SUITE I

From 'Old Welsh Children's Songs'

For Guitar

Tony Eastwood

Suite I

1) Os Gwelech yn Dda Ga'i Grempog	(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).*

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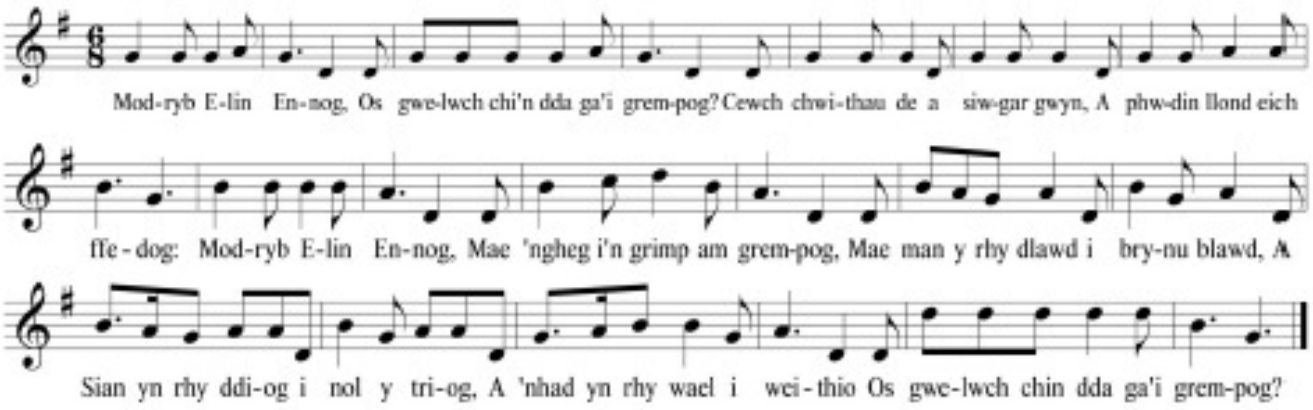
(15) Os Gwelech yn Dda Ga'i Grempog



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?

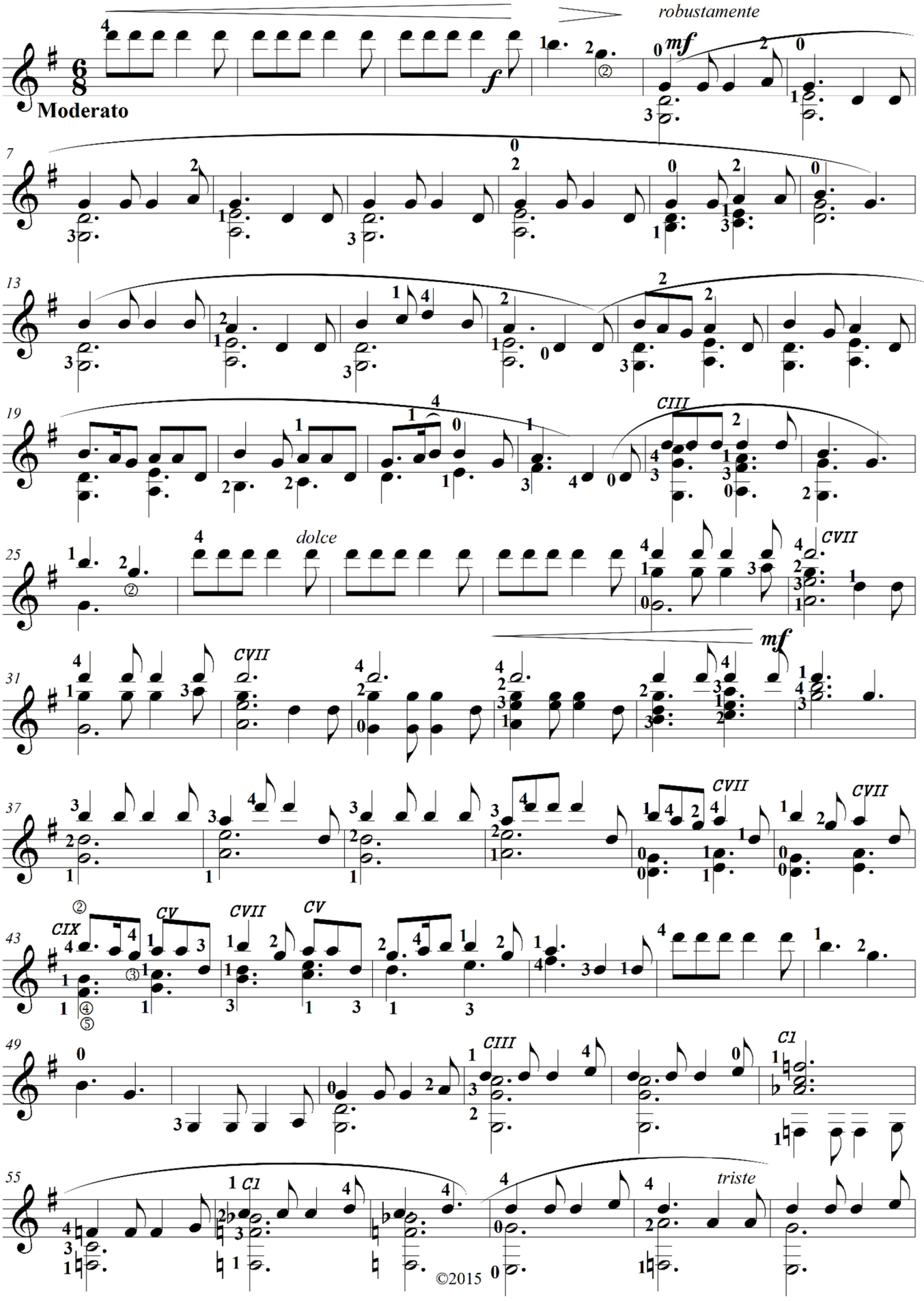
In Wales as in England on Shrove Tuesday small groups of children would roam the countryside knocking on doors, hoping for a pancake. In the song our singer somewhat unwisely start to imagine the lovely treacly sugar slurping round her mouth as she anticipates her expected pancake. It's mouthwatering, 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 Grempog

Trad. arr. Tony Eastwood



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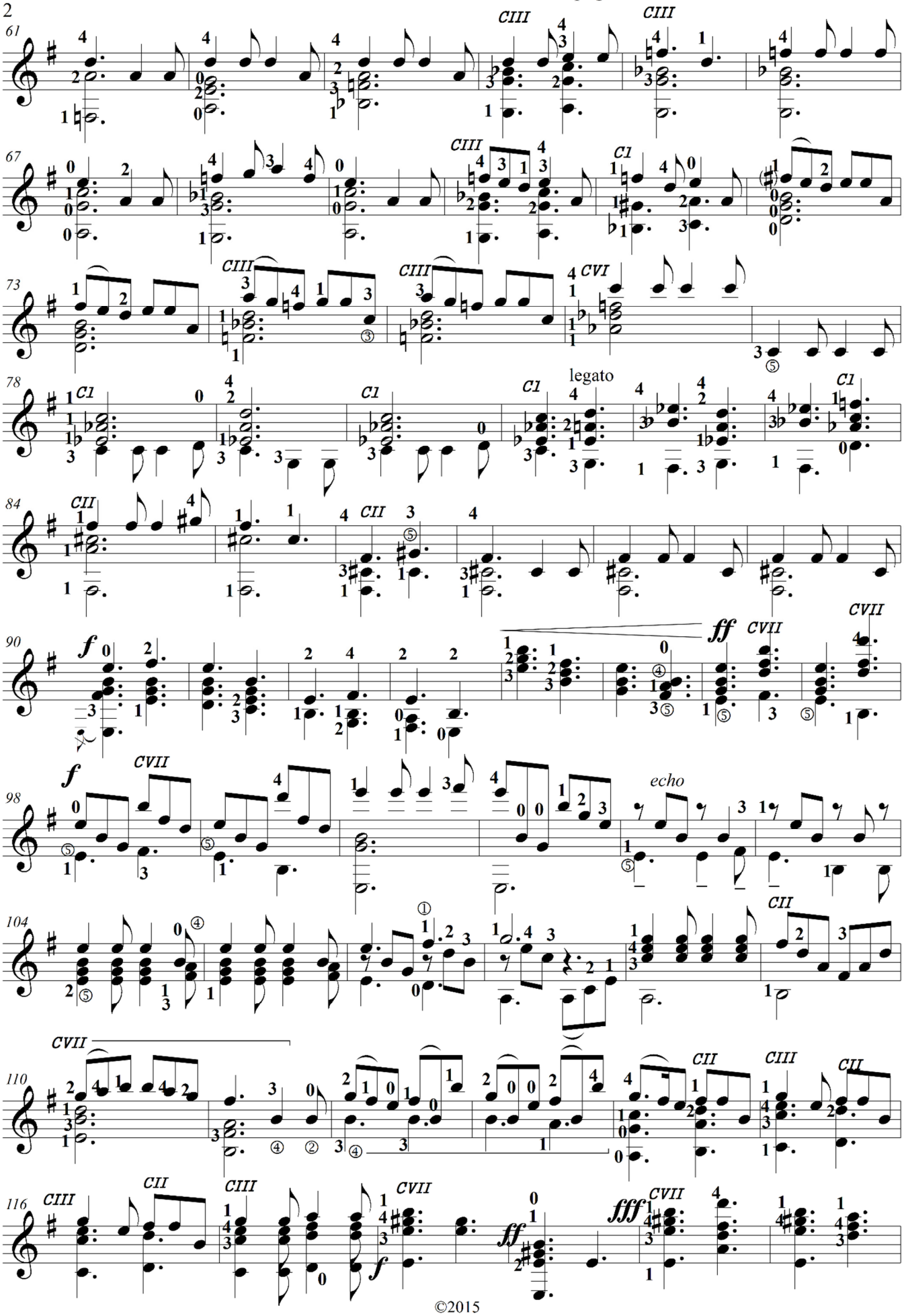

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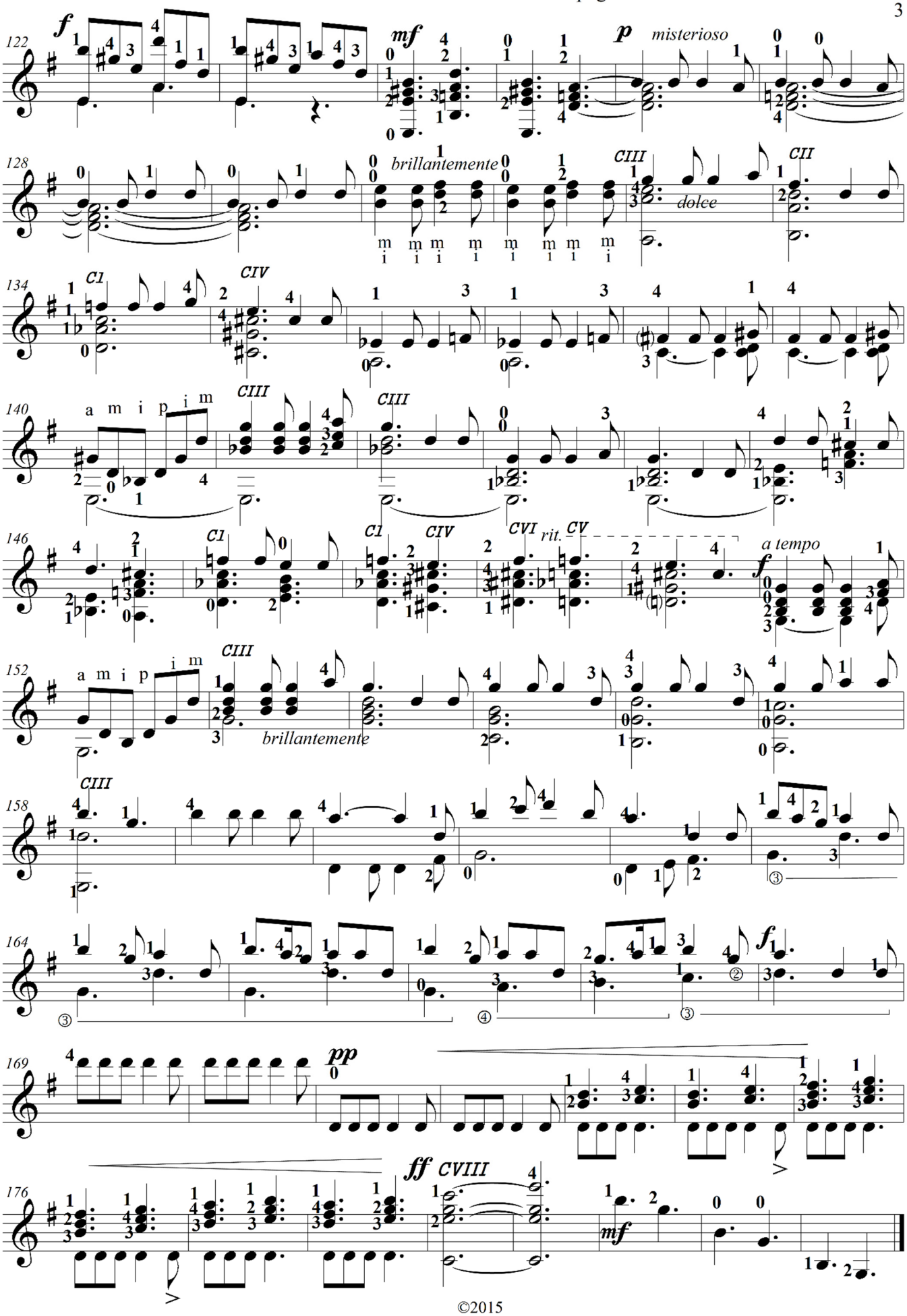
122
f
mf
p
misterioso
128
brillantemente
CIII
dolce
CII
134
CI
CIV
140
a m i p i m
CIII
146
CI
CIV
CVI
rit.
CV
a tempo
152
a m i p i m
CIII
brillantemente
158
CIII
164
f
169
pp
176
ff
CVIII
mf

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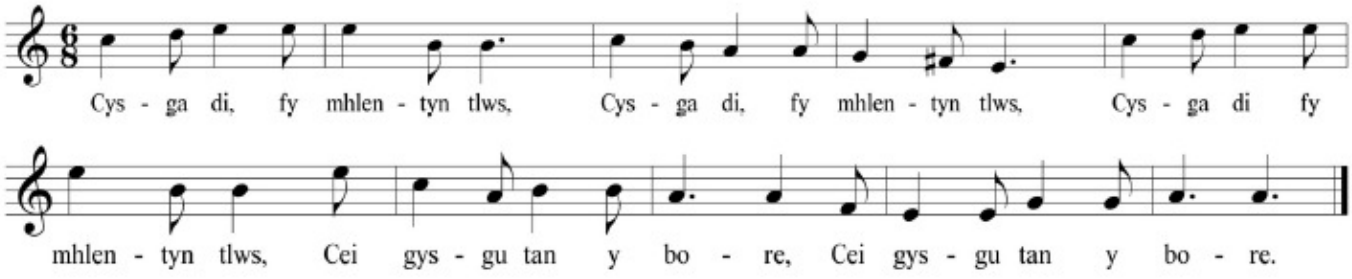
(2) Cysga Di, Fy Mhlentyn Tlws



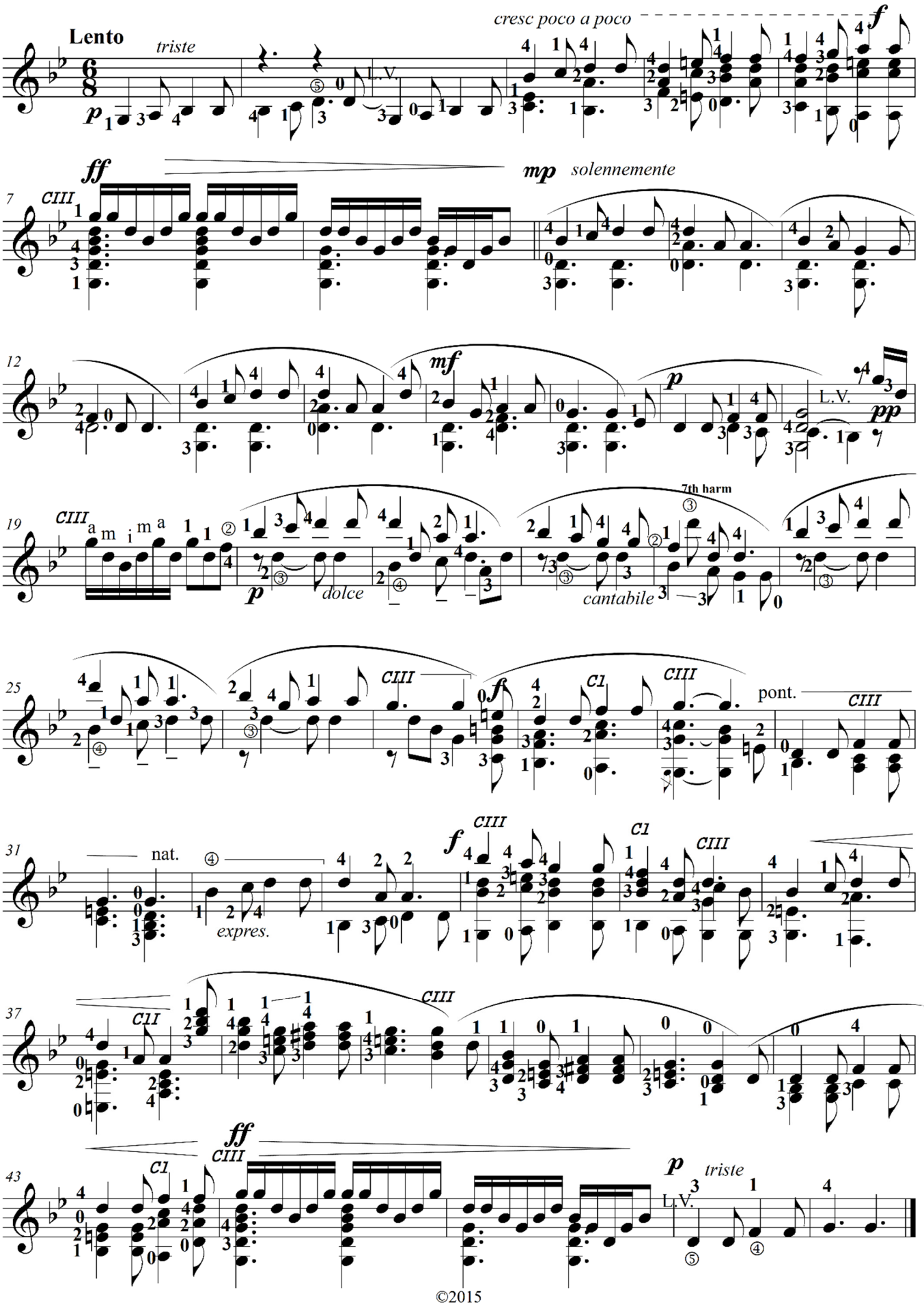
Sleep my sweet babe,
Sleep until the morning

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.

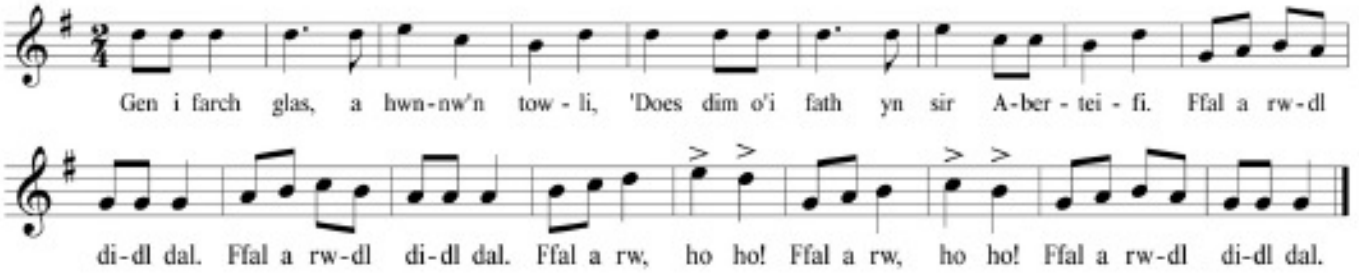
Within the central section variations of tone are all important – the guitar can sing in *ponticello* as well as in *tasto*. Towards bars 37 - 41 there is an opportunity for the muted brass to make its appearance. Note also the entry of the theme in counterpoint in bar 20 (and similar occasions.)

Cysga Di, Fy Mhlentyn Tlws

Trad. arr. Tony Eastwood



(10) Y March Glas



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.

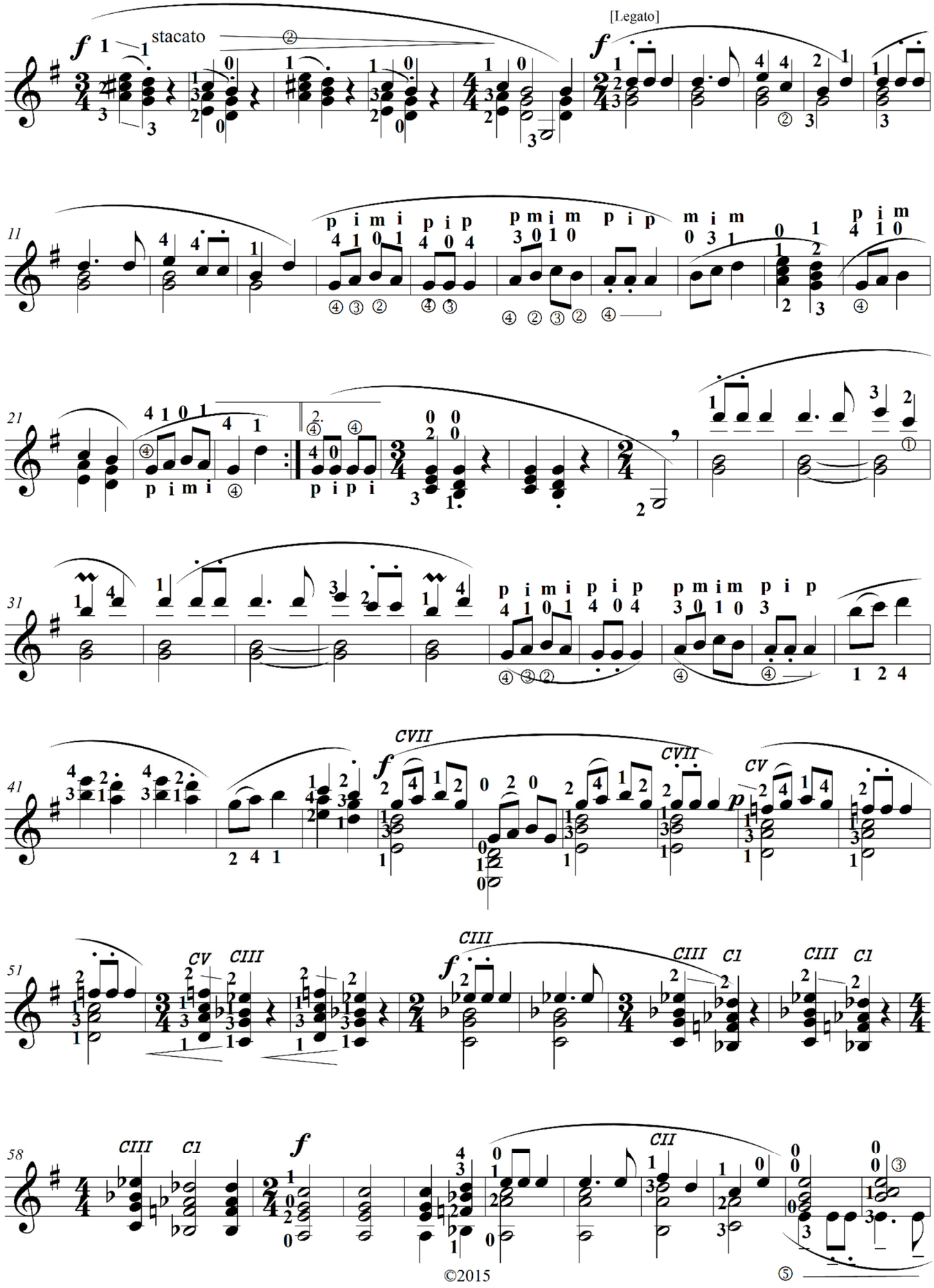
I first heard this song in the local village Eisteddfod – sung stunningly well by the son of the local taxi driver. In my mind's ear it always that first performance I can still hear. The local village Eisteddfod was something of an epic – starting just after lunch on a Saturday the younger children 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



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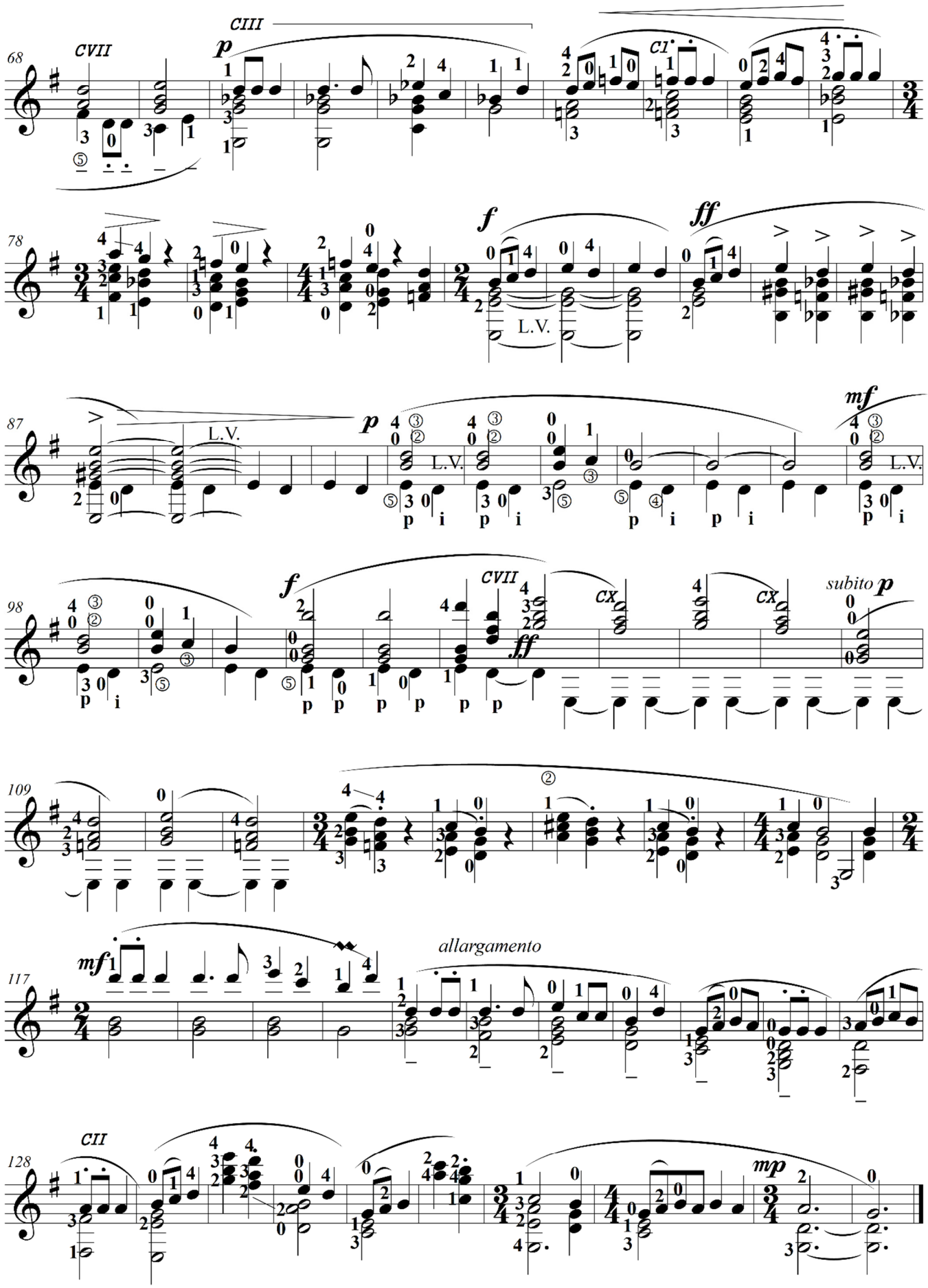
68
CVII
CIII
p
CI
78
f
ff
L.V.
87
p
mf
L.V.
98
f
CVII
ff
CX
CX
subito p
109
117
mf
allargamento
128
CII
mp