

SIX

WELCH AIRS

Adapted to

ENGLISH WORDS,

And Harmonized for

*Two, Three, and Four*  
*Voices.*

*with an Accompaniment for the*

PIANO FORTE

OR

HARP.

*Entered at Stationers' Hall.*

*By the Author.*

*Price 7s. 6d.*

LONDON

*Printed for R. Birchall, at his Musical Circulating Library 133. New Bond Street.*



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## AIR, I.

## RHYFELGYRCH CÂDPEN MORGAN

or

*Captain Morgan's March.*

Maestoso

Soprano 1<sup>mo</sup>

Hark! I hear the sound of War!

Soprano 2<sup>do</sup>

Hark! I hear the sound of War!

Soprano 3<sup>zo</sup>  
Contra Alto.

Hark! I hear the sound of War!

Bafso.



Hark! I hear the sound of War!

Piano Forte  
or Harp.

Maestoso

B. 304.

N.B. As the Melody of these Airs is constantly retained in the first Soprano part; they may be sung by a single Voice, adding the Piano Forte Accompaniment.

Love to Glo - - ry now must yield: Go; for deeds of

Love to Glo - - ry now must yield: Go; for deeds of

Love to Glo - - ry now must yield: Go; for deeds of

Love to Glo - - ry now must yield: Go; for deeds of

death pre - - pare. Ho - - nour sum - - mons to the Field.

death pre - - pare Ho - - nour sum - - mons to the Field.

death pre - - pare Ho - - nour sum - - mons to the Field.

death pre - - pare Ho - - nour sum - - mons to the Field.

2

Haste where Danger leads the way!  
 I disdain to bid thee stay  
 Firm, tho' fond, I'll try to prove  
 Worthy of a Hero's love.

3

Lo! thine eager bands draw near,  
 Still I check the starting tear  
 Thee they call! — but firm's my tone,  
 Duty! I am thine alone.

# AIR II. *Nos Galan*

*Pr. 1.<sup>s</sup>*

London, Printed by R. Birchall, *NEW YEAR'S NIGHT*. N<sup>o</sup> 133 New Bond Street  
Moderato.

Soprano 1<sup>mo</sup>

Bring the Song and join in cho - rus,

Soprano 2<sup>do</sup>

Bring the Song and join in cho - rus,

Tenore.

Bring the Song and join in cho - rus,

Basso.

Bring the Song and join in cho - rus,

Piano Forte  
or Harp.

Moderato.

Let the voice of glad - neſs ſound! Pleaſure ſhed thy ro - ſes o'er us,

Let the voice of glad - neſs ſound! Pleaſure ſhed thy ro - ſes o'er us,

Let the voice of glad - neſs ſound! Pleaſure ſhed thy ro - ſes o'er us,

Let the voice of glad - neſs ſound! Pleaſure ſhed thy ro - ſes o'er us,

come ere dan - - ger threat - en round: Now to Care we'll

come ere dan - - ger threat - en round: Now to Care we'll

come ere dan - - ger threat - en round: Now to Care we'll

come ere dan - ger threat - en round: Now to Care we'll

bid de - fiance Wel - come hearts and features gay! On the morrow

bid de - fiance Wel - come hearts and features gay! On the morrow

bid de - fiance Wel - come hearts and features gay! On the morrow

bid de - fiance Wel - come hearts and features gay! On the morrow



no re - - li - ance, But let us en - - joy to - - day.

no re - - li - ance, But let us en - - joy to - - day.

no re - - li - ance, But let us en - - joy to - - day.

no re - - li - ance, But let us en - - joy to - - day.

## 2

Future Suns may set in sorrow,  
 Or in sorrow dimly rise,  
 Then regardless of to-morrow  
 We the present hour will prize:  
 Pleasure come! for thee we languish!  
 Bind us in thy silken sway,  
 Be to-morrow's, joy, or anguish  
 We'll to smiles devote to-day.



# AIR, III.

*Arhyd yn o.*

OR

*The Live-long night*

*POOR MARY ANNE!*

*A Dirgel.*

*London, Printed by R. Birchall.*

*N<sup>o</sup> 133 New Bond Street.*

**Un poco Lento. e Pia.**

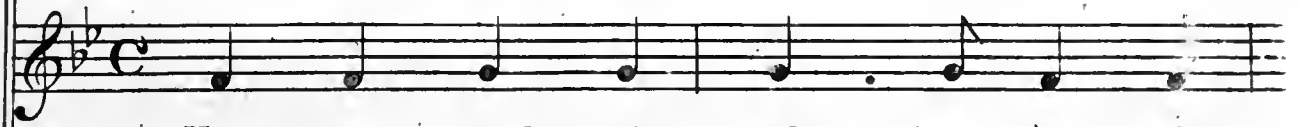
*Price 1/6*

Soprano 1<sup>mo</sup>



Here be - neath this Wil - - low sleep - eth,

Soprano 2<sup>do</sup>



Here be - - neath this Wil - - low sleep - eth,

Soprano 3<sup>zo</sup>  
o Contra Alto.



Here be - - neath this Wil - - low sleep - eth,

Basso.



Here be - - neath this Wil - - low sleep - eth,

Piano Forte  
or Harp.



Poor MA - RY ANNE! One whom all the Vil - lage weepeth,

Poor MA - RY ANNE! One whom all the Vil - lage weepeth,

Poor MA - RY ANNE! One whom all the Vil - lage weepeth,

Poor MA - RY ANNE! One whom all the Vil - lage weepeth,

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics 'Poor MA - RY ANNE! One whom all the Vil - lage weepeth,'. The piano accompaniment is written for the right and left hands.

Poor MA - RY ANNE! He she lov'd her paf - sion slight - ed,

Poor MA - RY ANNE! He she lov'd her paf - sion slight - ed,

Poor MA - RY ANNE! He she lov'd her paf - sion slight - ed,

Poor MA - RY ANNE! He she lov'd her paf - sion slight - ed,

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics 'Poor MA - RY ANNE! He she lov'd her paf - sion slight - ed,'. The piano accompaniment is written for the right and left hands.

Break\_ing all the Vows he'd plighted, there\_fore life no more delight\_ed,

Break\_ing all the Vows he'd plighted, therefore life no more delight\_ed,

Break\_ing all the Vows he'd plighted, therefore life no more delight\_ed,

Break\_ing all the Vows he'd plighted, therefore life no more delight\_ed,

POOR MARY ANNE!

POOR MARY ANNE!

POOR MARY ANNE!

POOR MARY ANNE!

POOR MARY ANNE!

2

Pale her Cheek grew, where her Lover  
 POOR MARY ANNE!  
 Once could winning charms discover,  
 POOR MARY ANNE!  
 Dim her eyes, so sweetly speaking  
 When true Love's exprefion seeking,  
 Oh! we saw her heart was breaking,  
 POOR MARY ANNE!

3

Like a Rose, we saw her wither,  
 POOR MARY ANNE!  
 Soon a Corpse we brought her hither,  
 POOR MARY ANNE!  
 Now our ev'ning pastime's flying,  
 We in heart-felt sorrow vying  
 Seek this Willow, softly sighing  
 POOR MARY ANNE!

AIR, IV.  
*Dad, Davl,*  
OR  
*FLAUNTING TWO.*

**Allegretto**

Soprano 1.<sup>mo</sup>  
Tho' I've heard some Shep - herds speak in

Soprano 2.<sup>do</sup>  
Tho' I've heard some Shep - herds speak in

Basso  
Tho' I've heard some Shep - herds speak in

Piano Forte  
**Allegretto**

praise of pen - sive beau - ty, Mine's the Girl with dim - pled

praise of pen - sive beau - ty, Mine's the Girl with dim - pled

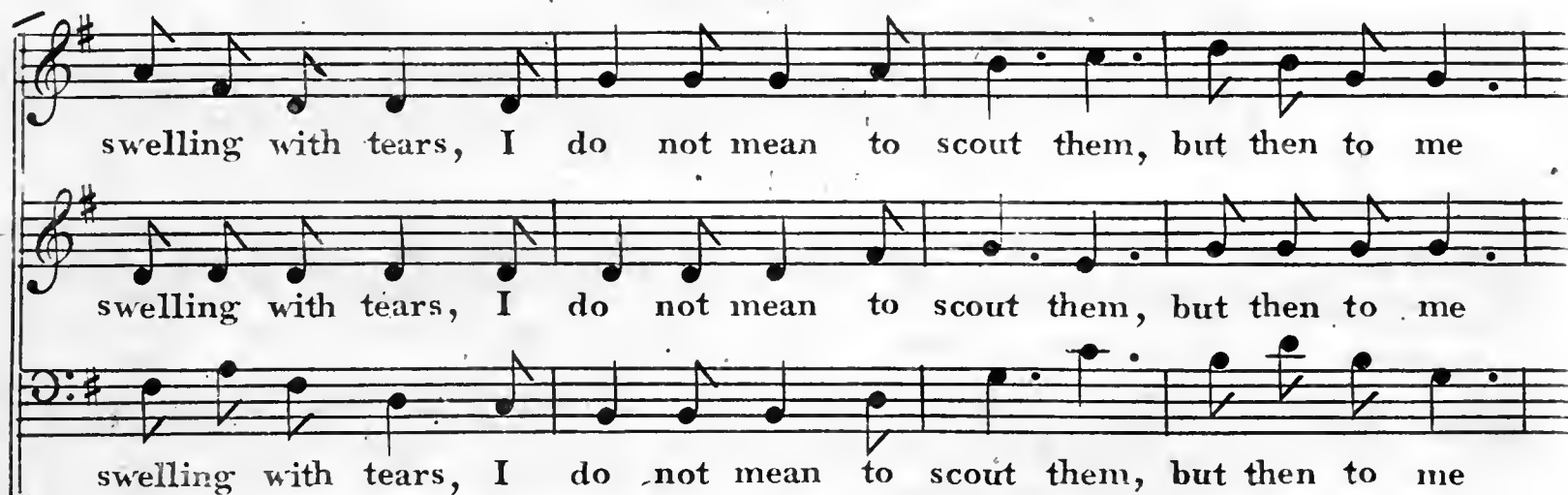
praise of pen - sive beau - ty, Mine's the Girl with dim - pled



Cheek who thinks to smile's her du - ty, Eyes may be bright

Cheek who thinks to smile's her du - ty, Eyes may be bright

Cheek who thinks to smile's her du - ty, Eyes may be bright



swelling with tears, I do not mean to scout them, but then to me

swelling with tears, I do not mean to scout them, but then to me

swelling with tears, I do not mean to scout them, but then to me



thus it ap - pears, they'd bright - er be with - out them.

thus it ap - pears, they'd bright - er be with - out them.

thus it ap - pears, they'd bright - er be with - out them.

2

And for me a pallid face  
 No winning charms discloses,  
 For tho' Lillies hands may grace  
 Sure Cheeks were made for Roses:  
 Some too there are, odd tho' it be,  
 Weak, languid Nymphs desiring,  
 Yet I must own Health has for me  
 Attractions more inspiring.

3

Some the saucy turn'd-up Nose  
 Survey with eyes of passion,  
 I the Grecian profile chuse  
 Or that of Roman fashion:  
 Others prefer Skins white as Snow  
 And Trefses like the Morning,  
 I Ringlets prize, black as the Sloe  
 Clear Nut-brown skins adorning.

4

Stately charms some Swains require  
 That awe into Affection,  
 Little Forms do I admire  
 That seem to claim protection;  
 I can't delight in aged eyes  
 That do not shine but twinkle,  
 Tho' some there are who dimples prize  
 Far, far below a Wrinkle.

5

But 'tis well tastes disagree  
 Else ever Rivals proving,  
 Men in Arms must skillful be  
 And win the right of loving;  
 Then let us all, our Fancies please  
 Without dispute or pother,  
 And, if we find one Damsel tease  
 We can but woo another.

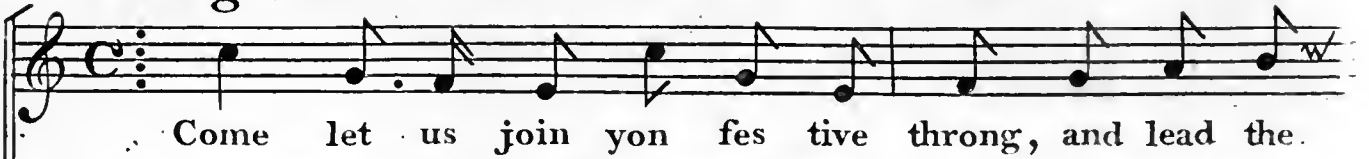


AIR, V.  
 CODLAD YR HEDYDD.

or  
*The Rising of the Sark.*

Allegretto

Voce.



Piano Forte  
 or Harp.



Dance a long with Mirth—in-spi-ring glee; Let the old or



sloth-ful love, with slow and ling'-ring steps to move, but



N.B: this Air is intended to be sung by Seven Persons, each singing a Verse, and all joining in Chorus on the repetition of the four last lines of each separate Verse; concluding with the whole of the eighth Verse as a general Chorus.



while I youth and vi-gour prove, the jo-cund dance for me.

CHORUS.

Soprani.

Let the old or slothful love, with slow and ling'ring

Bass.

Let the old or slothful love, with slow and ling'ring

Piano Forte  
or Harp.

steps to move but while I youth and vigour prove the jocund dance for me.

2

No, — No, let's fill the sparkling Bowl,  
 And let each joyous Soul  
 To Bacchus faithful be;  
 Bacchus drives all Care away,  
 And makes e'en Sorrow's features gay,  
 Then I'll to him my homage pay,  
 For He's the God for me.

3

No, — let us bend at Musick's shrine,  
 And leave the joys of Wine  
 O Harmony for thee;  
 Thine's the softly soothing art,  
 That blunts Affliction's pointed dart,  
 And from its sorrows steals the heart  
 Then, — thine's the pow'r for me.

4

Lento

O give this strange illusion o'er,  
 Nor think that Musicks pow'r  
 The heart from woe can free;  
 Musick cannot dry the tear  
 That Sorrow's trembling eye-lids bear,  
 For tho' the softest Strains I hear  
 Woe reigns supreme o'er me.

5

Tempo Primo

True, — when the Strain is sad, and slow,  
 For sure Affliction's brow  
 Still gloomier then must be;  
 But the sprightly lays be mine,  
 That boast the joys of Mirth and Wine,  
 All other Musick I resign  
 The Song, the Catch for me!

6

Hold, shall our lips to Love alone  
 Refuse the votive tone  
 And Beauty slighted be!  
 I to Beauty's empire bow,  
 For not from Wine or Musick flow  
 Such joys as Beauty can bestow  
 Then Love's the God for me!

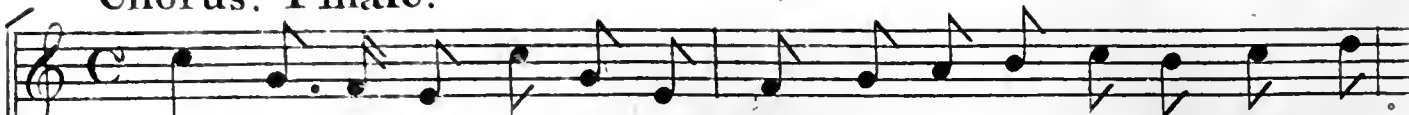
7

No, — now our Country wants our aid  
 Let's wield the hostile blade  
 And her avengers be!  
 Hark the Trumpet calls to arms,  
 Adieu to pleasure's slothful charms,  
 My breast a nobler worship warms  
 And War's the God for me.

Volti Subito Chorus

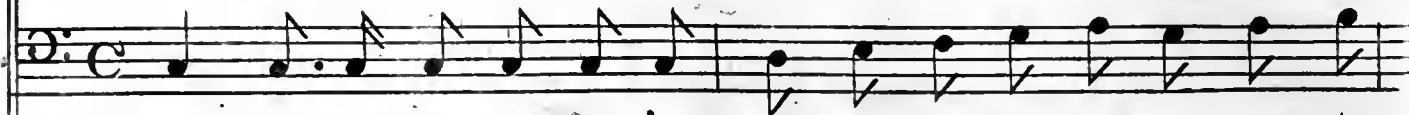
## Chorus. Finale.

Soprani.



Come then since each from diff'rent things i-magines pleasure springs, this

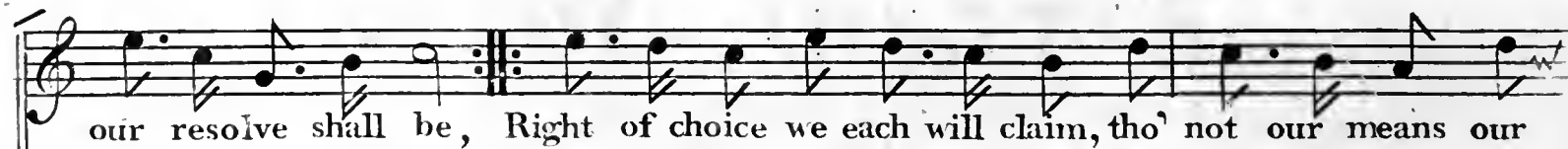
Bafsi.



Come then since each from diff'rent things i-magines pleasure springs, this

Piano  
Forte

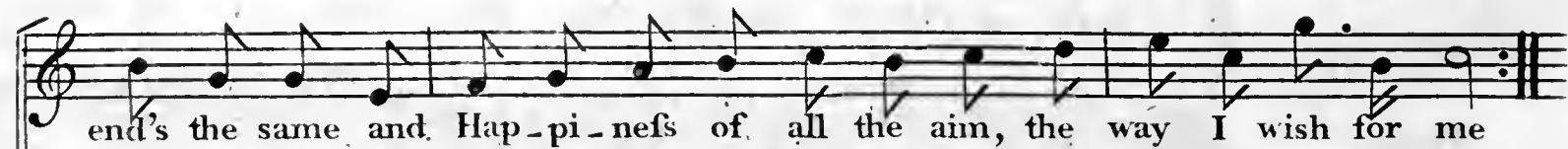
or Harp.



our resolve shall be, Right of choice we each will claim, tho' not our means our



our resolve shall be, Right of choice we each will claim, tho' not our means our



end's the same and Hap-pi-nefs of all the aim, the way I wish for me



end's the same and Hap-pi-nefs of all the aim, the way I wish for me



AIR, VI.

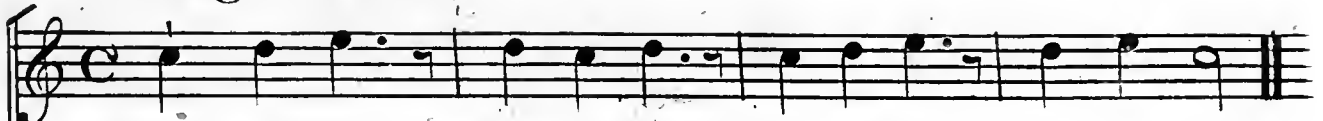
*Suo-gan!*

OR

LULLABY SONG.

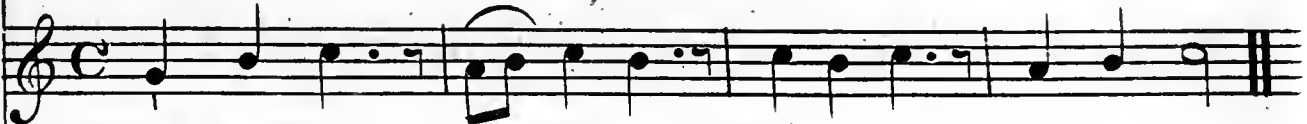
Adagio e Pia

Soprano 1<sup>mo</sup>



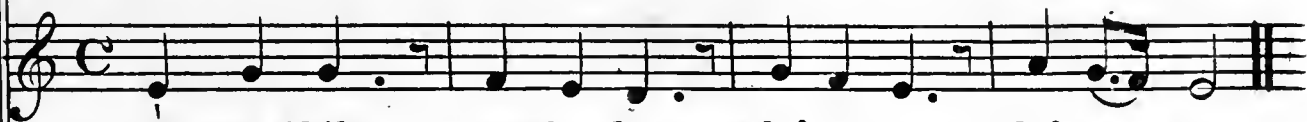
Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Soprano 2<sup>do</sup>



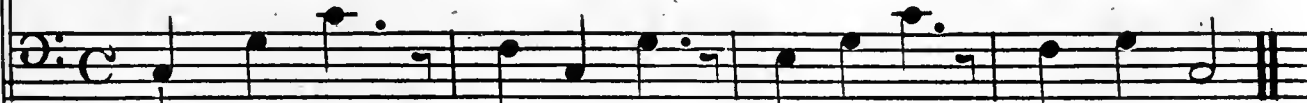
Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Soprano 3<sup>zo</sup>  
o Contra Alto



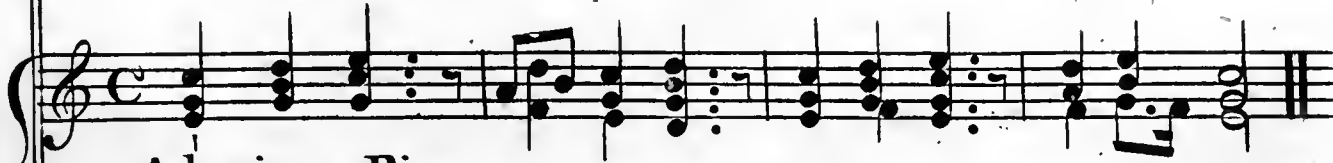
Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Basso



Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Piano Forte



Adagio e Pia



N B. the first Four Bars of this Air is the whole of the Welch Melody, the rest is added.

Guiltless thou, guil-ty I, Thou cans't rest, I must sigh.

Guiltless thou, guil-ty I, Thou cans't rest, I must sigh.

Guiltless thou, guil-ty I, Thou cans't rest, I must sigh.

Guiltless thou, guil-ty I, Thou cans't rest, I must sigh.

*pia.*

Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

*pia.*

Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

*pia.*

Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

*pia.*

Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

*pia.*

*rf*  
Hap-py Child! calm he lies! while sad tears, fill my eyes.

*rf*  
Hap-py Child! calm he lies! while sad tears, fill my eyes.

*rf*  
Hap-py Child! calm he lies! while sad tears, fill my eyes.

*rf*  
Hap-py Child! calm he lies! while sad tears, fill my eyes.

*rf*

*pia.*  
Hush my Child! sound-ly sleep tho' I wake, tho' I weep.

*pia.*  
Hush my Child! sound-ly sleep tho' I wake, tho' I weep.

*pia.*  
Hush my Child! sound-ly sleep tho' I wake, tho' I weep.

*pia.*  
Hush my Child! sound-ly sleep tho' I wake, tho' weep.

*pia.*



*mez. for.* *pia.<sup>mo</sup>*  
Ah! time was, I could be, Lull'd to sleep, calm like thee.

*mez. for.* *pia.<sup>mo</sup>*  
Ah! time was, I could be, Lull'd to sleep, calm like thee.

*mez. for.* *pia.<sup>mo</sup>*  
Ah! time was, I could be, Lull'd to sleep, calm like thee.

*mez. for.* *pia.<sup>mo</sup>*  
Ah! time was, I could be, Lull'd to sleep, calm like thee.

*mez. for.* *pia.<sup>mo</sup>*

Hush my Child! sound.ly sleep, Tho' I wake, tho' I weep.

Hush my Child! sound.ly sleep, Tho' I wake, tho' I weep.

Hush my Child! sound.ly sleep, Tho' I wake, tho' I weep.

Hush my Child! sound.ly sleep, Tho' I wake, tho' I weep.



*for:*  
Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy.

*for:*  
Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy.

*for:*  
Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy.

*for:*  
Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy.

*for:*

*pia.* *for:*  
Hush my Child! sound\_ly sleep, tho' I wake, tho' I weep.

*pia.* *for:*  
Hush my Child! sound\_ly sleep, tho' I wake, tho' I weep.

*pia.* *for:*  
Hush my Child! sound\_ly sleep, tho' I wake, tho' I weep.

*pia.* *for:*  
Hush my Child! sound\_ly sleep, tho' I wake, tho' I weep.

*pia.* *for:*

