

SIX

WELCH AIRS

Adapted to

ENGLISH WORDS,

And Harmonized for

Two, Three, and Four
Voices.

with an Accompaniment for the

PIANO FORTE

OF

HARP.

Entered at Stationers' Hall.

Bornes Sculp.

Price 7s. 6d.

LONDON

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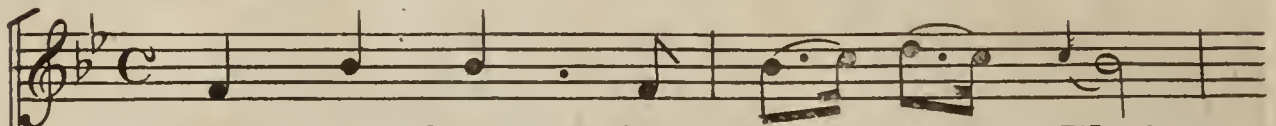
AIR, I.

RHYFELGYRCH CÂDPEN MORGAN

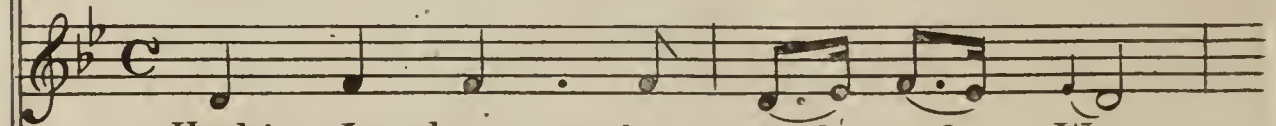
or

Captain Morgan's March.

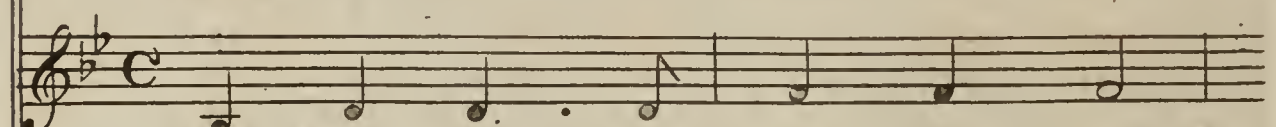
Maestoso

Soprano 1^{mo}

Hark! I hear the sound of War!

Soprano 2^{do}

Hark! I hear the sound of War!

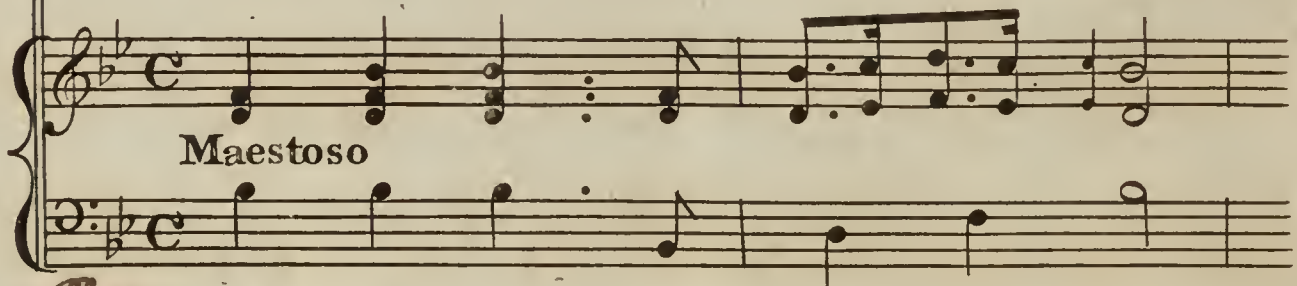
Soprano 3^{zo}
Contra Alto.

Hark! I hear the sound of War!

Basso.



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

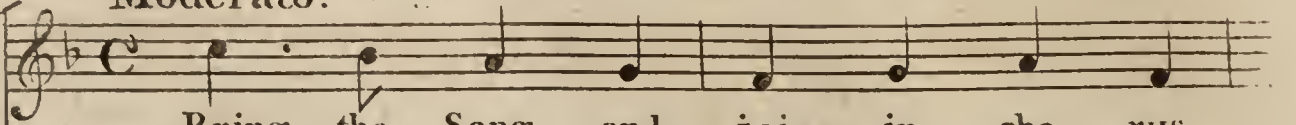
Lo! thine eager bands draw near,
 Still I check the starting tear
 Thee they call! — but firm's my tone,
 Duty! I am thine alone.

AIR II. *Nos Galan*

Pr. 1.^o

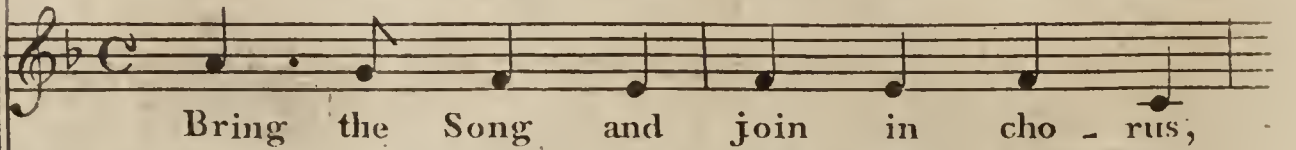
London, Printed by R. Birchall, *NEW YEAR'S NIGHT*. N^o 133 New Bond Street
Moderato.

Soprano 1^{mo}



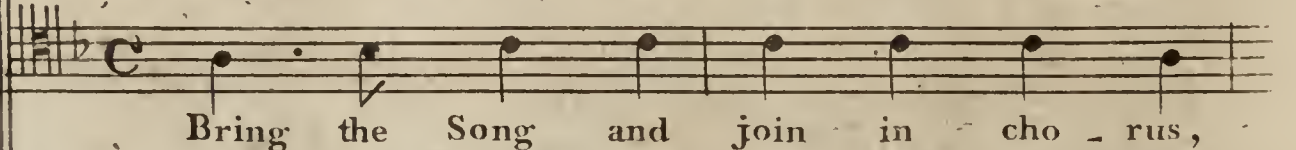
Bring the Song and join in cho - rus,

Soprano 2^{do}



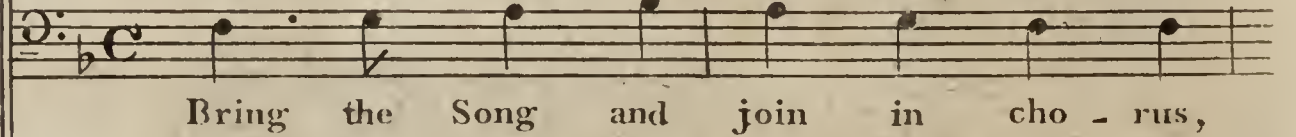
Bring the Song and join in cho - rus,

Tenore.



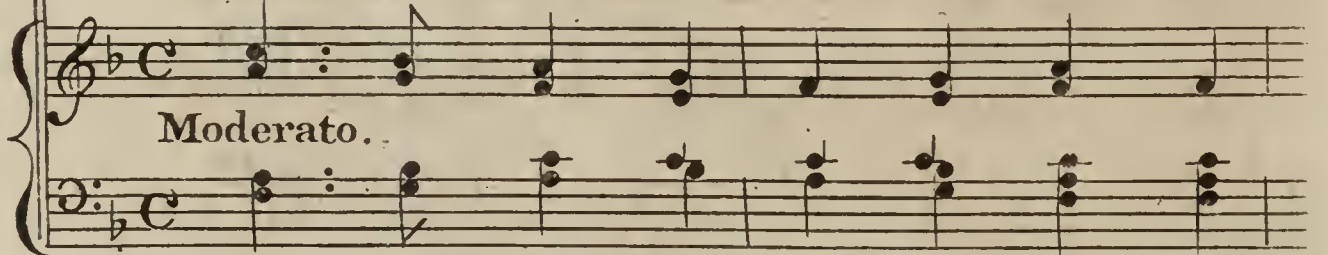
Bring the Song and join in cho - rus,

Basso.

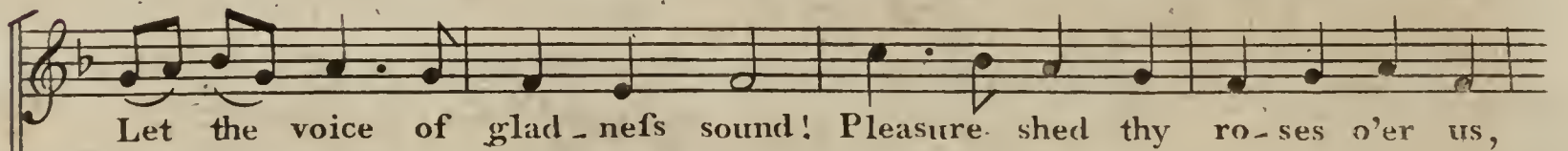


Bring the Song and join in cho - rus,

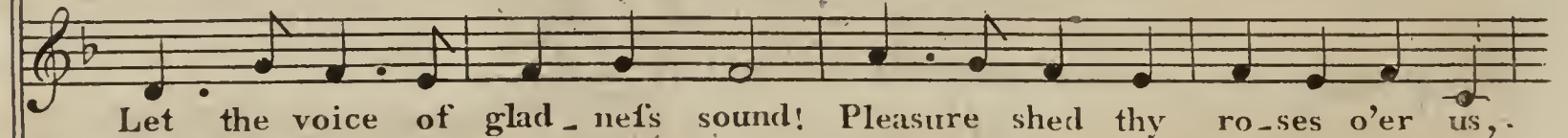
Piano Forte
or Harp.



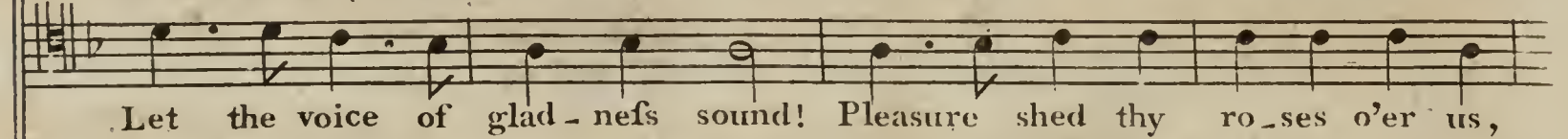
Moderato.



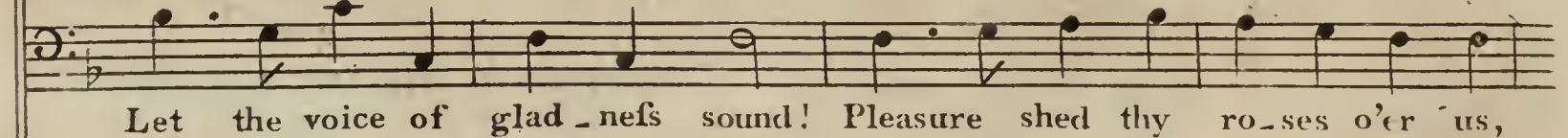
Let the voice of glad - neſs ſound! Pleaſure ſhed thy ro - ſes o'er us,



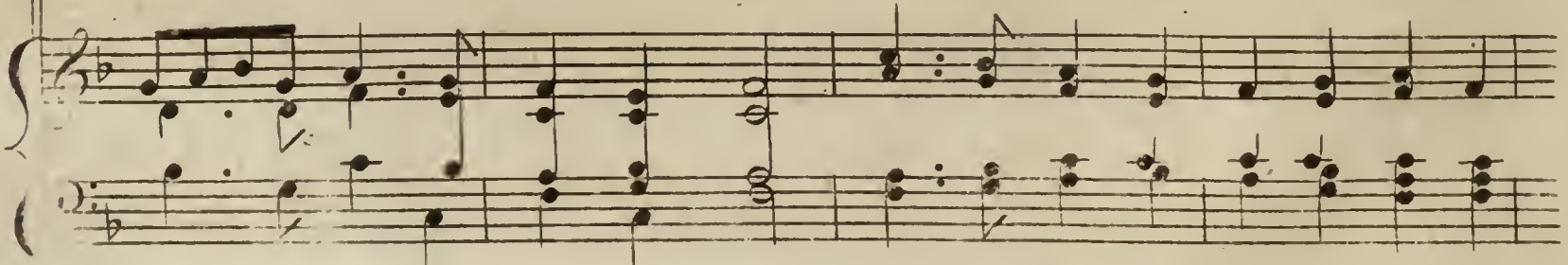
Let the voice of glad - neſs ſound! Pleaſure ſhed thy ro - ſes o'er us,



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 y nos

OR

The Live-long night

POOR MARY ANNE!

A Dirgel

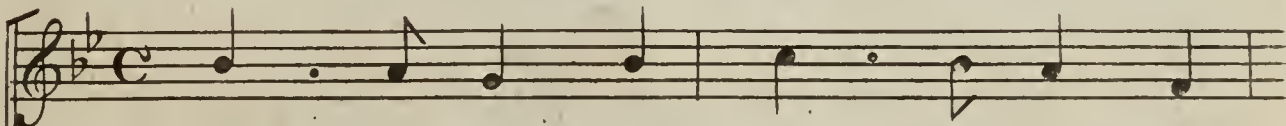
London, Printed by R. Birchall.

N^o 133 New Bond Street.

Un poco Lento e Pia.

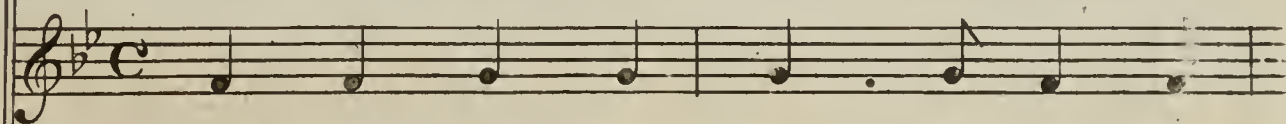
Price 1/6

Soprano 1^{mo}



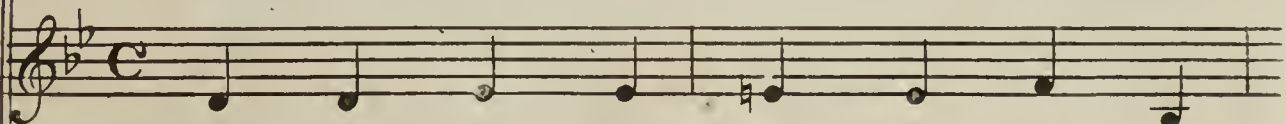
Here be - neath this Wil - - low sleep - eth,

Soprano 2^{do}



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

Soprano 3^{zo}
o Contra Alto.



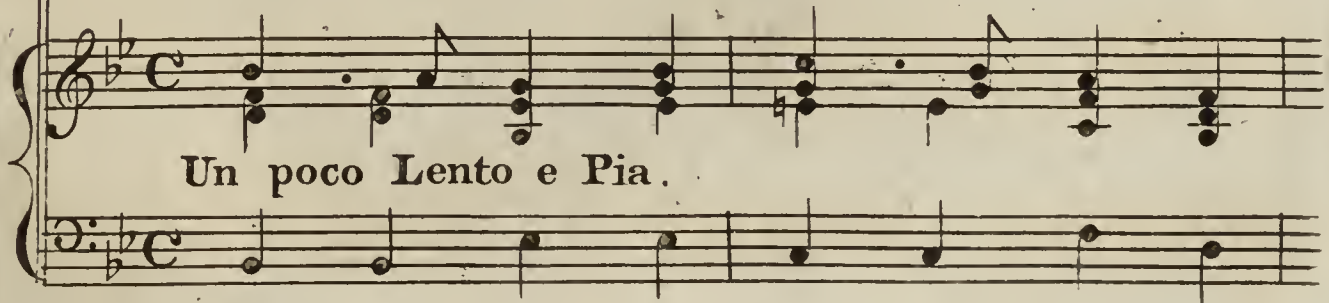
Here be - - neath this Wil - - low sleep - eth,

Bafso.



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,

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,

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!

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 expression 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.
Dadl, Daul,
OR
FLAUNTING TWO.

Allegretto

Soprano 1^{mo}
Tho' I've heard some Shep - herds speak in

Soprano 2^{do}
Tho' I've heard some Shep - herds speak in

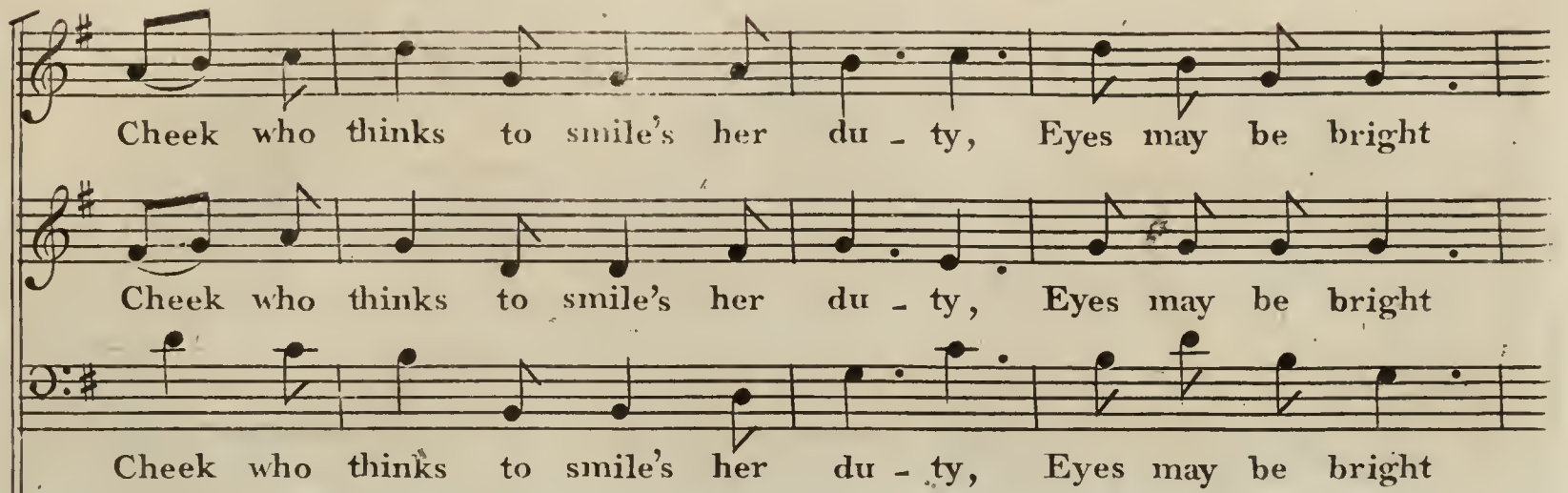
Basso
Tho' I've heard some Shep - herds speak in

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

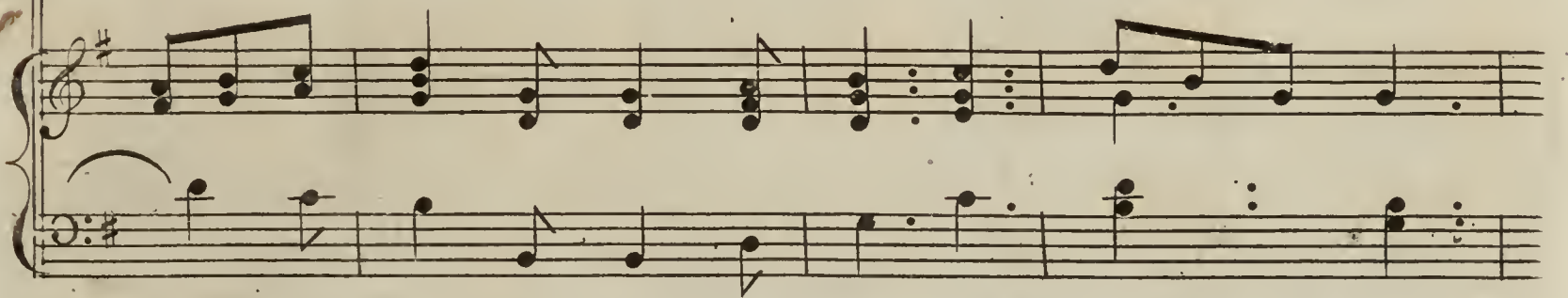


Cheek who thinks to smile's her du - ty, Eyes may be bright

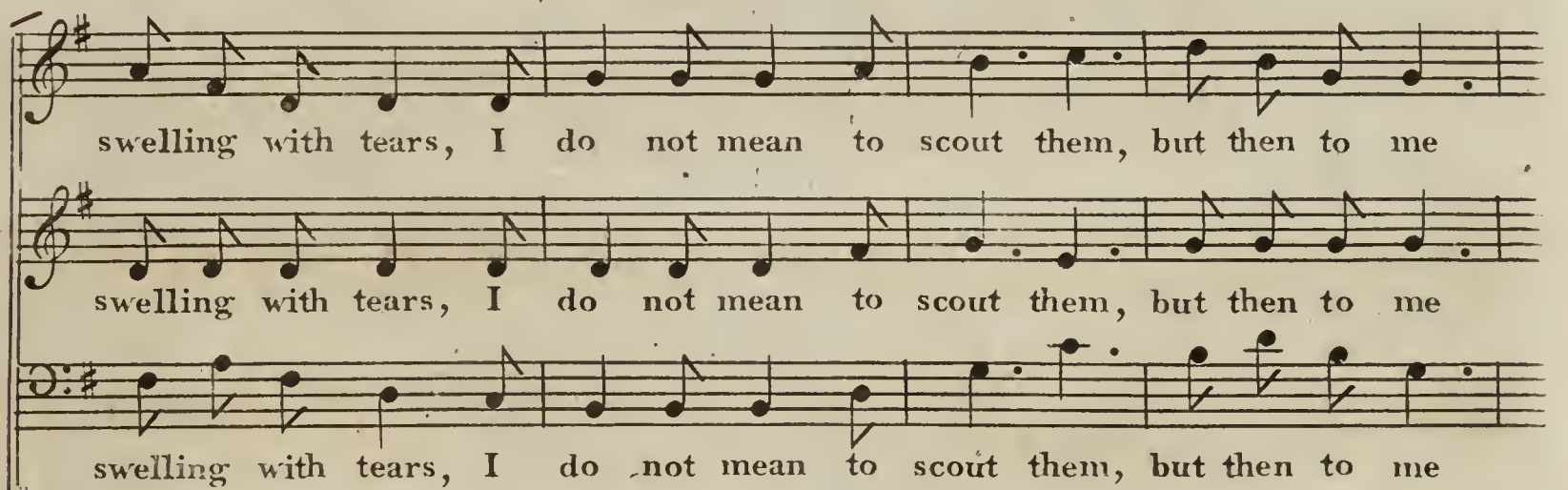
Cheek who thinks to smile's her du - ty, Eyes may be bright

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

This system contains three vocal staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. Each staff contains a line of music with lyrics underneath.



This system contains a piano accompaniment for the first system, consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#).

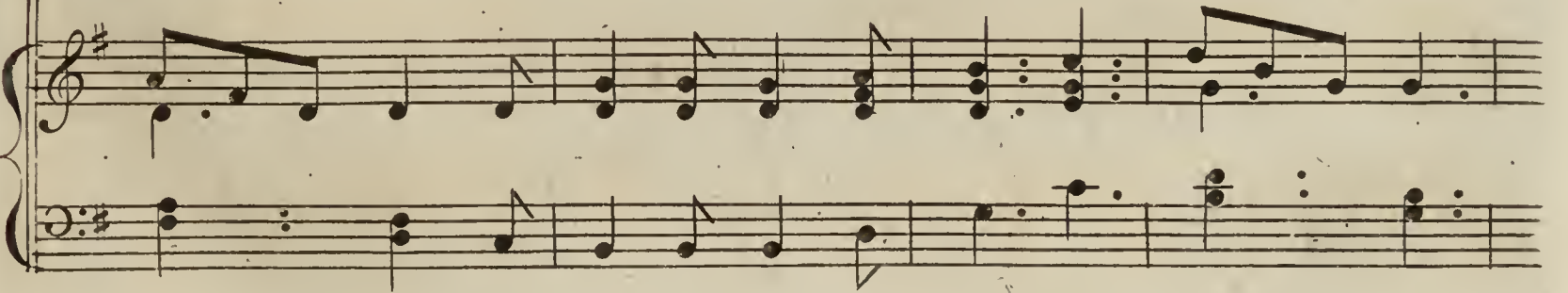


swelling with tears, I do not mean to scout them, but then to me

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

This system contains three vocal staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. Each staff contains a line of music with lyrics underneath.



This system contains a piano accompaniment for the second system, consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#).

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

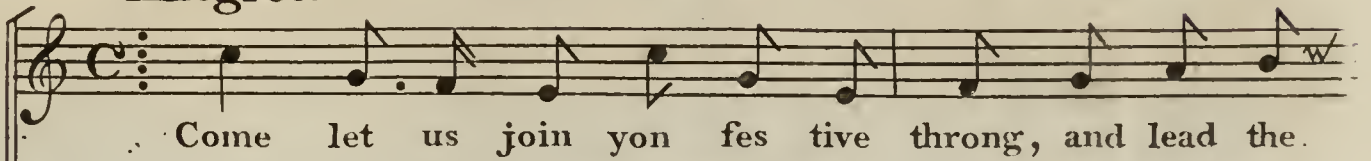
But 'tis well tastes disagree
 Else ever Rivals proving,
 Men in Arms must skillful be
 And win the right of loving;
 Then let us all, our Fancies please
 Without dispute or pother,
 And, if we find one Damsel tease
 We can but woo another.

AIR, V.
 CODLAD YR HEDYDD.

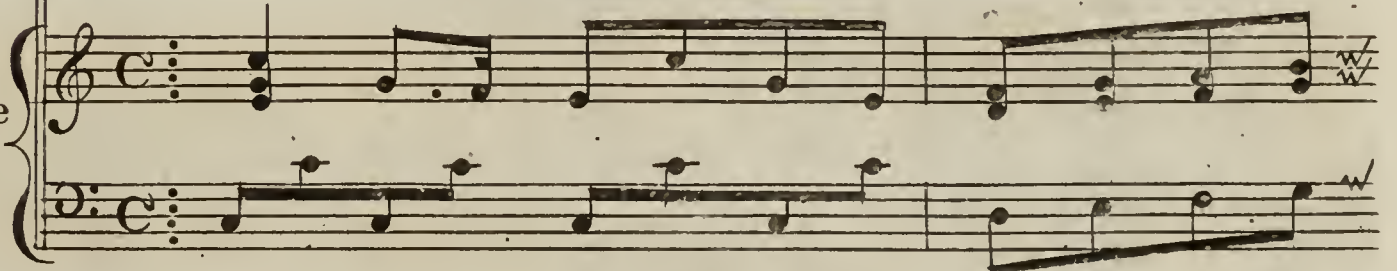
or
The Rising of the Sark.

Allegretto

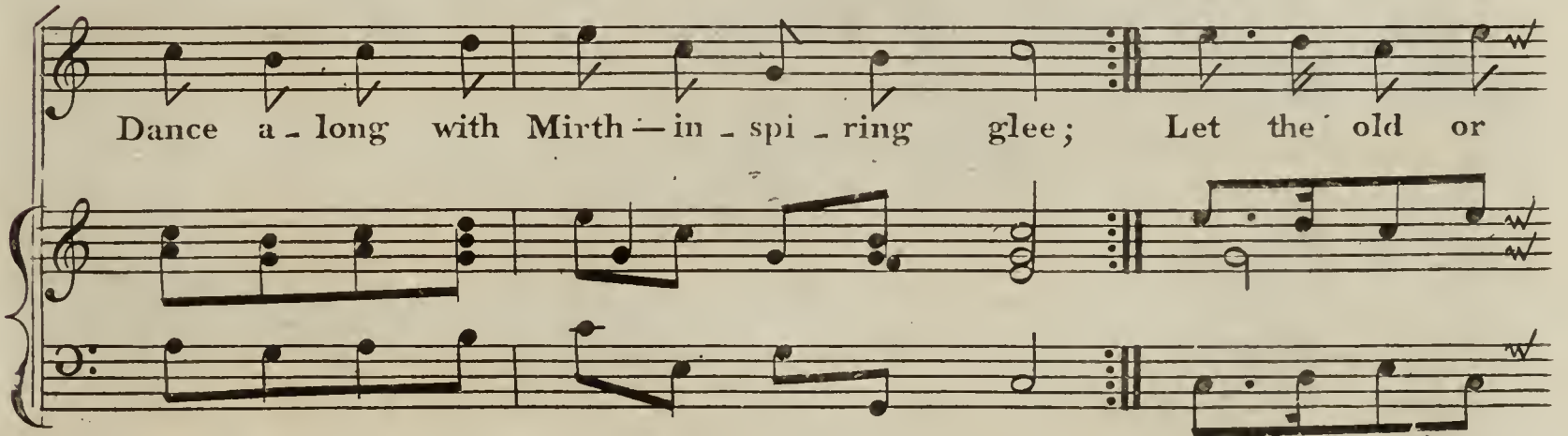
Voce.



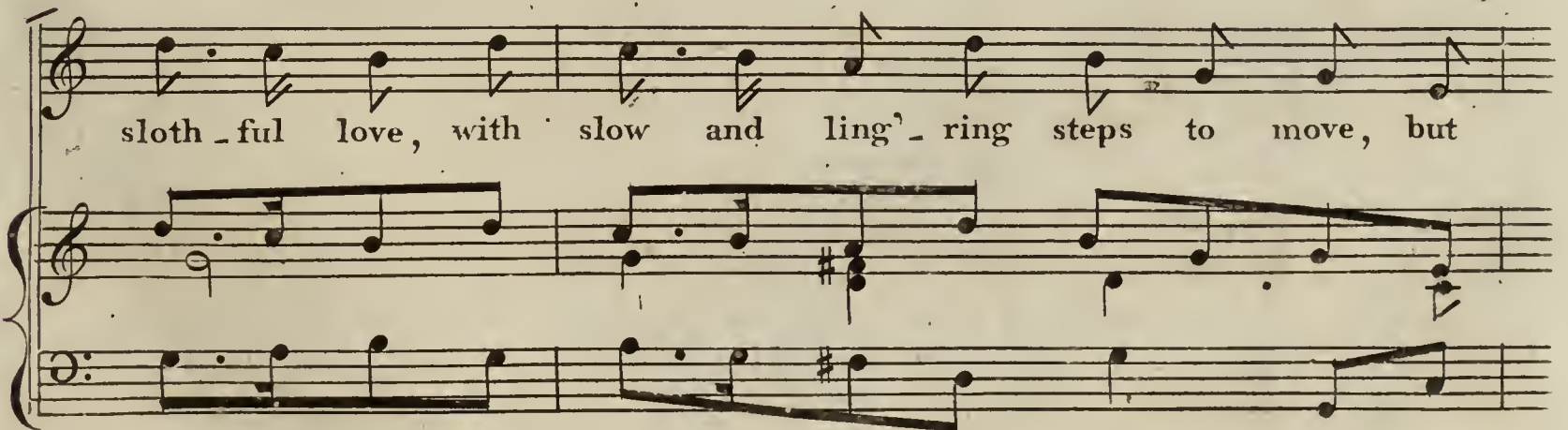
Piano Forte
 or Harp.



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

Bassi.

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 different things i-magines pleasure springs, this

Bassi.

Come then since each from different 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-ness of all the aim, the way I wish for me

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

AIR, VI.

17

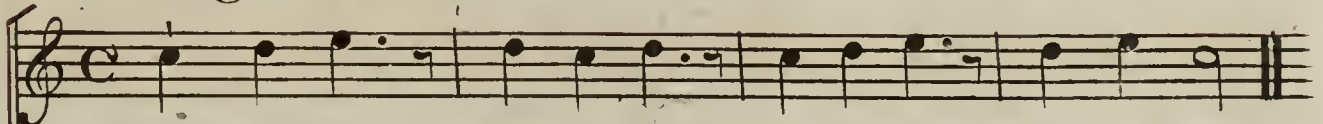
Suo-gan!

OR

LULLABY SONG.

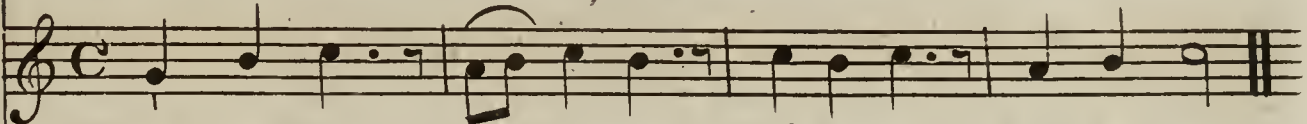
Adagio e Pia

Soprano 1^{mo}



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

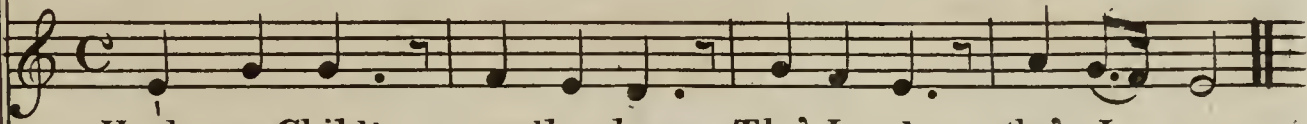
Soprano 2^{do}



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

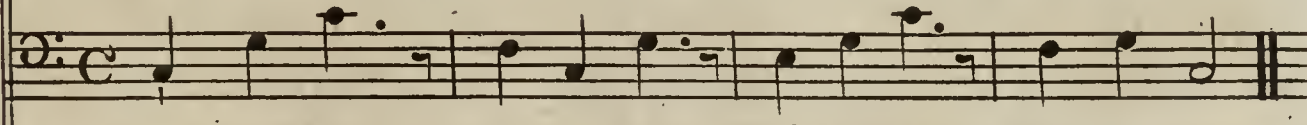
Soprano 3^{zo}

o Contra Alto



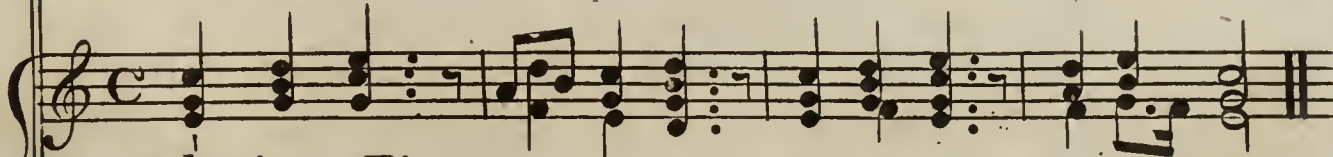
Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Basso

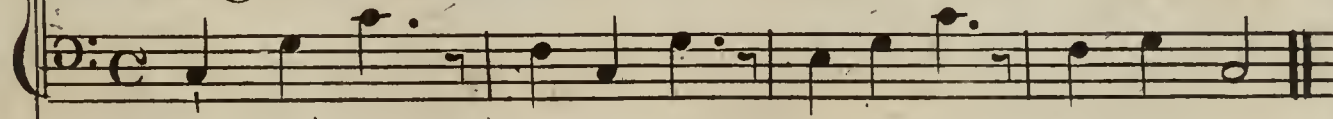


Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

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.

The piano accompaniment consists of a treble and bass clef staff with chords and a simple melodic line.

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.

The piano accompaniment consists of a treble and bass clef staff with chords and a simple melodic line.

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. Ah! time was, I could be, Lull'd to sleep, calm like thee. *piao. mo*

mez. for. Ah! time was, I could be, Lull'd to sleep, calm like thee. *piao. mo*

mez. for. Ah! time was, I could be, Lull'd to sleep, calm like thee. *piao. mo*

mez. for. Ah! time was, I could be, Lull'd to sleep, calm like thee. *piao. mo*

mez. for. Ah! time was, I could be, Lull'd to sleep, calm like thee. *piao. mo*

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.

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:

This block contains the first system of a musical score. It features four vocal staves (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy." The word "for:" is written above the first four vocal staves. The piano part consists of chords and a simple bass line.

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:*

This block contains the second system of a musical score. It features four vocal staves (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "Hush my Child! sound_ly sleep, tho' I wake, tho' I weep." The word "pia." is written above the first four vocal staves, and "for:" is written above the last two. The piano part consists of chords and a simple bass line.

