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Haydn's Welsh Songs: George Thomson's Musical and Literary Sources

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Introduction

Among the 214 folk song arrangements that Joseph Haydn composed for George Thomson in the early years of the nineteenth century is a group of sixty Welsh songs commissioned by Thomson for his *Select Collection of Original Welsh Airs*. Dating from 1803 and 1804, these songs, nineteen¹ of which were never published by Thomson (see Table 1, pp. 27–38, below), are among the very last works that Haydn composed, albeit in some instances with the assistance of his pupil, Sigismund von Neukomm (1778–1858).²

The recently published *Urtext* edition of Haydn's folk song arrangements for Thomson³ has unearthed much new information about Thomson's and Haydn's working methods. The two volumes in the series of *Joseph Haydn Werke* contain all 214 songs in full score and with a detailed critical commentary for each song. Thomson's surviving correspondence and other contemporary documentary evidence, such as Neukomm's own catalogue of works and autobiography, has shed new light on the chronology and on the authorship of some of the songs. In addition to the music, the volumes contain extensive references and citations from previously unpublished correspondence. The songs are published in chronological order of composition, commencing with the first batch of thirty-two Scottish songs

1 Twenty, if one includes the two very similar arrangements of *The lamentation of Britain* [*Cwynvan Brydain*] and *The lamentation of Cambria* (JHW 295a and 295b).

2 See M. Rycroft, 'Haydn's Volksliedbearbeitungen – von Neukomm? Über die Authentizität einiger Bearbeitungen', *Haydn-Studien*, Band VIII, Heft 4 (Munich, 2004), 341–56; also *JHW xxxii/4*, xvi–xix.

3 M. Rycroft (ed.) in association with W. Edwards and K. McCue, *Joseph Haydn Werke*, Reihe xxxii, Band 3, 'Volksliedbearbeitungen Nr. 151–268 Schottische Lieder für George Thomson' (Munich, 2001) (= *JHW xxxii/3*), and Band 4, 'Volksliedbearbeitungen Nr. 269–364 Schottische und walisische Lieder für George Thomson' (Munich, 2004) (= *JHW xxxii/4*).



sent from Vienna to Edinburgh on 18 June 1800 (*JHW xxxii/3*, *JHW* 151–182), and concluding with the final batch of thirteen songs (*JHW xxxii/4*, *JHW* 352–364) sent on 17 October 1804, all of which are Welsh bar *The shepherd's son* (*JHW* 363), which is Scottish.

For reasons that are not entirely clear, Thomson did not publish all of the arrangements that he received from Haydn.⁴ In the case of those that he did publish, a comparison of manuscript and printed sources proves that the composer's version was not always faithfully reproduced. If, for example, Thomson considered the voice part lay too high, or the instrumental parts were too difficult for amateurs, he would exert his editorial authority and simplify the offending notes or passage without recourse to the composer. In some instances he published only the vocal score for voice and piano, dispensing with publication of Haydn's *obbligato* violin and cello parts. Only occasionally, as in the case of *Digan y pibydd coch. The red piper's melody* (*JHW* 303), does he appear to have asked Haydn for revisions.

Throughout this article all references to Haydn's Welsh songs adopt the title, orthography and numbered sequence (*JHW*) of the collected edition of *Joseph Haydn Werke, Reihe xxxii, Band 4, 'Volkslied-bearbeitungen Nr. 269–364 Schottische und walisische Lieder für George Thomson' (JHW xxxii/4)*. The title of each song indicates whether or not it was published by Thomson, with the published songs being denoted by *Welsh*. *English* titles and the unpublished songs by *English [Welsh]* titles. In the latter case the Welsh title is taken from Koželuch's arrangement of the air that Thomson published in his *Select Collection of Original Welsh Airs* in preference to Haydn's arrangement.

George Thomson (1757–1851), friend of Robert Burns, amateur musician, folk song collector, editor and publisher, lived and worked in Edinburgh. By profession he was Clerk to the Board of Trustees for the Encouragement of Art and Manufactures in Scotland,⁵ a post that he held for almost sixty years. He was a well-educated, cultured man of the Enlightenment, a keen antiquarian and latterly a Fellow of the Society of Antiquaries (F.A.S.) in Edinburgh. Throughout his long life he devoted much of his spare time, energy and money to collecting the finest Scottish, Welsh and Irish Airs and publishing them in a manner that was attractive to his contemporaries. To this end he commissioned 'Symphonies and Accompaniments', for violin, cello and piano, from the best European composers of the day, namely Pleyel, Koželuch, Haydn, Beethoven, Hummel and Weber; new

⁴ A total of thirty songs and the six sets of variations (*JHW* 263–68) were never published by Thomson (see *JHW xxxii/3 & 4*).

⁵ The Board was responsible for everything that Scotland produced – from the fishing and wool industries to culture and the arts.

'Songs'⁶ (i.e. poetic verses) from contemporary poets such as Joanna Baillie, Alexander Boswell, Robert Burns, Anne Grant of Laggan, Anne Hunter and Walter Scott to name but a few; and beautiful artwork for the title pages and frontispieces of his handsome folio volumes (see Figures 1–3, pp. 39–42, below). Over the course of more than fifty years Thomson published three collections of *Airs* – six volumes of *Original Scottish Airs* (1793–1841), three volumes of *Original Welsh Airs* (1809, 1811, 1817) and two volumes of *Original Irish Airs* (1814, 1816).⁷

Haydn's contribution to Thomson's Collections is significant in terms of both quantity and quality. Not only did he compose 'Symphonies and Accompaniments' for more songs than any of Thomson's other composers, but his musical arrangements appear to have been exactly what Thomson wanted. Very rarely was Haydn asked to revise his work, and when Thomson did find it necessary to ask for revisions, Haydn appears to have supplied them without demur. This is in stark contrast to the somewhat tetchy correspondence Thomson had with Koželuch and Beethoven, both of whom were asked on a number of occasions to simplify their arrangements – especially their piano parts⁸ – much to their displeasure!

Thomson's decision to publish a Welsh Collection appears to have been formulated sometime during the course of 1802. By May of that year he had received 118 arrangements of Scottish Airs from Haydn (112 songs and six sets of variations, JHW 151–268).⁹ Having published fifty of these in Volume III of his *Select Collection of Original Scottish Airs* (1802), the first of two volumes devoted exclusively to Haydn, and with most of the remainder destined for publication either in Volumes I and II (1803) or in Volume IV (1805),¹⁰ Thomson decided to embark on a similar Welsh Collection. He explained in the Preface to his first volume of *Original Welsh Airs* (1809):

6 The term 'Song' in eighteenth-century Scotland referred to the poetry, while the term 'Air' was used to refer to the music.

7 See K. McCue, 'George Thomson (1757–1851): His collections of national airs in their Scottish cultural context' (University of Oxford, D.Phil. thesis, 1993). Also K. McCue, 'Thomson's Collections in their Scottish Cultural Context', *Haydn-Studien*, Band VIII, Heft 4 (Munich, 2004), 305–24.

8 See Thomson's letters to Koželuch of 1 July 1800 (*Lbl* MS Add. 35263, ff. 92–4), 15 October 1800 (*Lbl* MS Add. 35263, ff. 98–100), 26 December 1800 (*Lbl* MS Add. 35263, ff. 106–111); also his letters to Beethoven of 5 August 1812, 30 October 1812 and 25 June 1817 (Beethoven, *Briefwechsel Gesamtausgabe*, (Munich, 1996), nos. 590, 604, 1133).

9 See *JHW xxxii/3*.

10 Volumes I and II (1801) did not contain new arrangements, but constituted a re-issue of the Four 'Sets', or Books each containing 25 songs, that Thomson had published in the 1790s. Volume I (1801) comprised the First Set (1793) devoted to Pleyel and the Second Set (1798) devoted to Koželuch, while Volume II (1801) comprised the Third Set (1799) devoted to Koželuch and the Fourth Set (1799) containing 7 songs by Pleyel and 18 by Koželuch. For the 1803 edition of Volumes I and II, Thomson replaced 10 of Pleyel's

The Editor's [George Thomson's] researches for his Collection of Scottish and Irish Melodies, naturally led him to think of the Welsh Airs also. Delighted with the beauty and peculiar character of these, and finding that they never had been given to the Public in a Vocal shape he formed the resolution to collect and to adapt them for the Voice; to procure masterly Accompaniments, and characteristic English Verses for them; and to render them, in all respects, as interesting as possible.¹¹

The Music

Evidence of the meticulous care and attention devoted by Thomson to his Scottish, Welsh and Irish Collections is to be found not only in the handsome folio volumes that he published, but also in his private papers, collected correspondence and music manuscripts, most of which are housed in the British Library.¹² His correspondence in particular offers a fascinating insight into the way in which he commissioned the 'Symphonies and Accompaniments' and the new verses for his various Collections. His letter books, containing drafts and copies of letters he sent, prove that he made similar requests and gave virtually identical instructions to his composers and poets over the years.

For his Welsh Collection he undertook extensive research into everything Welsh. He read diaries and accounts of tours through Wales by travellers such as Thomas Pennant (1726–98),¹³ Welsh naturalist and antiquary, and the Reverend William Bingley (1774–1823); he asked Welsh harpers to provide him with unknown (i.e. unpublished) melodies; he commissioned new verses from contemporary poets and new engravings from artists; and he also travelled to the principality to undertake his own research and field work. For his Scottish volumes Thomson had selected airs from eighteenth-century published collections, in particular *Orpheus Caledonius* (2 vols, 1733), a copy of which he had in his own library,¹⁴ and the *Scots Musical*

and 11 of Koželuch's songs with new arrangements by Haydn. Volume IV (1805) was the second of Thomson's volumes devoted exclusively to Haydn. See *JHW xxxii/3 & 4*.

11 Preface to *A Select Collection of Original Welsh Airs*, Vol. I (1809), 1.

12 *Lbl* MSS Add. 35263–35269 (correspondence); *Lbl* MSS Add. 35270–35279 (music manuscripts).

13 Thomas Pennant, *A Tour in Wales MDCCLXX [recte MDCCLXXXIII]*, 2 vols (London, 1778–81). Thomson cites some of Pennant's descriptions of Welsh castles – for example, Harlech Castle (see *JHW xxxii/4, Lesarten*, 301), Conwy Castle (see *JHW xxxii/4, Lesarten*, 305) – and descriptions of Welsh folklore – e.g. 'The tale of Llanvair' (see *JHW xxxii/4, Lesarten*, 313).

14 This copy, marked up by Thomson, is now in the possession of Marjorie Rycroft.

Museum (6 vols, 1787–1803), whose chief contributor until his death in 1796, was Robert Burns.

Thomson's approach towards collecting the Welsh airs appears to have been similar. In a letter dated 11 August 1804 to a certain 'Mr. Howell', he wrote:

I am possess'd of the two volumes written by Jones, a volume by Bingley (chiefly I think copied from Jones) & a thin volume by Parry, besides a good many in manuscript.¹⁵

The volumes to which Thomson is referring are almost certainly as follows:

- (a) *Musical and Poetical Relicks of the Welsh Bards* (London, 1784; 2nd rev. edn, 1794) and *The Bardic Museum of Primitive British Literature ... forming the second volume of the Musical, Poetical, and Historical Relicks* (London, [1802]) by Edward Jones (1752–1824), Welsh harper and historian, who was also known as 'Bardd y Brenin'.
- (b) *A Tour round North Wales, Performed during the Summer of 1798*, 2 vols (London, 1800) by the Reverend William Bingley (1774–1823).
- (c) *Antient British music; or, a collection of tunes, never before Published* (London, 1742) by John Parry of Ruabon (1710–1782), a blind Welsh harper also known as 'Parry Ddall'.

Of these, it is Edward Jones who appears to have been Thomson's principal source. Parry's 'thin volume' is the least likely source, as its 'Twenty-four Airs, Set for the Harp, Harpsichord, Violin, and all within the Compass of the German Flute; and figured for a Thorough-Bass' are instrumental pieces in the Italianate style of Geminiani and Handel that was so popular in the 1740s. Each has the subtitle 'Aria' and not one is identified by its Welsh title. Bingley's fifteen Airs appear, as Thomson says, to have been 'chiefly copied from Jones', although it should be noted that Bingley's versions of *Llwyn on. The Ash Grove* (in G major, Allegro and with a time signature of 3/4) and *Blodaûr grûg. The Flowers of the Heath* (in D major, Allegro and with a time signature of 2/4) suggest a source other than Jones (see Table 1, JHW 298 and 309).

Thomson was interested not only in the melodies, but also in what Bingley, Parry, and Jones each had to say about the history of Welsh music and bardic traditions. Bingley's two volumes are devoted primarily to the

¹⁵ *Lbl* MS Add. 35266, ff. 49–50. The identity of 'Mr Howell' cannot be ascertained from the correspondence.

author's tour of north Wales, and his inclusion of fifteen 'Select Specimens of the Welsh Music' in the second volume, inserted between pages 290 and 291, is but a token gesture towards the music of that region. Parry was primarily interested in publishing Welsh airs in the popular instrumental style of the day for his subscribers, many of whom were Welsh. As an introduction he prefaced his 'Twenty-four Aairs' with a short essay entitled 'A Brief Account of the British or Cambrian Music.'¹⁶ Edward Jones, on the other hand, included several substantial essays in his two editions of *Musical and Poetical Relicks*,¹⁷ entitled 'An Historical Account of the Welsh Bards, and their Music and Poetry', 'Of the Welsh *Pennillion*, or, Epigrammatic Stanzas, and Pastorals' and 'The Musical Instruments of the Welsh', while *The Bardic Museum*¹⁸ contains an 'Introduction to The Bardic Relicks' and an extended sixty-page dissertation on various aspects of bardic poetry and traditions.

The identity of Thomson's musical sources can be confirmed by making a comparative study of the melodies and titles in the above Welsh publications with those in Thomson's own Collection. Such a study shows that Thomson's Welsh and English titles are virtually identical to those of Edward Jones in his 'doubly augmented, and improved' revised edition of *Musical and Poetical Relicks* (1794)¹⁹ and in *The Bardic Museum* [1802], even to the extent of perpetuating Jones's errors such as *The flower of North Wales* [*Blodeu Cwynedd*] (see Table 1, JHW 356). ('Blodeu' literally means 'flowers'.)

Of the airs that Thomson sent Haydn, all but four (*Y Cymry dedwydd. The happy Cambrians* (JHW 354), *Happiness lost* (JHW 362), *The poor pedlar* [*Y maelerwr*] (JHW 344), and *New Year's gift* [*Calenig*] (JHW 358)) were published by Jones. Identifying the sources for these four is challenging. However, evidence in Thomson's correspondence and in his published volumes has enabled identification of sources for two of them.

Thomson appears to have received the melody of *Y Cymry dedwydd* from the Welsh poet Edward Williams (1747–1826), commonly known by his bardic name of 'Iolo Morganwg'. On [10?]²⁰ August 1804 Thomson wrote to him:

16 *Antient British music; or, a collection of tunes, never before Published* (London, 1742), 1–6.

17 *Musical and Poetical Relicks of the Welsh Bards* (London, 1784), 1–44, much extended in the second 'doubly augmented and improved' edition (London, 1794), 1–123.

18 *The Bardic Museum of Primitive British Literature* (London, [1802]), iii–xvi and 1–60.

19 The first edition of *Musical and Poetical Relicks* (1784) had Welsh titles only.

20 Thomson copied this draft into his letter book (*Lbl MS Add. 35266*, ff. 41–44) some time after a letter dated '10 Aug' 1804' to Joanna Baillie (ff. 37–38), and before the

I find that your song translated from the Welsh of Mr Rice Jones,²¹ sung by the Society of ancient Britons in London at the admission of members, will go vastly well with one of the airs you gave me.²²

Thomson later published Haydn's arrangement of *Y Cymry dedwydd. The happy Cambrians* (JHW 354) in the second volume of his Welsh Collection, where there is an explanatory note immediately above the poem:

A Song usually Sung by the SOCIETY OF ANCIENT BRITONS in London at the Admission of Members / Translated By Edward Williams / From the Welsh of Mr Rice Jones / (Here published by Mr Williams' permission)²³

Happiness lost (JHW 362), on the other hand, turns out not to be an 'original' Welsh air at all, but the composition of George Thomson himself. This is confirmed by the attribution Thomson printed above William Smyth's poem – 'The Air, an imitation of the Welsh, by the Editor.'²⁴ Haydn's arrangement was published again in 1822 in the octavo edition, where Thomson's authorship is stated more explicitly – 'The Air composed by G.T. in imitation of the Welch [*sic*]:'²⁵ The fact that it is *not* an original Welsh air explains why there is no corresponding Welsh title.

Sources for *The poor pedlar* [*Y maelerwr*] (JHW 344) and *New Year's gift* [*Calenig*] (JHW 358) have yet to be confirmed. However in light of their Welsh titles, they are unlikely to have been composed by Thomson in 'imitation of the Welsh.' The correspondence confirms that he did not confine himself to selecting airs from published collections and that his search for authentic, original melodies brought him into contact with some Welsh harpers. In a letter to the Hon. Archibald Macdonald written sometime between 9 September and 30 November 1805, Thomson refers to 'the best harper in Wales [who] lives in the house of the Earl of Uxbridge,' and asks Macdonald

to write to his lordship to intreat, that he will request his harper to send me a copy of any fine Welsh airs, of the cantabile kind or of the more lively kind, such as are, or might be adapted for singing, & such as are not in Jones's or Parry's publications. [...] I would certainly take care to

letter of '11th Aug^t 1804' to Mr Howell (ff. 49–50).

²¹ Rice (Rhys) Jones (1713–1801), antiquary and poet of Llanfachreth, Merioneth, sometimes referred to as 'the aged bard of Blaenau.'

²² *Lbl* MS Add. 35266, ff. 41–44.

²³ *A Select Collection of Original Welsh Airs*, Vol. II (1811), no. 48.

²⁴ *A Select Collection of Original Welsh Airs*, Vol. III (1817), no. 86.

²⁵ *The Select Melodies of Scotland interspersed with those of Ireland and Wales*, Vol. IV (1822), no. 50.

compensate the harper for his trouble in copying or procuring any airs to be copied for me.²⁶

On 30 November 1805 he wrote a similar letter to Mr T. Johnes MP of Hafod by Rhayeder, Cardiganshire, referring again to ‘the Earl of Uxbridge [who] has some of the finest harpers in Wales,’²⁷ and in a letter to Lady Cunliffe of 18 November 1807²⁸ he specifically mentions a harper named ‘Randles’ – probably the renowned blind harper and organist, John Randles (1760–1823). In a footnote to the Preface to his first Welsh volume Thomson mentions having heard Randles and a certain Mr Edwards during a visit to Wales.

Of all the Harp players whom he [George Thomson] heard in Wales, none gave him so much pleasure as Mr RANGLES and Mr EDWARDS. By the obliging attention of Sir FOSTER and LADY CUNLIFFE of Acton, and Mr and Mrs WILLIAMS of Llanidan, he had an opportunity at their hospitable mansions of hearing those performers to the greatest possible advantage. Like many of their tuneful brethren they are both blind: Their styles of playing are very different, but each possesses peculiar excellence. The performance of RANGLES is graceful, animated, and expressive, while EDWARDS is remarkable for the neatness, rapidity, and brilliancy of his execution, which he displays most happily in playing Variations to the Welsh Airs.²⁹

Although these letters were written some time *after* Haydn had sent Thomson his last song, *Hela'r ysgfarnog. The hunting of the hare* (JHW 364) on 17 October 1804, they are indicative of the systematic way in which Thomson, from the very outset, had approached the task of researching and collecting original melodies for his Welsh volumes. It is therefore not unreasonable to assume that he acquired the airs, *Y maelerwr* and *Calenig*, from a harper, or from one of the above-mentioned correspondents, or from Owen Jones (1741–1814), also known as ‘Owain Myfyr’, who was a prominent member of the Gwyneddigion Society.³⁰ Thomson wrote to Jones on 20 August 1804:

²⁶ *Lbl* Add. 35266, ff. 74–75.

²⁷ *Lbl* Add. 35266, ff. 75–78.

²⁸ *Lbl* Add. 35266, ff. 125–127.

²⁹ *A Select Collection of Original Welsh Airs*, Vol. I (1809), Preface, 2 fn.

³⁰ The Gwyneddigion Society of London, founded in 1770, organized and supported eisteddfodau, which were traditionally held in Welsh taverns. The Society is credited with the revival in 1789 of the bardic principles and regulations that were to form the basis of the present-day National Eisteddfod.

After collecting all the fine Scottish Melodies, which Haydn has harmonized for me in the most inimitable manner, & Burns has enriched with the sweetest verses, that were ever penn'd, I turned my attention to the Welsh Melodies, which hitherto (a very few excep[t]ed) have appeared only in the shape of instrumental tunes, with indifferent bases [*sic*]. Many of these struck me as highly beautiful; I made a selection therefore of the best cantabile airs, or those which appeared the best adapted for singing, chiefly from the printed collections, & partly from some MSS furnished to me: Haydn has harmonized these also in the most delightful style imaginable, indeed beyond all praise; [...] I take the liberty of applying to you, & to intreat that you would for the honour of Cambria assist me in procuring such fine Welsh airs as are not to be found in the printed collections of Jones, Parry or Bingley. I understand that there are yet many beautiful Welsh airs in manuscript, and as I learn that you was [*sic*] the chief promoter of the Gwyneddigion Society in London, I conceive that if you are not possess of the finest Airs yourself, you could by writing [*sic*] to some of the Cognoscenti & best Harpers in Wales, easily procure them for me: I mean the airs only without any accompaniment or variation and such airs only as the possessors believe have not been printed.³¹

Alternatively Thomson may himself have collected the melodies on his travels through Wales. In the Preface to his first Welsh volume he writes:

[...] but the anxiety he [George Thomson] felt to have a Collection equally complete and authentic, induced him to traverse Wales himself, in order to hear the Airs played by the best Harpers, to collate and correct the manuscripts he had received, and to glean such Airs as his correspondents had omitted to gather.³²

As he observed, Welsh music was dominated by the bardic tradition of the harpers, many of whom he heard during his own tour of the principality. He admitted, however, that he 'was not so fortunate as to meet with any of the Welsh *Improvisatori*, nor with any Harpers who *sung* along with the instrument'.³³ Many of the pieces published by Edward Jones appear to have been conceived principally as instrumental music for harp, some of them with sets of variations, among them *Morfa Rhuddlan*, *Ar hŷd y nos*, *Codiad*

31 *Lbl* MS Add. 35266, ff. 50–52.

32 *A Select Collection of Original Welsh Airs*, Vol. I (1809), Preface, 1.

33 *Ibid.*, Preface, 2 fn.

yr Hedydd, Nôs Galan, Anhawdd ymadael.³⁴ Some have English verses (e.g. *Mynediad Câdpen Morgan, Morfa Rhuddlan, Hên Sibel*³⁵), while others have Welsh verses (e.g. the themes of *Ar hŷd y nos* and *Nôs Galan* mentioned above).

Thomson was determined that his Welsh Collection should contain ‘all the most select Airs in their best form’ and claimed to have found

a good many Airs very nearly duplicates of each other, differing only in some slight turns of melody: These he attentively compared with each other, and with the Airs bearing the same names in the printed publications; and then selected from the different copies what seemed to him the most simple and perfect form of each Air. In what *precise form* such melodies came originally from the Composers, cannot possibly be known: In the lapse of time, accidental deviations, or supposed improvements, are gradually introduced; and in different countries, even in different parts of one country, the same Air is found more or less varied; every performer asserting, however, that his own is the correct and genuine copy! Where there is thus no standard to ascertain its precise original form, and as the object of all musical productions is to *please*, that form of the air is surely to be preferred which is the most pleasing.³⁶

Having selected an air, Thomson would take whatever editorial action he considered necessary to create a perfectly balanced, singable melody. He simplified airs if he felt they were too difficult to sing. The avoidance of high notes such as g^2 or a^2 was normally accomplished by transposing the air down into a key that would suit the vocal range of competent amateurs. He abbreviated airs that were either too long or had, in his opinion, too many ‘monotonous and dry repetitions.’ Several airs arranged by Haydn received considerable editorial revision either before they were sent to Vienna or after Thomson had received the composer’s arrangements. Three airs, *Blodau’r drain. The blossom of the thorn* (JHW 297), *Venture Gwen [Mentra Gwen]* (JHW 302) and *Ffarwel Ffranses. Farewell, Frances* (JHW 328), all of which are mentioned by Thomson in his Preface to the first volume, received significant editorial treatment.

The first and last of these were subjected to extensive cuts. Edward Jones’s version of *Ffarwel Ffranses* is thirty bars long, consisting of two strains of thirteen bars and seventeen bars respectively. Thomson decided to omit the first thirteen bars, explaining that he had:

34 Jones, *Musical and Poetical Relicks of the Welsh Bards* (1794), 143–6, 151–2, 155–6, 159–60, 161–2.

35 *Ibid.*, 140, 143, 150.

36 *A Select Collection of Original Welsh Airs, Vol. I* (1809), Preface, 1.

adopted little more than half the number of bars to be found in the ordinary copies, because the rest appeared to him not only deficient in melody, but more like patch-work than a part of one connected air.³⁷

He also cut one bar from the second strain (bar 28 of Example 1a, Jones) in order to create a metrically regular 16-bar melody (1b).³⁸

Ex. 1a: *Ffarwel Ffrances*: Jones

Affetuoso [sic]

Ex. 1b: *Ffarwel Ffrances. Farewell, Frances* (JHW 328): Haydn

Affettuoso andantino

³⁷ Ibid., fn.

³⁸ *Musical and Poetical Relicks* (London, 1794), 147; *JHW xxxii/4*, 166–8.

In the case of *Blodau'r drain*, Thomson wished to create a 16-bar melody of two equal 8-bar strains. His solution here was to retain Jones's initial eight bars³⁹ and to cut bars 11–18, which are dominated by a sequential quaver passage more instrumental than vocal in character.⁴⁰

Ex. 2a: *Blodau'r Drain*: Jones

Ex. 2b: *Blodau'r drain. The blossom of the thorn* (JHW 297): Haydn

It is clear from Haydn's arrangements of *Ffarwel Ffranses* and *Blodau'r drain* that Thomson edited Jones's melodies *before* sending them to Haydn. However, in the case of *Mentra Gwen* Thomson appears to have copied Jones's air, transposing it down a semitone in order to avoid the high g^2 in the ante-penultimate bar, but without apparently noticing the very distinctive phrase structure of the 16-bar melody (a 7-bar strain answered by a 9-bar strain).⁴¹ Haydn was not disturbed by this and duly composed Symphonies and Accompaniments for the air without question. It was only on receipt of Haydn's finished arrangement that Thomson appears to have noticed the irregular structure. Only then did he take editorial action, marking the end of bar 5 in the manuscript⁴² with a cross (X) in pencil and writing 'a bar wanting' in the margin. He then deleted bar 13. Although there is no indication on the manuscript of what he intended to insert

39 Jones, *Musical and Poetical Relicks*, (London, 1794), 167.

40 JHW xxxii/4, 85–6.

41 Jones, *Musical and Poetical Relicks*, (London, 1794), 164.

42 Lbl MS Add. 35274, f. 27^v.

Ex. 3a: *Mentra Gwen*: Jones

Cantabile

Ex. 3b: *Venture Gwen* [*Mentra Gwen*] (JHW 302): Haydn (Thomson)

Allegretto

(Thomson added this bar)

(Thomson deleted this bar)

after bar 5, the published arrangement of *Mentra Gwen* credited to Haydn in the first volume of the Welsh Collection represents Thomson's editorial work rather than any revision by Haydn (see Example 3b).⁴³

Thomson was of the opinion that the original air, with its 7-bar and 9-bar strains, had 'probably received that awkward shape from the blunder of some earlier copyist', and further explained that

as it would have puzzled the Poet to write for the Air in such a shape, the Editor [George Thomson] equalized the length of each strain, and perhaps thus restored the air to its original state.⁴⁴

Thomson's solution was to insert a bar (bar 6 of Example 3b) in the first strain, and to cut the sixth bar of the second strain (bar 13 of Example

43 *A Select Collection of Original Welsh Aairs*, Vol. I (1809), no. 9; *JHW xxxii/4*, 97–8.

44 *Preface to A Select Collection of Original Welsh Aairs*, Vol. I (1809), 1, fn.

3a). In so doing, however, he destroyed the beauty and distinctive shape of the original air, and created a rather pedantic, monotonous and repetitive melody – the very thing he claimed he was trying to avoid! Other airs, such as *Tôn y Ceiliog Dû*. *The note of the black cock* (JHW 338) received similar treatment. In this instance Thomson simply omitted the last four bars of Jones's version.⁴⁵

Although his editorial procedures may appear high handed, and in some cases, extreme, Thomson firmly believed that such revisions were necessary:

By these simple means (alterations they cannot be deemed), the Airs [...] are far better adapted for singing; and, at the same time, the Poet was enabled more easily to construct verses for them, than if it had been necessary to introduce irregular lines to suit awkward repetitions of the music.⁴⁶

As a rule he sent his composers a batch of airs in a numbered sequence – no text, not even a title. The titles were later added to the composer's manuscript by Thomson, while the poetry, which in the case of the Welsh songs had still to be commissioned, was simply not available to send the composers. In fact the choice of text was a remarkably late decision, with verses only being finalized immediately prior to publication. Thomson, however, did try to assist the composer by writing a short description of each song. Although none of Thomson's letters to Haydn has survived, there is a draft letter dated 18 September 1797 to Alexander Stratton, then Secretary to the British Legation in Vienna,⁴⁷ in which Thomson refers to the music and to the accompanying instructions that he had sent, and was about to send once more to Leopold Koželuch.

I had not kept a copy of the 50 songs sent to Mr Kozeluch, so that it has cost me a fortnight[']s labour to select & write from memory those now sent[,] 64 in number: but I have bestowed such particular care & attention on every one of this number as to be certain they are perfectly what they ought to be. [...] I have mark'd over each air the number of couplets belonging to it, as Mr K desired: & I have put a small red point under the note where each line or half couplet of the poetry begins, by which means the airs I think are presented to Mr K in the most intelligible form possible.

⁴⁵ *Musical and Poetical Relicks* (1794), 130.

⁴⁶ *Preface to A Select Collection of Original Welsh Airs*, Vol. I (1809), 1.

⁴⁷ Alexander Stratton (1763–1832) was Secretary to the British Legation in Vienna (1789–1801). He served as intermediary for Thomson's correspondence with Koželuch and with Haydn until he was transferred to Constantinople in 1801.

Mr K will no doubt glance at the remarks I annexed to the former copy of the airs, before writing his own manuscript.⁴⁸

It is not unreasonable to assume that Thomson continued this practice in his dealings with Haydn. This is substantiated in the manuscripts of three of the Welsh songs, *Codiad yr hedydd. The rising of the lark* (JHW 300), *War song of the men of Glamorgan [Triban gwyr Morgannwg]* (JHW 346) and *Loth to depart [Anhawdd ymadael]* (JHW 350), which have titles written by Haydn's copyist, Johann Elssler, and in one instance by Haydn himself. The titles are all in Italian, indicating that they must have originated from Thomson, who corresponded with Haydn in Italian. In each case the title is either an exact translation of the Welsh, or a reflection of the explanatory notes that Thomson presumably annexed to his manuscript copy of the melodies. For example, Haydn's title 'Il levar della Lodola',⁴⁹ written on Elssler's manuscript copy of the song, is an exact translation of *Codiad yr hedydd. The rising of the lark*, whereas Elssler's title 'Aria di guerra e Vittoria'⁵⁰ above Haydn's arrangement of *War song of the men of Glamorgan [Triban gwyr Morgannwg]* clearly reflects the title, and possibly also Thomson's request for a war-like accompaniment. Elssler's title 'La Partenza dal Paese, e dalli amici'⁵¹ also suggests Thomson's possible description of the song *Loth to depart [Anhawdd ymadael]*.

Although there is no Italian title on Elssler's manuscript copy of *Dafydd y Garreg-wen. David of the White Rock* (JHW 330), Haydn's arrangement is so distinctive in its use of pizzicato in the violin and cello throughout the song as to indicate that Thomson must have asked Haydn to provide a harp-like accompaniment. He may also have told Haydn the story of the dying Bard, perhaps along the lines of the note that he was later to publish with Revd George Warrington's poem.

There is a Tradition, that DAFYDD Y GARREG WEN, a famous Welsh Bard, being on his death-bed, called for his Harp, and composed the sweet and melancholy Air to which these Verses are united, requesting that it might be performed at his Funeral.⁵²

Haydn's unique harp-like arrangement of this air clearly reflects Thomson's published sub-title, 'The dying Bard to his Harp'.

48 *Lbl MS Add. 35263*, ff. 32–33.

49 *Lbl MS Add. 35274*, f. 26^v.

50 *Lbl MS Add. 35274*, f. 11^v.

51 *Lbl MS Add. 35274*, f. 13^v.

52 *A Select Collection of Original Welsh Airs*, Vol. I (1809), no. 6.

As well as giving the composer some background information, Thomson must also have given an indication of the speed and mood of each air, probably translating Jones's English tempo marks into Italian (see Table 1). So for example 'Majestic' would have been translated as 'Maestoso' and then adopted by Haydn for his arrangements of *Rhyfelgyrch Cadpen Morgan. Captain Morgan's March* (JHW 305) and *Dowch i'r frwydr. Come to battle* (JHW 310). Jones's 'Tenderly' becomes Haydn's 'Teneramente' in *Winifreda* (JHW 320) and 'Lively' becomes 'Vivace' in *Troiad y droell. The whirling of the spinning wheel* (JHW 333). Other songs have tempo marks that are more characteristic of Haydn than of Thomson or Jones, suggesting that Haydn must have decided on his own tempo. There are, for example, several instances of 'Allegretto piu tosto Vivace', one of Haydn's most characteristic tempo marks in his late works (see Table 1, *Torriad y dydd. The dawn of day* (JHW 313), *Codiad yr haul. The rising sun* (JHW 323), and *Maltraeth* (JHW 329)).

Under Thomson's guidance Haydn succeeded in arranging the Welsh airs in a most musical and sensitive manner, simply by responding to the beauty of the melodies. Despite the fact that he did not have the words, his arrangements for violin, cello and piano are well suited to the poetry – or rather the poetry, commissioned by Thomson *after* he had received Haydn's arrangements, is well suited to the music.

The Poetry

The commissioning of the poetry for the Welsh Collection did not get underway until after Thomson had received Haydn's first batch of twenty Welsh songs (JHW 294–313), sent from Vienna in two mailings on 30 June and 1 July 1803. It was during August 1803 that he began making contact with Welsh poets, among them Samuel Rogers (1763–1855) and Richard Llwyd (1752–1835), the famous 'Bard of Snowdon', either directly by letter or through various Welsh friends and acquaintances. His letter to Mr Rogers, dated 30 August 1803, is one of many such letters to poets in connection with his Welsh Collection. For that reason it is here transcribed in full.

Sir

It is not without great diffidence that I presume to take the liberty of addressing you, but I hope you will forgive me when I shall have explained the occasion of it. Permit me then to acquaint you that I am the editor of the collection of Scottish songs with Symphonies & accompaniments by Pleyel[,] Kozeluch & Haydn, & with poetry chiefly by Burns, a copy of which I shall direct my Agent in London to send you, trusting that

you will do me the pleasure to accept of it. In my next volume[,] the concluding one,⁵³ I am to give a selection of such Welch Airs as seem best fitted for singing. Haydn has already composed Accompaniments & introductory & concluding Symphonies to those Airs full of character, & exquisitely beautiful; and I am now anxious to procure Verses for each Air worthy of the music. You will perceive the purpose of my troubling you sir. It is my earnest wish that you would write a few of the songs. The admirable specimens which you have given at the end of your precious little volume,⁵⁴ satisfy me that there is not a poet living to whom I could more properly apply, & I should realy [sic] feel inexpressible satisfaction if you will invoke the muse for three[,] four or half a dozen Songs. You cannot be indifferent to the idea of your verses being sung for ever by your lovely Countrywomen to their favourite Melodies. Those Melodies (the welch) have hit[h]erto appeared only as instrumental tunes with very poor bases: they have never assumed that simple yet elegant dress, which can shew their beauty to full advantage. I have been at great pains to procure the Airs in their present & best shape. Haydn has given them Accompaniments to which no praise of mine can do justice and the verses only are wanting to perfect the work. Let me intreat the favour of your kind assistance in that part. In the hope of your compliance, I shall venture to inclose four or five of the airs for which I wish you to write[,] these being about a fourth of my number & all that I would obtrude upon you. The subjects of the songs may be whatever the Titles or the style of the respective Airs shall suggest to your fancy; Only, where you introduce any names or localities it seems proper that they should be Welsh. To some of the Airs (which are mark'd accordingly) Haydn has at my request added a second voice part, & of course made them Duetts, which should be kept in view in the formation of the verses; tho' duetts no doubt are frequently sung where the words have no referance [sic] to two persons. The small figures 1. 2. 3 &.ca which I have put under certain parts of each air mark what I presume should be the beginning of the stanza. It is my wish that this matter may not be spoken of till it is all ready & I beg of you not to shew the Airs to any of the professional musical tribe. Will you be so good as to let me know whether you will now & then, devote an hour to these lyrics, when you find yourself in the humour & when quite convenient

I have the honour to be with great respect & esteem Sir your most obed.
humble serv.t

⁵³ Thomson's next volume was in fact to be Volume IV of his *Select Collection of Original Scottish Airs* published in 1805, four years before publication of the first Welsh volume of 1809. Volume V of the *Scottish Airs* appeared in 1818 and Volume VI, the concluding one, appeared in 1841.

⁵⁴ Presumably "*The Pleasures of Memory*" with *Some other Poems* (London, 1793).

G Thomson

PS On looking [over] the inclosed airs I find none of them intended for duetts, tho' two two [sic] of them have a corus [sic] verse.⁵⁵

It is interesting to note that there is no mention of a commission fee. Although Thomson was prepared from the outset to pay his composers, he did not think to offer his poets nor his artists a fee for their work. In 1800 Haydn had accepted Thomson's fee of 2 Ducats for each song arrangement. Three years later Thomson felt obliged to double this in order to match the 4 ducats that another Edinburgh publisher, William Whyte, was paying Haydn for very similar arrangements of Scottish Airs⁵⁶ – much to Thomson's fury!

Some of the poetry – certainly for the earlier Scottish songs – was sourced from previously published work. For the majority of the Welsh songs, however, he commissioned contemporary British poets to write new verses. (*Winifreda* (JHW 320) is one of the few exceptions in that Thomson used the same text that Edward Jones had published, namely Gilbert Cooper's 'Away, let nought to love displeasing.') Although he did not pay his poets he always made a point of acknowledging new verses. Thus for example Samuel Rogers's poem, *The sleeping beauty*, published with Haydn's arrangement of *Tros y garreg. Over the stone* (JHW 355), is preceded by the words 'Written for this work / By Samuel Rogers, Esq'.⁵⁷

Other poets commissioned by Thomson for his Welsh Collection include English and Scottish poets, among them Alexander Boswell (1775–1822), John Richardson (1780–1864), Walter Scott (1771–1832) and William Smyth (1765–1849), all of whom also contributed to the Scottish and Irish Collections. In addition there are contributions from Thomas Campbell (1777–1844), M. G. ('Monk') Lewis (1775–1818)⁵⁸ and Dr John Wolcot (1738–1819),⁵⁹ and two of Haydn's Welsh songs, *The allurement of love* [*Serch hudol*] (JHW 334) and *Cerdd yr hen-wr or coed. The song of the old man of the wood* (JHW 359) were set, somewhat surprisingly, to verses by Robert Burns (1759–96), the principal poet of Thomson's Scottish Collection.

Most striking of all, however, is the number of women who provided Thomson with new verses for his Welsh Collection, notably Joanna Baillie (1762–1851), a successful dramatist and niece of the London-based Scottish

⁵⁵ *Lbl* MS Add. 35266, ff. 8–9.

⁵⁶ See Thomson's letter to Charles Stuart of 12 April 1803, Edinburgh, National Library of Scotland, Music Department, MS 3112, f. 214; also *JHW* xxxii/4, 278–9.

⁵⁷ *A Select Collection of Original Welsh Airs*, Vol. I (1809), no. 23.

⁵⁸ Matthew G. Lewis came to prominence with the publication of his novel, *The Monk* (1796), following which he was always known as 'Monk' Lewis.

⁵⁹ John Wolcot also wrote under the pseudonym Peter Pindar.

surgeon John Hunter, whom Haydn had met during his first visit to London in 1791–92; Anne Hunter (1742–1821) (wife of the said John Hunter), whose verses Haydn had used for his *VI Original Canzonettas* of 1794; Anne Grant of Laggan (1755–1838), friend of Walter Scott and herself a prominent Scottish poet following publication of her *Poems* in 1803; and Amelia Opie (1769–1853), whose first collection of poems had appeared in 1802.

On 5 October 1803 Thomson drafted a letter to a certain Dr Bevan of Monmouthshire:

I am going to trouble you on the subject of Welsh Songs[,] about which I am very anxious to be better informed. If you cannot give the information I want, you will do me the favour to write to some Song enthusiast on whose intelligence you can rely. I wish to know whether the Welsh have any or many good Songs amatory or humorous, in English suited to their native Airs? If so, I would be highly gratified by your procuring a copy of those which are deemed the best, marking on each Song the name of the Air to which it is usually sung. [...] If you could apply to more than one friend on this subject, suppose one in the North and another in South Wales, you will the more oblige me.⁶⁰

Sir Foster Cunliffe and various other Welsh gentlemen were also helpful in supporting Thomson's search for Airs and Songs,⁶¹ and later in 1807 Thomson corresponded directly with Lady Cunliffe, who introduced him to two Welsh poets, Thomas Griffith and Revd George Warrington.⁶²

Thomson was so intent on being authentic that he asked Richard Llwyd⁶³ and Thomas Griffith⁶⁴ for Welsh names in common use, and he always asked his Scottish and English poets to include Welsh place names, rivers and mountains in their verses. Thomson's first letter to Amelia Opie, dated 30 September 1803, is indicative of this attention to detail.

Hitherto the Welsh music has appeared only as instrumental tunes with indifferent bases: – I wish to bring them forward in a far more interesting form, enriched by masterly & delightful harmony & the charms of Poetry; & I cannot express the satisfaction I should feel, if you will invoke the Muse on behalf of 6, 8, or 10 of the Airs. Dr Reeve indeed gives me reason to think that you will grant me this favour, & therefore I take the liberty to inclose six of the Airs, the subjects of the songs may be whatever the

60 *Lbl MS Add.* 35266, ff. 13–14.

61 Letter of 30 November 1805 to Mr T. Johnes MP, *Add.* 35266, ff. 75–8.

62 Letter to Lady Cunliffe of 18 November 1807, London, *Add.* 35266, ff. 125–7.

63 Letter of 22 April 1807, London, *Add.* 35266, ff. 110–112.

64 Letter of 13 June 1807, London, *Add.* 35266, ff. 113–114.

Airs suggest to your fancy; if you can in any of the songs retain the name or locality mentioned in the title of the Air, without injuring your verses, so much the more appropriate will they seem to be; and at all events it seems proper that whatever names or localities, you introduce should be such as are known to be in Wales. This you may easily attend to, without giving yourself any trouble in enquiring as to the antiquities or history of the country, which would not answer any good purpose, nor give any additional interest to the songs, though I think the introduction of a well known mountain, river, or romantic spot, sometimes heightens the pleasure we receive from a song. [...]

Your Sweet, simple and affecting verses to *Ar yd y nos*, seem so perfectly appropriate to the Air, that I wish to retain them of course. To this I trust there will be no objection, though they have already appeared. – Haydn has given a second voice part to this Air, & made it a most pleasing duett.⁶⁵

Perhaps Amelia Opie did object to her poem being used, for Thomson did *not* publish it with Haydn's arrangement of *Ar hyd y nos*. *The live long night* (JHW 294), but opted instead for 'Monk' Lewis's poem, *The widow's lament*.⁶⁶

Thomson did not always send his poets the airs. Some poets, for example Joanna Baillie, could not read music and therefore did not find it helpful to have a copy of the melodies. Instead he would give careful and precise instructions about the measure, metre and rhyme scheme required to fit the melody, and occasionally he would give some specimen verses, either from a known published poem, or doggerel made up by himself. His letter of [10?] August 1804 to Anne Hunter is typical of his instructions.

Madam

Ever since I was favoured with the Song which you was [*sic*] good enough to send me, beginning, "Sweet how sweet the hawthorn blooming", and which perfectly suits the Air,⁶⁷ my time has been constantly occupied by official duties: the more agreeable pursuits of poetry and music have thus been suspended, [...] Permit me now Madam to send you a few of the Airs, & to assure you that it will give me very great pleasure indeed to receive Songs of your writing for them, at your convenience; [...] In bringing the Airs under your view, I shall briefly remark upon the character as well

65 *Lbl MS Add. 35266*, ff. 11–12.

66 *A Select Collection of Original Welsh Airs*, Vol. I (1809), no. 12.

67 Thomson published Anne Hunter's poem, entitled *May-Day*, with Haydn's arrangement of *Hob y deri danno*. *Away to the oaken grove* (JHW 352) in *A Select Collection of Original Welsh Airs*, Vol. I (1809), no. 22.

as the measure of each, the measure more particularly, to prevent your having the trouble of ascertaining it from the music, which I know from experience is sometimes very troublesome. The Accompaniments which Haydn has composed for the Airs in general are beyond all praise[.] You will be quite delighted when you hear them along with the Songs. [...]

Airs for which Songs are wanted

Reged [JHW 348] – This air is to be class'd among the tranquil or rather among the cheerful airs, – Haydn⁶⁸ by a beautiful running accompaniment having stamp'd it with the latter character – The verses of course should breathe Contentment at least & the following example will shew in what measure they must be written – Six lines in the stanza

“O Cherub Content at thy moss cover'd shrine
 “I'd all the gay hopes of my bosom resign
 “I'd part with ambition thy vo'try [*recte*: vot'ry] to be
 “And breathe not a vow but to friendship & thee
 “But now thou appears't [*recte*: appear'st] from my pursuit to fly
 [“]Like the gold colour'd cloud on the verge of the sky

The Melody of Cynwdd [JHW 347]⁶⁹ – a light, cheerful air, requiring verses of the following measure [,] 8 lines in the stanza – and as lively as you please

“Ye little loves around her wait,
 “To bring my tidings of my fate,
 “Ah Celia on her pillow lies,
 “Ah gently whisper Strephon dies
 “If this will not her pity move
 “And the proud fair disdains to love
 “Then smile & say 'tis all a lie
 “And haughty Strephon scorns to die

The departure of the king [JHW 361] [–] a plaintive air[,], the verses might turn on any event in Welsh story analogous to the title – or on any fancied departure[.] the measure the same with Lewis Gordon but 7 lines in the stanza or six lines, with one line repeated as a burden at the end of each stanza

“O send Lewis Gordon hame
 [“]And the lad I dare ne name
 “Tho his back be at the wa
 “Here's to him that's far awa

68 The arrangement of *Reged* that Haydn sent Thomson on 10 May 1804 was probably composed by Sigismund Neukomm (see *JHW xxxii/4*).

69 This arrangement is also probably by Neukomm (see *JHW xxxii/4*).

Hunting the Hare [JHW 364] – The verses might turn on the pleasure of Hare hunting & the charms of a country life, the air being of a lively Cast. The measure must be exactly as follows, but eight lines in the stanza

“Hence I scorn the pining sorrow,
 “Tis the new born hour of May,
 “Tho thou com’st again tomorrow,
 [“]Joy shall be my guest today.

The rising sun [JHW 323] – a cheerful air, set by Haydn for two voices[.] It is said that Handel borrowed from this air the subject of his Duett “Happy happy &.^c[”] in *Acis & Galatea*. – The measure is irregular, but I shall shew by doggerel words of my own what measure would suit the air. There must be 8 lines, each line containing the same number of Syllables with the following –

“Happy happy we,
 “If you doubt it come & see,
 [“]Happy happy happy,
 [“]Ever let us be.
 “We with spirits light arise
 “And who so happy & free
 “We know nought that plague the wise
 “Then sing & dance along with me⁷⁰

In the same letter Thomson reflects on whether or not he should commission new harp accompaniments for some of the arrangements already in his possession.

I mean to publish the Work in the same form with my Scottish songs, the Voice & Piano Forte Accomp.[†] together, and the Violin & Violoncello parts (which are nearly ad libitum) separately. I have been thinking that perhaps it might be advisable to employ some good harp composer to make a Harp Accomp.[†] also & to publish the Voice & Harp Accomp.[†] together. I am not sure however whether the sale to Harp players would be sufficient to repay the extra expence. As you are I believe well acquainted with the state of music in the Metropolis, I will be much obliged to you to give me your idea, whether a separate publication of the Work for the Voice & harp, would be prudent. In the meantime I do not wish it to be talked of.⁷¹

70 *Lbl* MS Add. 35266, ff. 39–41.

71 *Ibid.*

This may explain why Thomson published two arrangements of some airs, the first by Haydn and the second, under the heading 'The same Air with Harp Accompaniment', by Koželuch (e.g. *Blodau'r drain. The blossom of the thorn* (JHW 297), *Digan y pibydd coch. The red piper's melody* (JHW 303), *Yr hen erddigan. The ancient harmony* (JHW 314) and *Maltraeth* (JHW 329)). It may also explain why Haydn's unpublished songs (see Table 1) were supplanted by Koželuch's arrangements of the same air for 'Piano Forte or Harp'. (Haydn's Welsh songs were all written for Fortepiano or Piano Forte.)

Conclusion

Within a year of having embarked on commissioning new verses for his Welsh Collection, Thomson was able to write to Owen Jones on 20 August 1804:

I have obtained from various eminent lyric Poets, english verses suited to the character of the airs; in short I have transformed the Welsh tunes into Songs, which I flatter myself will be interesting in the highest degree not only to the intelligent inhabitants of the principality, but to every person of taste in the kingdom.⁷²

Sadly the level of interest anticipated by Thomson did not materialize. Unlike the *Select Collection of Original Scottish Airs*, which underwent several reprints and revision over a period of almost fifty years, the Welsh Collection was published only once, though there is evidence to suggest that Volume I was reprinted at least once with a few minor amendments, principally the addition of notes and/or accidentals, to the music plates.⁷³ The financial burden of commissioning the musical arrangements from Haydn and Koželuch, of purchasing the paper, paying Edinburgh printer John Moir for the letterpress and London publisher Thomas Preston for engraving the music was keenly felt by Thomson. Less than a year after the appearance of the second Welsh volume he wrote to Mr John Gunn of London on 12 March 1812:

⁷² *Lbl MS. Add. 35266, ff. 50–52.*

⁷³ Volume I in Glasgow University Library's Euing Collection (Sp. Coll N.a.9) has a few additional accidentals and notes compared to the copy of Volume I in the British Library (I. 366) and in Marjorie Rycroft's possession. All three copies have the identical Preface and are dated 1809.

Dear Sir

The large sums which I have laid out for the original Manuscripts of my Works both Poetry and Music, and for Designs, Engravings and the stock of paper and printing in my custody, pinch me so much, that I have resolved to sell the property of one or both of my Welsh volumes, merely for what they cost me. This is truly mortifying, but to go a borrowing is to me still more so, and of two evils I prefer the least.

The confidence I have in your friendship and good sense, induces me to trouble you upon this occasion; and I flatter myself you will so far oblige me, as to offer the work to any one or more of the respectable Music sellers in London, who are likely to purchase it, to whom you may communicate what I shall now candidly state.

The Melodies were collected by me in Wales from the Harpers, Amateurs, and Antiquaries: – the Symphonies & the Accompaniments to these for the Piano Forte or pedal Harp, Violin, & Violoncello, were composed by Haydn & Kozeluch: And the Songs were written purposely for them by the most distinguish'd English Poets now living. The first volume was published in June 1809,⁷⁴ and the second in June 1811, and both were entered in Stationers hall.⁷⁵

The expence actually laid out by me in journeying to collect the Melodies, in obtaining the Symphonies & Accompaniments, the Poetry, the Designs, for frontispieces, and for engraving those Designs, the Music plates, Titles and other Incidentals, amount to £252 for each volume; but as the third volume is not yet published,⁷⁶ of course I propose to sell the first and second volumes only at present.

Now altho' I do in my conscience think each volume worth thrice the original cost to any established Music seller in London, yet as I am in want of money, I have made up my mind to part with the Copyright of the Music, Poetry & frontispieces, with the Music Plates & Titles, to both the volumes, for £500.

There are 350 copies of the letterpress of Vol 1st and 624 copies of the letterpress of Vol 2.d in my possession which cost 1/8d each: and these I would of course give at prime cost amounting to £81.3.4d. Thus do I give the fruit of all my researches, of a journey through Wales, and a correspondence of several years with Poets &c &c at home, and with

⁷⁴ The date on the frontispiece, Llangollen Vale, is 'May 1809' (see Figure 3).

⁷⁵ Volume I was entered at Stationers Hall on 29 June 1809 and Volume II on 3 September 1811.

⁷⁶ Volume III was published in 1817 and entered at Stationers Hall on 20 June 1817.

musical Composers abroad, for nothing but the profit of the sales during the short time the Work has been published. This is the sole reward of all my toils and exertions, which upon my honour I would not again go through for the price of the Work & a great deal more[.] You may believe it is not without great regret that I propose selling a Work so truly excellent, a work on which the immortal Haydn bestowed so much pains, & which as it becomes known, must be so profitable to the proprietor.

If any of the Music sellers desire time to examine the Work before deciding on my proposal, I shall be well satisfied, well knowing that the more minutely it is examined, the more will it be prized.⁷⁷

The sale did not proceed. Thomson retained all his stock and Volume III of the Welsh Collection, containing 4 arrangements by Haydn and 26 by Beethoven, duly appeared in 1817. Then between 1822 and 1825 he re-issued many of the Scottish, Welsh and Irish songs in a less expensive octavo edition for voice and piano only, under the title *The Select Melodies of Scotland, interspersed with those of Ireland and Wales*.⁷⁸ It was not until 1849, towards the end of his life, that Thomson sold off all plates, illustrations and remaining stock of his Collections to Edinburgh music seller, George Wood & Co.⁷⁹

Thomson's work as collector, editor and publisher of national 'Airs' and 'Songs' has not always received due credit, particularly from those who regard the musical arrangements of Haydn and his contemporaries as inappropriate for the simplicity and natural beauty of the 'Original Airs'. Such criticism, however, is made without taking into account the cultural context within which Thomson lived and worked. A desire for collecting and preserving antiquities is at the heart of Thomson's publishing venture. He fervently believed that the national melodies of Scotland, Wales and Ireland deserved to be presented to society of his day, and to the growing number of amateur musicians, in a contemporary format with new musical arrangements and new verses by the best European composers and British poets of the day. The visual presentation of his volumes was also important to him, hence his commissioning of contemporary artists, who supplied beautiful engravings on subjects related to the music and poetry.

In the first volume of the Welsh Collection, for example, there is a beautiful frontispiece, 'Llangollen Vale' painted by Thomson's brother

⁷⁷ *Lbl MS Add. 35267*, ff. 37–8.

⁷⁸ Volume 6 (1825) of the octavo edition appeared with a new title page, *Thomson's Collection of the Songs of Burns, Sir Walter Scott, Bar: and Other Eminent Lyric Poets Ancient and Modern united to the Select Melodies of Scotland, and of Ireland & Wales*.

⁷⁹ Letter to George Wood of 18 July 1849, *Lbl MS Add. 35269*, ff. 132–3.

David. It features a pastoral scene depicting a young couple, presumably 'the shepherd with his love,' sitting under a tree. The young man is pointing towards a group of dancers and musicians, one of whom is playing the Welsh harp, and another a wind instrument resembling the Welsh pibgorn (see Figure 4). In the background, illuminated by rays of sunshine is the iconic Pontcysyllte Aqueduct, one of the most striking and iconic constructions to have been built in Wales at the turn of the nineteenth century⁸⁰ (see Figure 3). Below the engraving is printed the opening lines of Alexander Boswell's poem set to Haydn's arrangement of *Hob y deri dando. Away, my herd, under the green oak* (JHW 301), which was included in the volume (song no. 16).

Meticulous research and attention to detail are particular hallmarks of Thomson's Welsh Collection. The sourcing of the finest airs was his most challenging task. Once selected he could rely, initially at least, on 'the inimitable, the immortal Haydn [to compose] Symphonies & Accompaniments so exquisitely beautiful as to be far beyond any praise.'⁸¹ The sourcing of the texts and the marrying of words to music was a success thanks to Thomson's very careful choice of poets. By 1805 Haydn's health had deteriorated, so much so that he was no longer able to compose. He died on 31 May 1809, shortly after publication of Thomson's first Welsh volume (see date on the frontispiece, Figure 3) and only a few weeks before Thomson entered the volume at Stationers Hall.⁸²

Key to Table 1, opposite

- 1 Edward Jones, *Musical and Poetical Relicks of the Welsh Bards* (London, 2nd rev. edn, 1794)
- 2 Edward Jones, *The Bardic Museum of Primitive British Literature ... forming the second volume of the Musical, Poetical, and Historical Relicks* (London, [1802])
- 3 Thomson's Welsh Collection *Joseph Haydn Werke*, Reihe xxxii, Band 4, 'Volkliedbearbeitungen Nr. 269–364 Schottische und walisische Lieder für George Thomson'

⁸⁰ Designed by Thomas Telford, the Pontcysyllte Aqueduct was officially opened in 1805 after ten years of construction.

⁸¹ Letter to Amelia Opie of 30 September 1803, *Lbl* MS Add. 35266, ff. 11–12.

⁸² I should like to express my grateful thanks to The Leverhulme Trust for the award of a Research Fellowship in 1998–99, which supported the initial research and editorial work for the Urtext edition of Haydn's Scottish and Welsh songs for George Thomson, now published in the collected edition of *Joseph Haydn Werke*, series xxxii, vols 3 and 4. I am indebted to my fellow editors, Drs Warwick Edwards and Kirsteen McCue, for their unstinting collaboration over the years, and to Dr Sally Harper for her encouragement and helpful advice in preparing this article.

Table 1 Haydn's Welsh Songs . Caneuon Cymreig Haydn

<i>JHW</i>	<i>Haydn's Welsh Songs: Thomson's titles (qv JHW XXXII/4)</i>	<i>Key, Time signature, Tempo</i>	<i>Welsh Airs published by Edward Jones</i>	1	2	3	<i>Poet</i>	<i>First line of text</i>
294	Ar hyd y nos. The live long night	A maj (2/4) Andante espressivo	Ar hŷd y nŷs The live-long night. B flat maj (C); Maestoso	151-2		I, 12	'Monk' Lewis	What avails thy plaintive crying
295a	The lamentation of Britain [Cwynvan Brydain]	G min (C) Andante affettuoso	Cwynfan Brydain. - The Lamentation of Britain. A Canticle; G min (C); Very slow and Pathetic	175		-		
295b	The lamentation of Cambria	G min (2/4)				-	Anne Grant	Ye banks of dark Conway, deserted and drear
296	Gorhoffedd gwyr Harlech. The march of the men of Harlech	G maj (2/4) Maestoso	Gorhoffedd Gwŷr Harlech The March of the Men of Harlech. C maj (C); Majestic	124		I, 2	Alexander Boswell	Dauntless sons of Celtic sires
297	Blodau'r drain. The blossom of the thorn	G min (3/4) Andante	Blodau'r Drain The Blossom of the Thorns. G min (3/4); Cantabile	167		II, 57 1st	Amelia Opie	How fondly I gaze on the fast falling leaves
298	Llwyn onn. The ash grove	G maj (6/8) Allegretto	Llwyn-onn. F maj (3/4); Graceful		83	I, 10	Anne Hunter	Sir Watkyn intending

<i>JHW</i>	<i>Caneuon Haydn:</i> <i>Teitlau Thomson</i> <i>(qv JHW XXXII/4)</i>	<i>Cywair,</i> <i>Amseriad,</i> <i>Tempo</i>	<i>Caneuon Cymreig</i> <i>cyhoeddwyd gan Edward</i> <i>Jones</i>	1	2	3	<i>Bardd</i>	<i>Llinell gyntaf</i> <i>y testun</i>
299	Mantell Siani. Jenny's mantle	G maj (2/4) Vivace	Mantell Siani Jenny's Mantle. G maj (2/4); Allegro	167		I, 8	Joanna Baillie	O welcome bat and owl gray
300	Codiad yr hedydd. The rising of the lark	B flat maj (2/4) Al- legretto grazioso	Codiad yr Hedydd The Rising of the Lark. C maj (2/4); Moderato	155-6		I, 1	Anne Grant	See, O see, the breaking day
301	Hob y deri dando. Away, my herd, under the green oak	G maj (2/4) Vivace assai	Hob y Deri Dando Away my herd under the green Oak. As sung in south Wales; B flat maj (C); Cheerful	128		I, 16	Alexander Boswell	Come every shepherd with his love
302	Venture Gwen [Mentra Gwen]	A maj (2/4) Allegretto	Mentra Gwen Venture Gwen. B flat maj (2/4); Cantabile	164		-		
303	Digan y pibydd coch. The red piper's melody	C min (3/4) Andante	Digan y Pibydd coch The Red piper's Melody. C min (3/4); Tenderly	156		II, 56 1st	Amelia Opie	Where is my Owen, where is my true Love?
304	Nos Galan. New Year's night	G maj (C) Allegretto	Nos Galan New year's Night. F maj (cut C); no tempo (Allegro in 1784 edition)	159 -60		II, 41	Anne Grant	Loud, how loud the north wind blowing

305	Rhyfeigrch Cadpen Morgan. Captain Morgan's March	B flat maj (C) Maestoso	Rhyfeigrch Cádpen Morgan Captain Morgan's March. (Mynediad Cádpen Morgan in 1784 edition); G maj (C); Maestoso	140	I, 11	'Monk' Lewis	Dost not hear the martial hum?
306	Erddigan Caer y Wáun. The minstrelsy of Chirk Castle	G maj (2/4) Spiritoso	Erddigan Caer Wáun The Minstrelsy of Chirk Castle. F maj (C)	126	II, 39	Anne Hunter	In days of ancient story
307	Y gadly's. The camp- palace – or, Leader's tent oftener called, Of a noble race was Shenkin	C min (C) Vivace	Y Gádlý's The Camp of the Palace – or, Of Noble Race was Shenkin. (Shenkin in 1784 edition); C min (C); Allegro moderato	168	II, 35	Alexander Boswell	Aye sure thou art dear Taffy Morgan
308	Twll yn ei boch. The dimpled cheek	C maj (3/4) Andantino	Twll yn ei boch The Dimpled Cheek. C maj (3/4); Cantabile	147	I, 14	Dr John Wolcot (Peter Pindar')	What have I done that my Mary should fly me
309	Blodau'r grug. The flowers of the heath	C maj (cut) C) Un poco Vivace	Blodau'r Grüg The Flowers of the Heath. (Blodeu'r Grüg in 1784 edition); C maj (cut C); Brilliant	149	II, 43	Anne Grant	The jocund days, the playful days

<i>JHW</i>	<i>Haydn's Welsh Songs: Thomson's titles (qv JHW XXXII/4)</i>	<i>Key, Time signature, Tempo</i>	<i>Welsh Airs published by Edward Jones</i>	1	2	3	<i>Poet</i>	<i>First line of text</i>
310	Dowch i'r frwydr. Come to battle	B flat maj (cut C) Maestoso	Dowch i'r Frwydr Come to Battle. G maj (cut C); Majestic	153		I, 19	Anne Grant	Hark, the martial trum- pet sounding!
311	Castell Towyn. Towyn Castle	E flat maj (3/4) An- dante	Castell Towyn Towyn Castle. F maj (3/4); Majestic	179		II, 38	Amelia Opie	Sweet Mary, where now on this turf we recline
313	Torriad y dydd. The dawn of day	B min (2/4) Allegretto piu tosto Vivace	Torriad y Dydd The Dawning of Day. A min (C); Moderato	163		I, 4	William Smyth	I gaze upon yon moun- tains that mingle with the sky
314	Yr hen erddigan. The ancient harmony	C min (3/4) Andante espressivo	Yr hên Erddigan The Ancient Harmony. A min (3/4); With Dignity		63	II, 59 1st	Anne Hunter	Time speeds on his journey, alas! ne'er returning
315	The sweet melody of North Wales [Mwynen Gwynedd]	B flat maj (C) Affetuoso assai	Mwynen Gwynedd The Sweet Melody of North Wales. B flat maj; Slow & Graceful		74-5	-	Anne Hunter	Hark! on the gale sounds sweetly flowing

316	Grisiel ground. Crystal ground	B flat maj (3/4) Andante con moto	Grisial Ground The Crystal Ground. B flat maj (3/4); Slow	76	I, 21	Anne Grant	In the vale of Llangollen a cottage is seen
318	The willow hymn [Yr helyg gân]	D min (6/8) Affettuoso e semplice	Yr Helyg Gân The Willow Hymn. Psalm 137; D min (6/8); Plaintive and Slow	85	–	Anne Hunter	As I slept on the bank of a murmuring stream
320	Winifreda	E flat maj (C) Tenera- mente	Winifreda. (Hên Sibel in 1784 edition) ; F maj (C); Tenderly (Brilliant in 1784 edition)	150	–	Gilbert Cooper	Away; let nought to love displeasing
323	Codiad yr haul. The rising sun	B flat maj (6/8) Al- legretto piu tosto Vivace	Codiad yr Haul The Rising Sun. B flat maj (6/8); Majestic	138	I, 17	Anne Hunter	Softly, softly sing
324	Lady Owen's favourite [Maldod arglwyddes Owen]	F maj (3/4) Andante con moto	Maldod Arglwyddes Owen Lady Owen's Favourite. G maj (3/4) Arioso moderato	167	–	Anne Grant	O white foaming Rhaider, by thy roaring fall
326	The Cornish May song	E flat maj (C) Al- legretto piu tosto vivo	The Cornish May Song. E flat maj (C)	97– 9	II, 31	Alexander Boswell	Ye maids of Helston, gather dew

<i>JHW</i>	<i>Caneuon Haydn: Teitlau Thomson (qv JHW XXXII/4)</i>	<i>Cywair; Amseriad, Tempo</i>	<i>Caneuon Cymreig cyhoeddwyd gan Edward Jones</i>	1	2	3	<i>Bardd</i>	<i>Llinell gyntaf y testun</i>
328	Ffarwel Ffrances. Farewell, Frances	E flat maj (3/4) Affettuoso andantino	Ffarwel Ffrances. G maj (3/4); Affettuoso	147		I, 18	Anne Grant	O farewell, my Frances, sweet Frances, adieu!
329	Maltraeth	G maj (3/4) Allegretto piu tosto Vivace	Malltraeth. G maj (3/4); Moderately	153		II, 58 1st	Joanna Baillie	I've no sheep on the moun- tain nor boat on the lake
330	Dafydd y Garreg- wen. David of the White Rock	G min (3/4) Affettuoso	Dafydd y Garreg-wen. A min (3/4); Elegiac	154		I, 6	Rev George Warrington	Come, sweet- est composer of grief and of pain
331	Eryri wen. The white mountains – or, Hoar cliffs of Snowdon	B min (2/4) Vivace	Eryri wen White Snowdon. E min (cut C); Moderate time	127		I, 28	Hon. William Robert Spencer	The spear- men heard the bugle sound
332	Blodau Llundain. The flowers of London	C maj (C) Andantino	Blodau Llundain The Flowers of London. D maj (cut C); Expressive and Slow	172		II, 34	Mr T. Toms	Let not Glo- ry's trumpet sounding

333	Troiad y droell. The whirling of the spinning wheel	B flat maj (3/8) Vivace	Troiad y Droell The Whirling of the Spinning Wheel. C maj (3/8); Lively	89	III, 75	William Smith [=Smyth?]	Sir Watkyn's lov'd Min- strel, now sunk in decay
334	The allurements of love [Serch hudol]	D maj (C) Andante amoroso	Serch hudol The Allurement of Love. F maj (C); Pathetic	135	–	Robert Burns	To thee, lov'd Dee, thy gladsome vales
335	The door clapper [Y stwfwl]	G maj (3/4) Andantino	Y Stwfwl The Door-Clapper. G maj (3/4); Moderato	174	–	Anne Grant	O say not that Arthur will see me no more
336	The Britons [Y Bry- thon]	C min (6/8) Andante espressivo assai	Y Brython The Britons. C min (6/4); Plaintive	93	–	Anne Hunter	When on the mountain's lofty brow
337	The Marsh of Rhud- dian [Morva Rhydian]	G min (3/4) Andante espressivo	Morva Rhuddlan The Marsh of Rhuddlan. (Morfa Rhuddlan in 1784 edition); G min (3/4); Elegiac	143–6	–		
338	Ton y ceiliog du. The note of the black cock	B flat maj (6/8) Allegretto piu tosto Vivace	Tôn y Ceiliog Dû The Tune of the Black cock. B flat maj (6/8); Graceful	130	I, 24	Joanna Baillie	Good mor- row to thy sable beak

<i>JHW</i>	<i>Haydn's Welsh Songs: Thomson's titles (qv JHW XXXII/4)</i>	<i>Key, Time signature, Tempo</i>	<i>Welsh Airs published by Edward Jones</i>	1	2	3	<i>Poet</i>	<i>First line of text</i>
342	Y bardd yn ei awen. The inspired bard	Neukomm? C maj (C) Vivace	Y Bardd yn ei Awen The Inspired Bard. B flat maj (2/4); Melodiously	110– 112	II, 36	Joanna Baillie	Now bar the door, shut out the gale	
343	The pursuit of Love [Dilyn serch]	Neukomm? D maj (C) Grazioso	Dilyn Serch The pursuit of Love. E flat maj (C); Cantabile	173	–	Joanna Baillie	Tho' richer swains thy love pursue	
344	The poor pedlar [Y maelerwr]	Neukomm? B flat maj (6/8) Vivace scherzando			–	Alexander Boswell	Come ye nice maidens, come hither to hur	
345	The blossom of the honey suckle [Blodeu'r gwynwydd]	Neukomm? A min (3/4) Andantino	Blodeu'r Gwynwydd The Blossom of the Honey-suckle. A min (3/4); Minor	134	–	Anne Grant	How closely the woodbine has twined round my bow'r!	
346	War song of the men of Glamorgan [Triban gwyr Mor- gannwg]	Neukomm? D maj (cut C) Maestoso e spiritoso	Triban Gwŷr Morgannwg The War Song of the Men of Glamorgan. F maj (C); Majestic	158	–	Walter Scott	Red glows the forge in Striguil's bounds	

347	Mwynen Cynwyd. The melody of Cynwyd	Neukomm? E flat maj (6/8) Allegretto	Mwynen Cynwyd The Melody of Cynwyd. F maj (6/8); Tenderly	129	II, 44	Anne Hunter	What! weep- ing, Winifred! – for shame!
348	Reged	Neukomm? G maj (3/4) Andantino	Reged. (Ragad, or, Reged in 1784 edition); C maj (3/4); Moderato	150	II, 60	Anne Hunter	On Cambria's green vallies, or oak- cover'd hills
349	The bend of the horse shoe [Plygiad y bedol]	Neukomm? B flat maj (3/4) Grazioso	Plygiad y Bedol The Bend of the Horse-shoe. C maj (3/4); Gracefully – easy	183	–	Anne Grant	How gloomy the face of all nature ap- pears
350	Loth to depart [Anhawdd ymadael]	Neukomm? A min (3/4) Andante espressivo	Anhawdd ymadael Loath to Depart. A min (3/4); Andante	161–2	–	Anne Grant	So mild was the evening, so calm was the sky
351	Wyres Ned Puw. Ned Pugh's grand daughter	Neukomm? G min (2/4) Andante con espressione	Wyres Ned Puw Ned Pugh's grand- daughter. G min (2/4); Amoroso	125	I, 26	Rev Mr Williams of Vron	While sad I strike the plaintive string

<i>JHW</i>	<i>Caneuon Haydn: Teitlau Thomson (qv JHW XXXII/4)</i>	<i>Cywair, Amseriad, Tempo</i>	<i>Caneuon Cymreig cyhoeddwyd gan Edward Jones</i>	1	2	3	<i>Bardd</i>	<i>Linell gyntaf y testun</i>
352	Hob y deri danno. Away to the oaken grove	G maj (2/4) Allegretto con spirito	Hob y Deri Danno Away my herd to the Oaken grove. B flat maj (2/4)	128		I, 22	Anne Hunter	Sweet, how sweet, the hawthorn blooming
353	Ffarwel jeungetid. Adieu to my juvenile days	E flat maj (3/4) Andantino	Ffarwel F'ieuengctid Adieu to my Juvenile Days. F maj (3/4); Rather gay	135-6		III, 74	William Smyth	Sweet land of the mountain, the valley, the wood
354	Y Cymry dedwydd. The happy Cambrians	B flat maj (2/4) Spiritoso				II, 48	Rice Jones, trans. Edward Williams	Fam'd for our warmth, we now rejoice
355	Tros y garreg. Over the stone	G min (6/8) Allegro con moto	Tros y Garreg A Leap over the Stone. G min (6/8); Jig, Allegro	160		I, 23	Samuel Rogers	Sleep on, and dream of heaven a while
356	The flower of North Wales [Blodeu Cwynedd]	C maj (3/4) Grazioso	Blodeu Gwynedd The Flower of North Wales. C maj (3/4); Graceful		89	-	Thomas Campbell	O Cherub Content, at thy moss- cover'd shrine

357	<p>Pant corlant yr wyn – neu, Dafydd or Garreg-las. The lambs’ fold vale – or, David of the blue stone</p> <p>New Year’s gift [Calenig]</p>	<p>B flat maj (2/4) Vivace</p> <p>A min (3/4) Andante</p>	<p>Pant corlan yr wyn: neu Dafydd or Garreg-lás The Lambs- fold Vale or David of the Blue- stone. B flat maj (2/4); Sprightly</p>	<p>91–3</p> <p>II, 33</p> <p>–</p>	<p>Mr T. Toms</p> <p>Joanna Baillie</p>	<p>The busy hours of day are o’er</p> <p>All white hang the bushes o’er Elaw’s sweet stream</p>
358	<p>New Year’s gift [Calenig]</p>	<p>A min (3/4) Andante</p>	<p>Sprightly</p>	<p>–</p>	<p>Joanna Baillie</p>	<p>All white hang the bushes o’er Elaw’s sweet stream</p>
359	<p>Cerdd yr hen-wr or coed. The song of the old man of the wood</p>	<p>F maj (3/4) Grazioso</p>	<p>Cerdd yr hên-wr o’r Coed The Song of the old man of the Wood. F maj (3/4); Slow</p>	<p>135</p> <p>III, 67</p>	<p>Robert Burns</p>	<p>Raving winds around her blowing</p>
360	<p>Hoffedd Hywel ab Owen Gwynedd. The delight of Prince Hoel, son of Owen Gwyned</p>	<p>C min (3/4) Andante affettuoso</p>	<p>Hoffedd Hywel ab Owen Gwynedd The delight of Prince Howel, son of Owen Gwyned. D min (3/4); Solemn</p>	<p>101</p> <p>II, 40</p>	<p>Anne Grant</p>	<p>The convent’s loud matins came full on the gale</p>
361	<p>The departure of the king [Ymdawiad y brenhin]</p>	<p>E min (C) Andante affettuoso</p>	<p>Ymdawiad y Brenhin The Departure of the King. A min (C); Sorrowful</p>	<p>94</p> <p>–</p>	<p>–</p>	<p>–</p>

<i>JHW</i>	<i>Haydn's Welsh Songs: Thomson's titles (qv JHW XXXII/4)</i>	<i>Key, Time signature, Tempo</i>	<i>Welsh Aïrs published by Edward Jones</i>	1	2	3	<i>Poet</i>	<i>First line of text</i>
362	Happiness lost	Thomson. D maj (3/4) Andantino espressivo				III, 86	William Smyth	No, Henry, I must not, I cannot be blinded
364	Hela'r ysgyfarnog. Hunting the hare	C maj (6/8) Allegretto scherzoso	Hela'r ysgyfarnog Hunting the Hare. C maj (6/8); Allegro ma non troppo	174		II, 50	Anne Hunter	Hence! away with idle sorrow!

Key to Table 1

- 1 Edward Jones, *Musical and Poetical Relicks of the Welsh Bards* (London, 2nd rev. edn, 1794)
- 2 Edward Jones, *The Bardic Museum of Primitive British Literature ... forming the second volume of the Musical, Poetical, and Historical Relicks* (London, [1802])
- 3 Thomson's Welsh Collection

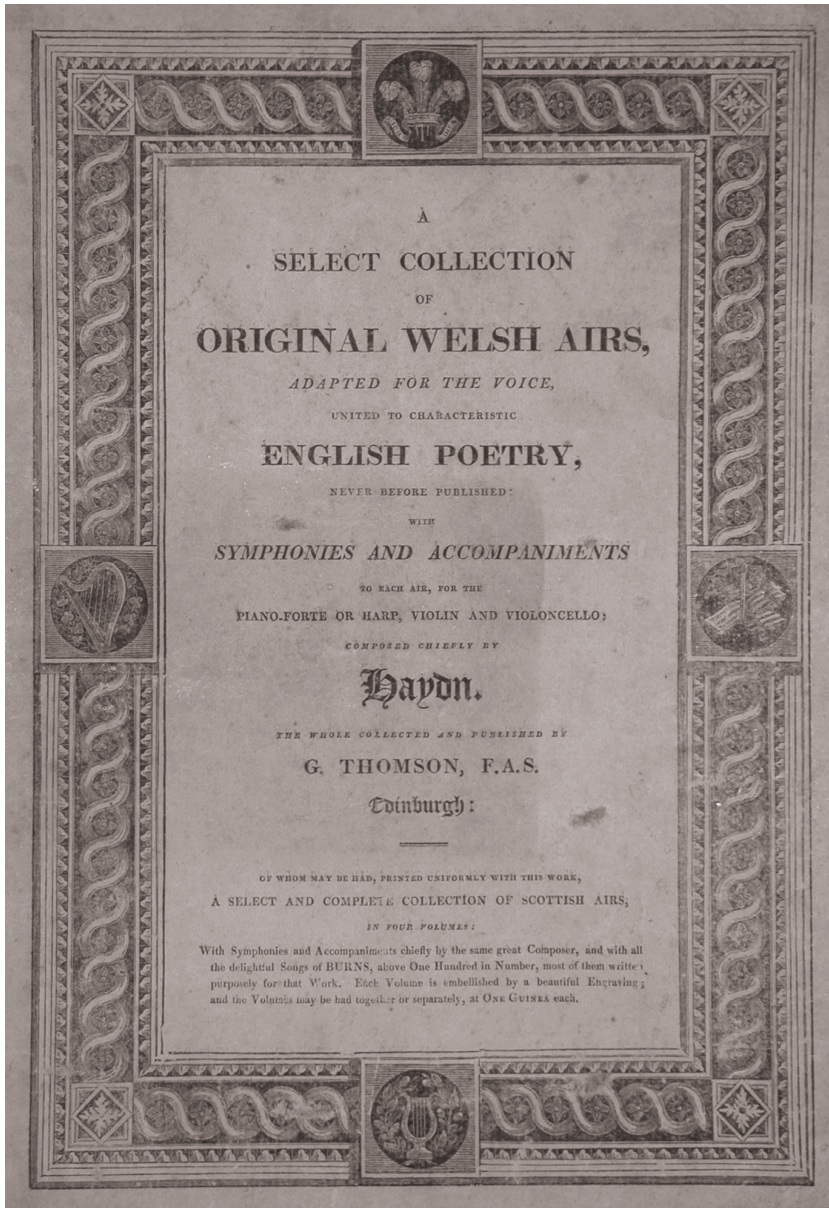


Figure 1 Board cover: *A Select Collection of Original Welsh Airs*, Vol. I (1809) (Marjorie Rycroft)

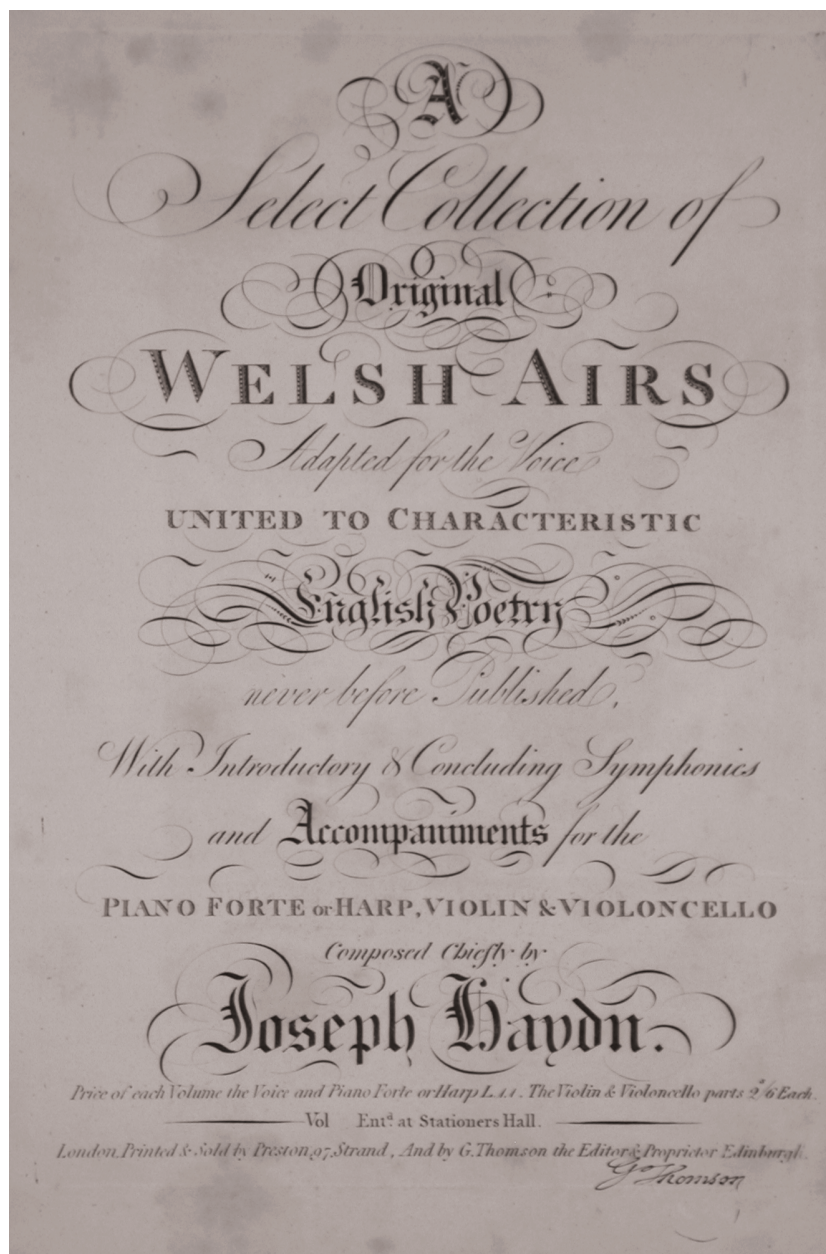


Figure 2 Title page: *A Select Collection of Original Welsh Airs, Vol. I (1809)* (Marjorie Rycroft)



Figure 3a Frontispiece: *A Select Collection of Original Welsh Airs*, Vol. I (1809) (Marjorie Rycroft)

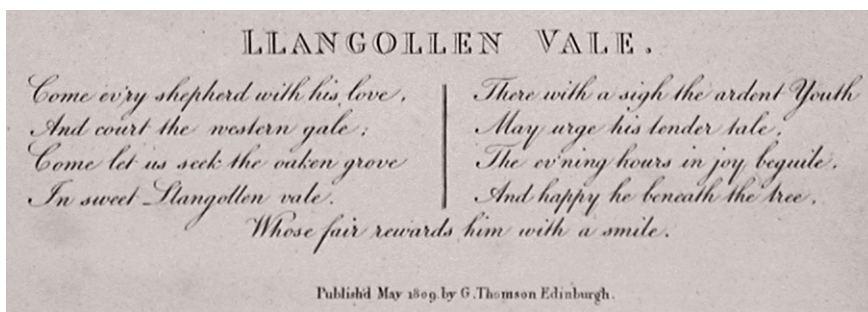


Figure 3b Frontispiece (detail)

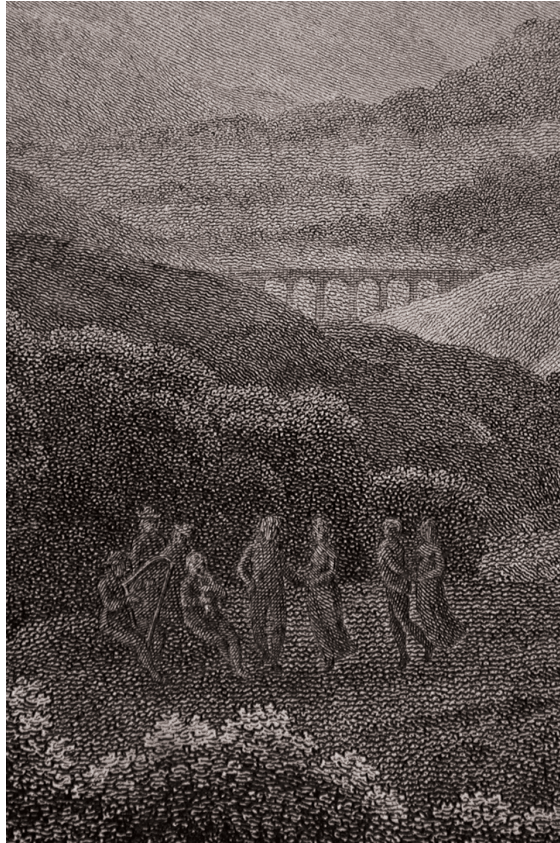


Figure 4 Group of musicians (Detail from Frontispiece)

