B-flat, followed by two measures of whole rests. The fifth measure contains a quarter note B-flat, followed by two measures of whole rests. The sixth measure contains a quarter note B-flat, followed by two measures of whole rests. The seventh measure contains a quarter note B-flat, followed by two measures of whole rests. The eighth measure contains a quarter note B-flat, followed by two measures of whole rests. The score ends with a double bar line.

[illegible]

160

8

mp

1

6/4 4/4 4/4 6/4 4/4

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 160 with a bass clef and a key signature of one sharp (F#). The first measure contains an eighth note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note D3, a quarter note E3, and a quarter note F#3. The third measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The fourth measure contains a quarter note C4, a quarter note D4, and a quarter note E4. The fifth measure contains a quarter note F#4, a quarter note G4, and a quarter note A4. The sixth measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The seventh measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. The eighth measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The ninth measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The tenth measure contains a quarter note G6, a quarter note A6, and a quarter note B6. The eleventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The twelfth measure contains a quarter note F#7, a quarter note G7, and a quarter note A7. The thirteenth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The fourteenth measure contains a quarter note E8, a quarter note F#8, and a quarter note G8. The fifteenth measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The sixteenth measure contains a quarter note D9, a quarter note E9, and a quarter note F#9. The seventeenth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The eighteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The nineteenth measure contains a quarter note F#10, a quarter note G10, and a quarter note A10. The twentieth measure contains a quarter note B10, a quarter note C11, and a quarter note D11. The twenty-first measure contains a quarter note E11, a quarter note F#11, and a quarter note G11. The twenty-second measure contains a quarter note A11, a quarter note B11, and a quarter note C12. The twenty-third measure contains a quarter note D12, a quarter note E12, and a quarter note F#12. The twenty-fourth measure contains a quarter note G12, a quarter note A12, and a quarter note B12. The twenty-fifth measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-sixth measure contains a quarter note F#13, a quarter note G13, and a quarter note A13. The twenty-seventh measure contains a quarter note B13, a quarter note C14, and a quarter note D14. The twenty-eighth measure contains a quarter note E14, a quarter note F#14, and a quarter note G14. The twenty-ninth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The thirtieth measure contains a quarter note D15, a quarter note E15, and a quarter note F#15. The thirty-first measure contains a quarter note G15, a quarter note A15, and a quarter note B15. The thirty-second measure contains a quarter note C16, a quarter note D16, and a quarter note E16. The thirty-third measure contains a quarter note F#16, a quarter note G16, and a quarter note A16. The thirty-fourth measure contains a quarter note B16, a quarter note C17, and a quarter note D17. The thirty-fifth measure contains a quarter note E17, a quarter note F#17, and a quarter note G17. The thirty-sixth measure contains a quarter note A17, a quarter note B17, and a quarter note C18. The thirty-seventh measure contains a quarter note D18, a quarter note E18, and a quarter note F#18. The thirty-eighth measure contains a quarter note G18, a quarter note A18, and a quarter note B18. The thirty-ninth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The fortieth measure contains a quarter note F#19, a quarter note G19, and a quarter note A19. The forty-first measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The forty-second measure contains a quarter note E20, a quarter note F#20, and a quarter note G20. The forty-third measure contains a quarter note A20, a quarter note B20, and a quarter note C21. The forty-fourth measure contains a quarter note D21, a quarter note E21, and a quarter note F#21. The forty-fifth measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The forty-sixth measure contains a quarter note C22, a quarter note D22, and a quarter note E22. The forty-seventh measure contains a quarter note F#22, a quarter note G22, and a quarter note A22. The forty-eighth measure contains a quarter note B22, a quarter note C23, and a quarter note D23. The forty-ninth measure contains a quarter note E23, a quarter note F#23, and a quarter note G23. The fiftieth measure contains a quarter note A23, a quarter note B23, and a quarter note C24. The fifty-first measure contains a quarter note D24, a quarter note E24, and a quarter note F#24. The fifty-second measure contains a quarter note G24, a quarter note A24, and a quarter note B24. The fifty-third measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fifty-fourth measure contains a quarter note F#25, a quarter note G25, and a quarter note A25. The fifty-fifth measure contains a quarter note B25, a quarter note C26, and a quarter note D26. The fifty-sixth measure contains a quarter note E26, a quarter note F#26, and a quarter note G26. The fifty-seventh measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The fifty-eighth measure contains a quarter note D27, a quarter note E27, and a quarter note F#27. The fifty-ninth measure contains a quarter note G27, a quarter note A27, and a quarter note B27. The sixtieth measure contains a quarter note C28, a quarter note D28, and a quarter note E28. The sixty-first measure contains a quarter note F#28, a quarter note G28, and a quarter note A28. The sixty-second measure contains a quarter note B28, a quarter note C29, and a quarter note D29. The sixty-third measure contains a quarter note E29, a quarter note F#29, and a quarter note G29. The sixty-fourth measure contains a quarter note A29, a quarter note B29, and a quarter note C30. The sixty-fifth measure contains a quarter note D30, a quarter note E30, and a quarter note F#30. The sixty-sixth measure contains a quarter note G30, a quarter note A30, and a quarter note B30. The sixty-seventh measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-eighth measure contains a quarter note F#31, a quarter note G31, and a quarter note A31. The sixty-ninth measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The seventieth measure contains a quarter note E32, a quarter note F#32, and a quarter note G32. The seventy-first measure contains a quarter note A32, a quarter note B32, and a quarter note C33. The seventy-second measure contains a quarter note D33, a quarter note E33, and a quarter note F#33. The seventy-third measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The seventy-fourth measure contains a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-fifth measure contains a quarter note F#34, a quarter note G34, and a quarter note A34. The seventy-sixth measure contains a quarter note B34, a quarter note C35, and a quarter note D35. The seventy-seventh measure contains a quarter note E35, a quarter note F#35, and a quarter note G35. The seventy-eighth measure contains a quarter note A35, a quarter note B35, and a quarter note C36. The seventy-ninth measure contains a quarter note D36, a quarter note E36, and a quarter note F#36. The eightieth measure contains a quarter note G36, a quarter note A36, and a quarter note B36. The eighty-first measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The eighty-second measure contains a quarter note F#37, a quarter note G37, and a quarter note A37. The eighty-third measure contains a quarter note B37, a quarter note C38, and a quarter note D38. The eighty-fourth measure contains a quarter note E38, a quarter note F#38, and a quarter note G38. The eighty-fifth measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The eighty-sixth measure contains a quarter note D39, a quarter note E39, and a quarter note F#39. The eighty-seventh measure contains a quarter note G39, a quarter note A39, and a quarter note B39. The eighty-eighth measure contains a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-ninth measure contains a quarter note F#40, a quarter note G40, and a quarter note A40. The ninetieth measure contains a quarter note B40, a quarter note C41, and a quarter note D41. The ninety-first measure contains a quarter note E41, a quarter note F#41, and a quarter note G41. The ninety-second measure contains a quarter note A41, a quarter note B41, and a quarter note C42. The ninety-third measure contains a quarter note D42, a quarter note E42, and a quarter note F#42. The ninety-fourth measure contains a quarter note G42, a quarter note A42, and a quarter note B42. The ninety-fifth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The ninety-sixth measure contains a quarter note F#43, a quarter note G43, and a quarter note A43. The ninety-seventh measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The ninety-eighth measure contains a quarter note E44, a quarter note F#44, and a quarter note G44. The ninety-ninth measure contains a quarter note A44, a quarter note B44, and a quarter note C45. The hundredth measure contains a quarter note D45, a quarter note E45, and a quarter note F#45. The hundred-first measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred-second measure contains a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-third measure contains a quarter note F#46, a quarter note G46, and a quarter note A46. The hundred-fourth measure contains a quarter note B46, a quarter note C47, and a quarter note D47. The hundred-fifth measure contains a quarter note E47, a quarter note F#47, and a quarter note G47. The hundred-sixth measure contains a quarter note A47, a quarter note B47, and a quarter note C48. The hundred-seventh measure contains a quarter note D48, a quarter note E48, and a quarter note F#48. The hundred-eighth measure contains a quarter note G48, a quarter note A48, and a quarter note B48. The hundred-ninth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-tieth measure contains a quarter note F#49, a quarter note G49, and a quarter note A49. The hundred-first measure contains a quarter note B49, a quarter note C50, and a quarter note D50. The hundred-second measure contains a quarter note E50, a quarter note F#50, and a quarter note G50. The hundred-third measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred-fourth measure contains a quarter note D51, a quarter note E51, and a quarter note F#51. The hundred-fifth measure contains a quarter note G51, a quarter note A51, and a quarter note B51. The hundred-sixth measure contains a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-seventh measure contains a quarter note F#52, a quarter note G52, and a quarter note A52. The hundred-eighth measure contains a quarter note B52, a quarter note C53, and a quarter note D53. The hundred-ninth measure contains a quarter note E53, a quarter note F#53, and a quarter note G53. The hundred-tieth measure contains a quarter note A53, a quarter note B53, and a quarter note C54. The hundred-first measure contains a quarter note D54, a quarter note E54, and a quarter note F#54. The hundred-second measure contains a quarter note G54, a quarter note A54, and a quarter note B54. The hundred-third measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-fourth measure contains a quarter note F#55, a quarter note G55, and a quarter note A55. The hundred-fifth measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred-sixth measure contains a quarter note E56, a quarter note F#56, and a quarter note G56. The hundred-seventh measure contains a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-eighth measure contains a quarter note D57, a quarter note E57, and a quarter note F#57. The hundred-ninth measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred-tieth measure contains a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-first measure contains a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-second measure contains a quarter note B58, a quarter note C59, and a quarter note D59. The hundred-third measure contains a quarter note E59, a quarter note F#59, and a quarter note G59. The hundred-fourth measure contains a quarter note A59, a quarter note B59, and a quarter note C60. The hundred-fifth measure contains a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-sixth measure contains a quarter note G60, a quarter note A60, and a quarter note B60. The hundred-seventh measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-eighth measure contains a quarter note F#61, a quarter note G61, and a quarter note A61. The hundred-ninth measure contains a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-tieth measure contains a quarter note E62, a quarter note F#62, and a quarter note G62. The hundred-first measure contains a quarter note A62, a quarter note B62, and a quarter note C63. The hundred-second measure contains a quarter note D63, a quarter note E63, and a quarter note F#63. The hundred-third measure contains a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-fourth measure contains a quarter note C64, a quarter note D64, and a

The bass line is written on a single staff in 4/4 time. It consists of three measures, each containing a half note. The notes are G2, F2, and E2. The first measure is marked with a forte (*ff*) dynamic. The second measure is marked with a mezzo-forte (*f*) dynamic. The third measure is marked with a mezzo-piano (*mf*) dynamic. The notes are connected by a slur, and there are crescendo and decrescendo hairpins indicating a gradual change in volume across the measures.

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of six measures. The first measure is in 8/4 time, followed by two measures in 6/4 time, and then three measures in 4/4 time. The notation features long, sweeping melodic lines with ties across measure boundaries. A fermata is placed over the final note of the sixth measure. The dynamic marking *pp* (pianissimo) is located below the staff towards the end of the system.

The bass line of 'The Rose Tree' is written in a single staff with a bass clef. It begins with a common time signature 'C' and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The notation includes a key signature change to one flat and a time signature change to 4/4.

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