

HOVHANNES MANUKYAN

**From ARARAT
to
ZION**

for Violin
and
Chamber Orchestra

From ARARAT to ZION

And God said to Noah, “I have determined to make an end of all flesh, [a] for the earth is filled with violence through them. Behold, I will destroy them with the earth. And in the seventh month, on the seventeenth day of the month, the ark came to rest on the mountains of Ararat. So Noah went out, and his sons and his wife and his sons' wives with him. Every beast, every creeping thing, and every bird, everything that moves on the earth, went out by families from the ark. And God said, “This is the sign of the covenant that I make between me and you and every living creature that is with you, for all future generations: I have set my bow in the cloud, and it shall be a sign of the covenant between me and the earth. Now the Lord said[a] to Abram, “Go from your country[b] and your kindred and your father's house to the land that I will show you.

(Genesis 6:13. 8:4. 8:18, 19. 9:12,13. 12:1.)

And the angel said to them, “Fear not, for behold, I bring you good news of great joy that will be for all the people. For unto you is born this day in the city of David a Savior, who is Christ the Lord. And this will be a sign for you: you will find a baby wrapped in swaddling cloths and lying in a manger.”

(Luke 2: 10-12.)

**Why do the nations rage[a]
and the peoples plot in vain?**

**The kings of the earth set themselves,
and the rulers take counsel together,
against the Lord and against his Anointed, saying.**

(Psalm 2: 1,2.)

John appeared, baptizing in the wilderness and proclaiming a baptism of repentance for the forgiveness of sins. And all the country of Judea and all Jerusalem were going out to him and were being baptized by him in the river Jordan, confessing their sins. And he preached, saying, “After me comes he who is mightier than I, the strap of whose sandals I am not worthy to stoop down and untie. I have baptized you with water, but he will baptize you with the Holy Spirit.”

(Mark 1: 4,5,7,8.)

Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband.

(Revelation 21:1,2.)

From ARARAT to ZION

Hovhannes MANUKYAN

(♩ = 80)

2 Flauti

2 Oboi

2 Corni (F)

Violino solo

Violini I

Violini II

Viola

Violoncelli

Contrabassi

V-ni I

Vln. II

Vle.

Vc.

Cb.

uneven glissando

ff vibrato

mf

V-ni I

Vln. II

Vle.

Vc.

Cb.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

8

V-ni I

Vln. II

Vle.

Vc.

Cb.

mf

10

V-ni I

Vln. II

Vle.

Vc.

Cb.

12

V-ni I

Vln. II

Vle.

Vc.

Cb.

f

14

V-ni I

Vln. II

Vle.

Vc.

Cb.

16

V-ni I

Vln. II

Vle.

Vc.

Cb.

div.



18

V-ni I

Vln. II

Vle.

Vc.

Cb.



1

Molto lento e maestoso (♩ = 42)

20

V-ni I

Vln. II

Vle.

Vc.

Cb.

12/4

pp

23

V-ni I

Vln. II

Vle.

Vc.

Cb.

unis.

pp

div.

div.a3

28

V-ni I

Vln. II

Vle.

Vc.

Cb.

p

div.

div.a3

div.a4

unis.

div.a3

div.a3

Non troppo lento (♩ = 72)

34

2 Fl.

2 Ob.

V-ni I

Vln. II

Vle.

Vc.

Cb.

mp misterioso e chiaro

poco a poco cresc.

mp misterioso e chiaro

poco a poco cresc.

56

I

2 Fl.

II

2 Ob.

2 Cr. (F)

Vln. solo

V-ni I

Vln. II

Vle.

Vc.

Cb.

ff

12

12

12

12

ff

ff

(tr)



60

I

2 Fl.

II

2 Ob.

2 Cr. (F)

Vln. solo

V-ni I

Vln. II

Vle.

Vc.

Cb.

ff

(tr)

4

Vln. solo *f vibrato*

unis.

V-ni I *mf espress.*

div.a3

Vln. II *mf espress.*

div.a4

Vle. *mf espress.*

div.a5

Vc. *mf*

unis.

Cb. *mf*

73

Vln. solo

V-ni I

Vln. II

Vle.

Vc.

Cb.

mp

div.a4

div.a3

div.a4

div.a6

mp

(Cadenza)

Molto vivo e impetuoso (♩ = 152)

78

Vln. solo

p gioioso

poco a poco cresc.

82 (♩ = 184)

Vln. solo

(♩ = 152)

86 (♩ = 184)

Vln. solo

mf

poco a poco cresc.

90 $\text{♩} = 152$
Vln. solo

93

98 **Vivo** $\text{♩} = 132$
Vln. solo

104 $\text{♩} = 132$
Vln. solo

106 *poco a poco accel.*
Vln. solo

109

112 **Moderato** $\text{♩} = 92$
Vln. solo

5 Moderato
Anania Shirakatsi "For Our Save" (Armenian Sharakan, 7th century)

V-ni I

Vln. II

Vlc.

Vc.

120

124

V-ni I

Vln. II

Vle.

Vc.

6 Lento, maestoso e gioioso (♩ - 58)

Vln. solo

mp espress.

mf

3

V-ni I

p

div.

div.a3

Vln. II

p

Vle.

p

Vc.

p

Cb.

p

134

Vln. solo

mp

p

mp con grande amore

3

V-ni I

p

mp con grande amore

Vln. II

unis.

p

mp con grande amore

Vle.

div.

unis.

p

mp con grande amore

Vc.

mp

Cb.

mp

142

2 Fl. *mf* a2

2 Ob. *p* *mf* a2

2 Cr. (F) *mf*

Vln. solo *p* *mf* molto espress.

V-ni I *p* *mf*

Vln. II *p* *mf*

Vle. *p* *mf*

Vc. *p* *mf* unis.

Cb. *p* *mf*



147

2 Fl.

2 Ob.

2 Cr. (F)

Vln. solo *p*

V-ni I *p*

Vln. II *p*

Vle. *p*

Vc. *p* unis.

Cb. *p*

153

2 Fl. *mp*

2 Ob. *mp*

2 Cr. (F) *mp*

Vln. solo *mp*

V-ni I *mp*

Vln. II *mp*

Vle. *mp*

Vc. *mp*

Cb. *mp*

a2

a2

a2

div.a3

div.



8 Moderato

Vln. solo *mp*

V-ni I *mp*

Vln. II *mp* unis.

Vle. *mp* unis.

Vc.

Cb.

165

Vln. solo

V-ni I

Vln. II

Vle.

Vc.

Cb.

9

Gregorian chant "Alleluia" (Benedictus es Domine)

Vln. solo

V-ni I

Vln. II

Vle.

Vc.

Cb.

10 (♩ = 80)

Vle.

179

V-ni I

Vln. II

Vle.

Vc.

Cb.

uneven glissando

ff vibrato

mf

181

V-ni I

Vln. II

Vle.

Vc.

Cb.

Fonnogram

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

1. \rightarrow *mf* *poco a poco cresc.* \rightarrow *ff* *poco a poco dim.*

183

V-ni I

Vle.

Vc.

Cb.

Fonnogram

f

mp

poco a poco cresc.

185

V-ni I

Vln. II

Vle.

Vc.

Cb.

Fonnogram

poco a poco cresc.

f *poco a poco dim.* \rightarrow *mp*

187

V-ni I

Vln. II

Vle.

Vc.

Cb.

Fonogram → *poco a poco cresc.* ***ff*** *poco a poco dim.* ***mp***



189

V-ni I

Vln. II

Vle.

Vc.

Cb.

Fonogram → *poco a poco cresc.* ***ff*** *poco a poco dim.* ***mp***



191

V-ni I

Vln. II

Vle.

Vc.

Cb.

Fonogram → *poco a poco cresc.*

193

V-ni I

Vln. II

Vlc.

Vc.

Cb.

Fonnogram

ff poco a poco dim. *mp*



11 Lento, maestoso e gioioso (♩ - 58)

195

2 Cr. (F)

Vln. solo

V-ni I

Vln. II

Vlc.

Vc.

Cb.

Fonnogram

mf

mf molto espress.

mf div.

mf unis.

mf

mf

mf

f

12

2 Fl. *f* *a2* *più f*

2 Ob. *f* *a2* *più f*

2 Cr. (F) *mf* *più f* *a2*

Vln. solo *f* *3* *ff* *3* *3*

V-ni I *f* *3* *più f* *3*

Vln. II *f* *div.a3* *più f* *div.a3*

Vle. *f* *più f* *div.a3*

Vc. *f* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.*

Cb. *f* *più f*

217

2 Fl.

2 Ob.

2 Cr. (F)

Vln. solo

V-ni I

Vln. II

Vle.

Vc. div. in 3

Cb.

9

mf

unis.

div. a2

div.

mp

mp

mp

mp

mp

mp

mp

mp

222

2 Fl.

2 Ob.

2 Cr. (F)

Vln. solo

Vln. I div. in 4

Vln. II

Vle.

Vc. div. in 3

Cb.

a2

a2

mp

mp

mp

mp

div. unis.

div. unis.

229 a2

2 Fl.

2 Ob.

2 Cr. (F)

Vln. solo

Vln. I
div. in 4

Vln. II
div. in 3

Vle.
div. in 3

Vc.
div. in 3

Cb.

mp

14

2 Cr. (F) *p* a2

Vln. solo *vibrato mp* 3 3 3 3

Vln. I *unis.*

Vln. II *unis.*

Vle. *div. a2 unis. div.*

Vc.

Cb.

15

2 Fl. *mf p* a2

2 Ob. *mf p* a2

2 Cr. (F) *mf p* a2

Vln. solo *f più f p* 3 3 3 3

Vln. I *mf p*

Vln. II *mf p*

Vle. *mf p*

Vc. *div. unis. div. unis. div.* *mf p*

Cb. *mf p*

17 Vivo, maestoso e misterioso (♩ = 176)

Vln. solo *mp* Angels

Vln. I

Vln. II *div. a3*

Vle. *div.*

Vc.

Cb.

Fonogram



Vln. solo *p*

Vln. I *p*

Vln. II *p*

Vle. *p*

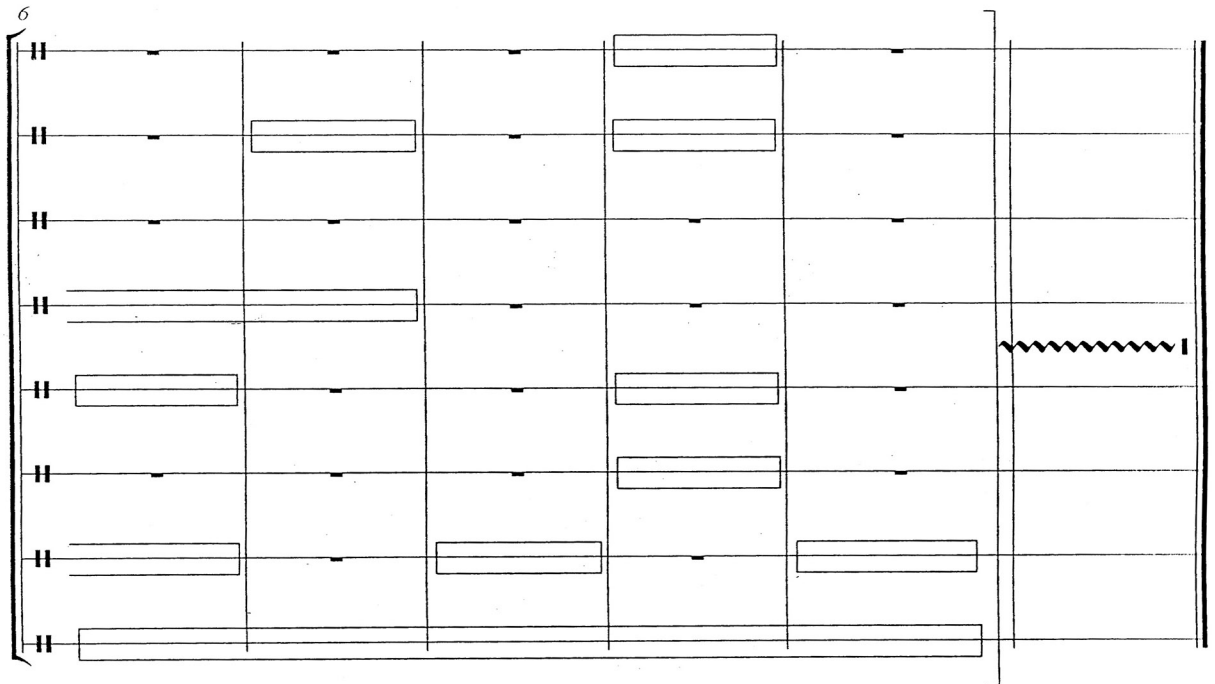
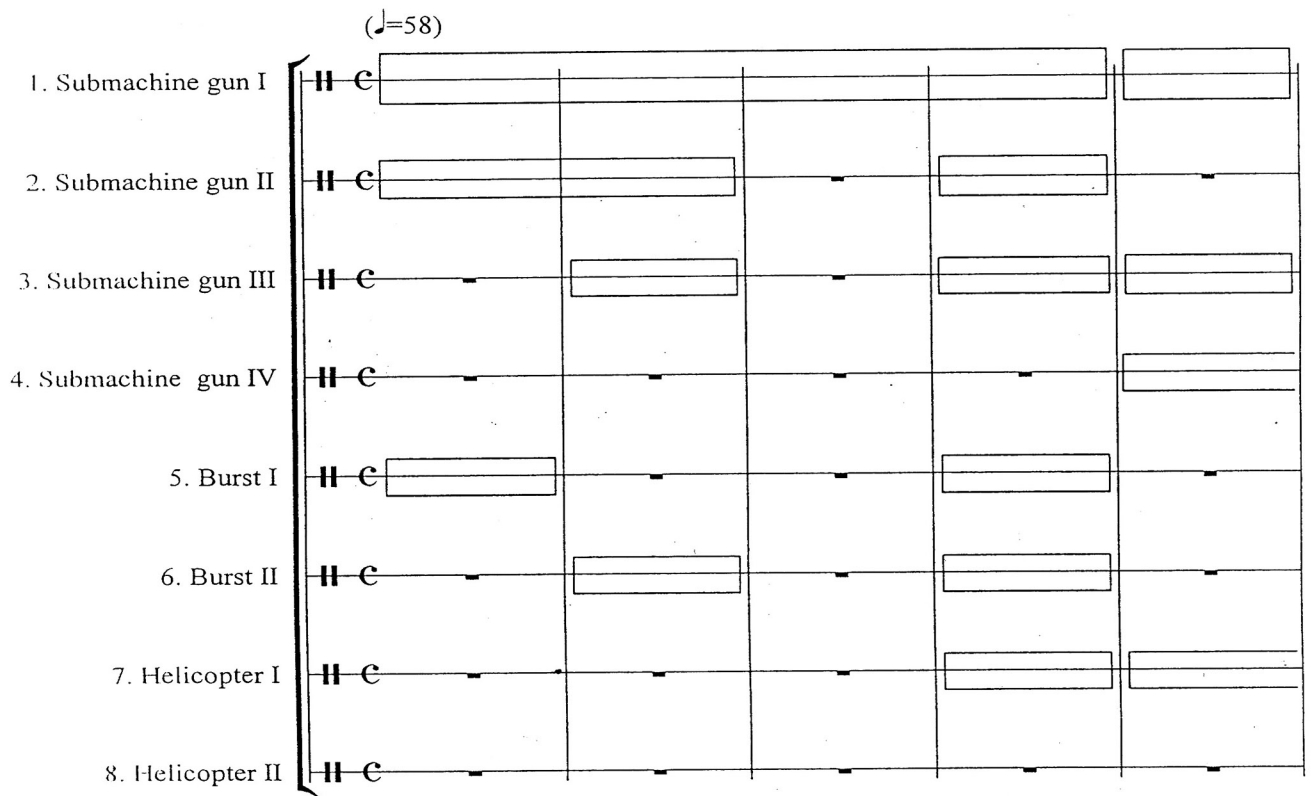
Vc.

Cb.

Fonogram

PHONOGRAM I

about 7 minutes



about 7 minutes.
Synthesizer - (sample).

PHONOGRAM II

(♩=132)

1. The voices of people

2. Tom-toms

This block contains the first system of the musical score. It features two staves. The top staff is labeled '1. The voices of people' and contains a whole note (c) with a dynamic marking of **ff**. The bottom staff is labeled '2. Tom-toms' and contains a series of rhythmic marks (vertical lines) indicating the placement of tom-tom hits. Above the staves, a tempo marking indicates a quarter note equals 132 beats per minute (♩=132).

5

This block contains the fifth measure of the score. It features two staves. The top staff has a dynamic marking of **ff** and a wavy line indicating a tremolo or sustained sound. The bottom staff contains a melodic line starting with a forte (**ff**) dynamic marking, consisting of a series of eighth notes followed by a quarter note. The measure ends with a double bar line.