

WELSH MELODIES  
FOR THE  
**Harp.**  
BY

**JOHN THOMAS.**

*(Harpist to Her Majesty The Queen)*

VOL. 1.

VOL. 2.

- Nº1 LLWYN ON ..... *(The Ash Grove)* ..... 3/6
- 2 CLYCHAU ABERDYFI ..... *(The Bells of Aberdovey)* ..... 3/6
- 3 PER ALAW ..... *(Sweet Melody Sweet Richard)* ..... 3/6
- 4 CODIAD YR HAUL ..... *(The Rising of the Sun)* ..... 3/6
- 5 RHYFELGYRCH GWYR HARLECH *(The March of the Men of Harlech)* 3/6
- 6 RIDING OVER THE MOUNTAIN *(Original Melody by J. Thomas)* 3/6
- 7 MORVA RHUDDLAN ..... *(The Hair of Rhuddlan)* ..... 3/6
- 8 SERCH HUDOL ..... *(Love's fascination)* ..... 3/6
- 9 CODIAD YR HEDYDD ..... *(The rising of the Lark)* ..... 3/6
- 10 Y GADLYS ..... *(The Camp of noble race was Shenken)* 3/6
- 11 MERCH MEGAN ..... *(Megan's Daughter)* ..... 3/6
- 12 THE MINSTREI'S ADIEU TO HIS NATIVE LAND *(Orig. Melody by J. Thomas)* 3/6

- 13 BUGEILIO'R GWENITH GWYN *(Watching the Wheat)* ..... 3/6
- 14 NOS GALAN ..... *(New Year's Eve)* ..... 3/6
- 15 DAFYDD Y GARREG WEN ..... *(Dawn of the White Rock or The Dying Boat to his Harp)* ..... 3/6
- 16 TROS Y GARREG ..... *(Over the Stone)* ..... 3/6
- 17 MERCH Y MELINYDD ..... *(The Miller's Daughter)* ..... 3/6
- 18 DEWCH I'R FRWYDYR ..... *(Come to Battle)* ..... 3/6
- 19 AR HYD Y NOS ..... *(All through the Night)* ..... 3/6
- 20 Y FWYALCHEN ..... *(The Blackbird)* ..... 3/6
- 21 TORRIAD Y DYDD ..... *(The Dawn of Day)* ..... 3/6
- 22 CWYNFAN PRYDAIN ..... *(Britain's Lament)* ..... 3/6
- 23 SYR HARRI DDU ..... *(Black Sir Harry)* ..... 3/6
- 24 YMADAWIAD Y BRENIN *(The Departure of the King)* 3/6

WELSH MELODIES Arranged for 1 or 4 VOICES with Accom<sup>ts</sup> for HARP or PIANOFORTE by JOHN THOMAS  
Complete in Three Volumes price Three Guineas

Price 3/- ea

LONDON  
**EDWIN ASHDOWN** TORONTO  
(Limited) 144, VICTORIA STREET.  
HANOVER SQUARE.

Edwin Ashdown  
218 Tremont St.  
Boston, Mass.

# Y FWYALCHEN.

(The Blackbird.)

DEDICATED TO

N<sup>o</sup> 20.

MISS WEST OF RUTHIN CASTLE.

Arranged by  
JOHN THOMAS.

(♩ = 72.)

*ANDANTE*  
*ESPRESSIVO.*

*p* *f*

THEME.

*dolce.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

Second system of musical notation. It features a grand staff with treble and bass clefs. The key signature remains two flats. The music starts with a *sfp* (sforzando piano) dynamic. A melodic line in the right hand is marked *grva* (grace) and *dolce* (softly). The left hand continues with accompaniment. A dynamic marking of *(Bb) mf* is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music continues with a forte (*f*) dynamic. The right hand has more complex chordal textures, and the left hand maintains the accompaniment.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a *sfp* dynamic. A melodic line in the right hand is marked *grva* and *mf dolce*. The left hand has a more active accompaniment.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music concludes with a final chord in the right hand and a sustained accompaniment in the left hand.

The musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes markings for *cres* (crescendo) and *cen* (cadenza). The second system features a *do.* (do) marking, a forte *f con anima.* section, and a *p* dynamic marking, concluding with *dolce.* (dolce). The third system shows a melodic line in the treble clef and a complex accompaniment in the bass clef. The fourth system includes a *p* dynamic marking and a *sost:* (sostenuto) marking. The fifth system continues the melodic and accompanimental lines.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is written in the treble clef with a slur over the first six measures. The bass clef accompaniment consists of chords and single notes.

Second system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is written in the treble clef with a slur over the first six measures. The bass clef accompaniment consists of chords and single notes. A dynamic marking of *f* is present at the beginning.

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is written in the treble clef with a slur over the first six measures. The bass clef accompaniment consists of chords and single notes. Dynamic markings include *p*, *cres*, and *sost:*.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is written in the treble clef with a slur over the first six measures. The bass clef accompaniment consists of chords and single notes. Dynamic markings include *f* and *do.*.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is written in the treble clef with a slur over the first six measures. The bass clef accompaniment consists of chords and single notes. A dynamic marking of *dim:* is present.

*sostenuto la melodia.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a series of chords in the bass staff, with melodic lines in the treble staff. A dynamic marking of *p* (piano) is present. A note in the bass staff is marked with a sharp sign and the letter 'D', indicating a D-sharp.

The second system of musical notation continues the piece. It features two staves in the same key signature. The bass staff contains chords, and the treble staff contains melodic lines. A dynamic marking of *p* is present. A note in the bass staff is marked with a sharp sign and the letter 'D', indicating a D-sharp.

The third system of musical notation continues the piece. It features two staves in the same key signature. The bass staff contains chords, and the treble staff contains melodic lines. A dynamic marking of *p* is present. A note in the bass staff is marked with a sharp sign and the letter 'D', indicating a D-sharp.

The fourth system of musical notation concludes the piece. It features two staves in the same key signature. The bass staff contains chords, and the treble staff contains melodic lines. A dynamic marking of *f* (forte) is present. A note in the bass staff is marked with a sharp sign and the letter 'D', indicating a D-sharp.

The first system of music features a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, often grouped in pairs. The bass staff provides a simple accompaniment with quarter and eighth notes.

The second system continues the piece with similar notation. The treble staff has a more active melody with frequent beaming, while the bass staff remains accompanimental.

The third system shows a continuation of the melodic and accompanimental patterns. The treble staff's melody is highly rhythmic and intricate.

The fourth system includes vocal lyrics: *(B $\sharp$ )* *p* *mo* *ren* *do.* *mf* *(B $\flat$ )*. The treble staff has a melodic line with some notes marked *8va* (octave higher). The bass staff has a simple accompaniment. The lyrics are placed between the staves.

Musical score for piano, consisting of four systems of staves. The score is written in a key signature of two flats (B-flat and E-flat) and common time. The melody is in the treble clef, and the bass accompaniment is in the bass clef. The lyrics "cre - scen - do." are written below the bass staff in the fourth system, with a chord marking "(Ab)" below the final note. There are also chord markings "(D♭)" and "(Ab)" in the third system.



*f* di - - - mi - - - nu - - - en - - - do.

(D#) *p*

*ppp* mo - - - ren - - -

do. *8va* *ppp*

# A CATALOGUE OF HARP SOLOS.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

<b>ALVARS, PARISH.</b>	
o Fantasia, dedicated to Thalberg.....	3 0
b Introduction and variations on a favourite Air of Bellini.....	4 0
b Marche favorite du Sultan.....	4 0
b Twelve favourite airs.....	3 0
<b>APTOMMAS.</b>	
WELSH MELODIES:	
1. The rising of the sun.....	3 6
2. Of noble race was Shenkin.....	3 6
3. Ap Shenkin.....	3 6
4. Poor Mary Anne.....	3 6
5. Love's fascination.....	3 6
6. Sweet Richard.....	3 6
b Aptomas's polka.....	3 0
<b>BELLOTTA, F.</b>	
b Galop brillant.....	3 6
b Il trovatore. Fantaisie sur l'opéra de Verdi.....	3 6
<b>BOCHSA, N. C.</b>	
LE MÉNÉSTRREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Luceria).....	3 6
2. O divina Agnese (Beatrice di Tenda).....	3 6
3. Com'è bello (Lucrezia Borgia).....	3 6
4. Meco & Voga voga luna (La Straniera).....	3 6
5. March & Pas redoublé (Saffo).....	3 6
6. Voga, voga, & Sogno talor (Parisina).....	3 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	3 6
8. Ah! tu sei (Parisina).....	3 6
9. Quanto è bello (L'elisire d'amore).....	3 6
10. Io l'udia (Torquato Tasso).....	3 6
Récitations pour les Harpistes de toutes les forces:	
1. My own blue bell.....	3 6
2. The bridal ring.....	3 6
3. The Prince of Wales' march.....	3 6
4. March in the old Irish style.....	3 6
5. Souvenir à l'Ecosaise.....	3 6
6. The wild white rose.....	3 6
7. Rondo à la villageoise.....	3 6
8. L'invitation à la polka.....	3 6
9. Le moulinet.....	3 6
10. Welch polka.....	3 6
RELIGIEUX IRLANDAISES. Favourite Irish airs in 3 books:	
1. Plunkty Kelly and The old woman.....	3 6
2. Nancy Dawson and Savourneen Deelish.....	3 6
3. Sly Patrick and The Moreen.....	3 6
Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each	
PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books..... each	
EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books..... each	
ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions..... 10 0	
TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions..... 3 0	
THE PUPIL'S COMPANION. Forty progressive studies. 4 books..... each	
TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys..... 3 0	
A te de ro (Roberto Devereux). Transcription..... 1 0	
A temple to friendship (T. Moore). Variations..... 3 0	
Cease your funning. Fantasia and variations..... 4 0	
Cease your funning (Variations as sung by Mrs. Salmon)..... 3 6	
Grand military march..... 3 0	
Grand parade march..... 3 6	
L'encouragement. Simple melodies arranged in a most easy style..... 3 6	
Priaunt pour la Syrie. Fantaisie martiale..... 4 0	
Petit souvenir (Tyrolienne de Guillaume Tell)..... 3 6	
Tartar divertimento (introducing the Tartar drum)..... 3 6	
The celebrated Rossignol waltz..... 1 6	
The last new French march..... 3 6	
Weber's last waltz. Grand and brilliant variations..... 3 0	
<b>CHATTERTON, FREDERICK.</b>	
b Amor! possente nome. Petite fantasia.....	3 0
b L'horloge des Tuileries. Petit amusement.....	3 0
b Le carnaval de Venise. Morceau fantastique.....	3 0
b The dawn of spring. Easter piece.....	3 0
<b>CHATTERTON, J. BALSIB.</b>	
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... 3 0	
A SELECTION OF HIS FAVOURITE COMPOSITIONS:	
1. Annie Laurie. Scotch melody. Transcribed.....	3 0
2. Auld Robin Gray. Scotch melody. Transcribed.....	3 0
3. Bardic relics, No. 1. Sweet Richard.....	3 0
4. Bardic relics, No. 2. Nos galan.....	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol.....	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin.....	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
8. Bridal march.....	3 6
9. Chant des Crostes (J. Blumenthal).....	3 0
10. Don Pasquale. Fantasia.....	3 0
11. Gems of Irish melody, No. 1.....	3 0
12. Gems of Irish melody, No. 2.....	3 0
13. God save the Queen. Variations.....	3 0
14. Gondolier row. Variations.....	3 0
15. Grand American march.....	3 6
16. Il trovatore (The prison scene).....	3 0
17. Kathleen Mavourneen and Dermot astor.....	3 0
18. L'elisire d'amore. Fantasia.....	3 0
19. La gitana. The new cachucha.....	3 6
20. Les noces. Fantasia, introducing Denton air.....	3 6
21. Relics of Wales (Three Welsh airs).....	3 0
22. Rousseau's dream. Capriccio.....	3 0
23. The bloom is on the rye (Bishop).....	3 0
24. The light of other days (Balfé).....	3 0
25. The old house at home (Loder).....	3 0
26. Victoria march (introducing "The brave old oak").....	3 0

<b>CHIPP, T. P.</b>	
b I love but thee (T. Moore). Introduction and variations.....	3 0
<b>DUSSEK, O. B.</b>	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan.....	1 0
2. The rising of the lark.....	1 0
3. March of the men of Harlech.....	1 0
4. Lilla's a lady.....	1 0
5. Savourneen deelish.....	1 0
6. La rosa waltz.....	1 0
<b>GODEFROID, FELIX.</b>	
b Lucrezia Borgia. Fantasia on Donizetti's opera.....	4 0
b Norma. Fantasia on Bellini's opera.....	4 0
<b>HOLST, GUSTAVUS VON.</b>	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air.....	Keller 4 6
2. Le vaillant troubadour.....	4 6
3. The farewell of Raoul de Coucy.....	Blangini 4 6
4. Le départ du jeune Grec.....	4 6
5. Adolphine. German air.....	4 6
6. German Waltzes.....	4 6
7. Ye banks and braes o' bonny Doon.....	4 6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	4 6
9. Stanco di pascolar. Venetian air.....	4 6
10. Di piacer (La gazza ladra).....	4 6
<b>HUNT, W. E.</b>	
c The blue bells of Scotland. Introduction and variations.....	3 0
<b>LABARRE, THEODORE.</b>	
b Non più mesta. Fantasia on Rossini's air.....	3 0
b The last rose of summer. Variations.....	3 6
b There is no home like my own. Variations.....	3 6
<b>MEYER, F. C.</b>	
b Auld Robin Gray. Divertimento.....	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0
<b>OBERTHÜR, CHARLES.</b>	
b Op. 25. Addio, mia vita, addio! Barcarolle.....	3 6
b Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera.....	3 0
b Op. 28. Bijou de Nabucco. Grande fantasia sur l'opéra de Verdi.....	7 0
b Op. 29. La mélancolie de F. Prume. Transcription.....	3 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie.....	3 0
b Op. 31. La belle Emmeline. Impromptu.....	3 6
Op. 37. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade.....	3 6
2. La coquette.....	3 0
3. La consolation.....	3 0
Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide.....	Beethoven 3 0
2. The first violet.....	Mendelssohn 2 0
3. Zuleika.....	Mendelssohn 2 0
4. Cooling zephyrs.....	Schubert 2 0
5. The huntsman, soldier, and sailor.....	Spohr 2 0
6. A ride I once was taking (Trab, trab).....	Kücken 2 0
7. My harp oow lies broken (Maid of Judah).....	Kücken 3 0
8. My heart's on the Rhine.....	Speyer 3 0
9. From the Alp the horn resounding.....	Proch 2 0
10. With sword at rest (The standard bearer) Lindspanner.....	2 0
11. When the swallows fly towards home (Agathe).....	Abt 2 0
12. Oh! wert thou mine for ever.....	Kücken 2 0
Op. 69. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ye flowrets that to me she gave.....	1 6
2. Praise of tears.....	1 6
3. Norman's Gesang.....	1 6
Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease.....	Curschmann 2 0
2. Forth I roam.....	Kalliwoha 2 0
3. If'er the boundless sky.....	Molique 2 0
Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle.....	3 6
2. Zurich.....	3 6
3. St. Gallois.....	3 6
Op. 102. Trois études de Charles Mayar et d'Adolphe Henselt transcrites:	
1. Grace.....	C. Mayer 4 6
2. La fontaine.....	C. Mayer 3 0
3. Si oiseau j'étais.....	A. Henselt 2 0
Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär.....	3 0
2. Lisple Laute, lisple linde.....	3 0
3. Virgo Maria (O Sanctissima).....	3 0
Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose.....	3 0
2. Sorrow and relief.....	3 6
3. Cradle song.....	3 6
Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).....	
Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	
Op. 121. Trois morceaux caractéristiques:	
1. La gitana.....	3 0
2. Mélodie mazurque.....	3 0
3. La gazelle.....	3 0
Op. 127. Sacred melodies:	
1. Martin Luther's hymn.....	3 6
2. Old hundredth psalm.....	3 6
3. Before Jehovah's awful throne.....	3 6
4. Airs from "The Creation" (Haydn).....	4 0
5. Vital spark of heavenly flame.....	3 6
6. Agnus Dei (Mozart).....	3 6
Op. 128. Deux mélodies de l'opéra Les buguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page.....	3 0
2. A ce mot tout s'anime. Air de Marguerite.....	3 0

<b>OBERTHÜR, CHARLES—continued.</b>	
Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even.....	3 0
2. She was a creature strange as fair.....	3 0
3. 'Tis sweet when in the glowing west.....	3 0
Op. 132. Nereides. Sketch.....	
Op. 142. L'invitation del gondoliere. Sketch.....	
Op. 144. Il trovatore. Fantasia on Verdi's opera.....	
Op. 146. La travaiata. Souvenir de l'opéra de Verdi.....	
Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each	
1. Ah! che la morte.....	Trovatore
2. Il balen del suo sorriso.....	Trovatore
3. Si la stanchezza.....	Trovatore
4. Stride la vampa.....	Trovatore
5. La mia letizia.....	Lombardi
6. La donna è mobile.....	Rigoletto
7. Parigi, o cara.....	Traviata
8. Ah, fors'è lui.....	Traviata
9. Di Provenza il mar.....	Traviata
10. Libiamo (Brindisi).....	Traviata
11. Eranoin involami.....	Ernani
12. Va pensiero.....	Nabucco
Op. 158. "SEASIDE KAMELES." Four musical sketches:	
1. Sea nymphs.....	4 0
2. Murmuring waves.....	2 0
3. My bark glides through the silver wave.....	2 0
4. Water sprites.....	2 0
Op. 159. Andalusia. Bolero brillant.....	
Op. 166. The keel row. Fantasia.....	
Op. 167. Santa Lucia. Neapolitan air.....	
Op. 170. Un ballo in maschera. Fantaisie.....	
Songs without words:	
1. Daps ces instants, où l'oeur pense.....	4 6
2. Ich denke kein, wenn durch den Hain der Nachtigall.....	4 0
3. Eilende Wolken, Segler der Lüfte.....	1 0
4. Eméina.....	1 0
5. Selige Tage.....	1 0
6. Nachgefühl.....	1 0
7. Adieu, charmant pays de France.....	3 0
8. For I, methinks, till I grow old.....	1 0
9. L'air est doux, le ciel est beau.....	2 6
10. Ange aux yeux bleus.....	2 6
11. We rove among the roses.....	2 6
12. Au bord du Rhin.....	2 6
13. Au bord de la Lahn.....	2 6
14. Au bord de la Nahe.....	2 6
15. Au bord du Neckar.....	2 6
16. Auf leichten Zweig.....	2 6
17. Ah! I be not sad.....	2 6
18. Remind me not.....	1 0
"VOYAGE LYRIQUE." Twenty-four National Airs..... each	
1. Norway.....	1 0
2. Sweden.....	1 0
3. Denmark.....	1 0
4. Russia (God save the Emperor).....	1 0
5. Prussia.....	1 0
6. Prussia.....	1 0
7. Poland.....	1 0
8. Saxony.....	1 0
9. Bavaria.....	1 0
10. Austria (Haydn's hymn).....	1 0
11. Hungary.....	1 0
12. Sardinia.....	1 0
13. Romagna.....	1 0
14. Naples.....	1 0
15. Spain.....	1 0
16. Portugal.....	1 0
17. Switzerland.....	1 0
18. France (La Marsaillaise).....	1 0
19. France (Les Girondins).....	1 0
20. Belgium.....	1 0
21. Holland.....	1 0
22. England (Rule Britannia).....	1 0
23. America (Hail Columbia).....	1 0
24. England (God save the King).....	1 0
25. [Queco].....	1 0
<b>STELL, W. H.</b>	
b My lodging is on the cold ground (variations).....	3 0
<b>STREATHER, WILLIAM.</b>	
b Deh vieni alla finestra. Serenade from Don Juan.....	3 0
b Home, sweet home, of Thalberg, transcribed.....	3 0
<b>TALLOP, GERHARD.</b>	
b Com'è gentil (Don Pasquale). Transcription.....	3 6
b Fantasia on Irish melodies (The harp that once, Believe me I all, and Meeting of the waters).....	3 0
b Two favourite Irish melodies (Coolin and The minstrel boy). Variations.....	3 0
b Rigoletto. Fantasia on Verdi's opera.....	3 0
<b>THOMAS, JOHN.</b>	
WELSH MELODIES. Transcribed:	
1. The ash grove.....	3 0
2. The bells of Aberdovey.....	3 0
3. Sweet melody, sweet Richard.....	3 0
4. The rising of the sun.....	3 0
5. The march of the men of Harlech.....	3 0
6. Riding over the mountain (original melody by J. Thomas).....	3 0
7. The plain of Rhuddlan.....	3 0
8. Love's fascination.....	3 0
9. The rising of the lark.....	3 0
10. The camp (Of noble race was Shenkin).....	3 0
11. Megan's daughter.....	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas).....	3 0
13. Watching the wheat.....	3 0
14. New year's eve.....	3 0
15. David of the white rock, or The dying bard to his harp.....	3 0
16. Over the stone.....	3 0
17. The miller's daughter.....	3 0
18. Come to battle.....	3 0
19. All through the night.....	3 0
20. The blackbird.....	3 0
21. The dawn of day.....	3 0
22. Britain's lament.....	3 0
23. Black Sir Harry.....	3 0
24. The departure of the king.....	3 0
b La source. Caprice of J. Blumenthal, transcribed.....	4 0
b The harmonious blacksmith, of Händel, transcribed.....	3 0
<b>WRIGHT, T. H.</b>	
b Caledonian Fantasia, introducing favourite Scotch melodies.....	4 0
b Com'è gentil (Don Pasquale). Fantasia.....	3 0
b Deh calma oh ciel (Ottello). Transcription.....	3 0
b Fra poco a me ricovero (Lucia). Arrangement.....	3 0



Nº 1

# WELSH MELODIES

FOR THE

# Harp.

BY

## JOHN THOMAS.

*(Harpist to Her Majesty The Queen)*

### VOL. I.

1	LLWYN ON	<i>(The Ash Grove)</i>	3/-
2	CLYCHAU ABERDYFI	<i>(The Bells of Aberdovey)</i>	3/-
3	PER ALAW	<i>(Sweet Melody Sweet Richard)</i>	3/-
4	CODIAD YR HAUL	<i>(The Rising of the Sun)</i>	3/-
5	RHYFELGYRCH GWYR HARLECH	<i>(The March of the Men of Harlech)</i>	3/-
6	RIDING OVER THE MOUNTAIN	<i>(Original Melody by J. Thomas)</i>	3/-
7	MORVA RHUDDLAN	<i>(The Plain of Rhuddlan)</i>	3/-
8	SERCH HUDOL	<i>(Love's fascination)</i>	3/-
9	CODIAD YR HEDYDD	<i>(The rising of the Lark)</i>	3/-
10	Y GADLYS	<i>(The camp of noble race was Shenken)</i>	3/-
11	MERCH MEGAN	<i>(Myrian's Daughter)</i>	3/-
12	THE MINSTRELS ADIEU TO HIS NATIVE LAND	<i>(Original Melody by J. Thomas)</i>	3/-

### VOL. 2.

13	BUGEILIO'R GWENITH GWYN	<i>(Watching the Wheat)</i>	3/-
14	NOS GALAN	<i>(New Years Eve)</i>	3/-
15	DAFYDD Y GARREG WEN	<i>(David of the White Rock or The Flying Bird to his Inup)</i>	3/-
16	TROS Y GARREG	<i>(Over the Stone)</i>	3/-
17	MERCH Y MELINYDD	<i>(The Miller's Daughter)</i>	3/-
18	DEWCH I'R FRWYDYR	<i>(Come to Battle)</i>	3/-
19	AR HYD Y NOS	<i>(All through the Night)</i>	3/-
20	Y FWYALCHENI	<i>(The Blackbird)</i>	3/-
21	TORRIAD Y DYDD	<i>(The Dawn of Day)</i>	3/-
22	CWYNFAN PRYDAIN	<i>(Britain's Lament)</i>	3/-
23	SYR HARRI DDU	<i>(Black Sir Harry)</i>	3/-
24	YMADAWIAD Y BRENIN	<i>(The Departure of the King)</i>	3/-

WELSH MELODIES Arranged for 1 or 4 VOICES with Accom<sup>t</sup> for HARP or PIANOFORTE. by JOHN THOMAS  
Complete in Three Volumes price Three Guineas

Price 3/- ea

LONDON

EDWIN ASHDOWN

BOSTON MASS  
218 TREMONT STREET

TORONTO  
144 VICTORIA STREET

(Limited)

19. HANOVER SQUARE.

FROM  
LYON & HEALY, INC

Suite 712, Stenway Bldg  
113 WEST 57th STREET  
NEW YORK CITY