

Her face was of flowers

Chamber opera in one Act

**Music, words and sound design
by Elfyn Jones**

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Contents

Preface	3
Cast and instrumentation	4
Synopsis	5
Libretto	6
Electronic requirements and performance instructions	16
Score	17

Preface

Her face was of flowers is a re-telling of the story of Blodeuwedd, a woman made of flowers, who appears in the fourth branch of the Mabinogion, a collection of Welsh stories first written down in the Mediaeval period, but dating from much earlier and passed down through oral tradition.

The traditional version has Lleu as the protagonist, wronged both by his mother and by Blodeuwedd herself. In this version, the story is told from Blodeuwedd's perspective, and is much more sympathetic to her predicament, although most of the basic facts of the story remain the same.

Her face was of flowers is the first of three operas with integrated sound design composed by Elfyn Jones for his PhD project 'Sound design for the opera composer: concepts and methods' at Goldsmiths, University of London.

Her face was of flowers

Chamber opera in one Act

Music, words and sound design by Elfyn Jones

Cast:

Blodeuwedd, a young woman (mezzo-soprano)

Gronw, her lover, a hunter (tenor)

Lleu, her husband, a farmer (baritone)

Instrumentation:

Clarinet in Bb doubling bass clarinet

Harp

‘Cello

Sound operator

Duration: 40' approx.

Score in C.

The opera is set in an indeterminate pre-modern time.

Her face was of flowers was premiered by Sonopera on Thursday 8th August 2019 at The Place, London UK, as part of Tête à Tête: The Opera Festival; the singers were Anna Prowse (Blodeuwedd), Lars Fischer (Gronw) and Peter Edge (Lleu) with Elfyn Jones (MD/sound), Charlie Sheppard-Vine (clarinets), Eluned Pierce (harp), Nancy Redman (‘cello). Scenes 1, 3 and 7 from the opera were performed at Chamber Music on Valentia by Anna Prowse and Lars Fischer on Friday 16th August 2019 with Elfyn Jones on piano/sound.

Synopsis

Scene 1

Blodeuwedd the owl speaks of her memories of a time before, when she was happy, when trees grew and flowers spoke to her. She sings a song in Welsh to the dew, then cowers under her wing in the rain.

Scene 2

A flashback to Lleu the farmer waking up his wife Blodeuwedd at 5am. He tries to show her how to milk a cow. She is terrified of cows, and is disgusted by the whole process. She runs away. Lleu is left alone - she doesn't appreciate how he held her tenderly as the sorcerer Gwydion conjured her up for him out of oak blossom, meadowsweet and broom. He feels his mother is still torturing him. Blodeuwedd enters with a peace offering. Lleu ignores it and tells her he is going away for a few days.

Scene 3

Evening. Blodeuwedd is alone in the house as mournful winds blow. A stranger comes to the door. He is Gronw, and he and Blodeuwedd fall in love at once. Gronw finds that the house he has stumbled upon in the dark belongs to Lleu. Blodeuwedd reassures Gronw that Lleu will be away for days. She begs him to take her away with him, but then becomes fearful and hides under her blanket, telling Gronw to leave. He is left to make his exit alone.

Scene 4

Early hours of the morning, outside the house. Lleu is drunk. He has come back early from a drinking spree with his friends. He feels sorry for himself - he is a lion, but no-one will come near him. He imagines his little wife running around for him. He tells her, in his imagination, how pretty she is - how he told all his drinking companions, but they only asked him why he hadn't asserted his husbandly right to have sex with her. That's why he's back so soon...

Scene 5

Segue - early morning. Blodeuwedd finds Gronw in the woods. She thinks she has killed Lleu - he tried to rape her but she knocked him unconscious with the milk pail. Lleu suddenly appears, hung over, shouting at Gronw to get off his land. He has remembered nothing of the night before. There is a standoff - Lleu thinks he recognizes Gronw - and Gronw leaves. Blodeuwedd tells Lleu she couldn't wake him and feared he was dead. Lleu lets slip that he can only be killed by a spear that has been worked on over a year, and that only on Sundays.

Scene 6

A year goes by. Gronw explains how to make a spear every Sunday while holding on to the hope that Bloduwedd will not betray him. Blodeuwedd goes through the motions of being a farmer's wife. As the year comes to an end she tells Lleu (not for the first time) how afraid she is for him. She imagines him dead with a spear in his chest. Lleu flies into a rage. He drags her to the river. He throws her down on her hands and knees. He stands with one foot on a trough, and the other on Blodeuwedd's back. He says he can now be killed, and he challenges Gronw to come and try. Gronw appears behind him with the spear, and stabs Lleu in the back with it.

Scene 7

The three characters reflect on the cycle of fear, hate and betrayal of which they are all a part. Blodeuwedd is left alone, now an owl again, to tell how Lleu was turned into an eagle and rescued by Gwydion, how Gronw was captured and killed by the spear he had made for Lleu, and how Blodeuwedd herself was turned into an owl. She remains, looking at the moon over the sea, wishing that Arianrhod, Lleu's mother and goddess of the moon, could help her, but knowing that in reality, all is lost.

Libretto

All text by Elfyn Jones except text written in **bold**

SCENE 1

Stage is in darkness. Music begins along with soundtrack (owl calls). Lights up as owl sounds fade. BLODEUWEDD kneels facing the audience. She is covered in a patterned buff coloured cloak with her face visible so that she looks like an owl. She is wearing a plain buff coloured shift dress under the cloak.

BLODEUWEDD: I remember when trees grew
 And flowers spoke to me.
 The oak blossom and meadowsweet.
 The broom of the moor,
 No more.
 No more will I see them by day.

BLODEUWEDD rises. She gradually removes the cloak, and turns it inside out so that by bar 30 she is wearing the cloak inside out, revealing a dazzling green floral pattern

I used to sing to the morning dew,
 And the sun and the cooling breeze,
 And the clouds that gave me sweet sweet rain.
 And I would sing, I would sing all day,
 Every day,
 And I thought it would last forever, forever, forever...

*Euraid wlith is awyr dlos - a loewant
 Deg lewyrch y cyfnos;
 Aur o'r nef, gwyl ddagrau'r nos
 Am dd'engyd with ymddangos.¹*

BLODEUWEDD turns the cloak inside out so the buff-coloured pattern is showing again, and settles down to sleep underneath it.

SCENE 2

BLODEUWEDD is startled awake. Enter LLEU.

LLEU: Get up! Those cows won't milk themselves.

BLODEUWEDD gets up, reluctantly

¹ <http://englyn.com/page17.html> [last accessed 25 5 2016] This is a short poem in the *englyn* form entitled ‘Y Gwlith’ (The Dew) by Namorydd, which appears to be the pen name of T J Jones, who emigrated to Australia in 1884 - this is mentioned in the Welsh newspaper Y Dydd (The Day) of 7th November 1884 <http://newspapers.library.wales/view/3156254/3156265/62/namorydd> [accessed 25 5 2016]. Gilded dew under beautiful sky/that brightens the twilight’s fair glow/Gold from Heaven, night’s festival of tears/disappearing as quickly as they appear [translated by Elfyn Jones]

LLEU: And then there's chickens to feed, and ducks,
And eggs to collect.
Look lively!
No wife of mine stays in bed past five.

LLEU sits BLODEUWEDD at a milking stool with a bucket in front of it. He crouches behind her, manipulating her arms like a puppet (in time to the music) so that she performs the actions of milking a cow. She is startled and disgusted by the experience of having to handle an animal in this way, and resists.

A farmer's life is not easy,
Toil, toil, nothing but toil and never a word of thanks.
Nothing to show at the end of the day but sweat and pain.

LLEU stops. BLODEUWEDD pulls away and exits

And do it all tomorrow once more.

LLEU looks into the empty bucket.

One day, one day, I'll make you love me, Blodeuwedd.
It was me who gathered the flowers that shaped your body.
It was me who tore you out of the fields and out of the trees,
And twisted your limbs from meadowsweet and broom.
It was me. I took you in my arms when Gwydion made his incantation:

GWYDION (SFX): *O ddaear, cnawd
O aer, anadl
O ddŵr, gwaed
O dân, bywyd*

*Plether ynghyd y blagur a'r brigyn
Dyweder yn awr y geiriau cyfrin
Gwneler y ferch o'r tri blodeuyn.*

*O wern, erwain
O waun, banadl
O wig, deri
O flodau, Blodeuwedd!*²

LLEU: It was midday.
The sun was shining brightly in the heavens.
I saw him circle round the shape we had made,

² From earth, flesh/From air, breath/From water, blood/From fire, life. Plait together the bud and the branch/
Intone now the secret words/Make the girl from the three flowers.
From marsh, meadowsweet/From moor, broom/From woods, oak/From flowers, Blodeuwedd.
NB: *Blodeuwedd* means 'face of flowers' in Welsh. According to myth she was made from oak blossom, meadowsweet, and broom.

And you came to life like a willow tree blown by the breeze.
And I loved you then...

Oh mother why do you torture me still?
Was it not enough to curse me three times?
You always gave with one hand and took with the other.
Oh mother,
Why did you close your heart?

Enter BLODEUWEDD, carrying a peace offering. LLEU ignores it.

I am going away for a few days.
Dafydd will make sure you milk the cows.

SCENE 3

Evening. Low light level. BLODEUWEDD is asleep under a blanket. Enter GRONW the hunter. He is dressed for the outdoors. He remains in the doorway, lit by light from the outside.

GRONW: Anybody here?
Anyone at home to help a weary traveller lost and alone,
Friendless and afraid?

BLODEUWEDD gets up.

BLODEUWEDD: What are you? I've never seen anyone so beautiful.

GRONW: Gronw ...that's my name.

BLODEUWEDD: Gronw. I could drink that name.
Were you made for me,
From silver birch and mountain dew,
And the moss that grows
On the north side of a tree?
You are my dream.
Gronw.
I love you.
I love you, like mist.
I want to be wrapped in you.

GRONW: You are so beautiful, so lovely, so beautiful.

She kisses him. They kiss.

You're so lovely. So beautiful. What's your name?

BLODEUWEDD: I don't know.
I only know what he calls me.

Gronw draws away, startled.

GRONW: ‘He’? Whose house is this?

BLODEUWEDD: He calls me his wife.

GRONW: Who does?

BLODEUWEDD: Lleu.

GRONW: Lleu? He’ll kill me!
I’ve got to go!

BLODEUWEDD: No Gronw,
Stay a while.
I want to feel you close to me.
Will you stay, will you stay with me?

GRONW: But what if Lleu comes back?

BLODEUWEDD: He won’t. Not yet.
He goes away for days, and comes back staggering.

He says he’s my husband. Is he? How can that be? Nobody asked me what I wanted.

GRONW: He was cursed by his mother never to have a name, never to bear arms, never to have a wife. But it seems he succeeded in all three.

BLODEUWEDD: Take me away, Gronw, take me away from here. And we can be alone.

BOTH: Two lovers forever entwined, two lovers forever embracing and never apart. Two hearts eternally beating, two hearts forever as one.
Two people forever in love.

BLODEUWEDD: Oh Gronw, I’m so afraid.

GRONW: Don’t worry. You’ve got me now.

BLODEUWEDD: I’m afraid for you. Please go, before he comes back.

GRONW: But I thought...

BLODEUWEDD: Please go. LEAVE ME ALONE!

exit GRONW

SCENE 4

Early hours of the morning. Enter LLEU, drunk. He is outside his own house. He faces the audience.

LLEU: They call me the lion, the lion, the lion,
And that's 'cos I roar...
So no-one comes near me.
No-one wants to touch me.

Where's my ... woman?
I want her here now.
Woman! Wife!
Where's my *burp* breakfast?

Ah, there you are.
Scurry around, my good little wife. Hurry along.
Make me my dinner and make me my tea.
Brighten my life, come sit on my knee.
Come here.
No, come here.
Yes, you.

Have I ever told you how pretty you are?
Bet you think it's the drink talking
But I do.
You're so beautiful. So pretty, just like the flowers that made you.
So dainty, Blodeuwedd.
Flower Face.
All dainty like the petals of roses, but so cold.

I told them, I told them all about you.
I told all the boys how pretty you were.
And you know what they said to me?
You know what they said to me?

Why haven't you... they said.
You don't have to ask... they said.
You don't need PERMISSION.
You don't have to say PLEASE...

She's your WIFE for God's sake,
It's your RIGHT.
That's what they're THERE FOR...

So that's why I'm back ...so soon.

Segue Scene 5

SCENE 5

GRONW finds BLODEUWEDD in the woods - early morning

BLODEUWEDD: I've killed him, I've killed him!

GRONW: What do you mean, you killed him?

BLODEUWEDD: He tried to hurt me. He tried to lie on top of me. He held my arms. He was so strong.

GRONW: What did he do to you?

BLODEUWEDD: I hit him with the milk pail.
And he was still, so still...

Oh Gronw, what have I done to him?

Enter LLEU - he has woken out of his drunken stupor, and has come to find BLODEUWEDD. He is immediately suspicious.

LLEU: Hoy you! Get out of my woods!

BLODEUWEDD: Oh husband, I thought you were dead. I couldn't wake you.

LLEU: (to GRONW) Who are you?

BLODEUWEDD: I shouted for help, and he came.

LLEU: Well we don't need any help. I was just asleep.

Haven't I seen you before?

GRONW: Perhaps....

LLEU: Are you still here?

Exit GRONW

BLODEUWEDD: I couldn't wake you. I thought you were dead.

LLEU: It would take more than a good night's drinking to see me off, believe me.

BLODEUWEDD: I was so worried. So afraid. You didn't move.

LLEU: Don't be stupid, woman. There's only one thing that could ever kill me, and that's a spear. A spear, worked on over a full year, and that only on Sundays. And who's going to go to that much trouble?

SCENE 6

*GRONW stands stage right, holding a spear.
He faces the audience*

GRONW: To make a spear
You must first take
A shaft of ash
That's straight and true.

*Lights up on BLODEUWEDD
centre stage. She faces the audience*

BLODEUWEDD: I milk the cows, I feed the hens.

GRONW: Like moonbeams, pale,
With grain like silk
That's spun in threads
Around your hand.

BLODEUWEDD: He ploughs the field, he shears the sheep,

GRONW: And it must weigh
Like wings of birds
To fly so light
From hand to flesh
And kill a man.

BLODEUWEDD: He lays the hedges, kills the pig,

GRONW: The axe will ring
The knife will cut
The sand will scrape
The oil will soothe
And all must be
Upon a Sabbath day.

BLODEUWEDD: And so the seasons come and go.
A farmer's life is not easy,
Toil, toil, nothing but toil and never a word of thanks.
Nothing to show at the end of the day but sweat and pain.

*Lights up on LLEU, stage left.
He faces the audience. To his left is a trough*

LLEU: One day, one day...

GRONW: And every morning you must pray
That she whom you have hoped to win
Will not betray you, nor grow fond of him.

BLODEUWEDD: Oh husband, what if something happened to you?

LLEU: Like what?

BLODEUWEDD: What would I do? Where would I go?

LLEU: I'll always be here. I'm indestructible.

BLODEUWEDD: What if someone made that spear?

LLEU: What spear?

BLODEUWEDD: The one you have to make on Sundays.
I have dreams.
And I imagine you dead.
With a spear in your chest.

LLEU: It's not enough just to make a spear.

BLODEUWEDD: Oh. Good.

Why not?

LLEU: Are you so concerned?
Is that why you nag me, day after day?
(Grabs her hair; drags her along)
Fine!
I'll show you what you need to do!
Let's see if your little poacher comes running!
Don't you think I haven't seen him creeping about?
Here! Here's the river!
Here's the trough, in the sty.
We need a goat.
You be the goat.

*LLEU pushes BLODEUWEDD
so she falls on her hands and knees
by the trough*

Get down! There. And stay down.
'Neither on horse nor on foot.'

Neither in a house nor outside.'

*LLEU climbs onto the trough so one foot
is on it and the other resting on BLODEUWEDD's back*

Now you can kill me!
Are you happy?
Where's your lover now?
Hey!
Where are you?
Come on!
Put that spear in my chest!
Or haven't you got the guts to take me on?

GRONW appears behind LLEU.

GRONW stabs LLEU in the back with the spear. LLEU falls.

SCENE 7

BLODEUWEDD faces the audience. As she sings she is joined by LLEU and GRONW. They stand together as if unaware of each other's presence.

BLODEUWEDD,

GRONW,

LLEU: And so it went on
 And so it remains
 That hate begets fear
 And fear begets anger
 And anger betrays.

BLODEUWEDD: Lleu didn't die.
 He became an eagle,
 And flew into the branches of an oak tree.
 And the pigs came,
 And ate the rotting flesh that fell from his body.

Until Gwydion found him
And Gwydion changed him back to human form.

GWYDION (SFX): *Dar a dyfy rwng deu lenn,
Gorduwrych awyr a glenn.
Ony dywedaf i eu,
O ulodeu Lleu ban yw hynn.*³

³ An oak grows between two lakes./Obscuring sky and valley./If I do not lie,/This is done by Lleu's flower.
Translation by Elfyn Jones after notes by Ifor Williams. These and original Welsh text from Williams, I. ed. (1982) *Pedeir Keinc y Mabinogi*. Cardiff: Gwasg Prifysgol Cymru/University of Wales Press.

*Dar a dyfyn ard uaes,
Nis gwlych glaw, mwy tawd nawes.
Ugein angerd a borthes.
Yn y blaen, Lleu Llaw Gyffes.*⁴

BLODEUWEDD: And they came.
They came for my Gronw
And they killed him with the very same spear.
They stabbed him again and again,
They butchered him, like an animal,
Then they left him for the crows to find.

I remember
How he bled into the ground.

An image of the moon appears on the backdrop. BLODEUWEDD puts on the cloak she wore in scene I

And they found me too.
And they changed me into an owl.
Never again to see the light of day.
Never again to feel the warmth of sunshine.
Oh Goddess of the moon,
Oh Arianrhod, mother of my tormentor, why?
Why must the circle always turn
And always turn against me?

Oh how I wish you could bring my Gronw back to me,
Oh how I wish you could hear my prayer.
Oh how I wish...
But there's only the dragging of the waves,
And the cold night air,
And the cold night air.

Gradual fade to black

END

⁴ An oak grows on a high plain./Rain wets it not, rather does corruption steep it./A score of crafts hath it upheld./In its topmost branches, Lleu of the Skilful Hand. Translation and original Welsh text from Williams, I. ed. (1982) *Pedeir Keinc y Mabinogi*. Cardiff: Gwasg Prifysgol Cymru/University of Wales Press.

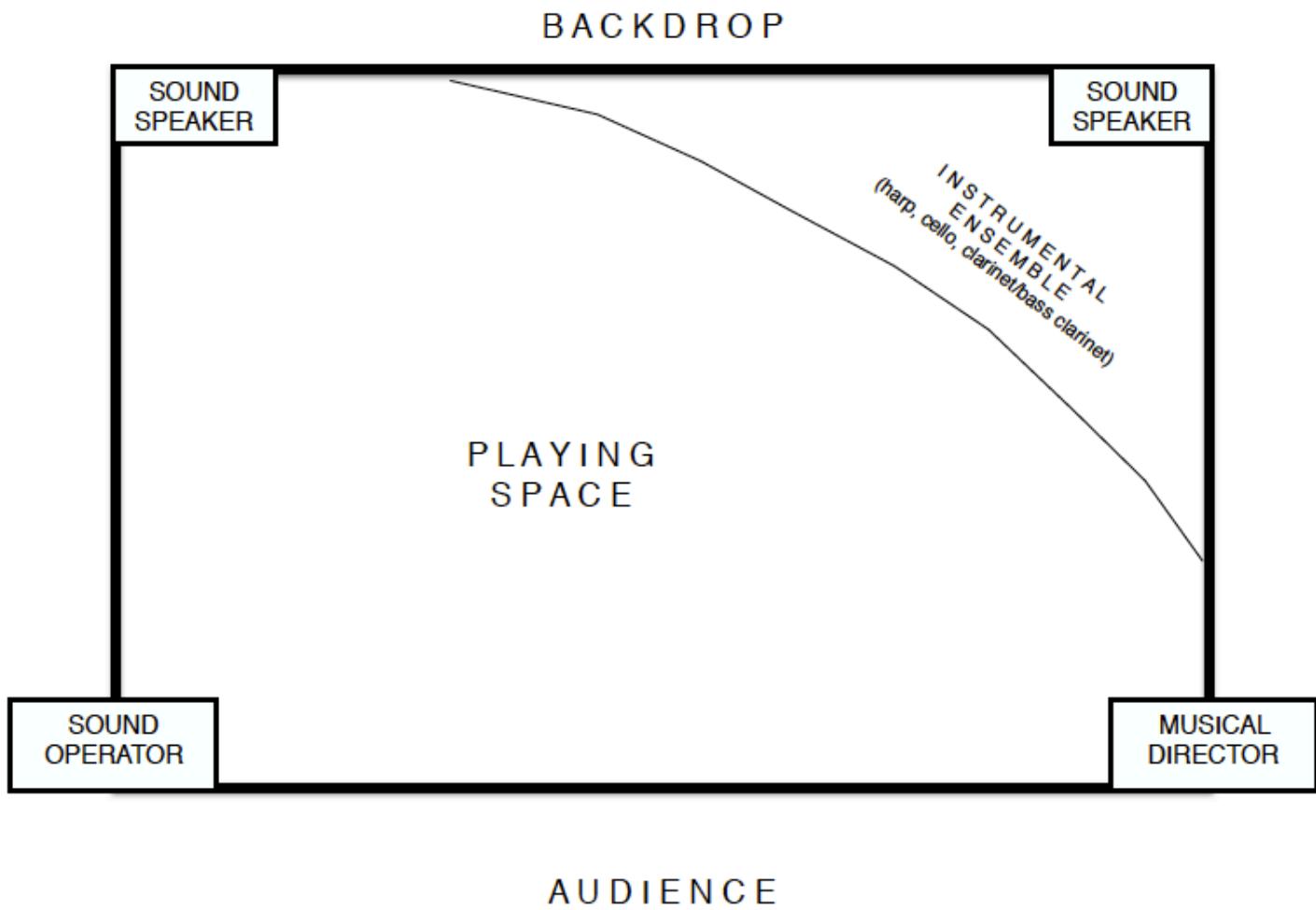
Notes on performance

A suggested layout for performance in a small studio theatre space is shown below - other layouts may be possible. It is desirable for the speakers to be hidden or inconspicuous, and to create an immersive stereo sound space within which the live musicians and singers perform.

All the sound in the score can be cued by one operator using sound cueing software. Cues are numbered in the score according to the scene and their order in the scene i.e. 1.1, 1.2 etc. Sound cues are notated on one stave, or two staves for clarity if sound cues overlap. The start point of each cue is shown by a downward arrow ↓, and each cue should be allowed to play out except where indicated otherwise. The notation is intended to describe the sound of each cue; the sound operator should not need to do more than monitor the levels of the sound cues to ensure balance with the live ensemble.

Sound files may be requested from the composer as a QLab file or separate sound files.

SCHEMATIC DIAGRAM OF STAGING FOR *HER FACE WAS OF FLOWERS*



Her face was of flowers

Scene 1

Stage is in darkness.

Words and music by Elfyn Jones

Tempo rubato $\text{♩} = 72$

BLODEUWEDD

Clarinet

Violoncello

Harp

Recorded sound

Stage is in darkness.

Cue 1.1: Owls.

Blodeuwedd kneels facing the audience. She is covered in a patterned buff coloured cloak with her face visible so that she looks like an owl. She is wearing a plain buff coloured shift dress under the cloak.

5

BLODEUWEDD

Cl.

Vc.

Hp.

Recorded sound

Lights up.

Blodeuwedd kneels facing the audience. She is covered in a patterned buff coloured cloak with her face visible so that she looks like an owl. She is wearing a plain buff coloured shift dress under the cloak.

gloss.

damp quickly

A

Recit.

BLODEUWEDD *mp*
I re-mem-ber. I re-mem-ber when trees grew
and flowers spoke to me. The pizz.
Vc. *ff*
Hp. *ff*

colla voce

BLODEUWEDD *p*
oak blos-som and mea-dow sweet. The broom of the moor; no more. No more will I see them by day.
Hp.

B

BLODEUWEDD rises. She gradually removes the cloak, and turns it inside out so that by bar 30 she is wearing the cloak inside out, revealing a dazzling green floral pattern

Adagio $\text{d}=60$
BLODEUWEDD *p*
oo_____ I used to sing to the morn ing dew,
con sordino pizz.
Vc.
G#A#
C#D#
Hp. *secco* *p*
Recorded sound $\text{d}=\frac{4}{4}$ $\text{d}=\frac{3}{4}$ $\text{d}=\frac{4}{4}$ *(mf)*
↓ Cue 1.2: Skylark and moorland breeze

BLODEUWEDD *14*
and the sun and the cool ing breeze, and the clouds that gave me sweet sweet rain.
Vc.
Hp. *B*
Recorded sound

19

BLODEUWEDD

Vc.

Hp.

Recorded sound

— And I would sing, I would



22

BLODEUWEDD

Vc.

Hp.

Recorded sound

sing all day, _____ eve - ry day,



26

BLODEUWEDD

Vc.

Hp.

Recorded sound

and I thought it would last for e - ver, for-e - ver, for e - ver. Eu-raid

A ♯ F ♯

(Breeze)

Reverb decay time increasing (—) (—)

C

32 **l'istesso tempo**

BLODEUWEDD

wlith is a-wyr dlos, a loe-want deg le-wyrch y cyf - nos,

arco

Vc.

Hp. *legato*

Recorded sound I

Recorded sound

Cue 1.3: Bees (tuned to specified pitches)
Correspondence with live instruments can be approximate

Panning of bees changes over time



37

BLODEUWEDD

aur o'r nef, gwyl ddag rau'r_ nos, am

Vc.

Hp.

Recorded sound I

Recorded sound

gradually increasing reverb decay time

42

BLODEUWEDD dd'eng-yd wrth ym-ddang - os. Eu-raid wlith is a-wyr

più p **D**

Cl.

Vc.

Hp.

Recorded sound I

Recorded sound



47

BLODEUWEDD dlos, a loe - want deg le - wyrch y cyf -

Cl.

Vc.

Hp.

Recorded sound I

Recorded sound

50

BLODEUWEDD nos, aur o'r nef, gwyl

Cl.

Vc.

Hp.

Recorded sound I

reverb time at 30.1s from here

Recorded sound



54

BLODEUWEDD ddag rau'r_ nos, am dd'eng-yd wrth ym-ddang - os.

poco rit.

Cl.

Vc.

Hp.

Recorded sound I

poco rit. gradually fade out under cue 1.4

Recorded sound

reverb time 7.92s

reverb time 18.7s



59

BLODEUWEDD turns the cloak inside out so the buff-coloured pattern is showing again, and settles down to sleep underneath it.

↓ Cue 1.4: Rain reverb time increasing from 200ms to >21s

Recorded sound I

Recorded sound

Her face was of flowers

23

Scene 2

Segue from

previous scene

E Very brisk $\text{J}=120$

Words and music Elfyn Jones

BLODEUWEDD is startled awake. Enter LLEU.

LLEU

Cl.

Vc.

Hp.

aggressive strumming

E \flat F \sharp G \flat A \sharp
B \flat C \sharp D \flat

Recorded sound

↓ Cue 2.1: Farm animals
Very brisk $\text{J}=120$



65

LLEU

Get up! Those cows won't milk them-selves. And then there's chick-en to feed

Cl.

Vc.

Hp.

BLODEUWEDD gets up, reluctantly]

Recorded sound

70

LLEU { *and ducks and eggs to col - lect. Look live-ly! No wife of mine stays in*

C1.

Vc.

Hp. { *(2) (1) (3)*

Recorded sound



LLEU sits BLODEUWEDD at a milking stool with a bucket in front of it..
He crouches behind her, manipulating her arms like a puppet (in time to the music)
so that she performs the actions of milking a cow. She is startled and disgusted by
the experience of having to handle an animal in this way, and resists.

F

76

LLEU { *bed past five.*

C1.

Vc.

Hp. { *E D#*

Recorded sound

82 *mp*

LLEU A farm-er's life is not eas - y Toil, toil, no-thing but toil and ne-ver a word of

Cl.

Vc.

Hp. *p*

Recorded sound

88

LLEU thanks. No-thing to show at the end of the day but sweat and pain.

Vc.

Hp.

Recorded sound

94 [LLEU stops. BLODEUWEDD pulls away and exits]

LLEU And do it all to-mor-row. Once more.

Cl.

Vc.

Hp.

Recorded sound

LLEU looks into the empty bucket.

G Adagio ♩=72

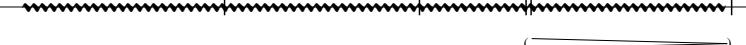
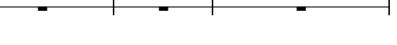
100

LLEU  - - - - | # # # # - - - - |   - - - - |  - - - - |  - - - - |  - - - - | 

One__ day, one__ day_____ I'll make you

Cl.  - - - - | # # # # - - - - |   - - - - |  - - - - |  - - - - |  - - - - | 

Hp.  - - - - | # # # # - - - - |   - - - - |  - - - - |  - - - - |  - - - - | 

Recorded sound  - - - - |  - - - - | 
(



107

LLEU  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

love me, Blo - deu - wedd.

Cl.  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

Vc.  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

Hp.  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  



112

LLEU  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

più p

It was me who ga-thered the

Cl.  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

Vc.  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

Hp.  - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |   - - - - |  

115

LLEU { flowers that shaped your bo - dy It was me who tore you out of the

Cl. { 3 3 3 3 3 3 3 3

Hp. { 3 3 3 3 3 3 3 3



117

LLEU { fields and out of the trees, and twist-ed youlimbs from mea-dow-sweet and broom. It was me _____ I took you

Cl. { softening 3 3 3 3 3 3 3 3

Hp. { 3 3 3 3 3 3 3 3



121

LLEU { in my arms when Gwyd-ion made his in - can - ta - tion:

H

Hp. { 3 3 3 3 3 3 3 3

Recorded sound { 3 3 3 3 3 3 3 3

pp

↓ Cue 2.2: Gwydion's incantation
(recorded speech - placement of words is approximate)

O ddaear, cnawd/
O aer, anadl/ O ddŵr, gwaed/
O dán, bywyd/ O ddaear, cnawd/
O aer, anadl/

126

LLEU *p* cresc. poco a poco

It was mid-day.

C1. *pp* cresc. poco a poco

Hp. *pp* cresc. poco a poco

Recorded sound

*becoming multi-layered, in canon with itself,
individual voices become hard to distinguish but gradually
separate spatially*

O ddŵr, gwaed/O dân, bywyd/ O ddaear, cnawd/ O aer, anadl/
O ddŵr, gwaed/O dân, bywyd/ Plether ynghyd y blagur a'r brigyn/
O ddaear, cnawd/ O aer, anadl/

=

129

LLEU The sun was shin - ing bright-ly in the hea - vens..

C1.

Hp.

Recorded sound

Dyweder yn awr y geiriau cyfrin/
O ddŵr, gwaed/O dân, bywyd/ Gwneler y ferch o'r tri blodeuyn/
O ddaear, cnawd/ O aer, anadl/ O wern, erwain/O waun, banadl/
O wern, erwain/O waun, banadl/

=

132

LLEU I saw him cir - cle round the shape we had made

C1.

Hp.

Recorded sound

O wig, deri/O flodau, Blodeuwedd/
Plether ynghyd y blagur a'r brigyn/ voices panned left, centre, right, returning to centre from this point
O wern, erwain/O waun, banadl/
Dyweder yn awr y geiriau cyfrin/ O wig, deri/O flodau, Blodeuwedd
Gwneler y ferch o'r tri blodeuyn/

135 *becoming more impassioned*

LLEU

and you came to life like a wil - low tree blown

Cl.

Hp.

Recorded sound

O wern, erwain/O waun, banadl/
Plether ynghyd y blagur a'r brigyn/

O wig, deri/O flodau, Blodeuwedd
Dyweder yn awr y geiriau cyfrin/

O wern, erwain/O waun, banadl/
Gwneler y ferc h'r tri blodeuyn/

J
f anguished

138

LLEU

— by the breeze And I loved you then... Oh

Cl.

Vc.

Hp.

Recorded sound

O flodau, Blodeuwedd

Blodeuwedd, Blodeuwedd, Blodeuwedd.....

f aggressive

A[#] B[‡]
f

143

LLEU

moth - er, why. do you tor - ture me still?

Vc.

Hp.

G[#] C[‡]
D[#] B[‡]
E[‡] A[‡]

LLEU 147

Was it not e-nough to curse me three times? You al-ways

Vc.

Hp.

G \flat B \natural
C
B \flat

B \sharp

B \flat

B \flat

B \flat

G \sharp B \sharp

E \sharp D \sharp

B \flat

二

LLEU 151

meno f

gave with one hand and took with the other; Why did you close your

Vc.

Hp.

二

K

157 **Meno mosso** ♩=56

Enter BLODEUWEDD,
carrying a peace offering.
LLEU ignores it.

LLEU

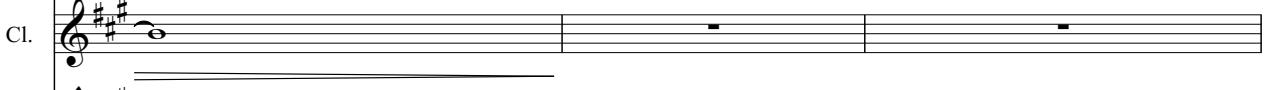
Cl.

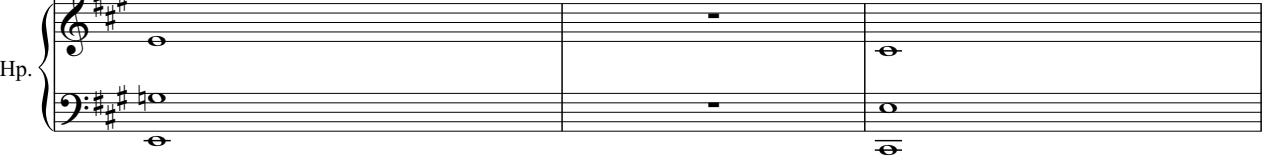
Hp.

l'istesso tempo ma rubato

162 *p*

LLEU 

Cl. 

Hp. 

=

165

LLEU 

Vc. 

L

Her face was of flowers

Scene 3

Words and music by Elfyn Jones

Tempo giusto $\text{♩} = 60$

Evening. Low light level.
BLODEUWEDD is asleep under a blanket.

Cl. $\text{♩} \text{ 3 }$
p

Vc. $\text{♩} \text{ 3 }$
p

Hp. $\text{♩} \text{ 3 }$
p simile
E:F:G:A:
B:C:D:
simile



172

Cl. $\text{♩} \text{ 3 }$
mp

Vc. $\text{♩} \text{ 3 }$
mp

Hp. $\text{♩} \text{ 3 }$
mp G:
simile

Recorded sound

Cue 3.1: eerie moaning wind
((mp))



177

To B. Cl.

Cl. $\text{♩} \text{ 3 }$

Vc. $\text{♩} \text{ 3 }$

Hp. $\text{♩} \text{ 3 }$
A:
knocking on door (three times)

Recorded sound

M

Enter GRONW the hunter. He is dressed for the outdoors.
He remains in the doorway, lit by light from the outside.

184

GRONW 8 *p* A-ny - bo-dy here? A-ny-one at home..

Hp. G# harp takes door latch cue from recorded sound *ppp*

Recorded sound door latch opens; fresh wind in trees outside



N

BLODEUWEDD gets up.

188

GRONW 8 — to help a wea-ry travel-ler lost and a-lone, friend-less and a-fraid?

Hp. G# A#

Recorded sound



193

BLODEUWEDD *p* What are you? I've ne-ver seen a - ny one so beau-ti-ful.

Hp.

Recorded sound

200

O

BLODEUWEDD - - - - - *Gron-w.* I could drink that name._____ Were you made

GRONW - - - - - *Gron-w.* That's my name.

Vc.

Hp.

Recorded sound

205

=

BLODEUWEDD for me_____ from sil - ver birch and moun - tain dew_____ and the moss that

Vc.

Hp.

Recorded sound

208

P

BLODEUWEDD grows on the north side of a tree? You._____

GRONW - - - - - You

Vc.

Hp.

Recorded sound

211

BLODEUWEDD

GRONW

Vc.

Hp.

Recorded sound

The musical score consists of five staves. The top two staves are vocal parts: 'BLODEUWEDD' and 'GRONW'. The third staff is for 'Vc.' (Violoncello). The fourth staff is for 'Hp.' (Double Bass), which includes a bassoon part. The bottom staff is labeled 'Recorded sound' and features a wavy line representing a recorded audio signal. The music is in common time, with a key signature of four sharps. The vocal parts sing lyrics such as 'are my dream,' 'so beau - ti - ful,' and 'I love you'.

214

BLODEUWEDD *meno f* *rit.* *dim.*

I love you like mist. I want to be wrapped in you.

GRONW beau - ti - ful.

Cl.

Vc.

Hp.

dim.

Recorded sound

Meno mosso
♩ = 48

p

p

p

p

moaning wind

218

A little quicker $\text{♩} = 72$

BLODEUWEDD  - - - - - p I don't now. I on-ly know what he

GRONW  - p You're so love- ly, so beau ti- ful. What's your name?

Cl.  - - - - -

Vc.  - - - - - 

Recorded sound  

223

BLODEUWEDD calls me. *cresc.* He calls me his wife. Lleu.

GRONW 'He'? Whoshouse is this? Who does? Lleu?

Vc.

Hp.

Recorded sound

R *Più mosso* $\text{♩}=80$

BLODEUWEDD No, Gro - nw, stay _____ a

GRONW He'll kill me. I've got to go!

Vc.

Hp.

Recorded sound

230

BLODEUWEDD while. I want to feel you close to me. will you stay,

Hp.

Quicker still ♩=110

233

BLODEUWEDD will you stay with me? He won't. Not

GRONW But what if Lleu comes back?

Hp.



237

rall. S Moderate ♩=80

BLODEUWEDD yet. He goes a - way for days, and comes back stag-ger-ing. He

Vc. pizz.

Hp.



240

cresc. poco a poco

BLODEUWEDD says he's my hus-band. Is he? How can that be? No - bo-dy asked me__

Vc.

Hp. A♯ G♯

243

BLODEUWEDD

— what I want - ed.

GRONW

mf cresc. poco a poco

He was cursed

Vc.

Hp. *D \flat*

mf semper cresc. D \sharp

mf semper cresc.



245

GRONW

by his moth-er ne-ver to have a name, ne-ver to bear arms,—

Vc.

Hp. *A \flat G \sharp* B \flat



247

BLODEUWEDD

Take me a-way,—

GRONW

ne-ver to have a wife. But it seems he suc-ceed-ed in all three.

Cl.

Vc.

f pizz.

Hp. *B \flat* *f* E \sharp G \sharp A \sharp C \sharp D \sharp *f*

251

BLODEUWEDD

Gro-nw, take me a-way from here, and we can be a-lone;

Cl.

Vc.

H.p. A D'

255

BLODEUWEDD

two lo-vers for - e- ver en-twined,

GRONW

two lo-vers for - e- ver en-twined,

Cl.

Vc. arco

H.p. D# A#

258

BLODEUWEDD

two lo-vers for - e- ver em- bra- cing and

GRONW

two lo-vers for - e- ver en- bra- cing and

Cl.

Vc.

H.p.

260

BLODEUWEDD ne - ver a - part, two hearts e - ter-nal - ly beat-ing, two hearts for

ff **U**

GRONW ne - ver a - part, two hearts e - ter-nal - ly beat-ing, two hearts for

C1.

Vc.

Hp. E \sharp F \sharp **ff**

=

265

BLODEUWEDD e - ver as one, two peo-ple, for - e- ver in love.

GRONW e - ver as one, two peo-ple, for - e- ver in love.

C1.

Vc. , **p** rit. , **espress.** **p** 3

Hp. E \sharp C \sharp **p** simile

Recorded sound

Cue 3.2: moaning wind

(—————) (mp)

270

BLODEUWEDD

Cl.

Vc.

Hp.

Recorded sound

274

BLODEUWEDD

GRONW

Hp.

Recorded sound

278

BLODEUWEDD

GRONW

Hp.

Recorded sound

283

Hp.

Recorded sound

This musical score page contains five systems of music, each with multiple staves and lyrics. The first system (measures 270-273) features Blodeuwedd's vocal line with woodwind accompaniment and a recorded sound track. The second system (measures 274-277) shows Blodeuwedd and Gronw's dialogue with brass and woodwind parts. The third system (measures 278-281) continues their exchange, with Blodeuwedd shouting and Gronw responding. The fourth system (measures 282-285) shows Blodeuwedd leaving, indicated by a dynamic of *pp*. The fifth system (measures 286-289) depicts a deep rumble of thunder, with a dynamic of *pppp*.

Oh Gro-nw, I'm so—

a-fraid. I'm a-fraid for you. Please go, be-fore he comes

Don't wor-ry. You've got me now.

shouts

back. Please go. LEAVE ME ALONE!

But I thought....

exit GRONW

moaning wind

deep rumble of thunder

(—————)

Her face was of flowers

Scene 4

Words and music by Elfyn Jones

289 **W** Adagio. ♩=90 Early hours of the morning. Enter LLEU, drunk.
He is outside his own house. He faces the audience.

B. Cl. *ppp*

Vc. *pizz.*

Hp. *ppp* E♭F♯G♭A♭ B♭C♯D♭ G♯ D♯ A♯

292

B. Cl. *pizz*

Vc. *arco*

Hp. E♯ G♭ D♯

Recorded sound (p)

↓ Cue 4.1: Thunder, rain

294 **X** Recit. colla voce

LLEU They call me the

B. Cl. To Cl.

Vc. *pizz*

Hp.

Recorded sound low distorted growling (thunder continues sporadically; rain fades out)

298

LLEU

li-on. They call me the li-on. They call me the li - on and that's 'cause I roar, and that's 'cause I roar.

Recorded sound

305

LLEU

sotto voce

f barking

So no-one comes near me. No-one wants to touch me. Where's my wo-man? I want her here

Recorded sound

312

LLEU

Y Vivo $\text{♩}=132$

now... Wo-man! Wife! Where's my (burps)break- fast?

Vc.

Hp.

pizz.

ritmico, giocoso

G D $\text{♩}=132$

mp

Recorded sound

317

LLEU

Ah! There...

Vc. simile

simile

Hp.

323

LLEU  you are. Scur-ry a round, my good lit-tle wife, hur-ry a-long;—

Vc.

Hp. 

329

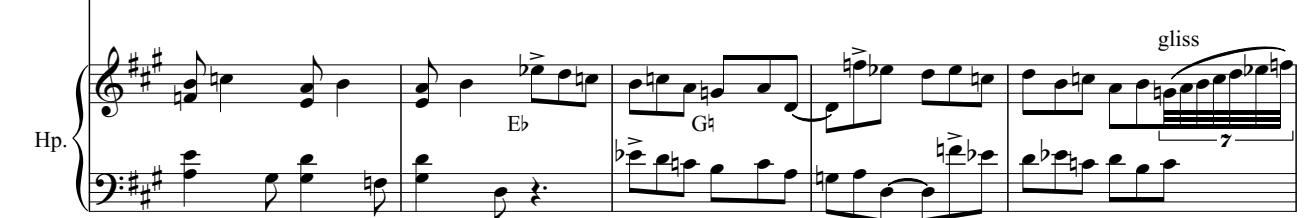
LLEU 

Cl. Clarinet  To B. Cl.

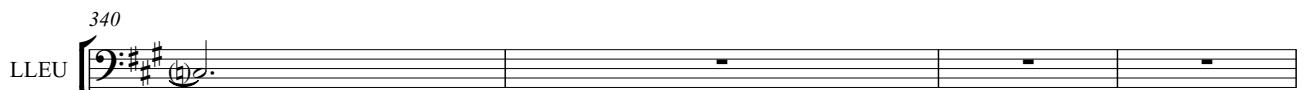
Hp. 

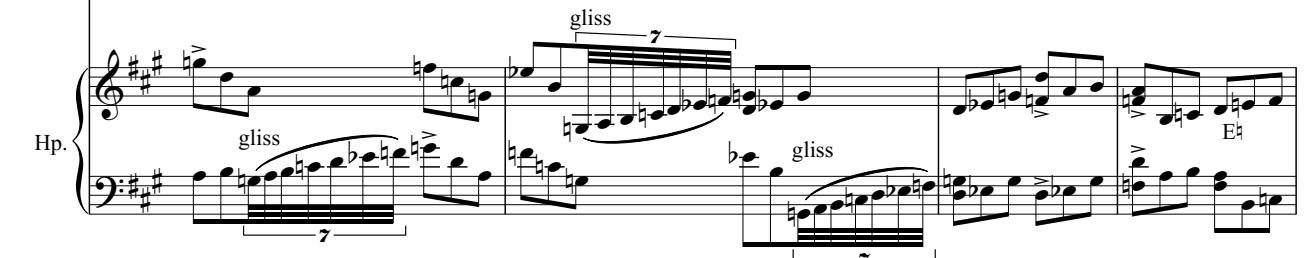
335

LLEU  Make me my din-ner and make me my tea. Bright-en my life, come sit on my knee.—

Hp. 

340

LLEU 

Hp. 

344

molto rall.

LLEU (Bassoon) - - - - -

C' m'ere. No. Come

Hp. (Horn) gliss E \flat 7:6 gliss 7:6



349

Z **Tempo primo** $\text{d}=90$ **p** *gentle, but with an edge*

LLEU here. Yes. You... Have I e-ver

Bass Clarinet in B \flat

Cl.

Vc.

Hp. Bass Clarinet in B \flat pizz. pp

Vc. pp

Hp. D \flat pp D \sharp pp D \flat



356

LLEU told you how pret-ty you are? Bet you think it's the drink talk-ing,

B. Cl.

Vc.

Hp. D \sharp D \flat D \sharp D \flat D \sharp

falsetto

AA

mf

LLEU *361* but I do. You're so beau - ti - ful. So pret - ty, just like the

B. Cl. *mp* arco

Vc. *mp*

Hp. *mp*

Recorded sound Cue 4.2: Distant thunder

This section starts with a falsetto vocal line from LLEU. The vocal parts are labeled with dynamic markings: *mf* for the main vocal line and *mp* for the bassoon and cello. The harp provides harmonic support with sustained notes. A recorded sound track labeled "Cue 4.2: Distant thunder" plays in the background.

366

LLEU flowers that made you. So dain - ty. Blo-deu-wedd. Flower face. All dain-ty like the pe-tals of ros -

B. Cl.

Vc.

Hp.

The vocal line continues with lyrics about flowers and petals. The instrumentation remains the same, with the harp providing rhythmic patterns.

370

BB

LLEU es. But so cold. I told them. I told them

B. Cl. *p*

Vc.

Hp. *p*

Recorded sound Cue 4.3: thunder, low growling

The vocal line shifts to a more somber mood with lyrics about being cold and telling stories. The harp's role becomes more prominent, providing a rhythmic foundation. A recorded sound track labeled "Cue 4.3: thunder, low growling" plays in the background.

375

LLEU { *all a-bout you.* I told all the boys how pret-ty you were. And you know what they

B. Cl.

Hp. { *simile*

Recorded sound



379

LLEU { *menacing* whispered
said to me? You know what they said to me? Why have-n't you.... they said. You don't have to ask, they

To Cl.

B. Cl.

Hp. { *3*

Recorded sound



384

LLEU { said. You don't need per-mis-sion. You don't have to say please, she's your wife, for

Recorded sound



387

LLEU { God's sake, it's your right! That's what they're there for! So that's why I'm back. So

Segue scene 5

f

p

Recorded sound

snap off at beginning of scene 5

Her face was of flowers

Scene 5

Segue from scene 4

Fast $\text{♩}=160$

Words and music by Elfyn Jones

DD

391

LLEU

soon..

Cl. Clarinet *pizz*

Vc. *f* *f* arco sul ponticello

Hp. *fp* *f*

≡

395

Cl. *s* *sf* *sf mf* *3* *3* *3*

Vc. pizz. *sf* *sf* *sf* knock on instrument body

Hp. *sf* *sf* knock on sound board

399

EE

BLODEUWEDD

I've killed him! I've killed him! I've killed him!

Cl.

knock on instrument body

Vc.

strum pizz. strum pizz. strum pizz.

Hp.

knock on sound board



403

BLODEUWEDD

He tried to hurt me. He

GRONW

What do you mean you killed him?

Cl.

sf

Vc.

knock on instrument body

Hp.

407

BLODEUWEDD

tried to lie _____ on top of me. He held my arms, he was
flz.

Cl.

Vc.

Hb.

BLODEUWEDD

411

so strong! I hit him. I hit him. I hit him.

GRONW

What did he do to you?

Cl.

Vc.

Hp.

sf

rit.

più p

Adagio ♩=56

416

BLODEUWEDD

with the milk pail. And he was so still. Oh Gron-w,

Cl.

Vc.

Hp.

p

p

E♭ **p**

422 enter LLEU FF Fast ♩=160

BLODEUWEDD

what have I done to him?
(LLEU shouts - to GRONW)
HOY! YOU!
Get out of my woods!

LLEU

Cl.

Vc.

Hp.

f *sempre pizz*

Eb

426

Cl.

arco sul ponticello

Vc.

pizz.

fp *f* *sf* *sf* *sf* *sf*

Hp.

431 GG half speed ♩=80

BLODEUWEDD

Oh hus-band. I thought you were dead. I could-n't wake you.

Cl.

Vc.

p colla voce

p colla voce

435

BLODEUWEDD *mp* *3*
to GRONW I shout-ed for help, and he came.—

LLEU *f* Who are you? Well we don't need a-ny help.

Cl.

Vc.



438

GRONW *p*
s Per-haps.

LLEU *meno f* *3* *3*
I was just a-sleep. Have-n't I seen you be- fore?

Cl.

Vc.



HH

Meno mosso = 72

442

BLODEUWEDD *mp*
s I could-n't wake you.

exit GRONW

GRONW *s*

LLEU *f angry, dismissive*
b Are you still here?

Vc. col legno *pp* arco *p dolce*

Hp. *F# p dolce* *F# G# F#*

447

BLODEUWEDD

I thought you were dead...

LLEU

Vc.

Hp.

It'll take more than a good night's drink-ing to see me off, be-lieve me!

450

BLODEUWEDD

I was so wor-ried, so a-fraid. You did - n't move.

Vc.

Hp.

454 **II**

LLEU

mf

broader, more rubato

Don't be stu-pid, wo-man. There's on-ly one thing that can kill me, andthat's a spear,

Cl.

Vc. pizz

a spear worked on ov - er a year, and on - ly on

460

LLEU

Sun-days. And who's going to go to that much trou-ble?

Cl.

Vc.

segue scene 6

Her face was of flowers

Scene 6

Tempo giusto**JJ**GRONW stands stage right, holding a spear.
He faces the audience

Words and music by Elfyn Jones

463 **GRONW** *p*
 To make a spear you must first take

Cl. *pp*
 E:**F#G#A#**
 B:**C#D#**

Hp. *p*
 Recorded sound

↓ Cue 6.1: Axe; live instruments play to soundtrack



469 **BLODEUWEDD** *p expressionless*
 Lights up on BLODEUWEDD centre stage. She faces the audience
 I milk the cows,

GRONW *cresc.*
 A shaft of ash that's straight and true,

Cl. *mf*
pizz.

Vc. *p*

Hp.

Recorded sound

KK

BLODEUWEDD 474

I feed the hens.

GRONW

like moon-beams, pale with grain like silk that's spun in threads a -

Vc.

Hp. simile G \sharp

pp

Recorded sound



BLODEUWEDD 478

He ploughs the fields, he shears the sheep.

GRONW

round your hand;

Vc. arco

mp

Hp. mp

Recorded sound

delay on

LL

481

BLODEUWEDD

GRONW And it must weigh like

Cl.

Vc.

Hp. B \flat A \flat B \flat *mf* 3 3 simile 3 3

Recorded sound low-pass filter removed, high-pass filter, 2nd delay and distortion added to create wingbeat effect bird takeoff + long reverb (50s)



483

BLODEUWEDD He

GRONW wings of birds to fly so light from hand to flesh and kill a man.

Cl. 3 v. v. v. v.

Vc.

Hp. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Recorded sound low-pass filter added, high pass filter removed heartbeats; low-pass filter continues to close

486

BLODEUWEDD lays the hed - ges, kills the pig.

GRONW The axe

C1.

Vc.

Hp. 3 3 3 3 E♭ *mf secco*

Recorded sound Low pass filter fully closed



MM

488

GRONW will ring the knife will cut the sand will scrape, the

C1.

Vc.

Hp. simile

Recorded sound

490

GRONW oil will soothe,— And all must be up - on a

Cl.

Vc.

Hp.

Recorded sound

fades out with delay

≡

492 NN

BLODEUWEDD And so the sea - sons come and go,

GRONW Sab-bath day,
To B. Cl.

Cl.

Hp.

Recorded sound

simile

↓ Cue 6.2: Church bells (approx. rhythm) fade in and out

≡

494

BLODEUWEDD A farm - er's

Hp.

Recorded sound

reverb increasing

496 **OO**

BLODEUWEDD

— life is not eas - y. Toil,

Vc.

mp

Hp.



498

BLODEUWEDD

toil, no-thing but toil, and ne-ver a word of thanks; no-thing to

Vc.

Hp.



500

BLODEUWEDD

show at the end of the day but sweat and pain.

LLEU

One day,

Vc.

cresc.

Hp.

502

GRONW *8*

LLEU

Bass Clarinet
in B♭

Cl.

Vc.

Hp.

Recorded sound

PP

f

And eve - ry morn - ing you must____
one day,_____

3

Bass Clarinet in B♭

f

3

Cue 6.3 Hammering metal on anvil



505

GRONW *8*

B. Cl.

Vc.

Recorded sound

pray That she whom you had hoped to____ win

3

resonating filter on (resonators at pitches indicated)
To Tape

509

BLODEUWEDD

GRONW

B. Cl.

Vc.

Hp.

Recorded sound

QQ *f*

Oh hus-band what if

Will not be - tray you, nor grow fond of him.

To Cl.

sul ponticello

E \natural G \sharp B \natural

=

513

BLODEUWEDD

LLEU

Vc.

Hp.

Recorded sound

some-thing hap-pened to you? What would I do? where would I go?

f

Like what? I'll al-ways be here. I'm in-de

gliss.

A \sharp G \natural

516

BLODEUWEDD -

What if some-one made that spear? The

LLEU struct - i - ble. What spear?

Vc.

Hp.

A \natural

F \sharp

Recorded sound



519

BLODEUWEDD one you have to make on Sun-days. I have dreams... And I i-ma-gine you dead. With a

Vc.

Hp.

Recorded sound

522

BLODEUWEDD spear in your chest. *meno f* RR

LLEU It's not e-nough just to make a spear. *meno f*

B. Cl. Clarinet in B♭

Vc.

Hp.

Recorded sound

Cl. Cue 6.4 River
↓ Resonating filters on river sound (resonators on 100%)

525

LLEU Are you so con - cerned? _____ Is

Cl.

Vc.

Hp.

Recorded sound

ff

colla voce

B♭ G♯

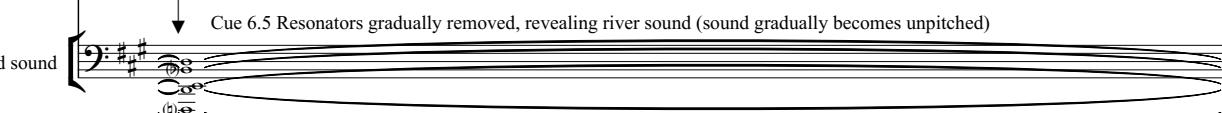
527

LLEU 
that why you nag me, day af-ter day?

Cl. 
f

Vc. 
f

Hp. 
ff
gliss.

Recorded sound 

↓ Cue 6.5 Resonators gradually removed, revealing river sound (sound gradually becomes unpitched)



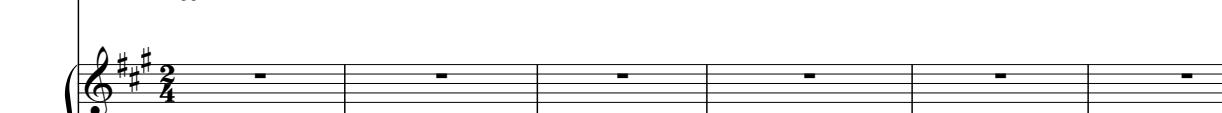
SS Fast - double speed $\text{♩}=120$

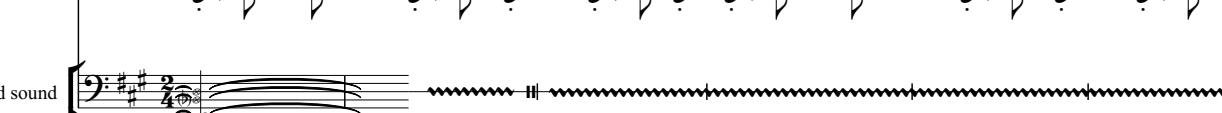
528

LLEU 
Fine! I'll show you what you need to do! Let's see if your lit-tle poach-er comes run-ning!

Cl. 
ff

Vc. 
ff

Hp. 
secco

Recorded sound 

534

LLEU {

Bass clef, 2 sharps, common time.

Don't you think I have - n't seen him creep-ing a- bout? Here! Here! Here's the ri-ver,

C1. { Treble clef, 2 sharps, common time.

Vc. { Bass clef, 2 sharps, common time.

Hp. { Bass clef, 2 sharps, common time.

Recorded sound {



LLEU pushes BLODEUWEDD so she falls on her hands and knees by the trough

541

LLEU {

Bass clef, 2 sharps, common time.

here's the trough. In the sty! port. We need a goat. You! You be the goat! Get

TT

C1. { Treble clef, 2 sharps, common time.

Vc. { Bass clef, 2 sharps, common time.

Hp. { Bass clef, 2 sharps, common time.

Recorded sound {

LLEU climbs onto the trough so one foot
is on it and the other resting on BLODEUWEDD's back

548

LLEU down! There. And stay down. 'Nei-ther on horse nor on foot.' 'Nei-ther in a house nor out-side,'

Cl. pizz.

Vc. arco

Hp. E \flat F \sharp G \sharp B \sharp

Recorded sound



556 **UU**

LLEU Now you can kill me. Are you hap-py? Where's your lo-ver now? Hey! Where are you? Come

Cl.

Vc.

Hp. sf B \flat sf A \natural sf G \flat sf Ab Db G \sharp gliss. over whole range of instrument

Recorded sound

564

LLEU on! Put that spear in my chest! Or have-n't you got the guts to take me

Cl.

Vc.

Hp.

Recorded sound

=

570 **VV** *fff*

LLEU on? [GRONW appears behind LLEU]

Cl. *fff* *6* *6* *6* *sf* *sf*

Vc. *fff* *sf* *sf*

Hp. *roughly* *fff*

Recorded sound

574

Cl. Vc. Hp. Recorded sound

simile simile

GRONW stabs LLEU in the back with the spear. LLEU falls.

Lento $\text{♩}=60$ segue scene 7

578

Cl. Vc. Hp. Recorded sound

tr. *sf dim.* *sf dim.*

sf l.v.

Cue 6.6 Reverb on (decay time 12.3s)

Segue from Scene 6

Slow

582 =90

BLODEUWEDD faces the audience. As she sings she is joined by LLEU and GRONW.
They stand together as if unaware of each other's presence

Cl.

Vc.

Hb.

WW

Recorded sound

Cue 7.1: sea waves with resonating filters;
resonators tuned 15ma basso



591

BLODEUWEDD

Cl.

Vc.

Hb.

Recorded sound I

Recorded sound II

WW

Cue 7.2: sea waves
(unfiltered/unpitched)

simile

XX

601

BLODEUWEDD that hate be - gets fear and fear be-gets an - ger, and

GRONW so it went on and so it re - mains

Vc.

Hp.

Recorded sound I

Recorded sound II



YY

610

BLODEUWEDD an - ger be - trays And an - ger be - trays, And an - ger be - trays.

GRONW that hate be - gets fear and fear be-gets an - ger,

LLEU so it went on and

Vc.

Hp.

Recorded sound I

Recorded sound II

619

BLODEUWEDD And an - ger be - trays. And an - ger be - trays.

GRONW and an - ger be - trays. And an - ger be - trays. And

LLEU so it re - mains that hate be-gets fear and fear be-gets

Vc.

Hp.

Recorded sound I

Recorded sound II

628

BLODEUWEDD And an - ger be - trays. Lleu did-n't die.

GRONW an - ger be - trays, and an - ger be - trays.

LLEU an - ger, and an - ger be - trays.

Vc.

Hp.

To Tape

zz

LLEU and GRONW exit p 3

pizz

Recorded sound I

Recorded sound II

638

BLODEUWEDD

Lleu did-n't die. He be-came an ea-gle. He be-came an ea-gle and flew in-to the branch-es of an oak

Vc.



644

BLODEUWEDD

tree.

Cl.

flautando

Vc.



647

BLODEUWEDD

AAA *mf*

And the pigs And the pigs came and ate the rot-ting

Cl.

To B. Cl.

arco

Vc.

Hp.

Recorded sound

Cue 7.3: Snorting pigs with delay gradually increasing
(*mf*)

652

BLODEUWEDD flesh that fell from his bo-dy. *mp*

Vc.

Hp.

Recorded sound pig sounds slowly fading out

Recorded sound II

Cue 7.4: Gwydion 'Dar a dyl' reverb and chorus increasing and panning further right as cue gradually fades out

Dar a dyl y rwng deu lenn./Gorduwrych awyr a glenn./Ony dywedaf i eu./O ulodeu Lleu ban yw hynn.

659

BLODEUWEDD changed him back to hu - man form. *arco*

Vc.

Hp.

Recorded sound I

Recorded sound II

Dar a dyl yn ard uaes,/ Nis gwlych glaw, mwy tawd nawes./Ugein angerd a borthes./Yn y blaen, Lleu Llaw Gyffes.

BBB

666 *f*

BLODEUWEDD And they came,____ they came for my Gro-nw. They came,____

Bass Clarinet

B. Cl.

Vc.

Hp.

pizz

f

CCC

671

BLODEUWEDD

and they killed him with the ve-ry same spear,
they stabbed him

B. Cl.

Vc.

Hp.



676

BLODEUWEDD

a - gain and a - gain, theybutch ered him like an a-ni-mal. Then they left him for the

B. Cl.

Vc.

Hp.

rit. *meno f*

C \flat G \flat

DDDMuch slower $\text{♩} = 48$

683

BLODEUWEDD crows to find. I re - mem - ber I re - mem - ber how he bled in - to the

B. Cl.

Vc.

Hp. pp tr

pres de la table normale
ma non arpeggiando C \natural

==

EEEAn image of the moon appears on the backdrop.
BLODEUWEDD puts on the cloak she wore in scene 1

694

Tempo primo $\text{♩} = 90$

BLODEUWEDD ground. And they found me too.

Clarinet pizz 3 3 3 3

Cl.

Vc.

Hp. p D \natural

Recorded sound 3 (p) Cue 7.5: Owl (female tawny owl)

==

702

BLODEUWEDD And they changed me in - to an owl, ne - ver a - gain to see the light of day,

Vc.

Hp. D \flat

Recorded sound

710

FFF

BLODEUWEDD — ne-ver a-gain to feel the warmth of sun - shine. Oh God-dess of the moon,

Vc. arco

Hp.

Recorded sound Cue 7.6: resonant waves with long (18.5s) reverb (fading in); resonators tuned 15ma basso (p)

==

718

BLODEUWEDD — Oh, Ar-ian-rhod, mo-ther of my tor-men-tor. why? why must the cir-

Hp.

Recorded sound simile

==

728

BLODEUWEDD cle al-ways turn, and al-ways turn a-against me? Oh how I wish you could bring my

Hp.

Recorded sound resonating filter and reverb gradually removed so that waves become unpitched

==

737

BLODEUWEDD Gro-nw back to me, oh how I wish you could hear my prayer, oh how I wish....

Hp.

Recorded sound

746

BLODEUWEDD

But there's on - ly the drag-ging of the waves, _____ and the cold night

Hp.

Recorded sound

waves continue, fading after end of music



754

BLODEUWEDD

air, _____ and the cold night air.

rit.

Hp.

Recorded sound

Cue 7.7: wind in trees
(=>)(<=)