

G. 372

Gems of Welsh Melody.

A SELECTION

OF

POPULAR WELSH SONGS,

WITH ENGLISH AND WELSH WORDS;

SPECIMENS OF PENNILLION SINGING,

After the manner of North Wales;

AND

WELSH NATIONAL AIRS,

ANCIENT AND MODERN;

SET IN A FAMILIAR MANNER FOR THE PIANOFORTE OR HARP,

With Symphonies and Accompaniments,

BY JOHN OWEN, (OWAIN ALAW,) PENCERDD.

K

FIRST SERIES.

RUTHIN:

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## INTRODUCTION.



THE National Airs of Wales are very ancient, and have won the admiration of all classes by their melody and sweetness. Old Airs are generally admired for their quaintness and singular harmonies, which sound strange to modern ears, but the melodies of Wales are composed with such finished ease, such natural cadences, appropriate modulations, and regular progressions, that they will bear comparison with the most polished airs of the modern school. Take for instance "Ar Hyd y Nos," "Serch Hudol," "Davydd y Gareg Wen," "Nos Galan," and a host of others which appear to the unprejudiced hearer as though the Welsh minstrels had discovered the true line of beauty, and had modelled their compositions according to the most perfect form of symmetrical elegance. It is apparent that they possessed the true Musical Genius—the National *Awen*, which flows freely and without impediment into the composer's mind, and stamps his productions with inspiration.

The ancient Welsh Triads have it, that the then inventors of vocal song were Gwyddon Ganhebon, Hù Gadarn, and Tydain. Gwyddon was the first composer of Cymric music; Hù Gadarn adapted it to historical uses; and Tydain reduced it to science and order. Blegwryd, King of the Cymry, two centuries before the Christian Era, is said to have been so expert a performer on Instruments, that he was called the "God of Harmony." In the time of the invasion by the Romans the Bardism of Wales was in its highest glory. "There is no reason to doubt," says a Welsh writer, that the tune called "Glan Meddwod Mwyn," came to us from the time of the Druids; and it is probably a correct specimen of Welsh music of that early period.

Some of the Welsh Airs are remarkable for their pathos and tenderness, such as "Morfa Rhuddlan," and "Davydd y Gareg Wen;" nothing in music can exceed the tenderness and sweet resignation breathed in these Airs, as also in many other beautiful, heartfelt, yet simple tunes. These, it may be supposed, are many centuries old, and yet they are as regular and correct as though they were composed yesterday by the greatest master. Nor have the Cymry, to the present day, lost their intense love of music and nationality.—The genius of song is deeply implanted in the heart of every native of the land; and were the same advantages offered in the Principality as are to be met with in other countries, I am persuaded that "Yr Hen Gymry" would still take a prominent position among the composers and performers of the "Art Divine."

It is true that the use of the Harp as a domestic Instrument is on the decline, and is giving place to the Pianoforte,—an Instrument in some respects superior, but certainly not in elegance or sweetness. The industrial classes, however, still find in Vocal Music a source of pleasurable amusement and intellectual recreation. At the Eisteddfodau or congress of Bards, may still be heard the ancient and singular manner of singing *Pennillion* with

the Harp. The *Pennillion*, or epigrammatical stanzas may be counted by many hundreds in the Welsh language, and a skilful singer has his memory stored with them, and has acquired the art of singing irregular verses of different metres and length to the same tune. The general mode of conducting *Pennillion* is simply as follows;—The Harpist plays over the tune, and the Vocalist sings as suits his fancy, beginning with the third, fourth, fifth, or even with the last bar of the tune, and while the Harper gives way to his imagination in different forms of variations of the tune, the Singer takes care to keep in correct harmony and ends exactly with the last note of the melody. This is the crowning point, and all ears are open to discover a trip or flaw in this particular.

I have given an outline of this truly national style of singing in the Airs of "Pen Rhaw," "Serch Hudol," &c., but the professional *Pennillion* singer can do much more than I have just sketched out, by his fanciful choice of odd metres and various verses on almost any subject, from "Grave to gay, from lively to severe." At the Eisteddfodau held in Wales prizes and medals are awarded for the best poetical and musical compositions, as well as for the most proficient performers on the Welsh Harp, and the best singers with the Harp, &c. There is also generally a Chair Prize offered for Poetry, and the successful competitor is conducted to his seat of honour amidst the sound of Harps and the congratulations of the auditory, and occupies that position during the meeting. Successful composers graduate at these meetings as Ovates, and Bards. At Rhuddlan Royal Eisteddfod, in 1851, the Editor was honoured with his first degree; he being the successful composer of the anthem for competition, (Dr. Wesley being the adjudicator), when he had the bardic appellation of "Owain Alaw" conferred upon him.—At the great Llangollen Eisteddfod he was further admitted as a Bard and *Pencerdd*, (chief of song).

These meetings have been the means of bringing into public notice almost all the Poets, literary men, and Musicians of Wales, and have been of great service in furthering native talent, and fostering the latent genius of the Welsh people.

A very general call for a small collection of the most popular Welsh Airs, with and without words, has induced me to attempt the following compilation, arranged in a familiar and modern style for the Harp or Pianoforte; and I beg to express a hope that this work, from the lowness of its price, and I trust from its merits, may supply a want which is felt not only in the Principality, but also amongst the many English and foreign visitors to the land of lake and mountain, who may wish to take back with them a *souvenir* in the shape of the National Airs of the historic and picturesque country in which they have been temporarily sojourning. Should the present compilation find favour with the public, it is intended to issue another Series of the same work.

J. O.

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# GEMS OF WELSH MELODY.

## MOLA WD CYMRU.

### MARCH OF THE MEN OF HARLECH.

The Welsh words written by  
TALHAIRN.

The Music arranged by OWAIN ALAW.

The English words written by  
MR. W. H. BAKER.

*Martial.*

**Pianoforte.**

HENFYCH well i wlad fy nghalon, Llwyddiant i ti Gymru dirion; Bendith i dy feibion dewrion, A dy ferched glân;  
MARCH, ye men of Harlech bold, Un - furl your banners in the field, Be brave as were your sires of old, And like them, never yield!

Peraidd yw dy hyn - od hanes, I wres - og - i serch fy mynwes; Tra bo 'ngwaed yn llif - o'n gynnes,  
What tho' ev'ry hill and dale E - cho now with war's a - larms, Cel - tic hearts can never quail When

*Colla voce*

Car - af wlad y gân: Anwyl wlad fy nhadau, Car - af dy fyn - ydd - au;  
Cambria calls to arms. By each lof - ty mountain, By each crystal fountain,

Creigiau gleision uwch y nant, Ym - wel - ant a'r cym - yl - au; Dol - ydd a dyff - ryn - oedd ffrwythlon,  
By your homes where those you love, A - - wait your glad re - turn - ing, Let each thought and ac - tion prove, True

Ffryd - iau clir a llyn - au llawnion, Ad - lew - yrchant flod - au tlys - ion Yn eu dyfroedd glân:  
glo - ry can the Cym - ry move, And as each blade gleams in the light, Pray "God de - fend the right!"

*Colla voce*

8<sup>ves</sup>

Hiraeth sydd i'm llethu, Am an - wyl - ion Cymru; Ow! na chawn fy mhws yn llawn, A  
Clans from Mona wending, Now with Arvon blending, Haste with rapid strides a - long The

*8va*

MARCH OF THE MEN OF HARLECH.

7

chréd a dawn i'm den - u Ad - re'n ol i blith fy nheulu, A chyf - eill - ion i'm croesaw - u :  
 path that leads to glory, From *loco* Snowdon's hills, with harp and song, And Nantlle's vale pro - ceeds a throng, Whose

*Rall.* .....

Yn ol - ynawl gwnawn folianu Cymru, gwlad y gân.  
 ranks with yours shall proudly vie, "And nobly win or die!"

*Sva* ..... *loco*

II

Mil melusach i fy nghalon  
 Na mwynderau gwlad y Saeson,  
 Cig a gwin, a da, a digon,  
 Ydyw gwlad y gân :  
 Nid oes modd i 'ngwên lawennu  
 Tra bo f' enaid yn hiraethu  
 Am fynyddoedd cribog Cymru,  
 A'i dyffrynoedd glân :  
 Nid y llawn heolydd,  
 Mwg a thwrf y trefydd ;  
 Nid y byd, a'i olud drud,  
 Sy'n denu bryd y prydydd ;  
 Ond afonydd, gwyrdigion ddolydd,  
 Sw'n yr awel yn y coedydd,  
 Cymau, glynau, bryniau, bronnydd,  
 Cymru, gwlad y gân.  
 Cara 'r oen y ddafad,  
 Cara mûn ei chariad,  
 Cara 'r cybydd bwrs yn llawn,  
 A dyn a dawn ei dyniad ;  
 Cara 'r babi fron ei fami,  
 Caraf finau 'r wlad wy'n foli,—  
 Duw a w'yr mor anwyl i mi  
 Ydyw Cymru lân.

II.

March ye men of Harlech—go !  
 Lov'd father land your duty claims ;  
 Onward comes the Saxon foe,  
 His footsteps mark'd in flames ;  
 But his march breeds no dismay,  
 Boasting taunts we meet with scorn,  
 Craven-like their hosts shall flee  
 Like mists before the morn.  
 On the foemen dashing  
 Swords and bucklers clashing,  
 Smite with will their savage band  
 Nor think of e'er retreating :  
 But with a firm unflinching hand,  
 In blood quench ev'ry burning brand,  
 And for each rootree cast away  
 A Saxon life shall pay.  
 Thus each bosom nerving  
 From no danger swerving,  
 Soon shall the invader feel  
 The doom of fate rewarding ;  
 Then firmly grasp the flashing steel  
 And as ye strike for Cymru's weal  
 Be this your cry, till life's last breath—  
 "Our Liberty or Death!"



# GLAN MEDDWDOD MWYN.

"OH! LET THE KIND MINSTREL."

Words by JOHN PARRY  
(Printed by kind permission of Mr. J. A. NOVELLO.)

Symphonies and Accompaniments by  
OWAIN ALAW.

*Pianoforte.* *Cantabile.*

*P*

Oh! let the kind minstrel at - tune his soft lay, And wel - come with rap - ture this

thrice hap - py day; Let nought but sweet har - mo - ny strike on the ear, When

*mf* \*

Cym - ry u - - ni - ted, de - - light - ed ap - pear; Con - - tent - ed or wretched, im-

\* This part is generally repeated in Chorus.—The accompaniment is arranged for this purpose, in harmony of four voices.

“OH LET THE KIND MINSTREL.”

pri - - son'd or free, Still Cam - bria to Cym - ry most an - wyl must be, *Mewn*

*cres.....cen.....do.*  
aw - en fwyn law - en byw byth y bo hi.

II.

Though far from her mountains and valleys we roam  
 Still is she our mother, still is she our home ;  
 O never let discord, ambition, or pride,  
 The *undeb* of *Cymry* unwisely divide ;  
 Nor let us, whatever our fortunes may be,  
 Dear Cambria, be ever unmindful of thee,—  
*Mewn awen fwyn lawen, byw byth y bo' hi.*

III.

The Shamrock of Erin, so brilliant and green,  
 Entwined with the Leek and the Thistle has been ;  
 O may they for ever a safe-guard compose,  
 To shelter from danger old England's fair Rose ;  
 And grant that Great Britain for ever may be  
 The terror of tyrants, the friend of the free,—  
*Mewn awen fwyn lawen, byw byth y bo' hi.*

VI.

Thus sing thy fond children whilst roaming afar,  
 Mid danger or pleasure, in peace or in war,  
 Though doomed for a season to quit thy green hills,  
 Each *calon* with *carriad* for thee ever thrills ;  
 Behold now assembled in honour of thee,  
 Thy sons and fair daughters, so *ffyddlon* and free,  
*Gogoniant i Gymru, byw byth y bo' hi.*

# TORRIAD Y DYDD.

## THE BREAK OF DAY.

The Welsh words written by  
TALHAIRN.

Symphonies and Accompaniments by  
OWAIN ALAW.

The English words  
written by JOHN E. M. DOVASTON, M.A.

*Pianoforte.*

The piano introduction is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *dim.* (diminuendo) marking.

OR - EN - wog wlad fy nhadau, Mor an - wyl i mi wyd, A'r haul sy'n sir - iol wenu'n awr Ar  
Though chaste the blush of morning, And sweet the breathing dew, Yet sweeter breath'd the maiden mild With

The first system of the song features a vocal line with lyrics in Welsh and English. The piano accompaniment continues with a similar style to the introduction, supporting the vocal melody.

dwyffryn clodfawr Clwyd; Pa le mae haul dy lwyddiant, Dy ryddid, a dy hedd? Mach - ludo wnaethant  
cheek of chaster hue. Ah! would I still had slumber'd, In dreams of dear de - light; Or oh! that truth would

The second system continues the vocal and piano parts. The piano accompaniment includes some chords with accidentals (sharps) in the right hand.

oll pan roed Llew - ei - yn yn ei fedd. Nid oes yn awr ond gor - mes; A di - les yd - yw'm  
fix by day, What fan - cy forms by night. Then had I still been gaz - ing, Be - yond am - bi - tion

The final system of the song. The piano accompaniment ends with a *mf* (mezzo-forte) marking. The vocal line concludes with a final note.



dawn, A di - les yw fy aw - en fwyn, A chwyn fy nghalon lawn; Ein parch a'n bri a chwalwyd Ar  
glad, To sit be - side her blooming breast, In lil - ly kerchief clad, But since the morn de - nies me, These

daen i'r ped - war gwynt, A'r Saes - on sy'n rhe - ol - i gwlad Y dewr - ion Gym - ry gynt.  
dear de - lights to see, The day may break to all be - side, But needs not break to me.

*Rallentando.*  
*Con espress.*  
*dim.*

*cres.* *dim.*

II.  
Yng nghanol tingcian arfau,  
Bonllefau, caniad clych,  
Mae'r gelyn cryf yn gwledda yn  
Ei gastell cadarn gwych,  
Yn llawn o rwysg a hyder,—  
O! ofer yw fy nghân,  
Ac ofer yw fy nhelyn fwyn,  
A swyn ei thannau mân,  
Mae 'nghalon i dan gwmwl,  
A'm meddwl sydd yn brudd,  
Fy monwes yn ofidus iawn,  
A dagrau ar fy ngrudd:  
O! anwyl wlad fy nhadau,  
Nid oes i mi ddim heddi,  
A gwywo wnaif o ddydd i ddydd  
Nes syrthiaf i ddu fedd.

II.  
Though dreams are but deceivers,  
Whose joys do not endure,  
I love them better tho' they're false  
Than sorrows that are sure.  
Beside the harp methought her,  
And Oh! 'twas joy to spy  
The spark that warm'd her heaving heart—  
Light up her laughing eye.  
Kiss'd by her cunning fingers  
How leap'd each living string!  
And rich the music in mine ear  
Yet sweetly seems to ring.  
But since the morn denies me  
These dear delights to see,  
The day may break to all beside  
But needs not break to me.

# LLWYN ONN.

## THE ASH GROVE.

English and Welsh words written by  
TALHAIRN.

As arranged by OWAIN ALAW, for the  
Llangollen Eisteddfod.

**Pianoforte.**

**FIRST VOICE.**

Go - GONIAINT i Gymru, an - wyl - wlad fy nhadau, Pe medrwn, mawr - yg - wn dy fawredd a'th fri;  
ALL hail to thee, Cambria, the land of my fathers, I would I could make thee im - mortal in song;

**SECOND VOICE, Tenor or Bass.**

Mae'r Awen yn car - u dy wedd a'th rin - weddau, Hoff fam - maeth ath - ry - lith a dewrder wyt ti;  
Thy virtues the muse from thy his - to - ry gathers, Thou, cra - dle of genius and home of the strong;

**DUETT.**

Bu am - ser pan hoffai t'wys - og - ion dy delyn, A'i sain a gyff - ro - ai wr - ol - ion y gad.  
The strains of thy minstrels were pure as thy fountains They hallow'd thy glory, joy, sorrow, and strife.



# DAFYDD Y GAREG WEN.

## DAVID OF THE WHITE ROCK, OR *THE DYING BARD.*

The Welsh words written for this work by  
MR. JOHN CEIRIOG HUGHES.

Arranged with Symphonies and Accompaniments by  
OWAIN ALAW.

The English words written by  
SIR WALTER SCOTT, BART.

*Elegiac.* *cresc. andando.*

**Pianoforte.** *mf Larghetto.*

'ROEDD Daf - - ydd yn mar - - w pan saf - - em yn  
DINAS Em - - lyn la - - - ment, for the mo - - ment is

fud I wyl - - io dat - - - od - iad rhwng byw - yd a byd,  
nigh, When mute in the wood - lands thine e - choes shall die;

"Ffar - wel i ti 'mhri - od, fy Ngwen," eb - - - ai  
No more by sweet Tei - - vy Cad - - - wall - - - on shall

*p* *cres.* *f* *mf*

It is a general tradition in Carnarvonshire, that a Bard of this name, lying on his death bed, called for his harp, and performed this plaintive tune, expressing a desire that it should be repeated at his funeral. Ever since, the air has been called by his name, and that of *Garegwen*, the house where he lived in Anglesea. Whether it was originally conceived by the dying Bard, or is of higher antiquity, is uncertain.—*Jones' Bards.* Sir Walter Scott has laid the scene of his verses, in Cardiganshire, and the Bard introduced is Cadwallon.

ef, rave, "Fe ddaeth y gwa - - han - u - cawn gwrdd yn y nef!" wave.  
And mix his wild notes with the wild dash ing wave.

*Colla voce.*  
*Ped.*

II.

Fe gododd ei ddwyllaw, ao anadl ddaeth  
I chwyddo'r tro olaf trwy 'i fynwes oer gaeth,  
'Hyd yma'r adduned, anwylyd, ond moes  
'Im' gyffwrdd fy nhelyn yn niwedd fy oes."

III.

Estynwyd y delyn, yr hwn yn ddioed  
Ollyngodd alawon na chlywsid erioed:  
'Roedd pob tant yn canu 'i ffaweliad ei hun,  
A Dafydd yn marw wrth gyffwrdd pob un.

IV.

O! cleddweh fi gartref yn hên Ynys Fôn!  
Yn llwch y Derwyddon, a hon fyddo'r dôn  
Y dydd y'm gosodir yn isel fy mhen:—  
A'i fysedd chwareuent yr "Hên Gareg Wen."

V.

'Roedd Dafydd yn marw, pan safem yn fud  
I wyllo datodiad rhwng bywyd a byd—  
Yn sŵn yr hên delyn gogwyddodd ei ben,  
Ac angau r'odd fywyd i'r "Hên Gareg Wen."

II.

In spring and in autumn thy glories of shade,  
Unhonour'd shall flourish, unhonour'd shall fade;  
For soon shall be lifeless the eye and the tongue,  
That view'd them with rapture, with rapture that sung.

III.

Thy sons, Dinas Emlyn, may march in their pride,  
And chase the proud Saxon, from Prestatyn's side,  
But where is the harp shall give life to your name?  
And where is the bard shall give heroes their fame?

IV.

And oh! Dinas Emlyn! thy daughters so fair  
Who heave the white bosom, and weave the dark hair;  
What tuneful enthusiast shall worship their eye,  
When half of their charms with Cadwallon shall die?

V.

Then adieu, silver Teivy! I quit thy lov'd scene,  
To join the dim choir of the bards who have been,  
With Llywarch, and Meilor, and Merlin of old,  
And sage Taliesin, high harping to hold.

VI.

And adieu, Dinas Emlyn! still green be thy shades,  
Unconquer'd thy warriors, and matchless thy maids,  
And thou, whose faint warblings my weakness can tell,  
Farewell my lov'd harp! my last treasure, farewell.



# AR HYD Y NOS.

"I THINK ON THEE."

Welsh words,  
Old *Pennillion*.

Arranged with Symphonies and Accompaniments by  
OWAIN ALAW.

English words written by  
J. M. E. DOVASTON, ESQR., M.A.

*Moderato.*

Pianoforte.

Caru ei iaith yw gwaith y Cym - ro, Ar hyd y nôs ;  
ALL the live - long night re - - clin - ing, I think on thee, — *sva*

*Rallentando.*

Caru ei wlad gu, fâd, tra fydd - o, Ar hyd y nôs ;  
While the si - - lent moon is shin - ing, I think on thee!

*loco*

*f*

Car - u urdd - as ei berth - 'nas - au, Car - u moes - au a def - od - au  
Plans of plea - sure fond - ly fram - ing, Or in love's e - - lys - ium dream - ing,

*cres.*

*dim. e rall.*

Ei od - id - - og, ddewr - ion, dad - au, Ar hyd y nós.  
Till the glo - - rious morn is gleam - ing, I think on thee.

*Arpeggio.* *p*

*p*

II.

Ni awn adref bawb dan ganu  
Ar hyd y nós;  
Saif ein hiaith tra safu Cymru;  
Ar hyd y nós.  
Bydded undeb a brawdgarweh  
Ini 'n gwlm diogelwch,—  
Hwré, frodyr, er hyfrydwch,  
Ar hyd y nós.

III.

Mór o fawredd yw myfyriad,—  
Ar hyd y nós.  
Tra mae llewyrch sér a lleuad  
Ar hyd y nós,  
Yn goleuo tir ac wybren,  
Ninau 'n gwledda yn dra llawen,  
Ffraeth a rhywiog ffrwyth yr awen,  
Ar hyd y nós.

IV.

O weis anwyl, nid oes heno  
Ar hyd y nós,  
Yn ein gwlad na brád na brwydro,  
Ar hyd y nós;  
Ond, tan wenu, tynu tannau,  
Gyda chordiad mewn caniadau  
O lawenydd ein calonau—  
Ar hyd y nós.

II.

Where the mountain brooklet ripples,  
I think on thee!  
Where the noon sun'd water dimples,  
I think on thee  
Where the vernal birds are singing,  
And ambrosial blossoms springing,  
Flush their evening fragrance flinging,  
I think on thee!

III.

Though with maids the dance I measure,  
I think on thee.  
At the social board of pleasure  
I think on thee;  
Heartsome healths our glasses gleaming  
Beauty, wit, and worth, acclaiming,  
Though another's praises naming,  
I think on thee!

# HEN WLAD FY NHADAU.

## LAND OF MY FATHERS.

The Welsh words written by MR. EVAN JAMES, Pontypridd.  
Melody by his son MR. JAMES JAMES, (By permission.)

English words, with Symphonies, Accompaniments,  
and Chorus, by OWAIN ALAW.

*Moderato.*

**Pianoforte.**

MAE hèn - wlad fy nhad - au yn an - wyl i  
Oh! land of my fa - thers, the land of the

mi, Gwlad beirdd a chan - tor - ion, en - wog - ion o fri; Ei gwr - ol ry -  
free, The home of the Tel - yn,\* so sooth - ing to me, Thy no - ble de -

fel - wyr, gwlad - gar - wyr tra màd, Tros rydd - id goll - - as - - ant eu gwaed.  
fen - ders were gal - lant and brave, For thy free - dom their hearts' life they gave!

\* The Welsh or Triple Harp, the national instrument of Wales.



TREBLE Solo, first time, and repeat in Chorus.

The musical score consists of five staves. The top four staves are for vocal parts: TREBLE (Soprano), ALTO, TENOR, and BASS. The fifth staff is for piano accompaniment, with a 'p.' (piano) dynamic marking and a 'Repeat f' (forte) instruction. The lyrics are written below the vocal staves. The bottom staff is labeled 'SYMPHONY. mf' and contains a piano accompaniment for a symphony section.

II.  
Hên Gymru fynyddig, paradwys y bardd,  
Pob dyffryn, pob elogwyn, i'm golwg sydd hardd ;  
Trwy deimlad gwladgarol, mor swynol yw si  
Ei nentydd, afonydd, i fi.  
Gwlad, &c.

III.  
Os treisiodd y gelyn fy ngwlad dan ei droed,  
Mae heniath y Cymry mor fyw ag erioed,  
Ni luddiwyd yr awen gan erchyll law brâd,  
Na thelyn bêrseiniol fy ngwlad.  
Gwlad, &c.

II.  
Thou Eden of bards, and birth-place of song,  
The sons of thy mountains are valiant and strong ;  
The voice of thy streamlets is soft to the ear,  
Thy hills and thy vallies how dear !  
Wales, &c.

III.  
Though trampled and crush'd by oppression's foul wrong,  
The language of Cambria still lives on in song ;  
The *Awen* survives, nor have envious tales  
Yet silenced the harp of dear Wales.  
Wales, &c.

ENGLISH TRANSLATION BY EBEN VARDD.

I.  
THE land of my fathers, the land of my choice,  
The land in which poets and minstrels rejoice ;  
The land whose stern warriors were true to the core,  
While bleeding for freedom of yore.  
Wales ! Wales ! favorite land of Wales !  
While sea her wall, may nought befall  
To mar the old language of Wales !

II.  
Mountainous old Cambria, the Eden of bards,  
Each hill and each valley, excite my regards ;

To the ears of her patriots how charming still seems  
The music that flows in her streams.  
Wales, &c.

III.  
My country, though crush'd by a hostile array,  
The language of Cambria lives out to this day ;  
The muse has eluded the traitors' foul knives,  
The harp of my country survives.  
Wales, &c.

\* Yearning.

# YMWELIAD Y BARDD.

## THE BARD'S VISIT.

The Welsh words written by the  
REV. JOHN JONES, (TEGID).

The Music composed by OWAIN ALAW.

The English translation by the  
LADY CHARLOTTE SCHREIBER. (By permission.)

*Moderato.*

**Pianoforte.**

I DREF y Ba - la 'raeth y bardd, I ed - rych am ei dad, Aeth  
THE Bard to Ba - la jour - ney'd home, His a - ged sire to see; Through

dros y tŷ a thwy yr ardd, Gan waedd - i "O fy nhad! - Nid  
house, through gar - den did he roam, Crying "Fa - ther wel - come me! - I

yw fy nhad yn un - rhyw fan, Os nad yw yn y bedd;" At-  
can - not find my fa - ther dear, Oh! is he in the grave?" His

*Con espress.*

teb - ai car - eg idd - o'n wan, Dy - wed - ai "Yn y bedd," At - teb - ai careg  
 ac - cents waked an e - cho near, It - answer'd,— "In the ... grave!" His - ac - cents waked an

idd - o'n wan, Dy - wedai,— "Yn y bedd!"  
 e - cho near, It - answer'd,— "In the grave!" *cres.* *pp*

II.

"Pa le mae Gwen, fy anwyl Gwen  
 Fy chwaer pa le 'r wyt ti?  
 Os wyt yn fyw, anwylaf Gwen,  
 Ateba, 'Wele fi.'—  
 Ni chlywaf lais, mawr yw fy mraw,  
 Wyt tithau yn y bedd?"  
 Atebai 'r gareg oedd ger llaw,  
 Dywedai,— "Yn y bedd!"

III.

"Fy mam, fy mam, fy anwyl fam!  
 A roist im' faeth a mäg,  
 O dywed im', fy mam, paham  
 Mae 'r gadair hon yn wäg?  
 Fy mam, fy mam, fy mam, fy mam,  
 Wyt tithau yn y bedd?"  
 Atebai 'r gareg ateb gam,  
 Dywedai,— "Yn y bedd!"

IV.

"Mae 'r tŷ yn dywyll drwyddo draw,  
 A'r ardd â'i blodau 'n wyw;  
 Na'm tad, na'm mam, na'm chwaer ger llaw  
 Ni welaf mwy yn fyw;  
 Maent hwy yn cysgu'n min y Llyn,  
 Mewn gwely pridd eu tri:  
 Mi wylaf dro wrth feddwl hyn,  
 Mae hiraeth arnaf fi."

II.

"Oh! where art thou, my sister, where  
 Thy smile so bright, so free?  
 If thou 'rt alive, Gwennlian fair,  
 I pray thee, answer me.—  
 I hear no voice to calm my fear,  
 Art thou too in the grave?"  
 The echo's note was low but clear,  
 It answered,— "In the grave!"

III.

"My mother! thou my tender nurse  
 In helpless childhood, say  
 Why is thy seat unfilled, where first  
 To heaven I learned to pray?  
 Oh! mother! mother! best beloved!  
 Art thou too in the grave?"  
 His plaintive cry the echo moved,  
 It answered,— "In the grave!"

IV.

"Dead are the flowers the garden bore,  
 Dark is the house to me;  
 No father, mother, sister, more  
 On earth hope I to see;  
 For they are sleeping near the Lake,  
 In bed of clay all three;  
 Henceforth where'er my course I take,  
 Cheerless my path will be."

# HEN FORGAN A'I WRAIG.

## OLD MORGAN AND HIS WIFE.

Words written by the REV. EVAN EVANS,  
(IEUAN GLAN GEIRIONYDD).

The Music arranged by OWAIN ALAW.

As sung by OWAIN ALAW.  
May also be sung by Treble and Bass.

Y Gwa.  
MAE

Voice.

Pianoforte.

*Scherzando.*

ar - na' i eis - iau gwybod, Sian, A ro'ist di fwyd i'r môch? Ae o - ni roddaist—mae'n llawn bryd, Mae'n

Y Wraig.

myn'd yn ddeg o'r glôch. Wel dyn - a ti yn dechreu'th ringe, Yn dinge, yn dinge, o hyd; Mae

THIS comic *Scena*, considered to be one of the cleverest things of its class in the language, was written for the Compiler of this work, and was sung by him with unbounded applause at the Welsh Concerts. The air is a very ancient Welsh melody, remarkable for its playful sprightliness. The Editor regrets that he has not been able to get an English translation of the words.

Y Gwr.

gwrando ar dy gwrnad gâs, Y'm - ron a'm gyru o'r byd. Pe bai't yn myn'd o'r byd rhyw awr, Mi

Y WRAIG. (Sung or spoken.)

Y Gwr.

gawn i fawr ym - war - ed. Ond nid â'i ddim i'th bles - io di Y - chwaith, er maint dy ddown - ed. O

Y WRAIG.

Y Gwr.

pe bai'n di - gwydd i - - ti fyn'd! Ca'it wed'yn wel'd fy ngholl - ed. Taw

Y WRAIG. (Sung or spoken.)

Repeat, ad. lib.

Taw di, taw di, 'r hên Forgan,— Mi daw - a' I rwy'n d'weyd i ti, Pan  
Sian, taw Sian, o taw, mae'n bryd; Taw, taw, taw, taw, taw,



leic - - - ia' I fy hun - an.

taw, taw, taw!

SYMPHONY.

*ff Con spirito.*

## II.

- Y GWŶR.** On'd ydyw 'n arw 'th fod di, Sian,  
Fel hyn yn codi 'th glôch,  
Am ddim ond i mi holi 'n fwyn—  
A ro'ist di fwyd i'r môch?
- Y WRAIG.** Mi goda'i etto 'nghlôch yn uwch—  
'Rwy't fel rhyw Gadi o hyd,  
Yn holi a stilio "pa sawl torth  
A wnaeth y pecced yd?"
- G. Ai onid iawn i ŵr y tŷ  
Ofalu am yr eiddo?
- W. A gwisgo 'r bais yn lle y wraig,  
A phobi a thylino!
- G. Ond yr wyt ti am wisgo 'r clôs,  
W. O rhag dy g'wilydd heno!
- G. Taw Sian, taw Sian, *O fie, for shame!*  
'Rwy't agos a 'myddaru;
- W. Taw di, 'r hên Foc, a'th glingowm câs  
'Rwy't bron a'm syfrdanu.

## III.

- G. Y mae dy sŵn yn union fel  
Cacynen mewn bŷs côch,—  
A dechreu 'r owbl oedd i'm dd'weyd  
"A ro'ist di fwyd i'r môch?"
- W. Y mae dy rygriad diflas di,  
A'th rwngc, yn ganmil gwaeth—  
Yn holi o hyd o hyd "sawl pwys  
A wnaeth y coorddiad llaeth?"

- G. Ti wyddost, Sian, pan ddaw y rhent,  
Mai 'r 'menyn yw ein swccwr:
- W. Wel, porthwech chwithau 'r gwartheg, syr,  
Fel delo 'n well eu cyflwr:
- G. Yr ydwy'i'n gwneuthur hyny, Sian,  
W. Wel, gwna, a thaw a'th ddwndwr.
- G. Taw Sian, taw Sian, taw, gwarehod ni!  
Mae 'n bryd it' gau dy hopran.
- W. Mi dawa' I, 'rwy 'n d'weyd i ti,  
Pan leicia' I, hên Forgan.

## IV.

- G. Yr wyt yn ddigon, ar fy llw,  
I'm gwneyd yn sowldiwr, Sian,  
A'm gyru 'i gario 'r mwsged mawr  
Yn nghanol mŵg a thân.
- W. Tydi yn sowldiwr! nag ai byth,  
Mae arnat ofn dy lûn!  
Ni fedri di ryfela â neb  
Ond â dy wraig dy hun!
- G. Mi af i ymladd dros y Twrc,  
Yn erbyn Rwssia\* gethin.—
- W. Wel dos, a thi wnei gystal Twrc  
A'r un o fewn ei fyddin!
- G. Rhag o'wilydd, Sian, fy ngalw 'n Dwrc!  
W. 'Rwy't felly o'th droed i'th goryn.
- G. Gâd heibio, Sian, tyr'd ysgwyd law,  
A byddwn mwy yn firindia!
- W. Wel, dyna ben, mi dawa' I—(pause.)  
Os tewi di yn gynta'.

# SPECIMEN OF WELSH PENNILLION.

## PEN RHAW.—THE SPADE HEAD.

Welsh words, old pennillion.

Symphonies and Accompaniments by OWAIN ALAW.

English verses by various authors.

**Voice.**

*Moderato.*

ER a welais dan y sêr, O lawnder, glewder gwledydd, O  
 THOUGH I have seen beneath the stars, Most lands where joys a-bound. Good  
 Once

**Pianoforte.**

*mf*

gwrw da, a gwir i'w drin, A gwin, ar fin af - onydd: Gor - eu bir, a gor - eu bwyd, A  
 ale and wine midst jovial men, On rivers marge go round; The best of beer, the best of cheer, Are  
 did my thoughts both ebb and flow, As passion did them move; Once did I hope, straight fear a - gain, And

ranwyd i Feir - ion - ydd. Mwyn yw tel - yn o fewn tŷ, Lle  
 in dear Meirion found! Sweet the harp in ev' - ry house, Which  
 then I was in love.

*ff*

byddo teu - lu dedwydd, Pawb a'i bennill yn ei gwrs, Heb sôn am bwrs y cybydd;  
 is unvex'd by care, When each one sings his song in turn, No nig - gard thoughts are there; And  
 Once did I waking spend the night, And told how many minutes move, Once

EACH part of the above tune is to be sung twice over. For the repeat, the second set of stanzas may be taken, commencing at the fifth bar of each part as written above.

Mwyn yw cân, o ddeutu'r tân, Mor - wyn - ion glân Meir - ion - ydd  
Sweetly sing a - round the hearth, Dear Meirion's maidens fair.  
did I wishing waste the day, And then I was in love.

Er bod fy nghorph mewn hufen byd Yn rhodio hyd y gwledydd, In  
Al - though I rove through pleasure's round, And - stray o'er land and sea, Once

Yn cael pleser môr a thir, Ni chaf yn wir mor llonydd, Myned ad - re' i mi sy' raid, Mae'r  
these no true joy can I find, They give no peace to me; I must, O Meirion, home re - turn, My  
did I sonnet to my saint, My soul in numbers move; Once did I tell a thousand lies, And

en - aid yn Meir - ion - ydd. Dear  
soul it is with thee.  
then I was in love.

This has a very pretty and pleasing effect: the Harp plays a Variation of the air, while the Singer chants in harmony, as written above.



Anwyl yw gan ad - ar byd Eu rhyddid hyd y coedydd, Anwyl yw gan fab - an laeth Ei  
 is it to the sweet wild birds, To sing free woods a - mong, Dear is the breast to little babe, And  
 Once in my breast did dangling hang, A

fammaeth odiaeth ddedwydd, O! ni dd'wedwn yn fy myw Mor anwyl yw Meir - ion - ydd.  
 sweet the mother's song, Yet ne'er, dear Meirion, Can I tell How much for thee I long!  
 little turtle dove, Once in a word I was a fool, And then I was in love.

I ba beth y byddaf brudd,  
 A throi llawenydd heibio?  
 Tra b'wyf ieuange ao yn llŷ, 1,  
 Rhof hwb i'r galon eto:

Hwb i'r galon, doed a ddel,  
 Mae rhai na welant ddigon;  
 Ni waeth punt na chant mewn còd,  
 Os medrir bod yn foddlon.

Diofal yw 'r aderyn,  
 Ni hau, ni fêd un gronyn:  
 Heb ddim gofal yn y byd,  
 Ond canu hyd y flwyddyn.

Eistedda ar y gangen,  
 Gan edrych ar ei aden,  
 Heb un geiniog yn ei gòd,  
 Yn llywio bod yn llawen.

Where can be the use, I pray  
 From happiness to sever?  
 While I am both young and gay,  
 My heart I'll conquer ever;

Conquer still, though crosses fall,—  
 Yet some are e'er complaining:  
 Wealth we need not, great or small,  
 Where 'er content is reigning.

The bird, so free from care,  
 Nor sows nor reaps a grain,  
 But, quite thoughtless through the year,  
 He chaunts his merry strain.

Upon the branch he'll stand,  
 His eye fixed on his wing,  
 Not a penny at command,  
 Rejoicing still to sing.

THESE verses must be sung commencing with the fifth bar of the tune, repeating each part, as directed before.

SERCH HUDOL.—THE ALLUREMENT OF LOVE.

Welsh words, old *pennillion*.

Symphonies and Accompaniments by OWAIN ALAW.

English words by EARL DORSET, 1702.

*Voice.*

MWYN yw llun, a main yw llais, Y  
THE fire of love in youth-ful blood, Like

*Pianoforte.*

del - yn farnais newydd, Haeddai glod am fod yn fwyn, Hi yd - yw llwyn lla - wenydd:—  
what is kindled in brushwood, But for a moment burns, Yet in that moment, makes a mighty noise, It

*dim. e ritardando.*

Fe ddaw'r ad - ar yn y man, I diwnio dan ei 'denydd.  
crackles, and to va - pour turns, And soon it - self des - troys.

Yma a thraw y maent yn sôn, A min - au'n eys - on wrando,  
But when crept in - to a - ged veins, It slow - ly burns, and long re - mains, And

THE ALLUREMENT OF LOVE.

Nas gŵyr un - - dyn yn y wlad Pwy yd - yw'm car iad et - to;  
with a si - - lent heat, Like fire in logs, it glows and warms 'ere long, And

*dim. e ritardando.*

Ac nis gwn yn dda fy hun Oes i - - mi un a'i peid - io.  
though the flame be not so great, Yet is the heat as strong.

*Colla voce.*

In singing the underneath English Stanzas, the Vocalist must commence with the fifth bar of the first, and the fifth bar of the second part.

Gwedi rhodio'n ddigon rhydd,  
Ar hyd y gwledydd gorau,  
Cael anrhydedd bonedd byd,  
Mewn bywyd heb ddim beiau;—  
Ac wedi gweled gwael a gwych,  
Têg edrych tuag adre'

Wedi bod ar hyd y wlad  
Heb wel'd na thad na theidian,  
Weithiau ar fôr, ac weithiau ar dir,  
Ac felly am hir flynyddau;  
Er hyny d'wedir yn ddi nych,  
Têg edrych tuag adre'.

My fair, ye swains, is gone astray,  
The little wand'r'er lost her way,  
In gath'ring flow'rs the other day;  
Sing high, sing high, sing low.

O lead her home, ye gentle swains,  
Who know an absent lover's pains,  
And bring in safety o'er the plains  
My pretty little Sue.

But rest my soul, and bless your fate,  
The God, who form'd her so complete,  
Will safely guard her harmless feet  
Sing high, sing high, sing low.

O lead her home, ye gentle swains,  
Who know an absent lover's pains,  
And bring in safety o'er the plains  
My pretty little Sue.

*These Stanzas from the "Myrtle and Vine," 1780.*

# NOS GALAN.—NEW YEAR'S EVE.

Welsh and English stanzas, (*penillion*.)

Symphonies and Accompaniments by OWAIN ALAW.

**Pianoforte.**

**CHORUS.**  
Air

MERCH o lûn yr wyf yn gar - u, Fa la la la la la la la la.  
SING a sweet me - - lo - dious mea - sure, Fa la la la la la la la la.

2nds

Tenor

Bass

**CHORUS.**

Merch o lûn yr wyf yn hoff - i, Fa la la la la la la la la.  
Home's a theme re - plete with plea - sure, Fa la la la la la la la la.

**CHORUS.**

Nid o Leyn ger - llaw Pwll - hel - i, Fa la la la la la la la la.  
Waft en - chant - ing lays a - round; Fa la la la la la la la la.

CHORUS.

Ond Home! o'r a llun a'r grate - ful lliw a grate - ful theme sydd re - sound, ni, Fa la la la la la la, Fa la la la la la la

la la la.  
la la la.

Pan fo haul yn t'wynu'n wresog,  
Y mae e'weirio gwair meillionog :  
Yn eich blodau, Gwen lliw 'r eira,  
Y mae oreu i chwithau wra.

Tro dy wyneb ata' i'n union,—  
Gyda 'r wyneb tro dy galon,—  
Gyda 'r galon tro dy 'wylllys,  
Ystyria beth wrth garwr clwyfus.

Lawer gwaith y bu fy mwriad  
Gael telynor imi 'n gariad,  
Gan felused sw'n y tannau  
Gyda 'r hwyr a chyda'r borau.

Bu'm edifar fil o weithiau,  
O waith siarad gormod eiriau ;  
Ni bu 'r ioced y fath beryglon,  
O waith siarad llai na digon.

Nid yw rhy yn dda mewn unmodd,  
Meddai doethion yr hên oesoedd ;  
Ffordd ganollig rhwng dau ormod,—  
Dyna 'r ffordd sy'n glodfawr hynod.

Bu yn agos imi dd'weddy  
Chwedl mawr, pe imi enyd ;  
Ond yn awr yr wyf yn canfod,  
Mai da yw dant i atal tafod.

When Phoebus darts his sultry ray,  
The mower cuts the flowering hay ;  
'Twere best then, snow-white Gwen, that you,  
Should marry when you blossom too.

Turn, quickly turn thy face, I pray,  
And with thy face turn here thy heart ;  
Oh let thy will too turn this way,—  
Think something of thy lover's smart.

Of't has it been my wish to gain  
A lover in a minstrel-swain,  
Who with his harp's melodious pow'r,  
Might soothe the morn and evening hour.

A thousand times I have repented,  
Having more than needful vented ;  
But ne'er of danger knew a tittle  
Came from having said too little.

'Tis true, as ancient sages say,  
Too much is wrong in either way :  
The middle path, 'tween both extremes,  
Alone with praise and honour teems.

My speech, until this very day,  
Was ne'er so like to run astray :  
But now I find, when going wrong,  
My teeth of use to stop my tongue



# HOB Y DERRI DANDO.

Welsh and English stanzas, (*pennillion.*)

Symphonies and Accompaniments by OWAIN ALAW.

**Solo.**

Mr fu'm gynt yn car - u Saesnes, Glob - en fel - en  
ON - LY wanse I was so funny, Court a 'ooman

**Chorus,**  
TO BE REPEATED AFTER EACH STANZA.

Hob y derri dan - do.  
Hob y derry dan - do.

**Pianoforte.**

fawr an - nghynes, Ond pan son - iai am bri - od - i,  
with no money, When she ask - ed me to mar - ry,

Dyn - a gan - u et - - to.  
That is sing - in' grand O!

*p* Sian fwyn, Sian, No in - deed, I will not mar - ry, Sian fwyn, tyr'd i'r llwyn, I  
Down, derry down, No, you sha'n't be Mis - tress Par - ry, Down, down, hie derry down, My

Sian fwyn, Sian.  
Down, derry down.

*p*

THIS charming Pastoral Song is very ancient, and is taken from a song of the Druids, chanted by the Bards and Vades to call the people to their religious assemblies in the Groves. Also it is evident that the old English burden, "Hie down derry down," is taken from the same source as above.—As given here, it is one of the most popular songs in Wales.

seinio'n fwyn-gu Siani fwyn, Sian fwyn, tyr'd i'r llwyn, I seinio'n fwyn-gu, Siani fwyn.  
 darling Mary do not frown, Down, down, hie derry down, My darling Mary do not frown.  
 Sian fwyn tyr'd i'r llwyn, I seinio'n fwyn-gu, Siani fwyn.  
 Down, down, hie derry down, My darling Mary do not frown.

Tebyg yw dy lais yn canu  
 I hén fuweh pan fo hi 'n brefu,  
 Neu gi dall yn clepian cyfarth  
 Wedi colli 'r ffordd i'r buarth.

Gwyn eu byd yr adar gwylltion  
 Hwy gánt fyn'd i'r fan a fynon',  
 Weithiau'r môr, ac weithiau'r mynydd,  
 A d'od adref yn ddigerydd.

Yn y môr y byddo 'r mynydd  
 Sydd yn cuddio bro Meirionydd;  
 Na chawn unwaith olwg arni  
 Cyn i'm calon dirion dori.

Tros y môr y mae fy nghalon;  
 Tros y môr y mae f' ochneidion;  
 Tros y môr y mae f' anwylyd,  
 Sy'n fy meddwl i bob mynydd.

Melus iawn yw llais aderyn  
 Fore háf ar ben y brigyn,  
 Ond melusach cael gan Gweno,  
 Eiriau heddwch, wedi digio.

Hawdd yw d'wedyd daew 'r Wyddfa,  
 Nid eir trosti ond yn ara';  
 Hawdd i'r iach a fo'n ddiddolur  
 Beri i'r cláf gymeryd cysur.

Your voice in singing, sir, I trow,  
 Is like the grunting of a sow,  
 Or like a blind dog's dismal howl,  
 Or midnight screeching of an owl.

Thy singing with the Cuckoo's vies,  
 When on a rock, grown hoarse, he tries  
 Some endless ditty to commence:  
 Thy silence best would shew thy sense.

Low, ye hills, in ocean lie,  
 That hide fair Meirion from my eye,  
 One distant view, Oh! let me take;  
 Ere yet my longing heart shall break.

O'er the seas hath flown my heart,  
 O'er the seas my sighs depart;  
 And o'er the seas must she be sought,  
 Who lives yet always in my thought.

A comely youth I once caress'd,  
 Another fair his heart possess'd;  
 But her's already given, he lost!  
 Were ever three so sadly cross'd?

To point to Snowdon's peak sublim.  
 Is easy,—but not so to climb;  
 Alike for him who knows no pain  
 To bid the sick man smile again.





VARIATION, IN THE WELSH STYLE.

Pianoforte.

The first system of the piano variation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music features a melodic line in the right hand with eighth-note patterns and a supporting bass line in the left hand with chords and single notes.

The second system continues the piano variation. It features more complex melodic figures in the right hand, including some sixteenth-note passages. The left hand continues with a steady accompaniment. A double bar line is present in the middle of the system.

The third system of the piano variation includes a triplet of eighth notes in the right hand, marked with a '3' above the notes. The melodic line continues with intricate patterns, while the left hand provides harmonic support.

The fourth system of the piano variation features a section marked 'Rall.' (Ritardando) in the right hand, followed by a section marked 'Tempo.' (Allegretto). The music shows a change in tempo and dynamics.

The fifth and final system of the piano variation concludes with a section marked 'Rallentando.' (Ritardando). The music slows down and ends with a final chord in both hands.

## YMDAITH Y MWNGC. THE MONK'S MARCH.

Pianoforte.

PROBABLY, this is the tune of the Monks of Bangor Iscoed, in Flintshire. At this place there existed a very extensive Monastic Establishment, which flourished about the fourth century. In the year 603, upwards of a thousand of the Monks were slaughtered by Ethelfred, King of Northumbria, while on their way to Chester, to assist (with their prayers) *Brochwell*, Prince of Powis, who, had offered them protection.—*Jones' Bards*. Mr. Chappell, however, supposes this tune to have reference to General Monk and should be called General Monks March.

**Y GADLYS. THE CAMP OF THE PALACE, OR "OF NOBLE RACE WAS SHENKIN."**

*Pianoforte.*

*Marziale.*

Known as "Is then thy fate decreed," Beggar's opera, and also as "Of noble race was Shenkin."—This is a magnificent specimen of Welsh National Music; originality and boldness of character are united in the Melody.—*Cramer.* This old Heroic song was such a favourite at one time that the words were translated into English, Latin, Greek, and Hebrew.—*Jones' Bards.* Mrs. Hemans has written beautiful words to this air, commencing—"From the glowing southern regions."

**CERDD YR HEN WR O'R COED. THE SONG OF THE OLD WOODMAN.**

*Moderately.*

Dym - a han - es gwyh i'w gof . . io, Pr sawl sydd ac 'wyll - ys gan - - ddo,

I fol - ian - - u Duw yn flydd - lon, Mae'n ddi - ddan - weh mawr i ddyn - - ion.

Bum yn byw yn gynil, cynil,  
Aeth un ddafaid i'n ddeffil:-  
Tro's i fyw yn aftrad, aftrad,  
Aeth y ddwyll yn un ddafaid.

Gofid rhai, a'u dirfawr dralloid,  
Yw eu bod yn meddu gornod:-  
Gofid eraill, a'u tralloidion,  
Yw fod ganddynt lai na'u digon.

## CODIAD YR HAUL. THE RISING SUN.

*Pianoforte.* *f* *Allegro con spirito.*

D.C.

HANDEL is said to have frequently made use of striking and popular tunes, and introduced them into his works. Such has unquestionably been the case in the Chorus "Happy we," in *Acis and Galatea*, the air of which is evidently founded on the above melody.

## MENTRA GWEN. VENTURE GWEN.

*Pianoforte.* *Sweetly.* *p* *mf*

*p* *mf*



BLODAU'R GRUG. HEATH FLOWERS.

Pianoforte.

*Marching time.*

The first system of musical notation for 'Blodau'r Grug' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a rhythmic, marching style with many chords and eighth notes.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The music maintains the marching tempo and includes various chordal textures and melodic lines.

The third system of musical notation concludes the piece. It consists of two staves with treble and bass clefs, ending with a double bar line and repeat dots.

SAINT DAVID'S DAY.

Pianoforte.

*Maestoso.*

The first system of musical notation for 'Saint David's Day' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). The tempo is marked 'Maestoso'. The music is more solemn and features many chords.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs, maintaining the 'Maestoso' tempo.

The third system of musical notation concludes the piece. It consists of two staves with treble and bass clefs. The tempo is marked 'Rallentando' in the upper staff. The music ends with a double bar line and repeat dots.

THIS national song is generally sung on the first of March the anniversary of Saint David's da-



RHIEAN MORFUDD. MORFUDD'S RIBBON.

Pianoforte.

The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand. The second system features a mezzo-forte (*mf*) dynamic. The third system continues the melodic and harmonic development. The fourth system includes a forte (*f*) dynamic and another triplet. The fifth system concludes with a piano (*p*) dynamic and a final triplet. The notation includes various note values, rests, and phrasing slurs.

THIS air is supposed to have been composed about the 14th century, probably by the Bard and Musician, Davydd ab Gwilym, who was enamoured of Morfudd, the daughter of Madawe Llawgam, of Anglesea. The Poet composed about 150 Sonnets to celebrate the beauty of his ladie-love, many of which are all extant.

3 MH 62

SECOND SERIES.

# Gems of Welsh Melody.

A SELECTION  
OF  
**POPULAR WELSH SONGS,**

WITH ENGLISH AND WELSH WORDS;

**SPECIMENS OF PENNILLION SINGING,**

After the manner of North Wales;

AND

# **WELSH NATIONAL AIRS,**

ANCIENT AND MODERN;

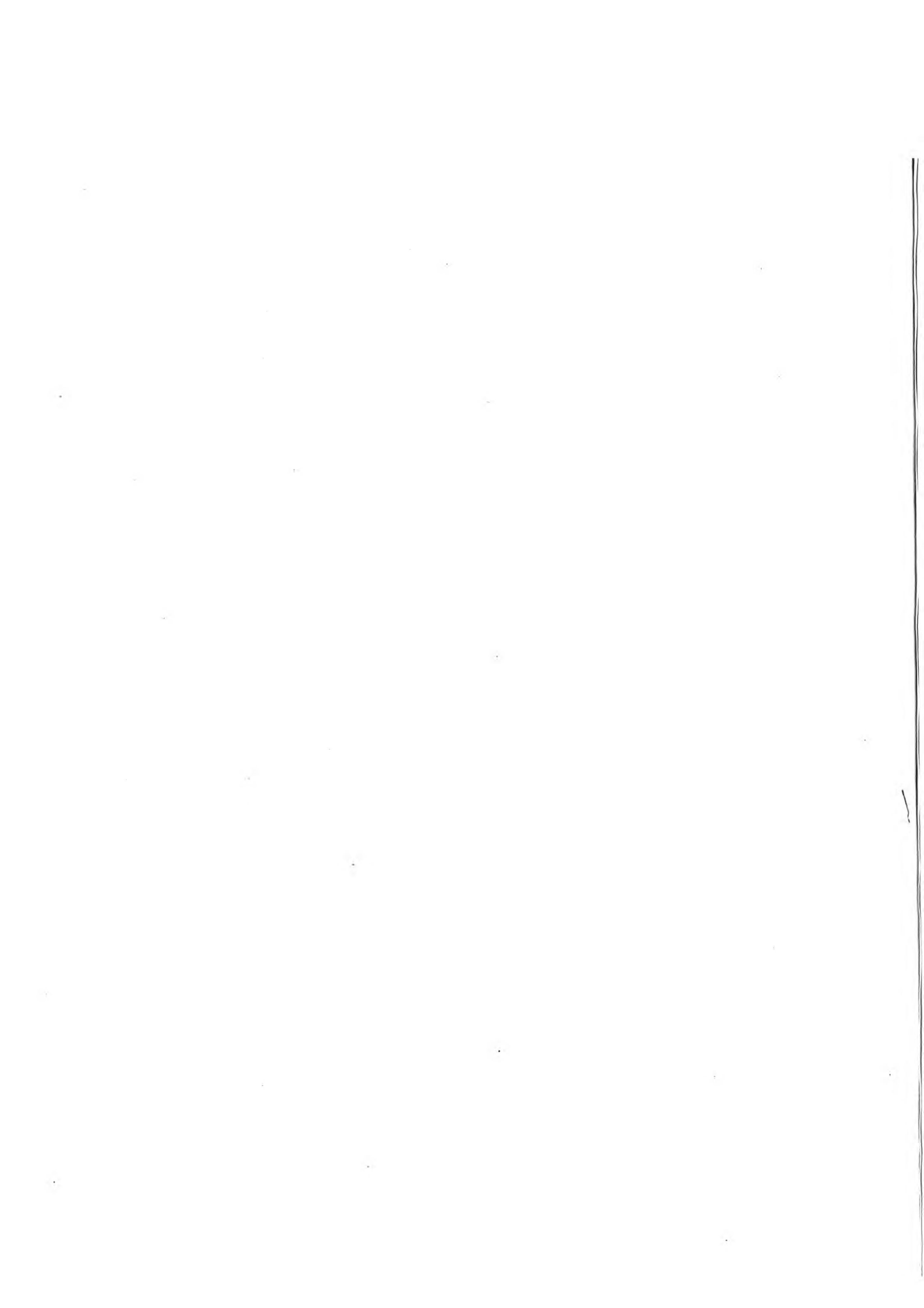
SET IN A FAMILIAR MANNER FOR THE PIANOFORTE OR HARP,

With Symphonies and Accompaniments,

BY JOHN OWEN, (OWAIN ALAW, PENCERDD.)

RUTHIN:  
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CHESTER: BOUCHER AND CO.

PRICE 2s. 6d.



G. 3. 2. 1.

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## INTRODUCTION.



ON the publication of the Second Series of the Gems of Welsh Melody, the Editor begs to take the opportunity of presenting his best thanks to his numerous friends and the Public generally, for having so liberally encouraged him in the work he has undertaken. He looks with pride upon the reception accorded to the First Series of the "Gems," not only by his own countrymen, but also by the lovers of National Music in general; and the favourable notices of the Press, with the many communications he has received, embolden him to believe that he has undertaken a work acceptable to the Public, and has supplied a want long felt by the lovers of the Song Literature of the Principality.

To collect all the Melodies of Wales would be too great a task for any individual to undertake, but it is the Editor's intention to continue the publication of the "Gems," and to issue two more uniform parts, which when bound together in a volume will form a good selection of Welsh Music. He has access to a large collection of unpublished airs, from which he intends to select a few from time to time, and thus preserve them from floating into oblivion.

The Musician would but ill complete his task without the aid of the Poet, and to those gentlemen who have so readily assisted him in this important particular, the Editor returns his sincere thanks. To Talhaiarn and Mr. John Ceiriog Hughes his acknowledgments are especially due. He trusts the same kind friends will still bear him company, and assist in "wedding immortal verse to immortal music," and thus help to complete a work on which they and the Editor may always look with satisfaction.

CHESTER, FEB. 1ST, 1861.

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# GEMS OF WELSH MELODY.

## Y DDEILEN AR YR AFON.

### THE LEAFLET ON THE RIVER.

Welsh and English words by  
TALHAIARN.

DUET for two Trebles; or, Treble and Tenor.

Music composed by  
OWAIN ALAW.

*Andantino.*

*Piano forte.*

*Ritardando.* *Tempo.*

FIRST.

Mr wel - ais ddeilen fel - - en ar wyn - eb af - on lefn, Heb all - - u nae ew-  
Up - ON a flowing ri - - ver, I saw a yel - low leaf, Led by a thousand

SECOND.

ar wyn - eb af - on lefn,  
I saw a yel - low leaf,

*Ritardando.* *Tempo.*

II.

Y llongeyn ieuango nwyfus sy'n awr yn hardd ei wedd,  
A'r eneth lân a hœenus, ymdeithiant tua'r bedd ;  
Maent heddyw'n wych mewn iechyd—y foru'n wan dan glwy',  
A threnydd yn y beddrod—ni welir monynt mwy :  
Er pryder a gofalon, nid yw ein heinioes ni  
Ond deilen ar yr afon yn dilyn cwrs y lli'.

II.

The beauteous blushing maiden in spite of all her bloom,  
Youth, folly, age, and wisdom, all journey to the tomb ;  
In sunshine or in shadow from fate we cannot fly—  
To-day we bud and blossom—to-morrow we may die—  
Then I may say with sorrow—Oh what is life to me ?  
A helpless leaflet drifting to dark oblivion's sea.

yll - ys, yn myn'd yn wael ei threth- I eig - ion.eb - ar-  
o - - thers, I view'd their fate with grief; So help - less-ly they

gof - iant, a myrdd i'w dil - yn hi; Ac fell - y yr un ffun - ud y cyd - ym - deithiwn *dim.*  
float - ed up - on the on - ward tide, Now swerving in the mid - stream, now drift - ing to the

*Tempo.*  
ni; Er pryd - er a gof - al - - - on, nid yw ein hein - ioes ni Ond  
side; I said with heart - felt sor - - - row, Oh what is life to me? A

*Rall. ....*

THE LEAFLET ON THE RIVER.

deil - en ar yr af - - on yn dil - yn cwrs y lli', Yn  
 help - less leaf - let drift - - ing to dark ob - liv - ion's sea, To

Ond deil - en ar yr  
 A help - less leaf - let

*f* *dim.* *Slower.*  
 dil dark, .. .. .. yn, yn dil - yn cwrs y lli'.  
 to dark ob - liv - ion's sea.

*f* *dim.* *Slower.*  
 af - - on yn dil - - - yn, yn dil - yn cwrs y lli'.  
 drift - - ing to dark, .. .. .. to dark ob - liv - ion's sea.

*f* *dim.* *Slower.* *p* *cres.*

*dim.*  
*f* *sf.*

II.

II.

Y meng-cyn ieuange nwyfus sy'n awr yn hardd ei wedd,  
 A'r eneth lân a hoenus, ymdeithiant tua'r bedd;  
 Maent heddyw'n wych mewn iechyd—y foru'n wan dan glwy',  
 A threnydd yn y beddrod—ni welir monynt mwy:  
 Er pryder a gofalon, nid yw ein heinioes ni  
 Ond deilen ar yr afon yn dilyn cwrs y lli'.

The beauteous blushing maiden in spite of all her bloom,  
 Youth, folly, age, and wisdom, all journey to the tomb;  
 In sunshine or in shadow from fate we cannot fly—  
 To-day we bud and blossom—to-morrow we may die—  
 Then I may say with sorrow—Oh what is life to me?  
 A helpless leaflet drifting to dark oblivion's sea.



# CLYCHAU ABERDYFI.

## THE BELLS OF ABERDOVEY.

Welsh and English words written for this work by  
TALHAIRN.

Symphonies and Accompaniments by  
OWAIN ALAW.

*Grazioso.*

*Pianoforte.*

The piano introduction is in 2/4 time, marked *Grazioso*. It features a treble and bass staff. The treble staff begins with a melody in the right hand, marked *mf*, and the bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *pp* (pianissimo) section in the right hand, followed by a *mf* (mezzo-forte) section in the left hand.

MEL - US gweled meibion llon A merched mwynion Cym - ru, Gyd - a'u gil - ydd yn ein gwledd, Yn  
 LIS - TEN to the joy - ous bells, While with your lov - ers straying; O'er the hill their music swells, And

The first system of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line is in 2/4 time and includes the lyrics. The piano accompaniment is marked *p* (piano) and consists of chords and moving lines in both hands.

ddedwydd i'w rhyf - edd - u: Iech - yd i chwï fawr a mân - Pawb sy'n gwrân - do ar fy nghân; Ded -  
 this is what they're say - ing: Pretty maidens come a - - gain, Join us in a mer - ry strain, To

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a *p* (piano) marking and a *Ped.* (pedal) marking. The system ends with an asterisk (\*).

wydd - yd bron yw cal - on lân, Meddai clychau Ab - er - - dy - fi, Ded - wyddyd bron yw calon lân, Meddai  
 all who live on land or main, Say the Bells of A - ber - dovey, To all who live on land or main, Say the

The third system concludes the vocal line and piano accompaniment. The piano accompaniment continues with chords and moving lines in both hands.

The above charming air is taken from an old printed copy of a forgotten Opera, entitled "Liberty Hall;" into which it was introduced, like many others of the Welsh Melodies. For the amusement of the curious, the Editor appends a verse of the words with the Anglicised Welsh spelling, as set in his copy:—

Do Salmons love a lucid stream, Do Druids love a doleful theme, If it be true these things are so, And os wit I yng carrie i, As ein, dai, tri, pedwar, pimp, chweck,  
 Do thirsty Sheep love fountains, Or Goats the craggy mountains; As truey she's my lovey, Bwy fy dwyn dy garrie di, Go the bells of Aberdovey.

THE BELLS OF ABERDOVEY.

clych - au Ab - er - dy - fi: Un, dau, tri, ped - war,  
 Bells of A - ber - do - vey: Un, dau, tri, ped - war,

*Ped.* \* *Ped.*

pump,..... chwech,..... Ded - wydd - yd bron yw calon lân, Meddai  
 pump,..... chwech,..... Join us in a merry strain, Say the

*Bells accom. ad lib.* \* *Ped.* *Arp.* *Colla voce.* \*

clychau Ab - er - dy - fi.  
 Bells of A - ber - do - vey. *Sva. ad lib.*

*pp* *Ped.* *mf* \* *f*

II.

Daeth y merched gyda brys  
 Fel rhosys yma 'n rhesi ;  
 Daeth y llangiau llon yn nghyd  
 Mewn gwynfyd pur i'w hoili ;  
 Iechyd i chwi, &c.

III.

Pleser mab yw hoffi merch,  
 A phleser merch yw cariad ;  
 Pleser calon mab a mŷn  
 Yw nhestyn inau 'n wastad:  
 Iechyd i chwi, &c.

II.

Sunshine gilds the lovely dells,  
 And little birds are singing ;  
 Lads are listening to the bells,  
 And they are ever ringing.  
 Pretty maidens ,&c.

III.

While the fitful changing moon  
 Is shining on the river,  
 They will never change their tune  
 But ring this chime for ever.  
 Pretty maidens ,&c.

# Y GWENITH GWYN.

HYWEL A GWENO; OR, HAL AND ANNIE.

Welsh words written by  
TALHAIRN.

Symphonies and Accompaniments by  
OWAIN ALAW.

English words written by  
ALFRED.

*Allegretto.*

Pianoforte.

Mr welais fachgen ieuange llon Ar fin - ion af - on El - wy, Yn nghwr y llwyn yn  
A careless youth one morning strayed, Be - side the winding ri - ver : The stream flowed on, with

eil - io càn, A'r ad - ar mân yn syn - nu ;  
constant tide, As it would flow for e - ver ;

*Colla voce.*

Ac eb - ai'r bach - gen wrth - o'i hun, Pa le mae'r fùn a gar - af? Y  
Some dare to cross the stream, said he, But I too long have tar - ried, While

This beautiful melody, known as "Y Gwenith Gwyn," has also been published, with Welsh and English words, under the title of "The Maid of Cefn Ydva."

*dim.*

fûn a ger - ais drwy yr haf, A gar - af drwy y gau - af.  
o - - thers wed, I watch the wave, And ne - ver shall be mar - ried.

*p* *SYM.*

*cres.* *mf*

II.

Llae cariad wedi taflu rhwyd  
O sidan am fy nwyfroñ;  
Perswynol fwyd o weuad serch  
Y ferch a bia 'nghalon:  
Ac yn y rhwyd rwy'n byw a bod,  
Ni fynwn fod o honi;  
Ac yn y rhwyd y gwnaf barhau  
Nes gwnawn ein dau briodi.

III.

A thra 'r oedd Hywel wrth ei fodd  
Yn adrodd ei ymsyniad,  
'Roedd geneth ieuango yn y llwyn,  
Yn llawn o swyn a chariad,  
Yn gwrando ar ei nwyfus gân,  
A'r adar mân yn llonydd;  
'Roedd rhyw beth yn y ganig lon  
Yn gwneud ei bron yn ddedwydd.

IV.

Fe gododd Hywel fwyn i fyn'd  
A'i ffrynd—y ei, i'w ganlyn,  
Fe welodd wyneb Gweno ddel  
Yn gwrido fel y rhosyn.—  
Yn mhen tair wythnos wedi hyn,  
A mi yn syn-fyfyrio,—  
'Roedd gŵr a gwraig yn rhodio'r llwyn  
Sef Hywel fwyn a Gweno.

II.

Dut Love a subtle, curious net  
Of finest silk was weaving,  
And cast it all around his heart,  
The mind a prisoner leaving;  
For tripping on the bank there came  
A damsel blithe and bonnie:  
He saw and loved the nut-brown maid,  
The kind and gentle Annie.

III.

His soul, confined by silken chains,  
Still felt a secret pleasure,  
His heart was filled with strong desire  
To gain the brilliant treasure.  
Why yield to cold delay? he cried,  
When life's quick stream is flowing  
Who lingers on the brink may wait  
Till life's best joys are going.

IV.

That morn resolv'd all former doubts,  
And fix'd the fate of Harry;  
A still small voice e'er follow'd him,  
And whispered "Do not tarry!"  
In three short weeks I heard the bells  
Salute the bridal morning;  
Thus Hal was made a happy man—  
Old bachelors, take warning!

# Y BARD D YN EI AWEN.

## THE INSPIRED BARD.

Welsh and English words written by  
TALHAIRN.

Symphonies, Accompaniments, and Chorus by  
OWAIN ALAW.

*Pianoforte.* *f* *Maestoso.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Maestoso' and the dynamics are 'f'.

DEU - ED pawb yn ddiwahân I ro'i go - goniant gwych ar gân, O  
MINSTREL, may thy notes prolong The Bardic rapture of our song, On

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment continues with a similar style to the introduction, marked 'p'.

hyd i Wal-ia hardd; Un - ed cal - - on, llais, a thant, I gan - mol ei gwladgar - ol blant, Yn  
ev' - - ry hill in Wales; While we chant a ten - der strain, Af - fec - tion echoes the re - frain, In

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment is marked 'mf'.

bêr - aidd ef - o'r Bardd; Fel y sér o seir - ian fri, A  
all our glens and vales; As the stars that shine a - bove, Cling

The third system of the vocal part shows the melody for the third line of lyrics. The piano accompaniment continues with a similar style.

II.

Gwalia anwyl, deffro, cwyd,  
Anwylid nef a daer wyd,  
A bendith Naf i ni;  
Tra b'o haul a lloer uwch ben,  
A sér yn ddisglaer yn y nen,  
Yn daer y cerir di.  
Fel y sér, &c.

II.

Blessings on thy children all,  
May nought to mar their joys befall,  
Or undermine their worth;  
In their hearts, and in their eyes,  
Their country is a Paradise,—  
A glimpse of heav'n on earth.  
As the stars, &c.



lŷn - ant yn y nef - oedd fâd ; Felly mae'n cal - on - - au ni Yn glŷn-u yn ein gwlad.  
to the heav'ns on ev' - ry hand ; So our hearts in joy and love, Cling to our na - tive land.

CHORUS.

*f* *dim.* *f* *ff* *>* *>*  
Fel y sér o seirian fri, A lŷnant yn y nefoedd fâd ; Felly mae'n cal-on-au ni Yn glŷnu yn ein gwlad.  
As the stars that shine above, Cling to the heav'ns on ev'ry hand ; So our hearts in joy & love, Cling to our native land.

*f* *dim.* *f* *ff* *>* *>*  
Fel y sér o seirian fri, A lŷnant yn y nefoedd fâd ; Felly mae'n cal-on-au ni Yn glŷnu yn ein gwlad.  
As the stars that shine above, Cling to the heav'ns on ev'ry hand ; So our hearts in joy & love, Cling to our native land.

*f* *dim.* *f* *ff* *>* *>*

SYMPHONY.

*f* *dim.* *f* *ff* *>* *>* *p*

*cres.* *cen.* *do.* *ff*

# CYMRU LAN, GWLAD Y GAN.

BEAUTEOUS WALES, DEAREST WALES.

Welsh and English words by  
TALHAIARN.

The Music Composed by  
OWAIN ALAW

Voice.

Pianoforte.

PA wlad sy' mor bêr-  
WHAT land is so en-

swyn - ol a'n gwlad hy - nod - ol ni? Pob bryn a dyffryn sir - - iol sydd o an - farwol fri; Gor-  
chant - ing as our dear Kymric land? With mountains pointing hea - ven - ward, so rugged and so grand, And

en - wog yw pob ar - dal am wŷr sy'n cynal cân, A rhydd yw ein myn - ydd - - oedd, a llon ein glynoedd glân,  
peace-ful valleys nestl - ing a - mid the furze-clad hills, Where teeming nature glad - dens with the music of the rills.

II.

Dysgleirio wna dy Awen fel seren, yn mhob sir,  
Dysgleiriodd yn foreuol, a dysglaer fydd yn hir;  
Gwladgarwch sydd yn gwenu i ddenu nerth dy ddawn  
I ganu dy ogoniant o dânt a chalon lawn.  
Cymru lân, gwlad y gân, &c.

II.

Oh land made ever famous by mighty men of old,  
Those wild impassion'd Britons in battle ever bold;  
Whose onslaught on their foemen was furious as the gales  
That madly sweep thy mountains and rush along thy vales.  
Let us sing of thy fame, &c.

III.

Dedwyddyd, a thangnefedd, a rhinwedd f'o i'th ran,  
A'th lwyddiant f'o ar gynydd o fôr i fynydd bân;  
Monwesa dduwies Rhyddid—hóff Ryddid! lân ei phryd,  
Nes byddo ei hathrylith yn fendith i'r holl fyd.  
Cymru lân, gwlad y gân, &c.

III.

Thy Bardic Muse, inspired, of holy Freedom sung,  
And noble thoughts came flashing like lightning from her tongue,  
To scorch each fell usurper who tried to trample thee;  
To glow within the people and teach them to be free.  
Let us sing of thy fame, &c.

BEAUTEOUS WALES, DEAREST WALES.

CHORUS.

Slow and harmonjous.—MAEL. Met. 92—

*mf* Quicker.—Met. 120—

ALR.

ALTO.

TENOR.

BASS.

Cymru lân gwlad y gân, Cym-ru lân, gwlad y gân; Dy feibion oll a un-ant o hyd yn ddiwa-  
 Let us sing of thy fame, love-ly Wales, honour'd Wales; Till echo wakes the voi-ces of thy mountains, hills, &

Cymru lân, gwlad y gân, Cym-ru lân, gwlad y gân; Dy feibion oll a un-ant o hyd yn ddiwa-  
 Let us sing of thy fame, love-ly Wales, honour'd Wales; Till echo wakes the voi-ces of thy mountains, hills, &

Slower.

hân Mewn moliant, clod, a bri, i'rh anrhyd-eddu di, A'th garu yn oes oesoedd, Cymru lân, gwlad y gân.  
 dales, To join with bird-like glee our heart-felt song to thee, With love and joy un-bounded, beauteous Wales, dearest Wales.

hân Mewn moliant, clod, a bri, i'rh anrhyd-eddu di, A'th garu yn oes oesoedd, Cymru lân, gwlad y gân.  
 dales, To join with bird-like glee our heart-felt song to thee, With love and joy un-bounded, beauteous Wales, dearest Wales.

Slower.

A Tempo.

SYMPHONY.

# Y GADLYS.

THE CAMP OF THE PALACE; OR, "OF NOBLE RACE WAS SHENKIN."

Welsh words written  
by JOHN CEIRIOG HUGHES.

Arranged as a Duet by OWAIN ALAW.

English words written by  
ELVYNYDD.

*Pianoforte.* *Moderato.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'Pianoforte'.

MAE Jane ein merch am gym'ryd gŵr; Nis gwn i fawr am  
SHALL Cambria, Cambria sh. ink su - pine, And sea - ward points her

Gad idd - i hi, ond pwy yw'r dyn?  
When Al - bion arms her willing sons,

The vocal line is written on a single staff. It begins with the Welsh lyrics 'MAE Jane ein merch am gym'ryd gŵr; Nis gwn i fawr am' and the English translation 'SHALL Cambria, Cambria sh. ink su - pine, And sea - ward points her'. The melody is in a minor key and features a mix of eighth and sixteenth notes.

The piano accompaniment for the first system consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamics are marked 'f' (forte).

dan-o'n siwr; Rhe - ol - i'r byd mae eariad:  
ready guns, No: Wales is Wales for ever; *Espress.*

Ond gwell cael gŵr na bod heb'r un. Rhe-ol-i'r byd mae eariad: Troi y dw'r, haws i ni, O nat-  
To guard for Peace the noblest shrine? No: Wales is Wales for ever; Heart and eye as of old, Still are

The vocal line continues with the Welsh lyrics 'dan-o'n siwr; Rhe - ol - i'r byd mae eariad:' and the English translation 'ready guns, No: Wales is Wales for ever;'. The tempo is marked 'Espress.' (Allegretto).

The piano accompaniment for the second system consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamics are marked 'f' (forte) and 'ff' (fortissimo).

*Colla voce.*



Mynais i dy gael di, Mynaist dithau fy nghael i, Ac waeth i ni yn wir heb siarad, Mynais  
And un - mov'd she shall stand Still the nation's good right hand, In loyal ties which none can sever, And un-

ur - iol wely'r lli';  
quenchless, bright, & bold,

*cres.*  
i dy gael di, Mynaist dithau fy nghael i. Ac waeth i ni yn wir heb siarad.  
mov'd she shall stand, Still the nation's good right hand, In loyal ties which none can sever!

*cres.* *ff* *sempre.*

II.

Cawn gollod fawr os collwn Jane—  
Gad iddi fyn'd, a doed a ddoed;  
Pan ge's i di ro'wn i yn hen,  
Un ddigon hen wyt ti erioed.  
Ond caru 'r y'm er hyny.  
Hardda 'r wedd, hardda 'r wên,  
Fel po meina' 'r elo 'r ên,  
Cryfaf serch, serch yr hen;  
Lawr i'r bedd fe deithia Jane,  
Ond serch, ond serch a deithia i fynu.

III.

Ond rhaid cael morwyn yn ei lle,—  
Os rhaid cael *duy*, gad hyny fod.  
Rwy'n erio bron, nas gwn am be';  
Fa bryd mae'r llanc yn meddwl d'o' 'p  
Myn cariad fod yn benaeth.  
Felly bo, felly bo,  
Myn'd yr y'm o do i do.  
Pan f'om ni yn y gro,  
Er sy'n porthi'r deryn tó,  
Fydd dyner dad i'n hanwyl eneth.

II.

But gifts there be, and blessings yet,  
Her elder choice, her separate part;  
And firm on life and speech and art  
Her own loved Bardie seal is set.  
And time shall banish never  
All the centuries of might,  
When her falchion leapt to light,  
And her beacon-flames glowed,  
And her blood unheeded flowed,  
To thwart each despot's base endeavour!

III.

Ye patriot brave, ye wisely strong,  
Arm, arm, and so serenely wait;  
Keep well the Isle's united state.  
But guard, oh! guard the Land of Song;  
And trust the Eternal Giver.  
By wood, field, and mountain,  
By stream and wave and fountain,  
By Strength, Faith, and Duty,  
By Genius, Love, and Beauty,  
Our Cambria was, and will be ever!





en - - trych y nen, A'r fwy - alch i byn - cio i bles - io fy Ngwen,

Hai ho! Gwen - o fwyn gu.

II.

Mi wn bydd y rhosyn prydferthaf ar wýdd, Hai ho! &c.,  
 Yn chwawych cusanu y gwrid ar dy rudd, Hai ho! &c.,  
 A'r lili'n adlewyrch clærwynder dy fron,  
 Gan dd'weyd, Ow! na fawn I cyn hardded a hon,  
 A minau 'n addoli dy lygad glâs llon, Hai ho! Gweno fwyn gu.

III.

Ar ol ini rodio drwy gydol y dydd, Hai ho! &c.,  
 Y nos wrth fyn'd adre cei gyffes fy ffydd, Hai ho! &c.,  
 Bydd swyn ein cwmniaeth fel miwsig a medd,  
 A'r lloer yn tywynu yn hoyw mewn hedd,  
 A'r sêr yn ddiagleiriach pan welant dy wedd, Hai ho! Gweno fwyn gu.

IV.

O! mawr ydyw pleser a mwynder fy myd, Hai ho! &c.,  
 Pan fyddwyf yn dotio ar lendid dy bryd, Hai ho! &c.,  
 A'm meddwl yn rhedeg o hyd ac o hyd  
 Ar bethau mwy gwerthfawr na chyfoeth y byd,—  
 Priodas a chariad, a babi a chryd! Hai ho! Gweno fwyn gu.

# CARU'R LLEUAD.

Words by JOHN CRINIOG HUGHES.

Composed by OWAIN ALAW, 1859.

*Allegretto.*

Pianoforte.

WYDDOCH chiwi beth? mae'r lleu - ad Fel gwryf ieuange

dlôs, Yn gwneud i law - er god - i I gar - u yn y nôs:

Hi ed - rych trwy'r ffen - est - ri I ys - taf - ell - oedd hŷn, Nes gwên - u'r llangolau

all - an I gar - u bod ag un, Nes gwên - u'r llangciau all - an I

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The middle and bottom staves are piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

gar - u bod ag un.

The second system of the musical score continues the piece. It features a vocal line and piano accompaniment. The lyrics 'gar - u bod ag un.' are written below the vocal line. The piano part includes a 'cres.' (crescendo) marking.

II.

O! diolch am y llenad,  
 Fe 'nhgododd i ryw dro;  
 Fe godais inau 'nghariad  
 Wrth guro brig y tó:  
 Ond O! pan welais Betsi  
 Anghofio 'r lloer wnes i,—  
 'Doedd fawr o garu 'r Lleuad  
 Ar ol ei gweled hi.

III.

Ae fel yr ymddiddanem,  
 O amgylch tân o fawn,  
 'Roedd Betsi yn dafotrwg  
 Yn hêl a thrin yn iawn;  
 Edhiwem hên gariadau,  
 Ac wed'yn yn ddioed  
 Cymodem gyda chusan  
 Mwy ffryndiol nag erioed.

IV.

Hi dd'wedai 'n bendant wrthyf  
 Na wnai brïodi byth,  
 Chwibanwn inau 'n ddistaw,  
 A d'wedwn wrthi 'n syth—  
 Mae hyny mor naturiol  
 Am danom ni ill dau,  
 A phe b'ai tatws cynar  
 Yn tyfu ar goed cnau.

V.

'Roedd hyn yn garu digrif,  
 Ond difyr, difyr iawn—  
 Yr eneth oll yn dafod,  
 A minau oll yn ddawn,  
 Mae'r lloer yn gwên u eto,  
 Ond nid f'n codi ni;  
 'Rwyf fi yn wr i Betsi,  
 A Betsi 'n wraig i mi.

# GODIAD YR EHEDYDD.

## THE RISING OF THE LARK.

Welsh words by  
IORWERTH GLAN ALED.

Symphonies and Accompaniments by  
OWAIN ALAW.

English words by  
J. M. E. DOVASTON, Esq.

*Allegro Moderato.*

**Pianoforte.**

The piano introduction is in 2/4 time, marked *Allegro Moderato* and *mf*. It features a melody in the right hand and a supporting accompaniment in the left hand, both in a key with one flat (B-flat major or D minor).

CAN, cân e - - hed - ydd glân, Nes swyno myrdd a'th seiniau mân, Mewn dyddan gyngan gu;  
LIGHT of my low - ly bed, When dapple dawn is fleck'd with red, On rus - set wings I fly, -

The first system of the vocal and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment continues from the introduction. The lyrics are in both Welsh and English.

Llon, llon yw pob rhyw fron, Yn niw-yg hael dy gan - ig hon, Ar ddwyfron nef - ÷dd  
Long e'er the ear - liest beam Has set Au - ro - ra's pearls a - flame, I meet it in the  
*Sva.*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand. The lyrics are in both Welsh and English.

fry; Od - lig grwydrol o'r fro nef - ol Yw dy swynol gar - ol gudd,  
skies - Quiv - ring, mounting, free, free sail - ing, Sweet, sweet notes I scatt'ring sound,  
*mf* *Rallentando.*

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a *Rallentando* marking. The lyrics are in both Welsh and English.



THE RISING OF THE LARK.

Hud - ol gan - iad a'i dylan - wad Eg - yr lyg - ad tād y dydd, Miwsig Ed - en  
 Glim' - ring, circling, shrill peal peal - ing, Mid the mot - less lost and found, With cheer, cheer, cheer, I  
*Sea.* *loco.*

*p* *Colla voce.*

wyt ar ad - en Bri yr aw - en rydd.  
 war - ble clear A - - round, a - round, a - round.

*Sea.*

2nd Verse.

Will wil dy aw - en di, Yn fwyn - a' dim sy'n f'en - aid i, I'm llon - i ar y  
 When rye be - gins to ear, And through the blades red pop - pies 'pear, With corn - flow'rs heav'nly

llawr; blue; Cà'n, I've seen the odl - au mân, Nes llan - w'm còl à dwy - fol dàn, Ser-hawthorn spray, And

*gra.*

aph - aidd gyng - han gwawr. keep me keen in view. Fe ddaw bor - eu y caf fin - au God - i seiniau Hap - ly on my fro - lics gaz - ing, In my life he

gyd - a saint, marks his own— Heb ofid - iau'n rhydd fel tithau Yn wybrenau'r ne' a'i baint,— A Un- Few observ - ing, few - - er praising, When my lit - tle all is thrown, Un-

*Rall.*

di - fai lèf mewn dwyfol lÿs Heb un an - hwyl - - - us haint. miss'd I stop, and sudden drop A - - down, a - - down, a - - down.

*cres.* *Rall. P* *P* *pp*

# Y TREN.

## THE TRAIN.

Welsh words by  
JOHN CEIRIOG HUGHES.

The Music Composed by OWAIN ALAW, 1859.

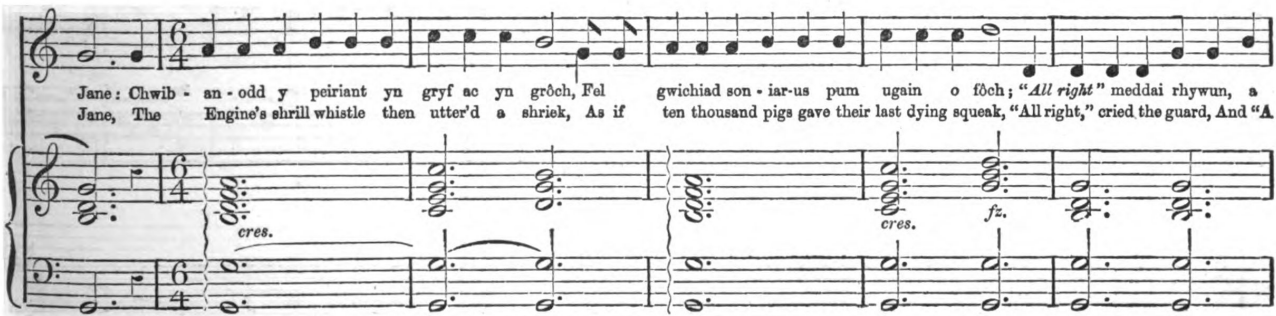
English translation by  
W. H. BAKER.

**Voice.**



'BOL lapio'm traed mewn hugan llwyd, Fel pawb oedd yn y trèn, Ac ysgwyd llaw ag Wmffre Llwyd, A chanu'n iach i  
WHILE busy porters were employ'd To start the early train, I said "Good bye" to Humphrey Lloyd, & kiss'd my darling

**Pianoforte.**



Jane: Chwib - an - odd y peiriant yn gryf ac yn gròch, Fel gwichiad son - iar-us pum ugain o fòch; "All right" meddai rhywun, a  
Jane, The Engine's shrill whistle then utter'd a shriek, As if ten thousand pigs gave their last dying squeak, "All right," cried the guard, And "A



chanwyd y glòch, "All right," meddai rhywun, a chanwyd y glòch. Hergwd a  
1" rang his bell, The last comer rush'd to his carriage pell mell!— Then came a



chwif, Ac mewn hanner chwif, Ys - gytiad a chwif, Piff - piff, a piff - piff—  
bump, Tired wheels utter'd groans, And I gave a jump That shook all my bones. *Sra*.....

Hwl - ti, hel - tar, scil - ti sceltar, A  
Hel - - ter, skel - ter, mad - ly clatter - ing

*ff.*

ffwrdd a ni,  
o'er the rails,

Fel rbai ar bad - ell - au, Neu rês o deg - ellau,  
With noise from the metals Like tin pans or kettles

Linge, longe, wrth gyn - ffon ci,..... Linge, longe, wrth  
Tied to a mill - ion tails,..... Tied to a

gyn . . . ffon ci,..... Linge, longo wrth gyn - . . . ffon  
mill . . . ion tails,..... Tied to a mill . . . ion



THE TRAIN.

ci!  
tails!

O danom mae teiau A llwyn o sim - neuau Yn ag-or eu  
Past chimneys all smoking, Heads from windows poking, And vulgar boys

safn - au'n sŷn,..... Ond wel-e ni'n sydyn, Heb neb yn an - hydyn, Mewn haner mun - ud - un Tros ddyff-  
scream - ing loud ;..... Through fields next our course is, We frighten the horses, With sheep it still worse is, They're off

ryn a bryn!  
in a crowd!

Sea.

*ff*

Trwy y twn - el,..... tros y pynt,.....  
Through dark tun - nels, ..... cut - - tings deep - .....



Fel y gwynt, Fel rhai ar bad - ellau, Neu rês o deg - ell - - au, Linge, longe, wrth gyn-  
 On we sweep; The grim looking stoker With shovel and po - - ker Gets up more fire

*Sca.*

ffon ei,..... Fel rhai ar bad - ellau, Neu rês o deg - ell - - au, Linge, longe, wrth gyn - - - ffon  
 and steam,— ..... The birds soon for - sake us, The wind can't o'er take us, Nor the red light - - - ning's

ei!..... Bwr - w drwyddi— mlaen a ni ya gynt, gynt, gynt,.....  
 gleam—..... E'en the sta - tions now a long street seem, On! On! On!.....

Pell - ach, pell - ach cip - - ir ni Strim stram strell - ach! Ha! hi! hi!  
 Hey! there be the sea and Dee,— That is glo - rious! He! he! he! Ha!

*Repeat this as Symphony.*

THE TRAIN.

Dac - - w  
Near - - er

ef - - ail, dac - w shop, Dym - a Cymru!— stop! stop! stop!..... Dac - - w  
comes yon mountains top, Here's old Cambria!— stop! stop! stop!..... Near - er  
Sca.....

ef - - ail, dac - w shop, Dym - a Gymru!— stop! stop! stop!..... stop!.....  
comes yon mountains top, Here's old Cambria!— stop! stop! stop!..... stop!.....  
*loco.*

stop!.....  
stop!.....  
*Rall. e dim.*  
*ff*

# SPECIMENS OF WELSH PENNILLION.

## MWYNDER CORWEN.—THE DELIGHT OF CORWEN.

Welsh words, *Old Pennillion.*

Arranged by OWAIN ALAW.

Ancient Welsh Melody, from an old m.s. contributed by the REV. T. R. LLOYD, (ESTYN).

**Pianoforte.**

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

Ni chàn eóg ddim am - - ser gau - a', Ni chàn  
 Si - - - LENT are the birds in Winter, Harps un-

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar accompaniment to the introduction, including a triplet in the right hand.

tel - yn heb ddim tân - nau; Ni chàn calon, hawdd iwch wybod, Pan fo gal - ar ar ei gwaelod.  
 strung are still each <sup>mor</sup>row; So my heart, of joy but stiat her, Can - not sing in grief and sorrow.

The second system of the song continues the vocal line and piano accompaniment. The piano part maintains the same accompaniment style, with a triplet in the right hand.

Dod dy law, ond wyt yn  
Place on my breast, if still

coelio, Dan fy - mron, a gwylia'm briwo: Ti gei glywed, os gwrn - dewi, - Sw'n y galon fach yn tori.  
doubting, Your hand, but no rough pressure making, And you'll find out by gent-ly list'ning, How throbs a lit - tle heart when breaking.

Cleddwch fi, pan fyddwyf farw,  
Yn y coed dan ddail y derw;  
Chwi gewch weled llango penfelyu  
Ar fy medd yn canu'r delyn.

Gwedwch fawrion o wybodaeth,  
O ba beth y gwnaethpwyd hiraeth?  
A pha ddefnydd a roed ynddo—  
Nas darfydda wrth ei wisgo?

Hiraeth mawr a hiraeth creulon!  
Hiraeth sydd yn tori'm ealon;  
Pan fwyf dryma'r nos yn cysgu  
Fe ddaw hiraeth ac a'm deffru.

Rhois fy mryd ar garu glân-ddyn;  
Fe roes hwn ei seroh ar rywun;  
Hono roes ei seroh ar arall—  
Dyna dri yn caru 'n anghall,

Bury me, for love and pity,  
'Neath the Oak-tree, in the wildwood,  
Fairy hands shall harp my ditty,  
When the Spring buds into childhood.

Tell me, wise ones, in a minute,  
What the compounds are of Longing?  
And what substance was put in it  
That it lessens not by wearing?

Longing's deep and cruel smart,  
Longing 'tis that breaks my heart;  
When heaviest sleep at night o'ertakes me,  
Longing comes, alas! and wakes me.

A comely youth I once caress'd,  
Another fair his heart possess'd;  
But her's already given, he lost,  
Were ever three so sadly cross'd

# MERCH MEGAN.—MARGARET'S DAUGHTER.

Welsh words by Esrry.

English words by J. F. M. DOVASTON, Esq., M.A.

*Allegretto.*

**Pianoforte.**

MÆ'N bur hawdd i ddyinion wneyd ewynion fel yn - a, A sôn fel y'u siom - wyd mor  
 THE daughter of Megan, so love - ly and blooming, I met in Glan - a - von's gay

ddebryd yn Nel,— Tra chwethin wnewch chiwthau,— ond gwranda' di ym - a:— Mae'n  
 glit - ter - ing hall; And high rose my heart, am - bi - tion as - - - su - ming, To  
*Sec.*

haws - ed i Nel - i wneud can - u o'r fel. 'Rwyf fin - au yn cof - io, wrth  
 dance with the dam - sel— the bloom of the ball, Oh daughter of Me - gan, look  
*loco.*



rod - io ar haf-nawn, Am ryw - un oedd was - tad yn bar - od wrth law I'm  
not so al - - lur - ing On a youth that his hope with thy hand must re - sign, Who

derbyn dros gamfa mewn dal - fa gar - iad - lawn, Gan ddwyn Numbe - rell rhag i Nel gael dim gwlaw.  
now the sad pang of des - pair is en - dur - ing, For the splendour thou lovest can ne - yer be mine.

Mor hynaws yn canlyn 'roedd Shonyn wrth garu !  
Fel byddai yn crefu cael fy helpu i lawr !  
Cael rhanu fy nhaith I ! a'm gwaith i ysgafnu !  
Mor dirion feddylgar ! ond sut yw hi'n awr ?  
Caf bwytho, a sewrio, a godro, a smwddio,  
A shaftio'n y ferfa wrth deilo'r darn gwair,  
A Shonyn, tra yntau'n un rholy'n yn rafio,  
Gall Nel dd'od a'r moehyn wrth gortyn o'r ffair.

Tra smocio mae Shonyn yn llengeyn dihoced,  
Neu'n heulo wrth ody'n mal 'sglodyn difeth ;  
Neu'n rhodio'r tafarnau a'i ddwylaw'n ei boced,  
Rhoi'r freintlen i Neli gyflawni pob peth.—  
Gall bobî, a golchi, a chorddi, a garddu,  
A chludo baich tanwydd o'r mynydd—waith t'lawd ;  
Ac yna o'r pobty, mewn ffwdan a pharddu,  
Gall Nel gario'r plentyn i'r felin am flawd.

The daughter of Megan, so lovely and blooming,  
I met in Glanavon's gay glittering hall ;  
And high rose my heart, ambition assuming,  
To dance with the damsel—the bloom of the ball.  
Oh, daughter of Megan, look not so alluring  
On a youth that his hope with thy hand must resign,  
Who now the sad pang of despair is enduring,  
For the splendour thou lovest can never be mine.

Go, daughter of Megan, to circles of splendour,  
Each eye that beholds thee thy presence shall bless ;  
And the delicate mind feel a passion more tender,  
On thy beauties to gaze than others possess ;  
But daughter of Megan, to-morrow I'm going  
On ocean to sail, where the rude billows roar ;  
And I feel my full heart with affection o'erflowing,  
For perhaps I may gaze on thy beauties no more.

## DYSDYLL Y DON.—THE EBB OF THE TIDE.

Welsh words by J. CEIRIOG HUGHES, with Old Pennillion.

English words by ESTYN.

*Allegretto.*

Pianoforte. *mf*

*p*

HEN wraig o Ben-y - mor - - fa, Yn gwerth - u llef - rith  
I saw a box with Shon - net, With lots of nice snuff

ten - - a; Mi dd'wedodd neithiwr wrth fy mam, Na roiff hi fawr am ddim - a', Ni phechodd hi ddim.  
in it, It would not have been much if she Had of - fer'd me some of it, But she ne - ver did.

Mi welais flwch gan Gweno,  
A'i lon'd o snisin ynddo;  
Ni fase'n waeth i'r fûn ddi feth  
Roi imi beth o hono,—  
Mi cauodd o'n glep!  
*(Old Pennillion.)*

Un llygad, oedd y feinwen,  
A hwnw tan ei thalcen;  
A byth pan geuai hwnw 'i hun  
Fe dd'wedai dyn o Gorwen  
Na welai hi ddim.

Gofynais am ei geneth  
A briodasid ddwywaith:  
Dywedodd hithau,—“ Mae gŵr Sal  
Yn gystal mah yn nghyfraith  
A welsch erioed.”

Gofynais sut 'r oedd Marg' red,  
A'r môch, a'r ôwn, a'r defaid,—

“ Symol ” meddai “ ydi'r hŷch,  
O dowch, cymerweh binsied.”  
Ond chym'wn I ddim.

Ond wedi siarad tipyn,  
Agorodd ei blwch wedyn;  
A hi gymerodd ar un twrn,  
Bron loud ei dwrn o snisin!  
A cheuodd y blwch.

D'wed rhai, fod T'wysog Cymru,  
Yn bwyta uwd a llymru,  
Pan ddaw yn gryf at fwy o faeth  
Caiff datws llaeth i'w g'nesu,  
A'i yru fo'n dew.

'R oedd dyn yn mynydd Nanter,  
A'i gryns yn llai na'i goler;  
A'i goler crys mor fach a neis  
Nes tybiodd Preis y cobler  
Nad oedd ganddo 'r un.

*(J. C. Hughes.)*

The Lady had but one eye,  
And *that* rolled rather funny;  
From which a Corwen man supposed  
That if she closed it firmly,  
She could'nt see at all.

Perhaps that man was joking,  
But I have since been thinking,  
That if she could not see her cup  
She made it up in talking,  
She did indeed truth.

She talked about her daughter,  
The pigs, boys, cows, and weather  
Sometimes of great things, then of small,  
And then of all together.—  
Always taking snuff.

WELSH NATIONAL AIRS.

CADAI R IDRIS.

THE AIR OF THE POPULAR SONG "JENNY JONES."

Pianoforte.

The first system of musical notation for 'Cadair Idris'. 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 is two sharps (F# and C#), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The first system contains 12 measures.

The second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melody continues in the treble clef, with the bass clef accompaniment. This system contains 12 measures.

The third system of musical notation. The melody in the treble clef features a dynamic marking of *p* (piano) starting in the middle of the system. The bass clef accompaniment continues. This system contains 12 measures.

The fourth system of musical notation. It begins with a dynamic marking of *mf*. The melody in the treble clef includes a *Rall.* (Ritardando) marking and a *Tempo.* (Allegretto) marking. The bass clef accompaniment continues. This system contains 12 measures.

The fifth and final system of musical notation. The melody in the treble clef concludes the piece with a final cadence. The bass clef accompaniment also concludes. This system contains 12 measures.

## CNOCELL Y COED. THE WOODPECKER.

*Pianoforte.*

*Andante.*

*mf*

*mf*

*dim.*

*cres.*

*f*

*dim.*

*p*

*cres.*

The musical score for 'CNOCELL Y COED. THE WOODPECKER.' is written for piano and consists of four systems of music. The first system is marked 'Andante' and 'Pianoforte' with a dynamic of 'mf'. The second system includes a 'dim.' marking. The third system features dynamics of 'cres.', 'f', 'dim.', 'p', and 'cres.'. The fourth system concludes the piece with a repeat sign.

This is a tune to which *pennillion* are sung by skilful singers in the Principality. It is considered a difficult air to sing to.

## DIFERIAD Y GERWYN. THE DROPPINGS OF THE MASH TUB.

*Pianoforte.*

*Minuet.*

The musical score for 'DIFERIAD Y GERWYN. THE DROPPINGS OF THE MASH TUB.' is written for piano and consists of two systems of music. The first system is marked 'Minuet' and 'Pianoforte'. The second system concludes the piece with a repeat sign.



MEILLIONEN. SIR WATKIN'S DELIGHT.

*Allegretto.*

Pianoforte.

*Rall... en... tan... do.*

GORHOFFEDD OWAIN CYFELLIOG. OWAIN CYFELLIOG'S DELIGHT. (1165.)

*Marziale.*

Pianoforte.

*ff*

*p*



## SWEET RICHARD.

(AS PLAYED BY RICHARD ROBERTS, OF CARNARVON.)

*Allegretto.*

Pianoforte.

The musical score for "Sweet Richard" is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegretto." The piece begins with a treble clef and a piano dynamic. The melody in the right hand is characterized by eighth-note patterns and triplets. The bass line provides a steady accompaniment. The score concludes with a final cadence in the right hand.

Richard Roberts, the Blind Harper, of Carnarvon, was esteemed the best performer (on the Welsh Harp) of his day. His masterly performance gained the Silver Harp, at the Wrexham Eisteddfod, in 1820; and in 1828, he was invested by His Royal Highness the Duke of Sussex, with the Gold Harp, at Denbigh, for playing the above air with variations; the first of which is given above, arranged for Harp or Pianoforte.

SWEET RICHARD.—CONTINUED.

TRIBAN GWYR MORGANWG.\* THE WAR SONG OF THE MEN OF GLAMORGAN.

*Marziale.*

Pianoforte.

\* Morganwg, signifies Morgan's territory ; so called from Morgan Mwynvawr, who was a great warrior and a popular Prince of Glamorgan ; he died at his Palace now called Margam, A.D. 972, 100 years old.—*Jones' Bards.* Sir Walter Scott has written words to this tune, commencing "Red glows the forge," (*The Norman Horse Shoe*).

MORFA RHUDDLAN. RHUDDLAN MARSH.

*Elegiac.*

Pianoforte.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is 3/4. The piece is marked 'Elegiac' and 'Pianoforte'. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots.

Morfa Rhuddlan, or the Red Marsh on the banks of the *Clwyd*, in Flintshire, was the scene of many Battles of the Cymry with the Saxons. This tune was probably composed on the occasion of the memorable conflict in 795, when the Cymry were defeated, and their Monarch *Caradoc* slain.

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