

2005

## Ghana: the folk music of Malta influences on my music

Jeff Galea  
*University of Wollongong*

Follow this and additional works at: <https://ro.uow.edu.au/theses>

**University of Wollongong**

**Copyright Warning**

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.

### Recommended Citation

Galea, Jeff, Ghana: the folk music of Malta influences on my music, Master of Arts thesis, Faculty of Creative Arts, University of Wollongong, 2005. <https://ro.uow.edu.au/theses/2177>

Research Online is the open access institutional repository for the University of Wollongong. For further information contact the UOW Library: [research-pubs@uow.edu.au](mailto:research-pubs@uow.edu.au)

***Għana*: The Folk Music of Malta  
Influences on My Music**

**A Thesis submitted in partial fulfillment  
of the requirements for the award of the degree**

**Master of Arts (Research)**

from the

**University of Wollongong**

by

**Jeff Galea**

**FACULTY OF CREATIVE ARTS**

**2005**

# **Acknowledgments**

I wish to acknowledge my supervisors Associate Professor Stephen Ingham and Dr. Houston Dunleavy, for all their support during the course of my studies at the Faculty of Creative Arts. I would also like to thank Frank Zammit , Manuel Casha and Josephine Galea for their assistance with translations and advice regarding Maltese folk music.

## Certification

I, Jeffrey Vincent Galea, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Master of Arts (Research), in the Faculty of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Jeffrey Vincent Galea

10 March 2005



## Table of Contents

Abstract		4
Chapter 1:	The Assimilation of <i>Għana</i> in my Compositions	5
	1.1. <i>Melita Fantasie</i> : A Concerto for Two Guitars and Chamber Orchestra	
	1.1.1. Overview of <i>Melita Fantasie</i>	9
	1.1.2. “Prelude”	13
	1.1.3. “Ancient Times”	13
	1.1.4. “Romans”	15
	1.1.5. “Arabs”	19
	1.1.6. “Numerous Invasions”	23
	1.1.7. “British Rule”	25
Chapter 2:	Compositional Techniques, Structure and Conceptual Framework: <i>Three Maltese Songs</i>	28
	2.1. <i>Il-Bambinu</i>	28
	2.2. <i>Three Songs for Soprano and Piano</i>	30
	2.3. <i>Il-qtil Ta’ Moro</i>	32
	2.4. <i>L-Ewwel Namrata</i>	36
	2.5. <i>Malta Gwerriera</i>	39
Chapter 3:	Compositional Techniques, Structure and Conceptual Framework: <i>String Quartet in C Major</i>	43
Chapter 4:	Conclusion	51
Appendix 1:	Texts	52
Appendix 2:	Contents of CD	61
Appendix 3:	Glossary of Maltese terms	62
Appendix 4:	Scores	63
	4.1 <i>Melita Fantasie</i>	
	4.2 <i>Three Maltese Songs</i>	
	4.3 <i>String Quartet in C Major</i>	
	4.4 <i>An Ancient Theme</i>	
Works Cited		64

## Abstract

As an Australian-born composer of Maltese heritage my upbringing encompassed an interesting combination of local and Mediterranean culture. My father, Joseph Alexander Galea, is active in the Australian Maltese community as both a singer and guitarist of Maltese music. I was exposed to the language and culture from an early age, the sounds of *għana*\* being imprinted on my memory for as far back as I can remember.

*Għana* is a form of music that consists of a range of vocal and instrumental sub-genres. This thesis will introduce a few of the more common forms that are still in use today both in Malta and Australia. I will explore certain elements of this music in order to ascertain their influence on my compositional practice. These comments arise from my conviction that music can in some way represent real historical events, a viewpoint that I accept is contentious, but is nevertheless central to my personal artistic vision.

This research undertakes an extensive investigation of the available literature on *għana*. Some local exponents of the *għana* tradition are interviewed and live recordings of *għana* performances have been made for further investigation.

The ultimate aim of this thesis is to convey the means by which I have implemented my knowledge and investigations of *għana* performance in my own compositions. This “re-invention” will be explored in some detail, outlining the sources of influence and inspiration for the works submitted.

---

\* As the Maltese written language contains some letters which are not contained within the standard written English alphabet, I have chosen to employ a Maltese font (*Maltzurich Italic Ex*) for all terms deriving from this language.

## 1. The Assimilation of *Għiana* in my Compositions

The idea that music is able to “represent” events that take place in the real world (or indeed to represent anything at all) has stirred up a lively philosophical discussion which is ongoing. However, my intention in this thesis is not to engage in this debate, but rather to attempt to elucidate the ways in which, for me personally, historical events have acted as creative “triggers”, influencing my compositional choices and procedures. I begin with a discussion of what is probably the most “representational” of the folio works, *Melita Fantasie*.

### **1.1. *Melita Fantasie*: A Concerto for Two Guitars and Chamber Orchestra (2004)**

The Maltese people have occupied the Maltese islands for thousands of years. The island nation was occupied in turn by Phoenicia, Greece, Carthage, Rome, the Arabs, Normans, The Knights of St. John, France and Britain.

With this occupation, inevitably, Maltese culture has been influenced in many ways. The Maltese language is a hybrid of Arabic, Spanish, Italian, English and French. The cultural influences from these occupying nations also extend to other aspects of Maltese culture. Its music is a fine example of these. Malta has its own distinctive music, ranging from contemporary popular to folk music.

*Għiana* (pronounced “ah-na”) is the term used by the Maltese people when referring to their folk music. The exact origins of *għiana* are obscure, but there exist many

similarities with other Mediterranean musical cultures. These similarities will be discussed later but there are definite connections to music from Northern Africa, Spanish and Arabic cultures. *Għana* is performed today in Malta and other parts of the world, including Australia.

The term “Folk music” is applied here to music that originated amongst the lower socio-economic strata of society and in this respect *għana* is no different.

“As with *Flamenco* music, Greek *Rebitika*, Portuguese *Fado* and American Blues music, *għana* has always been the music of the downtrodden and socially disadvantaged. Through it, they voiced their protest and resistance to governments and regimes who ruled the islands over the centuries” (Casha, 3).

It is a music traditionally performed by farmers, labourers and peasants. Similar to other forms of folk music, little is written down and the music is communicated by oral tradition between friends and family.

The instrumental accompaniment for *għana* usually consists of two or more guitarists, but previous to World War II other instruments were used, for example:

*Iz-Żaqq*: a form of bagpipes.

*Ir-Rabbaba*: a friction drum.

*It-Tambur*: Kettledrum or Tambourine.

*L-Argunett*: Mouth organ or mouth harp.

*Accordion*: This has been used occasionally in contemporary times (Casha, 10).

Today the main accompanying instrument is the guitar. There are many alternate tunings to the standard western tuning (1<sup>st</sup>-e, 2<sup>nd</sup>-b, 3<sup>rd</sup>-g, 4<sup>th</sup>-D, 5<sup>th</sup>-A, 6<sup>th</sup>-E) of the guitar and many guitarists have their own preferences for these tunings. The guitarists typically play guitar interludes or solos in between the sung melodies. The solos are traditionally improvised and there is a certain level of virtuosity required and expected. The guitarists gain renown for their abilities and their individual styles are recognised by *għiana* enthusiasts.

The concerto *Melita Fantasie* is intended as a musical “representation” of the indomitable spirit of the Maltese people. The work lasts for approximately twenty-five minutes and progresses chronologically through Maltese history. The music attempts to portray certain elements, drawing on political, cultural and religious characteristics, of the conquering nations.

The instrumentation of *Melita Fantasie* prescribes the use of two nylon string acoustic guitars and a chamber orchestra. The guitar usually employed for Maltese music is a hand made steel string instrument. These guitars have a different timbre to the standard six string acoustic classical guitar of Spanish origin. The Maltese instrument (Fig. 1) is characterised by a thin bright sound as opposed to the deeper resonant timbre of standard acoustic guitars. My preference for performance would be the steel string guitars similar to the ones in use for *għiana*. Unfortunately, the lack of availability of these instruments could make performances difficult to arrange. This work is therefore

composed with the standard classical guitar in mind. The guitarists are instructed to play *sul ponticello* to imitate the timbre of the Maltese instrument.



Fig. 1 Joseph Galea's handcrafted guitar, ca. 1977

*Għiana* is generally performed with one lead guitarist and at least two accompanying guitarists. *Melita Fantasie* only requires the use of two guitarists. Both share in the lead and accompaniment roles. The orchestra fills the role of the third guitar.

A common problem associated with concert performances of works for guitar and orchestra is the difficulty of guitar projection. Modern performances of J. Rodrigo's *Concierto de Aranjuez*, for example frequently employ guitar amplification. For similar reasons the guitarists for *Melita Fantasie* are instructed to have their instruments amplified. A microphone is preferred to a pickup. A chamber orchestra is prescribed for this work.

The orchestration for *Melita Fantasie* is as follows:

2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons

2 Horns in F, 2 Trumpets, 2 Trombones

Timpani, Crash Cymbal, Roto Toms

2 Nylon String Guitars

Violin I, Violin II, Viola, Cello, Double Bass (typically (6:6:4:3:2) or (4:3:2:2:1)).

### **1.1.1. Overview of *Melita Fantasie***

I have not attempted to re-create the music of other cultures but have tried to “capture” a certain aspect or element of their culture. The character of each movement reflects the way I identify the various occupying forces.

The ancient Roman civilization, for example, is frequently perceived as a well-structured society, creating roads, aqueducts etc, but being, in many ways, unimaginative in respects to philosophy, science and the arts. “Practical management and construction on a grand scale appealed to the Roman. Did he ever invent anything? Very little...”(Barrow, 137). The music that reflects this era is in common time and well

structured, block chords dominate the music and melodic phrases do not play an important part. This contrasts to the ancient Greek section where the music, melodically, is more creative and imaginative. The chordal accompaniment provided by the guitars, does not dominate the movement. Melodic phrases in the woodwind section of the orchestra are the main distinguishing element of this movement.

There are numerous themes that are regularly performed by the guitarists. These themes are diverse and they have varying roles in *ghiana*. Some themes work as preludes to a larger piece of music or others may be a prelude to an entire evening's entertainment. Many themes encompass a variety of emotions. These themes reflect certain characteristics of the Maltese people and/or aid in portraying certain emotions, depending on the genre of *ghiana* being performed. For example, some themes reflect the ancient, timelessness of Malta and others reflect the gaiety of the people attending one of the many Maltese *festas*.

I have collected and listened to many recordings and performances of *ghiana*. I have also discussed informally, with musicians and scholars of *ghiana*. Examples are Frank Zammit (poet/ historian)(pers. comm.), Raymond Attard (musician)(pers. comm.), Joseph Galea (musician)(pers. comm). There are no set rules of performance but some musicians do follow certain guidelines when participating in the performance. Musical elements such as keys or tonal centres, alternative guitar tunings and time signatures depend on the genre of *ghiana* and also on the lyrical content. There are also musicians, singers and guitarists alike, who prefer certain keys and tempi to suit their personal taste and style.



The music I have chosen is a theme that I have heard for many years. My father, Joseph Galea, tends to play this theme constantly, even when at home and playing for his own enjoyment. It is a generic theme that is played by many Maltese guitarists, but each performance varies. The guitarists modify the music and improvise over the basic melody, stamping their personal “fingerprint” on the music. There is also no doubt that the musical content may have changed over the years as folk music and culture in general has been traditionally passed down through generations orally and in this case aurally.

It is a common perception of the Maltese people that they are a no-nonsense, hard working people. The musical fragment I have chosen, to me, is an apt symbol of this no-nonsense view of life.

For this work, the principal theme (Ex.1) represents the spirit of the Maltese people as they are subjugated to years of oppression from foreign invaders. This musical extract I have employed is generally performed before an *għana* session or in between sessions. I have often witnessed the guitarists playing this after they tune their instruments, akin to a “warm up” period.

The opening of the work introduces this theme.

The musical score consists of four systems, each with two staves labeled 'Guitar 1' and 'Guitar 2'. The time signature is 3/4. The first system (bars 1-4) begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. Guitar 1 plays a melodic line with slurs, while Guitar 2 plays a rhythmic accompaniment of chords. The second system (bars 5-8) continues the melodic line in Guitar 1 and the accompaniment in Guitar 2. The third system (bars 9-12) shows a change in the melodic line in Guitar 1 and the accompaniment in Guitar 2. The fourth system (bars 13-16) concludes the passage with a final melodic phrase in Guitar 1 and a final chord in Guitar 2.

Ex. 1. *Melita Fantasie*, bars 1-16.

*Noffs -Ton*, “half tone”, is the term employed by musicians when referring to this style of *ghana*. This refers to the ambiguous key of the music. The key centre begins in C major, tends towards d minor and ends in A major, before it starts over again. I have utilized this conflict of key centres and explored the possibilities in creating my

own tonality. Juxtaposing C major over A major and F major over Bb major. The material used for this movement and indeed the whole work is derived from the chord progression and melodies utilised by the two guitars in the prelude. The conflict created between these chords works well in reflecting the conflict of cultures in Malta. The table below represents the durational subdivision of *Melita Fantasie* and the time allotted to each movement.

<b>Prelude</b>	<b>“Ancient Times”</b>	<b>“Romans”</b>	<b>“Arabs”</b>	<b>“Numerous Invasions”</b>	<b>“British Rule”</b>	<b>Recapitulation</b>
3 min	3 min	3 min	4 min	2 min	2 min	2 min

### **1.1.2. “Prelude”**

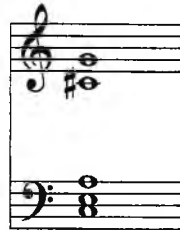
The prelude acts as an introduction to the typical sounds of Maltese music. The principal theme is introduced by the two guitars and is representative of how it would be heard in a typical *għana* session. The orchestra takes up the theme (Ex. 1).

### **1.1.3. “Ancient Times”**

To represent the pre Roman era I employed the woodwind section to introduce the melodic phrases of the movement. For me, the timbral characteristics of woodwind instruments evoke pre-modern historical eras. I avoided the brass section and kept the involvement of the strings to a minimum.

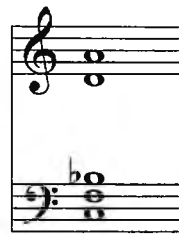
Harmonically, the construction of chords is based on material introduced in the opening movement, for example, a juxtaposition of C major and A major creates a dual key centre. “*Ancient Times*” utilizes four chords (Ex. 2a-d) as its harmonic basis and below is an explanation of the method used to construct these chords.

Chord One (C major/ A Major)



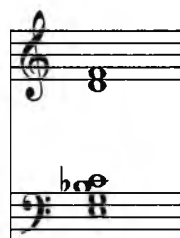
Ex. 2a. *Melita Fantasie*, “Ancient Times”.

Chord Two (F major/ Bb major)



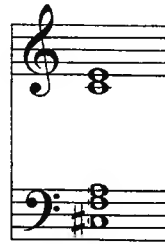
Ex. 2b.

Chord Three (C major/ Bb major)



Ex. 2c.

Chord Four (F major/ A major)



Ex. 2d.

The woodwind instruments dominate this section melodically but the guitars and strings form the harmonic foundation. This is based on a chordal progression introduced by the guitars and then taken up by the strings.

The introduction to this section (bars 123-134) lasts for 12 bars and repeats the chordal progression of 1, 1, 1, 2 (from above) three times. The main body of begins at bar 135 and proceeds through the progression below.

Chords;        1, 1, 2,        1, 1, 2,        3, 3, 4, 3.

The duration of each chord is two bars in length and the entire progression is repeated before the end of the movement.

#### **1.1.4. “Romans”(ca 510 BC – 476 AD)**

The Roman Empire was, in my opinion, founded on militaristic prowess and was an organized and structured society. The ancient Greece civilization is known for its philosophers, scientists, artists and mathematicians. The Roman Empire is generally not

associated with great advances in these areas. This movement had to contrast to the one that preceded it.

To demonstrate this ordered and militaristic view, I employed a rigid, rhythmical pattern where the brass instruments were prominent. Chords built on perfect 4ths are dominant in this section to reflect the perceived view of a lack of creativity and subtlety in the Roman era.

The harmonic construction of chords for this movement is similar to that of the previous movement but is applied differently. In “Ancient Times” the chords created work as a harmonic basis and the wind instruments played the lead role melodically. “Romans” has no melodic themes, it relies on rhythm and harmony to propel the movement. This is provided through the percussion and primarily brass instruments.

In constructing the harmonic texture for this movement I juxtaposed pairs of chords taken from the introduction and first theme. Instead of creating larger chords I then examined the combinations of intervals and grouped all of those that were a perfect 4<sup>th</sup> apart (Ex. 3). Here are the chord pairings and combinations of 4ths created from this procedure.

### **Chordal pairs**

C Major/ F Major

Bb Major/ A Major

F Major/ Bb Major

Perfect 4ths generated from above chordal pairings.



Ex. 3. *Melita Fantasie*, “Romans”.

This movement lasts for 24 bars in length with different sections of the orchestra applying these 4ths with motifs that vary in length (Ex. 4).

Ex. 4. *Melita Fantasie*, bars 180-187.

Brass: Six bar motif played 3 times. Then the brass join in with the guitars for the final six bars (Ex.5).

Ex. 5. *Melita Fantasie*, horn motif, bars 180-185.

Percussion: Five bar motif played five times (Ex. 6).

Ex. 6. *Melita Fantasie*, percussion motif, bars 176-180.

The Roman Empire endured for approximately one thousand years however this movement lasts for approximately two minutes. Compared to other sections of *Melita*



*Fantasia* its contribution seems minor. The Roman Empire obviously has a lasting effect and influence worldwide, however this work focuses on the Arabic influences on Maltese music. The Arab occupation was a shorter period of time than the Romans' but its contribution and influences play a major part in its past and current way of life.

### 1.1.5. “Arabs”

This movement is the climax of the work for a number of reasons. Malta's occupation by the “Phoenicians 800-700 BC, Carthaginians 480-218 BC and 870-1090 Arabs” (Azzopardi, 17) have left a lasting influence on Maltese, including the language and music. The origins of *għana* are unknown but there are undeniable links to Arabic culture. The singing styles of the *għannejja* reveal similarities to Arabic music and the scales employed by the musicians also reveal similarities in their construction.

An observation made by a nineteenth century Arab visitor; cited by Cachia.

In music as in other things, the Maltese waver; they are neither like the Franks nor like the Arabs. Their villagers have but a few songs, and when they sing they strain their voices excessively, so that they shock the ear. They resemble the Franks in that they confine themselves to the *rasd*, and the Arabs in that when a number of them assemble to sing they use sounds which belong to one mode only, also in that one of them stands up to recite and the others respond. Their notables learn Italian melodies ...

(Cachia, 47)

And this by Paul Sant Cassia in a paper written whilst studying at the University of Durham, 1998:

The foremost living folklorist Guze Cassar Pullicino, following a linguistic model of culture, identified two ‘elements’ in Maltese folklore: the Romance element, and the ‘older Semitic element which is probably Arab’ (1989b: 60). Indeed Cassar Pullicino was at pains to point out, as against the elite sponsored view of history, that ‘the Arab-Berber cultural influence did not end with the arrival of Count Roger in 1090, nor, as some historians assert with their final expulsion by King Fredrick II in 1224’ (ibid: 60-61). He points to the ongoing links with the Muslim world under the Knights, the large number of slaves, the mixing of populations, and the popularity of Muslim slaves in providing charms against the evil eye, etc. (Sant Cassia, 6)

Examining the accompaniment provided by the guitarists supports the observations of Arabic influences. The guitar interludes (*prejjem*) are improvisations but often employ the use of the Phrygian Major (Ex. 7) mode (Haerle, 46). This scale is built upon the 5<sup>th</sup> degree of the harmonic minor scale. The Phrygian Major is similar to a scale used in Arabic music. “In 1949 the French musicologist Rodolphe d’Erlanger, an authority on Arab music, compiled a list of 119 *maqamat* (modes) from eastern Arabic countries and 29 from Tunisia” (Pacholczyk, 259). The *Hijazi* is one of the most commonly used *maqamat* today. This mode is similar in construction to the Phrygian Major scale.

One of the main differences between the two modes is the use of microtones. “The scale of the *maqam* usually consists of seven pitches to the octave. The intervals between the degrees can be a quarter tone (rarely), a half-step, a three-quarter tone, or various forms of augmented tones such as 1-  $\frac{1}{4}$  or 1-  $\frac{1}{2}$  tones” (Pacholczyk, 259). The interval between the 5<sup>th</sup> and 6<sup>th</sup> degrees of the *Hijazi* is 1-  $\frac{1}{4}$  tones; this differs to the Phrygian mode.

Implementation of such scales may explain the similarities in Maltese and Arabic music.

Phrygian major



Ex. 7. Dan Haerle, Scales for Jazz Improvisation, Mode 5 from Harmonic Minor scale.

In contrast to the use of this scale the rhythm guitarists play the accompaniment utilizing western, triadic chord and chordal progressions commonly found in diatonic music.

The singers (*għannejja*) combine Arabic scales, including microtonal intervals, and Western phrasing in a combination that produces the original and different sound of the Maltese music. *Għana* has definite similarities with African, Sicilian, Spanish Flamenco and Eastern/ Arabic music. These are evident when listening and comparing the music of these cultures.

For this movement I have implemented an Arabic rhythm (Ex. 8) named *Sama i Thaqil* (Pacholczyk, 261). The time signature of 10/8 was employed with a grouping of 3+3+4. The opening of this movement begins with the Timpani and Roto toms.



Ex. 10. *Melita Fantasie*, Guitar theme, bars 234-237.

### 1.1.6. “Numerous Invasions”

This movement encompasses approximately four hundred years as Malta was subjected to invasion by numerous conquering nations. “Malta functioned as a feudal fiefdom for a range of European Princes, much to the anger, frustration and hardship of the Maltese people” (Azzopardi, 23). Malta’s position, in the middle of the Mediterranean Sea, was of great strategic importance. Occupying nations were the Normans (1090-1194), Swabians (1194-1266), Angiovinns (1266-1283), Aragonese (1283-1412), Castillian (1412-1529) and the Moors (1429-1518) (ibid, 17).

To represent this tumultuous period in Maltese history I have drawn on the music from preceding movements. The guitars (Ex. 11) employ the use of the d minor and Phrygian scales, reminiscent of the “Ancient Times” and “Arabs” movements. Harmonically, the chordal configurations that were constructed for the earlier movements were adapted for this section.

Ex. 11. *Melita Fantasie*, Guitars, bars 266-268.

The percussion employ similar rhythmical patterns from the “Arabs” section (Ex. 12a) with further developments and alterations, culminating with the rest of the orchestra utilizing the “Romans” theme (Ex. 12b).

Ex. 12a. *Melita Fantasy*, Percussion, bars 263-264.

Ex. 12b. Bars 283-284.

The strings and woodwind borrow material from preceding movements until the whole orchestra merges with the militaristic theme from the “Romans” section (Ex. 13).

The image shows a page of a musical score for a full orchestra. The score is for a section titled "Ex. 13. *Melita Fantasia*, 'Numerous Invasions', bars 285-286. The instruments listed on the left are: Fl. 1,2.; Ob. 1,2.; Bb Cl. 1,2.; Bsn. 1,2.; R. Tm.; Timp.; Gtr. 1.; Gtr. 2.; Vln. I; Vln. II; Vla.; Vlc.; and Cb. The music is written in a complex, rhythmic style, featuring many triplets and quintuplets. There are numerous accents and slurs throughout the score. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each containing two measures of music.

Ex. 13. *Melita Fantasia*, "Numerous Invasions", bars 285-286.

### 1.1.7. "British Rule"

This movement represents the effects of British rule over Malta. "On 24 October 1798, Captain Alexander Ball of the Royal Navy assumed command of the islands at the invitation of the Maltese." (Azzopardi, 27). The British occupation is as contentious an

issue as the Arabic. It has been well documented that the middle to upper socio-economic groups of Malta have in the past and still do wish to disassociate themselves with ties to Arabic culture.

“Malta and her historians have spent hundreds of years embracing Europe and the Holy Land and rebuffing Africa ... They have picked and chosen with care the sources of their origin, and many of the distortions that mark their written history and their popular beliefs come from the determination they have shown to look with disdain on the land of Numidia and Barbary.”(Dennis, 9).

They prefer to be seen as possessing ties with Britain and Europe as opposed to Africa or the Middle Eastern cultures. This attitude negatively affects elements of Maltese culture, including language and music. In the past the Maltese language has been suppressed, people preferring English as the national language. Musically, *għana* has been suppressed as well.

“One sad example was that of a contractor who sang briefly in his youth, until his wife objected violently. After her death, he attempted to re-enter the musical community where he was welcomed. Unfortunately, by this time, he was an old man and could no longer take the pressure of constant improvisation, and soon dropped out.” (Herndon, Mcleod, 20).



The music for this movement (Ex. 14) is my comment on these attitudes. Britain, similar to other cultures, did positively contribute to Maltese life. However, eventually, the majority of Maltese wanted independence and Britain was reluctant to withdraw. Malta became a sovereign and independent nation within the British Commonwealth on 21<sup>st</sup> September 1964. On 13<sup>th</sup> December 1974 Malta was declared a republic within the Commonwealth.

The musical score for Ex. 14, Jeff Galea, *Melita Fantasie*, bars 300-303, is presented in a four-staff format. The time signature is 4/4. The instruments and their parts are as follows:

- Guitar:** The top staff, marked *mp*, features a series of chords. The first chord is a D major triad (D, F#, A). The second chord is a D major triad with a flat (D, F, A). The third chord is a D major triad with a flat and a sharp (D, F, A, C#). The fourth chord is a D major triad with a flat and a sharp (D, F, A, C#).
- Violin II:** The second staff, marked *p*, features a series of chords. The first chord is a D major triad (D, F#, A). The second chord is a D major triad with a flat (D, F, A). The third chord is a D major triad with a flat and a sharp (D, F, A, C#). The fourth chord is a D major triad with a flat and a sharp (D, F, A, C#).
- Viola:** The third staff, marked *p*, features a series of chords. The first chord is a D major triad (D, F#, A). The second chord is a D major triad with a flat (D, F, A). The third chord is a D major triad with a flat and a sharp (D, F, A, C#). The fourth chord is a D major triad with a flat and a sharp (D, F, A, C#).
- Cello:** The bottom staff, marked *p*, features a series of chords. The first chord is a D major triad (D, F#, A). The second chord is a D major triad with a flat (D, F, A). The third chord is a D major triad with a flat and a sharp (D, F, A, C#). The fourth chord is a D major triad with a flat and a sharp (D, F, A, C#).

Ex. 14. Jeff Galea, *Melita Fantasie*, bars 300-303.

## 2. Compositional Techniques, Structure and Concepts: *Three Maltese Songs*

### ***2.1. Il-Bambinu***

These notes from the forward by Anton Cassar to Mikiel Abela's poetry anthology *Il-Bambinu* were translated by Josephine Galea and myself.

The works of Mikiel Abela, to a degree, tell the story of his life but there are more personal details that are missing and are explained below.

Mikiel Abela was born on the feast day of Saint Maria (16<sup>th</sup> August, 1920) at *Zejtun*, and was raised at *Marsa Xlokk*. He was given the nickname, *Il-Bambinu* (little Jesus) by his father. Mikiel said that his father had a heart of gold and he treated all of his children equally and fairly. He also commented that his father made sure his children all went to school and taught them well with the right amount of discipline.

Mikiel's childhood did have its difficulties. His mother married three times but despite these setbacks Mikiel maintained a positive approach to life. Here are a few comments by Mikiel about his life.

“My upbringing was like this. We had no outside company, always with the family. In those days poverty was rife and hunger was a familiar feeling. They use to work morning til night with soap for 3 shillings a day. Today everyone is rich. Despite this my father, when he was on the land, used to invite passers by in for grapes

and prickly pear. He used to say enter and eat. But these days if you say enter, they take offence.” (Cassar, 20).

In the 1950's Mikiel came to Australia. By his own admission Mikiel cheated the skills test to be accepted as an immigrant. To enter Australia people had to prove they were skilled. Mikiel decided to call himself a skilled labourer, was required to build a wooden box, but failed on his first attempt. He then went to a carpenter and asked him to make a box. He dissembled it, smuggled the parts into the test room and reassembled the box under exam conditions. Mikiel passed the test and was granted passage to Australia. He left his wife and two kids in an attempt to build a future for them in Australia.

Anton Cassar remembers when, “A few years ago, Mikiel came to my house, carrying a box of papers and books”. Mikiel said, “Before I die I want my *għana* on paper.” Anton approached the Committee of the Workers Party and they agreed to help in publishing Mikiel's works.

## 2.2. Three songs for soprano and piano (texts by Mikiel Abela)

*Għana* primarily consists of songs/ poems sung by performers. There are thousands of song lyrics and poems that retell events of the lives of the people, which are still being composed today. Topics range from the mundane to the extraordinary. Examples range from recipes for chicken soup to politically motivated protests, from heroic war stories and myths to religious songs of worship, from children's bedtime lullabies to graphically detailed accounts of gruesome murders. The method of composition for these works varies according to the *għannejja* (singers). Some *għannejja* improvise their songs whilst performing, others approach their compositions similar to the way a novelist or a poet approaches their work. They have a well thought out topic and compose their "poem" before it is performed. *Three Maltese Songs* employs selected texts of Mikiel Abela (*Il Bambinu*).

The concept behind the song cycle was to employ selected texts from Mikiel Abela's anthology and to compose three songs that would reflect my understanding and interpretation of the original poems. The initial intention was to translate the texts and have them sung in English. After some thought I decided that the songs would capture more of the qualities of the Maltese people if sung in the native tongue.

The subject matter that the *għannejja* sing about covers a wide range of topics. To capture this range I have chosen three poems from differing areas of Maltese life.

***Il-qtil ta' Moro:*** “The Killing of Moro”. Aldo Moro was the Italian Prime minister 1963-68 and 1974-76. He was kidnapped and murdered by Red Brigade urban guerrillas in 1978.

***L-ewwel namrata:*** “My First Girlfriend”. This is a humorous account of a young man and his fortunes/ misfortunes with his first love.

***Malta Gwerriera:*** Malta’s history is a saga of constant war and conflict. This poem is an account of life in Malta during the relentless bombings by the German forces in World War II.

The songs, in their original performance practice, last anywhere from five minutes to two hours in length. For reasons of brevity I decided to select certain stanzas and omit others. Also, many stanzas are repetitious in discussing certain aspects of the story and in my efforts to give an essence of *ghana* I decided that the story would not be compromised if I selected the “core” stanzas. The stanzas omitted, in my opinion, were not essential to the general message and purpose of my works. For “*Il-qtil ta' Moro*” I chose nine stanzas which I thought gave the best impression of what the song was to convey.

Each song is composed employing techniques derived from serial music. They do not adhere to the strict integral serial approach found in, for example the early works of Boulez and Stockhausen. Pitches, however, are determined by the derivation from an original 12 tone row. My application of the material is more liberal than in the works of composers such as those above and will be discussed below.

### 2.3. *Il-qtil Ta' Moro*

The original row (Ex. 15) was created with the key of the *ghana* in mind. Despite the fact that the subject matter for *ghana* is almost endless, there are certain rules or regulations that govern the characteristics of the accompaniment to each different song of *ghana*. *Il-qtil ta' Moro* is a gruesome tale of torture and murder. Generally tales of murders and similar dramatic topics are performed in the key of d minor or an associated mode and in common time (4/4) (Refer to cd track 7). These are guidelines that I have employed in my first song.

The first two tones of the row are “D, F”, which are followed by the next four available chromatic notes in ascending order. I have grouped the twelve tone row into two hexachords. The second hexachord beginning with the tones “A, C”, hinting at the dominant of d minor (see below), the next four chromatic notes in ascending order then follow these two notes. In analysing Maltese folk music, both the sung melodies and the improvised guitar solos, it is apparent that the 7<sup>th</sup> tone, “C” is often not raised. There seems to be no consistent pattern, the musicians are free to apply their own interpretation and characteristics when performing the music. Therefore, both the Harmonic and the pure or Aeolian minor are present, as are other scales that I have discussed earlier.

The tone row in its original form is:



Ex. 15. Jeff Galea, *Il-qtıl 'Ta' Moro*, Original tone row.

From this the remainder of the pitch set was derived by first inverting the above row II (reading from top left corner “D” and descending down the column) and then simply transposing the tone row from left to right using each tone from the inverted row as a starting point.

← Original (O1) →

	D	F	D#	E	F#	G	A	C	G#	A#	B	C#
	B	D	C	C#	D#	E	F#	A	F	G	G#	A#
	C#	E	D	Eb	F	F#	G#	B	G	A	Bb	C
	C	Eb	C#	D	E	F	G	Bb	F#	G#	A	B
↑	Bb	Db	B	C	D	Eb	F	Ab	E	F#	G	A
Inversion (I1)	A	C	A#	B	C#	D	E	G	D#	F	F#	G#
	G	Bb	G#	A	B	C	D	F	C#	D#	E	F#
↓	E	G	F	F#	G#	A	B	D	A#	B#	C#	D#
	Ab	B	A	Bb	C	Db	Eb	F#	D	E	F	G
	Gb	A	G	Ab	Bb	B	Db	E	C	D	Eb	F
	F	Ab	F#	G	A	Bb	C	Eb	B	C#	D	E
	Eb	Gb	E	F	G	Ab	Bb	Db	A	B	C	D

The first eight bars of *Il-Qtıl ta' Moro* introduces the original tone row (O-1). The rhythmical and melodic elements that appear throughout the piece originate from the material presented in the first two bars. In bar one we have an arpeggiated chord, which

is followed by the descending figure in bar 2. Both the melodic and harmonic material for the entire work can be derived through various means from these original motifs.

After the short introduction to the piece the first stanza is introduced to minimal accompaniment on the piano. As stated earlier, the material generated from the pitch set is often applied as hexachords (Ex. 16a-c). The application of the material for the first stanza is replicated for the remainder of the work.

*Ghana* is performed in stanzas consisting of four verses each. These verses typically follow the rhyming pattern of a, b, c, b. In composing this work I decided to use this rhyming pattern as a structural basis. In order to employ this inbuilt structural pattern three sets of hexachords were required for the first stanza.

O1 (original tone row) was divided into two hexachords:

Hexachord 1.



Ex. 16a.

Hexachord 2.



Ex. 16b.

The third hexachord was taken from the inversion of the first hexachord (I1):



Hexachord 3.



Ex. 16c.

The music for the first stanza applies the above hexachords in this manner.

First verse, vocal line and harmony: Hexachord 1.

Second and fourth verse, vocal line and harmony: Hexachord 2.

Third verse, vocal line and harmony: Hexachord 3.

This pattern of deriving three hexachords from the pitch set is utilized throughout the work. For example stanza two utilizes the tone row R-11 (Ex. 17) (retrograde 11, which begins from the E note second from the bottom right corner of the above pitch set). The tones reading from right to left are:



Ex. 17. *Il-qtil 'Ta' Moro*, Tone row R11.

The three hexachords for stanza two are:

Hexachord 1.



Ex. 18a.

Hexachord 2.



Ex. 18b.

Hexachord 3.



Ex. 18c.

The application of these hexachords is similar to the application in the first stanza.

First verse, vocal line and harmony: Hexachord 1.

Second and fourth verse, vocal line and harmony: Hexachord 2.

Third verse, vocal line and harmony: Hexachord 3.

This system is employed throughout the remaining stanzas.

## 2.4. *L-Ewwel Namrata*

The second work in the trilogy was chosen as an example of *gfiana umoristiku* (humorous *gfiana*).

*L-Ewwel Namrata* is the story of the author's first romantic encounter with the opposite sex. The narrator explains how he would meet his love in secret, detailing the difficulties and problems encountered because of these clandestine meetings. I have edited the original poem as presented in *Il-Bambinu* by excluding stanzas that I felt were unnecessary for the purposes of my work.

The standard practice for *għana umoristiċa* amongst Maltese musicians is to perform the music in the key of C major, with the time signature of 4/4 (Galea).

A 12-note row was developed with the major 3<sup>rd</sup> interval (Ex. 19) playing an integral part in its conception. There are four sets of three notes. Each set consists of three pitches in ascending order at the interval of a major third.

12-note tone row:



Ex. 19. *L-Ewwel Namrata*, Original tone row.

From this row the pitch set was developed by employing similar techniques to those used in *Il-Qtil ta Moro*.

← Original (O1) →

	C	E	G#	D	F#	A#	F	A	C#	B	D#	G
	Ab	C	E	Bb	D	F#	Db	F	A	G	B	Eb
	E	G#	C	F#	Bb	D	A	C#	F	D#	G	B
	Bb	D	F#	C	E	G#	Eb	G	B	A	C#	F
↑	Gb	Bb	D	Ab	C	E	B	Eb	G	F	A	Db
Inversion (I1)	D	F#	A#	E	G#	C	G	B	D#	C#	F	A
	G	B	D#	A	C#	F	C	E	G#	F#	A#	D
↓	Eb	G	B	F	A	C#	Ab	C	E	D	F#	Bb
	B	D#	G	C#	F	A	E	G#	C	A#	D	F#
	Db	F	A	D#	G	B	F#	A#	D	C	E	G#
	A	C#	F	B	D#	G	D	F#	A#	G#	C	E
	F	A	C#	G	B	D#	Bb	D	F#	E	G#	C

*L-Ewwel Namrata* employs the above pitch set in different manner to that employed by *Il-Qtil ta Moro*. Similar to the first song, the selected tone row is divided into hexachords. These six-note chords are then applied to the music in various

ways. In *Il-Qtil ta Moro*, as discussed earlier, I used the full 12-note row and a hexachord inversion for each stanza.

*L-Ewwel Namrata* is a shorter, “lighter” work, so that less musical material was appropriate for its composition. The material for each stanza, both piano and vocal line, is from one hexachord. There is no set order of notes in my application of the hexachords.

The rhyming scheme for *ghana* is a,b,c,b. In *Il-Qtil ta Moro* I employed a new hexachord for each verse. The 2<sup>nd</sup> and 4<sup>th</sup> verses “b” employed the same six notes.

My approach for *L-Ewwel Namrata* was different. As stated earlier, one hexachord was used for the whole stanza. To utilize the rhyming scheme of a,b,c,b, I composed the vocal line with this pattern in mind (Ex. 19a-d). The 2<sup>nd</sup> and 4<sup>th</sup> verses of each stanza were composed with the same musical material, being similar in construction both melodically and rhythmically. This is consistent with past and present performance practices of *ghana*.

a.

10

*mf* I - si-mghudin - li-sto-rja

Ex. 19a. *L-Ewwel Namrata*, Verse 1.

b.



Kien fi ni li sbaħxa-la--ta,

Ex. 19b. Verse 2.

c.



Il pra-spar li ghaddejtminnhom

Ex. 19c. Verse 3.

d.



Me-ta ke-lli le-wwelna-mra-ta.

Ex. 19d. Verse 4.

## 2.5. *Malta Gwerriera*

Malta's history is marred with warfare and the majority of buildings contain bomb shelters that used to house the people during the Second World War. There are many tales describing the effects of war and the hardships that the Maltese people were forced to endure. This poem is a tale depicting the hardship, courage and ultimate victory over the Germans in World War II. Malta, as a nation, received the George Cross medal for its efforts and bravery during this war.

The construction of the pitch set for *Malta Gwerriera* is based upon three major triads, G major, G# major and A major. The remaining three notes (F#, A#, F) were to form a chord that would play a similar role to the dominant chord in diatonic harmony.

Here is the pitch set for *Malta Gwerriera*.

← Original (O1) →

	G	B	D	G#	C	D#	A	C#	E	F#	A#	F
	Eb	G	Bb	E	Ab	B	F	A	C	D	F#	Db
	C	E	G	C#	F	G#	D	F#	A	B	D#	Bb
	Gb	A#	C#	G	B	D	G#	C	D#	F	A	E
↑	D	F#	A	D#	G	A#	E	G#	B	C#	F	C
Inversion (I1)	B	D#	F#	C	E	G	C#	F	G#	A#	D	A
	F	A	C	F#	A#	C#	G	B	D	E	G#	D#
↓	Db	F	G#	D	F#	A	D#	G	A#	C	E	B
	Bb	D	F	B	D#	F#	C	E	G	A	C#	G#
	Ab	C	D#	A	C#	E	A#	D	F	G	B	F#
	E	G#	B	F	A	C	F#	A#	C#	D#	G	D
	A	C#	E	A#	D	F	B	D#	F#	G#	C	G

My approach, in the overall structure and application of the text, differed to the other two songs on two important points.

The overall structure of this song is based around the rhyming pattern of a, b, c, b.

*Malta Gwerriera* is a work that is comprised of four smaller movements. I have divided the poem into movements that reflect certain ideas, emotions and themes that the people of Malta experienced during the many wars fought on their soil. These are the main themes as I see them.

1. The panic caused by falling bombs, people running and screaming for the shelters.
2. The courage of the elderly and the children. The elderly people praying and the children playing.
3. The drudgery of war. Famine, hunger, filth and fear.
4. Enemies failing, victory and the honour of the George Cross given to Malta.

The selection of text for this final song was also different to the other two songs. Rather than select and discard whole verses, as done previously, I chose certain words and phrases that I thought captured the essence of the poem.

These four movements correspond to the rhyming pattern of a, b, c, b. With the “b” sections (movements 2 and 4) being similar in construction both melodically and harmonically (Ex. 20, 21). Both movements employ the same tone rows and fourth movement intentionally reflects on material from the second movement.

The image shows a musical score for two systems. The first system (bars 21-24) features a vocal line (S) and a piano accompaniment (Pno.). The vocal line has lyrics: "ji - tol - - - bu". The piano accompaniment has a dynamic marking of *mp*. The second system (bars 23-24) features a vocal line (S) and a piano accompaniment (Pno.). The vocal line has lyrics: "mp it - tfa - jli - et u l - gu - vno - lli". The piano accompaniment has dynamic markings of *mp* and *f*.

Ex. 20. *Malta Gwerriera*, Bars 21-24.

The image shows two systems of musical notation. The first system is for Soprano and Piano. The Soprano part is in 4/4 time and has the lyrics "ni - sa - - - - -". The Piano part is in 4/4 time and features a melody with dynamic markings *mf* and *f*, and includes triplet markings. The second system is for Soprano and Piano. The Soprano part is in 3/4 time and has the lyrics "Is se - ma w lart hu - ggie ga wah - da". The Piano part is in 3/4 time and features a complex accompaniment with dynamic marking *f* and triplet markings.

Soprano  
ni - sa - - - - -

Piano  
*mf* *f*

S  
*f* Is se - ma w lart hu - ggie ga wah - da

Pno.

Ex. 21. *Malta Gwerriera*, Bars 40-43.



### 3. Compositional Techniques, Structure and Concepts: *String Quartet in C Major*

The two works discussed so far are founded directly on elements present in Maltese folk music. The guitar concerto uses common melodic themes and the song trilogy employs Maltese poems written for the *Ghana Tal-Fatt* format. The original concept of the String Quartet was to compose a work that did not reproduce elements taken directly from Maltese music. Since I have immersed myself in the study of *ghana* most of my compositions have been influenced in some way. In hindsight, the string quartet also has been influenced, perhaps subconsciously, by my studies.

One facet of *ghana* that requires further examination is the alternate tunings present, particularly by the guitarists, in the music. As mentioned earlier, there are numerous performance practices that tend to dictate the key and time signature of the *ghana* being performed. It seemed natural to experiment with the guitar tunings for this work.

The String Quartet in C Major differs from the traditional string quartet in that the instruments required of 2 violins, viola and cello, are slightly altered. This work requires guitar, violin, viola and cello. The guitar is retuned (Ex. 22) so that it would be similar to the other string instruments. This tuning also allows for chords based on 4ths and 5ths to be more accessible, a feature I wished to experiment with in this work.

Below is the tuning for the guitar.



String:                    6    5    4    3    2    1

Ex. 22. *String Quartet*, Guitar tuning (actual pitches)

This work attempts to play on the timbral similarities between the guitar and the other instruments. Examining techniques common to the guitar and attempting to apply these techniques to the violin, viola and cello. The guitarist and the violinist are both instructed to employ the use of a glass slide. This is a common device for blues and rock guitarists, Robert Johnson, Muddy Waters, Eric Clapton and Ry Cooder have all used slides in their music (Denver, 160).

I also wanted to exploit the similarities between the two instruments. An example of this is the strumming of the strings with the right hand and the possibility of tapping the body of the instruments to add percussive elements to the music. Both of these techniques are quite common in contemporary music and similar in application on the four instruments. Finally, harmonics play an important part in this work, as they are also a technique that is common to the guitar, violin, viola and cello.

With the previous two works the format was more or less decided by external factors, historical events and poems. The string quartet had no such guidelines and I decided for a traditional three-movement work. Each movement was composed adhering to a strict structural format. Below is a detailed analysis of the three movements of *Sketches in C*.

The first 12 bars of the work is an introduction to the work and establishes the mood with harmonics playing an important role in laying the foundation. The guitar introduces the chordal structures that are employed throughout the piece and demonstrates the timbres that ensue when combining the guitar, violin, viola and cello.

The first movement of this work lasts for 36 bars and each instrument is required to perform a repetitive theme at a nominated length. Harmonics are the main feature of the themes across all the instruments. The length and description of the themes will follow.

*Guitar:* The length of the guitar theme is 18 bars (Ex. 23) and is repeated once to reach the 36 bars total. The guitar theme is divided into smaller phrases where the bar is the smallest segment in each phrase. The guitar theme consists of 6 phrases of differing lengths. The phrasing pattern is 4.4.1.4.4.1. (numbers denote the amount of bars for each phrase). These 18 bars are then repeated, as mentioned above.

The musical notation for the guitar theme is presented in three staves. The first staff shows the first phrase (4 bars) starting with a mezzo-piano (*mp*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The second staff shows the second phrase (4 bars) starting with *mp* and ending with *mf*. The third staff shows the third phrase (1 bar) starting with *mp* and ending with *mf*. The notation includes various rhythmic values, accidentals, and dynamic markings.



Ex. 25. *String Quartet*, viola theme.

*Cello:* The construction of the theme for the cello (Ex. 26) differs from the other three instruments. The length of the theme is 6 bars, this is repeated six times to reach the 36 bar total. 6 bars equates to 24 beats. The theme is divided into 1 four beat phrase and 4 five beat phrases.

Ex. 26. *String Quartet*, cello theme.

The second movement begins at bar 50 with the dynamic marking of Adagio (Ex. 27). This movement also changes from C major to c minor. The adagio is a short passage that leads to the main body of this movement, the allegro (Ex. 28).

Adagio ♩ = 60

*mp*

Adagio ♩ = 60

*p*

pizz.

*mp*

Ex. 27. *String Quartet*, Adagio.

This section of the work is quite dynamic and introduces the percussive sounds of the instruments as they merge at certain points of the music. Bar 61 is the start of the busiest section of the entire work, the guitar and viola are rhythmically in unison and despite the time signature of 5/4 play with a pulse of 4/4. In contrast to this the violin and cello are rhythmically together playing in 5/4 time. The cello employs the mode starting on “g” in c minor while the violin employs the mode starting on “d” in c minor. This is not unlike the modes used in many Maltese folk tunes.

The image displays a musical score for a string quartet, labeled 'Ex. 28. String Quartet, Allegro'. The score is presented in two systems. The top system consists of two staves, likely for Violin I and Violin II, with a tempo marking 'Allegro' and a metronome marking '♩ = 96'. The bottom system consists of three staves, likely for Viola, Cello, and Double Bass. The music is marked 'f' (forte) throughout. The score includes various musical notations such as slurs, accents, and dynamic markings. A specific fingering sequence '5-7-5-7-5-3-5' is indicated on the Cello staff.

Ex. 28. *String Quartet*, Allegro.

In Bar 76 we have a shift to g minor and the instruments exchange their parts. The violin/ cello takes up the guitar/ viola parts and vice versa. This section then develops through various theme and key centres until the music seems to disintegrate.

Bar 87 marks the beginning of a short experimental section (Ex. 29) where the four instruments play fragments of music, both melodically and harmonically. This is preparing for the last movement/ coda, which ends with harmonics and tranquil chords on the guitar.

The musical score for Ex. 29, String Quartet, Experimental section, consists of four staves:

- Ac.Gtr. (Acoustic Guitar):** Starts at measure 94 with a tremolo effect, marked *pp*. It then moves to a chord marked *mp* with a "slide." instruction above it. The final part of the staff shows a melodic line marked *ppp*.
- S.Vln. (Violin):** Starts at measure 94 with a triplet marked *ppp*, followed by a *mf* section and another triplet marked *ppp*. It then plays an *arco.* section marked *p*. The final part of the staff shows a "slide." instruction above a melodic line.
- S.Vla. (Viola):** Starts at measure 94 with a rest, then plays a melodic line marked *p*.
- S.Vlc. (Violoncello):** Starts at measure 94 with a rest, then plays a melodic line marked *p* with a "pizz." instruction above it.

The score also includes a guitar fretboard diagram for the Ac.Gtr. part, showing fingerings for the first three measures. The diagram indicates fret numbers 13, 7, 9, 4, 7, 9, 4, 7, 9, 4, 15, 15, 15, 15, 14, 14, 14, 14.

Ex. 29. *String Quartet*, Experimental section.



## Conclusion

This thesis attempts to portray the means in which I have implemented my knowledge and investigations of *għana* in my own compositions. Three of the four works submitted as part of this folio employ musical and lyrical elements directly influenced by *għana*. The influences can occasionally be very specific as in the texts for *Three Maltese Songs* and musical elements in *Melita Fantasie*.

On other occasions, such as *Sketches in C*, the impact is less defined and works on a subconscious level. This level of influence also exists with all of the compositions submitted. I have been exposed to Maltese music and culture from an early age and this contribution has a lasting affect on all of my musical compositions, whether intended or otherwise.

## Appendix 1: Texts

### The Assassination of Moro

Translation by Frank Zammit.

I'm going to narrate the story (of a crime)  
Which was performed in such a vile way  
And which shows, how man,  
Created in the image of god, Can be so cruel

Oh Rome, how beautiful you are-  
And you were betrayed by your own blood,  
As if to fulfil the saying  
The greater you are, the greater your troubles

Moro was a Christian  
And one of the best statesmen,  
A very esteemed professor  
And a most acknowledged politician

He was Prime Minister for over ten years  
He was a great scholar, comely and gentle  
He was a friend of Pope Paul VI  
He was loved by many around the world

### *IL-Qtil Ta' Moro*

by *Mikiel Abela*.

*Sejjer ingħid daqsxejn ta' ġrajja  
li saret bl-aġtar viltà',  
u illi l-bniedem xbieha t' Alla  
kemm jasal għall-krudelta.*

*O Ruma kemm int sabifia  
u kelli jfiammġek l-istess demmek,  
u sewwa jgħid dak il proverbju  
akbar m'inti akbar fiemmek.*

*Moro kien bniedem nistrani  
u statista mill-afjar,  
professur tal-professuri  
u għall-politika wieħed mill-kbar.*

*Fuq għaxar snin dam Prim Ministru  
Skular kbir, fabbli u ġentili  
Kien fiabib tal-Papa Pawlu  
Id-dinja kollha fiabbitu*

Oh most dear Moro,  
 You held everyone as a friend-  
 Although I am in no way trying to blame you,  
 I realise that this same freedom cost you dearly

*Oh għażiż Moro ta' qalbi  
 lil kulfiadd żammnejt b'fiabibek,  
 ma rridx ngħid li kien tort tiegħek,  
 il- liberta' fejn kellha jgħibek.*

A few men of the Red Brigade  
 Engaged in stirring the nation  
 They were enjoying excessive liberty  
 And they knew that since long before

*In-nies tal Brigata l-Hamra  
 aġtar bdew isaħfinu l-qiegħa,  
 kellhom il-liberta' żejda  
 kienu ilhom jafu biha.*

Poor Moro faced the same fate as Christ:  
 He was crucified as He (Christ) was  
 Moro suffered for almost two months  
 Until he was shot dead

*Moro miżkin, għalu bħal Kristu  
 jgħifieri 'l Alla sallbuħ,  
 Moro kważi xahrejn terturi  
 bil-pistoli fl-aħfiar qatluħ.*

Just before his death he wrote by his own hand  
 A letter to his wife and children  
 Where he expressed his wish to be buried  
 In his birthplace without undue fuss

*Qabel miet minn idejhi kiteb  
 'l għażiża martu u anke t-tfal  
 biex jindifen għerwa pajjiżu  
 bla ċerimonji l- funeral.*

As soon as the Pope heard the news  
 He was deeply saddened  
 And he described his violent death  
 As a drop of blood staining the whole of Italy

*Malli mewtu sema' l-Papa  
 f' qalbu l-aġbar għalja,  
 qallhom din qatra dmija  
 illi tebbgħiet lill-Italja.*

This was a most barbarous crime  
 Which nobody expected  
 It seems that for Italy to settle peacefully,  
 It must undertake a general overhaul

*Dan delitt ta' barbariżmu  
 fuq Moro fiadd ma stenniefi,  
 biex l-Italja tiġi f'postha  
 trid tinbidel mill-wiċċ sal-qiegħi.*

This is where this narration is ending  
 It was a most hideous case  
 It us my duty to implore you  
 To remember him in your prayers

*Flawn tispicċa din il-ġrajja,  
 każ waħxi mfuwiex sabiħi,  
 hu dover tiegħi li ngħidilkom  
 waqt it-talb iftakru fih.*

**My First Girlfriend**

Translation by Frank Zammit.

Listen to this story

I was in quite a fix

You wont believe what I went through

When I had my first girlfriend

The first girlfriend I had

Her name was Katherine

Her eyes like those of a cow

But her mouth was like a violin

I used to talk to her in secret

Near the markets in the city

I tell her to come up at night

On the upper Barrakka

I couldn't see her clearly

I used to sit close to her

Once I tried to caress her face

Finished up poking my finger in her eyes

**L-ewwel Namrata**

by *Mikiel Abela.*

*I simgħu din l-istorja*

*kien fini l-isbaf xalata,*

*Il-praspar li għaddejt minnhom*

*Meta kelli l-ewwel namrata.*

*L-ewwel namrata li kelli*

*kien jisimha Katerin,*

*għajnejha qishom ta' baqra*

*u fialqha qisu vjolin.*

*Bis-serqa kont inkellimha*

*għewwa l-Belt magħenb is-suq,*

*ngħidilha fil-għaxija titla'*

*għal għol-Barrakka ta' Fuq.*

*Ma kontx nista' naraha tajjeb*

*kien ikolli inpoġġi fidejha,*

*fettilli mmissilha wiċċha*

*u dafihalt subgħajja f' għiannejha.*

She screamed in desperation

And she really scared me

I tried to cover her mouth

But the bitch bit me

*Werżqet twerżiqqa ta' l-imniegħiel*

*u bit-twerżiqqa kif fiasditni*

*mort għamilt idi ma' fialqha*

*wiċċ ta' baġfala kif gidmitni.*

Once I was waiting for her

Suddenly I saw a woman approaching

I made a move to kiss her

She slapped my face

*Darba kont qed nistennieha*

*Fil-pront nilmaħi waħida għejja*

*Tajtha s-salt sabieħ inbusha*

*lagħbitli daqqa ta' fiarta.*

I dragged her from under the tree

And I held her from her throat

When we reached under the lamp

I found that it was her mother (turtle)

*Kaxkarta minn taħt is-sigra*

*u minn għriżmejha bdejt inżommha*

*kif wasalna taħt il-bozza*

*sibt li kienet il-fekruna ommha.*

Oh how much trouble I had

With my first girlfriend

I want to give you men good advice

Never trust the girls.

*L-ewwel namrata li kelli*

*kemm kellha taqlaġħi nkwiēt,*

*għuvintur lilkom ser inkellem*

*qatt tafdawhom lit-tfajliet.*

**Belligerent Malta**

Translation by Josephine Galea and Frank  
Zammit.

My **Maltese brothers** gather around me  
I will speak about the last **war**  
When everyone left their homes  
They **ran** all over the streets

**Everyone yelling** all of the time  
The **air raid siren** warning  
We were like a few Mullet  
Like a whale coming after us

Arguments arose  
as everyone raced for the **shelters**  
Like we are going down to the drains  
Everyone choked with the smells

You don't know how long you will be down there  
The day was full of fighting  
Either going up or coming down  
The **air raids never stopped**

**Malta Gwerriera**

by *Mikiel Abela*.

*Maltin fiuti ngabru miegħi  
li sa ngħid fuq l-aħħar gwerra,  
meta kulħiadd telaq minn daru  
u mat-toroq baqa' jiggerra.*

*Kulħiadd igħajjat il-ħin kollu  
air raid warning is-sirena,  
konna qisna f'tit muletti  
fuqna defret il-balena.*

*L-argumenti malajr jinqatgħu  
għiax-ħelter kulħiadd sparat,  
qiisek niežel ġo ħi drejniċ  
f' dawk l-irwejjaf kulħiadd fgat.*

*Ma tafx kemm sa ddum fiemm isfel  
il-ġurnata kollha ġlied,  
daqqa tiela' ofira niežel  
ma jaqtugħiux l-errejdijiet.*

I use to feel sorry

For the old men and women

They use to complain all the time

They wish to catch the enemy

*Jien kienet tiġini finiena*

*mill-irġiel u nisa zjuġi,*

*kienu jgergru l-fin kollu*

*il-ghiađu xtaqu jabdufi.*

One air raid in a day

Always trouble at night

That used to be a beautiful hour

For the young boys and girls

*Il-ġurnata errejđ wieġied*

*u billejl dejjem bl-inkwriet,*

*dik kienet siegħia sabiħia*

*tal-ġunintur u t-tfajliet.*

The old people were always in the corner praying

For peace and enjoyment

The young girls and boys

You hear them laughing in the stairs

*Ix-xjuġi ġo rokna jitolbu*

*għall-paċi inkella għall-faraġ,*

*it-tfajliet u l-ġuvnotti*

*irfihom jidhku fit-taraġ.*

You didn't see an old man or woman

That didn't have a basket under their arm

Now one thing on another

**Hunger** was being felt

*Ma kontx tara xi ħi jew xi ħia*

*ma jkollux basket taħt driegħu*

*issa dan kollox fuq kollox*

*il-ġuġi beda jagħmel tiegħu.*

Whoever you used to find used to buy

Flour or wheat from the bottom of the sea

Like they bought diamonds

They used to brag what they bought in the shelter

*Min kien isibkulfiadd kien jixtri*

*dqiq jew qamħ minn qiegħ il-baħar*

*qisu xtara d-djamanti*

*fi x-xelter kemm juftaħar.*

The hunger was really pressing

Everyone weak and thin

*Il-ġuġi akter bed jagħias*

*kulfiadd isfar u magħlub,*



Everyone was eating animal fodder

Like the carob pod.

Once I had a fight with my wife

Because I broke the lantern tube

I told her not to nag anymore

Because now I will give you some carob pod.

Hunger arrived and we suffered from scabies

We were like **dirty people**

**Scabies, Hunger and bombs**

Still we stayed **courageous**

They opened for us the victory kitchen

A lot of fighting because it was rationed

Everyone eats without tasting

We were like **pigs eating fodder**

Large **bombs** falling from the air

**Torpedoes and mines**

The young ones are scared of nothing

They're always laughing during the fighting

The cannons had **soldiers**

One for sure they never left them alone

It's so true because the **women**

Were handing them the bombs

*waqajna għall-għalf taż-żwiemel*

*kulhadd jiekol il-fiarrub.*

*Darba gġilidt mal-mara*

*għaliex kont ksirtilha tuba*

*għidtilha la tgergix aktar*

*issa ntiq biċċa fiarrubu.*

*Wasal il-ġuġi, wasal l-iskejbil*

*konna qisna **mġiddmin,***

***l-iskejbil, il-ġuġi u l-bombi***

*u xorta bqajna **qalbenin.***

*Fetfulna l-Victory Kitchen,*

*fiafna għied għaliex bir-raxin,*

*kulhadd jiekol bla ma jduqu*

*qisna **majjali nieklu l-gaxin.***

***Bombi** kbar nizlu mill-ajru.*

***Torpiters** u **majnsijiet,***

*iz-żgħażaġġi minn xejn ma jibżgħiu*

*dejjem jidfiku waqt il-għied.*

*Il-kanun kellu **s-suldati***

*waħdu żgur li qatt ma rfiewlu*

*tant fu veru illi **n-nisa***

*il-balal marru **jnewlu.***

Earth and sky one big bon fire

The Germans were diving

They don't know what damage they do

So they can have a quick escape

*Is-sema w l-art fuġġieġa wafida*

*il-Ġermaniżi jiddajvjaw,*

*ma jafux xi fisara jagħmlu*

*biex ifittxu jiskappaw.*

The Maltese are a fighting people

They're not short of courage

Whoever went against them

He did very badly

*Il-Maltin veru ġrllieda*

*mill-kuaraġġ mħumiex neqsin,*

*min webbes rasu magħfiom*

*kemm ikun għamel fiazin.*

Malta is small and it's people famous

They are mentioned all over the world

If anyone wanted to leave it

He wouldn't realise his mistake

*Malta żgħira nies magħrufa,*

*mad-dinja kullha msemmija,*

*jekk xi hadd xtaq ipartatha*

*ma ndunax b'din il-fimerija.*

Napoleon and the Germans

The Italians and the Moslems

All of them were stubborn with us

None of them come out victorious

*Napuljun u l-Ġermaniżi*

*Taljani u mislmin.*

*kollha webbsu rashom magħfina,*

*qatt ma fiarġu rebbejin.*

Now here I am I have to finish

He who is Maltese knows what he feels

We got the highest honour of the world

When we were bestowed with the George Cross.

*Jien hawknhekk se jkollni nieqaf*

*min hu Malti jaf xi jħoss,*

*fadna l-aqwa unur tad-dinja*

*għaliex tarwna il-George Cross.*

## Appendix 2: Contents of CD

- Track 1: Glossary of Terms
- Track 2: *Il-qtil 'Ta' Moro* (Text narrated by Josephine Galea)
- Track 3: *L-ewwel Namrata* (Text narrated by Josephine Galea)
- Track 4: *Malta Gwerriera* (Text narrated by Josephine Galea)

### **Samples of *Għana***

- Track 5: *Diski Antiki*: Manuel Cilia & Karmu Cardona (Recorded 1931 by Blyton, Milan).
- Track 6: *Għana Spirtu Pront: Għannejja*; Guiseppi Azzopardi, Joe Fennel, Sam Galea and Fred Pace. Recorded by Manuel Casha, Melbourne 1986. *Kitarristi*; Lipu Gauci, Joe Camileri and Chikku Camileri.
- Track 7: *Għana Tal-Fatt*: Manuel Cilia & Karmu Cardona (Recorded 1931 by Blyton, Milan).
- Track 8: *Għana-Fatt Nofs Ton*: Manuel Cilia & Karmu Cardona (Recorded 1931 by Blyton, Milan).
- Track 9: *Għana Fil-Għoli*: Manuel Casha, Melbourne, 1985.

### Appendix 3: Glossary of Terms

<b><i>Argunett:</i></b>	mouth organ or harp.
<b><i>Arrap:</i></b>	arab.
<b><i>Bambinu:</i></b>	baby Jesus.
<b><i>Baxxi:</i></b>	low or lowborn.
<b><i>Ewwel:</i></b>	first.
<b><i>Fatt:</i></b>	fact.
<b><i>Ghana:</i></b>	singing, or song.
<b><i>Ghannejja:</i></b>	the singers of <i>ghana</i> .
<b><i>Gfioli:</i></b>	high, or high pitched when referring to <i>ghana</i> .
<b><i>Gwerriera:</i></b>	belligerent.
<b><i>Kisra:</i></b>	referring to the style and technique of the <i>ghannejja</i> .
<b><i>Namrata:</i></b>	girlfriend.
<b><i>Noffs-Ton:</i></b>	half tone.
<b><i>Prejjem:</i></b>	guitar interludes/ solos, common in <i>ghana</i> .
<b><i>Pront:</i></b>	quick, or immediate.
<b><i>Qtif:</i></b>	murder, killing.
<b><i>Rabbaba:</i></b>	friction drum.
<b><i>Spirtu:</i></b>	spirit.
<b><i>Tal:</i></b>	of.
<b><i>Tambur:</i></b>	kettledrum or tambourine.
<b><i>Taqbila:</i></b>	rhyme.
<b><i>Umoristiku:</i></b>	humorous.
<b><i>Zaqq:</i></b>	a form of bagpipes.

# **Melita Fantasie**

*A concerto for two guitars and chamber orchestra*

**by**

**Jeff Galea**

**July 2004**

# Instrumentation

2 Flutes

2 Horns in F

Timpani

Violins 1, 2.

2 Oboes

2 Trumpets in C

Roto Toms

Violas

2 Clarinets in Bb

2 Trombones

2 Guitars

Violoncellos

2 Bassoons

Contrabass

Approximate duration: 24 minutes

## **Directions for performance**

- Double bass sounds 8ve lower than written.
- Guitars sound 8ve lower than written.

# Melita Fantasie

Jeff Galea 2004

Allegro ♩ = 152

Guitar 1. *mf*

Guitar 2. *mf*

Gtr. 1.

Gtr. 2.

Gtr. 1.

Gtr. 2.

Gtr. 1.

Gtr. 2.

24

Gtr. 1.

Gtr. 2.

29

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

Gtr. 1.

Gtr. 2.

*mp*

*mp*

*mf*



36

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

Gtr. 1.

Gtr. 2.

46

Fl. 1,2.

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

Gtr. 1.

Gtr. 2.

This musical score page contains five staves of music, numbered 56 to 63. The instruments are Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in B-flat 1 & 2, and two Guitars (1 and 2). The Flute and Guitar 1 parts feature melodic lines with dynamic markings of *mf*, *ff*, and *f*. The Oboe, Bassoon, and Clarinet parts play sustained notes with dynamics ranging from *mp* to *f*. The Guitar 2 part provides a harmonic accompaniment with chords and dynamics including *mf*, *ff*, *p*, *pp*, and *f*. The score is written in a key signature of one flat and a common time signature.

65

Fl. 1,2. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Ob. 1,2. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Bb Cl. 1,2. *mp* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Bsn. 1,2. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Hn. 1,2. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Gtr. 1. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Gtr. 2. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Cb. solo *mf* pizz.

Fl. 1,2. *f* *mf*  
 Ob. 1,2. *mf* *mp*  
 Bb Cl. 1,2. *mf* *mp*  
 Bsn. 1,2. *mf* *mp*  
 Hn. 1,2. *mf* *mp*  
 Gtr. 1. *p.*  
 Gtr. 2. *f* *mf*  
 Vln. I. *pp*  
 Cb. *tutti arco.*

84

Fl. 1,2.

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

Hn. 1,2.

Vln. I

*p*

Cb.

Detailed description: This page of a musical score covers measures 84 through 87. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, B-flat Clarinet 1 and 2, Bassoon 1 and 2, and Horn 1 and 2. The string section includes Violin I and Cello. The Flute part features a melodic line with a trill in measure 85 and a descending scale in measure 86. The Oboe and B-flat Clarinet parts play a rhythmic pattern of quarter notes. The Bassoon part has a melodic line with a trill in measure 85. The Horn part plays a series of chords. The Violin I part starts with a piano (*p*) dynamic and plays a series of chords. The Cello part plays a simple rhythmic pattern. The score is written in a key with one sharp (F#) and a common time signature.

88

Fl. 1,2.

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

Hn. 1,2.

Vln. I

Vln. II

Cb.

*mp*

Detailed description: This page of a musical score covers measures 88, 89, and 90. The score is arranged in seven staves. The Flute (Fl.) and Bassoon (Bsn.) parts feature long, sweeping melodic lines with slurs and ties across the measures. The Oboe (Ob.) and Bass Clarinet (Bb Cl.) parts provide harmonic support with sustained notes and some melodic movement. The Horn (Hn.) part has a more static role with long notes. The Violin I (Vln. I) part plays a sustained chordal texture, marked *mp* (mezzo-piano). The Violin II (Vln. II) part has a more active melodic line with eighth notes. The Cello (Cb.) part provides a steady bass line with long notes. The key signature has one sharp (F#) and the time signature is 4/4.



This musical score page contains measures 91 through 98. The instruments are arranged as follows from top to bottom:

- Fl. 1, 2 (Flute)
- Ob. 1, 2 (Oboe)
- Bb Cl. 1, 2 (B-flat Clarinet)
- Bsn. 1, 2 (Bassoon)
- Hrn. 1, 2 (Horn)
- Gr. 2 (Guitar)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Measure 91 begins with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play sustained notes, while the guitar is silent. Measure 92 continues the sustained texture. Measure 93 introduces a melodic line in the strings. Measure 94 features a melodic line in the strings and a sustained note in the bassoon. Measure 95 has a melodic line in the strings and sustained notes in the woodwinds. Measure 96 has a melodic line in the strings and sustained notes in the woodwinds. Measure 97 has a melodic line in the strings and sustained notes in the woodwinds. Measure 98 concludes with a melodic line in the strings and sustained notes in the woodwinds.

100

Gtr. 2.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*mp*

Detailed description: This is a page of a musical score for a string quartet and guitar. The score is divided into six staves. The top staff is for Guitar 2 (Gtr. 2.), which begins at measure 100 with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some with slurs and accents. The second and third staves are for Violin I (Vln. I) and Violin II (Vln. II), both in treble clef. Vln. I has a melodic line starting in measure 100, marked *mp*, with slurs and accents. Vln. II has a similar melodic line, also marked *mp*. The fourth and fifth staves are for Viola (Vla.) and Violoncello (Vlc.), both in bass clef. They play a sustained harmonic accompaniment consisting of dotted half notes with long slurs. The sixth staff is for Contrabass (Cb.), also in bass clef, playing a simple bass line of dotted half notes. The page number '- 10 -' is centered at the bottom.



109

Gtr. I.

Gtr. 2.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*mf*

Detailed description: This is a page of a musical score, page 11, starting at measure 109. The score is arranged in a system with seven staves. The top two staves are for Gtr. I and Gtr. 2. Gtr. I starts with a whole rest in measure 109 and then plays a rhythmic pattern of eighth notes with a melodic line. Gtr. 2 plays a similar pattern. The next two staves are for Vln. I and Vln. II, both playing melodic lines with some slurs. The fifth and sixth staves are for Vla. and Vlc., both playing sustained chords with some movement. The bottom staff is for Cb., playing a simple bass line. The dynamic marking *mf* (mezzo-forte) is present in the guitar parts.



125

Fl. 1,2. *mp*

Ob. 1,2. *mp*

Bb Cl. 1,2. *mp*

Bsn. 1,2. *mp*

Gr. 1. *mp*

Gr. 2. *mp*

Vln. I

Vlc.

Detailed description: This page of a musical score, numbered 125, features seven staves. The top four staves are for woodwinds: Flute 1 and 2, Oboe 1 and 2, B-flat Clarinet 1 and 2, and Bassoon 1 and 2. Each woodwind part begins with a rest in the first measure, followed by a melodic line starting in the second measure. The woodwinds are marked *mp* and include first endings. The next two staves are for guitar, with the first guitar part (Gr. 1) playing chords and the second guitar part (Gr. 2) playing a bass line. Both are marked *mp*. The bottom two staves are for strings: Violin I and Viola. The Violin I part plays chords, and the Viola part plays a melodic line. The score is in 5/4 time and includes various musical notations such as rests, notes, beams, and slurs.

This musical score page features seven staves, each with a measure number '129' at the beginning. The staves are labeled as follows: Fl. 1,2.; Ob. 1,2.; Bb Cl. 1,2.; Bsn. 1,2.; Gtr. 1.; Gtr. 2.; Vln. I.; and Vlc. The Flute, Oboe, Bassoon, and Clarinet parts are written in treble clef, while the Bassoon, Trumpets, and Viola parts are in bass clef. The music is divided into four measures by vertical bar lines. The first measure is in 2/4 time, the second in 4/4, the third in 5/4, and the fourth in 4/4. The woodwind parts include various rhythmic patterns, including triplets and slurs. The Trumpet and Viola parts consist of block chords. The Viola part has a measure rest in the first measure. The dynamic marking 'mp' is present in the second measure of the Trumpet 2 part.



This page of a musical score contains measures 137 through 142. The instruments and their parts are as follows:

- Fl. 1,2:** Flute parts with melodic lines and some rests.
- Ob. 1,2:** Oboe parts with intricate sixteenth-note passages and first/second endings.
- Bb Cl. 1,2:** Bassoon parts with melodic lines and first/second endings.
- Bsn. 1,2:** Bassoon parts with melodic lines and first/second endings.
- Gtr. 1:** Trumpet part with a rhythmic pattern of eighth notes and accents.
- Gtr. 2:** Trombone part with sustained chords and first/second endings.
- Vln. I & II:** Violin parts with sustained chords and some melodic movement.
- Vlc.:** Viola part with sustained chords.



This musical score page, numbered 143, features the following parts and notation:

- Fl. 1, 2:** Flute parts with melodic lines and some rests.
- Ob. 1, 2:** Oboe parts with intricate sixteenth-note passages and slurs.
- Bb Cl. 1, 2:** Bass Clarinet parts with rhythmic patterns and slurs.
- Bsn. 1, 2:** Bassoon parts with rhythmic patterns and slurs.
- Gtr. 1:** Trumpet 1 part with a steady eighth-note rhythm and accents.
- Gtr. 2:** Trumpet 2 part with sustained chords and a *rit.* (ritardando) marking.
- Vln. I & Vln. II:** Violin parts with sustained chords and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *rit.*





156

Fl. 1,2. *pp*

Ob. 1,2. *pp*

Bb Cl. 1,2. *pp*

Bsn. 1,2. *pp*

Gtr. 1. *p*

Gtr. 2. *p*

Vln. I *p*

Vln. II *mp*

Vla. *arco.* *mp* *p*

Vcl. *p*

This musical score page contains measures 166 through 173. It features five staves: Gtr. 1, Gtr. 2, Vln. I, Vln. II, and Vcl. The Gtr. 1 staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth-note patterns and accents, ending with a double bar line and a 4/4 time signature. The Gtr. 2 staff is in treble clef and contains a complex, multi-layered texture of notes, with a *pp* dynamic marking. The string staves (Vln. I, Vln. II, Vcl., and Vla.) are in their respective clefs and contain sustained notes with a *pp* dynamic marking. A *rit.* (ritardando) marking is placed above the Vln. I staff in measure 171. The page concludes with a double bar line and a 4/4 time signature.

**Romans** ♩ = 88

Hn. 1,2. *mp*

C Tpt. 1,2,3. *pp* con sord. *mf* *pp* *mf* *pp* *mf*

Tbn. 1,2. *mp* con sord. Gliss. Glissando

**Romans** ♩ = 88

Timp. 176

R. Tm. 176 *mp* *mf*

Cymb. 176

**Romans** ♩ = 88

Gtr. 1. 176 *mp*

Gtr. 2. 176 *mp*

182

Hn. 1,2. *mf*

C Tpt. 1,2,3. *p* *f* *p* *f*

Tbn. 1,2. *mf* *Glissando* *Glissando* *Glissando* *Glissando*

Timp. 182

R. Tm. 182

Cymb. 182

Gtr. 1. 182 *mf*

Gtr. 2. 182 *mf*

Detailed description: This page of a musical score covers measures 182 to 185. It features six staves: Horns 1 & 2, Trumpets 1, 2, & 3, Trombones 1 & 2, Timpani, Snare Drum, and two Guitar parts. The Horns play sustained chords with accents. The Trumpets play a dynamic contour from piano to forte and back. The Trombones feature glissando effects. The Snare Drum has a rhythmic pattern with triplets. The Guitars play a complex rhythmic accompaniment with triplets and accents. Dynamics include *mf*, *p*, and *f*.

186

Hn. 1,2.

C Tpt. 1,2,3.

Tbn. 1,2.

Timp.

R. Tm.

Cymb.

Gtr. 1.

Gtr. 2.

Vla.

Vlc.

*p* *f* *mp* *ff* *mp* *ff*

senza sord.

Gliss.

Glissando

*mf* *f*







204

Timp.

R. Tm.

Cymb.

Gtr. 2

*p* *mf* *p*

209

Timp.

R. Tm.

Gtr. 1

Gtr. 2

Vln. I

*f* *fff* *f* *fff*

*mf* *p* *arco.* *mf* *p*

*pp*

6 5 6 5 6



212

Timp.

R. Tm.

Cymb.

Gtr. 1.

Gtr. 2.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*p*

*mp*

*f*

*fff*

*mf*

*p*

*f*

*p*

*p*

*p*



This page of a musical score covers measures 216, 217, and 218. The instruments and their parts are as follows:

- C Tpt. 1,2,3:** Treble clef, playing eighth notes with accents and slurs. *ff*
- Tbn. 1,2:** Bass clef, playing eighth notes with accents and slurs. *ff*
- Timp.:** Bass clef, playing eighth notes with accents and slurs.
- R. Tm.:** Bass clef, playing eighth notes with accents and slurs.
- Cymb.:** Treble clef, playing eighth notes with accents and slurs.
- Gr. 1:** Treble clef, playing eighth notes with accents and slurs. *ff*
- Gr. 2:** Treble clef, playing eighth notes with accents and slurs. *ff*
- Vln. I:** Treble clef, playing sixteenth notes with accents and slurs. *ff*
- Vln. II:** Treble clef, playing eighth notes with accents and slurs. *ff*
- Vla.:** Bass clef, playing eighth notes with accents and slurs. *ff*
- Vlc.:** Bass clef, playing eighth notes with accents and slurs. *ff*
- Cb.:** Bass clef, playing eighth notes with accents and slurs. *ff*

The score includes various musical notations such as accents, slurs, and dynamic markings (*ff*). The Vln. I part features sixteenth-note patterns with fingerings 6 and 5 indicated. The woodwind parts (C Tpt., Tbn., Gr. 1, Gr. 2) play eighth-note patterns with accents and slurs. The string parts (Vln. II, Vla., Vlc., Cb.) play eighth-note patterns with accents and slurs. The percussion parts (Timp., R. Tm., Cymb.) play eighth-note patterns with accents and slurs.



Gtr. 1. 223

Gtr. 2. 223

Gtr. 1. 226

Gtr. 2. 226

*rit.*

*pp*

ad libitum ♩ = 60

Gtr. 1. 230

Gtr. 2. 230

*mp*

*mp*

*Glissando*



Gtr. 1. 232

Gtr. 2. 232

*Gtr.*

Detailed description: This system contains two staves. The top staff, labeled 'Gtr. 1.', starts at measure 232 with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes, a half note, and a quarter note, followed by a tremolo effect. The bottom staff, labeled 'Gtr. 2.', also starts at measure 232 with a treble clef and a key signature of one sharp. It contains several chords with long horizontal lines above them, indicating sustained notes. In measure 234, there is a 'Gtr.' marking above a quarter note.

Hn. 1,2. 235

Gtr. 1. 235

Gtr. 2. 235

Detailed description: This system contains three staves. The top staff, labeled 'Hn. 1,2.', starts at measure 235 with a treble clef and a key signature of one sharp. It contains a series of chords. The middle staff, labeled 'Gtr. 1.', starts at measure 235 with a treble clef and a key signature of one sharp, featuring chords with long horizontal lines above them. The bottom staff, labeled 'Gtr. 2.', starts at measure 235 with a treble clef and a key signature of one sharp, featuring a melodic line with eighth notes and a quarter note.

238 *accel.*

Hn. 1,2

238 *accel.*

Gtr. 1

238

Gtr. 2

238 *accel.*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

241

Fl. 1,2. *f* 2. *a2.*

Ob. 1,2. *f* *a2.*

Bsn. 1,2. *f* 2. *a2.*

Hn. 1,2. *mf*

Gr. 1. *f*

Gr. 2. *f* *sf*

Vln. I. *f* *sf*

Vln. II. *f* *sf*

Vla. *f* *sf*

Vlc. *f* *sf*

Cb. *f* *sf*



This page of a musical score, numbered 35, contains staves for various instruments. The woodwind section includes Flutes 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, and Horns 1 & 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani and a pair of Tom-toms. The score is divided into three measures. The first measure starts at measure 244. The woodwinds and strings play a rhythmic pattern of eighth notes. The horns play a melodic line with a first ending (1.) and a second ending (a2.). The percussion provides a steady accompaniment. Dynamics range from *mf* to *ff*. The key signature has one sharp (F#).









259

Hn. 1,2. *mp* *mf* *f*

C Tpt. 1,2,3. *mp* *mf* *f*

Tbn. 1,2. *mp* *mf* *f*

Timp. *mp* *mf* *f*

R. Tm. *mp* *mf* *f*

Cymb.

259

Gtr. 1. *ff*

Gtr. 2. *f* *ff*

Vln. I. *mp* *mf* *f*

Vln. II. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vlc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

262

Hn. 1,2

C Tpt. 1,2,3

Tbn. 1,2

Timp. *ff*

R. Tm. *ff*

Gtr. 1.

Gtr. 2. *ff*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 262 through 268. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Horn 1,2; Trumpets 1,2,3; Trombones 1,2) plays a rhythmic pattern of eighth and quarter notes. The percussion section (Timpani and Snare Drum) provides a driving accompaniment with repeated rhythmic figures. The guitar section (Gtr. 1 and 2) features a complex, fast-moving accompaniment. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays sustained chords with long, sweeping phrasing lines. The score includes various musical notations such as dynamics (*ff*), articulation marks, and phrasing slurs.

This page of a musical score contains measures 267 through 270. The instruments are arranged as follows from top to bottom: Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1, 2, and 3, Trombones 1 and 2, Timpani, and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwind parts (Flutes, Oboes, Bass Clarinet, Bassoons) are mostly silent in measures 267 and 268, but enter in measure 269 with a melodic line starting on a half note, marked with a forte (*f*) dynamic and a breath mark (*a2.*). The brass and woodwind parts (Horns, Trumpets, Trombones) play a rhythmic pattern of eighth notes in measures 267 and 268, which then changes to a more complex pattern in measure 269. The string section provides a harmonic foundation with sustained notes and some rhythmic movement. The score includes various musical notations such as slurs, ties, and dynamic markings.



This page of a musical score contains 16 staves, numbered 270 to 285. The instruments are listed on the left: Fl. 1,2; Ob. 1,2; Bb Cl. 1,2; Bsn. 1,2; Hn. 1,2; C Tpt. 1,2,3; Tbn. 1,2; Timp.; R. Tm.; Gtr. 1; Gtr. 2; Vln. I; Vln. II; Vla.; Vlc.; and Cb. The score is divided into two systems by a double bar line. The first system covers measures 270-275, and the second system covers measures 276-285. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts have a dynamic marking of *a2.* in measure 270. The Horns and Trumpets have first and second endings marked in measure 276. The Trombones and Timpani parts have dynamic markings of *f* and *sf*. The String section (Violins, Viola, Violoncello, and Contrabass) has dynamic markings of *f* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.



This musical score page contains measures 272 through 277. The instruments are arranged as follows from top to bottom:

- Fl. 1,2 (Flute)
- Ob. 1,2 (Oboe)
- Bb Cl. 1,2 (B-flat Clarinet)
- Bsn. 1,2 (Bassoon)
- Hn. 1,2 (Horn) with first and second endings marked
- C Tpt. 1,2,3 (C Trumpet)
- Tbn. 1,2 (Tuba)
- Timp. (Timpani)
- R. Tm. (Roto Tom)
- Gtr. 1. (Guitar)
- Gtr. 2. (Guitar)
- Vin. I (Violin I)
- Vin. II (Violin II)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score features various musical notations including dynamics such as *f* (forte) and *mf* (mezzo-forte), articulation marks like accents and staccato, and performance instructions such as *1.* and *2.* for the horns. The woodwinds and brass sections play rhythmic patterns, while the strings provide a steady accompaniment.









285

Fl. 1,2.

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

*p*

285

Timp.

R. Tm.

285

Gtr. 1.

Gtr. 2.

8

Detailed description: This page of a musical score covers measures 285 to 290. The woodwind section (Flute 1,2, Oboe 1,2, Bb Clarinet 1,2, Bassoon 1,2) plays a melodic line of eighth notes with accents and slurs, starting at measure 285. The percussion section includes a snare drum (R. Tm.) with a rhythmic pattern of eighth notes and a timpani (Timp.) part with a simple rhythmic accompaniment. The guitar section (Gtr. 1 and Gtr. 2) features a complex, fast-moving accompaniment with triplets and slurs. The score is marked with a piano (*p*) dynamic. The page number 285 is written at the beginning of each staff. A small number '8' is located at the bottom left of the guitar 2 staff.

**British Rule**      ♩ = 60

291

Hn. 1,2.

291

Timp.

291

R. Tm.

291

Cymb.

291

Gtr. 1.

291

Gtr. 2.

291

Vln. II

Vla.

Vlc.

**British Rule**      ♩ = 60

*mp*

*mp*

pizz. divisi.

pizz. *divisi.*

*p*

pizz.

*p*

Ob. 1,2. 299 1. *rit.* *a tempo mp*

Hn. 1,2. 299

C Tpt. 1,2,3.

Tbn. 1,2.

Gtr. 1. 299 *rit.* *a tempo*

Gtr. 2. 299 *rit.* *mp* *a tempo*

Vln. I. 299

Vln. II. 299

Vla. 299

Vcl. 299

Detailed description: This page of a musical score covers measures 299 to 304. The woodwind section includes Oboe 1 and 2, Horns 1 and 2, and Trombones 1 and 2. The string section includes Violin I, Violin II, Viola, and Violoncello. The guitar section has two parts. The score features a tempo change from *rit.* to *a tempo* at measure 300. The dynamic marking *mp* (mezzo-piano) is used for the guitar and oboe parts. The oboe part begins with a first ending bracket in measure 300. The strings provide harmonic support with sustained chords and rhythmic patterns.

307

Hn. 1,2. *rit.* *a tempo*

Grtr. 1. *rit.* *a tempo*

Grtr. 2. *rit.* *a tempo*

Vln. I *arco.* *mp*

Vln. II *arco.* *p*

Vla. *arco.* *p*

Vlc. *arco.* *p*

Cb.

Detailed description: This page of a musical score covers measures 307 to 312. The instruments are Horns 1 and 2, two Guitars (Grtr. 1 and 2), Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 307-310, and the second system contains measures 311-312. The tempo markings are *rit.* (ritardando) for measures 307-310 and *a tempo* for measures 311-312. The dynamics are *mp* (mezzo-piano) for the Violin I and *p* (piano) for the Violin II, Viola, and Violoncello. The Violin I part includes the instruction *arco.* (arco) in measures 311 and 312. The Horns 1 and 2 parts feature melodic lines with eighth and sixteenth notes. The Guitar parts play chords, with the first guitar playing a rhythmic pattern of eighth notes and the second guitar playing a similar pattern. The Violin II, Viola, and Violoncello parts play a steady eighth-note accompaniment. The Contrabass part is mostly silent, with a few notes in measure 311.



315

Hn. 1,2.

Grtr. 1.

Grtr. 2.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

*mp*

*pizz.*

Detailed description: This page of a musical score covers measures 315 through 320. The score is arranged in a system with seven staves. The top staff is for Horns 1 and 2 (Hn. 1,2.), which are mostly silent until measure 319, where they play a short melodic phrase marked *mp*. The two Grand Staves (Grtr. 1 and Grtr. 2) play a complex, rhythmic accompaniment of chords and arpeggios. The Violin I (Vln. I) and Violin II (Vln. II) parts feature a rhythmic pattern of eighth notes. The Viola (Vla.) and Violoncello (Vlc.) parts provide harmonic support with chords and moving lines. The Contrabass (Cb.) part is mostly silent until measure 319, where it plays a short phrase marked *pizz.* (pizzicato). The key signature has one sharp (F#) and the time signature is 4/4.

323 Coda accel.  $\text{♩} = 152$

Hn. 1,2.

Gtr. 1. Coda accel.  $\text{♩} = 152$

Gtr. 2. 323 *mf*

Vla. *mp*

Vlc. *mp* pizz.

Cb. *mp* pizz.



356

Ob.  
1,2.

Bb Cl. 1,2.

Bsn.  
1,2.

Hn.  
1,2.

Gtr. 1.

Gtr. 2.

Vla.

Vlc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

367

Ob. 1,2.

Bb Cl. 1,2.

Bsn. 1,2.

Hn. 1,2.

Gtr.1.

Gtr. 2.

Cb.

This musical score page contains measures 367 through 376. The instrumentation includes Oboe 1 and 2, B-flat Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Guitar 1 and 2, and Contrabass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwind parts feature a variety of note values, including quarter, eighth, and sixteenth notes, with some measures containing rests. The guitar parts consist of eighth-note patterns, and the contrabass part provides a steady accompaniment with quarter and eighth notes. Measure numbers 367-376 are indicated at the beginning of each staff.

This musical score page contains six staves, numbered 377 to 400. The instruments are:

- Ob. 1,2 (Oboe)
- Bb Cl. 1,2 (B-flat Clarinet)
- Bsn. 1,2 (Bassoon)
- Hn. 1,2 (Horn)
- Gtr. 1 (Trumpet 1)
- Gtr. 2 (Trumpet 2)
- Cb. (Cornet)

The woodwinds (Ob., Bb Cl., Bsn.) play a melodic line with dynamics *mf* and *mp*. The strings (Gtr. 1, Gtr. 2, Cb.) provide harmonic support with dynamics *mp*. The Hn. 1,2 staff is mostly silent with rests.

389  
8

Gtr. 1.

389  
8

Gtr. 2.

*rit.*

# **Three Maltese Songs**

*Three works for soprano and piano*

**Music by Jeff Galea**

**Texts by Mikiel Abela**

**October 2004**



# Il-Qtil Ta' Moro

Jeff Galea 2004

**Considerare**  
♩ = 76

Soprano

Piano

*mf* *pp* *ppp* *mp*

S

Pno.

*f* *pp*

1 *ad libitum*

S

Pno.

*p* *mf* *p*

*Se - jjer in-ghid daq - sxejn*

S  
13  
ta' gra-jja *pp* grajja

accel.

Pno.  
13  
*mp* *f* *ppp* *mp*

*fff* *8<sup>vb</sup>*

S  
17  
*mp* li sar - et *rit.* bl-ak-tar *p* vil - ta, *ppp* vil-ta

Pno.  
17  
*pp* *pp*

S  
21  
*mp* uil'i lbnie - dem *pp* *ppp* *mp* *f* xbie - ha t' All -

Pno.  
21  
*mf* *pp* *ppp* *mp* *f*

25

S

*a* *ff* kemun ja - sal gfiall-kru-del-ta. *mp*

Pno.

*f* *fff* *mp*

2 Grazioso

29

S

*mp* Ofi Ru - - - ma kemun int - sa-bi-fia

Pno.

*mp*

32

S

u - kell - u jfia - mungek li - stess

Pno.

*gva*

35 *rit.* *a tempo*

S  
de - - - mnek *p* u - se-wwa

(8va) *rit.* *a tempo*

Pno. *p*

38

S  
igfid - dak *3* il pro - ver - bju

Pno. *3*

41

S  
*pp* a - - kbar m'i - nti - - - a - kbar fie - mnek -

Pno. *pp*

rit.

S 44

fi - - - - - mnek.

rit.

Pno. 44

3 Grasso

S 47

*mf* Mo - ro

Pno. 47

*mf*

S 50

*f* kien bnie - demni - sra - ni u

Pno. 50

*f*

S  
53  
sta - ti - sta mill - a - fjar, *ff* pro - fe - ssur tal -

Pno.  
53  
*ff*

S  
57  
*fff* pro - fe - ssu - - - ri u għa - ll po - li - ti -

Pno.  
57  
*fff*

4 Favellare

S  
61  
ka wieħed mill - kbar. Fuq għaxar snin dam Prim Ministru, Skular Kbir,

Pno.  
61  
*p* senza espress.

S 65

*fabbli u ġentili, - Kien fiabib tal Papa Pawlu Id-dinja kollha fiabbitu Ofi ġfiaz iż Moro ta' qalbi*

Pno. 65

*p sostenuto*

Ped.

S 70

*lil kulfiadd żamnejt b' fiabibek, ma rridx ngfid li kien tort tiegħek, il liberta fejn kellha ġġibek.*

Pno. 70

Agitato ♩ = 76 6

S 73

*mf In-nies tal - Bri - ga - ta f Ham-ra*

Pno. 73

Agitato ♩ = 76

*mf f*



S 77

a - ktar bđew - - - *ff* is - ahi - nu l - qie-għa,

Pno.

S 81

*f* ke-lhom il - li - brt - a ze - jda ze - jda kie-nu *ff* i - lhom

Pno.

S 85

ja - fu bi - ħa.

$\bullet = 52$

7

accel.

$\bullet = 52$

Pno.



♩. = 76

S

87

Pno.

S

89

Pno.

S

91

Pno.

*fff*

S  
93  
*ff* Mo - - ro mi - skin,

Pno.  
*ff*

S  
94  
gra - lu bñal Kri - stu

Pno.

S  
95  
ji - - gi - fie - ri

Pno.

96

S

'la - - - la

Pno.

97

S

*f* sa - - - - - *p* llbuhi,

Pno.

♩ = 76 Solenne

99

S

*pp* Mo-ro kwa-zi xa - frejnte - rtu-ri

Pno.

*pp*

103

S

*bił - pi - sto - li fl - ańnar qa - - - -*

Pno.

107

S

*tlufi. qa - - - - tlufi.*

Pno.

8 ♩ = 60

111

S

*Qa-bel miet mi - nn id -*

Pno.

♩ = 60

*p*

114

S

*ejh ki - teb 'l - għa-zi -*

Pno.

117

S

*ža mar - tu u an - ke t - tfał*

Pno.

119

S

*bi - ex ji-ndi-fen je - wwa pa - jji-*

Pno.

123

S

*zu bla ce-ri-mo - nji l-fune -*

Pno.

$\bullet = 68$  Considerare

127

S

*ral. fune-ral.*

$\bullet = 68$

Pno.

131

S

131

*pp ppp mp*

Pno.

S 135

*mf* Ha - wn ti - spi - čca

Pno. 135

*mf*

S 139

*mp* din il gra - jja, ka - ž wa - fixi

Pno. 139

*mp*

S 143

*mf* u - wiexsa - biŕi, fu do - ver ti - egŕi

Pno. 143



147

S

*li ngñi-dil-kom wa - qt it - talb i -*

Pno.

151

S

*fta - kru fiñ.*

Pno.

*p*

*mf*

*sub - -*



L-Ewwel Namrata

Jeff Galea 2004

• = 112 Meccanico

Soprano

Piano

*pp* *f*

S

Pno.

S

Pno.

1

S <sup>10</sup>

*mf* I - si - mgfju din - li - sto - rja Kien fi ni li sbañ xa - la - ta,

Pno. <sup>10</sup>

*mf* *f* *mf*

S <sup>13</sup>

*Ilpra - spar li gña - ddejt mi - nnhom*

Pno. <sup>13</sup>

*f* *mf* *f*

2

S <sup>16</sup>

*Me - ta ke - lli le - zwel na - mra - ta.*

Pno. <sup>16</sup>

*mf* *f* *f*

S 19

Le - wvel na - mra - ta li ke -

Pno.

*mf*

S 22

lli kien ji - si - mha Ka - te - rin,

Pno.

*f* *mf* *f*

S 25

ghjan-jne-jfia quishom ta' ba - qra u - fia - lqha qi - su vjo - lin.

Pno.

*mf* *f* *mf*

*rit.* -----

S

28

Pno.

*f* *mf* *pp*

*rit.* -----

3  $\text{♩} = 96$  Congiura

S

31

*pp* Bis - se - rqa kont in - kr - lli - nfa

$\text{♩} = 96$

Pno.

*pp*

S

34

*p* ħe - wwa l - Belt ma - ħenb ta Fuq. - - *mf* ngħi - di - lħa fil - ħħa -

Pno.

*p* *mf*

S  
37  
xi - ja ti - tla' *f* għal għol Ba - rra-kka ta Fuq. - - -

Pno.  
37  
*f*

S  
40

Pno.  
40  
*decel.* -----  
*p*

4  
♩ = 60 Disillusione

S  
43  
*p* Ma kontx ni-sta' na-ra-ha tajjeb kein i-ko-lli inpo-ġgi fid-efha, fe-tti-lli mmi-ssi-lha wi-ċċha

Pno.  
43  
♩ = 60  
*p*

46

S

*u da - fiħsu - bgha - jja f'gha - jne - jha.*

Pno.

*ff*

*8vb*

5 Accesso di rabbia

49

S

*ff* *Wer - žqet twer - ži - qa ta' li - mie - għiel u biħ twer -*

Pno.

*fff* *f* *ff*

52

S

*ži - qa kif ħas - dīt - ni p mort għa - milt id - i ma' ħa - lqħa f Wiħħ ta'*

Pno.

*p* *mp* *pp* *p*

S 55

*bagħi - la kif gid - mit - ni.*

Pno. *f*

8vb

S 58  $\bullet = 112$  Meccanico

*mf* *Dar - ba kont ni - ste - nnieħa* *Fil - pront nil - maħi waħi - da ġe - ġja*

Pno. *mf* *f* *mf*

S 61

*Taj - tha s - salt sa - biħ in - bu - śħa*

Pno. *f* *mf* *ff*



64

S

*lagħi - bi - tli da - qqa ta' ħar - ta.*

Pno.

*mf* *f*

7 Agitato

67

S

*Ḳax - kar - thia - thia mi - nn tafī - t is si -*

*mf*

Pno.

*mf*

70

S

*gra* *u minn ġri-żme-jha bdejt in-żom-mħa*

Pno.

*f* *mf* *f*



S

73

*kif wa-sal-na taftit - il bo - zza sibt li kie-net il fe - kru-na om-*

Pno.

*mf* *f* *mf*

S

76

*mfia.*

Pno.

*ff* *ff*

8 ♩ = 96 Considerare

S

78

*p* *L - e - wvel na - mra - ta li kel - li kemm - ke - lliha*

Pno.

*p*

81

S

taq - la - għali nkwiċ,                      ġu - vin-tur li - l-kom ser -

(*Qua*)

Pno.

84

S

in - kel - lem.                      qatt - taf-dawom li tfa-ġlie-t.                      *accel.*

(*Qua*)

Pno.

*mp*

$\bullet = 112$

87

S

(*Qua*)

Pno.

$\bullet = 112$

90

S

(8<sup>va</sup>)

90

Pno.

The image shows a musical score for Soprano (S) and Piano (Pno.). The Soprano part is on a single staff with a treble clef, starting at measure 90. It contains several whole notes and rests. The Piano part consists of two staves, treble and bass clefs, also starting at measure 90. The treble staff has a dashed line labeled '(8va)' above it, indicating an octave shift. The piano part features a complex accompaniment with many notes, slurs, and dynamic markings like 'V' (forte) and 'V-V' (fortissimo). The score is marked with '90' at the beginning of both staves.

# Malta Gwerriera

Jeff Galea

♩ = 52    Accesso di rabbia

Soprano

Piano

♩ = 52

*p* *mf*

6 6 6

a.

S

Pno.

*f* *pp* *ff*

*mf* Mal - tin

2 2 3 3 3

S

Pno.

*f* fu - ti gwe - - - - rra

*f*

3 3 3 3 3 3

S

Gwe - - - rra ji-ğğerri ji-ğğerri ji-ğğerri

Pno.

S

Kul - fiadd igfi - ajjat

Pno.

S

air - - - - - r raid

Pno.

11

S

*ff* xe - - - - lter xe - lter

Pno.

*ff*

12

S

ma - ja - qtgflux e - rrej - di -

*mf*

Pno.

*mf*

13

S

jiet

Pno.

b. ♩ = 52 Solenne

S

15

Pno.

15

♩ = 52

*mp*

S

17

Pno.

17

S

19

*pp* ix - - - - xjuñ

Pno.

19

*pp*



S 21

*ji - tol - bu*

Pno.

S 23

*mp it - tfa - jli - et u l - gu - vno - tti*

Pno.

*mp* *f*

S 25

*f ir - fi - lhom ji - dñku fit ta - rag*

Pno.



C. Disperare

S 27

*mp* *guñ*

Pno. *pp* *mp*

S 29

*mf* *mgì-dámin* *f* *guñ* *bom - bi*

Pno. *mf* *f*

S 31

*qal-be-nin* *ma-jja-li nie-klu lga-xin* *bom-bi tor-pi-ters maj-nsi-jiet*

Pno.

b. Resoluto

S 34

ji-dhiku waqt il għied. *mp*

Pno. *mp* *mf*

S 37

*mf* sul-da-ti

Pno. *mf*

S 40

ni-sa - - - - -

Pno. *mf* *f*

42

S

*f* Is se - ma w lart fu - ggie ga wah - da

Pno.

44

S

Ger - ma - ni - zi  
*mp*

Pno.

45

S

*p* Mal - tin *mp* ku - rajg *mf* George Cross.

Pno.

# **Sketches in C**

*A work for violin, viola, cello and  
guitar*

**by**

**Jeff Galea**

**November 2004**

## Directions for Performance

Guitar tuning: 6<sup>th</sup> string, down two tones from standard “E” to “C”.

5<sup>th</sup> string, down one tone from standard “A” to “G”.

4<sup>th</sup> string, down one tone from standard “D” to “C”.

3<sup>rd</sup> string remains “G”.

2<sup>nd</sup> string, up one semitone from “B” to “C”.

1<sup>st</sup> string remains “E”.

Key for natural harmonics:

On 12<sup>th</sup> fret harmonics sound as fingered.

On 7<sup>th</sup> fret harmonics sound 1 octave higher than fingered.

On 5<sup>th</sup> fret harmonics sound 1 fifth higher plus 2 octaves.

# Sketches In C

Jeff Galea 2004

Allegretto  $\text{♩} = 120$

Acoustic Guitar

*mf* *pp*

Allegretto  $\text{♩} = 120$

Solo Violin

Solo Viola

Solo Cello

*mf* *mf* *mf*

Ac.Gtr.

*mf* *pp*

S.Vln.

S.Vla.

S.Vlc.

*mf* *mf* *mf*

Ac.Gtr.

mf

pp

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr.

mf

ppp

rit.

ppp

S.Vln.

S.Vla.

S.Vlc.

ppp

Maestoso ♩ = 96

Ac.Gtr. *mp*

S.Vln. *pp*

S.Vla.

S.Vlc. *mp*

Ac.Gtr. *mf* *mp*

S.Vln.

S.Vla.

S.Vlc.



Ac.Gtr. 19(♯) *mf*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 22 *mp*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr.

25

8

*mf*

S.Vln.

25

S.Vla.

25

S.Vlc.

25

Ac.Gtr.

28

8

S.Vln.

28

S.Vla.

28

S.Vlc.

28

Ac.Gtr. *mp*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. *mf* *mp*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 37(♯) *mf*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 40 *mp*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 43 *mf*

S.Vln. *mp*

S.Vla. *mf*

S.Vlc. *mf*

Ac.Gtr. 46

S.Vln. 46

S.Vla. 46

S.Vlc. 46

Adagio ♩ = 60

Ac.Gtr. *pp* *mp*

S.Vln. *pp*

S.Vla. *pp* *p*

S.Vlc. *pp* pizz. *mp*

Ac.Gtr. *pp*

S.Vln. *pp* *p*

S.Vla. *p*

S.Vlc. arco. *p*



Allegro ♩ = 96

Ac.Gtr. 55 *mf*

S.Vln. 55 *f*

S.Vla. 55 *f*

S.Vlc. 55 *f*

5-7-5-7-5-3-5

Ac.Gtr. 58 *ff*

S.Vln. 58 *ff* *p*

S.Vla. 58 *ff* *p*

S.Vlc. 58 *ff* *p*





Ac.Gtr.

65

A

B

S.Vln.

65

S.Vla.

65

S.Vlc.

65

Ac.Gtr.

67

A

B

S.Vln.

67

S.Vla.

67

S.Vlc.

67

Ac.Gtr.

S.Vln.

S.Vla.

S.Vlc.

69

8

13 12 11 10 8 7 6 6 5 4 3 3 3 3 3 3 3 3 3 2 2

Detailed description: This system contains the first two measures of music. The acoustic guitar part (Ac.Gtr.) is in the treble clef with a key signature of two flats and a common time signature. It features a complex rhythmic pattern with many beamed eighth notes and some sixteenth notes. The violin (S.Vln.), viola (S.Vla.), and cello (S.Vlc.) parts are in the same key signature and time signature. The violin and cello parts consist of a simple melodic line with a few slurs. The viola part has a similar melodic line but with more rhythmic activity. The guitar part includes a fretboard diagram below it showing fingerings for measures 69 and 70. Measure 69 has frets 13, 12, 11, 10, 8, 7, 6, 6, 5, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 2. Measure 70 has frets 2, 2.

Ac.Gtr.

S.Vln.

S.Vla.

S.Vlc.

71

8

Detailed description: This system contains the next two measures of music, measures 71 and 72. The acoustic guitar part (Ac.Gtr.) continues with its complex rhythmic pattern. The violin (S.Vln.), viola (S.Vla.), and cello (S.Vlc.) parts continue with their respective melodic and rhythmic lines. The guitar part includes a fretboard diagram below it showing fingerings for measures 71 and 72. Measure 71 has frets 2, 2. Measure 72 has frets 2, 2.

Ac.Gtr. 73

S.Vln. 73

S.Vla. 73

S.Vlc. 73

73

Ac.Gtr. 75

S.Vln. 75

S.Vla. 75

S.Vlc. 75

75

77

Ac.Gtr.

8

T

A

B

9 0 7 5 0 3 0 0 5 6 8 5 6 8 10 8 6 5 6 5

S.Vln.

77

S.Vla.

77

S.Vlc.

77

79

Ac.Gtr.

8

T

A

B

5 6 3 5 2 3 1 2 0 0 5 6 3 5 2 3 1 2 0 0

S.Vln.

79

S.Vla.

79

S.Vlc.

79

81

Ac.Gtr.

81

S.Vln.

81

S.Vla.

81

S.Vlc.

83

Ac.Gtr.

83

S.Vln.

83

S.Vla.

83

S.Vlc.

85 *decel.* -----  $\bullet = 60$

Ac.Gtr.

85 *decel.* -----  $\bullet = 60$

S.Vln.

85

S.Vla.

85

S.Vlc.

88 *slide.* -----

Ac.Gtr.

88 *slide.* -----

S.Vln.

88 *mp*

S.Vla.

88 *pp*

S.Vlc.

*mp*



Ac.Gtr. 91 *ppp* *mf* *ppp* *mp* *p* *p* *p* *p* slide.

S.Vln. 91 *pp* slide.

S.Vla. 91 *p* *pp* *arco.*

S.Vlc. 91 *pizz.* *pp* *arco.*

Ac.Gtr. 94 *pp* *mp* *ppp* slide.

S.Vln. 94 *ppp* *mf* *ppp* *p* slide.

S.Vla. 94 *p*

S.Vlc. 94 *pizz.* *p*





Ac.Gtr.

103

8

*mf*

*mp*

S.Vln.

103

8

0

0

8

0

0

3

3

0

0

S.Vla.

103

8

0

0

8

0

0

3

3

0

0

S.Vlc.

103

8

0

0

8

0

0

3

3

0

0

*mp*

Ac.Gtr.

106

8

3

3

3

3

S.Vln.

106

8

0

0

6

0

0

3

6

0

0

3

S.Vla.

106

8

0

0

6

0

0

3

6

0

0

S.Vlc.

106

8

0

0

6

0

0

3

6

0

0

Ac.Gtr.

109

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr.

112

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 115

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 118

*mp* *p*

S.Vln.

S.Vla.

S.Vlc.

Ac.Gtr. 121 8 *pp* *ppp*

I 3 4 4 4 3 4 4 3 3 3 4 4 4 3 4 4 3 3 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

S.Vln. 121 *ppp*

S.Vla. 121 *ppp*

S.Vlc. 121 *ppp*

# **An Ancient Theme**

*A work for solo guitar*

**by**

**Jeff Galea**

**February 2005**

## Directions for Performance

Guitar tuning: 6<sup>th</sup> string, down one tone from standard “E” to “D”.

5<sup>th</sup> string remains “A”.

4<sup>th</sup> string remains “D”.

3<sup>rd</sup> string remains “G”.

2<sup>nd</sup> string, up one semitone from “B” to “C”.

1<sup>st</sup> string, down one semitone from “E” to “Eb”.

Maestoso ♩ = 76

# An Ancient Theme

Jeff Galea 2005

(A.H.)

Guitar

*mp*

Gtr.

Gtr.

Gtr.

Andante ♩ = 76

Gtr.

Gtr.

Gtr.

Gtr. 30

Staff 30: Treble clef, key signature of two flats. Measures 30-33 feature a rhythmic pattern of eighth notes with a bass line of quarter notes. Measure 34 begins with a double bar line and a new melodic line.

Gtr. 34

*mf*

Staff 34: Treble clef, key signature of two flats. Measure 34 starts with a double bar line and a new melodic line. Measures 35-37 continue with eighth notes and quarter notes. A *mf* dynamic marking is present below measure 35.

Gtr. 38

*mp*

Staff 38: Treble clef, key signature of two flats. Measures 38-41 feature a melodic line with eighth notes and quarter notes. A *mp* dynamic marking is present below measure 40.

Gtr. 42

*f* *mp* *mf*

Staff 42: Treble clef, key signature of two flats. Measures 42-45 feature a melodic line with eighth notes and quarter notes. Dynamic markings *f*, *mp*, and *mf* are present below measures 42, 43, and 44 respectively.

Gtr. 46

*rit.*

Staff 46: Treble clef, key signature of two flats. Measures 46-49 feature a melodic line with eighth notes and quarter notes. A *rit.* (ritardando) marking is present above measure 47. A dashed line indicates a continuation of the melodic line.

Gtr. 50

Allegretto ♩ = 84

*p* *mf*

Staff 50: Treble clef, key signature of two flats. Measure 50 starts with a double bar line and a new melodic line. Measure 51 features a 4/4 time signature and a melodic line with eighth notes. Dynamic markings *p* and *mf* are present below measures 50 and 51 respectively.

Gtr. 52

Staff 52: Treble clef, key signature of two flats. Measures 52-53 feature a melodic line with eighth notes and quarter notes. Measure 54 ends with a double bar line and a final chord.





Gtr. 68 *f* *ff*

Gtr. 70 *mp* *mp*

Gtr. 72 *pp* *mf*

Gtr. 74

Gtr. 76

Gtr. 78

Gtr. 80

Gtr. 82

Gtr. 84

Gtr. 86

Gtr. 88

Gtr. 90

Gtr. 92

Gtr. 94

*ff*

Gtr. 96

Staff 96: Treble clef, key signature of one flat (Bb). Measures 96-98. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'.

Gtr. 99

Staff 99: Treble clef, key signature of one flat (Bb). Measures 99-101. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'.

Gtr. 102

Staff 102: Treble clef, key signature of one flat (Bb). Measures 102-104. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'.

Gtr. 104

Staff 104: Treble clef, key signature of one flat (Bb). Measures 104-106. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'.

Gtr. 106

Staff 106: Treble clef, key signature of one flat (Bb). Measures 106-108. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'.

Gtr. 108

Staff 108: Treble clef, key signature of one flat (Bb). Measures 108-110. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'.

Gtr. 111

Staff 111: Treble clef, key signature of one flat (Bb). Measures 111-113. Each measure contains a triplet of eighth notes on the treble staff and a corresponding triplet of eighth notes on the bass staff. The notes in the treble staff are G4, A4, Bb4. The notes in the bass staff are G2, A2, Bb2. The triplet bracket is labeled '3'. The piece concludes with a double bar line and a repeat sign.

Andantino ♩ = 68

Gtr. 114 *pp*

Staff 114-116: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The music consists of a continuous eighth-note pattern. The first measure starts with a double bar line and the number 114. The dynamic marking *pp* is placed below the first measure.

Gtr. 117

Staff 117-119: Treble clef, key signature of two flats, 4/4 time signature. The music continues with the eighth-note pattern. The first measure starts with a double bar line and the number 117.

Gtr. 120

Staff 120-122: Treble clef, key signature of two flats, 4/4 time signature. The music continues with the eighth-note pattern. The first measure starts with a double bar line and the number 120.

Gtr. 123 *accel.* *Andante* ♩ = 76 *p*

Staff 123-125: Treble clef, key signature of two flats, 4/4 time signature. The music transitions from eighth notes to quarter notes. A dashed line labeled *accel.* spans the first two measures, and a solid line labeled *Andante* spans the last two measures. The dynamic marking *p* is placed below the first measure. The first measure starts with a double bar line and the number 123.

Gtr. 126

Staff 126-128: Treble clef, key signature of two flats, 4/4 time signature. The music continues with quarter notes. The first measure starts with a double bar line and the number 126.

Gtr. 129

Staff 129-131: Treble clef, key signature of two flats, 4/4 time signature. The music continues with quarter notes. The first measure starts with a double bar line and the number 129.

Gtr. 132

Staff 132-134: Treble clef, key signature of two flats, 4/4 time signature. The music continues with quarter notes. The first measure starts with a double bar line and the number 132.

135

Gtr.

138

Gtr.



## Works Cited

- Abela, Mikiel. *Il Bambinu-Ghana u Poezija ta' Mikiel Abela*. Malta: Marsa Press, 1988.
- Attard, Raymond. Personal interview. Sydney, Australia. September, 2000.
- Azzopardi, Hugh. *The Maltese*. Australia: Hodja Educational Resources Cooperative Ltd, 1983.
- Barrows, R.H. *The Romans*. Great Britain: Penguin Books, 1949.
- Cachia, P. *A 19th Century Arab's observations on European Music*. Ethnomusicology XVII, 1973.
- Casha, Manuel. "Maltese Ghana Into the 21<sup>st</sup> Century." 16<sup>th</sup> November 2002.  
<<http://members.optushome.com.au/manniec/>>.
- Dennis, N. *An Essay on Malta*. London: John Murray, 1972.
- Denver, Ralph. *The Guitar Handbook*. London: Pan Books Limited, 1982.
- Sant Cassia, P. "Exoticizing Discoveries and Extraordinary Experiences: Traditional Music, Modernity, and Nostalgia in Malta and Other Mediterranean Societies." 1998. [www.maltese-ghana.ndirect.co.uk/ghana/sant01](http://www.maltese-ghana.ndirect.co.uk/ghana/sant01).
- Galea, Joseph. Personal interview. Sydney, Australia. 2000.
- "Malta." *The Hutchinson Dictionary of World History*. 1998.
- Haerle, Dan. *Scales for Jazz Improvisation*. Lebanon, Indiana, 1975.
- Pacholczyk, Jozef M. "Secular Classical Music in the Arabic Near East." *Musics of Many Cultures: An Introduction*. Ed. Elizabeth May. Los Angeles, London: University of California Press Berkeley, 1980.
- Herndon, Marcia, and Norma McCloud, eds. *Music as Culture*. Darby, Pa: Norwood Editions, 1980.

Zammit, Frank. Personal interview. Sydney, Australia. 2000.