

SUITE V

From 'Old Welsh Children's Songs'



For Guitar

Tony Eastwood

Suite V

- | | |
|-----------------------|-----------|
| 1) Pedoli | (A major) |
| 2) Marwnad yr Ehedydd | (D minor) |
| 3) Torth o Fara | (A major) |

Songs 2 and 3 are taken from *Sixteen Fantasy Arrangements of Old Welsh Children's Songs (2015)*.

(17) Pedoli



Pe-do-li, pe-do-li, pe-do-li, bi-dinc,
Mi fynnaf bedoli pe costai imi bunt;
Pedol yn ol a phedol ymlaen,
Pedol yn eisiau o dan y troed aswy,
Bi-dinc,bi-dinc,bi-dinc, bi-dinc, bi-dinc, bi-dinc.

A very popular Welsh children's song – the great inconvenience and irregularity of riding a horse when one of the shoes is lost.

1

Pe - do - li, pe - do - li, pe - do - li, bi - dinc, Mi fyn - af be - do - li pe
5 co - stiai imi bunt; Pe - do yn ol a phe - dol ym - laen Pe - dol yn ei - siau o
9 dan y troed as - wy Bi - dinc, bi - dinc, bi - dinc; bi - dinc bi dinc bi dinc.

Pedoli

Trad. arr. Tony Eastwood

8

15 ¹ ² ³ *CVII* *CV*

22

29 *CV*

36

43 *CII*

50

57 *sf* *p*

64 *f* *p* ¹ ² ³

71 *f* ¹ ² ³ ¹ ² ³

78

85

92

99

106

113

120

127

134

141

espress.

dolce

CIX

CIV

L.V.

Detailed description: This page of a musical score for 'Pedoli' contains ten staves of music, numbered 78 to 141. 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, melodic lines, and articulation marks. Performance instructions include 'espress.' (expressive) and 'dolce' (sweetly). Fingerings are indicated with numbers 1-4. Dynamic markings include 'CIX' and 'CIV'. A section starting at measure 127 is marked 'L.V.'. The score concludes with a final chord in measure 141.

148 *soave*

155

162 *p*

169 *f*

176

183

190

197 *CVIII* *triste*

205

212 *rit.* *arp.* *CV* *a tempo* *L.V.*

Detailed description: This is a musical score for a piece titled 'Pedoli'. It consists of ten staves of music, numbered 148 to 212. The music is written in a treble clef with a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and chords. Performance instructions are provided throughout, including dynamics like *p* (piano) and *f* (forte), and tempo markings like *soave*, *triste*, *rit.* (ritardando), and *a tempo*. There are also markings for *CVIII* and *CV*, and a section marked *L.V.* (Lied Variation). The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses various fingerings and articulations.

(12) Marwnad yr Ehedydd



Mi a gly-wais fod yr he-dydd We-di ma-rw ar y my - nydd. Pe gwy-dwn - ni mai gwir y
gei - ria, Awn a gyr o wyr ac a - rfa, I gyr-chu corff y he - dydd a - dra.



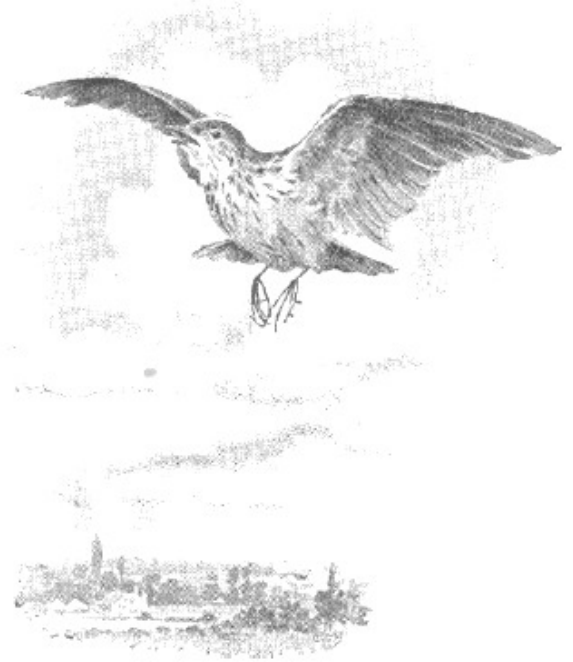
*I've heard the lark is dead on the mountain;
If I knew the words to be true, we'd gather men and tools,
To bring the lark's body home.*

A strange and tragic song – the singer doesn't ever recount the death of the Lark – on the contrary there is only a suggestion it's happened somewhere else. Throughout there is a background feeling 'If only I had known...' that there is a tragedy that should have been avoided.

One of the most demanding pieces in this collection, it requires careful attention to dynamics – and also to tempo, which can vary quite considerably in the cadenza sections.

Particular points to note are:

- The opening should be very legato
- The melody in bar nine should enter clearly over the repetitive accompanying figure.
- Bar 42 – our 'Lark Ascending' figure should accelerate throughout, despite the technical difficulties
- Bar 69-72 (also bars 84-90) the crescendo should build up gradually so that the sudden change into completely different orchestration in bar 76 (bar 92) is come as a complete surprise.
- The cadenza should have a feeling of improvisation – getting slowly in bar 94 (99) and accelerating to bar 106
- Even after the previous changes of dynamic the change at 128 to 129 should feel like a complete change of orchestration and take your listener by surprise.



Marwnad yr Ehedydd

Trad. arr. Tony Eastwood

Lento *mf* *CV* *triste CV* *CV* *CV* *CI* *CV* *CX* *p CV*

legato

9 *CV* *mf CV cantabile* *CI* *CV* *CI*

14 *CIII* *CI*

20 *CV* *CV*

27 *CIII* *f* *CIII*

34 *harm12* *f* *expres.* *CV* *mf*

41 *CIII* *expres.* *a piacere* *CIII* *CIII* *accel.*

Marwnad yr Ehedydd

2

46 *a tempo*

52 *p* *mp*

58 *f* *CVII* *CIII*

65 *CI* *CI* *CIII* *CI* *CIII*

71 *CIII* *CVI* *CVIII* *ff* *ff* *p*

78 *dolcissimo* *CVII*

84 *f* *f* *CII* *CII*

Marwnad yr Ehedydd

pp *f* *disperato* *ff* *quais una cadenza* *CIII* 3

90 *CII* *CI*

97 *f* *p* *CVI* *CVIII* *CIII* *CI* *CIII*

104 *CIII* *accel.* *CVIII* *a tempo* *CX* *ff*

108 *f* *mf* *pont.* *nat.* *dolce* *CV* *4* *p* *0* *molto rit.* *a tempo*

114 *CV* *CV* *mp* *CV* *CI* *CI* *CI*

121 *CIII* *CI* *mf* *cresc.* *ff*

128 *ff* *p* *tasto* *mf* *teneramente* *nat.* *CV* *CV* *art harm 19* *ppp*

(3) Torth o Fara



Mi roe-ddwn i fy hun ryw ddiwrnod Ffal di di rai dal da-dl am do. Mynd i weld a
pho-bl y Ha-fod Ffal di di rai dal da-dl am do. Torth o fa-ra oedd gen i'n bre-sant, Ffal di di rai dal
da-dl am do. Ddy-ga-swn in-ne'n ddi-gon de-sant Ffal di di rai dal da-dl am do.

*I ventured one day to see
The folks on the hill farm
A loaf of bread with me as a present
That should have been sufficient*

The contrast with the previous song could hardly be more complete. Our musical journey has transported us to the public bar of a local tavern where one of the characters (a poacher if ever there was one, but remember “I didn't never tell ye”...) is narrating his latest perambulation: a trip up the valley to see the folks in the summer shepherd's bothy, high on the hills. He's got a round loaf with him as a present – but “unfortunately” he stumbles and the loaf rolls off down into the valley where it just happens one of the house maids is doing her washing in the river. What occurs next we don't really discover but it looks like an unlikely yarn to me!

He's sung this tale before – so when the music gets going our old poacher singing away on our fourth string doesn't continue to sing solo throughout but the other local yokels are well primed and ready to break into the chorus (bar 27) - and at the end the ladies and family of the establishment get a turn (bar 62).

Keep the solo parts relatively quiet – the thicker scored sections usually forte. Ensure that the gaps between the phrases are well articulated – note that the fingerings usually damp the lower strings when going from the louder chorus sections into the quieter solo sections – but not always – in some cases you must use the right hand thumb to damp the lower strings. Don't be shy playing Bars 45 - 59 with some gusto – this is the kind of tavern where sheepdogs sit by the fire and eat anything that falls on the floor.



Torth o Fara

Trad. arr. Tony Eastwood

Moderato

2

Torth o Fara

42 *ff* *f* *mf* *f* *robustamente*

47

53 *mf* *L.V.* *f*

p m p p i p m i p m a m p m p p i p ① ③ ④ ② 1

4 0 4 4 0 4 0 1 4 0 0 0 4 0 4 4 0 4 0 1 4 0 ④

59 *mf* *f* *CII*

65 *CII* *CII* *p* *f* *CII* *p*

③ dolce ④ dolce

71 *f* *CII* *mp* *mf*

77 *f* *p* *CII* *CIX* *ff* *mf*