

[Thesis]

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Contents

1	Preface
4	Chapter One – Background and Influences
20	Chapter Two – Some Examples in Context
37	Chapter Three – A Closer Look
62	Bibliography

Preface

This commentary is submitted, along with my portfolio of compositions (and accompanying compact disk) in fulfillment of my PhD in composition. The purpose is to provide an accompaniment to my portfolio of compositions, to give insight into the works within it, and to discuss the scores with regard to their relevant aesthetical concerns and compositional techniques. I will also assess the works in the context of compositional practices past and present.

Writing this commentary is slightly curious by its very nature: as the composer I have a deep and even emotional connection to the scores yet must try to distance myself sufficiently from them to be objective about discussing them. Despite the nature of this task I do come at it knowing exactly what my compositional intentions were at the time of writing the various works in the portfolio. It is also of interest that this research degree has been a process of personal and compositional development over a period of four years to what I have come to consider my compositional ‘voice’. This development will be charted and recurring devices and the musical means which I now rely on in writing my music will be identified and examined.

The discussion of works in this commentary will start with the general and gradually focus throughout the course of writing to the specific in the final chapter. In the first chapter I will discuss some of the more general aspects of my compositions and look at principal compositional concerns, seeking to illuminate and examine the sources from where I take my inspiration (both musical and extra-musical). In this chapter I will also assess my work in terms of its cultural context. The second chapter will look

at a variety of compositional techniques and devices I use in my work (with reference to specific examples) and will put them into a context according to the canon of twentieth and twenty-first century acoustic concert music. The third and final chapter will take the form of an analysis of the three works at the core of the portfolio of compositions in this submission: *Blodeugerdd* for baritone voice and piano, *Cromlech: Viola Sonata* for viola and piano and *Meddylun* for orchestra. These pieces, whilst apparently very different in their natures represent the core of the submission in a variety of ways. They cover the time span of this project in its entirety: *Blodeugerdd* is the earliest work in the portfolio and *Meddylun* was one of the last completed scores. Additionally they demonstrate my ability to compose in two of the facets required by the PhD (to write for large instrumental forces and to work in large time scales). Whilst there is no long orchestral work in my portfolio the chamber works *Blodeugerdd* and *Cromlech: Viola Sonata* deal in large time scales and the eight minute orchestral concert overture *Meddylun* is a detail-packed score for large forces. Through applying the sort of techniques I used in writing *Meddylun* and dealing with a large ensemble to the sort of large time scale approach used in *Blodeugerdd* or *Cromlech: Viola Sonata* I should be able to write a long orchestral work in the future.

I am hugely grateful to have been able to complete this project which allowed me four years of relatively uninterrupted composing time and permitted me to mature both in terms of my music and compositional abilities and in a more personal way. There are a variety of people whose help throughout the course of my PhD I would like to acknowledge: Firstly my supervisor Professor Anthony Powers whose advice and constructive criticisms have been invaluable to me. Other members of staff too, must

be mentioned for their support, encouragement and guidance: perhaps most that of Dr. Richard Elfyn Jones and Dr. Arlene Elizabeth Sierra, although I am of course hugely grateful and indebted to the entire faculty of Cardiff University Music School. My peer group of research students also require a mention for their support, encouragement and friendship. Also a number of performers must be thanked: most notably baritone Jeremy Huw Williams who generously allowed me to write him what evolved into my first professional engagement *Blodeugerdd* (included in this submission) and performed the work on more than one occasion. Following Williams a variety of performers and ensembles commissioned me to write them pieces and this has lead to the many of the works in this portfolio receiving professional performances. I must also thank festival directors John Metcalf, Peter Reynolds, David Campbell and Guto Pryderi Puw for including my work in their events.

Chapter One - Background and Influences

My music is, naturally, informed by my background and as such this places me in the unavoidable position of having to talk about myself. Prior to postgraduate study in Cardiff University Music School I read music at City University, London and concurrently studied the oboe and cor anglais at the Guildhall School of Music and Drama. My family is from Pontypool, Gwent and although I was born and mostly educated in England it would be fair to say I have inherited my parents' nationalist tendencies. This nationalism manifests itself substantially in my compositions meaning that many of the scores submitted here are heavily 'Welsh' in character indeed, the influence of composers, notably Charles Ives, using vernacular traditions in their work can be identified, as we shall see later.

More specific 'Welshisms' are present in my work also. Throughout my PhD (and indeed before starting it) I have been fascinated by *cerdd dafod* (lit. tongue-craft), that is Welsh strict metre poetry which exists in a great variety of forms, each of which with its own rules controlling the number of rhymes, their position and the length and number of lines; within these lines there are further rules which must be applied with regard to assonance and alliteration, called *cynganedd* (lit. chiming). These rules can be perhaps most accurately discussed by a poet who writes in them, and as such Twm Morys explains:

“There are four basic types [of *cynganedd*] (with dozens of sub-types and variations):

Llusg ('drag') in which the sound immediately before the caesura is 'dragged' into the stressed syllable of the last word of the line:

You are nó/ like an ótter

OT/ OT-

Sain ('sound'), in which there are two caesuras, the word before the first caesura rhyming with the word before the second caesura, and the word before the second alliterating with the last word in the line:

Bé/ a búdgie/ or bádger

E/ B – J E/ B –J

Traws ('bridge'), in which all the consonants under stress this side of the caesura are repeated on the other side, leaving an unstressed 'hole' in the middle, like a bridge:

Or a fish/ if you préfér

r f- / () r f-

Croes ('cross'), in which all the syllables this side of the caesura are stressed, and are all repeated on the other side:

All útterlý/ ótterlike:

L t rl-/ t rl-“¹

Of the various strict metres to which these rules are applied the *cywydd* and the *englyn* are by far the most common. Morys goes on to introduce them thus:

“*Cywydd* is a poem of any length made up of rhyming couplets of seven-syllable lines, the rhyme being alternately accented and unaccented, or *vice versa*. When I was [talking about all this] in Canada ... I decided to try and compose some examples in English. Here is one:

My First Love Was a Plover

A cywydd for Canadians

My first love was a plover;
 Beautiful things her wings were.
 Tiny eyes shining at night –
 Though mainly in the moonlight.
 We ate leeks at a lakeside,
 I caressed her crest, and cried
 All night. Then the Kite called,
 Unshaven and disheveled.

¹ Twm Morys: http://people.brunel.ac.uk/~acsrrrm/entertext/2_2_pdfs/morys.pdf

He saw from the bristling sedge
 My playmate's handsome plumage.
 She made a tryst, kissed the kite
 So dearly in the starlight.
 I thought of only one thing:
 My plover lover leaving.”¹

Whilst there are (as we shall see in chapter two) a variety of versions of the *englyn*
 Morys gives an example of one of the most common (*unodl union*):

“You are *nót* like an *ó*tter – *Ú*tterly
 Unótterlike, rather
 Bé a búdgie or bádger
 Or a fish, if you *prefér*.”¹

It is, however nothing new for me (as a Welsh composer) to be using these patterns to
 create shapes and self-contained structures in my music. Rather, one might say that I
 am continuing a tradition started by David Wynne (in works such as *6 chân i denor a*
thelyn) and Grace Williams. Indeed, in his ‘New Grove’ article Malcolm Boyd
 describes William’s work: “Many of the later pieces... are deeply national in feeling
 (e.g. *Ballads for Orchestra*, *Carillons*, the *Missa cambrensis* and *Castell Caernarfon*).

(see previous page)

Although they include no actual folk melodies they are shaped by the rhythms and cadences of old Welsh poetry and oratory.”² More recently this work has been continued by Guro Pryderi Puw (in *Trioled*) although this example is of interest since Puw (sometimes regarded as a nationalist composer) chooses not a Welsh but a French verse (*triolet*) as his starting point.

The traditional practice of pennillion singing is also worthy of mention here. Initially explored in musical composition by Williams in her 1955 work *Pennillion* the eponymous practice involves the singing of an improvised melody (normally using strict metre poetry) set to the accompaniment of a (repeated) Welsh air or traditional tune played on the harp. William Leathart describes it thus:

Pennillion chanting . . . consists in singing stanzas, either attached or detached, of various lengths and metres, to any tune which the harper may play; for it is irregular, and in fact not allowable, for any particular one to be chosen. Two, three, or four bars having been played, the singer takes it up, and this is done according to the pennill, or stanza, may suit – he must end precisely with the strain, he therefore commences in any part he may please. To the stranger it has the appearance of beginning in the middle of a line or verse, but which is

² M. Boyd Grace Williams from New Grove Vol 27 (Macmillan London 2001), 407.

not the case. Different tunes require a different number of verses to complete it; sometimes only one, sometimes four or six.³

The (occasional) antiphony between singer(s) and harpist is something that has prompted certain textures and approaches to text settings in this portfolio, as we shall see in the following chapter.

While the use of these forms is essentially just a personal compositional tool, I am keen (since they are frequently present in title, programme note and sonic event) for their use to have a greater significance that an audience might pick up on. Indeed, as I see it they seek to resolve the conflict between lyricism and its antidote in my music. Along with certain other predominantly Welsh stylistic approaches I have explored (*Blodeugerdd* and *Mydrau Barddonol* include a folk song and folk dance respectively); one could hear a certain ethnomusicological dimension in my compositions.

As suggested earlier, echoes of an Ivesian aesthetic seem to apply broadly to my compositions. The works seem overall to be more of a continuum than an axis or a polarity in terms of historical progression and tradition. Their essence is more of a furtive looking back over one's shoulder to the (however distant) traditions and practices which have been amalgamated and developed to form them, rather than a

³ W. Leathart: *Welsh Penillion* (London 1825), 12 – 13, quoted in M. Boyd : *Grace Williams* (Cardiff 1980), 83, originally quoted in W. S. Williams: *Welsh National Music and Dance* (London, n. d.), 83.

confrontation developing, reacting against or a pushing forwards from an already vibrant Welsh cultural tradition.

Some of these pieces (e.g. *Blodeugerdd* and *Mydrau Barddonol*) are eclectic in their nature and although eclecticism is something I shall come back to in due course, it must be mentioned here that (unlike Ives but more akin to Williams) I tend to avoid using known or (so-called) traditional Welsh materials. My position is an unusual one: although I write (these days) completely from within a Welsh sensibility it would be fair to say that since I learnt the language - its associated musical uses and traditional practices (e.g. *cerdd dant*) - as an adult, I started out as a nationalist composer mostly looking in on the Welsh sensibility and as such felt somehow unqualified to use direct quotation from my own cultural tradition. That is not to say that learning the language made me 'more Welsh'; rather it facilitated a greater understanding and sensitivity to the art and musical traditions of my nation. This 'immersion' is exemplified in the portfolio through *Meddylun* (the final completed score) being the only work to include any direct quotation (the underlying cantus firmus-like hymn), as we shall see in the last chapter.

My performance background lies in the double reed instruments and this, I believe, is at least in part responsible for the large volume of chamber music in my portfolio; indeed while in London I played significantly more chamber music than orchestral works. As a result of this there are certain types of ensembles I feel I know from an internal perspective and this has had a profound effect on the sort of music I write and the types of group I am interested in working with.

It cannot be said with any real significance that I compose in any one particular style any more than it can be said that my music is ‘style-less’; rather it is more polystylistic since many pieces (e.g. *Blodeugerdd* and *Mydrau Barddonol*) have a variety of styles within in them. This eclectic tendency can in fact (most likely) be traced back to my time in London: my undergraduate dissertation was a study of eclecticism in twentieth century music with specific reference to Adès and his work *Asyla*. Along with more recent in-depth studies of works such as *Arcadiana* and *Living Toys* by Adès and Berio’s *A – ronne*, *Sinfonia* and *Folk Songs*. This fascination with eclecticism has emerged in my recent music. Since one can be eclectic in more than one way, an important distinction needs to be made: as suggested above my eclecticism is not a rearrangement and/or development of pre-existing musical materials as for example in *Sinfonia*. Rather, as is the case in the work of Adès (or Schnittke), I am eclectic by assimilation and am interested in absorbing different styles into my own musical language (with no, or at least minimal direct quotation). This inclusion of a *mélange* of styles presents the composer with the challenge of making the piece ‘hang together’ as a cohesive whole and not merely seem like a series of juxtaposed pastiches.

In his *Arcadiana*, Adès moves with fluidity and fluency through various styles passing tango, twelve bar blues and a tonal ‘chorale’ along the way using figuration reminiscent of Elgar, Schubert and Mozart. However, the piece remains ‘Adès’ in character, and indeed, it could in fact be said that this plurality is Adès’ most recognizable musical fingerprint. In his case, the cohesion is achieved through the composer’s profound ear for detail in the score, leaving its listener in no doubt that every note was considered in the minutest detail. Adès’ careful (and considered)

repetition of certain textures and voicings helps solidify his works. This is something that I have tried to emulate in my own compositions and will be discussed in depth in the next chapter.

Since it is also subject to this eclectic tendency the question of my harmonic language is relevant here. This is one of several pre-compositional decisions I tend to make before any preliminary sketch work or improvisations take place. The final decision is informed by a variety of factors ranging from the instruments being used, their properties and the initial impetus for writing the piece; through to extra-musical sources. The final outcome of these considerations will often result in a series of groups of specific intervals that are applied to the different elements which are being used on the most fundamental level to construct the textures within the piece; I will explain this approach to texture fully in due course. In other instances the harmonic language may just involve the choice of a specific mode or scale pattern. In the case of the 'elements' approach the various sets of intervals from the various textural elements used normally include all the standard chromatic intervals in an all interval tetrachord. Therefore my harmonic language could be described as being broadly pan-tonal since it is in essence chromatic/atonal but from time to time moves freely through tonal and modal centres according to stylistic context. I recall a conversation I had with my first teacher Rhian Samuel at City University during which she (in seeking to broaden my horizons) explained how a period of writing 12 tone serial music might prove to be 'harmonically liberating'. Given that Stephen Banfield

explains of Samuel's own music "12 - note procedures are residual"⁴ we can assume it was advice once given her. As we shall see in the final chapter it was advice I took and is a technique I have occasionally re-visited.

I have long found the music of Xenakis some of the most interesting of its time and his work has had an effect on my attitude towards, and method of constructing, line (that is, melodic line) in my music. Around the same time as Xenakis was exploring his set theory technique used in works such as *Herma* (1960-61), he became increasingly fascinated with probability and stochastic principles. This developed from *Achorripsis* (1956 -1957) into the set of six 'ST' works (completed 1962). Every detail of the musical means in these six independent pieces was generated by a computerised probability programme written by the composer for the 7090 IBM computer in Paris. Following the 'stochastic' works Xenakis' compositional style changed and he developed his technique of arborescences or 'random walks'. The development of this technique at the start of the 1970's came (in part) out of his fascination with Brownian motion as explored in earlier works such as *Pithoprakta* (1955-56). Xenakis says: "The idea of arborescences cropped up in an instant, I don't know how. I just caught myself doing it."⁵ He also claims that that the arborescences are only "distantly related" to probability but have more to do with "causality,

⁴ Stephen Banfield: Rhian Samuel In *The New Grove Dictionary of Women Composers* (Macmillan London 1994), 403 .

⁵ Balint Andras Varga: *Conversations with Iannis Xenakis*, (Faber and Faber London 1996) 6.

repetition and consequently variation.”⁶ On the actual construction of the arborescence shapes, Xenakis tells us:

We start with a point in space...In order for it to exist the point has to continually repeat itself. In this way a line is formed which can have any shape. Any point on the line can also reproduce itself and bring about an arborescence ... This can occur freely or according to rules and can become as complicated as lightning or the veins of the body.⁶

With regard to my own compositions, while Xenakis’ arborescences have been instrumental in informing the way in which I construct melodic lines, I do so according to my own rules. I consider the melodic material in a piece one of the textural elements mentioned above and as such it is assigned its own set of intervals. In essence the interval between any two pitches within a line can be any one from the set of intervals assigned to it. There is then not the feel of a ‘random walk’ but more that of an intuitively derived line according to a controlled set of intervallic classes. Sequential figuration is also commonplace, although this can be traced back to my strong focus on baroque chamber music I played in my earlier career as a performer.

The influence of Xenakis also extends beyond the melodic and/or linear: through reading his scores and writings I have at times employed some mathematical elements

⁶ Balint Andras Varga: *Conversations with Iannis Xenakis*, (Faber and Faber London 1996) 8

in my pieces. It is well known that composers ranging from Bartók (in his *Dance suite*) through to Stockhausen (in his *Klavierstück IX*) and recently Simon Holt have used the Fibonacci series as a tool in their work governing a variety of compositional decisions ranging from pitch selection and rhythmic values through to proportion and the architecture of the piece as a whole. Similar devices are to be found in my own compositions and although they are more often using the prime numbers or Pi's integers rather than the more common Fibonacci series, comparisons can be drawn with the approaches taken by those composers.

As mentioned above my approach to texture in my compositions involves a number of elements which can be moved through the ensemble/pitch space and rotated about each other for variety in a fashion akin to traditional invertible counterpoint. This approach to textural organisation is similar to that identified by Caroline Rae in the work of Maurice Ohana (in works such as *Sibylle and Anneau du Tamarit*)⁷.

Since I have come to realise that performers frequently have relatively little rehearsal time to learn new works my approach to rhythm/metre is performer sensitive: while phrase and bar lengths are frequently irregular they are always notated in crotchet beats and there is a tendency towards (so-called) simple time (particularly 4/4).

⁷ Caroline Rae: *The Music of Maurice Ohana* (Ashgate, Aldershot 2000) 198.



To conclude this chapter and exemplify many of the devices and stylistic idiosyncrasies discussed above here is the second (solo) movement from *Y Garreg Ddial*: *Cello Sonata*.

II Englyn Unodl Union

♩ = ca. 60, ma senza misura

Vc. $\text{♩} = \text{ca. } 60, \text{ ma senza misura}$

65 *fesp. apass.* *ex. 1a* *mp* *f* *mp* *f*

(*1) to execute this double pizzicato:

The player should play the 'D♭' and begin 'glissing' up with the left hand, while the left hand ascends the right hand should move behind it to pluck the same string again (as the left hand passes 'G'). The right hand should then return to the normal position for the snap pizz on the second 'D♭'. The desired affect is a brief contrary motion glissando

67 *mp* *f* *mp* *f* *ff* pizz(*1) *gliss.* *gliss.*

Vc. *arco* *f* *mp* *mf* *mp* *p* *pp* *sul pont. (molto)* *pizz.* *gliss.* *gliss.* *ffsub.*

Vc. *arco ord.* *f* *mp* *f* *mp* *ex. lb* *sul pont. (molto)* *ppsub.* *ff* *pizz. gliss.* *gliss.* *(b)*

Vc. *arco ord.* *mp* *f* *pp* *sul pont. (molto)* *ord.* *f* *mp* *f* *pizz.* *gliss.* 5'

Ex. 1: Y Garreg Ddial: 'Cello Sonata b. 65-73

The movement uses the structure of the Welsh poetic stanza *englyn unodl union* as a frame work and as such is cast in thirty syllables over four lines (of ten, six , seven and seven syllables) which could be exemplified thus:

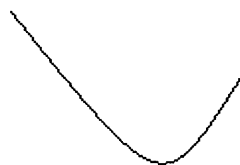
XXXXXXA – XXX

XXXXXA

XXXXXXA

XXXXXXA

In the example the passing of a syllable ('X') is marked by the recurring slurred minor third figure and the rhyme ('A'); in this instance the contrary motion *pizzicato glissandi* is introduced on the seventh syllable of the first line and reiterated at the end of the subsequent lines. The example serves as a harmonic 'bridge' between the outer movements of the sonata and, like the first movement is in the *Hypophrygian* mode but sees the introduction of the 'D natural' in bar 69 and the 'A natural' in bar 70 changing the scale pattern to that used in the third movement. Since the example is monophonic there is only one layer (element) to its texture which sees *piobaireachd* (pibroch) like figuration based on permutations of a simple one branched arborescence separating the syllables. The basic arborescence figure is identified as ex.1a:



One such permutation, using two juxtaposed branches shows diminution, augmentation and inversion (ex.1b):



Chapter Two – Some Examples in Context

Having introduced and discussed my musical language in a general manner in the first chapter, I will in this chapter, look at specific examples from pieces in my submitted portfolio and, in order to illuminate the compositional tools, devices and processes used in writing them, compare them to other examples taken both from my own work included here and the works of other composers, past and present. This process will not, however, be a strictly analytical one. Rather, my approach will be empirical and more concerned with comparing and contrasting the various examples.

The chapter will be split into three distinct parts respectively dealing with pitched material, musical form/architecture, and texture.

Pitched Material

I shall devote the first half of this section to a discussion of pitched material primarily concerned with melodic line before moving to look at pitched material in a harmonic sense later. Continuing from where I left off in the last chapter, the first piece I wish to discuss here is the ‘cello sonata *Y Garreg Ddial*’ (‘The Revenge Stone’). This will serve not only to highlight in detail my approach to pitch in melody and line but also to show how this has evolved and developed throughout the course of my PhD: The first movement of the sonata *Afon Llwyd* (‘Grey River’) is, in fact, the first music I wrote during the PhD with which I was not displeased. At the time I never saw it being more than a short ‘cello study. However, after Nia Harries had performed the piece a few times she commissioned its expansion into the complete sonata submitted here. As the completion of the work took place during the third year of research the piece can be used to chart my development well.

The first movement is a mostly slow and expressive ‘cello song which was written quickly and broadly intuitively, adhering to a harmonic language which I decided upon pre-compositionally during an improvisation at the piano (something I rarely do these days). It is essentially modal, as is the first song in the cycle *Blodeugerdd*. Since I plan to include a detailed study of the songs in the final chapter I shall only look at the ‘cello piece here. The pre-compositional decision regarding harmony mentioned above resulted in the scale C sharp, D, E, F sharp, G, A, B, (C sharp) being used as a starting point for the melodic (and harmonic) material. This means the piece is in fact Hypophrygian in nature. This is demonstrated here in the opening bars:

I Afon Llwyd
Adagio ♩ = 54-56 (freely)

Violoncello

Piano

Vc.

Pno

mf *f* *ppp esp.* *mp* *pp* *p*

3 *5* *3* *3*

3 *3* *3*

PED. *PED.*

Ex. 2: Y Garreg Ddial: 'cello Sonata (bb.1-6)

As we can see, only the pitches found in the Hypophrygian scale (starting on C sharp) are used in the passage (and indeed the entire movement). The 'cello melody was written quickly and intuitively and was subjected to little in the way of revision. Closer examination reveals a considerable 'leaning' towards the intervals of the tone, the perfect fifth and the minor third, their inversions and transpositions of these intervals at the octave; all of which can be found in the modal scale used as a starting point. Indeed, further examination reveals that the highly polarised piano accompaniment also fits the same scheme. This style of modal writing is similar to that encountered in the music of Vaughan Williams as the following example using

semi-tones, fifths and thirds from the opening of the fifth of his *Ten Blake Songs* for voice and oboe (a piece I previously performed regularly) demonstrates:

The image shows a musical score for voice and oboe. The tempo is marked 'Andante con motto'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The voice part is on a treble clef staff, and the oboe part is on a treble clef staff. The lyrics are 'lit - tle Lamb, who made thee?'. The oboe part begins with a piano (*p*) dynamic. The melody for both parts is composed of eighth and quarter notes, with some rests.

Ex, 3: Vaughan Williams' *Ten Blake Songs* (5. *The Lamb*) (bb.1-3)

While I was never consciously trying to emulate Vaughan Williams' music, this style of modal writing is something that has stuck with me and represents a technique that I have, periodically, returned to, as we shall see.

Since the very brief, solo second movement (actually composed as a 'transition' after the third movement was completed) was discussed in the first chapter I will move now to look at the main technique used in constructing the pitched melodic/linear material in the sonata's final, fast movement. The movement is itself in sonata form and since the second (slower) subject material was borrowed and developed from an earlier, abandoned orchestral piece it is the faster first subject material I shall concentrate on here. This example is in fact the first occasion I used the technique influenced by Xenakis' arborescences identified in chapter one. The source shape for this subject (constructed from two thirds and two tones) is seen here (ex. 4):

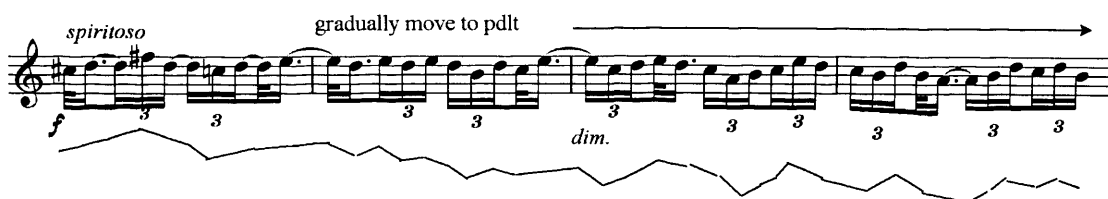
The image shows a musical notation for a source shape. It consists of a single staff with a bass clef. The melody is composed of five notes: a half note, a quarter note, a half note, a quarter note, and a half note. The notes are connected by a line, and there is a '5' below the staff. Below the staff, there is a line graph showing the pitch contour of the melody, which starts low, rises to a peak, and then falls.

Ex. 4: melodic 'source shape' from *Y Garreg Ddial III*.

As the movement progresses, the shape is subjected to various tentative developments using devices such as retrograde, inversion and retrograde-inversion frequently depending on sequential movement. I explored and developed this technique further in *Cromlech: Viola Sonata* (which I will discuss in detail in the next chapter) until it reached what I have come to consider as its maturity in the harp sonata *Caer Arianrhod*. In this piece the shape is not preserved in its entirety and different portions of the source shape 'grow' out of each other from any given point in the shape at any time. Tansy Davies, who also cites Xenakis as an influence on her work has also been known to use an approach similar to this (in her 2007 orchestral score *Streamlines*, for example). The development is then more organic and the sense of the intuitively derived line according to a set of intervals begins to be felt. The source shape (ex. 5) and initial development (ex. 6) from the opening of the third movement of *Caer Arianrhod* exemplify this here:



Ex. 5: melodic source shape from *Caer Arianrhod III*.



Ex. 6: *Caer Arianrhod* (bb. 145-148)

Moving now to look at pitched material in a more harmonic context I will return briefly to the 'cello sonata *Y Garreg Ddial*. As mentioned above, the first movement is Hypophrygian and indeed modality is a recurring theme in my music with almost every score having a modal passage at some point (probably influenced by the folk music of my native Wales); *Ystwyth: String Quartet No. 1* has a Lydian last movement, although this example is also concerned with a Grace Williams reference as we will see in due course. Since the intervals being used to create melodic line ultimately also create harmony by sounding with those which are used in the other textural elements or with each other, the question of harmonic language is directly linked to that of pitch class. Ultimately this means most works are atonal. However, as a result of the eclectic tendency mentioned in the last chapter, a few pieces (like the first movement of the 'cello sonata) do have a prescribed harmonic language according to some sort of pre-compositional decision. One such decision was made before setting Hedd Wyn's beautifully evocative and pastoral englyn in the four part female voices vocal miniature *Haul Ar Fynydd*. The piece was composed using pitch classes 0, 2, 4, 6 and 8, meaning that the piece has a distinctly 'whole tone' feel to it. Elsewhere in the portfolio, *The Old Valley* (the third piece in the song cycle *In Chains* for soprano and piano) which was written (with a sub-dedication) as a sixtieth birthday gift for John Metcalf- inhabits its dedicatee's preferred harmonic world and contains only 'white note' harmonies.

Form/Architecture

There are, in my music, certain architectonic devices and approaches to form/structure which I have used repeatedly and which I have come to depend upon as an integral part of my lingua franca. Although present in both instrumental and vocal works in the portfolio, the first of these pertains to text (specifically Welsh poetry composed in strict metre). There exists (in Welsh strict metre poetry) the concept of the *odl* (lit. rhyme). This describes the poet's application of *cynganedd* (as introduced in the first chapter) to the type of metre he/she chooses to write in as well as the rhyming words themselves. This is something I have been acutely aware of while writing my portfolio and have used as a structuring tool; most notably in the vocal works where (more often than not) I have used the *odl* prescribed by the poet to shape the vocal line in the score. In *In Chains*, although the texts are all in English they were all (in part) selected because they are written in *cynganedd* (famously difficult in English). Indeed, in writing this work I quite deliberately composed the soprano line to highlight the prescribed *odl*. This is, however, nothing new and perhaps shows the influence of other Welsh speaking composers setting texts in their native language. Indeed, it is present in the music of Guto Pryderi Puw (in his *Dawns y sêr* for example) and not least in the Welsh language settings of my former teacher Rhian Samuel, most notably in her *Cerddi Hynafol / Ancient Songs*, as this example from *Crys y Mab* (the third piece in the cycle) demonstrates:

Mezzo-soprano

dreamily

p

cresc.

Ys-gwydd lyd an, bu - an,

Piano

p

cresc.

Ex. 7: Rhian Samuel's *Cerddi Hynafol* /Ancient Songs (3. Crys y Mab) (bb. 25-28).

Here Samuel sets the *cynghanedd* between the words 'lydan' and 'buan' identically and rhythmically positioned over the same part of the piano's triplet accompanying figure. By contrast, in my own vocal settings, while the textural context (i.e. accompaniment) of the rhyme changes the vocal line itself preserves and highlights the *odl*, as we see in this example from *In Chains*:

Soprano

f

gliss.

My first love

Piano

sfz

sfz

sfz

sfz

S.

3

gliss.

was a plover

Pno.

sfz

sfz

sfz

Ex. 8: *In Chains* (V. My First Love Was A Plover) (bb. 4-7)

As mentioned above, the context of the *odl* is different in this example although the vocal line preserves it: the *cynganedd llusg* between the words ‘love’ and ‘plover’ being set to the identical descending minor third glissando. This approach to text setting, although most evident in *In Chains* is, in fact identifiable (in part) in all the vocal works in the portfolio: in the case of *Haul Ar Fynydd* while the text setting is more fragmentary and the *cynganedd* is not always set in the same way as in the examples above, the syllables which pertain to the rhyme itself (‘oedd’ in this instance) are always set the same way: the contrary motion glissando.

Furthermore the same approach can be found in the instrumental works in my portfolio: most obviously in *Mydrau Barddonol* (‘Poetic Metres’) for eight players. The piece is, in fact, a suite of musical *englynion* (englyns) including an example of each of the eight different types of englyn metre. Since there are no words there is, obviously no prescribed *cynganedd* and as such no *odl* to set. However, since in writing the piece I followed the syllable patterns prescribed by the various englyn metres there was a sub-conscious ‘rhyme’ of sorts and as with the approach taken in *Haul Ar Fynydd*, it is this which has the same music each time. Various attitudes are taken regarding what exactly constitutes rhyme in music ranging from a recurring chord voicing (as heard in in *IV. Englyn Unodl Crwc*) to repetitions in texture, instrumentation and/or gesture (elsewhere in the suit). Guto Pryderi Puw takes a similar approach in his 2001 work *Trioled* (which also takes a strict metre poem as a starting point: *triolet*). In his note for this work (which only contains two types of line ‘a’ and ‘b’) Puw explains: “To achieve musical allegory of the original poetic measure I concentrated on the orchestration which is divided into two contrasting sub-

sections ['a' and 'b'], the string instruments (including the piano) and the saxophone and keyboard duet.”⁸

Fel Cathod Bach ('Like Kittens', the last movement of *Ystwyth: String Quartet no. 1*) also requires discussion here: this piece is a sort of Grace Williams tribute and as such has a number of features reminiscent of her work. Most notably perhaps are the scotch snaps and the sharpened fourths, although the movement also borrows its structure from Williams' score *Penillion*. In her note for that work Williams writes:

Penillion is the Welsh word for stanzas. Penillion singing, traditional in Wales for centuries, is essentially narrative in style. It gives the impression of being a free improvisation, sung to the accompaniment of a Welsh air played on the harp. This orchestral suite breaks with tradition in many respects: it does not include any Welsh airs, and there is not always a contrast between the Penillion and the accompaniment. Nevertheless, it retains the narrative style, stanza form, and many melodic and rhythmic characteristics of traditional Penillion.⁹

In my quartet the recitative character and the contrast between solo and accompaniment characteristic of the tradition are retained, as is the improvisatory feel. Like Williams' work, mine includes no authentic Welsh airs, opting instead for a

⁸ Puw, Guto Pryderi : *Notes* (from *Trioled*) (AWY Music Bethesda 2001)

⁹ Williams, Grace: *Notes*(from *Penillion*) (Oxford University Press London 1992)

homogenous pianissimo string texture as the members of the quartet take turns in having the narrative-like solos. I, however, have not tried to use the traditional melodic and rhythmic characteristics in my solos, instead using a musical language more influenced by Williams' idiom. The solos themselves (all further examples of englyn *unodl union*) use the same approach as *Mydrau Barddonol* and *Haul Ar Fynydd*, preserving the rhyme each time it occurs.

In many of the works submitted here there is a recurring approach to form/structure: frequently I find that I am writing in two (or more) interlocked and simultaneously developing structures. This, I believe, since the first completed work in the portfolio was *Blodeugerdd* was probably initially influenced by Britten's *Songs and Proverbs of William Blake*, a work I studied in detail while writing my own cycle. I also recall a memorable performance of (my supervisor) Powers' *The Memory Room* (for solo piano) which employs a similar technique. Other composers too have been known to use form of this type, ranging from Adès (in *Arcadiana*) to Tansy Davies (in her 2001 piano score *Loopholes and lynchpins*). In addition to these, Joseph Phibbs says 'I often find myself trying to write music in which different structures are evolving simultaneously...' ¹⁰

With regard to my own compositions included here the most relevant examples (excluding *Blodeugerdd* and *Cromlech: Viola Sonata* which I shall be discussing later) are to be found in all pieces which have multiple movements. *Mydrau*

¹⁰ Phibbs, Joseph: http://www.bmic.co.uk/Composers/cv_details.asp?ComposerID=1678

Barddonol ('Poetic Metres') is cast in eight movements and has two cycles taking place at once: the odd numbered movements (which all use the same material as a starting point), and the even numbered movements (which all exhibit some sort of eclectic tendency). A similar case is to be found in *Rhai Llestri* ('Some Vessels'), although here the form is more developed and combined with the 'musical poetry' discussed above. In this seven movement work the even and odd numbered movements each take (and interlock) two highly polarised types of music before coming together in the seventh movement to resolve the conflict. Additionally, movements one, three, five and seven would form a musical *englyn unodl union* (if extracted) and play continuously.

Overall there is a dependency on traditional forms in the portfolio. It includes a string quartet, an overture and sonatas: titles alluding to historic forms which today carry a vast range of connotations regarding exactly what one might expect to find within them. Indeed, it is fair to say that one would find all these things in the pieces included here (although not perhaps in the manner that one might expect!). Indeed, in each instance a piece has a title (normally in Welsh) and is sub-titled *Viola Sonata* (or the like). To me the Welsh word (frequently programmatic or concerned with the initial inspiration for the piece) is its title and the English sub-titles/translations have been added for accessibility. Despite this, the English sub-titles are equally relevant to what the piece is: all the works described as '*Sonata*' relate in a way to traditional sonata form, and each contain their own expositions, developments and recapitulations (of sorts). The word sonata of course comes from the Latin *sonare* (to sound) as opposed to *cantare* (to sing) and simply means a played (as opposed to a sung) piece; indeed it is with this justification that some composers (e.g. Macmillan)

call pieces sonatas when sometimes they have little to do with the traditional connotations of the term.

There are, of course, examples of composers literally using architecture as a starting point in their music, most notably Xenakis in his *Metastasis* (1954) whose dense glissandi relate to the vague parabolic shapes of the short lived Phillips Pavilion at the 1958 Brussels World's Fair (which the composer himself largely designed). More recently and openly influenced by Xenakis, Tansy Davies has been known to base her music on the buildings of Iraqi architect Zaha Hadid (in orchestral scores).

Texture

As mentioned previously my approach to texture is concerned with multiple elements which function as layers or blocks that can be rotated about each other so that they are heard with altering and developing relationships to each other. The technique is comparable with mosaics in art: indeed a number of composers who have used similar devices have titled scores *mosaic* (Rhian Samuel and David Wynne, for example). As mentioned before, the technique is related to that of invertible counterpoint. In his New Grove article William Drabkin introduces the discipline thus:

The contrapuntal design of two or more parts in a polyphonic texture so that any of these parts may serve as the highest part or as the bass. Invertible counterpoint involving two (three, four) parts is called double (triple, quadruple) counterpoint.

The underlying principle of invertible counterpoint is the INVERSION of intervals with respect to some fixed interval. For instance, ex. 9a shows a cantus firmus (given in semibreves) with a note-against-note solution beneath, and in ex. 9b the same two parts are inverted 'at the octave'. The lower part is moved up an octave, and the intervals between the two parts become the

complements of those in the original setting: unisons become octaves, 3rds become 6ths and 6ths become 3rds.¹¹

Ex. 9

(a) Original

Piano

(b) inversion at the octave

Pno.

The approach taken in my own music is, however, less concerned with the intervallic classes and more with a simple process of rotation around an imaginary ‘axis’ (often a unison pitch or octave). In this example (10a) from *Aber* (‘Estuary’) (the first movement of *Ystwyth: String Quartet no. 1*) which demonstrates the rotational technique, the texture is constructed from three elements (blocks): ‘a’ the modal thematic material, ‘b’ the artificial harmonic and ‘c’ the pianissimo tremolando. The rotation is perhaps clearer in the diagram (ex. 10b)

¹¹ Drabkin, William: *Invertible Counterpoint* from New Grove vol. 12 (Macmillan London 2001) 512

Violin I

Violin II

Viola

Violoncello

3

pp

espr.

3

sp

ord.

espr.

pp

3

p

3

pp

gliss.

gliss.

Ex. 10a: Ystwyth: String Quartet no. One I. (bb. 10-13)

Vln I.			B	B
Vln II.	B	B		A
Vla.	A	C	C	B
Vc.	C	A	A	C

Ex. 10b: 'Textural diagram' *Ystwyth String Quartet no. One I.* (bb. 10-13)

There is one other significant recurring device which I have used (at some points) to create textures in a number of the pieces in the portfolio. The mensuration or polation canon is a renaissance device which I recall first encountering while playing the crumhorn in an early music group in Somerset. The device (which might be compared to heterophony) is like a type of imitative counterpoint which sees two (or more) voices playing/singing the same melodic line at the same time but each at their own speed. Examples are to be found in works by Tallis and Josquin Des Prés:

Ex. 11: Josquin Des Prés's *Missa L'Homme Armé Agnus Dei I*. (bb.37-42)

In my portfolio the technique is employed in pieces such as *Meddylun* ('Mindscape') (which I will discuss in the next chapter) and *Ystwyth: String Quartet no. 1*. Unlike the renaissance example my own works use a unison/octave pitch between any two parts to give rise to another statement of the line at that transposition. Thus the canon is harmonically/intervallically accumulative and harmonically denser with each added part. The example here shows this technique in practice in a four-part texture:

Ex. 12: Mensuration canon from *Ystwyth: String Quartet no. 1* (bb. 98-101)

Chapter Three – A Closer Look

This final chapter will be devoted to a more detailed study of three of the works at the core of my portfolio: *Blodeugerdd* ('Anthology', the earliest completed score) for baritone and piano, *Meddylun* ('Mindscape', the most recent work) for orchestra, and *Cromlech: Viola Sonata* for viola and piano. The viola sonata dates from about halfway through my research and can be used to illuminate certain practices 'mid-development'. Additionally the differences in forces/scale of the three works mean that they can be seen to represent the extremes of my compositional 'poles'. My approach will not be methodologically analytical, since I write from the unique perspective of being able to say with absolute certainty what my intentions were and what compositional tools/processes I was employing at the time, but will, therefore be broadly empirical and rooted in observation and comparison.

Blodeugerdd ('Anthology')

This work was the first completed score from my period of research with which I was happy (although the first movement of what later grew into *Y Garreg Ddial*: 'Cello Sonata' had also been written by this time). The initial impetus for writing the piece came when I was introduced to baritone Jeremy Huw Williams through a mutual friend and he graciously accepted my offer to write him a piece. Around the same time friend and poet Lisa Mansel lent me her copy of *Blodeugerdd O Farddoniaeth Gymraeg yr Ugeinfed Ganrif* ('An anthology of Twentieth Century Welsh [language] Poetry'). As I read the collection I became fascinated by the changing compositional styles of the various poets and hit upon the idea of setting a text from each quarter of the century in the piece for Jeremy. As it happens, the two central texts are from nearly the same period; but since their authors worked principally in their respective quarters of the century (albeit with some overlap) and I am very fond of the poems, I decided to allow them. The earliest sketches for the piece are for the first song *Y Pabi Coch* ('The Red Poppy'), and do in fact survive (almost intact) in the final score. Like the 'cello piece I discussed in the last chapter (which pre-dates these sketches by only a matter of days) the material here is modal in nature using the scale C, D flat, E flat, F, G, A, B, (C) as a starting point for the harmonic and melodic language. As with the 'cello piece this decision came about as the result of an improvisation at the piano. This of course means that, also in common with *Afon Llwyd* ('Grey River') the first song in the cycle uses the Hypophrygian mode as its harmonic and melodic starting point. However, less like the 'cello piece but more akin to the Vaughan Williams example (ex. 3) in the last chapter, the intervals of the tone, semi-tone, fifth and minor third seem predominant. The song unfolds in a sort of *ritornello* form with a high and

very free piano figure repeatedly recurring (although in different guises) between stanzas of the text. The accompaniment takes two forms: for the most part it is a supportive harmonic wash around the voice, frequently providing its pitches. On the other hand there are points (normally within the *ritornelli* passages), where the piano moves rhythmically, even if not always harmonically against the singer.

It was after completing the first draft for this song that it occurred to me that the Vaughan Williams-like writing was almost contemporary with the text. This realisation gave way to a starting point for not just the next song, since they were initially written in sequence but for the rest of the cycle. As it turned out, although the songs were drafted in the correct order, the third and fourth pieces underwent substantial revision before they were sent to Jeremy.

The second song *Ym Mhorth cawl* ('In Porthcawl') contains two eclectic references tying it to the second quarter of the twentieth century: The first of these is serial material referring to the composers of the Second Viennese School, all active during the relevant period. While the style of the serial technique is not obviously akin to that of any one of these composers (as shown in ex. 13), it is perhaps closest to Berg's idiom since there are various harmonic implications in the row and its employment. The rules of traditional serialism are sometimes broken according to whimsy by using small retrogrades mid-row; but for the most part the character and shape of the row is preserved. The row and an analysis of its initial employment are given here:



Ex 13a: tone row from *Ym Mhorthcawl* ('In Porthcawl')

III. Ym Mhorth cawl
Adagio (♩ = ca. 48)

Voice

Piano

2 *mf*

2

3 4 5 6

1 1 1 1 1 1

1 7

Ex 13b: serial technique in *Blodeugerdd* (bb.56-60)

This tentative exploration of the tone row continues beyond the given example to explore the row in its entirety, albeit with a number of ‘rule breaks’ to form the piano’s introductory material. The movement then gives way to the second eclectic reference which takes the form of a quite public ‘nod’ to the work of Britten, who was of course well established as a composer by this time. The reference is not, however concerned with work of Britten’s dating from the relevant quarter of the twentieth century but has more in common with the first song in his *Songs and Proverbs of William Blake* of 1965 (a work which I will return to in due course). The exact nature of the reference is concerned with the texture, to be precise the *agitato* quaver quintuplets of the piano in opposition with the comparatively ‘four square’ setting of the text with the parts coming together for the ends of phrases. Like the first piece, this song also unfolds in a sort of *ritornello* form with developments of the serial material returning between verses of the text and then again at the movement’s close, ending with a retrograde of the opening material at prime one.

The third song *Tŷ'r Ysgol* ('The School House') sets a text which is almost a contemporary of the second movement's, so there are similarities in the musical referencing of the settings. This song's accompaniment also takes serialism as a starting point, although here it is the total serialism of Pierre Boulez as explored in works such as *Structures, book I* for two pianos to which the texture refers. There are three simultaneous rows at work in the recurring piano episodes (this movement also being cast in a sort of *ritornello* form). The employment of the rows in this instance is less rigorous except in the case of pitch where the row is always maintained: The duration and dynamic rows are of interest since they are of unconventional lengths (containing three and seven values respectively); their employment however, seems on the whole more intuitive. This also applies to articulations which despite recurring in a predictable order were not composed according to a prescribed serial pattern. This example gives the three rows and their initial employment:



Ex 14a: pitch, duration and dynamic rows from *Tŷ'r Ysgol* ('The School House')

V. Tŷ'r Ysgol

♩ = 94.

Voice

Piano

ppp pp mp mf f ff ff

And.

Ex 14b: total serial-like technique in *Blodeugerdd* (bb.158)

The final song in the cycle is the closest to direct pastiche and takes the form of a Welsh folk song, a reference to Berio's *Folk Songs* of 1964 but also to the increase in the number of composers (re)turning to tonality in the last quarter of the twentieth century. The constant spread chords and triplet figurations of the piano are to my ear not unlike the repeated air played on the harp during a performance of traditional *pennillion* singing (as introduced in the first chapter).

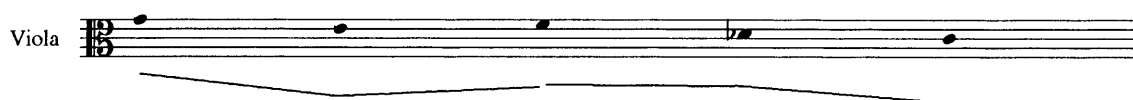
Britten's *Songs and Proverbs of William Blake* for baritone and piano (Op. 74) was one of the scores I spent a great time studying before and while writing my own baritone cycle. Indeed, it was this work which gave me the idea to include interludes between the songs using newly commissioned words which act as contemporary 'touchstones' to the ear, as I hear them. It is these interludes which separate the songs that give the overall cycle a *ritornello*-like structure which is echoed in the internal structure of many of the songs themselves. In contrast to the songs, the recitative-like interludes are all spoken, use prepared piano, and take spectralism as a starting point for their harmonic languages, all opening with the same distinct ascending movement

through the harmonic series. Composed by Lowri Roberts, the newly written words of these passages act in a manner akin to a Greek chorus, providing an internal critique on the cycle: initially mocking but later approving of the work as it progresses. This internal small-scale cycle running concurrently with the larger scale cycle of the songs themselves means the piece might be seen to fold in on itself, in a way.

Cromlech: Viola Sonata

Halfway through my research and shortly after completing *Y Garreg Ddial: 'Cello Sonata*, I was asked for a piece by Philip Heyman. There are, as we shall see, similarities between the two sonatas. This piece's title refers to Cromlech Pentre Ifan, a megalithic burial site on the West Wales coast. The location sees one huge rock supported by four smaller ones: this was the initial impetus for the piece's five movement structure. As with the 'cello piece I was conscious that by calling it a sonata it should relate somehow to traditional sonata form. The work in fact comprises two simultaneous cycles: movements 1, 3 and 5 can be compared to the exposition, development and recapitulation sections of traditional sonata form, while numbers 2 and 4 are (mostly) solo interludes using poetic metres as a starting point. The two subject materials for the piece were musical responses to the landscape around the Cromlech and can both be related to the earlier 'cello sonata: the first subject, akin to the example above (ex. 5) from the last movement of *Y Garreg Ddial: 'Cello Sonata*, is a response to the rock of the *cromlech* and is a jagged and angular figure using a short geometric shape as a starting point. Tansy Davies' viola piece

Small Black Stone (2000) sees a similarly angular musical response to rock. The second subject material, a response to the unspoilt hillside running down to the sea is more akin to the first movement of *Y Garreg Ddial: 'Cello Sonata*. It takes the form of a (Vaughan Williams-like) flowing mixolydian line. Both subjects are given here in their initial forms:



Ex 15a: first subject material source shape from *Cromlech: Viola Sonata*

Ex 15b: second subject material, *Cromlech: Viola Sonata* (bb. 48)

The second movement is the first of the two englyn-based interludes for (mostly) solo viola, and is *unodl union*. Philip Heyman first approached me for a piece during a concert which included an earlier work of mine *Gorsedd Pont-y-pŵl* which used the physical measurements of a stone circle to predetermine its overall structure and harmonic rhythm, a technique I returned to in *Cylch* ('Cycle'), the second movement of *Ystwyth: String Quartet No. 1*. Philip plays on a *Pellegrina pomposa* model viola: a five string instrument that is ergonomically designed to project better. The instrument's design means its shape is unconventional having one slightly exaggerated shoulder. He asked me if I could somehow incorporate the instrument's

design into my piece for him, as I had the stone circle in *Gorsedd Pont-y-pŵl*. To assist me in this challenge the following ‘technical’ drawing was delivered to my work-space:

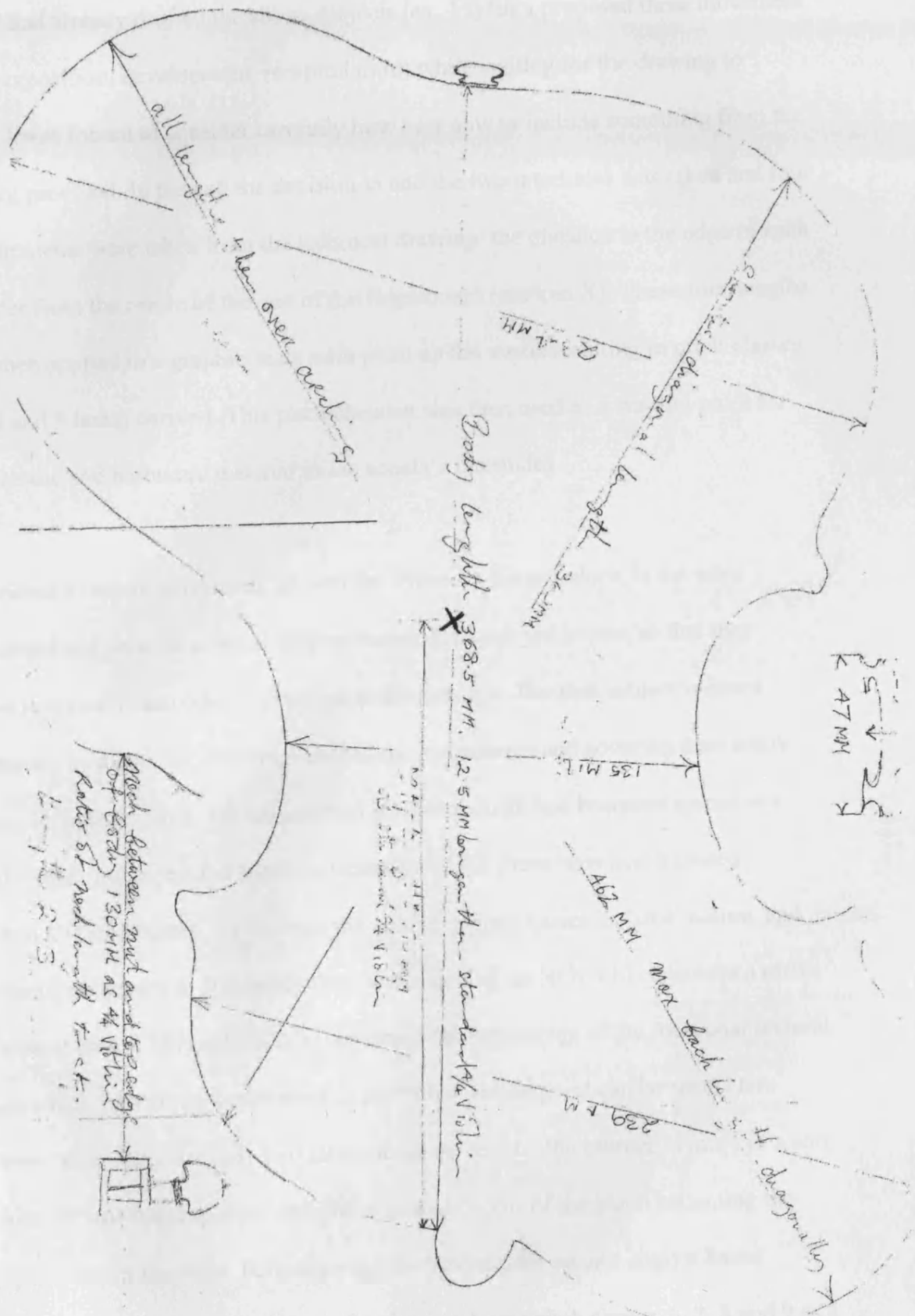


Fig 1: technical drawing for Philip's viola pomposa's body

Since I had already drafted the above subjects (ex. 15) for a proposed three movement piece (exposition, development, recapitulation) while waiting for the drawing to arrive, I was forced to consider carefully how best now to include something from the drawing provided. In the end the decision to add the two interludes was taken and four measurements were taken from the technical drawing: the distance to the edge of each shoulder from the centre of the end of the fingerboard (marked X). These four lengths were then applied to a graphic scale with pitch up the x axis resulting in pitch classes 6, 7, 8 and 9 being derived. This pitch class set was then used as a starting point for the melodic and harmonic material in the sonata's interludes.

The sonata's central movement, as with the stones of the *cromlech*, is the most substantial and sees the original subject materials developed in turn so that they evolve to contain each other's principle characteristics. The first subject is heard (frequently sequentially) moving between the instruments and covering their entire ranges. Eventually (at b. 86) the material is slowed down and becomes spread in a broad, highly polarised and spacious treatment of the shape now heard shared between all three voices. By contrast the second subject loses its 'free' nature, and after being subjected to precise rhythms and speeding up (at b. 113) becomes a manic and violent dance. Throughout this movement the beginnings of the rotational textural device which I previously compared to invertible counterpoint can be seen. Here however, since there are only two elements to the texture the essence is more of a sort of imitative call and response; with the accented chords of the piano becoming the snap pizzicato of the viola. Following this movement, the second englyn-based interlude is, like its predecessor '*unodl union*', and uses pitch classes 6, 7, 8 and 9 as a

starting point. This time however, the piano is lured by the material and adds its own timbre.

The final movement sees a synthesis with both subjects returning to their original states but retaining some of their 'learnt' qualities from the development: the second subject now has a strict rhythm forced upon it; the first retains some of the more polarised nature. Throughout the final passage of this movement a number of what I consider my principal compositional fingerprints can be seen, as this example shows:

Allegro Moderato (♩=94)

The musical score is for the Viola Sonata by Cromlech, measures 162-172. It is in G major (one sharp) and 2/4 time, marked Allegro Moderato with a tempo of 94 beats per minute. The score is written for Viola and Piano.

System 1 (Measures 162-163): The Viola part begins with a staccato (st) chord on G4, followed by a glissando (gliss.) to A4. The Piano part starts with a fortissimo (ff) chord on G4, followed by a series of sixteenth-note runs in both hands. Dynamics include piano (pp) and forte (f).

System 2 (Measures 164-165): The Viola part has a glissando (gliss.) from A4 to B4. The Piano part continues with sixteenth-note runs. Dynamics include piano (p) and fortissimo (ff).

System 3 (Measures 166-167): The Viola part features a pizzicato (pizz.) section with eighth-note patterns. The Piano part has a fortissimo (ff) chord on G4, followed by a series of sixteenth-note runs. Dynamics include piano (p) and fortissimo (ff).

System 4 (Measures 168-169): The Viola part has a glissando (gliss.) from B4 to C5. The Piano part features a fortissimo (ff) chord on G4, followed by a series of sixteenth-note runs. Dynamics include piano (p) and fortissimo (ff).

System 5 (Measures 170-171): The Viola part has a glissando (gliss.) from C5 to D5. The Piano part features a fortissimo (ff) chord on G4, followed by a series of sixteenth-note runs. Dynamics include piano (p) and fortissimo (ff).

System 6 (Measures 172-173): The Viola part has a glissando (gliss.) from D5 to E5. The Piano part features a fortissimo (ff) chord on G4, followed by a series of sixteenth-note runs. Dynamics include piano (p) and fortissimo (ff).

Ex. 16: Cromlech: Viola Sonata (bb.162-172)

This passage shows the initial source shape for the first subject material now used in the developed, freer way creating the first example in my research of an intuitively derived line according to a set of pitch classes; here using classes 1, 3 and 4 (all found in the original source shape). This example is also the earliest use of the ‘rotational’ textural approach using more than two elements, exemplified here:

bb.	163-166	166-168	168-170	170-172
Viola	B	C	C	A
Piano a	C	A	B	C
Piano b	A	B	A	B

Ex 17: textural diagram, *Cromlech: Viola Sonata* (bb. 163-172)

Here we see the melody/line (‘A’), the quiet *tremolandi* (‘B’) and the accented chords/*pizzicati* (‘C’) being rotated about each other in this three element texture.

Meddylun ('Mindscape')

This eight minute concert overture was the last work to be completed during the course of my PhD. The first sketches for the piece take the form of a sort of textural projection planning the rotation of the textural elements around each other and through the different sections of the orchestra. I had already decided (pre-compositionally) that the work would (sic) to be built using three basic source materials. In 2000 (during the final year of my degree) I suffered a major stroke while playing the cor anglais in college. Shortly after my brain surgery and while in intensive therapy I made a few short piano sketches for my friend and fellow student Peter Billington:

① A Short Prelude for Peter who or

what's in my head!

should be learning the O' hara

mf 8va → cresc 3 6

f cresc 6 (15 8va) (16m)

mp 4 3

(15) 8 loco mp forearm splash

Suen z Misura ad lib.

↑ side of fist ↑ clusters

f glass nf f ff before.

rolled arm splashes

NOVELLO

Fig 2: 'Stroke' piano sketch one

I saw writing *Meddylun* (the work's title is a suggested Welsh version of the English word 'mindscape') as a chance to revisit the 'stroke' sketches (there are three in total), thereby salvaging some material from this otherwise difficult period in my life.

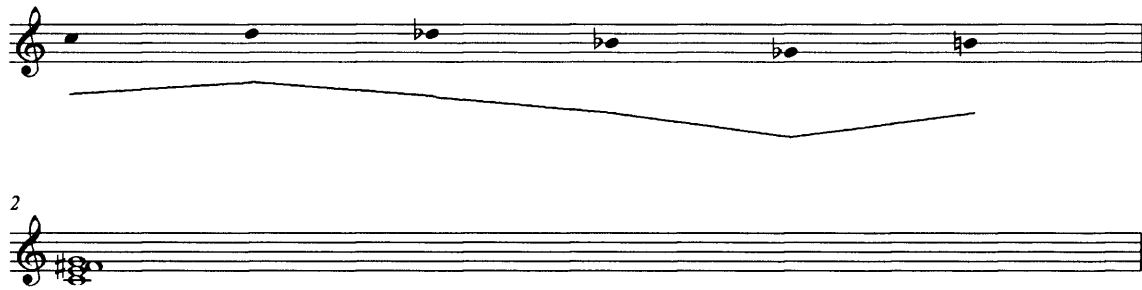
Eventually, after some time studying the pieces I picked the section (circled in fig. 2 above) as a source for the pitch classes used to create intervals in the melodic/linear material in the work. This decision resulted in pitch classes 1, 2, 3 and 4 being selected as a starting point for the melodic/linear material. On further consideration and because of the potentially highly chromatic set of intervals this pitch class set might produce (as it stood) I decided to add class 5 to the group, an interval used heavily in the third sketch and adding the possibility of the perfect fourth to the melodic material. This decision also informed the second building block for the piece: a major chord with an augmented fourth (e.g. C, E, F sharp and G) built to include the only interval not obtainable from the pitch class set pertaining to the melodic material. The third source material (and the only direct quotation in the portfolio) is ten chords from the start of the early Welsh hymn *O Iesu, Derbyn Ni*.

These three source materials are subjected to various distortions/treatments, as we shall see in due course, but are used to 'fill out' the initial sketch for the piece concerning the rotational texture:

Figure	A	B	C	D	E	F	G	H	I
Wind	A	A	A	B	B	C	C	B/C	A
Brass	B	C	C	A	A	B	B	B/C	C
Strings	C	B	B	C	C	A	A	B/C	B

Ex 18: Textural chart for *Meddylun* (complete)

Derived from the first sketches for the work, this chart (where ‘A’ is the melodic material, ‘B’ the chord and ‘C’ the hymn) remains accurate for the finished score, albeit with additional freer passages at the beginning and end, and the inclusion of percussion. The source materials (and one possible shape for the melodic pitch class set) are identified here:



Ex 19: melodic pitch class set (‘A’) and chord (‘B’) ‘building blocks’ from *Meddylun*.

CYFARFOD Y PLANT . . . am io o'r gloch

LLYWYDDION :

MR. JOHN OWEN, GWAWR, & MR. HENRY PRICE HEOLYFELIN.

O IESU, DERBYN NI.

Trwy gantatad,

Doh **G.** *Araf a thwyer*

m	s	:-m	r.d	m	d	r	m	:-f	s.m	r	:-
d	d	:-d	t ₁ l ₁	se ₁	l ₁	t ₁	d	:-t ₁	d.d	t ₁	:-
s	m	:-s	f.m	m	m	s	s	:-s	s.s	s	:-
d	d	:-d	s ₁ l ₁	m ₁	l ₁	s ₁	d	:-r	m.d	s ₁	:-

Nes - haen ein Iesu tir - ion.

Y Geiriau a'r Gerddoriaeth
gan E. Telorydd Nicholas, Ystalyfera,

m	s	:-m	r.d	m	d	r	m	:-f	s.m	r	:-
d	d	:-d	t ₁ l ₁	se ₁	l ₁	t ₁	d	:-t ₁	d.d	t ₁	:-
s	m	:-s	f.m	m	m	s	s	:-s	s.s	s	:-
d	d	:-d	s ₁ l ₁	m ₁	l ₁	s ₁	d	:-r	m.d	s ₁	:-

al - w arnat fi;

1 2 3 4 5 6 7 8 9 10

m	l	:-s	f.m	s	f	r	m	:-d	r.d	d	:-
d	d	:-ta ₁ l ₁	d	d	d	l ₁	d	:-s ₁	t ₁ s ₁	s ₁	:-
s	f	:-m	f.s	ta	l	l	s	:-m	f.m	m	:-
d.ta	l ₁	:-d	r.d	f ₁	f ₁	fe ₁	s ₁	:-s ₁	s ₁ d	d	:-

rel.

m	l	:-s	f.m	s	f	r	m	:-d	r.d	d	:-
d	d	:-ta ₁ l ₁	d	d	d	l ₁	d	:-s ₁	t ₁ s ₁	s ₁	:-
s	f	:-m	f.s	ta	l	l	s	:-m	f.m	m	:-
d.ta	l ₁	:-d	r.d	f ₁	f ₁	fe ₁	s ₁	:-s ₁	s ₁ d	d	:-

Fig 4: Source material for *Meddylun* hymn quotation ('C').

The inclusion of the hymn quotation here is the most obvious instance of the Ivesian aesthetic mentioned in the first chapter: Ives uses hymn quotes in numerous works (e.g. *The Housatonic at Stockbridge* from *Three Places In New England* (An *Orchestral Set*) and *Symphonies 1 & 4*). *Meddylun* opens with a flourish with the entire orchestra playing material from pitch class set 'A', as identified above. From A the strings play a serene and drawn out statement of the hymn material in its original form. Above this cantus firmus-like hearing of the hymn material, wind solos play fleeting figures using material derived from pitch class set 'A', echoing the ascending figures of the opening bars. The brass section punctuates the texture with an independently developing figure using the chord voicing at specific points predetermined by the decimal points of the mathematical number Pi (3.141 etc.). In fact the positioning of the chord voicing throughout the piece is a temporal

representation of Pi to 80 decimal points, with the decimal place values relating directly to the number of beats rest between interjections of the chord. Figures **B** to **D** see a drastic change in mood: although still in the wind instruments (but now with the support of the harp and pitched percussion) the melodic material is now transformed into a dance-like figure racing up and down sequentially through the section's tessitura. The pi-determined punctuating chords cut through the texture on pizzicato and later *col legno* ricochet strings. The muted brass play the hymn tune which now appears in its first distortion. In order to better understand the hymn tune and provide a more approachable starting point for any distortions I was to apply to it, I converted the solfege notation of the original into a series of numbers for a matrix by labeling do 1, re 2, mi 3 etc. resulting in the following numerical matrix:

3	1	3	1	2	3	4	5	3	2
1	6	5	6	7	1	7	1	1	7
5	3	3	3	5	5	5	5	5	5
1	6	3	6	5	1	2	3	1	5

Fig 5: Hymn quotation matrix.

By taking this matrix and applying different systems to the numbers, I was able to produce a variety of distortions to the hymn while still retaining its original proportions. This first application takes the approach 1=C, 2=D, 3= E etc. using a white note modal scale. The passage from **D** to **F** sees the texture rotate so that the

hymn is now in the *lontano* front desks of the *divisi* strings which play within the harmonic series of the *pizzicato* notes from the remainder of their sections, using a distortion based on the chromatic scale: 1=C, 2= C sharp, 3= D etc. Over the distant string chords muted trombones play more sedate material using the intervals from the melodic source material while the wind interject with an independently developing *staccato* figure using the chord voicing and positioned according to pi. In the following passage (up to G) we hear a further rotation of the source materials: the hymn is now a wind chorale, the stopped horns and trumpets using cap mutes punctuate using the chord voicing and the melodic material in the strings takes the form of a *martellato* left hand mensuration canon:

F

Violin I

Violin II

Viola

Violoncello

Double Bass

martellato left hand (hammer fingerboard)

6

Vln.

Vln.

Vla.

Vc.

Db.

martellato left hand (hammer fingerboard)

Ex 20: mensuration canon form *Meddylun* (bb.105-113)

Figure G sees a return of material reminiscent of the opening with all the orchestra playing fleeting figures relating to the melodic source material. The tuned percussion play the punctuating chord and as the texture thickens we reach the work's climax at H. The climax takes the form of a *tutti* seeing the entire orchestra playing the most chromatically distorted statement of the hymn in the piece. Here however, the distortion is achieved through combining the hymn matrix with the pitch classes from the punctuating chord source material. The pitches are obtained by applying pitch classes from the 'stinger' chord ('B') to the numerical hymn matrix ('C') using the following system:

Pitch From Matrix	1	2	3	4	5	6	7	8
Pitch Class From Chord	2	3	5	6	7	8	7	2

Fig 6: 'stinger' chord pitch class orientated hymn distortion matrix

This passage also features the tam-tam and power drill in the percussion; the latter an oblique tongue-in-cheek reference to the burr holes procedure I had undergone and to the brackets and screws which survive in my head to this day. The climax hymn statement plays for durations dictated (in crotchet beats) by the next 10 integers of pi.

From figure **I** we hear a development of the earlier dance-like material, again on wind solos supported by the chord ('B') in the *arpeggiated pizzicato* strings. The muted brass play a version of the hymn tune, now in a less chromatic form by way of resolution. At **J** the music is again reminiscent of the opening but this time with the orchestra sharing material from all three structural elements: solo wind, vibraphone and 'celli play the hymn (now completely resolved and heard as it was at the outset). The brass and upper strings share melodic fragments relating to 'A' and/or the chord 'B'. **K** sees the texture become more fragmentary as the last statement of the hymn fades before finally it thickens again and races to its conclusion with a re-statement of earlier material.

In Conclusion

To complete this commentary it seems most appropriate that I say a little about my current compositional activities and plans for the future. My current work in progress, will resume and be something of a departure for me. Although cast in a familiar genre: song cycle, this time for countertenor and piano, commissioned by Iestyn Davies. It will be the first time that I have set a text in English not written by a Welsh poet. The chosen words are Tiffany Atkinson's *Four Poems For* from her debut collection *Kink and Particle* and have been selected for their clear and powerful imagery and stark contrasts and juxtapositions. Since there is neither *cynganedd* nor *odl* to adhere to (that is, no internal prescribed rhyming system, either real or imagined), the setting will, as in the instrumental works in this portfolio not relating to poetic metres, be more intuitive. The text is made up of four short poems and the initial sketches show them linked with piano interludes to create a single span of music not unlike *Blodeugerdd*'s structure. Scores yet to be started in any way include an overture using Welsh folk materials as a starting point for medium sized orchestra and a wind quintet. In these works I hope to carry forward a number of the compositional techniques and tools I have been using and developing throughout the course of this PhD: most significantly, the rotational textural device used in this portfolio with up to three elements, but in these new works exploring the possibilities of increasing the number of elements used. Since I have had pleasing results with this technique so far I believe it can continue to bear musical fruits and be developed further. In the case of the wind quintet for example it would be possible to explore textures containing up to five elements that might be rotated about one another and the orchestral piece offers the possibility of denser textures still. I also hope to further

develop the linear/melodic device. In the works for large forces from his arborescence period (e.g. 1971's *Erikthon* for piano and orchestra) Xenakis was able to create complex frameworks of arborescence patterns with large scale tree shapes spread throughout the orchestra (in some instances with certain instruments only contributing one or two notes to the overall shape). However, the hearing of the orchestral *tutti* produces the shape in its entirety in sonic event (whether the listener is conscious of it or not). Similarly with my arbitrary line produced according to a limited set of intervals the line might be spread throughout an ensemble so that only the hearing of all the parts together will reproduce the line in its entirety. This 'sharing' of the line might also be likened to Klangfarbenmelodie as employed by Webern and Schoenberg, the latter perhaps most notably in his *Five Pieces for Orchestra* (Op. 16).

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POSTGRADUATE RESEARCH**



APPENDIX 1:

Specimen layout for Thesis Summary and Declaration/Statements page to be included in a Thesis

DECLARATION

This work has not previously been accepted in substance for any degree and is not concurrently submitted in candidature for any degree.

Signed [Signature] (candidate) Date 13/03/08

STATEMENT 1

This thesis is being submitted in partial fulfillment of the requirements for the degree of PhD (insert MCh, MD, MPhil, PhD etc, as appropriate)

Signed [Signature] (candidate) Date 13/03/08

STATEMENT 2

This thesis is the result of my own independent work/investigation, except where otherwise stated. Other sources are acknowledged by explicit references.

Signed [Signature] (candidate) Date 13/03/08

STATEMENT 3

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

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I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loans after expiry of a bar on access previously approved by the Graduate Development Committee.

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832926

Contents

1	Blodeugerdd
36	Caer Arianrhod: Harp Sonata
58	Cromlech: Viola Sonata
81	Haul Ar Fynydd
88	In Chains
107	Meddylun
138	Mydrau Barddonol
152	Rhai Llestri
178	Y Garreg Ddial: 'Cello Sonata
207	Ystwyth: String Quartet no. 1

Blodeugerdd

Blodeugerdd ('Anthology') is a set of four songs and three interludes, written for Jeremy Huw Williams and Nigel Foster. The four songs form an anthology of twentieth century Welsh (language) poetry, each taking its text from a poet working in each of the four quarters of the twentieth century (the first from the period 1900-1925, the second from 1925-1950 etc.). A second 'anthology' also runs through the work: this takes the form of a historical survey of twentieth century compositional approaches. To this end each of the texts is set to music typical of its era and musical references are made to composers of each period (Vaughan Williams, Britten and Berg, Boulez and Berio respectively). The interludes separating the songs act as contemporary touchstones and use especially written couplets by Lowri Roberts (to whom I am hugely grateful). These are more recitative-like in style and use prepared piano.

Instrumentation:

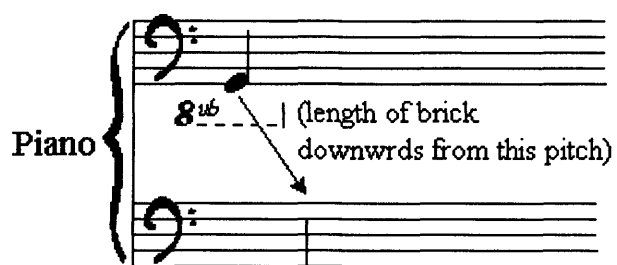
Baritone and piano

Duration c20 minutes

Performance Notes

*Piano preparation: A house brick (used as a mute) should be wrapped in a duster and placed on the strings inside the piano (between the player and the dampers). This should affect:

*Sut I baratoi y piano: Rhaid rhoi bricsen ty (mewn cadach) I mewn ir piano ar y llinynau (rhwng y chwaraewr ar mudanod). Er mwyn effeithio:



Cerddi Blodeugerdd:**I Y Pabi Coch (I.D. Hooson)**

Roedd gwlith y bore ar dy foch
Yn ddafnau arian, flodyn coch,
A haul Mehefin drwy'r prynhawn
Yn bwrw'i aur i'th gwpan llawn.

Tithau ymhlith dy frodyr fyrrd
Yn dawnsio'n hoyw ar gwrlid gwyrdd
Cynefin fro dy dylwyth glân,
A'th sidan wisg yn fflam o dân.

Ond rhywun â didostur law
A'th gipiodd o'th gynefin draw
I estron fro, a chyn y wawr
Syrthiaist a'th waed yn lliwio'r llawr.

II Toriad Un (Lowri Roberts)

O'r Pabi I'r Porth ag ynddo gawl, Beth
ydyw'r cyswllt, onid oes sawl?
Gyfansoddwr, gerddor, cymaint dy frys,
Pam uno'r rhain heb 'styried, heb chwys?

III Ym Mhorth- cawl (William Evans (Wil Ifan))

Drwy'r dydd daw llef y durtur drist
O'i chawell melyn ger y ty.
Beth yw ei llais? Rhyw ddwyster pêr
A loes caethiwed, gofid cu,
A chenedlaethau o hiraeth gwyllt
Am ryw beth gollwyd, ddyddiau fu.

Daeth nos, a mud yw'r cawell hesg,
Distaw yw miri'r byd y, awr;
Ond dros y morfrwyn crwydra cri
Y dyfnder lleddf yn disgwyl gwawr,-
Y durtur lwyd a gaeodd Duw
Tu ôl I'r twyni tywod mawr!

Blodeugerdd Poetry:**I The Red Poppy (I D Hooson)**

The morning dew was on your cheek:
a silver droplet, red flower,
And the June sunshine through the
afternoon filling your cup with gold.

And you amongst your myriad brothers
Dancing gayly on a green coverlet.
The familiar home of your fair family,
Your cloak of silk a flame of fire.

But someone with merciless hand
snatched you from your habitat, away:
to an alien vale where, before the dawn
You fell, your blood colouring the floor.

II Break One (Lowri Roberts)

From the Poppy to the port and into the
mix,
what is the connection, aren't there
several?
Composer, musician despite your urgency,
why join these without consideration,
without thought?

III In Porthcawl (William Evans (Wil Ifan))

By day comes the cry of the sad turtledove
from its yellow cage near the house.
What is its voice? A sweet solemnity:
a loved one's imprisoned pain,
generations of wild longing,
for something lost, days gone by

Night comes, and the rush cage is
voiceless;
silent is the merriment of the world at this
hour.

But over the sea-reads a plaintive cry
roams:

The deep plaintive awaiting dawn
the grey turtledove which God has locked
beyond the great sand dunes!

IV Toriad Dau (Lowri Roberts)

Wil Ifan, glan môr, ffair wyllt y De, Ti
Haitsh, ty'r ysgol, tawelych y lle.
Nodau - drefnwr, sain – grëwr, paham
gwneud hyn,
boddi heniaith ein bairdd â'th fodern sain
syn?

V Ty'r Ysgol (T. H. Parry-Williams)

Mae'r cyrn yn mygu er pob awel groes,
A rhywun yno weithiau'n 'sgubo'r llawr
Ac agor y ffenestri, er nad oes
Neb uno'n byw ar ôl y chwalfa fawr;
Dim ond am fis o wyliau, mwy neu lai,
Yn Awst, er mwyn cael seibiant bach o'r
dre
A throi o gwmpas dipyn, nes bod rhai
Yn synnu'n gweld yn symud hyd y lle;
A phawb yn holi beth sy'n peri o hyd
I ni, sydd wedi colli tad a mam,
Gadw'r hen le, a ninnau hyd y byd,-
Ond felly y mae-hi, ac ni wn paham,
Onid rhag ofn i'r ddau sydd yn y gro
Synhwyro rywsut fod y drws ynghlo.

VI Toriad Tri (Lowri Roberts)

Do, las-gerddor, bu hen dynnu coes, ond
diolch sydd raid am i ti greu newydd oes,
Unaist hen a newydd, Gogledd a De,
Cydosod, cydganu, creu cywaith fel gwe.

IV Break Two (Lowri Roberts)

Wil Ifan, on the coast, the wild fair of the
South,
T. H, the school house, the calm of the
place.
Note-arranger, sound-creator, why do this,
drown the old language of our poets in this
modern sound?

V The School House (T. H. Parry-Williams)

The chimneys smoke whatever breezes
blow
and someone sometimes sweeps the floor
and opens windows wide, though no one
now
has lived here since the family went its
way
save for a month or so in summer heat,
when needing to escape the town
we stay and walk the lanes. Then those we
meet,
surprised that people occupy this place,
will ask why we, with father, mother gone,
still feel some obligation to maintain
an old house which no one needs now
we've moved on.
But there it is — and how can I explain?
Perhaps we fear that those two in the
ground
Might somehow sense that the door has
been locked.

VI Breoak Three (Lowri Roberts)

Yes, young musician 'tis but a leg pull, but
we have to thank you for creating a new
world
Uniting old and new, North and South; set
together, sung together, creating a
fellowship like a web.

VII Nant yr Eira (Iorwerth C. Peate)

Mae tylluanod heno yn Nôl-y-garreg-wen,
Mae'r glaswellt tros y buarth a'r muriau'n
llwyd gan gen,
a thros ei gardd plu'r gweunydd a daenodd
yno'u llen.

Tros fawnog lom Cwnderwen, mae'r plu
yn amdo gwyn,
a'r ddwy das fel dau lygaid nad ydynt
mwy ynghyn,
a'r sêr yn llu canhwyllau draw ar allorau'r
bryn.

Benwynion gwan y gweunydd, beth yw'r
hudoliaeth flin
a droes yn sgrwd bob atgof a'r rhostir hen
y sgrin?
'Dim, namyn gormes Amser a dry bob
gwiw yn grin.'

Ni ddychwel yr hen leisiau yn ol i Fiwla
trwy
Flin drais y ddwylath gweryd; bu'n ormod
iddynt hwy.
Bydd dawel calon ysig, a phaid a'u
disgwyl mwy.

Y mwynder hen a geraist, ffoes ar
annychwel hynt,
Diflannodd gyda'r hafau bereidd-dra'r
amser gynt.
Nid erys dim ond cryndod plu'r gweunydd
yn y gwynt.

VII Snow Stream (Iorwerth C. Pete)

The owls, tonight, are behind the white
rock,
There is grass over the yard and its walls
greying with lichen
and over her garden the moor's feathers
have scattered
Over Cwn-Derwen's peaty soils, its
feather's are a white shroud,
And the two stacks like two eyes which
are no more alight,
And the stars a host of candles' over the
hill's altars.

The flimsy white-heads of the meadow,
what is this weary enchantment which has
turned into a shroud?
every remembrance and moorland on the
backdrop of the screen.
Nothing, except time's oppression which
withers each thing of worth

The old voices will not return to Beula
through the treason of
two-yards of soil; it was too much for
them.
Be still, bruised heart, and don't expect
them any more.

The old gentleness, which you loved, has
flown to return no more
along with the summers has disappeared
the mellowness of long ago
Nothing remains:
Just a flutter of the moor's feathers in the
wind.

(translation by the composer)

Ar Gyfer Jeremy Huw Williams

Blodeugerdd

Gareth Peredur Churchill

2004

freely (♩=48-66)

Baritone

Piano

p

fff 8^{va}

PED.

I. Y Pabi Coch

3

Bar.

Pno

f 8^{va} legato

poco marcato 3^{va}

p 6

PED.

4 ♩ = ca. 60)

Bar.

Pno

mp

mf 3

6

3

3

roedd

roedd

PED.

7 *mf* 3 *mp* 3

Bar. *gw - lith* *y bo - re ar dy foch*

Pno *(p)* 6 *p* PED.

9 *mf* 3 *p*

Bar. *ar dy foch* *yn ddaf - nau a - rian*

Pno *pp* 3 3 3 PED.

12 *mp* *pp*

Bar. *a - rian* *flod - yn coch*

Pno PED.

15 freely ($\text{♩}=48-66$)

Bar.

Pno

mp *ff* *mp* *ff*

6 3" 6 2"

PED.

16

Bar.

Pno

mp

6 6 6 6

5 5

PED.

independent ($\text{♩}=60$)

17 *mp* *mf* *mp*

Bar.

a haul a haul me - he - fin drwy - r pryn - hawn

Pno

ff

PED.

18 (♩=60) *mp*

Bar. *mp* yn bw-rw'i aur ith gw - pan llawn tith - au *mp*

Pno

PED.

20 *mf* *p* *gliss.*

Bar. — ymh - lith dy_frod - yr fyrdd yn dawnsio' - n hoy - w

Pno

24

Bar. ar gwr - lid gwyrdd

Pno

26 freely (♩=48-66)

(♩=60)

mp

Bar.

Pno

cyn-e-fin fro

PED.

PED.

27

ffsub.

Bar.

Pno

dy dyl - wyth glan

a'th

si - dan wisg

yn fflam o dan

PED.

PED.

29

*mf**f*

Bar.

Pno

ond ond rhyw - un

ond rhyw - un a ddi - os

32 *ff*

Bar. *mf* *f* *ff*

tur law_ A'th A'th gip - iodd

Pno

35

Bar. *ff*

A'th gip iodd_ o'th gyn - e - fin draw_

Pno

37 freely (♩=48-66)

Bar.

Pno *pp* *ff* *p* *6* *3"* *6* *3"* *6* *3"*

PED. PED.

38

Bar. *mp* *p*

I est-ron fro a chyn y wawr syrthi-aist a'th

Pno *ff* *mp* *ff* *mp*

PED. PED. PED.

(♩=60)

41

Bar. *pp*

waed yn lliwio'r llawr

Pno

43

Bar.

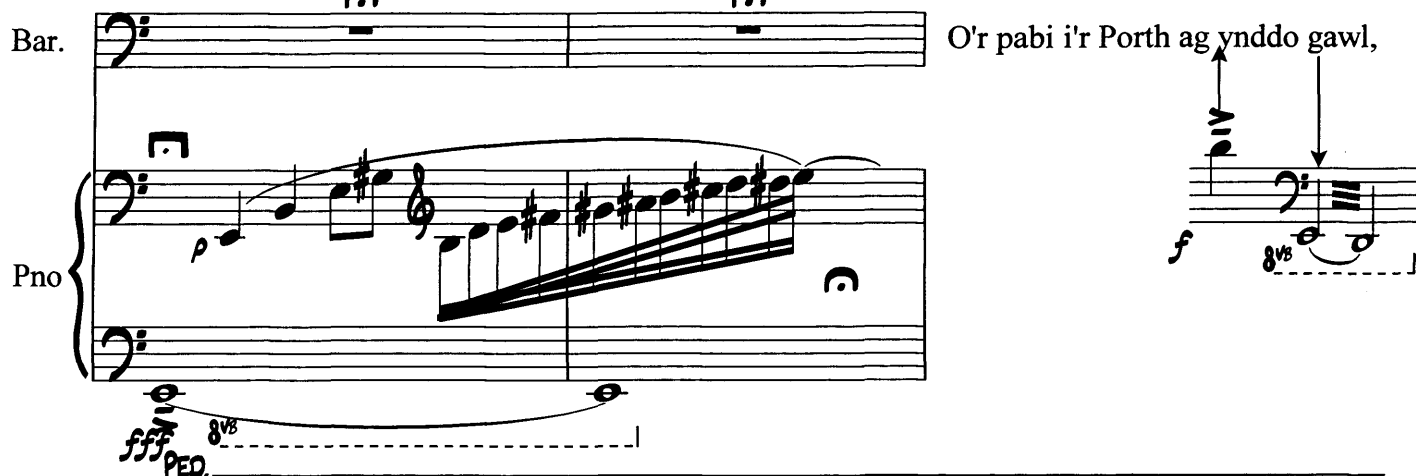
Pno *pp* *ppp*

PED. PED. *ppp*

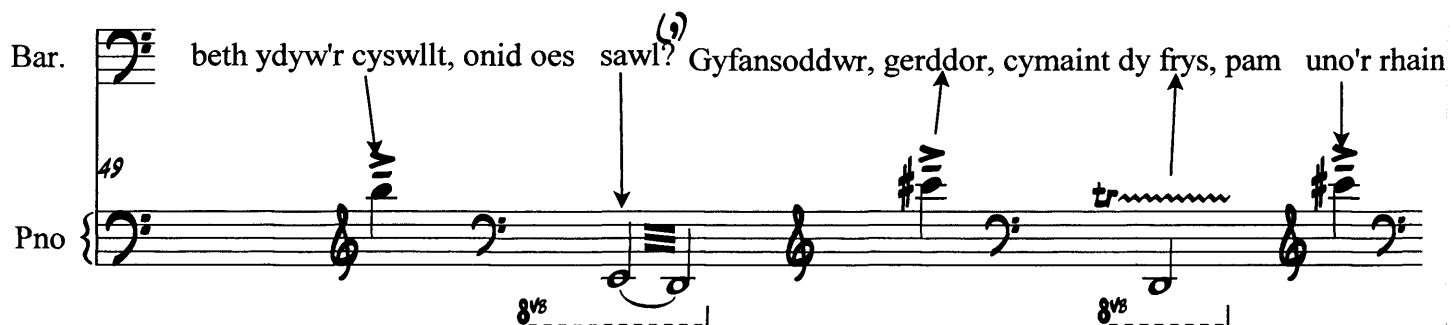
II. Toriad Un

44 come prima (♩=48-66)

Darllenwch yn araf ac yn glir iawn, petaech yn siarad â phlant
Read slowly and clearly, as if talking to children

Bar. 


O'r pabi i'r Porth ag ynddo gawl,

Bar. 

49 beth ydyw'r cyswllt, onid oes sawl? Gyfansoddwr, gerddor, cymaint dy frys, pam uno'r rhain

III. Ym Mhorth cawl

Adagio (♩ = ca. 48)

Bar. 

heb 'styried, heb chywys?

60

Bar.

Pno

cresc.

f

PED.

63

, poco Agitato (♩ = 108)

Bar.

Pno

leggiere

pp

mf

66

Bar.

Pno

pp

69

Bar. *mf*

Drwy'r dydd daw

Pno *mf* *pp*

72

Bar. *mf*

llef y dur - - tur drist o'i

Pno *mf* *pp*

75

Bar. *mp* *f*

cha - well mel - yn ger y ty Beth yw ei

Pno

poco meno mosso
e molto rubato

PED.

79

Bar.

llais? rhyw ddwy - ster per A loes caeth

Pno

PED.

83

Bar.

iw ed gof - id cu, *leggiere*

Pno

mf

PED.

A tempo agitato

86

Bar.

Pno

pp

mp

89 *mf*

Bar.

A chen - ed - lae - thau o

Pno

92

Bar.

hir - aeth gwyllt Am ryw - beth goll -

Pno

95 *Tempo primo* (♩=48)

Bar.

wyd, ddydd - iau fu

Pno

99

Bar.

Pno

cresc. *ff* *dim.* *mf*

PEO. _____ PEO. _____

102

Bar.

Pno

8va

106 Tempo agitato (♩=108)

Bar.

Pno

leggiere *mf*

5 5 5 5

3 3

109 *f*

Bar. *Daeth*

Pno *mp* *pp* *mf*

112 *mf*

Bar. nos a mud yw'r caw - ell hesg, —

Pno *mf*

115

Bar. Dist - aw yw mi - ri'i byd yn awr;

Pno *mf*

meno mosso e molto rubato

118 *mp esp.* *p*

Bar. Ond dros y mor - frwyn y mor - frwyn crwyd - ra

Pno *pp* *PED.*

121 *mp* *p* *pp*

Bar. cri yn dyfn - der lleddf yn disg wyl gwawr,

Pno *ppp* *PED.*

125 A tempo agitato *mf*

Bar. Y dur - tur lwyd a

Pno *mf* *mp*

128 *f*

Bar. gae - odd duw ty ol

Pno

131 *ff* accel. *cresc.*

Bar. i'r twy - ni ty - - wod mawr, mawr,

Pno

134 *beltando* *fff* Tempo primo (♩=48)

Bar. mawr, mawr, mawr

Pno

138

Bar.

Pno

mf

3

PED.

140

Bar.

Pno

IV. Toriad Dau

144 come prima ($\text{♩} = 38-66$)

Bar.

Pno

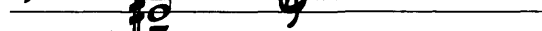
p

ff

8^{va}

PED.

Wil Ifan, glan mor,

Bar. 

paham gwneud hyn, boddi heniaith ein beirdd â'th fodern sain syn?

V. Tŷ'r Ysgol

158 $\text{♩} = 94.$

Bar.

Pno

ppp *pp* *mp* *mf* *f* *ff* *ff*

mp $\text{♩} = \text{ca. } 94, \text{ ma molto rubato}$

Mae'r cynn yn my - gu

PED.

160

Bar. *pob aw - - el groes A rhy - un yn - o wei - thi - au'n*

Pno

163

Bar. *sgu - - bo'r llawr* (♩=94)

Pno

165 *mp*

Bar. *Ac a - gor y ffen est - ri er nad oes neb yno' - n byw ar ol y*

Pno

167 *mf*

Bar. *chwal - fa fawr y chwal - fa fawr;*

Pno

169

Bar.

Pno

ppp pp mp mf f p f p fff ff PED.

170 *mf*

Bar. 

Dim ond am fis o wyl iau mwy neu lai yn awst er mwyncael

Pno 

175

Bar. *f* *mp*

sei - bu - ant bach o'r dre A throi

Pno

178

Bar.

o gwm - pas dip - yn nes bod rhai yn syn - nu'n gweld

Pno

181

Bar. *f*

yn sym - u - d hyd y lle;

Pno

193

Bar.

y byd

Pno

194

Bar.

Pno

fff *ff* *mf* *mp* *mp* *mf* *f* *ff* *fff* *ff*

p *mf* PED.

195

Bar.

Ond fel - ly y mae hi ac ni wn pa - - 3 ham

Pno

198

Bar.

o - nid rhag of - n ir ddau sydd yn y gro

Pno

201

Bar.

syn syn - hwy syn - hwy

Pno

mp *mf* *PED.*

205

Bar.

- ro ryw - sut

Pno

209 *ral., al fine*

Bar. *fod fod y drws yn - ghlo*

Pno

VI. Toriad Tri

212 *come prima* (♩=48-66)

Bar. *Do, las-gerddor,*

Pno

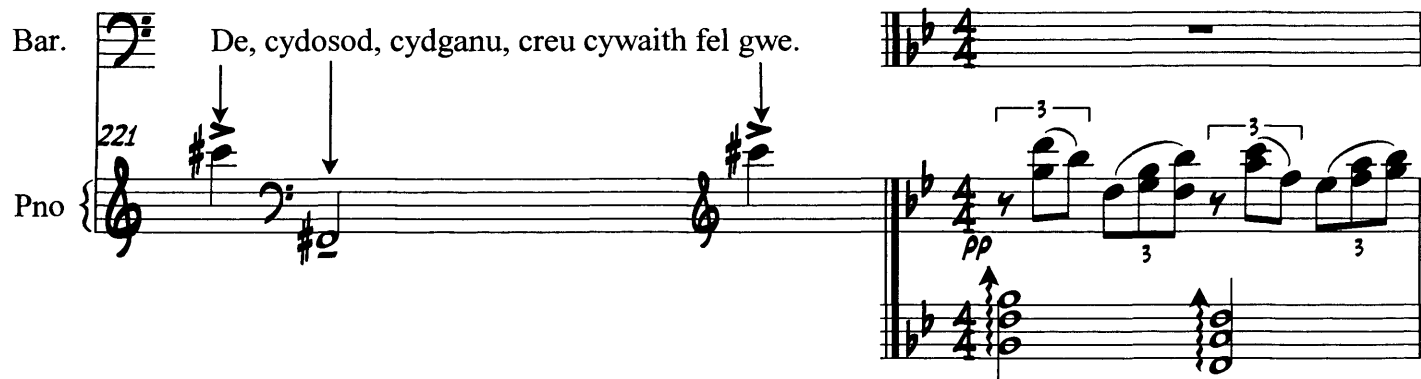
Bar. *bu hen dynnu coes, ond diolch sydd raid am i ti greu newydd oes, Unaist hen a newydd, Gogledd a*

215

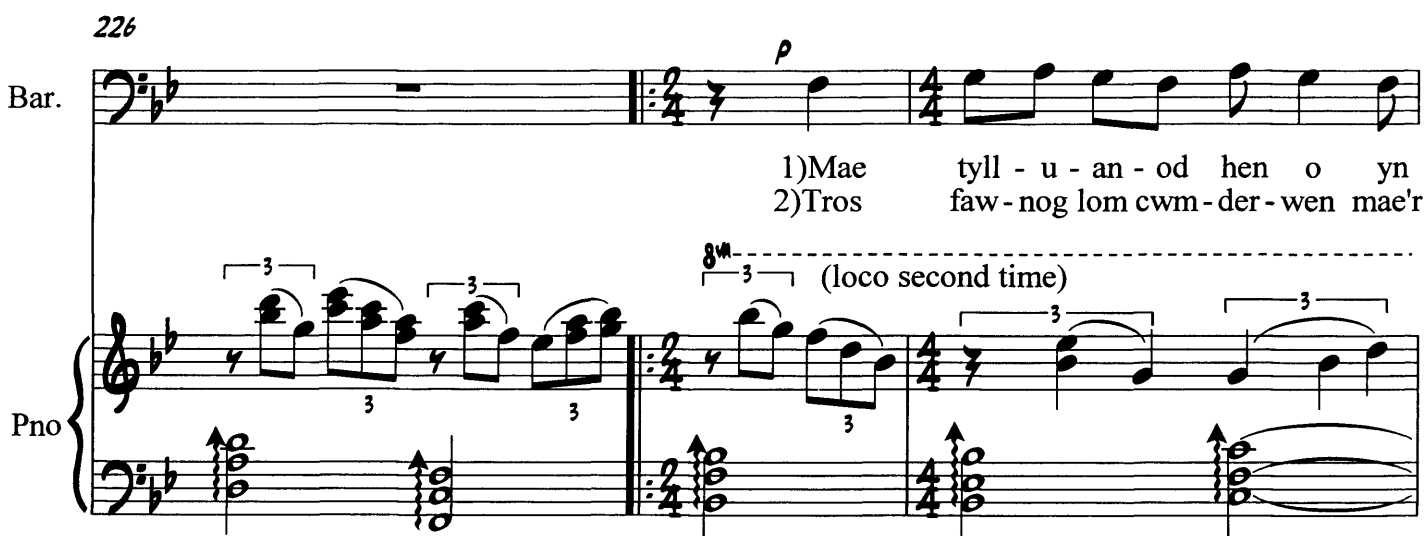
Pno

VII. Nant Yr Eira

Con moto (♩=72-86), folk-like

Bar. 

226

Bar. 

1) Mae tyll - u - an - od hen o yn
2) Tros faw - nog lom cwm - der - wen mae'r

p

8va (loco second time)

229

Bar. 

Nol y gar - reg wen, plu yn am - do gwyn
mae'r glas - wellt tros y bu - arth yn
ddwy das fel dau lyg - ad nad

232

Bar.

mur - iau'n llwyd gan gen, a throsei gardd plu'r gweun-ydd
 yd - ynt mwy ynh-hyn a'r ser yn llu can - hwy - llau

Pno

235

Bar.

a dae-nodd yn-o'u llen Ben - wyn-ion gwan y gweun-ydd
 drawar all - or-au'r bryn

Pno

238

Bar.

beth yw'r hu - dol - iaeth flin A droes yn sgrwd bob at - gof

Pno

240

Bar. 

A ros - tir hen y sgrin? Dim na - myn gor - mes am - ser A dry bob gwiw yn grin.

Pno 


243

Bar. 


Ni ddych-wel yr henleis - iau yn ol I Fw-latrw y flin

Pno 

247

Bar. 

drais y ddwy - lath gwer - id bu'n or - mod idd - ynt hwy Bydd

Pno 

250

Bar.

daw-el cal-on ys-ig a phaid a'u disg-wyl mwy

Y

(87)

Pno

253

Bar.

mwyn-der hen a ger-aist ffoes ar an-ych-wel hynt

dif -

Pno

256

Bar.

lan-odd gyd-a'r ha-fau ber-eidd-dra'r am-ser gynt

nid

Pno

259

rall. al fine

3

Bar.

er - ys dim ond cryn - dod plu'r gweun - ydd yn y gwynt

Pno

261

come prima (♩=48-66)

Bar.

Pno

p

(held silently)

8^{va}

fff

PED.

Caer Arianrhod:**Harp Sonata**

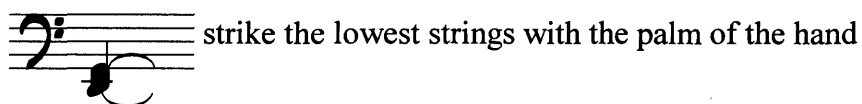
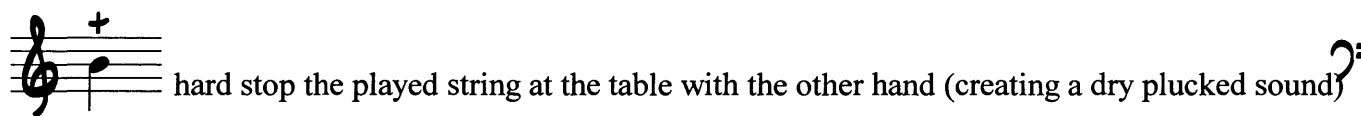
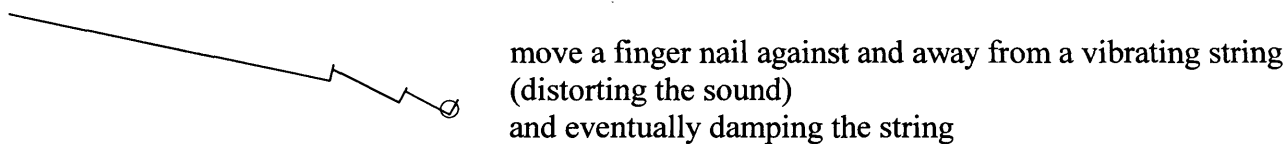
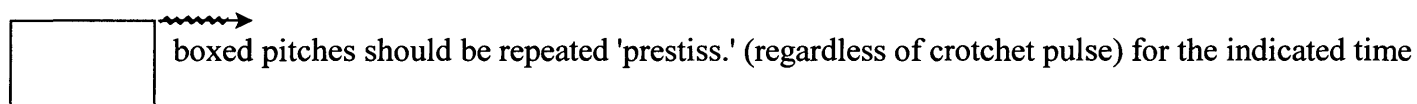
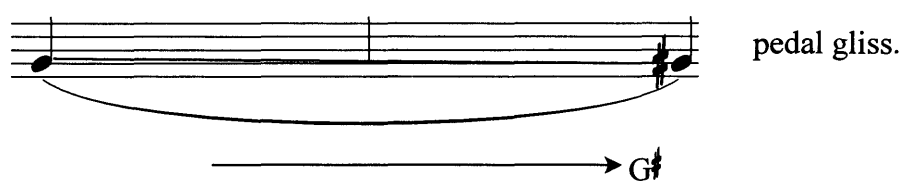
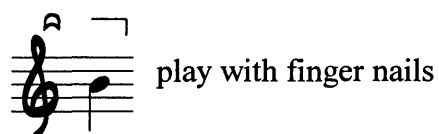
Caer Arianrhod is the modern Welsh name for Aurora Borealis (the Northern Lights) but is also an important location for some of the more sinister turns in the fourth branch of the Mabinogion. These contrasting ideas inspired the sounds used for the lighter and darker corners of the piece respectively. The work uses a three movement structure with the second and third movements developing episodes from the opening sonata form movement.

Instrumentation:

Harp

Duration c12 minutes

Performance Notes:



Instructions 'top' and 'pdlt' refer to playing close to the table and top of the strings respectively; occasionally 'tpdlt' is used for very close to the table.

Caer Arianrhod:

Gareth Peredur Churchill
2006

I

♩ = 60 Moderato pdlt (both hands)

Harp

f 5ⁿ pp f > f 8^{vb}

Hp

pp (ord.) mf mp

E♯ E♭ A♯ D♯ A♭

(sec.)

G♯ C♯ D♭ G♭ C♮

(hard damp other hand at the table)

⊕

♩=48 Grave

18 *feroce*

ff → D[♯] → D[♯]

bisbigliando

pp

24 *bisbigliando*

→ F[♯] F[♭] → F[♯] → F[♯]

pp

feroce → G[♯] → G[♯]

ff

30

→ G[♯] → A[♭] → A[♯] → A[♯]

♩=60-72 flessibile

36 *semplice; poco espress.*

→ A[♯] → A[♯] A[♯]

ff 5"

f 3 *p* *f*

40 Hp 41 *f* *mf*

44 Hp *mp* *mf*

47 Hp *pp* *mf*

49 Hp *mp*

50 Hp *p* *pp*

♩=48 senza misura; serene

52

Hp

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

F# F#

3 5

5"

53

Hp

mf *pp* *ff*

F# C# F#

5 3 3

54

Hp

pp *mf* *pp* *ff*

10"

3 5

55

Hp

accel. pdlt

pp *f*

3 3 3 3 3 3 3 3 3 3 3 3

C# F#

♩ = 60 senza misura

59

Hp

C#

C# G#

p

ff

62

Hp

M. D.

ffsub. → Ab

C#

pp

mf

ffpp

5"

66

Hp

M. D.

accel. (molto)

(hands independently)

10"

f

mf

ffsub. → F#

pp

ff

5"

M. G.

♩=72 Preciso

(both hands)

71

gliss.

ff

C#

f

8va *gliss. ad lib.*

ff

D# F#A#

8vb

(both hands)

75

f

p

(p)

ff

ff

78

gliss.

p

fffz

mf

pp

tr

top (both hands)

83

tr

(pp)

gliss.

ff

8vb

p

f

Hp

Hp

Hp

Hp

104 $\text{♩} = 60$ Calmato

bisbigliando

Hp

f *mp* *pp*

5

5"

E \sharp

F \sharp F \flat F \sharp

110

semplice

Hp

mf *p*

3

G \sharp A \sharp

115

come all'inizio

pdlt (both hands)

Hp

pp *f* *ff*

5

8^{va}

119

lontano

(hard damp other hand)

Hp

pp *mf* *p* *f feroce*

5

(ord.)

(8)-1

sec.

123

Hp

$\rightarrow G\sharp$

mp

p

pp

5

5

Rall. al fine

126

Hp

mp

(mp)

top

gliss.

(l.v.)

mf 8^{ub}

attacca

II

130 *mp*
poco marcato
mf
(8vb.)

132 *mp*
mf

134 *mp*
mf

136 *mp*
mf

138

Hp

3

140

Hp

3

3

142

Hp

3

143

Hp

3

III

♩=72 Dance-like

145 *spiritoso* gradually move to pdlt

Hp

dim.

(loco)

149 pdl

Hp

mf 3 *C#*
(ord.) *strepitoso*

f

152

Hp

Cl

155

Hp

G# (arp.)

Detailed description: This musical score shows measures 155 through 158. The piano part (Hp) is written in treble clef and features a complex rhythmic pattern with triplets and sixteenth notes. The guitar part (G# arp.) is written in bass clef and consists of arpeggiated chords. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with a double bar line after measure 156.

158

Hp

3 3 3

C#

161

Hp

3 3 3 3 3 3 3 3

gliss. > sfz

G#

gliss. > sfz

gliss. > sfz

164

Hp

strepitoso

f sfz

spiritoso
(pdl)

mf 3 3 3 3 3 3 3 3

167

Hp

(arp.)

(f) 3 3 3 3 3 3 3 3

170

Hp

G₄

3 3 3 3 3 3 3

173

Hp

3 3 3 3 3 3 3

176

Hp

gradually move to ord.

cresc.

3 3 3 3 3 3 3

179

Hp

f

ord.

3 3 3 3 3 3 3

come prima

181 ♩=60 Moderato

Hp

f *p* *f* *mf* *mf*

5 5 5

Hp

p *ff* *mp* *p*

5 5 5

Hp

ffsub. *mf* *f*

3 3 3

rall e dim al niente

205

Hp

ord. → top

pdlt

top

gliss.

p

f

sffz

f

p

210

Hp

top

pdlt

gliss.

p

f

p

top

pdlt

gliss.

f

p

214

Hp

pdlt

top

gliss.

f

p

pp

top

pdlt

gliss.

f

p

pp

top

pdlt

gliss.

f

p

pp



220

Hp

3

3

2/4

2/4



♩=72 Dance-like

222 *poco marcato*

Hp { *mf*

C♯ *poco legato*

f *gliss.*

3 3 3 3 3 3 3 3 3

f 8^{vb}



225

Hp

mf

3 3

gliss

3 3 3

(8)

228

Hp

231

Hp

234

Hp

237

Hp.

240

Hp

f

mf

gliss.

244

8va

Hp

f

gliss.

246

Hp

f

(f)

ff

gliss.

249

Hp

gliss.

sffz

Cromlech: Viola Sonata

Written for Philip Heyman, my viola sonata is an explosion of a traditional sonata form movement: Cast in five movements; the first, third and fifth can be likened to the exposition, development and recapitulation sections of traditional sonata form. The second and fourth movements, scored for [mostly] solo viola, act as interludes and borrow their structures from the Welsh poetic genre *englyn unodl union*.

The work's title refers to Cromlech Pentre Ifan in West Wales. I was struck by the atmosphere of this location and the juxtaposition of five large rocks with the rolling hill-side. These two items provided the starting points for the first and second subject materials of my sonata; which also sees its largest section (the third movement) supported by four smaller ones.

In the passage from bar 48 a large amount of freedom is intended in the viola part: The *accacaturi* are not all fast and not all in the same bow; the dotted slurs are used to show which notes belong to which in the phrase (the piano should follow the viola).

Instrumentation:

Viola and piano

Duration c15 minutes

Cromlech:

59

Gareth Peredur Churchill
2006

Senza Misura (♩=ca 48)

Viola Sonata

Viola

sul tasto (st) → ord. → sul pont. (sp) → ord. → st

(held silently)

pp mf ff fff

Piano

fff

I

2

Allego (♩=ca 94)

Vla

f ff p

Pno

f mf

8

Vla

mf

Pno

mf f

14

Vla

Pno

ff mf mp

mf ff mf mp

Detailed description: This system contains measures 14 through 18. The Violoncello (Vla) part begins at measure 14 with a forte (ff) chord, followed by a melodic line in measure 15 marked mezzo-forte (mf), and a half note in measure 16 marked mezzo-piano (mp). The Piano (Pno) part has rests in measures 14 and 15, then enters in measure 16 with a mezzo-forte (mf) accompaniment. In measure 17, the piano part features a very forte (ff) chord in the bass and a mezzo-forte (mf) line in the treble. Measure 18 shows a mezzo-piano (mp) accompaniment in both parts.

19

Vla

Pno

mf f p

mf f p

Detailed description: This system contains measures 19 and 20. In measure 19, the Violoncello (Vla) plays a continuous sixteenth-note pattern marked mezzo-forte (mf). The Piano (Pno) part has a mezzo-forte (mf) accompaniment in the treble and rests in the bass. Measure 20 features a forte (f) sixteenth-note pattern in the Vla and a forte (f) accompaniment in the Pno, which concludes with a piano (p) dynamic.

21

Vla

Pno

p ff ff

ff ff

Detailed description: This system contains measures 21 through 23. Measure 21 shows the Violoncello (Vla) with a piano (p) half note and the Piano (Pno) with a very forte (ff) accompaniment. Measure 22 continues the Pno's ff accompaniment while the Vla has a melodic line marked forte (f). Measure 23 features a very forte (ff) melodic line in the Vla, with a dynamic marking of 'ff 8va' indicating an octave higher, and a corresponding ff accompaniment in the Pno.

23

Vla

Pno

f *mp*

8^{va}

3

25

Vla

Pno

p *ff*

5

26

Vla

Pno

f *pp* *sp*

5

3

mf *mp* *p*

Vla

ord.

ff

Pno

ff

f 8^{va}

Vla

32

mf

5

ff

sp gliss.

p

Pno

p poco marcato

mf

3

Vla

36

ord.

mf

pp

f

Pno

mf

pp

16

16

16

41

Vla

Pno

ff *p* (*senza cresc.*) *pp* *ff*

rall. (molto)..... 63

st → sp →

48 freely, ♩=48
ord.

Vla

Pno

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

ff

PED. (sim.)

49

Vla

Pno

f *p* *p*

PED.

50

Vla

Pno

st → sp → st

ff

attaca

II

51 $\text{♩} = 98\text{c.}$
ord. (l.h. pizz.) arco cl pizz. arco cl pizz.

Vla

(move quickly and freely between strings)
52 arco pizz. arco cl pizz. arco cl

Vla

53 arco cl pizz. arco st

Vla

54 (flautando) ord. cl pizz.

Vla

55 arco cl arco cl pizz. arco st ord. cl pizz.

Vla

56 arco st ord. cl pizz. arco cl + (arco) cl pizz. +

Vla

pp *f* *pp* *p* *pp* *ff* 3"

III

57 Allegro ♩=94

Vla

(pizz.)

p

Pno

pp *p*

u. c.

62 arco

Vla

mf

Pno

mp *f* *8vb* *8vb*

66

64

Vla

Pno

ff *mf* *ff*

(8)

15^{ms}

mp 15^{ms}

66

Vla

Pno

mp

f

(15)

68

Vla

Pno

pizz.

ff *8m*

mp

70

Vla

arco $\text{♩} = 60$ (subito)

mf

Pno

ff

pp

(8)

15^{ma}

72

Vla

f *p* *mf* *ff* *mf espr.*

Pno

p *mf*

75

Vla

f *mp*

Pno

f *mp*

79 rall.

Vla

Pno

mf

85 48

Vla

Pno

pp

3

pp

st

gliss.

IV

III

ff 15^{ms}

8^{vs}

pp

3

pp

st

gliss.

IV

III

ff 15^{ms}

8^{vs}

90

Vla

Pno

gliss.

ord.

3

3

(8)

gliss.

ord.

3

3

(8)

107

Vla

Pno

ff *mf* *f*

110

Vla

Pno

poco accel

mp *f*

p

112

Vla

Pno

$\text{♩} = 72$, dance-like

ff *f*

114

Vla

Pno

Measures 114-115. The Violoncello (Vla) part features a continuous eighth-note triplet pattern with various accidentals. The Piano (Pno) part is mostly silent, with a few notes in the right hand at the end of measure 115.

116

Vla

Pno

Measures 116-117. The Violoncello (Vla) part continues with eighth-note triplets. The Piano (Pno) part has a rest in measure 116 and enters in measure 117 with a forte (*ff*) chord and a few notes in the right hand.

118

Vla

Pno

Measures 118-119. The Violoncello (Vla) part continues with eighth-note triplets. The Piano (Pno) part has a rest in measure 118 and enters in measure 119 with a forte (*ff*) chord and a few notes in the right hand, while the left hand has a few notes in measure 118.

72

120

120

Vla

Pno

121

121

Vla

Pno

mp

121

122

123

124

123

124

Vla

Pno

125

Vla

Pno

mp

127 pizz.

Vla

Pno

ff

Vla

Pno

8va

ff

15va

129 130

Vla

Pno

(87)

(157)

131 132

Vla

Pno

15va

f

ff

(157)

133 134

135

Vla

Pno

attaca

IV

♩=98c.

(l.h.
pizz.)

136

Vla

arco cl + arco cl pizz. arco cl pizz. +

f *p* *f* *pp* *f*

137

Vla

arco *gliss.* cl pizz. arco cl pizz. + arco *gliss.* cl +

p *f*

138

Vla

arco , st (flautando)

ff *mf* *pp*

140

Vla

ord.

ff *pp*

76

141 st ord. cl pizz. arco cl (pizz.) arco cl pizz.

Vla

Pno

pp *f* *p* *f*

142 arco cl gliss. cl pizz. arco st

Vla

Pno

pp *ff* *pp* *pp*

144 ord.

Vla

Pno

ff *pp*

3"

V

145 Moderato (♩ = ca 60)

Vla

Pno

mf *espr.* *f* *mp* *f* *mp*

mp

149

Vla

st

ord

3

3

accel..... A tempo

Pno

mf 3

p *f*

mp

153

Vla

accel..... A tempo

accel..... A tempo

st

Pno

p *f* *p*

mf

p *f*

158

Vla

ord. 3

st

ord.

sp

ord.

accel.....

Pno

p *f* *mp*

mf *pp* *mf* *ff* *mp*

(catch note with key)

sffz *pp* *sffz*

78 Allegro Moderato (♩=94)

162

Vla *st* *gliss.* *gliss.*

Pno *pp* *f* *8^{va}*

164

Vla

Pno *ff*

165

Vla *gliss.*

Pno *8^{va}*

166

Vla *pizz.* *ff*

Pno *pp* *8^{va}*

167

Vla

Pno

8va

pp

f

169

Vla

Pno

arco ord.

f

p

pp

(8)

171

Vla

Pno

mf

mp

8va

pp

p

173 (senza rall.)

Vla

Pno

p (8)

pp

ff

st

The image shows a musical score for Violoncello (Vla) and Piano (Pno). The Violoncello part is in C minor, starting at measure 173. It features a melodic line with eighth and sixteenth notes, marked 'senza rall.' and 'pp'. The Piano part consists of a sustained chord in the right hand and a rhythmic pattern in the left hand, marked 'p' and 'ff'. The score is written in a single system with two staves.

Haul Ar Fynydd

This short setting of Hedd Wyn's beautifully evocative eponymous englyn was made in response to a commission from the Vivace Singers in 2005. My setting follows the rhyming pattern for the englyn as set out by the poet and the same music (the contrary motion glissando) is heard each time the rhyme occurs; additionally the 'whole-tone' harmonic language is a response to the pastoral subject material of the text.

Instrumentation:

Female voices (SSAA)

Duration c3 minutes

Haul Ar Fynydd (Ellis Evans (Hedd Wyn))

Cerddais fin pêr aberoedd – yn nhwrf
swil

Nerfus wynt y ffriddoedd;
A braich wen yr heulwen oedd
Am hen wddw'r mynyddoedd.

Sun On a Mountain

I walked along sweet estuaries –
At the centre of the nervous breeze of the meadows.
As the white arm of the sun was a necklace over the mountains.

(translation by the composer)

Haul Ar Fynydd

Gareth Peredur Churchill
2005

Ellis Evans (Hedd Wyn)

still, serene (♩=ca. 60)

Soprano

pp Cerdd cerdd cerdd - ais

Soprano

mp Cerdd - ais *pp* cerdd - ais

Alto

pp Cerdd *mp* cerdd - ais

Alto

pp Cerdd - - - ais *mf* cerdd - ais

5

S. *mf* *f* *p* *pp* *mf* *p*
fin pêr ab - er - oedd yn nhwrf

S. *mf* *f* *mp* *pp* *mf* *p*
fin pêr ab - er - oedd yn nhwrf

A. *mf* *f* *pp* *mf* *p*
fin pêr ab - er - oedd yn nhwrf

A. *mf* *f* *mp* *p* *mf* *p*
fin pêr ab - er - oedd yn nhwrf

rall. A tempo

rall.-----
A tempo

S. *pp* 9 *pp* 3 yn nhwrf swil

S. *pp* 3 yn nhwrf swil

A. swil *mf* ner - fus_ wynt *f*

A. swil *mf* ner - fus_ 3 wynt *f* *p*

12

S. *mf* *f* *p* *mp* *rall.*-----
ner - fus_ wynt y ffridd -

S. *mf* *f* *p* *mp*
ner - fus_ wynt ffridd -

A. *p* *pp* *mp*
wynt y ffridd -

A. *mf* *p* *pp* *mp*
ner-fus wynt wynt y ffridd -

----- A tempo

16

S. *p* oedd *f* a

S. *mp* oedd *f* a braich a

A. *mp* oedd *f* a braich a a a

A. *mp* oedd *f* a braich a

19

S. *p* a a

S. *p* a a

A. *p* *mp* *f* a braich wen

A. *mp* *f* *p* a braich wen a

[illegible]

24 *mf* *f* *ff* *fff* *mp* *rall.*

S. a braich a braich wen y heul -

S. braich a braich wen y

A. a a braich wen y heul - wen

A. a braich wen y heul - wen

A tempo

27

S. wen oedd am am hen

S. heul - wen oedd am hen am hen

A. oedd am hen am

A. oedd am hen am hen

mp *mf* *f* *f* *p* *p* *3* *mp*

rall. al fine.

31

S. wdd - w'r myn - ydd - oedd

S. wdd - w'r myn - ydd - oedd

A. wdd - w'r myn - ydd - oedd

A. wdd - w'r myn - ydd - oedd

p *pp* *mf* *mp* *3* *mp* *3*

In Chains

In writing this work, my first song cycle in English, I looked to the work of Welsh poets writing in English as a starting point. I discovered a text by Twm Morys written not only in English but also in Cynghanedd (lit. chiming), a unique style of Welsh writing using rules prescribing patterns of alliteration, assonance and rhyming patterns. Eventually enough texts in 'English Cynghanedd' were found to complete the set. The work's title was inspired by Mererid Hopwood's book 'Singing In Chains' (a study and introduction to cynghanedd). Here it refers to the way in which the three songs seem 'chained' into their harmonic languages and in this respect the two shorter (solo soprano) 'link' movements are links in the chain bridging the harmonic languages.

Instrumentation

Soprano and piano

Duration c10 minutes

In Chains Poems:

I. I Have Seen The Diva (Twm Morys)

I. have seen the diva, sir,
 Mending your salamander.
 I knew she'd been beaten hard
 For losing half your lizard.
 And I've seen the diva's sons
 Drugging comodo dragons
 In Peking. They was singing,
 And the gecko echoing.
 When we kissed I noticed newts
 With oboes in her thighboots.

II. Link One (anon.)

Into the blast of winter – take that warmth;
 Take that wise demeanour,
 Sleet her humility slur
 Let humanity mourn her.

III. The Old Valley (Frederick James Willians)

Where the little stream is gleaming
 All is serene and bells ring;
 I stroll, its course I follow:
 In flood where memories flow
 Tough indeed to find a way,
 Hawthorn has claimed the pathway.
 No homestead and green meadow,
 Below I ken, no blue cow.
 Old Anne, church lady away,

Is sound asleep this Sunday.
 Below the bank so tranquil
 To a remote country mill
 Oft I come – a welcome home
 Ready, eternal freedom;
 But the joy of boyhood
 Now bereft the neighbourhood.

IV. Link Two ('Passing the Graveyard' Gerallt Lloyd Owen)

On every grave I hear a groan,
 A sigh as old as creation,
 Unmeasured in emotion -
 Could it be, maybe, my own?

V. My First Love Was A Plover

My first love was a plover. (Twm Morys)
 Beautiful things her wings were.
 Tiny eyes shining at night,
 (though mostly in the moonlight).
 We ate leeks at a lakeside,
 I caressed her crest and cried
 All night. Then the kite called,
 Unshaven and dishevelled.
 He saw from the bristling sedge
 My playmate's handsome plumage.
 She made a tryst, kissed the kite
 So dearly in the starlight.
 I thought of only one thing:
 My plover lover leaving.

In Chains

I. I Have Seen The Diva

♩=96 *Mysterioso*

Gareth Peredur Churchill

2006

[poco rall.-----A Tempo

poco rall.-----A Tempo

Soprano

Piano

PED.

S.

Pno

S.

Pno

PED.

Measures 1-4 of the piece. The Soprano part has whole rests in measures 1-3 and a half note in measure 4. The Piano part features a complex texture with triplets and sixteenth notes. Dynamics include *pp*, *mf*, and *pp*. Pedal markings are present at the end of measures 2 and 4.

Measures 5-8. The Soprano part has whole rests in measures 5-7 and a half note in measure 8. The Piano part continues with a flowing accompaniment. Dynamics include *mf*, *ff*, and *f*. The word "legato" is written above the piano part in measure 5. The lyrics "I have" are written below the Soprano part in measure 8.

Measures 9-12. The Soprano part has a half note in measure 9, a quarter note in measure 10, and a half note in measure 11, followed by a whole rest in measure 12. The Piano part continues with a flowing accompaniment. Dynamics include *f*, *ff*, *f*, and *f*. The lyrics "se - en the di - va sir," are written below the Soprano part across measures 9-11. The word "legato" is written above the piano part in measure 12. Pedal markings are present at the end of measures 10 and 12.

15 *mf* *f* *mf* *ff*

S. mend - ing your sal - a - mand - er I knew she'd been

Pno *mf* *f* *mp*

19 *mf* *ff*

S. ten hard for lo - sing half your li - zard.

Pno *f* *mp* *f* *mp* *f* *mp* *f*

23 poco rall. A Tempo

S.

Pno *pp* *mf* *p*

PED.

27

S.

Pno

mf *ff* *mf*

(sec.)

31

S.

Pno

mp *p* *pp*

8va

7.5

poco rall.-----

PED.

36 A Tempo

S.

Pno

f *ff* *f* *ff* *f*

And I've se - en the di - va's sons

mf *ff* *p* *ff* *mf*

PED.

[illegible]

47

f *ff* *f* *ff* *f* *ff*

S. In Pe king they was sing - ing and the gec - ko.

mp *f*

Pno

(8) -----

51 *sf* *f* *ff* *f* [poco rall.----- A Tempo]

S. ech - o - ing

Pno *mp* *pp* 7.5 *mf* 3"

PED.

55

S. *mf* *mp* *p* *pp* (sotto voce)

When we kis - sed I no - ticed newts

Pno *mp* *pp* *ppp*

3:2 4:3

62

S. *mf* *ff* *gliss.* *mf* *ff* *gliss.* *mf*

with ob - oes in her thigh - boots

Pno *ff* *mp* *ff* *mp* *ff*

66

S.

Pno *ff dim.* *(f) dim.* *mf*

8va PED.



96

69

S.

Pno

mp

3:2

4:3

p

pp

7.5

II. Link One

73

$\text{♩} = 60$ freely

S.

p

mf

gliss.

p

3

In - to the blast of win - ter take that warmth;

(piano tacet)

76

pp

mf

gliss.

p

3

Take that wise de - mean - our; Sleet her

78

pp *lontanissimo*

S.

3

hu - mil - i - ty slur let hu - man - i - ty mourn her

attaca

III. The Old Valley

♩=108 Con Molto

81

S.

Pno

legatiss

p

f

PED.

87

S.

Pno

mf

Where the lit - tle

93

S.

Pno

mp

p

stream is gleam - ing all is ser - ene and bells ring

99 *mf* *p* *f* *p* *f*

S. *I stroll its course I fol - low In flood where mem - or - ies flow*

Pno

105 *mp* *p* *mp*

S. *tough in - deed to find a way haw - thorn*

Pno

111 *p* *meno mosso*

S. *has claimed the path - way*

Pno *mp*

117 *A Tempo* *mf* *sfz* *sfz*

S. *mf* *sfz* *sfz*

No home-stead and green mead - ow

Pno *mf* *mp* *ff* *pp*

PED.

123 *p* *mf* (freely)

S. *p* *mf*

bel ow I ken no blue cow old Ann church la - dy a way

Pno

126 *pp* *gliss.* *meno mosso*

S. *pp* *gliss.*

is sound as-leep this sun - day

Pno *mp* *mf*

A Tempo

130

S. *mf* Bel - ow the

Pno *mp* *pp* *f* *ff* *mf* *PED.*

136

S. *f* *mf* *f* *mp* *mf*
bank so tranq - uil to a re - mote count-ry mill oft I

Pno *f* *mf* *f* *mp* *mf*

142

S. *mp* (echo) *rall. (al fine)*
come a wel - come home

Pno *(dim. al niente)* *PED.*

molto rall. al fine

148 *f* *pp* (spoken)

S. rea - dy et - er - nal free - dom but the joy of boy-hood now be-reft the neigh bour-hood.

Pno

5"

IV. Link Two

♩ = 60 freely

152 *f* *p* *mf*

S. On e - very grave I hear a groan a sigh as old as cre - a - tion

(piano tacet)

154 *mp* *f* *mp* *pp*

S. un - meas - ured in e - mo - tion could it be may - be my own.

attacca

V. My First Love Was A Plover

156 $\text{♩} = 60$ Moderato

S.

Pno

159

S. My first love was a plov -

Pno

162

S. - er - beau - ti - full things -

Pno

165

S. *gliss.* *mf* *f* *gliss.* *mf*

her. wings were

Pno *p* *f* *sfz* *mp* *mf*

168

S. *f* *gliss.* *f* *gliss.* *sfz*

Ti - ny eyes shi - ning at night

Pno *f* *sfz* *3* *sfz* *sfz* *sfz* *p* *3* *f* *sfz* *sfz*

171

S. *p* *mp*

though main - ly in the

Pno *mf* *f* *p* *p*

175

S. *mf* *mp* *pp (sotto voce)* *Rall.*

— moon - light we ate leeks at a lake side I ca ressed.

Pno *mp* *p* *mp* *p* *PED.*

179

S. *mf* *A Tempo*

— her__ crest and cried__ all__ night__ then

Pno *f* *sfz* *sfz* *sfz* *sfz* *p*

183

S. *mp* *gliss.* *gliss.*

the kite__ called un - sha - venand di - she valled

Pno *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

186 *mf* *gliss.* *mf*

S. He saw from the bris - t - ling sedge_____ My play - mates_____

Pno *sfz* *p* *mf*

PED.

191 *pp* *mf* *mp* *p*

S. hand - some plu - mage_____ she made a tryst_____ kissed the kite_____

Pno *mf* *mp* *p*

196 *pp* *p* *pp* *Rall. al fine.*

S. so dear - ly in the star - light_____ I thought_____

Pno *p* *pp*

PED. PED.

201

S.

of on - ly one thing my plov - er lov - er leav - ing.

Pno

mf

(pp)

The musical score consists of two staves. The top staff is for the voice (S.) and the bottom staff is for the piano (Pno). The key signature has one sharp (F#). The voice part begins with the lyrics 'of on - ly one thing my plov - er lov - er leav - ing.' The piano part features a piano introduction marked (pp) and a section marked mf. The score includes various musical notations such as notes, rests, and dynamic markings.

Meddylun (Mindscape)

This concert overture is constructed from three main elements. The starting point for the thematic material in the piece came from a set of short piano sketches I made in hospital whilst being treated for stroke. An early Welsh hymn tune is heard continually throughout the work (although frequently subjected to some sort of distortion). Thirdly there is a musical representation of the number Pi running through the piece where the decimal places have been used to pre-determine where musical events occur in the score.

Instrumentation:

2 Flutes (2nd = piccolo),
 2 Oboes (2nd = cor anglais in F),
 2 Clarinets in B flat (2nd = bass clarinet in B flat)
 2 Bassoons (2nd = double bassoon),
 2 Horns in F,
 2 Trumpets in B flat
 2 Trombones,
 Timpani,
 Percussion (2 players),*
 Harp,
 Strings.
 Score in C.

*Percussion requirements:

Player one = marimba, whip, tam tam.

Player two = vibraphone, suspended cymbal, wind chimes, cordless power drill.

Duration c8 minutes

Gareth Poredur Churchill
2006

[illegible]

A ♩=104 luminoso

2nd take piccolo

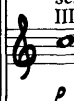
Fl.



Vln I

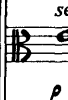
**A** ♩=104 luminosoII *senza vib.*

Vln II

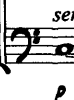
*senza vib.*

III

Vla

*senza vib.*

Vc.

*senza vib.*

5

Picc. *f* *ff* 5

Fl. *mp* 3

Ob. 2nd take cor anglais 1. *mp*

Cl.

Bsn. 2nd take double bassoon

Hn. *mf* *f*

Tpt. 1. *f*

Perc. on the dome

Vln I *gliss.* *mf* *p* *gliss.* *mf*

Vln II *gliss.* *mf* *p*

Vla. *gliss.* *mf* *p* *gliss.* *mf* *p*

Vc.

Db. *pizz.* *ff*

[illegible]

[illegible]

[illegible]

41

Bsn. 1. *mf* *f*

Hn. 1. *mf* *f* 3 5

Tpt. 1. *mf* *f* 3 5

Tbn. *f* *ff* 3 *f* *ff* 5

Timp. *mf* *f* *p*

Hp. C \sharp B \natural G \sharp

Vln I *p* *mf* *p* gliss.

Vln II *p* *mf* *p* gliss.

Vla.

Vc. *mf* *p* *mf* *p* gliss. gliss.

B Tempestoso; dance-like

Picc. *f* *ff* *f*

Cl. 1. *f*

Hn. con sord. *pp* *lontano*

Tpt. con sord. (straight) *pp* *lontano*

Perc. *mf* *f* *mf*

Marimba

Hp. *f* *D₄* *C₄*

B Tempestoso; dance-like

Vln I *pizz.*

Vln II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

ff

Picc

Fl.

ff

f

Ob.

1. 3

f

ff

2nd take bass clarinet

Cl.

1. 3

f

Hn.

Tpt.

Perc.

f

mf

Perc.

mf

Vln I

ff

Vln II

ff

Vla

ff

Vc.

ff

Db.

ff

56

Ob. *ff* *f*

Cl. *ff*

B. Cl.

Bsn. *f* *ff*

Dbsn.

Hn. 3

Tpt. 3

Perc.

Perc. [Suspended cymbal]

Hp. *여러 가지*

Vln I

Vln II

Vla.

Vc.

Db.

59

Cl.

B. Cl.

Bsn.

Dbsn.

Hn

Tpt

Perc.

on the dome

Hp

Vln I

Vln II

Vla

Vc.

Db.

f

f

ff

f

mf

62

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Perc.

Vln I

Vln II

Vla.

Vc.

Db.

2nd take bassoon

f *ff* *f* *ff*

C

65

Picc.

Fl.

Ob.

Cl.

Hn

Tpt

Perc.

Perc.

C

Vln I

Vln II

Vla

Vc.

Db.

arco col legno battuto (ricochet)*

* 1/2 on the hair. 1/2 on the bow.

ffp

68

Picc. *f*

2nd take flute

Fl. *tr* *ff* *f* *pp*

Ob. *tr* *ff* *f*

Hn

Tpt

Vln I *sffp sempre*

Vln II *sffp sempre*

Vla *sffp sempre*

Vc. *sffp sempre*

Db. *sffp sempre*

Detailed description of the musical score: The score is for measures 68, 69, and 70. Measure 68 features a Piccolo part with a triplet of eighth notes, a Flute part with a trill and a triplet of eighth notes, and an Oboe part with a trill and a triplet of eighth notes. Measures 69 and 70 continue the Piccolo and Oboe parts with triplets and dynamic markings. The Flute part has a trill and a triplet of eighth notes. The Horn and Trumpet parts have sustained notes. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts have sustained notes with the marking *sffp sempre*.

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, and strings. The score is written in 2/4 time and includes the following parts:

- Flute (Fl.):** Features a trill in the first measure and a sustained note in the second measure.
- Oboe (Ob.):** Features a trill in the second measure, marked *pp*.
- Clarinet in A (C. A.):** Features a melodic line with triplets and slurs, marked *mf* and *mp*.
- Clarinet in Bb (Cl.):** Features a melodic line with triplets and slurs, marked *f*.
- Bassoon 1 (Bsn. 1):** Features a melodic line with slurs, marked *pp* and *p*.
- Bassoon 2 (Bsn. 2):** Features a melodic line with slurs, marked *p*.
- Horn (Hn):** Features a sustained note with a triplet of eighth notes in the fourth measure.
- Trumpet (Tpt):** Features a sustained note with a triplet of eighth notes in the fourth measure.
- Violin I (Vln I):** Features a melodic line with slurs and accents.
- Violin II (Vln II):** Features a melodic line with slurs and accents.
- Viola (Vla):** Features a melodic line with slurs and accents.
- Violoncello (Vc.):** Features a melodic line with slurs and accents.
- Double Bass (Db.):** Features a melodic line with slurs and accents.

The score includes various dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano). It also includes articulations like trills, slurs, and accents.

77

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Tpt.

Vln I

Vln II

Vla.

Vc.

Db.

mp

tr

mp

tr

mp

tr

pp

p

tr

2nd take oboe

2nd take clarinet

3

3

Detailed description of the musical score: The score is for a full orchestra. Measures 77-84 are shown. The woodwind section (Flute, Oboe, Clarinet A, Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2) has complex parts with many trills and slurs. The brass section (Horn, Trumpet) has sustained notes with some trills. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes. Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are two boxed annotations: '2nd take oboe' and '2nd take clarinet'. The page number 123 is in the top right corner, and the measure number 77 is at the top left.

[illegible]

E accel.

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Hp.

E accel.

Vln I

Vln II

Vla

Vc.

101

Fl.

Ob.

Cl.

Bsn.

Hn

Tpt

Tbn.

Timp.

Perc.

Perc.

Hp

F Delicato (♩=104)

ffz

pp lontano

gliss.

ff

ffz

(with cap)

p *mp*

f *ff*

f *ff*

pp

windchime

f

mf

mp

p

F Delicato (♩=104)

Vln I

Vln II

Vla

Vc.

Db.

(uniss.)

ff

(uniss.)

ff

(uniss.)

ff

(uniss.)

ff

(martelatto left hand: Hammer fingerboard)

ff

(martelatto left hand: Hammer fingerboard)

ff

(martelatto left hand: Hammer fingerboard)

ff

f

G Building

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Vln I

Vln II

Vla.

Vc.

Db.

p *mp*

pp *p*

pp *p*

mp

vibraphone
(motor on) with bow (motor off)

(martelatto left hand:
Hammer fingerboard)

ff

f

f

sul pont.

pp *p*

sul pont.

pp

G Building

[illegible]

[illegible]

H Brutal esplosivo

123

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

1.

2nd take cor anglais

123

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

H Brutal esplosivo

Vln I

Vln II

Vla

Vc.

Db.

Vln I

Vln II

Vla

Vc.

Db.

← (♩=♩) →
I Ethereal (♩=52)

Fl. 133

Ob. 1

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Hp.

Vln I

Vln II

Vla.

Vc.

Db.

espress.
f *ff*

con sord. (cup)
pp
lontano

pizz.

140

Fl.

C. A.

2nd take oboe

Tpt.

Tbn.

Timp.

Perc.

winschime

with bow l.v.

mp

l.v.

gliss.

l.v.

Ct

Vln I

Vln II

Vla

Vc.

Db.

143

Fl.

Cl.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Hp.

Vln I

Vln II

Vla.

Vc.

Db.

mf

mp

mf

gliss.

gliss.

147

Cl.

Bsn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Hp

Vln I

Vln II

Vla

Vc.

Db.

mp

p

poco

gliss.



J

misterioso, accel.

135

152

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *f*

Tpt. senza sord. *fp* *f* *fp* *f*

Tbn. senza sord.

vibraphone
Perc. (motor on) *mp*

Vln I *f*

Vln II *f*

Vla. (div.) *f*

Vc. arco *mp*

Db. (div.) *f*

K

Fl. *1st* *ffz* *a2*

Ob. *ffz* *a2*

Cl. *ffz* *a2* *f*

Bsn. *f* *ffz* *a2* *f* *ff* *5* *ff*

Hn. *ffz* *f* *ff*

Tpt. *ffz* *a2* *5* *ff*

Tbn. *a2* *f* *ffz*

Timp. *f* *timp*

Perc. *whip* *ffz*

Perc. *suspended cymbal* *on the dome* *ff*

K Building (♩=104), accel al fine

Vln I *arco*

Vln II *arco* *ffz*

Vla *arco* *mf* *f* *ffz*

Vc. *mf* *f* *ffz*

Db. *arco* *mf* *f* *ffz*

164

Fl. *ff* 5 *fff* *ff* 5 *fff*

Ob. *fff* *ff* *fff*

Cl. *ff* *fff* bells up

Bsn. 5 *fff* 3 5 *fff*

Hn. 5 *ff* *gliss.* *fff*

Tpt. 5 *fff*

Tbn. (cap) *ff* *fff*

Timp. *ff* *fff*

Perc. *f* tam tam

Perc. ord.

Hp. *ff* *gliss.* *fff* (l.v.)

(♩ = c. 120)

Vln I *f* *ff* 6 *fff*

Vln II *f* *ff* 7 *fff*

Vla. *f* *ff* 5 *ff* 3 5 *fff*

Vc. *f* *ff* 3 5 *fff*

Db. *fff* *fff*

Mydrau Barddonol / Poetic Metres

I was initially attracted to this eight instrument ensemble by a performance of Schubert's octet, D803 (given by the Revolutionary Drawing Room Ensemble in Cardiff). When the LCMG asked me for a piece it seemed like the perfect opportunity to write for this dark-hued, yet enchanting group of instruments.

The eight short pieces that make up Mydrau Barddonol (Poetic Metres) are musical examples of the eight different types of Englyn (an ancient Welsh poetic genre). Each has specific rules controlling number of lines, syllables within a line and where rhymes occur.

Movements I, III, V, VII and VIII all draw upon the same material, while II, IV and VI display some sort of eclectic tendency: II (Englyn Milwr / Soldiers' Englyn) depends heavily on the instruments also present in Stravinsky's 'A Soldiers' Tale'. IV (Englyn Unodl Crwc) is a mini sonata and borrows a chord voicing from the Schubert octet whilst VI (Englyn Proest Dalgron) is a folk dance, which draws upon the music of my native Wales. Rhymes are displayed in the work through repetitions in texture, instrumentation and gesture.

Instrumentation:

Clarinet in B flat (= Bass Clarinet in B flat),

Bassoon,

Horn n F,

Violin I,

Violin II,

Viola,

Violoncello,

Double Bass (with low c extension),

Score in C

Duration circa 10 minutes

Gareth Peredur Churchill (2005)

I. Penfur:
4/4 Moderato (♩=c.60)

Clarinet in B♭
 Bassoon
 Horn in F
 Violin I
 Violin II
 Viola
 Violoncello
 Double bass

mf *ff* *mf* *f* *mp* *sfz* *mp* *mp* *p* *pizz.* *f* *flz* *st* *ord.* *p* *mf*

sul tasto (st) *sul pont (sp)* *st* *sul tasto (st)* *sul pont (sp)* *st* *sul tasto (st)* *sul pont (sp)* *st* *ord.* *p* *mf*

[illegible]

II. Milwr:

Cold and dark (♩=c.48)

13 **3/4** Cold and dark (♩c.48)

Cl. *mf* *mp* *mp* *mf* *mp*

Bsn *mp* *mf* *mp* *mp* *mf*

Vln I *fp* *fp* *f*

senza vib.
ord.

This musical score is for measures 13 through 17 of a piece titled 'Cold and dark' in 3/4 time, with a tempo of approximately 48 beats per minute. The score is written for three staves: Clarinet (Cl.), Bassoon (Bsn), and Violin I (Vln I). The Clarinet part begins in measure 13 with a half note G4 (marked *mf*), followed by a quarter note A4 (marked *mp*), and then a half note B4 (marked *mp*). In measure 14, it plays a half note C5 (marked *mf*), followed by a quarter note D5 (marked *mp*), and then a half note E5 (marked *mp*). In measure 15, it plays a half note F#5 (marked *mf*), followed by a quarter note G5 (marked *mp*), and then a half note A5 (marked *mp*). In measure 16, it plays a half note B5 (marked *mf*), followed by a quarter note C6 (marked *mp*), and then a half note D6 (marked *mp*). In measure 17, it plays a half note E6 (marked *mf*), followed by a quarter note F#6 (marked *mp*), and then a half note G6 (marked *mp*). The Bassoon part begins in measure 13 with a whole rest, followed by a half note G3 (marked *mp*), and then a half note A3 (marked *mp*). In measure 14, it plays a half note B3 (marked *mf*), followed by a quarter note C4 (marked *mp*), and then a half note D4 (marked *mp*). In measure 15, it plays a half note E4 (marked *mp*), followed by a quarter note F#4 (marked *mp*), and then a half note G4 (marked *mp*). In measure 16, it plays a half note A4 (marked *mp*), followed by a quarter note B4 (marked *mp*), and then a half note C5 (marked *mp*). In measure 17, it plays a half note D5 (marked *mp*), followed by a quarter note E5 (marked *mp*), and then a half note F#5 (marked *mp*). The Violin I part begins in measure 13 with a whole note G2 (marked *fp*), followed by a whole note A2 (marked *fp*), and then a whole note B2 (marked *fp*). In measure 14, it plays a whole note C3 (marked *fp*), followed by a whole note D3 (marked *fp*), and then a whole note E3 (marked *fp*). In measure 15, it plays a whole note F#2 (marked *fp*), followed by a whole note G3 (marked *fp*), and then a whole note A3 (marked *fp*). In measure 16, it plays a whole note B3 (marked *fp*), followed by a whole note C4 (marked *fp*), and then a whole note D4 (marked *fp*). In measure 17, it plays a whole note E4 (marked *fp*), followed by a whole note F#4 (marked *fp*), and then a whole note G4 (marked *fp*). The score includes dynamic markings (*mf*, *mp*, *fp*, *f*) and articulation marks (accents, slurs). The Violin I part is marked 'senza vib.' and 'ord.'.

B Warmer, poco piu mosso

Cl. *mp dolce* 3 $\frac{4}{4}$ 3 $\frac{3}{4}$ 3

Vln I pizz. (non arp.) arco ord. vib. *pp*

Vla pizz.

Vc. pizz.



Cl. 32 $\frac{4}{4}$ $\frac{3}{4}$ *ff* 3 *mf* 3

Bsn *mf* 3

Vln I *ff* *pp* st

Vla *pp* st arco

Vc. *pp* st arco



38 $\frac{3}{4}$ **III. Unodi Union** $\frac{4}{4}$ Allegro ($\text{♩} = c.120$)

Bsn *ff*

Vln I *ff* *f* *P sub.*

Vln II *f*

Vla *ff*

Vc. *ff*

Db. arco *f < ff*

42

Cl. *mf* *ff* *f* *ff*

Bsn *mf* *ff* *mp* *mf* *ff* *mp*

Hn (lip gliss to highest partial) *f* *ff* *mf* *ff*

Vln I

Vln II *p sub.*

Vla *ord.* *mf* *f* *p sub.* *ff*

Vc. *ord.* *mf* *ff* *mf* *ff*

Db. *mf* *mf*

47

Cl. *f* *p sub.*

Bsn *f* *ff* *mp*

Hn *mf* *ff*

Vln I *mf* *ff*

Vln II *mf* *ff*

Vla *p*

Vc. *f* *p sub.* *f* *ff*

Db. *mf*

51 168
2/4

Cl. *f* *p sub.*

Vln I *mf*

Vln II *mp*

Vla

Vc. *f* *p sub.*



54 2/4

Cl. *mp*

Bsn. *f* *mp* *f*

Hn. *mf* *f*

Vln I *mf* *sfz*

Vc. *mp* *mf* *sfz* *mp*

Db. *mf* *sfz* *mp* *f*

61 **C** **meno mosso** (♩=c.60) **4/4**

Bsn *mp*

Hn *mp*

Vln I *mf* *senza vib.* *ppp*

Vln II *ppp* *senza vib.*

Vla *mf* *sfz* *mp* *ppp* *senza vib.* *gliss.*

Vc. *mp* *sfz* *ppp* *senza vib.* *gliss.*

Db. *mf espress.* *gliss.*



66 **D** **A tempo** (♩=c.120) **4/4**

Cl. *mf* *f*

Bsn *mf* *f*

Hn *f*

Vln I *gliss.* *ord.* *f* *p sub.* *ord.*

Vln II *ord.* *f* *p sub.* *ord.*

Vla *ord.* *mf*

Vc. *ord.* *mf*

Db. *ord.* *mf*

71

Cl.

Bsn.

Hn.

Vln I.

Vla.

Vc.

Db.

mp

f

mf

ff

mp sub.

gliss.

p sub.

f

mf

ff

mf

75

Cl.

Bsn.

Vln I.

Vc.

Db.

f

p sub.

p

dim.

mp

IV. Unodl Crwc:

146

Moderato (♩=c.60)

79

Cl. *f* *p* *mf* 5

Bsn *f* *p*

Hn *f* *p* *mf*

Vln I *pizz.* *f* *arco* *mf* *f* 5 3 *fp* *bv*

Vln II *pizz.* *f* *arco* *mf* 3 5

Vla *pizz.* *f* *arco* *mf* *mp*

Vc. *f*

Db. *f* *p*

83

Cl. *pp* 3 *mp* *ppp*

Bsn *mp espress.* *mf*

Vln I *pizz.* *f* *arco* *mp* *ppp* *pizz.* *f* *ppp* *arco*

Vln II *pizz.* *f* *arco* *mp* *ppp* *pizz.* *f* *pp* *arco* 3 3

Vla *pizz.* *f* *arco* *mp* *ppp* *pizz.* *f* *p* *arco* 5 5

Vc. (pizz.) *f* *mp*

Db. *f* *mf*

89

Cl. *mf* *mp* *pp*

Bsn *mp* *mf* *mp*

Hn *p*

Vln I *f* *pp* *arco sp*

Vln II *f* *mf* *pp* *arco sp*

Vla *f*

Vc. *f*

94

Cl. *mf* *mp* To Bass Clarinet

Vln I *mf* *pizz.* *arco* *fp* *mf* *mp*

Vln II *f* *(pizz.)* *mf* *3* *5* *mf* *mp*

Vla *f* *arco* *mf*

Vc. *f*

V. Cyrch:
Dark (♩ c.48)

98 solo

B.Cl. *mp* *mf* *mp*

Bsn *mf* *sp*

Vc. *fp* *fp* *fp* *fp* *fp* *f*

Db. *pp*

132

Vln I

Vla

Vc.

mf *ff* *ord.* *mf* *ff*

VII. Lleddfbroest:

139 (♩=c.120)

$\frac{3}{4}$

Cl.

Vln I

Vln II

Vc.

mp *pp* *arco* *ppp* *mp*

146

Vln I

Vla

Vc.

mp

153

(senza rit.)

$\frac{4}{4}$

Cl.

Vln I

Vln II

Vc.

pp

VII. Proaest Galwynog:

 159 $\frac{4}{4}$ Moderato ($\text{♩} = c.60$)

Cl. *mf* *ff* *mf* *f*
 Bsn *mf* *ff* *mf*
 Hn *f*
 Vln I *st* *mp* *sfz* *sp* *st* *mp* *sfz* *sp*
 Vln II *st* *mp* *sfz* *sp* *st* *mp* *sfz* *sp*
 Vla *st* *p* *sfz* *sp* *st* *p* *sfz* *sp*
 Vc. *p* *sp* *mf* *ord.* *p*
 Db. *pizz.* *f*

Cl. *P sub.*
 Bsn *mf* *ff* *mp*
 Hn (lip gliss.) *mf* *ff*
 Vln I *f* *P sub.* *ff*
 Vln II *mf* *f*
 Vla *mf* *f*
 Vc. *arco st* *f* *sp* *pp*
 Db. *arco* *mf* *solo* *mp*

168

Vc.

Db.

mf

p

3

3

3



E

rit. al fine

172

Bsn

Vln I

Vln II

Vla

Vc.

Db.

mf

sfz

sp

gliss.

ppp

f

ff

3

3

3

5

Rhai Llestri (Some Vessels)

This work presents two simultaneously developing sets of musical 'vessels': The first set (the odd numbered movements) is essentially fast , angular and take pitch classes 1,3,5 and 7 as a harmonic starting point; these movements (if extracted) would play continuously and form a musical englyn (a Welsh poetic stanza). The second cycle (the even numbered movements) by contrast is mostly slow, serene and takes pitch classes 2, 4 and 6 as a starting point. The final seventh movement sees material metrically altered so that the contrasting musics can be superimposed and the harmonic languages interlocked.

Instrumentation:

Clarinet in B flat,

Violin,

Violoncello,

Piano.

Score in C

Duration c8 minutes

Rhai Llestri (some vessels)

153

Gareth Peredur Churchill

2006

Energico meccanico ♩=120 I

Clarinet in B♭

Violin

Violoncello

Piano

ff pizz.

ff

f Energico meccanico ♩=120

marcato molto

ff *sfz* *sfz*

Cl.

Vln

Vc.

Pno

pp

arco sul pont (molto)

pp

sul pont (molto)

pp

sfz *ff*

zffs *fu*
 Pno
 Vc.
 Vln *ff*
 Cl.
 7

pp
 Pno
zffs *ff*
 Vc.
 Vln
 Cl.
 5

9

Cl.

Vln

Vc.

Pno

pizz.

arco (ord.)
marcartiss.

sffz

ff

sffz

ff

11

Cl.

Vln

Vc.

Pno

arco sul pont (molto)

pp

tr

pp

gliss.

pizz.

ff

ff

ff

13

Cl.

Vln

Vc.

Pno

III
sul pont (molto)

pp

ff

gliss.

gliss.

(catch resonance
with pedal)

Ped.

Ped.

Ped.

16

Cl.

Vln

Vc.

Pno

f

arco (ord.)

sffz

sffz

f

sffz

sffz

p

tr

tr

18

Cl. sub tone

Vln sul tasto flautando

Vc. pizz. (molto vib.) arco sul tasto flautando

Pno (held silently)

f *pp* *pp* *sffz*

Ped.

22

Vc. *appass. (con rubato)* Moderato ♩=60

Pno

f *mf* *f* *mf* *f*

Moderato ♩=60

attacca

26 Adagio sostenuto ma esplosivo ♩=48 II

Cl. *fp*

Vln *fp* *fp*

Vc. *fp*

Pno *ff* *pp* *f* *ff* *pp*

Grace notes are prestiss. and on the beat in all instances.

33

Cl. *fp*

Vln *fp*

Vc. *fp* *f* *ff* *p*

Pno *fp* *f* *ff* *p*

37 (tr) flz.

Cl.

Vln

Vc.

Pno

fp *ff* *fp* *ff* *f* *sfz* 3"

Moderato ma senza misura ♩=60

appass. e cantabile (con rubato)

III

41

Vc.

f *mf* *f* *mf*

46

Vc.

f *mf* *f*

49

Vc.

mf *f* *mf*

53

Vc.

mp *f*

57

Vc.

mf *f* l.v.

Pno

pp *sffz*

61

Adagio e Tranquillo ♩=48 IV

Cl.

con sord. *pp* gliss. gliss. gliss.

Vln

ppp cold; senza vib. gliss. gliss. gliss.

Vc.

con sord. cold; senza vib. gliss. gliss. gliss. *ppp*

67

Cl. *gliss.*

Vln *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.*

pp

5"

Allegro e tempestoso ♩=120

V

73

Vln *senza sord.; sul pont.*
marcato

f

74

Vln

76

Cl. *bell up; raucous*

ff

Vln

77

Cl. *marcato ord.*

Vln *f* *pizz.* *ff*

78

Cl.

Vln

79

Cl. *senza sord. martellato*

Vc. *ff*

80

Cl. *(bell up)* *ff*

Vc. *marcato* *f*

81

Vc.

Pno

ff

Measures 81-82. Vc. (bass clef) plays a continuous eighth-note line with accents. Pno (bass clef) plays triplets of eighth notes, starting with a forte (*ff*) dynamic.

82

Vc.

Pno

ff

pizz.

marcato

f

Measures 82-83. Vc. (bass clef) continues the eighth-note line, with a pizzicato (*pizz.*) instruction in measure 82. Pno (bass clef) has a rest in measure 82 and enters in measure 83 with a marcato (*marcato*) instruction and a forte (*f*) dynamic.

83

Pno

ff

Measures 83-84. Pno (treble and bass clefs) continues the accompaniment. Treble clef has triplets of eighth notes. Bass clef continues the eighth-note line with accents. Dynamic is *ff*.

84

Pno

f

ff

Measures 84-85. Pno (treble and bass clefs) continues the accompaniment. Treble clef has a forte (*f*) dynamic. Bass clef has triplets of eighth notes and a forte (*ff*) dynamic.

arco martellato

85

Vln

ff

Pno

Measures 85-86. Violin part: Treble clef, key signature of one flat. Measures 85-86 contain four groups of triplets, each starting with an eighth note followed by two sixteenth notes. The notes are: (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb), (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb). Each triplet is marked with an accent (>) and a '3'. The piano part: Treble clef, key signature of one flat. Measures 85-86 contain a continuous eighth-note accompaniment. The notes are: (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb), (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb). Each eighth note is marked with an accent (>).

86

Vln

Pno

Measures 85-86. Violin part: Treble clef, key signature of one flat. Measures 85-86 contain four groups of triplets, each starting with an eighth note followed by two sixteenth notes. The notes are: (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb), (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb). Each triplet is marked with an accent (>) and a '3'. The piano part: Treble clef, key signature of one flat. Measures 85-86 contain a continuous eighth-note accompaniment. The notes are: (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb), (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb). Each eighth note is marked with an accent (>).

87

Vln

marcato

f

Pno

Measure 87. Violin part: Treble clef, key signature of one flat. Measure 87 contains a triplet of eighth notes (Bb, Ab, C#) followed by a marcato eighth-note pattern. The notes are: (Bb, Ab, C#), (Bb, Ab, C#), (Bb, Ab, C#), (Bb, Ab, C#), (Bb, Ab, C#), (Bb, Ab, C#), (Bb, Ab, C#), (Bb, Ab, C#). The triplet is marked with an accent (>) and a '3'. The marcato pattern is marked with an accent (>) and 'marcato'. The piano part: Treble clef, key signature of one flat. Measure 87 contains a continuous eighth-note accompaniment. The notes are: (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb), (Bb, Ab), (Bb, Ab), (C#, Bb), (C#, Bb). Each eighth note is marked with an accent (>).

88 *legatiss.* 165 *marcato*

Cl. *mp* *f*

Vln *pizz.* *ff*

Vc. *arco* *marcato*

89

Cl.

Vln *arco* *mp*

Vc. *ff*

Pno *ff*

166

90

Cl.

mf *mp*

3 3

Vln

marcato *ff*

Pno

f

91

Vln

Vc.

ff

Pno

f *mp* *f*

3 3

92

Cl.

Vc.

Pno

f *ff*

93

Cl.

Vln

Vc.

Pno

pp *pp* *pp*

sul tasto

Ped.

fffz *attacca*

Detailed description of the musical score: The score is for measures 92 and 93 of a piece. Measure 92 is in 4/4 time. The Clarinet (Cl.) part has a whole note G4. The Violoncello (Vc.) part has a fast sixteenth-note pattern starting on F3, moving up to G4, with a forte (*f*) dynamic. The Piano (Pno) part has a similar sixteenth-note pattern, starting on F3 and moving up to G4, with a fortissimo (*ff*) dynamic. Measure 93 is also in 4/4 time. The Clarinet (Cl.) part has a half note G4, marked *pp*. The Violon (Vln) part has a half note G4, marked *pp* and 'sul tasto'. The Violoncello (Vc.) part has a half note G4, marked *pp* and 'sul tasto'. The Piano (Pno) part has a half note G4, marked *pp*, with a 'Ped.' marking. The piece ends with a 'fffz' dynamic and an 'attacca' instruction.

VI

98 Preciso e delicato ♩=48

Cl. *p*

Vln *p* sul pont (ord vib.) *ff*

Vc. (ord vib.) sul pont *ffz*

Pno Preciso e delicato ♩=48 *ffz* *mf* *ff*

102 Ped. Cl. *ff* *p* *pizz.* *ff*

Vln *p* *ff*

Vc. *ff*

Pno *p* *ff* *p*

(*ff*) 8^{va}

106

Cl. *ff* *p* *sfz* *tr*

Vln arco (sul pont) *pizz.* *p* sul tasto

Vc. *ff*

Pno *ff* 8th attacca

ff 8th attacca

170

VII

110 Moderato $\text{♩} = 60$ *legato*

Cl.

Vln

Vc.

Pno

*ord. marcato**mp*

arco sul pont (molto)

Moderato $\text{♩} = 60$ *ff**p*

112

Cl.

Vln

Vc.

Pno

*sffz**sffz**sffz**p**ff*

pizz.

3

*ff**f**mp*

3

The image displays two systems of a musical score, measures 114 and 115. Each system includes staves for Clarinet (Cl.), Violin (Vln), Viola (Vc.), and Piano (Pno).

Measure 114:

- Cl.:** A whole note with a trill (tr) and a wavy line above it.
- Vln:** A half note with a sharp sign (#) and an accent (>), followed by a quarter rest, a half note, and a quarter note with an accent (>).
- Vc.:** A half note with a sharp sign (#) and a triplet (3) bracket above it, followed by a quarter rest.
- Pno:** A complex passage with multiple beamed sixteenth notes, including a triplet, and a descending scale.

Measure 115:

- Cl.:** A whole note with a trill (tr) and a wavy line above it.
- Vln:** A half note with a sharp sign (#) and an accent (>), followed by a quarter rest, a half note, and a quarter note with an accent (>).
- Vc.:** A half note with a sharp sign (#) and a triplet (3) bracket above it, followed by a quarter rest.
- Pno:** A complex passage with multiple beamed sixteenth notes, including a triplet, and a descending scale.

The score is written in 2/4 time and features various musical notations such as trills, accents, and triplets.

115 (tr)

Cl.

Vln

Vc.

Pno

mp

f

3

116

Cl.

sul pont (molto)

Vln

Vc.

Pno

p

mf

117

Cl.

Vln

Vc.

Pno

sffz

mp

5

The musical score is for measures 116 and 117. The instruments are Clarinet (Cl.), Violin (Vln), Viola (Vc.), and Piano (Pno). Measure 116: The Clarinet part has a melody with a 'sul pont (molto)' instruction. The Violin part has a long note. The Viola part has a long note. The Piano part has a long note. Measure 117: The Clarinet part has a melody with a 'sffz' instruction. The Violin part has a long note. The Viola part has a long note. The Piano part has a long note. The Piano part in measure 117 includes a fingering '5' and a 'mp' instruction.

119

Cl.

Vln

Pno

mf

sfp *marcato*

tr

sfp

120

Cl.

Vln

Pno

f

sfp

121

Cl.

Vln

Vc.

arco martellato

mf

f

This musical score page contains three systems of music, numbered 119, 120, and 121. Each system includes staves for Clarinet (Cl.), Violin (Vln), Piano (Pno), and Viola (Vc.).
System 119: The Clarinet part has a whole rest followed by a trill on a B-flat note, marked *sfp*. The Violin part has a whole rest. The Piano part plays a continuous eighth-note pattern, starting at *mf* and marked *sfp marcato*.
System 120: The Clarinet part has a trill on a whole note, marked *(tr)*. The Violin part has a whole rest followed by a half-note chord (B-flat and G), marked *f*. The Piano part continues the eighth-note pattern, marked *sfp*.
System 121: The Clarinet part has a trill on a whole note, marked *(tr)*. The Violin part has a whole rest. The Viola part plays a continuous eighth-note pattern, marked *arco martellato* and *mf*. A *f* dynamic marking appears at the end of the system.

122

Cl. *sfp* *tr* (# -)

Vln

Vc. (to 'cello)

123

Cl. (tr)

Vln *ord. martellato* *mf*

Vc. *f* *sfp*

(tr) *(to piano)*

124

Cl.

Vln

Vc.

125 *marcato*

Cl.

mf

Vc.

Pno

p

126

Cl. *dim.* *mp*

Vln *espr.* *mp* 3

Vc.

Pno *f* *sf*

127

Cl. *dim.* *pp*

Vln *mf* 3 3

Vc.

Pno *pp*

128

Cl.

pp

Vln

sul tasto flautando

pp

Vc.

sul tasto flautando

pp

Pno

pp

Ped.

fffz

Y Garreg Ddial: 'Cello Sonata

The title of this work Y Garreg Ddial ('The Revenge Stone') is borrowed from a landmark in my native Gwent (South Wales) near Crughywel (Crickhowell); the Revenge Stone marks the site where Welsh locals struck back at the Norman lord who was oppressing them. With regards to the piece this is reflected through frequent instrumental 'power struggles' and through the way that the instruments dominate one another in turn.

Instrumentation:

Violoncello and piano

Duration c12 minutes

ar gyfer Nia Harries

179

Y Garreg Ddial:

Gareth Peredur Churchill
2005

I Afon Llwyd

'Cello Sonata

Adagio ♩ = 54-56 (freely)

Violoncello

Piano

Violoncello: *mf* (first measure), *f* (second measure), then a long note with a slur. A triplet of eighth notes is marked above the staff.

Piano: *ppp espr.* (first measure), then a long note with a slur. A triplet of eighth notes is marked below the staff.

PED. (pedal point) is indicated at the end of the system.

Vc.

Pno

Vc.: *ff* (first measure), *mp* (second measure), *pp* (third measure), *p* (fourth measure). The instruction *sul tasto* is written above the staff.

Pno: *ff* (first measure), *mp* (second measure), *pp* (third measure), *p* (fourth measure).

PED. (pedal point) is indicated at the end of the system.

Vc.

Pno

Vc.: *mf* (first measure), *mp* (second measure), *mf* (third measure), *ff* (fourth measure). The instruction *ord. col legno* is written above the staff.

Pno: *mf* (first measure), *mp* (second measure), *mf* (third measure), *ff* (fourth measure).

PED. (pedal point) is indicated at the end of the system.

180

Vc. *pp* *8^{va}*

Pno *mf* *8^{va}*

PED. *(4)* PED.

Vc. *col legno* *mf*

Pno *ppp*

PED. PED.

Vc. *arco* *f* *mp*

Pno *6*

PED.

15

Vc.

Pno

p

mf

PED.

PED.

PED.

Measures 15-17. Vc. part: Measure 15 has a whole note chord. Measures 16 and 17 have a melodic line starting with a half note, followed by a triplet of eighth notes, and ending with a half note. Pno part: Measures 15 and 16 have complex chords and arpeggios. Measure 17 has a melodic line. Pedal points are indicated for measures 15, 16, and 17.

18

Vc.

Pno

gliss.

mf

mp

mp

p

pp

PED.

PED.

PED.

Measures 18-20. Vc. part: Measure 18 has a glissando. Measure 19 has a whole note chord. Measure 20 has a glissando. Pno part: Measures 18 and 19 have complex chords and arpeggios. Measure 20 has a melodic line. Pedal points are indicated for measures 18, 19, and 20.

21

Vc.

gliss.

pp

Pno

ppp

tr

ped.

24

poco piu mosso (♩ = ca. 60)

col legno

Vc.

fff

mf poco marcato

mp

espr.

Pno

8va

26 (4) *ped.*

Vc.

(mf)

Pno

28

Vc.

f *mp* *pizz.*

Pno

fff *mpespr.* *mf*

(4) PED.

30

Vc.

col legno *ff*

Pno

mf

32

Vc.

mp *col legno* *ff*

Pno

fff *mf*

PED.

34

Vc. pizz. *mp* *ff*

Pno *cresc.* *ff*

36

Vc. *col legno* *mp* *pizz.* *poco rall.* *mp*

Pno *mp* *pespr.* *(mp)*

8va

8va

PED.

38

Vc. *arco* *mf* *gliss.* *pp* *Tempo primo* (♩=54-56)

Pno *ppp* *gliss.* *3* *PED.* *3* *PED.*

41

Vc.

Pno

f *ff* *pp*

3 *5*

dolce *ff* *mp*

44

Vc.

Pno

col legno *arco*

mf *mp*

3 *3* *3* (l.h.)

pp *mp* *mf*

PED. (*pp*)

48

Vc.

Pno

pp *mf*

6 *6*

PPP

PED.

49

Vc.

Pno

pp

6

6

— PED. —

50

Vc.

Pno

f

p

6

3

3

— PED. —

53

Vc.

Pno

mf

ppp

6

3

3

3

— PED. —

56

Vc.

Pno

pp *mf*

PED. PED.

59

Vc.

Pno

f *gliss.* *mp*

mf *mp*

PED. PED.

61

Vc.

Pno

p *gliss.* *pp* *sul tasto*

p *pp* *ppp* *pppp*

PED. PED. PED. PED.

II Englyn Unodl Union

♩ = ca. 60, ma senza misura

65 *espr. apass.*

Vc.

(*1) to execute this double pizzicato:

The player should play the 'D ♭' and begin 'glissing' up with the left hand, while the left hand ascends the right hand should move behind it to pluck the same string again (as the left hand passes 'G'). The right hand should then return to the normal position for the snap pizz on the second 'D ♭'. The desired affect is a brief contrary motion glissando

Vc.

Vc.

Vc.

Vc.

III Mynydd Du

(♩=108) Allegro energico

72 (arco) (l.v.)

Vc. *f* *cresc.* *ff* *f* *cresc.* *ff*

Pno *f*

74

Vc. *f* *cresc.* *ff* *f*

Pno *f*

76

Vc. *cresc.* *ff*

Pno

77

Vc.

f *cresc.* *ff* *f* *cresc.*

Pno

ff

79

Vc.

p *cresc.* *f*

Pno

ff *p* *cresc.*

80

Vc.

ff

Pno

ff *p* *cresc.*

8vs

81

Vc.

Pno

cresc.

fp

82

Vc.

Pno

f

cresc.

ff

8va

84

Vc.

Pno

ff

sub.

cresc.

(8)

86

Vc.

Pno

ff

dim.

p

mf

(8)-----

88

Vc.

Pno

p

cresc.

f

p

cresc.

90

Vc.

Pno

p

cresc.

f

p

cresc.

92

Vc.

Pno

p cresc.

5

93

Vc.

Pno

p

5

94

Vc.

Pno

5

95

Vc.

Pno

Measures 95-96 of a musical score. The Violoncello (Vc.) part is in the bass clef and is mostly silent. The Piano (Pno) part consists of two staves. In measure 95, the right hand has a five-note ascending scale (F#4, G4, A4, B4, C5) marked with a '5' and an accent. The left hand has a single note (F#3) with an accent. In measure 96, the right hand has a five-note descending scale (C5, B4, A4, G4, F#4) marked with a '5' and an accent. The left hand has a five-note ascending scale (F#3, G3, A3, B3, C4) marked with a '5' and an accent. Dynamics include *f* and *p*.

96

Vc.

Pno

Measures 96-97 of a musical score. The Violoncello (Vc.) part is in the bass clef and is mostly silent. The Piano (Pno) part consists of two staves. In measure 96, the right hand has a five-note ascending scale (F#4, G4, A4, B4, C5) marked with a '5' and an accent. The left hand has a five-note ascending scale (F#3, G3, A3, B3, C4) marked with a '5' and an accent. Dynamics include *p* and *cresc.*. In measure 97, the right hand has a five-note descending scale (C5, B4, A4, G4, F#4) marked with a '5' and an accent. The left hand has a five-note ascending scale (F#3, G3, A3, B3, C4) marked with a '5' and an accent. Dynamics include *cresc.*.

97

Vc.

Pno

Measures 97-98 of a musical score. The Violoncello (Vc.) part is in the bass clef. In measure 97, it has a single note (F#3) with an accent. In measure 98, it has a single note (F#3) with an accent. The Piano (Pno) part consists of two staves. In measure 97, the right hand has a five-note ascending scale (F#4, G4, A4, B4, C5) marked with a '5' and an accent. The left hand has a five-note ascending scale (F#3, G3, A3, B3, C4) marked with a '5' and an accent. Dynamics include *ff*, *f*, *cresc.*, and *ff*. In measure 98, the right hand has a five-note descending scale (C5, B4, A4, G4, F#4) marked with a '5' and an accent. The left hand has a five-note ascending scale (F#3, G3, A3, B3, C4) marked with a '5' and an accent. Dynamics include *f*, *cresc.*, and *ff*.

(♩=60) Appassionato

99

Vc.

f 5 *cresc.* *ff* *mfespr.*

Pno

mp

101

Vc.

3 *f* *mp*

Pno

mfespr. 3 *f* 3

(*mp*)

8^{va}

104

Vc.

gliss. *gliss.* *mfespr.*

Pno

3 *mfespr.* 3 *f*

(8)

108

Vc.

Pno

mp

PED.

111

Vc.

Pno

pp

mf espr

f

sul tasto

8va

8vb

115 (♩=108) Energico

Vc.

Pno

f cresc.

ff

pizz.

PED.

116

Vc. *f*

Pno *f cresc.* *ff* *5* *5* *PED.*

117 arco (ord.)

Vc. *f cresc.* *ff* *mf 5 cresc.* *ff* *5*

Pno *ff* *PED.*

119 pizz.
Vc. *mf* cresc. arco 5 5 5
Pno *mf* cresc. 5 5 5 *ff* PED.

Measure 119: Vc. plays a pizzicato chord. Pno plays a complex arpeggiated figure. Dynamics: *mf* cresc. Measure 120: Vc. switches to arco and plays a descending scale. Pno plays a descending scale. Dynamics: *ff*. A pedal point is marked.

121 pizz.
Vc. arco *mp* cresc. *f*
Pno *mf* cresc. 5 5 5 *f* *mp*

Measure 121: Vc. plays a pizzicato chord. Pno plays a complex arpeggiated figure. Dynamics: *mf* cresc. Measure 122: Vc. switches to arco and plays a descending scale. Pno plays a descending scale. Dynamics: *mp* cresc., *f*, *mp*.

123 poco rall.....
Vc. *mp*
Pno *f* *mp* cresc. *f*

Measure 123: Vc. plays a descending scale. Pno plays a complex arpeggiated figure. Dynamics: *mp*, *f*. A tempo change to 4/4 is indicated. Measure 124: Vc. plays a descending scale. Pno plays a descending scale. Dynamics: *mp* cresc., *f*.

$\text{♩} = 94$, ma rall.....

125

Vc. *mf* *mp* *mf*

Pno *mp* *mf* *mp* *mf*

$\text{♩} = 60$ Calmato
sul tasto

127 *senza vib.*

Vc. *p* *ord* *gliss. gliss.* *mf* *p*

Pno *p* *(p)* *f* *8va* *3* *3* *3*

131 III *gliss.* *gliss.* *ord vib.* ((l. h. pizz))

Vc. *3* *3* *3* *3*

Pno *3* *3* *3* *3*

135

Vc. *mfespr.* *f* *mp*

Pno *mp* *mfespr.* *f* *mfespr.* *(mp)*

138

Vc. *f* *8va*

Pno *mf* *f* *mp*

140

Vc. *mf* *15va*

Pno *f* *f*

poco accel.....♩=72, dance-like

142

Vc.

Pno

Pno

148

Vc.

Pno

pizz.

157

Vc.

Pno

arco

142

Vc.

Pno

148

Vc.

Pno

pizz.

157

Vc.

Pno

arco

ff

mf

ff

mf

ff

mf

ff

dim.

mp

ff

dim.

mp

(ff)

165

accel. poco a poco (independently)

Vc.

mp *PED.* *cresc.* *mf* *cresc.*

Pno

accel. e *cresc.* (poco a poco)

accel. e *cresc.* (poco a poco) (hands independently)

173

accel. (molto).....

Vc.

f *ff* *fff*

pizz.

(white note forearm splashes)

Pno

accel. e *cresc.* (molto)

accel. e *cresc.* (molto)

(*fff*)

179

$\text{♩} = 108$ Delicato

arco sul tasto flautando con sord.

Vc.

pp

Pno

dim. (allow resonance to decay naturally)

4 PED.

183

Vc.

Pno

pp 8^{va}

pp poco cresc. *p*

u. c.

185

Vc.

Pno

(8^{va})

pp poco cresc. *p* *pp* poco cresc.

187

Martelato left hand (hammer fingerboard)
senza sord. $\frac{+}{\text{♩}}$ (sempre l.v.)

Vc.

Pno

mf

p *pp* *pp* poco cresc. *p*

189

Vc.

Pno

pp *poco cresc.* *p*

rall..... (rall.).....

191 (sec) 3 (arco) 3 sul pont. 3 3 3

Vc.

mp *p* *pp*

Pno

p *pp*

$\text{♩} = 60$ Semplice

194 ord 3 3

Vc.

mf *f*

Pno

mfespr.

197

Vc.

Pno

Molto rall. (al fine)

199

Vc.

Pno

201

Vc.

Pno

202

Vc.

pp cresc.

mp

Pno

mf

3

p

pp

Ystwyth: String Quartet no. 1

My first string quartet 'Ystwyth' comprises three movements, each of which were inspired by locations on, or close to the river Ystwyth as it flows to its mouth in Cardigan Bay. The first movement 'Aber' (estuary) took its starting point from the estuary at dovey junction, where occasional land masses surface from the expansive marsh- land of the estuary: Similarly in the piece, a modal theme repeatedly surfaces from a (mostly) homogenous string texture. The second movement 'Cylch' (cycle) is based upon the gorsedd stone circle in the grounds of Aberystwyth castle (near the river's mouth). The quartet move through a cycle of harmonic 'fields', the durations of which are dictated by the physical distances between the stones in the circle. A short theme (representing the circle's altar) is heard from all parts of the circle and builds to the movement's climax before returning to the opening material as the cycle is complete. The finale 'Fel Cathod Bach' (like kittens) is a tribute to one of Wales' Finest composers, Grace Williams: Its structure is based upon Welsh Penillion singing (as is one of Williams' best works) and it is dependant on scotch snaps and Lydian (raised) fourths, both fingerprints of Williams' music. The title was inspired by a dieing tree on Bronglais Hill, Aberystwyth which reminded me of M. R. James' story 'The Ash Tree', in which James describes the movement of the creatures living inside the tree as being 'like a kitten'; this prompted the sounds and delicato nature of the recitative solos. Additionally, the works title 'Ystwyth' (flexible) refers to the way that often a small number of musical ideas are wound around each other to create textures.

Duration thirteen minutes.

Ystwyth:

String Quartet No. 1

Gareth Peredur Churchill
2006

Calmato, serene (♩=60)

I. Aber

Violin I

Violin II

Viola

Violoncello

gliss.

mp *p*

sul tasto (st)

espr. *mf*

pp

pizz. (l.v.) *ppp*

arco *sul pont. (sp)*

ff *pp* *mp* *pp*

Vln I

Vln II

Vla

Vc.

gliss. *gliss.*

espr. *gliss.*

pppsub. *ord.* *mf* *mp*

sp *ord.* *gliss.* *gliss.*

ord. *gliss.* *gliss.* *sp*

espr. *mf* *ppsub.* *pppsub.*

mf *ppsub.*

Vln I

Vln II

Vla

Vc.

pp *st* *pp*

gliss. *gliss.* *gliss.*

st flautando *pp* *pp* *pizz.* *espr.* *mf* *arco* *sp*

pp *pp* *pp* *pp*

11

Vln I

Vln II

Vla

Vc.

pp

gliss.

gliss.

espr.

ord.

sp

pp

mf

p

pp

3

3

3

pp

14

Vln I

Vln II

Vla

Vc.

gliss.

gliss.

sp

pp

gliss.

esprgliss.

ord.

gliss.

mf

pp

pizz.

gliss.

mf

espr

3

IV ord.

ff

gliss.

mp

18

Vln I

Vln II

Vla

Vc.

gliss.

3

f

gliss.

3

ppsub.

gliss.

arco

sp

pp

espr. gliss.

mf

3

21

Vln I pizz. arco *pp* gliss. gliss. sp

Vln II gliss. sp II ord. gliss. gliss.

Vla st 3 ord. *espr.* *mf* 3

Vc. sp *pp* st₃ 3

24

1

Vln I

Vln II gliss.

Vla sp ord.

Vc. ord. gliss. *espr. gliss.* *f* 3 *mf*

29

Vln I sp *p*

Vln II *espr.* gliss. 3 *mf* *p*

Vla *espr.* *mf* gliss. 3 *p*

Vc. *f* gliss. *mf*

34 ord. *espr. gliss.*

Vln I *f*

Vln II

Vla *f* *espr. gliss.*

Vc. *f* *espr. gliss.*

p *f*

3 'tmp'=too much pressure (scratchy tone)

Poco rall.....

39 *espr. gliss.*

Vln I *f* *sp* *tmp*

Vln II *espr. gliss.* *f* *sp* *tmp*

Vla *p* *sp* *tmp*

Vc. *p* *sp* *tmp*

ff *fff* *ff* *fff*

2 Largamente

3 A tempo

42 ord. *espr. gliss.*

Vln I *f* *gliss.*

Vln II *ord. gliss.* *f* *gliss.*

Vla *ord. espr. gliss.* *f* *gliss.*

Vc. *ord. espr. gliss.* *f* *gliss.*

ff *p* *ff* *pp*

46

5

gliss.

Vln I

mp

pp

gliss.

Vln II

gliss.

p

pp

Vla

5

pp

gliss.

p

pp

Vc.

gliss.

gliss.

p

pp

gliss.

54

Vln I

IV (gliss.)

sp

Vln II

flautando 3 3 ord. sp

pp (gliss.)

mf

Vla

ord. (gliss.)

mf

Vc.

ord. (gliss.) III

p

mf

57

Vln I

(gliss.) gliss.

mf

Poco rall. al fine

Vln II

psub.

p (gliss.)

mp

Vla

st flautando 3 3

Vc.

sp

pp

pizz.

mp

arco sp

pp

05'

II. Cylch

60 5 poco adagio (♩ = ca. 48), (senza accel.)

cold, senza vib. sul pont.

Vln I

cold, senza vib.

Vln II

cold, senza vib. sul tasto flautando

Vla

ppp

cold, senza vib. sul tasto flautando

Vc.

ppp

pizz.

ff

pizz.

ff

65 **6** poco piu mosso (♩ = ca. 60)

65 **6** poco piu mosso (♩ = ca. 60)

Vln I ord. gliss. gliss. gliss.

Vln II *ppp* arco ord. gliss. gliss. pizz. *f* 3

Vla

Vc. (pizz.) lontano *p* 3

69 mst → msp pizz. 3 arco mst

Vln I (molto st/sp) arco mst → msp ord. *sfz* *f* *ppp*

Vln II arco mst → msp ord. *sfz* *ppp* pizz. 3 arco II *f* *ppp*

Vla ord. lontano 3 *p*

Vc.

73 → msp pizz. 3 arco mst → msp

Vln I *sfz* *f* gliss. gliss. *sfz*

Vln II mst → msp *sfz* gliss. gliss. *sfz*

Vla mst → msp *sfz* pizz. 3 arco mst → msp ord. *f* *ppp* *sfz*

Vc.

77

Vln I

Vln II

Vla

Vc.

pizz.

arco mst → msp

f

sfz

ppp

gliss.

mp

80

Vln I

Vln II

Vla

Vc.

ord.

ppp

arco mst → msp

sfz

ppp

arco mst → msp

pizz. arco mst → msp ord.

mf

sfz

f esp.

vib.

ppp

84

Vln I

Vln II

Vla

Vc.

pizz.

arco mst → msp ord.

ppp

pizzarco mst → msp ord.

mf

sfz

f esp.

vib.

ppp

arco mst → msp

sfz

pizz.

88

Vln I senza vib. sul pont. *mf* pizz. arco mst → msp ord., vib. *fesp.* *3*

Vln II *ppp* *mf* *ppp* *3*

Vla sul tasto flautando *tr*

Vc. arco mst → msp ord. *ppp* *sfz* *mp* *3* arco mst → msp *sfz*

92

Vln I senza vib. sul pont. *ppp* *mf* *3*

Vln II *3* sul tasto flautando *tr*

Vla ord. *3*

Vc. ord. *ppp* pizz. arco mst → msp ord. vib. senza vib. sul pont. *mf* *sfz* *fesp.* *mp*

96

Vln I *3* ord. *fff* ord. *tr*

Vln II *fff* *tr* *pesante* *ff*

Vla *3* *fff* *ord.* *pesante* *ff*

Vc. *fff* *ff* *ord.* *pesante* *ff*

7 Largamente

101

Vln I

Vln II

Vla

Vc.

8 Brutal, Martelato

9 A tempo (♩=60)

ff

fff

ppp

ff

fff

ppp

ppp

IV

107

Vln I

Vln II

Vla

Vc.

pizz.

arco mst

msp

pizz.

arco mst

msp ord.

mp

sfz

ppp

[illegible]

113 pizz. *f*

Vln I

arco mst → msp

Vln II

sfz

Vla

pizz. *f*

Vc.

f

sfz ppp

117

Vln I

arco mst → msp

Vln II

III ord

Vla

gliss.

Vc.

gliss.

gliss.

ppp

lontanissimo arco *pp*

10

attacca

III. Fel Cathod Bach

122 solo Con moto (♩=94) Preciso e delicato

Vc.

f

p < f

p

pizz. arco sp *ff* *pp*

123 *gliss.* *gliss.* pizz. (lv) arco ord. sp *gliss.* pizz. *ff*

Vc.

ffsub. *f* *p < f* *pp* *< f* *pizz. ff*

125 arco ord. sp *gliss.* *gliss.* *ff*

Vc.

f *p < f* *pp*

11

126 solo

Vln II

f p f p f p ff p

arco st

Vc.

pp

dietro del pont col legno

Vln II

127

(arco)

col legno (arco)

ff f p f p f p ff

Vc.

Vln II

129

col legno arco

f p fp f ff

Vc.

12

130

Vln II

pp solo

Vla

f p f p f p pizz arco

mf

Vc.

131

Vln II

Vla

Vc.

mf

ff

pizz.

arco

p

f

mf

pizz.

133

Vln II

Vla

Vc.

arco

f

p

f

mf

pizz.

13

134 solo

Vln I

Vln II

Vla

Vc.

f

p

f

ff

p

arco st

pp

dietro del pont

Martelato left hand (hammer fingerboard)

+

+

+

+

135

Vln I (arco)

Vln II

Vla

Vc.

137

Vln I

Vln II

Vla

Vc.

138

14 Senza Misura, chaotic (circa 30")

(n)

Vln I

Vln II

Vla

Vc.

ord.

arco (ord.)

arco (ord.)

pizz.

p cresc.

p cresc.

p cresc.

Largo Sostenuto (♩=40) Serenissimo

Players must Freeze,
motionless for 5"

G.P.

15

liricamente

sempre accel e cresc

fff

G.P.

sempre accel e cresc

fff

G.P.

sempre accel e cresc

fff

G.P.

sempre accel e cresc

fff

16

senza sord.

Vln I

mp > < *mp**mp* > < *mp**mf*

Vln II

mp > < *mp**mp* > < *mp**mf*

Vla

mp > < *mp**mp* > < *mp**mf*

Vc.

mp > < *mp**mp* > < *mp**mf*

17 ♩=60 (subito)

solo

Vln I

f sonore*f* st

Vln II

f sonore*pp* sp

Vla

f sonore*pp*

Vc.

f sonore*pp**gliss.*

155

Vln I

Vln II

Vla

Vc.

gliss.

solo

mf

pp

159

Vln I

Vln II

Vla

Vc.

gliss.

solo

mf

gliss.

(to viola)

163

Vln I

Vln II

Vla

Vc.

st

ppp

3

gliss.

col legno (ric.*)

sfp

col legno (ric.)*

sfp

sp

ord. solo

3

pp

mf

*half on the bow and half on the hair

Caerdydd 2006

