GAUDOS
LIST OF INSTRUMENTATION:

ACCORDION
VIOLIN I
VIOLIN II
VIOLONCELLO

DURATION: 8:26 MINS
COLPI D'ARMONIA
LIST OF INSTRUMENTATION:

SOPRANO
ACCORDION
VIOLIN I
VIOLIN II
VIOLONCELLO

DURATION: 4:55 MINS
Il mal ch'io fug-go o' ben ch'io mi pro-met-to In te don-na leg-gar-da

al-te-re e di-va tal si nas-con-de

e per-ch'io piu' non vi-va con-trar-ia ho l'ar-ri-e al dis-i-a-deef
REFLECTIONS
LIST OF INSTRUMENTATION:

ACCORDION
VIOLIN I
VIOLIN II
VIOLONCELLO

DURATION: 6:07MINS
Grave

\( \text{\textit{j}=45} \)

play as legato as possible

Grave

\( \text{\textit{j}=45} \)
Waiting
LIST OF INSTRUMENTATION:

STRING ORCHESTRA

(8) VIOLIN I
(8) VIOLIN II
(6) VIOLA
(4) VIOLONCELLO
(2) DOUBLE BASS

DURATION: 5:52mins
JANUARY
LIST OF INSTRUMENTATION:

FLUTE I
FLUTE II
OBOE
CLARINET IN Bb
CONTRABASSOON
HORN IN F
TRUMPET I
TRUMPET II
TROMBONE
TIMPANI
CYMBALS
TAMBOURINE
HARP
HARPSICHORD
CELESTA
VIOLIN I
VIOLIN II
VIOLONCELLO
DOUBLE BASS

DURATION: 13:07 MINS

SCORE IN C
January

dedicated to Charles Camilleri

Mariella Cassar

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GGANTIJA 2013
LIST OF INSTRUMENTATION:

VIOLIN I
VIOLIN II
VIOLONCELLO
PIANO
DIDJERIDOO
PERCUSSION
SYNTHESISER

DURATION: 30:15 MINS
ORIGINAL TEXT:

ĠGANNNNUNNNNN. ĠGANNNUNNNNN. ĠGAN.
Ġ’GAN. Ġ’GAN. ĠGANNNNNNNNN.

TIĠRIX ĠOL-ĠGANTIJA.
ĠOL-ĠGANTIJA TIGRIX.
TIĠRIX ĠOL-ĠGANTIJA.
Ġ’GANNNNNNNNN. Ġ’GANNNNNNNNN. Ġ’GANNNNNNNNN.

ĦA. HHhhhHA. HHhhhHAAAAAAA.
ĦA. HHhhHA. HHhhAAHAAAAAAA’A!
ĦAAAG: Ġ-G-Ġ!
ĦAAAAAGAAAAAAAAAR. HAGAR!
ĦAGAR ĠGANNNNNNNNN.
ĦAGAR ĠGANNNNTIIIIIIIIJA!
ĠGANNNNTIIIIIIIIJA!
ĦAGAR ĠGANTI – ĠGANTI – ĠGANTIIIIIIIIIJA!
TIĠRIX QALB IL-HAGAR GGANT TAL- ĠGANTIJA.
TIĠRI TIĞRI TIĞRIXxxxxxxxx.
TIĠRIX QALB IL-HAGAR GGANT TAL- ĠGANTIJA.
ĦALLI LIL RUHEK TITLAHLAH MAR-RIH.
ĦALLI LIL RUHEK TITLAHLAH MAR-RIH.
JONFOH FELHAN; JONFOH FELHAN, JITLAHLAH
BHAL RUHEK TITLAHLAH MAL-HAGAR ĠGANT
ĠGANNNNNNNNNN, ĠGANNNNNNNNNN, ĠGANTIJA, ĠGANTIJA,
ĠGANTIJA.

RUHEK ITTERRAQ, TIĠġERRA MAL-HAĞAR.
TIĠRIX QALB IL-HAGAR, TIĞRIX MAL-HAĞAR.
IL-MARA TAL-HAĞAR. RAGEL TAL-HAĞAR.
ĦA NHALLUHHHHHHHHHHH IR-RIHHHHHHHHHHH JONFOHHHHHHHHH
QALB IL-HAĞAR.
JONFOH. RIĦ JONFOH MAL-MARA TAL-HAĞAR.
JONFOH. RIĦ JONFOH MAR-RAGEL TAL-HAĞAR.
ĠAR. ĠAR. ĠAR. ĠGANNNNNNNNNN. ĠGANNNNNNNNNN.
ĠGANNNNNNNNNN. ĠGANNNNNNNNNN.
TRANSLATION:

GGANNNNNNNNN, GGANNNNNNNN, GGAN.
G’GAN. G’GAN. GGANNNNNNNNNN.

DO NOT RUN IN GĦANTIJA.
IN GĦANTIJA DO NOT RUN.
DO NOT RUN IN GĦANTIJA.
G’GANNNNNNNNNN. G’GANNNNNNNNNN. G’GANNNNNNNNNN.

ĦA. ĦHHHHHA. ĦHHHHAAAAAAA. ĦA. ĦHHHHHA. ĦHHHHAAAAAA’A!
ĦAAG: Ġ-G-G!
ĦAAAAAGAAAAAAARAAR. HAΓAR! (STONE!) HAΓAR (STONE) GGANNNNNNNNN.
HAΓAR (STONE) GGANNNNNTIIIIIIIIJA!
GGANNNNNTIIIIIIIIJA!
HAΓAR (STONE) GĦANT (GIANTS)—GĦANTI (GIANTS)—GĦANTIJA!!!
DO NOT RUN AMIDST THE MEGALITHS GIANTS OF GĦANTIJA.
TĠRĪ (RUN) TĠRĪ (RUN) TĠRĪXXXXXXXXXX (DO NOT RUN).
DO NOT RUN AMIDST THE MEGALITHS GIANTS OF GĦANTIJA.
PERMIT YOUR SOUL TO DAMPEN WITH WIND.
PERMIT YOUR SOUL TO DAMPEN WITH WIND.
BLOWING WITH STRENGTH; BLOWING WITH STRENGTH, IT DAMPENS
AS YOUR SOUL DAMPENS WITH THE MEGALITHS OH GIANT
GGANNNNNNNNN, GGANNNNNNNNNN, GĦANTIJA, GĦANTIJA,
GĦANTIJA.

YOUR SOUL WANDERS, RUNS ABOUT THE MEGALITHS.
REFRAIN FROM RUNNING, REFRAIN FROM RUNNING.
OH LADY OF MEGALITHS. MAN OF MEGALITHS.
LET’S PERMIT THE WIND TO BLOW AMONGST THE MEGALITHS.
BLOWING. THE WIND IS BLOWING WITH THE LADY OF THE MEGALITHS.
BLOWING. THE WIND IS BLOWING WITH THE LADY OF THE MEGALITHS.
ĠAR (NEIGHBOUR). ĠAR (NEIGHBOUR). ĠAR (NEIGHBOUR). ĠGANNNNNNNNNN.
ĠGANNNNNNNNN.
ĠGANNNNNNNNNN. ĠGANNNNNNNNNN.
NOTE TO INSTRUMENTALISTS:

Players are to follow directions indicated in the text boxes.

GENERAL SCORE ABBREVIATIONS:

~~~~~~~~ : SAME MUSIC CONTINUES

~~~~~ : GRADUALLY REACHING A TREMOLO

↓ : A GIVEN CUE WHERE TO START

↓ : WAIT FOR CUE

NOTE TO SINGER:

PITCH IS NOT ABSOLUTE: EACH SEQUENCE OF INTERVALS CAN BE TRANSPosed TO FIT THE VOCAL RANGE OF THE PERFORMER. SINGER IS LEFT FREE TO IMPROVISE ON THE GIVEN RHYTHM, FOLLOWING THE INDICATIONS AND SUGGESTIONS GIVEN ON THE SCORE.

WHEN A SECTION IS BRACKETED, PERFORMER CAN DECIDE WHETHER TO PERFORM IT OR LEAVE IT OUT COMPLETELY.

HAND, FACIAL AND BODILY GESTURES BESIDES THOSE SPECIFIED IN THE SCORE ARE TO BE EMPLOYED AT THE DISCRETION OF THE PERFORMER ACCORDING TO THE LYRICS AND INDICATED PATTERNS OF EMOTIONS AND VOCAL BEHAVIOUR (WISTFUL, WITTY, FRANTIC ETC.) THEN PROCESSES ARE TO BE EXPERIMENTED BY THE PERFORMER HERSELF ACCORDING TO THE EMOTIONAL CODE AND VOCAL FLEXIBILITY.

THE ‘H’ (H CROSSED [SOFT LIKE H IN HONEY]); ‘G’ (G WITH A DOT [SOFT LIKE G IN GINGER]; ‘R’ (R [LIKE IN RUN]) AND ‘X’ (SH [LIKE IN SHARP]) ARE TO BE ACCENTUATED AND ELONGATED ACCORDING TO THE MUSIC. THE PARLANTI ARE TO BE EXERCISED TO EMPHASISE THE IMPORTANCE OF PHRASES WHICH INCLUDE THE WORDS ‘ĠGANT’ (JI-GANT); ‘ĠGANTIJA’ (JI-GUN-TI-JA) AND ‘ĦAĞAR’ ([H] AGAR).
VOCAL LINE ABBREVIATIONS

○ → : SPOKEN
♀ → : SPOKEN AS SHORT AS POSSIBLE
○ : WHISPERED
←○→ : BREATHY TONE (GASPING)
● : SUNG TONES (DURATION-AS SHORT AS POSSIBLE)
● : SUNG TONES (DURATION-SHORT)
○ : SUNG TONES (DURATION-LONG)
χ : APPROXIMATE TONES (SHORT DURATION)
⊗ : APPROXIMATE TONES (LONG DURATION)

arged arrows at the beginning of a note indicate the duration of the tone:

RELATED SYMBOLS:

DOTTED NOTES INDICATE THAT CHANGE OF COLOURS ON THE SAME PITCH MUST OCCUR SMOOTHLY AND WITHOUT ACCENTS

INTONATION CONTOUR
ADDITIONAL INSTRUMENTS FOR ĠGANTIJA 2013:

**GUITAR:** Made of steel piano wire, stretched with the use of swivels. The body is made of wood and includes a chamber where the sound roams and vibrates.

**TERRACOTTA SPHERES:** Made of fired earthenware clay and left unglazed with a terracotta finish. All these spheres contain irregular holes which when hit or blown produce different sounds.
**Rattles:** Made of natural objects and materials, including oyster, sea shells and pebbles found on Maltese shores.

**The Harp:** Made of a tree trunk and steel piano wire stretched with a swivel, basing the idea from the teachest.
Ggantija 2013
An interdisciplinary work of music and visual art

Music: Mariella Cassar
Lyrics: Immanuel Mifsud

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free to improvise on distinct structured rhythms on various instruments

long soft low sound which fades away slowly

sound of distant church bells

stable soft sound

slow gliss.

slow
random rhythmic patterns on any instrument

soft gong

end gradually

varying in sound and getting gradually louder

gradually fading

con arco

mf

pizz.
accel.

step gradually
resume gradually intensifying in sound and rhythmic structures

resume a stable soft sound
gradually fading
resume a stable soft sound

resume a stable soft sound
gradually fading
resume a stable soft sound

accel.

Più mosso

Sempre più mosso

gradually change to a fuller sound

gradually fading

more random rhythmic patterns against the didgeridoo + triangle: abrupt notes in no strict time

23

25

relieved

frares

fraries


faintly

more randon rhythmic patterns against the didjeridoo

triangle: abrupt notes in no strict time
Tempo \( \approx \text{c.} 52 \)

less rhythmic

Standing out in a distinct fuller sound

resume more random rhythmic patterns against the didjeredoo

abrupt pizz. of different notes on harp and spheres

less dense

Free entrance. Soft glissandos on D string without pressing the string.
Poco Piu mosso

Changing gradually to a variety of shakers producing a flowing rhythm

Low profound sound

Smooth sound

Simile

Wide vibrato

Legato

Sempre legato

44
Tempo 1=52

Tempo gradually becoming tense


shakers

Denser rhythm; patterns on a variety of instruments including bells and shakers

soft long sound gradually intensifying in sound

Ha- gah!

Haaaaa- gaaaaaaaaaar. Ha- gar!

Ha- gah!

a gradual entrance, soon picking up a rather strong statement

gradually becoming tense

impassive

gradually intensifying in sound

soft gong in a steady beat

ending following cello's ending

low sound in dialogue with cello

ending gradually

ending gradually leaving cello on its own

ending gradually leaving cello on its own

ending gradually

ending gradually leaving cello on its own

accel.

accumulation of rhythms in contrary motion with the cello line gradually intensifying in volume
molto accel.

who sound which gets gradually gets higher in volume

gar ggant tal - Ggan - ti - ja Tig - ri tig - ri Tig.

A tempo

molto accel.

Tig - rix qalb il - ha -

echo sound which gets gradually gets higher in volume
Distant and dreamy

Drums and spheres: off-beat unstructured rhythms

Vln. 1

Vln. 2

Vc.

Fading

Gar gant gant tal-Gam-ti ja Halli lil ru-hek tit - lah-lah mar-rh
92

S.

ha-
gar
Ggant

Meno mosso

Perc.

stop gradually

Vln. 1

Vln. 2

Vc.

98

S.

similar rhythms on drums which gradually
intensify in volume and rhythms

Perc.

Vln. 1

Vln. 2

Vc.

related to

very soft untimed tremolos
on G and D
Gradual introduction of bells played randomly, stopping with entry of violins. Gradually resuming introducing more instruments.

Gradually resuming introducing more instruments.

Gradual ending.

Gradual ending.

Various glissandos centred round G.

Soft tremolos on any notes superceding the cello.

Soft tremolos on any notes superceding the cello.

Gradual introduction of bells played randomly, stopping with entry of violins.

Soft tremolos on any notes superceding the cello.

Gradual introduction of bells played randomly, stopping with entry of violins.
Free entry of same soft sound played in no strict timing
Unstructured rhythm in no strict time on any instrument
Free entry of pizzicato on the harp and any other percussion instrument in no strict timing

Adding harmonics on A and D strings ad lib
Gradually change to drums and bells (random rhythmic patterns)
Ending gradually
Gradually change to drums and bells (random rhythmic patterns)
Gradually change to drums and bells (random rhythmic patterns)
Ending gradually
Gradually change to drums and bells (random rhythmic patterns)
Gradually change to drums and bells (random rhythmic patterns)
Gradually change to drums and bells (random rhythmic patterns)
Gradually change to drums and bells (random rhythmic patterns)
Gradually change to drums and bells (random rhythmic patterns)
similar steady rhythmic patterns in line with the violins on drums

Ru - hek it -

Vln. 1
Vln. 2
Vc.

[lin 1 & 2. changing note values ad lib]

\(\text{changing gradually to soft tremolo}\)
moving in line with violins

increase in texture and volume

Playing variation on given rhythm on various instruments

free entry: G drone (triplets); can be either played on keyboard or plucked

Il wilful
Gong

f

slow

ma ra tal - h agar
Rh -

increasing in texture and volume
gradually building up a glass.

Introducing shakers gradually.
Reintroducing rattling of shakers.

Getting gradually softer.
Gradually add more instruments.

Played ad lib.
S.

Perc.

Pno.

Didj.

Synth.

Vln. 1

Vln. 2

Vc.

Free entrance; play any notes ab lib col legno

Free entrance; play any notes ab lib col legno

Free entrance play ad lib in no strict time

harmonics on D and G ad lib

ending gradually

similar
denser random rhythms

Free entrance; play any notes ab lib col legno

Free entrance play ad lib in no strict time

harmonics on D and G ad lib
Gradual entry

Gradually increasing in sound and texture

Gradually introducing a more metallic sound

Decreasing in volume and density

Gradually change to wind sound

Alternating crotchets D and G

Triplets on A and D col legno

Stop gradually

Gong: adding plucking of harp

Gradually entry

Gradually increasing in sound and texture

Low sound

Gradually change to wind sound

Similar with variations
175

S.  

Perc.

Building up in intensity with didgeridoo

Vln. 1

Building up in volume and sound

Vln. 2

Gradual ending

Vc.

Gradual ending

180

S.

Perc.

Vln. 1

Vln. 2

Vc.

Free entrance; play sul ponticello on the very high register of the E string producing a glassy timbre

Change gradually to triplets on A and D col legno

Free entrance; play sul ponticello on the very high register of the E string producing a glassy timbre

Change gradually to triplets on A and D col legno

Free entrance; play sul ponticello on the very high register of the E string producing a glassy timbre

Free entrance; play a soft glissando on the D string
183

S.

188

Perc.

Pno.

Didj.

Synth.

Vln. 1

Vln. 2

Vc.

shakers and gong

soft sound which gets more intense with the introduction of the solo on the 1st violin

continue playing triplets on A and D col legno changing gradually into tremolo on A sul ponticello

gradual ending

increasingly desparate

nervous laughter

witty

whispering

Ra- tal- ha- gar  Ragel tal- ha- gar Ha nhal- lu-uhhhhhhhhh Jon-fohhhhhhhhhh

Ray F natural going to E and A in Ab with the same finger, ending a time gives, again as one

gradual ending with the introduction of glissandos on violin I

gradual ending with the introduction of glissandos on violin I

gradual ending with the introduction of glissandos on violin I

gradual ending
commence gradually, intensifying in sound in line with cello sound of wind

stop gradually at any point

start after voice

ending gradually

intensifying in sound

legato
Più mosso

S.

Perc.

Pno.

Didj.

Synth.

Più mosso

Vln. 1

Vln. 2

Vc.

220

simile [steady rhythm]

sound similar to a ticking clock

accel., molto accel.

more variations on rhythm

accel., molto accel.

marcato

f

S.

Perc.

Pno.

Didj.

Synth.

Vln. 1

Vln. 2

Vc.
Tempo

253
S.

Perc.

Pno.

Didj.

Synth.

Tempo

Vln. 1

Vln. 2

Vc.

Meno mosso

258

S.

Perc.

Pno.

Didj.

Synth.

Vln. 1

Vln. 2

Vc.

Meno mosso

increasingly desperate whimpering frantic

gar.


similar rhythms with variations on various instruments

unstructured rhythms in no strict time until the end

Harmonics on A ad lib.
distant and dreamy

end gradually

end gradually

end gradually

end gradually