

THE INDEX TO THE TUNES, AND SONGS.

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ERRORS, and OMISSIONS, which the Reader is requested to correct, and to add.

In page 4, the first word of the verse, instead of Beneathe, correct, *Beneath*.—And in note 21, instead of Brich, write *Birch*.

The following Triad was omitted to be inserted, as the first Triad, in page 10.

“The three great modellers of the Island of Britain: *Corvincor*, the Bard of *Ceri Hir*, of *Llyngwyn*, who first made a ship, with a sail and a helm, for the race of the Cymry. *Mordial Gwr Gweilgi*, the architect of *Ceraint*, the son of *Greidial*; who first taught the race of the Cymry, the work of stone, and lime; (at the time when *Alexander the Great* was subduing the world.) And *Coll*, the son of *Cyllin*, (the son of *Caradawc*, the son of *Brân*,) who first made a mill with a wheel, for the race of the Cymry: And these three were Bards.”—Triad 91. And, see the word *Breuan*, in Richard's Dictionary.

In page 12, the catch-word at bottom, instead of as, read, *at*.—In page 14, the 9th line, correct *Vortigern*.—In page 17, at the end of the first line, instead of Berds, read *Bards*; and in note †, at the end of the 2d line, instead of th, read *the*.

In page 23, the 6th, and 14th lines of the notes, instead of Ninnius, correct *Nennius*.—In page 28, the text catch-word to be, *revolution*; and that of the notes to be *Llyma*.—In page 30, the first word of the last line but two of the notes should be, *Incurſive*.—In page 50, at the end of note 1, write, *the late Sackville Gwynn, Esq. of Glanbrân*.—In page 59, the catch-word should be *Tlysau*.—In page 77, the last verse, correct, *Rhyd-ychen*.—In page 81, the 11th line of the 2d column, read, *the primary Triad of tens*:—In page 83, the following note to be added to the 10th line, of the twelve true words; see *Genesis*, chap. II. III. and the *Revelation*, chap. XXII. v. ii. (of 12 sorts of fruit).—In page 113, the catch-word should be, *The*.—Page 121, in the 18th line, instead of *Cambria*, read *Cumbria*.

*Gorkoffid Gwyr Harlech. — The March of the Men of Harlech**

Majestic

* Harlech Castle, in Merionethshire, was formerly a celebrated Fortrefs, and is said to have been built by that war-like Prince, Maelgwn Gwynedd about A.D. 530. In the beginning of the Sixth Century it was called Tŵr Bronwen y Brenhinoedd, from Bronwen, the Daughter of Prince Llŷr of Harlech, who probably lived in the Castle; and the highest Turret of it, to this day, goes by the name of Bronwen's Tower. This Fortrefs was rebuilt, or repaired, about the Year 877, by Collwyn ab Tangno, one of the fifteen Tribes of North Wales, and Lord of Eulonydd, Ardudwy and part of Llŷn; and from him it was called Caer-Collwyn, or Collwyn's Castle. This venerable Castle is perhaps the oldest remains of all the British Forts; and a most stately Structure of invulnerable strength both by Art and Nature, being situated on a lofty Rock which commands a fine Bay of the Sea, and the Passage of entrance upon that Coast. — Nennius's Brit: Hist: and from Ancient M.S.

*Alwynder Meirionydd
neu Marged fwyd uch-Iŷan.* — *The Courtesy of Meirioneth.*

Affectionately

* The County of Merionydd has always been famed for Music, Poetry, and Hospitality.

Tribann - The Triplet, or Warrior's Song.

Maestoso

Wyres Ned Puw Ned Pugh's grand-daughter.

Amoroso

Con Spirito

Erddigan Caer Waun.—The Minstrelsy of Chirk Castle.*

With Energy

Variation.

* Castell y Waun, or Chirk Castle, in Denbighshire, is the grand Mansion of the Middletons, and the most perfect habitable Castle in Wales. It stands upon an eminence, and commands a most beautiful picturesque Country. When it was occupied by its ancient Barons it appears to have been the receptacle of Bar's.

*Gogerddan.**

Graceful



* Gogerddan is the name of a Seat near
 Ilenbadarn, in Cardiganfhire; which was
 the residence of the Famous Bard, Rhydderch
 ap Ieuan Ilwyd, about the year 1394, and
 is now the patrimony of Edw. Loveden Esq.

*Mallodol Dôlgellen.**The Gallantries of Dôlgellen.*Slow and
Expressive† *Eryri Wen. — White Snowdon*

Moderate time



† This Monarch of the Cambrian mountains was anciently held in the highest veneration among the Britons.

Hob y Deri Danno - Away my herd to the Oaken grove. 128

This favourite Air is sung very differently in South Wales to what it is in North Wales, & both so pretty that I am perplexed in the choice; therefore, shall present my readers with both.

The Burden - perhaps should be sung by another Person

Mi afi ben y bryn rhag bodd-i; Hob y de-ri dan-no: Sian fwyn, Sian!

p Mi-af i'r a-fon fawr rhag llofg-i; *f* The Burden Dynaganu et-to *p* Sian fwyn Sian!

p Mi-af i'm gwely rllag to'-ri' ngydd-w; *f* The Burden Ocho dru-an Sian. *p* Os fy nghar-iad

p i-fu far-w; Sian fwyn, tyr'd i'r llwyn; Ni fon-lai ond am Sian-tan fwyn: Sian fwyn Sian!

*An invitation to the Oaken Grove was usual with lovers in former times; also, to drive Hogs to feed on Acorns.

Hob y Deri Dando. - Away my herd under the green Oak.

As sung in South Wales.

Cheerful

The Burden

Ca-ru'mhell a charu'n a-gos, Hob y de-ri dan-do: Newid Ca-riad pob py-thef-nos

Burden Dy-na ga-nu etto. Er hyn i gyd ni all fy ngha-lon, Sian fwyn *dim.* Lai na char-u'm

hen gar-ia-don, o'r brwyn, de-re de-re'r llwyn; ni fonia i fwy am Sian-tan fwyn.

There is another very Ancient Tune that bears a similar name to the above; A Rhapsody of it, as formerly used with the Cowydd Pedwar, concludes each stanza as follows.

"Nawdd Mair a nawdd y grôg, - - - - - The protection of Mary & protection of the Cross;

Hai down i'r deri dannu." - - - - - Come let us hasten to the Oaken-Grove.

Which is the burden of an old Song of the Druids, sung by the Bards and Vades, to call the people to their religious assemblies in the Groves. Also, it is evident that the old English Song,

"Hie down, down derry down?"

Also, "In Summer time when leaves grow green,

Down, a down, a down?"

are borrowed from that Druidical Song. - - -

*Mwynen Cynwyd. * The Melody of Cynwyd.*

Tenderly

* Cynwyd was a man's name, and Cynwydion was the name of the Clan and Land; from which the Village of Cynwyd in Merionethshire derives its name.

*Disfyrnuch Groŷr Dyfi. * The Delight of the Men of Dorey.*

Tenderly

Variation.

* Aber Dyfi — is a Seaport in Merionethshire, on a considerable river which divides North and South Wales.

*Tôn y Ceiliog Dû. — The Tune of the Black cock**

130



* This beautiful bird is an inhabitant of the Mountains of Wales; and is sometimes call'd the *Reallcock*, or *Black-game*; which species of moor-game is now become very rare.

**A Song of the wooing of Queen Catherine by Sir Owen Tudor,
a young Gentleman of Wales.**

Whilst King Henry V. was pursuing his conquest in France, Charles VI. unable to resist his victorious arms, came to a treaty with him, and in the year 1420, King Henry was married to Catherine, the daughter of Charles; by virtue of which the latter acknowledged Henry, Regent of France, during his lifetime, and after his death absolute sovereign of that kingdom. The Christmas following King Henry brought his Queen over to England, where she was crowned on the 24 Feb. 1421. The season of taking the field being come, and the Dauphin having levied fresh forces, King Henry hastened over to France, whither his Queen could not accompany him, being at that time with child, and on the 6th of December following she was deliver'd at Windsor of Prince Henry, who succeeded his Father. The April following she pass'd over to France with large reinforcements for her husband; he being at that time very ill of the Dysentery, of which he shortly after died. Soon after, Queen Catherine return'd to England. It was impossible that a young handsome widow, of her dignity could live without a number of admirers; and in the foremost rank appear'd Sir Owen Tudor,† of Pen-Mynydd Môn, in Anglesey; who was a graceful and most beautiful person, and descended from the ancient Welsh Princes. (This Owen was son of Meredith ab Tudor ab Gronw ab Tudor, ab Gronw, ab Ednyfed Fychan, Baron of Brinfffenigl, in Denbigh-land, Lord of Criceth; and so lineally descended from King Beli the great. His genealogy was drawn out of the chronicles of Wales, by order of King Henry the Seventh, and is to be found in the appendix of Caradoc's history of Wales, the last edition.) Sir Owen Tudor was an officer of the Queen's household, and being comely and active, he was desired to dance before the Queen; & in a turn not being able to recover himself, fell into her lap, as she sat upon a little stool with many of her ladies about her. Soon after, he won her heart and married her; and by him she had three sons; of whom Edmund the eldest, was created Earl of Richmond, and was Father to King Henry the 7th. The second Son was Earl of Pembroke. Queen Catherine survived this husband also, and then retired into the Nunnery of Bermondsey in Surry, where she died in the 14th year of the reign of her Son Henry the VI.

† *Halls Chronicle* describes Queen Catherine as follows.

*A very gentle man is a beautiful person, garnished with many graces of nature & of grace, called Owen Tudor; a man brought forth some of the noble lineage & ancient line of Cadwalader the last King of the Britons. — Tudor married Queen Catherine in the year 1423; by which he had three sons, Edmund, Richard, & John. — See *more in Pen-Mynydd Môn* p. 256.*

Tudor.

Tudor & Catherine.

Translated from The Welch

I fa-lute thee, sweet Princess, with ti-tle of grace, for Cu-pid commands me in heart to em-brace: Thy ho-nours, thy vir-tues, thy fa-vour, and beau-ty, with all my true fer-vice, my love and my duty. Courteous kind gen-tle-man, let me request, how comes it that Cu-pid hath wounded thy breast, And chain'd thy heart's lik-ing my fer-vant to prove, That am but a stranger in this thy kind love.

Tudor.

If but a stranger, yet love hath such power,
To lead me here kindly into the Queen's bower;
Then do not sweet Princess, my good will forsake;
When nature commands thee a true love to take.

Queen.

So royal of calling and birth am I known,
That matching unequal, my state's overthrown:
My titles of dignity thereby I lose,
To wed me and bed me, my equal I'll chuse.

Tudor.

No honors are lost (Queen) in chusing of me,
For I am a Gentleman born by degree,
And favors of Princes my state may advance,
In making me noble and fortunate chance.

Queen

My robes of rich honors most brave to behold,
Are all o'er imbossed with silver and gold,
Not therewith adorn'd, I lose my renown,
With all the brave titles that wait on a crown.

Tudor

My country, sweet princess, more pleasure affords,
Than can be expressed by me here in words:
Such kindly contentments by nature there springs,
That hath been well liked of Queens & of Kings.

Queen

My courtly attendants are trains of delight,
Like stars of fair heaven all shining so bright:
And those that live daily such pleasures to see,
Suppose no such comfort in country can be.

Tudor

In Wales we have fountains, no crystal more clear,
Where murmuring music we daily may hear,
With gardens of pleasure, and flowers so sweet,
Where true love with true love may merrily meet.

Queen

But there is no tilting nor tournaments bold,
Which gallant young ladies desire to behold,
No masks, nor no revels, where favours are worn,
By knights, or by Barons, without any scorn.

Tudor

Our maypole at Whitsuntide maketh good sport,
And moves as sweet pleasures as yours do in court,
Where on the green dancing for garland and ring,
Maidens make pastime and sport for a King.

Queen

But when your brave young men and maidens do
Whilst silver-like melody murmuring keeps,
Your musick is clownish and soundeth not sweet,
And locks up your senses in heavenly fleeps.

Tudor

Our Harps, our Tabors and Crwths, sweet humming—^{drones,}
 For thee, my sweet Princess, make musical moans:
 Our morris maid-marrians desire to see
 A true-love knot tied, between thee and me.

Queen

No pleasure in country by me can be seen,
 That have been maintain'd so long here a Queen,
 And fed on the blessings that daily were given,
 Into my brave palace, by angels from heaven.

Tudor

Our green-leav'd trees will dance with the wind,
 Where birds fit rejoicing according to kind;
 Our sheep with our lambs will skip and rebound,
 To see thee come tripping along on the ground.

Queen

What if a kind Princess should so be content,
 By meekness thus moved to give her consent,
 And humble her honors, and base her degree,
 To tie her best fortunes, brave Tudor, to thee?

Tudor

If to a Kingdom I born were by birth,
 And had at commandment all nations on earth,^{feet,}
 Their crowns and their sceptres should lye at thy=
 And thou be my Empress, my darling so sweet.

Queen

I fear not to fancy thy love tempting tongue,
 For Cupid is coming, his bow very strong;
 Queen Venus once mistress of heart-wishing pleasure,
 We over-kind women repent us at leisure.

Tudor

May never fair morning shew forth his bright ^{beams,}
 But cover my falsehoods with greatest extremes,
 If not as the turtle I lye with my Dove,
 My gentle kind Princess, my Lady, my love.

Queen

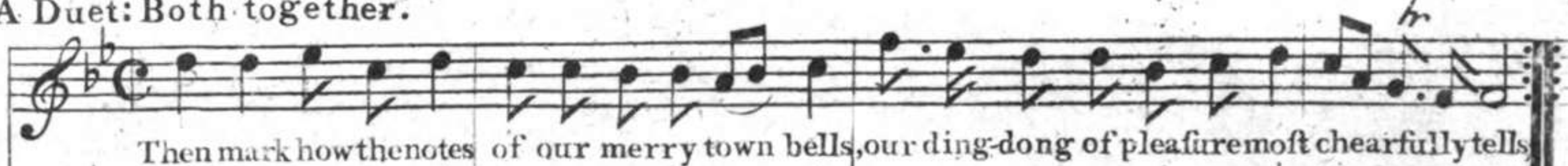
Hie then into Wales, and our wedding provide,
 For thou art my bridegroom, and ill be thy bride,
 Get gloves and fine ribbons, with bride-laces fair,
 Of silk and of silver for ladies to wear.

Tudor

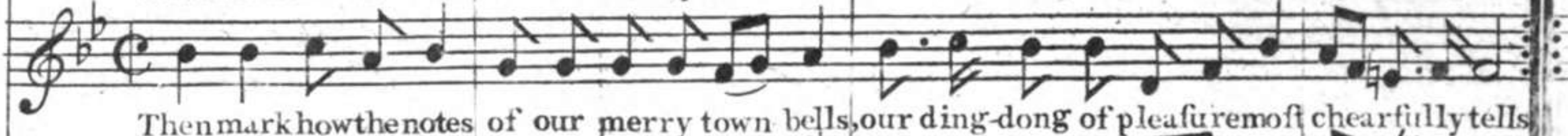
With garlands of roses, our house-wifely wives,
 To have them adorned most lovingly strive;
 Their bride-cakes be ready, our Pibgorns do play,
 Whilst I stand attending to lead thee the way.

A Duet: Both together.

Queen.



Tudor.



Then ding-dong fair ladies and lo-vers all true, this ding-dong of pleasure may fa-tis-fy you.

Then ding-dong fair ladies and lo-vers all true, this ding-dong of pleasure may fa-tis-fy you.



Dynwared, yr Eos. & cr. Meck. Nightingale.



† Penderfſſer brwyn, or the Black-cap, is a Bird that ſings very finely; and on that account is called the Mock-nightingale: but whether this Tune alludes to that Bird, or is an imitation of the Night-
ingale, I will not determine.

Croeso'r Wenynen. Welcome the Bee.

134

Minuet

Blodau'r Gwynnydd. The Blossom of the Honey-suckle.

Minor

Distyll y Donn. The Ebb of the Tide.

Gayly

This is a Key peculiar to the Ancient Welsh Music, which is call'd Gogywair: The E, or third above the Key-note being flat.

Mi we - les flwch gan Gwen - - o, ai lond o Snifin yn - - ddo; ni - - fa - - fei waeth i'r

Fun ddi feth, roi im - i beth o ho - - no, mi cau - odd o'n glep!

Serch Hudol. — The Allurement of Love.*Cerdd yr hen-wr or Coed. — The Song of the old man of the Wood.**Ffarwel Fieuengetid. — Adieu to my Juvenile Days.*

Var. 2.

Var. 3.

Var. 4.

Pia

Ursula.

Curry, whether this was St. Ursula, Daughter of Dunotus King of Cornwall, that was demanded in marriage by Conan Meriadoc, the conqueror of Bretagne in France; and who embarked with a Colony of Virgins to match with the British Legions settled in that Province! Brit: Sancta.

Graceful

The musical score for 'Ursula' is written for piano and violin. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo/mood is marked 'Graceful'. The score consists of four systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The music features various rhythmic patterns, including triplets and ornaments (marked 'tr'). The piece concludes with a double bar line.

Hoffedd Abram ab Ifan. — The Delight of Abram son of Evan.

Slow

The musical score for 'Hoffedd Abram ab Ifan' is written for piano and violin. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Slow'. The score consists of two systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The music features various rhythmic patterns, including triplets and ornaments (marked 'tr'). The piece concludes with a double bar line.

Tyb y Tywysog. — The Prince's Air.

Graceful

The musical score for 'Tyb y Tywysog' is written for piano and violin. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo/mood is marked 'Graceful'. The score consists of two systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The music features various rhythmic patterns, including triplets and ornaments (marked 'tr'). The piece concludes with a double bar line.

Triban Gwŷr Morgannwg. or The War Song of the Men of Glamorgan. 138

Adapted by the Editor, to the words of the Norman Horse Shoe, of Walter Scott, Esq.

Majestic.

Redglows the forge in Strighul's bounds, and hammers din, and an - vil' sounds; and

armourers with i - ron toil, barb many a steed for Bat-tle's broil: foul fall the hand which

bends the steel, a round the courser's thunder-ing heel, that e'er shall dint a sa-ble wound, on

fair Glamorgan's velvet ground.

Symphony.

2
From Chepstow's walls, at dawn of morn,
Was heard a-far the bugle-horn,
And forth in banded pomp, and pride,
Stout Clare, and fiery Nevill ride;
They swear their banners broad should gleam,
In crimson light on Rymny's stream;
They vow'd Caerphilly's sod should feel,
The Norman charger's spurning heel.

3
And sooth they swore—the sun arose,
And Rymny's wave with crimson glows;
For Clare's red banner, floating wide,
Roll'd down the stream to Severn's side.
And sooth they vow'd—the trampled green,
Show'd where hot Nevill's charge had been;
In ev'ry sable hoof-tram stood
A Norman horseman's curdling blood.

4
Old Chepstow's brides may curse the toil
That arm'd stout Clare for Cambrians broil;
Their orphans long the art may rue,
For Nevill's war-horse forged the shoe!
No more the stamp of armed steed
Shall dint Glamorgan's velvet mead;
Nor trace be there in early spring,
Save of the fairies emerald ring.

* Morganwg, Gwlâd-Morgan, or Glamorganshire; so called from a Prince of that territory, about A.D. 960: a Country remarkable for its pleasantness and fertility; which formerly was so extensive, that it had Eighteen Castles, and thirty-six Knights fees, within the Lordship. In the reign of William Rufus, (or the Red Duke of Normandy) Iestyn ab Gwrgan was the Lord thereof; who having revolted from his natural Prince, Rhys ab Tudor, and being unable to maintain his rebellion, did very unadvisedly call to his assistance, (by the mediation of Enion ab Cadivor) Robert Fitz Hamon, a Norman Baron; who forthwith levied an army of well disciplined Soldiers, and selected 12. Knights, as adventurers in that enterprize: he first marched to attack Prince Rŷs, who was slain in the Battle: after that, being allured with the fertility of the Country, he treacherously turned his forces against Prince Iestyn, his employer, and by doing that so unexpectedly, he soon deprived him of the inheritance of his ancestors; and divided the country among his Norman associates; the mountains he granted to Enion, but the more fertile plains he retained for himself, and the remainder he divided amongst his twelve Knights, &c. He then established himself in Caer dydd, or Cardiff Castle, as the Supreme Lord of South Wales, about the year 1091, where he assumed a regal Court and magnificence; and obliged his Knights by tenure, to pay him homage at his Castle, on the first monday in every month, where each of them had separate apartments for that purpose. The Clares, after the conquest of Glamorgan by the Normans, possessed Caerwent or Chepstow, and Caerphilly Castle; afterwards were created Earls of Strighul or Strig-hill, and Pembroke; of whom was descended Richard de Clare, the last earl of that name, who was a man of invincible courage and strength, surnamed Strong-bow, from his excellency in archery, about the year 1168.

Nevill, was Baron of Aber-gavenni; and one of his descendants was created by Edward the first, Lord of Aber-gavenni Castle, in Monmouthshire. Providentially King Henry the Eighth abolished the feudal tyranny of those Norman Knights, or Lord Marchers; by meliorating those oppressive laws which had previously been administered to the Welsh, and substituted a more mild and impartial distribution of Justice, similar to that of England; he also, divided Wales into 12 Counties, appointed Sheriffs, and Judges; and added Monmouthshire, Herefordshire, and a great part of Shropshire, and Cheshire to the English Counties.

Ysgin Aur. — The Golden Robe.

Moderately
-fast.



Ysgin Aur;

as played in some other parts of Wales; which
may serve as a Variation to the above.



Phylloch Cadpen Morgan.
Captain Morgan's March.*

140

Maestoso

Heard ye not the Din from far! HURLECH led th'embattled War;
LLOEGER's ter..ror, CYMRY's shield, HURLECH scour'd the routed Field.

2
Wolves, that hear their young ones cry,
Tamer on the Spoilers fly:
Harvests, to the flames a prey,
Perish flower still than they.

3
Thine, swift CYNAN, thine the race
Where the Warrior's line we trace:
Brave TYNDAETHWY, boast to own
HURLECH for thy braver Son.

4
Swift the rapid Eagle's flight,
Darting from his airy height:
Swifter HURLECH's winged speed
When he bade the battle bleed.

5
Strong the Stream of OGWEN deep
Thund'ring down his craggy Steep:
Stronger HURLECH's matchless might,
Raging thro' the ranks of fight.

6
WYDDFA's snows for ages driv'n,
Melt before the bolts of Heav'n:
Blasted so by HURLECH's Eye
Hearts of Heroes melt and die.

7
Stung with terror fly the deer,
The Pack's wild uproar bursting near:
So, by HURLECH's voice dismay'd,
Hosts of Heroes shrunk and fled.

8
"Raise your Harps, your Voices raise,
Grateful e'er in HURLECH's praise:
HURLECH guards GWYNEDDIA's Plain,
Bloody HENRY thirsts in vain!

9
Louder strike, and louder yet,
Till the echoing Caves repeat;
"HURLECH guards GWYNEDDIA's Plain,
Bloody HENRY thirsts in vain.

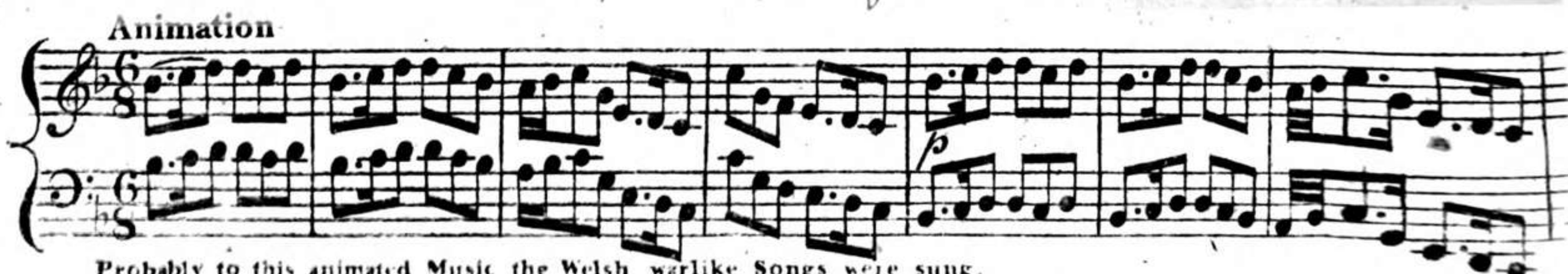
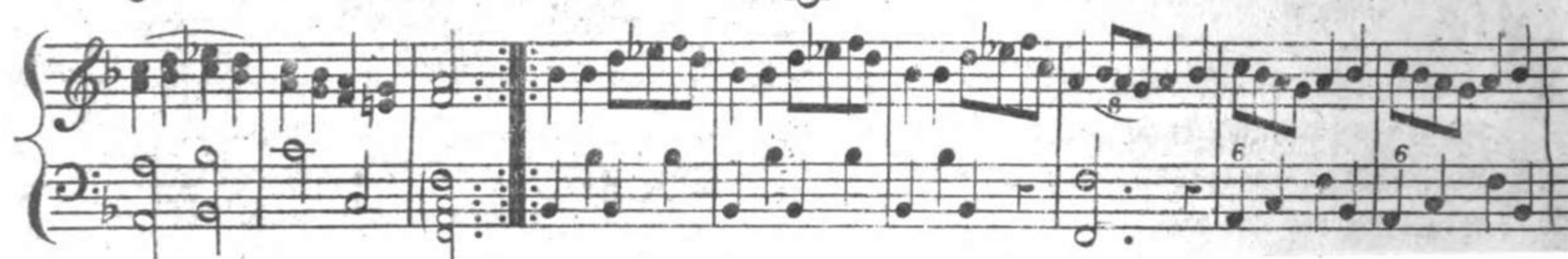
10
Hence aloof, from CYMRY far
Rage, thou Fiend of horrid War;
CYMRY's Strength in HURLECH's Spear
Mocks the Rage that threatens here!

11
Long, too long, a Ruffian Band,
Murd'rous SAXONS spoil'd the Land:
HURLECH rose: the Waste is o'er.
Murd'rous SAXONS spoil no more.

12
LLOEGER now shall feel in turn
CYMRY's Vengeance too can burn
Thirst of Blood, and Thirst of Spoil,
On the Plund'ers Heads recoil.

13
Fly the Doves when Kites pursue?
Daftards! so we rush on you:
Flight shall fail, nor Force withstand,
Death, and Horror fill your Land. ---

I am much indebted to the Rev^d M^r Lambert, for this animated and faithful version of the Poem by Meirion Goch of Eryri.
* Probably, this Morgan was Captain of the Glamorganshire Men, about the year 1294; who gallantly defended his Country from the incursions of the Saxons, and who dispossessed the Earl of Gloucester of those lands which had formerly been taken from Morgan's Forefathers.
But afterwards, this brave Warrior was betrayed and made a prisoner, at the instigation of King Edward the First. See, Powell's Hist. of Wales.

Erddigan tro'r tant. — *Awake Harmonious Strings.*

Probably to this animated Music the Welsh warlike Songs were sung.

f *tr* 6 6 8 7

Cudyn Gwyn. — *White locks.*

Maestoso

Yr Hên Dôn — *The Old Ditty*

Largo

Morva Rhuddlan... The Marsh of Rhuddlan.

Elegiac

The 2^d & 3rd Variation may be play'd to Accompany the Voice.

Fair on old HAVRENS bank The modest violet blooms, & wide the scented air Its breath perfumes.

Bright shines the glorious Sun amidst the Heaven, When from its chearing Orb the clouds are driven;

A Form more beauteous still adorn'd the flood, GWENDOLEN'S fatal form LLEWELYN'S Blood!

2

For Her in Arms opposed,
Contending Warriors strove,
'Twas Beauty fir'd their Hearts
GWENDOLEN'S Love.

ON MORVA RHUDDLAN'S Plain the Rivals stood,
Till MORVA RHUDDLAN'S Plain was drench'd in Blood:
Not all proud ILGEGER'S might could CYMRU quell,
Till foremost of his Band young GRIFFITH fell.

3

GWENDOLEN saw him fall,
And "O the Maiden cried,
Could Maiden Prayers avail
Thou hadst not died!

Distracted to the Plain GWENDOLEN flew,
To bathe her Hero's Wounds, her last Adieu!
Fast o'er her Hero's Wounds, her Tears she shed
But Tears alas! are vain... his Life was fled.

4

O then for GRIFFITH'S Son,
Ye Maids of CYMRU mourn;
For well the Virgins Tear
Becomes his Urn.

Nor you, ye Youths, forbid your Tears to flow,
For they shall best redress, who feel for Wee.
Sweet sleeps the lovely Maid wept by the Brave
For, ah! she died for him she could not save!

MORVA RHUDDLAN, or the Red Marsh, on the banks of the CLWYD in FLINTSHIRE, was the scene of many Battles of the Welsh with the Saxons. At the memorable conflict in 795, the Welsh were unsuccessful and their Monarch CARADOC slain. It is unknown whether this celebrated Tune took its name from this, or some later occasion. The words now adapted to the Tune are verified from a fragment Published in the Letters from Snowdon. This plaintive Style, so predominant in Welsh Music, is well adapted to melancholy subjects. Our Music probably received a pathetic tincture from our distresses under the oppression of the Saxons.

See Todd's Hist. of Wales

Variation 1st



Var: 3^d



Var: 4th





y Calon Drom - The Heavy Heart.

Pathetic

p *f*

Musical score for 'y Calon Drom - The Heavy Heart.' in C major, 2/4 time. The piece is marked 'Pathetic'. It consists of three systems of piano accompaniment. The first system is marked 'p' (piano) and the second system is marked 'f' (forte). The music features a mix of eighth and sixteenth notes, with some triplets. The third system ends with a double bar line and repeat dots.*Twll yn ei boch. - The Dimpled Cheek. ~*

Cantabile

Musical score for 'Twll yn ei boch. - The Dimpled Cheek.' in 3/4 time. The piece is marked 'Cantabile'. It consists of two systems of piano accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets. The second system ends with a double bar line and repeat dots.**Ffarwel Ffranfes.**

Affettuoso.

Musical score for 'Ffarwel Ffranfes.' in D major, 3/4 time. The piece is marked 'Affettuoso.' It consists of three systems of piano accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets. The third system ends with a double bar line and repeat dots.

Ffarwel Ned Pun.

178

Maestoso *tr*

The musical score for 'Ffarwel Ned Pun.' is written for piano in 3/8 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The tempo is marked 'Maestoso' and there are trills marked 'tr'.

Plygiad y Bedol-fâch *The bend of the little horse shoe*

Maestoso

The musical score for 'Plygiad y Bedol-fâch' is written for piano in 3/8 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The tempo is marked 'Maestoso'.

Tri hanner Tòn. *Three half Tunes.*

Gig.

The musical score for 'Tri hanner Tòn.' is written for piano in 2/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The tempo is marked 'Gig.'.

Diddanwch Gruffydd ap Cynan* *The Delight of Gruffydd ap Conan*

Andante Affettuoso *tr* *Adagio*

The musical score for 'Diddanwch Gruffydd ap Cynan' is written for piano in common time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The tempo is marked 'Andante Affettuoso' and 'Adagio'. There are trills marked 'tr'.

* Prince GRUFFYDD AP CYNAN, the great Patron and reformer of the Bard(s); Flourished AN: DOM: 1110.

Rhybau Morsydd Morgyllskuband

Ad Libitum

Pia

Goffeg, or Prelude

For

Merch Megan.

Megan's Daughter.

Amoroso

Glân meddwdod mwyn. Good humour'd & Fairly Tipsy

Tempo di
Minuetto

Blodau'r Grûg. The Flowers of the Heath.

Brilliant

Winifreda.*

Tenderly

Away; let nought to love displeasing.

my WINIFREDA, move your care.

Let nought delay the

heavenly blessing, nor squeamish pride, nor gloomy fear.

The musical score is written for piano in C major, 4/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The lyrics are written below the staves. The tempo is marked 'Tenderly'.

2
What tho' no grants of royal donors
With pompous titles grace our blood!
We'll shine in more substantial honors,
And to be noble we'll be good.

3
Our Name, while Virtue thus we tender,
Will sweetly sound where-e'er 'tis spoke:
And all the great ones, they shall wonder
How they respect such little folk.

4
What tho' from fortune's lavish bounty,
No mighty treasures we possess,
We'll find within our pittance plenty,
And be content without excess.

5
Still shall each kind returning season
Sufficient for our wishes give;
For we will live a life of reason,
And that's the only life to live.

6
Through Youth and Age in love excelling,
We'll hand in hand together tread;
Sweet-smiling Peace shall crown our dwelling,
And babes, sweet-smiling babes, our bed.

7
How should I love the pretty creatures,
While round my knees they fondly clung;
To see them look their Mother's features,
To hear them lip their Mother's tongue.

8
And when with envy time transported,
Shall think to rob us of our joys;
You'll in your Girls, again be courted,
And I'll go wooing in my Boys.

Reged.

Moderato

The musical score is written for piano in C major, 4/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The tempo is marked 'Moderato'.

* The above beautiful address to conjugal love is a translation from the Welsh; and I believe, was first printed in a Volume of Miscellaneous Poems, published by D. David Lewis, 1726, and now set to the old Tune called, Hen Sibil.

Ar hŷd y nos - The live long night.

Maestrofo

Chorus

Cho^s

Er 'bod rhai yn taer-ŷn gal-ed, Ddar-fod i-mi goll-i'nghariad;
Fain would some with vows persuade me, Ar hŷd y nos. That my faithful swain has fled me, Ar hŷd y

Min-nau fydd heb fed-ru coel-ŷo, I mi goll-i'nghar-iad etto, I-mi goll-i'nghar-iad et-to.
nos. But my beat-ing heart will fal-ter, Ere it thinks his heart can alter, Ere it thinks his heart can al-ter.

Cho^sVariation 1st

Ar hŷd y nos.

Var: 2^d

Harmonic

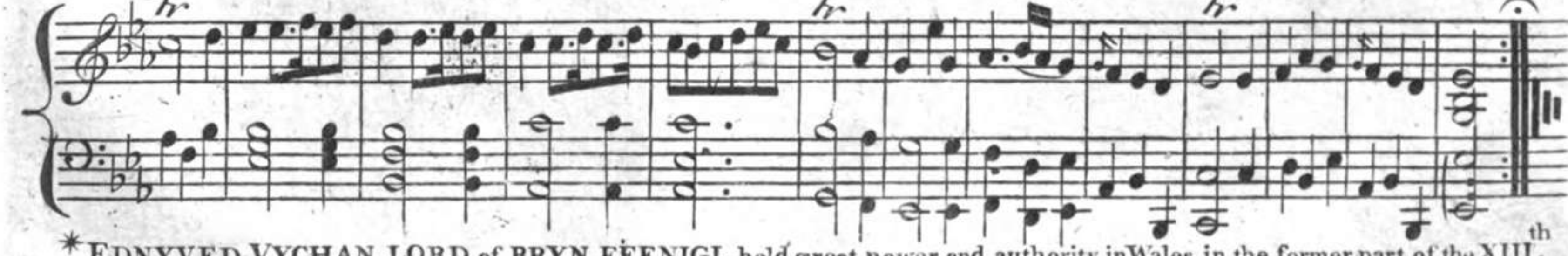
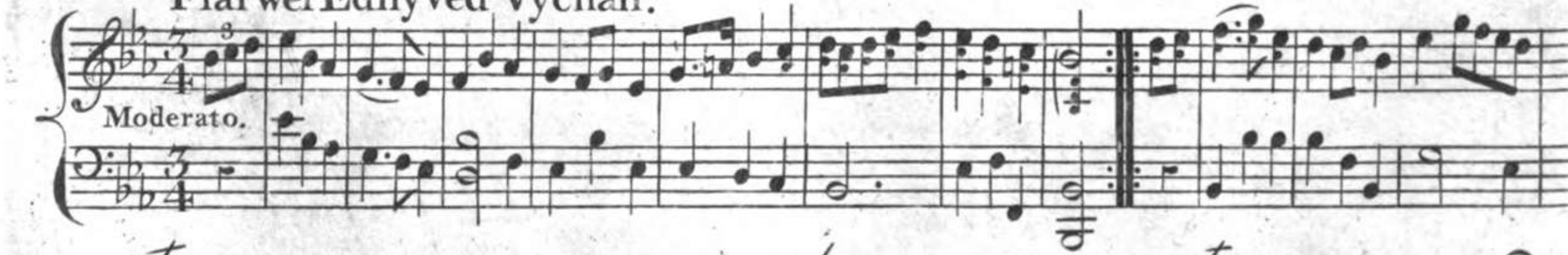
Var: 3^d



Variation 4th
play it an Octave higher the 2nd time.



Ffarwel Ednyved Vychan.*



* EDNYVED VYCHAN, LORD of BRYN FFENIGL, held great power and authority in Wales, in the former part of the XIIIth century. He was chief Counsellor and Minister to LLEWELYN the GREAT, and leader of his Armies against the SAXONS. He usually fought with great success, and bringing back from one of his battles the heads of three Saxon Generals whom he had slain with his own hands, was rewarded by that Prince with a new coat of Arms, GULES a CHEVRON between three Saxons heads, proper, couped. Of him descended Owen Tudor, of Penmynydd, in the Isle of Anglesey, who married Queen Catharine Wife of H.V.

*Malltraeth**

Moderately



* Malltraeth is the name of a district of Land on the Sea Shore in Anglesey.

Dowch ir Erwydr. Come to Battle.

Majestic

*Hob-y Dylif. The Porpoise.*

Frisky

*Fiddle Fiddle.*

Dance



Dafydd Garreg-wen

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Elegiac

It is a general tradition in CAERNARVONSHIRE, that a Bard of this name lying on his death-bed, called for his Harp, and performed this plaintive Tune, which he desired should be repeated at his Funeral. ever since it has been called by his name and that of CARREG-WEN, the house where he lived in that county, which still remains. whether it was of higher antiquity, or was originally conceived by the dying Bard, is uncertain.

**Languid
and Slow**

Cil y Fwyalch — The Black bird's Retreat.

from a Manuscript

Cantabile

Codiad yr Hedydd The Rising of the Lark.

Moderato

The first system of musical notation is in 2/4 time. It consists of a treble and bass staff joined by a brace. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes. A repeat sign is placed at the end of the system.

The second system continues the piece. It features a treble and bass staff. The treble staff has a melodic line with some grace notes and a repeat sign. The bass staff continues the accompaniment. A repeat sign is at the end.

Varia: 1st

The third system is labeled 'Varia: 1st'. It shows a variation of the melody in the treble staff, while the bass staff continues with a similar accompaniment pattern. A repeat sign is at the end.

The fourth system continues the first variation. The treble staff has a more active melodic line with many sixteenth notes. The bass staff accompaniment remains consistent. A repeat sign is at the end.

Varia: 2^d
Or Octave higher

The fifth system is labeled 'Varia: 2^d' with the instruction 'Or Octave higher'. The treble staff shows a variation of the melody, and the bass staff has a more complex accompaniment with sixteenth-note patterns. A repeat sign is at the end.

The sixth system continues the second variation. Both the treble and bass staves feature rapid sixteenth-note passages. A repeat sign is at the end.

The seventh system continues the second variation. The treble staff has a melodic line with some grace notes, and the bass staff continues with the sixteenth-note accompaniment. A repeat sign is at the end.

Varia: 3^d

The eighth system is labeled 'Varia: 3^d'. It features a variation of the melody in the treble staff, with some triplets indicated by a '3' over the notes. The bass staff continues with the accompaniment. A repeat sign is at the end.

conclude with the Subject.

Digan y Pibydd Coch. — *The Red piper's Melody.*

Tenderly

Pia

tr

tr

Cantabile

Hwb y Dyrif. — *The Debating Song.*

a fragment.

The verses, formerly sung to this fragment of Hwb y Dyrif, were of the Lampoon cast, and often performed with great humour, although somewhat in the manner of the Swains in Virgil's Eclogues. It is now but little known in Wales, but I hope to be able to give it a full and lively in my second Volume.

Sibel; or, Sibyl.

Moderato

Musical score for 'Sibel; or, Sibyl.' in 2/4 time, marked Moderato. The score consists of five systems of piano accompaniment. The first system begins with a forte (f) dynamic and includes a trill (tr) in the right hand. The second system features a piano (p) dynamic. The third system returns to forte (f). The fourth system includes both piano (p) and forte (f) dynamics. The fifth system concludes with a forte (f) dynamic and a trill (tr). The piece ends with a double bar line and repeat dots.

Ffrec Bâch.

The little Babler.

Moderato

Musical score for 'Ffrec Bâch. The little Babler.' in 3/4 time, marked Moderato. The score consists of two systems of piano accompaniment. The first system is in 3/4 time and features a steady eighth-note accompaniment in the left hand. The second system concludes the piece with a double bar line and repeat dots.

Gyrrur Býd öm blaen. — Drive the World before me.

A Jig

Variation

Musical score for 'Gyrrur Býd öm blaen. — Drive the World before me.' in 9/8 time, marked A Jig. The score consists of two systems of piano accompaniment. The first system includes a variation section. The second system concludes the piece with a double bar line and repeat dots.

Nôs Galan* — New year's Night.

Oh! how soft my Fair ones' bosoms fal-lal-Sc — — — Oh! how sweet the grove in blossom! fal-lal-Sc — — — dadalla.

O mor gyn-nes myn-wes mein-wen, fal-lal-Sc — — — O mor fwyn yw llwyn Meillionen; fal-lal-Sc — — —

Oh! how blessed are the blisses, dadleu dadleu fal-lal-lal-lal-lal-lal; Words of love, & mutual Kiss-es, fal-lal-Sc — — —

O mor fel us yw'r cufan-au, Gyda ferch a mwyn-ion eiriau, fal-lal-Sc — — —

Var: 1.

Var: 2.

Var: 3.

Var: 4.

* The Druids always commenced their celebrations from the preceding Night. Caesar's Commentaries Book 6 Chap: 16.
So, feasting and mirth are universal in Wales, to this day, on the Eve of the New year.

The first system of music features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth-note runs. The bass staff provides a steady accompaniment. A *p* (piano) dynamic marking appears in the treble staff towards the end of the system, followed by the word "Harmonic" written below the staff. The second system includes a repeat sign and is labeled "Var: 5". The third system continues the melodic development. The fourth system features a more complex treble staff with many beamed sixteenth notes. The fifth system is labeled "Var: 6" and shows a change in the bass line. The sixth system concludes the piece with a final cadence in both staves.

Tros y Garreg. A Leap over the Stone.

The first system of this section is marked "Jig" and "Allegro" in the left margin. It features a treble and bass staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble staff is lively, with many eighth and sixteenth notes. The second system continues the piece, ending with a final double bar line.

Andante y gradual. Path to Lyarb.

Andante

The musical score is written for piano in 3/4 time, marked 'Andante'. It consists of three variations, each with a grand staff (treble and bass clef). The first variation, 'Varia: 1.', begins with a key signature of one sharp (F#) and features a melody with grace notes and triplets. The second variation, 'Var 2.', continues the melodic development with more complex triplet patterns. The third variation, 'Varia: 3.', is characterized by a rapid, flowing sixteenth-note melody in the treble clef, while the bass clef provides a steady accompaniment. The score concludes with a final cadence.



Varia: 4.



Ymdaith Mwngc. — *The Monks March.*

Maestoso



Poco
Allegro



Probably, this is the Tune of the Monks of Bangor who, in Flintshire, when they marched to Chester to assist Brochmael Yfythrog, Prince of Powis, with their prayers; against the invasion of Ethelfred, King of Northumberland; about the year 603.

Torriad y Dydd The Dawning of Day.

Moderato

Symlen ben-bÿs* *The beckoning Fair one.*

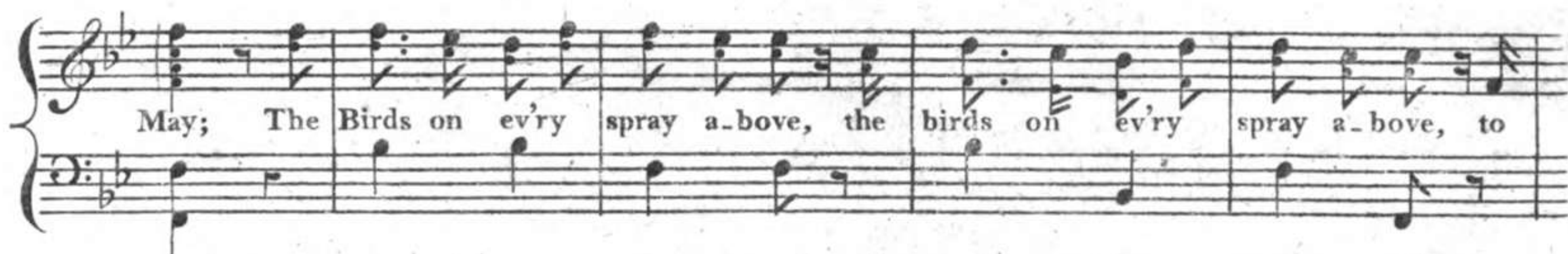
Andante
Affettuoso

Arioso **Breuddwyd y Frenhines.** *The Queen's Dream.*

* SYMLEN BEN BÿS, was a favourite Tune of the great Pastoral Poet DAFYDD AB GWILYM, who flourished about the Year 1400. He wrote a Poem in its praise, wherein he informs us that he had learned to play it on his Harp. See Jones's Collection, *Beirdd Cymru*, page 18 &c.

Mentra Gwen* (or Goleuddydd.) * *Venture Gwen*; — Alluding to matrimony.

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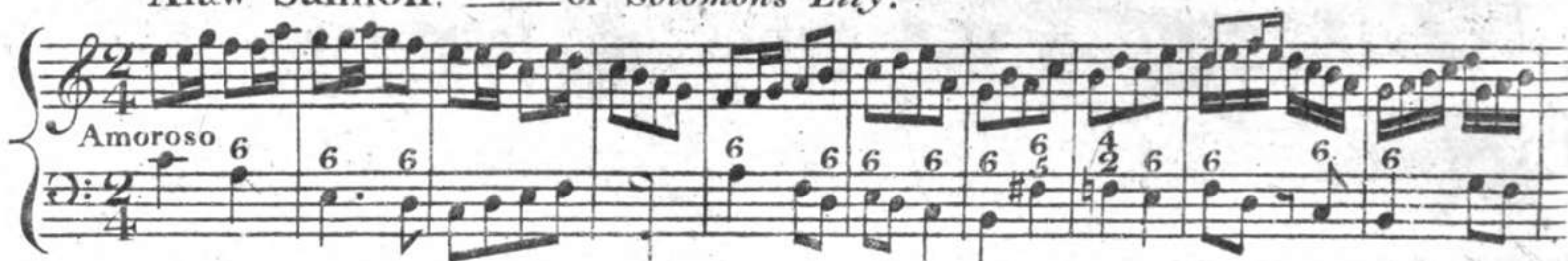
2

But ah! Goleuddydd without thee,
No spring, no summer smiles on me;
All lonely in the sec'd shade,
All lonely in the sec'd shade,
I mourn thy absence charming maid.

3

O soft as love, as honour fair,
Serenely sweet as vernal air;
Come to my arms, for you alone,
Come to my arms, for you alone,
Can all thy absence past atone.

Alaw Salmon. — or Solomon's Lily.



*Pen Rhaw.**

* D^r RHYS'S Grammar makes mention of a Bard named GRUFFYDD BEN RHAW, and probably this Tune was composed about the beginning of the Eighteenth Century, or at least acquired this title at that time.



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a continuous eighth-note melody, while the bass staff provides a simple harmonic accompaniment with quarter notes.



The second system continues the musical piece. It features a treble staff with a flowing eighth-note line and a bass staff with a steady accompaniment. The label "Var: 3^d" is positioned above the treble staff towards the right end of the system.



The third system of musical notation shows a continuation of the eighth-note melody in the treble staff and the accompaniment in the bass staff. The notation is consistent with the previous systems.



The fourth system of musical notation continues the piece. The treble staff maintains the eighth-note pattern, and the bass staff provides a supporting accompaniment.



The fifth system of musical notation is marked with "Var: 4th" above the treble staff. This system introduces a new variation, with the treble staff featuring a more complex, rapid eighth-note melody and the bass staff providing a corresponding accompaniment.



The sixth system of musical notation continues the variation. The treble staff has a dense eighth-note texture, and the bass staff has a more active accompaniment with eighth notes.



The seventh system of musical notation continues the variation. The treble staff features a rapid eighth-note melody, and the bass staff provides a steady accompaniment.



The eighth and final system of musical notation on this page. It concludes the variation with a final cadence in the treble staff and a corresponding accompaniment in the bass staff, ending with a double bar line.

Maldod Arglwyddes Owen. Lady Owen's Favourite.

Arioso moderato

Mantell Siani - Jenny's Mantle.

Allegro

Y Gerddinen - The Mountain Ash, or Service-tree.

Andante

Blodau'r Drain - The Blossom of the Thorns.

Cantabile

It is not to be wondered at, that our ancestors admired the Mountain Ash, or Quicken Tree; being certainly the most beautiful of all the trees; it is deck'd with berries; which the peasantry of Wales gather to make *Biod Griavel* of, or *Griavel* drink, which is somewhat like Cider, and is said very healthy and good when it is old.

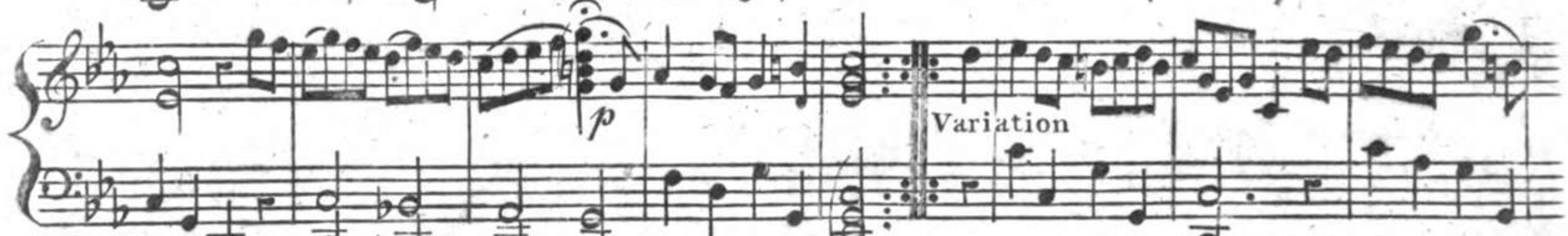
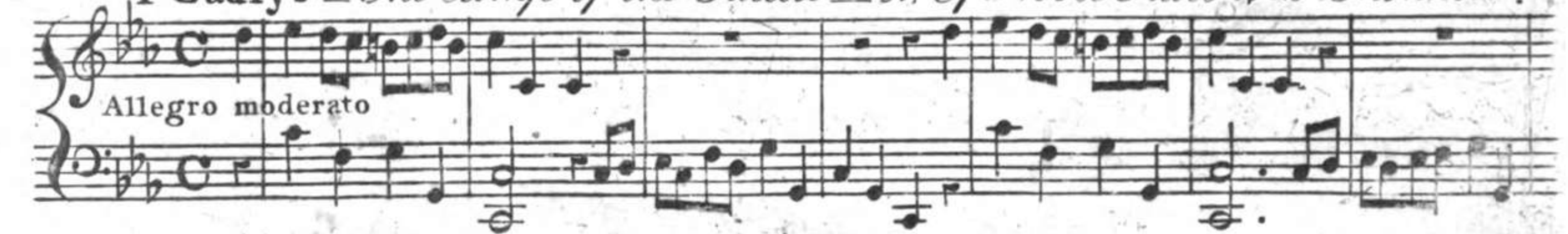
Mwynen Môn The Melody of Mona. 168



Consèt Dafydd ap Gwilym



Y Gâdlŷ's. The Camp of the Palace or Of Noble Race was Shunkin.



This old Heroic Song was such a general favourite at one time, that it was written in English, Welsh, Latin, Greek, & Hebrew.

Cynghan-sail Cymry. — The Welsh Ground.

Maestoso

Variation 1st

Varia: 2^d

Varia: 3^d

Varia: 4th

Varia: 5th

Varia: 6th

Varia: 7th

Varia: 8th



The famous PURCELL admired this Welsh Ground so much, that he imitated it in a Catch.

Varia: 9th

170



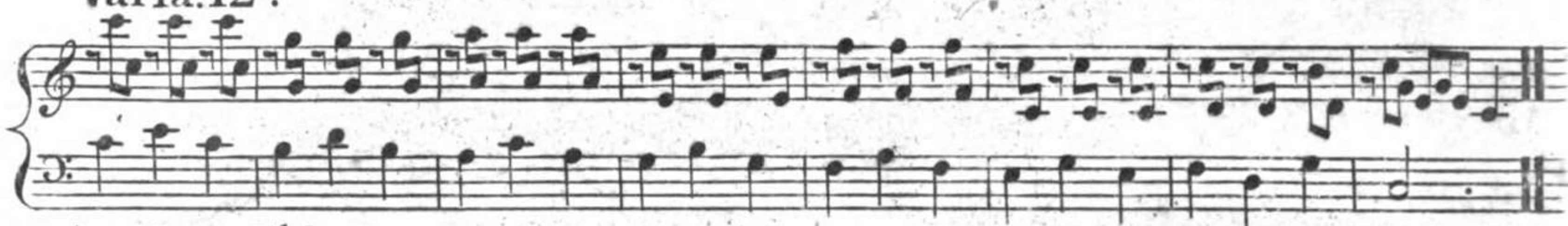
Varia: 10th



Varia: 11th



Varia: 12th



Varia: 13th



Varia: 14th



Varia: 15th



Varia: 16th



171 Varia: 17th



Varia: 18th



Varia: 19th



Varia: 20th



Varia: 21st



Varia: 22^d



Varia: 23^d



Varia: 24.



Crogan Gwraig y Tŷ. — The Welcome of the Hostess.

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Blodau Ilundain. — The Flowers of London



Hoffedd Modryb Marged. — Aunt Margaret's Favourite



Variation



End with
the Subject

Enoll y Goed — The Wood-bunch.

Query, the Missletoe Bush.

Poco Allegro

Dilyn Serch — The pursuit of Love.

Cantabile

Syr Harri Ddu — Black Sir Harry.*

Amoroso

Hud y Bibell — The Allurement of the Pipe.

Affettuoso

* Black Sir HARRY, or HENRY SALISBURY, of the family of ILwenny in Denbighshire, lived in the latter part of the 14th Century.

A Picture of that warrior, dressed in black armour, is still preserved in the Gothic Hall at ILwenny.

Y Fwyna'n fyw.

The loveliest Fair alive.

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Pathetic & Slow

Gadael y Tir *

Leaving the Land.

Affetuoso

Er awel ais dan y ser, O lawnder, glewdergwledydd O

gwrwda, a gwyriwdrin, A gwinar fin avonydd; Goreu bîr, a go-reubwyd, a ranwyd i Feirionydd.

* This Tune, whose Title is LEAVING THE LAND, implies the departure of the Britons from their native Country, either in marching to War, or emigrating to Ireland, or Armorica. The words now adapted to it are modern; see page 67.

Hela'r ysgyfarnog.

Hunting the Hare.

Allegro ma non troppo.

Y Stwffwl.

The Door-Clapper.

Moderato

Bwrw Gofal ymwith. — Cast away Care.

Moderately

This musical score is for the piece 'Bwrw Gofal ymwith. — Cast away Care.' It is marked 'Moderately'. The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The second system features a repeat sign and a key signature change to D major (two sharps). The third system concludes with a double bar line and a final chord. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano).

Blodau'r Dyffryn. — The Flowers of the Vale.

Expressive

This musical score is for the piece 'Blodau'r Dyffryn. — The Flowers of the Vale.' It is marked 'Expressive'. The score is written for piano in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The second system features a key signature change to D major (two sharps). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Cwynfan Brydain. — The Lamentation of Britain.

Very flow
and Pathetic

A Canticle

This musical score is for the piece 'Cwynfan Brydain. — The Lamentation of Britain.' It is marked 'Very flow and Pathetic' and is labeled 'A Canticle'. The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The second system features a key signature change to D major (two sharps). The third system concludes with a double bar line and a final chord. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Erddigan Dannau. — The Harmony of the Strings.

With
Expression

Musical score for 'Erddigan Dannau' in G major, 2/4 time. The score consists of three systems of piano accompaniment for strings. The first system is marked 'With Expression'. The second system features a repeat sign. The third system begins with a first ending bracket labeled '1st'.

Dadl Dau: — Flaunting two.

This Tune is commonly sung by two persons; who answer and contend with each other in extemporary themes; somewhat in the manner of a Catch.

Cheerful

Musical score for 'Dadl Dau: — Flaunting two.' in G major, 6/8 time. The score is a call-and-response piece. The first system includes the lyrics 'Mae nhw'n dweu - dyd na' chai fa - wr, gi - da gwawr o gow - aeth;'. The second system includes 'Bod - lon yd - w - i os cair Fûn, fôd heb yr ân gein - iog - werth.'. The third system is marked 'To be answered by the other' and includes 'Hwi d'ac-cw hi! Hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E - - neth.'. The fourth system is marked 'Answer'd' and includes 'hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân brÿd - ferth.'. The score is written for piano accompaniment.

I am respectfully informed that this Air was a favourite of King Henry the Fifth, when he was Prince of Wales; & that he used to sing it with his convivial Companions at the Swan, Head Tavern in East Cheap. This Tune is that of Shenkin, and is better known in England than most other Welsh Tunes, on account of their having been introduced in the Beggars Opera.

As that replied before, sings the following stanza; except, where 'tis repeated by the former.

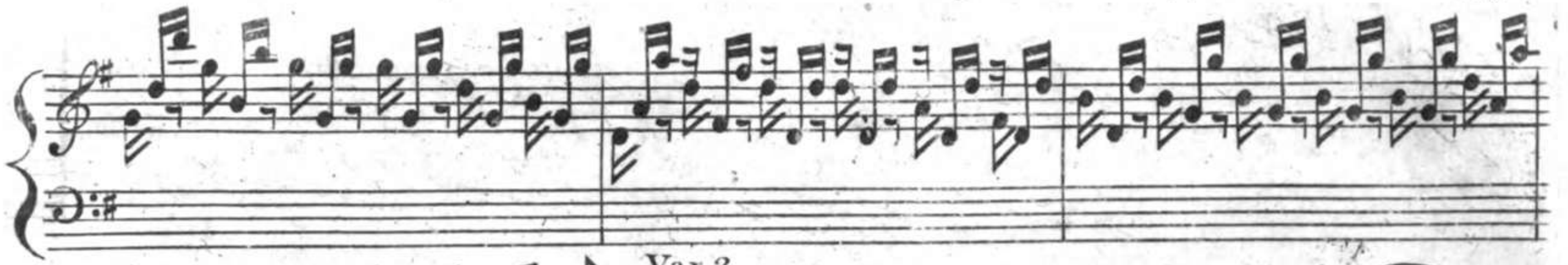
Eis - - iau ar - i - an me - - ddai rhai, mae hyn - ny'n fai gwn wei - - thiau;

Eif - - iau 'mod yn lân - ach dyn, a ddaeth im her-byn in - - nau.

Hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E - - - neth!

hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân ben - - bléth.

Var. 2d
Quick



Hai Down. Come let us go.

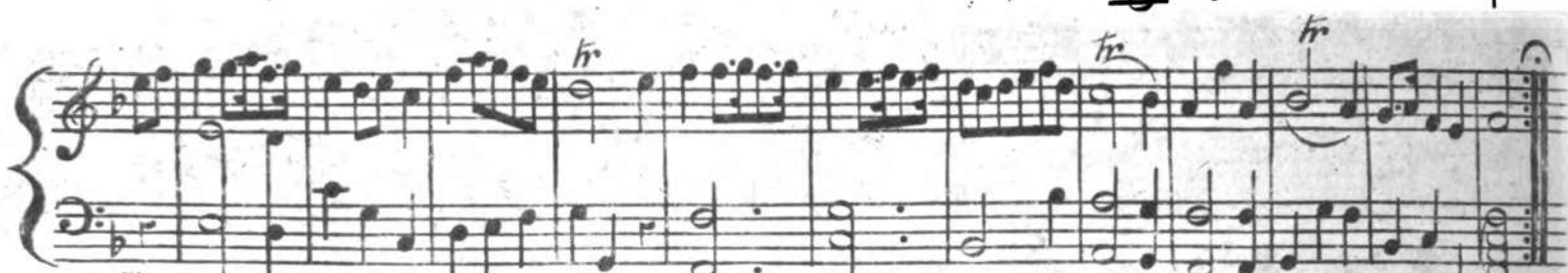
A Druidical Tune: See Pages 128, & 173



Creigiau'r Eryri. — The Eagle Rocks or, The Rocks of Snowdon.



Capiell Tonwyn. — Tonwyn Castle.



* There are no remains of a Castle visible at present, only a hill near Tonwyn Meirionnydd that still retains the name of Brynn-y Gasteil, or Castle Hill.

Sarodl y Fawch. — The Cow's Heel.



Ceffyllyn Rhygyngog. — Galloping Nag.



Var: 2.

180



Var: 3.



Var: 4.



Var: 5.



Var: 6.

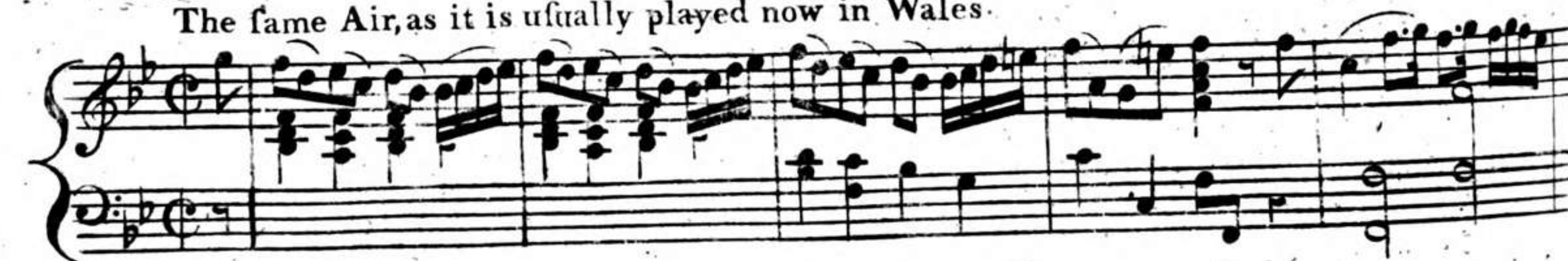


Yr Eos-lais. - The Nightingale's Song.

From a Manuscript.

With
Expression

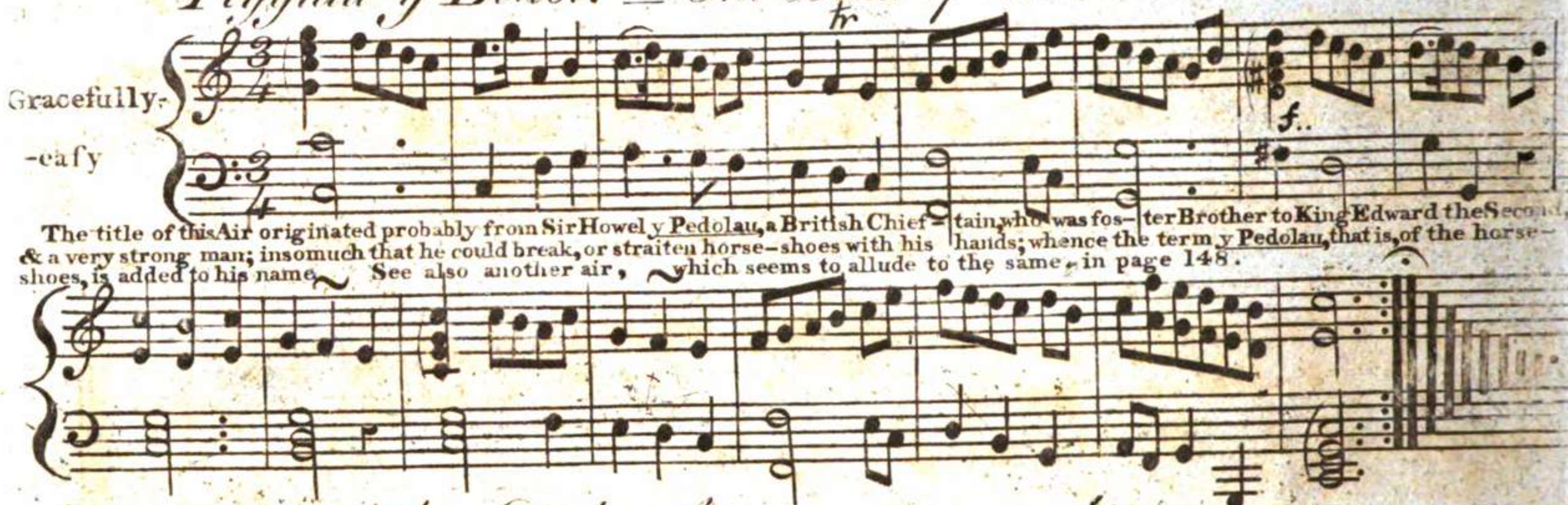
The same Air, as it is usually played now in Wales.





Variation



*Dijeriad y Gernwyn. — The Droppings of the Mash-tub.*Minuet
time -*Plygiad y Bedol. — The Bend of the Horse shoe*Gracefully -
easy

The title of this Air originated probably from Sir Howel y Pedolau, a British Chief-tain, who was foster Brother to King Edward the Second, & a very strong man; insomuch that he could break, or straiten horse-shoes with his hands; whence the term y Pedolau, that is, of the horse-shoes, is added to his name. See also another air, which seems to allude to the same, in page 148.

Suo-gân. — The Lullaby Song — which the Welsh Nurfes sing to compose the Children to sleep.

Tender & Slow.

*Efarnwel trwy'r puell. — Farewell through the puddle*Moderately
-fast

Y Gadlys. *The Camp of the Palace. — or Of Noble Race was Shenkin.* 184

Majestic.

Symphony

The words by T. Park; F. S. A.

2
Of Sturdy race was Shenkin;
Of Gallant race was Shenkin;
Nor Nynniaw was he braver,
Who gain'd the brand,³
From Cæsar's hand,
When-he-us'd it like a cleaver.⁴

3
Of Warlike race was Shenkin;
Of Valiant race was Shenkin!
As Arthur formidable;
Though oft times he
Made-the Saxons flee,
When-he-took for a shield his Table.⁵

4
Of Noble race was Shenkin;
Of Noble race was Shenkin!
More noble was not Howel,⁶
Nor Llywarch Hên,
That prince of men,
Who drew his descent from Coel?

5
Of Loyal race was Shenkin;
Of faithful race was Shenkin!
Not David Gam outmatch'd him,
Who sav'd from the knife
King Henry's life,
When-his-foes would have dispatch'd-him.⁸

A verse added. 6
And still the race of Shenkin;
And still the race of Shenkin,
(Should fate ordain the trial)
Would shed their blood
For George the good,
Or-the-heirs of his blood-royal.

NB. The three last lines of each verse to be repeated.

1 Prydain, the son of Aedd Mawr, was one of the most distinguished characters, of whom Bardic memorials are preserved; and from him the Island of Britain took its name. See the second volume of this work, page 5 and 6.

2 Mydan, was the grandson of Urien Rheged, a famous chieftain who lived near the close of the fifth century.

3 Brand was used for sword, by Chaucer, Spencer, and Milton.

4 Nynniaw, who was brother to the celebrated hero Caswallon, once broke through the Roman ranks that he might encounter Cæsar, who aiming at him a mighty blow, his sword stuck so deep in the target of Nynniaw, that the latter secured it as a trophy — Lewis's History of great Britain, p. 78 See also page 6, & 80 of this volume.

5 According to Nennius, Arthur was a successful opposer of the growing power of the Saxons, till Medrod, the traitor joined them in a battle which proved fatal to the leaders on both sides. Arthur is said to be the founder of Chivalry, and of the Round Table: See page 37, & 80.

6 Howel ab Owain Gwynedd, a prince of north Wales, and an elegant poet.

7 Coel Godebrog, king of Britain, lived about the third century, and was great, great, great grandfather to Llywarch Hên, the poet.

8 Davydd ab Llewelyn ab Howel Vaughan, of Brecknock, was called Davydd Gam, from his squinting. He was a steady opponent of Owen Glyndŵr; and lost his life in defending his Sovereign at the battle of Agincourt; the king in the moment of death, conferred on him the honour of knighthood. See Pennant's Tour in Wales, vol. 1.

Maestoso

Fain would some with vows persuade me, Ar hyd y nos; That my faithful swain has fled me: Ar hyd y nos.

But my beating heart will fal-ter, Ere it thinks his heart can alter, Ere it thinks his heart can alter; Ar hyd y nos.

Owen said he ne'er would leave me, Ar hyd y nos; I am sure he'll not deceive me; Ar hyd y nos:

For his breast with love is swelling, and his heart is virtue's dwelling, And his heart is virtue's dwelling: Ar hyd y nos.

Never will I fondly humour, ar hyd y nos; Bu-sy tales of i-dle rumour, ar hyd y nos

Henceforth shall no fears o'ertake me, Owen ne-ver will forsake me, Owen never will forsake me, ar hyd y nos.

FINIS.