

N<sup>o</sup> 2.

FIRST HARP.

# CAMBRIA,

DUET,

FOR

Two Harps, or Harp & Piano,

ON

## WELSH MELODIES,

COMPOSED & DEDICATED TO

J. Balsie Chatterton,

BY

# JOHN THOMAS.

HARPIST TO HER MAJESTY THE QUEEN,  
AND PROFESSOR AT THE ROYAL ACADEMY OF MUSIC.

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2 CAMBRIA

*John Thomas*



FIRST HARP.

# CAMBRIA.

No. 2.

## DUETT.

JOHN THOMAS.

ALLEGRO MAESTOSO (♩ = 144)

*gva* *gva* *gva* *gva*

*ff*

*p con esp:* *mor* *en*

*do* *f* *marcato*



FIRST HARP.

(Bb) *p Dolce.* *Rallen: f a*

*Tempo.* *p Dolce.* *Rallen: f a Tempo.* *gva*

*f* (Bb) *p grazioso.*

*sost:*

(Ab F#) *gva* 11

*gva gva gva*  
*Cres cen do.*



FIRST HARP

The musical score is written for a harp and consists of six systems. Each system contains a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a *gva* marking and a *ff* dynamic. The first system concludes with a triplet of eighth notes. The second system continues the melodic line with slurs. The third system features a trill in the bass staff marked with *(Bb)*. The fourth system is characterized by a dense texture of sixteenth-note chords in the treble staff. The fifth system continues this texture. The sixth system concludes with a final melodic phrase in the treble staff and a few notes in the bass staff.

*marcato*

(Bb)

*à Tempo.*  
*Rall:*  
(F:) *f*  
*p*

*Rallen:* *mor en do f*  
*a*



*Tempo.*

Musical notation for the first system, featuring a treble and bass clef with various chords and melodic lines. A key signature change to B-flat is indicated at the end.

*PIÙ LENTO.*

Musical notation for the second system, including performance instructions like "Dolce. e sost." and "Rallen:". It features triplets and a 5-measure rest.

*ANDANTE ESPRESSIVO. (♩ = 69)*

Musical notation for the third system, showing a key signature change to A-flat and a common time signature.

Musical notation for the fourth system, featuring a "sost." instruction and a series of chords in the bass line.

Musical notation for the fifth system, including a "f" dynamic marking and a key signature change to D-flat.

Musical notation for the sixth system, featuring "p" and "sost." markings, a "gva" instruction, and a "f" dynamic marking.

FIRST HARP.

The first system of musical notation for the harp part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a forte dynamic marking 'f'. The upper staff contains a series of chords, each with a 'gva' marking above it, indicating a glissando. The lower staff provides a harmonic accompaniment with a few notes.

The second system of musical notation. It continues the glissando patterns in the upper staff, with a '(G#)' marking appearing in the lower staff towards the end of the system. The 'gva' marking is present at the beginning of the system.

The third system of musical notation. It continues the glissando patterns. A '(G#)' marking is present in the lower staff at the beginning of the system.

The fourth system of musical notation. It continues the glissando patterns. 'gva' markings are present above the upper staff. '(G#)' markings are present in the lower staff at the beginning and middle of the system.



FIRST HARP.

*p* *gva*

*Cres.* ..... *cen* ..... *do* *gva*

*f* *gva* *gva*

(G<sub>2</sub>) (G<sub>1</sub>) (G<sub>2</sub>)

*gva* FIRST HARP.

(G#)

(G#)

(G#) (B#) (F#)

(B#)

*Brillante.*  
*ff*



*gva*

First system of musical notation for the First Harp. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef with slurs and a bass line with chords and some melodic fragments.

*gva*

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system, with similar melodic and harmonic structures.

*gva*

Third system of musical notation. The melodic line in the treble clef continues with slurs, and the bass line provides harmonic support with chords.

*gva*

Fourth system of musical notation. It includes a dynamic marking *p* (piano) in the bass line. The system concludes with the instruction *Leggieramente.* (Allegretto) in the bass line.

*Sost:*

*Rallen:* .....

Fifth system of musical notation, the final system on the page. It features a *Sost:* (Sostenuto) marking above the treble clef and a *Rallen:* (Ritardando) marking with a dotted line below the treble clef. The music concludes with a final chord in the bass line.

ALLEGRO SCHERZANDO (♩. = 72)

ff p

(B#) f

p Dolce.

(Bb) f

p

v



(Bb) *ff*

*gva*

(eb) *con fuoco.*



*gva*

The first system of the harp part consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a fortissimo (*ff*) dynamic. The upper staff contains a series of eighth-note chords and single notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a piano (*p*) dynamic marking.

*gva*

The second system continues the harp part. It features two staves in the same key signature. The upper staff has a *gva* marking above it. The music is marked fortissimo (*f*). The lower staff includes a section marked *f pesante*, indicating a heavier, more sustained sound. The notation includes various chordal textures and melodic fragments.

The third system of the harp part consists of two staves. The upper staff continues with eighth-note patterns. The lower staff features a section with a repeat sign (double bar line with dots) and a fermata, suggesting a moment of musical reflection or a specific articulation.

The fourth system of the harp part consists of two staves. The upper staff continues with eighth-note patterns. The lower staff features a section with a repeat sign (double bar line with dots) and a fermata, suggesting a moment of musical reflection or a specific articulation.

The fifth system of the harp part consists of two staves. The upper staff continues with eighth-note patterns. The lower staff features a section with a piano (*p*) dynamic marking, indicating a softer, more delicate sound. The notation includes various chordal textures and melodic fragments.

The sixth system of the harp part consists of two staves. The upper staff continues with eighth-note patterns. The lower staff features a section with a piano (*p*) dynamic marking, indicating a softer, more delicate sound. The notation includes various chordal textures and melodic fragments.



The first system of the harp part consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with slurs, starting with a key signature of three flats (B-flat, E-flat, A-flat). The lower staff is in bass clef and contains a series of quarter notes and half notes, providing a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the lower staff.

The second system continues the musical notation from the first system. The upper staff maintains the eighth-note chordal pattern, while the lower staff continues with quarter and half notes. A dynamic marking of *p* (piano) is visible in the lower staff.

The third system continues the musical notation. The upper staff features the eighth-note chordal pattern, and the lower staff continues with quarter and half notes.

The fourth system continues the musical notation. A crescendo marking is present in the lower staff, indicated by a dashed line and the text "Cres - cen - do.".

The fifth system continues the musical notation. A fortissimo marking (*ff*) is present in the lower staff. A key signature change to two flats (B-flat, E-flat) is indicated by a double bar line and the letter "(Db)".

The sixth system continues the musical notation. A final crescendo marking is present in the lower staff, indicated by a dotted line and the text "Cres:...".



*ff con fuoco.*  
*gva*  
(D:)

*gva*  
(C:)

*gva*  
11

*gva*

*gva*  
*brillante.*

*gva*  
15





# COMPOSITIONS FOR THE HARP,

BY  
**JOHN THOMAS,**

*Harpist to Her Majesty the Queen,*

AND  
*Professor of the Harp at the Royal Academy of Music.*

## HARP SOLOS.

### THE SEASONS.

|  | <i>s.</i> | <i>d.</i> |
|--|-----------|-----------|
| Spring.....(Characteristic Piece)...         | 4         | 0         |
| Summer.....( Ditto ).....                    | 4         | 0         |
| Autumn.....( Ditto ).....                    | 4         | 0         |
| Winter.....( Ditto ).....                    | 6         | 0         |
| Hymn (from Winter) published separately..... | 3         | 0         |

|  |   |   |
|--|---|---|
| Pensive and Joyous.....(Fantasia)..... | 4 | 0 |
| La Méditation.....( Ditto ).....       | 4 | 0 |
| L'Espérance.....(Mazurka).....         | 4 | 0 |

### FOUR ROMANCES.

|                      |   |   |
|----------------------|---|---|
| The Tear.....        | 3 | 0 |
| The Smile.....       | 3 | 0 |
| The Parting.....     | 3 | 0 |
| The Remembrance..... | 3 | 0 |

|                                    |   |   |
|------------------------------------|---|---|
| Le Seir.....(Premier Impromptu)... | 3 | 0 |
| Le Matin.....(Second ditto).....   | 3 | 0 |

|  |    |   |
|--|----|---|
| Six Studies.....(Series 1).....            | 15 | 0 |
| Six Studies.....(Ditto 2).....             | 15 | 0 |
| First Concerto (in B flat), Harp Part..... | 12 | 0 |

### Orchestral Accompaniments

### TRANSCRIPTIONS.

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| The Harmonious Blacksmith.....(Handel).....         | 3 | 0 |
| La Source.....(Blumenthal).....                     | 4 | 0 |
| Una furtiva lagrima.....(L'Elisir d'Amore).....     | 3 | 0 |
| M'appari tutt' amor.....(Martha).....               | 3 | 0 |
| Assisa a piè d'un salice.....(Otello).....          | 3 | 0 |
| Nocturne.....(Dreyschock).....                      | 3 | 0 |
| Prendi: L'anel ti dono.....(La Sonnambula).....     | 3 | 0 |
| Souvenir de Saltzbourg.....(Winterlé).....          | 3 | 0 |
| Gigue and Gavotte.....(Corelli).....                | 3 | 0 |

## HARP AND PIANOFORTE DUETS.

|   |    |   |
|---|----|---|
| Bardic Fantasia, on Subjects from "Llewelyn".....   | 10 | 0 |
| Grand Duet, in E flat minor.....                    | 15 | 0 |
| Duet on Melodies from "La Favorite".....            | 10 | 0 |
| Duet on Gounod's "Faust".....Thomas and Benedict.   | 10 | 0 |
| Duet on Melodies from "La Sonnambula".....Thomas.   | 10 | 0 |
| Scenes of Childhood (No. 1), on Welsh Melodies..... | 8  | 0 |
| Cambria (No. 2), Ditto.....                         | 8  | 0 |
| March of the Men of Harlech.....                    | 4  | 0 |
| Souvenir du Nord, on Russian Melodies.....          | 8  | 0 |
| Andantino, from First Concerto.....                 | 6  | 0 |
| Adelaide.....(Beethoven).....                       | 6  | 0 |
| "Rákóczy Induló" (Hungarian March).....             | 6  | 0 |

### SIX GEMS FROM VERDI'S OPERAS.

|   |   |   |
|---|---|---|
| Miserere and Tu vedrai.....(Trovatore).....     | 6 | 0 |
| Il Balen and Di tale Amor.....( Ditto ).....    | 6 | 0 |
| Si, la stanchezza m'opprime.....( Ditto ).....  | 6 | 0 |
| D'Amor sull' ali Rosée.....( Ditto ).....       | 6 | 0 |
| Un dì, si ben rammentomi.....(Rigoletto).....   | 6 | 0 |
| La Sicilienne.....(Les Vêpres Siciliennes)..... | 6 | 0 |

### FOUR DUETS FROM MEYERBEER'S "DINORAH."

|                            |   |   |
|----------------------------|---|---|
| Shadow Air.....            | 6 | 0 |
| Cradle Song.....           | 6 | 0 |
| Fanciulle che il core..... | 6 | 0 |
| Santa Maria.....           | 6 | 0 |

|   |   |   |
|---|---|---|
| Souvenir du Bal.....                              | 8 | 0 |
| L'Olivia.....(Valse).....                         | 6 | 0 |
| La Gassier.....(Ditto).....(Venzano).....         | 6 | 0 |
| Il Bacio.....(Ditto).....(Arditi).....            | 6 | 0 |
| L'Ira.....(Ditto).....(Ditto).....                | 6 | 0 |
| L'Estasi.....(Ditto).....(Ditto).....             | 6 | 0 |
| Ben è Ridicolo.....(Cansone).....(Randegger)..... | 6 | 0 |

## DUETS FOR TWO HARPS.

|   |    |   |
|---|----|---|
| Bardic Fantasia, on Subjects from "Llewelyn".....   | 10 | 0 |
| Grand Duet in E flat minor.....                     | 15 | 0 |
| Duet on Melodies from "La Sonnambula".....          | 10 | 0 |
| Scenes of Childhood (No. 1), on Welsh Melodies..... | 8  | 0 |
| Cambria (No. 2), Ditto.....                         | 8  | 0 |
| March of the Men of Harlech.....                    | 4  | 0 |
| Souvenir du Nord, on Russian Melodies.....          | 8  | 0 |
| "Rákóczy Induló" (Hungarian March).....             | 6  | 0 |

## SONGS WITH HARP ACCOMPANIMENT.

|   |   |   |
|---|---|---|
| An Exile sighed alone.....  | 3 | 0 |
| Oh! where art thou dreaming?.....   | 3 | 0 |
| Alfred's Song in the Danish Camp.....   | 4 | 0 |
| There be none of Beauty's Daughters.....  | 4 | 0 |
| O, merry are the bridesmaids.....(Bride of Neath Valley).....                                   | 2 | 6 |
| Home and Love.....  | 4 | 0 |
| Thou art the Star.....  | 3 | 0 |
| Land of the Minstrel and Bard (Gwlad y Telynor a'r Bardd), Welsh Patriotic Song and Chorus..... | 3 | 0 |
| A maiden sat upon a rock.....   | 4 | 0 |

### NATIONAL SONGS.

Dedicated to and sung by Mlle. ALBANI.

|   |   |   |
|---|---|---|
| No. 1. The Last Rose of Summer.....           | 3 | 0 |
| 2. The Harp that once thro' Tara's Halls..... | 3 | 0 |
| 3. The Minstrel Boy.....                      | 3 | 0 |
| 4. Robin Adair.....                           | 3 | 0 |
| 5. The Blue Bells of Scotland.....            | 3 | 0 |
| 6. Home, sweet Home.....                      | 3 | 0 |

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|     | I'r Awen (Introductory Chorus)..... (To the Muse.) |
| 1.  | Llwyn Onn.....(The Ash Grove.)                     |
| 2.  | Codiad yr Hedydd.....(The Rising of the Lark.)     |
| 3.  | Ar hyd y Nos.....(All through the Night.)          |
| 4.  | *Hob y Deri Danno.....(Hob a Derry Danno.)         |
|     | * As sung in North Wales.                          |
| 5.  | Morva Rhuddlan.....(The Plain of Rhuddlan.)        |
| 6.  | Divyrrwch y Brenin.....(The King's Delight.)       |
| 7.  | Y Ferch o'r Scer.....(The Maid of Sker.)           |
| 8.  | Y Gadlys.....(The Camp.)                           |
| 9.  | Torriad y Dydd.....(The Dawn of Day.)              |
| 10. | Serch Hudol.....(Love's Fascination.)              |
| 11. | Clychau Aberdyfi.....(The Bells of Aberdovey.)     |
| 12. | Glan Meddwod Mwyn.....(The Joy of the Mead-cup.)   |

### CONTENTS OF VOLUME II.

|     |   |
|-----|---|
| 13. | Rhyfelgyrch Gwyr Harlech.....(March of the Men of Harlech.)             |
| 14. | Merch Megan.....(Megan's Daughter.)                                     |
| 15. | Nos Galan.....(New Year's Eve.)   |
| 16. | Y Fwyalchen.....(The Blackbird.)  |
| 17. | Codiad yr Haul.....(The Rising of the Sun.)                             |
| 18. | Dafydd y Garreg Wen.....(David of the White Rock.)                      |
| 19. | Syr Harri Ddu.....(Black Sir Harry.)                                    |
| 20. | Bugeilio'r Gwenith Gwyn.....(Watching the Wheat.)                       |
| 21. | Difyrrwch Arglwyddes Owain.....(Lady Owen's Delight.)                   |
| 22. | Tros y Garreg.....(Over the Stone.)                                     |
| 23. | Y deryn Pur.....(The Dove.)   |
| 24. | Y Bardd yn ei Awen.....(The Inspired Bard.) [Land.]                     |
| 25. | Ffarwel y Telynor i'w enedigol Wlad (The Minstrel's Adieu to his Native |

### CONTENTS OF VOLUME III.

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|-----|---|
| 26. | Dewch i'r Frwydyr.....(Come to Battle.)                   |
| 27. | Gogerddan.....  |
| 28. | Breuddwyd y Frenhines.....(The Queen's Dream.)            |
| 29. | Dadl Dau.....(The Quarrelsome couple.)                    |
| 30. | Merch y Melnydd.....(The Miller's Daughter.)              |
| 31. | Hela'r Sgyvarnog.....(The Hunting of the Hare.)           |
| 32. | Yr Hên Sibyl.....(The Old Sibyl, or Winifreda.)           |
| 33. | Ymadawiad y Brenin.....(The Departure of the King.)       |
| 34. | *Hob y deri Dando.....(Hob a Derry Dando.)                |
|     | * As sung in South Wales.                                 |
| 35. | Mentra Gwen.....(Venture Gwen.)                           |
| 36. | Ffanni Blodau'r Ffair.....(Fanny the Flower of the Fair.) |
| 37. | Galar Cymru.....(Cambria's Lament.)                       |

### CONTENTS OF VOLUME IV.

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| 38. | Caerphili.....(Caerphilly.)                                |
| 39. | Y Bore Glas.....(At Early Dawn of Morning.)                |
| 40. | Eôs Lais.....(The Voice of the Nightingale.)               |
| 41. | Pe Cawn i Hon.....(I know a Maiden.)                       |
| 42. | Y Deryn du Pig-Felyn.....(The Yellow-beaked Blackbird)     |
| 43. | Dyffryn Llanberis.....(The Vale of Llanberis.)             |
| 44. | Gyda'r Wawr.....(With the Dawn.)                           |
| 45. | Triban Morganwg.....(The Glamorgan Triplet.)               |
| 46. | Cwynfan Prydain.....(Britain's Lament.)                    |
| 47. | Megan a gollodd ei Gardas.....(Megan who lost her Garter.) |
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