

ARDIAN AHMEDAJA

**ON THE DIVERSITY OF MULTIPART SINGING
AMONG THE ALBANIANS:
THE RELATIONSHIP BETWEEN THE PARTS
IN THE SONGS OF *TOSKËRI* AND *MYZEQE***

The diversity of multipart singing among the Albanians depends on several factors. One of them is the division between North and South and their subdivisions. The most well known area of polyphonic music is the South. The river *Shkumbin* serves as a "boundary" to the North (see the map). Multipart singing exists only in a few areas in the North and is very different compared with that of the South.

The other factor of the diversity is the division between the singing of women and men, both in the North and in the South. The number of singers is also an important aspect. Very often songs by two or three performers are different from those by groups. Additionally the number of parts (two, three, and four) also influences the diversity of this music. The difference between multipart "a cappella" songs and those accompanied by an instrumental ensemble is to be underlined, especially for the South Albanian traditions. The ensemble is usually composed of a violin, a clarinet, a string instrument of the saz-family named *llahutë* and a small drum named *dajre* or *def*. Each instrument can be doubled up or an accordion can join the ensemble. Other instruments are rarely encountered.

Of great importance as well are the various forms of relationship between the parts. Focusing on them among other considerations helps very much to distinguish characteristic styles. This kind of relationship among the songs in *Myzeqe* and *Toskëri*, two Southern regions, will be the object of the following examinations.

Myzeqe* and *Toskëri

The South is divided into four main regions from an ethnographic point of view: *Myzeqe*, *Toskëri*, *Çamëri* and *Labëri* (see the map). *Myzeqe* and *Toskëri* are very similar regarding multipart singing. Compared to *Çamëri* and especially to *Labëri* the differences are quite evident. So for example *Myzeqe* and *Toskëri* are well known for their two- and three-part singing. Women and men sing in separate groups. In *Labëri* four-part songs are widespread. The women's and men's singing are not very different from each other, and sometimes a woman may sing a solo part in a men's group and vice versa. In addition, multipart songs with an ensemble accompaniment are very well known, especially in *Myzeqe* and *Toskëri*. In *Labëri* they are very rare.

The multipart singing in *Myzeqe* and *Toskëri* shows other differences from that in *Labëri* as well. But as in the following analysis only multipart songs of *Myzeqe* and *Toskëri* are considered, some other general characteristics are to be pointed out at this point, especially those connected with the particularities of the relationship between the parts. As a matter of fact this is a field where the diversity of the multipart singing in these regions can be easily seen. As it will be shown through several examples, the two-part songs demonstrate this in numerous ways. The main reason seems to be the willingness of the second part to occupy its own position. For that it has developed various strategies. Although the first part always has the leading role, the second is in most cases very profiled and an equal partner.

Among the three part songs, which make the greater part of the repertoire, the position of every part is much more fixed. The third part, the drone, gives the two others (each

played by a soloist) the necessary liberty to unfold their “capability”. So, for example, the second part tries to make a dialogue with the first and even to lead the song every now and then. From this point of view two- and three-part songs have many more differences than similarities. On the other hand, the relationships between the parts among two- and three-part songs with ensemble accompaniment are quite similar (see ex. 9).

As far as the song subjects are concerned they are very different. History and legend, love and weddings, various events of everyday life and many more have their place in these songs. Dance songs are a part of the repertoire as well.

I. Two-part “a cappella” songs in *Myzeqe* and *Toskëri*

The two part “a cappella” songs in *Myzeqe* and *Toskëri* are primarily women’s songs. They are known especially in the rural areas and are performed by two women or - much more frequently - by a group. In the latter case the first part is sung mostly by a woman alone and the second by the group, which has a leader. Rarely is the first part sung by the group and the second by a woman alone. In other songs each part is performed by several singers.

Aside from the casting, the first part has the most important role in the song, leading it. On the other hand, the variety of the subordinate role of the second one makes it possible to distinguish different categories among the two-part songs.

Generally speaking there are two categories to be classified: songs in which the second part now and then sings something different from the first one and those in which the second part is very different from the first one. Among the songs of the second category several kinds of relationship between two parts can be observed, as it will be shown through some examples.

Two-part men’s songs are known after Kruta only in *Shpati i Sipërm* (Kruta 1989: 8), which is placed in the Middle North of the Southern Regions near the river *Shkumbin*. In fact they can be found also in other places of *Myzeqe* and *Toskëri*, although very rarely and mostly affected by the relationship of the soloists in the three-part songs (see ex. 6).

The types of relationship between the parts in the men’s songs are similar to those of the women’s songs. On the other hand differences can be noticed, which signify in general men’s or women’s singing. The melodies in the men’s songs as a rule have a larger range and are performed with many more ornaments. Also the improvisation usually plays a much greater role than in the women’s songs.

Apart of the relationship between the parts, the beginning in all songs plays an important role. It defines the pitch and the tempo of the performance. It is not surprising that the first part is called “*marrës*” or “*e mer*” (*takes it up*). The second one has different names. Most of them contain the term “*e mban*” (*supports it*). In some cases there is no special expression for the second part. That cannot happen among the three-part songs. The role of every part in them is particularly determined.

I.1. First category: The second part as a “shadow” of the first one

One of the examples of this category is the following women’s wedding song from *Ballsh* in *Mallakastër* (ex. 1). The first part is sung by a soloist and the second by a group with a leader.

The musical transcription helps to observe how much the second part depends on the first, especially from the *a*’ of the third bar onwards, since there the second part is still uncertain about the melody that has to be sung, as happens in many other cases at the beginning of the performance.

The second part in the songs of this category remains a “shadow” of the first one. From this point of view they seem to imply the limit between one- and two-part singing. Anyway, there is a big difference between these songs and performances of homophonic group songs known in the North, during which unintentional “changes” of the main melody from single singers can be heard every now and then. In the case of the first category of two-part songs in *Myzeqe* and *Toskëri* the singers differentiate the parts, giving them proper names in respect of their role in the song, showing they have no doubt about the multipartite nature of these songs. In our case the first part is called “*e meri*” (*takes it up*) and the second one “*e mban*” (*supports it*). For the second part “*B. Aliaj me shoqe*” is noticed, which is the name of the group leader B. Aliaj *with friends*.

I.2. Second category: the second part claims its independence

The main feature of the second category is the autonomy of the second part. Its different shapes are closely connected with the sound space the second part preserves for itself as well as its differentiated profile in relation to the first one.

I.2.1. The second part claims its “own” sound space

This feature is very evident among others in the following men’s song from *Shpati i Sipërm* near *Elbasan* (ex. 2). The text is about an historical event that would have taken place during the efforts to gain independence from the Ottoman Empire at the end of the 19th and the beginning of the 20th century. The Albanians could proclaim their independence only in 1912. Texts of this kind are still very common today.

The range of the octave $g' - g''$ is very strict divided between the parts. That of the first part is primarily $c'' - g''$ and that of the second one is $g' - c''$. Both of them meet together at the end of every phrase on a' . The first part leads the song singing the main melody. For the second one the fourth jump $c'' - g'$ that leads to a' is the most characteristic melodic feature.

These characteristics can be observed in women songs as well, although in more limited sound space.

I.2.2. The second part as the drone

In other two-part songs the second part sings the drone. One example is the following song (ex. 3) from the village *Starje* in *Kolonjë* in South Eastern Albania recorded in 1959. The text shows that it was part of summer rituals. They disappeared between 1967 and 1990 in Albania when every religious practice was forbidden by law together with the rituals. In 1990 the law was changed and since then Albanian Moslems, the Christian Orthodox and Catholics have practised their religions as well as other rituals again.

As far as the music is concerned the period between 1967 and 1990 has had no influence, because no other music was invented. Instead, it was present in songs with contents ranging from weddings to everyday life, including political events. This continuity in the musical tradition can be observed in all styles.

In this song every part was sung by a group of women. The “behaviour” of the second part is particularly striking. The drone was sung sometimes in a rhythmic manner, sometimes it is pedal one. The change from one to the other style is very closely connected with the sung text. In the first 8 bars the first verse was sung twice after the schemata 4 + 4. The drone is a rhythmic one in the first 4 bars and a pedal one in the next 4 bars. After that the verses were sung after the schemata 1-2, 2-3, and so on, each of them taking 4 bars. The schemata of the drone is instead 2 (pedal) + 2 (rhythmic) bars, underlining the second piece of every sung verse. From that point of view the drone does not serve only as the fundament but also helps to enliven the performance.

The d^{\prime} - e^{\prime} at the beginning is a very common way for reaching the drone pitch (e^{\prime} in this case) similar to that of the three-part songs. It is on one hand an effort to get to the right pitch on which the whole music of the song will be based, and on the other hand a very lovely step for the cadences, not only in the multipart songs.

1.2.3. The second part is placed above the first one

Another way for the second part to gain autonomy from the first one is by positioning itself above the first part, as can be observed in the following example (ex. 4). The song comes from the village *Radokal* of *Pogradec* near Lake *Ohrid*, which in Albania is known as Lake *Pogradec*. The second part was sung by a solo-singer.

Two features are to be stressed concerning the sound space of each part in this song. Firstly the sound space of the first one (d^{\prime} - g^{\prime}) is lower than that of the second (e^{\prime} - b^{\prime}). Secondly when the second part sings g^{\prime} , a pitch that belongs to the sound space of both parts, the first one sings e^{\prime} . So even then the first part lies below. Furthermore the second part always reaches the e^{\prime} when the first is already there. All that emphasizes the special role of the second part in this song.

It is also important in this case to know when the group joins its leader. The answer to this question is very much concerned with the performance situation, but generally speaking the group joins its leader "as soon as possible". From the recording it is noticeable that the group "enters" with the third tone (e^{\prime}) of its leader or sometimes a little bit before. The advantage of this moment is that the second and the third tone of the leader are the same. In addition this pitch is the basic one of the song. So it is a very convenient moment for the group to "enter".

1.2.4. The parts exchange their roles

In a few two-part songs in *Toskëri* and *Myzeqe* the parts can even exchange their roles. The following song (ex. 5) documented by Ramadan Sokoli can serve as an example. It is a women's song part of the summer ritual in *Sulovë* in *Berat*.

The way the two parts exchange their roles in this song is similar to that of the two soloists of the three-part songs in *Toskëri* and *Myzeqe*, who often lead the song one after another as the group sings the drone. In our case there is no drone group and so every part tries to sing the drone when the other sings the melody. From this point of view the second part is an equal partner of the first. The influence of the three-part songs seems to be of a great help in these cases.

This influence is much more evident in the following song (ex. 6) from *Trebinjë* in *Pogradec*. It was recorded after the death of the communist leader Enver Hoxha (April 11, 1985) and is dedicated to him. The song was sung by two men.

The influence of the three part songs is evident especially from the behaviour of the second part. It makes the end of the musical phrase longer by trying to reach higher pitches and ornamenting. The second soloists play the same role in many three-part songs in *Toskëri* and *Myzeqe*.

It is interesting to observe that the second part enters when the first one reaches the drone and holds on it, giving a firm basis for the second part's performance.

II. Three part "a cappella" songs in *Toskëri* and *Myzeqe*

These songs make up the major part of the repertoire in *Toskëri* and *Myzeqe* both among the women's and the men's songs. They are performed usually by two soloists (first and second part) and a drone group (third part) of at least three singers. The drone

is held out throughout the verse, as a rule on the vocal “e”. The soloists are often in a dialogue leading the song one after another, which often gives the feeling of a competition between them. There are several dialogue variants, depending especially on the role of the second part. Sometimes it fulfils and sometimes it develops what the first one has begun, bringing its own “ideas”. In some songs the imitation plays an important role, in others not. In any case essential for our analysis is the two soloists’ role exchange in leading the song. This is the case among both “free rhythm” (non-metric) songs and among metric songs with steady rhythms.

The other manner of the parts’ relationship among the three-part “a cappella” songs in *Toskëri* and *Myzeqe* is the almost parallel movement of the two soloists. It is characteristic of a small number of the women’s songs and a very, very few men’s songs.

Apart from the different musical features of the songs every part has its own name, which shows the role it plays. The first one is named “*marrësi*” - the one who *takes it up* (the song). The second one’s names are “*pritësi*” - the one who *cuts it off (interrupts)*, “*kthyesi*” the one who *gives it back* or “*e mban*” – *supports it* as well. The last term is actually used mostly for the drone, which is called also “*mban iso*” - *it supports (holds) iso*. *Iso* is a term from the music of the Greek Byzantine Church. Interestingly, Albanians in some villages at the Lakes *Ohrid* and *Prespa* in Macedonia know the term *iso* only from the Albanians in Albania. They call their multipart songs not “*këngë me iso*” - *songs with iso*, as it is the case in different places in Albania, but “*këngë me të mbajtur*” - *songs with support*.

Another term for the drone is “*mbajnë kaba*” - *they hold kaba*. The Turkish word *kaba* (heavy) is used among the Albanians for the drone, also for an instrumental improvisation (see Ahmedaja/Reinhard 2003:180-181) played by the above-mentioned ensemble of clarinet, violin, *llautë* and *dajre* or *def*.

II.1. The soloists in dialogue

The following love song (ex. 7) is an example of an extended dialogue between two soloists in a three-part song of *Toskëri* and *Myzeqe*. It comes from the village *Rehovë* near *Berat*. The variant transcribed here was performed in a Folklore Festival of the Year 1978.

It is interesting to observe that the dialogue between the two soloists begins after the first one has performed the whole verse alone. When he arrives at the drone the second one enters, beginning the dialogue and extending to the conclusion, which comes only after several interventions of every soloist.

At this point it should be emphasized that the musical extension goes together with the extension of the sung text, the other very significant feature of the multipart songs in *Toskëri* and *Myzeqe*. To offer a picture of this interplay, the sung text of the first verse is given below. Only the words in bold belong to the song text.

1. part	<i>E po</i>	ne-rë-	-nxë j”o	<i>moj të e</i>	o të pa-ta	thë -...	<i>o ho</i>
2. part						o të pa-ta	thë-ne e
1. part	<i>moj-i</i>	ne - je ...		<i>uo po</i>	ne-rë - i -	-nxë jo	<i>moj të uo</i>
2. part		<i>E</i>	-rë-nxë				
1. part	të pa-...	<i>ë</i>		<i>e ho o</i>	<i>ho ho ho ho ho ho ho</i>	ne - nxë e	
2. part	<i>o</i>	të pa-ta	thë-ne	<i>je</i>		e-rë-nxë e	

Word fragments, meaningless expletives and repetitions that can be observed in this text are very common. In addition there are cases where the first soloists sing a syllable of a word and the second one the other(s). In this song it occurs among others at the second line of the above text: first voice **ne-** the second one a little bit later - **rë – nxë** (bitter orange).

II.2. The soloists in almost parallel movement

It was mentioned that these songs are rare and are to be found mostly among the women's songs. An example is the following song (ex. 8) from *Grecalli* in *Fier*, part of *Myzeqe*. The text is about a true story that would have taken place between the years 1913 - 1915 (Shituni; Daja; Pano 1986: 347, endnote 2).

The song is a monologue of the mother crying for the death of her son. From this point of view the text is very similar to laments' texts. The way it has been performed also shows similarities to the praxis of the laments. The text is sung only by the first soloist, as if it were a lament performed by a woman alone, which is typical among the Albanians. The second and the third parts (drone) sing only the refrain.

It is interesting to observe that the second part was sung by two singers in this song, which is a rare exception. The name of the second part *hedhës* - the one who *throws it* - is also not common in this region. It is instead usual in *Labëri*.

As far as the relationship between the two soloists is concerned, the "parallel" thirds *f-a'* to *a'-c*" are the most important. Mixed with the *g'* of the drone, they give the general sound of the song a special colour.

III. Multipart songs with ensemble accompaniment

As has been mentioned a part of the multipart songs in *Myzeqe* and *Toskëri* is accompanied by the ensemble clarinet, violin, *llautë* and *dajre* or *def*, which may sometimes have an accordion as well.

In these songs the drone can be sung, but it should not, because the instruments play it. From this point of view the boundary between two- and three-part songs disappears. The relationship between the two soloists is also different compared with the "a cappella" songs. Between them there is no "competition" about the leading role. Instead, when one leads the other "assists".

The instrumentalists play the same music as the vocal parts in the introduction and the interludes, taking as well the same roles. They are all men and sing the drone during the vocal part of the songs, when necessary. The soloists can be two women, two men or even a woman and a man.

It is important to stress is that in many of these cases the parts have lost their names. One of these songs is the following example sung by two women.

In this recording there are two (sometimes even three) clarinets, a flute, named *fyell* in Albanian, a *llautë* and an accordion. On the other hand there is no drum. Although this casting is different from the usual one, the role of the ensemble is the same, especially in relationship to the singers. The two soloists feel quite free to be *first* and *second* without any difficulty. In many songs it is only the first soloist who leads and the second one who assists. As a matter of fact in this song the first one plays the most important role, but somehow hidden, especially when the second one enters. The second soloist always sings the same melody, which for that reason takes the character of a musical refrain, comparing to every begin [NOT SURE OF MEANING] of the first soloists. The first soloist "allows" the second one to take the leading role in the first phrase (bars 3 - 8) right

after her solo begins (bars 1 – 2). But in the second phrase the first soloist still leads in bar 11 when the second one “enters”. Only afterwards (bar 12) does the first “allow” the second to lead. This “behaviour” of the first soloist shows clearly her “power” in this song.

As far as the instrumental ensemble is concerned the first part is played by the clarinet and the second (it should have been played by the violin in this case) by the flute. This example shows how “foreign” instruments “obey” the musical construction of the songs.

As the matter of fact, these songs have not always offered this musical picture. Since the end of the 19th century, when the instruments used to enter to this music, diverse steps of the infiltration can be observed. Several of them are still to be heard today. The instruments have had to fit to the songs’ music and its construction and the singers have had to learn to sing while accompanied by the ensemble. In recordings from the first half of the 20th century the instrumental playing is much more restrained. That is still the case today in some ensembles in Southern Albania, especially when the musicians are at the same time singers. One of them is often the clarinet player.

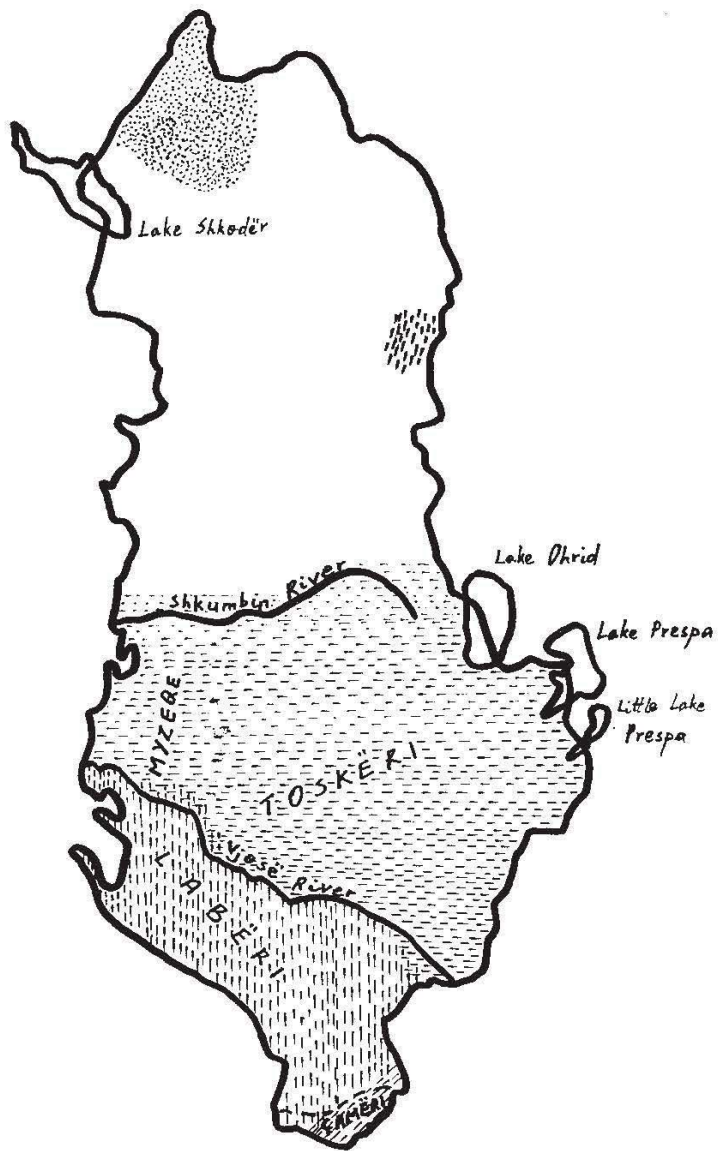
On the other hand the vocal soloists have adapted not only the relationship between each other, but among others, even their way of singing. In “a cappella” songs the voices are usually rough, in the songs with ensemble accompaniment they are not. Even the men’s voices together with the instrumental ensembles sound almost delicate.

Today’s changes sometimes go further. As an example one of the today’s tendencies concerning the ensemble can be mentioned. It has to do with the predominance of the clarinet, thus avoiding the appearance of a second part in the instrumental ensemble (see Ahmedaja 2002). But even then there are always two vocal soloists, showing the persistence of the phenomenon of multipart singing tradition among the Albanians.

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რუკა: აჰმედაია, მრავალხმიანი სიმღერის რაიონები ალბანეთში.
MAP: Ahmedaja. Areas of Multipart Singing in Albania



მაგალითი 1. კრუტა 1989:185
EXAMPLE 1. Kruta 1989:185

AIKP Bob, 481/11
Mbledhur dhe Transkrip:
B. kruta, 1973

Ballsh-Fier, 1966
Kënduar nga një grup grash
"E mer": A. Osmëni
"Emban"; B. Aliaj me shoqe

Sostenuto ♩ = 76

Solo
Shtro ko - nac k' e bej ko - nac o moj

Grupi
... nac k' e bej ko - nac o moj

gje - ra - gi - i në, shtro ko - naz k'e

gje - ra - gi - i në, shtro ko - naz k'e

běj ko - nac o moj gjez - ra - qin.

1. Shtro konak e bëj konak,
2. moj gjeraqinë,
3. Të jan' nisur, po të vijnë.
4. - Le të vijnë, mirse të vijnë,
5. Se unë shtruar e kam shtëpinë.
6. - Hape derën që të hyjnë,
7. shtrou hallinë që të rinë,
8. jepu kafe që të pinë.

Tidy up and set the table,¹
you female falcon²,
they are on the way, they are coming.
- They may come, they are welcome,
I have already put the house in order.
- Open the door, so they can come in.
- carpet the room so they can be comfortable,
serve them coffee to drink.

დაასუფთავე სახლი და გაშალე მაგიდა,¹
შენ, დედალო შევარდენო,²
ისინი გზაში არიან, აქეთ მოდიან.
- კეთილი იყოს მათი მოზრძანება,
სახლი უკვე დალაგებული მაქვს.
- გააღე კარები, რომ სახლში შემოვიდნენ.
ხალიჩები დააგე რომ თავი კარგად
იგრძნონ,
მიაართვი ყავა.

მაბალატი 2. შიტუნი; დაია; პანო 1986:319

EXAMPLE 2. Shituni; Daja; Pano 1986: 319

Larghetto ♩ = 58

O Ko - mi - te mo - re Ko - mi - - - tet
te mo - re Ko - mi - - - tet

o Ko - mi - te - ti në k'ëmb' u ngrit
o Ko - mi - te - ti në k'ëmb' u ngrit

o për li - ri mo - re për li - - - ri
ri mo - re për li - - - ri

o për li - rin' o i'ë Shqi - pë - - - ris'
o për li - rin' o i'ë Shqi - pë - - - ris'

1. Komiteti n'kambë u ngrit,
2. për lirinë e Shqipërisë,
3. mblidhet Shpati në kuvend:
4. - S'ka Turqia këtu vend!
5. Kodhel Dedja thotë një fjalë:
6. - Suvarinj' t'i zemë të gjallë!
7. Luftojn' burrat mal më mal,
8. postën turke ç'e kanë zanë.
9. Kajmekani qan me lot:
10. - Këta njerëz s'i shtroj dot!

კომიტეტი იკრიბება
ალბანეთის განთავისუფლებისათვის.
შპატელები იკრიბებიან ყრილობაზე
- აქ თურქების ადგილი არ არის!
კოდელ დედია³ ამბობს სიტყვას

- The committee rises up,
for the liberation of Albania,
People of *Shpati* get together in a convention:
- There is no place for Turkey here!
Kodhel Dedja³ says a word:
- The *suvarinj*,⁴ we have to capture them alive!
The men fight on the mountains,
they captured the Turkish post.
The *kajmekan*⁵ cries in tears:
- I cannot force these people quiet!

- სუვარინები⁴ ცოცხლად უნდა შევიპყროთ.
ბრძოლები მთებში მიმდინარეობს,
მათ დააკავეს თურქების ფოსტა.
კაიმეკანი⁵ ცრემლიანი გაჰყვირის:
- მე არ შემიძლია ამ ხალხის დანყნარება.

მაგალითი 3. დჰერი; დაიუ; ჰაჯიჰასანი 1964:13-14 და ჰაჯიჰასანი და ვასილი 1988:688-689
EXAMPLE 3. Dheri; Daiu; Haxhihasani 1964:13-14 and Haxhihasani and Vasili 1988:688-689

Andantino [$\text{♩} = 66$]

O Ve - ra ve - ra ko - ko - ve - ra, ve - ra
ve - ra ko - ko - ve - ra, e
ve - ra, ko - ko - ve - ra, o ve - ra, ve - ra, ko - ko -
ko - ko -
ve - ra, moj zonzj e u ru - a re, o moj zonzj
ve - ra, e u ru - a re,
e u ru - a re, fle a - po je
ru - a re, je
zgju - a - re, o fle a - po je agju - a - rē?
zgju - a - re, je agju - a - rē?

- | | | |
|--------------------------------------|------------------------------------|-------------------------|
| 1. <i>Vera, vera, kokovera,</i> | Summer, Summer, | ზაფხულო, ზაფხულო |
| 2. <i>moj zonj' e uruar-e,</i> | you merciful Madam, | შენ მოწყალო ქალბატონო |
| 3. <i>fle apo je zgjuar?</i> | are you slipping or are you awake? | გლვიძავს თუ გძინავს? |
| 4. <i>Hiqi, moj, llozë derësë,</i> | Pull the bolt of the door, | გასწიე კარის ურდული |
| 5. <i>erdhi, moj, dit' e verësë;</i> | the summer day has arrived; | ზაფხულის დღე დადგა |
| 6. <i>se na vijn' beqarëtë,</i> | the unmarried men will come, | უცოლო ბიჭები მოვლენ |
| 7. <i>se na vijnë dyke qarë,</i> | they will come crying, | ისინი ტირილით მოვლენ |
| 8. <i>me nonjë thes të grisurë,</i> | with any destroyed sack, | გახეული აბგებით |
| 9. <i>duke, moj, rukullisurë.</i> | rolling it, rolling it. | მოიტანენ გახეულ აბგებს. |

მაგალიტი 4. კრუტა 1989:221
EXAMPLE 4. Kruta 1989:221

AIKP Bob. 309/19
Mbledhur nga M. Daiu
Transkrip: B. Kruta,

Rodokal-Pogradec, 1964
Kënduar nga një grup grash
"Ja mer!": H. Novaku me shoqe
"Ja mban": V. Rustemi

Sostenuto  = 114



Solo + grupi
Moj e vo - gë - la në lë - më moj në lë - më

Sol II
... lë - më moj në lë - më

moj e vo - gë - la në lë - më moj në lë - më.
... lë - më moj në lë - më.

- | | |
|--|--|
| 1. <i>Moj e vogëla në lëmë,</i> | Young girl at the thrashing place, |
| 2. <i>moj në lëmë!</i> | at the thrashing place! |
| 3. <i>Ç'më të ndritin ato llërë?!
4. As mi nep t'i bëj gjilpërë.</i> | Why do your upper limbs shine to me?! |
| 5. <i>Të të qep pajën me sérë,</i> | Give them to me, to make nails. |
| 6. <i>Të ta qep, të ta qendis,</i> | To sew your dowry, |
| 7. <i>Të ta nxjerr në mexhillis.</i> | to sew it, to knit it,
and to bring it to ... |

ახალგაზრდა გოგონა ზღურბლზე,
სახლის ზღურბლზე.
რატომ მინათებენ შენი თითები?
მომეცი ისინი, რომ მათგან ლურსმნები გავაკეთო
რომ შეგიკერო მზითევი
რომ შეგიკერო და მოგიქსოვო,
და რომ მიეუტანო . . .

მაგალითი 5. სოკოლი 1965:267, მაგ. 320
EXAMPLE 5. Sokoli 1965: 267, ex. 320

Kën - don zo - gu moj ve - rës - e E
E Kën - don zo - gu ve - rës - e

Di - mër na - ne moj di - mër - e E
E Di - mër na - ne di - mër - e

1. *Këndon zogu moj verës-e,*
2. *këndon zogu moj verës-e,*
3. *Dimër nane, moj, dimër-e,*
4. *dimër nane, moj, dimër-e.*

The summer bird sings,
the summer bird sings.
It is winter mother, winter,
winter mother, winter.

ზაფხულის ჩიტი ჭიკჭიკებს
ზაფხულის ჩიტი ჭიკჭიკებს
ზამთარია დედა, ზამთარი
ზამთარი, დედა, ზამთარი.

მაბალაიტი 6. კრუტა და შიტუნი 1986:351–352
EXAMPLE 6. Kruta and Shituni 1986:351–352

Bob. 1577/24

Trebinjë-Pogradec, 1985
Kënduar:dy solistë

Poco rubato
Allegro ♩ = 132

Moj mes - dit' e njëb - dhjet' pri - llit'

dhe

pri - - - o i o

1. Moj mesdit' e njëmbëdhjet' prillit,
2. pse u ktheve në mesnatë?!
3. Shpërndave lajmin e hidhur,
4. zemrat na i bëre copë.
5. Të hoqëm nga kalendari,
6. ty, moj datë e mallkuar,
7. vendin tënd do ta zërë
8. gjashtëmbdhjet' tetor' i gëzuar.
9. Ç'pate, zemër, që pushove,
10. pse s'punove dhe më gjatë?!
11. Populli t'u lut një mijë,
12. Ti u bëre shtatdhjet' e shtatë.
13. Sa shum' dhimbje ndjen populli,
14. zemra ime po më dridhet,
15. Ç'mi bashkoi këng' dhe lotë.
16. O Enver, ti fli i qetë,
17. betimin që bëmë ne
18. do ta mbajmë gjallë për jetë.

შენ, 11 აპრილის შუადღეო
რატომ იქეცი შუალამედ?
შენ მოგვიტანე მწარე ახალი ამბები
შენ გაგვიტეხე გულეები.
ჩვენ ჩამოეხიეთ კალენდარზე
ეს დაწყველილი თარიღი
შენ შეგცვლით
ბედნიერი 16 ოქტომბრით⁶
რატომ გაჩერდი გულო,
რატომ შეწყვიტე ცემა?

- You, midday of April 11th,
why were you transformed to midnight?
You spread out the bitter news,
you broke our hearts.
We took you off the calendar,
you damned date,
you will be placed
by the cheerful October 16th.⁶
Why did you stop, you heart,
why did you not tick further?!
- The people had prayed you to be a thousand,
you became only 77.
What a pain the people feel
my heart trembles,
it connects my singing and my tears.
Oh Enver, you sleep quiet,
the oath we have sworn,
we will keep it for ever alive.

ხალხი ლოცულობდა რომ შენ
ათას წლამდე გეცოცხლა
შენ კი მხოლოდ 77 წლის იყავი
რა დამწუხრებულა ხალხი
ჩემი გულიც წუხს
ჩემი სიმღერა და ტკივილი ერთიანია
ო, ენვერ! იძინე მშვიდად!
ჩვენს მიერ დადებული ფიცი
მუდამ ცოცხალი იქნება.

მაგალითი 7a. გაშიფრულია აჰმედაიას მიერ (ტექსტი: შიტუნი; დაია; პანო 1986:348-349)
EXAMPLE 7a. transcription Ahmedaja (text: Shituni; Daja; Pano 1986:348-349)

Marresi
E po ne - rē nxē jo moj tē e o tē pa - ta

Kthjesi

Iso

Marresi
thē - - - - - o ho - - - - - mo - je - - - - -

Kthjesi
o tē pa - ta - - - - - thē - ne e - - - - -

Iso
e - - - - -

Marresi
ne - je - - - - - uo po ne rē i - - - - - nxē - jo

Kthjesi
e - - - - - rē nxē

Iso
(e) - - - - -

Marresi
moj tē - - - - - uo tē pa - ē - - - - - e ho o - - - - -

Kthjesi
o tē pa - ta thē - ne je

Iso
e(c) - - - - -

მბგავლითი 7b.

EXAMPLE 7b.

Marresi
(o) — ho ho ho ho ho ho ho ne - - - e - - - nxë e

Kthjesi
e - - - re - nxë

Iso
(e)

Marresi
(o) — a

Kthjesi
e —

Iso
(e)

1. Nerënxë të pata thënë,
2. moj nerënxë,
3. mos merr ujë në çezmën tënë,
4. moj nerënxë.
5. Janë dy djem dy çapkënë,
6. moj nerënxë,
7. pa të marrë nuk të lënë,
8. moj nerënxë.
9. - Un" do vij si të kam thënë,
10. more djalë,
11. dashurinë tek ty kam shtënë
12. more djalë.

I told you bitter orange ,
bitter orange,
you should not take water from our water tap,
bitter orange.
There are two exuberant young men,
bitter orange,
that want to marry you,
bitter orange.
- I will come, as I have told you,
young man,
I am in love with you,
young man.

მე გითხარი, მწარე ფორთოხალო,
მწარე ფორთოხალო
შენ არ უნდა აიღო წყალი ჩვენი ოსკანიდან
მწარე ფორთოხალო
აი, ორი ლამაზი ყმაწვილი
მწარე ფორთოხალო
მათ უნდათ შენზე დაქორწინება
მწარე ფორთოხალო
- მე მოვალ, როგორც დაგპირდი
ყმაწვილო,
მე შენ მიყვარხარ
ყმაწვილო.

მაგალითი 8. შიტუნი; დაია; პანო 1986:347

EXAMPLE 8. Shituni; Daja; Pano 1986:347

Bob. 1344/7 (19689)

GRECALLI-FIER, 1978

La merr: Nexhmije Tafa

La hedhin: Miranda Cuko e

Aferdita mone

Iso: grupi

Largo ♩ = 48

Tri - ti ne - na ty bar - kun that' o

bir o o djal' i ne - nes shpirt i ne - nes

djal' i ne - nes shpirt i ne - nes

bir o o djal' i ne - nes shpirt i ne - nes bir.

bir djal' i ne - nes shpirt i ne - nes bir.

The musical score is written in 3/8 time with a tempo marking of Largo (♩ = 48). It consists of three systems of music. Each system has a vocal line in the upper staff and two piano accompaniment staves below it. The lyrics are in Georgian. The first system contains the lyrics 'Tri - ti ne - na ty bar - kun that' o'. The second system contains 'bir o o djal' i ne - nes shpirt i ne - nes' and 'djal' i ne - nes shpirt i ne - nes'. The third system contains 'bir o o djal' i ne - nes shpirt i ne - nes bir.' and 'bir djal' i ne - nes shpirt i ne - nes bir.'. The piano accompaniment consists of simple chords and rhythmic patterns.

- | | |
|--|---|
| 1. <i>T'rriti nëna ty,</i> | The mother brought you up, |
| 2. <i>barkun that' o bir-o,</i> | nothing in the stomach my son, |
| 3. <i>dja' i nënës, shpirt i nënës, bir!</i> | mother's son, mother's soul, my son! ⁷ |
| 4. <i>Të dha nuse si flori,</i> | I gave you a bride like gold, |
| 5. <i>të varfër si ti.</i> | poor like you. |
| 6. <i>Atë ditë dasme,</i> | At the wedding day, |
| 7. <i>oh, seç ram' në zi,</i> | we had to sorrow, |
| 8. <i>njerzit e ktij beut,</i> | the people of <i>bej</i> ⁸ , |
| 9. <i>seç të vranë ty,</i> | killed you, |
| 10. <i>se një ditë vjeshte,</i> | because in an autumn day, |
| 11. <i>i zure pusi,</i> | you were lying in wait, |
| 12. <i>beun le të vranë,</i> | and you killed the <i>bej</i> , |
| 13. <i>mbi kalin dori.</i> | who was riding on his attractive horse. |
| 14. <i>Nusja mor' haberin,</i> | The bride became the news, |
| 15. <i>erdh' të t'qajë ty,</i> | and came to cry [?? at]you |
| 16. <i>u mblodh i gjith' fshati,</i> | all the village came together, |
| 17. <i>të merr hakën ty.</i> | to take revenge. |

შენ დედამ გაგზარდა
 ცარიელი კუჭით, ჩემო ბიჭო
 დედას ბიჭო, დედას სულო, ჩემო ბიჭო!⁷
 მე მოგიყვანე ოქროსავით საცოლვე
 შენსავით ღარიბი.
 ქორნილის დღეს
 ჩვენ უბედურება დაგვატყდა თავს.
 მდიდარმა ხალხმა⁸
 მოგკლა შენ.
 რადგან შემოდგომის ერთ დღეს
 შენ იდექი და იცდიდი
 შენ მოკალი მდიდარი კაცი
 რომელიც მოდიოდა ღამაზი ცხენით
 საცოლვემ გაიგო ეს ამბავი
 და მოვიდა შენს სატირლად
 მთელი სოფელი შეგროვდა
 შურის საძიებლად.

მბგავლითი 9ა. აჰმედაია/რეინჰარდი 2003:124-125
EXAMPLE 9a. Ahmedaja/Reinhard 2003:124-125

♩ ≈ 68

fyell

1.Kl.

2.Kl.
(3.Kl.)

Akk.

IIaut,

1.Solistin

2.Solistin

ფრეი ერემალი-ტ, მოჯ, მა რ, ზოი შა-მი-ნ,, მ'უგჯი-ნ, მოჯნ, - ნე მ'უგჯი-ნ,

მა რ, ზოი შა-მი-ნ,, მ'უგჯი-ნ, მოჯნ, - ნე მ'უგჯი-ნ,

fyell

1.Kl.

2.Kl.
(3.Kl.)

Akk.

IIaut,

1.Solistin

2.Solistin

ე პო ნჯა-დუ დჯე-მა მოჯ, ო ნჯა დუ ცა-ი-რ,, მ'უგჯი-ნ, მოჯნ, - ნე მ'უგჯი-ნ,

ო ნჯა დუ ცა-ი-რ,, მ'უგჯი-ნ, მოჯნ, - ნე მ'უგჯი-ნ,

მაგალითი 9b.
EXAMPLE 9b.

The musical score is divided into two systems. The first system includes staves for vocal parts and accompaniment. The vocal parts are labeled 'fyell' (Soprano), '1.Kl.' (First Alto), '2.Kl. (3.Kl.)' (Second and Third Tenors), 'Akk.' (Accompaniment), 'Ilaut,' (Chorus), '1.Solistin' (First Soloist), and '2.Solistin' (Second Soloist). The lyrics are written below the soloist staves: 'E pa nja - dy dje - ma moj o nja dy ca - i - r,, m'u ngji - n, mojn, - ne - m'u ngji - n, o nja dy ca - i - r,, m'u ngji - n, mojn, - ne - m'u ngji - n,'. The second system continues the instrumental parts: 'fyell', '1.Kl.', '2.Kl. (3.Kl.)', 'Akk.', 'Ilaut,', '1.Solistin', and '2.Solistin'. The score uses various musical notations including treble and bass clefs, notes, rests, and dynamic markings.

1. Fryri er' e malit moj,	The mountain's wind blows,
2. ma rrëzoi shamin.	it put down my headscarf.
3. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.
4. E po nja dy djema moj,	They were two boys,
5. o nja dy çairë.	two crazy boys.
6. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.
7. E po nja dy djema moj,	They were two boys,
8. o nja dy çairë,	two crazy boys.
9. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.
10. Penxheret me hekura	The windows with bars,
11. ata mi shkolinë.	they put them away.
12. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.
13. Penxheret me hekura,	The windows with bars,
14. ata mi shkolinë,	they put them away.
15. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.
16. E po në krevet me lule moj,	At a bed with flowers,
17. ata po më rrinë.	they are sitting.
18. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.
19. E po në krevet me lule moj,	At a bed with flowers,
20. ata po më rrinë,	they are sitting.
21. M"u ngjinë, moj nëne, m"u ngjinë.	They followed me mother, they followed me.

მთიდან ქარი უბერავს
თავზე ქუდი გადაშნადა
ისინი მომდევდნენ დედა, მომდევდნენ
ორი ბიჭი მომდევდა
ორი გადარეული ბიჭი
ისინი მომდევდნენ დედა, მომდევდნენ
ორი ბიჭი მომდევდა
ორი გადარეული ბიჭი
ისინი მომდევდნენ დედა, მომდევდნენ
გისოსებიანი ფანჯრები
მათ მოხსნეს გისოსები

ისინი მომდევდნენ დედა, მომდევდნენ
გისოსებიანი ფანჯრები
მათ მოხსნეს გისოსები
ისინი მომდევდნენ დედა, მომდევდნენ
ყვავილებიანი საწოლთან
სხედან ისინი
ისინი მომდევდნენ დედა, მომდევდნენ
ყვავილებიანი საწოლთან
სხედან ისინი
ისინი მომდევდნენ დედა, მომდევდნენ

¹ ტექსტების ინგლისური თარგმანი ეკუთვნის სტატიის ავტორს.

² „მეორდება ყოველი სტროფის შემდეგ“ (კრუტა 1986:185, endnote 1).

³ „პატრიოტი შპატის სოფელ სელტედან“ (Shituni; Daja Pano 1986: 319, endnote 1)

⁴ ოტომანების იმპერიის მხარეზე მებრძოლი ალბანელი ცხენოსნების ერთ-ერთი სახელი

⁵ სულთნის წარმომადგენელი

⁶ ენვერ ხოჯა დაიბადა 1908 წლის 16 ოქტომბერს.

⁷ „ეს სტროფი იმდევდა ორჯერ, ყოველი მეორე სტროფის შემდეგ, როგორც მისამლერი“ (Shituni; Daja; Pano 1986:247, endnote 1)

⁸ ეს იყო შეძლებული ფენის წარმომადგენლის ერთ-ერთი წოდება მეოცე საუკუნის პირველ ნახევრამდე. ტერმინი წარმოიშვა ალბანეთში ოტომანთა ბატონობის პერიოდში.

¹ The translations of the song texts are done by the author of this article.

² „It is repeated after every verse“ (Kruta 1989:185, endnote 1).

³ „A patriot from the village Shtë of Shpat.“ (Shituni; Daja Pano 1986: 319, endnote 1)

⁴ One of the names of the ottoman Empire's horsemen among the Albanians.

⁵ The representative of the sultan.

⁶ Enver Hoxha was born October 16 October 1908.

⁷ „This vers is sung twice after every second verse as refrain.“ (Shituni; Daja; Pano 1986: 247, endnote 1)

⁸ This was among others a title since the first half of the 20th century for someone who was reach. The term came from the Ottoman time in Albania.