On a rock whose haughty brow
Frowns o'er old Conways foaming flood,
Robed in the sable garb of woe,
With haggard eyes the Poet stood;
Loose his beard and hoary hair
Stream'd like a meteor to the troubled air
And with a Master's hand and Prophets fire,
Struck the deep sorrows of his lyre.  
Gray's Bard
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As several of the plates engraved for Jones' Collection have been used in the present publication, a difference may in many instances be noticed in the names of the Airs, both in the orthography and explanation, as given in the Index, and in the body of the Work; the Editor having availed himself of the opportunity of making corrections in the Index, which he found impracticable to extend to the plates.

Edward Jones, Bard y Brenhin (King's Bard), was born at Henblas in Merionethshire on Easter Sunday in 1732, and he died in London on Easter Sunday, 1824, aged 72.

PLATES.—Frontispiece, the Bard on a Rock. The Triple Harp, Croth, Hirlan-Horn, Pigeon, Miniature Silver Harp, Medal, &c. to face the Index. The blind Harper and Peasants singing, to face page 137.

These Airs with an Asterisk affixed to them, are with Variations.

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OBSERVATIONS ON THE ANTIQUITY OF WELSH MUSIC;  
THE HARP; and PENNILLION SINGING.

By John Parry, Barod Alaow.

It would be a most desirable thing, if it were possible, to ascertain the time when some of the old Welsh airs were composed; that there are many very ancient, there cannot be a doubt; for instance, “Castell Ynys” (Towyn Castle, page 53); whereas there are no remains of a castle near Towyn. One of the strongest arguments that the truth of such a supposition is that we have not much, in favor of the antiquity of some of the Welsh melodies, is, that some of our Bards, who wrote many centuries ago, directed that certain poems or songs should be sung at such and such times—namely the airs.

Like the bards of ancient Egypt, the bards of old Wales were said to have written in palm leaves. It is certain that the art of vocal composition has been pursued in those countries, and is known to three or four times as many, and be able to explain the words. The chief minstrel must know four times as many, and be acquainted with all the canons and their rules; also the system of canons as it is set forth in the book of the minstrel. He must be able to give an explanation of every part of it; such as every division and subdivision; every quantity and rest, and every change of the words and key-notes, hidden and apparent; and to show them how we are warranted from his own performance, musically and mnemically, so that the minstrels can understand the writings of the minstrels, and be able to commit them to memory, and to understand and practice in them.

It seems there is no effect in the use of this name to any known event in modern times. During the reign of Henry the Fourth, Wales was a state prison, as also a royal palace. James the First of Scotland, was confined there for nineteen years; and there, also, the young Earl of March, the rightful heir to the English crown, was closely confined during the invasion of Queen Glyndwr.

In the year 1405, an attempt was made to liberate him, and, had it succeeded, Wales would have been his asylum, and Glyndwr his protector. It is not improbable that the Welsh bards should have composed a lament, setting forth the miseries of the captive Earl, or of some natives of the Principality confined with him; hence we may conclude that this tune is upwards of four centuries old.

Rhod y Bele (Nightingale of the Bele, a brook so called in Mowgan), is a beautiful air, generally called “Try a Chonch” (three and sixteen), a name given to it most probably by some Welsh Bard who wrote a song on the subject; it is evidently an old tune, with an adumbration of the major and minor modes (not unlike “Serys Madog”), which is one of the chief characteristics of the genuine Welsh music (see page 130).

Many instances might be adduced where the harpers have mistaken the key of the tunes, which might have arisen from the imperfectness of their instruments, or, which is still more probable, their indifference in not tuning them properly. The air of “Moder Green” (Venture Gwen) is invariably sung throughout Wales in the minor key; whereas it is published in every collection in the major. The ancient air of “Deubraif Ffrop” (Cylch Braith) is published originally in the major; but we have plenty of evidence, from the strain of the hymn tune called Jordan, of which it was the basis.

The Glogau glasses, for example, bear four distinct marks of their antiquity: for, as they appear on paper in the MS. which Aernin Owen, Esq. sent to the Brecon Eisteddfod in 1826, there is neither rhyme nor reason in them; but, like the Swiss “Roux des Fages,” when sung by the native performer, they have a characteristic wildness and intensity of feeling that touch the heart (see specimen on page 140).

There are several of these chants sung in the neighbourhood of Caerleon; and the late Edward Williams (Dol Ymgyngail) conjectured them to be a part of the Welsh settlers. In the MS. there are no bars to divide the notes into regular measures.

Dr. John Davy Rhys, who flourished about 1759, published a very valuable work, in Latin, on Welsh prosody; in the appendix to which some of these Welsh melodies are observed as having come from Wales at various periods; these were translated by the Rev. W. J. Roos, of Cardis, and published in the second volume of the Transactions of the Royal Cambrian Institution, from which the following extracts have been taken.

Prince Gruffyd ap Cynan, about the year 1042, issued out rules and regulations respecting the harps and minstrels; among which were the following: that no person was to exercise two callings, as poetry and playing on the harp or crotch (see an account of this instrument in page 2). That no bard or minstrel was to possess more than the value of ten staters either in horses or cattle, or expensive apparel, under pain of forfeiting it to the king—for rich men seldom devote themselves to study! An ignorant musician was not to go to the courts of gentlemen, nor a chief minstrel to the house of a plebeian. It was the office of the itinerant minstrel to teach, to teach, and to train by means of reproof, and all that, under the protection of singing; for he who is able to receive a paymaster is able to support himself to belong as a mere weed to the bards; and a gift from the company was to be given to him that he might make light of the devil, who enticed him to idleness, riotous living, and vice.

The chief minstrel was to be the marriage names of the daughters of minstrels; he also was to have the presents of young women when they married—that is four-and-twenty pence.

When the Welsh bard is to perform, he begins to sing two songs, first in the ball, addressed to God, and the other respecting the king.

When the queen wished to hear a song in her apartment, the domestic bard was to sing three songs to her, with a moderate note, not to occasion any disturbance in the hall. The chief minstrel must be acquainted with all the laws both of poetry and music, and be able to

terpoint 9 and alliterations; he must of entertaining subjects, and fertile in wit; also to be able to retain long in his memory the praise of the nobles. The graduated probationary pupil must know ten concords, one fundamental, five concords of accomplishment, and eight tones. The disciplined pupil of the minister of the air must know three times as many, and be able to explain them. The chief minstrel must know four times as many, and be acquainted with all the canons and their rules; also the system of canons as it is set forth in the book of the minstrel. He must be able to give an explanation of every part of it; such as every division and subdivision; every quantity and rest, and every change of the words and key-notes, hidden and apparent; and to show them how we are warranted from his own performance, musically and mnemically, so that the doctors and chief minstrels may understand in minutes and judge him to be an author and master in science. (All this is very curious.)

The tunes which are named on the minor or minor key as in number 31, those on the sharp key A, 26, those on the flat key, F, 10; the remaining concords must be on the minor key, B, U; the concords in the flat, E, F, T; and those on the sharp key, A, 18.

That no pupil compose a song without showing it to his master, to know from his judgment that it be correct, before it be sung aloud to say one, that it may not be brought among either on the master or pupil.

Bards and minstrels are to be of a friendly conversation, peaceable, obliging, humble, and fond of doing good offices; and all who are true sons of the land of Wales are instructed to magnify our country and patronize the bards and minstrels.

The pupils to compose of their masters, a month before each festival, where they are to go he best two go to the same place; and that each pupil perform whose voice does not exceed ten pounds (1) and two to him who has twenty pounds.

Order of Bards and Minstrels. There are eight kinds of bards and minstrels; four graduated and four frivolous.

The first for three years; who wear the land of their order; 2, harpers; 3, performers on the crotch; 4, vocalists. The four kinds of frivolous ones are—in, pipers; 2, the jugler; 3, the drummer; and 4, the fiddler, or player on the crotch with three strings. The gravity of each of these four, those who are able to speak, and they are to perform standing. The singer ought to know how to tune a harp or crotch, and accurately sing several musical lessons through their regular parts; he should also be acquainted with the four-and-twenty metres of poetry, and be able to correct any old piece of poetry which he may receive incorrect from another.

He should, likewise, know how to serve from the kitchen to the table of a person of dignity and power, and to carve every fowl that comes before him! And his office at a royal wedding is to serve at the table of the bride; a while, no matter, is to be about the harp or crotch which he brings with him.

The Club-beak Vocalist is one who sings without being able to play on an instrument. He is to stand in the middle of the hall and beat time with his club, and sing a poem or ode with the beat.

Royal Weddings. A notice of a year and a day is given to the bards to prepare themselves to attend royal weddings; and the chief minstrel is appointed by the king to the state ceremonies at the royal court, the entire subject to exercise their poetical talents upon. After dinner, the chief minstrel sits a disc, and those who put questions to him stand; they are permitted to say against him, in poetry, anything they choose; and by the answer, he answers them on the subject for the amusement of the company.

Irish Airs. In consequence of some ancient tunes bearing Irish names, Dr. Powell was led into an error when he stated, in a note on Caradoc, that the Irish music was laid from the Irish; to say nothing of the learned Doctor’s ball, he was woefully mistaken. Powell and Gruffyd alludes only brought over some of the chief Irish musicians with him, who joined with the Britons in regulating the art of composition; and, whether the Irish had kept their music in greater perfection than the North-wales-men, or not, the Prince, having resident many years in the island of Ireland, having thereby imbibed a natural love for the music of the country, he at least thought so, which occasioned the before-mentioned congress.

The question of two keys peculiar to the Irish, in our old books of reference, is “Lleidy” gwyni syngyledwy (the flat Irish key), also of a few tunes, such as “Y Gweinig ddu o’r Werderin” (the black tune from Ireland)—perhaps demonstrates that bards who were tales—yet never settled the matter, in my opinion, is the following extract from an ancient MS.—"Llymir Pedlar masur ar hughin Cerdig dunt, yn da Rhedoc Ffere, ial y cafnodymddw aeth Eidflodd, &c. &c. These are the twenty-four measures of instrumental music, all according to rule and measure, as they were composed in a congress before many doctors of the science, of Britons and Irish, curious in that art, in the time of Gruffyd ap Cynan; and were wrote in books by order of both
proposed rewards to the bands and minstrels in a swimming contest across the Conway; he says,

"when they come to that on the sea-boundary of the estuary"

The Harpers were worth nothing;
But, by reason of the fair increase of the faculty of the wire,
The Poets composed equally well before.
Notwithstanding their swimming."

This device was, no doubt, to give the poets the victory in the approaching congress. The lives of Hywel Dda (Howell the good), who flourished in the tenth century, and Turgain, in the twelfth, are full of them, and of playing on the harp, which was evidently in considerable repute at that period. Among the officers of the Royal Household, the domestic bard filled a conspicuous place; and as, upon entering his office, he was presented with a harp by the king, the nature of his employment must have been accurately ascertained; but, although to play the harp was his principal occupation, he was also to unite with it the qualification of singing. Among the persons who had the privilege of frequenting the king's palace, was the Crythor, or player on the crwyd (or crown), an instrument more exclusively national, perhaps, than the harp, although much inferior to it in estimation; it appears to have been played in a tenor accompaniment to the harp. The crwyd was, in the fourteenth century, generally made of willow; and we gather from the poems of Forwyn felt that it was not held in any high repute, for he says of it:

"In the days of the high primary bards, the five minstrels of song,
Llwyd and Melynig, Cynon and Cynwal, and Forwyn.
No honor was allowed to what resembles the music of crwyd.
The thirty gold-breaking Crwyd of crwyd."

The very name of Cynnel, which implies nothing bullying or presumbruant, denotes the indigenous character of the instrument. It appears also, from a Latin couplet by Venantius Fortunatus, Bishop of Poetessis, A.D. 604, that the Crwyd was known to the Roman visitor, a century hence to be found in the Harp, and among the instruments now of which the most brilliant specimens of the Harp were produced, and the most celebrated of which was in the minor key. The horn also, under the name of carn, or carn band, was in early times a very common instrument, but chiefly employed on warlike occasions, or when any assembly of the country was necessary: as, in later times, it has been the case in the "gathering of the clans" in the Highlands of Scotland.

The most ancient Tristanic memorials of Wales are full of allusions to this national custom.

Moreover, who wrote in the fourteenth century, has the following notice respecting the pipes in Cornwall; and it is undisputed that the ancient Cornish and the Welsh were descended from the same stock, and their separation took place, it is probable, about the seventh or eighth century.

"Contra le pendwell and flute snake With harp-pipes of Cornwall, At least were to be discovered And in his music with minstrelie."

The description of music to which the Welsh have been most attached, even from the earliest period of their history, is that of the harp. With the harp, the Cynnel generally associated the strains of the poet or singer, and the repetition of their sentiments. This style of minstrelsy had its origin, it may be presumed, in the Bardic or Druidical institution, one of the chief duties of which was to disseminate the laws of the nation through the country; and we learn from the Institution of the Druids, as explained by the medium of voice, song, and conventional usage. Numerous authorities might be produced from the ancient Welsh records, to show that the art of music was thus, in primitive times, connected in a intimate manner with the most important establishments of the Cynnel; but it is sufficient to state, that Hu the Mighty, the patriarch of the nation, is celebrated in the historical Triads as having been the first to adopt vocal music to the preservation of memorial and tradition, and as having thus contributed to foundation of the Druids.

Several ancient authors allude to the cultivation of music among the Celts; Diocletian Stelius, who flourished in the century preceding ours, tells us, that among the Goths and Vandals, who were converted to Catholicism, the harp was still retained by individuals in its original form; and that no one was admitted to the profession except those who were able to play upon it. This statement is in accordance with what we find in the library of the Welsh School, which was established in 1714.

The whole of this specimen was published in the Archiologiae of Wales, a most valuable work, in three volumes, printed by the publisher Owen Jones, Myddfai. The issue of the full set in 1792. The work comprises almost every historical and geographical notice of Wales, which was ever published in the fourteenth century, relates the event, principally on account of a stratagem practised by Maelgwn, by which the poets acquired a singular triumph over the minstrels. Maelgwn had
The harp, called, in Welsh, Telyn.

That the harp is among the most ancient of musical instruments, we learn from Sacred History. Jacob, the seventh from Adam, was styled the father of all those who handled the fiddle or harp. David, the third King of Israel, was a great master of the harp: that instrument, which he played upon before Saul, was called by the Hebrews кинор, or harp; it was also called the zither, that is, the tenth, or ten-stringed instrument: it consisted of a piece of the pith of the作为 true harps. The form of the кинор was triangular, and the strings were stretched from the top to the bottom, from whence proceeded the sound.

Having shown that the harp was used by the Hebrews, let us trace its source among the ancient Egyptians.

Cæsar says that Druidism is supposed to have originated in Britain. This religious order was a branch of the Batic system. We are also told, by Arians, Marcellines, that the bards sang of the exploits of various heroes in poetic verses, adapted to the melody of the traditional harp; therefore the harp was a bardic instrument, and was played by them, from the earliest period, both at their sacred ceremonies and at their festivals.

Belgævred ab Sechly, King of Britain, about one hundred and sixty years before Christ, is said to have been a celebrated musician, and a performer on the harp, therefore he was called the God of Music. The ancient Welsh laws mention the harp as one of the indispensable accompaniments of a gentleman: and they enumerate three distinct kinds, viz.:

1. The harp of the king, the harp of a master of music, and the harp of a gentleman.

From what has been adduced, we may fairly conclude that the Britons had an early acquaintance with the harp, and that it was a favorite instrument among the ancients. In former times, a professor of the harp enjoyed many privileges; his lands were free, and his person sacred, by the law. It was the office of the ancient Bard to sing to his harp, before and after battle, the old songs of Unbanned Prydain, or the proceedings of King Brian, which contained the exploits of the most worthy and distinguished heroes, and to inspire others to imitate their example.

I cannot deny myself the pleasure of presenting to my readers a song on a subject fit for the first volume of "Welsh Melodies," by the late Mrs. Hennas.

Air.—The Welsh Ground. (See page 43.)

The national song Unbanned Prydain was sung by the domestic bard, and only before the king and his army, on the day of battle.

Unbanned Prydain, the ancient name of Britain, signifies the Fair or Beautiful Isle.

When Colgrin was restored, in the city of York, by King Arthur, in the fifth century, his brother Isbold assumed the character of a harper, and by that name may be admitted to consult with his relative. King Arthur also made his harp the symbol of that means by which he had an opportunity to reconquer the Danish comp, which was then in Somersetshire.

Gower, a Welshman, who wrote a description of Cambria, about the year 1188, observes, "Ireland makes use of only two instruments, namely, the harp and the drumb; Scotland has three, namely, the harp, the drumpet, and the treche; and Wales has the harp, the pipes, and the treche. The latter make use of strings of brass oftenner than those made of hide gut.

There is a very pleasing philippic against the leathern harp, strong with gut or wire, by the bard Davyd ab Ogyblw, which he compares to the noise of a gong conversing with a foolish Irish, with the rumbling of a mill stream of crazy loam, a shrinking wyrr-negged harp! Let every musical professor, from the English Marches as far as Mona’s Isle, learn to play on a fair harp, with strings of jetty hair."

Riasant Cywral wrote a poem about 1804, to solicit a harp, wherein he observes, "The harp of Llywelyn, the Prince, most honoured through ages, was completely filled with hair strong, strongly braided, by bynum golden prises to the Lord.

Mr. Guinn, in "An Historical Inquiry into the Performance on the Harp," mentions an ancient Caledonian harp, which was brought, about the year 1400, by a lady of the family of Lacout, to the house of Lade, where it has ever since remained.

This harp has only one row of strings, is thirty-two inches high, and of the same width all down the back, and is provided with a side row in all fifty-eight strings, and the compass is from D to D in alto." The second row was added about the twelfth century.

The most ancient Irish harp now existing is that which is said to have belonged to Brian Borouche, king of Ireland, who was slain in battle with the Danes, near Dublin, in 1614. His son Donough carried his father’s crown, harp, and other regalia, to Rome, and presented them to the Pope, in order to obtain absolution for having murdered his brother!

The Pope sent the harp to Henry the Eighth, with the title of "Defender of the Faith," but forgot to send the crown, which was of massive gold! Henry gave the harp to the first Earl of Chartrard, in which family it remained till the beginning of the last century.

In 1792 it was presented to the Royal College of Music, by Miss Cecily Wynne, who deposited it in Trinity College Library, Dublin, where it still remains.

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PENNILLION SINGING.

Pennillion singing (singing epigrammatic stanzas with the harp) is confined to North Wales, and, indeed, was scarcely known in South Wales, until the revival of the Eisteddfod. This peculiar, and effective mode of singing must be very ancient, and probably derives its origin from the domestic bardics of old, who used to play the harp, and sing with it verses composed extemporaneously, in praise of noble maidens; and where more than one singer gathere in a house, when several met to celebrate any particular event, it was usual with them to answer each other in stanzas; and this is the case, to the present time, with the poets in Wales. To sing Pennillion, with the Welsh harp, is not so easily accomplished as many might imagine; the harpist, in order to follow the harper, who may change the tune, or perform various, and astonishing, whilst the vocalist must keep time, and end precisely with the strain.

The singer does not converse with the harper, but takes the strain up at the second, third, or fourth bar, as best suits the pennillion to introduce; and this is constantly done by persons who are totally unacquainted with music! Those are considered the best singers who can adopt stanzas of various metres to one melody, and who are acquainted with the twenty-four measures, according to the Gwalch harp and rules of composition. In order to give those who have not heard Pennillion singing an idea of it, I shall insert two specimens. (Page 137 and 138.)

I shall conclude this sketch with a stanza written by the late talented Mrs. Humfrey, under the air of "A Baryl o'nawn," or "The live-long night," for the first volume of Welsh melodies:

"In the dewtings of our Fathers, Round the glass blaze, Now the festive circle glows, With harps and kays; Now the straw-strewn couches, steps bound, Bands are singing, Aye! the hour to sing is blazing, Peace, joy, or praise!"

The above stanza is taken from a song supposed to have been sung by Gwenara (a distinguished chieftain) and his companions at sea, who, in the fifth century, went on a voyage to discover some islands, which, by a traditional memorial, were known under the appellation of the "Gwyli Islas of the Ocean." The above stanza can be sung with the harp, the harpist and vocalist singing at the same time.

May the Cymry enjoy their language, customs, and innocent pastimes till time be no more.

PARRY.
Harlech Castle, in Merionethshire, was formerly a celebrated fortress, and is said to have been built by that warlike Prince, Madog ap Gwladys, about A.D. 570. In the beginning of the Sixth Century it was called Tew Bronwen y Brethainedd, from Bronwen, the Daughter of Prince Tewr of Harlech, who probably lived in the Castle, and the highest Tower of it, to this day, goes by the name of Bronwen's Tower. This fortress was rebuilt, or repaired, about the Year 877, by Colwyn ab Tungno, one of the fifteen Tribes of North Wales, and Lord of Elsbydd, Arduwry, and part of Llyn; and from him it was called Gae Colwyn, or Colwyn's Castle. This venerable Castle is perhaps the oldest remains of all the British Forts, and a most fantastically 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 — Nenyn's Brit; Hist; and from Ancient M.S.

Mwynder Marwynydd

The Courtesy of Meriwneth.

The arrangement from page 1 to page 10 of that of the late Mr. E. Jones, as published by him, in three Volumes. Mr. Jones' first Volume was published in 1784.
Tribann. The Triplet, or Warrior's Song.

Maestro


Amorofo

Con Spirito

As generally played in Wales (See page 432nd Vol. Welsh Melodies.)
Erddigan Over Waun — The Minstrelsy of Cheerful Castle

With Energy

Moderato

Variation

75 Castell y Waun, or Cheer Castle, in Denbighshire, is the grand Mansion of the Middles, and the most perfect habitable Castle in Wales: it stands upon an entrance, and commands a most beautiful picturesque Country. When it was occupied by its ancient Baron it appears to have been the rendezvous of Harlots.
Gogerddan.

Graceful

Mallowd Dolyddau.

Slow and expressive

Enyri Wen...White Snowdon.

Moderate time

* This Monarch of the Cambrian mountains was anciently held in the highest veneration among the Brythons.

* Gogerddan is the name of a fort near Harlech, in Caernarvonshire, which was the residence of the famous Bard, Rhifon, about the year 1196, and is now the property of Rev. Howell, etc.
Hob y Deri Dann - Away my hard to the Oaken grove.

This favourite Air is sung very differently in South Wales, from what it is in North Wales; a feature pretty that I remonstrated with the choirs thereof, but in vain; and I am sorry my readers will be surprised at the Burden, perhaps should be sung by another Performer.

\[\text{Musical notation and lyrics}\]

An invitation to the Oaken Groove was usual with the Bards in former times, to drive Hogs to feed on Acorns.

Hob y Deri Dando - Away my hard under the green Oak.

Cheerful

\[\text{Musical notation and lyrics}\]

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

'Newdd Maer a mawdd y grog' - The protection of Mary & protection of the Crofs;

'Hat down me' deri danno' - Come let us haften to the Oaken-Grove.

Which is the burden of an old Song of the Druids sung by the Bards and Vates, 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?"

Also, "In Summer time when leaves grow green,

Down a down, a down"

are borrowed from that Druidical Song.
"Mwynen Cynwyd." - The Melody of Cynwyd

Ffenderly


(Riedr page 29, 3rd Vol. WM.)

Variation.

(There is more of the Irish than Welsh character in this tune.)

* Afyr Dyfi – is a seaport in Merionethshire, also a considerable river which divides North and South Wales.
A Song of the wooing of Queen Catherine by Sir Owen Tudor, a young Gentleman of Wales.

Whilst King Henry VIII was pursuing his conquests 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 christening following King Henry brought the Queen over to England, where she was crowned on the 24th Feb. 1421. The reason of taking the field being gone and the Dauphin having lived with forces, King Henry hastened over to France, whether his Queen could not accompany him being at that time with child, and on the 6th 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; this being at that time very ill of the distemper of which he shortly after died. Soon after Queen Catherine returned to England. It was important that a young handsome widow, of her dignity could live without number or admittance in the foremost rank appear Sir Owen Tudor, of Pen-y-ynsed Nell, in Anjou; who was a graceful and most beautiful person, and descended from the ancient Welsh Princes. This Owen was son of Jobeth, ab Tudor, ab Gower, ab Tudor, ab Gower, ab Eddyfild Wyson, baron of Rhinifield, in Deshight, Lord of creest, and lastly defended from King till the great. His genealogy was drawn out of the chronicles of Wales, by order of King Henry the seventh and is to be found in the appendix of Caradoc's history of Wales, the first edition. Sir Owen Tudor was an officer of the Queen's household and being a gallant and active, he was desired to dance before the Queen in turn not being able to recover himself, fell into her lap in the fat 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 Edward the eldest, was created Earl of Richmond, and was Father to King Henry the 7th. The Second Son was Earl of Pembroke. Queen Catherine survived this husband also, and then retired into the nunnery of Bermondsey in Surrey, where she died in the 41st year of the reign of her Son Henry the VI.

Ms. Chronicles describe Owen Tudor as follows.

"Owen Tudor and is a beautiful person, garnished with many goodly gifts both, of nature and grace. He was a great man forsooth of the noble lineage and ancient line of Cadwfaled, the first King of the Britons. Tudor married Queen Catherine in the year 1420, by whom he had three sons, Edward, Edward, and John, who were all styled, Butcher, Tudor, and Owen Tudor. See more in 'Dunlop's Wales, Vol. 2, p. 230."
Proudly known, or the Mock-cep, is a Bird, that Sings very shrilly:
and on that account is called the Mock-nightingale; but whether
this Time adheres to that Bird, or is an Imitation of the Night-
ingale, I will not determine.
Ursula.
or Morgan and his Wife.

Graceful

Imitation of a man and his wife quarrelling

(The husband)

Hoffedd Abram ab Isan. — The Delight of Abram son of Evan.

Slow


Tib y Lynyfig. — The Prince's Air

Graceful
Triban Gwyr Morgannwg, or The War Song of the Men of Glamorgan.

Adapted by the Editor, to the words of the Norman Horse Shoe, of Walter Scott, Esq.

Majestic

Redglows the forge in Striphuls bounds, and hammers din, and anvil sounds; and

Armourers with iron toil, barb many a steed for Battle's broil: foul fall the hand which

Bends the steel, a round the courser's thundering heel, that ever shall dint a sable wound on.

Symphony

Fair Glamorgan's velvet ground.

2

From Chepstow's walls, at dawn of morn,
Was heard afar the bugle horn,
And forth in banded pomp, and pride,
Stout Clare, and fiery Neville ride;
They swear their banners broad should gleam,
In crimson light on Rymans' stream;
They vow'd Caerphilly's sod should feel,
The Norman charger's spinning heel.

3

And sooth they swore—the sun arose,
And Rymans' wave with crimson glows;
For Clare's red bann'rs, floating wide,
Roll'd down the stream to Severn's side.
And sooth they vow'd—the trampled green,
Show'd where hot Neville's charge had been;
In every sable hoist tram stood
A Norman horseman's curdling blood.

Old Chepstow's brides may curse the toil
That arduous Clare for Cambreans broil;
Their orphans long the set may rue;
For Neville, war horse forged the shoe!
No more the stamp of armed steed
Shall dint Glamorgan's velvet mead;
Nor trace be there in early spring,
Save of the fairies emerald ring.

Morgan, or Glamorgan; so called from a Prince of that territory, about A.D. 960; a Country remarkable for its pleasantness and fertility, which formerly was so extensive, that it had Eighteen Castles, and thirty-six Knights fees, within the Lordship, in the reign of William Rufus (or the red Duke of Normandy), the son of the Duke, was the Lord thereof; who having revolted from his natural Prince of Rys ab Tudur, and being unable to maintain his rebellion, did very unadvisely call to his assistance, by the mediation of Enion ab Cadmon (father of the name), Robert Fitz Hamon, a Norman Baron, who forthwith led an army of well-disciplined soldiers, and selected 12 Knights as adventurers in that enterprise; he first marched to attack Prince Rys, who was slain in the Battle after that, being allured with the fertility of the Country, he treacherously turned his forces against Prince last, his employer, and by doing that he proceeded to the land of the Normans, and divided the country among his Norman associates the mountains he granted to Enion, but the more fertile plains he retained for himself, and the remainder he divided amongst his twelve Knights, &c. He then established himself in Caer, and rebuilt it, as the Supreme Lord of South Wales, about the year 1091, where he assumed the regal Court and magnificence; and obliged his Knights by tenure, to pay him homage at his Castle, on the first Monday in every month, where each of them had separate apartments for that purpose. The Clares, after the conquest of Glamorgan by the Normans, preserved Caer, went on Chepstow, and Caer, philip Castle afterwards were created Earls of Striphoul or Stiwing hill, and Verhsoken, of whom was descended Richard de Clare, the last earl of that name, who was a man of invincible courage and strength, surnamed Strongbow, for his excellence in archery, about the year 1165.

Nov. 1st, was a Sunday. After the coronation of one of his descendants was created by Edward the first, Lord of Aber-gavenny Castle, in Monmouthshire. Providentially King Henry the Eighth abolished the feudal tyranny of those Norman Knights or Lord Marchers; by regulating those oppressive laws which had previously been administered to the Welsh, and substituted a more mild and impartial distribution of justice, similar to that of England; he also divided Wales into 12 Countys, appointed Sheriffs, and judges; and added Monmouthshire, Herefordshire, and a great part of Shropshire, and Cheshire to the English Counties.
Virgin Air: as played in some other parts of Wales; which may serve as a Variation to the above.
Arhygevyrh Cadpen Morgan:
Captain MORGAN'S March.  (See page 117. Vol. W.M.)

LLOGER'S ter..tor./ CYNMY's Shield, HURLECH found the routed Field.

Wolves, that hear their young ones cry,
Tamer on the Spoilers fly;
Harvest, to the flames a prey,
Perish flower still than they.

2

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

3

Swift the rapid Eagle's flight,
Darling from his airy height;
Swifter HURLECH's winged speed
When he bade the battle bleed.

4

Strong the Stream of Doves deep
Thudd'ring down his craggy steep;
Stronger HURLECH's matchless might,
Raging thru the ranks of fight.

5

WYDDFA's slopes for ages driv'n,
Melt before the bolts of Heav'n:
Blasted to by HURLECH's Eye
Hearts of Heroes melt and die.

6

Stung with terror fly the deer,
The Pack's wild uproar bursting near:
So by HURLECH's voice dismay'd,
Hearts of Heroes shrunken fled.

7

"Raise your Harps, your voices raise,
Grateful ear in HURLECH's praise:
HURLECH guards GWYNNEDDA's Plain,
Bloody HENRY thirsts in vain.

9

Leader strike, and louder yet,
Till the echoing Caves repeat;
HURLECH guards GWYNNEDDA's Plain,
Bloody HENRY thirsts in vain.

10

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

11

Long, too long, a Russian Band,
Murd'rous SAXONS spoil'd the Land;
HURLECH rose; the Waite is o'er,
Murd'rous SAXONS spoil no more.

12

LLOGER now shall feel in turn
CYNMY'S Vengeance too can burn
Thirst of Blood, and Thirst of Spoil,
On the Plunderer's Heads recall.

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. Lumbert for this animated and faithful version of the Poem by Meirion Goch of Eryri.

Feakly, this Morgan was Captain of the Montgomery Men, about the year 1294, in the gentry defended his Country from the incursions of the Saxons; and who delivered the Earl of Chester of those Lands which had formerly been taken from Morgan's Purpurites.

But afterwards this brave warrior was betrayed and made a prisoner at the instigation of his brother the Prince.  See Wood's History of it.
Erdigian trô'r tant. Awake Harmonious Strings.

Majestic & Expressive.

Animation

Probably to this animated Music the Welsh warlike Songs were sung.
Morva Rhuddlan — The March of Rhuddlan.

Elegiac

The 9th Variation may be played to accompany the voice.

Fair on old Havens bank, the modest violet blooms, and the scented air its breath perfumes.

Bright shines the glorious Sun amidst the Heaven, when from its cheering Orb the clouds are driven.

A form more beauteous still adorn'd the flood, Gwendolen's fatal form Llewellyn's blood.

2

For Her in Arms opposed,
Contending Warriors strove,
'Twas Beauty for'd their Hearts
Gwendolen's Love.

On Morva Rhuddlan's Plain the Rivals stood,
Till Morva Rhuddlan's Plain was drenched in Blood:
Not all proud Lloegr's might could Cymry quell,
Till foremost of his band young Griffith fell.

3

Gwendolen saw him fall,
And 'O the Maiden cried;
Could Maiden Prayers avail
Then hadst not died!

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

4

O then for Griffith's Son,
Ye Maids of Cymry mouth;
For well the Virgin Tear
Becomes his Urn.

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

Morva Rhuddlan, or the Red March, on the banks of the Clwyd, in Flintshire, was the scene of many Battles of the Welsh with the Saxons at the memorable conflict in 795. The Welsh were unsuccessful and their Monarch Caradog slain. It is unknown whether this celebrated Tune took its name from this or some later occasion. The words now adapted to the Tune are verified from a fragment published in the Letters from Snowdon. This plaintive style is predominant in Welsh Music, and is well adapted to melancholy Subjects. Our Music probably received a pathetic tincture from our distresses under the oppression of the Saxons.
"Eiarwel Ned Llin."

"Plygiad y Bedol-fach. The bend of the little horse-shoe."

"Tri hanner Ton. Three half Tunes."

"Diddanwch Gruffydd ap Cynan. The Delight of Gruffydd ap Cynan."

*Prince GRUFFYDD AP CYNAN, the great Patron and reformer of the Bard; Flourished A.D. 1190.*
Winifreda.* (See page 7 Vol. 3. W. M.)

Tenderly

Away; let nought to love displeasing.

Let nought delay the heavenly blessing, norcombine pride, nor gloomy fear.

What thought 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.

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.

Our Name, while Virtue thus we tender,
Will freely found where'er it look:
And all the great ones, they shall wonder
How they respect such little folk.

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.

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

How should I love the pretty creatures,
While round my knees they fondly cling;
To see them look their Mother's features,
To hear them lisp 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. (See page 19 Vol. 2 W. M.)

*The above beautified ]re& a translation from the Venetian, and I believe, was first printed in a
* EDNYVED VYCHAN, LORD of BRYNFFENIGL, held great power and authority in Wales in the former part of the XIIIth century. He was chief Counsellor and Minister to LLEWELLYN the GREAT, and leader of his Armies against the SAXONS. He usually fought with great success, and bringing back from one of his battles the heads of three Saxon Generals whom he had slain with his own hands, was rewarded by the Prince with a new coat of Arms, Gules, a CHEVRON between three Saxon heads, proper, couped. Of him descended Owen Tudor, of Penmon, in the Isle of Anglesey, who married Queen Catherine, Wife of H...

Moderato

Varia. 1st

Varia. 2nd

Varia. 3rd
Digan y Pibydd Coch... *The Red piper's Melody.*

Cantabile

IIwb y Dyrif... *The Debating Song.*

The words, formerly sung to this fragment of *Hyb y Dyrif,* were of the Llanpons, and often performed with great humour alternately, somewhat in the manner of the swains in Virgil's Bologna. It is now but little known in Wales.
Nos Calan — New year's Night.

O how sweet the grave in husbandry is.
O how blessed are the blazes, the bonfires, and the words of love, and mutual kisses.

O mor felicys yr Culan-ant,
Su a ferch a mayn-ione cilian, nis i ni.

Var. 2.

Var. 3.

Var. 4.

The Celts always commence their celebrations from the preceding night. See Corn Commentaries Book 6, Chapter 4. (See page 55 Vol. 1 W.M.)
Tros y Garreg. A Leap over the Stone.
Mentra Gwen; or Goleuddydd.

Venture Gwen: Alluding to matrimony

Affettuoso

The smiling spring profusely gay, is dressed in all the sweets of May; The birds on ev'ry spray a-bove, the birds on ev'ry spray a-bove, to

Symphony

rapture wake the vocal grove.

But ah! Goleuddydd without thee,
No spring, no summer smiles on me;
All lonely in the sacred shade,
All lonely in the sacred shade;
I mourn thy absence charming maid,

Alaw Salmon or Solomon's Lily.

Amoroso

O soft as love, as honour fair,
Serenely sweet as zephyr's air;
Come to my arms, for you alone,
Come to my arms, for you alone,
Can all the absence past alone.
Pen Rhaw.

Moderato

Var. 1st

Var. 2nd

* Dr. REYS's Grammar makes mention of a bard named GRUFFUDD PEN RHAU, and probably this Tune was composed about the beginning of the Fifteenth Century, or at least acquired that title at that time.
Maldod Arghwyddes Owen. Laidy Owen's Favourite.

Mantell Siani — Jenny's Menor.

Y Gerddi'n — The Mountain Aker Service &c.

Blodau'r Drain — The Blossom of the Thorns.

It is not to be wondered at, that our ancestors admired the Mountain Aker, or Henrhyd-Tree; being certainly the most beautiful of all the trees, when it is decked with berries; which the peasants of Wales gather to make fruit cordials or preserved drinks, which is somewhat like cider, and is said very healthy and good when it is old.
This old heroic song was such a general favourite at one time; that it was written in English, Welsh, Latin, Greek, & Hebrew.

(See page 47, Vol. 1, W. M.)
The famous Purcell admired this Welsh Ground so much, that he imitated it in a catch.
Cwrt y Coed — The Wood Bunch.

Dilym Serch — The pursuit of Love.

Syr Harri Ddu* — Black Sir Harry (See Variations page 127)

Haf y Bibell — The Allurement of the Pipe.

* Black Sir Harry, or Henry Salisbury, of the family of Ilostone
  to Denbighshire, lived in the latter part of the 19th Century.
Y Fwyna’n fyw. — The loveliest Fair alive.

Gadael y Tir — Leaving the Land.

Hela'r ysgyfarog: — Hunting the Hare. (See page 47, Vol.2, W.1.)

Y Stwffwl. — The Door-Clapper.
Fordygan Danniag. — The Harmony of the Strings.

Dadl Dau: — Flanling too.

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

Cheerful

Mae nhw'n dwenu-dyd na senai fawr, gi-dagwawr o gow-acu;

hod-lon yd-wi bocsair Fân, fôd heb yr un gennaiog-werth.

To be answered by the other

Hwi dac-ew hi! Hwi dac-ew hi! a hwi dac-ew hi'r lân E-neth.

Aufward

hwi dac-ew hi! hwi dac-ew hi! a hwi dac-ew hi'r lân bryd-ferth.
As that replied before, sings the following stanza; except where it is repeated by the former:

Eis-iód ar-son me-ddai rhai, mae hyn-ny'n fai gwn wei-thlau;

Eif-hau mod ynh lan-ach dyn, ddaeth in her-byn th-nau.

Hwí dac-cw hi! hwí dac-cw hi! a hwí dac-cw hi'r lan E-neth!

Hwí dac-cw hi! hwí dac-cw hi! a hwí dac-cw hi'r lan ben-bléth.

Androdir

var. 2

Quick
Hai Donn. Come let us go. A Druidical Tune:

Creigiau'r Bryni. The Eagle Rocks or The Rocks of Snowdon.

Symp.
Castell Towyyn. — Towyyn Castle.

There are no remains of a castle visible at present, only a hill near Towyyn Merionnydd that still retains the name of Brynn-y Gaffell, or Castle Hill.

Sandd y Fynch. — The Cow's Heel.

Catifyllin Rhugynog. — Galloping Nag.

Variation 1
Yr Eos-luis. - The Nightingale's Song

With Expression

The same Air as it is usually played now in Wales.
Diferiad y Gorwyn. The Droppings of the Mash-tub

Minuet time

Pwyriad y Bedol. The Bend of the Horse shoe

Gracefully

Suo gân. The Lullaby Song

Ffarwel tryw yruell. Farewell through the puddle

Moderately

The title of this Air originated probably from Sir Howel y Pedulan, a British Chieftain, Master of Brecon (brother to King Edward the Second, & a very strong man; so much that he could break, or stretch, horse-shoes with his hands; hence the term, y Pedulan, that is, of the horse-shoes; it added to his name.)
Gorhofferdd Owain Cyfeiliog. The Delight of Prince Owen Cyfeiliog.

With Dignity.

*The above hero was Prince of Powis, in the year 1163.*

E. Jones' Second Volume contains there.
Consēt Siri. — The Sheriff's Fancy.

Y Gofid Glās. — The Blue Devils.

Trichant o Bunnau. — Three Hundred Pounds.

(S. — The Hielas Horn Song, to this Air, page 53 Vol. 2 Welsh Melodies.)
Caingc Llywelyn. * Llywelyn’s Lay.”

See Gray’s Bard, verse the 2d.

"The above Air probably alludes to Prince Llywelyn ab Gruffydd, who flourished about A.D. 1257."
The earliest Interludes among the Ancient Britons were Sacred Dramas. There is a Cornish manuscript play in the Bodleian Library, called The Creation of the World.
Codiad yr Haul.  *The Rising Sun.*

*It evidently appears, that Mr. Handel has copied the subject of the above Air, in the Duet of "Happy we" in his Serenata, of "Acis & Galatea."

Variation
Erdigian Hûn Gwenllian—The Harmony of Gwenllian's Repose.

Slow and tenderly.

Yr Hên Rogero Bengoch—Old Roger Redpoll.

Bold & Sprightly.

* Query, whether this was Roger of Conwy, the Franciscan friar, who was renowned for learning and author of several books, in the reign of Edward the Third, or Roger Nightingale, a clergyman and a distinguished singer, who was patronised by Archbishop Williams, and flourished in the time of Charles the First, and Second.
Hafod y Wraig lawen. The merry Woman's Dairy House.

for a Dish of Tea.

Moderately.

Pretty charmer, glossy dish, Daily objec-

of my wish, Let me sip thy li-quid tea, sweetest leaf of In-dian tree:

crescendo.

How I feel my spi-rits flow, and new vi-gour in me glow. When from tea-pot

you dis-till, Lit-tle tea-pot's smok-ing rill. And you lose your gold-en stream.

crescendo.

In a sil-ver flood of cream; And I lift you to my lip, and, like nec-tar,

Sym.

thee I sip.

(See page 1Vol.3.W.M.)

2nd. Oh! how charming is the blitf Of thy a-romatic kifs!

Happy he, who twice a day,

Thy can tast his life away;—

Who with each returning morn,

After walking o'er the lawn,

And at night again can sip

India's fragrance from thy lip,

Purer joys by far he knows,

Than from frantic Bacchus flows:

Fit for who's a flame of mine,

Fit for Brownen, maid divine.

The words which are set to this Air are modern.

Nf. Tea was first brought into Europe in the beginning of the 17th Century; and sold for 60s.
Caelic Dafydd Brophwyd — The Tune of David the Prophet. 67

A Sacred Theme Majestic.

(Deciphered from the Ancient notation — see Introduction page 2)

1st Variation.

2nd Var:

3rd Var:

(See the chant of the Bards, to this Air, page 61. Vol. 1. Welsh Melodies.)
Mwynen Gwynedd—The Sweet Melody of North Wales

1st Variation.

2nd Var.

Pathetick.

* This Celebrated Air is very Ancient; and recorded to be a production of the Seventh Century. See Cambro-

Siet-nante Cymru, co, by W. J. David Rhys, printed in 1592

(See page 19, Vol. 2, W.M.)
"Mynysn bôb mwynder i'w Annedd,"
"Mynysn ganu Mwynen Gwynedd,"—

Cydsain Cewdorion, by Arch Deacon Prŷs, who fl. about 1600.
Meillionen. or Sir Watkin's Delight. (See page 14, Vol. 2, W.M.)

Allegro.

1st Var:

2nd Var:

There is an old mansion called Meillionen, near Beddgelert, in Carnarvonshire; and the name was formerly called, Conwy Meillionen, or The Delight of the Lady of Meillionen. It has also been called Y Ffliwen o Feirionydd, therefore she might probably be a native of Merionethshire; but Meillionen literally implies, the Trefol.
Anni bropr. — Pretty Nancy

With Sentiment

[Music notation]
Llwyn-onn: The name of Mr. Jones's Manse, near Wrexham in Denbighshire.

Variation. The Song of 'Cease your mourning' was taken from this air. (See page 13, Vol. I. W.M.)

Mwynen Machno: The Enjoyment of Machno.

* Machno, is a parish in Caernarvonshire.
Blodau y' Gorllewin... The Flowers of the West.
Pant corlan yr ᵖyn: The lambs-fold vale:

Sprightly.

1st Variation

2nd Var.

Volti
Y Brython.  The Britons.

Plaintive.
Nos Fercher.  

Wednesday Night.  

Ymdawiad y Brenhin.  

The Departure of the King.  

Y Ty trwy'r ffinest...  

The House through the Window.  

It is difficult to fix the date of the above Tunes, but probably it alludes to the departure of King Cadwaladr, who was slain and his kingdom taken by his brother, the year 652.  

Or it may allude to the departure of King Richard the First (called Cymro da Llyw), who was embarked on the Crusade expedition in 1190.  

Or it may refer to the numerous Henry the Fourth's depredations when he rode over the castle of Aberconwy, in the year 1415.
Hoffedd y Brenhin. - The King's Fancy.† [See page 130]

Moderate,

Cymro o b'le? A Welshman from where? This Tune is usually danced in Wales by Six persons.

† Possibly the above Tune was制定 King Henry the Seventh, grandson of Owen Tudor, who had espoused the daughter of the Welsh prince from whom the Rosslyn family descended. Consequently, he reformed those unhappy laws which were enacted against the Welsh by his predecessors, and granted them a Charter of Liberty and Immunity, the same as the English.
Ffarwel Glanddyn. The Jovial Fellow's Farewell.

Variation.

Y Gŵr â'r Farch. Horse and Jockey. { This tune is usually danced in North Wales, by five persons. }

An old Welsh Jig.

Whether this tune be Welsh or Scotch, I cannot say, but the song of "Go to Berwick Johnny" is sung to it. J.B.
Hoffedd Hywel ab Owen Gwynedd. The delight of Prince Hywel, son of Owen Gwynedd.

Afon Elwy. The River Elwy. In the Vale of Clwyd, Flintshire, and in Denbighshire.


See this air varied in page 24.
Diddanwch Arglwyddes Puleston. — Lady Puleston’s Delight.

† There is a very ancient mansion in the Town of Caernarvon called Plas Puleston, or Pulesdon’s Palace. Also, Sir Roger de Pulesdon, who was a distinguished favorite of King Edward the First, and had been appointed Sheriff for the County of Caernarvon; Likewise, for the county of Anglesey, in the year 1284.

On the right hand side of the road from Broughton to Bangor is-y-Coed, (or Bangor below the wood on the Dee,) lies Emral Hall, the seat of the ancient family of the Puleston’s, who first settled there in the time of Edward the first, and who derive their name from Puleston, a Township in Shropshire.

Divyrwch Gŵr Mawddwy. — The Diversion of the Men of Mawddwy.

There is a curious Legend of Tydeclus, the founder and patron saint of Ian y Mawddwy, in Merionethshire, written about the year 1450,
Dyfrwch Ieuan Delwynor Dall. — The pastime of Evan the blind Harper.

Ned y Gô. — Ned the Smith.

Y Dydd cyntaf o Awst. — The First of August. This tune is commonly danced in Welsh Hornpipe.

A Hornpipe.

—Lammas Day, or the First of August is supposed to be so called, because formerly on that day our ancestors offered bocad made of new wheat; and annually these tenants that held lands of the Cathedral church of York, were by Trounre to bring a Lamb alive into Church at high mass. — Dyce's Dictionary.

It is still a custom in Wales for the parochial Clergy to collect their tythes in Lambs on the first of August. — See Dyeronomy, Chap. XVI.
Sidene.  The Silken-fair.  (Which alludes to Queen Elizabeth, who is said to have been the first who wore Silk-stockings in England, in 1561.)

Gracefully.
Ferdinando.

Tŷb y Brenhin Siarles. — King Charles's Fancy.
Y Bara'd yn ei Awen.  The Inspired Bard.

Melodiously  With the Embellished song to this Air in 2 Vol. W.M.

1st Variation.

2nd Var.

3rd Var.

*Formerly there were ancient Tunes called Awen Wrell, Awen Golfeuddyd, and Awen Golfeuddyyd; that is, Welsh Inspiration, Glendylyn's Inspiration, and Golfeuddyd's Inspiration, which were so called after the names of their Composers, who probably were celebrated Bards; but the latter name Golfeuddyyd, appears to have been a female Bard.
Tón y Brenhin — The King's Note

The King's Note, as mentioned by Chaucer, as follows:

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

Y Bais Wen — The White Mantle

There was a Song in the reign of King Henry the Eighth, intitled, "The King's Ballad," which began thus:

"Pass time with good Companys" 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 flourished about A.D. 1210. The descendants of Tegwared y Bais Wen, are the men of Biscot in Carnarvon, in E. Jones' third Volume, commenced here."
Dydd dâ vo i Gwen lliw'r Lilli. — Good morrow Gwen, of the Lily hue.

(The Variations Composed by F. Jone.

1st Variation.

2nd Variation.}

The Variation to be played an octave higher.
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 Duet, 'The Delight of Madam Eyton,' this seems to be one of that Class.

Diverwch Madam Eyton.

The Delight of Madam Eyton.*

* In Denbighshire there is an ancient family called Eyton, of Eyton. Also, a very ancient family in the shire of the name of Eyton, of Eyton, and Plas Warren. William Eyton of Plas Warren endowed a College of Clergy, £100 a Year, for the support of six Widows of Clergy of the County of Meirioneth.
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 Ddŷ or the Good, who was Sovereign of all Wales, about A.D. 910; 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 Vychall, 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 valor 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-axe; and from his constant fighting with that warlike instrument, he acquired the additional name of Vychall, or Sir Howel of the Battle-Axe.

In consequence of this exploit, Edward the Black Prince appointed him Constable of Cruccaw 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-axe, and attended by eight royal women 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 Exionydd, in Caernarvonshire.

Sir Howel y Vychall, descended of Collwyn ab Tangno, Lord of Arduwy, Evionydd, &c.

His father's name was Graftyd ab Howel ab Maredudd.
**Blodau Ffestiniog** — The Flowers of Ffestiniog.*

*Ffestiniog is a small Village in the County of Meirionydd, which was celebrated by the elegant pen of Lord Lyttelton, in 1736, 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 Mawr-Twrog, or the Vale of the pillar of Twrog, from Twrog the son of Ithel Hakla, a Saint who lived about the close of the fifth Century; and from whom the upright stone, and the Church of Mawr Twrog, are so denominated.

**Ab Shenkin.** Originally called Snowdon. Composed by J. Perry, 1803.

This tune has been extremely popular, not only throughout the United Kingdom, but on the Continent, and it is calculated that a hundred thousand copies of it, in various shapes, have been disposed of, but, with little advantage to the Composer, for it was published by most of the music sellers in Great Britain, without permission.
Mwyên Edeyrnion.  The Soother of Edeyrnion.

I am here induced to mention a remarkable circumstance which occurred in the hundred of Edeyrnion, Merionethshire, in the year 1360. 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 Goch, 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 Hir, or Kyrrig 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. Unknown, 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 47 years, and died regretted by his subjects in the year 1366.

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 Dey, which river, by ancient authors is denominated the Holy Dee. The name of the district of Edeyrnion is derived from Edyn (the son of Cunedda Wledig,) a British chieftain, whose patrimony it was in the fifth century.
HAVREN; or the River Severn.

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

The first, was Cadwallawn the son of Cadfan, 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 Hoegr 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 daughter of Iddon the son of Ner and his army, by Macewyn, king of north Wales, about the beginning of the sixth century.

The third was the present of so large a herd of cattle, from Hydrys, king of Cornwall, to Cynedden the Bard, in the fifth century, an event so remarkable, as to be numbered one of the three discolourings of the Severn.

Havren, the daughter of Eiulf; by Hoegrin or Loerin, king of Britain, is said to have been drowned in the Severn, by order of her stepmother; 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 hence at last Sabrina came."

Sillton, 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.
Cwymplad y Dail—— The Fall of the Leaves.
Variations to David of Garreg-wen, or the Dying Bard, Composed by E[d] Jones.
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 Mr. 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 Mr. 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 Cynhaearn; in which parish the house called Garreg-Wen, the residence of the departed musician, is situated; and lies in the vicinity of Croesath 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 Mr. Madocks, of Tre-Madock.

Sir Salmon.

Majestic.
Bywyd y Milwr.  

The Warrior's Life.*

The Variations Composed by E. J. Jones.

1st Variation.

Var. 2.
or this Variation may be played an octave higher.

Stream.

The offensive weapons of the Ancient Britons in early times 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 wir, Carw ar wraidd." T. Aled.

See Warrington's History of Wales.
The following is recorded in the British Tribes: The three Golden Banded ones of the Isle of Britain—Rhiwallon with the broken-coloured hair; Rhain, the son of Madog, and Cadwaladr the blest. That is, it was their privilege to wear bands of gold about their arms, about their necks, and about their loins; being the emblem of supreme authority in all the territories of the Isle of Britain.
Our heroine, Queen Boadicea 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 Llwarach 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,

\[
\text{Pedwar mah arugaint am bô,} \quad \text{Four-and-twenty Sons I have had,}
\]
\[
\text{Eurordochang tyyvang Llô;} \quad \text{Wearing the golden chain, leaders of Armies,}
\]
\[
\text{Oedd Gwên gorau o maddu.} \quad \text{Gwên, was the bravest of them all.}
\]

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

\[\text{CADWEN ARIAN.} \quad \text{The Silver Torques, or Neck-lace.}\]

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. Prætium Victoriam says Tacitus; and a great number of Gold chains were taken from Caractacus, and triumphantly carried to Rome.

In a poem by Ancurin, Monarch of the Bards, called the Battle of Catraeth, 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,
Acron’s two dogs of war and Lyon hold,
And I, whose life my sacred Muse preserv’d."
Dygan Caersws. —— The Melody of Caersws.

*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 of Castle of the Lords of Arwedd, the descendants of Arwedd, ab Cunodd, who flourished in the 4th Century. The British Tribes also record, Cunodd, as the first who granted lands and privileges to the church, in this Island. The Territory of Arwedd, consisted of Ewchesel, Isned, and Gwarthronen.

There is likewise a Roman Causeway called Sarn—Swes, or Sarn—Swesew, which leads from this old Roman station of Caer—Swes, to Carleston or Ddywedwy, or Leon’s Fortress on the Dee, and now denominated Chester.
Caniad y Ceiliog. — The Crowing of the Cock.

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 chauibreer is recorded thus, in two Welsh proverbs:

"Yr i chân Ceiliog sy crehnydd? — The three crowings of the cock are earliest.
"Nid gwrol oed ceiliog ddi. — 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 Caesar’s account, the Ancient Britons thought it unlawful to feed upon poultry, Geese, or Hares.

The Welsh Bards were very minute observers of nature, for do I know of any other composer that has imitated the crowing of the cock, except Signor Jomelli, in his first Recitative of La Fisonia; 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.
YR HĖN DROS BYTH. — The Old for Ever.

Yr Hen for Ever, may probably allude to Hônben, 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 Grundeen the son of Gleisar; and the third was Aedemon, who signalized himself at the battle of Cattraeth, in the beginning of the sixth century.

YSTWCC ILAETH.— A pail of Milk.
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 Iraw 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 was slain at Buallt, 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 Princps 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 2d son, had Dinevwr, the principality of South Wales; and Mervyn, the 3d son, had Mathraval, the principality of Powis.
Ymaeawiad Gŵyr Aberffraw. The Departure of the men of Aberffraw.

+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.

*Malltraeth, is the name of a Commot, a sandy shore on the west side of the Island of Anglesey, 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 Malltraeth 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 Penrhós, who probably was drowned there.
Y CORPORAETH.  The Corporation. (See page ii. Vol. 3. W. M.)

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, contributary to Caernarvon, which was bestowed on Nigel de Lobaryug, by Edward the Black Prince, in reward for his service at the Battle of Poictiers; and he made it a free Borough with a Hall, and every privilege attendant on free Boroughs.
CANU YN ÍACH Í DW M BACH; or Little Tom's Adieu.

This is numbered among the pieces of Music by Welsh Minstrels similar to those of the Eddigaman.
This 'Izm Bâch, or Thomas Prychard, 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 bithartite Englyn or verse written upon his death; the two first lines are by Hugh Griffith, and the sequel by Rhys Cain.

In eith i Dem Bâch, aeth ir bedd; bellach
E beliod Cynghanedd;
Ni wn i'w dl, yn un wedd,
A wyr 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 'Izm 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 Afar, the daughter of Meirig ab Gruffydd ab Iestyn; which afterwards passed to Sir Richard Berkroel; and from him descended to Sir William Gamage, and after that (in right of the Lady) of Sir Robert Sidney Viscount Eisle. 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 Vestur.

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; by 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 Triad.

2nd Variation.

Major Key.

3rd Variation.

4th Variation.

Minor.
I am induced here to mention, too 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’Harington, of Bath." 1606 Q. Likewise, another pamphlet, which is intitled "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 E. Webb; and printed by J. Nichols. Some account of Giles Hussey, may be seen in the 4th Volume of Hutchinson’s History of Dorsetshire p. 155, and a fine portrait of H. Hussey, drawn by himself, is preserved in walworth Castle.
The title of this Air, may also allude to the Lady of the Hamlet, who perhaps was distinguished for beauty & amicableness; or to that of the gentleman, if he was distinguished & a meritorious character.

There is an ancient Mansion called lie nol, in Flintshire, situated in the valley beneath Kinmael, which was built in 1595, by John Lloyd, a younger son of Wick war in the reign of Elizabeth; afterwards it belonged to the Princes of Rhislas; and now it belongs to Sir John Williams, of Bodleyddan. Likewise, there is another mansion called Tynel, 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 1628, which place is now the property of Asheton Smith Esq.

A vale manor consists of 2 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.

Loges Walliaco, Libr. II. ch. 19, &c. 29.

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 Aberystwyth, in Cardiganshire; therefore it is probable, that Philip Ystwyth was a native of that place, or of the banks of that river.

(See page 44 Vol. 3 W.M.)
The above chieftain, called Sir Harri Ddu, was a very dark man, of swarthy complexion; and according as he was described in his picture, which formerly hung up in the old Gothick Hall at Llewney, where he was dressed in a suit of black armour. This Henry Salisbury was Brother to Sir Thomas Salisbury, Baronet, of Llewney, 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.

End of Jones' 3 Volumes.
Eos y Bele *The Nightingale of the Bele* A bird so called in Montgomeryshire.

From an old M.S. Arranged by J. Parry.

*This tune is sometimes called "Tri a chwech" Three and Sixpence.*

Difrych y Brenhin *The King's Joy.* (See another in page 87)

*This is the Air generally played by the Harpers in Wales, and not the one in page 87.*
Sweet Richard—or Per Alw—Sweet Melody.

The Variations by J. Parry of Ruabon.

Allegro.

Var. 1st

Var. 2nd

Richard Roberts, the blind Minstrel of Carmarthen, plays this Air and Variations, admirably, on the Welsh Harp.
It has been considered proper to give these variations in their original form: passages which appear difficult for the Pedal Harp, or even impossible on the Tripletone.
The late Mr. Parry & his Son went to play Handel's Overtures on two Welsh Harps.
CUNLIFF FOR HEDYLL MANN—The great rising of the lark.

ALLEGRETTO

BRD GALLA—The Land of the Gaul.

ALLEGRO
The song of "Adieu to dear Cambria" was written to this Air, by Miss Lawrence.
This national song is annually sung at the festival of the Ancient Britons in London, on the first of March.
The Words were written by the late Mæ Hennas when His Majesty King George the IV was expected to honor Sir W. W. Wynne Bart. with a visit in 1821 at Wynnstay in Denbighshire.

AIR — COLOMAD YR HENDDYDD — The Rising of the Lark.

In wild and troubled days ye sung, O Bards of time departed,

Amid the storms your harps were strong, O! free and dauntless hearted!

Yet could not battle sounds o'er-pow'r Your numbers bold and high, The rushing storms of
danger's hour But swell'd them to the sky: And souls, more strong than rock or tower, Wake to their hymn.

Tis past, but shall not brighter days Their inspiration bring! Breathe for ever their tri—

amplify lays. Life o'er th'agitated string, A better voice, O! Cambria raise to greet the Fair J—

King! eyes.

Instead of singing the Melody all through, as set here, Pennillan Singers would chant on the key note, or on the third, or fifth, and rest two or three bars, at 6th, then change the metre of the stanzas, while the Harper played variations on the air, which is one of the oldest nothing to, and for that reason it has been introduced.
The following imitation will give a pretty good idea of Penillion Singing.

Fills each heart with pleasure
Merry minstrels strike again.
To a word to beauty praise and honor in his strain.

Every eye with pleasure's beam.
Every heart with transport

Gleaming Cambria's lofty mountains
Rivers, lakes, and fountains. To her children yield delight.

* This Air is a great favorite with the Welsh Singers, who chant stanzas of all kinds of measures to it, from "the hexameter to the alexandrine," and instead of allowing the Harp to repeat the first four bars alone, they will keep on; then rest two, instead of four bars at the commencement of the second part.
While this happy meeting, All with joy are greeting, Discord hence has taken flight.

LEIP CAERWYNNT - The Lament of Windsor.

From an old M.S.

This tune is in three Keys, viz. G Major, G Minor and E Minor.
EIGHT ORIGINAL AIRS COMPOSED BY JOHN PARRY—BARDD ALAW.*

CASTELL RHUTHIN—RHUTHIN CASTLE.

This Melody gained the Prize at the Anniversary meeting of
the Ruthin Literary Society held March 1st 1827.

I. Parry.

With Spirit

ERDDIGAN? 1. CAWROIN—The Melody of the Cambrian Vocalists

A Society was formed in 1820 and held at the Freemasons' Hall in London
for the promotion of PENNILLION singing with the Welsh Harps.

In Moderate Time

NB. Each part must be repeated, when these Airs are Sung: The same kind of PENNILLION
will answer for Nos. 1 3 6, viz: Stanzas of six lines each, with Loderhans' collection page 38,
and stanzas of 4 lines each, will suit Nos. 2 8 4, see page 39 of Loderhans' collection.

* These Melodies, having been adapted by the Harpers in Wales, forming a part of Aulwen Gymraeg, they have been
inserted in this volume, by permission of the composer.
Hoffeder Y Hywyneddigion — The Delight of the Gwyneddigion

The Gwyneddigion (or North Walians) Society was instituted in London 1771 for the cultivation of the Welsh Language, Poetry, Music, &c. Singing with the Harp after the manner of the Ancient Britons.

This Melody was Composed for the Society by I Parry in 1819 when he was Llwydd (President) of it. I. Parry.

In a Spirited Manner.

but

Not too Fast.

Cader Idris* — A Lofty Mountain near Dogellau

Composed in 1804. I. Parry.

Lively.

But not Quick.

* The Popular Song of "JENNY JONES" was written by Mr. C. Matthews to this Melody.
MERCHED MON — The Maids of Mona

Composed in 1803. Published in Thompson's Collection of Welsh Airs Vol: 3 Page 7b with words by W. Smyth Esq & Symphonies & Accompaniments by Beethoven *(This Air is not calculated for Pennillion.)*

I. Parry.

With Expression

SION AB IVAN — John, Evan's Son

Composed in 1802. This Air was also Published in the same work, page 62.

I. Parry.

Energetic

* These two Airs were first Published in a Collection of 18, Arranged for the Piano Forte, Flute & Violoncello — by Goulding & Co., from whence they were selected under an impression that they were established Welsh Melodies. — I Parry has given M' Thompson permission to publish them.

No. Parry when accompanying Pennillion
Llanover. The mansion of Sir Benjamin Hall, Bart: near Abergavenny
(The Bardic name of Lady Hall is Gwenymen Gwent: (Queen Bee of Gwent) J. Parry, 1838.

 Allegretto.

DYNEVOR CASTLE.* Lord Dinevor’s mansion near Llandilo.
J. Parry, 1838.

Moderato.

DIWEDD.
*The song of "The home of my heart" was written to this Air, by Miss Lawrence.