JEFF MANOOKIAN

CONCERTO

for

PIANO & ORCHESTRA

2-Piano Score

Windsor Editions

Jeff Manookian's

CONCERTO FOR PIANO AND ORCHESTRA

commentary by Gary Barnett

The *Concerto for Piano and Orchestra* was Jeff Manookian's only major composition not written on commission. Its creation intensely occupied the months of January to October of 2005. Dedicated to the premiering soloist, Gary Barnett, this monumental, 45-minute magnum opus was on the composer's pallette for over a decade.

In the words of the composer, "This concerto is very much a self-indulgent and passionate effort. The creation of the work had its base in three aspects: the overdue need to write a concerto for my own instrument, to fulfill a promise for such a work to its dedicatee, and the emotional escape of an, then, unrequited love."

In recent years, the USA-born Manookian has increasingly delved into his Armenian heritage and analysis of this country's music – which ethnic influence inevitably found its way into several of his chamber and symphonic works. Although the *Piano Concerto* is not per se an Armenian work, in the sense that it purposely employs Armenian scales, rhythms, indigenous dances, etc. It does, however, exude unmistakable elements of Armenian flavorings.

"If one hears the exoticism of Armenia in this concerto, then I plea, 'Guilty as charged!' In the end, the *Piano Concerto* emerged into an epic work, lush, tonal with a firm footing in contemporary composition, and in a blatant post-romantic casting. As a composer, I must serve three masters: the music, the performer, and the audience."

The pianist inaugurates the concerto with a somber, almost mystical theme amid a backdrop of densely layered orchestral textures. Not long after the statement of the primary melodic material, the first of several rhapsodic, improvisatory cadenzas for the solo piano embarks. Varying in length from a few measures to several pages, the cadenzas in this opening movement serve a multitude of functions: transitional, developmental, temporary respites from the passionate bravuras of the full orchestral segments, as well as flagrant soloistic manifestations.

A gifted pianist himself, Manookian has exploited the technical capabilities of the keyboard to their maximum and intense potential – rapid scalar flourishes, extended octave virtuosity, and brilliant arpeggios, to cite a few examples. After the mammoth final, climactic cadenza, this movement winds down with a concluding recapitulation of the primary material to ascertain itself with a violent coda of thickly textured orchestration paired with blinding alternating octaves from the soloist.

With a duration of only three and a half minutes, the second movement is an etude of rhythm, percussion and technical brilliance. Marked at a merciless "Presto," soloist, orchestra and audience are exhilarated with pyrotechnical displays in the extreme ranges of the keyboard as well as a unique battery of percussive instruments. Syncopation reigns supreme throughout – with "feints and parries" between soloist and orchestra amid a harmonic milieu of unresolved mixed major and minor tertial sonorities.

A solo horn begins the "Adagio" – straightaway setting the mood and ambience of this ultra-lyrical third movement. This seamless, flowing tapestry of interweaving lines of unique melodic contour almost hint at an ancient Armenian hymn. The conspicuous influences of Armenia are found in the usage of "mugam" grace notes (characteristic of the Trans-Caucasia region) and motivic gestures employing Armenian modalities. Long sustained pedal tones in the lower strings support the final soaring melodies in the stratosphere of the piano that end this most contemplative movement.

Movement four is a spirited tour-de-force of joyous song and revelry. This gargantuan movement, the second longest of the *Concerto*, is unabashedly accessible in its harmonies and melodic topography.

A raucous orchestral framework, underscored by the strings in a frenzied "tremolo," provides an electric underscoring for the opening, Armenian inspired, theme played by the soloist – which is restated in the orchestra against virtuoso scales and arpeggios from the piano. Although grounded in tertial sonorities, dense cluster-like chords, and extended chromaticism, this movement has an array of some of the textures and sonorities encountered in the first movement.

This finale has only three cadenzas! The central cadenza is a unique poly-rhythmic display juxtaposed with mega-virtuosity. In this cadenza, a pivotal moment of the work, a direct quote occurs from the large cadenza of the first movement – serving as the final "calm before the storm." A slow building of volume and speed is mounted by the soloist to rally in the orchestra and for a last recapitulation the primary theme. The third cadenza sets the stage for a glorious coda of alternating "strepitoso" chords in the piano culminating in tandem with syncopated assertions from the orchestra conclude this colossal opus.

Pianist , Gary Barnett and the Armenian Philharmonic Orchestra, conducted by Yuri Poghossian, premiered Manookian's *Concerto for Piano and Orchestra* March 17, 2006 in Yerevan, Armenia at the Aram Khachaturian Concert Hall.

FIRST PRIZE WINNING WORK of the
2017 INTERNATIONAL COMPOSITION COMPETITION
of the WORLD PIANO TEACHERS ASSOCIATION

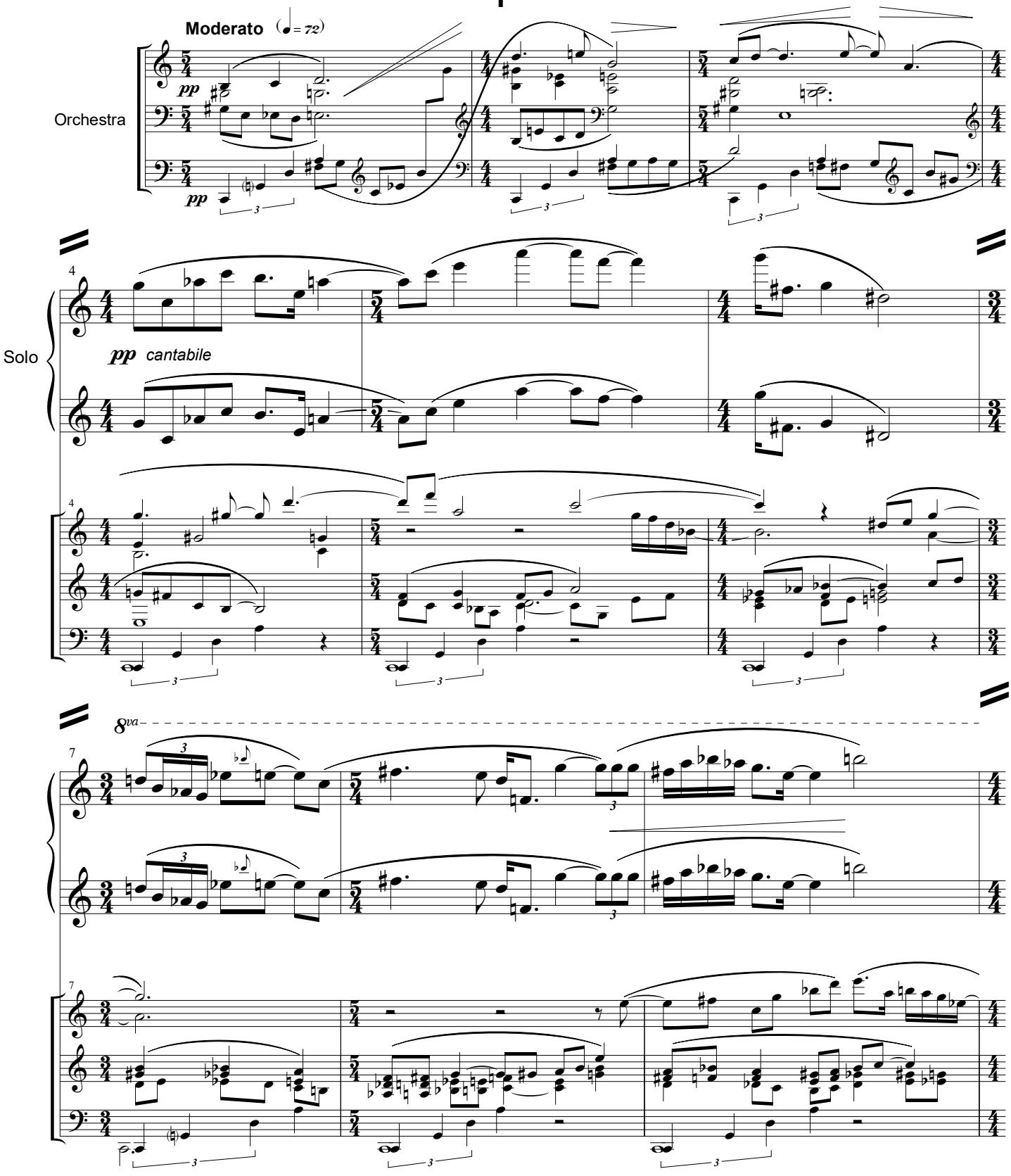
to Gary Barnett

CONCERTO

for Piano and Orchestra

JEFF MANOOKIAN

I



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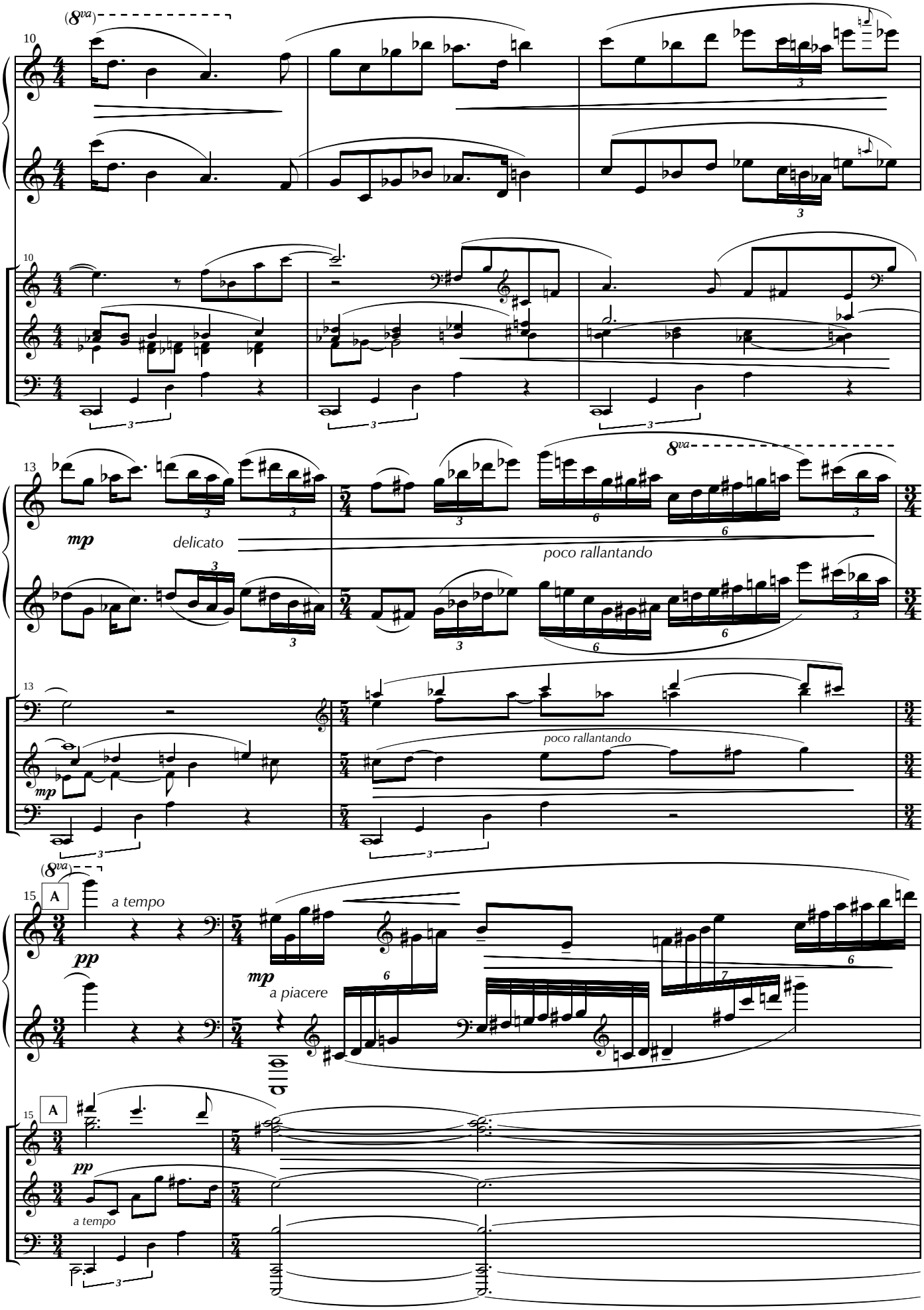
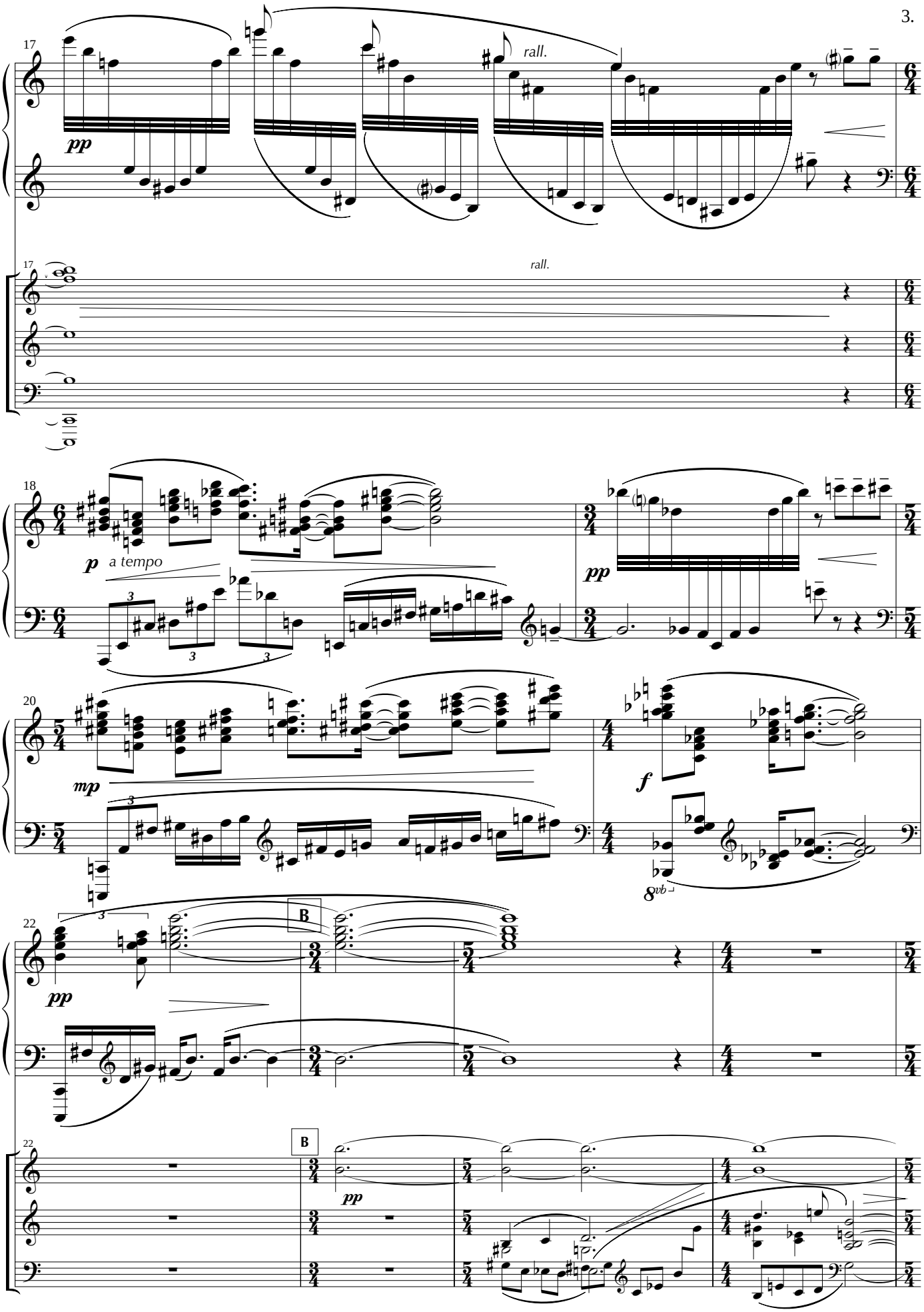
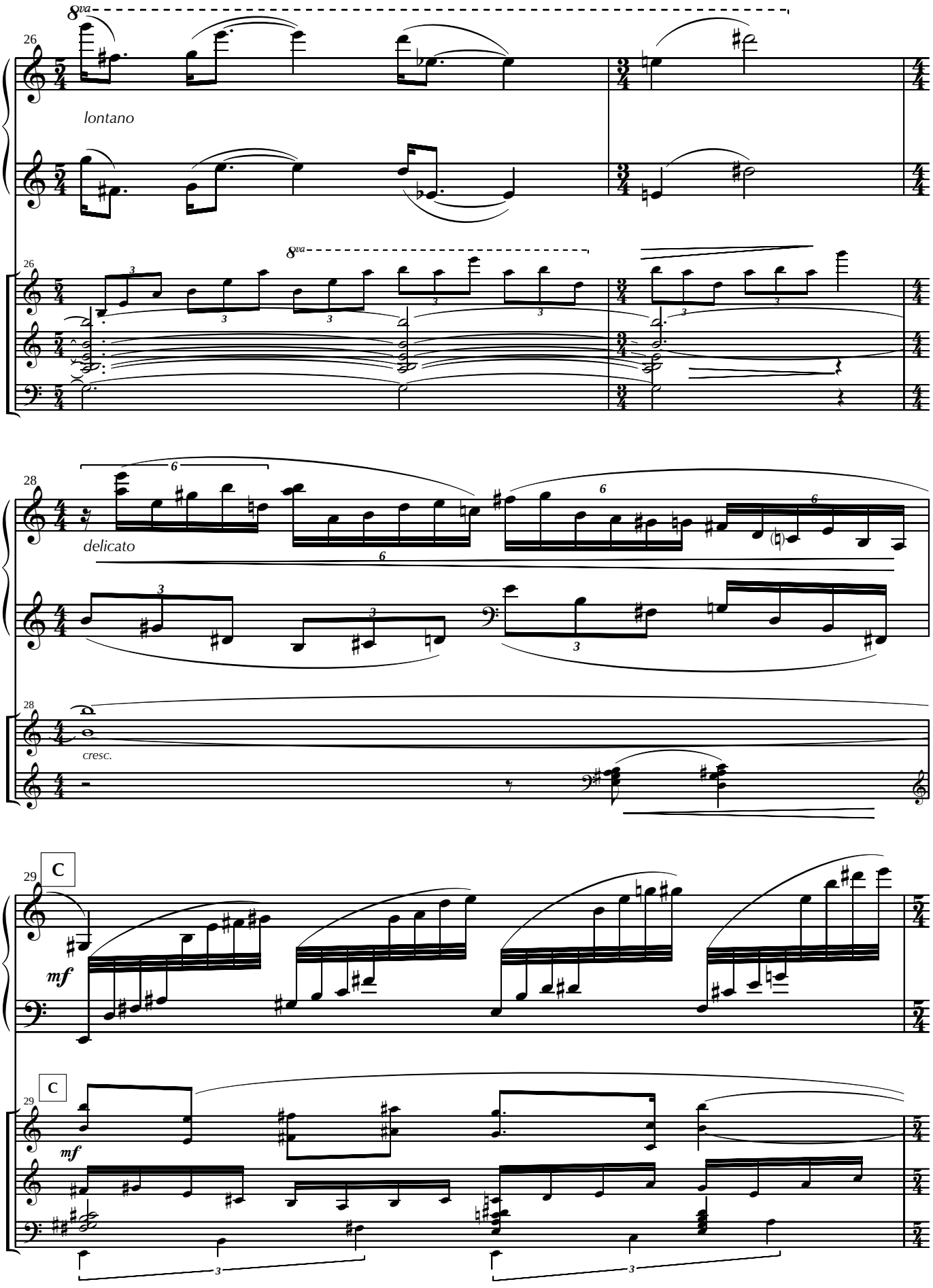
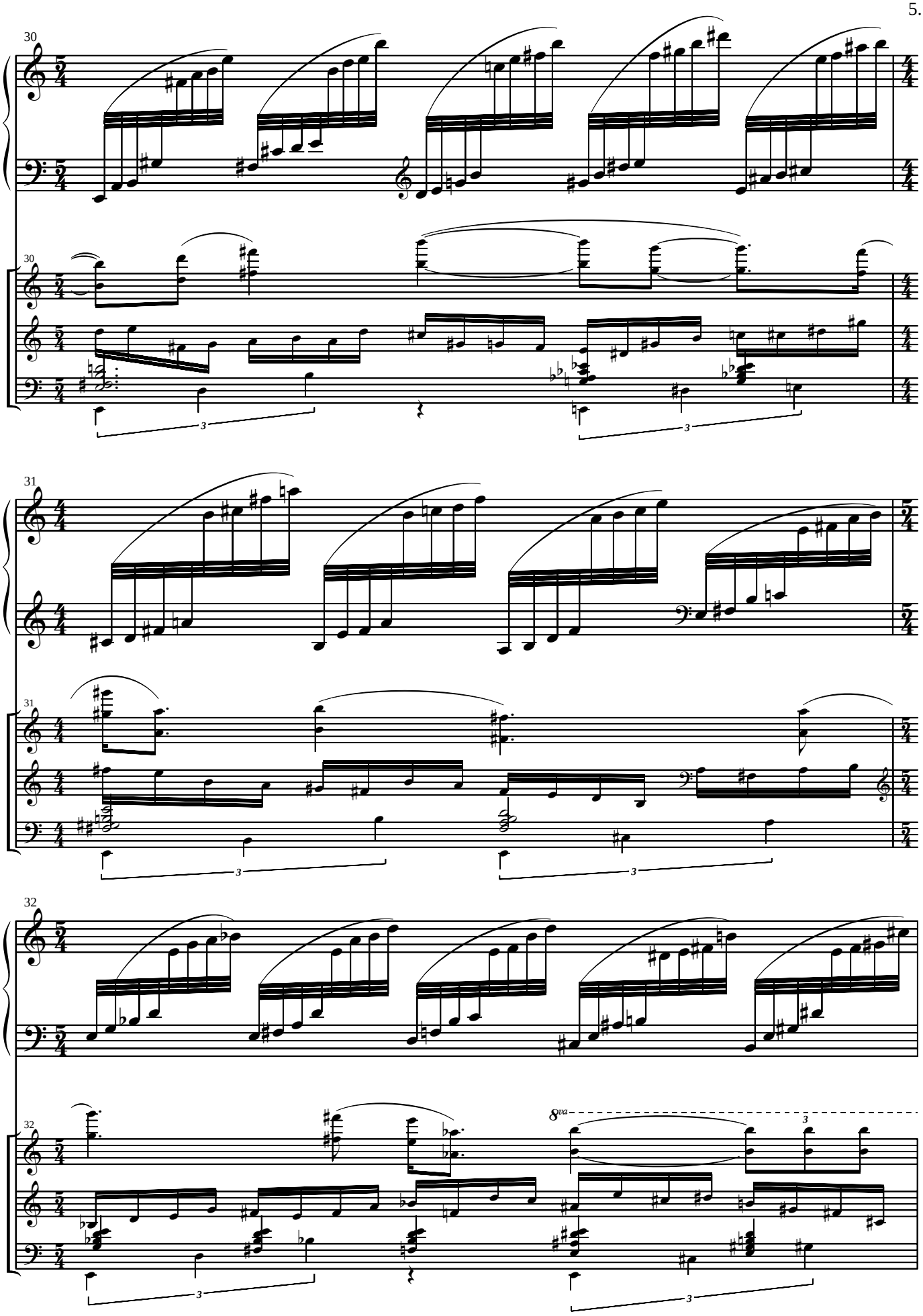
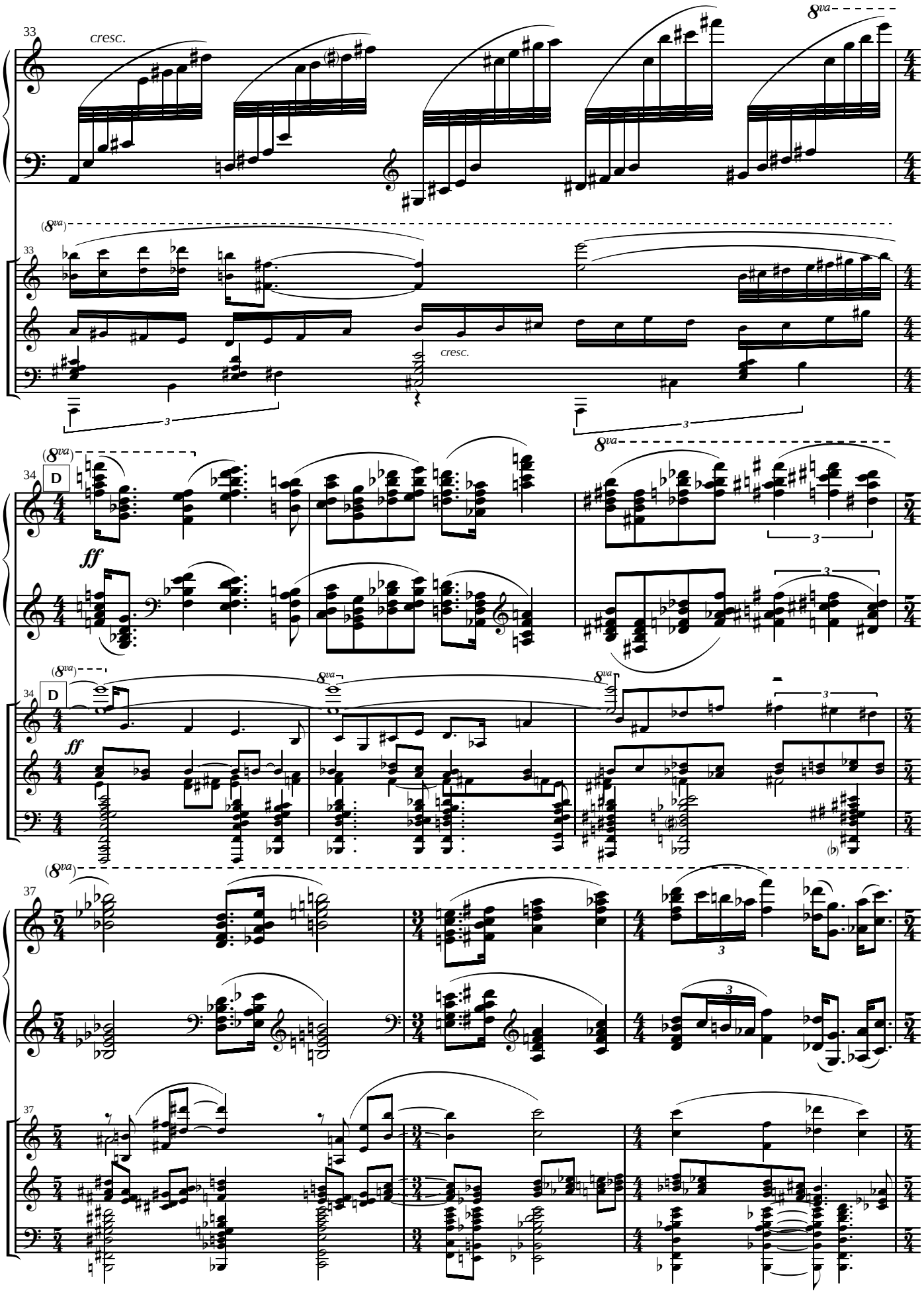
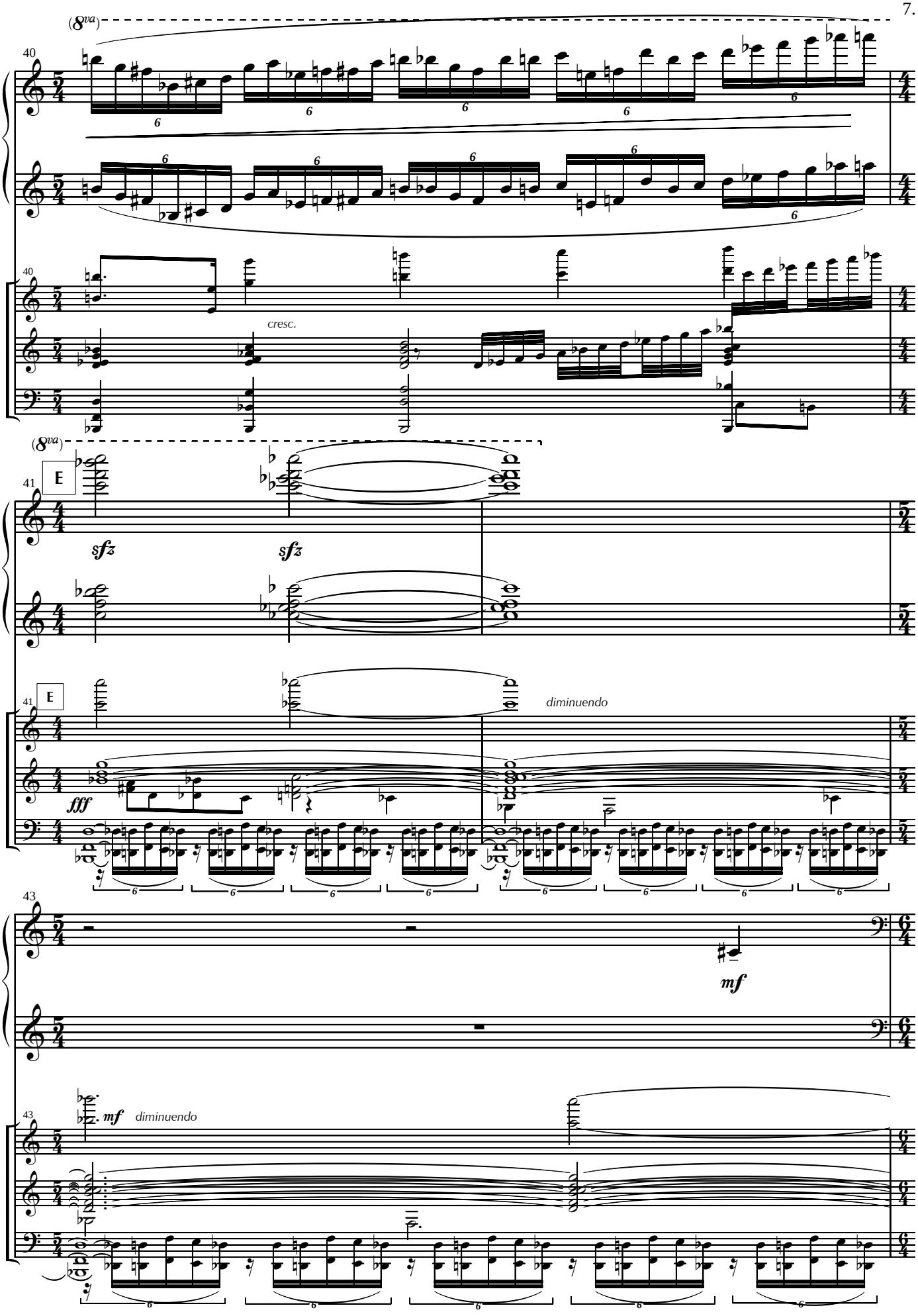

(8va)
10
13
mp
delicato
poco rallantando
8va
poco rallantando
15
A
a tempo
pp
mp
a piacere
A
pp
a tempo

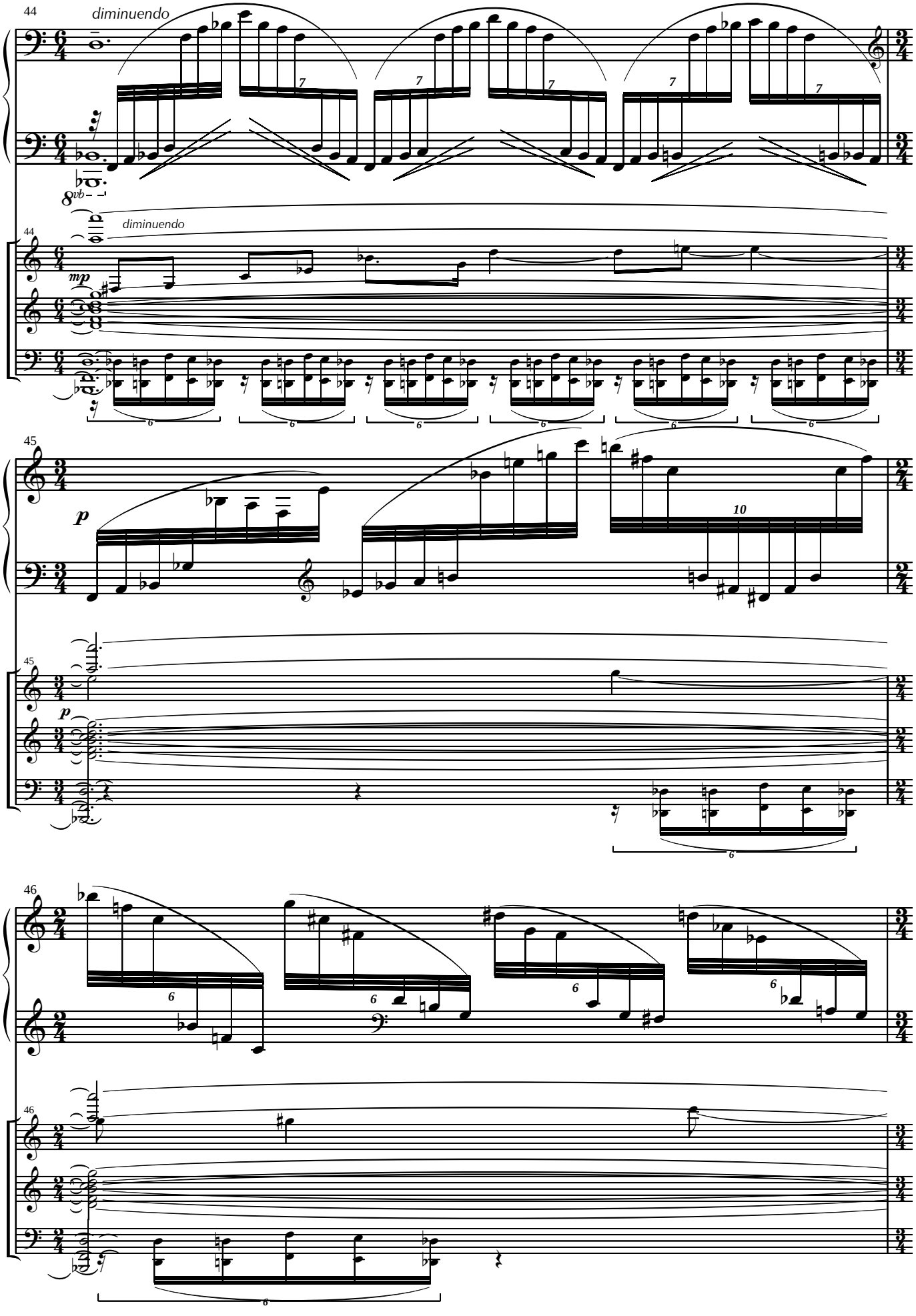

17
rall.
pp
17
rall.
18
p
a tempo
pp
20
mp
f
8vb
22
B
pp
22
B
pp

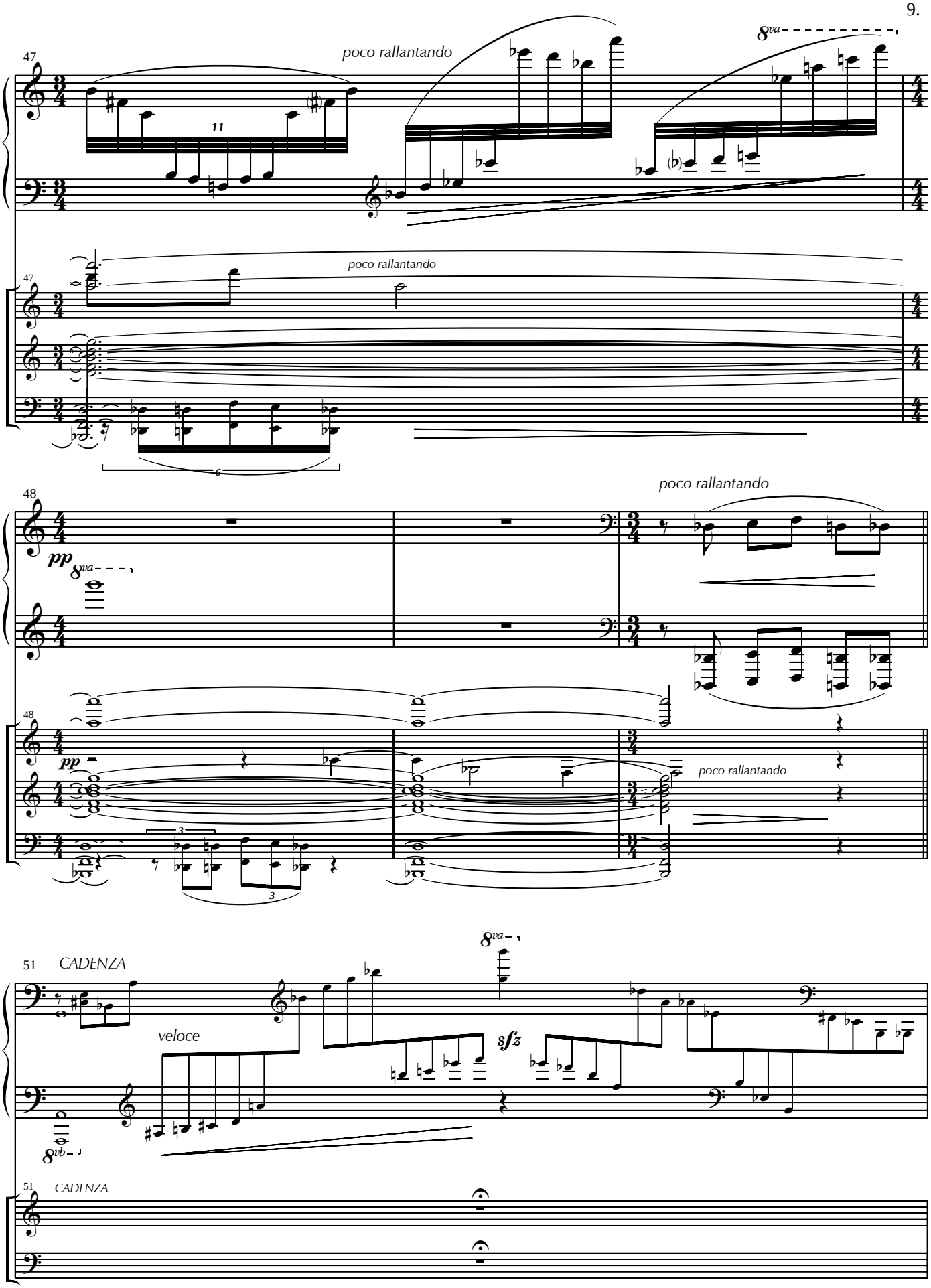

8va
26
lontano
8va
26
28
delicato
28
cresc.
C
29
mf
C
29
mf

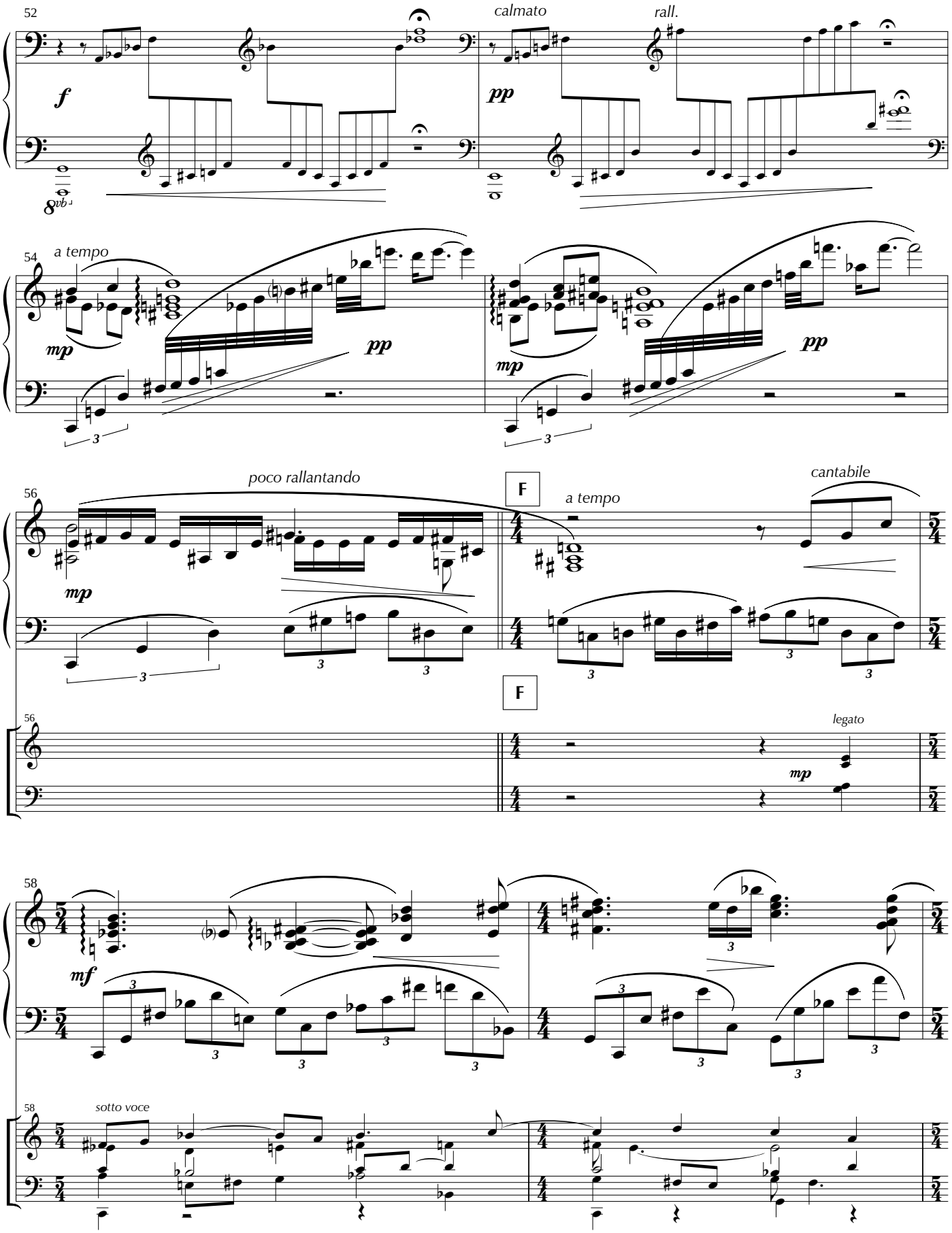

30
30
31
31
32
32
8va

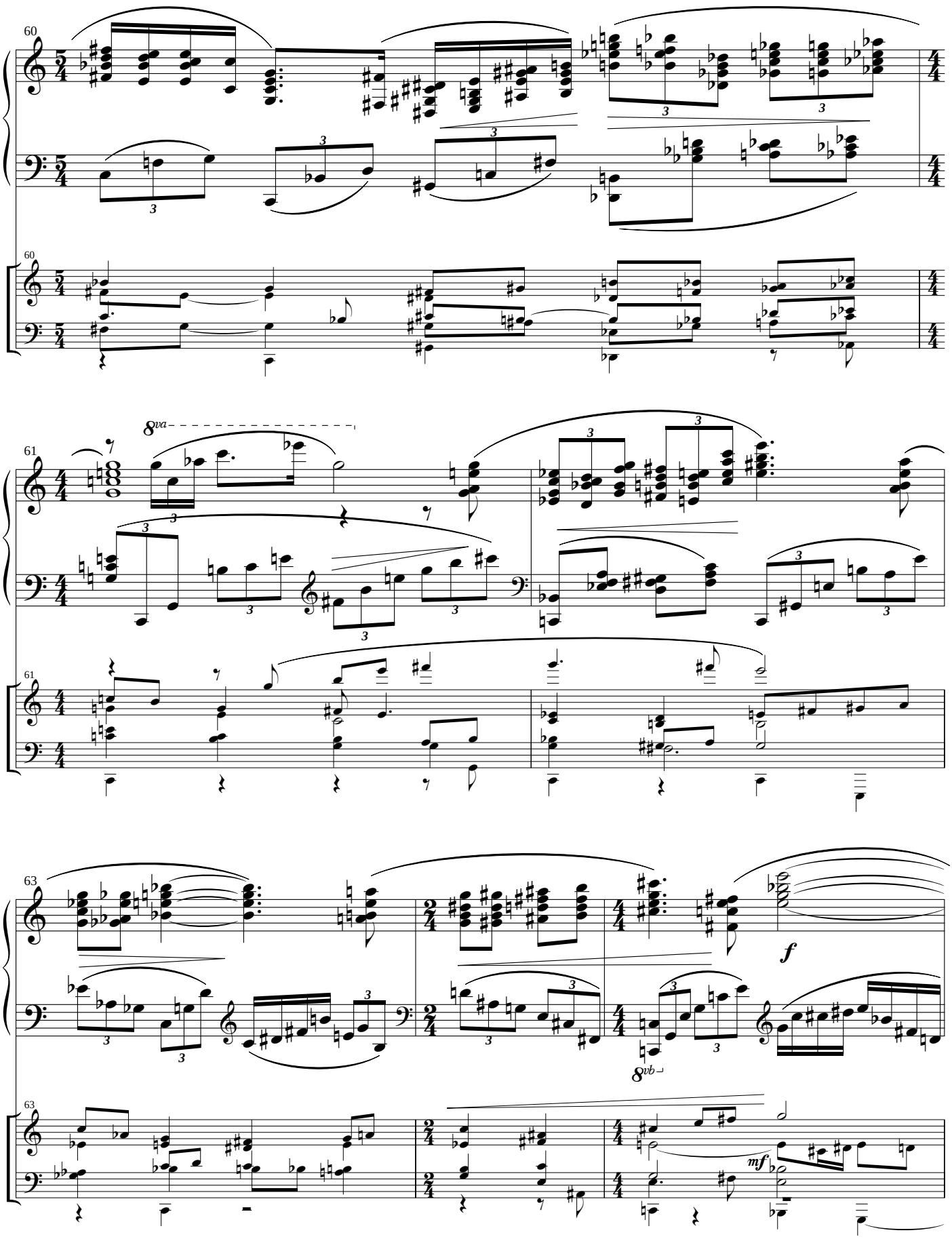

33
cresc.
8va
(8va)
cresc.
34
D
ff
37

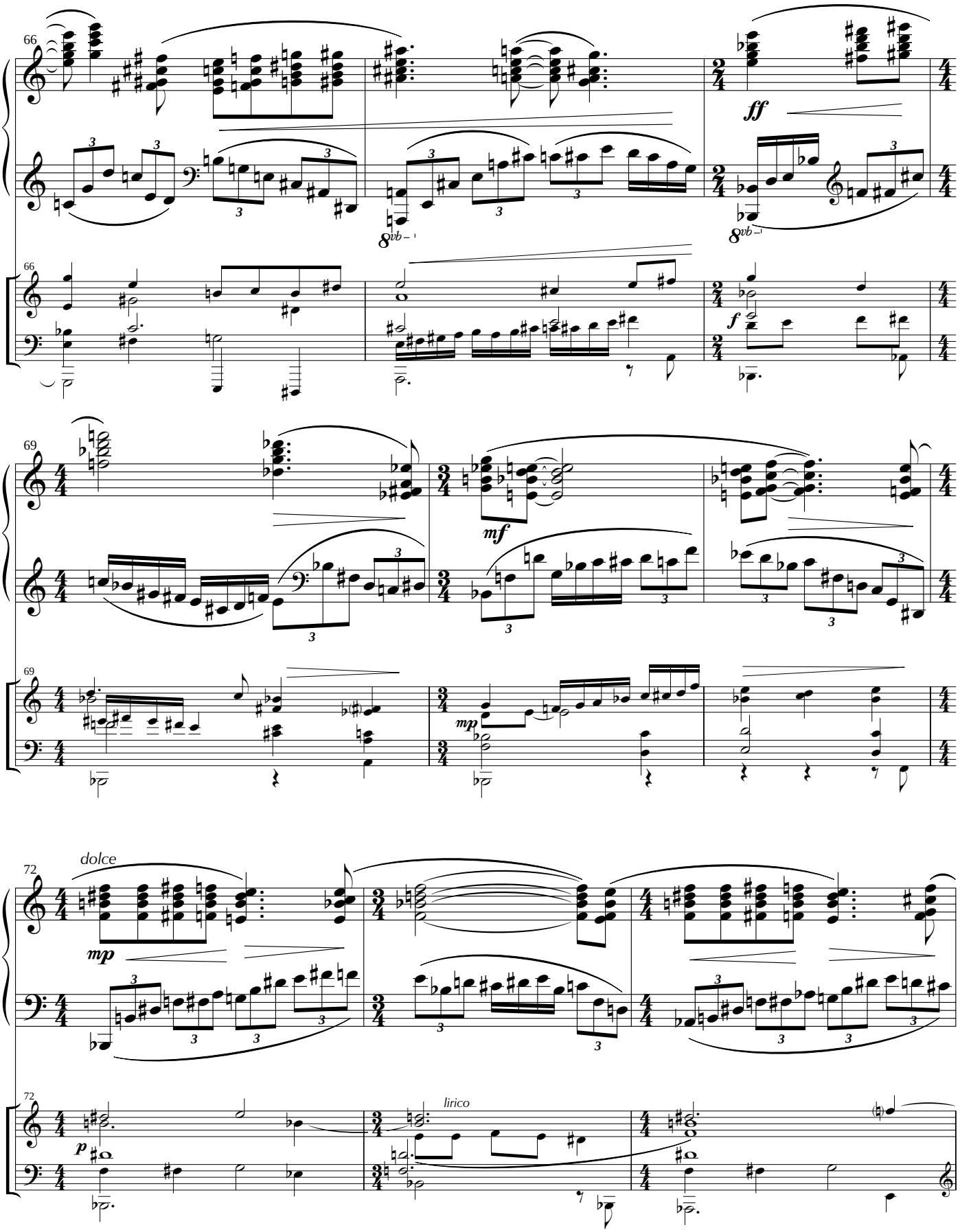

(8va)
40
cresc.
(8va)
41
E
sfz
sfz
fff
diminuendo
43
mf
mf
diminuendo

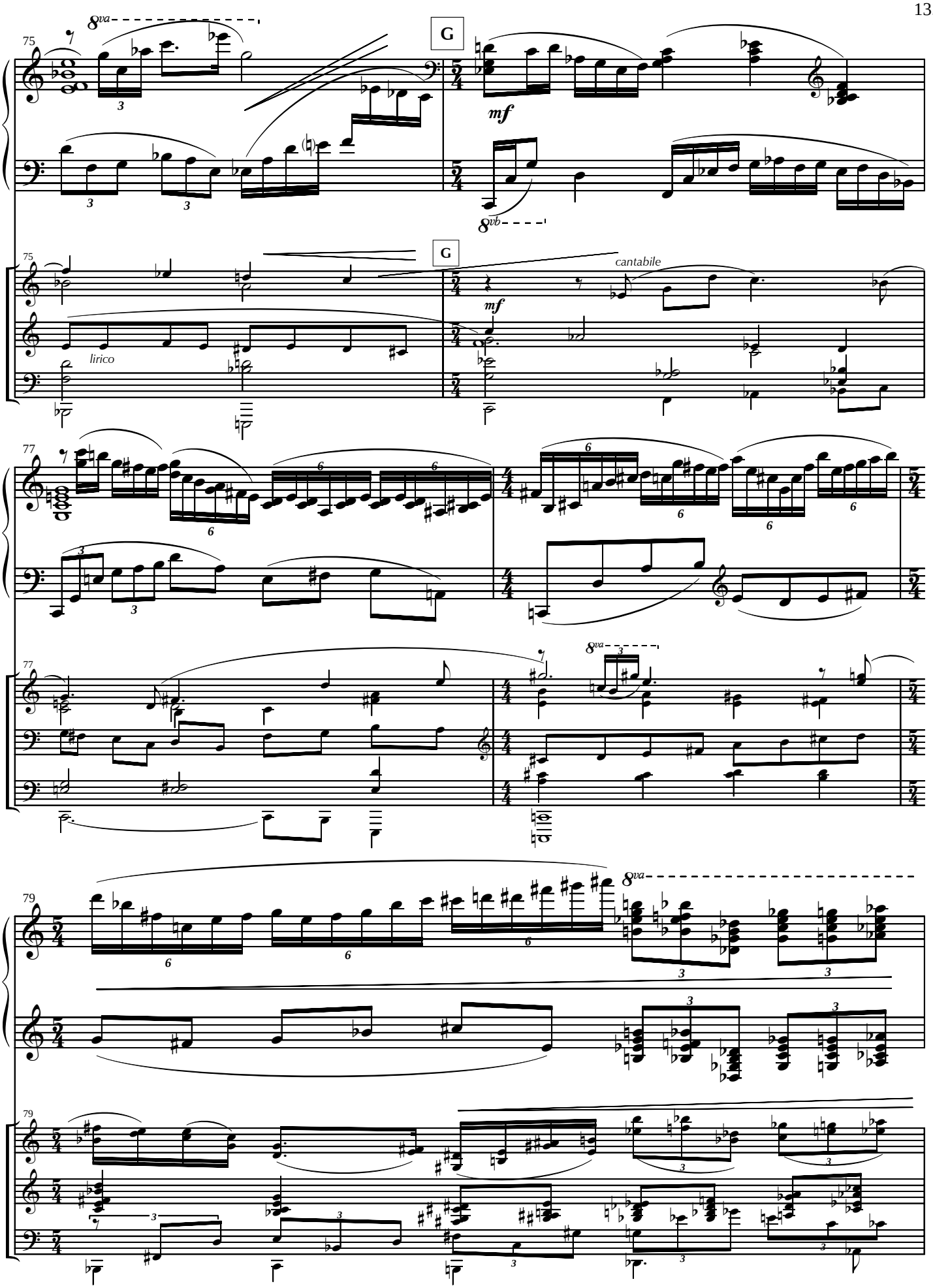

44
diminuendo
8vb
44
diminuendo
mp
45
p
45
p
46
46

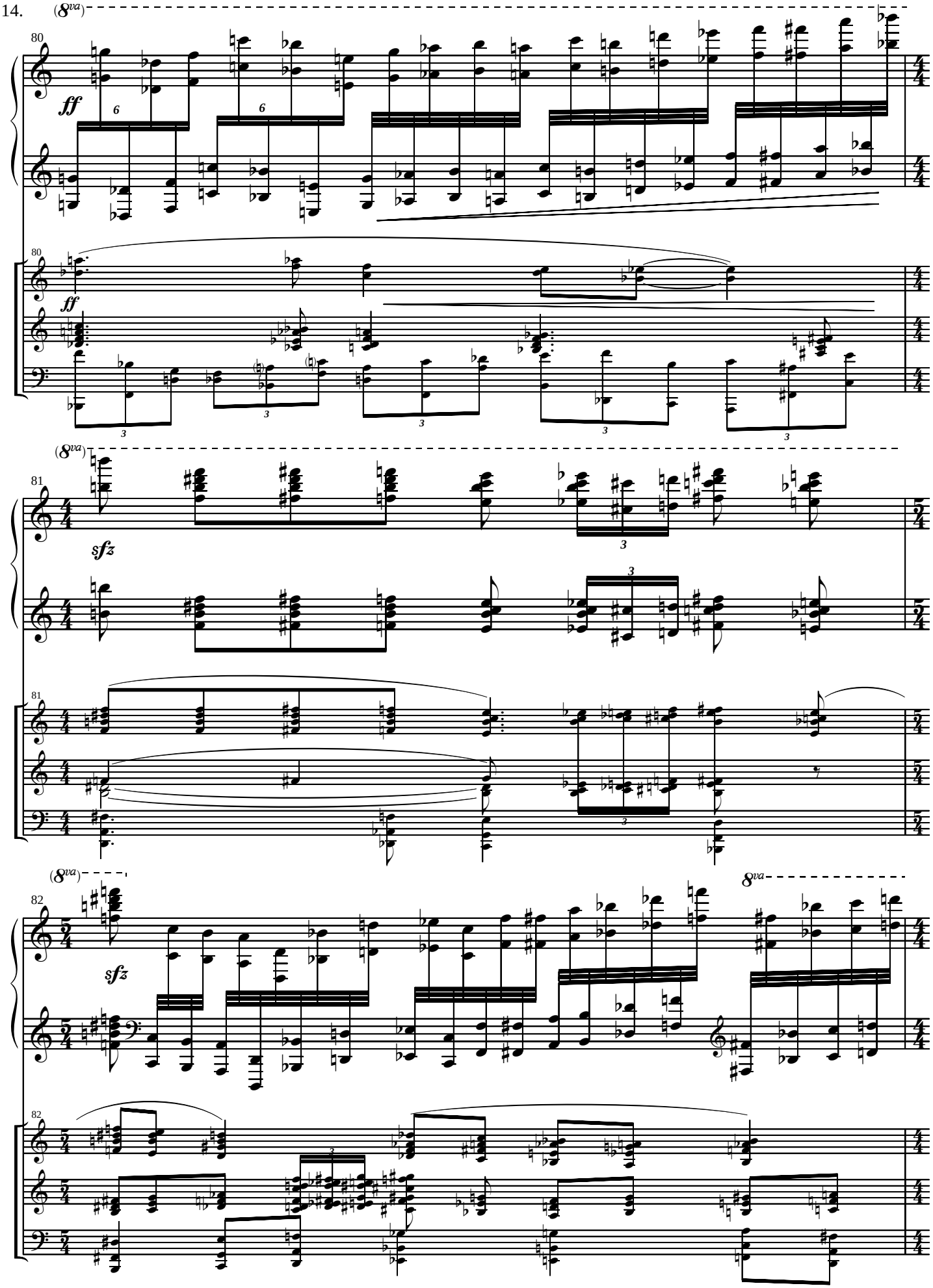

47
poco rallantando
8va
11
47
poco rallantando
6
48
pp
8va
poco rallantando
48
pp
poco rallantando
3
3
51 CADENZA
8va
veloce
sfz
8vb
51 CADENZA

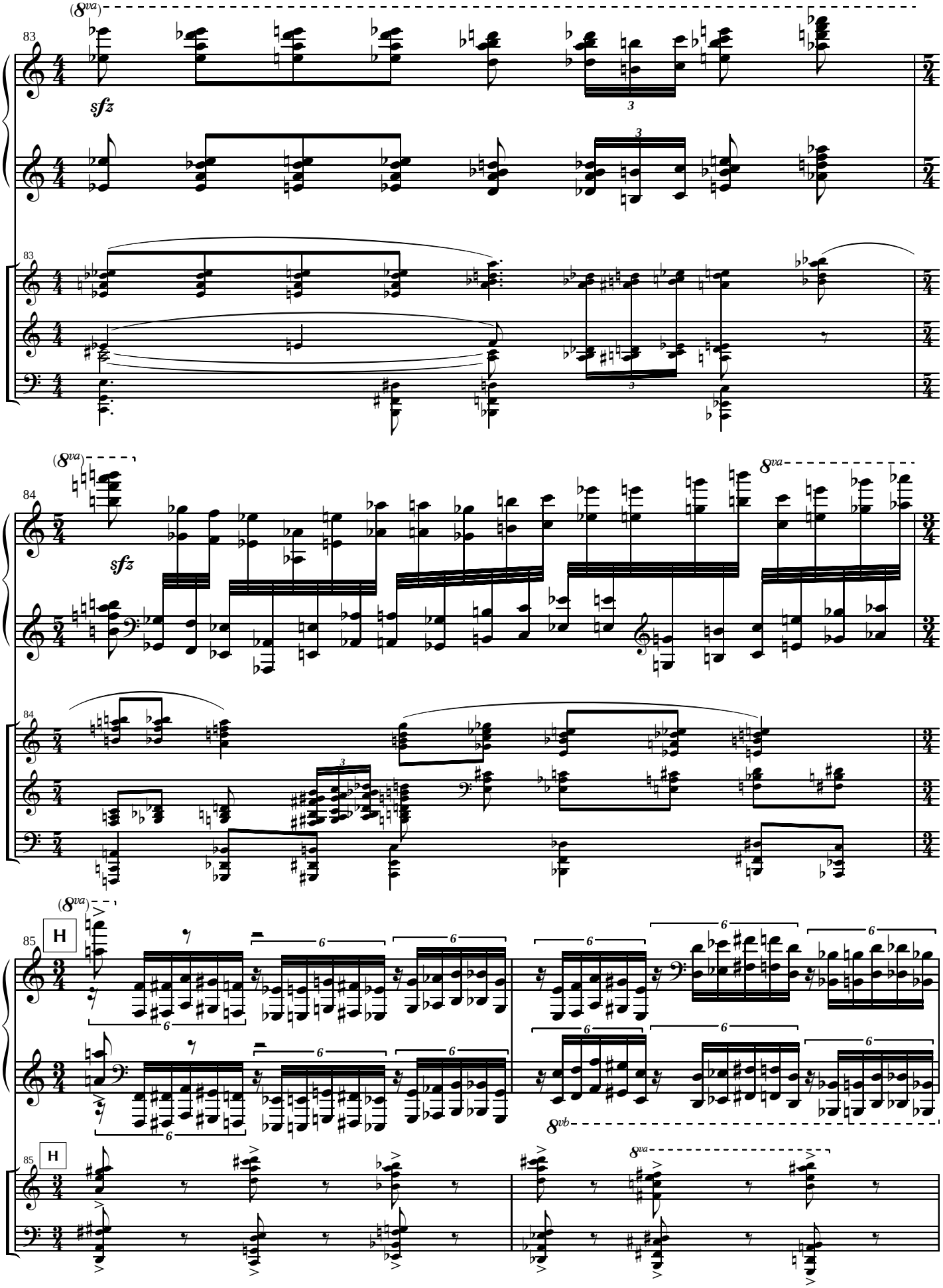

52
calmato
rall.
f
pp
8vb
54
a tempo
mp
pp
mp
pp
3
3
56
poco rallantando
F
a tempo
cantabile
mp
3
3
3
3
F
56
legato
mp
58
mf
3
3
3
3
3
3
3
58
sotto voce

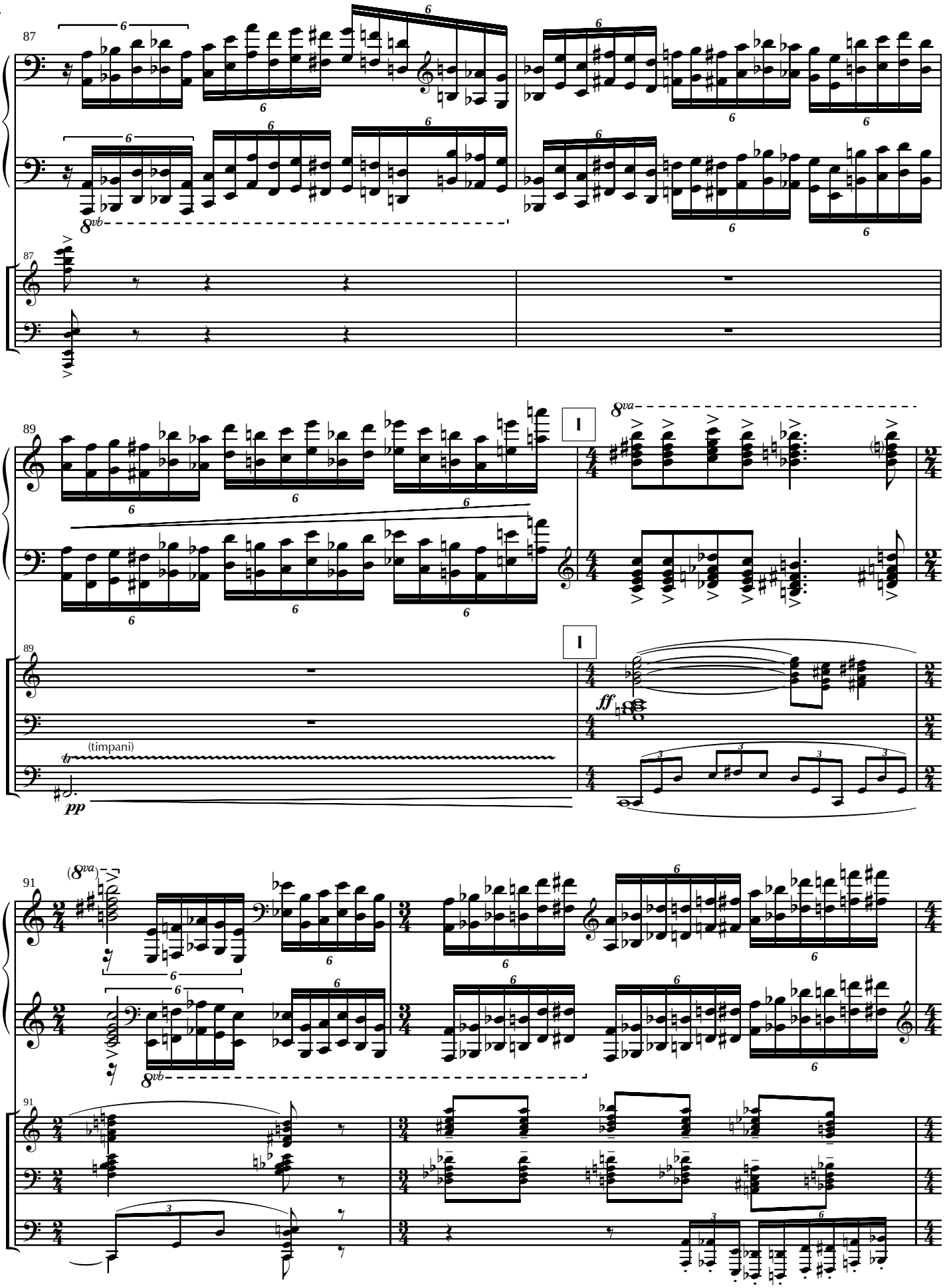

60
5/4
4/4
60
5/4
4/4
8va
61
4/4
61
4/4
63
2/4
4/4
8vb
f
63
2/4
4/4
mf

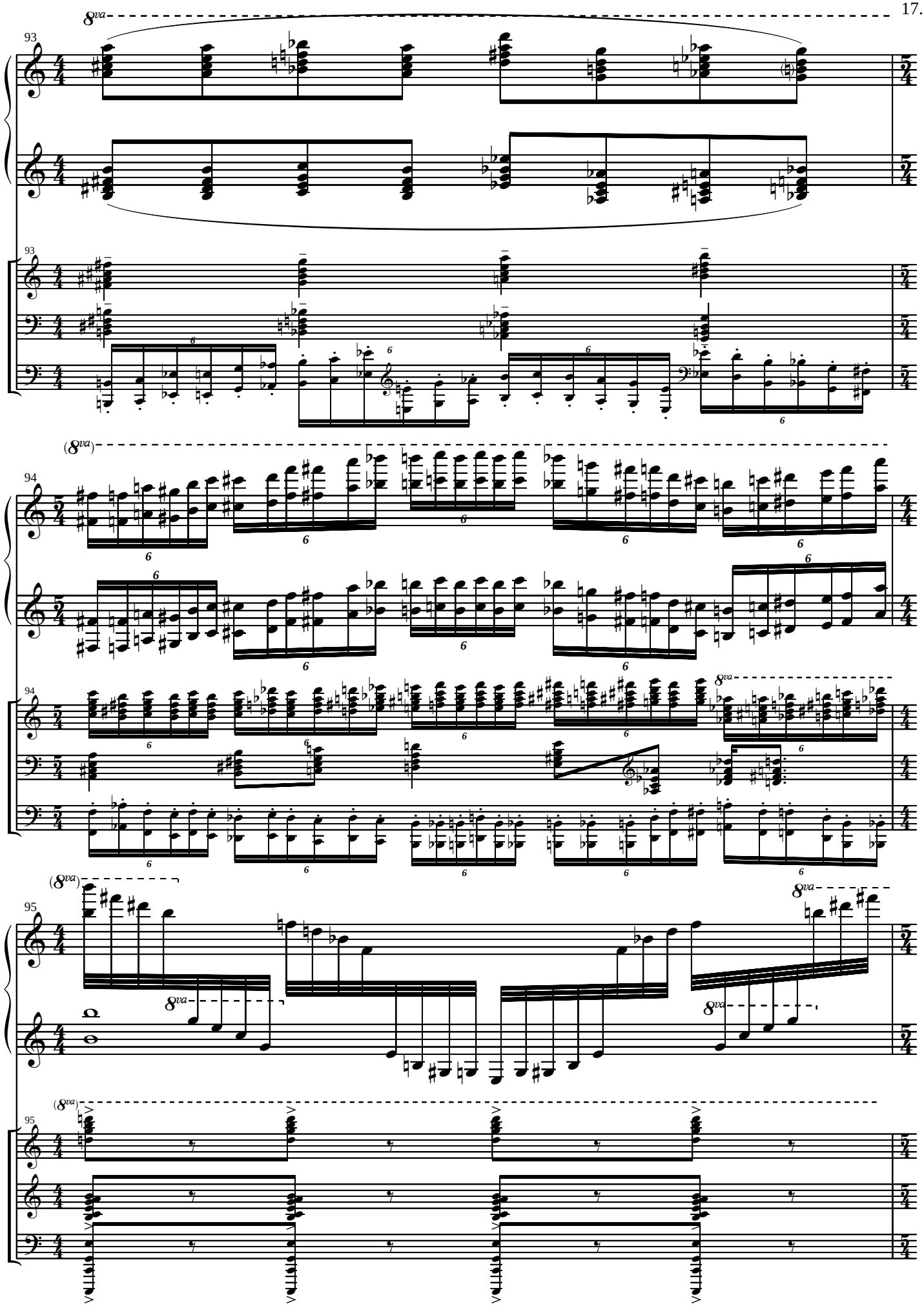

66
ff
8vb
f
69
mf
mp
72
dolce
mp
lirico
p

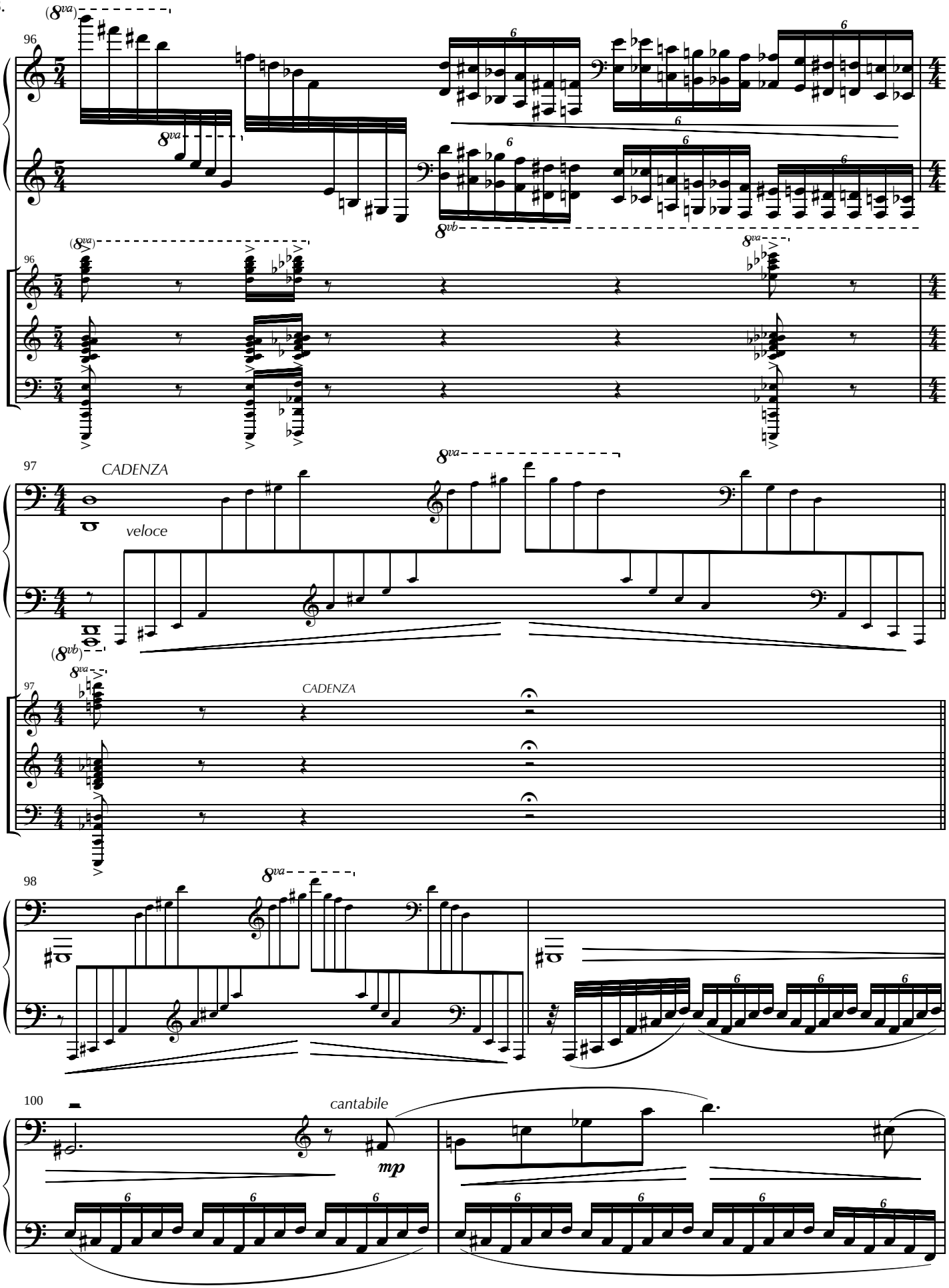

8va
G
mf
8vb
lirico
cantabile

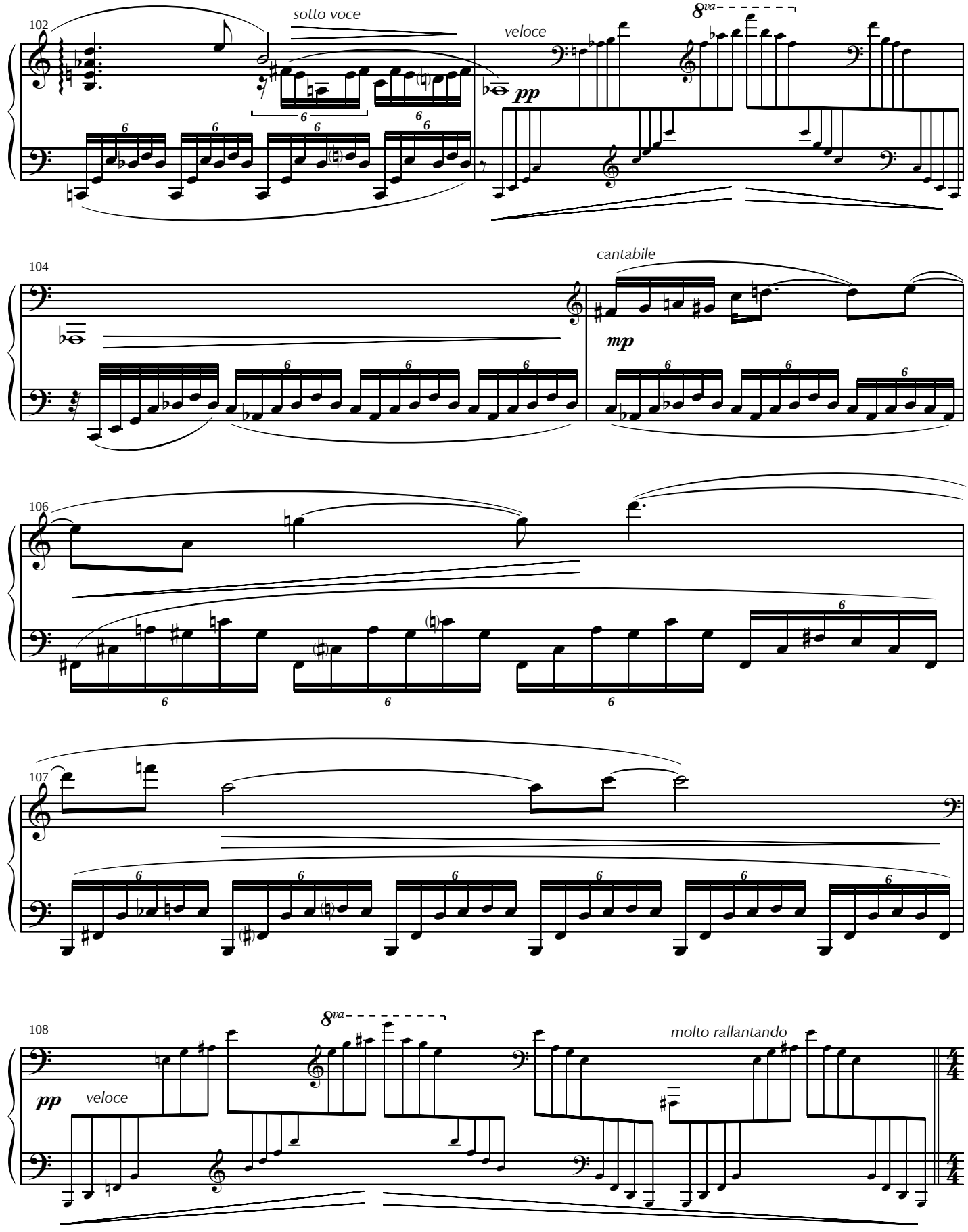

(8va)
80
ff
6
6
80
ff
3
3
3
3
(8va)
81
sfz
3
3
81
(8va)
82
sfz
8va
82
3

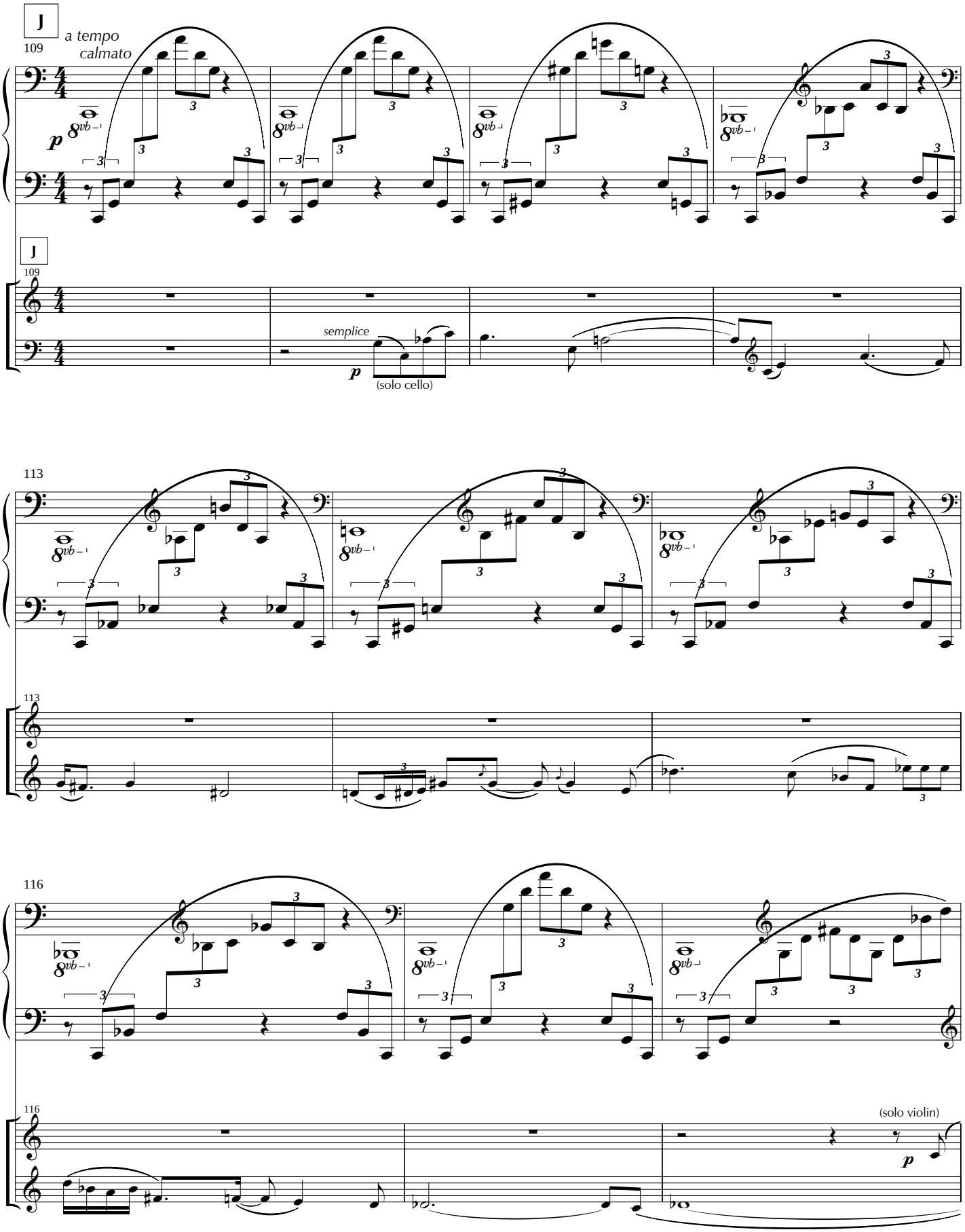

(8va)
83
sfz
3
83
(8va)
84
sfz
8va
84
3
(8va)
85
H
6
8vb
8va
85
H

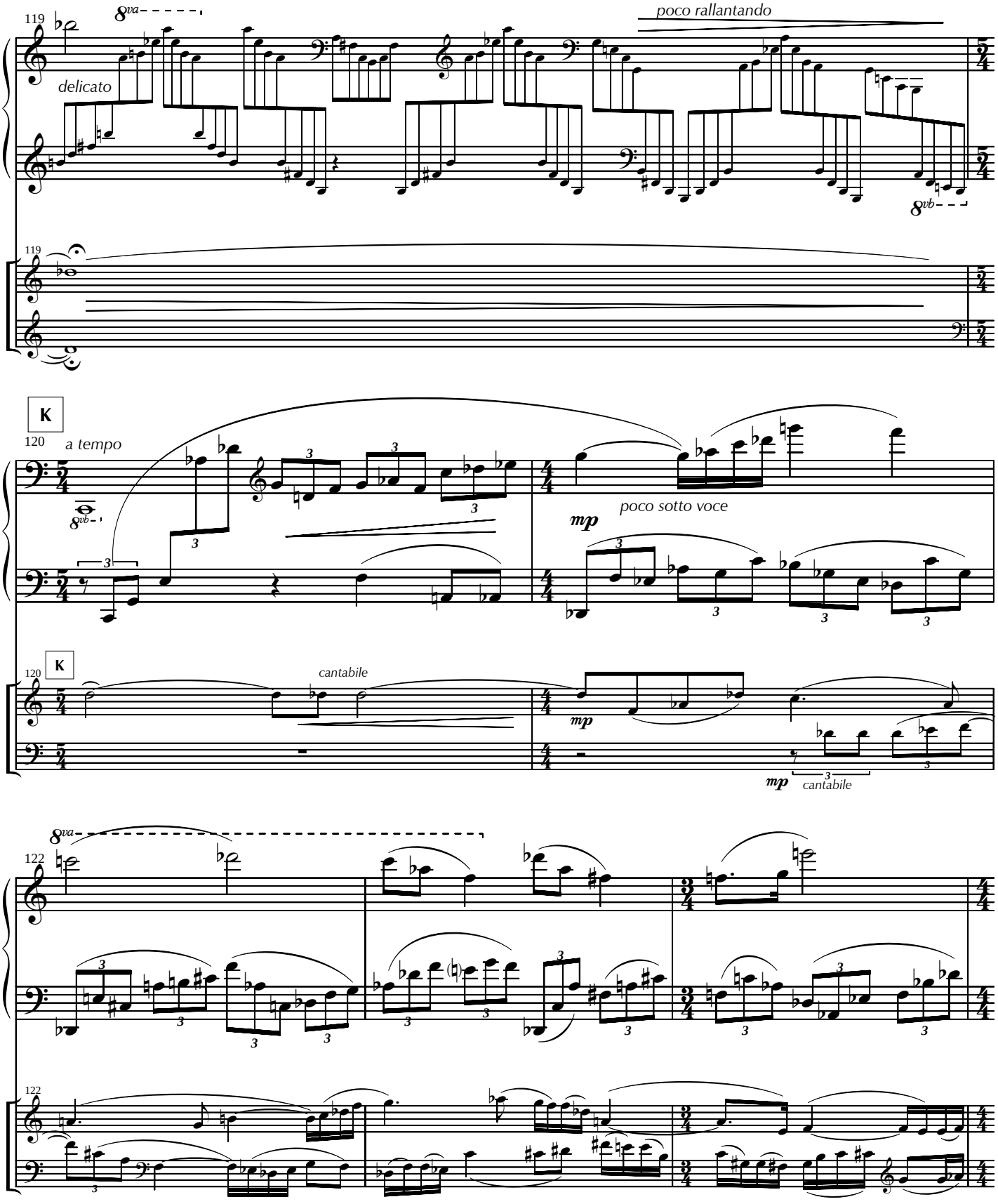

87
8vb
87
89
8va
I
89
I
ff
(timpani)
tr
pp
91
(8va)
8vb
91

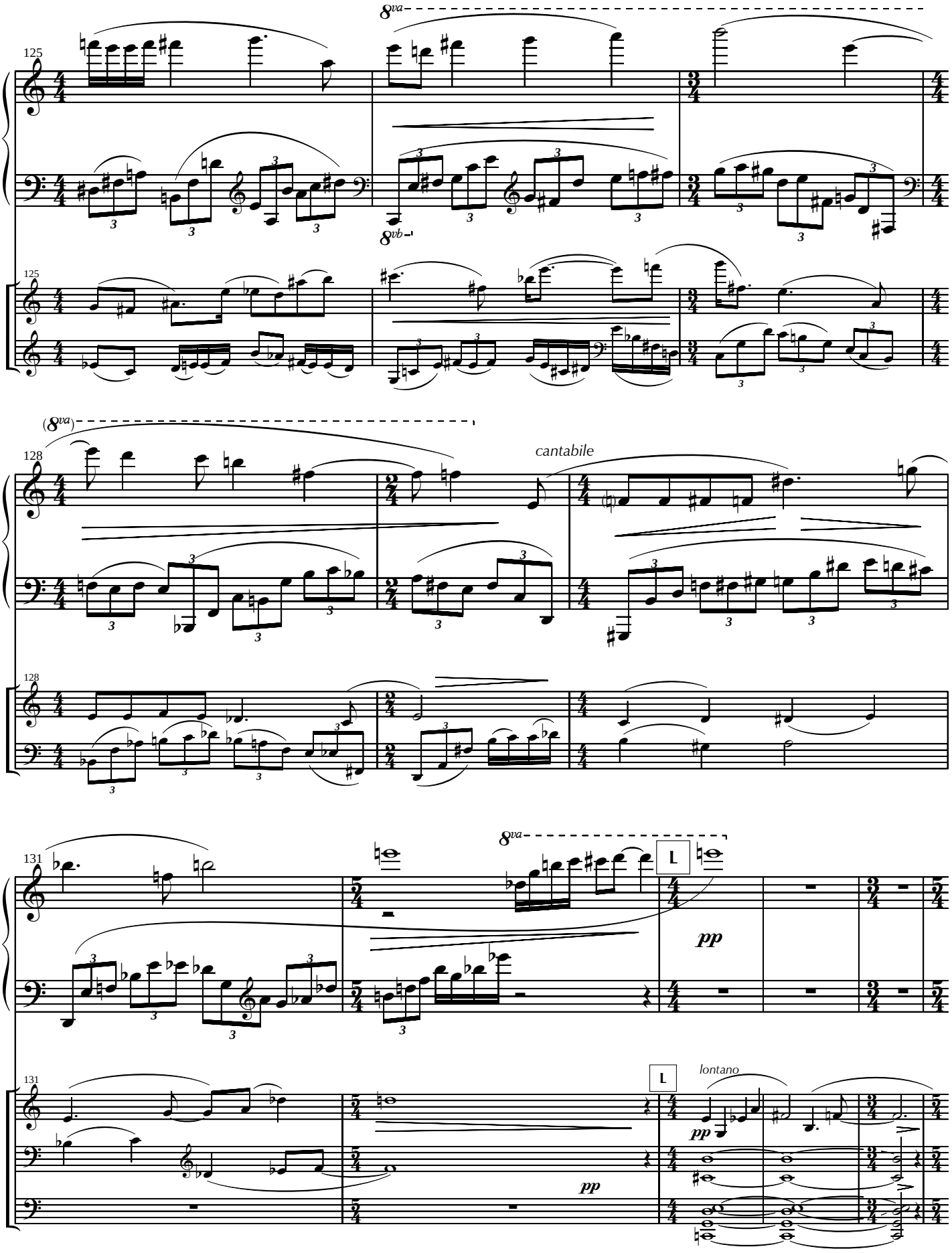

8va
93
93
(8va)
94
94
8va
(8va)
95
8va
8va
(8va)
95

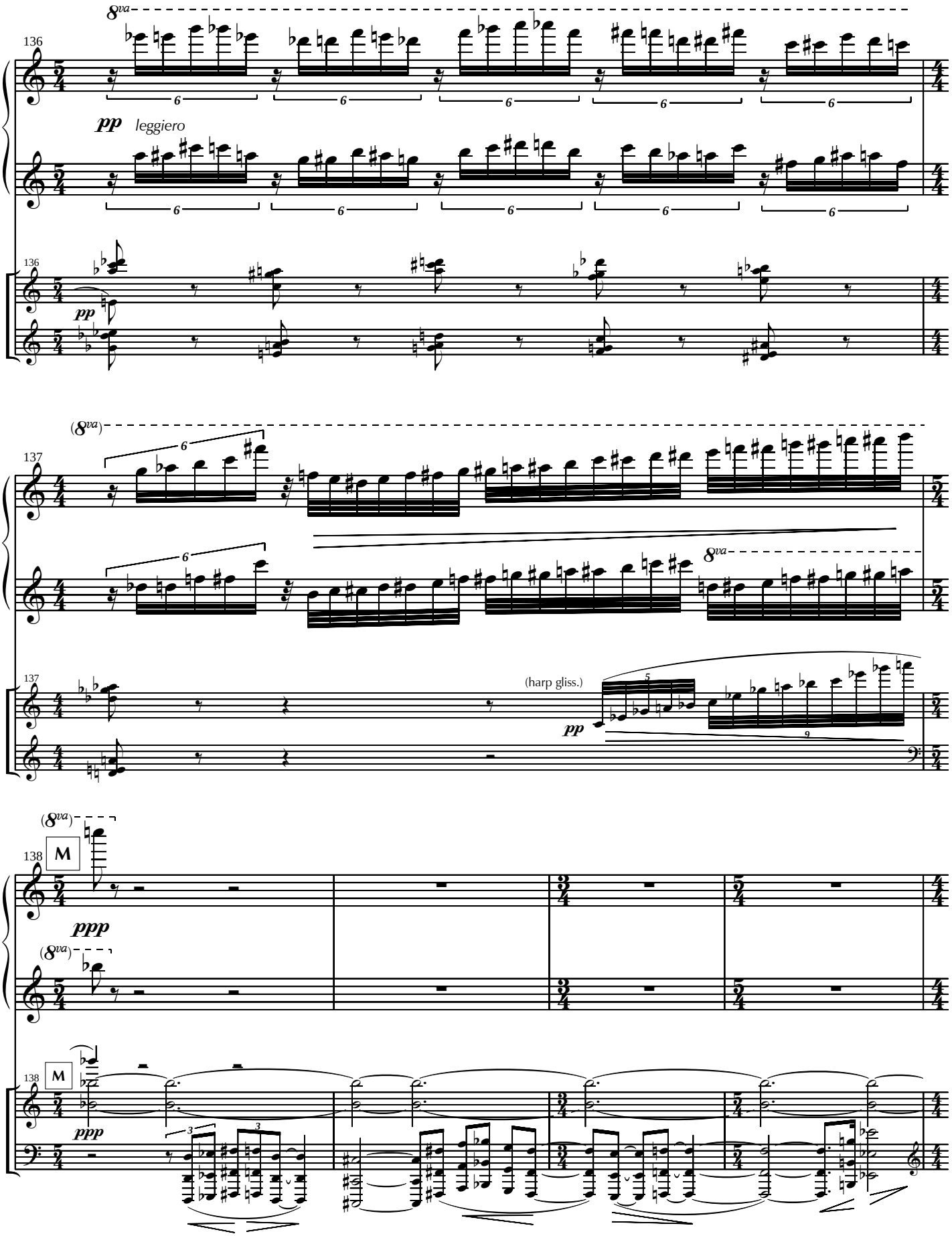

96
97
CADENZA
veloce
CADENZA
98
100
cantabile
mp

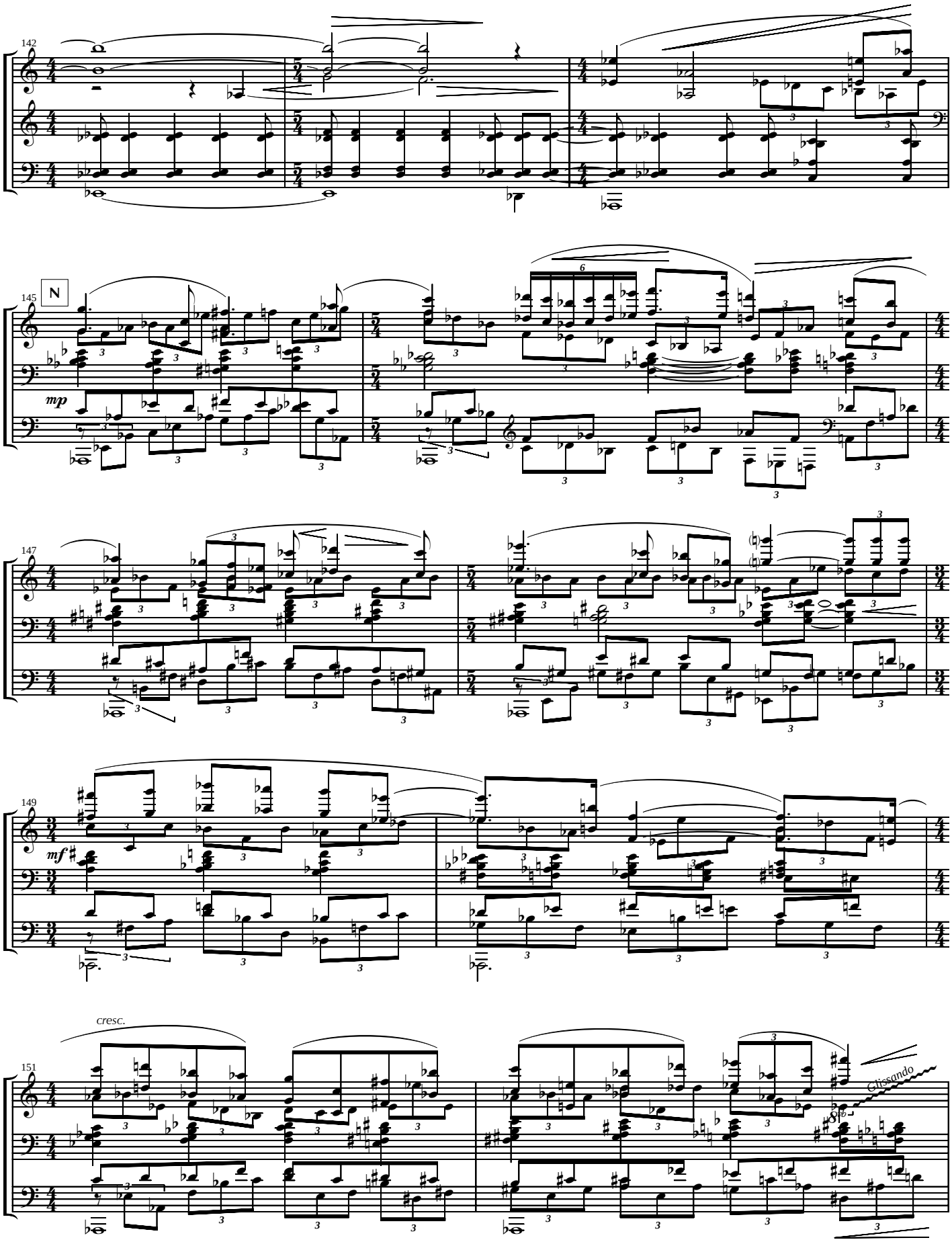

102
sotto voce
veloce
8va
pp
104
cantabile
mp
106
107
108
8va
molto rallantando
pp
veloce

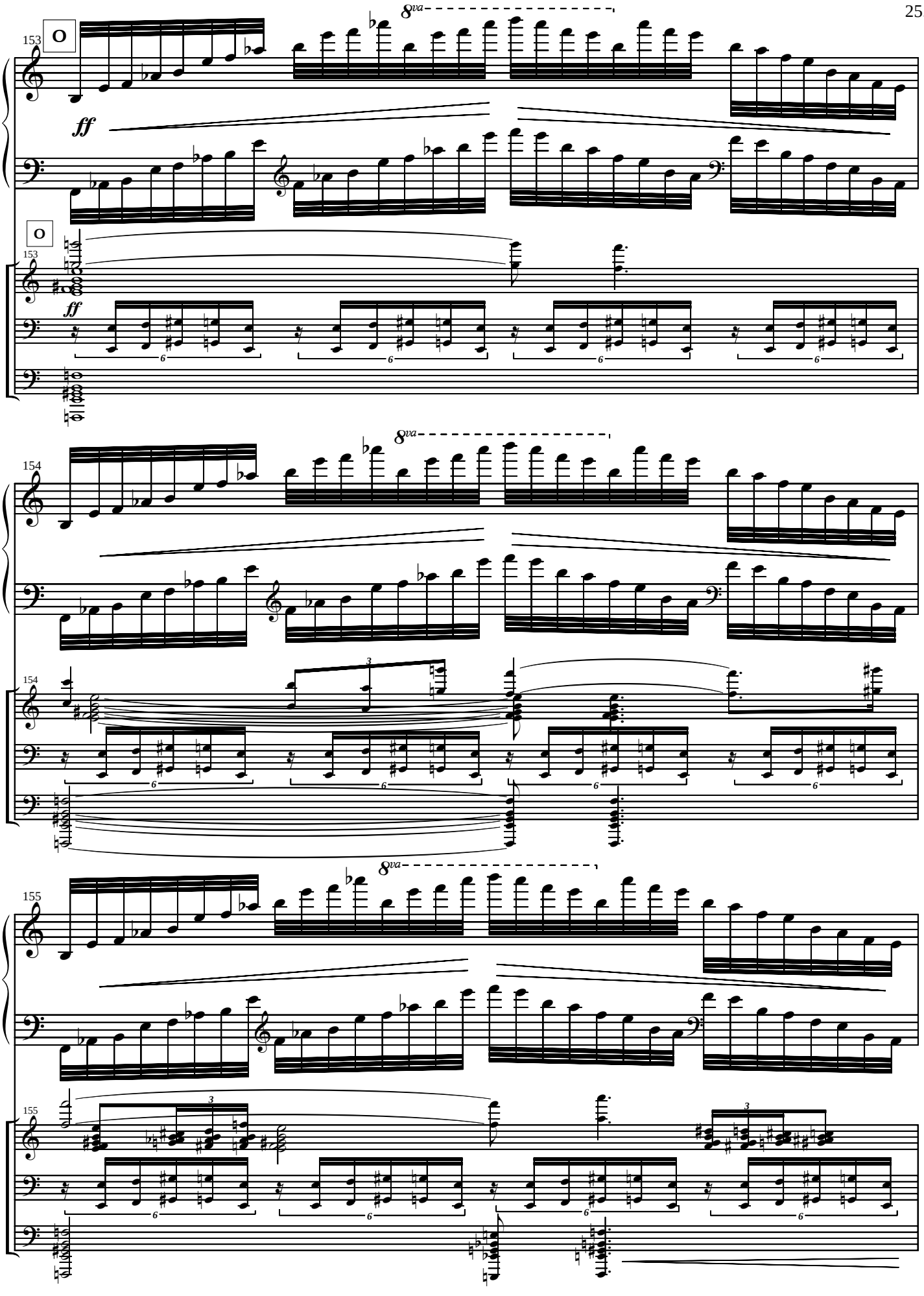

J
a tempo
calmato
109
p
8vb
3
J
109
semplice
p
(solo cello)
113
113
116
116
(solo violin)
p

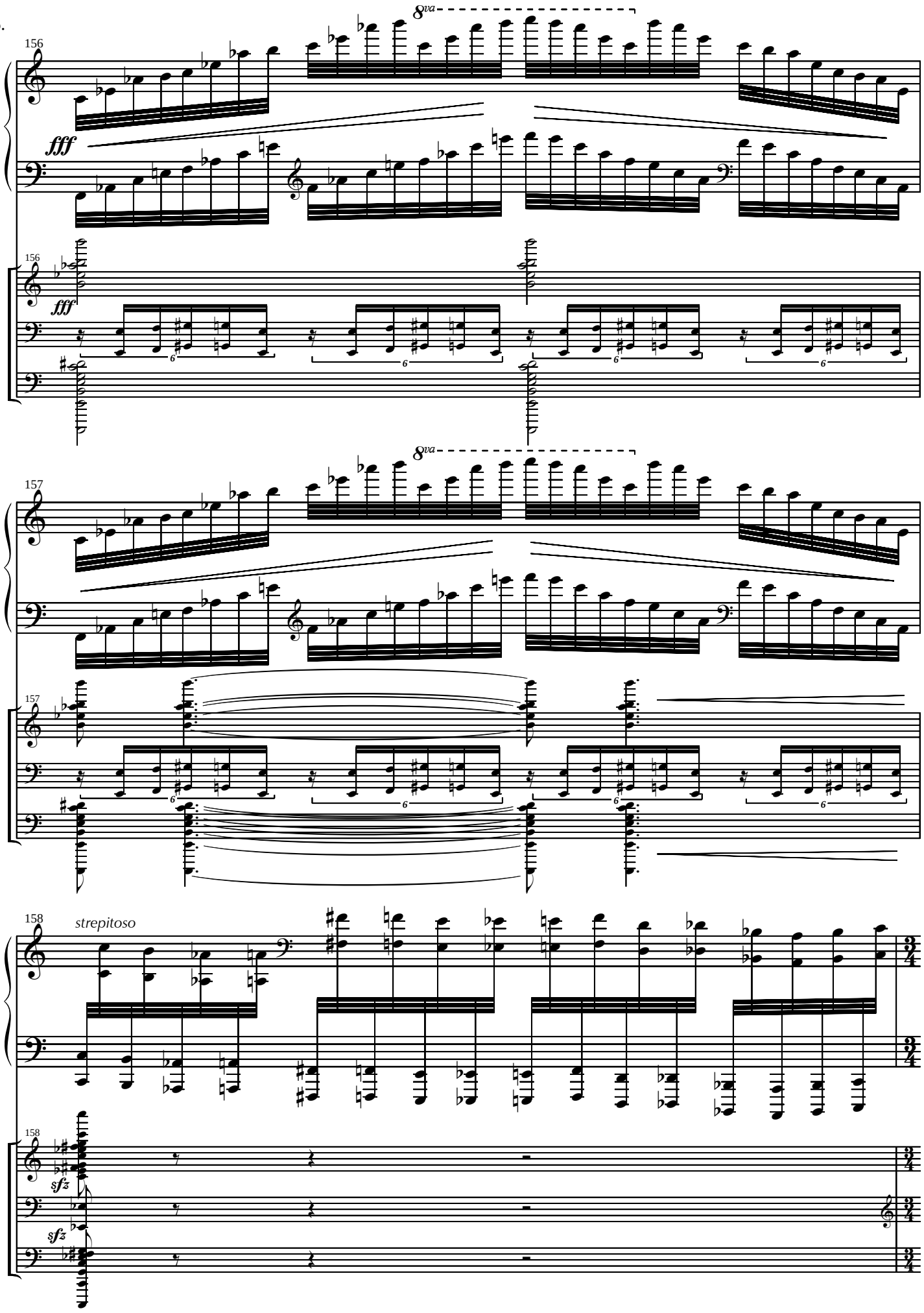

119
8va
delicato
poco rallantando
8vb
119
K
120
a tempo
8vb
mp
poco sotto voice
K
120
cantabile
mp
mp
cantabile
8va
122
122

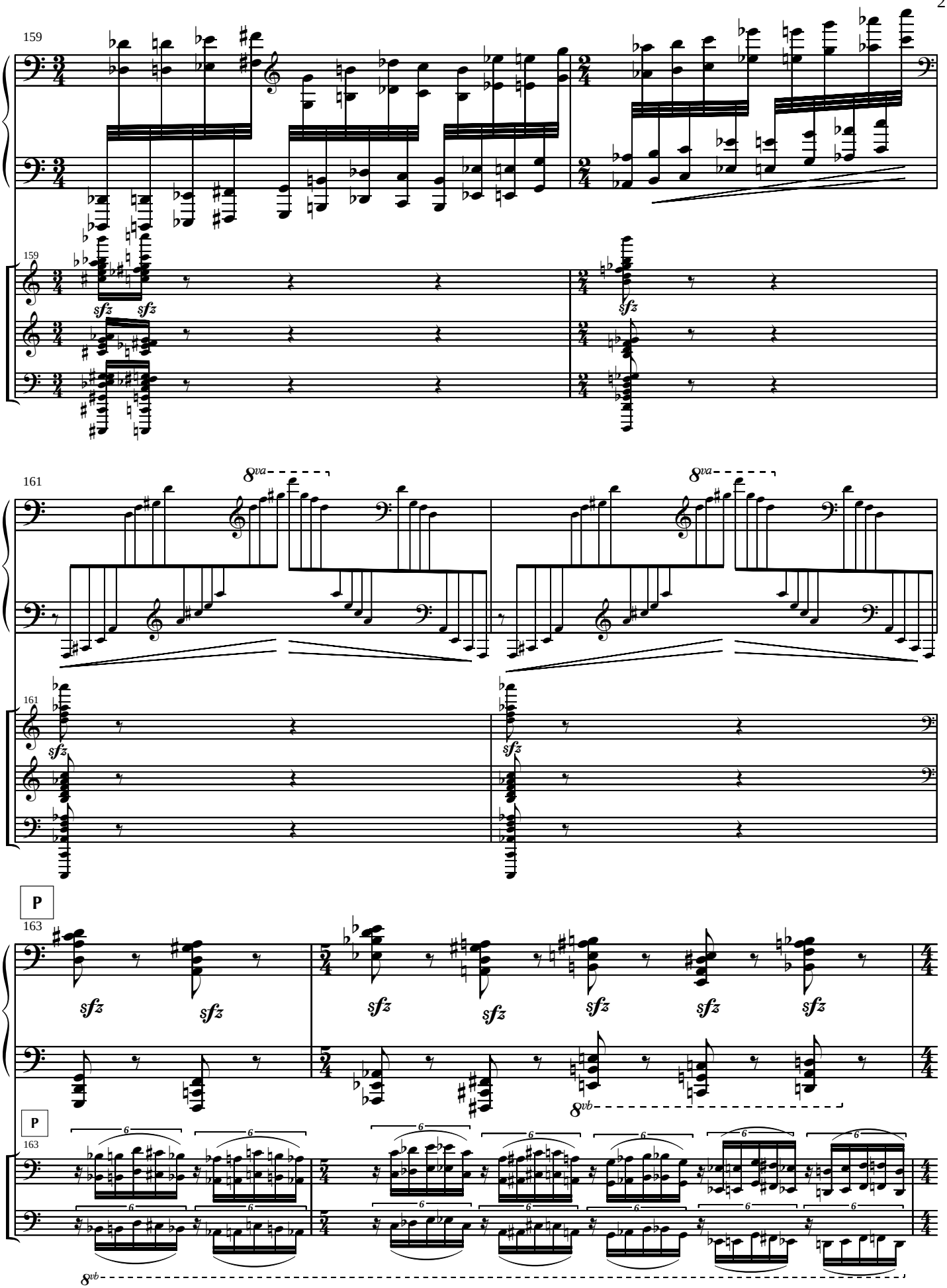

8va
125
8vb
125
(8va)
128
cantabile
128
8va
131
L
pp
131
L
lontano
pp
pp

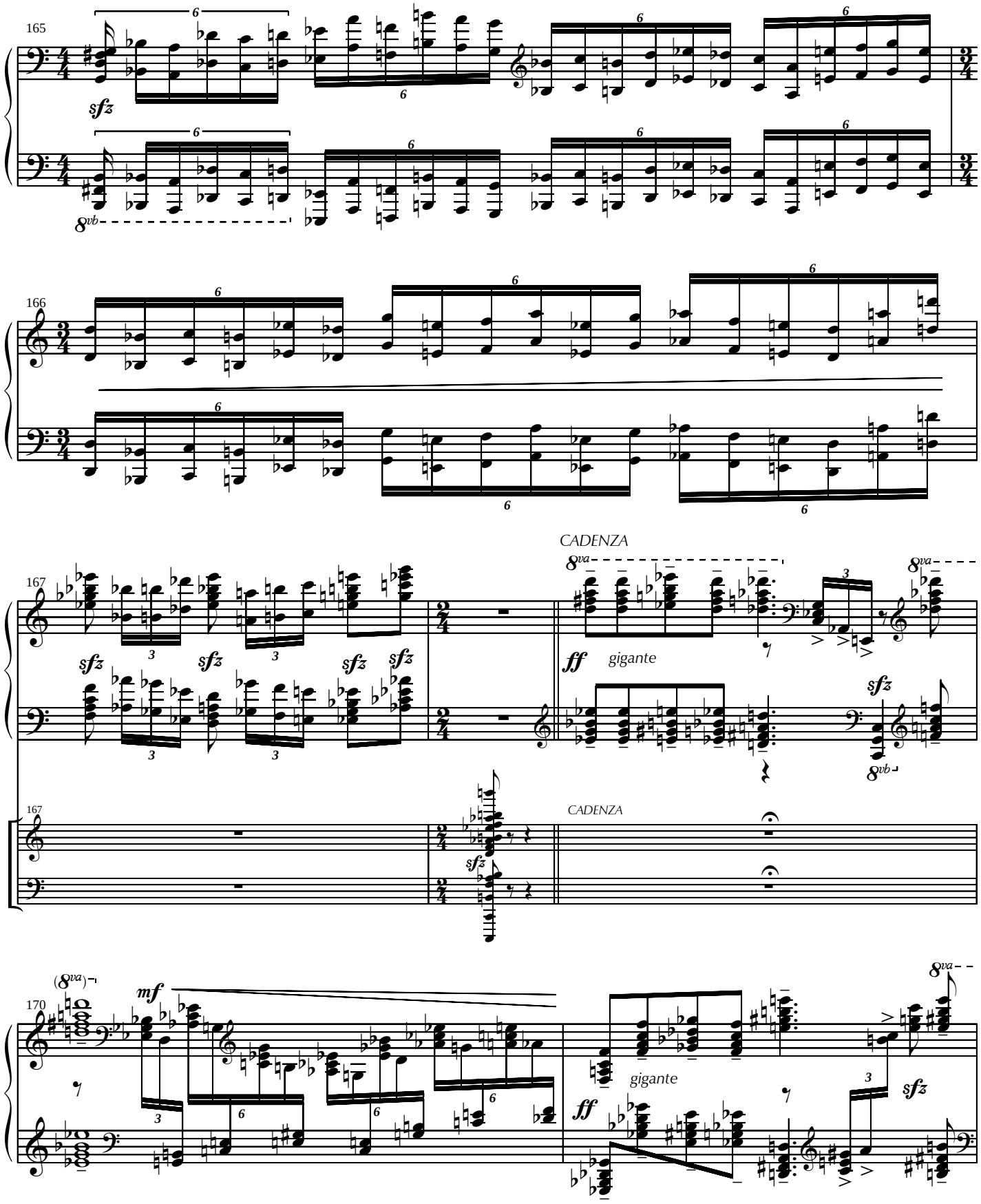

8va
136
pp
leggiero
6
136
pp
(8va)
137
6
8va
137
(harp gliss.)
pp
(8va)
138
M
ppp
(8va)
138
M
ppp
3

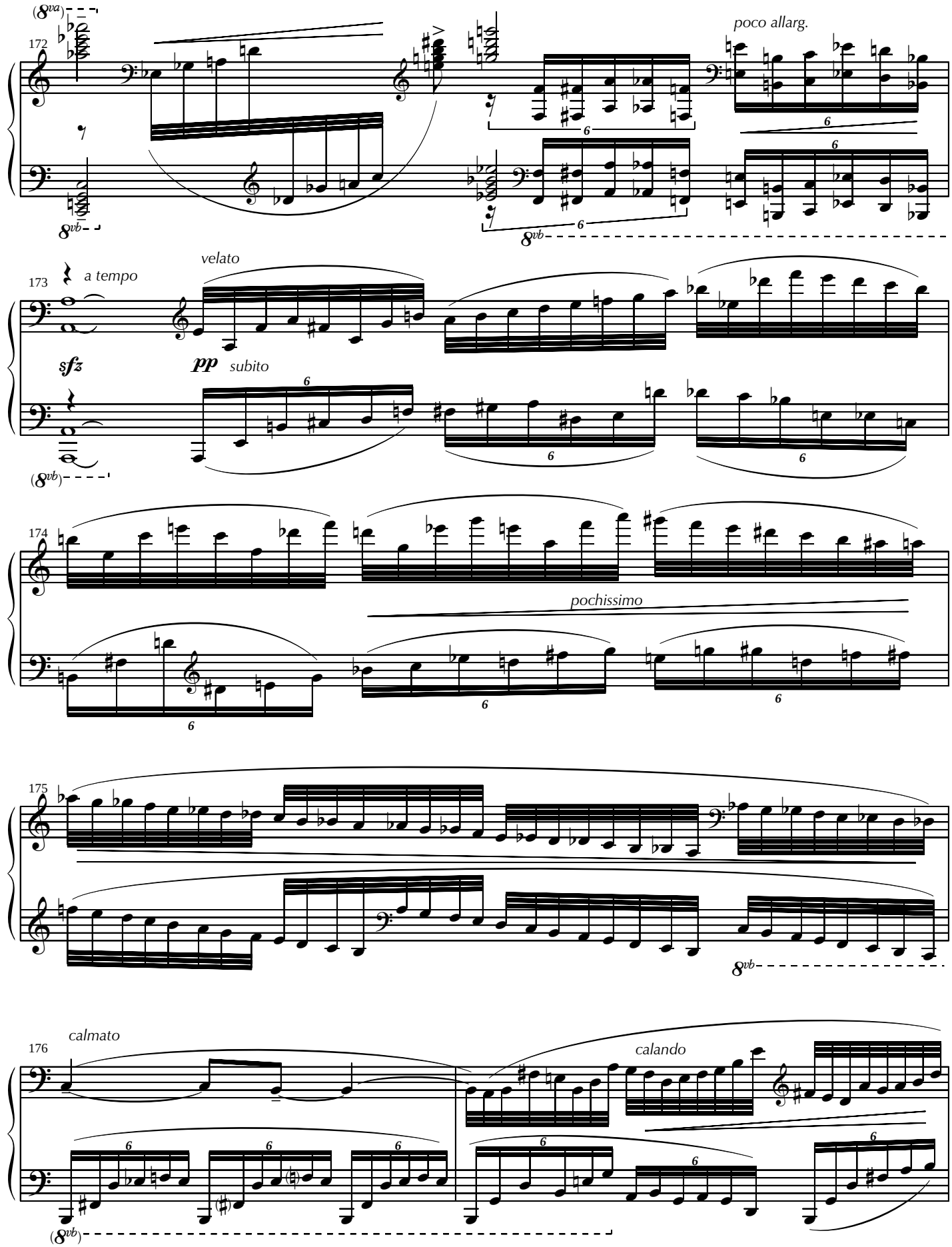

142
145
N
mp
147
149
mf
151
cresc.
Glissando

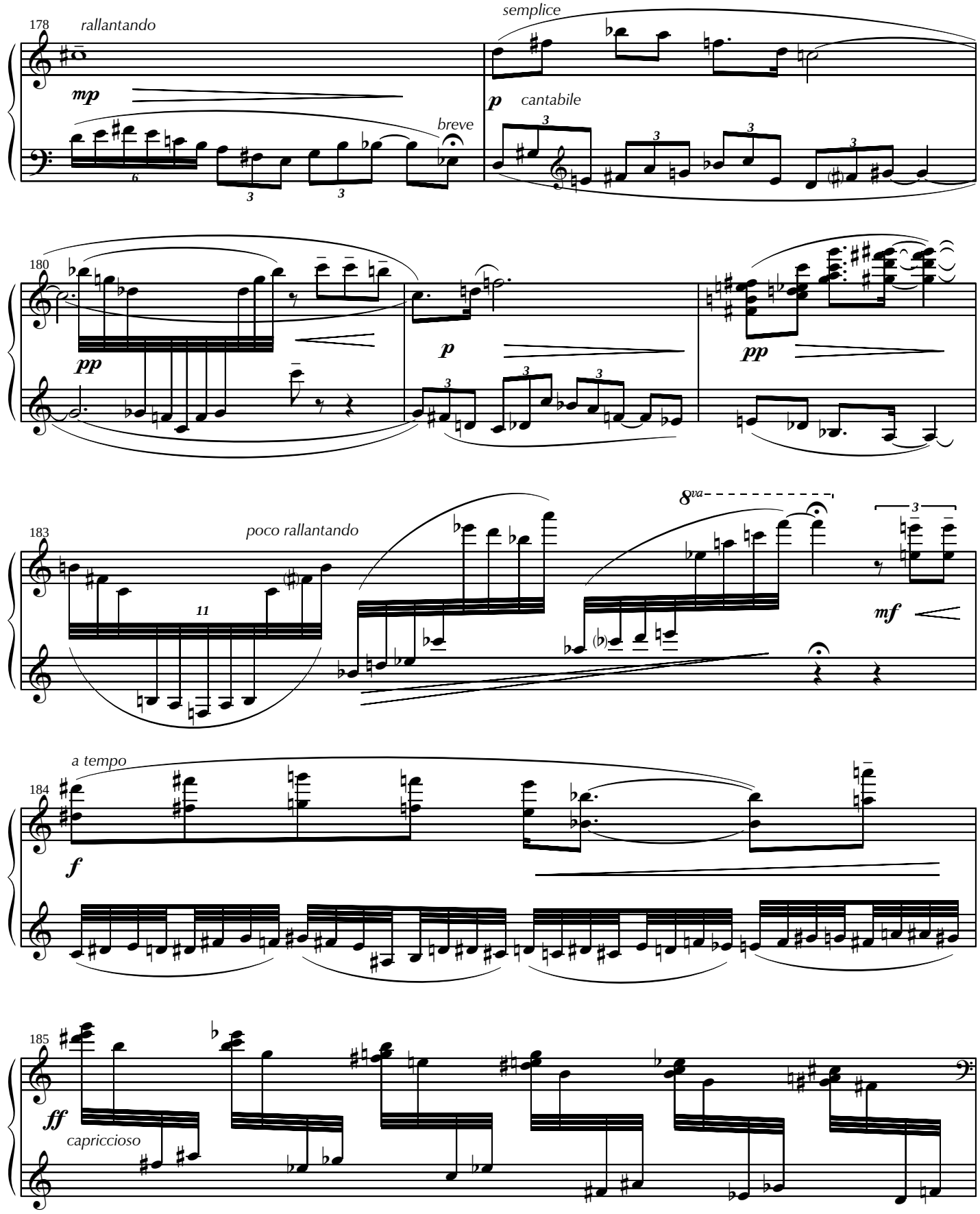

153
O
8va
ff
O
153
ff
154
8va
154
3
155
8va
155
3
3

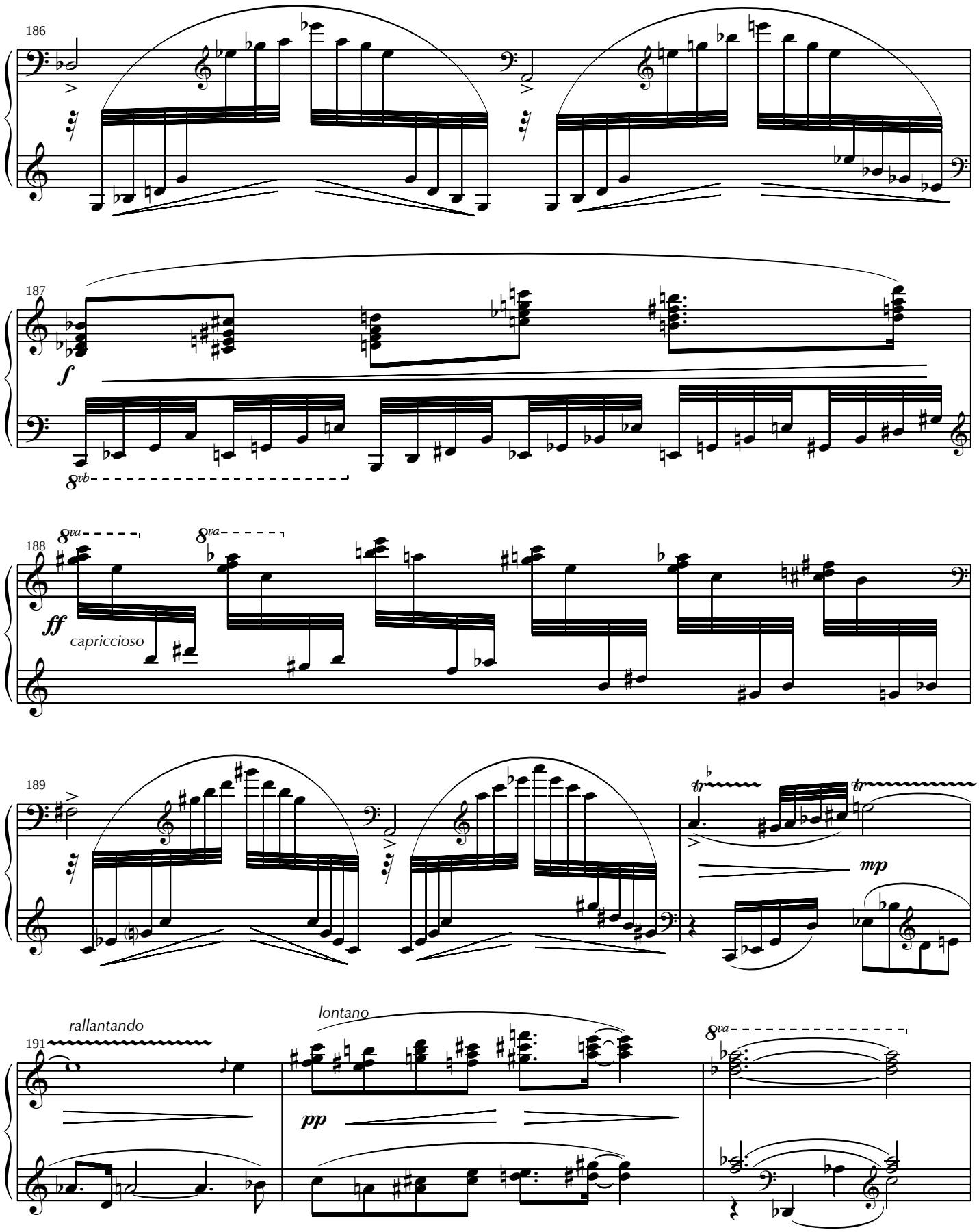

156
8va
fff
156
fff
157
8va
157
158
strepitoso
158
sfz
sfz

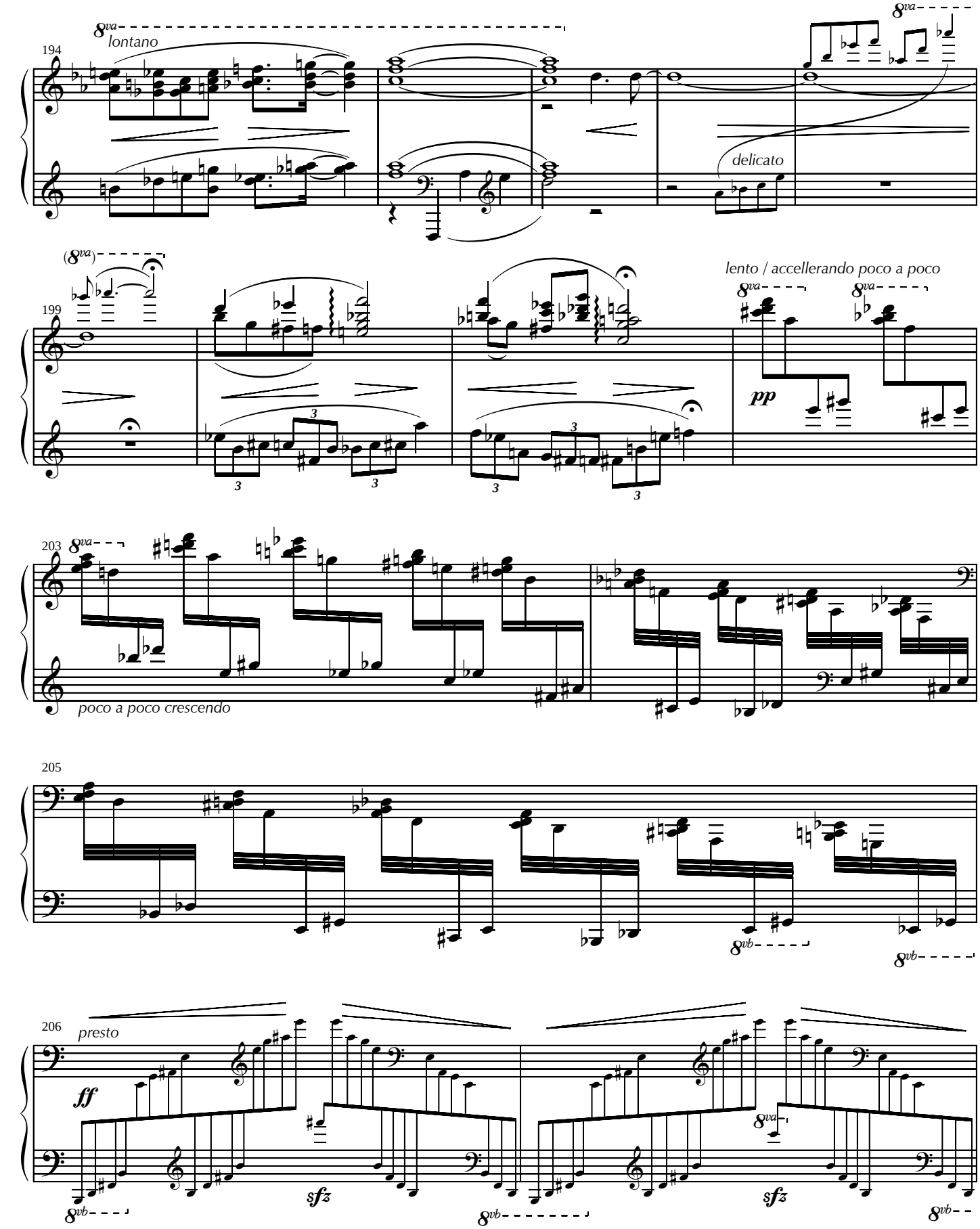

159
sfz
sfz
sfz
161
8va
8va
sfz
sfz
P
163
sfz
sfz
sfz
sfz
sfz
sfz
8vb
P
163
8vb

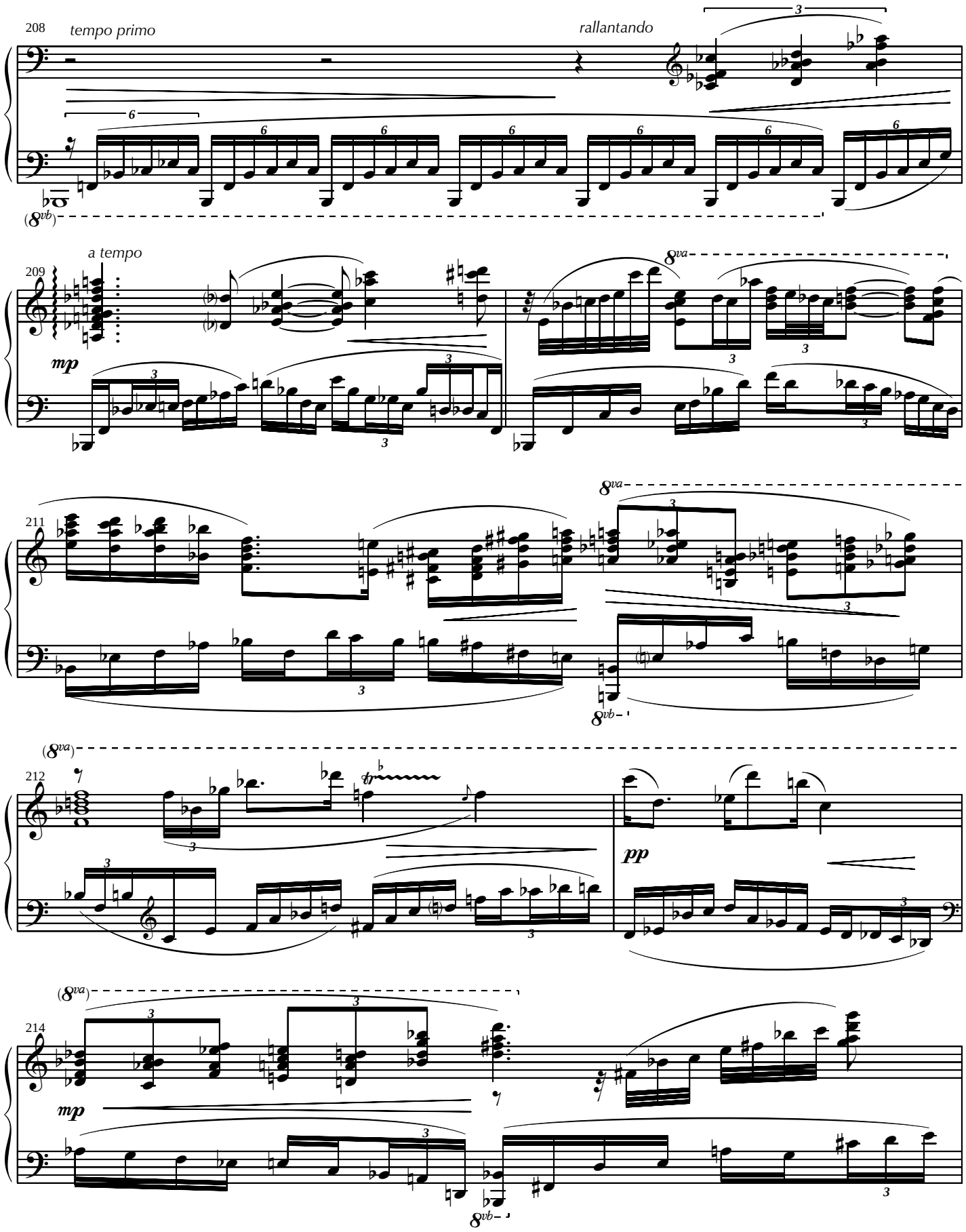

165
166
167
CADENZA
gigante
170

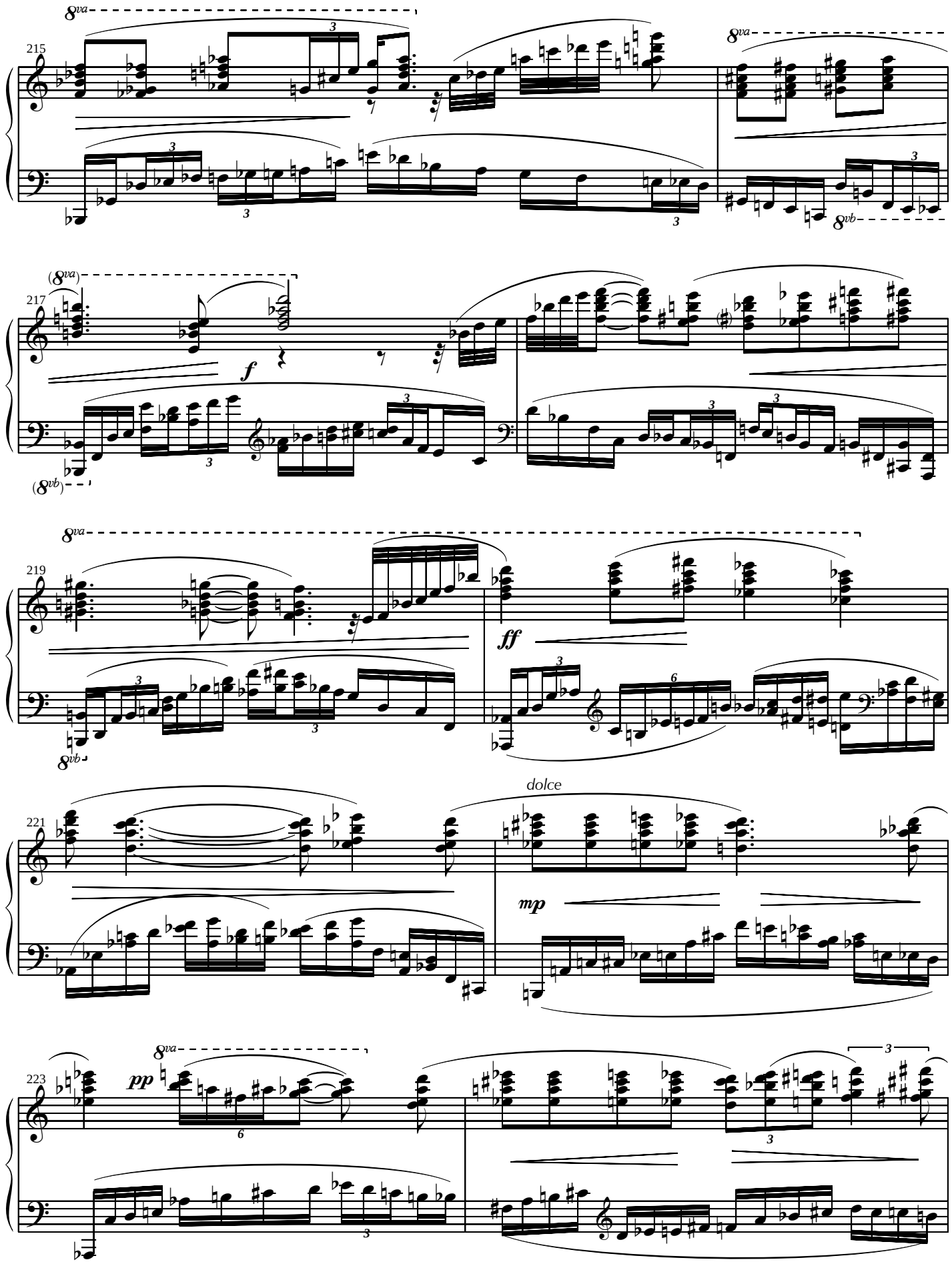

(8va)
172
poco allarg.
8vb
8vb
velato
173
a tempo
sfz
pp subito
(8vb)
174
pochissimo
175
8vb
176
calmato
calando
(8vb)

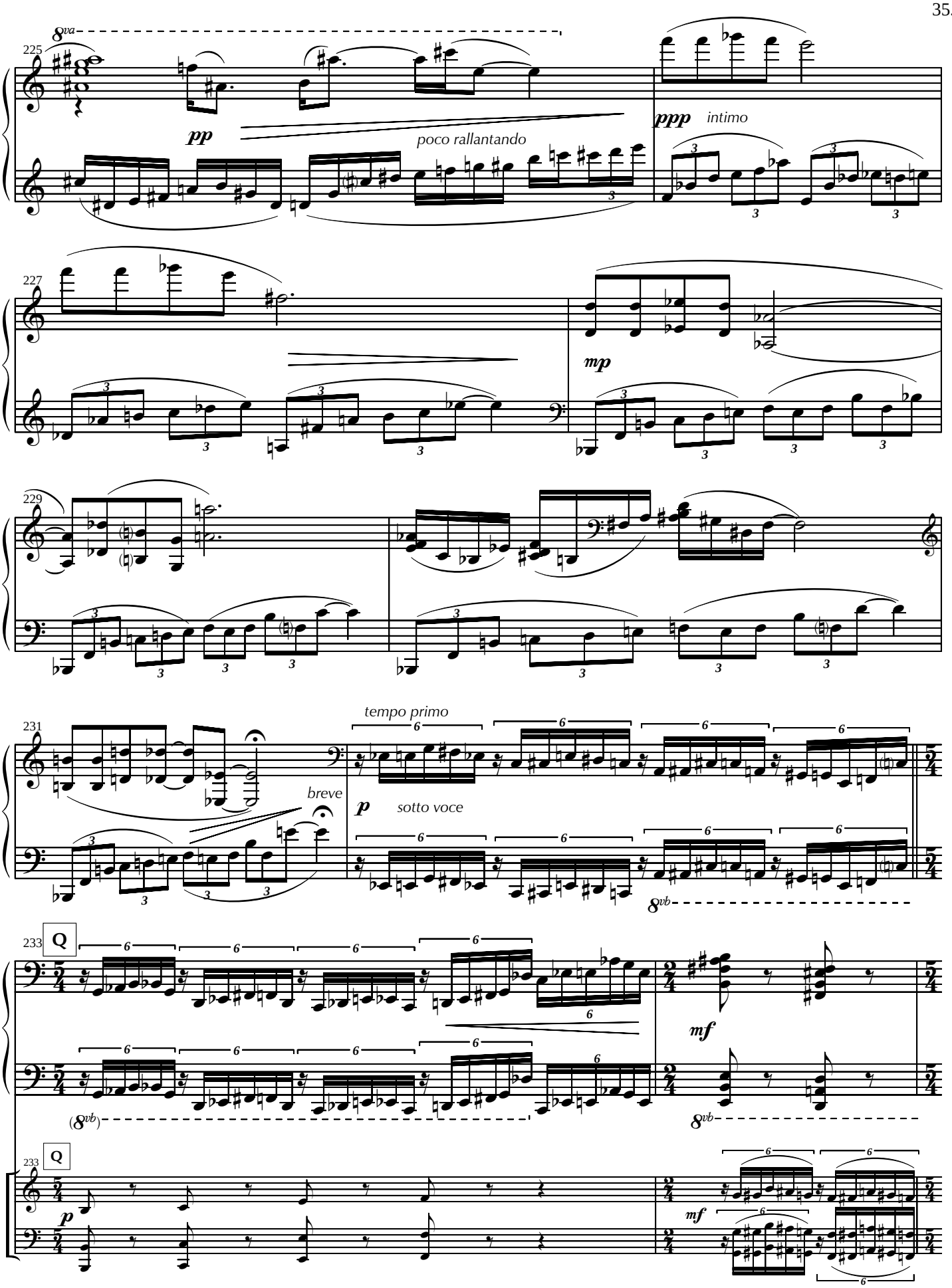

178
rallantando
mp
breve
semplice
p
cantabile
180
pp
p
pp
183
poco rallantando
8va
mf
184
a tempo
f
185
ff
capriccioso

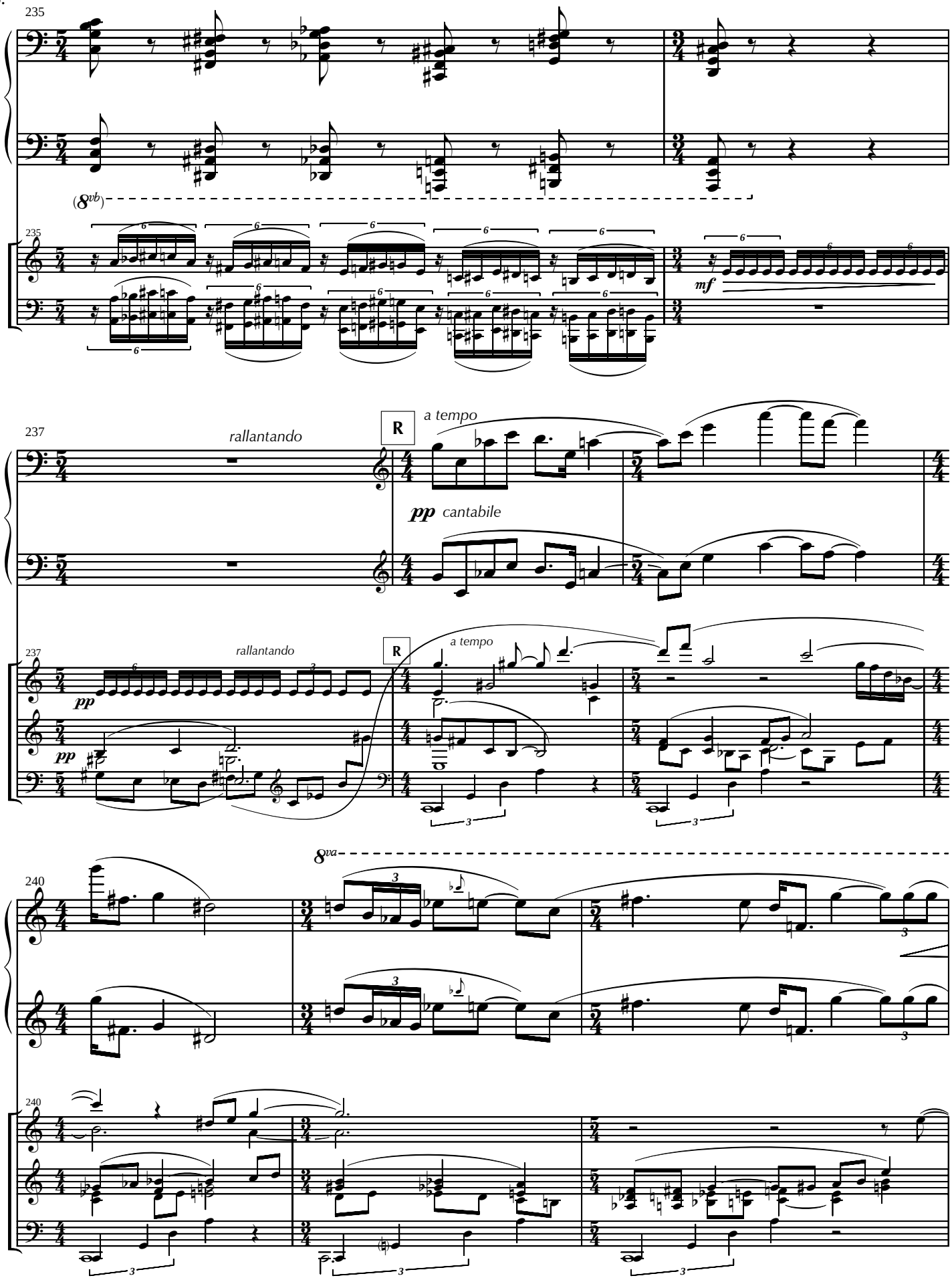

186
187
f
8vb
188
8va
8va
ff
capriccioso
189
tr
tr
mp
191
rallantando
lontano
pp
8va

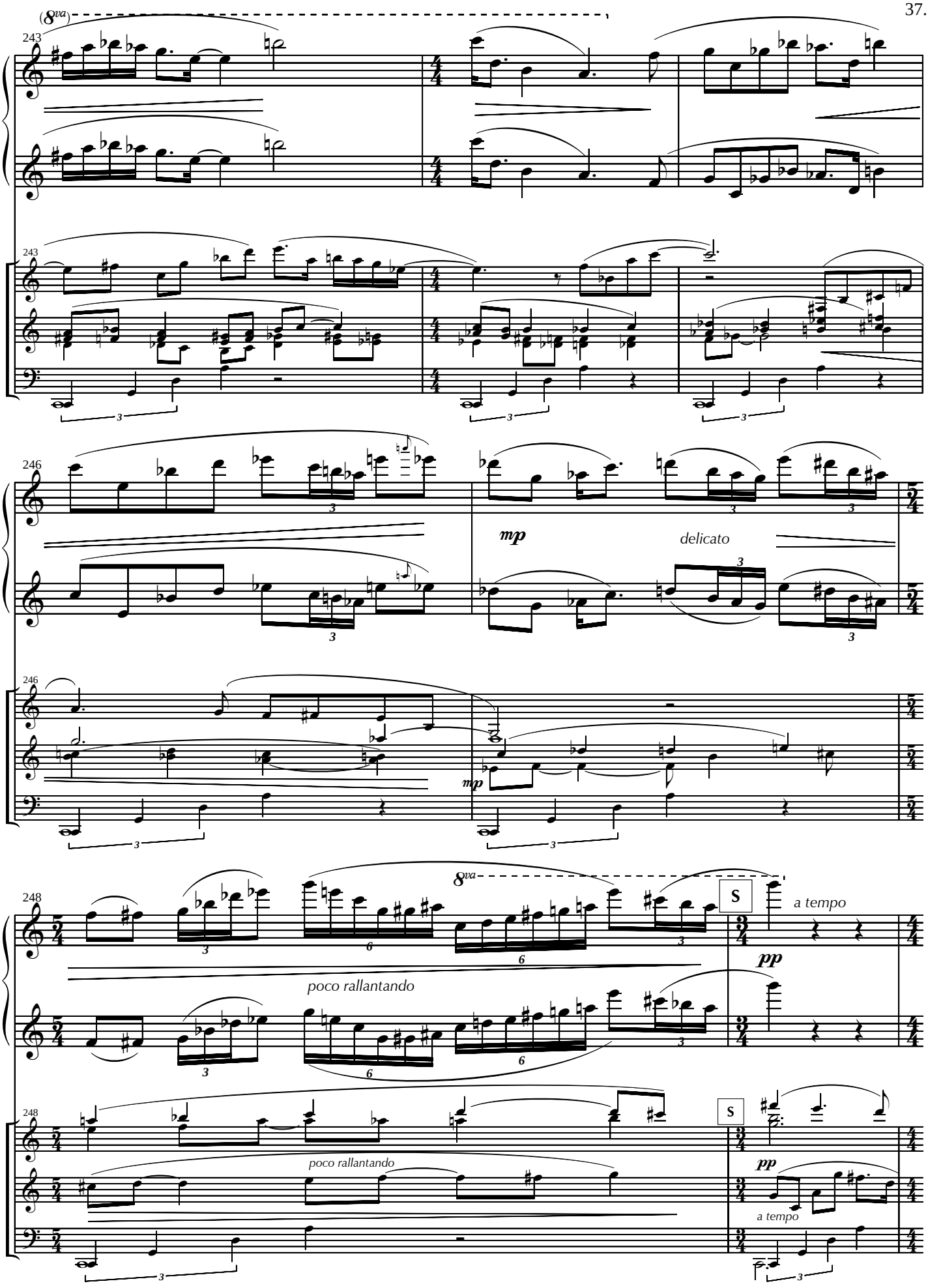

194
8va
lontano
delicato
199
(8va)
lento / accellerando poco a poco
pp
203
poco a poco crescendo
205
8vb
206
presto
ff
sfz

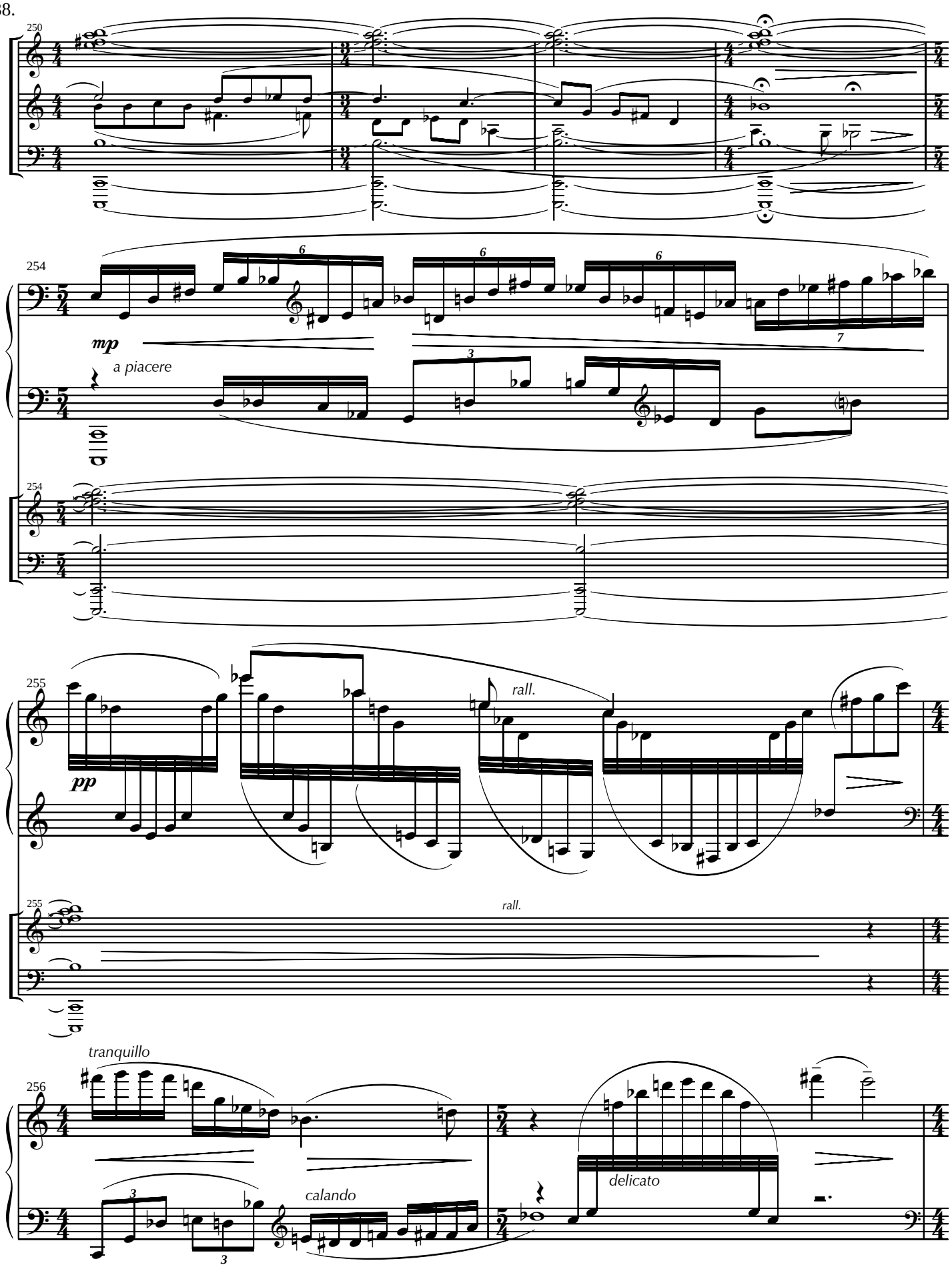

208
tempo primo
rallantando
(8vb)
a tempo
209
mp
8va
211
8va
8vb
(8va)
212
pp
(8va)
214
mp
8vb

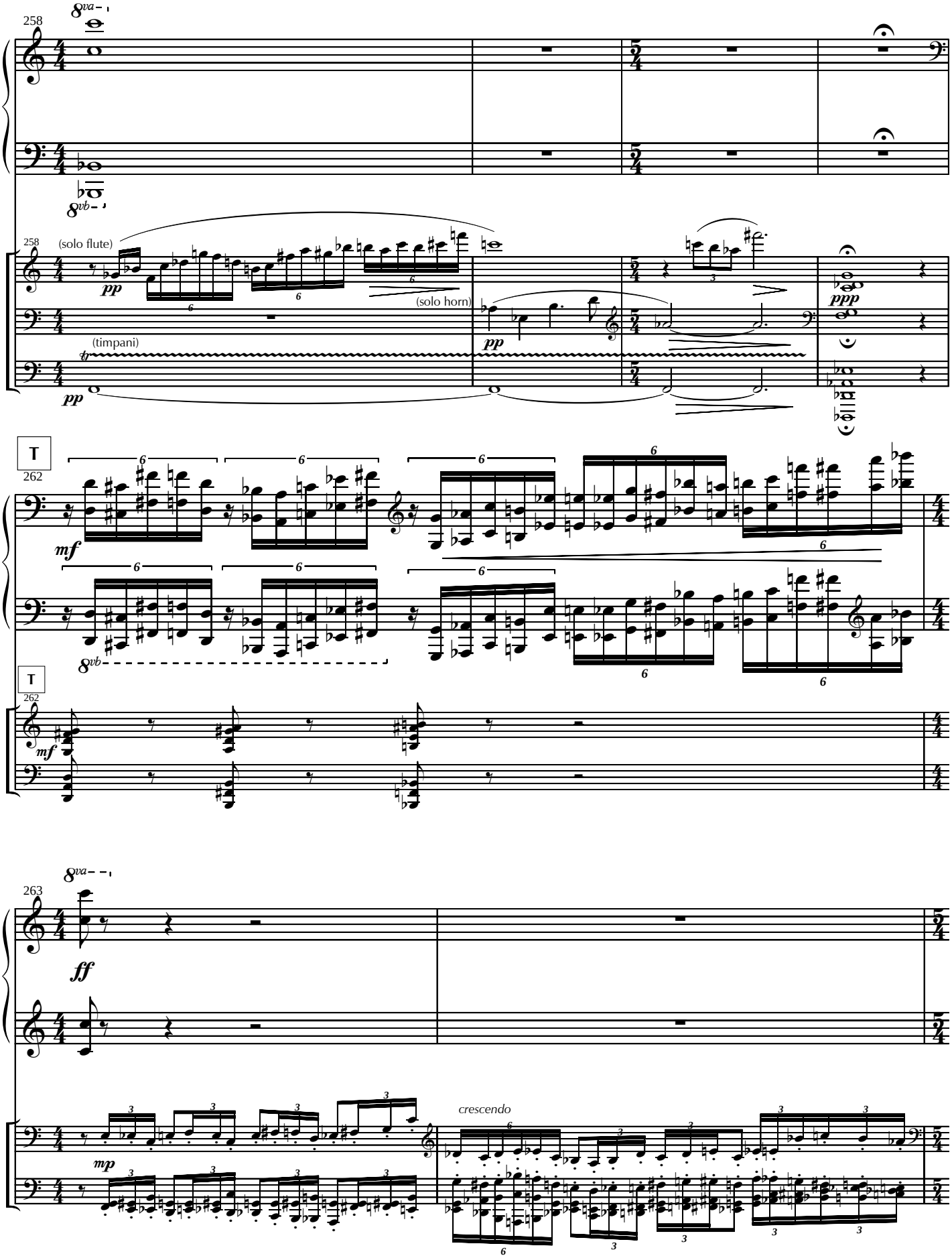

8va
215
8vb
(8va)
217
f
(8vb)
8va
219
8vb
ff
dolce
221
mp
8va
223
pp

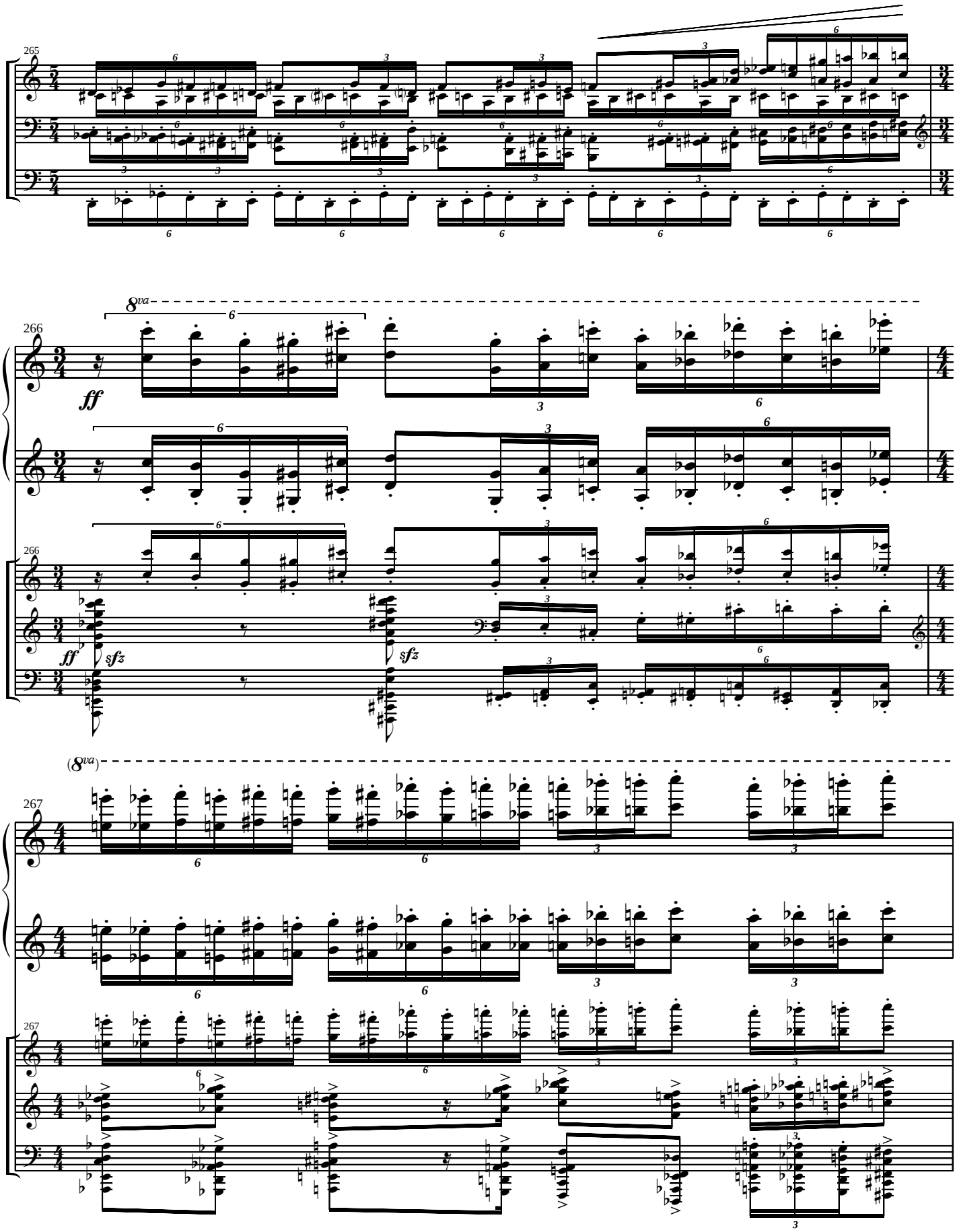

8va
225
pp
poco rallantando
ppp
intimo
227
mp
229
231
tempo primo
breve
p
sotto voce
8vb
233
Q
mf
(8vb)
8vb
233
Q
p
mf

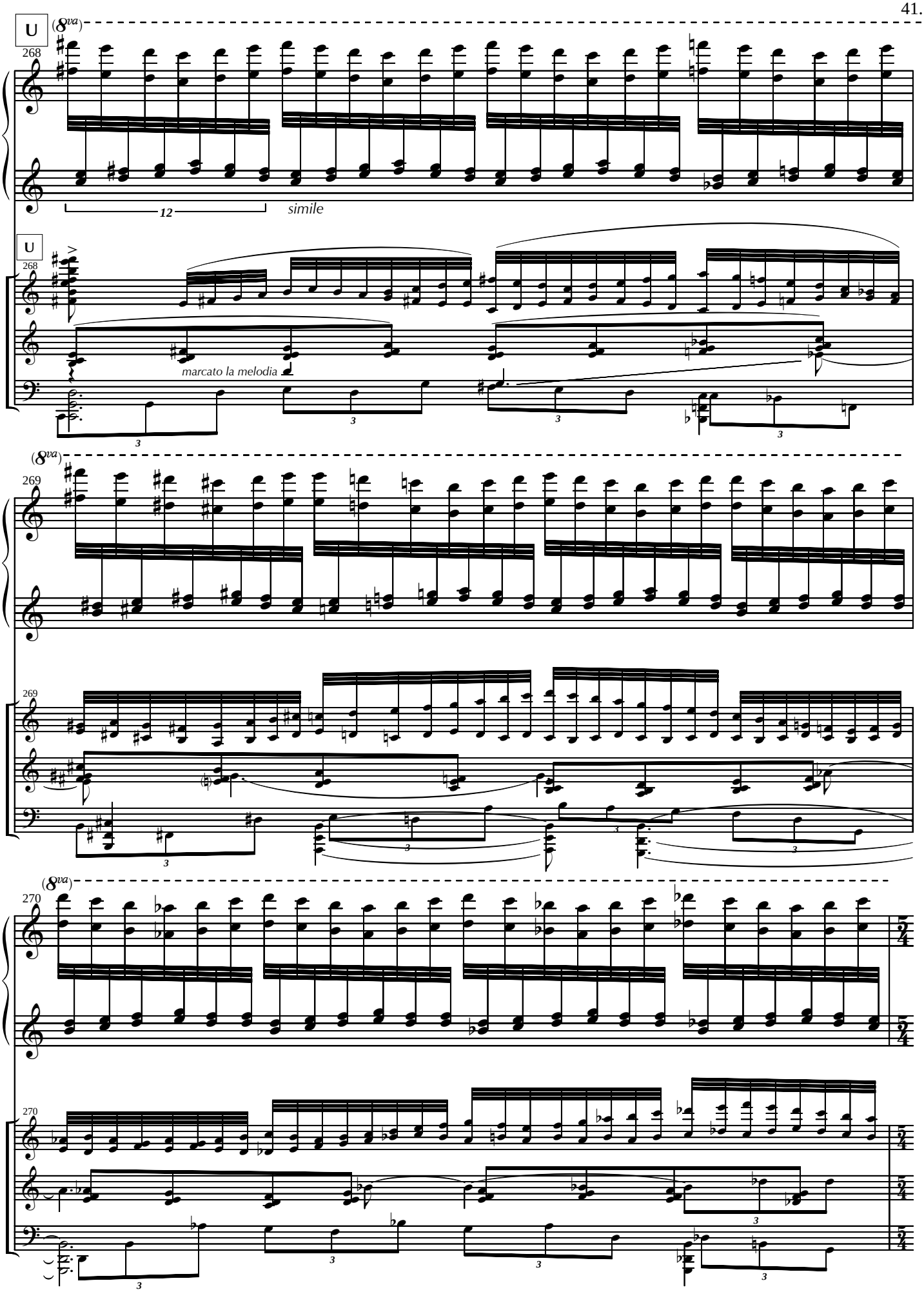

235
(8vb)
235
mf
237
rallantando
R
a tempo
pp cantabile
237
rallantando
pp
R
a tempo
8va
240
240

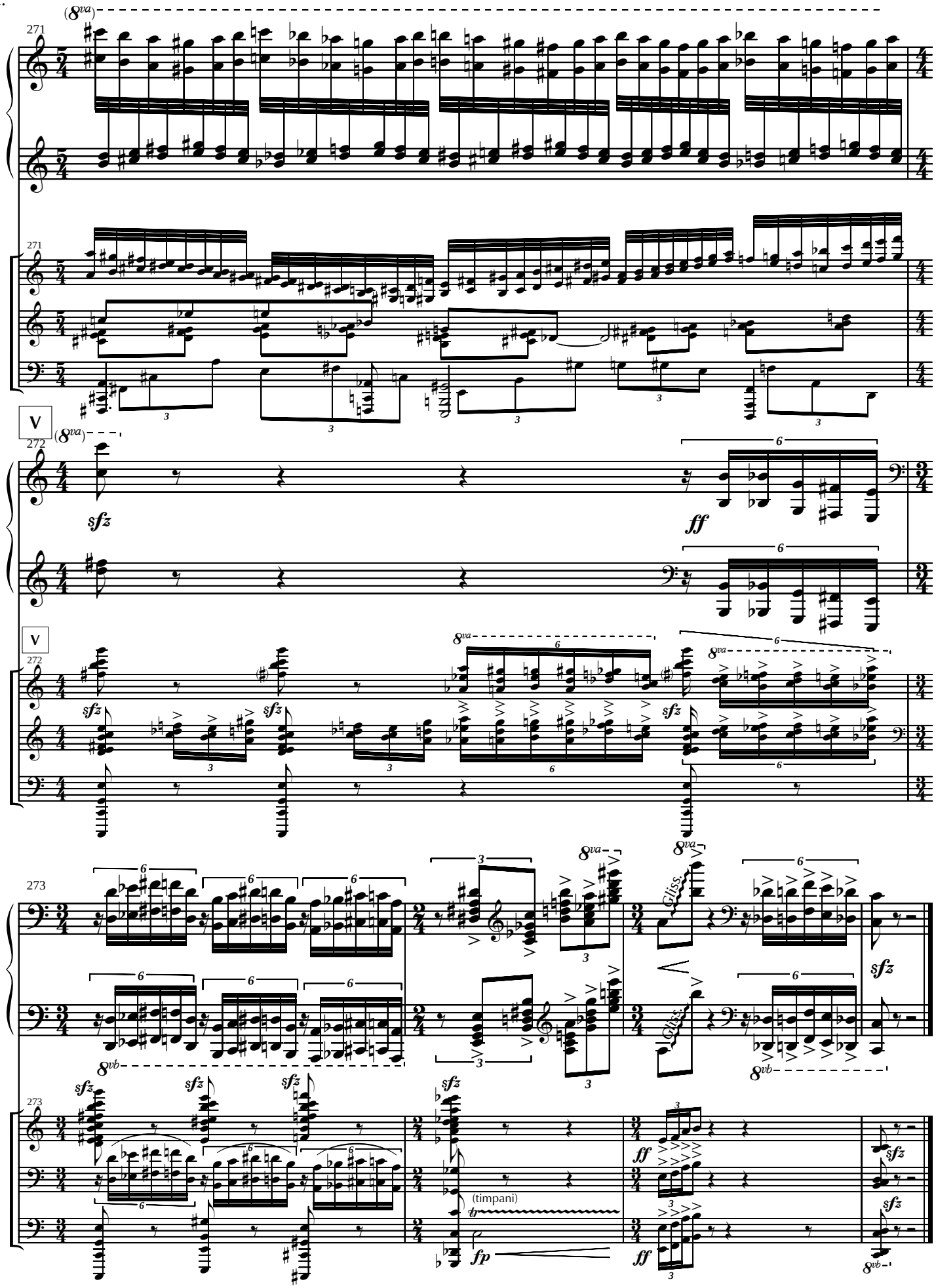

(8va)
243
243
246
mp
delicato
246
mp
248
8va
S
a tempo
pp
poco rallantando
248
S
poco rallantando
pp
a tempo


250
254
mp
a piacere
254
255
pp
rall.
255
rall.
tranquillo
256
calando
delicato

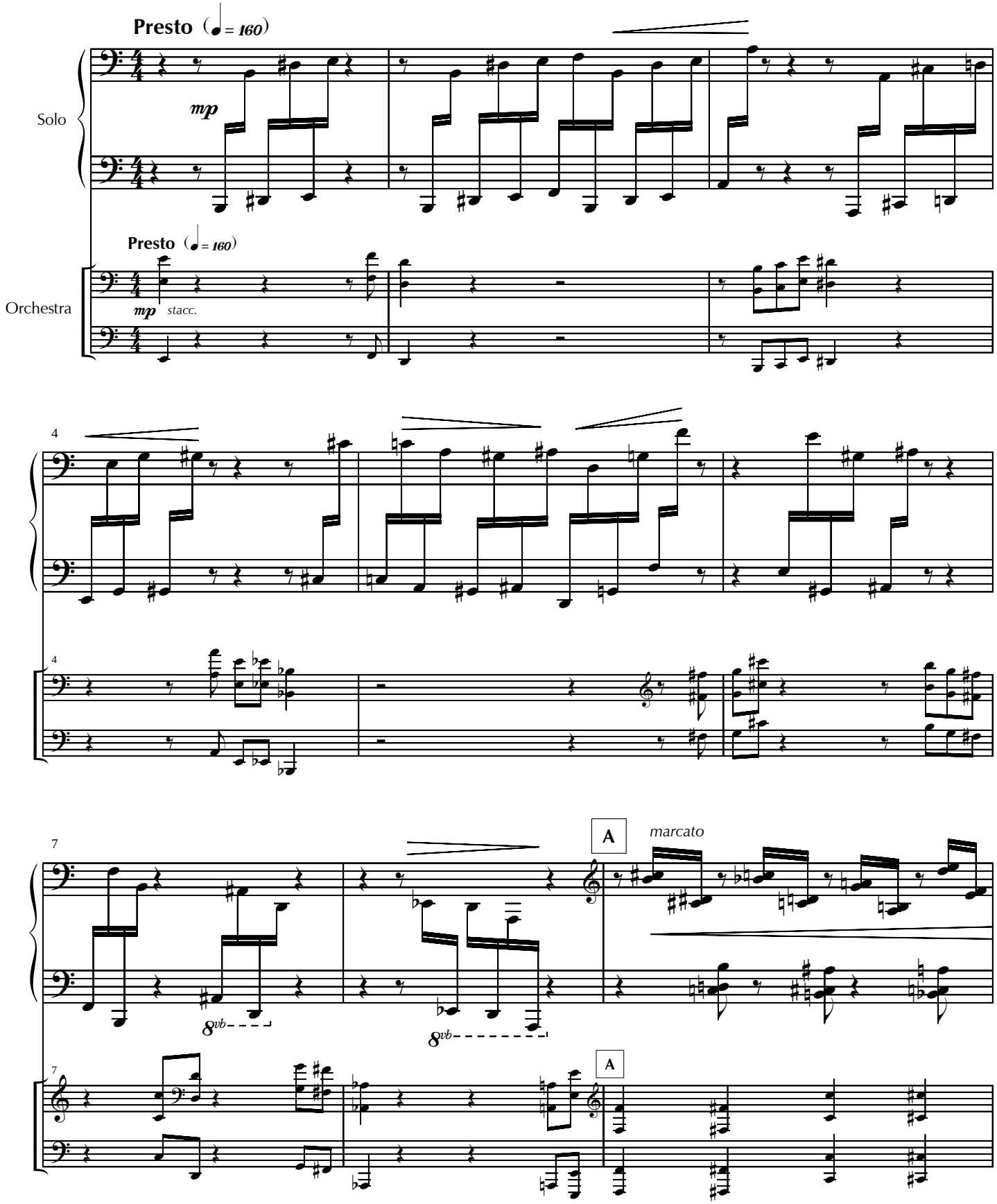

258
8va
8vb
(solo flute)
pp
(solo horn)
pp
(timpani)
pp
ppp
T
262
mf
8vb
T
262
mf
263
8va
ff
mp
crescendo

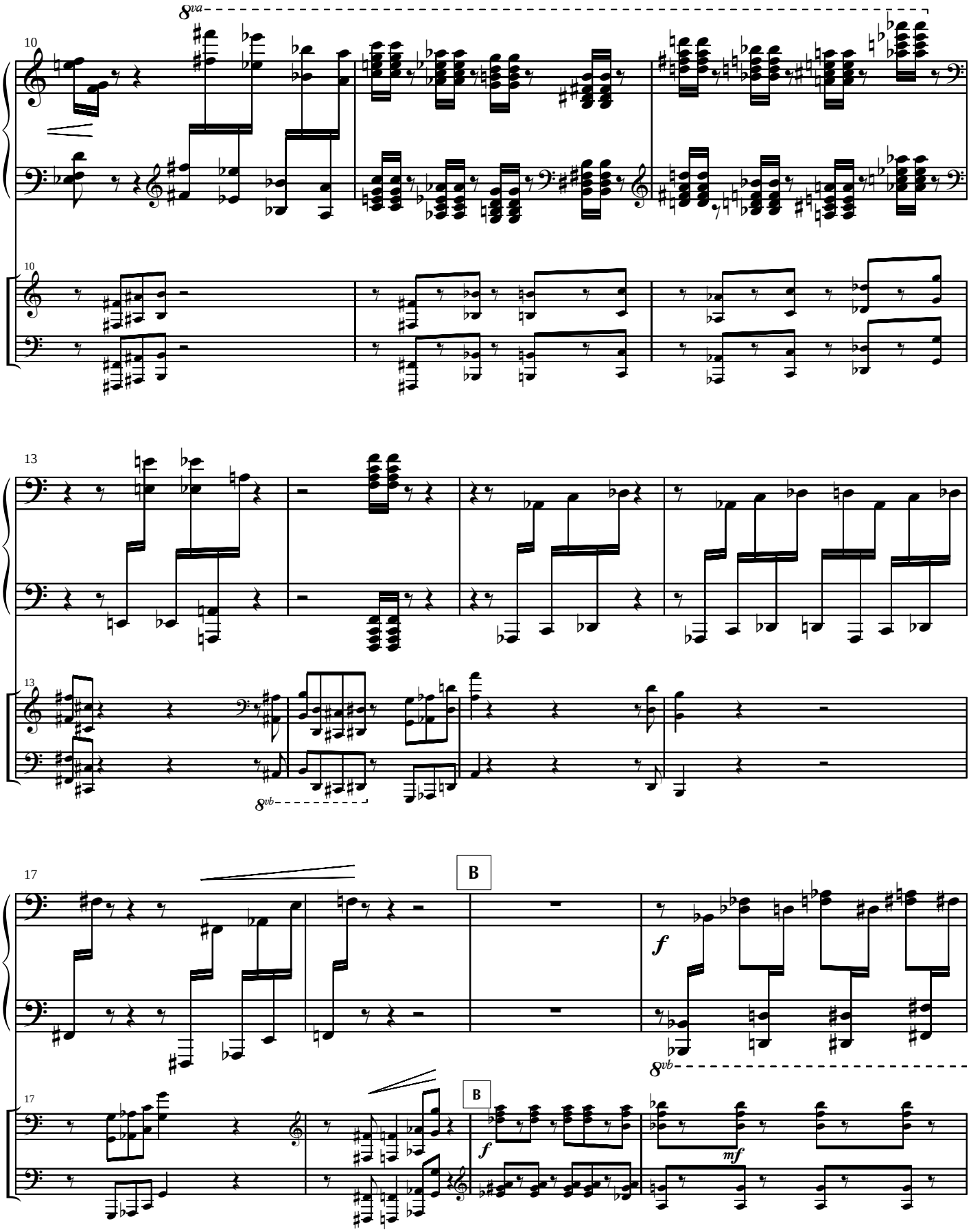

265
266
8va
ff
sfz
(8va)
267

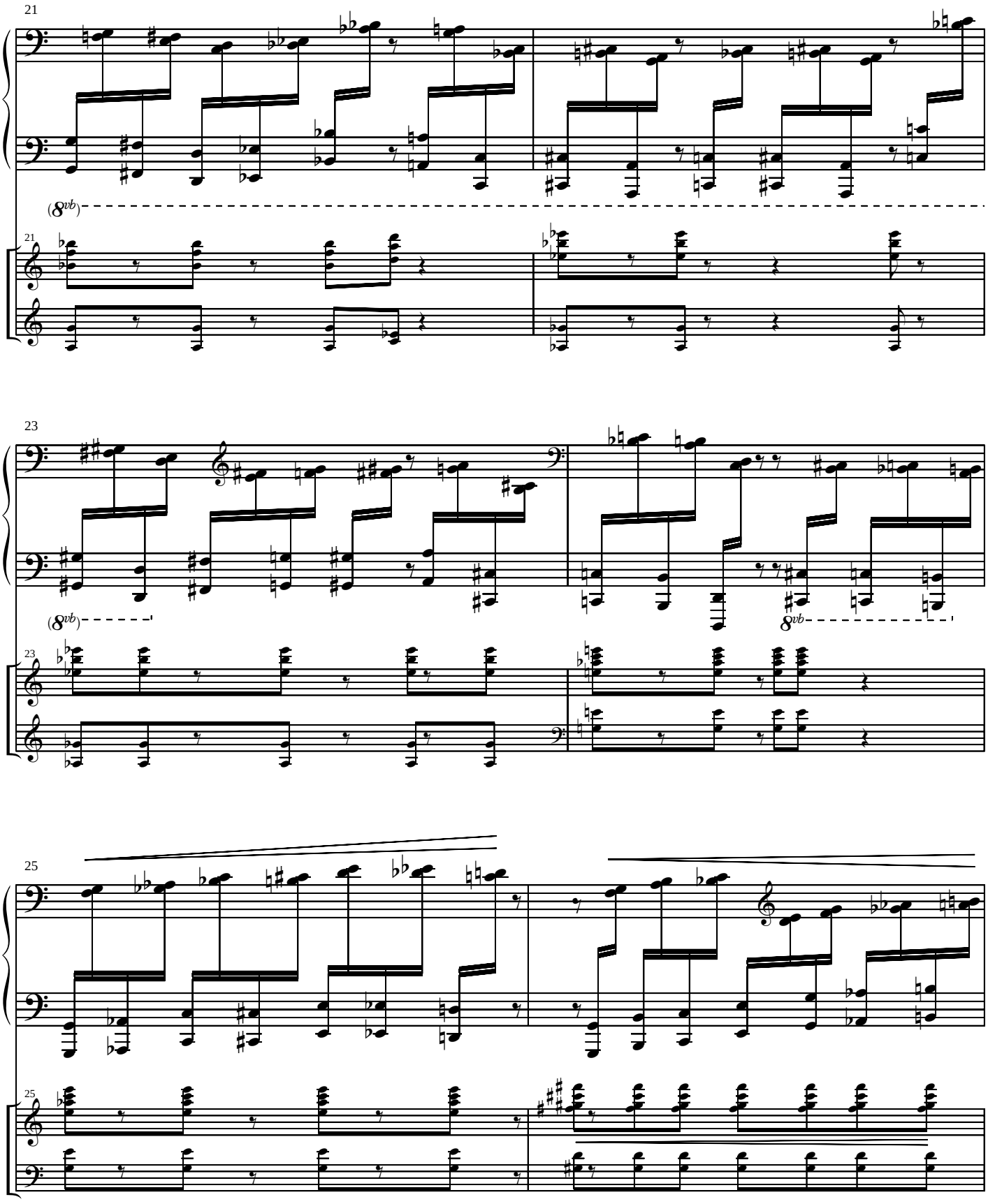

U
(8va)
268
12
simile
U
268
marcato la melodia
(8va)
269
269
(8va)
270
270

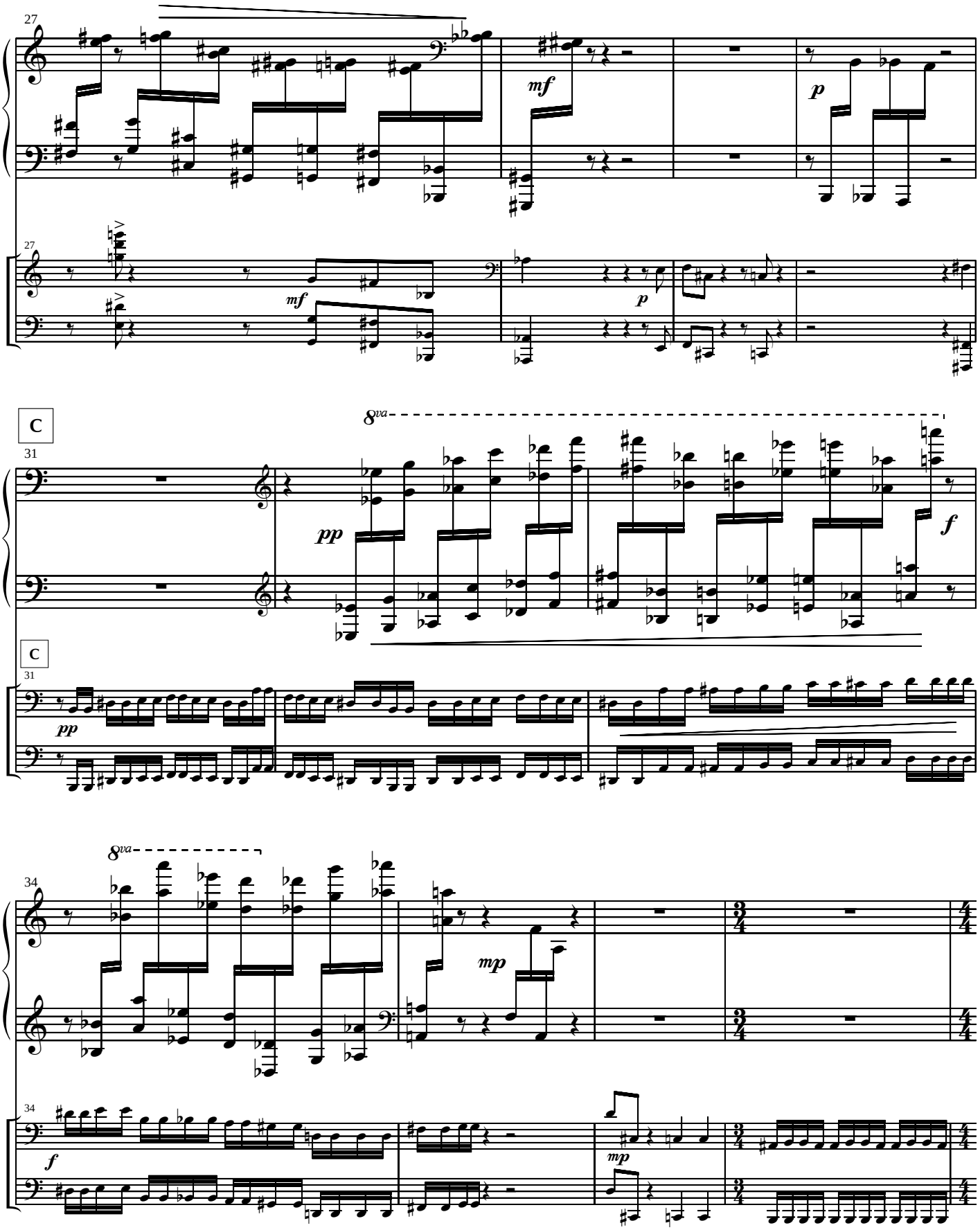

271
(8va)
V
272
sfz
ff
273
8va
8vb
Gliss.
(timpani)
fp

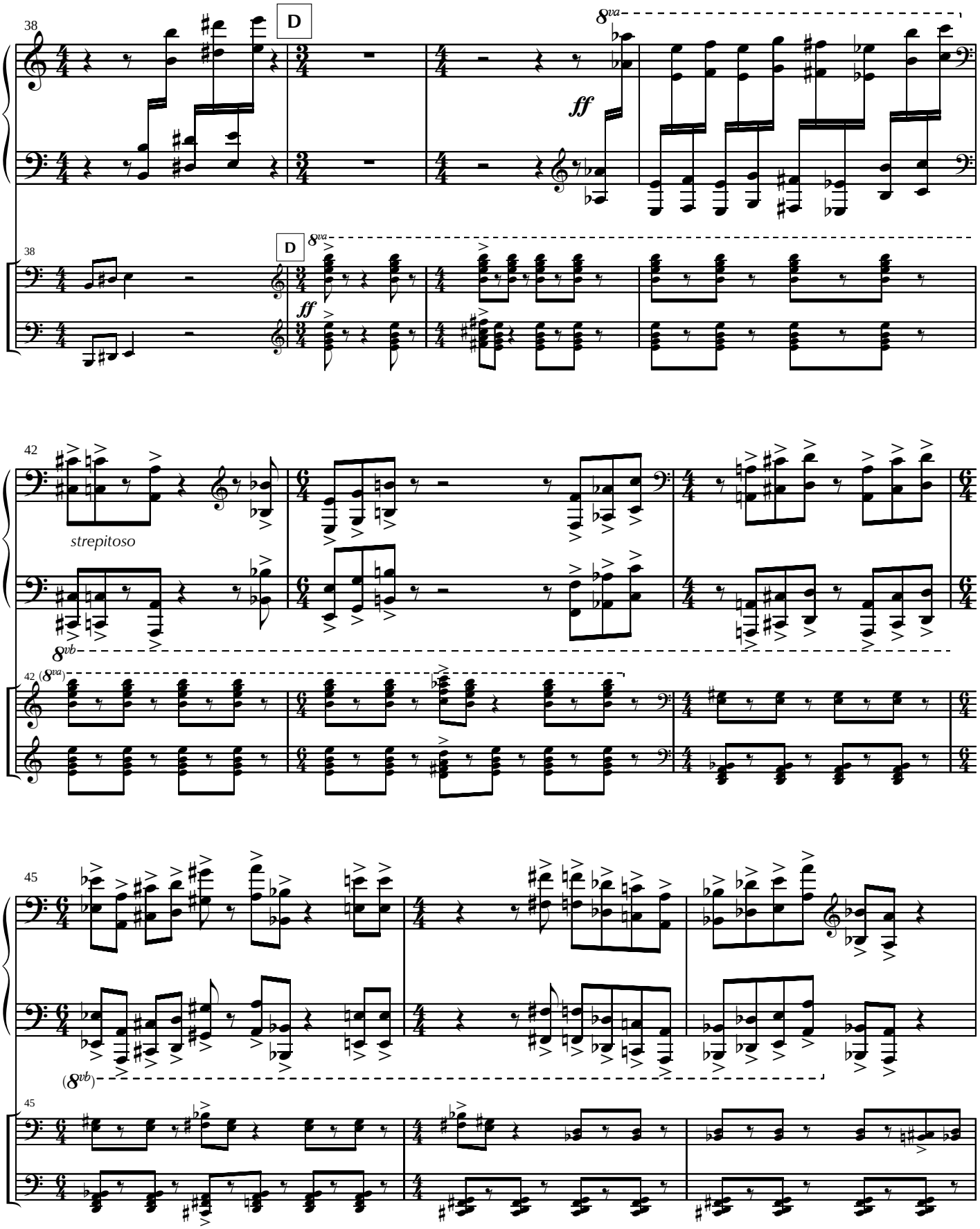
II

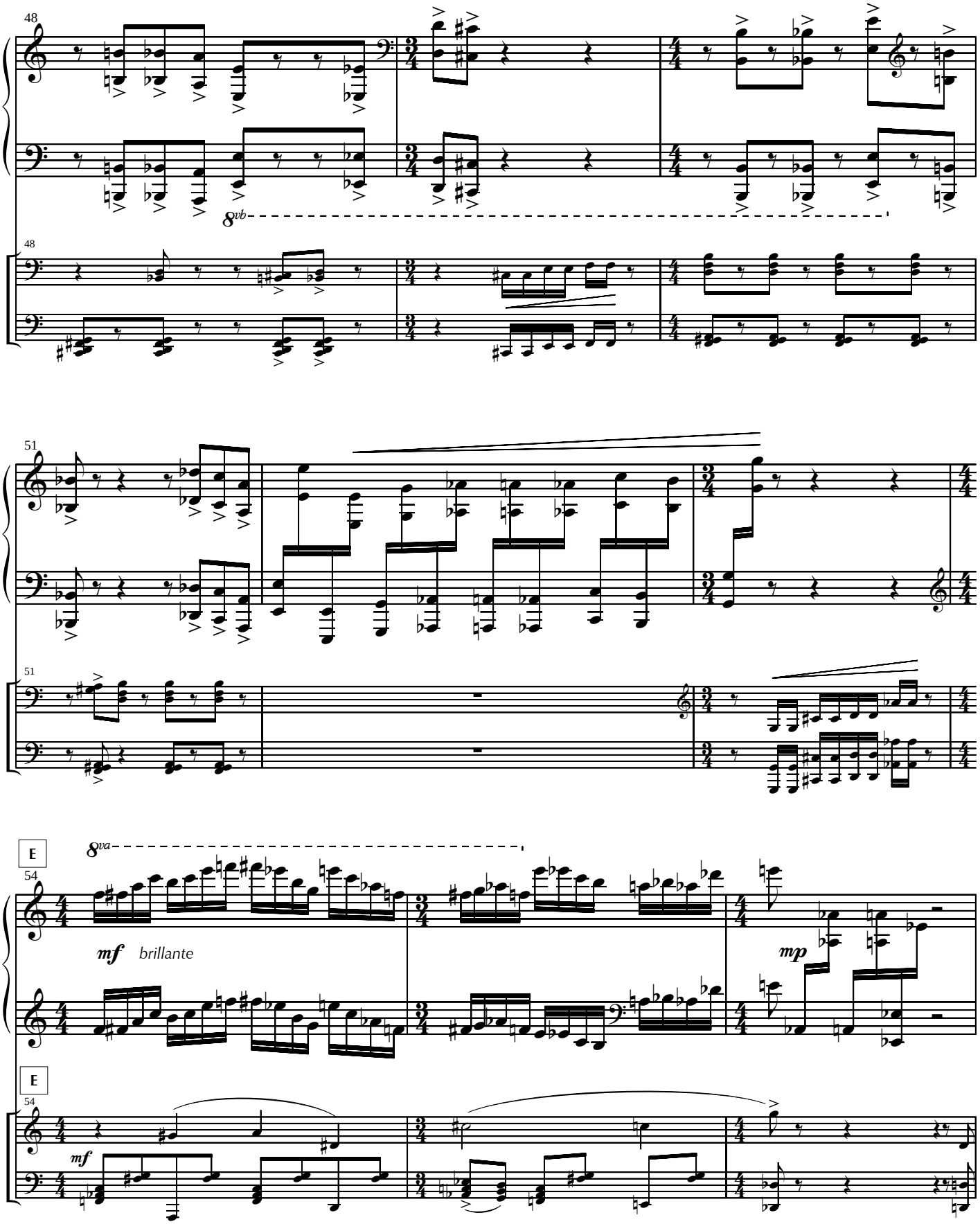

Presto (♩ = 160)
Solo
mp
Presto (♩ = 160)
Orchestra
mp stacc.
4
4
7
A
marcato
8vb
8vb
7
A

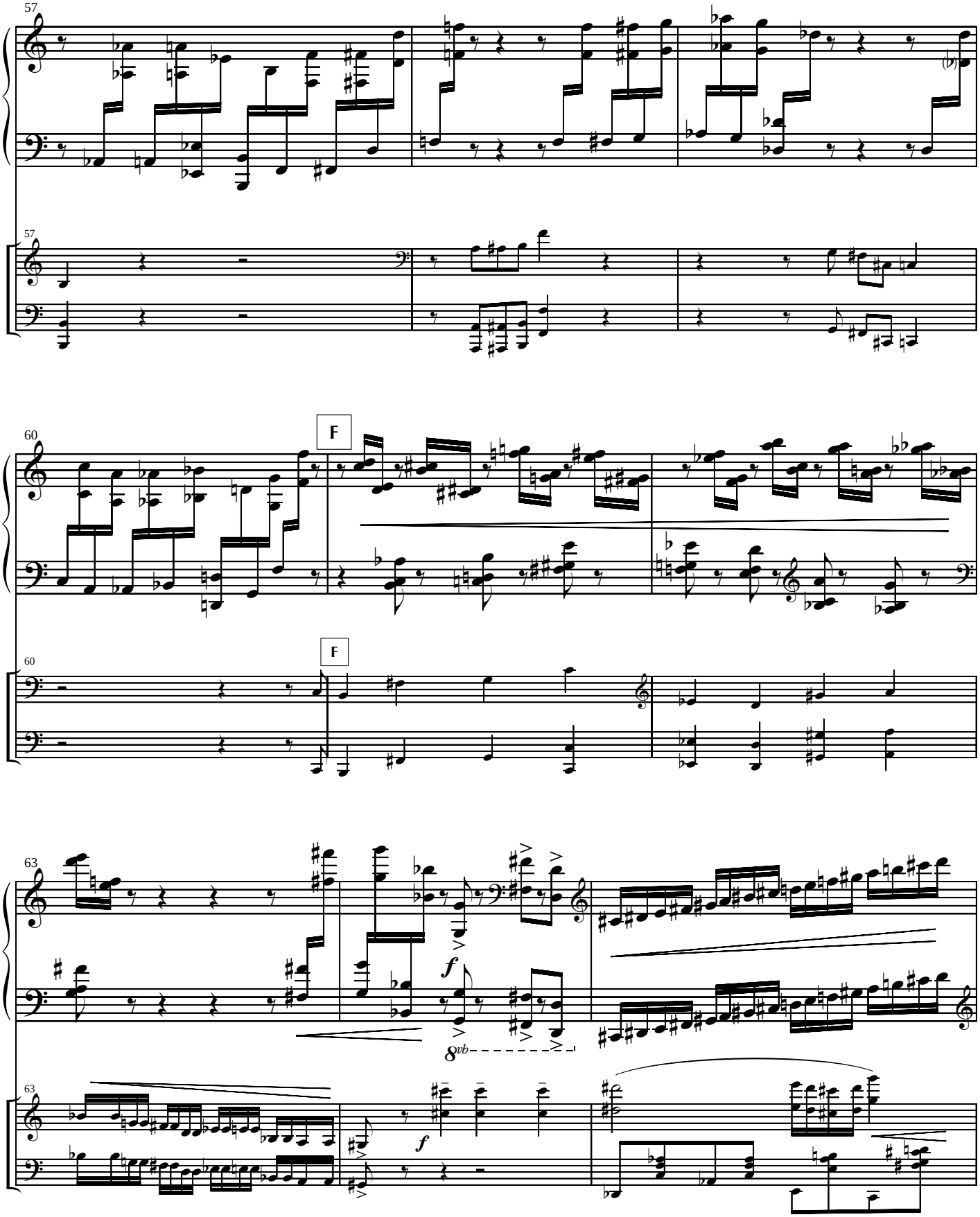

8va
10
10
13
13
8vb
17
B
17
B
f
f
8vb
mf

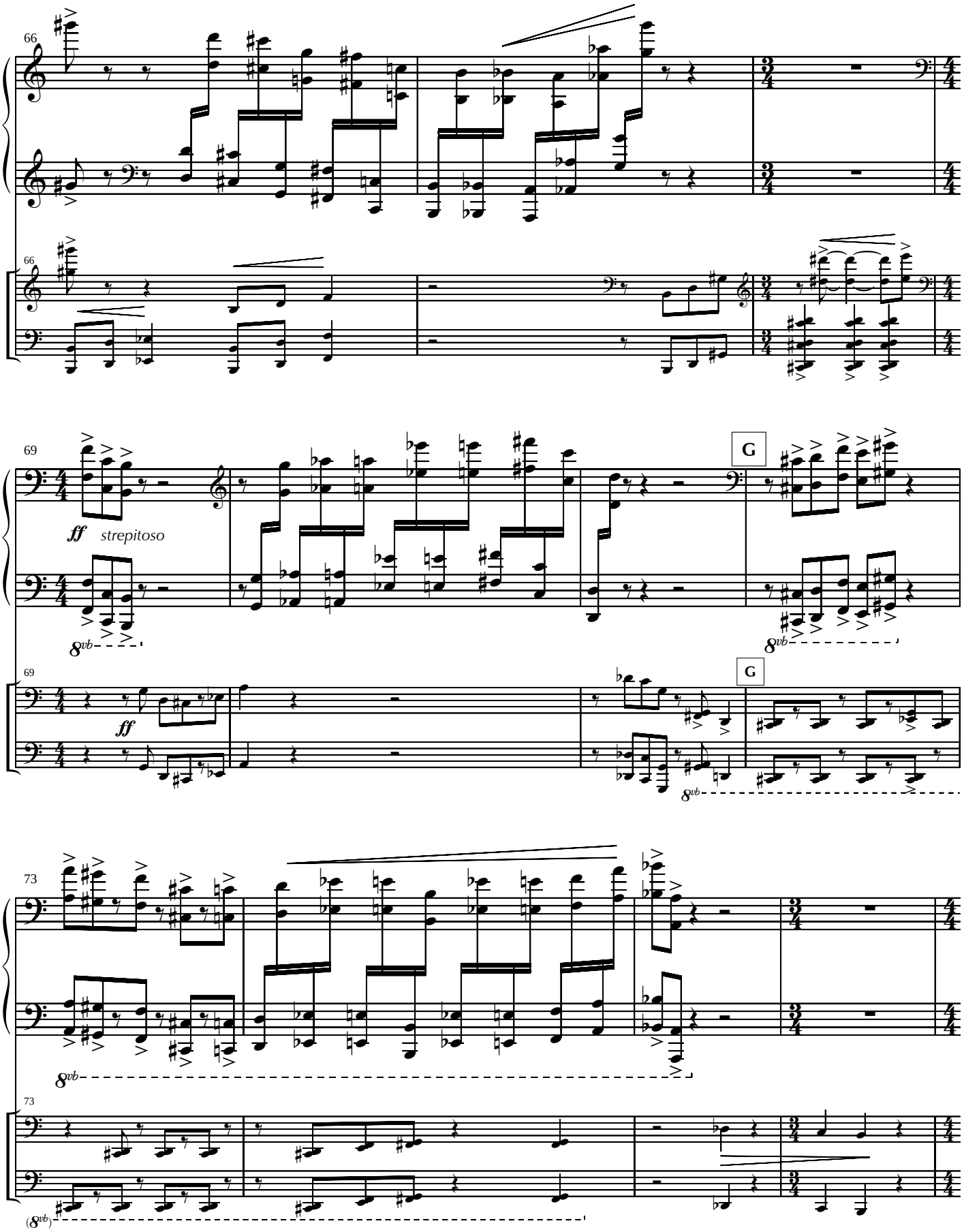

21
(8vb)
21
23
(8vb)
8vb
23
25
25

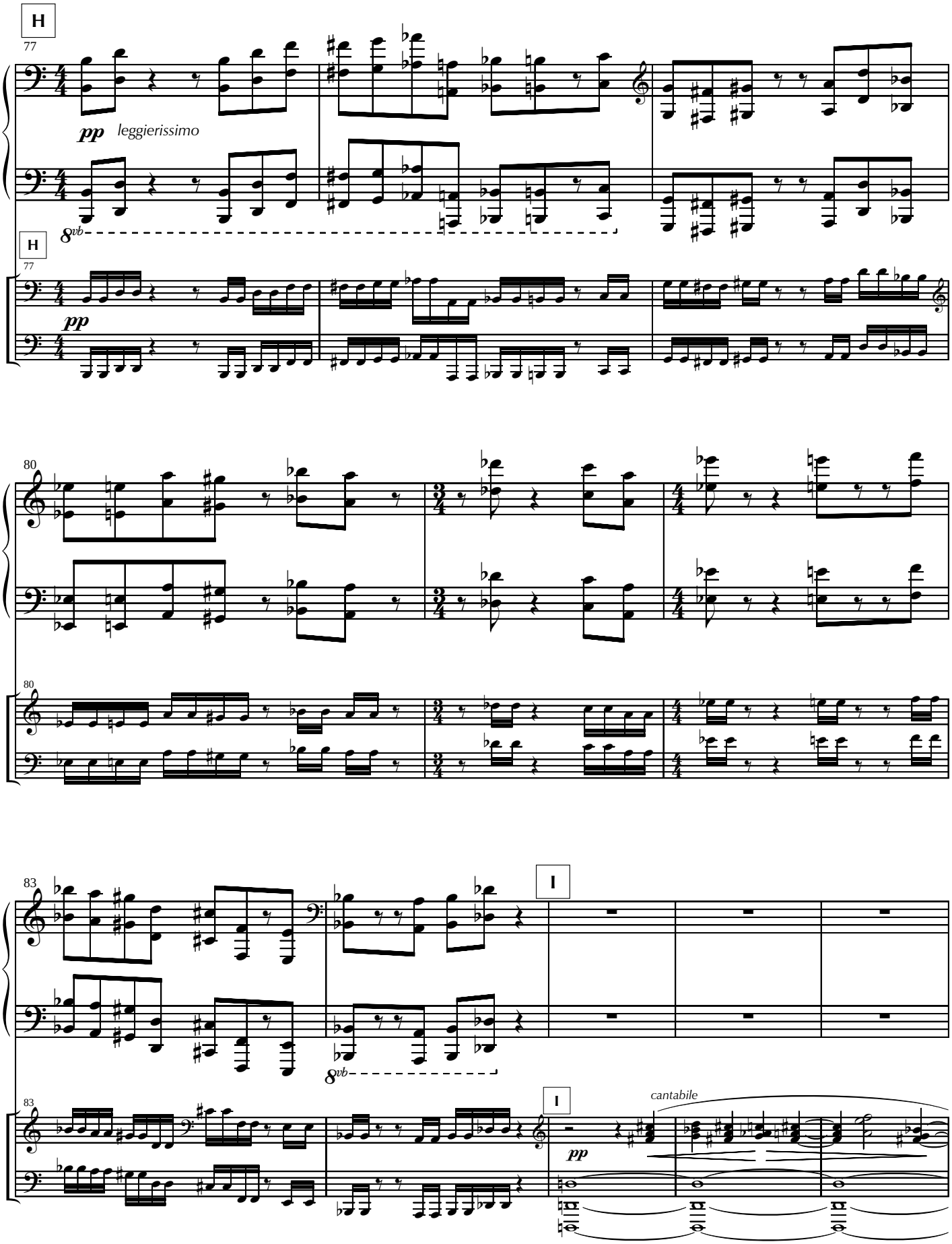

27
mf
p
27
mf
p
C
31
8va
pp
f
C
31
pp
34
8va
mp
34
f
mp

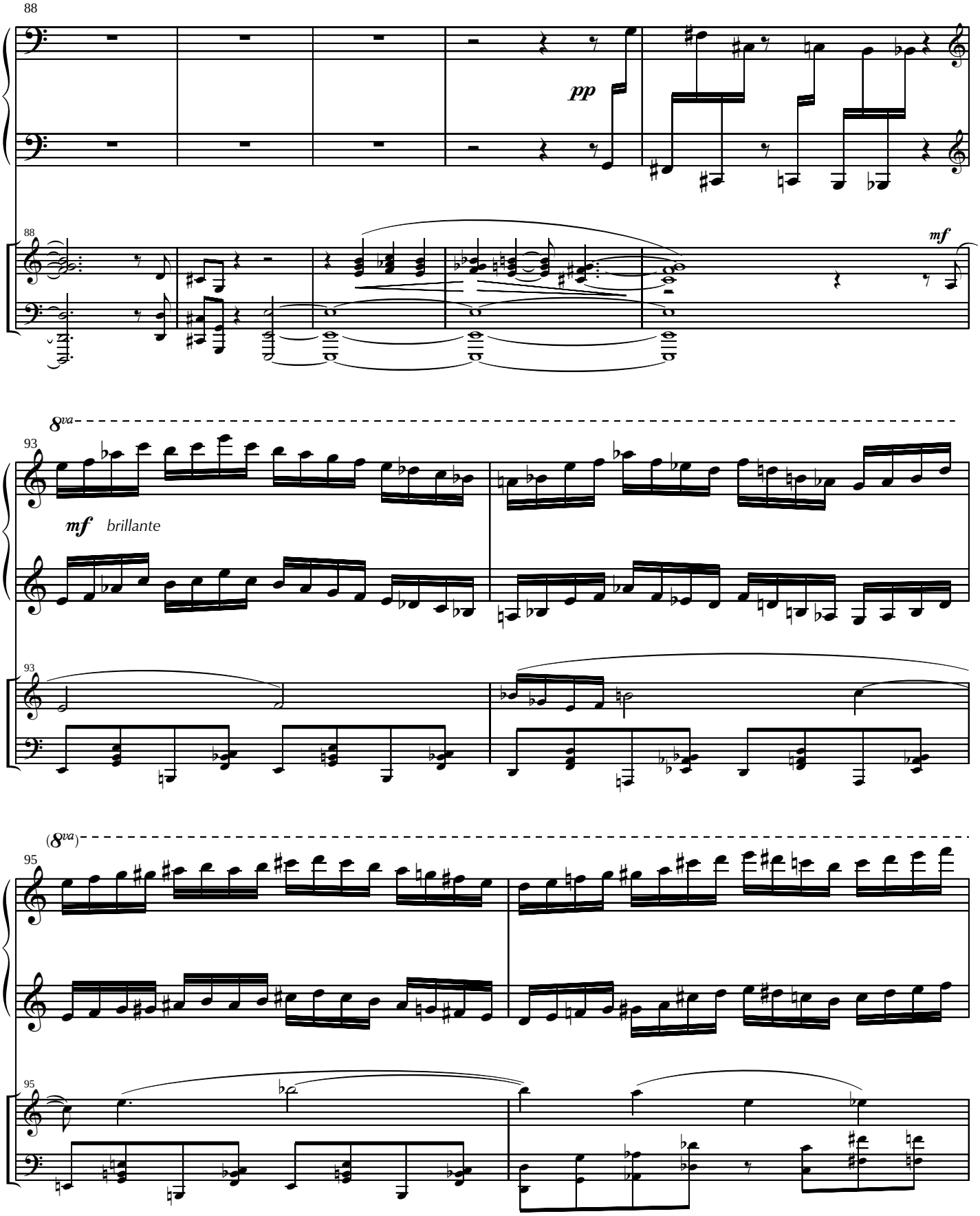

38
D
8va
ff
38
D
8va
ff
42
strepitoso
8vb
42 (8va)
45
(8vb)
45

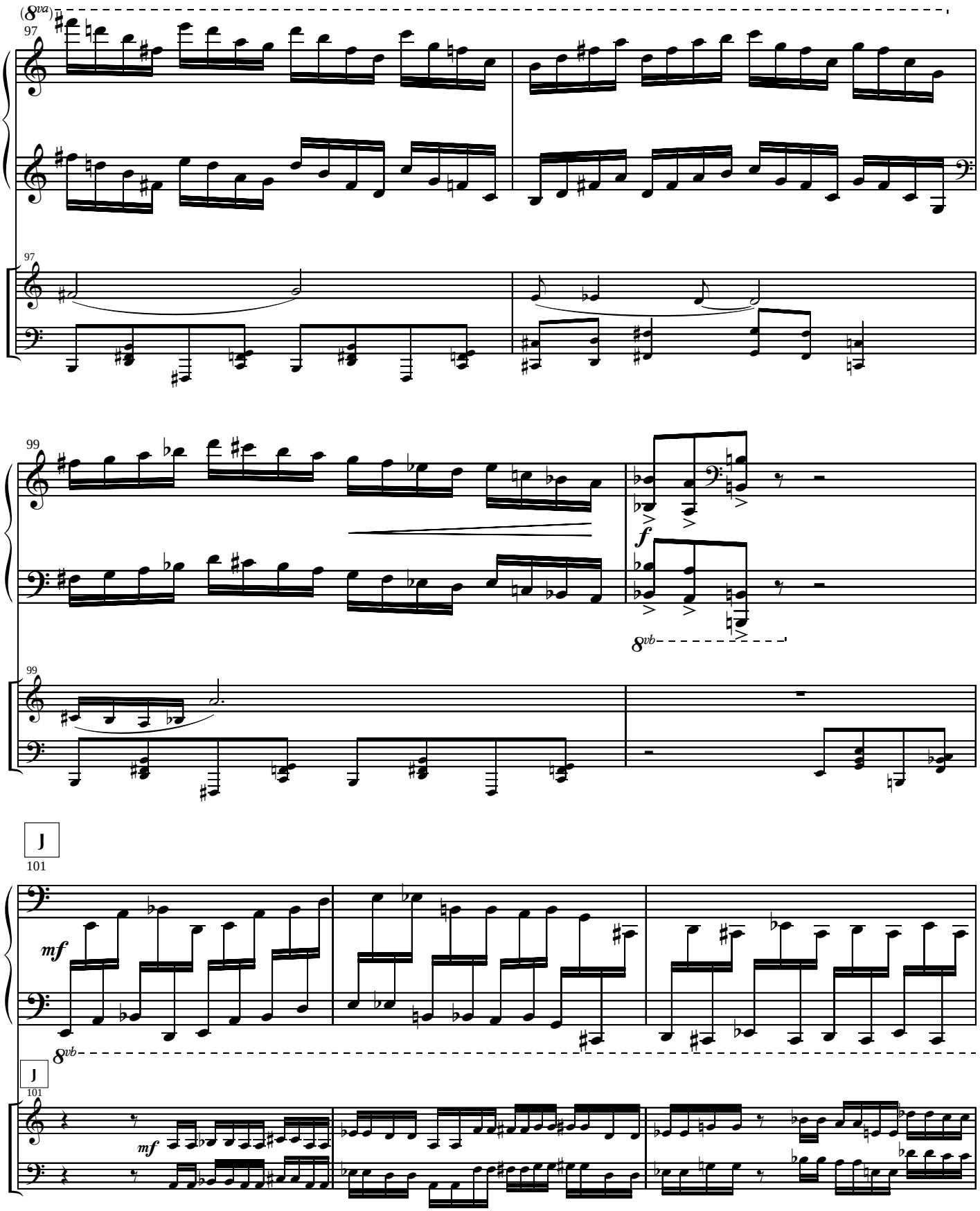

48
8vb
48
51
51
E
54
8va
mf
brillante
mp
E
54
mf

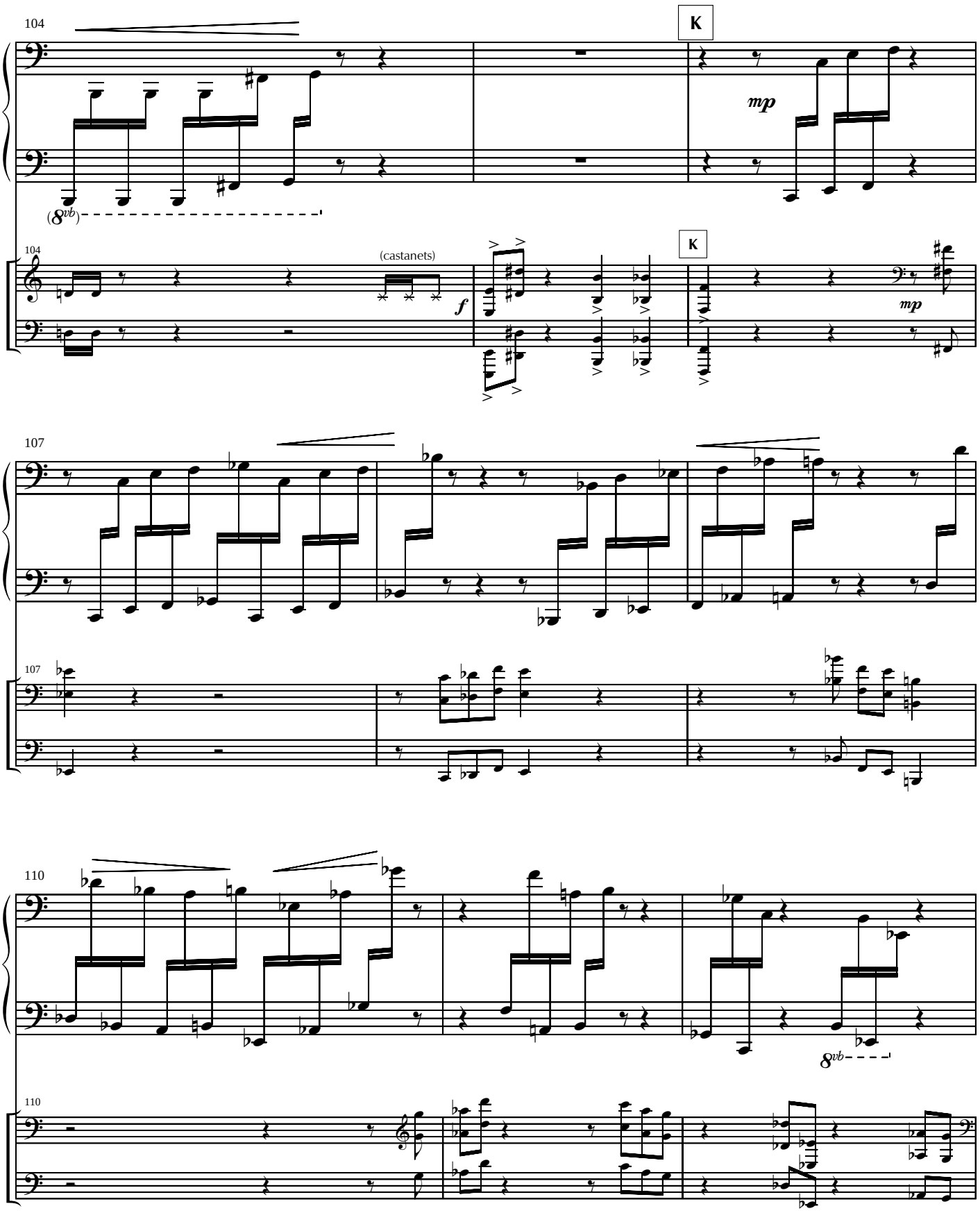

57
57
60
F
F
60
63
f
8vb
63
f

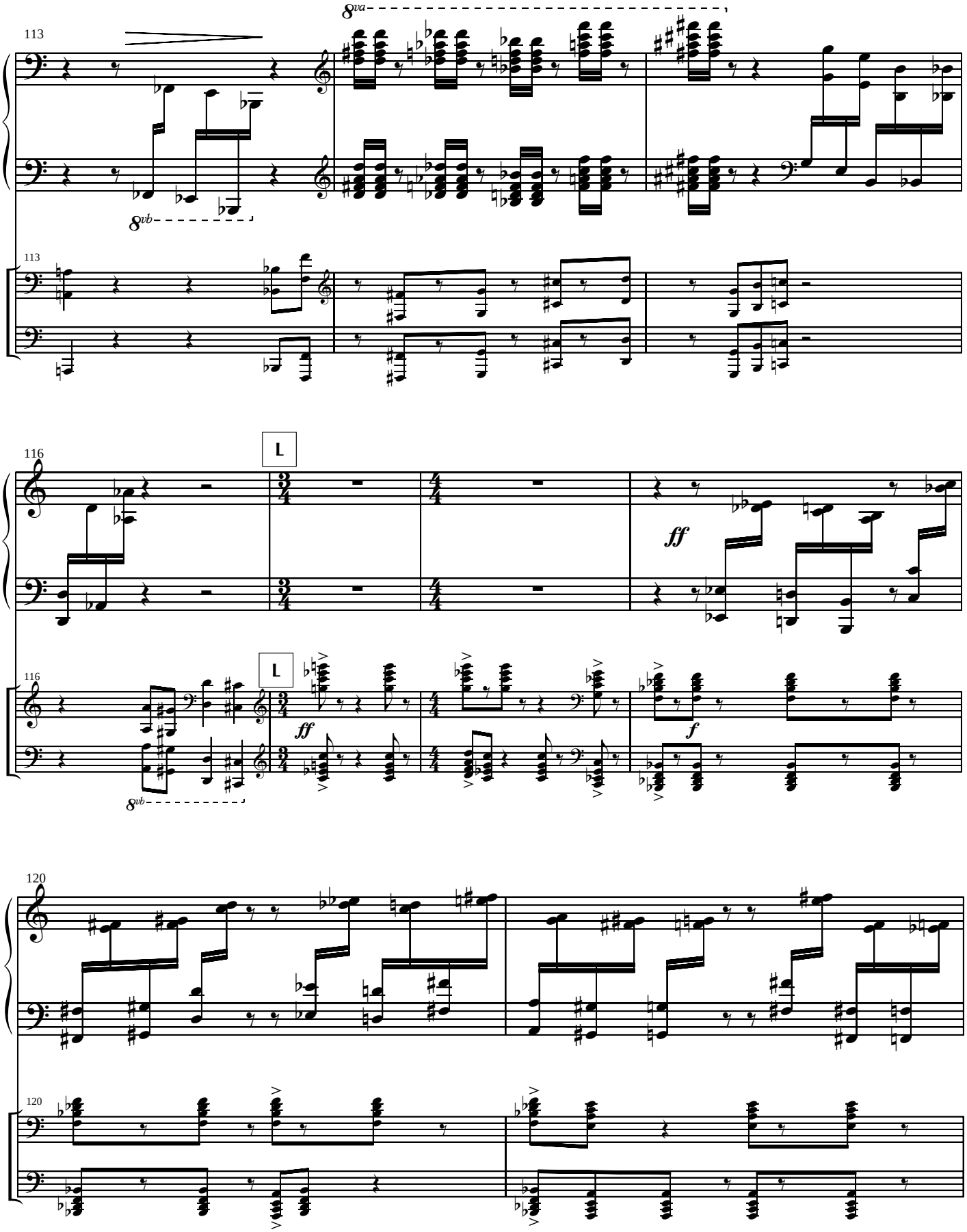

66
66
69
ff
strepitoso
8vb
G
69
ff
G
8vb
73
8vb
73
(8vb)

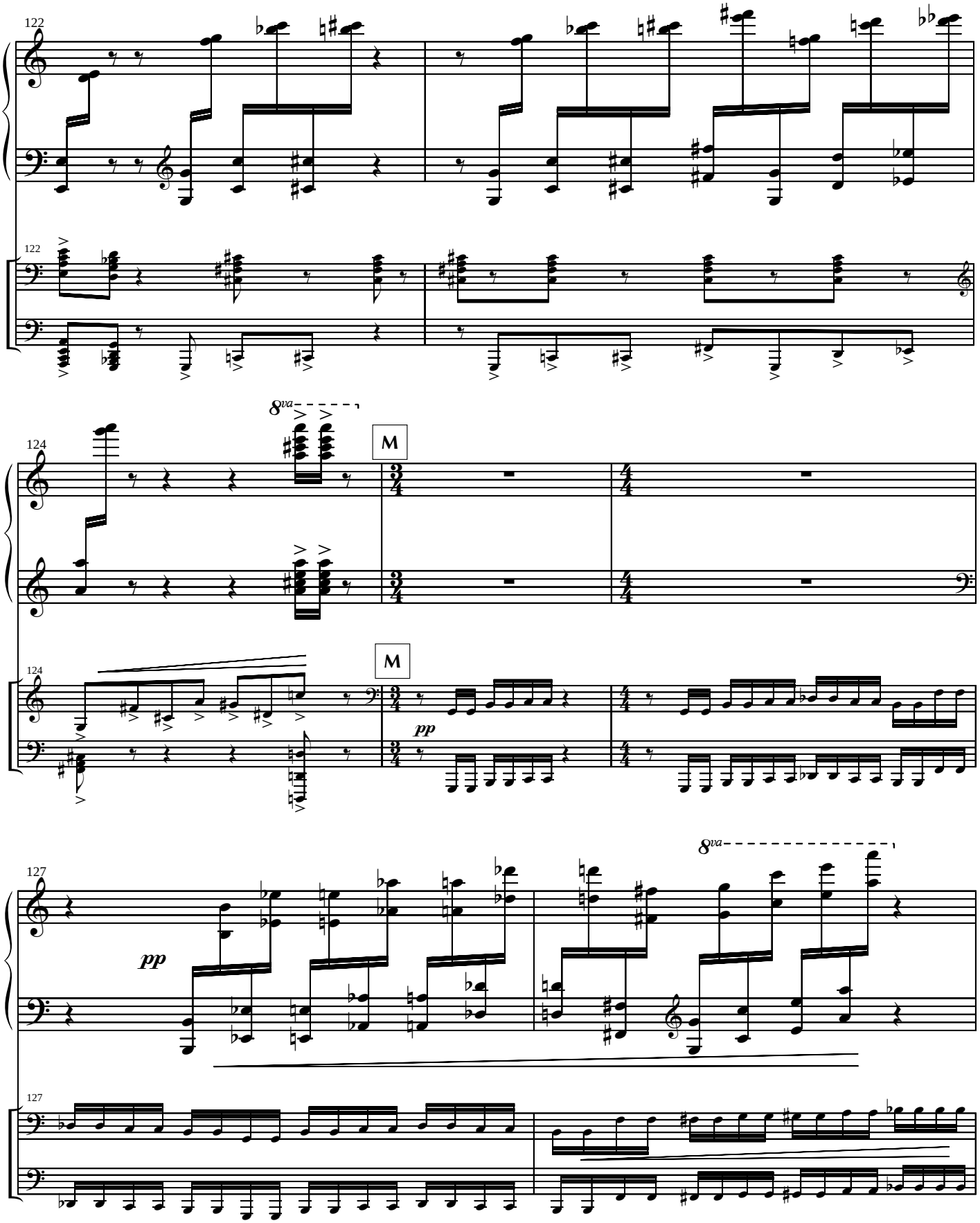

H
77
pp
leggierissimo
8vb
H
77
pp
80
80
83
I
8vb
83
I
cantabile
pp

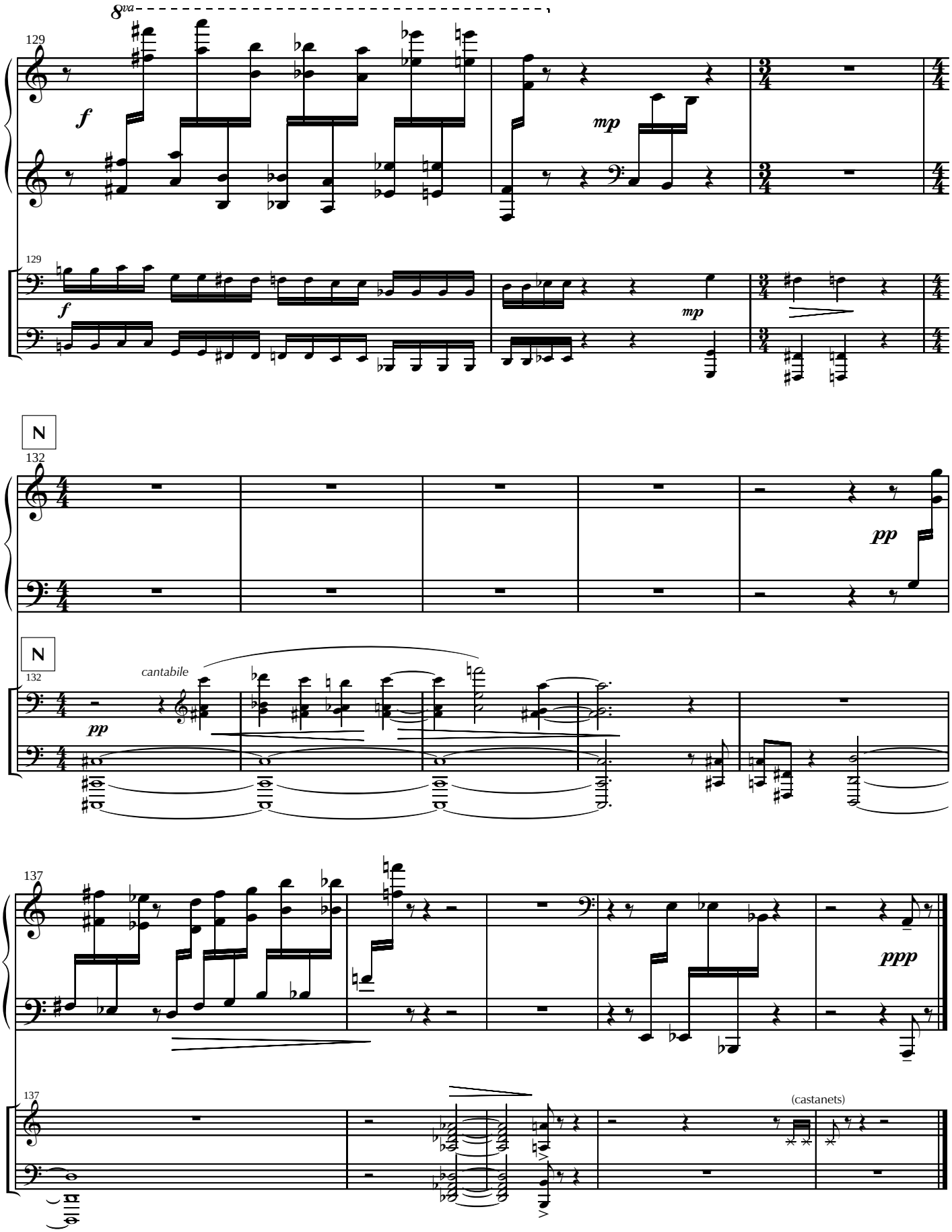

88
pp
88
mf
8va
93
mf brillante
93
(8va)
95
95


(8va)
97
97
99
99
f
8vb
J
101
mf
8vb
J
101
mf

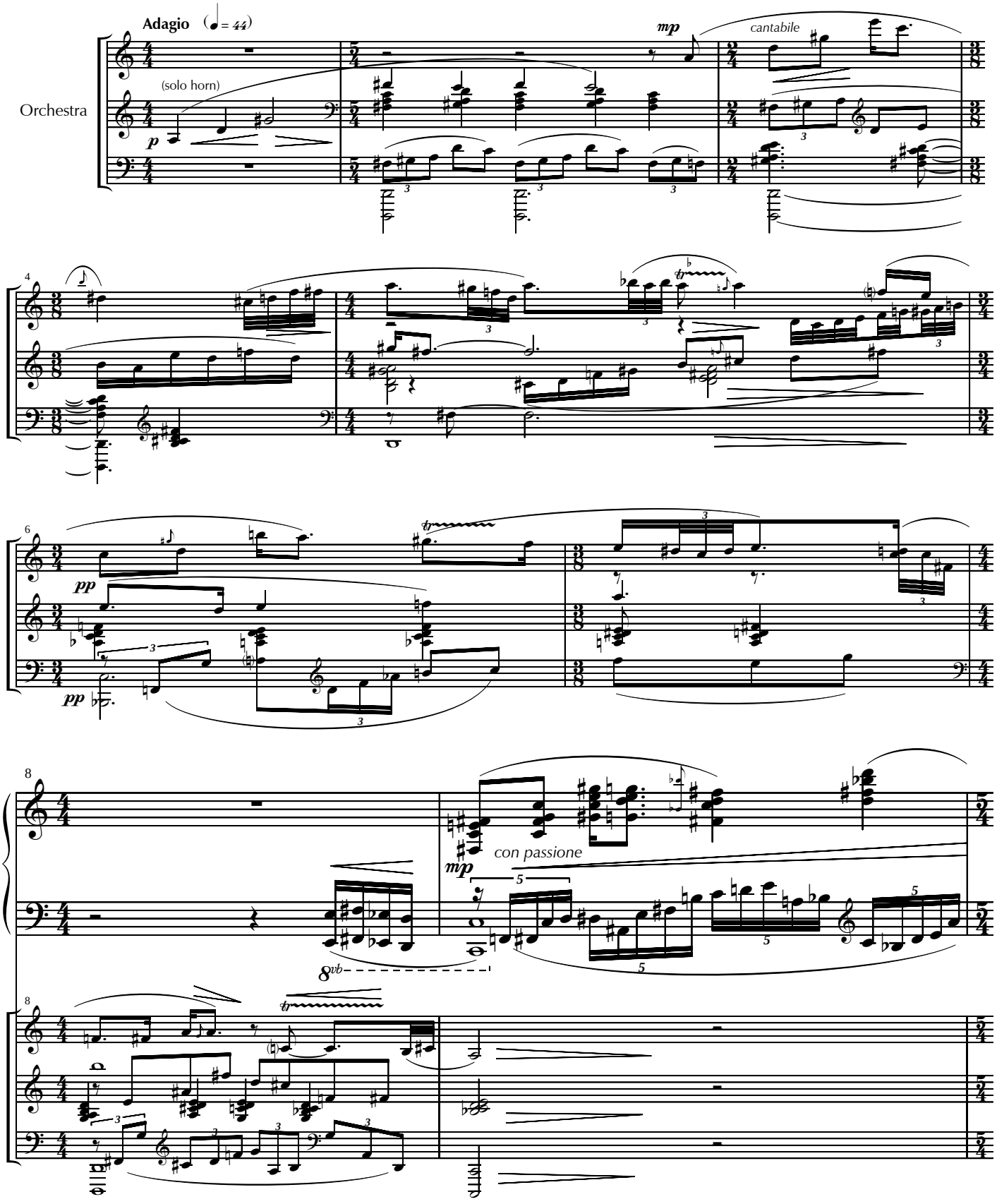

104
K
mp
(8vb)
104
(castanets)
f
K
mp
107
107
110
8vb
110

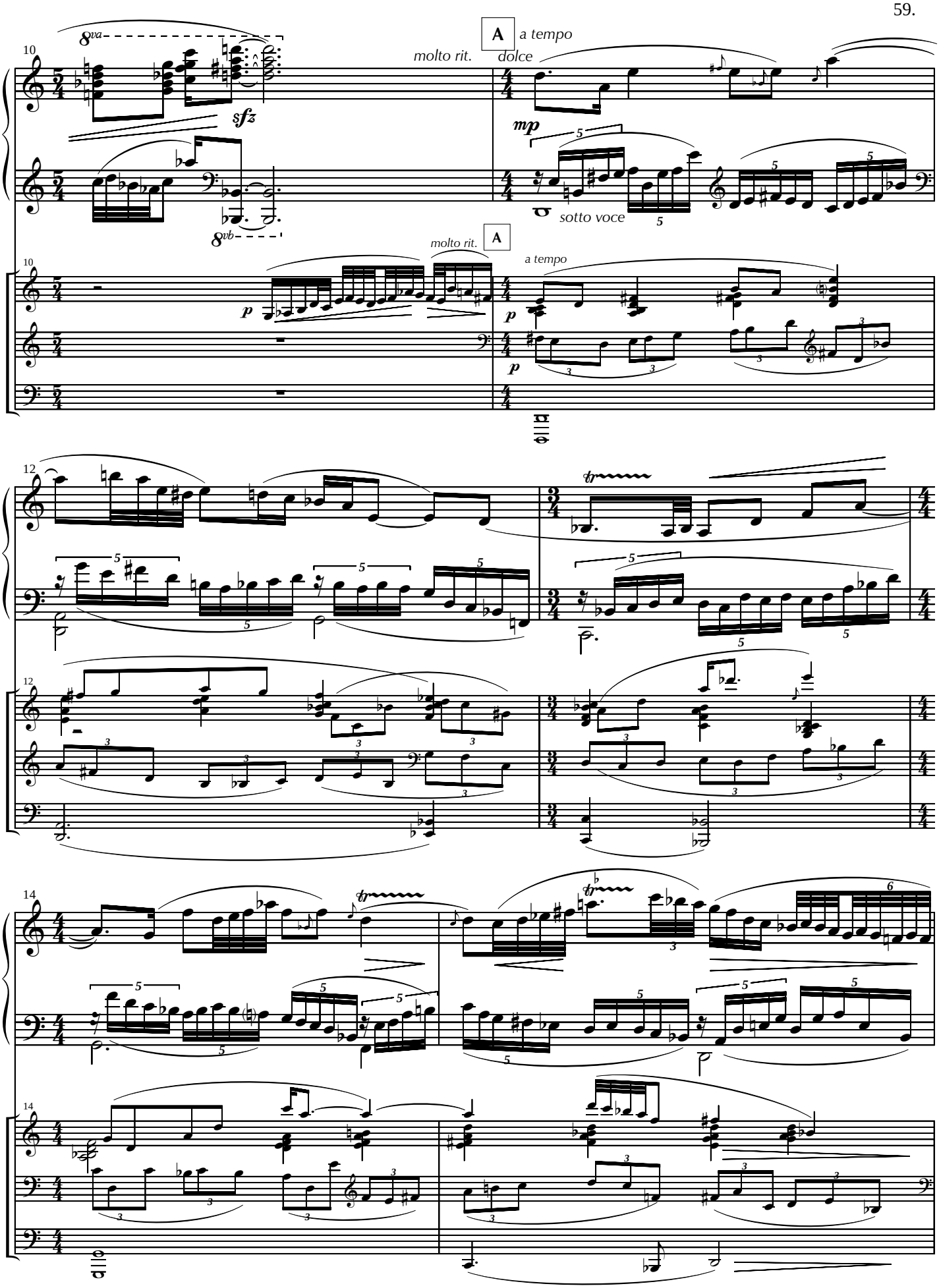

8va
8vb
113
113
116
L
116
L
ff
ff
f
8vb
120
120

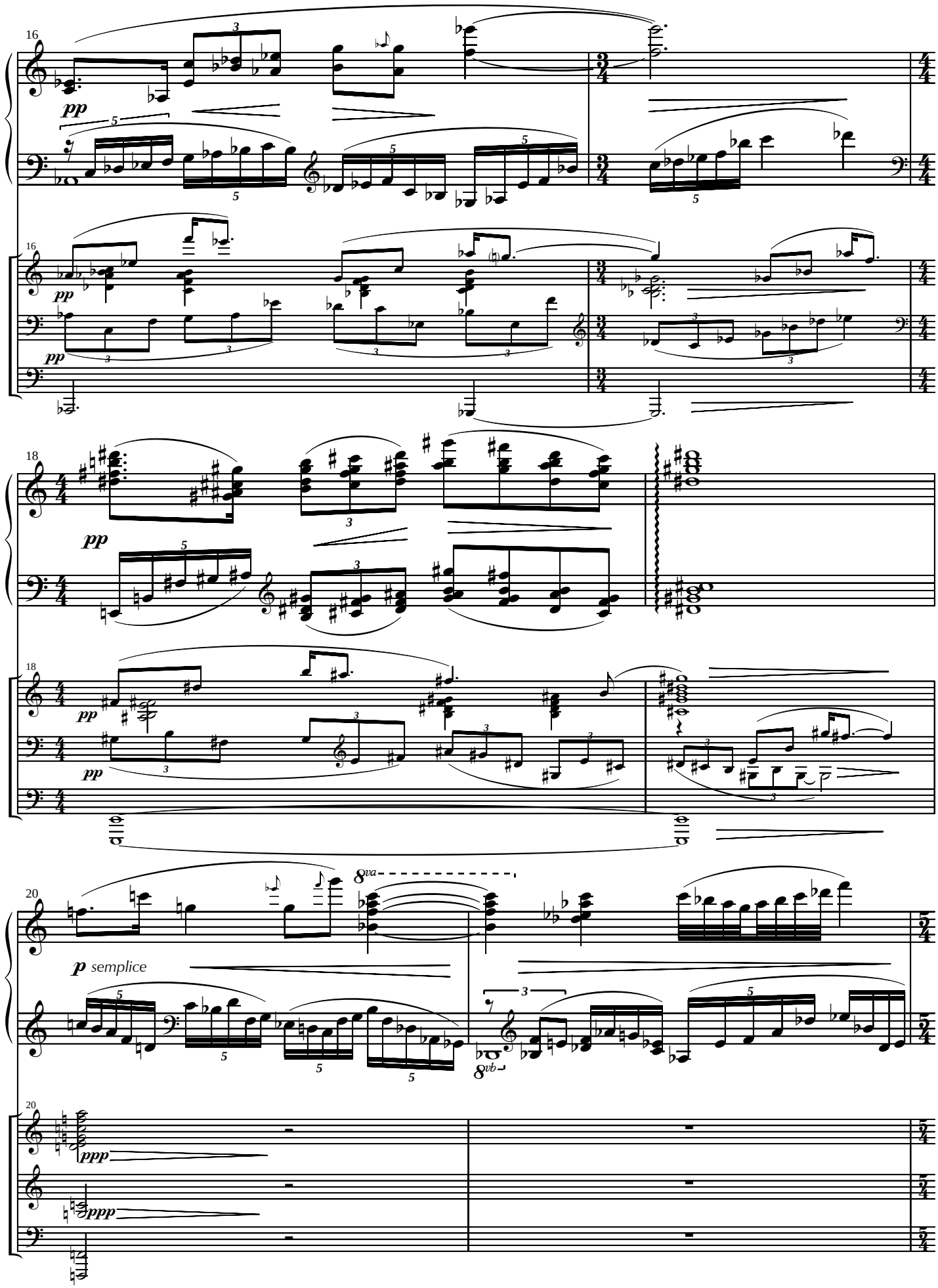

122
122
8va
124
M
M
124
pp
127
pp
8va
127

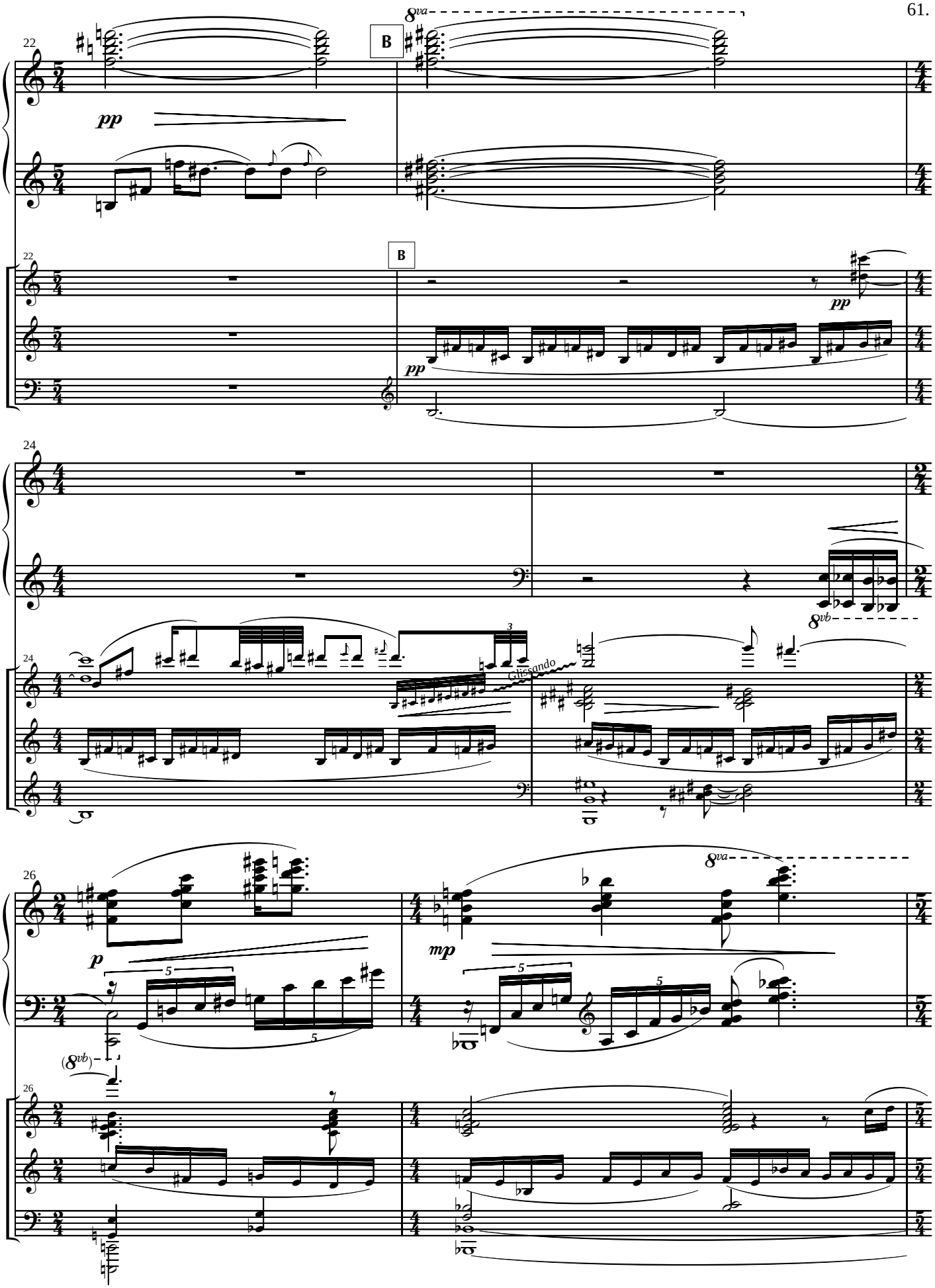

8va
129
f
mp
129
f
mp
N
132
pp
N
132
cantabile
pp
137
ppp
137
(castanets)

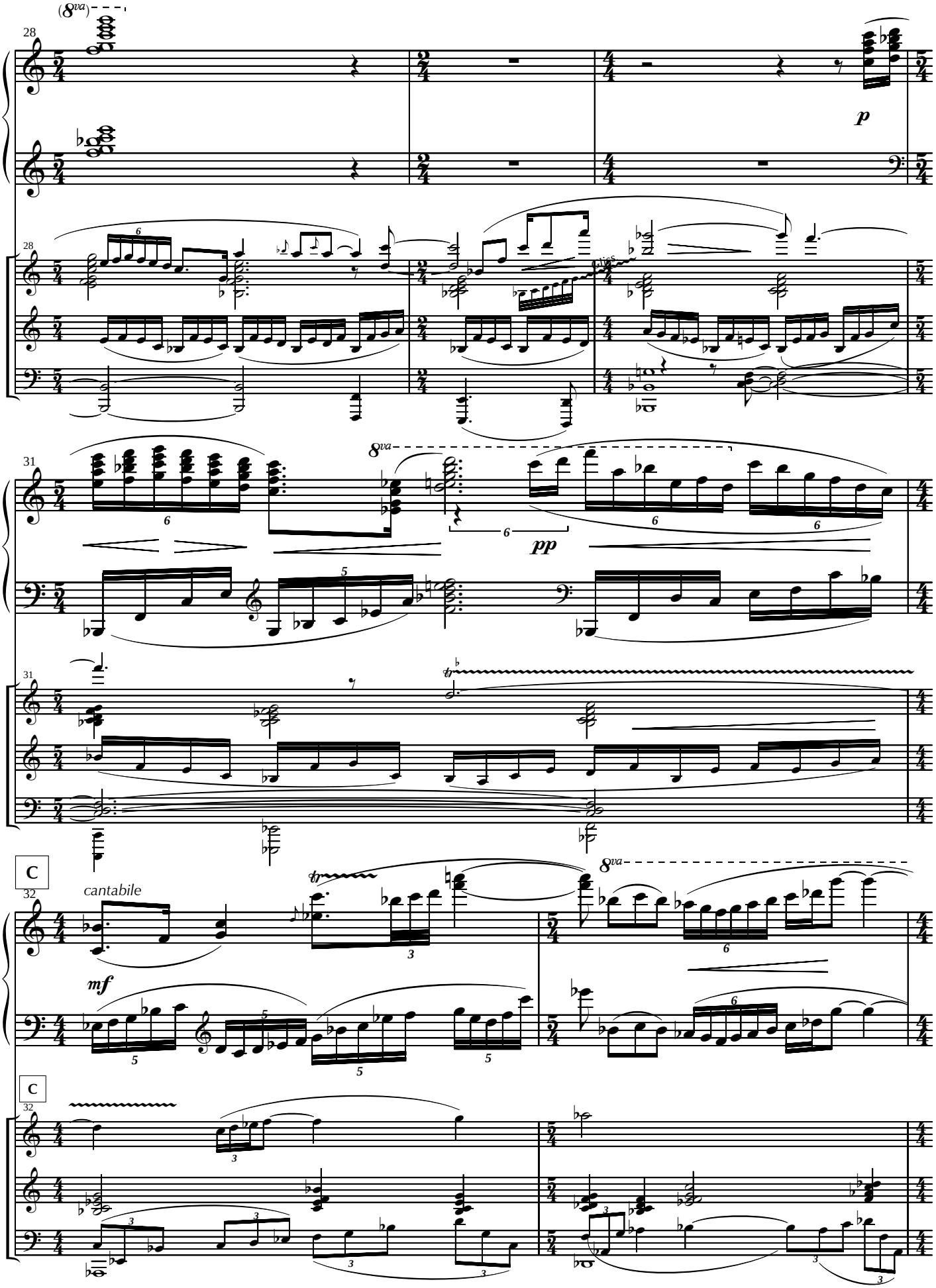
III

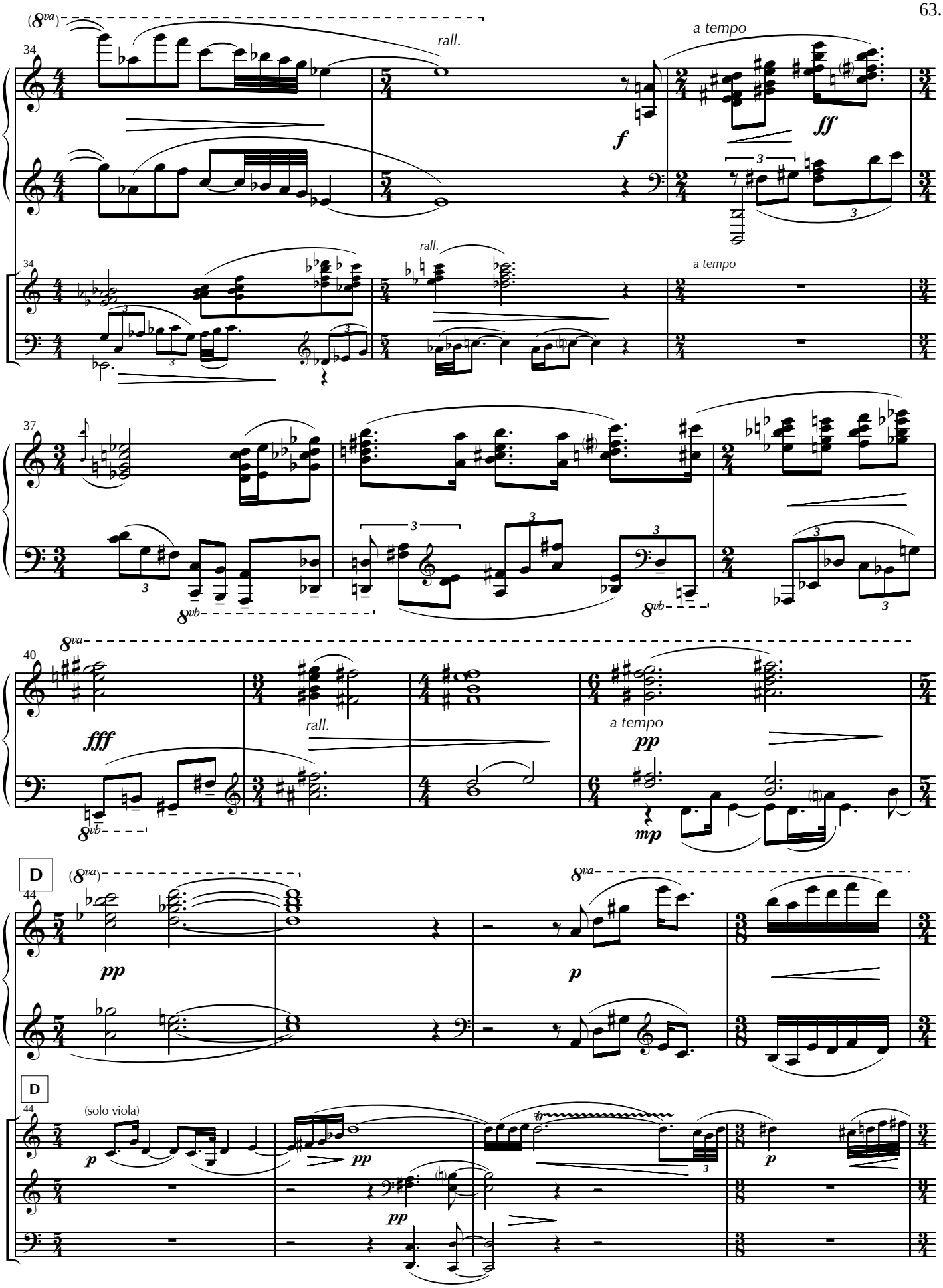

Adagio (♩ = 44)
mp
cantabile
(solo horn)
Orchestra
p
4
6
pp
pp
8
Solo
con passione
mp
8vb
8

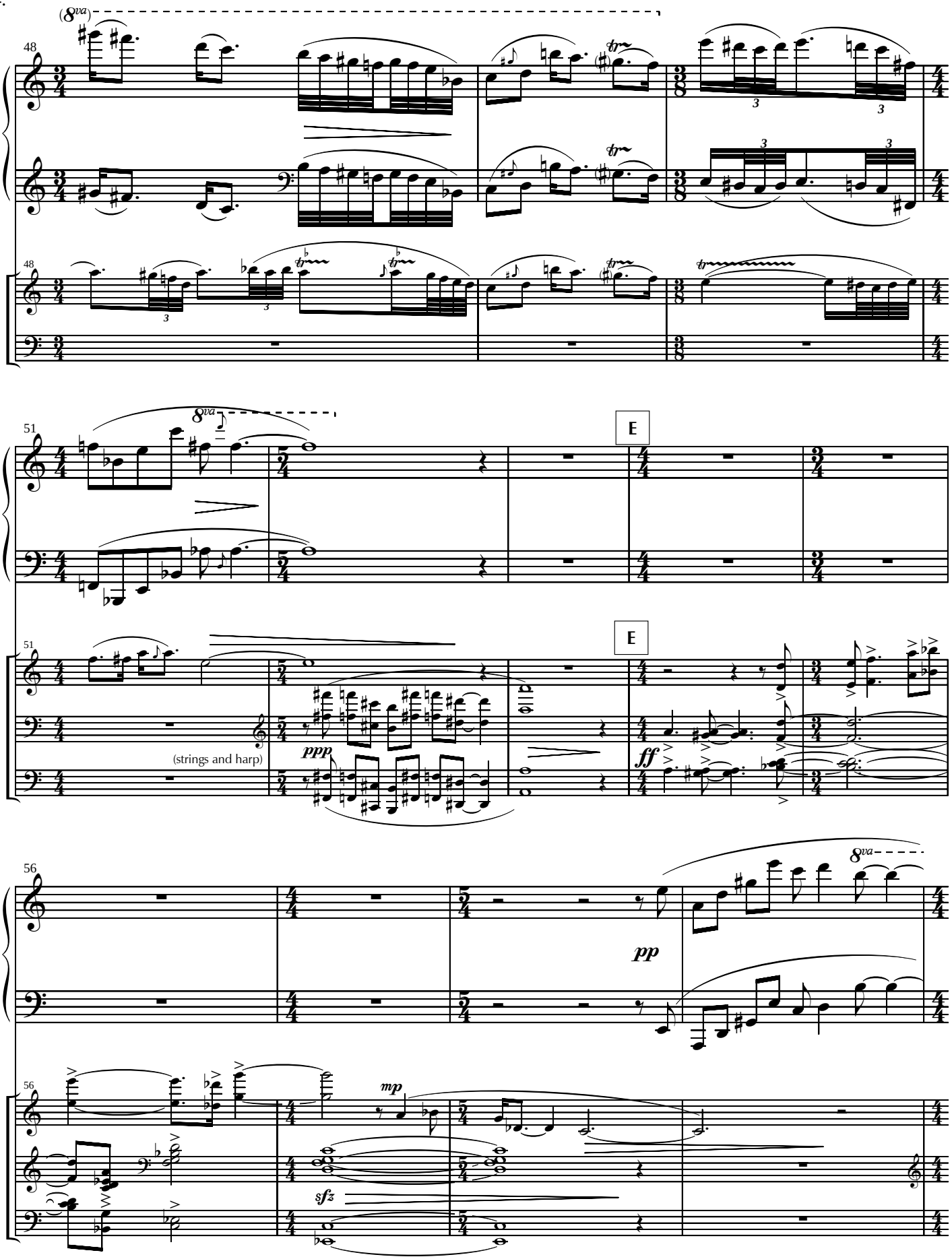

A
a tempo
molto rit.
dolce
sotto voce
molto rit.
A
a tempo

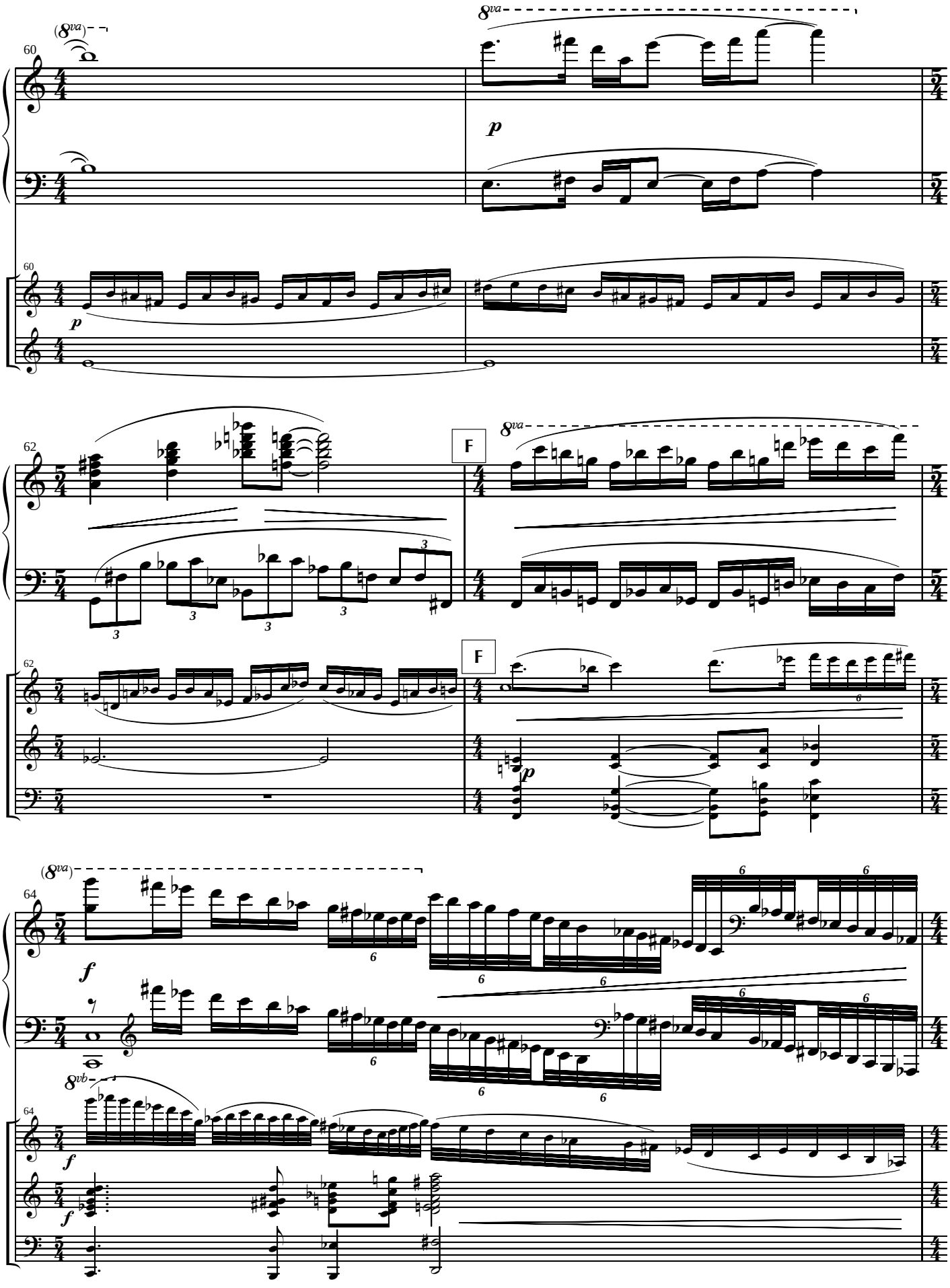

16
pp
16
pp
18
pp
18
pp
20
p semplice
8va
8vb
20
ppp
ppp

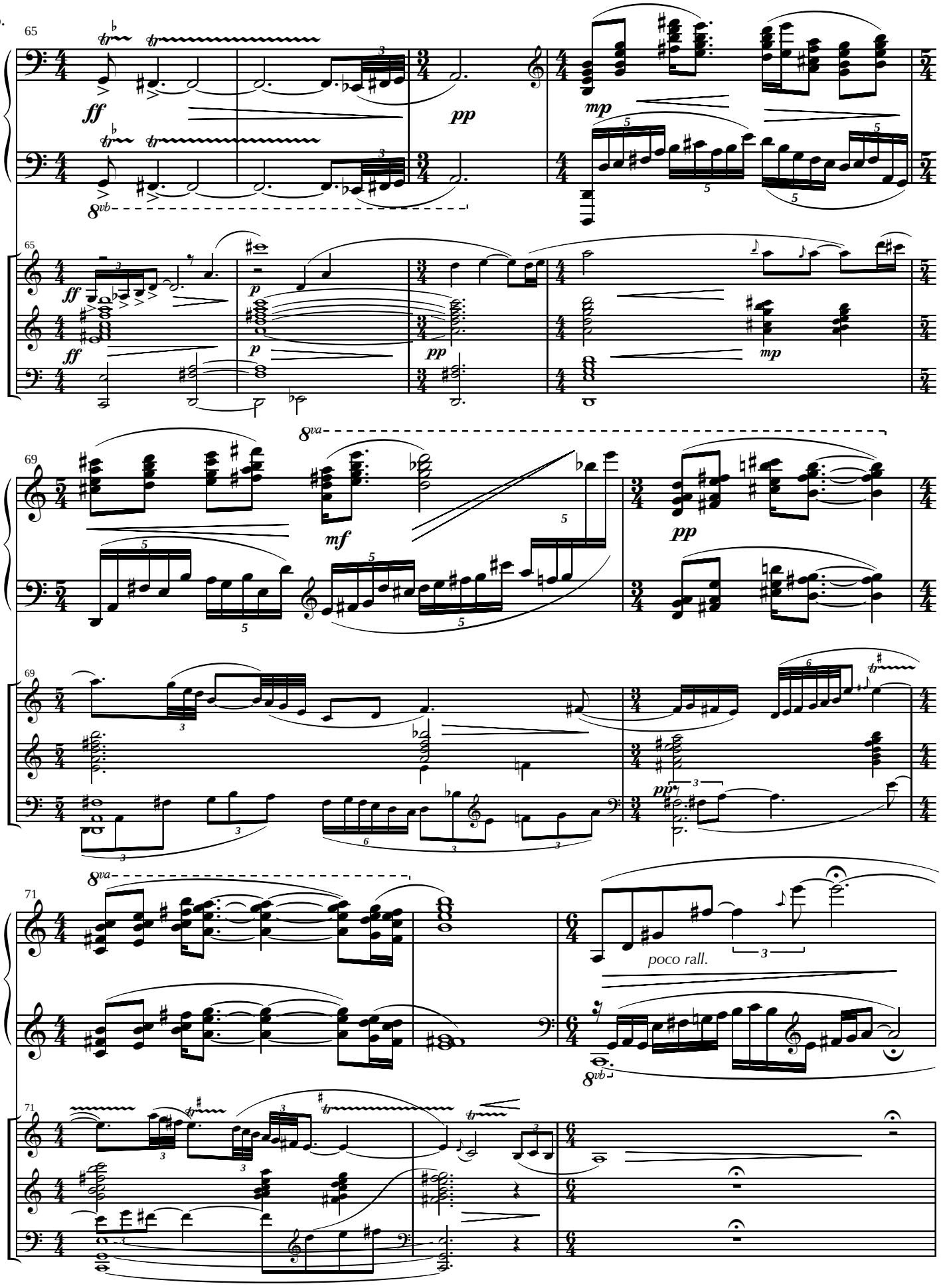

22
B
8va
pp
22
B
pp
pp
24
24
Glissando
8vb
26
p
mp
8va
(8vb)
26

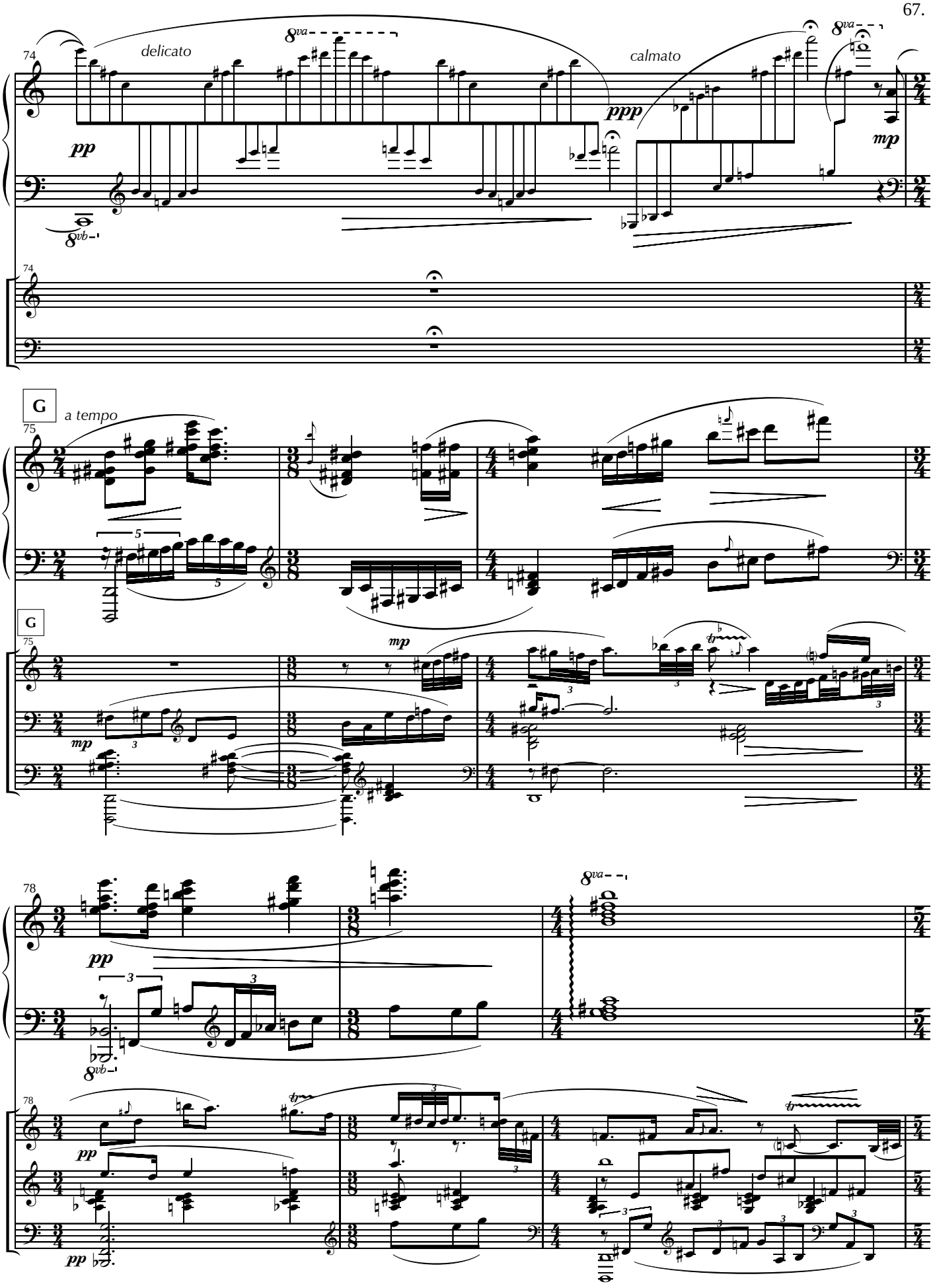

(8va)
28
p
28
31
8va
pp
31
C
32
cantabile
mf
8va
C
32

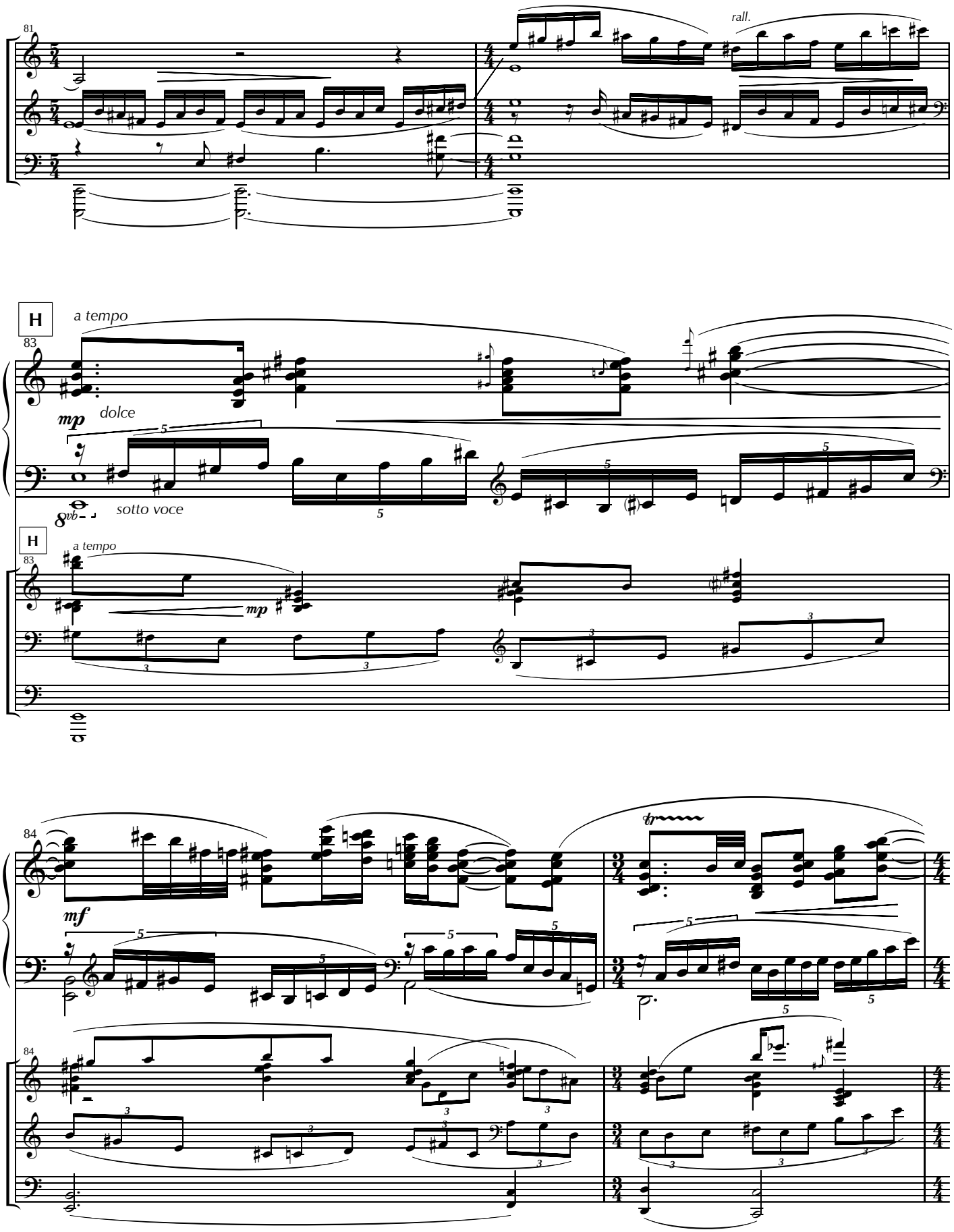

(8va)
34
rall.
a tempo
f
ff
3
rall.
a tempo
37
8vb
8vb
40
8va
fff
rall.
a tempo
pp
8vb
mp
D
(8va)
44
pp
8va
p
D
44
(solo viola)
p
pp
pp
tr
3
p

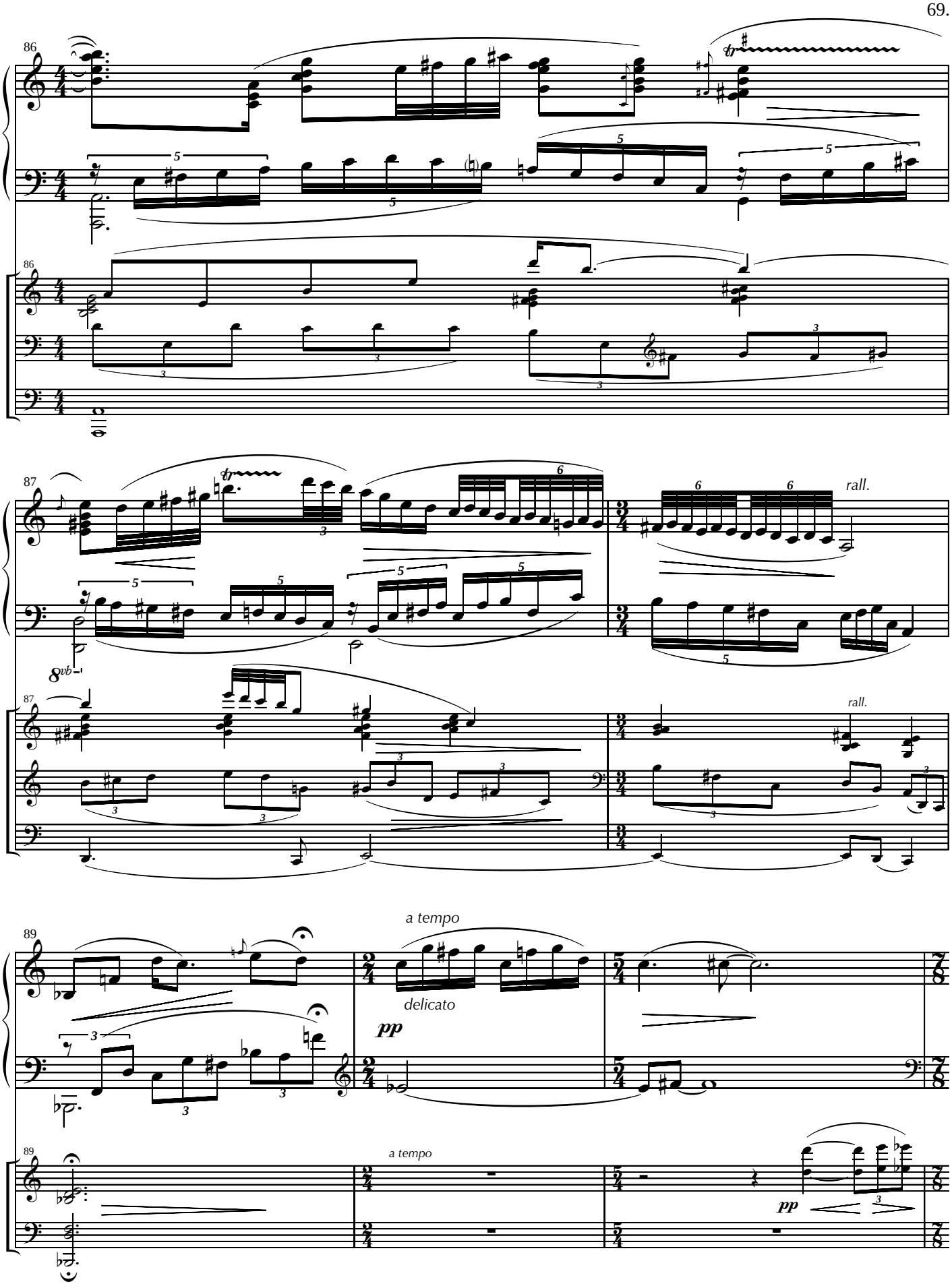

(8va)
48
8va
51
E
(strings and harp)
ppp
ff
56
pp
mp
sfz

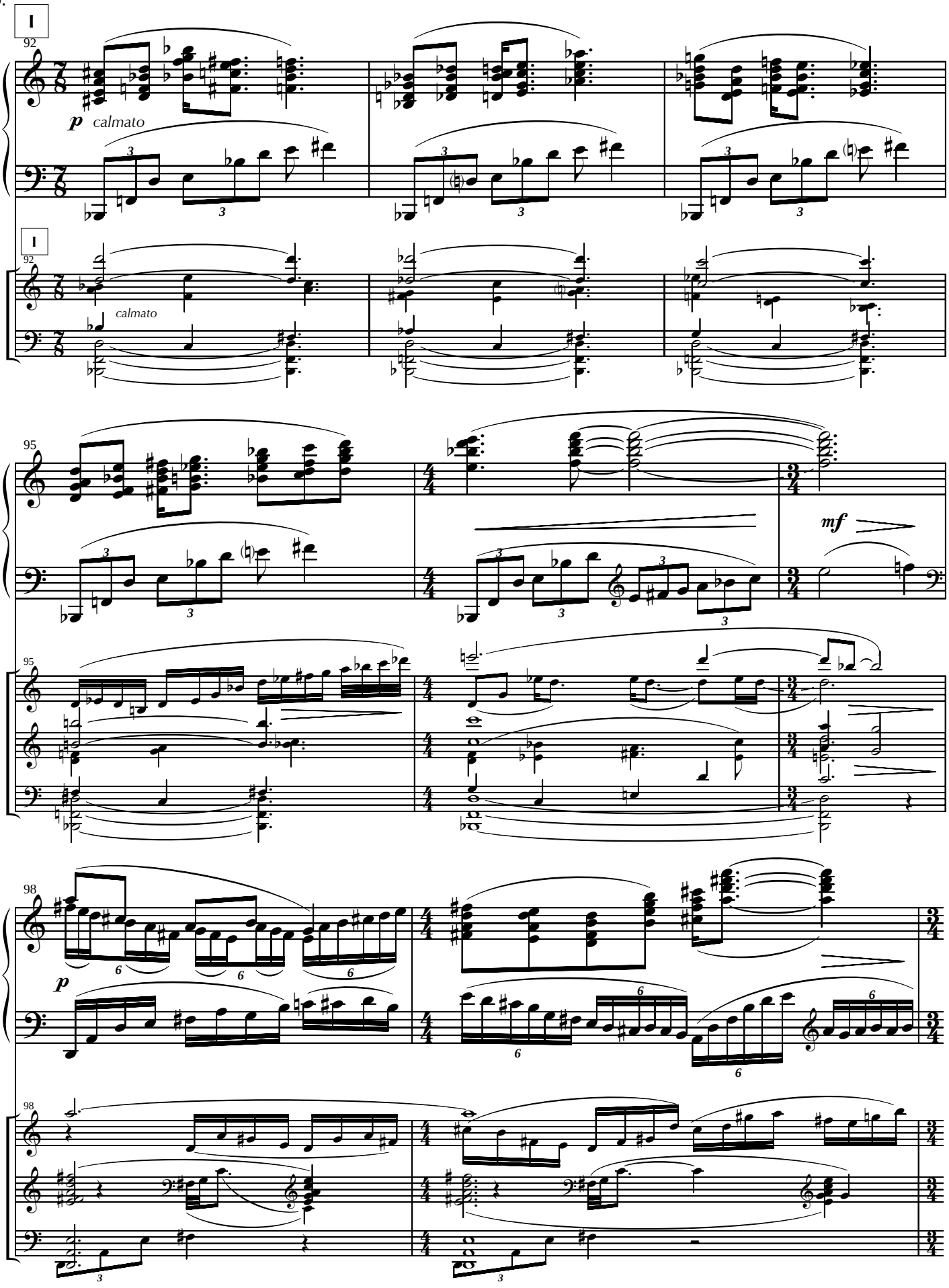

(8va)
60
8va
p
60
p
62
F
8va
62
F
p
(8va)
64
f
8vb
64
f
f
6

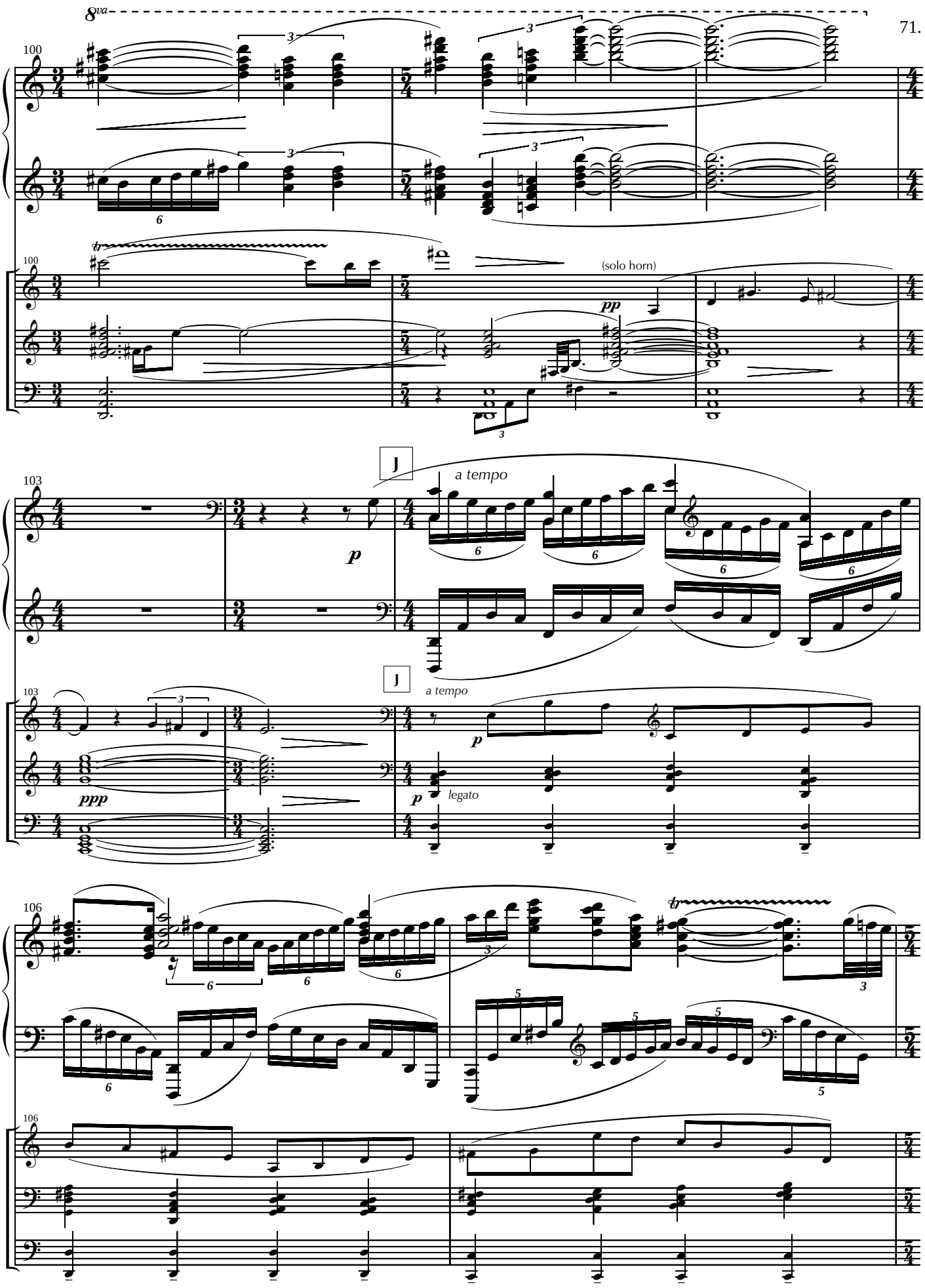

65
ff
pp
mp
8vb
65
ff
p
pp
mp
69
8va
mf
pp
69
pp
71
8va
poco rall.
8vb
71

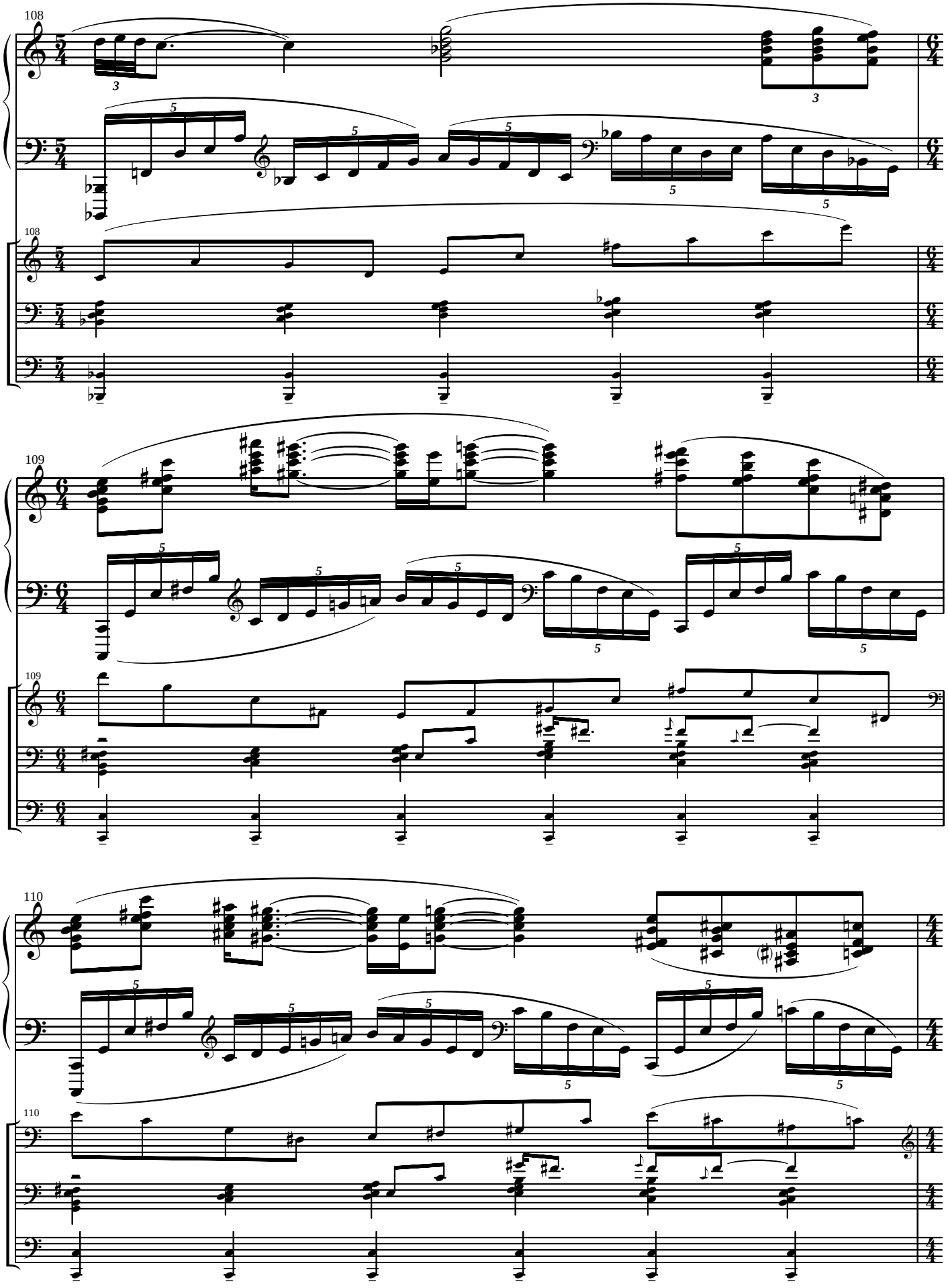

74
delicato
8va
pp
8vb
ppp
calmato
8va
mp
74
G
a tempo
75
5
5
G
75
mp
mp
78
pp
3
3
8vb
8va
78
pp
pp
tr
3
tr

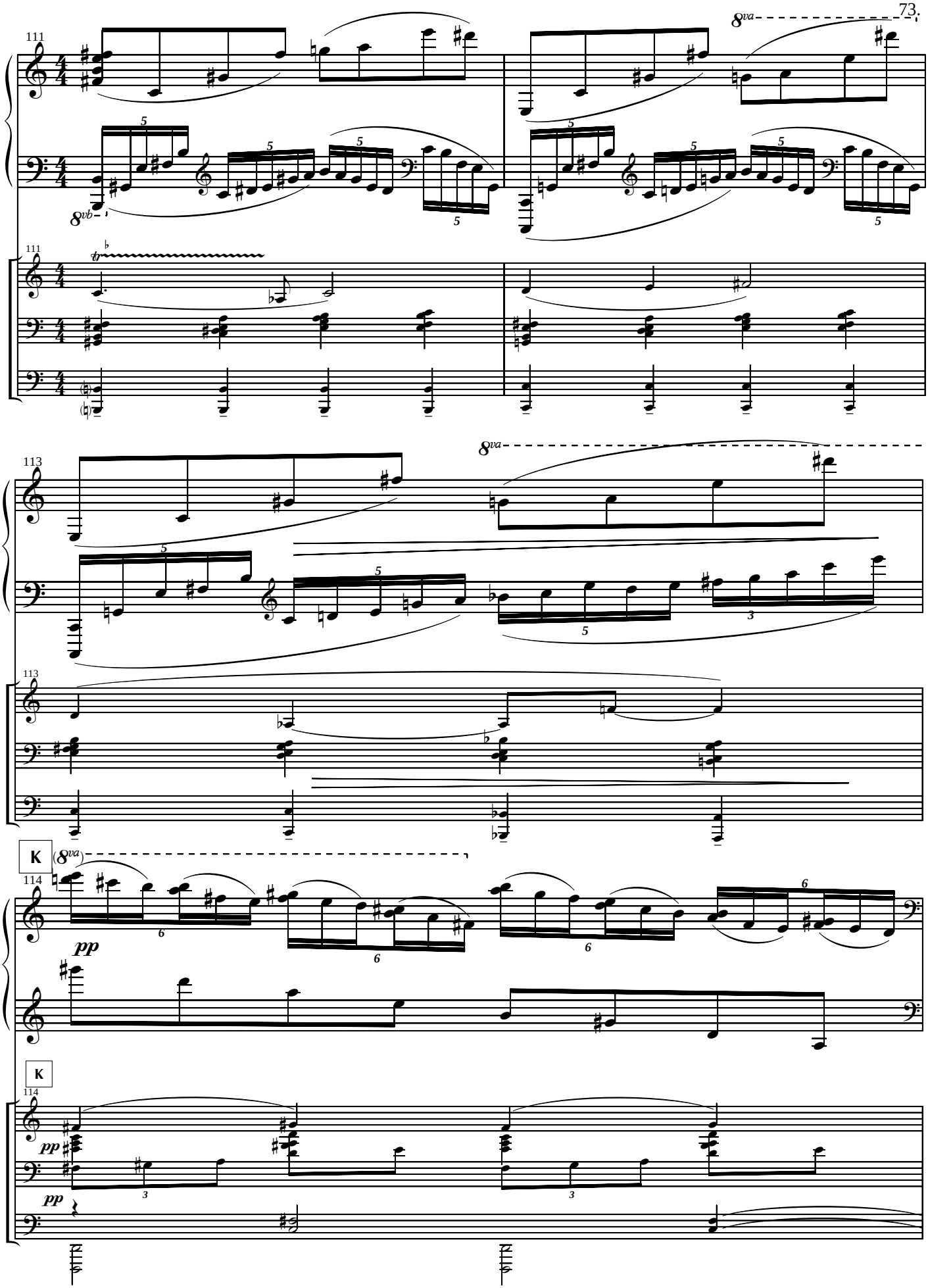

81
rall.
H
a tempo
83
mp
dolce
sotto voce
8vb
H
a tempo
83
mp
84
mf
tr
84

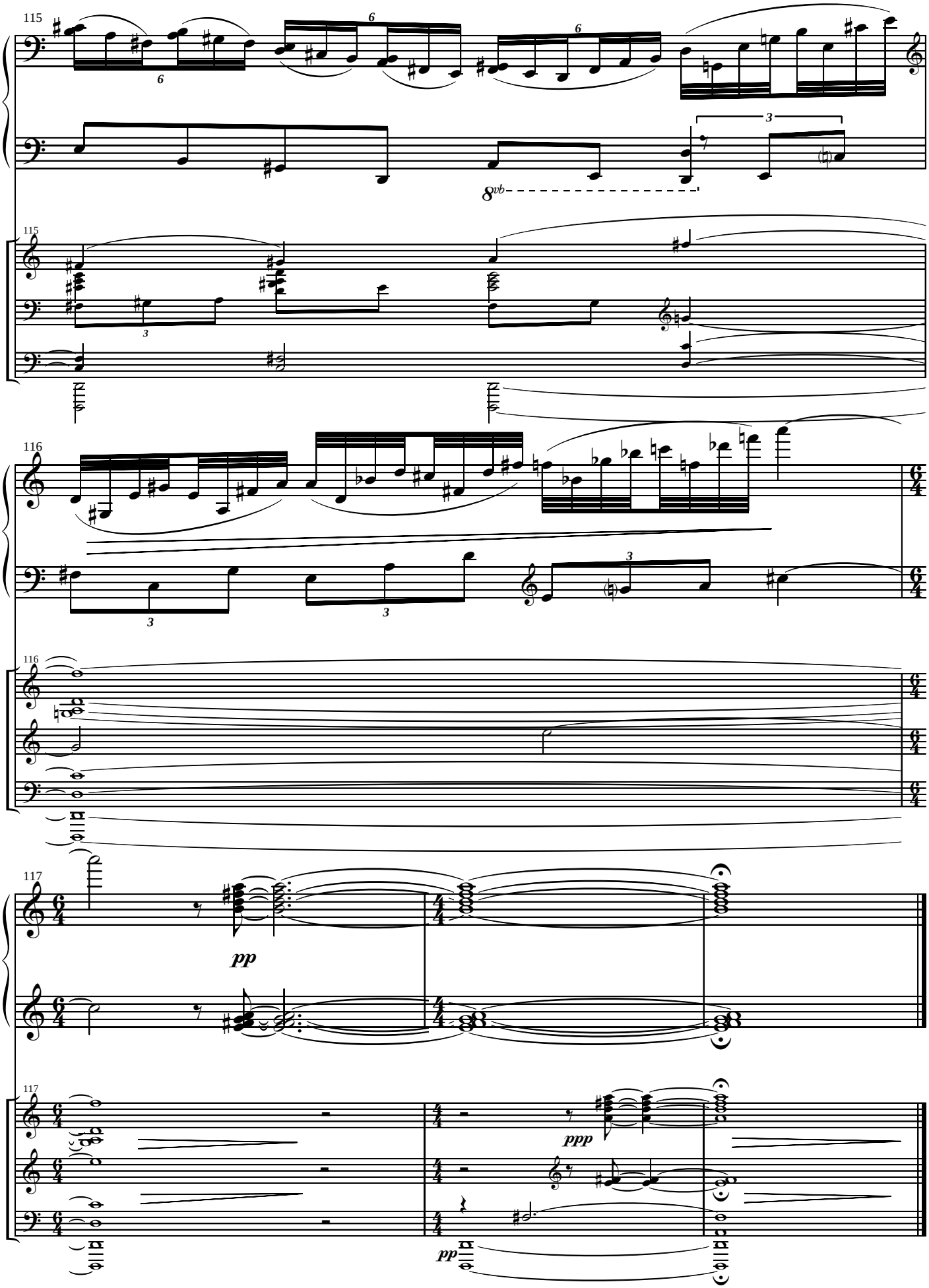

86
87
rall.
8vb
89
a tempo
delicato
pp


I
92
p calmato
I
92
calmato
95
mf
95
98
p
98

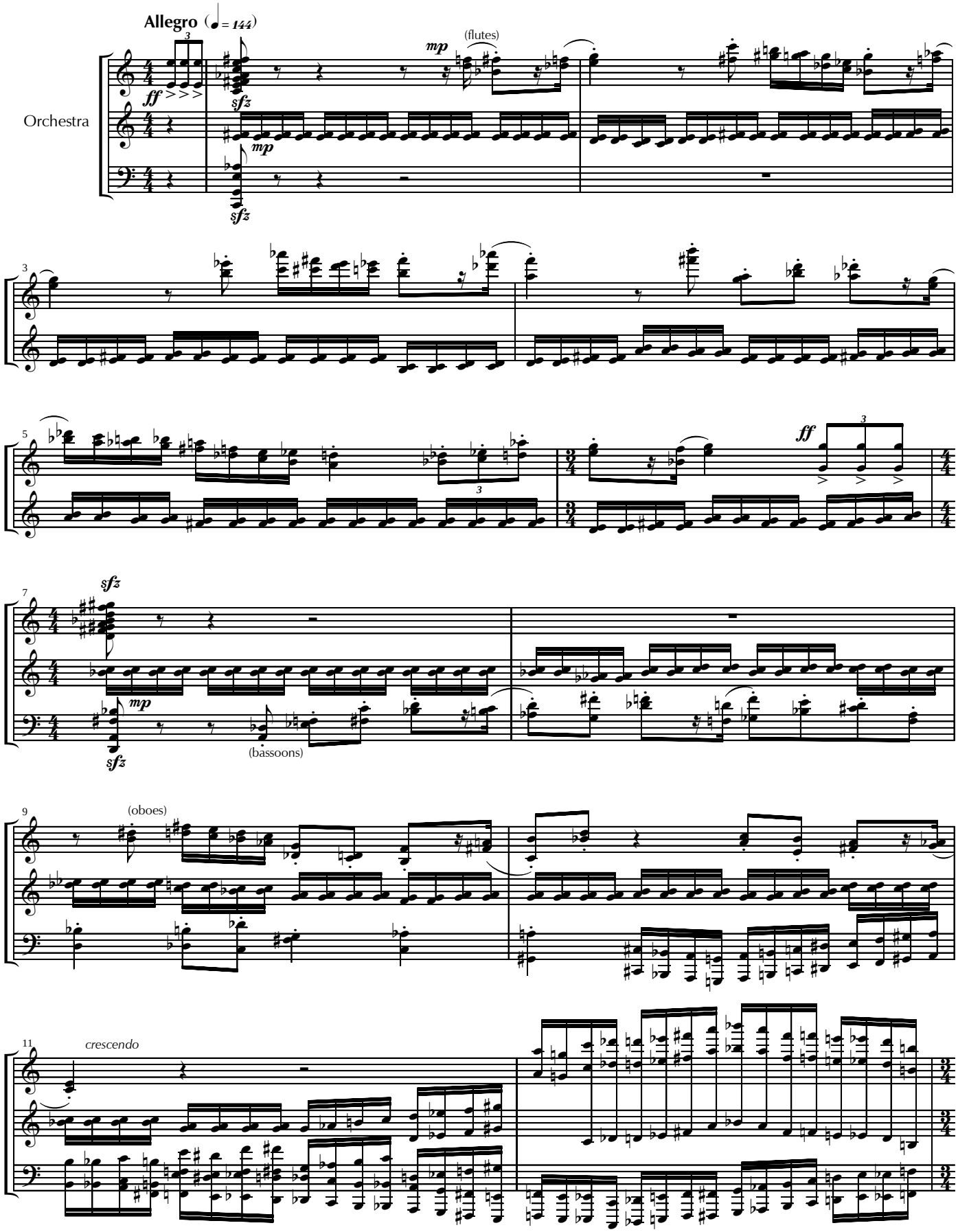

8va
100
(solo horn)
pp
103
J
a tempo
p
ppp
legato
106
tr

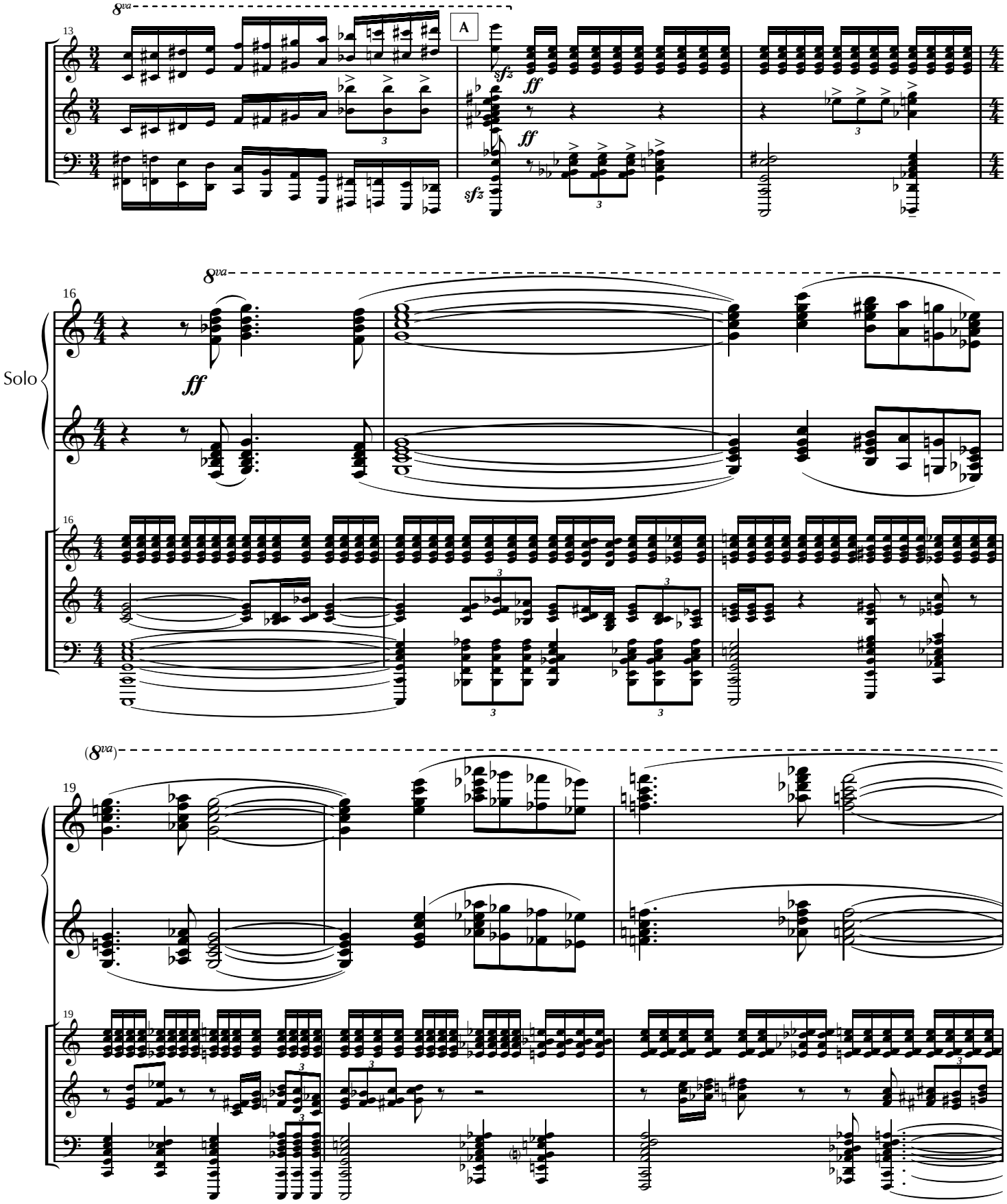

108
109
110

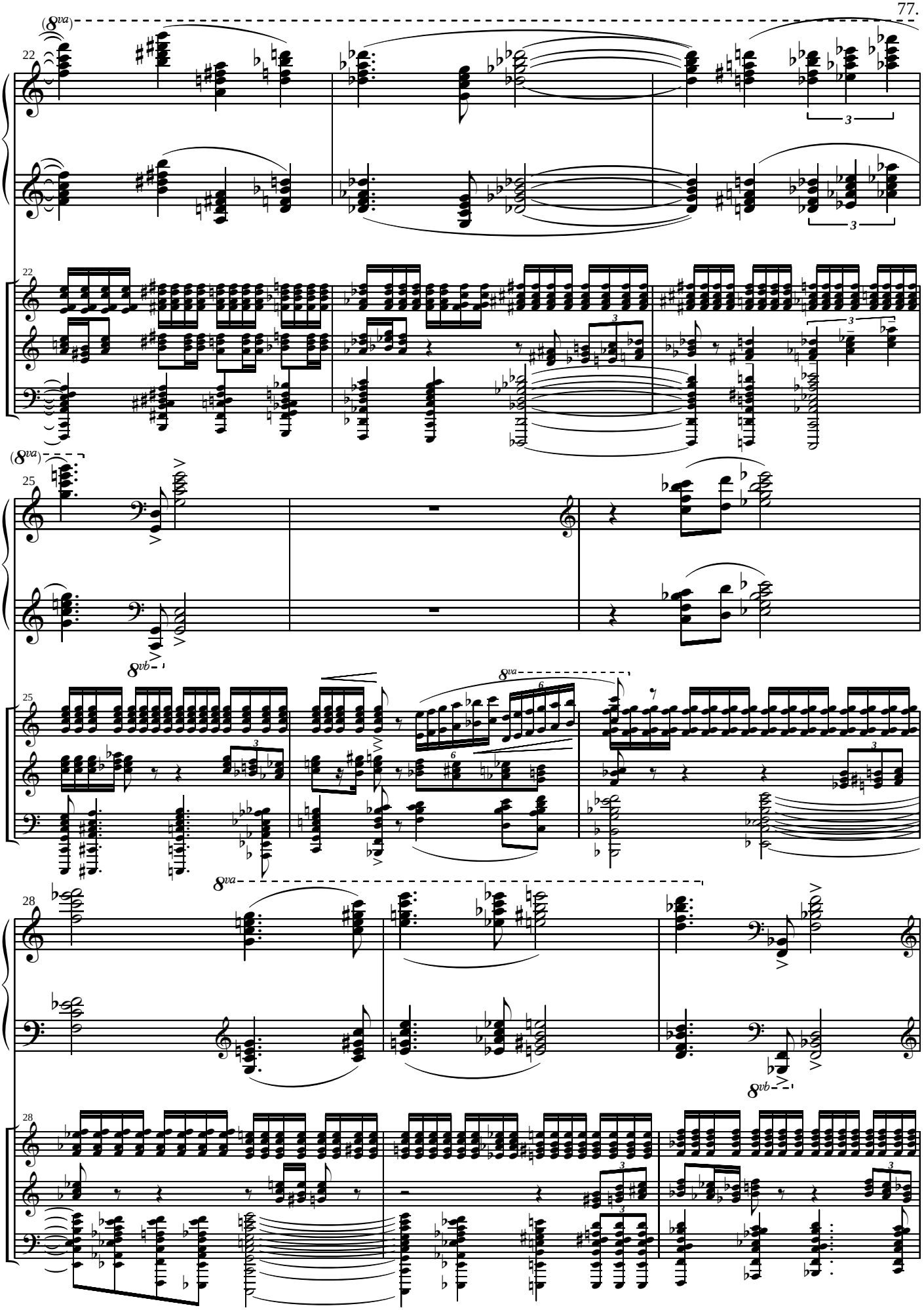

111
8va
8vb
111
113
8va
113
K
(8va)
114
pp
K
114
pp
pp

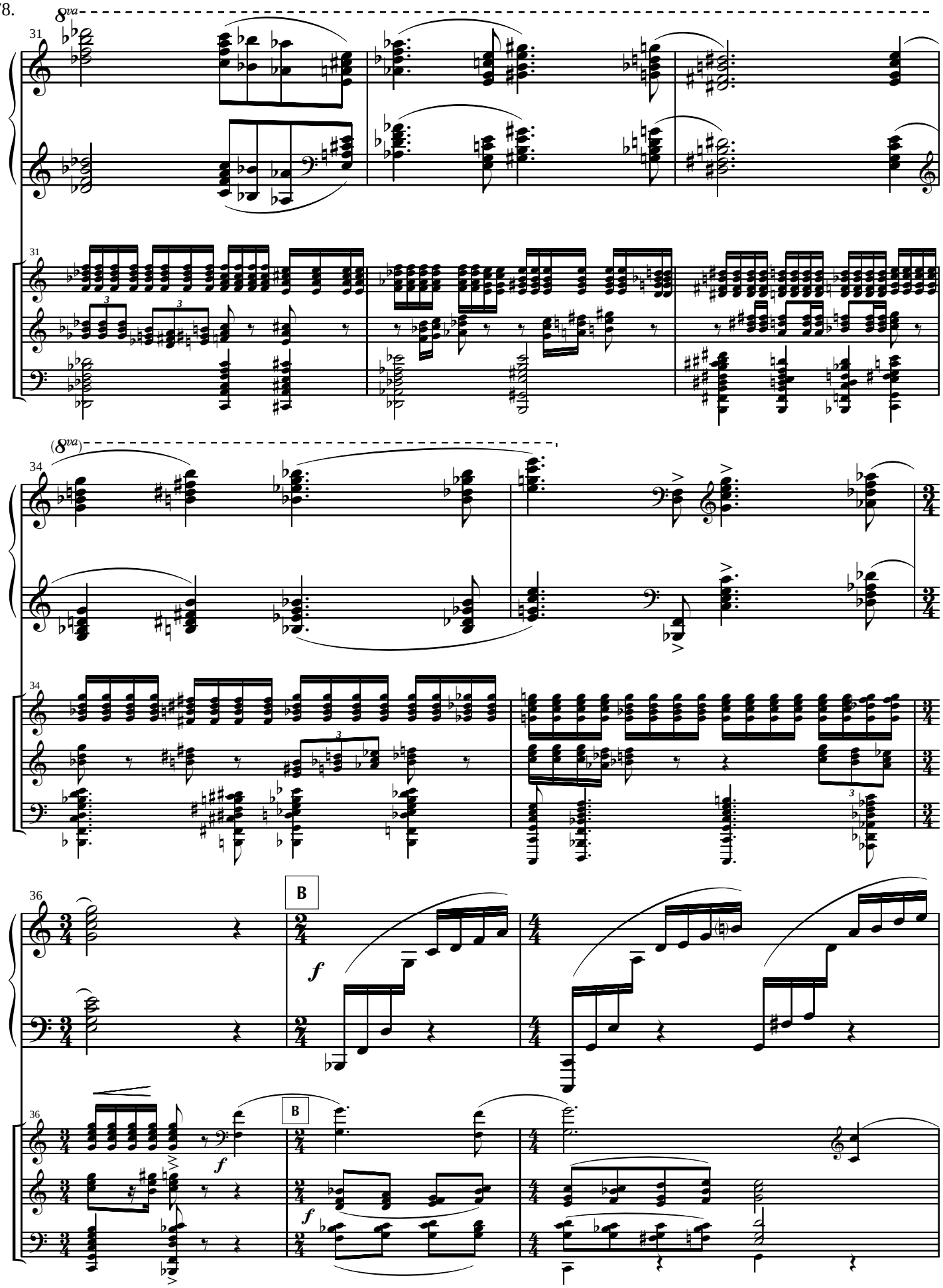

115
6
6
6
3
8vb
115
3
116
3
3
3
116
117
pp
117
ppp
pp

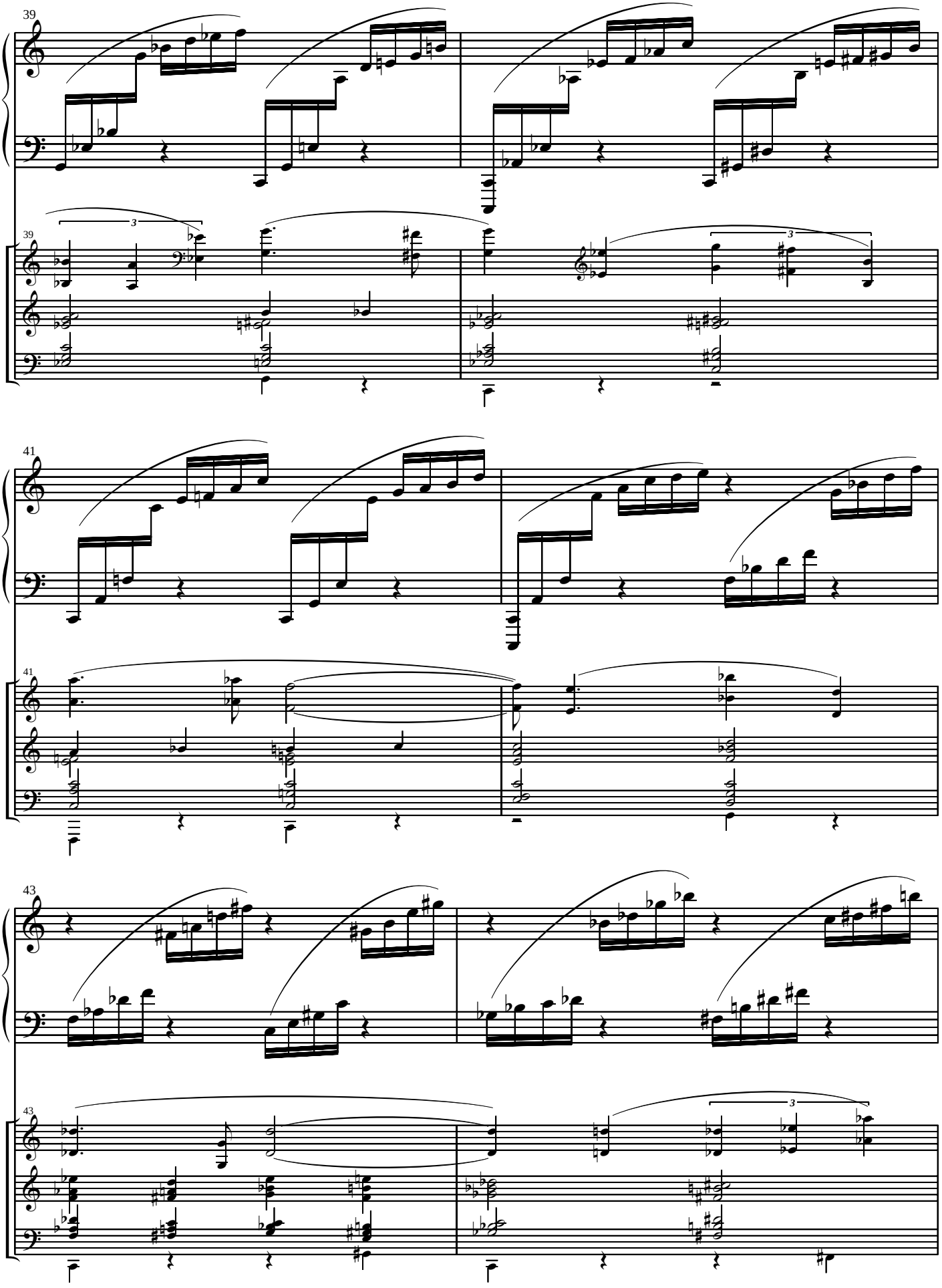
IV

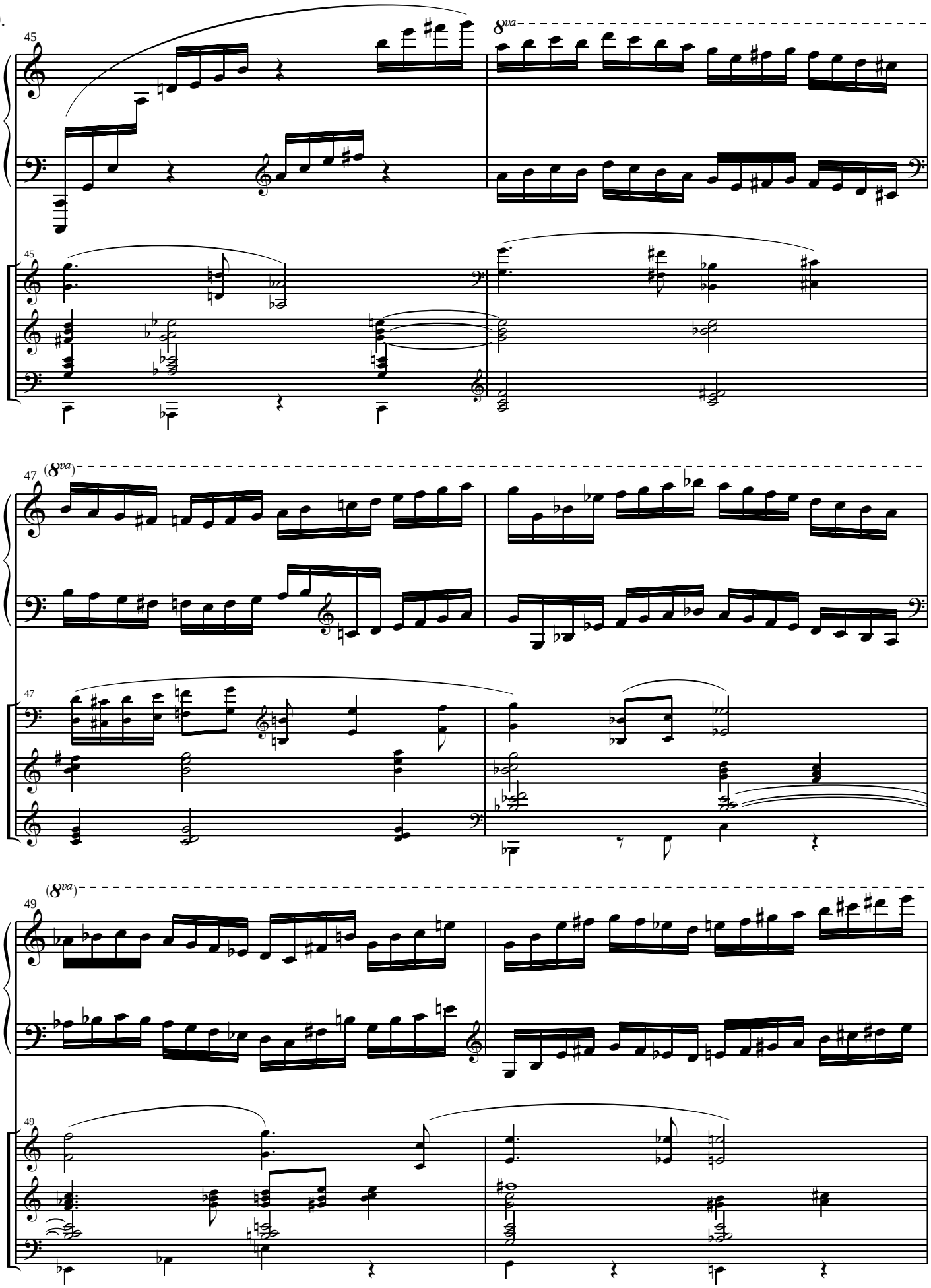


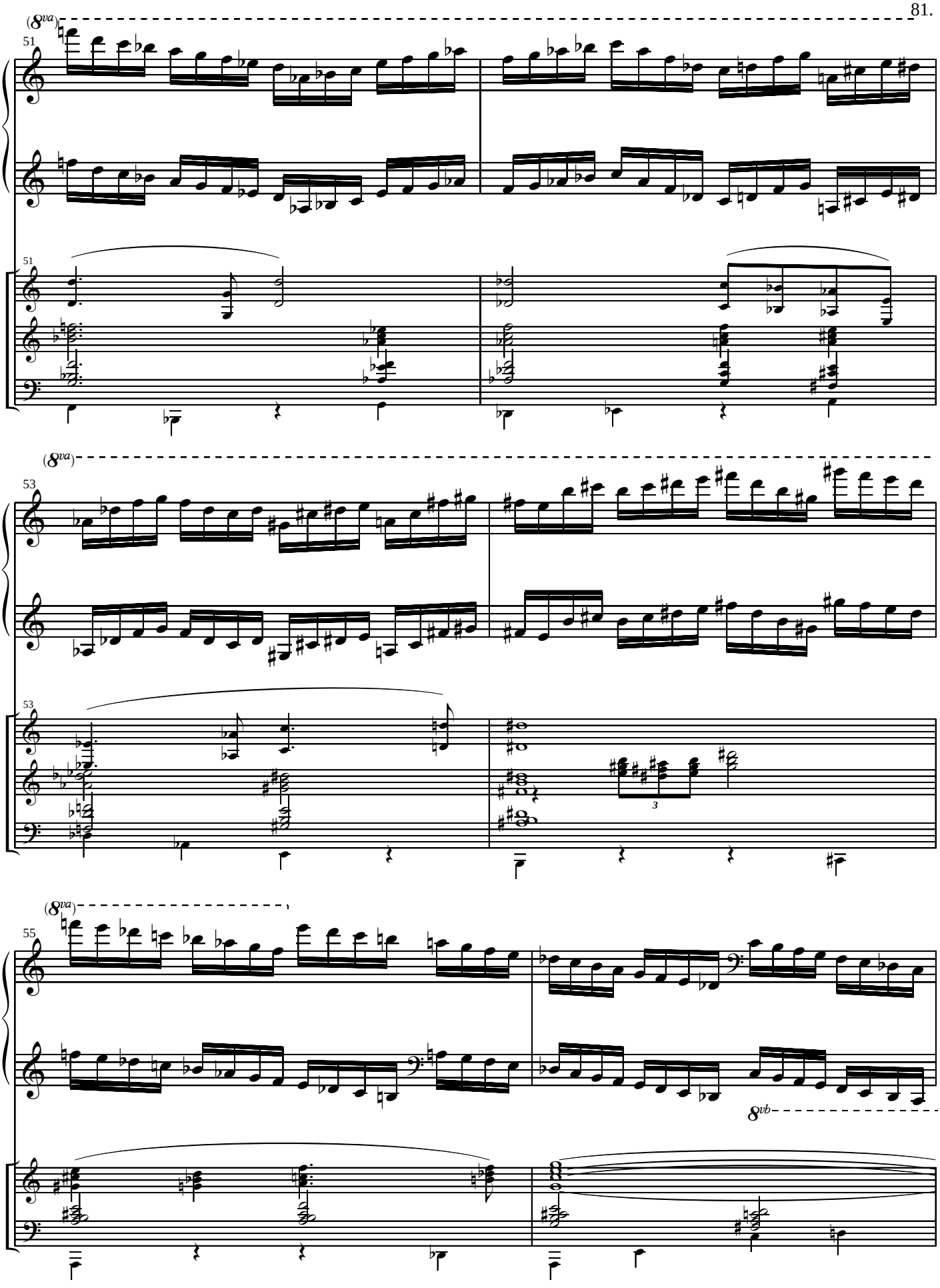

8va
13
A
sfz
ff
sfz
ff
8va
16
ff
Solo
16
(8va)
19
19

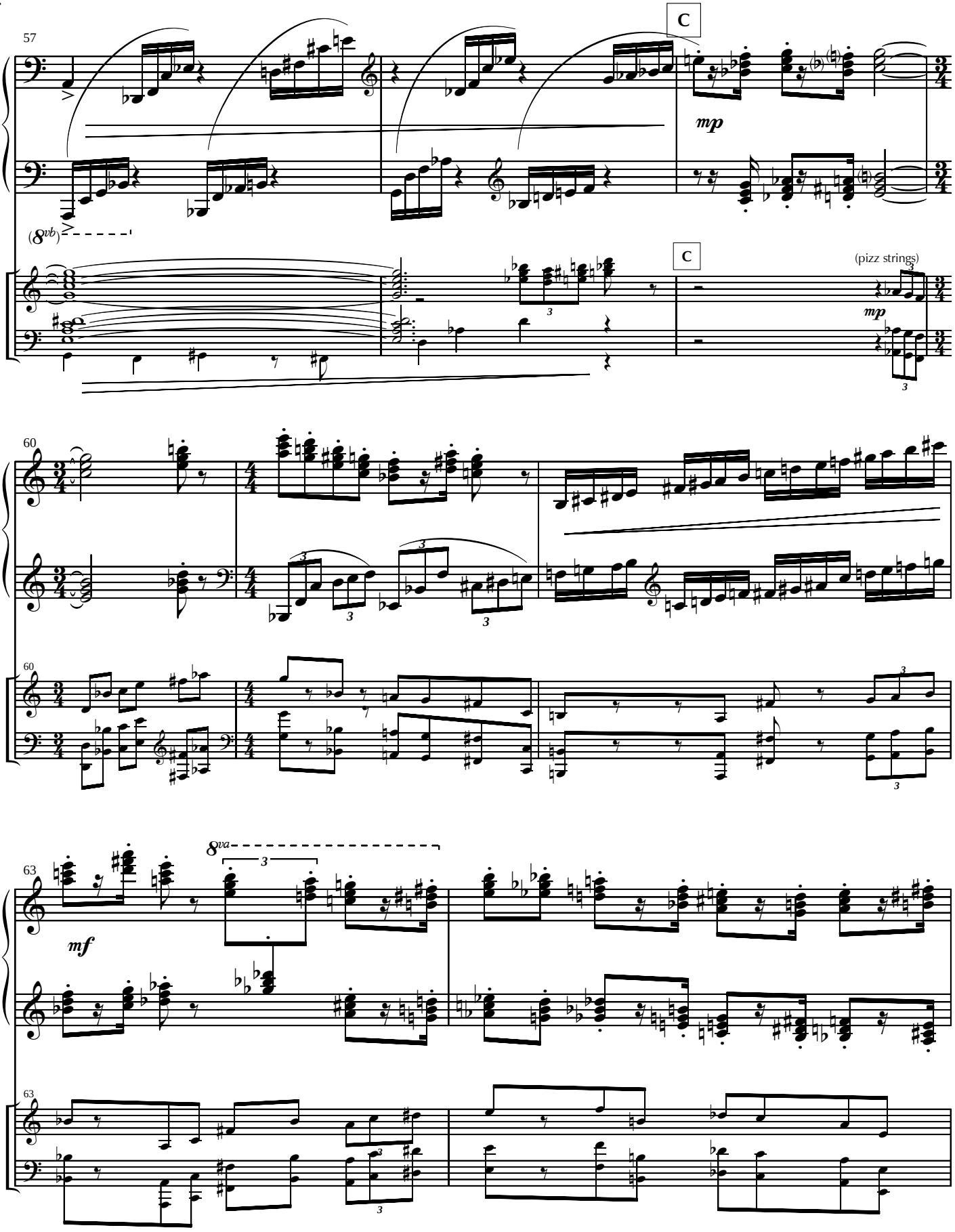

(8va)
22
22
(8va)
25
8vb
25
8va
8va
28
8vb
28

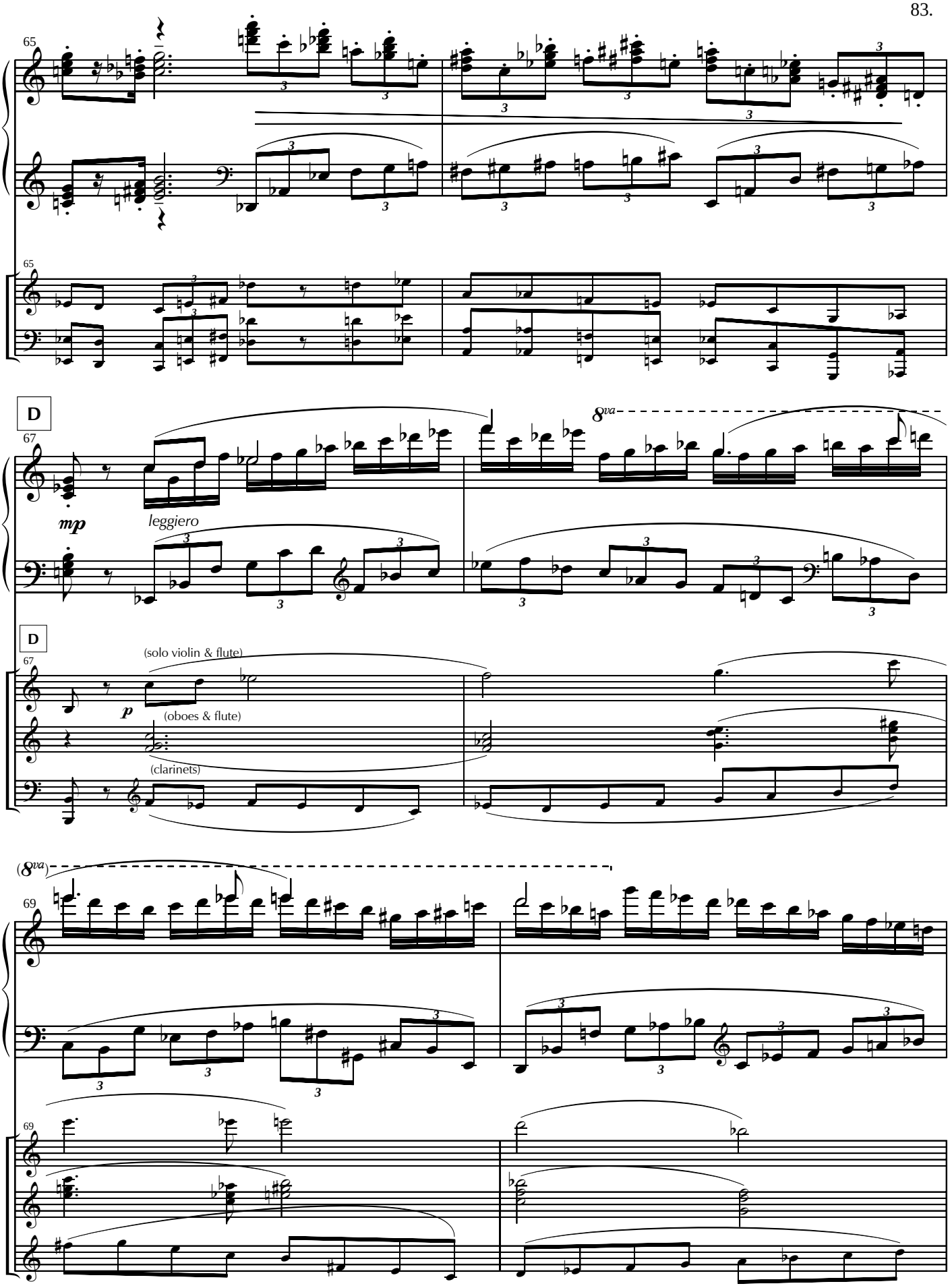

8va
31
(8va)
34
B
36
f

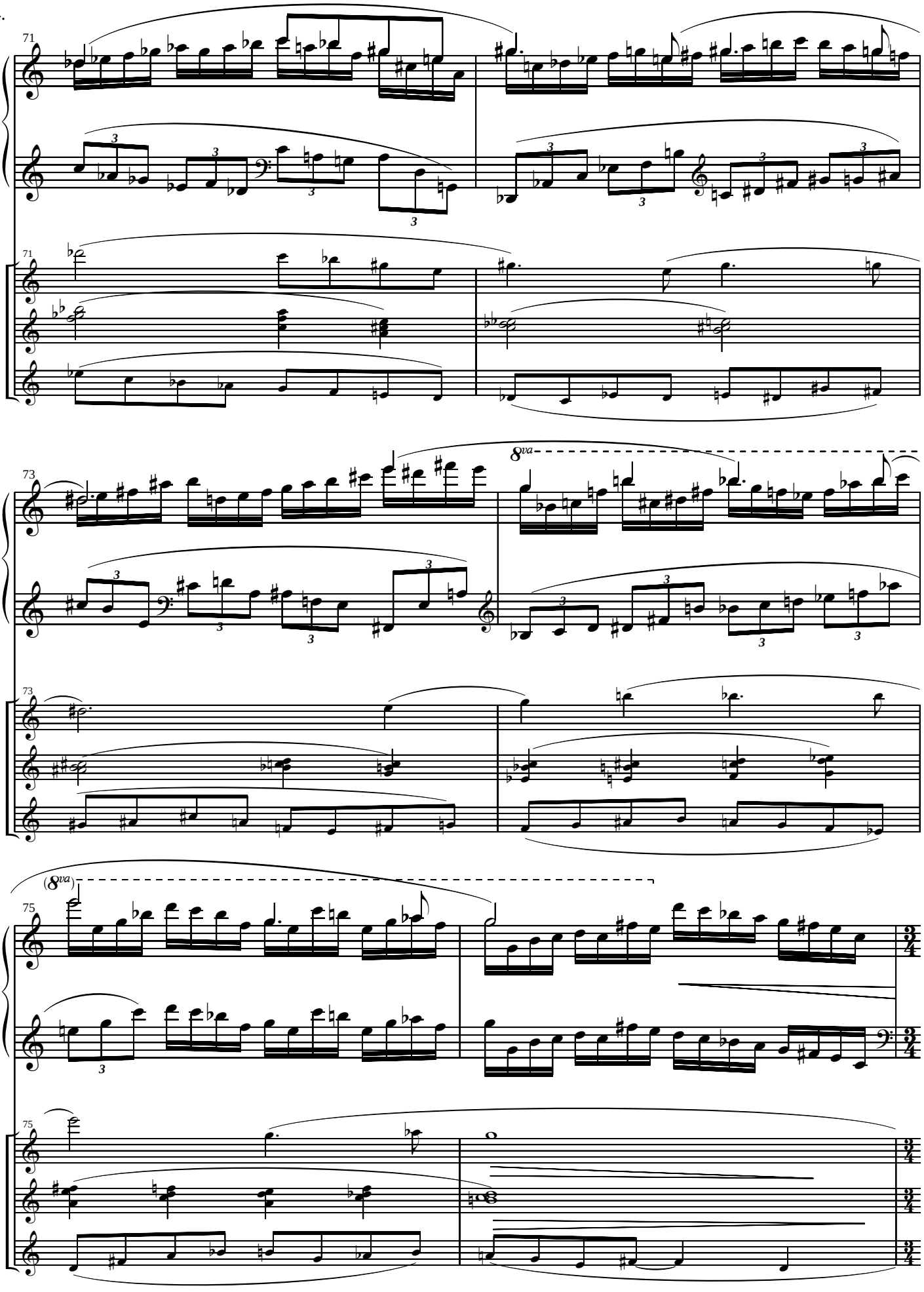

39
39
41
41
43
43

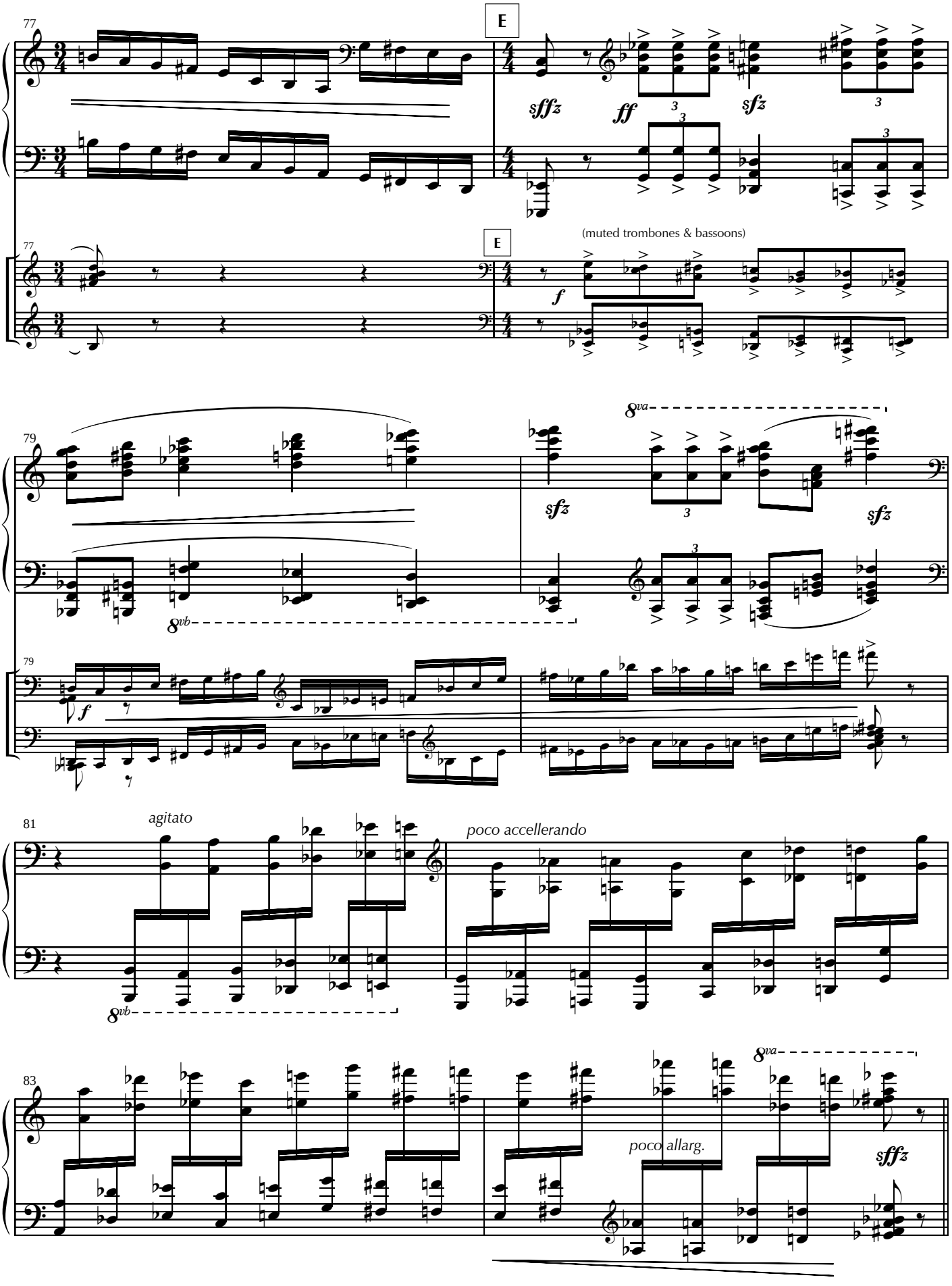

45
8va
45
47
(8va)
47
49
(8va)
49

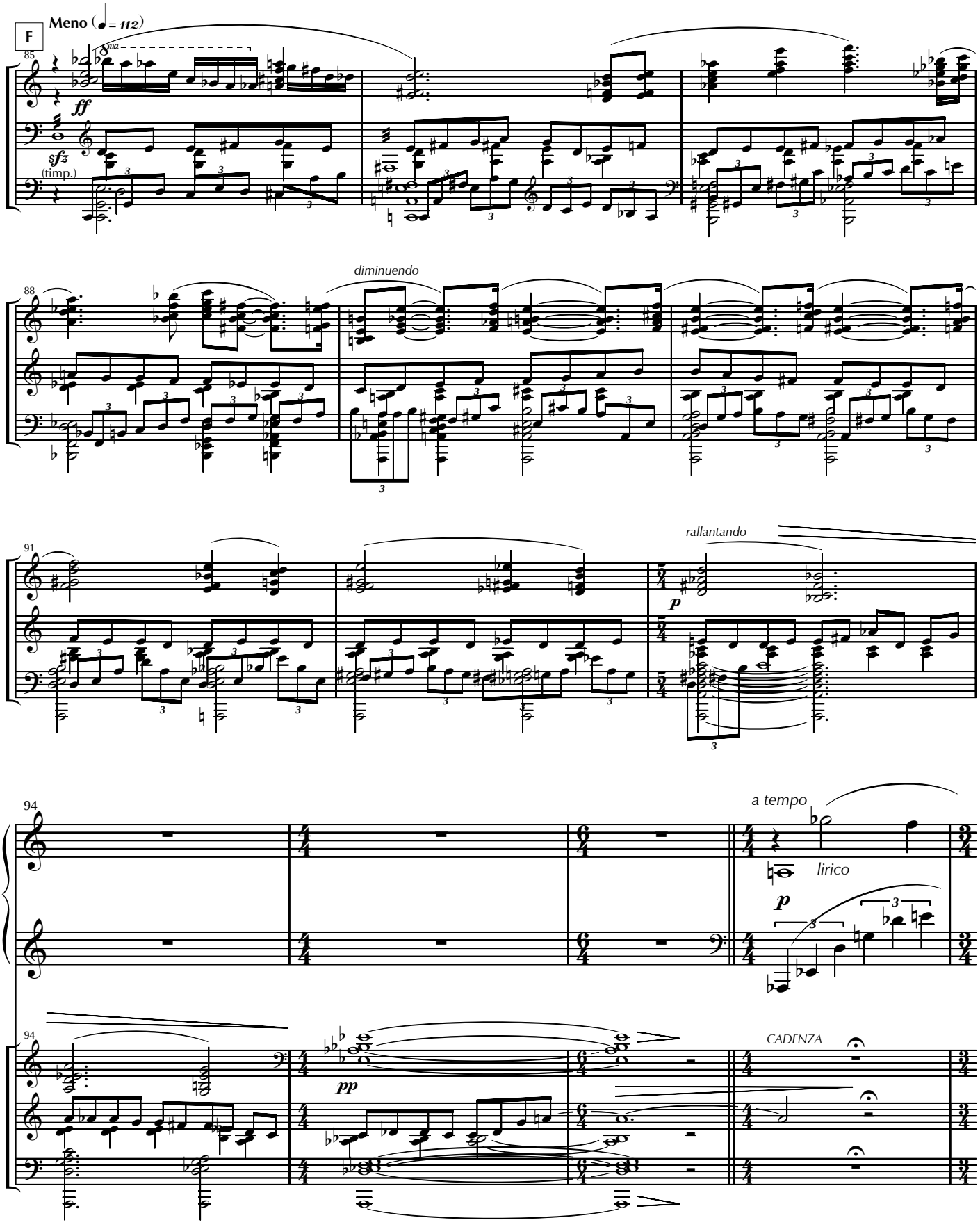

(8va)
51
(8va)
53
(8va)
55
8vb

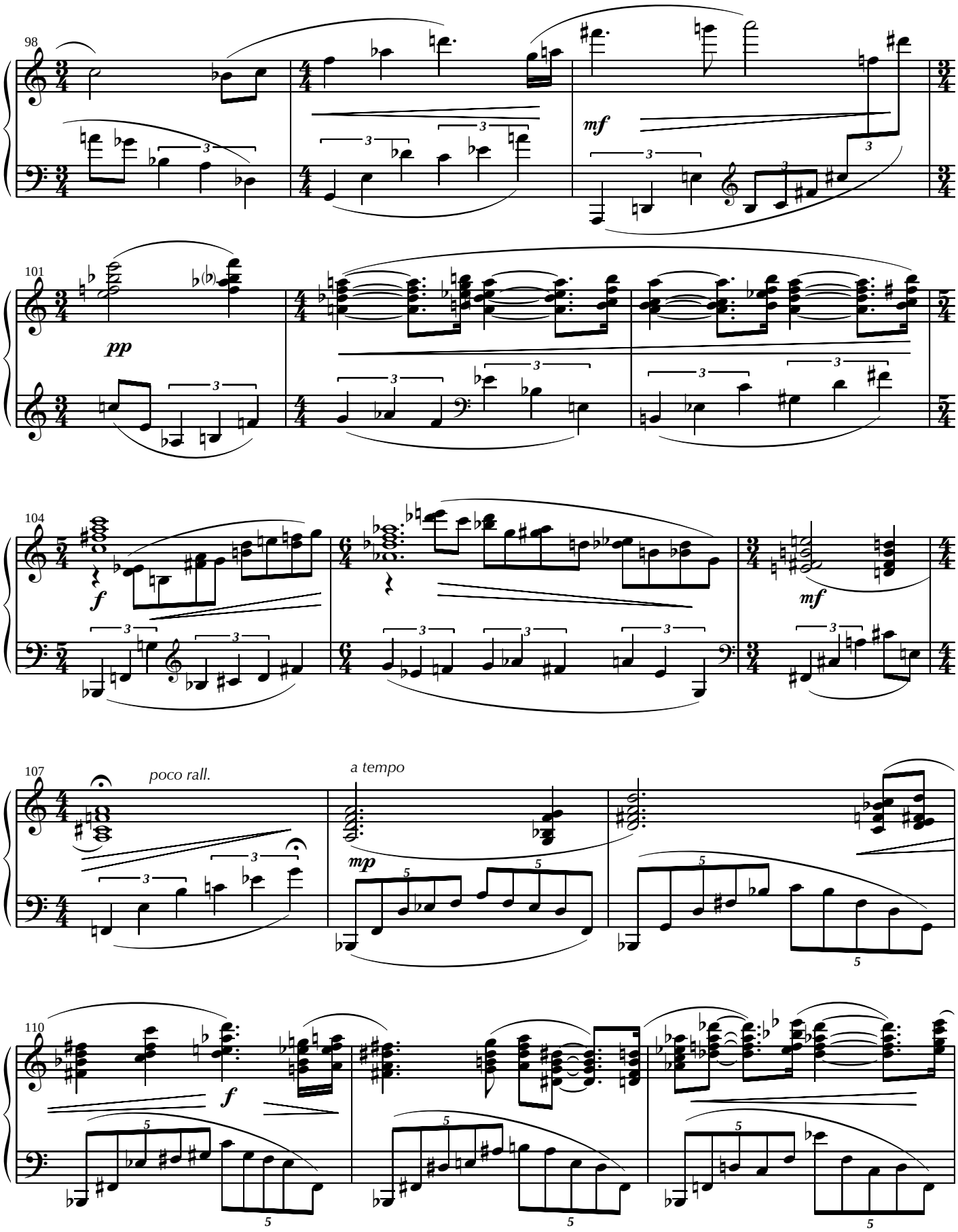

57
C
mp
(8vb)
C
(pizz strings)
mp
60
60
63
8va
mf
63

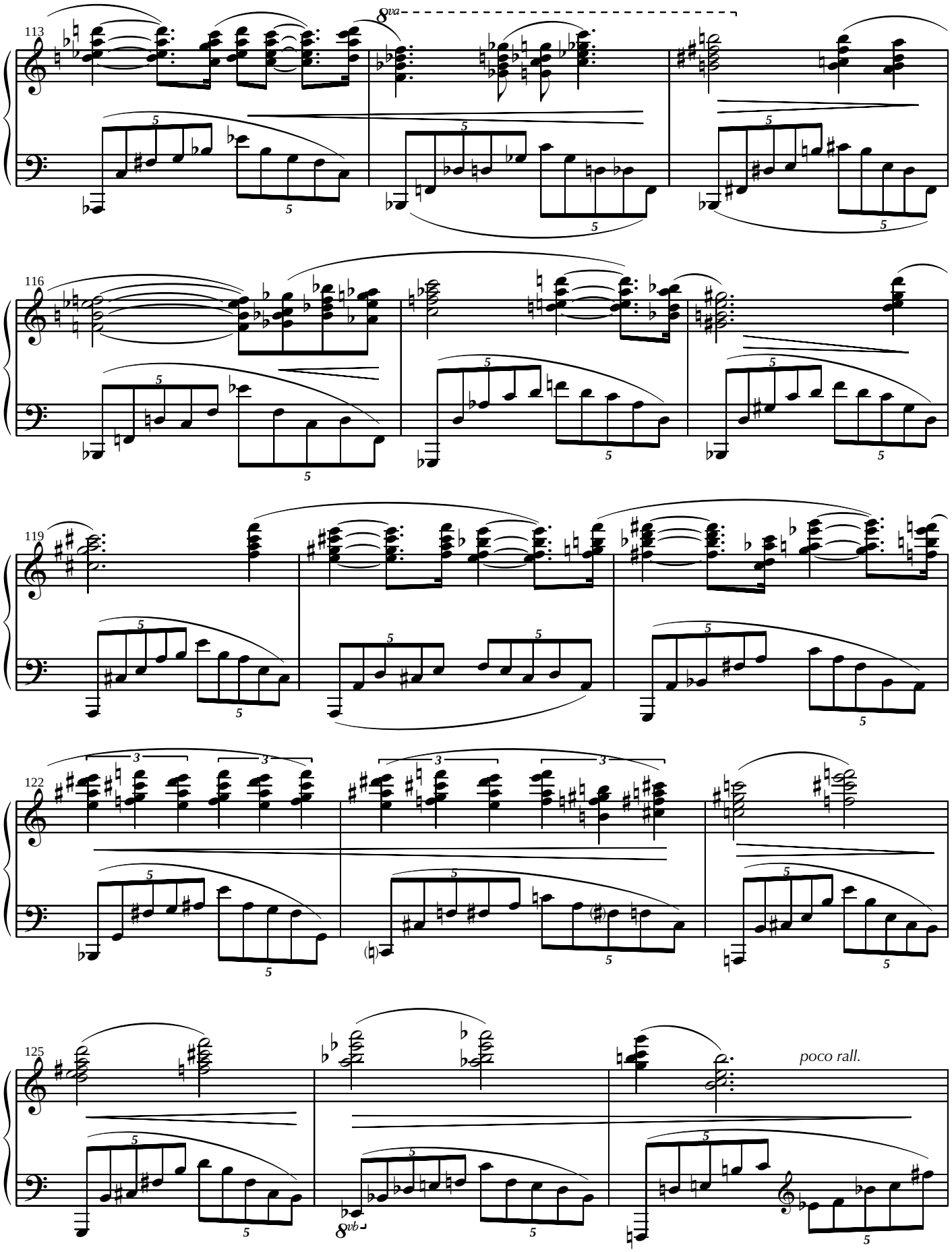

65
65
D
67
8va
mp
leggiero
D
67
(solo violin & flute)
p
(oboes & flute)
(clarinets)
(8va)
69
69

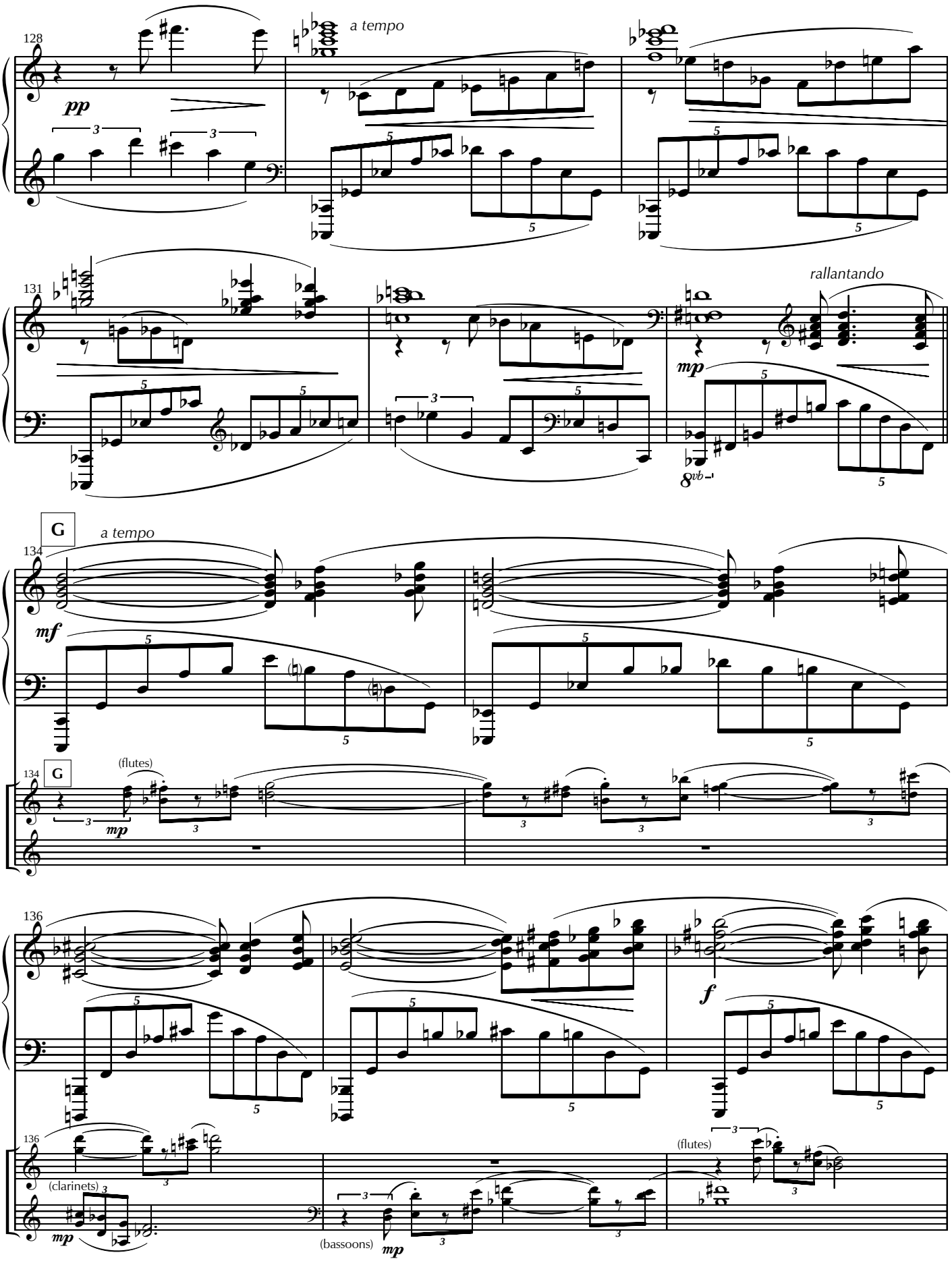

71
71
73
8va
73
(8va)
75
75

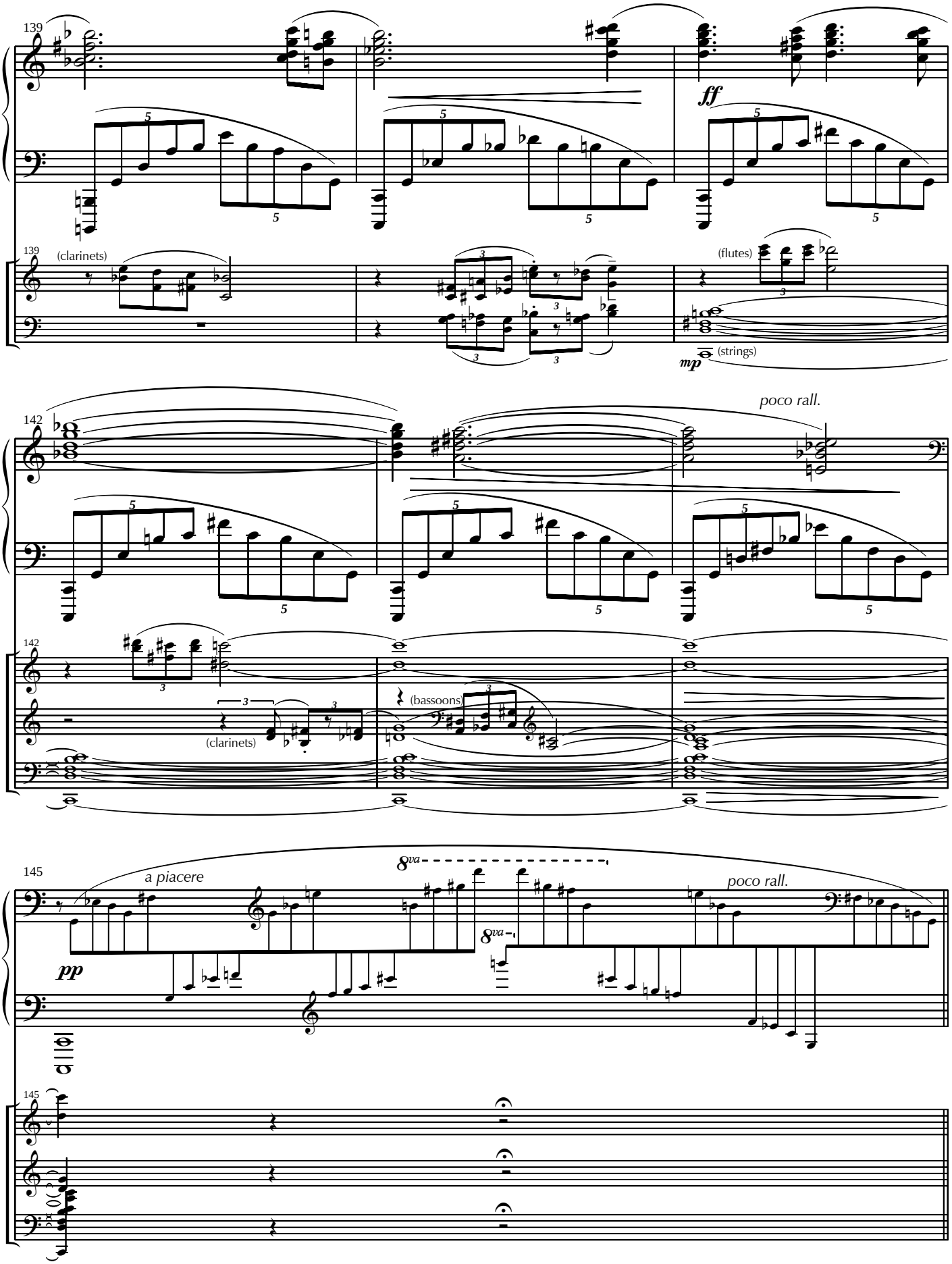

77
E
sffz
ff
sfz
77
E
(muted trombones & bassoons)
f
79
8va
sfz
sfz
8vb
79
f
81
agitato
poco accellerando
8vb
83
8va
poco allarg.
sffz

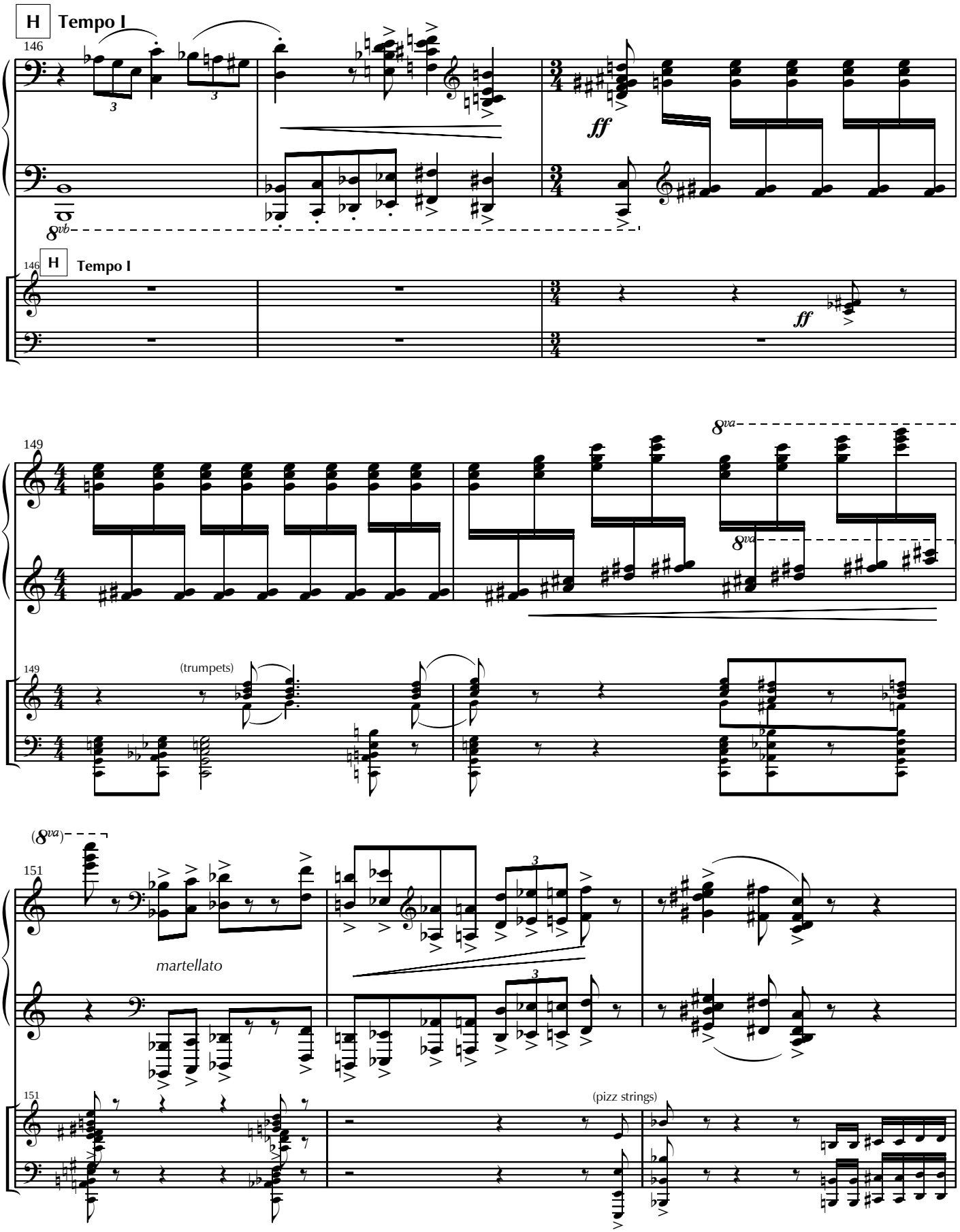

F
Meno (♩= 112)
85
8va
ff
sfz
(timp.)
diminuendo
88
91
rallantando
p
94
a tempo
lirico
p
94
pp
CADENZA

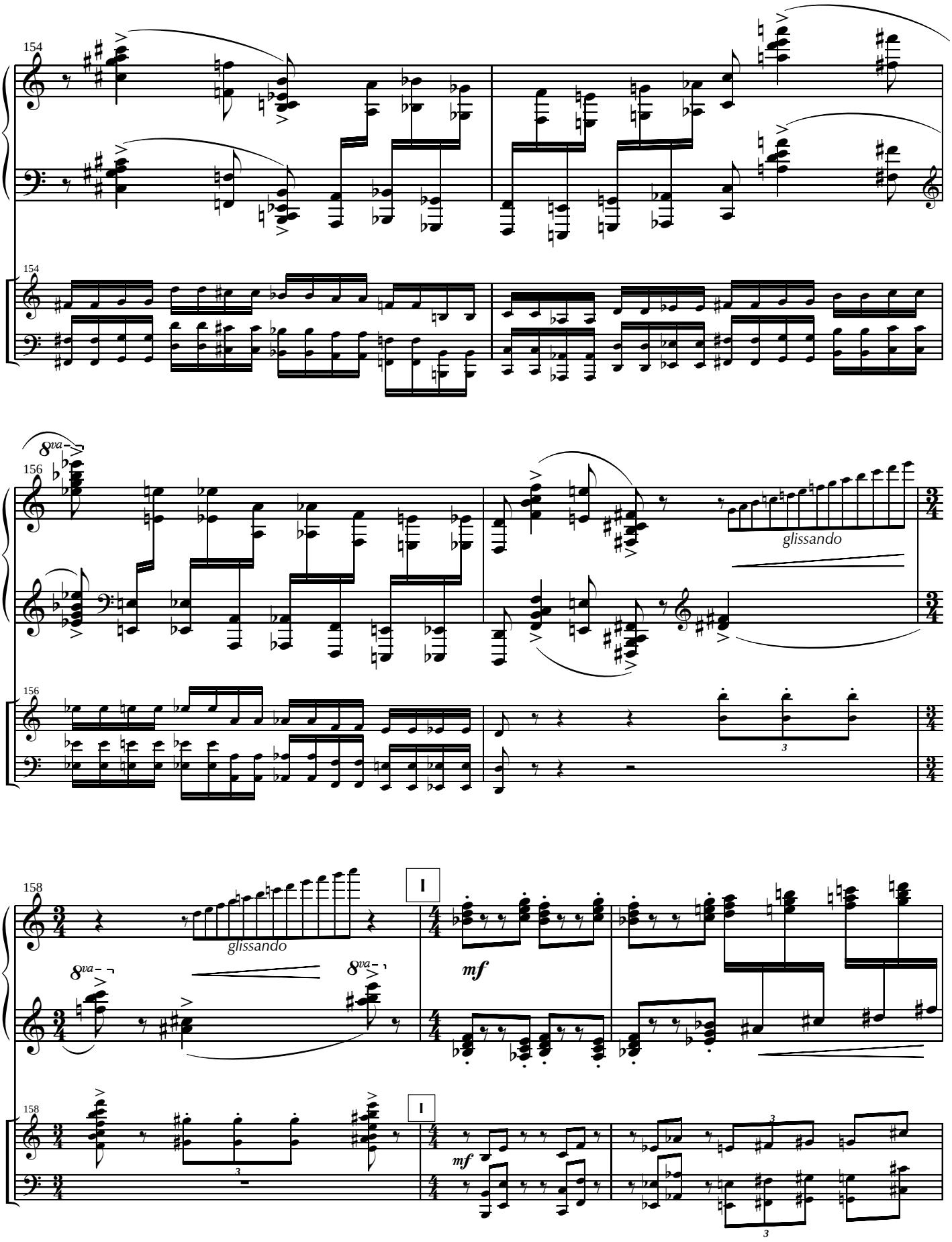

98
mf
101
pp
104
f
mf
107
poco rall.
a tempo
mp
110
f

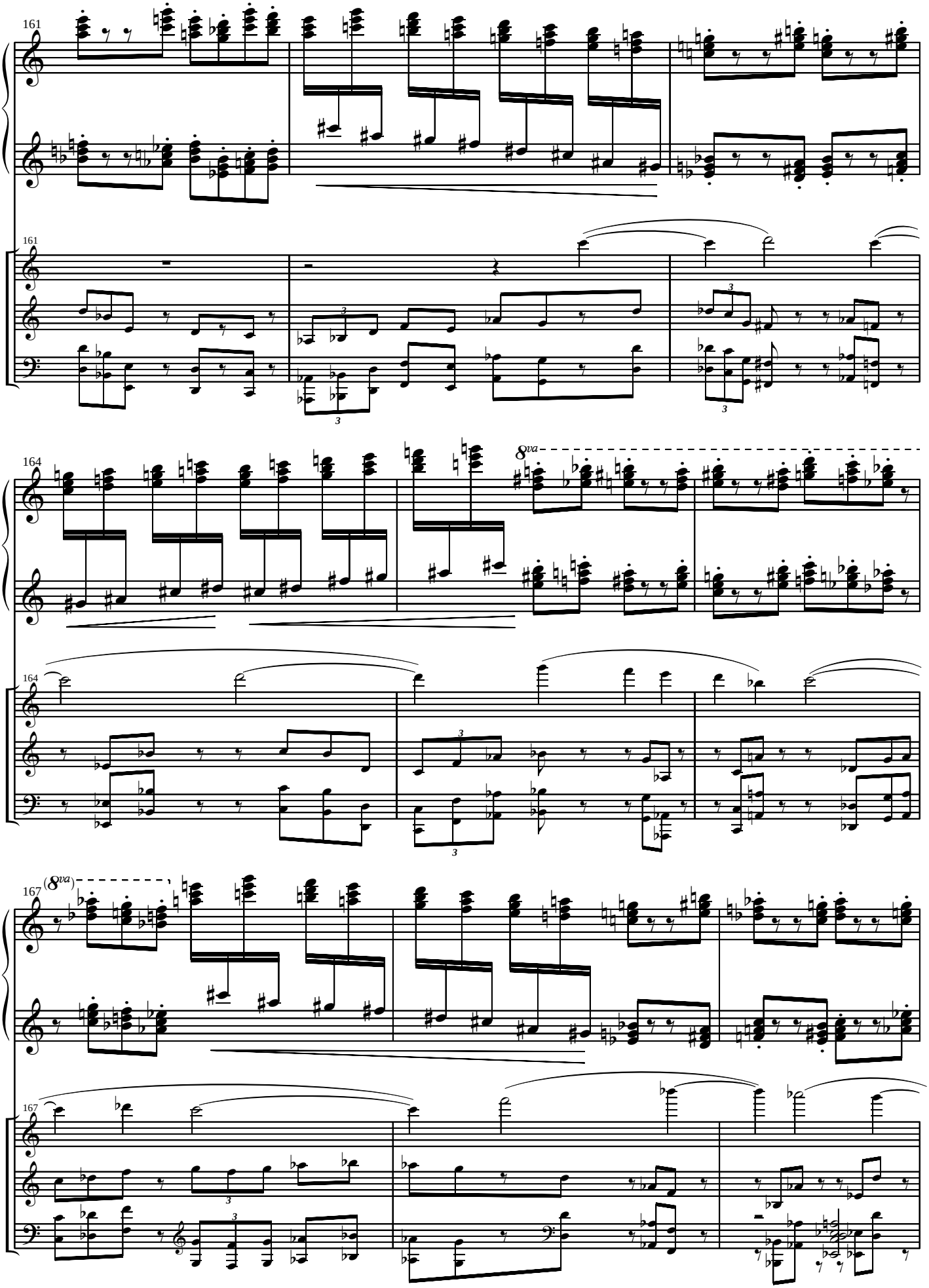

113
8va
116
119
122
3
3
3
3
125
poco rall.
8vb

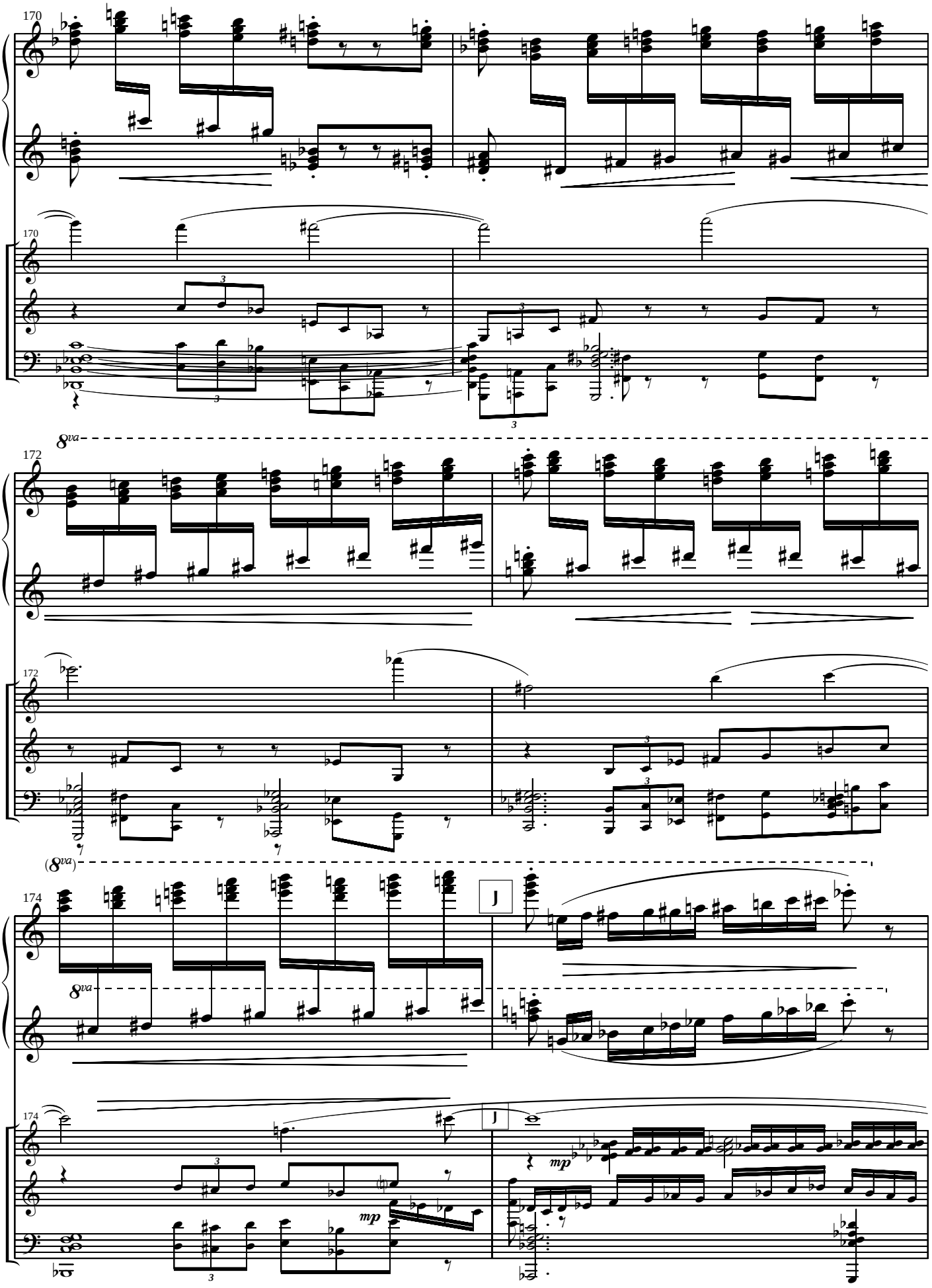

128
a tempo
pp
131
rallantando
mp
8vb
G
134
a tempo
mf
(flutes)
mp
136
f
(clarinets)
mp
(bassoons)
mp
(flutes)

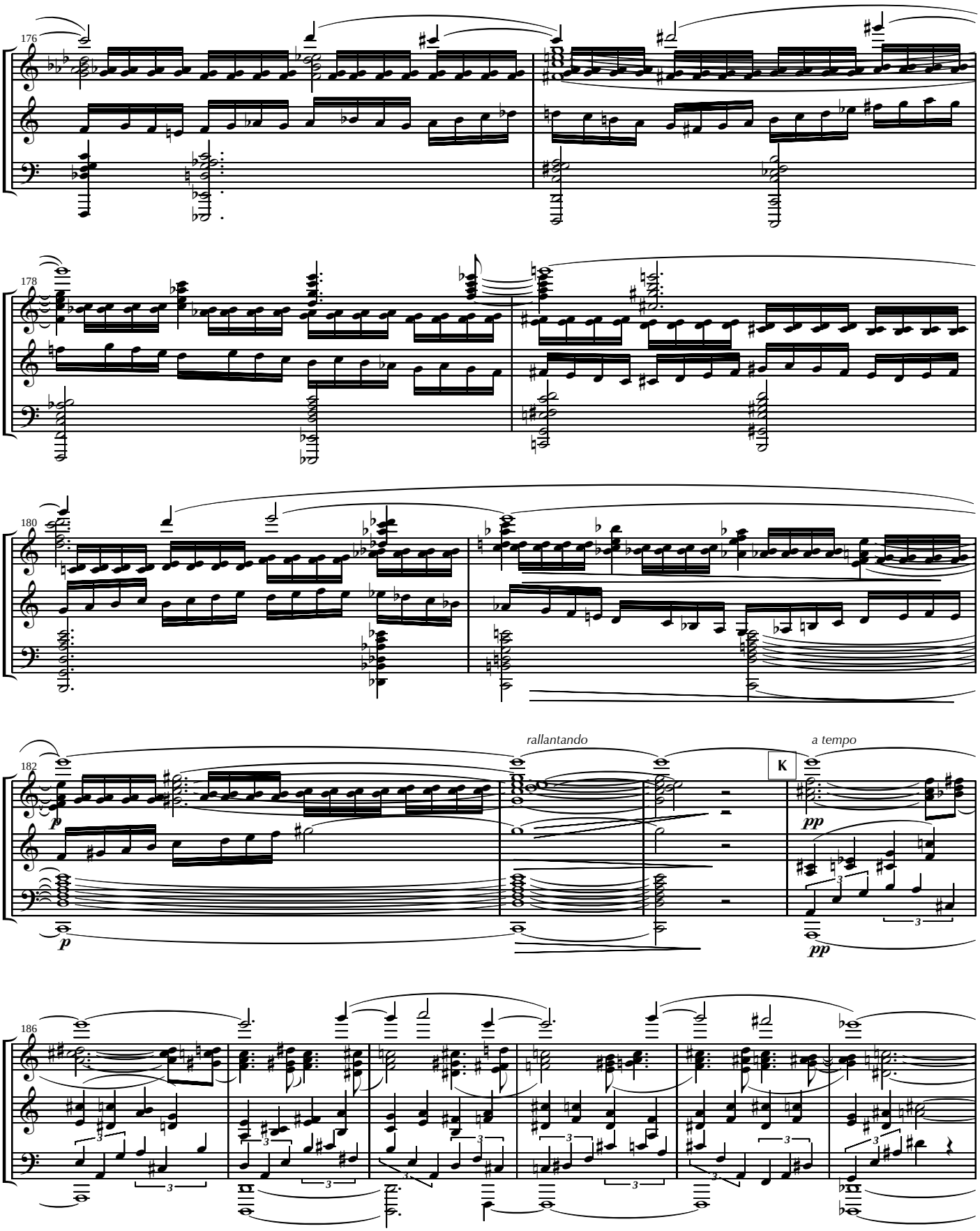

139
(clarinets)
ff
(flutes)
mp
(strings)
142
poco rall.
(clarinets)
(bassoons)
145
a piacere
8va
8va
poco rall.
pp

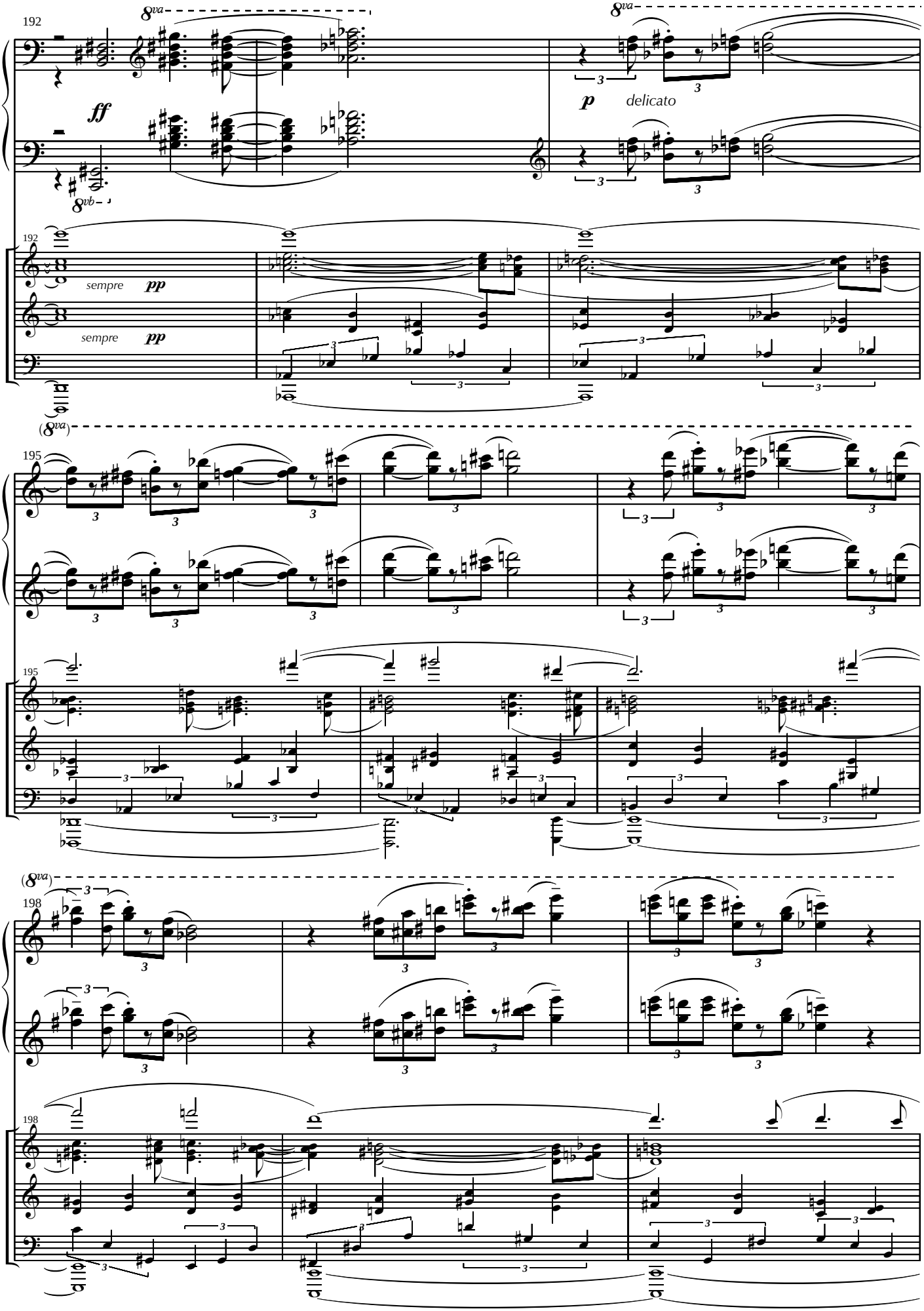

H
Tempo I
146
ff
8vb
149
8va
(trumpets)
(8va)
151
martellato
(pizz strings)

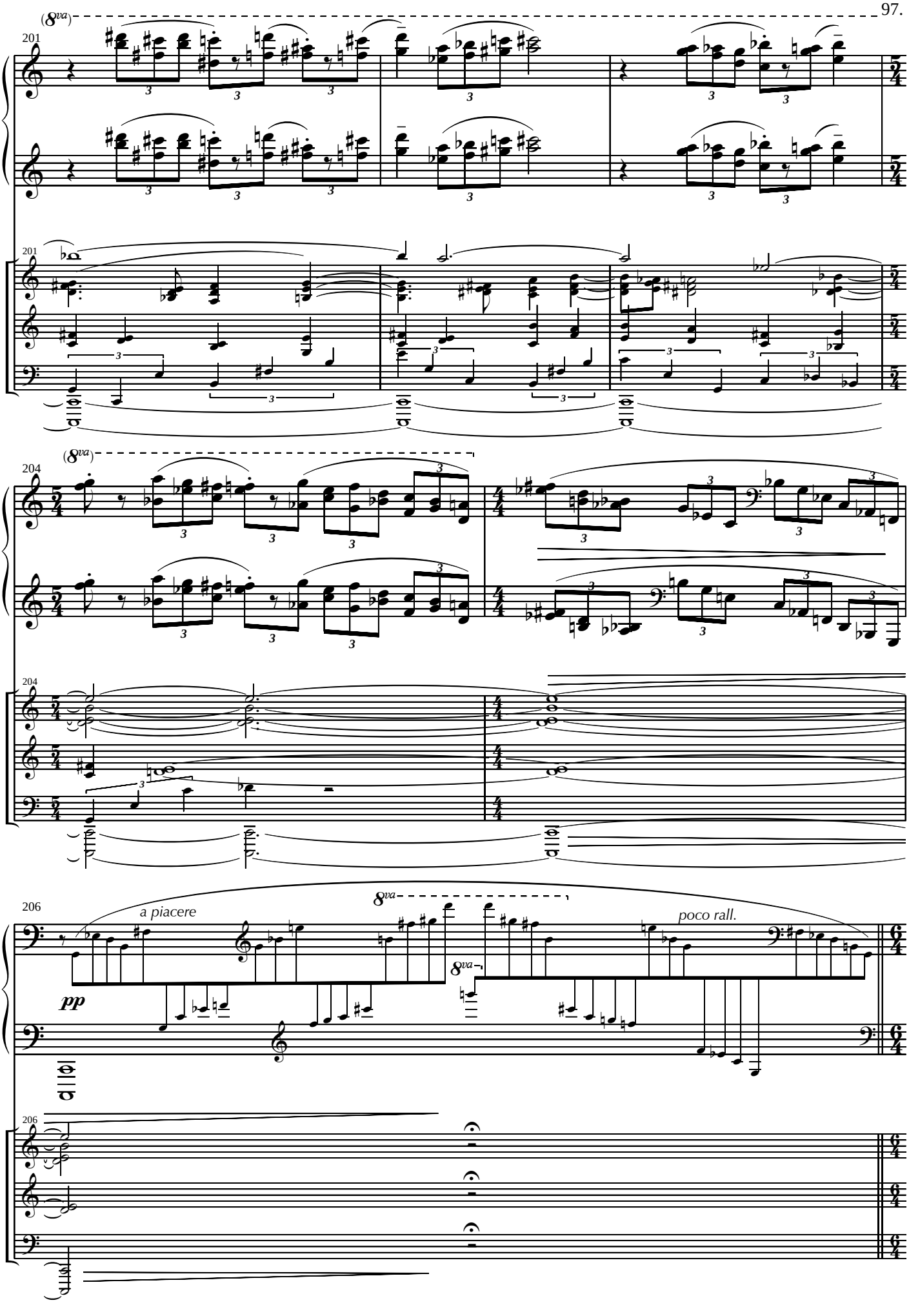

154
154
8va
156
glissando
156
158
glissando
8va
8va
I
mf
158
I
mf

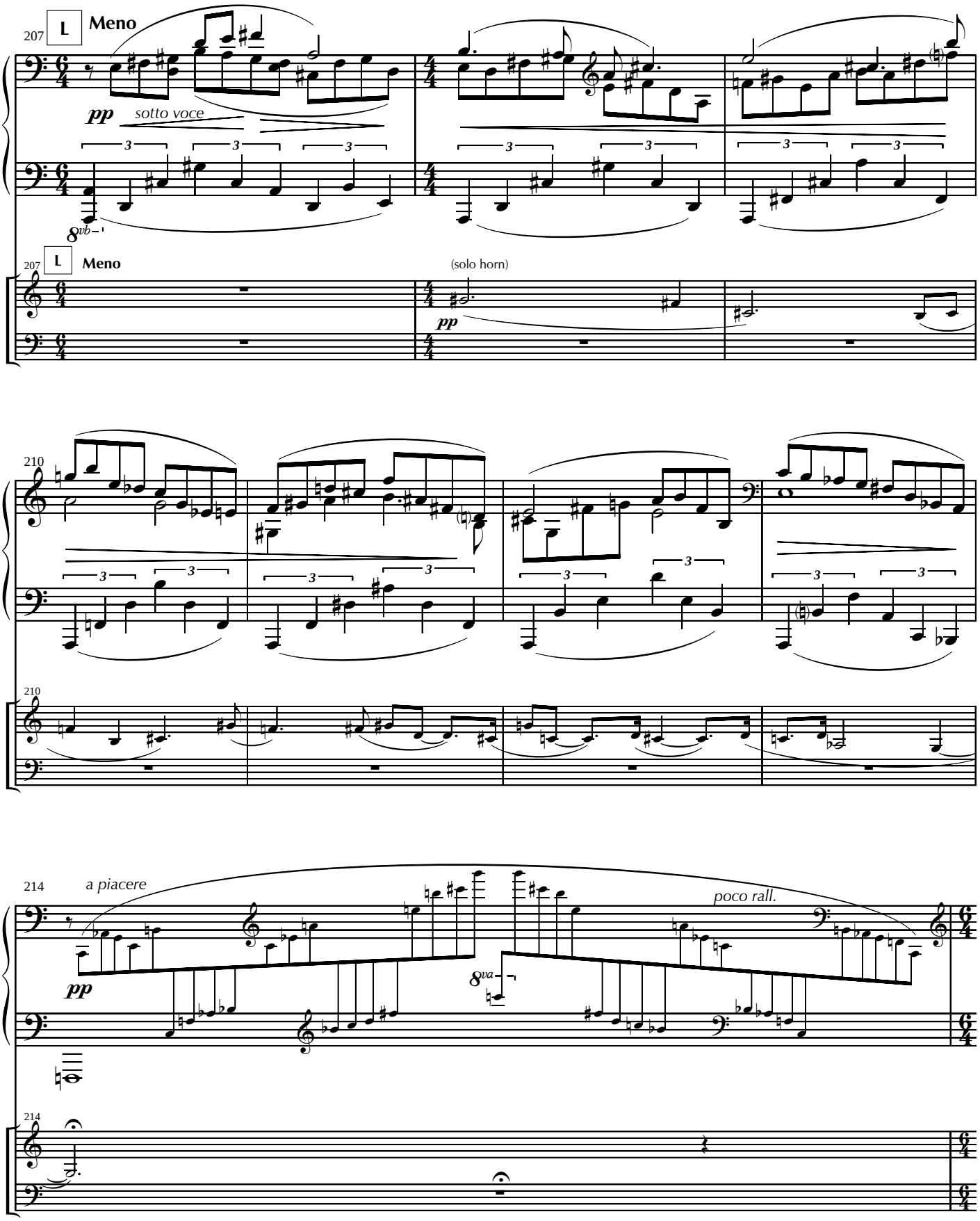

161
161
164
8va
164
(8va)
167
167

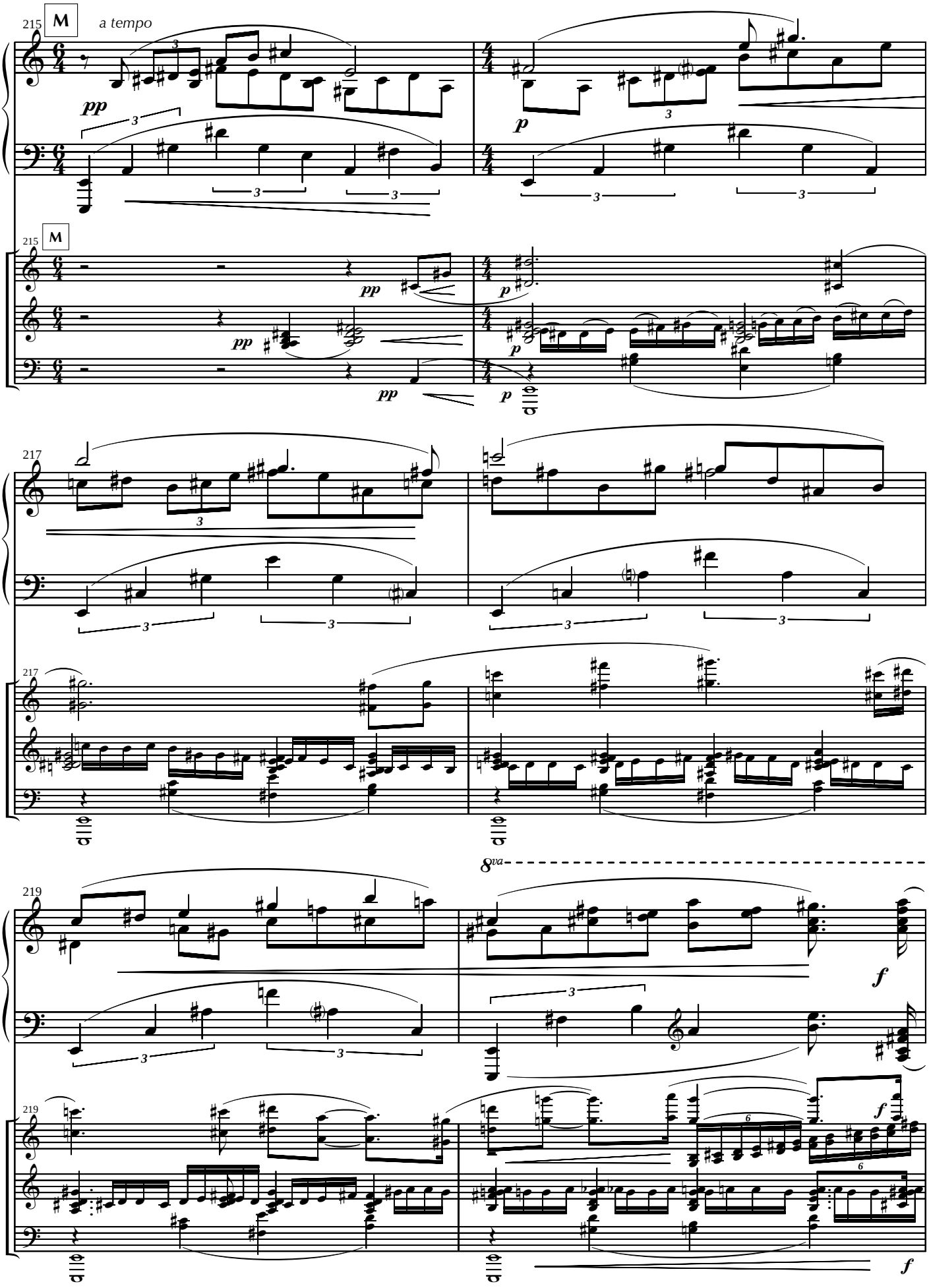

170
8va
172
(8va)
174
J
8va
mp

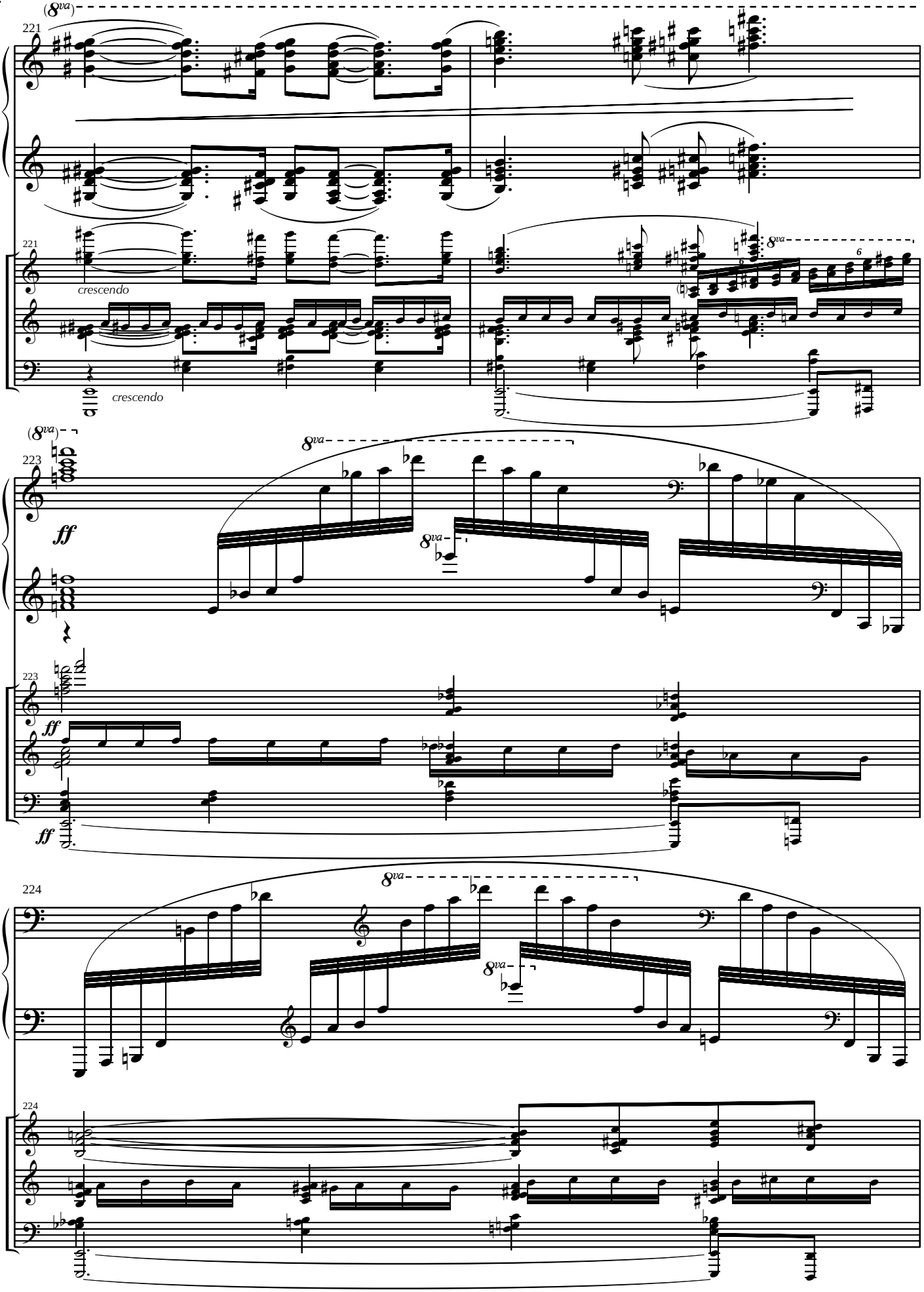

176
178
180
182
rallantando
K
a tempo
186

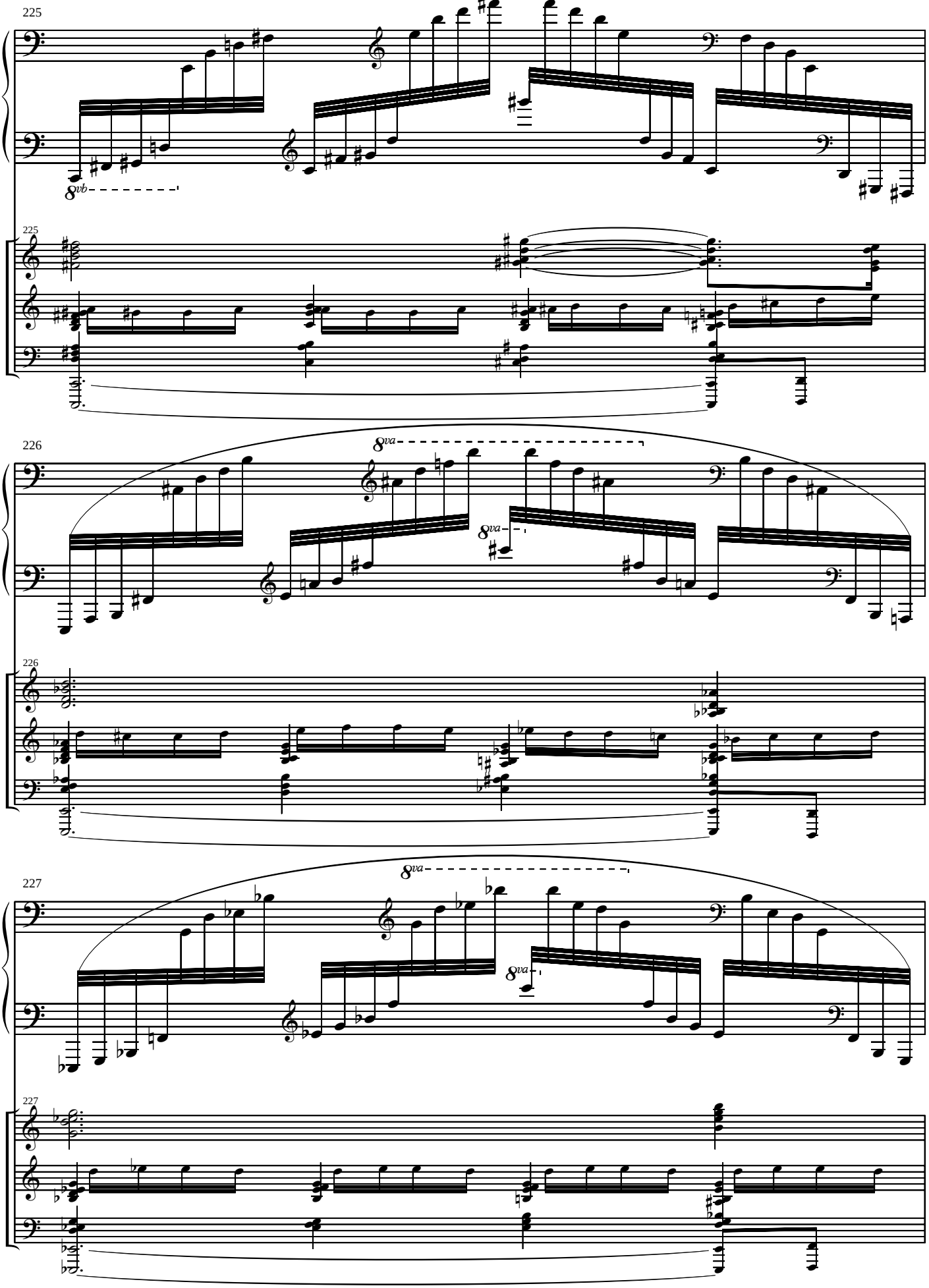

192
8va
ff
8vb
p
delicato
sempre
pp
195
198

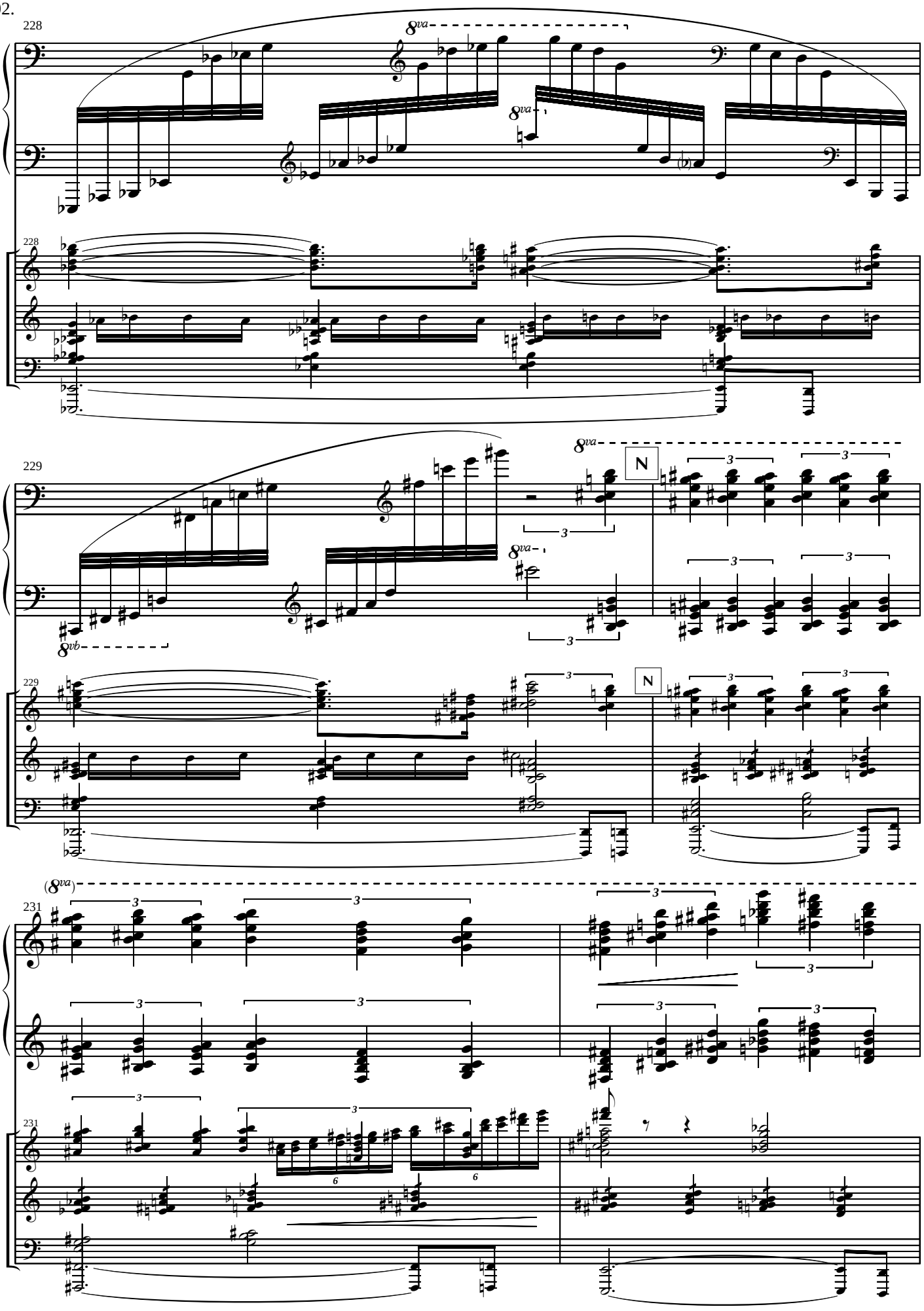

(8va)
201
201
(8va)
204
204
206
a piacere
8va
8va
poco rall.
pp
206

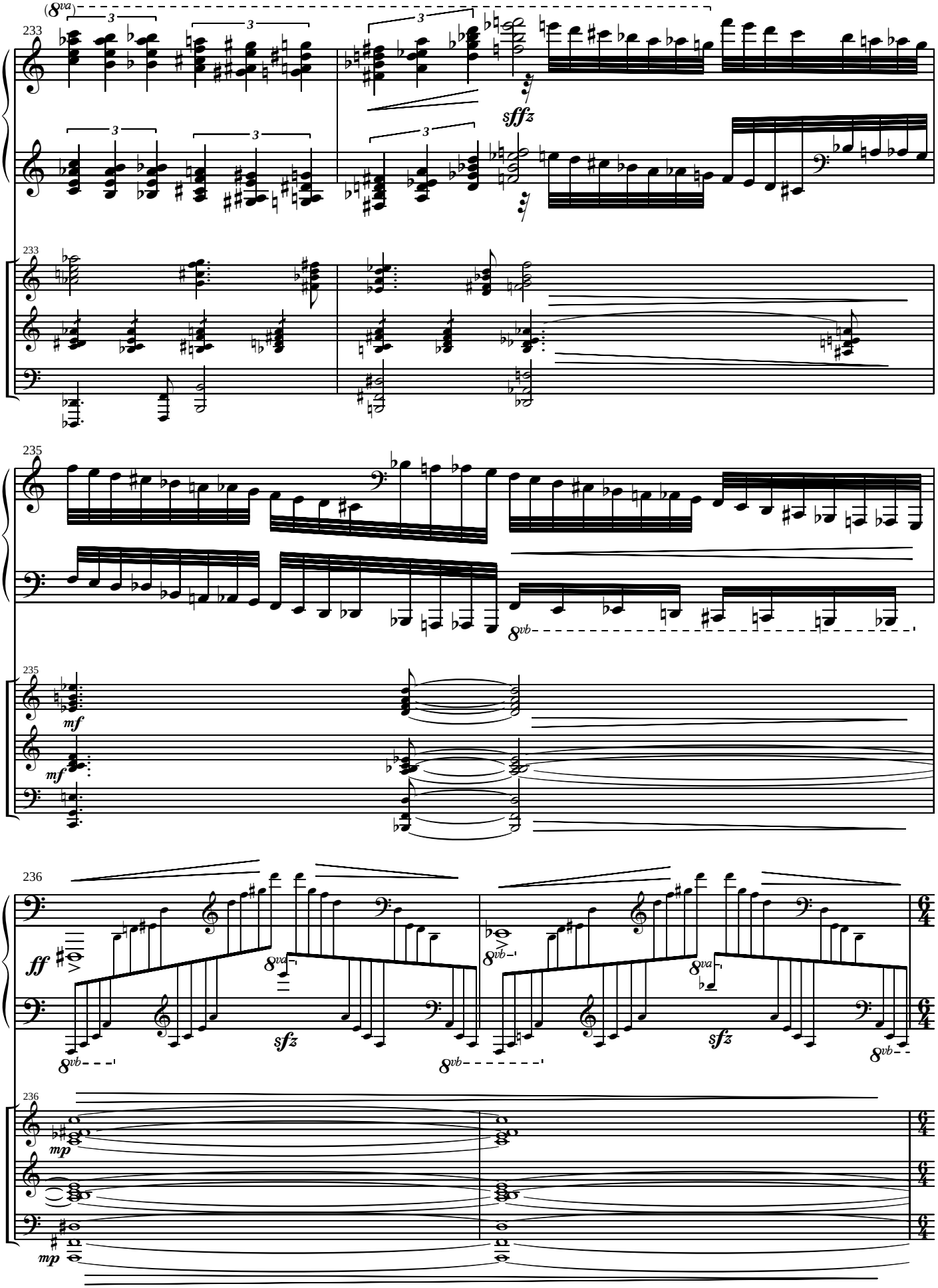

207
L
Meno
pp
sotto voce
8vb
207
L
Meno
(solo horn)
pp
210
210
214
a piacere
pp
8va
poco rall.
214

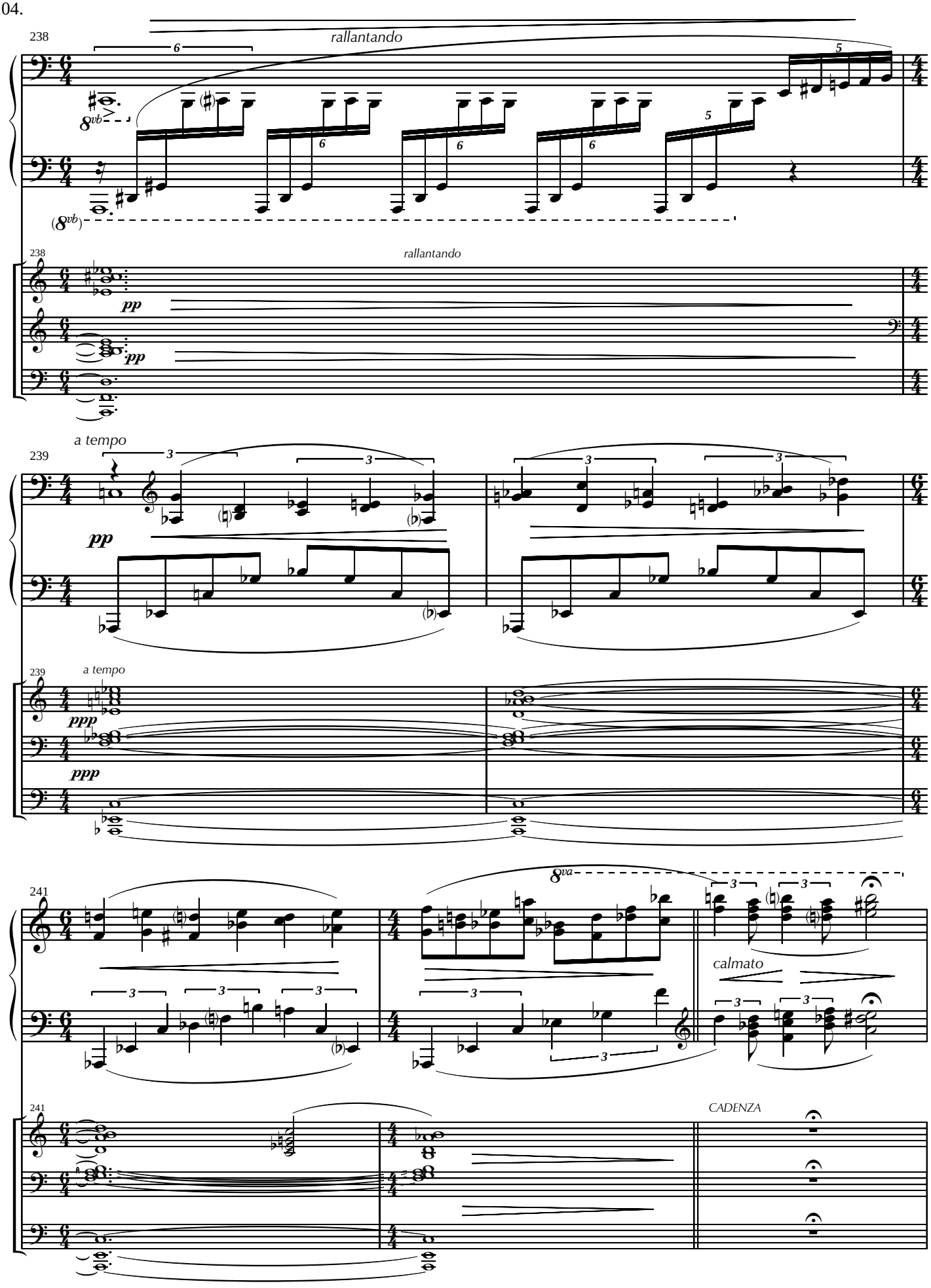

215
M
a tempo
pp
p
215
M
pp
p
217
217
8va
219
f
219
f

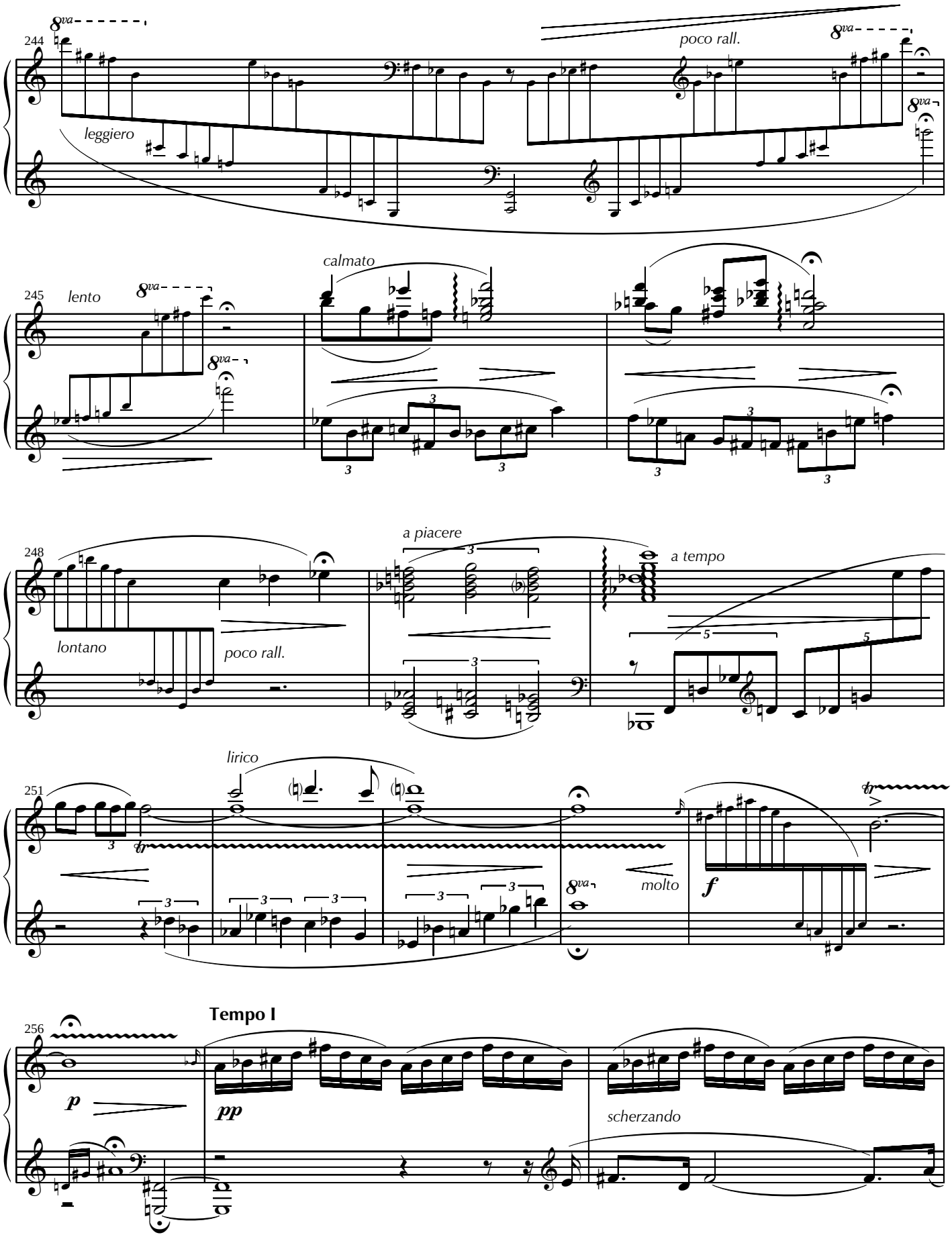

(8va)
221
crescendo
8va
6
(8va)
223
ff
224

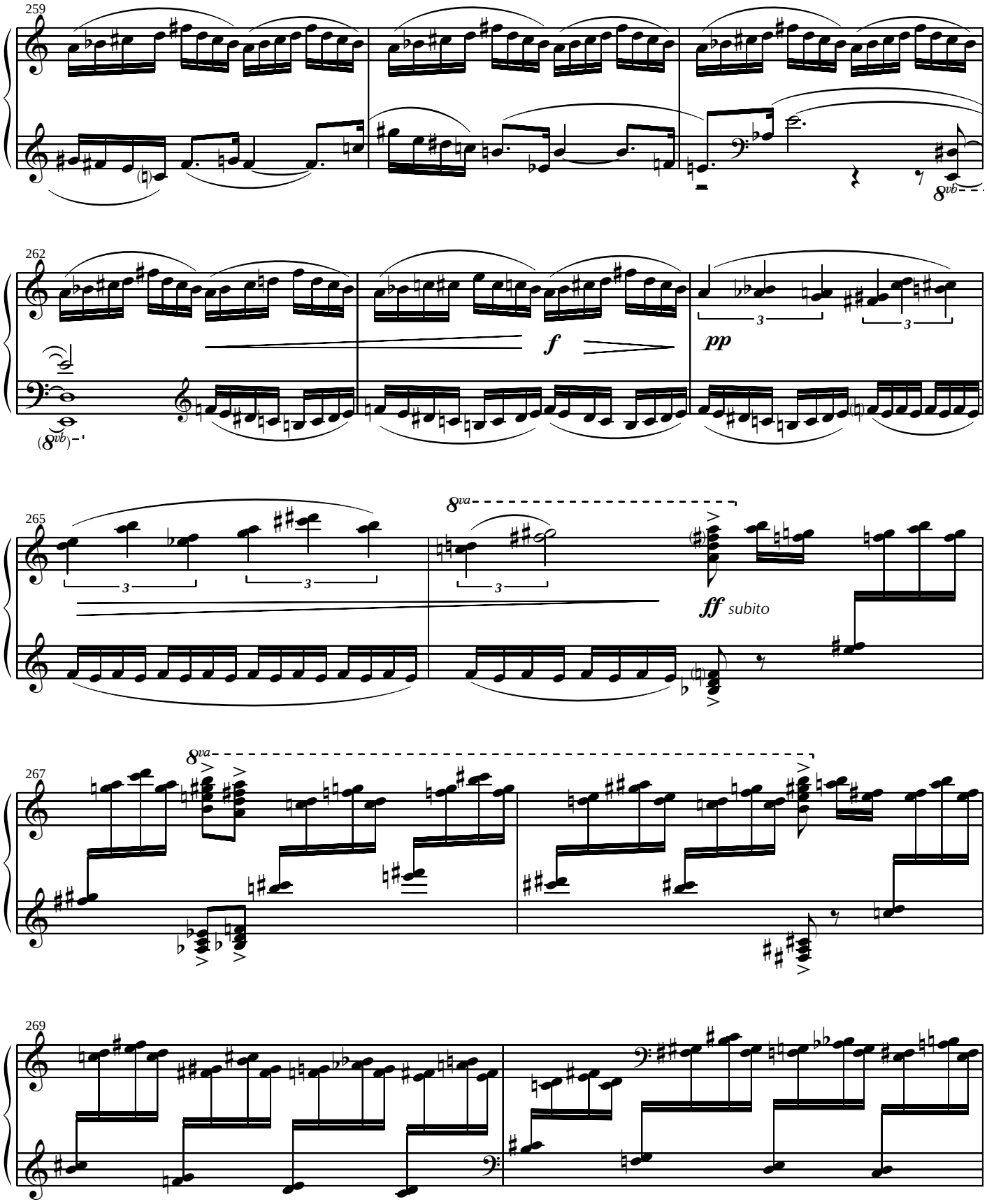

225
8vb
225
226
8va
8va
226
227
8va
8va
227

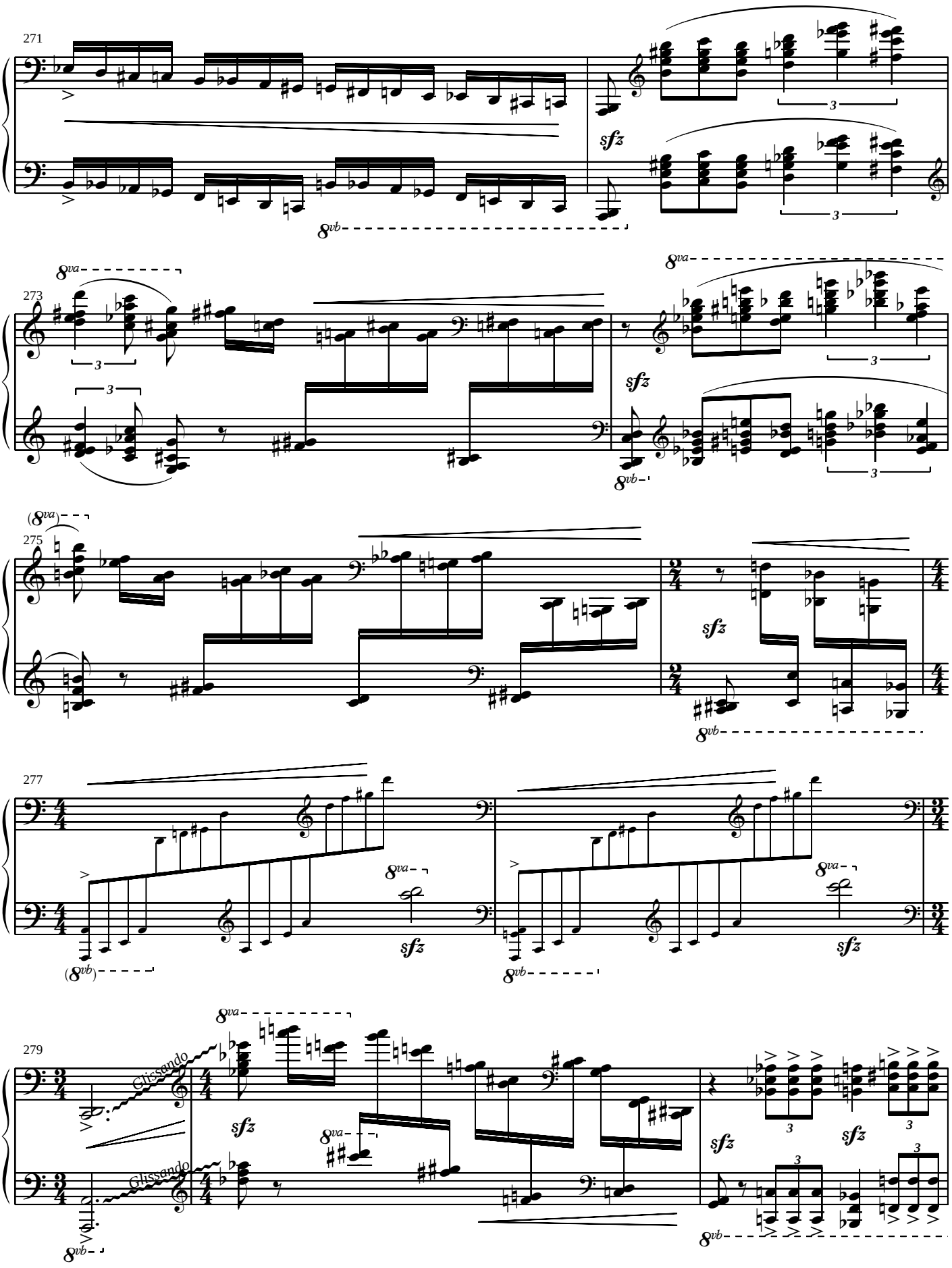

228
8va
228
229
8va
8vb
N
229
N
(8va)
231
231

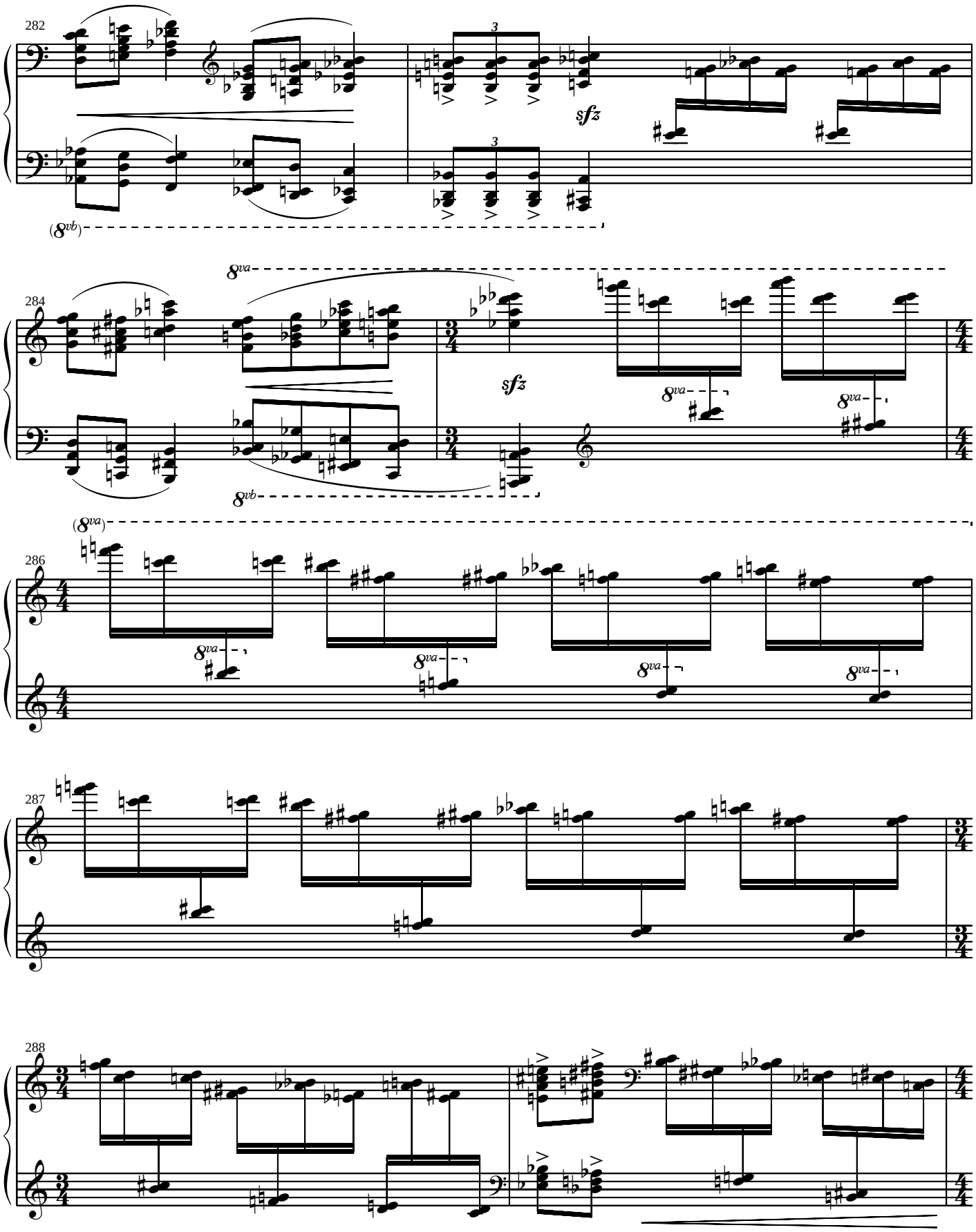

(8va)
233
sffz
233
235
8vb
235
mf
mf
236
ff
8vb
8va
sfz
8vb
8vb
8va
sfz
8vb
236
mp
mp

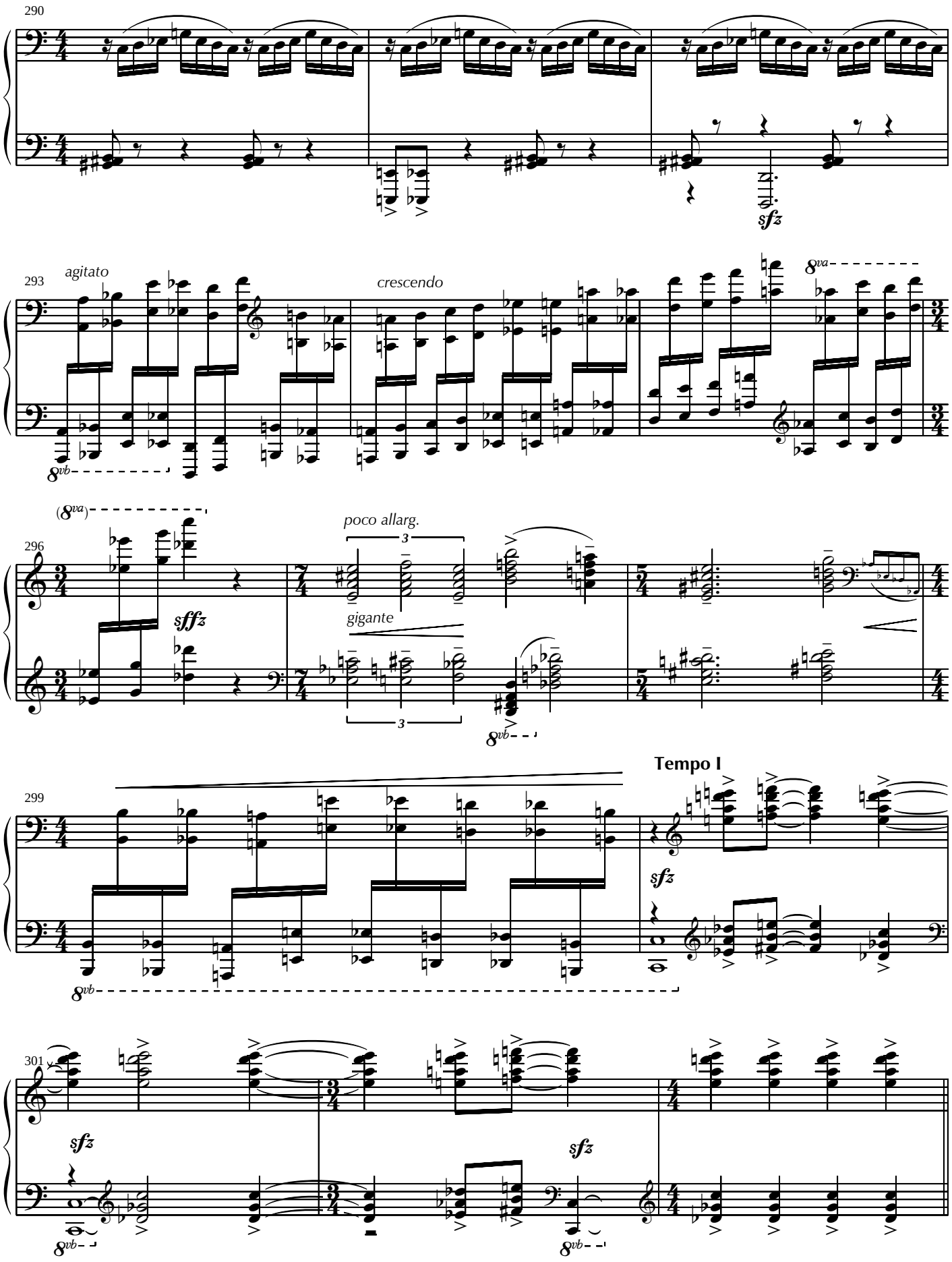

238
rallantando
8vb
(8vb)
238
rallantando
pp
pp
a tempo
239
pp
239
a tempo
ppp
ppp
241
8va
calmato
241
CADENZA

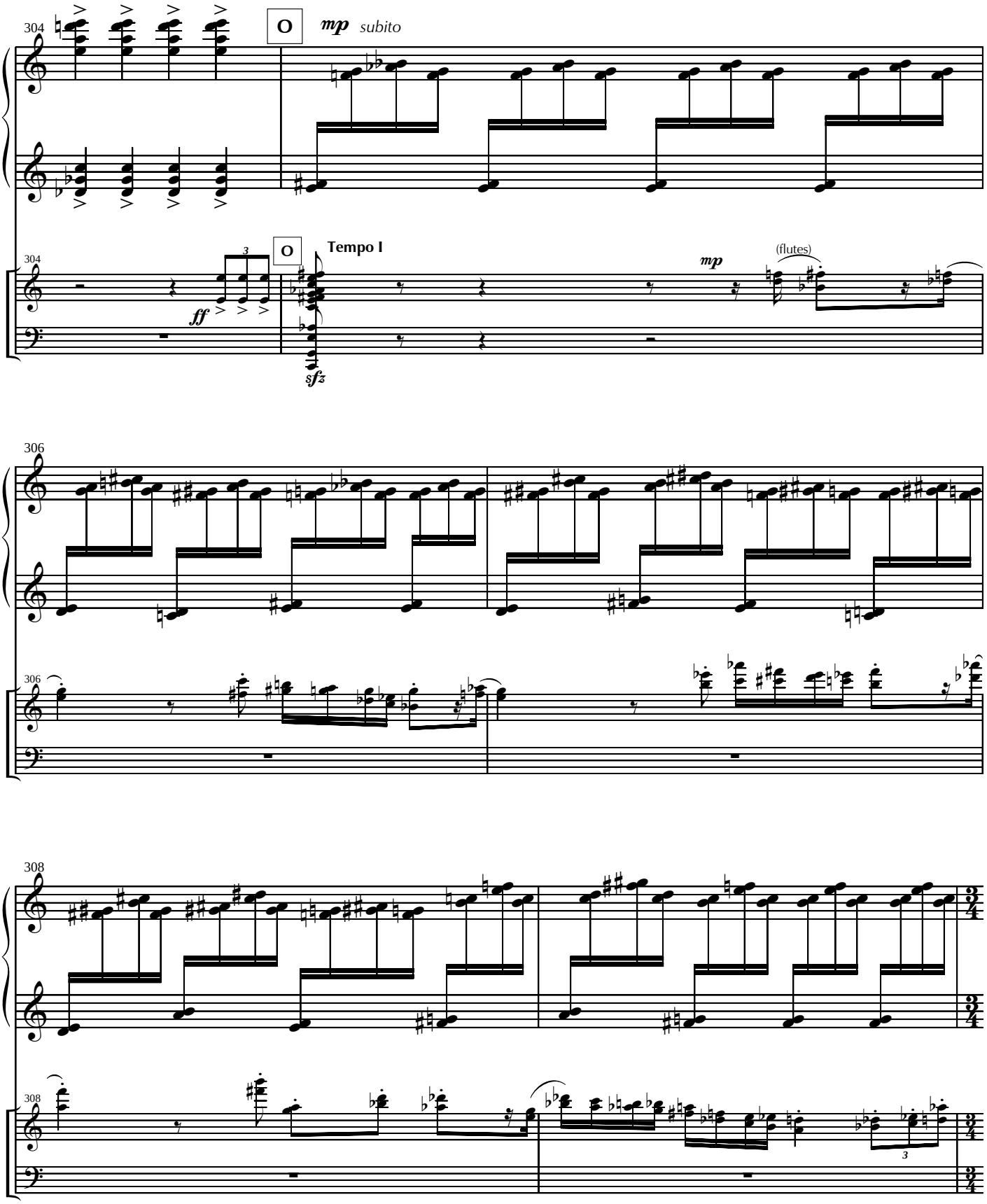

244
8va
leggiero
poco rall.
8va
8va
245
lento
8va
8va
calmato
3
3
3
3
3
248
a piacere
3
3
a tempo
5
5
lontano
poco rall.
251
lirico
3
tr
3
3
3
3
3
3
8va
molto
f
tr
256
Tempo I
p
pp
scherzando

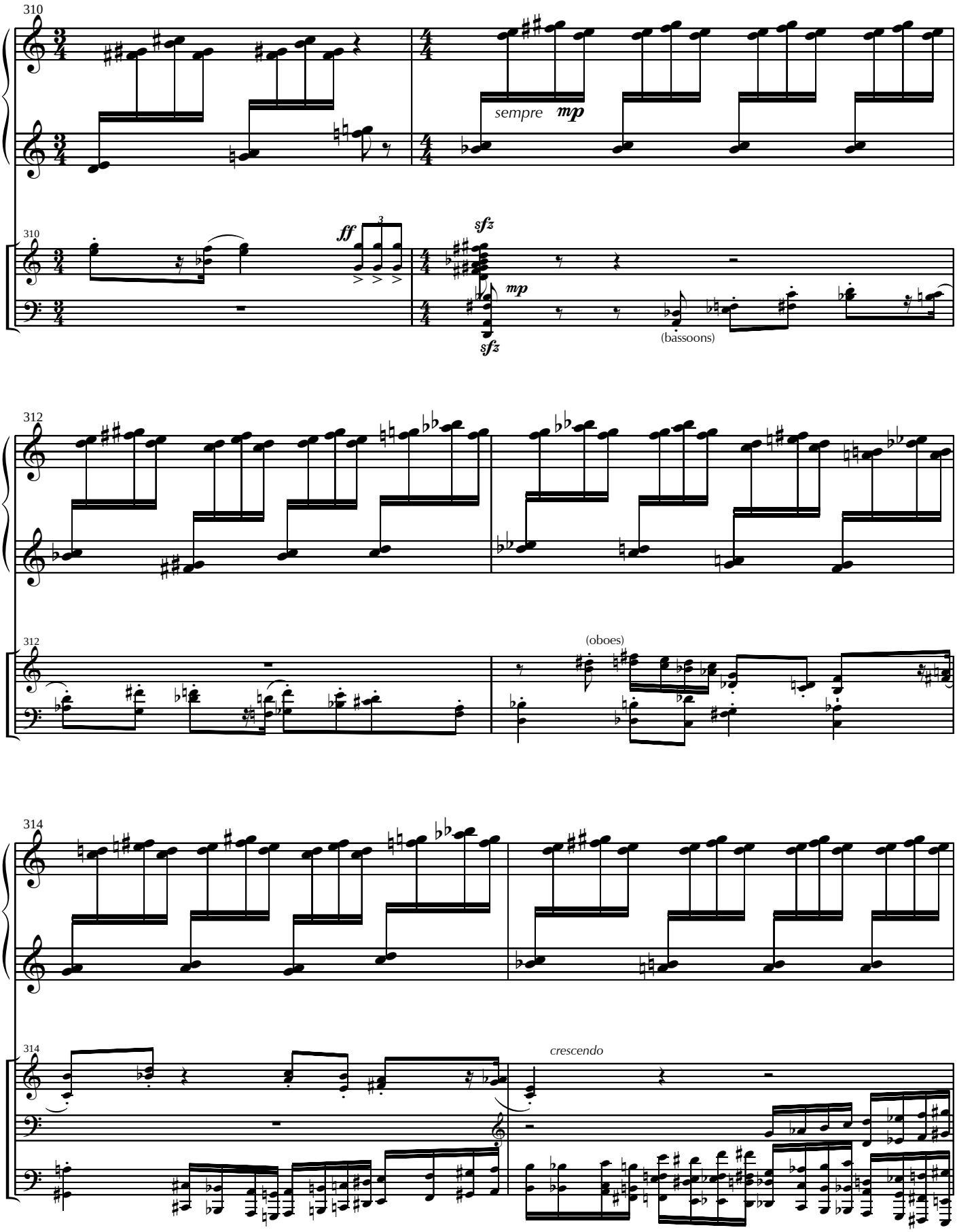

259
8vb
262
f
pp
8vb
265
8va
ff subito
267
8va
269

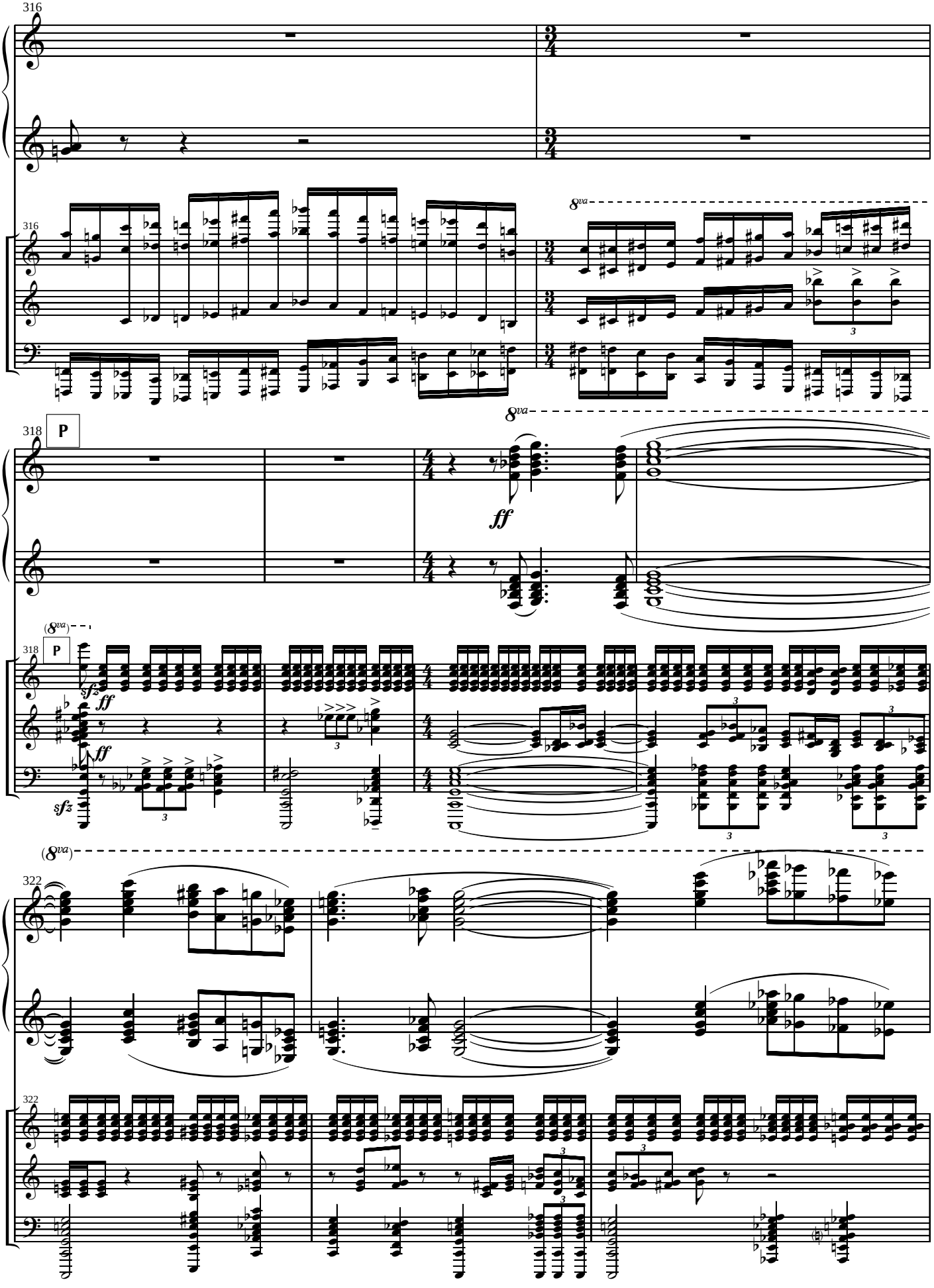

271
sfz
8vb
8va
273
sfz
8vb
8va
275
sfz
8vb
277
8va
sfz
8vb
279
Glissando
Glissando
8va
sfz
8vb
sfz
sfz
8vb

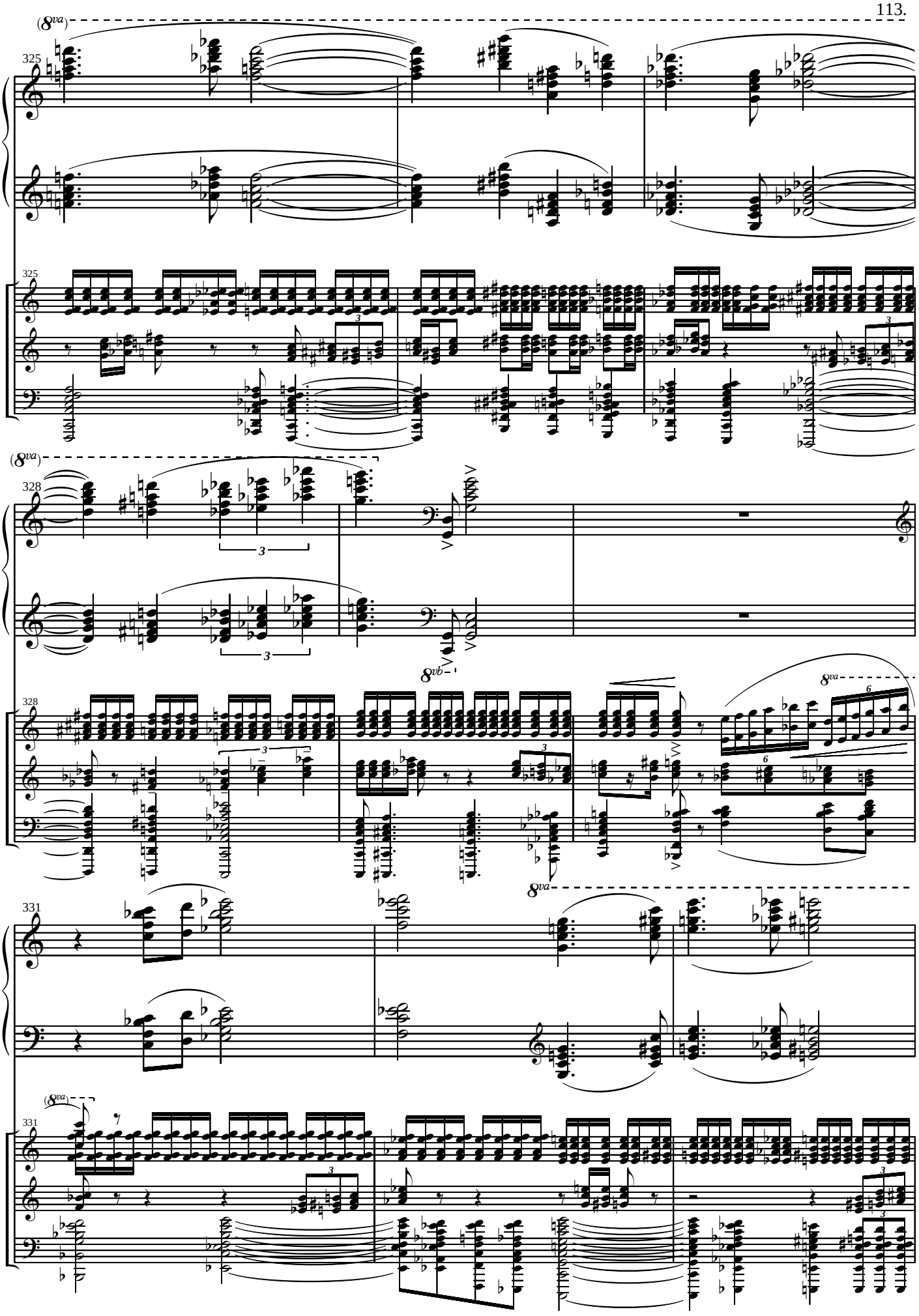

282
3
sfz
(8vb)
284
8va
sfz
8vb
(8va)
286
287
288

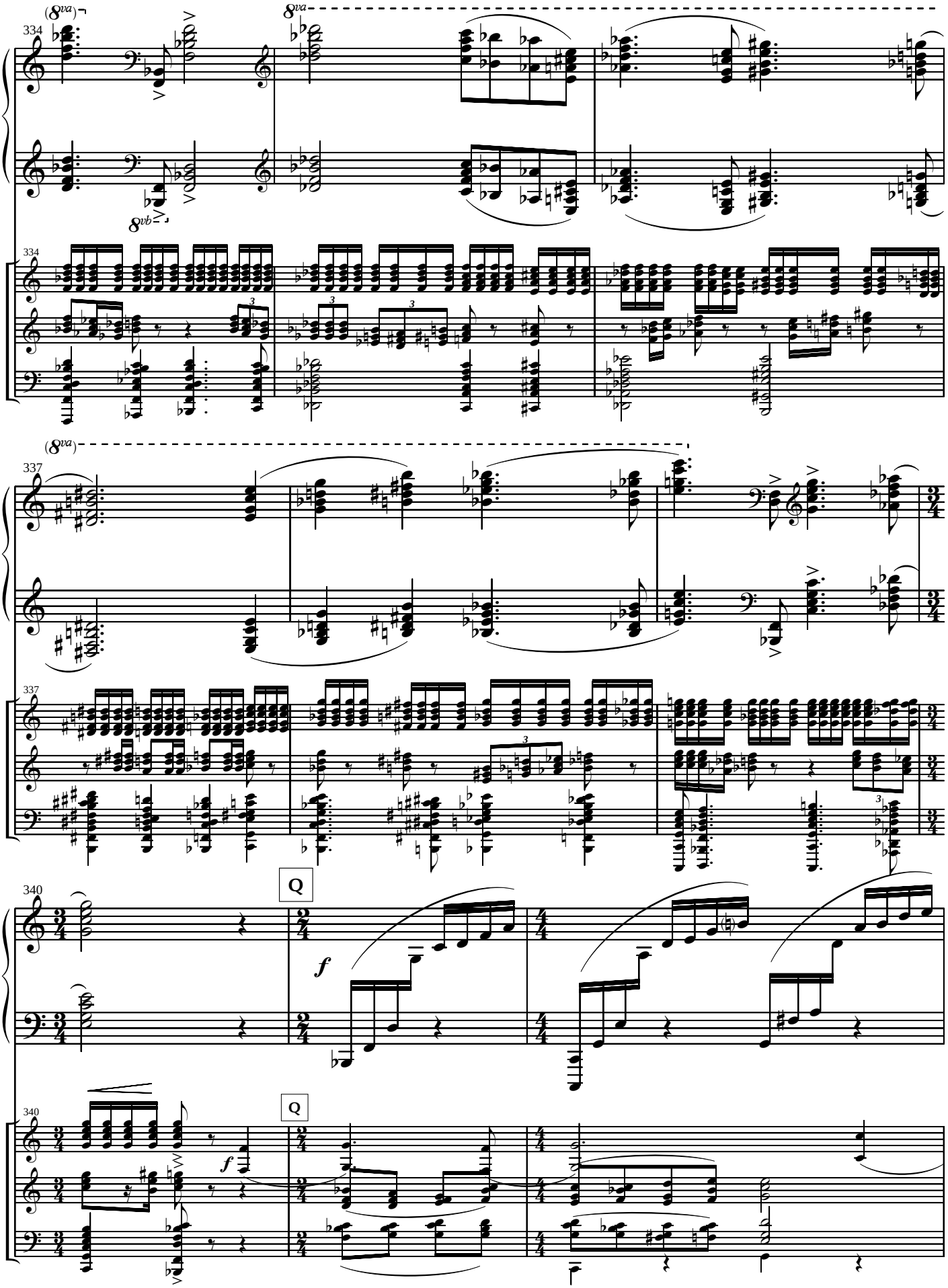

290
sfz
293
agitato
crescendo
8va
8vb
(8va)
296
sffz
poco allarg.
3
gigante
8vb
299
Tempo I
sfz
8vb
301
sfz
sfz
8vb
8vb

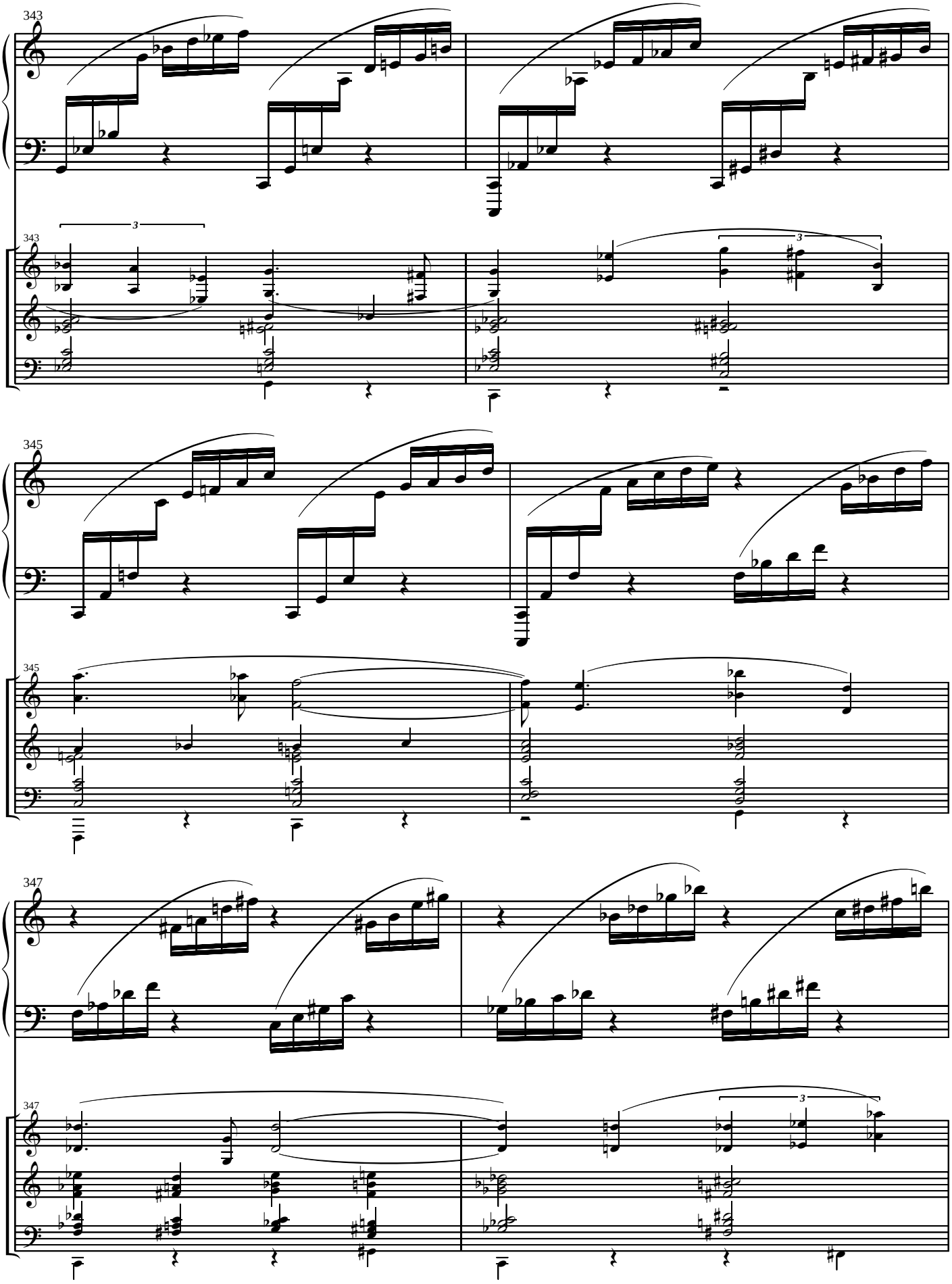

304
O
mp subito
304
O
Tempo I
ff
mp
(flutes)
§fz
306
306
308
308

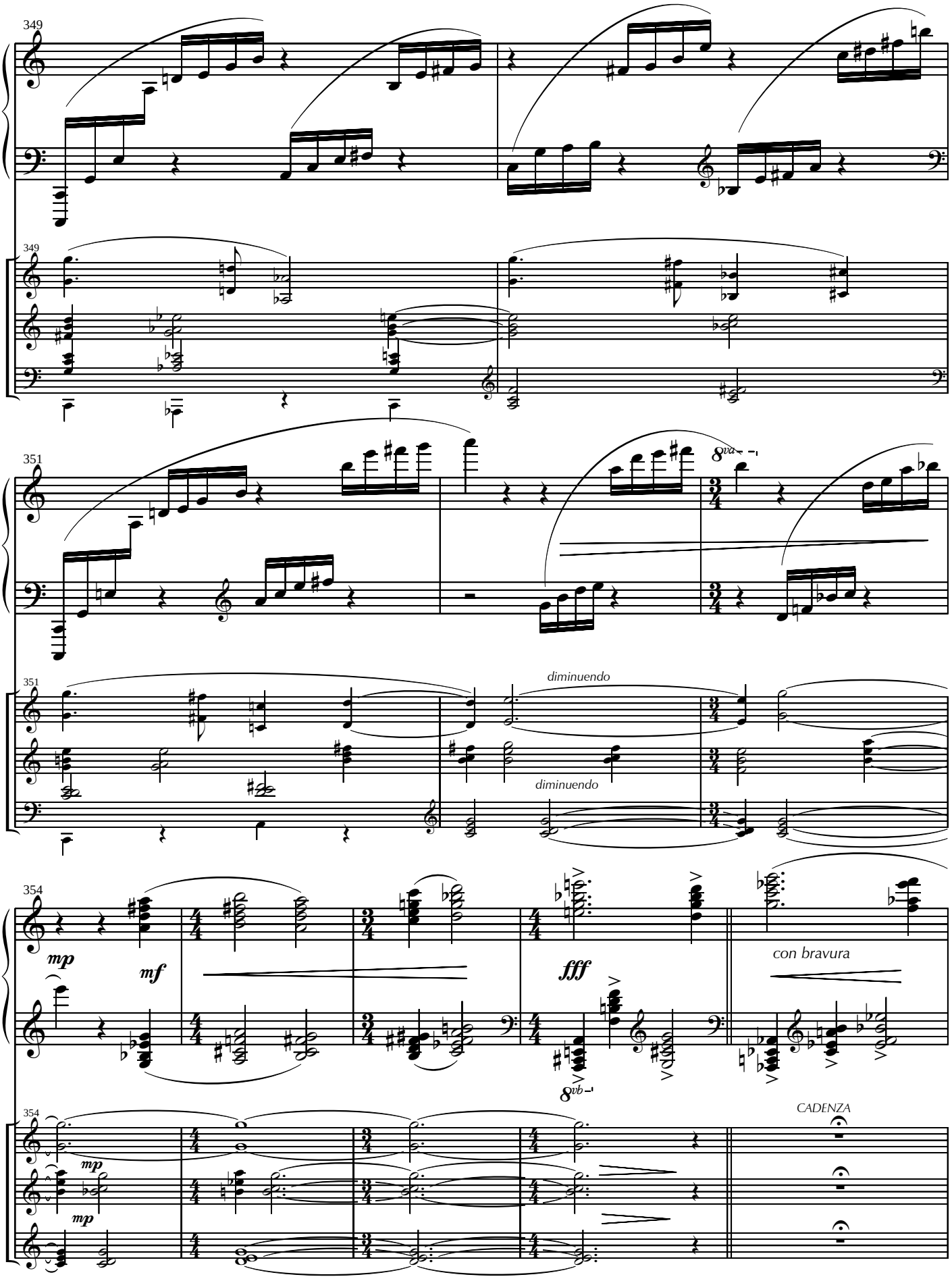

310
sempre
mp
ff
sfz
mp
sfz
(bassoons)
312
(oboes)
314
crescendo

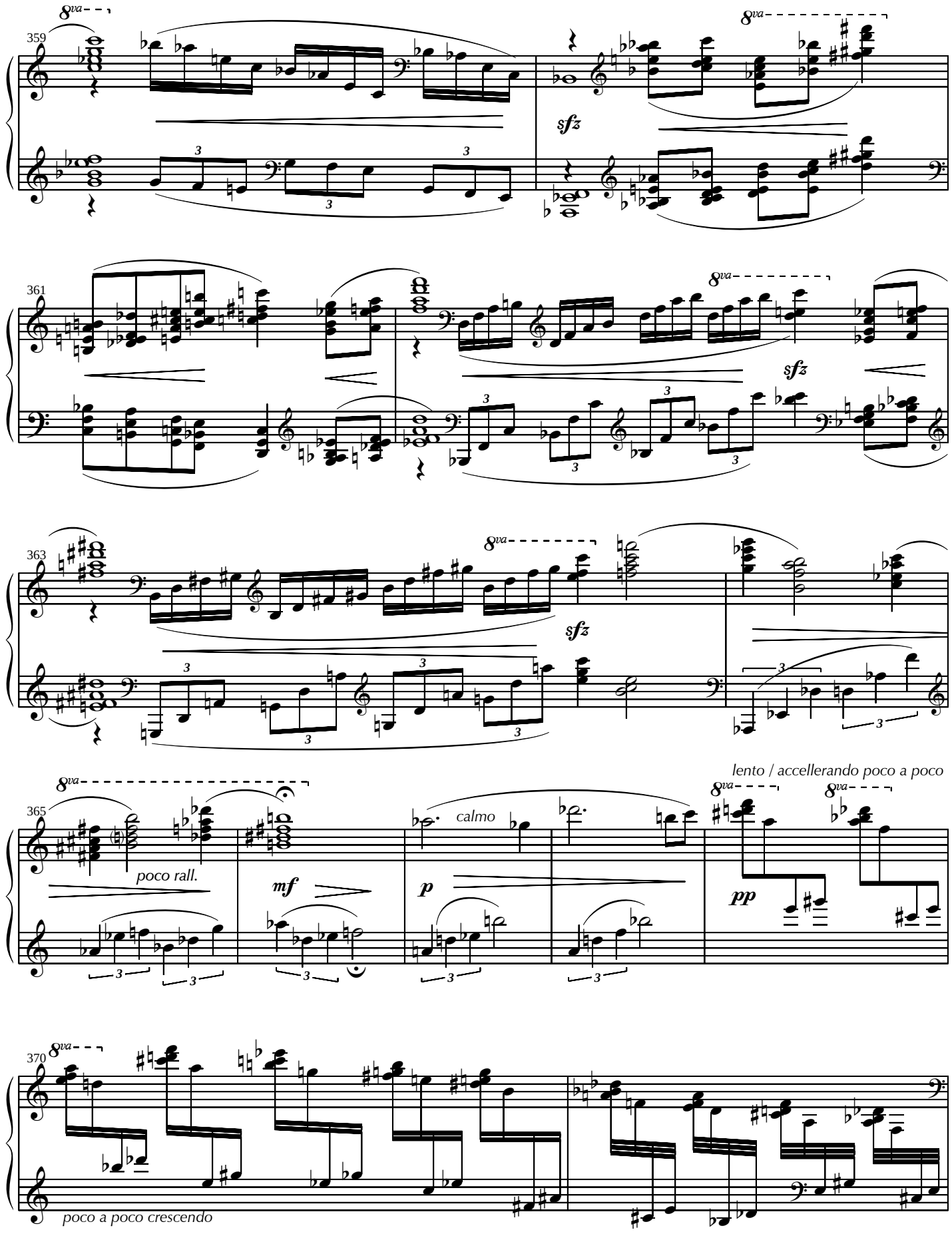

316
316
8va
318
P
8va
ff
(8va)
318
P
sfz
ff
ff
sfz
(8va)
322
322

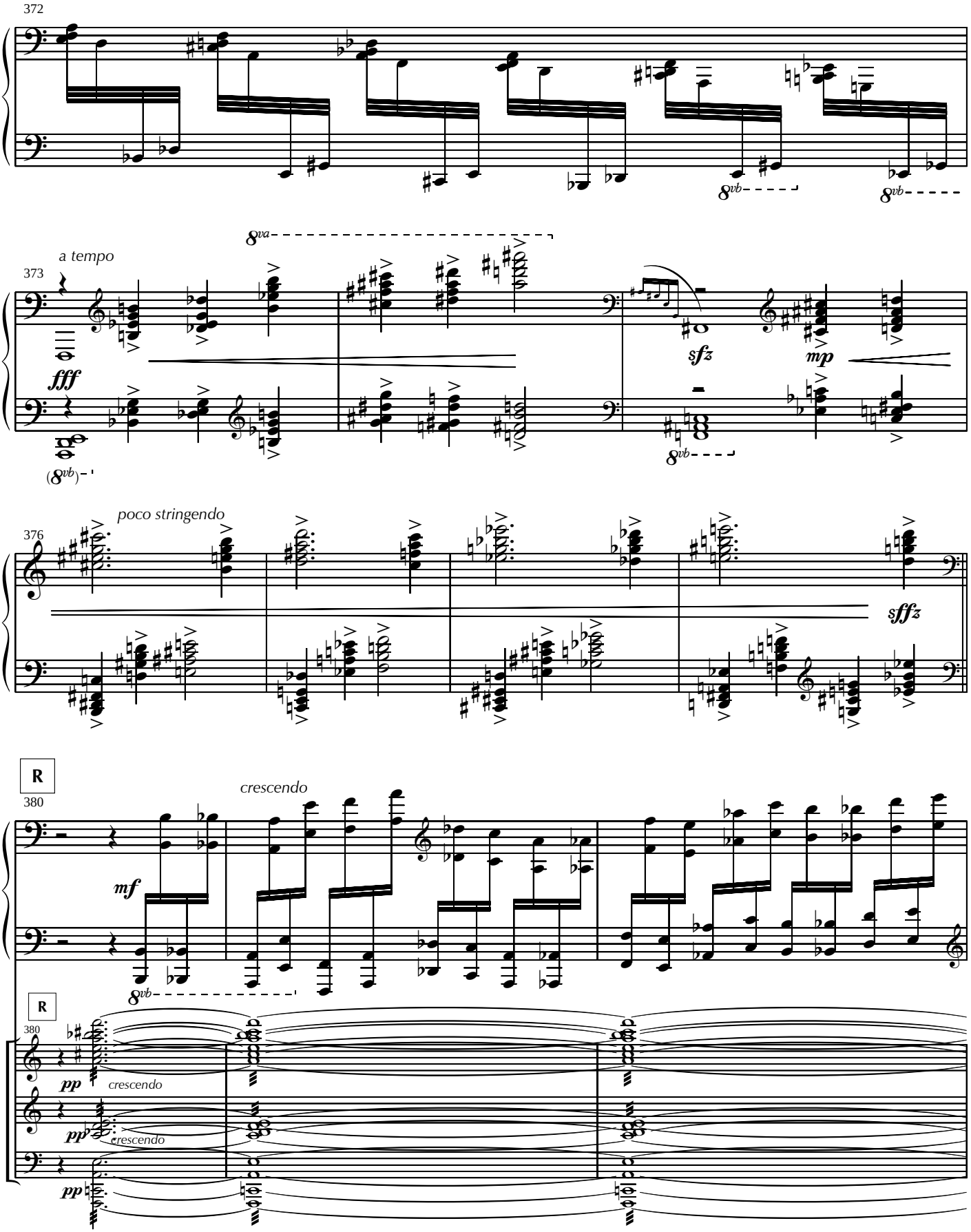

(8va)
325
325
(8va)
328
8vb
328
8va
8va
331
(8va)
331

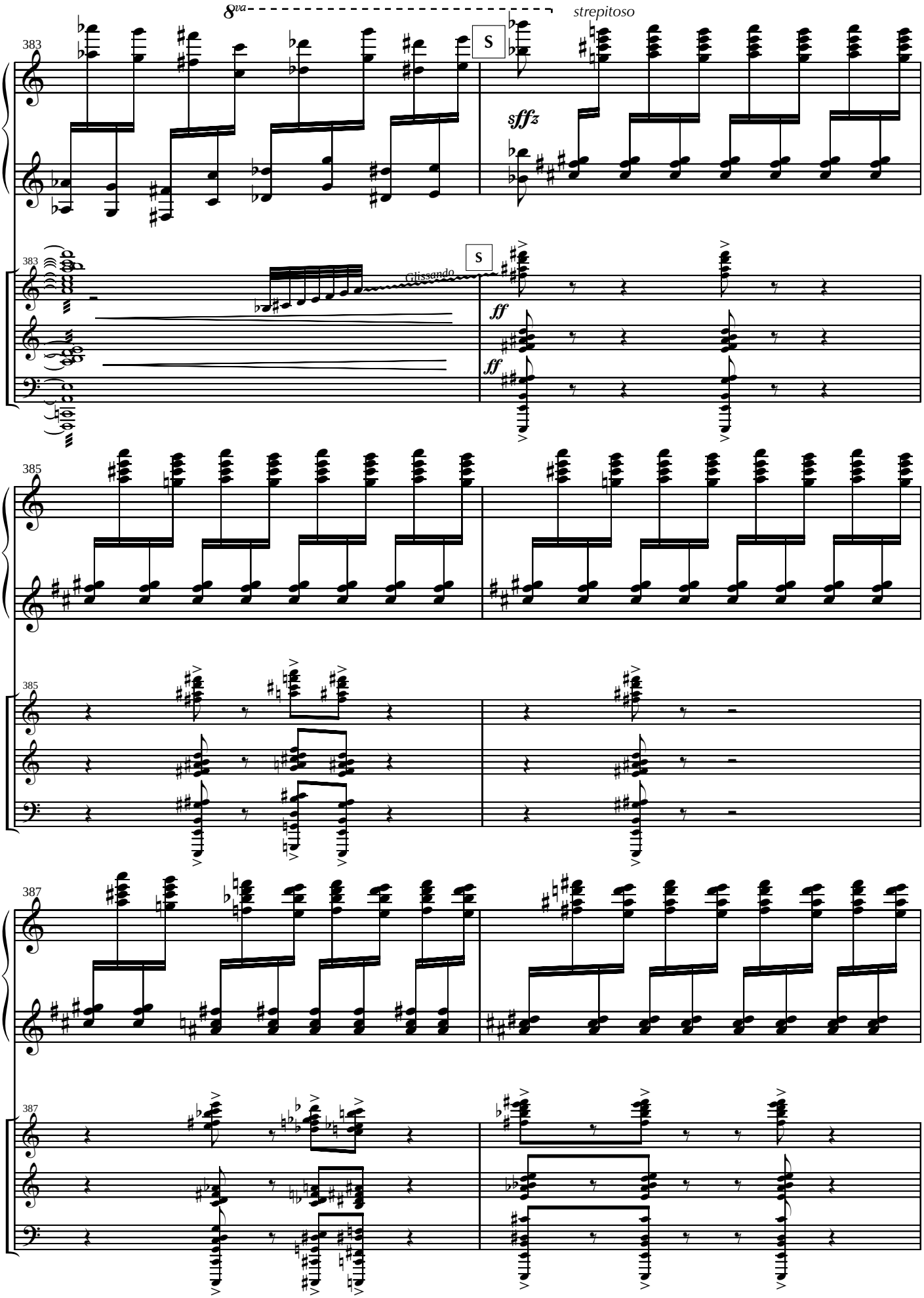

(8va)
8va
8vb
334
337
340
Q
f

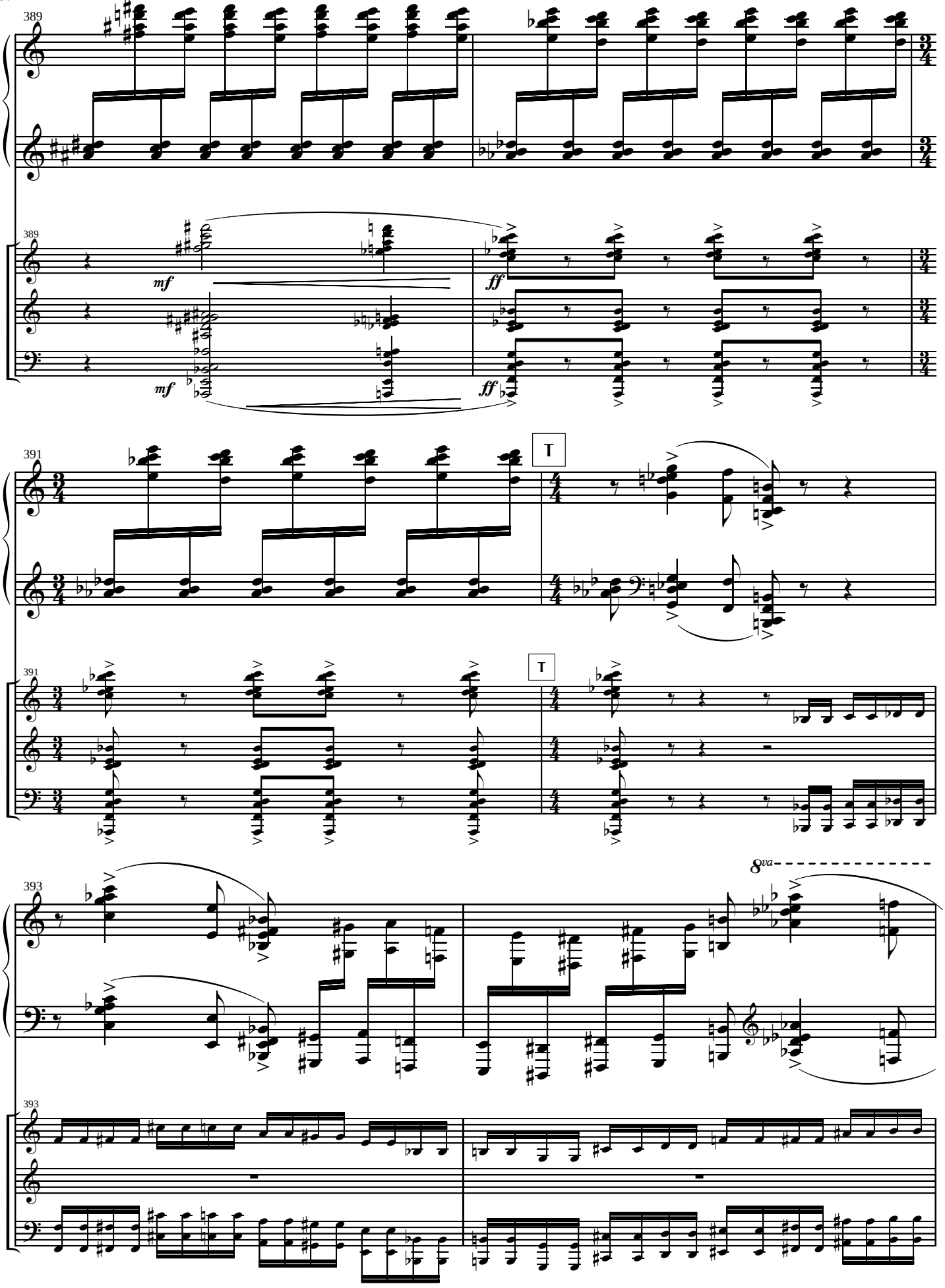

343
343
345
345
347
347

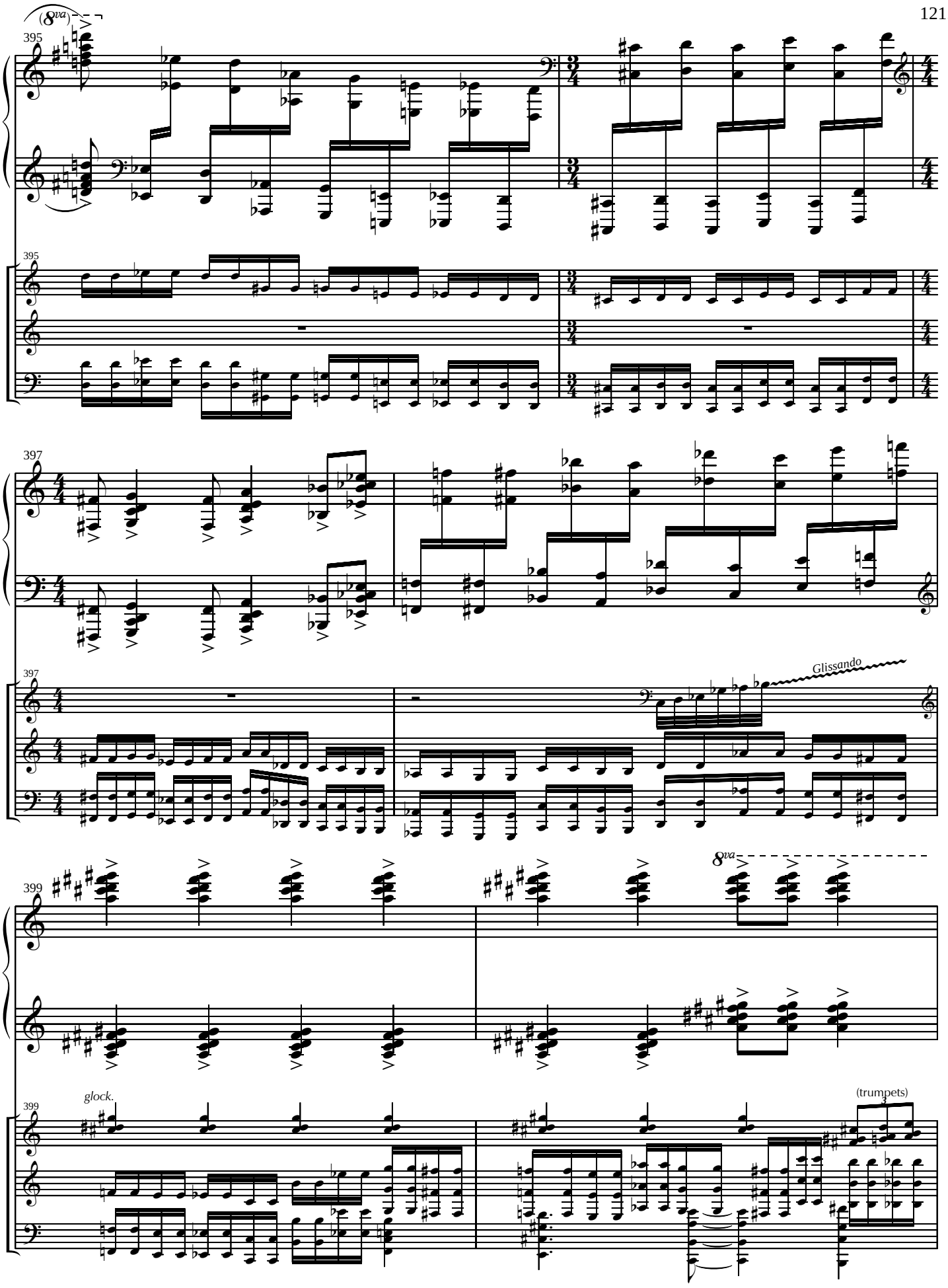

349
349
351
8va
351
diminuendo
diminuendo
354
mp
mf
fff
con bravura
8vb
354
CADENZA
mp
mp

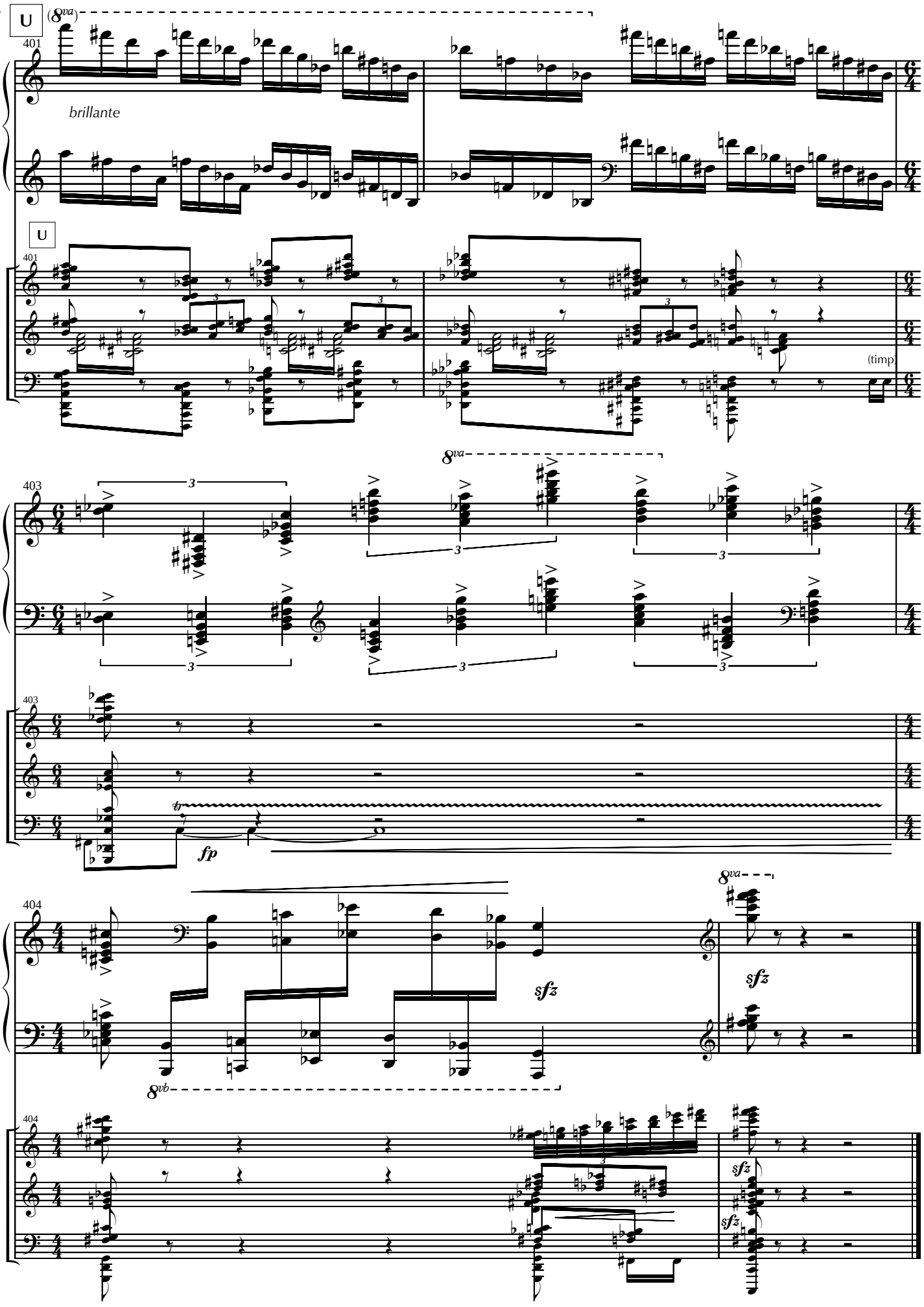

359
8va
sfz
361
sfz
363
sfz
365
poco rall.
mf
calmo
p
lento / accellerando poco a poco
pp
370
poco a poco crescendo


372
8vb
8vb
a tempo
373
8va
fff
sfz
mp
(8vb)
8vb
poco stringendo
376
sffz
R
380
crescendo
mf
8vb
R
380
pp
crescendo
pp
crescendo
pp


8va
strepitoso
383
S
sffz
383
S
Glissando
ff
ff
385
385
387
387


389
mf
ff
391
T
393
8va


(8va)
395
395
397
397
Glissando
399
8va
399
glock.
(trumpets)


U
(8va)
401
brillante
U
401
(timp)
8va
403
3
403
tr
fp
8va
404
sfz
sfz
8vb
404
sfz
sfz