

Gareth Glyn

ANGLESEY
SEASCAPES

Suite for string orchestra

MORLUNIAU MÔN

Cyfres i gerddorfa linyddol

Anglesey Seascapes

Gareth Glyn lives on the island of Anglesey, where the encircling sea has always been indivisible from the mythology, history and everyday life and work of its people. This cycle of short miniatures, in a light music vein, seeks to represent various aspects of the sea as seen from five vantage-points around the coast of Anglesey. The whole work is bound together by recurring musical motifs which change their character according to the prevailing mood.

1. **Llanddwyn** (*Reverie*):

Island of the Welsh patron saint of lovers, Dwynwen, whose marriage to Maelon was never to be, and who dedicated her life to God.

2. **Malltraeth** (*Pastorale*):

A brisk walk along Cob Malltraeth, a high dyke built to keep out the sea.

3. **Penmon** (*Intermezzo*):

From a vantage point by the sacred priory of St Seiriol, old sailing ships and modern yachts can be seen scudding by in Regatta week.

4. **Cemaes** (*Scherzo*):

The bustle of children's play and donkey-rides on the beach in midsummer.

5. **Moelfre** (*Elegy*):

In remembrance of innumerable souls lost in shipwrecks off this coast, including the Royal Charter with its loss of 452 lives.

Morluniau Môn

Mae Gareth Glyn yn byw ar Ynys Môn, lle mae'r môr ers cyn cof wedi bod yn rhan annatod o chwedloniaeth, hanes a bywyd a gwaith ei thrigolion. Amcan y cylch yma o chwe symudiad byr, mewn arddull ysgafn, yw darlunio gwahanol agweddau o'r môr fel mae'n cael ei weld o bum rhan adnabyddus o'r arfordir. I gydio'r cwbl yn ei gilydd, mae sawl thema gerddorol fer yn ymddangos yma a thraw drwy'r gwaith, gan newid eu cymeriad yn ôl naws y symudiad.

1. **Llanddwyn**

Ynys santes y cariadon, Dwynwen, na chawsai briodi Maelon, ac a gysegrodd ei bywyd i Dduw.

2. **Malltraeth**

Tro sydyn ar hyd Cob Malltraeth, a godwyd i gadw'r môr draw.

3. **Penmon**

O fan gwyllo ger priordy Sant Seiriol yn wythnos y Regata, mae llongau a chychod hwylio, hen a newydd, i'w gweld yn mynd heibio ar wîb.

4. **Cemaes**

Canol haf, ac mae'r plant yn chwarae ac yn mwynhau marchogaeth mulod.

5. **Moelfre**

Er cof am eneidiau aneirif a gollwyd mewn llongddylliadau ger y glannau hyn, gan gynnwys y 452 fu farw ar y *Royal Charter*.

ANGLESEY SEASCAPES

MORLUNIAU MÔN

1. Llanddwyn (Reverie)

GARETH GLYN

Lento non troppo (♩ = 72)

Musical score for the first system of 'Llanddwyn (Reverie)'. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is 'Lento non troppo' with a metronome marking of ♩ = 72. The first violin part begins with a dynamic of *mp* and the instruction *espr.* (espressivo). The second, third, and fourth violin parts begin with a dynamic of *p*. The first viola part begins with a dynamic of *p*. The second viola part begins with a dynamic of *p* and the instruction *pizz.* (pizzicato). The cello part begins with a dynamic of *p* and the instruction *pizz.*. The double bass part begins with a dynamic of *p* and the instruction *pizz.*. The score consists of eight measures.

Musical score for the second system of 'Llanddwyn (Reverie)'. The score continues from the first system. The first violin part (Vn.1) begins with a dynamic of *mp* and the instruction *espr.*. The second, third, and fourth violin parts (Vn.2, Vn.3, Vn.4) continue with a dynamic of *p*. The first viola part (Va.1) continues with a dynamic of *p*. The second viola part (Va.2) continues with a dynamic of *p* and the instruction *pizz.*. The cello part (Vc.) continues with a dynamic of *p* and the instruction *pizz.*. The double bass part (DB.) continues with a dynamic of *p* and the instruction *pizz.*. The score consists of eight measures.

14

(b)

A

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB.

p

arco



21

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB.

pp

pp

pp

pp

B

29

rallentando A tempo

Vn.1 *p* *mf*

Vn.2 *p* *mp*

Vn.3 *p* *mp*

Vn.4 *p* *mp*

Va.1 *p* *mf*

Va.2 *p* *mp*

Vc. *pizz.* *mp*

DB. *p* *mp* arco



37

Vn.1 *cresc.*

Vn.2 *cresc.*

Vn.3 *cresc.*

Vn.4 *cresc.*

Va.1 *cresc.*

Va.2 *cresc.*

Vc. *cresc.*

DB. *cresc.*

Rall. al fine

43

Vn.1 *dim.* *p*
 Vn.2 *dim.* *p*
 Vn.3 *dim.* *p*
 Vn.4 *dim.* *p*
 Va.1 *dim.* *p*
 Va.2 *dim.* *p*
 Vc. *dim.* *p* arco
 DB. *dim.* *p* div.

(play lower notes throughout if only 1 bass)

2. Malltraeth
(Pastorale)

Allegretto scherzoso (♩ = 112)

1st Violins *mf*
 2nd Violins *mf*
 3rd Violins *mf* *mp* *mf*
 4th Violins *mf* *mp* *mf*
 1st Violas *mf* *mp* *mf*
 2nd Violas *mf* *mp* *mf*
 Cellos *mf* pizz. arco
 Double Basses *mf*

5

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB.

arco

pizz.

mf
pizz.

9

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB.

mp

mf

mp

mf

mp
arco

mf

arco

6 13 **C**

Vn.I *cresc.* 3 *mf sub.*

Vn.2 *cresc.* 3 *mf sub.*

Vn.3 *cresc.* 3 *mf sub.*

Vn.4 *cresc.* 3 *mf sub.*

Va.1 *cresc.* *f*

Va.2 *cresc.* *f*

Vc. *cresc.* *f*

DB. *cresc.* *mf sub.* *pizz.*



18

Vn.I *mf trem.*

Vn.2 *mp trem.*

Vn.3 *mp trem.*

Vn.4 *mf trem.*

Va.1 *mp trem.*

Va.2 *mp trem.*

Vc. *pizz.*

DB.

D

25

Vn.I
Vn.2
Vn.3
Vn.4
Va.1
Va.2
Vc.
DB.

mf
f
f
arco
f

32

Vn.I
Vn.2
Vn.3
Vn.4
Va.1
Va.2
Vc.
DB.

cresc.
cresc.
cresc.
cresc.
mf cresc.
mf cresc.
div.
mf cresc.
arco
cresc.

8 38

Vn.1 *f*

Vn.2 *f non stacc.*

Vn.3 *f non stacc.*

Vn.4

Va.1 *f non stacc.*

Va.2 *f non stacc.*

Vc. unis. *f*

DB. *f* div.



43

Vn.1

Vn.2 3

Vn.3 3

Vn.4 3

Va.1 3

Va.2 3

Vc. pizz. arco *f*

DB.

47

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB.

pizz.

arco

mf

f

unis.



51

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB.

arco

f

E

10 55

Musical score for measures 55-58. The score includes parts for Vn.1, Vn.2, Vn.3, Vn.4, Va.1, Va.2, Vc., and DB. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mf* and *mp*. Performance instructions include *pizz.* and *arco*. The Vn.3 and Vn.4 parts feature a melodic line with a slur and a fermata over the second measure.

59

Musical score for measures 59-62. The score includes parts for Vn.1, Vn.2, Vn.3, Vn.4, Va.1, Va.2, Vc., and DB. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *cresc.* and *mf*. Performance instructions include *3* (triplets) and *v.* (accents). The Vn.1 and Vn.2 parts feature a melodic line with a slur and a fermata over the second measure. The Vc. part features a triplet in the second measure.

Largamente

Tempo I 11

Musical score for measures 63-72. The score is for a string ensemble consisting of Violins I (Vn.I), Violins II (Vn.2), Violins III (Vn.3), Violins IV (Vn.4), Violas I (Va.1), Violas II (Va.2), Cellos (Vc.), and Double Basses (DB.). The tempo is marked 'Largamente' and the dynamics range from fortissimo (ff) to piano (p). The score features triplets and a 'div. unis.' instruction for the Cello and Double Bass parts. The key signature has one sharp (F#) and the time signature is 3/4.



Musical score for measures 68-72. The score is for the same string ensemble as above. The tempo is 'Largamente' and the dynamics are primarily pianissimo (pp) and 'sempre dim.'. The score features a 'sempre dim.' instruction for the Violins III, Violins IV, Violas I, Violas II, Cellos, and Double Basses. The key signature has one sharp (F#) and the time signature is 3/4.

3. Penmon
(Intermezzo)

Con moto (♩ = 76)

1st Violins *mf* 5

2nd Violins *mf* 5

3rd Violins *mf* 3 3

4th Violins *mf* 3 3

1st Violas *mf* 3 3

2nd Violas *mf* 3 3

Cellos *mf* 3 3

Double Basses *mf* pizz.



Vn.1 3 3 5 5

Vn.2 3 3 5 5

Vn.3 3 3 3 3 3

Vn.4 3 3 3 3 3

Va.1 3 3 3 3 3 3

Va.2 3 3 3 3 3 3

Vc. 3 3 3 3 pizz.

DB.

14 23

Vn.I *tutti* 3

Vn.2 *mf* *tutti* 3

Vn.3 *mf* *tutti*

Vn.4 *mf* *tutti*

Va.1 *mf* *tutti*

Va.2 *mf* *tutti*

Vc. *mf* *tutti*

DB. *mf*



29

Vn.I *p* *cresc.* *rall.* *f* *dim.*

Vn.2 *p* *cresc.* *f* *dim.*

Vn.3 *p* *cresc.* *f* *dim.*

Vn.4 *p* *cresc.* *f* *dim.*

Va.1 *pizz.* *p* *cresc.* *arco* *f* *dim.*

Va.2 *pizz.* *p* *cresc.* *arco* *f* *dim.*

Vc. *pizz.* *p* *cresc.* *arco* *f* *dim.*

DB. *pizz.* *p* *cresc.* *arco* *f* *dim.*

H Tempo I

34 15

Musical score for measures 34-38. The score is for a string ensemble with parts for Violin I (Vn.I), Violin II (Vn.2), Violin III (Vn.3), Violin IV (Vn.4), Viola I (Va.1), Viola II (Va.2), Violoncello (Vc.), and Double Bass (DB.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte). The Violin I and II parts feature melodic lines with slurs and accents, including quintuplets (5) and triplets (3). The Violin III and IV parts play a rhythmic pattern of eighth notes in groups of three. The Viola I and II parts play a rhythmic pattern of eighth notes in groups of three. The Violoncello part plays a rhythmic pattern of eighth notes in groups of three. The Double Bass part plays a simple bass line with quarter notes and half notes.

39

Musical score for measures 39-43. The score is for a string ensemble with parts for Violin I (Vn.I), Violin II (Vn.2), Violin III (Vn.3), Violin IV (Vn.4), Viola I (Va.1), Viola II (Va.2), Violoncello (Vc.), and Double Bass (DB.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked *cresc.* (crescendo) and *dim.* (diminuendo). The Violin I and II parts feature melodic lines with slurs and accents, including triplets (3) and quintuplets (5). The Violin III and IV parts play a rhythmic pattern of eighth notes in groups of three. The Viola I and II parts play a rhythmic pattern of eighth notes in groups of three. The Violoncello part plays a rhythmic pattern of eighth notes in groups of three. The Double Bass part plays a simple bass line with quarter notes and half notes.

16 **Più mosso** (♩ = 92)

1004

Vn.1 *f* 3 3 3 5

Vn.2 *f* 3 3 3 non stacc.

Vn.3 *mf* *f* non stacc.

Vn.4 *mf* *f* 5

Va.1 *mf* *f* non stacc.

Va.2 *mf* *f* non stacc.

Vc. *mf* *f* 5

DB. *mf* *f*



1010

Ritenu **Tempo I**

Vn.1 *f molto* 5 trem.

Vn.2 *f molto* trem.

Vn.3 3 3 3 *f molto* trem.

Vn.4 3 3 3 *f molto* 5 trem.

Va.1 3 3 3 *f molto* trem.

Va.2 3 3 3 *f molto* trem.

Vc. 3 3 3 3 3 3 *f molto* 5

DB. *f molto*

I

18

Vn.1 *sfz* *mf* *sfz* *f*

Vn.2 *sfz* *mf* *sfz* *f*

Vn.3 *sfz* *mf* *sfz* *f*

Vn.4 *mf* *sfz* *f*

Va.1 *sfz* *mf* *sfz* *f*

Va.2 *sfz* *mf* *sfz* *f*

Vc. *mf* *sfz* *f*

DB. *sfz* *mf* *sfz* *f*



14

Vn.1 *mf*

Vn.2 *mf*

Vn.3 *pizz.*

Vn.4 *pizz.*

Va.1 *pizz.*

Va.2 *pizz.*

Vc. *arco* *pizz.*

DB. *pizz.*

J

21

Musical score for measures 21-27. The score includes parts for Vn.1, Vn.2, Vn.3, Vn.4, Va.1, Va.2, Vc., and DB. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf*. Vn.1 and Vn.2 play a melodic line with slurs and accents. Vn.3 and Vn.4 play a rhythmic accompaniment, with Vn.4 marked *arco*. Va.1 and Va.2 play a harmonic accompaniment, with Va.2 marked *arco*. Vc. and DB play a bass line, with Vc. marked *arco*. The score ends with a double bar line.



28

Musical score for measures 28-34. The score includes parts for Vn.1, Vn.2, Vn.3, Vn.4, Va.1, Va.2, Vc., and DB. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking is *mp*. Vn.1 and Vn.2 play a melodic line with slurs and accents. Vn.3 and Vn.4 play a rhythmic accompaniment. Va.1 and Va.2 play a harmonic accompaniment. Vc. and DB play a bass line. The score ends with a double bar line.

K**Pesante ma sempre allegro**

20 35

Vn.I *ff*

Vn.2 *mf* *ff*

Vn.3 *ff*

Vn.4 *mf* *ff*

Va.1 *ff*

Va.2 *mf* *ff*

Vc. *mf* *ff*

DB. *mf* *ff*



42

Vn.I *f* *mf*

Vn.2 *f* *mf* *f* pizz.

Vn.3 *f* *mf*

Vn.4 *f* *mf* *mp*

Va.1 *f*

Va.2 *f* *mp*

Vc. *f* *mf*

DB. *f* *mf* *mp*

49

Musical score for measures 49-55. The score includes staves for Vn.1, Vn.2, Vn.3, Vn.4, Va.1, Va.2, Vc., and DB. Dynamics include *mf*, *mp*, and *arco*. The key signature has one sharp (F#) and the time signature is 4/4. The music features various melodic lines with accents and slurs.



56 pizz.

Musical score for measures 56-62. The score includes staves for Vn.1, Vn.2, Vn.3, Vn.4, Va.1, Va.2, Vc., and DB. Dynamics include *mp*, *p*, and *mf*. The key signature has one sharp (F#) and the time signature is 4/4. The music features various melodic lines with accents and slurs. The first measure of this system is marked *pizz.*

63 arco

Vn.1 *f*

Vn.2 *f*

Vn.3 *f*

Vn.4 *f*

Va.1 *f*

Va.2 *f*

Vc. *f*

DB. *f*



70

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc.

DB. pizz.

78 23

Vn.1 *ff*

Vn.2

Vn.3 *ff*

Vn.4

Va.1 *ff*

Va.2

Vc. *div.*

DB. *arco* *ff*



L'istesso tempo

85

Vn.1 *f*

Vn.2 *mf* *pizz.* *f* *arco*

Vn.3 *f* *trem.*

Vn.4 *mf* *pizz.* *f* *arco*

Va.1 *f* *trem.*

Va.2 *mf* *pizz.* *f* *arco*

Vc. *f* *unis. trem*

DB. *mf* *pizz.* *f* *arco*

134 27

Vn.1 *ff* *sfz*

Vn.2 *ff* *sfz*

Vn.3 *ff* *sfz*

Vn.4 *ff* *sfz*

Va.1 *sfz*

Va.2 *sfz*

Vc. *sfz*

DB. *sfz*

pizz. *arco*



5. Moelfre
(Elegy)

Adagio mesto (♩ = 60)

1st Violins *mp* *sim.*

2nd Violins *mp* *sim.*

3rd Violins *mp* *sim.*

4th Violins *mp* *sim.*

1st Violas *mp* *sim.*

2nd Violas *mp* *sim.*

Cellos *mp* *solo* *mf* *espr. molto*

Double Basses *mp*

28 8 P

Vn.1 *espr. molto* *mf* 3

Vn.2 *espr. molto* *mf* 3

Vn.3 *espr. molto* *mp*

Vn.4 *espr. molto* *mp*

Va.1 *mp*

Va.2 *tutti* *mp*

Vc. *mf* 3

DB. *mp*

16 Q

Vn.1 *cresc.* *dim.* *p* b

Vn.2 *cresc.* *dim.* *p*

Vn.3 *cresc.* *dim.* *p*

Vn.4 *cresc.* *dim.* *p*

Va.1 *cresc.* *dim.* *p*

Va.2 *cresc.* *dim.* *p*

Vc. *cresc.* *dim.* *p* *div.* *unis.*

DB. *cresc.* *dim.* *p*

25 29

Vn.1
Vn.2
Vn.3
Vn.4
Va.1
Va.2
Vc.
DB.

p
p
mp
f
p
cresc.
cresc.
cresc.
cresc.
cresc.
mp
f
mp
cresc.
tutti



R

33

Vn.1
Vn.2
Vn.3
Vn.4
Va.1
Va.2
Vc.
DB.

f
dim.
mp
pp
f
dim.
mp
pp
f
dim.
mp
pp
f
dim.
mp
pp
f
dim.
mf
f
dim.
p

correct
solo
solo
solo

30 42 *tutti* **rall.** **S** A tempo

Vn.1 *mp* *f* *mp* *mp*

Vn.2 *mp* *f* *mp* *mp*

Vn.3 *mp* *f* *mp* *mp*

Vn.4 *mp* *f* *mp* *mp*

Va.1 *mp* *f* *mp* *p* *play small notes if there are fewer than 3 double basses* *mp*

Va.2 *mp* *f* *mp* *p* *play small notes if there are fewer than 3 double basses* *mp*

Vc. *mp* *f* *mp* *p* *div. only if 1 double bass, otherwise unis. upper notes div. a 3* *mp*

DB. *mp* *f* *mp* *p* *play lower 2 notes if 1 desk; play lowest note if only 1 bass* *mp*

only play small notes if only 1 double bass

ten.

ten.

unis.



50

Vn.1

Vn.2

Vn.3

Vn.4

Va.1

Va.2

Vc. *mf doloroso* 3

DB.

