

Gorhoffedl Owain Cyfeiliog[†] *The Delight of Prince Owen Kyveiliog.*

With Dignity.

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 includes the instruction 'With Dignity.' The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *tr* (trill) are used throughout. The piece concludes with a double bar line and a series of vertical lines indicating the end of the music.

[†]The above hero was Prince of Powys, in the year 1165. see the first Volume, page 118, and page 39 of this Book.

Consêt Siri. — *The Sheriff's Fancy.*

With Dignity.

This musical score is for 'The Sheriff's Fancy' in G major, common time. It consists of two systems of grand staff notation. The first system includes the instruction 'With Dignity.' The music features a melody in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

Y Gofid Glâs. — *The Blue Devils.*

A Lamentation.

This musical score is for 'The Blue Devils' in G major, 6/8 time. It is labeled 'A Lamentation.' and consists of two systems of grand staff notation. The music is characterized by a slower tempo and includes dynamic markings such as *p* and *f*.

Trichant o Bunnau. — *Three Hundred Pounds.*

Cheerful

This musical score is for 'Three Hundred Pounds' in G major, 6/8 time. It is labeled 'Cheerful' and consists of two systems of grand staff notation. The music is lively and includes dynamic markings such as *p* and *f*, as well as the instruction 'for'.

Yr hên Gymraes. *The old Cambrian Dame.*

Slow and Expressive

p *f* *Cresc^{do}*

f *dim^{do}* *p*

Detailed description: This is a piano accompaniment score for the piece 'Yr hên Gymraes'. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'Slow and Expressive'. The second system has a repeat sign. The third system includes dynamic markings *p*, *f*, and *Cresc^{do}*. The fourth system includes *f*, *dim^{do}*, and *p*. The piece concludes with a double bar line.

Yr hên Erddigan. *The Ancient Harmony.*

With Dignity

Tenderly.

f *p* *f*

Detailed description: This is a piano accompaniment score for the piece 'Yr hên Erddigan'. It consists of three systems of music, each with a treble and bass staff. The first system is marked 'With Dignity' and includes a section marked 'Tenderly.' with a repeat sign. The second system includes dynamic markings *f*, *p*, and *f*. The third system includes *f* and *p*. The piece concludes with a double bar line and a final chord.

Caingc Llywelyn.* *Llywelyn's Lay.*

See Gray's Bard, verse the 2nd.

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The tempo is marked "Solemn."

Musical notation for the second system, featuring a treble and bass clef with a 3/4 time signature. The tempo is marked "Sedately."

Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature. The tempo is marked "f" and "Cres."

Musical notation for the fourth system, featuring a treble and bass clef with a common time signature. The tempo is marked "1. Variation" and "Solemn."

Musical notation for the fifth system, featuring a treble and bass clef with a 3/4 time signature. The tempo is marked "f."

Musical notation for the sixth system, featuring a treble and bass clef with a 3/4 time signature. The tempo is marked "Sedately."

Musical notation for the seventh system, featuring a treble and bass clef with a 3/4 time signature.

* The above Air probably alludes to Prince Llywelyn ab Gruffydd, who flourished about A. D. 1257. See his Elegy, in Page 42.

2nd Var:
Solemn, *p*

Sedately, *f*

3rd Var:
Solemn

f Cres^{do}

Sedately.

The Creation of the World.*

Dechreuad y Bŷd.

Majestic

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked 'Majestic' and includes dynamic markings such as *f* and *p*.

1. Variation

The first variation system consists of two staves in the same key and time signature as the main piece. It features a more active melody in the upper staff and a supporting bass line in the lower staff, with dynamic markings *f* and *p*.

2. Var.

The second variation system consists of two staves. The upper staff contains a complex, rapid melodic line with many sixteenth notes, while the lower staff provides a steady accompaniment. Dynamic markings *f* and *p* are present.

The third variation system consists of two staves. The upper staff features a dense texture of sixteenth-note patterns, and the lower staff continues with a rhythmic accompaniment. Dynamic markings *p* and *f* are used.

3. Var:

The third variation system consists of two staves. The upper staff is characterized by frequent triplets, indicated by the number '3' below the notes. The lower staff has a simpler accompaniment. Dynamic markings *p* and *f* are present.

The fourth variation system consists of two staves. The upper staff has a melodic line with some triplet markings, and the lower staff features a very active, rapid accompaniment of sixteenth notes. Dynamic markings *p* and *f* are used.

* 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. — See more in the first Volume of this work page 69 —

Repeat the Subject.

Codiad yr Haul. — *The Rising Sun.*

Variation

Orddigan Hûn Gwenllian[‡] — *The Harmony of Gwenllian's Repose.*

Slow and tenderly.

The musical score consists of three systems of grand staff notation (treble and bass clefs). The first system includes the tempo instruction 'Slow and tenderly.' The music is in 2/4 time and features a melodic line in the treble clef and a supporting bass line in the bass clef. The second system begins with a triplet of eighth notes in the treble clef. The third system concludes with a double bar line and repeat dots.

[‡] Gwenlliant 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 Powel'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. See the first Volume of the Welsh Bards, page 27, &c.

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

Bold & Sprightly.

The musical score consists of three systems of grand staff notation (treble and bass clefs). The first system includes the tempo instruction 'Bold & Sprightly.' The music is in 2/4 time and features a melodic line in the treble clef and a supporting bass line in the bass clef. The second system includes a fermata over a note in the treble clef. The third system concludes with a double bar line and repeat dots.

* 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 patronized by Archbishop Williams, and flourished in the time of Charles the first, and second.

Hafod y Wraig lawen. — *The merry Woman's Dairy House* 69
For a Dish of Tea.

Moderately

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

cres^{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 smok- ing rill; And you lose your golden stream,

cres^{do}

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

Sym.

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.
Mr. Tea was first brought into Europe in the beginning of the 17th Century and sold for 60^s per pound.

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

A Sacred Theme
Majestic.

1st Variation.

p

f

2^d Var:

3^d Var:

The above Subject, was taken from a curious musical Manuscript of the 11th Century; and probably the Tune is of a much more ancient date.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes, many of which are grouped with slurs. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system begins with a treble staff containing a melodic line with slurs and a repeat sign. Above the staff, the text "4th Var:" is written. The bass staff continues with a simple eighth-note accompaniment.

The third system continues the musical piece. The treble staff shows a continuation of the melodic line with various note values and slurs. The bass staff maintains the eighth-note accompaniment.

The fourth system features a treble staff with a circled chord containing a sharp sign (♯). The melodic line continues with slurs. The bass staff has a simple accompaniment.

The fifth system starts with a treble staff containing a melodic line with slurs and a repeat sign. The text "5th Var:" is written below the staff. The bass staff has a simple accompaniment.

The sixth system continues the musical piece. The treble staff shows a continuation of the melodic line with various note values and slurs. The bass staff maintains the eighth-note accompaniment.

The seventh system continues the musical piece. The treble staff shows a continuation of the melodic line with various note values and slurs. The bass staff maintains the eighth-note accompaniment.

72 6th Var:

The first system of the 6th variation consists of two staves. The treble staff begins with a forte (*f*) dynamic marking and contains a complex melodic line with many sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system continues the 6th variation. The treble staff features a series of eighth-note chords, while the bass staff continues with a steady quarter-note accompaniment.

7th Var:

The first system of the 7th variation shows a more intricate treble part with many sixteenth notes and some triplets. The bass staff has a few chords and quarter notes.

The second system of the 7th variation features a treble staff with a continuous stream of sixteenth-note chords. The bass staff has a simple accompaniment of quarter notes.

The third system of the 7th variation continues the dense sixteenth-note texture in the treble staff. The bass staff remains simple with quarter notes.

5th Var:

The first system of the 5th variation has a treble staff with a very dense, rapid sixteenth-note passage. The bass staff has a simple accompaniment.

The second system of the 5th variation continues the rapid sixteenth-note texture in the treble staff. The bass staff has a simple accompaniment.

Cân Dafydd Brophwyd. A Psalm of David the Prophet.

73
Psalm. 136.

O give thanks un - - to the Lord; for he is good: and his mercy en -

Majestic.

dureth for e - ver. O give thanks un - to the God; O give thanks unto the God of Gods, for his mercy,

for his mercy en - dureth for e - - ver. O thank the Lord, O thank the Lord of all Lords:

for his mercy en - - dureth for e - ver. Who only doth great wonders; who only doth great

wonders: for - - his mer - cy en - dureth for e - ver. Who by his excellent wisdom

made the Heavens: for his mer - cy en - - du - reth for e - - ver.

who laid out the Earth a - bove the wa - - ters: for - his mer - cy en - dureth for e - - ver.
who hath made great lights; who hath made great lights: for his mer - cy en - dureth for e - - ver.

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-Britannicæ Cymraeicæ*, by D^r. J. David Rhys, printed in 1592; and the first volume of my *Relicks of the Welsh Bards*, page 26, Second Edition.

3rd Var.

4th Var.

With Pathos.

"Mynwn bôb mwynder i'm Anedd,
 "Mynwn ganu Mynwn Gwynedd."
 Cydsain Cerddorion, by Arch Deacon Prys, who Fl^d about 1600.

Blodau yr Gogledd. *The Flower of the North.*

Martial.

The first system of music for 'Blodau yr Gogledd' consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat (B-flat) and a common time signature (C). The music is marked 'Martial.' and features a rhythmic melody with eighth and sixteenth notes.

The second system continues the piece with two staves. It includes dynamic markings such as *p* (piano) and *f* (forte) across the measures.

The third system continues the piece with two staves, maintaining the martial character and dynamic contrast.

Grisial Ground. — *The Crystal Ground.*

Slow.
A Theme

The first system of 'Grisial Ground' is marked 'Slow.' and 'A Theme'. It features a 3/4 time signature and a key signature of one flat. The melody is more melodic and slower than the previous piece.

The second system continues the 'Grisial Ground' piece with two staves.

The third system continues the 'Grisial Ground' piece with two staves, including a triplet in the upper staff.

Ffarwel Dic Bibydd. *Dicte the Piper's Adieu.*

Quick.

The first system of 'Ffarwel Dic Bibydd' is marked 'Quick.' and is in a 6/8 time signature with a key signature of one flat. The music is more rhythmic and lively.

The second system continues the 'Ffarwel Dic Bibydd' piece with two staves, ending with a double bar line and repeat signs.

A Druidical Song.

With Dignity.

When in - fant Sci - ence first be - gan, to shed its in - flu -

- ence on man, and on the Fathers of our Isle, with look be - -

- nig - nant deign'd to smile; with look be - nig - nant deign'd to smile.

Chorus of Bards.

Hail, all hail, to the Mifsle - toe, hail! hail, all hail to the Mifsle - toe, hail!

Hail, all hail to the Mifsie - toe, hail! hail, all hail to the Mifsle - toe, hail!

Hail, all hail to the Mifsle - toe, hail! hail, all hail to the Mifsle - toe, hail!

Harp.

These words are modern, altho' in imitation of the antient.

Turn over.

2nd Verse.

The Seer whom na - tures o - - pen page, and me - di - - ta - - tion

ren - derd sage; Be - - neath the Oak's wide spreading shade, In - struc - tion

to the crowd convey'd, In - struc - tion to the crowd con - vey'd.

Chorus.

Hail, all hail to the Mistle - toe, hail! hail, all hail to the Mistle - toe, hail!

Hail, all hail to the Mistle - toe, hail! hail, all hail to the Mistle - toe, hail!

Hail, all hail to the Mistle - toe, hail! hail, all hail to the Mistle - toe, hail!

3rd Verse.

Th' en - light - - en'd Crowd with grateful raptures glow, And crown his

head with Sacred Missle - - toe, with Mis - - sle toe, the

leaves of Oak they bind, And hail him Druid, friend of hu - - man

kind! and hail him Druid, friend of hu - - man kind!

Chorus.

Hail, all hail to the Missle - toe, hail! hail, all hail to the Missletoe, hail!

Hail, all hail to the Missle - toe, hail! hail, all hail to the Missletoe, hail!

Hail, all hail to the Missle - toe, hail! hail, all hail to the Missletoe, hail!

Meillionen* or Sir Watkin's Delight.

Allegro.

1st Var:

2nd Var:

* There is an old mansion called Meillionen, near Beddgelert, in Carnarvonshire; and this Tune was formerly called, *Consêt 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 Trefoll.

3. Var.

Harmonic Sound

The Drone

4. Vari.

Turn over.

5th Var:

Anni bröpr. *Polly Nancy*

Llwyn-onn:

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

Graceful.

Variation.

Siciliano.

Mwynen Machno. *The Enjoyment of Machno.*

Cheerful.

⁺Machno, is a parish in Caernarvonshire.

Caniad Pibau Morfudd.* — *The Tune of Morvydd's Pipes.*

Maestoso.

p *f*

p *f*

f *p*

p

* See page 26 in the 1st Volume of this work.)

Tlysig. — *or, The Beauty.*

Graceful.

p *f* *p* *f*

f *p*

f

Yr Helyg Gân. *The Willow Hymn.*
Plaintive and Slow.

Psal. 137.

The musical score is written in a two-staff system (treble and bass clefs) with a 6/8 time signature and a key signature of one flat (B-flat). The melody is primarily in the treble clef, while the bass clef provides harmonic support. The lyrics are printed below the notes, with some words underlined. The score is divided into several systems, each with a pair of staves. The lyrics are: "By the rivers of Ba-by-lon, there we sat down, yea, we wept, yea, we wept, when we - - - re - member'd Zi - on. We hanged our Harps, we hanged our Harps up - on the wil - lows, up - - on the willows, up - - on the willows in the midft there - - of. For they that led us a - - way captive, re - - quir-ed of us a Song: and they that wafted us requir'd of us mirth, saying, Sing us one of the Songs of Zion. How shall we sing the Lord's Song, in a strange land? If I for-get thee, O Je - ru - sa - lem; let my right hand for-get her cunning."

Agoriad Cywair. *The Opening of the Key.*

Cheerful.

1st Variation.

2nd Var:

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic and contains a series of eighth-note patterns. The bass clef part provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

Second system of musical notation. The treble clef part features a complex, rapid eighth-note passage with some triplets. The bass clef part continues with a steady accompaniment. Dynamics include piano (*p*) and forte (*f*).

3rd Var.

Third system of musical notation, labeled "3rd Var.". The treble clef part consists of a continuous eighth-note melody. The bass clef part has a simple accompaniment.

Fourth system of musical notation. The treble clef part features a melodic line with some grace notes. The bass clef part has a steady accompaniment. A piano (*p*) dynamic marking is present.

Fifth system of musical notation. The treble clef part features a complex, rapid eighth-note passage. The bass clef part has a steady accompaniment. A piano (*p*) dynamic marking is present.

Sixth system of musical notation. The treble clef part features a melodic line with some grace notes. The bass clef part has a steady accompaniment. A piano (*p*) dynamic marking is present.

Seventh system of musical notation. The treble clef part features a melodic line with some grace notes. The bass clef part has a steady accompaniment. A piano (*p*) dynamic marking is present.

Turn over

4th Var:

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

Lively.

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

Graceful.

Andante

f

This musical score is for the piece 'Blodeu Gwynedd'. It consists of two systems of grand staff notation. The first system is marked 'Graceful.' and features a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The second system is marked '*Andante*' and features a bass clef with a 3/4 time signature and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

Lady Puleston's delight.

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

With Pathos.

Andante

f

p

This musical score is for the piece 'Lady Puleston's delight'. It consists of two systems of grand staff notation. The first system is marked 'With Pathos.' and features a treble clef with a common time signature (C) and a key signature of one sharp. The second system is marked '*Andante*' and features a bass clef with a common time signature. The piece concludes with a double bar line and repeat dots.

Troiad y Droell. *The Whirling of the Spinning Wheel.*

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

Lively.

Andante

f

p

f

fp

This musical score is for the piece 'Troiad y Droell'. It consists of two systems of grand staff notation. The first system is marked 'Lively.' and features a treble clef with a 3/8 time signature and a key signature of one sharp. The second system is marked '*Andante*' and features a bass clef with a 3/8 time signature. The piece concludes with a double bar line and repeat dots.

Tòn Alarch. *The Swan's Note.*

Majestic.

This musical score is for 'The Swan's Note' in G major, 3/4 time. It consists of two systems of grand staff notation. The first system includes a 'Majestic.' tempo marking. The music features a melody with triplets and a bass line with a steady eighth-note accompaniment. Dynamics include piano (p) and forte (f). The second system continues the piece with a repeat sign and concludes with a fermata.

Rhywbeth. *Something.*

Moderate time

This musical score is for 'Something' in G major, 2/4 time. It consists of two systems of grand staff notation. The tempo is marked 'Moderate time'. The melody is characterized by sixteenth-note patterns and includes trills (tr) and accents (^). Dynamics range from piano (p) to piano fortissimo (p^o). The piece concludes with a fermata.

Pob pēth. *Every-thing.*

Rather Slow.

Brisker.

This musical score is for 'Every-thing' in G major, 2/4 time. It consists of two systems of grand staff notation. The tempo is marked 'Rather Slow.' The first system features a melody with trills (tr) and a piano (p) dynamic. The second system begins with a 'Brisker.' tempo change and includes a 3/4 time signature change. The piece concludes with a fermata.

Pant corlan yr wŷn: neu Dafydd or Garreg-lâs.
*The Lambs-fold Vale: or David of the Blue-stone.**

The musical score is written for piano in G minor (one flat) and 2/4 time. It consists of seven systems of two staves each. The first system is marked 'Sprightly.' and includes a dynamic marking 'p'. The second system includes a dynamic marking 'p'. The third system is marked '1. Variation' and includes a dynamic marking 'f'. The fourth system includes a dynamic marking 'p'. The fifth system includes a dynamic marking 'f'. The sixth system includes a dynamic marking 'f'. The seventh system is marked '2. Var:' and includes a dynamic marking 'p'. The piece concludes with a 'Volte' marking.

* Siôn Dafydd Lâs, is said to have been a native of Cefn-gwyn Llan-uwchllyn, in the district of PENLLYN, Merionethshire and flourished about 1690. — He was an archetype of the ancient Bards, both a Poet and Harper of some eminence and was retained in that capacity by Hugh Nanney, Esq^r of Nanwy.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a melodic line in the treble and a supporting bass line in the bass.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

3rd Var:
Rather Slower and Expressive.

Third system of musical notation, marked as the 3rd variation. It features a more complex, arpeggiated texture in the treble staff and a simpler bass line. The tempo and expression are indicated as 'Rather Slower and Expressive'.

Fourth system of musical notation, continuing the 3rd variation with intricate melodic patterns in the treble.

Fifth system of musical notation, showing further development of the 3rd variation's texture.

Sixth system of musical notation, concluding the 3rd variation with a final melodic flourish in the treble.

4th Var.
Quicker

Seventh system of musical notation, marked as the 4th variation. It is characterized by a very fast, repetitive arpeggiated pattern in the treble staff, with a simple bass line. The tempo is indicated as 'Quicker'.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed notes, while the bass staff has a simpler, more rhythmic accompaniment.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features dynamic markings of *p* (piano) and *f* (forte) and includes some slurs. The bass staff continues the accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has dynamic markings of *p* and *f*. The bass staff continues the accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. It concludes with a double bar line and the instruction "Conclude with the Subject." The treble staff ends with a series of descending lines.

Y Brython. — *The Britons.*

First system of musical notation for "Y Brython". It consists of a treble and bass staff in 6/4 time. The treble staff is marked "Plaintive." and features a slower, more expressive melodic line.

Second system of musical notation for "Y Brython". It consists of a treble and bass staff. The treble staff is marked "Cantabile" and includes a repeat sign. The bass staff continues the accompaniment.

Third system of musical notation for "Y Brython". It consists of a treble and bass staff. The treble staff is marked "Cantabile" and includes a repeat sign. The bass staff continues the accompaniment.

Hoffedd y Brenhin. *The King's Tuncy* †

Moderate.

The first system of music for 'The King's Tuncy' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Moderate.' The music features a steady eighth-note melody in the upper staff and a supporting bass line in the lower staff.

The second system continues the musical notation for 'The King's Tuncy' with two staves in the same key and time signature as the first system.

The third system continues the musical notation for 'The King's Tuncy' with two staves in the same key and time signature as the first system.

The fourth system continues the musical notation for 'The King's Tuncy' with two staves in the same key and time signature as the first system.

The fifth system concludes the musical notation for 'The King's Tuncy' with two staves in the same key and time signature as the first system.

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

A Lively Jig.

The first system of music for 'A Welshman from where?' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'A Lively Jig.' The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The second system continues the musical notation for 'A Welshman from where?' with two staves in the same key and time signature as the first system.

† Possibly, the above Tune alludes to King Henry the Seventh, grandson of Owen Tudor, who had experien-... and 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 Community, the same as the English.

ACCOUNT of the CORNISH MAY SONG.

The inhabitants of Cornwall, being a remnant of the Ancient Britons, ~~consequently they~~ still retain some of their ancient customs, as the Welsh do. This old traditional Ballad is the source of conviviality of the inhabitants of the Town and neighbourhood of Helston, in Cornwall, where it is always Sung, and universally danced by them, on the eighth of May, when they hail the Summer with peculiar rejoicings; rural revelry, festivity, and mirth. The common people call the ceremony FFYNNU, and FFODI; which implies prosperity, and happiness; and others call it, FLORA-day. This custom seems to have originated from the DRUIDS; because, the fruits of the earth are then tender; and to avert their being blasted, it was usual to return thanks to GOD for his infinite blessings, and to rejoice at the flourishing prospect of the produce of the Earth; which was generally celebrated on the sixth day of the new moon*.

The custom now is this: at break of day, the commonalty of HELSTON go into the fields and woods to gather all kinds of flowers, to decorate their hats and bosoms, to enjoy the flowery meads, and the chirping of the birds; and during their excursions, if they find any person at work, they make him ride on a pole, carried on men's shoulders, to the river, over which he is to leap in a wide place, if he can; if he cannot, he must leap in, for leap he must, or pay money. After this rustic sport is over, they then return to the Town and bring their flowery garlands, or Summer home, (Hawthorn boughs, Sycamore, &c). Then they form themselves into various dancing groups, with the lasses, and they jig it, hand in hand all over the town; claiming a right of dancing through any person's house, in at one door, out at the other, and so through the garden: thus they continue their FFODI, or prosperous song, and dance, until it is dark.

Hail bounteous may, that dost inspire
Mirth and youth, and warm desire;
Woods and groves, are of thy dreising;
Hill, and dale, doth boast thy blefing.
Thus we salute thee with our early Song,
And welcome thee, and wish thee long.

Milton.

In the afternoon, the gentry of the place, take their May excursions in parties, and some go to the farm-houses in the neighbourhood to drink Sillabubs, Cider, Tea, &c; and afterwards, they return to the Town in a Morrice-dance; both the Ladies and Gentlemen elegantly dressed in their summer attirement, and adorned with nosegays, and accompanied with Minstrels, who play for the dancers this traditional May-Tune; so they whisk it along all through the streets, and after a few dancing essays, each gentleman leads his partner into the Assembly-room, where there is always a Ball that Evening; and such Beviess of fair women, in their native simplicity, as are rarely to be seen. There they enjoy their happy dance until supper time; when they repair to their festive houses to their convivial repasts: thus, the night is crowned with harmony, as well as the day. The inferior classes of the people pass their evening in similar merriment at the public houses, and at other places; which is continued until midnight, with the greatest hilarity and decorum.

To welcome the summer was a very ancient custom among the old Britons, by the number of May-Carols, which are still preserved among the Welsh; and indeed, it is an universal custom among most nations. The month of May, among the ancient Romans, was consecrated to MAIA, the daughter of ATLAS, and mother of MERCURY. Hall's Chronicle mentions King Henry the eighth, and Queen Catherine's going a maying, from Greenwich to the high ground of Shooters-hill, accompanied with many Lords and Ladies.

* Psalm 81. Verses 1, 2, 3. — And Psalm 148. V. 3.

The Cornish May Song.

Ro - - bin Hood and Lit - - tle John, they both are gone to Fair - O;

And we will to the merry green wood, to see what they do there - o;

And for to chase - o the Buck and Doe, to chase the Buck and Doe: and

for to chase - o the Buck and Doe; with Ha - lan tō, sing merry - O.

Chorus the 2^d time.

We were up as soon as day - o, for to fetch the summer home; the Sum - - mer, and the

2nd Verse.

may - o, for Summer is a come - O: And winter is a gone - o, and

Summer is a come - o; And winter is a gone - o: with Halan tō sing merry O.

Chorus the 2nd time.

NB. HALAN, or KALAN, mentioned above is the Calends of May, or of any other month; and Tō, is what they call, a large bunch of Flowers, which is carried on a pole on men's shoulders.

3rd Verse.

Those French-men that make such a boast, they shall eat the grey-goose fea - - ther;

And we will eat up all the roast, in ev - ery land where e'er we go; And

we will eat up all the roast-o: Sing Ha - lan tô, and mer - ry O.

4th Verse

Saint George next shall be our Song, Saint George he was a knight — O:

Of all the kings in Christ-en - dom, King Georgy is the right - O; In every land that

Chorus

e'er we go, Sing Halan tô, and Geor-gy O. Sing Halan tô and Geor-gy O.

5th Verse.

Bless aunt Mary with pow - er and might; God send us peace in merry England,

Pray send us peace both day and night, for e - - ver more in
 merry England; Pray send us peace both day and night; with Ha - lan to, sing
 Chorus *f*
 mer - ry o, with Ha - - lan to, sing mer - - ry O.

Probably the before-going Ballad is only a part of the original Cornish May Song, the remainder is now forgotten; some of it evidently appears to be ancient, and part modern; that is, some verses have been added at different periods; according to the circumstances of the times, like those of God save the King. Aunt MARY, mentioned in the 5th stanza, may probably allude to Queen Mary, in whose reign, the war was not altogether successful: Also, according to tradition there was an old Lady at Helston, whose name was Mary, who used to give libations of liquor to the inhabitants, on the eve of Flora-day, thinking she was remembered in their Song.

The Town Arms of HELSTON, is S^t MICHAEL slaying the Dragon. The common tradition is, that a fiery-Dragon in days of old, threatened destruction to the Town; but that the goddess FLORA, having collected such powerful odours of flowers, whose perfumes filled the air, the monster kept aloof, and by that means, the place was preserved.

"Take it upon this condition;

"It holds credit by tradition." —

Merry MICHAEL, the celebrated Cornish poet, who flourished about the year 1250, wrote against HENRY of AURANCHES, poet Laureat to King Henry the third, (who had play'd upon the Cornish-men, as the fag-end of the world,) in defence of his Country, has these verses;

"Twere needfuls to recount their wondrous store,
 "Vast wealth and fair provisions for the poor;
 "In Fish, and Tinn, they know no rival shore."

The Cornwallians are also famous for wrestling, and hurling. And in King Arthur's time, they were honoured with the post of honour, of being placed in the front of Battle. —

Ffarwel Glanddyn. — *The Jovial Fellow's Farewell.*

With Firmness.

The first system of music for 'Ffarwel Glanddyn' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes.

The second system continues the piece with two staves in the same key signature and time signature. The melody in the upper staff features a mix of eighth and sixteenth notes, while the bass line provides a consistent accompaniment.

Variation.

The 'Variation' section begins with two staves. The upper staff starts with an eighth-note triplet. The lower staff continues with a similar rhythmic accompaniment. The key signature remains two flats.

The second system of the variation features more complex rhythmic patterns, including triplets and sixteenth-note runs in both the upper and lower staves.

The third system of the variation continues with intricate rhythmic figures, including sixteenth-note passages and triplet accents.

Y Gŵr a'i Farch. — *Horse and Jockey.*

This Tune is usually danced in North Wales, by five persons.

An old welsh Jig.

The first system of 'Y Gŵr a'i Farch' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is a jig, characterized by its 3/4 time signature and lively rhythm.

The second system of the piece continues with two staves, maintaining the 3/4 time signature and two-flat key signature. The melody in the upper staff is highly rhythmic and dance-like.

Hoffedd Hywel ab Owen Gwynedd *The delight of Prince Hovel, son of Owen Gwynedd*

Solemn

This musical score is for the piece 'Hoffedd Hywel ab Owen Gwynedd'. It is written in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Solemn'. The score consists of three systems of two staves each (treble and bass clef). The first system includes a repeat sign at the end. The second system continues the melody and accompaniment. The third system concludes with a final cadence and a repeat sign.

The above warrior lived about the year 1169. See this Royal Bard's poems in page 26, 27, & 28.

Afon Elwy. *The River Elwy.*

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

Moderate time

This musical score is for the piece 'Afon Elwy'. It is written in a common time signature (C) with a key signature of one flat (B-flat). The tempo is marked 'Moderate time'. The score consists of two systems of two staves each. The first system includes a repeat sign at the end. The second system continues the melody and accompaniment. The piece concludes with a first ending (1st) and a second ending (2nd) marked above the treble staff.

Wyres Megen. *Peggy's Niece.*

Cheerful.

This musical score is for the piece 'Wyres Megen'. It is written in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Cheerful'. The score consists of two systems of two staves each. The first system includes a repeat sign at the end. The second system continues the melody and accompaniment. The piece concludes with a final cadence.

Caniad Clÿch. — *Chiming of the Bells.*

See page 50, note 6.

A grand Theme.

1st Variation

2^d Var:

3^d Var:

3 0 1 0

4th Var:

5th Var:

6th Var:

The 6th variation consists of two staves. The treble staff features a complex, rhythmic melody with many slurs and accents, while the bass staff provides a steady accompaniment of quarter notes.

7th Var:

The 7th variation consists of two staves. The treble staff has a very active melody with many slurs and accents, and a dynamic marking of *f* (forte) is present. The bass staff has a steady accompaniment.

8th Var:

The 8th variation consists of two staves. The treble staff has a very active melody with many slurs and accents, and a dynamic marking of *p* (piano) is present. The bass staff has a steady accompaniment. The word "Harmonic" is written below the bass staff.

9th Var:

The 9th variation consists of two staves. The treble staff has a very active melody with many slurs and accents, and a dynamic marking of *f* (forte) is present. The bass staff has a steady accompaniment. The word "Harmonic" is written below the bass staff.

10th Var:

The 10th variation consists of two staves. The treble staff has a very active melody with many slurs and accents. The bass staff has a steady accompaniment.

11th Var:

The 11th variation consists of two staves. The treble staff has a very active melody with many slurs and accents. The bass staff has a steady accompaniment.

12th Var:

The 12th variation consists of two staves. The treble staff has a very active melody with many slurs and accents. The bass staff has a steady accompaniment.

Dyfyrrwch Ieuan Delynor Dall. *The pastime of Evan the blind Harper.*

Slow.

The first system of music for 'Dyfyrrwch Ieuan Delynor Dall' is written in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Slow.' The melody in the treble staff is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of music continues the piece. It maintains the same 2/4 time signature and melodic/bass line structure as the first system. The piece concludes with a final cadence in the treble staff.

Ned y Gô. *Ned the Smith.*

Moderate.

The first system of music for 'Ned y Gô' is written in 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Moderate.' The melody in the treble staff is more active, featuring many eighth and sixteenth notes. The bass staff has a steady accompaniment of quarter notes.

The second system of music continues the piece. It maintains the same 3/4 time signature and melodic/bass line structure. The piece concludes with a final cadence in the treble staff.

Y Dydd cyntaf o Awst. *The First of August.* † This Tune is commonly danced in Wales as a Hornpipe.

A Hornpipe.

The first system of music for 'Y Dydd cyntaf o Awst' is written in common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'A Hornpipe.' The melody in the treble staff is a simple, rhythmic tune. The bass staff has a steady accompaniment of quarter notes.

The second system of music continues the piece. It maintains the same common time signature and melodic/bass line structure. The piece concludes with a final cadence in the treble staff.

The third system of music continues the piece. It maintains the same common time signature and melodic/bass line structure. The piece concludes with a final cadence in the treble staff.

† "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 mass." — 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

f *p* *f* *Cres^{to}*

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

A Jig.

p *f*

Prestwick Bells*

*In Lancashire.

Cheerful

p *f*

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble staff has more complex rhythmic patterns, including sixteenth-note runs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a dense texture with many sixteenth notes. The bass staff has a more relaxed accompaniment with some rests.

Fourth system of musical notation. The treble staff has a very active melodic line. The word "Cresdo" is written above the bass staff, indicating a dynamic increase. The bass staff has a simple accompaniment.

Fifth system of musical notation. The treble staff features a continuous sixteenth-note pattern. The bass staff has a simple accompaniment with some rests.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a simple accompaniment. A dynamic marking of *f* is present.

Seventh system of musical notation, the final system on the page. It concludes with a double bar line and a fermata. The treble staff has a melodic line with some slurs. The bass staff has a simple accompaniment.

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.* *tr*

Rather Slow.

Döed a ddêl. — *Hit or miss.*

Plaintive

Mwyneidd-dra. — *The Complaisance.*

Rather Slow

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

Lively.

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

Melodiously.

1. Variation.

2. Var:

3. Var.

* Formerly there were ancient Tunes called AWEN WRILI; AWEN OLEUDDYN; and AWEN GOLEUDYDD; that is, WRII's 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.

4. Var.
With Boldness.

5. Var.
p

6th Var.

Y Derwydd. — *The Druid.*

A Jig.

Finis.