

JEFF MANOOKIAN

AIRES DE YUCATÁN

para Orquesta de Cuerdas

SONGS OF YUCATAN

for String Orchestra

Windsor Editions

JEFF MANOOKIAN

AIRES DE YUCATÁN

para Orquesta de Cuerdas

1. BESO ASESINO
2. EL ROSAL ENFERMO
3. PARA OLVIDARTE
4. QUISIERA SER GOLONDRINA
5. EL CAMINANTE DEL MAYAB
6. EL TUNKUL

"Aires de Yucatán" es mi regalo a la ciudad de Mérida (Yucatán, México) y la Orquesta de Cámara de Mérida - Russell Montañéz Coronado, director. Su creación vino como resultado de mi participación en el 2014 Mérida Fest en que fui director invitado con la Orquesta de Cámara de Mérida en un programa de mis composiciones.

La cultura y la calidez de la maravillosa gente de Mérida me dieron la musa para escribir esta colección basada en seis canciones procedentes de la península de Yucatán. Esta suite es mucho más que meros arreglos. Mi intención era escribir una obra completamente original para orquesta de cuerdas.

Ofrezco especial agradecimiento a Luis Pérez Sabido y Pedro Carlos Herrera López.
Su compilación "Álbum de canciones yucatecas" resultó ser un recurso inestimable
en la creación de "Aires de Yucatán".



"Aires de Yucatán" is my gift to the city of Mérida (Yucatán, México) and the Mérida Chamber Orchestra – Russell Montañéz Coronado, music director. Its creation came as a result of my participation in the 2014 Mérida Fest at which I guest conducted the Mérida Chamber Orchestra in a program of my compositions.

The culture and warmth of the wonderful people of Mérida gave me the muse to write this collection based on six songs originating from the Yucatan peninsula. This suite is much more than mere arrangements. My intent was to write a completely original work for string orchestra.

Each song title can be translated as:

1. Beso asesino – A Kiss that Kills
2. El rosal enfermo – The Barren Rose Bush
3. Quisiera ser golondrina – Oh, that I Were a Swallow
4. Para olvidarle – To Forget You
5. El Caminante del Mayab – The Wayfarer of the Mayan Land
6. El Tunkul – The Tunkul (a Mayan drum made from a tree trunk)

I offer special gratitude to Luis Pérez Sabido and Pedro Carlos Herrera López.
Their compilation "Álbum de canciones yucatecas" (Album of Yucatan Songs)
proved to be an invaluable resource in the creation of "Aires de Yucatán.".

Score

para la Ciudad de Mérida - Yucatán, México

AIRES DE YUCATÁN

para Orquesta de Cuerdas

JEFF MANOOKIAN

BESO ASESINO

basado sobre la música de José "Pepe" Domínguez Zaldivar

Agitato (♩ = c. 94)

Musical score for the first section of 'Beso Asesino'. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are indicated as follows: Violin I starts with a fermata and a dash; Violin II starts with a dynamic *p*; Viola starts with *mp* and pizzicato (pizz.) markings; Cello starts with *p* and pizzicato (pizz.) markings; Contrabass starts with *p*. The section ends with a double bar line.

Musical score for section A of 'Beso Asesino'. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes to G major (one sharp). The time signature changes to 9/8. The dynamics are indicated as follows: Vln. I starts with *mf*; Vln. II starts with *mf*; Vla. starts with *mf*; Vc. starts with a dynamic *mf* and an archaic note head; Cb. starts with *mf* and an archaic note head. The section ends with a double bar line.

7

Vln. I Vln. II Vla. Vc. Cb.

8 9 12

mp

8 9 12

mp

12 8 12

mp

12 8 12

mp

12 8 12

mp

10

Vln. I Vln. II Vla. Vc. Cb.

f

12 8 12

f

12 8 12

f

12 8 12

f

13

Vln. I Vln. II Vla. Vc. Cb.

mp

12 8 12

mp

12 8 12

mp

12 8 12

mp

B

C

16

Vln. I Vln. II Vla. Vc. Cb.

9 8 12

p p p

19 **D**

Vln. I Vln. II Vla. Vc. Cb.

pp pp pp pp

23 **E**

Vln. I Vln. II Vla. Vc. Cb.

6 8 12 12

mf mf mf mf

pizz. mf

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

12

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

ff

ff

ff

ff

arco

arco

pizz.

pizz.

Manookian - BESO ASESINO

7

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

=

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

=

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

12

pizz.

12

pizz.

46

Vln. I - 12/8 - -

Vln. II 9/8 12/8 *p* - -

Vla. 12/8 *mp* - -

Vc. 9/8 # B^{\flat} - 12/8 *p* -

Cb. 9/8 *mp* 12/8 *p* -

= [J] =

49

Vln. I *mp* *mf* -

Vln. II - *mf* -

Vla. - *mf* -

Vc. - arco *mf* -

Cb. - arco *mf* -

= =

52

Vln. I - 12/8 - 9/8 *mp* 12/8

Vln. II 9/8 12/8 - 9/8 *mp* 12/8

Vla. 12/8 *mf* 12/8 *mf* - 9/8 *mp* 12/8

Vc. 12/8 *mf* 12/8 *mf* - 9/8 *mp* 12/8

Cb. 12/8 *mf* 12/8 *mf* - 9/8 *mp* 12/8

55

Vln. I Vln. II Vla. Vc. Cb.

K

58

Vln. I Vln. II Vla. Vc. Cb.

L

Vln. I Vln. II Vla. Vc. Cb.

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

Score

EL ROSAL ENFERMO

basado sobre la música de Ricardo Palmerín Pavía

JEFF MANOOKIAN

Adagio con moto (♩ = c. 52)

Violin I
Violin II
Viola
Cello
Contrabass

5

Vln. I
Vln. II
Vla.
Vc.
Cb.

A

Tutti
mf

pizz.
mf

Manookian - EL ROSAL ENFERMO

12

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

Tutti

f

Tutti

f

f

arco

pizz.

f

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

p

p

p

pizz.

p

p

p

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Cb. -

E

Vln. I

Vln. II

Vla.

Vc.

Cb. *f* *arco*

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Solo

ppp sotto voce

pp

pizz.

pp

Manookian - EL ROSAL ENFERMO

14

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

H Tutti

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

Manookian - EL ROSAL ENFERMO

15

63 J

Vln. I Solo *p*
Vln. II Solo *p*
Vla. Solo *p*
Vc. Solo *p*
Cb. *pp*

K

Vln. I Tutti *pp*
Vln. II Tutti *pp*
Vla. Tutti pizz. *pp*
Vc. Tutti pizz. *pp*
Cb. pizz. *pp*

74 L

Vln. I
Vln. II
Vla.
Vc. Solo arco *mp* *espress.*
Cb.

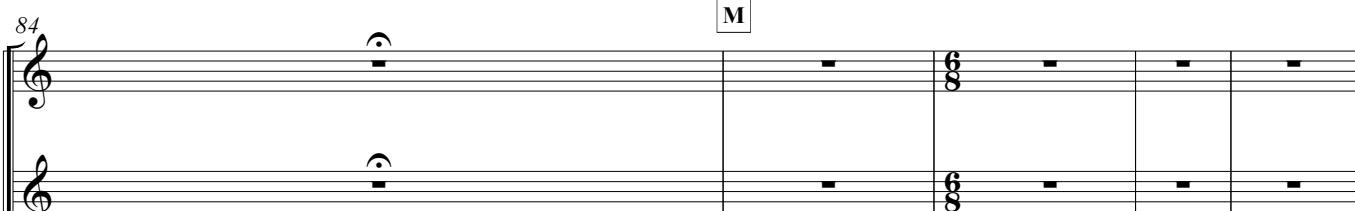
79

Vln. I -

Vln. II -

Vla. 

Vc. 

Cb. 

84  

Vln. I -

Vln. II -

Vla. -

Vc. *a piacere* 

Cb. -

M



89  

Vln. I -

Vln. II *p*

Vla. *pp*

Vc. 

Cb. -

Solo arco

calando

Tutti pizz.



Score

PARA OLVIDARTE

basado sobre la música de Augusto "Guty" Cárdenas Pinelo

JEFF MANOOKIAN

Teneramente ($\text{♩} = \text{c. } 63$)

Con sord.

Violin I

Violin II

Viola

Cello

Contrabass

=

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

12

Vln. I
Vln. II
Vla.
Vc.
Cb.

C

pp
pp
pp
pp
pp

17

Vln. I
Vln. II
Vla.
Vc.
Cb.

D

p
p
p
p
p
pizz.
p

23

Vln. I
Vln. II
Vla.
Vc.
Cb.

E

p
p
p
p

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

tranquillo

H

calando

Vln. I

Vln. II

Vla.

Vc.

Cb.

lunga

lento

Score

QUISIERA SER GOLONDRINA

basado sobre la música de Manuel "Wello" Rivas Ávila

JEFF MANOOKIAN

Allegretto e sardonico ($\text{♩} = \text{c. } 132$)

This musical score page shows the first five measures of a piece for string quartet (Violin I, Violin II, Viola, Cello) and Contrabass. The key signature is common time. Measure 1: Violin I and II play eighth-note patterns with grace notes. Measure 2: All instruments play eighth-note patterns with grace notes. Measure 3: Violin I and II play eighth-note patterns with grace notes. Measure 4: Violin I and II play eighth-note patterns with grace notes. Measure 5: Cello and Contrabass play eighth-note patterns with grace notes.

This musical score page shows measures 6 through 10. The instrumentation includes Vln. I, Vln. II, Vla., Vc., and Cb. Measure 6: Vln. I and II play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns with grace notes. Cb. plays eighth-note patterns with grace notes. Measure 7: Vln. I and II play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns with grace notes. Cb. plays eighth-note patterns with grace notes. Measure 8: Vln. I and II play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns with grace notes. Cb. plays eighth-note patterns with grace notes. Measure 9: Vln. I and II play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns with grace notes. Cb. plays eighth-note patterns with grace notes. Measure 10: Vln. I and II play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns with grace notes. Cb. plays eighth-note patterns with grace notes. The section ends with a repeat sign and a dynamic instruction ff .

12

Vln. I
Vln. II
Vla.
Vc.
Cb.

B arco
sfz arco mp
sfz mp arco
sfz mp
sfz
sfz

C

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf p
mf p
mf arco p
mf arco p
mf pizz. mp

25

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp pp
p pp
pizz. arco
p arco
p arco

D

Vln. I pizz.
 sffz *mp*
 Vln. II pizz.
 sffz *mp*
 Vla. pizz.
 sffz *mp*
 Vc. pizz.
 sffz *mp*
 Cb. pizz.
 sffz *mp*

E

37 Vln. I *pp* *p* *mf* arco
 Vln. II *pp* *mf* arco
 Vla. *pp* *mf* arco
 Vc. *pp* *f* *mf*
 Cb. *pp* *f* *mf* pizz.
 pp *f* *mf* *f* *mp*

F

43 Vln. I *p* *mp*
 Vln. II *p* *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

49

G

Vln. I
Vln. II
Vla.
Vc.
Cb.

54

Vln. I
Vln. II
Vla.
Vc.
Cb.

59

H

Vln. I
Vln. II
Vla.
Vc.
Cb.

Manookian - QUISIERA SER GOLONDRINA

24

65

Vln. I
Vln. II
Vla.
Vc.
Cb.

I

pizz.
sfs pizz.
ff pizz.
ff pizz.
ff

70

Vln. I
Vln. II
Vla.
Vc.
Cb.

J

pizz.
f pizz.
f pizz.
f pizz.
f

75

Vln. I
Vln. II
Vla.
Vc.
Cb.

K

arco
sfz arco
sfz *mp* arco
sfz *mp* arco
sfz *mp* arco
sfz *mp* arco

81

Vln. I Vln. II Vla. Vc. Cb.

L

88

Vln. I Vln. II Vla. Vc. Cb.

M

Vln. I Vln. II Vla. Vc. Cb.

Manookian - QUISIERA SER GOLONDRINA

98

Vln. I
Vln. II
Vla.
Vc.
Cb.

N

p
p
p
pizz.
arco

103

Vln. I
Vln. II
Vla.
Vc.
Cb.

O

pizz.
ff
pizz.

108

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
ff arco
ff arco
ff arco
ff arco
ff arco
pizz.
pizz.
pizz.
pizz.
pizz.

EL CAMINANTE DEL MAYAB

basado sobre la música de Augusto "Guty" Cárdenas Pinelo

JEFF MANOOKIAN

Andantino e tranquillo ($\text{♩} = \text{c. } 76$)

Musical score for Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 4/4 time. Dynamics include p (piano) and ♩ (forte). The music consists of six measures of melodic lines for the strings.

A

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 2/4 time. Measures 1-4 show eighth-note patterns. Measure 5 starts with a dynamic $pizz.$ for the Cb. Measure 6 begins with a dynamic p for the Cb. Measure 7 ends with a dynamic $espress.$. The section concludes with a dynamic $pizz.$ for the Cb.

B*a tempo*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Cb.



Vln. I 15

Vln. II

Vla.

Vc.

Cb.

**C**

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

23

Vln. I
Vln. II
Vla.
Vc.
Cb.

28

E Solo
Gli Altri

Vln. I
Vln. II
Vla.
Vc.
Cb.

33

Vln. I
Vln. II
Vla.
Vc.
Cb.

37

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

mf

f

mf

f

mf

f

mf

f

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

p

p

pizz.

p

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section consists of five staves of musical notation for strings. Measure 52 starts with Vln. I playing eighth-note pairs. Measures 53-56 show various rhythmic patterns including sixteenth-note chords and eighth-note pairs. Measure 56 ends with a fermata over the bassoon (Cb.) and a repeat sign.

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

G Solo espress.

This section continues with string parts. Measures 57-61 feature dynamic markings *ff*. Measure 62 begins with *ff*, followed by *p* and *p*. Measure 63 starts with *p* and *p*.

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

H tutti

This section concludes with string parts. Measures 63-67 feature dynamic markings *pp* and *pp*. Measure 68 includes *pizz.* and *arco* markings.

71

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
p
pp
pizz.
pp
pp
pp

78 I

Vln. I
Vln. II
Vla.
Vc.
Cb.

p
8
p
arco
p
pizz.
pp
p
pp
p
arco
p
arco
pp

84

Vln. I
Vln. II
Vla.
Vc.
Cb.

calando
ppp
ppp
ppp
pizz.
pp
ppp
arco

EL TUNKUL

basado sobre la música de Carlos Marrufo Cetina

JEFF MANOOKIAN

Allegro con fuoco ($\text{♩} = \text{c. 84}$)

Violin I

Violin II

Viola

Cello

Contrabass

= =

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

A pizz.

B arco pizz.

arco pizz.

arco pizz.

17

Vln. I

Vln. II

Vla. arco

Vc. arco

Cb. arco

cresc.

cresc.

cresc.

23

Vln. I

Vln. II

Vla. arco

Vc.

Cb.

sempre marcato

sempre marcato

sempre marcato

ff

C

28

Vln. I sempre marcato

Vln. II sempre marcato

Vla.

Vc.

Cb.

ff

ff

ff

D

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

Vln. I Vln. II Vla. Vc. Cb.

G

Vln. I Vln. II Vla. Vc. Cb.

H

Vln. I Vln. II Vla. Vc. Cb.

59

Vln. I Vln. II Vla. Vc. Cb.

pp *pp* *ff* *sffz* **I**

pp *pp* *ff* *sffz* *ff* *sffz* *ff* *sffz* arco *sffz*

64

Vln. I Vln. II Vla. Vc. Cb.

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

69

Vln. I Vln. II Vla. Vc. Cb.

pizz. *mf* *mf* *mf* *mf* *pizz.* *pizz.* *mf* *pizz.* *pizz.* **J**

Manookian - EL TUNKUL

38

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

Vln. I arco *ff* arco

Vln. II arco *ff* arco

Vla. arco *ff* > >

Vc. arco *ff* > >

Cb. arco *ff* > >

85

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

N

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

O

Vln. I

Vln. II

Vla.

Vc.

Cb.

Manookian - EL TUNKUL

104

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

ord.

110

Vln. I pizz. **P** arco *mp*

Vln. II pizz. arco *mp*

Vla. *mp*

Vc. *mp*

Cb.

f

115

Vln. I *f ff*

Vln. II *f ff*

Vla. *f ff*

Vc. *f ff*

Cb. *ff*

119

Vln. I Vln. II Vla. Vc. Cb.

Q

122

Vln. I Vln. II Vla. Vc. Cb.

125

Vln. I Vln. II Vla. Vc. Cb.

R

Vln. I Vln. II Vla. Vc. Cb.

S

Vln. I Vln. II Vla. Vc. Cb.

Vln. I Vln. II Vla. Vc. Cb.

140 T

Vln. I
Vln. II
Vla.
Vc.
Cb.

144 pizz. U arco

Vln. I
Vln. II
Vla.
Vc.
Cb.

150

Vln. I
Vln. II
Vla.
Vc.
Cb.

Measure 140: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 141: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 142: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 143: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 144: Vln. I: pizz. Vln. II: pizz. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 145: Vln. I: arco. Vln. II: arco. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 146: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 147: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 148: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 149: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

Measure 150: Vln. I: eighth-note patterns. Vln. II: eighth-note patterns. Vla.: eighth-note patterns. Vc.: eighth-note patterns. Cb.: eighth-note patterns.

