

# Bedd Gelert

## Scene 1 - The Palace (Prologue)

Andante ♩ = 86

Dafydd Harvey

Flute

Clarinet in B $\flat$

Horn in F

Bassoon

Infant's Theme - F Lydian

Gelert's Theme - F Lydian

This system of music is for the first four instruments: Flute, Clarinet in B $\flat$ , Horn in F, and Bassoon. The time signature is 4/4. The Flute part begins with a melodic line marked *p* (piano) under the heading 'Infant's Theme - F Lydian'. The Clarinet in B $\flat$  part is mostly silent, with a short melodic phrase marked *pp* (pianissimo) at the end of the system, under the heading 'Gelert's Theme - F Lydian'. The Horn in F part has a rhythmic accompaniment of quarter notes marked *p*. The Bassoon part is silent.

5

Fl.

Cl.

Hn.

Bsn.

Llewelyn's Theme - F Lydian

F G/C

I II/V

This system of music is for the next four instruments: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The system starts at measure 5. The Flute part has a melodic line marked *p*. The Clarinet part has a melodic line marked *pp* that transitions to *mp* (mezzo-piano) in the final measure. The Horn part has a melodic line marked *p* that transitions to *mf* (mezzo-forte) in the final measure. The Bassoon part has a melodic line marked *mp*. The system includes dynamic markings (*p*, *pp*, *mp*, *mf*) and chord symbols (F, G/C, I, II/V) at the bottom.

2 10

Fl.

Cl.

Hn.

Bsn.

F G C B<sup>o7</sup>

I II V iv<sup>o7</sup>

*p*

*mf*

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14

Fl.

Cl.

Hn.

Bsn.

C C<sup>7</sup>/E F

V V<sup>7</sup>/VII I

*pp* *p* *p*

1. 1.

Gelert's Theme - F Lydian

### Scene 2 - Llewelyn's Hunt

Andante ♩ = 86

19

Fl. *mp*

Cl. *mp*

Hn. *mf* < *f* > *mf*

Bsn. *mp*

Llewelyn's Hunt  
Theme - D Dorian

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Detailed description: This system contains measures 19 through 22. The Flute part has a rest in measure 19 and enters in measure 20 with a melody starting on G4. The Clarinet part has a rest in measure 19 and enters in measure 20 with a melody starting on G3. The Horn part plays a rhythmic pattern of eighth notes, starting in measure 19. The Bassoon part has a rest in measure 19 and enters in measure 20 with a melody starting on G2. Dynamics include *mp* for Flute and Clarinet, and *mf*, *f*, and *mf* for Horn. A box labeled 'Llewelyn's Hunt Theme - D Dorian' is placed between the Clarinet and Horn staves.

23

Fl. *mp*

Cl. *mp*

Hn. *mp* < *f* > *mf*

Bsn. *mp*

Dm Am C G

Detailed description: This system contains measures 23 through 26. The Flute part has a rest in measure 23 and enters in measure 24 with a melody starting on G4. The Clarinet part has a rest in measure 23 and enters in measure 24 with a melody starting on G3. The Horn part continues its rhythmic pattern. The Bassoon part has a rest in measure 23 and enters in measure 24 with a melody starting on G2. Dynamics include *mp* for Flute and Clarinet, and *mp*, *f*, and *mf* for Horn. Chord symbols Dm, Am, C, and G are written below the Bassoon staff.

27

Fl. *mp*

Cl. *f*

Hn. *f*

Bsn. *f*

Dm Em C G

1.

Detailed description: This system contains measures 27 through 30. The Flute part has a rest in measure 27 and enters in measure 28 with a melody starting on G4. The Clarinet part has a rest in measure 27 and enters in measure 28 with a melody starting on G3. The Horn part continues its rhythmic pattern. The Bassoon part has a rest in measure 27 and enters in measure 28 with a melody starting on G2. Dynamics include *mp* for Flute, and *f* for Clarinet, Horn, and Bassoon. Chord symbols Dm, Em, C, and G are written below the Bassoon staff. A first ending bracket labeled '1.' is placed above the Horn staff in measure 29.

32

Cl.

Hn.

Bsn.

mf

f

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Detailed description: This system contains measures 32, 33, and 34. The Clarinet (Cl.) part starts with a quarter rest, followed by a dotted quarter note, and then a series of eighth notes. The Horn (Hn.) part begins with a dynamic marking of *mf* and features a melodic line with a slur over measures 33 and 34. The Bassoon (Bsn.) part starts with a dynamic marking of *f* and has a melodic line with a slur over measures 33 and 34. A watermark 'dnstfx.co.uk' is visible across the center of the page.

35

Cl.

Hn.

Bsn.

mf

mf

2.

2/4

Detailed description: This system contains measures 35 and 36. The Clarinet (Cl.) part has a quarter rest in measure 35 and a whole rest in measure 36. The Horn (Hn.) part has a dynamic marking of *mf* and a melodic line with a slur over measures 35 and 36. The Bassoon (Bsn.) part also has a dynamic marking of *mf* and a melodic line with a slur over measures 35 and 36. A first ending bracket labeled '2.' is shown in measure 36. The time signature changes to 2/4 at the end of measure 36.

## Scene 3 - Gelert and the Wolf

Vif ♩ = 108

39 1.

Fl. *p*

Cl. *mf*

Hn.

Bsn. *p*

43 Infant's Theme - F Lydian

Fl. *p*

Ob. 2. *mp* *p*

Cl.

Hn.

Bsn. *mp*

47

Fl. *p* 3.

Ob. 3. *mp* 3. *mf*

Cl. *mp* *mf*

Hn.

Bsn.

Wolf's Theme - F Dorian

Gelert's Defensive Theme

51

Ob. *mp*

Cl.

Hn.

Bsn.

55

Ob. *mf* *p*

Cl. *mf* *f*

Hn.

Bsn. *mf* *f*

59

Ob. *f* *ff* *ff*

Cl. *f* *ff* *ff*

Hn.

Bsn. *f* *ff* *ff*

IV vi° ii ii

64

Ob. *mf*

Cl. *mf*

Hn.

Bsn. *f*

IV vi°

*accel.*

8 69 rit. . . . .

Ob. *f* *ff*

Cl. *ff*

Hn.

Bsn. *f* *mf*  
ii ii

73

Ob. *f* *mf*

Cl. *ff*

Hn.

Bsn. *ff*

76 4.

Ob.

Cl. *f* *mp*

Hn.

Bsn. *mf* *mp* *p*



Scene 4 - Llewelyn's Return/Gelert's Betrayl

A tempo ♩ = 86

80

Ob.

Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*p*

1.

Gelert's Theme - F Lydian

85

Ob.

Cl.

Hn.

Bsn.

*ff*

*mp*

*ff*

*mf*

*mp*

*ff*

89

Ob.

Cl.

Hn.

Bsn.

*mp*

*mf*

*f*

1.

1.

94

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*f*

*ff*

*mf*

97

Ob.

Cl.

Hn.

Bsn.

*mf*

*p*

*pp*

*ff*

*p*

2.

101

4.

Fl. *p*

Ob.

Cl.

Hn. 3. *mp* 5. *p* *mp*

Bsn. *p*

106

Fl. *p* *accel.*

Ob.

Cl.

Hn. *p*

Bsn. *p*

111

Fl. *p* *p*

Ob.

Cl.

Hn. *mp* *sfz* *sfz*

Bsn. *mp*

115

Fl. *sfz*

Ob.

Cl.

Hn. *f* *mf*

Bsn.

This system contains measures 115 through 118. The Flute part begins with a sforzando (*sfz*) dynamic. The Horn and Bassoon parts feature a crescendo from *f* to *mf*. The woodwind parts (Ob. and Cl.) are silent.

119

Fl.

Ob.

Cl.

Hn. *mf*

Bsn. *f*

This system contains measures 119 and 120. The Horn part is marked *mf* and the Bassoon part is marked *f*. The Flute, Oboe, and Clarinet parts are silent.

121 rit.

Fl. *f*

Ob.

Cl.

Hn. *f*

Bsn. *f*

This system contains measures 121 through 124. The Flute and Bassoon parts are marked *f*. The Horn part is also marked *f*. The Oboe and Clarinet parts are silent. A *rit.* (ritardando) marking is present above the first measure. The time signature changes to 2/4 at the end of the system.

Scene 5 - Llewelyn's Remorse

Adagio ♩ = 76

125 1.

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*mp*

*p*

*mp*

Dm Am C Am

131

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

Am C Dm Am C

136

Fl. *mp* *p*

Ob.

Cl.

Hn.

Bsn. *p*

Am Am C

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139 rit.

Fl. *p*

Ob.

Cl.

Hn. *p*

Bsn. *p*

Am Dm

Key

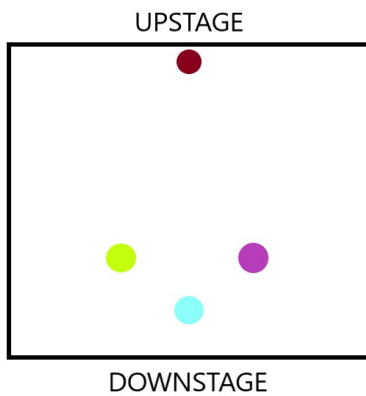
- Accompaniment (Bassoon)
- Wolf (Oboe)
- Llewelyn's infant son (Flute)
- Llewelyn (Horn in F)
- Gelert (Bb Clarinet)

Accompaniment will always be at rear/centre upstage position.

Performers will read small boxed numbers next to their lines, indicating their cue to move on stage.

If the performer is indicated to stand at the side of the stage during a scene, they will continue playing, but out-of-character, acting as accompaniment.

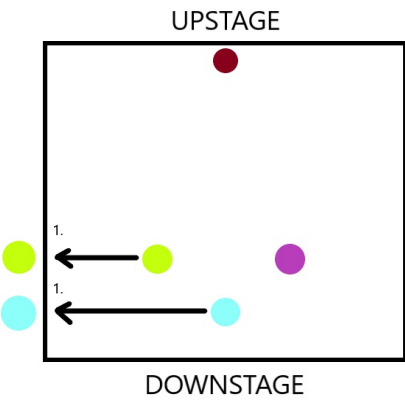
Scene 1 - The Palace



Performers will begin Scene 1 in these on-stage positions

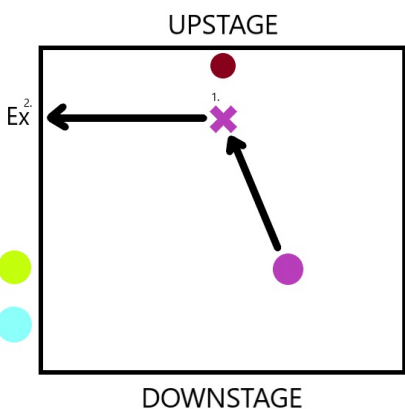
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Scene 1 - The Palace



1. Gelert and Llewelyn's Infant leave stage, but remain at the side of the stage.

Scene 2 - Llewelyn's Hunt

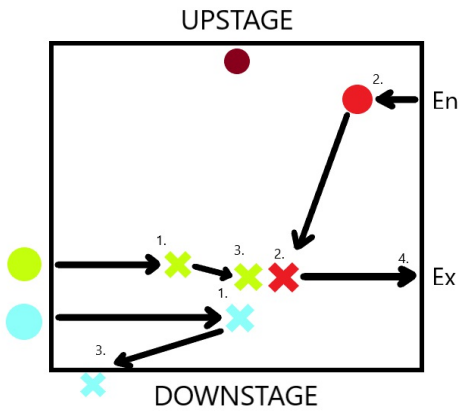


Gelert and Llewelyn's Infant perform from the side of the stage.

1. Llewelyn walks to this position, centre upstage.

2. Llewelyn exits stage.

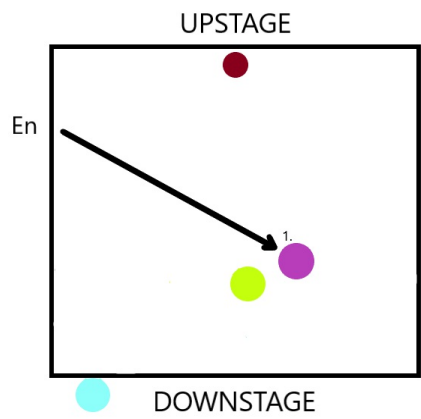
Scene 3 - Gelert and the Wolf



1. Gelert and Llewelyn's Infant enter the stage.
2. Wolf enters stage, then walks towards Llewelyn's Infant.
3. Gelert walks towards the Wolf, whilst Infant leaves to stand off-stage.
4. Wolf exits stage.

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Scene 4 - Llewelyn's Return / Gelert's Betrayl

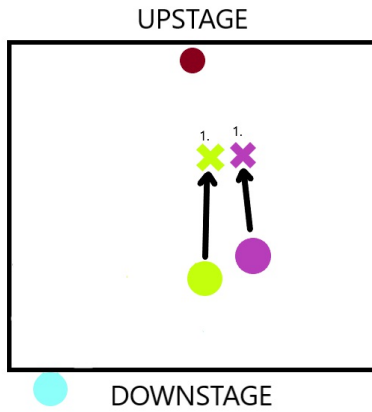


- Llewelyn's Infant performs from this position off-stage.
1. Llewelyn enters stage, walks to this position.

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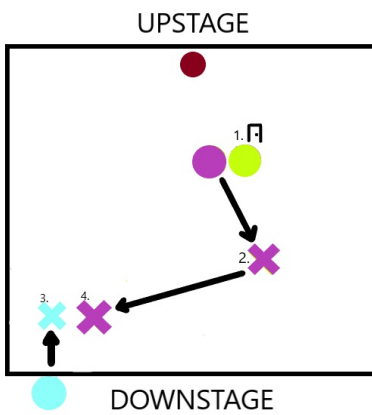


## Scene 4 - Llewelyn's Return / Gelert's Betrayl



1. Llewelyn and Gelert walk to upstage positions.

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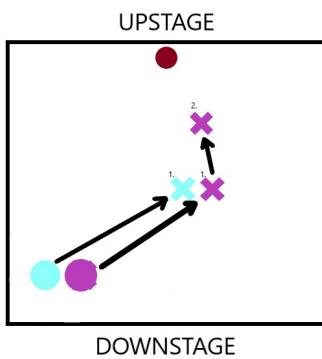
2. Gelert exits stage through a downstairs trap-door.

3. Llewelyn walks to this position.

4. Llewelyn's Infant returns to stage.

5. Llewelyn walks to Infant

### Scene 5 - Llewelyn's Remorse



1. Llewelyn and Infant walk to centre-stage positions.
2. Llewelyn walks to position of trap-door, end scene with Llewelyn looking down at trap-door.

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### Bedd Gelert – Programme Note

In my composition, I have created a theatrical piece of music that places instrumentalists on stage, who act as characters from the Welsh folk tale of Bedd Gelert.

The piece is structured in 5 scenes:

- Scene 1 – The Palace (Prologue)
- Scene 2 – Llewelyn's Hunt
- Scene 3 – Gelert and the Wolf
- Scene 4 – Llewelyn's Return/Gelert's Betrayal
- Scene 5 – Llewelyn's Remorse

The characters are portrayed by short themes/melodies in the instruments, with each instrument being a different character (except for bassoon accompaniment):

- Llewelyn's Infant Son = Flute
- Wolf = Oboe
- Gelert = Bb Clarinet
- Llewelyn = Horn in F
- Accompaniment = Bassoon

Each character will enter the stage when their part is played, and precise formation of their positions is notated at the end of the score. If the character is off-stage and still has material to play, this will be treated as accompanying material and not characterised material.

There are cues for when the character must move or leave the stage, written in the form of boxed numbers by their music. There should be a few seconds between scenes for the characters to be in the correct positions before beginning to play a new scene.

The musical content for this piece has been largely built upon ideas of medieval modal music, to create more authenticity and reflect music of the era that the folk tale of Bedd Gelert was written in.

The idea of keeping the piece strictly modal soon deviates in scene 3, where many more chromatics and modulations are presented, to create more tension.

I began by writing melodies in Dorian and Lydian modes for each character, which I then re-used throughout the piece, applying inversions and transpositions to the themes as the atmosphere of the music changed. Harmonically, scene 1 and 2 use fairly concrete chord progressions, somewhat reflective of modal music, whilst later scenes become darker and more harmonically complex.