Four Welsh Forms

for mixed ensemble

Martin Kennedy

Four Welsh Forms

The 24 traditional Welsh poetic forms were codified in the 14th century by Dafydd Ap Edmwnd (fl. *c.* 1450-97) and announced at the Carmarthen eisteddfod (poet's assembly) in 1451. I have used four of these forms to dictate my musical material in this piece. In each movement, I represent the rhyme scheme using pitches, beats, and measures as "syllables" and gestures, contour, and pitch-sets as "rhymes."

I. ***Clogyrnach*** *(clog-ír-nach)* is a sestet stanza whose respective lines have syllable counts of 8-8-5-5-3-3 syllables. The stanza rhymes *aabbba.* The rhyme scheme directly corresponds with gestural occurrences in the piece (a low chord in the strings for *a* and a scalar run in the harp for *b*).
xxxxxxxa
xxxxxxxa
xxxxb
xxxxb
xxb
xxa

II. ***Cywydd llosgyrnog*** *(ców-idd llos-gr-nog)* is a sestet stanza whose respective lines have syllable counts of 8-8-7-8-8-7. Lines one and two rhyme and cross-rhyme with the middle syllable of line three; lines four and five rhyme and cross-rhyme with the middle syllable of line six; lines three and six rhyme with each other. The complete form is presented contrapuntally, played from one to several times by each instrument. Rhymes *a* and *b* correspond to definite accented pitches throughout.
xxxxxxxa
xxxxxxxa
xxxaxxb
xxxxxxxc
xxxxxxxc
xxxcxxb

III. ***Cywydd deuair hyrion*** *(ców-idd dyé-ire héer-yon)* is a light-rhyming seven-syllable couplet. The first line is "rising", ending on a stressed syllable, and the second is "falling", ending on an unstressed syllable. The lines rhyme *aa.* Harp and guitar provide the background over which the other instruments rhyme.

xxxxxxa
xxxxxxa

IV. ***Rhupunt*** *(rhée-pint)* is a line of three, four, or five sections, each section containing four syllables. All but the last section rhyme with each other. The last section carries the main rhyme from stanza to stanza. The rhyme scheme is incorporated throughout, affecting all elements of the music - rhythm, meter, pitch, contour, etc. This is the most active of the four movements, as the rhyme scheme is presented on such a large scale as to encompass the whole movement and on such a small scale as to pass by in the space of a few seconds.

aaaB
cccB
dddB
..<etc.>..

Duration: ca. 5 minutes

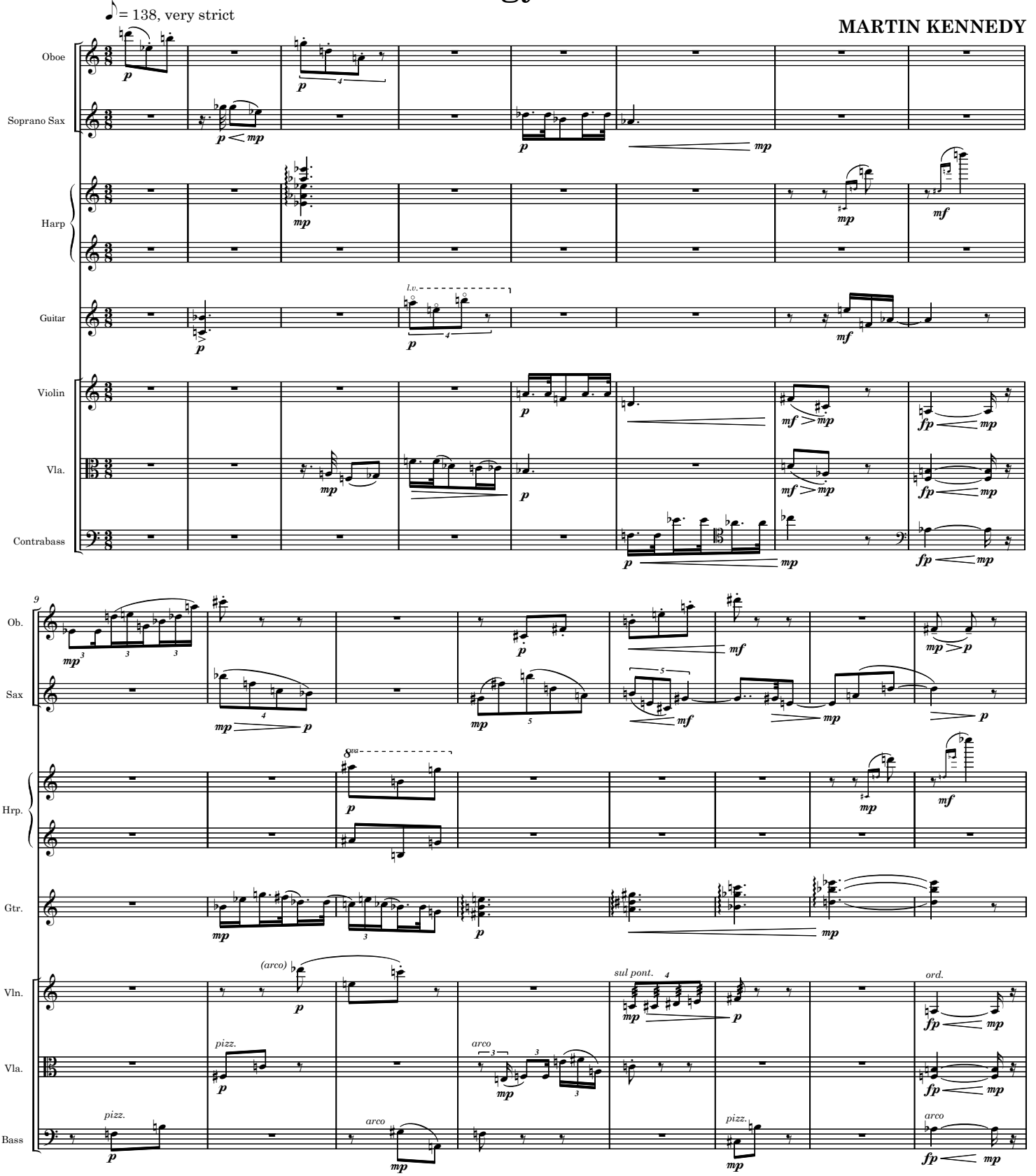
TRANSPOSED SCORE

Four Welsh Forms

for mixed ensemble

I. clogyrnach

MARTIN KENNEDY



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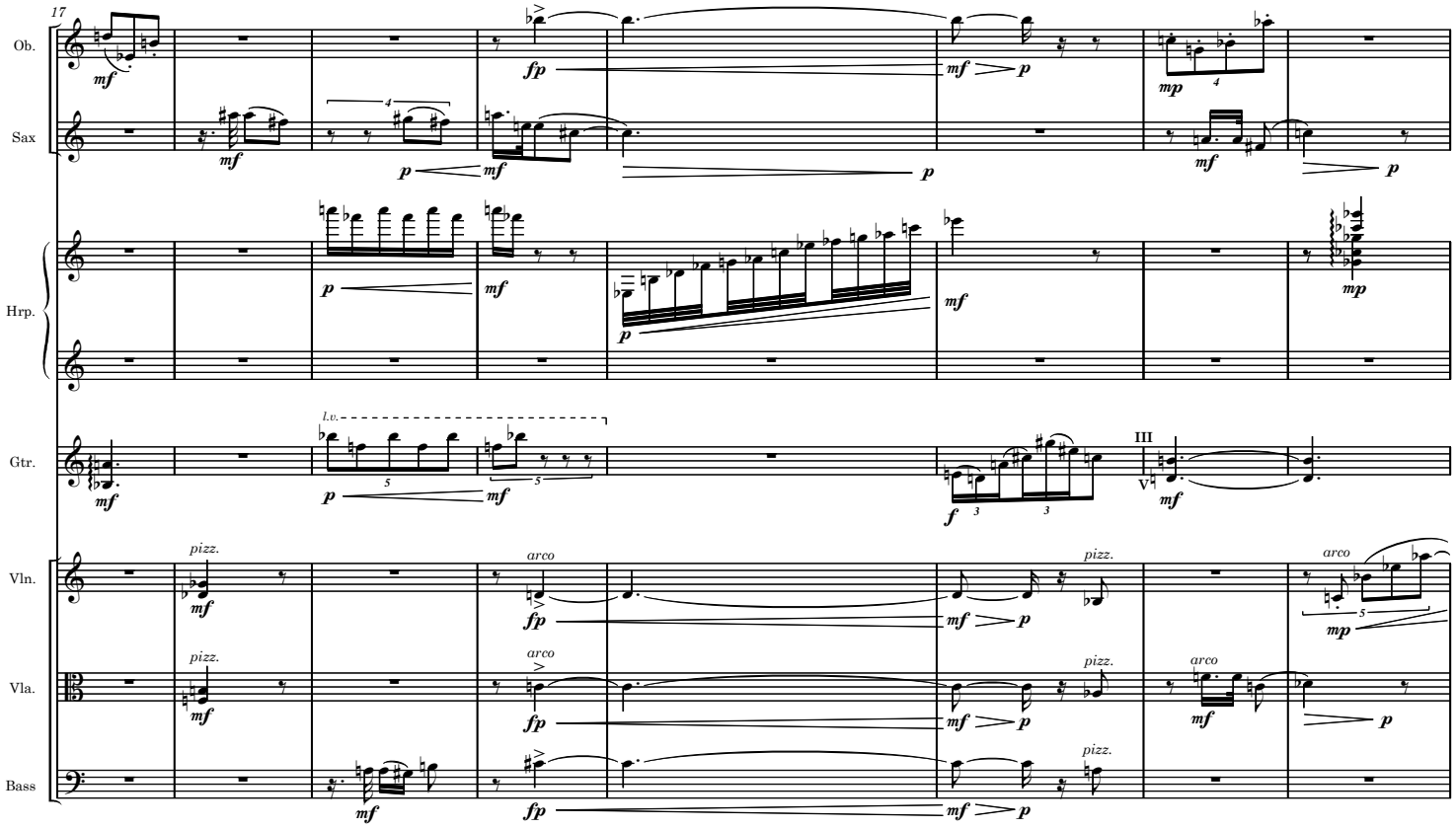
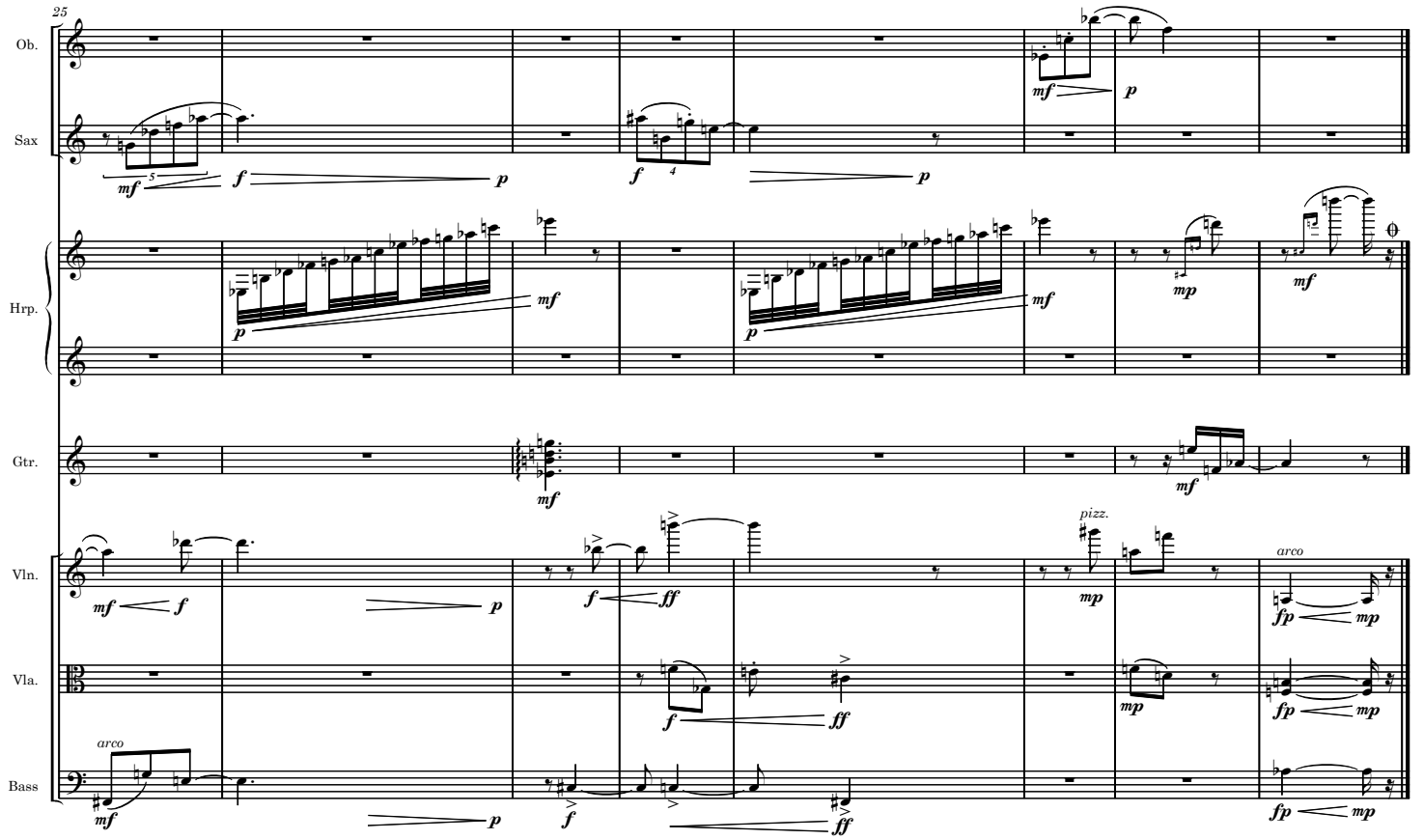
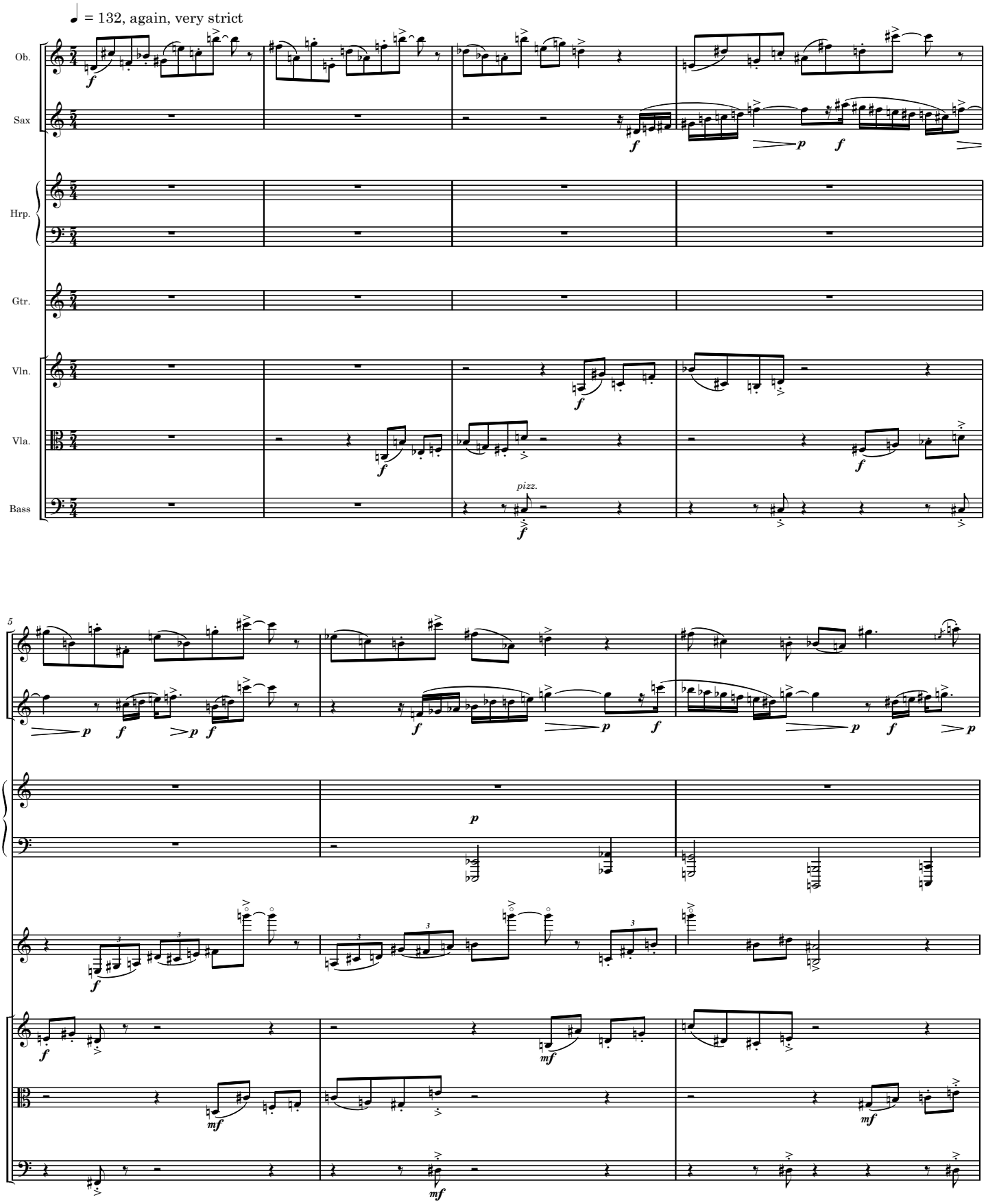
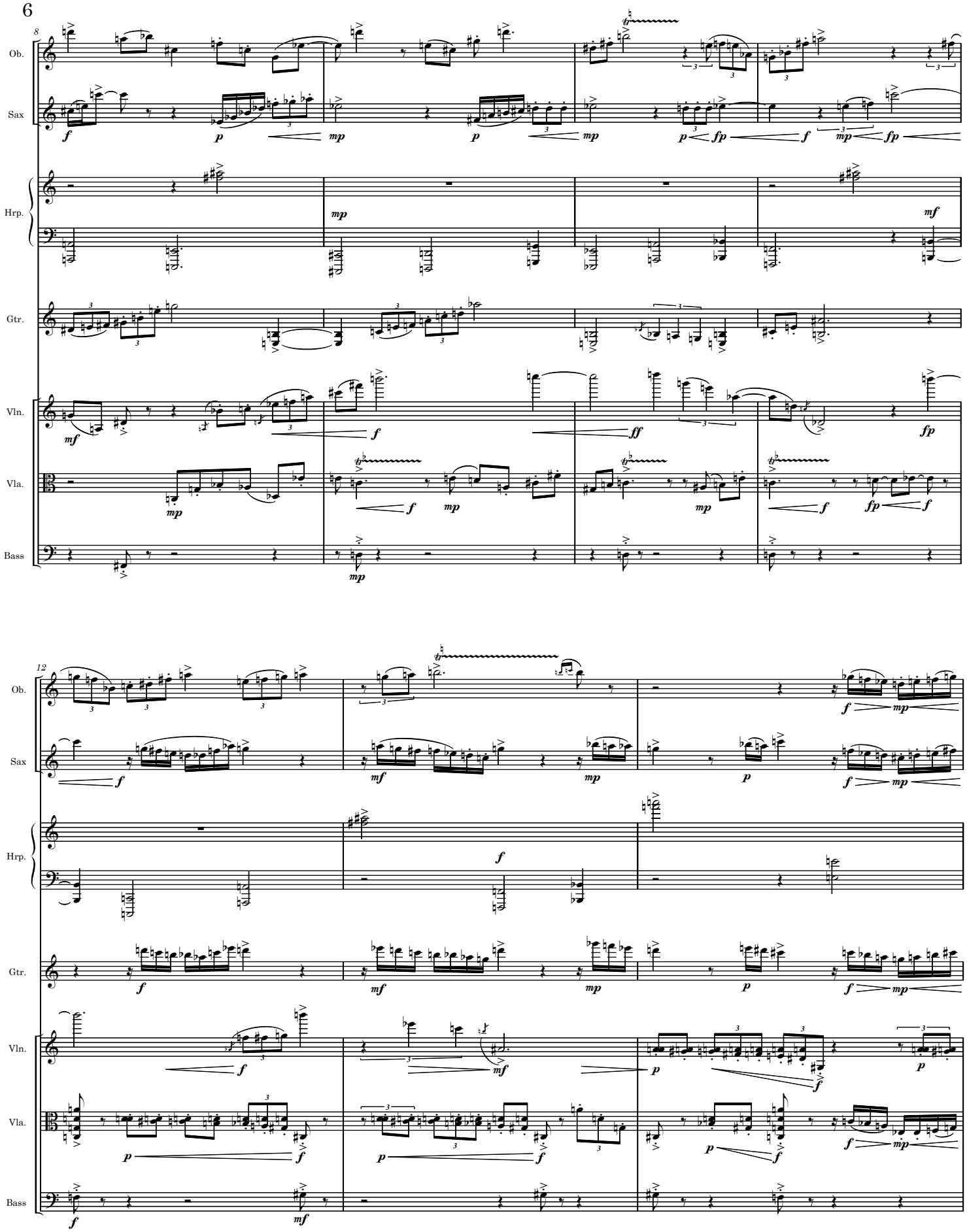
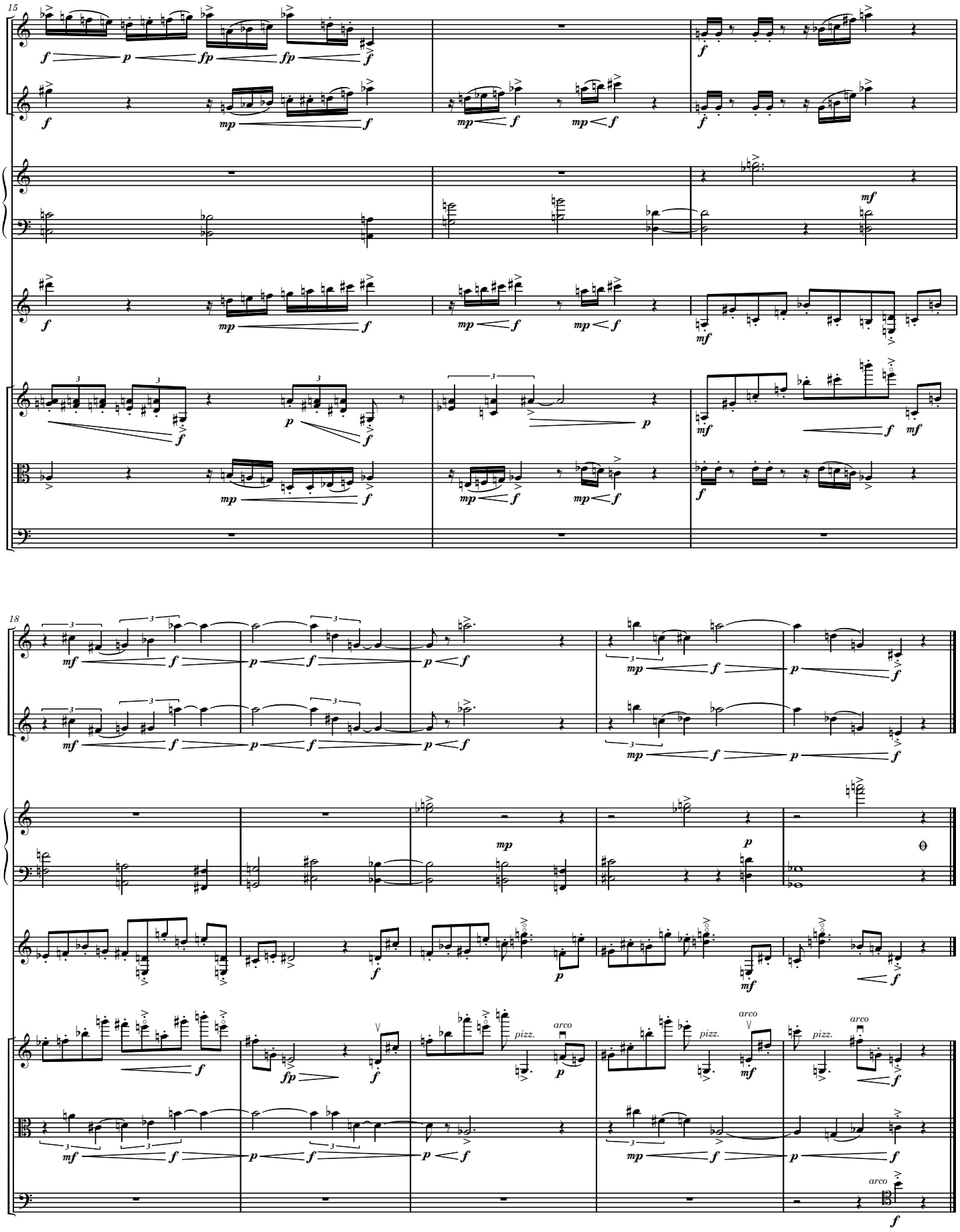

17
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
l.v.
pizz.
arco
III
V


25
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
pizz.
arco

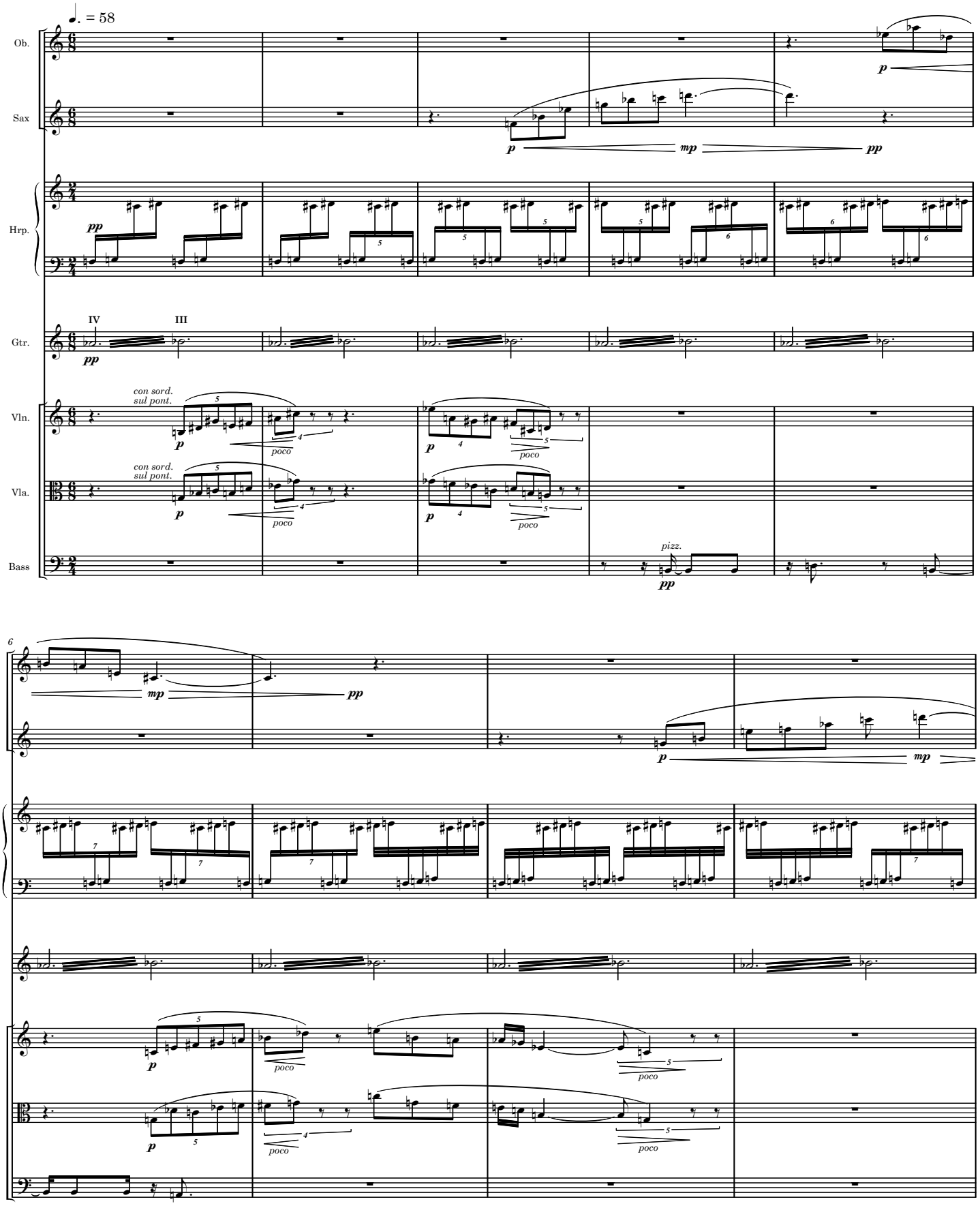
II. cywydd llosgyrnog

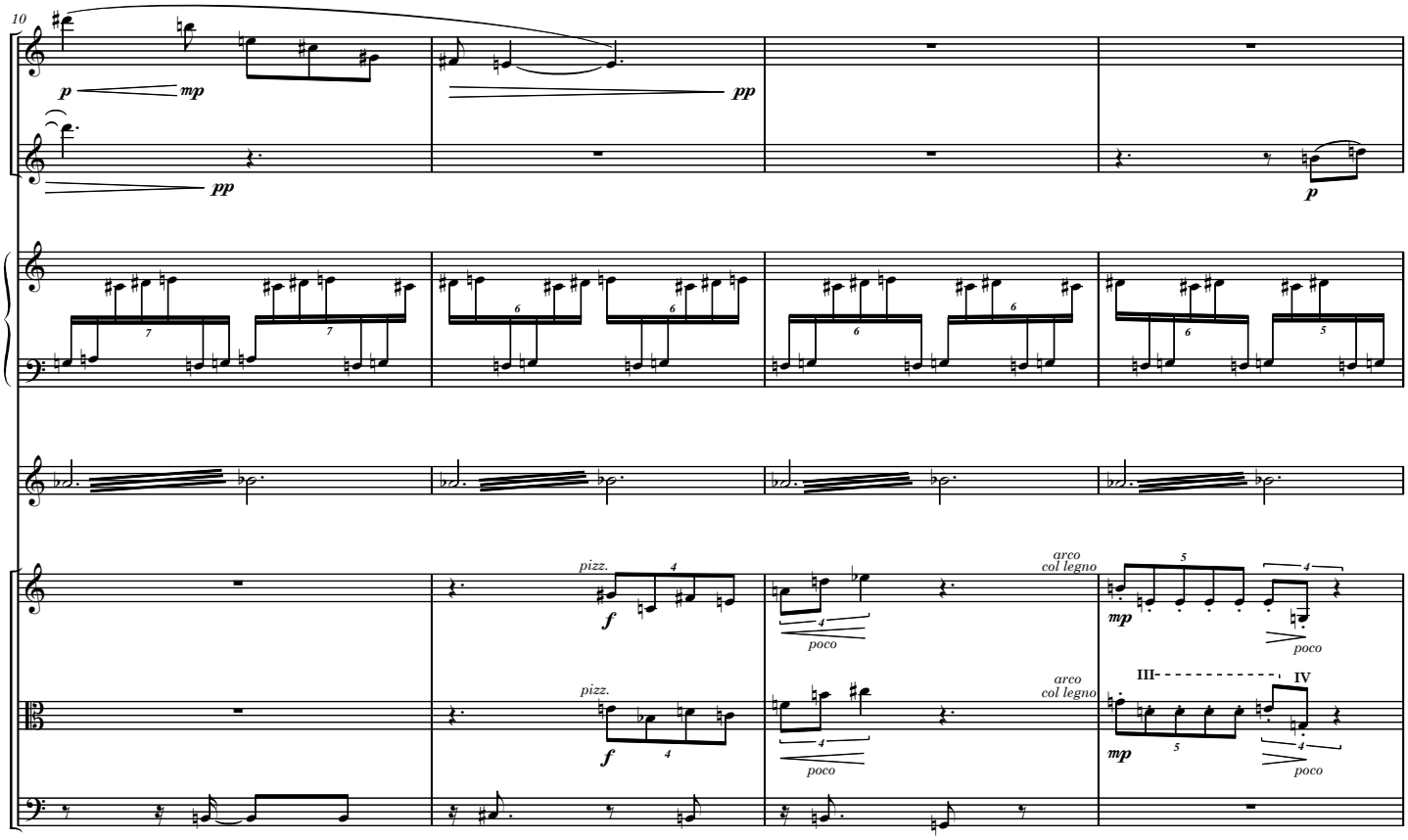


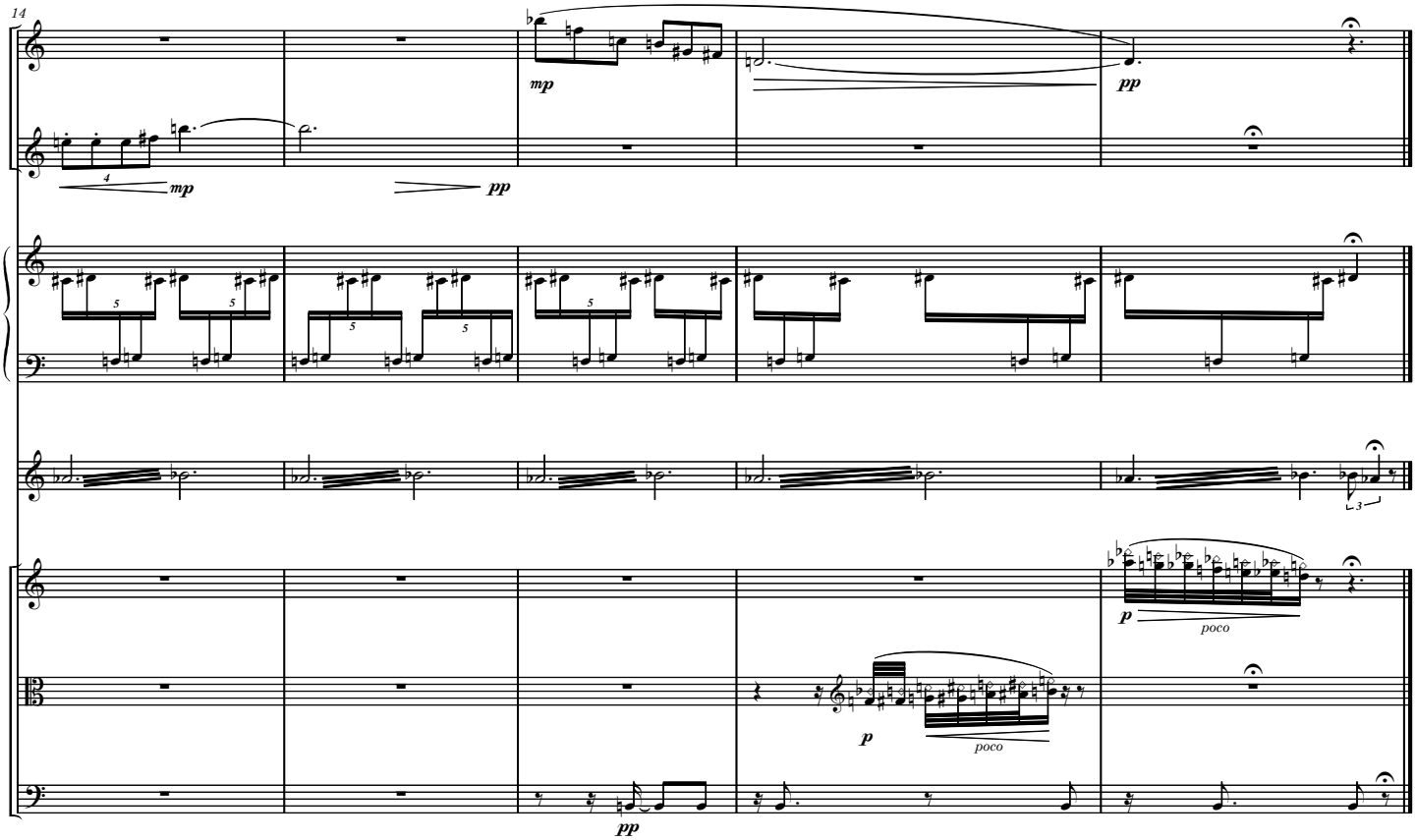

8
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
12
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass


15
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
18
pizz.
arco

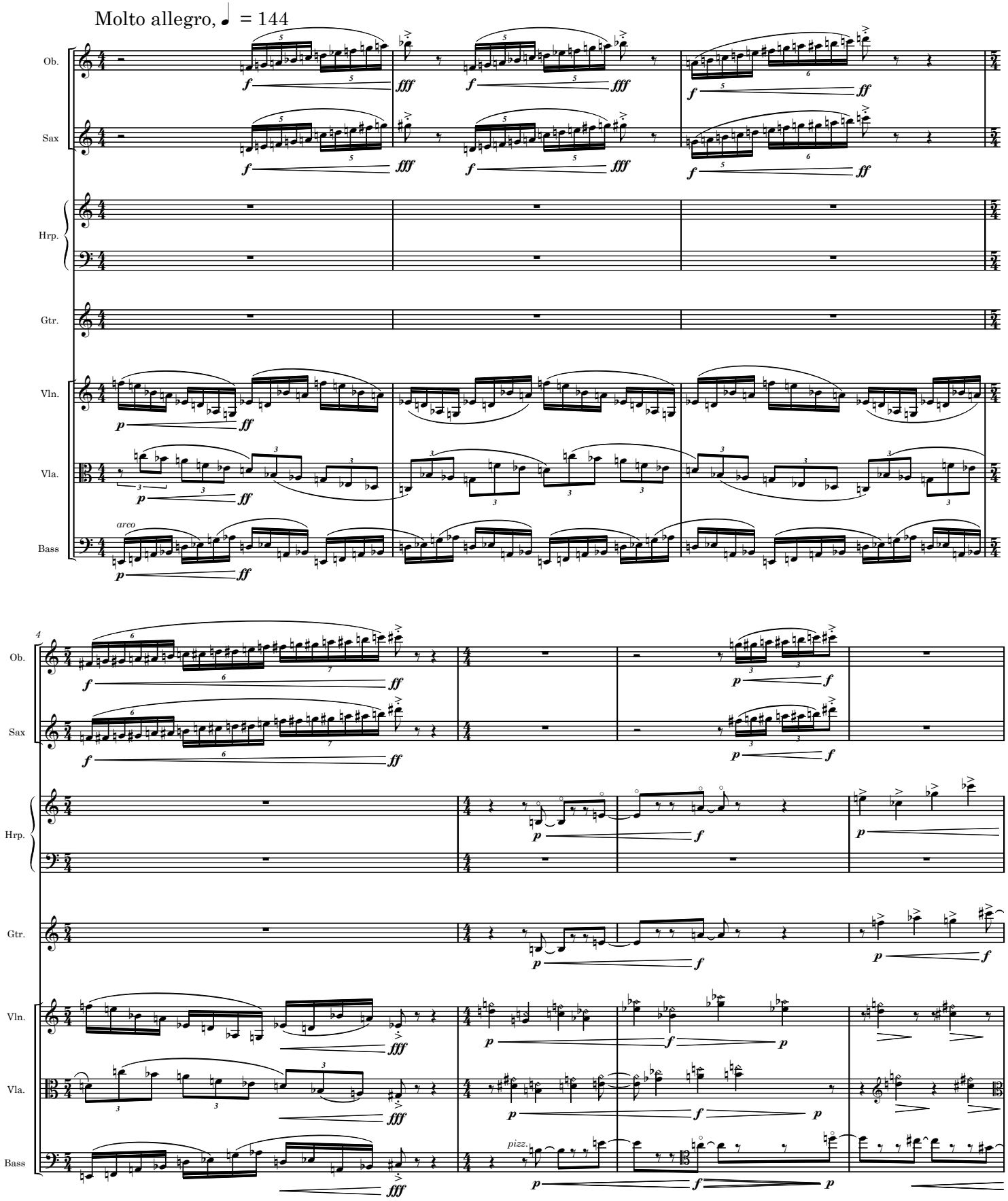
III. cywydd deuair hyrion

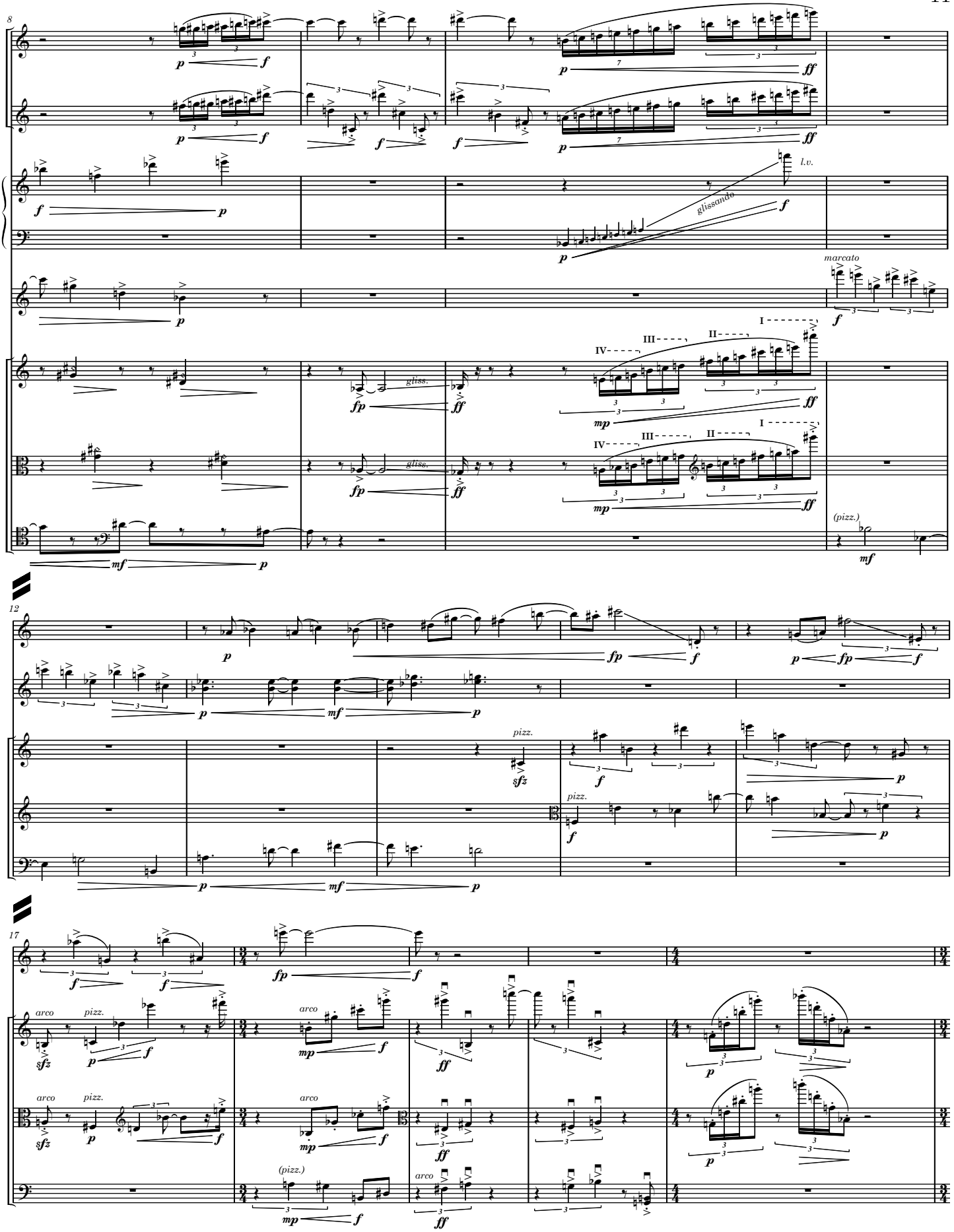


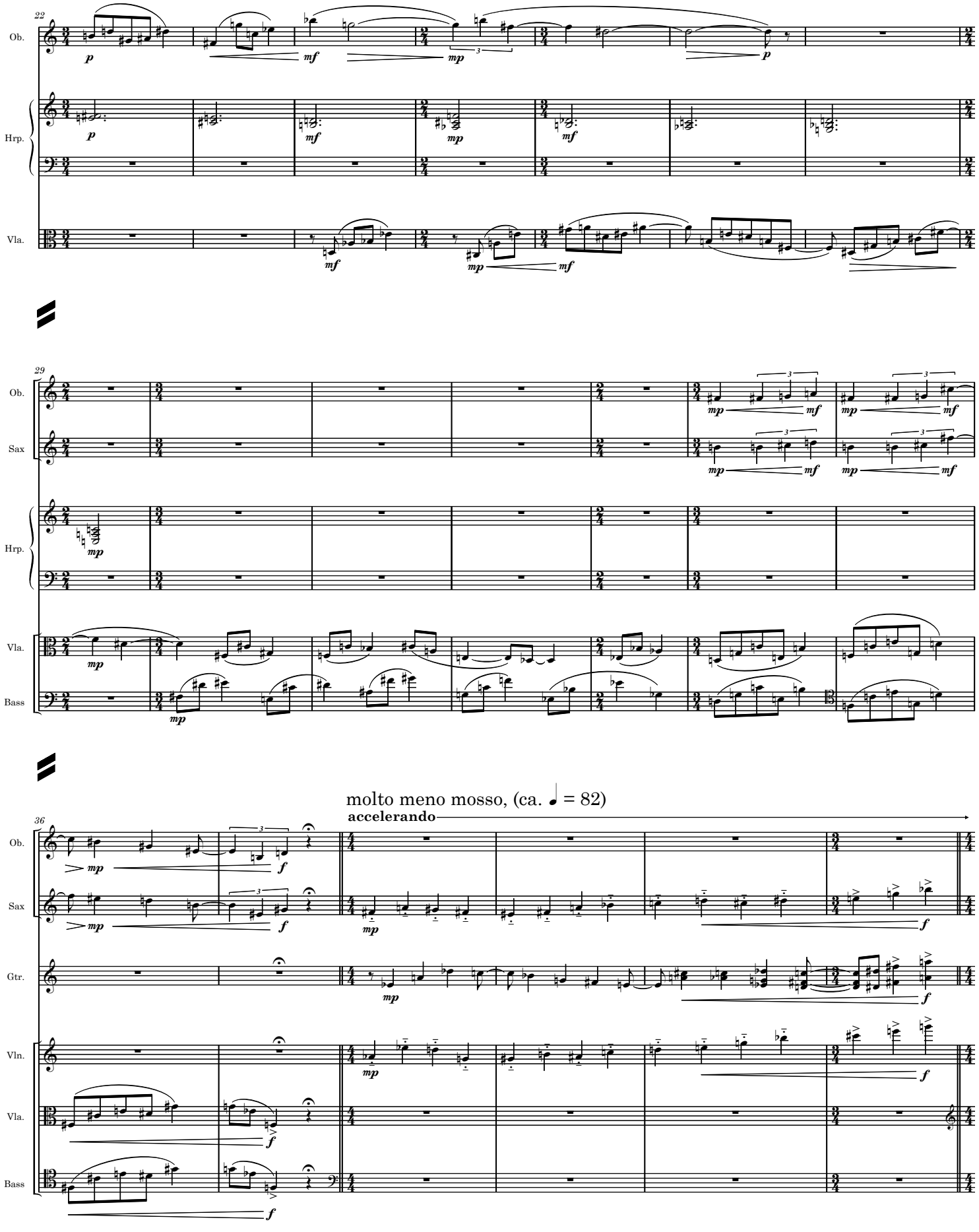

10
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
p
mp
pp
pizz.
f
poco
arco
col legno
III
IV

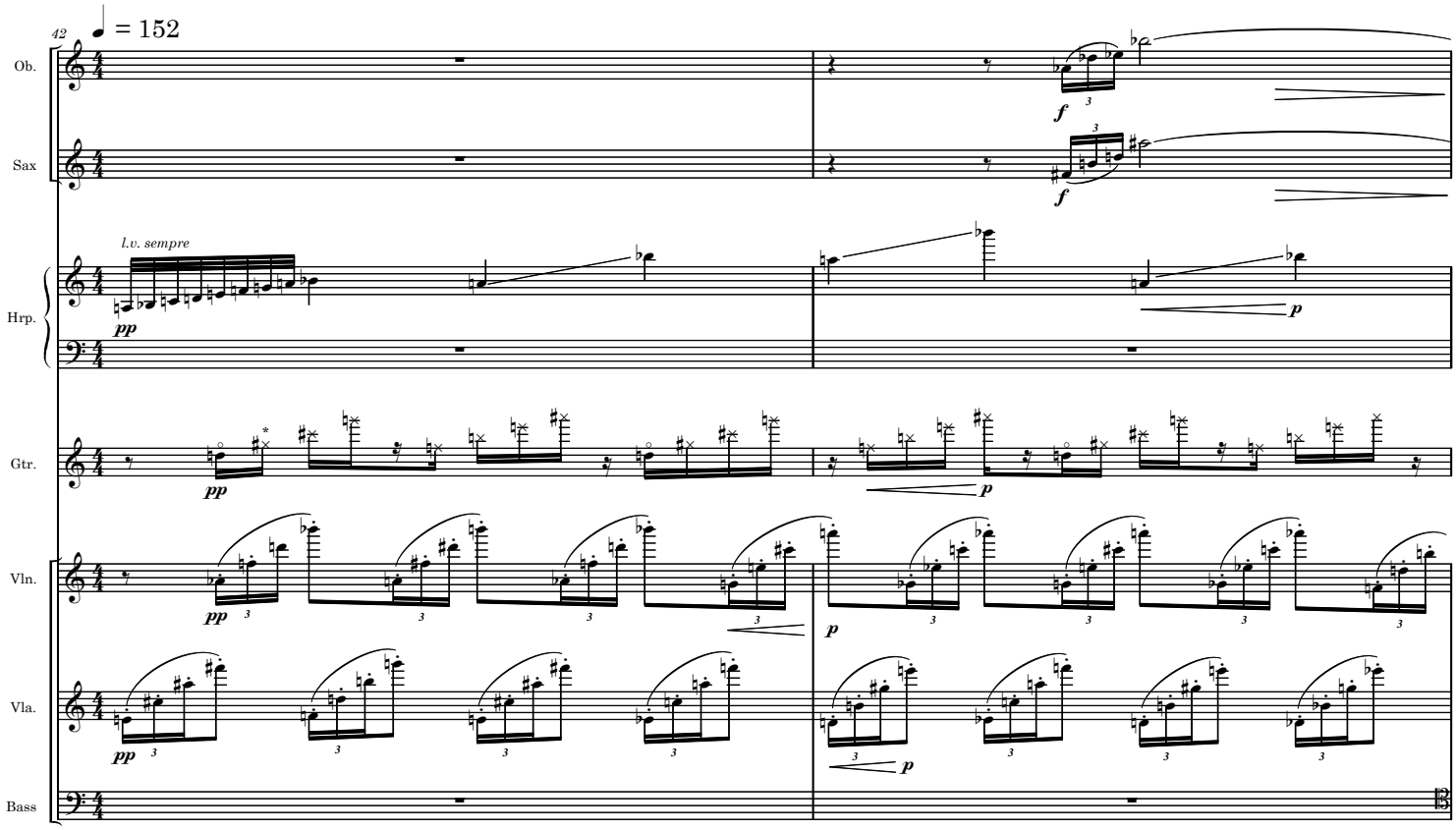

14
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
mp
pp
p
poco

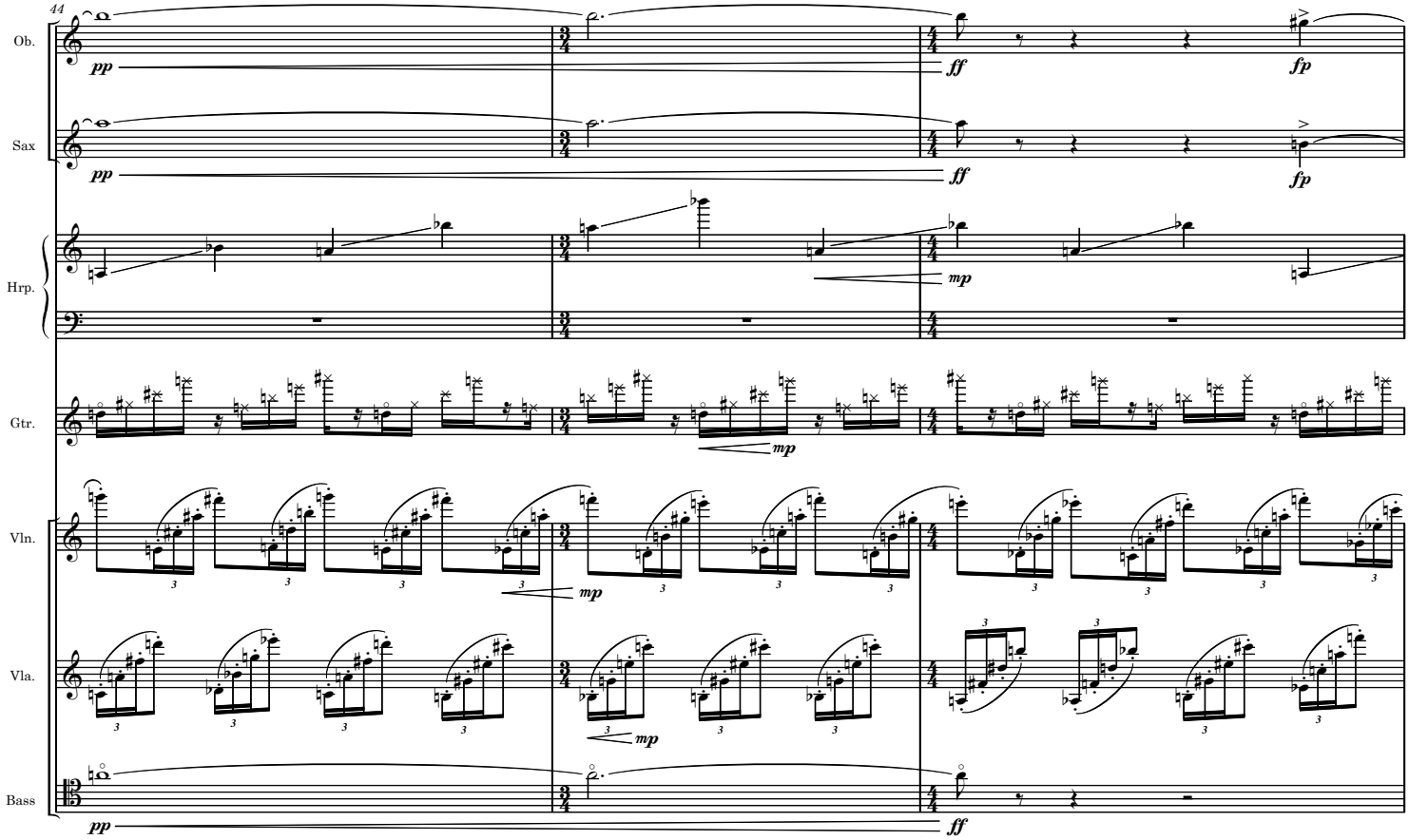
IV. rhupunt

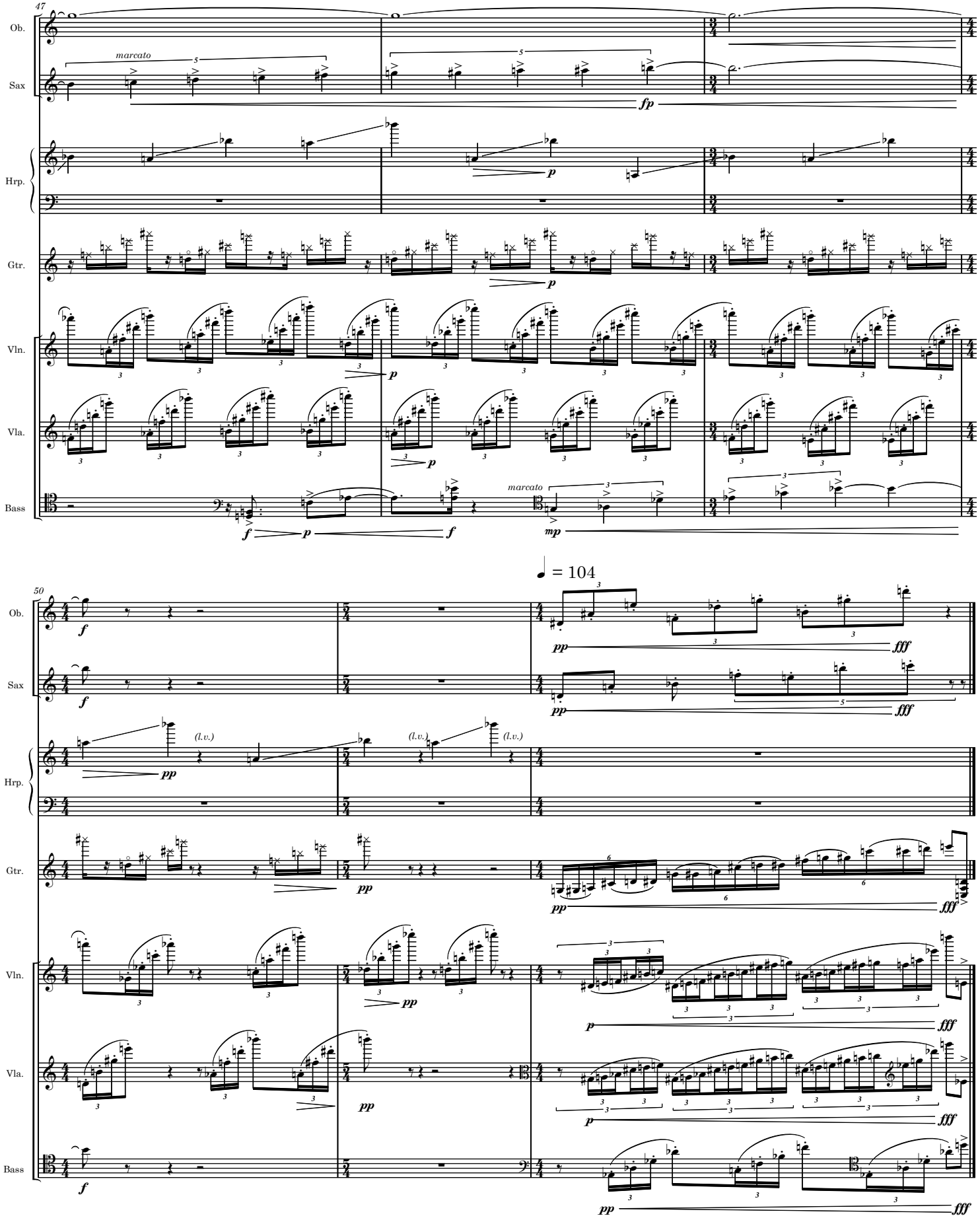



8
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
glissando
l.v.
marcato
gliss.
(pizz.)
12
pizz.
17
arco
(pizz.)


22
Ob.
Hrp.
Vla.
29
Ob.
Sax
Hrp.
Vla.
Bass
36
molto meno mosso, (ca. ♩ = 82)
accelerando
Ob.
Sax
Gtr.
Vln.
Vla.
Bass


42
♩ = 152
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
l.v. sempre
pp
f
p
* lightly fret these notes, creating a percussive effect


44
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
pp
ff
fp
mp


47
Ob.
Sax
Hrp.
Gtr.
Vln.
Vla.
Bass
marcato
fp
p
f
mp
50
♩ = 104
pp
fff
(l.v.)