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).*

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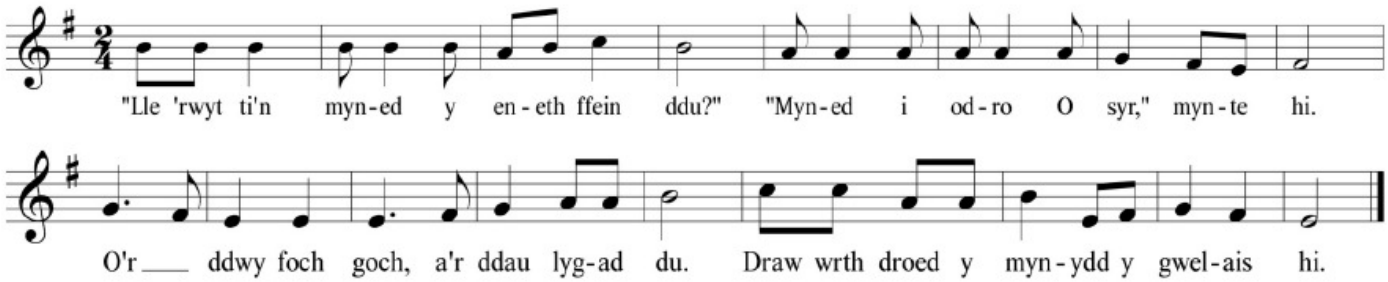
(16) B'le wyt Ti'n Myned?



"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:

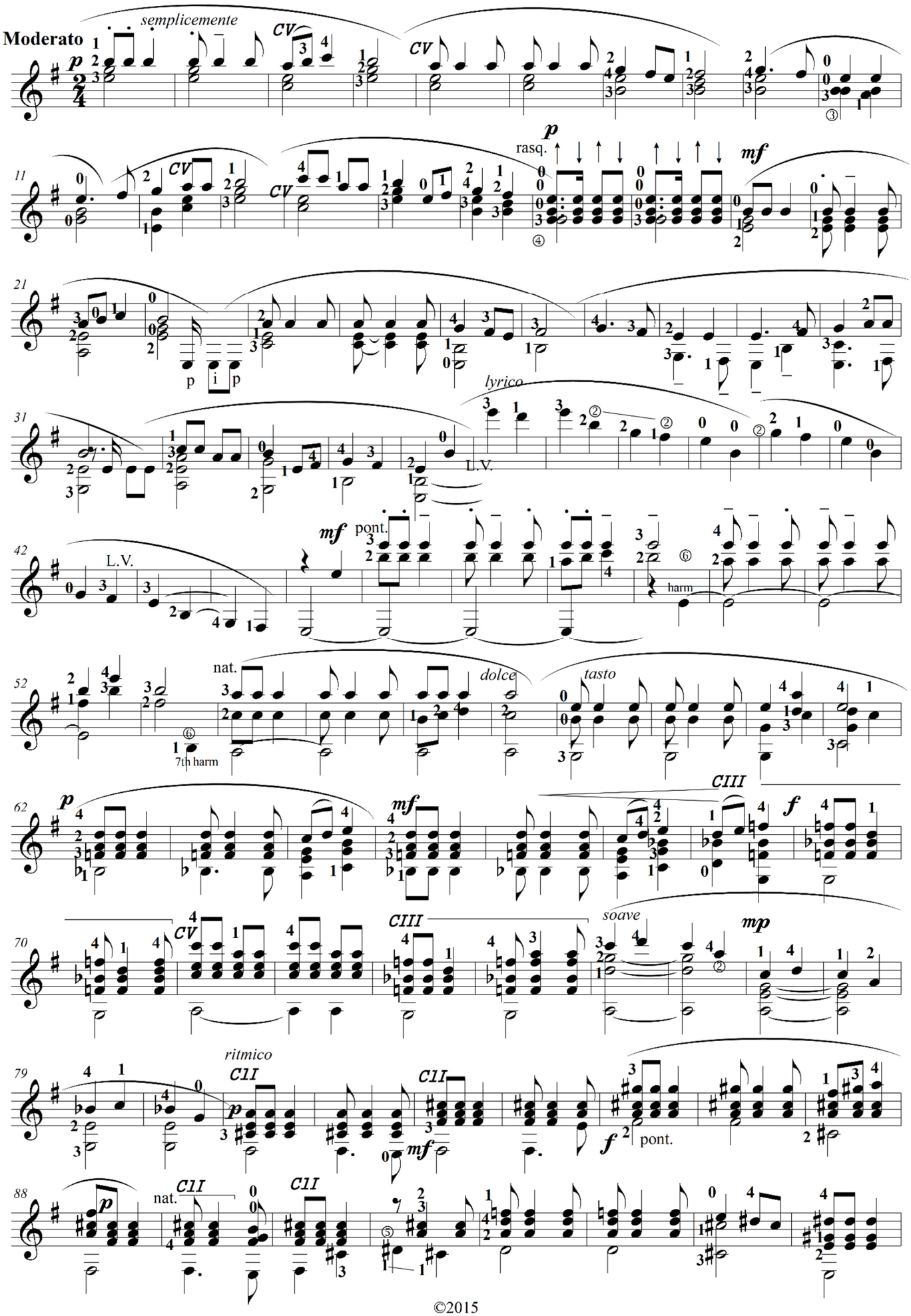
The gentleman meets our heroine, likes what he sees, but on closer investigation discovers there is no dowry, and while her face might be her fortune it's not going to be his!

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 'Rwyt Ti'n Myned yr Eneth Ffein Ddu?

Trad. arr. Tony Eastwood



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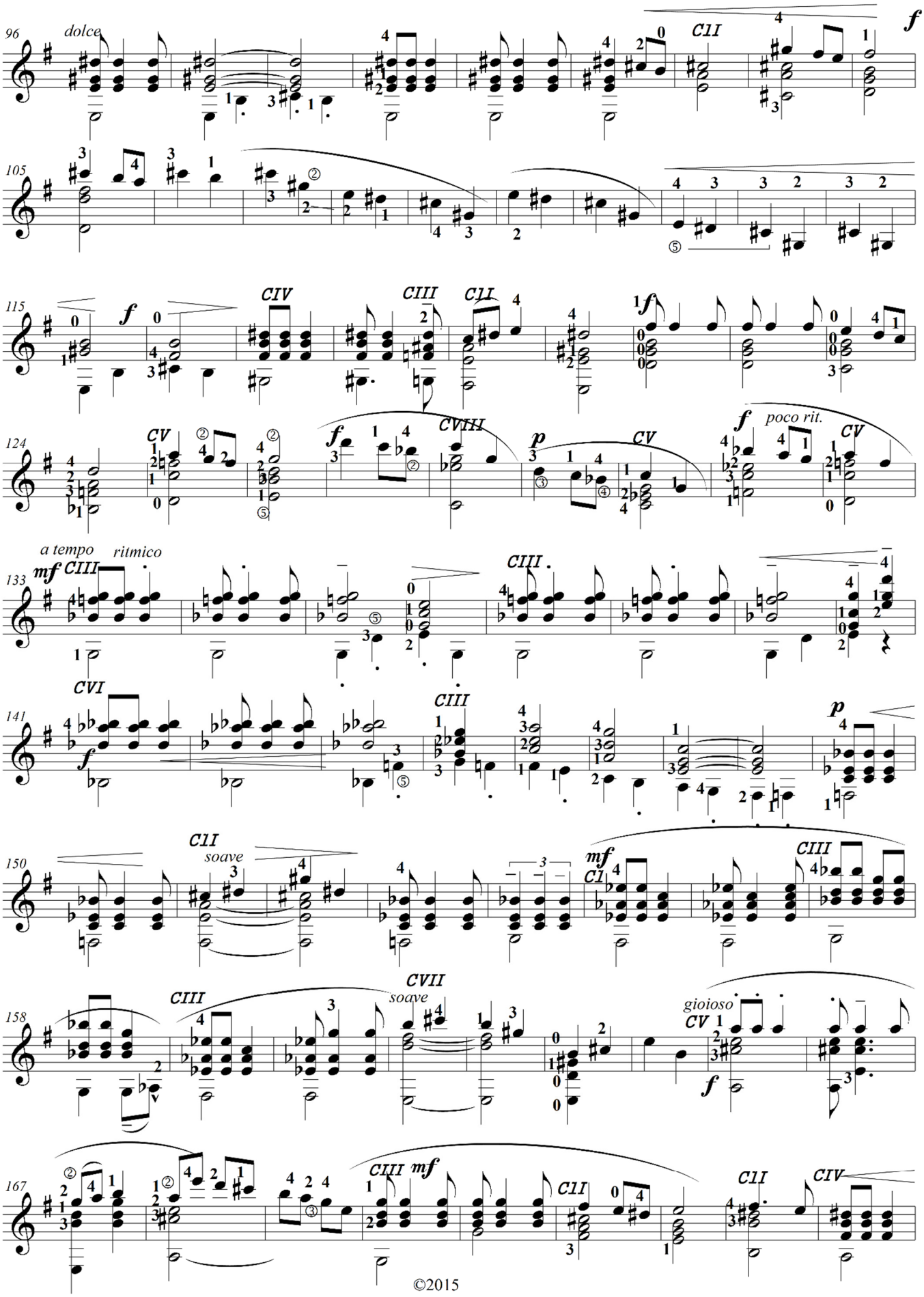
96
dolce
CII
f
105
115
f
CIV
CIII
CII
f
124
CV
f
CVIII
p
CV
f
poco rit.
CV
133
a tempo
mf
CIII
ritmico
CIII
141
CVI
f
CIII
p
150
CII
soave
mf
CI
CIII
158
CIII
CVII
soave
gioioso
CV
f
167
CIII
mf
CII
CII
CIV

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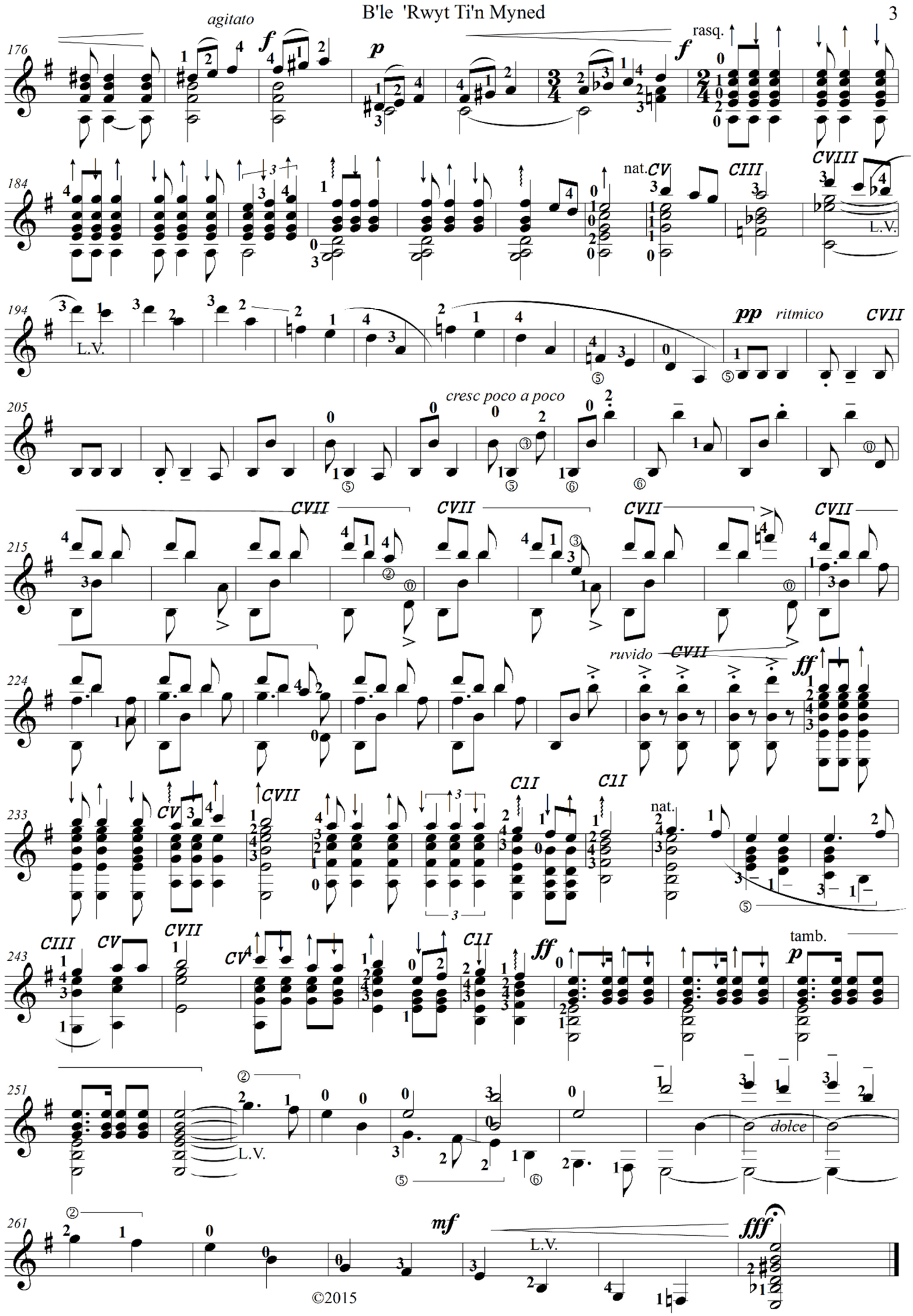
agitato
rasq.
nat.
L.V.
ritmico
cresc poco a poco
ruvido
tamb.
dolce
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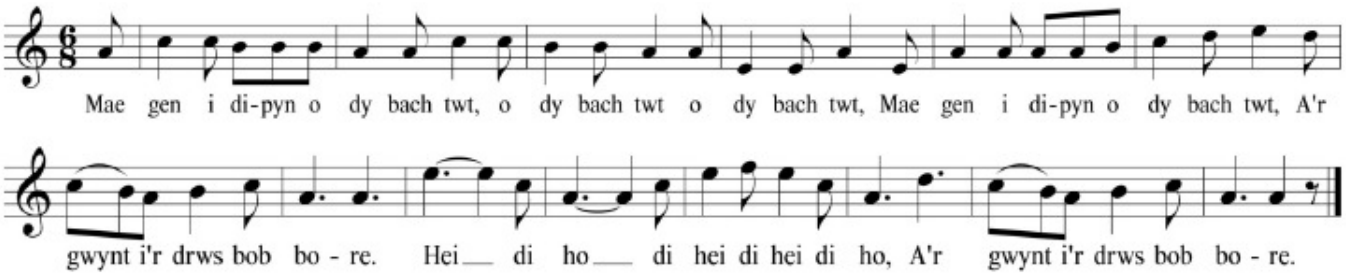
(7) Robin Ddiog



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 .

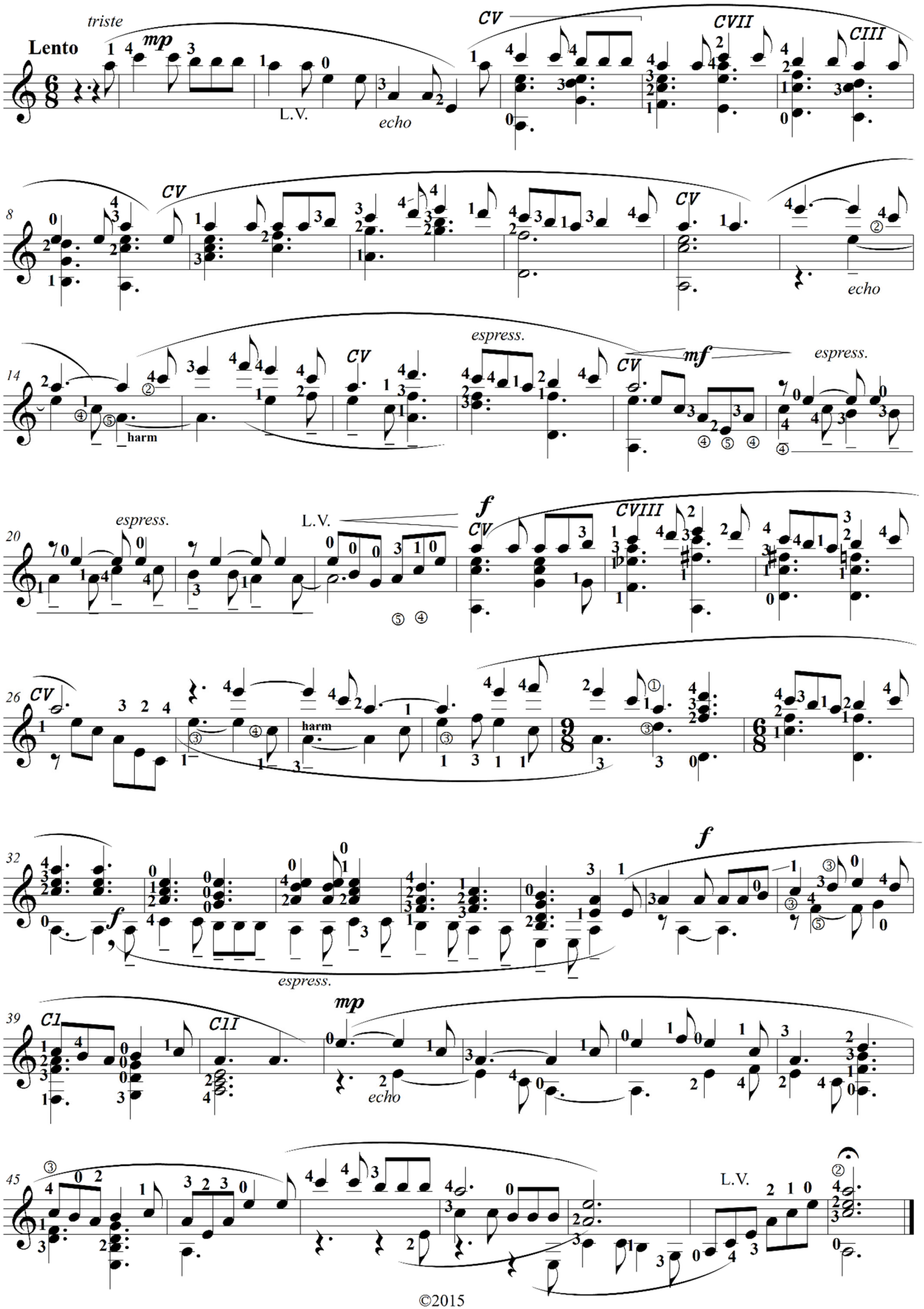
The song is usually entitled 'Lazy Robin' but there is no reference to Robin in the text. From the text it appears that Robin is the lazy fishermen – he's absolutely content to open the door a crack, lie in bed and gaze out at the sea and his friends fishing – some singers sing *mor a'r llongau* (sea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



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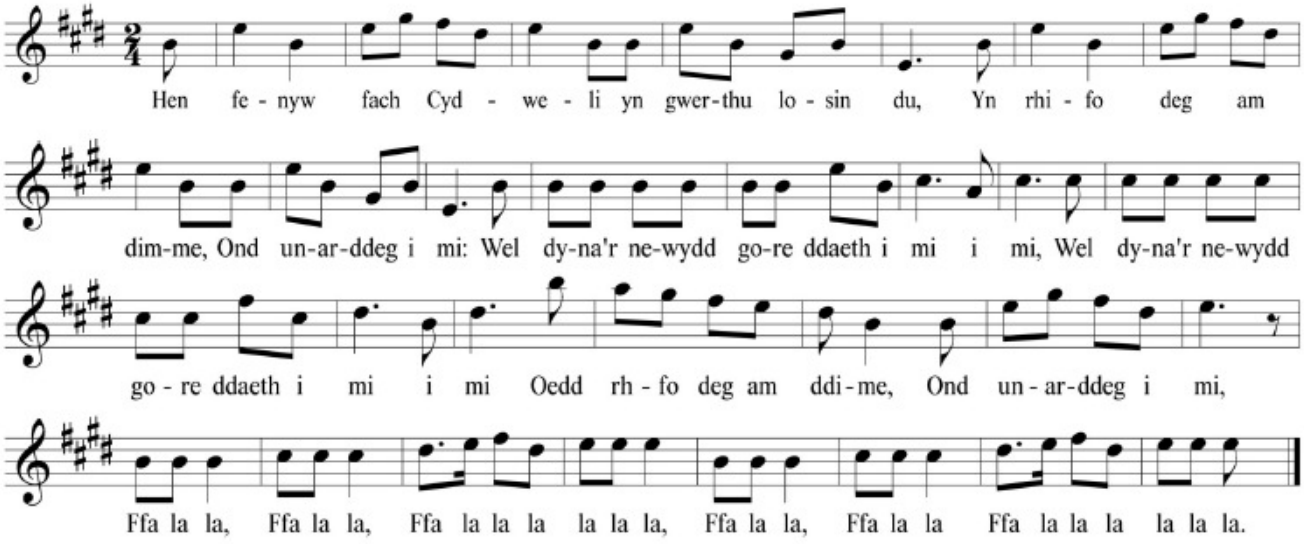
(9) Hen Fenyw Fach Cydweli



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.

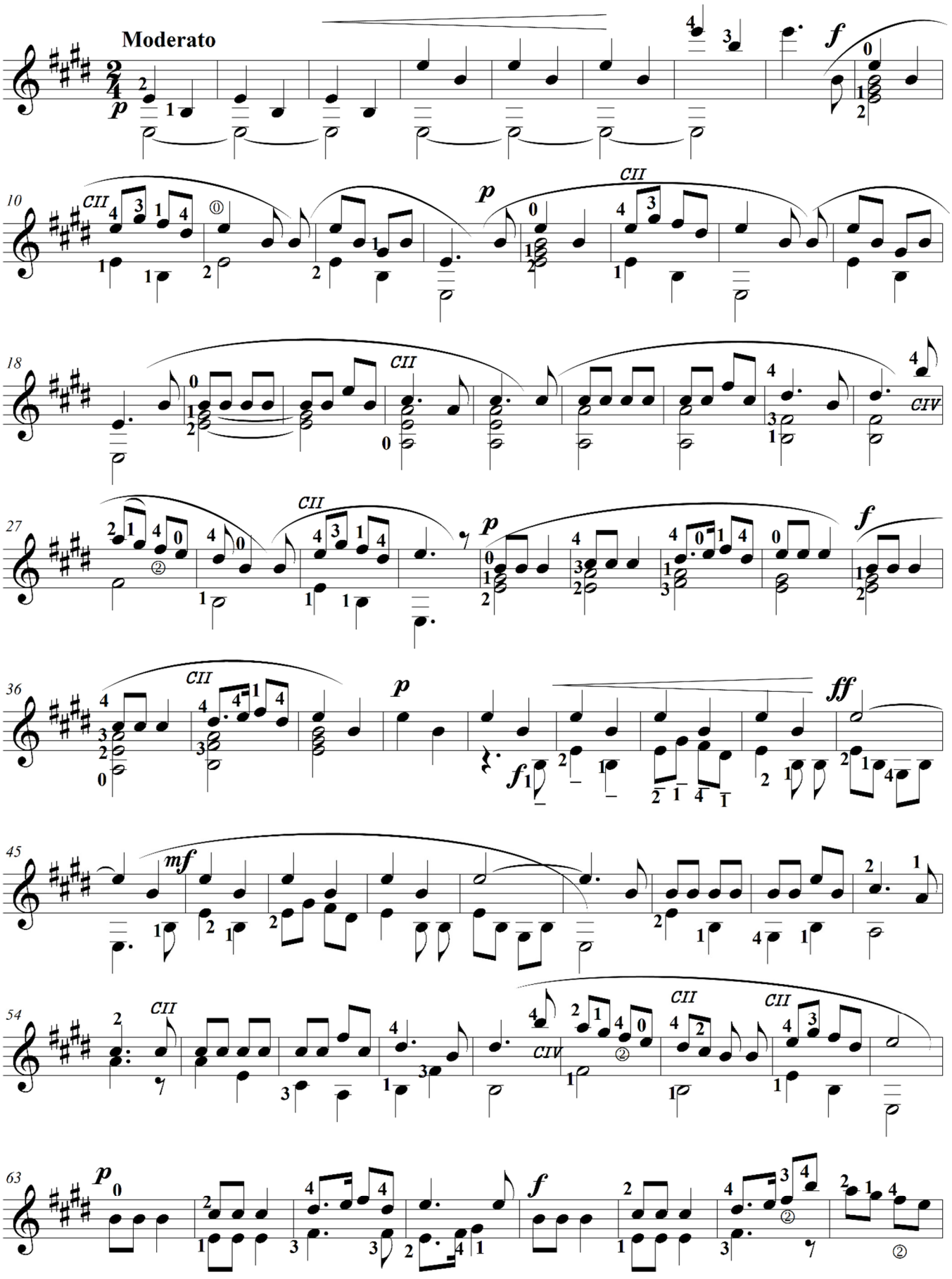
This was one of my son's favourite songs – in fact I sang it so much that the tune developed into something a little different from the traditional version. It's the improved version with the rising exuberant sequence version (not present in the original) which I have used here in the Fantasia.

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



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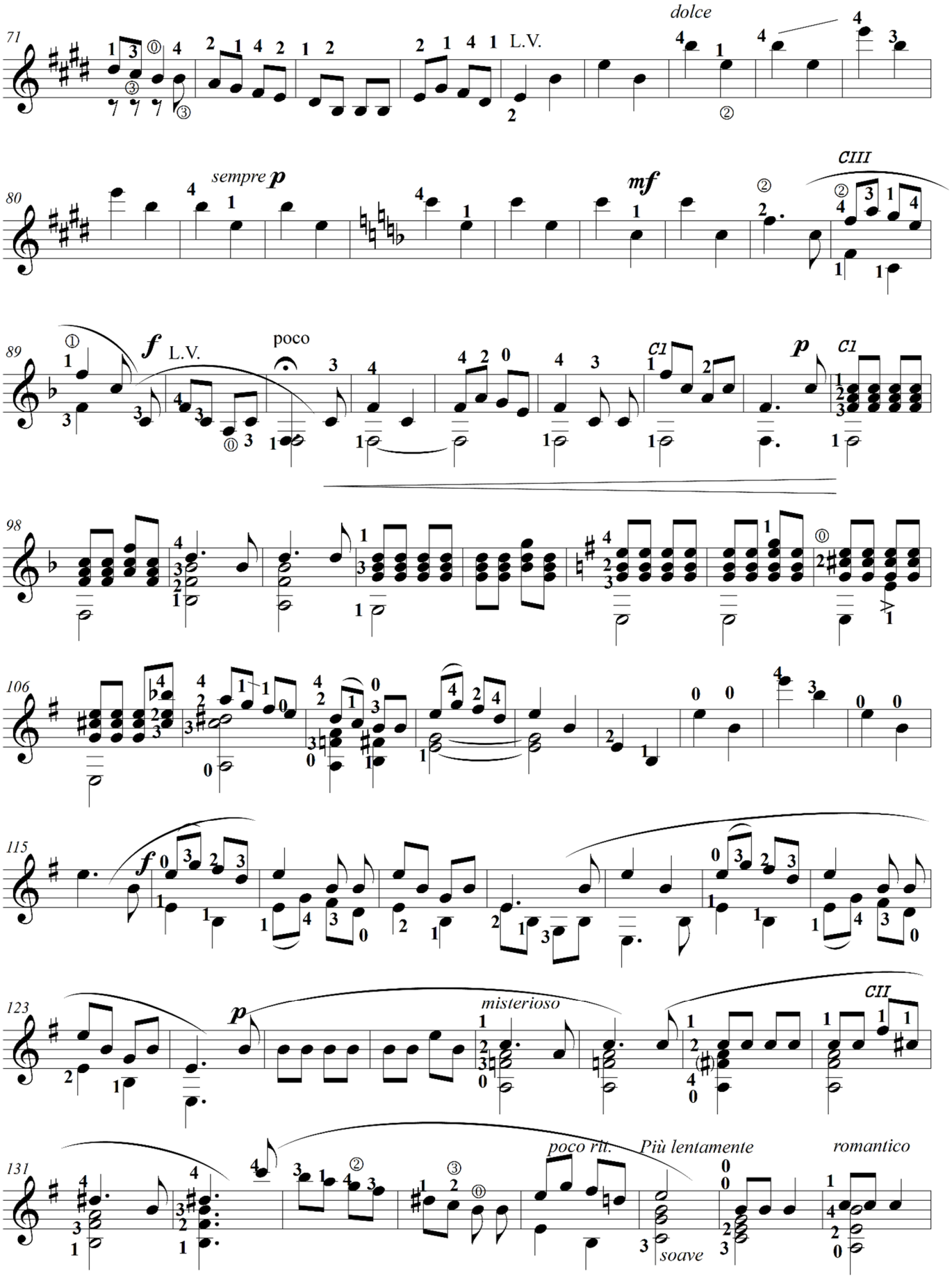
71
dolce
L.V.
80
sempre p
mf
CIII
89
f
L.V.
poco
C1
p
C1
98
106
115
f
123
p
misterioso
CII
131
poco rit.
Più lentamente
soave
romantico

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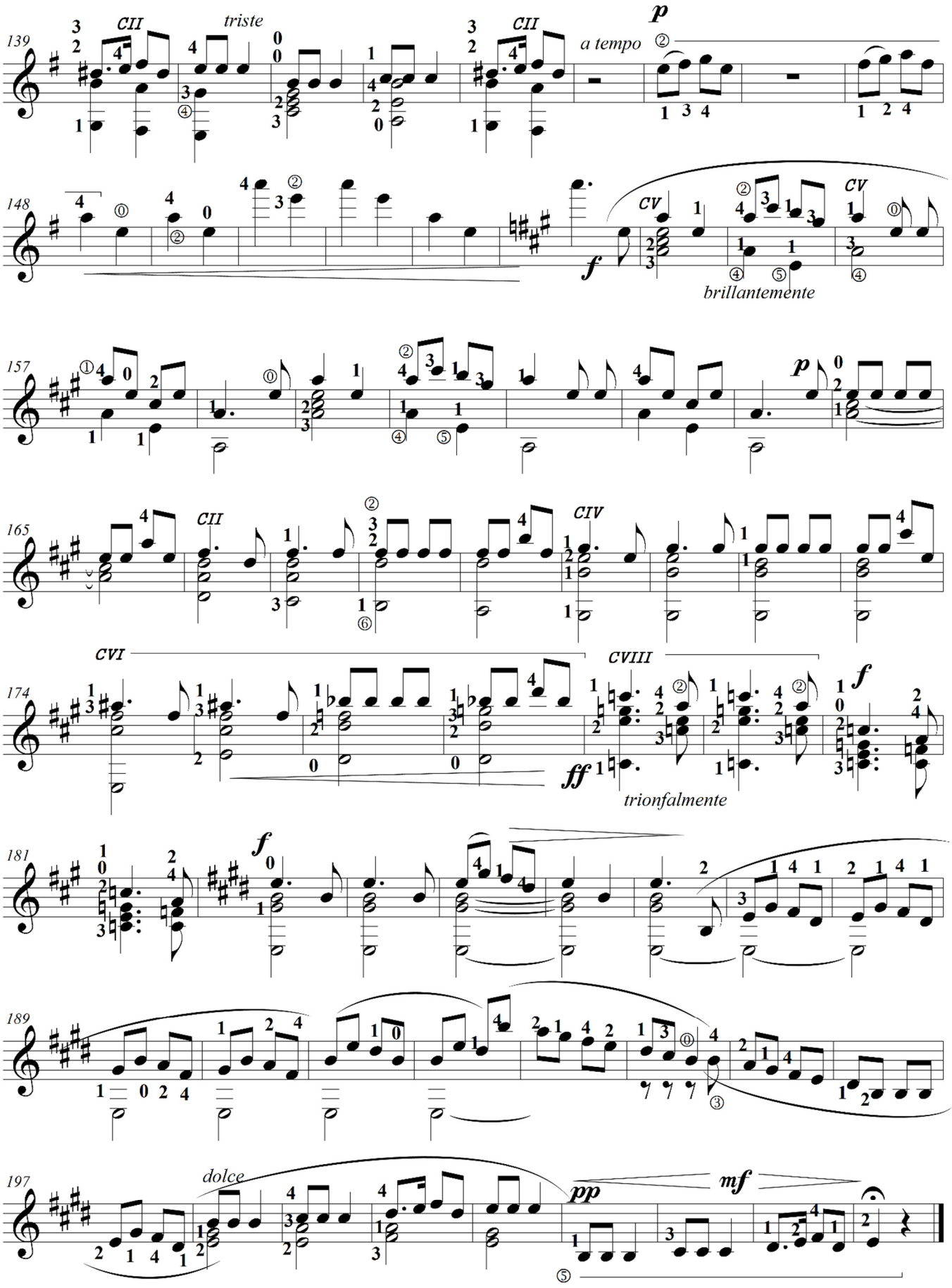
139
CII
triste
CII
a tempo
p
148
f
CV
CV
brillantemente
157
p
165
CII
CIV
174
CVI
CVIII
ff
f
trionfalmente
181
f
189
197
dolce
pp
mf

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