

SUITE III

From 'Old Welsh Children's Songs'



For Guitar

Tony Eastwood

Suite III

- | | |
|--------------------------|------------|
| 1) B'le wyt Ti'n Myned | (E minor) |
| 2) Robin Diog | (A minor) |
| 3) Hen Fenyw Fach Cyweli | (E major)) |

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

(16) B'le wyt Ti'n Myned?

"Lle 'rwyd ti'n myn-ed y en-eth ffein ddu?" "Myn-ed i od-ro O syr," myn-te hi.

O'r ___ ddwy foch goch, a'r ddau lyg-ad du. Draw wrth droed y myn-ydd y gwel-ais hi.

*"Where are you going to dark-eyed maid?"
"Going to the milking, Oh! Sir," quoth she
O her cherry red cheeks, and lovely dark eyes
Yonder at the foot of the mountain I saw her*

The English nursery song 'Where are you going to my pretty maid' may not share the same melody but certainly shares the same theme:

The gentleman meets our heroine, likes what he sees, but on closer investigation discovers there is no dowry, and while her face might be her fortune it's not going to be his!

I've taken the sense of the opening words 'Where are you going to...' very literally – where indeed? Musically we drift off first into a relaxed laid-back smoochy existence – and then worse still head off in a hard rock style – not a suitable destination for our young lady.

Bars 46 and seq. should have a really striking sound – there is every possibility of making a penetrating *ponticello* here.

Bar 165 should have a somewhat triumphal feel – even if short lived.

Bar 203 - 231 is a kind of rhythmic fugue leading to as a near as I can get to a hard rock sound (without plugging in your guitar!) Bars 230-231 can be particularly tasteless and raucous.

Bars 253 (and in similar places) ensure that the sound of inner voices rings on.

Bars 264 to the end. With her attitude, prospects for our young lady look bad– even so the ending should take your audience by surprise.



B'le 'Rwyd Ti'n Myned yr Eneth Ffein Ddu?

Trad. arr. Tony Eastwood

Moderato *semplicemente* *CV* *CV*

11 *p* *rasq.* *mf*

21 *p* *lyrica*

31 *mf* *pont.* *harm*

42 *L.V.* *nat.* *dolce* *tasto*

52 *7th harm* *CIII*

62 *p* *mf* *f* *CIII*

70 *CV* *CIII* *soave* *mp*

79 *ritmico* *CII* *CII* *f* *pont.*

88 *p* *nat.* *CII* *CII*

96 *dolce* CII *f*

105

115 *f* CIV CIII CII

124 CV CVIII CV *f* *poco rit.* CV

133 *a tempo* *ritmico* CIII *mf* CIII

141 CVI CIII *f* *p*

150 CII *soave* CIII *mf* CIII

158 CIII *soave* CVII CIII *gioioso* CV *f*

167 CIII *mf* CII CIV

B'le 'Rwyf Ti'n Myned

176 *agitato* *f* *p* *f* *rasq.*

184 *nat. CV* *CIII* *CVIII* L.V.

194 L.V. *pp* *ritmico* *CVII*

205 *cresc poco a poco*

215 *CVII* *CVII* *CVII* *CVII*

224 *ruvido* *CVII* *ff*

233 *CV* *CVII* *CII* *CII* *nat.*

243 *CIII* *CV* *CVII* *CV* *CII* *ff* *tamb.* *p*

251 L.V. *dolce*

261 *mf* L.V. *fff*

The musical score is written for guitar and consists of ten systems of music. It begins with a treble clef and a key signature of one sharp (F#). The first system (measures 176-183) features a melodic line with a dynamic of *f* and a tempo marking of *agitato*. The second system (measures 184-193) continues the melodic line with various dynamics and includes a section marked *pp* and *ritmico*. The third system (measures 194-204) shows a melodic line with a *cresc poco a poco* marking. The fourth system (measures 205-214) features a melodic line with a *ruvido* marking and a *ff* dynamic. The fifth system (measures 215-223) continues the melodic line with a *ff* dynamic. The sixth system (measures 224-232) features a melodic line with a *ff* dynamic and a *tamb.* marking. The seventh system (measures 233-242) features a melodic line with a *p* dynamic. The eighth system (measures 243-250) features a melodic line with a *p* dynamic. The ninth system (measures 251-260) features a melodic line with a *dolce* marking. The tenth system (measures 261-268) features a melodic line with a *mf* dynamic and a *fff* dynamic. The score includes various musical notations such as treble clef, key signature, dynamics, tempo markings, and fingerings.

(7) Robin Ddiog



Mae gen i di-pyn o dy bach twt, o dy bach twt o dy bach twt, Mae gen i di-pyn o dy bach twt, A'r
gwynt i'r drws bob bo - re. Hei di ho di hei di hei di ho, A'r gwynt i'r drws bob bo - re.

*I have a neat little house
And the wind by the door each morning*

*Open the door just a crack
So I can see the sea and waves*

*And then my life will be so contented
And the wind by the door each morning*

A beautiful gentle nursing song that would make an excellent quiet encore .

The song is usually entitled 'Lazy Robin' but there is no reference to Robin in the text. From the text it appears that Robin is the lazy fisherman – he's absolutely content to open the door a crack, lie in bed and gaze out at the sea and his friends fishing – some singers sing *mor a'r llongau* (sea and ships) in place of *mor a'r tonnau* (sea and waves) in the second verse.



However, under the haunting mournful character of this beautiful melody – I must have sung this song several hundred times – it has become, for me, something far more serious. The vision in my setting is of the same old lazy Robin as an old man – an old man sitting up in bed and gazing out through the same chink in the door to see the sea and ships for the last time.

Phrasing, articulation, and tone production are key to a successful rendering – although the song begins and ends quietly some of the middle sections can become much louder – and even possibly a little quicker. For example, one could accelerate through bar 18 and slow in to bar 19. In this arrangement care should be taken to bring out the canonic imitation at bars 13 – 16, bars 27-30, and at bars 41- 44. In bar 32 take care to observe the comma before moving on to sing the melody in the bass.

Robin Ddiog

Trad. arr. Tony Eastwood

The musical score is written for guitar in 6/8 time. It consists of eight staves of music, each containing a system of notation with various performance instructions and technical markings.

- Staff 1:** Starts with *Lento* and *triste*. Includes dynamics *mp* and *CV*. Performance markings include *L.V.*, *echo*, and chordal figures *CVII* and *CIII*.
- Staff 2:** Continues with *CV* and *echo* markings.
- Staff 3:** Includes *espress.*, *CV*, *mf*, and *espress.* markings. A *harm* (harmonic) marking is present.
- Staff 4:** Includes *espress.*, *L.V.*, *f*, and *CV* markings. Chordal figures *CVIII* and *CII* are indicated.
- Staff 5:** Includes *CV* and *harm* markings.
- Staff 6:** Includes *f* and *espress.* markings.
- Staff 7:** Includes *mp* and *echo* markings. Chordal figures *CI* and *CII* are indicated.
- Staff 8:** Includes *L.V.* and *echo* markings.

(9) Hen Fenyw Fach Cydweli

Hen fe - nyw fach Cyd - we - li yn gwer-thu lo - sin du, Yn rhi - fo deg am
dim-me, Ond un-ar-ddeg i mi: Wel dy-na'r ne-wydd go-re ddaeth i mi i mi, Wel dy-na'r ne-wydd
go - re ddaeth i mi i mi Oedd rh - fo deg am ddi-me, Ond un - ar-ddeg i mi,
Ffa la la, Ffa la la, Ffa la la la la la la, Ffa la la, Ffa la la Ffa la la la la la la.

*Little old woman of Cydweli selling black toffees,
Counting ten for a ha'penny, but eleven for me!
Well that's the best news ever for me
Ten for ha'penny, but eleven for me!*

A beautiful and exuberant song for of joy and contentment in the simple and common things of life (the theme continues in subsequent verses, a new pair of bellows, loaf of bread, a simple stool to sit upon are all that the singer requires for exuberant joy – or as he ends the song *Mae'r byd yn gwenu arnaf Fel yn y dyddiau gynt*) . Under the strength of his elated and confident feelings our music get somewhat carried away and ends up Vivaldi-like in remote keys before returning back home.

This was one of my son's favourite songs – in fact I sang it so much that the tune developed into something a little different from the traditional version. It's the improved version with the rising exuberant sequence version (not present in the original) which I have used here in the Fantasia.

Playing this piece doesn't require any great finesse of expression – although it does require confident technique in the upper regions. However notice that in bar 138, we should have a complete change of mood – chords gently arpeggiated in the Debussy fashion rather than stomped out.



Try to convince your hearers that the simplest things in life (including simple melodies) really are the greatest blessings.

Hen Fenyw Fach Cydweli

Trad. arr. Tony Eastwood

Moderato

10

18

27

36

45

54

63

p *f* *p* *f* *mf* *f* *ff*

CII CIV CIII

The musical score consists of eight systems of music, each with a starting measure number and various performance instructions. Fingerings and bowings are indicated throughout.

- System 1 (Measures 71-79):** Starts with measure 71. Includes markings *dolce* and *L.V.*
- System 2 (Measures 80-88):** Starts with measure 80. Includes markings *sempre p* and *mf*.
- System 3 (Measures 89-97):** Starts with measure 89. Includes markings *f*, *poco*, and *p*. Section markings *CII* and *CIII* are present.
- System 4 (Measures 98-105):** Starts with measure 98. This system is primarily accompaniment with chords.
- System 5 (Measures 106-114):** Starts with measure 106. This system is primarily accompaniment with chords.
- System 6 (Measures 115-122):** Starts with measure 115. Includes marking *f*.
- System 7 (Measures 123-130):** Starts with measure 123. Includes markings *p* and *misterioso*. Section marking *CII* is present.
- System 8 (Measures 131-138):** Starts with measure 131. Includes markings *poco rit.*, *Più lentamente*, and *romantico*. The word *soave* is written below the staff.

139 *CII* *triste* *p* *a tempo* ②

148 *CV* *f* *brillantemente*

157 *p*

165 *CII* *CIV*

174 *CVI* *CVIII* *ff* *trionfalmente*

181 *f*

189

197 *dolce* *pp* *mf*

Detailed description: This page contains the musical score for the piece 'Hen Fenyw Fach Cydweli', measures 139 to 197. The score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It features various musical notations including triplets, slurs, and dynamic markings. Measure 139 starts with a triplet of eighth notes and is marked 'CII', 'triste', and 'p'. Measure 148 begins a section marked 'CV' and 'brillantemente' with a forte 'f' dynamic. Measure 157 is marked 'p'. Measure 165 contains sections 'CII' and 'CIV'. Measure 174 contains sections 'CVI' and 'CVIII' and is marked 'ff' and 'trionfalmente'. Measure 181 is marked 'f'. Measure 189 continues the melodic line. Measure 197 concludes with sections 'dolce', 'pp', and 'mf'. The score includes numerous fingering numbers (1-4) and circled measure numbers (②, ③, ④, ⑤, ⑥).