



On a rock, whose haughty brow  
 Stems the old Connaught's foaming flood,  
 Seated in the sable garb of woe,  
 With haggard eyes the lute he plied;  
 Loose his beard and hoary hair  
 Stream'd like a meteor to the troubled air;  
 And with a Master's hand, and Prophet's fire,  
 Struck the deep sorrows of his lyre.

The Figure Leonard L. Hall and the Verse W. B. Aldrich



# M U S I C A L   R E L I C ' K S

O F T H E

W E L S H   B A R D S:

*PRESERVED, BY TRADITION AND AUTHENTIC MANUSCRIPTS,*

*FROM VERY REMOTE ANTIQUITY;*

AND NEVER BEFORE PUBLISHED.

TO THE BARDIC TUNES ARE ADDED

Variations for the Harp, Harpsichord, Violin, or Flute.

DEDICATED, BY PERMISSION,

TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.

By E D W A R D J O N E S,

(TEACHER OF THE HARP,) AND

BARD TO THE PRINCE.

**Native of Henblas, Llanddervel, Merionethshire.**

PART THE SECOND, CONTAINING THE MUSIC OF THE FIRST VOLUME.

THE SECOND EDITION.

[illegible]

"Trawy'r Dolydd taro'r Delyn,  
 "Om bo'r jâs yn y Bryn;  
 "O gywair Dant, a gyr di  
 "Awr eithen i Eryri!"—

Strike the Harp, whose echoes thrill  
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 ecstasy! —

—————“ Si quid mea carmina possunt,  
 “ Aënio statuiam júbiles vertice Bardos;  
 “ Bardos Pæridum cultores, atque canentis  
 “ Phœbi delicias, quibus est data cura perennis  
 “ Dicere nobilium clarissima facta virorum,  
 “ Aureaque excelsam famam super astra locare.”

**Lelandus in Affertione Arturi.**

[illegible]

L O N D O N:

Printed for the AUTHOR, and Sold at N° 3, in GREEN STREET, Grosvenor Square.—1800.

**Price 15 s.**

Entered at Stationers Hall.

To His Royal Highness  
George Augustus Frederick Prince of Wales.

Sir,

These ancient Remains of the Welsh Bards, which I presume to lay before your Royal Highness, are, I would hope, not unworthy of such distinguished patronage.

In the country from which you derive your august title, Music has ever been numbered among its chosen entertainments; and, when united with Poetry, afforded a species of luxury, innocent and instructive.

There was a time, when the Princes of Wales claimed, as their prerogative, to preside in the Congress of the Bards, and thought it not unbecoming their station to assign in person those rewards, which were decreed to merit in that famed solemnity. The name of the Bard was revered by Royalty itself; and the number and skill of his Poets gave dignity to the throne of the Prince, and stability to his renown.

Many of the following compositions have often resounded, in the day of festival, through the Halls of your illustrious Predecessors: and I am persuaded that your Royal Highness will feel some interest in restoring to public notice, what has received so honourable a sanction; and will deign to ratify with your approbation these venerable remains of Harmony and Poetry, which descend to you as your hereditary right.

The facility with which your Royal Highness has condescended to become the Patron of this work, is a noble proof of an early attachment to the interests of polite literature, and a favourable presage of its future and permanent welfare.

Whatever be the success of this attempt to save from oblivion the remaining vestiges of the Bards, it will serve as a memorial of the zealous veneration I shall ever entertain for your Royal Highness's person and noble protection of the Arts, while I have the honour to be,

Your Royal Highness's  
Most Dutiful and  
Most Devoted Servant,  
Edward Jones.



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



\* Harlech Castle, in Merionethshire, was formerly a celebrated Fortress, and is said to have been built by that war-like Prince, Maelgwn Gwynedd about A.D. 530. In the beginning of the Sixth Century it was called Twr Bronwen y Brenhinoedd, 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 Fortress was rebuilt, or repaired, about the Year 877, by Collwyn ab Tanguo, one of the fifteen Tribes of North Wales, and Lord of Ewionydd, Ardudwy and part of Llŷn; and from him it was called Caer-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.

*Amgwydd Meirionydd<sup>†</sup> } — The Courtesy of Merioneth.  
neu, Marged fynydd-Isan.)*



<sup>†</sup> The County of Merionydd has always been famed for Music, Poetry, and Hospitality.



# Triban n The Supple, or Harrocks Song

**Maestoso**

## Wyres Ned Puw Ned Pugh's grand-daughter

**Amoroso**



*Erdliyan Caer Wynn.\* — The Minstrelsy of Chirk Castle.*

With Energy

The musical score is written for piano in G major and common time. It consists of eight systems of two staves each. The first system is marked 'With Energy'. The second system includes a trill (tr) in the right hand. The third system changes to 6/8 time. The fourth system includes another trill (tr). The fifth system is labeled 'Variation.' and features a complex triplet pattern in the right hand. The sixth system continues the variation. The seventh system returns to common time. The eighth system concludes with a final cadence. The score is written in a clear, legible hand with standard musical notation including notes, rests, and bar lines.

\* Caſtell y Wynn, 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 Supple, or Harrier's Song

Maestoso

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

Amoroso

Con  
Spirito



*Erdliyan Caer Wynn.\* The Minstrelsy of Chirk Castle.*

With Energy

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of nine systems of music. The first system is marked 'With Energy'. The second system includes a trill (tr) in the right hand. The third system changes to 6/8 time. The fourth system includes a trill (tr) in the right hand. The fifth system is marked 'Variation.' and features triplets in the right hand. The sixth system continues the variation. The seventh system changes to 6/8 time. The eighth system continues in 6/8 time. The ninth system returns to common time (C).

\* Caſtll y Wynn, 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 appeared to have been the receptacle of Bards.



*Gogerddan.\**

Graceful

\* Gogerddan is the name of a Seat near  
Hauhadarn, in Cardiganshire; which was  
the residence of the Famous Bard, Rhydderch  
ap Ieuan llwyd, about the year 1394, and  
is now the patrimony of Edw! Loveden Esq.

*Mallodol Dôlgellen. — The Gallantries of Dôlgellen.*Slow and  
Expressive

† *Eryri Wen. — White Snowden*

Moderate time

† This Movement of the Cambrian melody was originally heard in the Chapel of Snowdon 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 perplexed 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!

*p* *f* *The Burden* *p*

Mi-af ir a - fon fawr rhag llofg-i; Dynaganu et - to Sian fwyn Sian!

*The Burden*

Mi-af im gwely rhag to'-ri' ngydd-w; Ocho dru-an Sian. Os fy nghar - iad

*p*

i - fu far-w; Sian fwyn, tyrd ir llwyn, \*Ni fon-lai 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: Newid Ca-riad pôb py-the'r-nôs

*Burden*

Dy-na ganu etto. Er hyn i gyd ni all fyngha-don, Sian fwyn Lai na char-u'm

hen gar - ia-don, o'r hrwyn, de-re de-rer llwyn, ni fon i fwy am 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 Cwydd Pedwar, concludes each stanza as follows.

"Nawdd Mair a nawdd y grôg, — The protection of Mary & protection of the Crofs;

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,

"He down, down derry down?"

Alfo, "In Summer time when leaves grow green,

Down a down, a down?"

is borrowed from that Druidical Song.



*Mwynen Cynwyd.\* The Melody of Cynwyd*



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.

*Disfyrnach Gwyb Dyfi.\* The Delight of the Men of Gwyb.*



Variation.



\* Aber Dyfi is a Seaport in Merionethshire, and for a considerable river which runs N. & N.W. to the North Sea.



*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 called the Heathcock or Black-pigeon, which species of pigeon 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. 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<sup>†</sup>, 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 Brinffnog, in Denbigh-land, Lord of Gwyneth; 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 Camden'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 turn not being able to recover himself, fell into her laps 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.

<sup>†</sup> *Miller's Chronicle describes Owen Tudor as follows.*

*A most worthy gentleman, a beautiful person, garnished with many goodly gifts both of nature & of grace, called Owen Tudor, a man of noble birth & some of the noblest lineage & ancient line of 'Cathwaladen' the last King of the Britons. — Tudor married Queen Catherine in the year 1438; by which he had three sons, & a daughter, who was married to — — — — — See Camden's History of Wales 1722, 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 imbossed 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 music is clownish and foundeth not sweet,  
And locks up your senses in heavenly sleeps.



Tudor

Our Harps,our Tabors and Crwths sweet humming—  
For thee,my sweet Princess,make muscal 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 maintaind 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 to 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,  
Their crowns and their sceptres should I wear 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;  
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 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 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 strive;  
Their bride-cakes be ready,our Pibgorns do play,  
Whilst I stand attending to lead thee the way.

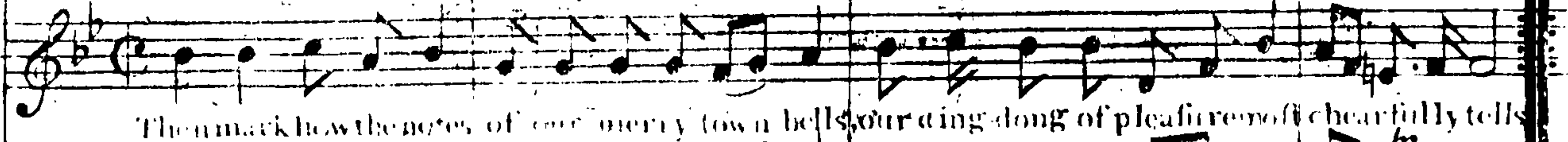
## A Duet: Both together.

Queen

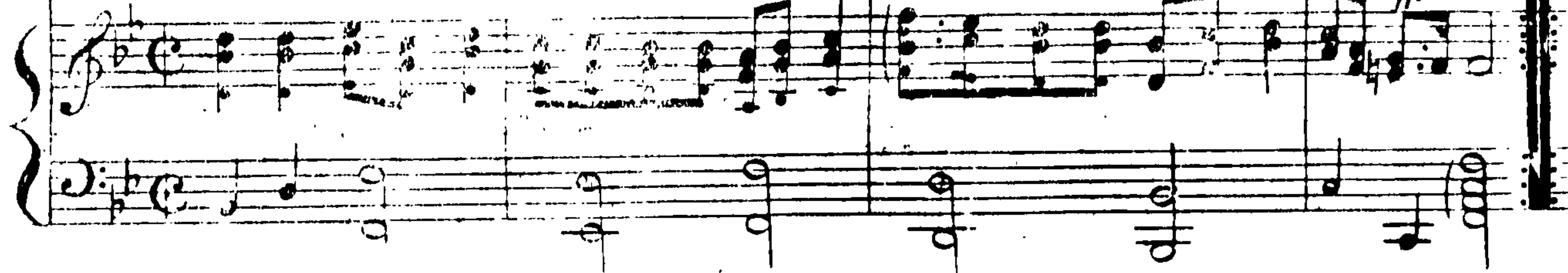


Then mark how the notes of our merry town bells,our ding-dong of pleasure most chearfully tells

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.





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 imbossed 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 fairs 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 Whitfuntide 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 fleeps.



Tudor

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 come content,  
By meekness thus moved to give her consent,  
And humble her honors,and hild 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 nation on earth,  
Their crowns and their sceptres should I wear at once,  
And thou be my Empress,my darling to love.

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 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 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 strive;  
Then 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 cheerfully tells

Tudor

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, + yr. Mock, Nightingale.*

Expressive

† Poddur-bwyn, 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.



*Crouse's Wenguen. Welcome the Bee*

134

Minuet



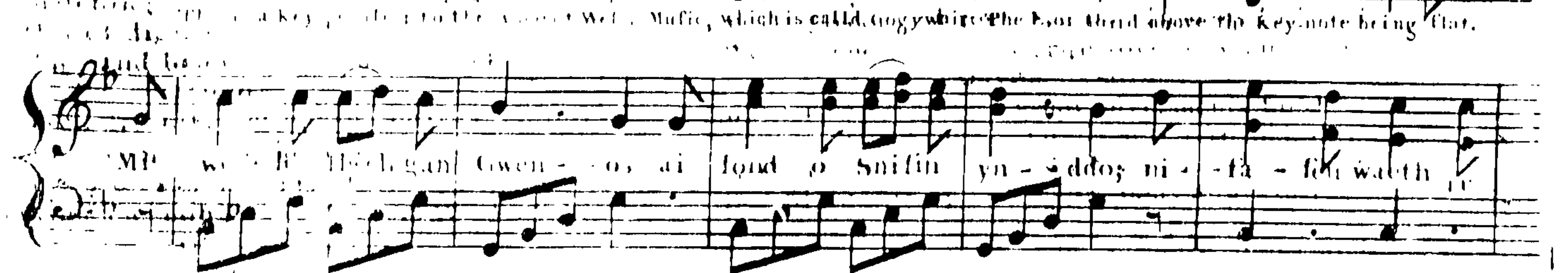
*Blodeu'r Gwynnydd. - The Daisies of the Honey-suckle*

Minor



*Distyll y Dorn. - The Ebb of the Tide*

Gay





*Serch Hudol. — The Measurement of Love.*

Pathetic

Musical score for 'Serch Hudol' in C major, 4/4 time. The score is marked 'Pathetic' and consists of three systems of piano accompaniment. The first system has a treble and bass staff. The second system has a treble staff with a melodic line and a bass staff. The third system has a treble staff with a melodic line and a bass staff. There are repeat signs and a double bar line in the second system.

*Cerdd yr hên-wr o'r Coed. — The Song of the old man of the Wood.*

Slow

Musical score for 'Cerdd yr hên-wr o'r Coed' in C major, 3/4 time. The score is marked 'Slow' and consists of two systems of piano accompaniment. The first system has a treble and bass staff with the following lyrics: *Dymma ha - nes gwyh iu gofio, I'r fawl fydd ac 'wyl - ys ganddo;* The second system has a treble and bass staff with the following lyrics: *I fol - ian - u Duw yn ffyddlon, Mae'n ddi-ddan-wch mawr i ddynion. &c.*

*Ffarwel Ffieugetid. — Adieu to my juvenile Days*

Rather gay

Musical score for 'Ffarwel Ffieugetid' in C major, 3/4 time. The score is marked 'Rather gay' and consists of three systems of piano accompaniment. The first system has a treble and bass staff. The second system has a treble staff with a melodic line and a bass staff, with a 'Var 1' marking. The third system has a treble and bass staff. There are repeat signs and a double bar line in the second system. A note at the bottom of the third system reads: *(i.e. the Bass may be played an Octave higher)*



## Var. 2.



## Var. 3.



## Var. 4.





*Urfula.* { memory, whether this was St. Urfula, Daughter of Dunotus King of Cornwall, that was demanded in marriage by Conan Meriadog, the conqueror of Bre- tagne in France; and who embarked with a Colony of Virgins, to match with the British Legions settled in that Province! Brit: Sancta.

Graceful

*Hoffedil . Abram ab Iſan. — The 1. Child of Abram son of Conan*

Slow

*Tyſb y Tyngſſon. — The 2. Child of Abram son of Conan*



*Codiad, yr Haul.\* — The Rising Sun.*

Majestic



\*The Subject of this Air Mr Handel has borrowed, and introduced it in the Duet of happy wedded is Oratorio of Ahasuerus.

*Tjere Bâch. — The little Babbler.*

Cheerful



*Cyrru'r Byd o'm blaen. — I see the World before me.*

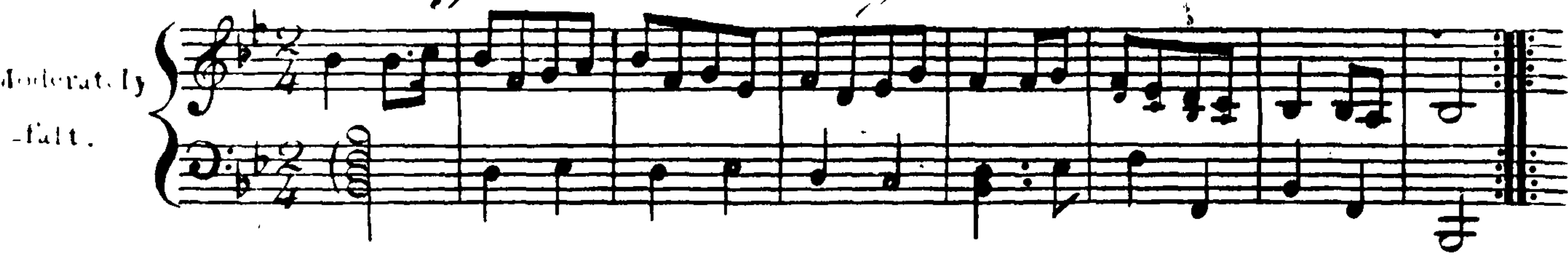
Animation





*Ygân - Iar. The Golden Robe.*

*Moderately*  
*-fz.*



*Ygân - Iar;*

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





*Rhyfdirych Cadpen Morgannwg*  
*Captain Morgannwg's March*

140

**Violoncello**

Heard ye not the Din from far: HURLECH led th'embattled War;  
LLOFGER'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 TYNDAFWY, 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 Owls deep  
Thund'ring down his craggy Steep:  
Stronger HURLECH's matchless might,  
Raging thro' the ranks of fight.

6

WYDDFA's flows 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' wild uproar busting near:  
So, by HURLECH's voice dismay'd,  
Hosts of Heroes thrunk and fled.

8

"Raise your Harps, your Voices raise,  
Grateful ear 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,  
Murderous SAXONS spoil'd the Land:  
HURLECH rose; the Waste is o'er.  
Murderous SAXONS spoil no more.

12

LLOFGER now shall feel in turn  
CYMRY'S Vengeance too can burn  
Thirst of Blood, and Thirst of Spoil,  
On the Plunderers 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. Mr. Pantycelyn for this annotated and faithful version of the Poem by Merthyrion of Eryri.  
Probably the Morgannwg, Captain of the Cadoganshire Men, about the year 1294; who often by his Countrymen the "merthyrion"  
of the Saxons, and especially by the Earl of Gloucester, who led to a victory over them from Morgannwg's fortifications.  
In 1294, the Earl of Gloucester, who led to a victory over them from Morgannwg's fortifications, was defeated by Edward the First.



*Reddigen tro'r tant - - - Trecke, Harmonica & Cello*

Animate

The main musical score consists of seven systems of two staves each, written in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked 'Animate'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The score includes a repeat sign at measure 10 and a double bar line at measure 24. The final measure of the system is marked with a repeat sign and the notation 'w/w/w'.

The piano accompaniment section consists of two staves, treble and bass clef, with a key signature of one sharp (F#). It begins with the tempo marking 'Piano'. The notation includes notes, rests, and accidentals. The section ends with a double bar line and the notation 'w/w/w'.



First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.

*Cudyn Gwyn — White Locks.*

**Maeftofo**

Second system of musical notation, featuring a treble and bass staff with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.

Third system of musical notation, featuring a treble and bass staff with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.

Fourth system of musical notation, featuring a treble and bass staff with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.

Fifth system of musical notation, featuring a treble and bass staff with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.

*Yr Hŷn Du — The Old Lady.*

**Largo**

Sixth system of musical notation, featuring a treble and bass staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.

Seventh system of musical notation, featuring a treble and bass staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The music includes various notes, rests, and dynamic markings such as 'f' and 'tr'.



# Morva Rhuddlan, the March of Rhuddlan.

## Elegiac

The 2<sup>d</sup> & 3<sup>rd</sup> Variation may be play'd to Accompany the Voice.

Fair on old HEVENS bank, the modest violet blooms, & wide the scented air Its breath perfumes.

Bright shines the glorious Sun amidst the Heavens, When from its clearing Orb the clouds are driven;

A Famine's Curse is laid on the Plain, Gwendolen's Blood!

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 LLODOW'S might could CYMBY quell,  
Till foremost of his Band young GRIFFITH fell.

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.

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

Not you, ye Youths, forbid your Tears to flow,  
For they shall be 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 was the last Welsh battle fought by CYMBY against the English. It was fought on the 12th of May 1155, on the plain of Morva Rhuddlan, near the mouth of the River Rhuddlan. The Welsh were defeated, and their leader, CYMBY, was killed. The words of this song are based on a story told by a Welsh bard, and are now adapted to the music of the piano. The words are in Welsh, and the music is in English. The words are in Welsh, and the music is in English. The words are in Welsh, and the music is in English.

See *Poetry of the Welsh*

## Variation 1<sup>st</sup>





The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features a series of eighth-note runs and quarter notes, while the bass clef provides a harmonic accompaniment with quarter and eighth notes.



The second system continues the musical piece, maintaining the same key signature and rhythmic patterns. It concludes with a double bar line and repeat dots.

Var: 2<sup>d</sup>



The third system is labeled 'Var: 2<sup>d</sup>' (Variation 2nd). It introduces a more complex melody in the treble clef with frequent sixteenth-note passages. The bass clef accompaniment remains relatively simple, using quarter and eighth notes.



The fourth system continues the variation, featuring similar sixteenth-note runs in the treble. It ends with a double bar line and repeat dots.



The fifth system shows a continuation of the melodic and harmonic themes established in the previous systems, with consistent notation and key signature.

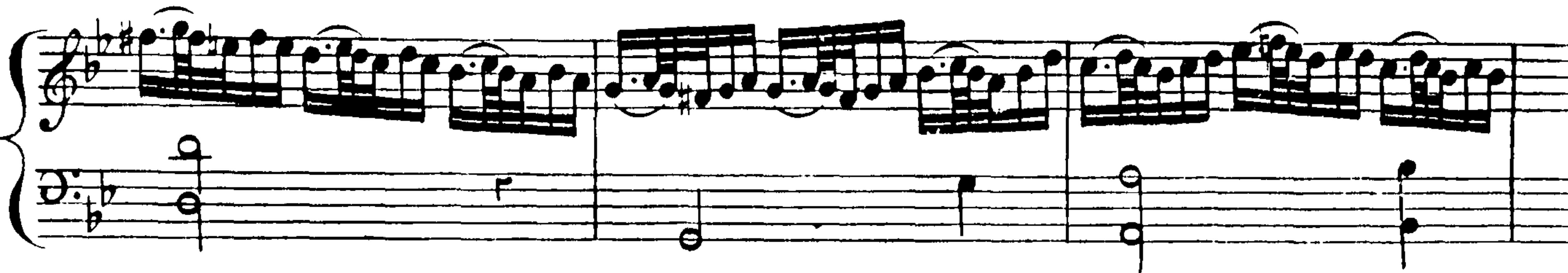
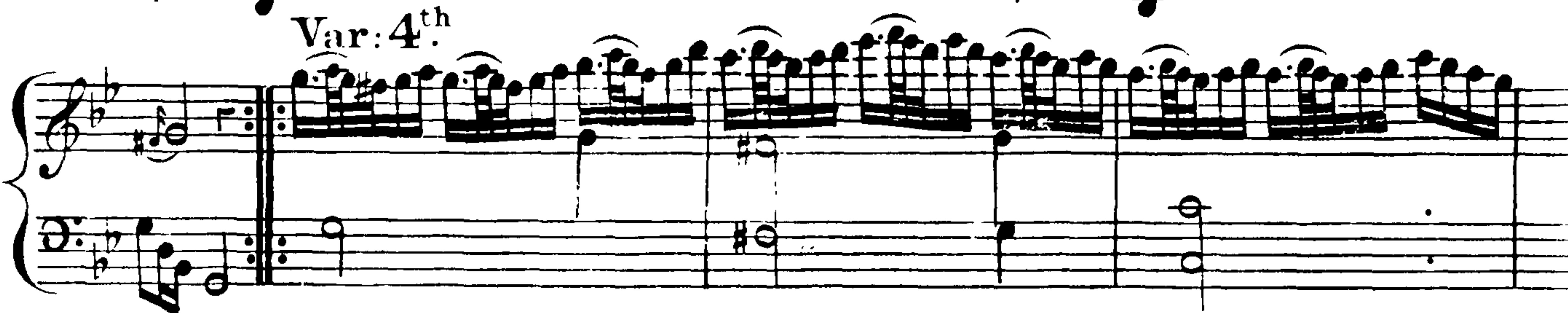


The sixth system continues the musical development, featuring a mix of eighth and sixteenth notes in both staves.



The seventh system concludes the piece. It features a final melodic flourish in the treble and a concluding bass line. The system ends with a double bar line and repeat dots. The word 'tutti' is written in a cursive script above the final measure of the treble staff.



Var: 3<sup>d</sup>Var: 4<sup>th</sup>



Var 5<sup>th</sup>



*y Gŵlon Drom — The Heavy Heart.*

*Pathetic*

This musical score is for a piano piece in C major, 2/4 time. It consists of three systems of staves. The first system is marked 'Pathetic' and features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system begins with a piano (*p*) dynamic and includes a forte (*f*) section. The third system continues the melodic and harmonic development, ending with a double bar line.

*Twll yn ei boch. — The Dimpled Cheek. ~*

*Cantabile*

This musical score is for a piano piece in 3/4 time. It consists of two systems of staves. The first system is marked 'Cantabile' and features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system continues the melodic and harmonic development, ending with a double bar line.

*Ffarwel Ffrances.*

*Affettuoso*

This musical score is for a piano piece in 3/4 time. It consists of three systems of staves. The first system is marked 'Affettuoso' and features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system continues the melodic and harmonic development, and the third system concludes the piece with a double bar line.



# *Efuried Nod Paw.*

177

**Maestoso**

Handwritten musical score for 'Efuried Nod Paw' in 3/8 time, marked 'Maestoso'. The score consists of three systems of grand staves. The first system includes a 'tr' (trill) marking. The second system includes a 'p' (piano) marking. The third system includes a 'tr' (trill) marking. The music is written in treble and bass clefs with a key signature of one sharp (F#).

## **Plygiad y Bedol-fâch**

*The bent, old bedol-fâch*

**Maestoso**

Handwritten musical score for 'Plygiad y Bedol-fâch' in 3/8 time, marked 'Maestoso'. The score consists of two systems of grand staves. The music is written in treble and bass clefs with a key signature of one sharp (F#).

## **Tri hanner Tòn.**

*Three half tones*

**Gig.**

Handwritten musical score for 'Tri hanner Tòn' in 2/4 time, marked 'Gig.' (Gigue). The score consists of one system of grand staves. The music is written in treble and bass clefs with a key signature of one sharp (F#). The melody features many triplets.

## **Diddanwch Gruffydd ap Cynan.\***

*The bard, Gruffydd ap Cynan*

**Andante Alletnofo**

Handwritten musical score for 'Diddanwch Gruffydd ap Cynan' in common time (C), marked 'Andante Alletnofo'. The score consists of two systems of grand staves. The first system includes a '6 6 7 8' and '6 5' marking. The second system includes a '6 6 7 8' and '6 5' marking. The music is written in treble and bass clefs with a key signature of one sharp (F#). The second system includes a 'tr' (trill) marking and an 'Adagio' marking.

\* PRINCE GRUFFYDD AP CYNAN, the first Prince of Wales, former of the Bards; Flourished 1100-1107.



# Rhybau Morfydd. *Myddel's Daughter.*

Ad Libitum

G. F. Feggs, Profr.

Pia

Fog

## Merch Megan. *Megan's Daughter.*

Amorefo

## Glân meddwod mwyn. *Good humour'd Fairy Topsy.*

Tempo di  
Minuetto

## Blodau'r Grùg. *The Humour of the Gragh.*

Lento



## Winifreda.\*

Tenderly



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.

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.

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

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.

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.

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.

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 above beautiful words 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, 1772, and now set to the old Tune called, Hen Sely.



*Ar hyd y nos*

Maeftofo

Chorus

Chor.

Er bod rhai yn taer yn gal-ed,  
Fain would some with vows persuade me,

Ddar-fod i-mi goll-i'nghariad;  
That my faithful swain has fled me;

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

Cho<sup>s</sup>

Variation 1<sup>st</sup>

Ar hyd y nos.

Var: 2<sup>d</sup>

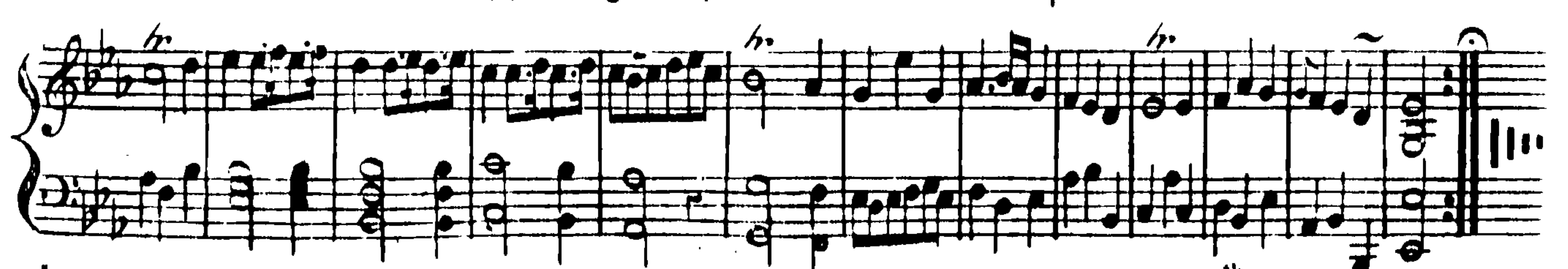
Harmon

Var: 3<sup>d</sup>





### Ffarwel Ednyfed Fychan



EDNYFED FYCHAN, LORD OF ERYN FENNIGL, 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, & a CHEVRON between three SAXONS HEADS, proper couped. Of him descended OWEN TUDOR, of Pen-yngold, in the Isle of Anglesey, who married QUEEN CATHARINE, wife of HENRY V.



*Malltraeth.\**

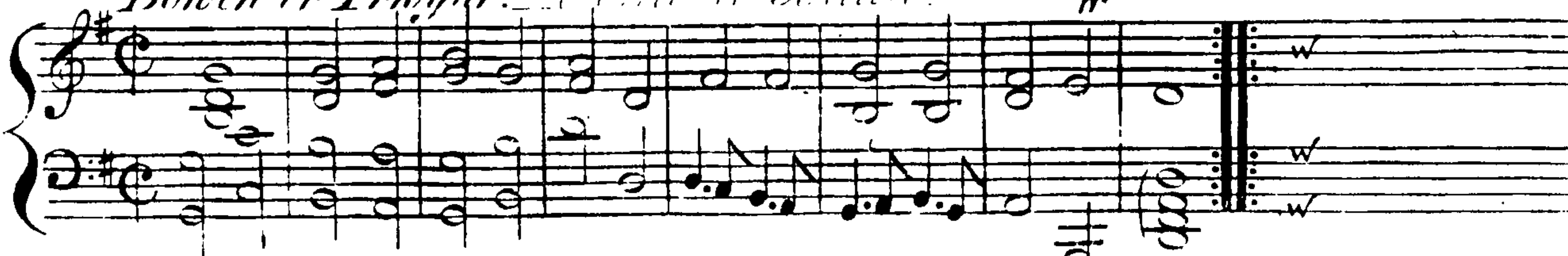
Moderately



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

*Donch yr Ennydr. Come to Battle.*

Majestic



*Hob-y Dylif! The Scipwreck*

Frisky



*Fiddle Fiddle.*

A Dance

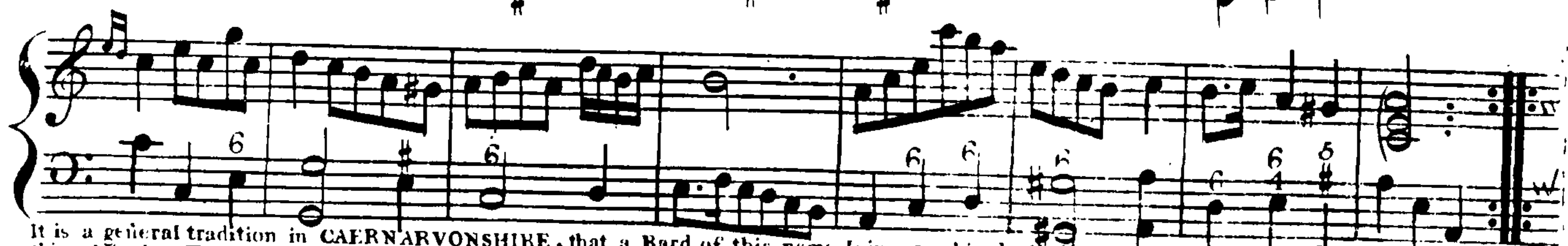




# Dafydd y Garreg-wen

1834

Elegiac



It is a general tradition in CAERNARVONSHIRE, that a Bard of this name lying on his death bed, called for his Harp, and performed this plaintive Tune, which he desired should be repeated at his Funeral: ever since it has been called by his name and that of GARREG-WEN, 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 Ffynfarch — The Black birds Retreat.

From a Manuscript



Cantabile





*Contra Alt Heddydd The Rising of the Sun.*

Moderato

The first system of musical notation, marked 'Moderato', consists of a grand staff with a treble and bass clef. The time signature is 2/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, and a triplet of eighth notes C5-B4-A4. The bass line starts with a half note G3, followed by quarter notes A3-B3, and a half note C4. The system concludes with a double bar line and a repeat sign.

The second system continues the piece. The treble clef features a series of eighth notes, including a triplet of eighth notes G4-A4-B4. The bass line includes a half note G3, a quarter note A3, and a half note B3. A dynamic marking 'p' (piano) is placed above the treble staff. The system ends with a double bar line and a repeat sign.

Varia: 1<sup>st</sup>

The third system, labeled 'Varia: 1<sup>st</sup>', shows a more active melody in the treble clef with many eighth and sixteenth notes. The bass line continues with a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

The fourth system continues the 'Varia: 1<sup>st</sup>' section. The treble clef melody is highly rhythmic, featuring many beamed eighth and sixteenth notes. The bass line maintains the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Varia: 2<sup>d</sup>

Or Octave higher

The fifth system, labeled 'Varia: 2<sup>d</sup>', begins with a double bar line. The treble clef melody is written in a higher register, indicated by the instruction 'Or Octave higher'. It features a series of eighth notes. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

The sixth system continues the 'Varia: 2<sup>d</sup>' section. The treble clef melody consists of eighth notes, some beamed together. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

The seventh system continues the 'Varia: 2<sup>d</sup>' section. The treble clef melody features eighth notes, some with slurs. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Varia: 3<sup>d</sup>

The eighth system, labeled 'Varia: 3<sup>d</sup>', begins with a double bar line. The treble clef melody is written in a higher register and features a series of eighth notes. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.





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



Hwb y Dyrif. — *The Debating Song.*



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 Scotch and Irish 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 *gardas*\*. *Margaret that lost her garter.*

Majestic

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, inducing a Minuet at Court. (Quintus, who) it was Marguerite, with of Sir Wm. Perce, the Arioso, p. 259, 7/8, which the King picked up, and being told of his public Girdle, he said "Honi soit qui mal y pense" (By which) it was Marguerite, who had ever Garter on the Motto of the Garter, declaring that by her own hand it should be one to the King, and that it was her own hand that had put it on.



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

158

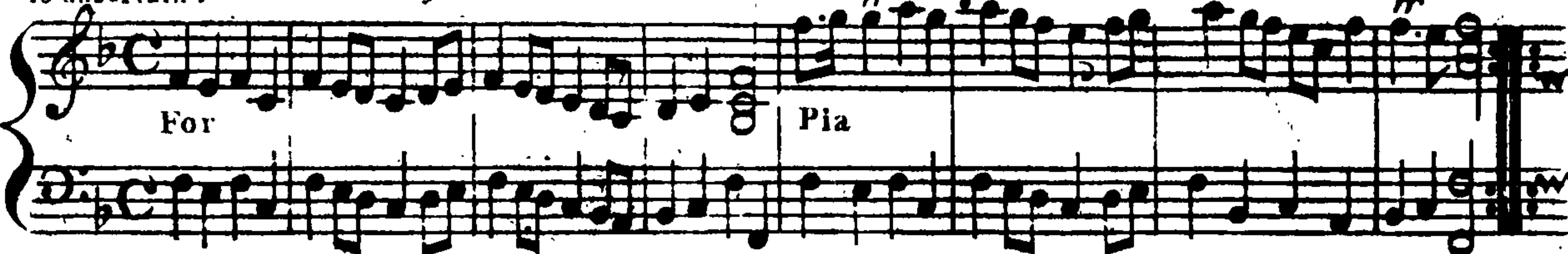
Majestic



\*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.

Sibyl.

Moderato





# 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 fwyn yw llwyn Meillionen, 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 eirlau. fal la! &c. — — —

Var: 1.

Var: 2.

Var: 3.

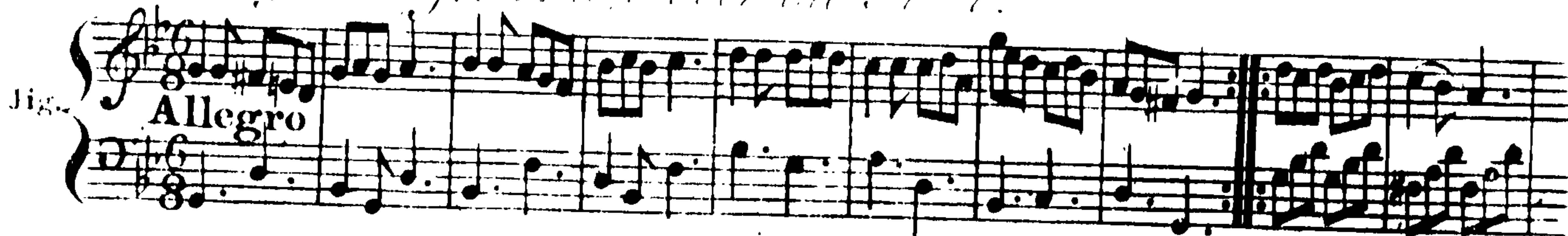
Var: 4.

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





*Tros y Garreg. Light over the Hill.*





*Andante* *Andante* *Andante*

Andante



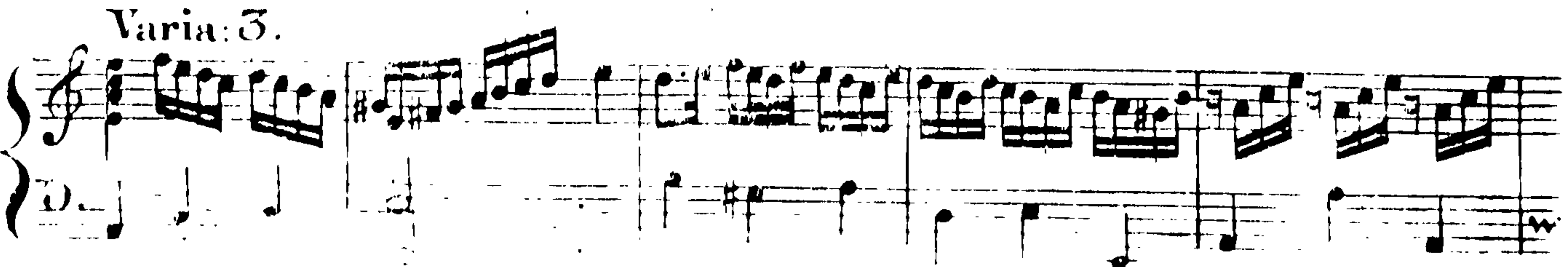
Varia: 1.



Var. 2.



Varia: 3.





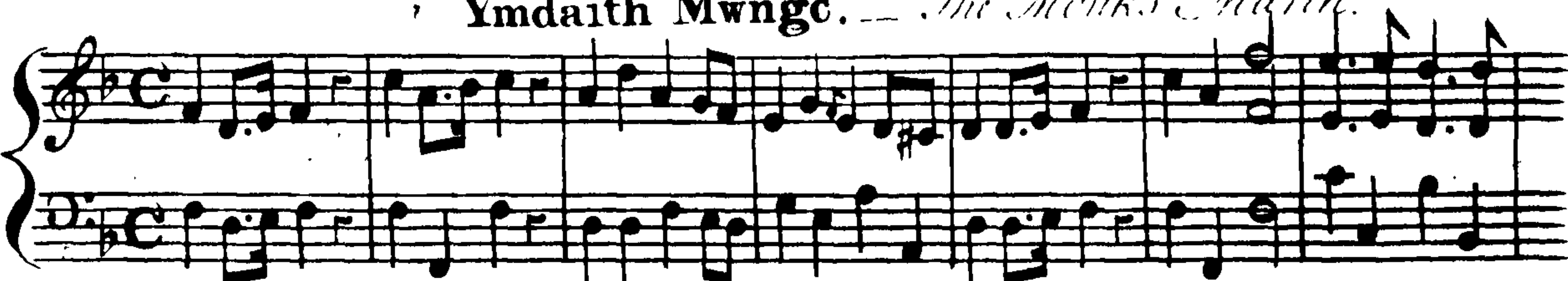


Varia: 4.



Ymdaith Mwngc. — *The Monks March.*

Maestoso



Poco  
Allegro



Probably, this is the Tune of the Monks of Bangor (I coed, in Flintshire) when they marched to Chester to assist Harold Godwinson through Prince of Powys, with their prayers against the invasion of Ethelred, King of Northumberland, about the year 1063.



*Harriad y Dydd - The Dawning of Day.*

**Moderato**

**Symlen ben-bÿs\*** *The beckoning Fair one.*

**Andante**  
**Affettuoso**

**Arioso****Breuddwyd y Frenhines.** *The Queen's Dream.*

\* SYMLLEN BEN-BÿS, was a favorite Tune of the great Eminent Poet, DAFYDD IAR GWILYM, who lived at a late Year 1400. He wrote in Form of its praise, wherein he informs us that he had learned to play it on his Harp. See Jones's *Welsh Cyfwrdd*, page 18 &c.



*Alano Salmon — Solomon's Lily. 161*

Amoroso

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is written in a standard musical notation style.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of two systems, each with a repeat sign. The first system has a key signature change from one sharp to two sharps (F# and C#) in the middle. The second system has a key signature change from two sharps to one sharp (F#) in the middle. The score ends with a double bar line and a key signature change to one sharp (F#).

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures. The first measure has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. The second measure has a treble staff with a quarter note A4 and a bass staff with a quarter note A2. The third measure has a treble staff with a quarter note B4 and a bass staff with a quarter note B2. The fourth measure has a treble staff with a quarter note C5 and a bass staff with a quarter note C3. The fifth measure has a treble staff with a quarter note D5 and a bass staff with a quarter note D3. The sixth measure has a treble staff with a quarter note E5 and a bass staff with a quarter note E3. The seventh measure has a treble staff with a quarter note F#5 and a bass staff with a quarter note F#3. The eighth measure has a treble staff with a quarter note G5 and a bass staff with a quarter note G3. The ninth measure has a treble staff with a quarter note A5 and a bass staff with a quarter note A3. The tenth measure has a treble staff with a quarter note B5 and a bass staff with a quarter note B3. The eleventh measure has a treble staff with a quarter note C6 and a bass staff with a quarter note C4. The twelfth measure has a treble staff with a quarter note D6 and a bass staff with a quarter note D4. The score ends with a double bar line and repeat dots.

**Mentra Gwen** --- *Mentha Green.*  
Alluding to matrimony.

Attending to matrimony.

**Mentra Gwen** *Mentha Gwen*  
Alluding to matrimony.

*Cantabile*

A musical score for a piece titled 'Mentra Gwen' (Mentha Gwen), which is a parody of the Welsh song 'Mentha Gwen'. The score is written for piano and features a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo/mood is marked 'Cantabile'. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure has a 'Cantabile' marking. The second measure has a '6' above the bass staff. The third measure has a '6' above the bass staff. The fourth measure has a '6' above the bass staff. The fifth measure has a '6' above the bass staff. The sixth measure has a '6' above the bass staff. The seventh measure has a '6' above the bass staff. The eighth measure has a '6' above the bass staff. The ninth measure has a '6' above the bass staff. The tenth measure has a '6' above the bass staff. The eleventh measure has a '6' above the bass staff. The twelfth measure has a '6' above the bass staff. The thirteenth measure has a '6' above the bass staff. The fourteenth measure has a '6' above the bass staff. The fifteenth measure has a '6' above the bass staff. The sixteenth measure has a '6' above the bass staff. The piece ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is in 2/4 time. The melody is in the top staff, and the accompaniment is in the bottom staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score ends with a double bar line and a repeat sign.

See this Air in page 129.

*Cantabile*

See this Air in page 129.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the second measure. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. There are two measures marked with a '6' in the bass staff, indicating a sixteenth-note pattern. The piece concludes with a double bar line and a repeat sign.



*Pen Rhaw.\**

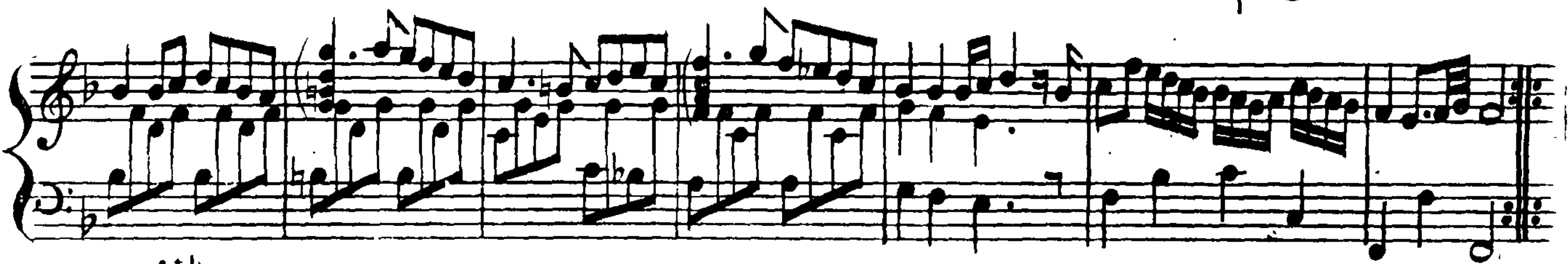
**Moderato**

**Var: 1<sup>st</sup>**

**Var: 2<sup>d</sup>**

\* DE RHYS's Grammar makes mention of a Ford, named GRUFFYDD BEN RHAW, and probably, this Tune was Composed about the beginning of the Fifteenth Century, or at least acquired the title at that time.







*Malded Arghoyddes Owen. Lady Owen's remark.*

*Arioso moderato*

*Mantell Siani - Jenny's Mantle.*

*Allegro*

*Y Gerddinen - The Mountain Ash or Service Tree.*

*Andante*

*Blodau'r Drain - The Blossom of the Stream.*

*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 it is decked with berries; which the peasantry of Wales gather to make Diod Graval of, or Craval drinks which is somewhat like Coleridge's and very healthy and good when it is old.



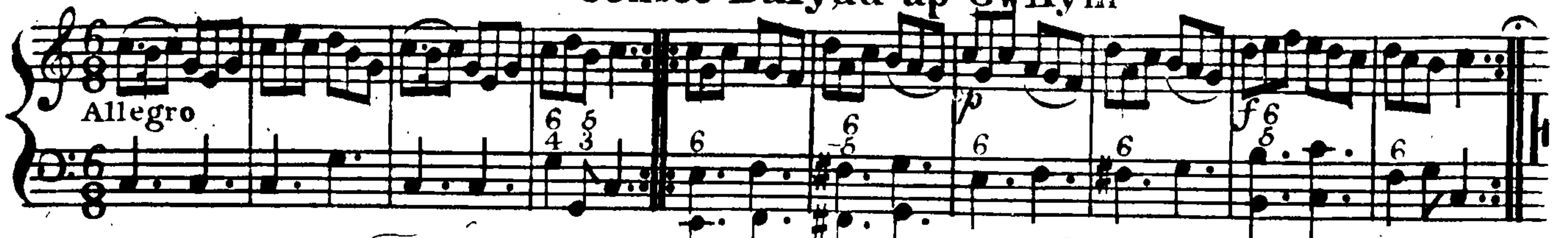
*Mwynen Môn The Melody of Mona*, 168

Adagio



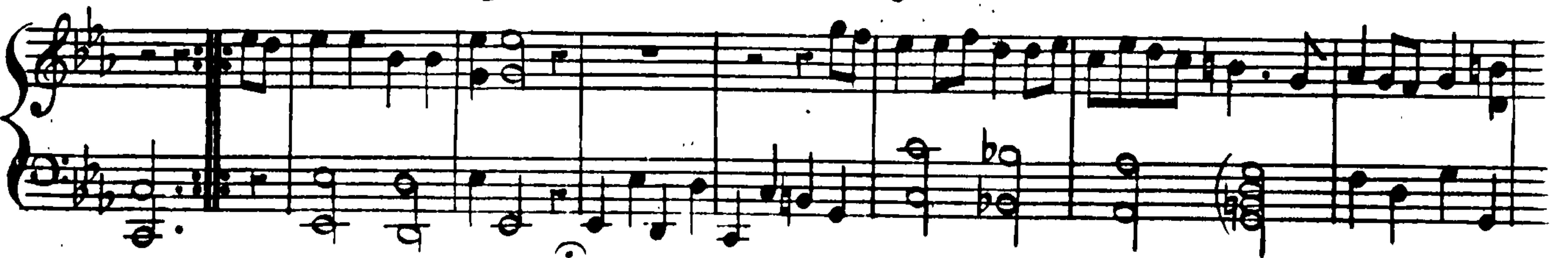
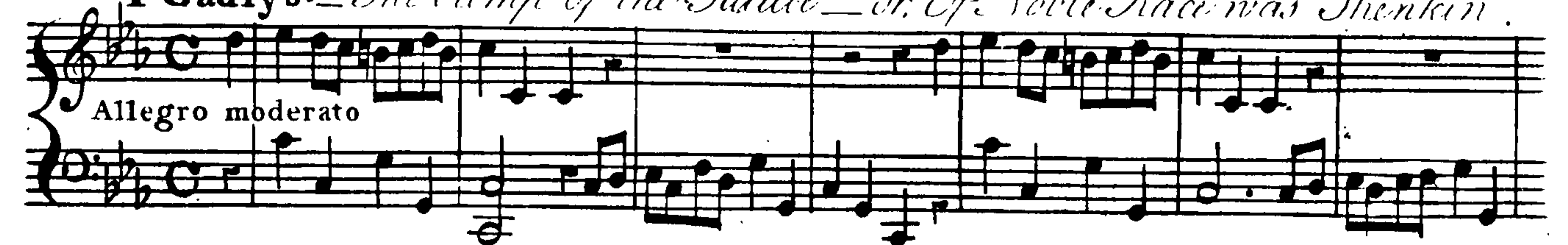
*Consèt Dafydd ap Gwilym*

Allegro



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

Allegro moderato



*Variation*



*For* *p* *Cres. f*



*pp*



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 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 Welch Ground so much, that he imitated it in a Catch



Varia: 9<sup>th</sup>

170

First system of musical notation for 'Varia: 9<sup>th</sup>'. It consists of a grand staff with a treble and bass clef. The treble staff contains a complex, rapid sixteenth-note melody. The bass staff provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the beginning.

Varia: 10<sup>th</sup>

Second system of musical notation for 'Varia: 10<sup>th</sup>'. The treble staff features a melody with some sharp accidentals. The bass staff continues the accompaniment. A forte (*f*) dynamic marking is present at the beginning.

Varia: 11<sup>th</sup>

Third system of musical notation for 'Varia: 11<sup>th</sup>'. The treble staff has a more melodic line with some trills. The bass staff provides accompaniment. A trill (*tr*) marking is present in the treble staff.

Varia: 12<sup>th</sup>

Fourth system of musical notation for 'Varia: 12<sup>th</sup>'. The treble staff contains a fast, repetitive sixteenth-note pattern. The bass staff provides a steady accompaniment.

Varia: 13<sup>th</sup>

Fifth system of musical notation for 'Varia: 13<sup>th</sup>'. The treble staff features a fast, flowing sixteenth-note melody. The bass staff provides accompaniment.

Varia: 14<sup>th</sup>

Sixth system of musical notation for 'Varia: 14<sup>th</sup>'. The treble staff has a fast, repetitive sixteenth-note pattern. The bass staff provides accompaniment. A piano (*p*) dynamic marking is present at the beginning.

Varia: 15<sup>th</sup>

Seventh system of musical notation for 'Varia: 15<sup>th</sup>'. The treble staff features a fast, flowing sixteenth-note melody. The bass staff provides accompaniment. A forte (*f*) dynamic marking is present at the beginning.

Varia: 16<sup>th</sup>

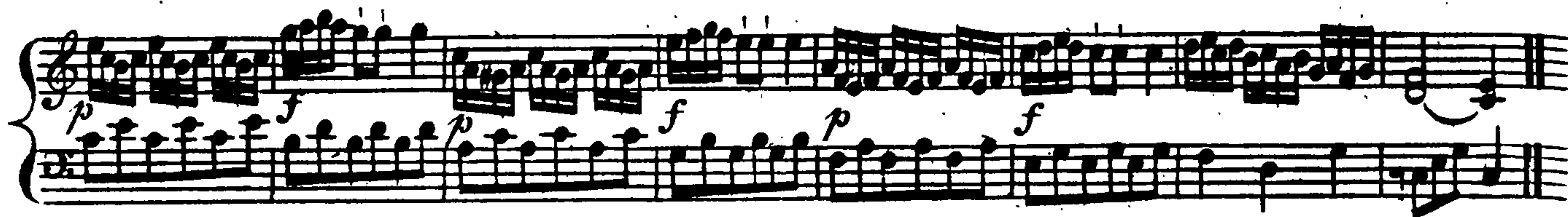
Eighth system of musical notation for 'Varia: 16<sup>th</sup>'. The treble staff has a fast, repetitive sixteenth-note pattern. The bass staff provides accompaniment. The word 'Voll' is written at the end of the system.



171 Varia: 17<sup>th</sup>



Varia: 18<sup>th</sup>



Varia: 19<sup>th</sup>



Varia: 20<sup>th</sup>



Varia: 21<sup>st</sup>



Varia: 22<sup>d</sup>



Varia: 23<sup>d</sup>



Varia: 24.





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

172

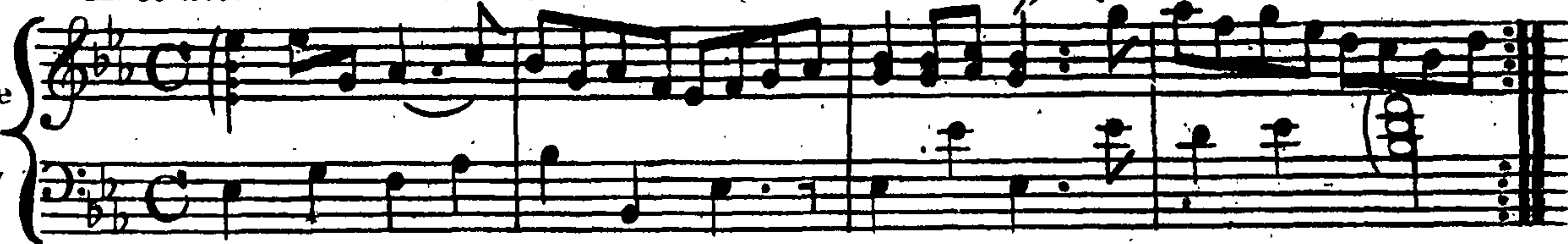
Cheerful



*Blodau Llundain. — The Flowers of London*

Expressive

and Slow



*Hoffedd Modryb Marged. — Aunt Margaret's Favourite*

A Jigg



Variation



End with  
the Subject



*Croft y Goed — 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*

## Affettoso

\* Black Sir HARRY, or HENRY SALISBURY, of the Family of Newcomen  
In Donnington, lived in the latter part of the 14<sup>th</sup> Century.

A picture of that warrior, clad in black armour, is still preserved in the gothic Hall at Newenny.



Gadael y Tir\*

*Leaving the Land.*

174

*Affettuoso*

Er a wel-ais dan y fer, O lawnder, glow-dergwledydd,()

gwrwtha, a gwyriwdrin, 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 ysgyfarnog. *Hunting the Hare.*

*Allegro ma non troppo.*

Y-Stwffwl. *The Deer-Clapper.*

*Moderato*



*Burno Cefal ymaith. — Cast away Care.**Blodau'r Dyffryn. — The Flowers of the Vale.**Crypien Brydain. — The Lamentation of Britain.*



# Erddigan Dannau. — The Harmony of the Strings.

With

expression

Musical score for 'Erddigan Dannau' in G major, 2/4 time. It consists of three systems of piano accompaniment for strings. The first system is marked 'With expression'. The second system features a repeat sign. The third system begins with a first ending bracket labeled '1<sup>st</sup>'.

## Dadl Dau: — Flawting 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.

Powerful

Musical score for 'Dadl Dau' in G major, 6/8 time. It is a call-and-response piece. The first system includes the lyrics: 'Mae nhw'n dweu - dyd na chai fa - wr, gi - da gwawr o gow - aeth;'. The second system includes: 'Bôd - lon. yd - w - i os ca'r Fûn, fôd heb yr ûn gein - iog - werth.'.

To be answered by the other

Continuation of the 'Dadl Dau' score. The third system includes the lyrics: 'Hwi d'ac-cw hi! Hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E - - neth.'

Answerd

Continuation of the 'Dadl Dau' score. The fourth system includes the lyrics: 'hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân brÿd - ferth.'



He that r... sings the following stanza; except where 'tis repeated by the former.

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

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

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

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

Var. 2d  
Quick



The first system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The bass staff provides a simple harmonic accompaniment with longer note values.

The second system of musical notation is labeled "Var 3". It continues the melodic line from the first system in the treble staff. The bass staff features a more active accompaniment with eighth notes and some triplets.

The third system of musical notation shows the continuation of the piece. The treble staff has some triplet markings over groups of notes. The bass staff maintains a steady accompaniment.

The fourth system of musical notation concludes the first section of the page. It features a final cadence in the treble staff and a sustained bass line.

*Hail Down. Come let us go.*

A Druidical Tune: See page 128, & 173

The fifth system of musical notation is marked "Slow". It begins with a new melody in the treble staff, characterized by wider intervals and a more spacious feel. The bass staff accompaniment is also slower and simpler.

The sixth system of musical notation continues the "Slow" piece. The treble staff features a melodic line with some grace notes. The bass staff provides a simple, rhythmic accompaniment.

*Craigant's Eryri. The Cragg Rocks on the Peak of Snowdon*

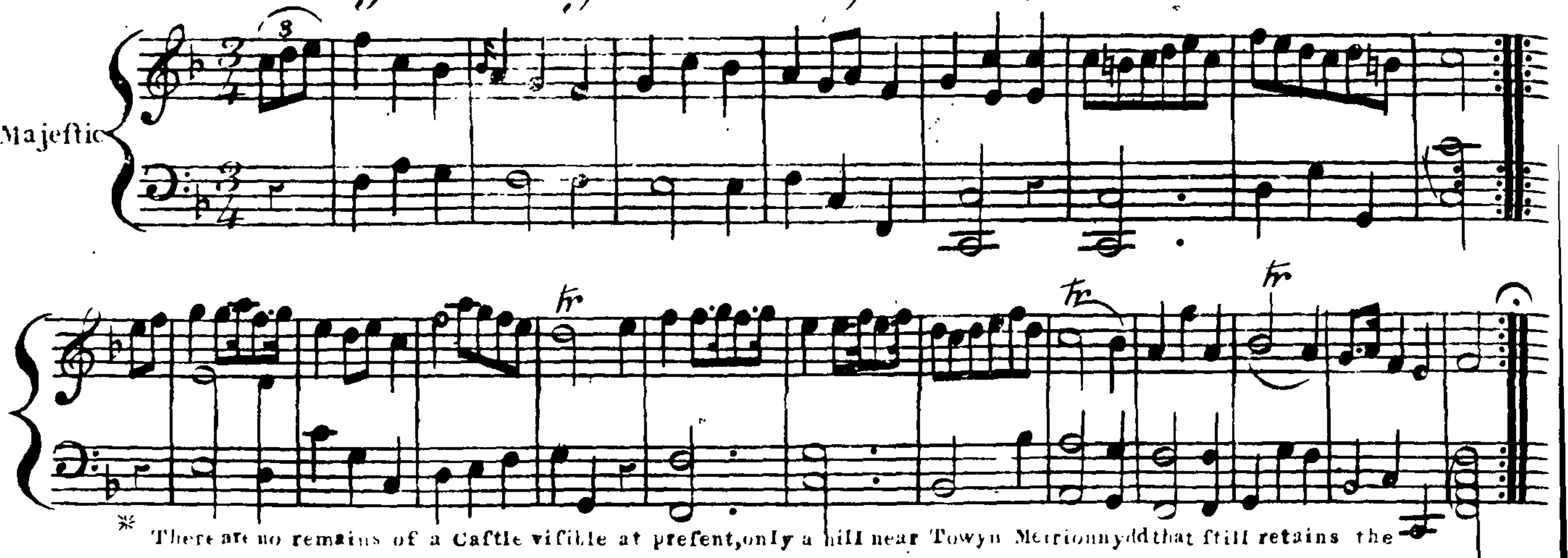
The seventh system of musical notation is marked "lively". It is in 2/4 time and features a more energetic melody in the treble staff. The bass staff accompaniment is also more rhythmic.

The eighth system of musical notation is marked "Sym.". It continues the lively piece, with the treble staff showing a melodic line that includes some syncopation. The bass staff accompaniment is rhythmic and supportive.



*Castell Towyn.\* — Towyn Castle.*

Majestic



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

*Sawdl y Fawch. — The Cow's Heel.*

Slow



*Cofflyn Rhyngwng. — Galloping, Say?*

A Jig





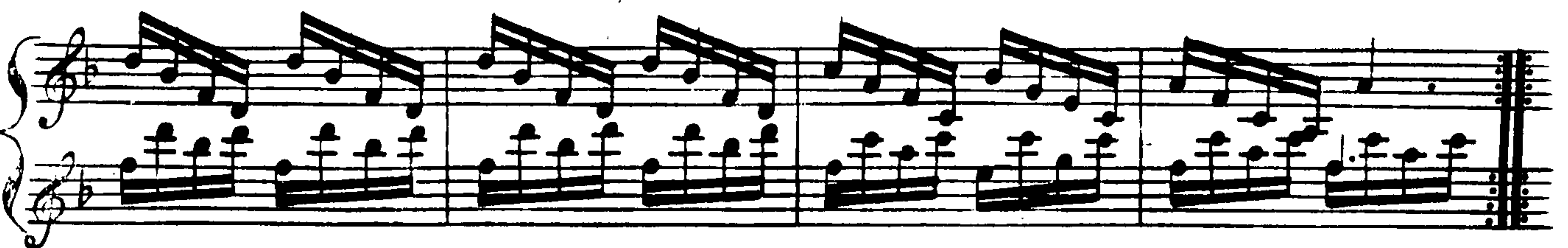
## Var: 2.



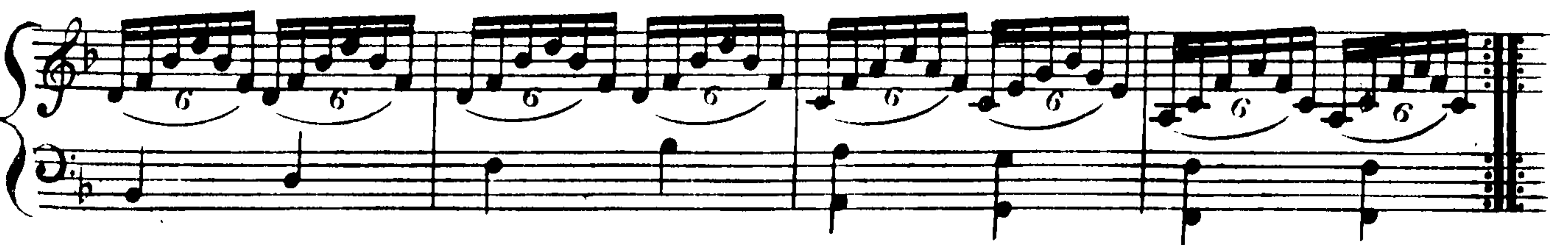
## Var: 3.



## Var: 4.



## Var: 5.



## Var: 6.





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

From a Manuscript.

With  
Expression

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of eight systems of two staves each. The first system is marked 'With Expression'. The second system ends with a double bar line. The third system features a piano (P) dynamic marking. The fourth system features a forte (F) dynamic marking. The fifth system is introduced by the text 'The same Air, as it is usually played now in Wales'. The sixth system continues the melody. The seventh system features a piano (P) dynamic marking. The eighth system concludes the piece with a final cadence.







*Dijernd, a Gernwyn. The Droppings of the Wash-tub.*Minuet  
time*Plygiand, y Bedol. The End of the Horse shoe.*Gracefully-  
easy*Suo-gân. The Lullaby Song* — which the Welsh Nurses sing to compose the Children to sleep.

Poco Ad lib. &amp; Slow.

*Dijernd troysr puell. Farewell through the air.*Moderately-  
fast



**Source Library:**



**Sourced from the British Library**

**Source Citation:**

"Musical relics of the Welsh bards: preserved, by tradition and authentic manuscripts, ... never before published. To the bardic tunes are added variations for the harp, harpsichord, violin, or flute. ... by Edward Jones, ... Part the second, containing the music of the first volume." Vol.2.London, 1800. Eighteenth Century Collections Online. Gale. Newcastle University. 23 Sept. 2009  
<[http://find.galegroup.com/ecco/infomark.do?&contentSet=ECCOArticles&type=multipage&tabID=T001&prodId=ECCO&docId=CW3308627045&source=gale&userGroupName=new\\_itw&version=1.0&docLevel=FASCIMILE](http://find.galegroup.com/ecco/infomark.do?&contentSet=ECCOArticles&type=multipage&tabID=T001&prodId=ECCO&docId=CW3308627045&source=gale&userGroupName=new_itw&version=1.0&docLevel=FASCIMILE)>