

UNIVERSITY OF CALIFORNIA

Santa Barbara

Transcriptions of Albanian Violin Music for Viola:  
History, Musical Style and Teaching Tools for the  
Intermediate to Advanced Player

A supporting document submitted in partial satisfaction of the  
requirements for the degree of Doctor of Musical Arts  
in Music

by

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March 2025

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## ACKNOWLEDGMENTS

The author would like to acknowledge the persons that helped him to complete this document and in obtaining the Doctor of Musical Arts degree. Doctor Derek Katz, for his constructive observations and encouragements through our chats and discussions. Professor Robert Koenig, for his passion and dedication during our rehearsals, and through them, also providing the ongoing energy in these last months. Doctor Scott L. Marcus, for granting me the opportunity to perform and lead the Middle East Ensemble during my UCSB years, and for his continued support throughout my graduate career. Jonathan Moerschel, for offering me the opportunity to explore the UCSB experience in pursuing my dreams. To this list, I would also like to include my editor and close friend, Doctor Eric Ederer for his patience and mentoring skills throughout the document writing process, Ryan Sims in UCSB's Grad Division for always being there for me, Doctor Helen Morales for her continuing support during the last period of my degree work.

I would especially like to thank my family. My parents, Skänder and Thëllënxa, for their encouragement, love, and endless sacrifices. My children, Andrea and Erik, for constantly checking on my degree progress, for their support, love, laughs, and for being with me on my final steps of the degree. Finally, my wife Marsida, for her continuous love, patience, and infinite support during these hard years, for inspiring and always driving me towards the Doctorate degree. This degree is theirs as much as it is mine. I am fortunate to have them all in my life.

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## ABSTRACT

Transcriptions of Albanian Violin Music for Viola: History, Musical Style and Teaching  
Tools for the Intermediate to Advanced Player

by

Besnik Yzeiri

The aim of the present study was fourfold: to add valuable new pieces to the viola repertoire; to do so specifically highlighting Albanian classical music; to develop a methodology for making transcriptions for that instrument; and to demonstrate the usefulness of such works specifically to guide intermediate and advanced viola performance students toward higher technical levels. The author accomplished these goals by carefully choosing appropriate pieces, exploring and comparing the transcribing methodologies of William Primrose, Watson Forbes, and Lionel Tertis, and synthesizing a framework for accomplishing the best transcription method for the task. The author then applied this framework specifically to Albanian composer Pjetër Gaci's *Concertino* and *Concerto* for Violin and Piano, transcribing them for viola and piano, and finally using these transcriptions as case studies as teaching tools for intermediate to advanced viola students.

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## Introduction

The transcription of notated music serves a multitude of purposes: to facilitate new arrangements on instruments not originally designated in the score, for providing a reduced score for composers and their students, and, as we shall explore in this text, as a pedagogical device providing student performers access to appropriate repertoire for their instrument and technical level, which would otherwise be unavailable to them. The aim of this study is to use examples, transcribed for the first time specifically for this purpose to demonstrate this last function: transforming two pieces for violin and piano by Albanian composer Pjetër Gaci into pieces for study and performance designed to benefit the intermediate and advanced viola performance students.

In this study, a combination of English and Albanian language sources will be used. The translation from Albanian to the English language will be done by the author. These sources will be used as tools for establishing an appropriate level of understanding of Albanian political and musical history; for explaining how the transcription method used here was chosen from several such methods; and for showing the advantages that intermediate and advanced viola students will benefit from, especially utilizing transcriptions of Pjetër Gaci's for violin and piano to viola and piano.

This study will show that transcribing music from violin to viola is an excellent and beneficial tool, firstly for the viola repertoire which it enriches with two new pieces; secondly, the intermediate and advanced viola students will learn about Albanian music and its characteristic folk tunes and modes; thirdly and most importantly, these students will be challenged by and will embellish their musicality and technique with such specific features as the augmented second interval in multiple positions and culturally specific "odd" meters and rhythmic figures, particularly those played in the high register.

## Context and Sources

We begin with *The History of Albania from its Origins to the Present Day* by Stefanaq Pollo and Arben Puto (1981) which portrays Albanian history starting from its prehistoric and ancient times showing the passage from Illyrians to the Albanians, continuing with the Albanian medieval chiefs from twelfth to the fourteenth centuries, the five centuries under the Ottoman imperial occupation, the rebirth of the Albanian nation in the nineteenth century, World Wars I and II, the struggle against fascism and national liberation, ending with the last two chapters: “The way to Socialism” and “Albania Today,” bringing us up to 1960, when the country was renamed The People’s Republic of Albania. Written and published on year 1981, it is obvious that the book’s authors try to portray Albania as the “oldest” and “wisest” nation in the region. These last two chapters will be used to show how the “innovatory art style” found in government mandated socialist realism functioned as an influential way of imposing the demagoguery in the Albanian arts under the communist regime.

Our second primary source is *The History of Albania (A Brief Survey)* by Kristo Frashëri (1964),<sup>1</sup> in which all the documentation mentioned in the previous book are elaborated, following a similar timeline. The author of this book, Kristo Frashëri was also a collaborator of the previous book, but being published in the year 1964, in the middle of the socialist regime, it does an even better job of demonstrating the false ideas that the Albanian people are uniquely happy, building and living their ultimate destiny without outside assistance in a communist paradise. Unfortunately, this portrayal was far from the truth; people were suffering in every aspect of their personal and civic lives.

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<sup>1</sup> Also, accessible as of this writing online at <https://archive.org/details/TheHistoryOfAlbaniaABriefSurvey/page/n1/mode/2up>.

*Albania, a Country Study* (a US government pamphlet, edited by Raymond E. Zickel and Walter R. Iwaskiw 1994)<sup>2</sup> analyzes Albania's political, economic, social, and national security systems and institutions. It examines the interrelations of those systems and the way they are shaped by the cultural factors. This book also provides a basic understanding of Albanian society, portraying its social dynamics, the people who make up the society, their origins, dominant beliefs and values, their common interests and the issues on which they are divided. Of significance in this book is the place given to "people's nature" and extent of their involvement with national institutions, and their attitudes toward each other and toward their social system and political order. This offers ideological contrast from the previous two sources, including information which those authors were forbidden from addressing.

*A Concise History of Albania* (2022) by Bernd J. Fischer and Oliver Jens Schmitt is the final source that charts the history of Albania and its people. Here, the difference from the previous book is that Albanian history is shown in the context within their Balkan and European relationships. The book shows Albania's journey from its ancient times, obscured in mystery and controversy going through the difficult progression from a ruthless form of communism to an immature form of democracy and market economy. The authors challenge some of the traditional narratives concerning Albanian's origins, as well as the relations between them and the other Balkan countries. They analyze the political, social, economic, and cultural developments leading to the creation of the new Albanian state and the modern nation, its previous experience with authoritarianism, war, and communism, though without

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<sup>2</sup> Also, accessible as of this writing online at <https://archive.org/details/albaniacountryst00zick/page/n17/mode/2up>

forgetting to mention Albanian's contemporary challenges and the issues in confronting the whole region on the last remaining ethnic issues in the Balkans. These first four sources set the scene for the musical development we will be visiting in Pjeter Gaci's works.

The next source is *Aleksandër Peçi: Albanian Music Before and After the Iron Curtain* by Elida Dakoli (2018). The author of the book, Dr. Elida Dakoli, grew up during the hard years of the communist regime in Albania. She and her family suffered the political persecution, but it did not stop her from becoming an international concert pianist, entrepreneur, and human rights activist. Being the subject of her doctoral dissertation, Dakoli's book *Aleksandër Peçi: Albanian Music Before and After the Iron Curtain*, was published in 2018. It analyzes the works of Albanian composer Aleksandër Peçi and the changes in his compositional style during and after communism. She concludes that, "It is important for people to realize that politics affect more than laws and the people living under them. They pervade every aspect of our culture, even our music, and as the saying goes, 'those who cannot remember the past are condemned to repeat it'."<sup>3</sup>

*Albanian Music Encyclopedia*, first edition, by Sokol Shupo was published in Tirana, Albania in the year 2002.<sup>4</sup> This book is of an enormous value because it is the first book on Albanian music history where all music works, musicians' names, and performances are collected and documented for historical review. The book is property of ASMUS -- the Documentation and Communication Center of Regional Music in Tirana, Albania. Its

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<sup>3</sup> Elida Dakoli, *Aleksandër Peçi: Albanian Music Before and After the Iron Curtain*. (London-Washington, DC: Academica Press, 2018).

<sup>4</sup> Sokol Shupo, *Albanian Music Encyclopedia*, ed. Adem Jakllari (Pro Helvetia Z. Roland Bruggmann St. Gallen, 2002), 268.

mission is to document all the creative music work of all Albanian living and dead composers and performers.

*Albanian Music History* by Associate Professor Nestor Kraja (2021) is the first book of Albanian music history conforming to modern academic standards. In the last forty years, including the last decade of the communist regime and the other three decades of the democratic era in Albania, there was a general lack of analytics and information of the progress of Albanian music. For that reason, Nestor Kraja's work was based on the book models of the advanced music history.<sup>5</sup> This book is an important part of the Albanian's music history because it is not shaped by any forced political or ideological theories. Instead, it is based on the proven facts of ASMUS.

*Pjetër Gaci – We Have Music, So We Don't Die* by Akademia e Shkencave e Shqipërisë - Academic Sciences of Albania -- is the published proceedings from a conference held in honor of the ninetieth birthday of the Albanian composer and performer Pjetër Gaci. The memoirs presented therein are an important part of this study as they complete Gaci's figure as an artist and a person. His legacy is that his creative art is being performed every day to the present, and, pertinent to this study, continues to be studied and transcribed for the benefit of future musicians. His motto, "We have music, so we don't die" was, and still is, a common saying in Albanian society.

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<sup>5</sup> Nestor Kraja, *Albanian Music History*, (Shtëpia Botuese "Morava" Tirana Albania, 2021).

## **I. Albanian History and its Music History from the end of the 19th-century to the Modern Day: Pjetër Gaci**

This chapter will delve into details and information covering three periods: 1900-1944, 1944-1965, and 1965 through the 1990s. Each of these periods is divided into three themes: Albanian general history, its music history, and finally Pjetër Gaci's education, schooling, and his musical development as a professional artist, and his relation and relevance to these times. Below we begin with general Albanian history of the period 1900-1944.<sup>6</sup>

### ***A. First Period, 1900-1944: General History***

Albania is not only one of the oldest autochthonous ethnic groups in the Balkans and Europe,<sup>7</sup> but it has also a unique history. The first traces of man discovered on Albanian territory go to Palaeolithic period (100,000 to 10,000 BCE) confirming its prehistoric era.<sup>8</sup> Anthropological and archaeological studies have led researchers to believe that the Albanians were the direct descendants of the ancient Illyrians,<sup>9</sup> which were the Indo-European tribe that settled in the Balkans at the end of the second millennium BCE.<sup>10</sup>

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<sup>6</sup> We do so with the recognition that there are few historical accounts at the level of detail the author wishes to include, resulting in a dependence on just these sources; appropriate critiques of them appear below in the section on musical history.

<sup>7</sup> Bernd J Fischer, and Oliver Jens Schmitt, "The Space and Time of Albanian History" in *A Concise History of Albania*, (Cambridge University Press, 2022).

<sup>8</sup> Stefanaq Pollo, and Arben Puto, "Prehistoric and ancient times: the Illyrians" in *The History of Albania from its Origins to the Present Day*, trans. Carol Wiseman, and Ginnie Hole, (Routledge and Kegan Paul London, Boston, and Henley, 1981).

<sup>9</sup> Britannica [Albania - Cultural Institutions | Britannica](#) accessed on Sep.9, 2024.

<sup>10</sup> Pollo, and Puto, *The History of Albania from its Origins to the Present Day*, (1981), 2. In our narrative below, we jump forward to the Ottoman period, but the texts referenced here provide a comprehensive historical account for the intervening centuries.

Being ruled for five hundred years by the Ottoman Empire,<sup>11</sup> at the end of the 19-century Albania was wearily accustomed to the autocratic Ottoman regime throughout the country, leaving it fractured into different religions, tribes, and regions that had not previously existed.<sup>12</sup> Expressing the Albanian-populated Ottoman territories' desire for freedom, in 1878, on the eve of the First Balkan War, the Albanian leaders formed the Prizren League, the main mission of which was to press for Albania's territorial autonomy from the Ottoman Empire.<sup>13</sup> As a result of Serbia, Montenegro, and Greece laying claims to Albanian lands during the war, on 28<sup>th</sup> November 1912 the Albanians declared independence, though the European Great Powers only recognized Albania's independence in 1913.<sup>14</sup>

The years 1913-1920 are characterized by the Great Powers deciding the fate of Albanian's territory, often behind the back of Albanians, making deals with each other by giving and taking Albanian cities to whichever country made a claim for them to appease the Allies of the First World War. Zickel and Iwaskiw note:

“When the war ended on November 11, 1918, Italy's army had occupied most of Albania; Serbia held much of the country's northern mountains; Greece occupied a sliver of land within Albania's 1913 borders; and French forces occupied Korçë and

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<sup>11</sup> Library of Congress, “The Albanian Lands under Ottoman Domination”, in *Albania a Country Study* edited by Raymond E. Zickel and Walter R. Iwaskiw, (1994), 9. <https://archive.org/details/albaniacountryst00zick/page/8/mode/2up> accessed on July 3rd, 2024.

<sup>12</sup> *Ibid.*, 9.

<sup>13</sup> *Ibid.*, 16.

<sup>14</sup> Bernd J. Fischer, and Oliver Jens Schmitt. *A Concise History of Albania*. (Cambridge University Press: 2022), 152. [www.cambridge.org/9781107017733](http://www.cambridge.org/9781107017733) DOI: 10.1017/9781129084611

Shkodër as well as other regions with sizable Albanian populations, such as Kosovo, which were later handed over to Serbia.”<sup>15</sup>

In early 1925, Ahmed Zogu emerged victorious from an internal political struggle and was elected president, and in 1928 he forced the country's parliament to declare Albania a kingdom and to name him king.<sup>16</sup> During Zogu’s reign, Italy and Mussolini had already begun funding the new government to influence Albanian civil life – for instance, creating Italian-controlled monopolies over finance, education, industry, loaning funds for the development of transportation, agriculture, and public works. Later, these “loans” turned out to be subsidies, with the clear aim of putting Albania into a kind of Italian protectorate.<sup>17</sup> On March 25, 1939, Italy demanded that Tirana let Italy occupy all of Albania. Zogu refused and on April 7, 1939, Mussolini's troops invaded Albania.<sup>18</sup>

From 1941 to 1944 the Albanian communist partisans fought the Italians, and after Germany occupied Albania in September 1943,<sup>19</sup> they fought the German occupation. Armed with British and United States weaponry, Albania's partisans also defeated the nationalists in a civil war fought between Italy's capitulation in September 1943 and the withdrawal of German forces from Albania in late 1944.<sup>20</sup> In the congress of the National Liberation

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<sup>15</sup> Zickel and Iwaskiw, (1994), 24.

<sup>16</sup> Bernd J. Fischer, and Oliver Jens Schmitt. *A Concise History of Albania*. (Cambridge University Press: 2022), 206.

<sup>17</sup> *Ibid.*, 215.

<sup>18</sup> Zickel and Iwaskiw, (1994), 32.

<sup>19</sup> *Ibid.*, 36.

<sup>20</sup> *Ibid.*, 33.

Movement (NLM, as the movement was by then called) at Përmet in May 1944, the Albanian Communist Party (ACP) chose a standing committee acting as Albania's provisional government, and chose Enver Hoxha to serve as prime minister and chief of the staff of the partisan army.<sup>21</sup> After the Germans withdrew from Tiranë,<sup>22</sup> the communists took control of the capital and chose Enver Hoxha as prime minister. Born in 1908, Enver Hoxha is one of the most powerful figures in Albania's history during the decades after the war. Hoxha was an active member and participated in a communist cell in Korçë, and during the war joined the Albanian partisans. He rose from obscurity to lead his people for a longer time than any previous Albanian ruler.<sup>23</sup> This brings us from general history to musical history specifically.

### ***B. First Period, 1900-1944: Music Scene and History***

During the Ottoman Empire, urban Albanian music repertoire was based mainly on vocal genres associated with the country's majority religions: the Islamic call to prayer (*azan*),<sup>24</sup> and Bektashi hymns (*nefes*).<sup>25</sup> Performances were mostly events for rich families, weddings, and other semi-private festivities. When playing love songs and historic songs, dances, and solo improvisations, Albanian musicians usually employed the Ottoman melodic modes (*makam-*

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<sup>21</sup> Fischer, and Jens Schmitt. *A Concise History of Albania*. (Cambridge University Press: 2022), 276.

<sup>22</sup> Zickel and Iwaskiw, (1994), 36.

<sup>23</sup> *Ibid.*, 34.

<sup>24</sup> Jane Sugarman, "Albanian Music" In *Garland Encyclopedia of World Music Volume 8: Europe*, ed. Timothy Rice, fl. 1981, James Porter, fl. 1969, and Chris Goertzen (Routledge (Publisher), 2000), 1024-1025.

[https://search.alexanderstreet.com/glnD/view/work/bibliographic\\_entity%7Cbibliographic\\_de tails%7C326928#page/1024/mode/1/chapter/bibliographic\\_entity%7Creference\\_article%7C1000228297](https://search.alexanderstreet.com/glnD/view/work/bibliographic_entity%7Cbibliographic_de tails%7C326928#page/1024/mode/1/chapter/bibliographic_entity%7Creference_article%7C1000228297), accessed on October 20<sup>th</sup>, 2024.

<sup>25</sup> *Ibid.*, 1033.

s), instrumental improvisation (*taksim*-s), and instruments of Turkish origin, legacy remnants of the Empire.<sup>26</sup> Musical ensembles were playing chordophone instruments, such as the ud, the bakllama (Turkish *bağlama*), and the buzuk (Turkish *bozuk*)<sup>27</sup> as appropriate for performing songs based on the Ottoman system of microtonal melodic modes, or makams.<sup>28</sup> In northern Albania, these urban ensembles were known as *aheng* (Persian *ahenk* 'melody, music') and performed music related to Ottoman urban music. In southern Albania they were called *saze* (from the Turkish word *saz*, or musical instrument).<sup>29</sup> On both sides, the first group formations were ensembles of Rom (Gypsy) families,<sup>30</sup> made up mostly of male musicians (*ahengxhinj* or *sazexhinj*) that accompanied their singing on a *kemençe*, (a small, vertically held bowed lute), a *kavall*,<sup>31</sup> (a long, end-blown, rim-blown flute with seven finger holes and a thumb hole, made from three separate pieces of hardwood), one or more plucked lutes, such as a *saze* (a long-necked lute), or a *llautë* (a short-necked, fretted lute), and a *def* (a large frame hand drum).<sup>32</sup> In different occasions these groups included female performers also (*çengi*),<sup>33</sup> that danced, sang, or even accompanying themselves on *def*, *çapare*<sup>34</sup> (finger cymbals, or

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<sup>26</sup> Ibid., 1028.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid., 1024-1025.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

wooden spoons). Later, the Albanians learned also how to play these instruments, supplementing the Rom ensembles with Albanian ones.

Following the Prizren League's mission of territorial autonomy from the Ottoman Empire, at the end of 19th-century the urgency of Albanian nationalism was reflected in music as well. Albanian musicians used the increased popularity of European instruments to introduce the new instruments, such as clarinet, substituting it for the old Turkish kavall, violin for kemençe, and also adding one or two accordions to the new musical ensembles. In the beginning of the 20<sup>th</sup>-century, new Albanian patriotic songs, love songs, and melodies were born. Based on popular tunes from Western Europe, these new creations were accompanied on new European instruments such as guitar, mandolin, and violin. At that time, while blending old known Ottoman with new European features, musicians often introduced instrumental interludes before each verse or between song sections, conscious of showing a new way for Albanian musical performance to shape the growing sense of Albanian nationality.<sup>35</sup>

During the independent monarchy of the Zog period (1928-1939),<sup>36</sup> Albanian classical music was developed intensely. In 1926, Ludovik Naraçi performed the first professional violin concert recital,<sup>37</sup> in 1936 Baki Kongoli performed Viotti's violin concerto with the symphonic orchestra in Elbasan,<sup>38</sup> in 1938 Radio-Tirana's orchestra started its activity, in 1942 performing *Rapsodia Nr. 1 for Orchestra* of Kristo Kono, and in 1944 the first chamber music

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<sup>35</sup> Ibid., 1028.

<sup>36</sup> Kraja 2021:52.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid., 51.

concert was performed in “Kinoteatrin Nacional” in Tirana by the Radio String Quartet performing Beethoven’s *Opus 18, Nr.4*, Schuman’s *Trio in D Minor*, and Corelli’s *Sonata for Violin and Piano Opus 5, Nr. 8*, mainly with government sponsorship.<sup>39</sup>

Being a sophisticated urban popular genre, *kënga lirike oytetare* (“urban lyrical songs”) also took off in Albania during the monarchy, albeit with simple instrumental accompaniment. It started with professional musicians returning from their musical studies abroad, and the subsequent development of music institutions that would support Albanian music prospering into the second half of the twentieth century.<sup>40</sup> The newly trained professional singers introduced to Albanian audiences examples of the German *lieder*, French *chansons*, and Italian *canzonettas*, among the flourishing of the urban lyrical Albanian songs as a genre, presenting to the Albanian auditorium the new art from other countries linked with Albanian urban songs.<sup>41</sup> This was the case of professional operatic singer Tefta Tashko, who, after returning from her classical music studies in Montpellier and Paris, started performing Albanian songs with piano accompaniment using *bel canto* technique. This is what George Leotsakos writes about Tefta:

“Her combination of a classical opera repertory with Albanian folksong arrangements (and later partisan songs) endeared her to a popular audience, for many of whom she provided the first contact with foreign art-music.”<sup>42</sup>

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<sup>39</sup> *Ibid.*, 53.

<sup>40</sup> *Ibid.*

<sup>41</sup> *Ibid.*, 68.

<sup>42</sup> Oxford Music Online, accessed on October 20, 2024, <https://www.oxfordreference.com/display/10.1093/acref/9780195337655.001.0001/acref-9780195337655-e-1512?rkey=56iuDF&result=1>

Continuing the mission of defining Albanian nationality, during the WWII, the “partisan song” – a genre born from the songs that communist resistance groups would sing as encouragement to fight against Italian Fascism and later German Nazism – became popular.<sup>43</sup> These songs were orchestrated and sung in every concert, only increasing in popularity over the next decades after the end of war, becoming an important tool for spreading and consolidating the new ideology of communist Albania. The popularity of the partisan song, and the later nominal ideological change from “communism” to “socialism” in the 1960’s, facilitated the birth of the new genre of mass revolutionary post-war songs.<sup>44</sup> Ironically throughout this period, the formerly “elitist” classical music was reconfigured as a medium musically representing the masses in their class struggle. Now we are prepared to focus our historical examination at the level of an individual, the influential composer Pjetër Gaci.

### ***C. First Period, 1900-1944: Pjetër Gaci***

Pjetër Gaci<sup>45</sup> was born on March 27, 1931, in the small village of Shirq, near the city of Shkodër, Albania.<sup>46</sup> Growing up, Gaci heard the aheng ensembles, their songs about love and patriotic subjects, their dance music, and as we will notice later, he fell in love with music and especially with the violin. When Gaci was still in elementary school, and when aheng musicians after the weekend would leave their instruments at Gaci’s family home (as they

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<sup>43</sup> Kraja 2021:71.

<sup>44</sup> Ibid., 74.

<sup>45</sup> During this document, from this moment on Pjetër Gaci will be referred as Gaci.

<sup>46</sup> Academy of Sciences of Albania “A Biography of Pjetër Gaci” in *We Have the Music So That We Don’t Die* editor Stefan Çapaliku, (Academy of Sciences of Albania Tirana, Albania March 2021), 11.

needed to travel back and forth by foot), Gaci was at his happiest as he would try playing them one by one.<sup>47</sup> With the Italians living in his town,<sup>48</sup> Gaci would trade freshly caught fish with music discs. He loved listening to any music he could get his hands on, especially Italian *cantilenas*. Right after listening to music on 78 rpm discs, he would get the mandolin and try to play back what he had heard. This way Gaci learned on his own the famous Italian tunes, such as *La Campagnola Bella*, *Adiós Muchachos*, *La Cumparsita*, and *Mamma Son Tanto Felice*.<sup>49</sup> Even before going to Liceu Artistik in Tirana, Gaci knew how to play guitar, accordion, and mandolin.<sup>50</sup> Living in the capital, during his school years Gaci was exposed to a rich musical life filled with classical music performances, such as performances of violinists Grigorij Fejgin, Eduard Grach, Ludwig Papp, and Akob Vartanian.<sup>51</sup>

After the end of the WWII, Gaci was exposed to the wider music scene in Albania, to the love songs, patriotic songs, and partisan songs, to classical performances, and to the ahengxhi ensembles. This is the period that sets the fundamentals of Gaci's later performances and creativity, and according to him this is the most beautiful period of his youth where he felt free. Gaci himself writes: "after the violin lesson class, I felt contentment and same time optimist and conscientious for what I was doing, conscientious that gave me desire and passion to dedicate myself to violin studies."<sup>52</sup>

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<sup>47</sup> Çapaliku, ed. 2021:14.

<sup>48</sup> Author's note: the Italians that had occupied Albania during the WWII.

<sup>49</sup> *Ibid.*, 20.

<sup>50</sup> *Ibid.*, 21.

<sup>51</sup> *Ibid.*, 22.

<sup>52</sup> Author's translation from Çapaliku 2021:22-23.

#### ***D. Second Period, 1944 – 1965: General History***

After the war, the Albanian Communist Party concentrated its attention on maintaining its power and preserving Albania's independence. During those years, Enver Hoxha emerged as the dominant figure in Albania,<sup>53</sup> spending a lot of years “fighting” internal and external party enemies and waging “exterminating campaigns” against the country's anti-communist opposition. In November 1948, the Albanian Communist Party, at its First Party Congress and as per Stalin's suggestion, changed the name to the Albanian Party of Labor (APL).<sup>54</sup> The health care and education measures the APL introduced in the 1950s started giving results and in 1960s and later in 1970s, both health and education improved dramatically, the number of Albanian doctors increased, the education system, though it was a tool for propagating communism, also improved dramatically; the number of schools, teachers, and students doubled.<sup>55</sup> The Soviet Union provided scholarships for Albanian students and supplied specialists and study materials to improve instruction in Albania.

Coming out of WWII and feeling the urgency to rebuild the country, Albania needed allies. For that reason, the Albanian government sided with Yugoslavia.<sup>56</sup> But in 1948, right after Yugoslavia's plans to make Albania its seventh province was revealed, and after the Cominform expelled Yugoslavia from the organization, Albania expelled the Yugoslavian

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<sup>53</sup> Zickel and Iwaskiw, (1994), 38.

<sup>54</sup> *Ibid.*, 42.

<sup>55</sup> Fischer, and Jens Schmitt. *A Concise History of Albania*. (Cambridge University Press: 2022), 302.

<sup>56</sup> At that time, Yugoslavia was the country composed with different provinces and ethnicities until year 1992, when Yugoslavia was dissolved and other countries separated.

advisers from the country.<sup>57</sup> At that point, Russia offered Albania the aid promised by the Yugoslavian government. The Albanians accepted the offer, proving that Russia was Albanian's new ally and biggest financial/economical supporter, consolidating a sense of communist (later "socialist") brotherhood.

In 1951, the Albanian government launched its first five-year plan, emphasizing the work in the country's sources of oil, expanding electricity production, increasing agricultural production, and improving transportation.<sup>58</sup> In 1955, Albania became a founding member of the Warsaw Pact, the only military alliance the nation ever joined, with the hope that the joint communist allied countries would keep the promise Albania had obtained from them, to defend its borders.<sup>59</sup> In November 1960, at the Moscow's conference of the world's eighty-one communist parties, Albania sided with China as Enver Hoxha attacked the Soviet Union's leadership of the international communist movement.<sup>60</sup> Albanian-Soviet relations decreased even more after the invasion of Czechoslovakia in 1968, when Albania did officially break ties with the Soviet Union and withdrew from the Warsaw Pact alliance.<sup>61</sup>

### ***E. Second Period, 1944-1965: Music Scene and History***

After WWII, Albanian vocal music (dubbed "vocal romance" to mimic romanticism in classical music) became professionalized, though oriented towards the communist and later socialist ideology. 1945-1962 are the years during which musical institutions such as the

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<sup>57</sup> Zickel and Iwaskiw, (1994), 42.

<sup>58</sup> *Ibid.*, 44.

<sup>59</sup> *Ibid.*, 46.

<sup>60</sup> *Ibid.*, 47.

<sup>61</sup> *Ibid.*, 49.

Choir of the Popular Army (1945), the Popular Army Ensemble (1950), the Albanian Theatre of Opera and Ballet (1953), the Albanian State Conservatory in Tirana (1962), and the Symphonic Orchestra of Albanian's Radio Television were created. The Albanian Philharmonic Orchestra had its professional symphonic debut in 1950 (the year of its creation), the first post-war performance of its kind in Albania.<sup>62</sup>

Upon their return from their abroad studies, Albanian artists applied their knowledge and experience creating works that represented an enlightened ideal of Albanian life in the arts. In their article Albania (Alb. Republika e Shqipërisë), Jane Sugarman et al, write:

“During the 1950s, many of the most talented Albanian composers completed their studies in Moscow or Prague. These included Tish Daija (1926–2003), Tonin Harapi (1926–92), Çesk Zadeja (1927–97), Nikolla Zoraqi (1928–91), Pjetër Gaci (1931–95), Kozma Lara (1931), and Dhora Leka (1923–2006) ...”<sup>63</sup>

The Albanian Theatre of Opera and Ballet opened its doors in 1953, and the institution had a good run with its musical performances. Mixing examples of established world ballet with a romanticized choreography of Albanian dances, Albanian ballet became the most successful model of the 1970s and 1980s. Some of them are the ballets “*Halili dhe Hajrija*” by Tish Daija in 1960, *Cuca e Maleve* in 1970, *Shota dhe Azem Galica* in 1982, *Joniada* in

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<sup>62</sup> Kraja 2021:80.

<sup>63</sup> Grove Music Online, Sugarman, Leotsakos, and Shuteriqi Prela, Albania (Alb. Republika e Shqipërisë), <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040650?rskey=XRGusj&result=3> published online 2001, <https://doi.org/10.1093/gmo/9781561592630.article.40650> , accessed on October 26, 2024.

1984 by Nikolla Zoraqi, *Delina* in 1964, *Para Stuhisë* in 1982 by Çesk Zadeja, *Plaga e Dhjetë e Gjergj Elez Alisë* by Feim Ibrahimimi in 1986.<sup>64</sup>

In 1958, the Shkodran composer Prenkë Jakova wrote the opera *Mrika*. The work was performed the same year, first in Shkodër, and in 1959 in Tirana. Taking examples of Italian opera, *Mrika* is characterized for its musicality and delicacy, a connection with the north Albania folk music, simple harmony, and well-balanced dramatic scenes. The arias from the opera *Mrika* became standard repertoire pieces of Albanian vocal education. Other operas were written later, but none of them had *Mrika*'s success.<sup>65</sup>

Albanian chamber music starts its path in the 1960s. *Ballade* and *sonata* were the leaders of the genres being created and performed by excellent composers and instrumentalists such as Pjetër Gaci with his *Balladë for Violin and Piano* (1979), Kozma Lara's *Four Piano Ballads* (1982-1985), Tonin Harapi's *Sonatina for Piano* (1960), Nikolla Zoraqi's *Sonatina for Violin and Piano* (1961), Ymer Skënderi's *Sonatina for Violoncello* (1961).<sup>66</sup> Chamber music ensembles also played an important role in Albanian classical music. The first string quartet, the Radio Quartet, was created in 1944, and the same year had its first performance.<sup>67</sup> In 1956, the first string trio was born with Pjetër Gaci on violin, foreshadowing the Trio of Albanian State's Conservatory in 1972, Instituti i Lartë i Arteve or ILA in 1979, Albanian's Radio and Television Quartet in 1982, and the Theatre of Opera and Ballet Quartet.<sup>68</sup>

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<sup>64</sup> Kraja 2021:135-148.

<sup>65</sup> *Ibid.*, 120.

<sup>66</sup> *Ibid.*, 203-214.

<sup>67</sup> *Ibid.*, 53.

<sup>68</sup> *Ibid.*, 227-228.

It is notable that the years 1944 to 1965 were productive years in creativity and performances for Albanian composers and performers. Based on the best examples of foreign music schools and conservatories, the music life took off from the partisan and patriotic songs. Chamber music was increasingly popular with new groups from different musical institutions; miniature works became the trend, vocal performances with their mass songs and pieces were present more than ever, ballet performances were a perennial success, the first Albanian opera was performed, the first Albanian violin concerto and the first Albanian string quartet were born,<sup>69</sup> and music schools were opening all over the country.<sup>70</sup> Although, the communist dogma was ever present and controlling, on the other hand it also pushed forward for new Albanian works and performances based on the music of the masses, the popular and folk music.

#### ***F. Second Period, 1944-1965: Pjetër Gaci***

Between 1948-1952, Gaci expanded his violin studies at the Liceu Artistik *Jordan Misja* in Tirana. His violin professor, Lodovik Naraci (1903-1999) – was known as one of the best Albanian violinists of twentieth century<sup>71</sup> – prepared Gaci well, and in 1953 he was accepted at Moscow's *Tchaikovsky* Conservatory to study violin with noted professor Yampolsky.<sup>72</sup>

From 1953 to 1956 Gaci continued his violin studies at the Tchaikovsky Conservatory in Moscow. During these years, while his concentration was in violin performance, Gaci also

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<sup>69</sup> Ibid., 223.

<sup>70</sup> Ibid., 192.

<sup>71</sup> Çapaliku 2021:15.

<sup>72</sup> Abram Ilich Yampolsky (1890-1956) is the violin professor that taught Russian violin virtuosos such as Haifetz, Kogan, Oistrach, Markov, Milstein, Elman, and Sitkovetski. "A Biography of Pjetër Gaci", 8.

took music composition classes; although unfortunately the sources do not state with whom he studied, the extra courses must have left a strong impression as the works he wrote subsequently were of a wide variety of genres, such as opera, ballet, music for choreographed tabloids, instrumental music, concertos, symphonic sketches, dances, rhapsodies, preludes, ballads, miniatures, romances and melodies, music for film and theater, cantatas and chorales, marches, and songs.<sup>73</sup>

After his return from Moscow, Gaci starts working at the Theatre of Opera and Ballet in Tirana as a violin soloist as well as a violin professor at Liceu Artistik in Tirana. In the next four years, besides other miniature works for violin and piano such as his *Balladë for Violin and Piano*, Gaci also wrote his most important Albanian instrumental music: his first violin concerto. This work is Gaci's first original work in the genre, as well as the first Albanian violin concerto in Albanian music history.<sup>74</sup> These are some of the pieces that Gaci wrote during these years : *Nina-Nana – Miniature for Violin and Piano* 1958, *Vogëlushja* [ The Little Girl] 1959, *Melody for Violin and Orchestra* 1959, *Concert for Violin and Orchestra* 1959, *Moto Perpetuo for Violin and Piano* 1960 – 1978,<sup>75</sup> the song *Për Ty Atdhe* [For Thee, O Fatherland] 1961, the ballet scene *Heroina* [ The Hero] 1962, *Melody for Piano* 1963, *Epope e Lavdishme* [Glorious Epoch] for Choir and Soloist 1964, and music for movie *Detyrë e Posacme* [Special Task] 1965.<sup>76</sup>

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<sup>73</sup> Çapaliku 2021:15.

<sup>74</sup> Ibid.

<sup>75</sup> Author's note: Gaci started *Moto Perpetuo*'s work on 1960 but did not finish until 1978.

<sup>76</sup> Çapaliku 2021:52-54.

The preparation of the new Albanian intellectual contingency certainly can be credited to the Russian government. The contribution of the first generation of Albanian students returning from their studies in Russia and other communist bloc countries, in music as well as in many other fields, was and still is of immense value for Albanian society, preparing the foundation for the country's intellectual development for years to come. With their works, these classically trained musicians produced new national music while adopting Europe's best music methods and schooling. Gaci is also part of that group, where he is recognized as an outstanding human and artist.

### ***G. Third Period, 1965-1990: General History***

Following Mao's Cultural Revolution in China, in 1965,<sup>77</sup> Enver Hoxha launched his own Cultural and Ideological Revolution aiming the reforming of military, government bureaucracy, arts, culture, and religion. The military ranks were abolished, and political commissars were reintroduced into the military. The "white collars" were sent to work in fields and factories. Farm collectivization spread throughout the country. Dissident writers and artists were attacked, new reforms were introduced to the education system, and to keep out foreign influences, the country's isolation from European culture was reinforced. Claiming that religion had divided the nation and kept the country in backwardness, in 1967 the churches, mosques, monasteries, and other religious institutions were closed or converted into warehouses, gymnasiums, and sport palaces. The campaign culminated in Enver Hoxha's announcement that Albania had become the world's first atheistic state.

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<sup>77</sup> Mao Zedong was the leader of Chinese Communist Party from 1935, and Chairman of the People's Republic of China from 1949 to 1959 <https://www.britannica.com/biography/Mao-Zedong>, accessed on October 22, 2024.

Knowing that China's party leaders were "deviating" from the Stalinist direction, the ruling APL worked actively to reduce the country's dependence on China. In fact, in 1978, China ended all the assistance programs leaving Albania with no foreign protector at all. Ignoring calls by the United States and the Soviet Union to normalize diplomatic relations, Albania "began stressing the principle of self-reliance as the keystone of the country's strategy for economic development."<sup>78</sup>

Although the Albanian government had no more ties with Russia per se, in December 1976 Albania adopted the second Russian-Stalinist constitution of the postwar era, guaranteeing Albanians freedom of speech, of the press, and of organization, association, and assembly. These rights though, were subordinated to "the individual's duties to society as a whole." Trying to keep the country's borders closed, and reinforcing the principle of self-reliance, the constitution idolized "[prohibiting] the government from seeking financial aid or forming joint companies with partners from capitalist or revisionist communist countries."<sup>79</sup>

On April 11, 1985, the APL's leader Enver Hoxha died, leaving Albania in full isolation, in a technological backwardness, with a legacy of repression, and fear of the outside world. Ramiz Alia became legal secretary of the APL. The Ninth APL's Party Congress in November 1986 featured Ramiz Alia as "the party's and the country's undisputed leader."<sup>80</sup>

The beginning of the 1990s found Albania with increasing unemployment, a widespread corruption, mismanaged agriculture, and constant shortages of basic goods. The expanding

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<sup>78</sup> Ibid., 51.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid., 52.

revolutions elsewhere in the Eastern Europe, the fall of the Berlin Wall in November 1989,<sup>81</sup> and the execution of Nicolae Ceausescu in Romania in December 1989,<sup>82</sup> obliged the leaders of the APL to push for new political reforms. In July 1990, the Western embassies in Tirana were faced with thousands of Albanians seeking asylum status, while thousands more fled to Italy after appropriation of rusty boats in Durrës harbor.<sup>83</sup>

Under the direction of Dr. Sali Berisha, a Geg from the north (in contrast to Hoxha, who was a Tosk from the south), on December 12, 1990, the Albanian Democratic Party (DP) was born. Albania's first multiparty election happened in March 1991, where the APL won two-thirds of the seats in parliament, and Fatos Nano was appointed prime minister. He was responsible for important achievements as opening Albania to the world, adopting the political pluralism, freedom of religion, guaranteed civil rights, reducing the name of the country from People's Socialist Republic of Albania to Republic of Albania, and renaming the APL the Socialist Party (SP).<sup>84</sup>

Despite the political changes, the country continued degenerating into chaos. Basic services were missing, cities became unsafe, food distribution was lacking, property destruction increased, and there appeared the threat of civil war, and by mid-1991 the

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<sup>81</sup> Author's own note.

<sup>82</sup> Fischer, and Jens Schmitt, *A Concise History of Albania* (Cambridge University Press, 2022), 325.

<sup>83</sup> *Ibid.*, 326.

<sup>84</sup> *Ibid.*, 328.

paralyzed government was faced with a nationwide strike.<sup>85</sup> In June, the SP government was replaced by a “government of national stability.”

In the new elections of March 1992, the DP won in urban and rural constituencies. Ramiz Alia resigned, and the new parliament elected Sali Berisha as Albania’s first post-communist president.<sup>86</sup> During Berisha’s leadership, years 1992-97 were years of rapid privatization, removal of the restrictions on imports, abandoning of price controls that brought changes in the economy reverse the trend bringing the GDP to positive numbers.<sup>87</sup> Religious freedom was restored, private property was promised to be returned to the owners, freedom of speech attained, other changes towards the capitalism system were set in motion, leading Albanians towards the promised “dream life.” On the other side, the Albanian intelligence turned their heads towards immigration, organized crime increased, the poverty in the rural areas was evident, and increased corruption became part of the Albanian life.

After the 1996 elections, the SP won and in the years 1997-2005 led Albania into a period of political and economic chaos and social problems.<sup>88</sup> Privatization continued in industry and the banking system, but minimal foreign investment, disruption of water and electricity supply, and extensive corruption, “Albania did little more than continue to creep forward.”<sup>89</sup>

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<sup>85</sup> Ibid., 329.

<sup>86</sup> Ibid., 331.

<sup>87</sup> Ibid., 332.

<sup>88</sup> Ibid., 348.

<sup>89</sup> Ibid., 350.

The Albanian “Renaissance” was the SP’s slogan winning the last elections in September 2013, led by Edi Rama, Albanian’s current prime minister. While the Rama administration has not kept all their promises, it is clear that in some ways Albania is moving in positive directions. The legacy of the communist regime that Albania inherited from Enver Hoxha has contributed to the country’s inability to overcome political extremism and achieving the economic and social stability needed to convince citizens that their future is in Albania and not abroad.<sup>90</sup>

### ***H. Third Period, 1965-1990: Music Scene and History***

With Albanian Soviet relations being cut after the 1960s, and later in 1978 those with China, the APL used the slogan “Building socialism with our own strength.” This also blocked all the contacts with the rest of the music world and foreign music repertoire, which gradually was being substituted with works of Albanian composers in all music genres. At that time the necessity of finding the “real” Albanian musical language and identity became a major focus of artists under government pressure. This factor also obliged the Albanian composers to work diligently to achieve definitive results in these terms by composing fabulous Albanian music works using classic-romantic examples of the 20<sup>th</sup> century as their base.<sup>91</sup>

Being still a student, in 1956 composer Çesk Zadeja wrote his four movements *Symphony Nr 1*, whose developments and thematic transformations follow classical models of harmony and orchestration, which also provided as a working model and lead example for other Albanian composers.<sup>92</sup> Reflecting Zadeja’s model, many Albanian composers wrote

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<sup>90</sup> Ibid., 377.

<sup>91</sup> Kraja 2021:254.

<sup>92</sup> Ibid., 271-273.

symphonies during 1960-1990, such as Limos Dizdari with his three-movement *Symphony* in 1969, Lejla Agolli with her *Symphony nr. 1 in C# Minor* in 1973 and *Symphonic Sketch* in 1978, Kozma Lara with his *Symphony Nr 1 in F Minor* in 1981, Nikolla Zoraqi with his *Symphony Nr 1* in 1985-87, Sokol Shupo with his *Symphony Four Songs for Albania* in 1987, Aleksandër Peçi with his *Symphony Nr 1 in B Minor* and the 10-movement *Symphony Nr 5 Skënderbeu* in 1985-1988, Thoma Gaqi with his *Symphony Nr 1* in 1988, Feim Ibrahimimi with his *String Symphony* in 1988 and three movements *Tragic Symphony* and epilogue for Mezzo-soprano in 1995, Isak Shehu with his *Symphony Nr 1 Ilirët* in 1988-2014, Gjon Simoni with his *Strings Little Symphony* in 1990.<sup>93</sup> Sugarman et al, note:

“Cut off from foreign influences, Albanian composers drew deeply on the rich native tradition of folk music. In keeping with the communist ethic, works were composed with a specific social or educational purpose. Choral cantatas, symphonic poems and rhapsodies, and light music, including film music, were particularly important.”<sup>94</sup>

The 1970s were a calm period on the surface, though turbulent at a deeper level inside Albanian political life, and therefore of artistic life there as well. A sign of this was the fact that Albanian composers began looking for new creative outlets and methods, but the Cultural and Ideological Revolution attacked and sentenced dissident artists. New reforms were introduced in the arts and music, reinforcing the idea of keeping out foreign influences,

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<sup>93</sup> Ibid., 334.

<sup>94</sup> Grove Music Online, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040650?rskey=XRGusj&result=3> published online 2001, <https://doi.org/10.1093/gmo/9781561592630.article.40650> , accessed on October 26, 2024.

especially in the arts.<sup>95</sup> In the Albanian post-war period, “socialist realism” was established as the main doctrine based on the socialist camp of the East. Its purpose was to educate masses as well as to create the “communist society,” but in reality, like everywhere else, this was nothing but a dictatorial method of control, of course in the arts as well. This method was forced upon the vocal texts, titles, scenic librettos with the aim of preserving music’s “popular character” while keeping a distance from Western influences.<sup>96</sup> This is how Sugarman et al, show this period:

“The foundation of the Conservatory in Tirana in 1962 marked the beginning of a period of total control over musical matters by the ruling communist party. Music by native composers was performed at a vast network of festivals throughout the country commemorating historical anniversaries and celebrating political events such as party congresses. Very little non-Albanian music was heard until the fall of the communist regime in 1991. Composers such as Prokofiev and Shostakovich were banned on political grounds. French Impressionism was rejected, the music of Wagner and Richard Strauss was accepted only selectively for the perceived Nazi associations, and jazz and rock were taboo.”<sup>97</sup>

Albanian composers continued creating their work in different genres, both instrumental and vocal. Chamber music bloomed with Tonin Harapi’s first string quartet in 1963, Limos

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<sup>95</sup> Kraja 2021:275.

<sup>96</sup> Ibid.,117-118.

<sup>97</sup> Grove Music Online, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040650?rskey=XRGusj&result=3> published online 2001, <https://doi.org/10.1093/gmo/9781561592630.article.40650> , accessed on October 26, 2024.

Dizdari with two Trios for Violin, Cello, and Piano in 1974-75, Çesk Zadeja with *Dy Skica për Kuartet dhe Piano* (1990), and Piano Quartet (1997),<sup>98</sup> continuing with symphonies from composers such as Abdulla Grimci (1962), Kozma Lara (1965), Limos Dizdari (1969), Simon Gjoni (1972 and 1985), Aleksandër Peçi (1984 and 1985), the symphonic poem with composers Thoma Gaqi (1972), Shpëtim Kushta with his four symphonic poems (1969, 1974, 1981, 1986), Kujtim Laro with his six symphonic poems (1971, 1974, 1976, 1977, 1982, 1987), as well as works by Gazmend Mullahi (1975), Klement Marku (1978), Albanian composers continued creating their work in different genres, both instrumental and vocal. Chamber music bloomed with Tonin Harapi's first string quartet in 1963, Limos Dizdari with two Trios for Violin, Cello, and Piano in 1974-75, Çesk Zadeja with *Dy Skica për Kuartet dhe Piano* (1990), and Piano Quartet (1997), continuing with symphonies from composers such as Abdulla Grimci (1962), Kozma Lara (1965), Limos Dizdari (1969), Simon Gjoni (1972 and 1985), and Aleksandër Peçi (1984 and 1985).

Living in Albania, while composing music in those times, meant that programmatic symphonic titles were to be devoted to Albanian's Party of Labor, its achievements and ideals of the beautiful nation. Though Nikolla Zoraqi's symphony was critiqued as "the symphony written in the spirit of Shostakovich's programmatic symphonies with Mahlerian orientation,"<sup>99</sup> its title was "When the (Communist) Party was Born."<sup>100</sup> The symphonic genre in Albania reached its peak with Thoma Gaqi's untitled three-movement symphony written in 1987. Gaqi's musical idiom, born from dramatic syntheses of miniature motifs

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<sup>98</sup> Kraja 2021:223-227.

<sup>99</sup> Ibid., 276.

<sup>100</sup> Ibid.

displaying harmonic and rhythmic contrasts, later appearing in new compound motifs, was the new element that the composer featured in the late 1980's as his own musical style. His music is often considered to be inspired by Shostakovich's music, for its explosive force and energy.<sup>101</sup>

Whereas the composers whose works are outlined above were creating works for a musical milieu that was not well developed in terms of providing performers and ensembles ready to present them at their own level of sophistication, Albanian instrumental education and pedagogy begins right after the opening of the Liceu Artistik *Jordan Misja*<sup>102</sup> in Tirana in year 1946, preparing the way for broad professional performance opportunities. Because the Liceu Artistik had demands specifically for Albanian repertoire, classical Albanian instrumental music instruction began the demand for didactic miniature studies and later, continuing with bigger instrumental forms. In 1950, composer Tonin Harapi started writing his first piano miniatures, and in 1960s this became the preferred musical genre for different instruments and also the norm for other Albanian composers such as: Çesk Zadeja, Kozma Lara, Pjetër Gaci, and others trying to complete the Albanian instrumental didactic music repertoire. Toccatas, nocturns, dances, ballades, concertos, instrumental dances, symphonies written for different instruments were performed successfully year after year.<sup>103</sup>

After 1990s, the whole country was in turmoil. As such, the number of music performances decreased because of the absence of funding and the difficulty of finding non-

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<sup>101</sup> Ibid., 280.

<sup>102</sup> Music arts high school, still existing in Tirana.

<sup>103</sup> Kraja 2021:155-176.

governmental sponsors. This and the generally bad economic situation, forced a lot of Albania's musicians to immigrate, continuing their activity elsewhere.

During the Socialist Realism period (1965-1990), Albanian composers created works that are still being performed today, demonstrating their inventive individualities, following examples of other Eastern Bloc countries with their classic-romantic, and post-romantic styles, consolidating their musical professionalism, while keeping alive the national character through popular music in their works.<sup>104</sup> The politico-economical changes of Albanian society in the years after 1990 also had their influence on Albanian instrumental music. Compared to the Socialist Realism period, music in general and instrumental music specifically did not have state support much less funding or demand. There was no work commissioned and as a result, the artists only worked individually, creating small works using new contemporary techniques, accomplishing high expressive qualities in new young generations of Albanian composers.<sup>105</sup> This brings us to the modern day of Albanian music history.

### ***I. Third Period, 1965-1990: Pjetër Gaci and his Works***

In 1960,<sup>106</sup> Gaci was sent to do his military service in city of Kavajë. To keep his musical spirits up, and to give him the vital strength needed during the hard times of his military service, here, for the first time, Gaci used Nietzsche's phrase: "We have music so that we don't die." After his return from service, Gaci continued to teach violin at Liceu Artistik until 1967. From 1967 to 1970 Gaci worked as Tirana's Circus director, continuing as the artistic director of

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<sup>104</sup> Ibid., 200.

<sup>105</sup> Ibid., 202.

<sup>106</sup> Çapaliku 2021:15.

vaudeville-type shows at Estrada of Tirana, and then later at Teatri i Kukullave (“Puppet Theatre”). Gaci continued his work writing in different genres such as ballet scene *Heroina* [The Hero] 1962, cantatas: *Festë e Madhe* [Magnificent Festivity] for Soloist and Orchestra 1961, *Epoqe e Lavdishme* [Glorious Epoch] for Choir and Soloist 1964, music of movie *Detyrë e Posacme* [Special Task] 1965, the song *Për Ty Atdhe* [For Thee, O Fatherland] 1961, *Cobani* [The Shepherd], instrumental works *Melody for Piano* 1963, *Rruga e Fshatit* [Village Road] *Melody for Piano*,<sup>107</sup> and *Ekstazë Pranverore* [Spring’s Ecstasy] *Romanza for Tenor and Piano* 1966.<sup>108</sup>

During the Albanian Cultural Revolution, a lot of artists were sent to go work in the fields and factories, so they would understand the reform and act upon writing works portraying socialist realism. It is not known nor documented if Gaci escaped these reforms, but when the author was growing up in the city of Shkodër and frequenting the halls of the school of music Prenkë Jakova, rumors were that Gaci was transferred from Tirana to Shkodër as the APL wanted him reformed. Little did they know that Gaci was happier in his hometown.<sup>109</sup>

After being granted the status of “free professional composer,”<sup>110</sup> in giving him the freedom of creating works at his own pace and desire, from 1970s Gaci’s creativity flourished with his *Symphonic Dances* number 2 and 3, the dramas *Shota* and *Baca i Gjetajve*, the cantata

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<sup>107</sup> No year available for *Rruga e Fshatit* [Village Road] *Melody for Piano*.

<sup>108</sup> Kraja 2021:332.

<sup>109</sup> Author’s note.

<sup>110</sup> Grove Music Online, George Leotsakos  
<https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041115> accessed on March 15, 2024

*O Moj Shqipni* and the *Cantata for Choir, Soloist, and Orchestra*, the *Prelude for Violin and Orchestra*, two movie scores, *Lisa ne Dëborë*, and *Pranvera*, a sketch for strings chamber orchestra, and his *Concertino for Violin and Piano* in 1979.<sup>111</sup>

In his works Gaci paid specific attention to folk themes and was never afraid to introduce traditional folk songs in them. The songs *Gryka e Kacanikut*, *Syni i Kaltër*, and cantata *Për Ty Atdhe* gained ubiquitous popularity not only for their accessible themes but also for their beautiful traditional sounding melodies. Regarding Gaci's *Concertino and Concerto for Violin and Piano*, George Leotsakos writes: "... his concert works, such as the Violin Concerto (1959), with its remote echoes of Dvořák and Khachaturian, and the spontaneous one-movement Concertino (1979), demonstrate an inexhaustible melodic inventiveness, enriched by his knowledge of Shkodran folksong."<sup>112</sup>

After 1980's as Gaci's health deteriorated, and his creativity decreased, and on March 27, 1995, Pjetër Gaci died in his city of Shkodër. Here follows a selected list from Gaci's oeuvre:

### ***Opera***

*Përtej Mjegullës* [ Beyond the Fog] 1970, and *Toka Jonë* [Our Land] 1981.

### ***Ballet scenes, choreographed tabloids***

Ballet scene *Heroina* [ The Hero] 1962, choreographed tabloids: *Të Flakim Tërkuzen* [Let's Throw Away the Rope] 1968, *Cucat e Dukagjinit* [Dukagjin's Girls] 1968, *Kreshnikët e Lirisë* [The Braves of Freedom], *Gjëmon Logu* [The Place Thunders], and *Puna Nder dhe Lavdi* [Honor and Glory Work].

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<sup>111</sup> Ibid.

<sup>112</sup> Ibid.

### ***Music for Film and Theatre***

Movies: *Detyrë e Posacme* [Special Task] 1965, *Prita* [Ambush] 1968, *Shpërthimi* [Explosion] 1974, *Lisa ne Dëborë* [Lisa in the Snow] 1984; dramas: *Shota* 1978, *Baca i Gjetajve* 1979; and

the comedy *Marifetet e Tetos Sherife* [The Guiles of Aunt Sherife] 1961.<sup>113</sup>

*Cantatas Festë e Madhe* [Massive Festivity] for Soloist and Orchestra 1961,<sup>114</sup> *Epope e Lavdishme* [Glorious Epoch] for Choir and Soloist 1964, *cantata for Choir, Soloist, and Orchestra* 1985; **and chorales** *Malet Kuvendojnë* [Mountains Assemble] 1967, *O Moj Shqypni* [O my Albania] 1978, *Përse Mendohen Këto Male* [What are These Mountains Thinking], *Festat e Nëntorit* [November Festivities];<sup>115</sup> *Poeme for Soloist and Orchestra*.<sup>116</sup>

### ***Marches***

*Marsh Festiv* [Festive March] for marching band 1967, *Marsh* [March] for marching band 1982.

### ***Songs***

Pjetër Gaci is known for his cantatas and songs. For their patriotic character, songs *Për Ty Atdhe* [For Thee, O Fatherland] 1961, and *Gryka e Kaçanikut* [The Passage of Kaçaniku]

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<sup>113</sup> Grove Music Online, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041115?rskey=Kk2M1Z&result=1#omo-9781561592630-e-0000041115-bibliography-1> accessed on March 22, 2024.

<sup>114</sup> Çapaliku 2021:53.

<sup>115</sup> No year available.

<sup>116</sup> No year available.

1980 gained popularity very fast. Gaci started writing songs in the year 1961 and never stopped doing so. He created three hundred and fifty songs,<sup>117</sup> but unfortunately his last documented song is from the year 1992.<sup>118</sup> A full list of Gaci's songs appears in the book *We Have the Music So That We Don't Die*.<sup>119</sup>

### ***Instrumental Music***

Gaci's instrumental music creativity concentrated mostly on the violin. Being an excellent violin performer, he was armed with a perfect knowledge of violin technique in both hands, helping him to write a broad variety of genres, from miniatures, ballads, melodies,<sup>120</sup> sketches, preludes, concertos, continuing with symphonic dances, ballets, and operas. Below is a list of his most prominent instrumental pieces.

*Concerto for Violin and Orchestra* 1959

*Concertino for Violin and Piano* 1977<sup>121</sup>

*Balladë for Violin and Piano* 1959<sup>122</sup>

*Balladë Uniteti Forca Jonë* [Unity our Strength]

*Moto Perpetuo for Violin and Piano* 1960 – 1978<sup>123</sup>

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<sup>117</sup> Shupo, *Albanian Music Encyclopedia* (2002), 76.

<sup>118</sup> Çapaliku 2021:56.

<sup>119</sup> Ibid.

<sup>120</sup> A music genre used often in Albanian classical music.

<sup>121</sup> Zef Çoba “Pjetër Gaci, artisti i sinqerte që shkroi vetem muzikë” [“Pjetër Gaci, the honest artist who only wrote music”], in *Panorama Journal*, March 27, 2021  
<http://www.panorama.com.al/pjeter-gaci-artisti-i-sinqerte-qe-shkroi-vetem-muzike/>

<sup>122</sup> Kraja 2021:342.

<sup>123</sup> Ibid.

*Nina-Nana – Miniaturë for Violin and Piano* 1958<sup>124</sup>

*Vallja e Çiftelisë* [The Çifteli Dance] – *Miniaturë for Violin and Piano* 1958<sup>125</sup>

*Vogëlushja* [The little girl] 1959

*Valle Malësore* [Mountain Dance] 1959

*Miniaturë for Violin Nr 1*,<sup>126</sup>and *Nr 2*

*Melody for Violin and Orchestra* 1959

*Çobani* [The Shepherd], *Melody for Piano* 1963

*Rruga e Fshatit* [Village Road] *Melody for Piano*<sup>127</sup>

*Ekstazë Pranverore* [Spring's Ecstasy] *Romanza for Tenor and Piano* 1966<sup>128</sup>

*Mall* [Longing] *Romanza* 1959

*Symphonic Dances Nr 1* in 1971,<sup>129</sup> *Nr 2* and *Nr 3* in 1974

*Rhapsody for Piano and Orchestra* 1968

*Rhapsody for Violin and Orchestra* 1983-84<sup>130</sup>

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<sup>124</sup> The two sources used here show different instrumentation written in the same year, 1958. Book “*We Have the Music So That We Don’t Die.*” shows that the work was written for Violoncello and Piano, while Kraja’s *Historia e Muzikes Shqiptare* [Albanian Music History] shows that the work was written for Violin and Piano.

<sup>125</sup> Çapaliku 2021:53.

<sup>126</sup> No year available for Miniature for Violin nr 1 and nr 2.

<sup>127</sup> No year available for *Rruga e Fshatit*” [Village Road] *Melody for Piano*.

<sup>128</sup> Kraja 2021:332.

<sup>129</sup> *Ibid.*, 332.

<sup>130</sup> *Ibid.*

*Prelude for Violin and Orchestra* 1984

*Pranvera* [Spring] *Sketch for String Orchestra* 1984

### **J. Pjetër Gaci's Role in Albanian Music**

Instrumental music is the genre that flourished the most during the period of the Socialist Realism in Albania (1965-1990). Increased number of performers and improvements in their professional abilities pushed composers to heights of prolixity, creating works that easily found favor in the expanding Albanian music repertoire. In his book *Historia e Muzikes Shqiptare* [Albanian Music History], Associate Professor Nestor Kraja writes: “The main reasons for this phenomenon’s continuity are that [Albanian] instrumental music was ‘clean’ from the texts or words, and because it was based in the best instrumental examples of classical world music.”<sup>131</sup>

A new era of Albanian instrumental music began with Gaci’s *Concerto for Violin and Orchestra*. Following the Italian Baroque style, Gaci’s violin concerto has three movements, applying sonata form in the first, and rondo sonata in the third movement, where lyric and dynamic melodies are being presented by the composer employing popular Albanian tunes and dances.<sup>132</sup>

During and immediately after WWII, Albanian classical music repertoire was practically non-existent. For that reason and with growing desire to create their own national music, the first students returning from abroad used their proficiency to create as many works as possible. Gaci was one of the first Albanians of his generation to start writing music in the post-war era, first in small forms but soon growing in creativity and amount of work in many genres. The first miniatures *Nina-Nana*, *Valle Malësore* [Mountain Dance], *Vogëlushja* [The Little Girl],

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<sup>131</sup> Ibid., 249.

<sup>132</sup> Ibid., 250.

Balladë, and *Vallja e Ciftelisë* [The Çifteli Dance] were born, creating a robust base for composer's work on his violin concerto. Gaci's first violin concerto is the first instrumental concerto in Albanian music history, though, in the author's opinion, Albanian musicologists do not consider him their own Vivaldi yet. In any case, his works are the most performed violin repertoire pieces from beginners to advanced players in Albania today.

Gaci was not only a composer, but he was also an excellent performer, teacher, and mentor. Using his knowledge and his teaching methods and techniques, Gaci was one of the founders of the Albanian violin school. One of many Gaci's violin students, today teaching at Tirana's University, Violin Professor Lorenc Radovani writes: "I am sure that the Albanian public opinion knows Pjetër (Gaci) as a composer, but it is my duty to highlight that he is a valuable figure and founder of Albanian violin school."<sup>133</sup> His violin students, first at Liceu Artistik *Jordan Misja* in Tiranë, and then at Artistic School *Prenkë Jakova* in Shkodër, continue Gaci's legacy, bringing his name and his generation's work before the nation's most prestigious high podiums.

Vitality and freshness characterize Gaci's orchestral works, particularly his symphonic dances. In them, he applies folk melodies but mostly evokes their style, employing rhythmic structures while preserving their traditional core.<sup>134</sup> Gaci's music was commonly received as music that once you heard it, would stay in your head the whole day, embraced by performers and audiences alike. His lyrical melodies, their pathos and simplicity, made them beloved and sung everywhere, to the point of becoming secular hymns. In the next chapter we will move

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<sup>133</sup> Çapaliku 2021:27.

<sup>134</sup> Ibid., 38.

into an exploration of transcription per se, and of the specific pedagogical benefits of transcriptions of two of Gaci's works.

## **II. Transcribing Methodology, its Use in Pjetër Gaci's Violin Concertino and Concerto**

### ***A. Why Transcribe?***

While it would seem that the term "transcription" should have a tidy definition agreed upon by all, there is a range of interpretations. The goal of this chapter is to explore various valid interpretations of music transcription, and ultimately provide definitive guidelines that the author applies to the examples that constitute the heart of the present work.

Viola players have constantly been faced with the challenge of trying to ameliorate the technical sophistication of their repertoire in relation to that of the other members of the string family.<sup>135</sup> To fill the creativity gap from centuries previous to the mid-twentieth, when the viola newly achieved soloist status, transcribed repertoire from other instruments including violin and violoncello, were used often. While violin and violoncello performers are fortuitous enough to have a wide breadth of repertoire specifically for their instruments, violists were not so favored. Being confined by the lack of technical material and original repertoire of pre-twentieth century music, students and performers were being served transcribed repertoire, and most of the time, the works were transcribed by violists themselves because they best knew the instrument and its convolutions. And, since a definitive standard transcribing process still does not exist, no norms of set regulations were used then as a guidance.

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<sup>135</sup> John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Rochester, NY: Boydell Press, 2006), 325.

Zeyringer points out that since 1700 a viola solo literature of increasingly remarkable quality (if not yet matched in quantity) was present in every style period, despite the instrument's general scarcity even in ensembles previous to the modern period.<sup>136</sup> The presence of amateurs or weak violinists in the viola section, and the sporadic writing in four voices (previously often in five parts), did not give great incentives for composers to increase the sophistication of their writing for the instrument, nor to feature it in solo performance.<sup>137</sup> In his *Treatise on Instrumentation* Berlioz notes that “of all the instruments in the orchestra it is the viola whose excellent qualities have been unappreciated for the longest time.”<sup>138</sup> By the end of eighteenth century, composers' neglect of the viola had resulted in a notable lack of repertoire.

Zeyringer's *Literature for Viola* contains approximately nine thousand original and borrowed works, and about three thousand selected arrangements.<sup>139</sup> If we were to combine borrowed and selected arrangements of viola works to create a new category, which we would call “transcribed works” per se, then the number of works in the newly created transcribed works category shows the importance of transcriptions in the viola literature. Despite the paucity of original viola standard repertoire pieces written before the twentieth century, we find here convincing proof that transcribing works for the viola is important not for performers only, but also for the integral role they play in viola pedagogy. In her dissertation *Viola Transcriptions: History, Rationale, and Process, with Focus on Selected Works by August Halm*, Rachel White Galvin notes:

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<sup>136</sup> Ibid.

<sup>137</sup> Hector Berlioz, *Treatise on Instrumentation*, trans. Theodore Front, enlarged and rev. Richard Strauss (New York: E. F. Kalmus, 1948), 60.

<sup>138</sup> Ibid.

<sup>139</sup> Franz Zeyringer, *Literatur für Viola* (Hartberg: Schönwetter, 1976), 43.

“Only four original works that are considered standards in the [viola] repertoire were written before the twentieth century by major composers: Telemann’s *Viola Concerto* (approximately 1740), Mendelssohn’s *Viola Sonata* (1824, published 1966), Schumann’s *Märchenbilder* (1851), and Berlioz’s *Harold en Italie* (1834). For this reason, transcriptions are vital to the violist because they help to fill the large hole in the viola’s repertoire.”<sup>140</sup> To this list we may add eighteenth and nineteenth century original works as Stamitz’s *Concerto in D Major*, Hummel’s *Fantasy*, and Hoffmeister’s *Concerto in D Major*.

It is important to bring to the reader’s attention to the fact that today’s most performed pre-twentieth century recital pieces are transcribed works from violoncello (J.S. Bach’s *Suites for Unaccompanied Cello*, 1717-1723?), and clarinet (Brahms’ *Sonatas in F minor and E-flat* 1895, and – though originally for arpeggione – the clarinet transcription of Schubert’s “*Arpeggione*” *Sonata* 1824, is often performed as a transcription for cello and piano as well as for viola and piano).

Technical considerations also improved the conditions for more sophisticated viola composition. Improvements in viola string manufacture by the nineteenth century allowed greater tension, which prompted luthiers to increase the angle of the instrument’s neck with regard to the body. Furthermore, the innovative Tourte bow, in combination with this new

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<sup>140</sup> Rachel White Galvin, *Viola Transcriptions: History, Rationale, and Process, with Focus on Selected Works by August Halm*, University of California Santa Barbara, 10. ProQuest Dissertation and Thesis, 2013, 3611984.  
<https://www.proquest.com/docview/1504844374?%20Theses&fromopenview=true&parentSessionId=5VxStAi2hqlTZP66OvGtroN24pivdnnVoEH9GxNHJlc%3D&parentSessionId=nNfEn0ScEEF0fVJJ5XA2pnHBZ0Smb96up9Xivh4XX6g%3D&pq-origsite=gscholar&sourcetype=Dissertations%20&parentSessionId=c16Vc5tHas78eWtJtei%2F%2BsCmQYjTFfdbuLPxfOA%2Fx80%3D>, Accessed on August 25, 2024.

configuration, opened up attractive performance possibilities to modern composers<sup>141</sup>; coinciding with the musical shifting from a five-part to a four-part score, this slowly created the conditions in which composers felt confident in giving the viola a greater status as a solo instrument, in chamber music, and in the orchestra. With the coming to prominence of virtuoso violists, composers of the twentieth century felt both the pressure and the opportunity for creating greater works, including the viola concertos of William Walton, Bela Bartok, Walter Piston, the viola sonatas of Rebecca Clarke, Dimitri Shostakovich, and Hindemith's fourteen viola pieces amongst other works. Through performances and their teaching methodology, the twentieth century violists Lionel Tertis (1876-1975),<sup>142</sup> William Primrose (1904-1982),<sup>143</sup> Watson Forbes (1909-1997),<sup>144</sup> Vadim Borissovsky (1900-1972),<sup>145</sup> Milton Katims (1909-

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<sup>141</sup> The list includes Bartok's *Concerto for Viola*, Berlioz's *Harold en Italy*, Mendelssohn's *Viola Sonata*, Schumann's *Märchenbilder*, Brahms' *Sonatas Op. 120 No. 1 in F minor, No. 2 in E Flat Major*, Clarke's *Sonata for Viola and Piano*, Bloch's *Suite Hebraique*, etc.

<sup>142</sup> Watson Forbes, "Tertis Lionel", *Grove Music Online*, available from <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027716?rskey=yQTPMy&result=1#omo-9781561592630-e-0000027716-section-3> Accessed on November 1, 2024.

<sup>143</sup> Watson Forbes, "Primrose, William", *Grove Music Online*, Accessed on November 1, 2024. <https://www.oxfordmusiconline.com/grovemusic/search?q=primrose+william&searchBtn=Search&isQuickSearch=true>

<sup>144</sup> The Concise Oxford Dictionary of Music, (6 ed.), Accessed on November 1, 2024. <https://www.oxfordreference.com/display/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-3482?rskey=UOmDQO&result=1>

<sup>145</sup> Elena Artamonova, "Vadim Borissovsky and His Viola Arrangements: Recent Discoveries in Russian Archives and Libraries", Part I *Journal of the American Viola Society*, 30 (2). 2736. ISSN 08985987 <https://core.ac.uk/download/pdf/188182209.pdf>

2006),<sup>146</sup> Paul Doktor (1919-1989),<sup>147</sup> and Paul Hindemith (1895-1963)<sup>148</sup> brought the viola to a higher performing status, thereby creating models for best-practice writing for the instrument, further opening the way for future transcription for the viola, a legacy that still inspires future musicians to follow their example of expanding the viola library.

### ***B. Important Transcriptions for Viola***

The number of viola transcription works is continually expanding as violists understand the need for more viola repertoire and work harder in transforming other instruments' works for their own use. One of the main reasons for the present document is the addition to this repertoire of Gaci's *Concertino* and *Concerto* transcribed for the viola. For the purpose of this document, it is also important to create a distinguishing list with the selected viola transcriptions of major works that are highly admired by performers and listeners alike. The viola transcription list includes:

Ariosti's transcription from *Viola D'Amore of 2 Sonatas*

J.S. Bach's transcriptions of *6 Suites for Solo Cello*,

*3 Sonatas for Viola da Gamba and Keyboard*, and

*6 Violin Sonatas & Partitas*,

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<sup>146</sup> George Gelles, "Katims Milton" *Grove Music Online*, accessed on November 1, 2024, <https://www.oxfordmusiconline.com/grovemusic/search?q=Milton+Katims&searchBtn=Search&isQuickSearch=true>

<sup>147</sup> <https://www.encyclopedia.com/arts/dictionaries-thesauruses-pictures-and-press-releases/doktor-paul-karl-0> , accessed on November 5, 2024.

<sup>148</sup> Giselher Schubert, "Hindemith, Paul", *Grove Music Online*, accessed on November 5, 2024, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013053?rskey=Udc4BQ&result=1>

K.P. E Bach's cello transcription of *Concerto in A*,  
Bach-Kodaly's *Fantasia Cromatica for Solo Viola*,  
Beethoven's transcription from String Trio Opus 8 of *Notturmo in D Major for Viola and Piano*  
*Op. 42*,<sup>149</sup>  
Beethoven's transcription from violin of *Two Romances*,  
and orchestra transcription of *Country Dances*,  
Handel's transcription from violin and Viola da gamba of *6 Sonatas*,  
Haydn's transcription from cello of *Concerto in D*,  
Brahms's transcription from clarinet of *Sonata in D Major, Op.78, Sonata in F Minor, Op.120,*  
*No.1*, and *Sonata in E Flat Major, Op.120, No.2*,  
Franck's *Sonata in A Major*,  
Mozart's clarinet transcription of *Concerto, K. 622*, and horn transcription of *Concerto No.3*,  
Paganini's transcriptions from violin of *24 Caprices*, and *La Campanella*,  
Schubert's arpeggione transcription of *Sonata in A Minor "Arpeggione"*,  
Schumann's horn transcription of *Adagio & Allegro*,  
Tchaikovsky's cello transcription of *Variations on a Rococo Theme*,  
Telemann's violin transcription of *Twelve Fantasies*, and  
Vivaldi's transcriptions of violin and Viola D'Amore *4 Concertos*, and cello transcription of *6*  
*Sonatas*.<sup>150</sup>

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<sup>149</sup> This work is an arrangement from Beethoven's String Trio Op.8. To be noted here is the term arrangement.

<sup>150</sup> Henry Barrett, *The Viola: Complete Guide for Teachers and Students*, 2d ed. (Tuscaloosa, Ala.: University of Alabama Press, 1978), 2.

### **C. How is Transcribing Done?**

The list of the twentieth-century era of the violists that transcribed works from other instruments is long, but only the transcribing methods used by Lionel Tertis (1876-1975), William Primrose (1904-1982), and Watson Forbes (1909-1997) – whose principles inform their envisioned methodologies – will be individualized in this chapter. Though each of them has a different perspective regarding the role of transcriptions in viola music, during their times the viola and its repertoire saw considerable growth. In the author’s view it is crucial to differentiate the transcribing methods of these three viola giants, and after accomplishing this, applying their pedagogy principles to the author’s own ideas, forming the basis of the specific transcribing methodology to be used in this document.

The English viola teacher and performer *Lionel Tertis* worked assiduously to expand the viola literature by applying the principle inherent in this quote:

“It is... the duty of viola players to raid the repertory of the violin, cello, or any other instrument and arrange and transcribe works from their catalogue suitable for the viola, and so enlarge our library.”<sup>151</sup>

Viola students are grateful to Tertis’ reliability regarding his transcriptions of works such as Brahms’ *Cello Sonata in E Minor, Op. 38*, Mozart’s *Clarinet Concerto*, and Mendelssohn’s *Songs Without Words, Op. 19*, in addition to important violin method books such as Sevcik’s *School of Technique Op. 1*, *School of Bowing Technique, Op. 2*, and *Changes of Position and Preparatory Scale Studies, Op. 8*.<sup>152</sup>

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<sup>151</sup> White 2006:325.

<sup>152</sup> Lionel Tertis, *My Viola and I: A Complete Autobiography* (London: Paul Elek, 1974), 172.

*William Primrose* (1904-1982) was the greatest virtuoso solo violist of the twentieth century. Among his transcriptions and arrangements,<sup>153</sup> to be noted are arranged versions for viola and piano of Chopin's *Nocturne in C# Minor*, the viola and piano version of Hugo Wolf's string quartet *Italian Serenade*, and the edition of J.S. Bach five *Cello Suites* (intentionally excluding the entire *Suite number Six*).<sup>154</sup>

In comparison to Tertis, Primrose's customary transcribing process consisted of:

- a) presenting distinct bowings and fingerings for viola, being different from violin markings
- b) avoiding borrowing repertoire from the violin<sup>155</sup>
- c) avoiding the transposing down a fifth of solo violin music to suit the viola (giving J.S. Bach's *Chaconne in D* as an example), because it "offended his sense of perfect pitch"<sup>156</sup>

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<sup>153</sup> Although Primrose used the terms "transcription" and "arrangement" interchangeably, the author's use of "arrangement" in this document is used to represent the process of transforming a specific work to be played from its original intended instrumentation to a significantly different ensemble (or single performer), particularly when the original formation is subject to a notable reduction or enlargement of the performance ensemble. For example, from a string quartet to a viola and piano formation.

<sup>154</sup> Rachel White Galvin, *Viola Transcriptions*, 13.

<sup>155</sup> Note, however, that in practice, Primrose indeed performed several Paganini violin capriccios a fifth down for viola

<sup>156</sup> David Dalton, *Playing the Viola: Conversations with William Primrose* (Oxford: Oxford University Press, 1988), 186.

Most of *Watson Forbes'* (1909-1997) viola transcriptions were from other string instrument repertoire, for instance Bach's (entire) *Six Cello Suites, Six Sonatas and Partitas* for Violin. Forbes believed in applying these principles to transcription:

- a) being tolerant towards the slight loss of authenticity as long as it did not affect the musicality<sup>157</sup>
- b) conceiving of transcription as analogous to translating a book into another language, since the transcriber needs "...to try and realize how the author would have written if he had had the new language in mind"<sup>158</sup>
- c) the role of the arranger is to represent the work accurately in respect to the natural idiom of the instrument<sup>159</sup>
- d) avoiding too many individual editorials trying to keep the music's originality; it is for that reason that many viola teachers recommend Forbes' edition of Bach's *Cello Suites* as being the closest versions to the original manuscript

Comparing Tertis', Primrose's, and Forbes' transcribing methods, the conclusions reached are:

- 1- all three artists encouraged transcribing works for viola
- 2- transcriptions are an important part of the viola repertoire
- 3- Primrose is against borrowing works from the violin

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<sup>157</sup> Watson Forbes, "The Value of Transcriptions," in *The Strad* 89 (April 1979), 1111.

<sup>158</sup> *Ibid.*, 1113.

<sup>159</sup> *Ibid.*, 1115.

- 4- contrary to Primrose, Tertis and Forbes are tolerant to transcribing from any instrument, including violin, considering transcription as analogous to translating a book into a new language

Based on the above points, we can easily say that all three artists agree on two points: firstly, that the transcriptions for the viola are needed, and secondly that these transcriptions do play an important role in viola repertoire. We can also say that while all three of these viola figures agree that the transcribing for the instrument is important, they also disagree on the transcribing methods used in that process.

Now that we have reached conclusions on transcribing methods of Tertis, Primrose, and Forbes, the author will be applying some of their principles to his own conception thereof to form the basis of the transcribing methodology which will be used to transcribe Gaci's *Concertino* and *Concerto* for Violin and Piano. For that reason and based on Gaci's musical language as expressed in both of these works, the author believes that Forbes' transcribing principles apply best. However, while Primrose's principle of not borrowing from the violin repertoire to transcribe a fifth down will be omitted, his first principle of presenting distinct bowings and fingerings for viola as being different from violin markings does fit the author's view for the new transcribing methodology and will be applied to both of Gaci's works. Therefore, the author's transcribing method will be based on four of Forbes' and one of Primrose's transcribing principles being presented in this order:

- a) transcribing or arranging from any instrument, violin included. While this methodology was the basis of Forbes' transcription process, it is also true that it was against Primrose's principles. In our case, the application of Forbes' principle is easy to explain as both of Gaci's works are being transcribed from violin to viola

- b) considering transcription as analogous to translating a book into a new language. Here, Forbes' new translated (in our case transcribed) viola language will be applied in combination with Primrose's methodology of presenting distinct bowings and fingerings for viola in the new transcribed works not just to fit the viola needs as an instrument, but also considering left- and right-hand viola techniques, sound, and articulations
- c) presenting the new work accurately respecting the natural idiom of the instrument. This method's transcribing goal will be achieved by keeping in mind the musical language and expression of its characters in the same way we presume the composer would have wanted during the whole process
- d) allowing the sacrifice of a bit of authenticity while preserving native musicality. Here, the bit of authenticity loss is justified in transforming the original work to the new transcription of Viola and Piano, while the musicality will keep its originality out of a sense of duty and respect to the composer's work

Keeping in mind Forbes' advice from the article "The Value of Transcriptions" writing that:

"As in all things, there is the question of taste. An arrangement can be a simple transference or an elaborate transcription... It is a matter of opinion how far one can go in adapting the original to its new form. The ideal is to try and realize how the [composer] would have written if he had had the new language in mind... Some

arrangements are, by the very nature of the music, a simple transference; other pieces demand greater freedom.”<sup>160</sup>

It is for the same reason that the transcribing method chosen for Gaci’s *Concertino* and *Concerto* is the one that the author, while preparing how to fit the characteristics of the pieces to their new environment, always considered how best to reflect the musical language that we presume the composer would have wanted in the new form.

#### ***D. Transcribing for Viola from Different Instruments: Pros and Cons***

If we were to compare transcriptions of the viola repertoire, we would easily notice that the majority of transcriptions derive from other string instruments, violin and violoncello. The most common viola transcriptions are the violoncello pieces transcribed for viola. But why is that? In his *Literatur für Viola*, Zeyringer notes: “Most suitable, however, are arrangements of cello works, as they are merely transposed at the octave and sometimes not at all.”<sup>161</sup>

Elaborating upon Zeyringer’s note, implicitly we pay attention to:

- a) same strings tuning between viola and violoncello
- b) the timbre similarities in both instruments
- c) violoncello works can be played on the viola with very little changes from original music
- d) violoncello original key and notes are used in the viola transcription, so no key change
- e) the original piano or orchestra accompaniment would not suffer any balance problems in the viola transcription, where all these are disclosed in one of the most performed viola repertoire pieces today, in the transcriptions of J.S. Bach’s *6 Suites for Solo Cello*.

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<sup>160</sup> Forbes 1979:1113.

<sup>161</sup> Zeyringer 1976:52.

While performing viola transcriptions from violin repertoire would at first glance seem to be similarly straightforward, is not as accommodating a change because of discrepancies between their technical difficulty and the viola performer's ability to play in the high register of a larger instrument with the same agility as of the violin. If we are to use Paganini's *24 Caprices*, or *La Campanella* as an example, the evaluations of the difficulty of performance derived from comparing original violin music and the transcribed viola part are:

- a) the high register difficulty inherent in playing the viola
- b) being a bigger instrument than the violin, the viola's articulation in both ends of the registers is considerably more difficult
- c) because of the technical difficulty, we would expect to make a slight sacrifice in the tempo on the viola transcription

As mentioned in the previous paragraph, in the transcribed viola repertoire we can also find pieces from wind instruments such as the clarinet, bassoon, or French horn. Compared to the technical difficulties on viola transcription's deriving from the violin repertoire, the works from wind instruments are not of the same adversity when performed as viola transcriptions. It is known that the wind instruments' musical ranges fit perfectly with the viola range, and their timbre fits well with the viola timbre. In that regard, Zeyringer writes:

“Arrangements of clarinet works also lend themselves well. The tone of the clarinet is very much akin to that of the viola, which is confirmed by the literature.”<sup>162</sup>

Though there are not as many transcriptions as the ones from the strings, clarinet pieces transcribed for viola such as Brahms's *Sonata in D Major, Op.78*, *Sonata in F Minor, Op.120*,

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<sup>162</sup> Ibid.

*No.1*, and *Sonata in E Flat Major, Op.120* represent, in the author's opinion, some of the most beautiful music of the viola repertoire.

### ***E. Transcribing Process of Pjetër Gaci's Concertino and Concerto for Violin and Piano***

Transcribing is a thoughtful process which requires the transcriber's full knowledge of the music to be transformed. Initially, the transcriber sets up a number of steps to follow, for instance about which piece(s) are to be transcribed, about the transcribing methodology to be used in the process, and finally about the editing of the new piece. During these steps it is crucial that the transcriber consider both the integrity of the performer's needs and the intentions of the original composer. Illustrating each of these steps, the following section of this chapter will explain 1) why the author chose to transcribe Gaci's *Concertino* and *Concerto* for violin and piano to viola and piano, 2) the transcribing process used, and 3) the final editing details (note changes, slurs, articulations, dynamics, and other markings), and finally conclusions about the whole process.

In the previous chapter, we showed how Gaci essentially established the standard for the Albanian violin school and its music repertoire, especially with works for violin and piano such as the *Concertino* and *Concerto*. Growing up in a communist regime, the author experienced how it was mandatory that during school performances, the classical music repertoire always be accompanied by national Albanian music. That is when this document's author, as a teen-aged student, first performed Gaci's *Concertino* and *Concerto* for Violin and Piano on the violin. Being this close to the composer's music, and also in a way feeling that Gaci deserved better recognition in both Albania's and the world's music history, the author's initial choice of these works was further cemented by the knowledge of the tremendous benefit

that high quality transcriptions of these particular pieces would afford both the general viola repertoire, and the intermediate and advanced student viola player.

Without established rules the transcribing process is a clouded territory. Everyone uses their own or someone else's unwritten rules. Though such a situation might on some level make it easier, once in the middle of it, we find such lack of structure a hindrance. Also, the transcriber's freedom comes at the cost of remaining faithful to the composer's style, and always keeping in mind how the composer would have written that music passage, articulation, or dynamics. Therefore, part of the transcriber's challenge is one of authoritative aesthetic interpretation, which inherently, though crucially, limits his or her freedom. The conclusion reached by the author at this stage was based on his own experience not only as a transcriber, but also as a musician who had spent years developing the sensibilities to make such interpretations. Still, on a purely technical level, the author drew upon a variety of transcribing experiences, such as:

- a) growing up as a music student, the author had to copy by hand a lot of music including piano parts. The reader needs to be reminded that a lot of copying had to be done from previously hand copied sheet music with a lot of mistakes on them. That took a long time merely as copying process, let alone transcribing by hand while making corrections.
- b) in the case Gaci's *Concertino* and *Concerto* for violin and piano, the author had to deal with some technology glitches regarding the transcriptions. We would think that transcribing by digital technology – that is, on a computer -- would make such work considerably easier. Unfortunately, there are three complicating aspects: firstly, finding and adjusting the best software/hardware combination to even recognise the original

music and then saving it in a relatively unflawed version onto the computer music program; secondly, checking the saved music for any errors; and thirdly, simply giving the command to the computer music program to transcribe that version a fifth lower, as was the case with Gaci's *Concertino* and *Concerto*. It is important to mention that the three aspects just mentioned would work perfectly if we were dealing with recently written music,<sup>163</sup> which the computer music program can easily recognize. But that was not the case in this instance. Gaci's original music of *Concertino* and *Concerto* in my possession was old, and most of the computer music programs I tried did not recognize them. The one that did, had a scanning accuracy of only forty percent, leaving me with sixty percent of the music as mistakes needing to be fixed by hand, which was not worth it. After some research, the author found out that the new computer music program called Dorico<sup>164</sup> is much more user- friendly and in this case adequately helpful for the transcription. The author tried Dorico but initially the scanning again came with a considerable number of errors; after a consultation with a professional music arranger about computer music programs, including Dorico, the conclusion was that there was no program that would recognize an old music score without fifty to sixty percent mistakes. However, the author eventually found a way to make the program recognize Gaci's old music score and faithfully transfer it into the computer music program's system: by playing Gaci's music on a keyboard through the

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<sup>163</sup> New scores including dynamics, articulations, and tempo changes that the computer music program can easily recognize.

<sup>164</sup> Dorico is one of the leading professional-level music notation programs that can be used with macOS, Windows, and iPad. The info was taken from Google search, accessed on December 9, 2024.

computer's MIDI (Musical Instrument Digital Interface), which is nothing more than the digital piano connected to the computer music program. Notes being played by digital piano are transmitted to the computer music program Dorico, and this last saves them to its own system. So, this process was followed for each movement twice, once for the piano, and once for the violin part. After the computer music program recognized the music, the transcribing process to a fifth lower took less than one minute altogether. So, with all its challenges, transcribing digitally it is not a simple or easy process.

- c) editing is the last part of the transcribing process, and one that lasts longer than the previous steps. Here, the dilemma of whether the transcribed material works better in the original key or in the one intended for the new transcription must be resolved before the piece may begin its own life. During the editing step, the transcriber also feels the excitement of, for the first time, getting to perform the new music transformation, to make articulation changes, evaluate timbres, fingerings or anything else one thinks the composer would have wanted in his piece, promoting musicality while demonstrating the best characteristics of the instrument performed by the violists.

The biggest amount of work regarding changes, additions, and all other elements to make the transcription feel whole, was done for the *Concerto*, as the *Concertino* is a straight-forward and less challenged piece of music. For that reason, the *Concertino*'s note changes were made

in measures 49-52 to substitute violin part's double stops shown in Figure 1 with single notes on the transcription on Figure 2.



Figure 1



Figure 2

In the *Concertino*, piano part needed a note correction shown in Figure 3 where the last sixteenth note of beat one in measure 172 should be written D instead of note E.



Figure 3

The mistake was fixed in the transcription and in the piano part, in measure 172 the last sixteenth note of beat one correctly is written G, while wrongfully should've written note A, as shown in Figure 4.



Figure 4

The dynamics and fingering were fully re-worked on the *Concertino*'s viola transcription because they were lacking. Figure 5 shows the first page of the original violin *Concertino*,

Violin

## KONCERTINO

P. GACI



Figure 5

while Figure 6 shows the same first page of the viola transcription *Concertino*, which when compared between, a big difference is noted in tempo, dynamics, articulation, and fingers marking accuracy being fully complete in the viola transcription part with very little in the violin part.

# Concertino for Violin and Piano

Transcribed for Viola and Piano by Besnik Yzeiri

P. GACI

Allegro ♩ = 85

8

*mf*

13

*f*

18

22

8

Detailed description: This figure shows a four-staff musical score in 3/4 time. The first staff begins with a tempo marking of 'Allegro' and a metronome marking of '♩ = 85'. It features a sequence of eighth notes with various fingering numbers (1, 4, 0, 3) and a dynamic marking of 'mf'. A fermata is placed over the first measure. The second staff starts at measure 13 and includes a dynamic marking of 'f'. The third staff starts at measure 18. The fourth staff starts at measure 22 and ends with a fermata over the final measure, which is marked with the number '8'. The score includes various musical notations such as slurs, accents, and fingering numbers.

Figure 6

Thinking of composer's style, there were some places that needed a timbre replacement or new lower octave shifting's in Gaci's *Concerto*, evident in measures 45-53 as shown in Figure 7 for the violin part,

42

*f*

*f*

*mp*

46

*mp*

*cresc.*

50

*tr*

*tr*

*tr*

Detailed description: This figure shows a three-staff musical score for the violin part in 3/4 time. The first staff starts at measure 42 and includes dynamic markings of 'f', 'f', and 'mp'. The second staff starts at measure 46 and includes a dynamic marking of 'mp' and a 'cresc.' marking. The third staff starts at measure 50 and features trills marked with 'tr' and fingering numbers. The score includes various musical notations such as slurs, accents, and fingering numbers.

Figure 7

and Figure 8 on the transcribed viola part, with its octave lower register changes from measure 45 to measure 53,



Figure 8

measures 173-179 as shown in Figure 9 for the violin part,



Figure 9

and Figure 10 for the viola transcription part with the changes of one octave lower from measure 173 to measure 175,



Figure 10

and from measures 176 to 178 being changed to two octaves lower, and then switching the chord notes on measure 179, lowering measures 205 to half of measure 209 as shown in Figure 11 for the violin part,



Figure 11

and Figure 12 on the viola transcription part.

Figure 12 shows a musical score for the viola transcription part, measures 202-209. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte) and *cresc.* (crescendo). The music features a series of eighth-note patterns with various fingerings and articulations. Measure 202 starts with a *mf* dynamic and includes a *cresc.* marking. Measure 206 includes a *mf* dynamic. Measure 209 is marked *f* (forte) and features a series of eighth-note patterns with a *f* dynamic marking.

Figure 12

In the *Concerto*'s second movement, measures 22-33 were brought an octave lower to fit the viola register as shown in Figure 13 for the violin part, and Figure 14 for the viola transcription part.

Figure 13 shows a musical score for the violin part, measures 22-33. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked *mf* (mezzo-forte). The music features a series of eighth-note patterns with various fingerings and articulations. Measure 22 starts with a *mf* dynamic. Measure 28 includes a *ten.* (tension) marking and a *p* (piano) dynamic marking.

Figure 13

Figure 14

The same register change was made in measures 59-79 being shown in Figure 15 for the violin part, and Figure 16 in the viola transcription part.

Figure 15

59 con sord. *p*

37

72

78 *pp* *rall...* *pp* *attacca*

Figure 16

It is important to mention that a notable difference in articulations, bowings, and fingerings is evident and fully completed in the viola part on both transcribed works. In the context of the transcription, there were places where in author's opinion the note changes were inevitable, such as note reduction on measures 11-12 where the high note of the octave was reduced to a single note as clearly shown in Figure 17 on the violin part compared to Figure 18 on the viola transcription part,

10 *tr* *tr*

Figure 17

10 *p sub.*

Figure 18

changing the first note to an octave lower, and the second two octaves lower in measure 151 shown in Figure 19 for the violin part, and Figure 20 on the viola transcription on *Concerto's* first movement,



Figure 19



Figure 20

while changing notes to an octave lower in the measures 34-36, clearly shown in Figure 21 on the violin part, and Figure 22 on the viola transcription part in the second movement.



Figure 21



Figure 22

While some dynamics were already there, both original scores of Gaci's *Concertino* and *Concerto* for violin and piano lacked in dynamics and articulations, they also needed new additions of slurs, accents, tempo changes, and bowings. In *Concerto's first movement*, in the transcription of the viola part, accents were added in measures 8-9 as shown in Figure 23,



Figure 23

in measure 13, in the same part the main repetitive syncopation of an eighth accompanied by the quarter note was changed to an articulated down-down bow with the addition of three notes slurred including the acciaccatura in it, as shown in Figure 24,

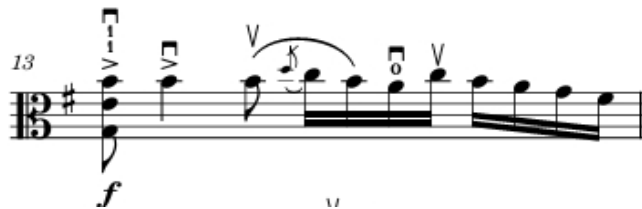


Figure 24

compared to a up-down up bow and having two notes slurred with acciaccatura included instead, in the original violin part, as shown on Figure 25, and



Figure 25

in the viola part legato slurs were added in measures 29-30 shown in Figure 26.



Figure 26

In the viola part the word legato was added on measure 45, and slurs were added from measures 45-52 as shown in Figure 27,



Figure 27

the articulation changes in measure 56 by adding two slurs in the beginning of beat one and beat three on the first two sixteenth notes in the same part, as shown in Figure 28,



Figure 28

bowing changes form measures 104-124 shown in Figure 29,

Figure 29

a *Più mosso* tempo change was added in measure 165 shown in Figure 30,

Figure 30

a *ritardando* dynamic was added in measure 214-215 shown in Figure 31,



Figure 31

an *accelerando poco a poco* in measure 230 shown in Figure 32,



Figure 32

another *Più mosso* added in measure 233 shown in Figure 33,



Figure 33

a *fermata* added at the end of beat three and a *molto accelerando* on beat four in measure 239, as shown in Figure 34.



Figure 34

Slur additions were made throughout the second movement. A good example are the measures 36-53 shown in Figure 35, clearly showing the beauty of the instrument's timbre.

35 *tr tr tr* *cresc.* *f* *senza sord.* *Piu mosso* ♩ = 74

41 *mf*

45 *cresc.* *f* *rall.*

49 *dim.* *Tempo I*

52 *mf* *-sul C* *rall.* *pp* *3*

Figure 35

The *attacca* sign shown in Figure 36 was added at the end of the second movement as a quick connection to the third movement.

*pp* *rall.* *pp* *attacca*

Figure 36

In the third movement, the repetitive slur happening first in measure 9, it was changed to ten notes to fit viola bowing and articulation instead of six notes from the original violin part.

As result, the last three notes remaining on the same measure, their bowing was also changed to down-up-up instead of up-down-up of the original violin part, as shown in Figure 37 for the violin part, and Figure 38 on the viola transcription part.



Figure 37

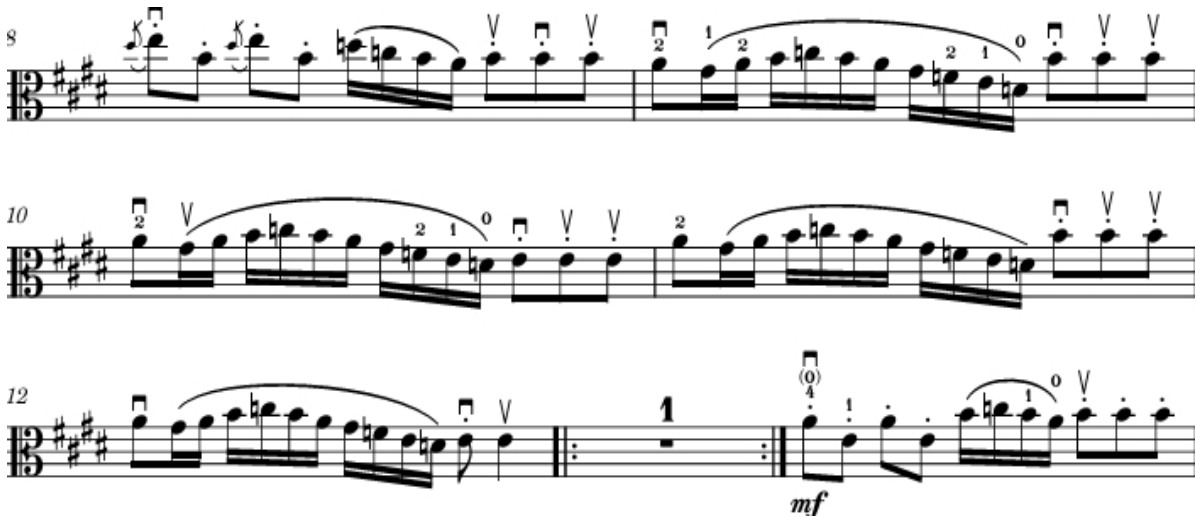


Figure 38

For better phrasing, in measures 28-40 bowings and extra dynamics were added in the viola part. Just by looking at both parts, one can see a difference when comparing the violin part's Figure 39, with viola transcribed part on Figure 40.

24

29

33

36

39

*f*

Figure 39

26

*mf*

*legato*

*simile*

*poco*

*cresc.*

*f*

*mf*

Figure 40

In addition, in the viola part the word *simile* was added in measure 34 followed by a *poco crescendo* in measure 36 and a bigger crescendo in measure 37, as shown in Figure 41.

Figure 41

Figure 42 shows the additions of the slurs in measures 59-77 of *Concerto's* third movement to show the lyrical singing of the viola in high register.

Figure 42

A two-measure playing *sul C* string was added in measures 100-101, as shown in Figure 43.



Figure 43

In Figure 44, the addition of four accents in measure 116 helps the articulation and the *Più Presto* tempo change added in measure 118.



Figure 44

The legato articulation changes made in measure 124-125 and the accents added in the last two measures of the piece shown in Figure 45, are part of the closing virtuoso playing that instrument shows at a concerto's finale.



Figure 45

## **F. Chapter Conclusion**

The author would like to offer the following overview of the processes outlined above:

- 1- Transcribing is a long process that requires time, dedication, and accuracy.
- 2- Knowing the original work inside out helps the transcriber to make the right changes deemed necessary when the new work is born.
- 3- The technology has its glitches and hiccups, but the transcriber must find a way to do the music transcription, preferably keeping the whole process digital.
- 4- The editing changes are a lengthy process that needs to be treated carefully. For that reason, the transcriber's job is to always keep in mind the composers' stylistic writing, the intended character of the piece, and always make the proper changes in the function of the instrument's timbre and sonority, while trying to preserve the composer's originality.
- 5- The transcriber needs to "wear the composer's shoes," so to speak, this way he or she will make sure that they "fit" right, but most importantly, that they don't "hurt" anywhere in the execution of the final voyage.

While a fun and rewarding process, we established that transcribing is also a lengthy and not so easy process. However, being in the transcriber's position, the author was satisfied with the process and its outcome in general. After the whole editing process is done, the most satisfactory moment is the feeling of having introduced in the beautiful world of the viola repertoire, two new challenging viola works of Albanian composer Pjetër Gaci, *the Concertino* and *the Concerto* for viola and piano, as well as knowing that through study and performance of these works, the intermediate and advanced viola students will achieve their future goals.

### **III. Teaching Tools using Pjetër Gaci's *Concertino* and *Concerto* Transcriptions for Viola and Piano**

#### ***A. Pedagogical Aspect***

Teaching music is a process that involves teachers and students alike, and while the primary focus is ostensibly on sculpting the students' musicality and technique, inherent in the student-teacher dynamic is also the cultivation of a love for the repertoire and for the act of making music itself, both of which should be integrated into every student's sense of the discipline for personal development and in order to participate fully in the culture of musicianship at the professional level. In that context, this chapter will explore the pedagogical aspect of teaching music, briefly describing the foundational "beginning" level, working up to show how and when to use transcriptions to that pedagogy, and specifically how to apply in the pedagogy the two new viola transcriptions of Gaci's *Concertino* and *Concerto* for Violin and Piano.

Key elements of pedagogical aspects in teaching string instruments start with *teaching the instrument's techniques*: correct posture, body alignment, bow hold and its movement - speed techniques, finger placement on the strings, efficient use of togetherness and their separate hand coordination. While dealing with the instrument's techniques, it is also important to ensure the student's gradual development with the *introduction of basic musical knowledge and non-technical performing skills*: building upon previously learned material, and through careful cultivation of the student's own sense of how to reinforce progressive learning through integrating new concepts and material onto a solid framework (eventually, with independence from the teacher's prompting).

In the beginning stages of the string teaching method, it is important to provide *individualized instruction*. After assessing the student's strengths and weaknesses, the teacher's job is to tailor practice strategies to the individual needs of every student as well as

to provide differentiated instructions and assistance. Of the same importance is *the ear training and music theory* process that assists in developing aural awareness of pitch and intervals, the apprehension of music notation and rhythmic concepts, while applying music theory to performing repertoire. While ear training and music theory go hand to hand with the individualized instruction, in the author's opinion they should be taught in two different environments. If the string instrument lesson should be individualized, the ear training and music theory can and should be taught in group lessons because students can practice and learn from each other while practicing ear training and singing music intervals, for example.

The next aspect of the student's growth is the involvement in *ensemble playing* as a fundamental pillar of his/her music expansion. This will help in fostering collaboration and teamwork skills, developing listening skills and the blending ability with the other performers, while together as a group building ensemble dynamics and interpretation. During the teaching process it is crucial for the teacher to deal with the student's *motivation and engagement*, making sure that the lesson can be a learning process, yet inviting and fun. That goal is easily achieved when the teacher appoints age appropriate and engaging repertoire, incorporating fun activities and sometime even games while at no time forgetting to provide positive reinforcements and feedback. During this musical maturation of the student, *addressing challenges* is the other important aspect in the strings instrument teaching process. First, it starts with identifying and managing common technical difficulties, then helping and assisting students to overcome performance anxieties, and lastly providing strategies for effective practicing. By the time a student is comfortable and competent in all of the above aspects, we presume that they qualify to be called "intermediate" students.

### ***A. Teaching Tools Through Pjetër Gaci's Concertino and Concerto Viola Transcribed Works***

In the author's opinion it is crucial to mention that while Gaci's *Concertino* is for the intermediate level viola player, the *Concerto* is for the advanced level. For that reason, the key elements of pedagogical aspects such as instrument techniques, gradual progression, or ear training and music theory will not be mentioned here because they pertain to the beginner's level. Instead, the level classification and the characteristics of both transcribed works, in the pedagogical aspect section of this chapter will explore the *pitch, scales, rhythm, and extended bow technique* as key elements for the study of these new viola pieces. To complete this process, a pedagogical analysis of Gaci's *Concertino* and *Concerto* will be done considering the *pitch, scales, rhythm, and extended bow technique*, after which, the specific conclusions for each section will be reached, most importantly what is to be learned from these transcriptions and how they will help the intermediate and advanced viola student.

*i. Pitch.* Students of both levels, intermediate and advanced, first will need to familiarize themselves with the very characteristic augmented second interval through listening to it on the piano, learning how to sing it, and then individualizing it in a music composition such as Gaci's *Concertino* and *Concerto*, but more importantly, they will learn to perform it as a music interval on their instrument. Secondly, in the same context, the fingering notations on both Gaci's works, *Concertino* and *Concerto* are also important. In this case, it means that whichever finger is going to be placed second, as the second note of the interval, it will need to be extended a bit higher than usual to reach the perfect pitch's interval. As shown in Figure 46, right at the opening of the *Concertino* in measure 13, the note G# is the note (finger) that needs to be stretched to reach the A natural on the fourth finger.



Figure 46

This rule applies on both ascending and descending intervals throughout both transcriptions. Thirdly, the ornaments, including double and triple stops or three chord notes, are the last aspects of the section that require their own attention. While in the *Concertino* there are no music ornaments to speak of, the work has a lot of double and triple stops that requires thorough practicing, such as in measures 69-76 shown in Figure 47.

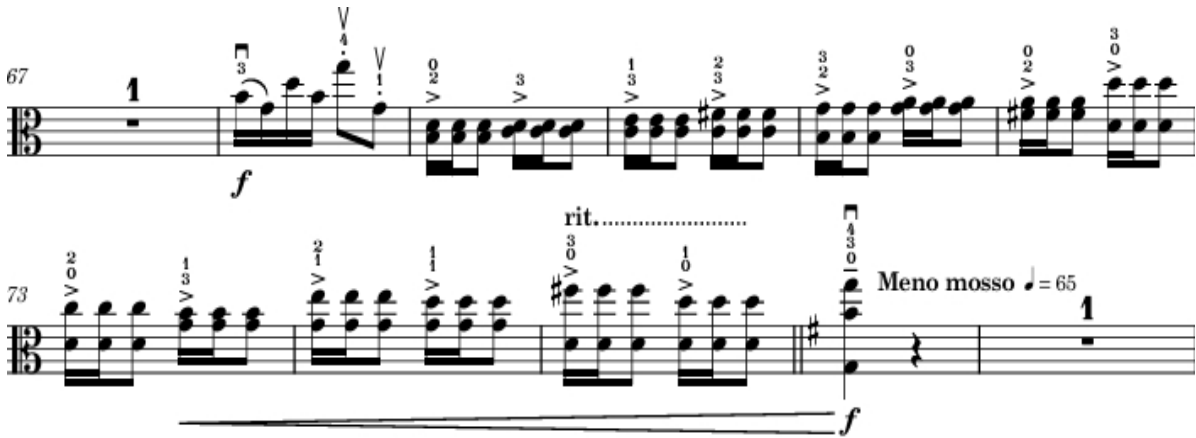


Figure 47

continuing with measures 124-129, measures 153-155, measures 185-192, measures 258-265, and measures 286-291 shown in Figure 48.



Figure 48

If the *Concertino* deals mostly with double stops accuracy, the same thing cannot be said about the *Concerto*. Right from the opening of the *Concerto*, the augmented second interval is again present and played in unison on both instruments, as shown in Figure 49,



Figure 49

or in measure 9 on its third movements, where the descending augmented second G#-F natural is shown in Figure 50.



Figure 50

In the first movement, we find also ornaments such as:

- trills, in measure 11 shown in Figure 51,



Figure 51

and measure 38 shown in Figure 52,



Figure 52

- mordent in measure 88 shown in Figure 53,



Figure 53

- acciaccatura such as in measures 13-16 shown in Figure 54,



Figure 54

- double stops throughout the cadenza in measures 201-208 shown in Figure 55,

Figure 55

- triple stops or three chord notes in measures 13 shown in Figure 56,

Figure 56

In the mournful second movement, we find trills in measures 34-36 as shown in Figure 57,

Figure 57

and the double stops in the last measures of the movement, measures 81-84 shown in Figure 58.



Figure 58

With a happy 9/8 rhythm played in a zingareska style, the third movement opens with a joyful theme showing the D#-E natural ascending acciaccatura that comes back throughout the movement every time that the theme shows up such as in measures 7-8 shown in Figure 59,

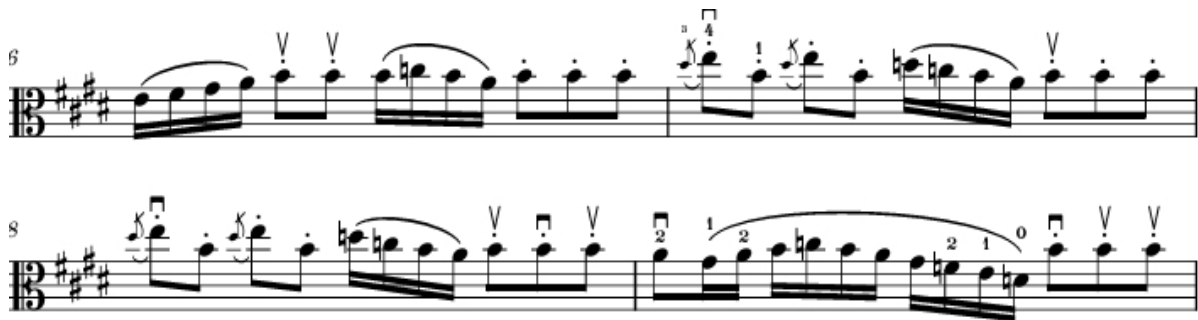


Figure 59

continuing with measures 44-45, measures 85-86, measures 120-121, while in measures 52-53, the acciaccatura of the D natural-C natural shown in Figure 60 is in the descending direction instead.



Figure 60

The other ornaments shown in this movement are trills in measure 41, shown in Figure 61,



Figure 61

double stops in measures 91-92 shown in Figure 62, and measures 122-123 shown in Figure 63,



Figure 62



Figure 63

and the last note of the piece played in a broken four chord in measure 127 shown in Figure 64.



Figure 64

Regarding the first aspect in the teaching tool section, *pitch*, through Gaci's *Concertino* and *Concerto*, intermediate and advanced viola students will learn and perfect the augmented second interval with its finger stretching as an important part of the harmonic and melodic

scales that in both Gaci's works are being accompanied by the tasteful ornaments such as trills, mordents, acciaccaturas, double, triple, and the broken three or four chords.

*ii. Scales.* Both of Gaci's works are rich with scales, which for the purposes of this paper we will frame in their functions within music keys.<sup>165</sup> The *Concertino* opens in the key of A harmonic minor, shown in Figure 65, the next key change is to the key of G Major in measure 76, continuing with F Major key change in measure 100, in the key of G Major in measure 124, in D Major in measure 151, arriving to the reprise in the key of A harmonic minor in measure 214. Right after, the fermata in measure 265 connects with the last section of the *Concertino* but in the key of A Major, as shown in Figure 66.

The image displays a musical score for piano accompaniment, marked 'Allegro' with a tempo of quarter note = 85. The score is in 2/4 time and consists of two systems. The first system shows measures 1 through 6, with a mezzo-forte (mf) dynamic. The second system starts at measure 7 and continues to measure 12, also marked mf. The right hand (treble clef) plays a scale in A harmonic minor, while the left hand (bass clef) provides a steady accompaniment of chords and single notes. The key signature is one sharp (F#).

Figure 65

<sup>165</sup> Although initially learning these scales through the specific examples in the transcriptions, eventually the student will be guided to learn all the scales in all of the keys.

Figure 66

There is but one simple explanation: the author wrote the *Concertino* in 1979, and during the communist regime the censorship was strict, and it was a politically motivated requirement to portray the non-existent happy socialist reality. For that reason, the composer had no choice but to close the piece in the key of A Major, which symbolically signals the “happy socialist reality” rather than the initial A harmonic minor. So, through studying and performing the *Concertino*, students will learn about scales of:

- a) A minor scale (on its own), and as a relative of the C Major,
- b) the A harmonic minor scale with raised G#,
- c) G Major scale with its F#,
- d) F Major scale with its Bb,
- e) D Major scale with F# and C#, and
- f) A Major scale with F#, C#, and G#.

The twenty years between the composer's writing *Concertino* in 1979, and *Concerto* in 1959 did not change Gaci's tendency of using the harmonic key in both works. *Concerto* opens in the key of E harmonic minor, as shown in Figure 67. In this movement, the key changes from A Major in measure 83, to A harmonic minor in measure 152, back to A Major in measure 164, and in measure 242, back to the reprise in E harmonic minor.

In the second movement, we notice the interaction between the G minor in the beginning, G Major in the middle of the movement in measure 38, both shown in Figure 68,

The image displays a musical score for a piano and violin. The piano part is written in E harmonic minor, with a key signature of one sharp (F#) and a common time signature. The score is divided into two systems. The first system starts at measure 8 and ends at measure 10. The piano part features a series of chords in the left hand, while the violin part has a melodic line with slurs and accents. The second system starts at measure 11 and ends at measure 13. The piano part continues with chords, and the violin part has a more complex melodic line with slurs and accents. The score includes dynamic markings such as *mf* and *sf* for the piano, and *f* and *p* for the violin. There are also trill markings (*tr*) and various articulation marks.

Figure 67

32 *ten.* *tr tr tr tr tr* *senza sord.*  
*p cresc. f*

38 *Piu mosso*  $\text{♩} = 74$  *V* *mf*

Figure 68

and then in measure 54, back again in the key of G minor shown in Figure 69.

51 *mf* *-sul C* *V* *pp*

55 *con sord.* *V* *p*

Figure 69

Figure 70 shows the third movement's main theme in the key of E Major

The musical score for Figure 70 is written for piano and violin. It begins with the tempo marking 'Allegro' and a metronome marking of 128. The key signature is E Major (three sharps). The time signature is 2/2, which changes to 3/8 in the second system. The piano part starts with a forte (f) dynamic and features a complex rhythmic pattern with eighth and sixteenth notes. The violin part enters in the second system with a piano (p) dynamic and plays a melodic line with slurs and accents. The score includes various performance markings such as 'f', 'p', 'leggero', and '8va' (octave up). The piano part has a section marked 'leggero' in the third system, which is characterized by a lighter touch and a more flowing melodic line. The violin part continues with a melodic line that includes slurs and accents.

Figure 70

followed by the B Minor in measure 28, the E minor in measure 59 for the lyrical part of the movement, and in the key of E minor in measure 104. The E Major opening theme is presented in the beginning, and again later in measure 42, measure 82, and for the last time in measure 116.

While dealing with higher level of difficulty in the *Concerto*, the advanced viola students will learn about Major, minor, and harmonic and melodic scales. They will also have the chance to compare the first movement's E harmonic minor with its raised D#, to the third movement's key of E Major, which sometimes feels like it is being played interchangeably between the key of E Major and the key of E melodic minor, where the lower 6<sup>th</sup> grade of the scale, the note C is being played C natural right at the opening of the movement in measures 5, 6, and 7, also shown in Figure 70.

The second movement is an excellent teaching example of comparing the G minor with G Major scales, comparing G minor's two flats on notes Bb and Eb with G Major's only one sharp on note F#, their sad/minor with happy/Major sounding and feel, which was previously shown in Figure 68. Learning about the relative scales, the students will get the chance to refresh what they had previously learned. For example, when they learn about the E minor scale or key, they will refresh their memory of the already learned G Major scale with their common F#, equally learning about the A minor while refreshing the C Major, and other scales. Navigating such relations both theoretically and under the fingers is the focus that this emphasis on scales in these two transcriptions brings to the student's attention.

Regarding the second aspect in the teaching tool section, *scales*, through Gaci's *Concertino* and *Concerto*, intermediate and advanced viola students will learn the Major and minor scales, including harmonic minor, but more importantly, and especially performing both Gaci's works, they will learn how to perform these scales expertly on their instrument on different pitches/keys.

*iii. Rhythm.* Particular attention to executing rhythmic figures is another integral part of a student's development, and in this regard Gaci's works provide interesting and challenging examples. While the simple 2/4 rhythm is performed without any changes throughout the *Concertino*, from which Figure 71 captures only the beginning,

Allegro  $\text{♩} = 85$

The image displays a musical score for Figure 71. At the top, it is marked "Allegro" with a quarter note equal to 85 (♩ = 85). The score is in 2/4 time and consists of two systems. The first system includes a piano part with a treble and bass clef and a violin part with a treble clef. The piano part begins with a melody in the right hand and a bass line in the left hand, marked with a mezzo-forte (mf) dynamic. The violin part is silent in the first system. The second system starts at measure 7. The piano part continues with a similar texture, featuring a melody in the right hand and a bass line in the left hand, also marked with mf. The violin part enters at measure 7 with a melodic line, marked with mf. The score includes various musical notations such as notes, rests, and dynamics.

Figure 71

*the Concerto* presents another challenge, where in the first movement, the 4/4 rhythm is being interrupted by an unusual 5/4 rhythm that seems to throw the performer out of the comfort zone in measures 22, 26, as shown in Figure 72, and Figure 73.

Figure 72

Figure 73

The recovery happens quickly as the 2/4 rhythm change in measure 28 brings back the order of the 4/4 rhythm shown in Figure 73. The cut 4/4 rhythm<sup>166</sup> in measure 83 comes out of nowhere as shown in Figure 74. Here, the piano accompaniment sets the rhythm preparing the next viola entrance after four measures of rest.



Figure 74

The 3/4 rhythm in measure 165 does break the previously established 4/4 rhythm routine, but it fits well with the melody and as such, it feels flowing naturally as shown in Figure 75.



Figure 75

<sup>166</sup> Author's own explanation is that the rhythm is called a cut 4/4 rhythm because while the music is written in 4/4 time, instead, it is being performed in a 2/4 time, so it is being performed in a (half) cut time.

Performed in a free 4/4 rhythm, the cadenza flows naturally with the freedom of fermatas that each performer interprets individually. After coming back, the reprise is being interrupted by the 5/4 rhythm in measure 251 and right after, the next 4/4 measure connects naturally to the next 3/4 rhythm section, which does not interfere with the melody nor create any distress to the performer, as shown in Figure 76.

The image displays two systems of musical notation. The first system, labeled '250', shows a piano cadenza. The right hand (RH) has a complex melodic line with various rhythmic values and fingerings (e.g., 1 2 1 2, 1 2 1, 1 2 3, 1 2 1 0 3 2 1). It includes dynamic markings like *f sub.* and *mf*. The left hand (LH) provides harmonic support with chords and single notes. The second system, labeled '253', shows a reprise in 3/4 time. The RH has a steady eighth-note accompaniment with dynamic marking *mf*. The LH has a simple bass line. A *simile* marking is present above the RH staff.

Figure 76

The second movement opens with a simple 2/4 rhythm shown in Figure 77,

Andante quasi moderato ♩ = 58

con sord.

*mp*

Figure 77

but in the middle of it, the Più Mosso 4/4 rhythm interrupts for fifteen measures, and then in measure 54 coming back to the starting 2/4 rhythm, as shown in Figure 78.

51

*mf*

55

con sord.

*p*

Figure 78

Figure 79 shows the opening of *Concerto's* third movement in a 9/8 rhythm, then being interrupted by the cut 4/4 rhythm to introduce the next lyrical theme shown in Figure 80.

Allegro ♩ = 128

5

*f*

*leggero*

7

Figure 79

56

59

*f*

*p*

*d* = 72

Figure 80

Right after, the 9/8 comes back and remains unchanged until the end of the piece. While the 2/4, 3/4, and 4/4 rhythms of the *Concerto* are managed by the performer in a comfortable way, the same cannot be said for the third movement with its 9/8 rhythm. Here, it is important to explain to the students that they need to understand the rhythm first and then execute it. Being an asymmetrical beat pattern, the 9/8 section provides challenges to perform its rhythm correctly. However, the trick consists of two factors, first - dividing the rhythm in four parts, and secondly - each of the first three parts take two eighth notes and the fourth part takes three eighth notes instead. In this process it is crucial to lengthen the last part longer than the other three, precisely in three eighth notes. If we are to count it out loud, it would be : 1-2, 1-2, 1-2, 1-2-3, in which the first 1-2 stands for the first beat, the second 1-2 stands for the second beat, the third 1-2 stands for the third beat, and the 1-2-3 stands for the fourth beat. Additionally, this rhythmic cycle, being very common in regional folk dance music, would benefit the students to present various examples of such to familiarize them with the figure, and to demonstrate where Gaci likely learned it himself, such as the example starting on measure 109 and shown in Figure 81.<sup>167</sup>



Figure 81

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<sup>167</sup> This example is part of author's own arrangement that he had presented in one of the performances with the University of California Santa Barbara Middle East Ensemble, titled "Potpourri", which includes melodies from the Balkans countries such as Albania, Serbia, Turkey, and Greece.

Regarding the third aspect in the teaching tool section, *rhythm*, through Gaci's *Concertino* and *Concerto*, while consolidating the common 2/4, 3/4, 4/4 rhythm, and the cut 4/4 rhythm being played in two beats, the intermediate and advanced viola students will also learn the 9/8 rhythm and the trick of placing the three eighth notes on different sections of a four beats measure, such as in

a) 3 + 2 + 2 + 2,

b) 2 + 3 + 2 + 2,

c) 2 + 2 + 3 + 2

d) or perfecting the 2 + 2 + 2 + 3 variant from the third movement of Gaci's *Concerto*.

**iv. Extended Technique.** This section will deal with bow technique used in both of Gaci's works. The *Concertino's* bow technique features the two-, four-, and eight-note slurs either combined with other slurred notes or not. In the opening, right at the beginning of the viola theme in measure 9 the first two eighth notes are slurred and the other two are not, as shown in Figure 80. In measure 10, the four sixteenth notes are being divided in two notes slurred on each bow, leaving the quarter note on its own shown again in Figure 82. Being of the same pattern, in the next two measures, 11 and 12, the same bowings are used and shown once more in Figure 82. In measures 13 and 14, the three notes slurred on each bow are used for the eighth and the two sixteenth notes together, while in measure 15, each quarter note gets its own bow, and in measure 16, the sixteenth notes are all four slurred, leaving the quarter note again to be performed on its own bow, also shown in Figure 82. This pattern is consistent throughout the piece anytime that the main theme comes up such as measure 53, measure 131, and measure 214.

# Concertino for Violin and Piano

Transcribed for Viola and Piano by Besnik Yzeiri

P. GACI

Allegro ♩ = 85

8

*mf*

13

*f*

18

22

8

Detailed description: This figure shows a musical score for measures 8 through 22. The tempo is marked 'Allegro' with a quarter note equal to 85 beats per minute. The time signature is 2/4. The score is written for a single staff in bass clef. Measure 8 begins with a whole rest, followed by a slur over eight eighth notes. Measures 9-12 show various slurred groups of notes with fingerings (1, 4, 0, 3) and a dynamic marking of *mf*. Measure 13 starts with a slur over four notes, followed by a quarter note, then another slur over four notes, and a dynamic marking of *f*. Measures 14-17 continue with slurred groups and fingerings. Measure 18 has a slur over four notes and a dynamic marking of *f*. Measures 19-21 show slurred groups with fingerings. Measure 22 begins with a slur over four notes, followed by a quarter note, then a slur over four notes, and ends with a whole rest. The number '8' appears at the end of the staff, likely indicating the end of a phrase or section.

Figure 82

In the next section, starting from measure 33, the pattern of eight notes legato slurred in the first measure and four notes slurred in the next with the quarter note on its own is being interrupted by three measures of martelé – with accents on eighth and quarter notes as shown in Figure 83.

43

48

*f*

*mf*

Detailed description: This figure shows a musical score for measures 43 through 48. Measure 43 starts with a slur over eight notes, followed by a slur over four notes, and a quarter note. Measure 44 has a slur over four notes and a quarter note. Measure 45 has a slur over eight notes. Measure 46 has a slur over four notes and a quarter note. Measure 47 has a slur over four notes and a quarter note. Measure 48 has a slur over four notes and a quarter note. The dynamic marking *f* is present in measure 47, and *mf* is present in measure 48. The score includes various bowing techniques such as slurs and accents.

Figure 83

In the *Concertino*, some examples of the bow techniques being used are a) legato slurred in groups of two, three, four, or eighth notes together such as in measures 9, 21, 13, 16, and

33, and already shown in Figure 82, b) martelé with accents in measure 49, previously shown in Figure 83, c) tenuto detaché in measure 61 shown in Figure 84, d) staccato in measures 66, 68, also shown in Figure 84,



Figure 84

and e) stringendo - with faster bow speed in measure 94, as shown in Figure 85.



Figure 85

For the *Concerto*, in the extended technique we will include the characteristic bow strokes that are being shown throughout the entire work, especially in the first and third movement. It is important to remind the reader that the bowings of the viola transcriptions are the work of the author as Gaci's original violin and piano part of *Concertino* and *Concerto* were lacking bowings, articulations, dynamics, and fingerings and some of them were moved to a different register to fit the characteristics of the viola timbre and phrase clarity.

In measures 28 and 29, notable is the octave descending scale which then connects with the new half measure syncopation rhythmic figure in the next seven measures to ending in measure 37, as shown in Figure 86.

Figure 86

The high register in measures 116-119 requires precise coordination with the piano intervention on the third beats of measures 119, 120, and 121, as shown in Figure 87 A, and Figure 87 B.

Figure 87 A

Figure 87 B shows a musical score for a violin and piano. The violin part (top staff) begins at measure 118 and features several triplet patterns and double stops. The piano accompaniment (bottom two staves) consists of chords and bass notes, with a forte (*f*) dynamic marking.

Figure 87 B

The cadenza is presented with different elements of the extended techniques such as double stops where the melody does not need to be broken because of the finger's changing place, shown in Figure 88, with stringendos demanding the bow speed increase as shown again in Figure 88, while tenutos vice-versa slowing its speed down, also shown in Figure 88.

Figure 88 shows a musical score for a violin and piano. The violin part (top staff) begins at measure 206 and features several triplet patterns and double stops. The piano accompaniment (bottom two staves) consists of chords and bass notes, with a forte (*f*) dynamic marking. The score includes a ritardando (*rit.*) section starting at measure 213, and a mezzo-forte (*mf*) section starting at measure 216. The tempo is marked *mf agitato*.

Figure 88

In the second movement, the intimate theme is presented through triplets, the group of an eighth accompanied by two sixteenth notes, two eighth notes, quarter, and half notes combined together in a very simple manner. For that reason, this movements difficulty stands in creating a different atmosphere throughout the melodies while portraying two contrasting characters of the movement, the sad part being performed in G minor, and shown in Figure 89, and the happy part being performed in G Major, and shown in figure 90.

The musical score for Figure 89 is in G minor, 2/4 time, with a tempo marking of *Andante quasi moderato* and a quarter note equal to 58. The score is written for piano and viola. The viola part begins with a rest for three measures, then enters with a triplet of eighth notes (G4, A4, B4) marked *mp*. This triplet is followed by a half note (B4), another triplet of eighth notes (A4, G4, F4), and a final triplet of eighth notes (E4, D4, C4). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand, both marked *mp*.

Figure 89

The musical score for Figure 90 is in G major, 2/4 time, with a tempo marking of *Piu mosso* and a quarter note equal to 74. The score is written for piano and viola. The viola part begins at measure 38 with a quarter note (G4), followed by an eighth note (A4) and a sixteenth note (B4) beamed together. This is followed by a triplet of eighth notes (A4, G4, F4) marked *mf*. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line in the left hand.

Figure 90

In this movement, it is worth pointing out that it is the author's idea of performing *con sordina* the transcribed viola part for both G minor sections, in the opening on measure 4 and

at the end of the movement on measure 59, and this last section being performed an octave lower than the opening, in the contrast with the middle part starting from measure 37 which is being performed *senza sordina* and in contrast with two outside sections, in the G Major, it works completely fine and connects naturally with the piano accompaniment, at the same time creating a contrast between sections. Figure 89 and Figure 90 can be used as references to what was just mentioned. It is also the author's addition that the third movement be followed by an *attacca*, and that is shown in Figure 91.

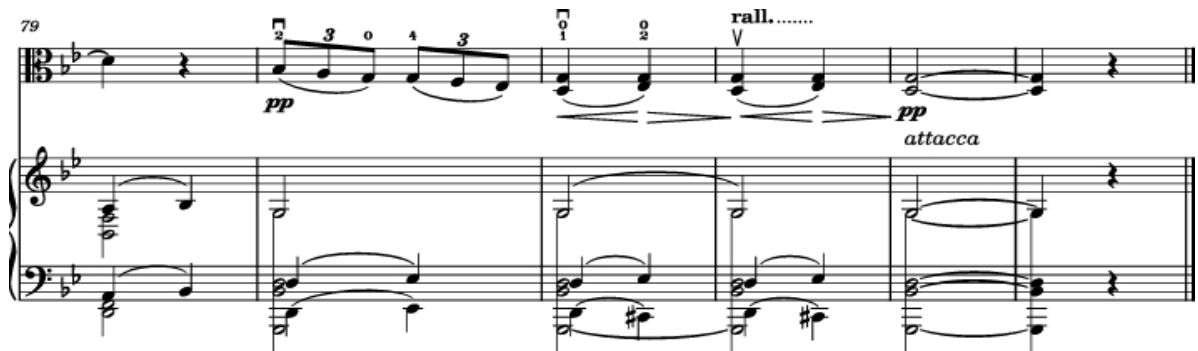


Figure 91

The feisty third movement, with its energetic dancing viola theme does not get any moment of rest. Figure 92 shows the four measures of piano opening giving the idea that wrong-dissonant notes are being performed when in reality, it was the composer's will that the dissonant notes be considered and played as a drum instrument instead.

### III



Figure 92

Just by looking at the viola part, it is interesting to see the music waves in it where the high register does not seem to hold for too long such as in measure 20-21 as a descending scale brings back the low register and the melody such as in measure 22-25, as shown in Figure 93. These waves are also happening in measures 95-101, or vice-versa such as in measures 59-77.

Figure 93

In measure 117, shifting to the note E in the high position makes this section fun and exiting, of course after you hit the right note. As previously mentioned, in measures 1-4, 26-27, 40-41, measure 82, measures 102-103, 116-117, and the last piece's measures 126-127, the piano part sounds more like a drum instead of a melodic accompaniment, with measures 26-27 shown in Figure 94.

Figure 94

We can say that Gaci did that with conviction because the same technique he used in the piano part, he shows later in the violin part, and in our case in the viola part, such as in measures 91-92, and clearly shown in Figure 95.



Figure 95

To be noted are the note changes in measures 91-92 from the original sixteenth notes of the violin part and being shown in Figure 96, with the eighth notes adding accents as well in the viola part, and already shown in Figure 95.



Figure 96

The drum performing technique is presented one last time on measures 124-127, but this time being performed by both instruments in unison, as shown in Figure 97.



Figure 97

Regarding the fourth and final aspect in the teaching tool section, *extended techniques*, through Gaci's *Concertino* and *Concerto*, intermediate and advanced viola students will learn the bow strokes, fast and slower bow technique speed, double stops throughout both works, and sometimes also about the triple and quadruple chords, and playing in the high register always considering the perfect coordination with the accompanying instrument, while knowing when to play the melody or accompanying part without forgetting to distinguish (in our case) the real melody from the "drum" accompaniment.

### ***B. Best Level to Play Transcribed Music***

The last question that arises from the transcriptions process is what student skill level is best to introduce playing transcribed music. The answer to that question is simple and fully explainable. There is no best level or best age to play transcribed music because the transcription can be a simple transcription of a piece such as "Twinkle-twinkle little star", which can be taught as early as the student starts viola lessons, or an intermediate or advanced level such as in our case, performing Gaci's *Concertino* or *Concerto*. The proper answer to that question would be that a student's performing level should be the one to determine the best level to play the transcribed work to be performed by him or her. Based on the student's level, the teacher is the one deciding which transcribed piece is right for that student.

### ***D. How Transcriptions Can Be Useful***

While enriching the music library, the transcribed work brings value in both pedagogical and performing aspects. From the previous chapter, we learned that transcriptions can be most useful while respecting and using the criteria of how the composer would have wanted his/her work to be performed as a transcribed piece. When that factor is being combined with the right changes made to the transcribed work based on the instrument register, its technique,

considering not only performing but also its pedagogical aspect, only then can the transcription be useful and considered complete. As such, the transcribed work can benefit different level students and performers, from beginners when they perform an easy transcribed work, to the acclaimed artist when performing a difficult, technically challenging transcribed work. However, these aspects cannot even start to be considered if the consistency of the work and certain rules are not being taken into consideration and applied during the transcription process. In our case, while following the basis of Forbes' process of transcribing from any instrument, violin included, we were also consistent with Forbes' recommendation of translating – transcribing Gaci's *Concertino* and *Concerto* to a new language, the viola language, sacrificing a bit of authenticity with little changes to the original, but always considering the musical language and character as the composer would have wanted during the whole process. Therefore, only a final overview of the study remains to conclude this document.

## Conclusion

In chapter one, the author portrayed relevant aspects of Albanian history and music history starting from the end of the 19<sup>th</sup> -century to the modern day, including the Albanian composer Pjetër Gaci, and his connection to different periods of country's general history, especially the music history. Undoubtedly, Albanian's history and its music history start earlier than the one portrayed in this document, however the amount shown was sufficient for making the historical and musical context clear for introducing Pjetër Gaci - the artist, his life and works, specifically as concerns the *Concertino* and *Concerto* for violin and piano.

The goal of chapter two was to explore various valid interpretations of music transcription, and ultimately provide definitive guidelines that the author applies to the examples that constitute the heart of the present work. In it, we also dealt with the transcribing methodology, its theories, its importance, and author's own process used to transcribe Gaci's *Concertino* and *Concerto* for Violin and Piano into the *Concertino* and *Concerto* for Viola and Piano. The author demonstrated the usefulness of comparing and selecting aspects of the transcribing philosophies of experts in the field, in this case Forbes, Primrose, and Tertis. The analysis of these viola pillars was used to define the author's base of the transcribing principles used on Gaci's *Concertino* and *Concerto* being presented in this order:

- e) Forbes' principle of transcribing or arranging from any instrument, violin included
- f) Forbes' principle of considering transcription as to translating a book into a new language combined with Primrose's principle to present distinct bowings and fingerings for viola in the new transcribed works
- g) Forbes' principle of presenting the new work accurately respecting the natural idiom of the instrument

- h) And the final principle of allowing the sacrifice of a bit of authenticity while preserving native musicality

After the transcription work was finished, from the lengthy process the author offered the final overview of the above outlined processes:

- 1- The transcribing is a long process that requires time, dedication, and accuracy.
- 2- Knowing the original work inside out helps the transcriber to make the right changes deemed necessary when the new work is born.
- 3- Technology's glitches and hiccups cannot stop transcriber's work, he or she must always find a way to finish transcription, and preferable keeping the whole process digital.
- 4- The editing changes are a lengthy process that needs to be treated carefully.
- 5- The transcriber should always keep in mind composers' stylistic writing, make the proper changes in the function of the instrument's timbre and sonority, while trying to preserve the composer's originality.
- 6- The transcriber needs to "wear the composer's shoes,"

The transcription process of Gaci's *Concertino* and *Concerto* for violin and piano can be considered a transparent one, once we finish setting up the digital work guidelines. This process not only helped in gaining experience, but it also served as a source of training and information for future projects. These transcriptions reinforce the idea that violists should be the ones to transcribe the works for their instrument because they know best, both abstractly and kinaesthetically, the intricacies of performance on the instrument, and in undertaking their own transcriptions they develop their own unique viola transcription guidelines. Sharing their transcribing methodology and the new works derived from it, such as the author has done,

above, the transcribing violists are doing a notable service to all their fellow violists. While fully apprehending that not all of them will become expert in navigating the transcribing process, the general lack of authoritative methodologies of transcribing music makes their service nonetheless useful to the general community of musicians that would benefit by the example.

In the third chapter, first we showed the pedagogical aspect analyses – pitch, scales, rhythm, and extended technique -- and secondly how to use these analyses as teaching tools through Gaci's *Concertino* and *Concerto* transcriptions for viola and piano. Based on Pjetër Gaci's *Concertino* and *Concerto* transcriptions for viola and piano and the specifically demonstrated pedagogical benefits of both works, these are the final conclusions.

Studying and performing Pjetër Gaci's *Concertino* and *Concerto* transcriptions for viola and piano, the intermediate and advanced viola students will have:

- a) the advantage of learning and perfecting the augmented second interval,
- b) they will learn the Major and minor scales, including harmonic and melodic minor, but more importantly, and especially performing both Gaci's works, they will learn how to perform these scales expertly on their instrument on different pitches,
- c) through Gaci's works the students will learn how to play ornaments such as trills, mordents, acciaccaturas, double, triple, and the broken three or four chords tastefully,
- d) learn how to perform previously mentioned elements combined with the 2/4, 3/4, 4/4, the cut 4/4, and the 9/8 rhythm,
- e) learning how to place and perform the three eighth notes on different parts of a four beats measure, such as in :  $2 + 3 + 2 + 2$ ,  $2 + 2 + 3 + 2$ ,  $3 + 2 + 2$ ,

f) or while perfecting the 2 + 2 + 2 + 3 variant performed on the third movement of Gaci's *Concerto*,

g) the intermediate and advanced viola students will learn the bow strokes, fast and slow bow speed techniques,

h) being confident performing in the high register,

i) maintaining the perfect coordination with the accompanying instrument,

j) and learn how to distinguish the real melody from the (drum) accompaniment.

Considering all these factors, in the author's opinion, the transcriptions of Pjetër Gaci's *Concertino* and *Concerto* for viola and piano represent an advancement of the highest ideals for framing transcriptions for viola as both pedagogical devices accelerating the technical and aesthetic achievements of intermediate and advanced students, as well as opening a door to the continual improvement of the amount and level of sophistication of the viola repertoire, overall.

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# Appendices

## Appendix A. Pjetër Gaci Concertino for Violin and Piano Score

3

KONCERTINO

P. GACI

Alegro

violinë

Alegro

piano

132

This musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a vocal line on a single staff, followed by a grand staff (treble and bass clefs) for the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line consists of a series of eighth and sixteenth notes, often grouped with slurs. The score concludes with a final chord in the piano part.

*poco piu*

*poco piu*

The first system of music consists of two staves. The upper staff is a single treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with a half note, followed by a quarter note, and then a series of eighth notes grouped by a slur. The lower staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It features a piano accompaniment with a steady eighth-note bass line and a treble line of eighth notes, with several measures containing slurs over groups of notes.

The second system of music continues the piece. The upper staff shows a melodic line with a half note, a quarter note, and a group of eighth notes. The lower staff continues the piano accompaniment with eighth notes and slurs, maintaining the rhythmic and harmonic structure established in the first system.

The third system of music features a more active melodic line in the upper staff, including a sixteenth-note triplet. The piano accompaniment in the lower staff continues with eighth notes and slurs, providing a consistent harmonic foundation.

The fourth system of music shows a significant change in the piano accompaniment. The upper staff continues with a melodic line. The lower staff now features a more complex accompaniment with chords and a bass line that includes a half note and a quarter note, indicating a shift in the harmonic texture.

This page contains a handwritten musical score for piano and voice, organized into eight systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The piano part features complex chordal textures and arpeggiated figures. The vocal line includes melodic phrases with some grace notes and slurs. The piece concludes with a final cadence in the piano part.

The musical score consists of four systems. Each system has a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a piano (p) dynamic marking. The melodic line features several triplet markings (3) and sixteenth-note runs. The piano accompaniment provides harmonic support with chords and moving bass lines. The second system continues the melodic development with more triplet figures. The third system shows a change in texture with more sustained chords in the piano part. The fourth system concludes with a final melodic flourish and a piano (p) dynamic marking.

*Piu mosso*

Musical score for piano and voice, page 9. The score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The tempo marking "Piu mosso" is written above the first system. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of eighth and sixteenth notes with some rests.

This page of a musical score features six systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket labeled '8.' spans the first two systems. A second ending bracket labeled '8.' spans the first two staves of the third system. A fortissimo (ff) dynamic marking is placed above the piano part in the third system. The piano accompaniment includes arpeggiated chords and melodic lines in both hands.

This page of handwritten musical notation consists of six systems. Each system includes a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system shows the vocal line with a melodic line and a piano accompaniment with chords and a bass line. The second system continues the vocal melody and piano accompaniment. The third system features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. The fourth system shows a vocal line with a melodic line and a piano accompaniment with chords and a bass line. The fifth system features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. The sixth system shows a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

The first system of music consists of five measures. The upper staff features a melodic line with eighth and sixteenth notes. The piano accompaniment is in the lower staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

The second system contains five measures. The melody continues with eighth notes and rests. The piano accompaniment features more complex chordal textures in the right hand and a consistent eighth-note bass line in the left hand.

The third system spans five measures. The melodic line shows some chromatic movement. The piano accompaniment includes some sustained chords in the right hand and continues with eighth notes in the left hand.

The fourth system consists of five measures. The piano accompaniment features a prominent feature of long, horizontal slurs over the chords in both the right and left hands, indicating sustained or held notes.

This page of a musical score contains several systems of staves. The first system consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a chordal accompaniment, and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line marked *dolce*, a treble clef staff with sustained chords, and a bass clef staff with a bass line. The third system features a treble clef staff with a melodic line, a treble clef staff with chords, and a bass clef staff with a bass line. The fourth system has a treble clef staff with a melodic line, a treble clef staff with chords, and a bass clef staff with a bass line. The fifth system consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The sixth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The seventh system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The eighth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C).

*Piu mosso*

*vivo*

This page of music contains six systems of notation. Each system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line features a melodic line with various note values, including eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and a steady bass line. The piece concludes with a double bar line at the end of the sixth system.

Appendix B. Pjetër Gaci Concerto for Violin and Piano Score

3

Koncert për violinë e piano

Koha I

Alegro axhilito

P. GACI

The image shows a page of a musical score for a violin and piano concerto. The score is written in G major and 2/4 time. It features a violin part and a piano part. The tempo is marked 'Alegro axhilito'. The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks (accents, slurs). The piano part has a complex texture with many sixteenth notes and chords. The violin part has a melodic line with some slurs and accents. The score is divided into systems, with the first system showing the beginning of the piece. The page number '134' is visible at the bottom.

134

This musical score consists of four systems of staves. The first system includes a vocal line with a melodic line and a piano accompaniment with chords and bass notes. The second system features a vocal line with a complex melodic line, a piano accompaniment with long sustained notes, and a section with a forte dynamic marking. The third system shows a vocal line with a melodic line and a piano accompaniment with chords and bass notes. The fourth system includes a vocal line with a melodic line and a piano accompaniment with chords and bass notes. The score contains various musical notations such as triplets, fingerings, and dynamics.

First system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The piano part begins with a dynamic marking of *p*. The melodic line features several slurs and accents. The piano part includes a *cresc.* marking.

Second system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The melodic line contains several groups of sixteenth notes, some marked with a '4' and an accent (^). The piano part features a dynamic marking of *mf*.

Third system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The piano part includes a dynamic marking of *mf*.

Fourth system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The piano part includes a dynamic marking of *mf*.

The image displays a handwritten musical score for piano and voice, organized into six systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system features a vocal line with trills and slurs, and piano accompaniment with chords and moving lines. The second system continues the vocal melody with slurs and piano accompaniment with chords. The third system shows a vocal line with slurs and piano accompaniment with chords. The fourth system features a vocal line with slurs and piano accompaniment with chords. The fifth system shows a vocal line with slurs and piano accompaniment with chords. The sixth system concludes the piece with a vocal line and piano accompaniment. The score is marked with dynamics such as *trm*, *f*, *trmm*, *mf*, *mp*, *mf*, *meo*, and *cresc*.

This page of a handwritten musical score, page 7, features six systems of music. The first system consists of a single treble clef staff with a melodic line. The second system is a grand staff (treble and bass clefs) with a piano accompaniment. The third system includes a treble clef staff with a violin part, indicated by the 'v' and 'trm' markings, and a grand staff for piano accompaniment. The fourth system continues the grand staff piano accompaniment. The fifth system features a treble clef staff with a melodic line and a grand staff for piano accompaniment. The sixth system continues the grand staff piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'f'.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a complex melodic line with many sixteenth notes, including slurs and fingerings (1, 2, 3). The grand staff below contains block chords and some sustained notes, with a large slur spanning across both staves.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line with slurs and fingerings. The grand staff contains block chords and some moving lines, ending with a double bar line.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff has a few notes. The grand staff contains a complex rhythmic pattern of sixteenth notes in both hands, with fingerings (2, 3, 1, 2, 1) and a dynamic marking of *f*.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff has a few notes. The grand staff contains a complex rhythmic pattern of sixteenth notes in both hands, with fingerings (3, 4, 2, 3) and a dynamic marking of *f*.

This musical score consists of six systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features dynamic markings of *sf*, *p*, and *cresc.*. The second system continues the piano accompaniment with a *mf* marking. The third system shows the piano part with *sf*, *p*, and *cresc.* markings. The fourth system is a piano accompaniment system with a *ff* marking and the instruction *piu mosso*. The fifth system is a vocal line with a *piu mosso* marking. The sixth system is a piano accompaniment system with a *piu mosso* marking. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

asprativo

poco rit.

a tempo

This page of a musical score contains six systems of music. The first system consists of a single staff with a treble clef, containing a melodic line with slurs and a dynamic marking of *mf*. The second system is a grand staff (piano) with treble and bass clefs, featuring a complex accompaniment with chords and arpeggios, also marked *mf*. The third system is a single staff with a treble clef, showing a melodic line with slurs and a dynamic marking of *p*. The fourth system is a grand staff (piano) with treble and bass clefs, continuing the accompaniment with a dynamic marking of *p*. The fifth system is a single staff with a treble clef, featuring a melodic line with slurs and a dynamic marking of *cresc.*. The sixth system is a grand staff (piano) with treble and bass clefs, concluding the accompaniment with a dynamic marking of *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score on page 12 consists of several systems of staves. The first system includes a violin staff with a triplet of eighth notes (fingerings 3, 2, 1) and a piano accompaniment with a forte (*sf*) dynamic. The second system features a violin staff with a *rit.* marking and a piano staff with an *a tempo* marking. The third system shows a piano staff with a measure rest and a 2/4 time signature. The fourth system contains a piano staff with a forte (*f*) dynamic and a complex rhythmic pattern. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

Musical score for page 13, featuring piano accompaniment and a vocal line. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system shows the piano accompaniment with a treble and bass clef. The second system introduces a vocal line in the treble clef, with a fermata over the first measure. The third system continues the piano accompaniment. The fourth system features a vocal line with a fermata and a piano accompaniment. The fifth system shows a vocal line with a fermata and a piano accompaniment. The sixth system concludes the page with a vocal line and piano accompaniment, marked *mf*.

Musical score system 1, measures 1-4. Treble staff: melodic line with trills and triplets. Piano accompaniment: chords and arpeggiated figures. Marking: *cresc.*

Musical score system 2, measures 5-8. Treble staff: melodic line with triplets. Piano accompaniment: chords and arpeggios. Marking: *f*

Musical score system 3, measures 9-12. Piano accompaniment: complex chordal textures and arpeggiated patterns.

Musical score system 4, measures 13-16. Treble staff: highly technical melodic line with many triplets and arpeggios. Piano accompaniment: harmonic support.

*n* *v* *mf*

*mf*

*piu mosso*

*piu mosso*

*p*

*cresc.*

Musical score for piano and voice, page 16. The score consists of six systems of staves. The first system shows a vocal line and piano accompaniment. The second system features a piano solo with complex textures and triplets. The third system continues the piano solo with more intricate patterns. The fourth system shows the piano solo with a 'pp' (pianissimo) dynamic marking. The fifth system continues the piano solo. The sixth system concludes the piano solo. The score includes various musical notations such as clefs, time signatures, dynamics (sf, fff, pp), and articulation marks.



This page of a musical score contains eight systems of music. The first seven systems are written in a single treble clef staff, while the eighth system is a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and ties. Fingerings are indicated by numbers 1-5. Dynamic markings include *Cresc.* (Crescendo) and *f* (forte). The score includes several triplet markings, such as "3 0 0" and "3 1 0 3 1 0 3 1 0 3 1 0".

This page of a musical score is divided into three systems. Each system contains a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The first system features a violin melody with slurs and accents, and a piano accompaniment with eighth-note chords. The second system continues the violin melody with similar phrasing, while the piano accompaniment uses a mix of eighth and sixteenth notes. The third system concludes with a final cadence in the violin part and a sustained piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

20

*cresc.*

*p*

*pp*

This musical score is for a piano and voice piece, page 21. It consists of three systems of staves. The first system features a vocal line with a complex rhythmic pattern of eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note bass line and chords in the right hand. A dynamic marking of *2p* is present above the vocal line. The second system shows the vocal line continuing with a melodic line, while the piano accompaniment features chords with accents (*sf*) and a more active right-hand part. The third system concludes the page with a vocal line ending in a fermata and a piano accompaniment with sustained chords. The key signature is two sharps (F# and C#), and the time signature is 2/4.

### Koha II

Andante kuazi moderato

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante kuazi moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line includes several triplet and sixteenth-note passages. The score is divided into systems, with the piano accompaniment and vocal line appearing together in each system.

*sob*  
*mp*  
*mf*

This page of a musical score, numbered 23, features a piano accompaniment and a vocal line. The piano part is written in a key with one flat (B-flat) and common time (C). It consists of a right-hand part with intricate triplets and a left-hand part with a steady bass line. The vocal line is in a key with two sharps (D major) and common time, featuring a melodic line with triplets and dynamic markings such as *ten.*, *crésc.*, and *f*. The score is divided into several systems, each with a vocal staff and a grand staff for the piano. The final system shows a more complex piano accompaniment with many beamed notes in the right hand.

*cresc.*

*diminuendo*

*pp*

*non sardina*

*p*

Musical score for piano and voice, page 25. The score consists of seven systems. Each system includes a vocal line and a piano accompaniment. The piano part features complex chordal textures and arpeggiated patterns. The vocal line includes various ornaments such as triplets and grace notes. Dynamics like 'pp' and 'n' are present. The key signature has one flat and the time signature is 3/4.

Koha. III

Vivaçe

The musical score is written for a solo violin and piano accompaniment. It begins with a tempo marking of *Vivaçe*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/8. The score is divided into several systems. The first system shows the piano accompaniment with a forte dynamic (*f*) and includes fingering numbers like (2+2+2+2) and (2+2+2+3). The second system features a *Solo* violin part with various articulations such as accents (*acc*), slurs, and dynamic markings like *v* and *nv*. The piano accompaniment continues with chords and rhythmic patterns. The third system includes a fingering number (4) and a dynamic marking *f*. The fourth system shows the piano accompaniment with chords and a dynamic marking *f*. The fifth system features the solo violin part with a dynamic marking *f* and a slurred passage. The sixth system shows the piano accompaniment with a dynamic marking *f* and a slurred passage. The score concludes with a double bar line.

This musical score for page 27 consists of six systems of music. Each system includes a vocal line and piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff with a treble clef. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system shows the vocal line with various ornaments and slurs, and the piano accompaniment with chords and a steady bass line. The second system continues the vocal melody with similar ornamentation. The third system features a more complex vocal line with slurs and ornaments. The fourth system shows the vocal line with a final flourish and the piano accompaniment with sustained chords. The fifth system continues the piano accompaniment with a steady bass line. The sixth system concludes the page with a final vocal line and piano accompaniment.

This page of a musical score, page 28, features a vocal line and a piano accompaniment. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line begins with a fermata and a dynamic marking of *mf*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The score is divided into four systems, each with a vocal staff and a grand staff (treble and bass clefs). The first system includes a dynamic marking of *mf* and a fermata. The second system features a triplet of eighth notes in the vocal line. The third system shows a melodic line in the vocal part and a complex chordal accompaniment in the piano. The fourth system concludes with a final chord in the piano and a fermata in the vocal line.

This musical score for page 29 consists of six systems of music. The first system features a piano accompaniment with a treble and bass clef, marked with a *cresc...* dynamic and a *f* (forte) marking. The second system includes a violin part (labeled *Viol.*) and piano accompaniment, with a *mf* (mezzo-forte) marking. The subsequent systems continue the piano accompaniment with various rhythmic patterns and articulation marks such as accents and slurs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

*cresc.* . . . . .

*ten. 3*

This page of a musical score, numbered 31, contains five systems of music. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system features a melodic line in the treble with slurs and a triplet of eighth notes, and a bass line with chords and slurs. The second system continues the melodic and harmonic development. The third system shows a more complex texture with dense chords in both hands. The fourth system includes a dynamic marking of *mf* and features a prominent triplet in the treble. The fifth system concludes with a final chord and a fermata over the treble staff.

This page contains six systems of musical notation. Each system consists of a violin part (top staff) and a piano accompaniment (bottom two staves). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'p' (piano). The piano part features a steady bass line with chords, while the violin part has more complex melodic lines with slurs and accents.

This page of a musical score contains six systems of music. Each system consists of a piano part (grand staff) and a violin part (single staff). The piano part features a steady accompaniment with chords and moving lines in both hands. The violin part has a melodic line with various ornaments, including grace notes and slurs. The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). There are also performance instructions like *3v* and *1* above the violin staff. The key signature has two sharps (F# and C#), and the time signature is 3/4.

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line consists of a series of eighth and sixteenth notes. The piano accompaniment includes chords and arpeggiated figures in both the right and left hands.

The second system continues the vocal and piano parts. The piano accompaniment in the right hand features a prominent arpeggiated pattern, with a forte (ff) dynamic marking. The vocal line continues with similar rhythmic patterns.

The third system shows the vocal line and piano accompaniment. The piano accompaniment in the right hand has a more chordal texture. A *cresc.* (crescendo) marking is present in the right hand. The vocal line continues with a melodic line.

The fourth system concludes the page. The piano accompaniment in the right hand features a series of chords, with some notes marked with accents. The vocal line ends with a final melodic phrase.

The musical score on page 35 consists of two systems. The first system includes a violin part and a piano accompaniment. The violin part begins with a *vivo* tempo marking and a forte (*f*) dynamic. It features a melodic line with slurs and accents. The piano accompaniment has a steady bass line in the left hand and a right hand with chords and a triplet of eighth notes. The second system continues the same parts, with the piano accompaniment featuring a prominent triplet in the right hand and a *ff* dynamic marking. The violin part continues with its melodic line, including a note with a *n* (natural) marking.

**Appendix C. Pjetër Gaci Concertino for Violin and Piano, transcribed for  
Viola and Piano by Besnik Yzeiri, Viola Part**

Viola

**Concertino for Violin and Piano**

Transcribed for Viola and Piano by Besnik Yzeiri

P. GACI

Allegro  $\text{♩} = 85$

8

*mf*

13

*f*

18

22

8

33 *mp*

Musical notation for measures 33-37. Bass clef, treble clef. Includes fingerings (2, 1, 0, 3, 0, 2, 0, 2), slurs, and a 'V' marking.

38

Musical notation for measures 38-42. Bass clef, treble clef. Includes fingerings (2, 1, 0, 3), slurs, and a 'V' marking.

43

Musical notation for measures 43-47. Bass clef, treble clef. Includes fingerings (0, 3, 0, 2, 0, 3, 0, 2), slurs, and a 'V' marking.

48 *f* *mf*

Musical notation for measures 48-55. Bass clef, treble clef. Includes fingerings (4, 1, 2, 1, 2, 1, 1, 3, 2, 1, 0, 4), slurs, and a 'V' marking.

56

Musical notation for measures 56-60. Bass clef, treble clef. Includes fingerings (3, 2, 0, 1, 4, 3, 2, 1, 0, 4), slurs, and a 'V' marking.

61 *p* *f*

Musical notation for measures 61-66. Bass clef, treble clef. Includes fingerings (2, 4, 2, 4, 0, 4, 0, 4), slurs, and a 'V' marking.

67 *f*

Musical notation for measures 67-72. Bass clef, treble clef. Includes fingerings (3, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2), slurs, and a 'V' marking.

73 *f* *rit.....* *Meno mosso* ♩ = 65

Musical notation for measures 73-76. Bass clef, treble clef. Includes fingerings (0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2), slurs, and a 'V' marking.

78 *mp*

85

94 *p* *cresc.* *string.*

99 *mp* *rall.* *A tempo*

106

114 *f*

120 *mf*

124 *p* *cresc.*

127 *f*

131 *mf*

139 *espressivo*

146

Piu mosso giocoso ♩ = 95  
151 *mp*

158 *f*

164 *mp*

170 *mf*

175

180 *f*

185 **Pesante**  
*ff*

192 **A tempo**  
*mf*

197

201 **string.....**  
*mp* *cresc. poco a poco*

207 **rall.....**

..... **Tempo I**  
213 *f*

219

225 *mp*

231

236

1 4 V 0 0 2 1

A tempo

242

0 3 rit. dolce 4

248

V 4 V 3 2 2 3 3

cresc. poco a poco

256

V 0 1 2 V 0 V 0 V 2 V 1 V 2 V 2 V 3 V 3

262

V 0 V 0 V 2 V 1 V 1 V 1

Vivo ♩ = 105  
4

*leggero*

270 *mp* *f* *mp simile*

275 *f* *mp*

280 *f*

285 *p sub.* *f*

290 *f* *ff*

**Appendix D. Pjetër Gaci Concertino for Violin and Piano, transcribed for  
Viola and Piano by Besnik Yzeiri, Score**

**Concertino for Violin and Piano**  
Transcribed for Viola and Piano by Besnik Yzeiri

P. GACI

Allegro  $\text{♩} = 85$

*mf*

*mf*

*f*

*legato*

26

33 *mp*

39

45 *f*

52 *mf*

59 *p*

66 *f* *mf* *cresc. poco a poco*

72 *f* *mp* *rit.* *Meno mosso*  $\text{♩} = 65$  *legato*

79

84

89

94

*p* *cresc.* string. string.

99 *rall.* *A tempo*  
*mp* *A tempo*

105

111 *f*

118 *mf*

Musical score for measures 123-126. The system consists of a violin part and a piano accompaniment. The violin part features a series of triplet eighth notes, starting with a *p* dynamic and a *cresc.* marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 127-132. The violin part continues with triplet eighth notes, reaching a *f* dynamic. The piano accompaniment features chords in the right hand and a bass line in the left hand. A *mf* dynamic is indicated in the piano part.

Musical score for measures 133-141. The violin part features a melodic line with various articulations and dynamics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 142-146. The violin part features a melodic line with various articulations and dynamics, including an *espressivo* marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked *espressivo*.

148 *Piu mosso giocoso*  $\text{♩} = 95$  *mp*

*Piu mosso giocoso*  $\text{♩} = 95$  *p*

155 *f*

*mp*

162

169 *mp* *mf*

175

*mf* *f*

182

Pesante

*ff* *ff*

Pesante

190

A tempo

*mf* *A tempo*

*mp* *A tempo*

196

201

*mp*

206

string.....

*cresc. poco a poco*.....

string.....

*cresc. poco a poco*.....

211

rall.....Tempo I

*f*

rall.....Tempo I

*mf*

216

221

226

231

235

239

Violin:  $V$ , 0, 2, 1

243

Violin:  $V$ , 0, 3, *rit.*,  $V$ , 1, 4

Piano: *rit.*, *A tempo dolce*, *rit.*

248

Violin:  $V$ , 1, 2, 3, 2

Piano: *cresc. poco a poco*, *cresc. poco a poco*

253

Violin:  $V$ , 0, 1, 2, 3

258

Violino

Vivo

263

Vivo  $\text{♩} = 105$

269

*leggero*

*mp*

*p*

*f*

274

*mp simile*

*f*

278

*mp* *f*

282

286

*p sub.* *f*

290

*f* *ff*

**Appendix E. Pjetër Gaci Concerto for Violin and Piano, transcribed for Viola and Piano by Besnik Yzeiri, Viola Part**

Viola

**Concerto for Viola and Piano**  
Transcribed for Viola and Piano by Besnik Yzeiri

P. GACI

I

Allegro agitato ♩ = 72

*mf*

10 *p sub.*

13 *f*

15

17

19 *mf*

22 *f sub.* *ff*

26 *mp* *cresc.*

28 *f*

31 *mf* *legato*

35 *cresc.*

39 *f* *mf*

42 *f* *mf* *f* *mp* *legato*

46 *mp* *cresc.*

50 *f*

Detailed description: This page contains a musical score for the Viola part, spanning measures 26 to 50. The score is written in G major and 2/4 time. It consists of eight staves of music. The first staff (measures 26-27) is in treble clef, starting with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*). The second staff (measures 28-30) is also in treble clef, marked forte (*f*). The third staff (measures 31-34) is in bass clef, marked mezzo-forte (*mf*) and *legato*. The fourth staff (measures 35-38) is in bass clef, marked *cresc.*. The fifth staff (measures 39-41) is in treble clef, marked *f* and *mf*. The sixth staff (measures 42-45) is in bass clef, marked *f*, *mf*, *f*, and *mp*, with a *legato* instruction. The seventh staff (measures 46-49) is in bass clef, marked *mp* and *cresc.*. The eighth staff (measures 50-51) is in treble clef, marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

54

*mf*

Measures 54-55: Bass clef, key signature of one sharp (F#). Measure 54 contains a series of eighth notes with fingerings 0, 0, 1, 2, 0, 4, 0, 0. Measure 55 continues with eighth notes and a trill marked with a trill symbol and a fermata.

56

*f*

Measures 56-57: Bass clef. Measure 56 has eighth notes with fingerings 3, 0, 1, 1, 1 and trills. Measure 57 has a trill, a fermata, and eighth notes with fingerings 0, 2.

60

Measures 60-61: Bass clef. Measure 60 has eighth notes with fingerings 1, 2, 1. Measure 61 has eighth notes with fingerings 1, 2, 1, 2, 1, 4, 3.

62

Measures 62-63: Treble clef. Measure 62 has eighth notes with fingerings 0, 2, 1, 2, 1, 2, 3. Measure 63 has eighth notes with fingerings 3, 3, 1, 2, 2, 3.

64

*mf*

Measures 64-65: Treble clef. Measure 64 has eighth notes with fingerings 1, 2, 2, 3, 1, 2, 2, 3, 0, 1. Measure 65 has eighth notes with fingerings 0, 2.

66

*f*

Measures 66-68: Bass clef. Measure 66 has eighth notes with fingerings 0, 2. Measure 67 has eighth notes with fingerings 2, 1, 3, 0, 2. Measure 68 has a quarter rest and a fermata.

69

4

Measure 69: Bass clef, whole rest.

73 *mf*

77 *mf* *f*

80 *Più mosso*

84 *espresivo*

92

98 *poco rit.* *a tempo*

Viola

5

104

110

110

*p* *cresc.*

116

*f*

121

*tr* *rit.* ..... *Tempo primo*

129

3 2 3

135

*mp*

140

*mf*

145

*tenuto*

*cresc.*

150

*f* *mf*

154

*f*

157

*ff*

159

*f*

161

*mf*

string.....Più mosso

164

168

172

176

*f*

*f*

14

194 *f* *p* *Cadenza*

198 *mf* *ten.* *10*

202 *mf* *mp* *mf* *cresc.*

206

209 *f*

213 *mf* *rit.....*

216 *mf agitato*

220

Viola

224

*cresc.*

228

*p leggero*

*rall.*

*accel. poco a poco*

231

*mf*

233 **Più mosso**

*Più mosso*

235

*cresc.*

237

*mf*

239

*rall.*

*molto accel.*

*mf*

241

*f*

243

245

247

249

251

254

258

262

264

*f sub.*

*mf*

*mf*

*simile*

Detailed description: This page contains a musical score for the Viola part, spanning measures 243 to 264. The score is written in G major and consists of eight staves. The first staff (243) is in bass clef, 2/4 time, and features a melodic line with slurs and accents. The second staff (245) is in treble clef, 2/4 time, continuing the melodic line. The third staff (247) is in treble clef, 2/4 time, with a dynamic marking of *mf*. The fourth staff (249) is in bass clef, 2/4 time. The fifth staff (251) is in bass clef, 2/4 time, with a dynamic marking of *f sub.* and a change to 3/4 time. The sixth staff (254) is in bass clef, 2/4 time, with a dynamic marking of *mf* and the instruction *simile*. The seventh staff (258) is in bass clef, 2/4 time. The eighth staff (262) is in treble clef, 2/4 time. The ninth staff (264) is in treble clef, 2/4 time, with a key signature change to G minor. The score includes various musical notations such as slurs, accents, and dynamic markings.

266

268

270

272

275

*f*

*f*

This section of the score consists of five staves of music for Viola. The first staff (measures 266-267) features a rhythmic pattern of eighth notes with fingerings 0, 0 and 1, 2, 2. The second staff (measures 268-269) continues the pattern with a dynamic marking of *f* and fingerings 0, 1, 3. The third staff (measures 270-271) has fingerings 2, 3, 2 and 2, 3, 2. The fourth staff (measures 272-274) includes a trill and several grace notes, with a *V* marking above the staff. The fifth staff (measures 275) concludes the section with a dynamic marking of *f* and fingerings 0, 2, 0, 2, 0.

II

Andante quasi moderato  $\text{♩} = 58$

3 con sord. *mp*

10 *mf*

16

This section of the score consists of three staves of music for Viola. The first staff (measures 1-5) is in 2/4 time, marked *mp* and *con sord.*, and features a triplet of eighth notes. The second staff (measures 6-10) continues the triplet pattern with a dynamic marking of *mf*. The third staff (measures 11-16) concludes the section with a final triplet and a whole note rest.

22 *mf*

28 *ten.* *p*

35 *cresc.* *f* senza sord. *Piu mosso* ♩ = 74

41 *mf*

45 *cresc.* *f* rall.....

49 *dim.*

52 *mf* Tempo I con sord. 3

59 *p*

67

72

78 *pp* *rall...* *pp* *attacca*

Viola

III

Allegro ♩ = 128

4

*f*

6

8

10

12

*mf*

15

17

*f*

20

23

*mf*

*f sub.*

Misterioso

26 **2** *mp*

31 *legato*

34 *simile* *poco*

37 *cresc.*

40 *f* *mf*

43

45

47

49

51

*f*

53

56

*poco rall.* *ten.*  $\text{♩} = 72$   
*f*

60

66

72

*rit.*.....  
*ff*

78

*Tempo I*

83 *f*

85

87

89

91 *f*

93 *f*

95

97

100 *f* *Misterioso* *mf*

-sul C

105

Musical notation for measures 105-108. Includes fingerings (4, 2, 3, 4, 2, 3, 0, 1, 2, 0) and bowing marks (V).

109

*legato*

Musical notation for measures 109-111. Includes fingerings (1, 2, 4) and bowing marks (V). *legato*

112

Musical notation for measures 112-114. Includes fingerings (3, 4, 3, 1, 3) and bowing marks (V).

115

*f*

*Piu Presto*

*f*

Musical notation for measures 115-118. Includes trills (tr), fingerings (3, 2, 1), and bowing marks (V). *f* *Piu Presto* *f*

119

Musical notation for measures 119-120. Includes bowing marks (V) and fingerings (3, 4, 1).

121

*p sub.*

Musical notation for measures 121-123. Includes fingerings (5, 4, 1, 2, 4, 2, 1, 2, 4) and bowing marks (V). *p sub.*

124

*legato*

Musical notation for measures 124-125. Includes bowing marks (V) and fingerings (>). *legato*

126

*ff*

Musical notation for measures 126-127. Includes bowing marks (V) and a dynamic marking (*ff*).

**Appendix F. Pjetër Gaci Concerto for Violin and Piano, transcribed for Viola and Piano by Besnik Yzeiri, Score**

**Concerto for Viola and Piano**  
Transcribed for Viola and Piano by Besnik Yzeiri

P. GACI

I

Allegro agitato  $\text{♩} = 72$

Allegro agitato  $\text{♩} = 72$

*8va*

*f*

*p sub.*

*mf*

*tr*

*p sub.*

*f*

*p*

Musical score for measures 14-16. The top staff is for the Viola, showing a complex melodic line with slurs and fingerings. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

Musical score for measures 17-19. Measure 17 features a dense sixteenth-note passage in the Viola. Measures 18-19 show a transition in the piano accompaniment with dynamic markings *mf*, *f*, and *p*.

Musical score for measures 20-22. Measure 20 has a Viola melodic line. Measure 21 shows a change in the piano accompaniment. Measure 22 features a *f sub.* dynamic marking and a complex piano accompaniment with sixteenth-note patterns.

Musical score for measures 23-25. Measure 23 has a *ff* dynamic marking and a rest for the Viola. Measures 24-25 show a rhythmic piano accompaniment with sixteenth-note patterns in both hands.

Measures 26-28 of the concerto. The top staff (Viola) begins at measure 26 with a *mp* dynamic, featuring a melodic line with slurs and fingerings (0, 1, 2, 3, 4). The piano accompaniment starts at measure 27 with a *p* dynamic, consisting of chords and single notes. Measure 28 shows a *cresc.* marking in the Viola part.

Measures 29-31 of the concerto. The Viola part (top staff) starts at measure 29 with a *f* dynamic and continues with a *mf legato* dynamic. The piano accompaniment (bottom two staves) features chords and a *legato* melodic line in the right hand.

Measures 32-34 of the concerto. The Viola part (top staff) continues with a melodic line. The piano accompaniment (bottom two staves) features chords and a *legato* melodic line in the right hand.

Measures 35-37 of the concerto. The Viola part (top staff) begins at measure 35 with a *cresc.* marking. The piano accompaniment (bottom two staves) features chords and a *cresc. poco a poco* dynamic marking.

Measures 38-40. The Viola part (top staff) features a series of eighth-note patterns with trills and slurs, marked *f*. The Piano accompaniment (bottom staves) includes chords and a trill in the right hand, marked *mf*.

Measures 41-43. The Viola part (top staff) has a melodic line with slurs and fingering, marked *mf*, *f*, and *mf*. The Piano accompaniment (bottom staves) consists of chords and a melodic line in the right hand, marked *mp*.

Measures 44-46. The Viola part (top staff) includes a melodic line with slurs and fingering, marked *f*, *mp*, and *p*. The Piano accompaniment (bottom staves) features chords and a melodic line in the right hand, marked *mf* and *p*. The word *legato* is written above the Viola staff.

Measures 47-49. The Viola part (top staff) has a melodic line with slurs and fingering, marked *mp* and *cresc.*. The Piano accompaniment (bottom staves) consists of chords and a melodic line in the right hand, marked *cresc.*

50

50

*f*

*mf*

53

53

*mf*

*mf*

56

56

*f*

*mf*

59

59

*sf*

*mf*

62

Measures 62-65. The system consists of three staves. The top staff is for the Viola, showing a complex melodic line with various ornaments and fingerings (0, 2, 1, 2, 1, 2, 1, 2, 3, 1, 2, 2, 3, 0, 1). The middle and bottom staves are for the Piano, showing a harmonic accompaniment with chords and sustained notes.

65

Measures 65-68. The system consists of three staves. The top staff is for the Viola, with dynamic markings *mf* and *f*. The middle and bottom staves are for the Piano, with a dynamic marking of *sf*. The music continues with intricate melodic and harmonic textures.

68

Measures 68-70. The system consists of three staves. The top staff is for the Viola, which is mostly silent in these measures. The middle and bottom staves are for the Piano, featuring a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand, with a dynamic marking of *sf*.

70

Measures 70-73. The system consists of three staves. The top staff is for the Viola, showing a melodic line with slurs and accents. The middle and bottom staves are for the Piano, with a complex rhythmic accompaniment in both hands.

73

*mf*

*sf p cresc.*

76

*mf*

*sf p cresc.*

79

*f*

*ff*

82

Più mosso

*f*

*ff*

Più mosso

86 - Sul. G  
*espressivo*

90

94

98 *poco rit.* *a tempo*  
*poco rit.* *a tempo*

The musical score consists of four systems, each with a Viola part on a single staff and a Piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 86 features a Viola line starting with a 'Sul. G' instruction and an 'espressivo' marking. The piano accompaniment includes various textures such as chords, arpeggios, and triplets. Measure 90 shows a Viola line with a triplet and a piano accompaniment with a triplet. Measure 94 features a Viola line with a triplet and a piano accompaniment with a triplet. Measure 98 includes tempo markings: 'poco rit.' and 'a tempo' for both the Viola and piano parts. The piano part ends with a forte 'f' dynamic.

103

103

*mf*

*f*

107

107

*mf*

*f*

111

111

*p*

*cresc.*

115

115

*f*

Musical score for measures 119-122. The top staff is for Viola (V) and the bottom two staves are for Piano (P). The key signature is two sharps (F# and C#). Measure 119 features a triplet of eighth notes in the Viola and piano accompaniment. Measure 120 has a triplet of eighth notes in the Viola. Measure 121 has a triplet of eighth notes in the Viola. Measure 122 has a triplet of eighth notes in the Viola. The piano accompaniment consists of chords and single notes, with a forte (sf) dynamic marking in measures 120 and 121.

Musical score for measures 123-125. The top staff is for Viola (V) and the bottom two staves are for Piano (P). The key signature is two sharps (F# and C#). Measure 123 features a triplet of eighth notes in the Viola, marked with a ritardando (rit.) and a tempo primo marking. The piano accompaniment consists of chords and single notes, with a forte (sf) dynamic marking in measure 123. Measure 124 has a ritardando (rit.) and a tempo primo marking. Measure 125 has a ritardando (rit.) and a tempo primo marking. The piano accompaniment features a bass line with a 7th fret marking (7ba) and a forte (f) dynamic marking in measure 125.

Musical score for measures 126-128. The top staff is for Viola (V) and the bottom two staves are for Piano (P). The key signature is two sharps (F# and C#). Measure 126 features a triplet of eighth notes in the Viola. The piano accompaniment consists of chords and single notes, with a forte (f) dynamic marking in measure 126. Measure 127 has a forte (f) dynamic marking. Measure 128 has a forte (f) dynamic marking. The piano accompaniment features a bass line with a forte (f) dynamic marking in measure 128.

Musical score for measures 129-132. The top staff is for Viola (V) and the bottom two staves are for Piano (P). The key signature is two sharps (F# and C#). Measure 129 features a triplet of eighth notes in the Viola. The piano accompaniment consists of chords and single notes, with a forte (f) dynamic marking in measure 129. Measure 130 has a forte (f) dynamic marking. Measure 131 has a forte (f) dynamic marking. Measure 132 has a forte (f) dynamic marking. The piano accompaniment features a bass line with a forte (f) dynamic marking in measure 132.

132

135

*mp*

139

143

*mf*

147 *tenuto*  
*cresc.*  
*tenuto*

151 *f* *tr* *mf*

154 *f*

157 *ff*

Detailed description: This page of a musical score for Viola and Piano contains measures 147 through 157. The score is written in G major and 4/4 time. It features a Viola part and a Piano accompaniment. Measure 147 is marked *tenuto* and *cresc.*. Measures 151 and 154 are marked *f*. Measure 157 is marked *ff*. The score includes various musical notations such as trills, slurs, and dynamic markings. The Viola part has several fingerings indicated by numbers 1-3. The Piano part features chords and arpeggiated figures.

160

Violin part (top staff): *f* (measures 160-161), *mf* (measures 161-162). Includes fingerings (1-4) and bowing marks (v).  
Piano part (middle and bottom staves): *mf* (measures 161-162). Includes fingerings (1-4) and dynamic markings.

163

Violin part (top staff): *f* (measures 163-165). Includes fingerings (1-3, 0, 1, 2, 3) and dynamic markings. Markings: *string.....*, *Più mosso*.  
Piano part (middle and bottom staves): *p* (measures 163-165). Includes fingerings (1-3, 0, 1, 2, 3) and dynamic markings. Markings: *string.....*, *Più mosso*.

166

Violin part (top staff): Includes fingerings (4, 3, 4, 4, 2, 3, 1, 1).  
Piano part (middle and bottom staves): *cresc.* (measures 166-169). Includes fingerings (4, 3, 4, 4, 2, 3, 1, 1).

170

Violin part (top staff): Includes fingerings (3, 4, 3, 2, 0, 1, 1).  
Piano part (middle and bottom staves): Includes fingerings (3, 4, 3, 2, 0, 1, 1).

174

Musical score for measures 174-177. The top staff is for Viola, showing a melodic line with slurs and accents. The bottom two staves are for Piano, with chords and a bass line. Dynamics include *sf*.

178

Musical score for measures 178-181. The top staff is for Viola, mostly rests. The bottom two staves are for Piano, featuring triplets and chords. Dynamics include *f* and *fff*.

182

Musical score for measures 182-185. The top staff is for Piano, showing chords and triplets. The bottom staff is for Piano, showing a bass line with triplets. Dynamics include *f*.

186

Musical score for measures 186-189. The top staff is for Piano, showing chords and triplets. The bottom staff is for Piano, showing a bass line with triplets. Dynamics include *pp*.

Musical score for measures 190-193. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). Measure 190 features a piano accompaniment with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measures 191-193 continue with similar rhythmic patterns and include a 'Cresc.' marking.

Musical score for measures 194-196. Measure 194 is marked with a forte 'f' dynamic and includes a 'Cadenza' section indicated by a dashed line above the staff. The piano accompaniment in measures 195-196 features a 'cresc.' marking and a series of chords in the left hand.

Musical score for measures 197-200. Measure 197 is marked with a piano 'p' dynamic and includes a 'ten.' (tension) marking. The score features a complex rhythmic pattern with a '10' marking below the staff. Dynamics include 'mf' and 'p'.

Musical score for measures 201-205. This system contains five measures of music with various dynamics including 'mf', 'mp', and 'cresc.'. It includes several slurs and articulation marks.

Musical score for measures 206-209. This system contains four measures of music with dynamics including 'mf' and 'cresc.'. It features complex rhythmic patterns and slurs.

Musical score for measures 210-213. This system contains four measures of music with a forte 'f' dynamic. It includes slurs and articulation marks.

Musical score for measures 214-217. Measure 214 is marked with a mezzo-forte 'mf' dynamic and includes a 'rit.' (ritardando) marking. The score features a key change to one sharp (F#) and a '10' marking below the staff.

217 *mf agitato*

221 *cresc.*

225

229 *rall.* *accel. poco a poco* *p leggero*

232 *Più mosso* *mf*

235 *cresc.*

238 *rall.* *molto accel.* *mf*

241

The musical score consists of seven systems of music. The first system (measures 217-220) features a Viola line with a dynamic marking of *mf agitato*. The second system (measures 221-224) continues the Viola line with a *cresc.* marking. The third system (measures 225-228) shows the Viola line with various fingerings and accents. The fourth system (measures 229-231) includes a *rall.* marking, followed by *accel. poco a poco* and *p leggero*. The fifth system (measures 232-234) is marked *Più mosso* and *mf*. The sixth system (measures 235-237) continues with *cresc.* and includes a *rall.* marking. The seventh system (measures 238-241) features *molto accel.* and *mf* dynamics. The bottom system (measures 241-244) shows the Piano accompaniment in a grand staff.

244

244

245

246

247

247

248

249

250

250

251

252

253

253

254

255

256

257

261

264

267

270

Musical score for measures 270-272. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and the same key signature. The top staff contains a dense texture of sixteenth-note chords, with some notes marked with 'acc' (accents) and 'b2' (basso continuo). The middle and bottom staves feature a more melodic line with some slurs and ties.

273

Musical score for measures 273-275. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and the same key signature. The top staff has a series of eighth notes with 'V' (Viola) markings above them. The middle and bottom staves have a more rhythmic accompaniment with some slurs and ties. Dynamics include 'f' (forte) and 'sf' (sforzando).

276

Musical score for measures 276-278. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and the same key signature. The top staff has a melodic line with some slurs and ties. The middle and bottom staves have a more rhythmic accompaniment with some slurs and ties. Dynamics include 'f' (forte) and 'sf' (sforzando).

Concerto for Viola and Piano

II

con sord.

Andante quasi moderato  $\text{♩} = 58$

Musical score for measures 1-7. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante quasi moderato' with a quarter note equal to 58 beats per minute. The dynamic is *mp*. The score consists of two staves: a viola staff (top) and a piano staff (bottom). The viola part features triplet eighth notes and quarter notes, with a 'V' marking above the first measure. The piano accompaniment consists of chords and eighth notes.

Musical score for measures 8-13. The viola part continues with triplet eighth notes and quarter notes, marked with a 'V' and a '3' below. The dynamic is *mf*. The piano accompaniment continues with chords and eighth notes.

Musical score for measures 14-19. The viola part features more complex triplet patterns and quarter notes, with 'V' markings above. The dynamic is *mf*. The piano accompaniment continues with chords and eighth notes.

Musical score for measures 20-25. The viola part features triplet eighth notes and quarter notes, with 'V' markings above. The dynamic is *mf*. The piano accompaniment continues with chords and eighth notes.

Musical score for measures 26-31. The system includes a Viola part (top staff) and a Piano accompaniment (bottom two staves). The Viola part features a melodic line with triplets and fingerings (3, 2, 1, 2, 0, 1, 0, 3, 2, 0, 3). The Piano accompaniment consists of chords and arpeggiated figures.

Musical score for measures 32-37. The system includes a Viola part (top staff) and a Piano accompaniment (bottom two staves). The Viola part includes trills (tr) and dynamic markings: *ten.*, *p*, *cresc.*, and *f*. The Piano accompaniment features chords and arpeggiated figures. The key signature changes to one sharp (F#) at the end of the system.

Musical score for measures 38-41. The system includes a Viola part (top staff) and a Piano accompaniment (bottom two staves). The tempo is marked *Piu mosso* with a metronome marking of  $\text{♩} = 74$ . The Viola part includes fingerings (2, 1, 0, 2) and a dynamic marking of *mf*. The Piano accompaniment features chords and arpeggiated figures.

Musical score for measures 42-47. The system includes a Viola part (top staff) and a Piano accompaniment (bottom two staves). The Viola part includes fingerings (2, 0, 1, 2, 1) and a dynamic marking of *mf*. The Piano accompaniment features chords and arpeggiated figures.

45 *cresc.* *f* *rall.*.....

48 *dim.* *f* *rall.*.....

51 *mf* *Tempo I* *pp*

55 *con sord.* *p*

61

61

67

67

73

73

79

79

*pp* *rall.....* *pp* *rall.....*

*attaca*

Concerto for Viola and Piano

III

Allegro  $\text{♩} = 128$

Allegro  $\text{♩} = 128$

*f*

*8va*

*8va*

5

*f*

*leggero*

8

11

*f*



26

Misterioso

*mp*  
Misterioso

*f*

29

32

*legato*

*simile*

*legato*

35

*poco*

*cresc.*

This musical score page contains six systems of music for Viola and Piano. The first system (measures 38-40) features a Viola line with triplets and a dynamic marking of *f* with a *cresc.* hairpin. The piano accompaniment consists of chords and eighth notes. The second system (measures 41-43) has a Viola line with trills and a dynamic marking of *mf*. The piano accompaniment continues with chords and eighth notes. The third system (measures 44-46) shows the Viola line with complex rhythmic patterns and slurs. The piano accompaniment features a steady eighth-note accompaniment. The fourth system (measures 47-49) continues the Viola line with intricate passages and slurs, while the piano accompaniment remains consistent with eighth-note chords.

50 *cresc.* *f*

53

56 *poco rall.* *ten.* *poco rall.*

59 *f*  $\text{♩} = 72$

Detailed description: This page of a musical score for Viola and Piano contains measures 50 through 59. The score is written in G major (one sharp) and 3/4 time. Measures 50-55 feature a complex, fast-moving viola line with many slurs and fingering numbers (1-4). The piano accompaniment consists of chords and moving lines in both hands. Measure 56 is marked 'poco rall.' and features a 'ten.' (tension) mark above the viola line. Measure 57 is also marked 'poco rall.' and shows a change in the piano accompaniment. Measure 58 is marked 'f' and has a tempo marking of quarter note = 72. Measure 59 continues the fast viola line with slurs and fingering. The score includes various musical notations such as slurs, accents, and dynamic markings.

64

69

74

80

rit.....

rit.....

Tempo I

Tempo I 8<sup>va</sup>-----

*f*

*f*

The image shows a page of a musical score for Viola and Piano, spanning measures 64 to 80. The score is written in G major and 2/4 time. It features three systems of staves. The first system (measures 64-68) includes a Viola line with slurs and accents, and a Piano accompaniment with chords and moving lines. The second system (measures 69-73) continues the Viola and Piano parts, with a 'rit.' (ritardando) marking. The third system (measures 74-79) features a 'ff' (fortissimo) dynamic and another 'rit.' marking. The final system (measures 80-84) begins with a 'Tempo I' marking and a 'f' dynamic, showing a change in the piano accompaniment's texture. The page number '226' is centered at the bottom.

This musical score page contains measures 84 through 92. It is written for Viola and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is organized into four systems, each with a Viola staff and a Piano staff. Measure 84 features a Viola line with eighth-note patterns and slurs, and a Piano accompaniment of chords. Measure 87 continues the Viola's eighth-note patterns with slurs and fingering (0, 2, 1). Measure 90 shows a dynamic shift to *f* (forte) in both parts. Measure 92 concludes with a *f* dynamic and includes a four-measure rest for the Viola.

94

97

100 - sul C

*f*

Misterioso

103

*mf*

Misterioso

Detailed description: This page of a musical score for Viola and Piano contains measures 94 through 103. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features three systems of music. The first system (measures 94-96) shows a complex viola line with many slurs and fingering numbers (0-4) and a piano accompaniment of chords. The second system (measures 97-99) continues the viola line with slurs and fingering, and the piano accompaniment. The third system (measures 100-103) begins with a 'sul C' instruction for the viola, followed by a dynamic change to *f* and the tempo marking 'Misterioso'. Measures 102-103 show a dynamic change to *mf* and the tempo remains 'Misterioso'. The piano part consists of chords and some melodic fragments.

106

4 2 3 0 V

1 2 0 V

0 V V

109

*legato*

1 2 4 0 4

*legato*

112

*fff* 3 1 3 V 3 V V

*cresc.*.....

115

3 V V V V V V V

*f*

Detailed description: This page of a musical score for Viola and Piano contains measures 106 through 115. The score is written in G major and 4/4 time. It features a Viola part and a Piano accompaniment. The Viola part includes fingerings (4, 2, 3, 0, 1, 2, 0, 0, 2) and bowing/playing directions (V). The Piano part includes dynamic markings such as *legato*, *fff*, *cresc.*, and *f*. The score is divided into four systems, each with a Viola staff and a grand staff (treble and bass clefs). Measure 106 starts with a Viola line and a piano accompaniment. Measure 109 features a *legato* marking in both parts. Measure 112 includes a *fff* marking and a *cresc.* marking. Measure 115 ends with a *f* marking and a double bar line.

*Piu Presto*

118 *f*

*Piu Presto*

121 *p sub.*

*legato*

124 *ff*

126 *ff*