

Gorhoffedd Gwŷr Harlech. — The March of the Men of Harlech.*

Majestic



* Harlech Castle, in Merionethshire, was formerly a celebrated Fortress, and is said to have been built by that warlike Prince Maelgwn Gwynedd, about A.D. 530. In the beginning of the sixth Century it was called Tŵr Bronwen y Brenhinodd; from Bronwen, the Daughter of Prince Llŷr, 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 Castle was rebuilt, or repaired, about the Year 877, by Collwyn ab Tangno, one of the fifteen Tribes of North Wales, and Lord of Evionydd, Ardudwy, and part of Llŷn; and from him it was called Caer-Collwyn; or Collwyn's Castle. This venerable Castle is perhaps the most ancient remains of all the British Forts; and it is a most stately structure of exceeding 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 an old M.S.

(Mwyynder Meirionydd.† — The Courtesy of Merioneth.)
(neu, Marged fwy'n ach-Isŷn.)

Affectionately



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

*Tribann - The Triplet, or Warrior's Song.***Maestoso**

Maestoso

First system: Treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff features a triplet of eighth notes. The bass staff provides a steady accompaniment.

Second system: Continuation of the melody and accompaniment. The treble staff includes a fermata over a half note.

Third system: Continuation of the melody and accompaniment. The treble staff includes a fermata over a half note.

Fourth system: Continuation of the melody and accompaniment. The treble staff includes a fermata over a half note.

*Wyres Ned Puw Ned Pugh's grand-daughter.***Amoroso**

Amoroso

First system: Treble and bass staves with a key signature of two flats (Bb, Eb) and a time signature of 2/4. The melody in the treble staff is characterized by a waltz-like rhythm. The bass staff provides a steady accompaniment.

Second system: Continuation of the melody and accompaniment. The treble staff includes a fermata over a half note.

Con Spirito

Con Spirito

First system: Treble and bass staves with a key signature of two flats (Bb, Eb) and a time signature of 3/8. The melody in the treble staff is characterized by a waltz-like rhythm. The bass staff provides a steady accompaniment.

Second system: Continuation of the melody and accompaniment. The treble staff includes a fermata over a half note.

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, and the most perfect habitable Castle in Wales; It stands upon an eminence, and commands a most beautiful picturesque Country. When it was occupied by its ancient Barons it appears to have been the receptacle of Bards.

*Tribann The Triplet, or Warrior's Song.***Maestoso**

Maestoso

Handwritten musical score for 'Tribann The Triplet, or Warrior's Song' in Maestoso tempo. The score is written for piano on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The music consists of four systems of staves. The first system is labeled 'Maestoso'. The tempo is indicated by the word 'Maestoso' written to the left of the first staff. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

*Wyres Ned Puw Ned Pugh's grand-daughter.***Amoroso**

Amoroso

Handwritten musical score for 'Wyres Ned Puw Ned Pugh's grand-daughter' in Amoroso tempo. The score is written for piano on a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The music consists of two systems of staves. The first system is labeled 'Amoroso'. The tempo is indicated by the word 'Amoroso' written to the left of the first staff. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

Con Spirito

Handwritten musical score for 'Wyres Ned Puw Ned Pugh's grand-daughter' in Con Spirito tempo. The score is written for piano on a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The music consists of two systems of staves. The first system is labeled 'Con Spirito'. The tempo is indicated by the word 'Con Spirito' written to the left of the first staff. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

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, and the most perfect habitable Castle in Wales; It stands upon an eminence, and 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 Cardiganfhire; which was
the residence of the Famous Bard, Rhydderch
ap Ieuan Ilwyd, about the year 1394, and
is now the patrimony of Edw^d Loveden Esq^r.

Mallodod Dôlgellen. — The Gallantries of Dôlgellen.

Slow and
Expressive

** Eryri Wen. — White Snowdon.*

Moderate time

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

Hob y Deri Danno — Away my herd to the Oaken grove. 128

This favourite 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: Siân fwyn, Siân!
 Mi af i'r a-fon fawr rhag llosg-i; Dynaganu et-to Siân fwyn Siân!
 Mi af i'm gwely rhag to'-ri' ngydd-w; Ocho dru an Siân. Os fy nghar-iad
 i-fu far-w; Siân fwyn, tyrd i'r llwyn, *Ni fon-i-ai ond am Siân-tan fwyn: Siân fwyn Siân!

*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: Newid Ca-riad pôb py-thef-nos
 Dy-na ga-nu etto. Er hyn i gyd ni all fy ngha-lon, Siân fwyn Lai na char-u'm
 hen gar-ia-don, o'r brwyn, de-re de-rer llwyn: ni fonia i fwy am Siân-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 grôg, — The protection of Mary & protection of the Cross;
 Hai down i'r 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,

"Hie down, down derry down"

Also, "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.

Difyrwrch Gwyr Dyfi. — The Delight of the Men of Dorey.*

Tenderly

Variation.

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

Tôn y Ceiliog Dû. — The Tune of the Black cock.

130



** This beautiful bird is an inhabitant of the Mountains of Wales, and is sometimes call'd the Heathcock 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 Feb^y. 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 6th of December following she was deliver'd at Windsor of Prince Henry, who succeeded his Father. The April following she pass'd 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 return'd 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 appear'd Sir Owen Tudor, of Pen-Mynydd Môn, in Anglesey, 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 Brinfffenigl, 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; & in a tuff 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 7th. The second Son was Earl of Pembroke. — Queen Catherine survived this husband also, and then retired into the Nunery of Bermondsey in Surry, where she died in the 14th year of the reign of her Son Henry the VI.

⁺ *Hall's Chronicle, describes Owen Tudor as follows.*

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

Tudor.

Tudor & Catherine.

Translated from the Welsh

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,
with all my true fer-vice, my love and my duty. Courteous kind gen-tle-man,
let me request, how comes it that Cu-pid hath wounded thy breast, And chain'd thy
heart's lik-ing my fer-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 chusing 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 imbosed 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 & 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 foundeth not sweet,
And locks up your senses in heavenly sleeps.

Tudor ^{drones,}
Our Harps, our Tabors and Crwths sweet humming—
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 fit 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 bafe her degree,
To tye 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, ^{feet,}
Their crowns and their sceptres should lye at thy=
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; ^{te}
Queen Venus once mistress of heart-wishing pleasur
We over-kind women repent us at leisure.

Tudor ^{beams,}
May never fair morning shew forth his bright
But cover my falsehoods 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 ill 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-wisely wives,
To have them adorned most lovingly strives;
Their bride-cakes be ready, our Pigorns do play,
Whilst I stand attending to lead thee the way.

A Duet: Both together.

Queen.

Tudor.

Then mark how the notes of our merry town bells, our ding-dong of pleasure most cheerfully tells.

Then mark how the notes of our merry town bells, our ding-dong of pleasure most cheerfully 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.

*Dynwared yr Eos. * or Mock Nightingale.*

Expressive

The musical score is written for piano in G major (one sharp) and common time. It consists of eight systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and dynamic markings. The piece is characterized by its flowing, melodic lines and expressive phrasing.

Dynamic markings and performance instructions include:

- for.* (forte) at the beginning of the first system.
- tr.* (trill) above the first staff of the second system.
- tr.* (trill) above the first staff of the third system.
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- tr.* (trill) above the first staff of the seventy-eighth system.
- tr.* (trill) above the first staff of the seventy-ninth system.
- tr.* (trill) above the first staff of the eightieth system.
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- tr.* (trill) above the first staff of the ninetieth system.
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- tr.* (trill) above the first staff of the ninety-second system.
- tr.* (trill) above the first staff of the ninety-third system.
- tr.* (trill) above the first staff of the ninety-fourth system.
- tr.* (trill) above the first staff of the ninety-fifth system.
- tr.* (trill) above the first staff of the ninety-sixth system.
- tr.* (trill) above the first staff of the ninety-seventh system.
- tr.* (trill) above the first staff of the ninety-eighth system.
- tr.* (trill) above the first staff of the ninety-ninth system.
- tr.* (trill) above the first staff of the hundredth system.

* *Penddu'r brwyn*, or the Black-cap, is a Bird that sings very finely; and on that account is called the Mock-nightingale; but whether this Tune alludes to that Bird, or is an imitation of the Nightingale, I will not determine.

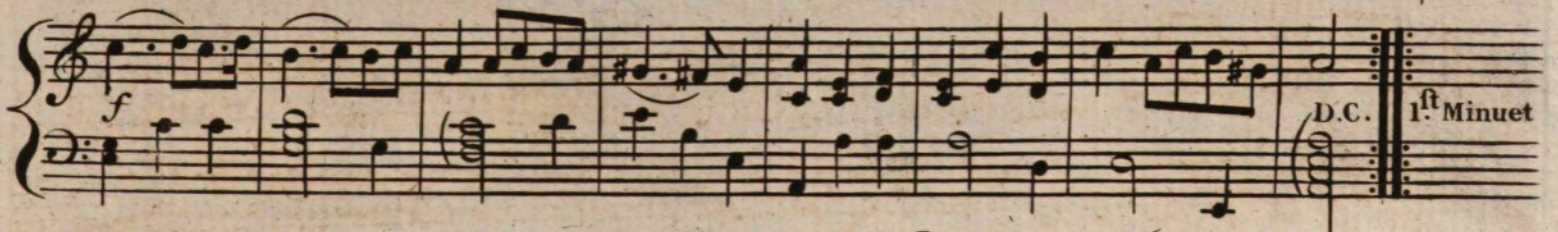
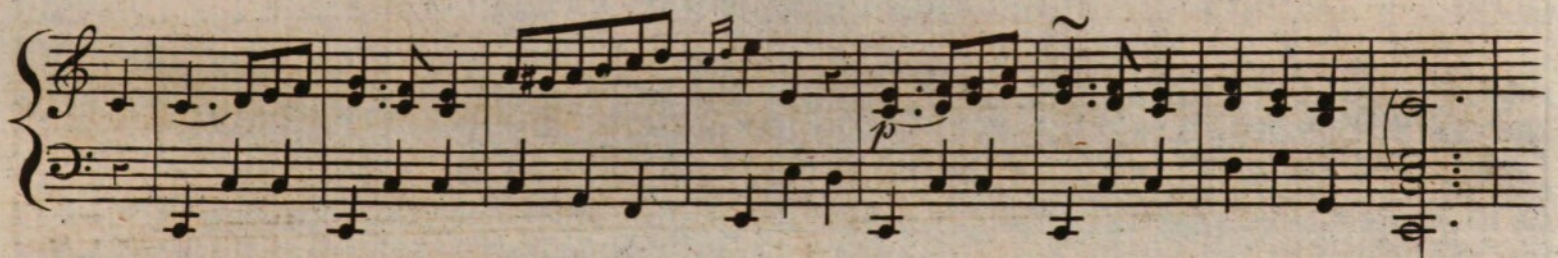
Croeso 'r Wenynnen. Welcome the Bee

Minuet



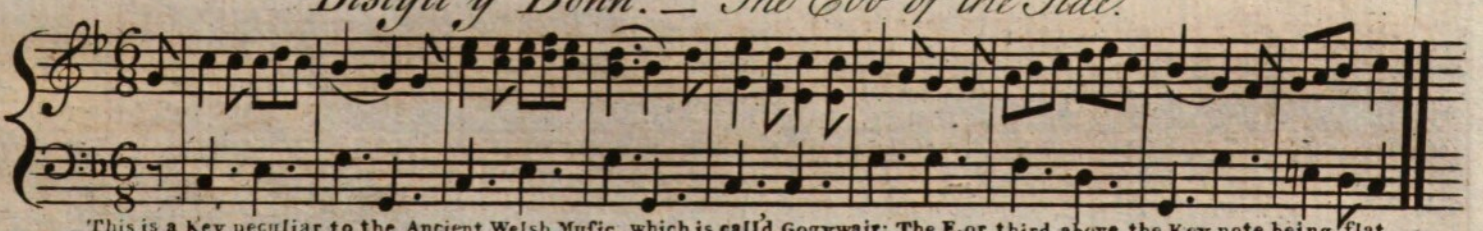
Blodeu 'r Gwynnydd. - The Blossom of the Honey-suckle

Minor

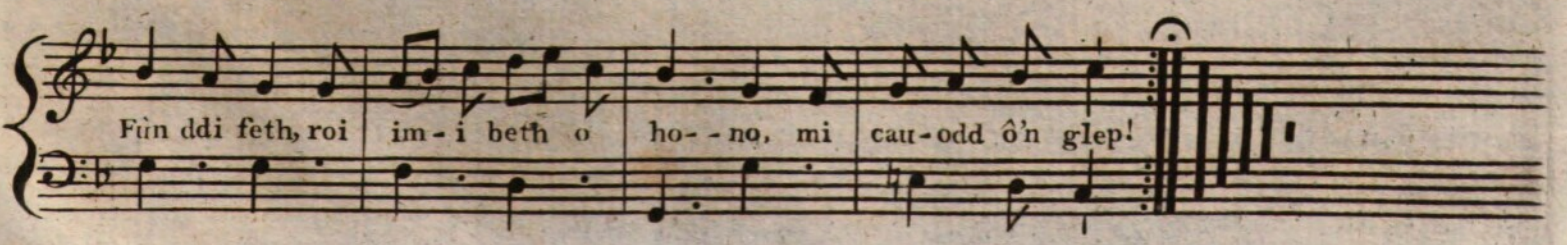


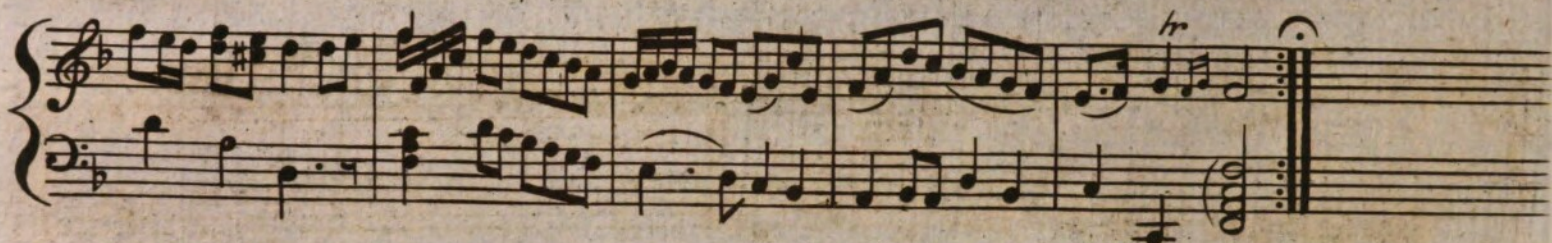
Distyll y Donn. - The Ebb of the Tide.

Gayly



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



Serch Hudol. — The Allurement of Love.*Cerdd yr hên-nŵr o'r Coed. — The Song of the old man of the Wood.**Ffarwel Fieuengctid. — Adieu to my Juvenile Days.*

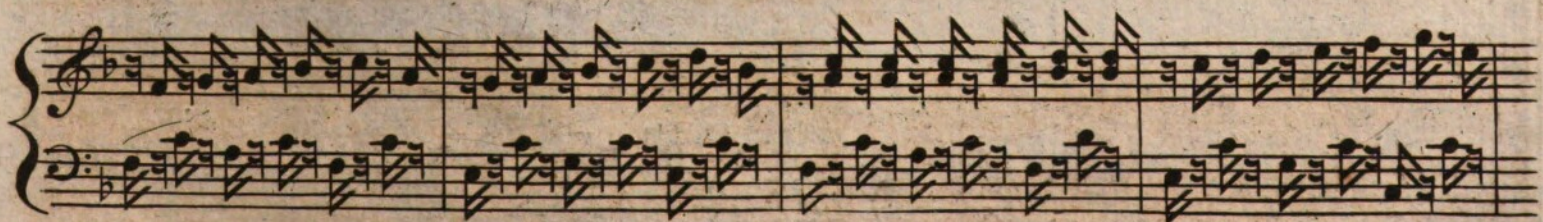
Var. 2.



Var. 3.



Var. 4.



Ursula.

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

Graceful

The musical score for 'Ursula' is written for a single melodic line with a keyboard accompaniment. The melody is in a key with two flats (B-flat and E-flat) and common time. It begins with a series of eighth notes, followed by a triplet of eighth notes. The melody is marked with 'Graceful' and includes several ornaments (trills) and triplets. The accompaniment consists of a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, often mirroring the melody's triplet figures. The piece concludes with a double bar line and repeat dots.

Höffedd Abram ab Ifan. — The Delight of Abram son of Evan.

Slow

The musical score for 'Höffedd Abram ab Ifan' is written for a single melodic line with a keyboard accompaniment. The melody is in a key with two flats (B-flat and E-flat) and 3/4 time. It is marked 'Slow'. The melody consists of a series of eighth and sixteenth notes, with a few quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, often mirroring the melody's figures. The piece concludes with a double bar line and repeat dots.

Tŷb y Tywysog. — The Prince's Air.

Graceful

The musical score for 'Tŷb y Tywysog' is written for a single melodic line with a keyboard accompaniment. The melody is in a key with two flats (B-flat and E-flat) and 3/4 time. It is marked 'Graceful'. The melody consists of a series of eighth and sixteenth notes, with a few quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, often mirroring the melody's figures. The piece concludes with a double bar line and repeat dots.

Codiad yr Haul. - The Rising Sun.*

Majestic



*The Subject of this Air M^r Handel has borrowed, and introduced it in the Duet of "happy we" in his Oratorio of *Acis & Galatea*.

Ffrec Bâch. - The little Babbler.

Cheerful



Gymu'r Byd o'm blaen. - Drive the World before me.

Animation



Yogin Aur. — The Golden Robe.

Moderately

-fast.

Moderately
-fast.

The image shows a page from a music manuscript. On the left, the tempo is indicated as 'Moderately -fast.' The music is written on two staves, treble and bass. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece concludes with a double bar line and repeat dots.

A handwritten musical score on aged, yellowed paper. The score is written on two staves, a treble staff (top) and a bass staff (bottom), both with a key signature of one flat (B-flat). The treble staff begins with a treble clef and contains several measures of music, including eighth and sixteenth notes, and rests. The bass staff begins with a bass clef and contains corresponding notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear. The score ends with a double bar line and repeat dots on both staves.

Ysgin Aur;

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

may serve as a Variation to the above.



The musical score is for a piece titled "Lullaby" by Robert Schumann. It is written in 2/4 time and the key of B-flat major. The score consists of a treble staff and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line.

A handwritten musical score on aged paper, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together in groups. The bass staff provides a harmonic accompaniment with a mix of quarter, eighth, and sixteenth notes. The piece concludes with a double bar line and repeat dots.

A handwritten musical score on aged, yellowed paper. The score is written for a piano, indicated by a large curly brace on the left side of the staves. It consists of two staves: a treble staff (top) and a bass staff (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Rhyfelgyrch Cádiz Morgan
Captain Morgan's March.*

140

Maestoso

Heard ye not the Din from far? HURLECH led th'embattled War;
LLOEGER'S ter...ror, CYMRY'S shield, HURLECH scour'd the routed Field.

2
Wolves, that hear their young ones cry,
Tamer on the Spoilers fly:
Harvests, to the flames a prey,
Perish flower 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 Eagle's 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 driv'n,
Melt before the bolts of Heav'n:
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 GWYNEDDIA's Plain,
Bloody HENRY thirsts in vain!

9
Louder strike, and louder yet,
Till the echoing Caves repeat;
"HURLECH guards GWYNEDDIA's Plain,
Bloody HENRY thirsts 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 SAXONS spoil'd the Land:
HURLECH rose: the Waste is o'er.
Murd'rous SAXONS 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?
Daftards! so we rush on you:
Flight shall fail, nor Force withstand,
Death, and Horror fill your Land. ---

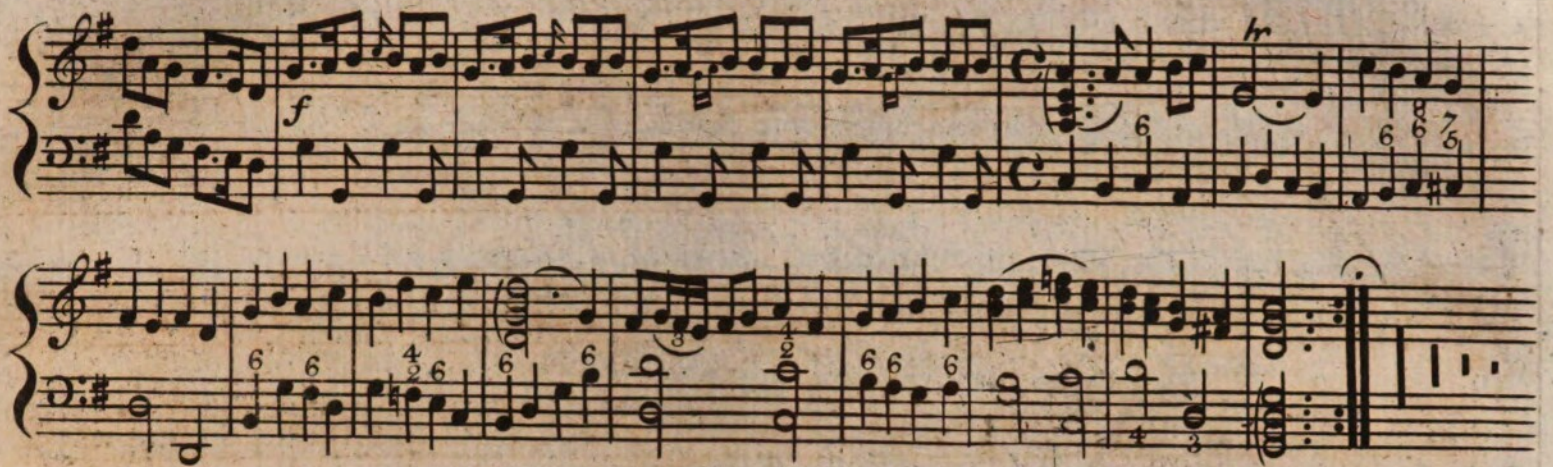
I am much indebted to the Rev^d M^r Lambert, for this animated and faithful version of the Poem by Meirion Goch of Eryri.
*Probably, this Morgan was Captain of the Glamorganhire Men, about the year 1294; who gallantly defended his Country from the incursions of the Saxons, and who dispossessed the Earl of Gloucester of those lands which had formerly been taken from Morgan's Forefathers.
But afterwards, this brave Warrior was betrayed and made a prisoner, at the instigation of King Edward the First. See, Powell's Hist. of Wales p. 306 2d Ed.

Erddigan tro'r tant — Awake, Harmonious Strings.

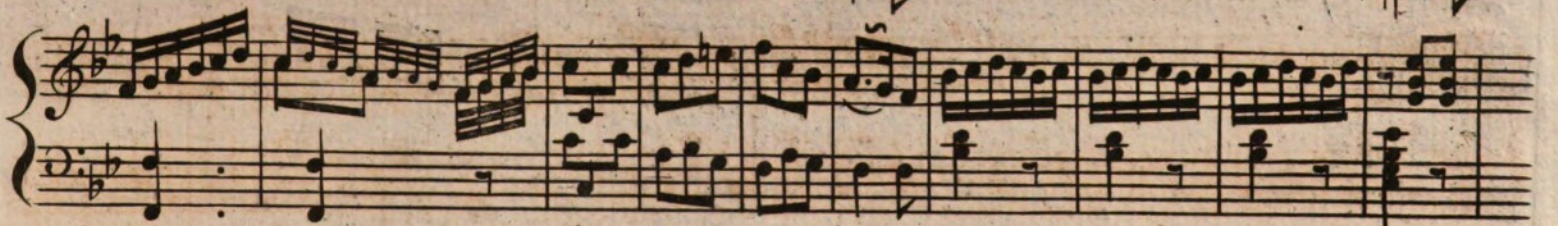
Animato

Spirito

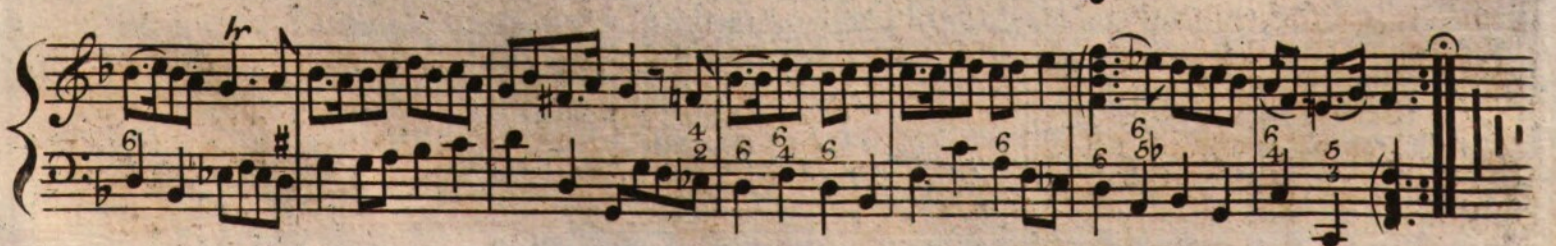
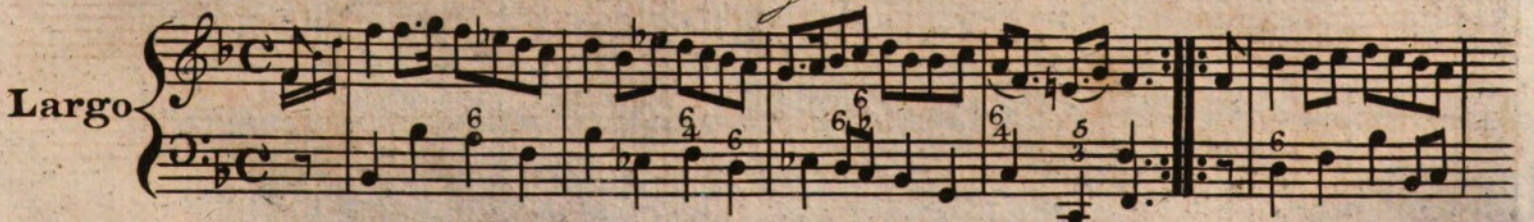
Probably to this animated Music, the Welsh warlike Songs were sung.



Cudyn Gwyn — White locks.



Yr Hen Dôn — The Old Ditty.



*Morva Rhuddlan. — The Marsh of Rhuddlan.***Elegiac**The 2^d & 5th Variation may be play'd to Accompany the Voice

Fair on old HAVRENS 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 fa-tal form LLEWELYN's Blood!

2
For Her in Arms oppos'd,
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 CYMRU 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 CYMRU mourn;
For well the Virgins Tear
Becomes his Urn.

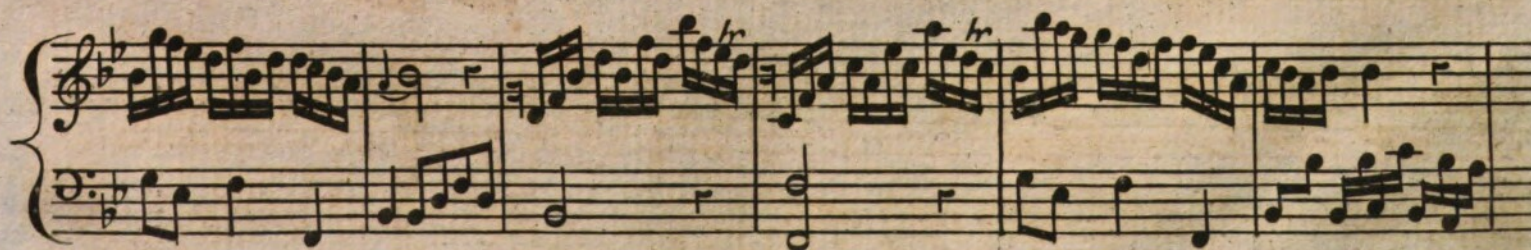
Nor you, ye Youths, forbid your Tears to flow,
For they shall best redrefs, who feel for Woe.
Sweet sleeps the lovely Maid wept by the Brave
For, ah! she died for him she could not save!

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 verified 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 Powell's Hist. of Wales

Variation 1st



Var: 3^dVar: 4th



y Gâlôn Drom — The Heavy Heart.

Pathetic

p *f* *hr*

This musical score is for the piece 'y Gâlôn Drom' (The Heavy Heart). It consists of three systems of grand staves (treble and bass clef). The first system is marked 'Pathetic' and features a melody in the treble with a 'hr' (half rest) and a bass accompaniment. The second system begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The third system also includes a piano (*p*) and forte (*f*) section, ending with a double bar line.

Twll yn ei boch. — The Dimpled Cheek.

Cantabile

This musical score is for the piece 'Twll yn ei boch' (The Dimpled Cheek). It consists of two systems of grand staves. The first system is marked 'Cantabile' and features a melody in the treble and a bass accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

Ffarwel Ffranfes.

Affettuoso.

This musical score is for the piece 'Ffarwel Ffranfes'. It consists of three systems of grand staves. The first system is marked 'Affettuoso.' and features a melody in the treble and a bass accompaniment. The second and third systems continue the melody and accompaniment, ending with a double bar line.

Efarwel Ned Pun.

148

Maestoso *hr*

Plygiad y Bedol-fâch *The bend of the little horse Shoe.*

Maestoso

Tri hanner Tôn. *Three half Tunas.*

Gig.

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

Andante Affetuofo

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

Rhyban Morfydd Morfydd's Riband.

Goffeg, or Prelude

Ad Libitum

Pia

For

Merch Megan. Megan's Daughter.

Amoroso

p *f*

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

Tempo di Minuetto

Blodau'r Grûg. The Flowers of the Heath.

Brilliant

Winifreda.*

Tenderly

Away; let nought to love displeasing,
my WINIFREDA, move your care.
Let nought delay the
heavenly blessing, nor squeamish pride, nor gloomy fear.

The musical score is written for piano in C major, 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and fingerings.

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.

3
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.

Reged.

Moderato

The musical score is written for piano in C major, 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and fingerings.

*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, Hen Sibi.

Rhyban Morfydd Morvyd's Kiband.

Ad Libitum

Goffeg, or Prelude

Pia

For

Merch Megan. Negen's Daughter.

Amoroso

*Glân meddwdod mwyn. Good humour'd & Fairly Tipsey.*Tempo di
Minuetto*Blodau'r Grûg. The Flowers of the Heath.*

Brilliant

Winifreda.*

Tenderly

musical score for 'Winifreda' in C major, 3/4 time. The score is written for voice and piano. The piano part features a continuous arpeggiated accompaniment. The lyrics are: '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.

3
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.

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No mighty treasures we possess,
We'll find within our pittance plenty,
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5
Still shall each kind returning season
Sufficient for our wishes give;
For we will live a life of reason,
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Through Youth and Age in love excelling,
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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 lip 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.

Reged.

Moderato

musical score for 'Reged' in C major, 3/4 time. The score is written for voice and piano. The piano part features a continuous arpeggiated accompaniment. The lyrics are: '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.'

* 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, Hen Sibi.

Ar hŷd y nôs—The live-long night.

Maeftof.

Chorus

Cho^s

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

Min-nau fydd heb fed-ru coel-io, I mi goll-i'nghariad etto, i-mi goll-i'nghariad et-to.
nôs. But my beat-ing heart will fal-ter, Ere it thinks his heart can alter, Ere it thinks his heart can al-ter.

Cho^s

Variation 1st

Ar hŷd y nôs.

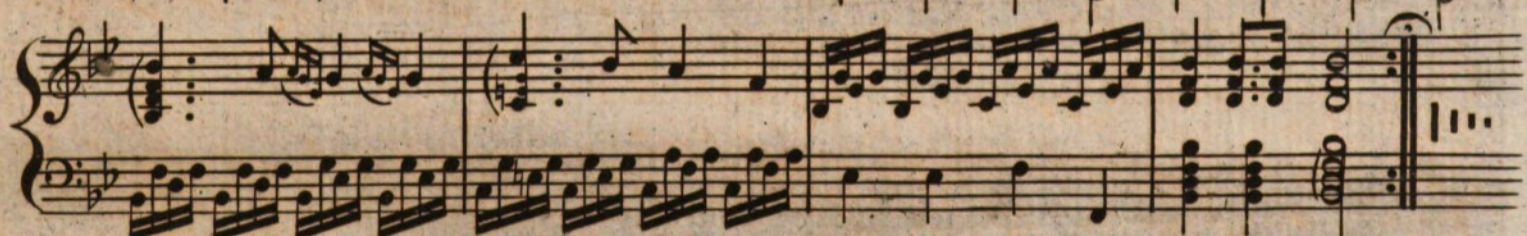
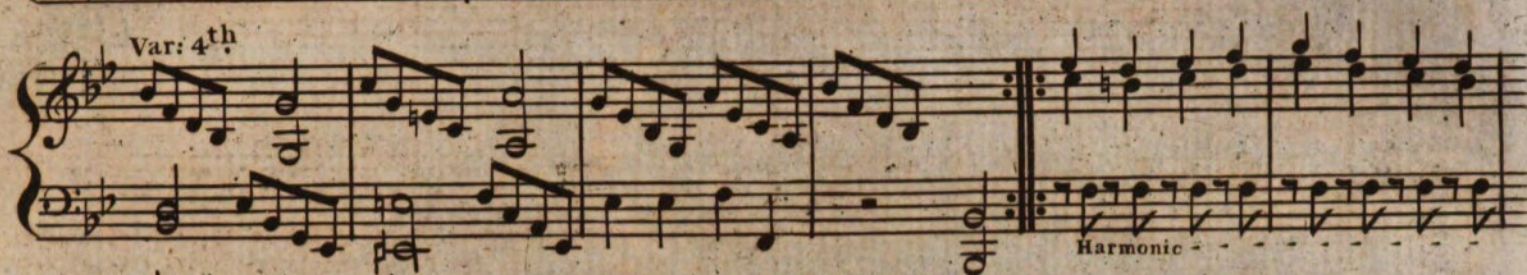
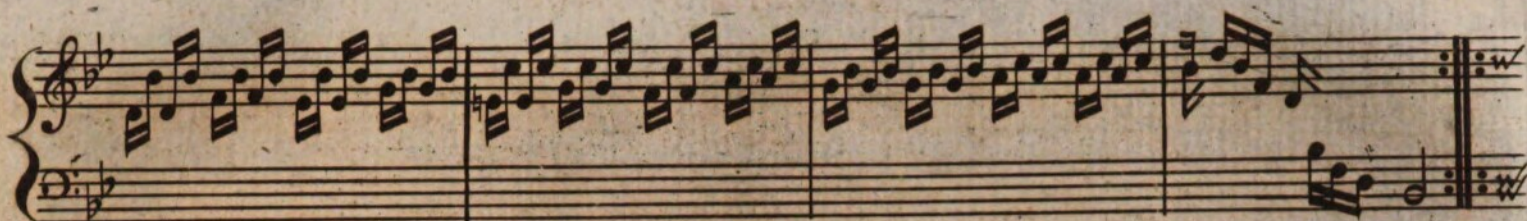
Var: 2^d

Harmonic

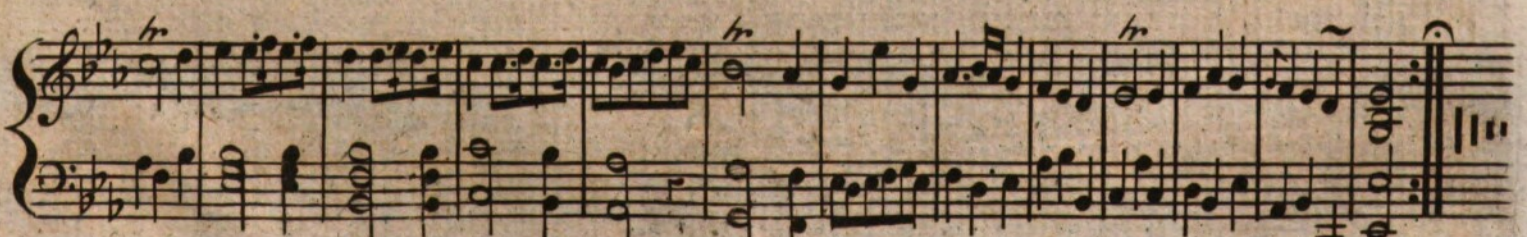
Var: 3^d

Var: 3^d

Var: 3^d



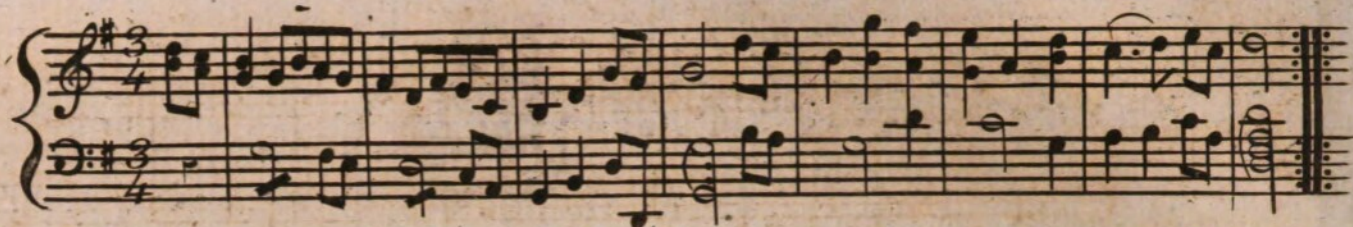
Ffarwel Ednyfed Fychan



EDNYFED FYCHAN, LORD OF BRYN FFENIGL, held great power & authority in Wales, in the former part of the XIIIth 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, couped. Of him descended OWEN TUDOR, of Penrynnydd, in the Isle of Anglesey, who married QUEEN CATHARINE, Wife of HENRY V.

*Malltraeth.**

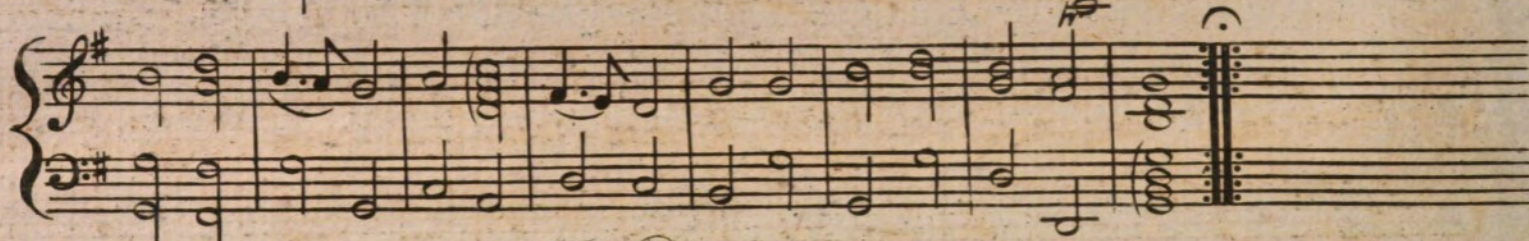
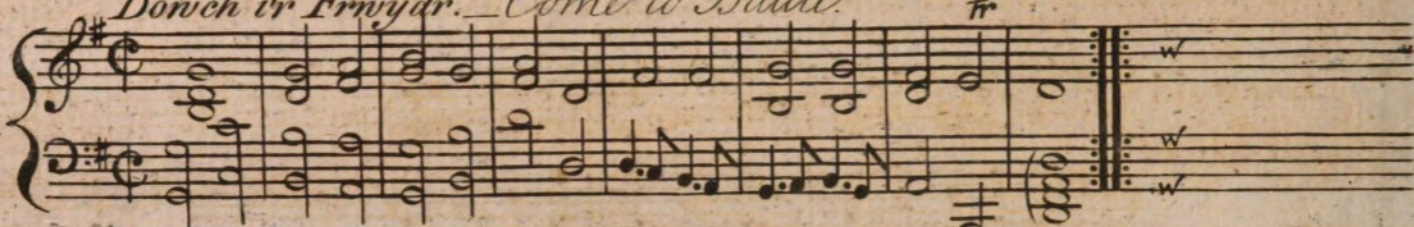
Moderately



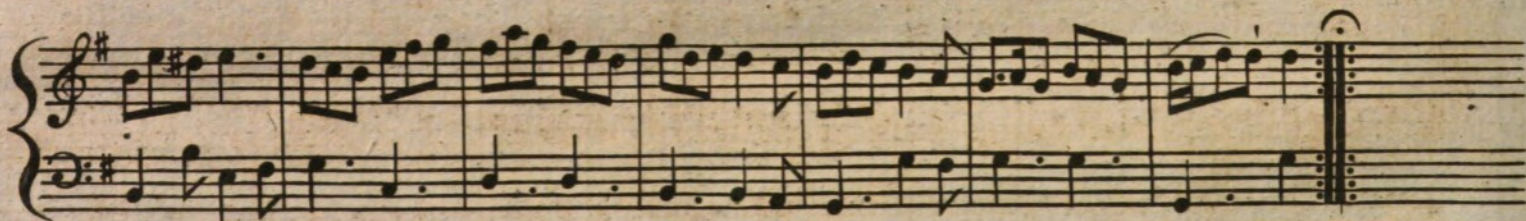
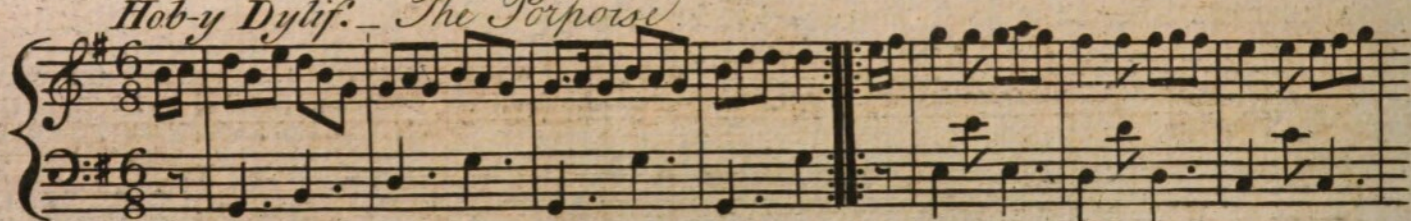
* Malltraeth is the name of a district of Land on the Sea Shore in Anglesey.

Dowch ir Erwydr. — Come to Battle.

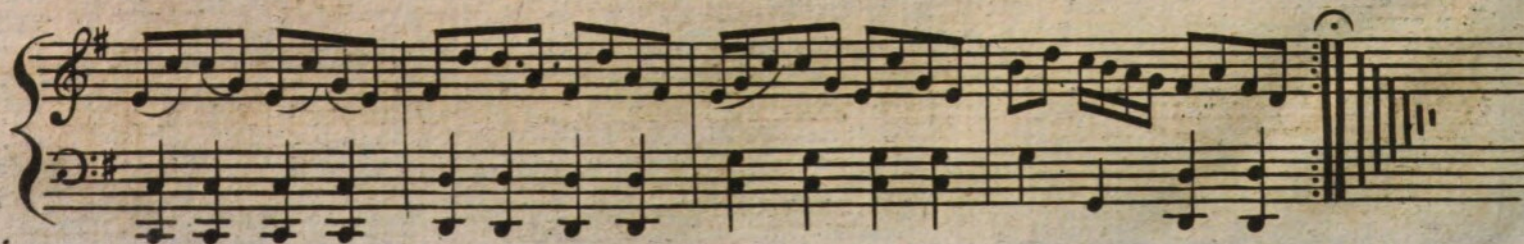
Majestic

*Hob-y Dylis. — The Porpoise.*

Frisky

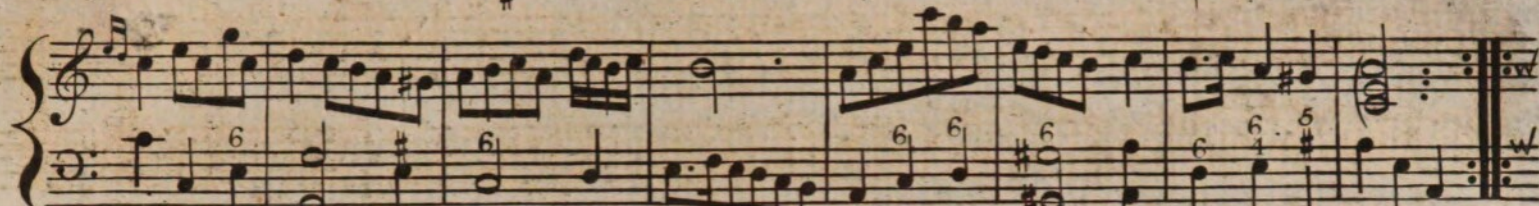
*Fiddle Faddle.*

A Dance

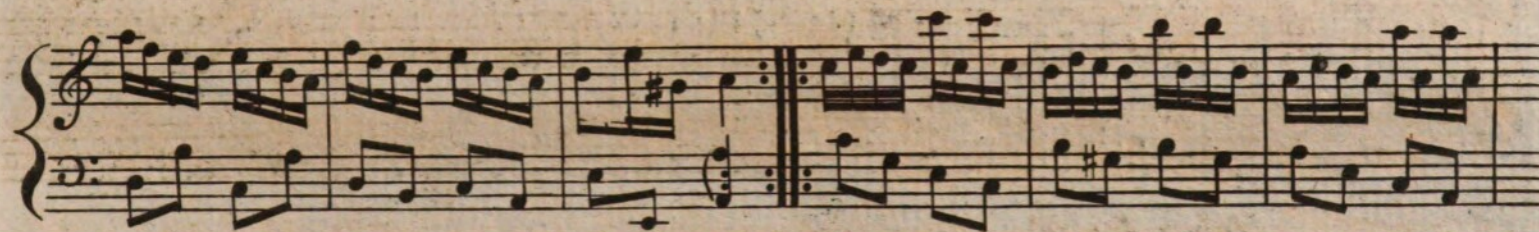


154

Elegiac

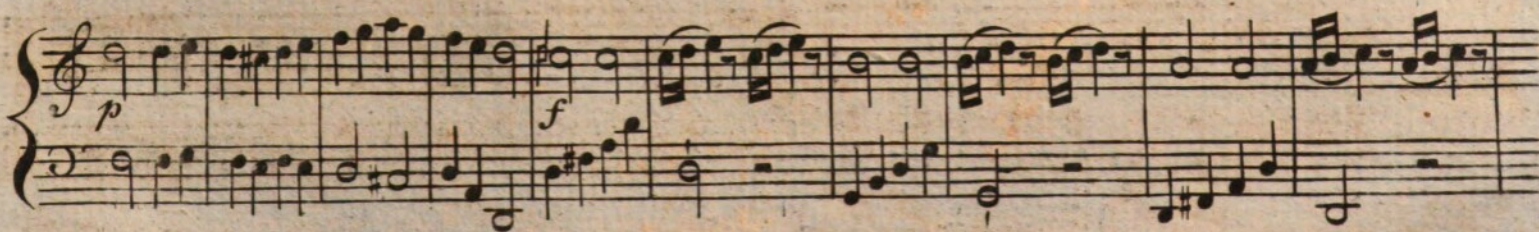
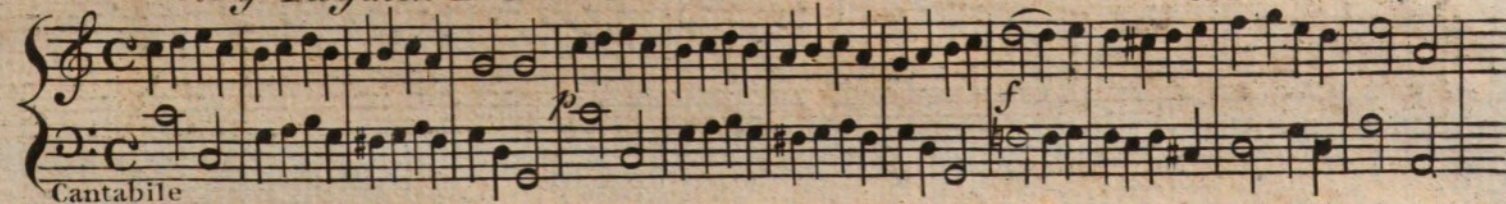


Languid
 and Slow



from a Manuscript

Cantabile



Codiad yr Hedydd The Rising of the Lark.

Moderato

This musical score is for a piece titled "Codiad yr Hedydd The Rising of the Lark". It is written for piano in 2/4 time and marked "Moderato". The score consists of three variations, each with a treble and bass staff joined by a brace.
 - The first system is the main theme, featuring a melody in the treble and a supporting bass line. It includes fingering numbers (6, 4, 5, 3) and a repeat sign.
 - The second system is labeled "Varia: 1st" and features a more active treble melody with slurs and a steady eighth-note bass line.
 - The third system is labeled "Varia: 2d" and includes the instruction "Or Octave higher" for the treble staff. It features a rapid, repetitive treble melody and a steady eighth-note bass line.
 - The fourth system continues the rapid treble melody from the previous variation.
 - The fifth system is labeled "Varia: 3d" and features a treble melody with triplets and a steady eighth-note bass line.
 - The final system concludes the piece with a treble melody of eighth notes and a steady eighth-note bass line, ending with a double bar line.

conclude with the Subject.

Digan y Pibydd Coch.—*The Red piper's Melody.*

Tenderly

Pia

tr

tr

Hwb y Dyrif.—*The Debating Song.*

Cantabile

a fragment.

The verses formerly sung to this fragment of *Hwb y Dyrif*, were of the Lampoon cast, and often performed with great humour, alternate; somewhat in the manner of the Swains, in Virgil's Eclogues. It is now but little known in Wales, but I hope to be able to give it more fully in my second Volume

Megen a Gollodd ei *hr* gardas* *Margaret that lost her garter.*

Majestic

Pia

For

Dewis Meinwen. — *The Fair one's Choice.*

Tempo di Minuetto

Absen-dôn — *The Absence Song.*

Arioso

*In the reign of King 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 Margart, wife of Sir W^m Peito, see A. Smole, p. 228 & 174, which the King pick'd up, and seeing some of his nobles smile, he said "Honi soit qui mal y pense!" & the to him that evil thinks: which has ever since been the Motto of the Garter, declaring such veneration should be done to 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.

158

Majestic

Sibyl.

Moderato

*Morgannwg, signifies Morgan's Territory; so called from Morgan Mwynawr, who was a great warrior and a popular Prince of Glamorganshire: (In the latter part of his reign he was called Morgan Hen, because he lived to be a hundred years old; and 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.

Nôs Galan* — New year's Night.

Oh! how soft my Fair one's - bo - - som! fal la! &c - - - Oh! how sweet the grove in blossom! fal la &c - - - da da la.

O mor gyn-nes myn-wes mein-wen, fal la! &c - - - O mor fawn yw llwyn Meillio-nen, fal la! &c - - -

Oh! how blessed are the blisses, dadlea dadlea la! la! la; Words of love, & mu-tual Kifs-es. fal la! &c - - -

O mor fel us yw'r cufan-au,

Gyda ferch a mwyn-ion eiriau. fal la! &c - - -

Var: 1.st

Var: 2.

Var: 3.

Var: 4.

* The Druids always commenced their celebrations from the preceding Night. Caesar's Commentaries Book 6 Chap: 16.
So, feasting and mirth are universal in Wales, to this day, on the Eve of the New year.

Handwritten musical score for a piano piece, consisting of six systems of two staves each. The music is in G major (one sharp) and 6/8 time. The first system includes dynamic markings *f* and *p*, and a "Harmonic" instruction. The second system is marked "Var: 5". The third system is marked "Var: 6". The piece concludes with a double bar line and repeat dots.

Tros y Garreg. A Leap over the Stone.

Jig. Allegro

Anharodd ymadael — Loath to Depart.

Andante

The musical score is written for piano in 3/4 time, marked Andante. It consists of a main piece followed by three variations. The main piece begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The main piece is marked with 'Andante' and features a melody in the treble staff with some grace notes (marked 'lr') and a bass line. The first variation, 'Varia: 1.', is marked with a double bar line and features a more active melody in the treble staff with many triplets. The second variation, 'Var 2.', is marked with a double bar line and features a more active melody in the treble staff with many triplets. The third variation, 'Varia: 3.', is marked with a double bar line and features a more active melody in the treble staff with many triplets. The score ends with a double bar line.

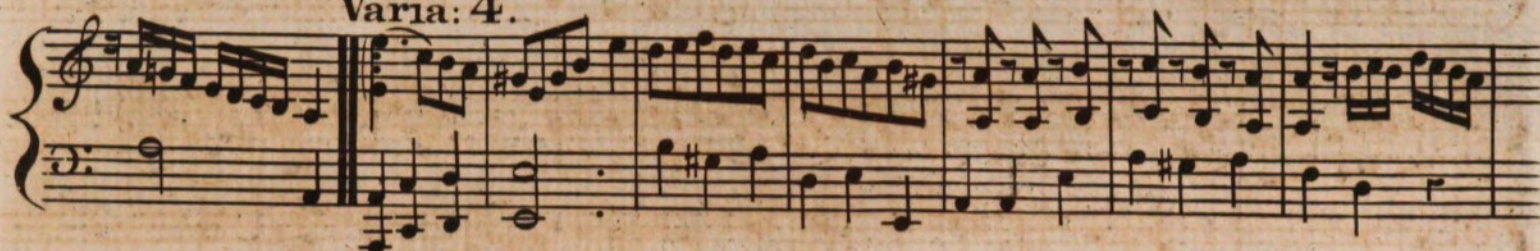
Varia: 1.

Var 2.

Varia: 3.



Varia: 4.



Ymdaith Mwngc. — *The Monks March*

Maestoso



Poco
Allegro



Probably, this is the Tune of the Monks of Bangor if coed, in Flintshire, when they march'd to Chester to assist Brochmael Yfy, throg Prince of Powis, with their prayers; against the invasion of Ethelfred, King of Northumberland; about the year 603

Torriad y Dydd—The Dawning of Day.

Moderato

Handwritten musical score for 'Torriad y Dydd'. It consists of two systems of grand staves (treble and bass clef). The first system is marked 'Moderato' and includes a 'hr' (hairpin) symbol. The second system continues the melody and accompaniment, ending with a double bar line.

Symlen ben-bÿs*—The beckoning Fair one.

Andante
Affettuofo

Handwritten musical score for 'Symlen ben-bÿs'. It consists of two systems of grand staves. The first system is marked 'Andante' and 'Affettuofo'. The second system continues the piece, ending with a double bar line. The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 6, 6, 6).

Breuddwyd y Frenhines.—The Queen's Dream.

Ariofo

Handwritten musical score for 'Breuddwyd y Frenhines'. It consists of two systems of grand staves. The first system is marked 'Ariofo'. The second system continues the piece, ending with a double bar line. The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 6, 6, 6).

* SYMLEN BEN BÿS, was a favourite Tune of the great Pastoral Poet DAFYDD AB GWILYM, who flourished about the Year 1400. He wrote a Poem in its praise, wherein he informs us that he had learned to play it on his Harp. See Jones's Gorchestion Beirdd Cymru. page 18 &c

Alam Salmon — Solomon's Lily. 164

Amorofo

The first system of music for 'Amorofo' is written in 2/4 time. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with many fingerings indicated by the number '6'. The system ends with a double bar line.

The second system of music for 'Amorofo' continues the melody and bass line. It includes a repeat sign at the beginning and ends with a double bar line.

The third system of music for 'Amorofo' continues the melody and bass line. It includes a repeat sign at the beginning and ends with a double bar line.

The fourth system of music for 'Amorofo' continues the melody and bass line. It includes a repeat sign at the beginning and ends with a double bar line.

Mentra Gwen — Venture Given.
Alluding to matrimony.

Cantabile

The first system of music for 'Mentra Gwen' is written in 2/4 time. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with many fingerings indicated by the number '6'. The system ends with a double bar line.

The second system of music for 'Mentra Gwen' continues the melody and bass line. It includes a repeat sign at the beginning and ends with a double bar line.

Cantabile

The third system of music for 'Mentra Gwen' continues the melody and bass line. It includes a repeat sign at the beginning and ends with a double bar line.

The fourth system of music for 'Mentra Gwen' continues the melody and bass line. It includes a repeat sign at the beginning and ends with a double bar line.

See this Air in page 129.

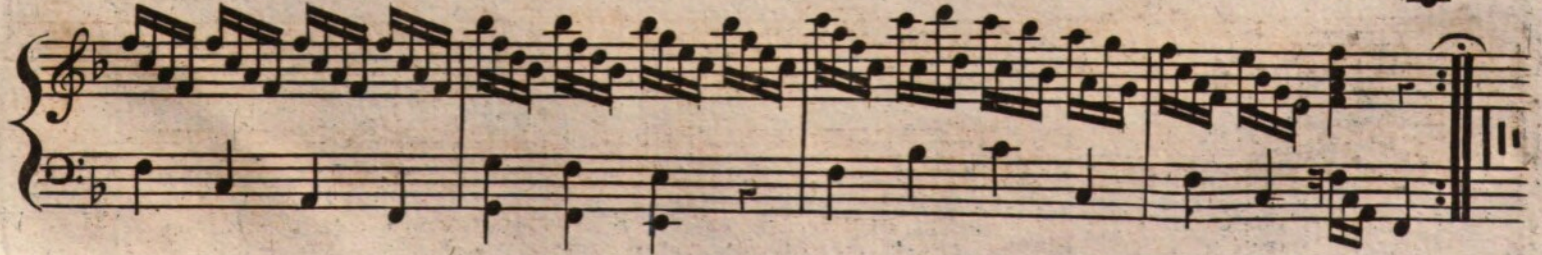
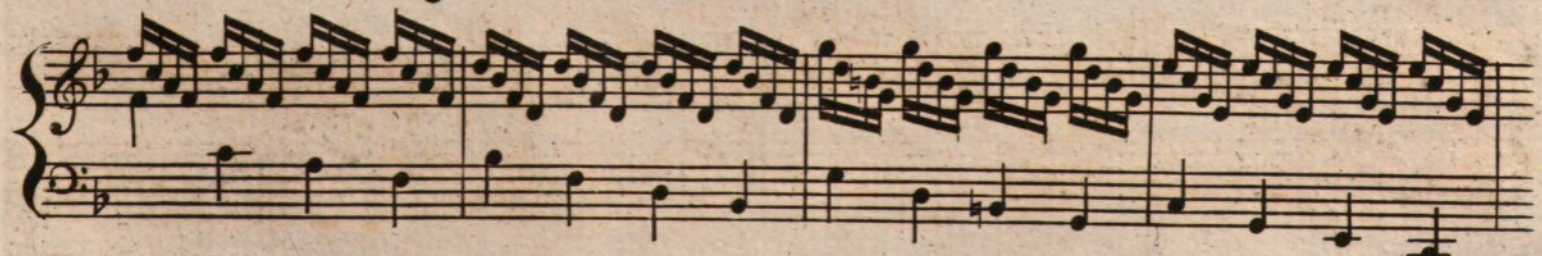
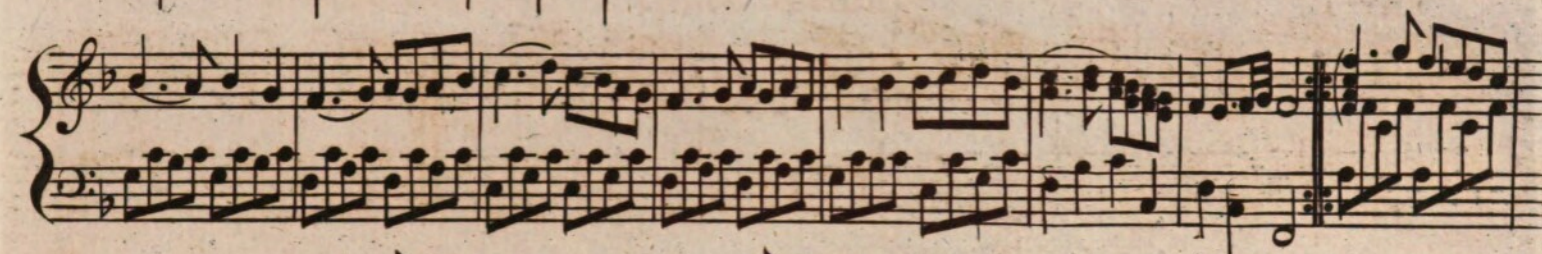
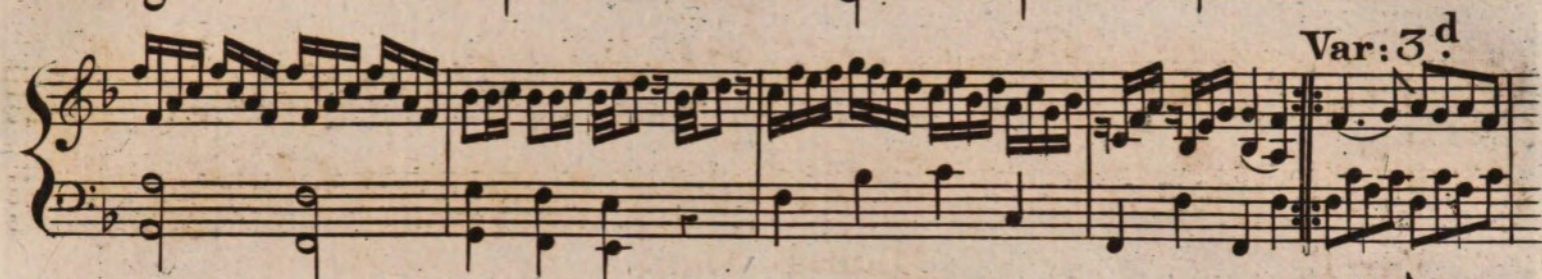
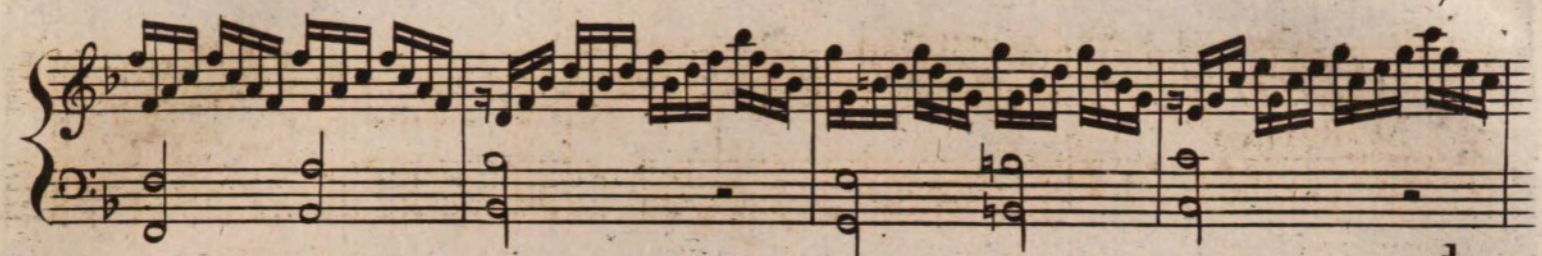
*Pen Rhaw.**

Moderato

Var: 1st

Var: 2^d

* D^r. RHYS's 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.



Maldod Arglwyddes Owen. Lady Owen's Favourite.

Arioso moderato

Mantell Siani - Jenny's Mantle.

Allegro

*Y Gerddinen The Mountain Ash, or Service-tree.**

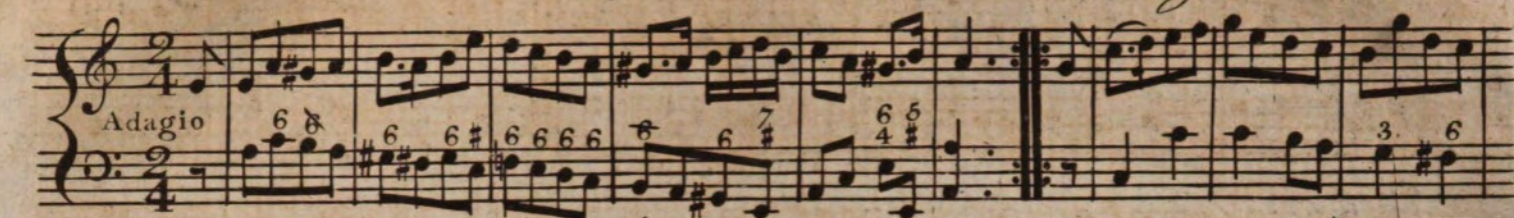
Andante

Blodau'r Drain The Blossom of the Thorns.

Cantabile

*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 esteem'd very healthy and good when it is old.

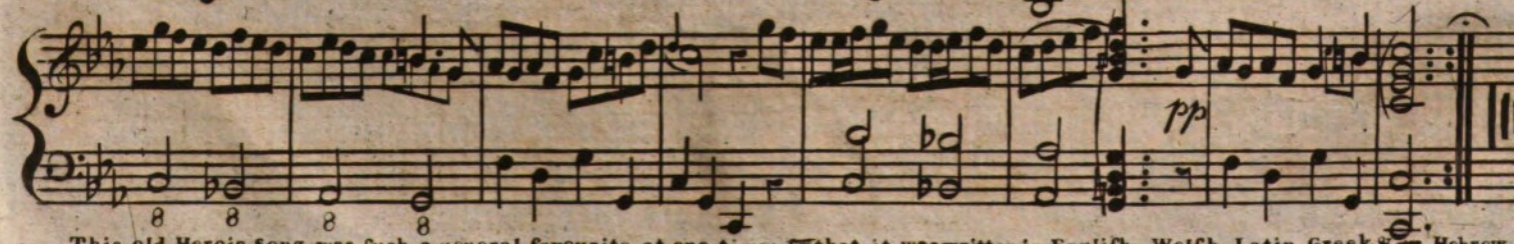
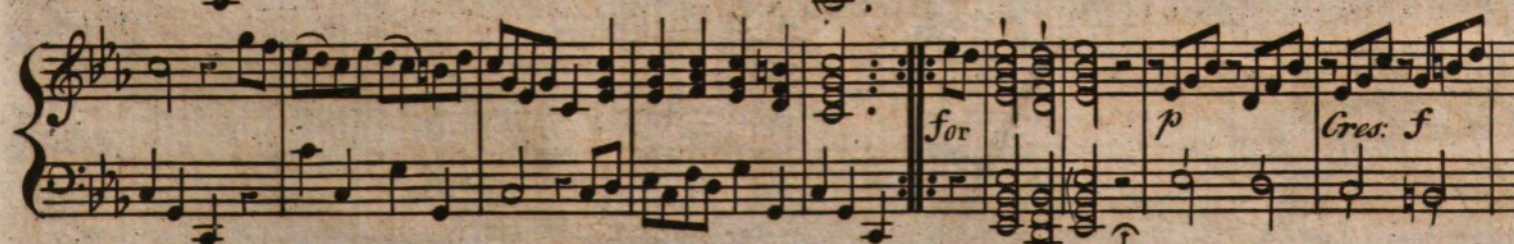
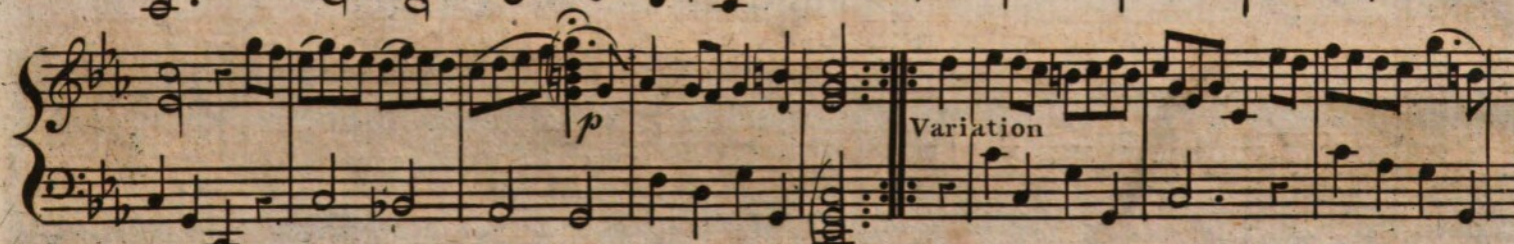
Mwynen Môn—The Melody of Mona. 168



Consèt Dafydd ap Gwilym



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



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

Cynghan-sail Cymry. — The Welsh Ground.

Maestoso

Variation 1st

Varia: 2^d

Varia: 3^d

Varia: 4th

Varia: 5th

Varia: 6th

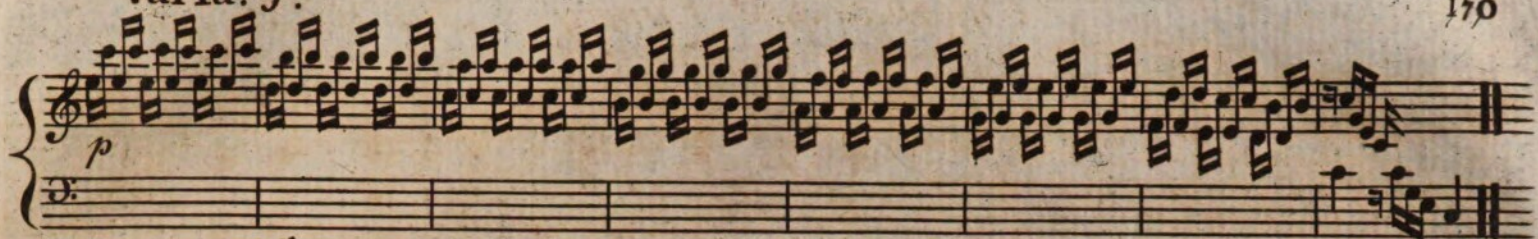
Varia: 7th

Varia: 8th

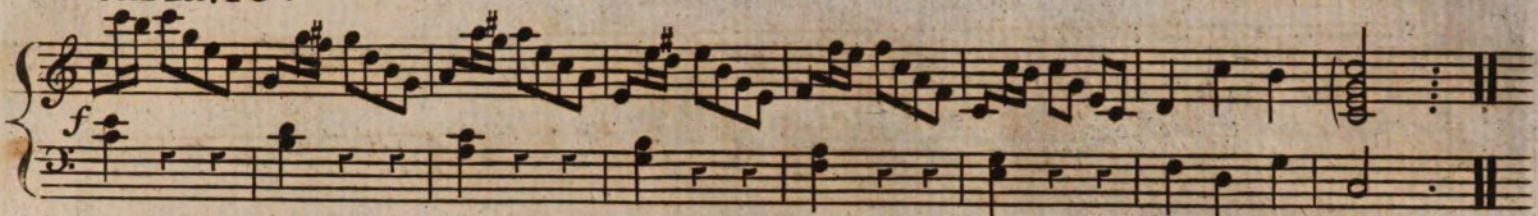
The famous PURCELL admired this Welsh Ground so much, that he imitated it in a Catch.

Varia: 9th

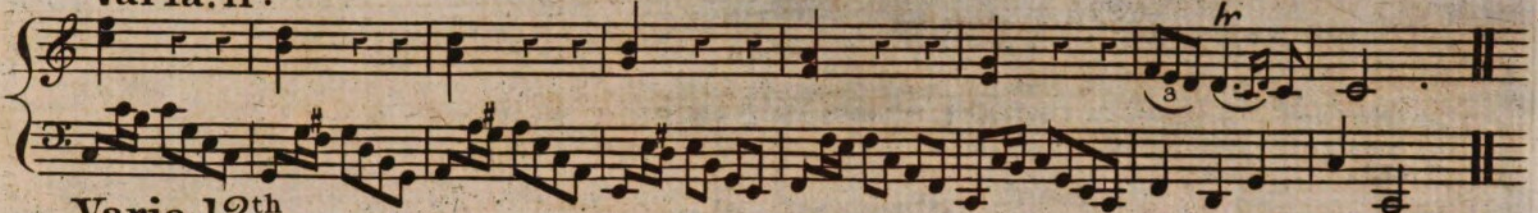
170



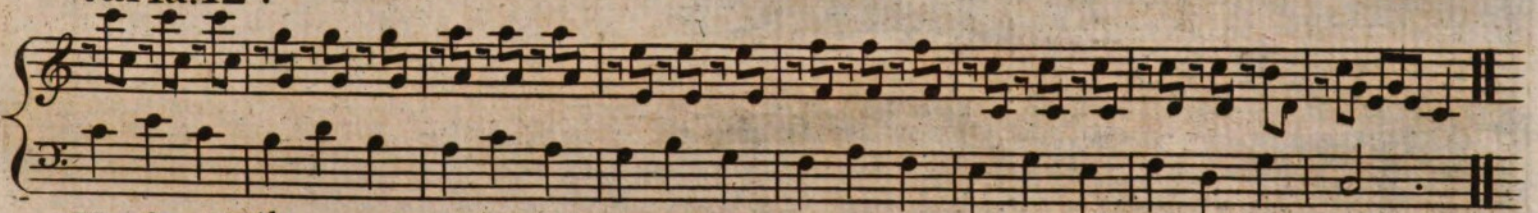
Varia: 10th



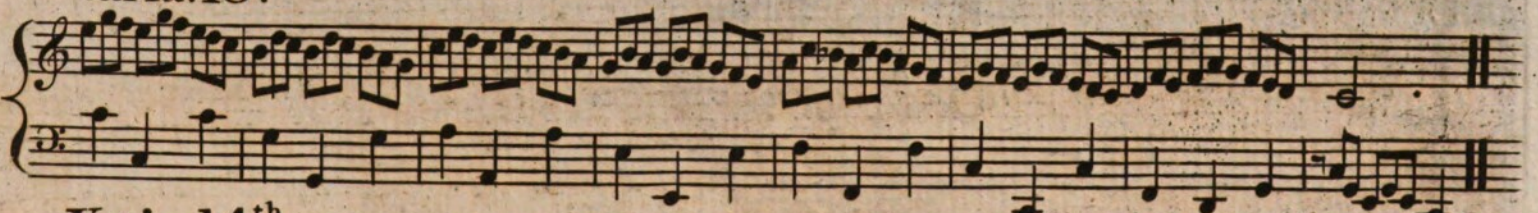
Varia: 11th



Varia: 12th



Varia: 13th



Varia: 14th



Varia: 15th



Varia: 16th



171 Varia: 17th



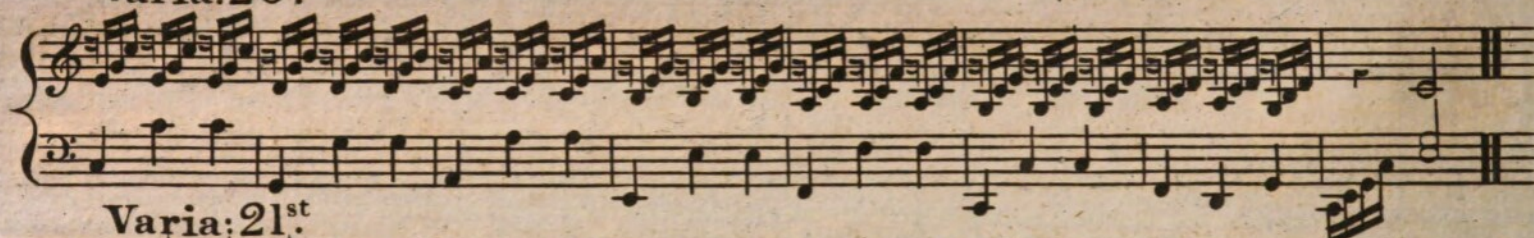
Varia: 18th



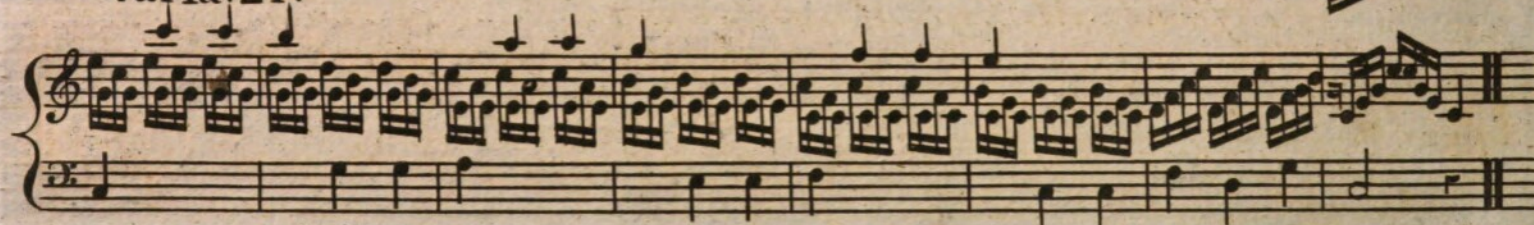
Varia: 19th



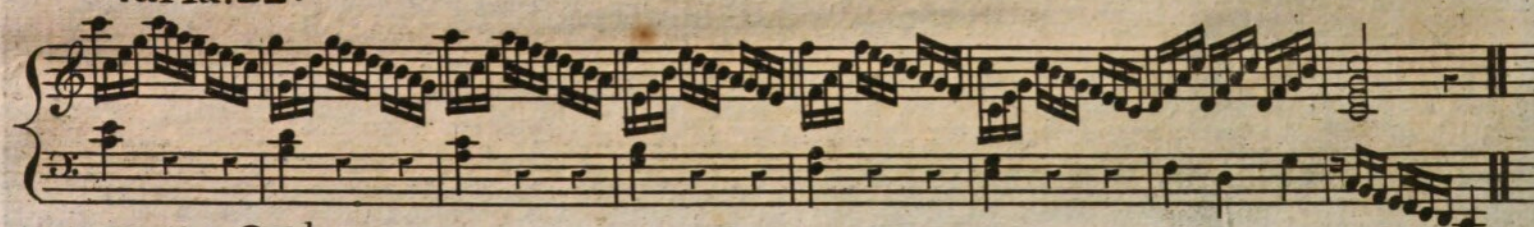
Varia: 20th



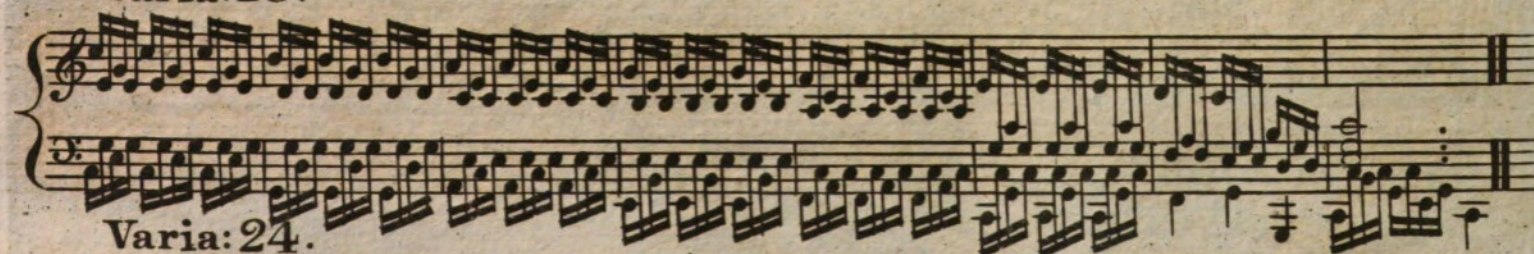
Varia: 21st



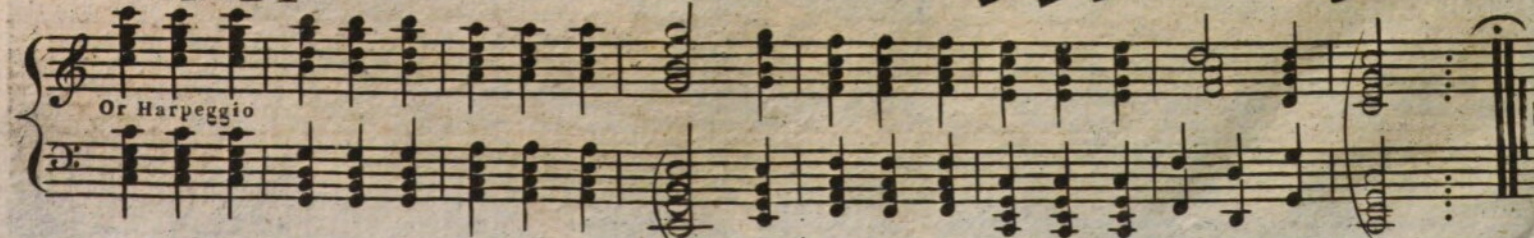
Varia: 22^d



Varia: 23^d



Varia: 24.



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

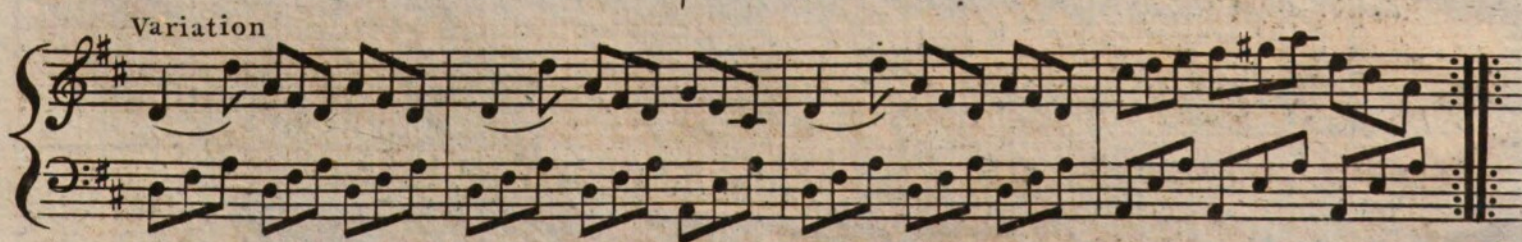
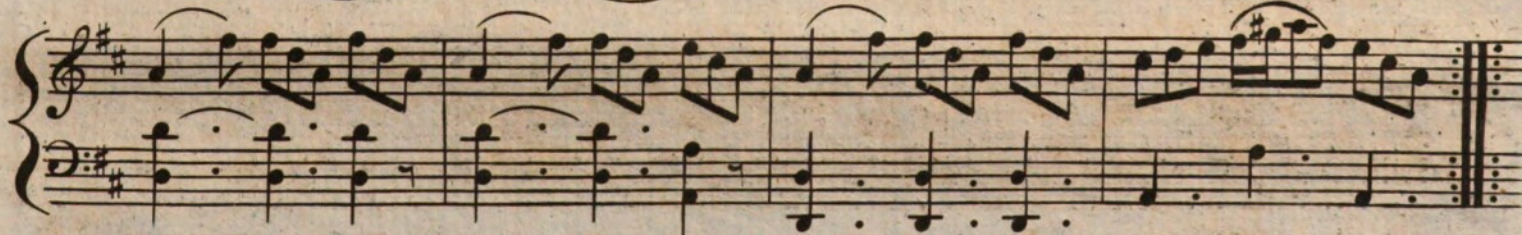
172



Blodau ILundain. — The Flowers of London.



Hoffedd Modryb Marged. Aunt Margaret's Favourite



Cnott y Coed — The Wood-bunch.

Query, the Mistletoe Bush.

Poco Allegro

*Dilyn Serch — The pursuit of Love.**Cantabile*
Syr Harri Ddu — Black Sir Harry.**Amoroso*
*Hûd y Bibell — The Allurement of the Pipe.**Affettuoso*

* Black Sir HARRY, or HENRY SALISBURY, of the family of ILlewenny
In Denbighshire, lived in the latter part of the 14th Century.

A Picture of that warrior, dressed in
black armour, is still preserved in the
gothic Hall at ILlewenny.

Gadael y Tir* — *Leaving the Land.*

174

Affettuoso

Er a wel-ais dan y fer, O lawnder, gŵed-gwledydd, O
 gwrwda, a gwyrwdrin, A gwin ar fin a von-ydd: Go-reubir, a go-reubwyd, a ranwyd i Feirionydd

*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; see page 67

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

Adagio Affettuoso

Hela'r yfgyfarnog. — *Hunting the Hare.*

Allegro ma non troppo.

Y-Stwffwl. — *The Door-Clapper.*

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 G major (one sharp) and common time (C). The score consists of three systems of grand staves. The first system has a treble staff with a melody and a bass staff with a supporting line. The second system features a treble staff with a more complex, possibly organ-like texture and a bass staff. The third system continues the melody in the treble and the supporting line in the bass, ending with a double bar line.

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 G major (one sharp) and common time (C). The score consists of two systems of grand staves. The first system has a treble staff with a highly ornate, rapid melody and a bass staff. The second system continues the rapid melody in the treble, with dynamic markings 'p' (piano) and 'f' (forte) indicated. The piece concludes with a final chord in the treble staff.

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 G minor (two flats) and common time (C). The score consists of three systems of grand staves. The first system has a treble staff with a slow, somber melody and a bass staff. Above the first system, the text 'A Canticle' is written. The second system continues the melody, with a 'tr' (trill) marking above the treble staff. The third system concludes the piece with a final chord in the treble staff.

Erddigan Dannau. — The Harmony of the Strings.

With
Expression

Musical score for 'Erddigan Dannau' in G major, 2/4 time. The score consists of three systems of grand staves (treble and bass clef). The first system is marked 'With Expression'. The second system features a repeat sign. The third system begins with a first ending bracket (1st) and ends with a double bar line and repeat sign.

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

Musical score for the first part of 'Dadl Dau' in G major, 6/8 time. It consists of a grand staff with treble and bass clefs. The lyrics are: Mae nhw'n dweu - dyd na chai fa - wr, gi - da gwawr o gow - aeth;

Musical score for the second part of 'Dadl Dau' in G major, 6/8 time. It consists of a grand staff with treble and bass clefs. The lyrics are: Bôd - lon yd - w - i os cai'r Fân, fôd heb yr ûn gein - iog - werth.

To be answered by the other

Musical score for the first answer part of 'Dadl Dau' in G major, 6/8 time. It consists of a grand staff with treble and bass clefs. The lyrics are: Hwi d'ac-cw hi! Hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E - neth.

Answer'd


Musical score for the second answer part of 'Dadl Dau' in G major, 6/8 time. It consists of a grand staff with treble and bass clefs. The lyrics are: hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân brÿd - ferth.

*I am respectfully informed, that this Air was a favourite of King Henry the Fifth, when he was Prince of Wales; & that he used to sing it with his convivial Companions at the Bear'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 Beggar's Opera.

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

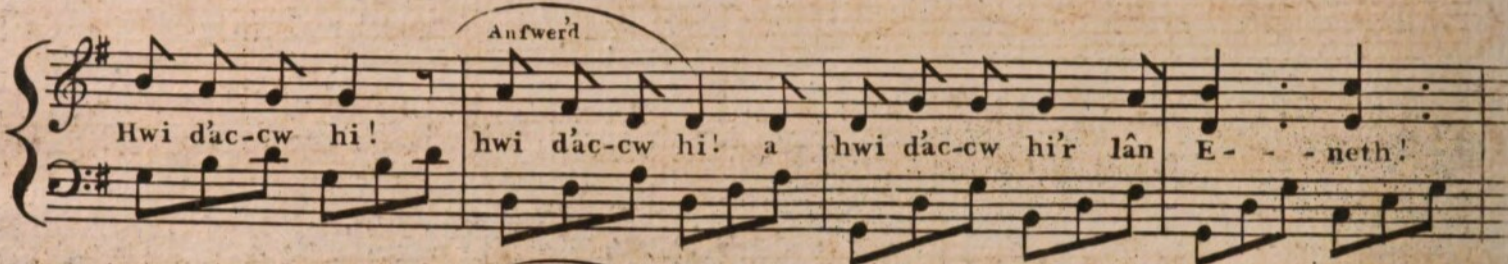


Eis - iau ar - i - an me - ddai rhai, mae hyn - ny'n fai gwn wei - thiau;



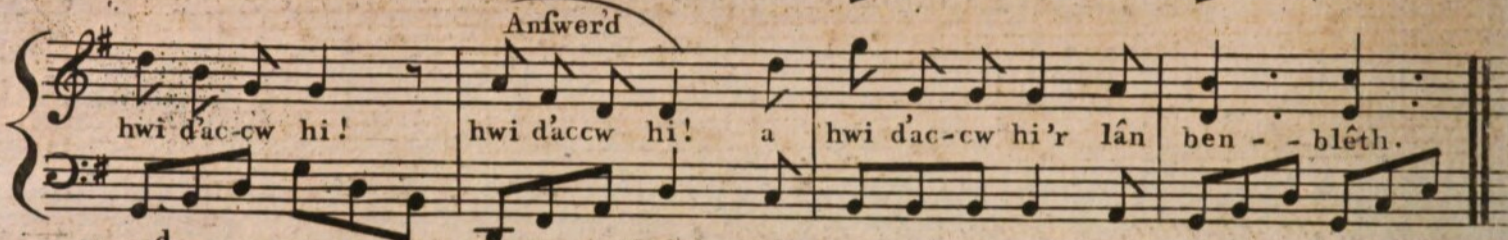
Eif - iau 'môd yn lân - ach dyn, a ddaeth im her-byn in - nau.

Anfwerd



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

Anfwerd



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

Var. 2^d

Quick






Var 3

Hai Down. Come let us go.

A Druidical Tune: See Pages 128, & 173

Slow

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

Cheerful

Sym.

Castell Tonwyn. — Tonwyn Castle.*

Majestic

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

Sawdl y Funch. — The Cow's Heel.

Slow

Ceffyllyn Rhygyngog. — Galloping Nag.

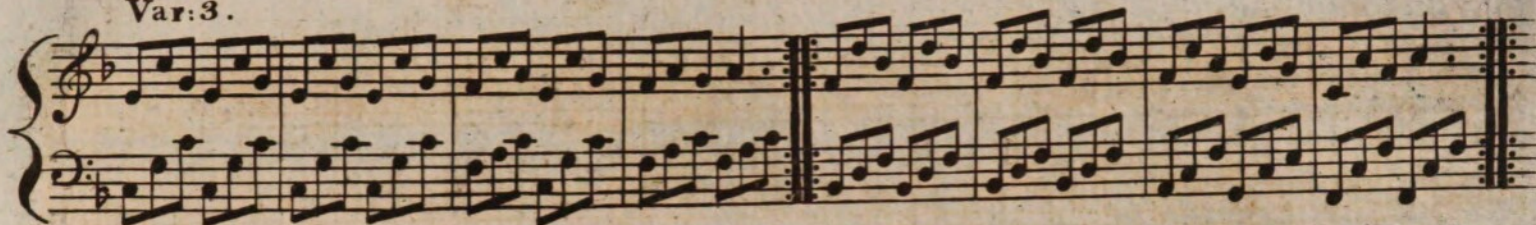
A Jig

Variation 1st

Var: 2.



Var: 3.



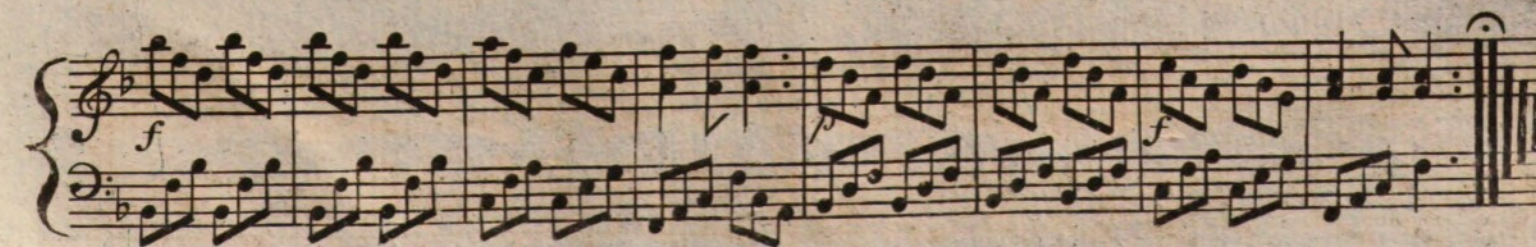
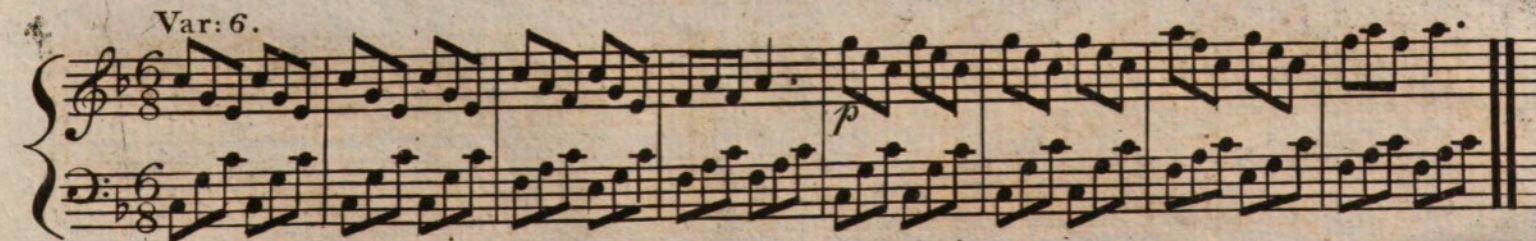
Var: 4.



Var: 5.



Var: 6.



Yr Eos - lais. - The Nightingale's Song.*

From a Manuscript.

With

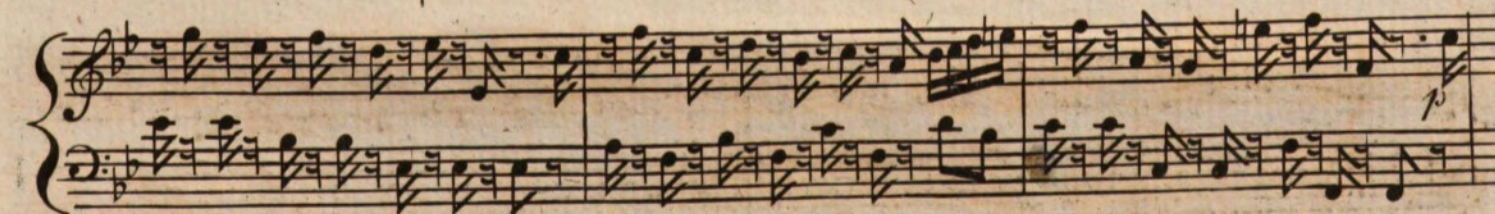
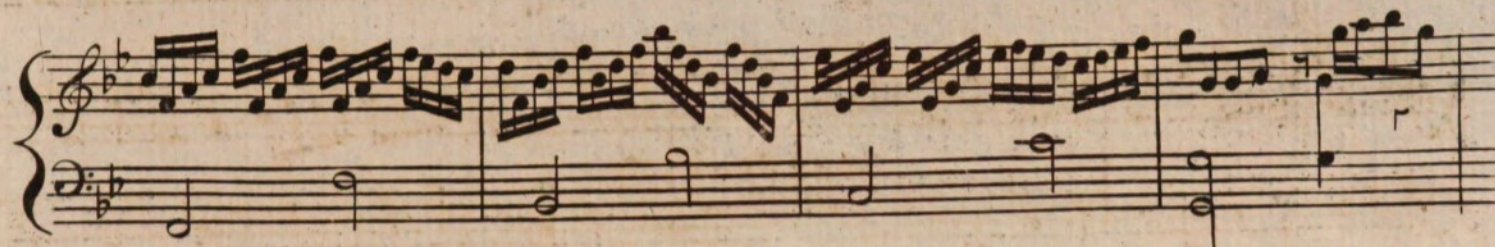
Exprefſion

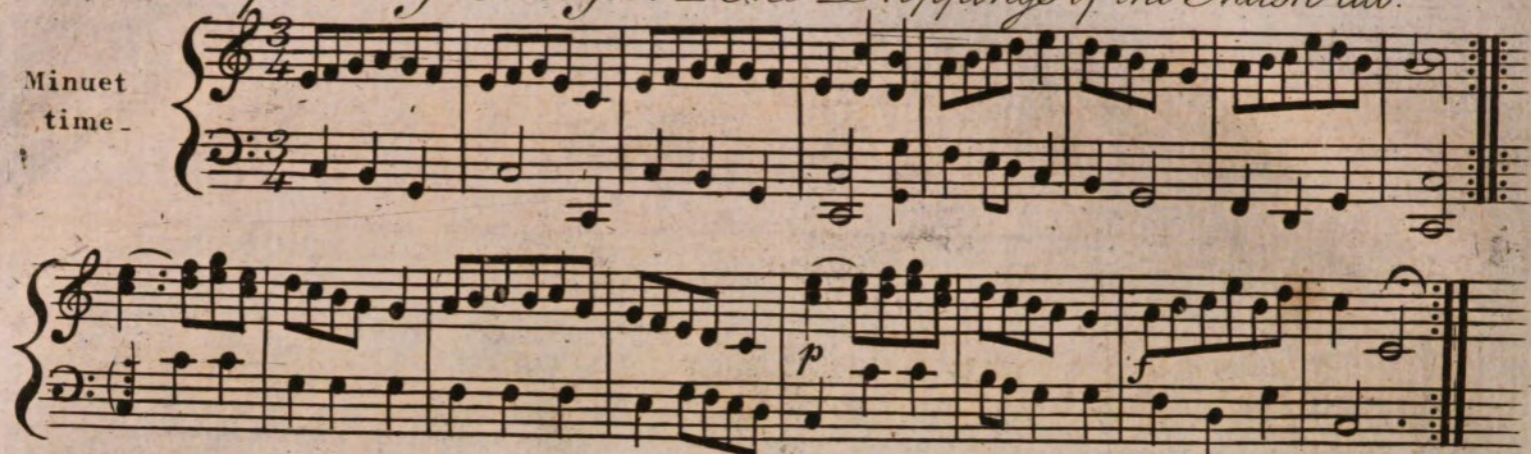
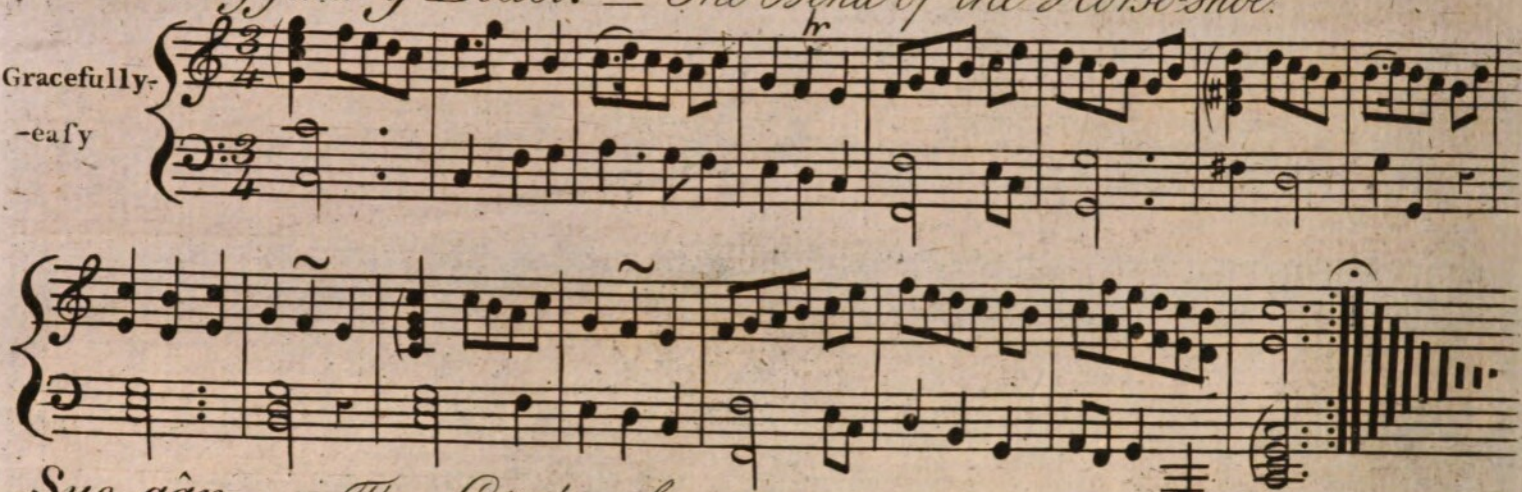
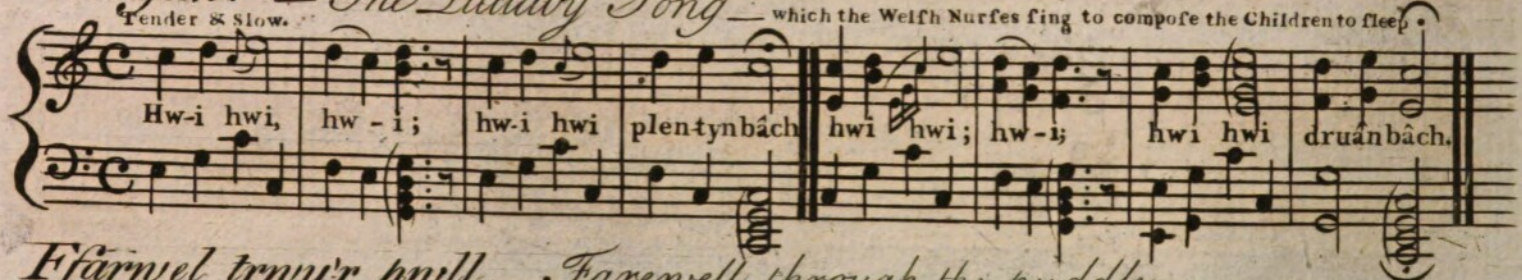
The ſame Air, as it is uſually played now in Wales.

* Among a list of ancient Welsh tunes, in an old manuscript, I found the following names: *Profiad yr Eos Briddo*, *Eos Weirffyl*, & *waith Cyhelwyn*. Probably one of these alludes to the above Air. — See also pages 47 & 133.



Variation



*Diferiad y Gernwyn. — 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.**Esfarnwel trwy'r pwll. — Farewell through the puddle.*Moderately
-fast

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