

TIMPANI
G♭ - B♭ - C - F

to Xavier Inchausti

VIOLIN CONCERTO

I

JEFF MANOOKIAN

Moderato assai (♩ = c. 72)

The musical score is written for Timpani and consists of seven staves of music. The key signature is G-flat major (two flats). The tempo is Moderato assai, with a quarter note equal to approximately 72 beats per minute. The score is divided into sections labeled A through H, with measures 8, 16, 28, 38, 56, 69, and 93 marked at the beginning of their respective staves. The time signature changes frequently throughout the piece, including 4/4, 3/4, 2/4, and 5/4. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), and pianissimo (pp). The score includes various musical notations such as slurs, ties, and fermatas. Section A (measures 8-15) features a series of half notes and quarter notes. Section B (measures 16-27) includes a 4-measure rest, a 3-measure rest, and a 3-measure rest. Section C (measures 28-37) features a 3-measure rest and a 4-measure rest. Section D (measures 38-47) includes a 4-measure rest and a 5-measure rest. Section E (measures 48-55) features a 4-measure rest and a 5-measure rest. Section F (measures 56-68) includes a 4-measure rest and a 5-measure rest. Section G (measures 69-88) features a 4-measure rest and a 5-measure rest. Section H (measures 89-92) includes a 4-measure rest and a 5-measure rest. The score concludes with a double bar line at measure 93.

8 **A**

16 **B**

28 **C**

38 **D** **E**

56 **F**

69 **G** **H**

93 **I** Allegro (♩ = c. 138)

Manookian - VIOLIN CONCERTO - Timpani

103

J

120

K

mf < *ff*

126

L

mp < *f*

M

147

N

mp < *ff*

155

mp < *f* *p*

O

P

ff *ff*

Q Moderato assai (♩ = c. 72)

R

193

S

202

T

211

U

220

V Allegro (♩ = c. 138)

W Moderato assai (♩ = c. 72)

242

X

II

Adagio amoroso (♩ = c. 44)

Timpani score for the second movement, Adagio amoroso, featuring various rhythmic patterns and dynamic markings.

Section A: Measures 1-6. Rhythmic patterns include 3/4, 3/4, 4/4 (triple), 6/4, 2/4, 3/4, and 4/4. Dynamic marking: *p*.

Section B: Measures 7-11. Rhythmic patterns include 4/4, 3/4, 4/4, 3/4, 4/4, 2/4, and 2/4. Dynamic markings: *mf* > *pp*.

Section C: Measures 12-13. Rhythmic patterns include 3/4 and 2/4.

Section D: Measures 14-19. Rhythmic patterns include 2/4, 4/4 (triple), 3/4, 2/4, 3/4, and 2/4. Dynamic markings: *p* and *mf*.

Section E: Measures 20-25. Rhythmic patterns include 2/4, 4/4, 3/4, 4/4, 3/4, and 4/4. Dynamic markings: *pp* and *mf*.

Section F: Measures 26-30. Rhythmic patterns include 4/4 (double), 3/4, 4/4, 2/4, 4/4 (triple), and 4/4 (quadruple).

Section G: Measures 31-32. Rhythmic patterns include 4/4 (quadruple) and 4/4.

Section H: Measures 33-37. Rhythmic patterns include 2/4, 3/4, 4/4, 3/4, 4/4, and 3/4. Dynamic markings: *p* and *f*.

Section I: Measures 38-42. Rhythmic patterns include 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. Tempo marking: *a tempo*.

60

J

pp < *mp* *p* < *mf*

3 *trm* 2

K

L

mf < *f* *calando*

2 *trm* *trm*

77

tranquillo

M *a tempo*

N

4 2

88

allargando

O *lentissimo* *calando*

2 2 *trm*

pp >

III

Vivace precipitato (♩ = c. 126)

p

ff

A 6 **B** 3 3 2

C *tr* *mp* *ff* **D**

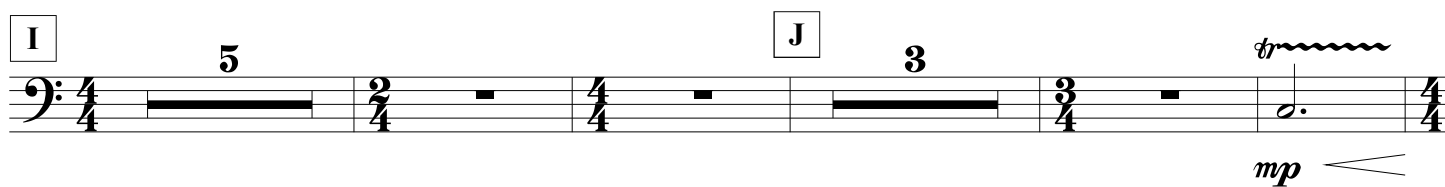
29 **E**

37 **F** 3 2 3 2

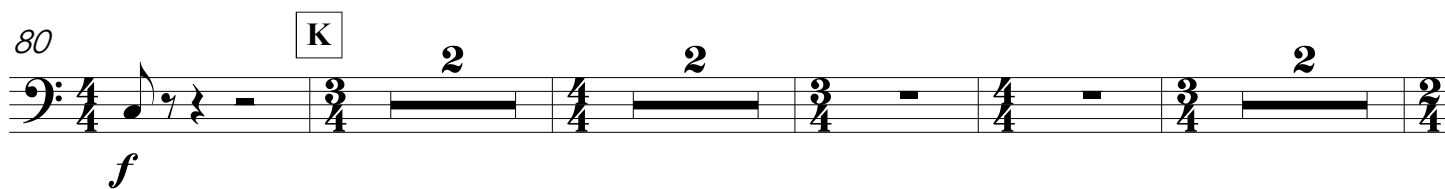
48 **G** 4 2 2 *tr* *p*

59 **H** *mf* *f* 4

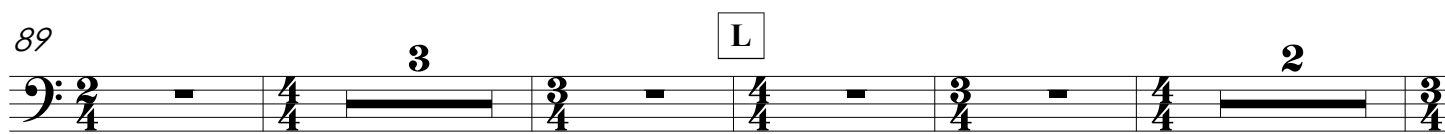
I 5 J 3 *tr* *mp*



80 K 2 2 2 *f*



89 L 3 2



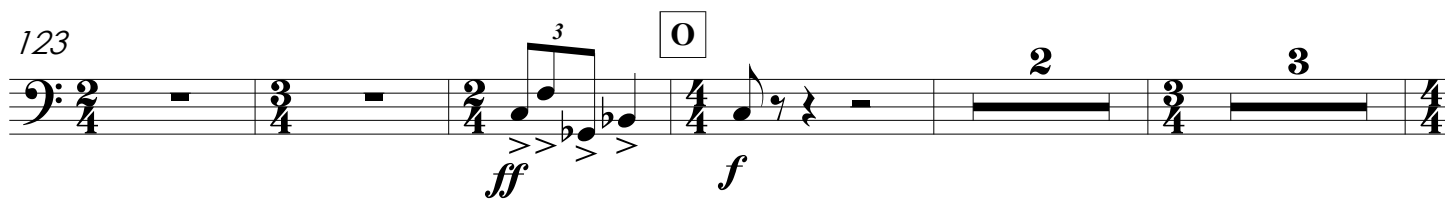
98 M 2 5



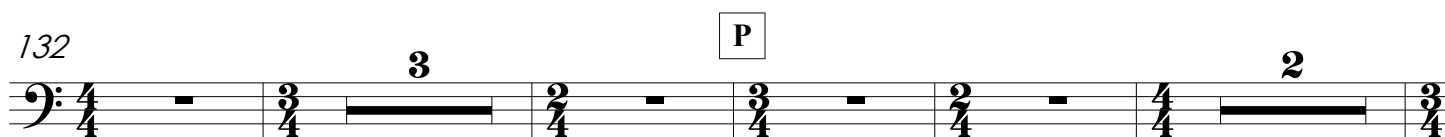
109 N 2 2 6 2



123 O 2 3 *ff* *f*



132 P 3 2



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8

141

Q

mp < *ff* *mf* >

150

R

p

153

156

160

pp

165

S

Tempo I (♩ = c. 126)

Vivacissimo (♩ = c. 144)

CADENZA

p *mp* *mf* < *f*

170

T

6

3

3

f

f

U

2

f

V

W

2

2

5

2

X

3

3

ff

mp

Y

f

Z

3

ff

ffp

ff

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