

SUITE II

From 'Old Welsh Children's Songs'



For Guitar

Tony Eastwood

Suite II

- | | |
|--------------------------|-----------|
| 1) Can y Melinydd | (E minor) |
| 2) Morio | (C major) |
| 3) Deryn y Bwn o'r Banna | (E major) |

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

(8) Can y Melinydd

Mae gen i e-bol me-lyn Yn co-di'n be-dair oed— A phe-dair pe-dol a - rian o dan ei be-dwar troed;
We-li di we-li di Ma-ri fach, We-li di we-li di Ma-ri fach. We-li di Ma - ri an— nwy.

The musical score is written on two staves in G major and 6/8 time. The first staff contains the vocal melody, and the second staff contains the piano accompaniment. The lyrics are written below the notes.

*I've a light brown colt, Rising four years old
And four silver horseshoes, Under her four feet
See her Mary dearest, See her dear Mary*



Well before Schubert's *Die schöne Müllerin* millers were often the subject of songs and with good reason. To some extent they worked apart from the rest of the community and worse often had a reputation for being a little dishonest – probably undeserved but stemming from the fact that they could never let the millstones run without grain between them – thus causing every farmer to be suspicious that he wasn't getting back in flour what he'd provided in grain.

But above all, from the musical standpoint, there was the repetitive, rhythmic, industrial noise of the mill – something simply not heard anywhere else. Running a mill was a stressful occupation – at any time a change in the wind or water, or a lapse of concentration, could lead to a uncontrolled runaway or fire. I've tried in the setting to bring out both the sound of the great wooden gear wheels turning – and also something of the stress.

In playing be very careful not to be caught between the mill wheels – particularly in bars 131-121 and also at bar 103 where the melody returns in the midst of an inter-meshing of wooden wheels.



Can y Melinydd

Trad. arr. Tony Eastwood

Moderato
mf *triste* *p* *CVI* *CVI*

8 *CVI* *CVI*

15

22 *f* *p* *m* *i* *f* *p* *f*

29 *CVII* *p* *CVII* *CVII* *CVII* *CVII* *mf*

36 *f* *p* L.V. L.V.

43 *come ruote di mulino* *mf* *cantabile* L.V.

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50

57

pimpimp i pim Pimp i

piccole ruote girevoli

CVII *CVII p*

64

f

71

CIII subito p *CIII*

f

78

ff *p* *mf* *f*

echo *ritmico*

85

joyeux pont

CII *CIV* *CII*

allargamento

nat.

92

dramatico *ff* *calmo* *p*

CIII *CII* *CII*

(4) Morio

Mo - rio mo - rio rhwng - y ton - nau, Rhag - i'r llong fynd ar — y crei-giau;
Dal — yn dynn — wnawn ar — y rha - ffau, Neu — cawn su - ddo maes — o law.

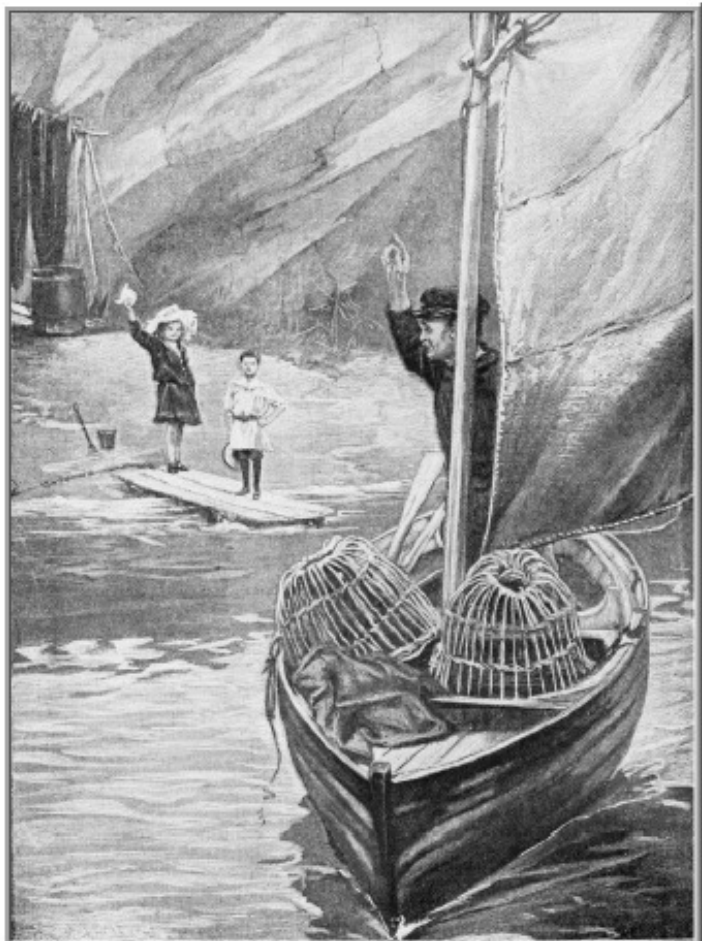
*Sailing, sailing through the waves
To prevent the ship from going on the rocks
Pull hard on the ropes
Or we will sink soon*

Right into the 1920's coastal (and ocean going) sailing remained a dangerous but constant source of employment for those who lived along the Welsh sea coast. Many a younger lad simply slipped from the rigging – even older experienced men just sailed away and never returned – leaving behind them widows and orphans. Some were lost thousands of miles from home, others perished virtually in sight of their own cottages. The unexpected storm of Wednesday 26th October 1859 is famous only because the gold treasure vessel 'Royal Charter' was wrecked at Moelfre - (itself taking with it all but 16 of the 360 passengers and 94 of the 112 crew, many Welsh). Less well remembered were another 133 ships totally wrecked and 90 driven ashore that same dreadful night - one dreadful night out of many such nights. It was long war of attrition against the sea – and too often the sea won.

Against such a background it's no surprise that children's songs often feature ships – or even in this case a ship sinking or running onto the rocks.

In my simple arrangement I try to capture the unexpressed grief and emptiness that a child may have experienced in the loss of favourite uncle, a beloved father or admired elder brother – the climax occurring in bars 46-59.

Bars 94-101 are in imitation of a musical box – using a full barre tends to dampen the resonance of the guitar and create more of a musical box sound. After all, it's only a melody for children.



Morio

Trad. arr. Tony Eastwood

Lento

dolce

a dondolo

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

Measures 1-9 of the piece. The melody is written on a treble clef staff in 3/4 time. It begins with a piano (*p*) dynamic and includes fingerings such as 3, 0, 1, 3, 2, 3, 0, 1, 3, 2, 3, 0, 2, 3, 1, 3. There are two instances of 'L.V.' (likely 'Lento') markings. The notes are mostly quarter and eighth notes with some ties.

10 3 1 3 1 2 1 4 2 4 2 1 0

expres.

Measures 10-18. Measure 10 starts with a dynamic of *p*. Measures 10-17 are marked *expres.* and feature a long, sweeping melodic line with fingerings 3, 1, 3, 1, 2, 1, 4, 2, 4, 2, 1, 0. Measure 18 ends with a dynamic of *p*.

19 4 0 1 0 1 4 4 4 0 1 4 4 4 4 1 0 1 4 0 1 0

② ④

Measures 19-27. Measure 19 starts with a dynamic of *p*. Measures 19-27 feature a melody with fingerings 4, 0, 1, 0, 1, 4, 4, 4, 0, 1, 4, 4, 4, 4, 1, 0, 1, 4, 0, 1, 0. There are circled numbers 2 and 4 above the notes. The piece concludes with a dynamic of *p*.

28 4 1 4 0 2 0 4 2 0 4 2 0 2 4 4 4 2 0 2 4 3 4 2 4 0 2

f CIII CIII

Measures 28-36. Measure 28 starts with a dynamic of *f*. Measures 28-36 feature a melody with fingerings 4, 1, 4, 0, 2, 0, 4, 2, 0, 4, 2, 0, 2, 4, 4, 4, 2, 0, 2, 4, 3, 4, 2, 4, 0, 2. There are two instances of 'CIII' markings. The piece concludes with a dynamic of *f*.

37 4 3 1 2 4 4 4 4 4 4 4 3 4 3 1 4 2

p CIII CIII

Measures 37-45. Measure 37 starts with a dynamic of *p*. Measures 37-45 feature a melody with fingerings 4, 3, 1, 2, 4, 4, 4, 4, 4, 4, 3, 4, 3, 1, 4, 2. There are two instances of 'CIII' markings. The piece concludes with a dynamic of *f*.

46 1 3 4 1 3 4 3 4 1 3 4 4 1 3 1 4 3 1 1 4 4 4 0

CIII CVI CIII *triste* *ff* *f*

Measures 46-54. Measure 46 starts with a dynamic of *f*. Measures 46-54 feature a melody with fingerings 1, 3, 4, 1, 3, 4, 3, 4, 1, 3, 4, 4, 1, 3, 1, 4, 3, 1, 1, 4, 4, 4, 0. There are three instances of 'CIII' and one 'CVI' marking. The piece concludes with a dynamic of *f*.

55 1 4 1 2 0 1 0 2 4 2 4 2 4 4 4 4 1 0 4

mp CI CV CIII *poco*

Measures 55-63. Measure 55 starts with a dynamic of *mp*. Measures 55-63 feature a melody with fingerings 1, 4, 1, 2, 0, 1, 0, 2, 4, 2, 4, 2, 4, 4, 4, 4, 1, 0, 4. There are three instances of 'CI', one 'CV', and one 'CIII' marking. The piece concludes with a dynamic of *poco*.

64 *f* *CI* *ff* *sonoro* *f* *CI* *CI*

73 *p* *f*

83 *p* *mf* *f*

92 *CVIII* *CVIII* *pp* *carillon giocattolo del bambino* *dolcissimo*

100 *CVIII* *mf* *alargando* *f* *CI* *CI* *CV* *CI* *ff*

108 *p* *L.V.* *mf* *calmo* *CIII* *CVIII* *ff*

(5) Deryn y Bwn o'r Banna

Der-yn y Bwn o'r Ban - na Aeth i rho - dio'r gwy - lia; Lle dis-gyn-nod o ar i ben.
ar i ben, Bwm Bwm, bwm bwm, Ond i bwn o fa - la.

*The bittern from the Beacons
Went for a walk
Where what would fall on its head
but a load of apples*

I

The plot of this very popular light-hearted song is that the bittern – who seems to be very smug sort of bird – is hit on the head by falling apples, he collects the apples together, flies to Chester with a barrel load and sells them for a good price, before returning home to brag about his commercial success in the apple market.

The mention of Chester as a destination is more than a little significant. Chester, standing as it does on the River Dee at the Northern end of a disputed Welsh/English border, was a natural battlefield. As early as 612 A.D. history notes that “Aethelfrith... off-slew Welshman without number” in numerous battles up and down the border area. More than a thousand years later one of England's most talented composers, William Lawes, died at the Battle of Chester (24 September 1645). It's no surprise that until recently an old Chester statute legalised the shooting with a crossbow of any Welshman from the Chester City walls.



In the music the boom of the bittern is quite plainly heard first in bars 14 and 15 and continues to form the backdrop to the remainder of the Fantasia – especially the end from bars 149. In bars 49 onwards whether tune is set in augmentation you might want to imagine our friendly, if oppressively smug, bird flying over the mountains to the Chester plain. From bars 116 we can imagine his flight back – this time not loaded with apples but with the booty from his successful sale.

Again as with all the faster pieces the pace should not be too fast – the attention should be on clarity and variations in tone production.

Deryn y Bwn o'r Banna

2

63 *p* 4 *CVII* 4 *CVII* *mf* *CIII* *f* *CII*

70 *poco rit* *a tempo* *fugato*

76 *CII* *dolce*

83 *espress.* *CII* *mf* *CIII* *f* *ff* *f*

91 *fugato* *CI* *CI* *CV* *CIII*

97 *joyeux*

104 *echo* *CIII* *dolce* *mp*

111 *f* *CI* *CI* *pp* 2 *m i m a*

Detailed description: This is a guitar score for the piece 'Deryn y Bwn o'r Banna'. It consists of eight staves of music, numbered 63 to 111. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as chords, arpeggios, triplets, and slurs. Performance instructions include dynamics like *p*, *mf*, *f*, *ff*, and *pp*, and articulations like *poco rit*, *a tempo*, *fugato*, *espress.*, *joyeux*, *echo*, and *dolce*. Roman numerals (CI, CII, CIII, CV) are used to indicate specific chords. Fingerings are indicated by numbers 1-4. The piece concludes with a *pp* dynamic and a final chord marked with a circled 2 and a circled 11.

