

Michael Kimber

**YEREG HAIKAKAN**

**PATKERATSUM**

(Three Armenian Impressions)

*for oboe, clarinet and viola*

**GISHERAYIN YERAZHTUTIUN**

(Night Music)

**AGHACHANG**

(Supplication)

**TONAKATARUTIUN**

(Celebration)



**SCORE**

*Soundpoint Music*  
Iowa City, Iowa USA

*Yereg Haikakan Patkeratsum* (Three Armenian Impressions) for oboe, clarinet, and viola exists thanks to the persistent urging of oboist Patricia Malone, one of the composer's colleagues at The University of Southern Mississippi. Adapted from a solo viola work of the same title dedicated to internationally renowned Armenian-American violist Kim Kashkashian, this music is intended to reflect in some way the achievements, hardships, and sacrifices as well as the artistic expressions of the Armenian people.

While certainly not authentic Armenian music, these three pieces were inspired by the exotic (to Western ears) qualities heard in much of the music of composers of Armenian heritage.

*Gisherayin Yerazhtutiun* (Night Music) begins with a woodwind melody over a viola drone, evoking both mystery and calm. A lively dance, accompanied by rhythms of 2 + 3 beats alternating with 3 + 2 beats, emerges as though at a distance, grows louder, then vanishes. A varied return of the opening music brings the movement to a peaceful close. Here, as throughout the work, "exotic" scales and rhythms create the impression of a faraway place.

*Aghachang* (Supplication) is meant to express the sacrifices endured by the Armenian people. A plaintive melody in minor mode is followed by more optimistic music in major. Elaborate counterpoint weaves a colorful tapestry of sound as the music builds to an impassioned return of the opening melody. The movement ends with a mood of calm resignation.

*Tonakatarutiun* (Celebration) portrays unrestrained, spirited exuberance throughout. The 9/8 meter, divided into uneven groups of 2 + 3 + 2 + 2 or 5 + 4 — rather than the usual 3 + 3 + 3 — gives a feeling that one is at times suspended in the air, a feeling not unlike that of the dance in the first movement.

I am grateful to my Armenian-born viola student Armine Hayrikyan for providing the Armenian translations of the titles. A note on pronunciation of Armenian: vowels are approximately as in Italian, consonants are approximately as in English, and the accent is always on the last syllable.

Michael Kimber

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Additional copies are available from the composer:

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# Gisherayin Yerazhtutiu

(Night Music)

Michael Kimber

Lento

Oboe

Clarinet

Viola

*p*

*pp*

*pizz.*

*p*

*pp*

*mf*

*p*

*stringendo*

*pp*

*mf*

*stringendo*

*pp*

*mf*

*stringendo*

*pp*

*mf*

*stringendo*

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Vivo e ritmico

Musical score for measures 17-21. The system consists of three staves: two treble clefs and one bass clef. Measure 17 starts with a forte (*f*) dynamic. The first two staves have a crescendo leading to a piano (*p*) dynamic. The bass staff has a forte (*f*) dynamic with triplets and a piano (*p*) dynamic. Measure 18 features a forte (*f*) dynamic with the instruction *precipitato* and a five-fingered scale. Measure 19 continues with *f precipitato* and a five-fingered scale. Measure 20 has a fortissimo (*ff*) dynamic. Measure 21 has a mezzo-piano (*mp*) dynamic. The key signature has one flat and the time signature is 2/4.

Musical score for measures 22-29. The system consists of three staves. Measure 22 has a piano (*p*) dynamic with the instruction *ma con energia*. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measures 23-29 continue with a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. The key signature has one flat and the time signature is 2/4.

Musical score for measures 30-37. The system consists of three staves. Measure 30 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 31 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 32 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 33 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 34 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 35 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 36 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. Measure 37 has a piano (*p*) dynamic. The first two staves have a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. The key signature has one flat and the time signature is 2/4.

Musical score for measures 38-45. The system consists of three staves. Measure 38 has an arco dynamic. The first two staves have an arco dynamic. The bass staff has an arco dynamic. Measure 39 has a pizzicato (*pizz.*) dynamic. The first two staves have a pizzicato (*pizz.*) dynamic. The bass staff has a pizzicato (*pizz.*) dynamic. Measure 40 has an arco dynamic. The first two staves have an arco dynamic. The bass staff has an arco dynamic. Measure 41 has a pizzicato (*pizz.*) dynamic. The first two staves have a pizzicato (*pizz.*) dynamic. The bass staff has a pizzicato (*pizz.*) dynamic. Measure 42 has an arco dynamic. The first two staves have an arco dynamic. The bass staff has an arco dynamic. Measure 43 has a pizzicato (*pizz.*) dynamic. The first two staves have a pizzicato (*pizz.*) dynamic. The bass staff has a pizzicato (*pizz.*) dynamic. Measure 44 has an arco dynamic. The first two staves have an arco dynamic. The bass staff has an arco dynamic. Measure 45 has a pizzicato (*pizz.*) dynamic. The first two staves have a pizzicato (*pizz.*) dynamic. The bass staff has a pizzicato (*pizz.*) dynamic. The key signature has one flat and the time signature is 2/4.

46

*f*

*ff ruvido*

*meno f*

*poco a poco crescendo*

arco

53

*f furioso*

*f furioso*

*f furioso*

60

*calmando*

*calmando*

*calmando*

67 *poco a poco rit.*

Lento

*p*

*p*

*p*

*poco a poco dim. e rit.*

*p*

72

*p*

*p*

*p*

*poco cresc.*

5

6

*pp*

L. H. pizz.

75

7

3

3

3

3

79

*pp*

*flautando*

*pp lontano*

*pp lontano*

*p*

*p*

*pp*

83

*pp espr.*

5

7

7

7

7

*pp*

*pp*

*pp*

*niente*

*niente*

*niente*

*rall.*

3 3 3 3

1 0 0 3 3 3 3

# Aghachang

(Supplication)

Adagio

The score is for three instruments: Oboe, Clarinet, and Viola. It is in 3/4 time and the key signature has one flat (Bb). The tempo is Adagio. The score is divided into four systems of three staves each. The first system (measures 1-3) features the Oboe with dynamics *mf con fervore* and *mp*, the Clarinet with *mp* and *mf con fervore*, and the Viola with *mp* and *mf con fervore*. The second system (measures 4-6) shows the Oboe with *p*, the Clarinet with *mp* and *mp espr.*, and the Viola with *mp espr.*. The third system (measures 7-9) features the Oboe with *mf*, the Clarinet with *f*, and the Viola with *mf* and *p dolce*. The fourth system (measures 10-12) shows the Oboe with *pp*, the Clarinet with *pp*, and the Viola with *pp* and various fingering numbers (II 1, III 3, IV 3, III 1).

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13 *p* tranquillo

13 tranquillo

13 *pp* tranquillo

16 *p* poco agitato

16 *p* poco agitato

16 con calore

*mp* poco agitato

18 *poco a poco più agitato*

18 *poco a poco più agitato*

18 *poco a poco più agitato*

20 *riten.*

20 *riten.*

20 *riten.*

*ff* largamente

*ff* largamente

*ff* largamente

22

Musical score for measures 22-23. The system consists of three staves: Treble, Alto, and Bass. Measure 22 shows a melodic line in the Treble staff and a bass line in the Bass staff. Measure 23 features a dynamic marking of *f* (forte) in all three staves. The key signature has one flat (B-flat).

24

Musical score for measures 24-25. The system consists of three staves: Treble, Alto, and Bass. Measure 24 has a dynamic marking of *mf* (mezzo-forte) and the instruction *calmando* (calming down) in all three staves. Measure 25 continues with the *calmando* instruction. The key signature has one flat (B-flat).

26

Musical score for measures 26-27. The system consists of three staves: Treble, Alto, and Bass. Measure 26 has a dynamic marking of *mp* (mezzo-piano) in all three staves. Measure 27 has a dynamic marking of *p* (piano) in all three staves and the instruction *dim. e rall.* (diminuendo and rallentando) in the Bass staff. The key signature has one flat (B-flat).

28

Musical score for measures 28-29. The system consists of three staves: Treble, Alto, and Bass. Measure 28 has a dynamic marking of *dim. e rall.* (diminuendo and rallentando) in all three staves. Measure 29 has a dynamic marking of *senza vibrato* (without vibrato) in the Bass staff. The key signature has one flat (B-flat).

Score (in C)

Duration 1:30

# Tonakatarutiun

(Celebration)

Michael Kimber

Allegro gioioso

The score is written for three instruments: Oboe, Clarinet, and Viola. It begins with a tempo marking of 'Allegro gioioso'. The first system (measures 1-5) features a forte (*f*) dynamic and includes the instruction 'sempre simile' for all three parts. The second system (measures 6-10) continues with the 'sempre simile' instruction. The third system (measures 11-15) shows more complex rhythmic patterns, including triplets and sixteenth notes, with 'sempre simile' still present. The fourth system (measures 16-18) is marked with a fortissimo (*ff*) dynamic and includes triplets and sixteenth notes. The score concludes with a final measure in the fourth system.

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19 *fp* *p* *poco a poco cresc.*

21 *sempre cresc.* *sempre cresc.* *sempre cresc.*

23 *f*

27 *sempre simile* *sempre simile*

32 *sempre simile*

32 *sempre simile*

32 *sempre simile*

37 *fp*

37 *fp*

37 *fp*

41 *cresc.*

41 *cresc.*

41 *cresc.*

41 *f*

41 *f*

41 *f*

44 *ff*

44 *ff*

44 *ff*

Hey!

Hey!

Hey!

to - na - ka - ta - ru - tiun!

NOTE: "Tonakatarutium" is printed only to show that this word is the final rhythm in the viola part. The shouting of "Hey!" at the end is optional and may be omitted.

Oboe

# Gisherayin Yerazhtutiu

(Night Music)

Duration 3:50

Michael Kimber

Lento

4

*pp*

8

3 3

3

2

13

*pp*

3 3

*mf*

*p stringendo*

*f*

18

*p*

*f precipitato*

*ff*

Vivo e ritmico

16

*pp*

37

42

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48 *f*

54 *f furioso*

60 *calmando*

66 *poco a poco rit.* Lento *p*

71 *p* *pp*

82 *pp* niente

Oboe

# Aghachang

(Supplication)

Duration 2:40

Michael Kimber

Adagio

*mf con fervore*

3 *mp* *p*

6 *mf*

9 *pp*

12 *p tranquillo*

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14

Musical staff 14: Treble clef, key signature of two flats. Measures 14-15 contain eighth-note patterns with slurs and ties. Measure 16 begins with a half note.

16

*p* poco agitato

Musical staff 16: Treble clef, key signature of two flats. Measures 16-17 contain eighth-note patterns with slurs and ties. Measure 18 begins with a half note.

18

*poco a poco più agitato* *riten.*

Musical staff 18: Treble clef, key signature of two flats. Measures 18-19 contain eighth-note patterns with slurs and ties. Measure 20 contains a half note with a fermata.

21

*ff* largamente *f*

Musical staff 21: Treble clef, key signature of two flats. Measures 21-22 contain eighth-note patterns with slurs and ties. Measure 23 contains a half note with a fermata.

24

*mf* *calmando* *mp*

Musical staff 24: Treble clef, key signature of two flats. Measures 24-25 contain eighth-note patterns with slurs and ties. Measure 26 contains a half note with a fermata.

27

*p* *dim. e rall.*

Musical staff 27: Treble clef, key signature of two flats. Measures 27-28 contain eighth-note patterns with slurs and ties. Measure 29 contains a half note with a fermata.

Oboe

# Tonakatarutiu

(Celebration)

Duration 1:30

Michael Kimber

Allegro gioioso

*f* *sempre simile*

4 *sempre simile*

8

12

16 *ff*

19 *fp* *p* *poco a poco cresc.*

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22 *sempre cresc.*

24 *f* *sempre simile*

28

32 *sempre simile*

36

40 *fp* *cresc.* *f*

44 *ff* *Hey!*

B-flat Clarinet

# Gisherayin Yerazhtutiu

(Night Music)

Michael Kimber

Duration 3:50

*Lento*

*p*

4

*poco cresc.*

5 6

*pp*

8

11

*p*

13

*pp*

15

*mf* *p* *stringendo* *f*

18

*p* *f precipitato* *ff*

Vivo e ritmico

4

24

*p ma con energia*

30

36

*pp*

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42

Musical staff 42: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet.

47

Musical staff 47: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *f* and accents.

53

Musical staff 53: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *f* and accents.

59

Musical staff 59: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *f* and accents.

64

Musical staff 64: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *calmando* and *poco a poco rit.*

69

Musical staff 69: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *Lento* and *p*.

73

Musical staff 73: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *p* and *pp*.

76

Musical staff 76: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *p* and *pp*.

79

Musical staff 79: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *pp lontano*.

82

Musical staff 82: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *pp espr.*

84

Musical staff 84: Treble clef, quarter notes, eighth notes, and a sixteenth-note triplet. Dynamics include *pp niente*.

B-flat Clarinet

# Aghachang

(Supplication)

Michael Kimber

Duration 2:40

Adagio

*mp* *mf con fervore*

4 *mp* *p* *mp espr.*

7 *f*

10 *pp*

12 *tranquillo*

14

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16

*p poco agitato*

18

*poco a poco più agitato*

20

*riten.*  
*ff largamente*

22

*f* *mf* *calmando*

25

*mp* *p*

28

*dim. e rall.*

B-flat Clarinet

# Tonakatarutiun

(Celebration)

Duration 1:30

Michael Kimber

Allegro gioioso

The musical score is written for B-flat Clarinet in 3/8 time. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes the instruction *sempre simile*. The second and third staves also include *sempre simile*. The fourth staff starts at measure 13. The fifth staff begins at measure 17 with a dynamic marking of *ff*, followed by a triplet of eighth notes, a dynamic marking of *fp*, and another triplet of eighth notes, ending with a dynamic marking of *p*. The sixth staff begins at measure 20 with the instruction *poco a poco cresc.* and features a series of ascending eighth notes.

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22 *sempre cresc.*

25 *f*

29

33 *sempre simile*

38 *fp* *cresc.*

42 *f*

45 *ff* Hey!

Viola

# Gisherayin Yerazhtutiu

(Night Music)

Duration 3:50

Michael Kimber

*Lento*

6 *pizz.*

11 *arco* *p* *pp*

15 *mf* *stringendo*

17 *f* *f subito* *precipitato* *ff*

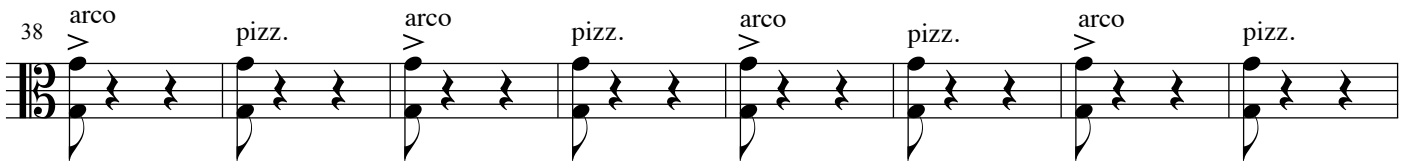
20 *Vivo e ritmico* *mp* *p*

26

32 *pizz.* *pp*

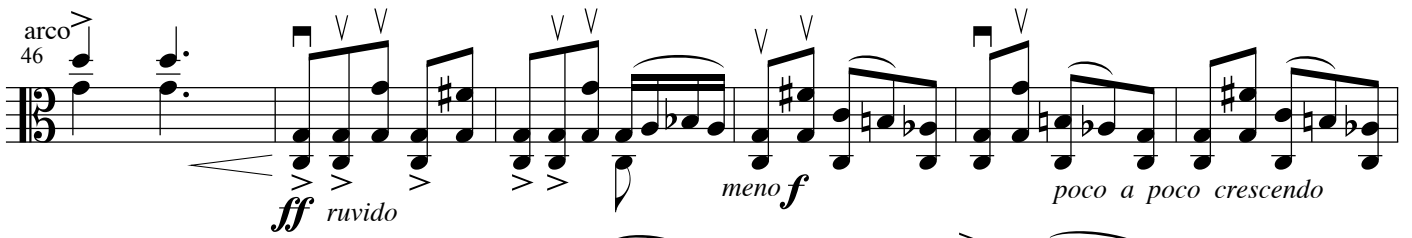
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38 arco pizz. arco pizz. arco pizz. arco pizz.



46 arco

*ff* ruvido *meno f* poco a poco crescendo



52

*f* furioso

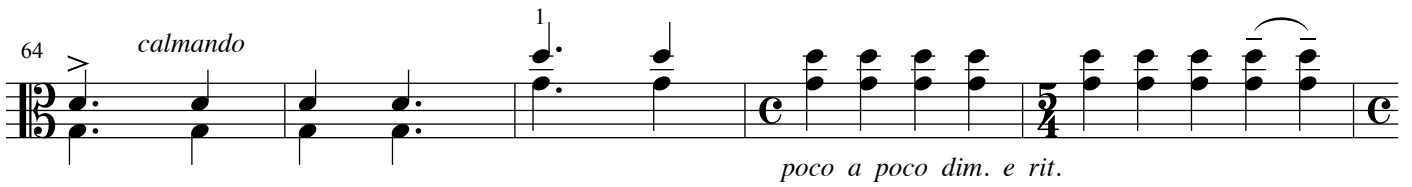


58



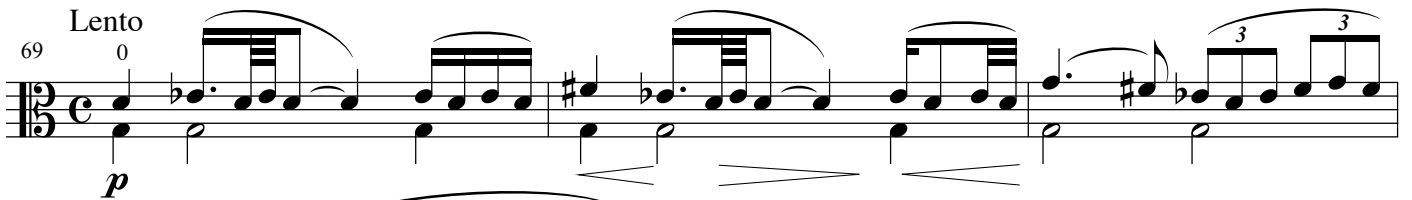
64 calmando

poco a poco dim. e rit.



69 Lento

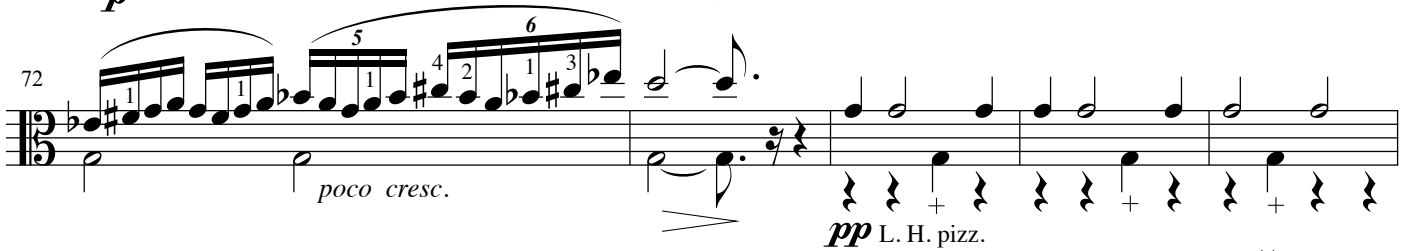
*p*



72

poco cresc.

*pp* L. H. pizz.



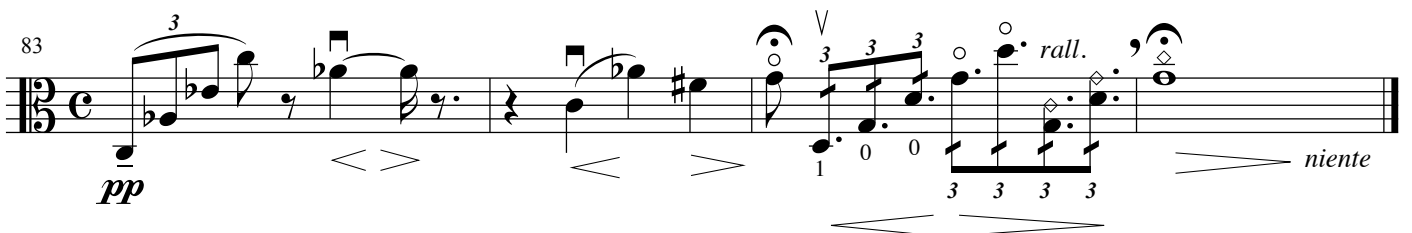
77

*p* flautando *p* *pp*



83

*pp* rall. niente



Viola

# Aghachang

(Supplication)

Michael Kimber

Duration 2:40

Adagio

*mp* *mf* *con fervore*

4 *mp* *espr.*

7 *mf* *p dolce*

10 II 1 III 3 IV 3 III 1 >

13 *pp* *tranquillo* *mp* *poco agitato* *con calore* 0 2 III 1

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17

1 3

19

*poco a poco più agitato*

*riten.*

21

*ff largamente* *f* *mf* *calmando*

25

*mp* *dim. e rall.*

28

*dim. e rall.* *senza vibrato*

Viola

# Tonakatarutiun

(Celebration)

Duration 1:30

Michael Kimber

Allegro gioioso

5

10

14

18

20

*f*

*sempre simile*

*sempre simile*

*ff*

*fp subito*

*poco a poco cresc.*

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22 *sempre cresc.*

24 *f* *sempre simile*

28

32 *sempre simile*

37 *fp*

41 *cresc.* *f*

44 *ff* to - na - ka - ta - ru - tiun! Hey!