

SUITE I

From 'Old Welsh Children's Songs'



For Guitar

Tony Eastwood

Suite I

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|-----------------------------------|-----------|
| 1) Os Gwelech yn Dda Ga'i Gremgog | (G major) |
| 2) Cysga Di, Fy Mhlentyn Tlws | (G minor) |
| 3) Y March Glas | (G major) |

All the songs are taken from *Sixteen Fantasy Arrangements of Old Welsh Children's Songs (2015)*.

(15) Os Gwelech yn Dda Ga'i Grem-pog



Mod-ryb E-lin En-nog, Os gwe-lwch chi'n dda ga'i grem-pog? Cewch chwi-thau de a siw-gar gwyn, A phw-din llond eich
ffe-dog: Mod-ryb E-lin En-nog, Mae 'ngheg i'n grimp am grem-pog, Mae man y rhy dlawd i bry-nu blawd, A
Sian yn rhy ddi-og i nol y tri-og, A 'nhad yn rhy wael i wei-thio Os gwe-lwch chin dda ga'i grem-pog?

*Auntie Elin Ennog
Please can I have a pancake?
You'll have tea and white sugar
And an apron full of pudding
Auntie Elin Ennog
My mouth's all parched for a pancake
Mum's too poor to buy flour
Sian's too lazy to fetch the treacle
And my Dad's too poorly to work
Please can I have a pancake?*

In Wales as in England on Shrove Tuesday small groups of children would roam the countryside knocking on doors, hoping for a pancake. In the song our singer somewhat unwisely start to imagine the lovely treacly sugar slurping round her mouth as she anticipates her expected pancake. It's mouthwatering, and most unsuitable words for anyone trying to keep to a diet or away from sweet things. But unfortunately for her the issue in the song is: is she actually going to get lovely pancakes to eat? Not every doorstep has been as welcoming as she had hoped. Its not certain until the very end of the song, is it?

The song should proceed confidently at least as far as bar 126 where her doubts begins to set in. One may assume a beautiful treacle-topped hot pancake is presented to her in bar 151. Hence your playing of bars 126 to 150 should reflect the anxiety and the desperation of the uncertain immediate situation.

Musically the song flips backwards and forwards between the tonic and the super tonic until it approaches the cadence – this should be brought clearly, out not only in bars 5-23 but also in bars 37-46. The rising base phrase in bars 166 to 168 should be similarly emphasised.



Os Gwelwch Chi'n Dda Ga'i Gremvog

Trad. arr. Tony Eastwood

Moderato

robustamente

mf

7

13

19

25

dolce

CVII

31

mf

37

CVII

43

CIX

CV

CVII

CV

49

CIII

CI

55

CI

triste

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(2) Cysga Di, Fy Mhlentyn Tlws

Cys - ga di, fy mhlen - tyn tlws, Cys - ga di, fy mhlen - tyn tlws, Cys - ga di fy
mhlen - tyn tlws, Cei gys - gu tan y bo - re, Cei gys - gu tan y bo - re.

The image shows a musical score for the song 'Cysga Di, Fy Mhlentyn Tlws'. It consists of two staves of music in 6/8 time. The first staff contains the first line of the melody with lyrics: 'Cys - ga di, fy mhlen - tyn tlws, Cys - ga di, fy mhlen - tyn tlws, Cys - ga di fy'. The second staff continues the melody with lyrics: 'mhlen - tyn tlws, Cei gys - gu tan y bo - re, Cei gys - gu tan y bo - re.' The music is written in a simple, folk-like style with a mix of quarter and eighth notes.

*Sleep my sweet babe,
Sleep until the morning*



A very solemn and slow cradle song. Vaughan Williams's orchestral fantasias on English folk melodies were echoing in my mind while I was developing this Fantasia. Hence bars 1-8, and bars 42-45, may be conceived of as full orchestral "bookends". These bookends frame a central section in which the melody is presented in various guises and different orchestrations.

Within the central section variations of tone are all important – the guitar can sing in *ponticello* as well as in *tasto*. Towards bars 37 - 41 there is an opportunity for the muted brass to make its appearance. Note also the entry of the theme in counterpoint in bar 20 (and similar occasions.)

Cysga Di, Fy Mhlentyn Tlws

Trad. arr. Tony Eastwood

Lento *triste* *cresc poco a poco* *f*

1 3 4 4 1 3 3 0 1 3 1 3 2 3 0 3 1 3 2 3 0 3 1 3 0 3 1 0

7 *ff* *mp* *solennemente*

12 *mf* *p* *pp* L.V.

19 *p* *dolce* *cantabile* 7th harm

25 *f* *CI* *CIII* *pont.* *CIII*

31 *nat.* *expres.* *f* *CI* *CIII*

37 *CII* *CIII*

43 *CI* *ff* *CIII* *p* *triste* L.V.

(10) Y March Glas

Gen i farch glas, a hwn-nw'n tow-li, 'Does dim o'i fath yn sir A-ber-tei-fi. Ffal a rw-dl
di-dl dal. Ffal a rw-dl di-dl dal. Ffal a rw, ho ho! Ffal a rw, ho ho! Ffal a rw-dl di-dl dal.

*I've a blue mare
She can really buck
There is no one like her in Cardiganshire*

A favourite song from mid Wales – with some very mid Welsh dialect words. The subject of our song, 'the Blue Mare,' is must have been quite a handful to ride – but our singer is clearly the master of his high-spirited animal.

I first heard this song in the local village Eisteddfod – sung stunningly well by the son of the local taxi driver. In my mind's ear it always that first performance I can still hear. The local village Eisteddfod was something of an epic – starting just after lunch on a Saturday the younger children sang first – the older children began competing sometime in the early evening – sixth formers and adults were lucky if they found themselves competing the same day. There was a well-founded rumour that the record for finishing was so far into the small hours of the next morning that the caretaker had gone home with the keys, retired to bed and had to be knocked up before they could leave the hall!



To a great extent this piece will play itself – provided you follow the dynamic markings and keep your feet in the stirrups. It's almost impossible to play the opening four bars too staccato using right hand damping (the lower string overtones will continue to provide the sound for you. The repeat (at bars 112-116) should have the same treatment.

In terms of sheer technical difficulty Bars 85-86 will also sort out the men from the boys (or ladies from the girls) among you – a real fanfare brass-like sound is required for those chords.

Y March Glas

Trad. arr. Tony Eastwood

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, each with a measure number on the left. The notation includes various rhythmic values, fret numbers (0-4), and dynamic markings such as *f* (forte) and *p* (piano). Articulation includes *stacato* and *[Legato]*. Fingerings are indicated by numbers 1-4. Some measures contain specific fingering patterns like "p i m i p i p" or "p m i m p i p".

Staff 1: Measure 1-10. Starts with *f* and *stacato*. Includes a circled 2 above measure 5. Ends with *f* and *[Legato]*.

Staff 2: Measure 11-20. Includes fingering patterns: "p i m i p i p", "p m i m p i p", "m i m", "p i m".

Staff 3: Measure 21-30. Includes fingering patterns: "p i m i", "p i p i".

Staff 4: Measure 31-40. Includes fingering patterns: "p i m i p i p", "p m i m p i p".

Staff 5: Measure 41-50. Includes section markers *CVII* and *CV*.

Staff 6: Measure 51-60. Includes section markers *CV*, *CIII*, *CIII*, *CI*, *CIII*, *CI*.

Staff 7: Measure 58-65. Includes section markers *CIII*, *CI*, *f*, *CII*.

68 *CVII* *p* *CIII* *CI'*

78 *f* *ff* *L.V.*

87 *p* *mf* *L.V.* *p i p i p i p i*

98 *f* *ff* *CVII* *CX* *subito p* *p i p p p p p p*

109 *mf* *allargamento*

117 *mf* *mp*

128 *CII*

Detailed description: This page contains the musical score for measures 68 through 128 of 'Y March Glas'. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The time signature is 2/4. The music is divided into several systems. Measure 68 begins with a dynamic of *p* and features a series of chords with fingerings (1, 2, 4, 1, 1) and a triplet of eighth notes. Measure 78 shows a dynamic increase to *f* and then *ff*, with a 'L.V.' (Lento Vivace) marking. Measure 87 includes a *mf* dynamic and a 'L.V.' marking, with a sequence of notes marked *p i p i p i p i*. Measure 98 features a *subito p* dynamic change and includes markings for *CVII* and *CX*. Measure 109 is marked *mf*. Measure 117 is marked *mf* and includes an *allargamento* (ritardando) instruction. Measure 128 is marked *mp* and includes a marking for *CII*. The score is heavily annotated with fingerings, slurs, and dynamic markings.