

Stelios Coucounarás
GARYFALLIA
Tuba solo

Stelios Coucounarás (geb. 1936 in Athen) studierte nach dem Abitur und während eines nicht beendeten Jurastudiums Komposition zunächst in Athen bei Marios Varvoglis, einem Meisterschüler V. d'Indys und M. Ravels, und anschließend an der Musik- hochschule Hamburg bei E. G. Klussmann, einem Schüler R. Strauss'.

Die kompositorische Arbeit Stelios Coucounarás' umfaßt fast alle Gattungen ernster Musik. Seine Kompositionen wurden mehrfach in Deutschland, Schweden, Griechenland, England, Israel usw. aufgeführt.

Tuba soll man 'tief' üben und 'hoch' blasen.

Sollte dieser alte Spruch wahr sein, so bietet hiermit der Verlag ein Solostück an, das sich sowohl zum Üben als auch zum Blasen gut eignet.

Es ist zwar kein Anfängerstück, aber eines, das durch seinen bedachten Schwierigkeitsgrad den für das Neue engagierten Tubisten nicht enttäuschen wird.

Pausen sind hier keine Verlegenheitsmomente, sondern organisch eingebettet: Sie sollen bewußt vom Spieler und Hörer miterlebt werden, denn sie sind Bestandteile einer südländisch anmutenden Melodie im 7/8-Rhythmus, die immer wieder neu gewonnen werden will.

Stelios Coucounaras (born in Athens in 1936) studied composition after his graduation and during his incompleting study of law. To start with he did this in Athens with Marios Varvoglis, a master scholar of V. d'Indys and M. Ravels, and then at the Hamburg college of music with E. G. Klussmann, a scholar of R. Strauss.

Stelios Coucounaras' compositions touch almost all kinds of serious music having been played several times in Germany, Sweden, Greece, England, Israel etc.

Tuba should be practised 'deep' and played 'high'.

Should there be any truth in this old saying, ADU offers herewith a solo piece well suited for practising as well as playing.

Although it is not a piece for the beginner it will, nevertheless, not disappoint these tuba players who look for something new because the degree of difficulty has been carefully thought of.

Rests don't represent any moments of hesitation, they have purposely been included and are to be consciously experienced by player and listener: they are parts of a Mediterranean swinging melody in 7/8 rhythm, which wants to be won over and over again.

GARYFALLIA

(Tuba-Solo)

Allegretto

Stelios Coucounaras, 1993

Musical notation for measures 1-4. The piece begins in 7/8 time, then changes to 4/4 at the end of measure 4. The first three measures feature a melodic line with eighth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. A *dim.* (diminuendo) marking is placed over the second and third measures.

Musical notation for measures 5-8. Measures 5 and 6 continue the melodic line from the previous system. Measures 7 and 8 feature a melodic line with eighth notes, ending with a *rall.* (rallentando) marking.

Musical notation for measures 9-14. Measures 9 and 10 consist of two chords. Measures 11-14 feature a melodic line with eighth notes, starting with a piano (*p*) dynamic.

Musical notation for measures 15-19. Measures 15-19 feature a melodic line with eighth notes, starting with a *cresc.* (crescendo) marking.

Musical notation for measures 20-23. Measures 20-21 feature a melodic line with eighth notes, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. Measures 22 and 23 feature a melodic line with eighth notes, starting with a piano (*p*) dynamic.

Andante

Musical notation for measures 24-27. Measures 24-27 feature a melodic line with eighth notes, starting with a piano (*p*) dynamic.

Musical notation for measures 28-31. Measures 28-31 feature a melodic line with eighth notes, starting with an *espr.* (espressivo) marking.