Towards a notion of cultural soundscape as an informant to original music composition - with particular reference to that of the Maltese Islands

Véronique Zammit

Submitted to the School of Creative Industries in partial fulfillment of the requirements for the degree of Doctor of Philosophy at Napier University.

June 2008

Director of Studies - Dr. Stephen Davismoon
Subsidiary Supervisor - Ken Dempster
THESIS CONTAINS

CD
Declaration

I hereby declare that this thesis has been composed entirely by myself. The thesis has not been submitted for any other degree or professional qualification to this or any other institution.

Véronique Zammit, 2008
Acknowledgements

I would like to thank my husband Alan Vella, my parents Theresa and François Zammit, Stephen Davismoon, Ken Dempster, Ian Tomlin, Janatha Stubbs, Naomi Smith, Jola Debicka-MacLennan and Charles Camilleri.
Abstract

In this folio of compositions, which includes orchestral, chamber, electroacoustic and solo pieces, an attempt was made to capture some aspects that constitute the Maltese cultural identity in a sonic way. One of the most important factors is the omnipresence of the Catholic Church in Malta – its physical dominance of the Maltese skyline and the overriding influence it exerts on the Maltese community and lifestyle. Although no works in the folio can be said to fall under the genre of 'sacred music', there is an apparent reference to religion in some of these works. This is most notably reflected in Banda, an electroacoustic work, which includes various brass and vocal choir samples recorded during a 'Good Friday' procession in the Maltese town of Mosta.

Another point of interest that is explored in the folio to some extent is the use of language in Malta. The island boasts of having two official languages, namely Maltese and English. Code-switching is therefore a very common phenomenon. Texts in both English and Maltese are thus employed in the composer's music. Passages of Love, for voice and piano, features a selection of poems in English by Maltese poet Marco Montalto. On the other hand, L-Ewwel Xita (lit. The First Rainfall), scored for voice, cello and percussion, features a traditional Maltese nursery rhyme as well as typical snatches of conversation heard on the streets of Malta. Sometimes the two languages occur in the same work. In another example of word-setting in music called Epilogue, original words by Louis Mac Niece appear alongside a Maltese translation of one of the verses.

One cannot help but notice the various contradictions present in the Maltese Archipelago. The struggle to retain Malta's unique cultural identity while submitting to 'foreign' pressures is of note here. In the folio, this is manifested by the presence of Maltese folk-like melodies in Peprina (from Fjuri, a work for piano, clarinet, violin and cello), which contrasts the forward-looking Juillet – an...
experimental, electroacoustic piece that was partly written at the CCMIX Studios in Paris in 2006.

Despite the 'inconsistencies' inherent in Maltese culture, the folio can be regarded as a celebration of Malta's rich and diverse history - one that saw numerous settlers leaving an indelible mark on the island and its people. The French, for instance, were amongst the many colonisers of Malta. Many of the composer's works contain techniques that are associated with fin de siècle Paris, such as orchestral Katina, for example. The title of Zammit's orchestral Kavallier (lit. knight from Ritratti) pays homage to The Order of the Knights of St John, whilst the primary musical idea of this work stems from a variation of an early nineteenth century dance by August Voigt entitled 'St. Julian's Cottage'. (St. Jullian's is a seaside area in Malta and was one of the first to be adopted by the British on their arrival).
# Table of Contents

1 Introduction - The folio and its context ........................................................................ 2

Orchestral Works ........................................................................................................... 23

2 Katina ...................................................................................................................... 23
3 Ritratti ................................................................................................................... 32

Chamber Works ........................................................................................................... 65

4 Gelsomina ............................................................................................................... 65
5 Fjuri ....................................................................................................................... 81
6 Xalata ..................................................................................................................... 106

Vocal Works ............................................................................................................... 109

7 Passages of Love ................................................................................................. 109
8 Epilogue ............................................................................................................... 124

Electroacoustic Works .............................................................................................. 131

9 Banda ..................................................................................................................... 131
10 L-Ewwel Xita ...................................................................................................... 139
11 Juillet ................................................................................................................. 157

12 Summary ............................................................................................................. 165

References

13 Bibliography ........................................................................................................ 167
14 Score Readings ................................................................................................. 171
15 Discography ....................................................................................................... 174
16 Papers and Journals ........................................................................................... 177
17 Online Sources ................................................................................................... 178
18 Other Sources .................................................................................................... 180

About the Author .................................................................................................... 181
1 Introduction

According to Maltese composer Charles Camilleri (b.1931), “some of the most exciting contemporary music is the result of musicians successfully capturing the abstract pattern of a particular soundscape, revealing its inbuilt shape, bringing to light its essential features” (Camilleri quoted in Pace, 2002, p. 9). Camilleri was one of the first composers who successfully captured elements from the Maltese soundscape in his music. His Times of Day (1958) and Mediterranean Images (1970) in Malta and UK partly inspired the author to take up music composition.¹

Some characteristics of Camilleri’s works of this period include the use of complex and contradictory rhythms, drones, ostinati, ornamentation, variation and an effective use of silence (Pace, 2002). Many of these traits are also employed to express aspects of the soundscape in works of the current folio. For Camilleri, the soundscape is “the total pattern of human and non-human sounds and noises, silences, as well as the sounds created by natural and artificial phenomena of the region” (Pace 2002, p. 9).

Other contemporary Maltese composers, such as Gordon Zammit, (no relation to the author) have expressed their fascination for the island’s soundscape² – one that was partly moulded by the numerous settlers on the island. These were often attracted to its strategic geographical position.

The first evidence of music-making in Malta dates back to the 2nd century BC.

¹ Zammit performed Mediterranean Images in Malta on 17th October 2004 as part of the festival La Navigation du Savoir (Network of Historical Arsenals in the Mediterranean). She subsequently performed UK premieres and performances of these works.

² In his music, Zammit G attempts to unite “both Western and Mediterranean soundscapes; the result being an abstract pattern of both.” (G Zammit 2004, Preface p. XVI). He is currently studying composition under Phil Cashian at the Royal Holloway University of London. See <http: //www.rhul.ac.uk/Music/Studying/listofpostgraduates.html>. Last updated on Friday 11th January 2008.
Aelius Hermolaos, a young lyre player/comedian is thought to have entertained his audiences at this time. Iconographic and written evidence of the instrument he played are carved on his tombstone, which is now exhibited in the Rabat Museum of Roman Antiquities (Borg Cardona, 2002). This episode indicates some degree of influx of Greco-Roman musical culture on the islands (Ibid, p. 15).

According to Gordon Zammit, the foundation of our musical cultural system has been formed by Greek and Arab musical traditions (Zammit G., 2004, p.3). The Maltese Archipelago has proved to be an important stepping-stone between Europe and Africa and this had a lasting effect on the region's soundscape. In effect, Camilleri notes that there is a "common soundscape" (Camilleri 1988, p. 9-10) "that extends from Turkey throughout the Levant, into Egypt and across to Morocco and even Andalusia" (Zammit G., 2004, p. 3).

Before we turn to the non-musical sounds pertaining to the Mediterranean soundscape, it would be useful to highlight some of the salient features of the region's music. Many significant characteristics, such as the maqām phenomenon will not be discussed, as they are not directly related to the works in the current folio.

---

3 Habib Hassan Touma observes that "between the ninth and thirteenth centuries two tone systems were recognised (Greek and Arabian), whose main difference was in the way tetrachords were divided... The influence of this music on the repertoire of the medieval troubadours in Europe was decisive" (Touma in Zammit G., 2004, p.3).

4 Maqām (plural maqāmat) refers to "melodic intervallic patterns also known as modes or scales". The form of a maqām "can be culturally constructed, established by improvisation or a combination of both" (Zammit G., 2004, p.5).
Mediterranean Musical Aspects in Camilleri’s Music and the Author’s

Many Mediterranean-influenced traits include the use of syncopation, dotted values and irregular subdivisions and complex rhythms. In Camilleri’s works, beats are often divided into fives, sixes and sevens, with shifting accents—a technique he refers to as the atomization of the beat (Pace 2002, p. 4). This characteristic is illustrated in his Interlude I from Times of Day (Pace 2002). Thus springs the concern with notation, which can impose restrictions on the ‘free’ nature of the melodic lines. One solution is the omission of barlines as in the recitative-like cello line in the folio’s L-Ewwel Xita I.

Improvisatory qualities, which are inherent in the Mediterranean folk music tradition, are achieved in Camillieri’s work with the use of irregular phrases displaying nuanced temporal and tonal organisation of the material. Camilleri refers to this as ‘structural organisation’. For instance, the flute in the folio’s Gelsomina often performs in an ad lib manner within predetermined parameters as in certain forms of jazz improvisation.

Asymmetry, which often results from extemporisation, is another significant characteristic in Mediterranean music as one finds in the Arabic ‘Taqsim’\textsuperscript{5} (Galea 2001, p.8). Phrases of uneven length, as in the folio’s Gelsomina Part II can often be found in the flute part (e.g. bars 135-139).

\textsuperscript{5} Taqsim usually refers to a free form of an improvised melody played by an instrument (commonly lute) or vocal solo. It is often the first movement of a nawba (suite) characterised by the division of a long line by pauses (Zammit Gordon p. 6). Camilleri’s Taqsim (1967) for two pianos, is clearly based on this idea.
Structure

This ‘spontaneity’ of improvised lines can often create musical ideas that at first glance might appear unconnected to each other. Works in the folio such as Katina and Karnival (Hitan), for instance, seem to display a perpetual influx of musical ideas or themes. (However, on closer analysis, common melodic, harmonic or rhythmic features can sometimes be traced). This trait echoes the employment of “stream of consciousness technique” present in other art forms. As Camilleri observes; “if the material has any substance it almost organises itself – always with my watchful ear and intuition” (Camilleri quoted in Pace, 2002, p. 5). Although most works in the folio contain several seemingly independent ideas (e.g. Katina and Zifna) cohesion is maintained by employing simple techniques such as referring back to the opening before the end. This is similar to the traditional but intuitive approach utilised in Camilleri’s work (Pace, 2002). This feature is most obviously employed in ABA structures such as Miroir du Vieux Port (Mediterranean Images) where the scalic passages in the middle section revert back to the homophonic texture of the opening.

Conflicting material often results within the same bar via “contradictory rhythm” to create “multi-dimensionality” (Pace, 2002, p. 16). This is already evident in works like Camilleri’s Pablo e Pablo (Mediterranean Images), where the right hand and piano left hand play different rhythms in the middle section. Similarly, this multi-dimensionality is achieved by means of angular rhythms in Camilleri’s seemingly “formless” Fractals for solo flute (Pace, 2002). Contradictory rhythms are an essential feature of the folio’s L-Ewwel Xita I in which the cello and voice parts avoid appearing in unison.

6 Virginia Wolf’s To the Lighthouse (1927) and Schoenberg’s Erwartung (1909) offer good examples of this in their respective literary and musical realms.

7 Laura Falzon performed the world premiere of this work in the UK on 23rd February, 1993. See <http://www.laurafalzon.com/Prem.htm>
Order within Chaos

“Order is achieved out of chaos, and unity by seemingly disparate materials” (Pace, 2002, p. 36).

The concept of ‘order within chaos’ can be applied to the Maltese ghana, which is the generic term for Maltese/Gozitan folk music. In this type of music, one or two guitars provide simple accompaniment and harmonic support, whilst the prim (lead guitarist) performs a highly ornate and adventurous melodic line. In Passju (Fjuri) even though the steady pulse created by the ¾ time signature is maintained in the piano part, rhythmically and harmonically adventurous elements are introduced (e.g. bars 17-20), thus transgressing the very system that nurtured them.

Other techniques include heterophony, as found in the clapping samples in the folio’s Prelude (L-Ewwel Xita); and ostinati patterns as those present in Hitan (Ritratti).

The semitone also deserves a special mention here as it is “an important feature of Mediterranean folk music, with its typical chromatic inflections” (Camilleri, 1988, p. 38) which is prevalent in many works in the folio, e.g. the vocal line in L-Ewwel Xita III.

1.3 Emulating sounds from the soundscape

In Camilleri’s music, a piece written for a particular medium often emulates another instrument. In Leggenda (Mediterranean Images) the left hand piano part mimics the chordal guitar accompaniment in Maltese folk music, ghana.

---

8 The sounds from the original instrument “refer only to the characteristic sounds of the phenomena and not the phenomena themselves” (Shepherd, 1992, p. 141).
Similarly, the *bell theme* section in the current folio's *Talba (Ritratti)* features a piano simulating church bells.

**Ornamentation**

Ornamentation is of intrinsic importance in Mediterranean music. So-called 'grace notes' (such as the use of *acciaccatura* in the folio's *Sardinella* from *Fjuri*) “are used to intensify the effect of a note or to qualify movement from one note to another” (Camilleri in Serracino-Inglett & Camilleri, 1988, p. 16). These notes are “not to be considered as merely gratuitous additions, but as generated by the inherent logic of the melody” (Ibid). By implication, their omission would alter the character of the melodic line. This significance applies to other ornaments in the works of the current folio, including trills such as those employed in *Peprina* (from *Fjuri*) and *glissandi* (as featured in *Kavallier*). Ornamentation is a prominent feature in *Ghana*, which is very much a part of the Maltese Island’s Semitic heritage.

**The Arab Invasion**

The Arabs invaded the Maltese Islands in 870AD (Vella Bondin, 2000, p. 19). While the elite and powerful fled Malta for Calabria, Italy, the poor, farmers, fishermen and rustic folk were left behind. There was a gradual but complete adoption of Muslim culture, architecture, dress, and language (Vella Bondin, 2000 p. 19).

The islands are now predominantly Roman Catholic and the implications associated with Muslim and Christian culture appear in various forms in contemporary Maltese society. *Ghana* is still commonly regarded as the country's

---

9 Peter Serracino-Inglett (b. 1936)
‘traditional’ folk music. This Western/Eastern dichotomy is reflected in the *ghana* form itself that features Western accompanimental guitar lines contrasted by melismatic Eastern-sounding melodies.

This duality is partly explored in the folio’s *Xalata* for solo cello containing musical elements inspired by both the Orient and by traditional western music.

**Ghana – joining East and West?**

"Concern with *ghana*’s Mediterranean dimension is a perspective that reappears continually, it is related to Maltese concerns with their island as a synthesis of various Mediterranean cultures" (Sant Cassia, 2000, p. 287).

Historically, several styles of *ghana* flourished but today there are three main categories:

1) *Spirtu Pront* (quick wit, literally ‘ready spirit’), an improvised form of a song duel e.g. *Il-Karozzi* (See accompanimental CD in Zahra, 2006, Track 12).

2) *Tal-Fatt* (factual), a pre-composed narrative that, despite its name, may be fictional as well as based on actual events e.g. *Id-Destin* (See accompanimental CD in Zahra, 2006, Track 15).

3) *Fil-Gholi* (high-pitched), a style of singing on a high vocal register that contains repetitive and allusive lyrics.

(Zahra, 2006, P. 28)

“In *spirtu pront* the words are set in quatrains with an ‘a-b-c-b’ rhyme scheme and the singers are usually accompanied by three guitarists: two strum the chords and the *prim* (lead guitarist) improvises on the melody between the quatrains..."
The second type involves one ghannej (singer). The ghana form is predominantly associated with men. However, La Bormliza, a form of ghana fil-gholi, was often sung by women.

The influence of ghana on Camilleri’s early works can be traced in his Etnika Violin Solo Suite of which the first movement is entitled “Bormliza”. Similarly, in the folio’s L-Ewwel Xita II, the simple opening cello line imitates the simple chords of the accompanimental guitar present in the ghana form.

Ironically, ghana has a shorter documentation history than European music composed and performed in Malta. Sant Cassia gives the following reasons for this:

“Many middle class Maltese tended to see Culture in terms of a European heritage and considered ghana as a “cultural embarrassment” that they could not place in cultural evolutionist terms (Sant Cassia, 1989). To the middle classes and literati accustomed to the Western musical tradition, ghana sounds dissonant, incompatible with their musical taste” (Sant Cassia, 2000, p. 288). Borg Cardona (2002, p. 20) adds: “As early as 1804, the British Commissioner, Alexander Macaulay felt obliged to restrain Maltese singing and yelling... between 10pm and sunrise.”

According to Sant Cassia, ghana seems to have acquired “a history of being perceived as “traditional” but without many historical examples” (Sant Cassia, 2000, p. 287). Ghana is sometimes regarded as an aboriginal music. “As with

---

10 Ghana fatt and the Bormliza are less commonly encountered today than spirtu pront (Borg Cardona p. 24) For more information refer to Anita Ragonesi, Maltese Folksongs “Ghana” ed. Gorg Mifsud-Chircop (Malta:Malta University Press, 1999).
*arabesk* in Turkey...and *rebetika* in Greece, *ghana* has come to represent "the savage within" (Sant Cassia, 2000, p. 288).\(^{11}\)

"Indeed, in a literate society that minutely records monumental time, that measures change in terms of building and incising marks on the landscape, that very lack of history, and therefore of change, may have encouraged the notion of *ghana* as "timeless" and as "sounds/voices from the past" (Sant Cassia, 2000, p. 287). This 'timeless' quality, and ambiguous associations with a Maltese 'identity' probably explains why composers from Malta and Gozo often weave *ghana*-influenced elements into their music.

**Before and After Ghana**

The Maltese Islands have a long and diverse history so that *ghana*, though important, is not the only defining component of the Maltese soundscape:

"From the prehistoric inhabitants to the Phoenicians, Carthaginians, Romans, Byzantines, Arabs, Normans, Aragonese, Knights of St John, French and finally the British – all must have, to a greater or lesser extent, left their mark on Malta's musical development" (Borg Cardona, 2002, p. 15).

One of the quasi-consistent factors in the history of Malta has been the overriding influence of the Roman Catholic Church mainly due to its affiliations with its neighbouring country, Italy.

---

\(^{11}\) Since 1950, *ghana* has become associated with the agricultural *Mnarja festa*, celebrated in the Maltese Islands on 29th June. Formerly *ghana* was equally found in urban contexts. The result was a spectacle divorced from its social context (Sant Cassia, 2000, p. 289-290).
Churches and Bells

The Church maintains a very strong position in contemporary Maltese society, and the annual titular feast creates great anticipation (Vella Brincat, 2007, p. 213).

"The churches regulate the tempo of life in the towns and the countryside with their ringing bells; their organ playing and singing" (Carapezza quoted in Azzopardi & Sansone, 2001, p. 11). For this reason they play an integral role in the shaping of its soundscape. As stated in the abstract, although there are no 'church music' pieces in the current folio, some of the music contains religious references. The sounding of church bells, for instance, can be traced in the piano part in Passju (Fjuri) and in the vibraphone and various other instruments in Talba (Ritratti). Moreover, the word “nitolbu” (Maltese for “we pray”) appears in L’Ewwel Xita III as well as Talba.

The sound of church bells has captured the imagination of other Maltese composers, including Camilleri's. His solo piano pieces Churches and Bells and Silent Noon (both from his Valletta Images published in 2003) attest to that influence.

"The musical scene during the 10th and 17th centuries mostly centred on Church music and opera (this being a strong influence from Italy)... The interest of the local composer was mainly to write sacred music, a genre which was very prominent at a time when Church music dominated the musical scene" (Mansfield quoted in Siepmann, Piano Magazine 2005, p. 25). It was only until relatively recently (mostly in the middle of the 20th century) that the Maltese composers started writing secular music. These include opera, instrumental music, popular music and band music (Vella Bondin, 2000, p. 24). The Church was the only patron of music on the island and its affluence increased during the occupation of the Knights of St John. (Vella Bondin, 2000). The oldest evidence of sacred musical activity in Malta goes back to 1274 and is associated with the
Prosperity at last?

The arrival of the Order of the Knights of St. John on the Maltese Islands in 1530 was one of the most significant historical events on the island. Valletta 'Humilissima Civitas Vallettae' was built and became home of the knights until the arrival of the French in 1798. It was the Knights who raised liturgical music standards in Malta to match the level of similar contemporary music on the Continent, especially after the liturgical development brought about by the Council of Trent (1545-1563) (Vella Brincat, 2007, Abstract). The seventeenth and eighteenth centuries are often described as the golden age of church music in Malta. "The richness of its repertory is borne out by many surviving musical prints and manuscripts" (Carapezza, quoted in Azzopardi & Sansone, 2001, p. 11).

During this knights' occupation in Malta, "the Church was looking mainly towards Sicily and Italy for its music and musicians, the Knights embraced fashionable current European trends, whilst rustics and villagers tended to retain their predominantly Arab influence" (Borg Cardona, 2002, p. 16).

---

12 For information regarding the history of music in the Cathedral Church of Malta see Azzopardi & Sansone, 2001, p. 93.

13 Unfortunately by the nineteenth and early twentieth centuries, church music had reduced itself to mediocrity and profanity by the various cappelle musicali.

14 Even though the knights managed to relieve the island of some of its insularity, the societal structure remained stratified until the arrival of the British in 1800 (Vella Bondin, 2000, p. 41).
The Maltese Language

The Maltese language has Arabic origins but many Sicilian and Italian words were added during the 11th-18th centuries.\footnote{For more information refer to <http://www.loc.gov/rr/european/coll/malt.html>}

Maltese was primarily an oral language through the end of the 19th century, with little printed in it before the 20th century. Publishing in Maltese became more frequent after the Maltese gained their Independence in 1964 (Ibid). The Maltese alphabet was standardized in 1924 and became an official language in 1934, together with English (Ibid).

An extant Militia list of 1419 reveals that songs in Maltese were quite commonly performed by the juculari (Borg Cardona, 2002, p.15):

“These were entertainers who would generally have been able to play several instruments, rhyme, sing, dance and offer all-round entertainment. The singing would have been in Maltese, the language of these ordinary folk, and would have been some form of ghana” (Ibid). Borg Cardona adds that by the mid-fifteenth century there was “evidence of street-serenading, singing of madrigali; and the existence of canczuni and cantilene in the Maltese language” (B Cardona, 2002, p. 16).

Italian was formerly the preferred language amongst the educated in Malta (Vella Bondin 2000). The cantabile Italian style of music composition persisted in Malta until about 1940 (Ibid). The defining factor was probably the fact that the Maltese Catholic Church always looked at Rome for direction. The works, mostly written for Religious Ceremonies had to be in Latin (Ibid). In 1703, for instance, the Bishop Davide Cocco Palmieri prohibited the use of hymns on profane subjects particularly those in the vernacular (Ibid). Those who disobeyed could be at risk of excommunication (Ibid). Nevertheless, the demands of the Church do not fully
account why the Maltese language was regarded with such disdain in certain circles.

“It is a well-documented fact that until the outbreak of the Second World War 1939, the Maltese language was deliberately shunned by the majority of the educated Maltese …” (Vella Bondin, 2000, p. 10, 11).

Moreover, Ranier Fsadni (1993) observes that: “In a bilingual country where English has hierarchical connotations and Maltese egalitarian ones, choosing to speak English rather than Maltese, sprinkling one’s Maltese with English words, or insisting on speaking Maltese when English would be more conventional, affects personal and social relationships.”

**Use of Maltese Language Text in the Folio**

“It is futile to try and look for music that contains the Maltese language before 1940” (Vella Bondin, 2002, p. 12). Examples of Maltese text-setting in the field of Art Music are relatively few. These include Joe Vella’s song cycle for soprano and orchestra called Seher op.89 (1983) and Camilleri’s Il-Weghda, which was first performed in 1984. In the folio, the Maltese language most notably features in L-Ewwel Xita. On the other hand, English is used in Passages of Love. Maltese and English do not only appear exclusively however. The presence of both languages, as we find in Epilogue, points to a common phenomenon on the

---

island – code-switching.  

The point of departure in works involving the human voice in the folio, are not exclusively bound to the text. The inflection, tone and timbre of the voices employed are an integral part of the compositional process in pieces like Juillet. Often there is no pre-conceived text. Instead the words appear in the form of a one-sided conversation as in Prelude (L-ewwel Xita) or as snatches of speech that were serendipitously captured (Banda, Juillet).

Theodor Adorno comments on the inexorable nexus between language and music in Mediterranean:

“In the Mezzogiorno, in spite of everything, the human language seems not wholly separated from the musical medium” (Theodor Adorno quoted in Peter Serracino Inglott b. 1936, & Camilleri, 1988, p. 29).

The human voice, as seen in its prevalence in the folio, is an integral part of the Maltese soundscape.

Other Found Sounds

“To think of music as a cultural text is to imply that social or cultural elements are contained within or passed through its sonic components” (Shepherd, 1992, p. 129).

‘Found sounds’ have captured the imagination of diverse composers. Birdsongs have provided Messiaen (1908-1992) with a tremendous wealth of musical material only partly expressed in his Catalogue d’oiseaux (1958) whilst Prèsque...  

17 Even though both Maltese and English are official languages, one still wonders whether the cultural implications they bring can co-exist.

The use of frequency range is perhaps another unconscious imitation of the external soundscape. 18

Street Cries and Nursery Rhymes

It is curious that music and the soundscape often appear to be separated in the Western world. In other parts of the world the two have never been separated. In Japan the word for music "ongaku" means "enjoyment of sounds" – making it inclusive not exclusive (Schafer, 1992, p. 40). In the folio, it is the acousmatic pieces that appear to be more 'inclusive'. 'Street cries', on the other hand, with their more obvious melodic and rhythmic properties can be traced in the folio's acoustic piece, Passju.

As George Taylor points out, "...although the twentieth century has swept the hawkers off our streets, composers nostalgically blend their cries into musical scores" (Taylor in Zahra, 2006, p. 38). Cries of London (1974) by Luciano Berio (1925-2003) pays tribute to this threshold custom.

Street cries in Malta were born out of the natural rhythms and cadences of the words themselves, and are in turn injected with the vendor's own personality and singing-style. As a result, this helps the listener to identify the vendor and the products he's selling. Thus the fish-seller's cry would differ from that of the cake-seller, and "the distant approach of the vendor would be known even to those

18 "Mozart's music is made up of mid- and high-frequency sounds as was his world, whereas the heavy infrasound of the modern city is reproduced in the guitars of the modern rock group" (Schafer, 1992, p. 37).
who only heard the music and could not catch the words” (Scholes Percy quoted in Zahra, 2006, p. 39).

The use the nursery rhyme is another found sound in the folio, where L-Ewwel Xita Il and Peprina (Fjuri) offer the prime examples.

The Old and the New

In the folio, electroacoustic Banda was inspired by various dichotomies in the Maltese soundscape including aspects of the ‘Old’ and the ‘New’. For instance, samples of the live brass bands performing during a traditional Good Friday (a tradition that started in the Middle Ages) procession are juxtaposed with electronic and contemporary urban sounds. Banda attempts to embrace nostalgic aspects in order to integrate them with contemporary technological trends in music-making. Sometimes there is manipulation of the original band samples so that the ‘Old’ is presented in an innovative manner.20

Often in the folio, the works employing ‘traditional’ instruments are more conservative compared to the electroacoustic output. This is perhaps due to the genres’ associations with the respective notions of the ‘old’ and the ‘new’.

The Religious and the Secular

William Byrd (c.1539-1623) “spoke of the divine and civic musics” (Mellers, p. 6). The divine was explored in his masses and motets and the civic in instrumental dance music (Ibid). However, these attributes are not mutually exclusive. As we

know, polyphony is not possible without a temporal beat, no matter how subtly disguised (Mellers, 1992, p. 6). Polyphony, of which Palestrina (c.1525-1594), Byrd's senior, was a major exponent, is often used in the folio to allude to religious rituals. Polyphonic textures can be traced in the folio's Talba (Ritratti) and Peprina (Fjuri).

Borg Cardona comments on the strict measures on secular music following the council of Trent; "while liturgical music was being carefully fostered by the Church, secular instrumental playing, singing and dancing were forbidden not only in public but also in the privacy of homes because they were considered to distract the faithful" (Borg Cardona, 2002, p. 16).

Dance

"In the field of 'art' music as well as in dance and other fashionable trends of the day, it is probable that these were introduced to Malta by the Knights of St John, who imported to the island the musical and cultural richness that prevailed in Europe during the 1500's" (Mansfield, 2005, p. 25).

During the mid-16th century, a group of young Knights of Malta in the mid 16th century presented the Branles de Malte suite to the French court.21 "The popularity of the Branles de Malte spread to other courts of Europe, and their association with Malta proves to have been of some influence on later compositions. They were also of particular importance on the subsequent perception of that which was considered "Maltese" (Borg Cardona, 2002, p.13). Thoinot Arbeau (1519-1595) published one of the best-known manuals of the 16th century entitled Orchésographie (1588) that also includes dance steps to one of the Branles de Malte (Borg Cardona, 2002). Among the many dances we

21 "The branle originated as a French country dance and later spread to the courts of Europe. It is a group dance involving several couples disposed either in a line or in a circle" (Borg Cardona, 2002, p. 31). These were Courtly Dances that were very popular in France (Borg Cardona, 2002).
find the “Gaillarde, Capriole, Allemand, Branle, Gavotte, Pavane, Morisque, and Les Bouffons” (Ibid, p. 33). Another important collection besides the Branles is Terpsichore’s Banquet\textsuperscript{22} (ca. 1813) edited by Edward Jones (1752-1824). It includes dances from Spain, Malta, Russia, Armenia, Hindostani, England, Sweden, Germany, France and Switzerland amongst other places (Borg Cardona, 2002, p. 115). This volume includes 25 Maltese melodies. Most of the Maltese dances in this volume are named “Contradazi Maltessi” (a form of country dance) which was fashionable in late 18\textsuperscript{th} or very early 19\textsuperscript{th} century (Borg Cardona, 2002).

Maltese Melodies and A Maltese Pyrric Dance (both in Edward Jones’s Terpsichore’s Banquet) were probably used in early 19\textsuperscript{th} century to accompany a ‘sword dance’. They are in duple time and the performance direction is “Majestic”. In the current folio quasi-dance forms in duple time are employed in Katina, although the piece is not intended for dancing.\textsuperscript{23}

Religion and Dance

In spite of the censorship imposed by the Church there seems to have been a time when a religious ceremony in Malta would include some form of dance. Borg Cardona (2002, p. 118) observes that: “Professional Dances were certainly a more acceptable devotional manifestation in the past than they may seem to us today...Christians in Ethiopia and other parts of Africa have always used song and dance in any form of religious ceremony. Closer to home, in Italy, Spain and the Balearics, several processional dances, preceding or following the image of a Saint are still well recalled today.”

\textsuperscript{22} Terpsichore refers to the muse of dance in Greek mythology.

\textsuperscript{23} The titles of works in the classical music repertoire can often be associated with dance forms without being intended for dancing. In this category we can include Brahms’ Waltzes Op. 39 (1865) and Ravel’s Valse noble et sentimentales (1911) amongst many others.
Jones' *Pilgrim Dance* suggests that in late 18th or early 19th century Malta, some religious processional dance similar to that in Spain and Italy was in vogue. Instruments employed include the drums, horns and flutes.

**Beyond Tradition - Immortalising the Soundscape**

Dennis Smalley (b. 1946) suggests that "the electroacoustic medium, far from being a mere extension of vocal and instrumental resources, needs rather to be celebrated, emphasized, and developed for its originality and imaginative revelations of human experience" (Smalley, 1992, p. 515).

Although similar themes to those written by other Maltese composers using acoustic instruments are explored in the folio, the soundscape notion is expressed via the electroacoustic medium as well as by traditional methods. Homage to threshold customs such as 'street cries' can be traced in the opening of the chamber music piece *Passju (Fjuni)* while a combination of 'Maltese' found sounds - e.g. the spoken Maltese language - with electronic samples is a salient characteristic of *Juillet IV*.

Quasi-musical 'epiphanies' celebrate waning Maltese traditions and historical events as well as ordinary occurrences. For instance, rain samples as well as colloquialisms provide the premise for *L-Ewwel Xita* in the electroacoustic and acoustic counterpart, respectively.

The electroacoustic medium creates "an environment that requires the listener's involvement to establish its meaning, a meaning that is at once collective and personal...Today's successful electroacoustic work resembles more a participatory environment in which information is exchanged between listeners  

---

24 Literary exploration of the notion of the 'epiphany' is integral to James Joyce's *Portrait of an Artist as a Young Man* (1916).
and the soundscape" (Truax, 1992, p. 388). Evolving musical ideas in an electroacoustic composition, sound appealing because they are reminiscent of the natural soundscape in which everything is in a state of flux (Truax, 1992). This is one of the several contradictions that arise when we use artificial means to reproduce a sonic event present in the ‘real’ world. As Truax observes, it is only through electronic means that we can replicate exactly the same sound twice (Ibid). Hence, “Within electroacoustic communication, contradiction is an inherent and inescapable fact” (Truax, 1992, p. 379).

The current folio is indebted to the electroacoustic works by composers such as Iannis Xenakis (1922-2001), Luigi Nono (1924-1990), Luciano Berio, Luc Ferrari and Bernard Parmegiani (b. 1927), amongst others. Ferrari’s Prèsque Rien and Parmegiani’s La mémoire des sons are perhaps two of the most successful musical ventures in the exploration of the soundscape.

Visual music

“The painter can learn from a symphony by Beethoven, just as the musician can learn from a work by Goethe” (Schumann, quoted in Roberts, 2001 p.13).

Connections among the arts for Baudelaire was of tantamount importance: “The only really surprising thing would be that sound could not suggest colour, that colours could not give the idea of melody, and that both sound and colour were unsuitable as media for ideas; since all things have always been expressed by reciprocal analogies, ever since the day when God created the world as a complex indivisible totality” (Baudelaire on his essay on Wagner in 1861; cited by Roberts, 2001, p. 73).

In the folio, the piece that is most obviously influenced by visual elements is Gelsomina. The piece is named after one of the protagonists in the film, La Strada by Federico Fellini (1920-1993). Other pieces that suggest imagistic
influence include all vocal works employing 'word painting', e.g. *Passages of Love, Epilogue* and *L-Ewwel Xita*.

As part of the research for the folio, the author attended lectures at the Centre de Création Musicale Iannis Xenakis (CCMIX) in Paris in July 2006. One of the lecturers was Marilyn Brakhage who showed a selection of the films her husband — experimental filmmaker Stan Brakhage (1933-2003) — had made. These included *Interim* (1952), *The Dante Quartet* (1987) and *Black Ice* (1994). Brakhage often used the phrase “visual music” to refer to his music.\(^{25}\)

The various workshops and lectures held at the CCMIX Summer Course 2006 influenced the writing of the folio. These included Gerard Pape’s “Composition with UPIC system” & Trevor Wishart “Transformation of sound with the "Composer's Desktop Project".

**Other Research**

Research at the University of Malta and the Mdina Archives of the Metropolitan Cathedral Mdina, Malta which holds a collection that is “without doubt the most important that has been preserved south of Naples” (Carapezza quoted in Azzopardi & Sansone, 2001, p.11) during the writing of this thesis provided a valuable source of information about the music-making on the Maltese Islands.

The historical events shape the music of a nation (Vella Bondin, 2000, p.154). Music, perhaps more than any other forms of Art is an expression of a nation, of its level of education, of its instinct, and the soul's enthusiasm (Vella Bondin, 2000 p. 154).

\(^{25}\) Marilyn Brakhage’s lecture on July 17\(^{th}\), “Stan Brakhage: Composing Visual Music” delivered at the Trianon, Place Carnot, Paris.
2 Katina (*Chain*, 2006) for orchestra

This work anticipates many of the musical techniques to be traced in later works, one that often assimilates techniques pertaining to Western and Eastern musical traditions. (An example of this is the Maltese *għana* form as it contains these ‘contradictory’ influences). In *Katina*\(^{26}\) conflicting elements take the form of rhythmically charged ideas juxtaposed with fluid arabesque-influenced melodies, having modal and pentatonic qualities. Juxtaposition of thematic material and changing metres are also present here\(^{27}\).

*Katina* was the first orchestral piece to be written for the purpose of the folio. Techniques employed in this work foreshadow many musical features that occur in other works by the author. *Katina* is the Maltese word for ‘chain’ and the title refers to the series of musical episodes in the piece. The contrasting musical material in this work could be read as a metaphor for the conflicting influences exerted by the diverse Peoples that colonized the Maltese Islands through the ages.

---

\(^{26}\) Despite the title there was no conscious reference to Lutosławski’s ‘Chain’ pieces at the time of composition.

\(^{27}\) Stravinsky’s music provides numerous examples of these techniques. “In Stravinsky we find also a juxtaposition of disparate elements, that can interrupt each other, whilst being expanded or shortened. However often the contrast is cleverly derived from more or less the same material.” (Pace p. 2)
Structure - ABCDEF

Section A (Bars 1-13)

The opening is rhythmically assertive and tonally unambiguous (B flat minor) although the G natural in bar 6 in the violin parts anticipates the modally inclined material of the following sections. Bar 8 offers an unexpected change of scene following the rhythmically charged opening (Fig. 2.1).

Fluid melodic lines replace syncopated rhythms while the use of augmented chords (eg. Bar 9 in the flute part) undermine the tonal centre. A mood of
unpredictability is also created by new musical material that impinges on the listener.

Section B (Bars 14-25)

Dotted rhythms in the string parts provide a sense of urgency in this passage, restoring the piece’s rhythmic drive.

This passage recalls the dotted rhythms and flourishes of the ceremonial French style. The sense of musical stability achieved through repetitive rhythms is undermined by tonal ambiguity, while juxtaposed major and whole-tone scales maintain a sense of uncertainty within the music.

The oboe phrase in bars 18 and 19 (Fig. 2.2) is of thematic significance as its melodic contour is employed in the other instrumental parts throughout the piece.

This feature, which will be referred to in this section as the primary theme, recurs in the flute, piccolo and clarinet parts from bars 22 until 24. Of note is Section G, in which the musical material has its roots in the primary theme. Reappearance of this motif enables structural cohesion in a work that is characterised by shifting musical ideas. (See also Gelsomina).

Section C (Bars 26-45)
It is the harp part that dominates this section with its flowing upward arpeggio figure based on the key of E flat major. The presence of arpeggiated motifs and triplet quaver figures in this passage could be suggestive of a *seascape*\(^{28}\). Moreover, the scoring of the piece includes glockenspiel and harp as do the *Jeux de vagues* and *Dialogue du vent et de la mer* in Debussy's *La Mer* (1903-1905).

In *Katina* the juxtaposition of E flat major and its relative minor key perpetuate the notion of ambiguity (e.g. clarinet I in bar 35). Bar 43 sees the resurfacing of the *primary theme* in the oboe and clarinet parts first in its original version then transposed downwards by an augmented fourth.

**Section D (Bars 46-70)**

A new musical episode is once again marked by textural contrast. The flowing semiquaver tuplets in the harp part have been replaced by a stately phrase in the brass choir in the relative minor key of C. Undulating triplet figures in the string parts at bar 51 (Fig. 2.3) dismiss the brass motif and restore the sense of movement in the piece. Short melodic fragments are interrupted by sudden interjections between bars 51 and 58.

---

\(^{28}\) The Mediterranean sea, which surrounds the Maltese Islands is an integral part of the soundscape.
These interferences hinder the development of the new motif and are themselves substituted by a new idea in the woodwind choir. A resounding tutti provides an unforeseen end to this otherwise tranquil section.

Section E (Bars 71-134)

This passage is characterised by dance elements – a trait that will be explored in other works in the folio, such as Kavallier (Ritratti). According to W. Domeier, whose writings date from 1810; “Music is heard everywhere (in Malta) and National dances are exhibited with dexterity, lightness and agility, but men only dance with each other, women thinking it indecent to dance in public” (Domeier quoted in Borg Cardona, 2002, p.20).

Also, in one of his Letters from the Mediterranean published in 1813, naval officer E. Balquiere makes the following observations: “the great number of popular airs
you continually hear sung by boatmen and labourers" are attractive despite their lack of "scientific refinement" whilst the Maltese country dances are "extremely pretty" (Borg Cardona, 2002, p. 20). This emphasis on "simplicity" is manifested in the composer's tribute to such dances. However, the harmonic and melodic writing in the folio of compositions is more adventurous than that which is found in dances such as August Voigt's *A Maltese Dance*. (The latter is a dance in duple time comprising of simple harmonic and melodic elements with virtually no use of syncopation.) Further contrast lies in the use of techniques employed in *Katina*, which are not indicated in the traditional dances mentioned above. These include performance directions such as *sul ponticello* in the string parts and *tremolando* in the wind section (e.g. bar 83).

Following an orchestral build-up marked by triplet figures and *tremolandi* a lyrical melody emerges providing the climax to the entire work (bar 93) emphasised by the soaring registers employed in the higher strings (Fig. 2.4).

Fig. 2.4
The contour of the flute melody in bar 94 (and again in bar 141) seems to anticipate the circus idea that also appears in other works by the author, most notably Gelsomina (Fig. 2.5).

Another "dance theme", this time in compound duple time, occurs in bar 97. Once again the wind parts take precedence whilst the other instruments provide the accompaniment. Significantly, the melodies of the Maltese Dance referred to above and St. Julian's Cottage\textsuperscript{29}, were written for flute and piano. The prominent wind-writing in both Katina and Kavallier reflect this influence.

The melodic ostinato idea featured in the clarinet and bassoon parts at bar 112 (Fig. 2.6), develops into a 5/8 idea in Section F which features further juxtaposing of whole tone and chromatic scales (e.g. bar 116).

\textsuperscript{29} This is another archaic dance associated with the Maltese Islands and is featured in Kavallier.
In one of the many interjection sections present in this work, a four-bar idea in 4/8 time in bar 122 provides a slight rhythmic shift, only to revert back to the previous 5/8 idea. At intermittent intervals the rhythmic punctuation is emphasised with the help of tone clusters in the vibraphone (e.g. bar 126). Despite the changes of mood and sudden bursts of ideas in Katina, unity is maintained by the (sometimes fleeting) recurrence of previous musical material. Bars 126 and 131 see the reappearance of the primary theme in the upper wind parts that similar to previous passages provides the work's leitmotif. Again, the presence of semiquaver runs, triplet figures and sudden alterations in rhythm perhaps support the association with the sea's natural ebb and flow.

Section F (Bar 135-145)

At the onset of section F, the reoccurrence of the primary theme idea coincides with another change in metre (7/8). Musical dialogue ensues to reinforce the melodic and rhythmic elements in the passage to create a unified whole (e.g. bars 137-140, Fig. 2.7).
Although there is a change in time-signature, the tempo and the energy of the previous passage is maintained to culminate in a *tutti sforzando* in the final bar.

*Katina* was premiered by The Scottish Opera Orchestra, conducted by Derek Clark as part of the *Musica Nova Festival* (Glasgow West End Festival) in Glasgow, on 9th June 2006. This work is dedicated to Alan Vella.
3 Ritratti (*Portraits*, 2008) for piano and orchestra

*Ritratti* (*Portrait*) is a four-movement work where each movement employs musical and non-musical elements from the Maltese soundscape. The first two movements employ several loops or *ostinati* while the third and fourth emphasise dance-like elements.

**Flitan (Walls) – 1st Movement**

For centuries, Man has explored the inexorable link between Music and Architecture. Music is very much affected by the acoustical properties of the building in which it is performed. In some respects, “acoustic spaces may become musical instruments in themselves” (Osborne 2006, p. 46).

As Osborne suggests, “the creative partnership of music and architecture remains an inspiring and relevant resource” (Osborne, 2006, p. 46).

This opening movement was the composer’s musical response to the changing face of the Malta’s skyline. Reiterated figures in this movement are partly employed to represent the bland uniformity of some of these modern structures. In effect, the handling of the orchestral texture is an allegory for the urbanisation process, or developing city. At the most superficial level, architectural ‘growth’ is reflected in the dynamics of the music, which begins *piano* and ends *fortissimo*. The notion of expansion is also represented in the increasing value of the notes. For instance, the repeated quavers that dominate the first part of the piece give way to longer sustained lines in the violins from section C onwards. The high registers in the strings are also a means to create further tension and drama in this piece.
Structure – ABCDE

Section A (Bars 1-12)

In the opening section, which acts as a prelude to Section B, percussive elements such as the repetitive piano chords and persistent 'hammering' of the woodblock are employed to represent noisy building sites. The rising arpeggio figures played in thirds (e.g. bars 6-8) represent the growth of these towering blocks of buildings (Fig. 3.1).

Section B (Bars 12-24)

As composer and architect Iannis Xenakis (1922-2001) states, "Both (music and architecture) admit repetition, an omnipotent tool; both apply to the physical effects of size and intensity, by means of which they can astonish the mind" (Xenakis, quoted in Osborne 2006, p. 46).

An overall sense of urgency is created in this movement with the use of repeated quaver beats, which take the form of two-note clusters in the piano part. Despite the heavy dependence on reiterated motifs in Hitan, aural interest is maintained with the use of syncopated rhythms (e.g. flute parts bars 10 and 11) and various
melodic interjections (e.g. bassoon, cello and double bass in bars 22 and 23) – see Fig. 3.2).

Section C (Bars 25-52)

The dominant theme here is a four-bar phrase, which similar to previous sections, first appears in the piano part (bars 25-28). The ascending figure in the cello and piano parts in bars 27 and 28 (Fig. 3.4) seems to look back on the ascending arpeggio idea heard in the introduction (e.g. bars 5-8).

Sporadic musical ‘outbursts’ in the wind and brass section give melodic and harmonic interest and the writing becomes more involved. Meanwhile, the piano
part acts as a ground bass for the entire section and the upper strings support the piano's melodic line to heighten musical intensity.

Section D (Bars 53-87)

A new ostinato pattern occurs between bars 53 and 66 (Fig. 3.5). At first this appears in the cello and double bass parts.

The syncopated rhythms, which suggest the influence of contemporary urban music, such as hip-hop, contrast the triplet figures in the woodwinds (e.g. bars 61-63, Fig. 3.6).

An abrupt break from the ground bass idea occurs between bars 68 and 71. For these few bars, the texture is dramatically reduced but reverts back to the predominant ostinato pattern at bar 72, which re-emerges with full determination.
Section E (Bars 88-102)

This final section acts as a coda where the *ostinato* pattern featured in the previous section continues until the end. At the beginning of this final section, a new melody that is derived from the right hand piano part is presented in the solo violin line. After various statements from all the instrumental sections, the piece ends on a fortissimo *tutti*.

*Hitan* is influenced by Steve Reich's *Tehillim* (Hebrew word for 'psalms'), which uses repetition, albeit in a different way. Although there is no use of text in *Hitan*, the word *nitolbu* (which is Maltese for *let us pray*) appears in the next movement.

**Talba – 2nd Movement**

The premise for this piece was repetition – particularly that related to Prayer in the Catholic religion. In this section *talba* (with a small ‘t’) will be used to refer to the first of three important and recurring themes in this movement.

**The use of themes in *Talba***

1. 'Talba theme'

As from bar 5, the piano introduces the primary theme of the movement named *talba*, consisting of an octave pedal point in the right hand and melodic material in the left hand part (bars 5-8, Fig. 3.7).

---

30 The Holy Rosary, for instance, relies on the repetition of several *Ave Maria*’s for the purpose of worship.
The act of concentration seems to be fundamental to the effectiveness of prayer and meditative processes. In *Talba* concentration is reflected by the repetitive figure mentioned above, whilst 'distraction' takes the form of unexpected rhythmic and melodic shifts in the piano part e.g. the semi-quaver figure in bars 12 and 14 (Fig. 3.8).

Moreover, the purpose of the embellishments presented by the other parts, are a means to 'distract' the listener from the 'talba' in question (e.g. bars 17-18, Fig. 3.9).

The *talba theme* will appear in other parts of the orchestra as well, the first one being at bar 35 in the viola and cello parts (Fig. 3.10).
ii. 'Bell theme'

As discussed in Introduction, composers have long been fascinated by the pealing of church bells. One can mention works as diverse as Claude Debussy's *La Cathédrale Engloutie* (1910), Charles Camilleri's *Churches and Bells* (Valletta Images) and Parmeggiani's *La mémoire des sons* (2001).

In Zammit's *Talba*, the second most important musical idea that recurs during the piece has similar influences. The bell theme is introduced in bar 26 in the vibraphone and first violin parts where the primary musical material comprises of the following pitches - E, B, F sharp, D – and major third and perfect fourth intervals. (Falling intervals of a fourth are used regularly in the other works in the folio, e.g. in *Gelsomina Part I* – the 2nd violin part in bar 31; the viola part in bar 39). In *Talba*, these descending intervals represent church bells that are sounded in Malta on Fridays at 3.00pm:
"At 3.00pm the church bells toll to make the faithful remember the precise hour in which Christ died to save humanity. O ruh x'ghamiltlek jiena, 'O Soul what evil can you blame me for' or, as is commonly referred to, 'Tat-Tlieta', 'To be said at three o'clock' is a traditional prayer which the Maltese say at this hour" (Zarb, 1998, p. 280).

In Talba the bell theme can be traced in the vibraphone part, doubled by other instruments. In bar 55, for instance, the theme appears in the vibraphone and flute parts (Fig. 3.11).

![Fig. 3.11](image)

After the introduction of a third theme discussed later, the bell theme re-appears in bar 89 in the vibraphone and piano part. This time it takes a fanciful journey between bars 94 and 108 (Fig. 3.13). The texture is dramatically reduced here and has pointillist and 'oriental' overtones.

---

31 Electroacoustic Banda, which is also part of the folio, is directly inspired by the Good Friday tradition in Malta.
iii. ‘Polyphony theme’

A third contrasting idea is presented in bar 69 — initially by the clarinet and subsequently by the rest of the wind choir. The polyphonic character of this section is a tribute to sacred music of the Renaissance period. In this section the ‘presence’ of the bell idea persists and the triangle often punctuates the rhythm of the bell theme at intermittent intervals (e.g. bars 84). It is the strings that appear as protagonists in bar 79, with an echo of this third polyphonic theme. The section comes to a crescendo in bar 87 and to climactic effect in bar 88.

32 It was probably Mro Giulio Scala from Siena who would have introduced polyphonic singing (canto figurato) in Malta. He was employed by the Cathedral Chapter in Mdina in 1573, a position he held for nine months (Azzopardi & Sansone, 2001 p. 95).
The spoken text *nitolbu* (*let us pray*) between bars 75-78 and 82, is a reference to the words uttered during Holy Mass in Malta (see *L-Ewwel Xita III*). In *Talba* these words are assigned to the bassoon, horn, trumpet and piano.

Despite their differences, the three main themes of the piece are eventually brought together. Bar 135 contains idea one (*talba theme*) in the cello part whilst bar 139 features the re-entry of the *bell theme* presented in the vibraphone and first violin parts (Fig. 3.14)

![Fig. 3.14](image)

Finally, the *polyphony theme* resurfaces in bar 146 (Fig. 3.15).

![Fig. 3.15](image)
Structure – ABCDEFG

Section A (Bars 1-29)

Following a four-bar intro by the solo timpani, the piano entry introduces the *talba theme*, which is repeated over and over again (albeit with slight variations) for twenty-five bars. In this section the other instruments provide various interjections, as if to distract the listener from the repetitive nature and drone-like quality of the right hand piano part, which plays the pedal point – B natural. These interruptions, which contrast the relentless *talba theme*, can appear fleeting and frivolous. In effect they represent random thoughts that impinge on our mind when trying to concentrate.

Section B (Bars 30-54)

It is at bar 30 that the horn appears with a call for attention (Fig. 3.16).

![Fig. 3.16](image)

The stately *talba theme* reappears in bar 35 in the viola and cello parts until its original exponent, the piano, is reintroduced in bar 41.

Section C (Bars 55-68)

The bell theme, which in this section first makes an appearance at bar 55, is rather exposed at first (Fig. 3.17). However, the strings soon weave their way into
the texture as if to distract the listener from the solemnity brought about by the sounding of the bell.\textsuperscript{33}

Section D (Bars 69-88)

As the triplets rise to a crescendo with the aid of heavy upward glissando in the piano part, composure is regained with the introduction of the third theme – polyphony. The reference to European sacred music is apparent here with the onset of the subject in the clarinet part.

Section E (Bars 89-111)

The canon is interrupted by the \textit{bell theme} at bar 89, which seems to lose its way then disappears at bar 112.

Section F (Bars 112-128)

\textsuperscript{33} As in several of Camilleri’s slow movement sections, including his Piano Concerto no.1, a fragile, glassy texture is achieved by employing the higher woodwinds and the top ranges of tuned percussion (Pace, 2002).
The clarinet at bar 112 (Fig. 3.18) is a reminder of the canon that came to an abrupt close.

While the cellos replay the first theme, the oboes and violins engage in a new pseudo-canon but this is interrupted by the *talba theme* in the piano part at bar 119.

**Section G (Bars 129-156)**

After a second call for attention from the horn in bar 129 (Fig. 3.19), the three themes re-appear in succession until the movement comes to a close.

**Karnival (Carnival) - 3rd Movement**

*‘Shifting colours’*

Traditionally ‘carne vale’ “marked the period when meat and other earthly pleasures could be enjoyed in a spree prior to the commencement of the term of Lenten penitence...historically, (in the Maltese Islands) this entertainment can be traced back to the early 1400s. Encouraged by the Grand Masters of the Order of St. John of Jerusalem (1530-1798), Carnival declined in the 19th century but
managed to live through the period of British rule (1800-1964) and has thus been handed down in an almost unbroken tradition of about six centuries.” 34

In Malta and Gozo, Carnival is an important event in the annual calendar as it is one of the few opportunities where one can see Maltese traditional dances, such as Il-Parata35 and Il-Maltija being performed (see Borg Cardona, 2002, p. 25). Carnival dances that are less commonly encountered today include the Kumitiva that take place in Xaghra, Gozo. The music of the Kumitiva “is provided by a band of musicians playing accordion, tambourines, castanets and friction drum” (Borg Cardona, 2002, p. 27). Music-making on traditional instruments still takes place in some villages in Gozo (e.g. Nadur, Xewkija and Gharb) particularly during the Carnival period (Borg Cardona, 2002).

“The Carnival was formerly a great source of amusement to the Maltese, and when there was a public masked-Ball given at the Theatre, the Knights only had the privilege of Dancing unmasked”36 (Jones quoted in Borg Cardona, 2002, p. 80). During the knights’ residency in Malta, many masked balls used to take place (Borg Cardona, 2002). The branle, which was used in masquerades and festivals, would have been one of the dances performed (Ibid). This dance contains “certain expressions, mimings and gestures. For this reason it may be termed a mimed branle” (Borg Cardona, 2002, p. 33). The movements of this dance are in slow duple time as in Karnival.

34 <http://www.maltamedia.com/features/carnival/2007/02/>

35 “The Parata was originally danced in Carnival by groups of men dressed in white, brandishing wooden swords and shields. A mock battle ensued between the opposing parties. They were usually accompanied by a small band of strolling musicians. Today this dance commemorates the Maltese victory over the Turks” (Borg Cardona, p.25).

36 The musical collections of Edward Jones (1752-1824) include Maltese Melodies (1807) and Terpsichore's Banquet (1813). Some “court dances” are alleged to have been “performed by Maltese musicians during Carnival and other festivals” (Borg Cardona, 2002, p. 14).
Carnival calls for the participation of people from all walks of life. Adults and children in bright, colourful and often bizarre costumes, perform various traditional and contemporary dances at the main square in the city of Valletta.

Zammit's _Karnival_ (Maltese spelling of Carnival) comprises of ten contrasting musical episodes, which constitute a single movement. (Structurally, this movement is similar to other pieces in the folio, such as orchestral _Katina._) The various shifting melodies and colours in _Karnival_ create a kaleidoscopic effect, as one group of dancers leave the scene to make way for newer acts at this festive occasion.

**Structure – ABCDEFGHIJ**

**Section A (Bars 1-39)**

As the crowd awaits the spectacle to begin, the air is filled with anticipation. In the initial sixteen bars it is the piano that seeks to reflect this expectant mood, accompanied by light strokes from the cellos, basses and bassoon. The initial piano part comprises of an ascending melodic figure (Fig. 3.20).

![Fig. 3.20](image)

Between bars 13 and 16, a variation of the soaring piano figure is presented (Fig. 3.21). It is at this precise moment that the violas introduce a new melody that will be imitated by the piano four bars later.
Once the piano takes over the new viola motif, this melody no longer remains in the forefront but serves as an accompaniment to a new melody performed by the upper strings (bar 17).

Because of the way the various melodies have been layered in this section, it is not always easy to distinguish between the 'main' melody and the 'counter-melodies'. These are the constantly 'shifting colours' that are referred to in the title. In bar 21, the upper strings and oboes and bassoons seem to be battling over the spotlight (Fig. 3.22). Since newer rhythmic and melodic ground is covered in the wind parts, this section of the orchestra takes precedence at this point.
Section B (Bars 40-52)

A short two-bar link (bars 38, 39) introduces the new section that lasts only thirteen bars. The brevity of the new section could be due to the subdued character of the descending piano figure, which does not complement the festive atmosphere. It is therefore quickly brushed aside like an uninvited party-guest to welcome a new playful motif in the strings section.

Section C (Bars 53-74)

In contrast to the previous section, Section C has a decidedly 'major' tonal bearing. It is perhaps due to its jubilant character that it lasts for twenty-two bars. The semi-quaver runs that initially appear in the piccolo part (bars 60, 61, Fig. 3.23) are reminiscent of similar motifs found in Zammit's *Katina* and *Gelsomina*. 
These twirling figures become increasingly frequent and are then shared by the whole of the woodwind section (bars 65-67). Meanwhile the piano performs quick demi-semiquaver flourishes (that seem to look back at the octave pedal note feature in the piano part in the second movement - Talba). The strings contribute to the sense of urgency with relentless staccato quavers played in unison.

A special mention of the ubiquitous trill needs to be made here, as it is employed to create a dazzling effect befitting the colourful event. In this section, the trill first appears in the piccolo (bar 67, 69) and oboe (71, 73), which are then joined by the clarinet in bar 75 (Section D). Once again, it is the piano part that introduces a new motif here, which is typified by a rising figure with a less clear tonal centre. The ambiguity and the minor tonalities it wants to reinforce are not welcome additions here. Without further ado, the material is dismissed after merely twelve bars.

Section D (Bars 75-86)

Another new motif in the piano appears here. It is characterised by a rising figure, which then swiftly descends (bars 75-80, Fig. 3.24).
At bar 80, the clarinet and upper strings lean onto the second beat of the two-note phrase (Fig. 3.25).

This is a reference to the *newwieha* referred to in the author's song, *A Wasteland (Passages of Love)*. This feature could be regarded as the musical equivalent to a sigh. The section only lasts twelve bars for the same reason as Section C.
Section E (Bars 87-95)

This section is characterised by chromatic lines (bars 91, 92, Fig. 3.26) whilst
the *col legno* feature anticipates the entry of the percussion instruments - namely
the castanets and maracas, used in subsequent sections. In effect, Section E
could be regarded as a prelude to the more substantial Section F, with its
emphasis on syncopated rhythms and percussive timbres.

Section F (Bars 96-124)

The violins often perform in unison here (bars 98-122), while the castanets
reinforce the rhythm played by the string parts (103-105) and provide cross-
rhythms (bars 106, 107, Fig. 3.27).
The use of the castanets here is significant as it is an instrument that is commonly associated with Mediterranean music, particularly that of Spain.

Edward Jones's collection of Dances, *Terpsichore's Banquet* of ca. 1813, includes *Contradazi Maltessi with Castanets* (Maltese Country Dance with castanets) and *Castanet dance of the Maltese*. These dances "must have been very popular in the early 19th century..." (Borg Cardona, 2002, p.119). Moreover, it is documented that on the Maltese Islands, "until the beginning of the 18th century, balls which were given on Wedding days were in the Spanish style, and everyone danced with castanets in hand...By the early 19th century they were evidently still popular dances, but had probably lost their initial association with bridal festivities" (Borg Cardona, 2002, p. 119).

The maraca shake at bar 123 coincides with a quick descending figure in the piano part that is initially doubled by the violin but is soon left to its own devices. The octaves found in the right hand in bar 124 (Fig. 3. 28) seem to look back to the C Section (bar 66 until the end of section) where the piano behaves in a similar manner.
Section G (Bars 125-132)

This section is characterised by triplet figures in the right hand piano part as well as unison melody played by violins, cellos and left-hand piano. Before this new motif has time to settle, it quickly morphs into a new musical idea. As in bar 52, it is the horn and the trumpets that 'announce' the end of the section and pave the way to the new one.

Section H (Bars 133-142)

The use of the triplets in both G and H ensure a seamless transition between the two sections. In contrast to Section G, there are no changing meters here. Instead, simple quadruple time is maintained throughout. The reiterated D minor and A minor harmonies first featured in the lower strings (bar 133) as well as the rising semiquaver figure in the violin parts (bars 135 and 137) are the most dominant features in this section (Fig. 3.29).
No semiquavers feature in the subsequent three bars to contrast the following section, which primarily consists of *ostinato* arpeggiated semi-quaver figures.

**Section I (Bars 143-155)**

At the onset of the section, the texture is heavily reduced to prepare for the dramatic orchestral build-up. The semi-quaver figures (bars 143-147) propels the music forward then leads to a pseudo-ritenuto effect produced by the augmenting of note-values – from semiquavers to triplets and finally to quavers (bars 148, 149). The orchestral *tutti* at bar 150 features the identical rising semi-quaver figure in the strings discussed earlier. The D minor and A minor harmonies that were introduced at bars 133 and 134 now appear in the piano part as well as the strings (bar 150-153). It is the piano, with its incessant triplet figure that momentarily dominates the score by means of an ascending scale followed by a fortissimo trill (Fig. 3.30).
Rhythmic elements, such as the rising semiquaver and triplet quaver re-surface. The castanets make a final appearance at bar 160. Two bars later there is a variation of a melody heard in the opening bars of Zammit's Passju (Fig. 3.31).

This leads to the finale that features solo piano. The tone clusters employed here are reminiscent of the ending in Camilleri's Albanian Lament (Mediterranean Images). The slow moving last ten bars in Karnival are a gentle reminder that carnival precedes Lent, a time of abstinence and reflection.
Kavallier (Knight) – 4th Movement

In this dance-like work, two different periods in Maltese history are referred to. The title bears homage to the Knights of Malta since as Borg Cardona (2002, p.16) comments, “dancing is known to have taken place among the knights on the island”\(^\text{37}\). The main musical idea, however is derived from an original tune that was popular during the British period in Malta. In effect, the primary recurring theme in Kavallier is based on an early nineteenth century ‘Maltese’ dance. The original dance is entitled \textit{St. Julian's Cottage} and is attributed to August Voigt.\(^\text{38}\)

“This little melody by August Voigt, like all the others is accompanied by dancing instructions and, is likewise intended for the British salon in the middle and upper strata of society. The dance instructions are as follows:

The 1st Lady turns the 2nd Gent. The 1st gent turns the 2nd Lady down the middle, up again and right & left” (Borg Cardona, 2002, p. 158).

Kavallier comprises of various contrasting sections, which are all held together by the theme derived from \textit{St. Julian's Cottage}\(^\text{39}\). Voigt’s piece is in binary form. The theme in Kavallier utilises musical material from the ‘B’ section of the original dance quoted in Figure 3.22.

---

\(^\text{37}\) During the rule of the Knights of St John music flourished in Malta. Famous Maltese composers of the period include Benigno Zerafa, Francesco Azopardi and Nicolo Isouard (Vella Bondin, 2000).

\(^\text{38}\) As stated in the abstract, St. Julian’s was one of the first areas to be adopted by the British on their arrival to Malta.

In the folio this melody appears in ‘retrograde’, although there are slight rhythmic and melodic variations in the sixth bar. The exact retrograde version is printed in Fig. 3.23.

(The first four bars of this movement show a truncated version of this new retrograde theme. The full version appears at the onset of Section A.)

Voigt’s melody was written for flute and piano. In Zammit’s work much emphasis is given to the wind instruments and piano. Concertante elements are present in this movement, where the piano is often given soloistic treatment.

“Musical instruments can be markers of culture” states author Hélène La rue (1994, p. 189). In the following statement, Borg Cardona (2002, p. 158) testifies the popularity of the piano in Malta during the British period.

“Pianofortes were at this time becoming an indispensable household requisite. By 1814, we know that there were already a number of imported Broadwood pianofortes on the island. By a few years later, the instrument had become an important status symbol among the British residents.”

---

40 The piano increased in popularity in Malta during the British period. In 2005, a third of the population played the instrument (Mansfield, 2005, p. 25).
Kavallier blends the maestoso musical themes associated with the noble and aristocratic\textsuperscript{41}, with popular salon music.

‘Kavallier theme’

In the piece, the predominant theme is the retrograde melody that will be referred to as the kavallier theme. The latter was the primary musical idea for the entire movement and is based on the retrograde motif shown in Figure 3.23.


Section A1 (Bars 1-27)

The first statement of the theme appears as a truncated version in the solo trumpet part in the introduction.\textsuperscript{42} It is at bar 5 that the theme fully emerges in the piccolo, flute, oboe and clarinet parts (Fig. 3.24). The viola joins in at bar 6.

\textsuperscript{41} The Knights of Malta came from aristocratic families (Borg Cardona 2002).

\textsuperscript{42} Trumpets have a “long tradition of association with high status groups, in their case with royalty. Until the sixteenth century in England, possession, or use of certain types of trumpet was limited to this king and his immediate family” (La Rue, 1994, p. 190).
At this point the trumpet plays a variation on the theme while the lower strings, brass and bassoon reinforce the tonal centre of G major. The material used in the piano entry in bars 15-18 (Fig. 3.25) is derived from the first three notes of the *kavallier theme*.

This initial piano statement, displaying different registers as well as heavy chords, gives a clear indication of the prominent role the instrument is about to play. From this point onwards, the principal theme will mostly appear as fragments, an example of which is illustrated in the lower strings at bars 21-23 (Fig. 3.26).
Section B (Bars 28-43)

The piano takes the lead from the onset of this section, with sporadic interjections from the other instruments. Between bars 32 and 35 a capricious swirling musical motif in the piano part attempts to evoke the movements of a frenzied dance (fig. 3.26). The idea contrasts the stately and composed kavallier theme (hence the original St. Julian's Cottage dance).

"Voigt's ...St.Julians Cottage...were intended for the more formal type of dancing practised by the middle and upper strata of society...Several melodies in Wheatstone's Selection of Country Dances carry dedications to Lords, Ladies, Generals and politicians who were of some importance in early 19th century British Society...There is a veritable crowded salon bursting with characters of relevance, many of whom visited Malta or were associated with the island's history" (Borg Cardona, 2002, p. 158). The chromatic piano writing in Kavallier draws inspiration from salon music.
Section A2 (Bars 44-59)

A two bar link is followed by the kavallier theme at bar 44. The motif is then echoed by the trumpet part at bar 50 and the orchestral texture becomes heavily reduced. A variation on the kavallier theme occurs between bars 56 and 59.

Section C (Bars 60-95)

In bar 60 the music suddenly modulates into the relative minor key (E. minor). It is the trumpet that once again announces a new theme between bars 67 and 70 (Fig. 3.27).

Following a descending scale marked by tremolo strings, the piano adopts the new theme and develops it further. The music gathers momentum by means of dotted rhythms and asymmetric metres. Triplets, trills and tremolos in the ensemble heighten the sense of drama from bars 88-93 (Fig. 3.28) paving the way for a brief two-bar virtuosic display in the piano part. The latter anticipates the challenging piano writing to be found in later sections.
Section D1 (Bars 96-110)

The clarinet melody at bars 99-103 is a new variation on the kavallier theme. Unlike the original theme in G major, this new variation exhibits tonal ambiguity. Between bars 105 and 107, ascending and descending glissandi as well as rising tremolandi in the string parts create an intricate textural web.43

Section E (111-122)

Complete silence precedes a contrasting slower section, marked by an ostinato piano motif. The contrasting sombre motif appears out of place in this piece of 'dance' music44 (Fig. 3.29).

![Fig. 3.29](image)

Semiquaver quintuplets (bars 120 and 121) intrude on the quasi-meditative atmosphere, providing the link into the next section (Fig. 3.30).

---

43 This technique is often employed in the music of Xenakis, amongst others, e.g. Metastasis and Aurora.

44 Even though the knights belonged to a Religious Order “They made little secret of their feasting, theatre-going, debauching, dancing, and entertaining women of ill repute” (Borg Cardona, 2002, p. 18).

62
Section D2 (Bars 123-129)

The energetic mood of the earlier sections is restored at bar 123 marked *Tempo Primo*. Similar to Section D1, D2 employs reiterated staccato notes and the same *kavallier theme*.

Section F (Bars 130-164)

The following section comprises of smaller sections held together by the piano and wind section. In the first four bars the piano writing is marked by an incisive syncopated rhythm featuring note clusters, while the horn performs a variation of a fragment of the *kavallier theme*. The energy is maintained throughout the new triplet motif at bar 135.\(^45\) As the textural palette begins to grow, the trumpet re-surfaces with a fragment of a variation of the *kavallier theme* (bar 143, 147 and 148, Fig. 3.31).

---

\(^{45}\) *Tango Fantasia* (flute and piano version) by Jacob Gade (1879-1963) influenced the writing of this section.
A short piano interlude between bars 156 and 159 leads to a passage marked by triplet figures. These are replaced by semiquavers giving a sense of gathering momentum and providing the link into the finale.

**Section G: Coda: (Bars 165-171)**

Further diminution of note-values occurs in this section as the semiquavers have been reduced to triplet semiquavers in the piano part. The latter contrasts the melodic material in the flute, clarinet and bassoon parts leading to an orchestral *tutti* from bar 169, bringing the orchestral piece to a resounding finish.
Dennis Smalley describes musical experience as "simultaneously extrinsic and intrinsic" (Smalley, 1992, p. 532).

More specifically, Stan Brakhage refers to the inexorable nexus between film and music in his art:

"Film and music are continuity Arts.
They share 'kin sense of rhythm and tempo.
They share corollary aesthetics with respect to "tone" – the ephemeral divisions of "the rainbow" woven, as the mind receives color in viewing Film, and those tones of Music more sharply parceling Time..."

(Brakhage in his essay *Time... On dit* in McPherson 2003, p. 7)

It is impossible to escape the influence of the Italian peninsula on the Maltese Islands. Its effect has persisted firstly due to the geographic proximity of the two countries and was further cultivated through the mass media, particularly Italian cinema and television.

In the folio *Gelsomina* pays tribute to the overriding influence Italy and Sicily has had on the Maltese Islands. Its title refers to Federico Fellini's film, *La Strada (The Road)*, which was premiered in 1954. It is about the adventures of Zampanò, a brutish circus strongman, and Gelsomina, a young woman who is sold to Zampanò for a few coins by her impoverished mother. It recalls the idea

---

46 Malta was part of the Kingdom of Sicily from 1091 to 1798. "Considerable progress has been achieved in recent years in the study of the history of music in Malta and its very close ties with Sicily and Naples" (Carapezza in Sansone).

47 *La Strada* received the New York's Film Critic Award in 1956, as well as the first Academy Award for Best Foreign Language Film in 1957.
behind the words of Maltese nursery rhyme *Ongi O Kavallier* (see *Passju* from *Fjuri*) where a young girl also becomes an object of trade.

In *La Strada*, Gelsomina becomes increasingly disillusioned as the film progresses. Gelsomina’s new life as an ‘artist’ is constantly marked by emotional and physical abuse by Zampanò.

The work attempts to capture the atmosphere of the film, which can at times be comical without ever detracting the viewer from Gelsomina’s tragic fate. The music is characterised by grotesque, circus-like motifs reflecting the running theme of the film as well as pseudo-romantic passages inspired by Gelsomina’s naïve and hopeful nature. The flute could be regarded as the closest representation of Gelsomina. This is reflected in the treatment of the solo instrument, which often plays different musical material to the string quartet. Timbral differences between the flute part and the strings section help reinforce the distinction between these instruments. In a sense, the piece attempts to create a metaphor for the individual’s struggle - here represented by the flute part - against an oppressive society. The latter is perhaps best represented in the passages involving only the strings (e.g. bars 1-38; 62-68). In a sense, the flute has been deprived of its own voice.

**Structure - ABCADC**

**Section A1 (Bars 1-22)**

The piece begins in the key of C sharp Minor, where the reiterated tonic note in the viola part (arco) reinforces the sense of tonality. Tone clusters result with the entry of the 1st and 2nd Violin parts playing *pizzicato*. Bar 5 (Fig. 4.1) features a significant cello entry that provides melodic interest in an otherwise rhythmically charged setting.
The overemphasis on the rhythmic quality of the piece seems to suggest the 'journey' idea that is of central thematic importance in the film. (The protagonists are constantly travelling from place to place in La Strada).

The cello idea is not allowed to develop as it is interrupted by the fp tutti at bar 9. Between bars 11 and 14 seems to lose its tonal bearings until the key of C sharp Minor is re-established at bar 15. The tonal centre is now reinforced by a pedal point in the cello part, oscillating between tonic C sharp and the subdominant, F sharp.

Section B1 (Bars 23-36)

This section is characterised by pizzicato articulation against a contrasting melody that is shared among all the members of the quartet. The first statement of the lyrical melody is at bars 27-29 in the 1st violin part (Fig. 4.2).
The intervals of a fourth used here, create some tonal ambiguity in an otherwise
tonal setting in the key of C sharp minor.

Section B2 (Bars 37-61)

After being neglected in the lengthy introduction, the flute makes an entrance with
a rising chromatic figure employing a high tessitura (bar 39, Fig. 4.3) contrasting
the middle registers employed by the strings. The dynamic is forte crescendo to
a fortissimo trill.

Fig. 4.3

In bar 44 there is sense that the music could be moving towards the supertonic
key of D sharp minor. (Shifting harmonies create a sense of uncertainty brought
about by a change of circumstance. In the film, Gelsomina, who is led far away
from her home, finds herself in the company of Zampano, a total stranger).

Musical dialogue ensues between the members of the ensemble (Fig. 4.4). This
is illustrated in the ‘question’ posed by the 1st violin and the cello at bar 49, which
is then ‘answered’ by the flute and viola at bar 50. Thus the instruments seem to
be anthropomorphised. The effect produced by the rest preceding bar 50, as well
as the snap pizzicato featured in bar 51 are analogous to the pauses and accents
present in daily conversations. A variation of the musical figure at bar 50 appears
in the cello part at bar 51. This is then echoed by a tutti strings on the fourth beat
of bar 52. The dialogue comes to a close at bar 55.
Suspense and ambivalence of mood are created with the flute part playing over tremolo strings (e.g. bars 57 and 59, Fig. 4.5).

Section C1 (Bars 62-72)

A contrasting section in a 5/4 metre ensues in which E major and E minor are juxtaposed above one another. The presence of F natural however in the first
main motif creates some tonal ambiguity. The emphasis brought about by the relentless ostinato melodic idea is on rhythm. A quasi-heterophonic texture is created in the upper strings in this section. The 2nd Violin that comes to the fore at bar 66 presents another ostinato musical idea contrasting the motif played by the 1st violin and viola.

![Fig. 4.6](image1)

The flute only reappears at bar 69 and often performs in rhythmic unison with the cello here (e.g. bar 71).

![Fig. 4.7](image2)

"Polytonality was used by Igor Stravinsky (1882-1971) in his ballet Petrushka, where the torn simultaneous sounding of C major and its opposite pole, F sharp major, and it became the principal distinguishing mark of the copious output of Darius Milhaud (1892-1974)" (Griffiths, 1990, p. 40). Interestingly Petrushka serves as "an image for contemporary doubts about man's power over himself" (Griffiths, 1990, p. 36).
Section A2 (Bars 73-78)

This section recalls the piece's introductory musical material but comes to an abrupt close at bar 78.

Section D (Upbeat to bars 79-97)

The subdominant key of F sharp minor seems to be the prevalent key here. The flute performs the main melody while the pizzicato strings provide the accompaniment (e.g. bars 79-82, Fig. 4.8). This idea is presented one octave higher at bar 90 together with the viola playing the same melody an octave below.

The oriental contour of the flute melody, echoes Debussy's solo flute piece *Syrinx* (1913) and Camilleri's *Kotyora* (*Mediterranean Images*). In *Gelsomina* this exoticism is expressed through chromatically altered notes (e.g. G natural in bar 79), descending intervals (bars 81 and 82) and trills (e.g. bar 84). The chromatic figure in the upper strings draws inspiration from the circus theme in the film. In the upbeat to bar 95, the 1st violin part echoes the earlier reiterated musical figure.
first presented by the 2nd violin at bar 66 to give a sense of continuity to the piece.

Section D2 (Upbeat to bar 98-110)

This section offers a peaceful, reflective section dominated by the solo flute passages. Amidst the jocular mood created by the circus/fairground idea, there are darker undertones. One example is the dissonance created by the augmented chords on the second beat of bar 100 and 104 (Fig. 4.9).

Fig. 4.9

The passages shown in Fig. 4.9 and Fig. 4.10 draw inspiration from the scene in which Gelsomina contemplates her escape from her boss, Zampanò. On the one hand she longs to escape, while on the other, she believes she has nowhere to go. The rising quasi-atonal figure in the solo flute part between bars 106 and 110
seems to serve a dual role – it is a manifestation of self-worth\textsuperscript{49}, as well as a cry for help.

Section D3 (Bars 111-123)

A new \textit{giocoso} idea – also inspired by the circus theme in the film – features at bar 111 (Fig. 4.11).

This section in D major is soon interrupted by a melodic flourish in the flute part (bars 122 and 123) that harmonically leads us back to the canonic idea of the previous section.

\textsuperscript{49} In a significant scene in \textit{La Strada} Gelsomina meets 'The Fool' who talks to her about the importance of self-esteem.
Section C2 (Upbeat to Bar 124-135)

The music in this section is an almost exact replica of Section C1. Although the end builds to a fortissimo tutti, Part I remains suspended reflecting the idea that Gelsomina’s tragic fate is still uncertain by this point. A sense of finality is only achieved at the end of the entire work.

Gelsomina Part II (2007) for flute, alto flute and string quartet

Similar musical themes are explored in both Part I and II. These are mainly inspired by Gelsomina’s innocence contrasted by the cruel fate she had to endure. This duality is also represented by the alternation between the flute and alto flute, where the latter contains a more sombre timbre.

Part II is divided into four sections. As in several of the works in the folio, such as Katina, this piece has an episodic quality to it as it comprises of four diverse musical ideas linked together to form a whole.

Structure - ABCD

Section A (Bars 5-29)

Section A is melody-dominated by the flute while the strings provide the accompaniment. Similar techniques to Part I are employed to create tonal ambiguity. Other defining factors include the uses of: augmented chords (e.g. bars 9, 11 and 15 in flute part); movement in whole tones (bar 10 in 1st violin) and chromaticism (bars 5-9; 23 and 25).
In this section, the metre alternates between simple quadruple and triple time at irregular intervals to create a sense of uncertainty. (Camilleri, like many masters, such as Debussy and Stravinsky, who seem to have had a profound influence on his work, uses changing metres in pieces such as *Hymn to Matter* from *Cosmologies*, 1980).

**Section B (Bars 30-83)**

Section B presents melodies of a lyrical nature and contrasts the string-writing in the opening section which featured alternating quaver notes and rests. Unlike in section A the strings no longer play an accompanimental role. The predominant keys are F sharp minor and A major but the tonic chords are avoided. The section is characterised by imitation, with the viola part (bar 30) presenting the first subject. This melody appears (with slight rhythmic variation) in the cello in bar 32 and imitation occurs at bar 34 in the 1st violin part (Fig. 4.12). This is followed by further mirroring of ideas in the other parts to create a rich harmonic texture.

A change of time-signature (3/4 to 4/4) occurs with the reentry of the flute part (bar 57) creating a slight rhythmic shift to maintain aural interest. (The flute
melody is an embellished version of the string melody.) The original triple metre is then established at bar 58.

As the main subject weaves its way amongst the string parts, there is a sense of 'ebbing' and 'flowing' in the music. This is achieved through the gradual ascent of the main motif as illustrated in the 1st violin part between bars 34 and 41. Its reentry at bar 42 is an octave higher and the music becomes more involved. However, both dynamics and register are lowered at bar 48 to create a receding effect only to lift again from bars 50 to 63. A subito piano and a drop in the register reoccurs at bar 64 before the melody rises up again at bar 66 until the end of the section. A link into the next section occurs between bars 74 and 83 (Fig. 4.13). The tremolo strings (bars 75 and 76), col legno effect (bar 78) and accented string parts (bars 81 and 82) punctuate the incisive rhythm. High tessitura and crescendo trills sets the flute apart from the rest of the ensemble.
Section C (Bars 84-117)

Unison strings from bars 81-83 precede the climactic section C. New material characterised by stratospheric sustained horizontal lines in the 1st violin part almost obscure the alto flute melody. The darker tone qualities of the alto flute complement the more sinister aspects of the piece influenced by the tragic aspects of the storyline in La Strada. From bars 84 to 87 the cello line is in the key of G major whilst the alto flute part is in the minor key of G. Historically, in Western European music, the use of the “G minor triad.. (was) associated with tragic conflict and often with death itself” (Mellers, 1992, p. 7). Interestingly, in section A the reverse happens as the flute plays in a major key of ‘F’ while the notes in the strings section are in F minor. The higher strings often provide a pedal note while the cello provides the accompaniment in this section. The latter is clearly oscillating between the chords of G major and D minor creating merely the illusion of a loop (bars 84-109) due to the slight variations in the motif. Modal qualities (e.g. alto flute bar 95) and chromatic notes (e.g. 1st violin in bar 86) are employed to create tonal ambiguity and tension. Imitation occurs between the viola and alto flute lines (e.g bars 102 -105).

Section D (Bars 118-186)

The link into section D - the quietest of the sections - occurs at bar 114 and lasts for four bars. Bars 114-116 are identical in pitch and phrasing as the link into Section C (bars 80-82). As in other works, similar material is used to create unity in a work that is rich in musical ideas. New thematic material is featured in this passage with the following rhythmic motif being the most common – two crotchets, a quaver rest followed by a dotted crotchet and minim. e.g. bars 121-123 (Fig. 4.14).
The quasi-reiteration of the motif creates a suspended and almost hypnotic atmosphere. A sense of uncertainty is achieved by means of slight irregular changes in the rhythm.

The presence of the key of A flat major (in the strings section) is reinforced by an ascending E flat major scale (dominant of A flat major) in the cello part in bars 123-124. The C major melody in the flute part becomes increasingly atonal. The jagged rhythmic quality of bars 133-140 also suggests that the flute part, which is effectively a written-out improvisation) has lost its bearings (Fig. 4.15).

The use of flutter-tonguing (e.g. bars 135, 136) and slap tonguing (e.g. bars 136, 138) create a new aggressive flute timbre. In so doing the flute part seeks to

---

50 Performance of virtuoso flautists Richard Craig and Greg Patillo influenced this choice of technique.
reflect Gelsomina's inner turmoil and fear, which leads to her temporary escape from Zampanò. (See also Part I bars 106-110 in a similarly quasi-atonal section where the flute performs a brief and fiery solo).

A more tranquil and resigned melody appears in the alto flute part in bar 149, perhaps to reflect the fact that Gelsomina must accept her misfortune. Although the atmosphere becomes more desolate and subdued, movement is maintained in the strings and there is some interaction between the flute and the rest of the ensemble (e.g. bars 164 and 165). The textural 'blending' of all the instruments in the ensemble vaguely suggests the acceptance of one's fate, however harsh. The feeling of despair is reinforced by the use of descending chromatic lines in the string parts (bars 179 and 180, Fig. 4.16).

Morendo fino alla fine is the performance direction given in the last six bars where sustained strings make use of minimal movement on a D minor chord and bring the piece to a close. Whereas Part I ends with a glimmer of hope, the end of the
second and final movement is slow and rather static, reflecting the sense of hopelessness in the film.\footnote{Zampanò, eventually abandons Gelsomina. On learning of her death, he shows the first genuine signs of remorse in the film.}

**Outcome**

In *Gelsomina*, the author explored some extended percussive techniques in the flute part, particularly in the soliloquy-like sections. In passages where the alto flute was used, dynamics had to be revised because of the instrument's relatively poor projection abilities.

Various string techniques were employed including *pizzicato*, *snap pizzicato*, *pizzicato* in combination with *arco*, *punta d'arco*, *sul tasto* tremolo, *con sordino/senza sordino*, and *glissando* to name but a few. Structurally, the interruption of musical material/motifs to make way for new ones is a means to reflect the ever-changing itinerant lifestyle of the travellers in *La Strada*. In this way, a singular musical motif is never dwelt upon, so that the music, just like the protagonists in the film, never settles to safety.

As part of the research for the writing of *Gelsomina*, the author took flute lessons with Lithuanian flautist, Dovile Kuzminskaite. This work is also indebted to inspiring performances by Scottish virtuoso flautist Richard Craig at the Sonic Fusion Festival 2006 and at The Queen's Hall (Edinburgh Contemporary Arts Trust concert).

*Gelsomina Part I* was performed by the Edinburgh Quartet and flautist Heather Tait at St. Giles Cathedral on 18\textsuperscript{th} February, 2007. More recently *Gelsomina Part II* was premiered by Aisling Agnew and The Edinburgh Quartet at St Giles Cathedral on 24\textsuperscript{th} February, 2008. The piece is dedicated to the memory of the author's loving father, François Zammit.
PAGE MISSING IN ORIGINAL
Sinister intentions can be traced in the harmless context of the nursery-rhyme *Ongi-O Kavallier* in which a young girl is being handed over to an ambassador:

"X'irid l-Ambaxxaturi? Ongi' - ongi' ongella...
X'irid l-Ambaxxaturi? Ongija Kavallier...
Irid tifla sabiha, Ongi' - ongi' ongella...
Irid tifla sabiha, Ongija Kavallier..."

"What needs he the Ambassador? Ongi'-ongi' ongella
What needs he the Ambassador? Ongea Cavalier
He needs a nice young lassy, Ongi'-ongi' ongella
He needs a nice young lassy, Ongea Cavalier."

"X'ha ntuha 'I din it-tifla? Ongi'-ongi'ongella
X'ha ntuha 'I din it-tifla, Ongija Kavallier.
Intuha libsa ġdida, Ongi' - ongi' ongella
Intuha libsa ġdida, Ongija Kavallier.

What shall we give this lassy? - Ongee'-ongee'ongella
What shall we give this lassy? - Ongeea Cavalier.
We give her a new dress, Ongee'-ongee'ongella
We give her a new dress. Ongeea Cavalier.


The mood of anxiety is further explored between bars 52 and 54 dominated with the appearance of a quick demisemiquaver figure. Duality of ideas takes the form

---

55 This is one of the few folk themes that could probably be dated as it mentions a Knight and an Ambassador. (Storace A. 2004 in discussing Gordon Zammit's *Folkloristic Suite* on <www.gordon zammit.com> website).

56 For other traditional Maltese nursery-rhymes refer to Zahra 2006, pp. 46-52.
of musical dialogue initiated by the clarinet part in bar 52. (It is then mirrored in the violin part in the following bar but returns to its original exponent at bar 54).

Section E1 (Bars 52-69)

Dance elements are reintroduced in the trionfante section at bar 56 where chords in the piano part attempt to emulate the strumming of a guitar. In bars 56 and 57 the left hand piano part performs an energetic ostinato rhythm while the right hand is in rhythmic unison with the clarinet. An octave tremolo appears and the pattern is repeated in bars 60 and 61. The musical idea is interrupted at bar 67 where trills are simultaneously performed in the violin, cello and piano parts. (In Camilleri's Pablo e Pablo from Mediterranean Images, trills are partly used to conjure up images and sounds pertaining to Spain).

Section F (Bars 70-86)

A new ostinato rhythm appears in the piano part, reinforcing the Mediterranean musical ideas that shaped the piece. The clarinet performs the percussive motif with the right hand piano part that seems to emulate the stamping of feet in a flamenco dancer's performance. Rhythmic impetus is helped by the col legno cello writing (bars 70-73) and tremolo-writing in the violin part. As the dynamics rise to a fortissimo at bar 76, the cello and the piano perform almost in unison. This section seems to highlight the notion of teamwork versus independence amongst the instrumental parts. The clarinet first reasserts its independence by embellishing the main melody (e.g. bar 77), then by exploring its clarino register (e.g. bars 80 and 81) in an attempt to 'stand out from the crowd'. A similar idea to bars 49 and 50 appears at bars 84 and 85. Such recurring musical ideas help
to maintain cohesion in the piece, which is otherwise highly episodic. 57

Section E2 (Bars 87-100)

Themes from Section E1 are echoed here until bar 96. A brief four-bar coda then follows and the relentless movement comes to a close with a fast arpeggiated piano figure coupled with rising phrases in all the other parts.

Passju (Hopscotch)

Passju is the central work in Fjuri. The title refers to the Maltese version of 'hopscotch', a children's game that was probably inherited from the British when Malta formed part of the British Empire. The piece celebrates current aspects of Maltese culture that are slowly waning. 'Pavement games' like passju no longer prevail among children as they have been substituted by other means of entertainment. The 'passju theme' emerges towards the end of the middle section and is characterised by musical dialogue. This playful theme is tossed around between the instruments as if they were 'taking turns' in a typical game-playing scenario.

The piece opens with the composer's variation of a street vendor's cry, which then reoccurs towards the end of the piece (Fig. 5.7). (One can still encounter street-vendors in Malta but the practice of chanting musical phrases during the selling of products has become much less common).

57 A similar technique is used in Gelsomina Part II where the same link is used to join two different sections together (e.g. bars 80-82; 114-116).
Other elements forming part of the Maltese soundscape that have inspired \textit{Passju} include church bells and Maltese \textit{ghana} (song). The work is in an 'ABA' structure, whereby the nostalgic E minor theme pervading the first section precedes a more fragmented 'B' section. The music then 'looks back' at the melodic theme that dominated the opening. The memory has begun to fade however, and the original melody fails to return in its entirety, perhaps to remind us that the past, including childhood, is irretrievable.

\textbf{Structure – ABA}

The nostalgic element in this movement is apparent from its onset. In effect, the opening cello line pays homage to a Maltese threshold custom – a street vendor’s cry (Fig. 5.8).

This is taken from a traditional street cry that reads: “Tliet soldi kejk, erbgha xelin” (three soldi a cake, four for a shilling). The street cry reappears only once – this time in the violin part in bars 122-124 (Fig. 5.9).
Fig. 5.9

The music seems to be mourning the gradual loss of a custom that was typical of the Maltese lifestyle. These two fleeting, almost 'spectral' appearances of the 'street cry' is a reflection of a real cultural phenomenon - a once-popular custom that like so many others is swiftly becoming another ghost of the past.

A slow waltz-like theme pervades the piece:

"The Waltz, a dance considered to be the descendant of the German Ländler..very soon found its way to Malta. Byron's poem Farewell to Malta, written in 1811 suggests that it was already in the dancing repertoire during his sojourns on the island (1909 and 1811). In 1839, the Waltz was certainly being danced in the Magistral Palace during a Carnival Ball" (Borg Cardona, 2002, p.22).

However Passju, with its slow simple triple metre, is not intended for dancing. Its melancholic character is perhaps more reminiscent of works such as Erik Satie's Trois Gymnopéodies (1888) and Trois gnossiennes (ca.1890). The melody played in the violin part between bars 14 and 20 provided the starting-point of the compositional process. Other musical themes in this movement seem to branch out from this initial motif. The piece has a clear tonal centre - E minor - and remains tonally unambiguous almost throughout. Coloured chords and chromaticism (e.g. bars 17-20) are not infrequent particularly in the 'B' section.

A controlled and static quality is achieved through the reiteration of the piano motif and sustained lines in the string parts. However, elements that are not part

58 The French occupation in Malta lasted from 1798 to 1800. French influence can still be traced in the current Maltese lexicon, where bongu is a corruption of bon jour (good day).
of the primary ‘waltz theme’ soon begin to emerge. These appear in the form of melodic filigree where the presence of non-harmony notes is significant (e.g. piano; bars 16 and 18, Fig. 5.10).

The intrusion of fleeting lines within a strict metrical context (in this case the ‘waltz theme’ discussed earlier), occurs in other parts as attested by the string parts in bars 32 and 34.

Section B (Bars 45-119)

Even though the waltz theme does not feature in this section, the theme’s shadowing presence seems to persist in the listeners’ mind. Descending lines have historically been used to denote negative emotions such as sorrow or dejection. In the highly nostalgic Passju, the piano reaches deep down to the lower register of the instrument in places such as bars 68 and 69. The clarinet
solo between bars 76 and 78 (Fig. 5.11) leads to a faster section characterised by flowing demisemiquaver figures in preparation for the *giocoso passju* theme.

![Fig. 5.11](image)

**The Passju Theme**

The melancholic quality that marks the opening of the movement is contrasted by a playful *non legato* theme (Bar 90, Fig. 5.12). The primary musical idea in this section will be referred to as the *passju theme*, which is characterised by musical dialogue. It is the piano that introduces the two-bar melodic phrase that is then imitated by the violin (bar 91).

![Fig. 5.12](image)

The cello line oscillates between E major/minor and D sharp minor chords recalling the semitone idea and duality of musical ideas discussed earlier. The
pizzicato articulation complements the simple melodic ideas in the rest of the ensemble. It is the clarinet that dominates the scene from bar 96 by means of different melodic and rhythmic material. The simultaneous sounding of D sharp and F sharp tones in the piano part at bar 105 emulate the pealing of church bells (Fig. 5.13).

![Fig. 5.13](image)

The game-playing ends abruptly with the entry of the 'bells'. Clear downbeats create a homophonic texture contrasting the playful syncopated rhythms in preceding bars. A new legato melody in the cello line (bars 108, 109, Fig. 5.14) becomes more poignant with the violin playing a sixth above (bar 110).

![Fig. 5.14](image)

As stated in the abstract, churches are omnipresent in Malta and the sounding of bells is an integral part of the Maltese soundscape, as is the stillness that seems to follow it (bars 116 - 118).
Section A2 (Bars 120-135)

The final bars look back at the opening but the themes appear fragmented as if to imply that the memory has begun to fade. At bar 119 (Fig. 5.15), the piano suggests the E minor waltz theme heard at the start.

![Fig. 5.15](image)

Other elements echoed here include the 'street cry' idea (bars 121,122 in the violin part, Fig. 5.16) and the melody in the cello part at bar 125.

![Fig. 5.16](image)

One last melodic statement in the clarinet part leads to a final unison E minor seventh chord bringing the movement to a close.

---

59 The type of 'memory' referred to here is that which is referred to as 'episodic memory', which is "a person's autobiographical memory, memory of the personally experienced and remembered events of a lifetime" (Ashcroft, 2002, p.205).
Peprina (Poppy)

The prevalent mood in this movement is a festive one. Peprina draws inspiration from Turina’s Danzas Fantasticas (1920), which has the following performance direction - "con sentimiento popular é ingénuo" (in a naive and simple character). The author wished to highlight the naïve disposition that we commonly associate with children. Peprina is based on two ‘dance themes’ – one written by the author and another which is based on the Ongi-o Kavallier theme.

i. Author’s original melody first appears in bars 1-8 (of which the first five bars appear in Fig. 5.17).

![Fig. 5.17](image)

ii. Ongi-ongella theme - melody and rhythm take inspiration from the words: Bum bum il-bieb ongi ongi ongella first appearing in bar 22 (Fig. 5.18)
Both themes are presented in a 4/4 context. The simplicity of the lively theme (i) is coupled with the unlikely key of G minor (ii). In the traditional nursery rhyme a major key is used whereas Peprina contains modal qualities. (For instance, in bar 25 A flat is used instead of 'A natural').

Structure - ABCDCEA

Section A1 (Bars 1-25)

Following twenty-one bars based on the first theme mentioned above, the variation of the ongi ongella theme first appears between bars 22 and 25. The two themes are superimposed, creating a new dichotomy in the form of a 'musical argument'.

Section B (Bars 26-41)

Another variation on the ongi-ongella theme occurs here. Syncopation features from the onset of the section as do the use of false relations (e.g. B and B flat in

---

60 This is influenced by the ghana spirtu pront technique in which two ghanneija perform a musical 'duel'. "Generally however, two song-duels go on simultaneously, with the first singer matched against the third, and the second against the fourth." (Fsadni 1993) accessed online <http://www.allmalta.com/ghana/articles04b.html>
bar 27 in the violin and piano part respectively) and glissandi (e.g. bar 28 in the violin part, Fig. 5.19). As stated in the 'Introduction – the folio and its context', these features often appear in the folio and are normally associated with Mediterranean music.

Fig. 5.19

Section C1 (Bars 42-55)

Bar 42 introduces a new musical idea dominated by a triplet figure in the violin and cello parts (Fig. 5.20).
This triplet returns in bars 85-113 and contrasts the jubilant mood of the opening. Bar 48 shows instrumental doubling in the piano and clarinet parts emphasising the predominant swirling semiquaver figure to create a sense of movement (Fig. 5.21).
Section D (Upbeat to bars 56-84)

Another variation on the ongi ongella theme occurs on the upbeat to bar 56. This time the melody begins on G flat and a canonic idea ensues until bar 63. (This idea is a reference to church music, which for centuries constituted the Maltese Island's main musical output. Refer to Introduction). Yet another variation of the ongi ongella theme features in the piano part at bar 65 (Fig. 5.22).
The theme appears fragmented due to the several 'interjections' in the right hand piano part – an idea supported by the strings in bar 70. Syncopation also plays a significant role in adding an asymmetric effect to the music. The idea of 'chaos' within an overall controlled context recalls similar techniques employed in Passju. The clarinet entry at bar 72 (Fig. 5.23) reinforces the ongi ongella theme while the other four instruments are often grouped in pairs (e.g. bars 78 - 80).

---

61 As discussed in the introduction asymmetry is an important feature of improvisation in much Mediterranean music.

62 This also ties in with the double duel-singing contest in ghana spirtu pront.
Section C2 (Bars 85-114)

Whereas the piano writing in C1 employs legato semiquaver figures in the middle register, the piano part in C2 appears more boisterous with its use of *forte* block chords and use of octaves in the higher register. The flowing semiquaver figure of C1 recurs at bar 93 (Fig. 5.24) and persists until bar 114.
Section E (Bars 115-139)

This section contrasts the frenetic energy of the previous section and is characterised by sustained semibreves and a calmer melody in the clarinet part (bars 117-119). *Glissandi* in the violin part (bars 123-125, Fig. 5.25) lead to rising figures in the piano and violin parts (bars 127 and 133 respectively).
Trills in both the cello and piano writing precede the re-entry of the very first rhythmic idea of Section A1 in the clarinet part (bar 135). The triplet figures in the clarinet part, between bars 135 (Fig. 5.26) and 139 provides a link back to the motivic ideas that were an essential feature of section A1.

Section A2 (upbeat to bars 140-172)

The original theme reappears in the upbeat to bar 140 and the 'nursery rhyme' motif returns in the clarinet part in bar 161. Latin-influenced rhythms are
employed in the piano part from bars 164 until the end creating an exuberant and festive finale (Fig. 5.27).

As with several other compositions in the folio, the techniques used in Fjuri often create a combination of seriousness and playfulness.

Outcome

The middle movement, Passju was selected for platform-presentation at the Annual Conference for the Faculty of Engineering, Computing and Creative Industries at Napier University on 24th May 2007. The paper appeared in the proceedings and in a separate publication to promote the School of Creative Industries at Napier University. Passju was performed at the Napier showcase performance at The Queen's Hall, Edinburgh on 15th June, 2007.

The entire work, Fjuri received its world premiere on 30th May 2008 at Stockbridge Parish Church in Edinburgh, where it was performed by members of The Research Ensemble. Fjuri will be next performed in Malta in 2009.

The opportunity to work with the ensemble was an educational exercise in understanding various technical issues pertaining to the different instruments employed in this work. Problems that arise as a result of inconsistent phrasing -
in this case, in the cello and violin writing - were highlighted. Another point of discussion was about the benefits of utilising enharmonic equivalents to create a more visually logical part for the performer.\(^63\) Hence, a visually comprehensible part elicits confidence in performance, whereas illogical harmonic spelling can hinder it.

\(^{63}\) For instance in *Sardinella* bar 31 (VI & Vc parts), since the notes form a basic triad, it makes better harmonic and 'visual' sense to use a C sharp rather than a D flat.
6 Xalata (Spree, 2007) for solo cello

Xalata (pronounced shalata) is the Maltese word for 'spree'. It is traditionally associated with the day following a religious festa in Malta, whereby members of the parish community spend a day at the beach. The xalata also marks the end of the parish celebrations.

"It used to be quite a sight before the automobiles to see groups riding on a horse cart going for a picnic to the many beaches in Malta especially on such holidays as "L-Imnarja"64...As the group rides to their destination, they sing happily accompanied by guitars and accordions or concertinas." 65

Structure – AB

Section A (Bars 1-40)

This piece is in binary form with Section A containing descending melismatic writing e.g. bars 5 and 6 (Fig. 6.1); 29, 30.

Fig. 6.1

Camilleri's Evening Meditation (Times of Day) uses similar melodic inflection techniques in e.g. bar 7.

64 L-Imnarja refers to the feast of St. Peter and St. Paul which is celebrated on 29th June in Malta.

The energetic opening of *Xalata*, which is marked by several changes in time-signature leads to a short *andante lirico* section. Changing metres create the illusion of lack of barlines. The abrupt changes in mood give the piece an improvisatory quality. Moreover, the alteration of energetic phrases and nostalgic lyrical lines heighten the dramatic qualities in *Xalata*. The apparent spontaneity of the lines complies with the stereotypical notions associated with the 'Mediterranean' temperament. The freer tempo adopted by the cello in places such as bars 5-7 attempts to reflect the elation at being free from the constraints of time and work. Performance directions stressing the joyful atmosphere include *con slancio* (bar 1) and *con gioia* (bar 47).

Although the overall atmosphere is a cheerful one, the piece is not without darker undertones e.g. bar 18 (Fig. 6.2). A popular Maltese saying reads *Wara d-daħk jiġi l-biki* (*Laughter is followed by weeping*). However, these moments of sobriety are not dwelt upon in this piece.

![Fig. 6.2](image)

**Section B (Bars 41-76)**

The *pizzicato* section that occurs halfway through the piece (bar 41, Fig. 6.3) reappears towards the end of the work.

---

66 Camilleri often does away with barlines altogether e.g. bar 12 in *Schraab (Mediterranean Images).*
As well as providing a contrast to the smooth, melodic sections, this creates a playful and teasing mood enhanced by the emphasis on rhythmic and percussive elements.

*Xalata* was composed in September 2007 for the Composers’ day at the Sound festival of new music on 3rd November 2007 (University of Aberdeen). The piece was performed by Rohan de Saram, former cellist of the Arditti Quartet and ardent promoter of contemporary music by Xenakis and Berio amongst others. The event provided an ideal opportunity to compose a virtuosic cello piece in which the wide range of the cello is employed (compare bars 1 and 7 for instance). Quick alterations of articulation, timbre and mood are all characteristics of the piece. Techniques include performing *molto vibrato*, *pizzicato*, *arco (quasi sul pont)*. Between bars 43 and 45 (Fig. 6.4), the cellist is requested to tap the body of the instrument with the thumbnail.

Rohan de Saram complimented the effective use of asymmetric figurations in *Xalata*. His suggestions included the changing of the initial tempo marking from crotchet 100 to crotchet 108, and indicating *con slancio* rather than the original given performance direction, *con gusto*. Rohan de Saram invited the author to augment the work and expressed his wish to perform *Xalata* in future recitals.

---

67 This was a day of workshops included a lecture entitled “Integrating Improvisation into composition” and performance by Fred Frith (with Rohan de Saram).
7 Passages of Love (2007) for voice and piano

"The quality of the voice, even the facial expressions and the gesture, are such integral parts of a musical style" (Camilleri in Serracino Inglott & Camilleri, 1988, p. 37).

According to Sant Cassia (2000, p. 286) Maltese ghana is "simultaneously music, performance, and poetry...". The same can be said for Passages of Love, which uses selections from a book of poems written by Maltese poet Marco Montalto (b. 1979) entitled Anthology: Passages of Love, which was published in Malta in 2006.

The seven songs have their own distinctive character and are; A Decision, Absence with an Advantage, The Death of Jealousy, A Wasteland, Icon, The Fearless One’s and Salt. They last a minute each on average and stand well on their own. However, they are perhaps better appreciated as a song-cycle. The music attempts to reflect the imagery and emotional content inherent in the text that seems to have been inspired by feelings of rejection or unrequited love. As one would expect from having the multifaceted nature of Love as a premise, the songs are imbued with a variety of conflicting feelings - admiration, adoration, dedication, derangement, bitterness, anger, determination, submission and hope.

Interestingly, all the poems that feature in Zammit’s Passages of Love are quatrains as those found in ghana spirtu pront. However, these songs are sung by one singer and do not contain an abcb rhyme (see Zahra, 2006, p. 30). The sung material is effectively a written-out improvisation. The latter is at the heart of much folk music, including Maltese ghana, where both the instrumental part (usually played by a guitar) and the words rely on extemporization.
Method

On reading the poems selected a number of times the words were sung into a microphone and recorded. There was virtually no conscious preconceived planning of pitches and rhythm for the sung material. These improvisations were then sketched out and harmonised. Much effort was put into retaining the resulting free-flowing rhythm and the pitches of the original improvised vocal line. This was to preserve an air of spontaneity – a feature that is of intrinsic importance in *ghanā spirīt pront* – "quick wit". (In *ghanā spirīt pront*, however, the words as well as the music should be improvised).

A Decision

In the opening song, which is a mere thirteen bars long, the text seems to be filled with an almost unbearable sense of yearning. The first two verses of the poem seem to reveal a sense of acceptance of one’s cruel fate (as in *Gelsomina*). It is not an entirely hopeless situation, however, as the line “and wait till you knock again” seems to indicate.

Although the melody in the initial lines is in G minor, a clear tonal centre is hardly established. Instead, it is swiftly brushed aside with the piano entry, which consists of a diminished chord followed by a chromatic descending line. The movement unfolds in quasi-recitative fashion, paving the way for the other movements, most of which can be safely called ‘miniatures’. The concise treatment of the songs is reminiscent of Schumann’s celebrated song-cycle, *Dichterliebe* (1840), in which the persona also addresses a loved one.

In *A Decision*, the voice moves quite freely whilst the piano writing provides unexpected gestures, e.g. the *mf* chord in bar 9 and the swift semiquaver figure.

---

68 Robert Schumann (1810-1856)
in bar 10 are reminiscent of Messiaen’s use of tone clusters and melodic filigree in works such as Vingt Regards sur l’Enfant-Jésus (1944). The piano acts as a shadowing presence of the voice (Fig. 7.1) giving a sense that a sinister presence could be lurking “behind this closed door”.

Fig. 7.1

It is with the words “I will hide” that the piano and voice are brought together, with the right hand piano part doubling the voice (Fig. 7.2).

Fig. 7.2
The piano writing in the final bar, together with the upbeat, is a play on the word "knock" (Fig. 7.3).

Absence with an Advantage

A piano arpeggio introduces this movement, which is immediately followed by solo voice (Fig. 7.4).
The singer lingers on the word “time” (as the pause mark in the score indicates), for it is in the past that the persona seems to find any solace. The present is bleak in comparison – “Absent as I am from your life”.

Memories of the “time you gave me” bring about elation – reflected here by ascending intervals in the voice part and boisterous piano writing. It is only once the reminiscing is over that the vocal line becomes more restrained – the movement of the pitches becomes restricted and the rhythmic piano writing more subdued.

Dissonance results here due to the presence of cross-relations – e.g. the simultaneous sounding of E flat and E in bar 7 (Fig. 7.5).

![Fig. 7.5](image)

This is an attempt to emphasize the sadness and aggravation this “Absence” has caused. Even though we get a sense that the persona is willing to reap the benefits from “those rose petals”, the persistence and the willful nature of this “love” is somewhat uncomfortable. The presence of descending chromatic lines in the piano part in the final two bars attempt to reflect this suggestion (Fig. 7.6).
The vocal line in this piece was partly inspired by Marlene Dietrich's idiosyncratic singing-style in films such as Alfred Hitchcock's 'Stage Fright' (1950). Influence on Absence with an Advantage can also be traced to Tim Burton's “The Melancholy Death of Oyster Boy & Other Stories” (1997) in which Burton reveals his penchant for portraying vulnerable characters and outcasts that are seemingly harmless. In the music, this is reflected by the juxtaposition of simple piano accompaniment (e.g. bars 10-13, Fig.7.7) and the use of dissonance that perhaps disguises some sinister motives.

---

69 Marlene Dietrich (1901-1992)  
70 Alfred Hitchcock (1899-1980)  
71 Tim Burton (b. 1958)
The Death of Jealousy

Despite the presence of various instrumental interjections in *The Death of Jealousy*, the text plays a primary role and should not be obscured by the piano accompaniment. As in the preceding movement, this song begins with an arpeggio in the piano part, which is not unlike the strumming of a guitar. This is again a reference to Maltese ghana. The vocal line is jazz-influenced — the words “Lovers you’ve had many” inspired the choice (Fig. 7.8).

![Fig. 7.8](image)

(*The Death of Jealousy* draws inspiration from the songs of Edith Piaf\(^{72}\), which include her *Sous le ciel de Paris* of 1954). The piano writing recalls the dotted rhythmic motif in Ravel’s *Fourlaine* (*Le Tombeau de Couperin*). The dotted motif in *The Death of Jealousy* (bars 3 and 4) recurs throughout the piece.

A climax is reached in bar 7 with the words, “Yet I forsake them all” (Fig. 7.9). The vocal line is marked forte and includes a leap of a ninth. The dramatic intensity of this section is also reflected in the piano part, where the left-hand provides a heavy bass-line in octaves marked *forte* and *drammatico*.

---

\(^{72}\) Edith Piaf (1915-1963)
Temporary calmness is restored in bars 11 and 12 by means of a *subito piano* which leads to the most lyrical passage in the song commencing with the word "knowing" (Fig. 7.10). Smooth melodic lines oscillate between minor and modal scales.

Solo piano, with a jazz/hip-hop-influenced rhythmic coda brings the movement to a close. The voice reappears in the final bar with the utterance, "is dearer". The hushed quality of the whisper serves a dual purpose. Firstly, it provides a contrast to the preceding bars featuring solo piano. Moreover, it presents the
listener with a new, perhaps more intimate, vocal timbre (Fig. 7.11).

A Wasteland

Following an arpeggio in the piano part, which looks back onto the previous songs, a doleful 'cry' in the guise of a vocal upward glissando is presented in bar 2 (Fig. 7.12). This is musical tribute to Maltese "newwieha".
"The custom of hiring of poor women and beggars to pray over and watch the corpse for the whole night prevails mostly in Gozo. In old days official female mourners called newwieha (from 'newwaĝ', 'to cry') were employed. The practice was abolished in Malta during the plague of 1676. Sicilians employed mourners called praeficae or reputatrices, a custom of Greek and Roman origin and practiced by the Irish until 1849" (Zarb, 1998, p. 196).

The newwieha would be responsible for performing certain rituals for the deceased. This included boiling a concoction made from ashes and china which they would then smear on the doorposts and windows while singing couplets which ended in "long-drawn sighs and lamentations." (Cremona quoted in Zarb, 1998, p. 196). For more information see A. Cremona's book Maltese death, mourning and funeral customs in Maltese Folklore Review, 1(1973), 4).

Montalto's poem, which begins "these shoes are filled with tears", brought about the association with the newwieha. Various instances of word-painting exist throughout the song-cycle. One such example occurs in bar 8 as the word "trudging" is split into four syllables to highlight the sense of weariness inherent in the imagery (Fig.7.13).

Fig. 7.13
The piano writing is rather stunted here and fittingly, refuses to support the voice on the word “lonely”. These two words are significant in that they create a sentiment of loss and destitution.

It is on the word “you” that the piano reappears. The writing becomes more involved and is characterized by an incisive ostinato rhythm. A sense of movement is emphasized here as we approach the latter part of the piece. Melismatic writing occurs most notably on the word “flowering” in the final three bars (Fig. 7.14).

![Fig. 7.14](image)

Icon

Icon is perhaps the one that most clearly conveys the obsessive nature of ‘love’. A menacing trill in the left hand piano part supports an ascending, chromatic vocal line. The persona has become increasingly deranged and a fully-fledged stalker! In bar 5 the singer is required to give a subtle laugh before spitting out the words, “that you carry me along” (Fig. 7.15).
The final consonant “g” in the word “long” appears alone and creates a gritty, coarse timbre. It also attempts to provide some comic relief in an otherwise melancholic context.

This song contains traits that are associated with Sprechstimme and recitative. In Western societies, we commonly think of the latter as being the precursor to opera, thanks to a group of Italians by the names of Giacomo Peri (1561-1633), Giulio Caccini (1545-1618) and Marco de Gagliano (1582-1643). However, it is important to remember that for centuries the technique of chanting, or reciting words in a manner that includes elements of both speech and song, has been part of everyday ritual in Eastern countries. Camilleri in Serracino Inglott & Camilleri, 1988, p.30). Indeed, “some ways of reciting the Koran are hard to classify as either singing or speaking in Western terms” (Camilleri in Serracino-Inglott, 1988, p. 30).

The speech-song in Icon appears in bars 4-6 and is influenced by Cathy Berberian’s work, particularly Stripsody (1966) in which the singer deftly switches from one singing style to another. Berberian’s interpretation of Surabaya Johnny73 (1929) by Kurt Weill (1900-1950) has also influenced the writing of Passages of Love.

---

73 In this pseudo-lament, with text by Bertolt Brecht (1898-1956), we encounter a woman who is hopelessly in love with an indifferent sailor.
The Fearless One’s

*Sognando* is the performance direction given on the onset of the piece. The piano writing resembles an *Alberti bass*, however the dreamy landscape that it tries to evoke is interrupted every few bars. In bars 2 and 3 the descending chromatic piano line suggests a darker undertone to the piece, while the last syllable of the word “enormity” in the voice is presented with a dissonant tone cluster (Fig. 7.16).

![Fig. 7.16](image)

The presence of whole-tones, which appear in bar 6 in this movement, serve the same purpose as in earlier songs – that of creating tonal ambiguity, hence, a sense of uncertainty. The word “greatness” is stretched out for five beats while the piano presents a virtuosic flourish by means of a fast demi-semiquaver chromatic scale played in thirds.
The introductory gentle dream-like theme returns to haunt the listener bringing the piece to a suspended finish.

**Salt**

In contrast to the other movements, the final song of the set begins with a ten-bar piano introduction. A Ravel-like shimmering semi-quaver figure (as exemplified in his piano work, *Jeux d’eau*) attempts to conjure up images of the rolling waves of the “sunny shore where you lie waiting.” This right-hand motif is contrasted by an assertive and syncopated left hand rhythm e.g. bar 5 (Fig. 7.18), in its quest to drive the music forward and to its irrevocable end.
As in the preceding movements, in Salt, the metre changes frequently, usually to support the improvised quality of the vocal line. The first few lines express bitterness and angst - "Dying to escape the confines of my insides". In another instance of word-painting, the music seems to be modulating to the E major key on the word "sunny" and the piano-writing retains a positive sense of direction. After the unaccompanied vocal phrase beginning with the word "shore"\(^{74}\), the motif heard at the beginning of the 5/4 section reappears in the last four bars and marks the finale of the song-cycle.

\(^{74}\) Vocal techniques such as whispering, are employed in Stephen Davismoon's song-cycle Patricia's Songs (2005-2006), which partly inspired the writing of Passages of Love.
8 Epilogue (2007) for voice, flute, clarinet, horn and piano

In a discussion between Serracino Inglott and Camilleri, the following question arose regarding the primacy of the human voice:

"Would you still agree that two of the abiding features of the Mediterranean musical heritage, most prominent today, on the North African shore, are the primary role still attributed to the human voice among musical instruments and the vagueness of the frontier between what is speech and what is song?" (Peter Serracino Inglott in Serracino-Inglott & Camilleri, 1988, p. 30).

Epilogue was composed in the summer of 2007, immediately after Passages of Love. Both works used a similar composing technique, with the text providing the foundation of the musical structure of the piece. Epilogue is based on a poem by Louis MacNeice (1907-1963), which bears the same title. The poem lends itself very well to melody due to the presence of rhyming couplets - aabbcddd. The music attempts to capture the atmosphere created by the haunting imagery inherent in the text. The melody was a result of the author's vocal improvisation of the poem that was then recorded and revised accordingly. Thus, the structure of the vocal part often influences all other musical events in the piece.

Contrasting imagery associated with Life and Death abounds in the poem. However, both MacNeice and Zammit's work seem to accentuate the darker tones of the text.
Structure - ABA

Section A1 (Bar 1- 2nd beat of bar 29)

In the opening, a sense of unfolding narrative is represented by the piano figure and the flute melody (e.g. bar 6-8, Fig.8.1).

These musical phrases hope to conjure up images evoked by the word “forest”, a popular subject in fairy tales and various other art forms, where mysterious occurrences take place. The piano part is characterised by an ostinato four-bar phrase beginning in the extreme upper and lower ends of the piano. Right and left hand piano parts move towards the middle register of the instrument only to revert back to their original positions to form a ‘cycle’. The piano figure acts as a musical ‘constant’ in the piece. It attempts to create a sense of perpetuity that is influenced by the text, where associations with the cyclical notions of Life and Death are omnipresent. The illusion of infinity the piano motif attempts to create,
draws inspiration from the visual art of Maurits Cornelius Escher (1898-1972) who explored this notion in his works.\textsuperscript{75}

The encroaching piano figure attempts to create the effect that some other object or force is lurking “around me”. (A ‘shadowing presence’ is also alluded to in \textit{Icon (Passages of Love)} and \textit{Prelude (L-Ewwel Xita)}. In \textit{Epilogue}, the concept of a mysterious obstructive entity finds its apotheosis in the verse “Fence me in on either hand”.

A \textit{tutti forte} unison B on “Fence me” is followed by a brief vocal solo (bars 18-20, Fig. 8.2).

The incisive nature of these bars, contrast the opening legato vocal line (bars 9-13, Fig. 8.3).

The ascending figure from D to C sharp used in these bars is influenced by the words “Rows” and “stand”. Imagery pertaining to height is evoked. The emphasis

\textsuperscript{75}Aldo Clementi’s \textit{Passacaglia} for flute and tape was also inspired by Escher. Interestingly Escher’s output includes a woodcut of the city of Senglea, Malta. (1935)
seems to lie on the oppressive presence of the books. Despite the enigmatic nature of the words, MacNeice reveals a dislike for esoteric poetry.

"Poetry should be neither esoteric, nor obscure, nor take refuge in fantasy or rural-escapist idylls." (Patrick Early in the *Independent Scholar on The Literary Encyclopaedia* 14th March 2006). A fleeting demi-semiquaver figure in the flute part at bar 20 anticipates the appearance of the "living birds" (Fig. 8.4).

Techniques used to emulate birdsong in Zammit's *Epilogue* include the use of trills, mordents and glissandi in the flute and clarinet parts. The presence of the horn further strengthens the connection with the "hunting" theme in the poem.

**Section B1 (3rd beat of bar 29-1st beat of bar 43)**

The monotone used on "dead words" in bar 26 contrasts the ascending interval on the word "living" (bar 29).

---


77 Musical material inspired by birdsong can be traced in many musical works, including much of Messiaen's output and Roberto Fabbricciani's "Sogna".
Both use note A as a starting note as if to highlight the symbiotic relationship between life and death as exemplified in the following Maltese proverb, *Mewt ta’ wiehde hajja t’iehor* (One man’s death is another man’s life). 78

The theme of mortality can be found in several other Maltese proverbs, including: *Hadd ma jieh u xejn miegħu* (No one takes away anything with him); *Il-mewt ma taħfirha ‘l hadd* (Death spares noone); *Il-mewt isewwi kollox*’ (Death rights everything). 79

The latter proverb in particular determined the choice for the inclusion of Maltese text in Epilogue in bars 34-38 reading “li ħassew xewqa ta’mewt”. The words are a translation of a verse in MacNeice’s *Epilogue* that reads, “Who have felt the death-wish too”. In this section, the singer and horn player should state the words loudly and clearly while the flute player is required to speak the words into the flute mouthpiece to create a contrasting timbre.

**Section B2 (2nd beat of bar 43 – bar 55)**

Sometimes the words are presented in a new order to highlight particular words. The words “All” and “cut” between bars 44 to 56 (e.g. bars 46-47 in Fig. 8.6) offer a good example of this.

---


In section B2, the music becomes more dramatic in an attempt to reflect the horrors of "death". The effect is achieved with the use of ostinati in the piano part that employs a reiterated semiquaver figure followed by a bass line in octaves (bars 46-64). Moreover, the winds perform repeated staccato figures as shown in bars Fig.8.7, whilst swirling demisemiquaver figures appear in the flute part in bars 53 and 54.

**Section A2 (Bars 56-81)**

A climax is reached at bar 55 (Fig. 8.8) with melismatic writing on the word "all" leading back to the 'cyclical' piano theme heard at the onset of the piece.
The melody presented in the vocal entry at bar 9 returns at bar 71 (Fig. 8.9). (The piece ends with an assertive forte B, echoing the earlier section that began on the words, "fence me").

![Voice](image)

**Fig. 8.9**

**Outcome**

In preparation for the premier of *Epilogue*, the following technical issues were discussed. It was agreed between the author and pianist that more frequent pedalling would produce a more pleasing aural effect. In the passage employing spoken Maltese text, it was decided that the flute player would speak *into* the flute to produce a more interesting timbre.

The piece was written for members of *The Research Ensemble*. The work was performed at the *Louis MacNeice Centenary Composition Competition*, Edinburgh for which it was awarded the second prize.\(^{80}\) *Epilogue* will be performed by The Research Ensemble, as part of the West End Festival (Glasgow, UK) on 15\(^{th}\) June 2008.

---

\(^{80}\) Distinguished Northern Irish poet, Michael Longley (b.1939) was one of the adjudicators at the competition.
9 Banda (2005-2006) for tape

According to Barry Truax, one of the roles of electroacoustic music is “a search for unity and coherence within an electroacoustic environment based on inherent contradiction” (Truax, 1992, p. 374).

In the folio, Banda, Juillet and L-Ewwel Xita fall under the sub-genre category of electro-acoustic music - one that is relatively still in its infancy. Collage technique is employed in the works above as an interpretation of the Maltese soundscape.81

Technical procedures used in the folio’s electroacoustic works

Unless otherwise stated the recording equipment used for field recordings in the folio was a Sony Net Mini disc player (MZ-N71). For the editing process, the samples were transferred onto computer software PRO TOOLS M.POWERED (version 6.8) or PRO TOOLS M.POWERED 7 (Version 7.1). Pro Tools allows you to manipulate sonic information in a variety of ways. (For Banda, Adobe Audition was also employed). The different ‘regions’ of sound were labelled accordingly and the useable data was divided into different categories to create a ‘palette’ of sounds. Techniques used include pitch-shifting (transposition), time-stretching (increasing or decreasing the length of the sample), reversing (where the sample is played in reverse) and normalization (increasing the volume of the wave file).

Given that the microphone used for location recording was not of the highest quality, some ‘noise’ was inevitable. Truax (1992, p. 278) defines noise as that which “reduces the meaningfulness of the aural experience and the sense of self

81 The use of “collage” form, involving “fragmented continuity”, is not only associated with electroacoustic music but was employed by composers such as Stravinsky, amongst others (Pace, 2002).
and place.” Noise can be used creatively however and popular software for distorting sound files includes Super Collider and Metasynth. 82

“A jump or a skip is no longer a problem or a fault, but a musical gesture in its own right” (Young, 1992, Worship the Glitch: Digital Music, Electronic Disturbance, p. 50).

In the folio, when ‘noise’ could not be used in a musical way, other techniques were employed to minimize it. These techniques included lowering of the volume of the affected ‘noisy’ sample and the layering of other samples over it to obscure the noise. Equalization and gating were also used. Finally the resulting sample was sometimes ‘normalised’ (the volume of the wave file was increased).

Samples of Religious processions in Malta

_Banda_ and _Juillet I and IV_ (discussed later) include band samples recorded on Good Friday and Easter Sunday processions respectively.

“The religious year in Malta is marked by various feasts and rituals which may reflect many of the organizational principles of the Maltese. The principal divisions of the year are emphasized by various feasts which are held either on a national or on a parochial scale” (Zarb, 1988, p. 288).

Most towns and villages in Malta invest much effort and money in organizing events pertaining to religious occasions – one of which is the Good Friday procession which constitutes a significant part of the string of events that take place during Holy Week around Malta and which bears religious, historic, and cultural value. Numerous effigies in the form of life-sized statues representing the

---

82 For more information see ‘Worship the Glitch: Digital Music, Electronic Disturbance’ in Herrington’s Undercurrents (pp. 46-55).
Stations of the Cross are carried through the streets in remembrance of Jesus Christ’s crucifixion to redeem His people. Moreover several parishioners wear period costumes to represent biblical figures. Hundreds of people congregate in the streets to witness the event. To some participation is regarded as a reaffirmation of Faith, while others think of it as a tourist attraction.

One of the most overriding features in _Banda_ is the presence of rhythm. As Borg Cardona observes, “One cannot help noticing that all processions tend to take on a certain swaying rhythm which is clearly visible in the steps of the statue bearers in Malta’s many processions. The beating of the drums and the music chosen for processions decides the rhythms taken up by the pilgrims...We know that in Malta processions have always been accompanied by some form of music...” (Borg Cardona, 2002, p. 118).

A traditional Good Friday tune that was traditionally played during the procession on Good Friday in Malta referred to as “Tal-Gimgha I-Kbira” featured the _flejguta_ (fipple flute) accompanied by a drum. Unfortunately as Borg Cardona observes, “Instrumental playing in Malta has stopped alarmingly in popularity over the last 60 years or so, except in the case of brass bands which are still flourishing” (Borg Cardona, 2002, p. 24). In Malta there is a wealth of brass band music, primarily because band clubs provide substantial funds (Vella Bondin, 2000, p. 24). Band music is an important aspect of parish feasts celebrations on the Maltese Islands (Ibid). Nowadays, it is mostly band marches that are often performed during processions.

_Banda_ was partly inspired by D. H. Lawrence’s phrase – humanity today is “like an uprooted tree” (Mellers, 1992, p 18). Musical models that inspired the piece include Steve Reich’s _Piano Phase_ (1967) and Boards of Canada’s _Music Has the Right to Children_ (1998). The influence of the latter is manifested in _Banda_ in the use of voice samples that often seem to appear out of nowhere. These are

---

83 See Zahra 2006 p. 55, and track 11 on accompanying CD.
usually juxtaposed over band samples or other sonic events in the piece, which explores the simultaneity of diverse sounds.

_Banda_ is based on sounds captured at a Good Friday procession in Malta. The overall aim with the piece was to create a musical work which complements rather than stifles the original sounds that inspired it. The Secular and the Religious seem to be presented side by side and the piece attempts to highlight the quasi-symbiotic relationship between them.  

In _Banda_ direct quotes of sung religious hymns are employed contributing to the imagery pertaining to faith and devotion. The first hymn at the 5.19" is obscured by other sonic events. Another hymn at 6.05" emerges more clearly and becomes gradually softer until 7.05". (The procession features children's choir. Their voices 'faded out' naturally as they distanced themselves from the microphone.) In the second hymn (6.05") the choir voices and electronic sounds are presented side by side to highlight the contrast between the acoustic properties of the human voice and the sonically modified electronic samples. (This of course adds to the irony when we consider that the acoustic samples could not have been showcased in _Banda_ without the aid of digital technology).

### Method

On 25th March 2005, the author attended the Good Friday procession in Mosta, which is one of the most popular on the island. The author made a recording as she walked along the streets of Mosta, went into the Mosta Band Club and inside the Mosta Dome.

For the editing process, the recorded data was transferred onto Adobe Audition and on Pro Tools (M-Powered 6.8 Version). Juxtaposition of various sound

---

84 There is no denying the fact that although the Church remains a strong influence on the Maltese Islands secularisation is on the increase, as with many countries in the West.
sources (most notably 'ambient noise' from the procession and keyboard sounds recorded in the studio), were employed to create 'layers' of sound. A Nova Polyphonic Synthesizer (Novation model, Version 1.0) and a Yamaha Clavinova (CLP – 122S) were also used in the compositional process.

_Banda_ is a one-movement work containing seven sections, namely;

1. _Bidu_ (Introduction)
2. _Mixjin_ (Walking)
3. _Wirja_ (Exhibition)
4. _Fil-Knisja_ (In the church)
5. _Fil-Kazin tal-Banda_ (In the band club)
6. _Genn_ (Chaos)
7. _Kor_ (Choir)

The 'sound world' attempts to create an atmosphere that is both vibrant and tragic in a relatively short space of time. In the piece this is often achieved through the alternation of energetic rhythmic phrases with doleful, slow ones or by combing both. Laughter and crying samples are also an essential characteristic of the piece.

The introductory section, _Bidu_ (0-1.54") represents the intense, stifling atmosphere that pervades the scene during a Good Friday procession. This is characterised by a constantly murmuring and fidgeting crowd. A distinct ringing sound features often e.g. 0.45". This is the sound produced by thick metal chains being dragged against the ground\(^8\). Other persistent sounds include a relentless piano sample that also features in the next section. A slow, mournful traditional band theme comes to the fore (ca. 1.10") and concludes rather suddenly to give way to _Mixjin._

\(^8\) The chains are normally tied round the ankles of those parishioners who volunteer to participate in the event by walking barefoot through the streets as a form of penance.
Following a second of silence the reiterated piano motif presented in the introduction emerges at 1.56". This piano figure is reminiscent of Steve Reich's *Piano Phase* and is employed in *Banda* as an attempt to symbolise humdrum routine devoid of spirituality. This trait is punctuated by its pulsating rhythm that contains a primordial quality to it. Reich's influence can be further detected in the use of polyrhythms in *Banda* between 2.45"-2.52". The electronic samples (produced from the Nova synthesiser) e.g. 2.08" precede the vibraphone sample (produced by the Roland XP10 keyboard). Both of these samples serve to accentuate the rhythmic impetus of the motif. A sonically modified version of a fragment of the brass band sample featured in the introduction is played twice (2.34" and 2.54"). At 3.10" the piano sample temporarily fades out and the listener is transported to a contrasting sonic space.

The found sounds in *Wirja* were captured from inside the Mosta Band Club and on the streets. In this section the mood becomes more unsettling as we hear muffled snatches of speech (e.g. 3.15") and Gregorian chant that was used as background music for an exhibition inside the Mosta Band Club. Between 3.11" and 3.53" a new repeated Nova-generated motif accompanies found sounds captured at the event. During this time a child can be heard saying *Id-Duluri* (*Our Lady of Sorrows*) while pointing to one of the statues in the procession (3.19" and 3.29"). Aspects of the 'Old' and the 'New' are presented side by side as traditional instruments are replaced or sometimes complemented by synthesized sounds. The crowd chatter provides the musical pad from this section to the next.

In *Fil-knisja* (3.56") an organ-like sound plays a slow melancholic theme that is reminiscent of church/religious rituals. At 4.09" a melismatic melody (produced by Nova) is echoed several times. This figure draws inspiration from Camilleri's frequent use of florid melodic lines in works such as *Leggenda* (*Mediterranean Images*). Despite the imagery pertaining to places of worship, the atmosphere is
eerie and hostile. A brief choir sample singing salib (cross) at 4.53"- 4.57" brings the section to a close and the listener experiences a dramatic change of scene.

Footsteps on entering the kazin at 4.58" as well as children playing ‘table-soccer’ (e.g. 5.03") can be heard. Banda samples in 5.05" recall the earlier section, Bidu.

Genn at 5.13"-6.04" features most of the elements present in previous sections. A very rich texture is created whilst attempting to reflect the overwhelming experience resulting from the simultaneity of diverse sonic events. These include choir samples (e.g. 5.13”); band samples (5.20”); children’s voices (e.g. 5.33”) and electronically-generated melodies (e.g. 5.41”). Similar to section 4, Genn comes to a close with the sung words - “salib” (6.03”) to aid structural continuity.

From the confusion and the chaos, another ‘organ’ theme emerges at the onset of Kor (6.04")86. The organ melody accompanies a children’s choir singing a Maltese religious hymn at 6.05”. The instrumental part mostly plays sustained chords. It appears to be out of sync with the choir, which contributes to the somewhat disjointed and disturbing atmosphere. At 6.48”, a mobile telephone ring is heard - a further reminder of the digital age we live in. The underlying question seems to be this - can one still find a place of recollection in a ruthlessly fast-paced world?

86 The organ samples, the piano motif and the vibraphone samples were recorded in the studio while the choir samples, brass band samples and many other sounds featured are found sounds.
Outcome

On 28th November 2005, the author was awarded a grant by the Trustees of Napier University Development Trust to assist with the costs of researching Banda.

The musical work lasts approximately 7.5 minutes. The piece could be a reflection of the various dichotomies present in the Maltese society – one that is struggling to maintain its religious facade in an increasingly secularised world. Other aspects include the 'Old' and the 'New' in Maltese society, the attempt to maintain individuality and preserve cultural identity whilst in-keeping with the trends of mainland Europe. In Banda this idea was highlighted by combining the music played by the live brass bands (a tradition that started in the Middle Ages) with electronic sounds, and moreover, with the manipulation of the original recordings of the brass band itself so that that the 'Old' is presented in an innovative manner. Banda was played through 8 channel speakers at the opening of the Sonic Fusion Festival in Edinburgh on 12th May, 2006 where it received its world premiere. (The Sonic fusion Festival is a Contemporary Music festival the author helped to organise. It was initiated by Stephen Davismoon and is the first festival of its kind in Scotland. The event also received the world premiere of Eduardo Miranda's Music Improvising Electronic Brain.) Banda received a second performance at CCMIX studios in Paris on 28th July 2006. The piece's anthropological interest was acknowledged in The Times of Malta in 2006.
10 L-Ewwel Xita (2006-2008)

(I) Prelude for tape

(II) Movements I, II III for voice, cello and percussion

Many other composers have used the theme of water in their compositions. Toru Takemitsu's *Rain Tree* (1982) was of influence to both *L-Ewwel Xita (The First Rainfall)* and *Talba (Ritratti)*.

*L-Ewwel Xita* is divided into two parts - an acousmatic Prelude and a three-movement acoustic section. The piece is a reflection on the necessity of rain and the havoc too much of it can create, with particular reference to the cultural associations with water in the Maltese Islands.

"One of the constant factors in human occupation of Malta is the scarcity of fresh water. Malta lacks a river, and until recently it obtained its drinking water from storing winter rainfalls in cisterns. Rooftop cisterns are still common on the islands today, although Malta now has a modern desalinization plant" (Vann 2007). 87

Prelude features found sounds in which voice samples and falling raindrops are the most predominant. An uneasy atmosphere is created by the constant percussive and arrhythmic sound of the rainwater collecting in buckets.

*L-Ewwel Xita I* begins with an observation. However, by the end of the first movement, the persona both addresses and invokes the rain. Textual elements present in the piece are: examples of snatches of speech heard on Maltese streets on rainy days (*1st* movement); a traditional Maltese nursery rhyme.

87 For more information visit <http://www.hmml.org/centers/malta/history/history.html> accessed on May 24th 2008.
employing music that is influenced by the *ghana* form (2nd movement); the use of onomatopoeia (3rd movement). The text is in Maltese, a language that has historically been neglected in the concert hall, even in its country of origin.

In Malta, there is usually very little rain and sometimes none at all during the hot summer months. The first rainfall commonly referred to by the locals as *L-Ewwel Xita*, usually occurs in September and marks the beginning of the wettest months on the island. The amount of precipitation following the first rainfall is crucial for farmers.

"Xemx ta' Settembru tiftah il-bibien tar-rixtellu. Xita f'Settembru meraq tajjeb f'Novembru."

"The sun in September is good for farming. The rain in September is highly beneficial".

**Method**

*L-Ewwel Xita (Prelude)* was conceived in 2006 and took two years to complete. An hour-long recording using a Sony Net Mini disc player (MZ-N71) was made during 'the first rainfall' in Malta on 12th September 2006.

The recording took place inside the author's family home in Sliema. Rainwater soon began leaking through the roof so that two buckets were strategically placed on the ground floor and second floor of the house on the spiral staircase. This was primarily done to collect the water and minimize damage. The result was a myriad of intricate rhythms produced by the rainwater reaching the

---

buckets, made all the more pleasing by means of the natural reverb provided by
the high ceilings of the building. A microphone was placed next to the bucket on
the second floor. Since there was a two-floor distance between the buckets, the
raindrops took longer to reach ground level producing a natural ‘delayed’ effect.
(Naturally, other found sounds were also picked up by the microphone. The most
prominent sound that was captured was the voice of the author’s mother!)

Structure of ‘Prelude’

Prelude is a singular movement divided into two parts. This piece relies heavily
on chance elements and is influenced by the techniques employed in Luc
Ferrari’s Prèsque Rien, who “set his microphones on the window-ledge of the
house where he was living...” (Caux 1995). 89

In the opening a piano sample is heard. This is an example where time-stretching
and (hall) reverb was used so that the resulting timbre anticipates the sound of
the raindrops as they fall into the buckets. The raindrops, which are the constant
feature in Prelude fall at irregular intervals - a feature that will be later mirrored by
the voice and cello in subsequent acoustic movements.

A one-sided conversation in Maltese then ensues. The listener only hears a
female voice, the author’s mother. 90 The words, which are in a language that is
not widely understood, are mostly obscured by the other sounds in the piece. In
this manner the words lose their semantic function, much like in Luigi Nono’s
opera Prometeo, where “linguistic meaning plays little role” (Trevor Siemens

89 See cd sleeve for Luc Ferrari’s Presque rien (article by Daniel Caux, English translation by
Mary Pardoe).

90 The main speaker was on the telephone with a family friend and was asking him to fix the roof.
According to Dennis Smalley, utterances are an “essential vehicle of personal expression and communication” (Salley p. 525) making them “intimate and emotionally charged” (Ibid).

The voice plays a very important role in this piece. Much like in the folio’s electroacoustic piece, Banda, the words that recur are repeated because of a particular acoustic quality they possess – the particular voice inflection in the sample or the timbre produced. Of note is the repetition of the onomatopoeic words “plum plum plum” at 0.39", where the speaker is referring to the sound of the rain as it falls into the buckets. These words reappear in the second part of the prelude and again in Movement III at bars 67 and 69. Other phrases that are ‘echoed’ within the prelude are “it-turretta qed taghmel” (1.24", 1.56”); (it’s the roof) “ähseb u ara x’hin jibda niežell” (1.25/26") (let alone when it starts to pour down!) and “le le le le le” (1.52") (no no no no no).

As this section progresses, the rain begins to pour down at a quicker pace, resulting in an increasingly percussive and threatening sonic environment. In part one of Prelude the raindrop samples tend to be at the forefront of the soundscape, as if to highlight the helplessness of humankind against the destructive forces of nature. In contrast, in part two of Prelude, almost all of the samples are based around the human voice.

At 1.35", a new female voice (the author’s) shouts “Ma!” which is then “echoed”. The words “thank you very very much” (2.24") spoken by the main speaker bring an end to the telephone conversation. (The use of the English language here reflects the phenomenon of code-switching within Malta’s bilingual community. Another example of this can be traced in the folio’s Epilogue).

A new sound features at 2.26", one that attempts to simulate the sudden pouring of the rain. This effect was produced by means of edited ‘clapping samples’ from a pre-existing recording. A dense texture was created. The listener cannot readily
single out individual sounds as in many works by Xenakis including his first major work *Metastasis* (1953–1954). At 2.32" the piano sample heard at the opening returns, but the clapping sample remains in the foreground.

The decision to use clapping feature was directly influenced by the enigmatic series of short films entitled *Rabbits* (2002), by David Lynch (b. 1946). The latter is presented with the tagline: "In a nameless city deluged by a continuous rain... three rabbits live with a fearful mystery".91

In the series, whenever one of the rabbits enters the room, an applause track is played. Another affiliation with Lynch's film is the fact that the events (or non-events) take place in one location. Different musical events in Zammit's piece are captured from a single microphone placed firmly in one place (the staircase) while in Lynch's film each episode takes place in a single dark room. Another connection is the use of a virtually uncut track in Zammit's work and the almost complete absence of camera cuts in Lynch's work.

At around 3.16", the raindrops are firmly in the foreground and the texture becomes denser. This is partly due to the juxtaposition of two 'rain samples' between 3.20" and 4.19". Heterophony and polyrhythms heighten the tension, which is made all the more dramatic by means of the re-emergence of the clapping sample at 3.56".

The fleeting sample at 4.12" is a fragment of a melody for voice and piano that has been reversed. (It appears again in Part II of *Prelude*). It is not until 4.29" that the longer version of the melody appears lasting 22 seconds. Both the fragment and the longer reversed samples contribute to the eerie atmosphere.

---

At 5.16" a rumbling sound rises to a crescendo. This is caused by a helicopter or aeroplane that was flying above the house at that moment. The lower frequencies were emphasized by means of the equalizer to give the impression that a hostile presence is encroaching onto the building.

The first part of the prelude comes to a close at 8.41". There is no 'traditional' climax to the piece. However, new, heavily edited samples emerge unexpectedly at ca. 8.25". These include metallic sounds (cutlery) originating from the kitchen downstairs. A pronounced 'drop sample' marks the end of the first section of the prelude at 8.41".

A ten-second silence precedes a rhythmically driven second section at 8.53" that focuses on the main speaker's voice and on the raindrop sounds. Other features that reappear in part 2 include the words "le le le" (refer to Prelude) and laughter. Collage technique is used to great effect with the words "plum plum" creating a loop that provides the running thread for the section. The virtually unaltered sample of the main speaker's voice (at the opening of Prelude) has undergone substantial timbral transformation.

L-Ewwel Xita I for voice and cello

The first movement is divided into three main sections, where the first is an observation of the rain as it starts to fall down slowly ("tinżel bil-mod"). The mood in the second section is more agitated and features phrases that you might hear on the streets of Malta on rainy days. The atmosphere in the final section is more dramatic, as the rain has started to pour heavily, creating chaos and disruption.
Structure – ABC

Section A (Bars 1-16)

It is the cello that introduces the main theme of the movement where the pitches of the syncopated melody are derived from the reversed sample heard in the electroacoustic Prelude (Part I – 4’29). For the first six bars, the cello performs sul ponticello in order to mirror the unnatural sound in the original sample.

In contrast to Prelude, the text in Movements I, II and III is not undermined by the other elements in the music. The voice entry in Section A imitates the opening cello line, but some rhythmic differences arise in order to suit the articulation of the words. At this point, the cello is playing a slow chromatically descending pizzicato bass line (bar 6-9). This is to support the text that reads, "Tinzel bil-mod" (You come down slowly, Fig. 10.1).

![Fig. 10.1](image)

A slow tempo is maintained in this passage by means of a slow, unchanging quadruple metre and the use of smooth melodic lines in both the voice and cello parts. The text, which emphasises the word "bil-mod" (slowly), is dragged out by means of melismatic writing in the vocal part.

The harmonic language in the cello part at bars 12 (Fig. 10.2) and 13 is reminiscent of Debussy’s Prelude Des pas sur la neige (1910).
This is partly due to the use of a rising major second (whole tone) in these bars, a feature that pervades Debussy's piece. Both works draw inspiration from specific weather conditions. In Zammit's piece, the stark, melancholic atmosphere is particularly evident in this first section. In *L-Ewwel Xita I* the effect is partly achieved through the use of sparse cello accompaniment in e.g. bars 8 and 9 (Fig. 10.3).

Section B (Bars 17-28)

A short break separates the first two sections. In contrast to the first section bar 17 (Fig. 10.4) begins at a slightly faster tempo (crotchet 70 as opposed to crotchet 54).
The rhythm is increasingly asymmetric with frequent changing meters that mimic the irregular pattern of the falling rain samples in *Prelude*. Harmonic tension is created with the use of major seventh in the cello part (e.g. bars 17 and 19). This change of atmosphere occurs due to the changing nature of the words. Detached observations such as “tintel bil-mod” (you come down slowly) are replaced by exclamations such as “Attenti!” jew “Ara tizloq!” (Careful! or Watch out it’s slippery!) in bar 22 (Fig. 10.5).

These represent snatches of speech that are sometimes heard on the streets of Malta on rainy days. The use of such colloquial phrases contributes to the folkloristic aspect of the work (including Movements II and III).

Instrumental parts switch between *legato* and *staccato* articulation, the latter emphasising the incisive rhythmic character of the section.
Bar 29 provides the link into the new section. The cello performs an *ad lib* solo, which is not unlike a vocal recitative (Fig. 10.6). The rising figure employed here temporarily brings back the main melody (and text) featured in Section A.

![Fig. 10.6](image)

A new *poco piu mosso* section immediately follows. The vocal writing becomes more impassioned as the persona is no longer a passive observer of the falling rain. Both positive and negative attributes brought about by rain are mentioned here, with the emphasis on the latter, e.g. "*xi bnadi tgharraq kull m’hemm u tghamel hsara*" (*In some places you flood everywhere and cause damage*).

Mounting tension is caused by the persona realising the extent of the damage the rain has caused. The angst is partly emphasised by the expanded range of the vocal line in this section, which reaches the highest point at bar 44 (Fig. 10.7).
The use of false relations (e.g. the A sharp and A natural in bar 40) also increases harmonic tension while the repeated melodic phrase between bars 48 and 50 (Fig. 10.8), reinforces the ominous presence of the G sharp minor tonality.
L-Ewwel Xita II for voice, cello and percussion (2 congas and tambourine)

“When a singer borrows metaphors, symbols, proverbial usages, characters, or incidents from another genre, he at once revitalizes and transforms tradition and clothes himself in its authority” (Coplan, 1993, p. 42).

The simple character of the piece reflects the nature of the text, which includes words from a traditional Maltese nursery rhyme entitled Aḡmel Xita Aḡmel (Pour rain, pour).92 The latter is quoted in full from bars 11 to 18 and repeated at bars 37 and 44, to form an ABA structure.

Although the first section of movement I appears to be in B minor, the use of cross-relations create tonal ambiguity. In contrast, L-Ewwel Xita II has a clear tonal centre – B Major, which is effectively the tonic minor of Movement I (section A).

Structure – ABA

Section A1 (Bars 1-18)

In this movement, the cello is used to emulate the lazy strumming of a guitar used in Maltese ġhana. In L-Ewwel Xita, the cello writing is primarily used to reinforce the sense of tonality and provide simple harmonic accompaniment, which tends to switch between two chords.

The glissando at bar 3 anticipates the portamento used in the vocal part in bar 6 (Fig. 10.9). This feature is very common trait in ġhana and complements the plodding character of the music.

92 See Zahra 2006 - the nursery rhyme is quoted on page 48. Listen to accompanying CD in Zahra for a reciting of Aḡmel Xita Aḡmel (track 22).
Bars 1-10 (Fig. 10.9) serve as an introduction leading to the main melody in bar 11 which features the main nursery rhyme theme. The character of the piece becomes more cheerful and the cello responds with lighter bowing strokes.

Section B (Bars 19-36)

A short episode in the relative minor key of G sharp contrasts the previous section. Some words from the nursery rhyme are repeated with slight embellishment. The character of the melismatic vocal line is reminiscent of the vocal part found in a Renaissance madrigal – which is of course another archaic form of popular song (Fig. 10.10).
Section A2 (Bars 37-47)

After a brief interlude between bars 32 and 36, the music reverts back to the home key of B major and the nursery rhyme is repeated at bar 37.

L-Ewwel Xita III for voice, cello, glockenspiel and tambourine

Both the second and third movements are in compound duple time, to create a comfortable lilting effect. Moreover, both could be regarded as an invocation of rain, as is evident by the ubiquitous presence of the words “aghmel xita” (lit. make rain) as well as other verbs in the imperative form, including “ejja” (come), “fawwar” (flood), and “fittex inzel” (hurry up come down).

The word “nitolbu” (we pray) in bar 12 is a reference to words uttered by the priest during Holy Mass in Malta⁹³ (Fig. 10.11).

---

⁹³ During periods of drought in Malta, it is not uncommon to pray for rain during religious ceremonies.
The structure of *L-Ewwel Xita III* is not as clear-cut as the preceding two movements but can be roughly divided into an ABA structure.

**Section A1 (Bars 1-27)**

**Section A2 (Bars 28-44)**

**Section A3 (Bars 45-58)**

**Section B (Bars 58-69)**

**Section A4 (Bars 70-88)**

Despite the presence of non-harmony notes in the vocal line, the cello line strongly suggests the key of F sharp major (dominant of B major used in movement II) in the first twelve bars. From bar 13 onwards, the music seems to suggest E (melodic) minor but a clear sense of tonality is undermined, as illustrated by the chromatically altered notes (e.g. bar 11) and intervals of a diminished fourth (e.g. B flat and F sharp at bars 23 and 24). The semitone drop (from a G to F sharp) is a predominant feature in this movement. The first example occurs in bars 13 and 14 in the vocal line (Fig. 10.11).

Minimal harmonic change coupled with a florid vocal line and solo guitar melodies, recalls the *ghana* form. In some sections the cello line and the
glockenspiel writing provide some melodic interest (e.g. bars 42 - 44), but for the most part the instrumental writing is subordinate to the vocal line.

Between bars 30 and 44, the words present in A1 are repeated but are arranged in a different order. New words appear between bar 47 and 58 but the harmonic language is similar to that found in earlier sections.

The chromatic features (e.g. bar 55, Fig. 10.12) look back at the first movement while several of the words in L-Ewwe Xita III echo preceding movements.

Most notably, the words “aghmel xita” (lit. make rain) coupled with various melodic figurations look back at the nursery rhyme featured in movement II. Sometimes the words are contracted, such as in bars 5 and 7 where the words are sung over one dotted crotchet beat. At other instances they are drawn out. In bars 8 and 9 the word “aghmel” (make) is spread over 4 quavers while in bars 13 and 14 the two syllables of the same word are sung over eight quavers. Similarly, in bar 11 and 12, the note-values on the word “xita” (rain) are augmented. The same can be said of the phrase “bañar u il-bjar” (sea and wells) when comparing bar 30 to bars 32 and 33.

![Fig. 10.12](image-url)
Between bars 58 and 65 the texture is reduced to a minimum and consists of \textit{pizzicato} cello and quiet shakes in the tambourine. The timbre produced by the cello seems to emulate raindrops, a sonic trait that is further explored with the glockenspiel doubling the voice (bars 66-69). The onomatopoeic words \textit{plumpurumpum} refer back to the electroacoustic \textit{Prelude} (Fig. 10.13).

The melody and words used in Section A reappear (with some variation) at bar 70 in this quasi-recapitulation section. Following an ascending \textit{glissando} line in the glockenspiel, the cello performs a solo \textit{pizzicato} note that is reminiscent of the raindrop idea that pervades the entire work.

\textbf{Outcome}

Little use of unison material and asymmetric rhythms are two features that typify \textit{L-Ewvel Xita I, II} and \textit{III}. The parts are generally exposed due to the soloistic treatment assigned to both vocal and instrumental parts, which require much confidence in performance. The pieces should be performed unconducted.
Following a successful performance of *L-Ewwel Xita* by student performers at Napier University, (Edinburgh, 7th May 2008), the piece was selected for the Napier University Creative Industries showcase concert on 6th June 2008 (The Assembly Rooms, Edinburgh). Future performances include the event *Project Water*, which will be held in Valletta Malta in 2009.
11 Juillet (2005-2008) for UPIC and two channel tape

Juillet is an acousmatic piece in four parts, where each movement ends with a sample that provides the opening material for the next movement. As in many pieces including Stockhausen's Kontakte, the spatialisation of sound in Juillet is fixed in the piece. (This contrasts the common practice amongst French composers who “tended to diffuse a stereo tape though a multiple loudspeaker system, the composer/performer articulating the space by moving faders on a diffusion console.” (Worby, 2008, pp. 4&5). Juillet is the only piece in the folio that features UPIC samples.

The UPIC System

The first UPIC system was conceived in the 1950's but the first version did not appear until the 1970's. It is a configuration of a computer linked to a large-size digitizer table (75cm by 60cm) on which the user designs his music. The digits are converted into sound through the loudspeakers while two screens allow the permanent dialogue between man and machine.

The UPIC allows the following – glissandi; breaks in sound; scales; micro-movements of pitch which can produce different ‘timbre’ and ‘vibrato’ effect. The UPIC frequency range is 0-23,000 Hz and each micro-component (wave or line) works as an oscillator. The UPIC is relatively easy to use but difficult to produce interesting sounds. Methods for creating rich, complex sounds include:

i. Putting the oscillators quite close together then varying the envelope of each of them
ii. Combining many types of waveforms together
iii. Reiterating the sound
The UPIC contains a sampler on which you can record 8 seconds of sound. Periodic (sustained) sounds tend to work better than aperiodic ones. There is no undo function in the UPIC and it works best when mixed with other sound sources. If a single period waveform is assigned to a central pitch that is not more than a fifth away from the original sample - in the presence of other detuned, dynamically and timbrally evolving micro-components - richer instrumental timbres can be created. The timbre becomes even more rich and complex when frequency modulation is added. As for short, non-periodic sounds, a single oscillator normally suffices. Timbral variation is somewhat limited however, so the use of percussive envelopes with rapid decays is advised.\(^{94}\) (Pape 1993)

All the information about a particular sound is contained within its waveform, which is probably why composers like Xenakis became so interested in them. This type of graphic notation seemed to free Xenakis's imagination, allowing him to explore new timbral territory. (Other composers who have employed UPIC sounds in their music include Curtis Roads ('Purity'), Daniel Terrugi ('Gestes de l'Ecrits') and Gerard Pape ('Le Fleuve du Desir III').

Method

i. Several drawings were made on the UPIC's digital drawing board at the CCMIX Studios in Paris in July 2006.

ii. Multiple copies of the same drawing were superimposed on each other to create dense, complex textures.

\(^{94}\text{This information was obtained during a lecture delivered by Gérard Pape at the CCMIX Studios, Paris in 2006.}\)
The resulting sounds from the UPIC drawings were then transferred onto Pro Tools (version 6.8) for the editing process. (Most of these samples however, were left in their original form to retain the UPIC's idiosyncratic sonic qualities.)

The UPIC samples were then combined with several pre-recorded samples of found sounds in order to blur the distinction between the 'real' and 'artificial' sounds employed.

Juillet I

Juillet I was inspired by the factors that should have hindered the process of its creation - namely the 'noise' outside the room the author was working in. (The working space was situated opposite a popular Parisian café.) Juillet I is based on the interplay between UPIC samples and found sounds representing the opposing qualities of Concentration and Distraction respectively. (This dichotomy is also present in Zammit's orchestral Talba from Ritratti.) In Juillet, electronic motifs fail to develop because of various 'interruptions' from the found sounds. The latter include people's chatter, laughter, samples recorded at a Good Friday procession in Malta (refer to Banda), the clinking of glasses and bottles and the sound of children playing on the streets.

As was the case with Zammit's acousmatic pieces, L-Ewwel Xita and Banda, it was sometimes necessary to modify some of the wavefiles - either to improve the quality of the original sample or to create a particular sonic effect. Such modifications became possible through equalisation, normalisation, reverb, time-compression/expansion, pitch-shifting and other wave-editing functions.

Juillet I opens with a detuned UPIC sample in the foreground and found sounds from a Good Friday (see Banda) in the background. In the piece, the UPIC generated sound and the found samples seem to be in a constant struggle to be
on the musical forefront. Slightly detuned D, D sharp and B pitches can be detected in the initial UPIC sample. Thereafter the overall shape of the UPIC 'melody' is retained but the pitches are transposed. The whistle sample at 0.41" is centred on D sharp, F sharp, F, D sharp, C sharp. The glass sample (e.g. 0.49") on the other hand is based around G sharp, F sharp and A.

**Juillet II**

"There is a wealth of timbre in the spoken word which no orchestra possesses. Nature has endowed the magnificent instrument, the human voice, with subtle tone qualities for which music has no equivalent."

(Russolo in *The Art of Noises*, quoted in Julian Cowleye's *Textural Apocalypse: Merz; Lettrism, Sound Poetry* in Herrington, 2002 p. 195)

The second movement uses sections from a recorded interview with a Catholic priest from Ghana called Fr Emanuel Antwi. A recording took place in 2006 in the author's home in Sliema, Malta, the same recording venue used for the folio's *L-Ewwel Xita*. Because the conversations took place inside a kitchen, percussive sounds produced from cutlery and plates were integrated into the music.

The main subject was asked to talk about his impressions about Malta and on mass celebrations in Ghana. Fr. Emanuel's voice contrasts the voices of the Maltese speaker, in accent, rhythm, pitch and intonation. (The author's voice is used in all four movements. Other sampled voices used here belong to the author's relatives and friends.)

When utilising speech samples in the piece, syntactic rules are not always adhered to. Emphasis is made on the different timbres produced by the voices and the rhythm present in speech, sung samples and other sounds present. Layering of sounds often includes the simultaneous presence of different words
spoken by the same subject (e.g. multiple tracks of Fr. Emanuel's voice at 01.04").

Following ca. five seconds of silence at the onset of the piece, glass samples derived from the opening movement reappear. These become of sonic importance and feature in Juillet I, II and IV. Multiple glass harmonica samples (G sharp, F sharp, A) are superimposed and time-stretched to create a musical 'pad'. At 0.23 seconds, Antwi's voice can be heard saying, "like we talk of the Gloria". A brief 'fugal' section follows - a technique that is inspired by the subject of liturgical music discussed here. (Composers from Palestrina to Schubert have exploited fugal techniques in their church music writing.) Through recording technology, it has become possible to create the effect by using a voice belonging to the same person. In the introduction, Fr. Emanuel's voice is pitch-shifted a quarter of a semitone lower than the original and then raised by a semitone. This allows some timbral variety and creates a clearer distinction between the 'voices'.

At 0.58"-01.12" a percussive loop (produced from cutlery and plates) provides a rhythmic accompaniment to the other voices. The emphasis on rhythm and percussion is homage to Fr. Emanuel's homeland and its music, whose impact on western composers such as Steve Reich cannot be underestimated.

"Camilleri's interest in folk music outside the Mediterranean also led to works inspired by that of Africa...The composer was particularly fascinated by the complex rhythms of African drumming" (Pace, 2002, p.10). This influence is evident in Camilleri's works for solo percussion as well as his piano suite African Dreams (1965). In the folio's Juillet, other sounds used to highlight the rhythmic qualities of the piece include clapping sounds between 02.20" and 02.40".

At 2.16", Antwi is heard singing a version of the Agnus Dei in Asante-Twi. The other samples heard in the background soon fade out to bring out the expressive
qualities in Antwi's singing and clapping. The words "with the drums" bring the movement to a close and recur in subsequent movements. In effect Antwi's voice features in all subsequent movements.

Juillet III

The piece features piano samples and voices (including the voice of Antwi introduced in the preceding movement).

Method

An improvisation on the piano by Alan Vella, Thomas Cuschieri and the author was recorded 'live' in Sliema, Malta. The piece explores chance elements and chaotic aspects in music. All three musicians play the piano simultaneously, exploring the different registers and timbral qualities of the inside piano strings. The recording was then transferred onto Pro Tools M-Powered 7.1 for editing purposes. The original sample was used in combination with duplicated piano samples that were modified in a variety of ways. Editing the samples included detuning (e.g. 0.34') and reversing (e.g.0.48" - 0.56"). Antwi's voice is used at intermittent intervals here. Although Antwi's interview took place a year before this piano recording, in this piece both samples inhabit the same sonic space – one of the alluring phenomena brought about by advances in recording technology.

In some ways Juillet III is a reflection on the contemporary composer's struggle for musical innovation. It is significant that at no point do the performers play the piano in the conventional manner – i.e. by depressing the piano keys. Instead the piano strings are strummed or plucked in various ways and the body of the piano is sometimes tapped with the hand. Juillet III can perhaps be regarded as a
satirical piece due to the overuse of unconventional techniques and the sudden burst of laughter at 2.25". The movement is also a tribute to the piano as a significant compositional tool in the author’s music.

The heterophonic texture punctuated by the presence of glissandi produces a climactic effect at 3.05". This effect is influenced by the mass galaxies/clusters of sound present in Xenakis’ work e.g. *Pithopratka* (1956). The listener cannot determine the behaviour of individual sonic elements in a piece, but only of the whole.

In *Juillet III* a sense of drama is heightened by the superimposition of the original piano sample with a modified version that has been detuned and reversed. In addition to this, a voice sings a long sustained note that has been looped. The use of the time/expansion function is most apparent at the very end of *Juillet III* as the piano timbre has been reduced to an insignificant buzzing sound. The words "with the drums" echo the previous movement.

One of the musical models used for the piece was Nono’s *Sofferte onde serene* (1976) for tape and piano.

**Juillet IV**

The final movement, which is the longest, attempts to act as a melting pot, by bringing together several traits that have influenced the author’s portfolio. *Juillet* was the final work to be completed. The piece is a celebration of the infinite possibilities of timbral variation thanks to sophisticated computer software; the wealth of ‘music’ inherent in found sounds pertaining to religious celebrations e.g. the Easter Sunday procession used here; the significant role played by the piano in the author’s musical development; the use of the versatile human voice and the intricacies of language.
Juillet IV begins with a duplicated piano sample, one of which has been shifted slightly to create a natural 'delay'. This initial sample attempts to emulate church bells and is rich in harmonics. A live recording of actual church bells occurs later in the piece e.g. 3.53". Thus the religious reference is found at the onset here. After ca. seven seconds, sounds recorded at an Easter Sunday procession emerge.

The recording took place on the streets of Isla, Malta on Easter Sunday of 2007. The band samples lasts for the entire piece. At 2.22" the voice sample (also present in Juillet I) has been pitch-shifted to create an unnaturally high voice that seems to emulate one of the wind instruments in the band. Similar techniques of modifying samples and juxtaposition of sounds present in previous movements occur in the finale.

In Juillet IV the UPIC-generated sounds resurface. In effect, a 'recapitulation' of Juillet I occurs at 1.01". However, the texture has become denser due to the presence of the new 'procession sample', piano sounds and additional UPIC samples.

As Schafer observes, "We are always at the centre of the soundscape, listening out in all directions simultaneously" (Schafer, 1992, p. 42).

Juillet was performed at CCMIX studios on 28th July 2006 and is dedicated to Stephen Davismoon.
12 Summary

The works in the folio attempt to celebrate various aspects of Maltese identity, by drawing inspiration from the island’s history, its folklore and its soundscape. Recurring themes in the folio include religious and secular aspects that can be traced in pieces such as *Banda* and *Passages of Love*, respectively. Other dichotomies explored in the folio include the use of English and Maltese texts, in order to reflect the use of these two languages on The Maltese Islands.

Archaic dance forms are sometimes used in the folio to represent the ‘Old’ while the folio’s electroacoustic pieces often present traditional sonic features (e.g. brass band samples) in a modernized context. Found sounds, those pertaining to the human voice, such as nursery rhymes, *ghana*, and street cries, are integrated in both the folio’s acoustic and acousmatic works.

Future work

The author has recently become a member of the Edinburgh Composers Collective. The first ECC concert took place on Friday 30th May 2008 and was held in Stockbridge Parish Church. It featured the author’s *Fjuri*, which was performed by The Research Ensemble.

Veronique is interested in collaborating with other musicians to perform contemporary music. Premiered works include Ken Dempster’s *The Corridor*, at the Queen’s Hall in Edinburgh in 2002, as well as her own *Passages of Love* at St. James Cavalier Centre of Creativity in Valletta in 2007.

In future pieces, Veronique hopes to integrate live improvised performance with electronics. Her website (www.veroniquezammit.com) will be available online soon.
"The sonic environment is a plenum, for the world is always full of sounds. They come from far and near, high and low: they are discrete and continuous, loud and soft, natural, human and technological. They enter and depart in processions as events pass us or we pass them. This is why the music of the streets has no beginning or end but all is middle. Something is already in progress before our arrival and it succeeds our departure" (Schafer, 1992, p. 36).
Bibliography

Where books are cited in the original Maltese, the English translations are by Véronique Zammit.


Vella Brincat, Rita. (2007). Church Music in Malta: The Liturgical-social aspect from the sixteenth century until the 1903 Motu Proprio. (pp. 177-182; 192, 213). MA thesis. Faculty of Theology: Malta: University of Malta:


Score Readings


Discography


Zahra, Ruben et al. (2006). *Recordings from the Sound Archives of the Public Broadcasting Services*. Malta: PBS.
Papers and journals


Online sources


Other Sources


About the Author

Véronique Zammit was born in Malta and graduated with a First Class Honours degree in Music, with piano as her first study, from The Ian Tomlin School of Music, Napier University in Edinburgh in July 2003. She had won two music scholarships made available by a prominent benefactor of Napier University, Dr. Ian Tomlin to undertake study in the UK both at undergraduate and postgraduate level. Veronique studied piano with Nicholas Ashton, Peter Evans and Colin Kingsley.

Véronique also holds a Bachelor degree in English and Psychology from the University of Malta, but chose to further her studies in Music Composition in 2004. Her music has been performed in the UK, Malta and Paris. Recent premieres of her works include chamber music piece Fjuri performed by The Research Ensemble and Gelsomina, performed by The Edinburgh Quartet and flautist Aisling Agnew. Other works include orchestral Katina premiered by the Scottish Opera Orchestra as part of the West End Festival in Glasgow 2006 and electroacoustic work Banda, which was performed at Sonic Fusion Festival in Edinburgh and CCMIX Studios in Paris in 2006. Forthcoming concerts featuring her work include the Glasgow West End Festival on 15th June 2008 in which Veronique’s Epilogue will be performed.
L-Ewwel Xita

for

voice, cello and percussion

by

Véronique Zammit
The piece is a reflection on the necessity of rain and the havoc too much of it can create – with particular reference to the cultural associations with rainfall in the Maltese Islands. L-Ewwel Xita begins with an observation. However, by the end of the first movement, the persona both addresses and invokes the rain. Textual elements present in the piece are: snatches of speech heard on Maltese streets on rainy days (1st movt.); a traditional Maltese nursery rhyme employing music that is heavily influenced by traditional Maltese folk song known as ghana (2nd movt.); the use of onomatopoeia (3rd movt.) The text is in Maltese, a language that has historically been neglected in the concert hall, even in its country of origin.

A note to the performers:

The following letters should be pronounced as follows:

H – as in the word ‘hot’
Ż – as in the word ‘zoo’;
Gh – silent
A – as in the word ‘car’
E – as in the word ‘eh’
I – as in the double ‘e’ in ‘eel’
O – as in the word ‘fox’
U – as in the double ‘o’ in ‘ooze’
Q – glottal stop
L-Ewwel Xita I

Tinżel bil-mod
It comes down slowly
Tinżel ma tghaggilx
It comes down without haste
Inżel bil-mod la tghaggilx.
Come down slowly, no rush

Tixxarrab l’art tixxarrab
It gets wet, the ground gets wet
“Attend!” jew “Ara tiżloq!”
“Careful!” or “Watch it, it’s slippery!”
“L-art hi kollha tleqq…”
“The ground is all shiny…”
“Tnehhi dik in-nixfa”
“It relieves the air from dryness”
“L-art hi kollha tleqq…”
“It the ground is all shiny…”
“Tnaddaf kull ma ssib”
“It cleans everything that comes its way”

Tinżel bil-mod
It comes down slowly
Tixxarrab fart tixxarrab l’art
It cleans thoroughly
Tnaddaf ferm
In places it floods everywhere
Xi bnadi tgharraq kull m’hemm
And causes damage
U taghmel hsara
Yes it fills everywhere
Iva timla kull m’hemm
It pours down, you pour down
Tinżel bil-qliel, inti tinżel bil-qliel
Damage
Hsara

Tingema fit-toroq
You gather on the streets
Timla kull kantuniera
You fill every corner
Tingema fit-toroq
You gather on the streets
Int timla l-bjar
You fill up the wells

L-Ewwel Xita II

Meta ma tidhirx
When you don’t show up
Ahna nibkuk nibkuk
We miss you, miss you
Meta ma tinżilx nghidulek
When you don’t come down, we say

“Aghmel xita aghmel
“Pour rain, pour
Halli jikber il-haxix
So that grass will grow
Il-haxix intuh il-moghża,
The grass we’ll give to the goat
Il-moghża ttina l-halib”
The goat will give us milk”

Ittina l-moghża
The goat gives us
Il-halib
Milk
Biex bhax-xtieli nikbru wkoll
So like shrubs we’ll grow too
Biex nikbru wkoll
So that we’ll grow too
Let it rain
We pray
Let it rain let it rain

Come down, come on, come down
Give life
You better come down, come down
Fill the sea and the wells to the brim

Sea and wells
Let it rain
Fill the sea and the wells to the brim

You alone can
Give us life with water
You give us life
You alone can
Give us life
With the water (of) life

Splash splash!
Plop plop!

Come,
Come on hurry up!
Give life
You better hurry
Fill the sea and wells to the brim

Let it rain, let it
Let it (rain), give us life
Voice 15 (mf)

Agh-mel xi-ta agh-mel hal-li jik-ber il-ha-xix il-ha-xix in-tuh il mogh-za il-mogh-za ti-nal-ha-lib

Cong.

change to tamb.

Voice

Pp.

it-ti-na il mogh-za it-ti-na il mogh-za it-ti-na il mogh-za

Vc.

Tamb.

pp mf

Ve.

p sub. mf

29 p

misterioso

il-ha-lib

biex bhal xtie-li niku-brukoll biex

Voice

Tamb.

pp

trem.
Voice

Vc.

Tamb.

Glock.

Vc.

change to glock.

pizz. l.v.

64 mf

mp sub.

mf

tlik-ki tlikk plum pu-rum pum tlik ki tliik - ki plum pu-rum pum

60 mf

mp sub.

mf

na il-haj-ja bl-il-ma tti-nal haj-ja in-ti biss tis-ta' tti -
Gelsomina

for
flute and string quartet

by
Véronique Zammit
In memory of my father, Francois Zammit

Gelsomina

Veronique Zammit
Con moto ( \( \approx 121 \))
Fl.

Vln. 1

Vln. 2

Via.

Vc.

Fl. [piu forte] detache

Vln. I [pp]

Vln. 2

Vla.

Ve.

125

Vln. 1 detache

Vln. 2 pp

127

Fl. [mp] [mf]

Vln. 1

Vln. 2

Vla. [arco] [mp]
129

131

molto legato

cresc. poco a poco fino alla fine

cresc. poco a poco fino alla fine

mf f

mp
Gelsomina
Part II

Veronique Zammit
Ritratti

for
piano and orchestra

i. Hitan
ii. Talba
iii. Kavallier
iv. Karnival

by
Véronique Zammit
Ritratti

Orchestration

1 Piccolo (2\textsuperscript{nd} flute doubling piccolo)
2 Flutes
1 Alto Flute (2\textsuperscript{nd} flute doubling alto flute)
2 Oboes
2 Clarinets in B flat?
2 Bassoons
2 Horns in F
2 C Trumpets (change to B flat for 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th} movts.)
1 Trombone
1 Tuba
Castanets
Maracas
Triangle
Timpani
Vibraphone
Woodblocks*
Violins
Viola
Violoncello
Double Bass
Piano

*Three percussionists are required for this piece.

The score is in ‘C’.

Duration - ca. 25 minutes.
A note to the performers:

Between bars 75-78 and 82 in Talba (Maltese for ‘Prayer’) the bassoon, horn, trumpet and piano players are required to voice the syllables in the word ‘nitolbu’ (‘we pray) in the rhythm indicated. The word is a reference to the words uttered during Holy Mass in Malta.
Oh.
Bb Cl.
Hn.
C Tpt.
Timp.
Vln. I
Vln. II
Vln.
Vc.
Db.
Pno.
Vl. solo
mf cant. e legato
ppp innocemente

Pno.

mf

f con brio

pp

Pno.
Epilogue

for

voice, flute, clarinet, horn and piano

by

Véronique Zammit
'Epilogue', for voice, flute, clarinet, horn and piano, was composed in the summer of 2007. It is based on a poem by Louis MacNeice, which bears the same title. The music hopes to capture the atmosphere created by the haunting imagery inherent in the text.

Between bars 34 and 38, the words "li hassew xewqa ta’mewt" in the flute and horn parts should be spoken loudly and clearly in the rhythm indicated (pitch unspecified). These words are a Maltese translation of "Who have felt the death-wish too" (where letter ‘i’ in “li” is pronounced like a double ‘e’ in the English word ‘eel’; the ‘a’ in “hassew” is pronounced like an ‘a’ in the word ‘car’). In “xewqa” the “x” is pronounced like a ‘sh’ as in the word ‘shall’ and the ‘q’ is a glottal stop – although a ‘k’ sound can be used if preferred. The inclusion of Maltese text is partly a tribute to the composer’s homeland - Malta.
Epilogue

Misterioso \( \text{\textit{= 74}} \)

Flute

Clarinet in Bb

Horn in F

Voice

piano

molto legato

\( \text{\textit{simile}} \)

Copyright © Veronique Zammit 2007
Fl. 10

Cl. in B♭

Hn. in F

Voice

Cl. in B♭

Voice

Pno.

Voice

Pno.

"Waltz of Books Around Me, Around Me Stand..."
Fence me fence me in on either hand.

Sempre con pedalé
Through that rest of dead words
I would hunt the living birds

I write these lines for you. I who have felt the death
(speak into the flute mouthpiece)

Fl.

Cl. in Bb

Hn. in F

Voice

Pno.

---

34

33

32

31

30

29

28

27

26

25

24

23

22

21

20

19

18

17

16

15

14

13

12

11

10

9

8

7

6

5

4

3

2

1

So I write these lines for you
All the wires are cut

friends All the wires are cut

Tempistuoso, poco piu mosso
Fl.

Cl. in B♭

Voice

Pno.

Con pedale sempre

46

49
cut all are all legato

con pedale, molto sostenuto

Rit. Tempo primo

Rit. Tempo Primo

pp
Passages of Love

for
voice and piano

by
Véronique Zammit
A note to the performers:

In the final bar of The Death of Jealousy, the singer is required to loudly whisper the words “is dearer”. A similar technique applies to the word “shore” in the final song, Salt (bar 230). The cross-headed notes for the spoken words (“If only you’d look behind you you’d see”) in Icon (bar 3-5) do not refer to specific pitches but to the rising and falling of the voice intonation. In all of these cases, the rhythm is as written.
Text for *Passages of Love*

1. ‘*A Decision*’
   
   If taking your love away
   Is what seems necessary now,
   I will hide behind this closed door
   And wait till you knock again.

2. ‘*Absence with an Advantage*’
   
   This time you gave me,
   Absent as I am from your life,
   I will use for my benefit, to learn,
   From those rose petals, how to love you more.

3. ‘*The Death of Jealousy*’
   
   Lovers you’ve had many,
   And many suitors bid for your hand,
   Yet I forsake them all,
   Knowing my love for you is dearer.

4. ‘*A Wasteland*’
   
   These shoes are filled with tears,
   Trudging the lonely way to you.
If this be mud and loneliness my fate,
I’ll hold on forever to these flowering seeds.

5. ‘Icon’
Every step I take in your direction
Makes you distressed and you flee.
If only you’d look behind you
You’d see that you carry me along.

6. ‘The Fearless One’s’
To look at the sky,
And witness its enormity,
Then look at you, in all your greatness,
And not wince, is to be brave.

7. ‘Salt’
Inside of me a bitter sea of tears,
Dying to escape the confines of my insides,
And reach the sunny shore
Where you lie waiting. Waiting...

The text was used by kind permission of Marco Montalto.
A Decision

Voice:

If taking your love away
Is what seems necessary

Piano:

Copyright © Veronique Zammit 2007
knock again
Absence with an advantage

Voice

This time you gave me

Pno.

mf

con Pedale

Voice

you gave me

Pno.

mf

sopra

laco

con pedale

Voice

half-smiling, half-angrily

I will use

for my be-ne-fit

Pno.

pp dolce

Copyright © Veronique Zammit 2007
to learn from those rose petals petals

con la voce

how to love you more
The Death of Jealousy

Marco Montalto

Veronique Zammit

Copyright © Veronique Zammit 2007
Voice

Pno.

Voice

Pno.

Voice

Pno.

Voice

Pno.

Voice

Pno.

Voice

Pno.

Voice

Pno.
Voice

Pno.

17

(whispered)

is dearer
Mournful - 80

Voice

These shoes are filled with tears

Piano

Mournful - 80

Voice

Trudging the lonely way to you

Copyright © Veronique Zammit 2007
Voice

Voice

Pno.

Pno.

Voice

Voice

Pno.

Pno.
Icon

Marco Montalto

Ev - ery step you take I take in your di - rec - tion.

makes you dis - tressed and you flee.

on - ly you'd look be - hind - you'd see that you car - ry me a lon - g
The Fearless One's

Marco Montalto

Voice:

Piano:

Copyright © Veronique Zammit 2007
12 \textit{f} p sub.

Voice

ness and not wince.

Pno.

p sub.

16 \textit{pp}

Voice

is to be b ra-

Pno.

pp ppp
Voic

Pno.

Voice

Pno.

Voice

Pno.

Dying to escape the confines of my insides,
poco rit. 28 (whispered) (sung) PP

Voice

Pno.

shore shore where you lie waiting waiting

\( \overline{\text{a tempo}} \) 34 \( p \)

Voice

Pno.

\( \overline{\text{morendo fino alla fine}} \) 36 \( pp \)

Voice

Pno.

\( \overline{\text{ppp}} \)
Xalata

for
solo violoncello

by
Véronique Zammit
A note to the performer:

**Xalata** is the Maltese word for ‘spree’ and is traditionally associated with the day following a religious **festa** whereby members of the parish community go for an outing. The xalata also marks the end of the parish celebrations.

In bars 42-44 and 68, where the cross-headed quaver notes appear, the soloist is required to tap the body of the instrument with the thumbnail.
Xalata

Con siancio \( \overset{\cdot}{\cdot} \) \( \cdot \) = 108

Violoncello

5 tempo libero rit.

8 andante lirico \( \cdot \) = 70

14 pizz. l. v. // arco marcato

19 leggero \( \cdot \) = 80

22 poco acceL

25 pesante \( \cdot \) = 80

29 nostalgico, ad lib.

31 a tempo \( \cdot \) = 80
cantabile, molto legato

37 pizz. l. v. arco, quasi sul pont.
Fjuri

for
clarinet, violin, violoncello and piano

i. Sardinella
ii. Passju
iii. Peprina

by
Véronique Zammit
To my mother, Theresa Zammit

Sardinella

Con moto $\approx 80$

Clarinet in Bb

Violin

Violoncello

Piano

Con moto $\approx 80$

legato

 senza pedale

Copyright © Veronique Zammit 2007
Cl. in B♭

Vln.

Vc.

Pno.

Cl. in B♭

Vln.

Vc.

Pno.

\( f \)

\( mp \)

\( mf \)

pesante

\( \text{alisso} \)

\( \text{Capriccioso} \)

\( \text{senza ped.} \)
Vc.

Pno.

Vln.

Vc.

Pno.

come prima
Cl. in Bb

Vln.

Vc.

Pno.

Cl. in Bb

Vln.

Vc.

Pno.

Cresc.
Cl in B♭

Vln.

Vc.

Pno.

Cl in B♭

Vln.

Vc.

Pno.

Cl in B♭

Vln.

Vc.

Pno.
Cl in B♭

Vln.

Vc.

Pno.

poco meno mosso

cresc. molto

naturale

mf —— mp

cresc. molto

p
Peprina

Scherzoso \( \frac{j}{=135} \)

Copyright © Veronique Zammit 2007
Katina

for
orchestra

by
Véronique Zammit
Orchestration

2 Futes (2nd flute doubling piccolo)
1 Oboe
2 Clarinets in B flat
2 Bassoons
2 Horns in F
2 Trumpets in C
1 Trombone
1 Tuba
Timpani
Bass Drum
Glockenspiel
Vibraphone*
Harp
Strings

*Two percussionists are required for this piece.

Duration: 5.38"