

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)*.

(14) Bachgen bach o Dincer

Bach-gen bach o dinc-er yn myn-ed trwy y wlad, Car-io'r bec-yn ar ei gef - n, A gweith-io waith yn rhad.
Yn ei llaw roedd hae-arn, Ac ar ei gefn roedd boc Pwt o get-yn yn ei geg, A than ei drwyn roedd locs.

*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.

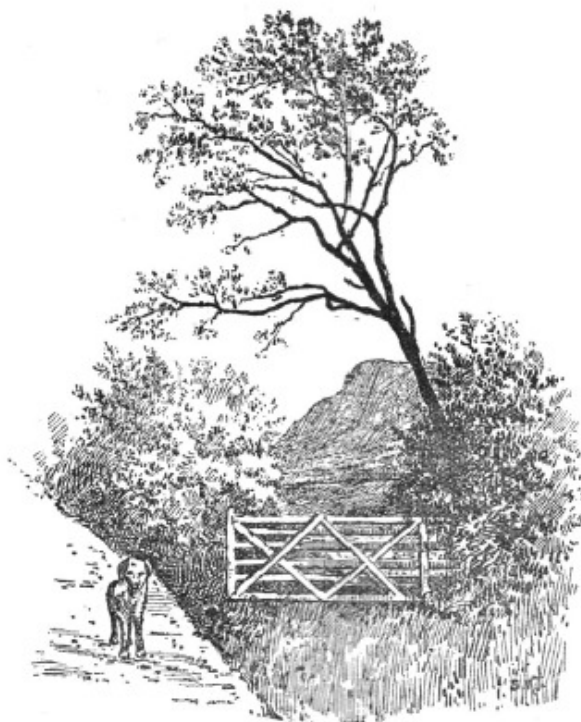
The image in my mind is of the remains of an old gypsy Vardo gradually rotting away in some deserted back lane, or maybe just the disused green area at the side of the lane by the gate to the mountain – we don't need tinkers any more, do we?

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 is 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)

pp 1 f 1 p

6 1 4 4 4 4 1 4 4 1 4 4 3 4 4 3 1 0

11 *CI* *CIII* *dolce* 4

16 *cantabile* *CIII* 1 4 0 1 4 0 2 0 1 4

21 4 4 1 2 0 0 4 2 4 2 1 4 4 4 3 4 3 2 1 4

'martellamento'

26 *f* *CI* *CI* *p* 1 4 2 4 1 3 4 1 3

31 *CI* *CIV* *f* *CII* *CII* *p* 2 4 0 2

36 *CII* *CI* *CIII* 0 3 4 1 0 3 4 1 4 0

41 *f* *pont.* *p* *tasto* *p* *pont.* *nat.* 4 4 4 3 4 4 3 0 3 0

Bachgen bach o dincer

87 *ff* *joyeux* *p* *CII*

91 *p* *magicamente*

96 *mf* *CIII* *CII*

101 *f*

106 *espress. poco rit* *a tempo* *CIII*

111 *espress.* *CI* *CIII* *CV* *CI* *CIII*

116 *CIII* *CI* *CI* *CI* *1CI* *CIII*

121 *f*

125 *CIII* *magicamente* *CVII* *CVIII*

130 *calmo* *CIII* *pp*

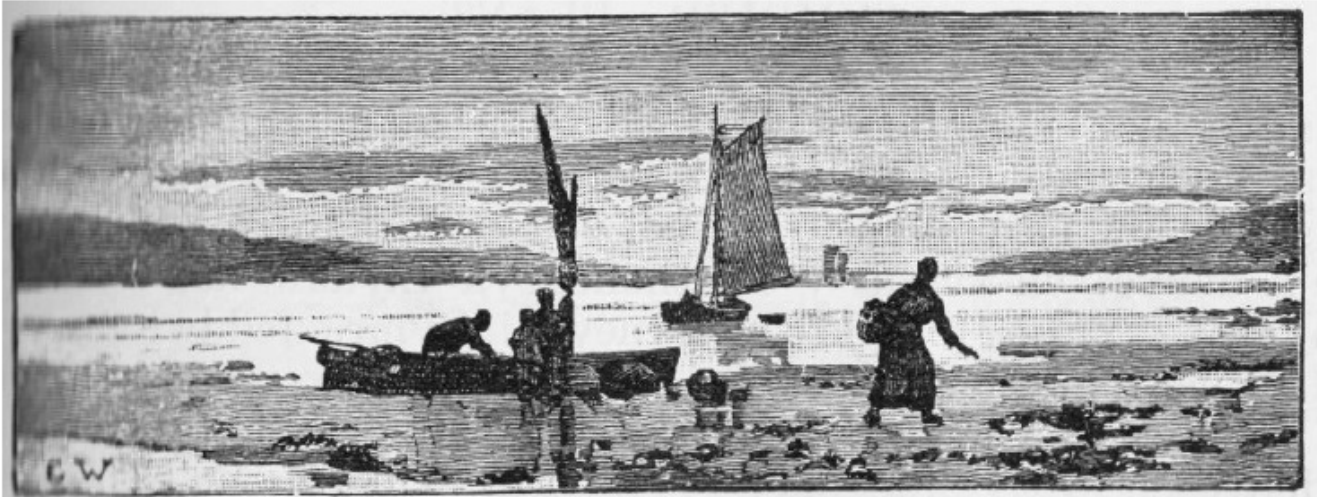
Detailed description: This musical score is for a guitar piece titled 'Bachgen bach o dincer'. It consists of ten staves of music, each containing a mix of standard musical notation and guitar-specific elements like tablature (numbers 0-4 on the staff) and fingering (numbers 1-4). The score is marked with various dynamics including *ff*, *p*, *mf*, *f*, *espress.*, *calmo*, and *pp*. Performance instructions include *joyeux*, *magicamente*, *espress. poco rit*, and *a tempo*. The piece is divided into sections labeled CII, CIII, CI, CV, 1CI, CVII, and CVIII. The key signature has one flat (B-flat), and the time signature is 4/4. The score ends with a double bar line and a *pp* marking.

(11) Si Hei Lwli'Mabi



Si hei lw - li 'ma-bi, Mae'r llong yn mynd i ffwrdd, Si hei lw - li 'ma-bi, Mae'r Cap-ten ar y bwrdd:
Si hei lw-li lw-li lws, Cys-ga, Cys-ga 'ma-bi tlws, Si hei lw-li 'ma-bi, Mae'r llong yn mynd i ffwrdd.

*“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

The musical score is written for guitar and bass. It consists of eight systems, each with a guitar staff on top and a bass staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece begins with a piano (*p*) dynamic marking. The guitar part features a complex rhythmic pattern of eighth notes, often beamed in groups of four. The bass part provides a steady accompaniment with quarter notes and rests. Fingerings are indicated by numbers 1-4 on the strings and 0 for natural harmonics. Some notes are circled with a 5, possibly indicating a fifth fret or a specific fingering. The score includes several *CII* markings, which likely refer to specific guitar techniques or chords. The piece concludes with a final note on the guitar staff.

Si Hei Lwli 'Mabi

2

Musical score for Si Hei Lwli 'Mabi, measures 9-16. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked *mf*. The music consists of a single melodic line with a bass line. The notation includes various fingerings (0-4), slurs, and dynamic markings. The score is divided into measures 9 through 16. Measure 9 starts with a *mf* marking. Measures 11, 12, 14, and 15 contain specific fingering patterns labeled CII and CIV. Measure 16 is labeled CII and ends with a long slur over the final notes.

Si Hei Lwli 'Mabi

Musical score for Si Hei Lwli 'Mabi, measures 17-24. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a single melodic line with a bass line. The notation includes eighth and sixteenth notes, often beamed together in groups of four. Fingerings are indicated by numbers 1-4 and 5. Some measures include circled numbers (e.g., ③, ④, ⑤) and a 'CVII' marking above the staff. The bass line consists of simple chords and single notes, often with fingerings 2, 3, 1, 3, 0, 2, 1, 3, 2, 3, 1, 2, 1, 1, 2, 3, 2.

Si Hei Lwli 'Mabi

4

Measures 25-26, first system. Treble clef, key signature of three sharps (F#, C#, G#). Measure 25: Treble staff has a series of eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Measure 26: Treble staff has eighth-note chords with fingering 4, 2, 1, 1. Bass staff has notes with fingering 1, 3, 4. Section marker *CIX* is above measure 26.

Measures 26-27, second system. Measure 26: Treble staff has eighth-note chords with fingering 4, 2, 1, 1. Bass staff has notes with fingering 1, 3, 4. Section marker *CIX* is above measure 26. Measure 27: Treble staff has eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Section marker *CVII* is above measure 27.

Measures 27-28, third system. Measure 27: Treble staff has eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Section marker *CVII* is above measure 27. Measure 28: Treble staff has eighth-note chords with fingering 4, 2, 3, 1. Bass staff has notes with fingering 3, 3. Section marker *CVII* is above measure 28.

Measures 28-29, fourth system. Measure 28: Treble staff has eighth-note chords with fingering 4, 2, 3, 1. Bass staff has notes with fingering 3, 3. Section marker *CVII* is above measure 28. Measure 29: Treble staff has eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Section marker *CVII* is above measure 29.

Measures 29-30, fifth system. Measure 29: Treble staff has eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Section marker *CVII* is above measure 29. Measure 30: Treble staff has eighth-note chords with fingering 4, 2, 2, 4. Bass staff has notes with fingering 3, 2, 2, 4.

Measures 30-31, sixth system. Measure 30: Treble staff has eighth-note chords with fingering 4, 2, 2, 4. Bass staff has notes with fingering 3, 2, 2, 4. Measure 31: Treble staff has eighth-note chords with fingering 4, 1, 4, 4. Bass staff has notes with fingering 3, 2, 2, 4.

Measures 31-32, seventh system. Measure 31: Treble staff has eighth-note chords with fingering 4, 1, 4, 4. Bass staff has notes with fingering 3, 2, 2, 4. Measure 32: Treble staff has eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Section marker *CV* is above measure 32.

Measures 32-33, eighth system. Measure 32: Treble staff has eighth-note chords with fingering 1, 4, 4, 4. Bass staff has notes with fingering 2, 3. Section marker *CV* is above measure 32. Measure 33: Treble staff has notes with fingering 1, 3, 2, 0. Bass staff has notes with fingering 3, 1, 0, 2. Section marker *CII* is above measure 33. The word *sostenuto* is written above the treble staff.

Measures 33-35, ninth system. Measure 33: Treble staff has notes with fingering 1, 3, 2, 0. Bass staff has notes with fingering 3, 1, 0, 2. Section marker *CII* is above measure 33. Measure 34: Treble staff has notes with fingering 4, 1, 4, 4. Bass staff has notes with fingering 2, 3, 2, 0. Section marker *CII* is above measure 34. Measure 35: Treble staff has notes with fingering 1, 1, 3, 2, 0. Bass staff has notes with fingering 2, 3, 2, 0. Section marker *CII* is above measure 35. The word *sostenuto* is written above the treble staff. The words *dolce* and *espress.* are written below the bass staff.

(1) Rew Di Ranno



Di - o - fal yw'r a - der - yn, Ni hau, ni fed un gro - nyn. Heb ddim go - fal
un y byd Mae'n ca - nu hyd y flwy-ddyn. Dy-mi-li dy-mi-li dy-mi-li dy-mi-li, dy-mi-li dy-mi-li
dy-mi-li dy-mi-li, dy-mi-li dy-mi-li dy-mi-li dy-mi-li Rew di rew di ran - no, rew di rew di
ran - no, Heb ddim go - fal yn y byd, Mae'n ca - nu hyd y flwy - ddyn.

*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

131 *f* CII *subito p* CIII *misterioso* 3

137 *sempre p* CIII *f* *p* CVII

144

151 *m i m i a m i a m i m i m a m i m i m i m i m a m i m i*

158 *m a i m i* *f* *a m i*

165 *m i m i m i*

172 *p* L.V.

179 L.V. CXI *liquido*

186 *pp* *chiaramente* *p* *m i m i a m i a m i m i* 2 1 2 4 2 1 2 1 4 2 1 2 4 2 1

193 *calmo* *mf*