

Petros SHOUJOUNIAN

Twelve Duos *for* Tubas

1 - 4	Tubas
5 - 8	Tuba & Bass Tuba
9 - 12	Bass Tubas

In the Footsteps of Komitas

My interest in the collected works of Komitas's ethnographical songs was aroused when I was introduced to Bela Bartok's similar works followed by Alan Hovhaness's huge creative world. Bartok completed his project having at his disposal a large collection of ethnographic music, while Hovhannes studied the wealth of Komitas's music with great interest. It is difficult to say to what extent the Armenian underpinning of Hovhannes's works are nurtured by Komitas's musical world, but his classical interpretation of the Armenian ethnographical music created a huge interest in the listener. Needless to say, there is also Aram Katchaturian's legacy, which at its core has the ardent presence of the Armenian spirit, nurtured by Komitas's very existence.

Komitas has left a collection of about 3,000 cleaned versions of ethnographic song and dance pieces, of which 1,700 has reaches us, about 400 of which have been activated.

I believe that in those beautiful musical fragments reside the power to be revived, once we enrich them with colorful musical instruments and unbounded polyphonic imagination.

This is the motivation behind my own work and these Twelve Duos for Tubas: to make the essence of our ethnographic music accessible through Komitas

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Cherry Classics Music

No. 1

The Spring Song

Petros Shoujounian

Vivace

Tuba 1

mf *cresc. poco a poco*

Tuba 2

mf *cresc. poco a poco*

5

f *cresc. poco a poco*

f *cresc. poco a poco*

9

ff *cresc. poco a poco*

ff *cresc. poco a poco*

13

fff

fff

17

fff *accel.*

fff *decresc. poco a poco*

fff *decresc. poco a poco*

21

No. 5

The Stony River

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Moderato

Tuba

Bass Tuba

10/8

mf

5

mf

8

f

11

mp

mf

14

f

mp

No. 9

The Dancing Wind

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Andante

Musical score for Bass Tuba 1 and Bass Tuba 2, measures 1-17. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked Andante. The dynamics range from *mp* (mezzo-piano) to *f* (forte).

Measures 1-4: Bass Tuba 1 and Bass Tuba 2 both play a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. Bass Tuba 1 has a *mp* dynamic marking.

Measures 5-8: Bass Tuba 1 has a rest, while Bass Tuba 2 continues the melodic line. Bass Tuba 2 has a *mf* dynamic marking at the end of measure 8.

Measures 9-12: Both tubas play a more complex melodic line with eighth and quarter notes. Bass Tuba 2 has a *mf* dynamic marking at the end of measure 12.

Measures 13-16: Both tubas play a melodic line with eighth and quarter notes. Bass Tuba 1 has a *f* dynamic marking at the start of measure 13.

Measure 17: Both tubas play a final melodic phrase with eighth and quarter notes. Bass Tuba 2 has a *f* dynamic marking at the start of measure 17.