

"Malli i udhëtarit të humbur" /Afresk Arbëresh III 1993/

(Eqrem Basha)

Për Sopran, Kor, Shirit manjetik, Organo, 2 Piano dhe Recitator
= në bazë të këndimit tradicional liturgjik arbëresh =

I

The score is divided into two systems. The first system includes a piano introduction (pf. 1) with a dynamic of *p* and a tempo marking of *con Ad., lasciar tutto vibrare*. A tape effect is indicated by a thick black bar with a wedge shape, starting at *ff* (Textura grave) and tapering to *pp* (strings, celesta). The vocal parts (Soprano, Alto, Tenor, Bass) enter with a dynamic of *p* and the instruction *(bocca chiusa)*. The lyrics for the first system are: "Si me - ron kre ma -".

The second system continues the vocal parts with dynamics of *p* and lyrics: "te e - pi - ksi - lu o en i - dha si tin - ghi in kre - ma - sas". The piano accompaniment (Pf.) is shown in two boxed sections. The tape effect continues across the bottom of the system.

Measure numbers 3, 4, 5, 4, 3, 4, 3 are indicated above the vocal staves.

4 3 4 3 4

S. te e pi-ksi-lu o en i - dha si tin-ghi o en i - dha si tin ghi

A. kre - ma sas kre - ma - sas o en i - dha si tin - ghi tin ghi

T.

B. *p* tin-ghi in kre - ma

Pf. *p*

Tape



S. - - - - -

A. in kre - ma sas in kre - ma - - - - - sas kre - ma

T. in - kre - ma - - - - - sas in kre - ma -

B. sas tin - - - ghi in kre - ma - - - - - sas

Pf.

Tape

4

S. *A - in kre - ma - sas in kre - ma - - -*

A. *sas in kre - ma - sas*

T. *sas in kre - ma - sas*

B. *in kre - ma - sas*

Pf. *[Musical notation in a box]*

Tape



S. *sas in kre - ma - sas niente*

A. *A - in kre - ma - sas niente*

T. *in kre - ma - sas niente*

B. *in kre - ma - sas in kre - ma - sas niente*

Pf. *[Musical notation in a box] 30" - 40" niente*

Tape

II

A piacere

Andante ♩ = 79

(1-3) *p* I lis pro-si-lo-thi o nin fi-os-tis e kle-si-as

tutti *mp* I-lis pro-si-lo-thi o nin fi-os-tis e-kle-si-as

A. *mp* I - lis pro-si-lo thi o-nin fi-os tis e-kle-si-as

T. *mp* i lis pro-si-lo thi o nin fi-as tis e-kle-si-as

B. (*bocca chiusa*) *p*

Pf. *p*

Solo S. *mp* i - lis pro si lo - thi o nin - fi - - os tis e kli - si - - as

S. e kle - si - -

A. e kle - si - -

T. pro-si-lo - thi o nin-fi - - os e-kle - si - as e kle - si - -

B. e kle - si - -

Pf. *p*

4 3 4

Solo S. Lon - chi e - ken - ti - thi *p* Lon - - - chi e - ken - ti - - thi

S. Lon - chi e - ken - ti - - thi o i - os tis par - the - nu

A. - as o i - os tis par - the - nu O i - os

T. - as o i os - tis par - the - nu o i -

B. o i -

Pf.



2

Solo S. O i - os ti is par - the - nu pros - ki - nu - - - men su ta pa - thi

S. pros - ki - nu - men

A. is par - the - nu pros - ki - nu - men su ta pa - thi Chris -

T. os tis par the - nu pros ki - nu - men su - ta - pa - -

B. os tis par - the - nu pros ki - nu - men su - ta - pa - -

Pf.

4 3 *cresc.* *poca* *a* *poco* 4

Solo S. su ta pa - thi chris - te pros - ki nu -

S. su ta pa - thi chris - te pros - ki nu - men

A. te chris te

T. thi Chris te pros - ki - nu - -

B. thi Chris - - te pros - ki - nu - -

Pf. *mp*



Solo S. - - men su ta pa - thi su ta pa - thi chris - te Attacca

S. su ta pa - thi Chris - te Chris - te *ff*

A. pros - ki - nu - men chris - te chris - te

T. men pros - ki - nu - - men men Chris - te *ff*

B. men pros - ki - nu - - men men Chris - te *ff*

Pf. *mp* *f* Attacca

III

Allegro impetuoso ♩=108

Solo S. *f* Dhik-son i-min Dhik - son i - min ke-tin in-dhok - son su - en dhok - - son

S. *f* Dhik son i-min Dhik-son i-min

A. *f* Dhik son i-min Dhik-son i-min

T. *f* Dhik son i-min Dhik-son i-min

B. *fp* (bocca chiusa) dhik-son i-

Pf. 2 *f*



Solo S. Dhik - son i-min Dhik - son i - min

S. *f* Dhik-son i-min *f* Dhik-son i-min Dhik - son i-min Dhik-son i-min Dhik son_ i -

A. *f* Dhik-son i - min *f* Dhik - son i-min Dhik-son i-min Dhik son_ i -

T. *f* Dhik-son i - min *f* Dhik - son Dhik - son_ i - min

B. min *p* (bocca chiusa) *f* Dhik - son Dhik - son_ i - min

Pf. 2 *f*

Solo S.

S. min ke - tin en - dhok - son su Dhik - son i - min dhik - son i - min Dhik -

A. min ke - tin en - dhok - son su Dhik - son i - min dhik - son i min Dhik -

T. ke - tin en - dhok son su en - dhok - son su Dhik -

B. ke - tin en - dhok son su en - dhok - son su Dhik -

Pf. 2



Solo S.

S. *f* A - na - sta sin An - na - sta - sin *mezza voce* *p* A

S. son i - min *p* en - dhok son - su en - dhok - son - su

A. son i - min *p* en - dhok son - su en - dhok - son - su

T. -son i - min *p* en - dhok son - su en -

B. -son i - min *p* en - dhok - son - su en -

Pf. 2

Allegro

Solo S. *mf* dhok - son i - - - min

S. en - - dhok - son - - - su su *p* En - dhok son *f* Dhik-son i-min

A. en - - dhok - son - - - su su *p* En - dhok - son_ i_ min_ *f* Dhik-son i - min

T. dhok - son - su en - dhok - son su *p* En - dhok son_ i - min_ en - dhok - son_ i - min_ en_ dhok - son_

B. dhok - son - su *p* En - dhok - son_ i - min. i - min. *ff* Dhok-son im

Pf. 2

Andante (ad Libitum)

Solo S. *ff* A_ nas - ta - - - sin *p* A_ *calmo* *pp*

S. *ff* Dhik-son i-min *p* A_

A. *ff* *p*

T. i - min *ff* *p*

B. min

Pf. 2

Solo S.

S.

A.

T.

B.

Pf. 2

ff

f

f

f

Detailed description of the first system: This system contains measures 1 through 8. The Solo S. part begins with a half note G4, followed by quarter notes A4, B4, and C5. In measure 8, there is a trill-like figure: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The vocal parts (S., A., T.) have long notes: S. has half notes G4, A4, B4, and C5; A. has half notes G4, A4, B4, and C5; T. has half notes G4, A4, B4, and C5. The piano part (Pf. 2) has rests in measures 1-4, then a half note G4 in measure 5, and rests in measures 6-8. Dynamics include *ff* above the Solo S. part in measure 8, and *f* below the vocal parts in measures 7-8.



Solo S.

S.

A.

T.

B.

Pf. 2

mp

ped.

Detailed description of the second system: This system contains measures 9 through 12. The Solo S. part has a half note G4 in measure 9. The vocal parts (S., A., T.) have long notes: S. has half notes G4, A4, B4, and C5; A. has half notes G4, A4, B4, and C5; T. has half notes G4, A4, B4, and C5. The piano part (Pf. 2) has rests in measures 9-10, then a complex rhythmic pattern starting in measure 10. Dynamics include *mp* below the piano part in measure 10, and *ped.* below the piano part in measure 11.

Pf. 1

Pf. 2

f



Pf. 1

Pf. 2



Pf. 2

barbaro e brutto

fff

Piu stretto ♩ = 138

Pf. 1

4

Pf. 2

f

3



Solo S.

S.

A.

T.

B.

ff A - nas - - - ta - - - sin

ff A - nas - - - ta - - - sin

ff A - nas - - - ta - - - sin

ff A - nas - - - ta - - - sin

ff A - nas - - - ta - - - sin

Pf.

Pf. 2

ff

5

5

5

5

5

5

5

5

5

ff

3

3

3

3

sfz

Pf.

Org
(or Pf.2)

IV

A piacere (quasi una cadenza)

Org
(or Pf.2)

Org
(or Pf.2)

rit.

A tempo

Org
(or Pf.2)

Org
(or Pf.2)

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, including a five-fingered scale-like passage. The lower staff is in bass clef and features a steady accompaniment of chords. Dynamic markings include a forte (*f*) and a five-fingered scale (*5*).

Org
(or Pf.2)

The second system continues the piece with more complex rhythmic patterns. The upper staff features several triplet figures. The lower staff has a more active bass line. Dynamic markings include forte (*f*) and piano (*p*), along with a fermata over a chord in the upper staff.

Org
(or Pf.2)

The third system is characterized by a piano (*p*) section in the upper staff, which is a rapid, ascending scale-like passage. The lower staff provides a harmonic accompaniment. The system concludes with a forte (*f*) section.

Org
(or Pf.2)

The fourth system features a mix of textures, including triplet chords in the upper staff and sustained chords in the lower staff. The music is marked with various dynamics and articulation marks.

Org
(or Pf.2)

The fifth system concludes the page with a series of triplet chords in the upper staff and a final, sustained chord in the lower staff. The music is marked with various dynamics and articulation marks.

Pf.

Pf. 2

Org (or Pf.2)

This system contains three staves. The top two staves are for piano (Pf.), with the right hand playing a melodic line of eighth notes and the left hand playing a rhythmic accompaniment of eighth notes. The third staff is for organ (Org) or piano 2 (Pf. 2), featuring a series of chords with dynamic markings *sfz* and *ff*.



Pf.

Org (or Pf.2)

This system contains two staves. The top staff is for piano (Pf.), showing a complex melodic line with many sixteenth notes. The bottom staff is for organ (Org) or piano 2 (Pf. 2), which is currently empty.

Musical score for the first system, featuring two piano parts (Pf. 1 and Pf. 2) with treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Pf. 1 (Piano 1):
- Treble staff: Six measures of eighth-note chords, each with a slur and an accent (>).
- Bass staff: Six measures of eighth-note chords, each with a slur and an accent (>).

Pf. 2 (Piano 2):
- Treble staff: Six measures of eighth-note chords, each with a slur and an accent (>).
- Bass staff: Six measures of eighth-note chords, each with a slur and an accent (>).
- Dynamic marking: **ff** (fortissimo) is present in the first measure of the bass staff.



Musical score for the second system, featuring two piano parts (Pf. 1 and Pf. 2) with treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Pf. 1 (Piano 1):
- Treble staff: Seven measures of eighth-note chords, each with a slur and an accent (>).
- Bass staff: Seven measures of eighth-note chords, each with a slur and an accent (>).

Pf. 2 (Piano 2):
- Treble staff: Seven measures of eighth-note chords, each with a slur and an accent (>).
- Bass staff: Seven measures of eighth-note chords, each with a slur and an accent (>).
- Dynamic marking: **ff** (fortissimo) is present in the first measure of the bass staff.

Attacca (Attaca) is written at the end of the system.

V

Calmo ♩=66

Solo Sop.

S. *p* (bocca chiusa) Chris-te

A. *p* (bocca chiusa) Chris-te

T. *p* (bocca chiusa) Chris-te

B. Pros - ki nu - men su ta pa - thi su ta pa - thi Chris - te Chris-te

Pf. 2



S. pa - thi su ta pa - thi Chris - te Dhik-son i-min dhik son i - min

A.

T. su ta pa - thi Chris-te Dhik-son i - min Dhik-son i - min ke-tin en-dhok-

B. su ta pa - thi Chris-te Dhik-son i - min Dhik-son i - min ke-tin en-dhok-

Pf. 3

S. en - dhok-son su su

S. en - dhok - son su

A. su

T. son su en dhok-son su en dhok-son su

B. son su en dhok-son su en dhok-son su

Pf. 3

rit.....

S. en dhok-son su

S. en dhok-son su **pp** A - nas - ta - sin

A. en dhok - son su **pp** A - nas - ta - sin

T. en dhok-son - su **pp** A - nas - ta - sin

B. en dhok-son - su **pp** A - nas - ta - sin *(bocca chiusa)*

Pf. * 2 - 3'a niente **pppp**

Tapea *(strings, celesta)*

Rec. mes atyre algave koraleve meduzave
 në një botë të përvëlur në një varr kërkuam
 fosilet e një anijeje udhëtarin e ngrirë
 kapitenin e mbetur në fundin e detit
 me gishtin që tregonte fortunën
 dhe syrin që priste shpëtimin
 dhe krahërorin që çante detin
 në urën e komandës e gjetëm të tretur
 dhe deti u shëndrrua në varre të hapura
 njerëzit
 -s'u panë më - nga bregu në breg
 nga kepi ku së pari vështrua detin
 nga shtrati ku së fundmi e ëndërrua
 jemi larg, jemi larg, jemi larg ...

* figura e pianos mund të
 perseritet sipas dëshirës, edhe
 pasmbarimit të tekstit të recituar