

Carmelo Pace

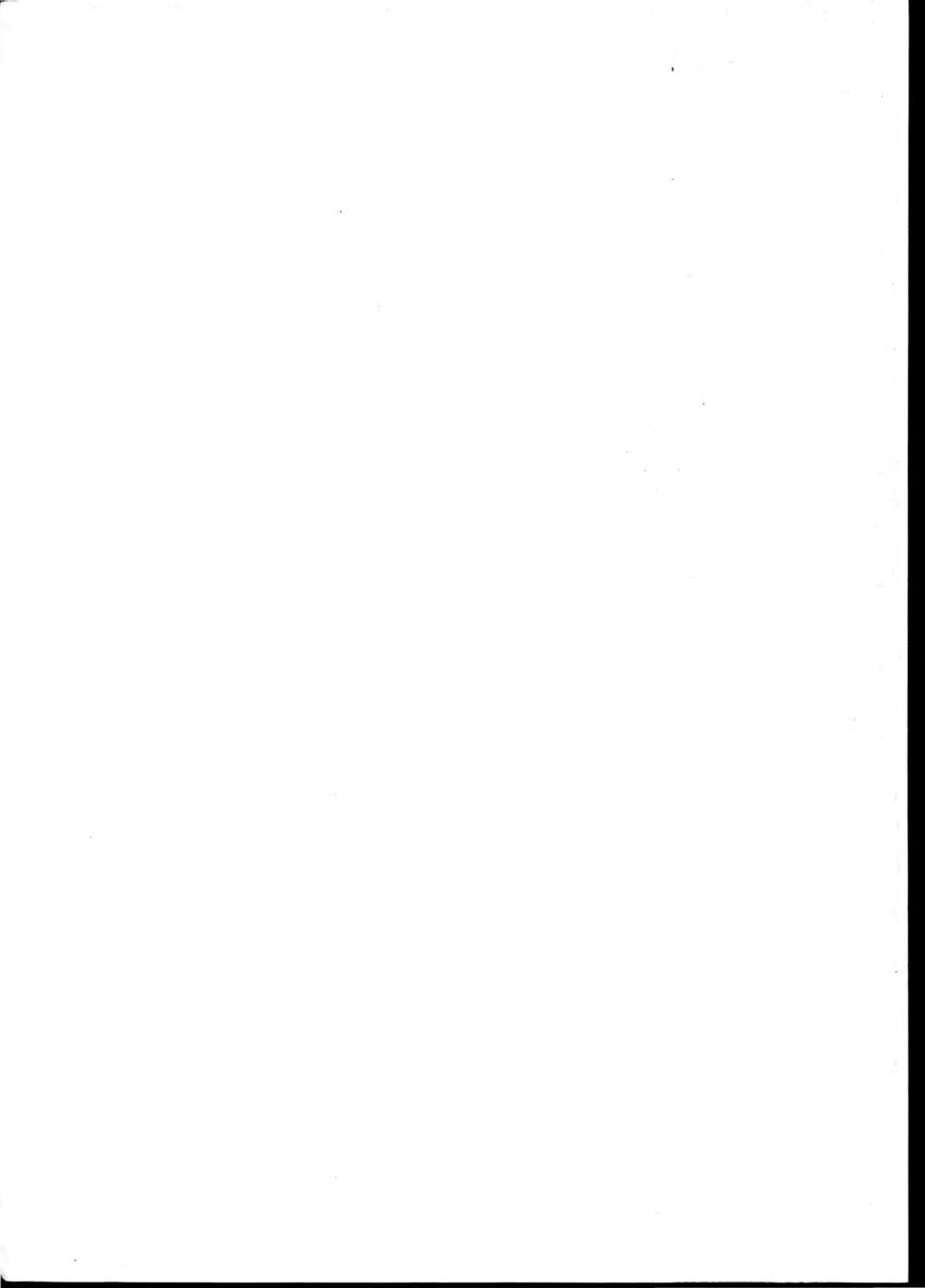
A MALTESE COMPOSER

**THEMATIC, ANNOTATED AND ILLUSTRATED
CATALOGUE OF WORKS**

**Marcel De Gabriele B.Ed.(Hons.), B.M.E., M.M.
and
Georgette Caffari
with the collaboration of the composer**

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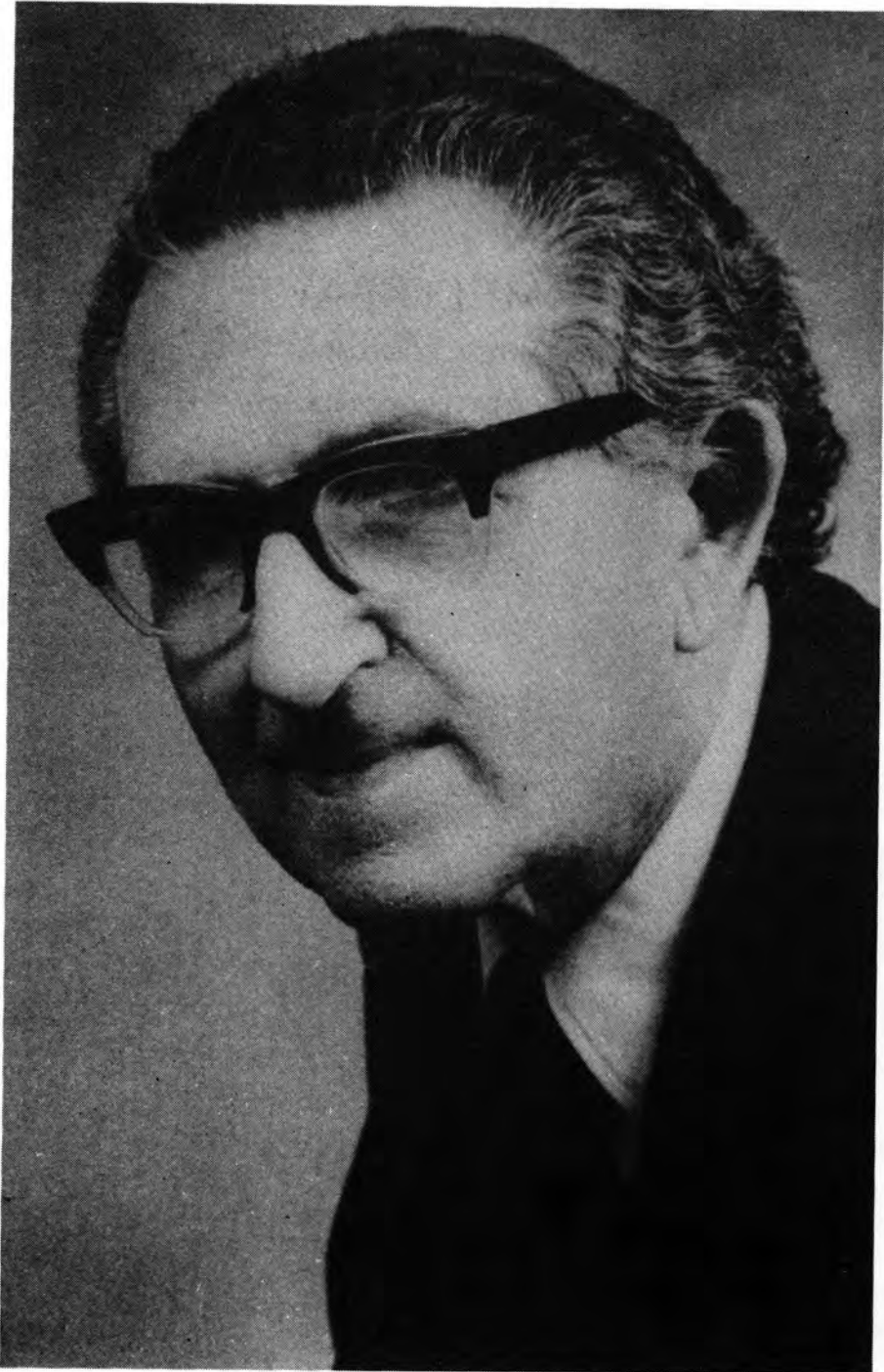
FOUNDATION FOR THE PROMOTION OF THE MUSIC OF CARMELO PACE
CATHEDRAL MUSEUM, MDINA — MALTA



CARMELO PACE

A MALTESE COMPOSER

**THEMATIC, ANNOTATED AND ILLUSTRATED
CATALOGUE OF WORKS**



CARMELO PACE

Born 1906

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FOUNDATION FOR THE PROMOTION OF THE MUSIC OF CARMELO PACE
CATHEDRAL MUSEUM, MDINA - MALTA

The "CARMELO PACE MUSIC COLLECTION" has been consigned to the care and administration of the Cathedral Museum, Mdina – Malta, by Deed of Donation number One Hundred and Fifty dated the thirty-first of December, 1985.

This donation has been enhanced by the "FOUNDATION FOR THE PROMOTION OF THE MUSIC OF CARMELO PACE" as recorded in the Deed of Foundation number One Hundred and Twenty-Five, dated seventeenth August, 1989.

Records are held in the archives of Notary Anthony Attard LL.D., Valletta, Malta.

All compositions in the "Carmelo Pace Music Collection" have been microfilmed by the Hill Monastic Manuscript Library of St. John's University, Minnesota, U.S.A. and held at various universities as well as the Cathedral Museum Music Archives.

The Original Scores (and copies for performance which can be borrowed) are held at the Cathedral Museum Music Archives, Mdina, Malta. The Works are catalogued with Music Manuscript numbers 2582 to 3052.

CATALOGUE OF THE MUSIC ARCHIVES OF THE MALTA CATHEDRAL MUSEUM VOLUME III

De Gabriele Marcel and Caffari Georgette

*Carmelo Pace – A Maltese Composer
Thematic, Annotated and Illustrated
Catalogue of Works*

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MARCEL DE GABRIELE & GEORGETTE CAFFARI

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The Cathedral Museum Staff
The Catholic Institute
The Malta Study Centre, St. John's University, Minnesota, U.S.A.
Publishers Enterprises Group Ltd., Directors and Staff

Presentation

The Cathedral Museum at Mdina, Malta, from its re-opening on the 4th January, 1969 in the magnificent baroque building of the old Seminary, has endeavoured to present, promote and evaluate Malta's rich musical heritage. Among its main treasures are the two Medieval Antiphonaries in Aquitanian notation, datable to the 11th and 12th centuries. The archives located in the same building contain a rich collection of manuscript and engraved musical prints, with invaluable uniques, by Italian 16th century composers. But apart from these non-Maltese works, the Cathedral Museum also possesses the remaining scores of Malta's oldest extant composers, the Balzano brothers – Giuseppe and Domenico – as well as the complete scores of Benigno Zerafa and Francesco Azopardi, both choir masters of the Cathedral with an enormous output which has been preserved.

The Exhibition of select representative items from this collection in a documentary section of the Museum as well as the effort to encourage music directors to perform them has proved beneficial not only for an encouraging number of revival concerts with works by composers whose very name had been completely forgotten, but also for the acquisition of abundant collections of scores by Maltese composers. The three largest of all are the Vella Collections (Dr. Giuseppe, Alberto, Paolo, and Luigi) donated by Mr. Ninu Vella, the Nani Collections (Emanuele, Vincenzo, Dr. Paolo, Anton and Paul) donated by Mro. Paul Nani and the Pace Collection, donated by Mro. Carmelo Pace.

The Pace Collection can be singled out for more than one reason. Firstly, Carmelo Pace is the only donor who parted with all his original scores while still fully active as a composer and teacher. All his manuscript scores are available at the Cathedral Museum for consultation and performance except for his four Operas which are available at the Manoel Theatre, Valletta. Before him only Mro. Paul Nani had donated his compositions during his lifetime following retirement from his activities as composer and conductor.

Secondly, Pace was the first composer who responded to an appeal made to contemporary composers to donate a sacred composition to the Cathedral Archives. On the 10th October, 1978 he donated *Stabat Mater* (1958) for four unaccompanied voices.

PRESENTATION

Thirdly, Pace was also the first composer to appreciate the benefits of the Cathedral Museum Microfilm Project, which was carried out in collaboration with St. John's University Collegeville, Minnesota, U.S.A. Like other composers, Pace donated all his compositions to the Cathedral Museum, where they were subsequently indexed and microfilmed, with copies of microfilm deposited in Michigan, and at St. John's University, Minnesota, U.S.A. as well as at the Cathedral Museum, Mdina, Malta. Furthermore, Pace donated two photocopied sets of all his Works to provide easy borrowing facilities.

In order to enhance the donation of his Works, Pace also instituted a Foundation at the Cathedral Museum. This is administered by the Museum Committee. The aim of this Foundation is to promote performance of Pace's music which it is actively doing by partly sponsoring this publication.

This *Thematic, Annotated and Illustrated Catalogue of Works* compiled by Marcel De Gabriele and Georgette Caffari with the collaboration of the Composer is a work of love. Without them this professional and detailed work would not have been done. I must congratulate them for this excellent work. We are also grateful to St. John's University, Minnesota, U.S.A., for partly sponsoring this publication.

It is not out of place to mention that Pace's works have been performed in numerous countries around the world. The first performance of Pace's works abroad dates back from 11th April, 1939 when his Overture *Calliope* was performed by the British Broadcasting Corporation Orchestra, conducted by Eric Fogg. The latest foreign performance of Pace's works took place in London on the 5th January, 1989. This was a Celebrity Concert held under the distinguished Patronage of the Prime Minister of Malta – The Hon. Dr. Edward Fenech Adami, B.A., LL.D., M.P.

Just to mention a few of the many other performances abroad one could note The Celebrations in Honour of His Holiness Pope Paul VI held on the 14th August, 1963 in Shillong, Assam, India when the St. Cecilia Choral Society performed *Fall leaves, Fall* to an audience of over six thousand people. Another important occasion was held on the 29th May, 1970 in Osaka – Japan, when on Malta Day at Expo '70 the Tone Poem *Jubilamus* was performed by the Kyoto City Symphony Orchestra, conducted by Joseph Sammut.

Locally, Pace's music has been performed in practically every concert hall, church and theatre. To commemorate Pace's 80th birthday, the Cathedral Museum organized an Exhibition and Concert on the 23rd June, 1986. This event naturally highlighted Pace's Works and Career.

Pace is also deservedly included in several International Music Directories. *The International Who's Who in Music and Musicians Directory* (since 1976), *The Who's Who in the Commonwealth* (since 1983), *The Who's Who in the World* (since 1978), *The New Grove Dictionary of Music and Musicians* (since 1981), *The Concise Oxford Dictionary of Opera* (since 1985) and *The International Music Museum Publication* (since 1989).

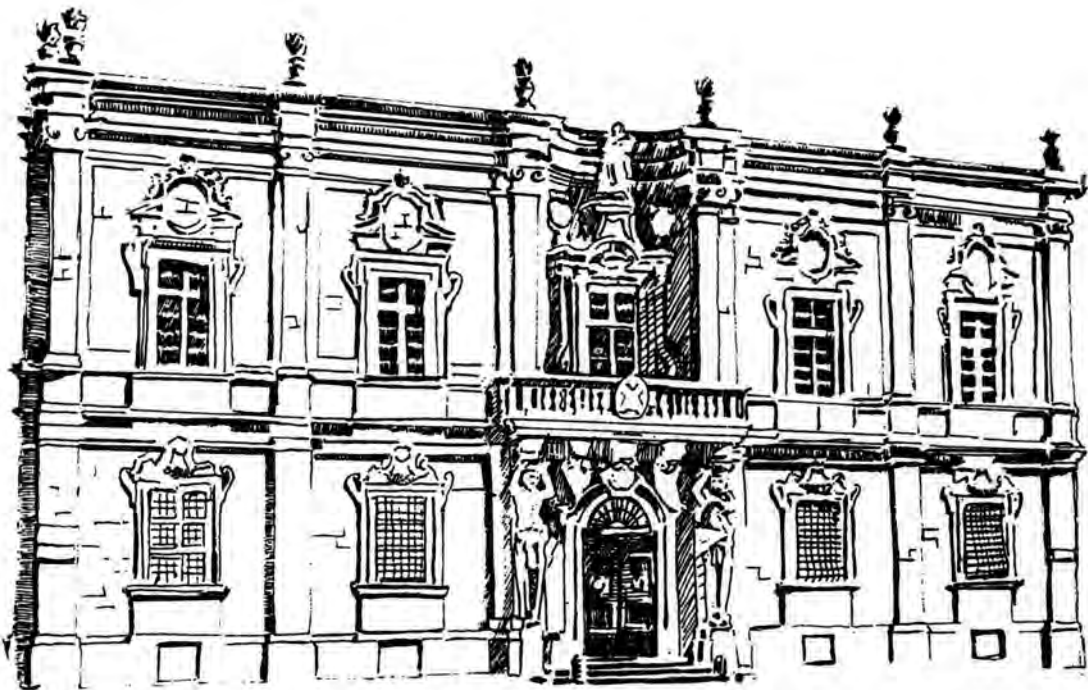
PRESENTATION

As a gesture of high esteem the Cathedral Museum Committee has included Carmelo Pace's name on the Benefactors' and Donors' marble slab situated in the Cathedral Museum entrance.

May God grant Carmelo Pace many more years of fruitful activities towards Malta's Musical Heritage.

John Azzopardi

Canon John Azzopardi
Curator – Cathedral Museum
Mdina, Malta.



Facade of the Cathedral Museum, Mdina – Malta
Ignatius Borg

Cathedral Museum Resources Council

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Preface

Should we have subtitled this book *Pace's Music In Pictures*? It definitely is much more than a catalogue! As authors we wanted to present a catalogue with a difference. One that moves away from the norm of unending pages of text. Music is brought to life by performers; our text with the lavish use of autograph manuscripts and pictures. We consider this publication as being valuable to all prospective performers of Pace's music apart from being treasured, as we have been repeatedly told by the many performers who regularly include Pace's music in their repertoire.

This book is a tribute to the many performers of Pace's music who often gave of their best *gratis e per amore*. A tribute also to the librettists, lyricists, producers, directors, collaborators and all others who actually did their utmost to *bring the work to life*. May we point out that although the names of performers included in this publication seem unending, in reality these names are practically only of those who performed in premier performances. We think it right to offer our apologies to anyone who feels that he/she should have been mentioned and was left out. We would have needed a volume double the size to include all performances of Pace's music.

It is impossible to list all those who have helped in some way or another to get this book published. Thus to be fair to all, allow us to thank you all for your help and co-operation. Without you this publication would not have been possible. Finally, thank you Carmelo for fully collaborating with us at all stages of production.

M.D. & G.C.

Curriculum Vitae

Maltese composer Carmelo Pace should be considered as one of the important figures at work in the world today. His extraordinary consistent and prolific output embraces every medium. Despite Pace's formidable achievement, he is no ivory tower composer – on the contrary his experience as a performer, conductor and teacher renders him uncommonly practical in his approach. Each of his works whether educational or virtuosic, theatrical or “absolute”, is utterly suited to its medium and precisely gauged to its purpose. At the same time, Pace is always himself, so that any part of this thematic, annotated and illustrated catalogue of works provides a history and cross-section on the preoccupations of this protean and charismatic musical personality.

Carmelo Pace was born in Valletta, Malta on the 17th of August, 1906. He received his education at St. Augustine College and privately. He started his musical career as a viola player with an Italian Opera Company in Malta. In 1931 after obtaining a teaching Diploma from the Royal Schools of Music – London, he started his career in private teaching.

His early instruction in music began under his uncle, Band Master Vincenzo Ciappara, while he started his violin instruction with Professor Carlo Fiamingo. Pace was later coached by Dr. Thomas Mayne in harmony, counterpoint, fugue and orchestration.

Carmelo Pace was awarded first prize for Composition in the Rediffusion Competition, an event sponsored by this world-wide broadcasting corporation, for four consecutive years, from 1955 to 1958, and another first prize for Chamber Music from the Performing Right Society of London in 1962. In 1972 he was again awarded first prize in a Chamber Music Competition from the Performing Right Society of London. In 1975 Carmelo Pace also won the first and second prizes in the Chamber Music Competition from the Manoel Theatre Management Committee.

He is the founder of the Malta Cultural Institute Orchestra and Choir, which was also known as the Music Cultural Institute Orchestra. From the foundation of the Institute in 1948 till 1987 Carmelo Pace was also the Institute's concert Organizer. He is now the Institute's Music Adviser.

He is also the first Maltese Composer who collected some Maltese folk music. His Fantasia “Maltesina” was premiered in 1931 by the 1st Battalion Highland Light Infantry in Valletta.

CURRICULUM VITAE

He composed, besides Chamber Music, many Orchestral Works, which include three piano Concertos and the Symphonic Poem "Jubilamus" which was performed by the Kyoto City Symphony Orchestra in Japan during the 1970 Exposition. Other works include an Opera Oratorio, Oratorios, Cantatas, Incidental Music, two Ballets, Band Music, Vocal Solos, Instrumental Solos, and Unaccompanied Choral Music, besides Liturgical Music.

Opera is Carmelo Pace's favourite subject. He composed four operas entitled: "Caterina Desguanez"; "I Martiri"; "Angelica"; and "Ipogea". In these Operas the composer followed the traditional style of music that suits the general Maltese audience well. He avoids using many modern experiments.

The style of Carmelo Pace's orchestral and chamber music is more modern in outlook; however, according to the composer himself, he does not follow any particular school of composition and he is not inclined to follow exaggerated experiments.

Some of Carmelo Pace's compositions have been performed in England, Wales, Poland, Italy, Germany, Egypt, France, India, the United States of America, Sweden, Japan, Norway, the U.S.S.R., and Argentina.

In 1966 Carmelo Pace was awarded the Gold Medal for his merits as a Composer by the Malta Society of Arts, Manufactures and Commerce, and in 1971 he was awarded the Gold Medal of Merit by the Confederation of Civic Councils of Malta. In 1964, Carmelo Pace was nominated a Knight of the Order of Saint John (Russian Grand Priory). In 1986 the Phoenicia Award (Cultural Division) was presented to Carmelo Pace by the President of the Republic of Malta – Her Ecc. Miss Agatha Barbara.

This complete Thematic, Annotated and Illustrated Catalogue of Works is intended as an "ordnance survey map" of the wealth of music that Carmelo Pace has given us to date.

AWARDS AND CERTIFICATIONS

Licentiate of the Royal Schools of Music (London) Teaching Diploma	1931
Membership of the Performing Right Society Ltd. (Cert: A. 1151)	1946
Fellow of the London College of Music	1950
Knight of the Order of St. John	1964
Gold Medal: Malta Society of Arts, Manufactures and Commerce	1966
As a token of gratitude for usual and unfailing co-operation to the Chorus Melitensis, Carmelo Pace was elected honorary Member of the Society	1966
Malta Gold Medal of Merit: Confederation of Civic Councils	1971
Phoenicia Award – Cultural Division	1986



Carmelo Pace congratulated by His Royal Highness the Prince of Wales at a Command performance, at the Manoel Theatre, on the 21st November, 1969, during which some of his works were performed.

AWARDS AND CERTIFICATIONS



The Hon. Dr. Paul Borg Olivier, Minister of Education and Culture, and the President of the Society of Arts, Manufactures and Commerce, Dr. Joseph Galea presenting the Gold Medal and the Diploma to Carmelo Pace.

**KONFEDERAZZJONI TAL-KUNSILLI ĊIVIĊI
KUMITAT GHALL-GHOTI TAL-MEDALJA TA' MERITU**

Fuq decisjoni tal-Kumitati mwaqqaf biex jirregola u jaghti l-

Medalja ta' Meritu

lil persuni li jkunu wrew meritu speċjali jew li jkunu taw
servizz eċċezzjonali lill-Gżejjer Maltin

Chev. Maestro Carmelo Pace

gie moghti

Medalja ta' Meritu tad-Deheb

u bhala xhieda ta' dan gie mahrug dan ic-certifikat

Ilum, 21 ta' Settembru, 1971

President
Kumitat għall-Għoti
tal-Medalja ta' Meritu

President
Konfederazzjoni
tal-Kunsilli Ċiviċi

Segretarju

Gold Medal awarded to Carmelo Pace by the Confederation of Civic Councils for exceptional service to the Maltese Islands.

AWARDS AND CERTIFICATIONS



Chief Justice Prof. J.J. Cremona presenting the Malta Gold Medal of Merit of the Confederation of Civic Councils to Carmelo Pace.

CHORUS MELITENSIS

PRESIDENT: MAJOR V. J. CASTILLO E. D.
SECRETARY: Paul Azzopardi
TEL. NO. 24998

SECRETARY'S ADDRESS:
2/7, Houaing Estate,
Qormi.

13th May, 1966.

Mro. Carmelo Pace,
14, St Dominic Str.,
Sliema.

Dear Mro. Pace,

As a token of gratitude for your usual and
unfailing cooperation to the Chorus Melitensis, I
have much pleasure in informing you that the Committee
has decided to elect you an Honorary member of this
Society.

We are sure that, together, we shall score
further successes in the field of serious music.

Yours faithfully,

Paul Azzopardi
PAUL AZZOPARDI.
Hon Secretary

Letter from Chorus Melitensis dated 13th May, 1966 electing Carmelo Pace as an Honorary member of the Society.



Presentation of Phoenicia Award, Cultural Division, 1986.

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This Diploma

is hereby conferred on

Carmelo Pace - for - Theory of Music
by which is granted the distinctive Title of

Fellow

With right to append the letters F.Ir.C.M.

Dated this 28th day of July

One Thousand Nine Hundred and Fifty

By order of the Council

Witness my hand
at London

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H. Mousley - Donny O'Meara, L.C.M. Examiners

John J. Holmes, Secretary.

310416

PRIZES AND PRIZE PERFORMANCES

- 1944 Winner in Competition for the University Students' Representative Council Hymn.
Words by Albert M. Cassola.
- 1955 Rediffusion (Malta) Limited. Chamber Music competition.
Chief adjudicator: Crawford Mc Nair.
First prize "La Vallée solitaire" (pianoforte)
Second prize "Sarabande and Gigue" (violin & pianoforte)
Commended "Three Maltese pictures" (pianoforte)



First Prize Diploma, Rediffusion Chamber Music Competition – 1956.

PRIZES AND PRIZE PERFORMANCES

1956 Rediffusion (Malta) Limited. Chamber Music competition.

Chief adjudicator: Sir Arthur Bliss.

First prize "Hunting Song" words by Sir Walter Scott.
Written for a vocal quartet, Soprano, Alto, Tenor and Bass with an independent pianoforte accompaniment.

High Commendation "To the Daisy" words by William Wordsworth.
For Soprano Solo with pianoforte accompaniment.

High Commendation "Apriljia" words by Dr. Wallace Ph. Gulia.
For Tenor Solo with pianoforte accompaniment.



His Honour Mr. Trafford Smith, Lieutenant Governor of Malta congratulating Carmelo Pace during the Prize Giving Ceremony of the Rediffusion Malta Limited Chamber Music Competition – 1957.

Carmelo Pace was awarded First prize for his composition "Variations on a Theme by Nicolò Isouard".

PRIZES AND PRIZE PERFORMANCES

- 1957 Rediffusion (Malta) Limited. Chamber Music competition.
- Chief adjudicator: Sir Arthur Bliss.
- Section "A": pianoforte pieces.
- First prize "Variations on a theme of Nicolò Isouard" Concert piece for pianoforte in the form of variations.
- Honourable mention "Seven variations on an original theme" for pianoforte. (This work could not be given a prize because of the conditions of the contest.)
- Section "B": contrasted dances.
- Honourable mention "Passacaglia e Furlana" for pianoforte, flute, clarinet and bassoon.
- Honourable mention "Sarabande and Gigue" for pianoforte, 1st and 2nd violins and violoncello.



First Prize Diploma, Rediffusion Chamber Music Competition – 1958.

PRIZES AND PRIZE PERFORMANCES

REDIFFUSION

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GWARDAMANGA
MALTA G.C.

OUR REF. GB/WN/47/C.1.c.
YOUR REF.

3rd September, 1958.

Dear Mrs. Pace,

It gives me great pleasure to write to tell you that you have once again won the laurels in our annual Music Competition. The judge this year, Dr. Gordon Jacob, has awarded you the first prize for your entry "He Shall Be King" with a Libretto by Dr. V.M. Pellegrini.

Your other entry with a libretto by Dr. Pellegrini, "A Hunting Day For All" was given special mention by Dr. Jacob as a runner-up.

May I congratulate you on this latest achievement and also say how much I look forward to hearing both of the works which I have mentioned performed at a Concert later this year.

We should be delighted if you and Dr. Pellegrini would come to Rediffusion House at 6.30 p.m. on Thursday September 11th when we shall be able to discuss arrangements for the concert. May I leave it to you to invite Dr. Pellegrini on our behalf?

Yours sincerely,



Production Manager,
Programme Department.

Mrs. C. Pace, F.I.C.N., L.R.B.F.,
14, St. Dominic Street,
Sliema.

Letter from Rediffusion Malta Ltd. dated 3rd September, 1958 congratulating Carmelo Pace on his success.

PRIZES AND PRIZE PERFORMANCES

- 1958 Rediffusion (Malta) Limited. Chamber Music competition.
 Adjudicator: Gordon Jacob.
 Operatic episodes.
- First prize The proposal "He shall be king."
 Libretto by Dr. V.M. Pellegrini.
 For Soprano, Tenor, Bass, accompanied by violin,
 viola, violoncello and harp.
- Special mention The proposal "A hunting day for all"
 Libretto by Dr. V.M. Pellegrini.
 A comic sketch for Soprano, Tenor, Bass, accom-
 panied by violin, viola, violoncello and pianoforte.
- 1962 Performing Right Society of London. Chamber Music competition.
 Adjudicator: Reginald Hunt.
- First prize "Quartetto Lirico" Pianoforte quartet in three move-
 ments for pianoforte, violin, viola and violoncello.
- 1964 Combined East London Festival of Arts. International Chamber Music
 competition.
 Winning piece performed on April 6th at East Ham Town Hall.
 Rhapsody for clarinet and pianoforte.
 The Rhapsody was performed again on April 13th at
 Hackney Town Hall.
- 1965 Waltham Contemporary Music Society. International Chamber Music
 competition.
 Adjudicators: T. Rajna (Hungarian), W. Josephs (English).
 The winning pieces performed on February 5th in the Society's Music
 Library in Waltham.
 "String Quartet No. 2"
 "Prelude, Fuga and Finale" for pianoforte.
- 1967 Waltham Contemporary Music Society. Annual Chamber Music competition.
 Winning piece performed on March 17th in the Society's Music
 Library.
 "Impromptu" for pianoforte.
- The Society for Modern Music. Annual Chamber Music competition.
 Winning piece performed on September 29th in the Society's Concert
 Hall in Waltham.
 "Capriccio" for pianoforte.

PRIZES AND PRIZE PERFORMANCES



Presentation of the First Prize Diploma to Carmelo Pace by Col. A.V. Mallia on behalf of the Performing Right Society, London.

Chamber Music Competition – 1962.

- 1968 The Society for Modern Music. Annual Chamber Music competition.
Winning piece performed on November 19th in the Society's
Concert Hall in Waltham.
“Variable” for pianoforte.



Presentation of the Diploma of First and Second prize to Carmelo Pace by Prof. Guzè Aquilina on behalf of the Performing Right Society, London.

Chamber Music Competition – 1972.

- 1972 Performing Right Society Limited of London. Chamber Music competition.
Adjudicator: W.S. Lloyd Webber.
First prize “Madrigali Spirituali” Vocal Quartet for Soprano, Alto, Tenor and Bass, unaccompanied.
Second prize “Piano quartet” for pianoforte, violin, viola and violoncello.
- 1975 Manoel Theatre Committee. Chamber Music competition.
Adjudicator: W.S. Lloyd Webber.
First prize “Pianoforte quartet No. 3” for pianoforte, violin, viola and violoncello.
Second prize “Trio” for pianoforte, violin and violoncello.

PRIZES AND PRIZE PERFORMANCES



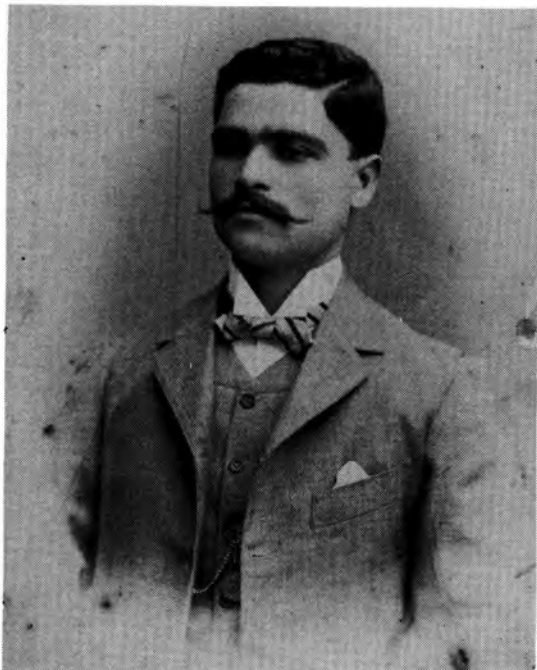
Diploma of First Prize awarded to Carmelo Pace by the Manoel Theatre Committee – 1975.



Diploma of Second Prize awarded to Carmelo Pace by the Manoel Theatre Committee – 1975.



A moment of relaxation.



Antonio – father of Carmelo Pace in 1900.



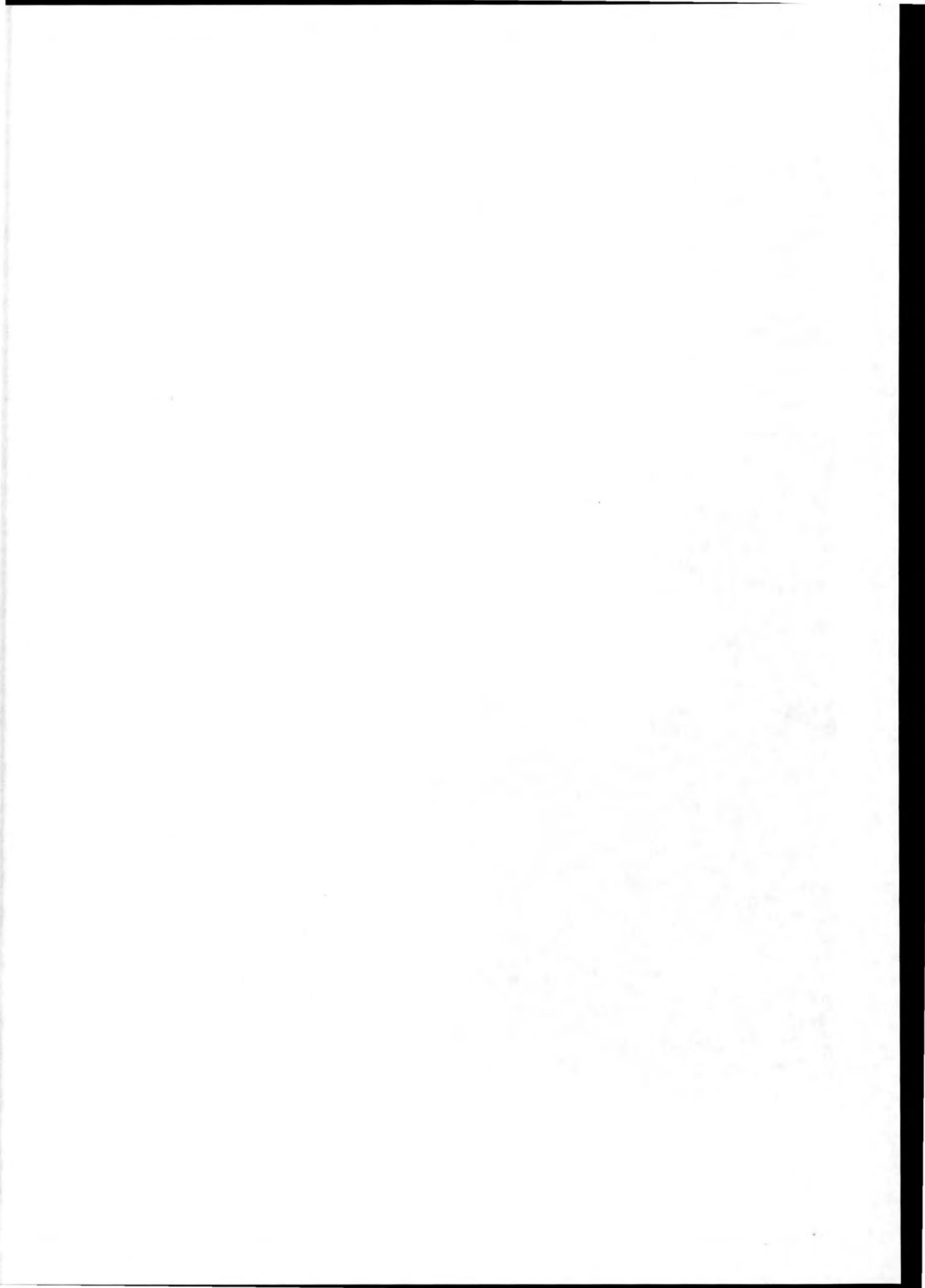
(Left) Arturo – brother, Antonio (seated) and Carmelo Pace in 1940.



(Left to right) Arturo, Paola Ciappara – grandmother, Carmelo Pace, Marie Carmen – Mother and Vincenza – sister in 1917.



Mro. Vincenzo Ciappara – Carmelo Pace's uncle and first mentor.



Operas

CATERINA DESGUANEZ	1965
I MARTIRI	1967
ANGELICA	1973
IPOGEANA	1976



Carmelo Pace working on IPOGEANA – 1976.

OPERAS - CATERINA DESGUANEZ

Handwritten musical score for Caterina Desguanez. The score includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Corni** (Cornets)
- Trombe** (Trumpets)
- Trom.** (Trombones)
- Tuba**
- Timp.** (Timpani)
- G. Cassa** (Gong)
- Piatti** (Cymbals)
- Bajjada** (Bass Drum) with lyrics: *Ser-uan-ku Ca-sta-An-diam.*
- Piolo** (Snare Drum) with lyrics: *Ad ogni co-risto. An-diam.*
- Agg.** (Agogô) with lyrics: *Ad ogni Co-risto An-diam.*
- I Viol.** (Violin I)
- II Viol.** (Violin II)
- Viola**
- V.C.** (Violoncello)
- Cont.** (Contrabasso)

The score is marked with dynamics such as *f* and *ff*. A handwritten note on the right side reads "Fine Quadro I, Atto 2^{do}".

CATERINA DESGUANEZ Page from the score.

CATERINA DESGUANEZ (1965)

Opera in three acts, written for soloists, choir and orchestra.

Libretto by Ivo Muscat Azzopardi.

Act 1 Scene: Drawing room in the Baron's house.

2 Scene 1: In the Turkish camp.
2: Rabat Headquarters.

3 Scene: Maddalena caves.

Cast: Caterina	Daughter of Baron Desguanez	Soprano
Baron Desguanez		Bass
Publio	Caterina's fiancé	Tenor
Paolo	Turkish slave of the Baron	Baritone
Marco	Old retainer of the Baron	Bass
Agà Selim	Turkish Commander	Bass
Antonio Bajjada	Maltese spy	Tenor
Rozi	Fiancée of Antonio Bajjada	Mezzo Soprano
Turkish dancer, Maltese soldiers, Maltese peasants and Turkish soldiers.		

The story takes place during the Great Siege of Malta of 1565. The plot is more or less similar to those popular love stories in which the slave, converted to the Catholic Religion and set free, becomes enamoured of his master's daughter, with the logical refusal and concluding vendetta.

The second act opens with a brilliant Turkish dance with the choir of Turkish soldiers taking part to glorify their leader Agà Selim.

The opera comes to an end with the death of Caterina stabbed by Paolo, the ex-slave, while the choir sings a hymn of love that extols the victim in a sweet prayer.

Premiered Wednesday, 27th October, 1965, at the Manoel Theatre, Malta.

Producer Ronald V. Abdilla; Conductor Joseph Sammut.

Original manuscripts donated to the Manoel Theatre, Malta, on the 13.10.1988 – Deed No. 369.

This donation has been further enhanced by the "Foundation for the Promotion of the Four Lyrical Operas of Carmelo Pace" – Deed of Foundation No. 155 dated 19.6.1990.

Microfilm project at the Cathedral Museum of Mdina, Malta, No. 3408.

Duration about 45 mins. each Act. Score 357 pp

OPERAS – CATERINA DESGUANEZ

Themes 1st Act 

2nd Act 

3rd Act 

ANALYSIS

Act 1

Starts with a short duet between the Baron and Paolo in which the Baron is completely reassured about the trustworthiness of Paolo and asks him to take good care of Caterina should a Turkish attack on his household occur.

Paolo decides he must tell Caterina of his love. Monologue “Tremenda tortura”

Theme 
Tre - men - da tor - tu - ra

In the duet that follows feelings start to run high between Paolo and Caterina who does not accept his advances.

A chorus of Maltese soldiers and peasants is heard off stage. After this interruption Paolo becomes violent “L’ora è giunta della vendetta. Tu sarai mia soltanto mia”

Theme 
L’O - ra è giun - ta

Followed by Caterina’s “Pietà o Paolo, pietà”

Theme 
Pie - tà o Pao - lo Pie - tà pie...

The arrival of Marco saves Caterina. After a short monologue Marco follows Caterina to give her protection.

Antonio Bajjada now enters carefully made up as a Jannissary and in a duet with the Baron reveals his true identity. He brings to the nobleman a message from Publio. In his aria “Or sono dieci anni”

Theme Or so - no die - ci an - ni par - ten - do per

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The final measure contains a quarter note F#5, a quarter note G5, and a quarter note A5.

He tells the story of his captivity in one of Soliman’s galleys and how he managed to escape. He advises the Baron to seek a hiding place from the Turks on the heights of Maddalena.

The grand finale of the first act is a love duet between Publio and Caterina. “Giunto è il momento”

Theme Giun - to è il mo - men - to per se - pa...

The musical notation shows a single staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody begins with a half note G3, followed by a quarter note A3, then a quarter note Bb3. The next measure contains a quarter note C4, a quarter note D4, and a quarter note Eb4. The final measure contains a quarter note F4, a quarter note G4, and a quarter note Ab4. There are two triplet markings over the final three notes.

The Baron joins the couple later forming a stirring and brilliant climax.

Act II
Scene I

Opens with a brilliant Turkish dance whilst Agà Selim wonders how he is to overcome the Maltese resistance. The chorus of Turkish soldiers praise their Commander in the lively song “Bravo Selim”

Theme Bra - vo Se - lim A - ga - ma - gni - fi - co

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The final measure contains a quarter note F#5, a quarter note G5, and a quarter note A5.

Paolo who is brought as a prisoner before Agà Selim asks to serve his Moslem captors. He promises to tell the Agà where the Baron and his retenue are hiding if he is given Caterina as a reward.

Bajjada arrives to spy on the movements of the Moslems. He sings “Scende la notte”

Theme Scen - de la not - te e qui son so - lo

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The final measure contains a quarter note F#5, a quarter note G5, and a quarter note A5.

He presents himself to the Agà and Paolo as Hassan. The Agà decides to attack the Baron and his retenue on the heights of the Maddalena. While Paolo is thus trying to further his plot to get



CATERINA DESGUANEZ Second Act – first scene. Turkish camp.
Agà Selim and his soldiers admire the Turkish dancer.

Caterina in his clutches, Bajjada goes off to warn Publio of the danger threatening the Baron and his daughter.

This scene ends with the exciting music of the trio between Bajjada, Paolo and Agà Selim “Per le rovine di Maddalena”



Scene II

Publio sings the lovely aria “Silenzio atroce”



Bajjada comes in to warn Publio of the danger of an attack by Agà Selim at Maddalena. He urges Publio to take a detachment of his troops to their rescue.

OPERAS – CATERINA DESGUANEZ

The act ends with the powerful trio, Publio, Bajjada and Marco singing “Andiam, salpiam, non perdiamo un sol momento”

Theme 

An - diam Sal-piam non per - dia mo un

Act III

Caterina missing Publio and all the amenities she was used to, sings “Solinga ed infelice”

Theme 

So - lin - ga ed in - fe - li ce

She is joined by a chorus of peasants and together sing a sorrowful melody ending with “Alla Madonna insieme preghiam”

Theme 

Al - la Ma - don - na in - sie - me pre - ghiam

They enter the grotto.

Agà Selim and Paolo arrive with their soldiers and follow the women. Cries are heard and Paolo appears dragging Caterina. Selim follows and the two men quarrel over her.

Caterina asks Selim for protection and sings the fervent and sublime “Oh, voi Signore”

Theme 

Oh — voi — Si - gnor

However Publio arrives with his soldiers and surrounds the invaders.

Caterina rushes to the open arms of Publio and Paolo in his rage stabs her to death.

Caterina expires in her lover's arms and the Opera ends on the sublime melody “Lassù in Ciel”

Orchestra
Theme 

Press reports: Malta News: 29th October, 1965, “Caterina Desguanez” is the fruit of a mature artist. Malta

should feel proud of having such a highly gifted Composer.”

Times of Malta: 31st October, 1965. “Caterina Desguanez is a fine Work and reveals the great mastery of the Composer’s craft ... it is radiated with a glowing poetic invention.

Arrangements: **Selection for Band** (24.5.71). Donated to “La Valette Band Club”, premiered 12.11.1972.

“**Solinga**” Aria for Soprano. (Mus.Ms. 2893)

“**Silenzio Atroce**” Aria for Tenor. (Mus.Ms. 2901)

“**Questa commedia**” Aria for Bass.

“**Giunto è il momento**” Finale 1st Act for Soprano, Tenor, Bass and Male choir.

“**Danza Turca**”. Act II.



Ivo Muscat Azzopardi librettist of “Caterina Desguanez”.

(Photo Credit: Ant. Agius Muscat)

I MARTIRI (1967)

Opera in three acts, written for soloists, choir and orchestra.

Libretto by V.M. Pellegrini.

Act 1 Scene : The Palace square in Valletta. 14th July, 1798

2 Scene : A room in Marchese Vincenzo De Piro's house in Valletta.

3 Scene 1: The trial at Fort St. Elmo
2: The Palace square in Valletta.

Cast: Don Michele Scerri	Baritone	Don Meo Zarb	Tenor
Colonello		Ufficiale Peralta	Tenor
Guglielmo Lorenzi	Bass	Contessina Graziulla	
Marchesino		Theuma Castelletti	Soprano
Vincenzo De Piro	Tenor	Capitano Michele	
Farmacista		Vella	Tenor
Michelangelo Pisani	Bass	Matteo Pulis	Tenor
Ufficiale Satariano	Bass	Vincenzo Dimech	Tenor
Sergente Luigi		Banditore	Baritone
Damato	Tenor	Generale Brouard	Tenor
Cantastorie	Baritone	Bosredon Ransijat	Bass
Generale Vaubois	Bass		
Ammiraglio Menard	—		

Other characters: Monsignor Labini Bishop of Malta and Members of the Clergy.

The marriage group with guests, musicians and servants.

Maltese soldiers, French soldiers, Dancers,
Representatives of the people.

I Martiri is a dramatisation of the rising of the Maltese against the French, who under Napoleon, took possession of the Islands without any serious opposition. But when the Maltese began to feel the sufferings of a subjugated people they revolted against the French garrison left by Bonaparte to defend the island. The French had to take refuge within the ramparts of Valletta where they remained besieged for almost two years, till they had to surrender and leave the Island.

During the siege a priest, Don Michele Scerri and others, organised a conspiracy within the City in order to attack the besieged garrison from within, but unfortunately they were discovered and put to death, killed by a firing squad.

Premiered Saturday, 14th October, 1967, at the Manoel Theatre, Malta.

OPERAS - I MARTIRI

3 Vivace $\text{♩} = 112$

Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trombone, Trumpet, Tuba, Soprano, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, Contrabasso

ff Ev. vivala Repubblica
ff Ev. vivala Repubblica

Producer V.M. Pellegrini; Conductor Joseph Sammut.

Original manuscripts donated to the Manoel Theatre, Malta, 13.10.1988 – Deed No. 369

This donation has been further enhanced by the “Foundation for the Promotion of the Four Lyrical Operas of Carmelo Pace” Deed of Foundation No. 155 dated 19.6.1990.

Microfilm project at the Cathedral Museum of Mdina, Malta, No. 3411.

Duration about 45 mins. each act. Score 374 pp

Themes 1st Act 

2nd Act 

3rd Act 

ANALYSIS

Act I

The Palace Square in Valletta is full of people celebrating “Liberty Day”. Unlike Bizet’s “Carmen” which opens with a brilliant March, the curtain in this tragic Opera rises on the burst of a Drum roll which leads the crowd into the singing of the “Marsellaise”. All this was decreed by General Vaubois and against this background the principal actors weave their plot.

Interspersed with their conversation, we witness a minstrel who extols Napoleon’s praises in the witty song “Come fulmine di guerra”

Theme 

Co - me ful - mi - ne di guer - ra

rejoined by a jolly choral refrain “Gloria al grande General”

Theme 

Glo - ri - a al gran - de ge - ne - ral

In between, Graziulla and Vincenzo find time for a farewell love duet before a temporary separation.

This duet is one of the most beautiful in Pace's Operatic music. In the eloquent finale after Vincenzo's "Obbidirò al potente richiamo della Patria", the two lovers join together for an ardent "Addio"



The Conspirators have prepared their plan of attack and beseech divine help for the achievement of success. The act ends with the famous Conspirators' prayer "O Dio degli eserciti"



Act III
Scene I

The opening bars of the Prelude announce the ominous theme of the "Martyrs" in a dramatic broad phrase in C Minor, played on the 4th string of the Violins, followed by a pathetic melody on the Clarinet.

The music in this trial scene is stirring and full of agitated interruptions culminating in the sombre tones of the final "tutti", resounding the "Martyrs" theme on Vaubois pronouncement of the death sentence.

Five bars of heavy crushing chords in F Minor conclude this scene.

The Martyrs' theme



Scene II

A slow introduction of a few doleful chords is followed by a slow humming chorus in G Minor, suggesting a passionate supplication.

In the opening section of the duet between Graziulla and Vincenzo the music is agitated but the rest is eloquent and expressive, praising the courage of the conspirators – "The Martyrs" who are ready to die. "... sull'altare della Patria"





I MARTIRI The dramatic finale of the Opera.

A funereal passage on the orchestra introduces Don Michele's aria "Fratelli fedelissimi"

Theme

Fra - tel - li fe - de - lis - si - mi

followed by "Non è questa piazza"

Theme

Non è — que - sta piaz - za

addressing and encouraging his companions. It is a remarkable aria, serene but realistic and conveys the sense of peace and beauty as befits the significance of the words to which it is sung.

The condemned men sing in an undertone monotone "Lodate sia il Signore" a deeply sad heavy dragging invocation before they die.

Theme

Lo - da - to si - a il Si - gno - re

At the entry of the firing squad the music becomes tense and sturdy suggesting horror and dismay. Looking forward to be united in Heaven, the Martyrs fall. The Opera ends slowly after a fortissimo burst of a choral passage singing “Noi combattiam per una causa giusta”.

Theme

Coro

f Noi com - bat - tia - mo noi com - bat...

The musical notation is a single staff in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3. The lyrics 'Noi combattiamo noi combattiamo' are written below the staff, with a fortissimo (*f*) dynamic marking at the beginning.

Press reports: Bulletin: 23rd October, 1967. “Mrs. Pace and Dr. Pellegrini had reason to feel proud of their joint performance. I left the Manoel with the feeling that I had spent a memorable evening.”

Sunday Times of Malta: 22nd October, 1967. Pace’s “I Martiri” confirms the promise made by his earlier “Caterina Desguanez”. Like that Work it demonstrated Pace’s high degree of melodic invention, his power of kindling deep emotions in his audience.”

- Arrangements: “Kuntradanza” Act I.
 “Tutto scompare” Duet Soprano and Tenor Act I.
 “Forse ci sarà dato” Love duet Soprano and Tenor Act II.
 “Preghiera dei congiurati” Baritone and Choir Finale Act II.



I MARTIRI – 1989 Production. Curtain Call: Producer Joe Friggieri (centre) together with librettist V.M. Pellegrini. On left Carmelo Pace. (Photo Credit: Darrin J. Zammit Lupi)

OPERAS - ANGELICA

A tempo *Scherzoso, ma calmo*

Flute (Fl) *f* *mf* *mf*

Oboe (Ob) *f* *mf*

Clarinet (Cl) *f* *mf*

Bassoon (Fag) *f* *mf*

Cornets (Corns) *f*

Trombones (Tbrs) *f*

Tubas (Tubs) *f*

Timpani (Timp) *f*

Cello (Cello) *f*
tu far retichi no-taio!

Bassoon (Fag) *f*
i-o leggo i cuo-ni D'improv-vi...so

Violin I (I Viol) *f* *rall* *Divisi* *mf*

Violin II (II Viol) *f* *rall* *Divisi* *mf*

Viola *f* *rall* *Divisi* *mf*

Violoncello (Vc) *f* *rall* *Divisi* *Pizz* *mf*

Contrabasso (Cb) *f* *rall* *Divisi* *Pizz* *mf*

ANGELICA Page from the score.

ANGELICA (1973)

The Bride of Mosta

Opera in three acts, written for soloists, choir and orchestra.

Libretto by V.M. Pellegrini.

- Act 1 Scene: A room in the historical Torre Cumbo.
25th August, 1525.
- 2 Scene: In the Torre Cumbo.
- 3 Scene 1: Inside the Harem of Sinan Pasha of Tripoli.
Scene 2: Another room in the Torre Cumbo.

Cast:	Angelica	Daughter of Giulio Cumbo	Soprano
	Giulio Cumbo		Bass
	Grazia Cumbo		Soprano
	Baldassare Ciuppara	Notary	Baritone
	Toni Manduca	Son of Bernardo Manduca	Tenor
	Bernardo Manduca	Nobleman	Bass
	Haggi Mulej	Arab slave	Tenor
	Sinan	Pashà of Tripoli	Bass
	Assena	Daughter of Sinan	Soprano
	Maltese ladies and gentlemen, Harem girls, Corps de Ballet.		

The story is inspired by a common happening that occurred during those years. Malta was often invaded, its treasures robbed and its people carried away as slaves.

A slave in the Cumbo family who was converted to Christianity and set free, falls desperately in love with his master's daughter. However, she is to be wedded into the rich Manduca family. Haggi Mulej reaches an agreement with the Pashà of Tripoli to abduct the girl and hand her over to him.

Angelica is kidnapped during the wedding ceremony and taken immediately to Tripoli. Notwithstanding the riches of the Harem, Angelica pines for her Maltese lover. Although she is finally liberated by him, her sufferings bring her to an early death.

Premiered Saturday, 20th October, 1973, at the Manoel Theatre, Malta.

Producer V.M. Pellegrini; Conductor Joseph Sammut

Original manuscripts donated to the Manoel Theatre, Malta on the 13.10.1988 –
Deed No. 369

OPERAS – ANGELICA

This donation has been further enhanced by the “Foundation for the Promotion of the Four Lyrical Operas of Carmelo Pace” Deed of Foundation No. 155 dated 19.6.1990.

Microfilm project at the Cathedral Museum of Mdina, Malta No. 3410

Duration about 45 mins. each Act. Score 359 pp

Themes

1st Act 

2nd Act 

3rd Act 

ANALYSIS

Act I

A short buoyant and joyous orchestral passage introduces the opening trio sang by Giulio, Grazia Cumbo and Baldassare Ciuppapa. Meanwhile Angelica is day dreaming about the handsome stranger she has just seen at Church. When she suspects that her love secret has been discovered by Ciuppapa, she asks permission to withdraw.

The notary in a lively melody breaks the happy news to the astonished parents that their daughter and Toni Manduca have fallen in love.

In an eastern melody theme in contrast with the opening themes Haggi Mulej expresses his love for Angelica “Angelica realtà intangibile”

Theme 

In a passionate love dream he sees Assena, the companion of his youth, dancing, singing and joins a choir to emotionally extol “Love”. “Io sono il tutto in te”

Theme 

However when he learns of the approaching betrothal of Angelica and Toni he swears to revenge his love by abducting her.

An expressive trio between Angelica, Grazia and Giulio "Promessa sposa" concludes the Act.

Theme 

Pro - mes - sa spo - sa

Act II

The horns in a Fanfare introduce the witty trio of Giulio, Bernardo and Baldassare, who in a festive mood prepare the marriage settlement for Angelica and Toni. The happy couple and Grazia join them in singing a joyous sextet "Meritate d'avver"

Theme 

Me - ri - ta - te d'av - ver le... lo....

Haggi Mulej followed by a band of pirates appear silently whispering a choral sinister eastern tune "Rapiam la giovin sposa"

Theme 

Ra - piam la gio - vin spo - sa

A charming love duet between Angelica and Toni follows "Luce degli occhi miei"

Theme 

Lu - ce de - gli oc - chi miei,

At the end of the duet Haggi Mulej pounces on Toni, hitting him on the head. Toni falls unconscious and the pirates gag Angelica and run away with her.

A sudden chaos breaks loose among Angelica's family and guests. Powerful orchestral music with short motives resounding on the brass give the signal for the start of a spirited fugal subject "All'armi, nessun ci fuggirà"

Theme 

All' ar - mi, nes - sun ci fuggirà

One and all, arms in hand, rush to save Angelica.



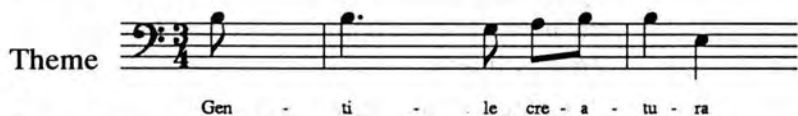
ANGELICA Act II. A room in the historical Torre Cumbo.
Preparations for the wedding ceremony are well in hand.

Act III
Scene I

Inside the Harem of Sinan Pashà of Tripoli, Angelica alone in her chamber sings the pathetic song “Stava un vedovo uccello”



A passionate duet between Angelica and Sinan follows, “Gentile creatura”



In spite of the luxury and tenderness Sinan lavishes on her, Angelica wants him to send her back to her dear ones in Malta. The duet is followed by dancing and choral music. “Più soffice sarà della carezza”



Angelica left alone with her new found friend Assena laments
“Rapita nella vigilia delle nozze”



Toni arrives in disguise and after a trio between Angelica, Assena and Toni, Assena risks her life to help the lovers escape. “Amore fonte di gaudio”



Scene II

After an emotional “Intermezzo orchestrale”, Angelica on returning home learns that her mother had died of grief after her abduction. Shaken deeply she pines slowly away though surrounded by all the tender love of her husband Toni, her father, who together with the Notary, try in vain to cheer her up.

The music from now on is deeply moving, the heavy dragging rhythm expresses the sorrow of all the family.

After a short duet between Angelica and Toni “Ah crudele destino”,



we hear Toni’s melody of supreme beauty in “Anch’io ho perduto la mamma”



Angelica over a soft string tremolo sings sadly her last phrase “Ora raggiungero la mamma.”

The Opera ends in pianissimo.

Press reports: Poplu: Novembru 3, 1973. “Opra li tagħmel unur lil Malta. Nħossni ferħan li ngħid li mhux ta’ li l-ghajn tal-melodija u ta’ l-armonija fih, għad ma nixfitx, imma ta li għaraf isib linji oħra, li bihom ipaxxilna widnejna”

The Sunday Times of Malta: 28th October, 1973.
“The orchestral writing is rich and makes imaginative use of the orchestra’s resources. The music for Angelica–Sinan and Angelica–Assena scenes is fresh and colourful and the Ballet music is admirable.

- Arrangements: **“Visione di Haggi Mulej”** Tenor Aria, Dance, Choir. Act I
- “Era davvero bella la funzione”** Duet Soprano and Mezzo Soprano. Act I
- “Promessa sposa”** Trio Soprano, Mezzo Soprano and Bass.
- “Brindisi”** Sextet Soprano, Mezzo Soprano, Tenor, Baritone and two Basses. Act II
- “Amici orsù coraggio”** Tenor and Male choir. Act II
- “Luce degli occhi miei”** Love duet Soprano and Tenor. Act II
- “All’armi”** Finale Act II Mezzo Soprano, Tenor, Baritone, two Basses and Choir.
- “Intermezzo”** Act III Scene I
- “Turkish dance”** Act III Scene I
- “Nenia and duet Soprano and Bass”** Act III Scene I
- “Più soffice sarà della carezza di petali di rose”** Female choir Act III, Scene I
- “Si, si rapita”** Duet two Soprani and finale Trio with Tenor. Act III Scene I



ANGELICA The last Aria of the Opera.

IPOGEANA (1976)

Opera in three acts, written for soloists, choir and orchestra.

Libretto by V.M. Pellegrini.

Act 1 Scene: Inside the work-room of Zolla's house.

Act 2 Scene: Within the secluded part of God Melkart's sacred Temple.

Act 3 Scene: God Melkart's Temple.

Cast:	Maħbuba	adopted daughter of Zolla	Soprano
	Zolla		Mezzo Soprano
	Miftakar	brother of Zolla	Baritone
	Brabani	high priest	Bass
	Abdosir	rich merchant	Tenor
	Osirxamar	brother of Abdosir	Bass
	Fibiarte	diviner of the Temple	Mezzo Soprano
	Manicia	priestess	Soprano
	The Sage		Baritone
	The Judge		Bass
	Priests, priestesses and soldiers.		

The action takes place in Malta. Period 1600 B.C.

Not much is known about prehistoric Malta. The Libretto script is set within the Temple of Melkart and the surrounding countryside.

The plot revives the time when beautiful girls used to be sacrificed to god in order to pacify the deity.

The major inspiration for the tragedy is the illicit love of the High Priest Brabani for one of the priestesses, Maħbuba.

Brabani was not the holy man every one thought him to be. Towards the end of the opera many of Brabani's abominable acts come to light.

Maħbuba finally kills Brabani and god Melkart is pleased. He showers his people with rain and a good harvest.

Premiered Saturday, 23rd October, 1976, at the Manoel Theatre, Malta.

Producer: V.M. Pellegrini; Conductor: Joseph Sammut.

Original manuscripts donated to the Manoel Theatre, Malta, on the 13.10.1988 – Deed No. 369.

OPERAS - IPOGEANA

6

Flute

Oboe

Clarinet

Bassoon

Violins

Violas

Cellos

Double Basses

Soprano

Contralto

Tambourine

Cassa

Piatto

Violins

Violas

Cellos

Double Basses

5) Largo

Largo

Con 8

Lyrics:
 Sop: nulla tu ce-asti o Sommo ce- te- fi- ce
 Cont: Sol- ve al Sur- ger del di-

This donation has been further enhanced by the “Foundation for the Promotion of the Four Lyrical Operas of Carmelo Pace” Deed of Foundation No. 155 dated 19.6.1990.

Microfilm project at the Cathedral Museum of Mdina, Malta, No. 3409.

Duration about 45 mins. each Act. Score 232 pp

Themes: 1st Act 

2nd Act 

3rd Act 

ANALYSIS

Act I

The Opera opens with a choral Hymn to the Phoenician god Melkart as a morning prayer “Salve O Supremo”

Theme 


Sal - ve Sal ve O Su - pre - mo

In a light hearted melody, Zolla, an old spinster, tells her adopted daughter Mahbuba that she had found her one day near the Temple. “Era d’Agosto”

Theme 

E - ra d'a - go - sto ver - so

Mahbuba expresses her desire to discover who her parents are. She sings a charming aria “Amo l’ciel turchino”

Theme 

A ————— mo l’ciel ————— tur —————

Act II

In the Temple, Mahbuba finds herself in an area normally reserved for Fibiarte, the Diviner.

Brabani's aria "Figlia del cielo"

Theme  The musical notation is a single staff in bass clef with a 4/4 time signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3. The next measure contains a half note D3, followed by quarter notes E3 and F3. The final measure has a half note G3, followed by quarter notes A3 and B3. The piece ends with a fermata over the final B3 note.

Fi - glia del Cie - lo, nell' eb.....

starts passionately expressing his love, however he turns to threats if she does not accept his advances.

As part of Mahbuba's investiture ceremony the chorus sings a lifting tune accompanied by Sacred Dance.

An agitated introduction opens Mahbuba and Brabani's stormy duet "A che pensi Mahbuba?"

Theme  The musical notation is a single staff in bass clef with a 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, and C3. The next measure has a half note D3, followed by quarter notes E3 and F3. The final measure contains a half note G3, followed by quarter notes A3 and B3. The piece ends with a fermata over the final B3 note.

A che pen - si Mah - bu - ba?

This duet ends dramatically on conflicting emotions with Mahbuba declaring her love for Abdosir "Giovine e bello egli è"

Theme  The musical notation is a single staff in treble clef with a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The next measure has a half note D5, followed by quarter notes E5 and F5. The final measure contains a half note G5, followed by quarter notes A5 and B5. The piece ends with a fermata over the final B5 note.

Gio - vi - ne e bel - lo e - gli è,

Fibiarte finding Mahbuba in her area bursts into a rage "Chi sei tu?"

Theme  The musical notation is a single staff in treble clef with a 4/4 time signature. It starts with a half note G4, followed by quarter notes A4, B4, and C5. The next measure has a half note D5, followed by quarter notes E5 and F5. The final measure contains a half note G5, followed by quarter notes A5 and B5. The piece ends with a fermata over the final B5 note.

Chi sei tu? e che fai in que - sto tem - pio

After a duet between Fibiarte and Mahbuba, Fibiarte decides that the time has come to avenge herself for all sufferings caused by Brabani's wrong doings.

To the sound of agitated music, Zolla, Miftakar, Abdosir and Osirxamar enter the Temple and find Mahbuba.

A passionate orchestral motive accompanies the love duet between Mahbuba and Abdosir. "Dio del ciel"

Theme  The musical notation is a single staff in treble clef with a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The next measure has a half note D5, followed by quarter notes E5 and F5. The final measure contains a half note G5, followed by quarter notes A5 and B5. The piece ends with a fermata over the final B5 note.

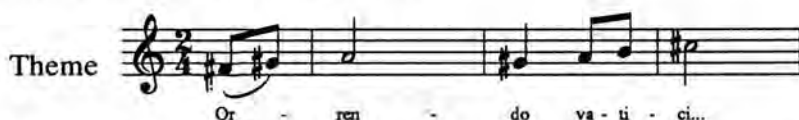
Di - o del ciel lu - ce dell'

After the duet they run away, while Fibiarte remains on her bed, covered with a black veil.

The rest of the act is powerful drama, with Brabani and the chorus uttering revengful threats, answered by Fibiarte's shrilling "Sangue rivi di sangue"

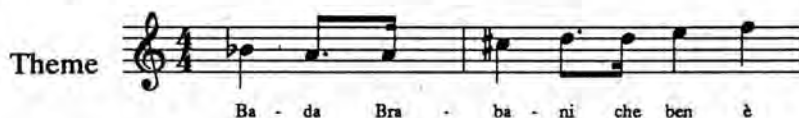


In the closing scene Brabani, Fibiarte and the chorus of Priests and Priestesses sing outbursts of excited and discordant passages. Finally with a powerful and heavy dragging choral theme "Orrendo vaticinio" this act comes to an end.



Act III

Abdosir, Osirxamar and Miftakar are captured in the Temple and brought before the High Priest. Fibiarte appears and in her challenging duet with Brabani, she accuses him of having murdered her daughter, who was thought to be the daughter of the Goddess Astarte. Brabani had killed the girl when she refused to be seduced "Bada Brabani"



Fibiarte had embalmed the body of her daughter and hid it under the Altar slab. She now removes the frontal to prove her accusation.

Brabani to avenge himself accuses Fibiarte of having killed Maħbuba, however Fibiarte fetches Maħbuba out of her hiding place.

The intrigues of Brabani are now clear to all. The music rises to a crushing fugato for chorus and all in "A morte l'assassino"



Maħbuba on seeing Abdosir embraces him. Brabani very ironically reminds her that she is the High Priestess of Melkart, and cannot marry her beloved. Maħbuba instinctively seizes the sacred knife and stabs Brabani to death.



IPOGEANA Act III In Melkart's temple.
The High priest threatens Miftakar.

Fibiarte discloses the secret that the High Priest Brabani was Mahbuba's father. She tells Mahbuba that her act had dissolved her vows and that she was free to marry Abdosir.

The curtain closes with a triumphant broad melody sung by the chorus "Si è vero ed è pur giusto che sia così"

Theme

Si è ve - ro ed è — pur giu - sto

Press reports: Sunday Times; 31st October, 1976. "Pace's music admirably suits the Libretto. Its conception is fundamentally romantic and its impact immediate."
Il-Mument; Novembru 7, 1976. "L'iktar nota ta' suċċess fil-produzzjoni kollha laħaqa is-Surmast Pace bil-mużika romantika tiegħu u ta' min ighid illi fil-fatt, dan dejjem kien il-każ fl-opri kollha Maltin li rajna s'issa fil-Manoel".

OPERAS – IPOGEANA

Arrangements: **“Salve Salve O supremo che dimori in alto”** First Choir Act I

“Amo l’ciel turchino” Aria for Soprano. Act I

“Salve O supremo che l’anima sei dell’eternità ignara ma esistente, della notte Signore” Choir Finale. Act I (Also arrangement for Band)

“Danza sacra and choir” Act II

“A che pensi Mahbuba” Duet Soprano and Bass. Act II

“Donna che vuoi da me” Duet Soprano and Mezzo Soprano. Act II

“Io amo la bellezza incandescente” Love duet Soprano and Tenor Act. II



Carmelo Pace discussing a score with Conductor Joseph Sammut.



Vincenzo Maria Pellegrini, Lyric writer, and collaborator of Carmelo Pace in three Operas and several other Works.

OPERA SOLOISTS

Edward Aquilina
I Martiri 1989

Lino Attard
Caterina Desguanez 1980

Charles Axiak
I Martiri 1989

Ronald Azzopardi Caffari
Caterina Desguanez 1970 & 1980
Ipogean 1976

Phyllis Bajada Abram
Ipogean 1976

Olivia Borg
Angelica 1973

Samuel Bezzina
I Martiri 1989

Joseph Mario Camenzuli
Ipogean 1976

Elia Cassar
I Martiri 1967

Paul Cassar
I Martiri 1967

Vivienne Cauchi
Angelica 1973

Brian Cefai
I Martiri 1989

Andrew Ciantar St. John
I Martiri 1967

Noel Ciantar
I Martiri 1989

Pio Dalli
I Martiri 1989

Joseph De Gabriele
I Martiri 1967

Joseph Farrugia
Caterina Desguanez 1965

Tonio Farrugia
Ipogean 1976

Joseph Fenech
Caterina Desguanez 1965 & 1970
I Martiri 1967 & 1989
Angelica 1973

Rachel Florida
Caterina Desguanez 1970

Frank Galea
Caterina Desguanez 1970 & 1980
Angelica 1973
Ipogean 1976
I Martiri 1989

Joseph Gatt
I Martiri 1967

Lino Gatt
I Martiri 1967

Joe Huber
Caterina Desguanez 1970 & 1980
Angelica 1973
Ipogean 1976

Alessandra Maistrello
I Martiri 1989

Hilda Mallia Tabone
Caterina Desguanez 1965 & 1970
I Martiri 1967
Angelica 1973

Harold Mallia Zarb
Caterina Desguanez 1965
I Martiri 1967

Lewis Mercieca
I Martiri 1967

Arthur Micallef
Caterina Desguanez 1980
I Martiri 1989

Jimmy Mifsud
I Martiri 1989

Antoinette Miggiani
Ipogean 1976
Caterina Desguanez 1980

Anthony Montebello
I Martiri 1989

Jean Myers
Caterina Desguanez 1965

Tanya Parlato Trigona
Ipogean 1976

Edwin Rizzo
Caterina Desguanez 1970
Angelica 1973

Valentino Saliba
I Martiri 1989

Andrew Sapiano
Caterina Desguanez 1965
I Martiri 1967 & 1989

John Schranz
I Martiri 1967

Steve Singleton
I Martiri 1967

John Spiteri
I Martiri 1967 & 1989

Marie Therese Vassallo
Ipogean 1976
Caterina Desguanez 1980

Joseph Vella Bondin
Caterina Desguanez 1965, 1970 & 1980
I Martiri 1967 & 1989
Angelica 1973
Ipogean 1976

John Vella Bondin
I Martiri 1967 & 1989
Angelica 1973

Pio Zammit
Caterina Desguanez 1965
I Martiri 1967

OPERAS – SOLOISTS



Edward Aquilina
Tenor



Lino Attard
Baritone



Charles Axiak
Bass



Ronald Azzopardi Caffari
Bass



Phyllis Bajada Abram
Mezzo Soprano



Olivia Borg
Soprano



Samuel Bezzina
Tenor

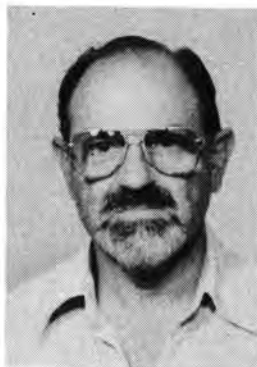


Joseph Mario Camenzuli
Bass

OPERAS – SOLOISTS



Elia Cassar
Tenor



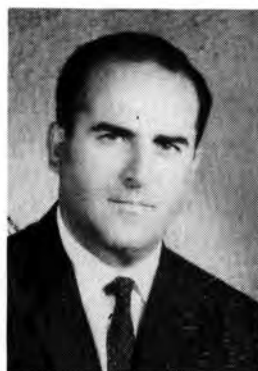
Paul Cassar
Baritone



Vivienne Cauchi
Soprano



Brian Cefai
Tenor



Andrew Ciantar St. John
Tenor



Noel Ciantar
Baritone



Pio Dalli
Baritone



Joseph De Gabriele
Tenor



Joseph Farrugia
Tenor

OPERAS – SOLOISTS



Tonio Farrugia
Baritone



Joseph Fenech
Baritone



Rachel Florida
Contralto



Frank Galea
Bass



Joseph Gatt
Tenor



Lino Gatt
Tenor



Joe Huber
Tenor



Alessandra Maistrello
Soprano



Hilda Mallia Tabone
Soprano

OPERAS – SOLOISTS



Harold Mallia Zarb
Bass



Lewis Mercieca
Baritone



Arthur Micallef
Tenor



Jimmy Mifsud
Tenor



Antoinette Miggiani
Soprano



Anthony Montebello
Bass



Jean Myers
Contralto



Tanya Parlato Trigona
Soprano



Edwin Rizzo
Tenor

OPERAS – SOLOISTS



Valentino Saliba
Tenor



Andrew Sapiano
Tenor



John Schranz
Tenor



Steve Singleton
Bass



John Spiteri
Baritone



Marie Therese Vassallo
Mezzo Soprano



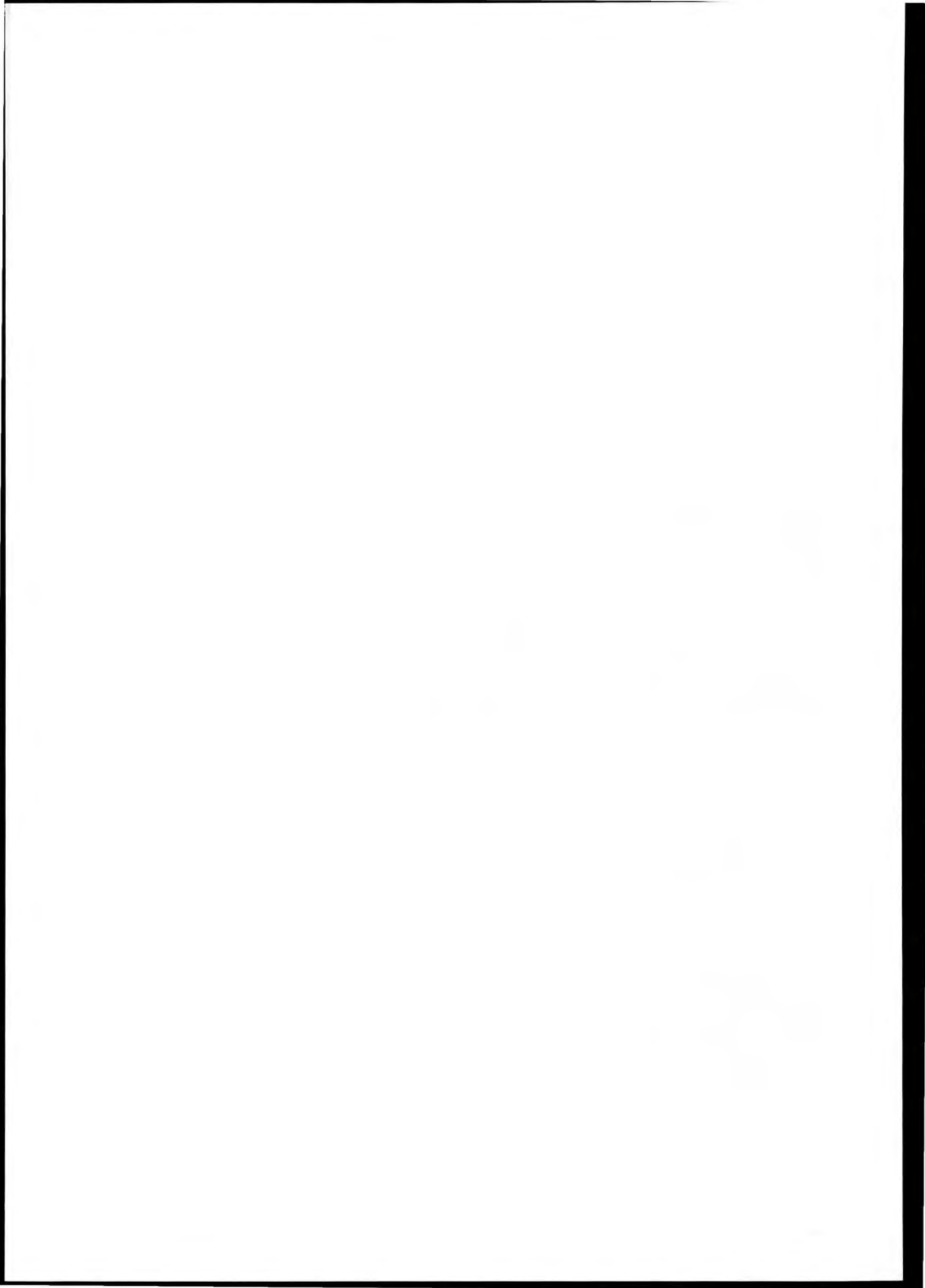
Joseph Vella Bondin
Bass



John Vella Bondin
Bass



Pio Zammit
Bass



Liturgical Music

- IN MEDIO ECCLESIAE -

AI 1978
Sungo *buon tempo Pace*

Soprano I *mf* In me-di-o Ec-cle-si-ae

Soprano II *mf* In me-di-o Ec-cle-si-ae

Contralto *mf* In me-di-o Ec-cle-si-ae

Tenore *mf* In me-di-o Ec-cle-si-ae

Bassi *mf* In me-di-o Ec-cle-si-ae

S *mf* a-be-ni-ti-os

S *mf* a-be-ni-ti-os

C *mf* a-be-ni-ti-os

T *mf* a-be-ni-ti-os

B *mf* a-be-ni-ti-os

f *mf* et im-ple-rit e-um do-mi-nus

f *mf* et im-ple-rit e-um do-mi-nus

f *mf* et im-ple-rit e-um do-mi-nus Spi-ri-tus

f *mf* et im-ple-rit e-um do-mi-nus

f *mf* et im-ple-rit e-um do-mi-nus Spi-ri-tus

LITURGICAL MUSIC

Music Microfilm
Ms. No. Proj. No.

2582 8079 **MISSA "CORDE JESU" (1929)**

Written for Soprani, Contralti and Organ.

The composer has also re-orchestrated the work for soloists and a Chamber orchestra and conducted the first performance at the Church of "La Vittoria" Valletta on the occasion of the feast of the Sacred Heart of Jesus.

Duration about 13 mins. Score 28 pp

Theme  Soprani
Ky - ri - e e - le - i - son

2583 8079 **QUDDIESA No.3 (1965)**

Written for two voices and Organ.

Comprises: "Mulej Hniena", "Glorja", "Jiena nemmen", "Qaddis", "Haruf t'Alla".

Words in Maltese. Commissioned by the Dominican Priory, Tignè, Malta.

Duration about 18 mins. Score 13 pp

Theme  Organo Voce
Mu - lej hnie - na
p

2584 8079 **INTROIT "CORDE JESU" (1930)**

Written for Tenors, Basses and Organ.

Duration about 3 mins. Score 3pp

Theme  Bassi
Co - gi - ta - tio - nes Cor - dis

2585 8079 **INTROIT "MISERICORDIA DOMINI" (1930)**

Written for voice and Organ.

Duration about 3 mins. Score 1 p

Theme 
Mi - se - ri - cor - dia Do - mi - ni

Music Microfilm
Ms. No. Proj. No.

2586 8079 **INTROJTU "HADD MA JISTA' MINGHAJREK"** (1966)

Written for voices in Unison and Organ.

Lyrics by Dun Karm Farrugia.

Commissioned for St. Gregory's Church, Sliema.

Duration about 3 mins. Score 1 p

Theme

Hadd ma jis - ta' min-ghaj - rek O Al-la,

2587 8079 **INTROIT "IN FESTO SANCTISSIMI NOMINIS JESU"** (1970)

Written for two voices and Organ.

Duration about 3 mins. Score 3 pp

Theme

In no - mi - ne Je - su

2588 8079 **MOTET "IN MEDIO ECCLESIAE"** (1978)

Written for five mixed vocal parts unaccompanied.

Used for the feast of St. Augustine of Hippo.

The music is in slow tempo, quadruple time, and the style is contrapuntal throughout. At "Bonum est", the tempo is a little faster and the time is Triple.

The concluding section "In medio Ecclesiae" is in a moderate speed, leading into a climax to a crescendo to the final cadence in fortissimo full choir.

Duration about 5 mins. Score 8 pp

Theme

In me - di - o Ec...

LITURGICAL MUSIC

Music Microfilm
Ms. No. Proj. No.

- 2589 8079 **DOMINE NON SECUNDUM (1970)**
(Graduale et Tractus Dominicae I Passionis)
Written for four mixed voices unaccompanied.
Original score at St. Julian's Choir.
Duration about 5 mins. Score 2 pp

Theme Theme
Do - mi - ne ————— non se - cun - dum pec...

- 2590 8079 **DOMINE NON SECUNDUM (1973)**
(Graduale et Tractus)
Dominicae I Passionis
Written for two voices and Harmonium.
Duration about 4 mins. Score 3 pp

Theme Theme
Do - mi - ne ————— non se - cun - dum peo - ca - ta

- 2591 8079 **SEVEN PSALMS (1950)**
Voice in Unison unaccompanied
No. 6 - Haduh
 32 - (3) Hsibijiet ta' wiehed niedem
 38 - (37) Talba ta' midneb
 51 - (50) Miserere
 102 - (101) Tnehid ta' wiehed fil-jasar
 130 - (129) De Profundis
 143 - (142) Talba ghall-ghajnuna t'Alla

Given to Mr. Crispin Mangion

Theme Theme
No. 6 Mu - lej, la ćcan - far - nix fil - kor - la tie ghek

Theme Theme
No. 32(3) Hie - ni I - bnie - dem li ħti - jie - tu maħ...

Music
Ms. No. Microfilm
 Proj. No.

2592 8079 **ANTIFONA DI S. GIUSEPPE (1972)**

Written for four mixed voices and Orchestra.

Pianoforte or Organ part for rehearsal.

Commissioned by Fr. Salv. Galea for the Dominican Priory of Tigné.

Duration about 5 mins. Pianoforte part for rehearsal 7 pp

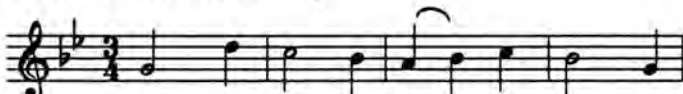
Theme 

Jo - seph fi - li Da - vid,

2593 8079 **TANTUM ERGO (1930)**

Written for four mixed voices unaccompanied.

Duration about 3 mins. Score 1 p

Theme 

Tan - tum er - go Sa - cra - men - tum

2594 8079 **TANTUM ERGO (1930)**

Written for two voices and Organ.

Duration about 3 mins. Score 3 pp

Theme 

Tan - tum er - go Sa - cra - men - tum

2595 8079 **TANTUM ERGO (1930)**

Written for one voice in unison, Organ and Strings.

Duration about 3 mins. Score 2 pp

Theme 

Tan - tum er - go Sa - cra - men - tum

LITURGICAL MUSIC – TE DEUM

Music Microfilm
Ms. No. Proj. No.

2596 8080 **TE DEUM (1983)**

Written for mixed four part Choir, Soprano Solo, Tenor Solo, Full Orchestra with Organ ad libitum.

After an orchestral prelude in Andante $\frac{6}{8}$ time, the Chorus enter (in the same tempo) with a forte "Te Deum laudamus", this is followed by a Tenor's Arietta, "Tibi omnes Angeli", in Andantino G Major, with violins and violas downward sweeping arpeggios, immediately followed by the Choir's ejaculations of "Sanctus, Sanctus".

The music now subsides with a gradual diminuendo of the Brass until the choir is left alone to sing in mezzoforte "Apostolorum chorus" with strings only.

After this section has died away, the chorus with full orchestra sings aloud "Tu rex gloriae Christe". The Tenor Solo interweaves with "Te Ergo", whilst the Soprano Solo is heard for the first time answering the Tenor's "Te ergo" developing in a duet (Soprano-Tenor), the orchestration is light.

At the end of the duet, the Chorus takes up "Aeterna fac" in a Moderato $\frac{3}{4}$ time forte "Tutti". This section ends quietly and slowly on "Salvum fac" – Chorus and strings.

This is followed by the Soprano Solo "Rege eos", in a moderate pace, soft tone. The Choir joins softly at "Et rege eos".

The Finale opens with "In te Domine speravi" and is set for "Tutti", including the vocal soloists, in Andante quadruple time. The Soprano Solo opens with an expressive theme answered softly by the choir, and then by the Tenor Solo. The horns introduce the Allegretto in which choir and soloists interweave, ending on a broad and exultant "in aeternum".

Duration about 40 mins. Score 95 pp

One copy of the score and all parts at the Manoel Theatre.

Donation dated 7.7.86 as per copy of letter in the Cathedral Museum, Mdina, file.

Dopo l'introduzione

Theme

Te De - um lau - da - mus te Do-mi...

LITURGICAL MUSIC - TE DEUM

21

The score is written on multiple staves. The instruments listed on the left are Flute (Fl), Oboe (ob), Clarinet (cl), Bassoon (Fag), Corni (Corns), Trombones (Tbn), Trumpets (Timp.), Glockenspiel (G.C.), Tenor (Tenore), Organ (org), and Chorus (Coro). The organ part includes the instruction "vo. ce pros. clamant." and "organo". The Chorus part includes the lyrics "San...ctus San...ctus San...ctus" repeated across four staves. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *f* and *rit.*.

TE DEUM Page from the score.

LITURGICAL MUSIC – MAGNIFICAT

Maestros

5

men-ti-bus e... sem

Tutti

Fe-cit po-

ten-ti-am in bra-chio su-o di-sper-sit su-

simili

simili

Tutti

per-los men-te Cordis su... i p de-po-se-it po-

Cor-dis su... i

MAGNIFICAT – Page from the score.

LITURGICAL MUSIC

Music Microfilm
Ms. No. Proj. No.

- 2600/1 8081 **AVE MARIA (1930)**
Written for Soloist/two voices and Organ
Duration about 3 mins. Score 2 pp

Theme 

- 2602 8081 **TU ES SACERDOS (1930)**
Written for two voices and Harmonium.
Duration about 2 mins. Score 1 p

Theme 

- 2603 8081 **ECCE SACERDOS MAGNUS (1930)**
Written for voice, Organ and Violin
Duration about 2 mins. Score 2 pp

Theme 

- 2604 8081 **ECCE SACERDOS MAGNUS (1930)**
Written for two voices and Harmonium
Duration about 2 mins. Score 2 pp

Theme 

- 2605 8081 **TOTA PULCHRA (1930)**
Written for four mixed voices unaccompanied.
The music is written in four-part harmony unaccompanied and is in Binary Form in a moderate tempo in F Major.
The second section starts at "Tu honorificentia" which leads us to the quiet final Cadence.

Music Microfilm
Ms. No. Proj. No.

Duration about 3 mins. Score 3 pp

Theme 

To - ta pulchra es Ma - ri - a

2606 8081 **SALVATOR MUNDI (1935)**

Written for four mixed voices and Orchestra.

The music is in Binary Form, starting with a short introduction on the Organ. The Choir which enters on the 4th Bar in a Slow tempo in G Major introduces the first idea over an independent Organ accompaniment. The second group enters with "Discipulique dilecti" following immediately the first Theme to a quiet final Cadence.

Duration about 3 mins. Score 3 pp

Theme 

Sal - va - tor Mun - di

2607 8081 **SCIO ENIM (1950)**

Written for four mixed voices unaccompanied.

Duration about 3 mins. Score 4 pp

Theme 

Sci - o e - nim quod Re - demp - tor

2608 8081 **JUBILATE DEO (1956)**

Written for four mixed voices and Orchestra.

This Motet is in a short Ternary Form.

The first group starts with a loud Majestic Theme in G Major: it is followed by an Episode in moderate tempo on "Populus ejus" in the Key of E Flat Major. At "Laudate nomen ejus" the music of the first group is recapitulated in the Tonic Key.

Duration about 4 mins. Score 6 pp

Theme 

Ju - bi - la - te De - o omnis ter - ra

LITURGICAL MUSIC

Music Microfilm
Ms. No. Proj. No.

2609 8081 **TRIBUS MIRACULIS-ALLELUJA (1961)**

Written for eight mixed voices unaccompanied.

The music which is in an energetic duple time starts on a loud chord of B Flat Major: The rest of this Motet is in contrapuntal style.

At "Hodie stella Magos" half the choir is singing softly, while the other half joins a few bars later ending the passage at "factum est". A new theme starts on "Christus baptizari voluit", this contains an emotional tension leading into a softer passage into the "ut salvaret nos"; the last few bars of this motet are meant to produce the majestic expression of the "Alleluja".

Duration about 4 mins. Score 5 pp



2610 8081 **STABAT MATER (1958)**

The choral writing is throughout unaccompanied, and written for mixed voices S.A.T.B. The opening is a Larghetto in triple time, in contrapuntal style.

In "quis est homo" the female section opens a new theme and at "Quis non posset" the male section joins in, making a full four-part harmony. The music is very soft. From "Pro peccatis suae" a new theme starts sung by the Contralti, the music contains several contrapuntal devices.

Another new theme starts on "Eja Mater" in $\frac{3}{4}$ time, moderate speed. At "Sancta Mater" the male section of the choir starts softly, but the female section join in, a few bars later to reach a "Forte Tutti" on "Sancta Mater istud agas". A pianissimo passage on "Juxta crucem" leads to the "Virgo Virginum" theme in a moderato speed alternating entries between the Female and Male sections of the choir.

The final section of the work starts from "Fac ut portem Christi mortem" with very soft and slow music. This section includes a loud passage on "Flammis ne" followed by a passage which goes down to diminish the volume on "Morte Christi" which leads into a Coda to finish softly on "Paradisi gloria".

Music Microfilm
Ms. No. Proj. No.

Duration about 10 mins. Score 10 pp



2611 8081 **FOUR LATIN MOTETS (1968)**

1. "O vere digna Hostia"
2. "Tribus Miraculis"
3. "Sancta Maria, succurre miseris"
4. "Jubilate Deo"

Written for four mixed voices unaccompanied.

No. 1 "O vere digna Hostia" The tempo is marked *lentamente*, in duple time, contrapuntal style. At "reddite vitae" the tempo is a bit slower. In the last four bars the music is *forte* and the harmony is written in five parts. Score 6 pp



No. 2 "Tribus Miraculis" Tempo *maestoso*, quadruple time. The opening is marked *forte* but becomes softer after four bars. The style is contrapuntal. A second section starts at "Hodie vinum", leading to the Coda (Alleluja). Score 6pp



No. 3 "Sancta Maria, succurre miseris" Tempo *adagio*. It is an invocation to our Lady, the Holy Mother of God. The music is homophonic at "Juva pusillanimes, ora pro populo" but again contrapuntal at "ora pro nobis". A second section starts at "Sancta Maria" leading to the finale (last 8 bars). The piece ends in *pianissimo* five-part harmony. Score 5 pp



LITURGICAL MUSIC

Music Microfilm
Ms. No. Proj. No.

No. 4 "Jubilare Deo". Tempo allegro gioioso in quadruple time. The choir enters singing joyful music. After the forte opening there follows a softer section at "Psalmum dicite nomini suo". This is followed by a third section at "Laudi eius" and a Coda on "Jubilare" concluding the piece with a forte tutti on "Omnisterra". Score 6 pp



Duration about 15 mins.

2612 8081 **STABAT MATER (1970)**

Written for four mixed voices and Organ.

The full choir starts slowly and very softly. At "Contristatam" the tempo is changed from quadruple to triple and the volume of the music is now loud. At "Quis est homo", the male section starts a new Theme in slow compound duple time: the volume is increased by the entry of the female parts over sustained chords of the Organ in modern harmonic idiom. In the "Eja Mater" the choir is full but soft, supported by an independent organ. The Metronomic speed is slightly increased in "Sancta Mater" which starts with the Basses and which includes some musical devices as the other vocal parts are entering. In "Fac me tecum" the tempo is changed from quadruple to triple over the organ sustained chords always in modern idiom, until it reaches "Juxta crucem" when the full choir sings forte in quadruple time again.

The female section starts "Virgo virginum" and reaches a point of some tender music at "Fac me plagis", the music here moves slower till the vigorous passage "fortissimo", tutti in Unison. This leads into a contrapuntal section starting softly and increasing the volume till the "Fac me cruce" in a loud energetic four-bar phrase in Unison followed by a heavy monophonic Coda, which concludes the work with a soft and quiet "Quando corpus morietur" above an Organ Pedal point of D Minor with a Tierce de Picardie.

Duration about 15 mins. Score 20 pp



Music Microfilm
Ms. No. Proj. No.

2613 8081 **TRE MOTETTI A CAPPELLA (1970)**

1. "Graduale et Tractus Domenicæ I Passionis"
2. "Sequentia Paschalis"
3. Psalmus 107 (Cantate Domino)

Written for four mixed voices unaccompanied.

No. 1 "Graduale et Tractus Domenicæ I Passionis" Written for unaccompanied mixed Choir. The music is slow in tempo, having a contrapuntal section in the middle of the piece. The monophonic finale ends softly.



No. 2 "Sequentia Paschalis" Unaccompanied mixed Choir. The music starts in triple time, with a middle section in duple time. At "Scimus Christum" the tempo is faster and at "Miserere" the music is slower and softer, but gradually increasing the volume until the final forte "Alleluja".



No. 3 Psalmus 107 (Cantate Domino) The music starts majestically on a Forte with full unaccompanied choir.

From "Psallite Domino" the singing becomes soft in volume but contrapuntal in style. At "moveatur" the Soprani enter with a new Theme in mezzoforte with some crescendos, but the motet ends on a soft Cadence full choir.



Duration about 7 mins. Score 7 pp

LITURGICAL MUSIC - TE, MATER PANGIMUS

3.

Handwritten musical score for the liturgical piece "TE, MATER PANGIMUS". The score is written in G major and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "of fers, in-ver-nis, Ma-ter be-a-ta". The piano part includes dynamic markings such as *p* and *man.*, and a section marked *Lentamente* (♩ = 63). The Tenor part includes the instruction *Tenore Solo con tenerazza*. The score concludes with a *p* dynamic marking.

TE, MATER PANGIMUS Page from the score.

Music Microfilm
Ms. No. Proj. No.

2614 8081 **TALBA (1970)**

Prayer of St. Francis of Assisi
"Lord make me an instrument of thy peace"

Words in Maltese:

"Mulej aghmilni strument tal-paci tieghek:

Fejn hemm il-mibeghda
hallini nheggeg l-imhabba;

Fejn hemm il-htija,
hallini nferrex il-mahfra;

Fejn hemm id-dubju
hallini ndahhal il-fidi;

Fejn hemm il-qtigh il-qalb,
hallini nqawwi t-tama;

Fejn hemm id-dlam,
hallini nkebbes id-dawl;

Fejn hemm in-niket,
hallini nxerred il-ferh."

Written for two voices and Harmonium.

Duration about 3 mins. Score 2 pp



2615 8081 **TE, MATER PANGIMUS (1974)**

Written for Soprano and Tenor Soloists S.A.T.B. and Organ.

The music is more or less contrapuntal. A Tenor Solo is introduced at "Ave, dolens", followed by a Soprano Solo, at "Ave in triumphis Filii"; the final section "Venite gentes", is taken up by the full Choir in fortissimo tutti, till the end.

Duration about 5 mins. Score 7 pp



Music Microfilm
Ms. No. Proj. No.

2617/8 8081 **O SACRUM CONVIVIUM (1981)**

Written for Tenor Solo, Tenors, Basses and Orchestra.

Written in homophonic style suitable for the traditional village churches in Malta or Gozo. A Section for Tenor Solo is introduced at "O Sacrum convivium" in a new key. The full choir recapitulates the opening melody, followed by an "Alleluja" of six bars in fortissimo Tutti.

Commissioned by the Rev. Fr. Gius. Mintoff and written for the specific needs of its performance at Ghasri Parish Church, Gozo.

All individual parts of the Orchestra given to Father Gius. Mintoff.

Duration about 10 mins. Score 20 pp

O SACRUM CONVIVIUM

Written for Tenor Solo, Tenors, Basses and Organ. Special arrangement for Organ.

Duration about 10 mins. Score 9 pp

Theme 

O Sa - crum Con - vi - vium in quo Chris - tus

2618A/ 8081
2915

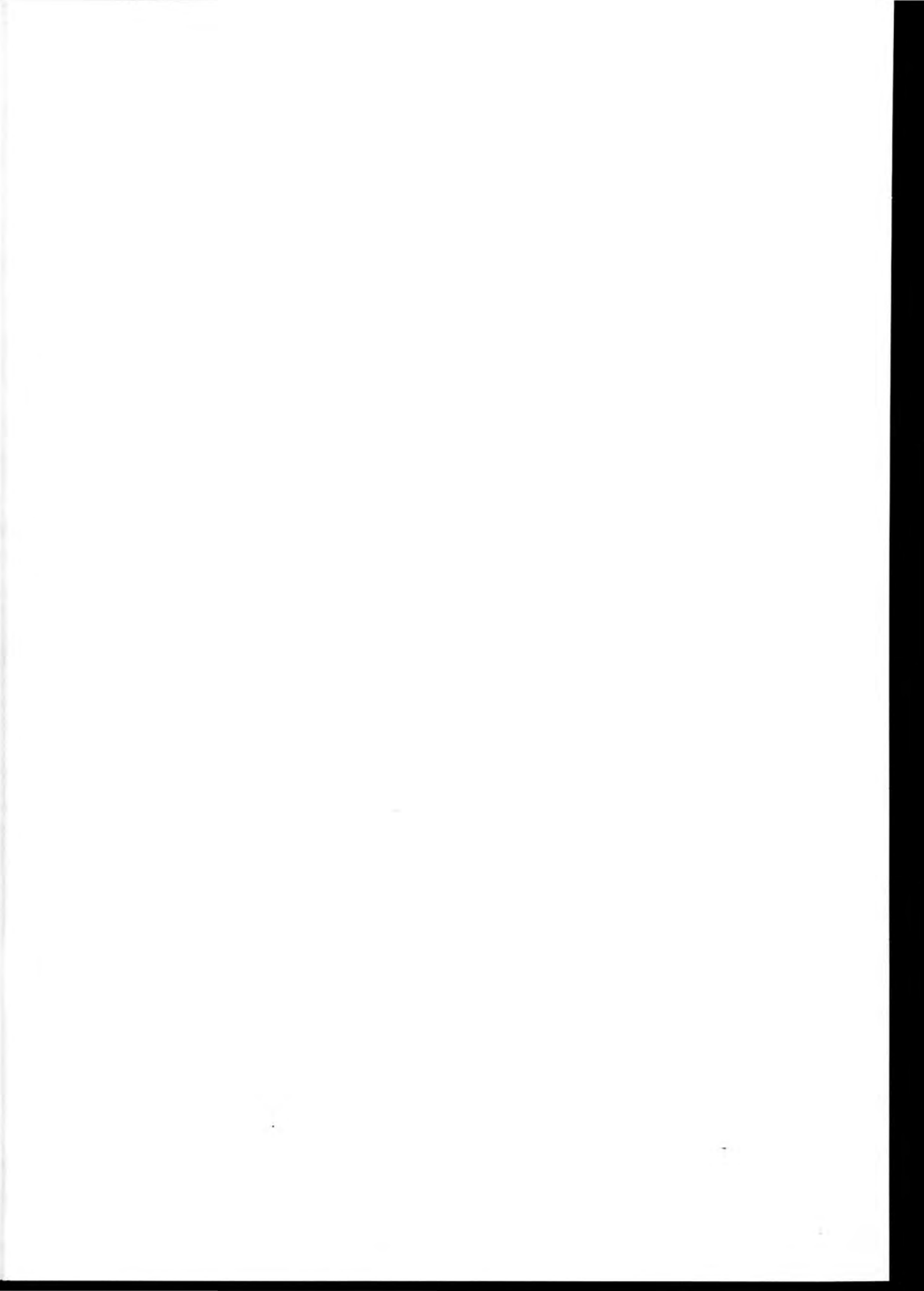
SALVE REGINA (1987)

Written for Bass Solo and Pianoforte.

Duration about 3 mins. Score 4 pp

Theme 

Sal - ve Re - gi - na, ma - ter mi - se - ri...



Opera Oratorio Cantatas – Stabat Mater Oratorios – Gloria



The Archbishop of Malta, Joseph Mercieca, is seen thanking Carmelo Pace for the Original Manuscript of the Cantata SEJHA donated on the 23rd June, 1986.

OPERA ORATORIO – ALBA DORATA

Music Microfilm
Ms. No. Proj. No.

2619

ALBA DORATA (1964)

An Opera-Oratorio in three parts on the history of Malta.

Written for Soloists, Choir and full Orchestra.

Libretto by Vincenzo Maria Pellegrini.

8082 **Part I “Trionfo di Fede”**

Characters:

Maleth: Soprano, Il-Poeta: Tenor, Paulus: Baritone, Melkart: Bass.

Chorus: Four mixed voices.

The music opens quietly and is divided into short arias, declamations and choral sections which narrate the historical incidents of prehistoric Malta. The Soprano and Tenor are the main soloists but the choir is kept active the whole time.

Duration about 45 mins. Score 142 pp



8083 **Part II “Gloria Europea”**

Characters

Malta: Soprano, Il-Poeta: Tenor, Dragut: Baritone, La Vallette: Bass.

Chorus: Four mixed voices.

Apart from the tender Adagio (Soprano Aria) and the declamatory passages of the Tenor, the rest of the music is dramatic and vigorous suggesting the 1565 Siege of Malta.

The right frame of mind in which to approach this part of the Work is to note the Composer's rhythmic rigour and intensity of the harmonies attached to such utterances as Dragut's "Occorre sterminare questi vermi, radere al suolo Malta" in contrast with La Vallette's brave words "Sperar giova soltanto nel buon Dio, e nella volontà nostra d'acciaio."

Duration about 45 mins. Score 138 pp



OPERA ORATORIO – ALBA DORATA

153

Fl
Ob
Cl
Fag
Corn
Tuba
Tromp
Vcln I
Vcln II
Vla
Vcl
Cb
P

Sopr
Alto
T
B

madre gene-ro... sa, deh tu pro-teg-gi o - Si... o, da tut-ti i
deh, tu pro... da tut... ti i
madre gene-ro... sa, deh,
ma-dre gene-ro... sa, deh tu pro-teg-gi o - Si... o, da tut-ti i
madre gene-ro... sa, deh tu pro-teg-gi o - Si... o, da tut-ti i

Alba Dorata Opera Oratorio in three parts on the History of Malta. Page from the Score.

OPERA ORATORIO

Music Microfilm
Ms. No. Proj. No.

8084 **Part III "Osanna agli Eroi"**

Characters:

Malta: Soprano, Il-Poeta: Tenor, Filippo Sciberras: Baritone,
Dun Karm: Bass, L'Artefice: Bass-Baritone.

Chorus: Four mixed voices.

This period starts from the French invasion (1798) to the present time. The chief soloists are the Soprano and the Tenor. The important power of the choir is an essential feature of the whole Work, and is vital from "Sia gloria a voi" till the glorious tune of the finale "L'Isola nostra".

Duration about 45 mins. Score 156 pp



Each part is textually and musically a complete 45 minutes Cantata, which can be performed separately independent of the other two parts.

"Osanna agli Eroi" was premiered on the 29th March, 1983, in a Concert presented by the Cultural Division of the Ministry of Foreign Affairs and Culture at St. John's Co-Cathedral by the "Collegium Musicum" Choir and Orchestra conducted by Dion Buhagiar and attended by the President of the Republic – Her Ecc. Miss Agatha Barbara.

2620 8085 **THE ETERNAL TRIUMPH (1966)**

A Cantata for S.A.T.B.

Soloists: Soprano, Tenor, Bass and Speaker with full Orchestra.

Words compiled by the Composer from the Bible and other Liturgical sources.

The Work opens very softly on the lower register of the Strings below an Oboe Solo describing the dawn on the morning of Christ's resurrection and his meeting with Mary Magdalene. In the next section the Choir enters triumphantly with the words "Christians bring forth to the Paschal Victim your sacrifice for Praise."

After a contrapuntal section "We know that Christ has risen" there is an Aria for Bass Solo (St. Paul) "Brethren purge out the old leaven". This is followed by the jubilant choral section "Young men and maids rejoice". The music is gay and the melody is elevating.



The “Jesus of Nazareth” Choir conducted by Father Salv. Galea O.P. performing one of Pace’s Works.

The next scene depicts John and Peter’s arrival at the tomb. This fugal choral section leads to a recapitulation of the previous material, now more elaborated.

A short six bar passage on the wood-wind introduces the Finale “On this most solemn feast”. This is a massive song of Victory written for full choir and orchestra in “Tempo animato” with a rallentando on the fortissimo grandiose Alleluia.

Premiered on the 16th May, 1966, at the Malta Cultural Institute Concert Hall, Floriana, with the participation of Soprano: Antoinette Miggiani, Tenors: Edwin Rizzo and Joe Huber, Baritone: Lino Attard, Bass: Frank Galea, Speaker: Charles Abela Mizzi, the “Jesus of Nazareth” Choir and Orchestra, conducted by Father Salv. Galea O.P.

A repeat performance under the patronage of the Governor General and Lady Dorman was given at St. Paul’s Anglican Cathedral, Valletta, on the 21st March, 1971, followed by other performances.

Duration about 35 mins. Score 71 pp



CANTATAS

Music Microfilm
Ms. No. Proj. No.

2621 8086 **THE SEVEN LAST WORDS (1978)**

A Cantata for Mezzo Soprano Solo, Tenor Solo, S.A.T.B. and Orchestra.

Words compiled by the Composer mainly from Biblical sources.

After the orchestral Prelude, the Evangelist (mezzo Soprano) narrates how Christ was seized by the Jews. This is followed by a contrapuntal Choral section, "There Jesus hung upon the tree".

Then a brief recitative forms a bridge to the Aria of Jesus (Tenor) "Father forgive them".

Next the Chorus narrates how Pilate condemned Jesus to His crucifixion between two robbers.

In the middle section of this Work the Mezzo Soprano sings an Aria in the style of a Prayer "O Lord in your love and mercy". This is followed by an agitated passage leading to a slower tune in which Jesus sings "It is fulfilled". A short recitative and a dramatic orchestral passage introduces the last words of Jesus "In thy hands I commend my Spirit". The final Aria is now sung by Jesus which leads to the last full chorus "Almighty Father". This choral section is written in four parts containing several devices including a fugato leading to a solemn Hymn of praise to the Almighty Father.

Duration about 40 mins. Score 119 pp

If required there is also an Organ arrangement in lieu of orchestra.

Fagotto e Clar.



2622 8087 **CANTICO DI SALOMONE (1982)**

A selection taken from Chapter I and III of Solomon's poems set in a Cantata form for Soprano Solo, Tenor Solo, S.A.T.B. and full Orchestra.

The Soprano is personifying "The Church"; The Tenor is portraying "Christ"; The Choir is delineating "The Faithful".

A rather elaborate orchestral Prelude in slow tempo, but with several changes of speed and mood, resolves on an Andantino in $\frac{12}{8}$ time. The Soprano soloist is introduced on a forte declamation in $\frac{1}{4}$ time "Mi baci egli" followed by the Chorus in an expressive

Music Microfilm
Ms. No. Proj. No.

broad melody "Traimi tu dietro a te". The next Section is a choral vivace in $\frac{4}{4}$ time "Se tu non conosci se stessa".

The Finale includes a Chorus, Soprano Solo, and Tenor Solo. The Tenor Solo introduces the first verse "A'miei destrieri". The choir follows after 14 bars with "Noi ti faremo" in tempo moderato $\frac{4}{4}$ time. Tenor again, then Soprano with "Mazzetto di mirra", and the choir joins in the Larghetto $\frac{6}{8}$ time with "Bello veramente".

The Coda starts at the Moderato in $\frac{4}{4}$ time with a forte overwhelming "Chi è costei" (chorus). This includes a fugato and other contrapuntal devices. The Soloists join the chorus in the conclusion of the piece in a tumultuous climax.

Duration about 16 mins. Score 63 pp

Theme

Cornl in Fa

Tromboni

2623 8087 **CANTATE DOMINO (1982)**

A Latin Hymn of praise, set for S.A.T.B., Tenor Solo and String Orchestra.

The choir starts after an instrumental introduction of four bars. The tempo is Andante Gioioso. The leading Key is D Major with some modulations.

The second group is in G Major (Episode) written for Tenor Solo and strings. The speed is Moderato quadruple time. This Aria comes as a telling contrast to the Choral portion, and ends back at the original key of D Major, as a recapitulation of the Choral section, forming a Ternary Plan.

Performed several times by the St. Julians Choir and Orchestra
Conductor: Rev. John Galea.

Duration about 6 mins. Score 16 pp

Theme

Can - ta - te Do - mi - no Can - ta - te



The St. Julians Choir and Orchestra in one of the various performances of Carmelo Pace's Works.
Conductor: Rev. John Galea.



STABAT MATER Original score presented to Pope John Paul II on the 7th August, 1985 by Helen De Gabriele on behalf of Carmelo Pace.

Music Microfilm
Ms. No. Proj. No.

2624 8088 **STABAT MATER (1982)**

Written for Soprano Solo, Tenor Solo, Bass Solo, S.A.T.B. and full Orchestra.

This Work is dedicated to the Blessed Virgin "The Madonna of the roses" who appeared to Rosa Quattrini in 1964 at San Damiano, Italy.

On the 7th August, 1985, Helen De Gabriele on behalf of Carmelo Pace, presented the Original Score of this Oratorio to Pope John Paul II.

The Work comprises:

- | | |
|-------------------------------|-----------------------------|
| 1. Introduzione | Preludio |
| 2. Stabat Mater | Bass & choir |
| 3. Cujus Animam | Soprano |
| 4. Quis est Homo | Bass & choir |
| 5. Pro peccatis | Tenor |
| 6. Eja, Mater | Soprano-Tenor-Bass & choir |
| 7. Sancta Mater | Soprano & choir |
| 8. Fac ut portem | Bass |
| 9. Flammis ne urar | Tenor |
| 10. Quando corpus-Amen | Soprano-Tenor-Bass & choir. |

The first movement is an orchestral prelude in a meditative slow tempo, which prepares the entry for the 2nd movement "Stabat Mater dolorosa" for choir and Solo Bass. The choir in a pianissimo unaccompanied passage leads us to the entry of the Solo Bass on the same words. The movement ends very softly.

The third movement "Cujus animam" is full of dramatic feeling expressed by the Solo Soprano and orchestra.

The fourth movement "Quis est Homo" for Solo Bass, choir and orchestra, depicts the profound grief of the suffering Mother. The choir's entry on "Quis non posset" is a very effective passage in the middle section. There is a feeling of anguish in the fifth movement in the Tenor Solo part in "Pro peccatis" with several sudden breaks in the emotional expression.

STABAT MATER

The 6th movement which opens with a Violin Solo, is a Trio for Soprano, Tenor and Bass, with Choir. This is an unforgettable piece, the outcome of a genuine spiritual emotion.

In the seventh movement the Soprano alternates with the Chorus in "Sancta Mater". Here the music is eloquent and passionately personal, and the entry of the chorus in "Fac me tecum plangere", lifts our eyes to Christ upon the Cross.

A serene passage on the Horn and Oboe introduces the eighth movement. The touching beauty of the words in this "Fac ut portem" inspired the Composer to write an eloquent melody for the Bass Solo. The Horn again brings in a second section "Fac me plagis vulnerari". The music is still sombre but the scoring is lighter, ending on a pianissimo "Et cruore Filii".

A motive of pathos on the flute announces the touching music of the Tenor Aria in the ninth movement. "Flammis ne Urar". In the *piu mosso* section, the music is scored heavier particularly at the "Christe, Christe". After a return to an *Adagio*, the movement ends on a triumphant note on "Ad palman victoriae".

The Finale "Quando Corpus" is a piece of contrapuntal work for all the forces combined, i.e. Soprano, Tenor, Bass, Choir and Orchestra. The Bass opens the movement with a broad expressive phrase "Quando corpus morietur". A solemn brass passage leads us to the animated fugato "In sempiterna saecula, Amen", for choir and soloists combined, creating a moving finale symbolizing the uplifting of the human soul to the heights of Paradise.

Premiered on the 11th June, 1982, at the Manoel Theatre with the participation of Soprano: Catherine Gauci, Tenor: Andrew Sapiano, Bass: Joe Vella Bondin, the Manoel Theatre Choir and Orchestra.

Conductor: Joseph Sammut.

Duration about 50 mins. Score 120 pp



ORATORIO – SULTANA TAL-VITTORJI

Music Microfilm
Ms. No. Proj. No.

2625 8089 **SULTANA TAL-VITTORJI (1985)**

Written for Soloists, S.A.T.B. and full Orchestra.

This Oratorio is based on the prophecies and events in the Old Testament which foretell the life of the Blessed Virgin Mary, her predestination to be the Mother of God, who was to redeem mankind from Original Sin inherited from Adam and Eve.

Libretto: Vincenzo Maria Pellegrini

Part one: Mary on God's mind.

Part two: The Betrothal.

Part three: The Nativity of Christ.

Part four: The Assumption of our Lady to Heaven.



Premiere performance of the SULTANA TAL-VITTORJI on the occasion of Carmelo Pace's 80th birthday, at St. John's Co-Cathedral on the 5th November, 1986 with Soprano: Catherine Gauci, Mezzo Soprano: Marie Therese Vassallo, Tenors: Brian Cefai and Abraham Borg, Baritone: Lino Attard, Bass: Anthony Montebello, Organist: Dr. Hugo Agius Muscat, and The St. Julian's Choir.

Conductor: Rev. John Galea.

CANTATA

Music Microfilm
Ms. No. Proj. No.

An agitated orchestral figure precedes the entry of the Tenor Solo in an Andante in quadruple time "Tabib ma nafx x'dahallu 'l-ibni". This rather lugubrious Tenor Aria is followed by the Chorus which echoes the rejoicing of the family after the recovery of their son from sickness. The choir sings in Andante quadruple time "Mulejja nizzik-hajr", and in the last verse of the same chorus, in an expression of thanks to the Lord they exclaim "U fik Mulejja bdejt inhobb".

Premiered at St. John's Co-Cathedral on the 26th March, 1987, with the participation of Joe Huber (Tenor Solo), The Collegium Musicum Choir and Orchestra.

Conductor: Dion Buhagiar.

Duration about 30 mins. Score 36 pp

The image shows a musical score for a 'Theme'. It consists of two staves. The top staff is for the Flauto (Flute), and the bottom staff is for the Clarinet B (Clarinet Bb). The music is in 8/8 time and features a melodic line with a long, sweeping phrase. The Flauto part has a long, arched line of notes, while the Clarinet B part has a more rhythmic, eighth-note pattern. The word 'Theme' is written to the left of the staves.

2627 8091 **ALTER CHRISTUS (1986)**
(St. Francis)

Oratorio based on Gužè Cardona's poem on the life of St. Francis of Assisi, composed for S.A.T.B., vocal Soloists, Organ and String Orchestra.

The Oratorio has 24 movements:

1. **Žmenijetu u qabel** Choir
2. **Il-Kura** Choir
3. **Trobbija u bidla** Soprano
4. **Approvazzjoni u bidu tal-Missjoni** Tenor
5. **L-ghotja tal-Verna** Choir

6. It-tieni Missjoni	Baritone
7. Kjara Badessa	Choir
8. Il-Konċilju u l-Kapitlu	Soprano
9. Fil-Lvant	Choir
10. Melek Kamel	Tenor
11. L-Art Imqaddsa	Choir
12. L-ewwel Martri	Baritone
13. Venezja u Ruma	Choir
14. Hafna vjaġġi	Soprano
15. Appostolat u f'Bolonja	Choir
16. Greċċjo	Tenor
17. Il-Pjagi	Choir
18. Uġigh u mard	Baritone
19. Il-Kantiku tal-hlejjaq	Choir
20. L-operazzjoni u mard	Duet Tenor–Baritone
21. Lejn it-tmiem	Choir
22. Ferħ fil-Ġenna	Soprano
23. Il-funeral	Choir
24. Id-difna, Kjara, l-Ordni	Soprano–Tenor–Baritone & Choir

Analysis:

1. **“Żmenijietu u qabel”** Set for Chorus, Organ and String orchestra; Tempo Agitato, in $\frac{4}{4}$ time, and opens with a Fortissimo “Spiċċat Ruma”. A link of two bars leads into the 2nd movement—Allegretto.
2. **“Il-kura”** Continuation of the same choral setting. A link of two bars leads to the 3rd movement.
3. **“Trobbija u bidla”** Andantino in $\frac{4}{4}$ time for Soprano Solo, Organ and Strings.
4. **“Approvazzjoni u bidu tal-Missjoni”** An expressive Air for Tenor Solo. Andantino quadruple time.
5. **“L-ghotja tal-Verna”** For chorus, in slow tempo, with a section in a new key in quicker tempo.

6. **“It-tieni Missjoni”** Aria for Baritone Solo. The music reflects St. Francis’ love for the Missions. It is in the Key of D Minor.
7. **“Kjara badessa”** St. Claire opening the Franciscan monastery. A choral section in the Key of E Flat.
8. **“Il-Konċilju u l-Kapitlu”** A tender melody for Soprano Solo in triple time-Andantino; ends softly on “dawn l-ulied ta’ Frangisku twajbin”.
9. **“Fil-Lvant”** The choir traces St. Francis’ Work in the East. A broad melody in Maestoso is followed by different sections in different keys and moods.
10. **“Melek Kamel”** The Tenor Solo in this Aria, remarks on the relationship between St. Francis and King Melek.
11. **“L-Art Imqaddsa”** Choir in four parts, in tempo moderato quadruple time “Dal-parir ma laqax”. A piece in Binary form ending on a loud theme “Art imbierka”.
12. **“L-ewwel Martri”** The Baritone Solo sings an Aria in E Minor about the first Franciscan martyrs.
13. **“Venezja u Ruma”** St. Francis returns back to Italy. The chorus sings a mezzo forte melody in tempo moderato “ried ihaffef lejn artu”.
14. **“Hafna vjaġġi”**. The Soprano Solo in a slow Air in $\frac{6}{8}$ time describes the voyages of the Franciscan Friars.
15. **“Appostolat u f’Bolonja”** The music moves faster to introduce this choral section “Wisq il-ġid” in Allegro moderato quadruple time. The chorus expound on the Spiritual benefits the faithful receive from the Franciscans.
16. **“Greċċjo”** For Tenor Solo in quadruple time; a short aria on St. Francis’ visit to Greċċjo.
17. **“Il-Pjagi”** A doleful slow choral movement on the Stigmata of St. Francis.
18. **“Uġigh u mard”** The Baritone Solo sings a moving Aria on the same text as 17.
19. **“Il-Kantiku tal-hlejjaq”** A choral setting of a Poem written by St. Francis himself.
20. **“L-operazzjoni u mard”** A lugubrious Air in D Minor interpreted by the Baritone Solo.

210

Sop. *Gji-- ra ta' San Paul- biex wisq gid għamla tifkiriet*

Ten. *Gjira ta' San Paul biex wisq gid*

Bar. *Gjira*

Kor *Gji-- ra ta' San Paul- biex wisq gid għamla tifkiriet*

ta' San wisq gid

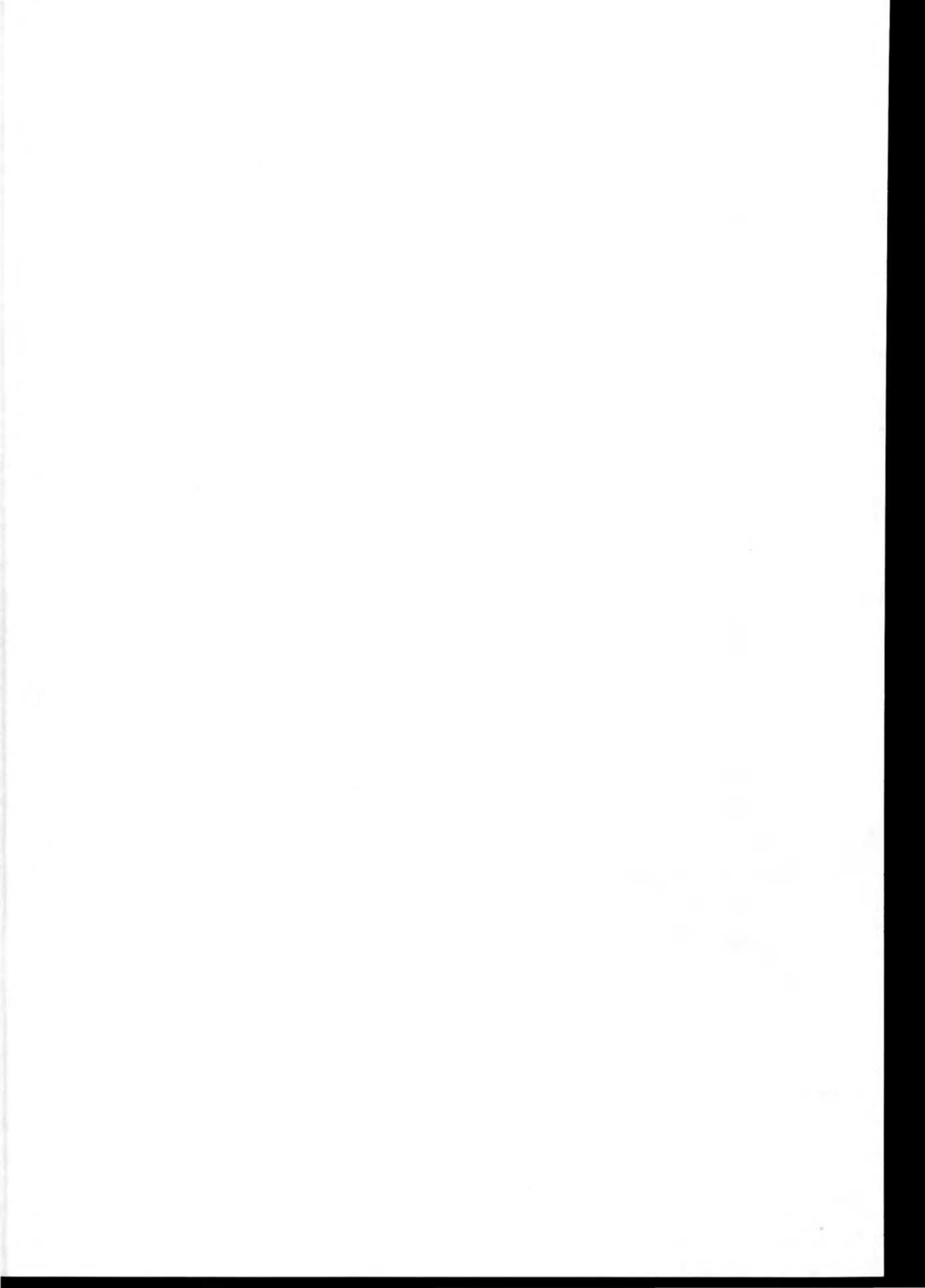
Gji-ra ta' San Paul biex wisq gid

Gji-ra ta' San

Org

GLORIA

Handwritten musical score for Gloria, page 77. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.), Clarinet (Cl.), Trumpet (Trombe), Trombone (Tromboni), Drum (Trombani), Percussion (III e Tub. Imp.), and vocal parts (Sop. Cant., Ten., Bass). The score features complex notation with dynamics like 'f' and 'p', and performance instructions like 'ritardando'. A circled '1' is present above the first measure of the woodwind section.



Stage Works



19th Centenary Celebrations of St. Paul's Shipwreck in Malta. Premiere of L'ARALDO DI CRISTO
Malta Cultural Institute Choir and Orchestra.

Conductor: Carmelo Pace

STAGE WORKS – LA PREDESTINATA

Music Microfilm
Ms. No. Proj. No.

2628 8092 **LA PREDESTINATA** (1954)

Sacred Drama in three Acts.

Scored for S.A.T.B. and Orchestra.

Libretto Vincenzo Maria Pellegrini in Italian.

Translated into Maltese (1955) **Il-Magħżula minn Alla** by Maria Pisani.

La Predestinata was written and composed to commemorate the First Centenary of the Dogma of the Immaculate Conception and the institution of the Feast of the Regality of the Blessed Virgin. This Sacred Drama brings to life various episodes of the life of the Mother of God and also looks at the historical perspective that foretold these events.



LA PREDESTINATA at the Manoel Theatre on the 9th March, 1955.

Act 1 Scene I “Nel Pensiero di Dio”

Characters:

The voice of the Creator, The voice of Miryam, The Choir and the Story.

Scene 2 “L’Immacolata”

Miryam, Anna and Gioacchino.

Scene 3 “L’Omaggio”

Rachele, La Sulamite, Abigaille, Esther and the Choir.



LA PREDESTINATA.

TEATRO MANOEL

VALLETTA

MERCOLEDI'	9	MARZO	1955	ORE
GIOVEDI'	10	"	"	6.30 P.M.
SABATO	12	"	"	

LA COMPAGNIA FILODRAMMATICA CARLO GOLDONI

presenta l'azione mariana in 3 atti di

V. M. PELLEGRINI

LA PREDESTINATA

con commenti musicali e corali del Maestro

CARMELO PACE

e allestimento scenico originale del Pittore

EM. VIN. CREMONA

CON L'INTERVENTO DEL CORO E ORCHESTRA

I S O U A R D

sotto l'alto Patronato

DI SUA ECCELLENZA REV.MA MONS. ARCIVESCOVO

SIR MICHELE GONZI G.C.O.J., K.B.E., D.G.B.A., D.D., B.LITT., J.C.D., LL.D.

E DEL PRIMO MINISTRO E SIGNORA

STAGE WORKS

Music Microfilm
Ms. No. Proj. No.

Act 3. A pastoral motif introduces the first scene. A Hymn to Workers introduces and concludes the second scene. The third scene opens with a prelude, followed by a Hymn to the Virgin. For the Finale the Hymn to Workers is sung again by the Choir.

First performance in Italian Thursday, 9th March, 1955, at the Manoel Theatre, Malta.

Producer V.M. Pellegrini; Conductor Carmelo Pace.

First performance in Maltese **Il-Maghżula minn Alla** Thursday, 26th May, 1955, at the Radio City Opera House, Malta.

Producer V.M. Pellegrini; Conductor Carmelo Pace.

Duration about 70 mins. music. Score 99 pp

Arrangements:

“Il Signore è sul mio Capo”	Choir and orchestra
“Tu eri nel sorriso dell’Eterno”	Choir and orchestra
“Canto dell’Amore”	Violin and Pianoforte
“Tu sei l’eletta sposa”	Choir and orchestra
“Gloria a Dio”	Choir and orchestra
“Inno al Lavoro”	Choir and orchestra
“Venite O Schiere d’Angeli”	Choir and orchestra.

2629 8092 **IL NATALE DI CRISTO (1955)**

Sacred Drama in five scenes.

Scored for S.A.T.B. and Orchestra.

Libretto Vincenzo Maria Pellegrini in Italian.

Translated into Maltese (1957) **It-Twelid ta’ Kristu** by Maria Pisani.

Scene 1 “Sede Romana” includes two pieces of music – a prelude in a martial mood $\frac{3}{4}$ time in C Major followed by a Finale in $\frac{4}{4}$ time marked Grandioso, there is no vocal part to these pieces.

Scene 2 “L’Osteria” includes three instrumental pieces – Prelude in tempo Agitato $\frac{2}{4}$ time, followed by an Episode in A Minor which includes a Flute Solo in $\frac{2}{4}$ time Andantino, and a Finale which recapitulates some of the previous material.

Scene 3 “Il Tempio” comprises a slow prelude in chorale style for Strings and Harp; a two part female choir “Coro di Gioviette del Tempio” followed by a mixed choir in four part harmony “Coro della Benedizione” and a Finale being a recapitulation of material from the first scene.

Scene 4 “Il Palazzo di Erode” starts with a slow sustained instrumental introduction followed by an Episode and Finale taken from previous material.

Scene 5 “La Stalla” opens with a slow instrumental pastorale in D Major $\frac{6}{8}$ time, followed by a choral piece in A flat Major, “Gloria a Dio”; this is followed by the concluding Coda in C Major $\frac{4}{4}$ time in tempo Grandioso for orchestra and choir “E avviera i ciechi per la strada”.

Concert version performed in 1955 for relay on the local relay system.

Conductor: Carmelo Pace.

Duration about 60 mins. music Score 66 pp



The Orchestra before the recording of IL NATALE DI CRISTO.

Act II Scene 1 “Tra i Barbari di buon cuore”

Paolo, Luca, Aristarco, Timoteo, Giulio, Tito, Ginzal, Sajfija, Nizju, Zetnam and Hanina.

Scene 2 “Ospite del Principe Publio”

Publio, Alvino and all the characters of the second act, first scene.

Scene 3 “Publio Primo Vescovo di Malta”

All the characters in the second act, first and second scenes.

Act III Scene I “Ecce Roma, Caput Mundi”

Paolo, Cornelio, Aquila, Enna, Marco, Popilia, Plautilla, Valeria, Ampliato, Onesimo and L’Albergatore.

Scene 2 “Il Prigioniero di Cristo”

Paolo, Luca, Aquila, Aristarco, Timoteo, Clemente, Cleto, Lino, Jacob, Un Anziano and Onesimo.

Scene 3 “Il Martirio”

Paolo, Luca, Marco, Valeria, Popilia, Plautilla, Petronila and Elio.

Choir and orchestra take part throughout.

Musical commentary:

Act I. The Sacred Drama starts with a melodious prelude. This prelude is developed artistically by the Composer as background music to the action on stage during scene One. This same melody introduces the second scene. The music develops great pathos, and at the end of this scene the choir comes in praising the Lord for giving his infant church yet another martyr. In the third scene the music becomes very agitated. Saulo falls off his horse during a vision in which God chooses this brave man to be one of His followers. Saulo starts praising the Lord with a humble prayer wherein he promises that he is ready to die for his new faith. The first Act ends with the choir already singing praise for the great deed Saulo does while helping in the institution of this new community.

Act II. Another prelude vividly places the audience in the midst of the storm that brings Paolo to the Maltese shores. The music colourfully depicts all the horrors of a shipwreck.

All the individuals on the boat safely reach land. Here the choir intunes a solemn hymn glorifying the Lord for their safety. Another choral passage brings this first scene to an end. The second scene



Performance of L'ARALDO DI CRISTO on the 31st January, 1960, at St. Paul's Shipwreck Church, Valletta.

opens with another prelude: a pastoral work depicting the solitude around the Wardija country-side. This scene ends with a choral section praising the Lord for all the natural beauty He created for Mankind. The third scene climaxes with the patriotic hymn "Malta Paolina".

Act III depicts Paolo's arrival in Via Ostiense, Rome where he meets the first Roman Christians. The second scene's mood is the solitude found in prison, the music vividly portrays this, yet it also brings out the message of hope which Paolo instills in Onesimo. The third scene depicts the cruelty of Imperial Rome towards the first Christians. Paolo is found guilty and is to be beheaded. The final chorus, is one of joy. Although Paolo dies his teaching has converted many. Malta is a live monument to this great individual.

Duration about 63 mins. music Score 140 pp

Arrangements:

"L'Araldo di Cristo" Hymn on the occasion of the 19th Centenary of St. Paul's Shipwreck on Malta, for Choir and Orchestra. Premiered at St. Paul's Shipwreck Church, Valletta on 31st January, 1960.

"Cavalcata" Intermezzo for full Orchestra.

Duration about 4 mins. Score 17 pp

"Sorge su Malta una Divina Aurora" for Solo Bass and Orchestra.

"Cantico di Gloria – T'Accogliam pane Celeste" for S.A.T.B. and Orchestra.

"Preghiera di Saulo" for Baritone Solo and Orchestra.



Rev. Michael D'Amato conducting the "Cantate Domino" Choir at St. Catherine's Church, Zurrieq on the 25th November 1960 in one of the thirteen performances of Pace's Cantata SAN PAOLO.

PICCOLA CANTATA DI SAN PAOLO for Bass Solo, S.A.T.B. and Orchestra was performed for the first time at the Catholic Institute, Malta on 2nd June, 1960.

Producer V.M. Pellegrini; Conductor Carmelo Pace.



STAGE WORKS – SPACE ADVENTURE

Music Microfilm
Ms. No. Proj. No.

2631 8093 **SPACE ADVENTURE (1962)**

Musical Fantasy for two soloists, Choir of Treble voices and Orchestra. Libretto (in English) Albert M. Cassola.

Characters:

Space Boy (Solo)

Choir of Space Boys

Two Astronauts

Groundstaff Space Boy (Solo)

Groundstaff Space Boys

Earth Girls, Singers & Dancers

Venus Boys, Singers & Dancers

Venus Girls, Singers & Dancers

The following is the Synopsis as printed in the 1964 execution of the Work.

“May one take it for granted that the next century will see teams of spaceboys flying into space just for fun? Then here is the story of one such team that during a flight have had their spaceship surrounded by other mysterious missiles.

Our earth’s space boys return to their base to tell the tale, and fearing an attack from the unknown astronauts, immediately organize another expedition. Some plucky children want to join, but the ship, to the great disappointment of many, can only take a few, who, nevertheless, are determined to meet the mysterious challenge and fight the presumed enemy with what they naively think to be effective electro-paralysis rays.

Once again the spaceship blasts off and the ground staff is kept in direct and constant touch with what is happening in space.

What actually happens is that the mysterious astronauts are space boys and girls from Venus who are bent on meeting any of their counterparts from other worlds, with the peaceful purpose of establishing new friendships.

The Venus astronauts are surprisingly very much like our own and they also believe in one God, the Creator of the Universe. They are therefore invited to come to our world where they are given a warm welcome. The Venus astronauts are very happy with the celebrations held in their honour and, in their turn, give a sample of their own dancing.

Our space children are so delighted that they gladly accept the invitation to visit their new friends’ fascinating world, the planet Venus. (Albert M. Cassola)

STAGE WORKS – SPACE ADVENTURE



Second performance of SPACE ADVENTURE – 14th April 1977.

STAGE WORKS – SPACE ADVENTURE

First performance Saturday, 4th January, 1964, at the Catholic Institute, Malta.

Producer Frank Ganado; Conductor Rev. M. D'Amato.

Worth mentioning is the second execution of this work under the direction of Helen De Gabriele. The cast was mainly made up of students from Stella Maris College while the music was performed by the Young People's Orchestra. This performance took place on the 14th April, 1977, at the Salesian Hall, Sliema.



The Young People's Orchestra together with the Floriana Girls' Choir conducted by Helen De Gabriele during a performance of one of Pace's works.

Music Microfilm
Ms. No. Proj. No.

The Work was performed again on the 6th April, 1989, by the
"Vincenzo Bugeja" Girls Secondary School, St. Venera.

Head Mistress: Miss Victoria Attard

Direction: Edwin P. Schembri

Conductor: Manoel Pirotta

Duration about 35 mins. Score 35 pp

Dopo l'introduzione (coro)

Theme

Space boy a - rum - bling and

Arrangement:

"**Marionettes**" (Two puppet dances) for full Orchestra Mus.Ms.
2707.

2632 8094 **IL-KAPPELLA TAL-PAĊI (1973)**

Symphonic Poem in ten movements, scored for Soprano Solo,
S.A.T.B. and full Orchestra.

Libretto Dr. Anton Buttigieg.

Movements:

1st Introduzzjoni Meditativa

2nd Il-Hemda tal-Kampanja

3rd Festa taz-Żurrieg

4th Kanzunetta Folkloristika

5th Kuntradanza Maltija

6th Mnarja

7th Hemda

8th Tifkir ta' zmien il-Gwerra

9th Talba

10th Innu lil Malta

This Symphonic poem is one of the popular improvised works which
both the poet and the composer consider an artistic gift to the

STAGE WORKS

Music Microfilm
Ms. No. Proj. No.

community. The poet was inspired to write this work after a visit to the Peace Laboratory at Ħal Far, Malta.

The work describes both musically and poetically popular aspects of the Maltese way of life. Carmelo Pace was very careful to create the precise atmosphere that each aspect evokes in the sentiment of patriotic Maltese.

Premiered Sunday, 13th May, 1973, at the Manoel Theatre, Malta.

Producer Charles Abela Mizzi; Conductor Joseph Sammut.

Duration about 35 mins. Score 30 pp

Arrangements:

“**Hemda**” String quartet Mus.Ms. 2690

“**Kuntradanza**” of the Opera “I Martiri”

“**Talba**” for Soprano Solo or Tenor Solo and Orchestra
Mus.Ms. 2891

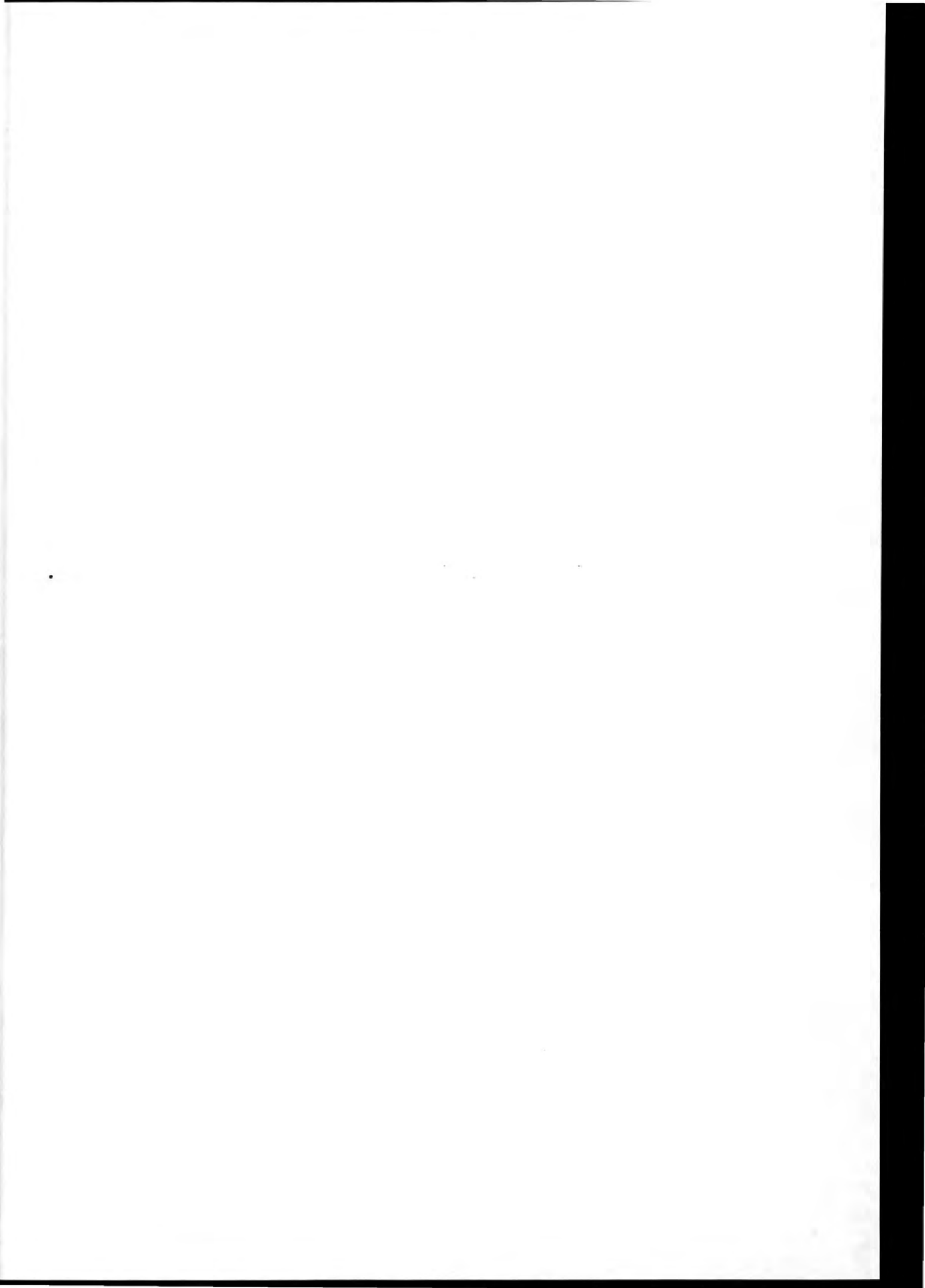


2633 8094 **IL-FRANĊIŽI F'MALTA (1978)**

Historical Drama in one continuous movement with 10 scenes for young performers. Scored for Soloists, Choir in unison and Orchestra.

Libretto Ġużè Cardona.

1. **Wesa' bis-sigar.** Nisa u rġiel jiffestegġjaw lill Hompesch
2. **Ix-xatt il-Belt** partitarji Franciżi ma' Napuljun
3. **Fil-Palazz** ma' Vaubois u Ransijat
4. **Qrib is-swar tal-Belt**
5. **F'kamra:** Il-konfoffa Dun Mikiel u sħabu
6. **Fl-imħażen ta' Marsamxett:** Il-Kaptan tal-Franciżi
7. **Fid-dar ta' Dun Mikiel**



Ballet

21

The musical score for Ballet, page 21, is a complex orchestral arrangement. It features a woodwind section with flutes, oboes, and bassoons, a string section with violins, violas, cellos, and double basses, and a percussion section including a snare drum, cymbals, and a tom-tom. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The woodwinds and strings play intricate melodic and harmonic lines, while the percussion provides a rhythmic foundation. The score is divided into systems, with the first system containing the woodwinds and strings, and the second system containing the percussion and a grand staff for piano or harp. The score is marked with various dynamics, including *p* (piano) and *f* (forte), and includes performance instructions such as *Symbol* and *Drum*.

RUTH Page from the score.

BALLET – BALLET HONGROIS

Music Microfilm
Ms. No. Proj. No.

2634 8095 **BALLET HONGROIS (1940)**

Ballet in one Act
Four scenes

Scored for Chamber Orchestra.

1st scene: A Dream

2nd scene: The Meeting

3rd scene: Night in a Gipsy Camp

4th scene: Grand Nuptial March.

Scene 1 starts with a very expressive and rather melancholy “gipsy” Violin Solo in D Minor. The orchestra scoring is very light keeping various chord progressions on a constant move.

Scene 2 remains in D Minor but projects a completely different character from the music of the first scene. This scene is made up of three different sections: an Allegretto which ends with a violin solo, an Allegro with contrasting sections shared between the violins and violoncelli and another Allegretto.

Scene 3 opens with an oboe Solo, answered by the violin sections. The violoncelli take over the thematic material in a different key. This scene comes to an end with yet another lively section, all the orchestra contributing to the merriment.

Scene 4 The final scene is a Grand Nuptial March, starting off in D Major, quickly modulating to A Major, then to A Flat Major, before changing back to the original key. This movement culminates in a grand celebration: a happy and colourful occasion.

Premiered on the 27th August, 1946 under the auspices of “Il-Qawmien Malti”.

Conductor: Carmelo Pace

Duration about 30 mins. Score 35 pp



Music Microfilm
Ms. No. Proj. No.

2635 8095 **RUTH (1979)**

Ballet in one Act
Six Scenes

Scored for full Orchestra

Scene 1 Elimelech, Noemi and their two sons Mahalon and Chelion take up residence in Moab.

Scene 2 The death of Elimelech. Noemi remained in Moab with her two sons.

Scene 3 Wedding feast. Mahalon marries Orpha while Chelion marries Ruth.

Scene 4 Noemi and Ruth in Bethlehem. After a period of ten years Mahalon and Chelion die.

Scene 5 Harvest time in Bethlehem. Ruth meets Booz.

Scene 6 Booz marries Ruth.

Characters:

Elimelech, Noemi, Mahalon, Chelion, Orpha, Ruth and Booz.

Action takes place in Maob and Bethlehem circa 1100 B.C.

This is the story of the loyalty of Ruth to her mother in law Noemi. After the death of Elimelech, his sons Mahalon and Chelion marry Orpha and Ruth. After a period of ten years Mahalon and Chelion die. Noemi is left alone with Orpha and Ruth. Orpha left Noemi while Ruth remained with her, in Bethlehem. Booz a wealthy farmer and next of kin to Noemi met Ruth and took her as his wife. The family name was thus restored and Ruth was rewarded.

First performed on the 30th March, 1980, on Xandir Malta by the Manoel Theatre Orchestra, Malta.

Conductor Joseph Sammut.

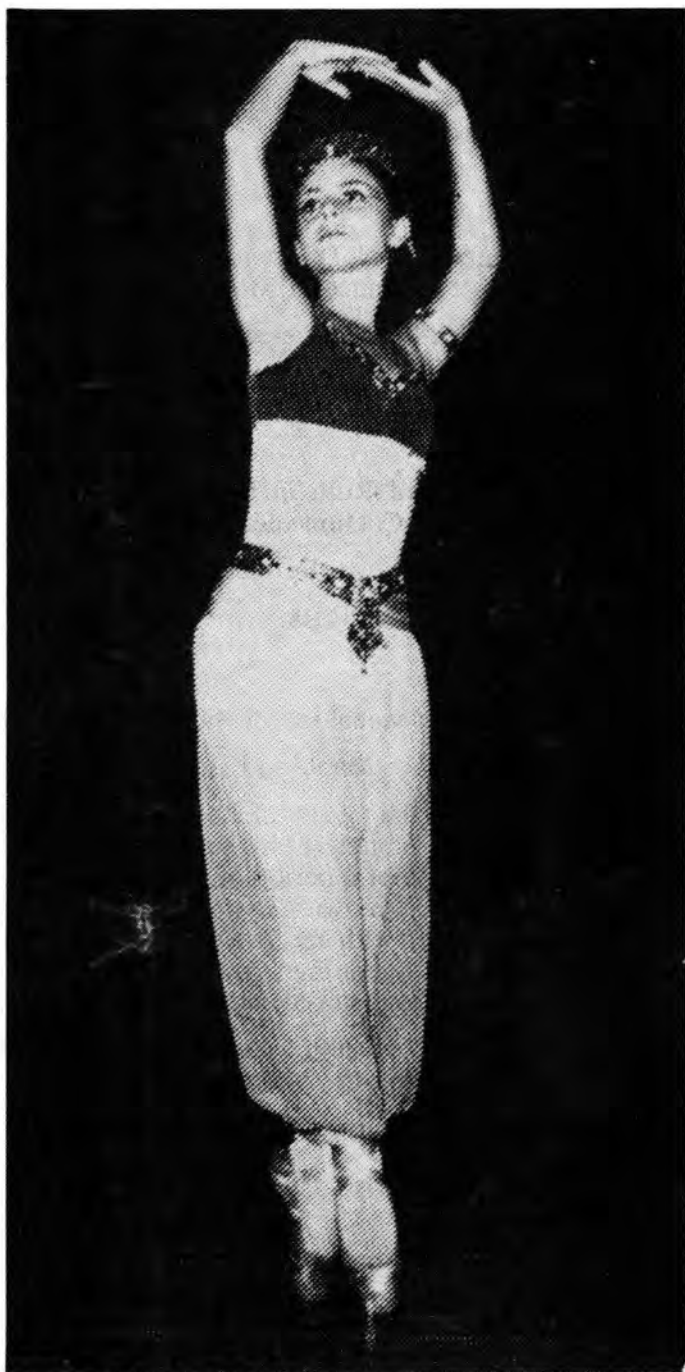
Duration about 34 mins. Score 133 pp

Arrangements:

For Chamber orchestra

For String quintette





CATERINA DESGUANEZ – 1965 Performance.
Turkish dancer: Tanya Bayona.
Choreography: Princess Natalie Poutiatine.

23

Alligro moderato

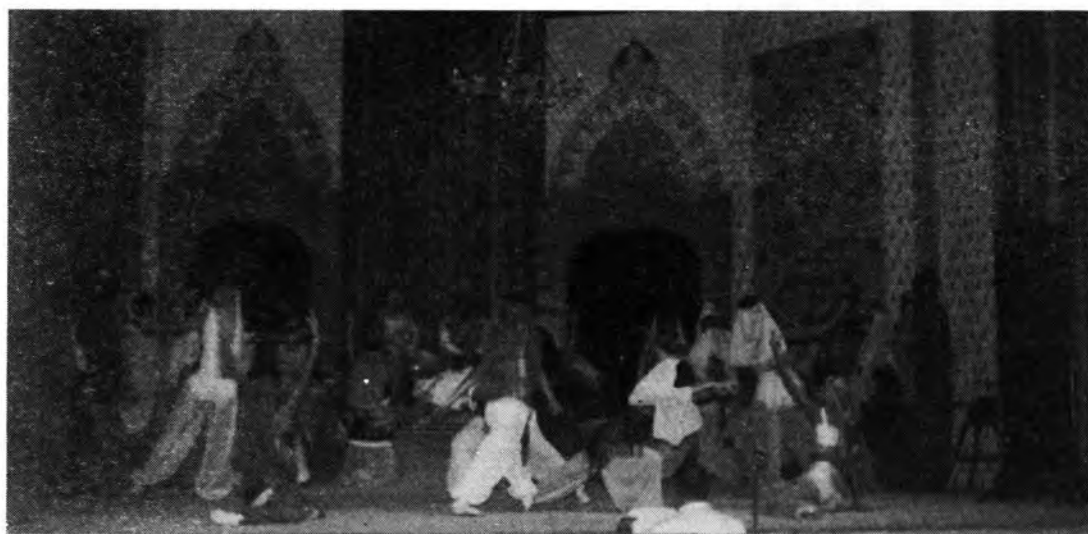
15

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system includes a circled measure number '15'. The second system features a 'Tempo di Menuetto Margiata' section with a 2/4 time signature and a 'c' marking. The third system is marked 'simile'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

BALLET



I MARTIRI – 1967 Performance.
Ballet by members of “Contradanza”.
Choreography: Miriam Muscat Manduca.



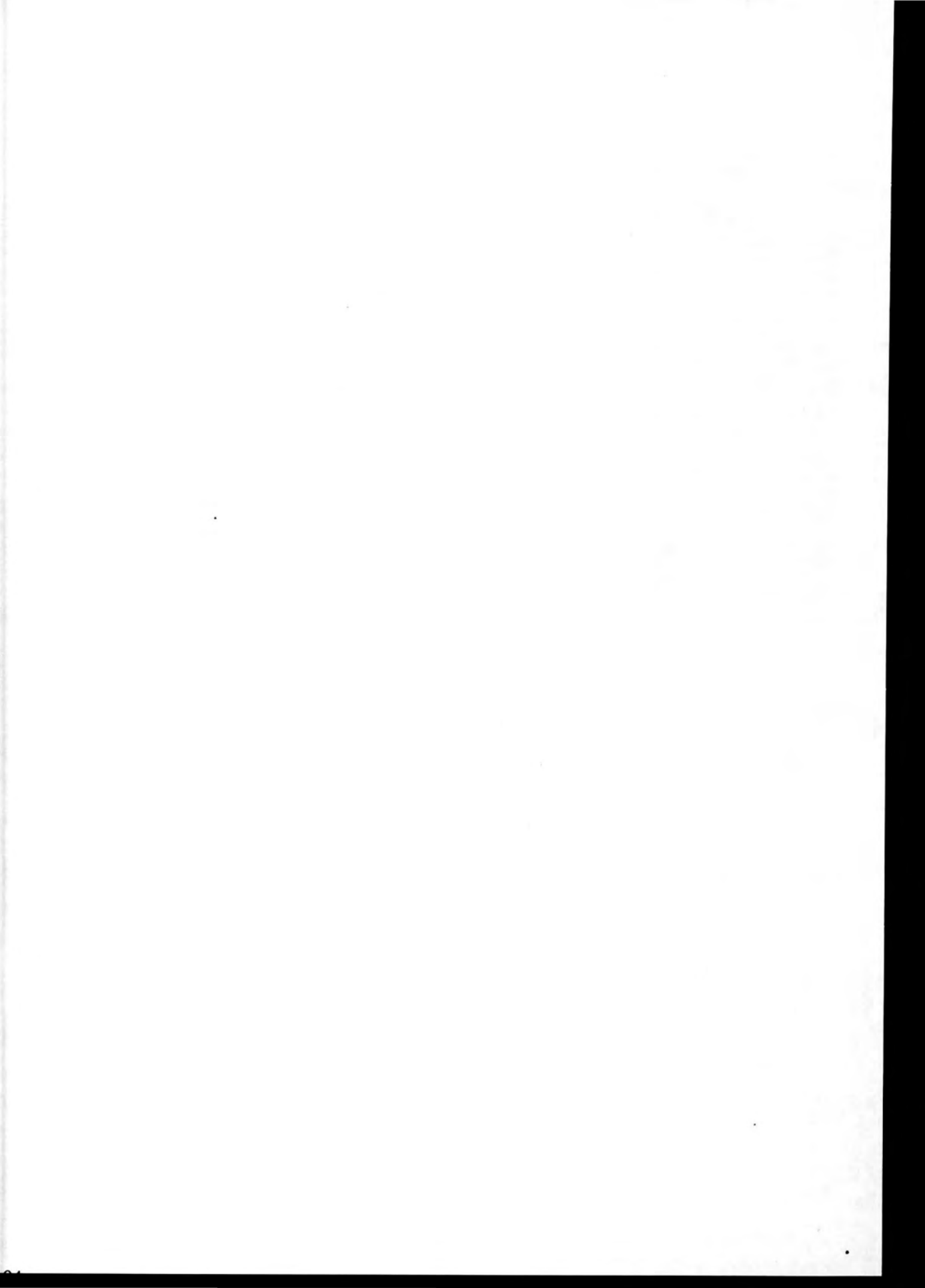
ANGELICA – 1973 Performance.
Ballet by “Lilian Attard Ballet School”.
Choreography: Jeni Delicata Lynam and Sheena White.



CATERINA DESGUANEZ – 1980 Performance.
Turkish dancer: Amata Grech.
Choreography: Josephine Jude.



I MARTIRI – 1989 Performance.
Maltese dance choreographed by Miriam Cremona.



Works for Pianoforte

PIANOFORTE CONCERTOS

FANTASIA FOR PIANOFORTE AND
ORCHESTRA

PIANOFORTE AND VARIOUS
OTHER INSTRUMENTS

PIANOFORTE DUETS

PIANOFORTE SOLOS



PIANOFORTE CONCERTO NO. 1 being performed at St. John's Co-Cathedral on the 26th March, 1985 during the celebrations commemorating National Day and Music Year.

Soloist: Stephanie Lauri.

Conductor: Mro. Dion Buhagiar.

WORKS FOR PIANOFORTE

23

Fl
Ob
Cl
Fag
Corno
Trombe
Timp
Piano
Violini
Violoncelli
Contrabbassi

PIANOFORTE CONCERTO No. 2 Page from the Score.

PIANOFORTE CONCERTOS

2636 8096 **PIANOFORTE CONCERTO No. 1 IN D MINOR (1940)**

The Work is written in three movements, similar to the traditional 19th century Romantic style. In the first movement *Moderato* the soloist enters after only two bars of introduction played on the Oboe, Bassoon and Violoncelli in octaves. The first movement comes to an end with a long cadenza followed by a short Coda.

The second movement has an *Adagio* marking. Once again the movement opens with a short orchestral introduction, following this the pianist has an elaborate rhythmic and harmonic exposition. The first thematic material is also heard again.

The third movement starts with an audacious theme, in an *Allegro Moderato* tempo, played *fortissimo* by the full orchestra. After a few bars the soloist enters with a vigorous theme which soon becomes a playful *Vivace*. The concerto comes to an end with a *Grandioso* theme played by the full orchestra.

Premiered at the British Institute, Valletta, on the 18th October, 1946.

Soloist: Bice Mizzi Vassallo.

Conductor: Francesco Bellizzi.

Duration about 30 mins. Score 47 pp



2637 8097 **PIANOFORTE CONCERTO No. 2 (1944)**

This Concerto is written in one movement. It has various changes of tempo and style. These correspond roughly to the middle and final movements of a three movement Concerto.

Duration about 40 mins. Score 113 pp

Theme

Pianoforte



The musical notation shows a piano accompaniment with two staves: a treble clef staff and a bass clef staff, both in 3/4 time. The key signature has one flat (B-flat). The treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four notes: D5, E5, F5, and G5. The bass staff provides harmonic support with chords: a whole note chord of G4-Bb4-D5 in the first measure, and a whole note chord of G4-Bb4-D5 in the second measure. The piece ends with a whole note D5 in the treble staff.

PIANOFORTE AND CHAMBER ORCHESTRA

14

Fl 1
Fl 2
Cl
P
Vn I
Vn II
Va
Vcl/Bs

CONCERTINO FOR PIANOFORTE AND CHAMBER ORCHESTRA

Page from the Score.

PIANOFORTE AND CHAMBER ORCHESTRA

Music Microfilm
Ms. No. Proj. No.

2638 8098 **CONCERTINO FOR PIANOFORTE
AND CHAMBER ORCHESTRA (1972)**

This Work is written in three movements: Allegro moderato,
Andante and Vivace.

Duration about 20 mins. Score 125 pp



Francesco Bellizzi (centre-seated) together with Members of the "Commander in Chief Orchestra - Malta".

Maestro F. Bellizzi premiered a number of Pace's Works at the British Institute - Valletta.

WORKS FOR PIANOFORTE – FANTASIA LIRICA

Music Microfilm
Ms. No. Proj. No.

PIANOFORTE AND ORCHESTRA

2639 8098 **FANTASIA LIRICA FOR PIANOFORTE SOLO AND
CHAMBER ORCHESTRA (1955)**

The Work is in Binary form, the first section ends with a cadenza for the soloist which leads to the Finale. The Work ends extremely soft, in a rather unexpected way.

One of the occasions to be noted among the several concerts in which this Work has been played is the "Maltese Women in Concert" performance. This was held during the 20th Anniversary Celebrations by the Council of Women at the Assembly Hall of the University. The concert was under the distinguished patronage of H.E. the President of the Republic on the 6th April, 1984.

Soloist: Stephanie Lauri.

Conductor: Helen De Gabriele.

Duration about 15 mins. Score 18 pp



The Council of Women

to celebrate its 20th Anniversary

presents



MALTESE WOMEN IN CONCERT

*under the distinguished patronage of
H.E. the President of the Republic
Miss Agatha Barbara*

*at The Assembly Hall,
The University, Tal-Qroqq
Friday, 6th April, 1984*

Music Microfilm
Ms. No. Proj. No.

PIANOFORTE AND VARIOUS OTHER INSTRUMENTS

2640 8098 **TWO PIECES (1926)**

For Pianoforte – Violin – Violoncello.

A) **Reverie** B) **Lullaby**

First performance Saturday, 15th October, 1932, organized by Paul Carabott (Violoncellist) at the Juventutis Domus, Sliema.

Duration about 6 mins. Score 14 pp

Theme
Reverie

Lullaby

2641 8098 **CHANT NOCTURNE FOR TRIO (1933)**

For Pianoforte – Violin – Violoncello.

First performance Thursday, 3rd May, 1933, by Paul Carabott (Violoncello), E. Falzon (Violin), I. Vella (Pianoforte) at Bonaci's Cafe de Luxe, Sliema.

Duration about 3 mins. Score 4 pp

Theme

2642 8098 **SCHERZINO FOR TRIO (1973)**

For Pianoforte – Violin – Violoncello.

Duration about 4 mins. Score 12 pp

Theme

PIANOFORTE AND VARIOUS OTHER INSTRUMENTS

Music Microfilm
Ms. No. Proj. No.

2643 8099 **PASSACAGLIA E FURLANA (1957)**

Written for Pianoforte, Flute, Clarinet and Bassoon.

“**Passacaglia**” The Principal Theme has two variations ending with a full Cadence.

“**Furlana**” is written in $\frac{6}{8}$ time “vivace”.

A Second Theme appears on page 15 (piano part 3); A Development on page 18 (7); At page 25 a Recapitulation of 1st Theme, and the Finale from (16).

Awarded Honourable mention in the Rediffusion Chamber Music Competition 1957.

Chief Adjudicator: Sir Arthur Bliss.

Premiered on the 17th January, 1958, in the Rediffusion Chamber Music Competition 1957 Concert of Prize-winning and Highly Commended Works, at the Phoenicia Concert Hall, Floriana.

Duration about 8 mins. Score 28 pp



2644 8099 **SARABANDE AND GIGUE (1957)**

For Pianoforte quintet: Pianoforte, 1st Violin, 2nd Violin, Viola and Violoncello.

“**Sarabande**”: The opening Theme in slow tempo is a pianoforte Solo. The strings start playing softly in bar 8. The Theme is treated contrapuntally and in the style of a Basso Ostinato.

“**Gigue**”: The 1st Theme starts softly on the strings only: The pianoforte enters on bar 5. The work is in contrapuntal style throughout. A contrasting section is introduced at (4), a free development at (6) and a Coda from (9).

Awarded “Special Prize” in the Rediffusion Chamber Music Competition 1957.

Rediffusion (Malta) Ltd. stated on the 6th November, 1957:

“Under Rule 4 of the Competition no contestant was allowed to receive more than one prize. The Work submitted by Carmelo Pace, was however, of such a high standard that a “**Special Prize**” has been awarded to him in addition to the first prize in Part 1.”

PIANOFORTE AND VARIOUS OTHER INSTRUMENTS

REDIFFUSION

(LICENSED BY THE GOVERNMENT OF MALTA)

CABLES: REDIFFUSION - MALTA
TELEPHONES: CENTRAL 2026/9

REDIFFUSION (MALTA) LTD.
135, BRITANNIA STREET,
VALLETTA.

OUR REF. GB/ST/47/C.1c.
YOUR REF.

6th November, 1957.

Mrs. C. Pace, F.L.C.M., L.R.S.M.,
14 St. Dominic Street,
Sliema.

Dear Mrs. Pace,

It gives me great pleasure to write to tell you that your composition Variations on a theme of Nicolo Isouard has been awarded First Prize as a concert piece for piano in the form of variations in Section (A) of the Rediffusion Music Competition for 1957. An Honourable Mention was made in this section of your Seven Variations on an Original Theme.

In Section (B) of the competition, for two contrasted dances, Honourable Mention was made of your Passacaglia e Furlana and of your Sarabande and Gigue. These works could not, however, be awarded prizes because of the rule by which no contestant may qualify for more than one prize in the competition.

I should like to offer you my warm congratulations upon your very remarkable success. In view of this the Company has decided to offer you, in addition to a First Prize of £25, a Special Award of £15 in view of the number of your compositions which have been given honourable mention.

I should be very pleased if you could attend at an informal meeting of successful competitors in my office here on Friday November 15th at 6.30 p.m.

A copy of the press release which we shall circulate and broadcast tomorrow is attached for your further information,

Yours sincerely,


pp. E. HAMILTON HILL
GENERAL MANAGER

Encl.

Letter of the General Manager of Rediffusion Malta Ltd., dated 6th November, 1957 congratulating Carmelo Pace on his success in the Rediffusion Chamber Music Competition - 1957.

PIANOFORTE AND VARIOUS OTHER INSTRUMENTS

Pianoforte: Lucia Micallef, Violin: Joe Galea, Viola: Stephen Zammit, Violoncello: Freddie Tonna.

Duration about 20 mins. Score 35 pp



THE PERFORMING RIGHT SOCIETY LTD
AN ASSOCIATION OF COMPOSERS, AUTHORS AND PUBLISHERS OF MUSIC

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IN REPLY PLEASE QUOTE
OUR REF. YOUR REF.

HW/ER

31st October 1962

Dear Maestro Pace,

We have learned with very great pleasure that you have been adjudicated the winner of the Society's first annual prize competition in Malta, and, on behalf of the Directors of the Society, I offer you their heartiest congratulations. I am very happy to add my own personal congratulations and those of my colleagues.

Yours sincerely,



GENERAL MANAGER

Maestro Carmelo Pace,
14, St. Dominic Street,
Sliema,
Malta.

QUARTETTO LIRICO No. 1 Letter from the General Manager of the Performing Right Society Ltd., dated 31st October, 1962 congratulating Carmelo Pace on his success in the Performing Right Society, London, Chamber Music Competition, 1962.

PIANOFORTE QUARTETS

Music Microfilm
Ms. No. Proj. No.

2646 8099 **QUARTETTO IN 4 MOVIMENTI No. 2 (1969)**

For Pianoforte, Violin, Viola and Violoncello.

The movements are: Allegro, Andante Sostenuto, Tempo di Furlana and Allegro moderato.

The first movement has the usual two subjects, development and recapitulation. The second movement is in Andante Sostenuto. This theme was used in the opera "Caterina Desguanez". The third movement is an Italian Dance "Furlana" suitable for this quick playful movement. The fourth movement – the Finale, starting with a slow introduction develops into a tempo di Marcia for an effective finale.

Premiered on the 26th January, 1987 at a Malta Cultural Institute Concert, Phoenicia Concert Hall, Floriana.

Performers: Stephanie Lauri (pianoforte), Stephen Zammit (violin), Raymond Abela (viola), Marcel De Gabriele (violoncello).

Another performance to be noted was held on the 30th November, 1987, during the Classical Music Festival at the Concert Hall of the Phoenicia.

Performers: Rhondda Gillespie and the McCapra String Quartet.

Duration about 28 mins. Score 52 pp



2647 8100 **PIANOFORTE QUARTET No. 3 (1973)**

For Pianoforte, Violin, Viola and Violoncello in three movements: Allegro vigoroso, Tema con 5 variazioni and Allegro moderato.

1st Movement: A short introduction (Andante con espressione) leads us to the main Theme in Allegro vigoroso at (2), and at (3) a Bridge introduces a 2nd Theme in bar four. At (6) starts a Development Section on previous material, and at (14) starts the Recapitulation of the Exposition; then Coda at (19).

2nd Movement: Written in the Form of an Air with Variations. The Theme is "Andante" in Binary Form. There is a set of five Variations and a Coda which starts on page 35 of the Pianoforte part.

PIANOFORTE AND VARIOUS OTHER INSTRUMENTS

Music Microfilm
Ms. No. Proj. No.

3rd Movement: The Pianoforte plays the first Theme which is taken up after two bars by the Strings. The tempo is *Allegro moderato* with the exception of a few bars in the middle of the movement. The opening Themes are heard all along the course of the movement worked out in a Free Fantasia style on its previous material.

Awarded first prize in the Manoel Theatre Chamber Music Competition 1975.

Adjudicator: W.S. Lloyd Webber.

Duration about 22 mins. Score 62 pp



2648 8100 **TRIO FOR PIANOFORTE – VIOLIN
AND VIOLONCELLO (1975)**

In three movements: *Allegro moderato*, *Andante sostenuto* and *Allegro vigoroso*.

Awarded second prize in the Manoel Theatre Chamber Music Competition – 1975.

Duration about 19 mins. Score 43 pp



2649 8100 **CONCERTAZIONE FOR PIANOFORTE – VIOLIN –
VIOLA AND VIOLONCELLO (1977)**

In three movements: *Vivo* – Tema con 4 variazioni and *Allegro giusto*.

Duration about 22 mins. Score 61 pp



Music Microfilm
Ms. No. Proj. No.

PIANOFORTE DUOS

2651 8100 **RONDO SCHERZOSO (1955)**

For two pianoforti.
(Twenty fingers)

Principal Theme at Bar 1, 1st Episode (D) page 5.
Principal Theme (H) page 10, 2nd Episode (M) page 16.
Principal Theme (Q) 7th Bar, Coda (U) page 24.

Premiered at the British Institute, Valletta on the 7th October,
1955.

Pianists: Maryann and Nadya Kissaun.

Duration about 6 mins. Score 25 pp



2652 8100 **TOCCATA (1964)**

Pianoforte duo.
(Four hands)

1st Subject at Bar 1, Bridge (4), 2nd Subject (6), Development (8),
Coda (13)

Duration about 4 mins. Score 10 pp



PIANOFORTE DUOS

Music Microfilm
Ms. No. Proj. No.



TOCCATA for Pianoforte Duo. Page from the Score.

2653 8100 **INVENZIONE (1983)**

Pianoforte duo.

1st Subject Bar 1, 2nd Subject Page 2 (2), Coda page 4 (6).

First performance at a Malta Cultural Institute Concert.
M.C.I. Concert Hall, Phoenicia, Floriana on the 24th January,
1983.

Performers: Moira and Anthony Camilleri.

Duration about 5 mins. Score 10 pp

Theme 

PIANOFORTE SOLOS

2654 8101 **RHAPSODIE (1939)**

The initial theme is presented in a slow tempo, followed by a rhythmic and vigorous contrasting section. A middle section "Allegretto grazioso" introduces a new subject and as the music becomes more familiar it discloses an increasing number of cross-references.

The last section is mainly in quick tempo in which the opening theme is woven into the texture in an animated finale.

First performance during the Concert of the Associated Board of the Royal Schools of Music, London, held under the distinguished patronage of Lady Bonham-Carter, wife of the Governor of Malta, at the Royal Opera House, on Saturday, 27th May, 1939.

Pianist: Mary Vella.

Duration about 10 mins. Score 24 pp



2655 8101 **CHANT SANS PAROLES No. 2 (1945)**

Written in episodical form.

Part I: a section in Tonic Key.

Part II: an Episode in a new Key which starts at Bar 33.

Part III: recapitulation of part 1, Coda last three bars.

First performance on the 9th June, 1946, at the Concert Hall of the Catholic Action, Valletta.

Duration about 4 mins. Score 4 pp



PIANOFORTE SOLOS

Music Microfilm
Ms. No. Proj. No.

2656 8101 **THREE COUNTRY PICTURES** (1948)

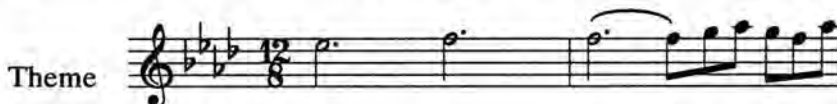
1) **“Sunshine in the fields”** (Serenité champêtre)

1st subject – bar 1; 2nd subject – page 3 (1); 3rd subject page 5 (2); Coda from (4) to the end of page 9. Score 9 pp



2) **“Moonlight in the fields”** (Nocturne)

Ternary form: 1st section from bar 1. Episode from page 3 (1); recapitulation of 1st section; Coda page 5 (3). Score 6 pp



3) **“The frolicking wildcat”** (Le chat dansant)

1st subject Bar 1; 2nd subject page 2 (1); 1st subject page 3 (2); 3rd subject page 4 (3); Coda page 5 (4). Score 6 pp



The three movements of Country Pictures were performed for the first time on the 2nd June, 1952, at the Malta Cultural Institute, Concert Hall, Hotel Phoenicia by Yolanda Abela.

Duration about 13 mins.

2657 8101 **IMPROMPTU** (1950)

The Work is unified by the persistence of a semiquaver movement throughout the whole piece. A melodious middle section leads back to a short re-statement of the opening theme and a brilliant Coda.

PIANOFORTE SOLOS

The 1st subject starts in a capricious style and ends on a short rest on page 3.

A second subject appears at (1) followed by an *Agitato* passage at (2). At (3) a development of the second subject. At (5) a recapitulation of the 1st subject and Coda from (6).

Winning piece in the International Chamber Music Competition of the Waltham Contemporary Music Society, U.K. in 1967 and performed in Waltham on the 17th March, 1967.

First performance at the Malta Cultural Institute Concert on the 8th October, 1952, by Tessie Briffa who also performed the Work several times in Australia.

Duration about 5 mins. Score 15 pp



Yolanda Abela performing Pace's THREE COUNTRY PICTURES.

Toccatina *G. Puccini*

Allegro
p molto legato

poco rall...

TOCCATINA for Pianoforte. Page from the Score.

Music Microfilm
Ms. No. Proj. No.

2658 8101 **TOCCATINA (1954)**

A most compact and cohesive short piece having striking homogeneity from beginning to end. The rhythm is exacting and straight forward. After a rather wistful middle section in a minor key, the opening theme is heard again. In the Coda both hands provide a rhythmic propellant ending on an abrupt quaver and a pianissimo common chord.

1st subject bar 1, bridge bar 30, 2nd subject 36. Recapitulation of 1st subject bar 81. 3rd subject page 3, Poco meno mosso. Recapitulation of 1st subject last bar of page 4. Coda 5 bar 16.

Relayed by the British Broadcasting Corporation, London on the 15.1.1963 and also on the broadcasting Systems in Germany, France, Italy and Switzerland.

Performer: Maryann Kissaun.

Performance of note: Malta's Celebrity Concert, at Holy Trinity Church, London, on the 5th January, 1989.

Head of Artistic Delegation: Charles Camilleri.

Performer: John Galea.

First performance Malta Cultural Institute concert on the 24th January, 1955.

Performer: Josephine Attard.

The piece was printed in 1954 by Goderstadt London, U.K.

Duration about 3½ mins. Score 7 pp



2659 8101 **THE LONELY VALLEY (1955)**
(La Vallée Solitaire)

The 1st theme has a calm tune followed by a more florid second phrase, dying away on page 4 first line. A new theme is introduced on page 4 second line in syncopated rhythm leading to a short Cantabile passage. Coda – the last 8 bars.

PIANOFORTE SOLOS



Mrs. De Trafford Smith, wife of the Lieutenant Governor, presenting Carmelo Pace with the 1st Prize Diploma of the Rediffusion Chamber Music Competition, 1955, at the British Institute, Valletta, on the 17th November, 1955.



Mrs. Bice Mizzi Vassallo performing LA VALLÉE SOLITAIRE which had been awarded the 1st Prize in the Rediffusion Chamber Music Competition – 1955.

PIANOFORTE SOLOS

Music Microfilm
Ms. No. Proj. No.

3) "At the races"

A lively piece in tempo "Vivo" with continuous quaver movement throughout. A second theme is introduced at the 3rd line of page 8. The galloping horses are expressed particularly by staccato quavers in the left hand. The Coda starts on a pedal point (shake) and the piece concludes fortissimo. Score 6 pp



Duration about 10½ mins.

Highly commended composition in the Rediffusion Chamber Music Competition – 1955.

Chief adjudication: Mr. Crawford Mc Nair.

Premiered at the British Institute on the 17th November, 1955 at a concert of the winning pieces in the Rediffusion Chamber Music competition – 1955.

Performer: Bice Mizzi Vassallo.

The composer's wish was to depict the blue sea, blue sky, song, colour and melody.

2661 8101 VARIATIONS ON A THEME OF NICOLÒ ISOUARD (1957)

These variations are based on an ARIA from Nicolò Isouard's Opera "Joconde" (Paris 1814).

The theme is slightly altered and re-harmonized.

The slow Theme is made up of 16 bars on regular rhythm of two phrases of eight bars each. There are five Variations and a Coda.

1st Variation: The melody is varied in the right hand supported by a contrapuntal part in the left hand.

2nd Variation: Varied in a playful style by melodic ornamentation in both hands.

3rd Variation: The melody is now heard in the Tenor part and the outer parts embellish with "running unessential" notes around the "principal Theme", fading into pianissimo.



DIPLOMA

Mogħtija Mir-
Rediffusion (Malta) Limited

Brix tiri illi

Maestro Carmelo Pace

ku Lewwel Premju fis- Sezzjoni "A" — bhala

Kompositur ta' "Variations on a Theme of Nicolo Paganini" — fil- Konkors ta' Kompozizzjoni ta' Musika

immedi mir- Rediffusion fl- 1957.

A. F. — P. M.
Master of the Queen's Music

EXAMINATORI

GENERAL MANAGER
Rediffusion (Malta) Ltd.

VARIATIONS ON A THEME OF NICOLÒ ISOUARD
Pace in the Rediffusion Chamber Music Competition, 1957.

First Prize Diploma awarded to Carmelo

4th Variation: This is marked "Una Corda". The first phrase (8 bars) is played on the high register of the pianoforte, but in the second phrase (from bar 9 to the end of the variation) the music returns to the normal register of the pianoforte.

5th Variation: The tempo is now Allegro and the theme is in the left hand unadorned but the right hand fills the harmony. From bar 9 both hands move in semiquaver broken chords by similar motion, till the Sostenuito at page 9, when a fortissimo transition leads us to the last phrase of the theme at page 16. At the Andante on the 5th line of page 16 there is a recapitulation of the first phrase of the theme followed by a "recitativo" passage leading to the Coda which begins from the 3rd line (Allegro $\frac{3}{8}$ time) to the end.

PIANOFORTE SOLOS

Music Microfilm
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Awarded first prize in the Rediffusion Chamber Music Competition – 1957.

Chief Adjudicator: Sir Arthur Bliss.

Premiered at a concert of winning Works of the Rediffusion Chamber Music Competition 1957 on the 17th January, 1958, at the Concert Hall of the Phoenicia Hotel, in the presence of Mr. Trafford Smith C.M.G., Lieutenant Governor of Malta.

Performer: Tessie Briffa.

Duration about 8 mins. Score 11 pp



2662 8101 **THEME WITH VARIATIONS (1957)**

Seven variations on an original theme.

Slow theme in triple time: 16 bars.

1st Variation: In moderato tempo. The melody is treated contrapuntally in four part-writing.

2nd Variation: The time signature is now reduced from simple triple to compound triple. The melody broken by quaver rests and contrapuntal passages fills the rhythmical pattern of the semi-quaver movement.

3rd Variation: The tempo is slow, the harmonization starts forte and changes mood and tone.

4th Variation: This Allegro moderato is composed of syncopated rhythm throughout, it is staccato and playful in character.

5th Variation: The melody is broken between alternate left and right hands over a semiquaver broken pattern.

6th Variation: The theme is heard in syncopated rhythm in the tenor part below a swiftly running semiquaver treble part. The variation ends softly on a diminuendo cadence.

7th Variation: This finale starts very softly "con una Corda", in mosso compound triple time. It is a passage in melodic

ornamentation on Top, sustained by chordal harmonization. Tre Corde is marked on bar 10.

A few bars of episodal treatment in a very slow tempo serve as a material link to the **Coda** on page 12.

Awarded honourable mention in the Rediffusion Chamber Music Competition – 1957.

Chief Adjudication: Sir Arthur Bliss.

Premiered at a Concert of winning Works in the Rediffusion Chamber Music Competition – 1957 at the Concert Hall of the Hotel Phoenicia on the 17th January, 1958, in the presence of Mr. Trafford Smith C.M.G., Lieutenant Governor of Malta.

Performer: Tessie Briffa.

Duration about 5 mins. Score 13 pp



Pianist Tessie Briffa together with Members of the Malta Cultural Institute Piano Quartet. (Cellist: Joseph Micallef; Violinist: Helen Azzopardi; Violist: Carmelo Pace.)

Tessie Briffa performed a number of Pace's Works.

PIANOFORTE SOLOS

Music Microfilm
Ms. No. Proj. No.

2663 8101 **MORCEAU LYRIQUE** (1961)

From Bar 1 a melody in slow tempo triple time. Bar 28 Episode in a contrasting mood, from Bar 57 returning to the opening tune in the left hand below a broken chord harmonization. The Coda begins at Page 5 after the cadenza.

First performance at a soirée d'honneur of the Institute for Cultural Exchanges, at the Strand Palace, Kingsway, Valletta on the 12th April, 1961.

Pianist: Marie Giorgio.

Duration about 5 mins. Score 5 pp



2664 8101 **PRELUDE, FUGA E FINALE** (1961)

The scheme of the Work opens with a calm rhapsodical first movement, followed by a faster middle movement written in Fugal form. The "Vivace" last movement opens softly and gradually increases animation. The music resolves abruptly on a few bars of sustained fortissimo chords.

Winning piece in the International Chamber Music competition – 1965 of the Waltham Contemporary Music Society U.K.

Adjudicators: T. Rajna (Hungarian), W. Josephs (English)

The Work was performed on the 5th February, 1965, in a concert of the Society's winning Works.

Duration about 6 mins. Score 22 pp



2665 8101 **CAPRICCIO for Pianoforte** (1967)

Winning piece in the International Chamber Music competition – 1967 of the Society for Modern Music, U.K. and performed on the 29th September, 1967, in a Concert of the Society in Waltham.

Music Microfilm
Ms. No. Proj. No.

Duration about 5 mins. Score 11 pp



2666 8101 **VARIABLE for pianoforte (1968)**

It is a short piece based on the idea of a varied recurrence of the opening theme. The tempo is quick – one beat per bar, and the character of the thematic material is rather playful in scherzo style. The pianoforte writing exploits in a novel way the contemporary thought of melodic, harmonic and thematic resources.

1st subject from bar 1: Episode from bar 25 third beat: Allusion to the 1st subject but varied – from bar 61. Coda page 5 last line.

Winning piece in the competition for chamber music of the Society of Modern Music and performed on the 18th November, 1968, in the Society Concert Hall at Waltham.

Duration about 4 mins. Score 6 pp



2667 8101 **ADAGIO PASTORALE (1969)**

Written in a Unitary Form and suitable to be placed on a programme as a Prelude or Intermezzo. It may also be adapted for Organ.

Duration about 3 mins. Score 5 pp



2668 8101 **LENTO CAPRICCIOSO (1970)**

From Bar 1; 1st theme. From bar 16; 2nd theme. From bar 54 Development of 2nd theme, from bar 71 Coda.

Duration about 3½ mins. Score 7 pp



Music Microfilm
Ms. No. Proj. No.



Pianist: Lina Zammit.

2670 8101 **VARIATIONS ON THE MALTESE NATIONAL ANTHEM (1975)**

There are nine variations, a Coda and a Cadenza.

1st Variation: The original time signature is simple quadruple, but this variation is reduced in tempo and is changed to simple triple time. The tune is on top over a quaver triplet arpeggio.

2nd Variation: Now in the original quadruple time, but the pulse is *Allegro Moderato*. The melody is broken with some rests on the top part and below weaves a semiquaver arpeggio.

3rd Variation: In *Tempo di Marcia* and *forte*: the left hand fills in with contrapuntal rhythmic patterns in semiquavers.

4th Variation: The tempo is *Andantino*, in simple quadruple time with continuous semiquaver rhythm in both hands.

5th Variation: In quick compound time. The melody is varied in the right hand on the highest register of the instrument. The left hand accompaniment is in broken chords also high and written in the Treble Clef.

PIANOFORTE SOLOS

Music Microfilm
Ms. No. Proj. No.

6th Variation: In slow tempo with a figure delicately reduced in quavers accompanied on top of it by contrapuntal passages of demisemiquavers.

7th Variation: Tempo Andantino in Triple time, the rhythmic pattern is now reduced to staccato semiquavers in the Right Hand with the Left Hand in legato triplet semiquavers.

8th Variation: It is the shortest variation, in a moderate speed compact broken semiquaver throughout.

9th Variation: Finale in Allegro Moderato, and later the tempo varies several times. From bar 13 of this movement the music is contrapuntal in a fugal fashion (stretto).

The **Coda** opens with a Cadenza leading to the final section on page 14. Tempo giusto for the conclusion of the piece.

Premiered on Wednesday, 10th December, 1975, at the Catholic Institute, at a concert of the Associated Board of the Royal Schools of Music presided by Lady Mamo, wife of the First President of Malta.

Performer: Brian Schembri.

Duration about 8 mins. Score 15 pp



2671 8101 VARIATIONS ON A MALTESE AIR (1975)

A simple tuneful Air in slow tempo. There are 5 Variations.

1st Variation: The time signature is changed from the original $\frac{4}{4}$ time into a $\frac{6}{8}$ time Andante.

2nd Variation: In moderato tempo, simple quadruple time as in the original theme. The melody is now broken in an arpeggio of semiquaver movement over a quaver chordal harmonization.

3rd Variation: The original Key of the Theme is now transposed into B flat major. The tune is written on the high register of the instrument and harmonized also in the Treble Clef in the Left Hand.

4th Variation: Marked Forte and Marziale, the rhythm is more or less that of a slow march which fades away in slow tempo leading to the Finale.

5th Variation: The time Signature is again changed from simple quadruple to compound quadruple; the tempo is Andantino having a semiquaver passage running throughout the movement. The work ends rather softly in a quiet mood.

Duration about 3 mins. Score 8 pp



Pianist: Brian Schembri.

PIANOFORTE SOLOS

Music Microfilm
Ms. No. Proj. No.

2672 8101 **A LITTLE POEM (1975)**

From Bar 1 – 1st subject; From bar 13 – 2nd subject; From bar 59 link to 75 Coda.

Duration about 3 mins. Score 7 pp



2673 8101 **CAPRICCIO No. 2 (1977)**

From Bar 1 – 1st subject; From Bar 17 (4th beat) Bridge; From Bar 25 – 2nd subject; From Bar 42 Development; From Bar 87 (third beat) 3rd subject; From Bar 138 Fugato; From 189 Coda derived from the material of 1st subject.

Duration about 5 mins. Score 15 pp



2674 8101 **THE VALLEY OF DREAMS (1977)**

A sustained simple tune above a semiquaver arpeggio in the Left Hand. From Bar 34 an Episode. From Bar 67 a recapitulation of the opening. The work ends with a Coda.

First performance at a Malta Cultural Institute Concert on the 20th January, 1986.

Pianist: Simon Delicata.

Duration about 2 mins. Score 4 pp



2675 8101 **FOUR BAGATELLES (1979)**

1st Bagatelle: Mainly in arpeggios and broken chords throughout. The form is Binary. The second section (from Bar 26 second beat) is in a cantabile style till the end of the piece but the broken movement continues in the Left Hand.

Music Microfilm
Ms. No. Proj. No.

2nd Bagatelle: In the mood of a Nocturne: The form is also Binary. The second section (from Bar 28) is in a more syncopated rhythm and the music is characteristically very soft to the end of the movement.

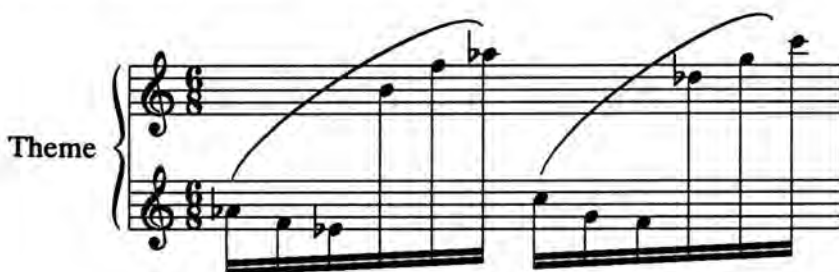
3rd Bagatelle: A lively piece containing staccato quavers in the opening section, followed by quaver passages in legato later in the piece. A 2nd Theme is introduced from Bar 34 and a Development section begins from Bar 53. From Bar 87 Coda.

4th Bagatelle: A quick finale in semiquaver perpetual motion almost in both hands. A syncopated 2nd Theme starts from Bar 41, from Bar 83 link to 3rd Theme. From 112 second beat to the end Coda.

First performance at a Malta Cultural Institute Concert on the 24th October, 1983.

Pianist: Mary Rose Bondin.

Duration about 6 mins. Score 17 pp



3048

AUBADE (1990)

A morning Serenade describing the dawn of a calm day. The music is written in a rather modern idiom.

As the piece is short the composer recommends that when performed it is followed by his "Toccatina". (Mus.Ms. 2658)

Duration about 5 mins. Score 3pp.



PERFORMERS OF PIANOFORTE WORKS



Pianist: Mary Rose Bondin.



Pianist: Marie Giorgio.

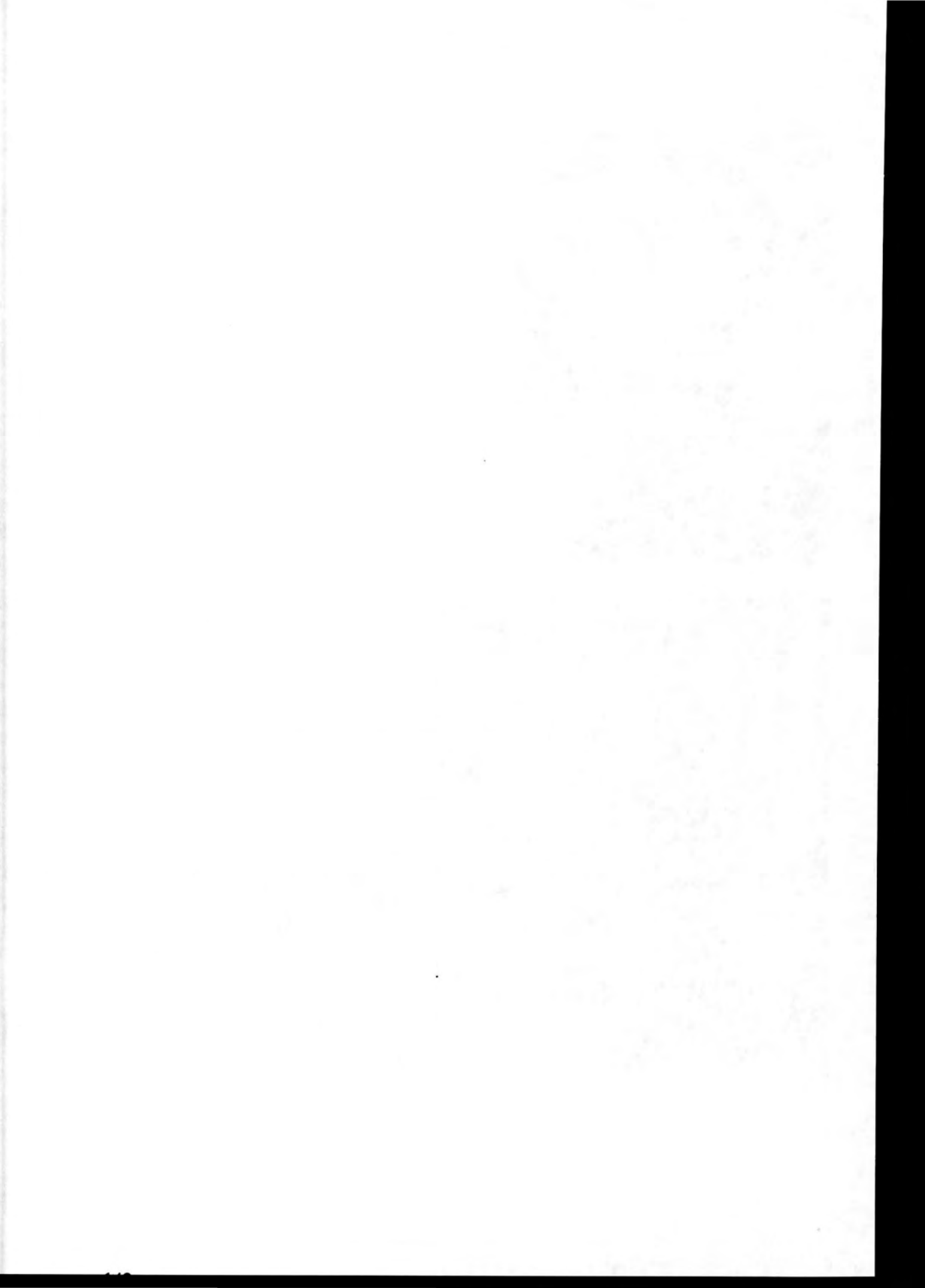
PERFORMERS OF PIANOFORTE WORKS



Pianist: Maryann Kissaun.



Pianist: Michael Laus.



String Quartets and Sextet

The image displays two systems of handwritten musical notation for a string quartet. The first system consists of four staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of sixteenth-note runs, followed by a section marked with a circled '2' and the instruction *p espressivo*. The second system also consists of four staves. The top staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes performance instructions such as *mf arco* and *pizz* (pizzicato). The notation includes various rhythmic patterns, including sixteenth-note runs and triplet markings.

STRING QUARTET No. 9 Passage from the Score.

STRING QUARTETS

Music Microfilm
Ms. No. Proj. No.

STRING QUARTETS

2676 8102 **STRING QUARTET IN C MAJOR (1927)**

In four movements: Allegro – Adagio – Scherzo – Fugue.
(For students)

1st Mov.: From bar 1st subject; from (1) 2nd subject; from bar 5 of (2) Development section; from (6) Recapitulation of 1st subject; from (7) Recapitulation of 2nd subject; from (9) Coda.

2nd Mov.: From bar 1 1st subject; from (13) Episode; from (16) Recapitulation of 1st subject; from (19) Coda.

3rd Mov.: From bar 1 1st subject; from (21) 2nd subject; from (24) Free Fantasia; from the fourth bar after (29) Recapitulation of 1st subject; from (31) 2nd subject; from (32) Coda.

4th Mov.: Opens with Exposition on Violoncello; from (35) Viola takes theme; from (36) 2nd Violin enters; from (37) theme on 1st Violin; Various Stretto Episodes throughout Fugue.

First performance on the local Relay System on the 16.11.1936.

Performers: 1st Violin: Emanuel Miggiani, 2nd Violin: Hans Borg, Viola: Arthur Pace, Violoncello: Oliver Vella.

Duration about 15 mins. Score 26 pp



2677 8102 **STRING QUARTET IN F MAJOR (1928)**

In four movements: Allegro – Adagio – Scherzo – Fugue.

1st Mov.: From bar 1 1st subject; from (2) 2nd subject; from (6) Development section; from (13) Recapitulation of the Exposition; Coda from (18).

2nd Mov.: in slow tempo – Episodical Form; from bar 1 1st section; from (3) Episode; from page 20 second bar Recapitulation of 1st section; Coda from (7).

Music Microfilm
Ms. No. Proj. No.

3rd Mov.: Scherzo; from bar 1 1st subject; from (4) Development section; from (12) Recapitulation of 1st subject; from (16) 2nd subject; from (23) Recapitulation of 1st subject; Coda from (25).

4th Mov.: Opens with Exposition on Violoncello; from (1) Viola takes theme; from (2) second Violin enters; from (3) theme on 1st Violin; Various Stretto Episodes throughout Fugue.

First performance at a Malta Cultural Institute Concert on the 3rd June, 1954. Performers: 1st Violin: Alice Azzopardi, 2nd Violin: Helen Azzopardi, Viola: Joseph Azzopardi, Violoncello: Joseph Micallef.

Duration about 19 mins. Score 47 pp



2678 8102 **STRING QUARTET IN B FLAT MAJOR (1929)**

In four movements: Allegro – Andante – Scherzo – Fuga.

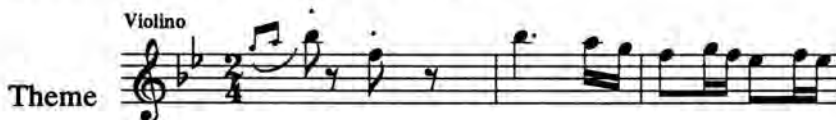
1st Mov.: 1st subject from bar 1; from (3) 2nd subject; from (6) Development; from (14) Recapitulation of Exposition; from (19) Coda.

2nd Mov.: From bar 1 1st section; from (1) Episode; from the 5th bar of (4) Recapitulation of 1st section; from (6) Coda.

3rd Mov.: From bar 1 1st subject; from (2) 2nd subject; from (3) Development; from the third bar after (8) Recapitulation of Exposition; from page 33 (third bar) Episode; from (16) (anacrusis) Recapitulation of Exposition; from (18) Coda.

4th Mov.: Fugue in four parts; from bar 1 Exposition; from bar 21 Episodes and Entries in different Keys; from (6) Stretto Magistrale; from (10) Coda.

Duration about 19 mins. Score 55 pp



STRING QUARTETS



Carmelo Pace composing one of his quartets.

Music Microfilm
Ms. No. Proj. No.

2679 8102 **STRING QUARTET No. 1 (1930)**

In four movements: Allegro Moderato – Andante Funebre – Tempo di Habanera – Allegro.

1st Mov.: From bar 1 1st subject; from (3) Bridge; from the 6th bar of (7) 2nd subject; from (9) Development; from (16) Recapitulation of Exposition; from (23) Coda.

2nd Mov.: Slow tempo; from bar 1 1st section; from (27) Episode; from (31) first section again; Coda last 8 bars.

3rd Mov.: From bar 1 1st theme; from (34) 2nd theme; from (37) 3rd theme; from (38) 1st theme again; from (39) 3rd bar Coda.

4th Mov.: From bar 1 1st section; from (43) Episode; from (45) Free Fantasia; (53) Coda.

Duration about 29 mins. Score 29 pp



2680 8102 **STRING QUARTET No. 2 (1931)**

In four movements: Allegro Moderato – Intermezzo – Burla – Finale.

1st Mov.: From bar 1 Introduction; from (1) 1st theme; from (5) 2nd

Music Microfilm
Ms. No. Proj. No.

theme; (8) Free Fantasia; (9) tempo primo Recapitulation of the Exposition; (15) Coda.

2nd Mov.: From bar 1 1st section; from (2) Episode; (4) modified Recapitulation of 1st section; Codá the last 8 bars.

3rd Mov.: Burla, bar 1 1st section; (4) 2nd section; (7) Coda.

4th Mov.: Finale, Introduction; (1) 1st subject; (4) 2nd subject; (6) Development; (9) from Vivo Coda.

Winning piece in the International Chamber Music competition of the Waltham Contemporary Music Society, U.K., February, 1965.

Adjudicators: R. Rajna (Hungarian), W. Josephs (English).

First performance in Waltham U.K., on the 5th February, 1965.

Duration about 25 mins. Score 24 pp



2681 8103 **STRING QUARTET No. 3 (1932)**

In four movements: Vivo – Largo – Allegretto burlesco – Allegro con fuoco.

1st Mov.: From bar 1 1st subject; from (3) Bridge; from (4) 2nd subject; from (10) bridge to Vivo, Come Prima as a free independent section; Page 9 fifth bar allusion to previous material; from (16) Episode; from (20) Coda.

2nd Mov.: From bar 1 1st section; from (25) Episode; from (28) allusion to 1st section; from (29) Coda.

3rd Mov.: From bar 1 1st subject; from (32) Bridge; from (33) 2nd subject; from (36) Free Fantasia; from (42) Coda.

4th Mov.: From bar 1 1st subject; from (48) 2nd subject; from (49) Free Fantasia; from (56) Recapitulation of previous material; from (67) Coda.

Duration about 25 mins. Score 44 pp



STRING QUARTETS

Music Microfilm
Ms. No. Proj. No.

2682 8103 **STRING QUARTET No. 4 (1933)**

In four movements: Vivace – Allegretto burlesco – Grave – Audace.

1st Mov.: From bar 1 Introduction; from (7) 1st theme; from (20) Bridge; from (28) 2nd theme; from (33) Free Fantasia; from (74) free recapitulation of previous material; from (105) Coda.

2nd Mov.: In a playful character. From bar 1 1st theme; from (31) Bridge; from (43) 2nd theme; from (53) Free Fantasia; from (98) Allusion to exposition; from (118) Coda.

3rd Mov.: Very slow tempo. From bar 1 1st theme; from (28) Episode; from (50) Allusion to previous material; from (57) Coda.

4th Mov.: From bar 1 Introduction; from (7) 1st theme; from (20) Bridge; from 4th bar of (31) 2nd theme; from (45) Free Fantasia; from (112) free recapitulation of Exposition; from (128) Coda.

Duration about 20 mins. Score 34 pp

V.Cello

Theme



Kordi Quartet: Carmine Lauri, Tatjana Chircop (Violins), Anne-Marie Chetcuti (Viola), Ivan De Gabriele (Cello).



Brevis Quartet: Mario Bisazza, Stephen Zammit (Violins), Raymond Abela (Viola), Alfred Tonna (Cello).

Music Microfilm
Ms. No. Proj. No.

2683 8103 **STRING QUARTET No. 5 (1934)**

In four movements: Moderato – Allegro moderato – Andante – Animato.

1st Mov.: From bar 1 1st theme; from (6) 2nd theme; from (8) Free Fantasia; from (10) free recapitulation of the exposition; from (14) Coda.

2nd Mov.: From bar 1 1st theme; from (3) 2nd theme; from (7) Free Fantasia; from (11) free recapitulation of the exposition; from (16) Coda.

3rd Mov.: From bar 1 1st theme; from (4) Episode; from (6) Allusion of 1st theme; from (8) Coda.

4th Mov.: Finale in perpetual motion style; from bar 1 1st theme; from (4) Episode; from (5) Allusion to the 1st theme; from (12) Coda.

Duration about 25 mins. Score 47 pp



STRING QUARTETS

Music Microfilm
Ms. No. Proj. No.

2684 8103 **STRING QUARTET No. 6 (1935)**

In four movements: *Allegro moderato* – *Vivace* – *Andante sostenuto* – *Allegro deciso*.

1st Mov.: From bar 1 1st subject; from (4) Bridge; from (5) 2nd subject; from (7) Development; (33) Recapitulation of Exposition; the last 18 bars Coda.

2nd Mov.: From bar 1 1st section; from the eight bar after (8) an Episode; from (10) Recapitulation of 1st section modified; from (16) Coda.

3rd Mov.: Free Fantasia in slow tempo; from bar 1 1st theme; from (1) 2nd theme; from (3) 3rd theme; from (6) Coda.

4th Mov.: From bar 1 Introduction; from (1) 1st subject; from (2) 1st fugato; from (3) Free Fantasia; from (10) 2nd fugato; from (12) free recapitulation of Exposition; from (18) a *Vivacissimo* Coda.

Duration about 28 mins. Score 48 pp



2685 8103 **STRING QUARTET No. 7 (1936)**

In three movements: *Allegro ma non troppo* – *Andante* – *Vivace*.

1st Mov.: From bar 1 Introduction; from *Allegro* 1st subject; from (4) 2nd subject; from (9) Development; from (12) Allusion to 1st subject; Coda last 3 bars.

2nd Mov.: From bar 1 1st section; from (2) Episode; from (4) Allusion to 1st section; Coda last four bars.

3rd Mov.: From bar 1 1st subject; from (3) Bridge; from (4) 2nd subject; from (8) Free Fantasia; from (14) Recapitulation of Exposition; from (19) Coda.

Duration about 20 mins. Score 31 pp



Music Microfilm
Ms. No. Proj. No.

2686 8103 **STRING QUARTET No. 8 (1937)**

In three movements: Allegro – Capriccio – Allegro brioso.

1st Mov.: From bar 1 Introduction; from bar 4 (Allegro) 1st subject; from (5) 2nd subject; from (7) Development; from the 3rd bar of (12) Recapitulation of Exposition; from (20) Coda.

2nd Mov.: From bar 1 1st subject; from (4) 2nd subject; from (5) Development; from (12) Recapitulation of previous material; from (17) Coda.

3rd Mov.: From bar 1 1st subject; from (4) 2nd subject; from (7) Development; from (12) Recapitulation of opening material; from (16) Coda.

Duration about 21 mins. Score 39 pp



2687 8103 **STRING QUARTET No. 9 (1938)**

In four movements: Allegro moderato – Alla burlesca – Lento – Allegro.

1st Mov.: From bar 1 1st subject; from (4) 2nd subject; from (9) Development; three bars before (16) free Recapitulation of Exposition; from (23) Coda.

2nd Mov.: From bar 1 1st theme; from (4) 2nd theme; from (6) Free Fantasia; from (13) Recapitulation of Exposition; from (21) Coda.

3rd Mov.: From bar 1 1st theme; from (1) 2nd theme; from (4) 3rd theme; from (6) Coda.

4th Mov.: From bar 1 1st subject; from (2) 2nd subject; from (7) Free Fantasia; from (19) Coda.

Duration about 21 mins. Score 53 pp



STRING QUARTETS

3

4

arco

Pizz

arco

rall

rall

rall

sciolte

mf

f

mf

sf

arco

rall

mf

arco

mf

sf

STRING QUARTET No. 10 Page from the score.

Music Microfilm
Ms. No. Proj. No.

2688 8104 **STRING QUARTET No. 10 (1970)**

In four movements: Allegretto Scherzoso – Vivace – Adagio Espressivo – Vivace.

1st Mov.: From bar 1 1st subject; from (5) 2nd subject; from (9) Development; from (27) Recapitulation of Exposition; from (36) Coda.

2nd Mov.: From bar 1 1st subject; from (5) 2nd subject; from (7) Development; from (26) Recapitulation of Exposition; from (38) Finale.

3rd Mov.: From bar 1 1st theme; from (2) 2nd theme; from Page 44 (Un poco più Mosso) 3rd theme; from (8) Finale.

4th Mov.: From bar 1 1st subject; from (4) 2nd subject; from (7) Free Fantasia; from (15) free Recapitulation of Exposition; from (22) Finale.

Duration about 20 mins. Score 64 pp



2689 8104 **THREE MOVEMENTS FOR STRING QUARTET
Quartet No. 11 (1972)**

The movements are: Preambolo – Notturmo – Burlesca.

Preambolo: Opens with the melodic line on the viola. At (1) the tempo changes from the original Lento to a Vivo. At (2) a Grazioso theme unfolds on the 1st violin. The four instrumentalists share a wealth of flowing melodies. At (4) the 1st violin and violoncello answer each other ending at (5). A Piu Mosso Scherzo develops which comes to an end at (8) marked Lento e Calmo. At (9) the tempo gathers momentum again then at (11) there is a dolce Andantino passage. From (12) the Coda begins, ending with a Presto.

Notturmo: This second movement opens with a haunting melody on the violins, then the viola and violoncello join in. At (4) a Movendo marking gives further movement to the piece only to relax again and end on a pianissimo dolce.

STRING QUARTETS

Music Microfilm
Ms. No. Proj. No.

Burlesca: The third movement in simple duple time starts lightly with the upper strings playing Spiccato. At (1) new thematic material unfolds on the 1st violin. After a single bar in $\frac{3}{4}$ which slightly slows down the work, the 1st violin at (4) has a rhythmic passage. At (9) an Allegretto section, then at (10) the Coda structure unfolds: this is spread out over a rather long passage only to end pianissimo.

Duration about 17 mins. Score 41 pp



2690 8104 **HEMDA** (1973)

Arrangement for string quartet from Movement No. 7 of the "Kappella tal-Paci."

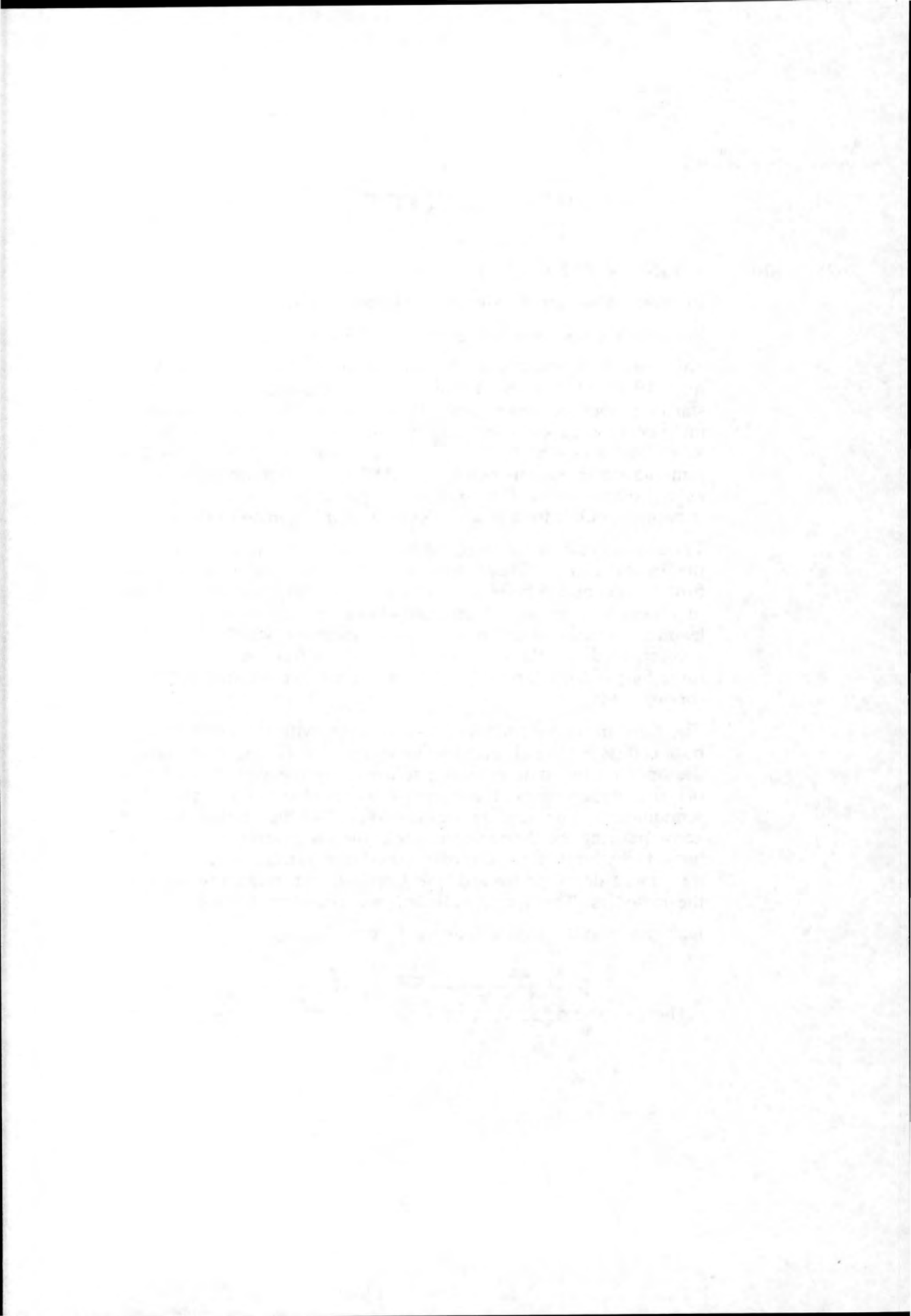
This short work evokes a serene and relaxed mood. The movement helps listeners sense the solitude and beauty of the Maltese landscape. In the original Stage Work the movement lightens the atmosphere between the bustling Mnarja and the more vigorous evocation of war time.

Duration about 5 mins. Score 2 pp



Andante

HEMDA Few bars from the Score.



Orchestral



12th September 1979

An open air concert at St. Paul's Square, Mdina, Malta.
Mro. Joseph Sammut conducting the Manoel Theatre Orchestra and Choir.
Pace's works were often performed in this idyllic setting.

Music Microfilm
Ms. No. Proj. No.

ORCHESTRAL WORKS

2692 8105 **SIMOISIUS** Concert Overture in C Minor (1929)

One of the Composer's first attempts in the Symphonic field (19th Century style). Presented in two principal subjects, recapitulation and a sharply defined Coda.

The 1st subject, after a slow short introduction opens with a fugato and from that point onwards the music proceeds in a direct and straightforward manner.

Duration about 9 mins. Score 62 pp

Theme

Corn



Arrangement:
for Band.



Carmelo Pace conducting the Malta Cultural Institute Orchestra at the Concert Hall of the Hotel Phoenicia – Malta.

Music Microfilm
Ms. No. Proj. No.

2693 8105 **ATALANTA** Symphonic Poem (1930)

Programme music based on Greek Mythology about **Atalanta** who was known for her swift-footedness. She offered to marry anyone who could outrun her. Hippomenes accepts race challenge. He is helped by Aphrodite and tricks Atalanta by using three golden apples.

Duration about 10 mins. Score 55 pp



2694 8105 **SYMPHONIE DRAMATIQUE** (1931)

Symphonic Work with an introduction and three continuous movements. Allegro moderato – Lentamente – Agitato.

Duration about 35 mins. Score 174 pp



2695 8106 **HAMLET** Ouverture Fantastique (1934)

Programme music based on Shakespeare's conception.

Introduction – **The ghost speaks,**
Allegretto – **The murder of Gonzaga,**
Larghetto e Tranquillo – **Ophelia's tragedy,**
Vivo – **The duel.**

Duration about 10 mins. Score 54 pp



ORCHESTRAL WORKS

Music Microfilm
Ms. No. Proj. No.

2696 8106 **BRAZIL** Symphonic Poem (1936)

Programme music about three events in the history of Brazil:

The song of the virgin forests,

Under the Portuguese regime,

The new Republic of Brazil.

Duration about 20 mins. Score 77 pp



55 *Allegro*

Fl I
Fl II
Ob I
Ob II
Cl^b I
Cl^b II
Fag I
Fag II
Corni I II
Corni III IV
Trombe I II
Trombe III IV
Sambas e Tubas
Timpani
Arpa
Violini I
Violini II
Viola
V. Cell.
Cb.

Allegro

BRAZIL Page from the score.

ORCHESTRAL WORKS

Music Microfilm
Ms. No. Proj. No.

2699 8107 **BERNARDETTE** Tone Poem (1946)

Programme music depicting four aspects of the life of St. Bernardette:

Her apparitions,

Her struggles,

Her laments,

Her glorious death.

First performance at the British Institute, Valletta on the 20th February, 1948.

Conductor: Francesco Bellizzi.

Duration about 10 mins. Score 54 pp



2700 8107 **CHANSON D'UN BERGER** (A shepherd's song) (1950)

A pastoral composition in the 19th Century romantic style.

First performance at the British Institute Valletta on Friday, 26th May, 1950.

Conductor: Francesco Bellizzi.

Duration about 5 mins. Score 10 pp



2701 8108 **LORELEY** (1950)

This Work is only in the broadest sense programme music, the intention is to offer a tonal general impression of the old legend.

“The boatman sits and gazes,
He feels a coming woe,

ORCHESTRAL WORKS

Music Microfilm
Ms. No. Proj. No.

- 2703 8108 **FIVE VARIATIONS ON AN OLD WELSH THEME (1956)**
(Llwyn Onn – Dear Harp of my Country)

There are five variations on the popular twentyfour bar tune.
First performance at the British Institute on the 8th June, 1956.
Conductor: Joseph Sammut.
Duration about 7 mins. Score 42 pp



- 2704 8109 **POEME LYRIQUE (1956)**

A tonal impression of a country in which pine trees are the dominant feature of its landscape. It is full daylight, the scene is pastoral which induces a feeling of calm contentment.

This is the type of evocative music which does not follow any particular programme. The title defines the mood.

First performance at the Radio City Opera House, by the British Council in Malta on Friday, 18th October, 1957.

Conductor: Joseph Sammut.

Duration about 7 mins. Score 29 pp



- 2706 8109 **CAVALCATA Symphonic Intermezzo (1960)**

An episode from the first Act of the Incidental Music to V.M. Pellegrini's play "The Herald of Christ" (San Paolo). The music in the space of about 4 minutes, conveys the atmosphere of the dramatic ride of Saul and his followers galloping through Damascus and his

Music Microfilm
Ms. No. Proj. No.

falling on the ground to hear the Voice of the Lord. The continuous quaver movement in the basses describes the galloping of the horses, the bursts of the trumpets, cymbals, drums and horse-bells give colour and the right atmosphere to the piece.

Premiered in the "Pauline Symphonic Concert" on the occasion of the 19th centenary of St. Paul's shipwreck on Malta, at the Catholic Institute Auditorium, on the 2nd June, 1960, under the distinguished patronage of His Grace the Archbishop of Malta, Sir Michael Gonzi.

Conductor: Carmelo Pace.

Duration about 4 mins. Score 17 pp



ORCHESTRAL WORKS – SINFONIETTA

Music Microfilm
Ms. No. Proj. No.

2708 8109 **SINFONIETTA (1966)**

Originally this Work was written in one Movement and performed for the first time in London for a B.B.C. Studio Concert, conducted by Eric Fogg (1939).

The present revised version is extended and consists of three movements:

- 1) Allegro Moderato
- 2) Largamente
- 3) Moto Perpetuo.

The first Movement. Allegro Moderato. The main Theme opens in mezzo forte on the four horns in Unison, sustained by a tremolo on the 2nd Violins and Violas; the lower strings are held with a double pedal point. At bar 6 the 1st Violins add a broken chord in quaver triplets: the opening Theme is further developed on the Strings and Wood-wind. On page 8 a bridge passage leads softly to the 2nd Theme. In this bridge passage the 1st Violins, Oboe, Clarinet and Harp are engaged in quiet soft music. The 5th bar of page 9 introduces the 2nd Theme, consisting of a broad Cantabile on the 1st Violins doubled by the Flutes, this Theme is forte above a contrapuntal background, and it is divided into two sections. On the 4th bar of page 14 a section based on fragments of previous material starts by using devices such as double counterpoint, thematic augmentation and diminution, melodic ornamentation, and pedal points. The fifth bar on page 26 is the recapitulation of the 1st Theme played by the Horns in unison. On the 4th bar of page 33 the second Theme starts again. Page 36, Mosso is a Coda derived from fragments of the opening Theme.

The second Movement. Largamente. The Violoncelli open with a soft legato passage, leading to a tender tune on the Clarinet in contrapuntal passages with the Flute and Oboe, on a String background. An Episode appears on the first bar of page 46. This is an expressive Theme on the 1st Violins doubled an octave lower by the Violas; a crescendo leads to a passage for Full Orchestra fortissimo on the 3rd bar of page 49. On the 3rd bar of page 52 the Coda in $\frac{5}{4}$ time starts softly on the lower strings leading to the final Cadence in pianissimo played by the Flute, Horns, Harp and Strings.

The third Movement. This is the last movement an Allegro in the style of a Moto Perpetuo. The semiquaver movement is consistent from the first to the last bar. The Timpani opens the first bar, the rest of the music is mainly in staccato semiquavers throughout. A second Theme is introduced on the first bar of page 64. This time the semiquaver

movement is on the Woodwinds playing legato smooth passages together with a contrapuntal background on the strings. On bar 5 of page 48 the full orchestra is engaged in a rhythmic crotchet pulse against the semiquaver movement of the Strings. At bar 3 of page 74 the **Coda** starts which includes a countermelody on the Trombones against the semiquaver movement in the strings in a loud passage till the end.

Premiered at the Manoel Theatre in an Orchestral Concert presented by the British Council and Rediffusion (Malta) Ltd. on Saturday, 22nd October, 1966.

Conductor: Joseph Sammut.

Duration about 13 mins. Score 80 pp



Composer and Conductor at work.

Carmelo Pace and Joseph Sammut discussing the score of SINFONIETTA.

Music	Microfilm
Ms. No.	Proj. No.

2709	8110	SYMPHONY No. 2 (1966)
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The structure of this work differs in many ways from that of the classical models. The traditional four movement frame work is reduced to three and the usual division of the movement into an exposition, development and recapitulation is also modified. The music flows as a continuous train of musical ideas, growing and branching out freely.

The first movement an Allegro Energico in $\frac{2}{2}$ time starts with a fortissimo burst that precedes a passage of jarring, clashing notes. A movement full of excitement.

The second movement in $\frac{4}{4}$ time an Andante begins with a graceful Theme played on the Flute. The composer makes full use of the Flute's low register. This Theme is interrupted by the Alto Saxophone, which engraves the same thematic general characteristics, only to be stopped shortly by a contrapuntal section played by the divisi Strings and Harp. Various short cadenzi on the wood-wind accompanied my muted strings and brass bring the movement to its end.

The third movement is an Allegro Vivo in $\frac{2}{4}$ time. The movement opens with a tremolo on the strings which act as a back-ground to the syncopated melody played by the Horns. A short cadenza played by the orchestra leader brings the piece to the final fugal section. A short **Coda** bubbling with thematic references brings the Symphony to an end.

Premiered at the Manoel Theatre in an Orchestral Concert presented by the British Council and Rediffusion (Malta) Ltd. on Saturday, 20th January, 1968.

Conductor: Joseph Sammut.

Duration about 27 mins. Score 108 pp





Carmelo Pace working on the score of Symphonic Tone Poem "JUBILAMUS".

Music Ms. No.	Microfilm Proj. No.
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2710	8111	JUBILAMUS Tone Poem (1970)
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This work is a Symphonic Poem composed to commemorate the four hundredth anniversary since the foundation of Malta's Capital City, Valletta in 1570.

The Work is in one continuous movement, in four sections. The sections are entitled:

Faith (in the face of early religious persecution)

Struggle (for liberty from foreign rule)

Hope (in God)

Triumph (Independence)

The **Faith** Theme is first heard on the Cor Anglais. This whole section is very contemplative in outlook, the message the music carries, according to the composer, pin-points the great need to uphold ones beliefs and principles. This need was felt even more during the early days of Religious persecution in Malta.

A short passage played by the wood-wind section introduces the second section: **The Struggle**. Carmelo Pace refers here to the struggle the Maltese population had to live through till they managed

2. "Jubilamus"
Carmelo Pace (1906~)

"Jubilamus" was composed to commemorate the 400th Anniversary of the City of Valletta. Written in one continuous movement it has four main sections describing the trials and triumphs of the Maltese people, i.e.: Faith (in the face of early religious persecution) Struggle (for liberty from foreign rule) Hope (in God) and Triumph (Independence).

2. 「ユービラムス」(飲び給え).....
カルメロ・パーチェ(1906~)

「ユービラムス」はバレッタ市の400周年を記念して作曲された。1篇の楽章として書かれており、マルタ国民の試練と勝利を描く主要4楽節から構成される。すなわち信仰(昔の宗教上の迫害に敢然と立向いつつ)、闘争(外国の統治からの自由を求めて)、希望(神における)、および勝利(独立)である。

Excerpt taken from Symphonic Concert Programme on the occasion of Malta's National Day at EXPO '70.

to liberate themselves from foreign rule. The *Allegro Spiritoso* in $\frac{2}{2}$ time ends with a Theme giving prominence to the Brass section of the orchestra.

Hope in God, opens with a *pianissimo* section played by the strings in octaves.

The final section **Triumph** is in a quick tempo treated in a *moto perpetuo* style. The Brass section intunes a Gregorian style Theme which gives the feeling of suggestion that a *Laudate Dominum* hymn is being sung. The sound of bells starts the climax of the work. *Jubilamus* has a magnificent powerful ending, an ending of joy. The joy of Triumph. Malta's Independence.

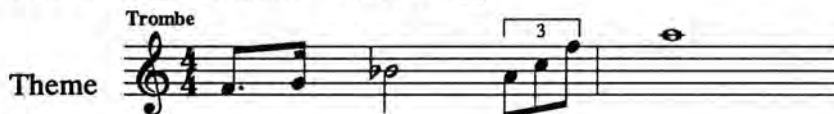
Premiered in the Malta Arts Festival 1970, at the Manoel Theatre on the 14th May, 1970, under distinguished Patronage.

Conductor: Joseph Sammut.

The Kyoto City Symphony Orchestra of Osaka, Japan performed *Jubilamus* on the 29th May, 1970, on the occasion of Malta's National Day at Expo '70 in Japan.

Conductor: Joseph Sammut.

Duration about 15 mins. Score 64 pp



Band arrangement by Maestro Paul Arnaud donated to the "La Valette" Band Club, Valletta in 1987. Performed during a Commemoration Concert of the "Como Festival" on the 28th November, 1987.

ORCHESTRAL WORKS - JUBILAMUS

Meno Mosso (♩ = 96) 58

The image shows a page of handwritten musical notation for an orchestral work titled 'Jubilamus'. The tempo is marked 'Meno Mosso' with a quarter note equal to 96 beats per minute. The page number is 58. The score is written in 4/4 time and features a variety of instruments including strings, woodwinds, brass, and percussion. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like 'f' (forte) and 'p' (piano). There are also performance instructions such as 'acuto' and 'giorno'. The score is divided into two systems, with the second system starting with a new tempo marking 'Meno Mosso (♩ = 96)'. The handwriting is clear and professional, typical of a composer's manuscript.

JUBILAMUS Page from the score.

ORCHESTRAL WORKS – VARIATIONS FOR ORCHESTRA

Music Microfilm
Ms. No. Proj. No.

2711 8112 **VARIATIONS FOR ORCHESTRA (1970)**

This Work is made up of four variations on a Theme divided into two combined thematic movements. The Themes utilized are two Maltese traditional tunes.

The first tune, a Lento opens with a rather plain harmonization without the use of the Brass section.

The second tune starts at bar twelve introduced by the wood-wind. Following the thematic presentation the composer introduces the variations.

The first variation, an Allegretto is a lively section made up of answering phrases between the sections of the orchestra.

The second variation is in a brilliant Tempo di Marcia. This variation is built up of many intricacies created by the many running notes the composer gives to the string section.

The third variation is a magnificent work ably created utilising a ground bass. This basso ostinato gives room to the composer to improvise thematic material on specific chordal structures.

The fourth variation is in a fast tempo. Here the Brass section has contracting fanfare motives played against energetic semiquaver passages on the strings. The melodic themes are played by the wood-wind section in contrary motion.

The finale opens with the two Themes combined in double counterpoint performed by the strings and the wood-winds. Formal unity is maintained by various references to previous melodic motifs.

Premiered at the Manoel Theatre in December 1970, for the commemoration of the first decade of the Manoel Theatre's reopening as the National Theatre of Malta.

Conductor: Joseph Sammut.

Duration about 19 mins. Score 80 pp



ORCHESTRAL WORKS

Music Microfilm
Ms. No. Proj. No.

2712 8112 **TAJ MAHAL** (Crown of the Palace) (1970)

Tone poem for symphonic orchestra.

Across the plains of Agra, the sun still breaks across the minarets and gardens of this greatest of Indian Palaces, as it has done for over three hundred years.

The Muezzin tower calls "Come love, come weep, come wonder, I am Taj Mahal, the proud passion of Shah Jehan's love to his wife Mumtaz Mahal."

Duration about 10 mins. Score 42 pp

Arpa

Theme



2713 8113 **ALBORADA** (1972)

A morning song suggested by a painting of a Caucasian ancient castle at dawn. In the second section the mood changes into a simple dance-like tune, followed again by a varied treatment of the opening theme.

The composer had no particular story in mind and made no use of any folk material.

First performance at the Manoel Theatre at a Ministry of Culture Orchestra Concert, on Friday, 7th July, 1972.

Conductor: Joseph Sammut.

Duration about 6 mins. Score 31 pp

Flauto

Theme



ORCHESTRAL WORKS – TWO PLANTATION SKETCHES

Music Microfilm
Ms. No. Proj. No.

2714 8113 **TWO PLANTATION SKETCHES (1975)**

Inspired by a 17th century picture of a Slave market.

Written in two short movements. The first movement depicts a
“Prayer of a slave child” and the second “At the market-place”.

Broadcasted in Yugoslavia during the International Seminar of the
Esperanto Society in December, 1980.

First performance at the Manoel Theatre during the International
Arts Festival on the 23rd December, 1975.

Conductor: Joseph Sammut.

Duration about 8 mins. Score 26 pp

Violoncelli

Theme 



TWO PLANTATION SKETCHES A few bars from the score.



ECLOGUE Presentation cover of programme for a Concert of "Three Centuries of Maltese Music."
Conductor: Joseph Vella.

Music	Microfilm
Ms. No.	Proj. No.

2715 8113 **STYRIAN DANCE** (1977)

Carnival in a Styrian district. The sky is clear and the merry gathering of country folk dance and sing.

First performance at the Manoel Theatre on the occasion of Malta's International Arts Festival, on the 25th October, 1977.

Conductor: Joseph Sammut.

Duration about 7 mins. Score 25 pp



2716 8113 **ECLOGUE** (1978)

"High among the lonely hills while I lay beside my sheep, rest came down and filled my soul, from the everlasting deep" (Kingsley)

This stanza by Kingsley, which is printed on the score is the inspiration for this composition. The work, in one movement, makes extensive use of the device known as hemiola, that is the constant changing of simple triple and compound duple measures.

Premiered at the University Theatre, Tal-Qroqq on the occasion of a concert spanning Three Centuries of Maltese Music on Friday, 17th February, 1978.

Conductor: Joseph Vella.

Duration about 10 mins. Score 46 pp





Maestro Joseph Vella.

Music	Microfilm
Ms. No.	Proj. No.

2717 8114 **IT-TIGRIJA** Symphonic Scherzo (1978)

This Symphonic Scherzo is a very descriptive work in two sections:
Prelude – The Races.

The Prelude suggests the atmosphere of the bustling and chattering crowds waiting in anticipation for the grand races. The composer visualizing the Saint Rocco Horse Races. The Prelude, an Allegro Scherzoso opens with an energetic theme played by the lower strings. This is followed by a grand crescendo created by various staccato chords which anticipate the galloping music in the next Vivace section that introduces The Races.

The music of **The Races** opens with a loud bang on the Tam-Tam and a Kettle-drum roll. Here the first climax is reached, a fiery passage on the Strings and Brass punctuated by syncopated chords played by the full orchestra. After this climax a Meno Mosso section slows down the momentum of the work till once again in the following Vivo section the music regains its stir and bustle. The Finale is a loud martial section which depicts the moment of victory.

ORCHESTRAL WORKS

Music Microfilm
Ms. No. Proj. No.

Premiered at the Manoel Theatre in a Ministry of Culture Orchestral Concert on Tuesday, 11th March, 1980.

Conductor: Joseph Sammut.

Duration about 11 mins. Score 62 pp



Music Microfilm
Ms. No. Proj. No.

2720 8115 **POLONAISE IN G MAJOR (1979)**

This original polonaise depicts a vivid picture of Polish dancers. The first section in the tonic is followed by a Trio with various Key changes, then back to the original Theme. The work comes to an end with a Coda.

First performance at the Malta Cultural Institute Concert Hall, Hotel Phoenicia on the 21st January, 1980.

Conductor: Carmelo Pace.

Duration about 5 mins. Score 9 pp



2721 8115 **LA CACCIA NEL BOSCHETTO (1985)**

Inspired by an early 18th century impression of a group of Knights hunting in the Boschetto.

First performance at the Manoel Theatre on Tuesday, 21st October, 1986.

Conductor: Joseph Sammut.

Duration about 5½ mins. Score 42 pp

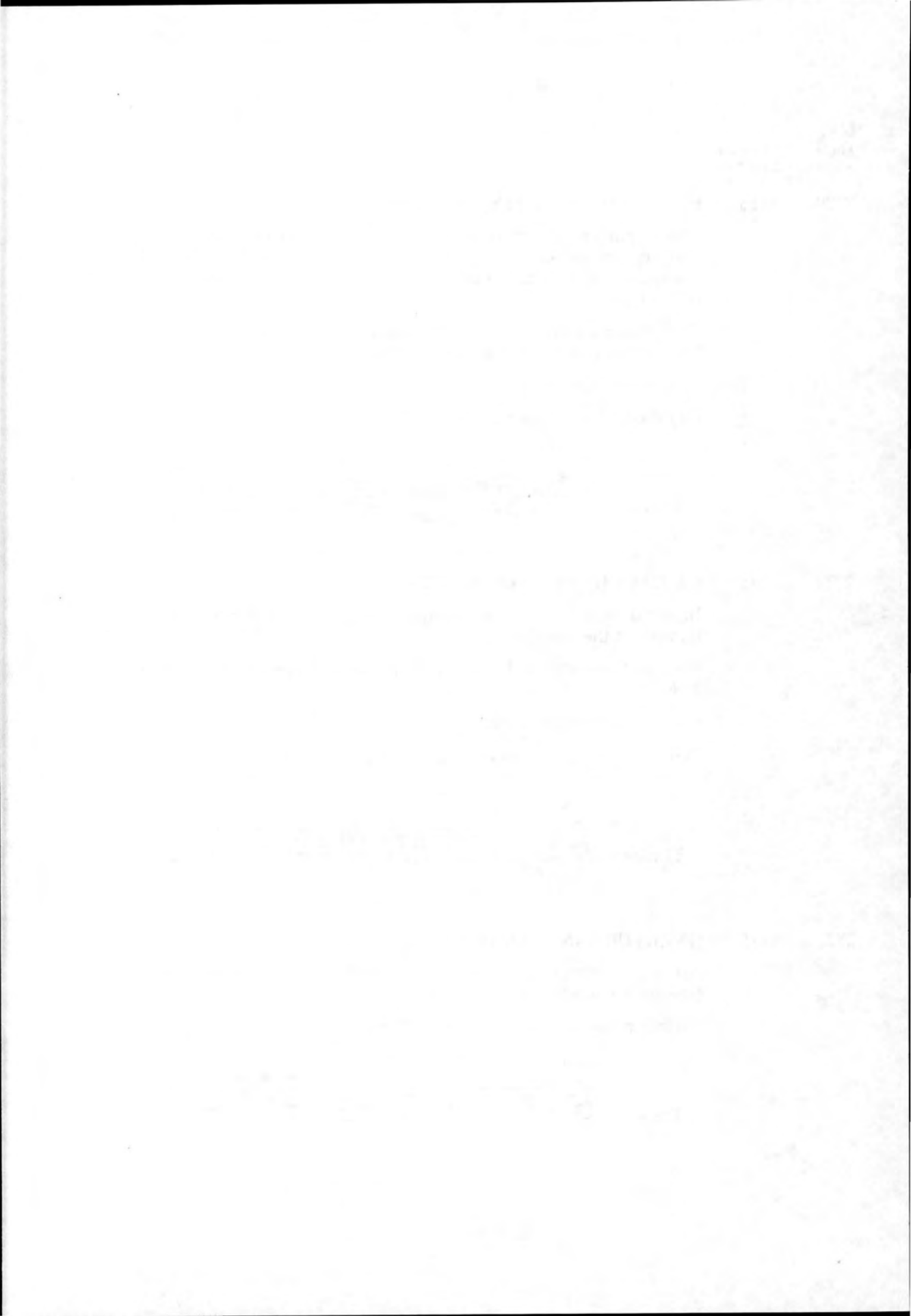


2722 8115 **OVERTURE IN G MINOR (1930)**

An early Orchestral Work based on traditional harmony with a sonorous melodic line.

Duration about 8 mins. Score 39 pp





Chamber Orchestra

5

Mod^o $\text{♩} = 108$

unite (4)

I

II

f *stacc.*

f *stacc.*

f *stacc.*

f *stacc.*

f *staccato*

unite

stacc.

stacc.

stacc.

stacc.

con slancio

unite

stacc.

stacc.

con slancio

unite

con slancio

unite

FANTASIE Page from the score.

Music Microfilm
Ms. No. Proj. No.

CHAMBER ORCHESTRA WORKS

2723 8116 **POLONAISE (1930)**

For Pianoforte and Chamber Orchestra.

Arrangement for Violoncello and Piano.

Duration about 6 mins. Score 37 pp



2724 8116 **MALTESINA**

A Fantasy for Chamber Orchestra based on Maltese Folk-melodies.

Although there are hundreds of lyrics for Maltese folk-songs, there are however very few real Maltese traditional melodies. This is due to the unfortunate local habit of setting numerous different songs to the *same tune*. For this reason one cannot identify a melody with its proper title.

This Fantasy contains nine different original Folk-tunes and each tune is given a number at the opening bar. A few bars of episodic material are introduced to connect the principal themes.

Band version performed for the first time at the Palace Square, Valletta in 1931 by the Scottish Highland Fusiliers, Light Infantry Band.

Duration about 11 mins. Score 22 pp



Score *Maltesina*

Carmelo Pace

Slow March

The score is for a "Slow March" in 2/4 time, marked with a tempo of 90. The key signature is one sharp (F#). The instruments and their parts are as follows:

- Flute:** Rests throughout the piece.
- Oboe:** Plays a melodic line starting in the second measure, marked *p*.
- Clarinet in Bb:** Plays a melodic line starting in the second measure, marked *p*.
- Bassoon:** Plays a rhythmic accompaniment starting in the second measure, marked *p*.
- Horns in F:** Play a rhythmic accompaniment starting in the second measure, marked *p*.
- Trumpet in Bb:** Rests throughout the piece.
- Trombones:** Rests throughout the piece.
- Drums:** Rests throughout the piece.
- I Violins:** Play a rhythmic accompaniment, marked *pp* *Pizz*.
- II Violins:** Play a rhythmic accompaniment, marked *pp* *Pizz*.
- Violas:** Play a rhythmic accompaniment, marked *pp* *Pizz*.
- Vellets:** Play a rhythmic accompaniment, marked *pp* *Pizz*.
- Double Basses:** Play a rhythmic accompaniment, marked *pp* *Pizz*.

CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

- 2725 8116 **EVENTIDE** (1938)
For String Orchestra with Pianoforte (ad libitum).
Duration about 4 mins. Score 5 pp



- 2726 8116 **STELMARIANS** (1972)
Written for the Old Stelmarians Association on the occasion of the 25th anniversary of its foundation. The work was premiered by the Malta Cultural Institute Orchestra on the 25th May during the Association's Annual Concert in the theatre of St. Michael's College of Education.
Conductor: Carmelo Pace.
Duration about 4 mins. Score 5 pp



- 2727 8116 **MOTO PERPETUO** (1940)
The music has a classical flavour. The fluent work relies on its modulations for the variety of moods.
First performed in a concert recorded for "Siegha tal-Morda" relayed on the Rediffusion system for the Maltese Catholic Action.
Conductor: Carmelo Pace.
Duration about 4 mins. Score 9 pp



CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

2728 8116 **INTERMEZZO (1940)**

For Pianoforte and String Orchestra.

Duration about 4 mins. Score 8 pp



2729 8116 **CHANT SANS PAROLES No. 2 (1945)**

First performance in a Concert of the Society of St. Vincent De Paul at "Chiesa del Gesù" Valletta on the 2nd June, 1950.

Conductor: P. Alberto Borg O.E.S.A.

Duration 4 mins. Score 4 pp

Printed by E. Lucia & Sons, Valletta in 1945.



Arrangements:

for Pianoforte

for Organ (Meditazione)

2730 8116 **SPANISH SERENADE (1945)**

First performance in a concert organized in honour of Dun Karm Psaila on the 1st November, 1945.

Conductor: Carmelo Pace.

Duration about 5 mins. Score 3 pp



CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

2734 8117 **NOCTURNE D'AVRIL (1950)**

For Pianoforte and Chamber Orchestra.

First Performance at a Concert of the Malta Cultural Institute on the 2nd February, 1950, under high patronage.

Conductor: Carmelo Pace.

Duration about 5 mins. Score 7 pp



2735 8117 **OUVERTURE EN RE MAJEUR (1952)**

First performance at a Malta Cultural Institute Concert on the 5th May, 1952.

Conductor: Carmelo Pace.

Duration about 6 mins. Score 10 pp



2736 8117 **FANTASIA ZINGARESCA (1952)**

For Pianoforte and Orchestra with Violin Solo.

First performance at the Floriana Government School at a "Laqgha Soċjali tal-Familji ta' l-Emigranti" on the 5th July, 1952.

Violin soloist: Mary Magri.

Conductor: Carmelo Pace.

Duration about 6 mins. Score 11 pp





YOUNG PEOPLE'S CHAMBER ORCHESTRA MALTA

UNITED KINGDOM — MIDLANDS
CONCERT TOUR
SOUVENIR PROGRAMME

31st July - 14th August



Meditazione, Le Petit Carillonneur and Maltese Traditional Tunes were performed among other works.

CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

2737 8117 **HOMMAGE A MOZART** (1956)

Written in plain traditional style for a Mozart Commemoration Concert at the Malta Cultural Institute on the 28th May, 1956.

Conductor: Carmelo Pace.

Duration about 6 mins. Score 34 pp



Arrangements:

Full orchestra

Chamber orchestra with pianoforte.

2738 8117 **DELIANA** Orchestral March (1970)

First performance Malta Cultural Institute Concert of the 28th January, 1974.

Conductor: Carmelo Pace.

Foreign performance of note in the National Day Festivities of the Maltese Community in Manchester.

Duration about 6 mins. Score 29 pp



Arrangement:

Band.

2739 8118 **MEDITAZIONE** (1929)

Performed at the Cathedral Hall, Nottingham and other venues in the Midlands Concert Tour of the Young People's Orchestra between 31st July-14th August 1984.

Conductor: Helen De Gabriele.

First performance at the Auditorium of the Catholic Action, Valletta, on the 24th November, 1948, by the Orchestra "Santa Cecilia".

Conductor: Carmelo Pace.

Music Microfilm
Ms. No. Proj. No.

Duration about 6 mins. Score 5 pp



Arrangements:

For Violin and pianoforte

For Violoncello and pianoforte.

2740 8118 **CHANT SANS PAROLES No. 1** (1929)
(Ou es tu mon amour?)

First performance in the Auditorium of the Catholic Action, Valletta on the 9th June, 1946.

Orchestra: "Santa Cecilia".

Conductor: Carmelo Pace.

Duration about 4 mins. Score 6 pp



Arrangement:

Pianoforte solo.

2741 8118 **BOLERO** (1930)

The composer makes original use of the compelling Spanish dance rhythm.

First performance at the British Institute, Valletta, on Saturday, 22nd April, 1944.

Conductor: Francesco Bellizzi.

Duration about 4 mins. Score 7 pp



CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

- 2742 8118 **DANZA ORIENTALE** (1930)
Duration about 4½ mins. Score 4 pp



- 2743 8118 **CHANT NOCTURNE** (1933)
First performance at the British Institute, Gozo.
Conductor: Francesco Bellizzi.
Duration about 4 mins. Score 4 pp



Arrangements:

Violoncello and Pianoforte

Viola and Pianoforte

Trio: Pianoforte—Violin—Viola

Violin & Pianoforte.

- 2744 8118 **SEVILLE** Spanish Waltz (1934)
First performance at the Grand Spanish Festival on Sunday, 23rd
September, 1934, at the "Cafe Premier", Valletta.
Duration about 4 mins. Score 5 pp



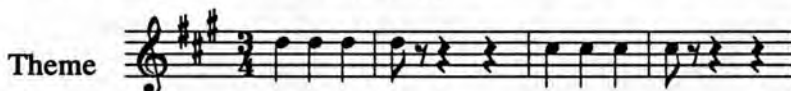
- 2745 8118 **MUSIC AND FLOWERS** (1934)
Relayed on the Rediffusion Relay System during the "Hour of the
Sick" of the Maltese Catholic Action, on the 10th September, 1950.

Music Microfilm
Ms. No. Proj. No.

Orchestra: "Isouard".

Conductor: Carmelo Pace.

Duration about 6 mins. Score 10 pp



2746 8118 **MINUETTO No. 1 (1940)**

First performance on the 21st April, 1986, during a concert of the Malta Cultural Institute at the Concert Hall of the Hotel Phoenicia, by the Young People's Orchestra.

Conductor: Helen De Gabriele.

Duration about 3½ mins. Score 3 pp



2747 8118 **ARIETTA (1945)**

Duration about 3½ mins. Score 4 pp



2748 8118 **BARCAROLA TRISTE (1946)**

First performance at the Overseas League, St. George's Club on the 26th October, 1946.

Conductor: Carmelo Pace.

Duration about 4 mins. Score 4 pp



CHAMBER ORCHESTRA WORKS



The Malta Cultural Institute Chamber Orchestra conducted by Carmelo Pace.

Music Microfilm
Ms. No. Proj. No.

2749 8118 **LE MATIN** (1946)

First performance at a Rediffusion Concert relayed on the 10th December, 1946, by "The Isouard Orchestra".

Conductor: Carmelo Pace.

Duration about 4 mins. Score 4 pp



2750 8118 **REVERIE** (1926)

For Pianoforte and Strings.

First performance at the British Institute, Auberge D'Aragon, Valletta on the 18th January, 1942, by the British Institute Orchestra.

Conductor: Paul Nani.

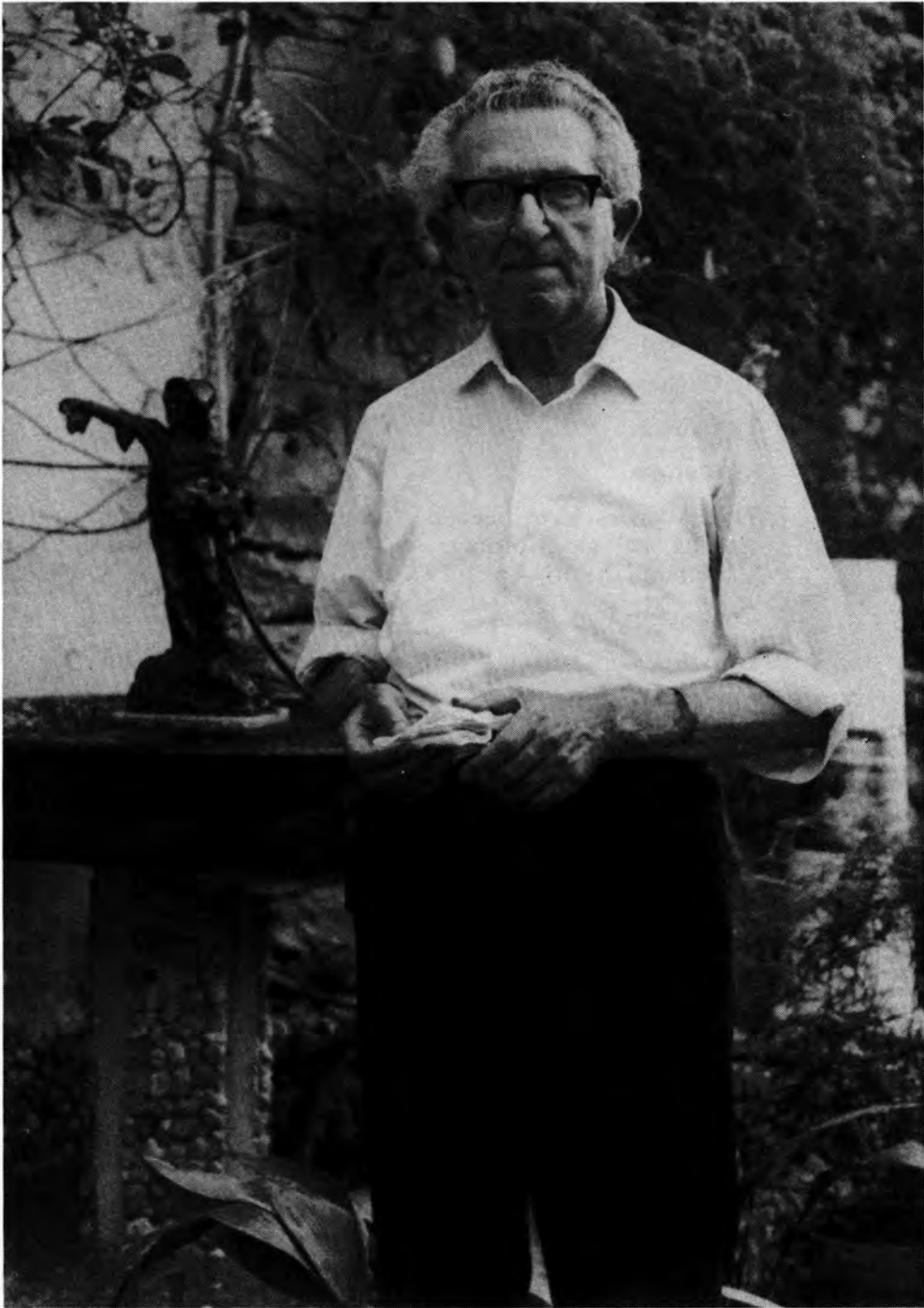
Duration about 4 mins. Score 4 pp



Arrangements:

Pianoforte and Violin

Trio: Pianoforte – Violin and Violoncello.



Carmelo Pace enjoying a stroll in the garden after lunch (October 1984).

CHAMBER ORCHESTRA – SUITE OF DANCES

Music Microfilm
Ms. No. Proj. No.

2751 8118 **SUITE OF DANCES (1946)**

This suite includes eight folkloristic dances:

- 1) **Egiziana**
- 2) **Giapponese**
- 3) **Spagnuola**
- 4) **Polacca**
- 5) **Inglese**
- 6) **Ungherese**
- 7) **Italiana**
- 8) **Maltese**

These dances have been performed frequently during the years, starting with a performance of the **Italiana** at the British Institute, Valletta on the 5th April, 1946, by the British Institute Orchestra.

Conductor: Paul Nani.

Duration about from 4 to 8 mins. each Score 51 pp

Themes:

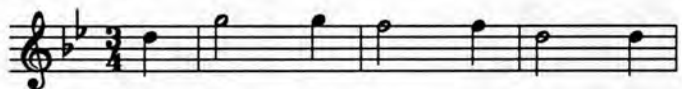
- 1) **Egiziana**



- 2) **Giapponese**



- 3) **Spagnuola**



- 4) **Polacca**



CHAMBER ORCHESTRA – SUITE OF DANCES

5) Inglese



6) Ungherese



7) Italiana



8) Maltese



The British Institute Orchestra conducted by Mro. Paul Nani after a concert during the 1945–1946 Concert Season.

CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

2752 8119 **PRIMAVERA (1946)**

First performance at the Overseas League, St. George's Club, on Saturday, 26th October, 1946.

Conductor: Carmelo Pace.

Duration about 4 mins. Score 4 pp



Arrangement:

For Band.

2753 8119 **LARGO ALL'ANTICO (1947)**

First performance at the British Institute, Valletta, on the 10th December, 1947, by the British Institute Orchestra.

Conductor: Paul Nani.

Duration about 4 mins. Score 4 pp



Arrangements:

For Band

For Violoncello and Pianoforte.

2754 8119 **CARE MEMORIE (1947)**

First performance at the Malta Cultural Institute by the Young People's Orchestra on the 27th April, 1987.

Conductor: Helen De Gabriele.

Duration about 4 mins. Score 4 pp



Music Microfilm
Ms. No. Proj. No.

2755 8119 **BARCAROLA (1947)**

Broadcasted on the Rediffusion system on the 14th December, 1947, in a programme of the Catholic Action for the "Siegħa tal-Morda".

Orchestra: "Santa Cecilia".

Conductor: Carmelo Pace.

Duration about 4 mins. Score 3 pp



2756 8119 **SERENADE & HABANERA (1947)**

For Pianoforte and String Orchestra.

First performance at the Floriana Government School on the occasion of "Laqgħa Soċjali tal-Familji ta' l-Emigranti" on the 5th July, 1952, by The Isouard Orchestra.

Conductor: Carmelo Pace.

Duration about 4 mins. Score 5 pp



Arrangement:
Pianoforte solo.

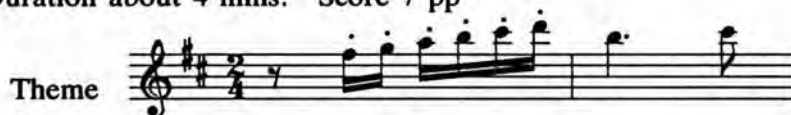
2757 8119 **CANZONETTA MARINARESCA (1948)**

For Pianoforte and Orchestra.

First performance in a programme relayed on the Rediffusion on the 14th May, 1948 by The Mozart Orchestra.

Conductor: Carmelo Pace.

Duration about 4 mins. Score 7 pp



Arrangements:
For Soprano, Chamber Orchestra or pianoforte
For Bass, Chamber Orchestra or pianoforte.

CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

2758 8119 **HARVEST TIME** (1948)

First performance on Rediffusion in the "Hour for the sick" of the Catholic Action on the 11th July, 1948.

Orchestra: "Santa Cecilia".

Conductor: Carmelo Pace.

Duration about 4 mins. Score 4 pp



2759 8119 **GRANDMOTHER'S DELIGHT** in tempo Valzer (1948)

First performance on Rediffusion in the "Hour of the sick" of the Catholic Action, on the 9th January, 1948.

Orchestra: "Santa Cecilia".

Conductor: Carmelo Pace.

Duration about 4 mins. Score 4 pp



2760 8119 **ROMANCE** (1949)

For Pianoforte and Chamber Orchestra.

Duration 4 mins. Score 5 pp



2761 8119 **INTERMEZZO** in tempo di Valzer (1949)

For Pianoforte, Solo Violin and Orchestra.

First performance on the Feast of St. Thomas Aquinas under the auspices of His Grace Sir Michael Gonzi the Metropolitan Archbishop of Malta at Saint Albert the Great's College on Saturday, 12th March, 1949.

Orchestra: "Mozart".

Conductor: Carmelo Pace.

CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

Duration about 6 mins. Score 12 pp



2762 8119 **L'ENCHANTEMENT DE LA RIVIERA (1949)**

For Pianoforte and Chamber Orchestra.

First performance in a Concert of the Associated Board of the Royal Schools of Music, at the Concert Hall of the Phoenicia Hotel on Tuesday, 4th January, 1949.

Conductor: Carmelo Pace.

Duration about 4 mins. Score 5pp



2763 8119 **SOIRÉE DANSANTE (1950)**

For Pianoforte and Orchestra.

Duration about 8 mins. Score 15 pp



2764 8120 **PAS LEGER (1951)**

First performance in a concert to commemorate Mons. Enrico Dandria founder of the "Circolo Gioventù Cattolica" at the Catholic Action Centre, Palazzo Carafa, Valletta, on the 3rd December, 1951.

Orchestra: "Isouard".

Conductor: Carmelo Pace.

Duration about 4 mins. Score 6 pp



Arrangement:

Violin and Pianoforte.

CHAMBER ORCHESTRA WORKS

Music Microfilm
Ms. No. Proj. No.

2765 8120 **A COUNTRY SONG (1956)**

For Orchestra with arrangement for four mixed voices.

First performance at a Mozart commemoration at the Malta Cultural Institute Concert Hall on the 28th May, 1956.

Orchestra: Malta Cultural Institute.

Conductor: Carmelo Pace.

Duration about 3 mins. Score 4 pp



2766 8120 **AIR DE BALLET (1960)**

First performance at a concert organized by De la Salle College, for the Old Lasallians Association's 10th Anniversary.

Orchestra: "Malta Żaghżugħa".

Conductor: Carmelo Abela.

Duration about 6 mins. Score 3 pp



Arrangement:

Band

2767 8120 **HOMMAGE A COUPERIN (1964)**

Rondo antico for orchestra.

First performance at the Diamond Jubilee festivities of Stella Maris College, Gzira on Thursday, 14th May, 1964.

Orchestra: "Isouard".

Conductor: Carmelo Pace.

CHAMBER ORCHESTRA – MALTESE TRADITIONAL TUNES

Performed during the United Kingdom “Midlands Concert Tour” of the Young People’s Chamber Orchestra at Edward Elgar’s birth place, Worcester, and other venues from 31st July to 14th August 1984.

First performance at the Malta Cultural Institute Concert Hall on Monday, 13th February, 1978, by the Young People’s Orchestra.

Conductor: Helen De Gabriele.

Duration about 6 mins. Score 11 pp



...mina, għad tgaw ... di-ni u ingaw - dik.-

mf

f Doggu

2

SELECTION OF MALTESE TRADITIONAL TUNES A few bars from the score.

Handwritten text, possibly a title or header, located at the top of the page. The text is faint and difficult to decipher.

Handwritten text, possibly a subtitle or introductory paragraph, located below the first block of text.

Handwritten text, possibly a further introductory paragraph or a section header, located below the second block of text.

Handwritten musical score consisting of five staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. A circled number '7' is visible on the right side of the page, near the middle of the staves.

Works for Organ Accordion – Chimes – Harp

-3-

(♩ = 1)

p

p *Allegro* (♩ = 53) *E7* *D7* *Ed*

mf *Ban* *Cm* *E*

clav. *Bb* *Gd* *F#d* *Bass*

p *Cm* *E7* *D*

CAPRICCIO Page from the score.



Rev. Chev. C. Scerri.



Dr. Hugo Agius Muscat M.D. performing Pace's Prelude and Fugue. (Photo Credit: Charles B. Grech)

WORKS FOR ORGAN

2771 8121 **TONAL FUGUE FOR ORGAN (1933)**

In a four voice style.

Duration about 3 mins. Score 2 pp



2772 8121 **MEDITAZIONE (1945)**

Duration about 4 mins. Score 4 pp



2773 8121 **PRELUDE AND FUGUE (1952)**

The Prelude and Fugue in G Minor dates from 1952. In the Prelude, portions of the Fugue subject are given almost an improvisation treatment, with no single rhythm predominating. The Kaleidoscopic changes in harmony create dissonance at times, but this is always within the limits of good taste. By contrast, the exposition of the Fugue seems almost academic, but the composer's inventiveness again becomes apparent in the episodes and modified presentations of the subjects. A quiet stretto marks the beginning of the final climax.

Performed for the first time at St. John's Co-Cathedral on the 28th of May, 1962.

Soloist: Rev. Chev. C. Scerri.

Another performance of note: under the auspices of the Culture Division, at St. John's Co-Cathedral on the 10th April, 1984.

Soloist: Hugo Agius Muscat.

Duration about 6 mins. Score 6 pp



WORKS FOR ORGAN – MEDITATION

4

MEDITATION For Organ. Page from the score.

Music Microfilm
Ms. No. Proj. No.

2774 8121 **INTERMEZZO PASTORALE (1968)**

Premiered at St. John's Co-Cathedral in a Ministry of Culture programme on the 29th February, 1968.

Soloist: Rev. Chev. C. Scerri.

Duration about 5 mins. Score 5 pp



2775 8121 **MEDITATION (1981)**

Duration about 6 mins. Score 10 pp



Anthony Spiteri at the organ during a Malta Cultural Institute concert conducted by Carmelo Pace.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR ACCORDION

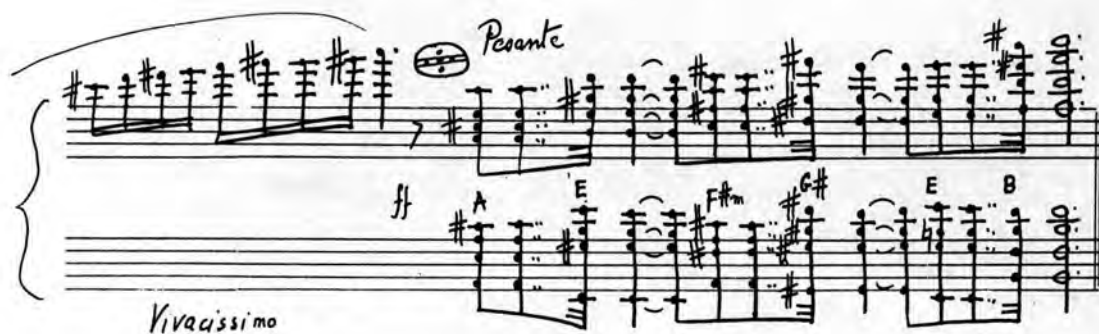
- 2776 8121 **SONATA IN A MINOR (1960)**
Duration about 9 mins. Score 23 pp



- 2777 8121 **POLONAISE DE CONCERT (1965)**
Duration about 8 mins. Score 8 pp



- 2778 8121 **CAPRICCIO (1970)**
Duration about 7 mins. Score 8 pp



Vivacissimo

Pesante

ff

A E F#m G# E B

SONATA IN A MINOR A detailed bar from the score.

Music Microfilm
Ms. No. Proj. No.

WORK FOR CHIMES

2779 8121 **LE PETIT CARILLONNEUR (1959)**

A Pastoral Rondo for Chimes Solo and orchestra accompaniment.
The music suggests aspects of youthful and rural life.

Premiered at a Concert of the Malta Cultural Institute on Monday,
25th May, 1959.

Soloist: Charles Wood.

Malta Cultural Institute Orchestra.

Conductor: Carmelo Pace.

Performed at Sudbury Hall – Stafford and various other venues, by
the Young People's Chamber Orchestra on their United Kingdom,
Midlands Concert Tour from the 31st July to 14th August, 1984.
Soloist: Claire Genovese.

Conductor: Helen De Gabriele.

Duration about 6 mins. Score 9 pp



LE PETIT CARILLONNEUR A few bars from the solo part.

WORKS FOR HARP - ÉLÉGIE

5

The image shows a handwritten musical score for Harp and Orchestra. The score is written on ten staves. The top two staves are for the Harp, labeled I and II. The next two staves are for the Violins, labeled vlna. The next two staves are for the Violas, labeled vcl. The next two staves are for the Cellos, labeled cb. The bottom two staves are for the Double Basses, labeled an. The score is in G major (one sharp) and 4/4 time. The key signature is G major, indicated by a sharp sign on the F line. The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The harp part includes specific instructions for string crossings: III Corda, IV Corda, III corda, and IV corda. The violin and viola parts include the instruction simile. The cello and double bass parts include the instruction divisi. The double bass part includes the instruction Rob. The score is written in black ink on white paper.

ÉLÉGIE POUR ORCHESTRE A CORDES ET HARPE

Page from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR HARP

2780 8121 **NOCTURNE FOR HARP (1960)**

First performance at a Malta Cultural Institute Concert on the 5th February, 1960.

Soloist: Erminia Cilia Abela.

Duration about 3½ mins. Score 4 pp



2781 8121 **ÉLÉGIE POUR ORCHESTRE A CORDES ET HARPE (1960)**

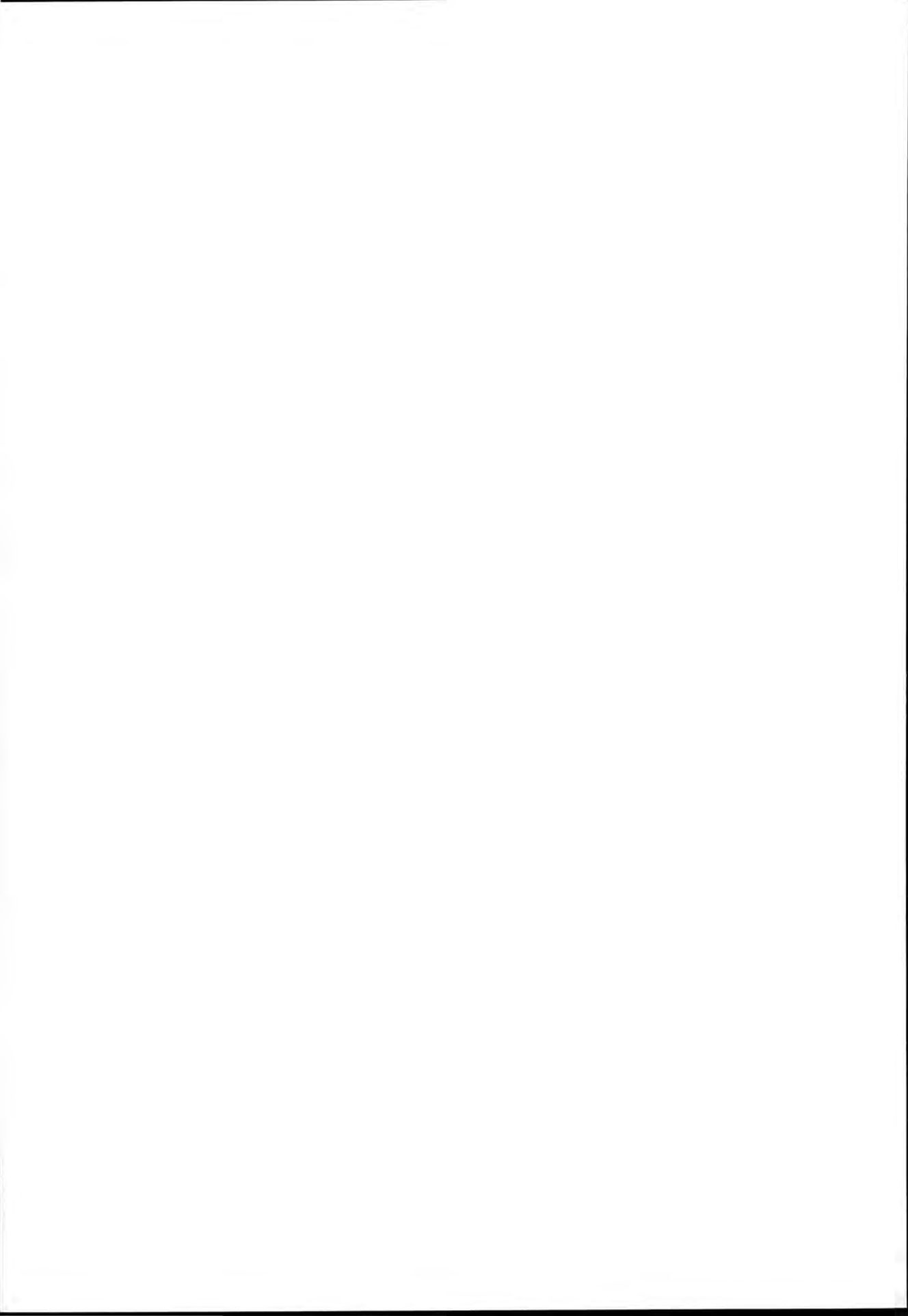
Duration about 8 mins. Score 20 pp



Andante Celmo



NOCTURNE FOR HARP A few bars from the score.



Works for Violin Viola – Violoncello

16

8

Solo

Tutti

pp

mf

f

pp

pp

pp

pp

mf

ARIA AND IMPROMPTU Page from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR VIOLIN

2782 8122 **MEDITAZIONE** (1929)

For Violin and Pianoforte.

First performance at a Prize Day Concert at St. Augustine School, Vailletta on the 4th July, 1935.

Duration about 6 mins. Score 5 pp



2783 8122 **REVERIE** (1926)

For Violin and Pianoforte.

First performance at a Prize Day Concert at St. Augustine School, Vailletta on the 6th July, 1933.

Duration about 4 mins. Score 4 pp



2784 8122 **TARANTELLE pour Violon** (1929)

Tarantelle de Concert, for Violin and Pianoforte.

First performance at a Concert of the Associated Board of the Royal Schools of Music, London, on the 14th January, 1935.

Violin: Edgar Frendo, Pianoforte: C. Frendo.

Duration about 8 mins. Score 19 pp



Arrangements:

For Violin and Orchestra

For Violoncello and Pianoforte.

Music
Ms. No. Microfilm
 Proj. No.

2785 8122 **ANDANTE PATETICO ED IMPROMPTU (1930)**

For Violin Solo and Orchestra.

Duration about 10 mins. Score 46 pp



2786 8122 **MOTO PERPETUO No. 1 (1930)**

For Violin and Pianoforte.

Duration about 8 mins. Score 17 pp



WORKS FOR VIOLIN

Music Microfilm
Ms. No. Proj. No.

- 2788 8122 **FANTASIA GITANA (1940)**
For Violin Solo and Chamber orchestra.
Duration about 6 mins. Score 12 pp



Arrangement:
For Violin and Pianoforte.

- 2789 8122 **THE FOREST (1939)**
"Adagio Cantabile" for Violin Solo and Pianoforte.
Duration about 5 mins. Score 10 pp



- 2790 8122 **CHANT NOCTURNE (1933)**
For Violin and Pianoforte.
Duration about 4 mins. Score 4 pp



- 2791 8122 **PAS LEGER (1951)**
For Violin and Pianoforte.
Duration about 4 mins. Score 6 pp



Music Microfilm
Ms. No. Proj. No.

- 2792 8122 **MOTO PERPETUO** (1940)
For Violin and Orchestra/Pianoforte.
Duration about 4 mins. Score 9 pp



- 2793 8122 **ARIETTA** (1952)
For Violin and Pianoforte.
Duration about 3 mins. Score 4 pp



- 2794 8122 **ARIA CON VARIAZIONI No. 1** (1954)
Stile Antico.
For Violin Solo and Orchestra/Pianoforte.
First performance at a Malta Cultural Institute Concert of the 8th
March, 1954.
Soloist: Helen Azzopardi.
Orchestra of the Commander in Chief.
Conductor: Joseph Sammut.
Duration about 7 mins. Score 12 pp



WORKS FOR VIOLIN

Music Microfilm
Ms. No. Proj. No.

2795 8122 **SARABANDE AND GIGUE (1955)**

For Violin and Pianoforte.

Awarded 2nd Prize in the 1955 Rediffusion (Malta) Ltd. Chamber Music Competition.

Chief adjudicator: Crawford Mc Nair.

Premiered at a concert of winning Works in the Rediffusion Chamber Music Competition – 1955 held at the British Institute, Valletta on Thursday, 17th November, 1955.

Violin: Juliette Bisazza, Pianoforte: Bice Bisazza.

Another performance of note: At a Malta Cultural Institute Concert of Wednesday, 31st October, 1956.

Soloist: Helen Azzopardi. Pianist: Tessie Briffa.

Duration about 6 mins. Score 13 pp



2796 8122 **ARIETTA ED ALLEGRO STACCATO (1955)**

For Violin and Pianoforte.

Duration about 6 mins. Score 9 pp



2797 8122 **SONATA PER VIOLINO E PIANOFORTE (1970)**

(Allegro Energico – Lentamente – Vivace – Moderato).

Duration about 10 mins. Score 44 pp



Music Microfilm
Ms. No. Proj. No.

2798 8122 **ARIA CON VARIAZIONI No. 2 (1971)**

For Violin and Pianoforte.

Duration about 7 mins. Score 12 pp

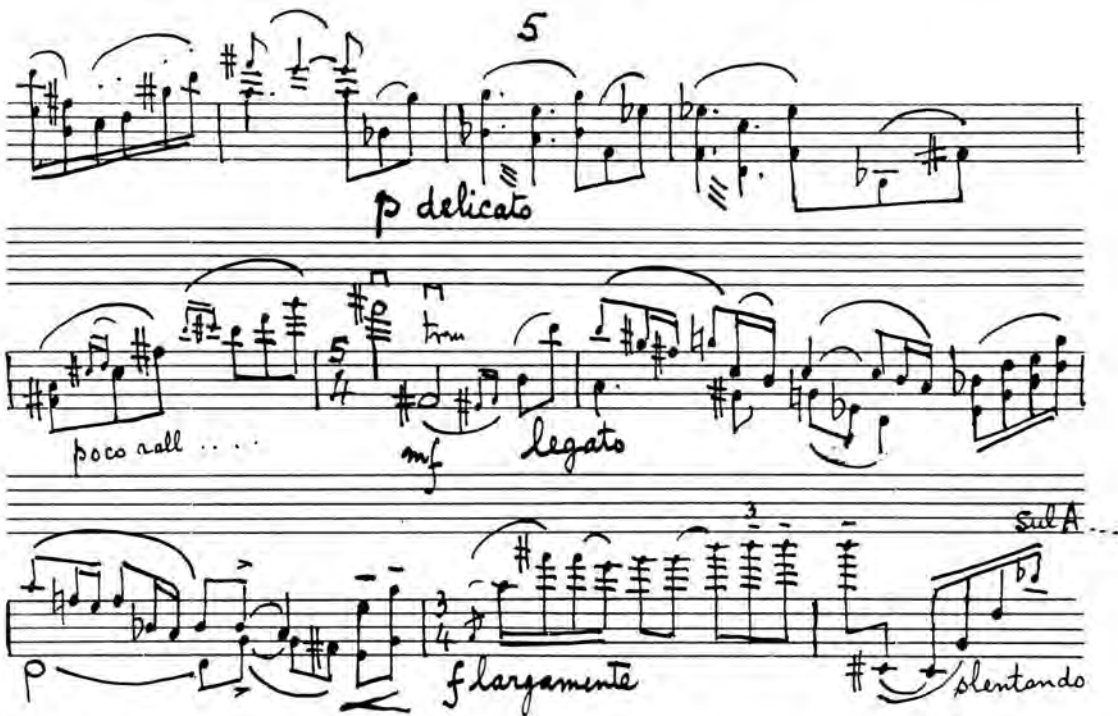
Theme 

2799 8122 **VISIONI (1973)**

For Solo Violin.

Duration about 5 mins. Score 7 pp

Theme 



VISIONI A few bars from the score.

WORKS FOR VIOLIN – SONATA FOR VIOLIN SOLO

5 II *metronomo variabile a piacere dell'esecutore*

Adagio *Tallone*

f *armonici* *pp*

P.N. *n* *mf* *f* *poco rall.*

poco rubato *penta p a tempo*

cres... *P.N.* *f* *f* *poco rall.*

a tempo *p distinto*

f *mf* *dim* *pp*

Vigorouso ff II Corda

SONATA FOR VIOLIN SOLO Page from the Score.

Music Microfilm
Ms. No. Proj. No.

2800 8122 **SONATA PER VIOLINO SOLO (1984)**

Performed in a Concert in Marseilles given by the "Association d'Echanges Culturels (ECUME) December 1987.

Premiered on the 22nd October, 1985 at the Manoel Theatre in "An Evening with Carmelo Pace."

Performer: Antoine Frendo.

The Work is mainly atonal and technically of great difficulty from an executive point of view.

Duration about 9 mins. Score 14 pp



2801 8122 **CAPRICCIO (1985)**

For Violin and Strings or with Pianoforte accompaniment.

First performance in a concert of the National Council of Women, Malta on the occasion of the Silver Jubilee of its foundation (6th April, 1984).

Soloist: Sarah Spiteri.

Conductor: Helen De Gabriele.

Duration about 5 mins. Score 9 pp



2802 8122 **ARIA CON VARIAZIONI No. 4 (1987)**

For Violin and Chamber Orchestra/Pianoforte accompaniment.

Duration about 7 mins. Score 10 pp



WORKS FOR VIOLIN

Music Microfilm
Ms. No. Proj. No.

2803 8122 **FANTASIA (1988)**

For Violin and Violoncello soloists, two Horns and String Orchestra.

Duration about 9 mins. Score 15 pp

Theme



3051

VIOTTINO – Scherzo (1990)

For Violin and Pianoforte.

Duration about 5 mins. Score 7 pp

Theme



VIOTTINO A few bars from the solo part.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR VIOLA

2804 8123 **CHANT NOCTURNE (1933)**

For Viola and Pianoforte/Orchestral accompaniment.

Duration about 5 mins. Score 4 pp



2805 8123 **SCHERZINO FOR VIOLA AND PIANOFORTE (1935)**

Duration about 8 mins. Score 9 pp



2806 8123 **ALLEGRO SCHERZOSO (1936)**

For Viola and Pianoforte.

Duration about 9 mins. Score 13 pp



2807 8123 **ANDANTE ESPRESSIVO (1967)**

For Viola, Clarinet and Pianoforte.

A short piece in modern style. The contemporary idiom in which the piece is written necessitates the avoidance of the traditional concordant harmony.

Premiered at a Malta Cultural Institute Concert on Monday, 18th December, 1967.

Clarinet: Anthony Howick, Viola: Carmelo Pace, Pianoforte: Josette Grech Mercieca.

Duration about 7 mins. Score 9 pp



WORKS FOR VIOLA AND SOPRANO

Music Microfilm
Ms. No. Proj. No.

2808 8123 **VERSO L'AURORA** (1970)

For Soprano Solo and Viola.

Words: V.M. Pellegrini.

Relayed on Malta Television on Monday, 25th October, 1971.

Soprano: Antoinette Miggiani, Violist: Carmelo Pace.

Duration about 11 mins. Score 7 pp

Voce

Theme



È ————— qua - si not - te

The image shows a musical score for a voice part. It is written on a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody begins with a half note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. The piece concludes with a half note G4. The lyrics 'È ————— qua - si not - te' are written below the staff, with a long horizontal line under 'È' indicating a long note value.



Carmelo Pace and Antoinette Miggiani sharing an informal moment.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR VIOLONCELLO

2809 8123 **MEDITAZIONE PER VIOLONCELLO (1929)**

For Violoncello and Organ or Pianoforte.

Performed on the 14th June, 1947 on the British Broadcasting Corporation London, during a programme about Carmelo Pace.

Speaker and performer: Oliver Vella.

First performance at a Prize-Day Concert at the "St. Augustine School", Valletta, on the 6th July, 1933.

Performer: Paul Carabott.

Duration about 5 mins. Score 5 pp

Theme

Organo



MEDITAZIONE PER VIOLONCELLO A few bars from the solo part.

WORKS FOR VIOLONCELLO – TARANTELLE

4

The image shows a page of handwritten musical notation for a cello piece titled "TARANTELLE". The page is numbered "4" at the top center. The music is arranged in six systems, each containing three staves. The top staff of each system uses a treble clef, while the middle and bottom staves use bass clefs. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *mf*. A circled number "2" is present in the middle of the fifth system. The piece concludes with two empty staves at the bottom of the page.

TARANTELLE Page from the Score.

WORKS FOR VIOLONCELLO – HUMORESQUE

Music Microfilm
Ms. No. Proj. No.

Performance of note, at a concert of the Associated Board of the Royal Schools of Music, at the University of Malta, on the 16th December, 1988.

Violoncello: Simon Abdilla Joslin, Pianoforte: Louise Abdilla Joslin.

Duration about 5 mins. Score 7 pp



WORKS FOR VIOLONCELLO

Music Microfilm
Ms. No. Proj. No.

2814 8123 **ARIA AND IMPROMPTU (1946)**

For Violoncello and Orchestra.

Written for Oliver Vella: Principal Violoncellist of the Hallè Orchestra.

The theme of the Aria is written in an ornate style for the Violoncello Solo supported softly by the orchestra. In the course of the piece the music changes several keys, time, clefs and moods, with the inclusion of several devices for the soloist such as double and triple stoppings, and harmonics.

The Impromptu starts immediately and is written in Allegro Moderato $\frac{3}{4}$ time.

The Violoncello part is rather syncopated, having several passages with accompanied Cadenzas, but the final full Cadenza is unaccompanied and leads up to the Coda.

Duration about 8 mins. Score 50 pp



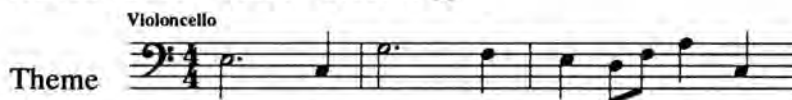
2815 8123 **LARGO ALL'ANTICO (1947)**

For Violoncello and Pianoforte/Orchestra.

First performance at a Malta Cultural Institute Concert on Monday, 14th February, 1977.

Violoncello: Marcel De Gabriele, Pianoforte: Elizabeth De Domenico.

Duration about 5 mins. Score 4 pp



2816 8123 **SCHERZINO FOR TWO VIOLONCELLI AND PIANOFORTE (1970)**

Duration about 8 mins. Score 12 pp



Music Ms. No. Microfilm Proj. No.

2817 8123 **LONELY BROOK** (1934)

For Violoncello and Pianoforte.

First performance at Bonaci's Cafe de Luxe, Sliema on Saturday, 14th April, 1934.

Violoncello: Paul Carabott, Pianoforte: I. Vella.

Duration about 7 mins. Score 17 pp



2818 8123 **CONCERT POLONAISE** (1934)

For Violoncello and Pianoforte/String orchestra.

First performance at Bonaci's Cafe de Luxe, Sliema on Saturday, 5th May, 1934.

Violoncello: Paul Carabott, Pianoforte: I. Vella.

Duration about 7 mins. Score 15 pp



2819 8123 **TEMPO DI SARABANDA** (1970)

For four Violoncelli.

First performance at a Malta Cultural Institute Concert on Monday, 16th March, 1970.

Performers: Victor Miggiani, Joseph Micallef, Monica and Margaret Miggiani.

Performance of note: Malta Cultural Institute Concert dedicated to Carmelo Pace on Monday, 21st April, 1986.

Performers: Ivan De Gabriele, Simon Abdilla Joslin, Mark Galea and Nigel Camilleri.

Duration about 5 mins. Score 3 pp



WORKS FOR VIOLONCELLO

Music Microfilm
Ms. No. Proj. No.

2820 8123 **LEGEND** (1978)

For Violoncello and Pianoforte.

Premiered at a Malta Cultural Institute Concert on Monday, 19th February, 1979.

Violoncello: Marcel De Gabriele, Pianoforte: Michael Laus.

Duration about 5 mins. Score 7 pp



2821 8123 **PRINTEMPS** (1978)

For Violoncello and Pianoforte.

Performed at the Harrogate International Youth Music Festival 1979 at the Royal Hall on Tuesday, 17th April, 1979.

Violoncello: Marcel De Gabriele, Pianoforte: Elizabeth De Domenico.

First performance at a Malta Cultural Institute Concert on Monday, 19th February, 1979.

Violoncello: Marcel De Gabriele, Pianoforte: Michael Laus.

Duration about 5 mins. Score 7 pp



2822 8123 **SERENADE AND HABANERA** (1987)

For four Violoncelli.

Premiered at "The Music Marathon" in aid of CARITAS at Paceville, Malta on the 4th December, 1990.

Cellists: Alfred Tonna, Mario Psaila, Ivan De Gabriele and Luke Azzopardi.

Duration about 4 mins. Score 4pp



Music Microfilm
Ms. No. Proj. No.

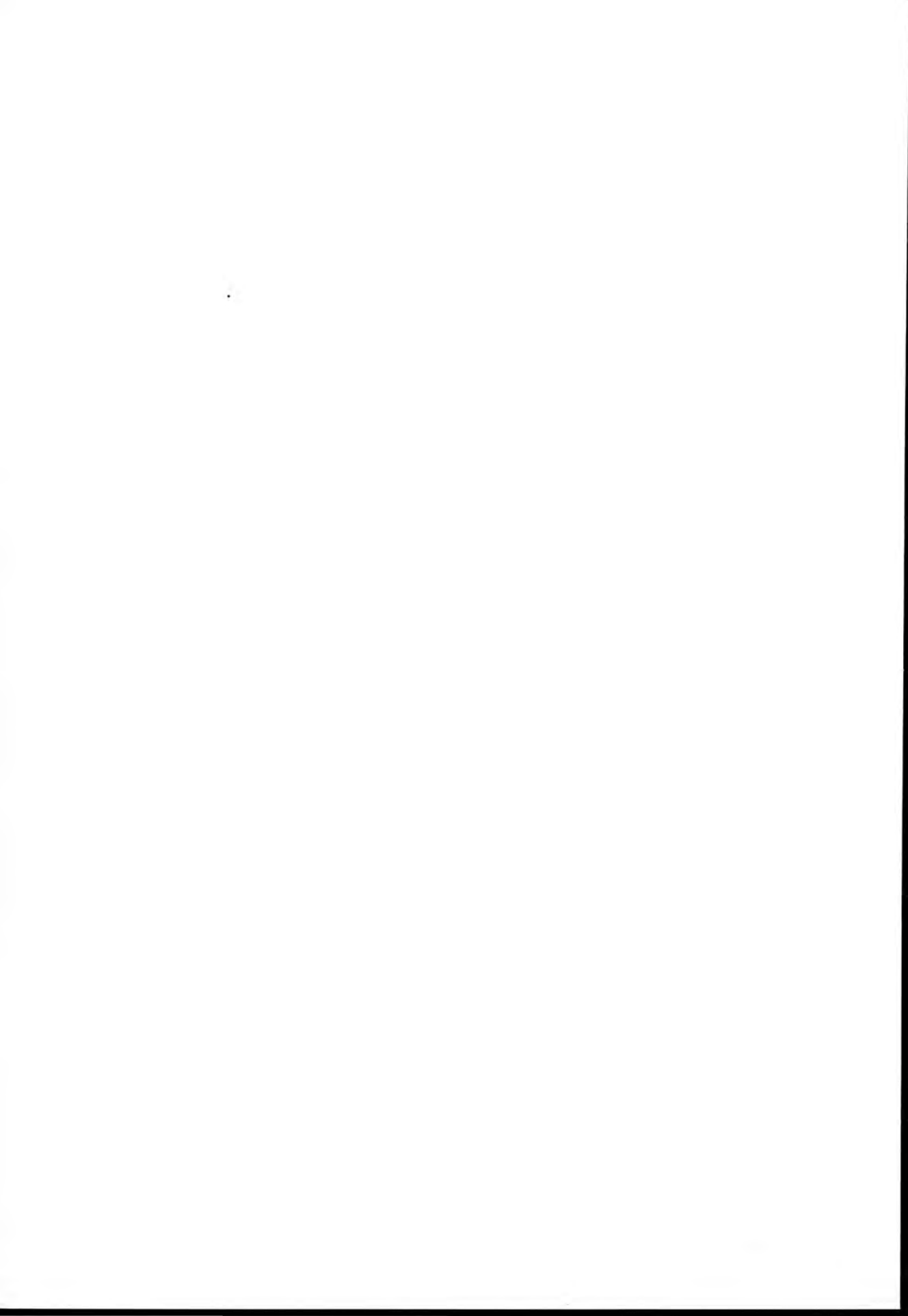
2803 8122 **FANTASIA (1988)**

For Violin and Violoncello soloists, two Horns and String Orchestra.

Duration about 9 mins. Score 15 pp



As conductor, lecturer and cellist Marcel De Gabriele has often lectured about and performed works by Carmelo Pace in Malta, England, Germany and the United States of America.



Works for Flute and Clarinet



CAPRICCIO For Flute and Orchestra. Performance at a Concert of the Malta Cultural Institute
– January 1956.

Soloist: Charles Wood. Conductor: Carmelo Pace.

WORKS FOR FLUTE – PHANTASY

1. Tranquillo $MM \text{ } \text{♩} = 96$

The image shows a handwritten musical score for a piece titled "Tranquillo" with a tempo of $MM \text{ } \text{♩} = 96$. The score is written for Flute, Violins (I and II), and Cello/Double Bass. The music is in 3/4 time and features a variety of textures and dynamics. The Flute part is highly melodic and often plays in the upper register. The Violins provide harmonic support with sustained notes and moving lines. The Cello/Double Bass part is more rhythmic and provides a solid foundation. The score includes dynamic markings such as pp (pianissimo) and f (forte). There are also performance instructions like "Vivace 1. = 120" and "Vivace 2. = 120" indicating changes in tempo. The handwriting is clear and professional, typical of a composer's manuscript.

PHANTASY Page from the score.

WORKS FOR FLUTE

- 2823 8124 **PHANTASY FOR FLUTE AND STRING QUARTET (1940)**

Performed at the Music Conservatory of Dover, Kent, U.K.

Soloist: Peter C. Wastall.

Duration about 8 mins. Score 20 pp



- 2824 8124 **CAPRICCIO PER FLAUTO ED ORCHESTRA (1948)**

First performance relayed on Rediffusion on the 11th November, 1948.

Soloist: Domenico Azzopardi.

Conductor: Carmelo Pace.

Performance of note: Malta Cultural Institute Concert on Monday, 7th March, 1955.

Soloist: Peter C. Wastall.

Conductor: Carmelo Pace.

Duration about 5 mins. Score 11 pp



- 2825 8124 **RHAPSODY FOR FLUTE SOLO (1970)**

Performed at the Music Conservatory of Dover, Kent, U.K.

Soloist: Peter C. Wastall.

Duration about 5 mins. Score 4 pp



WORKS FOR FLUTE - INTERMEZZO

Flute Intermezzo for Flute solo
1971 Carmelo Pace

Andante

The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It consists of 11 staves of music. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The piece concludes with a final triplet and a fermata.

INTERMEZZO FOR FLUTE SOLO Page from the Score.

Music Microfilm
Ms. No. Proj. No.

2826 8124 **INTERMEZZO FOR FLUTE SOLO (1970)**

Performed at the Music Conservatory of Dover, Kent, U.K.

Soloist: Peter C. Wastall.

Duration about 5 mins. Score 2 pp



2827 8124 **NOCTURNE FOR FLUTE AND PIANOFORTE (1971)**

Premiered on the 25th November, 1971 at the Dover District Music Club.

Flute: Peter Wastall, Pianoforte: Derek Hyde.

Performed by Laura Falzon in Athens, Greece at the Pallas Theatre on the 7th November, 1985, at the Festival "Musique Mediterraine".

Performed at the **Celebrity Concert**, Holy Trinity Church, Sloane Square, London, on the 5th January, 1989, under the distinguished patronage of the Prime Minister of Malta, The Hon. Dr. Edward Fenech Adami B.A., LL.D., M.P.

Head of Artistic Delegation: Charles Camilleri.

Flute: Laura Falzon, Pianoforte: John Galea.

Duration about 6 mins. Score 6 pp



2828 8124 **SONATINA PER FLAUTO E PIANOFORTE (1971)**

Duration about 10 mins. Score 26 pp



WORKS FOR FLUTE

Music Microfilm
Ms. No. Proj. No.

2829 8124 **RONDO FOR FLUTE AND PIANOFORTE (1979)**

Also written for Flute and Strings.

First performance for Flute and Strings, on the 14th July, 1988 at St. Andreasberg in the Youth Music Festival, Sonnenberg, Germany.

Flute: Natasha Chircop, Strings: Tatjana Chircop, Martin Pirotta and Ivan De Gabriele.

Performance of note: **Muzikafest 1986** at the University Assembly Hall, Sunday, 30th March, 1986.

Flute: Natasha Chircop, Pianoforte: Tatjana Chircop.

First performance at the Johann Strauss School of Music on Wednesday, 2nd May, 1979.

Flute: Silvio Zammit, Pianoforte: Michael Laus.

Performed at the Music Conservatory of Dover, Kent, U.K.

Flute: Peter C. Wastall.

Duration about 5 mins. Score 11 pp



2830 8124 **SCHERZO FOR THREE FLUTES (1983)**

First performance in a Concert of the Old Stelmarians Association in honour of the Director of Stella Maris College on the 19th June, 1984 at the Malta Cultural Institute Concert Hall, Hotel Phoenicia, Valletta.

Performers: Charles Wood, John Rodo and Peter Gatt.

Performances of note: Ministry of Culture Concert 23rd May, 1985 and **Maltafest** Concert 28th July, 1985.

Performers: Charles Wood, Natasha Chircop and Peter Gatt.

Duration about 5 mins. Score 10 pp



Music Microfilm
Ms. No. Proj. No.

2831 8124 **NOCTURNE FOR THREE FLUTES (1985)**

First performance at a concert of the Ministry of Culture at the Manoel Theatre on the 18th January, 1986.

Performers: Charles Wood, Natasha Chircop and Peter Gatt.

Performance of note: **Spring Music Festival** organized by the Cultural Division, at the National Museum, Valletta.

Performers: Charles Wood, Natasha Chircop and Peter Gatt.

Duration about 5 mins. Score 5 pp

Theme

Allegretto

SCHERZO FOR THREE FLUTES Few bars from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR CLARINET

2832 8125 **INTRODUZIONE ED ALLEGRO (1940)**

For Clarinet and Pianoforte or with String accompaniment.

Premiered at a Malta Cultural Institute Concert on Monday, 21st April, 1986, during a Concert dedicated to Carmelo Pace in commemoration of his 80th birthday.

Soloist: Noel Beck.

Young People's Orchestra. Conductor: Helen De Gabriele.

Duration about 10 mins. Score 25 pp



2833 8125 **RHAPSODY (1960)**

For Clarinet and Pianoforte.

Winning piece in the International Competition for Chamber Music Compositions held in 1964, and performed twice in Concerts of the East London Festival of Arts, on the 6th and 13th of April 1964.

Performed in Darmstadt, West Germany, in the Art Gallery of the Mozartturm on the 27th November, 1979.

Clarinet: Freddie Mizzi.

First performance in a Concert of the Associated Board of the Royal Schools of Music, on Wednesday, 4th May, 1960.

Performer: Edward Cachia.

Duration about 8 mins. Score 14 pp



NOCTURNE (1959)

For Clarinet and Pianoforte.

First performance at the British Institute Concert Hall on Friday,
30th January, 1959.

Clarinet: Carmelo Schembri, Pianoforte: Mimi Fleri Soler.

3

The first system of the musical score for 'Nocturne' consists of two staves. The upper staff is for the Clarinet and the lower staff is for the Pianoforte. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The Clarinet part begins with a series of sixteenth-note runs. The Pianoforte part features a triplet of eighth notes. The tempo marking 'Con moto' is placed above the Clarinet staff. Dynamic markings include 'mf' (mezzo-forte) in the Clarinet part and 'p' (piano) in the Pianoforte part. The system concludes with a fermata over the final notes.

The second system of the musical score continues the piece. The Clarinet part features a series of sixteenth-note runs, with a dynamic marking of 'p' (piano) and the instruction 'leggiero' (light). The Pianoforte part continues with a series of chords and moving lines, marked with 'p' (piano). The system concludes with a fermata over the final notes.

The third system of the musical score continues the piece. The Clarinet part features a series of sixteenth-note runs, marked with 'f' (forte). The Pianoforte part continues with a series of chords and moving lines, marked with 'f' (forte) and 'mf' (mezzo-forte). The system concludes with a fermata over the final notes.

WORKS FOR CLARINET

Music Microfilm
Ms. No. Proj. No.

2835 8125 **ANDANTE ESPRESSIVO** (1967)

For Clarinet, Viola and Pianoforte.

First performance at a Malta Cultural Institute Concert on Monday, 18th December, 1967.

Clarinet: Anthony Howick, Viola: Carmelo Pace, Pianoforte: Josette Grech Mercieca.

Duration about 7 mins. Score 9 pp



2836 8125 **CLARINET CONCERTO** (1970)

For Clarinet and Chamber Orchestra.

In three movements: Introduzione ed Allegro Moderato – Tema pastorale con tre variazioni – Rondò Burlesco.

Dedicated to Freddie Mizzi who performed it for the first time at the Manoel Theatre on Friday, 25th September, 1970 on the occasion of the 20th Session of the Regional Committee for Europe of the World Health Organisation.

Manoel Theatre Orchestra. Conductor: Joseph Sammut.

First Movement: Slow introduction followed by an Allegro Moderato in $\frac{3}{4}$ time, which consists of the first theme in brilliant semiquaver passages for the Soloist. This is followed by a second theme for the Soloist marked Dolce, a Cadenza and a recapitulation of the first theme, then a Coda.

Second Movement: Marked Adagio, in the form of an Air with Variations. The time is $\frac{9}{8}$ very slow in Binary Form. The Air is played by the Orchestra. In the First Variation the Soloist varies the theme in semiquaver and quaver passages. In the second Variation, the tempo is Andantino in $\frac{4}{4}$ time and the original theme is treated very freely almost irrerecognizable. The third Variation opens with a fast Allegretto $\frac{3}{4}$ time; and concludes with a short Cadenza for the Soloist.

Third Movement: A Rondo Burlesque in $\frac{3}{4}$ time, Allegretto Moderato. The principal theme is heard on the Soloist above the saltellato rhythm of the Strings and Kettle Drums: this is followed by an Episode in a different Key. A second appearance of the principal

Music Microfilm
Ms. No. Proj. No.

2837 8125 **ORPHEUS (1970)**

For Clarinet and Pianoforte or String Orchestra.

Performed at the Harrogate Youth Music Festival, on the 15th April, 1979.

Soloist: Mario Felice.

Young People's Orchestra. Conductor: Helen De Gabriele

First performance on Malta Television on the 16th October, 1976.

Soloist: Lino Pirotta, Pianist: Ivan Attard.

Duration about 5 mins. Score 7 pp



2838 8125 **QUINTET FOR CLARINET AND STRINGS (1972)**

For Clarinet, 1st and 2nd Violins, Viola and Violoncello.

First performance by J.A. Howick on the 2nd of October, 1972, at Surbiton Concert Hall, Surrey, U.K.

Duration about 20 mins. Score 45 pp



2839 8125 **FANTASIA (1974)**

For Clarinet and Pianoforte.

First performance at the Manoel Theatre on the 20th June, 1974.

Clarinet: Noel Beck, Pianoforte: Laura Caruana Bisazza.

Duration about 7 mins. Score 12 pp



WORKS FOR CLARINET



The QUINTET FOR CLARINET AND STRINGS performance at a Malta Cultural Institute Concert. Soloist: Carmelo Schembri, Violins: Helen De Gabriele and Salv. Tabone, Viola: Carmelo Pace, Violoncello: Joseph Bonello.

Music	Microfilm
Ms. No.	Proj. No.

2840 8125 **SCHERZO (1976)**

For Clarinet and Pianoforte.

First performance at a Malta Cultural Institute Concert on 21st January, 1980.

Clarinet: Noel Borg, Pianoforte: Joyce Sammut.

Duration about 7 mins. Score 11 pp

Pianoforte

Theme

Music Microfilm
Ms. No. Proj. No.

2841 8125 **VISIONI** (1983)

For Clarinet and Pianoforte.

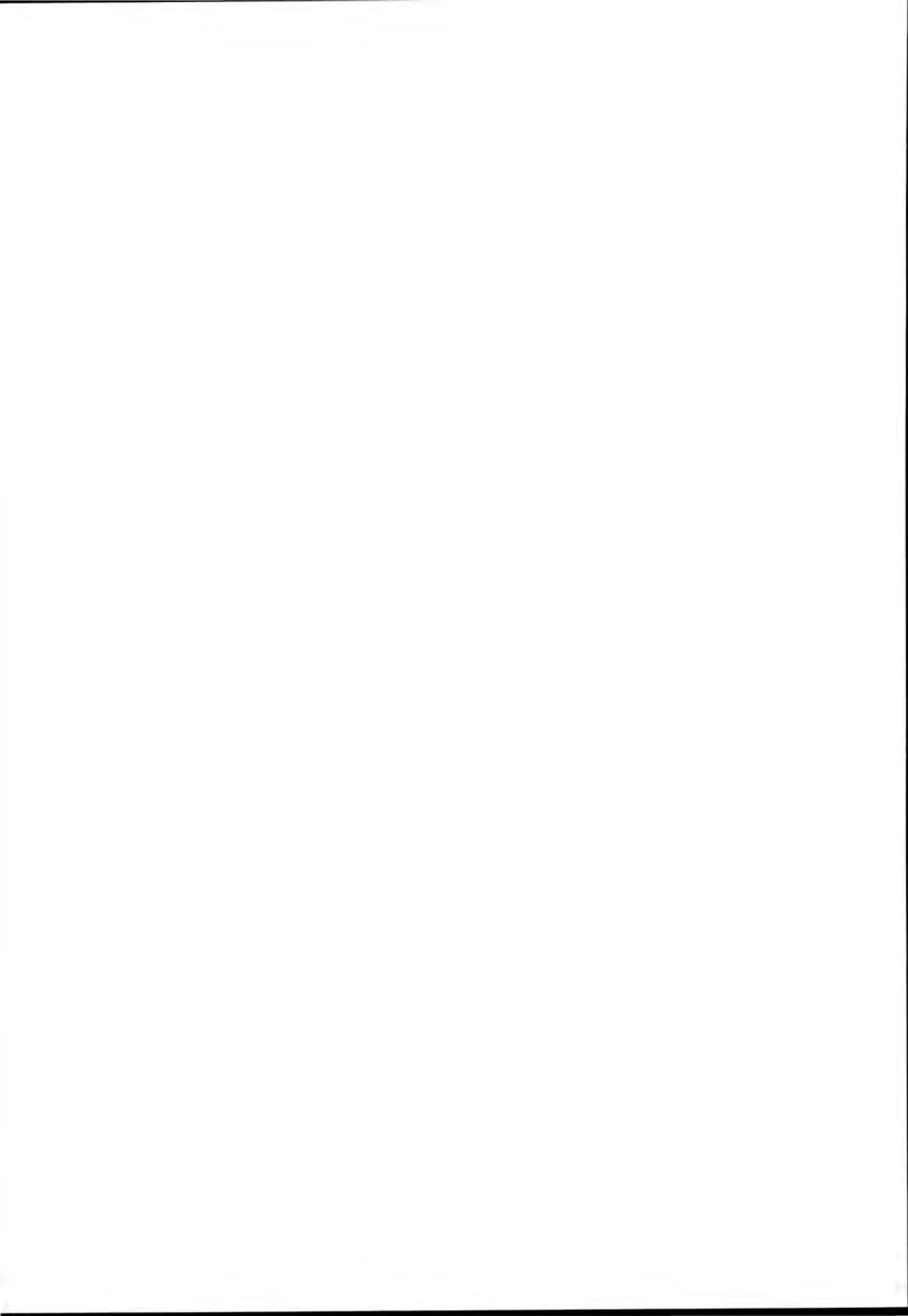
First performance at a Malta Cultural Institute Concert on the 19th
May, 1986.

Clarinet: Mario Felice, Pianoforte: Stephanie Lauri.

Duration about 6 mins. Score 11 pp

Theme Clarinetto

VISIONI Page from the score.



Works for Bassoon and Guitar

14

14

18 *a piacere* *poco rall.*

18

22 *a tempo*

22

26

26

PASTORALE Page from the score taken from LEARN AS YOU
PLAY by Peter Wastall published by Boosey and Hawkes © 1983.
Reprinted by permission of Boosey & Hawkes Music Publishers Ltd.

WORKS FOR BASSOON - CONCERTINO

2 Fl.
ob.
cl.
Bn
Horns
Tpt
Solo
Viol. I
Viol. II
V.c.
c.B.

Fl.
ob.
clar.
Bn
Horns
Tpt
Solo
Viol. I
Viol. II
V.c.
c.B.

CONCERTINO FOR BASSOON AND CHAMBER ORCHESTRA Page from the score.

WORKS FOR GUITAR – ANDANTE CAPRICCIOSO

3

3

3

6

f

p

f

p

a piacere

a tempo

ANDANTE CAPRICCIOSO Page from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR GUITAR

2844 8126 **BAGATELLE IN A MINOR** (1979)

For Guitar Solo.

Duration about 4 mins. Score 3 pp



2845 8126 **ANDANTE CAPRICCIOSO** (1980)

For Guitar Solo.

Duration about 5 mins. Score 5 pp



Largo



BAGATELLE A few bars from the score.



Works for Horn in F Oboe – Recorders

The image displays three systems of musical notation for the piece 'AIR WITH VARIATIONS'. The first system shows a melodic line for the Horn in F (treble clef) and a piano accompaniment (grand staff). The piano part features triplets and slurs. The second system is marked 'Largo' and includes dynamic markings such as *p* and *pp*, along with triplets and a fermata. The third system is labeled 'VAR. III' and 'Andante cantabile', featuring a melodic line for the Horn in F and piano accompaniment in a 6/8 time signature.

AIR WITH VARIATIONS for Horn and Pianoforte. A few bars from the score.

WORKS FOR RECORDERS – CONTRASTS

8 Andante ♩-60

Sopranflöte (C descant)
Altflöte (Dreble)
Tenorflöte (sounding pitch)
Viola da Gamba
Harpsichord

S.
A.
T.
G.

Handwritten musical score for "CONTRASTS" for recorders, viola da gamba, and harpsichord. The score is in 4/4 time and includes parts for Soprano Flute (C descant), Alto Flute (Dreble), Tenor Flute (sounding pitch), Viola da Gamba, and Harpsichord. The music features various ornaments, triplets, and dynamic markings like "p" and "simile".

CONTRASTS for Sopranflöte – Altflöte – Tenorflöte – Viola da Gamba and Harpsichord.
Page from the score.



Works for Saxophone

5

Poco Meno Mosso

4

p

p

p

p

SAXOPHONE QUARTET Page from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR SAXOPHONE

2849 8126 **RONDO CAPRICCIOSO (1954)**

For Alto Saxophone and Chamber Orchestra.

The simple and tuneful principal theme of this Work provides the main thematic material. The Episodes give contrasting moods and exploit the possibilities of the Alto Saxophone both as a solo instrument and in combination with the Orchestra. A short Cadenza and a Coda form a brilliant ending.

Performed at a concert of the Malta Cultural Institute on the 5th November, 1962.

Soloist: Carmelo Schembri.

Malta Cultural Institute Orchestra.

Conductor: Carmelo Pace.

Duration about 10 mins. Score 31 pp



2850 8126 **TARANTELLE – SCHERZO (1936)**

Concert piece for Alto Saxophone and Pianoforte.


First performed in one of the Concerts organized by Paul Nani in his series of Maltese Music Promotion Concerts on the 6th November, 1936 at the Auberge d'Aragon.

Performer: Paul Arnaud.

Duration about 7 mins. Score 9 pp

Theme

Pianoforte



The image shows a musical staff for Pianoforte. The key signature is B-flat major (two flats) and the time signature is 2/4. The notation includes chords and a melodic line with a grace note. The word 'Theme' is written to the left of the staff.

WORKS FOR SAXOPHONE - TARANTELLE - SCHERZO

3

(Poco meno)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The tempo marking is '(Poco meno)'. The music is written in a single melodic line. The second staff has a dynamic marking of 'mf'. The third staff continues the melodic line. The fourth staff features a first ending bracket labeled '1.º Tempo' and a 'stacc' (staccato) marking. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final cadence and a fermata.

TARANTELLE - SCHERZO Page from the solo part.



Maestro Paul Arnaud
performing one of Pace's works.

Music	Microfilm
Ms. No.	Proj. No.

2851 8126 **SAXOPHONE QUARTET (1971)**

For Soprano – Alto – Tenor and Baritone Saxophones.

In three movements: Allegro, Andante and Allegretto.

Premiered on Malta Television on the 19th May, 1973 in a Concert in honour of Carmelo Pace having been awarded the first and second prizes in the 1972 Performing Right Society of London Chamber Music Competition.

Performers in the Premier performance: Horatio Cachia (Soprano), Carmelo Schembri (Alto), Valerio Valente (Tenor), Arthur Pace (Baritone).

Duration about 12 mins. Score 28 pp





Works for Trumpet – Trombone Vibraphone and Flugel Horns

6

The musical score is written for six parts: Flugel Horns (top staff), Trombone (second staff), Piano/Vibraphone (third and fourth staves), and Trumpet (fifth and sixth staves). The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with a circled '6' above the first staff. The Flugel Horns part starts with a circled '3' and a dynamic marking of *f*. The Trombone part has a dynamic marking of *mf*. The Piano/Vibraphone part features complex chordal textures and arpeggiated figures. The Trumpet part has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

TRIO CAPRICCIOSO for Flugel Horns and Pianoforte. Passage from the score.

The image shows a handwritten musical score for Trombone and Piano. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is for the Trombone, and the bottom staff is for the Piano. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a *mf* dynamic marking. The second system features a *p* dynamic marking. The third system includes a circled number 8 above the first measure. The fourth system is marked *Menu Mossu* and begins with a *p* dynamic marking. The fifth system continues with a *p* dynamic marking. The notation includes various rhythmic values, slurs, and articulation marks.

SONATINA Page from the score.

WORKS FOR VIBRAPHONE – RHAPSODY

24

Handwritten musical score for vibraphone and orchestra. The score consists of 14 staves. The first 13 staves are for the vibraphone, and the 14th staff is for the orchestra. The music is in 3/4 time and features complex rhythmic patterns and melodic lines. A section titled "Cadenza Vlt" is marked in the lower right of the score.

Music Microfilm
Ms. No. Proj. No.

WORK FOR VIBRAPHONE

2853 8126 **RHAPSODY** (1971)

For Vibraphone and Orchestra.

Some Rhapsodies are based on old national dance-tunes or folk-songs, others on original material. This Rhapsody is based on original themes, and opens slowly and softly with a few introductory bars for the orchestra, after which the solo instrument introduces elaborate passages in quasi-free style. A second theme (*Allegro*) is introduced and from this point onwards the dialogue between soloist and orchestra is considerably developed, new tunes are introduced freely. The tempi are frequently retarded or accelerated in rhapsodical fashion.

A long cadenza introduces the final section of the piece which opens with a strenuous *Vivo* for full orchestra. The music then gradually works up to a brilliant finale.

Premiered at the Manoel Theatre on Wednesday, 20th October, 1971.

Soloist: Valerio Valente.

Manoel Theatre Orchestra. Conductor: Joseph Sammut.

Other performances: Wednesday, 21st June, 1978, and on the 22nd October, 1985. This time in **An Evening with Carmelo Pace**, at the Manoel Theatre.

Soloist: Valerio Valente.

Manoel Theatre Orchestra. Conductor: Joseph Sammut.

Duration about 11 mins. Score 39 pp

Theme

The musical notation is for a violin part. It begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The melody consists of a series of eighth notes, with several groups of three notes marked with a '3' above them, indicating triplets. The notes are: G4, A4, B4 (triplet); C5, B4, A4 (triplet); G4, F#4, E4 (triplet); D4, C4, B3 (triplet); A3, G3, F#3 (triplet); E3, D3, C3 (triplet). The piece ends with a double bar line.

WORKS FOR FLUGEL HORNS – TEMI VARIATI

3

mf Cantabile

mf

mf

TEMI VARIATI Page from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR FLUGEL HORNS

2854 8126 **TEMI VARIATI** (1985)

Trio for Tenor and Baritone Flugel Horns and Pianoforte.

First performance at a Malta Cultural Institute Concert of the 2nd December, 1985 at the M.C.I. Concert Hall, Hotel Phoenicia.

Performers: John Borg, Paul Borg and Stephanie Lauri.

Duration about 6 mins. Score 14 pp



2855 8126 **TRIO CAPRICCIOSO** (1987)

Trio for Baritone and Bass Flugel Horns and Pianoforte.

First performance at a Malta Cultural Institute Concert at the Hotel Phoenicia in 1987.

Performers: John Borg, Paul Borg and Stephanie Lauri.

Duration about 6 mins. Score 13 pp





Works for Ensembles of Woodwind and Brass Instruments Sextets for Strings and Wind Instruments

The image displays a musical score for a sextet, consisting of six staves. The score is written in C major and includes several performance markings. At the top, there are markings for *Rall.....* and *Tempo*. The first staff begins with a triplet of eighth notes. A large **B** marking is present in the second measure of the second staff. The word *dolce* is written in the third measure of the third staff. At the bottom, there is a *pp* marking in the second measure of the fifth staff and another *dolce* marking in the third measure of the fifth staff. The score concludes with a *V* marking in the final measure of the sixth staff.

SEXTET IN C Passage from the score.

Music Microfilm
Ms. No. Proj. No.

WIND INSTRUMENTS ENSEMBLE

2705 8109 **FANTASIA GIOVIALE (1960)**

Scored for: Three Flutes, two Oboes, Cor Anglais, two Clarinets, Bass Clarinet, two Bassoons, four Horns, three Trumpets, three Trombones and Tuba.

Duration about 10 mins. Score 40 pp



2830 **SCHERZO FOR THREE FLUTES**

Reference: Works for Flute and Clarinet.

2831 **NOCTURNE FOR THREE FLUTES**

Reference: Works for Flute and Clarinet.

2848 **CONTRASTS (Soprano, Alto and Tenor Recorders, Viol da Gamba, and Harpsichord.)**

Reference: Works for Horn in F, Oboe and Recorders.

2856 8127 **WIND QUINTET (1960)**

For Flute – Oboe – Clarinet in B flat – Horn in F and Bassoon.

In four movements:

1st Movement: Prelude

2nd Movement: Allegro

3rd Movement: Intermezzo

4th Movement: Finale.

Duration about 20 mins. Score 50 pp



WIND INSTRUMENTS ENSEMBLE

III INTERMEZZO

Lento (♩ = 96)

WIND QUINTET Opening of Intermezzo.

Music Microfilm
Ms. No. Proj. No.

2857 8127 **RONDINO CAPRICCIOSO (1970)**

Quartet for: Flute, Oboe, Clarinet in C and Bassoon.

Premiered in the U.K. by the B.B.C. Wind Quartet in 1970 and also various times in Malta.

Duration about 5 mins. Score 13 pp

Flauto

Theme

WORKS FOR BRASS ENSEMBLE

2858 8127 **FANFARE (1978)**

For Brass quartet: 1st Trumpet in B flat, 2nd Trumpet in B flat, Horn in F, Trombone and Tuba (ad libitum).

First performance at a Malta Cultural Institute Concert on Monday, 13th November, 1978, at the M.C.I. Concert Hall, Hotel Phoenicia.

Trumpets: Raymond Fenech and Paul Busuttill, Horn: Michael Ciantar, Trombone: Nikol Ciantar.

Duration about 5 mins. Score 6 pp

Tromba

Theme

The image shows a musical score for Tromba. The top staff is labeled 'Theme' and contains a single line of music in 3/4 time. Below it, a larger section of the score is shown, consisting of four staves. The first two staves are for the Tromba and Horn, both marked 'mf'. The third and fourth staves are for the Trombone and Tuba, both marked 'p sciolte'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

FANFARE Passage from the score.

2859 8127 **CAPRICCIO (1979)**

For Brass quintet: 1st and 2nd Trumpets in B flat, Horn in F, Trombone and Tuba.

Duration about 5 mins. Score 8 pp

Tromba

Theme

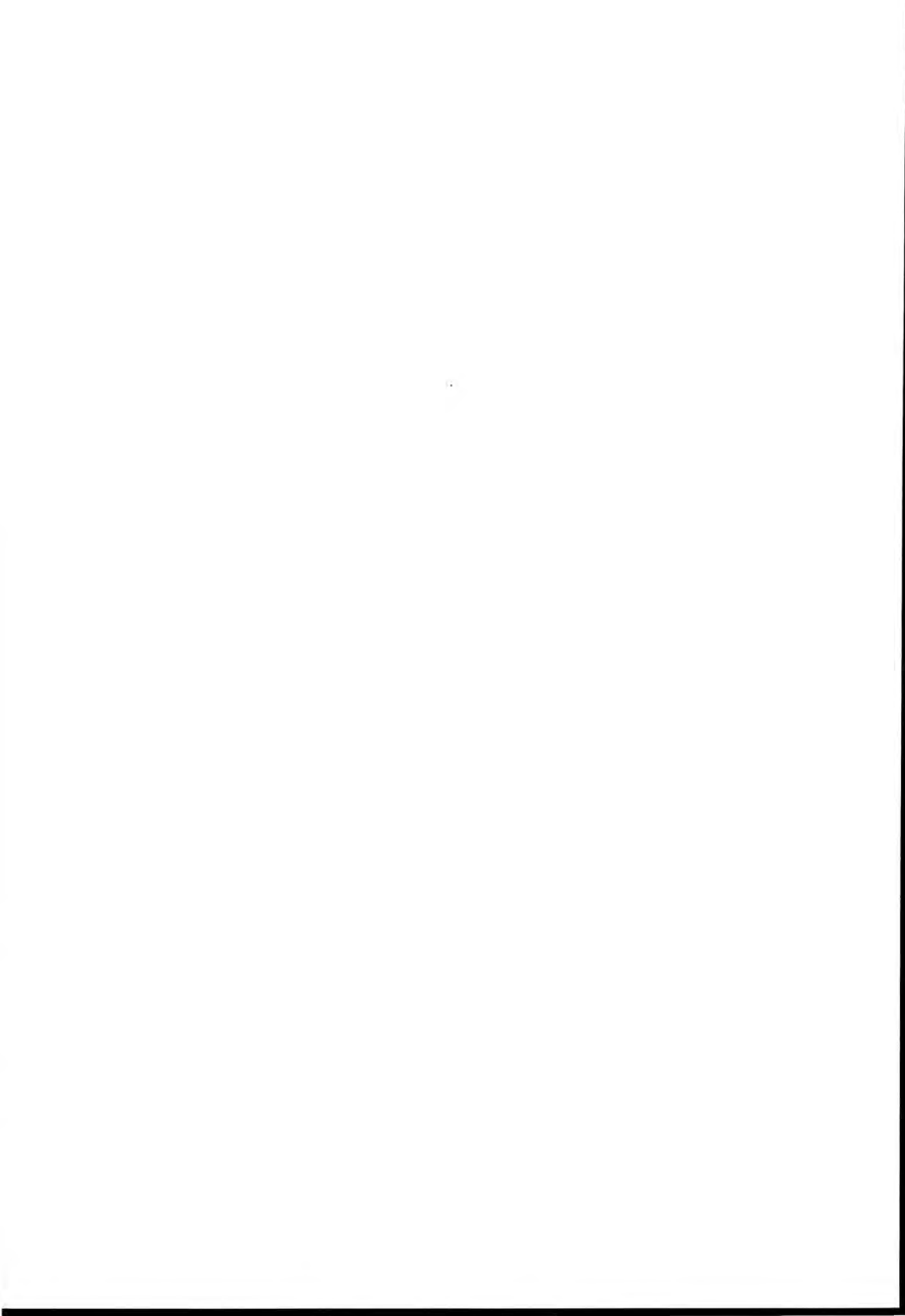
The image shows a musical score for Tromba, labeled 'Theme'. It consists of a single line of music in 3/4 time, starting with a treble clef and a key signature of one flat.

WORKS FOR STRING AND WIND SEXTETS

ARCHIVE 2861 *Moderato* (♩=84) I SEXTET ORIGINAL C. Pace

Clarinet in Bb
Horn in F
I Violin
II Violin
Viola
V. Cello

SEXTET IN FOUR MOVEMENTS For Strings and Wind Instruments combined. Page from the score.



Vocal Works for Soprano Tenor – Baritone – Bass Duets – Trios – Ensembles

The image shows a handwritten musical score for the piece "HE SHALL BE KING". It consists of three systems of staves. The first system contains the vocal lines for Soprano, Tenor, and Bass, with lyrics written below the notes. The lyrics are: "loves you - reward him good, for that which he has done to you this here my son, And by the dord do swear that". The second system shows the instrumental accompaniment for Violin, Viola, and Violoncello. The third system shows the Harp accompaniment with chord symbols: (F4), (Bb), (E1), and (Ab). The score is written in a clear, legible hand.

loves you - reward him good, for that which he has done to you this
my will not put my hand against my
here my son, And by the dord do swear that

(F4) (Bb) (E1) (Ab)

A few bars from HE SHALL BE KING for Soprano, Tenor, Bass, Violin, Viola, Violoncello and Harp.

WORK FOR SOPRANO – IT-TRIQ

8

Soprano

Piano (P)

Clarinet (Cl)

Saxophone (Sax)

Cello (Cello)

Double Bass (Dbl)

Trumpet (Trp)

Trombone (Tbn)

Voice

Violin

Viola

Violoncello

Contrabasso

lat, f dal gery, di xmi ghat, bidu giat u bis wat, bidu koma u del-hemim Biddija u bid

IT-TRIQ Page from the score.

WORKS FOR SOPRANO – MEZZO SOPRANO – CONTRALTO

(Several of the Soprano Works may be sung by TENORS)

Music Microfilm
Ms. No. Proj. No.

2862 8128 **NEL CREPUSCOLO (1934)**

For Soprano and Pianoforte.

Words in Italian with translations in English and Maltese by V.M. Pellegrini.

Printed by Lux Press, L'Isola edition 1934.

Performed in Cairo, Egypt on the 27th January, 1940, in a concert of the Maltese community of Cairo and the Maltese Mutual Help Society.

Duration about 5 mins. Score 2 pp

Theme 

Vie - ne l'o - ra ch'am-man ta-mi

2863 8128 **ALLA B.V. DEL CARMELO (1945)**

For Soprano or Tenor and Pianoforte.

Words in Italian by V.M. Pellegrini.

Duration about 5 mins. Score 6 pp

Theme 

Las - sù nel cie - lo — fra le be...



Fra l'o-lez --- zar-di eterne prima-
-ve-re — Du stai Ver-gi-me Ma-de

A few bars from ALLA B.V. DEL CARMELO.

WORKS FOR SOPRANO/TENOR

Music Microfilm
Ms. No. Proj. No.

2864 8128 **ODE: CHRIST'S NATIVITY (1946)**

For Soprano Solo or Tenor Solo with Unison Choir and Pianoforte or Orchestra.

Words in English by John Milton.

Duration about 5 mins. Score 6 pp

Theme  This is the month and this the hap - py

2865 8128 **RIVELAZIONE (1947)**

For Soprano or Tenor with Pianoforte and Violin accompaniment.

Words in Italian by Giorgio Zammit.

Duration about 6 mins. Score 9 pp

Theme  In cer-ca non si va di po-e-si-a



fa-me, e su-pergli ar-si col-li del sol-mi-cerchi

Pizz *arco*

A few bars from RIVELAZIONE.

WORKS FOR CONTRALTO, SOPRANO AND TENOR

Music Microfilm
Ms. No. Proj. No.

2866 8128 **WHAT THE THRUSH SAID (1948)**

For Contralto and Pianoforte.

Words in English by John Keats.

Duration about 4 mins. Score 4 pp



2867 8128 **ALLA PRIMAVERA (1949)**

For Contralto and Pianoforte.

Words in Italian by Albert M. Cassola.

Duration about 5 mins. Score 7 pp



2868 8128 **SERENATA MARINARESCA (1956)**

For Soprano or Tenor also separate arrangements for Contralto and Bass, with Pianoforte or Orchestra.

Words in Italian by Carmelo Pace.

First performance at St. Albert's College on Saturday, 1st December, 1956.

Soloist: Antoinette Miggiani.

First performance Contralto arrangement, Malta Cultural Institute Concert on Monday, 11th March, 1968.

Soloist: Jean Myers.

Duration about 6 mins. Score 4 pp



WORKS FOR SOPRANO/TENOR

Music Microfilm
Ms. No. Proj. No.

2869 8128 **APRILJA (1956)**

For Soprano or Tenor with Pianoforte or Orchestra. Also for Bass and Pianoforte.

Words in Maltese by Wallace Ph. Gulia.

Highly commended Work in the Rediffusion Music Competition 1956.

Premiered on the 16th November, 1956, in the Rediffusion Prize Winning and Highly commended Works Concert.

Tenor: Arthur Galea.

Performance of Note: On the occasion of the Bicentenary Celebrations of the Royal University of Malta under the distinguished Patronage of H.R.H. The Prince of Wales, at the Manoel Theatre on Friday, 21st November, 1969.

Soprano: Antoinette Miggiani.

Various performances in the U.S.A. during Antoinette Miggiani's concert tour.

Duration about 6 mins. Score 6 pp

Theme



Ej - jew ej - jew agh - sa - far, ghax

2870 8128 **TU SEI QUEL FIORE (1956)**

For Soprano or Tenor with Strings and Harp or Pianoforte.

Words in Italian by Carmelo Pace.

Duration about 8 mins. Score 15 pp

Theme



Chi sei tu per ques - to cuo - re?

WORK FOR SOPRANO/TENOR – TO THE DAISY

Music Microfilm
Ms. No. Proj. No.

2871 8128 **TO THE DAISY (1956)**

For Soprano or Tenor and Pianoforte.

Words in English by William Wordsworth.

Highly commended Work in the Rediffusion Music Competition 1956.

Premiered on the 16th November, 1956, in the Rediffusion Prize Winning and Highly Commended Works Concert.

Soprano: Antoinette Miggiani.

Duration about 6 mins. Score 7 pp

Theme 

With lit - tle here— to do or see of things that



mf Thou un-
sun-ning com-
mon-
place of na-
ture, - with that homely



face, - And yet with something of a grace Which

TO THE DAISY A few bars from the score.

WORKS FOR SOPRANO/TENOR

Music Microfilm
Ms. No. Proj. No.

2872 8128 **CHE IMPORTA** (1958)

For Soprano or Tenor and Orchestra or Pianoforte.

Words in Italian by V.M. Pellegrini.

First performance in a Malta Cultural Institute Concert on Monday, 10th May, 1958.

Soprano: Antoinette Miggiani.

Performance of note: M.C.I. Concert of 19th March 1984.

Soprano: Phyllis Bajada Abram.

Duration about 6 mins. Score 5 pp

Theme 
Non sen - ti co - me pal - pi - ta

2873 8128 **LA CAMPANA** (1960)

Aria con variazioni

For Soprano and Pianoforte.

Words in Italian by Carmelo Pace.

Duration about 6 mins. Score 9 pp

Theme 
Dif - fon - d'il tu - o dol - ce suon, e

2874 8128 **TEMA E VARIAZIONI** (1960)

For Soprano and Pianoforte.

Words in Italian by Carmelo Pace.

Duration about 7 mins. Score 10 pp

Theme 
Sor - ri - del'a - mor fio - ri - sce l'a - dor, nel

WORKS FOR SOPRANO/TENOR

Music Microfilm
Ms. No. Proj. No.

2877 8128 **ROSE DI MAGGIO (1961)**

For Soprano or Tenor, also for Bass and Pianoforte or Orchestra.

Words in Italian by Carmine Manzi.

First performance at a Malta Cultural Institute Concert on the 14th May, 1962.

Soprano: Marie Giorgio.

Duration about 5 mins. Score 5 pp

Theme

The musical notation is a single staff in treble clef, 4/4 time signature, with a key signature of one flat (B-flat). The melody consists of the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A triplet of eighth notes (G4, A4, Bb4) is marked above the final three notes of the phrase.

Ro - se di mag - gio ro - sevelu-ta - te

2878 8128 **LILL-GHANNEJJA TAL-WIED (1970)**

For Soprano or Tenor and Pianoforte.

Words in Maltese by Wallace Ph. Gulia.

Duration about 5 mins. Score 7 pp

Theme

The musical notation is a single staff in treble clef, 6/8 time signature, with a key signature of one sharp (F#). The melody consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a long horizontal line under the note 'ja' in the lyrics.

Ghan - ni ghan - ni ja ————— tafj - la qalb il -

The image shows a piano accompaniment for the piece 'LILL-GHANNEJJA TAL-WIED'. It consists of two staves: a vocal line in treble clef and a piano line in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo marking 'rall' is written above the vocal line. The lyrics are: '...ley — bix tibqa ta gensna iz... gi... na.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A few bars from LILL-GHANNEJJA TAL-WIED.

Music Microfilm
Ms. No. Proj. No.

2879 8128 **L-GĦANJA TA' DARI (1970)**

For Soprano or Tenor and Pianoforte.

Words in Maltese by Arthur V. Vassallo.

Duration about 5 mins. Score 5 pp

Theme 

Ej - jew żni - ni - jiet — hel - wa ta' tfu..

2880 8128 **IR-REBBIEGĦA (1970)**

For Soprano or Tenor, unaccompanied.

Words in Maltese by Carmelo Pace.

Duration about 3 mins. Score 2 pp

Theme 

Har - su kemm ward sa - bih u j - fuh

2881 8128 **DWAL TA' TFULITI (1970)**

For Soprano or Tenor and Pianoforte.

'Għanja' in Maltese by Carmel Attard.

Duration about 5 mins. Score 8 pp

Theme 

Nah - seb li i - lu haf - na - snin, — xi ghox - rin

2882 8128 **INHOBOK BĦAL DEJEM (1970)**

For Soprano or Tenor and Pianoforte.

Words in Maltese by Gużè Cardona.

Duration about 3 mins. Score 3 pp

Theme 

In - hob - bok, in - hob - bok, għal

WORKS FOR SOPRANO/TENOR

Music Ms. No. Microfilm Proj. No.

2883 8128 **TWO MALTESE FOLK TUNES (1970)**

For Solo Voice and Pianoforte.

No. 1 in F Major and

No. 2 in C Major

Arranged and harmonized by Carmelo Pace.

Duration about 6 mins. Score 7 pp

F Major Theme



Hawn il - lej - la ġejt in - ghan - ni—

C Major Theme



Ix— xa - la ġuv - ni ix - xa - la f'dawn il-

2808 8123 **VERSO L'AURORA (1970)**

For Soprano or Tenor and Viola.

Words in Italian by V.M. Pellegrini.

First performance on Malta Television on Monday, 25th October, 1971.

Soprano: Antoinette Miggiani, Viola: Carmelo Pace.
(Refer to Viola Section Mus. Ms. 2808)

Theme



È ——— qua - si — not - te

Andante



Ma - non a - ve - ram più pa - ro - la al -

VERSO L'AURORA Two bars from the score.

Music Microfilm
Ms. No. Proj. No.

2884 8128 **NIXTIEQ (1971)**
Also known by opening line: **Li Kieku Kont Ghasfur.**

For Soprano and Orchestra or Pianoforte.

Words in Maltese by Carmelo Pace.

First Performance at a Malta Cultural Institute Concert on Monday, 25th October, 1971.

Soprano: Vivienne Azzopardi Caffari.

Duration about 6 mins. Score 7 pp

Theme



Nix - tieq - ni kont ghas - fur biex kull fil -




Nix-tieqek issir fjur u

NIXTIEQ A few bars from the score.

2885 8128 **FAREWELL (1971)**
A migratory bird's farewell.
For Soprano or Tenor and Pianoforte.
Words in English by Fallersleben.
Duration about 5 mins. Score 7 pp

Theme



Oh! Once how fair both— wood and lawn

WORK FOR SOPRANO, CHOIR AND ORCHESTRA – TALBA

Music Microfilm
Ms. No. Proj. No.

2886 8128 **TALBA** (1971)

A Prayer to the Virgin Mary to bless Malta and all humanity.

Set to the words of Anton Buttigieg for Soprano solo, Choir and Chamber Orchestra.

Premiered at the Manoel Theatre in a presentation of “**Mill-Oqsma Maltija**” on the 6th April, 1972.

Soloist: Antoinette Miggiani.

Performance of note: St. Elmo Celebrations on the 6th September, 1972.

Performed also in various churches including:

Hamrun Parish Church on 31st July, 1975

The Cathedral – Gozo on 8th August, 1975

Żebbug Parish Church on 21st December, 1980.

Duration about 8 mins. Score 7 pp

Theme

Omm Al - la tie - ghi - waqt li kont miex - ja

mf

tie - ghi, is - sok - ta - bie - rek

dej - jem int be - riġt; bierek il - tiel - ma taqlina, bierek

con 8

TALBA A few bars from the score.

Music Ms. No. Microfilm Proj. No.

2887 8128 **IT-TRIQ** (1974)

For Soprano and Orchestra.

Words in Maltese by George Zammit.

Duration about 10 mins. Score 29 pp



2888 8128 **FLIMKIEN** (1975)

For Soprano or Tenor and Orchestra or Pianoforte.

Words in Maltese by Carmelo Pace.

First performance at a Malta Cultural Institute Concert, on Monday, 16th January, 1975.

Soprano: Marie Therese Vassallo.

Duration about 5 mins. Score 5 pp



2889 8128 **LA ZINGARA** (1976)

For Soprano and Orchestra or Pianoforte.

Words in Italian by G. Palomba.

First performance at a Malta Cultural Institute Concert, on 22nd November, 1982.

Soprano: Phyllis Bajada Abram.

Duration about 5 mins. Score 5 pp



l-akkar bikja, sellme l-Omm tal Għus, Ma-ri-ja ;

f heffu l-med-da ta' riġlejhom lejn id-dwejra n-nies Maltija.

rall.....

rall..... *a piacere* *pp* Hawnekk watdek x'qed tistenna

ta' Provenza bin im... git? X'nessqek hawn fil

(4)

PAWLA Page from the score.

Music Microfilm
Ms. No. Proj. No.

2890 8128 **PAWLA** (Ballata) (1977)

For Soprano or Tenor with Orchestra or Pianoforte.

Words in Maltese by Rużar Briffa.

First performance at a Malta Cultural Institute Concert, on Monday, 21st November, 1977.

Soprano: Phyllis Bajada Abram.

Duration about 7 mins. Score 9 pp

Theme 

Kull fil - gha-xi-ja x'hin id - dal - ma

2891 8128 **TALBA** – from “*Il-Kappella tal-Paċi*”
Movement No. 9 (1973)

For Soprano or Tenor and Orchestra or Pianoforte.

Words in Maltese by Anton Buttigieg.

Duration about 5 mins. Score 6 pp

Theme 

X'bid - la, Mu - lej! X'bid - la, Mu - lej

Stage Work: Refer to Mus. Ms. 2632

2892 8128 **O VERGINE MADRE** (1982)

For Soprano or Tenor and Orchestra or Pianoforte.

Words in Italian by Carmelo Pace.

Dedicated to Sister Francesca De Gabriele U.S.A.M.

Duration about 5 mins. Score 5 pp

Theme 

O Ver- gi - ne Ma - dre, Las - sù

WORKS FOR SOPRANO

Music Microfilm
Ms. No. Proj. No.

2893 8128 **SOLINGA** (1965)

Aria for Soprano from the Opera "Caterina Desguanez" (Act III),
with Orchestra or Pianoforte.

Words in Italian by Ivo Muscat Azzopardi.

Duration about 6 mins. Score 11 pp

Theme 
So - lin - ga ——— ed in - fe - li - ce



mf Il padre mi-o-e Pu-blio mi ad-
-ma---ro-no d'a---mo--re, per

SOLINGA A few bars from the solo part.

2894 8128 **AMO IL CIEL TURCHINO** (1976)

Aria for Soprano from the Opera "Ipogeano" (Act II), with
Orchestra or Pianoforte.

Words in Italian by V.M. Pellegrini.

Duration about 6 mins. Score 7 pp

Oboe
Theme 

2895 8128 **HAFNA VJAĠĠI**
Aria for Soprano No. 14
from the Oratorio "ALTER CHRISTUS" (1986)

Words in Maltese by Ġużè Cardona.

Duration about 6 mins. Score 7 pp

Theme 
L-is - ta - tut tat-Terz' Ord - ni — hu —

Music Microfilm
Ms. No. Proj. No.

WORKS FOR TENOR

2896 8129 **PARTED** (1935)

For Tenor and Pianoforte.

Words in English by Carlton Crouch.

Duration about 5 mins. Score 6 pp

Theme 
Not a mi - nute, hour or day love

2897 8129 **THE PASSIONATE SHEPHERD TO HIS LOVE** (1940)

For Tenor and Pianoforte.

Words in English by Christopher Marlowe.

Duration about 5 mins. Score 5 pp

Theme 
Come live with me—and be my love,

2898 8129 **L'AMORE D'UN ARTISTA** (1950)

For Tenor and Orchestra or Pianoforte. Arrangement for Bass.

Words in Italian by Carmelo Pace.

Performed at **Malta's Celebrity Concert** at Holy Trinity Church, London, on the 5th January, 1989.

Head of Artistic Delegation: Charles Camilleri.

Tenor: Brian Cefai.

First performance at a Malta Cultural Institute Concert, on 7th November, 1950.

Tenor: Arturo Galea.

Duration about 5 mins. Score 5 pp

Theme 
Tu sei la De - a del mi - o cor

L'amore d'un Artista

Carmelo Pace

Violini

Tenore

Lento

PIANO

Recit:

Tu sei la Dea - del mio cor - del canto mio - l'ispiratrice -

nel

①

mio pen - sier - in splen - dor - del mio cor tu sei l'impere -

Music Microfilm
Ms. No. Proj. No.

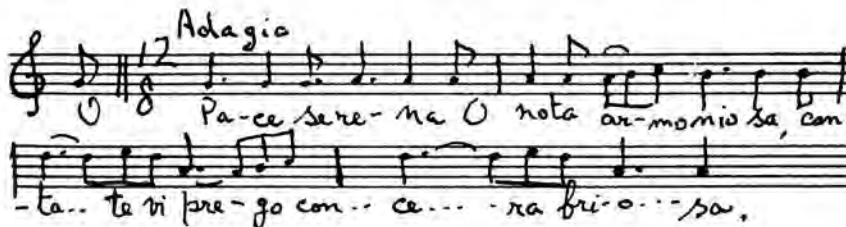
- 2899 8129 **LA VOCE DELLA SPERANZA (1951)**
For Tenor and Orchestra or Pianoforte.
Words in Italian by Fr. A. Xerri O.E.S.A.
Duration about 6 mins. Score 8 pp



- 2900 8129 **RICORDI (1953)**
For Tenor and Orchestra or Pianoforte.
Words in Italian by C. Ciantar.
Duration about 5 mins. Score 5 pp



- 2901 8129 **O PACE SERENA (1965)**
Aria for Tenor from the Opera "Caterina Desguanez" (Act II),
with Orchestra or Pianoforte.
Words in Italian by Ivo Muscat Azzopardi.
Duration about 8 mins. Score 15 pp



O PACE SERENA A few bars from the Tenor solo part.

WORKS FOR TENOR

Music Microfilm
Ms. No. Proj. No.

2902 8129 **IL-BRONJA** (1974)
(A shell, used as an instrument)

For Tenor and Orchestra.

Words in Maltese by George Zammit.

First performance at a Malta Cultural Institute Concert, on Monday,
25th March, 1974.

Tenor: Edwin Rizzo.

Duration about 7 mins. Score 10 pp

Theme

Smaj - tha ċca - qal-qek minn nghas fl-ew - wel nifs taż - żer..

2903 8129 **ARIA DI HAGGI** (1973)

Aria for Tenor with Orchestra from the Opera "Angelica" (Act I).

Words in Italian by V.M. Pellegrini.

Duration about 7 mins. Score 9 pp

Theme

An - ge - li - ca, An - ge - li - ca

fa - ti - di - ca fan - ciul - la como - sciu - ta sboc -
- cian - ta, fior do - gni dol - - cez - za

ARIA DI HAGGI A few bars from the Tenor solo part.

2904 8129 **MIGNONNE, ALLONS VOIR** (1978)

For Tenor and Pianoforte.

Duration about 4 mins. Score 5 pp

Theme

Mi - gnon - - ne al - lons voir si la

Music Microfilm
Ms. No. Proj. No.

2905 8129 **COMPLEANNO** (1988)

For Tenor and Pianoforte.

Words in Italian by Carmelo Pace.

Duration about 5 mins. Score 5 pp

Theme 

Can - ti - na - ia — di — lu - ne

2906 8129 **SEJHA** (1986)

Tabib ma nafx x'daħallu l-ibni.

Aria for Tenor from the Cantata "Sejha" with Orchestra.

Words: Dun Karm Psaila.

Duration about 6 mins. Score 8 pp

Theme 

Ta - bib ma nafx x'da - ħal - lu l-ib - ni

Cantata: Refer to Mus. Ms. 2626



Xi arabi jib-ki bla ma jaf il-gha-la:- kollox gha-lit im.

SEJHA A few bars from the score.

WORKS FOR TENOR

Music Microfilm
Ms. No. Proj. No.

3045

TAMA (1989)

For Tenor and Pianoforte.

Words in Maltese by Carmelo Pace.

Duration about 7 mins. Score 8 pp

Theme 

Me - ta tin - zel ix - xemx u l-be - har

3047

IR-REBHA (1989)

For Tenor and Pianoforte.

Words in Maltese by Anton Buttigieg.
Excerpt from the Ballad: L-Assedju l-Kbir

Duration about 5 mins. Score 10 pp

Theme 

Kien il - jum tmin - tax t'Aw - wis

3050

MICHELLE (1990)

For Tenor and Pianoforte.

Words in Italian by Silvio Papalia Jerace.

Dedicated to Michelle Cauchi.

Duration about 5 mins. Score 9 pp

Theme 

Ti ho la - scia - ta bam - bi - na da coc - co...



In - vidio le onde del ma - re in
cui Na - ia - che deli - zio - sa ki - ... kuffi.

MICHELLE A few bars from the Tenor solo part.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR BARITONE AND BASS

- 2907 8130 **PREGHIERA DI SAUL (1960)**
O Signore Ascolta
Aria for Baritone from the Stage Work "San Paolo" with
Orchestra or Pianoforte.
Words in Italian by V.M. Pellegrini.
Duration about 5 mins. Score 5 pp

Theme 

O Si - gno - re a - scol - ta la mia pre..

Stage Work: Refer to Mus. Ms. 2630

- 2908 8130 **SORGE SU MALTA (1960)**
Aria for Bass from the Piccola Cantata "San Paolo" with
Orchestra or Pianoforte.
Words in Italian by V.M. Pellegrini.
Duration about 4 mins. Score 4 pp

Theme 

Sor - ge su Mal - ta

Cantata: Refer to Mus. Ms. 2630

- 2909 8130 **FEAR NO MORE (1961)**
For Baritone and Pianoforte.
Words in English by William Shakespeare.
Duration about 5 mins. Score 5 pp

Theme 

Fear no more the heat o' the

WORKS FOR BASS

Music Microfilm
Ms. No. Proj. No.

2910 8130 **IL RISVEGLIO (1961)**

For Bass and Strings.

Words in Italian by V.M. Pellegrini.

Duration about 5 mins. Score 5 pp

Theme 
Ri - sor - gi nuo - va ec - co

2911 8130 **SARÀ L'ATTESA (1970)**

For Bass and Orchestra or Pianoforte.

Words in Italian by V.M. Pellegrini.

First performance at a Malta Cultural Institute Concert, on Monday, 1st June, 1970.

Bass: Ronald Azzopardi Caffari.

Duration about 5 mins. Score 5 pp

Theme 
At - ten - di-mi at - ten - di-mi con

2912 8130 **L-GHAMA KANTANT (1971)**

For Bass and Orchestra or Pianoforte.

Words in Maltese by Anton Buttigieg.

First performance at a Malta Cultural Institute Concert, on Monday, 15th March, 1971.

Bass: Ronald Azzopardi Caffari.

Duration about 5 mins. Score 8 pp

Theme 
Se _____ ta' Jekk _____

WORKS FOR BARITONE AND BASS

Music Microfilm
Ms. No. Proj. No.

2916 8130 **LA TITLAQNIX (1988)**

For Bass and Pianoforte.

Words: Maurice Mifsud Bonnici.

First performance on Radio Malta, 9th March, 1988.

Bass: Ronald Azzopardi Caffari.

Duration about 5 mins. Score 4 pp

Theme 

L-im - hab _____ ba li nhoss gha - lik _____

2917 8130 **ĠAWHAR MOHBIJA (1988)**

For Bass and Pianoforte.

Words: Maurice Mifsud Bonnici.

Duration about 5 mins. Score 5 pp

Theme 

Waqt li l-hol - qien _____ qed _____ jon - ghos

2918 8130 **LIR-REBBIEGHA (1988)**

For Baritone and Pianoforte.

Words in Maltese by V.M. Pellegrini.

Duration about 6 mins. Score 8 pp.

Theme 

le - qaf Reb - bie - gha ghal xejn



Għabet u nħbiet iżda go - fizza tal-

liet hena ta' l-għageb, tne-ħi-da

LIR-REBBIEGHA A few bars from the Baritone solo part.

Music Microfilm
Ms. No. Proj. No.

3045

TAMA (1989)

For Bass and Pianoforte.

Words in Maltese by Carmelo Pace.

Duration about 7 mins. Score 8 pp

Theme

Me - ta tin - zel ix - xemx,

Works for Tenor: Refer to Mus. Ms. 3045

Jhan-nu l-gha sa-far kwie-keb lel-lu-xin, hemda ma dwarena, veru kol-ma ta spe-

TAMA A few bars from the solo part.

3047

IR-REBHA (1989)

For Bass and Pianoforte.

Words in Maltese by Anton Buttigieg.

Excerpt from the Ballad: L-Assedju l-Kbir

Duration about 5 mins. Score 10 pp

Theme

Kien il - jum tmin - tax t'Aw -

3050

MICHELLE (1990)

For Bass and Pianoforte.

Words in Italian by Silvio Papalia Jerace.

Dedicated to Michelle Cauchi.

Duration about 5 mins. Score 9 pp

Works for Tenor: Refer to Mus. Ms. 3050

WORK FOR SOPRANO, BASS AND PIANOFORTE – IT-TBISSIMA TAL-WARDA

gall li it- tek- tek dej -- jem it --

- sejt ghalik lill- kot- tra u ma we- gi- me

tektek biex tkollb biss, is - magħha tikk- takk, u mis- sha

hadd, fit- tixtek fil- bliet kollha u ma ltgajt

nkiss in- kiss. Għa -- -- liex ma klabtx lill-

mie- għek gatt. Ix -- -- xemx ta' l- għod wa

IT-TBISSIMA TAL-WARDA Page from the score.

WORKS FOR VOCAL DUETS TRIOS – ENSEMBLES

2919 8131 **SONG FOR ST. CECILIA'S DAY** (1950)

For Soprano, Contralto and Pianoforte.

Words in English by John Dryden.

Duration about 8 mins. Score 14 pp



2920 8131 **HE SHALL BE KING** (1958)

An Operatic Episode

For Soprano, Tenor, Bass and Strings including Harp.

Libretto in English by V.M. Pellegrini.

Awarded first prize in the Rediffusion Music Competition – 1958.

Adjudicator: Gordon Jacob.

Duration about 14 mins. Score 28 pp



2921 8131 **A HUNTING DAY FOR ALL** (1958)

An Operatic Episode

For Soprano, Tenor, Bass and Strings/Pianoforte.

Libretto in English by V.M. Pellegrini.

Awarded Special Mention in the Rediffusion Music Competition 1958.

Adjudicator: Gordon Jacob.

Duration about 12 mins. Score 38 pp



Music Microfilm
Ms. No. Proj. No.

2926 8131 **SPRING** (1975)

For Mezzo Soprano, Bass and Pianoforte.

Words in English by Christopher Darlington Morley.

First performance at a Malta Cultural Institute Concert on Monday, 20th April, 1981.

Soprano: Phyllis Bajada Abram. Bass: Ronald Azzopardi Caffari.

Duration about 5 mins. Score 12 pp



2927 8131 **APRILE** (1978)

For Mezzo Soprano, Bass, Orchestra or Pianoforte.

Words in Italian by Carmelo Pace.

Duration about 5 mins. Score 5 pp



2928 8131 **IT-TBISSIMA TAL-WARDA** (1987)

For Soprano, Bass and Pianoforte.

Words in Maltese by Oliver Friggieri.

Duration about 18 mins. Score 31 pp



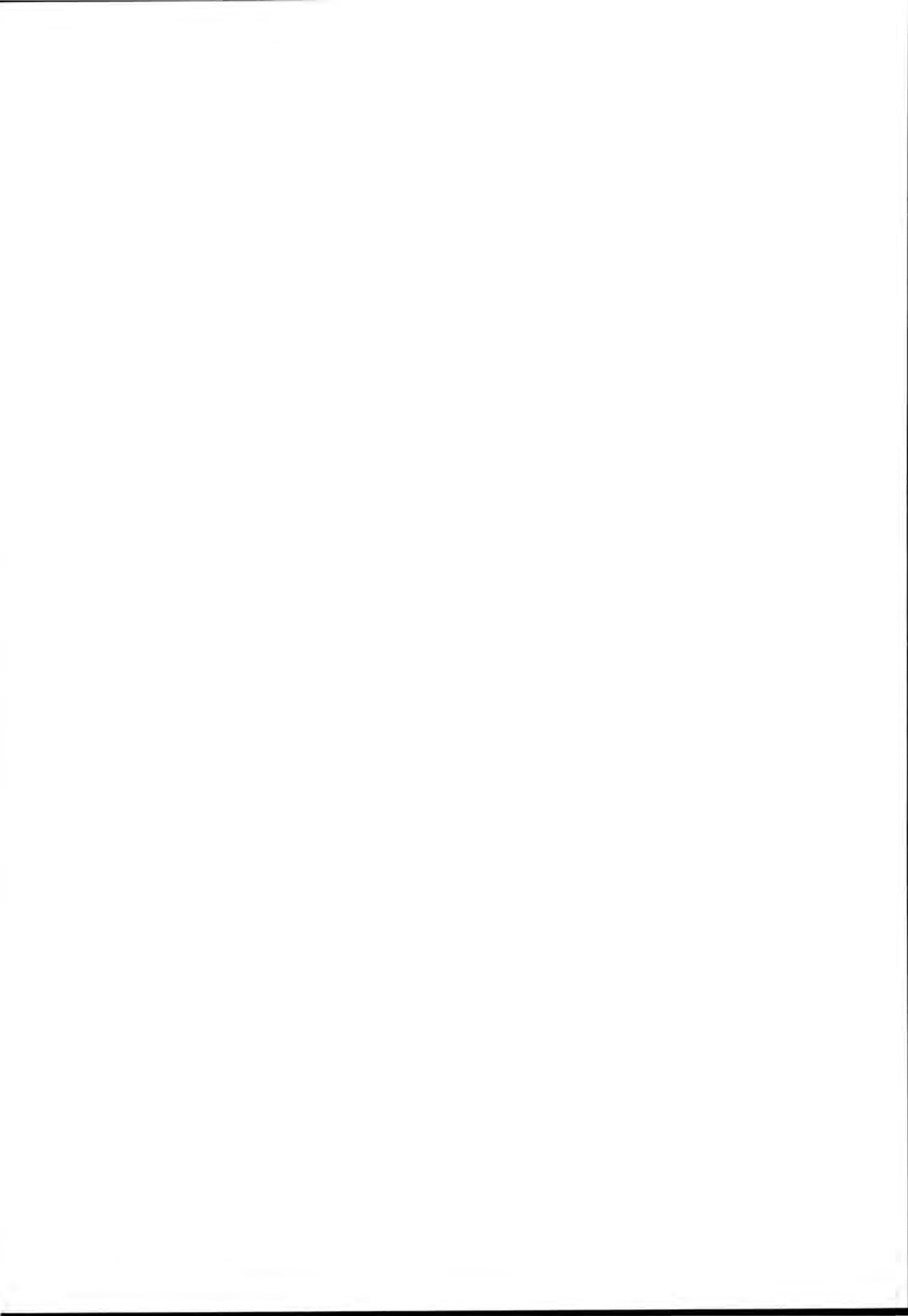
3042 8190 **XEMX TAL-MEDITERRAN** (1988)

For Tenor, Baritone and Pianoforte.

Words in Maltese by V.M. Pellegrini.

Duration about 7 mins. Score 18 pp





Choral Works

IV TRIBUS - ALLELUJA

Carmelo Lica

Energico (♩ = 60)

Sop.
f Tri-bus mi-ra-cu-lis f Tri-----

Alto
f Tri-bus mi-ra-cu-lis

Ten.
f Tri-bus mi-ra-cu-lis f Tri-----bus mi-

Bass
f Tri-bus mi-ra-cu-lis Tri-----bus mi-ra-cu-lis

f Tri-bus mi-ra-cu-lis f Tri-----bus mi-

f Tri-bus mi-ra-cu-lis

Tribus and Alleluja from MADRIGALI SPIRITUALI for eight voices. Page from the score.

CHORAL WORK - T'ACCOGLIAM PANE CELESTE

The image shows a handwritten musical score for a choral work. It consists of several systems of staves. The top system includes vocal parts with lyrics: "- mor: Desti al mon... do- la tu... a- pa- ce". The piano accompaniment is marked with dynamics like *mf* and *p*. A circled number "4" is written above the first vocal staff. The second system continues the vocal parts with lyrics: "- mor: Desti al mondo la tua pa... ce". The piano accompaniment is marked with *mf*. A circled number "4" is written above the first vocal staff. The third system features more vocal parts with lyrics: "De... sti al Pa... dre", "De... sti al Pa... dre Desti al", and "mondo la tua pa... ce De... sti al Pa... dre". The piano accompaniment is marked with *f*. A circled number "4" is written above the first vocal staff. The bottom system continues the vocal parts with lyrics: "mf Desti al mondo la tua pa... ce Desti al". The piano accompaniment is marked with *f*. A circled number "4" is written above the first vocal staff. The score is written in a key signature of two sharps (D major) and a 4/4 time signature.

T'ACCOGLIAM PANE CELESTE Page from the score.

WORKS FOR CHOIR

2929 8185 **RIZZO** (1933)

A short popular piece written in honour of Turu Rizzo: Open sea record swimming champion. Scored for unison Choir with Chamber Orchestra or Pianoforte.

Words in English by D. Gruppetta.

Printed by E. Lucia & Sons in 1933, Valletta.

First performance Saturday, 16th September, 1933.

Duration about 4 mins. Score 2 pp

Theme 
Be - hold the Mal - ta sea Lord cou...

2930 8185 **OMMNA HANINA** (1950)

For two voices and Pianoforte/Organ.

Words in Maltese by Dun. F. Camilleri.

Duration about 4 mins. Score 1 p

Theme 
Int Omm ha - ni - na tal - Fed - dej

2931 8185 **LA NUIT ET MOI** (1950)

For S.A.T.B. and Orchestra.

Words in French by Gaston Tonna Barthet.

First performance at a Malta Cultural Institute Concert, Monday, 7th March, 1955.

M.C.I. Choir & Orchestra.

Conductor: Carmelo Pace.

Duration about 5 mins. Score 5 pp

Theme 
C'est ton fan - tó - me qui me se...

CHORAL WORKS

Music Microfilm
Ms. No. Proj. No.

2932 8185 **IL-BUSKETT (1950)**

For S.A.T.B. unaccompanied, also for two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

First performance during an "Old Stelmarians Association Concert" on Monday, 16th June, 1980.

St. Patrick's School Boys Choir.

Conductor: Bro. A. Camilleri.

Duration about 5 mins. Score 8 pp

Theme



Hdu - ra kul - lim - kien, si - ġar kbar u żghar

The image shows a musical staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff, the lyrics are written in Maltese: "Hdu - ra kul - lim - kien, si - ġar kbar u żghar".



HUNTING SONG First Prize Winner in the Rediffusion Chamber Music Competition – 1956.
Premiered on the 16th November, 1956 at a concert of the Malta Cultural Institute.

Soprano: Antoinette Miggiani, Contralto: Marie Rose Bugeja, Tenor: Arthur Galea, Bass: Jack Aloisio.
Pianist: Mro. Joseph Fenech.

CHORAL WORK - THE MUSIC MAKERS

(A.W.E. O'SHAUGHNESSY. 1844-1881) A1 The music-makers ORIGINAL e. Pace
1956

Adagio

S. *p* We are — the music-makers, And we are the dream-ers of

A. *p* We are — the music-makers, And we are the dreamers of

T. *p* We are — the music-makers, And we are the dreamers of

B. *mf* We are — the music-makers, We are the dream-ers of

dreams, *f* We are — the music-makers, And we are the —

dreams, *f* We are the music-mak-ers, And we are the —

dreams, *mf* We are the music-mak-ers, And we are the —

dreams *mf* We are the music-mak-ers, And we are — the —

dream-ers *rall* of dreams, *a tempo* *f* Wan-der-ing by lone sea breakers, And

dream-ers *rall* of dreams, *a tempo* *f* Wan-der-ing by lone sea breakers, And

dream-ers *rall* of dreams, *a tempo* *f* Wan-der-ing by lone sea breakers, And

dream-ers *rall* of dreams, *a tempo* *f* Wan-der-ing by lone sea breakers, And

THE MUSIC MAKERS Page from the score.

WORK FOR S.A.T.B. AND PIANOFORTE - HUNTING SONG

HUNTING SONG

Part Song for Mixed Voices and Piano

Words by
Sir WALTER SCOTT

Music by
CARMELO PACE

Energico (about $\text{♩} = 80$)

SOPRANO

ALTO

TENOR

BASS

PIANO

f

ff martellato

Key A

Wak - en, Lords and La-diesgay! On the mountain dawn the day;..... All the

Wak - en, Lords and La-diesgay! On the mountain dawn the day;..... All the

Wak - en, Lords and La-diesgay! On the mountain dawn the day;..... All the

Wak - en, Lords and La-diesgay! On the mountain dawn the day;..... All the

Music Ms. No. Microfilm Proj. No.

2933 8185 **HUNTING SONG (1956)**

For S.A.T.B. unaccompanied or with Orchestra/Pianoforte.

Words in English by Sir Walter Scott.

Awarded first prize in the Rediffusion Chamber Music Competition, October, 1956.

Adjudicator: Sir Arthur Bliss.

Printed by Keith Prowse Ltd., U.K., 1957.

First performance: Rediffusion Concert of Prize Winning Works on the 16th November, 1956.

Performances:

- 5. 7.1960 Llangollen International Musical Eisteddfod, North Wales.
- 11. 7.1960 International Cultural Exchange, Caxton Hall, London.
- 12. 7.1968 Llangollen International Musical Eisteddfod, North Wales.
- 2. 1.1978 Church of Our Lady of the Carmel, Rosario, Argentina.
- 8.12.1980 International Seminar of the Esperanto Society, Jugoslavia.

Performed often in Malta.

Duration about 3 mins. Score 12 pp



2934 8185 **THE MUSIC MAKERS (1956)**

For S.A.T.B. and Tambourine.

Words in English by A.W.E. O'Shaughnessy.

Duration about 6 mins. Score 10



CHORAL WORKS

Music Microfilm
Ms. No. Proj. No.

2935 8185 **THE RETREAT (1956)**

For S.A.T.B. unaccompanied.

Words in English by Henry Vaughan.

Duration about 5 mins. Score 8 pp



2936 8185 **HMISTAX IL-FERHA LILL-MARIJA VERĠNI (1957)**

For two voices and Orchestra/Pianoforte.

Words in Maltese by Crispin Mangion.

Duration about 6 mins. Score 5 pp



2937 8185 **NINNA NANNA ALPINA (1957)**

For S.A.T.B. unaccompanied. Also with Orchestra/Pianoforte.

Words Traditional in Italian. Translation in English available.

Performances:

2.1.1978 Church of Our Lady of the Carmel, Rosario, Argentina,
by the Schola Cantorum.

12.7.1979 Concert Performance by the Schola Cantorum.

Conductor: Professor Luis Santiago Schiozzi.

First performance: Malta Cultural Institute Concert, Monday, 11th
November, 1957.

M.C.I. Choir and Orchestra. Conductor: Carmelo Pace.

Duration about 5 mins. Score 3 pp



Music Microfilm
Ms. No. Proj. No.

2938 8185 **LA FESTA DEL POETA (1957)**

For S.A.T.B. unaccompanied. Also with Orchestra/Pianoforte.

Words in Italian by V.M. Pellegrini.

First performance: Malta Cultural Institute Concert on Monday, 27th May, 1957.

Conductor: Carmelo Pace.

Duration about 6 mins. Score 8 pp

Theme

La festa è al col - mo, la

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the notes: 'La festa è al col - mo, la'.

2939 8185 **THE SILLY FLEA (1957)**

For S.A.T.B. unaccompanied.

Words in English by Giles Farnaby (16th Century).

Duration about 4 mins. Score 5 pp

Theme

La - dy ————— La - dy —

The musical notation shows a single staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody consists of a series of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are written below the notes: 'La - dy' followed by a long horizontal line, and 'La - dy' followed by a shorter horizontal line.

2940 8185 **THE SONG OF YOUTH (1957)**

For two voices and Pianoforte.

Words in English by Rev. Fr. C. Cauchi.

First performance: Girls' Grammar School, Floriana on Thursday, 8th May, 1958.

Duration about 3 mins. Score 3 pp

Theme

Few are the years that e - lapsed but we

The musical notation shows a single staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody consists of a series of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are written below the notes: 'Few are the years that e - lapsed but we'.

L-IMNARIJA

1960

Choral Song for unaccompanied Mixed Voices (S.A.T.B.)

Words and Music by Carmelo Pace.

A day of village merry-making to celebrate the old feast of St. Peter and St. Paul.

Energico (♩ = 100)

Cornette

f Waslet L-Imnarja! Ta - ta, ta, Ta - ta-ta

f Waslet L-Imnarja! Ta - ta ta ta - ta-ta

f Waslet L-Imnarja! *f* Ta - ta ta ta - ta ta

f Waslet L-Imnarja!

f

Music Ms. No. Microfilm Proj. No.

2941 8185 **L-IMNARJA (1960)**

For S.A.T.B. unaccompanied or with Pianoforte.

The song depicts a day of village merry-making to celebrate the old feast of St. Peter and St. Paul.

Words in Maltese by Carmelo Pace.

Performances:

- 5. 7.1960 Llangollen International Musical Eisteddfod, North Wales.
- 11. 7.1960 International Cultural Exchange, Caxton Hall, London.
- Sept. 1961 International Polyphonic Competition "Guido d'Arezzo", Arezzo, Italy.
- 9. 7.1964 Llangollen International Musical Eisteddfod, North Wales.
- 25.10.1964 Polyphonic International Cultural Festival, Pescara, Italy.
- 12. 4.1973 Norwegian T.V.
- 7. 4.1974 Swedish Radio, Stockholm.
- 1977 Tenth National Eucharistic Congress Celebrations, Pescara, Italy.
- 1989 At Paderborn, Germany, sung by the St. Julians' Choir, Malta.

First local performance: Civil Service Club, 15th November, 1960.

The work has been performed often and has always been enthusiastically encored. In Llangollen, an audience of 10,000 insisted for it to be resung. L-Imnarja is the only work for mixed choir which has been encored since the competition was inaugurated.

Duration about 6 mins. Score 16 pp

Theme

Was - let l-Im - na - rja!

CHORAL WORKS



The Malta Operatic Choral Society leaving Malta in July, 1960 for the Llangollen International Musical Eisteddfod.

Music Microfilm
Ms. No. Proj. No.

2942 8185 **T'ACCOGLIAM PANE CELESTE (1960)**

For S.A.T.B. unaccompanied. Also with Orchestra/Pianoforte.

Words in Italian by V.M. Pellegrini.

Premiered at St. Paul's Centenary Celebrations – 1960.

Performances:

19. 9.1977 in Rosario – Argentina

12. 7.1979 in Rosario – Argentina

24.10.1979 in Rosario – Argentina

Performed often in Malta.

Duration about 6 mins. Score 10 pp

Theme

Tac - co - gliam Pa - ne Ce - les - te,

- | Music
Ms. No. | Microfilm
Proj. No. | |
|------------------|------------------------|---|
| 2943 | 8185 | PAIN – SORROW – PEACE – FREEDOM (1960)
For two Children's Voices – humming.
Duration about 3 mins. Score 4 pp |
| 2765 | 8120 | A COUNTRY SONG (1956)
For S.A.T.B. with Orchestra or Pianoforte.
Words in English by Carmelo Pace.
Chamber Orchestra: Refer to Mus. Ms. 2765 |
| 2944 | 8185 | DESCRIPTION OF SPRING (1960)
Madrigal for S.A.T.B. unaccompanied.
Words in English by Henry Howard.
Performances:
September 1961, International Polyphonic Competition "Guido d'Arezzo," Arezzo – Italy,
9th July, 1964 Llangollen International Musical Eisteddfod, North Wales.
First local performance: Civil Service Club, Valletta, 15th November, 1960.
Duration about 3 mins. Score 8 pp |

Theme

The soo - te sea - son, that bud

The hart hath hung his old head

The hart hath hung his old

The hart hath hung his old

DESCRIPTION OF SPRING A few bars from the score.

CHORAL WORKS

Music Microfilm
Ms. No. Proj. No.

2945 8185 **GENTLE MAIDEN** (1960)

For S.A.T.B. unaccompanied or with Pianoforte.

Words in English: Irish Folk.

First performance: Malta Cultural Institute Concert on 11th December, 1961.

Duration about 4 mins. Score 6 pp

Theme 

There's one that is pure as an Ang...

2946 8185 **PRIMAVERA** (1960)

For two voices and Pianoforte.

Words in Italian by Carmelo Pace.

First performance at Girls' Grammar School, Hamrun on Wednesday, 30th May, 1962.

Duration about 3 mins. Score 2 pp

Theme 

Guar - da - te che bel - lez - za, sen...

2947 8185 **BARCAROLA** (1960)

For two voices and Pianoforte.

Words in Italian by Carmelo Pace.

First performance at Girls' Grammar School, Hamrun on Thursday, 30th May, 1963.

Duration about 3 mins. Score 3 pp

Theme 

Sul mar lon - tan lon - tan la bar...

Music Microfilm
Ms. No. Proj. No.

2948 8185 **FEJN IT-TIEQA TAL-FANAL (1963)**
(Near the Street-Lamp window)

For S.A.T.B. and Pianoforte.

Words in Maltese: Traditional.

First performance at Zurrieq by the "Cantate Domino" Choir.

Conductor: Dun Michele D'Amato on the 28th September, 1962.

Duration about 4 mins. Score 8 pp

Theme 

Dar - ba kien hemm sul - tan, ha - bat

2949 8185 **FALL, LEAVES, FALL (1963)**

For S.A.T.B. unaccompanied.

Words in English by Emily Brontë.

Premiered in Assam, India on the 14th August, 1963 by the "St. Cecilia Choral Society" (100 members) for the Celebrations in honour of His Holiness Pope Paul VI.

The work was thoroughly enjoyed by 6,000 people present.

Duration about 6 mins. Score 7 pp

Theme 

Fall, leaves, fall, fall——— leaves

2950 8185 **L-EWWEL TA' MEJJU (1963)**

For two voices and Pianoforte.

Words in Maltese by Wallace Ph. Gulia.

First performance: Soirée Historique on Tuesday, 1st April, 1969, at the De Porres Hall, Sliema.

Duration about 4 mins. Score 3 pp

Theme 

Agh - tu - na x-xemx—— u l-a - rja ha

CHORAL WORK – GRILLI E GRILLINI

Music Microfilm
Ms. No. Proj. No.

2951 8185 **GRILLI E GRILLINI (1963)**
Scherzo Corale – Whims and Fancies.

For S.A.T.B. unaccompanied.

Words in Italian by V.M. Pellegrini.

Performed at Llangollen International Musical Eisteddfod, North Wales, by the Chorus Melitensis, in July, 1964.

First performance at the Manoel Theatre on the 25th May, 1963 by the Chorus Melitensis.

Conductor: Joseph Sammut.

Duration about 5 mins. Score 13 pp.

Theme 

Cre - pi l'in - vi - dia

Allegro leggiero



Soprani *mf* Se hai mille doni nel cor *rac*

Contralti *p* se hai mille doni nel

Tenori *p* se hai mille doni nel

Bassi *p* se hai mille doni nel

GRILLI E GRILLINI Passage from the score.

CHORAL WORK – PAWLA

Music Microfilm
Ms. No. Proj. No.

2952 8185 **PAWLA (Ballata) (1964)**

For S.A.T.B. unaccompanied.

Words in Maltese by Rużar Briffa.

Translated into Italian by Ivo Muscat Azzopardi.

First performance: National Choral Festival on the 5th September, 1964 by "Gruppo Corale Primavera".

Conductor: Joseph Fenech.

Duration about 6 mins. Score 8 pp

Theme

Kull fl-għa - xi - ja x'hin id - dal - ma

Moderate

Sop.
mf Kien iż-żmien illi wled Giovanni hakmu

Contralto
mf Kien iż-żmien illi wled Giovanni hakmu

Tenore
mf Kien iż-żmien illi wled Giovanni hakmu

Bassi
mf Kien iż-żmien illi wled Giovanni hakmu

PAWLA (Ballata) Passage from the score.

CHORAL WORK – 1565

Music Microfilm
Ms. No. Proj. No.

2953 8185 **1565 (1964)**

A Choral Ballad narrating the story of the Maltese Victory over the Turks in 1565.

For voice and orchestra.

Words in Maltese by Albert M. Cassola.

First performance: Malta Cultural Institute Concert on 13th January, 1964.

M.C.I. Choir and Orchestra.

Conductor: Carmelo Pace.

Duration about 3 mins. Score 1 pp



X'inhu jġri? Mill-qluġ fuq il-baħar
Qiegħed nilmah resqin lejn ix-xtajjet!
Minn kull xini tinstama' mitt għajta:
Ahna nirbhu! Ahna neghelbu 'l Maltin!
U Dragut, il-ġellied li kien ftahar
Li se jnizzel lil Malta għarkobbtejt-
Dlonk intebah kif hu qorob lejha
Li ta' Malta huma nies qawwijin.

Xejn ma swielu li jagħzel u jlaqqa'
L-izjed nies li hu kellu b'saħħithom
La m'għarafx li l-Maltin għal hilitom
L-ebda għajb huma jagħmlu lil hadd!
Bi hsieb wiehed, magħquda, ilkoll f'daqqa;
Ahwa lkoll, kollha wlied ta' dil-Gżira
Huma halfu flimkien u b'qalb kbira
Li mahqura din l-Omm ma tkun qatt!

Aqta' jiesek, Dragut, erga' lura!
Hawn ma ssibx min se jilqgħek bis-sliema
Minn din l-art tista' ġġarrab indiema
Li qatt f'għomrok inti bħalha hassejt!
Hawn it-telfa li jkollok hi żgura,
U ta' xejn iċ-ċarċir ta' kull dmija;
Kemm il-ġebel, is-swar u l-hamrija
Ta' din l-art jixhdu qawwa – għalfejn ġejt?

Iżda t-Tork b'rasu iebşa u bla sabar
Sabiex jahkem dil-gżira sabiha,
Baq' joqrob bil-fehma hekk shiha
Illi jeqred ta' Kristu s-Salib!
Imma naqas! Għax hawn sab il-qabar
Li l-Maltin sa mill-ewwel hafrulu.
Hawn sab forzi li l-forzi qerdulu,
Hawn sab dak li xejn basar li jsib!

Il-Grammastru qalbieni ta l-amar:
Waqgħet sikta – il-kanuni biss tkellmu!
Minn Sant'Anglu, mill-Forti Sant'Elmu
Fethu n-nar għal fuq il-ghadu mishut!
Dehru beraq, bħal ragħad, hafna ġmamar;
Nies qawwija, ta' qalb u ta' rieda
Kollha nxehtu qaddisa fil-ġlieda.
L-għan hu wiehed: jew tirtah jew tmut!

It-tislita issa saret qalila:
Demm fil-baħar u x-xtut kollhom dmija;
Karb ta' mewt, fosthom l-għajta qawwija
Ta' min f'idu baqagħlu stallett!
Inti tilmah jitqiesu mill-hila
U jitwieżnu mis-saħħa l-gwerriera:
"Ma naqgħux tan-Nofs Qamar ilsiera!"
Hi t-twissija tal-kbir La Valette.

Albert M. Cassola
January 1964

Text used in Choral Ballad 1565.

2954 8185 **WARD TA' MEJJU (1964)**

For S.A.T.B. Orchestra/Pianoforte.

Arrangements for two/three voices.

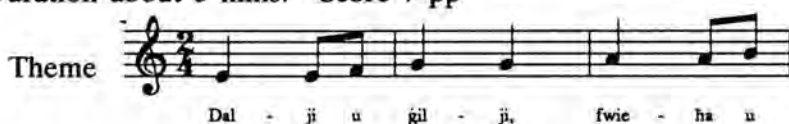
Words in Maltese by Carmelo Pace.

Performed on Independent Television, U.K., Channel 3, on the 26th February, and 5th March, 1989.

Performers: Lydia Caruana, Chiara Felice, Andrew Sapiano and Joseph Vella Bondin.

First performance: Concert of the Carmelite Order on the 24th May, 1964.

Duration about 5 mins. Score 7 pp



2955 8185 **BTAJJEL (1965)**

Għana Malti with original music.

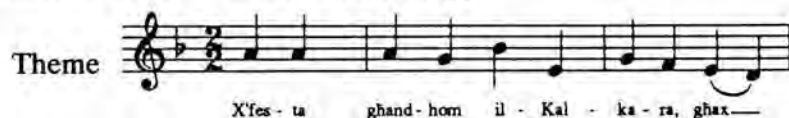
For S.A.T.B. unaccompanied.

Performed during the International Seminar of the Esperanto Society in Jugoslavia in December 1980.

First performance: Malta Cultural Institute Concert on Wednesday, 26th October, 1966 M.C.I. Choir and Orchestra.

Conductor: Carmelo Pace.

Duration about 5 mins. Score 15 pp



2956 8185 **FESTA TA' L-OMMIJJET (1966)**

For S.A.T.B. unaccompanied. Also for two voices and Pianoforte.

Words in Maltese by Fr. G. Cremona O.F.M.

Duration about 5 mins. Score 4 pp



CHORAL WORKS

Music Ms. No. Microfilm Proj. No.

2957 8185 **RAJTEK – JA WARDA (1966)**

For two voices and Pianoforte.

Words in Maltese by Nikol Biancardi.

First performance on Sunday, 19th May, 1968.

Choir under the Direction of Fr. David Azzopardi M.S.S.P.

Duration about 4 mins. Score 5 pp

Theme 

Raj - tek tit-wie - led. Raj - tek tit-fis - sed

2958 8185 **LIL MALTA (1966)**

For S.A.T.B. unaccompanied. Also for two voices and Pianoforte.

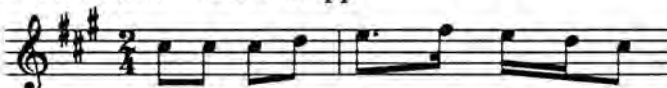
Words in Maltese by Carmelo Pace.

First performance: Concert in honour of Dun Karm Psaila on the 20th October, 1969.

“Cantate Domino” Choir.

Conductor: Michele D'Amato.

Duration about 6 mins. Score 11 pp

Theme 

Li - lek nghan-nu o Mal - ta lkoll flim - kiën

2959 8185 **PENSO PRINTEMPA (1966)**

For S.A.T.B. unaccompanied.

Words in Esperanto by Dun Karm Psaila.

Premiered by the Schola Cantorum of Rosario, Argentina on the 23rd December, 1977.

Performed during the International Seminar of the Esperanto Society in Jugoslavia – December 1980.

Duration about 4 mins. Score 4 pp

Theme 

Kan - tas la bir - doj

CHORAL WORK - LIL MALTA

- ti-ha il paci, u'r-nisq u'd-dawl. *p* Ni-tol -
 ttha ri... sa. *p* Ni-tol-buk O Mu-ley ti-na ri
 ttha ri... sa *p* Ni-tol-buk -
 - buk O Mu-ley, *mf* ti-na 'nisq, ti-na d' dawl; Ha
 ti-na d' dawl; *mf* ti... na d' dawl; Ha
 - nisq u d'.. dawl. *mf* Ha
 ti-na d'.. dawl. *mf* Ha
 - res u-kol lil hutna e-mi-grati, ti-hom l'ghaj'
 - res u-kol lil hutna e-mi-grati,
 - res u-kol lil e-mi-grati,
 - res u-kol lil e-mi-grati,

CHORAL WORK – LAPSI

Music Microfilm
Ms. No. Proj. No.

2960 8185 **LAPSI (1966)**

Choral song with traditional words set to original music.

Performed on the B.B.C. in “Let the Peoples Sing” in April 1972.

Performed during the International Seminar of the Esperanto Society in Yugoslavia – December, 1980.

First performance: Concert in honour of Dun Karm Psaila on the 20th October, 1969.

“Cantate Domino” Choir

Conductor: Michele D’Amato.

Duration about 4 mins. Score 9 pp

Theme

Ta' Lap - si - lum il - Fes - ta

dan — x'dawl ta gam an dan, Oh-

hunger stag-sejt gha..lik! Li - kie...nu l-glub jin...

x'dawl ta gamar hawn sa list. Salbi ngasmet that mitt

Salbi

...galghu il-gal-bi - nagla u nagh..lik. f Stag. sejt

f stag. sejt

LAPSI Passage from the score.

CHORAL WORK – FID-DAWL TAL-QAMAR

Music Ms. No. Microfilm Proj. No.

2961 8185 **FID-DAWL TAL-QAMAR (1966)**

Arrangement of choral song with traditional words.

For S.A.T.B. Choir unaccompanied.

First performance: Trinity College of Music Concert on Friday, 31st October, 1974.

Work included in the Class Singing Certificate Examination taken by the Immaculate Conception High School Choir, Tarxien.

Duration about 4 mins. Score 6 pp

Theme

A - ra x'dawl ta - qa - mar - da - na.

pp O x'dawl ta qa... mar

p O x'dawl ta qa... mar, il kwie...

mf qa-mar ta-ta l-lejla! il kwie-keb hu-- ma

pp O x'dawl pp O

... kel pp hu... ma ca-ni pp O

cari, tra-mi-ni nsaq-siti-keb-ma; ghadek thobni thal-ma

x'dawl ta-gamar il... lej-la, pp O

FID-DAWL TAL-QAMAR Passage from the score.

CHORAL WORKS

Music Microfilm
Ms. No. Proj. No.

2962 8185 **L-GHANJA TAŻ-ŻGHAŻAGH (1966)**

For two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

First performance: Celebrations of Malta's Independence Sixth Anniversary, on Friday, 18th September, 1970.

Duration about 4 mins. Score 10 pp

Theme

Nghan - nu lkoll flim- kien, nferr - hu

2963 8185 **IS-SUMMIEN (1966)**

Song for Youth

For two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

Duration about 3 mins. Score 9 pp

Theme

Ta ka ta ka Ta pa ta pa ta

2964 8185 **IŻ-ŻERNIQ (1966)**

Song for Youth.

For two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

First performance: Secondary School, Mellieha on the 9th May, 1976.

Duration about 4 mins. Score 8 p

Theme

Id - dawl be - da jid - her, ghax be - dai - bex - bex

Music Microfilm
Ms. No. Proj. No.

2965 8185 **KAMPANJA MALTĠJA (1970)**

For two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

Performed on the 2nd and 7th, July 1974, at the Llangollen International Musical Eisteddfod, N. Wales.

Birkirkara Choir, Conductor: Can. Vincent Demicoli.

Set piece for the Competition of Youth Choirs 1971 held at the De Porres Hall, Sliema, on the 16th April 1971.

Performed various times during the competition on 5th September, 1971.

Duration about 4 mins. Score 6 pp

Theme 

Il - ward i - fuħ ta' el - uf ta' fju - ri,

2966 8185 **PROFETA (1970)**

For S.A.T.B. unaccompanied.

Words in Maltese by Carmelo Attard.

Duration about 11 mins. Score 29 pp

Theme 

Jien bħal Ġħs - mos, jien bħal Da - vid,

2967 8185 **SEJHA (1972)**

For S.A.T.B. unaccompanied.

Words in Maltese by Rużar Briffa.

First performance: Manoel Theatre "Mill-Oqsma Maltija" Thursday, 6th April, 1972.

Jesus of Nazareth Choir, Conductor: Fr. Salv. Galea O.P.

Duration about 6 mins. Score 12 pp

Theme 

Ġens Mal - ti, qum!

CHORAL WORK – MADRIGALI SPIRITUALI

- ri - a : succurre mi - se - ris *mf* suc - - -

mi - se - ris *mf* suc - - cur - - - - - - - - - -

mf suc - - cur - re mi - se - ris

cur - - re mi - - - se - ris, San - - - cta Ma - - ri - - a suc -

- cur - - - re mi - se - ris, *Crescendo* *com prima* San - cta Ma - ri - a

- re suc - cur - re mi - se - ris, San - cta Ma - ri - a

suc - cur - re mi - se - ris, *f* San - cta Ma - ri - - - - - a

- cur - - - - re mi - se - ris *f* San - cta Ma - ri - - - - - a

mf succurre mi - se - ris - *p* succurre *pp* mi - se - ris -

mf succur re mi - se - ris - *p* succur re *pp* mi - se - ris -

mf succurre mi - se - ris - *p* succurre *pp* mi - se - ris -

mf succurre mi - se - ris - *p* succurre *pp* mi - se - ris -

Ora pro nobis from MADRIGALI SPIRITUALI Page from the score.

CHORAL WORKS


Music Microfilm
Ms. No. Proj. No.

2969 8185 **IL-FEDDEJ** (1972)

For two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

Duration about 4 mins. Score 8 pp

Theme 

Gewwa Beth-lehem was - let omm il - Fed - dej,

2970 8185 **IS-SAJF** (1972)

For two voices and Pianoforte.

Words in Maltese by Carmelo Pace.

First performance: Manoel Theatre "Cocktail d'Inverno 1972", on Saturday, 19th February, 1972.

Gruppo Corale, Conductor: J. Flask.

Worthwhile to mention is that the St. Monica Choir conducted by Sr. Beniamina Portelli performed this work as their chosen piece in The First Malta International Choir Festival in 1989.

Duration about 4 mins. Score 6 pp

Theme 

Minn tas - sc - na l-is - bah xhur,



The St. Monica Choir, conducted by Sr. Beniamina Portelli performed numerous works by Carmelo Pace. Among them IS-SAJF.

Above the Choir during one of these performances.

Soloist: Antoinette Miggiani.

Music Microfilm
Ms. No. Proj. No.

2971 8185 **WHEN THE GOAL IS REACHED (1975)**

For two voices and Pianoforte.

Words in English by George Zammit.

Duration about 4 mins. Score 3 pp.

Theme  Sweet the glo - ries of the morn - ing

2972 8185 **IL-QTUGH TAT-TIN (1976)**

For two voices and Pianoforte.

Words in Maltese by Anton Buttigieg.

First performance: School of Music, Johann Strauss, Valletta on 22nd December, 1983.

Duration about 3 mins. Score 7 pp

Theme  Mal - li lil had - die - hor jix - tri - tin

Kant



-sajf- taghna jista jifhem dak — il

IL-QTUGH TAT-TIN Passage from the score.

CHORAL WORK – IN-NAGHĠA

Music Microfilm
Ms. No. Proj. No.

2973 8185 **IN-NAGHĠA** (1976)

Song for youth.

For four treble voices unaccompanied.

Words in Maltese by Anton Buttigieg.

First performance: Malta Cultural Institute Concert on 31st May, 1976.

Duration about 4 mins. Score 5 pp

Theme 

Sliem gha - lik, nagh - ġa ha - ni - na

-nina, *p* int magh-zula int magh-zu la -
lik *p* int magh-zula int magh-zu la -
mf Sliem gha-lik nagh-ġa tra-nina, int magh-zu la -
mf Sliem gha-lik nagh-ġa tra-nina, int magh-zu la -
f ost il bhejjem; int għall tradd ma ttebb u tat-bat, in-ti
f ost il *f*
f ost il *f*
f ost il bhejjem; int għall tradd ma ttebb u tat-bat, *p* int

IN-NAGHĠA Passage from the score.

CHORAL WORK - IL-PAPPAGALL

A 1. Allegretto *għax t'fal* *Il Pappagall 1976* *mużika u kliem ta Carm. Pace.*

fak-na nkol-bu pap-pa-gal-li għandna

wie-ted wisq għal qalb-na. Kull fil-gho-du sewsew fl-er-ba', jib-da'

IL-PAPPAGALL Passage from the score.

Music Microfilm
Ms. No. Proj. No.

2974 8185 **IL-PAPPAGALL** (1976)
(A children's song).

For two treble voices and Pianoforte.

Words in Maltese by Carmelo Pace.

Duration about 2 mins. Score 1 p

Theme

Kul-hadd ghan - du il - gos - i tie - għu

CHORAL WORK – KANTAS LA BIRDOJ

Music Microfilm
Ms. No. Proj. No.

2975 8185 **KANTAS LA BIRDOJ** (1976)

Suite of five choral songs.

Dedicated to Canon John Azzopardi

For S.A.T.B. unaccompanied.

Each song is in a different language.

1) **“Pack, clouds, away.”**

Words in English by John Heywood.

Duration about 5 mins. Score 9 pp

Theme  Pack, clouds, a - way — and wel - come

2) **“Le Soir”**

Words in French: Traditional.

Duration about 8 mins. Score 16 pp

Theme  Cest le soir; a - mis! Cest l'heu - re

3) **“Dicembre”**

Words in Italian by V.M. Pellegrini.

Duration about 10 mins. Score 25 pp

Theme  Ma - gia di bian - ca ne - ve

4) **“Jubilate Deo”**

Duration about 11 mins. Score 34 pp

Theme  Ju - bi - la - te De - o om - nis ter - ra

5) “Kantas La Birdoj” (A Spring thought)
Canone perpetuum.

Words in Esperanto by Dun Karm Psaila.

Duration about 3 mins. Score 2 pp

Theme 

Kan - tas la bir - doj

Canone Perpetuum. -Kantas la birdoj- Vortoj de Dun Karm. 35
1976

Moderato (♩ = 80) *per fine*

S. *mf* Kan - tas la bir - doj, La su - no *per fine*

A. *mf* Kan - tas la bir - doj, *per fine*

T. *mf* Kan - tas la *per fine*

B. *mf* Kan - tas la bir - doj, La su - no he - la *per fine*

he - la Brill - les en l'al - - to

La su - no he - - la Brill - les en

bir - doj, La su - no he - - la

Brill - les en l'al - - to Blu - e - ge he - la.

“Kantas La Birdoj” (A Spring thought) Passage from the score.

CHORAL WORKS

Music Microfilm
Ms. No. Proj. No.

2976 8185 **SELECTION OF MALTESE TRADITIONAL TUNES (1978)**

For two voices and Orchestra.

Chamber Orchestra: Refer to Mus. Ms. 277C.


2977 8185 **NATIVITY (1978)**

For S.A.T.B. unaccompanied.

An English translation of the Spanish poem "Del Nacimiento" written by St. John of the Cross who died in 1591.

Premiered during the Fourth Centenary commemoration of the death of St. John of the Cross on the 4th April, 1991 by the St. John of the Cross Choir at the Auberge de Provence, Valletta under the auspices of Dr. Ugo Mifsud Bonnici, Minister of Education and the Interior.

Duration about 3 mins. Score 12 pp

Theme 

Now that the time of his birth



S Come, - the time - of his birth had finally - come, ①

A birth - had - fi - nal - ly come,

T Now that the time of his birth had - final - ly come, mf

B Now that the time of his birth had - fi - nal - ly come, He et...

For practice

NATIVITY Passage from the score.

WORK FOR MALE CHOIR - ORGIA

cresc.
Vivace (♩ = 80)

Tenori I II *unite*
Bassi I II *unite*
Piano

f In co-ro can-tia... mo al-le-gra bri-
f In co-ro can-tia... mo al-le-gra bri-
ga-ta: *f unite* nel mondo si ghamo è po-co il go-der; **1**
ga-ta: nel mondo si ghamo è po-co il go... der;
f unite vi... via... mo quest' ore di-bre... ne du...
vi... via... mo quest' ore di-bre... ne du... na

ORGIA Page from the score.

Music Microfilm
Ms. No. Proj. No.

WORKS FOR MALE CHOIR

2980 8186 **ORGIA** (1960)

For four male voices and Pianoforte.

Words in Italian by Albert M. Cassola.

Performed at Llangollen International Musical Eisteddfod, North Wales in June 1960 by the Malta Operatic Choral Society.

Conductor: Joseph Sammut.

First performance at the Radio City Opera House on the 25th May, 1960, by the Malta Operatic Society under high auspices.

Conductor: Joseph Sammut.

Duration about 5 mins. Score 7 pp

Introduzjone

Theme



The musical notation shows a single staff in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4.

2981 8186 **JOHN COOK** (1965)

For four male voices unaccompanied.

Words in English: Anonymous.

First performance by the Chorus Melitensis at the Manoel Theatre on Saturday, 22nd May, 1965.

Conductor: Joseph Sammut.

Duration about 5 mins. Score 6 pp

Theme



The musical notation shows a single staff in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The melody consists of the following notes: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. The lyrics 'He haw hum. he haw hum.' are written below the notes.

CHORAL WORK – ROBIN HOOD

Music Microfilm
Ms. No. Proj. No.

2982 8186 **ROBIN HOOD (1970)**

For four male voices unaccompanied.

Words in English by John Keats.

Duration about 5 mins. Score 7 pp

Theme

No! ——— those days are gone a - way

Allegro Moderato (C. No. 100)

...ed all - under the down - laden fall - of the leaves of many years - *mf* many times have winter's shears, Frozen

...ied all - under the down - laden fall - of the leaves of many years - *mf* many times have winter's shears, Frozen

...ied all - under the down - laden fall - of the leaves of many years - *mf* many times have winter's shears, Frozen

...bur - ied all - under the down - laden fall - of the leaves of many years. *mf* many times have winter's shears, Frozen

North, and chill - ing East, *f* Sound - ed tem - perts to the feast of - the for - est's whisper - ing fle - ces, *mf* Since

North, and chill - ing East, *f* Sound - ed tem - perts to the feast of - the for - est's whisper - ing fle - ces, *mf* Since

shears, Frozen North, and chill - ing East, *f* Sound - ed tem - perts to the feast of - the for - est's whisper - ing fle - ces, *mf* Since

shears, Frozen North, and chill - ing East, *f* Sound - ed tem - perts to the feast of - the for - est's whisper - ing fle - ces, *mf* Since

ROBIN HOOD Passage from the score.

WORKS FOR FEMALE CHOIR

2983 8186 **SPRING** (1960)

For three female voices and Pianoforte.

Words in English by Thomas Nash.

Premiered at the Llangollen International Musical Eisteddfod, North Wales in 1960 by the Malta Operatic Choral Society.

Conductor: Joseph Sammut.

First performance in Malta by the Malta Operatic Choral Society at the Radio City Opera House on the 25th May, 1960.

Conductor Joseph Sammut.

Duration about 5 mins. Score 9 pp

Theme 



SPRING Passage from the vocal parts.

2984 8186 **THE HAPPY HEART** (1965)

For three female voices unaccompanied.

Words in English by Thomas Dekker.

Duration about 4 mins. Score 5 pp

Theme 
Art thou poor, art thou poor, yet hast



Carols and Hymns

- haiba li mizlet mus-sema f'asmo-nija. li timla l'hol gien. Kien be-

- ri ka Ce ku giewwa kana b'hajna grazzi li ggib tlawag fien. Xi zbu-

- hi ja zżeg nis rani li flimkien gawg inthar - biet f' Sagna -

- ment fuq de jjejn. jorbot kennu b'anka ta l-u liw > C.Ce-

INNU TAL-MOVIMENT TA' KANA Passage from the score.

CHRISTMAS CAROL – IS-SULTAN TWIELED

I. MUSCAT AZZOPARDI

IS-SULTAN TWIELED (1963)

C. Pace

Moderato

ARCHIVUM CATHEDRAE MELITANSE
Mus. No. 2986

B'ghabex sbejjah ghalaq il-jum
Sahhar Betlem, wara skiet
Lejl imqaddes, kwiekb sbieh
Kollha jteptu dawl ta' ferh.

Hemda kbira gewwa l-ghar
Ward imfewwah u rancis
F'medda tarag hafna djieq
Hawn Gesu ha l-ewwel nifs.

U hawn twieled il-Bambin
Kif kien imhabbar minn San Matthew
B'faqar kbir ma' kullimkien
U baqra ssahnu hdejh.

IS-SULTAN TWIELED Passage from the score.

Music Microfilm
Ms. No. Proj. No.

CHRISTMAS CAROLS

2985 8187 **THEY HEARD THE ANGELS** (1950)
(The Magi journey very far)

Words in English by Carmelo Pace.

Unison with Organ/Pianoforte.

First performance Malta Cultural Institute Concert on Monday,
13th December, 1971 by St. Edward's College Choir.

Conductor: Paul Ascjak.

Duration about 2 mins. Score 2 pp

Theme



The Ma - gi jour - ney ve - ry far, and

The musical notation is a single line of music in treble clef, 8/8 time signature, with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

2986 8187 **IS-SULTAN TWIELED** (1963)

For S.A.T.B.

Arrangements:

For two voices with Pianoforte accompaniment.

For Soprano Solo and S.A.T.B.

Words in Maltese by Ivo Muscat Azzopardi.

First performance: Monday, 23 December, 1963.
St. Joseph School, Paola.

Conductor: Paul Ascjak.

Duration about 2 mins. Score 1 p

Theme



B'gha - bex sbej - jah gha - laq il - jum

The musical notation is a single line of music in treble clef, 8/8 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

CHRISTMAS CAROL – A JOYFUL MESSAGE

Music Microfilm
Ms. No. Proj. No.

2987 8187 **A JOYFUL MESSAGE (1971)**
MESSAĠĠ TA' FERH

For S.A.T.B. unaccompanied, also for 2 voices and Organ/
Pianoforte.

Words: Carmelo Pace.

First performance: Malta Cultural Institute Concert on Monday,
13th December, 1971, by St. Edward's College Choir.

Conductor: Paul Ascjak.

Duration about 2 mins. Score 2 pp

Theme



Kien lej ta' ferh u dgaw -



f Bearing the message to one and all.

pp Hasten swiftly hasten softly hasten to the lowly stable Hasten swiftly

f Follow the star that shines over our

A JOYFUL MESSAGE Passage from the score.

Music Microfilm
Ms. No. Proj. No.

2988 8187 **IL-LUM TWIELED IL-BAMBIN** (1972)

Maltese traditional Christmas "Għanja"

For S.A.T.B., also for 2 voices with or without accompaniment.

First performance at St. Paul's Shipwreck Church, Valletta on Friday, 15th December, 1971.

St. Edward's College Choir.

Conductor: Fr. Thomas Moore O.F.M.Conv.

Duration about 2 mins. Score 4 pp

Theme 

Il - lum twie - led il - Bam - bin

2989 8187 **GĦANJET L-ANĠLI** (1975)

For S.A.T.B. with or without accompaniment.

Words in Maltese by Rev. E. Bezzina O.P.

First performance: 18th December, 1987, at the Catholic Institute, Floriana, during a Christmas Concert "L-Għanja tal-Milied '87".

Duration about 3 mins. Score 1 p

Theme 

Oh - or - ġu minn djar-kom ja nsa - ra,

2990 8187 **COME GOOD PEOPLE** (1976)

For S.A.T.B., also scored for two voices with or without accompaniment.

Words in English by Hermione Tonna Barthet.

Duration about 3 mins. Score 1 p

Theme 

Come good peo - ple, sing for joy!

INNU TA' L-ISTUDENTI UNIVERSITARJI

Versi ta':
ALBERT M. CASSOLA

Muzika ta':
CARMELO PACE

Maestoso Warr - bul - - na halli ,

ngħad-du, Bit-to-ga fuq spal-lej-na! Bħal is-sa tħarsux lej-na! Bħal is - sa għad-dej il

għerf! La għib it-to-ga sewda Kull-ħadd irod-dlok għieh. U - koll il mohħ tal

ghu-da il ber-ret-tin iġħat-tih! Hemm qalb taħt din it - to - ga. Hemm ħsieb ġol ber - ret -

tin. L-im - ħab - ba li tor - botna U żżommna magħqu - din. Kame -

Alla Marcia

STUDENTS' REPRESENTATIVE COUNCIL
1944.

Litografat minn P. BONAVIA - Sliema.

Opening section of L-INNU TA' L-ISTUDENTI UNIVERSITARJI.

Music Microfilm
Ms. No. Proj. No.

HYMNS

INNO DELLA SCUOLA AGOSTINIANA (1932)

Words in Italian by Fr. Ambrogio O.S.A.

Donated to the Augustinian Priory.

First performance: Distribution of Prizes at St. Augustine School on the 7th July, 1932.

INNO DEL UNIONE CORALE ED ORCHESTRALE MALTESE – SOTTO L'ALTO PATROCINIO DI S. CECILIA (1933)

First performance: Argotti Gardens on 24th September, 1933.

HYMN OF "DUKE OF CONNAUGHT'S OWN BAND" (1934)

First performance on 23rd June, 1934 in B'Kara.

Donated to St. Helen Band Club – B'kara.

2991 8188 **INNU TA' L-ISTUDENTI UNIVERSITARJI (1944)**

This Hymn was awarded First Prize in a National Competition organized by the University Students' Representative Council to choose an Official Hymn for the University. The composer was congratulated by the President, Mr. Victor Frendo, in a letter dated 29th December 1944.

The jury selecting this work was made up of Mro. Dr. S. Caruana B.Sc., M.D.; Mro. G. Camilleri; Mro. J. Mallia Pulverenti; Mr. J. Azzopardi B.Sc. and Victor Frendo.

Words in Maltese by Albert M. Cassola.

The Hymn was premiered on the 21st January, 1945, during the Annual University Concert.

The hymn has also been orchestrated.

Duration about 4 mins. Score 2 pp

Printed by P. Bonavia, Sliema – 1944.

Theme

Warr - bul - na hal - li nghad - du,

HYMNS

Music Microfilm
Ms. No. Proj. No.

INNU LIL MARIJA BAMBINA (1947)

Words in Maltese by Dun Frans Camilleri.

Performed by the Society on various occasions.

2992 8188 **INNU TA' L-IRĠIEL TA' L-AZZJONI KATTOLIKA (1948)**

Choir in Unison and Orchestra.

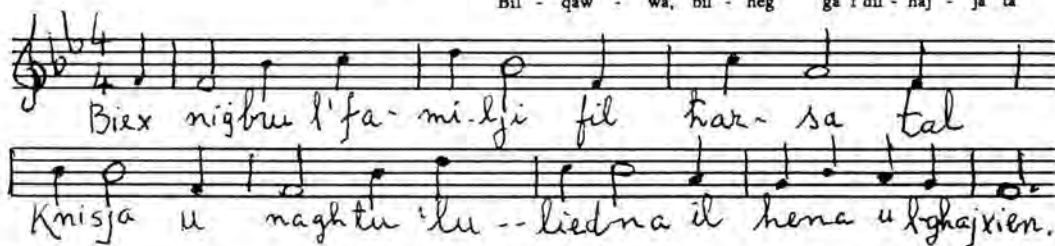
Words in Maltese by Dun Frans Camilleri.

First performance on the 20th February, 1950, during the "Kungress Djoċesan" Palazzo Carafa, Valletta.

Duration about 3 mins. Score 1 p

Theme 

Bil - qaw - wa, bil - heġ ġa f'dil - haj - ja ta



Biex nigrbu l'fa-mi-lji fil kar-sa tal
Knisja u nagħtu 'lu -- liedna il hena u l-ghajien.

INNU TA' L-IRĠIEL TA' L-AZZJONI KATTOLIKA A few bars from the Choral line.

2993 8188 **INNU TA' L-EMIGRANTI MALTIN (1948)**

Commissioned by the Minister of Emigration, The Hon. J.J. Cole, in 1948.

Premiered by the Maltese Emigrants in Detroit in the presence of the Minister of Emigration on the 17th October, 1948.

Words in Maltese by Joe Calleja.

The Hymn has been orchestrated.

Duration about 3 mins. Score 1 p

Theme 

Mal - ta għa - zi - za gzi - ra mah..

HYMN – INNU TA' L-EMIGRANTI MALTIN

moderato = ♩ = 72

Poco Più Mosso

1. Malta għażiża gżira maħbuba,
 Ahna wliedek lilek nsellmu
 Demmek hu demmna, ilkoll magħquda,
 'Il-bogħod u l-firda mħabbatna le' jtemmu.

2. Malta glorjuża, gżira setghana,
 Ahna wliedek minnek miftuma:
Hsiebek hu hsiebna, xewqtek u tagħna,
 Qalbna minn qalbek ma tkun qatt mifruda.

Refrain:

Mulejja harisha,
 Mulejja seddaqha,
 Mulejja qaddisha,
 Mulejja sabbarha.

Refrain:

3. Malta rebbieha, gżira hanina,
 Tluqna fuq l-ibhra inti garrabt,
 Dmugh int xerridt mħabba fina
 Fil-hniena t'Alla mort qalbek serraht.

Refrain:

INNU TA' L-EMIGRANTI MALTIN.

Music Microfilm
Ms. No. Proj. No.

2996 8188 **INNU LIL ALLA MISSIER (1952)**

For S.A.T.B. Choir.

Words in Maltese by Rev. C. Farrugia.

Frequently performed by the Society, "Alla Missier."

Duration about 3 mins. Score 1 p

Theme 

Mis - sier, mis - sier, oh kif in - hoss



*kif b' dal Klem g'kaj-
għat jien in-dwi Mu-lej t'hanen bla tmien. Mis-*

-sier Missier mingħaj rek jien kif stajt in-kun fost id-taj-jin? Int

INNU LIL ALLA MISSIER Passage from the score.

2997 8188 **INNO AL NOME DI GELTRUDE (1939)**

For Soprani, Contralti and organ.

Words in Italian: Anonymous.

Duration about 2 mins. Score 2 pp

Theme 

Giù - li - vo un in - no in...

HYMNS

Music Microfilm
Ms. No. Proj. No.

2998 8188 **INNU LILL-QALB TA' ĠESÙ (1956)**

Words in Maltese by Dun Frans Camilleri.

The hymn has been orchestrated.

Premiered on the occasion of the Centenary of the feast of the Sacred Heart of Jesus, at St. Paul's Shipwreck Church, Valletta on Wednesday, 15th May, 1956.

The celebrations were also held in many churches in Malta.

Duration about 3 mins. Score 1 p

Theme 

Ġejt mis - se - ma f'din l-art, O Bir Al - la

2999 8188 **INNU LILL-VEN. NAZJU FALZON (1957)**

Words in Maltese by P. Marjanu Vella O.F.M.

The hymn has been orchestrated.

Performed frequently.

Duration about 3 mins. Score 1 p

Theme 

Mal - ta, ——— In - jaz - ju tagh - na

3000 8188 **INNU TAL-MOVIMENT TA' KANA (1957)**

Words in Maltese by Dun Frans Camilleri.

The hymn has been orchestrated.

Premiered: 18th January, 1957, under distinguished auspices.

Duration about 3 mins. Score 1 p

Theme 

Fit - tbi - si - ma tà mħab - ba fuq wiċċ -

HYMNS

Music Microfilm
Ms. No. Proj. No.

3004 8188 **INNO CRUX FIDELIS** (1962)

Words in Latin.

First part for Soprani & Contralti, second part for Soprani & Basses.

Duration about 2 mins. Score 4 pp

Theme 

Pan - ge lin - gua glo - ri - o - si

Lento in 6



Pan-ge linguae glo-ri-o-si

Pan-ge linguae glo-ri-o-si

Proe-li-um cer-ta-mi-nis: *mf* Et

Proe-li-um cer-ta-mi-nis: Et su-per

su-per Cru-cis tro-phae

Cru-cis Et su-per Cru-cis tro-phae

INNO CRUX FIDELIS Passage from the vocal parts.

3005 8188 **INNU LIL S. PIETRU APPOSTLU** (1962)

Duration about 2 mins. Score 1 p

Organo

Theme 

Music Ms. No. Microfilm Proj. No.

3006 8188 **HYMN "SING TO MARY CHOIR" (1963)**

Words in English by Fr. Norbert M. De Gabriele O.Carm.
Carmelite Convent – Kor tat-Terzjarji.

Duration about 2 mins. Score 1 p



3007 8188 **HYMN OF THE HELPERS OF THE CHILD JESUS (1963)**

Words in English by Dr. George Zammit.

For the Ursuline Creche, Sliema.

Duration about 2 mins. Score 1 p



INNO A SANTA MARIA MADDALENA DEI PAZZI (1963)

Words in Latin by Fr. Damian Cachia O.Carm.

Patroness of the Carmelite Third Order.

Frequently performed by the Association.

Duration about 2 mins. Score 1 p

INNU LIL SAN GIRGOR (1963)

Given to the then Parish Priest of St. Gregory's Church, Sliema.
Rev. C. Farrugia.

Correspondence reference: 20.11.63, 26.7.65, 23.11.66, and
27.11.66.

3008 8188 **INNU LIL S. RITA TA' CASCIA (1966)**

Duration about 2 mins. Score 1 p



HYMNS

Music Microfilm
Ms. No. Proj. No.

3009 8188 **INNU LILL-MADONNA TAD-DAR (1966)**

For two voices, Organ and Strings.

Words in Maltese by Rev. Marjanu Vella O.F.M.

The hymn has been orchestrated.

Duration about 2 mins. Score 1 p

Theme 

Ma - don - na sbej - ha tagħ - na,

3010 8188 **INNU AVE MARIA STELLA (1966)**

For two voices and Harmonium.

Words in Maltese.

Duration about 2 mins. Score 1 p

Theme 

Sliem, kewk-ba tal- ba - har,

3011 8188 **INNU LIL S. ĠWANN BATTISTA DE LA SALLE (1966)**

Words in Maltese by Alfred De Gabriele.

Commissioned by Stella Maris College, Gzira.

Duration about 2 mins. Score 1 p

Theme 

Lil Al - la tajt qal - bek bil..

3012 8188 **INNO NAZIONALE DEL KEMMISTAL (1966)**

Tempo di Marcia – Orchestrated.

Hymn used in dramatic production.

Duration about 2 mins. Score 1 p

Theme 

Introduzione

Music Microfilm
Ms. No. Proj. No.

3013 8188 **INNO DELLE ANIME GIUSTE NEL LIMBO CHE ASPETTANO
E PREGANO PER L'AVVENTO DEL MESSIA (1968)**

For S.A.T.B.

Words in Italian by V.M. Pellegrini.

Duration about 3 mins. Score 2 pp

Theme 
 Kenm il - na bit - ta - ma din qalb-na tis - ten - na

3014 8188 **THREE HYMNS FOR THE NUPTIAL MASS (1968)**

For two voices and Organ.

Composed as a Wedding Gift.

Duration about 4 mins. Score 3 pp

Words in English:

1) "Now may the God of All"

Theme 
 Now may the God of all of

2) "Gladly now we have"

Theme 
 Glad - ly now we share Com - mu - nion

3) "We join the Bridegroom".

Theme 
 We join the bride - groom and the bride

HYMNS

Music Microfilm
Ms. No. Proj. No.

3015 8188 **INNU INSELLIMLEK U NIFRAHLEK** (1968)

Composed to honour "Is-Sinjura tal-Ħajja".

Words in Maltese in "Florileġju Marjan" by Crispin Mangion.

Printed by "Il-Ħajja", on the 29th July, 1983.

Duration about 2 mins. Score 1 p

Theme 

In - sel - lim - lek u nif - rah - lek

3016 8188 **INNU LIX-XEWKIJA** (1970)

Words in Maltese by Anton Haber.

Ix-Xewkija hija l-Ewwel Parroċċa fost l-irhula kollha ta' Ghawdex, imwaqqa fl-1678. Hija d-distrett ċentrali tal-Gżira Ghawdxija bejn il-Port ta' l-Imgarr u l-belt Victoria. Hija l-lokal fejn ghammru l-ewwel nies f'Ghawdex u minn fejn l-Ghawdxin semghu lil San Pawl jipprietka mir-Rabat ta' Malta. Hija l-Pajjiż wahdani f'Ghawdex li ghandu l-Innu tieghu. (Anton Haber)

Duration about 2 mins. Score 2 pp

Theme 

Qi - ma nagh - tu Xew - kin gha - le - ni - ja

3017 8188 **HYMN TO ST. CECILIA** (1971)


For two voices and Pianoforte.

Words in English by George Zammit.

For the Girls' Secondary School, Gzira.

Correspondence reference: 25th November, 1971.

Duration about 3 mins. Score 3 pp

Theme 

Proud to march be - hind your ban - ner,

Music Microfilm
Ms. No. Proj. No.

3018 8188 **INNU TA' L-ISKOLA TAGHNA (1971)**

For two voices and Pianoforte.

Words in Maltese by Mario Azzopardi.

For the Sacred Heart Secondary School, St. Julians.

First performance: Friday, 26th May, 1972.

Duration about 3 mins. Score 3 pp

Theme 

Reġ - għet ix - xemx fuq jum ie - ħor, Mu - lej

ŻEWĠ INNIJET EWKARISTIĊI (1972)

Words in Maltese by Fr. Alfons M. Sammut O.F.M.Conv.
Kunvent Franġiskan – Burmarrad.

Correspondence reference: 3rd October, 1972.

Duration about 2 mins. Score 2 pp

3019 8188 **INNU POPOLARI TAL-MADONNA TA' LOURDES (1973)**

For two voices and Pianoforte.

Words in Maltese by Alfred De Gabriele.

Duration about 2 mins. Score 1 p

Theme 

Qalb il - he - na ta' l-ogh - la tgaw - di - ja

3020 8188 **INNU QALB TA' ĠESÙ HANINA (1973)**

For two voices and Pianoforte.

Words in Maltese by Karmenu Vassallo.

Duration about 2 mins. Score 1 p

Theme 

Kie - ku ma kontx huġ - ġie - ġa ta'

Music Ms. No. Microfilm Proj. No.

- 3024 8188 **INNU LIL MALTA HIELSA (1984)**
 Words in Maltese by Mgr. Amante Buontempo.
 Duration about 3 mins. Score 1 p



- 3025 8188 **HYMN – JESUS SOCIETY (1984)**
 For two voices and Pianoforte.
 Duration about 2 mins. Score 1 p



HYMN – JESUS SOCIETY Passage from the organ line.

- 3026 8188 **FATIMA – INNU KUNGRESS MARJAN (1983)**
 For Unison Choir and Pianoforte.
 Words in Maltese.
 Duration about 2 mins. Score 2 pp



- 3027 8188 **STELMARIAN – INNU KUNGRESS MARJAN (1983)**
 For Unison Choir and Pianoforte.
 Words in Maltese.
 Duration about 2 mins. Score 2 pp



HYMNS

Music Microfilm
Ms. No. Proj. No.

3028 8188 **JACOB – INNU KUNGRESS MARJAN (1983)**

For Unison Choir and Pianoforte.

Words in Maltese.

Duration about 2 mins. Score 2 pp

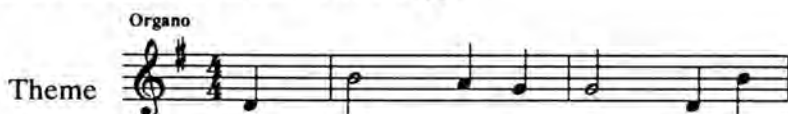


3029 8188 **ST. ELMO – INNU KUNGRESS MARJAN (1983)**

For Unison Choir and Pianoforte.

Words in Maltese.

Duration about 2 mins. Score 2 pp

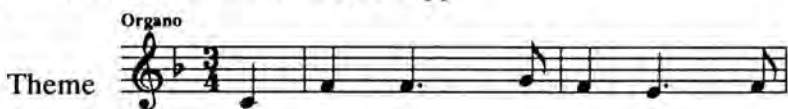


3030 8188 **OMM HANINA – INNU KUNGRESS MARJAN (1983)**

For Unison Choir and Pianoforte.

Words in Maltese.

Duration about 2 mins. Score 2 pp



3031 8188 **SKAPULAR – INNU KUNGRESS MARJAN (1983)**

For Unison Choir and Pianoforte.

Words in Maltese.

Duration about 2 mins. Score 2 pp



Music Ms. No. Microfilm Proj. No.

3032 8188 **AUXILIUM CRISTIANORUM –
INNU KUNGRESS MARJAN (1983)**

For Unison Choir and Pianoforte.

Words in Maltese.

Duration about 2 mins. Score 2 pp



3043 **INNU TA' L-ISKOLA (1989)**

Commissioned by the Sir Adrian Dingli School, St. Andrews.

Words in Maltese by Oliver Friggieri.

Duration about 3 mins. Score 2 pp



Ahna l-faraġ ta' ommna w missierna,
ahna t-tama ta' ġensna 'l quddiem,
ahna x-xitla li tikber b'hal holma
fil-ġnien helu ta' qalb kull għalliem.

Rit. Hajjitna warda tiftah
li ssellem lil kulhadd,
tissaqqa biex la nikbru
tisbieh, bla tidbiel qatt.

Taghna l-jiem li ngħadduhom nilagħbu,
taghna s-snin li ngħixuhom mal-ktieb,
taghna l-hajja w għalina l-gejjieni
u xejn niket, xejn biki, xejn hsieb.

Rit.

Id f'id nimxu naraw ix-xemx tielgħa,
u nsellmulha b'dil-qalb tikwi nar,
id f'id ngħannu din l-ghanja ferhana
li mill-klassi nġorruha sad-dar.

Rit.

Iż-żghozija tfawrilna lil qlubna
b'din il-hegġa li qatt ma tistrieħ,
lill-iskola w lil blietna nixegħlu
b'nar li xejn, xejn u xejn ma jitfih.

Rit.

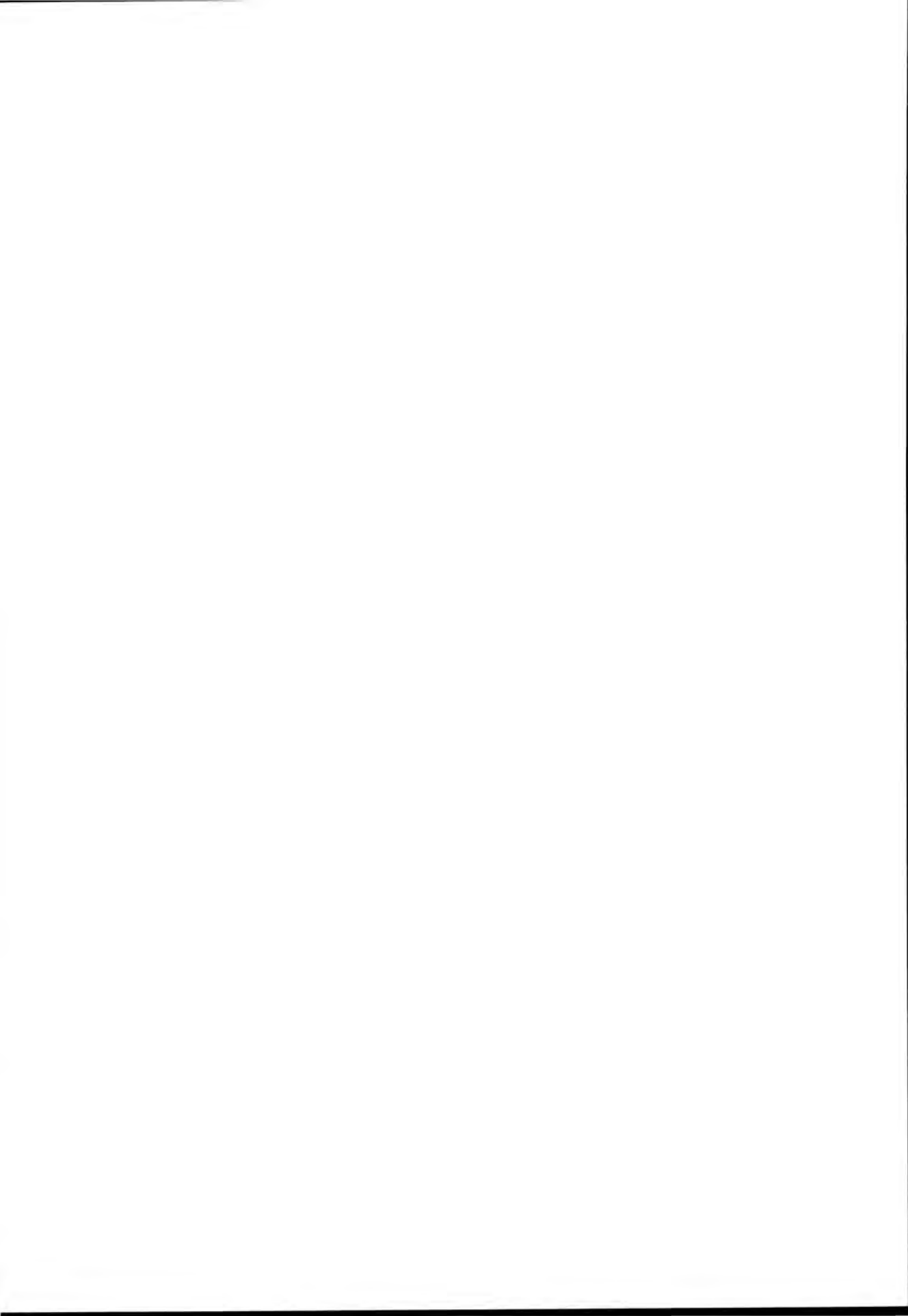
Mel' ifthulna t-triqat halli ngħaddu
rasna 'l fuq, mohħna kburi bl-gharfien,
mel' ifthulna ha nxerrdu fuq artna
dawl li jikber u jikber maż-żmien.

Rit.

OLIVER FRIGGIERI

April 1988

Full text used in L-INNU TA' L-ISKOLA.



Works for Band

2

The musical score is arranged in ten staves. The first two staves are for woodwinds, with dynamics *p* and *f*. The next two staves are for brass, also with *p* and *f* dynamics. The bottom four staves are for percussion, with *p* and *f* dynamics. The percussion part includes specific instructions for 'Cassa' and 'Tutti'.

TRANSITUS ALLA MEMORIA DI VINCENZO CIAPPARA
Funereal Band March. Page from the score.

FUNERAL MARCH FOR BAND – CONSUMATUM EST

6

The image shows a handwritten musical score for a band. It consists of ten staves. The top two staves are for woodwinds (flutes and clarinets), the next two for brass (trumpets and trombones), and the bottom two for percussion (snare and bass drums). A conductor's part is written on the bottom-most staff. The score includes various musical notations such as notes, rests, dynamics (p, f), articulation (accents), and performance instructions like *una sda* and *tutti*. The key signature has one sharp (F#) and the time signature is 3/4. The conductor's part is marked *p* and *Cassa*.

CONSUMATUM EST Page from a copy of the score.

FUNERIAL MARCHES FOR BAND

All scores and parts have been donated to the "La Valette Band Club", Valletta.

Listed hereunder are arrangements of these works. These are scored for Pianoforte and Strings.

3033 8189 **A DOM MAURUS CARUANA (1945)**



3034 8189 **GOLGOTA (1946)**
La Valette Band Club reference: 29



3035 8189 **A PIETRO MASCAGNI (1947)**
La Valette Band Club reference: 33



3036 8189 **CONSUMATUM EST (1947)**
La Valette Band Club reference: 35



FUNERAL MARCH FOR BAND - MARCIA FUNEBRE IN DO MINORE

3

Fl.

cl.

Sop. sax

cont.

corni

Cor. ang.

trump.

trbn.

Sop. sax

trbn.

Bar.

Bass

MARCIA FUNEBRE IN DO MINORE ALLA MEMORIA DI REGINALDO CAFFARELLI
Page from a copy of the score.

FUNERAL MARCHES FOR BAND

Music Microfilm
Ms. No. Proj. No.

- 3037 8189 **VITA BREVIS (1949)**
La Valette Band Club reference: 39



- 3038 8189 **MATER DOLOROSA (1954)**
Composed in the memory of: Prof. Gius. Hyzler.
La Valette Band Club reference: 45



- 3039 8189 **MARCIA FUNEBRE IN DO MINORE ALLA MEMORIA
DI REGINALDO CAFFARELLI (1962)**
La Valette Band Club reference: C 6



- 3040 8189 **TRANSITUS ALLA MEMORIA DI VINCENZO CIAPPARA (1978)**



WORK FOR BAND – MALTESINA

Handwritten musical score for a band, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a single system with 13 measures. The top staff begins with a dynamic marking of *mf* and a measure rest for the first measure. The second staff has a dynamic marking of *mf* and a first ending bracket labeled "13" above it. The third staff has a dynamic marking of *mf* and the text "cui clarinetto" written below it. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *mf* and the text "Tutti la Corolla" written above it. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff has a dynamic marking of *mf*. The eleventh staff has a dynamic marking of *mf*. The twelfth staff has a dynamic marking of *mf*. The thirteenth staff has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, beams, and slurs.

MALTESINA Page from the score.

WORKS FOR BAND

SIMOISIUS (Concert Overture in C Minor) (1929)

First performance at the Manoel Theatre on Saturday, 11th January, 1969, by the Malta Band Clubs Association.

Conductor: N. Mifsud.

Score and all parts are held at the Malta Band Clubs Association, Hamrun.

3046

MALTESINA (1931)

A Fantasy based on Maltese Folk melodies.

Premiered on the Palace Square in 1931 by the Scottish Highland Fusiliers Light Infantry Band.

Often performed by: The National Band of Malta, L'Isle Adam Band – Rabat, Żejtun Band and various other Bands.

Duration about 8 mins.



PRIMAVERA (1945)

Marcia di Festa.

Performed by the La Valette Band during the celebrations of St. Paul's feast in February, 1945 and 10th February, 1947.

La Valette Band Club reference: 34

Duration about 5 mins.

LARGO ALL'ANTICO (1947)

Performed for the first time by the National Youth Band under the auspices of the Malta Band Clubs Association in April 1973.

Conductor: Carmelo Schembri.

Score and all parts are held at the Malta Band Clubs Association, Hamrun.

HOMMAGE A COUPERIN (1964)

First performance by the National Youth Band under the auspices of the Malta Band Clubs Association, on the 22nd December, 1973, at the Manoel Theatre, Valletta.

Conductor: Carmelo Schembri.

Score and all parts are held in the Archives of the National Band – Ministry of Culture, donated on the 1st October, 1985.

Also performed during the Seminar of the Esperanto Society in Jugoslavia – December 1980.

IMPRESSIONS ALPESTRE (1966)

The work depicts the beauty of an Alpine panorama, the dawn of a fine day, a shepherd's serenade, wonderful waterfalls, and finally sunset.

Premiered by the Malta Band Clubs Association at the Catholic Institute on the 17th December, 1966.

Conductor: G. Martin.

Score and all parts at the Malta Band Clubs Association, Hamrun.

DELIANA (1969)

Symphonic March dedicated to Mr. M.A. Delia – Life President of the Malta Band Clubs Association.

Premiered on the 8th of September, 1969, in Manchester by the Lancashire Maltese Community, on the occasion of Malta's National Festivities – 1969.

First performance in Malta on the 17th January, 1970 at the Manoel Theatre in a Concert of the Malta Band Clubs Association.

Conductor: Carmelo Borg.

Score and all parts are held at the Malta Band Clubs Association, Hamrun.

L-GHANJA TAŻ-ŻEJTUN (1970)

For choir and Military Band.

Words by Trevor Zahra.

First performance by the Regina Coeli Choir of Mġarr and the Zejtun Band.

Conducted by Jos. M. Barbara.

Score and all parts held at the Zejtun Band Club, Zejtun.

CATERINA DESGUANEZ (1971)

Band Fantasy.

All scores and parts donated to the La Valette Band Club.

Correspondence Reference: 24th May, 1971.

Premiered on Sunday, 12th November, 1972 during the Anniversary Festivities of the La Valette Band Club.

Conductor: Joseph Sammut.

HOMMAGE TO THE LA VALETTE BAND (1974)

Composed for the 100th Anniversary of the La Valette Band Club.

Premiered on the 17th October, 1974, at the Manoel Theatre, Valletta, with a repeat performance on the 19th October, 1974.

Conductor: Joseph Sammut.

Performed again on the 14th July, 1975, during the Feast of the Madonna of Carmel, Valletta.

AIR DE BALLET (1976)

First performance by the Malta Band Clubs Association Band on the 9th February, 1976.

Score and all parts held at the Malta Band Clubs Association, Hamrun.

WORK FOR BAND – 5 TA' MEJJU 1983

4.

The image shows a page of handwritten musical notation for a band work. The score is written on multiple staves, including a grand staff (treble and bass clefs) and several individual staves for woodwinds and strings. The notation includes notes, rests, and various musical symbols such as slurs, ties, and dynamic markings like *ff* and *f*. There are also handwritten annotations: "cannuto" on the left side, "Tutti" at the bottom, and "Lacrima vibrato" near the bottom right. The page is numbered "4." in the top right corner.

5 TA' MEJJU 1983 Page from the score.





1930



1950



1965



1986

Vigorouso (♩=76) 52

**Exhibition of the
 Works and Career
 of
 CARMELO PACE
 on his 80th Birthday
 at the
 Cathedral Museum of Mdina
 on
 Monday 23 June 1986
 Preceded by a
 Vocal Concert
 at the
 Cathedral Church of Mdina
 at 7 p.m.**

Attaini
 Hand
 Fl.
 Clar.
 Clar.
 Bassoon
 Oboe
 Trp.
 Trb.
 Horns
 I II
 III
 Timp.
 Snare
 Cym.
 Gong
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.
 S.
 A.
 T.
 B.

Front cover of the Programme of the Exhibition of the Works and Career of Carmelo Pace on his 80th Birthday, held at the Cathedral Museum of Mdina on Monday, 23rd June, 1986. This exhibition was preceded by a Vocal and Orchestral Concert at the Cathedral of Mdina.



PROGRAMME

" APRILJA "

Lyrics: W.P. Gulia
Soprano: Catherine Gauci

" SPERANZA "

Lyrics: V.M. Pellegrini
Bass: Ronald Azzopardi Caffari

" L'AMORE D'UN ARTISTA "

Lyrics: Carmelo Pace
Tenor: Arthur Micallef

" PREGHIERA DI SAULO "

Lyrics: V.M. Pellegrini
from the Cantata di "SAN PAOLO"
Baritone: Lino Attard

" GENTILE CREATURA "

Duet from the third Act of the Opera " ANGELICA "
Librettist: V.M. Pellegrini
Soprano: Marie Therese Vassallo
Bass: Joe Vella Bondin

" FORSE CI SARA' DATO "

Duet from the Second Act of the Opera " I MARTIRI "
Librettist: V.M. Pellegrini
Soprano: Phyllis Bajada Abram
Tenor: Brian Cefai

" GIUNTO E' IL MOMENTO "

Trio from the first Act of the Opera " CATERINA DESGUANEZ "
Librettist: Ivo Muscat Azzopardi
Soprano: Marie Therese Vassallo
Tenor: Joe Huber
Bass: Joe Vella Bondin

With the participation of:

Pianists: Stephanie Lauri
Rita Psaila

Instrumentalists: (in alphabetical order)

Monica Attard Mary Rose Bondin Helen De Gabriele
Carmine Lauri Sarah Spiteri Stephen Zammit

C O N D U C T O R
T H E C O M P O S E R



Carmelo Pace conducting.



Performers and audience being addressed by the Archbishop, Joseph Mercieca.



Archbishop Joseph Mercieca and guests at the Concert at the Cathedral, Mdina.



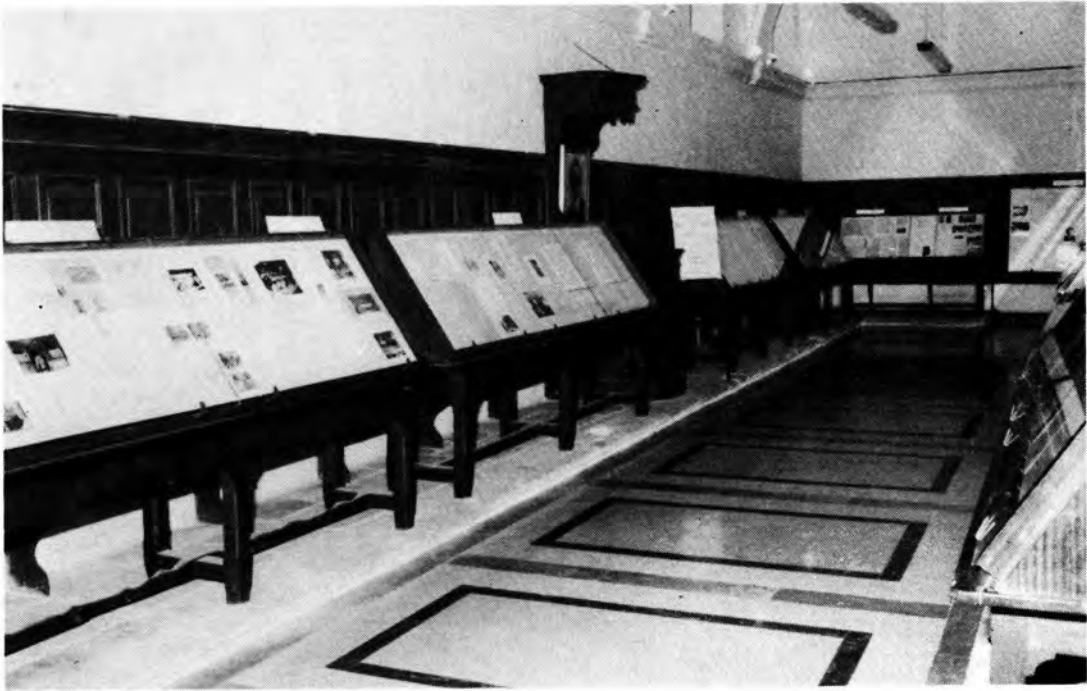
CARMELO PACE, MUSICORUM MAGISTER AC COMPOSITOR entry on the commemorative plaque at the entrance of the Cathedral Museum, Mdina, Malta.



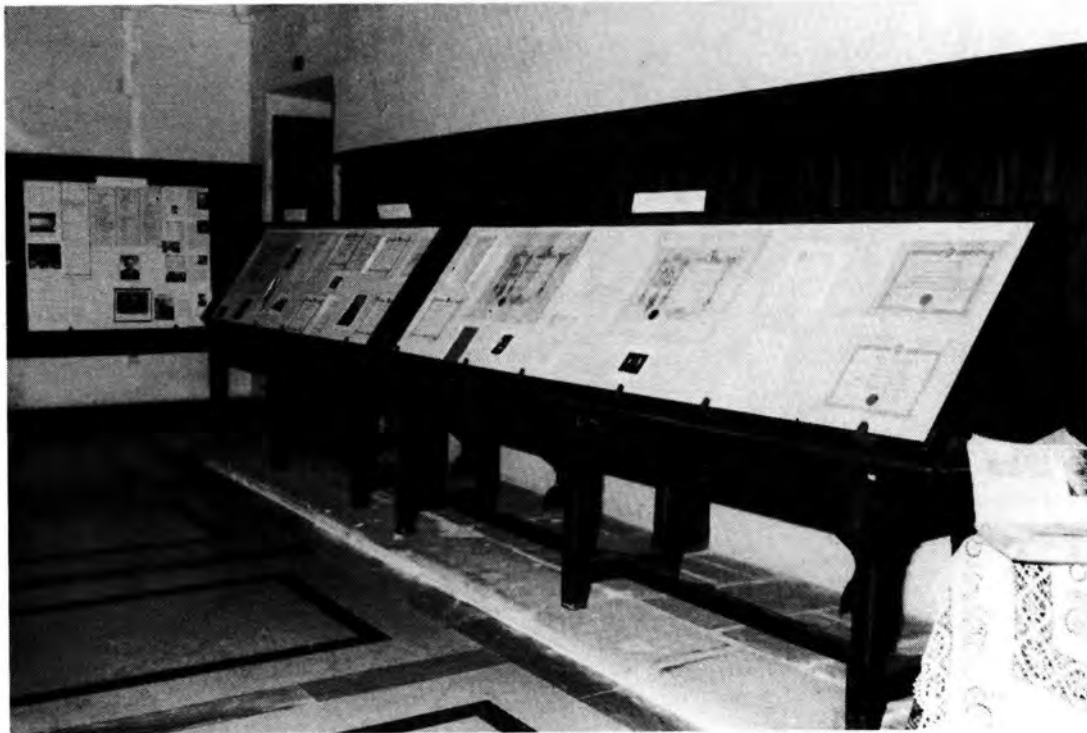
Archbishop Joseph Mercieca, Monsignor Edward Coleiro, Canon John Azzopardi—Curator of the Cathedral Museum and Canon Anton Cefai at the opening of the Exhibition.



Archbishop Joseph Mercieca, Canon John Azzopardi and Carmelo Pace at the Exhibition.



Some of the Exhibits at the Exhibition.



Another section of the Exhibition.

Inauguration Concert
of the
Malta Cultural Institute

at the
Hotel Phoenicia

on
February 15th, 1949

under the distinguished patronage

of
H.E. the Governor and Lady Douglas

and the

Hon. the Minister for Education and Mrs. G.G. Ganado



Programme of the Inauguration Concert of the **Malta Cultural Institute** on the 15th February, 1949. Carmelo Pace, a founder member of the Institute also conducted the Orchestra during this concert.

Prof. Gaston Tonna Barthet, Founder and Director of the M.C.I. until his death in 1987.



One of the various **Chamber Music Ensembles** founded by Carmelo Pace, performing during a Malta Cultural Institute concert.

Violins: Helen De Gabriele and Doris Alden, Violas: Carmelo Pace and Joseph Azzopardi, Violoncello: Joseph Bonello.



“Malta Cultural Institute Pianoforte Quartet” in a performance of Carmelo Pace’s **QUARTETTO LIRICO**.

Pianoforte: Laura Caruana, Violin: Helen De Gabriele, Viola: Carmelo Pace and Violoncello: Joseph Micallef.



“The Malta Cultural Institute Pianoforte Quartet” in a performance of one of Carmelo Pace’s **Pianoforte Quartets**.

Pianoforte: Tessie Briffa, Violin: Helen De Gabriele, Viola: Carmelo Pace, Violoncello: Joseph Micallef.



“Malta Cultural Institute Octet” (1957)

Left to right: Carmelo Muscat, Helen Azzopardi, Alice Azzopardi, Joseph Camilleri, Joseph Bonello, Aronne Sultana, Effie Serge and Carmelo Pace.



“The Young People’s Orchestra” and the “Stella Maris College Choir” in one of their various performances given under the auspices of the Malta Cultural Institute. Conductor: Helen De Gabriele.



“The Orkestra Malta Żaghzughha” conducted by Mro. Carmelo Abela performing one of Pace’s works.



“The St. Monica Accordion Ensemble” conducted by Mro. Victor Zammit. This ensemble often performed Pace’s works.



APPENDIX 1
CATALOGUE OF WORKS
IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1926	2640	Two Pieces 1. Reverie 2. Lullaby	Trio: Piano, Violin, Violoncello
	2750	Reverie	Chamber Orchestra
	2783	Reverie	Violin and Piano
1927	2676	String Quartet in C Major Allegro, Adagio, Scherzo, Fugue	
1928	2677	String Quartet in F Major Allegro, Adagio, Scherzo, Fugue	
1929	2678	String Quartet in B Flat Major Allegro, Andante, Scherzo, Fugue	
	2692	Simoisius – Overture in C Minor	Orchestra
		Simoisius – Overture in C Minor	Band
	2739	Meditazione	Chamber Orchestra
	2782	Meditazione	Violin and Piano
	2809	Meditazione	Violoncello and Piano
		Meditazione	Band
	2740	Chant Sans Paroles No. 1	Chamber Orchestra
	2784	Tarantelle	Violin and Piano/Strings
2810	Tarantelle	Violoncello and Piano/Strings	
2582	Missa "Corde Jesu"	Liturgical; Soprani, Contralti, Organ and Strings	
1930	2679	String Quartet No. 1 Allegro Moderato, Andante Funebre, Tempo di Habanera, Allegro	

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1930	2693	Atalanta	Symphony Orchestra
<i>cont.</i>	2722	Overture in G Minor	Orchestra
	2723	Polonaise	Chamber Orchestra
	2741	Bolero	Chamber Orchestra
	2742	Danza Orientale	Chamber Orchestra
	2785	Andante Patetico ed Impromptu	Violin and Orchestra
	2786	Moto Perpetuo No. 1	Violin and Piano
	2593	Tantum Ergo	Liturgical; S.A.T.B.
	2597	Litania	Liturgical; S.A.T.B. and Organ
	2598	Salve Regina	Liturgical; Bass Solo and Organ
	2599	Magnificat	Liturgical; Tenor and Bass Soloists, Tenors, Basses and Organ
	2594	Tantum Ergo	Liturgical; For Two voices and Organ
	2595	Tantum Ergo	Liturgical; Unison Choir, Organ and Strings
	2584	Introit "Corde Jesu"	Liturgical; Tenors, Basses and Organ
	2585	Introit "Miseri Cordia Domini"	Liturgical; Unison Choir and Organ
	2600	Ave Maria	Liturgical; For Two Voices and Organ
	2601	Ave Maria	Liturgical; Soloist and Organ
	2602	Tu es Sacerdos	Liturgical; For Two Voices and Harmonium
	2603	Ecce Sacerdos Magnus	Liturgical; Unison Choir, Organ and Violin
	2604	Ecce Sacerdos Magnus	Liturgical; For Two Voices and Harmonium
	2605	Tota Pulchra	Liturgical; S.A.T.B.
1931	2680	String Quartet No. 2 Allegro Moderato, Intermezzo, Burla, Finale	
	2694	Symphonie Dramatique	Symphony Orchestra
	3046	Maltesina	Fantasy for Band
1932	2681	String Quartet No. 3 Vivo, Largo, Allegretto Burlesco, Allegro con Fuoco Inno della Scuola Agostiniana	Unison Choir Words: Italian: Fr. Ambrogio O.S.A.

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1933	2682	String Quartet No. 4 Vivace, Allegretto Burlesco, Grave, Audace	
	2641	Chant Nocturne	Trio: Piano, Violin, Violoncello
	2743	Chant Nocturne	Chamber Orchestra
	2790	Chant Nocturne	Violin and Piano
	2804	Chant Nocturne	Viola and Piano
	2811	Chant Nocturne	Violoncello and Piano
	2771	Tonal Fugue	Organ
	2929	Rizzo	Unison Choir Words: English: D. Gruppetta
	Inno dell'Unione Corale ed Orchestrale Maltese	Unison Choir	
1934	2683	String Quartet No. 5 Moderato, Allegro Moderato, Andante, Animato	
	2695	Hamlet – Overture Fantastique	Symphony Orchestra
	2744	Seville – Spanish Waltz	Chamber Orchestra
	2745	Music and Flowers	Chamber Orchestra
	2817	Lonely Brook	Violoncello and Piano
	2818	Concert Polonaise	Violoncello and Piano
		Inno della "Duke of Connaught's Own Band"	Unison Choir
1935	2684	String Quartet No. 6 Allegro Moderato, Vivace, Andante Sostenuto, Allegro Deciso	
	2805	Scherzino	Viola and Piano
	2896	Parted	Tenor/Baritone/Bass and Piano Words: English: Carlton Crouch
	2606	Salvator Mundi	Liturgical; S.A.T.B. and Orchestra
	1936	2685	String Quartet No. 7 Allegro ma non troppo, Andante, Vivace
2696		Brazil – Poeme Symphonique	Symphony Orchestra
2724		Maltesina	Orchestra
2806		Allegro Scherzoso	Viola and Piano

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1937	2686	String Quartet No. 8 Allegro, Capriccio, Allegro Brioso	
1938	2687	String Quartet No. 9 Allegro Moderato, Alla Burlesca, Lento, Allegro	
	2725	Eventide	String Orchestra
	2782	Adagio and Allegro	Violin and Piano
	2812	Adagio and Allegro	Violoncello and Piano
1939	2654	Rhapsodie	Pianoforte Solo
	2697	La Leggerezza	Orchestra
	2789	The Forest – Adagio Cantabile	Violin and Piano
	2997	Inno al nome di Geltrude	Soprani, Contralti and Organ
1940	2698	Jubilamus – Symphonic March	Symphony Orchestra
	2788	Fantasia Gitana	Chamber Orchestra
	2788	Fantasia Gitana	Violin and Piano
	2727	Moto Perpetuo	Chamber Orchestra
	2792	Moto Perpetuo No. 2	Violin and Piano
	2728	Intermezzo	Piano and Strings
	2746	Minuetto	Chamber Orchestra
	2634	Ballet Hongrois 1. Scene: A Dream 2. Scene: The Meeting 3. Scene: Night in a Gipsy Camp 4. Scene: Grand Nuptial March	Chamber Orchestra
	2823	Phantasy	Flute and String Quartet
	2832	Introduzione ed Allegro	Clarinet Solo, Strings and Piano
	2862	Nel Crepuscolo	Soprano or Tenor and Piano Words: Italian and Maltese: V.M. Pellegrini
	2897	The Passionate Shepherd to his Love	Tenor and Piano Words: English: C. Marlowe
	2636	Pianoforte Concerto No. 1 in D Minor Moderato, Adagio, Allegro Moderato	

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1944	2860	Sextet in C – Suite de Concert Allegro Moderato, Largo, Allegro Scherzoso in tempo di Tarantella, Allegro	Oboe, Horn, Violins, Violas, Violoncellos with Doublebass at lib.
	2637	Pianoforte Concerto No. 2 in One Movement	
	2991	Innu ta' l-Istudenti Universitarji	Unison Choir, Piano/Orchestra Words: Maltese: Albert M. Cassola
1945	2729	Chant Sans Paroles No. 2	Chamber Orchestra
	2655	Chant Sans Paroles No. 2	Pianoforte Solo
	2772	Meditazione	Organ
	2730	Spanish Serenade	Chamber Orchestra
	2747	Arietta	Chamber Orchestra
	2752	Primavera	Chamber Orchestra
		Primavera	Band
	3033	A Dom Maurus Caruana A Dom Maurus Caruana	Piano and Strings Band – Funereal March
2863	Alla B. V. del Carmelo	Soprano or Tenor and Piano Words: Italian: V.M. Pellegrini	
1946	3034	Golgota	Piano and Strings
		Golgota	Band – Funereal March
	2699	Bernardette – Tone Poem	Symphony Orchestra
	2731	Les Dorades – Scene de Ballet	Chamber Orchestra
	2748	Barcarola Triste	Chamber Orchestra
	2749	Le Matin	Chamber Orchestra
	2751	Suite of Dances	Chamber Orchestra
		Egiziana	
		Giapponese	
		Spagnuola	
		Polacca	
		Inglese	
	Ungherese		
	Italiana		
	Maltese		
2813	Humoresque	Violoncello and Piano	
2814	Aria and Impromptu	Violoncello and Orchestra	
2864	Ode – Christ's Nativity	Soprano Solo, Choir, Piano/Orchestra Words: English: John Milton	

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1947	2865	Rivelazione	Soprano or Tenor, Violin and Piano Words: Italian: George Zammit
		Innu lil Marija Bambina	Unison Choir Words: Maltese: Dun Frans Camilleri
	3035	A Pietro Mascagni	Piano, Strings and Clarinet
		A Pietro Mascagni	Band – Funereal March
	3036	Consumatum Est	Piano, Strings and Clarinet
		Consumatum Est	Band – Funereal March
	2732	Adagio	Chamber Orchestra
	2753	Largo all'Antico	Chamber Orchestra
	2815	Largo	Violoncello and Piano
		Largo	Band
	2754	Care Memorie	Chamber Orchestra
	2755	Barcarola	Chamber Orchestra
	2756	Serenade and Habanera	Chamber Orchestra
		Serenade and Habanera	Pianoforte Solo
1948	2757	Canzonetta Marinaresca	Chamber Orchestra
	2758	Harvest Time	Chamber Orchestra
	2759	Grandmother's Delight	Chamber Orchestra
	2656	Three Country Pictures	Pianoforte Solo
		1. Sunshine in the fields (Serenité Champetre)	
		2. Moonlight in the fields (Nocturne)	
		3. The Frolicking Wildcat (Le Chat Dansant)	
	2824	Capriccio per Flauto	Flute Solo and Orchestra
	2866	What the Thrush Said	Contralto and Piano Words: English: John Keats
2992	Innu ta' l-Irgiel ta' L-Azzjoni Kattolika	Unison Choir Words: Maltese: Dun Frans Camiller	
2993	Innu ta' l-Emigranti Maltin	Unison Choir, Piano/Orchestra Words: Maltese: Joe Calleja	
1949	2760	Romance	Chamber Orchestra
	2761	Intermezzo in Tempo di Valzer	Chamber Orchestra
	2762	L'Enchantement de la Riviera	Chamber Orchestra
	3037	Vita Brevis	Piano, Strings and Clarinet
		Vita Brevis	Band – Funereal March

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1949 <i>cont.</i>	2867	Alla Primavera	Contralto and Piano Words: Italian: Albert M. Cassola
1950	2700	Chanson d'un Berger (A Shepherd's Song)	Orchestra
	2701	Loreley	Orchestra
	2733	Fantasia pour Orchestre a Cordes	String Orchestra
	2734	Nocturne d'Avril	Chamber Orchestra
	2763	Soirée Dansante	Chamber Orchestra
	2657	Impromptu	Pianoforte Solo
	2898	L'Amore d'un Artista	Tenor and Piano/Orchestra Bass and Piano Words: Italian: Carmelo Pace
	2919	Song for St. Cecilia's Day	Soprano, Contralto and Piano Words: English: John Dryden
	2930	Ommna Hanina	For Two Voices and Piano/Organ Words: Maltese: Dun Frans Camilleri
	2931	La Nuit et Moi	S.A.T.B. and Orchestra Words: French: Gaston Tonna Barthet
	2932	Il-Buskett	S.A.T.B./Two Voices and Piano Words: Maltese: Carmelo Pace
	2591	Seven Psalms No. 6: Ħaduh, No. 32(3) Ħsibijiet ta' wiehed niedem, No. 38(37) Talba ta' midneb, No. 51(50) Miserere, No. 102(101) Tnehid ta' wiehed fil-jasar, No. 130(129) De Profundis, No. 143(142) Talba għall-ghajnuna t'Alla	Liturgical
	2607	Scio Enim	Liturgical; S.A.T.B.
	2985	They heard the Angels (The Magi Journey Very Far)	Unison Choir and Organ/Piano Words: English: Carmelo Pace
1951	2994	Innu lil Dun Mikiel Xerri	Unison Choir Words: Maltese: Salvu Mifsud
	2995	Innu lil Annibale Preca	Unison Choir and Orchestra Words: Maltese: Salvu Mifsud
	2764	Pas Leger	Chamber Orchestra
	2791	Pas Leger	Violin and Piano
	2899	La Voce della Speranza	Tenor and Piano/Orchestra Words: Italian: A. Xerri

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1952	2996	Innu lil "Alla Missier"	S.A.T.B. Words: Maltese: Rev. C. Farrugia
	2793	Arietta	Violin and Piano
	2773	Prelude and Fugue	Organ
	2735	Ouverture en Re Majeur	Chamber Orchestra
	2736	Fantasia Zingaresca	Chamber Orchestra
1953	2900	Ricordi	Tenor and Piano/Orchestra Words: Italian: C. Ciantar
1954	2702	Danza Rustica Siciliana	Orchestra
	2658	Toccatina	Pianoforte Solo
	2794	Aria con Variazioni No. 1	Violin and Piano/Orchestra
	2849	Rondo Capriccioso	Alto Saxophone and Chamber Orchestra
	2850	Scherzo	Alto Saxophone and Piano
	3038	Mater Dolorosa	Pianoforte
		Mater Dolorosa – Alla Memoria del Prof. Gius. Hyzler	Band – Funereal March
	2628	La Predestinata	Stage Work – S.A.T.B. and Orchestra Libretto: Italian: V.M. Pellegrini
	2628	Il-Maghzula minn Alla	Libretto: Maltese: Maria Pisani
1955	2629	Il Natale di Cristo	Stage Work – S.A.T.B. and Orchestra Libretto: Italian: V.M. Pellegrini
	2629	It-Twelid ta' Kristu	Libretto: Maltese: Maria Pisani
	2795	Sarabande and Gigue	Violin and Piano
	2796	Arietta ed Allegro Staccato	Violin and Piano
	2639	Fantasia Lirica	Pianoforte Solo and Chamber Orchestra
	2651	Rondo Scherzoso	Pianoforte Duet
	2659	The Lonely Valley	Pianoforte Solo
	2660	Three Maltese Pictures	Pianoforte Solo
		1. Fields and Butterflies (Maytime) 2. Sunset on the Sea (Autumn) 3. At the Races	

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1956	2703	Five variations on an Old Welsh Theme (Dear Harp of my Country)	Orchestra
	2704	Poeme Lyrique	Orchestra
	2737	Hommage a Mozart	Orchestra
	2765	A Country Song	S.A.T.B. and Chamber Orchestra Words: English: Carmelo Pace
	2868	Serenata Marinaresca	Soprano or Tenor and Piano/Orchestra
	2868	Serenata Marinaresca	Contralto/Bass, Piano/Orchestra Words: Italian: Carmelo Pace
	2869	Aprilja	Soprano or Tenor and Piano/Orchestra
	2869	Aprilja	Bass and Piano/Orchestra Words: Maltese: Wallace Ph. Gulia
	2870	Tu Sei quel Fiore	Soprano or Tenor and Piano/Harp and Strings/Orchestra Words: Italian: Carmelo Pace
	2871	To the Daisy	Soprano or Tenor and Piano Words: English: William Wordsworth
	2933	Hunting Song	S.A.T.B. Unaccompanied or with Piano/Orchestra Words: English: Sir Walter Scott
	2934	The Music Makers	S.A.T.B. and Tambourine Words: English: A.W.E. O'Shaughnessy
	2935	The Retreat – Madrigal	S.A.T.B. Words: English: Henry Vaughan
	2608	Jubilate Deo	Liturgical; S.A.T.B. and Orchestra
	2998	Innu lill-Qalb ta' Ġesù	Unison Choir and Piano/Orchestra Words: Maltese: Dun Frans Camilleri
1957	2643	Passacaglia e Furlana	Piano, Flute, Clarinet and Bassoon
	2644	Sarabande and Gigue	Piano, two Violins, Viola and Violoncello
	2661	Variations on a Theme of Nicolò Isouard	Pianoforte Solo
	2662	Theme with Variations	Pianoforte Solo
	2936	Ħmistax-il Ferħa lil Marija Vergni	For Two Voices and Piano/Orchestra Words: Maltese: Crispin Mangion
	2937	Ninna Nanna Alpina	S.A.T.B. Unaccompanied or with Orchestra

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1957 <i>cont.</i>	2938	La Festa del Poeta	S. A. T. B. Unaccompanied or with Orchestra Words: Italian: V. M. Pellegrini
	2939	The Silly Flea	S. A. T. B. Words: English: Giles Farnaby
	2940	The Song of Youth	For Two Voices and Piano Words: English: C. Cauchi
	2999	Innu lill-Ven. Nazju Falzon	Unison Choir and Piano/Orchestra Words: Maltese: Fr. Marjanu Vella O.F.M.
	3000	Innu tal-Moviment ta' Kana	Unison Choir and Piano/Orchestra Words: Maltese: Dun Frans Camilleri
1958	3001	Innu Il-Ferh tax-Xirka tal-Isem Imqaddes ta' Gesù	Unison Choir Words: Maltese: Ġużè Mifsud Bonnici
	2872	Che Importa	Soprano or Tenor and Piano/Orchestra Words: Italian: V. M. Pellegrini
	2920	He Shall be King	Soprano, Tenor, Bass, Violin, Viola, Violoncello and Harp Libretto: English: V. M. Pellegrini
	2921	A Hunting Day For All	Soprano, Tenor, Bass, Violin, Viola, Violoncello and Piano Libretto: English: V. M. Pellegrini
	2610	Stabat Mater	Liturgical; S. A. T. B.
1959	2779	Le Petit Carillonneur	Chimes and Orchestra
	2834	Nocturne	Clarinet and Piano
1960	2833	Rhapsody	Clarinet and Piano
	2705	Fantasia Gioviale	Wind Instruments
	2706	Cavalcata – Intermezzo from <i>Cantata S. Paolo</i>	Orchestra
	2766	Air de Ballet	Chamber Orchestra
		Air de Ballet	Band
	2780	Nocturne	Harp
	2781	Elegie pour Orchestre a Cordes et Harpe	
	2691	String Sextet	Two Violins, Two Violas and Two Violoncelli

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1960 <i>cont.</i>	2856	Wind Quintet Prelude, Allegro, Intermezzo, Finale	Flute, Oboe, Clarinet, Horn and Bassoon
	2873	La Campana – Aria con Variazioni	Soprano and Piano Words: Italian: Carmelo Pace
	2874	Tema e Variazioni	Soprano and Piano Words: Italian: Carmelo Pace
	2875	Early Spring	Soprano or Tenor and Piano Words: English: William Wordsworth
	2907	Preghiera di Saulo – from the <i>Cantata di S. Paolo</i>	Baritone and Orchestra Words: Italian: V.M. Pellegrini
	2908	Sorge su Malta – from the <i>Piccola Cantata di S. Paolo</i>	Bass and Piano/Orchestra Words: Italian: V.M. Pellegrini
	2922	Three poems of John Keats 1. Endymion 2. On the Sea 3. Robin Hood	Soprano, Tenor, Flute, Oboe, Violoncello and Harp Words: English: John Keats
	2941	L-Imnarja	S. A. T. B. Unaccompanied or with Piano/Orchestra Words: Maltese: Arranged by Carmelo Pace
	2942	T'Accogliam Pane Celeste	S. A. T. B. Unaccompanied or with Piano/Orchestra Words: Italian: V.M. Pellegrini
	2943	Pain, Sorrow, Peace, Freedom	Humming for Children in Two Voices
	2944	Description of Spring	S. A. T. B. Words: English: Henry Howard
	2945	Gentle Maiden – Irish Folk Song	S. A. T. B. Unaccompanied or with Piano/Orchestra
	2946	Primavera	For Two Voices and Piano Words: Italian: Carmelo Pace
	2947	Barcarola	For Two Voices and Piano Words: Italian: Carmelo Pace
	2980	Orgia	For Four Male Voices and Piano Words: Italian: Albert M. Cassola
	2983	Spring	For Three Female Voices Words: English: Thomas Nash
	3002	Innu taç-Ċentinarju Pawlin from <i>L'Araldo di Cristo</i>	Unison Choir and Piano/Orchestra Words: Italian: V.M. Pellegrini Words: Maltese: Dun Frans Camilleri
	3003	Innu lil S. Pubblju	Unison Choir and Piano/Orchestra Words: Maltese: G. Chetcuti

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1960 <i>cont.</i>	2630	San Paolo – L’Araldo di Cristo	Stage Work – Baritone Solo S.A.T.B. and Orchestra Libretto: Italian: V.M. Pellegrini
		Piccola Cantata di San Paolo	Bass Solo, S.A.T.B. and Orchestra Words: Italian: V.M. Pellegrini
	2776	Sonata in A Minor	Accordion
1961	2663	Morceau Lyrique	Pianoforte Solo
	2664	Prelude, Fuga and Finale	Pianoforte Solo
	2876	Ascolta	Soprano or Tenor and Piano Words: Italian: V.M. Pellegrini
	2877	Rose di Maggio	Soprano or Tenor and Piano/Orchestra Words: Italian: Carmine Manzi
	2909	Fear No More	Baritone and Piano Words: English: William Shakespeare
	2910	Il Risveglio	Bass and Strings Words: Italian: V.M. Pellegrini
	2609	Tribus Miraculis – Alleluja	Liturgical; Choral Eight Mixed Voices
1962	2645	Quartetto Lirico No. 1 Allegro, Largo, Allegro con Fuoco	Piano, Violin, Viola and Violoncello
	3039	Marcia Funebre in Do Minore – Alla Memoria di Reginaldo Caffarelli	Band
	3004	Innu Crux Fidelis	First Part: Soprani and Contralti Second Part: Soprani and Basses
	3005	Innu lil S. Pietru Appostlu	For Two Voices and Piano
	2631	Space Adventure – Youth Opera	Two Soloists and Treble Voices with Orchestra Libretto: English: Albert M. Cassola
1963	2948	Fejn it-Tieqa tal-Fanal	S.A.T.B. and Piano
	2949	Fall, Leaves, Fall	S.A.T.B. Words: English: Emily Brontë
	2950	L-Ewwel ta’ Mejju	For Two Voices and Piano Words: Maltese: Wallace Ph. Gulia
	2951	Grilli e Grillini	S.A.T.B. Words: Italian: V.M. Pellegrini
	2986	Is-Sultan Twieled	S.A.T.B.
	2986	Is-Sultan Twieled	For Two Voices

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1963 <i>cont.</i>	2986	Is-Sultan Twieled	For Soprano Solo and Choir with or without Piano/Organ Words: Maltese: Ivo Muscat Azzopardi
		Inno a Santa Maria Maddalena dei Pazzi	Unison Choir and Piano Words: Latin: Fr. Damiano Cachia O.Carm
	3006	Hymn "Sing to Mary Choir"	Unison Choir and Piano Words: English: Fr. Norbert M. De Gabriele O.Carm
	3007	Hymn of the Helpers of the Child Jesus	Unison Choir Words: English: George Zammit
		Innu Lil San Girgor	Unison Choir Words: Maltese: Rev. C. Farrugia
1964	2707	Marionettes – Two Puppet Dances from <i>Space Adventure</i>	Orchestra
		1. Introduction & Slow March	
		2. A Tarantelle for an Ensemble	
	2767	Hommage a Couperin	Chamber Orchestra
		Hommage a Couperin	Band
	2652	Toccata	Pianoforte Four Hands
	2619	Alba Dorata – Opera Oratorio in three parts	Soloists, S. A. T. B. and Orchestra Libretto: Italian: V.M. Pellegrini
		1. Trionfo di Fede	
		2. Gloria Europea	
		3. Osanna agli Eroi	
	2952	Pawla – Ballata	S. A. T. B. Words: Maltese: Rużar Briffa
	2953	"1565"	Unison Choir and Piano/Orchestra Words: Maltese: Albert M. Cassola
	2954	Ward ta' Mejju	S. A. T. B. and Piano/Orchestra
	2954	Ward ta' Mejju	For Three Voices and Piano/Orchestra
	2954	Ward ta' Mejju	For Two Voices and Piano/Orchestra Words: Maltese: Carmelo Pace
1965	2777	Polonaise de Concert	Accordion
	2893	Solinga – from the Opera <i>Caterina Desguanez</i>	Soprano and Piano/Orchestra Words: Italian: Ivo Muscat Azzopardi
	2901	O Pace Serena – from the Opera <i>Caterina Desguanez</i>	Tenor and Piano/Orchestra Words: Italian: Ivo Muscat Azzopardi
	2923	Lamentationes Jeremiae Prophetae	Soprano, Tenor and Harmonium

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1965 <i>cont.</i>	2955	Btajjel	S.A.T.B. Ghana Malti fuq Muzika Originali ta' Carmelo Pace
	2981	John Cook	For Four Male Voices
	2984	The Happy Heart	For Three Female Voices Words: English: Thomas Dekker
	2583	Quddiesa No. 3 Caterina Desguanez – Opera in Three Acts	For Two Voices and Organ Soloists, S. A. T. B. and Orchestra Libretto: Italian: Ivo Muscat Azzopardi
1966	2708	Sinfonietta	Orchestra
	2709	Symphony No. 2 Impressions Alpestre	Symphony Orchestra Band
	2956	Festa ta' l-Ommijiet	S.A.T.B.
	2956	Festa ta' l-Ommijiet	For Two Voices and Piano Words: Maltese: Fr. G. Cremona O.F.M.
	2957	Rajtek – Ja Warda	For Two Voices and Piano Words: Maltese: Nikol Biancardi
	2958	Lil Malta	S.A.T.B.
	2958	Lil Malta	For Two Voices and Piano/Orchestra Words: Maltese: Carmelo Pace
	2959	Penso Printempa	S.A.T.B. Words: Esperanto: Dun Karm Psaila
	2960	Lapsi	S.A.T.B. Words: Maltese: Traditional
	2961	Fid-Dawl tal-Qamar	Arranged for S. A. T. B. Words: Maltese: Traditional
	2962	L-Ghanja taz-Żgħażaġh	For Two Voices and Piano Words: Maltese: Carmelo Pace
	2963	Is-Summien	For Two Voices and Piano Words: Maltese: Carmelo Pace
	2964	Iż-Żerniq	For Two Voices and Piano Words: Maltese: Carmelo Pace
	2586	Introjtu "Hadd ma Jista' Minghajrek"	Liturgical; Unison Choir and Piano Words: Maltese: Dun Karm Farrugia
	3008	Innu lil S.Rita ta' Cascia Reliġjuża Agostinjana	Unison Choir and Piano
	3009	Innu lill-Madonna tad-Dar	Unison Choir and Orchestra Words: Maltese: Fr. Marjanu Vella O.F.M.

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1966	3010	Innu Ave Maria Stella	For Two Voices and Harmonium
<i>cont.</i>	3011	Innu lil S. Ġwann Battista De La Salle	Unison Choir and Piano Words: Maltese: Alfred De Gabriele
	3012	Inno Nazionale del Kemnistal	Chamber Orchestra
	2620	The Eternal Triumph	Cantata – Soloists, S.A.T.B. and Orchestra
1967	2665	Capriccio	Pianoforte Solo
	2807	Andante Espressivo I Martiri – Opera in Three Acts	Clarinet, Viola and Piano Soloists, S.A.T.B. and Orchestra Libretto: Italian: V.M. Pellegrini
1968	2666	Variable	Pianoforte Solo
	2774	Intermezzo Pastorale	Organ
	2611	Four Latin Motets 1. O Vere Digna Hostia 2. Tribus Miraculis 3. Sancta Maria, Succurre Miseris 4. Jubilate Deo	Liturgical; S.A.T.B.
	3013	Inno delle Anime Giuste nel Limbo che Aspettano, Pregano per l'Avvento del Messia	S.A.T.B. and Piano Words: Italian: V.M. Pellegrini
	3014	Three Hymns for Nuptial Mass 1. Now may the God of All 2. Gladly now we have 3. We join the Bridegroom	Unison Choir and Piano
	3015	Innu "Insellimlek u Nifrahlek O Sinjura tal-Ħajja"	Unison Choir Words: Maltese: Crispin Mangion
1969	2646	Quartetto in 4 Movimenti No. 2 Allegro, Andante Sostenuto, Tempo di Furlana, Allegro Moderato	Piano, Violin, Viola and Violoncello
	2667	Adagio Pastorale	Pianoforte Solo
1970	2688	String Quartet No. 10 Allegro Scherzoso, Vivace, Adagio Espressivo, Vivace	
	2710	Jubilamus – Tone Poem	Symphony Orchestra
	2589	Domine non Secundum	Liturgical; S.A.T.B.

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1970 <i>cont.</i>	2711	Variations for Orchestra on Two Maltese Folk Tunes	Symphony Orchestra
	2712	Taj Mahal	Orchestra
	2738	Deliana	Orchestra
		Deliana	Band
	2668	Lento Capriccioso	Pianoforte Solo
	2778	Capriccio	Accordion
	2808	Verso L'Aurora	Soprano and Viola Words: Italian: V.M. Pellegrini
	2816	Scherzino	For Two Violoncelli and Piano
	2819	Tempo di Sarabanda	For Four Violoncelli
	2825	Rhapsody	Flute Solo
	2836	Clarinet Concerto Introduction and Allegro Moderato, Tema Pastorale con Tre Variazioni, Rondo Burlesque	Clarinet Solo and Chamber Orchestra
	2837	Orpheus	Clarinet and Piano/Strings
	2857	Rondino Capriccioso	Flute, Oboe, Clarinet and Bassoon
	2861	Sextet in Four Movements: Moderato, Allegretto Scherzoso, Lento, Allegro Robusto	Clarinet, Horn, Two Violins, Viola and Violoncello
		Il-Ghanja taż-Żejtun	Choir and Military Band Words: Maltese: Trevor Zahra
	2878	Lill-Ghannejja tal-Wied	Soprano or Tenor and Piano Words: Maltese: Wallace Ph. Gulia
	2879	L-Ghanja ta' Dari	Soprano or Tenor and Piano Words: Maltese: Arthur V. Vassallo
	2880	Ir-Rebbieġha	Soprano or Tenor Solo Words: Maltese: Carmelo Pace
	2881	Dwal ta' Tfuliti	Soprano or Tenor and Piano Words: Maltese: Carmel Attard
	2882	Inhobbok bħal Dejjem	Soprano or Tenor and Piano Words: Maltese: Gużè Cardona
	2883	Two Maltese Folk Tunes 1. in F Major 2. in C Major	Arranged for Solo Voice and Piano Words: Maltese: Traditional
	2911	Sarà l'Attesa	Bass and Piano/Orchestra Words: Italian: V.M. Pellegrini
	2924	Qawmien	Soprano or Tenor and Piano Words: Maltese: Fr. Marjanu Vella O.F.M.

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1970 <i>cont.</i>	2965	Kampanja Maltija	For Two Voices and Piano Words: Maltese: Carmelo Pace
	2966	Profeta	S.A.T.B. Words: Maltese: Carmelo Attard
	2982	Robin Hood	For Four Male Voices Words: English: John Keats
	2612	Stabat Mater	Liturgical; S.A.T.B. and Organ
	2613	Tre Motetti a Cappella 1. Graduale et Tractus Domenicae i Passionis 2. Sequentia Paschalis 3. Psalmus 107 – Cantate Domino	Liturgical; S.A.T.B.
	2797	Sonata for Violin and Piano	
	2614	Talba – Prayer of St. Francis of Assisi “Mulej ghamilni strument tal-Paci Tieghek”	Liturgical; For Two Voices and Harmonium
	2587	Introit “In Festo Sanctissimi Nominis Jesu”	Liturgical; For Two Voices and Organ
	3016	Innu lix-Xewkija	Unison Choir Words: Maltese: Anton Haber
1971	2768	Suite for Orchestra Sarabande Minuet No. 2 Zifna Maltija	Chamber Orchestra
	2826	Intermezzo	Flute Solo
	2827	Nocturne	Flute and Piano
	2828	Sonatina	Flute and Piano
	2798	Aria con Variazioni No. 2	Violin and Piano
	2851	Saxophone Quartet	Soprano, Alto, Tenor and Baritone Saxophones
	2853	Rhapsody for Vibraphone Caterina Desguanez – Fantasy	Vibraphone and Orchestra Band
	2884	Nixtieq	Soprano and Piano/Orchestra Words: Maltese: Carmelo Pace
	2885	Farewell (A migratory bird’s farewell)	Soprano or Tenor and Piano Words: English: Fallersleben
	2886	Talba	Soprano Solo, S.A.T.B. and Chamber Orchestra Words: Maltese: Anton Buttigieg

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1971 <i>cont.</i>	2912	L-Għama Kantant	Bass and Piano/Orchestra Words: Maltese: Anton Buttigieg
	2925	Il-Poeta	Soprano, Bass and Piano Words: Maltese: George Zammit
	2987	A Joyful Message (Messagġ ta' Ferħ)	S.A.T.B.
	2987	A Joyful Message	For Two Voices and Organ Words: English/Maltese: Carmelo Pace
	3017	Hymn to St. Cecilia	Unison Choir Words: Maltese: George Zammit
	3018	Innu ta' l-Iskola Taghna Sacred Heart Secondary School, St. Julians	Unison Choir Words: Maltese: Mario Azzopardi
1972	2689	Three Movements for String Quartet No. 11 Preambolo, Notturmo, Burlesca	
	2713	Alborada	Chamber Orchestra
	2726	The Stelmarians	Chamber Orchestra
	2838	Quintet for Clarinet and Strings	
	2847	Rondo Fantasia	Oboe Solo
	2913	Speranza	Bass and Piano/Orchestra Words: Italian: V.M. Pellegrini
	2914	Għax Jien?	Bass and Piano Words: Maltese: Frank Galea
	2967	Sejha	S.A.T.B. Words: Maltese: Rużar Briffa
	2969	Il-Feddej	For Two Voices and Piano Words: Maltese: Carmelo Pace
	2970	Is-Sajf	For Two Voices and Piano Words: Maltese: Carmelo Pace
	2968	Madrigali Spirituali 1. Ora Pro Nobis 2. Laudi Eius 3. Redempta Plebs Captivata 4. Tribus – Alleluja	S.A.T.B.
	2592	Antifona di S. Giuseppe	(Choral 8 Mixed Voices) Liturgical; S.A.T.B. and Piano/Orchestra
	2988	Il-Lum Twieled il-Bambin	S.A.T.B. and Piano/Organ
	2988	Il-Lum Twieled il-Bambin Żewġ Innijiet Ewkaristiċi	For Two Voices and Piano/Organ Unison Choir Words: Maltese: Fr. Alfons M. Sammut O.F.M. Conv.

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<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1972 <i>cont.</i>	2638	Concertino for Pianoforte and Chamber Orchestra Allegro Moderato, Andante, Vivace	
1973	2647	Pianoforte Quartet No. 3 Allegro Vigoroso, Tema con 5 Variazioni, Allegro Moderato	Piano, Violin, Viola and Violoncello
	2642	Scherzino	Piano, Violin and Violoncello
	2669	Sonata for Pianoforte No. 2 Stava un Vedovo Uccello – from the Opera <i>Angelica</i>	Pianoforte Solo Soprano and Piano/Orchestra Words: Italian: V.M. Pellegrini
	2799	Visioni for Solo Violin	
	2590	Domine non Secundum Domenicae i Passionis	Liturgical; For Two Voices and Harmonium
	3019	Innu Popolari tal-Madonna ta' Lourdes – L-Imsierah Innu taż-Żgħażgħ ta' L-Azzjoni Kattolika	Unison Choir Words: Maltese: Alfred De Gabriele Unison Choir
	3020	Innu Qalb ta' Ġesù Hanina Innu lil Malta – from <i>Il-Kappella tal-Paċi</i>	Unison Choir Words: Maltese: Karmenu Vassallo Unison Choir Words: Maltese: Anton Buttigieg
	3023	Innu Malti Angelica – Opera in Three Acts	Harmonized for S.A.T.B. and Band Soloists, S.A.T.B. and Orchestra Libretto: Italian: V.M. Pellegrini
	2903	Aria di Haggi – from the Opera <i>Angelica</i>	Tenor and Orchestra Words: Italian: V.M. Pellegrini
	2632	Il-Kappella tal-Paċi – Symphonic Poem	Soprano or Tenor Soloists, S.A.T.B. and Orchestra Libretto: Maltese: Anton Buttigieg
	2690	Hemda from <i>Il-Kappella tal-Paċi</i>	String Quartet
	2891	Talba from <i>Il-Kappella tal-Paċi</i>	Soprano or Tenor and Piano/Orchestra Words: Maltese: Anton Buttigieg
1974	2839	Fantasia Hommage to the La Valette Band Club. Composed for the Centenary Celebrations of the Club	Clarinet and Piano Band
	2887	It-Triq	Soprano and Orchestra Words: Maltese: George Zammit

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1974 <i>cont.</i>	2902	Il-Bronja	Tenor and Orchestra Words: Maltese: George Zammit
	2615	Te Mater Pangimus	Liturgical; Soprano and Tenor Soloists, S.A.T.B. and Organ
1975	2714	Two Plantation Sketches 1. Prayer of a Slave Child 2. At the Slave Market	Orchestra
	2769	Pizzicato for Strings	
	2648	Trio for Piano, Violin and Violoncello Allegro Moderato, Andante Sostenuto, Allegro Vigoroso	
	2670	Variations on the Maltese National Anthem	Pianoforte Solo
	2671	Variations on a Maltese Air	Pianoforte Solo
	2672	A Little Poem	Pianoforte Solo
	2846	Air with Variations	Horn and Piano
	2846	Air with Variations	Althorn and Piano
	2888	Flimkien	Soprano or Tenor and Piano/Orchestra Words: Maltese: Carmelo Pace
	2926	Spring	Mezzo Soprano, Bass Baritone and Piano Words: English: Christopher Darlington Morley
	2971	When the Goal is Reached	For Two Voices and Piano Words: English: George Zammit
	2989	Għanjet l-Angli	S.A.T.B. and Organ/Piano Words: Maltese: Rev. E. Bezzina O.P.
	3021	Innu lid-Demm Mqaddes ta' Ġesù	For Two Voices and Piano
	3022	Innu lil S. Maria Goretti Lega Riparatrici, B'Kara	Unison Choir Words: Maltese: Dun Frans Camilleri
	1976	2840	Scherzo
2889		La Zingara	Soprano and Piano/Orchestra Words: Italian: G. Palomba
2972		Il-Qtugh tat-Tin	For Two Voices and Piano Words: Maltese: Anton Buttigieg
2973		In-Naghġa	S.A.T.B. Words: Maltese: Anton Buttigieg
2974		Il-Pappagall	For Two Voices and Piano Words: Maltese: Carmelo Pace

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1976	2990	Come Good People	S.A.T.B. Unaccompanied
<i>cont.</i>	2990	Come Good People	For Two Voices and Organ/Piano Words: English: Hermione Tonna Barthet Band
		Air de Ballet	Band
	2975	Kantas la Birdoj – Choral Suite Each movement is set to a different Text and Language 1. Pack, Clouds, Away 2. Le Soir 3. Dicembre 4. Jubilate Deo 5. Kantas la Birdoj	S.A.T.B. Words: English: John Heywood Words: French: Traditional Words: Italian: V.M. Pellegrini Words: Latin Words: Esperanto: Dun Karm Psaila
		Ipogeano – Opera in Three Acts	Soloists, S.A.T.B. and Orchestra Libretto: Italian: V.M. Pellegrini
	2894	Amo il Ciel Turchino – from the Opera <i>Ipogeano</i>	Soprano and Orchestra Words: Italian: V.M. Pellegrini
1977	2715	Styrian Dance	Chamber Orchestra
	2649	Concertazione for Pianoforte Quartet Vivo, Tema con 4 Variazioni, Allegro Giusto	Piano, Violin, Viola and Violoncello
	2673	Capriccio No. 2	Pianoforte Solo
	2674	The Valley of Dreams	Pianoforte Solo
	2890	Pawla	Soprano or Tenor and Piano/Orchestra Words: Maltese: Rużar Briffa
1978	2716	Eclogue	Chamber Orchestra
	2717	It-Tigrija – Scherzo	Symphony Orchestra
	2770	Selection of Maltese Traditional Tunes	Orchestra
	2976	Maltese Traditional Tunes	For Two Voices and Orchestra
	2820	Legend	Violoncello and Piano
	2821	Printemps	Violoncello and Piano
	2858	Fanfare for Brass Quartet	Two Trumpets, Horn, Trombone and Tuba
	3040	Transitus Alla Memoria di Vincenzo Ciappara	Band – Funereal March

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1978 <i>cont.</i>	2927	Aprile	Mezzo Soprano, Bass and Piano/Orchestra
	2927	Aprile	Soprano/Tenor and Piano/Orchestra Words: Italian: Carmelo Pace
	2904	Mignonne, Allons Voir	Tenor and Piano
	2977	Nativity	S.A.T.B. Words: English: St. John of the Cross
	2588	In Medio Ecclesiae Motet in Five Parts, Introit for the Feast of St. Augustine of Hippo	Liturgical; Two Soprani, Contralti, Tenors and Basses
	2621	The Seven Last Words	Cantata – Mezzo Soprano, Tenor, S.A.T.B. and Orchestra/Organ
	2633	Il-Francizi f' Malta	Stage Work – Soloists, Choir and Orchestra Libretto: Maltese: Ġużè Cardona
1979	2720	Polonaise in G Major	Orchestra
	2675	Four Bagatelles	Pianoforte Solo
	2829	Rondo	Flute and Piano
	2844	Bagatelle in A Minor	Guitar
	2848	Contrasts	Sopranflöte, Altflöte, Tenorflöte, Viol da Gamba and Harpsichord
	2859	Capriccio	Two Trumpets, Horn, Trombone and Tuba
	2616 2635	Fik Mulej Jien Nistkenn Ruth	Liturgical; For Two Voices and Organ Ballet – Orchestra
1980	2718	Allegretto Giocoso	Orchestra
	2845	Andante Capriccioso	Guitar
1981	2775	Meditation	Organ
	2842	Pastorale	Bassoon and Piano
	2978	The Beatitudes	S.A.T.B. and Piano
	2979	Sister, Awake	S.A.T.B.
	2617	O Sacrum Convivium	Liturgical; Tenor Solo, Tenors, Basses and Orchestra
	2618	O Sacrum Convivium	Liturgical; Tenor Solo, Tenors, Basses and Organ

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1982	2622	Cantico di Salomone	Cantata – Soprano Solo, Tenor Solo, S.A.T.B. and Orchestra
	2623	Cantate Domino	Cantata – Soprano Solo, Tenor Solo, S.A.T.B. and String Orchestra
	2624	Stabat Mater	Cantata – Soprano Solo, Tenor Solo, Bass Solo, S.A.T.B. and Orchestra
1983	2719	A Scene from Ancient Persia	Orchestra
	2653	Invenzione	Pianoforte Four Hands
	2830	Scherzo	For Three Flutes
	2841	Visioni	Clarinet and Piano
	2852	Rondino	Trumpet and Orchestra
	3041	5 Ta' Mejju 1983	Band
	2892	O Vergine Madre	Soloist, Two Voices and Piano Words: Italian: Carmelo Pace
	3026	Innu – Fatima	Unison Choir and Piano
	3027	Innu – Stelmarian	Unison Choir and Piano
	3028	Innu – Jacob	Unison Choir and Piano
	3029	Innu – St. Elmo	Unison Choir and Piano
	3030	Innu – Omm Hanina	Unison Choir and Piano
	3031	Innu – Skapular	Unison Choir and Piano
	3032	Innu – Auxilium Cristianorum	Unison Choir and Piano Words: Mill-Gzejjer ta' Malta
2596	Te Deum	Cantata – Soprano Solo, Tenor Solo, S.A.T.B. and Orchestra/Organ	
1984	2800	Sonata per Violino Solo	
	3024	Innu Lil Malta Hielsa	Unison Choir and Piano Words: Maltese: Mgr. Amante Buontempo
	3025	Hymn – Jesus Society	Unison Choir and Piano
1985	2854	Temi Variati	Tenor and Baritone Flugel Horns and Piano
	2721	La Caccia nel Boschetto	Orchestra
	2831	Nocturne	For Three Flutes
	2625	Is-Sultana Tal-Vittorji	Oratorio – Soloists, S.A.T.B. and Orchestra Libretto: Maltese: V.M. Pellegrini

APPENDIX I – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1986	2801	Capriccio	Violin Solo and Piano/Orchestra
	2626	Sejha	Cantata – Tenor Solo, S.A.T.B. and Orchestra Libretto: Maltese: Dun Karm Psaila
	2906	Aria from <i>Sejha</i>	Tenor Solo and Piano/Orchestra Words: Maltese: Dun Karm Psaila
	2627	Alter Christus	Oratorio – Soloists, S.A.T.B., Organ and Orchestra Libretto: Maltese: Ġużè Cardona
	2895	Hafna Vjaġġi – from <i>Alter Christus</i>	Soprano Solo, Piano/Orchestra Words: Maltese: Ġużè Cardona
1987	2855	Trio Capriccioso	Baritone and Bass Flugel Horns and Pianoforte
	2802	Aria con Variazioni No. 4	Violin Solo and Piano/Orchestra
	2822	Serenade and Habanera	For Four Violoncelli
	2928	It-Tbissima tal-Warda	Soprano, Bass and Pianoforte Words: Maltese: Oliver Friggieri
	2618A	Salve Regina	Liturgical; Bass Solo and Pianoforte
	2650	Conversazioni – Two Movements for Pianoforte Quartet Andante, Vivace	Piano, Violin, Viola and Violoncello
	2843	Concertino for Bassoon and Chamber Orchestra Jubilamus – Tone Poem	Arranged for Band
1988	2650A	Perle Rosse – Pianoforte Quartet Andantino, Allegro Moderato	Piano, Violin, Viola and Violoncello
	2803	Fantasia	Violin, Violoncello, Two Horns and String Orchestra
	2916	La Titlaqnix	Bass Solo and Piano Words: Maltese: Maurice Mifsud Bonnici
	2917	Ġawhar Moħbijja	Bass Solo and Piano Words: Maltese: Maurice Mifsud Bonnici
	2905	Compleanno	Tenor Solo and Piano Words: Italian: Carmelo Pace
	2918	Lir-Rebbiegha	Baritone and Piano Words: Maltese: V.M. Pellegrini

APPENDIX 1 – CATALOGUE OF WORKS IN CHRONOLOGICAL ORDER

<i>Year</i>	<i>Mus. Ms.</i>	<i>Work</i>	<i>Type</i>
1989	3042	Xemx tal-Mediterran	Tenor, Baritone and Piano Words: Maltese: V.M. Pellegrini
	3043	Innu ta' l-Iskola, Sir Adrian Dingli School, St. Andrews	Unison Choir Words: Maltese: Oliver Friggieri
	3044	Gloria	Cantata – Tenor Solo, S.A.T.B. and Orchestra
	3045	Tama	Bass Solo and Piano
	3045	Tama	Tenor Solo and Piano Words: Maltese: Carmelo Pace
	3047	Ir-Rebħa	Tenor and Piano
	3047	Ir-Rebħa	Bass and Piano Words: Maltese: Anton Buttigieg
1990	3048	Aubade	Pianoforte Solo
	3049	Il Calciatore	S.A.T.B. Words: Maltese: Albert M. Cassola
	3050	Michelle	Tenor and Piano
	3050	Michelle	Bass and Piano Words: Italian: Silvio Papalia Jerace
	3051	Viottino – Scherzo	Violin and Piano
	3052	Sonatina for Trombone and Pianoforte	

APPENDIX 2

LYRICISTS OF CARMELO PACE'S MUSIC

<i>Mus. Ms.</i>	<i>Year</i>	<i>Name</i>	<i>Work</i>	<i>Type</i>
2881	1970	Attard Carmel	Dawl ta' Tfuliti	Vocal
2966	1970	Attard Carmel	Profeta	Choral
3018	1971	Azzopardi Mario	Innu ta' l-Iskola Taghna	Hymn
2989	1975	Bezzina Rev. E. O.P.	Ghanjet l-Angli	Choral
2957	1966	Biancardi Nikol	Rajtek Ja Warda	Choral
2890	1977	Briffa Rużar	Pawla	Vocal
2952	1964	Briffa Rużar	Pawla	Choral
2967	1972	Briffa Rużar	Sejha	Choral
2949	1963	Brontë Emily	Fall, Leaves, Fall	Choral
3024	1984	Buontempo Mgr. Amante	Lil Malta Hielsa	Hymn
2632	1973	Buttigieg Anton	Il-Kappella tal-Paci	Stage Work
2886	1971	Buttigieg Anton	Talba	Soloist and Choral
2891	1973	Buttigieg Anton	Talba	Vocal
2912	1971	Buttigieg Anton	L-Ghama Kantant	Vocal
2972	1976	Buttigieg Anton	Il-Qtuħ tat-Tin	Choral
2973	1976	Buttigieg Anton	In-Naghġa	Choral
	1973	Buttigieg Anton	Innu lil Malta	Hymn
3047	1989	Buttigieg Anton	Ir-Rebħa	Vocal
	1963	Cachia Fr. Damian O.Carm	Inno a Santa Maria Maddalena dei Pazzi	Hymn
2993	1948	Calleja Joe	Innu ta' l-Emigranti Maltin	Hymn
2930	1950	Camilleri Dun Frans	Ommna Hanina	Choral
	1947	Camilleri Dun Frans	Innu lil Marija Bambina	Hymn
2992	1948	Camilleri Dun Frans	Innu ta' l-Irġiel tal-Azzjoni Kattolika	Hymn
2998	1956	Camilleri Dun Frans	Innu lil Qalb ta' Gesù	Hymn
3000	1957	Camilleri Dun Frans	Innu tal-Moviment ta' Kana	Hymn

APPENDIX 2 – LYRICISTS OF CARMELO PACE'S MUSIC

<i>Mus. Ms.</i>	<i>Year</i>	<i>Name</i>	<i>Work</i>	<i>Type</i>
3002	1960	Camilleri Dun Frans	Innu taċ-Ċentinarju Pawlin	Hymn
3022	1975	Camilleri Dun Frans	Innu S. Maria Goretti	Hymn
2627	1986	Cardona Ġużè	Alter Christus	Oratorio
2633	1978	Cardona Ġużè	Il-Francizi f'Malta	Stage Work
2882	1970	Cardona Ġużè	Inhobbok bhal dejjem	Vocal
	1973	Caruana G.	Innu taż-Żgħażaġh	Hymn
2631	1962	Cassola Albert M.	Space Adventure	Stage Work
2867	1949	Cassola Albert M.	Alla Primavera	Vocal
2953	1964	Cassola Albert M.	"1565"	Choral
2980	1960	Cassola Albert M.	Orgia	Choral
2991	1944	Cassola Albert M.	Innu ta' l-Istudenti Universitarji	Hymn
3049	1990	Cassola Albert M.	Il Calciatore	Choral
2940	1957	Cauchi C.	The Song of Youth	Choral
3003	1960	Chetcuti Ġużè	Innu lil S. Publju	Hymn
2900	1953	Ciantar Carmelo	Ricordi	Vocal
2956	1966	Cremona Fr. G. O.F.M.	Festa ta' l-Ommijiet	Choral
2896	1935	Crouch Carlton	Parted	Vocal
3011	1966	De Gabriele Alfred	Innu lil San Ġwann Battista de la Salle	Hymn
3019	1973	De Gabriele Alfred	Innu Popolari tal-Madonna ta' Lourdes	Hymn
3006	1963	DeGabriele Fr. Norbert O. Carm	Sing to Mary Choir	Hymn
2984	1963	Dekker Thomas	The Happy Heart	Choral
2919	1950	Dryden John	Song for St. Cecilia's Day	Vocal
2885	1971	Fallersleben	Farewell	Vocal
2939	1957	Farnaby Giles	The Silly Flea	Choral
2996	1952	Farrugia Rev. C.	Innu lil Alla Missier	Hymn
	1963	Farrugia Rev. C.	Innu lil San Girgor	Hymn
2928	1987	Friggieri Oliver	It-Tbissima tal-Warda	Vocal
3042	1989	Friggieri Oliver	Innu ta' l-Iskola	Hymn
2914	1972	Galea Frank	Għax Jien?	Vocal
2929	1933	Gruppetta D.	Rizzo	Choral
2869	1956	Gulia Wallace Ph.	Aprilija	Vocal
2878	1970	Gulia Wallace Ph.	Lill-Għannejja tal-Wied	Vocal

APPENDIX 2 – LYRICISTS OF CARMELO PACE'S MUSIC

<i>Mus. Ms.</i>	<i>Year</i>	<i>Name</i>	<i>Work</i>	<i>Type</i>
2950	1963	Gulia Wallace Ph.	L-Ewwel ta' Mejju	Choral
3016	1970	Haber Anton	Innu lix-Xewkija	Hymn
2975	1976	Heywood John	Pack, Clouds, Away	Choral
2944	1960	Howard Henry	Description of Spring	Choral
2866	1948	Keats John	What the Thrush Said	Vocal
2922	1966	Keats John	Three Poems	Vocal
2982	1970	Keats John	Robin Hood	Choral
2936	1957	Mangion Crispin	Ħmistax il-Ferha lil Marija Vergni	Choral
3015	1968	Mangion Crispin	Insellimlek u Nifrahlek	Hymn
2877	1961	Manzi Carmine	Rose di Maggio	Vocal
2897	1940	Marlowe Christopher	The Passionate Shepherd to his Love	Vocal
2994	1951	Mifsud Salvu	Innu lil Dun Mikiel Xerri	Hymn
2995	1951	Mifsud Salvu	Innu lil Annibale Preca	Hymn
3001	1958	Mifsud Bonnici Ġużè	Innu il-Ferħ tax-Xirka ta' l-Isem Imqaddes ta' Ġesù	Hymn
2916	1988	Mifsud Bonnici Maurice	La Titlaqnix	Vocal
2917	1988	Mifsud Bonnici Maurice	Ġawhar Moħbija	Vocal
2864	1946	Milton John	Christ's Nativity	Soloist and Choral
2926	1975	Morley Christopher Darlington	Spring	Vocal
	1965	Muscat Azzopardi Ivo	Caterina Desguanez	Opera
2986	1963	Muscat Azzopardi Ivo	Is-Sultan Twieled	Choral
2983	1960	Nash Thomas	Spring	Choral
2765	1956	Pace Carmelo	A Country Song	Choral
2868	1956	Pace Carmelo	Serenata Marinaresca	Vocal
2870	1956	Pace Carmelo	Tu sei quel Fiore	Vocal
2873	1960	Pace Carmelo	La Campana	Vocal
2874	1960	Pace Carmelo	Tema e Variazioni	Vocal
2880	1970	Pace Carmelo	Ir-Rebbiegha	Vocal
2884	1971	Pace Carmelo	Nixtieq	Vocal
2888	1975	Pace Carmelo	Flimkien	Vocal

APPENDIX 2 – LYRICISTS OF CARMELO PACE'S MUSIC

<i>Mus. Ms.</i>	<i>Year</i>	<i>Name</i>	<i>Work</i>	<i>Type</i>
2892	1982	Pace Carmelo	O Vergine Madre	Vocal
2898	1950	Pace Carmelo	L'Amore d'un Artista	Vocal
2905	1988	Pace Carmelo	Compleanno	Vocal
2927	1978	Pace Carmelo	Aprile	Vocal
2932	1950	Pace Carmelo	Il-Buskett	Choral
2941	1960	Pace Carmelo	L-Imnarja	Choral
2946	1960	Pace Carmelo	Primavera	Choral
2947	1960	Pace Carmelo	Barcarola	Choral
2954	1964	Pace Carmelo	Ward ta' Mejju	Choral
2958	1966	Pace Carmelo	Lil Malta	Choral
2962	1966	Pace Carmelo	L-Ghanja taz-Żghazagh	Choral
2963	1966	Pace Carmelo	Is-Summien	Choral
2964	1966	Pace Carmelo	Iż-Żerniq	Choral
2965	1970	Pace Carmelo	Kampanja Maltija	Choral
2969	1972	Pace Carmelo	Il-Feddej	Choral
2970	1972	Pace Carmelo	Is-Sajf	Choral
2974	1976	Pace Carmelo	Il-Pappagall	Choral
3045	1989	Pace Carmelo	Tama	Vocal
2889	1976	Palomba G.	La Zingara	Vocal
3050	1990	Papalia Jerace Silvio	Michelle	Vocal
	1967	Pellegrini V.M.	I Martiri	Opera
	1973	Pellegrini V.M.	Angelica	Opera
	1976	Pellegrini V.M.	Ipogean	Opera
2619	1964	Pellegrini V.M.	Alba Dorata	Opera Oratorio
2625	1985	Pellegrini V.M.	Sultana tal-Vittorji	Oratorio
2628	1954	Pellegrini V.M.	La Predestinata	Stage Work
2629	1955	Pellegrini V.M.	Il Natale di Cristo	Stage Work
2630	1960	Pellegrini V.M.	San Paolo	Stage Work
2808	1970	Pellegrini V.M.	Verso L'Aurora	Vocal
2862	1940	Pellegrini V.M.	Nel Crepuscolo	Vocal
2863	1945	Pellegrini V.M.	Alla B. V. Del Carmelo	Vocal
2872	1958	Pellegrini V.M.	Che Importa	Vocal
2876	1961	Pellegrini V.M.	Ascolta	Vocal
2910	1961	Pellegrini V.M.	Il Risveglio	Vocal
2911	1970	Pellegrini V.M.	Sarà l'Attesa	Vocal
2913	1972	Pellegrini V.M.	Speranza	Vocal
2918	1988	Pellegrini V.M.	Lir-Rebbiegha	Vocal
2920	1958	Pellegrini V.M.	He Shall be King	Vocal

APPENDIX 2 – LYRICISTS OF CARMELO PACE'S MUSIC

<i>Mus. Ms.</i>	<i>Year</i>	<i>Name</i>	<i>Work</i>	<i>Type</i>
2921	1958	Pellegrini V.M.	A Hunting Day for All	Vocal
2938	1957	Pellegrini V.M.	La Festa del Poeta	Choral
2942	1960	Pellegrini V.M.	T'Accogliam Pane Celeste	Choral
2951	1963	Pellegrini V.M.	Grilli e Grillini	Choral
2975	1976	Pellegrini V.M.	Dicembre	Choral
3002	1960	Pellegrini V.M.	Innu taç-Ċentinarju Pawlin	Hymn
3013	1968	Pellegrini V.M.	Inno delle Anime Giuste	Hymn
3042	1988	Pellegrini V.M.	Xemx tal-Mediterran	Vocal
2626	1986	Psaila Dun Karm	Sejħa	Cantata
2959	1966	Psaila Dun Karm	Penso Printempa	Choral
2975	1976	Psaila Dun Karm	Kantas la Birdoj	Choral
	1972	Sammut Fr. Alfons M. O.F.M. Conv.	Żewg Innijiet Ewkaristiċi	Hymns
2933	1956	Scott Walter Sir	Hunting Song	Choral
2909	1961	Shakespeare William	Fear no More	Vocal
2934	1956	Shaughnessy O' A.W.E.	The Music Makers	Choral
2977	1978	St. John of the Cross	Nativity	Choral
2931	1950	Tonna Barthelet Gaston	La Nuit et Moi	Choral
2990	1976	Tonna Barthelet Hermione	Come Good People	Choral
2879	1970	Vassallo Arthur V.	L-Għanja ta' Dari	Vocal
3020	1973	Vassallo Karmenu	Innu "Qalb ta' Ġesù Hanina"	Hymn
2935	1956	Vaughan Henry	The Retreat	Choral
2924	1970	Vella Fr. Marjan O.F.M.	Qawmien	Vocal
2999	1957	Vella Fr. Marjan O.F.M.	Innu lill-Ven. Nazju Falzon	Hymn
3009	1966	Vella Fr. Marjan O.F.M.	Innu lill-Madonna tad-Dar	Hymn
2871	1956	Wordsworth William	To the Daisy	Vocal
2875	1960	Wordsworth William	In Early Spring	Vocal
2899	1951	Xerri Fr. A. O.E.S.A.	La Voce della Speranza	Vocal
2865	1947	Zammit George	Rivelazione	Vocal
2887	1974	Zammit George	It-Triq	Vocal
2902	1974	Zammit George	Il-Bronja	Vocal

APPENDIX 2 – LYRICISTS OF CARMELO PACE'S MUSIC

<i>Mus. Ms.</i>	<i>Year</i>	<i>Name</i>	<i>Work</i>	<i>Type</i>
2925	1971	Zammit George	Il-Poeta	Vocal
2971	1975	Zammit George	When the Goal is Reached	Choral
3007	1963	Zammit George	Hymn of the Helpers of the Child Jesus	Hymn
3017	1971	Zammit George	Hymn to St. Cecilia	Hymn

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I Martiri	Opera	10
Angelica	Opera	16
Ipogean	Opera	24
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Magnificat	Liturgical Music	46
Te, Mater Pangimus	Liturgical Music	54
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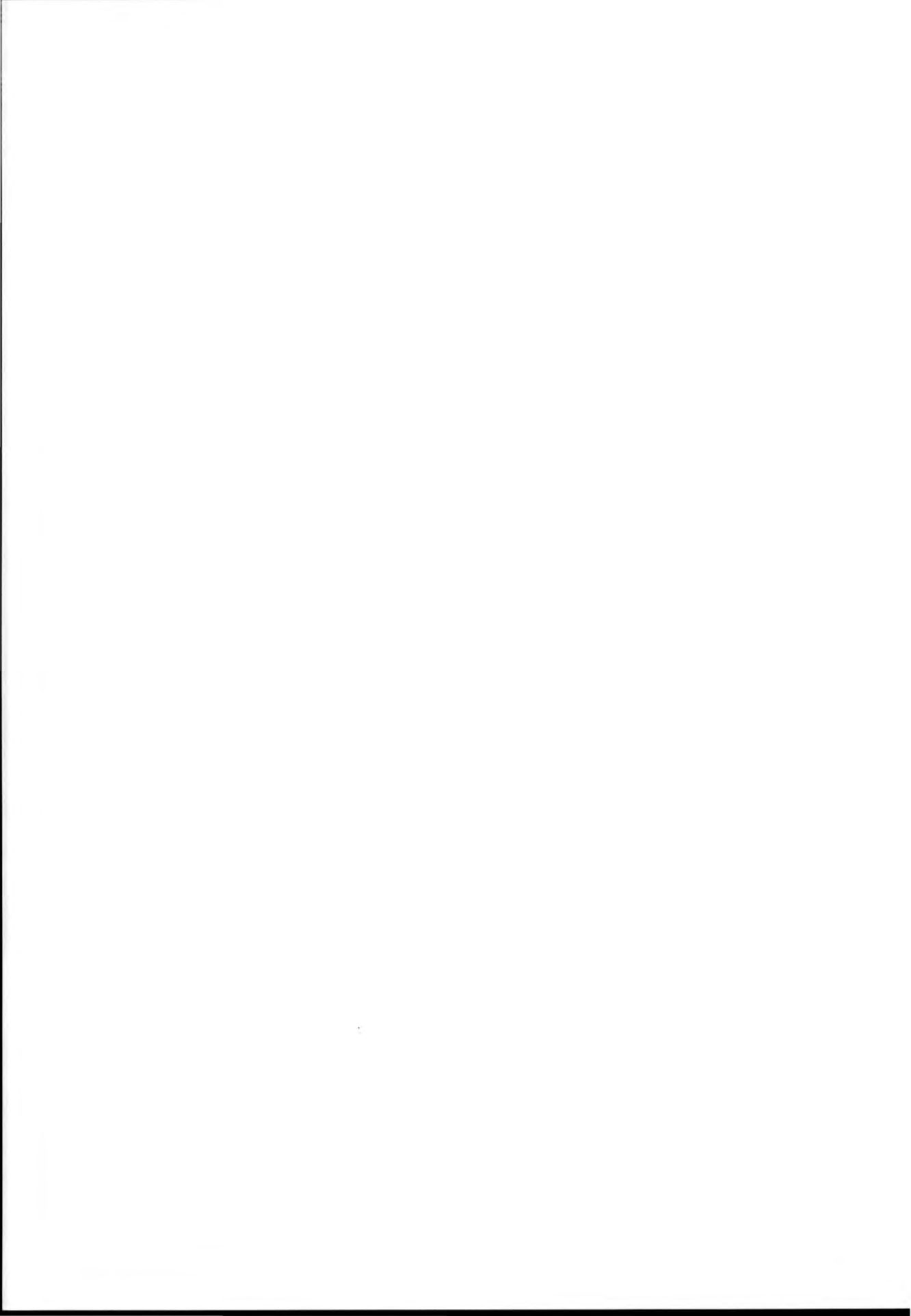
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Carmelo Pace is undoubtedly one of Malta's leading composers. His prolific output embraces every medium. This publication is a testimony to this great man of music.

Marcel De Gabriele and Georgette Caffari have produced much more than a catalogue! Their work is a work of love: a catalogue with a difference. Apart from the great attention to detail, the well explained and defined text and the very useful appendixes and indexes, the publication is lavishly illustrated with autograph manuscripts and pictures.

This book is a valuable tool to all prospective performers of Pace's music apart from being treasured by the numerous artists who regularly include Pace's works in their repertoire.

This *Thematic, Annotated and Illustrated Catalogue of Works* is Volume III in the Catalogue of the Music Archives of the Malta Cathedral Museum. All original scores and copies for performance of Pace's works are held at the Cathedral Museum Music Archives, Mdina, Malta.

MEET THE AUTHORS

MARCEL DE GABRIELE was born in Malta in 1961. His qualifications include an Honours Bachelor's degree in Education from the University of Malta, a Bachelor's degree in Music Education from Virginia Commonwealth University and a Master's degree in Music with a specialization in music education also from V.C.U. in Richmond, Virginia — U.S.A.

He is currently a Music Education Specialist in various Maltese state schools apart from being the Chairman of the Malta Cultural Institute and the Guest Conductor of the Young People's Orchestra — Malta. Marcel has written various articles and short biographies in specialist magazines and books. He is also an adjudicator of National Music Competitions, an organizer of International Arts Festivals and a producer and presenter of music programmes on Malta Television.

Through direct personal acquaintance with Carmelo Pace over the past two and a half decades, Marcel has had the opportunity to observe and study at close quarters the most productive period of Pace's artistic career.

GEORGETTE CAFFARI's life-long career as a private secretary helped to develop her secretarial and organizational skills. These proved useful in her capacity as general assistant to Carmelo Pace in his work as music organizer of the Malta Cultural Institute as well as in the preparation and presentation of Pace's four operas and other works.

For a period of forty-six years Georgette closely followed the long and successful music career of Pace compiling twelve volumes of programmes and press cuttings of the performances of his works. These volumes were invaluable in the compilation of this publication.