

# Table of Contents

1. Cnott y Coed (The Wood-Bunch)	1
2. Tros y Garreg (Over the Rock)	3
3. Crisial Ground (The Crystal Ground)	5
4. Blodau y' Gorllewin (Flowers of the West)	7
5. Ffarwel Dic Bibydd (Dick the Piper's Farewell)	9
6. Agoriad Cywair (The Opening of the Key)	11
7. Trichant o Bunnau (Three Hundred Pounds)	13
8. Y Gŵr a'i Farch (The Man and His Horse)	15
9. Mopsi Dôn: yr Hên Fford (Mopsy's Tune: The Old Way)	17
10. Yr Hên Rogero Bengoch (Old Roger Red Poll)	19
11. Mwynen Machno (The Enjoyment of Machno)	21
12. Tlysig (The Beauty)	23
13. Cymro o B'le? (A Welshman from Where?)	25
14. Troiad y Droell (Turning of the Spinning Wheel)	27
15. Y Tŷ Trwy'r Ffenest (The House through the Window)	29
16. Cudyn Gwyn (White Lock of Hair)	31
17. Blodeu Gwynedd (Flowers of Gwynedd)	33
18. Hela'r Ysgyfarnog (Hunting the Hare)	35
19. Blodeu'r Grùg (Blooms of the Heather)	37
20. Y Derwydd (The Druid)	39

Welsh airs used in this publication were collected by Edward Jones (1751-1824), harper to King George IV. Jones was born in North Wales and in about 1775 moved to London where he enjoyed a nearly 50-year career as composer, arranger, performer, and teacher. He also collected rare books, manuscripts and musical instruments.

Jones was a prolific collector and arranger of melodies and is best remembered for his three-volume work called *Musical and Poetical Relicks of the Welsh Bards (1784-1802)*. I have adapted Jones' arrangements for melody instrument with lever harp accompaniment. Guitar chords are included so that the melody may be played by any "C" instrument, accompanied by chords on harp, lute, guitar or keyboard. In addition, the melody could be played as a harp solo, adding the chords to the left hand. Due to space constraints, first and second endings were only indicated above the flute/violin part in the score and dynamics only within the harp part; but these markings apply to both instruments.

These airs have been placed in progressive key order to create a satisfying "Welsh set" that facilitates lever (or pedal) changes. This order also facilitates playing 2-4 tunes in succession as a "Welsh medley." All tunes were typeset to fit *exactly* on two facing pages to eliminate any page turns within a piece. Some melodies were transposed from their original keys to better suit the range of the flute. Tunes may be taken "up the octave" where desired, such as on repeated sections. The harp range needed to play all of the accompaniments in this collection *exactly* as written is only 26 strings (C-G). There are no lever changes *within* pieces in this entire collection, only lever pre-sets.