

# MUSICAL RELICS

OF THE

## WELSH BARDS,

PRESERVED BY TRADITION AND AUTHENTIC MANUSCRIPTS, FROM VERY REMOTE ANTIQUITY,

To the Bardic Tunes are added,

### Variations

FOR

THE HARP, PIANO FORTE, FLUTE, OR VIOLIN,

WITH ENGLISH TRANSLATIONS TO MANY OF THE SONGS.

Dedicated by Permission to

HIS ROYAL HIGHNESS THE PRINCE OF WALES,

BY

EDW. JONES,

BARD TO THE PRINCE,

Native of Henblas, Llandderbel, Merionethshire.

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A NEW EDITION, DOUBLY AUGMENTED, AND IMPROVED,

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*“ Trwy'r Dolydd taro'r Delyn,  
“ Oni bo'r jās yn y Bryn ;  
“ O gywair Dant, a gyr di  
“ Awr orhoen i Eryri !” —*

Strike the Harp, whose echos shrill  
Pierce and shake the distant hill ;  
Far along the winding vale  
Send the sounds, till every gale  
From the bright harmonic string  
Many a tone of rapture bring,  
And to *Snowdon* waft on high  
An hour of tuneful extacy !—

---

“ Si quid mea carmina possunt,  
“ Aonio statuum sublimes vertice *Bardos* ;  
“ *Bardos* Pæridum cultores, atque canentis  
“ Phæbi delicias, quibus est data cura perennis  
“ Dicere nobilium clarissima facta virarum,  
“ Aureaque excelsam famam super astra locare.”  
LELANDUS IN ASSERTIONE ARTURI.

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1

Gorhoffedd Gwyr Harlech—The March of the Men of Harlech\*

Majestic

The musical score consists of three systems of two staves each. The first system is marked 'Majestic'. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat dots.

\* Harlech Castle in Merionethshire, was formerly a celebrated Fortress, and is said to have been built by that warlike Prince, Madgwn Gwynedd about A.D. 550. In the beginning of the Sixth Century it was called Twr Bronweny Brenhinoedd, from Bronwen, the Daughter of Prince Llyr of Harlech, who probably lived in the Castle; and the highest Turret of it, to this day, goes by the name of Bronwen's Tower. This Fortress was rebuilt, or repaired, about the Year 877, by Collwyn ab Tagno, one of the fifteen Tribes of North Wales, and Lord of Ewionydd, Ardudwy and part of Llyn; and from him it was called Car Collwyn, or Collwyn's Castle. This venerable Castle is perhaps the oldest remains of all the British Forts; and a most stately Structure of invulnerable strength both by Art and Nature, being situated on a lofty Rock which commands a fine Bay of the Sea, and the Passage of entrance upon that Coast. Nennius's Brit: Hist: and from Ancient M.S.

Mwynder Meirionydd †  
neu, Marged fwyn ach-Ifan

The Courtesy of Meirioneth.

Affectionately

The musical score consists of three systems of two staves each. The music is in a 5/4 time signature with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat dots.

† The County of Meirionydd has always been famed for Music, Poetry, and Hospitality.

Tribann - The Triplet, or Warrior's Song.

**Maestoso**

The first system of music for 'The Triplet, or Warrior's Song' is marked 'Maestoso'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some triplet markings.

The second system of music continues the piece. It features a treble clef staff and a bass clef staff. The key signature remains one sharp (F#) and the time signature is common time (C). The melody in the treble staff is more active, with many eighth notes.

The third system of music continues the piece. It features a treble clef staff and a bass clef staff. The key signature remains one sharp (F#) and the time signature is common time (C). The music includes some triplet markings and rests.

The fourth system of music concludes the piece. It features a treble clef staff and a bass clef staff. The key signature remains one sharp (F#) and the time signature is common time (C). The piece ends with a double bar line.

Wyres Ned Puw - Ned Pughs grand daughter

**Amoroso**

The first system of music for 'Wyres Ned Puw - Ned Pughs grand daughter' is marked 'Amoroso'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The music is characterized by a slower, more lyrical feel.

The second system of music continues the piece. It features a treble clef staff and a bass clef staff. The key signature remains two flats (Bb, Eb) and the time signature is 2/4. The melody is more active, with many eighth notes.

**Con Spirito**

The third system of music is marked 'Con Spirito'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats (Bb, Eb) and the time signature is 3/8. The music is more rhythmic and energetic.

The fourth system of music concludes the piece. It features a treble clef staff and a bass clef staff. The key signature remains two flats (Bb, Eb) and the time signature is 3/8. The piece ends with a double bar line.

Erddigan Caer Waun\* — The Minstrelsy of Chirk Castle.

With Energy

Variation

\*Castell y Waun, or Chirk Castle, in Denbighshire, is the grand Mansion of the Middletons, & the most perfect habitable Castle in Wales; It stands upon an eminence, & commands a most beautiful picturesque Country. When it was occupied by its ancient Barons it appears to have been the receptacle of Bards.

+

### Gogerddan\*

Graceful

\* Gogerddan is the name of a seat near Llanbadarn, in Cardiganshire; which was the residence of the famous Bard, Rhydderch ap Iwan Llwyd, about the year 1394 and, is now the patrimony of Edw<sup>d</sup> Loveden Esq<sup>r</sup>

### Mallod Dôlgelleu. — The Gallantries of Dôlgelleu

Slow and Expressive

### Eryri Wen. — White Snowdon

Moderate Time

† This Monarch of the Cambrian mountains was long held in the highest veneration among the Britons.

# Hob y Deri Danno. — Away my herd to the Oaken Grove

This favorite Air is sung very differently in South Wales to what it is in North Wales, & both so pretty that I am perplex'd in the choice; therefore, shall present my readers with both. The Burden..... perhaps should be sung by another Person

Mi afi ben y bryn rhag bodd i; Hob y de-ri dan-no: Sian fwyn, Sian!

*f* The Burden *p*  
Mi af i'r a...fon fawr rhag llosg-i: Dy na gan u et...to Sian fwyn Sian!

The Burden  
Mi af iim gwely rhag to ri' ngwdd w; Ccho dru an Sian. Os fy nghar iad

i fu far w; Sian fwyn tyr'd ir llwyn, ni soniai ond am Sian-tan fwyn: Sian fwyn Sian!

\* An invitation to the Oaken Grove was usual with lovers in former times; also, to drive Hogs to feed on Acorns.

# Hob y Deri Dando. — Away my herd under the green Oak.

As sung in South Wales

Cheerful

The Burden

Ca ru' mhell a charu'n a gos, Hob y de-ri dando: Ne wid Ca-riad pob py thcf. nos

Burden  
Dy na ga-nu etto. Er hyn i gyd ni all fynghalon, Sian fwyn Sian Lai na char-u'm

hen gar-ia don o'r brwyn, de re de re'r llwyn; ni foniai fwy ain Sian-tan fwyn.

There is another very Ancient Tune that bears a similar name to the above; A Rhapsody of it, as formerly used with the Cowydd Pedwar, concludes each stanza as follows.

Nawdd Mair a nawdd y giog,..... The protection of Mary & protection of the Cross;

Hai down ir deri danno..... Come let us hasten to the Oaken Grove.

Which is the burden of an old Song of the Druids, sung by the Bards and Vades, to call the people to their religious assemblies in the Groves. Also, it is evident that the old English Song,

Also, "Hic down, down derry down:"  
"In Summer time when leaves grow green,  
Down, a down, a down:"  
are borrowed from that Druidical Song.

### Mwynen Cynwyd\* — The Melody of Cynwyd.

Tenderly

\* Cynwyd was a man's name, and Cynwydion was the name of the Clan and Land; from which the Village of Cynwyd in Merionethshire derives its name.

### Difyrrwch Gwŷr Dyfi\* — The Delight of the Men of Dovey.

Tenderly

#### Variation

\* Aber Dyfi — is a Seaport in Merionethshire, also a considerable river which divides North, & South Wales.



Tôn y Ceiliog Dû. — The Tune of the Black Cock.\*

The musical score consists of three systems of two staves each. The first system is marked 'Graceful' and begins with a treble clef and a bass clef. The second system continues the melody. The third system concludes with a double bar line and the instruction 'turn over'.

\* This beautiful bird is an inhabitant of the Mountains of Wales; and is sometimes called the Heath-cock or Black-game; which species of moor-game is now become very rare.

A Song of the wooing of Queen Catherine by Sir Owen Tudor,  
a young Gentleman of Wales.

Whilst King Henry V: was pursuing his conquest in France, Charles VI: unable to resist his victorious arms, came to a treaty with him, and in the year 1420, King Henry was married to Catherine, the daughter of Charles; by virtue of which the latter acknowledged Henry, Regent of France, during his Lifetime, and after his death absolute sovereign of that kingdom. The Christmas following King Henry brought his Queen over to England, where she was crowned on the 24<sup>th</sup> Feb<sup>y</sup> 1421. The season of taking the field being come, and the Dauphin having levied fresh forces, King Henry hastened over to France, whither his Queen could not accompany him, being at that time with child, and on the 6<sup>th</sup> of December following she was delivered at Windsor of Prince Henry, who succeeded his Father. The April following she passed over to France with large reinforcements for her husband; he being at that time very ill of the Dysentery, of which he shortly after died. soon after, Queen Catherine returned to England. It was impossible that a young handsome widow, of her dignity could live without a number of admirers; and in the foremost rank appeared Sir Owen Tudor,† of Pen-Mynydd Môn, in Anglessey; who was a graceful and most beautiful person, and descended from the ancient Welsh Princes. (This Owen was son of Meredith ab Tudor ab Gronw ab Tudor, ab Gronw, ab Ednyfed Fychan, baron of Brinffeni, in Denbigh-land, Lord of Criceth; and so lineally descended from King Beli the great. His genealogy was drawn out of the chronicles of Wales, by order of King Henry the Seventh. and is to be found in the appendix of Caradoc's history of Wales, the last edition.) Sir Owen Tudor was an officer of the Queen's household, and being comely and active, he was desired to dance before the Queen; and in a turn not being able to recover himself, fell into her lap, as she sat upon a little stool with many of her ladies about her. Soon after, he won her heart and married her; and by him she had three sons; of whom Edmund the eldest, was created Earl of Richmond, and was Father to King Henry the 7<sup>th</sup>. The second son was Earl of Pembroke. Queen Catherine survived this husband also, and then retired into the Nunnery of Bermondsey in Surry, where she died in the 14<sup>th</sup> year of the reign of her son Henry the VI.

† Hall's Chronicle describes Owen Tudor as follows.

"A goodly Gentleman and a beautiful person, garnished with many Godly gifts both of nature and of grace, called Owen Teuther; a man brought forth and come of the noble lineage and ancient line of Cadwalader, the last King of the Britons." \_\_\_\_\_ Tudor married Queen Catherine in the year 1428: by whom he had three Sons, and one Daughter: Edmund, Jasper, Owen &c. — See more in Pennant's Wales Vol. 2<sup>d</sup> p. 256.

## Tudor and Catherine

translated from the Welsh

**Tudor**

I fa...lute thee, sweet Princess, with ti...tle of grace, for Cu...pid commands me in  
heart to em...brace: Thy ho...nours, thy vir...tues, thy fa...vour, and beau...ty,  
**Queen Catherine**  
with all my true ser...vice my love and my duty. Courteous kind gen...tle...man,  
let me re...quest, how comes it that Cu...pid hath wounded thy breast, And chain'd thy  
hearts li...king my ser...vant to prove, That am but a stranger in this, thy kind love.

**Tudor**

If but a stranger, yet love hath such power,  
To lead me here kindly into the Queen's bower;  
Then do not, sweet Princess, my good will forsake,  
When nature commands thee a true love to take.

**Queen**

So royal of calling and birth am I known,  
That matching unequal, my state's overthrown:  
My titles of dignity thereby I lose,  
To wed me and bed me, my equal I'll chuse.

**Tudor**

No honors are lost (Queen) in causing of me,  
For I am a Gentleman born by degree,  
And favors of Princes my state may advance,  
In making me noble and fortunate chance.

**Queen**

My robes of rich honors most brave to behold,  
Are all o'er emboss'd with silver and gold,  
Not therewith adorn'd, I lose my renown,  
With all the brave titles that wait on a crown.

**Tudor**

My country, sweet princess, more pleasure affords,  
Than can be expressed by me here in words:  
Such kindly contentments by nature there springs,  
That hath been well liked of Queens and of Kings.

**Queen**

My courtly attendants are trains of delight,  
Like stars of fair heaven all shining so bright:  
And those that live daily such pleasures to see,  
Suppose no such comfort in country can be.

**Tudor**

In Wales we have fountains, no crystal more clear,  
Where murmuring music we daily may hear,  
With gardens of pleasure, and flowers so sweet,  
Where true love with true love may merrily meet.

**Queen**

But there is no tilting nor tournaments bold,  
Which gallant young ladies desire to behold,  
No masks, nor no revels, where favours are worn,  
By Knights, or by Barons, without any scorn.

**Tudor**

Our maypole at Whitsuntide maketh good sport,  
And moves as sweet pleasures as yours do in court,  
Where on the green dancing for garland and ring,  
Maidens make pastime and sport for a King.

**Queen**

But when your brave young men and maidens do,  
Whilst silver-like melody murmuring keeps,  
Your musick is clownish and soundeth not sweet,  
And locks up your senses in heavenly sleeps.

**Tudor**  
 Our Harps, our Tabors and Crwth's sweet humming drones,  
 For thee, my sweet Princess, make musical moans :  
 Our morris maid-marrians desire to see  
 A true love knot tied, between thee and me.

**Queen**  
 No pleasure in country by me can be seen,  
 That have been maintain'd so long here a Queen,  
 And fed on the blessings that daily were given,  
 Into my brave palace, by angels from heaven.

**Tudor**  
 Our green leav'd trees will dance with the wind,  
 Where birds sit rejoicing according to kind;  
 Our sheep with our lambs will skip and rebound,  
 To see thee come tripping along on the ground.

**Queen**  
 What if a kind Princess should so be content,  
 By meekness thus moved to give her consent,  
 And humble her honors, and base her degree,  
 To tie her best fortunes, brave Tudor, to thee?

**Tudor**  
 If to a Kingdom I born were by birth,  
 And had at commandment all nations on earth,  
 Their crowns and their sceptres should lye at thy feet,  
 And thou be my Empress, my darling so sweet.

**Queen**  
 I fear not to fancy thy love-tempting tongue,  
 For Cupid is coming, his bow very strong;  
 Queen Venus once mistress of heart-wishing pleasure  
 We over-kind women repent us at leisure.

**Tudor**  
 May never fair morning shew forth his bright beams  
 But cover my falshoods with greatest extremes,  
 If not as the Turtle I lye with my Dove,  
 My gentle kind Princess, my Lady, my love.

**Queen**  
 Hie then into Wales, and our wedding provide,  
 For thou art my bridegroom, and I'll be thy bride,  
 Get gloves and fine ribbons, with bride-laces fair,  
 Of silk and of silver for ladies to wear.

**Tudor**  
 With garlands of roses, our house-wifely wives,  
 To have them adorned most lovingly strives;  
 Their bride-cakes be ready, our Pibgorns do play,  
 Whilst I stand attending to lead thee the way.

**A Duet Both together.**

Queen  
 Then mark how the notes of our merry town bells, our ding dong of pleasure most chearfully tells;

Tudor  
 Then mark how the notes of our merry town bells, our ding dong of pleasure most chearfully tells;

Then ding dong fair ladies and lo..vers all true this ding dong of pleasure may sa..tis..fy you.

Then ding dong fair ladies and lo..vers all true this ding dong of pleasure may sa..tis..fy you.



Croeso'r Wenynen. Welcome the Bee.

Minuet

Musical notation for the Minuet, featuring a treble and bass clef with a 5/4 time signature. The piece consists of two systems of staves.

Continuation of the musical notation for the Minuet, showing the second system of staves.

Blodeu'r Gwynwydd. The Blossom of the Honeysuckle.

Minor

Musical notation for the Minor piece, featuring a treble and bass clef with a 5/4 time signature. The piece consists of two systems of staves.

Continuation of the musical notation for the Minor piece, showing the second system of staves.

Continuation of the musical notation for the Minor piece, showing the third system of staves. The notation includes a dynamic marking 'p' and a 'D.C. 1<sup>st</sup> Minuet' instruction.

Disyll y Donn. The Ebb of the Tide.

Gayly

Musical notation for the Gayly piece, featuring a treble and bass clef with a 6/8 time signature. The piece consists of two systems of staves.

This is a Key peculiar to the Ancient Welsh Music, which is called Gogywair: The E, or third above the Key note being flat.

Musical notation with lyrics for the Gayly piece. The lyrics are: "Mi we - les flwch gan Gwen... o, ai lond o Sni sin yn - ddo; ni fa seu waeth ir".

Musical notation with lyrics for the Gayly piece. The lyrics are: "Fùn ddi feth, roi im - i beth o ho - no, mi cau - - odd ô'n glep."

Serch Hudol.— The Allurement of Love.

Pathetic

Musical score for 'Serch Hudol' in 2/4 time, featuring treble and bass staves with various musical notations including slurs, accents, and repeat signs.

Cerdd yr hên wr or Coed.— The Song of the old man of the Wood.

Slow

Musical score for 'Cerdd yr hên wr or Coed' in 5/4 time, featuring treble and bass staves with lyrics in Welsh and English. The lyrics are: "Dymma ha--nes gwyh iw gofio. I'r sawl sydd ac 'wll-ys ganddo. I fol-ian-u Duw yn ffyddlon, Mae'n ddi-ddan-wch mawr-i ddynion, &c".

Ffarwel F'ieuengctid.— Adieu to my Juvenile Days.

Rather gay

Musical score for 'Ffarwel F'ieuengctid' in 3/4 time, featuring treble and bass staves with a variation section labeled 'Var. 1.' and a note: "or the Bass may be played an Octave higher".

Var. 2.

The first system of music for Variation 2 consists of two staves. The upper staff (treble clef) begins with a series of eighth notes, followed by a repeat sign and a sequence of quarter notes. The lower staff (bass clef) features a steady eighth-note accompaniment, with a repeat sign and a sequence of eighth notes that mirror the upper staff's initial pattern.

Var. 3.

The second system of music for Variation 3 consists of two staves. The upper staff (treble clef) starts with a trill (marked 'tr') over a quarter note, followed by a sequence of eighth notes. A triplet of eighth notes is marked with a '3' and a bracket. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes, including a repeat sign and a sequence of quarter notes.

Var. 4.

The third system of music for Variation 4 consists of two staves. The upper staff (treble clef) is filled with a complex, rapid rhythmic pattern of sixteenth notes. The lower staff (bass clef) is marked 'Pia' and features a simpler accompaniment of quarter notes. The system concludes with a double bar line and repeat dots.

### Ursula.

Query, whether this was St. Ursula, Daughter of Dunotus King of Cornwall (that was demanded in marriage by Conan Meriadog, the conqueror of Bre- tagne in France;) who embarked with a Colony of Virgins, to march with the British Legions settled in that Province? Brit. Sancta.

Graceful

### Hoffedd Abram ab Ifan. — The Delight of Abram son of Evan

Slow

### Tyb y Tywysog. — The Prince's Air.

Graceful



Codiad yr Haul: — The Rising Sun.

Majestic

Musical score for 'The Rising Sun' in G minor, 6/8 time. It consists of three systems of two staves each. The first system is marked 'Majestic'. The second system begins with a repeat sign. The third system ends with a double bar line and repeat dots.

\*The Subject of this Air Mr Handel has borrowed, & introduced it in the Duet of happy we, in his Oratorio of Acis & Galathea

Ffrec Bâch. — The little Babler.

Chearful

Musical score for 'The little Babler' in G minor, 5/4 time. It consists of two systems of two staves each. The first system is marked 'Chearful'. The second system ends with a double bar line and repeat dots.

Gyrry'r Bÿd o'm blaen. — Drive the World before me.

Animation

A Jig

Var.

Musical score for 'Drive the World before me' in G minor, 9/8 time. It consists of three systems of two staves each. The first system is marked 'Animation' and 'A Jig'. The second system has a 'Var.' (variation) section. The third system ends with a double bar line and repeat dots.

# Ysgin Aur. — The Golden Robe.

Moderately  
fast

Ysgin Aur; ————— as played in some other parts of Wales; which may serve as Variation to the above.

# Rhyfelgyrch Cădpen Morgan.\* — Capt Morgan's March.

**Maestoso**

2  
 Wolves, that hear their young ones cry,  
 Tamer on the spoilers fly:  
 Harvests, to the flames a prey,  
 Perish slower still than they.

3  
 Thine, swift CYNAN, thine the race  
 Where the Warrior's line we trace:  
 Brave TYNDAETHWY, boast to own  
 HURLECH for thy braver Son.

4  
 Swift the rapid Eagles flight,  
 Darting from his airy height:  
 Swifter HURLECH'S winged speed  
 When he bade the battle bleed.

5  
 Strong the Stream of OGWEN deep  
 Thund'ring down his craggy Steep:  
 Stronger HURLECH'S matchless might,  
 Raging thro' the ranks of fight.

6  
 WYDDFA'S snows for ages driven,  
 Melt before the bolts of Heaven:  
 Blasted so by HURLECH'S eye  
 Hearts of Heroes melt and die.

7  
 Stung with terror fly the deer,  
 The Pack's wild uproar bursting near:  
 So, by HURLECH'S voice dismay'd,  
 Hosts of Heroes shrunk and fled.

8  
 "Raise your Harps, your Voices raise,  
 Grateful e'er in HURLECH'S praise:  
 HURLECH guards GWYNNEDDIA'S Plain,  
 Bloody HENRY thirsts in vain!

9  
 Louder strike and louder yet,  
 Till the echoing Caves repeat;  
 "HURLECH guards GWYNNEDDIA'S Plain,  
 Bloody HENRY thirst in vain.

10  
 Hence aloof, from CYMRY far  
 Rage, thou Fiend of horrid War;  
 CYMRY'S Strength in HURLECH'S Spear  
 Mocks the Rage that threatens here!

11  
 Long, too long, a Ruffian Band,  
 Murd'rous SAXON'S spoil'd the Land:  
 HURLECH rose: the Waste is o'er.  
 Murd'rous SAXON'S spoil no more.

12  
 LLoeger now shall feel in turn  
 CYMRY'S Vengeance too can burn  
 Thirst of Blood, and Thirst of Spoil,  
 On the Plund'ers Heads recoil.

13  
 Fly the Doves when Kites pursue?  
 Dastards! so we rush on you:  
 Flight shall fail, nor Force withstand,  
 Death, and Horror fill your Land.

I am much indebted to the Rev<sup>d</sup> Mr Lambert, for this animated and faithful version of the Poem by Meirion Goch of Eryri.  
 \*Probably, this Morgan was Captain of the Glamorganshire Men, about the year 1294; who gallantly defended his County from the incursions of the Saxons, and who dispossessed the Earl of Gloucester of those lands which had formerly been taken from Morgans. But afterwards, this brave Warrior was betrayed & made a prisoner, at the instigation of King Edward the First.

Erddigan tro'r tant. — Awake Harmonious Strings.

**Animato**

**Spirito**

Probably to this animated Music the Welsh warlike Songs were sung.

Cudyn Gwyn, — White locks.

Maestoso

Yr Hên Dôn. — The Old Ditty.

Largo

## Elegiac

## Morva Rhuddlan. — The Marsh of Rhuddlan.

The 2<sup>d</sup> & 5<sup>th</sup> Variation may be played to Accompany the Voice.

Fair on old HAVREN'S bank, The modest violet blooms, & wide the scented air Its breath perfumes.

Bright shines the glorious Sun amidst the Heaven, When from its chearing Orb the Clouds are driven;

A Form more beauteous still adorn'd the flood, GWENDOLEN'S fatal form LLEWELYN'S Blood!

2

For Her in Arms opposed,  
Contending Warriors strove,  
'Twas Beauty fir'd their Hearts  
GWENDOLEN'S Love.

On MORVA RHUDDLAN'S Plain the Rivals stood,  
Till MORVA RHUDDLAN'S Plain was drench'd in Blood:  
Not all proud LLOEGER'S might could CYMRY quell,  
Till foremost of his Band young GRIFFITH fell.

3

GWENDOLEN saw him fall,  
And O the Maiden cried;  
Could Maiden Prayers avail  
Thou hadst not died?

Distracted to the Plain GWENDOLEN flew,  
To bathe her Hero's Wounds, her last Adieu!  
Fast o'er her Hero's Wounds, her Tears she shed  
But Tears alas! are vain...his Life was fled.....

4

O then for GRIFFITH'S Son,  
Ye Maids of CYMRY mourn;  
For well the Virgins Tear  
Becomes his Urn.

Nor you, ye Youths, forbid your Tears to flow,  
For they shall best redress, who feel for Woe,  
Sweet sleeps the lovely Maid wept by the Brave  
For, ah! she died for him she could not save!

MORVA RHUDDLAN, or the Red Marsh, on the banks of the CLWYD in FLINTSHIRE, was the scene of many Battles of the Welsh with the Saxons. At the memorable conflict in 795, the Welsh were unsuccessful and their Monarch CARADOC slain. It is unknown whether this celebrated Tune took its name from this or some later occasion. The words now adapted to the Tune are versified from a fragment Published in the Letters from Snowdon. This plaintive style so predominant in Welsh Music, is well adapted to melancholy subjects. Our Music probably received a Pathetic tincture from our distresses under the oppression of the Saxons.

See Powel's Hist. of Wales.

Variation 1<sup>st</sup>

First system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both staves, with some chromatic movement in the treble line.

Var: 2<sup>d</sup>

Third system of musical notation, marked 'Var: 2<sup>d</sup>'. The treble staff shows a more complex, rapid melodic passage with many sixteenth notes, while the bass staff remains relatively simple with quarter notes.

Fourth system of musical notation, continuing the variation. The treble staff has a dense texture of sixteenth notes, and the bass staff has a few longer notes.

Fifth system of musical notation, showing further development of the variation. The treble staff continues with intricate sixteenth-note patterns.

Sixth system of musical notation, with the treble staff featuring a mix of sixteenth-note runs and longer notes.

Seventh system of musical notation, concluding the variation. The word 'Volte' is written at the end of the system. The treble staff ends with a double bar line and repeat dots.

Var. 3<sup>d</sup>

The first system of music for Variation 3<sup>d</sup> consists of two staves. The treble staff contains a highly rhythmic and melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It features a large slur over the treble staff. Performance markings include 'bis' above the treble staff and below the bass staff, 'tr' (trill) above the treble staff, and 'r' (ritardando) above the treble staff. A '6' (sextuplet) marking is also present above the treble staff.

The third system continues the piece. It features several sextuplet markings ('6') above the treble staff, indicating groups of six notes played in the time of one. The melodic line remains intricate and rhythmic.

Var. 4<sup>th</sup>

The first system of Variation 4<sup>th</sup> shows a change in texture. The treble staff has a very dense, continuous melodic line with many sixteenth notes. The bass staff has a simpler accompaniment with quarter notes and rests.

The second system of Variation 4<sup>th</sup> continues the dense melodic texture in the treble staff, with the bass staff providing a steady accompaniment.

The third system of Variation 4<sup>th</sup> continues the complex melodic line in the treble staff, with the bass staff providing a steady accompaniment.

The fourth system of Variation 4<sup>th</sup> concludes the variation with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff.



First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff contains a simpler accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble staff features more intricate melodic patterns with slurs and ties. The bass staff provides harmonic support with steady rhythmic patterns.

Var. 5<sup>th</sup>

Third system, labeled 'Var. 5<sup>th</sup>'. It begins with a forte (*f*) dynamic marking. The treble staff has a more active melodic line, while the bass staff features a dense, rhythmic accompaniment of sixteenth notes.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a rhythmic accompaniment, including dynamic markings of *f* and *p*.

Fifth system of musical notation. The treble staff shows a melodic line with some grace notes. The bass staff maintains the rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a more melodic and less rhythmic line. The bass staff continues with the accompaniment.

Seventh system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase. The bass staff ends with a rhythmic accompaniment.

y Gàlon Drom. — The Heavy Heart.

Pathetic.

*p* *f* *f*

This musical score is for 'The Heavy Heart' in G major, 2/4 time. It consists of three systems of grand staff notation. The first system is marked 'Pathetic' and features a treble clef with a melodic line and a bass clef with a supporting accompaniment. The second system begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic. The third system features a triplet in the treble clef and a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

Twll yn ei boch. — The Dimpled Cheek.

Cantabile

This musical score is for 'The Dimpled Cheek' in G major, 3/4 time. It consists of two systems of grand staff notation. The first system is marked 'Cantabile' and features a treble clef with a melodic line and a bass clef with a supporting accompaniment. The second system concludes the piece with a double bar line and repeat dots.

Ffarwel Ffranses.

Affettuoso

This musical score is for 'Ffarwel Ffranses' in G major, 3/4 time. It consists of three systems of grand staff notation. The first system is marked 'Affettuoso' and features a treble clef with a melodic line and a bass clef with a supporting accompaniment. The second and third systems continue the piece, with the third system concluding with a double bar line and repeat dots.

### Ffarwel Ned Puw.

Maestoso

### Plygiad y Bedol-fâch. — The bend of the little Horse Shoe.

Maestoso

### Tri hanner Tôn. — Three half Tunes.

Gig

### Diddanwch Gruffydd ap Cynan.\* The Delight of Gruffydd ap Conan

Andante Affetuoso

Adagio

\* Prince GRUFFYDD AP CYNAN, the great Patron and reformer of the Bards; Flourished AN. DCM. 1100.

### Rhyban Morfydd. — Morvydh's Riband.

*Ad Libitum* *Gosteg o'r Prelude*

### Merch Megan. — Megan's Daughter.

*Amoroso*

### Glân meddwdod mwyn — Good humour'd & Fairly Tipsey.

*Tempo di Minuetto*

### Blodau'r Grûg. — The Flowers of the Heath.

*Brilliant*

# Winefreda\*

Tenderly

Away; let nought to love displeasing,

my WINIFREDA move your care Let nought delay the

heavenly blessing, nor squeamish pride, nor gloomy fear.

2  
 What tho' no grants of royal donors  
 With pompous titles grace our blood,  
 We'll shine in more substantial honors,  
 And to be noble we'll be good.

5  
 Our Name, while Virtue thus we tender,  
 Will sweetly sound where e'er 'tis spoke;  
 And all the great ones, they shall wonder  
 How they respect such little folk.

4  
 What tho' from fortune's lavish bounty,  
 No mighty treasures we possess,  
 We'll find within our pittance plenty,  
 And be content without excess.

5  
 Still shall each kind returning season  
 Sufficient for our wishes give;  
 For we will live a life of reason,  
 And that's the only life to live.

6  
 Through Youth and Age in love excelling,  
 We'll hand in hand together tread;  
 Sweet smiling Peace shall crown our dwelling,  
 And babes, sweet smiling babes, our bed.

7  
 How should I love the pretty creatures,  
 While round my knees they fondly clung;  
 To see them look their Mother's features,  
 To hear them lisp their Mother's tongue.

8  
 And when with envy time transported,  
 Shall think to rob us of our joys;  
 You'll in your Girls again be courted,  
 And I'll go wooing in my Boys.

Moderato Reged

The above beautiful address to conjugal love is a translation from the Welsh; and I believe was first printed in a Volume of Miscellaneous Poems, published by D. David Lewis, 1726, and now set to the old Tune called, Ben Sibyl.

Maestoso

Ar hŷd y nŷs. — The live long night.

Chorus

Er bod rhai yn taer u'n gal-ed, Ar hyd y nos Ddar-fod i mi goll-i'nghariad; Ar hyd y  
 Fain would some with vows persuade me, That my faithful swain has fled me;

nos Min-nau sydd heb fed-ru-coel-io, I mi goll-i'nghar-iad etto, I mi goll-i'nghar-iad et-to.  
 But my bea-ting heart will fal-ter, Ere it thinks his heart can alter, Ere it thinks his heart can alter.

Cho<sup>s</sup> Variation 1<sup>st</sup>  
 Ar hyd y nos

Var 2<sup>d</sup>

Harmonic

Var 3<sup>d</sup>

Var. 4<sup>th</sup>

Harmonic

Var. 5<sup>th</sup>

Ffarwel Ednyfed Fychan.

Moderato

EDNYFED FYCHAN, LORD of BRYN IFENIGL, held great power & authority in Wales, in the former part of the XIII<sup>th</sup> century. He was chief Counsellor & Minister to LLEWELYN the Great, & leader of his Armies against the Saxons. He usually fought with great success, & bringing back from one of his battles the heads of three Saxon Generals whom he had slain with his own hands, was rewarded by that Prince with a new coat of Arms, GULES, a CHEVRON between three SAXONS' HEADS, proper, coupé. Of him descended OWEN TUDOR, of Penmynydd, in the Isle of Wales, who married QUEEN CATHARINE, wife of HENRY V.

# Malltraeth.\*

Moderately

The first system of music for 'Malltraeth' consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The melody is a simple, rhythmic tune.

The second system continues the melody from the first system, ending with a double bar line and repeat dots.

Malltraeth is the name of a district of Land on the Sea Shore in Anglesey.

## Dowch i'r Frwydr. — Come to Battle.

Majestic

The first system of 'Dowch i'r Frwydr' is in common time (C) and D major. It features a slow, grandiose melody with wide intervals and a steady bass line.

The second system continues the majestic melody, ending with a double bar line and repeat dots.

## Hob-y Dylif. — The Porpoise.

Frisky

The first system of 'Hob-y Dylif' is in 6/8 time and D major. The melody is light and bouncy, characteristic of a dance tune.

The second system continues the frisky melody, ending with a double bar line and repeat dots.

## Fiddle Faddle.

A Dance

The first system of 'Fiddle Faddle' is in common time and D major. It is a lively dance tune with a clear fiddle melody and a supporting bass line.

The second system continues the dance melody, ending with a double bar line and repeat dots.



### Dafydd Garreg wen

**Elegiac**

It is a general tradition in CAERNARVONSHIRE, that a Bard of this name lying on his death bed, called for his Harp, & performed this plaintive Tune, which he desired should be repeated at his Funeral. ever since it has been called by his name & that of CARREGWEN, the house where he lived in that county, which still remains. whether it was of higher antiquity, or was originally conceived by the dying Bard, is uncertain.

**Languid and Slow**

**Cil y Fwyalch      The Blackbirds Retreat**

from a Manuscript

Codiad yr Hedydd. The Rising of the Lark. Pr. 1/1

Moderato

Var. 1<sup>st</sup>

Var. 2<sup>d</sup>

Or Octave higher.

Var. 3<sup>d</sup>

This section contains two systems of musical notation. The first system is for 'Digan y Pibydd Coch' and the second is for 'The Red Pipers Melody'. Each system consists of a treble and bass staff joined by a brace. The music features intricate patterns with many triplets and sixteenth-note runs. The first system ends with a double bar line and repeat dots. The second system concludes with the instruction 'conclude with the subject'.

Digan y Pibydd Coch.

The Red Pipers Melody.

This section contains two systems of musical notation. The first system is for 'Hwb y Dyrif' and the second is for 'The Debating Song'. Each system consists of a treble and bass staff joined by a brace. The first system begins with the instruction 'Tenderly' and a dynamic marking 'p'. The second system includes a 'tr' (trill) marking. Both systems end with double bar lines and repeat dots.

Hwb y Dyrif.

The Debating Song.

This section contains two systems of musical notation for a piece labeled 'a fragment'. Each system consists of a treble and bass staff joined by a brace. The first system begins with the instruction 'Cantabile'. The music is characterized by sustained chords and melodic lines with some sixteenth-note passages. Both systems end with double bar lines and repeat dots.

a fragment

Cantabile

Megen a Gollodd ei - gardas Marg<sup>t</sup> that lost her garter

Majestic

*ppp*

*pia*

*for*

Dewis Meinwen. — The Fair one's Choice.

Tempo di Minuetto

Absen don. — The Absence Song.

Arioso

In the reign of K. Edward the third, the Queen or the Countess of Salisbury, is said to have dropt her Garter, in dancing a Minuet at Court (Query, whether it was Marg<sup>t</sup>, wife of Sir Wm Poins; see Asmole, p. 225 & 184) which the King pick'd up, & seeing some of his nobles smile, he said, Honi soit qui mal y pense. Evil be to him that evil thinks; which has ever since been the Motto of the Garter, declaring such veneration should be done that that silken tie, that the best of them should be proud of enjoying their honors that way.

Triban Gwyr Morgannwg.\* — The War Song of the Men of Glamorgan. 35

**Majestic**

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a steady, rhythmic accompaniment in the bass and a more active melody in the treble. There are several sixteenth-note patterns and some triplet markings.

The second system continues the piece. It features a variety of rhythmic patterns, including sixteenth-note runs and rests. A dynamic marking of *p* (piano) is present in the lower staff. The notation includes some fingerings and articulation marks.

The third system concludes the 'Majestic' section. It includes a *2f* (two fortissimo) marking in the lower staff and ends with a double bar line and repeat signs. The music features a mix of eighth and sixteenth notes.

\*Morgannwg, signifies Morgan's Territory; so called from Morgan Mwynawr, who was a great warrior & a popular Prince of Glamorgan shire: In the latter part of his reign, he was called Morgan Hen, because he lived to be a hundred years old & died at his Palace now called Margam, in the year 972 But whether this Tune Originated at that period, or from some later occasion, is uncertain.

**Sibyl**

*Moderato*

*for* *pia*

The 'Sibyl' section begins with a new system. The tempo is marked *Moderato*. The music is in the same key signature and time signature as the first section. It features a more lyrical melody in the upper staff and a steady accompaniment in the lower staff. The word *for* is written in the lower staff, and *pia* (piano) is written above the lower staff.

The second system of the 'Sibyl' section continues the melody. It includes a *p* (piano) marking in the lower staff and a key signature change to two flats (Bb, Eb) in the final measure.

The third system of the 'Sibyl' section features a *for* marking in the lower staff. The melody continues with various rhythmic patterns and articulation.

The fourth system of the 'Sibyl' section includes *pia* markings in both the upper and lower staves. The music maintains its moderate tempo and lyrical character.

The fifth and final system of the 'Sibyl' section concludes the piece. It features *pia* and *for* markings. The music ends with a double bar line and repeat signs.

# Nô's Galan\* — New Years Night.

Oh! how soft my Fair one's bo-som! fal lal &c

Oh! how sweet the grove in blossom! fal lal &c -- da da

O mor gyn.nes myn wes mein wen, <sup>cho</sup> fal lal &c O mor fwyn yw llwyn Meillionn; <sup>icho</sup> fal lal &c

Oh! how blessed are the blisses, dadlea dadlea lal lal la; words of love & mutual. Kisses. fal lal &c

O mor fel us yw'r cusan au, Gyda serch a mwyn ion eiriau fal lal &c

Var. 1<sup>st</sup>

Var. 2.

Var. 3.

Var. 4.

\* The Druids always commenced their celebrations from the preceding Night. Cæsars Commentaries Book 6 Chap 16 so, feasting and mirth are universal in Wales, to this day, on the Eve of the New Year.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic marking and contains a complex melodic line with many sixteenth notes. The bass staff provides a steady accompaniment. A *p* (piano) dynamic marking appears later in the system. The word "Harmonic" is written below the bass staff.

Second system of musical notation, continuing the piece. It includes a variation marking "Var. 5." above the treble staff. The melodic line in the treble staff continues with intricate patterns, while the bass staff maintains its accompaniment.

Third system of musical notation, showing further development of the melodic and accompanimental parts. The treble staff features a series of sixteenth-note runs.

Fourth system of musical notation, continuing the melodic and accompanimental lines.

Fifth system of musical notation, featuring a variation marking "Var. 6." above the treble staff. The melodic line becomes more complex with many sixteenth notes.

Sixth system of musical notation, concluding the section with a double bar line. The melodic line ends with a final cadence.

Tros y Garreg. — A Leap over the Stone.

Seventh system of musical notation, beginning with the tempo and style markings "Jig Allegro". The time signature is 6/8. The music is in a more rhythmic and lively style.

Eighth system of musical notation, continuing the jig. The treble staff has a more active melodic line, and the bass staff provides a rhythmic accompaniment.

Anhawdd ymadael. — Loath to Depart.

Andante

Var. 1.

Var. 2.

Var. 3.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the musical piece with similar notation to the first system, featuring a busy upper staff and a more rhythmic lower staff.

Var. 4.

This system is marked 'Var. 4.' and shows a variation of the melody. The upper staff has a different melodic contour, while the lower staff continues with a similar accompaniment.

The fourth system concludes the variation with a final cadence in both staves.

Ymdaith Mwngc. — The Monks March.

Maestoso

The 'Maestoso' section begins with a tempo marking. The notation is in common time (C) and features a slower, more dignified melody in the upper staff and a steady accompaniment in the lower staff.

The second system of the 'Maestoso' section continues the slow, stately march.

Poco Allegro

The 'Poco Allegro' section starts with a tempo marking. The notation is in 6/8 time and features a more active, rhythmic melody in the upper staff and a driving accompaniment in the lower staff.

The second system of the 'Poco Allegro' section continues the lively march.

Probably, this is the Tune of the Monks of Bangor Is. coed, in Flintshire, when they marched to Chester to assist Brochmael Ysgythrog, Prince of Powis, with their prayers; against the invasion of Ethelfred, King of Northumberland; about the year 605



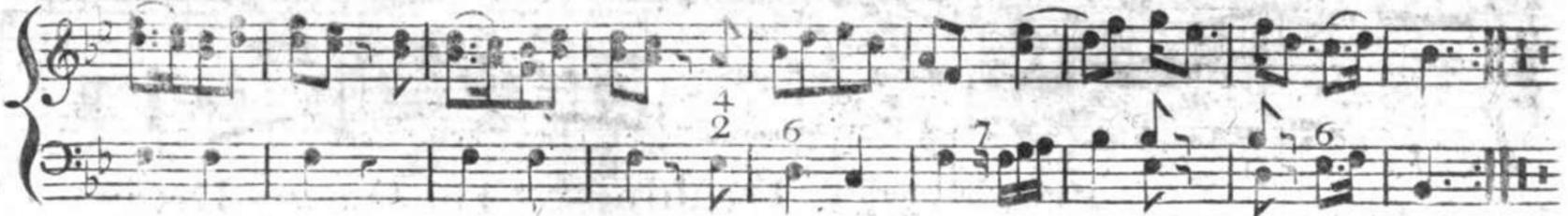
Alaw Salmon. — Solomon's Lily.

Amoroso



Mentra Gwen: — Venture Gwen Alluding to matrimony

Cantabile



See this Air in page 6

Cantabile



Pen Rhaw.\*

Moderato

Var. 1<sup>st</sup>

Var. 2<sup>d</sup>

\* Dr. RHYSS Grammar makes mention of a Bard named GRUFFYDD BEN RHAW, and probably this Tune was Composed about the beginning of the Fifteenth Century, or at least acquired this title at that time

First system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a complex melodic line with many slurs and ornaments. The bass staff contains a simpler accompaniment line.

Second system of musical notation, similar to the first. The treble staff continues the complex melodic line. The label "Var. 3<sup>d</sup>" is written in the right margin of this system.

Third system of musical notation, continuing the piece. The treble staff features a more active melodic line with many slurs. The bass staff provides a steady accompaniment.

Fourth system of musical notation. The treble staff continues with a complex melodic line. The bass staff accompaniment remains consistent.

Fifth system of musical notation, marked "Var. 4<sup>th</sup>" in the left margin. The treble staff features a very active, repetitive melodic line with many slurs. The bass staff accompaniment is simpler.

Sixth system of musical notation, continuing the piece. The treble staff has a complex melodic line. The bass staff accompaniment is consistent.

Seventh system of musical notation. The treble staff continues with a complex melodic line. The bass staff accompaniment remains consistent.

Eighth system of musical notation, the final system on the page. The treble staff continues with a complex melodic line. The bass staff accompaniment remains consistent.

Maldod Arglwyddes Owen.—Lady Owen's Favorite.

Arioso moderato

Musical score for 'Lady Owen's Favorite' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of one sharp and a 3/4 time signature, and a bass clef staff. The second system continues the piece with similar notation. Fingerings are indicated by numbers 1-5. A 'tr' (trill) is marked above a note in the second system.

Mantell Siani.—Jenny's Mantle.

Allegro

Musical score for 'Jenny's Mantle' in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of one sharp and a 2/4 time signature, and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-7. A 'tr' (trill) is marked above a note in the second system.

Y Gerddinen.—The Mountain Ash or Service Tree.\*

Andante

Musical score for 'The Mountain Ash or Service Tree' in G minor, common time. It consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-7. A 'tr' (trill) is marked above a note in the second system.

Blodau'r Drain.—The Blossom of the Thorns.

Cantabile

Musical score for 'The Blossom of the Thorns' in G minor, common time. It consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The second system continues the piece. Dynamics include piano (p) and forte (f). A 'tr' (trill) is marked above a note in the second system.

\* It is not to be wondered at, that our Ancestors admired the Mountain Ash, or Quicken Tree; being certainly the most beautiful of all the trees, when it is deck'd with berries; which the peasantry of Wales gather to make Diod Griavol of, or Criavol drink, which is somewhat like Cider, and esteemed very healthy and good when it is old.

# Mwynen Môn. — The Melody of Mona.

Adagio

6 6# 6666 6 6 7 6 5 3 6

7 # 6 5 # 6666 6 6 # 6 4 #

## Consêt Dafydd ap Gwilym

Allegro

6 4 5 6 5 p f 5 6

## Y Gadly's. — The Camp of the Palace. — or, Of Noble Race was Shenkin.

Allegro moderato

Variation

p

for p Cres f

pp

This old Heroic Song was such a general favorite at one time, that it was written in English, Welsh, Latin, Greek, and Hebrew

## Cynghan sail Cymry.—The Welsh Ground.

Maestoso

Variation 1<sup>st</sup>

Varia 2<sup>d</sup>

Varia 3<sup>d</sup>

Varia 4<sup>th</sup>

Varia 5<sup>th</sup>

Varia 6<sup>th</sup>

Varia 7<sup>th</sup>

Varia 8<sup>th</sup>

The famous PURCELL admired this Welsh Ground so much, that he imitated it in a Catch.



Varia 9<sup>th</sup>

Musical notation for the 9th variation, marked piano (p). The piece features a complex, rhythmic melody in the right hand with many sixteenth notes, while the left hand provides a steady accompaniment.

Varia 10<sup>th</sup>

Musical notation for the 10th variation, marked forte (f). The melody in the right hand is more active and includes some sharp signs, with a strong accompaniment in the left hand.

Varia 11<sup>th</sup>

Musical notation for the 11th variation. The right hand has a more melodic line with some rests, while the left hand continues with a rhythmic accompaniment. A triplet is visible in the left hand.

Varia 12<sup>th</sup>

Musical notation for the 12th variation. The right hand features a continuous stream of sixteenth notes, and the left hand provides a simple harmonic accompaniment.

Varia 13<sup>th</sup>

Musical notation for the 13th variation. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Varia 14<sup>th</sup>

Musical notation for the 14th variation, marked piano (p). The right hand has a very active, sixteenth-note melody, and the left hand has a rhythmic accompaniment.

Varia 15<sup>th</sup>

Musical notation for the 15th variation, marked forte (f). The right hand has a complex, sixteenth-note melody, and the left hand has a rhythmic accompaniment.

Varia 16<sup>th</sup>

Musical notation for the 16th variation. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

48 Varia 17<sup>th</sup>

Musical notation for Varia 17<sup>th</sup>, consisting of a treble and bass staff. The treble staff contains a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

Varia 18<sup>th</sup>

Musical notation for Varia 18<sup>th</sup>, consisting of a treble and bass staff. The treble staff has a melodic line with dynamic markings of *p* and *f*. The bass staff has a rhythmic accompaniment.

Varia 19<sup>th</sup>

Musical notation for Varia 19<sup>th</sup>, consisting of a treble and bass staff. The treble staff features a melodic line with dynamic markings of *p*, *f*, and *cres*. The bass staff has a rhythmic accompaniment.

Varia 20<sup>th</sup>

Musical notation for Varia 20<sup>th</sup>, consisting of a treble and bass staff. The treble staff has a very dense, rhythmic texture with many sixteenth notes. The bass staff has a simpler accompaniment.

Varia 21<sup>st</sup>

Musical notation for Varia 21<sup>st</sup>, consisting of a treble and bass staff. The treble staff has a melodic line with many sixteenth notes. The bass staff has a rhythmic accompaniment.

Varia 22<sup>d</sup>

Musical notation for Varia 22<sup>d</sup>, consisting of a treble and bass staff. The treble staff has a complex, rhythmic texture with many sixteenth notes. The bass staff has a rhythmic accompaniment.

Varia 23<sup>rd</sup>

Musical notation for Varia 23<sup>rd</sup>, consisting of a treble and bass staff. The treble staff has a complex, rhythmic texture with many sixteenth notes. The bass staff has a rhythmic accompaniment.

Varia 24<sup>th</sup>

Musical notation for Varia 24<sup>th</sup>, consisting of a treble and bass staff. The treble staff has a complex, rhythmic texture with many sixteenth notes. The bass staff has a rhythmic accompaniment. The instruction "Or Harpegio" is written in the treble staff.

Croesaw Gwraig y Ty.—The Welcome of the Hostess.

Cheerful

Musical notation for the first piece, consisting of two staves (treble and bass clef) in 6/8 time with a key signature of two flats. The melody is lively and rhythmic.

Musical notation for the second piece, consisting of two staves (treble and bass clef) in 6/8 time with a key signature of two flats. The melody is more melodic and flowing.

Blodau Ilundain.—The Flowers of London.

Expressive  
and Slow

Musical notation for the third piece, consisting of two staves (treble and bass clef) in common time with a key signature of two flats. The tempo is slow and expressive.

Musical notation for the fourth piece, consisting of two staves (treble and bass clef) in 9/8 time with a key signature of two flats. The melody is rhythmic and characteristic of a jig.

Hoffedd Modryb Marged.—Aunt Margaret's Favorite.

A Jigg

Musical notation for the fifth piece, consisting of two staves (treble and bass clef) in 9/8 time with a key signature of two flats. The tempo is lively.

Musical notation for the sixth piece, consisting of two staves (treble and bass clef) in 9/8 time with a key signature of two flats. This is a variation of the previous piece.

Variation

Musical notation for the seventh piece, consisting of two staves (treble and bass clef) in 9/8 time with a key signature of two flats. This is another variation of the previous piece.

Musical notation for the eighth piece, consisting of two staves (treble and bass clef) in 9/8 time with a key signature of two flats. This is a final variation of the previous piece.

End with  
the Subject

### Cnott y Coed.— The Wood-bunch.

Query the Mistletoe Bush

Musical score for 'Cnott y Coed.— The Wood-bunch.' featuring a treble and bass clef system. The tempo is marked 'Poco Allegro'. The key signature has one flat. The piece includes various musical notations such as slurs, ties, and fingerings (e.g., 6, 5, 6).

### Dilyn Serch.— The Pursuit of Love.

Musical score for 'Dilyn Serch.— The Pursuit of Love.' featuring a treble and bass clef system. The tempo is marked 'Cantabile'. The key signature has one flat. The piece includes various musical notations such as slurs, ties, and fingerings (e.g., 6, 6, 7, 6, 5, 6, 5, 6, 6, 5, 5).

### Syr Harri Ddu \* — Black Sir Harry.

Musical score for 'Syr Harri Ddu \* — Black Sir Harry.' featuring a treble and bass clef system. The tempo is marked 'Amoroso'. The key signature has one flat. The piece includes various musical notations such as slurs, ties, and fingerings (e.g., 2<sup>d</sup>, 1<sup>st</sup>).

### Hûd y Bibell.— The Allurement of the Pipe.

Musical score for 'Hûd y Bibell.— The Allurement of the Pipe.' featuring a treble and bass clef system. The tempo is marked 'Affettoso'. The key signature has one flat. The piece includes various musical notations such as slurs, ties, and fingerings (e.g., 6, 6, 6, 5, 4, 5, 6, 6, 6, 5, 4, 3).

\* Black Sir HARRY, or HENRY SALISBURY, of the family of Ilwenny in Denbighshire, lived in the latter part of the 14<sup>th</sup> Century.

A Picture of that Warrior dressed in black Armour, is still preserved in the gothic Hall at Ilwenny.

# Gadael y Tir \* — Leaving the Land.

Affetuoso

Er a welais dan y ser, O lawnder, glew-der gwledyde, O  
gwrwda, a gwyrw drin, A gwin ar fin a ven ydd: Go-reu bir, a go-reu bwyd, a ranwyd i Feirionydd

This piece is a piano accompaniment for a Welsh song. It features a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the bass line provides harmonic support. The tempo is marked 'Affetuoso'.

\*This Tune, whose Title is LEAVING THE LAND, implies the departure of the Britons from their native Country, either in marching to War, or emigrating to Ireland, or Armorica. The words now adapted to it are modern.

# Y Fwyna'n fyw. — The kindest Fair alive.

Adagio Affetuoso

This piece is a piano accompaniment for a Welsh song. It features a treble and bass clef with a common time signature. The melody is in the treble clef, and the bass line provides harmonic support. The tempo is marked 'Adagio Affetuoso'.

# Hela'r ysgyfarnog. — Hunting the Hare.

Allegro ma non troppo

This piece is a piano accompaniment for a Welsh song. It features a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the bass line provides harmonic support. The tempo is marked 'Allegro ma non troppo'.

# Y-Stwffwl. — The Door Clapper.

Moderato

This piece is a piano accompaniment for a Welsh song. It features a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line provides harmonic support. The tempo is marked 'Moderato'.

Bwrw Gofal ymaith.—Cast away Care.

Moderately

This musical score is for the piece 'Bwrw Gofal ymaith.—Cast away Care.' It is marked 'Moderately' and is in the key of D major (one sharp) and common time (C). The score consists of three systems of two staves each. The first system shows the beginning of the piece with a treble and bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat signs.

Blodau'r Dyffryn.—The Flowers of the Vale.

Expressive

This musical score is for the piece 'Blodau'r Dyffryn.—The Flowers of the Vale.' It is marked 'Expressive' and is in the key of D major (one sharp) and common time (C). The score consists of three systems of two staves each. The first system begins with a treble and bass clef. The second system features dynamic markings of *p* (piano) and *f* (forte). The third system ends with a double bar line and repeat signs.

Cwynfan Brydain.—The Lamentation of Britain.

Very Slow and Pathetic

A Canticle

This musical score is for the piece 'Cwynfan Brydain.—The Lamentation of Britain.' It is marked 'Very Slow and Pathetic' and is in the key of D minor (two flats) and common time (C). The score consists of three systems of two staves each. The first system begins with a treble and bass clef and includes the instruction 'A Canticle'. The second system continues the piece. The third system concludes with a double bar line and repeat signs.

### Erddigan Dannau.—The Harmony of the Strings.

With Expression

The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with the same key signature and time signature. The second system also consists of two staves with the same key signature and time signature. The music is written in a style typical of 18th-century string accompaniment.

### Dadl Dau\*.— Flaunting two.

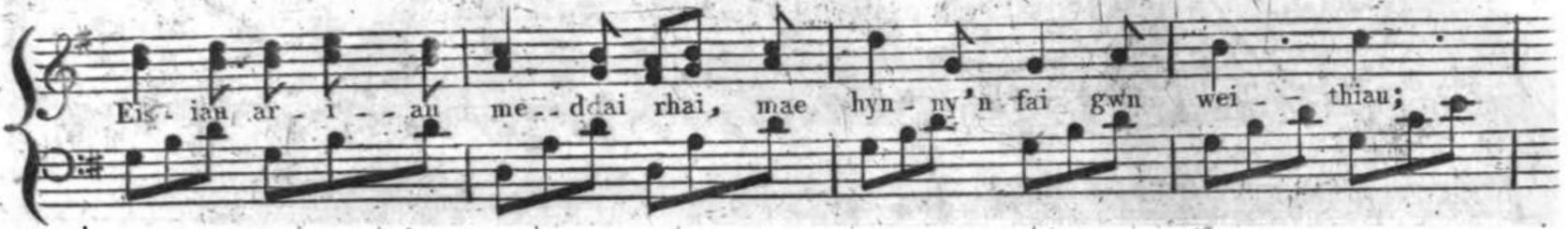
This Tune is commonly sung by two persons, who answer and contend with each other in extemporary themes; somewhat in the manner of a Catch.

Cheerful

The score is in 6/8 time with a key signature of one sharp (F#). It features two systems of treble and bass staves. The first system includes the lyrics: "Mae nhw'n d'weu dyd na chai fa - wr, gi - da gwawr o gow aeth". The second system includes: "Bôd - lon yd - w - i os - cai'r fûn, fôd heb yr ûn gein - iog - - werth". The third system is marked "To be answered by the other" and includes: "Hwi d'ac - cw hi! Hwi d'ac cw hi! a hwi d'ac cw hi'r lân E - - neth.". The fourth system is marked "Answered" and includes: "hwi d'ac - cw hi! hwi d'ac cw hi! a hwi d'ac - cw hi'r lân bryd - ferth.". The music is written in a simple, rhythmic style.

\*I am respectfully informed, that this Air was a favorite of King Henry the Fifth, when he was Prince of Wales; & that he used to sing it with his convivial Companions at the Boar's Head Tavern in East Cheap. — This Tune, & that of Shenkin, are better known in England, than most other Welsh Tunes, on account of their having been introduced in the Beggars Opera.

He that replied before, sings the following Stanza; except where 'tis repeated by the former.

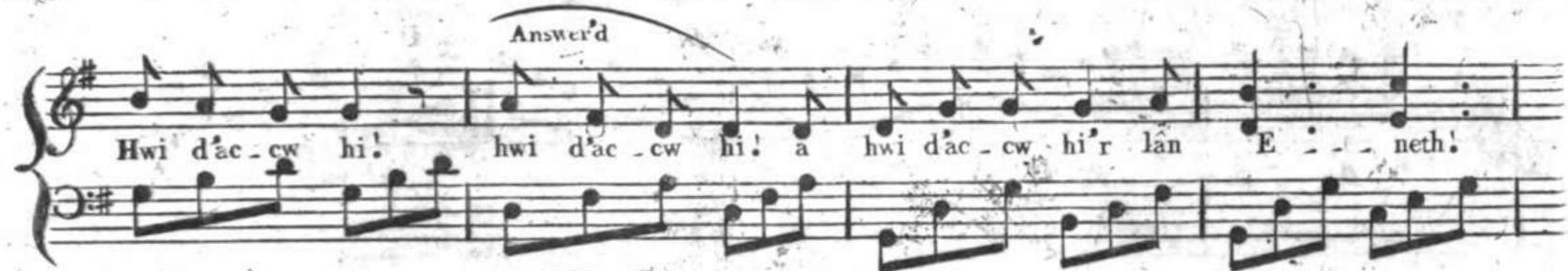


Eis - iau ar - i - au me - ddai rhai, mae hyn - ny 'n fai gwn wei - thiau;



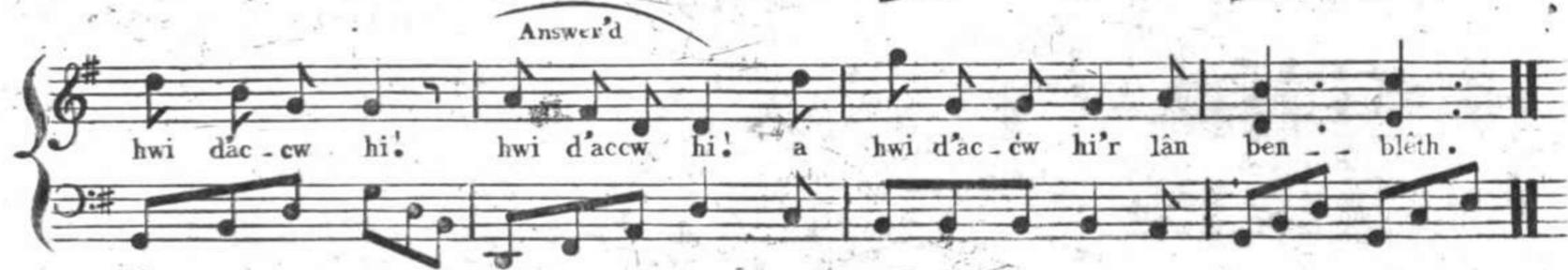
Eisiau 'mod yn lan - ach dyn, a ddaeth im her - byn in - nan.

Answer'd



Hwi d'ac - cw hi! hwi d'ac - cw hi! a hwi d'ac - cw hi'r lân E - neth!

Answer'd



hwi d'ac - cw hi! hwi d'ac - cw hi! a hwi d'ac - cw hi'r lân ben - blêth.

Var 2<sup>d</sup>

Quick








**Hai Down.—Come let us go.** A Druidical Tune

Slow

**Creigiau'r Eryri.—The Eagle Rocks or, The Rocks of Snowdon.**

Cheerful

### Castell Towyn\*—Towyn Castle.

Majestic

The musical score for 'Castell Towyn' is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a treble clef staff with a triplet of eighth notes and a bass clef staff. The second system continues the melody and accompaniment, featuring various note values and rests.

\* There are no remains of a Castle visible at present, only a hill near Towyn Meirionnydd that still retains the name of Brynn y Castell, or Castle Hill.

### Sawdl y Fwch.—The Cows Heel.

Slow

The musical score for 'Sawdl y Fwch' is in common time (C) with a key signature of one flat. It begins with a treble clef staff containing a triplet of eighth notes and a bass clef staff. The tempo is marked 'Slow'.

The second system of the 'Sawdl y Fwch' score, showing the continuation of the melody and accompaniment in both treble and bass clefs.

The third system of the 'Sawdl y Fwch' score, concluding the piece with a final cadence in both staves.

### Ceffylyn Rhygyngog.—Gallopig Nag.

A Jig

The musical score for 'Ceffylyn Rhygyngog' is in 6/8 time with a key signature of one flat. It is labeled 'A Jig' and consists of two systems of staves. The first system features a treble clef staff with a complex rhythmic pattern and a bass clef staff.

Variation 1<sup>st</sup>

The second system of the 'Ceffylyn Rhygyngog' score, labeled 'Variation 1<sup>st</sup>', showing a different rhythmic and melodic treatment of the original theme.

Var 2<sup>d</sup>

First system of Variation 2, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music features a series of chords in the right hand and a melodic line in the left hand.

Var 3<sup>d</sup>

First system of Variation 3, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music features a series of chords in the right hand and a melodic line in the left hand.

Var 4<sup>th</sup>

First system of Variation 4, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The time signature is 2/4. The music features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *p* is present.

Second system of Variation 4, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music features a series of chords in the right hand and a melodic line in the left hand.

Var 5<sup>th</sup>

First system of Variation 5, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* is present.

Second system of Variation 5, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music features a series of chords in the right hand and a melodic line in the left hand.

Var 6<sup>th</sup>

First system of Variation 6, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The time signature is 6/8. The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of Variation 6, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music features a series of chords in the right hand and a melodic line in the left hand. Dynamic markings of *p* and *f* are present.

# Yr Eos lais.\*—The Nightingale's Song.

From a Manuscript

With Expression

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system.

The third system of musical notation continues the piece with two staves. A dynamic marking of *p* (piano) is visible in the lower staff.

The fourth system of musical notation continues the piece with two staves. A dynamic marking of *f* (forte) is visible in the lower staff.

The same Air, as it is usually played now in Wales.

The fifth system of musical notation shows a different arrangement of the piece, consisting of two staves in the same key and time signature.

The sixth system of musical notation continues the piece with two staves.

The seventh system of musical notation continues the piece with two staves.

The eighth system of musical notation concludes the piece with two staves. A dynamic marking of *p* (piano) is visible in the lower staff.

\* Among a list of ancient Welsh Tunes, in an old Manuscript, I found the following names; Profiad yr Eos Brido; Eos Weirfyl, o waith Cyhdyn & Caniad yr Eos. Probably one of these alludes to the above Air.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, ending with a double bar line and repeat dots. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. A forte (*f*) dynamic marking is placed at the beginning of the first measure.

Variation

The second system continues the piece with a more intricate melodic line in the treble clef, featuring many sixteenth notes and some triplets. The bass clef accompaniment remains relatively simple, with quarter notes and rests.

The third system shows a continuation of the complex melodic line in the treble clef. The bass clef accompaniment consists of quarter notes and rests, providing a steady harmonic foundation.

The fourth system continues the melodic development in the treble clef. The bass clef accompaniment includes some chords and quarter notes.

The fifth system features a treble clef with a complex melodic line. The bass clef accompaniment includes some chords and quarter notes.

The sixth system continues the melodic development in the treble clef. The bass clef accompaniment includes some chords and quarter notes. A piano (*p*) dynamic marking is visible at the end of the system.

The seventh system continues the melodic development in the treble clef. The bass clef accompaniment includes some chords and quarter notes. A forte (*f*) dynamic marking is visible at the end of the system.

The eighth system concludes the piece with a final melodic phrase in the treble clef and a simple accompaniment in the bass clef, ending with a double bar line and repeat dots.

### Diferiad y Gerwyn.— The Droppings of the Mash Tub.

Minuet  
time

### Plygiad y Bedol.— The Bend of the Horse Shoe.

Gracefully.  
- easy

### Suo-gân.— The Lullaby Song — which the Welsh Nurses sing to compose the Children to sleep

Tender & Slow

Hw-i hwi, hw-i; hw-i hwi plên-tynbâch hwi hwi; hw-i; hwi hwi druân-bâch.

### Ffarwel trwy'r Pwll.— Farewell through the puddle.

Moderately.  
fast

FINIS