

# ZEITSCHRIFT FÜR SPIELMUSIK



## **Albanische Weisen**

in dreistimmigen Sätzen für  
Blockflöten oder andere  
Melodieinstrumente

von  
Cesar Bresgen

## **Albanian Tunes**

in three parts for recorders  
or other melody instruments

**MOECK**

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Wie alle Musik des Balkans lebt auch die albanische – eine reine Volksmusik – vom Rhythmus. Leidenschaftlichkeit zeichnet sie aus. Rhythmik und Metrik sind derjenigen mazedonischer und griechischer Volksmusik durchaus verwandt. Dabei überwiegen die asymmetrischen („irrationalen“) Rhythmen (vgl. Nr. 2, 5, 9, 10) bzw. asymmetrischer Formenbau (Nr. 1, 11) – Gestaltungen, die im Zusammenhang mit Bewegung bzw. Tanz verstanden werden müssen. Gleich wie in Mazedonien habe sie sich allen früheren türkischen oder auch slawischen Überlagerungen zum Trotz erhalten. In den südlichen Landesteilen hat sich auch ein gewisser italienischer Musizierstil durchgesetzt.

Die Besonderheit der rhythmischen Strukturen, dazu die vielfältigen, fast stets improvisierten und in immer neuen Varianten erscheinenden Melodien machen das Aufschreiben einer solchen Musik zum Problem. Geschieht es dennoch, so gehen viele Reize verloren, so etwa die kaum notierbare, stets improvisierte Ornamentik, das bewusste Verändern von Klangfarben, und anderes mehr. Aber auch der besondere Charakter der Volksinstrumente, die sich meist – wie im benachbarten Montenegro – auf persisch-arabische Herkunft zurückführen lassen und deren Tonreihen eine auffallende Identität mit solchen asiatischen Ursprungs zeigen (vgl. Nr. 1, 3, 11), lässt sich mit traditionellen abendländischen Mitteln kaum wiedergeben. Typisch für Albanien sind vor allem die oboenartige *Zurla*, die dunkeltönige Querflöte *Kaval*, dazu Tamburin (*Derf*) und die große Trommel (*Tupan*) – eine Schlagtrommel, bei der die rechte Hand des Spielers den Schlegel, die linke Hand die Rute benutzt. Dabei übernimmt der Spieler keineswegs die Akzente der Melodie; ein regelmäßiger Rhythmus wird nicht fortgeführt, sondern im Gegenteil mit asymmetrischen Schlägen konfrontiert. Persönlichkeit und Begabung entscheiden über das Gelingen eines solchen Musizierens.

Die Melodien dieses Heftes entstammen der Sammlung „Folklori muzikuer shqiptar“ von Lorenc Antoni (Prishtine 1956) und enthalten fast durchweg Aufzeichnungen aus den letzten 20 bis 30 Jahren. Die Sätze versuchen, der jeweiligen Eigenart der Melodien gerecht zu werden; dabei dürfte es klar sein, dass die damit verbundene Übertragung in unsere moderne, „wohltemperierte“ Klangwelt das ursprünglich vorhandene Klangbild nie voll ersetzen kann.

Cesar Bresgen

The music of Albania – which is pure folk music – lives by its rhythms, like the music of the Balkan countries in general. Passion and high spirits are among its main characteristics. Its rhythms and metres are closely related to those of Macedonian and Greek folk music. The dominant rhythms and forms, which arise from movement and dancing, are asymmetrical or “irrational” – cp. Nos. 2, 5, 9 and Nos. 1 and 11 respectively. And, as in Macedonia, they have survived all the impositions to which the music was subjected under former Turkish and Slav influences. In the southern parts of the country Albanian music has also been influenced by some extent by that of Italy.

The peculiarity of the rhythmic structures, in addition to the wide variety of the melodies, which are almost always improvised and are constantly appearing in new forms, makes the writing-down of such music a problem. And, even if some sort of notation proves possible, much is lost – such as the hardly notatable and always improvised ornamentation and the intentional changing of tone colours. Similarly, the peculiarities of the folk instruments, most of which, in common with those of the neighbouring Yugoslavian republic of Montenegro, are of Persic-Arabian origin and whose scales are strikingly similar to those of Asiatic instruments (cp. Nos. 1, 3, 11), can hardly be recreated with the traditional instruments of the West. The instruments most typical of Albania are the oboe-like *Zurla*, the dark-toned transverse flute known as the *Kaval*, the tambourine (*Derf*) and the large drum (*Tupan*) – a rhythmic drum which is struck with a drumstick and a twig brush held in the player's right and left hand respectively. The drummer, it should be pointed out, does not by any means accentuate the rhythms of the melody. On the contrary, instead of keeping up a regular beat, he strikes his instrument asymmetrically to the tune. In music-making of this sort success depends on the personality and giftedness of the players.

The melodies presented here are from Lorenc Antoni's collection “Folklori muzikuer shqiptar” (Prishtine 1956) and, with few exceptions, were written down within the last twenty to thirty years. My settings are intended to do justice to the special characteristics of the individual melodies, though it goes without saying that transposition into our modern, well-tempered sound, which this entails, can never fully replace that of the originals.



## 3. M'at' an' detit, m'at' an' bregut

*(♩ = 72) ruhig*

The musical score is written for three staves (treble, alto, and bass clefs) in 2/4 time. It consists of six systems of music. The first system includes a tempo and mood marking: *(♩ = 72) ruhig*. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The key signature has one sharp (F#). The score concludes with a final cadence in the third system.

## 4. Rondo. Oh, mori çikë-jo, . . .

A  $(\text{♩} = 96)$  Fine

B  $(\text{♩} = 84)$

C  $(\text{♩} = 112)$

D.c. A

Detailed description: This musical score is for a Rondo piece. It consists of three main sections: A, B, and C. Section A is in 2/4 time with a tempo of quarter note = 96. It features a melody in the upper voice and accompaniment in the lower voices. Section B is in 3/4 time with a tempo of quarter note = 84. It includes a key signature change to one sharp (F#) and features a more complex rhythmic pattern. Section C is in 3/4 time with a tempo of quarter note = 112. It is marked 'D.c.' (Da Capo) and 'A', indicating a return to the beginning of section A. The piece concludes with a 'Fine' marking.

## 5. Oda me tavan, mori lale

$(\text{♩} = 92)$

Detailed description: This musical score is for a piece titled 'Oda me tavan, mori lale'. It is written in 9/8 time with a tempo of quarter note = 92. The score consists of a single system with three staves. The melody is primarily in the upper voice, with accompaniment in the lower voices. The piece ends with a fermata on the final note.

## 6. Xhamadanin-o me shirita, moj

$(\text{♩} = 66)$

1. 2.

Detailed description: This musical score is for a piece titled 'Xhamadanin-o me shirita, moj'. It is written in 2/4 time with a tempo of quarter note = 66. The score consists of two systems, each with three staves. The first system includes two first endings, labeled '1.' and '2.'. The melody is in the upper voice, and the lower voices provide accompaniment. The piece concludes with a fermata on the final note.

## 7. Sylejman-e, Sylejman-e

(♩ = min. 84)

Musical score for 'Sylejman-e, Sylejman-e' in 2/4 time, marked '(♩ = min. 84)'. The score consists of two systems of three staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The second system continues the melody and accompaniment.

## 8. Hypi cuca n'maje t'gurit

(♩ = 144)

Musical score for 'Hypi cuca n'maje t'gurit' in 2/4 time, marked '(♩ = 144)'. The score consists of two systems of three staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The second system continues the melody and accompaniment.

## 9. Dola n'bahçe me mledh' lula

(♩ = 92)

Musical score for 'Dola n'bahçe me mledh' lula' in 7/8 time, marked '(♩ = 92)'. The score consists of two systems of three staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature of 7/8. The second system continues the melody and accompaniment.

## 10. Karajfil në Kodër

(♩ = 80)

The musical score for 'Karajfil në Kodër' is written in G major and 7/8 time. It consists of three systems of three staves each. The first system includes a tempo marking of quarter note = 80. The melody is primarily in the treble clef, with accompaniment in the bass and middle clefs. The piece concludes with a final cadence in the treble clef.

## 11. Erdh misiti me m'lyp mue

(♩ = 80)

The musical score for 'Erdh misiti me m'lyp mue' is written in G major and 2/4 time. It consists of three systems of three staves each. The first system includes a tempo marking of quarter note = 80. The melody is primarily in the treble clef, with accompaniment in the bass and middle clefs. The piece concludes with a final cadence in the treble clef.