GARETH OLUBUNMI HUGHES

Student ID Number: 0944776

A Submission for the Award of a PhD Qualification in Music at Cardiff University


VOLUME #1 (of 2): “Portfolio of Compositions”

August 2015
Abstract

The emphasis of this PhD is in the field of original/contemporary musical composition and I have submitted a portfolio of original compositions (volume 1/2, comprising of music scores of both acoustic and electroacoustic music compositions [totalling c. 114:30 minutes of music] as well as written material relating to notation and artistic motivation), along with an academic commentary (volume 2/2 [totalling c. 19,500 words], which places the original compositional work in the portfolio in its academic context).

The composition works in first volume are varied and broad ranging in scope. In terms of pitch organisation, the majority of works adopt some form of modality or polymodality, whilst certain works also incorporate post-tonal chromaticism and serialism into their syntax. Certain key works also explore extended timbre and colouration (in particular for bowed strings, voices, flute and electronics) and adopt the use of timbral modifications, harmonics, microtones, multiphonics, sprechgesang (i.e. ‘speech-song’), phonetics and the incorporation of electroacoustic sampling, sound synthesis and processing.

The academic commentary in the second volume sets out several initial theoretical pitch organisation models (namely relating to modes, polymodes, rows, serial techniques and intervallic cells), with a particular emphasis placed on the formation of a melodic/harmonic language which is fundamentally polymodal, polychordal and polyharmonic.

The commentary then takes a closer look at various works within the portfolio which adopt modal, polymodal and chromatic forms of pitch-organisation (whilst intermittently discussing wider musical parameters, such as rhythm, counterpoint, timbre, structure etc...). Separate chapters also discuss a work for flute and electronics and a lengthy work for string quartet (inspired by urban dystopian film) in greater depth.

The commentary also discusses my style of writing, placing individual works within the portfolio in their academic context alongside key influences as well as contextualising non-musical aesthetics and sources of artistic inspiration relating to my work.
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### Summary of Works Included in the Portfolio

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<tr>
<td>Human Visions: “Civilisations” for symphony orchestra</td>
<td>6:13</td>
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</table>
| “Urban Wilderness” for string quartet:  
in two movements... | |
| #1: “Apathetic Machines” | 14:28 |
| #2: “Utopian Mirror” | 21:47 |
| “Ynys Afallon” (“Isle of Avalon”) recomposed for SSAATTBB choir a cappella | 7:43* |
| “Ynys Afallon” (“Isle of Avalon”) for SATB singers & pianoforte | 5:31 |
| Arrangement/Re-composition of “Cwyn y Gwynt” (“The Wind’s Lament”) for flute & harp:  
[Winner of the Composer’s Medal at the 2012 Welsh National Eisteddfod, Vale of Glamorgan]  
in three short movements... | |
| 1. Lwydnos Gwynfannus (Restless Twilight) | 3:33 |
| 2. Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”) | 5:00 |
| 3. Breuddwyd (Dream) | 2:15 |
| Twilight Impulse” for clarinet, cello & pianoforte | 6:00 |
| “Cwyn y Gwynt” (“The Wind’s Lament”) for contralto, vibraphone & cello:  
in three short movements... | |
| 1. Gwylltineb (Wilderness) [Abstract] | 3:33 |
| 2. Galargan (Elegy) | 5:00 |
| 3. Breuddwyd (Dream) [Abstract] | 2:15 |
**Title of the Piece**  
(cont.)  

<table>
<thead>
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<th>Title of the Piece</th>
<th>Duration [mins:secs]</th>
<th></th>
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<tbody>
<tr>
<td>&quot;Y Gwynanod&quot; &amp; &quot;Iâr fach yr haf&quot; for soprano, flute/piccolo &amp; pianoforte: a collection of two songs...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. &quot;Iâr fach yr haf&quot; (&quot;The Butterfly&quot;)</td>
<td>3:42*</td>
<td></td>
</tr>
<tr>
<td>2. &quot;Y Gwynanod&quot; (&quot;The Seagulls&quot;)</td>
<td>3:42*</td>
<td></td>
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<tr>
<td>&quot;Amber on Black&quot; for solo SATB singers</td>
<td>9:48</td>
<td></td>
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<tr>
<td>&quot;Eternal Owl Call&quot; for solo bass flute with live electronic processing</td>
<td>14:00</td>
<td></td>
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<tr>
<td>[The software interfaces for this piece have been coded using the SuperCollider audio synthesis language]</td>
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**TOTAL DURATION OF WORK SUBMITTED:** 114:30

* For pieces which have not yet been performed or tried/tested in a real-life context of some description, the approximate duration of the movement is based on the automatic timecode value calculated by the Sibelius music typesetting software package.

The portfolio is accompanied by two audio CD recordings of works submitted, along with a third CD containing data files related to the submission. Details of the three CDs are provided overleaf.
## Details of Audio & Data CDs

### Audio CD #1

<table>
<thead>
<tr>
<th>Track #</th>
<th>Details of the Audio Recording</th>
<th>Duration [mins:secs]</th>
<th>Pages of Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td><strong>Human Visions</strong>: “Civilisations” for symphony orchestra:</td>
<td>6:13</td>
<td>18–33</td>
</tr>
<tr>
<td></td>
<td>Performed by the BBC National Orchestra of Wales (Conductor: Jac van Steen) at the 2012 Welsh Composers’ Showcase, Hoddinott Hall, Cardiff, 1st February 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#2</td>
<td>“Urban Wilderness” #1: “Apathetic Machines” for string quartet:</td>
<td>14:29</td>
<td>52–71</td>
</tr>
<tr>
<td></td>
<td>Performed by the Carducci Quartet (Violin I: Matthew Denton; Violin II: Michelle Fleming; Viola: Eoin Schmidt-Martin; Cello: Emma Denton) at a postgraduate student workshop at Cardiff University, 17th November 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#3</td>
<td>mm. 1–111 of <em>Urban Wilderness</em> #2: “Utopian Mirror” for string quartet:</td>
<td>9:24</td>
<td>72–84</td>
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<tr>
<td></td>
<td>Performed by the Carducci Quartet (as above) at a postgraduate student workshop at Cardiff University, 27th November 2013</td>
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<tr>
<td>#4</td>
<td>mm. 111–230 of <em>Urban Wilderness</em> #2: “Utopian Mirror”</td>
<td>12:23</td>
<td>84–99</td>
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<tr>
<td></td>
<td>Performed by the Carducci Quartet (as above) at a postgraduate student workshop at Cardiff University, 2nd April 2014</td>
<td></td>
<td></td>
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<tr>
<td>#5</td>
<td>“Ynys Afallon” (“Isle of Avalon”) for SATB singers &amp; pianoforte:</td>
<td>5:31</td>
<td>134–44</td>
</tr>
<tr>
<td></td>
<td>Performed by Exaudi (Conductor: James Weeks; Soprano: Juliet Fraser; Alto: Tom Williams; Tenor: Stephen Jeffes; Bass: Jimmy Holliday; Piano: Gareth Olubunmi Hughes) at a postgraduate student workshop at Cardiff University, 14th March 2012</td>
<td></td>
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<td></td>
<td><strong>TOTAL DURATION OF CD #1:</strong></td>
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### Audio CD #2

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<tbody>
<tr>
<td>#1</td>
<td>1. <em>Llwydnos Gwynfannus</em> (Restless Twilight) from “Cwyn y Gwyt” (“The Wind’s Lament”) for flute &amp; harp:</td>
<td>3:33</td>
<td>165–9</td>
</tr>
<tr>
<td></td>
<td>Performed at the 2013 Contemporary Music Group (CMG) Students’ Showcase at Cardiff University, 30th April 2013 (Flute: Matthew Boswell; Harp: Ruth Martha Holeyman)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#2</td>
<td>2. Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”) from “Cwyn y Gwyt” (“The Wind’s Lament”) for flute &amp; harp:</td>
<td>5:00</td>
<td>170–4</td>
</tr>
<tr>
<td></td>
<td>Performed at the ceremony for the Composer’s Medal (“Tlws y Cerddor”) at the 2012 Welsh National Eisteddfod, Vale of Glamorgan, 8th August 2012 (Flute: Fiona Slominska; Harp: Catrin Finch)</td>
<td></td>
<td></td>
</tr>
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</table>
### 3. **Breuddwyd (Dream)** from "Cwyn y Gwynt” (“The Wind’s Lament”) for flute & harp:
Performed at a BBC NOW postgraduate student workshop at Cardiff University, 23rd April 2012 (Flute: Eva Stewart; Harp: Valerie Aldrich-Smith)

<table>
<thead>
<tr>
<th>#3</th>
<th>Duration</th>
<th>Pages</th>
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<tbody>
<tr>
<td>2:15</td>
<td>pp. 175–7</td>
<td></td>
</tr>
</tbody>
</table>

### 4. **“Twilight Impulse”** for clarinet, cello & pianoforte
Performed by Lontano (Conductor: Odaline de la Martinez; Clarinet: Stuart King; Cello: Sophie Harris; Piano: Dominic Saunders) at a postgraduate student workshop at Cardiff University, 17th November 2010

### 5. mm. 1–54 of **“Amber on Black”** for solo SATB singers
Performed by Exaudi (Conductor: James Weeks; Soprano: Juliet Fraser; Alto: Tom Williams; Tenor: Alastair Putt; Bass: Jimmy Holiday) at a postgraduate student workshop at Cardiff University, 14th March 2013

<table>
<thead>
<tr>
<th>#5</th>
<th>Duration</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:10</td>
<td>pp. 263–73</td>
<td></td>
</tr>
</tbody>
</table>

### 6. **“Eternal Owl Call”** for solo bass flute with live electronic processing
(Live Electronics: Gareth Olubunmi Hughes)

### 7. **“Eternal Owl Call”** for solo bass flute with live electronic processing
(incomplete, 'work in progress')
Performed at the 2014 Rarescale Summer School, Harlaxton Manor, Harlaxton, Lincolnshire, 1st August 2014 (Kingma System Bass Flute: Carla Rees; Live Electronics: Gareth Olubunmi Hughes; Sound Technician: Michael Oliva)

<table>
<thead>
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<th>#7</th>
<th>Duration</th>
<th>Pages</th>
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<tbody>
<tr>
<td>14:03</td>
<td>pp. 294–7</td>
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**TOTAL DURATION OF CD #2:** 48:08

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### Data CD

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<th>Data Item #</th>
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<th>File Format</th>
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<tbody>
<tr>
<td>#1</td>
<td>A PDF copy of VOLUME #1 (of 2): “Portfolio of Compositions”</td>
<td>Adobe PDF</td>
</tr>
<tr>
<td>#2</td>
<td>A PDF copy of VOLUME #2 (of 2): “Academic Commentary”</td>
<td>Adobe PDF</td>
</tr>
<tr>
<td>#3</td>
<td>A directory containing the SuperCollider class extension library (called ‘Z_Library’) required to run the electronic performance interface to be used with “Eternal Owl Call” for solo bass flute with live electronic processing (in SuperCollider .sc format). There is also a subdirectory inside the directory which contains six audio samples of wildlife/nature in AIFF format which are required to run the SuperCollider interface.</td>
<td>A directory [containing SuperCollider .sc &amp; AIFF files]</td>
</tr>
<tr>
<td>#4</td>
<td>An example of a SuperCollider script that can be used for running Eternal Owl Call’s performance interface and GUI.</td>
<td>SuperCollider .scd file</td>
</tr>
</tbody>
</table>
GARETH OLUBUNMI HUGHES

Human Visions: “Civilisations”

for Symphony Orchestra
Human Visions is an orchestral symphony which I am currently in the process of completing...

“an artistic representation of three progressive stages in the genealogical evolution of humankind: firstly, primordial humanity through the expression of tribal and barbaric sonic gestures; secondly, the transition to civilised, empathetic and altruistic humanity through the construction of a warm, sensitive and atmospheric sound-world; finally, modern urban and cosmopolitan humanity through the construction of a dense and complex polyphonic labyrinth”

Civilisations represents the second aspect of this idea. It is a steady, atmospheric movement marked with the tempo indication “Ambient, Colouristic, Sustained”. It is constructed from layers of chromatic polychords and a harmonic world which is formed from dense blocks of sound-mass. In order to add to the sonic sensitivity, the strings and brass employ various muting techniques in order to allow for the woodwind and resonant percussion sonorities to ring through.
Instrumentation:

Piccolo
Flute 1
Flute 2 (doubling with Alto Flute)
Oboe 1
Oboe 2
Cor Anglais
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet in Bb
Bassoon 1
Bassoon 2
Contrabassoon
4 Horns in F (with stopping mutes)
2 Trumpets in C and 1 Trumpet in Bb (with harmon mutes)
2 Tenor Trombones (with harmon mutes)
Bass Trombone (with harmon mute)
Tuba (with straight mute)
Timpani (4 Timps and 1 Piccolo)
3 Percussionists (see overleaf for further information)
Celesta
Harp
Violins I (up to 4 divisi lines + 1 soloist)
Violins II (up to 4 divisi lines)
Violas (up to 4 divisi lines + 1 soloist)
Violoncelli (up to 4 divisi lines + 1 soloist)
Contrabasses (with low C extensions)

* All instruments are written in C on the main score

Duration of Score: c. 6 minutes
Table of Percussion Instruments and Beaters Used:

<table>
<thead>
<tr>
<th>Instrument(s)</th>
<th>Possible Beater(s) Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Almglocken (Low—High)</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>5 Cowbells (Low—High)</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>3 Suspended Cymbals (Low/Mid/High)</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>1 Sizzle Cymbal</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>1 Chinese Cymbal</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>1 Field Drum</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>1 Snare Drum</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>1 Piccolo Snare Drum</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>5 Tom-toms (Low—High)</td>
<td>Drumsticks, Rubber or Yarn Mallets, Wire Brushes</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>Heavy Felt Beater, Felt Mallets [for rolls]</td>
</tr>
<tr>
<td>2 Tam-tam (Low/High)</td>
<td>Soft Beater, Wire Brushes</td>
</tr>
<tr>
<td>3 Gongs (Low/Mid/High)</td>
<td>Soft Beater, Wire Brushes</td>
</tr>
<tr>
<td>2 Triangles (Low/High)</td>
<td>Triangle Beater(s)</td>
</tr>
<tr>
<td>Bell Tree</td>
<td>Brass Mallets, Triangle Beater(s)</td>
</tr>
<tr>
<td>Crotales (15ma)</td>
<td>Brass Mallets, Triangle Beater(s)</td>
</tr>
<tr>
<td>Glockenspiel (15ma)</td>
<td>Brass Mallets, Rubber or Plastic Mallets</td>
</tr>
<tr>
<td>Tubular Bells</td>
<td>Chimes Hammer, Brass Mallets [hollow, clangourous effect]</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>Rubber or Yarn Mallets</td>
</tr>
<tr>
<td>Glass Wind Chimes</td>
<td>Hands, Any Beater</td>
</tr>
<tr>
<td>Metal Wind Chimes</td>
<td>Hands, Any Beater</td>
</tr>
<tr>
<td>Bamboo Wind Chimes</td>
<td>Hands, Any Beater</td>
</tr>
<tr>
<td>Mark Tree</td>
<td>Hands, Any Beater</td>
</tr>
<tr>
<td>2 Bongos (Low/High)</td>
<td>Hands</td>
</tr>
<tr>
<td>2 Congas (Low/High)</td>
<td>Hands</td>
</tr>
<tr>
<td>5 Wood Blocks (Low—High)</td>
<td>[Hard] Rubber or Plastic Mallets</td>
</tr>
<tr>
<td>5 Temple Blocks (Low—High)</td>
<td>Rubber or Yarn Mallets</td>
</tr>
<tr>
<td>Marimba</td>
<td>[Soft] Rubber or Yarn Mallets</td>
</tr>
<tr>
<td>Xylophone (8va)</td>
<td>Rubber or Plastic Mallets</td>
</tr>
</tbody>
</table>
The choice of beater(s) used will generally be left to the discretion and experience of the respective percussionist. However, crossed noteheads will always indicate that wire brushes should be used as shown in the following example:

If crossed noteheads are not present, then wire brushes should not be used.

Metallic instruments of definite pitch which do not cover a full chromatic range should be tuned to the following pitches:

Notice that the Almglocken are tuned to exactly the same pitches as the standard open strings on both the violin and viola (please note: Anvils and Hand Bells are not used in the movement which has been submitted).

Both the Bell Tree and Mark Tree will consist of approximately 25 bells of indefinite pitch. Any relative pitches are notated within the following range:

Any relative notes, cluster blocks or glissandi will be written within this compass and should be approximated by the respective percussionist(s).
Human Visions: “Civilisations”

GARETH OLUBUNMI HUGHES

Ambient, Colouristic, Sustained (q=c.80 or h=c.40)

Oboe 1

Oboe 2

Cor Anglais

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Timpani & 1 Piccolo

Percussion 1

Percussion 2

Percussion 3

Celesta

Harp

Violin I (1-4)

Violin II (1-4)

Viola (1-4)

Violoncello (1-4)

Contrabass (1-2)

Ambient, Colouristic, Sustained (q=c.80 or h=c.40)
GARETH OLUBUNMI HUGHES

“Urban Wilderness”

for String Quartet

in two movements...

#1: “Apathetic Machines”

#2: “Utopian Mirror”
Programme Note

_Urban Wilderness_ is part of a cycle of works for string quartet which I am currently in the process of completing. At present the cycle contains two individual works:

#1: _Apathetic Machines_
#2: _Utopian Mirror_

The concept for _Urban Wilderness_ is inspired by Fritz Lang’s hugely influential 1927 cult science-fiction movie _Metropolis_; however in a strict sense, _Urban Wilderness_ is not a film score. Instead, it is part of a cycle of individual works which are inspired, in one way or another, by films/videos which conceptualise the idea of futuristic urban technological dystopia, in particular _Metropolis_, Ridley Scott’s _Blade Runner_ (1982), the Wachowskis’ _The Matrix Trilogy_ (1999–2003) and the music videos for Kraftwerk’s electronic music album _Man Machine_ (1978).

_Apathetic Machines_ (the first movement of _Urban Wilderness_) is inspired by the “Shift Change” scene at the start of _Metropolis_, where large groups of frown-faced, apathetic and oppressed-looking, machine-controlled men walk into work in a straight line, wearing identical uniforms and having identical facial expressions. _Apathetic Machines_ combines several slow, atmospheric and subdued passages (representing apathy) with several lively, rhythmic and repetitive passages (with the repetition representing the subconscious, psychotic and trance-like state of the machine controlled humans).

_Utopian Mirror_ is a representation of a utopian ‘virtual reality’ or ‘false reality’ from within the type of dystopian/futuristic world portrayed in films such as _Metropolis_ and _The Matrix_. This is a concept which is very well conveyed in _The Matrix_, where machine-controlled humans in a distant future world are unwittingly put into a semi-conscious state by machines and then sent into a software-based virtual reality, which mimics New York in the year 1999. Due to the harsh reality of the futuristic dystopia in which the exiled underground human communities live, New York in the year 1999 represents a utopia, from a comparative perspective. As a consequence of this, some humans who have escaped the false reality are tempted by the Matrix to re-join it as machine-controlled humans (with added benefits), in exchange for some kind of betrayal of the human community.

_Utopian Mirror_ explores a variety of unorthodox string quartet sonorities and features an extensive use of string harmonics. The movement’s middle section (marked “Radiant & Very Colouristic”) is a climax, which features repeated slides up and down the natural harmonic nodes on each instrument, which is a symbolic representation of false utopian bliss.
NOTATION GUIDE FOR THE SECOND MOVEMENT (i.e. “#2 Utopian Mirror”)

**Bar Numbers on Split Bars**

Where a bar is separated by split barlines (e.g. when irregular time signatures such as 5/2 or 4+5/8 are employed), this should be counted as two separate bars by the performers. Here are two examples from mm. 37–8 and mm. 65–6 respectively:

![Example of Bar Numbers on Split Bars](image)

Vln I, mm. 37–8 (count as two separate bars – the rhythmic grouping employed is also shown above the bar)

![Example of Bar Numbers on Split Bars](image)

Vln I, mm. 65–6 (count as two separate bars)

**Microtones**

Microtonal intervals (i.e. intervals smaller than a semitone) are frequently called for when a corresponding quartertone or microtone relates to the precise node on the string which is stopped in order to produce a harmonic.

Microtonal intervals are also occasionally called for on stopped pitches. The following accidental symbols are employed:

![Accidental Symbols](image)

relating to the standard 12-tone system and Pythagorean series of fifths
- the open strings (...c g d a e...)

 lowers / raises by a quartertone

 lowers / raises by three quartertones

 lowers / raises by an inexact interval which is less than a semitone below/above the corresponding pitch

 lowers / raises by an inexact interval which is less than a quartertone below/above the corresponding pitch (only used in very special circumstances!)
Harmonics

This movement incorporates an intricate exploration of both natural and artificial harmonics on bowed stringed instruments. Some of the partials called for in the score are unorthodox, but have been carefully considered and crafted by the composer in order to create specific colouristic effects. As a consequence, it is imperative that musicians performing this movement do not substitute any specific type of harmonic called for in the score with another which might produce roughly the same pitch (e.g. an artificial harmonic should not be substituted with a natural harmonic which is easier to play or vice versa). In addition, the partial called for on any harmonic should be exactly as specified and should not be substituted with another partial which is easier to play (e.g. an artificial harmonic on the 6th partial [sounding two octaves and fifth higher than the fundamental pitch] should not be substituted with a more conventional artificial harmonic on the 4th partial [sounding two octaves higher than the fundamental pitch]).

On harmonics diamond shaped noteheads are used to indicate the node at which the string is stopped in order to produce the harmonic. Resultant pitches are shown in bracketed noteheads (often on a second staff if the pitches are very high) above the tablature in the score.

Natural Harmonics

On natural harmonics the following time values are represented when diamond noteheads are used (note that crotchets are filled in order to clearly differentiate between crotchets and minims):

- 32nd notes (demisemiquavers)
- 16th notes (semiquavers)
- 8th notes (quavers)
- Quarter notes (crotchets)
- Half notes (minims)
- Whole note (semibreve)
The practical range of natural harmonics partials that are called for on each string is different for each instrument. In addition, it is required that further upper-partial be achieved through the use of a glissando across the natural harmonics of a string (i.e. a ‘harmonic arpeggio’, discussed in more detail later on in this notation guide). This is a brief summary of the range of natural harmonic partials called for on each respective instrument:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Practical range of natural harmonics available</th>
<th>Range available through harmonic arpeggiation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>up to 6th partial</td>
<td>up to 8th partial</td>
</tr>
<tr>
<td>Viola</td>
<td>up to 7th partial</td>
<td>up to 9th partial</td>
</tr>
<tr>
<td>Violoncello</td>
<td>up to 8th partial</td>
<td>up to 12th partial</td>
</tr>
</tbody>
</table>

The following pages provide charts which comprehensively illustrate all of the natural harmonics which are called for on each string of each instrument in this piece (this accurately shows the microtonal area(s) to stop on the string in order to achieve a particular partial and resultant pitch).

**Artificial Harmonics**

On artificial harmonics _unfilled_ diamond-shaped noteheads are always used to indicate the node which is stopped. The exact time-value of each note is indicated by the fundamental pitch of each artificial harmonic.

Artificial harmonics are called for up to the 6th partial on all instruments (with the 3rd partial regarded to be lowest practical artificial harmonic on each instrument). Here is an example of how the lowest artificial harmonics for each partial are notated for the violin (with a fundamental pitch of low A♭):
NATURAL HARMONICS ABOVE THE VIOLIN G-STRING

(Practical Natural Harmonics up to the 6th partial)

(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

NATURAL HARMONICS ABOVE THE VIOLIN D-STRING

(Practical Natural Harmonics up to the 6th partial)

(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

NATURAL HARMONICS ABOVE THE VIOLIN A-STRING

(Practical Natural Harmonics up to the 6th partial)

(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

NATURAL HARMONICS ABOVE THE VIOLIN E-STRING

(Practical Natural Harmonics up to the 6th partial)

(Natural Harmonics Arpeggio/Glissando up to the 8th partial)
NATURAL HARMONICS ABOVE THE VIOLA C-STRING

(PRACTICAL NATURAL HARMONICS UP TO THE 7TH PARTIAL)

(Viola)

(NATURAL HARMONICS ARPEGGIO/GLISSANDO UP TO THE 9TH PARTIAL)

NATURAL HARMONICS ABOVE THE VIOLA G-STRING

(PRACTICAL NATURAL HARMONICS UP TO THE 7TH PARTIAL)

(Viola)

(NATURAL HARMONICS ARPEGGIO/GLISSANDO UP TO THE 9TH PARTIAL)

NATURAL HARMONICS ABOVE THE VIOLA D-STRING

(PRACTICAL NATURAL HARMONICS UP TO THE 7TH PARTIAL)

(Viola)

(NATURAL HARMONICS ARPEGGIO/GLISSANDO UP TO THE 9TH PARTIAL)

NATURAL HARMONICS ABOVE THE VIOLA A-STRING

(PRACTICAL NATURAL HARMONICS UP TO THE 7TH PARTIAL)

(Viola)

(NATURAL HARMONICS ARPEGGIO/GLISSANDO UP TO THE 9TH PARTIAL)
NATURAL HARMONICS ABOVE THE CELLO C-STRING

(Practical Natural Harmonics up to the 8th partial)

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

Vc.

NATURAL HARMONICS ABOVE THE CELLO G-STRING

(Practical Natural Harmonics up to the 8th partial)

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

NATURAL HARMONICS ABOVE THE CELLO D-STRING

(Practical Natural Harmonics up to the 8th partial)

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

NATURAL HARMONICS ABOVE THE CELLO A-STRING

(Practical Natural Harmonics up to the 8th partial)

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)
Glissandi

Several different types of glissando effects are employed within this movement. A conventional glissando from one stopped pitch to another is notated as shown in this example from the cello line in mm. 64–72:

![Example of glissando notation](image)

Note that the first glissando line is marked with a ‘gliss.’ indication. All proceeding lines should then adopt exactly the same technique unless otherwise indicated.

Portamento

Portamento (where a slide [or ‘glide’] from one stopped pitch should occur quickly before the start of the next stopped pitch) is also occasionally called for as shown in this example from the viola solo in m. 211

![Example of portamento notation](image)

Here the portamento lines are marked with a ‘port.’ indication.

Harmonic Arpeggios

Glissandi along the natural harmonic nodes of a string (i.e. ‘harmonic arpeggios’) are called for extensively in some sections of this piece. These are equivalent to the technique employed in the Paleozoic variation in George Crumb’s Vox Balaenae. This technique is shown in the score as a slide from one natural harmonic node to another; however, in reality an ascending/descending arpeggio along the natural harmonics of a string will sound (as illustrated in the natural harmonics charts previously shown). Here is an example of the cello employing this technique in mm. 196–8:

![Example of harmonic arpeggios notation](image)
Note that harmonic arpeggio lines are marked with a ‘harm.’ indication. All proceeding lines should then adopt exactly the same technique unless otherwise indicated.

Sliding across the natural harmonic nodes of a string will allow very high and otherwise inaudible partials to sound. In the above example, the last pitch of the triplet in m. 198 (i.e. F quarter-sharp) is an upper partial which should be sustained without a further slide, illustrating this principle. In practice, these higher partials can be somewhat unreliable; however, a striking coloristic effect should always be achieved nonetheless.

**Stems & beams without noteheads on glissandi**

In order to allow performers to keep track of the exact rhythmic values related to a glissando line it is sometimes necessary to notate stems without noteheads joined to the line, as shown in this example from the first violin line in mm. 198–9:

![Example of stems without noteheads](image)

Due to a lack of notehead, a crotchet stem is the longest time-value that can be notated in such cases therefore multiple consecutive crotchets stems might need to be shown on a long glissando. However, it is possible to show time-values shorter than a crotchet (i.e. quavers, semiquaver etc...) through the addition of beams.

**Glissandi on Artificial Harmonics**

Glissandi on artificial harmonics are also called for as shown in this example from the first violin line in mm. 121–2:

![Example of artificial harmonics](image)

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1 “The highest possible natural harmonics on any string instrument can usually be produced only if they are approached through a harmonic arpeggio (i.e. adjacent lower harmonics). The sequential appearance of the nodes of these highest possible harmonics at either end of the string makes it possible for the impetus or inertia of a harmonic arpeggio to coax the string into vibrating in smaller and smaller subdivisions thus ascending the harmonics series”, Gerald Warfield, ‘The Notation of Harmonics for Bowed String Instruments’, *Perspectives of New Music*, Vol.12, No. 1/2 (1973/4), 338.
The first glissando is on an artificial harmonic (with the same interval), the second is descending (with a changing interval) to produce a “seagull effect” – equivalent to the technique employed in the Archeozoic variation in George Crumb’s Vox Balaenae.

**Double-Stopped Harmonics**

The final bars of this movement call for two simultaneous harmonics on two adjacent strings in all parts, as shown in this example from the second violin line in mm. 222⁴–4:

![Double-stopped harmonics](image)

**Tremolos & Trills on Harmonics**

Undulating tremolos across two harmonics (on two adjacent strings) are also called for, as shown in this example from the cello line in m. 214:

![Undulating tremolo](image)

**Timbral Trills**

Some timbral trills on harmonics (i.e. a tremolo across two different harmonic nodes which produce roughly the same pitch) are also called for, as shown in this example from the second violin line in m. 213:

![Timbral trills](image)
Three & Four-Note Tremolos

Three or four-note fingered tremolos on stopped pitches are frequently called for in all parts. Here is an example of a three-note tremolo from the viola line in mm. 27–8:

The boxed figure at the start of m. 27 shows the exact pitches (in order) and rhythm which should be repeated throughout the tremolo; the time-value above the box indicates the exact rhythmic length of the tremolo; the three horizontal lines to the right of the box give a visual impression of the duration of the tremolo and its ‘approximate’ speed (i.e. 3 lines indicate approximately a 32nd-note [or demisemiquaver] speed, which corresponds to the 32nd-note triplet in the initial box); in addition, slurring is accurately shown.

In m. 28 the continued horizontal lines indicate that the exact tremolo pattern previously indicated should continue (unless otherwise stated), with time-values shown above each corresponding block of lines and accurate slurs shown once again.

In addition, here is an example of a four-note tremolo from the viola line in mm. 10–11:

On this occasion there are four horizontal lines to the right of the initial box, indicating an ‘approximate’ 64th-note (or hemidemisemiquaver) speed, which corresponds to the 64th-note figure in the initial box. Thus the ‘speed’ of this tremolo should, at least in theory, be marginally quicker than that of the viola tremolo from mm. 27–8 shown in the previous example. Of course in practice common sense should prevail and performers should find a musical way of making these gestures work.

This method of notating tremolos with more than two notes differentiates from Luciano Berio’s perhaps more standardised method of notating similar techniques (i.e. showing stemless noteheads in a box and a continuous arrow for the duration of the tremolo). This differentiation is to enable the exact time-value, exact slurring and relative speed of the tremolo to be more accurately shown.
Bowing

The following shorthand abbreviations are used to indicate different string bowing techniques employed within this movement:

<table>
<thead>
<tr>
<th>Full Name of Technique</th>
<th>Shorthand</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>sul ponticello</td>
<td>sul pont. or sp</td>
<td>bowed close to the bridge</td>
</tr>
<tr>
<td>sul tasto</td>
<td>st</td>
<td>bowed over the fingerboard</td>
</tr>
<tr>
<td>molto sul ponticello</td>
<td>msp</td>
<td>bowed very close to the bridge (half-bowed on the bridge)</td>
</tr>
<tr>
<td>molto sul tasto</td>
<td>mst</td>
<td>bowed over the fingerboard (very close to where the strings are stopped)</td>
</tr>
<tr>
<td>flautando</td>
<td>flau.</td>
<td>bowed near the fingerboard to obtain a ‘flute-like’ quality (often interchangeable with sul tasto)</td>
</tr>
</tbody>
</table>

Bow Mutations

Mutations from one bowing position to another within a specific timeframe are also called for, as shown in this example from the second violin line in mm. 178⁴–179⁵:

In this instance the arrow indicates a mutation from sul ponticello to sul tasto within the timeframe of a minim.

Rhythm & Tuplets

The quintuplet rhythm is a prominent motivic feature within this movement. A motif based on a quintuplet rhythm is first present in the viola at the start of the movement’s exposition section as shown in the following example from m. 2:
Tuplets Showing Ratios

Tuplets showing mathematical ratios (e.g. 9:8, 10:8 etc...) are also employed throughout this movement. When the movement first reaches its recapitulation section, the quintuplet motif shown above mutates into a 10:8 tuplet, as shown in the following example from the viola line in m. 170:

The beams on this rhythm are grouped as five sets of two semiquavers – effectively written as double the speed of the quintuplet in m. 2 with twice as many notes).

Nested Tuplets

Nested tuplets (i.e. a tuplet within a tuplet) are also employed in this section. This first occurs in the second violin line in m. 183 where a triplet is nested within a 10:8 tuplet as follows:

Long Quintuplet

The quintuplet motif from m. 2 later evolves into what might be described as a ‘long quintuplet’ – a set of five equal rhythms in the timeframe of four minim (or a ‘breve’). Overleaf is a matrix which demonstrates this rhythmic idea in 4/2 time; firstly as a one-part rhythmic motif grouped according to a breve, semibreve, minim and crotchet beat respectively; secondly as a two-part rhythmic motif adding an off-beat minim quintuplet with the same set of rhythmic groupings:
Long Quintuplet Matrix

#1: One-part rhythmic motif based on a minim quintuplet

Basic Rhythm on a Single Breve Beat

Identical Rhythm on Two Semibreve Beats

Identical Rhythm on Four Minim Beats

Identical Rhythm on Eight Crotchet Beats

#2: Two-part rhythmic motif adding an off-beat minim quintuplet

Basic Rhythm on a Single Breve Beat

Identical Rhythm on Two Semibreve Beats

Identical Rhythm on Four Minim Beats

Identical Rhythm on Eight Crotchet Beats
The one-part long quintuplet idea first occurs in m. 34 (with all four instruments homophonic to one another and playing harmonics) as shown in the following first violin line (resultant pitches shown):

The same line could have been simplified and notated as a ‘long quintuplet’ in the following way:

The two-part rhythmic idea first occurs in m. 35 as shown in the following reduction of both violin lines:

Again, the same lines could have been simplified as follows:

At a first glance it may well appear that the latter method of notating both examples above is the clearest and easiest to follow. However, the reason for grouping these long quintuplets according to the minim beat in each bar (rather than one long breve beat) is to help the performers to keep track of the basic minim pulse in each bar (i.e. if one is trying to count five equal rhythms in the timeframe of four relatively slow minim beats it can be very difficult to actually stay in time!). This method of notating long quintuplets is particularly helpful in bars which superimpose this rhythmic idea with more conventional rhythms (e.g. in mm. 41–45 long quintuplet rhythms are combined with regular quavers and crotchet/minim triplets).
Atmospheric, Sustained  \( \text{mojo \ express.} \)

Urban Wilderness #1: “Apathetic Machines”
Intense, Articulate

\( \text{e} = c.144 \)
Vln. I
Vln. II
Vla.
Vc.

mp e espress.

mp
espress.

espress.

IV Bartók pizz.

mp

pizz.
Atmospheric, Sustained

\( \text{C} \quad \text{d} = \text{c.66} \quad \text{arco} \)

- Vln. I
- Vln. II
- Vla.
- Vc.

- \( f \)
- \( f \)
- \( f \)
- \( f \)

- \( \text{sffz gliss. nat.} \)
- \( \text{fff} \)
- \( \text{fff} \)

- \( \text{Atmospheric, Sustained} \)
- \( \text{}\text{molto espress.} \)

- \( \text{Vln. I} \)
- \( \text{Vln. II} \)
- \( \text{Vla.} \)
- \( \text{Vc.} \)

- \( \text{sul pont.} \)
- \( \text{sul pont.} \)
- \( \text{sul pont.} \)

- \( \text{Actual pitch} \)
- \( \text{fff} \)

- \( \text{pizz. l.v.} \)
- \( \text{pizz. l.v.} \)

- \( \text{pp} \)
- \( \text{pp} \)

- \( \text{pp} \)
- \( \text{pp} \)

- \( \text{pp} \)

- \( \text{pp} \)
- \( \text{pp} \)
Intense, Sustained (\( \leq \))

- Vln. I
- Vln. II
- Vla.
- Vc.

- H

- \( \text{cantabile} \)

\( \text{p} \) e poco a poco cresc.

\( \text{p} \) e poco a poco cresc.

\( \text{p} \) e poco a poco cresc.

\( \text{p} \) e poco a poco cresc.
Atmospheric, Sustained

\( \text{Atmospheric, Sustained} \)

\[ j \approx 66 \]

113

115

118

121

124

127

130

133

136
Melancholy, Colouristic, Sustained

\( \text{\(d\)} = \text{c.63} \)

#2 "Utopian Mirror"

Violin I

Violin II

Viola

Violoncello

\((d=) \) sempre

Vln I

Vln II

Vla

Vc.
Subdued but Fluid & Expressive
($=c.52$)
Poco Allargando

Gentler, with Greater Sensitivity

\( \frac{7}{6} \)
(Resultant pitches)

\( \text{Vln I} \)

\( \text{Vln II} \)

\( \text{Vla} \)

\( \text{Vc.} \)

\( \text{mp} \)

\( \text{mf, cantab.} \)

\( \text{e dolciss.} \)

\( \text{p e dolciss.} \)

\( \text{p e dolciss.} \)

\( \text{p e dolciss.} \)
Radiant & Very Colouristic

\[ \dot{=} c.50 \]

\([2\dot{\text{J}}+\text{3a}]\)

Vln I

Vln II

Vla

Vc.

Harmonic Arpeggio:
gliss. across the natural harmonic nodes
poco a poco rall.

\[2\frac{1}{2} + 3\frac{3}{4}\]

\begin{align*}
\text{Vln I} & : \quad \text{mp}\sp\text{mst}\sp\text{msp} \\
\text{Vln II} & : \quad \text{mst}\sp\text{sp}\sp\text{msp} \\
\text{Vla} & : \quad \text{sp}\sp\text{mp}\sp\text{mst}\sp\text{msp} \\
\text{Vc.} & : \quad \text{sp}\sp\text{mst}\sp\text{msp} \\
\end{align*}

\[2\frac{1}{2} + 3\frac{3}{4}\]
Melancholy, Colouristic, Sustained,
Slower and more subdued than the first section

\( \text{\( \frac{j}{=} \) } \text{c.50} \)

Vln I
Vln II
Vla
Vc.

(Vln I
Vln II
Vla
Vc.

( sul pont. sempre
sul pont. sempre
sul pont.
(sul pont.

(Vln I
Vln II
Vla
Vc.

(IV
pp
pp

(Vln I
Vln II
Vla
Vc.

(3
IV
IV

(Vln I
Vln II
Vla
Vc.

(10:8
10:8
10:8

(Vln I
Vln II
Vla
Vc.

(sul tasto
sul tasto
sul tasto
sul tasto

(Vln I
Vln II
Vla
Vc.

(IV
harm.
(Vln I
Vln II
Vla
Vc.

(Vln I
Vln II
Vla
Vc.

(pp)

Tranquil & Very Colouristic

\( \text{ppp leggero e dolciss.} \)

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.

Undulating tremolo

pp leggero e dolciss.

Timbral trills

ppp leggero e dolciss.
“Ynys Afallon”
i gôr SSAATTBB digyfeilian

GEIRIAU: T. GWYNN JONES
CYFANSODDWR: GARETH OLUBUNMI HUGHES
Poems, novels and plays based on Celtic and Arthurian mythology have fascinated me for considerable time and much of my recent art music has been based on or inspired by their fables in one way or another.

*Ynys Afallon (Isle of Avalon)* is a mixed 8-voice choral work based on a selection from T. Gwynn Jones’s poem *Ymadawiad Arthur (Arthur’s Departure)*, which won the chair in the 1902 Welsh National Eisteddfod. The poem depicts the death of King Arthur in Welsh mythology – when Arthur departs to the Isle of Avalon where he dies.

The work is set to three well-known verses from the poem: the first verse is set to a slow, atmospheric and celestial harmonisation; the second verse is set polyphonically and gradually builds in intensity; the third verse is set to a broad, powerful and majestic climax and the work ends with a tranquil recapitulation of material from the first verse before fading away into nothingness.
Nodyn Rhaglen

Mae cerdd, nofelau a dramâu yn seiliedig ar fytholeg Geltaidd ag Arthuraidd wedi hudoli fi ers cryn amser ac mae llawer o fy ngerddoriaeth gelfydd ddiweddar wedi ei seilio arni neu ei ysbydoli ganddi mewn rhyw ffordd neu’r llall.


Mae’r gwaith wedi ei osod i dri phennill adnabyddus o’r gerdd: mae’r pennill cyntaf wedi ei osod i gydgordio araf, atmosfferig, nefol; mae’r ail bennill wedi ei osod yn bolyffonig ac yn adeiladu yn raddol mewn dwyster; mae’r trydydd pennill wedi ei osod i uchafbwynt eang, pwerus, mawreddog ac mae’r gwaith yn gorffen gydag ailddatganiad heddychlon o ddefnydd y pennill cyntaf cyn distawi a diflannu.
“Ynys Affallon”
i gôr SSAATTBB digyfeilian

[Detholiad o’r gerdd “Ymadawiad Arthur” a enillodd y gadair yn Eisteddfod 1902]
[Mae’r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes

“Draw dros y don mae bro dirion nad ery
Cwyn yn ei thir, ac yno ni thery
Na haint na henaint fyth mo’r rhai hynny
A ddêl i’w phur, rydd awel, a phery
  Pob calon yn hon yn heini a llon,
Ynys Affallon ei hun sy felly.

“Yn y fro ddedwydd mae henfreuddwydion
A fu’n esmwytho ofn oesau meithion;
Byw yno byth mae pob hen obeithion,
Yno, mae cynnydd uchel amcanion;
  Ni ddaw fyth i ddeifio hon golli fffydd,
Na thro cywilydd, na thorthi calon.

“Yno, mae tân pob awen a gano,
Grym, hyder, awch pob gŵr a ymdrecho;
Ynni a ddwg i’r neb fynn ddiwygio,
Sylfaen yw byth i’r sawl fynn obeithio;
  Ni heneidiwn tra’n noddo—mae gwiw foes
Ag anadl einioes y genedl yno!”

[“Ynys Affallon ei hun sy felly.”]
“Ynys Afallon” ("Isle of Avalon")
for SSAATTBB choir a cappella

[A translated selection from the poem “Ymadawiad Arthur” ("Arthur’s Departure") which won the chair in the 1902 Welsh National Eisteddfod]
[The poem depicts the death of King Arthur in Celtic Mythology]

Original Welsh-Language Words: T. Gwynn Jones
English-Language Translation: Gareth Olubunmi Hughes
Composer: Gareth Olubunmi Hughes

“Over the wave lies a land, gracious, that
Laments not in its earth, where no one endures
Disease nor old-age, ever whilst present
And sweet its pure, free breeze, and
Every heart which is here stays healthy and bright,
Avalon itself emerges.

“In the blessed vale exist ancient dreams
That will soothe the fears of endless ages;
Kept alive the mythical longings,
There, ambitions are magnified;
Never damaged, never touched by faithlessness,
Nor shamefulness, nor heartlessness.

“There, burns fire for poetic spirits,
Force, power, passion to those who endeavour;
Energy brought to amend inhibitions,
Eternal foundations for lasting hopes;
Where ageing does not exist—one’s worthy peers
And lifelong breath of the nation is here!”

[“Avalon itself has faded.”]
Cyngor ar y Rhannau Lleisiol

Yn ogystal i’r geiriau o’r gerdd, ceir gofyn am y dair llafariaid seinegol ganlynol yn y sgôr:

<table>
<thead>
<tr>
<th>Sillaf Gymraeg</th>
<th>Enghraifft o air Cymraeg yn defnyddio’r sillaf</th>
<th>Sillaf Saesneg Gyfatebol</th>
<th>Enghraifft o air Saesneg yn defnyddio’r sillaf</th>
<th>Symbol Seinegol Rhyngwladol Gyfatebol</th>
</tr>
</thead>
<tbody>
<tr>
<td>à</td>
<td>tân</td>
<td>ah</td>
<td>arm</td>
<td>α</td>
</tr>
<tr>
<td>i</td>
<td>ni</td>
<td>ee</td>
<td>see</td>
<td>i</td>
</tr>
<tr>
<td>ŵ</td>
<td>gŵr</td>
<td>oo</td>
<td>too</td>
<td>u</td>
</tr>
</tbody>
</table>

Mae geiriau o’r gerdd wedi eu nodiadi yn blaen. Fodd bynnag, mae’r llafariaid seinegol uchod wedi eu nodiadi gyda llythrennau *italaidd*, fel y dangosir yn y llinell alto ganlynol o m. 21 yn y sgôr:

Guidance on the Vocal Parts

In addition to the text from the poem, the following three phonetic vowel sounds are called for in the score:

<table>
<thead>
<tr>
<th>Welsh-language syllable</th>
<th>Example of Welsh-language word using this syllable</th>
<th>Equivalent English-language syllable</th>
<th>Example of English-language word using this syllable</th>
<th>Equivalent International Phonetic Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>à</td>
<td>tân</td>
<td>ah</td>
<td>arm</td>
<td>α</td>
</tr>
<tr>
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<td>ni</td>
<td>ee</td>
<td>see</td>
<td>i</td>
</tr>
<tr>
<td>ŵ</td>
<td>gŵr</td>
<td>oo</td>
<td>too</td>
<td>u</td>
</tr>
</tbody>
</table>

Text from the poem is notated in plain text. However, the above phonetic vowel sounds are notated in *italics*, as illustrated in the following alto line from m. 21 in the score:
“Ynys Afallon”
i gôr SSAATTBBB digyfeiliant

[Detholiad o’r gerdd “Ymadawiad Arthur’ a enillodd y gadair yn Eisteddfod 1902]
[Mae’r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes
Warm, Expressive \( \dot{=} c.60 \)

I \( mf \) in the foreground

Sop. I

\( \text{mf} \)
I

S

II

am-canon;

uch-elon am-canon;

cyn-nydd uch-elon am-canon;

Yn-o, mae cyn-nydd uch-elon am-canon;

Yn-o, mae cyn-nydd uch-elon am-canon;

cyn-nydd uch-elon am-canon;

Yn-o, mae cyn-nydd uch-elon am-canon;

uch-elon am-canon; Yn-o, mae cyn-nydd uch-elon am-canon;

can-ion; Yn-o, mae cyn-nydd uch-elon am-canon;
poco a poco allargando

Yn-o, mae cyn-nydd uch-el am-can-ion;
Yn ni a ddwg i'r neb fynn ddiwygio,

Sylfaen yw byth i'r sawl fynn o beithio;

Yn ni a ddwg i'r neb fynn ddiwygio,

Sylfaen yw byth i'r sawl fynn o beithio;
Steady, Atmospheric, Tranquil

\( \dot{\text{J}} = \text{c.72} \)

\( \text{pp } e \text{ espress.} \)

Steady, Atmospheric, Tranquil

\( \dot{\text{J}} = \text{c.72} \)
GARETH OLUBUNMI HUGHES & T. GWYNN JONES

“Ynys Afallon” ("Isle of Avalon")

for SATB singers & pianoforte
Poems, novels and plays based on Celtic and Arthurian mythology have fascinated me for considerable time and much of my recent art music has been based on or inspired by their fables in one way or another.

Ynys Afallon (Isle of Avalon) is a work for mixed 4-voice choir with pianoforte accompaniment and is based on a selection from T. Gwynn Jones’s poem Ymadawiad Arthur (Arthur’s Departure), which won the chair in the 1902 Welsh National Eisteddfod. The poem depicts the death of King Arthur in Welsh mythology – when Arthur departs to the Isle of Avalon where he dies.

The work is set to four well-known verses from the poem: the first verse is set to a slow, atmospheric and celestial harmonisation; the second verse starts polyphonically and gradually builds in intensity; the third verse is set to a broad, powerful and majestic climax; the fourth verse is set to a mysterious, dreamlike ambience and the work ends with a tranquil recapitulation of material from the first verse before fading away into nothingness.
“Ynys Afallon” (“Isle of Avalon”)

[A translated selection from the poem “Ymadawiad Arthur” (“Arthur’s Departure”) which won the chair in the 1902 Welsh National Eisteddfod]
[The poem depicts the death of King Arthur in Celtic Mythology]

Original Welsh-Language Words: T. Gwynn Jones
English-Language Translation: Gareth Olubunmi Hughes
Composer: Gareth Olubunmi Hughes

“Over the wave lies a land, gracious, that
Laments not in its earth, where no one endures
Disease nor old-age, ever whilst present
And sweet its pure, free breeze, and
    Every heart which is here stays healthy and bright,
Avalon itself emerges.

“In the blessed vale exist ancient dreams
That will soothe the fears of endless ages;
Kept alive the mythical longings,
There, ambitions are magnified;
    Never damaged, never touched by faithlessness,
Nor shamefulness, nor heartlessness.

“There, burns fire for poetic spirits,
Force, power, passion to those who endeavour;
Energy brought to amend inhibitions,
Eternal foundations for lasting hopes;
    Where ageing does not exist—one’s worthy peers
And lifelong breath of the nation is here!”

In the distance, a mirage
Inhalation, whispered somewhat,
Scattered voice; from the winding lake
Desert, spread a grey-white fog;
Slowly withdrawing,
And there the ship melts underneath,
Withheld; like an image,
In the fog it disappears.

[“Avalon itself has faded.”]
“Ynys Afallon” ("Isle of Avalon")

[A translated selection from the poem “Ymadawiad Arthur” ("Arthur’s Departure") which won the chair in the 1902 Welsh National Eisteddfod]

[The poem depicts the death of King Arthur in Celtic Mythology]

Atmospheric, Celestial

Soprano

Alto

Tenor

Bass

Pianoforte

Atmospheric, Celestial

Soprano

Alto

Tenor

Bass

Pianoforte

Over the wave lies a land, gracious, that La - ments not in its earth, where

Original Welsh-Language Words: T. Gwynn Jones
English-Language Translation: Gareth Olubunmi Hughes
Composer: Gareth Olubunmi Hughes
no one endures Disease nor old age, ever whilst present

And dolciss.
sweet its pure, free breeze, and

dolciss.
And sweet its pure, free breeze, and

And sweet its pure, free breeze, and
Every heart which is here stays healthy and bright.
In the blessed vale exist ancient dreams.

That will soothe the fears of endless ages.

That will keep alive the mythical longings.

That will keep alive the mythical longings.
There, ambitions are magnified.

There, never damaged, never touched by faithlessness,

Nor shamefulness,
nor heart less ness.

There, burns fire for poet ic spir its, Force, pow er, pas sion to those who en dea vour;
sprechgesang

a mir-age

whis-pered some-what

sprechgesang

a mir-age

whis-pered some-what

In the dis-tance

la-ba-la- tion,

P

tun.

In sprechgesang the dis-tance, -

In ha-la-

tion,-

P

tun.

from the wind-ing lake

P

tun.

sprechgesang

tun.

fa-scinated voice;

voice;

De-sert, spread,

De-sert, spread

from the wind-ing lake

P

tun.
- drawing, ship melts With - held;

- drawing, ship melts With - held;

- And there the ship

- melts under - neath,

- an image, In the fog it dis - appears.

- an image, In the fog it dis - appears.

- an image, In the fog

- image, an image, In the fog

- image, an image, In the fog

- image, an image, In the fog

- image, an image, In the fog
Nodyn Rhaglen

Mae cerddi, nofelau a dramâu yn seiliedig ar fytholeg Geltaidd ag Arthuriaidd wedi fy hudoli ers cryn amser ac mae llawer o fy ngerddoriaeth gelydd ddiweddar wedi ei seilio arni neu ei ysbyrdoli ganddi mewn rhyw ffordd neu’r llall.


Mae’r gwaith wedi ei osod i dri phennill adnabyddus o’r gerdd: mae’r pennill cyntaf wedi ei osod i gydgordio araf, atmosfferig, nefol; mae’r ail bennill yn dechrau yn bolyffonig ac yn adeiladu yn raddol mewn dwyster; mae’r trydydd pennill wedi ei osod i uchafbwynt eang, pwerus, mawreddog; mae’r pedwerydd pennill wedi ei osod i awyrgylch dirgel breuddwydiol ac mae’r gwaith yn gorffen gydag ailddatganiad hedychlon o ddefnydd y pennill cyntaf cyn distawi a diflannu.
“Ynys Afallon”

[Detholiad o’r gerdd “Ymadawiad Arthur” a enillodd y gadair yn Eisteddfod 1902]
[Mae’r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes

“Draw dros y don mae bro dirion nad ery
Cwyn yn ei thir, ac yno ni thery
Na haint na henaint fyth mo’r rhai hynny
A ddêl i’w phur, rydd awel, a phery
  Pob calon yn hon yn heini a llon,
Ynys Afallon ei hun sy felly.

“Yn y fro ddedwydd mae hen freuddwdyion
A fu’n esmwytho ofn oesau meithion;
Byw yno byth mae pob hen obeithion,
Yño, mae cynnydd uchel amcanion;
  Ni ddaw fyth i ddeifio hon golli ffydd,
Na thro cywilydd, na thorri calon.

“Yno, mae tân pob awen a gano,
Grym, hyder, awch pob gŵr a ymdrecho;
Ynni a ddwg i’r neb fynn ddiwygio,
Sylfaen yw byth i’r sawl fynn obeithio;
  Ni heneiddiwn tra’n noddo—mae gwïw foes
Ag anadl einioes y genedl yno!”

Yn y pellter, fel peraiddd
Anadliad, sibrydiad braidd,
Darfu’r llais; o drofa’u’r llyn
Anial, lleddod niwl llwydwyn;
Yn araf cyniweiriodd,
Ac yno’r llong dano a dodd,
A’i chelu; fel drychiolaeth,
Yn y niwl diflannu a wnaeth.

[“Ynys Afallon ei hun sy felly.”]
"Ynys Afallon"

[Deithiolad o'r gerdd "Ymadawiad Arthur" a enillodd y gadair yn Eisteddfod 1902]
[Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes

[Deithiolad o'r gerdd "Ymadawiad Arthur" a enillodd y gadair yn Eisteddfod 1902]

"Ynys Afallon"

[Deithiolad o'r gerdd "Ymadawiad Arthur" a enillodd y gadair yn Eisteddfod 1902]

"Ynys Afallon"

[Deithiolad o'r gerdd "Ymadawiad Arthur" a enillodd y gadair yn Eisteddfod 1902]

"Ynys Afallon"

[Deithiolad o'r gerdd "Ymadawiad Arthur" a enillodd y gadair yn Eisteddfod 1902]
weir iodd, llong Dodd, A'i chel-w.

weir iodd, llong Dodd, A'i chel-w.

ac yn or llong

dan o a Dodd, A'i chel-w.

drych, drych

drych, drych

drych io laeth, Yu y niwl di - flan - nu a wnaeth

drych io laeth, Yu y niwl di - flan - nu a wnaeth

io laeth, drych io laeth, Yu y niwl

io laeth, drych io laeth, Yu y niwl

R.H. L.H. mp
GARETH OLUBUNMI HUGHES

“Cwyn y Gwynt” (“The Wind’s Lament”)
for Flute & Harp
inspired by Sir John Morris-Jones’s lyrical Welsh-language poem
in three short movements...

1. Llwydnos Gwynfannus (Restless Twilight)
2. Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”)
3. Breuddwyd (Dream)

Winner of the Composer’s Medal (“Tlws y Cerddor”) at the
2012 Welsh National Eisteddfod in the Vale of Glamorgan

August 2015 Revision

Full Score
Cwyn y Gwynt (The Wind’s Lament) is Hughes’s sonata for flute and harp which won the prestigious composer’s medal (“Tlws y Cerddor”) at the 2012 Welsh National Eisteddfod in the Vale of Glamorgan. The work is based, from a subjective perspective, on Sir John Morris-Jones’s well-known poem, which portrays the restless sound of wind outside of a window. The poem uses symbolism to represent tears, sadness and eventually loss and the death of a loved one.

The work is divided into the three following short movements:

1. Llwydnos Gwynfannus (Restless Twilight)
2. Galargan: “Dagrau ddaw...” (Elegy: “Tears Come...”)
3. Breuddwyd (Dream)

The first movement imagines the scene of a ‘twilight’ (which occurs prior to the night scene which is present in the poem). This is a sonic representation of the wind’s restless gust through agitated instrumental writing (comprising of tremolos and glissandi in the harp and flutter-tongues in the flute).

The second movement stands as a slow expressive nucleus to the work. This is an elegy which represents the grief and lamenting of the person described in the poem. A melody (almost like some sort of folk song) exists in the flute line.

The third movement imagines the scene of a ‘dream’. Again, this is an idea which deviates from the night scene which is present in the poem (where grief and despair prevents the person in the poem from sleeping). Here we have a representation of subconscious emotions through several chromatic arpeggios repeating in the harp and a chromatic melody in the flute.
Nodyn Rhaglen

Mae Cwyn y Gwynt yn gyfansoddiaid sydd wedi’i seilio, o raddfa destunol, ar gerdd adnabyddus Syr John Morris-Jones, sydd yn portreadu sŵn aflonydd gwynt tu allan i ffenestr. Mae’r gerdd yn defnyddio symbolaeth y gwynt i gynrychioli dagrau, tristwch ac yn y pen draw colled a marwolaeth.

I efelychu hyn mae’r gwaith wedi rhannu mewn i dri symudiad:

1. Llwynos Gwynfannus
2. Galargan: “Dagrau ddaw...”
3. Breuddwyd

Mae’r symudiad gyntaf yn dychmygu golygfa o ‘llwydnos’ (sydd yn dod cyn yr olygfa o’r nos sydd yn bresennol yn y gerdd). Yma ceir cynrychiolaeth mewn sain o’r gwynt aflonydd trwy ysgrifennu cynhyrfus (lle y gwelir sawl tremolo a glissando yn y delyn a sawl tafod ffliwt yr y ffliwt).

Mae’r ail symudiad yn seffyl fel niwelews araf, teimladwy i’r gwaith. Mae hwn yn alargan sy’n cynrychioli tristwch a hiraeth y person yn y gerdd. Alaw (bron fel rhiw fath o gân werin) sydd yn bodoli yn rhan y ffliwt.

Mae’r trydydd symudiad yn dychmygu golygfa o ‘freuddwyd’. Eto, mae hwn yn rhywbeth sydd tu hwnt i’r olygfa sydd yn bresennol yn y gerdd (lle mae tristwch a gofid y person yn y gerdd yn ei atal rhag cysgu). Yma ceir cynrychiolaeth o emosiynau isymwybodol trwy sawl arpeggio cromatig yn ailadrodd yn y delyn ac alaw gromatig yn y ffliwt.
Cwyn y Gwynt

Cwsg ni ddaw i’m hamrant heno,
Dagrau ddaw ynghynt.
Wrth fy ffenestr yn gwynfannus
Yr ochneidia’r gwynt.

Codi’i lais yn awr ac wylo,
Beichio wylo mae ;
Ar y gwydr yr hyrddia’i ddagrau
Yn ei wylltaf wae.

Pam y deui, wynt, i wylo
At fy ffenestr i ?
Dywed im, a gollaist tithau
Un a’th garai di ?

The Wind’s Lament

My eyelids bring no sleep tonight,
Teardrops come instead.
A restless gust at my window pane
Sighs and rears its head.

Raising its voice now and weeping,
It is sobbing so ;
On the glass pane it hurls its teardrops
In its wildest woe.

Why do you come, oh weeping wind
To curse my window pane ?
Tell me, have you ever felt
A loss with so much pain ?
2. Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”)
3. Breuddwyd (Dream)

Dreamlike, Tranquil, Sustained

\( \frac{3}{4} \) = c.80

molto espress. sempre

Flute

Harp

5

Fl.

Hp.

3

Fl.

Hp.

G\# LMLONNML

5

Fl.

Hp.

10.8

G\# LMLONNML

Bars 2-4

Bars 15-16

Bars 9-10

Bars 17-18

Bars 11-12

Bars 19-20

Bars 13-14

Bars 21-22

Bars 1

Bars 5-6

Bars 7-8

Bars 9-10

Bars 11-12

Bars 13-14

Bars 15-16

Bars 17-18

Bars 19-20

Bars 21-22

Bars 1

Bars 5-6

Bars 7-8
GARETH OLUBUNMI HUGHES

“Twilight Impulse”

for Clarinet, Cello & Pianoforte
Programme Note

*Twilight Impulse* is a work for clarinet, cello and pianoforte commissioned by Catrin Llinos Pointon. For this, I firstly conceived the idea of composing a work which symbolised a pre-nocturnal time of day and the transition from twilight to dusk to night, as well as the transformation which occurs in natural ambience and the state of wildlife during this period.

A source of inspiration for this idea was my fascination with the owl – I was first drawn to this creature when I discovered its significance in the Celtic mythological fable of *Blodeuwedd* – the conjured flower maiden who is transformed into an owl for all eternity as punishment for her sin.

However, *Twilight Impulse* explores the plight of the common European tawny owl in its natural environment rather than in any sort of a magical or mythological sense. This is a nocturnal creature which begins its daily plight as day fades and the work symbolises the transition in the natural environment during this period – whilst most birds are ending their daily cycles, winding up their chores and sleeping, one, in particular, is beginning its nocturnal cycle – I describe this as its “*Twilight Impulse*”!
Dedicated to Catrin, Sam & Daniel
“Cwyn y Gwynt” Tair Cân yn Seiliedig ar Farddoniaeth Syr John Morris-Jones

Wedi Sgorio i Lais Alto, Feibraffôn a Sielo mewn tri symudiad byr...

1. Gwylltineb (Abstract)
2. Galargan
3. Breuddwyd (Abstract)

“The Wind’s Lament” Three Songs Based on the Poetry of Sir John Morris-Jones

Scored for Alto Voice, Vibraphone & Violoncello in three short movements...

1. Wilderness (Abstract)
2. Elegy
3. Dream (Abstract)
Programme Note

*Cwyn y Gwynt (The Wind’s Lament)* is a composition which is based, from a subjective perspective, on Sir John Morris-Jones’s well-known poem, which portrays the restless sound of wind outside of a window. The poem uses symbolism to represent tears, sadness and eventually loss and the death of a loved one.

The work is divided into the three following short movements:

1. “Gwylltineb” (“Wilderness”, [Abstract])
2. “Galargan” (“Elegy”)
3. “Breuddwyd” (“Dream”, [Abstract])

   The first movement imagines a twilight scene (which occurs prior to the night scene which is present in the poem). This is a sonic representation of the wind’s restless gust through agitated instrumental writing (complemented by chromatic, melismatic writing in the voice, which is based on a selection of symbolic words and sentences from the poem).

   The second movement stands as a slow expressive nucleus to the work. This is an elegy which represents the grief and lamenting of the person described in the poem. A melody based on the verses in the poem (almost like some sort of folk song) exists in the vocal line.

   The third movement imagines the scene of a ‘dream’. Again, this is an idea which deviates from the night scene which is present in the poem (where grief and despair prevents the person in the poem from sleeping). Here we have a representation of subconscious emotions through several chromatic arpeggios repeating in the vibraphone and cello and a chromatic, melismatic melody returning to the voice.
Nodyn Rhaglen

Mae Cwyn y Gwynt yn gyfansoddiad sydd wedi’i seilio, o raddfa destunol, ar gerdd adnabyddus Syr John Morris-Jones, sydd yn portreadu sŵn aflonydd gwynt tu allan i ffenestr. Mae’r gerdd yn defnyddio symbolaeth y gwynt i gynrychioli dagrau, tristwch ac yn y pen draw colled a marwolaeth.

I efelychu hyn mae’r gwaith wedi rhannu mewn i dri symudiad:

1. Gwylltineb (Abstract)
2. Galargan
3. Breuddwyd (Abstract)

Mae’r symudiad gyntaf yn dychmygu golygfâ o lwydnos (sydd yn dod cyn yr olygfâ o’r nos sydd yn bresennol yn y gerdd). Yma ceir cynrychiolaeth mewn sain o'r gwynt aflonydd trwy ysgrifennu cynhyrfus (lle y gwelir alaw gromatig, melismatig yn y llais sydd yn seiliedig ar ddetholiad o eiriau a brawddegau arwyddol yn y gerdd).

Mae’r ail symudiad yn sefyll fel niwclews araf, teimladwy i’r gwaith. Mae hwn yn alargan sy’n cynrychioli tristwch a hiraeth y person yn y gerdd. Alaw yn seiliedig ar benillion y gerdd (bron fel rhiw fath o gân werin) sydd yn bodoli yn y llinell leisiol.

Mae’r trydydd simudiad yn dychmygu golygfâ o ‘breuddwyd’. Eto, mae hwn yn rhywbeth sydd tu hwnt i’r olygfâ sydd yn bresennol yn y gerdd (lle mae tristwch a gofid y person yn y gerdd yn ei atal rhag cysgu). Yma ceir cynrychiolaeth o emosiynau isymwybodol trwy sawl arpeggio cromatig yn ailadrodd yn y feibraffôn a’r sielo ac alaw gromatig, melismatig yn dychwelyd i’r llais.
Cwyn y Gwynt

Cwsg ni ddaw i’m hamrant heno,
Dagrau ddaw ynghynt.
Wrth fy ffenestr yn gwynfannus
Yr ochneidia’r gwynt.

Codi’i lais yn awr ac wylo,
Beichio wylo mae ;
Ar y gwydr yr hyrddia’i ddagrau
Yn ei wylltaf wae.

Pam y deui, wynt, i wylo
At fy ffenestr i ?
Dywed im, a gollaist tithau
Un a’th garai di ?

The Wind’s Lament

My eyelids bring no sleep tonight,
Teardrops come instead.
A restless gust at my window pane
Sighs and rears its head.

Raising its voice now and weeping,
It is sobbing so ;
On the glass pane it hurls its teardrops
In its wildest woe.

Why do you come, oh weeping wind
To curse my window pane ?
Tell me, have you ever felt
A loss with so much pain ?
1. Gwylltineb (Abstract)

Misterioso e Agitato
d = c.72

Alto

Vibraphone

Violoncello

5

Alto

Vib.

Vc.

9

Alto

Vib.

Vc.

12

Alto

Vib.

Vc.

Sprechgesang

medium sticks, motor off

sul pont.

white notes gliss

actual pitch

single bow gliss

Cwyn y Gwynt

Cwsg ni ddaw

Cwsg ni

Cwyn y Gwynt

ddaw

white notes gliss

Cwsg ni

Cwsg ni

Cwsg ni ddaw

fff

fff

pp

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni

Cwsg ni

Cwsg ni ddaw

Cwyn y Gwynt

Cwsg ni
Lento Sostenuto
\( \text{\textit{p}} \)

2. Galargan

\( \text{\textit{pp}} \)

Alto

Vibraphone

Violoncello

Cwag ni ddaw i'm ham-rant he-no, Dag-rau ddaw yng-

soft sticks,

motor on at slow/moderate speed

hynt.

With fy ffe-nes-tr

[fe-nes-tar]

Sprechgesang

yn gwyn-fan-nus Yr och-nei-dia'r gwynt.

p
Alto 

Vib. 

Vc. 

11 mp

Alto

Codî’iais___ yn awr ac wy lo,

Vib.

Vc.

13 mp

Alto

Bei chio wy lo mae;

Vib.

Vc.

15 Sprechgesang

Alto

Ar y gwy dr yr hyr ddia’i ddag rau

Vib.

Vc.

17 Sprechstimme

Alto

yn ei wyll taf wae gliss.

Vib.

Vc.

sul pont.
19
Alto
Vib.
     \pam\ppp\emph{misterioso}
Vc.

22
Alto

\textit{wynt, i wy-lo At fy ffe-nes-tr i?}
Vib.
Vc.

25
\textit{Sprechgesang}
\textit{mp}

Alto
Dyw-ed \textit{im, a goll-aist ti-thau}
Vib.

27
Alto

Un-a\text{th}_{-}\text{gar-rai}_{-}\text{di?}
Vib.
Vc.

\textit{arco}
3. Breuddwyd (Abstract)

Sostenuto Molto e Tranquillo
\( \frac{\dot{\jmath}}{=\text{c.80}} \)

Alto

Vibraphone

Violoncello

soft sticks, motor off

pp
e flautando espress.

port.

actual pitch

5
“Iâr fach yr haf” & “Y Gwynanod”

Dwy gân yn seiliedig ar farddoniaeth Syr John Morris-Jones wedi eu sgorio i soprano, ffliwt/piccolo a pianoforte

“The Butterfly” & “The Seagulls”

Two songs based on the poetry of Sir John Morris-Jones scored for soprano, flute/piccolo & pianoforte
Programme Note

This work is a lively setting of two well-known lyrics by Sir John Morris-Jones – “Iâr fach yr haf” (“Butterfly”, which is a translation of Heinrich Heine’s “Der Schmetterling”) and “Y Gwylanod” (“The Seagulls”) – for soprano, flute/piccolo and pianoforte.

Butterfly starts with a looping ostinato pattern in the flute and piano (symbolising the butterfly’s hovering flight) before the vocal line enters, singing the first verse and then adding lines of melismatic writing.

There is a change in musical character in the second verse (which sees a first reference to the nightingale and the “silent evening star”), where the music is slower and more relaxed but includes sudden birdsong-like flourishes, which symbolise the nightingale’s call.

The third and final verse is a recapitulation of musical material in the first verse before a short coda section.

The Seagulls is lively, colourful and uses rhythmic syncopation throughout. The piccolo is used to symbolise the high-pitched cry of seagulls at the seashore, as described in the poem.

Again, the second verse sees a change in musical character (which represents a flashing “gleam of sunlight” and a vision of the gulls “spinning swiftly on their wings” in the distance), where the music is less colourful and more relaxed.

The final verse is a very colourful recapitulation of the first verse and ends with the voice singing above a brilliant flourish of arpeggiation in the piano line.
Nodyn Rhaglen

Mae’r gwaith hwn yn osodiad bywiog o ddwy delyneg adnabyddus gan Syr John Morris-Jones – “Iâr fach yr haf” (sydd yn gyfieithiad o “Der Schmetterling” gan Heinrich Heine) ac “Y Gwylanod” – i soprano, ffliwt/piccolo a pianoforte.

Mae Iâr fach yr haf yn dechrau gyda phatrwm ostinato yn ailadrodd yn y ffliwt a'r piano (sy’n arwyddol o haid y iâr fach yr haf) cyn i’r llinell leisiol ymuno a chanu’r pennill cyntaf cyn adio llinellau o ysgrifennu melismatig.

Mae yna newid mewn cymeriad cerddorol yn yr ail bennill (lle y gwelir cyfeirnod gyntaf i’r eos a “tawel seren yr hwyr”). Mae’r gerddoriaeth yn fwy araf a llaes ond yn cynnwys rhannau blodeuog sydyn sy’n efelychu cân yr eos.

Mae’r pennill olaf yn ailddatganiad o’r defnydd cerddorol yn y pennill cyntaf cyn y clywir coda byr i’r gân.

Mae’r gosodiad o Y Gwylanod yn fywiog, lliwgar ac yn defnyddio trawsacenion rhythmig. Mae’r piccolo yn cael ei ddefnyddio i efelychu cri’r wylan ar lan y môr, fel y disgrifiwyd yn y gerdd.

Eto, mae yna newid mewn cymeriad cerddorol yn yr ail bennill (sy’n cynrychioli golau heulwen “ddisglair wyn” a golwg o’r gwylanod yn “troelli’n ebrwydd ar yr adain” yn y pellter), lle mae’r gerddoriaeth yn llai lliwgar ac yn fwy llaes.

Mae’r pennill olaf yn ailddatganiad hynod o lliwgar o’r pennill cyntaf ac yn y diweddglo fe glywir y llais yn canu uwchben llinell piano blodeuog, disglair.
Der Schmetterling...

Der Schmetterling ist in die Rose verliebt,
Umflattert sie tausendmal,
Ihn selber aber goldig zart
Umflattert der liebende Sonnenstrahl.

Jedoch, in wen ist die Rose verliebt?
Das wüßt' ich gar zu gern.
Ist es die singende Nachtigall?
Ist es der schweigende Abendstern?

Ich weiß nicht, in wen die Rose verliebt;
Ich aber lieb' euch all:
Rose, Schmetterling, Sonnenstrahl,
Abendstern und Nachtigall.

The Butterfly...

The Butterfly is in love with the Rose
And hovers around her alway,
But a golden Sunbeam loves him again,
And flutters around him all day.

But tell me, with whom is the Rose in love?
That would I know soonest by far;
Or is it the singing Nightingale?
Or the silent Evening Star?

I know not with whom is the Rose in love;
But I love you all as ye are:
The Butterfly, Sunbeam, and Nightingale,
The Rose, and the Evening Star.

Original German-Language Words: Heinrich Heine (1797-1856)
Welsh-Language Translation: Sir John Morris-Jones (1864-1929)
English-Language Translation: Kate Freiligrath Kroeker (1845-1904)
Composer: Gareth Olubunmi Hughes (1979-)

1. Iâr fach yr haf

[Cyfieithiad o delyneg y barod Almaenaidd Heinrich Heine]

Leggiero Sempre

$\text{\textdaggerleft} = \text{c.112}$

Soprano

Flute

Pianoforte

with light sustain pedalling

3

Sop.

Fl.

Pfte.

Mae

5

Sop.

Fl.

Pfte.

iâr fach yr haf yn ca - - ru'r rhos,

A
7 Sop.

hof ran o'i gylch y bydd, A'i

9 Sop.

cha ru hi-thau, a hof ran o'i chylch Mae pel-

11 Sop.

y dryn o dyw yyn dydd,
19
Sop.

ca ru'r rhos, A hof ran o'i gylch y

Fl.

21
Sop.

bydd, A'i charu hi thau, a

Fl.

23
Sop.

hof ran o'i chylch Mae pel y dryn o dyw yn

Fl.

Pfte.

Pfte.
Un poco meno mosso

Sop.  
Fl.  
Pfte.

Un poco meno mosso

Sop.  
Fl.  
Pfte.

Sop.  
Fl.  
Pfte.
Ond pwy aeth à serch y gwr -

i dogros?

Mi gar wn pe dwe-dai a'i gliss.

gwyr;

Ai'r e - os a gân ei
mel-ys gaine, Ai taw-el ser-en yr hwy?
Ond pwy aeth â serch y gwr -

---
i dog ros?

---

garwn pe dwe dai a'i gŵyr. Aŵr__
ngha-lon ni wyr pwy yw car-iad y rhos, Ond
ca-ru'r wyf fi, fe'i gwyr. Y
rhos, a'r pel y dryn, ac iâr fach yr haf, A'r
Sop.
e - o s, a s e r - e n y r h w y r

Fl.

Pfte.

mp
Y Gwylanod

Rhodio glan y môr yr oeddwn,
   Meddwl fyth amdanat ti;
Hedai cwmwl o wylanod
   Buain llwyd uwchben y lli.

Troelli’n ebrwydd ar yr adain
   Wnaeth yr adar llwyd-ddu hyn;
Yn y fan, yng ngolau’r heulwen,
   Gwelir hwynt yn ddisglair wyn.

Bu fy nyddiau gynt yn llwydaidd,
   A heb lewych yn y byd;
Twynnodd gwawl dy gariad arnynt –
   Gwyn a golau ŷnt i gyd.

The Seagulls

I was strolling on the seashore,
   Mind fixated all on you;
Then a cloud of seagulls emerged,
   Grey above the coast they flew.

Spinning swiftly on their [spanned] wings
   Did these grey-black birds in flight;
In the spot, a gleam of sunlight
   Flashing bright in shining-white.

Once my days were greyish-dull
   And lacked the lustre of this world;
Then your radiant love shone on them –
   Every moment, radiance hurled!
Rhodio glany mor yr oeddwn,
Wnaeth yr a - dar llwyd - ddu hyn;

Yn y fan, yng ngo lau'r heul - wen,

Gwe lir - hwynt yn ddis glair - wyn.
Sop.

Picc.

Pfte.

50

Sop.

Picc.

Pfte.

52

Sop.

Picc.

Pfte.

Wnaeth yr a dair llwydd ddu hyn;
More articulate (Tempo primo)

with light sustain pedalling
Very Colourful

Sop.

Picc.

Pfte.

80

Sop.

Picc.

Pfte.

82

Sop.

Picc.

Pfte.

Very Colourful

Bu______ fy nydd ______ iau

3
Sop.  gynt________ yn llwyd    aidd,    A________ heb_ lew    -    ych__

Picc.  

Pfte.  

---

Sop.  yn________ y byd;______

Picc.  

Pfte.  brilliante 8w____

---

Sop.  Twyn   -   -   nodd gwawl_______ dy______

Picc.  molto cresc.  

Pfte.  molto cresc.  

---
Amber on Black

for solo SATB singers a cappella

MUSIC: GARETH HUGHES
WORDS: STEPHEN BOON
Programme Note

Poet Stephen Boon is a close friend of mine, whom I met whilst a university student in London. His work draws on influences including Japanese Haiku, imagism and concrete poetry.

These influences can be seen in the work presented here. Haiku (and its shorter lived English language counterpart – imagism) can capture a moment of universal truth with an economy of language that often has an elliptical quality that does not always rely on standard syntax. Taken further in concrete poetry, the way in which the words are arranged on the page, is intended to provide meaning.

*Amber on Black* contains a set of poems which repeat a colour theme – amber set against a black background. When asked about the title for the settings in *Amber on Black*, Boon explains...

“The colour combination has an elemental resonance. In our darkest past, humans tamed fire. We were able to light the darkness. It was a fundamental step towards civilisation. As a visual metaphor, it draws on the Platonic idea of turning from the cave wall to face the fire – albeit in a much smaller and personal sense – and provides an atmosphere for this series of poems”

Of the first poem in the series, Boon further explains...

“The syntax and rhythm of the poem, particularly the third stanza, were used to evoke very personal impressions of a disquieting and unsuccessful late-night meeting as I travelled home on the over ground section of the Hammersmith and City Line... the sparks served to illuminate the difficulties I had in communicating and a fear that what was an intense relationship was temporary and like other relationships would disappear as quickly as it had come about.”

My vocal writing in *Amber on Black* is influenced by the avant-garde vocal works of György Ligeti, Luciano Berio and Karlheinz Stockhausen. The vocal lines are effectively treated as musical instruments and use a variety of extended techniques, including speaking, speech-song, whispering, murmuring, inhaling and exhaling. Non-linguistic phonetic pronunciations are also used, words from the poem are transformed and mutated and onomatopoeic effects add symbolic meaning to the sounds and gestures created.
### THE INTERNATIONAL PHONETIC ALPHABET (2005)

#### CONSONANTS (PULMONIC)

<table>
<thead>
<tr>
<th>Nasal</th>
<th>Bilabial</th>
<th>Labiodental</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Post-alveolar</th>
<th>Retroflex</th>
<th>Palatal</th>
<th>Velar</th>
<th>Uvular</th>
<th>Pharyngeal</th>
<th>Epiglottal</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>m</td>
<td>m</td>
<td>n</td>
<td>d</td>
<td>t</td>
<td>d</td>
<td>t</td>
<td>c</td>
<td>k</td>
<td>g</td>
<td>n</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>p, b</td>
<td>p, b</td>
<td>n</td>
<td>t, d</td>
<td>t, d</td>
<td>t, d</td>
<td>t, d</td>
<td>c, k</td>
<td>g, q</td>
<td>g, q</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>f, v</td>
<td>f, v</td>
<td>θ, ð</td>
<td>s, z</td>
<td>z, j</td>
<td>j, z</td>
<td>j, z</td>
<td>x, y</td>
<td>x, j</td>
<td>x, j</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>α, ß</td>
<td>α, ß</td>
<td>θ, ð</td>
<td>s, z</td>
<td>z, j</td>
<td>j, z</td>
<td>j, z</td>
<td>x, y</td>
<td>x, j</td>
<td>x, j</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Tap, Flap</td>
<td>B</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lateral approximant</td>
<td>L</td>
<td>L</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lateral flap</td>
<td>L</td>
<td>L</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Where symbols appear in pairs, the one to the right represents a modally voiced consonant, except for murmured h. Shaded areas denote articulations judged to be impossible. Light grey letters are unofficial extensions of the IPA.

#### CONSONANTS (NON-PULMONIC)

<table>
<thead>
<tr>
<th>Anterior click releases (require posterior stops)</th>
<th>Voiced implosives</th>
<th>Ejectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>θ Bilabial fricated</td>
<td>β Bilabial</td>
<td>' Examples:</td>
</tr>
<tr>
<td>Laminal alveolar fricated (“dental”)</td>
<td>d Dental or alveolar</td>
<td>p’ Bilabial</td>
</tr>
<tr>
<td>Apical (post)alveolar abrupt (“retroflex”)</td>
<td>t Palatal</td>
<td>t’ Dental or alveolar</td>
</tr>
<tr>
<td>Laminal postalveolar abrupt (“palatal”)</td>
<td>k Velar</td>
<td>k’ Velar</td>
</tr>
<tr>
<td>Lateral alveolar fricated (“lateral”)</td>
<td>S’ Uvular</td>
<td>S’ Alveolar fricative</td>
</tr>
</tbody>
</table>

#### VOWELS

- **Front**
  - Close: i, y, i
  - Near close: u, w
  - Open: a
- **Near mid**
  - Close mid: e, ø, o
  - Open mid: e, e, o
  - Near open: o
- **Back**
  - Open: u

Vowels at right & left of bullets are rounded & unrounded.

#### CONSONANTS (CO-ARTICULATED)

- **M**: Voiceless labialized velar approximant
- **W**: Voiced labialized velar approximant
- **H**: Voiced labialized palatal approximant
- **G**: Voiceless palatalized postalveolar (alveolo-palatal) fricative
- **Z**: Voiced palatalized postalveolar (alveolo-palatal) fricative
- **H**: Simultaneous x and ſ (disputed)
- **Kp ts**: Affricates and double articulations may be joined by a tie bar

#### DIACRITICS

Diacritics may be placed above a symbol with a descender, as "ß." Other IPA symbols may appear as diacritics to represent phonetic detail: `t` (fricative release), `b` (breathy voice), `a` (glottal onset), `^` (epenthetic schwa), `^` (diphthongization).

#### SYLLABILITY & RELEASES

<table>
<thead>
<tr>
<th>Syllabic</th>
<th>Non-syllabic</th>
<th>(Pre)aspirated</th>
<th>Nasal release</th>
<th>No audible release</th>
</tr>
</thead>
<tbody>
<tr>
<td>n, ŋ</td>
<td>ɛ, ɢ</td>
<td>th, ht</td>
<td>n, ŋ</td>
<td>n, d</td>
</tr>
</tbody>
</table>

#### PHONATION

- **Voiced**: "Voiceless or Slack voice" (ŋ, ñ)
- **Stiff voice**: (ʕ, ʔ)
- **Breathy voice**: (n, ñ)
- **Creaky voice**: (n, ñ)
- **Strident**: (n, ñ)
- **Linguolabial**: (n, ñ)

#### TONE

- **Primary stress**: "Extra stress" (ë, ɻ)
- **Secondary stress** (œ, ō, ñ, ŋ, th, ht, n, ŋ)
- **Syllable break**: (ë, ɻ)
- **Linking (no break)**: (ë, ɻ)
- **Intonation**: (ë, ɻ)
- **Minor (foot) break**: (ë, ɻ)
- **Major (intonation) break**: (ë, ɻ)
- **Global rise**: (ë, ɻ)
- **Global fall**: (ë, ɻ)
- **Upstep**: (ë, ɻ)
- **Downstep**: (ë, ɻ)
- **Tone terracing**: (ë, ɻ)

#### CONTOUR-TONE EXAMPLES:

- **Rising**: ê ɻ Top ê ɻ Rising
- **Falling**: ê ɻ High ê ɻ Falling
- **High falling**: ê ɻ High falling
- **Low falling**: ê ɻ Low falling
- **Peaking**: ê ɻ Up step ê ɻ Peaking
- **Dipping**: ê ɻ Down step ê ɻ Dipping

#### SYLLABILITY & RELEASES

<table>
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#### PHONATION

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- **Creaky voice**: (n, ñ)
- **Strident**: (n, ñ)
- **Linguolabial**: (n, ñ)
- **Raised**: (ɻ is a voiceless alveolar non-sibilant fricative)

#### SECONDARY ARTICULATION

- **Labialized**: (ŋ, ñ)
- **Less rounded**: (ŋ, ñ)
- **Advanced tongue root**: (ŋ, ñ)
- **Retracted tongue root**: (ŋ, ñ)

#### SYLLABILITY & RELEASES

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</tr>
</thead>
<tbody>
<tr>
<td>n, ŋ</td>
<td>ɛ, ɢ</td>
<td>th, ht</td>
<td>n, ŋ</td>
<td>n, d</td>
</tr>
</tbody>
</table>

#### PHONATION

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- **Linguolabial**: (n, ñ)
- **Raised**: (ɻ is a voiceless alveolar non-sibilant fricative)
Pronunciation guide

Vowels

- indicates length
~ indicates nasality

œ as in cordon bleu
ô: Lyons
õ: French en
â: French blanche
ê: French vin
ë: French cinq
ð: French mon
é: French monde
ê: French un

Consonants and semivowels

b, d, f, h, k, l, m, n, p, r, s, t, v, w, and z have their usual English values.

g as in get

Other Symbols Employed

m voiced labiodental/nasal
r voiced uvular trill
! tongue click

Stress

' indicates primary stress on the following syllable
" indicates extra stress on the following syllable
, indicates secondary stress on the following syllable

** Examples of Welsh-language syllables and non-European syllables (as listed under the heading ‘Other Symbols Employed’) have been added to the guide by the composer.
<table>
<thead>
<tr>
<th>Text in the Poem</th>
<th>Phonetic (IPA) Spellings of the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amber on Black</strong></td>
<td><strong>ambə ən blak</strong></td>
</tr>
</tbody>
</table>

### i

You talked. I. Trussed.
Word buffet ed word.
Articulation derailed.

How to set emotion in motion?
Something is needed!

Gauge against which to track.
Track upon which to set.
Sparks behind which to trace.

Illumination.
Fast, or slow –
How was it for you?

### ii

Damp mist at midnight:
a procession of street lamps
all bowed with haloes

damp mist at ˈmɪdnɔɪt
eɪ prəˈseʃ(ə)n əv strɪ:t lamps
ɔːl baud wɪd heɪləʊz

In the score, English-language words/text from the poem are notated in ‘**bold text**’.
Phonetic syllables (using IPA pronunciation) are notated in ‘plain text’.
Phonetic syllables are occasionally notated in [square brackets] for clarity.
In addition, certain words/syllables from the poem will occasionally have their phonetic spellings shown underneath in [square brackets] to provide an exact pronunciation.
NOTATION GUIDE:

Singing Voice (nat.)} accurately pitched on 5 staves

Sprechgesang (i.e. “Speech-song”)}

Sprechgesang (i.e. “Speech-song”)

Sprechstimme (i.e. “Speech”)

Murmur

Whisper

Inhale

Exhale

Inhale & Speak

Exhale & Speak

ADDITIONAL TECHNIQUES EMPLOYED:

Hard flutter-tongue on “ʁ” syllable (voiced uvular trill)
Articulated with the back of the tongue on the uvula

Soft flutter-tongue on “r” syllable (voiced alveolar trill)
Articulated with the tip of the tongue on the alveolar ridge

Tongue Clicks

Vowel or Consonant Mutations
**Font Type**

In the score, English-language words/text from the poem are notated in ‘**bold text**’ and phonetic syllables (using IPA pronunciation) are notated in ‘plain text’ as shown in the example below from the soprano line in mm. 1–3:

![Soprano Example](image)

The word “**Am-ber**” is taken directly from the poem and sung in a conventional way on the first crotchet beat, followed by the syllables [a], [m] and [ba], which are sung phonetically, enabling the word to be split up into more than two syllables.

**Square Brackets**

Phonetic syllables are occasionally notated in [square brackets] for clarity. In addition, certain words/syllables from the poem will occasionally have their phonetic spellings shown underneath in [square brackets] to provide an exact pronunciation, as shown in the example below from the alto line in m. 139:

![Alto Example](image)

This figure mixes phonetic spellings with text from the poem, so square brackets are notated on the syllables [i:] and [r] for clarity. In addition, the phonetic spelling [ɔː] is shown underneath the word “**or**” from the poem to provide an exact pronunciation and to help show how that particular syllable should be mutated to and from [r] and [i:] respectively.
**Repeated Syllable Combinations**

Repeated syllable combinations (similar to those seen in Luciano Berio’s vocal writing) are employed as shown in the example below from the soprano line in m. 133:

![Example 1](image1.png)

The syllable combination in brackets is repeated for the duration of the extender line, such that the above figure is shorthand for...

![Example 2](image2.png)

The performers must be careful not to mistake this way of notating repeated syllable combinations with whispering (which also uses stems and beams without noteheads).

**Vowel or Consonant Mutations on Repeated Syllable Combinations**

Mutations on repeated syllable combinations sometimes occur, as shown in the example below from the bass line in mm. 154–6:

![Example 3](image3.png)

Here, the syllable combination [əʊ a] is mutated to [əʊ ɛ] and then back to [əʊ a] (i.e. in the first syllable of the combination [ə] is mutated to [a] and back; in the second syllable of the combination [a] is mutated to [ɛ] and back). This provides a quasi-electronic mutation effect.
Repetition of Long Syllable Combinations

When longer syllable combinations are repeated the notation system below (from the bass line in mm. 83–4) might be employed:

The syllable combination in brackets is repeated, such that the above figure is shorthand for...

Instead of having a continuous extender line after a single repeat symbol, the repeat symbol is duplicated on the exact beat which the combination starts on as many times as the combination occurs.

Stems & beams without noteheads on glissandi

In order to allow performers to keep track of the exact rhythmic values related to a glissando line it is sometimes necessary to notate stems without noteheads joined to the line, as shown in this example from the soprano line in mm. 113–4:

Due to a lack of notehead, a crotchet stem is the longest time-value that can be notated in such cases therefore multiple consecutive crotchets stems might need to be shown on a long glissando. However, it is possible to show time-values shorter than a crotchet (i.e. quavers, semiquaver etc...) through the addition of beams.

As with the repeated syllable combinations described above, the performers must be careful not to mistake this way of notating glissandi with whispering (which also uses stems and beams without noteheads).
Amber on Black

“Articulation Derailed”

Warm Expressive $\frac{1}{4} = c.72$

SOPRANO

ALTO

TENOR

BASS

Rhythmic, Articulate ($\frac{1}{4}=\frac{1}{4}$)

Music: Gareth Olubunmi Hughes
Words: Stephen Boon
\[ \text{sfz} \]  
\[ \text{mf} \]  
\[ \text{gliss.} \]  
\[ \text{mp} \] (sprechgesang)
Sensitive, Expressive \((\frac{1}{4}= \frac{1}{4})\)

How to set emotion

How to set emotion
* Where glissandi on unpitched syllables occur (such as [s], [ʃ] or [θ]), the singer should change pitch by changing mouth shape (i.e. “smile” or “grin” on the highest pitches and “pout” on the lowest pitches)
Some-thing is needed!

S.

A.

T.

B.

pppp     p    mf
inhal     exhale

pp  

Some-thing is needed!

pp

pppp     p    mp
inhal     exhale  unique click

pp  

Some-thing is needed!

pp

pppp     p    speak
inhal &  

pppp     p    speak

need - ed!
Steady but gradually accelerating and building in intensity
accelerate from $\bullet = cc. 50 \rightarrow 84$ between mm. 55$\rightarrow 83$
Sparks behind which to trace.

Track up-on which to set.

Gauge against which to trace.
Sparks behind which to trace.

Track upon which to set.

Gauge against which to track.
Track upon which to set.

Gauge against which to trace.
Rhythmic, Mechanical, Machine-Like $\downarrow = c.84$

\( \text{Rhythm} \)
simultaneous pitch gliss. & vowel/consonant mutations

simultaneous pitch gliss. & vowel/consonant mutations

simultaneous pitch gliss. & vowel/consonant mutations

simultaneous pitch gliss. & vowel/consonant mutations
S. 116
\[ \begin{align*}
&\text{mf} \rightarrow \text{mp} \rightarrow \text{mf} \rightarrow \text{mp} \\
&pp \rightarrow \text{ppp}
\end{align*} \]

A. \[ \begin{align*}
&\text{mp} \rightarrow \text{mf} \rightarrow \text{mp} \\
&ppp \rightarrow pp
\end{align*} \]

T. \[ \begin{align*}
&\text{mf} \rightarrow \text{pppp}
\end{align*} \]

B. \[ \begin{align*}
&\text{mp} \rightarrow \text{mf} \rightarrow \text{mp}
\end{align*} \]

\[ \begin{align*}
&\text{pp} \rightarrow \text{ppp} \rightarrow \text{pp}
\end{align*} \]

\[ \text{ppp, whispered} \]

\[ \text{10:8} \]

\[ \text{Fast a (as ta)} \]

\[ \text{accelerate over 4 beats...} \]

\[ \text{(murmur)} \]

\[ \text{(whispered)} \]

\[ \text{or} \]

\[ \text{slow} \]

\[ \text{Fast a (as ta)} \]

\[ \text{a} \]

\[ \text{as ta} \]

\[ \text{as ta} \]

\[ \text{as ta} \]
ppp breathy, almost whispered

(pppp)

decelerate over 2 beats...

(murmur)

Fast,

accelerate over 2 beats...

decelerate over 2 beats...

poco flz.

[\text{or}] [\text{r}]

slow
accelerate & decelerate over 9 beats...

S.

146

slow a (əʊ a) and (at e)...

decelerate & accelerate over 9 beats...

A.

10:8

Fast a (as ta)...

T.

mf

gliss

B.

10:8

accelerate over 5 beats...

S.

decelerate over 5 beats...

A.

y

or [ɔː]

T.

gliss

Fast a (as ta)...

B.

slow a (əʊ a)
Fast a (as ta) or e = c.126 or e = c.42

How was it for you? How

How was it slow and fast for you? How

Was it fast or slow, or [c] or [dʒ] or [v] or [r] how

decelerate over 4 beats...
GARETH OLUBUNMI HUGHES

“Eternal Owl Call”

for Kingma System Bass Flute & Electronics
Programme Note

*Eternal Owl Call* is a work which depicts the Celtic mythological fable of *Blodeuwedd*, a beautiful maiden who is conjured from flowers and oak to marry a prince but flees and is eventually transformed into an owl for all eternity as punishment for her sin.

It has been composed for bass flute with live electronic processing for performance/recording by avant-garde flautist Carla Rees and the *Rarescale* contemporary music ensemble. The computer algorithms have been created by the composer in order to add electronically generated layers of sound and apply sonic transformations to the flute line through a microphone and loudspeakers.

The piece is divided into four discernable sections:

1. In first section, looped electronic recordings of neotropical wildlife and an owl call play in background whilst a subdued low-pitched flute melody plays in the foreground.
2. In the second section natural harmonics in the flute along with a cluster of electronically generated bell-like harmonics symbolise perpetual judgement.
3. In the third section, breathy multiphonics and articulated air sounds in the flute are sustained and ‘frozen’ through a long, atmospheric reverberation channel which is added to the microphone signal – symbolising a trapped human being. A layer of electronically generated pulses are also added in the bass – representing the heartbeat of a human.
4. The final section is a retrograde of structural material in the first section with timbral modifications added; however, the long atmospheric reverberation channel remains, adding a haunting, ghostly feel to the resulting sound of the flute melody and looped owl call.
“Eternal Owl Call”

Very Subdued, Melancholy, Sustained
\( \frac{\text{b}}{\text{c}} = \text{c.88} \)

Bass Flute

Electronics

Looped neotropical ambience & frog samples fade in

B. Fl. Electro

Harmonized tawny owl call samples emerge & random frequency modulation is added to the owl & frog samples

Slow timbral trill on the C-key to produce a slight microtonal alteration

Random pan modulation is added to the owl & frog samples

Audio signal fades out to silence over 142.5 seconds

Adds reverb + 7 delay taps to the effects bus

Airy & Very Colouristic
\( \frac{\text{b}}{\text{c}} = \text{c.50} \)

dolciss.

Bell-like additive synth frequencies ring at repeated intervals (building to a cluster-chord)

Partials of C3 (130.81 Hz) +2 -14 etc...

Partials of D3 (146.83 Hz) +4 -2 etc...
B. Fl.

2.03
Partials of D2 (69.30 Hz)

Electro

2.04
Partials of E2 (77.78 Hz)

2.05
Partials of F2 (87.31 Hz)

Electro

2.06
Partials of G2 (98.00 Hz)

2.07
Adds an octave of clustered natural harmonic partials above existing partials of C3 & D3

Electro

2.08
Adds a looped bass line of deep bell-like pitches

Electro

ord.

Indeterminate multiphonics on harmonics, take deep breaths on rests

Repeat figure until the new high partials reach a constant level

Repeat figure until the looped bass line reaches a constant level

Adds an octave of clustered natural harmonic partials above existing partials of C3 & D3
2.09 Adds an extra octave of clustered natural harmonic partials above existing partials of C3 & D3

\[ q = \text{c.46} \]

2.10 All additive synths in patch #2 are gradually silenced and a ‘dry’ tawny owl call sample crossfades in

Indeterminate multiphonics on harmonics, take deep breaths on rests

\[ D \] will not sound on \( f \) and \( ff \) dynamics

3.01 Adds reverb + 12 delay taps to the effects bus & microphone signal

Flute multiphonic pitches are sustained using a long reverb/delay algorithm [building to a sound-mass], tawny owl call sample fades out

3.02 Sends a bass pulse & modulated sine waves to the effects bus

3.03 Adds a variable comb filter to the effects bus

Solo flute without electronic processing & ‘dry’ tawny owl call sample only
Tempo Primo (Very Subdued, Melancholy, Sustained)

The flute timbre in the final section is always either hollow sound (h.s.) or flutter tongued (flz.)

\[ \frac{d}{c} = c.88 \]

Harmonized tawny owl call & neotropical nature sounds (with random frequency & pan modulation) crossfade in [Crossfade already triggered in sub-patch 3.04]

---

Crossfade: [modular synth] & [modulated nature sounds], the lowest pitched bass pulse is retained

3.05

Crossfade: [modulated nature sounds] & [reverberated/delayed tawny owl call with pitch bends]

---

3.06

Audio signal fades out to silence...

END OF SECTION
Summary of Electronic Patches

Patch #1 – Fade In of Neotropical Ambience & Owl Call

Consisting of the following sub-patches:

1.01
Looped neotropical ambience & frog samples fade in

1.02
Harmonized tawny owl call samples emerge & random frequency modulation is added to the owl & frog samples

1.03
Random pan modulation is added to the owl & frog samples

1.04
Audio signal fades out to silence over 142.5 seconds
[Flute: Don’t wait for audio signal to completely fade out!]

1.05
Adds reverb + 7 delay taps to the effects bus

Patch #2 – Cluster of Additive Synth Frequencies & Harmonics

Consisting of the following sub-patches:

2.01, 2.02, 2.03, 2.04, 2.05, 2.06
Bell-like additive synth frequencies ring at repeated intervals (building to a cluster-chord)
[Each additive synth consists of an array of up to 11 frequencies, comprising of the 2nd through the 12th natural-harmonic partial of a fundamental frequency (the fundamental frequency itself does not sound).
Each individual node within the array consists of a sine wave at a given frequency controlled by a square wave amplitude filter.
The maximum amplitude values on the upper partials are exponentially lower than those on the lower partials (i.e. the upper partials will be quieter than the lower partials).
Also, the amplitude filters on the upper partials are exponentially quicker than the those on the lower partials (i.e. the bell-like peaks on the upper partials will ring more frequently).
An EQ-based tremolo effect (using a resonant high-pass filter) at a randomly selected frequency-rate is also applied to the additive synths in each individual sub-patch – this creates a ‘psychedelic’ effect and prevents the lower frequencies in the accumulated cluster-chord from becoming too dense and overpowering]

2.07
Adds an octave of clustered natural harmonic partials above existing partials of C3 & D3
[The frequencies of prime numbered partials ring in order to avoid octave doublings (i.e. 7th, 11th & 13th partials of the harmonic series)]
2.08
Adds a looped bass line of deep bell-like pitches
[There is no tremolo effect on the bass line!]

2.09
Adds an extra octave of clustered natural harmonic partials above existing partials of C3 & D3
[The frequencies of higher prime numbered partials ring in order to avoid octave doublings (i.e. 17th, 19th & 23rd partials of the harmonic series)]

2.10
All additive synths in patch #2 are gradually silenced and a ‘dry’ tawny owl call sample crossfades in

Sub-patch 2.11 should be started after the musical figure above has repeated once

2.11
Removes the reverb/delay effects bus from the microphone input signal

**Patch #3 – Long Reverb Sound Mass + Nature Sounds Crossfades**

**Consisting of the following sub-patches:**

Solo flute without electronic processing & ‘dry’ tawny owl call sample only

3.01
Adds reverb + 12 delay taps to the effects bus & microphone signal.
Flute multiphonic pitches are sustained using a long reverb/delay algorithm (building to a sound-mass).
Tawny owl call sample fades out

3.02
Sends a bass pulse & modulated sine waves to the effects bus

3.03
Adds a variable comb filter to the effects bus

3.04
Crossfade: [modular synths] & [modulated nature sounds], the lowest pitched bass pulse is retained

Harmonized tawny owl call & neotropical nature sounds (with random frequency & pan modulation) crossfade in
[Crossfade already triggered in sub-patch 3.04]
[“neotropical nature sounds” includes: rainforest ambience, pigmy owl, water streams, swamps, other birdsong, long-tailed otter, neotropical frogs, insects (inc. mosquitoes, buzzing)…]
3.05
Crossfade: [modulated nature sounds] & [reverberated/delayed tawny owl call with pitch bends]

3.06
Audio signal fades out to silence… END OF SECTION