

Twelve Duets for Two Horns (2018)

Based on Armenian Folk Songs

by

Petros Shoujounian

The **Twelve Folk Duets for Two Horns** are based on ancient Armenian folk songs from the Van region of western Armenia. Petros Shoujounian brought these beautiful melodies to life using the horn's vocal quality.

1. Herin Hererin - Good Morning - The shepherd boy takes the sheep in herds to be milked; during his journey, he finds his lover and dreams of the day they return to the village to be married.

2. Sarer Seyran - Mountain Song - The singer is imagining his beautiful lover and praising her outward appearance as well as her beautiful spirit.

3. Laloukhan – Laloukhan (name) - The singer praises his lover, named Laloukhan, and begs her not to leave him for someone else. He questions why she seems to be indifferent about him.

4. Song from Van - A man from Van laments his bad luck for being a stranger in a faraway land; it is New Year's Eve and he is far away from home, imagining his mother crying in his absence. He also imagines his wife alone and needy. He describes his sorrow as unbearable that he says: "If I give this sorrow to the mountains, the mountains will melt like snow. If I give it to the seas, they will dry like rocks. How will my heart bear such sorrow?"

5. Bostan - Garden song - The singer asks his lover not to leave him, as he could not give her the gifts he intended. Nothing he planted came to fruition, which is why he could not secure a gift for her.

6. Akh Mare - To Mother - A girl begs her mother to persuade her father to agree to marry her off. She claims she is becoming an old maid while her parents refuse all the men who propose marriage to her.

7. Vana Yerg - Song from Van - A woman laments her unlucky marriage. She blames her mother and begs her to find a solution to her tragic situation.

8. Armaghan - Armaghan (name) - A man, the lover of Armaghan, laments the fact that she was married to another man even though he was in love with her for a long time. He praises her beauty and describes his torture and sadness now that she is with someone else.

9. Arar-Varar - Gardener Song - The singer sings about passing by a beautiful woman. He thinks: "You passed by quickly and took with you my eyes, my heart, and my thoughts. You passed and took away my vivid being and left me burning."

10. Shohgam's Song - name - Babig planted a turnip, and it grew to be huge. Everyone tried to pull it out of the ground but it is too big. They lament at the wasted work.

11. Yot Or - Yot Gisher - Seven days and night - A man wishes to see his lover. He dreams of her for seven days and seven nights, wishing to buy her gifts and hoping the relationship will last.

12. Tagh Tzyndyan - A Christmas carol, sung in the peasant style, wishing members of the village good things.

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1. Herin Hererin

Allegro ♩ = 85

Tenderly, with care

Horn 1 in F

Horn 2 in F

5

9

13

mp

mf

mf

mf

3

5. Bostan

Moderato ♩ = 76
Plaintively

The first system of musical notation for '5. Bostan' consists of two staves in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute, and the mood is 'Plaintively'. The first staff begins with a *ff* dynamic marking. The second staff begins with a *ff* dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents.

5

The second system of musical notation continues the piece from measure 5. It consists of two staves in 2/4 time, with a key signature of one sharp (F#). The music continues with eighth and sixteenth notes, maintaining the plaintive mood.

9

Dolce

The third system of musical notation begins at measure 9. The mood is marked *Dolce*. The first staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking. The music continues with eighth and sixteenth notes, maintaining the plaintive mood.

13

The fourth system of musical notation begins at measure 13. The first staff has a *f* dynamic marking. The second staff has a *ff* dynamic marking. The music continues with eighth and sixteenth notes, maintaining the plaintive mood.

12. Tagh Tznndyan

Allegro ♩ = 100

Musical notation for measures 1-6. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked Allegro with a quarter note equal to 100 beats per minute. The first staff (treble clef) begins with a mezzo-piano (*mp*) dynamic. The second staff (bass clef) also begins with a mezzo-piano (*mp*) dynamic. Both staves feature melodic lines with slurs and accents.

Musical notation for measures 7-14. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic, which increases to forte (*f*) by measure 14. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic and also reaches forte (*f*) by measure 14. The music continues with melodic development and dynamic contrast.

Musical notation for measures 15-22. The first staff (treble clef) features a fortissimo (*ff*) dynamic starting in measure 18. The second staff (bass clef) also features a fortissimo (*ff*) dynamic starting in measure 18. The music is characterized by strong rhythmic patterns and dynamic intensity.

Musical notation for measures 23-30. The first staff (treble clef) features a fortissimo (*ff*) dynamic starting in measure 24. The second staff (bass clef) also features a fortissimo (*ff*) dynamic starting in measure 24. The piece concludes with a final cadence in both staves.