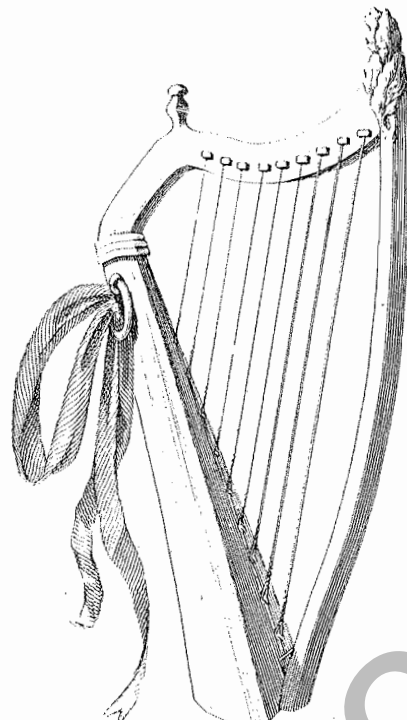
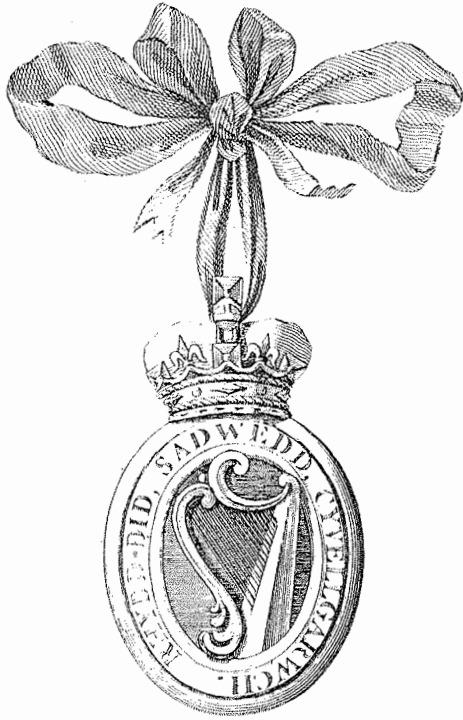




On a rock whose haughty brow
Frowns o'er old Conways foaming flood,
Robed in the sable garb of woe,
With haggard eyes the Poet stood;
Loose his beard and hoary hair
Stream'd like a meteor to the troubled air
And with a Masters hand and Prophets fire,
Struck the deep sorrows of his lyre

Gray's Bard



The Arianidws, sword, or Bice of Honour, the subject of contest at a Congress of the Bards, which was won by the chief Bard of the Harp, and afterwards worn on his breast as a badge of merit and superior dignity. The above delineation is the exact size of the original, in the possession of W. Holland, of, Banchester; and, as the Crest which adorns it resembles that of a Harp, it is supposed to have belonged formerly to a Royal Bard, or a supreme Bard of Wales, a native of the neighbourhood of Gwynedd, in Merionethshire. This Medalion is made of silver and gilt. It is conjectured to be three or four hundred years old; and the translation of the motto upon it, is, Liberty, Firmness, and Friendship.

A Print of the Arianidws, or Bice of Honour, which was in the possession of Sir Roger Mortimer, in Shropshire; and has been from time immemorial in the gift of his Successors, to bestow on the chief of the Harp. This emblem of Fame, which is crowned with Oak, is about one inch and a half long, and furnished with strings equal to the number of the Harp. It was gained at a public contest of the Bards, in the reign of Queen Elizabeth, by Siôn ab Rhys, Ceneidd, principal Musician of the Harp, or Director of Music.



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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, Bardd y Brenhin (King's Bard), was born at Henblas in Merionethshire on Easter Sunday in 1752, and he died in London on Easter Sunday, 1824, aged 72.

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

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OBSERVATIONS ON THE ANTIQUITY OF WELSH MUSIC ;

THE HARP ; and PENNILLION SINGING.

By JOHN PARRY, BARD ALAW.

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 Towyn*" (*Towyn Castle*, page 53) ; whereas there are no remains of a castle near Towyn. One of the strongest arguments that I can adduce, in favor of the antiquity of some of the Welsh melodies, is, that several of our Bards, who wrote many centuries ago, directed that certain poems or songs should be sung to such and such tunes—naming the airs.

"*Llen Caerwynt*" (the Cry or Lament of Windsor) is evidently an ancient tune ; and, like many of the old British airs, it changes the time to give effect, no doubt, to the words (see page 139).

There seems to be no allusion in the name of this tune to any known event in modern times. During the reign of Henry the Fourth, Windsor Castle was a state prison, as well as 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 insurrection of *Owain 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.

Eos y Bele (Nightingale of the Bele, a brook so called in Montgomeryshire). This beautiful air is generally called "*Tri a Chuwech*" (three and sixpence), 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 admixture of the major and minor modes (not unlike "*Serch Hudol*"), 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 imperfection of their instruments, or, what is still more probable, their indolence in not tuning them properly. The air of "*Mentra Gwen*" (*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 "*Dewch i'r Frydyr*" (*Come to Battle*) is published in the major key ; but that it was originally in the minor we have pretty sure evidence, from the strain of the hymn tune called *Jordan*, of which it was the basis.

The Glamorganshire ploughboys' songs bear evident marks of their antiquity ; for, as they appear on paper in the MS. which Aneurin Owen, Esq. sent to the Brecon Eisteddod in 1826, there is neither rhyme nor reason in them ; but, like the Swiss *Ranz des Vaches*, when sung by the natives, there is a characteristic wildness, blended with sweetness and intensity of feeling that touch the heart (see specimens in page 140). There are several of these chants sung in the neighbourhood of *Caerlleon* ; and the late Edward Williams (*Iolo Vorgunog*) conjectured them to be a relic of the Roman settlers. In the MS. there are no bars to divide the notes into regular measures.

Dr. John David Rhys, who flourished about 1579, published a very valuable work, in Latin, on Welsh prosody ; in the appendix to which are some very curious observations relative to the state of music in Wales at various periods ; these were translated by the Rev. W. J. Rees, of Cascoed, and published in the second volume of the Transactions of the Royal Cambrian Institution, from which the following extracts have been made :

Prince Gruffydd ab Cynan, about the year 1042, issued out rules and regulations respecting the bards and minstrels ; among which were the following : that no one person was to exercise two callings, as poetry and playing on the harp or *crwth* (see an account of this instrument in page 2). That no bard or minstrel was to possess more than the value of ten shillings, either in horses or cattle, or expensive apparel, under penalty of forfeiting it to the king—for rich men seldom devote themselves to study ! An itinerant minstrel was not to go to the house of a gentleman, nor a chief minstrel to the house of a plebeian. It was the office of the itinerant minstrel to rebuke, to mock, to deride, and to entreat by means of reproach, and all that, under the pretence of singing ; for which he was to receive a penny on his acknowledging himself to belong as a mere weed to the bards ; and a gibe 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 sloth ! The chief minstrel of the country was to have the marriage fines of the daughters of minstrels ; he also was to have the presents of young women when they married—that was four-and-twenty pence.

When the king was desirous to hear a song, the chief minstrel was to sing two songs, first in the hall, 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 voice, 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 sing both in harmony and concord, also in cross consonance (*query*, coun-

terpoint ?) and alliterations ; be fond 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 accompaniment, and eight tunes. The disciplined pupil must know double the above. The master-pupil 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 science. He must be able to compose a piece for himself, and 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 drawings and key-notes, hidden and apparent ; and to show them forth warranted from his own performance, musically and masterly, so that the doctors and chief minstrels may conscientiously adjudge and elect him to be an author and master in science. (All this is very curious.)

The tunes which are named on the mixed or minor key are 31 in number ; those on the sharp key, A, 27 ; those on the flat key, F, 10. The contending concords named on the mixed key, B, are 11 ; the concords in the flat key, F, 7 ; 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 any one, that it may not bring shame either on the master or the 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 subjects of the king and his magistrates should countenance and patronize the bards and minstrels.

The pupils to enquire of their masters, a month before each festival, where they are to go, lest too many go to the same place : and that but one go to a person whose income does not exceed ten pounds (!) 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 four are—1, bards who wear the band of their order ; 2, harpers ; 3, performers on the *crwth* ; 4, vocalists. The four kinds of frivolous ones are—1, the piper ; 2, the juggler ; 3, the drummer ; and 4, the fidler, or player on the *crwth* with three strings. The gratuity of each of these is one penny, and they are to perform standing. The singer ought to know how to tune a harp or *crwth*, 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 white covering is to be about the harp or *crwth* which he brings with him.

The Club-head 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 beats.

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 the butt of the rest, and he gives them an entertaining subject to exercise their poetical talents upon. After dinner, the chief minstrel sits in a chair ; and those who put questions to him stand ; they are permitted to say against him, in poetry, anything they choose ; and, on the morrow, 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 most of the British music was had from the Irish ; to say nothing of the learned Doctor's bull, he was woefully mistaken. Prince Gruffydd ab Cynan 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 resided many years in Ireland, and thereby having imbibed a natural love for the music of the country, he at least thought so, which occasioned the before-mentioned congress.

The mention of two keys peculiar to the Irish, in our old books of music—as "*Y Cywair Gwyddelig dieithr*" (the strange Irish key), and "*Lledf gywair Gwyddelig*" (the flat Irish key), also of a few tunes, such as "*Y Gaingc ddu o'r Werddon*" (the black tune from Ireland)—plainly demonstrate that the rest of the music is British. But what settles the matter, in my opinion, is the following extract from a very ancient MS.—"*Llyma'r Pedwar mesur ar hugain Cerdd dant, yn ol Rheol Fesur oll, fal y cyfansoddwyd mewn Eisteddfod, &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 Gruffydd ab Cynan ; and were wrote in books by order of both

parties, the British and Irish, principal and royal of that time, and copied from thence, &c. &c."

The character of the truly Welsh and Irish melodies is very different. The Welsh *basses* are always very superior to either that of the Irish or Scottish music, and are what is termed a ground bass, and always moving; they are not merely chords struck to harmonize with the melody, but are working and prominent, and generally consisting of note for note with the treble or melody, but in contrary motion. The admixture too of the major and minor keys, the change of the time, and the frequency of only six bars in a strain, as in "The rising of the lark," "Cream of yellow ale," "The inspired bard," &c. are peculiar features in Welsh music. There is a boldness in our marches characteristic of the warlike ardor of the Britons, and a touching plaintiveness in their laments, while their pastoral airs are soft and melodious. The Welsh jigs resemble those of the Irish, and very probably both sprung from the same source; but whether in the Emerald Isle, or amid the Snowdonian mountains, it were a difficult task to ascertain. I am by no means anxious to claim for my country what does not rightly belong to it; but at the same time, I feel it incumbent on me to protect her from being despoiled of what I most faithfully believe to have been *bona fide* her own from time immemorial.

The following historical notices of ancient British music, which appeared in the Transactions of the Royal Cambrian Institution, cannot fail to prove highly interesting.

We will endeavor to ascertain the origin and progress of music among the Cymry (pronounced Kymry), who were avowedly the first people by whom this island is known to have been inhabited.

It may be presumed that the first musical efforts of the Cymry, as of all ancient nations, were merely vocal; but it is at the same time certain that they cultivated the art in its more artificial character at a very remote period; and perhaps their first transition from the music of nature was that of wind instruments. We find that the pipe or flute, whether under the name of *pih* or *pihgorn*, was in very early use; and most probably took the precedence of the other national instruments. An allusion to the pipe, or perhaps more properly the bagpipes, is found so early as the seventh century; when, at an *Eisteddfod* (congress of bards and minstrels) held by King Cadwaladr, a musician was reproved for playing a tune called the Pipes of Morvudd (*Pibau Morvudd*); and the cause of the reprimand was, that the tune was in the minor key. The horn also, under the name of *corn*, or *corn buclin*, was in early times a very common instrument, but chiefly employed on warlike occasions, or when any assemblages of the country were necessary; as, in latter times, has been the case in the "gathering of the clans" in the Highlands of Scotland. The most ancient Triadic memorials of Wales are full of allusions to this national custom.

Chaucer, 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.

"Controule he would and foul faile
With horn-pipes of Cornwaile,
In flutes made he discordance,
And in his musick with mischance."

The description of music to which the Welsh have been mostly attached, even from the earliest period of their history, is that of the harp. With the harp, the Cymry generally associated the strains of the poet or songster, in a manner that may be regarded as peculiar to the country. 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 useful instruction throughout the community; and this, as we learn from the Institutional Triads, was done 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 an intimate manner with the most important establishments of the Cymry; but it will be sufficient to state, that Hu the Mighty, the patriarch of the nation, is celebrated in the historical Triads as having been the first to adapt vocal music to the preservation of memorial and invention, and as having thus contributed to the foundation of Bardism.

Several ancient authors allude to the cultivation of music among the Celts; Diodorus Siculus, who flourished in the century preceding our era, tells us, that among the Celts were composers of melodies who sang panegyric or invective strains to instruments resembling lyres, which may safely be presumed to have been harps. The use of the harp, which had its origin in the public institutions of the Cymry, was, on the extinction of the political influence of the bards, diffused through the different ranks of society; and playing on the harp was cultivated by private individuals as a distinct art. We find from the Triads of the Social State, which are of considerable antiquity, that a harp was anciently one of the articles which the law required a gentleman by birth to possess; and that it was, moreover, accounted as one of the ornaments of a clan, and, for that reason, exempted from seizure by legal process; circumstances that prove the high estimation in which this species of music was held. A notice is given of the use of the harp at a congress held in the sixth century, under the patronage of Maelgwn Gwynedd (king of North Wales), on the banks of the river Conway, which, it appears, was attended by several harpers and poets. Iorwerth Beli, a bard of 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

proposed rewards to the bards and minstrels in a swimming contest across the Conway; he says,

"When they came to the land on the sea-boundary of the ebb tide
The Harpers were worth nothing;
But, by reason of the fair increase of the faculty of the wise,
The Poets composed equally well as before,
Notwithstanding their swimming."

This device was, no doubt, to give the poets the victory in the approaching congress. The laws of Hywel Dda (Howell the good), who flourished in the tenth century, have several allusions to the practice 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 may be 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 *crwth* (or crowd), an instrument more exclusively national, perhaps, than the harp, although much inferior to it in estimation; it appears to have been played as a tenor accompaniment to the harp. The *crwth* was, in the fourteenth century, generally made of willow; and we gather from the poems of Iorwerth Beli that it was not held in any high repute, for he says of it—

"In the days of the high primary bards, the fine ministers of song,
Impregnated with the three gifts of eloquence,
No honor was allowed to what resembles the noise of pigs,
The dirty gut-breaking *Crwth* of willow."

The very name of *Crwth*, which implies anything bulging or protuberant, denotes the indigenous character of the instrument. It appears too, from a Latin couplet by Venantius Fortunatus, Bishop of Poitiers, A.D. 609, that the *Crwth* was at that time considered the national instrument of Britain. The couplet is as follows:

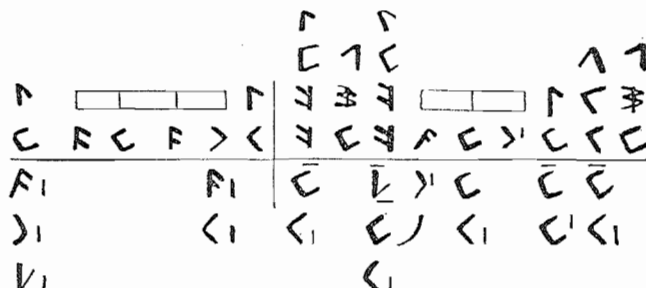
"Romanus lyrâ, plaudit tibi barbarus harpâ
Græcus Achilliâ—*crutta* Britannia canit."

In the tenth century, music was much cultivated in Wales; and of the esteem in which it was publicly held we may gather from the value appropriated by law to different harps. Those of the king and *Pencerdd* (chief bard) were estimated at one hundred and twenty pence each; and those of private gentlemen at sixty pence—prices which, with reference to the value of money in Wales at that period, were very considerable; and the privileges then enjoyed by the professors of the harp, in the sacredness of their persons, and the immunity of their lands, serve to corroborate the inference drawn in favor of the music of that time.

The twelfth century may be regarded as the Augustan era of music in Wales; for Giraldus Cambrensis, who flourished at that time, writes, that "travellers who arrived at early hours are entertained with the conversation of young women, and music on the harp, until the evening; for every family has its maidens and harps assigned for the purpose." And, in allusion to the particular style of music then prevalent, he says, "In their musical concerts they do not sing in unison, like the inhabitants of many countries, but in different parts; so that in a company of singers, which one frequently meets with in Wales, you will hear as many different parts and voices as there are performers; who all at length unite with organic melody (in harmony), in one consonance (concord), and the soft sweetness of B flat" (*qu. G minor*)? To this he adds, that he had never witnessed a similar custom, except in the North of England, beyond the Humber; a circumstance which, when we reflect that a tribe of the Cymry anciently peopled that part of the kingdom, tends greatly to prove the antiquity of the practice.

The century which elapsed from the era just considered, until the extinction of Welsh independence, was peculiarly marked by desolation and bloodshed. Yet the harp of the Cymry was not silent during this ominous interval; for often among the mountains and glens of Wales were her wild notes heard, associated with the voice of the bard, to give life and hope to the soul of the warrior. But her day of joy and triumph was drawing fast to its close: with the death of the last Llywelyn (1282), died, for a season, the spirit of minstrelsy and song among the mountains of Wales. Like the Israelites of old, when sitting down to weep near the waters of Babylon, the Welsh hung up their useless harps to lament over the fall of their country, and to wait the dawn of a more propitious era!

I shall now make a few remarks respecting the musical notation used in Wales. The most ancient specimen of Welsh musical notation now extant is in the library of the Welsh School, which was established in 1714. The whole of this specimen was published in the Archaeology of Wales, a most valuable work, in three volumes, printed by the patriotic Owen Jones, Myvyr, at an expense of £2,000. The notation occupies about seventy pages of the third volume, of which the following fac-simile will give an idea. (Vide the Musical World, No. 31, vol. 3.)



The characters used are those of the ancient bardic alphabet; and it is very evident that *chords* were *struck*; for three and four letters are placed perpendicularly one above another. The history of the above runs thus. This MS. purports to have been transcribed by Robert ab Huw of Bodwigan, in Anglesey, in the reign of Charles the First, from a manuscript of William Penllyn, a celebrated minstrel of the preceding century. And it is stated in a note, that the MS. comprises "The music of Britain, as settled by a congress or meeting of chief musicians, by order of Gruffydd ab Cynan, Prince of North Wales, about A.D. 1040, with some of the most ancient pieces of the Britons, supposed to be handed down to us by the ancient bards." Accompanying this manuscript are transcripts from another old writing, in the possession of Sir Watkin Williams Wynn, Bart. entitled "The Repository of Strung Music within the three Principalities of Wales," having, apparently, reference to the twelfth century. It contains an explanation of several of the terms used in Welsh music, which are extremely complex. There are, besides, extracts from other old manuscripts, of a similar nature, and relating, it would appear, to the same period. Such is the claim to antiquity which the document under notice bears on the face of it; and, if it may safely be granted, the evidence it supplies must be considered of singular value with reference to the subject before us. And it may be mentioned, as an additional proof of its authenticity, as a record of Welsh music, that the notation is essentially different from any other now known. Dr. Burney describes this notation as one "by letters of the alphabet, somewhat resembling the tablature of the lute, but without lines, except a single one to separate the treble from the bass." Since Dr. Burney's time, the whole of this specimen was submitted, by the erudite Dr. William Owen Pughe, to Bartholomew, the celebrated violinist. Bartholomew succeeded in decyphering most, if not all, of it, adopting, as the basis of his experiment, the notation of the ancient Spanish lute, as in use during the sixteenth century, which agrees with what Dr. Burney says of the conformity of the Welsh notation with the tablature of that instrument. It is extremely probable that the clue afforded by Bartholomew might have led to most successful results; but, unfortunately, only one of the tunes, as described by him, has been preserved; and that was inserted in the first volume of Welsh melodies published in 1809. This was, by a fortunate accident, transcribed by Dr. Pughe, or no instance of Bartholomew's success might now have remained; for, at his death in 1808, his manuscripts were dispersed, if not destroyed. This one comprises notations, illustrative of the twenty-four canons of music, together with twenty-nine ancient tunes, and a catalogue of more than one hundred and fifty others, which may supply some idea of the musical treasures formerly possessed by the Cymry.

The decyphering of these would certainly tend, in some degree, to make us acquainted with the general proficiency anciently attained by the Welsh in the art of music; but we should still be far from ascertaining the particular skill of the performers: and whether they were acquainted with counterpoint or not has been a subject of much dispute. Counterpoint was known in Italy as early as the eleventh century, about eighty years previous to the celebrated ordinance of Gruffydd ab Cynan; but that it was known and practised in Wales, in the twelfth century, may be inferred from the testimony of Giraldus Cambrensis, already quoted, and still more satisfactorily from that particular musical diversion before noticed, called "singing, or song in *four parts*, with accentuation," which can hardly apply to anything but to that peculiar description of harmony known by the technical denomination of counterpoint.

THE HARP; CALLED, IN WELSH, TELYN.

THAT the Harp is among the most ancient of musical instruments, we learn from Sacred History. Jubal, the seventh from Adam, was styled the father of all those who handled the *kinmor* or *harp*. David, the second King of Israel, was a great master of the *harp*; the instrument which he played upon before Saul, was called by the Hebrews *kinmor*, or *harp*; it was also called the *hazur*, that is, the tenth, or ten-stringed instrument; it was made of the wood of the *algum-trer*, a species of fine cedar. The form of the *kinmor* was triangular, and the strings were stretched from the top to the bottom, from whence proceeded the sound.

Having shewn that the harp was used by the Hebrews, let us trace its source and progress among the ancient Britons.

Cæsar says that Druidism is supposed to have originated in Britain. This religious order was a branch of the Bardic system. We are also told, by Ammianus Marcellinus, that "the bards sang of the exploits of valiant heroes in sweet tunes, adapted to the melting notes of the melodious *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.

Bledgywryd ab Seisyllt, 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 accomplishments of a gentleman; and they enumerate three distinct kinds, viz.

"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 the harp prior to any other nation, except the Hebrews. 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 song of *Unbenaeth Prydain*, or the Monarchical Song of Britain, 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 my readers with a song on this subject, written for the first volume of "Welsh Melodies," by the late Mrs. Hemans.

Air—"The Welsh Ground."—(See page 43.)

Sons of the Fair Isle! forget not the time
Ere spoilers had breath'd the free winds of your clime;
All that its eagles beheld in their flight
Was yours, from the deep to each storm-mantled height!
Tho' from your race that proud birth-right be torn,
Unquench'd is the spirit for monarchy born.
Darkly though clouds may hang o'er us awhile,
The crown shall not pass from the Beautiful Isle!
Ages may roll ere your children regain
The land for which heroes have perish'd in vain!
Yet in the sound of your names shall be power,
Around her still gathering, till glory's full hour.
Strong in the fame of the mighty that sleep,
Your Britain shall sit on the throne of the deep!
Then shall their spirits rejoice in her smile,
Who died for the crown of the Beautiful Isle.

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

"*Ynys Prydain*," the ancient name of Britain, signifies the Fair or Beautiful Isle.

When Colgrin was besieged, in the city of York, by King Arthur, in the fifth century, his brother Badulf assumed the character of a harper, and by that stratagem he gained admission to consult with his relative. King Alfred also made use of the same disguise, and by that means he had an opportunity to reconnoitre the Danish camp, which was then in Somersetshire.

Giraldus Cambrensis, who wrote a description of Cambria, about the year 1188, observes, "Ireland makes use of only two instruments, namely, the harp and the *drum*; Scotland has three, namely, the harp, the drum, and the *crwth*; and Wales has the harp, the pipes, and the *crwth*. The Irish make use of strings of brass oftener than those made of hide or gut."

There is a very amusing philippic against the leathern harp, strung with gut or wire, by the bard Davydd ab Gwilym, which he compares to "the noise of a lame goose among the corn, a foolish Irish witch, the rumbling of a mill-stream of crazy leap, a shrieking wry-necked hare! 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*."

Risiart Cynwal wrote a poem, about 1680, to solicit a harp, wherein he observes, "The harp of Llywelyn, the Prince, most honoured through ages, was completely filled with *hair strings, curiously braided*, to hymn golden praises to the Lord."

Galileo, in his Dialogue on Ancient and Modern Music, written in the year 1582, and published at Florence, observes—"The harp was brought to us from Ireland, where they are well made, and in great number, and the inhabitants of the island have practised on it for many and many centuries. These harps have a *double row of strings*, in all fifty-eight strings, and the compass is from double C in the *bass* to D in *alto*." The second row was added about the twelfth century.

The most ancient Irish harp now remaining is that which is said to have belonged to Brian Boiromb, king of Ireland, who was slain in battle with the Danes, near Dublin, in 1014. His son Donaugh 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 the "Defender of the Faith," but forgot to send the crown, which was of massive gold! Henry gave the harp to the first Earl of Clanricard, in whose family it remained till the beginning of the last century. In 1782 it was presented to the Right Honourable William Conyngham, who deposited it in Trinity College Library, Dublin, where it still remains.

This harp has only one row of strings, is thirty-two inches high, and of exquisite workmanship.

Mr. Gunn, in "An Historical Inquiry into the Performance on the Harp," mentions an ancient Caledonian harp, which was brought, about the year 1460, by a lady of the family of Lamont, to the house of Lude, where it has ever since remained.

This harp is thirty-eight inches and a half in height, and sixteen inches broad at the lowest part of the sounding-board; the number of strings is thirty.

Mr. Gunn mentions another harp, which was given by Queen Mary to Miss Beatrix Gardyn, of Banchory, whose family is now represented by Mr. Garden, of Troup.

This instrument is thirty-one inches in height, and eleven inches across the lower part of the sounding board; the number of strings was twenty-eight.

I am not aware that there are any very ancient *Welsh Harps* preserved.

The ancient Welsh Harp, strung with hair, which continued to be in use until the beginning of the fifteenth century, when strings of gut were, in general, substituted. Until the close of the same century this national

instrument appears to have had only a single row of strings; but the performer was able to produce a flat or sharp by a peculiar management of the finger and thumb,—an artifice, it is believed, no longer known.

That considerable skill was employed in the mere mechanical effort of playing the harp, is evident, from the rudiments specified in the Welsh MS. which are seventeen in number, and seem to embrace, with the most technical nicety, every variety of manual dexterity of which the art is susceptible.

The directions given, bear the stamp of antiquity; among which are:—"The 6th tune is played as the 5th, only raising two notes on the upper thumb." "The 12th is played like the 10th, only shaking the upper thumb." "The 14th is played like the 13th, but raising three notes on the upper thumb." The following curious terms are also used:—"Choaking the thumb;" "shake of the four fingers;" [evidently a double shake] "shake of the little finger;" [not used now] "double scrape;" [probably drawing two fingers along the strings in thirds or sixes] "single scrape;" "half scrape;" "throw of the finger;" "double shake;" "shake of the bee;" "trill of the thumb;" "double choak;" [probably the present *étouffé*—or suddenly stopping the vibration of the strings] "forked choaking;" "back of the nail;" "jerk;" "great shake." To a modern harp-player, these directions must appear extraordinary.

The Triple Harp, or harp with three rows of strings, was the next improvement, which was invented about the fourteenth century, and certainly very superior, in every point of view, to the instruments produced anterior to that period.

The compass of the Triple Harp, in general, is about five octaves, or thirty-seven strings in the principal row, which is on the side played by the right hand, called the bass row. The middle row, which produces the flats and sharps, consists of thirty-four strings; and the treble, or left hand row, numbers twenty-seven strings. The outside rows are tuned in unison, and always in the diatonic scale, that is, in the regular and natural scale of tones and semitones, as a peal of eight bells is tuned. When it is necessary to change the key, for instance, from C to G, all the F's in the outside rows are made sharp, by raising them half a tone. Again, to change from C to F, every B in the outside rows is made flat, by lowering it a semitone. When an accidental sharp or flat is required, the performer inserts a finger between two of the outer strings, and finds it in the middle row. Many experiments have been made, with a view of obviating the necessity of tuning the instrument every time a change in the key occurred. Brass rings were fixed near the comb, but those rattled and jarred; in short, every attempt failed until the invention of the Pedals. The Pedal Harp, or rather the Pedals, were the invention of a M. Simon, a native of Brussels, about seventy years ago.

Dr. Burney, in his History of Music, observes, "The invention of the Pedals is a very ingenious and useful one, for, by reducing the number of strings from three rows to one, the tone is greatly improved." He might have added, also, that the keys are changed instantaneously; for by fixing any pedal on, it will raise the note, which it affects, half a tone, and *vice versa*.

This Harp soon made its way into this country, and became very fashionable. About thirty-five years ago, Mr. Erard, a celebrated harp-maker, made further improvements, by introducing the double action; i. e. every pedal acted twice, first by raising the note half a tone, and by fixing the pedal in a second notch, a whole tone,—thus rendering the Harp a most perfect instrument.

I now enter ground on which I can tread with greater confidence, and the remainder of this Essay shall consist of matter which has fallen under my own observation.

The compass of the modern Pedal Harps is six octaves, or forty-three strings, the lowest note being double E, and the highest E in *altissimo*. There are seven pedals, (besides a swell,) viz. C D E F G A and B. The single-action Harp is tuned in E flat; and by fixing the A pedal on, the key is changed to B flat; and by fixing the E pedal on, the key is again changed to F, and so on; as far as E with four sharps and the relative minors; in all, thirteen different keys. The double-action Harp is tuned in C with seven flats, or, by fixing the seven pedals in the first notch, in C the natural key; and by fixing the pedals in progressive order, in the second notch, the key will be C sharp, with seven sharps, making in all (including the relative minors) twenty-seven different keys! Mr. Erard has lately extended the compass on his last patent instrument, besides increasing the power and quality of the tone.

The great advantages which the double-action Harps afford must be very obvious: not only a greater number of keys can be introduced, but the scope for masterly modulation is very great. Yet my old country Triple Harp, though it has its imperfections, possesses one advantage, and that is the *unisons*. Who has ever heard some of the old Welsh airs with variations, and not been quite delighted with the effect of the unisons? (See pages 26, 44, 68, &c.)

It cheers us when lonely and soothes us when sad,
And oft it will render the troubled heart glad;
May those who encourage the Harp ever find
A spell in its tones to enrapture the mind.

Great credit is due to the Cymmreigyddion Society at Abergavenny; for, at its annual Eisteddvod, it has given, as prizes, Triple or Welsh Harps to the best performers on that instrument, also elegant gold medals to the best lady performers on the pedal harp, besides a vast many premiums and medals for poems and essays on subjects connected with the history of Wales.

Ere I close my remarks, I beg to make a few observations on the name of the harp in Welsh. Mr. Gunn says,—“The name of the harp in Gaelic has a direct reference to its fabric. The word *Clar*, a harp, means also a table, a stave, a board, fashioned and smoothed to a certain shape, and is expressive of the proper form and materials of which the frame of the harp must be made.” Hear what the late Dr. W. O. Pughe, the antiquary, said, in answer to this, “The *Clar*, a board, is the Welsh *clawr*. It is very probable that the Irish *clarseach*, a harp, has for its root the Welsh *cler*, a plural noun collective, i. e. minstrels, and of which word *Clyr* is an inflection. *Clyryn* (s. m.) and *Cleren* (s. f.) mean anything that hums, a humble bee, a hornet.”

Mr. Gunn further says,—“The Harp is also frequently mentioned in Gaelic poems by a poetical phrase, expressive of its nature and powers, as *Teud ciuil*, ‘the strings of melody or music;’ and this figurative expression for the harp has its perfect synonyma of like syntax in the phrase *Teud luin*, which is pronounced *Telin*, the letter *d* being quiescent.” This is deriving the name of an instrument in one language from a poetical phrase in another! But a word or two more from Mr. Gunn:—“The Welsh name of the harp (says he) is this very word, or rather phrase, *Te-lin* which, in its composition, is not expressive, in that language, of any idea, and of which no etymology can, I BELIEVE, (very well put in Mr. G.) be given, excepting that of the Gaelic just mentioned. The plain inference to be drawn from which is, that the Welsh have derived this instrument, together with its name, from the nation who had given to it that expressive appellation, and that this was really the case can be supported by various arguments of great force which will be given in a future work.” Which said “future work” has never appeared, although these correct observations were published in 1807.

Now, according to Dr. W. O. Pughe, the root of *Telyn* is *Tel*, i. e. what is straight, even, or drawn tight. Hence it is very evident that the name of *Telyn* is coeval with the knowledge of a stringed instrument among the *Cymry*. The antiquity of the word *Telyn* is singularly corroborated by the circumstance of the coast of France, where *Toulon* is situated, it being anciently called the promontory of *Citharistes*, and the town itself *Telo Martius*. The form of the Bay of Toulon resembles the comb of a harp, and the Latin name of that instrument is *Cithara*. Camden says,—“If you ask our Britons what they call the harp, they will presently answer you *Telyn*; if you could raise an ancient Phœnician, and ask him what are songs played on the harp, he would answer you *Telynu*.”

That the word *Telyn* therefore is purely Welsh, I hope no unbiassed person will deny: and that the honour of cultivating the harp, and handing it down, in a progressively-improved state, to the present time, is also due to my countrymen, there can be no doubt.

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 *Eisteddvodau*. This peculiar, unique and effective mode of singing must be very ancient, and probably derives its origin from the domestic bards of old, who used to play the harp, and sing with it verses composed extemporally, in praise of their noble masters; and where more than one minstrel was retained in a family, or 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 may be imagined; the singer is obliged to follow the harper, who may change the tune, or perform variations, *ad libitum*, whilst the vocalist must keep time, and end precisely with the strain. The singer does not commence with the harper, but takes the strain up at the second, third, or fourth bar, as best suits the *pennill* he intends to sing; 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 bardic laws and rules of composition. In order to give those who never have heard *Pennillion* singing an idea of it, I shall insert two specimens. (Vide pages 137 and 138.)

I shall conclude this sketch with a stanza written by the late talented Mrs. Hemans, to the air of “Ar hyd y nos,” or “The live-long night,” for the first volume of Welsh melodies:

“In the dwellings of our Fathers,
Round the glad blaze,
Now the festive circle gathers,
With harps and lays;
Now the rush-strewn halls are ringing,
Steps are bounding, Bards are singing,
Aye! the hour to all is bringing
Peace, joy, or praise!”

The above stanza is taken from a song supposed to have been sung by Gavran (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 “Green Isles of the Ocean;” the expedition was not heard of afterwards. May the Cymry enjoy their language, customs, and innocent pastimes till time be no more.

JOHN PARRY.

Gerhoffedd Gwyf Harlech. — The March of the Men of Harlech ¹

Majestic

(See page 59 2nd Vol. Welsh Melodies)

* Harlech Castle, in Merionethshire, was formerly a celebrated Fortrefs, and is said to have been built by that war-like Prince, Maelgwn Gwynedd about A.D. 530. In the beginning of the Sixth Century it was called Twr Bronwen y Brenhinoedd, from Bronwen, the Daughter of Prince Ilŷr of Harlech, who probably lived in the Castle; and the highest Turret of it, to this day, goes by the name of Bronwen's Tower. This Fortrefs was rebuilt, or repaired, about the Year 877, by Collwyn ab Tangno, one of the fifteen Tribes of North Wales, and Lord of Eglonydd, Ardudwy and part of ILŷn; and from him it was called Caer-Collwyn, or Collwyn's Castle. This venerable Castle is perhaps the oldest remains of all the British Forts; and a most stately Structure of invulnerable strength both by Art and Nature, being situated on a lofty Rock which commands a fine Bay of the Sea, and the Passage of entrance upon that Coast. — Nennius's Brit: Hist: and from Ancient M. S.

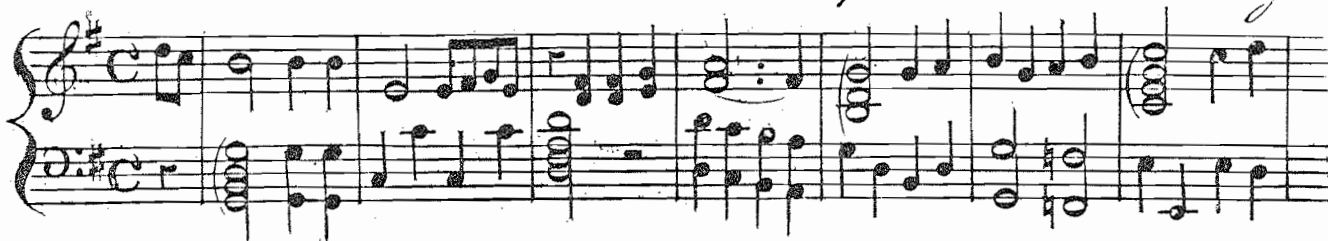
Alwynder Meirionydd neu, Marged swyn uch-lŷn. — The Courtesy of Merioneth.

Affectionately

The arrangement from page I to page 130 is 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.

Maeftofo



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

Amoroso

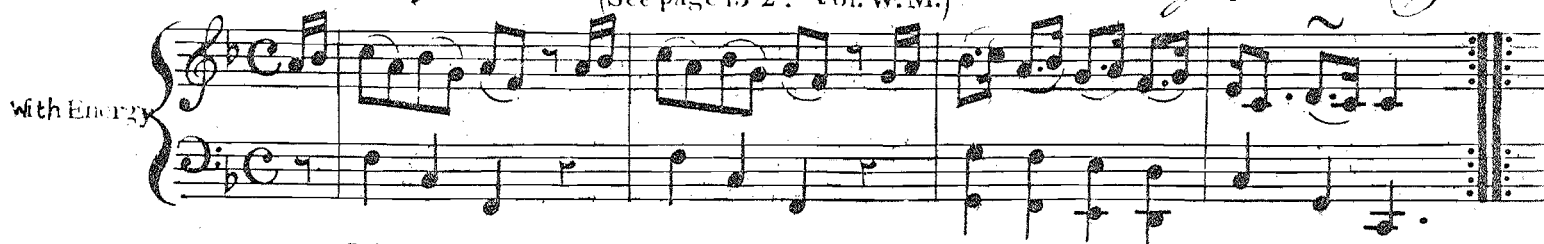


As generally played in Wales (See page 43. 2nd Vol. Welsh Melodies.)

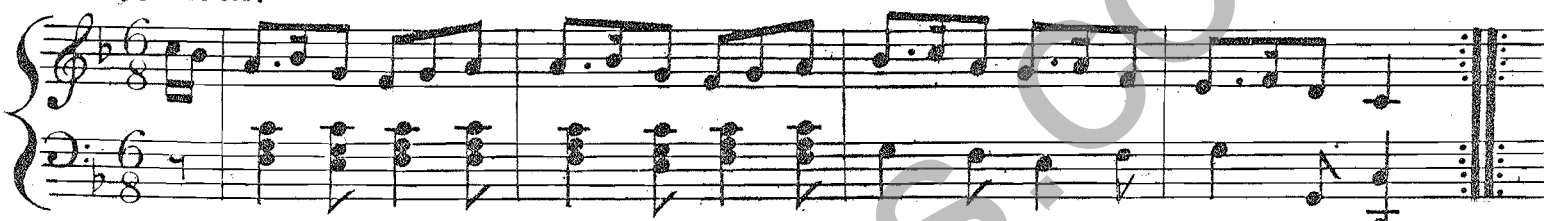
**Con
Spirito**



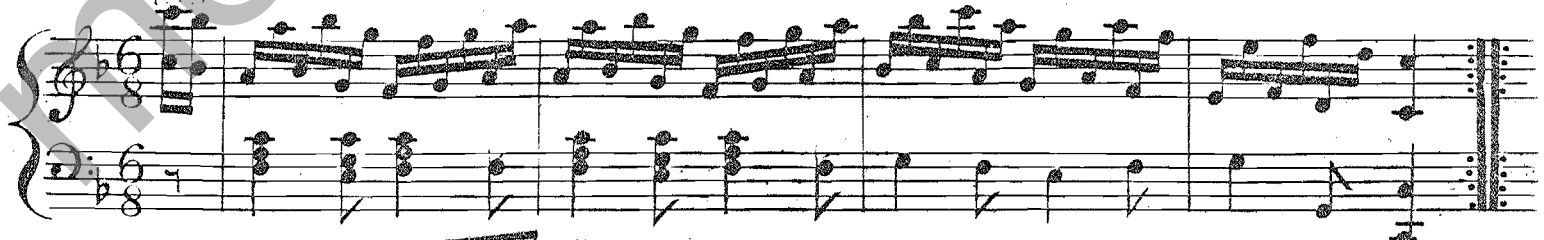
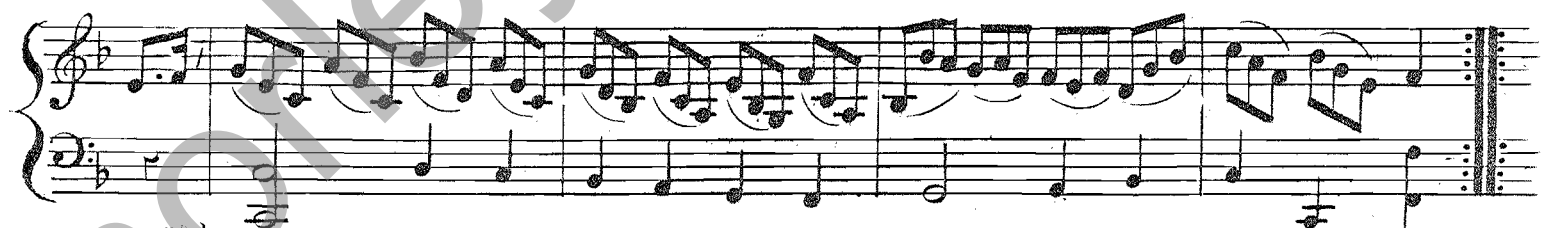
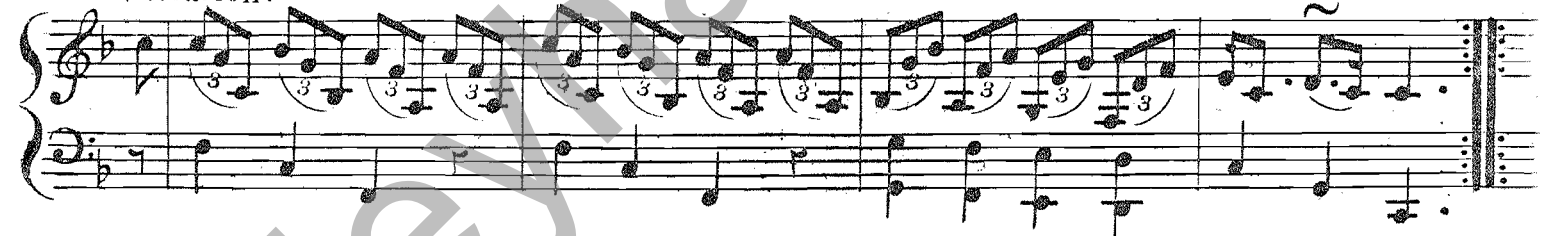
Erddigan Cwer Wauon. The Minstrelsy of Chirk Castle.*³
(See page 13^{2nd} Vol. W.M.)



Moderato.



Variation.



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

Gogerddun. * (See page 55. 3rd Vol. W.M.)



* Gogerddun is the name of a seat near
Llambadarn, in Cardiganfhire; which was
the residence of the Famous Bard, Rhydderch
ap Ieuan llwyd, about the year 1394, and
is now the patrimony of Edw.^d Loveden Esq.

Mallod Dôlgellu. — The Gallantries of Dôlgellu.



† *Eryri Wen. — White Snowden.* (See page 58 1st Vol. W.M.)



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

Hob y Deri Danno. — Away my herd to the Oaken grove. 5

This favourite Air is sung very differently in South Wales to what it is in North Wales, & both so pretty that I am perplexed in the choice; therefore, shall present my readers with both.

The Burden — perhaps should be sung by another Person

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

p (Vide page 29. 2nd Vol. W.M.) *f* The Burden *p*

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

The Burden

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

p

i - fu far-w; Sian fwyn, tyrd i'r llwyn. Ni fon-iad ond am Sian-tan fwyn: Sian fwyn Sian!

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

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

As sung in South Wales.

Cheerful

The Burden

Ca-ru'mhell a charu'n a-gos, Hoby de-ri dando: Newid Ca-riad pob py thef-nos

Burden

Dy-na ganu etto. Er hyn i gyd ni allfy ngha-lon, Sian fwyn Sian. Lai na char-u'm

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

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

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

Hai down i'r deri danno." — — — — — Come let us hasten to the Oaken-Grove.

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

"Hie down, down derry down?"

Also, "In Summer time when leaves grow-green-

Down, a down, a down?"

are borrowed from that Druidical Song.

Mwynen Cynwyd. — The Melody of Cynwyd.*

Tenderly

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

Difynruch Groŷr Dyfi. — The Delight of the Men of Dovey.*

Tenderly

(Vide page 29, 3rd Vol. W.M.)

Variation.

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

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

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

7



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

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

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

+ Hall's Chronicle describes Owen Tudor as follows.

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

Dynwared yr Ffôs. † or, Hock-Nightingale.

preffive

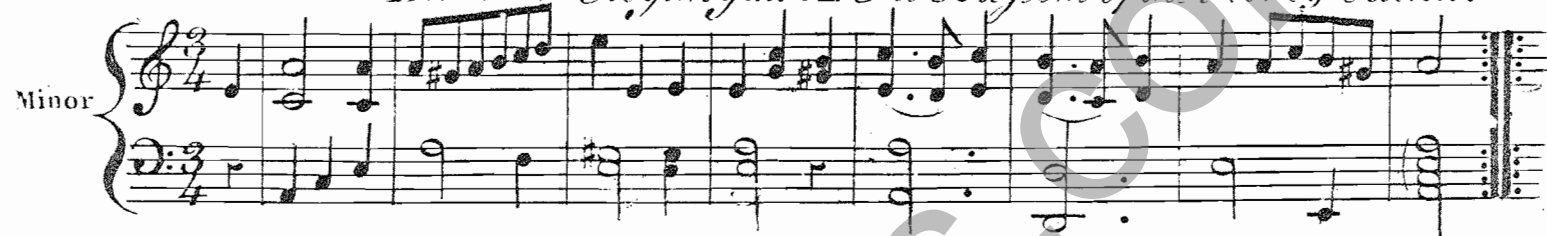
† Penddŷr bryn, or the Black-cap, is a Bird, that sings very finely; and on that account is called the Hock-nightingale; but whether this Tune alludes to that Bird, or is an imitation of the Night-lingale, I will not determine.

Cresco'r Weynwen. Welcome the Bee.

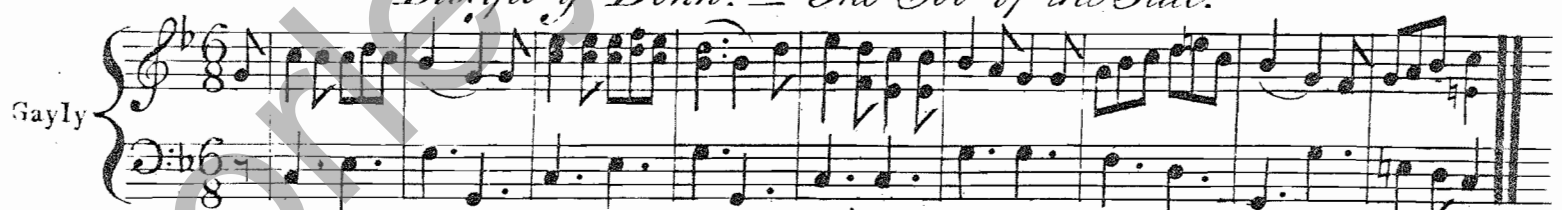
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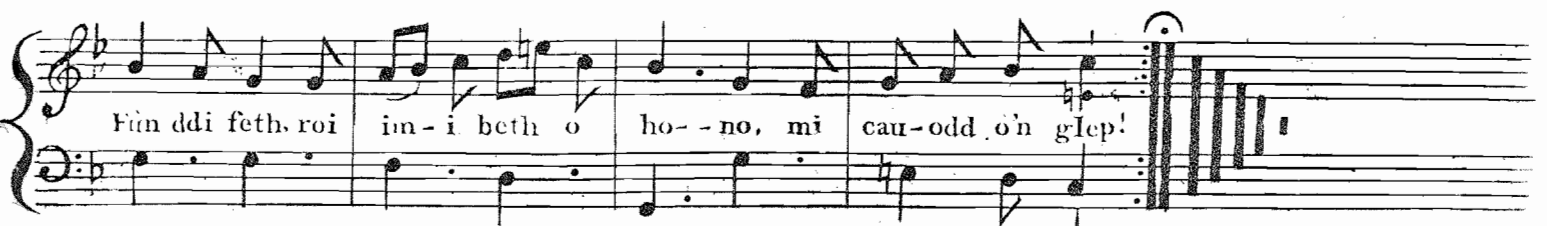
Bloden'r Gwynwydd. - The Blossom of the Honey-suckle.



Disyllt y Donn. - The Ebb of the Tide.



This is a Key peculiar to the Ancient Welsh Music; which is call'd Gogywair: The E³ or third above the Key-note being flat.



10) *Sorch Hudol. — The Allurement of Love.*

Pathetic

Musical score for 'Sorch Hudol' in C major, 2/4 time. The score is written for piano and features a 'Pathetic' mood. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The third system continues the melody and accompaniment, ending with a double bar line. There are some markings like 'hr' above the treble staff in the second system.

Cerdd yr hen wir or Coed. — The Song of the old man of the Wood

Slow

Musical score for 'Cerdd yr hen wir or Coed' in C major, 3/4 time. The score is written for piano and features a 'Slow' mood. It consists of two systems of staves. The first system has a treble and bass staff with the following lyrics: 'Dymma ha - nes gwydch iw gofio, I'r ffeil fydd ac 'wll - ys ganddo;'. The second system continues the melody and accompaniment, ending with a double bar line. There are some markings like 'hr' above the treble staff in the first system.

I'farnwel F'ieuengedid. — Adieu to my Juvenile Days.

Rather gay

Musical score for 'I'farnwel F'ieuengedid' in C major, 3/4 time. The score is written for piano and features a 'Rather gay' mood. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The third system continues the melody and accompaniment, ending with a double bar line. There are some markings like 'hr' above the treble staff in the second system and 'Var 1' above the treble staff in the third system. A note at the bottom of the third system says 'as the Bass may be play'd an Octave higher'.

Var. 2.

The first system of music for Variation 2 consists of two staves. The treble staff begins with a 7/8 time signature and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some with slurs. The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes. A repeat sign is present at the end of the system.

Var. 3.

The second system of music for Variation 3 continues the two-staff format. The treble staff features a trill (tr) over a note. The bass staff has a more active line with many sixteenth notes. A repeat sign is also present at the end of the system.

Var. 4.

The third system of music for Variation 4 is characterized by a very dense texture. The treble staff is filled with rapid sixteenth-note passages. The bass staff is marked with the word "Pia" (Piano) and contains a more rhythmic accompaniment. A repeat sign is at the end of the system.

The fourth system of music for Variation 4 continues the dense sixteenth-note texture in both staves. The bass staff maintains a steady accompaniment. A repeat sign is at the end of the system.

The fifth and final system of music for Variation 4 shows the conclusion of the piece. The treble staff has a melodic line with some slurs, while the bass staff provides a simple harmonic support. The system ends with a double bar line and a final chord.

Ursula.
or Morgan and his Wife.

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

Graceful

Imitation of a man and his wife quarrelling

(The wife)

(The husband)

(Both)

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

Slow

Tŷb y Tynwyſog. — The Prince's Air.

Graceful

Triban Gwŷr Morgannwg. or The War Song of the Men of Glamorgan*. 13

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

Majestic.

Red glows the forge in Strighul's bounds, and hammers din, and an-vil sounds; and

armourers with i-ron toil, barb many a steed for Bat-tle's broil: foul fall the hand which

bends the steel, a round the courser's thunder-ing heel, that eer shall dint a sa-ble wound, on.

Symphony.

fair Glamorgan's velvet ground.

2
From Chepstow's walls, at dawn of morn,
Was heard a-far the bugle-horn,
And forth in banded pomp, and pride,
Stout Clare, and fiery Nevill ride;
They swear their banners broad should gleam,
In crimson light on Rymny's stream;
They vow'd Caerphilly's sod should feel,
The Norman charger's spurning heel.

3
And sooth they swore—the sun arose,
And Rymny's wave with crimson glows;
For Clare's red banner, floating wide,
Roll'd down the stream to Severn's side.
And sooth they vow'd—the trampled green,
Show'd where hot Nevill's charge had been;
In ev'ry sable hoof-tram stood
A Norman horseman's curdling blood.

4
Old Chepstow's brides may curse the toil
That arm'd stout Clare for Cambrians broil;
Their orphans long the art may rue,
For Nevill's 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.

* Morgannwg, Gwlad-Morgan, or Glamorganshire; 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) Iestyn ab Gwrgant was the Lord thereof; who having revolted from his natural Prince, Rhys ab Tudor, and being unable to maintain his rebellion, did very unadvisedly call to his assistance, (by the mediation of Enion ab Cadivor) Robert Fitz Hamon, a Norman Baron; who forthwith levied an army of well disciplined Soldiers, and selected 12 Knights, as adventurers in that enterprize: 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 Iestyn, his employer, and by doing that so unexpectedly, he soon deprived him of the inheritance of his ancestors; 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 Caerdydd, or Cardiff Castle, as the Supreme Lord of South Wales, about the year 1091, where he assumed a 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, possessed Caerwent or Chepstow, and Caerphilly Castle; afterwards were created Earls of Strighul or Strig-hill, and Pembroke; of whom was descended Richard de Clare, the last earl of that name, who was a man of invincible courage and strength, surnamed Strong bow, from his excellency in archery, about the year 1168.

Nevill, was Baron of Aber-gavenni; and one of his descendants was created by Edward the first, Lord of Aber-gavenni Castle, in Monmouthshire. Providentially King Henry the Eighth abolished the feudal tyranny of those Norman Knights, or Lord Marchers; by meliorating 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 Counties, appointed Sheriffs, and Judges; and added Monmouthshire, Herefordshire, and a great part of Shropshire, and Cheshire to the English Counties.

Ysgin Aur: — The Golden Robe.

Moderately
-fast.

The first system of the musical score for 'Ysgin Aur: — The Golden Robe.' consists of four systems of piano accompaniment. Each system is written for a grand staff (treble and bass clefs) in the key of B-flat major (two flats) and 2/4 time. The tempo is marked 'Moderately -fast.' The first system begins with a treble clef and a key signature of two flats. The melody in the right hand is a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melody with some chromatic movement, including a sharp sign. The third system features a more complex melodic line with many sixteenth notes. The fourth system concludes the first piece with a final cadence.

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

The second system of the musical score, titled 'Ysgin Aur: — as played in some other parts of Wales; which may serve as a Variation to the above.', also consists of four systems of piano accompaniment. It is written for a grand staff in the key of B-flat major and 2/4 time. The tempo is not explicitly marked but is implied to be similar to the first piece. The first system begins with a treble clef and a key signature of two flats. The melody in the right hand is a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melody with some chromatic movement, including a sharp sign. The third system features a more complex melodic line with many sixteenth notes. The fourth system concludes the second piece with a final cadence.

Rhyfelgyrch Cadpen Morgan.

15

Captain Morgan's March. (See page 118 Vol. W. M.)

Maestfofo

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

2

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

3

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

4

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

5

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

6

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

7

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

"Raife your Harps, your Voices raife,
Grateful e'er in HURLECH's praise:
HURLECH guards GWYNEDDIA's Plain,
Bloody HENRY thirsts in vain.

9

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

10

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

11

Long, too long, a Ruffian Band,
Murderous SAXONS spoil'd the Land:
HURLECH rose; the Waste is o'er.
Murderous SAXONS spoil no more.

12

LLOEGER now shall feel in turn
CYMRU'S Vengeance too can burn
Thirst of Blood, and Thirst of Spoil,
On the Plunderers Heads recoil.

13

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

I am much indebted to the Rev. Mr. Lambert, for this animated and faithful version of the Poem by Meirion Goch of Fryri. Probably, this Morgan was Captain of the Glamorganshire Men, about the year 1294; who gallantly defended his Country from the incursions of the Saxons, and who dispossessed the Earl of Gloucester of those lands which had formerly been taken from Morgan's Forefathers. But afterwards, this brave Warrior was betrayed and made a prisoner, at the instigation of R. Edward the First. See, Howells Hist. of Wales p. 41.

Erddigan tro'r tant. *Awake Harmonious Strings.*

Majestic &
Expressive.

The main musical score consists of seven systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by flowing sixteenth and thirty-second note patterns in the right hand, often with triplets. The left hand provides a steady harmonic foundation with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte), *p* (piano), and *tr* (trill). The score concludes with a double bar line and a final chord.

Animation

The animated section is a single system of piano accompaniment in 6/8 time. It features a more rhythmic and driving melody in the right hand, with frequent eighth and sixteenth notes. The left hand continues with a steady eighth-note accompaniment. The key signature remains one flat. The section ends with a double bar line.

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

First system of musical notation, piano introduction, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings.

Cudyn Gwyn. — *White locks* (See page 33 3rd Vol. W.M.)

Maestoso

Second system of musical notation, marked Maestoso, featuring piano introduction with treble and bass staves.

Third system of musical notation, featuring piano introduction with treble and bass staves, including trills.

Fourth system of musical notation, featuring piano introduction with treble and bass staves.

Fifth system of musical notation, featuring piano introduction with treble and bass staves, including trills.

Yr Hên Dôn — *The Old Ditty.*

Large

Sixth system of musical notation, marked Large, featuring piano introduction with treble and bass staves.

Seventh system of musical notation, featuring piano introduction with treble and bass staves.

Morva Rhuddlan... The Marsh of Rhuddlan.

Elegiac

The 2^d & 5th Variation may be play'd to Accompany the Voice

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

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

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

2

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

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

3

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

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

4

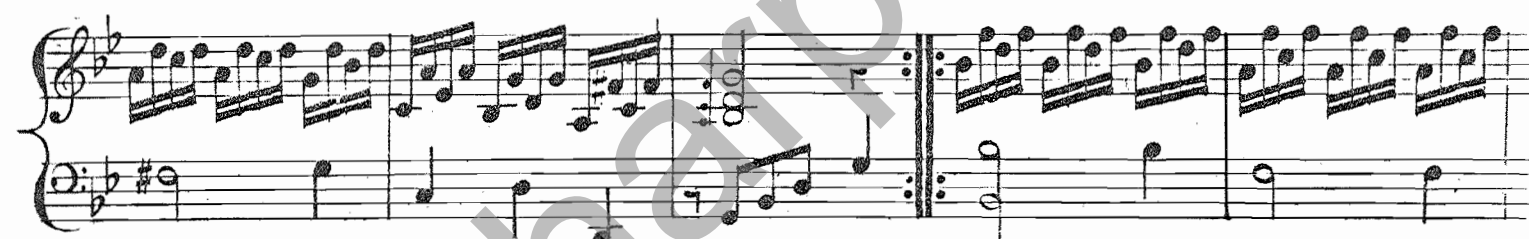
O then for GRIFFITH'S Son,
Ye Maids of CYMRU mourn;
For well the Virgins Tear
Becomes his Urn.

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

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

See *Pen's History of Wales*

Variation 1st



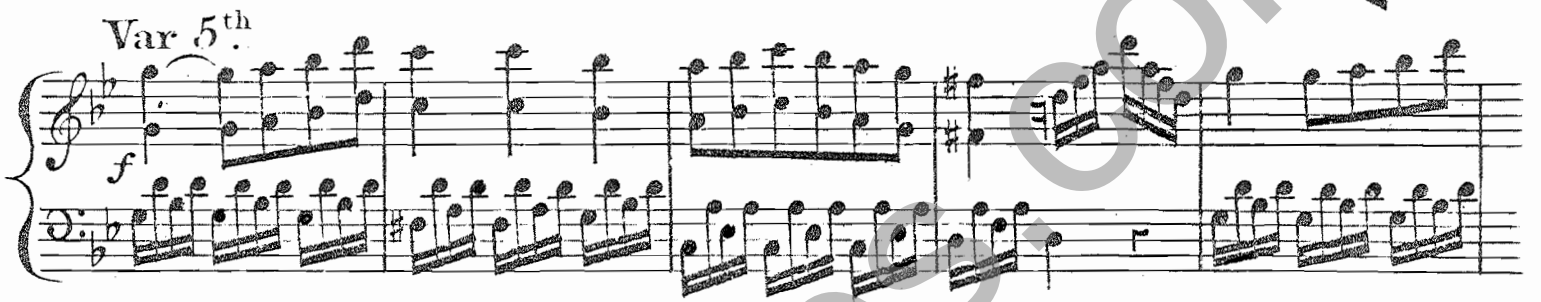
Var: 3^d

This musical score consists of two variations, Var: 3^d and Var: 4th, written for piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is arranged in two systems of grand staves (treble and bass clef).

Var: 3^d (Measures 1-12):
The first system (measures 1-4) features a rapid sixteenth-note melody in the right hand and a simple bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The second system (measures 5-8) continues the melody with trills (*tr*) in the right hand. The third system (measures 9-12) concludes the variation with a final sixteenth-note flourish in the right hand.

Var: 4th (Measures 13-24):
The fourth system (measures 13-16) begins with a new, more complex sixteenth-note melody in the right hand. The fifth system (measures 17-20) continues this melody. The sixth system (measures 21-24) concludes the variation with a final flourish in the right hand.

The score includes various musical notations such as slurs, trills (*tr*), and dynamic markings (*f*, *p*). A large, faint watermark is visible across the center of the page.



y Gâlôn Drom - The Heavy Heart.

Pathetic

p *f*

Twll yn ei boch. - The Dimpled Cheek. ~

Cantabile

Cantabile

Ffarwel Ffranfes.

Affettuoso.

Affettuoso.

Efarwel Ned Prin.

23

Maestfofo *tr*

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

Maestfofo

Tri hanner Tòn. Three half Tunes.

Gig.

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

Andante Affetuofo

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

Rhyban Morsydd Mervydd's Riband.

(See page 15, Vol. 2 W.M.)

Ad Libitum

Pia

Musical score for 'Rhyban Morsydd Mervydd's Riband'. The piece is in 3/4 time, key of B-flat major. It features a piano introduction marked 'Ad Libitum' and 'Pia'. The score is written for piano with treble and bass staves. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

(See the simple Air in page 89.)

Merch Megan. Megan's Daughter.

Amoroso

Musical score for 'Merch Megan. Megan's Daughter.'. The piece is in 3/4 time, key of B-flat major. It features a piano introduction marked 'Amoroso'. The score is written for piano with treble and bass staves. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

(See page 23, Vol. 1 W.M.) Glân meddwod mwyn. Good humour'd & Fairly Tipsy.

Tempo di
Minuetto

Musical score for 'Glân meddwod mwyn. Good humour'd & Fairly Tipsy.'. The piece is in 3/4 time, key of B-flat major. It features a piano introduction marked 'Tempo di Minuetto'. The score is written for piano with treble and bass staves. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

(The song of "O let the kind minstrel" Mewn awen yw yn lawen." was written to this air, by J. Parry, in 1814.)

Blodau'r Grug. The Flowers of the Heath.

Brilliant

Musical score for 'Blodau'r Grug. The Flowers of the Heath.'. The piece is in 3/4 time, key of B-flat major. It features a piano introduction marked 'Brilliant'. The score is written for piano with treble and bass staves. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

(See page 51 Vol. 1. W.M.)

Tenderly

Away; let nought to love displeasing,

my WINIFREDA, move your care. Let nought delay the

heavenly blessing, nor squeamish pride, nor gloomy fear.

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

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

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

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.

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

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

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

Moderato *Reged.* (See page 49 Vol. 2 W.M.)

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

* The above beautiful address to conjugal love is a translation from the Welsh; and I believe, was first printed in a Volume of Miscellaneous Poems, published by D. David Lewis. 1725. And now set to the old Tune called, Hen Sibi.

Ar hyd y nos The live long night.

(See page 7 Vol I. W.M.)

Maestrofo

Chorus

Cho^s

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

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

Cho^s Variation 1st
 Ar hyd y nos.

Var: 2^d

Harmonic

Var: 3^d

Var: 3^d

Var: 3^d



Variation 4th
play it an Octave higher the 2nd time.



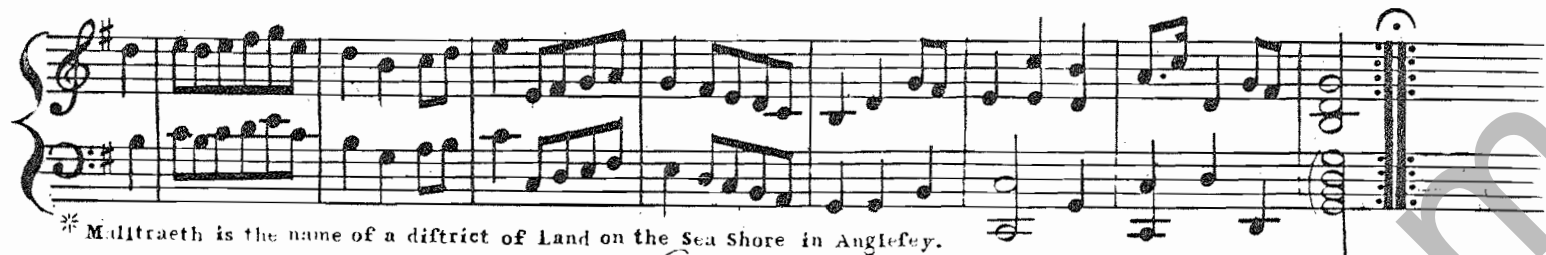
Ffarwel Ednyved Vychan.*



* EDNYVED VYCHAN, LORD of BRYN FFENIGL, held great power and authority in Wales, in the former part of the XIIIth century. He was chief Counsellor and Minister to LLEWELYN 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 that Prince with a new coat of Arms, GULES a CHEVEON between three Saxons' heads, proper, couped. Of him descended Owen Tudor, of Penmynydd, in the Isle of Anglesey, who married Queen Catharine, Wife of Henry VII.

*Malltraeth.**

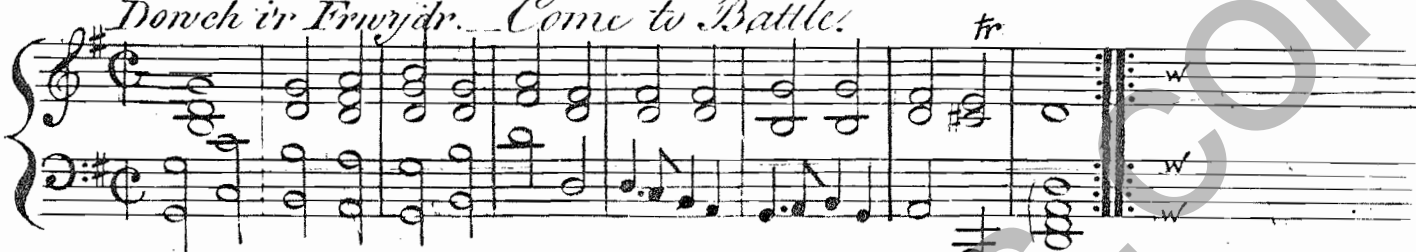
Moderately



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

Donch ir Ffryddr. Come to Battle!

Majestic

*Heb-y Dylif. The Porpoise.*

(See page 23 Vol 2 W.M.)

Moderato



(This tune is called also - Over the water)

*Fiddle Fiddle.*

A Dance



(See page 39 Vol. I W. M.) *Codiad yr Hedydd The Rising of the Lark* ²⁹

Moderato

The musical score is written for piano in 2/4 time. It consists of several systems of music. The first system is marked 'Moderato' and features a melody in the right hand and a supporting bass line in the left hand. The second system continues the melody and includes a 'P' (piano) dynamic marking. The third system is labeled 'Varia: 1st' and shows a more complex, rapid melody. The fourth system continues this variation. The fifth system is labeled 'Varia: 2d' and includes the instruction 'Or Octave higher' for the right hand. The sixth system continues the second variation. The seventh system is labeled 'Varia: 3d' and features a melody with many triplets. The score concludes with a double bar line and repeat dots.

conclude with the Subject.

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

Tenderly Pia

tr

tr

Hwb y Dyrif. *The Debating Song.*

Cantabile a fragment.

The verses, formerly sung to this fragment of Hwb y Dyrif, were of the Lampoon cast, and often performed with great humour, alternate; somewhat in the manner of the Swains, in Virgil's Eclogues. It is now but little known in Wales

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

Majestic

Pia

For

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

Tempo di Minuetto

Abfen-dôn — *The Absence Song.*

Arioso

In the reign of King Edward the third, The Queen, or the Countess of Salisbury, is said to have dropped her Garter, in dancing a Minuet at Court. Querey, whether it was Margaret, wife of Sir Wm Peirce, see Ainslie's p. 22 & 23, which the King picked up, and seeing some of his nobles smile, he said, 'Honi soit qui mal y pense' by which it is thought he thinks so high as ever since been the Motto of the Garter, declaring such veneration should be done to that falken tie, that the best of them should not be allowed to wear it, their houses that were

Sibel; or, Sibyl.

Moderato

Musical score for 'Sibel; or, Sibyl.' in C major, 4/4 time. The score consists of five systems of piano accompaniment. The first system is marked 'Moderato' and 'f' (forte). The second system is marked 'p' (piano). The third system is marked 'f'. The fourth system is marked 'p' and 'f'. The fifth system is marked 'p' and 'f'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Ffrec Bâch.

The little Babler.

Moderato

Musical score for 'Ffrec Bâch.' and 'The little Babler.' in C major, 3/4 time. The score consists of two systems of piano accompaniment. The first system is marked 'Moderato'. The second system is marked 'Moderato'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Gyrru'r Byd om blaen.

— Drive the World before me.

A Jig

Variation

Musical score for 'Gyrru'r Byd om blaen.' and 'Drive the World before me.' in C major, 3/4 time. The score consists of two systems of piano accompaniment. The first system is marked 'A Jig'. The second system is marked 'Variation'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Nos Galan* — New year's Night. 33

Oh! how soft my Fair one's bosom: fal la! &c. — Oh! how sweet the grove in blossom! fal la! &c. — Adagio.

O mor gynnes myn-wes mein-wen, fal la! &c. — O mor fwyn yw llwyn Mei-Ilio-nen; fal la! &c.

Oh! how blessed are the blisses, dudlea dudlea la! la! la: Words of love, & mutual Kifs-es, fal la! &c.

O mor fellus yw'r cufan-au, Gyda ferch a mwynion eiriau. fal la! &c.

Var: 1.

Var: 2.

Var: 3.

Var: 4.

* The Druids always commenced their celebrations from the preceding Night. Cæsar's Commentaries Book 6 Chap. 10.
 No laughing and mirth are universal in Wales, to this day, on the Eve of the New year (See page 55 Vol. I W.M.)

Harmonic

Var: 5

Var: 6

This block contains the first six systems of a musical score. Each system consists of a grand staff (treble and bass clefs). The first system includes a forte (f) dynamic marking and a 'Harmonic' instruction. The second system is labeled 'Var: 5'. The third system contains a 'poco' marking. The fourth system is labeled 'Var: 6'. The fifth and sixth systems continue the melodic and harmonic development of the piece.

Tros y Garreg. A Leap over the Stone.

Jig. Allegro

This block contains the musical score for the jig 'Tros y Garreg. A Leap over the Stone.' It begins with the tempo and style marking 'Jig. Allegro'. The score is written for a grand staff and spans two systems, featuring a lively melody and accompaniment.

Anhewdd ymiadael — Loath to Depart 35

Andante

The musical score is written for piano in 3/4 time. It begins with a treble and bass staff. The tempo is marked 'Andante'. The key signature has one sharp (F#). The score includes several variations: 'Varia: 1.' is marked above the first system of the second system; 'Var 2.' is marked above the first system of the third system; and 'Varia: 3.' is marked above the first system of the fourth system. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some triplets indicated by a '3' over the notes. The score ends with a double bar line.



Varia: 4.



Gorhoffedd Milwr Mwno. *Gen^l Monts March.*



Torriad y Dydd *The Dawning of Day*³⁷

(See page 35. Vol. I. W.M.)

Moderato

Symlen ben-bÿs *The beckoning Fair one.*

Andante
Affettuofo

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

(See page 27. Vol. I. W.M.)

Arioso

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

Mentra Gwen* (or Goleuddydd.) * *Venture Gwen*; — Alluding to matrimony.

Affettuoso

(See page 39. Vol. 2, W.M.)

The musical score for 'Mentra Gwen' (or Goleuddydd.) is written for piano in 2/4 time, key of B-flat major. It consists of three systems of music. The first system has the lyrics: 'The smil - ling spring pro - fuse - ly gay, Is dressd in all the sweets of,'. The second system has the lyrics: 'May; The Birds on ev'ry spray a - bove, the birds on ev'ry spray a - bove, to'. The third system has the lyrics: 'rap - ture wake the vo - cal grove.' and is marked 'Symphony' above the staff. The score ends with a double bar line and repeat dots.

2
But ah! Goleuddydd without thee,
No spring, no summer smiles on me;
All lonely in the sec'd shade,
All lonely in the sec'd shade,
I mourn thy absence charming maid,

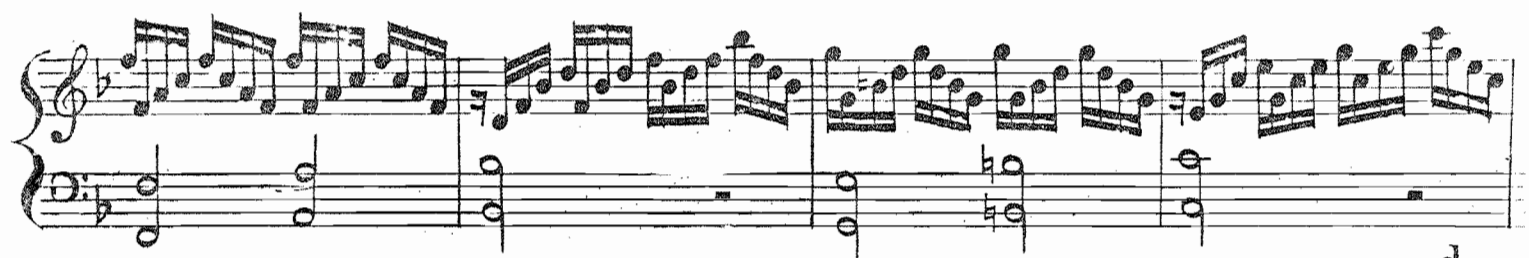
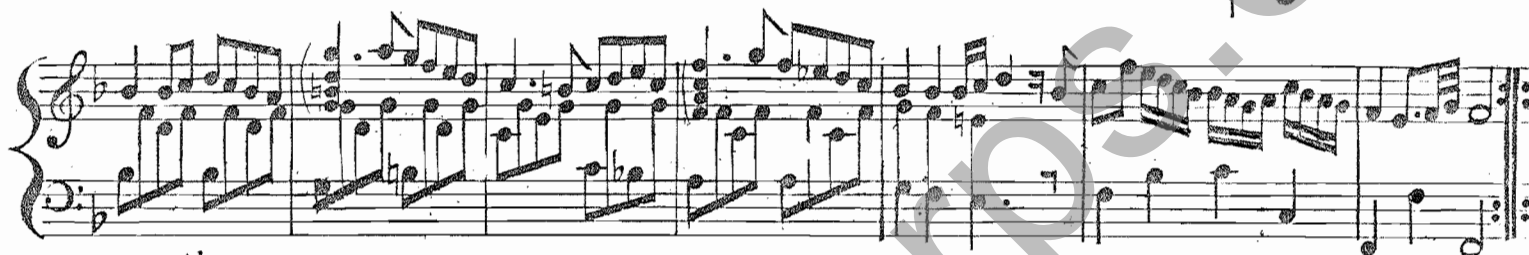
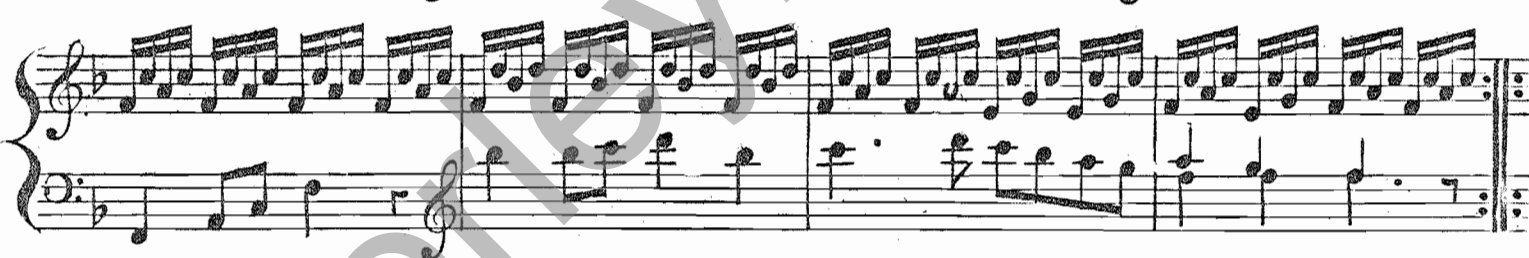
3
O soft as love, as honour fair,
Serenely sweet as vernal air;
Come to my arms, for you alone,
Come to my arms, for you alone,
Can all thy absence past atone.

Alaw Salmon. — or Solomon's Lily.

The musical score for 'Alaw Salmon' (or Solomon's Lily) is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system is marked 'Amoroso' and has the tempo marking '6' above the staff. The second system has the tempo marking '6' above the staff. The third system has the tempo marking '6' above the staff. The fourth system has the tempo marking '6' above the staff. The score ends with a double bar line and repeat dots.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of eight systems of music, each with a treble and bass staff joined by a brace. The first system is marked 'Moderato'. The second system is the end of the first section. The third system is marked 'Var: 1st' and begins a new variation. The fourth, fifth, and sixth systems continue this variation. The seventh system is marked 'Var: 2nd' and begins the second variation. The eighth system concludes the piece. A large, faint watermark 'MUSICAL' is visible across the center of the page.

* DR. RHYS'S Grammar makes mention of a Bard named GRUFFYDD BEN RHAW, and probably this Tune was composed about the beginning of the Fifteenth Century, or at least acquired this title at that time.

Var: 3^dVar: 4th

41

Maldod Arghwyddes Owen. Lady Owen's Favourite.
(See page 42, Vol. I. W.M.)



Mantell Siani - Jenny's Shuttles.



Y Gerddinen The Mountain Ash, or Service-Tree.



Blodau'r Drain The Blossom of the Thorns.



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

Mwynnwr Môn The Melody of Mona.
(See page 35, Vol. 2, W. M.)

Adagio

Consèt Dafydd ap Gwilym

Allegro

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

Allegro moderato

Variation

for *p* *Cres. f*

pp

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

(See page 47, Vol. 1, W. M.)

Cynghan sail Cymry. — The Welsh Ground. 43

Maestfo



Variation 1st



Varia: 2^d



Varia: 3^d



Varia: 4th



Varia: 5th



Varia: 6th



Varia: 7th



Varia: 8th



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

44 Varia: 9th

Handwritten musical score for Varia: 9th. The piece is in 4/4 time. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic marking.

Varia: 10th

Handwritten musical score for Varia: 10th. The piece is in 4/4 time. The right hand features a melodic line with some chromaticism. The left hand provides a simple harmonic accompaniment. The piece begins with a forte (*f*) dynamic marking.

Varia: 11th

Handwritten musical score for Varia: 11th. The piece is in 4/4 time. The right hand features a melodic line with some chromaticism. The left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic marking.

Varia: 12th

Handwritten musical score for Varia: 12th. The piece is in 4/4 time. The right hand features a melodic line with some chromaticism. The left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic marking.

Varia: 13th

Handwritten musical score for Varia: 13th. The piece is in 4/4 time. The right hand features a melodic line with some chromaticism. The left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic marking.

Varia: 14th

Handwritten musical score for Varia: 14th. The piece is in 4/4 time. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic marking.

Varia: 15th

Handwritten musical score for Varia: 15th. The piece is in 4/4 time. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a simple harmonic accompaniment. The piece begins with a forte (*f*) dynamic marking.

Varia: 16th

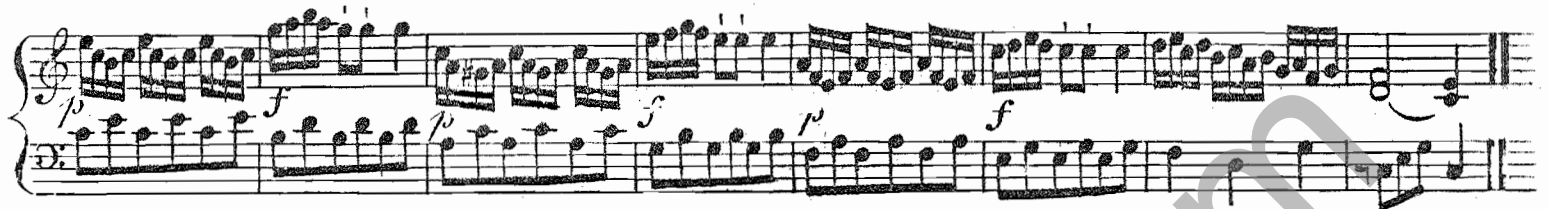
Handwritten musical score for Varia: 16th. The piece is in 4/4 time. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic marking. The score ends with the handwritten word "Vollt".

Varia: 17th

45



Varia: 18th



Varia: 19th



Varia: 20th



Varia: 21st



Varia: 22^d



Varia: 23^d



Varia: 24.



Croefan Gwraig y Tŷ. — The Welcome of the Hostess.

Cheerful

*Blodau Ilundain. — The Flowers of London*

Expressive

and Slow

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

A Jigg



Variation

End with
the Subject

Cnoll y Coed — The Wood-bunch. 47

Query, the Mistletoe Bush.

Poco Allegro

Dilyn Serch — The pursuit of Love.

Cantabile

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

Amoroso

Hŷd y Bibell — The Allurement of the Pipe.

Affettuoso

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

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

48 Y Fwyna'n fyw. — The loveliest Fair alive.

Pathetic & Slow

Gadael y Tîr* — Leaving the Land.

Affettuoso

Er awel ais dan y ser, O lawnder, glewder, gwledydd
 gwrddâ, a gwyriwdrin, A gwin^{ar} fin avonydd; Goreu bir, a go-reubwyd, a ranwyd i Feirionydd.

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

Hela'r ysgryfarnog. — Hunting the Hare. (See page 47, Vol. 2, W. M.)

Allegro ma non troppo.

Y Stwffwl. — The Door-Clapper.

Moderato

Bwrw Gofal ymaith. — Cast away Care.

49

Moderately

This musical score is for the piece 'Bwrw Gofal ymaith. — Cast away Care.' It is marked 'Moderately' and is in the key of D major (two sharps) and common time (C). The score consists of three systems of piano accompaniment, each with a treble and bass staff joined by a brace. The first system begins with a repeat sign. The second system includes a trill (tr) in the right hand. The third system concludes with a repeat sign and a final double bar line.

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

Expressive

This musical score is for the piece 'Blodau'r Dyffryn. — The Flowers of the Vale.' It is marked 'Expressive' and is in the key of D major (two sharps) and common time (C). The score consists of two systems of piano accompaniment, each with a treble and bass staff joined by a brace. The first system features a triplet in the right hand. The second system includes a piano (p) dynamic marking and a forte (f) dynamic marking.

Cwynfan Brydain. — The Lamentation of Britain.

Very slow
and Pathetic

A Canticle

This musical score is for the piece 'Cwynfan Brydain. — The Lamentation of Britain.' It is marked 'Very slow and Pathetic' and is in the key of D minor (two flats) and common time (C). The score consists of three systems of piano accompaniment, each with a treble and bass staff joined by a brace. The first system is marked 'A Canticle'. The second system includes a repeat sign. The third system concludes with a trill (tr) in the right hand and a final double bar line.

Yrddigan Ddaunau. — The Harmony of the Strings.

With
Expression

Musical score for 'Yrddigan Ddaunau' in G major, 2/4 time. The score consists of three systems of piano accompaniment for strings. The first system is marked 'With Expression'. The second system features a repeat sign. The third system includes a first ending marked '1c'.

Dadl Dau: — Flaunting two.

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

Cheerful.

Musical score for the first part of 'Dadl Dau' in G major, 6/8 time. It includes a vocal line with lyrics and a piano accompaniment.

Mae nhw'n dweu - dyd na chaf fa - wr, gi - da gwawr o gow - aeth;

Musical score for the second part of 'Dadl Dau' in G major, 6/8 time. It includes a vocal line with lyrics and a piano accompaniment.

hòd - lon yd - w - i os caif Fân, fôd heb yr ūn gein - iog - werth.

To be answered by the other

Musical score for the answer part of 'Dadl Dau' in G major, 6/8 time. It includes a vocal line with lyrics and a piano accompaniment.

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

Answer'd

Musical score for the answered part of 'Dadl Dau' in G major, 6/8 time. It includes a vocal line with lyrics and a piano accompaniment.

hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân brÿd - ferth.

I am respectfully informed, that this song was a favourite of King Henry the Fifth, when he was Prince of Wales, & that he used to sing it with his consort. Comparing it to the Welsh national air in Carlisle, this song is that of "The King's Men" known in England, than most other Welsh songs, on account of its having been introduced by the English.

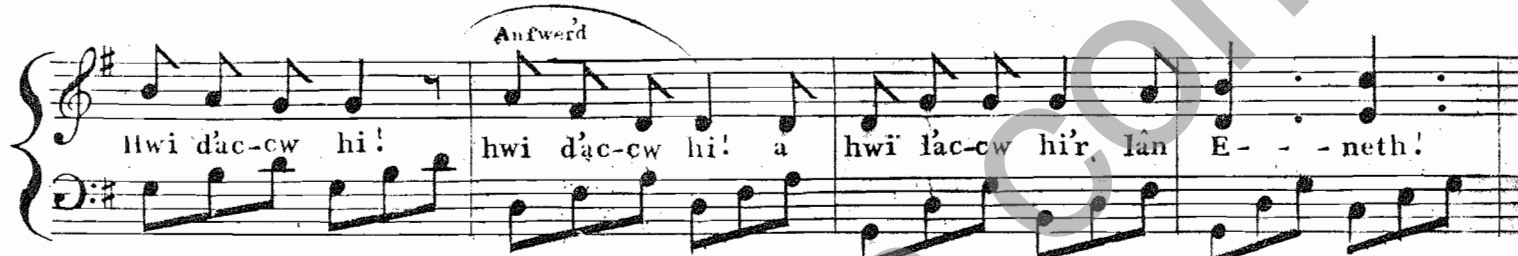
He that replied before, sings the following stanza; except, where 'tis repeated by the former.



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



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



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



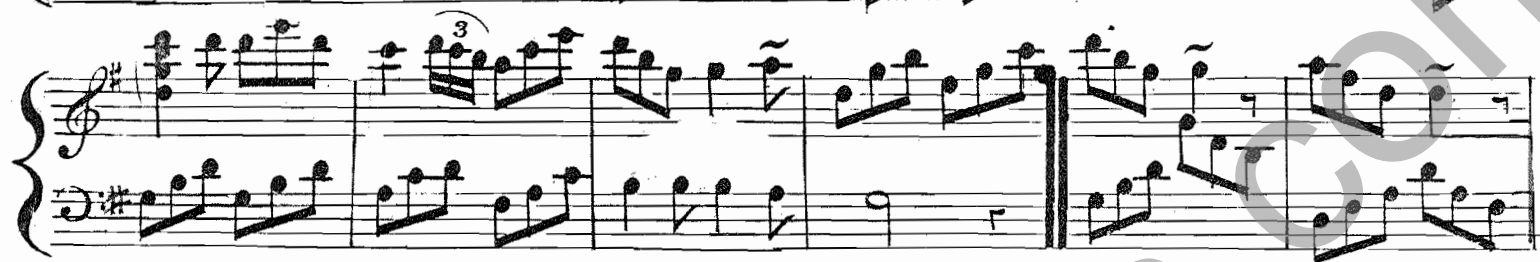
hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lan ben - - blêth.



Var. 2d Quick





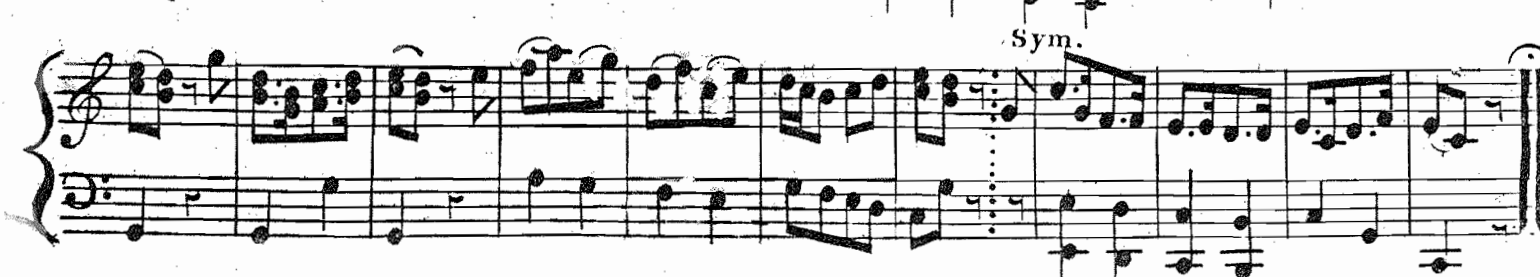
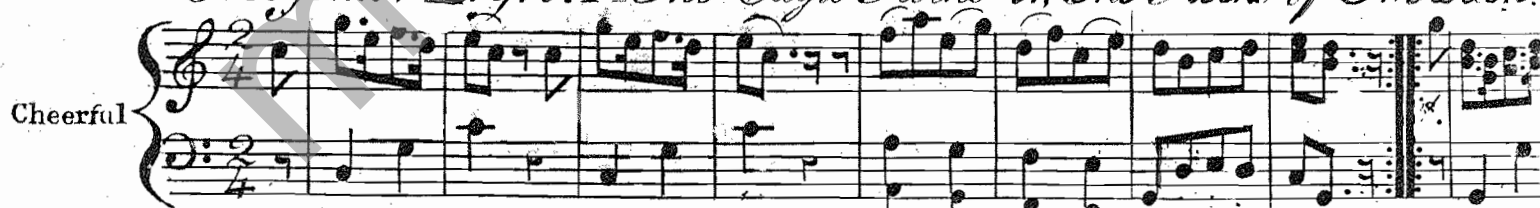


Hai Down. Come let us go.

A Druidical Tune:



Creigiaur Eryri. The Eagle Rocks or The Rocks of Snowdon.



Castell Towyn.* — Towyn Castle.

53

Majestic

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

Sarodl y Ffwrch. — The Cow's Heel.

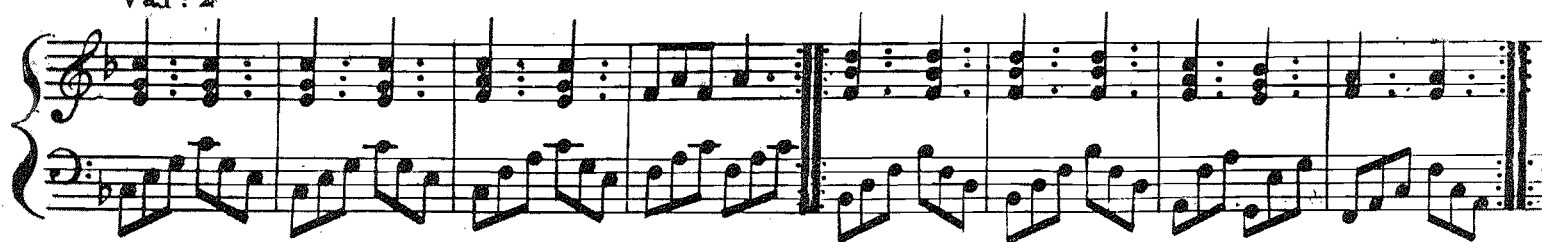
Slow

Ceffyllyn Rhygyngog. — Galloping Nag.

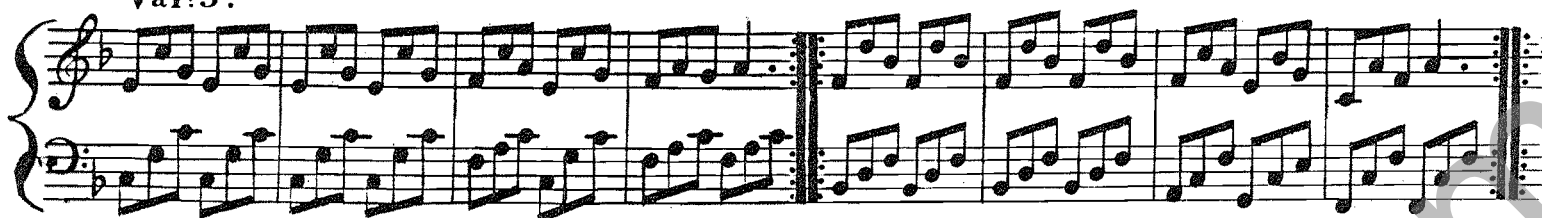
A Jig

Variation 1st

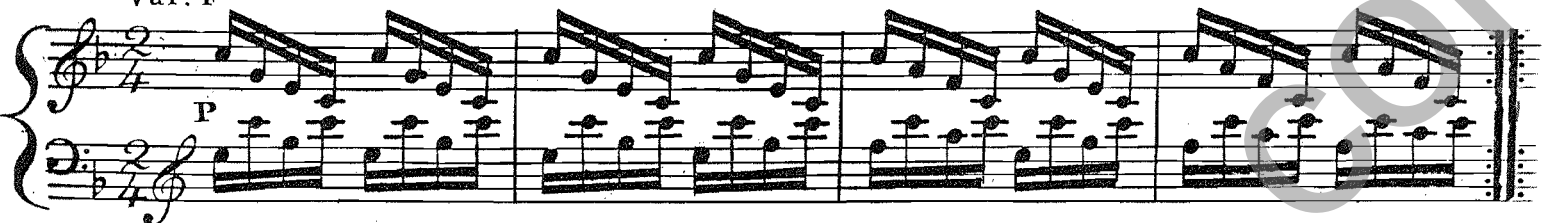
Var: 2



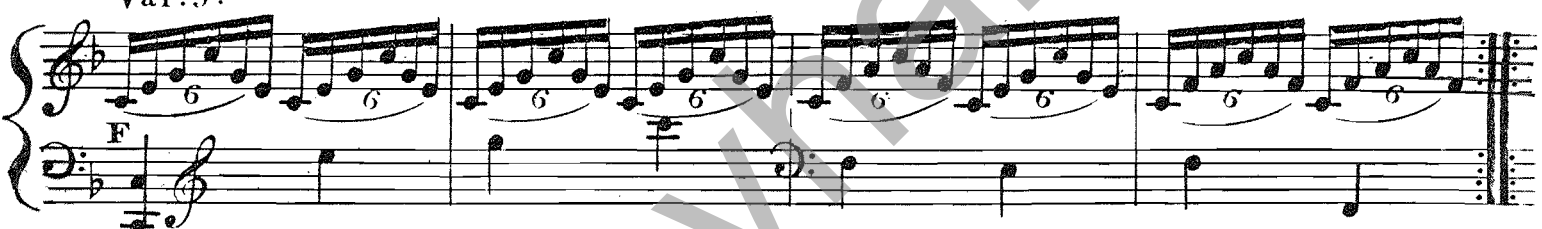
Var: 3.



Var: 4



Var: 5.



Var: 6.



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

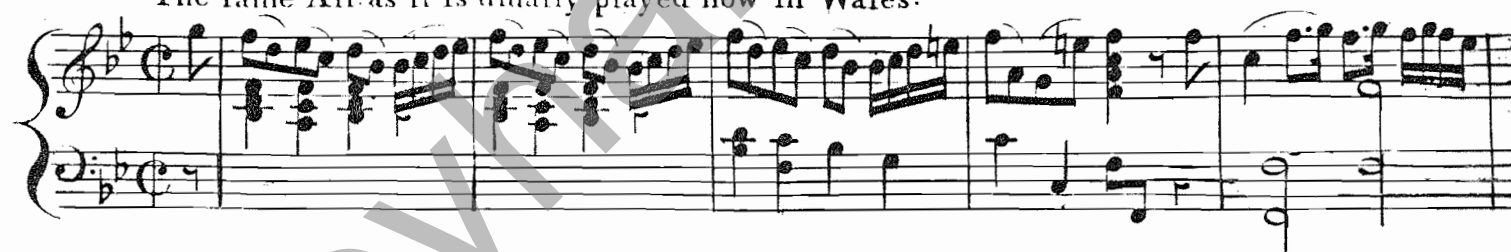
55

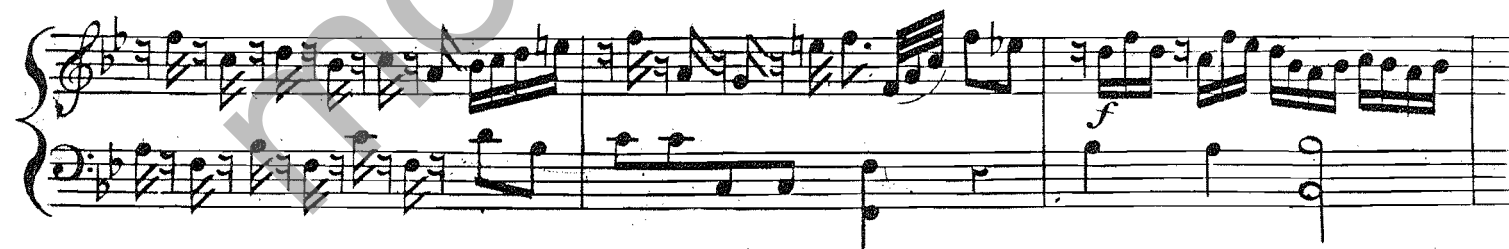
From a Manuscript.

With
Expression



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





Diferiad y Gorwyn. The Droppings of the Mash-tub 57

Minuet
time



Plygiad y Bedol. The Bend of the Horse shoe

Gracefully
easy



The title of this Air originated probably from Sir Howel y Pedolau, a British Chief-tain, who was sister Brother to King Edward the Second, & a very strong man; insomuch that he could break, or straiten horse-shoes with his hands; whence the term y Pedolau, that is, of the horse-shoes, is added to his name.



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



Ffarwel trwy'r puell. Farewell through the puddle

Moderately
fast



Gorhoffedl Owain Cyfeiliog⁺ *The Delight of Prince Owen Kyveiling.*

With Dignity.

⁺ The above hero was Prince of Powis, in the year 1165.

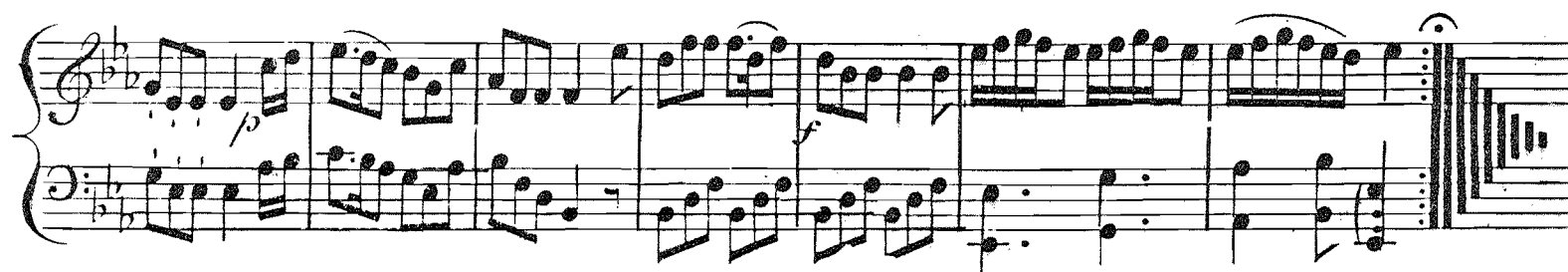
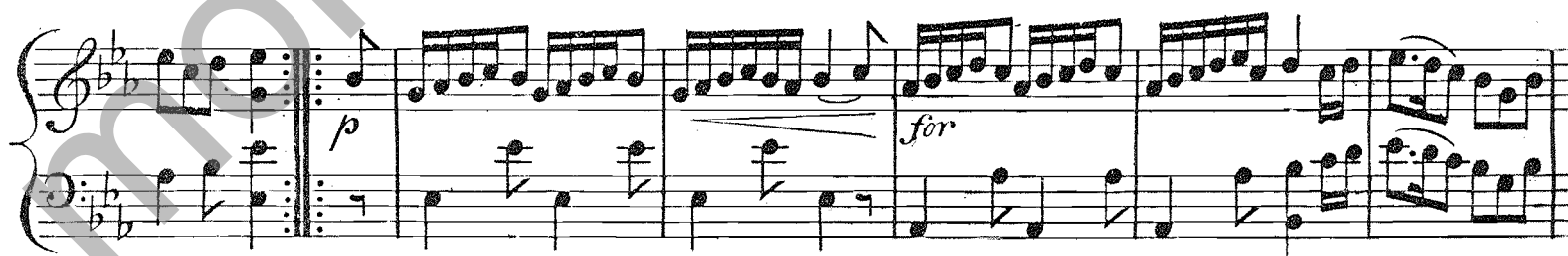
Consêd Siri. — *The Sheriff's Fancy.*



Y Gofid Glâs. — *The Blue Devils.*



Trichant o Bunnau. — *Three Hundred Pounds.*



Yr hên Gymraes. *The old Cambrian Dame.*

Slow and Expressive

f

Cresdo

dim.

p

This musical score is for a piano piece in 3/4 time, key of D major. It consists of four systems of staves. The first system is marked 'Slow and Expressive'. The second system features a repeat sign. The third system includes dynamic markings *f* and *Cresdo*. The fourth system includes *dim.* and *p* markings, ending with a double bar line.

Yr hên Erddigan. *The Ancient Harmony.*

With Dignity

Tenderly.

f

p

This musical score is for a piano piece in 3/4 time, key of D major. It consists of three systems of staves. The first system is marked 'With Dignity'. The second system includes a *f* marking. The third system includes a *p* marking and ends with a double bar line.

Caingc Llywelyn.* *Llywelyn's Lay.*See Gray's Bard, verse the 2nd.

The musical score is written for piano in G major and common time. It consists of seven systems of two staves each. The first system is marked "Solemn." and features a melody in the right hand and a bass line in the left. The second system is marked "Sedately." and changes to 3/4 time. The third system includes a "Crescdo" marking. The fourth system is marked "1. Variation" and "Solemn." with a repeat sign. The fifth system includes a "p" (piano) marking. The sixth system is marked "Sedately." and changes to 3/4 time. The seventh system concludes the piece. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

*The above Air probably alludes to Prince Llywelyn ab Gruffydd, who flourished about A.D. 1257.

2nd Var:

Solemn

Sedately

3rd Var:

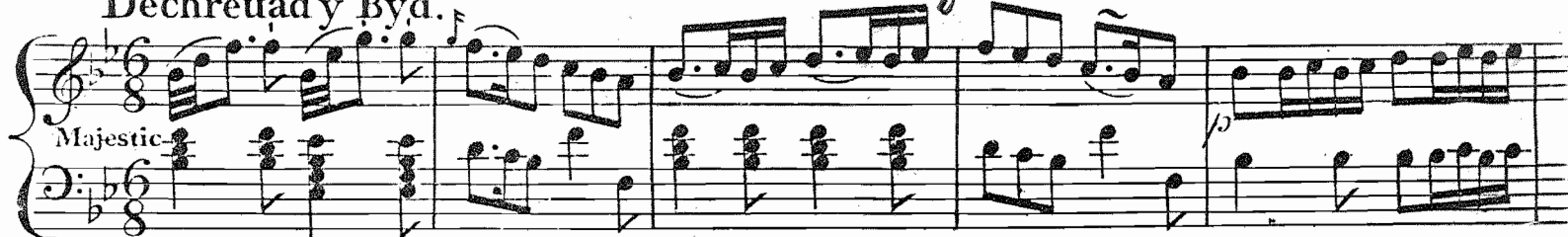
Solemn

Cres.do

Sedately

*The Creation of the World.**

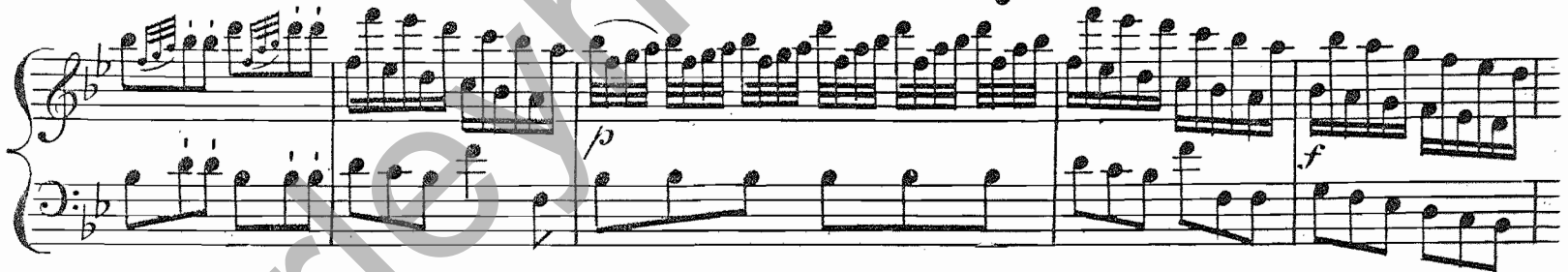
Dechreuad y Bŷd.



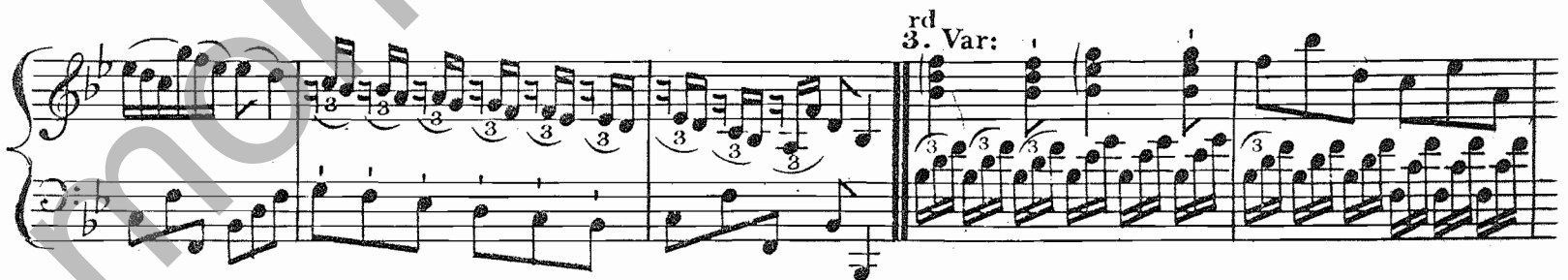
1st Variation



2nd Var.



3rd Var:



* 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*. —

Repeat the Subject.

Codiad yr Haul. *The Rising Sun.**

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

Variation

Cresdo

Erddigan Hân Gwenllïan† *The Harmony of Gwenllïan's Repose.*

Slow and tenderly.

† Gwenllïan implies, a beautiful Fair; or more literally, White as the torrent foam. I presume that this Lady, was the Daughter of Prince Rhys ab Griffith, of South Wales, and wife of Ednyfed Vychan; who is mentioned in Powell's History of Wales, to have exceeded all other Women of her time, both in beauty and accomplishments, and died greatly lamented, in the year 1190 — The title of the Tune seems to imply it to be, the Lullaby, that was played to sooth this Princess to sleep; which was not an unusual custom among the old Britons.

Yr Hên Rogero Bengoch* *Old Roger Red Poll.*

Bold & Sprightly.

* Query, whether this was Roger of Conway, the Franciscan fryer, 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.

66 Hafod y Wraig lawen. — *The merry Woman's Dairy House.*
For a Dish of Tea.

Moderately

Pretty charmer, glosy dish, Daily ob-ject
of my wish, Let me sip thy li- quid tea, sweet-est leaf of In- dian tree!

cresc^{do}

How I feel my spi-rits flow, and new vi- gour in me glow, When from tea- pot
you dis-til, Lit- tle tea- pot's smoak- ing rill, And you lose your golden stream,

cresc^{do}

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

Sym.

thee I sip.

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

2.nd Oh! how charming is the bliss
Of thy aromatic kifs!
Happy he, who twice a day,
Thus can taste 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 Bronwen, maid divine.

The words which are set to this Air are modern.
NB. Tea was first brought into Europe in the beginning of the 17th Century; and sold for 60^s.

Caingc Dafydd Brophwyd. *The Tune of David the Prophet.* 67

A Sacred Theme
Majestic.

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

1st Variation.

f

2^d Var:

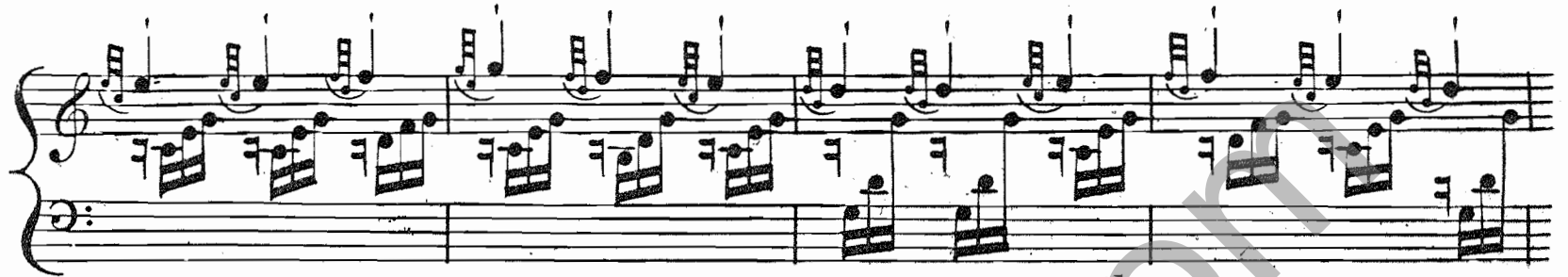
3^d Var:

(See the chant of the Bards, to this Air, page 61. Vol. I. Welsh Melodies.)

This page contains musical notation for measures 68 through 77. The score is written for piano in treble and bass staves. Measure 68 begins with a treble staff featuring a complex, rapid sixteenth-note pattern, while the bass staff provides a simpler accompaniment. Measure 69 includes a dynamic marking of *hr* (half note) and a key signature change to one flat. Measure 70 is marked "4th Var:" and features a treble staff with a sixteenth-note pattern and a bass staff with a simple accompaniment. Measure 71 includes a dynamic marking of *hr* (half note) and a key signature change to one flat. Measure 72 is marked "5th Var:" and features a treble staff with a sixteenth-note pattern and a bass staff with a simple accompaniment. Measure 73 includes a dynamic marking of *p* (piano) and a key signature change to one flat. Measure 74 is marked "5th Var:" and features a treble staff with a sixteenth-note pattern and a bass staff with a simple accompaniment. Measure 75 includes a dynamic marking of *p* (piano) and a key signature change to one flat. Measure 76 is marked "5th Var:" and features a treble staff with a sixteenth-note pattern and a bass staff with a simple accompaniment. Measure 77 includes a dynamic marking of *p* (piano) and a key signature change to one flat.

6th Var:

69



7th Var:



8th Var:



Mwynen Gwynedd.* *The Sweet Melody of North Wales*

Slow & Graceful.



1st Variation.



2nd Var.

Pathetick.



* This Celebrated Air is very Ancient; and recorded to be a production of the Seventh Century. See Cambro-Britonice Cymroeco, by Dr J. David Rhys, printed in 1592.

(See page 19, Vol. 2. W.M.)

rd
3. Var.

p

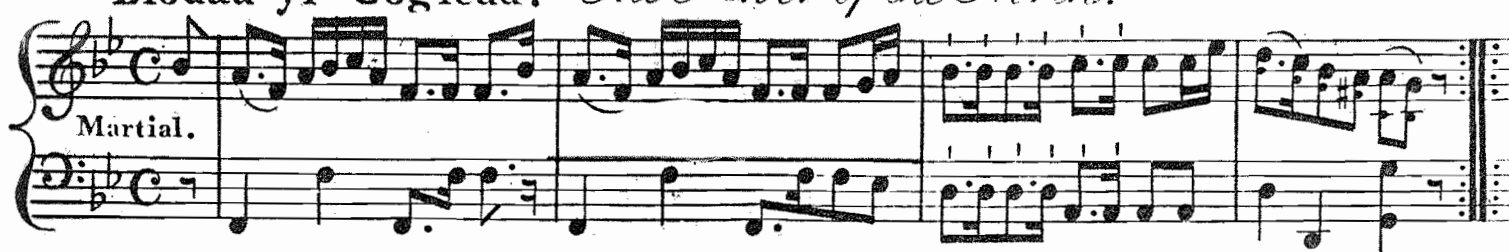
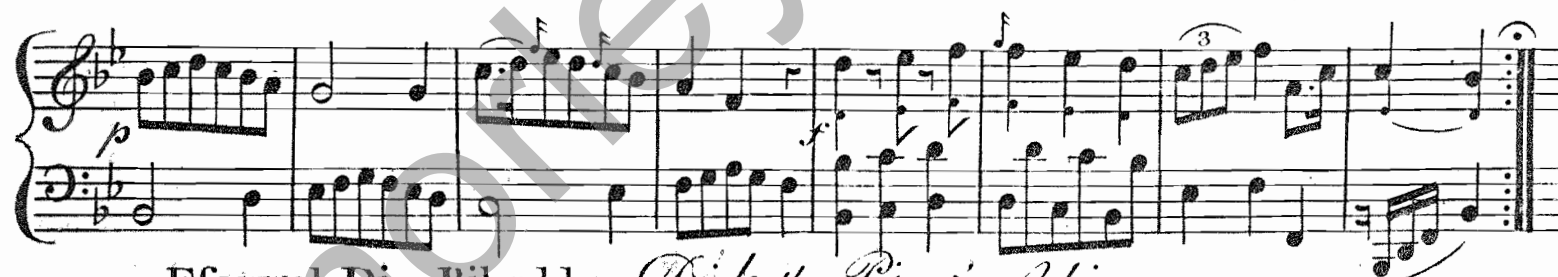
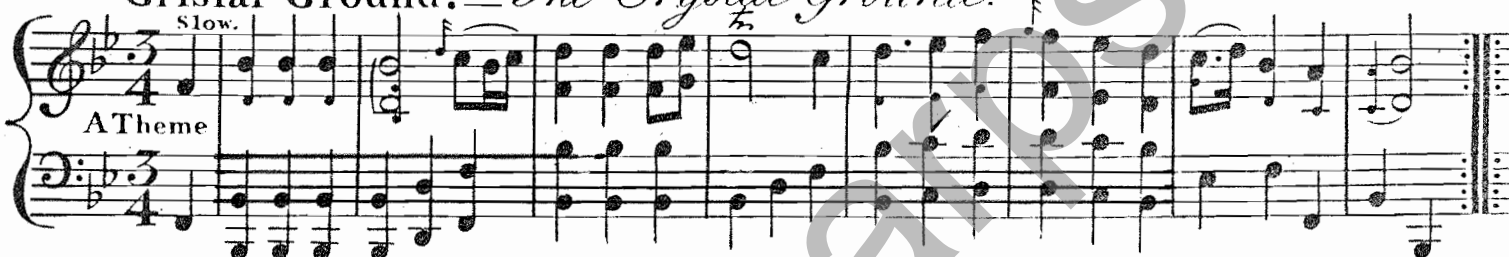
f

th
4. Var.

With Pathos.

"Mynwn bôb mwynder i'm Annedd,
"Mynwn gau'r Mwynen Gwynedd."

Cydsain Cerddorion, by Arch Deacon Prys, who Fl^d about 1600.

Blodau yr Gogledd. *The Flower of the North.*Grisial Ground. — *The Crystal Ground.*Ffarwel Dic Bibydd. *Die the Piper's Adieu.*

Meillionen.* or Sir Watkin's Delight. (See page 41, Vol. 2, W.M.)

Allegro.

1st Var:

2nd Var:

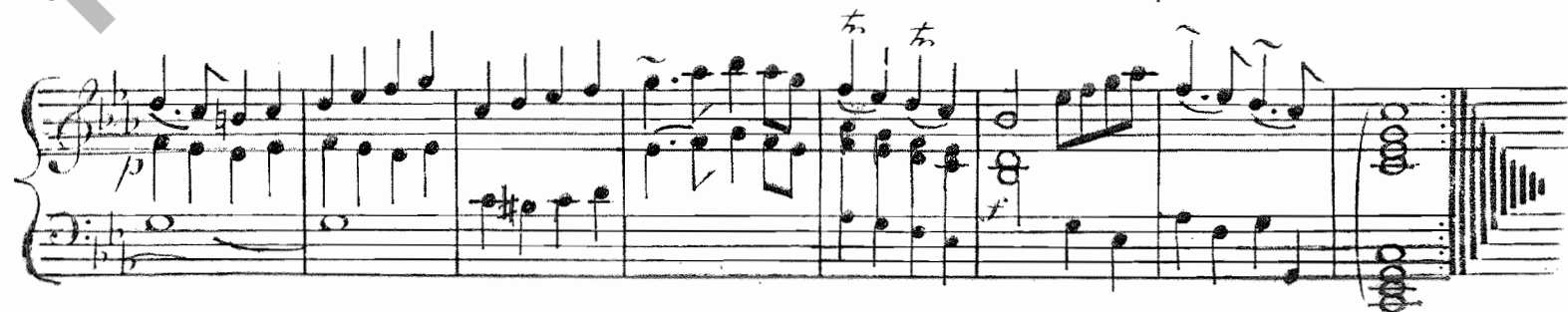
* There is an old mansion called Meillionen, near Beddgelert, in Caernarvonshire; and this Tune was formerly called, Consêr Gwraig Meillionen, or The Delight of the Lady of Meillionen. It has also been called, y Feillionen o Feirionydd, therefore she might probably be a native of Merionethshire; But Meillionen literally implies, the Trefoil.

3rd Var.

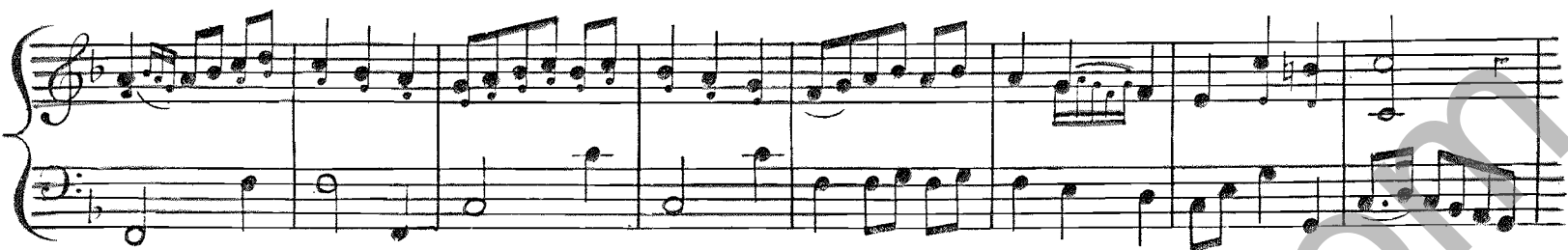
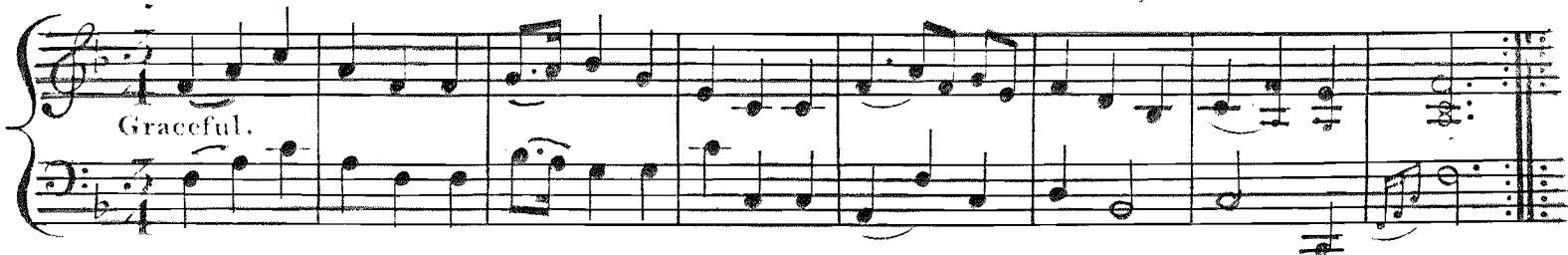
Harmonic Sound

The Drone

4th Var.

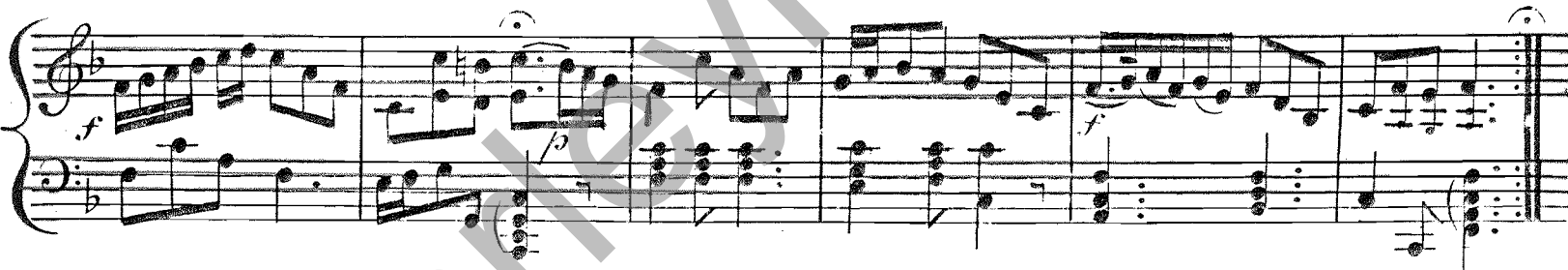
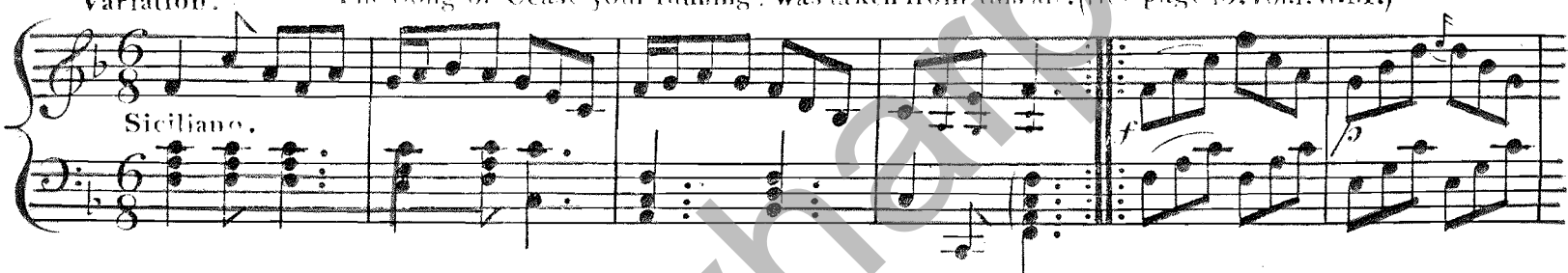
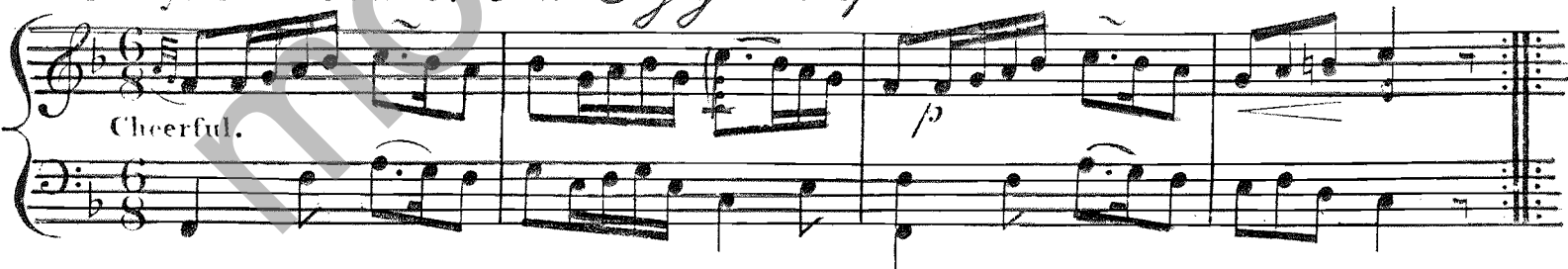


Llwyn-onn:

The name of M^r Jones's Mansion, near Wrexham in Denbighshire.

Variation.

The Song of "Cease your fanning?" was taken from this air. (See page 13, Vol. I. W.M.)

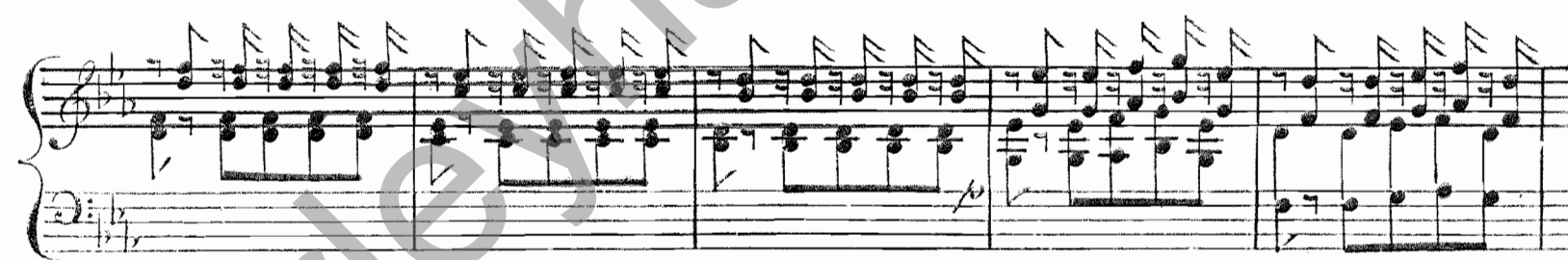
Mwynen Machno. *The Enjoyment of Machno.*

† Machno, is a parish in Caernarvonshire.

Agoriad Cywair. *The Opening of the Key.*

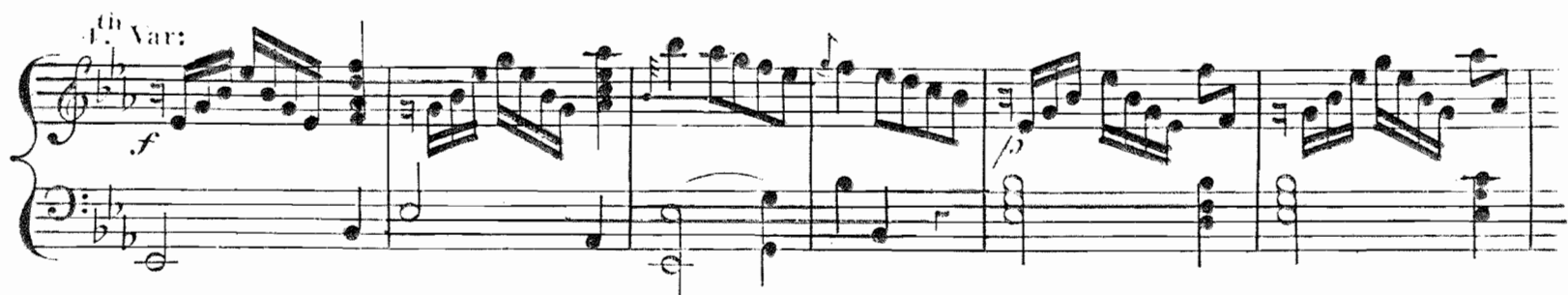
Cheerful.

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system is marked 'Cheerful.' and includes dynamics *p* and *f*. The second system includes a *p* dynamic. The third system includes *f* and *p* dynamics. The fourth system is labeled '1st Variation.' and includes *f* and *p* dynamics. The fifth system includes *f* and *p* dynamics. The sixth system is labeled '2nd Var:' and includes *f* and *p* dynamics, as well as triplets and sixteenth-note runs. The score concludes with a double bar line and repeat dots.



Turn over

4th Var:



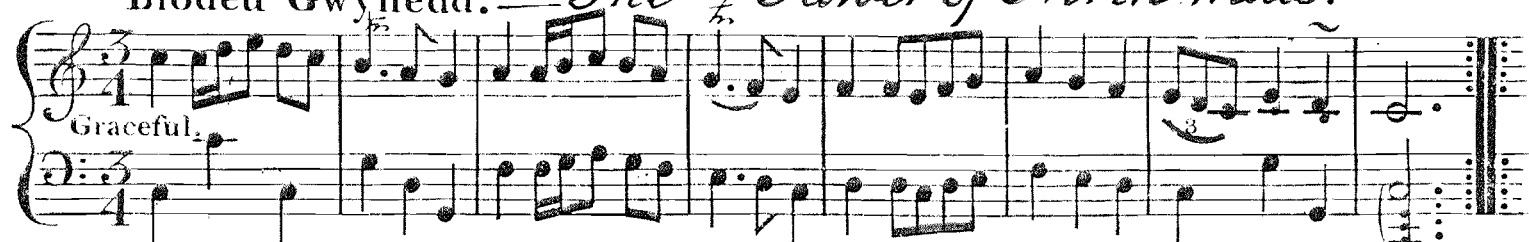
Blodau y' Gorllewin. — *The Flowers of the West.*

Lively.



Blodeu Gwynedd. — *The Flower of North Wales.*

81



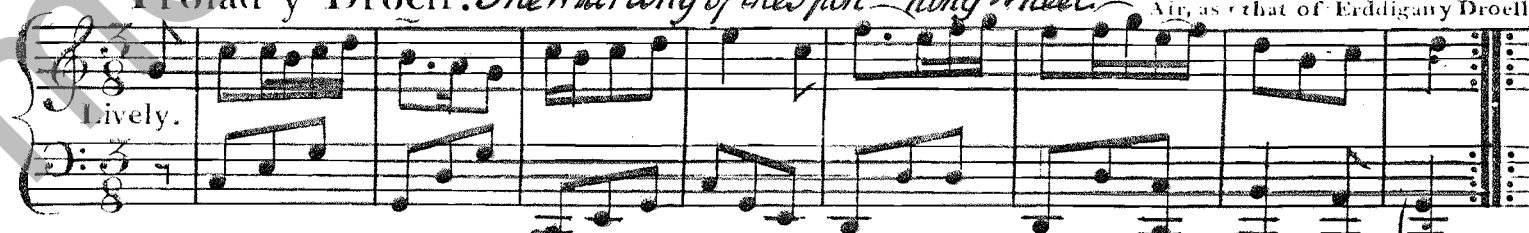
Lady Puleston's delight.

(Probably, the Lady of Sir Roger de Puleston, of Plas Puleston, in Caernarvon, A.D. 1284. Or, the Lady of Sir John Puleston, of Bersham, in Denbighshire, Knight, and Chamberlain of North Wales, in 1544.)



Troiad y Droell. *The Whirling of the Spin - ning Wheel.*

Probably this is the same ancient Air, as that of Eddigany Droell.



Tôn Alarch. *The Swan's Note.*

Majestic.

First system: Treble and bass staves in 3/4 time, key of D major. The melody features eighth and sixteenth notes with triplets. Dynamics include *f* and *p*.
 Second system: Continuation of the melody with a repeat sign. Dynamics include *f* and *p*.
 Third system: Continuation of the melody, ending with a double bar line. Dynamics include *f* and *p*.

Rhywbeth. *Something.*

Moderate time

First system: Treble and bass staves in 2/4 time, key of D major. The melody is more rhythmic with eighth notes. Dynamics include *f* and *p*.
 Second system: Continuation of the melody with a repeat sign. Dynamics include *f* and *p*.
 Third system: Continuation of the melody, ending with a double bar line. Dynamics include *f* and *p*.

Pob pêth. *Every thing.*

Rather Slow.

First system: Treble and bass staves in 2/4 time, key of D major. The melody is slower with eighth notes. Dynamics include *f* and *p*.
 Second system: Continuation of the melody with a repeat sign. Dynamics include *f* and *p*.
 Third system: Continuation of the melody, ending with a double bar line. Dynamics include *f* and *p*.

Brisker.

Pant corlan yr ŵyn: The lambs-fold vale:

(See page 17, Vol. 3, W.M.)

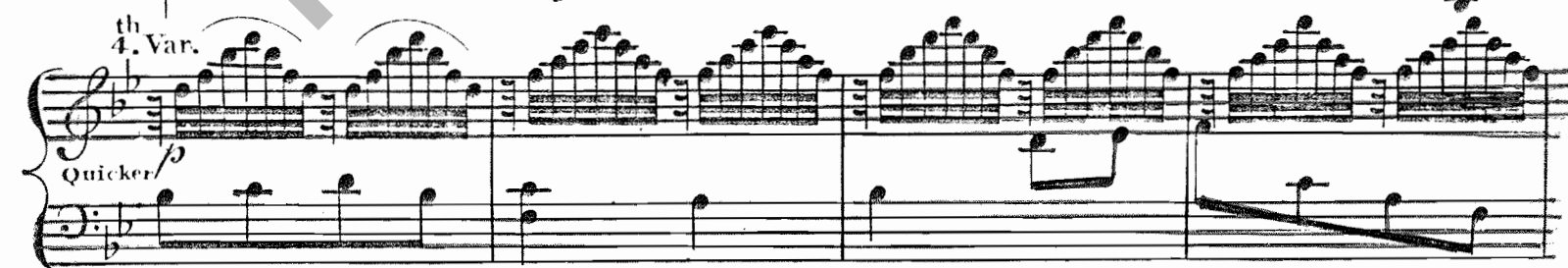
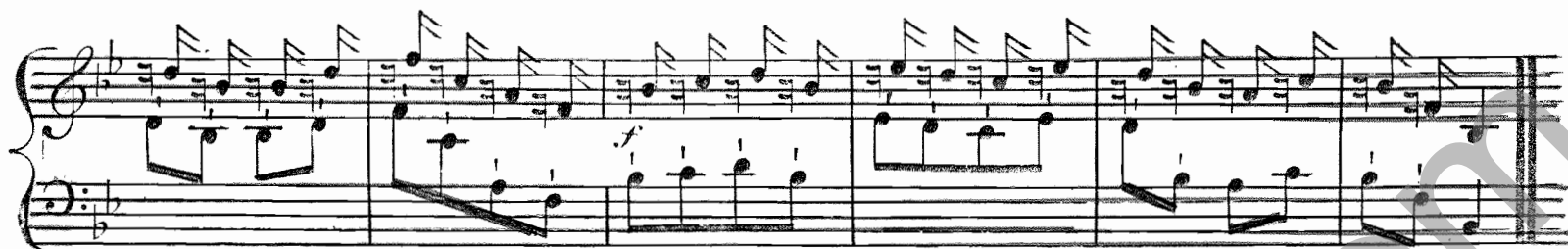
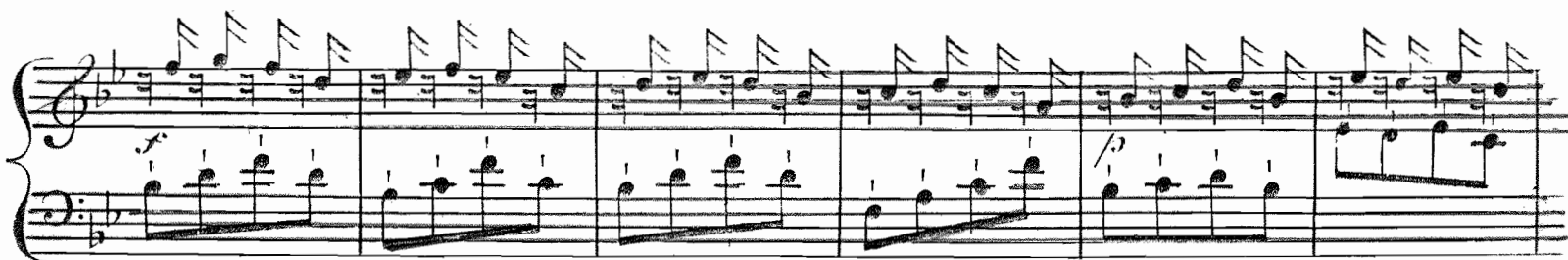
This piano score is written for a grand piano in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Sprightly.' at the beginning. The score consists of seven systems of two staves each. The first system includes the tempo marking. The second system features a 'p' (piano) dynamic marking. The third system is marked '1. Variation' and includes a repeat sign. The fourth system continues the first variation. The fifth system is marked 'p'. The sixth system is marked '2. Var:' and includes a 'p' marking. The seventh system is marked 'Volti' and includes a 'p' marking. The piece concludes with a double bar line.

Sprightly.

1. Variation

2. Var:

Volti



Conclude with the Subject.

Y Brython. — *The Britons.*

Plaintive.

Nôs Fercher.

Wednesday Night.

Probably Ash-wednesday, being the first day of Lent.

Placidly.

The musical score for 'Nôs Fercher. Wednesday Night.' is written for piano in 6/8 time. It consists of three systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is marked 'Placidly.' and features a triplet of eighth notes. The second system continues the melody with a crescendo marking. The third system concludes the piece with a final cadence.

Yndawiad y Brenhin.

The Departure of the King.*

Sorrowful.

The musical score for 'Yndawiad y Brenhin. The Departure of the King.' is written for piano in common time (C). It consists of three systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is marked 'Sorrowful.' and features a triplet of eighth notes. The second system continues the melody with a crescendo marking. The third system concludes the piece with a final cadence.

* It is difficult to fix the date of the above Tune: but probably, it alludes to the departure of KING CADWALLADER when a plague and famine raged in his dominions; he failed to Brittany to his cousin Alan, about the year 665. Or it may allude to the departure of KING RICHARD the first (called Coeur de Lion) when he embarked on the Crusade expedition in 1190. Or it may refer to the victorious HENRY the 5th on his leaving England to go to the battle of Agincourt, in the year 1415.

Y Ty trwy'r ffenest.

The House through the Window.

Cheerful.

The musical score for 'Y Ty trwy'r ffenest. The House through the Window.' is written for piano in 6/8 time. It consists of two systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is marked 'Cheerful.' and features a triplet of eighth notes. The second system continues the melody with a crescendo marking and concludes the piece with a final cadence.

Hoffedd y Brenhin. *The King's Fancy*.[†] (See page 130)



Cymro o ble? *A Welshman from where?* This Tune is usually danced in Wales by Six persons



[†] Possibly, the above Tune alludes to King Henry the Seventh, grandson of Owen Tudor, who had experienced the affection of the Welsh towards him at Bosworth-field; consequently, he reformed those unmerciful 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.*

With Firmness.

Variation.

Y Gŵr a'i 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. L.P.

Hoffedd Hywel ab Owen Gwynedd. *The delight of Prince Hywel, Son of Owen Gwynedd*

Solemn

⁺ The above warrior lived about the year 1169.

Afon Elwy. *The River Elwy.*

In the Vale of Clwyd, Flintshire, and in Denbighshire.

Moderate time

Merch Megan. *Peggy's Daughter.* (See page 17, Vol. I, W.M.)

Cheerful.

See this air varied in page 24.

Caniad Clÿch. — *Chiming of the Bells.*

A Grand Theme.

1st Variation2^d Var:3^d Var:4th Var:5th Var:

Diddanwch Arglwyddes Puleston.——*Lady Puleston's Delight.*

91



† There is a very ancient mansion in the Town of Caernarvon called Plas Pulesdon, or Pulesdon's Palace. Also, Sir Roger de Pulesdon, who was a distinguished favourite 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 Gwŷr Mawddwy.——*The Diversion of the Men of Mawddwy.*



There is a curious Legend of Tydecho, the founder and patron saint of Llan y Mawddwy, in Merionethshire, written about the year 1450,

Dyfyrrwch Ieuan Delynor 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 Wales as a Hornpipe.



[†] "Lammas Day, or the First of August is supposed to be so called, because formerly on that day our ancestors offered bread made of new wheat;* and anciently those tenants that held lands of the Cathedral church of York, were by Tenure to bring a lamb alive into Church at high mafs." — Dyche'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 Deuteronomy, Chap. XVI.

Mwynen Meirionydd. *The Delight of Meirionydd.*

Plaintive

The musical score for 'Mwynen Meirionydd. The Delight of Meirionydd.' is written for piano in 3/4 time, key of B-flat major. It consists of four systems of two staves each. The first system is marked 'Plaintive' and includes a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system includes a piano (p) dynamic and a crescendo (Cres. to) marking. The fourth system includes a forte (f) dynamic. The piece concludes with a double bar line.

Mopsi dôn; yr hên fford. *Mopsy's Tune, the old way.*

A Jig.

The musical score for 'Mopsi dôn; yr hên fford. Mopsy's Tune, the old way.' is written for piano in 6/8 time, key of B-flat major. It consists of two systems of two staves each. The first system is marked 'A Jig.' and includes a piano (p) dynamic. The second system includes a forte (f) dynamic. The piece concludes with a double bar line.

Prestwich Bells.*

*In Lancashire.

Cheerful

The musical score for 'Prestwich Bells.*' is written for piano in 2/4 time, key of B-flat major. It consists of two systems of two staves each. The first system is marked 'Cheerful' and includes a piano (p) dynamic. The second system includes a forte (f) dynamic. The piece concludes with a double bar line.

Sidanen.

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.

The musical score for "The Silken-fair" by Sidanen is presented in a piano arrangement. It begins with a treble staff and a bass staff, both in 3/4 time and B-flat major. The tempo is marked "Gracefully." The score consists of seven systems of staves. The first system includes a tempo marking. The second system features a dynamic marking of *p*. The third system includes a dynamic marking of *f*. The fourth system includes a dynamic marking of *Crescdo*. The fifth system includes a dynamic marking of *f*. The sixth system includes a dynamic marking of *p*. The seventh system includes a dynamic marking of *f*. The score concludes with a double bar line and a repeat sign.

95

Musical notation for a piano piece, page 95. The score is written in B-flat major (two flats) and 4/4 time. It consists of eight systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. The fifth system has a grand staff with a "Cresdo" marking. The sixth system has a grand staff. The seventh system has a grand staff. The eighth system has a grand staff ending with a double bar line and repeat signs. A large, faint watermark "MusicalScore.com" is visible across the page.

Fferdinando.*

Pompous..

* Probably this was Ferdinando, the fifth Earl of Derby, who had an estate in Wales, and was Lord of the Isle of Man, about A.D. 1594.

Tŷb y Brenhin Siarles.

King Charles's Fancy.

Rather Slow.

Dôed a ddêl. — *Hit or miss.*

97

Plaintive



Mwyneidd-dra. — *The Complaisance.*

rather slow

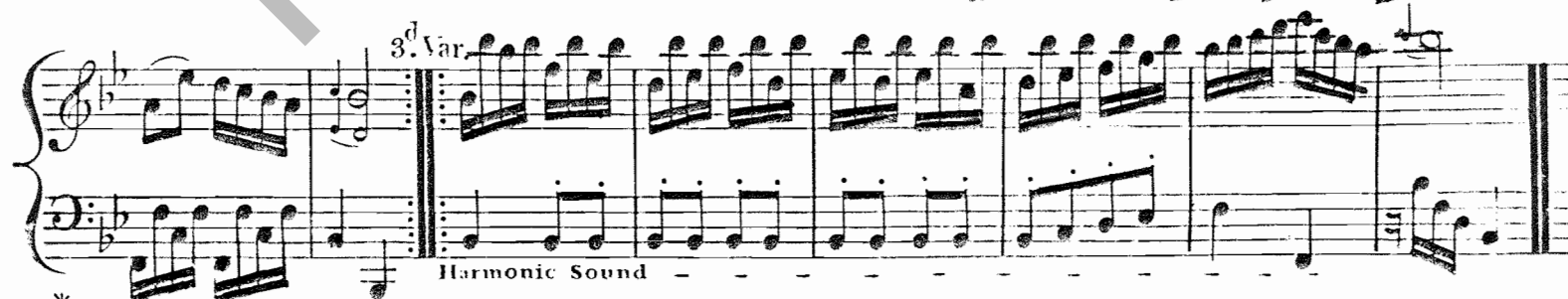
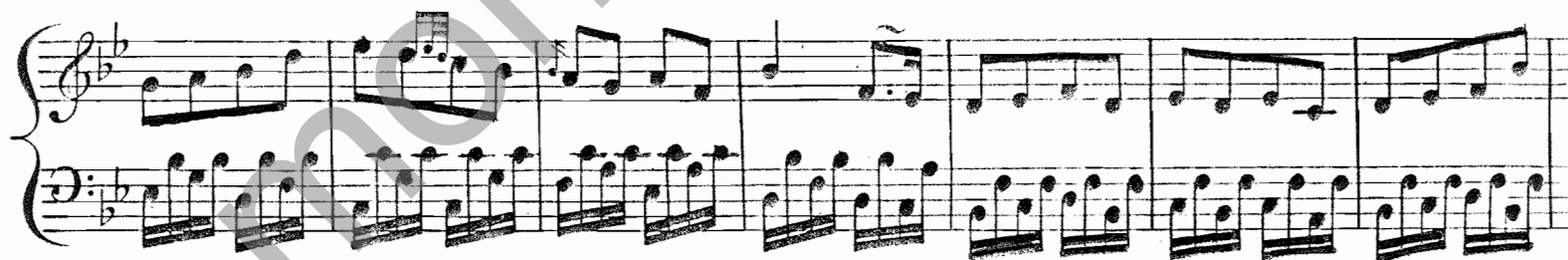
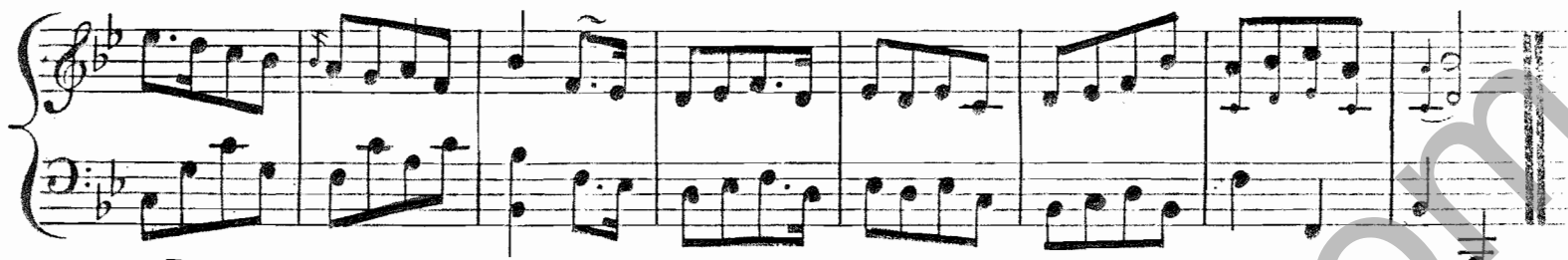
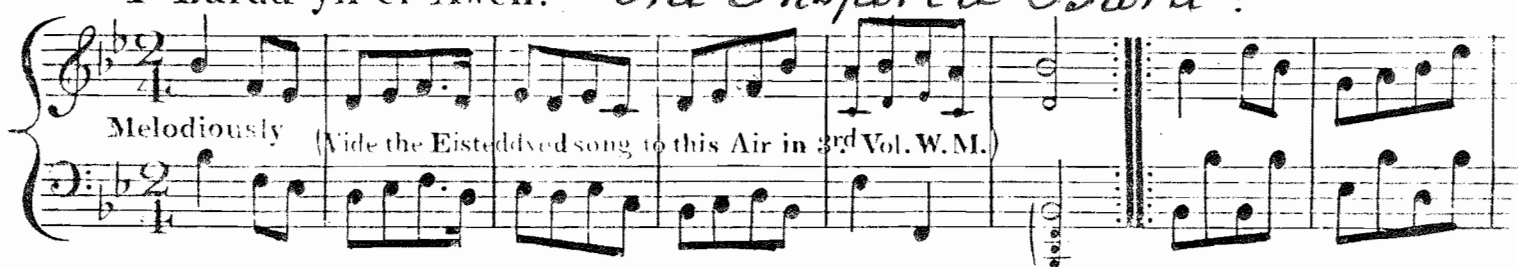


Distyll y Drain. — *The Trickling of the Thorns.*

Lively.



Y Bardd yn ei Awen.* *The Inspired Bard?*



Harmonic Sound

* Formerly there were ancient Tunes called AWEN WRLI; AWEN OLEUDDYN; and AWEN GOLEUDDYDD; that is, Wrlis Inspiration; Oleuddyn's Inspiration; and Goleuddydd's Inspiration—which were so called after the names of their Composers, who probably were celebrated Bards; but the latter name Goleuddydd, appears to have been a female Bard.

the drone

4th Var

With boldness

5th Var

Piano

turn over.

6th Variation.

The musical score for the 6th Variation consists of six systems of piano and bass staves. The key signature is B-flat major (two flats). The tempo is marked with a quarter note. The score includes various musical notations such as dynamics (f, sf), articulation (accents, slurs), and repeat signs. The first system begins with a forte (f) dynamic. The second system features a repeat sign followed by a crescendo. The third system includes a forte (f) dynamic and a crescendo. The fourth system features a sf (sforzando) dynamic. The fifth system includes a repeat sign and a crescendo. The sixth system concludes with a repeat sign and a crescendo. A large, diagonal watermark reading "musescore.com" is visible across the center of the page.

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?"[†]

The musical score consists of two pieces. The first piece, 'The King's Note', is marked 'Majestic.' and is written in G major (one sharp) and 4/4 time. It features a grand staff with treble and bass clefs. The melody is characterized by eighth and sixteenth notes, with a strong rhythmic pattern. The second piece, 'Y Bais Wen. — The White Mantle.†', is marked 'Andante.' and is written in G major (one sharp) and 2/4 time. It also features a grand staff. The melody is more melodic and slower, with a mix of eighth and quarter notes. Both pieces include dynamic markings such as *f* (forte) and *p* (piano).

* There was a Song in the reign of King Henry the Eighth, intitled; "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 died about A.D. 1240. The descendants of Tegwared y Bais Wen, are the town of Ewias in Caernarvonshire. E. Jones's third Volume commenced here.

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

(The Variations Comp'd by E. Jones)

Grazioso.

1st Variation.

2d Variation.

This 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 foregoing 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 Warren. 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.



* 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. —

Ab Shenkin. Originally called Snowdon.

Composed by J. Parry, 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.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of staves. The first system includes the instruction 'In a soft & pleasing style.' The second and third systems are marked with a hairpin crescendo. The fourth system is marked 'Allegro Moderato.' and includes a hairpin crescendo and a dynamic marking of *f*. The fifth system begins with a dynamic marking of *p* and ends with a double bar line. A large, diagonal watermark reading 'PROOF' is visible across the center of the page.

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 necessities; 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.

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. —

This musical score is for a piano piece titled "Cwympiad y Dail" (The Fall of the Leaves). It is written for piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Andante". The score consists of nine systems of music, each with a treble and bass staff joined by a brace. The first system includes the tempo marking "Andante". The second system is labeled "1st Variation." and features a repeat sign. The third system continues the main theme. The fourth system is labeled "2d Varⁿ" and introduces triplet figures in both hands. The fifth system continues the triplet patterns. The sixth system is labeled "3d Varⁿ" and features a more complex triplet pattern in the right hand. The seventh system continues the triplet patterns. The eighth system features a series of sixteenth-note runs in the right hand. The ninth system concludes the piece with a final cadence. A large, faint watermark "MusicalScore" is visible across the center of the page.

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

109

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 play'd 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.

Sir Salmon.



Bywyd y Milwr. *The Warrior's Life.**

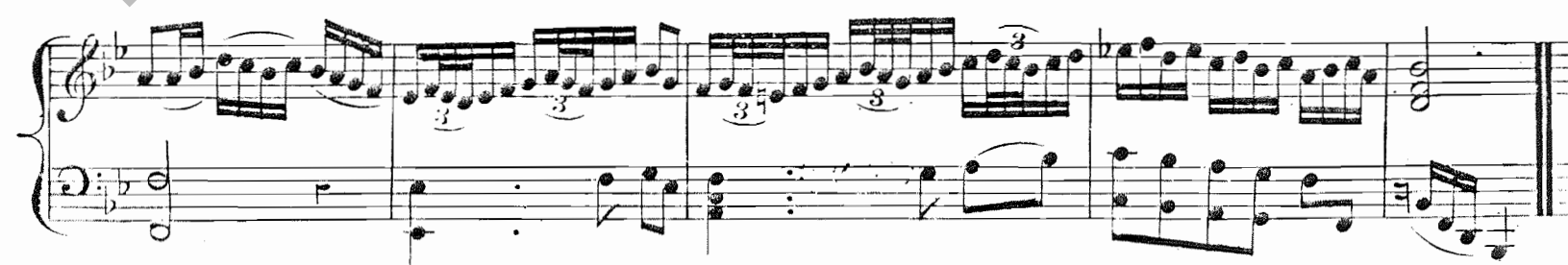
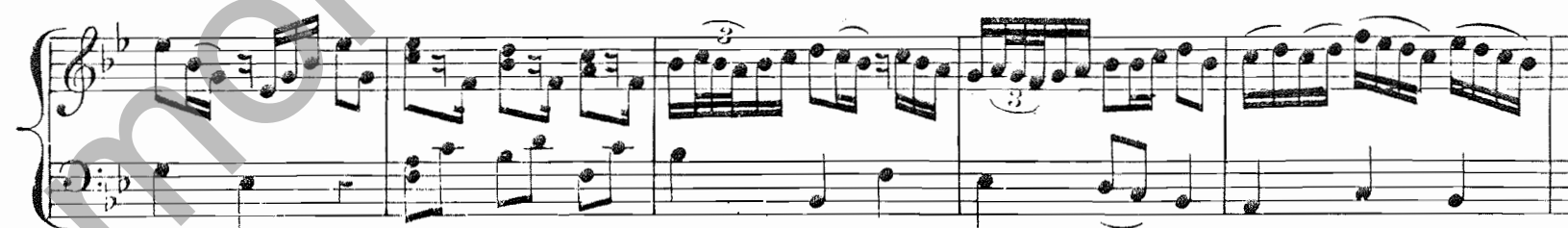
The Variations Composed by Ed. Jones.



1st Variation.



Var. 2.



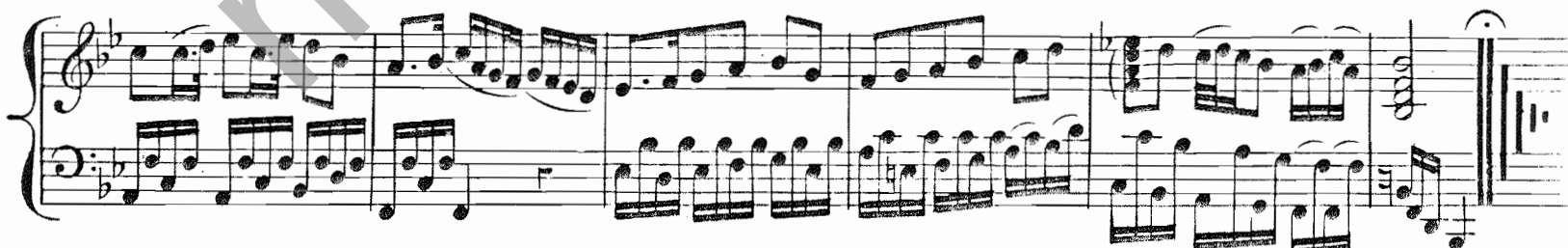
112 Var. 3.



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 ar wraidd." T. Aled.

See Warrington's History of Wales.

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; Rhûn 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 ain 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 Victoriae, 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".

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 two staves each. The first system is marked 'Majestic.' and begins with a treble clef. The second system continues the melody. The third system includes a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the fifth measure. The fourth system continues the melody. The fifth system concludes the piece with a final cadence. A large, diagonal watermark reading 'Copyrighted Material' is visible across the center of the page.

* 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.

CANIAD Y CEILIÖG. ——— 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 chanticleer is recorded thus, in two Welsh proverbs;

"Tri chân Ceiliog sy vorenay." — The three crowings of the cock are earliest.

"Nid gwrol ond ceiliog du." — 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, 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 Passione; 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 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.

Affettuoso.

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 Hfraw 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 Math-raval, the principality of Powis.

YMADAWIAD GWŶR ABERFFRAW. The Departure of the men of Aberffraw.⁺

Maestoso

Sostenuto.

1st

2^d

⁺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.*

Andante.

* 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 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 Owens of Bod Owen; or one of the Owens of Penrhôs, who probably was drowned there.



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 Loharyug, 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.

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

121

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 minor (one flat) and common time (C). It consists of eight systems of grand staves. The first system is marked 'Maestoso'. The third system is marked 'crescendo'. The sixth system begins with a forte 'f' dynamic. The final system concludes with a double bar line and a repeat sign, followed by a 6/8 time signature and a wavy line indicating a trill or tremolo in the right hand.



⁺ 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, yn 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.

2^d Variation.

Major Key.

3^d Variation.

4th Variation.

Minor.

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 Dr 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 Mr Hussey, drawn by himself, is preserved in Sulworth Castle.

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 *Iae nol*, in Flintshire, situated in the valley beneath *Kinmael*, which was built in 1595, by John Lloyd, a younger son of Wickwar 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 *Iae nol*, 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 Wallicae, 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.

(See page 41, Vol. 3, W.M.)

SIR HARRI DDŪ. — or Black Sir Harry.

With Variations Composed by E.^d JONES.

Moderato.

1st Variation.

2^d Variation.

p

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of a main piece and two variations. The main piece is marked 'Moderato.' and the first variation is marked '1st Variation.' The second variation is marked '2^d Variation.' and begins with a piano (*p*) dynamic. The score is written in a grand staff format, with the right hand playing a melody and the left hand providing a harmonic accompaniment. The first variation includes a triplet of eighth notes. The second variation features a complex, fast-paced melody in the right hand, while the left hand continues with a steady accompaniment. The score concludes with a final cadence.

128 3^d Variation.

Musical score for the 3^d Variation, measures 1-12. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system (measures 1-4) features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. The second system (measures 5-8) continues the melody with some triplet markings. The third system (measures 9-12) concludes the variation with a repeat sign at the end of measure 12.

4th Variation

Musical score for the 4th Variation, measures 1-12. This variation is characterized by frequent triplet markings in the treble staff, creating a more rhythmic and complex texture. The bass staff continues with a steady accompaniment. The piece concludes with a repeat sign at the end of measure 12.

5th Variation.

Musical score for the 5th Variation, measures 1-12. This variation features a more active bass line with eighth-note patterns, while the treble staff maintains a melodic focus with some triplet markings. The piece ends with a final cadence and a repeat sign at the end of measure 12.

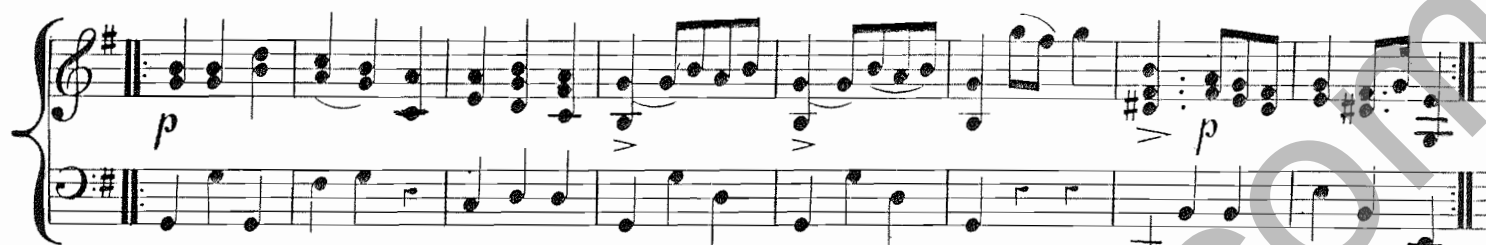
6th Variation.

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.

*EOS Y'BELE**—*The Nightingale of the Bele*—A brook so called in Montgomeryshire.

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



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

*DIV Y'RWCH 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 Alaw*—Sweet Melody.

The Variations by J. Parry of Ruabon.

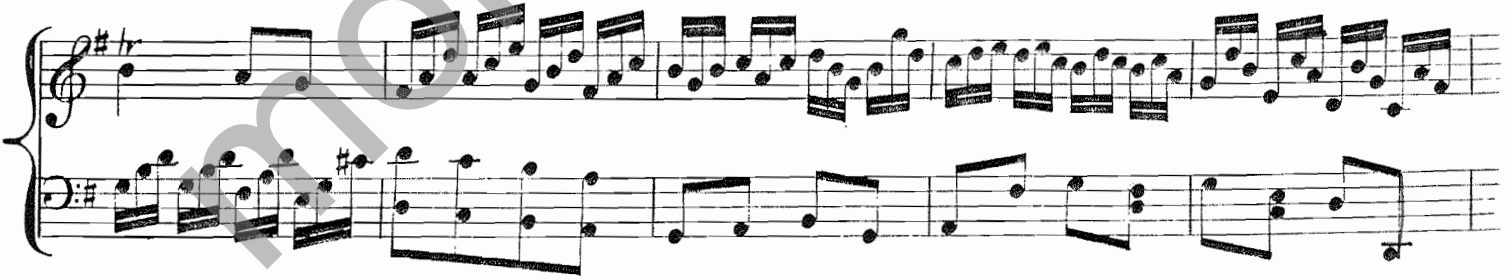
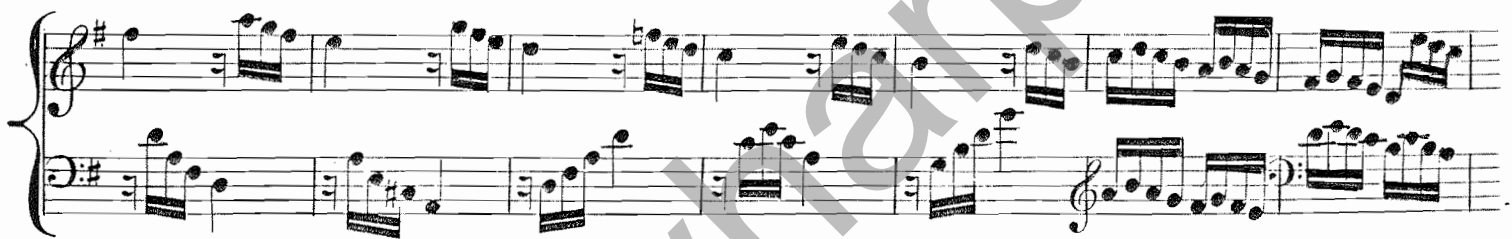
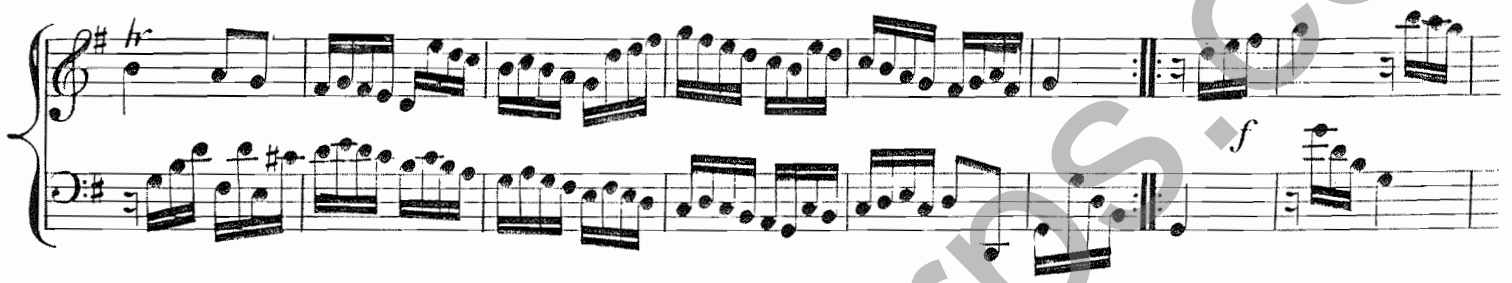
Allegro.

1st 2d

Var. 1st

Var. 2d

Richard Roberts, the blind Minstrel of Caernarvon, plays this Air and Variations, admirably, on the Welch Harp.



It has been considered proper to give these variations in their original form; passages which appear difficult for the Pedal Harp, are easily played on the Triplet one.

The musical score consists of eight systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings. A large, faint watermark 'COPY' is visible across the center of the page.

Var. 5th

p

1st 2^d

The late Mr. Parry & his Son used to play Handel's Choruses on two Welsh Harps.

CODIAD YR HEDYDD MAWR—The great rising of the lark.

ALLEGRETTO.

First system: Treble and bass staves with a forte (*f*) dynamic. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

Second system: Treble and bass staves. The treble staff has a crescendo (*cres.*) marking. The melody continues with more complex figures.

Third system: Treble and bass staves. The treble staff has a piano (*p*) dynamic marking. The melody concludes with a double bar line.

BRO GALIA—The Land of the Gaul.

ALLEGRO

First system: Treble and bass staves in 3/8 time. The treble staff has a piano (*p*) dynamic and a half rest (*h.*) marking. The melody is in the treble staff.

Second system: Treble and bass staves. The treble staff has a half rest (*h.*) marking. The melody continues with a double bar line.

Third system: Treble and bass staves. The treble staff has a half rest (*h.*) marking. The melody continues with a double bar line.

Fourth system: Treble and bass staves. The treble staff has a half rest (*h.*) marking. The melody continues with a double bar line.

HUFEN Y CH'RW MELY N Cream of yellow Ale.

MODERATO.

LLANDOVERY.

Altered from an Old Air by J. Parry.

ANDANTE.

p slow, and with feeling.

The song of "Adieu to dear Cambria" was written to this Air, by Miss Lawrence.

MELGUSAN—The Honied Kiss.

ANDANTE
ESPRESSIVO.

ST. DAVID'S DAY.

ALLEGRO.

Chorus.

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 Mrs Hemans when His Majesty King George the IV was expected to honor Sir W.W. Wynn Bart. with a visit in 1821 at Wynnistay in Denbighshire.

AIR - CODIAD YR HEDYDD - The Rising of the Lark.

Bold. *f* In wild and troubled days ye sung, O Bards of time de-parted,
 A-mid the storms your harps were strung, 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 tow'r, Woke to their harmo-
 ny! 'Tis past, but shall not brighter days Their in-spi-ra-tion bring! Breathe fer-vor thro' tri-
 umphant lays, Life o'er th'enraptur'd string, A loft-ier voice, O! Cambria raise to greet the Fair-Isle's
 King! *cres.*

Instead of singing the Melody all through, as set here, Pennillion singers would chant on the key note, or on the third, or fifth, and rest two or three lines, ad lib - then change the metre of the stanzas - while the Harper played variations on the air, which is one of the easiest to sing to, and for that reason it has been introduced.

* *AIR - MERCH MEGEN* - or *Margaret's Daughter*.

The following imitation will give a pretty good idea of Penillion Singing.

Voice.

Lively. (1st time.) While the sprightly measure,
(2^d time.) 'Tis a poet's duty

Harp. *f* *p*

Fills each heart with pleasure Mer-ry minstrels strike a - gain.
To a - ward to beau-ty Praise and ho - nor in his strain.

Ev'ry eye with pleasure's beam-ing, Ev'ry heart with transport's

cres.

gleaming Cambria's lofty mountains Rivers lakes and fountains To her children yield de- light,

p

* 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 Harper 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.

LLEU CAERWYNT — The Lament of Windsor.

From an old M.S.

Slow.

p *cres.* *p*

Minor.

p

Moderato.

f *p* *pp* *p* *Slower*

This tune is in three Keys — viz. G Major, G Minor and E Minor.

GLAMORGANSHIRE PLOUGHBOYS' SONG (Can Aradur Morgannwg)

Moderately fast.

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

Musical score for "Glamorganshire Ploughboys' Song" in G major, common time. The score consists of five systems of piano accompaniment. The first system begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left. The second system features an "echo" section. The third system is marked "Faster." and includes a crescendo (*cres.*) and piano (*p*) dynamic. The fourth system continues with forte (*f*) and piano (*p*) dynamics. The fifth system concludes with piano-piano (*pp*) and forte (*f*) dynamics.

GLAMORGANSHIRE SHEPHERD'S DITTY (Can Bugail Morgannwg)

Slow and Plaintive.

Arranged by Dr Crotch.

Musical score for "Glamorganshire Shepherd's Ditty" in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) and piano (*p*) dynamic. The second system continues with forte (*f*) and piano (*p*) dynamics.

EIGHT ORIGINAL AIRS COMPOSED BY JOHN PARRY—BARDD ALAW.* 141

CASTELL RHUTHIN — RUTHIN CASTLE.

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

I. Parry.

With Spirit.

ERDDIGAN Y CANORION — The Melody of the Cambrian Vocalists

A Society was formed in 1820 and held at the Freemason's Hall in London for the promotion of *Pennillion* singing with the Welsh Harps.

I. Parry.

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, vide Leathart's collection page 38, and stanzas of 4 lines each, will suit Nos 2 & 4, see page 58 of Leathart's collection.

* These Melodies having been adopted by the Harpers in Wales, as forming a part of *Alawon Cymru*, they have been inserted in this volume, by permission of the composer.

HOFFDER Y GWYNEDDIGION — The Delight of the Gwyneddigion

The Gwyneddigion (or North Wallians) Society was Instituted in London 1771 for the cultivation of the Welsh Language Poetry, Music, & 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 Llywydd (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

I. PARRY'S three Volumes of Welsh Melodies, with English Words by MRS Hemans, MRS C.B. Wilson &c. may be had at D'Almaine & Co. Soho Sq. Price 15/ each.

* The Popular Song of "JENNY JONES" was written by Mr. C. Mathews. to this Melody.

MERCHED MON ——— *The Maids of Mona*

Composed in 1803. — Published in Thompson's Collection of Welsh Airs Vol: 3 Page 74 with words by W. Smyth Esq^r & 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 Mr Thompson permission to publish them.

— No Pauses when accompanying Pennillion

LILAN'DV'ER — The mansion of Sir Benjamin Hall, Bart: near Abergavenny
(The Bardic name of Lady Hall is Gwennyuen Gwent, (Queen Bee of Gwent) J. Parry, 1838.



DYNEVOR CASTLE* Lord Dynevor's mansion near Llandilo.

J. Parry, 1838.



DIWEDD.

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