

815

ZEITSCHRIFT  
FÜR SPIELMUSIK

Philipp Tenta  
(\*1956)

**Last Stop Prokuplje**  
für drei Blockflöten

for three recorders

**MOECK**

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe!

## Vorwort

Im Rahmen einer Flüchtlingsbetreuung kam ich zum ersten Mal 2006 nach Prokuplje, Kleinstadt im Süden Serbiens im Grenzland zum Kosovo. Grund der Reise war die Unterstützung einer Romafamilie, die dorthin abgeschoben wurde. Aus der spontanen Kurzreise entwickelte sich ein Eintauchen in einen mir vorerst völlig fremden Kulturkreis. Aus spontanen Gesprächen entwickelte sich schnell ein kleines Hilfsprojekt, und weitere Reisen in die Region waren die Folge. Die hier vorliegenden kleinen Stücke sind von Reiseerinnerungen inspiriert, verarbeiten aber keine Elemente aus der traditionellen Romamusik.

Seit der Abtrennung des Kosovo von Serbien endet in Prokuplje die frühere Pristina-Bahn, „Last Stop Prokuplje“ ist aber gleichzeitig auch das Lebensgefühl vieler junger Roma, die in den unterschiedlichsten europäischen Ländern aufgewachsen sind und heute, nach Beendigung der Balkankrise, in einem wirtschaftlichen Notstandsgebiet ohne serbische Sprachkenntnisse zu Überlebenskünstlern werden müssen.

Einzige Einkommensquelle für viele ist das Durchkämmen der Stadt und ihrer Umgebung nach verwertbaren Abfallprodukten („Recycling Tour“). Während die einen auf Pferdekutschen Sperrmüll einsammeln, wird von anderen auf Müllhalden alles irgendwie Brauchbare aussortiert, Brenn- und Baumaterialien, Essensreste als Tierfutter, Metallschrott ..., auf den ersten Blick ein seltsam archaisches Leben, vielleicht aber auch Vision einer Zukunft, die uns allen bevorsteht.

Die an der Sonne gereiften und getrockneten Paprika, die wir von Mama Kasumovic vor unserer letzten Abreise geschenkt bekamen, haben nicht nur unsere heimische Küche bereichert, sondern auch das zweite Stück der kleinen Suite inspiriert.

## Preface

My first encounter with Prokuplje, a small town in the south of Serbia, located on the border of Kosovo was for the first time in 2006 during a refugee care project. The reason for my trip was to support a Roma family that had been deported there. What started out as a spontaneous short trip turned into deep commitment for a completely strange culture area. A small support project emerged out of spontaneous encounters with people that lead to further travels in the region. The pieces presented here are inspired by my memories. However they do not make any use of elements of the traditional Romani music.

Ever since the Kosovo has been separated from Serbia, what used to be the Pristina-train has its terminal now in Prokuplje, „Last Stop Prokuplje“ also mirrors the feeling of life of many young Roma that have grown up in very different European countries and now, after the Balkan crisis, are forced to learn to survive without any knowledge of the Serbian language in an area of economic poverty.

For many the only source of income is to search the town and its surroundings for waste that can be recycled („Recycling Tour“). Some people collect bulky refuse on horse carriages while others rummage through rubbish tips for anything that could be of use: burning and building materials, leftovers of food for animal food, scrap metal ..., at first this seems like an uncanny archaic way of life, but it also could be a vision of our impending future.

The sun ripened and dried peppers that we received from Mama Kasumovic as a present when we last departed not only enriched our kitchen at home but also inspired the second piece of this Suite.

*Translation: J. Whybrow*

## Preface

C'est dans le cadre d'un programme d'aide aux réfugiés que je me suis rendu pour la première fois en 2006 à Prokuplje, une petite ville située dans le sud de la Serbie, près de la frontière avec le Kosovo. J'ai été amené à effectuer ce voyage pour apporter mon soutien à une famille de Roms qui y avait été déplacée. C'est ainsi que j'ai été plongé dans une culture qui m'était complètement étrangère. Des conversations spontanées ont débouché sur un petit programme d'aide qui m'a amené à voyager régulièrement dans cette région. Les petits morceaux que voici ont été inspirés par des souvenirs de voyage, mais n'incluent aucun élément de la musique rom traditionnelle.

Depuis la séparation du Kosovo de la Serbie, c'est à Prokuplje que s'arrête le chemin de fer de Pristina. «Last Stop Prokuplje» reflète aussi le sentiment de nombreux jeunes Roms qui ont grandi dans les pays européens les plus divers et qui, après la fin de la crise des Balkans, se retrouvent dans une zone sinistrée d'un point de vue économique, sans la moindre connaissance de la langue serbe, devant employer n'importe quel moyen pour survivre.

Pour bon nombre d'entre eux, la seule source de revenus consiste à quadriller la ville et ses environs à la recherche de débris recyclables («Recycling Tour»). Tandis que certains ramassent, hissés sur des attelages, les objets encombrants mis au rebut, d'autres fouillent les décharges pour trouver tout ce qui peut être réutilisé, matériaux combustibles et de construction, restes de repas qui serviront d'aliments pour les animaux, ferrailles ... Au premier coup d'œil, cela ressemble à un tableau d'une vie bizarre et archaïque, mais reflète peut-être également une vision d'un avenir qui se dessine pour nous tous.

Les piments mûris et séchés au soleil que Mama Kasumovic nous a offerts avant notre dernier départ nous ont non seulement servi à agrémenter les plats de notre cuisine traditionnelle, mais ils ont également été source d'inspiration du deuxième morceau de la petite suite.

*Traduction: A. Rabin-Weller*

*Philipp Tenta*  
Juli/July/juillet 2008

# Last Stop Prokuplje

- 2007 -

für drei Blockflöten (SSA)

♩ = 112

Philipp Tenta (\*1956)

S  
S  
A

5

9

13

17

21

Musical notation for measures 21-24. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features eighth and sixteenth notes, rests, and a fermata over the final note of measure 24.

25

Musical notation for measures 25-28. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef. The music features eighth and sixteenth notes, rests, and a fermata over the final note of measure 28.

29

Musical notation for measures 29-32. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef. The music features eighth and sixteenth notes, rests, and a fermata over the final note of measure 32.

33

Musical notation for measures 33-36. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef. The music features eighth and sixteenth notes, rests, and a fermata over the final note of measure 36.

37

Musical notation for measures 37-40. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef. The music features eighth and sixteenth notes, rests, and a fermata over the final note of measure 40.

41

Musical notation for measures 41-42. The system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. The music features eighth and sixteenth notes, rests, and a fermata over the final note of measure 42.

## Mama Kasumovic Offers Red Peppers

$\text{♩} = 100$

The score for 'Mama Kasumovic Offers Red Peppers' is written in 3/4 time with a tempo of 100 beats per minute. It consists of three systems of three staves each. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the first staff includes eighth and quarter notes, with a triplet of eighth notes in the fourth measure. The piano accompaniment in the second and third staves uses a bass clef and includes eighth and quarter notes, with a triplet of eighth notes in the second measure. The second system (measures 5-8) continues the melody and accompaniment, with a triplet of eighth notes in the sixth measure of the first staff. The third system (measures 9-12) features a treble clef with a key signature of one flat (Bb) and a common time signature. The melody in the first staff includes eighth and quarter notes, with a triplet of eighth notes in the first measure. The piano accompaniment in the second and third staves uses a bass clef and includes eighth and quarter notes, with a triplet of eighth notes in the first measure.

## Recycling Tour

$\text{♩} = 84$

The score for 'Recycling Tour' is written in 3/4 time with a tempo of 84 beats per minute. It consists of two systems of three staves each. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the first staff includes quarter and eighth notes. The piano accompaniment in the second and third staves uses a bass clef and includes quarter and eighth notes. The second system (measures 5-8) continues the melody and accompaniment, with a treble clef and a key signature of one sharp (F#) in the first staff, and a bass clef in the second and third staves.

6

9

Musical notation for measures 6-9. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment with quarter and eighth notes.

13

Musical notation for measures 10-13. The system consists of three staves. The top staff continues the melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic accompaniment with quarter and eighth notes.

17

Musical notation for measures 14-17. The system consists of three staves. The top staff continues the melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic accompaniment with quarter and eighth notes.

21

Musical notation for measures 18-21. The system consists of three staves. The top staff continues the melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic accompaniment with quarter and eighth notes.

25

Musical notation for measures 22-25. The system consists of three staves. The top staff continues the melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic accompaniment with quarter and eighth notes.

29

Musical notation for measures 26-29. The system consists of three staves. The top staff continues the melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic accompaniment with quarter and eighth notes.