# SUITE VI

## From 'Old Welsh Children's Songs'

For Guitar

Tony Eastwood

# Suite VI

| | |
|---|---|
| 1) Bachgen Bach o Dincer | (D minor) |
| 2) Si Hei Lwli'Mabi | (A major) |
| 3) Rew Di Ranno | (D minor/major) |

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

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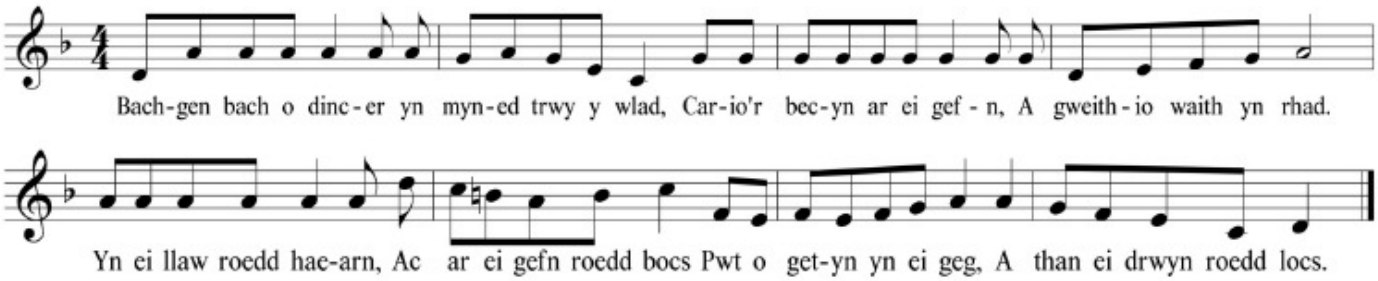
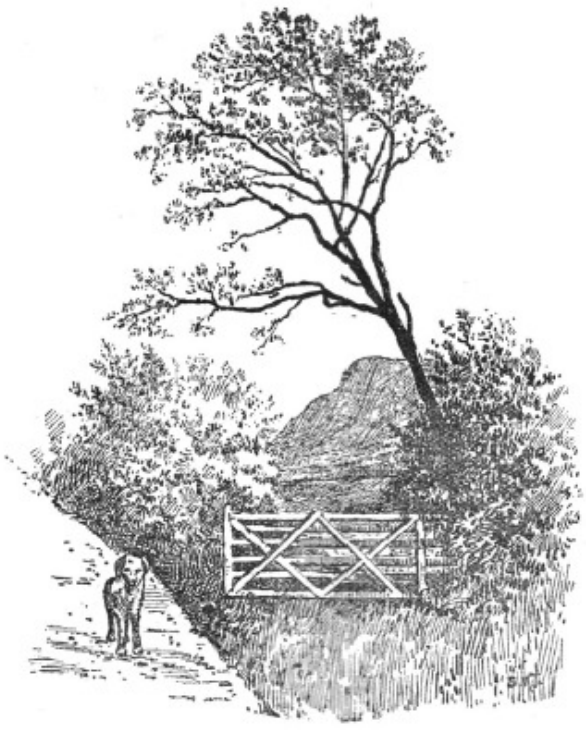
# (14) Bachgen bach o Dincer




*The little tinker*
*Wanders the country*
*His pack on his back*
*And his work's done so cheaply*
*An iron's in his hand*
*And on his back a box*
*A short pipe in his mouth*
*And whiskers under his nose*

A song lamenting the passing of the tinker - who used to do his work so well, so cheaply, while fascinating the children with yarns and remarkable tales. In times past many tinkers, tramps, seasonal traders, gypsy horse traders and ballad singers wandered the countryside – some of them according to a set seasonal timetable. They were one of those colourful features of older periods which we have neatly eliminated nowadays – probably to our loss.



The image in my mind is of the remains of an old gypsy Vardo gradually rotting away in some deserted back lane, or maybe just the disused green area at the side of the lane by the gate to the mountain – we don't need tinkers any more, do we?

The tune is unusual – straying well into the dominant towards the end. It is often sung with a completely unrelated chorus (in English) which feels as if it has been tacked onto the end. I haven't included the chorus because the main tune itself as already quite long.

In bars 22 and again (more violently) at bar 84 we should be able to hear our tinker tapping away with his hammer.

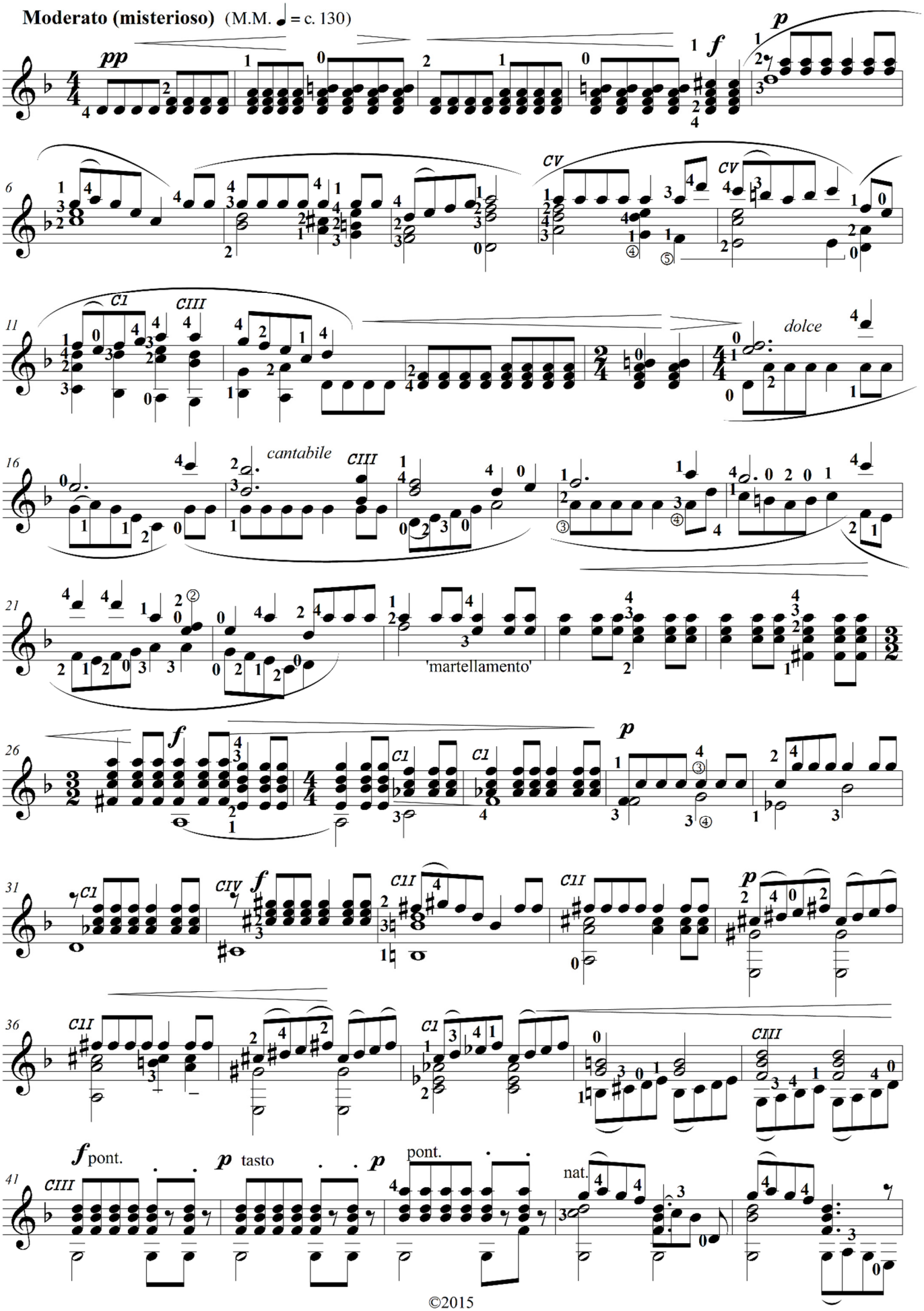
In bar 95 be very careful to ripple the first chord on the return of the melody.

Both opening chords and the closing chords can be taken as symbolic of an empty world without our friendly tinker.

# Bachgen bach o dincer

Trad. arr. Tony Eastwood

**Moderato (misterioso)** (M.M. ♩ = c. 130)

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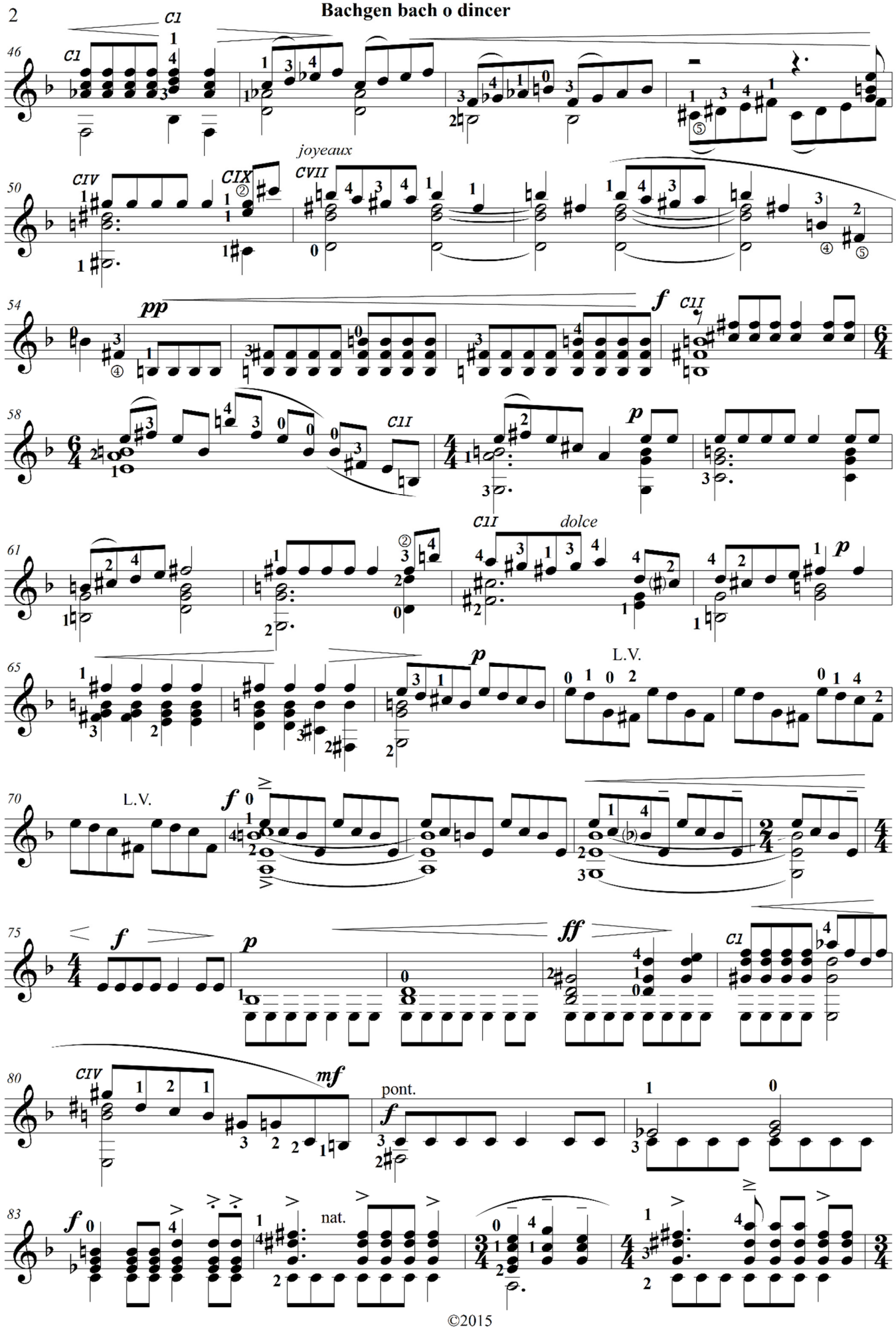
# Bachgen bach o dincer

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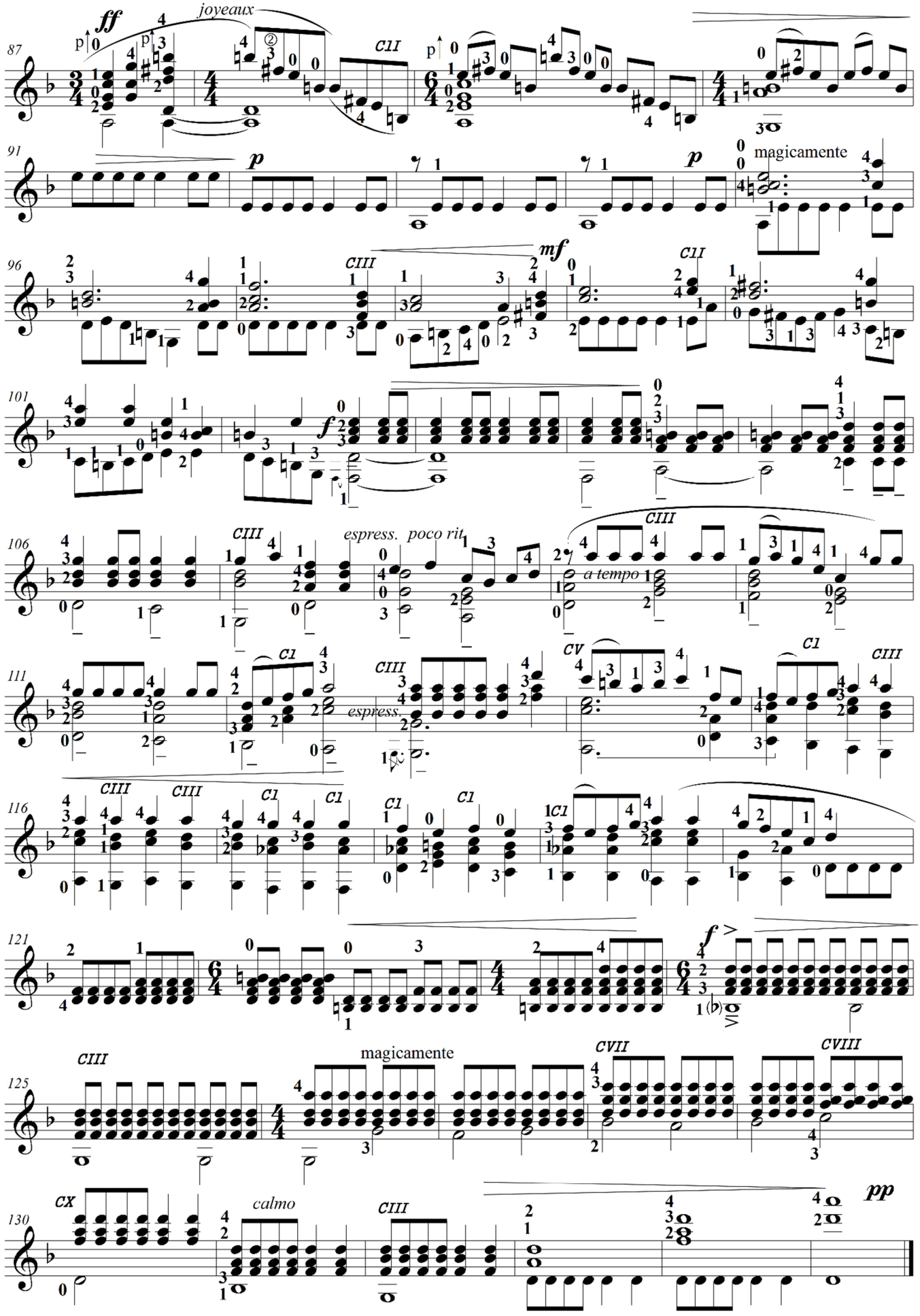
87
joyeaux
91
magicamente
96
101
106
espress. poco rit
a tempo
111
espress.
116
121
125
magicamente
130
calmo

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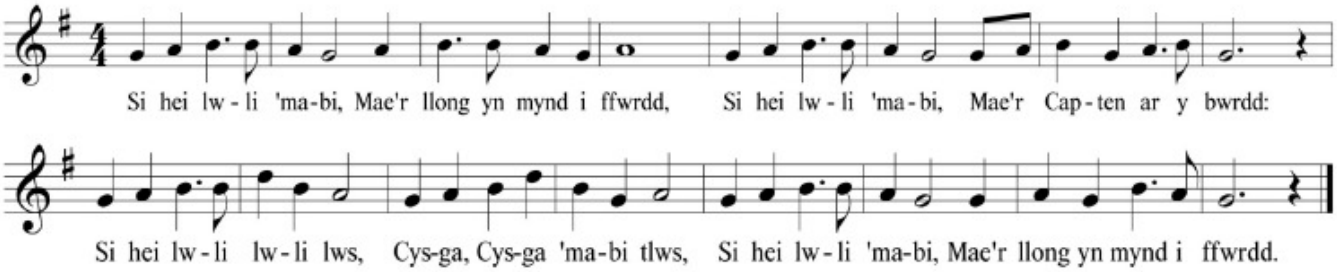
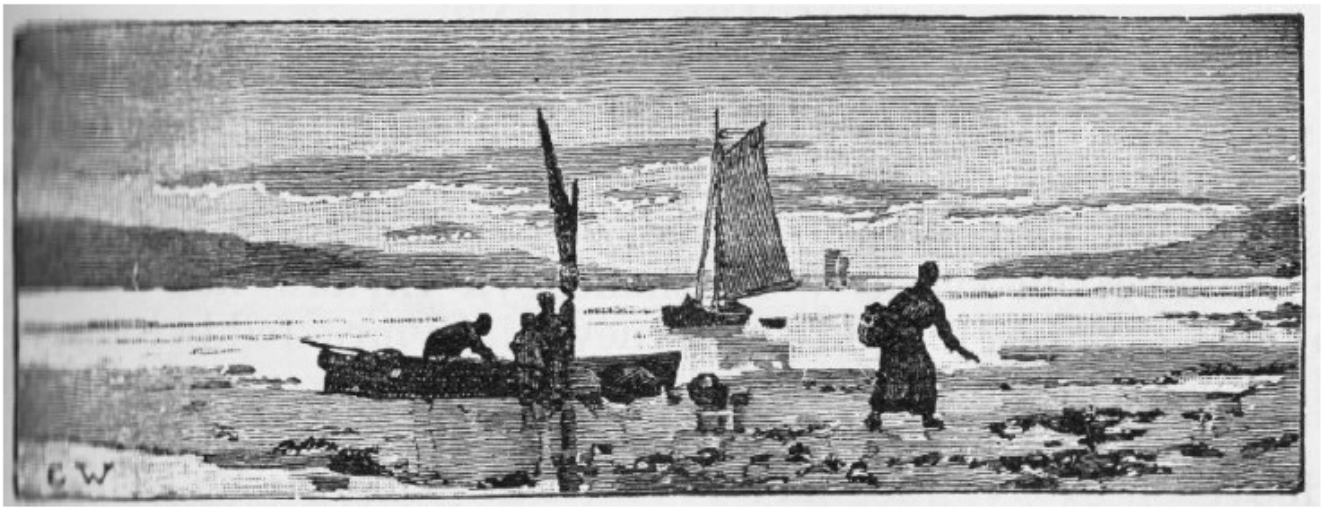
# (11) Si Hei Lwli'Mabi




*"Si Hei Lwli" my baby*
*The ship is sailing away*
*"Si Hei Lwli" my baby*
*The captain is on the deck*
*Go to sleep now sweet baby*
*The ship is sailing away*

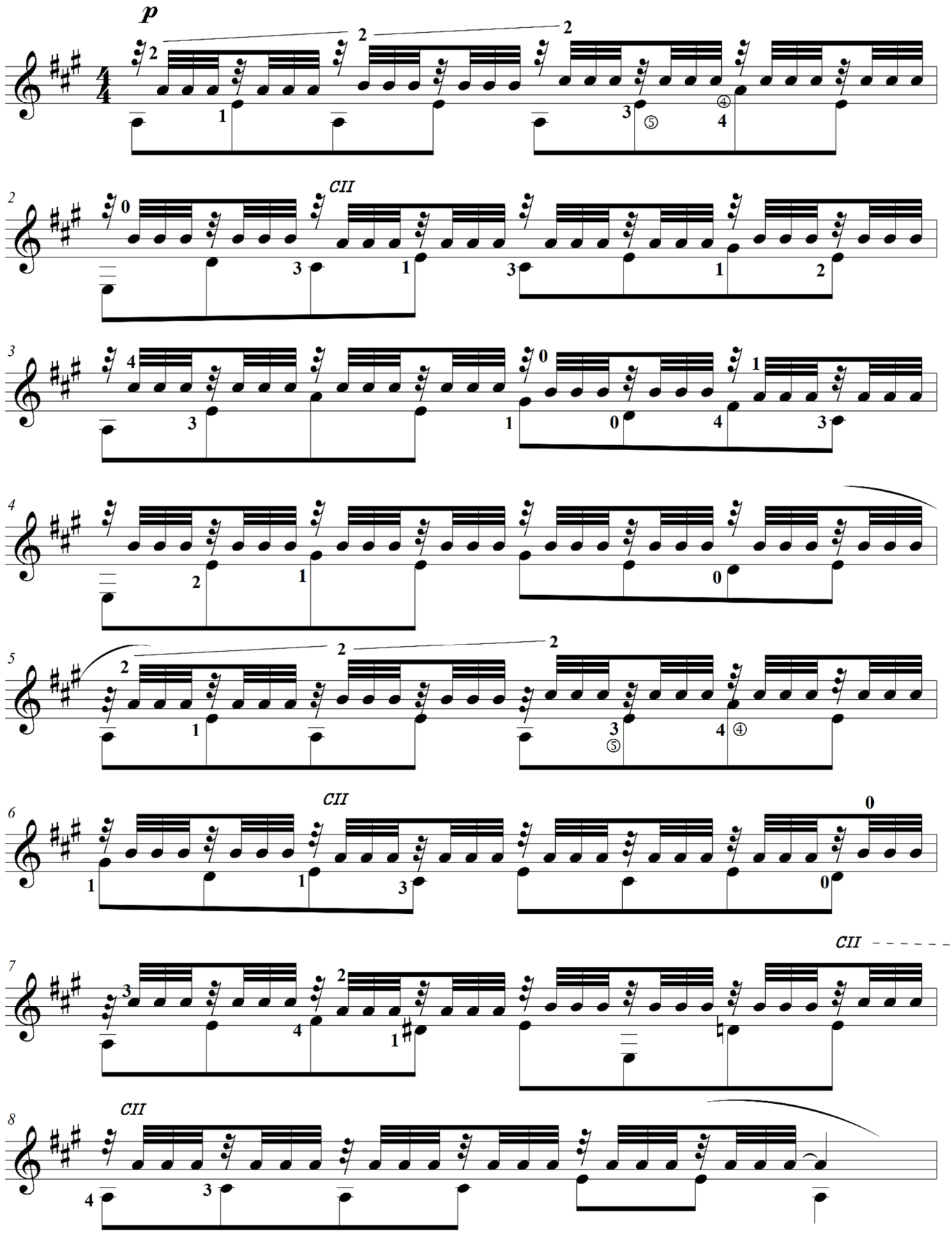


Probably the most famous Welsh nursery song. Again references to the sea suggest this may have been a song the captain's wife would sing to his children when their father, the captain, was a whole ocean's breadth away.

The song should be taken relatively slowly – which I realise makes an even tremolo more difficult. The volume of the tremolo should ebb and flow with the phrasing – as also should the pace. Although the phrases are relatively long they are still vocal phrases. In addition the counter melody pattern of the bass should be clearly articulated.

# Si Hei Lwli 'Mabi

Trad. arr. Tony Eastwood

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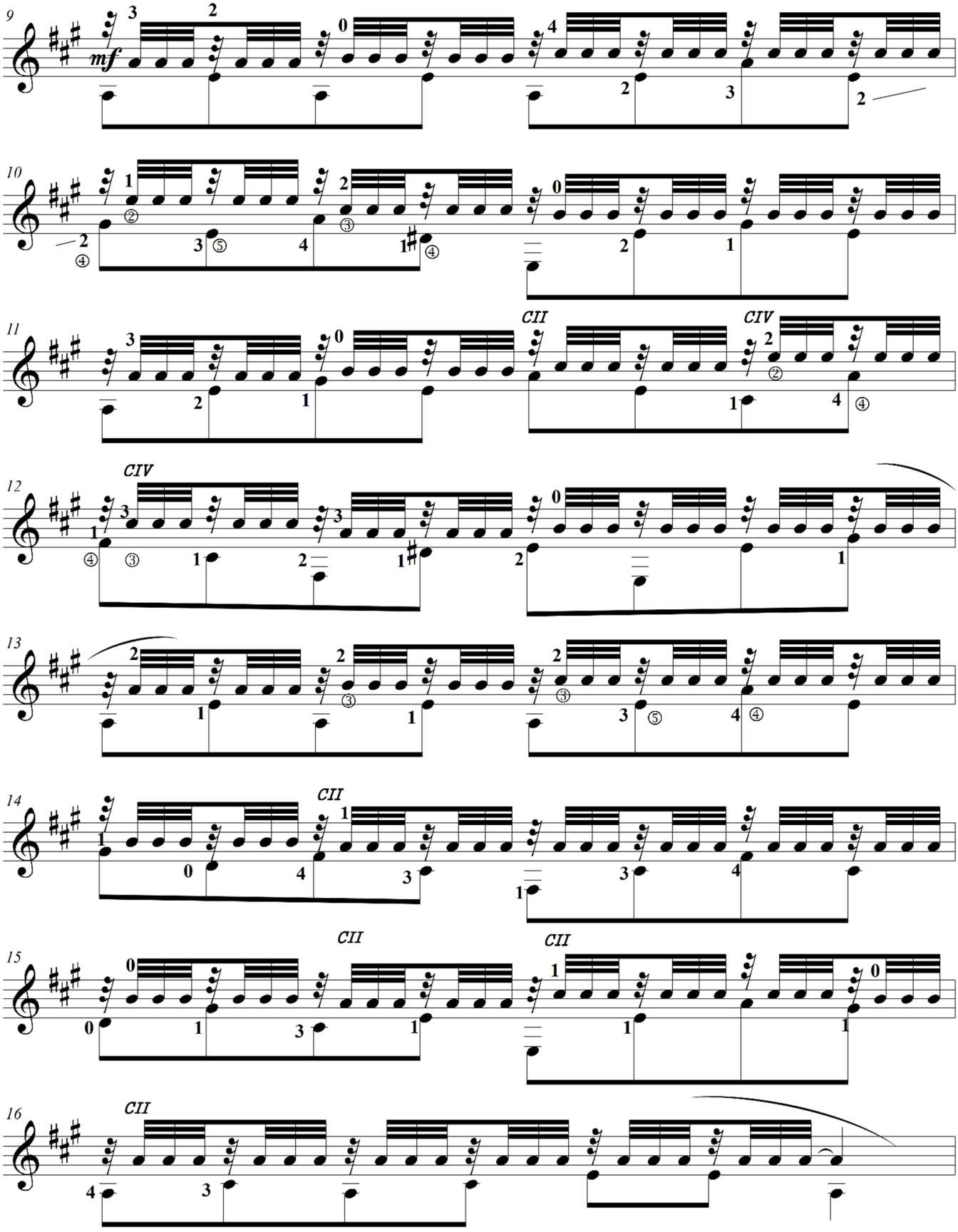


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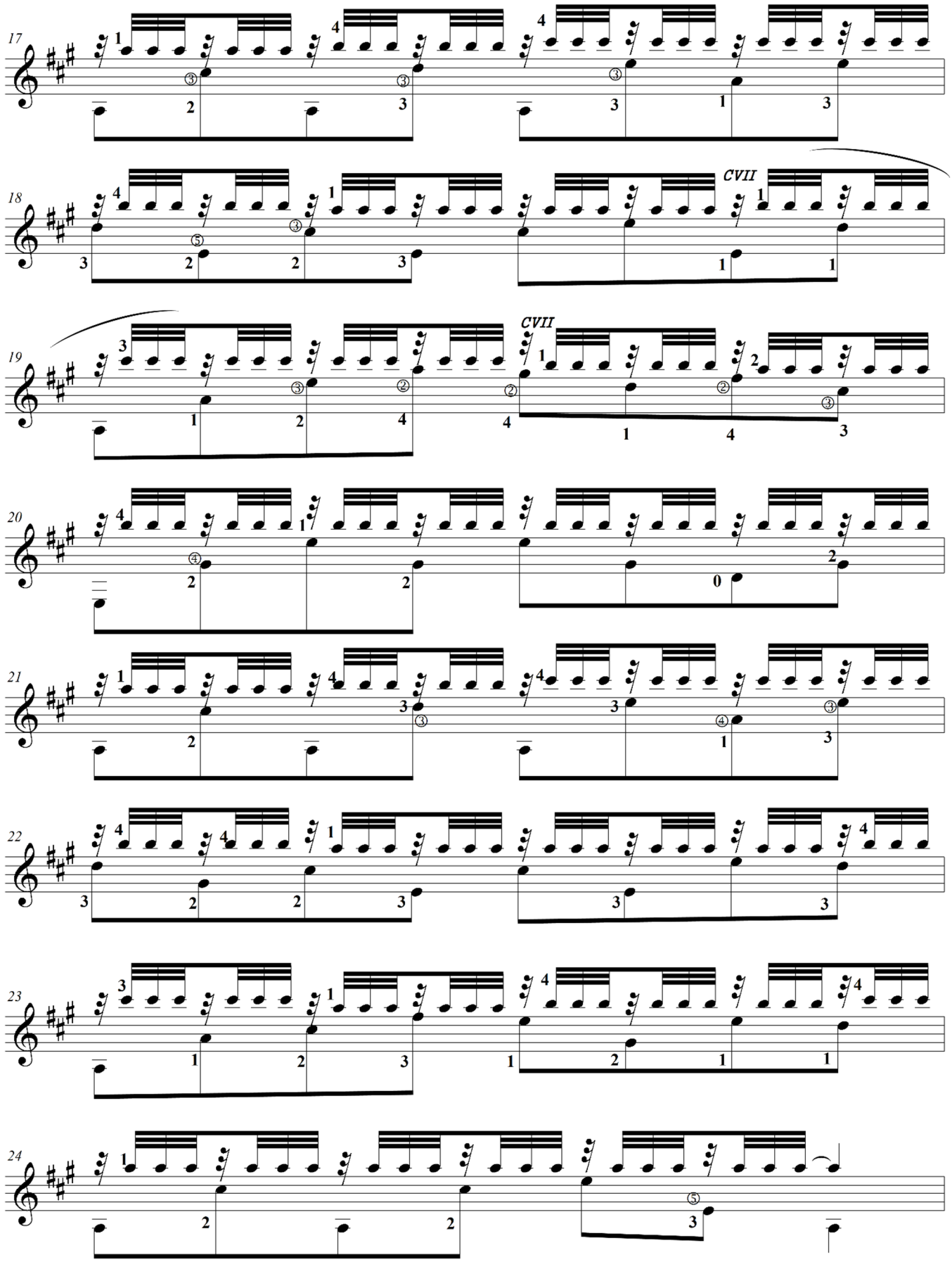


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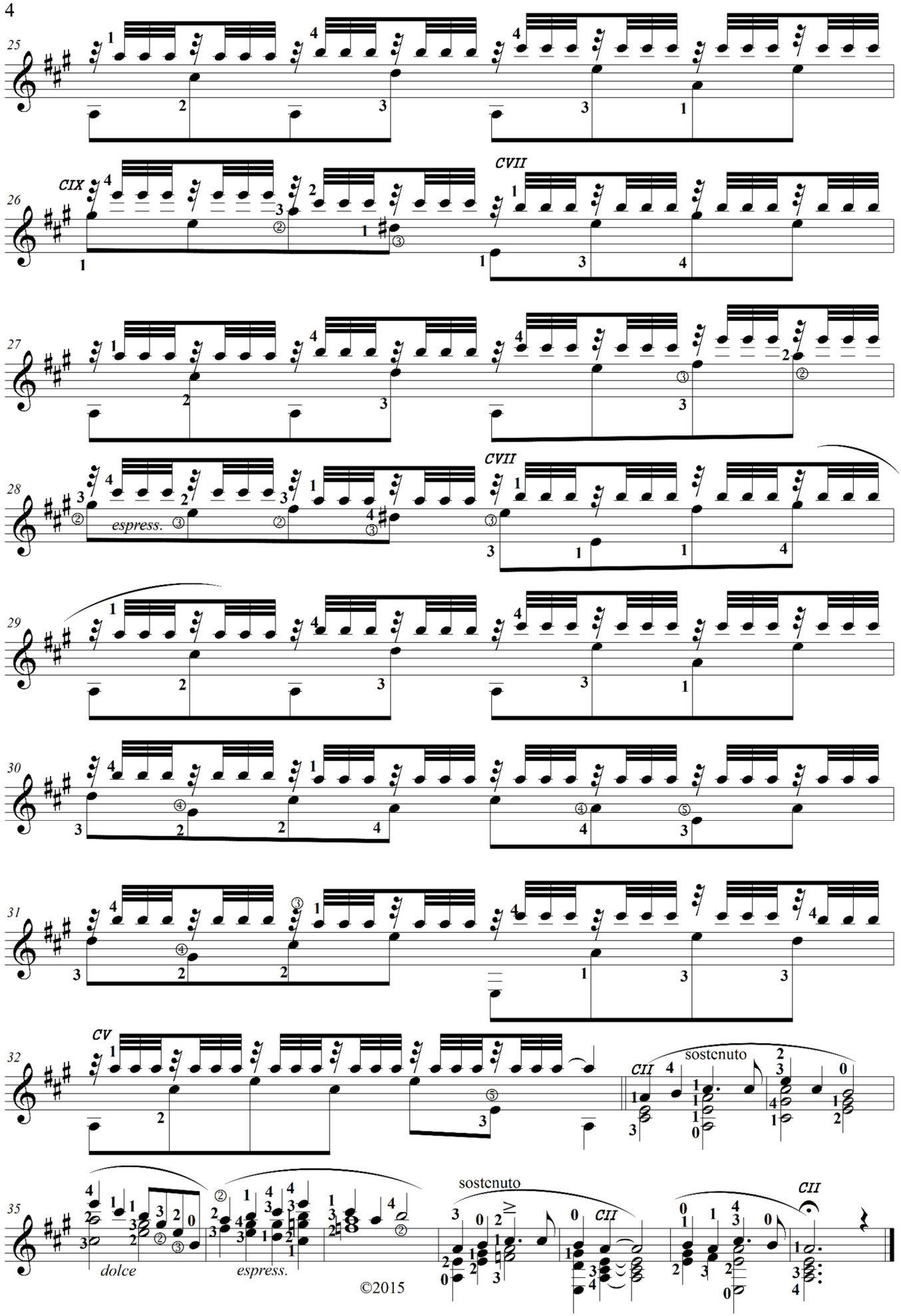
25
26
CIX
CVII
27
28
espress.
CVII
29
30
31
32
CV
CII
sostenuto
35
dolce
espress.
sostenuto
CII
CII

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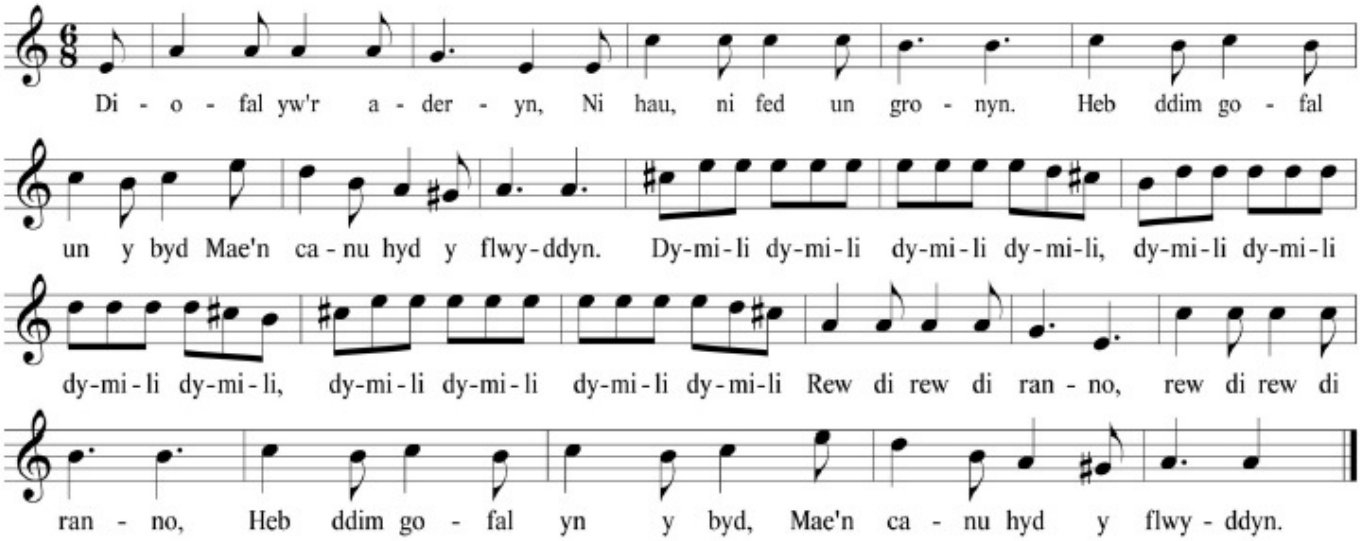
# (1) Rew Di Ranno




*Care free is the bird,*
*It neither reaps nor sows,*
*Without a care in the world,*
*He sings all year round.*

The words occupy only the first eight bars of the song. The second section, most unusually goes into the tonic major, the singer imitating birdsong with a onomatopoeic repeated *dymili*. Subsequent verses continue to describe the care free life of birds – the last verse in particular making reference to Mathew's Gospel chapter 6 ... they let God provide for them.

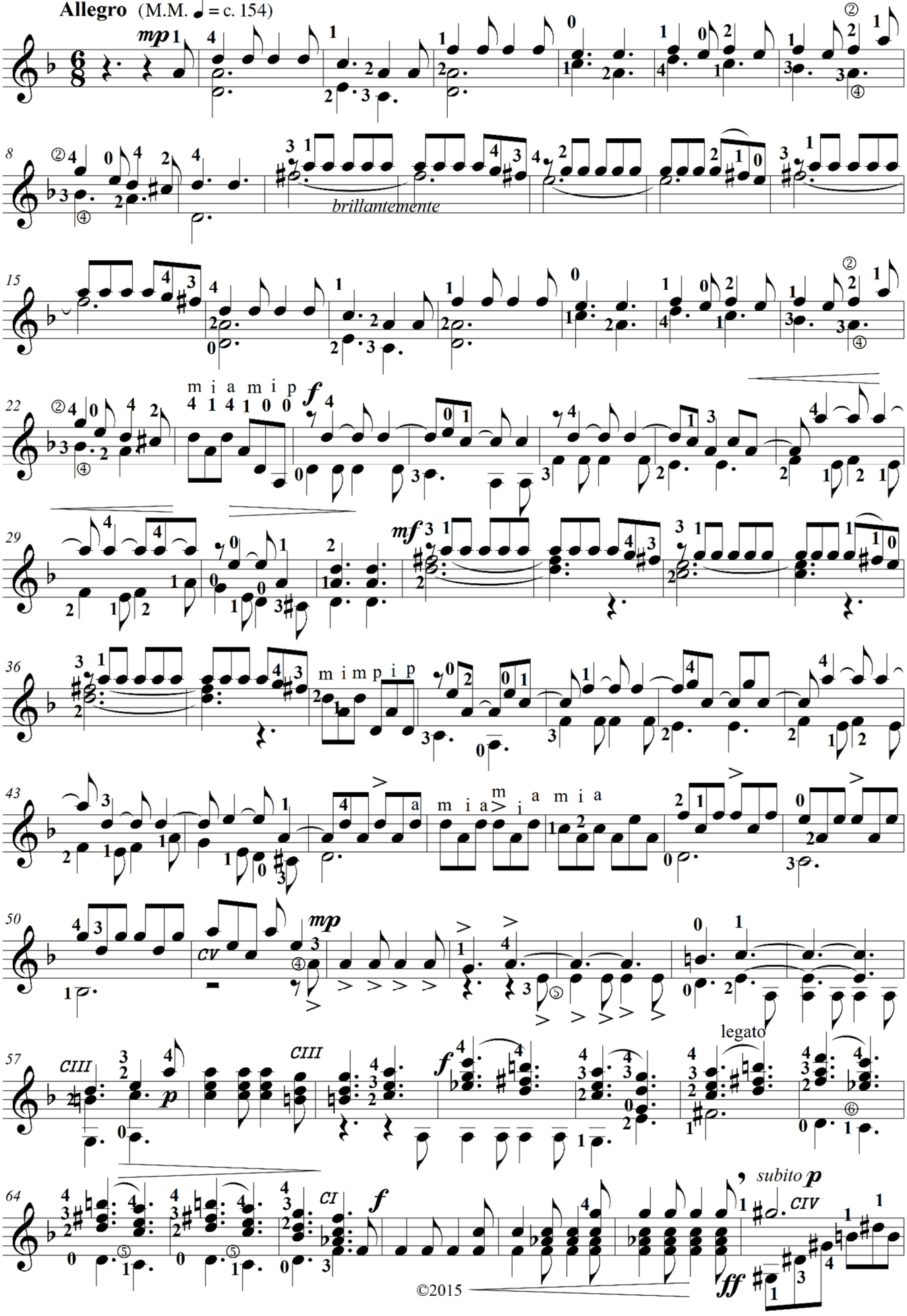
The music should be played at a medium fast pace – none of these songs should be rushed. Towards the end I've bent the melody into something approaching a jig. I've chosen fingerings which make it sound as though it's played on the harp – the original vocal melody is clearly already influenced by instrumental playing.

Although the music looks uniform on the page, sound in performance should vary considerably. Bar 72 to 105 should have a magical quality – as befits the remote key, it is as though they are in a completely different orchestration. Notice also the very abrupt total change in bars 119 and 134 and the folk like section from 124 to 128. Towards the end aim for a very liquid, fluid sound – particularly around bars 180 one onwards – try to transport your listener towards a land of steep slopes, rocks and clear running water.

# Rew Di Ranno

Trad. arr. Tony Eastwood

**Allegro** (M.M. ♩ = c. 154)

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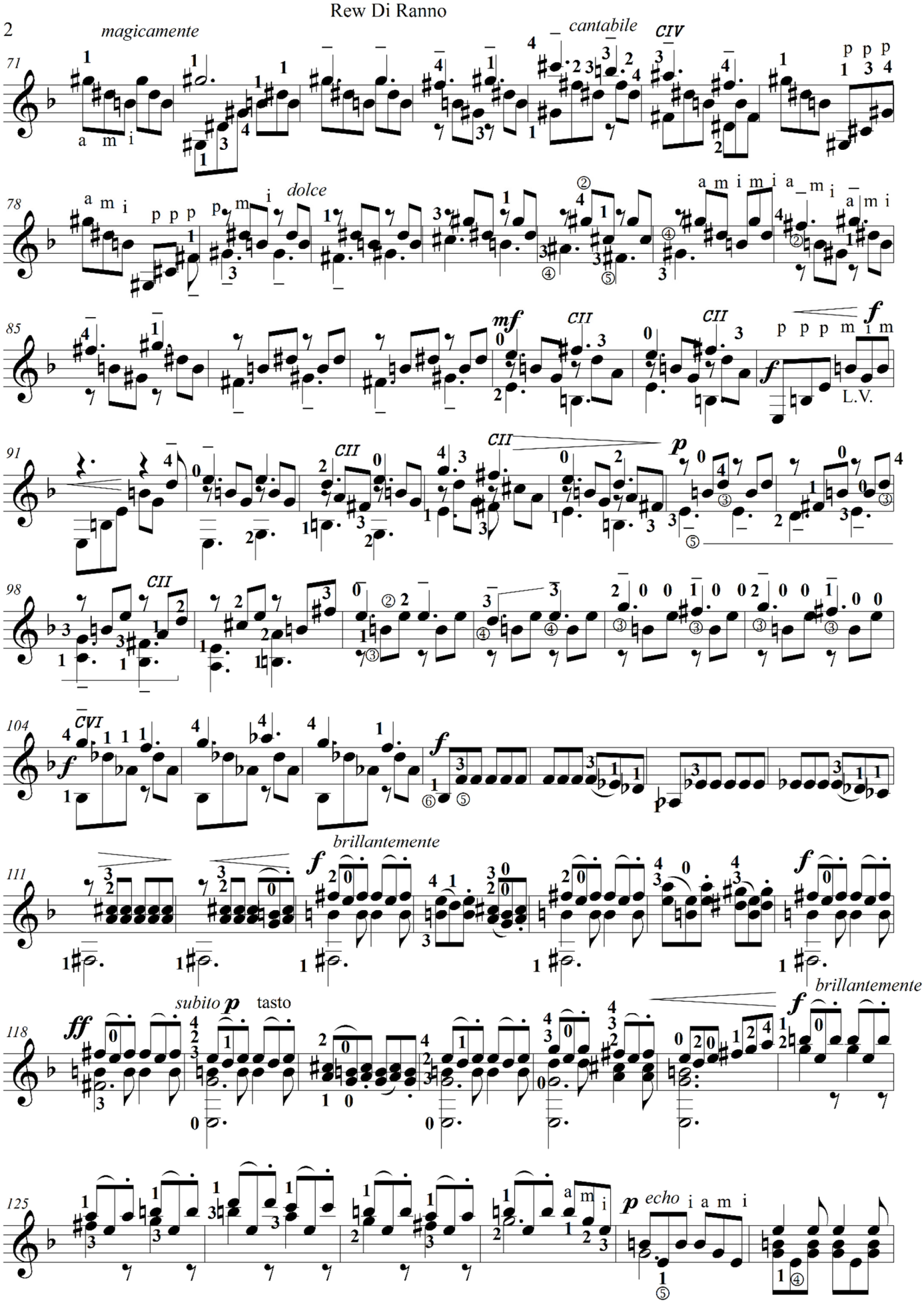
magicamente
cantabile
CIV
dolce
mf
CII
f
L.V.
p
CVI
brillantemente
ff
subito p tasto
echo

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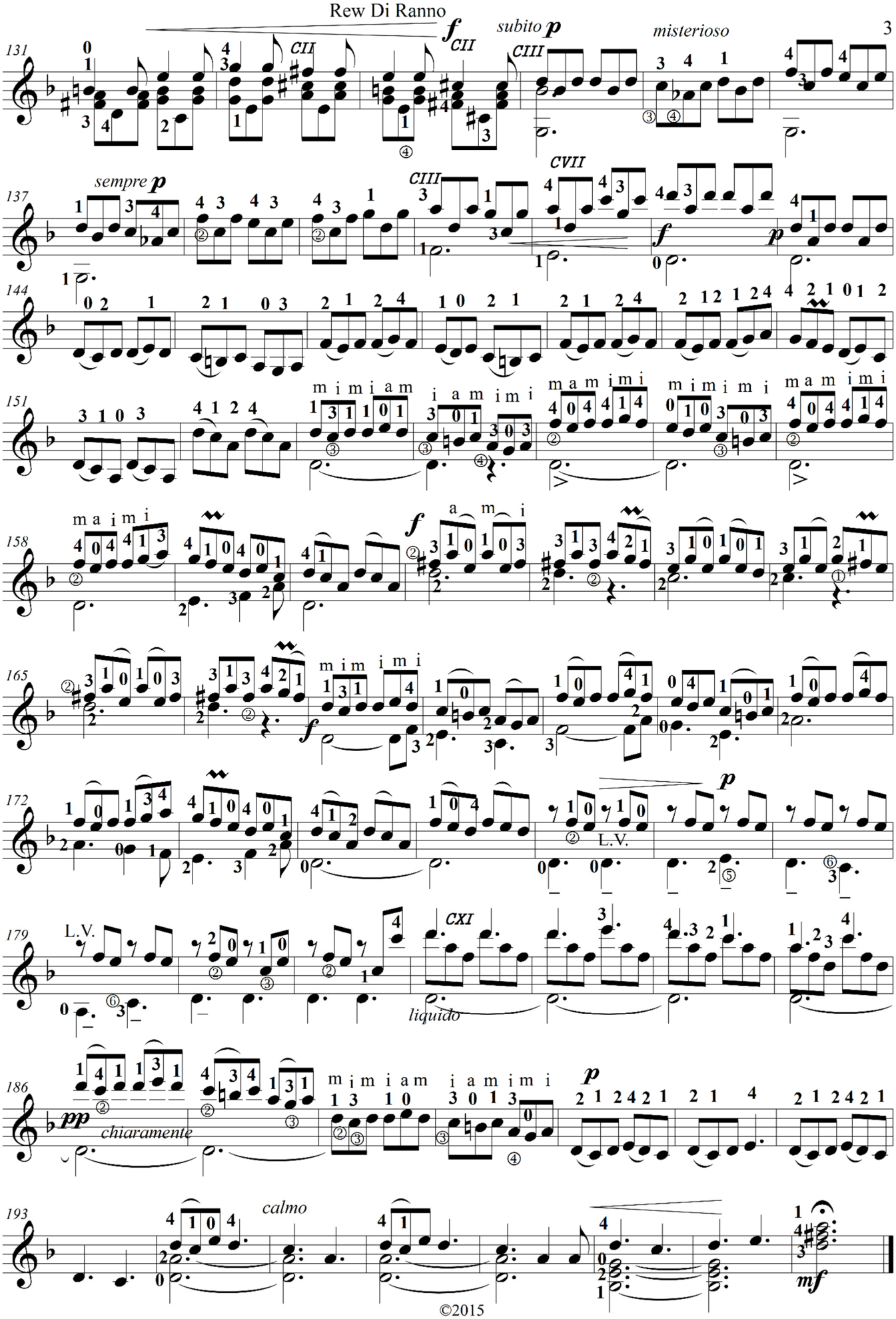
131
f CII
CII
subito p
CIII
misterioso
137
sempre p
CIII
CVII
f
p
144
151
158
f
165
f
172
p
L.V.
179
CXI
liquido
186
pp
chiaramente
p
193
calmo
mf

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