



A  
SELECT COLLECTION  
OF  
ORIGINAL WELSH AIRS,  
*ADAPTED FOR THE VOICE,*  
UNITED TO CHARACTERISTIC  
ENGLISH POETRY,

NEVER BEFORE PUBLISHED:

WITH  
*SYMPHONIES AND ACCOMPANIMENTS*

TO EACH AIR, FOR THE  
PIANO-FORTE OR HARP, VIOLIN, AND VIOLONCELLO:

COMPOSED CHIEFLY BY

**HAYDN & BEETHOVEN.**

THE WHOLE COLLECTED AND PUBLISHED, IN THREE VOLUMES, BY

G. THOMSON, F. A. S.

Edinburgh:

OF WHOM MAY BE HAD, PRINTED UNIFORMLY WITH THIS WORK,  
A SELECT COLLECTION OF IRISH AIRS, IN TWO VOLUMES,  
ADAPTED FOR THE VOICE:—ALSO,

A SELECT COLLECTION OF SCOTTISH AIRS, IN FOUR VOLUMES,  
(THE FIFTH, OR CONCLUDING VOLUME, IN THE PRESS.)

With SYMPHONIES and ACCOMPANIMENTS to the AIRS in each Work, chiefly by the  
same two great Composers.

The Poetry comprises all the Songs of BURNS, above One Hundred in number:—and a  
great variety of New ones by J. P. CURRAN, Esq. M. G. LEWIS, Esq. S. ROGERS, Esq.  
W. C. SPENCER, Esq. WALTER SCOTT, Esq. WM. SMYTH, Esq. JOANNA BAILLIE, &c.





D. Thomson Pinxt

R. Scott Sculp: Edin:

CONWAY CASTLE.

*Published May 1817 by Geo. Thomson Edinburgh.*

*Proof*



**A**  
*Select Collection of*  
**Original**  
**WELSH AIRS**  
*Adapted for the Voice*

UNITED TO CHARACTERISTIC

**English Poetry**  
*never before Published*

*With Introductory & Concluding Symphonies*  
*and Accompaniments for the*  
PIANO FORTE VIOLIN & VIOLONCELLO

*Composed Partly by*

**Haydn** but chiefly by **Beethoven**

*Price of each Volume, the Voice and Piano Forte, One Guinea. The Violin & Violoncello parts 2.6 Each.*

Vol 3 Ent<sup>d</sup> at Stationers Hall.

*London. Printed & Sold by Preston 97 Strand. And by G. Thomson the Editor & Proprietor Edinburgh.*

*G. Thomson*



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# A D V E R T I S E M E N T.

## WELSH, SCOTTISH, AND IRISH AIRS,

HARMONISED BY

## HAYDN & BEETHOVEN.

*This day is published the THIRD and CONCLUDING Volume of*

### SELECT WELSH AIRS,

The whole Airs collected and adapted for the VOICE by George Thomson, F. A. S. Edinburgh; with characteristic ENGLISH VERSES, written by Mrs Opie, Mrs Hunter, Mrs Grant, Joanna Baillie, Robert Burns, A. Boswell, Esq. M. G. Lewis, Esq. S. Rogers, Esq. Walter Scott, Esq. William Smyth, Esq. and other distinguished Poets. And SYMPHONIES and ACCOMPANIMENTS to each Air, for the Piano-Forte, Violin, and Violoncello, composed chiefly by HAYDN and BEETHOVEN, who have also harmonized many of the Airs for Two Voices.

And the Editor trusts that the Welsh Airs, now for the first time united to interesting Songs, and masterly and beautiful Accompaniments, will prove equally acceptable to Singers, to Instrumental Performers, and to every person of taste.

The First Volume is embellished by a view of Llangollen Vale; the Second by SMIRKE'S Gypsey Fortune-teller; and the Third by a view of Conway Castle; the first and last engraved from Paintings of the late Mr DAVID THOMSON, who accompanied the Editor in his tour through Wales, to draw the most striking scenes in that romantic country. Price of the volume, for the Voice and Piano-forte, One Guinea. The Violin and Violoncello parts are sold separately, at 2s. 6d. each.

*Lately Published, in Four Volumes, a new and improved Edition, being the Fifth, of*

### SELECT SCOTTISH AIRS,

With SYMPHONIES and ACCOMPANIMENTS to each Air, for the Piano Forte, Violin and Violoncello, composed chiefly by HAYDN, who wrote thus emphatically to the Editor: "*I boast of this Work, and by it, I flatter myself, my name will live in Scotland many years after my death.*"

"HAYDN."

The universal approbation bestowed on this Work having occasioned many other publications of Scottish Songs, in imitation of it, the Publisher must do himself the justice to mention how it is to be distinguished from every other of the kind.

1. Each volume bears to be published by G. Thomson, Edinburgh, whose *written* Signature will be found at the foot of the Title-page of every genuine volume.

2. It is the only Work that contains ALL the inimitable Songs of BURNS, set to Music. Of these Songs, which exceed ONE HUNDRED in number, the greater part were written with all the enthusiasm and felicity of his genius, expressly for the work of Mr Thomson; as to which he possesses the following document, in the Poet's hand-writing.

"I do hereby certify, that all the Songs of my writing, published, or to be published, by Mr GEORGE THOMSON, of Edinburgh, are so published by my authority. And, moreover, that I never empowered any other person to publish any of the Songs written by me for his Work. And I authorise him to prosecute any person or persons who shall publish or vend any of those Songs without his consent. In testimony whereof, &c. "ROBERT BURNS."

3. All the admired Scottish Songs of other Authors, both serious and humorous, ancient as well as modern, are retained in this work. And for the sake of the English singer, English Verses of singular merit, suited to the Scottish Airs, are given in addition to the Scottish Songs.

4. Each volume is embellished with a beautiful Characteristic Engraving, 1st, *The Birks of Invermay*; 2d, *John Anderson my Jo*; 3d, *The Soldier's Return*; and the 4th contains a fine *Portrait of Burns*; also a correct Glossary of all the Scottish Words in the Songs. Either of the Volumes may be had separately, price One Guinea. The Violin and Violoncello parts, when wanted, are likewise sold separately, at 2s. 6d. each per volume.

*The Fifth, or concluding Volume of the Scottish Work, with Symphonies and Accompaniments, composed by Haydn and Beethoven, is in great forwardness, and will be found fully as interesting as any of the preceding volumes.*

*Lately Published in Two Volumes,*

### SELECT IRISH AIRS,

With Symphonies and Accompaniments for the Piano Forte, Violin and Violoncello, composed by BEETHOVEN; and interesting Songs by Joanna Baillie, Robert Burns, A. Boswell, Esq. J. P. Curran, Esq. Walter Scott, Esq. William Smyth, Esq. &c. The Symphonies and Accompaniments of Beethoven for these Irish Melodies, will be found characteristic and expressive, in the highest degree, full of matter perfectly original, and diversified in the most beautiful manner, according to the plaintive, spirited, or playful character of the Melodies for which they were composed.

The above works put the public in possession of all that appeared to the Editor the most valuable and worthy of preservation in the national music of Scotland, Ireland, and Wales, enriched by Harmony and by Poetry, such as no other National Music can boast of. The works are to be had complete, or in single volumes, at the house of G. THOMSON, Trustees Office, Exchange, Edinburgh; at Preston's Music Warehouse, 97, Strand; at Birchall's, 133, New Bond Street; J. Murray's Albemarle Street, London; and at J. Cummin's, and Goulding and Co's., Dublin.

THE POETRY FOR THE AIRS, CHIEFLY BY

## BURNS.



THE

No. 31. THE CHOICE OF THE FUTURE

THE CHOICE OF THE FUTURE

BY MRS. CHAPIN

<p>1. The first choice is that of the present.</p> <p>2. The second choice is that of the future.</p> <p>3. The third choice is that of the past.</p> <p>4. The fourth choice is that of the present.</p> <p>5. The fifth choice is that of the future.</p> <p>6. The sixth choice is that of the past.</p> <p>7. The seventh choice is that of the present.</p> <p>8. The eighth choice is that of the future.</p> <p>9. The ninth choice is that of the past.</p> <p>10. The tenth choice is that of the present.</p>	<p>1. The first choice is that of the present.</p> <p>2. The second choice is that of the future.</p> <p>3. The third choice is that of the past.</p> <p>4. The fourth choice is that of the present.</p> <p>5. The fifth choice is that of the future.</p> <p>6. The sixth choice is that of the past.</p> <p>7. The seventh choice is that of the present.</p> <p>8. The eighth choice is that of the future.</p> <p>9. The ninth choice is that of the past.</p> <p>10. The tenth choice is that of the present.</p>
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No. 61.

Sion, the Son of Evan.

## THE CHACE OF THE WOLF.

WRITTEN FOR THIS WORK

By *MRS GRANT*.

**H**EAR the shouts of Evan's son!  
 See the gallant chace begun!  
 Lo the deer affrighted run  
     Up yon mountain's side.—  
 Check your speed ye timorous deer,  
 Safely rest and cease your fear,  
 Or boldly on your cliffs appear,  
     And bear your antlers high.  
 Deep through yonder tangling wood  
 See the felon WOLF pursued,  
 Straining hard, and streaming blood,  
     Sion's hounds are nigh.

See the woodland savage grim,  
 Boney, gaunt, and large of limb,  
 Furious plunge, and fearless swim  
     O'er the water wide.  
 Hear the woods resounding far,  
 Hark the distant din of war,  
 See th' impatient hunter dare  
     Conway's swelling tide.  
 Evan's son pursues the foe,  
 See his ardent visage glow!  
 Now he speeds the mortal blow,  
     See the savage die!

From dusky den and thorny brake,  
 The chiding hounds the echoes wake,  
 The forest's cowering inmates quake,  
     And triumph rends the air.  
 Was ever youth like Evan's son,  
 Was ever course so nobly run?  
 Was ever prize so glorious won,  
     'Tis Winifred the fair!  
 To hardy deeds and conquering arms,  
 That save the fold from midnight harms,  
 The ancient chief decrees her charms  
     The maid beyond compare!



# The chase of the Wolf.

N<sup>o</sup> 61.

Violino  
Pizz:

MAESTOSO  
E CON  
MOLTO SPIRITO

Hear the shouts of E\_van's son See the dauntless

Hear the shouts of E\_van's son See the dauntless

chace begun Lo the deer af\_frighted run Up yon mountain's side

chace begun Lo the deer af\_frighted run Up yon mountain's side

Hear the woods re\_sounding far Hark the distant din of war

Hear the woods re\_sounding far Hark the distant din of war

Cadenza



Cadenza

See the fearless hunter dare Conway's swelling tide See the woodland savage grim

See the fearless hunter dare Conway's swelling tide See the woodland savage grim

*f*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. A 'Cadenza' marking is placed above the first vocal staff. Dynamics include *f*.

Bo-ny gaunt and large of limb, Furious plunge and fearless swim O'er the water wide.

Bo-ny gaunt and large of limb, Furious plunge and fearless swim O'er the water wide.

*sf sf*

This system continues the vocal and piano parts. The piano accompaniment features a more active left hand. Dynamics include *sf*.

Violino

pizz

*sf p f*

This system introduces a Violino part. The violin is marked 'pizz' (pizzicato). The piano accompaniment continues with complex textures. Dynamics include *sf*, *p*, and *f*.

*p* arco

*p f*

This system shows the piano accompaniment continuing. The *p* marking is present. Dynamics include *p* and *f*.



*The Monks of Bangor's march.*

Nº 62.

When the hea - then

Violino

When the hea - then

MAESTOSO  
MA CON  
ESPRESSIONE

*f sf*

trum - pets' clang Round be - lea - guer'd Chester rang - - - Veil - ed Nun and

trum - pets' clang Round be - lea - guer'd Chester rang - - - Veil - ed Nun and

*f*

Fri - ar grey March'd from Ban - gor's fair ab - baye High their ho - ly

Fri - ar grey March'd from Ban - gor's fair ab - baye High their ho - ly

*f*



an - them sounds, Ces - tria's vale the hymn re - bounds, float - ing down the  
an - them sounds, Ces - tria's vale the hymn re - bounds, float - ing down the

lento

syl - van Dee O mise - re - re Do - mi - ne  
syl - van Dee O mise - re - re Do - mi - ne

Tempo 1<sup>mo</sup>

Violino

*f* *p*

*cres* *f* *p*



No. 62.

Ymdaith Mwnge.

## THE MONKS OF BANGOR'S MARCH.

WRITTEN FOR THIS WORK

By WALTER SCOTT, Esq.

*ETHELFRID, or OLFRID, King of Northumberland, having besieged Chester in 613, and BROCKMAEL, a British prince, advancing to relieve it, the Religious of the neighbouring monastery of Bangor marched in procession to pray for the success of their countrymen. But the British being totally defeated, the heathen victor put the monks to the sword, and destroyed their monastery. The tune to which these verses are adapted, is called the Monks' March, and is supposed to have been played at their ill-omened procession.*

WHEN the heathen trumpets clang  
Round beleaguered Chester rang,  
Veiled nun and friar grey  
March'd from Bangor's fair abbaye :  
High their holy anthem sounds,  
Cestria's vale the hymn rebounds,  
Floating down the sylvan Dee,  
*O miserere Domine !*

On, the long procession goes,  
Glory round their crosses glows,  
And the virgin-mother mild  
In their peaceful banner smiled ;  
Who could think such saintly band  
Doom'd to feel unhallow'd hand ?  
Such was the divine decree,  
*O miserere Domine !*

Bands that masses only sung,  
Hands that censers only swung,  
Met the northern bow and bill,  
Heard the war-cry, wild and shrill :  
Woe to Brockmael's feeble hand,  
Woe to Olfrid's bloody brand,  
Woe to Saxon cruelty,  
*O miserere Domine !*

Weltering amid warriors slain,  
Spurned by steeds with bloody mane,  
Slaughter'd down by heathen blade,  
Bangor's peaceful monks are laid :  
Word of parting rest unspoke,  
Mass unsung, and bread unbroke ;  
For their souls for charity  
Sing, *miserere Domine !*

Bangor ! o'er the murder wail,  
Long thy ruins told the tale,  
Shatter'd tower and broken arch  
Long recall'd the woeful march : \*  
On thy shine no tapers burn,  
Never shall thy priests return ;  
The pilgrim sighs and sings for thee,  
*O miserere Domine !*

\* WILLIAM of MALMESBURY says, that in his time the extent of the ruins of the monastery bore ample witness to the desolation occasioned by the massacre ;—" tot semirutae parietes ecclesiarum, tot anfractus porticum, tanta turba ruderum quantum vix alibi cernas."



No. 63.

## The Cottage Maid.

I ENVY NOT THE SPLENDOUR FINE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

I ENVY not the splendour fine  
 That glitters in Sir Watkyn's hall;  
 I ask not for the gems that shine  
 On lady fair at Wynnstay ball:  
 I wish but for a ribbon gay,  
 Which I might on a Sunday wear;  
 Unseen which I might kiss, and say,  
 'Twas Owen's gift from Wrexham fair,

O Owen I believe thee kind,  
 And love is surely on thy tongue—  
 But would that I could read thy mind,  
 For hope betrays the maiden young.  
 Last night I saw thee loth to part,  
 I watch'd thy looks—so bright the moon—  
 And know not but my simple heart  
 Might own too much, or own too soon.

Unhappy fate of doubtful maid!  
 Her tears may fall, her bosom swell,  
 But even to the desert shade  
 She never must her secret tell.  
 And is it Love,—his softer mien?  
 And is it Love,—his whisper low?  
 And does he much, or nothing mean?  
 Ah! she that loves, how can she know!

With Owen I the dance have led,  
 And then I thought that sure he seem'd  
 To dance with lighter, livelier tread—  
 Oh! was it so,—or have I dream'd?  
 To day he goes with merry glee,  
 And all are going to the fair—  
 O may I by some ribbon see  
 He thought of one that was not there.



# The Cottage Maid.

Nº 63.

ANDANTINO

QUASI

ALLEGRETTO

I eh\_vy not the splendor fine That glit\_ers in Sir Watkyn's hall I ask not for the

gemsthat shine on Lady fair at Wynstay ball. I wish but for a ribbon gay which I might on a

Sunday wear - - - - Un\_seen which I might kiss and say Twas Owen's gift from Wrexham fair.

Violino







No. 64. *D* Corphorllwyth;—OR, The Corporation.

## LOVE WITHOUT HOPE.

WRITTEN FOR THIS WORK

By JOHN RICHARDSON, *Esq.*

**H**ER features speak the warmest heart,  
 But not for me its ardour glows;  
 In that soft blush I have no part  
 That mingles with her bosom's snows.

In that dear drop I have no share  
 That trembles in her melting eye;  
 Nor is my love the tender care  
 That bids her heave that anxious sigh.

Not Fancy's happiest hours create  
 Visions of rapture as divine,  
 As the pure bliss which must await  
 The man whose soul is knit to thine.

But ah! farewell this treacherous theme,  
 Which, though 'tis misery to forego,  
 Yields yet of joy the soothing dream,  
 That grief like mine thou ne'er shalt know.



No. 65.

Isgin Aur.

## THE GOLDEN ROBE.

WRITTEN FOR THIS WORK

By MRS HUNTER.

A GOLDEN robe my love shall wear,  
 And rubies bind her yellow hair ;  
 A golden robe those limbs enfold,  
 So far above the worth of gold.  
 No courtly dame in gaudy pride,  
 Shall e'er outshine my lovely bride ;  
 Then say, my charming maiden, say,  
 When shall we name the happy day ?

*She.*—Can golden robes my fancy bind,  
 Or ruby chains enslave the mind ?  
 Not all the wealth our mountains own,  
 Nor orient pearls, nor precious stone,  
 Can tempt me by their idle shine,  
 Or buy a heart that's form'd like mine !  
 My choice it is already made,  
 I shun the glare, and court the shade.

*He.*—Your scorn, proud girl, I well can bear,  
 There's many a maid my robes would wear,  
 And thank me too ; so take your way,  
 But you'll repent another day.

*She.*—Go with your robes and gifts of gold  
 To those whose hearts are to be sold ;  
 For me, I have no other pride  
 But Evan's love my choice to guide !



# The golden robe

Nº 65.

Violino

ANDANTº  
CON MOTO

Musical score for the beginning of the piece. It consists of three staves: a Violino staff in treble clef, and a piano accompaniment consisting of a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ANDANTº CON MOTO'. The piano part begins with a *p* dynamic and features a steady eighth-note accompaniment in the left hand. The violin part has a melodic line with some grace notes. An '8va' marking is present above the right-hand piano staff.

Vocal line with lyrics: "A gold - en robe my Love shall wear And ru - - bies bind her." The vocal staff is in treble clef with a key signature of two flats. The piano accompaniment continues with a *p* dynamic and includes a *loco* marking. A *dol.* (dolando) marking is present in the piano part.

Vocal line with lyrics: "yel - - low hair. A gold - - en robe those limbs en - - fold, So". The vocal staff is in treble clef. The piano accompaniment features a *f* (forte) dynamic marking.

Vocal line with lyrics: "far a - bove the worth of gold. No court - ly dame in". The vocal staff is in treble clef. The piano accompaniment features a *f* (forte) dynamic marking.



gau - - dy pride shall e'er out - shine my love - - ly bride Then

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'gau - - dy pride shall e'er out - shine my love - - ly bride Then'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

say my charm - ing mai - - den say, When shall we name the

*cres* *f*

The second system continues the vocal line with the lyrics 'say my charm - ing mai - - den say, When shall we name the'. The piano accompaniment includes dynamic markings 'cres' and 'f'. The right hand of the piano part has a melodic line with some grace notes, while the left hand continues with a steady eighth-note accompaniment.

hap - - py day.

Violino Basso Violino Basso Violino Basso

*p* *cres* *f*

The third system includes the vocal line with the lyrics 'hap - - py day.' and the beginning of the string parts. The piano accompaniment has dynamic markings 'p', 'cres', and 'f'. The string parts are labeled 'Violino' and 'Basso' and feature a rhythmic pattern of eighth notes.

Violino

*pp* *f* 8<sup>va</sup>

The fourth system shows the continuation of the piano accompaniment and string parts. The piano part has dynamic markings 'pp' and 'f', and the right hand includes an '8<sup>va</sup>' marking. The string parts continue with their rhythmic accompaniment.



*The fair Maids of Mona.*

N<sup>o</sup> 66.

ANDANTINO  
NON TROPPO LENTO  
MA CON  
ESPRESSIONE

*p dol.*

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 rhythmic accompaniment with chords and moving lines. The key signature has one flat (B-flat) and the time signature is 2/4.

How my Love could hapless doubts o'er take thee

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment continues with a similar rhythmic pattern. The vocal line is written in a soprano or alto clef.

Was my heart so lit - - - tle known Could'st thou think thy

The second system continues the vocal melody and piano accompaniment. The piano part features a consistent accompaniment pattern.

Ma - ry wou'd for - sake thee Thou wast lov'd and thou a

The third system continues the vocal melody and piano accompaniment. The piano part features a consistent accompaniment pattern.

lone Cru - el For - tune rash mis - ta - ken Lo - ver

The fourth system concludes the vocal melody and piano accompaniment. The piano part features a consistent accompaniment pattern.



May I must I not com - - - plain

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "May I must I not com - - - plain". The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The key signature has one flat, and the time signature is 3/4.

Ne - ver ne - ver may'st thou now dis - co - ver All that now were

The second system continues the vocal line with the lyrics "Ne - ver ne - ver may'st thou now dis - co - ver All that now were". The piano accompaniment continues with similar rhythmic patterns, featuring some dynamic markings like *p* and *f*.

known in vain.

ped dim:

The third system shows the vocal line concluding with "known in vain." The piano accompaniment includes a *ped* (pedal) marking and a *dim:* (diminuendo) marking. The right hand has a complex texture with many sixteenth notes.

This system shows the piano accompaniment for the fourth system, featuring a *p* (piano) dynamic marking and a *dim.* (diminuendo) marking. The right hand has a complex texture with many sixteenth notes.

cres dim. f ped:

The fifth system shows the piano accompaniment, including a *cres* (crescendo) marking, a *dim.* (diminuendo) marking, and a *f ped:* (forte pedal) marking. The right hand has a complex texture with many sixteenth notes.



No. 66.

*The Fair Maids of Mona.*

HOW, MY LOVE, COULD HAPLESS DOUBTS O'ERTAKE THEE.

WRITTEN FOR THIS WORK

By *WILLIAM SMYTH, Esq.*

**H**ow, my love, could hapless doubts o'ertake thee,  
 Was my heart so little known?  
 Could'st thou think thy Mary would forsake thee,  
 Thou wast lov'd, and thou alone!  
 Cruel Fortune! rash! mistaken Lover!  
 May I—must I not complain:—  
 Never never may'st thou now discover  
 All that now were known in vain.

Mine the grief, alas! that knows no measure,  
 Thou wast lov'd, and thou alone:  
 Thine the life that now can feel no pleasure,  
 Wreck'd my bliss, and lost thine own.  
 Sometimes will my lonely sighs accuse thee,  
 Think thee hasty,—call thee blind;  
 Hasty, sure,—and I for ever lose thee,  
 But thy heart was not unkind.



No. 67. *Cerdd yr hen-wr or Coed:*

OR, THE SONG OF THE OLD MAN OF THE WOOD.

RAVING WINDS AROUND HER BLOWING.

WRITTEN

By *BURNS.*

**R**AVING winds around her blowing,  
 Yellow leaves the woodlands strowing,  
 By a river hoarsely roaring,  
 Isabella stray'd deploring:

"Farewell hours that late did measure  
 "Sunshine days of joy and pleasure;  
 "Hail thou gloomy night of sorrow,  
 "Cheerless night that knows no morrow!

"O'er the past too fondly wand'ring,  
 "On the hopeless future pondering,  
 "Chilly grief my life-blood freezes,  
 "Fell despair my fancy seizes.  
 "Life! thou soul of every blessing,  
 "Load to misery most distressing,  
 "O how gladly I'd resign thee,  
 "And to dark oblivion join thee!"



Nº 67.

*The old man of the wood?*

ANDANTE  
CON MOLTO  
ESPRESSIONE

Raving winds around her blowing

Raving winds around her blowing

Yellow leaves the woodlands strowing By a ri - ver hoarsely roaring I - sa - bel - la

Yellow leaves the woodlands strowing By a ri - ver hoarsely roaring I - sa - bel - la

stray'd deploring.

stray'd deploring.



# Oh let the Night my blushes hide.

Nº 68.

*Andant.<sup>o</sup>  
quasi  
Allegretto*

Basso Violino

Oh let the Night my

*p* *cres:* *f/p*

blushes hide While thus my sighs re-veal What modest Love and maiden pride for e-ver would con-

*8<sup>va</sup> loco*

- ceal What can he mean how can he bear Thus faulting to de-lay How can his eyes his

*f/p* *cres* *f*

eyes so much de-clare His tongue so little say His tongue so lit-tle say.

*p/p* Violino

*sf*

*cres*



No. 68.

## Gogerddan,

(THE NAME OF THE SEAT OF MR LOVEDEN IN CARDIGANSHIRE.)

## O LET THE NIGHT MY BLUSHES HIDE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

O let the night my blushes hide,  
 While thus my sighs reveal,  
 What modest love and maiden pride  
 For ever would conceal.  
 What can he mean, how can he bear,  
 Thus falt'ring to delay ;  
 How can his eyes so much declare,  
 His tongue so little say ?

Our parents old,—for so I guess,  
 His thoughtful mind-alarm ;  
 A thousand spectres of distress,—  
 The ruined crops and farm !  
 But must we wait till age and care  
 Shall fix our wedding day ;  
 How can his eyes so much declare,  
 His tongue so little say ?

The times are hard,—an odious word,  
 I'm wearied with the sound,—  
 A cuckoo note, for ever heard  
 Since first the sun went round,  
 Well pleas'd a happier mind I bear,  
 A heart for ever gay ;  
 How can his eyes so much declare,  
 His tongue so little say ?

What reck's it that the times are hard,  
 Try fortune, and be blest—  
 Let Hope still cheer and Honour guard,  
 And Love will do the rest.  
 Far better load the heart with care,  
 Than waste it with delay ;  
 How can his eyes so much declare,  
 His tongue so little say ?



No. 69.

## Croesaw Gwraig y Ty.

THE WELCOME OF THE HOSTESS.

## FAREWELL THOU NOISY TOWN.

WRITTEN

By WILLIAM SMYTH, Esq.

FAREWELL, farewell, thou noisy town,  
 Thou scene of restless glare ;  
 Thine hours no real pleasures crown,—  
 No peace—no love is there ;  
 How dull thy splendid evenings close !  
 How sad thy joys to me !  
 Thy hollow smiles, thy rival shows,  
 And all thy misery.

But welcome to my longing eyes,  
 Dear objects ever new,  
 My rural cot, yon varying skies,  
 Streams, woods, and mountains blue !  
 With these my humble spirit finds  
 Health, liberty, and rest,  
 The silent joys of simple minds,  
 And leisure to be blest.



Farewell thou noisy Town. 82

Nº 69.

ALLEGRETTO  
CON  
ANIMA

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p*, *f*, *sf*, and *p*. The lyrics are: Fare- well farewell thou noisy town Thou scene of restless glare Thine hours no real pleasures crown No peace no love is there How dull thy splendid evenings close How sad thy joys to me Thy hollow smiles thy rival shows And all thy misery.



# To the Colian Harp.

N<sup>o</sup>. 70.

ANDANTE  
ESPRESSIVO

Harp of the winds in  
 ai - ry measure, Thy strings when viewless fingers move Un - folding all thy tune - ful  
 treasure, Thy cadence wild I dearly love. The sounds all earth - ly sounds excelling, Our  
 wand'ring thoughts to heav'n re - call Now soft - ly sighing loud - ly swelling  
 Lost in ma - ny a dy - ing fall.

*musical notation details:*  
 - Key signature: B-flat major (two flats)  
 - Time signature: Common time (C)  
 - Dynamics: *p*, *cres*, *f*, *dim*, *dol.*  
 - Performance markings: *ANDANTE*, *ESPRESSIVO*



No. 70.

## To the Aeolian Harp.

WRITTEN FOR THIS WORK

By MRS HUNTER.

**H**ARP of the winds! in airy measure  
 Thy strings when viewless fingers move,  
 Unfolding all thy tuneful treasure,  
 Thy cadence wild I dearly love.  
 The sounds, all earthly sounds excelling,  
 Our wand'ring thoughts to heaven recall;  
 Now softly sighing, loudly swelling,  
 Lost in many a dying fall.

Harp of the winds! while, pensive musing,  
 I mark thy deep impassion'd strain,  
 When trees their summer beauty losing,  
 With yellow leaves bestrew the plain.  
 The sounds, all earthly sounds excelling, &c.

Harp of the winds! while, faintly beaming,  
 Yon moon hangs o'er the ruined tower,  
 And fitting shadows dimly gleaming,  
 Seem subject to thy magic power.  
 The sounds all earthly sounds excelling, &c.



No. 71.

*Ffarwel Ned Pugh.*

## NED PUGH'S FAREWELL.

WRITTEN FOR THIS WORK

By *MRS HUNTER.*

**T**o leave my dear girl, my country, and friends,  
 And roam o'er the ocean, where toil never ends ;  
 To mount the high yards, when the whistle shall sound,  
 Amidst the wild winds as they bluster around !  
 My heart aches to think on 't,—but still I must go,  
 For duty now calls me to face the proud foe :  
 And so to my WINNY I must bid adieu,  
 In hopes when I 'm gone she will think of NED PUGH.

That still she will think she is near to my heart,  
 Tho' far from each other, alas ! we must part,  
 That next to my duty, my thoughts she will share,  
 My love and my glory both centre in her !  
 And should I return with some hits from Mounseer,  
 I know I shall meet with a smile and a tear ;  
 Or if I should fall—then dear WINNY adieu !  
 I know when I 'm gone you 'll remember NED PUGH.



# Ned Pugh's Farewell.

Nº 71.

ANDANTINO  
CON MOTO

To leave my dear girl my

*p* *dol.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef, 3/4 time, with lyrics 'To leave my dear girl my'. The bottom two staves are the piano accompaniment in bass clef, 3/4 time. The piano part begins with a dynamic marking of *p* and a *dol.* (dolando) instruction. The key signature has one flat (B-flat).

country and friends, And roam o'er the ocean where toil ne-ver ends; To

*cres*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with lyrics 'country and friends, And roam o'er the ocean where toil ne-ver ends; To'. The piano accompaniment continues with a *cres* (crescendo) marking. The key signature remains one flat.

mount the high yards when the whistle shall sound, A-midst the wild winds as they

*p*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with lyrics 'mount the high yards when the whistle shall sound, A-midst the wild winds as they'. The piano accompaniment begins with a dynamic marking of *p*. The key signature remains one flat.

bluster a-round My heart aches to think on't, but still I must go, For du-ty now

*cres* *p* *cres*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with lyrics 'bluster a-round My heart aches to think on't, but still I must go, For du-ty now'. The piano accompaniment features dynamic markings of *cres*, *p*, and *cres*. The key signature remains one flat.



calls me to face the proud foe And so to my Winny I must bid a -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "calls me to face the proud foe And so to my Winny I must bid a -". The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand. A "cres." (crescendo) marking is placed above the piano part towards the end of the system.

Violino

.. dieu, In hopes when I'm gone she will think of Ned Pugh. pizz.

The second system continues the vocal line with the lyrics "... dieu, In hopes when I'm gone she will think of Ned Pugh." The piano accompaniment includes a "pizz." (pizzicato) marking above the right hand. The system concludes with a double bar line. The piano part features a prominent bass line with some rhythmic patterns.

arco

Basso

The third system shows the piano accompaniment for the second system. The right hand is marked "arco" (arco) and "Basso". The left hand has a "p" (piano) marking. The system ends with a double bar line.

Violino

Basso

Violino

The fourth system continues the piano accompaniment. It features two staves for the piano part and one staff for the violin. The first staff is labeled "Violino" and "Basso". The second staff is labeled "Violino". The system ends with a double bar line.



Violino

Violoncello

*fz* *cres*

*cres* *p*

*cres* *p*

*p* *cres* *p*

*pp* *f*

*pp* *f*



No. 72. *Merch Megan; or, Peggy's Daughter.*

WRITTEN FOR THIS WORK

By *MRS HUNTER.*

**I**N the white cot where Peggy dwells,  
 Her daughter fair the rose excels  
 That round her casement sweetly blows,  
 And on the gale its fragrance throws.  
 O were she mine, the lovely maid!  
 She soon should leave the lonely shade.

I'd bear her where the beams of morn  
 Should with their brightest rays adorn  
 Each budding charm and op'ning grace,  
 That moulds her form and decks her face.  
 O were she mine, the lovely maid!  
 I'd bear her from the lonely shade.

But, should the sultry orb of day  
 Too fiercely dart his fervid ray,  
 The rose upon its stalk might die,  
 And zephyr o'er its ruins sigh!  
 No—I would keep my lovely maid  
 Secure beneath the friendly shade.



No. 73.      *Conset Siri ; or, The Sheriff's Fancy.*

WAKEN LORDS AND LADIES GAY:

A HUNTING SONG.

By *WALTER SCOTT, Esq.*

**W**AKEN lords and ladies gay,  
Upon the mountain dawns the day ;  
All the jolly chace is here,  
With hawk, and horse, and hunting-spear :  
The eager hounds in chorus cry,  
The swelling horns salute the sky ;  
And, merrily, merrily, mingle they,—  
Then waken lords and ladies gay.

Waken lords and ladies gay,  
The mist has left the mountain grey ;  
Brakes are deck'd with diamonds bright,  
And streams rejoice in early light.  
The foresters have busy been  
To track the buck in thicket green ;  
Now we are come to chaunt our lay,  
Then waken lords and ladies gay.

Waken lords and ladies gay,  
Unto the green wood haste away ;  
We can shew you where he lies,  
Fleet of foot and tall of size :  
And we can shew the marks he made,  
When 'gainst the oak his antlers fray'd ;  
You soon shall see him brought to bay,  
Then waken lords and ladies gay.

Louder, louder, chaunt the lay,  
O waken lords and ladies gay ;  
Tell them, Youth, and Mirth, and Glee,  
Run swift their course as well as we :  
Old Time, stern huntsman ! who can baulk,  
As staunch as hound, and fleet as hawk ;  
O think of this, and rise with day,  
Ye gentle lords and ladies gay.



# Waken Lords & Ladies gay.

Nº 73.

ALLEGRETTO

SPRITOSO

The musical score is written for a single melodic line and a keyboard accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "Wa - ken Lords and La - dies gay, U - pon the mountain dawns the day All the jol - ly chace is here With hawk and horse and hunting spear The ea - - ger hounds in cho - rus cry The swel - ling horns sa - - lute the sky And merrily merri - ly min - gle they Then wa - ken Lords and La - dies gay." The score includes various musical notations such as dynamics (f, sf, p, dim, pp), articulation (accents), and performance instructions like "cres" and "8". The piece concludes with a final cadence.



# Sweet Land of the Mountain &c.

N<sup>o</sup> 74.

*Andantino*

The piano introduction consists of two staves in 3/4 time, marked *Andantino*. The key signature has two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Sweet land of the mountain the valley the". The piano accompaniment continues with a similar melodic and harmonic texture.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "wood Of Chiefs that for a-ges in honour have stood Re-noun'd too for".

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "all thy dear Minstrels so long O Cambria for-get not the Bard and his song".

The final system of the piano accompaniment, which concludes the piece with a series of chords and a final cadence.



No. 74.

*Ffarwel Ieuengetid.*

OR, ADIEU TO MY JUVENILE DAYS.

SWEET LAND OF THE MOUNTAIN, &amp;c.

WRITTEN FOR THIS WORK

By *WILLIAM SMYTH, Esq.*

**S**WEET land of the mountain, the valley, the wood,  
 Of chiefs that for ages in honour have stood!  
 Renown'd, too, for all thy dear minstrels so long,  
 O Cambria! forget not the bard and his song.

Still live in thy children the virtues of old,  
 But think of the tale in thy history told;  
 The tyrant, who meant thee in chains to expire,  
 First slaughter'd thy minstrels, and silenc'd the lyre!



No. 75.

Troiad y Broell.

OR, THE WHIRLING OF THE SPINNING WHEEL.

SIR WATKYN'S LOV'D MINSTREL, &amp;c.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

SIR WATKYN's lov'd Minstrel, now sunk in decay,  
 First taught me to please these gay throngs at Wynnstay ;  
 Fair Lady ! he cried, to old Owen draw near,  
 I'll shew thee the art to thy fancy so dear.

They crowd round my lyre, 'mid the drawing room's blaze,  
 But oh ! how indifferent to me is their praise !  
 For there is one only I wish to be near ;  
 One only whose praise would be sweet to mine ear.

And did he not praise me, and came he not nigh !  
 And did I not hear him unconsciously sigh !  
 Receive me ye groves ! and adieu to my lay,  
 For I am too happy for music to-day.



Sir Watkyn's loy'd Minstrel.

Nº 75.

*Allegretto*

The piano introduction consists of two staves in 3/8 time, featuring a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat).

Sir Wat\_kyn's loy'd Min - strel now

The first line of the song features a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction.

sunk in de - cay first taught me to please the gay throngs at Wynn - stay Fair

The second line of the song continues the vocal and piano parts. The piano accompaniment remains consistent in style and tempo.

La\_dy he cried, to old Ow\_en draw near, I'll shew thee the art to thy

The third line of the song continues the vocal and piano parts. The piano accompaniment remains consistent in style and tempo.

fan\_cy so dear

The fourth line of the song concludes the vocal and piano parts. The piano accompaniment remains consistent in style and tempo.



# Helpless woman

Nº 76.

ANDANTE

*p* *Stac*

How cru-el are the parents Who riches on-ly prize And to the wealthy boy by poor

wo-man sa-cri-fice Meanwhile the hapless daughter has

but a choice of strife To shun a ty-rant father's hate Be-

come a wretched wife.

*Dimp* *sf* *dim?*



No. 76.

## Helpless Woman.

HOW CRUEL ARE THE PARENTS.

WRITTEN

By BURNS.

**H**ow cruel are the parents  
Who riches only prize,  
And to the wealthy booby  
Poor woman sacrifice :  
Meanwhile the hapless daughter  
Has but a choice of strife,  
To shun a tyrant father's hate,  
Become a wretched wife.

The rav'ning hawk pursuing,  
The trembling dove thus flies ;  
To shun impelling ruin  
A while her pinions tries ;  
'Till of escape despairing,  
No shelter or retreat,  
She trusts the ruthless falconer,  
And drops beneath his feet.



No. 77. Syr Harri Dhu; or, Black Sir Harry.

WHO IS SAID TO HAVE BEEN A WARRIOR OF THE FAMILY OF LLEWENNY IN DENBIGHSHIRE,  
AND TO HAVE LIVED IN THE 14TH CENTURY.

THE DREAM.

TRANSLATED FOR THIS WORK FROM THE WELSH OF

DAVID AP GWILLIM,

*By a CLERGYMAN in Wales.*

LAST night worn with anguish that tortur'd my breast,  
When, my senses benumb'd, I at length sunk to rest;  
The passion that, waking, had ruled o'er my mind,  
Still woke in my dreams, where it rov'd unconfined.

Methought that my fair one, o'ercome by my pain,  
Assented at length to reward her fond swain;  
And soon at the altar she stood by my side,  
To the priest I already "I will" had replied.

Her reply I awaited with transport of soul,  
When, death to my hopes! did the matin bell toll;  
I started, awoke, and with horror I found,  
'Twas a dream that maliciously fled at the sound.

O Vision that thus hast beguiled my poor heart!  
Fly to her and shew all the truth without art;  
Present me the victim of love and despair,  
And incline to compassion the obdurate fair.



# The Dream

Nº 77.

ANDANTINO

CON MOTO

Two staves of piano introduction. The right hand is in treble clef with a 3/4 time signature, and the left hand is in bass clef with a 3/4 time signature. The key signature has two flats (B-flat and E-flat).

First system of vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Last night worn with an-guish that tor-tur'd my

Second system of vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "breast When my sen-ses be-numb'd I at length sunk to

Third system of vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "rest Last night worn with an-guish that tor-tur'd my breast, When my

Fourth system of vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Last night worn with an-guish that tor-tur'd my breast, When my  
SOLO  
sen-ses be-numb'd I at length sunk to rest The pas-sion that  
sen-ses be-numb'd-I at length sunk to rest  
cres.



wak - ing had ruled o'er my mind still woke in my dreams where it

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "wak - ing had ruled o'er my mind still woke in my dreams where it". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamic markings include *p* (piano) and *cres* (crescendo).

rov'd un - con - find'd The pas - sion that wak - ing had ruled o'er my

The pas - sion that wak - ing had ruled o'er my

The second system continues the vocal line with the lyrics "rov'd un - con - find'd The pas - sion that wak - ing had ruled o'er my" and "The pas - sion that wak - ing had ruled o'er my". The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings include *f/p* (fortissimo/piano), *p*, and *cres*.

mind still woke in my dreams where it rov'd un - con - find'd.

mind still woke in my dreams where it rov'd un - con - find'd.

The third system continues the vocal line with the lyrics "mind still woke in my dreams where it rov'd un - con - find'd." and "mind still woke in my dreams where it rov'd un - con - find'd.". The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p*, *cres*, *p*, and *f/p*.

The fourth system shows the piano accompaniment continuing with a consistent eighth-note texture in the right hand and a supporting bass line in the left hand. The dynamic marking is *p*.

The fifth system shows the piano accompaniment concluding the piece with a final cadence. The dynamic marking is *f* (fortissimo).



Mynachty.

Nº 78.

ANDANTE  
CON  
ANIMA  
ED  
ESPRESSIONE

*p* ped: *ped. f*

When Mor - tals all to rest re - tire O Moon thou hear'st my

*p*

whis - p'ring Lyre To thee I wake the mourn - ful lay For

cres *f* *p*

sure thou look'st as if thy ray Would com - - fort if it

cres

could con - vey And hap - - pier songs in - spire And

*sf* *p* Ped



L will hap-pier be My heart tho' late shall

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are "L will hap-pier be My heart tho' late shall". The piano accompaniment includes a "cres" (crescendo) marking.

wis-dom learn From Love's de-lu-sions free My

The second system of music continues the vocal line and piano accompaniment. The lyrics are "wis-dom learn From Love's de-lu-sions free My". The piano accompaniment includes a "p" (piano) marking and a "dol:" (dolando) marking.

Spi-rit shall in-dig-nant burn And I with mai-den

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Spi-rit shall in-dig-nant burn And I with mai-den". The piano accompaniment includes an "f" (forte) marking and a "cres" (crescendo) marking.

pride will spurn his strange in-con-stan-cy.

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "pride will spurn his strange in-con-stan-cy.". The piano accompaniment includes "sf" (sforzando) and "p" (piano) markings, and a "Ped. f > p" (pedal) marking.

The fifth system of music shows the continuation of the piano accompaniment. It includes "cres" (crescendo), "sf" (sforzando), and "p" (piano) markings, and "ped." (pedal) markings.



No. 78.

Mynachty.

## WHEN MORTALS ALL TO REST RETIRE.

WRITTEN FOR THIS WORK

By *WILLIAM SMYTH, Esq.*

**W**HEN mortals all to rest retire,  
 O Moon ! thou hear'st my whispering lyre :  
 To thee I wake the mournful lay ;  
 For sure thou look'st as if thy ray  
 Would comfort, if it could, convey,  
 And happier songs inspire.  
 And I will happier be ;  
 My heart, though late, shall wisdom learn,  
 From love's delusions free :  
 My spirit shall indignant burn,  
 And I with maiden pride will spurn  
 His strange inconstancy.

Roll on ye hours ! and back restore  
 The peaceful thoughts I knew before,  
 When smil'd the arts, when charm'd the muse,  
 When morn for me had beauteous hues,  
 And evening could her calm diffuse  
 My ardent bosom o'er.  
 But Love ! thou fiend of pain !  
 I feel the tears of anguish start—  
 How hard my peace to gain !  
 O fiend and tyrant as thou art !  
 That wring'st from my unwilling heart  
 The sighs that I disdain.



No. 79.

## The Damsels of Cardigan.

FETE CHAMPETRE.

By SIR W. JONES.

*The Air communicated to the Editor by a Welch Lady.*

**F**AIR TIVY ! how sweet are thy waves gently flowing,  
Thy wild oaken woods, and green eglantine bow'rs,  
Thy banks with the blush-rose and amaranth glowing,  
While friendship and mirth claim these labourless  
hours.

Yet weak is our vaunt, while something we want,  
More sweet than the pleasure which prospects can  
give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

How sweet is the odour of jas'mine and roses,  
That Zephyr around us so lavishly flings !  
Perhaps for *Bleanpant*<sup>1</sup> fresh perfume he composes,  
Or tidings from *Bronwith*<sup>2</sup> auspiciously brings.

Yet weak is our vaunt, while something we want,  
More sweet than the pleasure which odours can  
give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

How sweet was the strain that enliven'd the spirit,  
And cheer'd us with numbers so frolic and free !  
The poet is absent, be just to his merit !

Ah may he in love be more happy than we !  
For weak is our vaunt, while something we want,  
More sweet than the pleasure the muses can give :

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

How gay is the circle of friends round a table,  
Where stately *Kilgarran*<sup>3</sup> o'erhangs the brown  
dale,

Where none are unwilling, and few are unable,  
To sing a wild song, or repeat a wild tale !

Yet weak is our vaunt, while something we want,  
More sweet than the pleasure that friendship can  
give :

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

No longer then pore over dark Gothic pages,  
To cull a rude gibberish from Neatheam or Brooke ;  
Leave your books and your parchments to grey-bearded  
sages,

Be nature and love, and fair woman, our book !  
For weak is our vaunt, while something we want,  
More sweet than the pleasure that learning can give :

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

Admit that our labours were crown'd with full measure,  
And gold were the fruit of rhetorical flowers,  
That India supplied us with long-hoarded treasure,

That *Dinevor*<sup>4</sup>, *Slebeck*<sup>5</sup>, and *Coidsmore*<sup>6</sup> were ours ;  
Yet weak is our vaunt, while something we want,  
More sweet than the pleasure that riches can give :

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

Or say, that, preferring fair Thames to fair Tivy,

We gain'd the bright ermine robes, purple and red,  
And peep'd through long perukes, like owlets thro' ivy,

Or say, that bright coronets blaz'd on our head ;

Yet weak is our vaunt, while something we want,  
More sweet than the pleasure that honours can give :

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

<sup>1</sup> Bleanpant, the seat of W. Brigstocke, Esq.

<sup>2</sup> Bronwith, the seat of Thomas Llloyd, Esq.

<sup>3</sup> Kilgarran, a ruinous castle on the Tivy.

<sup>4</sup> Dinevor, the seat of Lord Dinevor.

<sup>5</sup> Slebeck, the seat of Mr Phillips.

<sup>6</sup> Coidsmore, the seat of Mr Lloyd, near Cardigan.



# The Damsels of Cardigan

106

N<sup>o</sup> 79.

ALLEGRETTO

*p*

Fair Ti - vy how sweet are thy waves gently flowing, Thy wild oaken woods and green eglantine bow'rs Thy

banks with the blush rose and ama - ranth glowing While friendship and mirth claim these labourless hours Yet

*cres*

weak is our vaunt while something we want More sweet than the pleasure which prospects can give

*cres*

Come smile sweet damsels of Cardigan Love can a - lone make it bliss - ful to live.

*p* *f*

*p* *sem: p/p*



# The Dairyhouse?

Nº 80.

*Alle-  
-gretto*

*p* *Dolce* *f* *p*

spreading hawthorn shades theseat Where I have fix'd my cool retreat And when the Spring with

sun. ny show'rs Expands the leaves and paints the flow'rs A thousand shrubs around it bloom And

fill the air with wild perfume The light wind thro' the branches sigh And limpid rills run

*p*

tink-ling by.

*f*



No. 80.

Lafod y Wraig Llaw.

## THE DAIRY HOUSE.

WRITTEN FOR THIS WORK

By MRS HUNTER.

A SPREADING hawthorn shades the seat  
 Where I have fixed my cool retreat ;  
 And when the Spring, with sunny show'rs,  
 Expands the leaves, and paints the flowers,  
 A thousands shrubs around it bloom,  
 And fill the air with wild perfume ;  
 The light winds through the branches sigh,  
 And limpid rills run tinkling by,

There, by the twilight dimly seen,  
 The fairies dance upon the green ;  
 And as they glide in airy ring,  
 The beetle plies his drowsy wing ;  
 And watching 'till the day retires,  
 The glow-worm lights her elfin fires ;  
 While Mab, who guards my milky store,  
 Her cream-bowl finds before the door.

The grateful Fay ! she is so kind,  
 No caterpillar there you find,  
 No creeping thing, nor wasp, nor fly  
 The lattic'd windows dare come nigh ;  
 No long-legg'd Spinner nightly weaves  
 Her flimsy web beneath the eaves ;  
 But clean and neat, as by a charm,  
 The fairies keep my dairy farm.



No. 81.

Sweet Richard.

WRITTEN FOR THIS WORK

By MRS OPIE.

YEs, thou art chang'd since first we met,  
But think not I shall e'er regret,  
Though never can my heart forget,  
The charms that once were thine.  
For, MARIAN, well the cause I know  
That stole the lustre from thine eye,  
That prov'd thy beauty's secret foe,  
And paled thy cheek's carnation dye:  
What made thy health, sweet MARIAN, fly,  
Was anxious care of mine.

Yes,—o'er my couch I saw thee bend,  
The duteous wife, the tender friend,  
And each capricious wish attend  
With soft incessant care.  
Then trust me, Love, that pallid face  
Can boast a sweeter charm for me,  
A truer, tenderer, dearer grace  
Than blooming health bestow'd on thee:  
For there thy well-tried love I see,  
And read my blessings there.



# Sweet Richard.

110

Nº 81.

ANDANTINO

AFFETTUOSO

The piano introduction is written in 2/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. The right hand starts with a *p* dynamic and a *dol* marking, followed by a *f* dynamic and a *sf* marking. The left hand provides a steady accompaniment. The introduction concludes with a *dim:* marking.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics: "Yes thou art chang'd since first we met, But think not I shall e'er re-gret, Tho' ne ver can my". The piano accompaniment continues with a consistent rhythmic pattern.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "heart forget the charms that once were thine. For Marian well the cause I know, that stole the lustre".

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "from thine eye, That prov'd thy beauty's se-cret foe, And paled thy cheek's car-nation die: What".

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "made thy health sweet Marian fly, was anxious care of me." The piano accompaniment features a *tr* (trill) marking on the final note of the vocal line.

The piano coda, which concludes the piece. It features a melodic flourish in the right hand and a final bass line in the left hand.



# The vale of Clwyd.

Nº 82.

ANDANTE  
AFFETUOSO

Think not I'll leave fair Clwyd's vale, To

me 'tis fond - ly - - dear; For still its scenes those

hours re - - call When I was blest when I was blest and

Violin

Hen - - ry here.

\* Take either the two quarters or the crotchet D.







No. 83.

Pen Rhaw.

*In RHYS's Grammar, a Bard is mentioned of the name of BEN RHAW, by whom it is not improbable that this Air may have been composed.*

## TO THE BLACKBIRD.

TRANSLATED FOR THIS WORK FROM THE WELSH OF

DAVID AP GWILLIM,

*By a CLERGYMAN in Wales.*

SWEET warbler of a strain divine,  
 What woodland note can equal thine?  
 No hermit's matins hail the day  
 More pure than thine from yonder spray.  
 Thy glossy plumes of sable hue,  
 Retiring from the searching view,  
 Protect thee like the leafy screen  
 Beneath whose shade thou sing'st unseen.

What ermin vest was e'er so warm  
 As plumes of down that clothe thy form!  
 Thy graceful crest, thy sparkling eye,  
 And slender bill of coral dye,  
 Are still less charming than thy song  
 Which echoes through the woods prolong:  
 Thy mellow strain delights the ear  
 Of the sweet maid my soul holds dear.

Thou to the poet art allied,  
 Be then thy minstrelsy my pride:  
 Thy poet then, thy song I'll praise,  
 Thy name shall grace my happiest lays;  
 To future lovers shall proclaim  
 Thy worth, thy beauty, and thy fame;  
 And when they hear thee in the grove,  
 They'll own thee for the bird of love.



Nº 83.

# Pen Rhaw.

114

ANDANTE  
PIU TOSTO  
ALLEGRETTO

Sweet warb - ler of a strain divine What

woodland note can equal thine No Hermit's matins hail the day More pure than thine from

yonder spray. Thy glossy plumes of sa - ble hue Retir - ing from the searching view, Pro -

tect thee like the lea - fy screen Beneath whose shade thou sing'st un - seen.

*molto dol*



# Cupid's kindness.

N<sup>o</sup> 84.

ALLEGRETTO

SCHERZANDO

Dear brother yes the Nymph you wed must be of love-liest feature The fin-est heart the

fin-est head, The sweetest dear-est creature This matchless Maid go find and woo And

Heav'n for you pre-serve her, I on-ly ask where is in you the me-rit to de-

serve her deserve her The merit to de-serve her.

loco



No. 84. *Hew Craig Llanallgo.*

CUPID'S KINDNESS.

WRITTEN FOR THIS WORK

By *WILLIAM SMYTH, Esq.*

---

**D**EAR brother! yes—the nymph you wed  
Must be of loveliest feature,—  
The finest heart—the finest head,  
The sweetest, dearest creature.  
This matchless maid go find and woo,  
And heav'n for you preserve her!  
I only ask, where is in you  
The merit to deserve her?

We girls, I own, are just the same,  
Talk folly just as blindly;  
And did not Cupid take his aim  
And rule the world more kindly,  
Fair maids to find with ev'ry grace,  
How vain were your endeavour?—  
And we might in another place  
Lead apes, alas! for ever.

---



No. 85.

D Goid Glas,

OR, THE BLUE DEVILS.

---

 THO' CRUEL FATE SHOULD BID US PART.

WRITTEN BY

---

 BURNS.

**T**HO' cruel fate should bid us part  
 As far's the pole and line,  
 Her dear idea round my heart  
 Would tenderly entwine.  
 Tho' mountains frown, and deserts howl,  
 And oceans roll between;  
 Yet, dearer than my deathless soul,  
 I still would love my Jean.

*Added by a Friend.*

Were I 'mongst India's sable casts,  
 Amidst each glowing scene,  
 I'd envy Mona's wintry blasts,  
 That blow around my Jean.  
 I'd sigh to guide my native plough  
 Near sheltering copses green,  
 Where first I breath'd the ardent vow  
 That binds me to my Jean.

---



# Constancy.

N<sup>o</sup> 85.

Duet.

Andant<sup>o</sup>  
quasi  
Allegretto

Tho' cru - el Fate should  
Tho' cru - el Fate should

bid us part as far's the pole and line His dear i - de - a round my heart Wou'd tender - ly en -  
bid us part as far's the pole and line Her dear i - de - a round my heart Wou'd tender - ly en -

twine. Tho' mountains frown & desarts howland.  
twine Tho' mountains frown & desarts howland

o - ceans roll be - tween. Yet dearer than my deathless soul I'd love him still un - seen.  
o - ceans roll be - tween. - - Yet dearer than my deathless soul I still wou'd love my Jean.

*pp* Pedal

Detailed description: This is a musical score for a duet and piano accompaniment. The title is 'Constancy' and it is numbered 'N<sup>o</sup> 85'. The tempo is marked 'Andant<sup>o</sup> quasi Allegretto'. The score is in 6/8 time and the key signature has two flats (B-flat and E-flat). It features two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are: 'Tho' cru - el Fate should', 'bid us part as far's the pole and line His dear i - de - a round my heart Wou'd tender - ly en -', 'bid us part as far's the pole and line Her dear i - de - a round my heart Wou'd tender - ly en -', 'twine. Tho' mountains frown & desarts howland.', 'twine Tho' mountains frown & desarts howland', 'o - ceans roll be - tween. Yet dearer than my deathless soul I'd love him still un - seen.', and 'o - ceans roll be - tween. - - Yet dearer than my deathless soul I still wou'd love my Jean.' The piano part includes dynamic markings such as *p*, *cres*, and *pp*, and a 'Pedal' instruction. The score is arranged in systems, with the vocal parts on the top staves and the piano accompaniment on the bottom staves.



# Happiness lost

Nº 86.

Violino

Violino *p*

ANDANTO *dol.*

ESPRESSIVO *p* *f*

No Henry I must not I

*p*

cannot be blinded 'Tis past and I bade thee for e-ver a - dieu In feeling too

*fp*

*fp*

warm or in thought too high minded I cannot at plea-sure be false and be

Violino

true.

*dol.*



No. 86.

## Happiness Lost.

NO, HENRY, I MUST NOT, I CANNOT BE BLINDED.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

*The Air, an imitation of the Welsh, by the Editor.*

No, Henry, I must not, I cannot be blinded ;  
 'Tis past, and I bade thee for ever adieu !  
 In feeling too warm, or in thought too high-minded,  
 I cannot at pleasure be false and be true.

Yes—once I have lov'd thee—have lov'd thee sincerely ;  
 My heart was nigh broken—I now am serene :—  
 These tears—these weak tears—they may tell thee too clearly,  
 If blest in thy love, that too blest I had been.

I will not disturb what contented reposes—  
 I cannot revive what in death has decay'd.—  
 Go—rudely—(thou may'st) trample down the sweet roses,  
 But wonder not then if to-morrow they fade.

The Henry I lov'd like a vision departed,  
 While fix'd were my eyes, and while raptur'd my view !  
 I saw him how lovely,—I thought him kind-hearted ;  
 Oh, lost ! and for ever—for ever adieu !



No. 87.

Dr Hen Don; or, The Old Strain.

## MY PLEASANT HOME BESIDE THE DEE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

MY pleasant home beside the Dee!  
 I often sigh to think of thee;  
 Dear scenes of love, and peace, and ease,—  
 How different all from scenes like these!  
 My Soldier brave I've follow'd far,  
 But sicken at these sights of war.

The nod at church,—the conscious smile,—  
 The haste to help me at the stile,—  
 The pleasant walk at summer eve,—  
 The parting kiss at taking leave:  
 O hours! that once with Tom were past,  
 Dear happy hours! too sweet to last.

Now converse short with Tom I hold;  
 "Come, SUE," he cries, "ne'er fear the cold—  
 "The fare is scant—but never mind—  
 "On, on my SUE, nor lag behind."  
 And come what will, and come what may,  
 Poor SUE must be alert and gay.

Yet Love, I know, can always cure  
 The ills that we from Love endure;  
 And Tom can with a single smile  
 The weariest of my thoughts beguile—  
 Dear pleasant home beside the Dee!  
 I must not—will not—think of thee.



*The old strain.*

Nº 87.

Violino

ANDANTE

ESPRESSIVO

My plea - - sant Home be -  
side the Dee I oft - en sigh to think of thee Dear scenes of Love and  
Peace and Ease How diff' - - rent all from scenes like these My

*molto piano*

*p*

7

3

Detailed description: The page contains a musical score for a piece titled 'The old strain'. It is numbered 'Nº 87' and is for Violino. The tempo is 'ANDANTE' and the expression is 'ESPRESSIVO'. The score is in G major (one sharp) and common time. It consists of a Violino part and a piano accompaniment. The piano part includes lyrics: 'My plea - - sant Home be - side the Dee I oft - en sigh to think of thee Dear scenes of Love and Peace and Ease How diff' - - rent all from scenes like these My'. The piano part is marked 'molto piano' and 'p'. There are some markings like '7' and '3' below the piano part. The Violino part has a 'p' marking at the beginning.



Sol\_dier brave I've fol\_low'd far But sick\_en at these sights of war

*p* *dol.* *cres* *p*

This system contains the vocal line and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Sol\_dier brave I've fol\_low'd far But sick\_en at these sights of war". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. Dynamics include piano (*p*), *dol.* (dolando), *cres* (crescendo), and *p* (piano).

Violino

*cres* *p*

This system contains the Violino line and the second system of piano accompaniment. The Violino line is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. Dynamics include *cres* (crescendo) and *p* (piano).

This system contains the third system of piano accompaniment, consisting of two staves (treble and bass clefs) with a key signature of one sharp.

This system contains the fourth system of piano accompaniment, consisting of two staves (treble and bass clefs) with a key signature of one sharp.



Three hundred pounds.

N<sup>o</sup> 88.

ALLEGRETTO  
PIUTOSTO  
VIVACE

The musical score is written in G major and 6/8 time. It features a vocal line and a piano accompaniment. The piano part includes Violino and Basso staves. The lyrics are: "In yonder sung cot\_tage be\_neath the cliff's side And close to the pebbles that li\_mit the tide Were five lit\_tle fel\_lows a couple's fond care Who'd bare\_ly e\_nough not a morsel to spare They sometimes were hat\_less when summer was hot And shoeless when winter in". The score includes dynamic markings such as *fp* and *f*.



snow wrapt their cot Yet up grew the boys that no hardship could break And

*fp*

one of the five is my lad of the lake Yet up grew the boys that no

*fp*

hardship could break And one of the five is my lad of the lake.

*f* *p*

*f* *sf*

dimin. *p* *f*



No. 88. *Trichant o Bunnau.—Three Hundred Pounds.*

## THE LAD OF THE LAKE.

TRANSLATED FROM THE BRITISH FOR THIS WORK

By RICHARD LLWYD.

IN yonder snug cottage, beneath the cliff's side,  
 And close to the pebbles that limit the tide,  
 Were five little fellows, a couple's fond care,  
 Who'd barely enough, not a morsel to spare.  
 They sometimes were hatless when summer was hot,  
 And shoeless when winter in snow wrapt their cot;  
 Yet up grew the boys that no hardship could break,  
 And one of the five is my lad of the lake.

That rivals were mine I had *once* to deplore,  
 And every new day made their number the more;  
 No maiden beheld him but gaz'd for a while,  
 Bewitch'd by his figure, entranc'd by his smile:  
 And what gave each motion additional grace,  
 My Howel's good heart might be read in his face;  
 At church, at the playfield, the fair, or the wake,  
 Unmatch'd was my Howel, the lad of the lake.

My father, O bless him! few better, or such,  
 Yet loves his dear money a little too much,  
 Declar'd, if by fancy alone I was sway'd,  
 Nor his wealth, nor his blessing, my Howel should aid!  
 I answer'd, my Howel has vigour and health,  
 And these to the children of Nature are wealth;  
 Tho' my heart were a dozen, they'd all of them break,  
 If still he deny'd me the lad of the lake.

Now hear how my troubles and sorrows are past,  
 How my father himself grew a convert at last;  
 'Twas when his foot slip't as he enter'd the boat,  
 My Howel uprais'd him as quick as a thought.  
 He ey'd him with kindness, then gave me a kiss,  
 And said, Kate, I should like to have grandsons like this;  
 Be happy, my girl, and the treasure now take,  
 Tho' poor, yet a prize is thy lad of the lake.



No. 89.

## The Parting Kiss.

LAURA, THY SIGHS MUST NOW NO MORE.

By WILLIAM SMYTH, Esq.

**L**AURA, thy sighs must now no more  
 My faltering step detain,  
 Nor dare I hang thy sorrows o'er,  
 Nor clasp thee thus in vain :  
 Yet while thy bosom heaves that sigh,  
 While tears thy cheek bedew,  
 Ah! think—tho' doom'd from thee to fly,—  
 My heart speaks no adieu.

Thee would I bid to check those sighs,  
 If thine were heard alone—  
 Thee would I bid to dry those eyes,  
 But tears are in my own.  
 One last, long kiss—and then we part—  
 Another—and adieu!—  
 I cannot aid thy breaking heart,  
 For mine is breaking too.



# The parting kiss.

Nº 89.

*Andant.<sup>o</sup>  
con  
pressione*

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is marked with dynamics such as *p*, *cres*, *dim*, and *f*. The lyrics are written below the vocal line.

Lau-ra thy sighs must now no more My falt'-ring step de - - tain Nor  
dare I hang thy sor-rows o'er Nor clasp thee thus in vain Yet while thy bo-som  
heaves that sigh While tears thy cheek be - - dew Ah think tho' doom'd from  
thee to fly My heart speaks no a - - dieu.

Tho' this was sent to the Editor as a Welsh air, he doubts its being so; 'tis found in Scottish Collections, but its beauty renders it worthy of a place.



# Goodnight

Nº 90.

ALLEGRETTO

SCHERZANDO

*p dol.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Ere yet we slumber seek Blest queen of song de-scend Thy

*Leggiermente*

The first system of the vocal piece shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff. The tempo is marked *Leggiermente*.

shell can sweetest speak Goodnight to guest and friend Tis pain 'tis pain to part for

The second system continues the vocal line and piano accompaniment.

'een one fleeting night But music's matchless art can turn it to delight .

*Cres* *f* *p*

The third system includes dynamic markings: *Cres* (crescendo), *f* (forte), and *p* (piano).

*Cres*

The fourth system shows the piano accompaniment with a *Cres* (crescendo) marking.

*f* *p*

The fifth system shows the piano accompaniment with dynamic markings *f* (forte) and *p* (piano).

*f*

The sixth system shows the piano accompaniment with a final *f* (forte) marking.



No. 90.

*Gyrru'r Byd o'm Blaen.*

*OR, DRIVE THE WORLD BEFORE ME.*

---

GOOD-NIGHT.

*By the HON. W. R. SPENCER.*

---

**E**RE yet we slumbers seek,  
Blest Queen of Song, descend!  
Thy shell can sweetest speak  
Good-night to guest and friend.  
'Tis pain, 'tis pain to part  
For e'en one fleeting night;  
But Music's matchless art  
Can turn it to delight.

How sweet the farewell glass,  
When Music gives it zest!  
How sweet their dreams who pass  
From harmony to rest!  
Dark thoughts that scare repose,  
At Music's voice give place;  
And Fancy lends her rose,  
Sleep's poppy wreath to grace.

---

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1817.



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VIOLONCELLO

Nº 61.

The chace of the wolf.

Maestoso  
con molto  
spirito

Musical score for N° 61, 'The chace of the wolf'. It consists of four staves of music. The first staff is marked 'pizz.' and 'arco'. The second and third staves are marked 'sf'. The fourth staff is marked 'pizz.' and 'arco'. The piece concludes with a double bar line.

Nº 62.

The Monks of Bangor's march

Maestoso  
ma con espres.

Musical score for N° 62, 'The Monks of Bangor's march'. It consists of four staves of music. The first staff is marked 'pizz.' and 'arco'. The second and third staves are marked 'f'. The fourth staff is marked 'pizz.' and 'arco'. The piece concludes with a double bar line.

Nº 63.

The Cottage Maid

Andantino  
quasi  
Allegretto

Musical score for N° 63, 'The Cottage Maid'. It consists of four staves of music. The first staff is marked '3/4' and 'Song'. The second and third staves are marked 'f' and 'cres'. The fourth staff is marked 'pizz.' and 'arco'. The piece concludes with a double bar line.

Nº 64.

Love without Hope.

Andante  
amoroso

Musical score for N° 64, 'Love without Hope'. It consists of four staves of music. The first staff is marked '1' and 'Song'. The second and third staves are marked 'cres'. The fourth staff is marked 'pizz.' and 'arco'. The piece concludes with a double bar line.



VIOLONCELLO

Nº 65.

The golden robe.

Andantino  
con moto

Musical score for N° 65, 'The golden robe.' The piece is in 3/4 time, key of B-flat major. It features a vocal line labeled 'Song' and a cello line. The cello line includes dynamic markings such as *p*, *f*, *cres*, and *Sym:*. The vocal line is marked with *p* and *f*.

Nº 66.

The fair maids of Mona.

Andantino  
espressivo

Musical score for N° 66, 'The fair maids of Mona.' The piece is in 2/4 time, key of B-flat major. It features a vocal line labeled 'Song' and a cello line. The cello line includes dynamic markings such as *p*, *dol:*, *f*, and *dim:*. The vocal line is marked with *p* and *dol:*. There are also markings for *Sym: dim:* and *dim:* in the cello part.

Nº 67.

The old man of the wood.

Andante  
con molto  
espressione

Musical score for N° 67, 'The old man of the wood.' The piece is in 3/4 time, key of B-flat major. It features a vocal line labeled 'Song' and a cello line. The cello line includes dynamic markings such as *p*, *dol:*, and *dim:*. The vocal line is marked with *p* and *dol:*. There is also a marking for *Sym.* in the cello part.

Nº 68.

O let the night my blushes hide.

Andantino  
quasi  
Allegretto

Musical score for N° 68, 'O let the night my blushes hide.' The piece is in 2/4 time, key of B-flat major. It features a vocal line labeled 'Song' and a cello line. The cello line includes dynamic markings such as *cres*, *f*, *fp*, and *Sym.*. The vocal line is marked with *p* and *fp*. There are also markings for *1* and *3* in the cello part.

Nº 69.

Farewell thou noisy town.

Allegretto  
con anima

Musical score for N° 69, 'Farewell thou noisy town.' The piece is in 6/8 time, key of B-flat major. It features a vocal line labeled 'Song' and a cello line. The cello line includes dynamic markings such as *f*, *Sym.*, and *pizz.*. The vocal line is marked with *p* and *f*. There is also a marking for *Sym.* in the cello part.



VIOLONCELLO

Nº 70.

To the Æolian harp.

Andante  
espressivo

Song Cantabile

cres Cantabile

cres sf sf

dol: pp

cres > p

cres dim: p

Nº 71.

Ned Pugh's farewell.

Andantino  
con moto

Song

cres p

Sym: pizz

cres

arco

Nº 72.

Peggy's daughter.

Allegretto

Song 1

ff p

Sym. 2

cres

dol: f

Nº 73.

Waken Lords & Ladies gay.

Allegretto  
Spiritoso

Song

f

cres

Sym

f

p dim. pp



VIOLONCELLO

Nº 74.

Sweet land of the mountain.

Andantino *Sym:*

*Song*

*Sym:*

Nº 75.

Sir Watkyn's lov'd Minstrel.

Allegretto *Sym:*

*Song*

*Sym:*

Nº 76.

Helpless woman.

Andante *pizz:* *Song*

*arco* *f* *dim: p*

*Sym:* *pizz:* *dim:* *f arco*

Nº 77.

The dream

Andantino con moto *Song 5* *pizz:* *p arco*

1 1 *> p* *fp* *cres:* *p*

*cres* *cres* *Sym:* *sf* *p*

*f* *p* *f* *pizz.*



N<sup>o</sup> 78 Mynachty  
 Andante con anima ed espressione  
 Song

N<sup>o</sup> 79. The damsels of Cardigan  
 Allegretto Song

N<sup>o</sup> 80. The dairy house.  
 Allegretto Song

N<sup>o</sup> 81. Sweet Richard.  
 Andante Affettuoso Song



VIOLONCELLO

N° 82.

The vale of Clwyd.

Andante  
Affettuoso

Musical score for N° 82, 'The vale of Clwyd'. It consists of three staves. The top staff is labeled 'Song' and contains a melody. The middle and bottom staves provide accompaniment. Dynamics include *p*, *cres*, and *pp*. A 'Sym:' marking is present in the middle staff.

N° 83.

Pen Rhaw

Andantino  
piuttosto  
Allegretto

Musical score for N° 83, 'Pen Rhaw'. It consists of five staves. The top staff is labeled 'Song'. The middle and bottom staves provide accompaniment. Dynamics include *p*, *pizz.*, *arco*, *cres*, *pp*, and *dim:*. A 'Sym.' marking is present in the fourth staff.

N° 84.

Cupid's kindness

Allegretto  
scherzando

Musical score for N° 84, 'Cupid's kindness'. It consists of three staves. The top staff is labeled 'Song'. The middle and bottom staves provide accompaniment. Dynamics include *f*, *pp*, *arco*, and *pizz.*. A 'Sym:' marking is present in the middle staff.

N° 85.

Constancy.  
Song

Andantino  
quasi  
Allegretto

Musical score for N° 85, 'Constancy'. It consists of three staves. The top staff is labeled 'Song'. The middle and bottom staves provide accompaniment. Dynamics include *f*, *p*, *pp*, and *cres*. A 'Sym:' marking is present in the bottom staff.



VIOLONCELLO

Nº 86.

Happiness lost.

Andante  
espressivo

Nº 87.

The old strain.

Andante  
espressivo

Nº 88.

Three hundred pounds.

Allegretto  
piuttosto  
Vivace

Nº 89.

The parting kiss

Andant<sup>o</sup>  
espressivo

Nº 90.

Goodnight.

Allegretto  
scherzando



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N° LXI. The chace of the wolf.

Maestoso  
con molto  
spirito

Song

Pizz. arco

Sym. arco

pizz

N° LXII. The Monks of Bangor's march.

Maestoso  
ma  
con espres.

Song

Sym: a tempo

f p f p

f p f

f p

f p

N° LXIII. The cottage Maid

Andantino  
quasi  
Allegretto

Song

Sym: cres

f/p p

f/p cres p cres

cres p pizz. arco f

N° LXIV. Love without Hope.

Andante  
amoroso

Song

Sym

cres p 8vo

loco Sym

Sym



VIOLINO

Nº LXV. The golden robe

Andantino  
con moto

Musical score for 'The golden robe' in G major, 2/4 time. It consists of three staves. The first staff is the melody, marked 'Andantino con moto' and 'Song'. The second staff is the accompaniment, marked with dynamics *p* and *f*. The third staff continues the accompaniment, marked with dynamics *cres*, *f*, *p*, *cres*, *f*, *p/p*, and *f*. The piece ends with a double bar line.

Nº LXVI. The fair maids of Mona.

Andantino  
espressivo

Musical score for 'The fair maids of Mona' in G major, 2/4 time. It consists of three staves. The first staff is the melody, marked 'Andantino espressivo' and 'Song'. The second staff is the accompaniment, marked with dynamics *dol.* and *dim.*. The third staff continues the accompaniment, marked with dynamics *dol.* and *dim.*. The piece ends with a double bar line.

Nº LXVII. The old man of the wood.

Andante  
con molto  
espressione

Musical score for 'The old man of the wood' in G major, 3/4 time. It consists of three staves. The first staff is the melody, marked 'Andante con molto espressione' and 'Sym:'. The second staff is the accompaniment, marked with dynamics *p* and *Song*. The third staff continues the accompaniment, marked with dynamics *Sym:*. The piece ends with a double bar line.

Nº LXVIII. O let the night my blushes hide.

Andantino  
quasi  
Allegretto

Musical score for 'O let the night my blushes hide' in G major, 2/4 time. It consists of four staves. The first staff is the melody, marked 'Andantino quasi Allegretto' and 'Song'. The second staff is the accompaniment, marked with dynamics *f/p*, *cres*, *f*, *p/p*, and *f/p*. The third staff continues the accompaniment, marked with dynamics *Sym:* and *p*. The fourth staff continues the accompaniment, marked with dynamics *f*. The piece ends with a double bar line.



VIOLINO.

Nº LXIX. Farewell thou noisy town.

Allegretto  
con anima

Song  
p  
Sym  
f  
sf  
pizz

Nº LXX. To the Æolian harp

Andante  
espressivo

1  
Song  
cres  
dim: p  
pp  
Sym.  
f

Nº LXXI. Ned Pugh's farewell.

Andantino  
con moto

2  
Song  
cres p  
1  
cres  
Sym.  
piz  
p

Nº LXXII. Peggy's daughter.

Allegretto

Song 1  
f/p  
f/p  
1  
cres p  
f/p  
Sym.  
1  
cres  
p  
pp  
f



VIOLINO

Nº LXXIII. Waken Lords & Ladies gay

Allegretto  
spiritoso

1 Songs  
f p  
1  
Sym.  
cres p cres  
1  
f f dim.  
p dim. pp

Nº LXXIV. Sweet land of the mountain.

Andantino

Sym  
Song  
Sym:

Nº LXXV. Sir Watkyn's lov'd Minstrel.

Allegretto

1  
Sym:  
1  
Song  
Sym.



VIOLINO

N° LXXVI. Helpless woman.

Andante

Pizz. Song

arco *f sf* dimin. pizz. *sf*

dimin. *p* arco

N° LXXVII. The dream

Andantino con moto

pizz. Song grazioso

1 4 arco

cres *p f p*

1 Sym: *p cres sf p*

1 pizz: *p f*

N° LXXVIII. Mynachty.

Andante con anima ed espressione

Song *p*

cres *f p cres sf p*

cres *p dol. cres f p cres*

Sym: *sf p cres*



VIOLINO

Nº LXXIX. The damsels of Cardigan

Allegretto

Musical score for 'The damsels of Cardigan' in G major, 3/4 time. It consists of five staves. The first staff is the vocal line, marked 'Song'. The accompaniment includes dynamic markings such as *p*, *cres.*, *f*, and *Sym.* (Symphony). The piece concludes with a double bar line.

Nº LXXX. The dairy house

Allegretto

Musical score for 'The dairy house' in G major, 6/8 time. It consists of three staves. The first staff is the vocal line, marked 'Song'. The accompaniment includes dynamic markings such as *p*, *dol.* (dolce), *f*, and *Sym.* (Symphony). The piece concludes with a double bar line.

Nº LXXXI. Sweet Richard

Andantino  
Affettuoso

Musical score for 'Sweet Richard' in G major, 2/4 time. It consists of three staves. The first staff is the vocal line, marked 'Song'. The accompaniment includes dynamic markings such as *p*, *dim?* (diminuendo), *Sym.* (Symphony), and *Sym.* (Symphony). The piece concludes with a double bar line.

Nº LXXXII. The vale of Clwyd.

Andante  
Affettuoso

Musical score for 'The vale of Clwyd' in G major, 3/4 time. It consists of three staves. The first staff is the vocal line. The accompaniment includes dynamic markings such as *p*, *Sym.* (Symphony), and *cres p* (crescendo piano). The piece concludes with a double bar line.



N° LXXXIII. Pen Rhaw.

Andantino  
piuttosto  
Allegretto

N° LXXXIV. Cupid's kindness

Allegretto  
scherzando

N° LXXXV. Constancy.

Andantino  
quasi  
Allegretto

N° LXXXVI. Happiness lost

Andante  
espressivo



N° LXXXVII. The old strain.

Andante  
espressivo

Musical score for 'The old strain' in G major, 3/4 time. It consists of four staves. The first staff is the melody, marked 'Andante espressivo' and 'Song'. The second staff is the accompaniment. The third staff is a 'Sym.' (Symphony) part, marked 'cresc. p. dol.', 'cresc.', and 'p.'. The fourth staff continues the accompaniment, marked 'p.'. Dynamics include *p*, *cresc.*, *p.*, and *dol.*.

N° LXXXVIII. Three hundred pounds

Allegretto  
piuttosto  
Vivace

Musical score for 'Three hundred pounds' in G major, 6/8 time. It consists of four staves. The first staff is the melody, marked 'Allegretto piuttosto Vivace' and 'Song'. The second staff is the accompaniment, marked 'fp'. The third staff is a 'Sym.' (Symphony) part, marked 'fp', 'cresc.', and 'fp'. The fourth staff continues the accompaniment, marked 'fp'. Dynamics include *fp*, *cresc.*, and *f*.

N° LXXXIX. The parting kiss.

Andant<sup>o</sup>  
espressivo

Musical score for 'The parting kiss' in G major, 3/4 time. It consists of three staves. The first staff is the melody, marked 'Andant<sup>o</sup> espressivo' and 'Song'. The second staff is the accompaniment, marked 'cresc.', 'p.', 'dim:', 'p/p', 'cresc.', 'f', and 'p'. The third staff is a 'Sym.' (Symphony) part, marked 'cresc.', 'p/p', and '3'. Dynamics include *cresc.*, *p.*, *dim:*, *p/p*, *cresc.*, *f*, and *p*.

N° XC. Goodnight

Allegretto  
scherzando

Musical score for 'Goodnight' in G major, 9/8 time. It consists of three staves. The first staff is the melody, marked 'Allegretto scherzando' and 'Song'. The second staff is the accompaniment, marked 'p', 'cresc.', 'sf', 'p', and 'cresc.'. The third staff is a 'Sym.' (Symphony) part, marked 'cresc.', 'sf', 'p', and 'cresc.'. Dynamics include *p*, *cresc.*, *sf*, *p*, and *f*.