

Drawn by W. F. Wells.

HARLECH CASTLE: See page 124, of the 1st Volume.

Engraved by J. Basire.

Hên Ganiadau Cymru. **CAMBRO-BRITISH MELODIES,**

or the National Songs, and Airs of Wales;
consisting of Caniadau, Erddiganau, Blodau, Marwnadau,
Ymdeithiau, Mwynion, Seiliau, Bugeiliaeth, ac Hoffeddu;
that is, Songs, Euphonics, Flowers, Elegies, Marches,
Delectables, Themes, Pastorals, and Delights;
enriched with curious Historical Illustrations,
and never before published.

These Airs are harmonized with new Basses; to which are added
Variations for the Harp, or the Piano-forte, Violin, or Flute,

by EDWARD JONES,

Bard to His Most Gracious Majesty George the IVth to whom this work is most Humbly Dedicated.

This Third Volume

is a continuation of the former Two Volumes of the
Musical and Poetical Relicks of the Welsh Bards, by the same Author.

The Bardic Melodies of Wales, of which the present volume is an important continuation, are interesting, not only on account of their antiquity, but for their distinctive native style peculiar to the national Instrument the Harp; they are likewise so generally connected with remarkable incidents relative to persons, and places in Wales, and on the Borders, that they tend to illustrate the History, Customs, and Manners of our Ancestors.

These Melodies have been transmitted to us principally by Oral Tradition, and some are taken from ancient Manuscripts; and the whole is the result of upwards of twenty years research; and it is with no inconsiderable pains that they have been rescued from oblivion.

London, printed for the Author, & to be had of him, at N^o 1, in Great Chesterfield Street, near High Street, S^t Mary-le-bon. also Sold at Mess^{rs} Chappel, & Birchall's Music Shops, N^o 50, & 133, in New Bond Street; at the Royal Harmonic Institution, Argyle Rooms; at Goulding & Co N^o 20, Soho Square; at Preston's Music Shop, N^o 97, Strand; at Clementi & Co N^o 26, Cheapside, Etc.

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Tôn y Brenhin. — The King's Note.

1

The King's Note, is mentioned by Chaucer, as follows;

"And after that he sang the King's note,
"Full often bless'd was his merry throat" *

Majestic.

p *f* *p* *f*

This musical score is for 'Tôn y Brenhin. — The King's Note.' It is written for piano in a single system with two staves. The tempo is marked 'Majestic.' The key signature has one flat (B-flat). The score consists of five measures. The first measure starts with a treble clef and a common time signature. The second measure has a piano (*p*) dynamic marking. The third measure has a forte (*f*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The fifth measure has a forte (*f*) dynamic marking. The score ends with a double bar line and a repeat sign.

Y Bais Wen. — The White Mantle. †

Andante.

hr *p*

This musical score is for 'Y Bais Wen. — The White Mantle.' It is written for piano in a single system with two staves. The tempo is marked 'Andante.' The key signature has one flat (B-flat). The time signature is 2/4. The score consists of five measures. The first measure has a half rest in the treble staff and a half note in the bass staff. The second measure has a half note in the treble staff and a half note in the bass staff. The third measure has a half note in the treble staff and a half note in the bass staff. The fourth measure has a half note in the treble staff and a half note in the bass staff. The fifth measure has a half note in the treble staff and a half note in the bass staff. The score ends with a double bar line and a repeat sign.

* There was a Song in the reign of King Henry the Eighth, intituled, "The King's Ballad;" which began thus; "Pass time with good Company;" and probably belonged to the above Air. See Ritson's Collection of English Songs, the Dissertation in the first Volume.

† Tegwared y Bais Wen, or Tegwared with the White Mantle, was a natural son of Llewelyn ab Iorwerth, or Prince. Llewelyn the Great, who flor'd about A.D. 1240. The descendants of Tegwared y Bais Wen, are the men of Ewionith in Caernarvonshire.

Dydd dâ vo i Gwen lliw'r Lili. — Good morrow Gwen, of the Lily hue.

The Variations Composed by E. Jones

Grazioso.

1st Variation.

hr

p

f

2^d Variation.

hr

This Variation to be played an octave higher.

Detailed description: This is a piano score for a piece titled 'Dydd dâ vo i Gwen lliw'r Lili' (Good morrow Gwen, of the Lily hue). The score is in 3/4 time and B-flat major. It begins with a 'Grazioso' tempo marking. The first variation is marked '1st Variation.' and features a 'hr' (half rest) in the right hand and triplets in the left hand. The second variation is marked '2^d Variation.' and features a 'hr' in the right hand and triplets in the left hand. The score includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a final chord.

Formerly, it was not unusual for the Musicians to Serenade their Patrons in the Morning; and, if we may judge from the Title of the fore-going Air, this seems to be one of that Class.

Divyrwch Madam Eyton.

*The Delight of Madam Eyton.**

* In Denbighshire there is an ancient family called Eyton, of Eyton — Also, a very ancient family in Shropshire of the name of Eyton, of Eyton: & of Plas Warin. W^m Eyton of Plas Warren endowed a College in Corwen Church Yard, for the support of six Widows of Clergy of the County of Merioneth.

DEWIS HOWEL.—Howel's Choice.

This Air was taken from a manuscript of Queen Elizabeth's time.



There were formerly several distinguished characters of the name of Howel; that is, Howel Ddâ or the Good, who was Sovereign of all Wales, about A.D. 940; also, Howel, King of Armorica, or Brittany in France, a nephew of King Arthur; and Howel the Bard, son of Prince Owen Gwynedd, who flourished about the year 1150. But, in all probability, the above Air, called Dewis Howel, alludes to our boasted countryman Sir Howel y Vwyall, who attended Edward the Black Prince to the Battle of Poitiers, in the year 1346, and who took John, King of France, prisoner; & for his signal valour was knighted in the field of battle. It is recorded in the Welsh History, that he dismounted the French King, by cutting off his horse's head at one blow with his pole-ax; and from his constant fighting with that warlike instrument, he acquired the additional name of Vwyall, or Sir Howel of the Battle-Ax.

In consequence of this exploit, Edward the Black Prince appointed him Constable of Cruccaeth Castle, in the County of Caernarvon, where he always afterwards resided; and in honour of that great event, he was allowed a mess of meat to be served up in form, before his battle-ax, and attended by eight royal-yeomen for his guard; with a grant of the mills at Chester for his life, and other honourable rewards: also, as a trophy of his prowess, he bore for his coat of arms, the Arms of France, with a battle-axe in bend sinister, argent; or ("Sable, a battle-axe between three fleurs de lys, argent?") His descendants are the men of Evionydd, in Caernarvonshire.

Sir Howel y Vwyall, descended of Collwyn ab Tangno, Lord of Ardudwy, Evionydd, &c.
His father's name was Gruffydd ab Howel ab Maredudd.

Blodau Ffestiniog.

The Flowers of Festiniog. *

5



* Ffestiniog is a small Village in the County of Meirionydd, which was celebrated by the elegant pen of Lord Lyttelton, in 1756, so that I am induced here to give his description of it. He says, "The Vale below Ffestiniog, is the most perfectly beautiful of all we had seen; from the height of this Village you have a view of the Sea. The hills are green, and well shaded with wood. There is a lovely rivulet, which winds through the bottom; on each side are meadows, and above, are corn-fields along the sides of the hills; at each end are high mountains, which seemed placed there to guard this charming retreat against any invaders. With a Woman one loves, with the friend of one's heart, and a good study of Books, one might pass an age there, and think it but a Day." — The original name of this Vale is Cwm Maen-Twrog, or the Vale of the pillar of Twrog, from Twrog, the son of Ithel Hael, a Saint who lived about the close of the fifth Century; and from whom the upright stone, and the Church of Maen Twrog, are so denominated. —

Cylch-glerwyr Caer. — The Chester Waits.



Allietuoso.

Tho' far be-yond the Moun-tains that look so dis-tant here, to
fight his Country's Bat-tles, last May-day went my Dear: Ah!
well shall I re-mem-ber, with bit-ter sighs, the day: Why, Ow-en, didst thou
leave me? at home why did I stay? Ah! well shall I re-mem-ber, with
bit-ter sighs, the day; Why, Ow-en, didst thou leave me? at
home why did I stay?

Ah! cruel was my Father, who did my flight restrain,
 And I was cruel hearted, that did at home remain,
 With thee, my Love contented I'd journey far away;
 Why, Owen, didst thou leave me? at home why did I stay?
 Ah! well shall I remember, with bitter sighs, the day;
 Why, Owen, didst thou leave me? at home why did I stay?

3rd

To market at Llangollen each morning do I go,
 But how to strike a bargain, no longer do I know:
 My Father chides at ev'ning, my Mother all the day;
 Why, Owen, didst thou leave me? at home why did I stay?
 Ah! well shall I remember, with bitter sighs, the day;
 Why, Owen, didst thou leave me? at home why did I stay?

4th

When thinking of my Owen, my eyes with tears they fill,
 And then my Mother chides me, because my wheel stands still:
 How can I think of spinning when Owen's far away;
 Why, Owen, didst thou leave me? at home why did I stay!
 Ah! well shall I remember, with bitter sighs, the day;
 Why, Owen, didst thou leave me? at home why did I stay!

5th

Oh! could it please kind Heaven, to shield my Love from harm,
 To clasp him to my bosom, would every care disarm:
 But ah! I fear 'tis distant, far that happy, happy day;
 Why, Owen, didst thou leave me? at home why did I stay!
 Ah! well shall I remember, with bitter sighs, the day;
 Why, Owen, didst thou leave me? at home why did I stay!

MELGUSAN. — The Honied Kifs.



Mwynen Meirionydd.

The Pleasing Melody of Merionydd.

Handwritten musical score for piano, consisting of four systems of two staves each. The music is in 3/4 time, key of B-flat major, and marked "Lento Expressivo." The first system includes a "3" above the treble staff. The second system includes a "p" (piano) dynamic marking. The third system includes a "f" (forte) dynamic marking. The fourth system includes a "p" (piano) dynamic marking. The piece concludes with a double bar line.

Merionethshire March.

Composed by the late M^r John Parry, of Rhiwabon, Denbighshire.

Handwritten musical score for piano, consisting of two systems of two staves each. The music is in common time (C), key of B-flat major, and marked "Maestoso." The piece concludes with a double bar line.

The Quick Step.

Handwritten musical score for piano, consisting of two systems of two staves each. The music is in 6/8 time, key of B-flat major. The piece concludes with a double bar line.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music. The first system begins with the instruction 'In a soft & pleasing style.' and features a triplet of eighth notes in the right hand. The second and third systems include 'tr' (trill) markings above certain notes. The fourth system is marked 'Allegro Moderato.' and includes a dynamic marking of 'f' (forte). The fifth system begins with a dynamic marking of 'p' (piano) and ends with a double bar line. The score is watermarked with 'Copyrighted Material'.

I am here induced to mention a remarkable circumstance which occurred, in the hundred of Edeyrnion, Merionethshire, in the year 1092: Gruffydd ab Conan, Prince of North Wales, soon after his victory at Carno, was treacherously betrayed into the hands of the English at Rûg, by one Meirion Gôch, at the instigation of Hugh, Earl of Chester, a Norman, and he was carried in chains to Chester Castle, where he suffered captivity for 12 years.

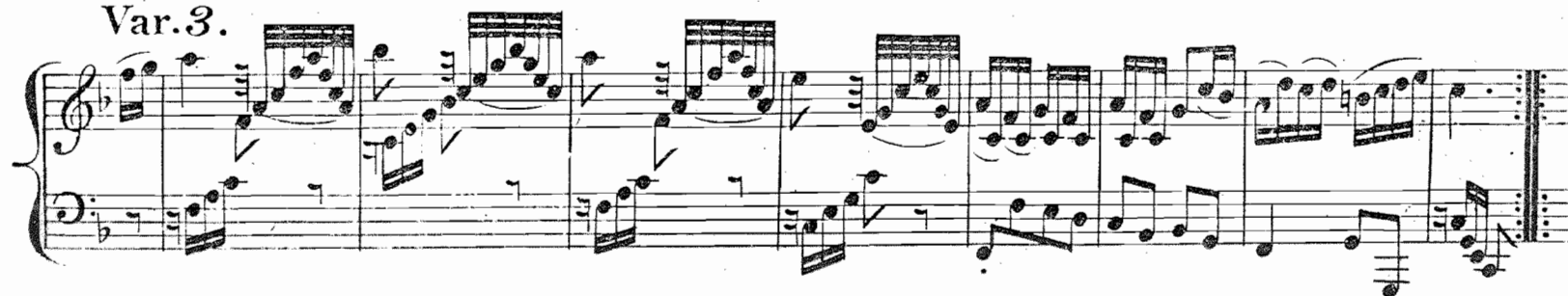
The situation of this Prince, excited the compassion of a young man named Cynwrig Hîr, or Kynrig the tall, a native of Edeyrnion, who determined if possible, to effect his escape out of prison, though at every hazard to himself. The enterprise was bold, generous, and full of danger. Attended by a few followers he repaired to Chester, at the time of the fair, under pretence of purchasing necessaries; and having early in the evening gained admittance into the castle, while the keepers were deeply engaged in feasting he carried on his back the captive prince loaded with chains, and conveyed him with safety into his own dominion.

It is with pleasure we contemplate an action like this, heroic in itself, and directed by a principle of masculine virtue.

Prince Gruffydd ab Conan was a brave warrior, who cleared his country from all foreign invaders. He enacted some good laws, and reformed the bards and minstrels, and was their patron. He reigned 57 years, and died regretted by his subjects, in the year 1136.

The beautiful vale of Edeyrnion comprehends 6 or 7 Parishes, and is reckoned one of the most fertile places in north Wales, and is situated on the banks of the river Dee, which river, by ancient authors is denominated the Holy Dee. The name of the district of Edeyrnion is derived from Edeyrn, (the son of Cunedda Wledig,) a British chieftain, whose patrimony it was in the fifth century.

Blodeu Ceiswyn.

*The Flowers of Ceiswyn.**The Variations Composed by E^d Jones.*1st Variation.**Var. 2^d.**Var. 3.*

The musical score consists of six systems of staves. The first system is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a supporting line. The second system is marked 'Var. 4.' and includes a treble staff with a melodic line and a bass staff with a supporting line. The third system is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a supporting line. The fourth system is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a supporting line. The fifth system is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a supporting line. The sixth system is in 2/4 time, featuring a treble staff with a melodic line and a bass staff with a supporting line.

* Ceiswyn, is the name of a Township, and a river in the parish of Tal y Llynn meingul; in Merionethshire; also the name of an ancient Mansion, formerly belonging to Sir John Lloyd of Ceiswyn, Knight; (a Serjeant at Law, and Sheriff for the County of Merionydd, in the year 1616. He was a great patron of the Bards.) His daughter and Heiress, named Margaret, married to John Lloyd, Esq^r of Rhiwedog, near Bala. Ceiswyn, is now the property of the Reverend John Wynn, of Maes y Neuadd.

Serch Hudol. — The Allurement of Love.

Draw, Cu-pid, draw, and make fair Syl-via know; The migh-ty Pain, her

suff'r-ing Swain, does for her under-go. Con-vey this Dart in- to her Heart; And

when She's set on Fire, do thou return and let her Burn, Like me in chaste de-sire.

That, by ex-perience, She may learn to pi-ty me, When e'er her Eyes do

ty-rannize O'er my cap-ti-vi-ty: But when in Love, we joint-ly move, And

tender-ly em-brace, Like An-gels shine, and sweetly join To one an-oth-er's face

Darvu ei ched Velusav Vwyn. *Her kind and Sweetest gifts are ended.*

Very Slow
& Pathetick

hr

p

Allegro

hr

This musical score is for a piano piece in E-flat major, 3/4 time. It consists of five systems of staves. The first system is marked 'Very Slow & Pathetick' and features a trill in the right hand. The second and third systems continue the slow, expressive melody. The fourth system is marked 'Allegro' and shows a change in tempo and meter to 6/4. The fifth system concludes the piece with a trill and a repeat sign.

Hûd Tyngthedven. *The Flatteries of Fate.*

From a M.S. of 1685.

Allegro Moderato

tr

This musical score is for a piano piece in E major, 3/4 time. It consists of two systems of staves. The first system is marked 'Allegro Moderato' and begins with a treble clef and a key signature of one sharp. The second system continues the piece, featuring a trill in the right hand and ending with a repeat sign.

HAVREN; or the River Severn.*



*The ancient British Triads, record Three remarkable events respecting Havren, or the river Severn, which are denominated, Tri budr Havren, or the Three discolourings of the Severn.

The first, was Cadwallawn the son of Cadvan, when he went to the battle of Digoll, with the forces of the Cymry, or the Welsh, against Edwin, king of Northumberland, who commanded the forces of Illoegr, or England, in which sanguinary battle, the Severn was discoloured from the place of battle to its efflux, about A.D. 620.

The second was the slaughter of Iddon the son of Nêr and his army, by Maelgwn, king of north Wales, about the beginning of the sixth century.

The third was the present of so large a herd of cattle, from Bledrys, king of Cornwall, to Golyddan the Bard, in the fifth century, an event so remarkable, as to be number'd one of the three discolourings of the Severn. —

Havren, the daughter of Elsyllt by Illoegrin or Locrin, king of Britain, is said to have been drowned in the Severn, by order of her step mother; whence that river derived its name; and is called in Latin, Sabrina.

“Head-long was Havren thrown into the stream,
And hence the river took the virgin's name,
Corrupted thence at last Sabrina came”.

Milton, has introduced Sabrina, as the goddess of chastity, in his beautiful Masque of Comus:

“The Severn swift, guilty of maiden's death”. —

King Athelstan expelled the Welsh beyond the river Wye, and made that the boundary about A.D. 936. —

In a later period the river Severn was the boundary between England, and Wales. —

CASTELL MORETON; or Moreton Castle, in Shropshire.*



*Moreton-Corbett Castle, or the Castle of the Corbets, is said to have been rebuilt by Robert Corbett, in the year 1607, which was then much enlarged and built more magnificently than the former castle; the walls of which are still remaining. The Corbets are descended from Roger Fitz Corbett, who is said to have held 24 lordships in Shropshire, under Roger de Montgomery, Earl of Shrewsbury, about A.D. 1068. Peter, Lord Corbett, was Baron of Caus Castle; which place descended to Sir Robert Corbett, Knight, for his valor in war. See Phillips History of—
—Shrewsbury.

AERES TRE' VALDWIN: } The Heirefs of Montgomery:
HËN VLOEDDGAINGC. } An old rejoicing Tune.



The Heirefs of Montgomery, probably alludes to Hawys Gadarn, or Hawys the Puifsant, or Powerful, who was the only daughter and heirefs of Owen ab Gruffydd, Prince of Powis Gwenwynwin; and succeeded to all her father, and uncles Estates; who married John Charlton, Knight, of Appley, near Wellington in Shropshire, about the year 1295; and in her right, he was created Lord of Powis, in the reign of Edward the Second, (about the year 1320:) and from the above Lady, the present Powis family are descended in the female line. See Caradoc's History of Wales.

Captain Corbett, of Park's Delight.

Probably this was one of the ancient family of the Corbets of Shawbury Park,* in Shropshire.

With Dignity.

*The 13 Counties of Wales formerly contained 35 Parks; 13 Forests, and one Chase, (that is, Wentwood - Chase in Monmouthshire;) 230 Rivers; 4 Cities; 55 Market Towns; 143 Castles; 4 Bishopricks; and 1016 Parish Churches.

Miss Corbett of Shawbury Park's Minuet.

BEDD GERDD. An Epitaphic Eulogy, or Dirge; in Elesmere Church-yard, Shropshire.

Grave.

To be sung as a Catch; for 3 Voices.

1.st In-terr'd here lyes, a Hundred years and four, no
 2.nd Peace his Am-bi-tion, Con-tentment was his Wealth,
 3.rd The Fa-thers Du-ty, and the Hus-band's Guide, by
 one knew Scripture less, and Vir-tue more.
 Ho-nes-ty his pride, his Pas-sions Health.
 Na-ture Good; the Age's wonder Dy'd.

Accompaniment to the above Epitaphic Eulogy, of 3 parts.

Grave.

Shawbury Park; (in Shropshire: see page 16)

Allegro.

This musical score is for a piano piece titled "Cwmpiad y Dail" (The Fall of the Leaves). It is written in 3/4 time and begins with a tempo marking of "Andante". The score is organized into several systems, each consisting of a grand staff (treble and bass clefs). The first system includes a repeat sign. The second system is labeled "1st Variation." and features more complex melodic lines. The third system continues the main theme. The fourth system is labeled "2^d Var.ⁿ" and introduces triplet patterns in both hands. The fifth system continues with these triplet figures. The sixth system is labeled "3^d Var.ⁿ" and features a more active, flowing melody. The final system concludes the piece with a series of descending notes and a final chord.

CAER-DINAN; Dinan's Fortrefs; or Ludlow Castle.*



*Caer-Dinan, the Fortrefs of Dinan, or Ludlow Castle: One of the gates of which, is still called Porth Dinan, or Dinan's gate. This Castle has always been a place of great magnificence; and is said to have been rebuilt, or repaired by Roger de Montgomery, about the year 1112; and by others, to have been erected before the conquest, by Edric, Earl of Shrewsbury.

King Henry the second presented the Castle with Corves-dale to his favourite, Fulk de Dinan, about the year 1176; and to whom succeeded Ioccas de Dinan.

In Edward the IVth's reign, this Castle where the Court of his son the Prince of Wales was kept, and became annexed to the principality: also, where the court of justice for Wales, and the Marches was held.

The court of the President and Council of the Marches was first instituted by Edward the IVth in honour of Mortimer, Earl of March, from whom he was descended.

In the reign of Henry the VIIth his eldest son Arthur, Prince of Wales inhabited the Castle, in which great festivity was observed, upon his marriage with Catharine of Arragon.

Ludlow castle is also distinguished in history, on account of being the spot where Milton's Mask of Comus was written, and first performed before the Earl of Bridgewater, then president of Wales in 1634. About the same period Samuel Butler was Steward of the castle, and in an apartment over the gateway where that facetious poet wrote the first part of his Hudibras

Divyrrwch yr Heusor Dû. *The Black Herdsman's Tune.*The Variations Composed by E^d. Jones.

Musical score for "Divyrrwch yr Heusor Dû. The Black Herdsman's Tune." The score is written for piano in G major (one sharp) and 3/4 time. It begins with a tempo marking of "Moderato." The first system shows the initial melody and accompaniment. The second system continues the main theme. The third system introduces a variation with a piano (*p*) dynamic. The fourth system continues the variation with a forte (*f*) dynamic. The fifth system is labeled "1st Variation." and features a piano (*p*) dynamic. The sixth system continues the first variation with a forte (*f*) dynamic. The seventh system continues the first variation with a piano (*p*) dynamic. The eighth system continues the first variation with a forte (*f*) dynamic. The score concludes with a final cadence.

2nd Variation.

21

The 2nd Variation consists of ten measures. The first five measures are marked *p* (piano) and feature a melody of eighth-note triplets in the right hand, with a simple bass line in the left hand. The last five measures are marked *f* (forte) and feature a more complex melody with sixteenth-note runs in the right hand, while the left hand continues with a steady eighth-note accompaniment. A repeat sign is placed at the end of the fifth measure.

3rd Variation.

The 3rd Variation consists of ten measures. The first five measures are marked *p* and feature a melody of eighth-note triplets in the right hand, with a simple bass line in the left hand. The last five measures are marked *f* and feature a more complex melody with sixteenth-note runs in the right hand, while the left hand continues with a steady eighth-note accompaniment. A repeat sign is placed at the end of the fifth measure.

Turn over.

4th Variation.

p

f

p

f

Cres. do

The following curious extract is a translation from the Triads of Hynodion o Ddynion, that is, "The Triads of Distinguished Men and things of the Island of Britain?"

The Three Tribe Herdsmen of the Isle of Britain, were Benren, the head Herdsman in Gorwennydd, who kept the Herd of the illustrious Caradog, (or Caractacus† the son of Brân) and his tribe, who were situated in Siluria or South Wales, between the Wye and Severn; in which herd, there were twenty thousand & one Milch kine.

The Second was Gwydion the son of Dôn*, who kept the kine of Gwynedd or North Wales, above Conwy; which herd consisted of 20,001.

The Third was Llawvroddd the full bearded, who tended the kine of Nudd the Generous,† son of Sensyllt ab Cadig; in which herd there were twenty thousand and one milking Cows.

† King Caractacus flourished about A.D. 50.

* Gwydion ab Dôn, flourished about the year 450.

† Nudd the generous, flourished about the year 450.

DEWISOL GÂN DAVYDD or GARREG-WEN.*

The Choice Song of David of the white Stone; in the parish of Ynys Cŷn-haiarn, Caernarvonshire.

Andante.

Dj - nas Emlyn, *Sym:* *fa - - ment;* for the moment is nigh, when mute

in the wood-lands thine ec - choes shall Die: No more by sweet Tei - vi^l

Cad - wallon shall rave, and mix his wild notes with the wild

dash - - - ing wave.

2^d Verse.

In spring and in Au - - - tumn, thy glo - ries of shade Un - honour - ed

shall flou - rish, un - ho - noured shall fade; For soon shall be life - less

3rd

Thy sons, Dinas Emlyn², may march in their pride,
 And chace the proud Saxons from Prestatyn's³ side;
 But where is the Harp shall give life to their name?
 And where is the Bard shall give heroes their fame?

4th

And oh, Dinas Emlyn! thy daughters so fair,
 Who heave the white bosom and wave the dark hair;
 What tuneful enthusiast shall worship their eye,
 When half of their charms with Cadwallon⁴ shall die?

5th

Tho adieu, silver Teivi! I quit thy loved scene,
 To join the dim choir of the Bards that have been;
 With Llywarch⁵, and Meilir⁶, and Merddin⁷ the old,
 And sage Taliesin⁸, high Harping to hold.

6th

And adieu, Dinas Emlyn! still green by thy shades,
 Unconquered thy warriors, and matchless thy maids!
 And thou, whose faint warblings my weakness can tell,
 Farewell, my loved Harp! my last treasure, farewell!

-
1. The river Teivi, divides Caermarthenshire and Cardiganshire.
 2. Dinas Emlyn, The City of Emlyn, in Caermarthenshire.
 3. Prestatyn, in Radnorshire.
 4. Cadwallon, a son of Rhys ab Gruffydd, prince of south Wales about A.D. 1130.
 5. Llywarch Hen, a Cumbrian Prince, noted warrior and Bard, who passed his — younger days in King Arthur's Court, and was one of his Knight Councillors.
 6. Meilir, a celebrated Bard, who flourished about the year 1100.
 7. Merddin, See my first volume of Relicks of the Bards, page 23.
 8. Taliesin, a chief Bard; See the first volume page 18. &c.

Variations to David of Garregwen, or the Dying Bard, Composed by E.^d Jones.

1st Var:

2^d Var:

3^d Var:

This Air is usually play'd in Wales after the tune of David of Garreg-wen; therefore I insert it here as a Coda, on account of its Elegance and similitude of Style.



* The Welsh tradition is, that a Bard, or Musician who lay on his death bed, called for his Harp and played the foregoing Air; requesting at the same time, that it might be performed at his funeral exequies, and probably, a dirge of lamentation was also sung to the Air, on that solemn occasion; if so, the words are lost in oblivion. However, I am much indebted to M^r Walter Scott, for supplying the place of the words, with his elegant verses, which are peculiarly well suited to the Air, and make ample amends for the verses lost.

In confirmation of the tradition on this subject, I was lately informed by M^r Lewis Roberts, an old musician and farmer living near Tan y Bwlch; who says, that a venerable old man related to him, that he actually was at the funeral of David of Garreg-Wen, and heard the Harp play the before mentioned Melody on that solemn occasion, at the parish church of Ynys Cynhaiarn; in which parish the house called Garreg-Wen, the residence of the departed musician, is situated; and lies in the vicinity of Cruccaeth Castle, in Caernarvonshire. This David, died about a hundred and fifty years ago; and the said mansion denominated Garreg-Wen, or the White Stone formerly belonged to the Price's of Rhiwlas; and now is the property of M^r Madocks, of Tre-Madock.



The Complete Briton.



The Complete Briton, in all probability must allude to Edward Lord Herbert of Chirbury, in Montgomeryshire; who was one of the greatest ornaments of the peerage, a man of a martial spirit, and of a profound understanding.

The following curious particulars respecting him, I have extracted from his account of his own Life. He was born at Eyton, in Shropshire, in 1583; and says, "At seven years old, my tutor, in the house of my Lady Grandmother, began to teach me the alphabet, afterwards grammar, and other school books; my health being too delicate in my early infancy to commence sooner. when I had attained the age of nine, my parents thought fit to send me somewhere to learn the Welsh Tongue, as being necessary to enable me to treat with my friends and tenants, who understood no other language; whereupon I was recommended to M^r. Edward Thelwal of Plâs-y-ward, near Ruthyn: this gentleman I must remember with honour, as having of himself acquired the exact knowledge of Greek, French, Italian, Spanish, and other learning".

"About the age of ten, I had a tertian ague for many months; and when I recovered again, I was sent to be taught by a M^r. Newton at Dudlebury in Shropshire, where in the space of two years, I not only recovered all I had lost in my sickness, but attained a knowledge of the Greek Tongue, and logick, in so much, that at twelve years old, my parents sent me to Oxford, to University College; where I remember to have disputed there in logick; and made in Greek the exercises required in that College oftener than in Latin.

"On the death of my father, I was sent for into Wales. Shortly after I was sent again to my studies in

Oxford, where I had not been long, before an overture was made for a match, with Mary, the only daughter and heiress of Sir William Herbert of S.^t Gillians in Monmouthshire. about this time I had attained the age of fifteen, and a match at last being made; I espoused her on the 28 of February, 1598, in the house at Eyton, where the same Vicar of Wroxeter in Shropshire, married my father and mother,⁺ christened, and married me". "Not long after my marriage, I went again to Oxford, together with my wife, and mother, who took a house, and lived for some time there. After this, I follow'd my studies closer than ever, in which course I continued 'till I attained the age of eighteen, when my mother took a house in London; between which place, and Montgomery Castle, I passed my time, 'till I came to the age of one and twenty; having in that space divers children, of whom none now remain, but Beatrice, Richard, and Edward. During this time, I without any master attained the knowledge of the French, Italian, and Spanish Languages, by the help of books, in Latin, or English, and to translate into those several languages. Also, I attained to sing my part at first sight in music; and to play on the Lute with very little teaching".

"My intention in learning languages, was to make myself a citizen of the world, as far as possible; and my learning of music, was to entertain myself at home, and to refresh my mind after my studies; to which I was exceedingly inclined". After the accession of James the First, he was made a Knight of the Bath, in 1603, and sent as an Embassador into France, to interpose in behalf of the Protestants of that Kingdom. In 1625, Sir Edward was created a Baron of Castle Island, (in Ireland,) by Charles the first; and in 1631, was made an English Baron, by the title of Lord Herbert of Chirbury, in Montgomeryshire.

He was a learned philosopher^{*}; accomplished in the use of arms, horsemanship, chess, and in all manly sports. As a Soldier, he won the esteem of those great captains, the prince of Orange, and the duke of Montmorency. As a knight, his chivalry was drawn from the purest founts of the Fairy Queen. Had he been ambitious, the beauty of his person would have carried him as far as any gentle knight could aspire to go.

Ben Johnson speaks of him thus;

"In men get name, for some one virtue: then,

"What man art thou, that are so many men,

"All-virtuous Herbert! on whose ev'ry part,

"Truth might spend all her voice, fame all her art."

Upon the 20.th of August, 1648, this glory of his country, and ornament of learning departed this life, at his house in great Queen Street, Lincoln's Inn Fields; and was interred near the chancel, in the church of S.^t Giles's in the Fields, London.

⁺ His mother's maiden name was Magdalen Newport, a daughter of Sir Richard Newport and Margaret his wife.

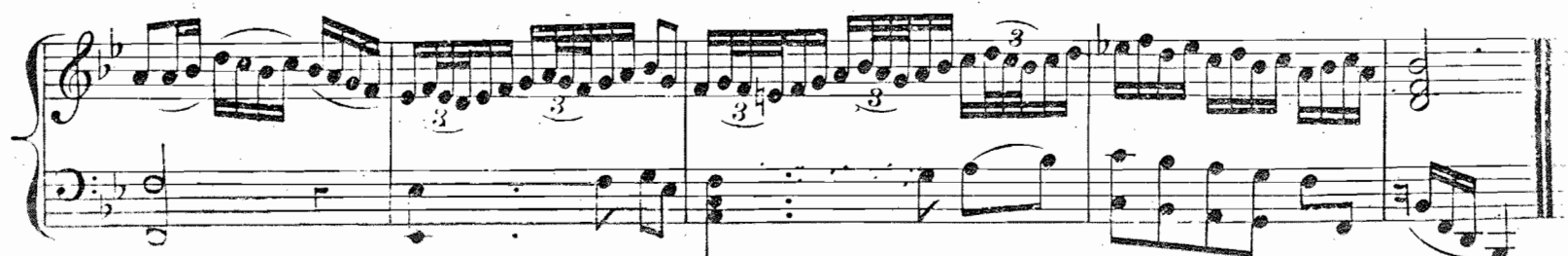
^{*} Edward Lord Herbert was Author of eight different works, including his own life, which was written after he was sixty years of age; and was published from his M.S. by the late Lord Orford. There is a bronze bust of him, in the gallery at Powis Castle. In his life, he speaks of a spanish horse which was presented to him by the grand Constable of France, the duke of Montmorency; & says, "No horse yet was so dear to me as the Genet, which I brought from France, his true Picture may be seen in the chappel chamber in my house, where I am painted riding him, and this motto by me,

"Me totum Bonitas bonum suprema

Reddas; me intrepidum dabo vel ipse."

Bywyd y Milwr. *The Warrior's Life.**The Variations Composed by E.^d Jones.1st Variation.

Var. 2.



Var. 3.

31



or this Variation may be played an octave higher.



Var. 4.



* The offensive weapons of the Ancient Britons in early time were Bows and Arrows, and long Spears. The people of North Wales were remarkable for Spears so long and well pointed, that they could pierce thro' an iron Coat of Mail. The men of South Wales were esteemed the most expert Archers.

"Cawr ar wŷr, Carw arŵraidd." T. Aled.

See Warrington's History of Wales.

32 TAIR : CADWEN AUR. — The triple Chain of Gold Torques, or Neck-lace.*

Grazioso.

Variation by E. Jones.

The following is recorded in the British Triads: The three Golden-Banded ones of the Isle of Britain; Rhiwallon with the broom coloured hair; Rhŷn the son of Maelgwn; and Cadwaladr the blessed. That is, it was their privilege to wear bands of gold about their arms, about their necks, and about their knees; being the emblem of supreme authority in all the territories of the Isle of Britain.



Our heroine, Queen Boadicia is recorded to have worn a golden Torques; and it was customary for the ancient British Chieftains to wear a chain of gold round their necks. The Bard Llowarch Hên, Prince of the Cumbrian Britons, who flourished about the beginning of the Sixth Century, laments in his Elegies, the loss of all his sons in the wars, in defending his territory, and says,

Pedwar mab arugaint am bû,
Eurdorchawg tywysawg Llû,
Oedd Gwên gorau o naddu. —

Four-and-twenty Sons I have had,
Wearing the golden chain, leaders of Armies,
Gwên, was the bravest of them all. —

Also, Llewelyn, the ancient Lord of Yale, was called Llewelyn aur Dorchog, or Llewelyn with the golden Torques.

CADWEN ARIAN. —

The Silver Torques, or Neck-lace.



From the same original word are derived the Welsh Torch, and the Latin Torques, because Titus Manlius, acquired the additional name of Torquatus, from a Torques, (golden chain) or collar, the spoil taken from Britomarus, a commander of the Gauls, whom he had slain in Battle. To the Romans, gold and silver of the Britons was the reward of Victory. Pretium Victoriæ, says Tacitus: and a great number of Gold chains were taken from Caractacus, and triumphantly carried to Rome.

In a poem by Aneurin, Monarch of the Bards, called the Battle of Catteraeth, that has the following Stanza:

"Three hundred, sixty and three with chains of Gold,
Were urg'd to arms by overflowing cups;
Of these no men of swords escaped, save three,
Aeron's two dogs of war and Cynon bold,
And I, whose life my sacred Muse preserv'd".

See more in page 17 of my first Volume of the Musical Relics of the Welsh Bards.

The musical score is written for piano in 2/4 time, with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff joined by a brace. The tempo/mood is marked 'Majestic.' at the beginning. The melody is primarily in the treble staff, with the bass staff providing harmonic support. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots.

* Caer-Sws, or the Fortress of Sws, is said to have been formerly occupied by the Romans. It is an encampment situated on the banks of the Severn, about 5 mile west of New Town, in Montgomeryshire, the remains of which bear evident marks of its having been once, a place of considerable note and antiquity: There was a Castle, and a Church, and it is supposed to have been a Town; but now, only a hamlet with a few houses remaining.

This was the ancient seat or Castle of the Lords of Arwysli, the descendants of Arwystyl ab Cunedda Wledig, who flourished in the 4th Century. The British Triads also record, Cunedda as the first who granted lands and privileges to the church, in this Island. The Territory of Arwysli, consisted of Uwchcoed, Iscoed, and Gwarthrenion.

There is likewise a Roman Causeway called Sarn-Sws, or Sarn-Swsen, which leads from this old Roman station of Caer-Sws, to Caer Lleon ar Ddyrdwy, or Lleon's Fortrefs on the Dee, and now denominated Chester.



* The stately Cock is the Herald of Day, and sentinel of the Night, and proclaims the approach of light by Crowing, about one, or two o' Clock in the morning. The ancients in their Hieroglyphicks represented vigilancy, by the emblem of a Cock. This bird was esteemed sacred to Mars, the god of war; and to Minerva, the goddess of wisdom, for his courage, and watchfulness.

This chanticleer is recorded thus, in two Welsh proverbs;

"Tri chên Ceiliog sy vorenau." — The three crowings of the cock are earliest.

"Nid gwrol ond ceiliog dŷ." — No champion to the mountain cock! —

Formerly this beautiful bird, the black cock or heath cock, was an inhabitant of the mountains of Wales, as well as the cock of the wood; both of which are now extremely rare. "According to Cæsar's account, the Ancient Britons thought it unlawful to feed upon poultry, Geese, or hares".

The Welsh Bards were very minute observers of nature, nor do I know of any other composer that has imitated the crowing of the cock, except Signor Jomelli, in his first Recitative of La Pafsione; wherein, Peter says; "In ev'ry sound, methinks I hear the cock, with warning voice, again reproach my infidelity".

It was about the time of cock-crowing when our Saviour was born, and the Angels sung the first Christmas - Carol to the poor shepherds in the fields of Bethlehem. —

PÊR OSLEV; NEU SWEET RICHARD. — Melodious Melody: or Sweet Richard.*
The Variations Composed by E.^d Jones.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of eight systems of grand staves. The first system is marked 'Moderato.' and features a melody in the right hand with eighth-note patterns and a supporting bass line. The second system continues the melody with some trills. The third system is marked '1.st Variation.' and introduces a more complex, flowing melody. The fourth system continues this variation. The fifth system continues the variation. The sixth system is marked '2.nd Variation.' and features a more rhythmic, eighth-note melody. The seventh system continues this variation. The eighth system concludes the piece with a final cadence. A large, faint watermark 'Copyrighted Material' is visible across the center of the page.

The Subject of the above Air, was taken from an ancient manuscript.

3^d Var:4th Var:

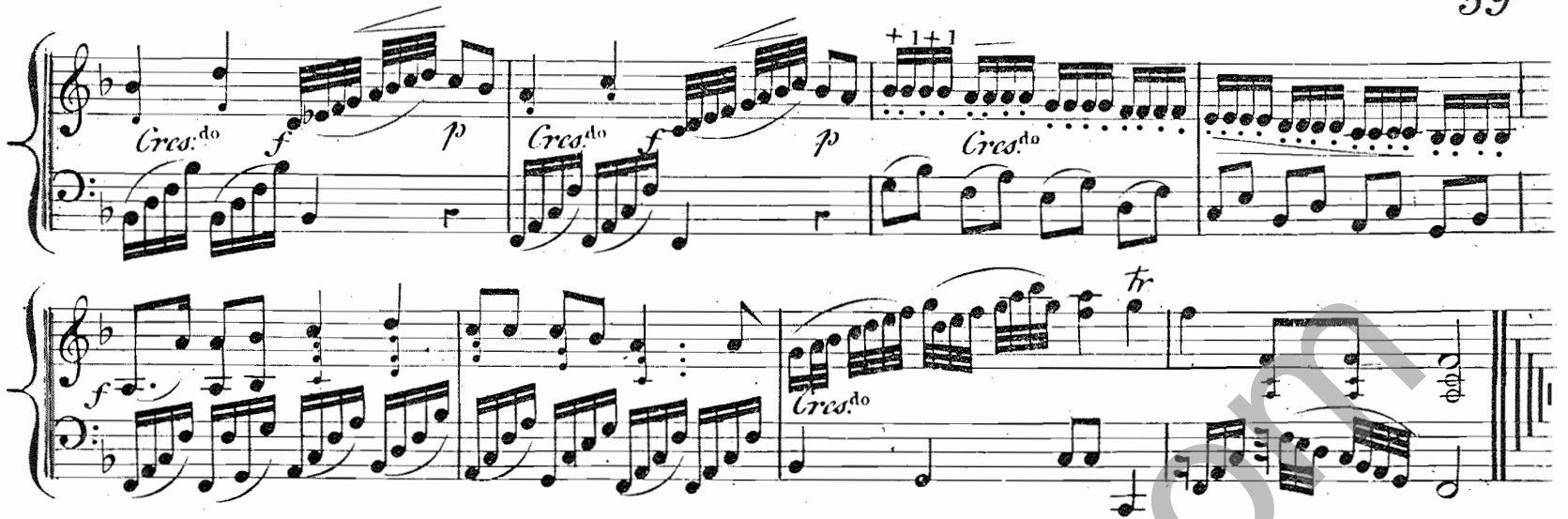
Turn over.

5th Variation.

The 5th Variation consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first system features a rapid, continuous eighth-note pattern in the right hand, while the left hand plays a simple, steady accompaniment of quarter notes. The second system continues this pattern, with the right hand's melody becoming more complex. The third system introduces a more varied right-hand melody with some sixteenth-note runs. The fourth system shows a further development of the right-hand melody, with more frequent use of sixteenth and thirty-second notes. The fifth system concludes the variation with a final, more melodic right-hand phrase and a sustained bass line.

6th Variation.

The 6th Variation consists of three systems of piano accompaniment. The first system shows a more active left hand with sixteenth-note patterns, while the right hand plays a melody of quarter and eighth notes. The second system continues this texture, with the right hand's melody becoming more intricate. The third system concludes the variation with a final, more melodic right-hand phrase and a sustained bass line. A dynamic marking of *p* (piano) is visible in the final measure of the third system.



* According to the current Tradition, the foregoing Air, called Sweet Richard, was so denominated in honour of King Richard the Second, (son of Edward the Black Prince,) who succeeded his grandfather, Edward the Third, and was crowned at Westminster, July the 16th A.D. 1377, at eleven years old. The Duke of Lancaster, and Edmund Earl of Cambridge, the king's uncles with other Lords, were joined in commission to manage the state during his minority.

"The inhabitants of Wales, and the Marches, seem always to have borne an affectionate attachment to the person of Richard the Second; nor was the king less partial to those divisions of his subjects. He assembled the parliament at Shrewsbury, in pursuance of an adjournment from Westminster, in the year 1387, which he declared was on account of the great love he had to those parts. On the Sovereign's arrival, he held a sumptuous banquet in the Abbey of St. Peter and St. Paul, Shrewsbury, to which were invited all the peers, and commons.

The deliberations were held in the chapter house, and attended with peculiar splendour; the king presiding with the crown upon his head, guarded by a company of knights and gentlemen of Cheshire. So unusually numerous was the assemblage of Peers and their retinues, that Speed, denominates this "the Great Parliament." Chester was then made a Principality, and the king himself assumed the title of Earl, which has ever since been annexed to the honours of the heir apparent of the Crown."

King Richard loved pomp and magnificence, perhaps more than any of his predecessors. Westminster hall became ruinous in his reign, which he rebuilt in its present form, in the year 1397: And in 1399, he kept his Christmas in it, with his characteristic magnificence. The number of his guests who feasted there each day, was ten thousand. This hall exceeds in dimension any other in Europe, which is not supported by pillars. Its length is 270 feet, and in breadth 74 feet. The roof consists chiefly of chesnut wood curiously constructed, and of a fine species of Gothic. It is every where adorned with Angels supporting the arms of Richard the Second, or those of Edward the Confessor.

Richard the Second was the comeliest person of all the kings since the conquest, being tall, well limb'd, and strong; and of so amiable a countenance, that he might well be the son of such a beautiful Mother, called Joan, the fair maid of Kent, only daughter of Edmund Earl of Kent, and wife to Edward the Black Prince.

King Richard lived thirty three years; and reigned twenty years and two months. He was taken by traitors on his way from Ireland, and deposed at Flint Castle, by the parasite, Duke of Lancaster, who conveyed him to the Tower of London; from thence to Leeds Castle in Kent, and afterwards to Pontefract Castle in Yorkshire.

Some Historians say, that Henry the Fourth intimated to Sir Pierce Exton to undertake the death of King Richard; who with eight other villains hastened to Pontefract Castle. When Exton with his bloody followers entered the apartment and shut the door after them, the King easily guessed their fatal intentions, and seeming less surpriz'd in this great and threatening danger, than in all his former, though lesser hazards; he readily and boldly snatched a halbert from one of the villains, and with a resolution differing from his former actions, slew four of the assassins, and with continued bravery fought with the rest, till the chief villain Exton, got upon a chair behind him, and with a pole-axe struck him down, where the unfortunate King ended all his calamities, and left the murderers to endure future torments. This lamentable event took place on Twelfth day, in the year 1400.

King Richard the Second had for his kingdom, a Tomb, erected to him in Westminster Abbey, by King Henry the Fifth, with an Epitaph. Also there is a picture of him in the Jerusalem chamber, in the Deanry of Westminster; and a print from it published in Carter's 1st volume of specimens of ancient Sculptures & paintings.

In a Charter granted to the King of the Minstrels, by John of Gaunt King of Castile and Leon and Duke of Lancaster, which contains a designation analagous to the name of the foregoing Air of Sweet Richard; namely, "Given under our privy seal, at our Castle of Titbury, the twenty-second day of August, in the fourth year of the Reign of the most Sweet King Richard the Second." (Dated 1381)

* From the History of Richard the Second, by Sir Robert Howard: Pennant's Tour in Wales; Camden's Remains, Page 504; and the Rev.^d H. Owen's account of Shrewsbury.

YR HËN DROS BYTH.— The Old for Ever.

Majestic.

Yr Hên for Ever, may probably allude to Hênben, or the old Chieftain, who was a distinguish'd British warrior, and mentioned in the British Triads; whose maxim was never to retire from the field of battle, but on his bier: the other hero was his brother Grudneu the son of Gleisiar; and the third was Aedenog who signalized himself at the battle of Cattraeth, in the beginning of the sixth century.

YSTWCC ILAETH.— A pail of Milk.

Affetuosop.

TALAITH ABERFFRAW. The Dominion of Aberffraw.



Roderic the Great, King of all Wales, removed the ancient Seat of the British Princes from Caer Seiont, to Aberffraw, in the Isle of Mona, about the year 875, which was situated near the influx of the River Ffraw into the sea being the most fertile part on the south west side of the Island of Mona, where King Roderic erected his Royal Palace, and there established the British Scepter,* which continued to be the residence of Eleven successive Princes of Gwynedd, till about the time of Llewellyn ab Gruffydd, the last Prince of Wales, who who was slain at Bualt, in the year 1282. But now, not a vestige remains to be seen of that regal Palace, although it was the chief residence of the Princes of North Wales, and one of the three chief courts of Judicature of the Principality: and from whence they took one of their titles, called Princeps de Aberffraw, which preceded that of Dominus de Snowdon.

*The sovereign Dominion of Aberffraw comprehended parts of the five Counties of North Wales, that is, the territory of Mona or Anglesea, Caernarvonshire, Merionethshire, Denbighshire, and Flintshire.

Roderic the Great, divided his dominion into three principalities between his three sons; Anarawd, the eldest, was Sovereign of Aberffraw in North Wales; Cadell, the 2^d son, had Dinevwr, the principality of South Wales; and Mervyn, the 3^d son, had Mathraval, the principality of Powis.

YMADAWIAD GWŶR ABERFFRAW. The Departure of the men of Aberffraw.[†]

The musical score for 'YMADAWIAD GWŶR ABERFFRAW' is written for piano in 2/4 time. It consists of four systems of music. The first system is marked 'Maestoso'. The second system continues the melody. The third system is marked 'Sostenuto' and changes to 3/4 time. The fourth system includes first and second endings, marked '1st' and '2^d' respectively. The score is written in treble and bass clefs with a key signature of one sharp (F#).

[†]The above Air seems to allude at some time or other to the men of Aberffraw marching from home to war. Aberffraw Church was built about A.D. 616.

MALLTRAETH.*

The musical score for 'MALLTRAETH' is written for piano in 3/4 time. It consists of two systems of music. The first system is marked 'Andante'. The second system continues the melody. The score is written in treble and bass clefs with a key signature of one sharp (F#).

* Malltraeth, is the name of a Commot, a sandy shore on the west side of the Island of Anglesea, about 4 miles from Aberffraw, also the name of a creek, where the sea flows a considerable way into the country; and Malltraeth marsh forms a part of that district, according to an old Welsh Adage.

"Nid erys Malldraeth ar Owen."

i.e; The tide of Malltraeth delays not for Owen; Which probably alludes to some circumstance formerly of one of the family of the Owen's of Bod Owen; or one of the Owen's of Penrhôs, who probably was drowned there.

Y CORPHORAETH. The Corporation.



King Edward the first bestowed on Caernarvon its first Royal Charter, and made it a free Borough; among other privileges, none of the Burgesses could be convicted of any crime committed between the river Conway, and the river Dyvi, unless by a jury of their own Townsmen.

This town is governed by a Mayor, who by patent is created Governor of the Castle; It has one Alderman, two Bailiffs, a town Clerk, and two Serjeants at Mace. (From the Sebright Manuscripts.)

Nevin, is a small seaport town, contributory to Caernarvon, which was bestowed on Nigel de Loharyng, by Edward the Black Prince, in reward for his service at the Battle of Poitiers; and he made it a free Borough with a Hall, and every privilege attendant on free Boroughs.

44 CANU YN IÂCH I DWM BÂCH; or Little Tom's Adieu.

This is numbered among the pieces of Music by Welsh Minstrels similar to those of the Erddiganau.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of eight systems of two staves each. The first system is marked 'Maestoso.' and the third system is marked 'crescendo'. The piece concludes with a double bar line and a final cadence in the eighth system. A large, faint watermark 'Copyrighted Material' is visible diagonally across the page.

* This Twm Bâch, or Thomas Prichard, was a musician, and native of Coity,* in Glamorganshire, and esteemed the Orpheus of the Harp about the end of Queen Elizabeth's reign; he died in London, A.D. 1597, and was inter'd in St Sepulchre's Church. That poetry sympathized with the sister Art for the loss, we may be convinced by the following bibartite Englyn or verse written upon his death; the two first lines are by Hugh Griffith, and the sequel by Rhys Cain.

Yn iach i Dwm Bâch, aeth i'r bedd; bellach
E. ballodd Cynganedd;
Ni wn i'w ôl, yu un wêdd,
A wŷr viwsig ar vysedd. —

Ah, see! our last, best harper goes.
Sweet as his strain be his repose!
Extinct are all the tunefull fires;
And Music with Twm Bâch expires:
No finger now remains to bring
The tone of rapture from the string. —

* Coity, is the name of a Lordship and a Castle, which formerly belonged to Sir Payne Turberville who married Afsar, the daughter of Meirig ab Gruffydd ab Iestyn; which afterwards passed to Sir Richard Berkrolles; and from him descended to Sir William Gamage: and after that (in right of the Lady) of Sir Robert Sidney Viscount Lisle. At Penshurst Castle in Kent, there is a very curious picture painted on wood, of Lady Barbara Gamage in the costume of that period, surrounded by her eleven children, with their names, &c, written under them. —

Y Pural Vesur.

The Perfect Measure:

Which is so denominated, probably because the Melody suits equally well, whether it is played in the Major key, or in the Minor key, & in both may be played on the same notes, except the change of the Minor key.

Slow, with Expression.

The Minor Key.

1st Variation.

Major Key.

The Minor.

The notes of the Blackbird are imitated in this Variation, whose melody is usually on the Harmonic Triads. 47

2^d Variation.

Major Key.

The musical score consists of two systems of piano accompaniment. The first system, labeled '2^d Variation. Major Key.', contains three staves of music. The second system, labeled '3^d Variation.', contains five staves of music. The key signature changes to one flat (B-flat major / F minor) at the beginning of the fourth staff in the second system, which is also labeled '4th Variation. Minor.'. Dynamics include piano (*p*) and forte (*f*). The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and slurs.

48

5th Variation.

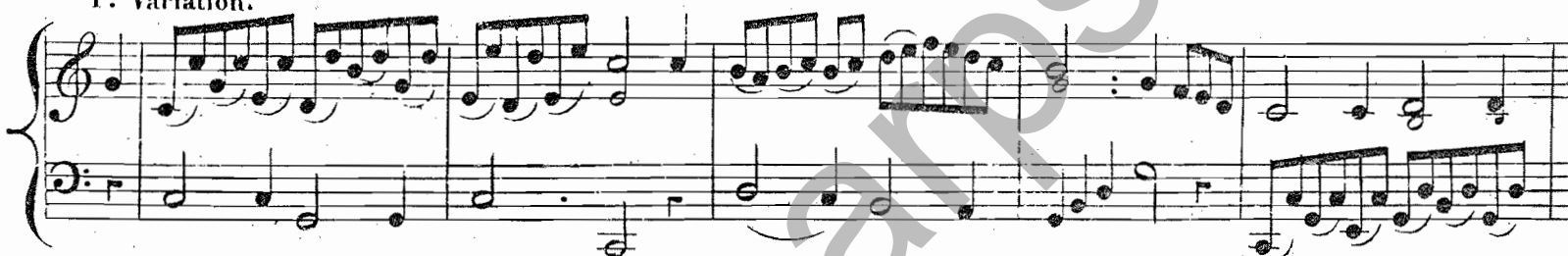
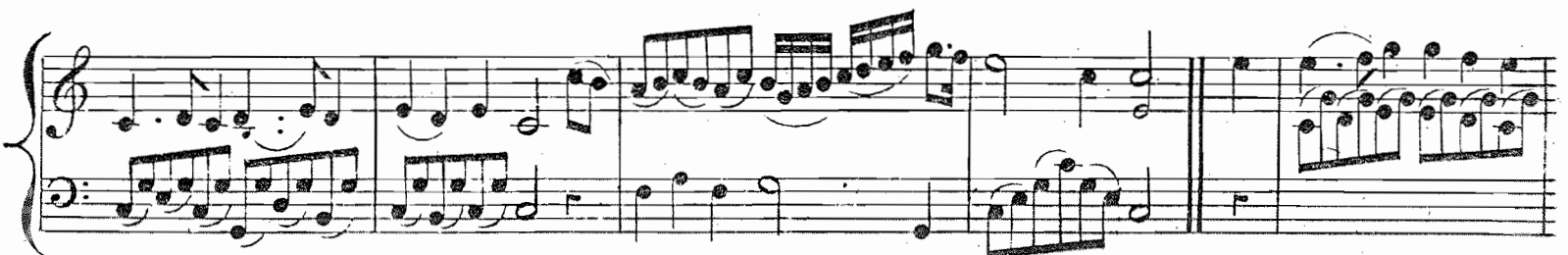
I am induced here to mention, two very scarce and curious Musical pamphlets: "The Geometrical analogy of the Catholic Doctrine of Trinity, consonant to human reason and comprehension; Typically demonstrated and exemplified by the natural indivisible Trinity of certain simultaneous sounds, by the late D^r Harington, of Bath." 1606 Q^{to} Likewise, another Pamphlet, which is intituled "The Panharmonicon, designed as an illustration of an engraved plate, in which is attempted to be proved, that the principles of Harmony more or less prevail throughout the whole system of nature; by Giles Hussey; which was afterwards published by F. Webb; and printed by J. Nichols. Some account of Giles Hussey, may be seen in the 4th Volume of Hutchins's History of Dorsetshire p. 155. and a fine portrait of M^r Hussey, drawn by himself, is preserved in salworth Castle.

3

I grasp her Hand gently, look languishing down,
And by passionate silence I make my Love known;
But Oh! how I'm blest when so kind she does prove,
By some willing Mistake to discover her Love;
When in striving to hide, she reveals all her Flame,
And our Eyes tell each other, what neither dare name.

How pleasing is Beauty! how sweet are the Charms!
How delightful Embraces! how peaceful her Arms!
Sure there's nothing so easy as learning to love,
'Tis taught us on Earth, and by all Things above;
And to beauty's bright standard all Heroes must yield,
For 'tis Beauty that conquers, & keeps the fair Field,

The Variations Comp'd by E. Jones.

1st Variation.2^d Variation.

This page contains three variations of a musical piece, each consisting of two staves (treble and bass clef). The first variation is marked with a piano (*p*) dynamic. The second variation is marked with a forte (*f*) dynamic. The third variation is marked with a piano (*p*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings and repeat signs.

3^d Variation.

4th Variation.



The custom of wearing a leek on the 1st of March is of such high antiquity, that our histories are nearly silent on its origin. *Shakespeare* seems to allude to it, when he makes *Llewelyn* say, "The Welshmen did good service in a garden where leeks did grow."

Michael Drayton in his 4th Song of his *Polyolbion*, says, S^t David, whose retreat was in the rosy valley of *Ewyras*, on the borders of Monmouthshire and Brecknockshire;

"That reverend British Saint in zealous ages past,
To contemplation liv'd; and did so truly fast,
As he did only drink what crystal *Hoduey* yields
And fed upon the leeks he gathered in the fields.
In memory of whom, in the revolving year,
The Welshmen on his Day that sacred herb do wear."

Others assert, that the leek was first worn in memory of a great Battle obtained by King *Cadwalllo* over the Saxons at Hatfield, in Yorkshire, on the 1st of March about 640. previous to the action, S^t David recommended to the Britons to adorn their hats with leeks, in order to distinguish themselves from the enemy, by which advice they gained a complete victory.

RHÔS-VAIR, or Newburg.



Rhos-vair, or Newborough, is a small market town, pleasantly situated between the river Breint and Cevny, about three miles from the shore of the Menai, in Anglesea, a place greatly fallen away from its ancient splendor: here formerly was one of the residences of the Welsh Princes, called Llŷs, or Palace, which anciently was to be seen a little to the south of the Church. Edward the first formed the Town into a Corporation, and gave it a gild mercatory, and other privileges, which were confirmed by parliament in the first year of Edward the Third; from that time it was called Newborough. The Royal Palace and Chapel remained at that period.

In confirmation thereof, the following Englyn witnesseth:

“ Mae Llŷs yn Rhos-vair, mae Llyn,
Mae eur-glŷch, mae Arglwydd Llewelyn:
A gŵyr tal yn ei ganlyn,
Mil myrdd mewn gwyrdd a gwyn.”

There is a palace in Rhosvair, there is a pool,
There are golden bells; the Lord Llewelyn is there,
With tall men following him,
A thousand, and a myriad, in green and white.

In aftertimes it had the honour of sending representatives to the British Parliament; in the reign of Henry the VIIIth and in the first of Edward the VIth who in the next year transferred that honour to Beaumaris. The glory of Newborough is now passed away. The Wynns of Glynllivon derive their title from this place, that is, Lord Newborough.

The title of this Air, may also allude to the Lady of the Hamlet, who perhaps was distinguished for beauty & amicable-ness; or to that of the gentleman, if he was distinguished & a meritorious character.



There is an ancient Mansion called *Vaenol*, in Flintshire, situated in the valley beneath *Kinmael*, which was built in 1595, by John Lloyd, a younger son of Wickw'er in the reign of Elizabeth: afterwards it belonged to the Princes of Rhiwlas; and now it belongs to Sir John Williams, of Bod-lewyddan. — Likewise, there is another mansion called *Vaenol*, in Caernarvonshire, which is situated on the right hand side of the road from Bangor to Caernarvon, & was formerly the residence of Sir William Williams, who was created a Baronet in 1622; which place is now the property of Asheton Smith Esq^r.

A vale manor consists of 7 Hamlets; & an upland manor consists of 13 hamlets. In the two hamlets appertaining to the court, there ought to be five hundred & twelve acres. A manor from which a fine shall be paid, the Lord has no claim to its honey, or to its fish, for mead is due from it; & with the mead 24 pence is payable from every manor.

Leges Wallicæ, Lib: II^d ch.19, & 23.

Ffarwel Phylip Ystwyth⁺

Philip the active's Adieu.



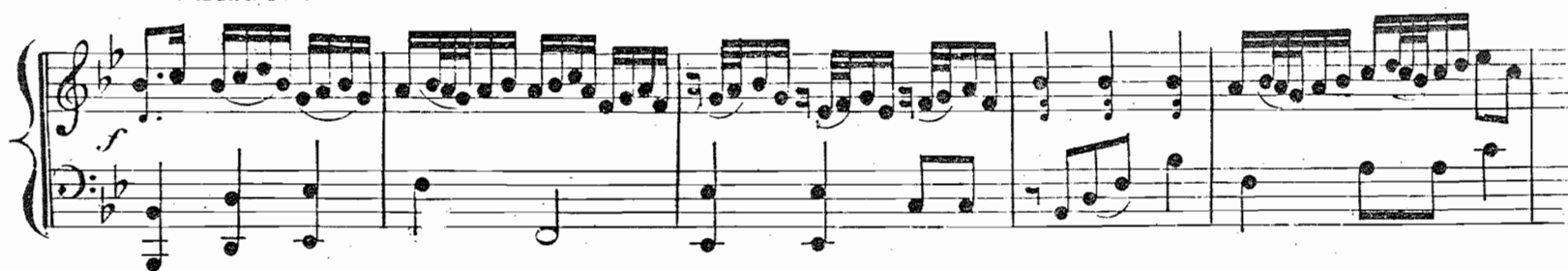
⁺The latter name of *Ystwyth*, implies flexible, or active, perhaps he was expert in the 24 British Games; also *Ystwyth* is the name of a river, & a town called *Aber-ystwyth*, in Cardiganshire; therefore it is probable, that *Philip ystwyth* was a native of that place, or of the banks of that river.

SIR HARRI DDŪ. — or Black Sir Harry.

With Variations Composed by E.^d JONES.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (Bb). It consists of eight systems of music, each with a grand staff (treble and bass clef). The first system is marked 'Moderato' and includes a repeat sign at the end. The second system continues the main theme. The third system is labeled '1st Variation.' and introduces a more complex melodic line in the right hand. The fourth system continues this variation. The fifth system features triplets in the right hand. The sixth system is labeled '2^d Variation.' and begins with a piano (*p*) dynamic, showing a more technically demanding texture with many beamed sixteenth notes. The seventh system continues this variation. The eighth system concludes the piece with a final cadence. A large, diagonal watermark reading 'MusicalScore' is visible across the center of the page.

56 3^d Variation.



4th Variation



5th Variation.



6th Variation.

The above chieftain, called Sir Harri Ddû,
 was a very dark man, of swarthy complexion;
 and according as he was described in his pic-
 ture, which formerly hung up in the old Gothick

Hall at Lleweny, where he was dressed in a suit of Black armour. This Henry Salisbury was Brother to Sir Thomas Salisbury, Baronet, of Lleweny, in Denbighshire. Also there is an ode addressed to him by the Bard Lewis Môn, who flourished about the year 1500, who says, that he then resided at Gloddaeth in Caernarvonshire. His coat of arms, were Gules, a Lion rampant argent, crowned between three crescents, Or.

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