Bedd Gelert

Scene 1 - The Palace (Prologue)

Andante ♩ = 86

Dafydd Harvey

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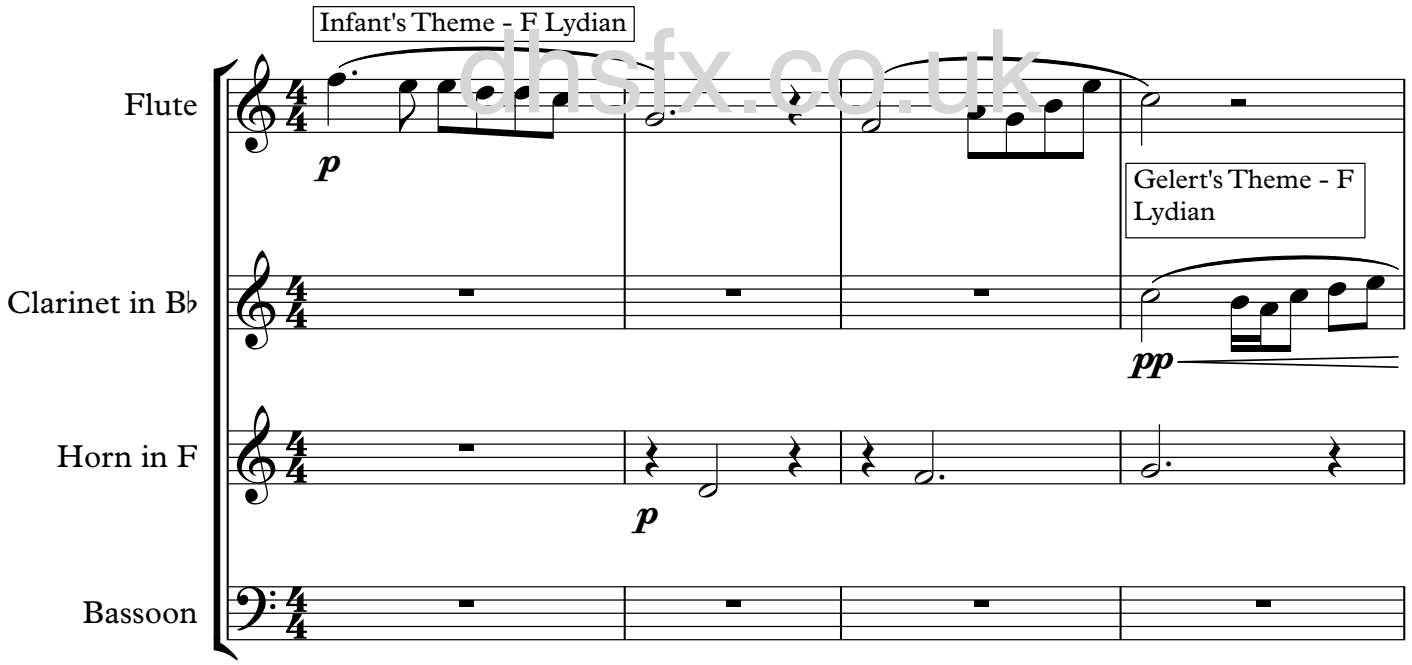

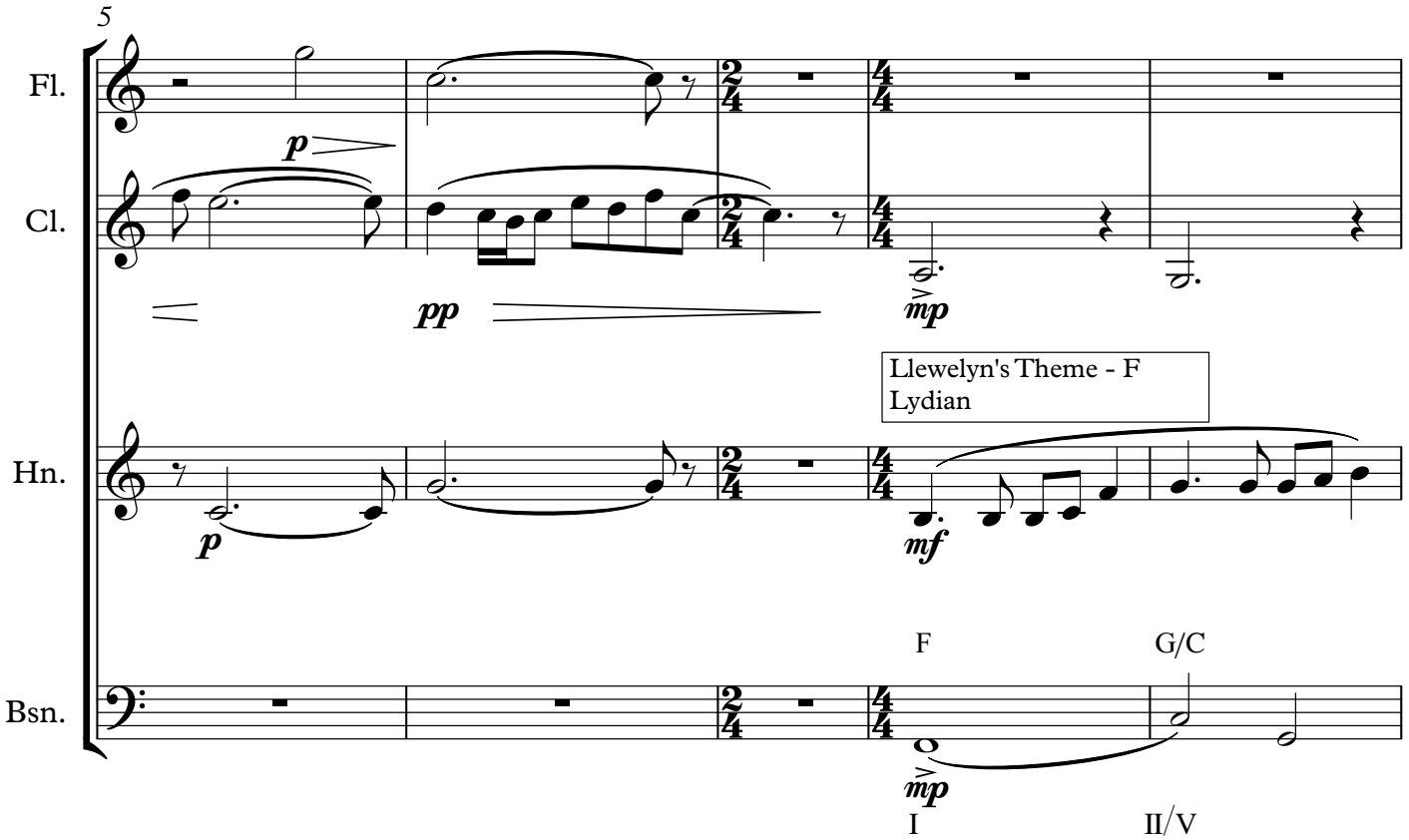

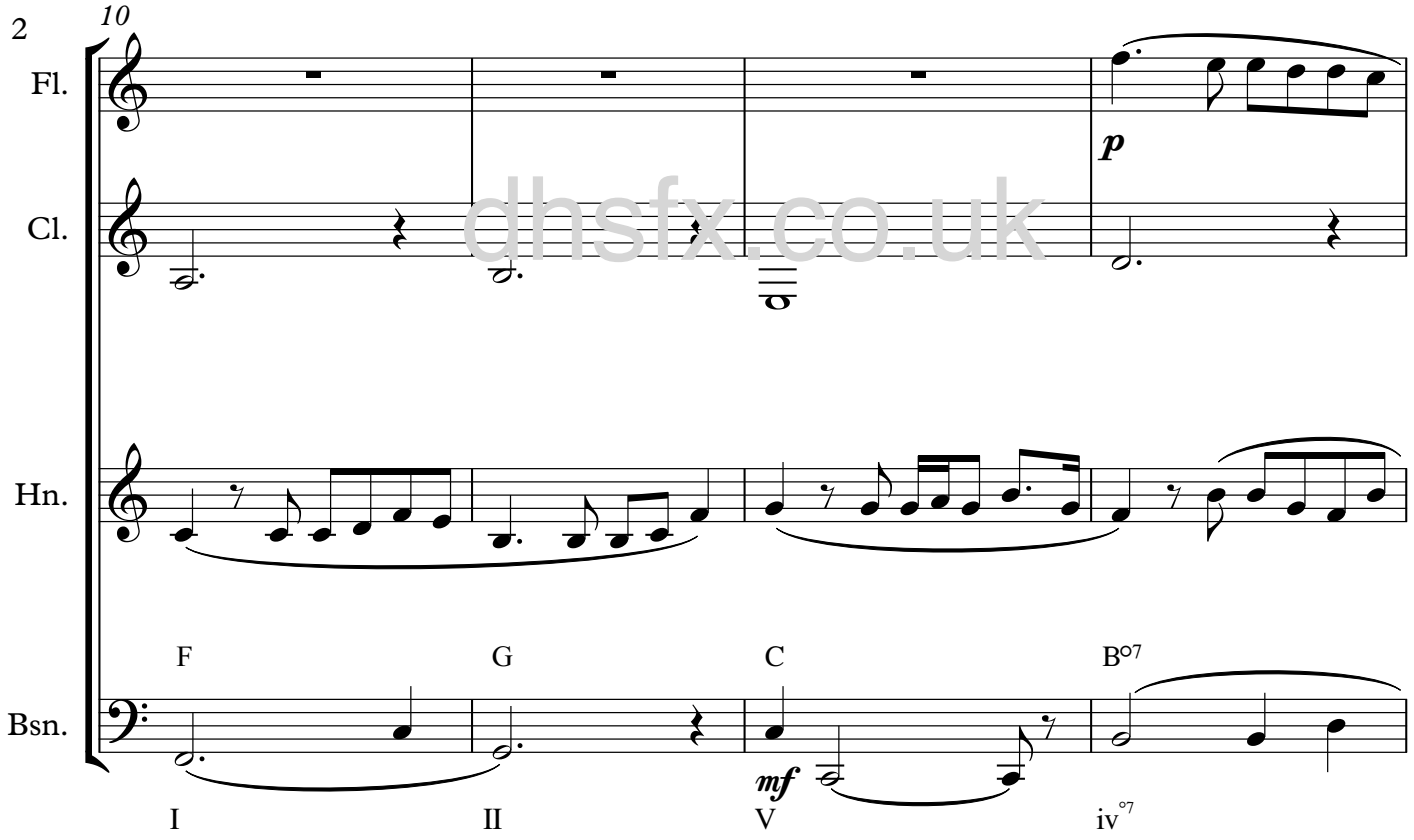
10
Fl.
Cl.
Hn.
Bsn.
p
mf
F
G
C
B°7
I
II
V
iv°7

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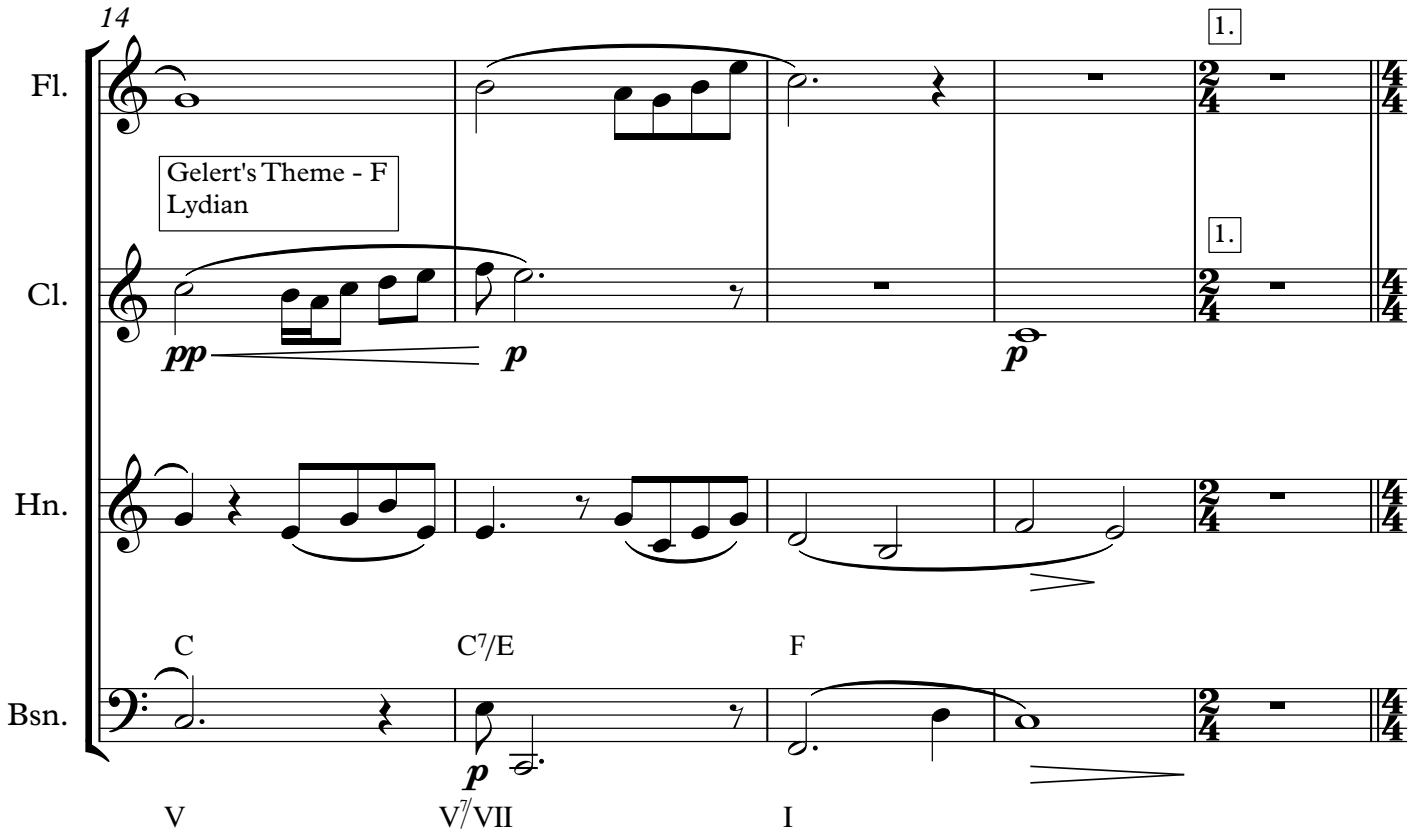
14
Fl.
Cl.
Hn.
Bsn.
1.
Gelert's Theme - F Lydian
pp
p
C
C7/E
F
V
V7/VII
I

Scene 2 - Llewelyn's Hunt

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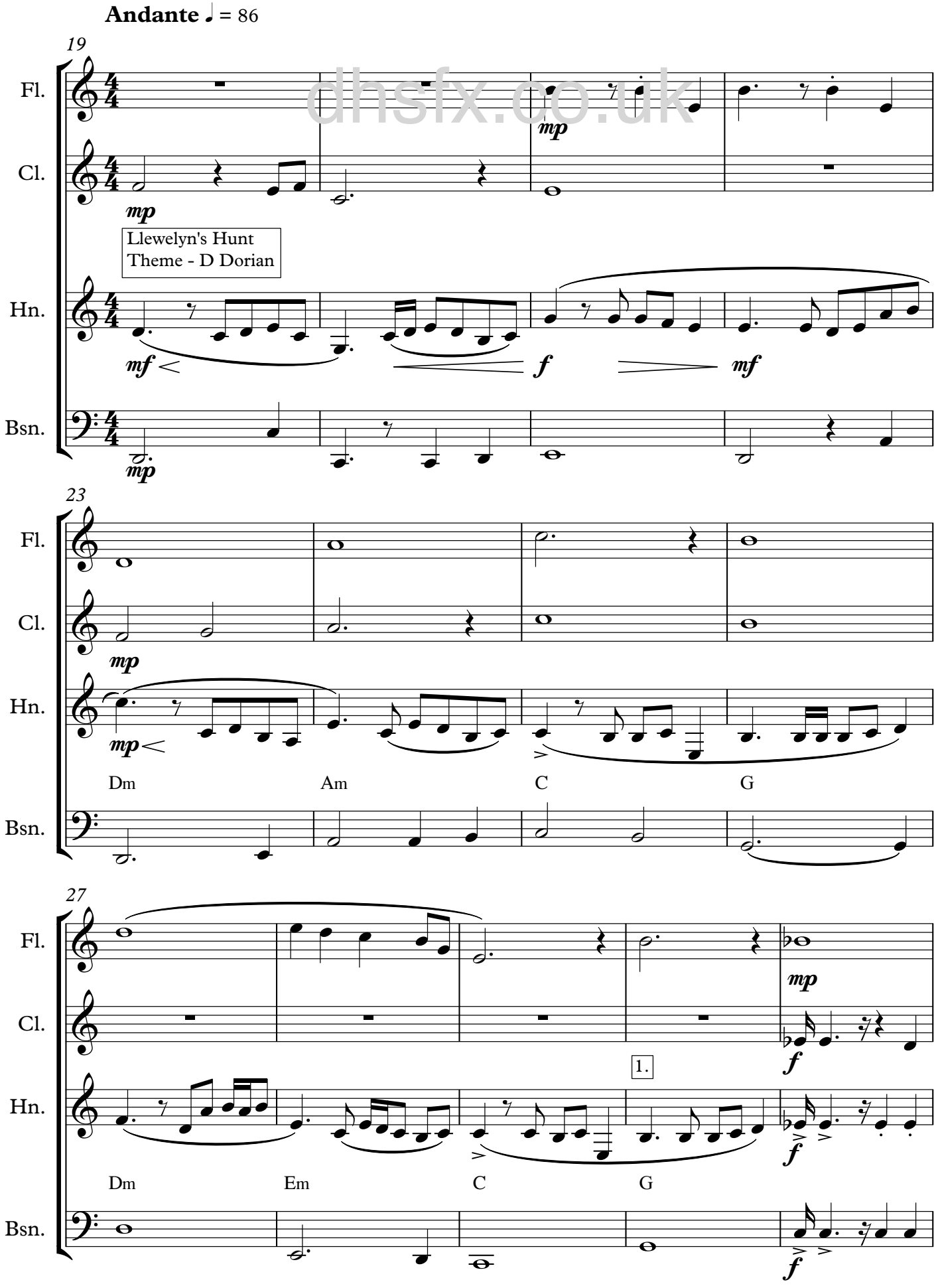

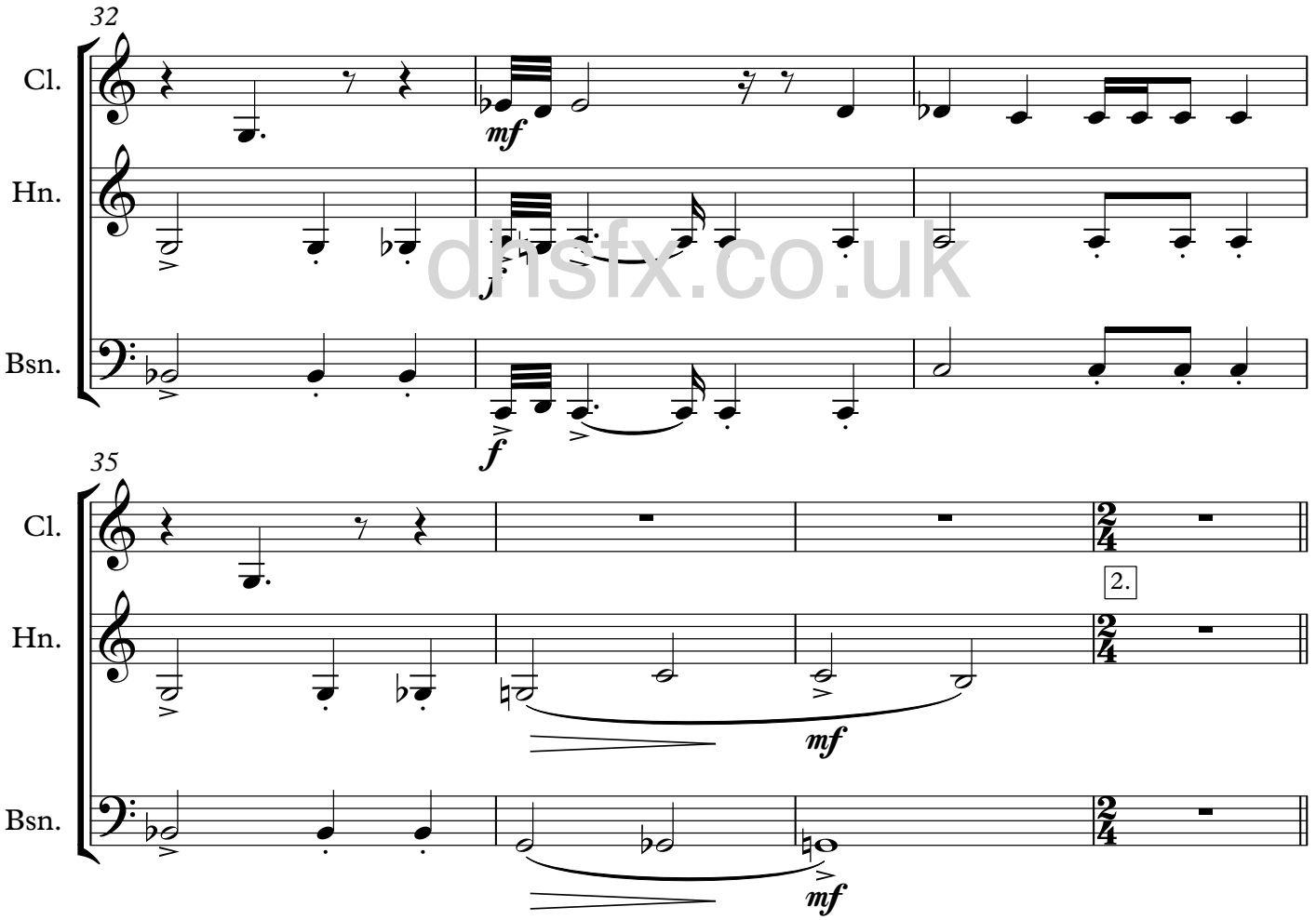

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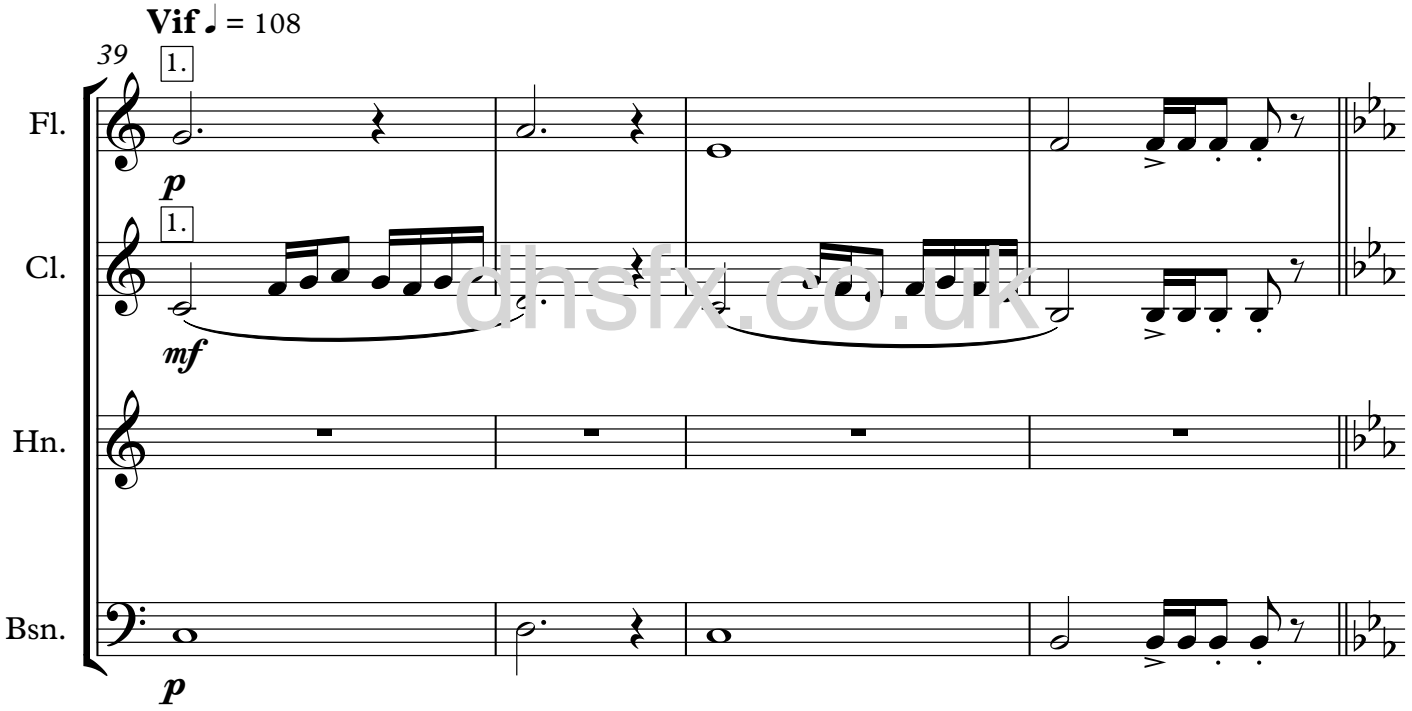
Scene 3 - Gelert and the Wolf



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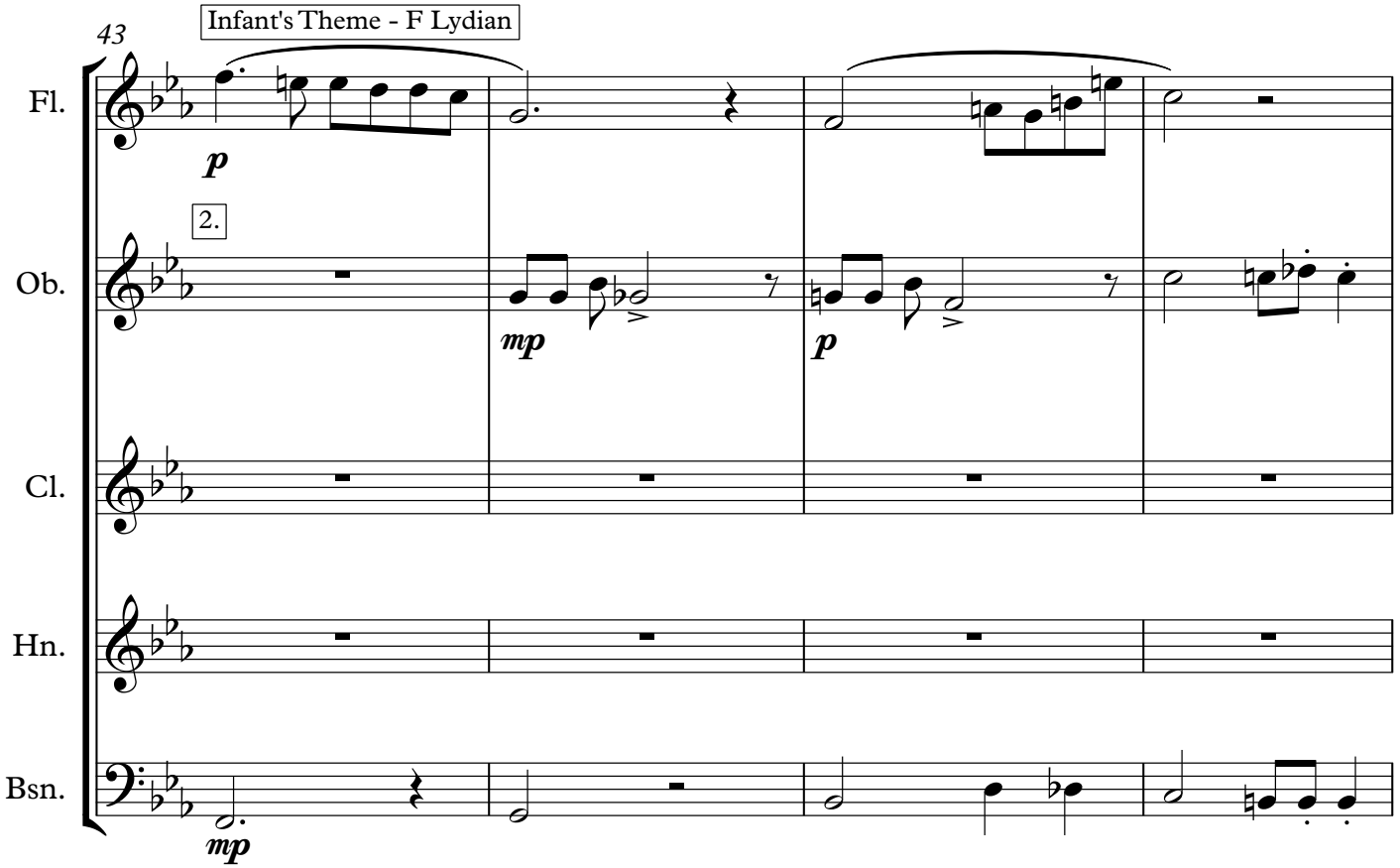

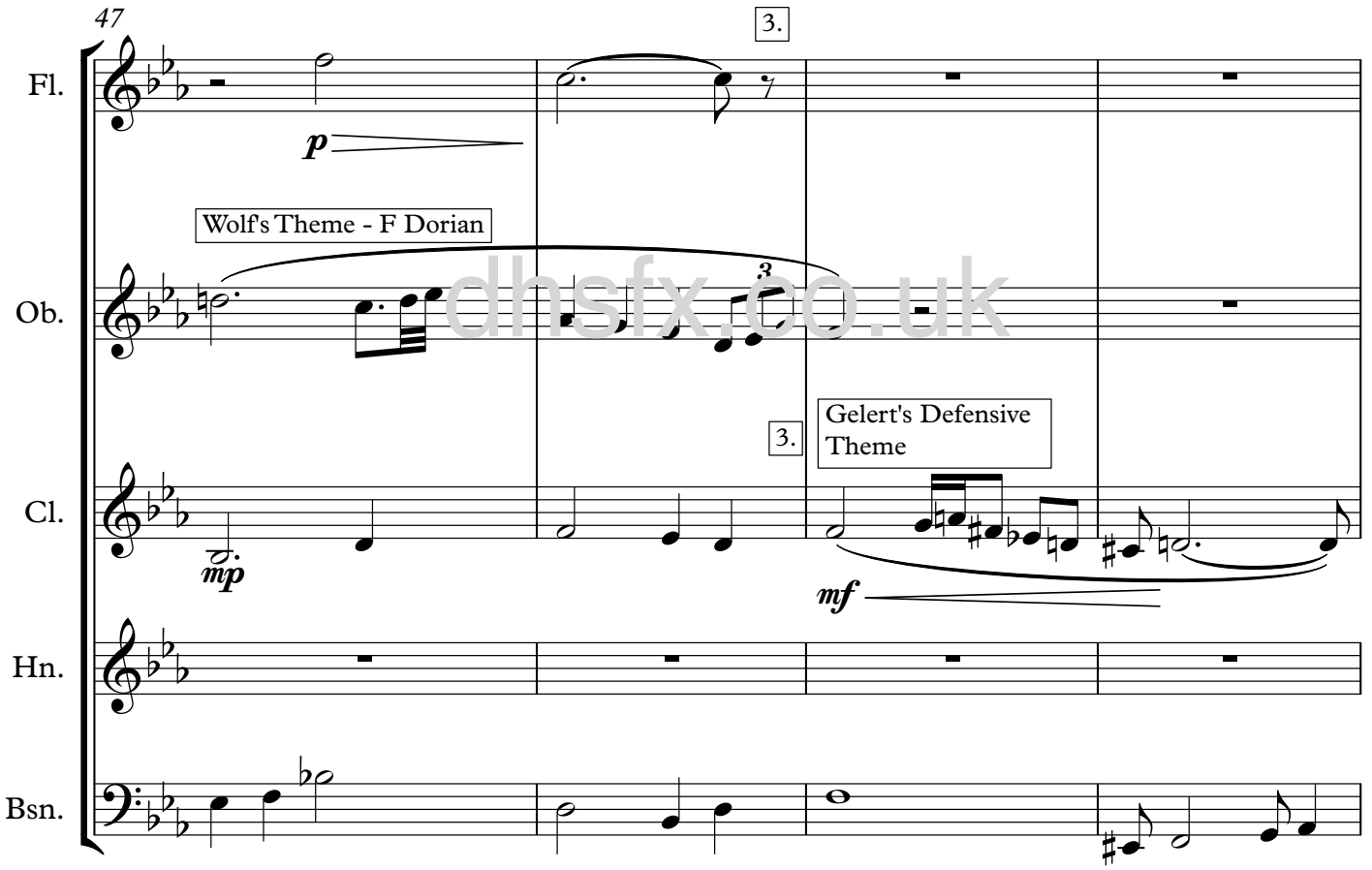
47
3.
Fl.
p
Wolf's Theme - F Dorian
Ob.
3
3.
Gelert's Defensive Theme
Cl.
mp
mf
Hn.
Bsn.

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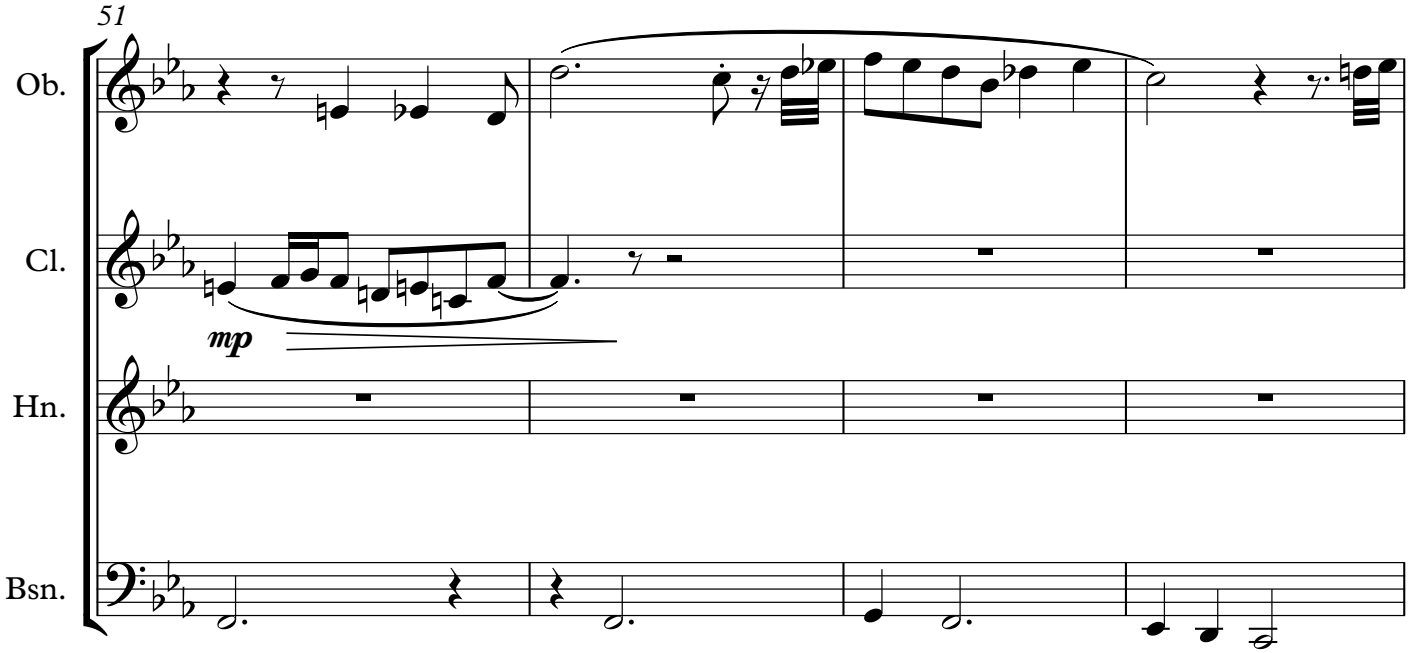
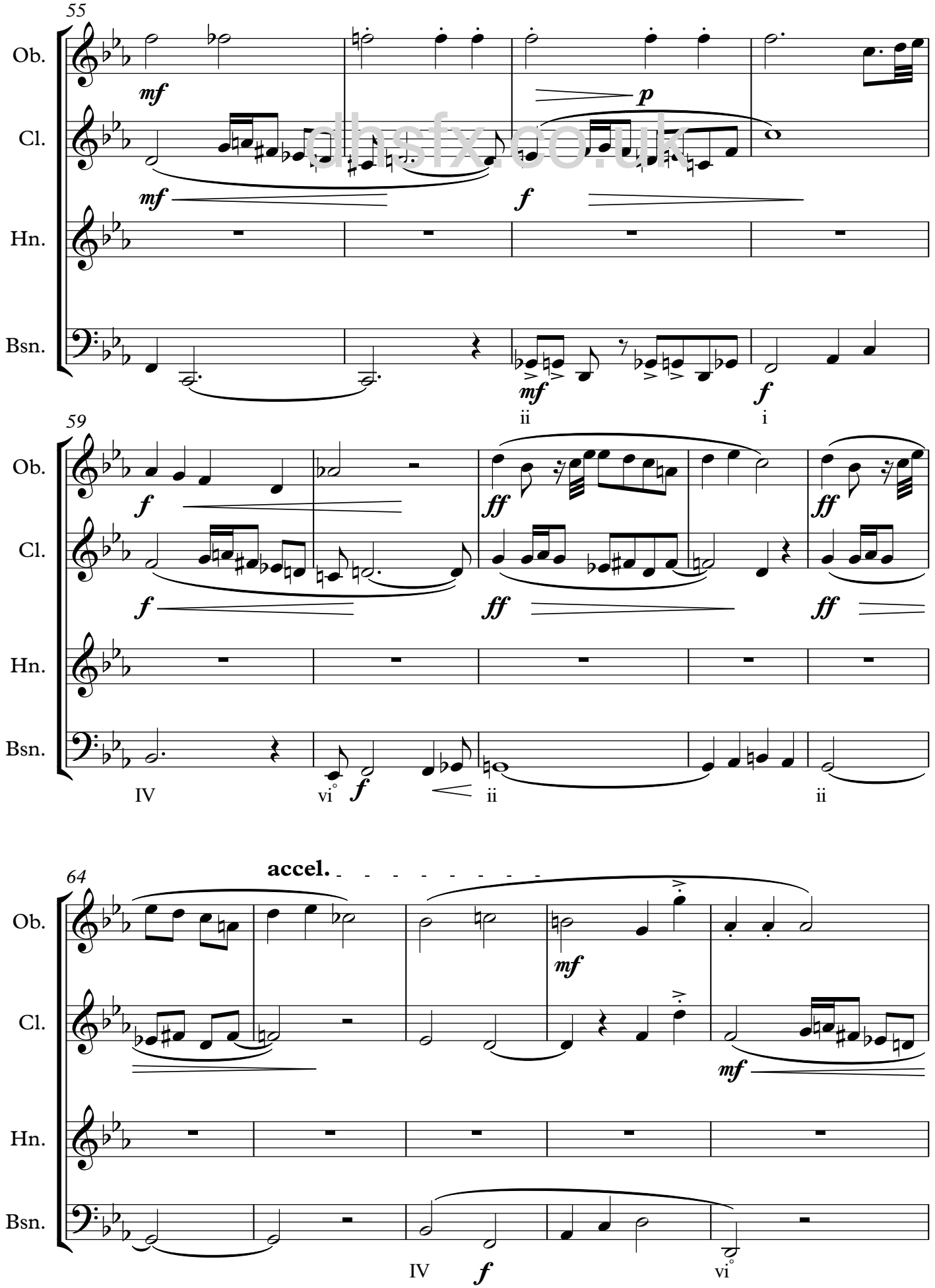

51
Ob.
Cl.
mp
Hn.
Bsn.


55
Ob.
Cl.
Hn.
Bsn.
mf
p
mf
f
mf
f
ii
i
59
Ob.
Cl.
Hn.
Bsn.
f
ff
ff
f
ff
ff
IV
vi°
f
ii
ii
64
accel.
Ob.
Cl.
Hn.
Bsn.
mf
mf
IV
f
vi°

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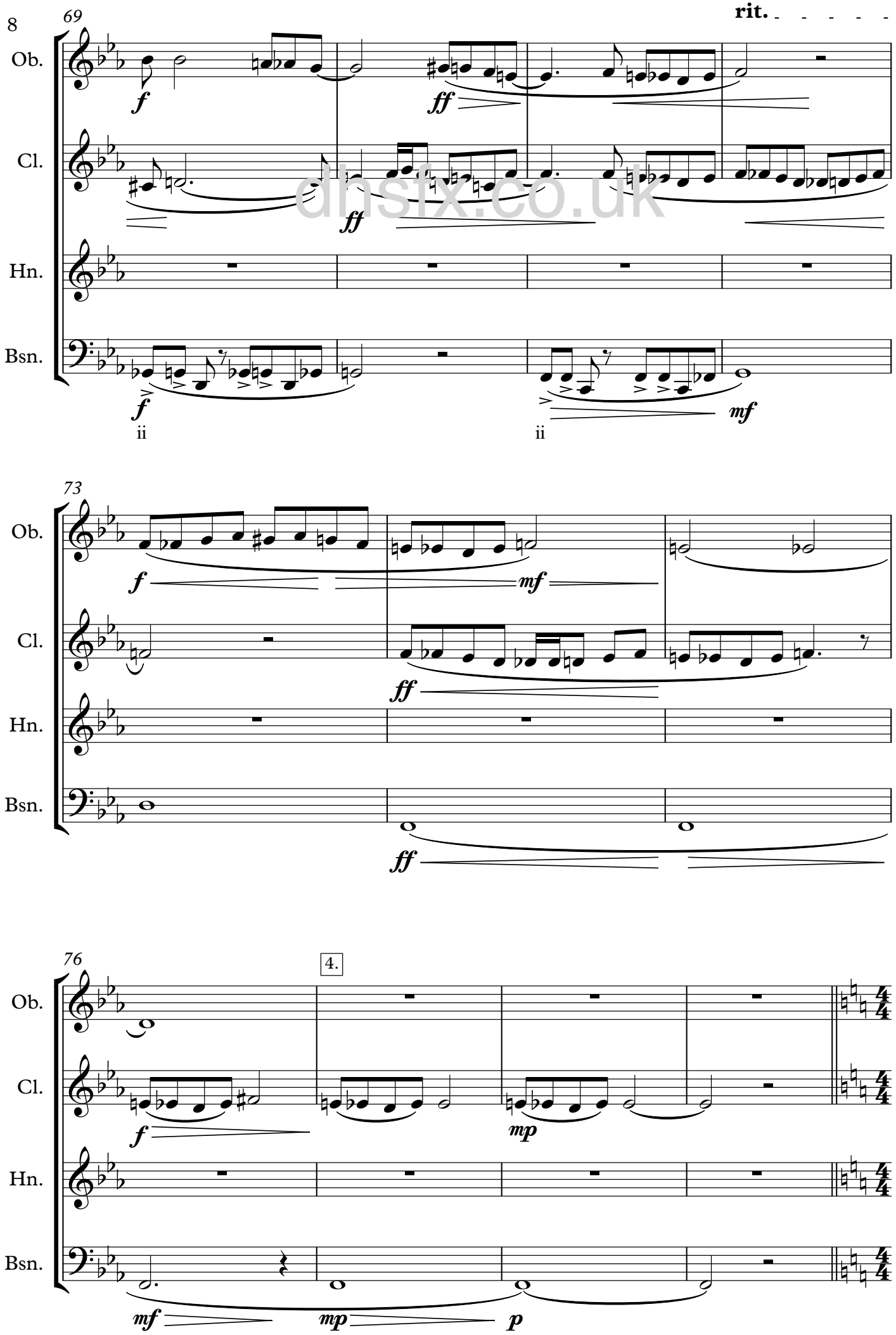

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A tempo ♩ = 86

80

Ob.

Cl.

Hn.

Bsn.

Gelert's Theme - F Lydian

1.

85

89

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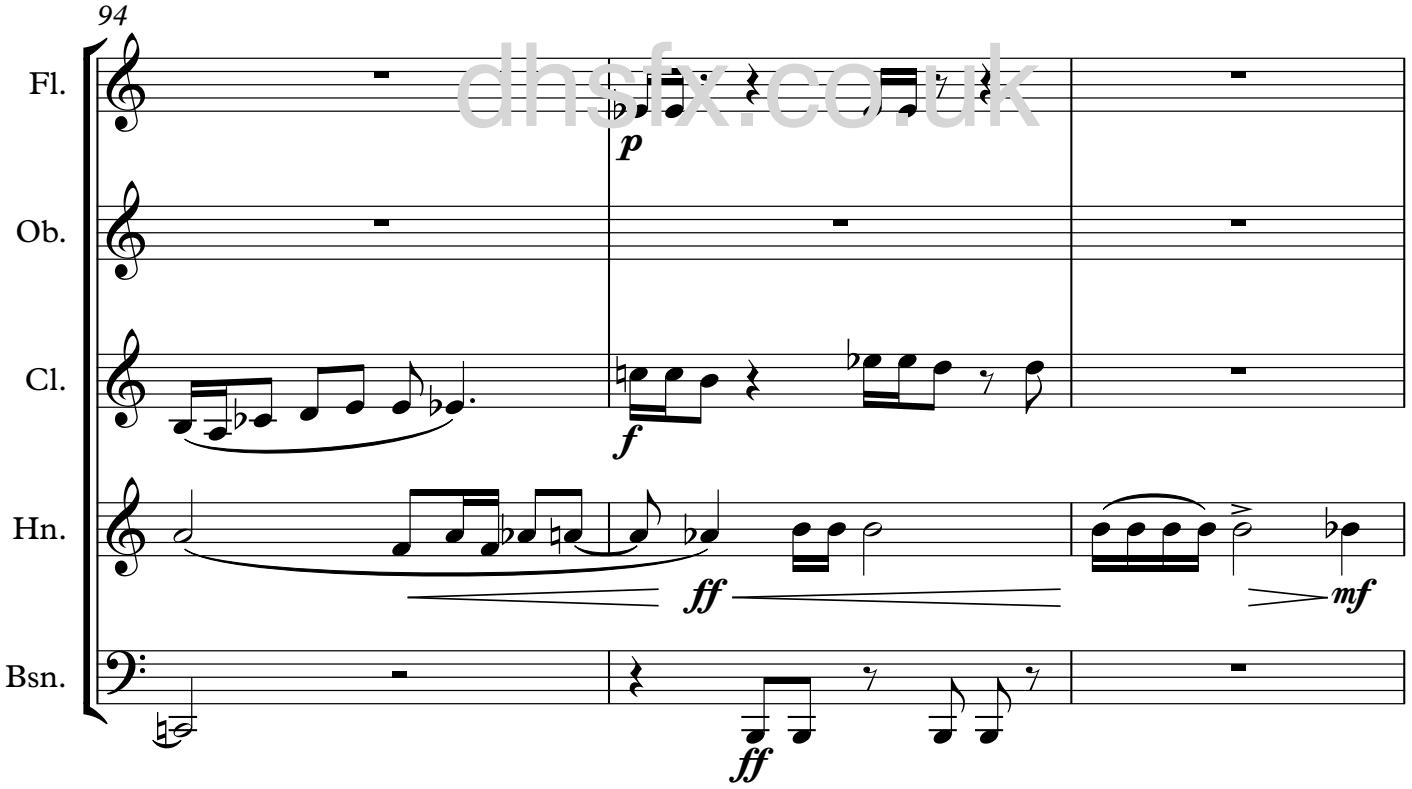

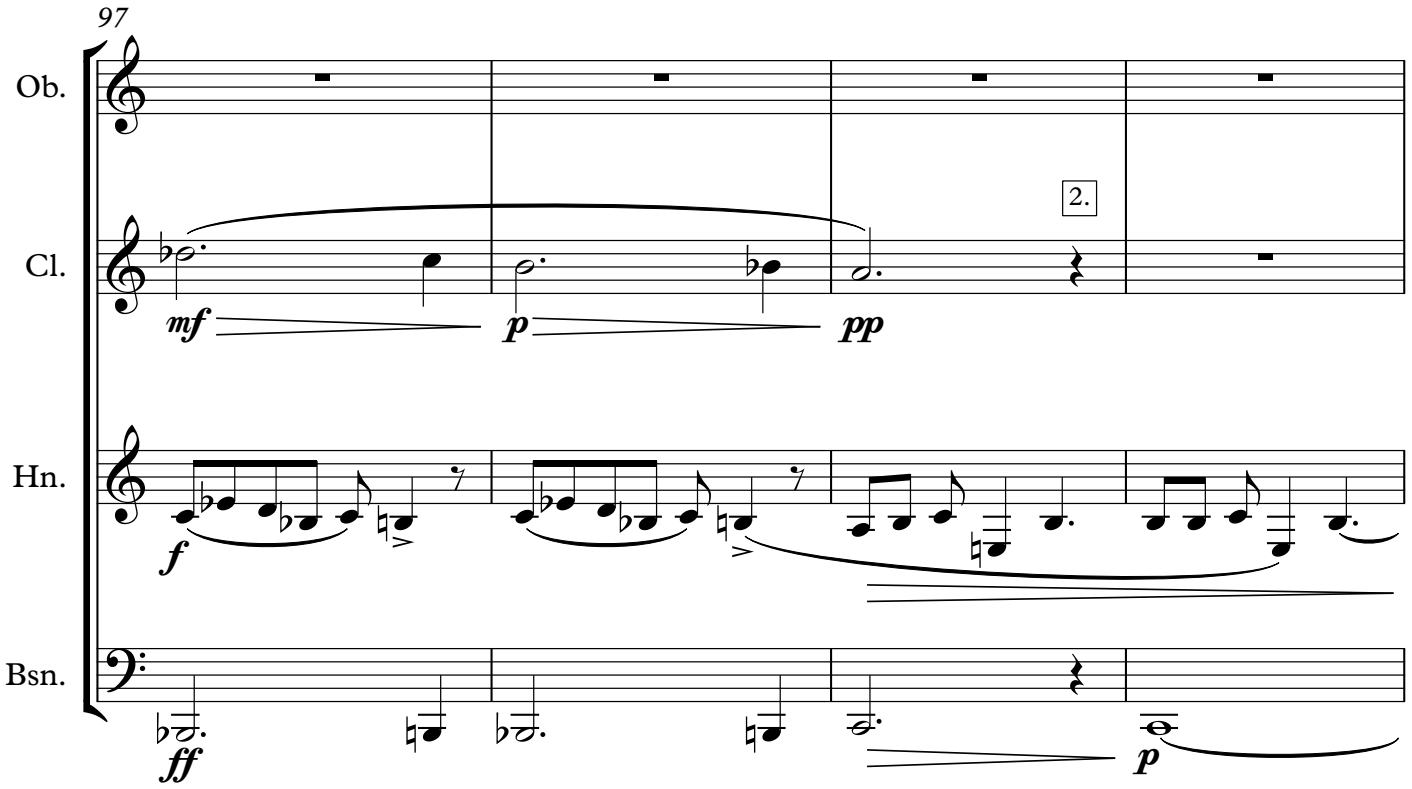

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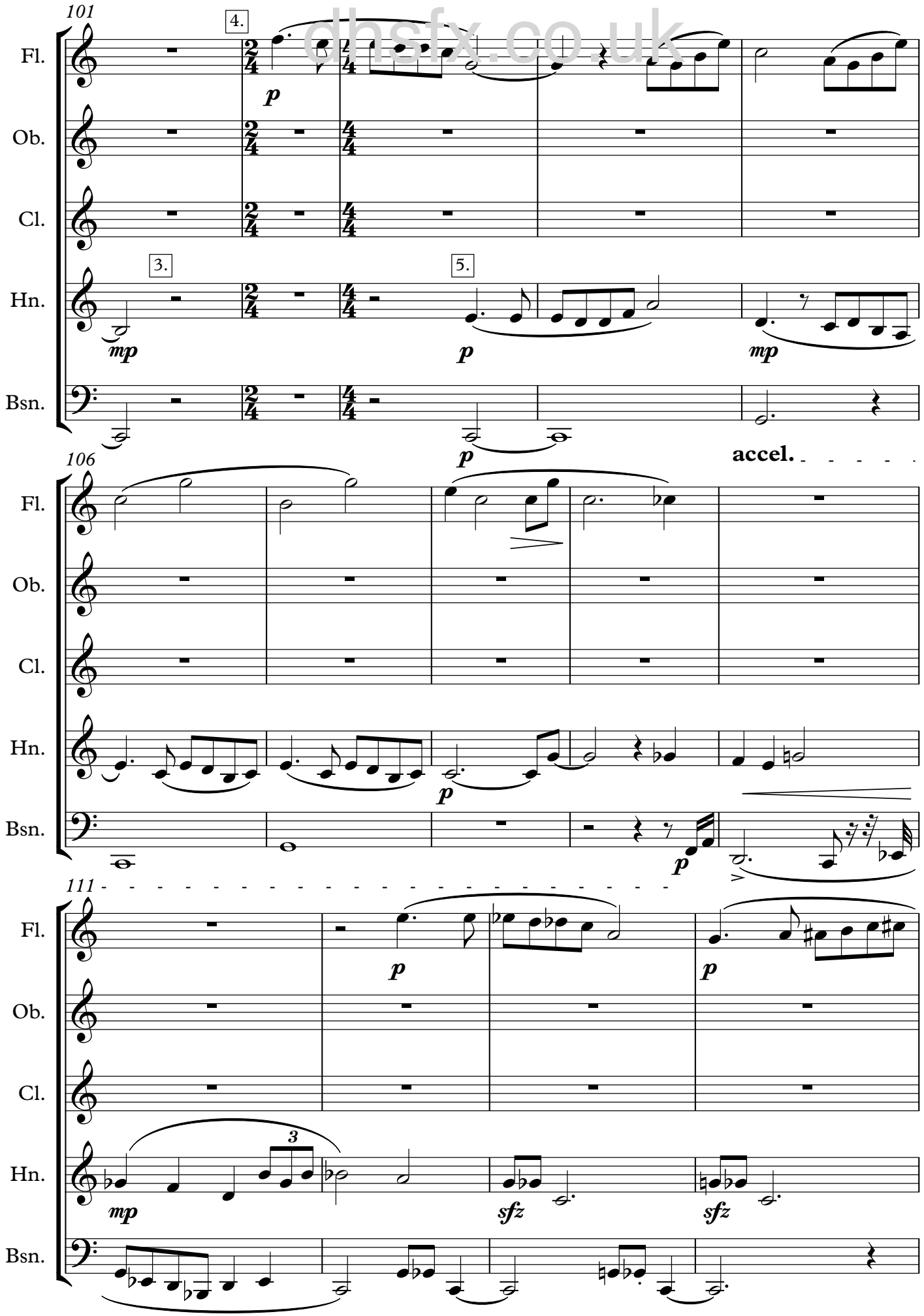

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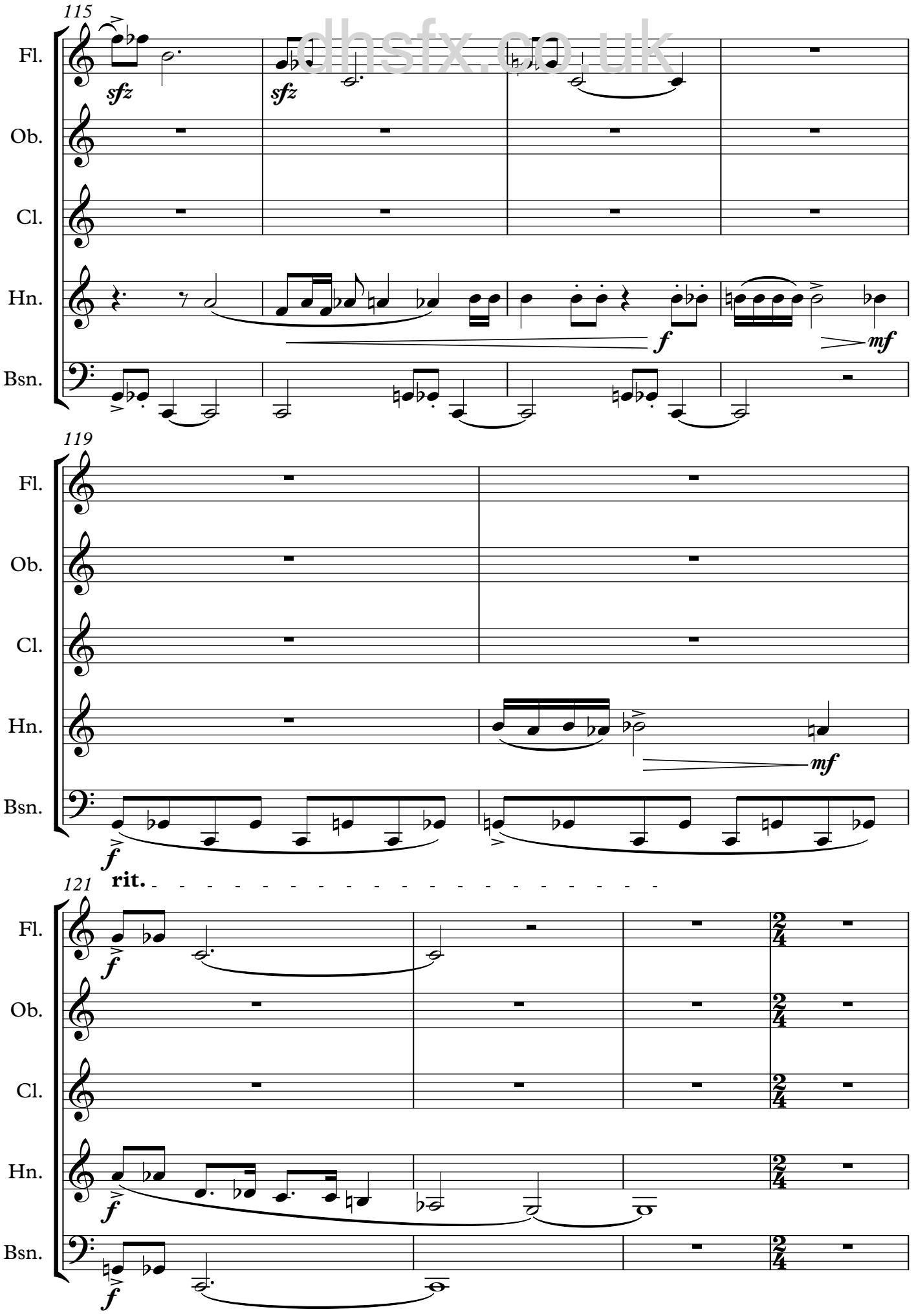
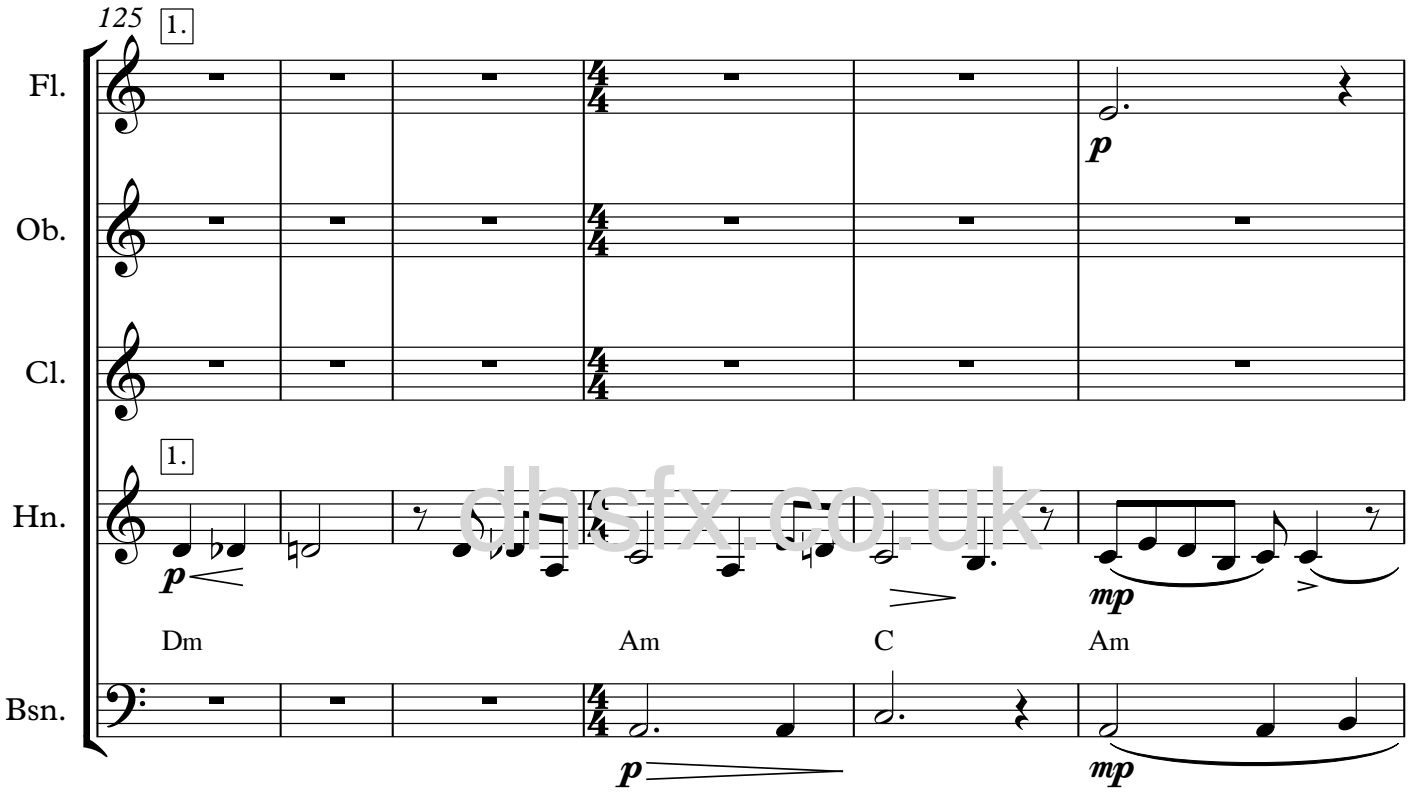


Adagio ♩ = 76



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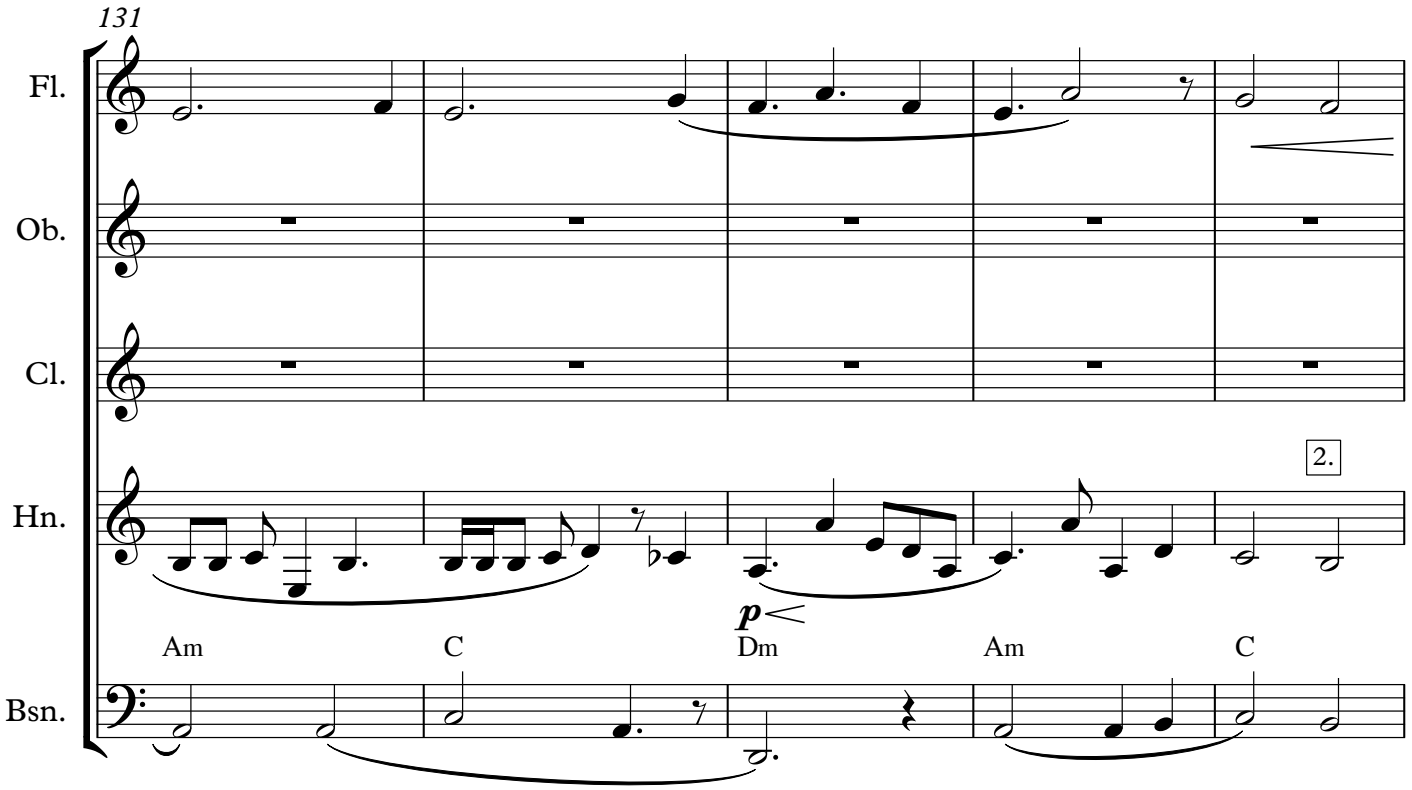

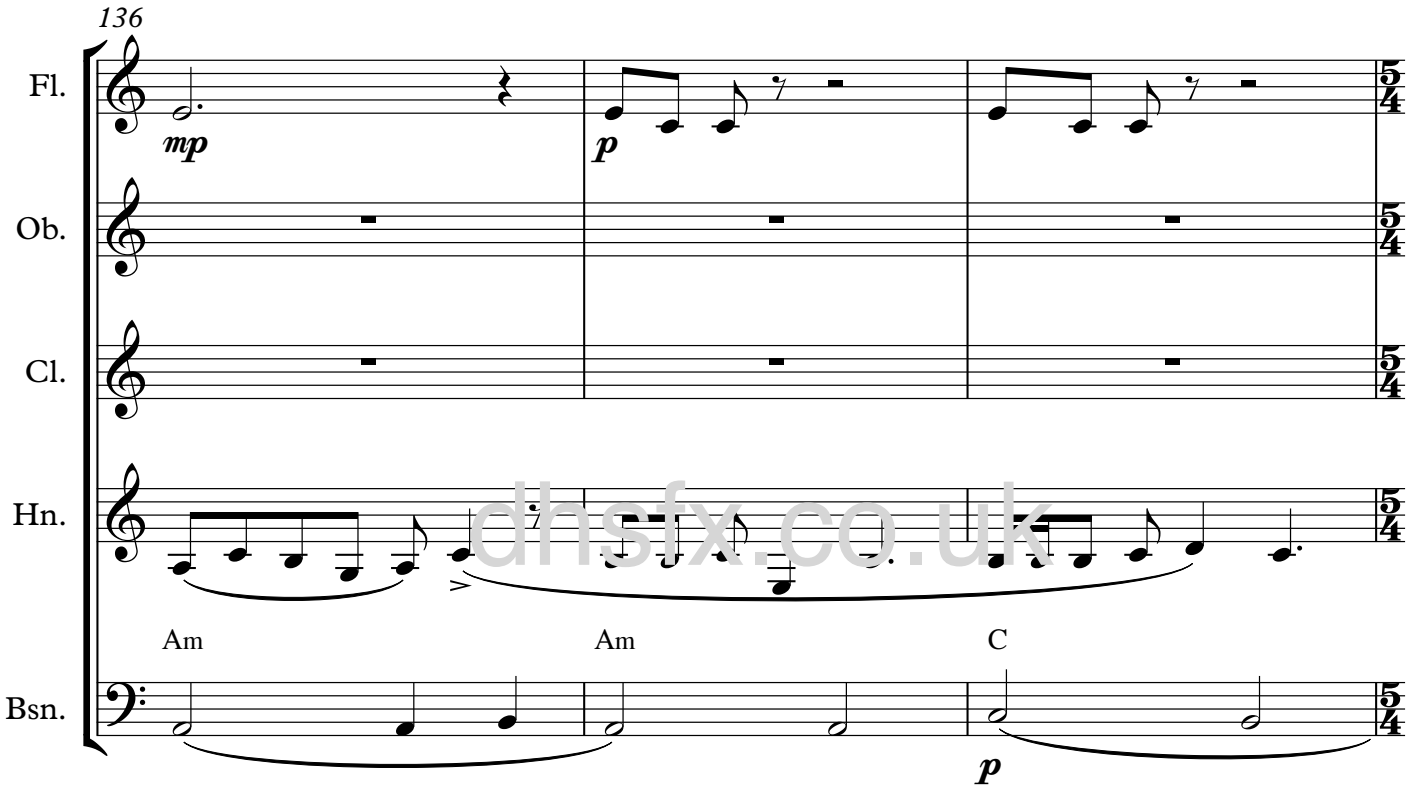

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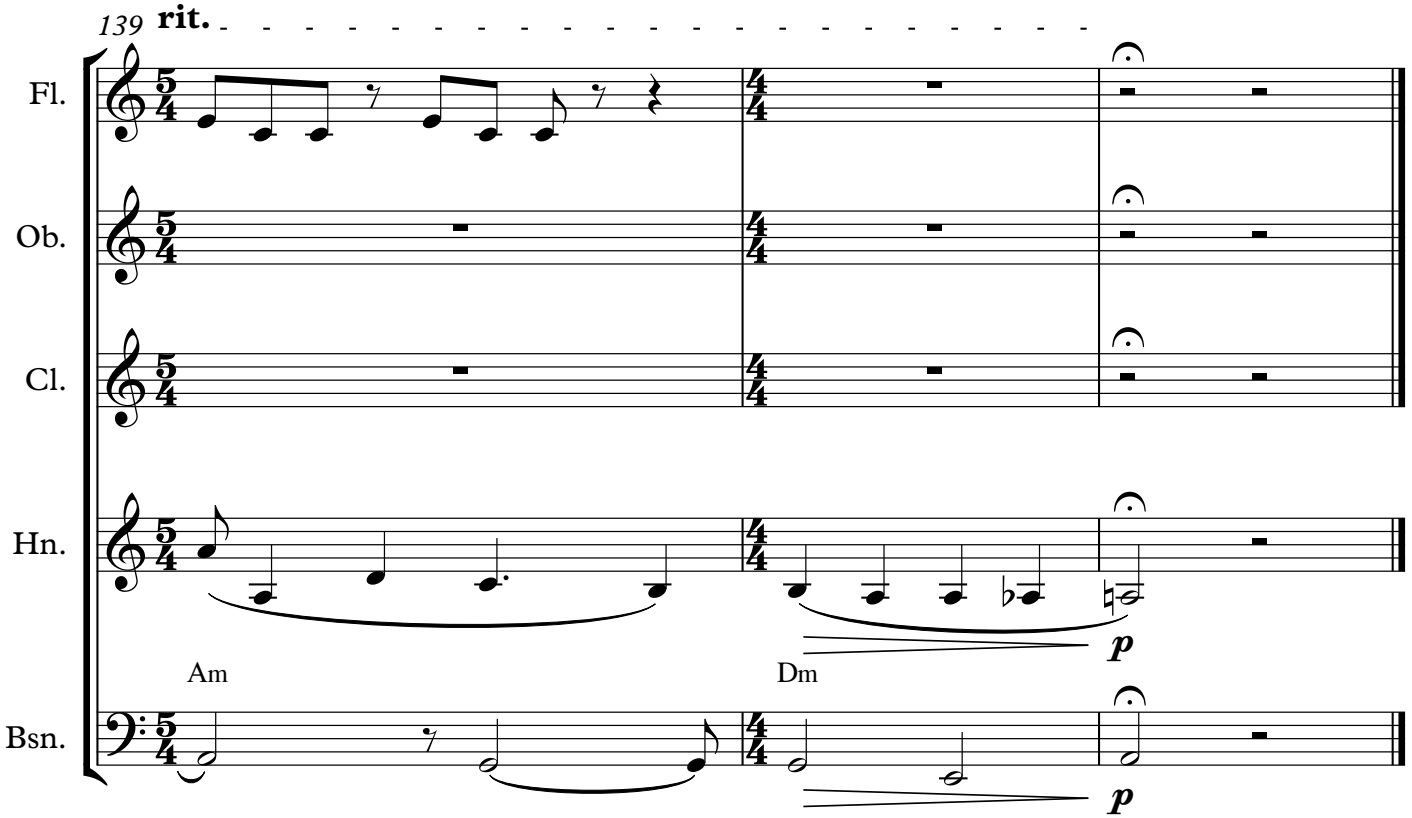


Key

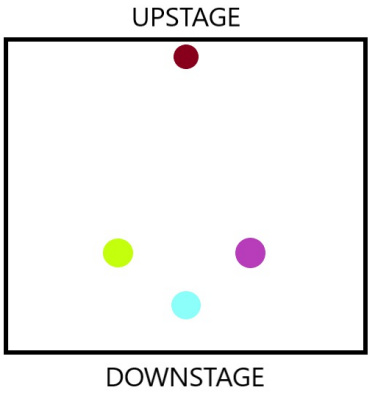
- Accompaniment (Bassoon)
- Wolf (Oboe)
- Llewelyn's infant son (Flute)
- Llewelyn (Horn in F)
- Gelert (Bb Clarinet)

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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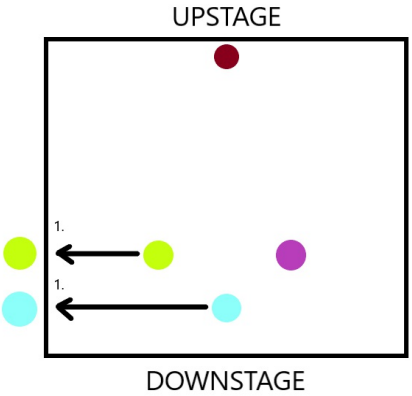
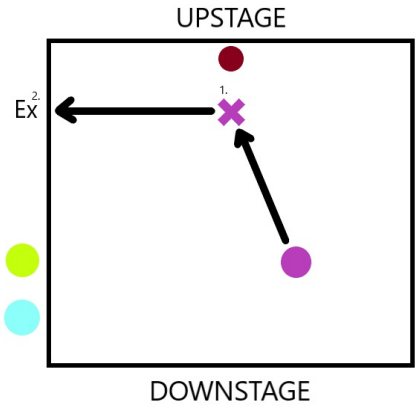
Scene 1 - The Palace



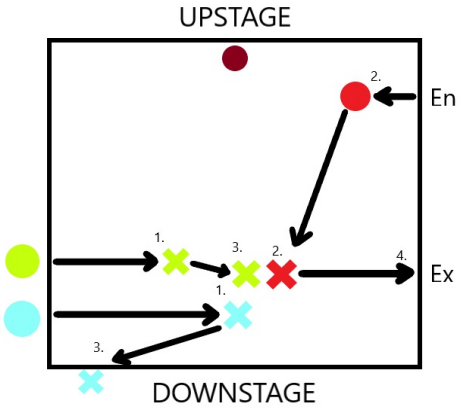
1. Gelert and Llewelyn's Infant leave stage, but remain at the side of the stage.

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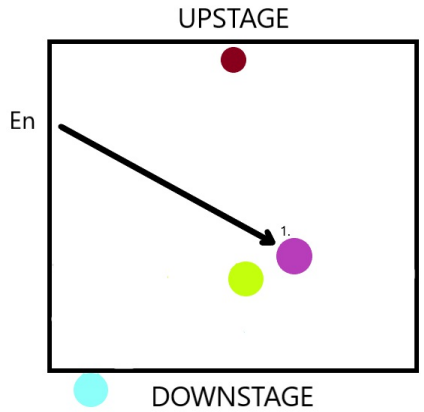
Scene 4 - Llewelyn's Return / Gelert's Betrayl



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

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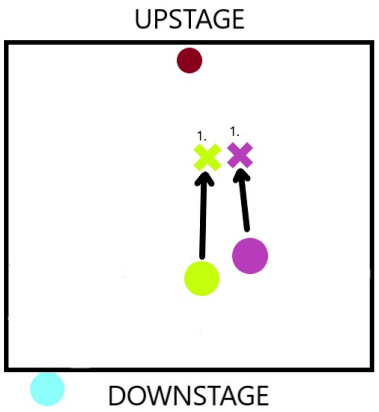
Scene 4 - Llewelyn's Return / Gelert's Betrayl



1. Llewelyn and Gelert walk to upstage positions.

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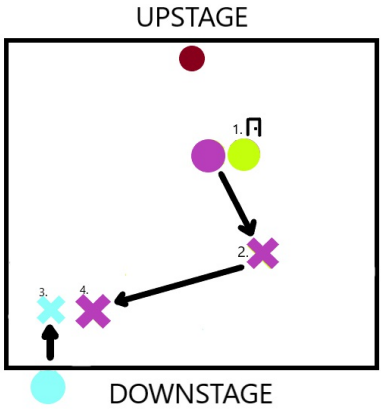
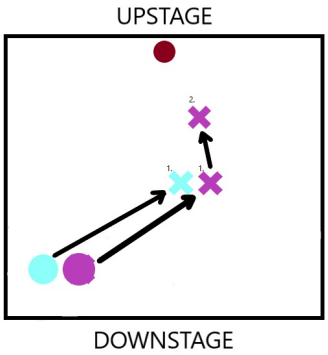


2. Gelert exits stage through a downstairs trap-door.
3. Llewelyn walks to this position.
4.Llewelyn's Infant returns to stage.
5.Llewelyn walks to Infant

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 accompanies):

- 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.