

## Vorwort

Auf ausdrücklichen Wunsch meines Freundes Hans Werner Henze schrieb ich im Frühjahr 1980 für die Festwoche von Montepulciano 1980 dieses Werk, das bei dieser Festwoche durch meine Tochter Maria uraufgeführt wurde.

„Debla“ ist eine der Formen des sogenannten „Canto Grande“; dieser stellt die reinste andalusische Volksweise dar, ein komplexer Gesang, der dem geheimnisvollen Ursprung der Folklore Südspaniens am nächsten steht. Seine Merkmale sind folgender Art:

- a) er wird ohne jede Begleitung gesungen,
- b) er besteht aus sehr langsamem, statischen Teilen, gefolgt von weiteren voller Intensität und Rhythmus.
- c) bei der „Klimax“ schlägt der Sänger Rhythmen mittels Klatschen der Hände, welches als Kontrast zu seinem Gesang dient.
- d) es werden Vierteltöne angewendet.

Alle diese Charakteristika habe ich in meinem Werk angewandt, obwohl ich keine „Debla“ imitieren oder wiederherstellen wollte. Ich habe mein Werk auf bestimmte Eigenschaften und Konstanten dieses andalusischen Volksgesanges aufgebaut und eine eigenständige Musik geschaffen, die ausschließlich für Flöte gedacht ist.

↖	kurze Fermate (1-2'')
◻	mittlere Fermate (3-4'')
⌚	lange Fermata (5-6'')
↑	1/4 Ton Erhöhung
#	3/4 Ton Erhöhung

||: ad libitum :|| Der Ausführende kann diese Figur nach Belieben wiederholen, 3 x maximal dreimal (d. h. mindestens drei Achtelnoten, maximal zwölf Achtelnoten).

## Preface

At the express wish of my friend Hans Werner Henze I wrote this work in the spring of 1980 for the Montepulciano Festival of that year. It was first performed at the Festival by my daughter Maria.

“Debla” denotes one of the forms of the so-called “Canto grande”. This latter is in itself the purest manifestation of the Andalusian folk melody, a complex form of song which is closest to the mysterious origins of the folklore of Southern Spain. Its salient characteristics are:

- a) it is sung completely unaccompanied;
- b) it consists of extremely slow, static sections followed by highly rhythmic and intense sections;
- c) at the “climax” the singer beats out the rhythm by clapping, this serving as a contrast to the vocal line;
- d) the music makes use of quarter-tone intervals.

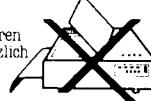
I have included all of these features in the present work, although it was not my intention to imitate or reproduce the “Debla”. Rather, I have based my composition on certain aspects and characteristics of this form of Andalusian folksong while creating a work which exists in its own right and is conceived exclusively for the flute.

↖	short fermata (1-2'')
◻	medium fermata (3-4'')
⌚	long fermata,(5-6'')
↑	note raised by 1/4 tone
#	note raised by 3/4 tone

||: ad libitum :|| the performer may repeat this figure at his own discretion up to 3 x three times (i.e. at least three, at most twelve quavers).

Debla (1980)  
für Flöte solo

Fotokopieren  
grundsätzlich  
gesetzlich  
verboten



Cristobal Halffter  
(1930)

$\text{♩} = 42$



$\text{♩} = 56$

pp ————— f pp ————— p ==> ppp pp ————— mf ————— pp

pp ————— f ff ————— sf

poco a poco  
accel.

tan deprisa como posible  
ff ————— ff

ff ————— fffff ff ————— fff

rit.  
fff ==> fff fff ==> fff fff ————— fff —————

$\text{J} = 56$   
pp ————— pp

p ————— f ————— p p ————— ff

The sheet music consists of eight staves of musical notation for piano. 
 - Staff 1: Dynamics include *f*, *ff*, *p*, *p*, *ff*. Measure 3 has a dynamic bracket labeled *Rubato accel.*.
 - Staff 2: Dynamics include *p*, *ff*, *ff*, *fff*. Measure 5 has a dynamic bracket labeled *accel.*.
 - Staff 3: Dynamics include *ff possibile*. Measure 5 has a tempo marking of  $\text{J} = 112$ .
 - Staff 4: Dynamics include *ff sempre*.
 - Staff 5: Dynamics include *Rubato* with a tempo marking of  $\text{J} = 112$ .
 - Staff 6: Dynamics include *Rubato* with a tempo marking of  $\text{J} = 112$ .
 - Staff 7: Dynamics include *accel.*
 - Staff 8: Dynamics include *accel.*
 The music features complex rhythms with sixteenth-note patterns, grace notes, and various time signatures (3/4, 5/4, 5). The key signature changes frequently, indicated by sharp and flat symbols.

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *fff*, *ff*, *p*, and *f*. There are also tempo changes indicated by  $\text{♩} = 66$ ,  $\text{♩} = 52$ , and  $\text{♩} = 70$ . The music is divided into sections by vertical bar lines and includes performance instructions like "Tempo giusto ( $\text{♩} = 52$ )". The staves are written in common time with a key signature of one sharp.

Measure 1:  $\text{♩} = 52$  (first 4 measures),  $\text{♩} = 66$  (last measure). Dynamics: *fff*, *fff*, *fff*, *fff*.

Measure 2:  $\text{♩} = 52$  (first 4 measures),  $\text{♩} = 70$  (last measure). Dynamics: *fff*, *ff*, *fff*, *p*.

Measure 3: *Tempo giusto* ( $\text{♩} = 52$ ). Dynamics: *fff*, *p*, *(p)*, *(p)*.

Measure 4: *fff*, *(p)*, *(p)*, *(p)*.

Measure 5: *ff*, *p*, *p*, *p*.

Measure 6: *ff*, *p*, *p*, *p*.

Measure 7: *ff*, *f*, *f*.

Measure 8: *fff*, *(γ)*, *(γ)*, *f*.

Measure 9: *fff*, *(γ)*, *(γ)*, *f*.

Measure 10: *fff*, *f*, *f*.

Measure 11: *ff*, *f*, *f*.

*fff*

*fff hysterico*

(y) (y) (y) (y) (y)

*fff*

(y) (y) (y) (y) (y)

*fff*

(y) (y) (y) (y) (y)

*fff*

Rubato

(y) (y) (y) (y) (y)

*fff* *fff*

*accel. molto*

(y) (y) (y) (y) (y)

*fff* *fff*

*ad lib., maximal 3x*

*accel.*

*rit.*

*fff* *ff* *p* <>

Rubato

*p* *mf* *p* *mf*

*rit.*

*p* *mf* > < *f* > *pp*

*fff* *accel.*

*rit. molto*

*ppp* *fff* *pp* *pp*