

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-ir-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.>..

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TRANSPosed SCORE

for mixed ensemble

I. clogyrnach

MARTIN KENNEDY

$\text{♩} = 138$, very strict

Oboe

Soprano Sax

Harp

Guitar

Violin

Vla.

Contrabass

9

Ob.

Sax

Hrp.

Gtr.

Vln.

Vla.

Bass

17

Ob. *mf* *fp* *mf* *p* *mp*

Sax *mf* *p* *mf* *p* *mf* *p*

Hrp. *p* *mf* *p* *mf* *mp*

Gtr. *mf* *p* *mf* *f* *mf*

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

Vla. *pizz.* *mf* *arco* *fp* *mf* *p* *pizz.* *arco* *mf* *p*

Bass *mf* *fp* *mf* *p*

25

Ob. *mf* *p*

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

Hrp. *p* *mf* *p* *mf* *mp* *mf*

Gtr. *mf* *mf*

Vln. *mf* *f* *p* *f* *ff* *mp* *pizz.* *arco* *fp* *mp*

Vla. *f* *ff* *mp* *fp* *mp*

Bass *arco* *mf* *p* *f* *ff* *fp* *mp*

II. cywydd llosgyrnog

♩ = 132, again, very strict

This musical score is for the second movement, "II. cywydd llosgyrnog". It is written in 4/4 time with a tempo of 132 beats per minute, marked "again, very strict". The score is arranged for a full orchestra, including Oboe (Ob.), Saxophone (Sax.), Harp (Hrp.), Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Bass.

The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 12. The Oboe part features a melodic line with dynamic markings of *f* and *p*. The Saxophone part has a similar melodic line with dynamics of *f*, *p*, and *f*. The Harp part provides a harmonic accompaniment with a *p* dynamic. The Guitar part has a rhythmic accompaniment with a *f* dynamic. The Violin part has a melodic line with dynamics of *f* and *mf*. The Viola part has a melodic line with a *mf* dynamic. The Bass part has a melodic line with a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 8-11. The score includes parts for Oboe (Ob.), Saxophone (Sax.), Harp (Hrp.), Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 8 starts with a dynamic of *f*. The Saxophone part features a melodic line with dynamics *f*, *p*, *mp*, *p*, *mp*, *p*, *fp*, *f*, *mp*, and *fp*. The Harp part has dynamics *mp* and *mf*. The Violin part has dynamics *mf*, *f*, *ff*, and *fp*. The Viola part has dynamics *mp*, *f*, *mp*, *mp*, *f*, and *fp*. The Bass part has a dynamic of *mp*. There are various articulations such as accents, slurs, and breath marks throughout the score.

Musical score for measures 12-15. The score includes parts for Oboe (Ob.), Saxophone (Sax.), Harp (Hrp.), Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 12 starts with a dynamic of *f*. The Saxophone part features a melodic line with dynamics *f*, *mf*, *mp*, *p*, and *f*. The Harp part has a dynamic of *f*. The Guitar part has dynamics *f*, *mf*, *mp*, *p*, and *f*. The Violin part has dynamics *f*, *mf*, *p*, and *p*. The Viola part has dynamics *p*, *f*, *p*, *f*, and *mp*. The Bass part has dynamics *f* and *mf*. There are various articulations such as accents, slurs, and breath marks throughout the score.

15

Ob. *f* *p* *fp* *fp* *f* *f*

Sax *f* *mp* *f* *mp* *f* *mp* *f* *f*

Hrp. *mf*

Gtr. *f* *mp* *f* *mp* *f* *mp* *f* *mf*

Vln. *f* *p* *f* *p* *mf* *f* *mf*

Vla. *mp* *f* *mp* *f* *mp* *f* *f*

Bass

18

Ob. *mf* *f* *p* *f* *p* *f* *mp* *f* *p* *f*

Sax *mf* *f* *p* *f* *p* *f* *mp* *f* *p* *f*

Hrp. *mp* *p*

Gtr. *f* *p* *mf* *f*

Vln. *f* *fp* *f* *pizz.* *arco* *p* *pizz.* *arco* *mf* *pizz.* *arco* *f*

Vla. *mf* *f* *p* *f* *p* *f* *mp* *f* *p* *f*

Bass *arco* *f*

III. cywydd deuair hyrion

$\text{♩} = 58$

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

IV III
pp
con sord. sul pont.
p
poco
p
poco
pizz.
pp

6
mp
pp
p
mp

7
p
poco
p
poco

10

Ob. *p* *mp* *pp*

Sax *pp* *p*

Hrp.

Gtr.

Vln. *pizz.* *f* *poco* *arco col legno* *mp* *poco*

Vla. *pizz.* *f* *poco* *arco col legno* *mp* *poco* III- IV

Bass

14

Ob. *mp* *pp*

Sax *mp* *pp*

Hrp.

Gtr.

Vln. *p* *poco*

Vla. *p* *poco*

Bass *pp*

IV. rhupunt

Molto allegro, ♩ = 144

This musical score is for the piece "IV. rhupunt" and is marked "Molto allegro" with a tempo of 144 beats per minute. The score is written for a chamber ensemble consisting of Oboe (Ob.), Saxophone (Sax.), Harp (Hrp.), Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Bass. The music is in 4/4 time and features a complex, rhythmic melody with frequent sixteenth-note patterns. The Oboe and Saxophone parts are highly active, often playing sixteenth-note runs with dynamic markings ranging from *f* to *fff*. The Violin and Viola parts provide harmonic support with similar rhythmic patterns, while the Bass part includes *arco* and *pizz.* (pizzicato) sections. The Harp and Guitar parts are mostly silent, with the Harp playing occasional chords and the Guitar playing a few notes. The score is divided into two systems, with the first system covering measures 1-3 and the second system covering measures 4-6. The key signature is one flat (B-flat major or D minor), and the overall mood is energetic and rhythmic.

22

Ob. *p* *mf* *mp* *p*

Hrp. *p* *mf* *mp* *mf*

Vla. *mf* *mp* *mf*



29

Ob. *mp* *mf* *mp* *mf*

Sax. *mp* *mf* *mp* *mf*

Hrp. *mp*

Vla. *mp*

Bass *mp*



molto meno mosso, (ca. ♩ = 82)
accelerando

36

Ob. *mp* *f*

Sax. *mp* *f* *mp* *f*

Gtr. *mp* *f*

Vln. *mp* *f*

Vla. *f*

Bass *f*

42 ♩ = 152

Ob. *f* 3

Sax *f* 3

Hrp. *pp* *p*

Gtr. *pp* *p*

Vln. *pp* 3 *p* 3

Vla. *pp* 3 *p* 3

Bass

* lightly fret these notes, creating a percussive effect

44

Ob. *pp* *ff* *fp*

Sax *pp* *ff* *fp*

Hrp. *mp*

Gtr. *mp*

Vln. *mp* 3

Vla. *mp* 3

Bass *pp* *ff*

47

Ob. *marcato*

Sax *fp*

Hrp. *p*

Gtr. *p*

Vln. *p*

Vla. *p*

Bass *f* *p* *f* *mp* *marcato*

50

$\text{♩} = 104$

Ob. *f* *pp* *fff*

Sax *f* *pp* *fff*

Hrp. *pp* (l.v.)

Gtr. *pp* *fff*

Vln. *pp* *p* *fff*

Vla. *pp* *p* *fff*

Bass *f* *pp* *fff*

