

CANIADAU
Y CYSSSEGR
A'R
TEULU

Pris 4s.

Cl 5415.878

**HARVARD COLLEGE
LIBRARY**



**FROM THE LIBRARY OF
REV. DAVID HARRIES**



**The Gift of
MRS. D. C. HARRIES**

April 14, 1922

L. Harris
Chicago

Lyda Hoffman carding

James Lee

Doubtless, written by 1840

4. The fourth part of the document provides a summary of the key points discussed and offers recommendations for improving the audit process. It suggests that auditors should continue to invest in training and technology, maintain open communication with clients, and adhere strictly to the highest standards of professional conduct.

6
CANIADAU Y CYSSEGR

A'R

TEULU.

DETHOLIAD NEWYDD O DONAU

AT WASANAETH

CYNNULLEIDFAOEDD A THEULUOEDD,

GYDA

Geiriau Cymraeg a Saesnig.

GAN

AMRYW GERDDORION.

DINBYCH:

ARGRAPHWYD A CHYHOEDDWDYD GAN THOMAS GEE.

MDCCLXXVIII.

✓ Call 5415.878
✓ ~~Call 5410.878~~

HARVARD COLLEGE LIBRARY
THE GIFT OF
MRS. D. C. HARRIES
APRIL 14, 1922

RHAG Y MADRODD.

WETH gymmharu Cerddoriaeth Grefyddol ein gwlad, fel y mae yn ymddangos yn y blynyddoedd hyn, â'r hyn ydoedd flynyddoedd yn ol, y mae yn amlwg fod cyfnewidiadau mawrion a phwysaig wedi cymmeryd lle; a bod llawer ymdrech wedi ei wneuthur er ei diwygio gan gerddorion galluog, trwy geisio sefydlu yr arddull a'r ffurf a ystyrient hwy y mwyaf cyfaddas i fawl y cysegr. Y mae diwygwyr yn fynych yn dueddol i efelychu cynlluniau eu gilydd; ac wrth hyn y maent yn y perygl o lithro, yn aml yn ddjarwybod iddynt eu hunain, i fath o unfurfiaeth—a hwnw weithiau yn un difywyd. Y mae yn debyg fod hyn yn wir am rai o ddiwygwyr cerddoriaeth gyssegredig y Cymry; a bod ambell un hefyd wedi barnu mai cyfansoddiadau y Germaniaid, a chyfansoddiadau estronol eraill o gyffelyb arddull, oeddynt y cynlluniau goreu i'w dilyn. Ni fynem ar unrhyw gyfrif i neb feddwl ein bod yn beiddio condemnio neb o'n cydlafurwyr ar y maes hwn; ac nid oes dim yn mhellach oddi wrth ein bwriad na hynny. Ar yr un pryd yr ydym yn hyderu y goddefir i ni ddyweyd fod cyfansoddiadau o'r cymmeriad hwn, a siarad yn gyffredinol, yn ymddangos i ni yn hollol anghydweddol â'r mawredd a'r amrywiaeth diderfyn sydd yn nhestynau ein hen emynau dihafal, ac â beiddgarwch a chyfoeth awen ein cyfansoddwyr, ac hefyd â'r bywiogrwydd a'r gwres sydd yn nodweddau mor amlwg o ysbryd crefyddol, ein cydgenedl.

Yr oedd holl gerddoriaeth eglwysig y Cyfandir yn mron, yn yr unfed a'r eilfed ganrif ar bymtheg, yn hynod am ei symmrwydd; a chadwyd hi yno, ac i raddau pell hefyd yn y deyrnas hon, mewn cylch unfurf a chyfyng. Y mae yr hen Goralau wedi eu cyfansoddi gan gerddorion dysgedig, ac wedi eu cyfaddasu i'w canu mewn symlder, gyda chyfeiliant cryf a mawreddog yr organ. Dan y cyfryw amgylchiadau, bydd y dadganiad o honnynt yn fynych yn nerthol; ond nid ydynt mor gymmhwys i'w canu â lleisiau noeth a llaweroedd o gyfansoddiadau eraill. Ac yn ein barn ostyngedig ni, y mae rhai sydd wedi ein blaenori wedi gwneyd camgymmeriad mawr wrth dafu eu holl ddylanwad o blaid yr arddull a enwyd ar ganeuon crefyddol, a hyny ar draul diystyru, a gwawdio weithiau hefyd, dônau ystwyth a melodaid oedd wedi gwneyd lle iddynt eu hunain yn nheimpladau ein cydwladwyr, ac yn cael eu hystyried o'r bron yn 'ysbrydoledig' gan hen grefyddwyr deallus a phrofiadol eglwysi Cymru gynt. Ond cafwyd y pleser o weled ambell un o'r cyfryw yn troi yn ol atynt drachefn, ac yn rhoddi y prawf ymarferol mwyaf sier a boddhaol o'r camgymmeriad dybryd-y syrtiasant iddo wrth eu condemnio.

Y dosbarth o dônau sydd yn tueddu yn fwyaf at genhedlu teimlad, o ba natur bynag y byddo—pa un bynag ai o fawl a diolchgarwch, ai o lawenydd, ynte o alar ac edifeirwch—yw y tônau cymmhwysaf i arllwys

teimladau hefyd. Ac hyd y clywsom ac y gwelsom ni, mewn adegau o adfywiad neu o ddiwygiad crefyddol, nid y tônau arafaid, sillobel, 'Germanaidd,' a elwir gan rai o'n cerddorion yn 'dônau clasurol'—nid dyma y tônau a dderbyniant sylw yr eglwysi a'r cynnulleidfaoedd ar yr adegau bendithfawr hyny; ond tônau o natur dra gwahanol—y rhai a ddyblwyd ac a dreblwyd drachefn a thrachefn, laweroedd o weithiau, gan galonau llawn o dân yn mhobardal drwy y Dywysogaeth flynyddoedd yn ol; a'r rhai a genir etto hefyd gyda hyfrydwech annisgrifiadwy yn y blynyddoedd dyfodol, pan y bydd llaweroedd o'r 'dônau clasurol,' fel eu gelwir, wedi eu claddu—byth i adgyfodi mwy.

Gyda hyn yna o sylwadau cyffredinol ni a roddwn ychydig o hanes y casgliad hwn, ac o'r amcanion mewn golwg wrth ei gyfansoddi. Y mae y tônau sydd ynddo, fel yr hysbysir ar y wyneb-ddalen, wedi eu dethol a'u trefnu gan amryw sydd yn perthyn i'r gwahanol enwadau crefyddol. Nid ydym ni (y detholwyr) yn teimlo fod unrhyw esgusawd yn angenrheidiol dros ei ymddangosiad—yn mhellach na'i fod wedi ei fwriadu i chwaneu at fanteision ein cerddoriaeth, yn gynnulleidfaol ac yn deuluaid, trwy gyflwyno i sylw y rhai sydd yn teimlo dyddordeb yn hyn nifer o dônau a ystyriwn ni yn wirioneddol dda, ac yn deilwng o gael eu canu yn ein cynnulleidfaoedd—llawer o ba rai sydd heb fod i'w cael yn y llyfrau a arferir y dyddiau hyn yn y Dywysogaeth.

Nid ydym wedi cyfyngu ein hunain yn ein detholiad at unrhyw ddosbarth o dônau; ac nid ydym mewn un modd yn condemnio y 'tônau sillawg' (*syllabic tunes*) yn gyffredinol, gan fod llawer o honynt yn dda; a gwelir nifer lled fawr yn britho y casgliad hwn. Ond yr hyn yr ydym yn teimlo y gwrthwynebiad mwyaf iddo ydyw, i ni gyfyngu ein hunain iddynt, a gwrthod pob un, hyd y beiddir, sydd yn meddu unrhyw nodweddiad arall. Ar yr adeg bresennol, y mae yn eglur fod y tueddiad y cyfeiriwyd ato uchod i'w ganfod yn gryf yn ein cynnulleidfaoedd ni yn Nghymru, fel yn Lloegr, sef at y tônau sillawg; hyny yw, tônau y mae nodyn yn unig ynddynt ar gyfer pob sill yn yr emynau. Nodweddir y rhai hyn hefyd gan amddifadrwydd o lithrenau ac ail adroddiadau.

Ond er mor ragorol ydyw llawer o'r tônau sillawg, y mae nifer mawr o dônau eraill, sydd mor ragorol, wedi bod mewn ymarferiad, ac yn cael eu harfer etto, mewn llawer o gynnulleidfaoedd y Saeson, â mwy o amrywiaeth a melodedd yn eu cyfansoddiad nag a geir yn y 'tônau sillawg;' y rhai y mae cerddorion lawn mor enwog a hwythau wedi eu hystyried yn gymmhws i'w gosod yn eu Casgliadau, er cymmaint a gondemniwyd arnynt gan eraill. Ac yr oedd gweinidogion gwir efengylaidd, fel y Parchn. J. A. JAMES, o Birmingham; T. BINNEY, o Weigh-house Chapel; a J. SHERMAN, Surrey Chapel, gynt; a C. H. SPURGEON, ac eraill, yn awr; a llawer o weinidogion enwocaf y Dywysogaeth hefyd, yn cymmeradwyo eu harferiad yn eu cynnulleidfaoedd yn fawr. Ond y maent yn prysur fyned allan o arferiad yn Nghymru. Byddai ein hen dadau yn eu canu gyda blâs neillduol: a chan ein bod ninnau o'r farn na ddylent gael eu bwrw o'r neilldu fel esgymmun-bethau, yr ydym wedi corphori llawer o'r rhai goreu o honynt yn y casgliad hwn, gan deimlo yn gwbl sicr y deuant i arferiad etto.

Ni raid i ni ddywedyd yma fod llawer o dônau eraill hefyd—swynol, a melus odiaeth—a adwaenir yn ein mysg ni fel 'tônau Cymreig,' nas gellir

cael eu rhagorach na'u cymmhwysach i arddangos, a meithrin, a chryfhau teimladau crefyddol cynnulleidfaoedd; a theimlwn y buasem yn troseddau yn erbyn ein cenedlaetholdeb, a dywedyd y lleiaf, pe na buasai ni gynnwys o fewn y gyfrol hon gynnifer o rai da o honynt ag y gallasem eu cael. Yr ydym wedi ymdrechu i'w gosod i lawr mewn diwyg mor gywir a naturiol ag oedd modd, gan ymgadw ar y naill law rhag tynu dim oddi wrthynt, ac o'r tu arall rhag eu rhoddi yn y wedd eithafol yr arferid eu canu weithiau yn y blynyddoedd o'r blaen.

Y mae yn y ddau ddosbarth diweddaf a enwyd rai sydd yn cynnwys ail adroddiadau, ac ambell un lle y mae llinell yn cael ei thori ynddi. Nid ydym yn teimlo fod defnyddio y naill na'r llall yn drosedd yn erbyn chwaeth dda, na theimladau crefyddol cynnulleidfa; ond y maent yn hytrach yn fynyeh yn foddion i ddwyshau teimlad. Gyda'r tŷonau hyn byddwn mewn perygl o orfod tori gair, weithiau, yn ei hanner—yr hyn sydd yn ammhriodol—os na wylir rhagddo. Ond gellir ymddiried detholiad y tŷonau, o ran hyn, i ddwyllaw yr arweinyddion; gan eu bod hwy, ac yn wir ein cantorion yn gyffredinol y dyddiau hyn, yn ddigon craff i weled ar amrantiad pan y bydd hyn yn debyg o ddigwydd—ac yn alluog hefyd i'w ochelyd. A chan y gellir osgoi yr anghysur hwn mor hawdd, nid oeddym yn foddolawn i dafu allan hen dŷonau cryfion a da sydd yn meddu y nodweddiad hwn o'r neilldu o herwydd rheswm mor wael, na chwaith i fwrw ymaith yr ail adroddiadau prydfferth a nerthol a gynnwysa llawer o honynt.

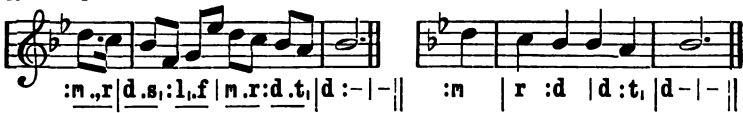
Yr ydym wedi rhoddi geiriau Saesneg a Chymreig wrth y tŷonau, fel y gellir eu defnyddio gan gynnulleidfaoedd a theuluoedd yn mhob un o'r ddwy iaith. Y mae pob llais hefyd yn meddu ei llinell ei hun; ac y mae yn ddiagramheuol y bydd y cyfeiliant (*accompaniment*) sydd yn yr Hen Nodiant yn dderbyniol iawn gan laweroedd. Gallasem gynnwys y pedwar llais, fel y gwneir yn awr mewn rhai llyfrau, mewn dwy linell: ond er fod y dull hwn yn chwanegiad mawr iawn at y draul o ddwyn y gwaith hwn allan, gwell oedd genym ei gyhoeddi fel y mae, gan ei fod yn fwy hwylus i bawb, ac yn enwedig i'r sawl sydd heb feddu ond ychydig o wybodaeth gerddorol.

Pan yr oedd y rhan gyntaf yn y wasg, gwelsom erthygl ragorol yn y "*Congregationalist*," am Ebrill, 1874, yr hwn a olygir gan y Parch. R. W. DALE, M.A., o Birmingham, ar y testyn canlynol:—"*Hymn Singing*;" sef 'Canu Hymnau, neu Emynau:' yr hon oedd wedi ei hysgrifenu gan neb llai na Mr. JOHN SPENCER CURWEN, mab awdwr enwog CYFUNDREFN Y SOL-FFA. A chan ei bod; i raddau pell iawn, yn cynnwys y syniadau a'n harweiniodd ni i ymgymmeryd â'r gwaith hwn, y mae yn dda iawn genym allu cyhoeddi y dyfyniadau canlynol o honi—yn enwedig gan eu bod yn frwyth barn addfed un o gerddorion enwocaf y deyrnas. Fel hyn y dywed Mr. CURWEN:—

"Canu Hymnau, neu Emynau, yn ddiagramheuol ydyw y ffurf mwyaf cymhwys i drosglwyddo moliant yn gynnulleidfaol. Dyma yr achos fod yr Anghydfurfwr, a'r sectau mwyaf brwdfrydig o'r cyfryw, wedi ei ddiwyllio i'r fath raddau, fel y mae, neu fel yr arferai fod, 'Canu Salmu,' neu *Chantio*, yn cael ei ystyried gan y mwyaftrif o honynt yr un peth a '*sism*.' Yn Eglwys Loegr, y mae lle israddol wedi ei bennodi i'r emynau; a chehir hwynt yn fursenaid a theneu, ac heb ddim o'r gafael a'r yni a geir yn nghaniadaeth yr Ymneillduwyr. Canu emynau ydyw yr ymarferiad cerddorol mwyaf poblogaidd yn addoliadau yr Anghydfurfwr yn awr—ac y

mae yn debyg o barhau felly; ac, o blegid hyny, dyma ydyw y ffurf gerddorol mwyaf teitlwg o'n sylw a'n hefyddiaeth.

Dylai y gwahaniaeth sydd rhwng y Dôn Saesneg a'r Coral Ellmynig gael sylw detholwyr llyfrau tônau, a chyfansoddwyr tônau hefyd. Arddull trystfawr ac anghelfydd amryw o dônau poblogaidd yr oes o'r blaen a gynnyrchodd y teimlad sydd yn ffafr y tônau a elwir yn 'sillawg'—am fod un nód ar bob sill. Fel y rhan fwyaf o symmudiadau, aeth y symmudiad hwn i eithafon. Yn eu hadgasedd at 'Calcutta,' a'i chyffelyb, caodd ein diwygwyr eu llygaid ar yr hyn oedd dda yn y tônau. *Vox populi vox Dei:* 'Llais y bobl llais Duw:'—os bydd peth yn boblogaidd y mae yn werth gwneuthur ymchwiliad i'r achos pa ham y mae felly. Y ffaith yw, fod y rhediadau, y llithrenau ymledol, y cyfnewidiad sydd yn cymmeryd lle yn y lleisiau gwrywaidd a benywaidd, ac effaith ddyrchafedig y brawddegau efelychiadol sydd i'w cael yn y tônau hyn, yn caniatáu rhyddid yn wastad i'r teimlad nas gellir ei gyrraedd trwy gyfrwng y 'Dôn Sillawg.' Nid ydyw y Rhan-gân, yn ei ffurf sylmaf, yn ddim amgen na thôn ar emyn wladol, neu anghyssegredig: er hyny, anaml y ceir cyfansoddwyr yn foddolawn i ysgrifenu Rhan-gân 'sillawg.' Y mae y lleisiau yn gwibio oddi wrth eu gilydd, a cheir rhediadau yn yr holl ranau yn cynnyrchu gwrthgyfeadau symmudiadol—yr amrywiaeth hwnw mewn unoldeb a swyna y glust. Gwna cyfansoddwr y Rhan-gân sylmaf, mewn gwirionedd, yr un peth yn hollol ag a wnaed yn nhônau yr oes o'r blaen. Y mae yn wir nad bob amser y gwneid hyn gyda chwaeth dda. Yr oedd yr effaith yn israddol, ac yn dyfod yn fuan yn gyffredin a di-argraph. Byddai y tônau yn cael eu llusgo, ac arosid ar y brawddegau—yn lle eu canu yn gyflym, a chydag aceniau eglur. Yr hongian wrth y nodau, a'r crychleisiad, a'r lithro, a ddiflasodd bersonau o chwaeth, ac a gynnyrchodd y symmudiad yn ffafr y Tónau Sillawg. Ond a ydyw y darlennydd yn ammhau am foment nad yr hen arddull o dôn oedd y gryfaf i osod allan gynhyrfaiau y meddwl? Yr wyf yn cofio clywed canu yr emyn, '*Come, Holy Spirit, Heavenly Dove*' ('Yr'd Ysbyrd Sanctaidd, g'lomen nef') mewn capel yn un o fân drefi sir Gaerefrog. Hon oedd y llinell olaf;—ac onid ydyw yn fwy cyfaddas i 'ennyn fflam o gariad' cysegr-edig yn nghalon addolwyr na'r llinell drydonol 'sillawg' yr wyf wedi ei gosod yn gyfochrog a hi?



And that shall kin - dle ours.
Nes cyn - neu yn - om dân.

And that shall kindle ours.
Nes cyneau ynom dân.

Yr oedd yr hen bobl yn siglo wrth ymdoniad y felodedd—yr hon oedd yn amlwg wedi cyffwrdd â'u calon. Ni bydd Tónau Sillawg byth yn cael eu canu fel yna. Yn eu mysg, yn enwedig y rhai hynafol, y mae rhai enghreifftiau rhagorol i'w cael:—ond gwareder ni rhag cael dim yn rhagor. Nid oes dim mwy o swyn mewn llawer o'r tônau newyddion a ysgrifenir y dyddiau hyn nag sydd yn ngerddi yr Is-ellmyn (*Dutch gardens*—gerddi y mae pob peth sydd ynddynt yn cael ei drefnu wrth reolau caethion, ac nid i gynnyrchu prydferthweh), ac nid oes mwy o deimlad ynddynt nag sydd mewn eloc. Nid wyf yn dadleu dros ddychwelyd yn ol at 'Calcutta,' a'i chyffelyb; ond yr wyf o'r farn y dylai ein tônau gynnwys neillduolion goreu yr hen dônau hyn, heb dramgwyddo y chwaeth."

Yr ydym yn hollol gymmeradwyo syniadau Mr. CURWEN, ac yn dymuno hysbysu ein bod wedi ymdrechgu, wrth ddethol a threfnu y tônau yn y Casgliad hwn, i gadw amrywiaeth yn elfen fywiol drwy y gwaith: a chredwn fod hon yn elfen bwysig yn nghaniadaeth gynnulleidfaoi y Cymry. Amrywiaeth rhamantaidd ydyw cynnysgaeth natur i'r Cymro, a rhaid i'w athrylith gyfranogi o'r un pethau. Ond cymmerasom, er hyny, y gofal mwyaf i gadw y gynghanedd yn syml a diymhongar, gan ofalu

am gymmaint o felodedd ag a ganiatëid i bob un o'r gwahanol ranau, neu leisiau.

Yr ydym yn teimlo ac yn cydnabod ein rhwymedigaeth i ddiolch yn wresog i'r lliaws cyfeillion hyny a anfonasant i ni hen lyfrau mewn llawysgrifen, er ein cynnorthwyo i gael gafael ar lawer o alawon nad ydynt mewn argraph; ac i'r rhai hyny a anfonasant dônau i ni hefyd, a llythyrâu i'n calonogi gyda'n gorchwyl. Cawsom ganiatâd parod a charedig i ddefnyddio tônau o'r llyfrau canlynol, yr hyn yr ydym yn dymuno ei gydnabod gyda diolchgarwch gwresog:—

"*Caniadau y Cyssegr*," gan y diweddar Mr. JOHN ROBERTS, Henllan; o'r hwn y cawsom gryn nifer o alawon, a rhai trefniadau.

Rhif 1, gan y Parch. Syr F. A. G. OUSELEY, Barwnig, M.A., *Mus. Doc.*

Rhif 6, a 7, o "*Waite's Hallelujah*," trwy Dr. WAITE, o Liverpool.

Rhif 10, 57, 60, 65, 114, 109, 127, 132, 133, 147, 159, a 267, o "*The Bristol Tune Book*," trwy y Meistri. W. ac F. MORGAN.

Rhif 23, 28, 35, 46, 61, 63, 66, 112, 121, 137, 141, 148, 198, 206, a 208, o "*The Congregational Psalmist*," gan y Parch. HENRY ALLON, D.D.

Rhif 41, a 67, gan y Parch. R. BROWN BORTHWICK, o Scarborough.

Rhif 55, gan Gwilym Gwent; a 68, 140, 222, a 243, gan Mr. DAVID LEWIS, Llanrhystyd—o "*Llwybrau Moliant*," gan y Parch. LEWIS JONES, Treherbert.

Rhif 89, o "*Brenhinol Ganiadau Seion*."

Rhif 56, 90, 91, 94, 106, 107, 117, 138, 186, 194, 196, 233, 259, 278, 303, 306, 311, 314, 315, 316, 324, 328, 331, 338, 339, 346, 351, 354, 377, 379, 385, 419, 422, 424, 442, a 444, o "*Aberth Moliant*," gan y diweddar Mr. J. AMBROSE LLOYD, a Mr. EBENEZER REES.

Rhif 110, 248, 340, a 402, o "*Congregational Church Music*," gan Dr. W. M. COOKE.

Rhif 169, 191, 193, a 207, o "*Llyfr Tônau y Wesleyaid*," trwy y diweddar Barch. W. DAVIES, D.D.

Rhif 182, a 199, o'r "*Church Hymns and Tunes*," gan ARTHUR SULLIVAN, Ysw.

Rhif 220, a 434, o'r "*Welsh Church and Chant Book*," gan y Parch. THOMAS JONES, Llanengan Rectory, Pwllhelk.

Rhif 231, 299, 358, a 414, o "*Llyfr Tônau*" y Parch. E. STEPHENS, a'r diweddar Mr. J. D. JONES, gan Mrs. BUNNER, o Chorley—gwdw y diweddar Mr. JONES.

Rhif 302, 330, 372, 383, 420, a 435, o'r "*In Memoriam*," gan Mr. W. H. ROBERTS, o Seacombe.

Rhif 367, gan y Meistri. J. NISBET, a'i Gyf.

Yr ydym hefyd yn dra rhwymedig i'r cerddorion canlynol am dônau, a chynghaneddion o hen alawon:—Mrs. WATTS HUGHES (*Megan Watts*); Mr. J. H. ROBERTS (*Pencerdd Gwynedd*); Mr. THOMAS WILLIAMS (*Hafrenydd*); Mr. DAVID LEWIS, Llanrhystyd; Mr. R. H. PRIGHARD, Mr. PETER EDWARDS, Mr. D. JONES MORRIS, Mr. WILLIAM WILLIAMS (*Northyn*), Mr. J. ASHTON, Mr. WILLIAM OWEN, Prysgol; ac i Mr. THOMAS LLOYD JONES, am anfon at ein gwasanaeth dônau a gyfansoddwyd gan ei dad, y diweddar Barch. JOHN JONES, Tal-y-sarn. Y mae ein diolchgarwch cynhesaf yn ddyledus hefyd i Mr. R. DRURY, Liverpool, am lawer o gynnorthwy, ac am ei dôn ragorol "*Llanwddyn*," ac i Mr. W. H. ROBERTS,

o Seacombe, yr un modd am amryw o awgrymiadau; ac hefyd i Mr. W. J. HUGHES, B.A., Rhyl, am ein hanrhegu â nifer o'i gyfansoddiadau. Yr oedd rhai o honynt yn argraphedig o'r blaen, a chyfansoddwyd eraill ganddo yn bennodol i'r gwaith hwn.

Er pan yr ydym wedi dechreu ar ein gorchwyl, yr ydym wedi colli rhai o'n cymmwynaswyr caredig; sef, Mr. JOHN ROBERTS, Henllan; Mr. J. A. LLOYD; a'r Parch. Dr. DAVIES. Y maent hwy wedi myned oddi wrth eu gwaith at eu gwobr; ac o herwydd hyny y maent allan o gyrhaedd ein diolchgarwch ni. Nid oes genym gan hyny ond cyfiwyno yr unrhyw yn y modd cynnhesaf i'w gweddwon a'u hamddifaid.

Os ydym, mewn amryfusedd, wedi defnyddio unrhyw dôn neu emyn, heb ganiatâd yr awdwr, neu heb wneuthur cydnabyddiaeth o hyny, dymunem i'r cyfryw dderbyn yn garedig ein hesgusawd dros yr amryfusedd; a bydd yn dda genym gael cyfleusdra i gywiro unrhyw gam o'r fath mewn argraffiadau dyfodol, os gelwir ein sylw ato.

Dichon y goddefir i ni yma wneuthur y sylw hwn wrth ein cantorion, yr hwn sydd yn ymddangos i ni yn bwysig—Byddwch yn dra gofalus am gario yr holl gynulleidfa gyda chwi yn y rhan yma o wasanaeth y cyssegr. Ac mewn trefn i wneyd hyny, na fyddwch yn rhy awyddus i symud yn mlaen gyda phennill dyeithr, heb roddi cyfleusdra i'r neb fydd yn arwain y gwasanaeth, pa un bynag ai mewn cyfarfod gweddi neu oedfa, i roddi y pennill allan yn rhanau, os gwelir angenrheidrwydd am hyny. Y mae efe mewn llawer gwell mantais i weled sefyllfa y canu mewn cynulleidfa na'r cantorion, ac na'r arweinydd chwaith:—a chan fod cael yr holl gynulleidfa i ganu yn annhraethol bwysig, fe ddylid gadael hyn at ei farn ef. Cofied ein cantorion hefyd fod llawer heb lyfrau hymnau; a phe y byddent ganddynt, nas gallent eu darllen fe allai, o herwydd eu pellder oddi wrth y goleuni, neu ryw anghyfleusderau eraill; ac y mae yn ddiammheuol y dylid cydymdeimlo a chydymddwyn â'r cyfryw. Na ddiystyrer henaint, na thlodi, nac anwybodaeth chwaith, er dim yn ein cynulleidfaoedd gyda'r canu, mwy na chydag unrhyw gyflawniad crefyddol arall. Da fyddai i'n pregethwyr hefyd gadw yr amgylchiadau hyn mewn golwg, a gofalu, hyd y gallant hwy, fod y cynulleidfaoedd yn gyffredinol yn cael eu cymmhell i ymuno i ganu mawl y Goruchaf.

Gyda hyn o eglurhâd ar ein cynllun, ni a derfynwn trwy ddymuno llwyddiant i bob ymdrechadau a wnaed, ac a wneir etto, i wellhau ein Cerddoriaeth Gyssegredig; a gobeithiwn hefyd y bydd "*Caniadau y Cyssegr a'r Teulu*," er unrhyw amherffeithderau sydd ynddo, yn gyn-northwy tuag at sicrhau yr amcan teilwng hwn.

Y DETHOLWYR.

Ebrill, 1878.

Y MYNEGAI I'R TONAU.

ALPHABETICAL INDEX TO THE TUNES.

Aber	327	Bethel	428	Catherine	349
Aberdeen	67	Bethlehem	182	Cemmaes	13
Abergele	56	Bethsaida	438	Christmas	411
Abergwili	68	Beulah	219	Clod	311
Aberhonddu	174	Beverley	260	Clodforeddd	270
Abermawddach	69	Beza	115	Clwyd	124
Abernant	193	Birmingham	310	Clydach	312
Aberystwyth	1	Boston	116	Clywedog	14
Abridge	57	Bozra	214	Coblentz	339
Aled	295	Braint	223	Coburg (8.7; 8.8.7.)	198
Alma	342	Breslau	117	Coburg (8.7.3.)	329
Altorf	197	Bremen	175	Come unto Me	236
Alun	259	Brightness	392	Constance	121
Amsterdam	192	British	114	Courland	123
Andalusia	274	Brookhouse	344	Coveney	62
Angel's Song	108	Brooklyn	20	Coverdale	208
Annogaeth	70	Bryndref	233	Creation	202
Arenig	71	Brynhyfryd	73	Cristiolus	287
Arabia	17	Bryn Calfaria	345	Croeshoeliad	215
Arabia New	420	Bryn y Groes	421	Cross	122
Arfon	401	Bryn Morfydd	410	Cyfammod	441
Arundel	109	Bryniau Canaan	261	Cynddelw	194
Arweiniad	427	Burmah	61	Cysur	434
Arnstadt	232				
Aslacton	343	Caerfyrddin	328	Darmstadt	25
Atonement	306	Caergwrle	262	David's Harp	127
Auckland	309	Caergybi	74	Deisyfiad	129
Avon	110	Caerllynggoed	234	Derby	125
Aynhoe	2	Caersalem (M. S.)	75	— Yr Hen	431
		Caersalem (8.7.4.)	346	Desire	22
Babilon	111	Caethion Babilon	417	Diniweidrwydd	368
Baden	72	Caio	347	Dismission	369
Ballerma	58	Calvary	348	Diolch am yr Efyngyl	450
Bangor	19	Callestr	440	Dolgellau	78
Bath	3	Camberwell	118	Dorcas	224
Bavaria	112	Cambrria	76	Dorchester	281
Bedford	59	Cambridge	4	Dortmund	402
Belmont	60	Canaan	235	Doversdale	128
Bennett's	18	Canon	120	Dowland's	24
Berlin	201	Carey	119	Duke street	126
Berwick	113	Carlisle	5	Dundee, neu French	21
Bethany	367	Capel y Ddôl	350	Dunfermline	23

Durham -	- 395	Glanfrefnant -	- 83	Idwal -	- 176
Dusseldorf -	- 370	Glan yr Afon -	- 226	Ipswich -	- 6
Duwioldeb -	- 403	Glasfryn -	- 374		
Dyfodiad Crist -	- 317	Gloucester -	- 64	Jabez -	- 242
Dyfrdwy -	- 77	Gloucester New -	- 142	Joanna -	442, a 443
Dyffryn Baca -	- 418	Gobaith -	- 84	Job -	- 149
Dymuniad -	- 79	Golgotha -	- 439	Jubili -	- 150
Dyrchafiad -	- 183	Gomer -	- 144		
		Goppa -	- 323	Kegidog -	- 446
Easter Hymn -	- 412	Gounod's -	- 185	Kenchester -	- 7
Eaton -	- 130	Gosen -	- 375		
Ebeling -	- 325	Grafenburg -	- 239	Lausanne -	- 393
Ebenezer -	- 288	Greenwood -	- 140	Lebanon -	- 353
Eden -	- 26	Gregory -	- 141	Leipsic -	- 319
Edifeiriol -	- 133	Groesbren -	- 143	Lewes -	- 354
Edom -	- 422	Groeswen -	- 331	Lichfield -	- 406
Edwen -	- 132	Gwahoddiad -	- 177	London -	- 65
Eidduned -	- 82	Gwalchmai -	- 414	Lovely -	- 265
Eifonydd -	- 371	Gwalia (M. S.) -	- 85	Lowestoffe -	- 188
Elizabeth -	- 80	Gwalia (5.5.6.5) -	- 435	Luton -	- 151
Elwy -	- 372	Gweddi -	- 138	Lutterworth -	- 355
Ely -	- 81	Gwenfron -	- 351	Lybia -	- 88
Elliot -	- 429	Gwinllan -	- 30	Lynn -	- 398
Emmaus -	- 63			Lyons -	- 404
Emily -	- 131	Haarlem -	- 148		
Emlyn -	- 413	Hamburgh -	- 376	Llandegla -	- 292
Emyn Luther -	- 134	Hanover -	- 432	Llandwrog -	- 356
Emyn Nadolig -	- 408	Harlech -	- 299	Llanddwywe -	- 89
Endaleigh -	- 237	Hart's -	- 397	Llanelwy -	- 32
Epaphras -	- 436	Haydn's -	- 186	Llanfair -	- 415
Erglodd -	- 255	Hebron (M. S.) -	- 86	Llanferras -	- 92
Ernan -	- 135	Hebron (8. 7. D.) -	- 377	Llanfyllin -	- 296
Escol -	- 302	Hedd -	- 423	Llangan -	384, a 448
Evangelist -	- 258	Heidelberg -	- 241	Llangloffan -	- 243
Eventide -	- 313	Hen Gafed, Yr (dwy) -	173	Llangoedmor -	- 210
Ewing -	- 238	Hen cxxii, Yr -	- 272	Llangollen -	- 152
		Henafiaeth -	- 146	Llangranog -	- 90
Faenol -	- 196	Henryd -	- 379	Llangwm -	- 187
Farrant -	- 27	Heol Mostyn -	- 378	Llanidloes -	- 91
Felix -	- 28	Heol y Bont -	- 240	Llanon -	- 178
Ferry -	- 29	Highbury -	- 380	Llanrwst -	- 263
French, neu Dundee -	21	Hiraeth (M. S.) -	- 87	Llansannan -	- 385
Fulda -	- 136	Hiraeth (8. 7. D.) -	- 381	Llantrisant -	- 320
Fwyalchen, Y -	- 430	Holstein -	- 332	Llanwddyn -	- 293
		Home -	- 147	Llanwrthwl -	- 264
Gaerwen -	- 314	Hosanna -	- 230	Llydaw -	- 244
German Hymn -	- 396	Hope -	- 382		
Germany -	- 340	Howell's -	- 209	Maentwrog -	- 300
Gibraltar -	- 137	Huddersfield -	- 204	Mainzer -	- 159
Gilboa -	- 373	Hursley -	- 145	Manchester -	- 66
Gilead (M. H.) -	- 139	Hwyrol -	- 31	Manheim -	- 247
Gilead (8.7.3) -	- 330	Hyder -	- 352	Mamre -	- 154
Gildas -	- 184	Hyfryd Wlad, Yr -	- 291	Marah -	- 321
Glan Geirionydd -	- 275	Hyfrydol -	- 383	Martha -	- 282

Martini -	- 156	Prion -	- 98	St. Peblig -	- 284
Martyrdom -	- 34	Priscilla -	- 336	St. Peter -	- 41
Martyrs -	- 33	Proper -	- 227	St. Stephan -	- 42
Mary -	- 94	Pyrrh Moliant -	- 163	St. Swithin -	- 267
Mason -	- 399			Stowell -	- 207
Mawredd -	- 278	Philadelphia -	- 162	Stukeley -	- 43
Mayence -	- 248			Stutgard -	- 341
Meaux Abbey -	- 35	Ramoth -	- 266	Suabia -	- 181
Meifod -	- 407	Rhad Ras -	- 447	Sŵn yr Awel -	- 252
Meirionydd -	- 245	Rhosyn Saron -	- 213	Penry -	- 253
Melancthon -	- 206	Rhydwylym -	- 102	Symonds -	- 103
Melcombe -	- 155	Rhyddid -	- 251		
Melodia -	- 153	Rhyfel-gan -	- 222		
Melton -	- 400	Rhyl -	- 424	Tabor -	- 190
Missionary -	- 246	Rhuthyn -	- 100	Tadmor -	- 217
Moliant -	- 158	Rising -	- 199	Talar -	- 303
Monmouth -	- 211	Rockingham -	- 165	Tal-y-bont -	- 389
Montgomery -	- 157	Rorhau -	- 101	Tal-y-llyn -	- 256
Moravia -	- 205	Rostoc -	- 203	Tal-y-waen -	- 16
Morfydd -	- 322	Rothwell -	- 228	Tangnefedd -	- 191
Morganwg -	- 95			Tarsus -	- 218
Moriah -	- 386	Sabbath -	- 105	Tegai -	- 437
Moscow -	- 283	Salem -	- 255	Teman -	- 361
Mynydd Carmel -	- 98	Salome -	- 425	Tiberias -	- 169
Myrddin -	- 416	Salzburg -	- 387	Tiverton -	- 48
		Sarah -	- 8	Toulon -	- 315
Nashville -	- 212	Sardis -	- 195	Tours -	- 257
Neander -	- 333	Sarn -	- 290	Trallwm -	- 107
Nebo -	- 249	Seba -	- 337	Trawsfynydd -	- 229
Noddfa -	- 231	Seys -	- 388	Trefdeyrn -	- 294
Noel -	- 279	Shiloh -	- 254	Trefdraeth -	- 304
Norwich -	- 36	Shirland -	- 9	Trefeglwys -	- 301
		Silchester -	- 10	Trent -	- 49
Ogwen -	- 334	Sicilian Mariners -	- 359	Truro -	- 316
Oldenburg -	- 96	Siloah -	- 289	Tudor -	- 170
Old Winchester -	- 37	Smyrna -	- 167	Turin -	- 362
Oswestry -	- 160	Soar -	- 271		
		Southwold -	- 47	Thanet -	- 324
Painswick -	- 357	Spire -	- 168	Theophilus -	- 309
Pant Afon -	- 38	St. Andrews -	- 426		
Paradwys -	- 164	St. Ann -	- 44	University -	- 50
Peniel -	- 358	St. Bride's -	- 11		
Penhydd -	- 97	St. Cadfan -	- 15	Victoria -	- 285
Penllyn -	- 335	St. Ffraild -	- 106	Vernon -	- 445
Penry -	- 253	St. Garmon -	- 360	Verona -	- 363
Pentycross -	- 179	St. George -	- 45	Vesper -	- 364
Pen-y-bryn -	- 161	St. James -	- 104	Vienna -	- 291
Pererin -	- 180	St. John -	- 216		
Peterborough -	- 99	St. Leonard -	- 46	Walsal -	- 51
Pisgah -	- 300	St. Magnus -	- 39	Warburg -	- 53
Portora -	- 318	St. Mary -	- 40	Warburton -	- 52
Portuguese -	- 326	St. Matthew -	- 189	Wareham -	- 171
Portmadog -	- 227	St. Olave -	- 166	Wells -	- 405
Pren Afalau -	- 250	St. Oswald -	- 394	Werbarg -	- 433

Wesley -	- 268	Ymadawiad -	- 54	Yr Hen Ganfed (dwy	
Whitford -	- 280	Ynwarded -	- 276	o honynt) -	- 173
Winchester -	- 172	Yspæen -	- 297	Yr Hen cxxii -	- 272
Wirksworth -	- 12	Ystrad -	- 221	Yr Hyfryd Wlad -	- 291
Worms -	- 200	Y Fwyalchen -	- 430	Yr Wyddfa -	- 444
Wyddfa, Yr -	- 444	Y Wawr -	- 55		
Wyddgrug -	- 338	Yr Ardd -	- 365	Zäanaïm -	- 366
Wynnstay -	- 419	Yr Hen Dderby -	- 431		

SALM-DONAU SENGL (*Single Chants.*)

Humphreys, yn C fwyaf -	- 305	Williams, B. M., yn G leiaf -	- 286
-------------------------	-------	-------------------------------	-------

SALM-DONAU DWBL (*Double Chants.*)

Boyce, yn D. fwyaf -	- 273	Norris, yn A fwyaf -	- 269
Jones, J. D., yn B ^h fwyaf.	- 449	Warren, yn G fwyaf -	- 298
Langdon, R., yn F fwyaf -	- 308	Williams, B. M., yn G fwyaf -	- 409
Mornington, yn E fwyaf -	- 277		

Y MYNEGAI MESUROL.

METRICAL INDEX.

MESUR BYR. [SHORT METRE.]

Aberystwyth	... 1	Carlisle ...	... 5	Shirland..	... 9
Aynhoe ...	... 2	Ipswich	... 6	Silchester	... 10
Bath ...	... 3	Kenchester	... 7	St. Bride's	... 11
Cambridge	... 4	Sarah ...	... 8	Wirksworth	... 12

MESUR BYR DWBL. [DOUBLE SHORT METRE.]

Aberhonddu	... 174	Idwal ...	... 176	Pererin	... 180
Bremen	... 175	Llanon...	... 178	Suabia ...	... 181
Gwahoddiad	... 177	Pentycross	... 179		

MESUR BYR CYMRAEG. [WELSH SHORT METRE.]

Cemmaes ...	... 13	St. Cadfan	... 15
Clywedog ...	... 14	Tal-y-waen	... 16

MESUR CYFFREDIN. [COMMON METRE.]

Abergele	... 56	Emmaus	... 63	Southwold	... 47
Abridge	... 57	Farrant ...	... 27	St. Ann	... 44
Arabia ...	... 17	Felix ...	... 28	St. George	... 45
Ballerma	... 58	Ferry ...	... 29	St. Leonard	... 46
Bangor ...	... 19	French, neu Dundee	21	St. Magnus	... 39
Bedford...	... 59	Gloucester	... 64	St. Mary	... 40
Belmont	... 60	Gwinllan	... 30	St. Peter	... 41
Bennett's	... 18	Hwyrol ...	... 31	St. Stephen	... 42
Brooklyn	... 20	London ...	... 65	Stukeley	... 43
Burmah	... 61	Llanelwy	... 32	Tiverton	... 48
Coveney	... 62	Manchester	... 66	Trent ..	... 49
Darmstadt	... 25	Martyrs	... 33	University	... 50
Desire ...	... 22	Martyrdom	... 34	Walsal ...	... 51
Dowland's	... 24	Meaux Abbey	... 35	Warburton	... 52
Dumfermline	... 23	Norwich	... 36	Warburg	... 53
Dundee, neu French	21	Old Winchester	... 37	Ymadawlad	... 54
Eden ...	... 26	Pant Afon	... 38	Y Wawr	... 55

MESUR CYFFREDIN DWBL. [DOUBLE COMMON METRE.]

Bethlehem	... 182	Llangwm	... 187
Dyrchafiad	... 183	Lowestoffe	... 188
Gildas ...	... 184	St. Matthew	... 189
Gounod's	... 185	Tabor ...	... 190
Haydn's	... 186	Tangnefedd	... 191

MESUR SALM. [PSALM METRE.]

Aberdeen	... 67	Elizabeth	... 80	Mynydd Carmel	... 93
Abergwili	... 68	Ely ...	... 81	Oldenburg	... 96
Abermawddach	... 69	Glantrfnant	... 83	Penhydd	... 97
Annogaeth	... 70	Gobaith ...	... 84	Peterborough	... 99
Arenig ...	... 71	Gwalia ...	... 85	Prion ...	... 98
Baden ...	... 72	Hebron ...	... 86	Rhuthyn	... 100
Brynhyfryd	... 73	Hiraeth ...	... 87	Rhydwylym	... 102
Cambria	... 76	Llanddwywe	... 89	Rorhau	... 101
Caergybi	... 74	Llanferras	... 92	Sabbath	... 105
Caersalem	... 75	Llangranog	... 90	St. Ffraid	... 106
Dolgellau	... 78	Llanidloes	... 91	St. James	... 104
Dyfrdwy	... 77	Lybia ...	... 88	Symonds	... 103
Dymuniad	... 79	Mary ...	... 94	Trallwm	... 107
Eidduned	... 82	Morganwg	... 95		

MESUR SALM DWBL. [DOUBLE PSALM METRE.]

Faenol	... 196
--------	---------

MESUR HIR. [LONG METRE.]

Angels' Song	... 108	Eaton ...	... 130	Luton ...	... 151
Arundel	... 109	Edifeiriol	... 133	Mainzer	... 159
Avon ...	... 110	Edwen	... 132	Mamre...	... 154
Babilon	... 111	Emily ...	... 131	Martini	... 156
Bavaria	... 112	Eryn Luther	... 134	Melcombe	... 155
Berwick	... 113	Ernan ...	... 135	Melodia	... 153
Beza ...	... 115	Fulda ...	... 136	Moliant	... 158
Boston ...	... 116	Gibraltar	... 137	Montgomery	... 157
Breslau	... 117	Gilead ...	... 139	Oswestry	... 160
British	... 114	Gloucester New	... 142	Paradwys	... 164
Camberwell	... 118	Gomer ...	... 144	Pen y bryn	... 161
Canon ...	... 120	Greenwood	... 140	Philadelphia	... 162
Carey ...	... 119	Gregory'	... 141	Pyrth Moliant	... 163
Clwyd ...	... 124	Groesbren	... 143	Rooskingham	... 165
Constance	... 121	Gweddi	... 138	Smyrna	... 167
Courland	... 123	Haarlem	... 148	Spires ...	... 168
Cross ...	... 122	Henafiaeth	... 146	St. Olave	... 166
David's Harp	... 127	Home	... 147	Tiberias	... 169
Deisyfiad	... 129	Huraley	... 145	Tudor ...	... 170
Derby ...	... 125	Job ...	... 149	Wareham	... 171
Doversdale	... 128	Jubili ...	... 150	Winchester	... 172
Duke street	... 126	Llangollen	... 152	Yr Hen Ganfed (dwy)	173

Y MYNEGAI MESUROL.

XV

MESUR HIR DWBL. [DOUBLE LONG METRE.]

Berlin ... 201 | Creation ... 202 | Rostoc ... 203

MESUR 8. 6. [8. 6. METRE.]

Abernant ... 193 | Cynddelw ... 194
Amsterdam ... 192 | Sardis ... 195

MESUR 8. 7; 8. 8. 7. [8. 7; 8. 8. 7. METRE.]

Altorf ... 197 | Coburg ... 198 | Rising ... 199

MESUR 8. 7; 6. 7. [8. 7; 6. 7. METRE.]

Worms ... 200

MESUR 112. [112TH METRE.]

Huddersfield ... 204 | Melancthon ... 206
Moravia ... 205 | Stowell ... 207

MESUR 113. [113TH METRE.]

Coverdale ... 208 | Llangoedmor ... 210 | Nashville ... 212
Howell's ... 209 | Monmouth ... 211 | Rhosyn Saron ... 213

MESUR 8. 8. 6. [8. 8. 6. METRE.]

Bozra ... 214 | St. John ... 216 | Tarsus ... 218
Croeshoeliad ... 215 | Tadmor ... 217

MESUR 8. 8. 8. 6. [8. 8. 8. 6. METRE.]

Beulah ... 219 | Porthmadog ... 220 | Ystrad... 221

MESUR 8. 8. 8. 4. [8. 8. 8. 4. METRE.]

Rhyfel-gân ... 222

MESUR 2. 8. [2. 8. METRE.]

Braint ...	...	223	Proper ...	...	227
Dorcas ...	...	224	Rothwell ...	...	228
Erglodd ...	...	225	Trawsfynydd ...	...	229
Glan yr Afon ...	...	226			

MESUR 7. 7 ; 8. 7. [7. 7 ; 8. 7. METRE.]

Hosanna ...	...	230	Noddfa ...	...	231
-------------	-----	-----	------------	-----	-----

MESUR 7. 6. [7. 6. METRE.]

Arnstadt ..	232	Heidelberg ...	241	Nebo ...	249
Bryndref ...	233	Heol y bont ...	240	Pren Afalau ...	250
Caerllynggoed ...	234	Jabez ...	242	Rhyddid ...	251
Canaan ...	235	Llangloffan ...	243	Salem ...	255
Come unto Me ...	236	Llydaw ...	244	Shiloh ...	254
Endsleigh ...	237	Manheim ...	247	Sŏn yr Awel ...	252
Evangelist ...	258	Mayence ...	248	Sŏn yr Awel (Penry) ...	253
Ewing ...	238	Meirionydd ...	245	Tal y llyn ...	256
Grafenburg ...	239	Missionary ...	246	Tours ...	257

MESUR 6. 8. 8. (148.) [6. 8. 8. METRE.]

Alun ...	259	Lovely... ...	265	St. Swithin ...	267
Beverley ...	260	Llanrwst ...	263	Wesley ...	268
Bryniau Canaan ...	261	Llanwrthwl ...	264	Salm-dŏn (<i>Chant</i>) ...	269
Caergwrle ...	262	Ramoth ...	266		

MESUR 6. 6. 8. [6. 6. 8. METRE.]

Clodforedd ...	...	270	Yr Hen cxxii. ...	...	272
Soar ...	...	271	Salm-dŏn (<i>Chant</i>) ...	...	273

MESUR 6. 8. 6. [6. 8. 6. METRE.]

Andalusia ...	...	274	Ymward ...	...	276
Glan Geirionydd ...	...	275	Salm-dŏn (<i>Chant</i>) ...	...	277

MESUR 6. 8. 4. [6. 8. 4. METRE.]

Mawredd ...	278	Noel ...	279	Whitford ...	280
-------------	-----	----------	-----	--------------	-----

MESUR 6. 6. 4. [6. 6. 4. METRE.]

Dorchester	... 281	Moscow	... 283	Victoria	... 285
Martha	... 282	St. Peblig	... 284	Salm-dôn (<i>Chant</i>)	... 286

MESUR 6. 4. [6. 4. METRE.]

Cristiolus	...	... 287	Siloah	..	...	... 289
Ebenezer	...	... 288	Sarn	...	...	... 290

MESUR 6. 4. 7. [6. 4. 7. METRE.]

Yr Hyfryd Wlad	...	...	...	291
----------------	-----	-----	-----	-----

MESUR 6. 4. 8. 7. [6. 4. 8. 7. METRE.]

Llandegla	... 292	Llanwddyn	... 293	Trefdeyrn	... 294
-----------	---------	-----------	---------	-----------	---------

MESUR 6. 5. [6. 5. METRE.]

Aled	...	... 295	Yspael	...	... 294
Llanfyllin	...	... 296	Salm-dôn (<i>Chant</i>)	...	... 298

MESUR 7. 3. [7. 3. METRE.]

Harlech	... 299	Maentwrog	... 300	Trefeglwys	... 301
---------	---------	-----------	---------	------------	---------

MESUR 7. 6. 5. [7. 6. 5. METRE.]

Escol	...	... 302	Trefdraeth	...	... 304
Talar	...	... 303	Salm-dôn (<i>Chant</i>)	...	... 305

MESUR 10AU. [10s. METRE.]

Auckland	... 309	Clydach	... 312	Toulon...	... 315
Birmingham	... 310	Eventide	... 313	Truro	... 316
Clod	... 311	Gaerwen	... 314		

MESUR 10. 11. [10. 11. METRE.]

Dyfodiad Crist ... 317 | Portôra ... 318

MESUR 8AU. [8s. METRE.]

Leipsic ... 319 | Marah ... 321
 Llantrisant ... 320 | Morfydd ... 322

MESUR 8. 3. 6. [8. 3. 6. METRE.]

Goppa ... 323 | Thanet ... 324

MESUR 8. 3. 6. DWBL. [DOUBLE 8. 3. 6. METRE.]

Ebeling ... 325

SALM CXVII.

Portuguese ... 326

MESUR 7. 6. 8. [7. 6. 8. METRE.]

Atonement ... 306 | Pisgah ... 307 | Salm-dôn (*Chant*) ... 308

MESUR 8. 7. 7. [8. 7. 7. METRE.]

Coblentz ... 339 | Germany ... 340 | Stutgard ... 341

MESUR 8. 7. 4. [8. 7. 4. METRE.]

Alma ... 342	Gwenfron ... 351	St. Garmon ... 360
Aslacton ... 343	Hyder ... 352	Teman ... 361
Brookhouse ... 344	Lebanon ... 353	Turin ... 362
Bryn Calfaria ... 345	Lewes ... 354	Verona ... 363
Caersalem ... 346	Lutterworth ... 355	Vesper ... 364
Caio ... 347	Llandwrog ... 356	Yr Ardd ... 365
Calvary ... 348	Painswick ... 357	Zaanäim ... 366
Catherine ... 349	Peniel ... 358	
Capel y Ddôl ... 350	Sicilian Mariners ... 359	

Y MYNEGAI MESUROL.

xix

MESUR 8. 7. 3. [8. 7. 3. METRE.]

Aber ...	327	Groeswen ...	331	Penllyn ...	335
Caerfyrddin ...	328	Holstein ...	332	Priscilla ...	336
Coburg ...	329	Neander ...	333	Seba ...	337
Gilead ...	330	Ogwen ...	334	Wyddgrug ...	338

MESUR 8. 7. DWBL. [8. 7. DOUBLE METRE.]

Bethany ...	367	Hamburgh ...	376	Llansannan ...	385
Diniweidrwydd ...	368	Hebron ...	377	Moriah... ...	386
Dismission ...	369	Heol Mostyn ...	378	Salzburgh ...	387
Dusseldorf ...	370	Henryd ...	379	Seys ...	388
Eifonydd ...	371	Highbury ...	380	Tal-y-bont ...	389
Elwy ...	372	Hiraeth ...	381	Theophilus ...	390
Gilboa ...	373	Hope ...	382	Vienna... ...	391
Glasfryn ...	374	Hyfrydol ...	383	Salm-dón (<i>Chant</i>) ...	449
Gosen ...	375	Llangan ...	384 a 448		

MESUR 8. 7. [8. 7. METRE.]

Brightness ...	392	Lausanne ...	393	St. Oswald ...	394
----------------	-----	--------------	-----	----------------	-----

MESUR 7AU. 4 llin. [7s. 4 lines METRE.]

Durham ...	395	Hart's ...	397	Mason ...	390
German Hymn ...	396	Lynn ...	398	Melton... ..	409

MESUR 7AU. 6 llin. [7s. 6 lines METRE.]

Arfon ...	401	Duwioldeb ...	403	Wells ...	405
Dortmund ...	402	Lyons ...	404		

MESUR 7AU. 8 llin. [7s. 8 lines METRE.]

Lichfield ...	406	Meifod ...	407
---------------	-----	------------	-----

MESUR 7. 4. [7. 4. METRE.]

Bryn Morfydd ...	410	Emlyn... ..	413	Myrddin ...	416
Christmas ...	411	Gwalchmai ...	414		
Easter Hymn ...	412	Llanfair ...	415		

MESUR 7AU. 10 llin. [7s. 10 lines METRE.]

Eryn Nadolig ... 408 | Salm-dôn (*Chant*) ... - 409

MESUR 8. 4. [8. 4. METRE.]

Caethion Babilon 417 | Dyffryn Baca ... 418 | Wynnstay ... 419

MESUR 8. 8. [8. 8. METRE.]

Arabia New	... 420	Hedd	... 423	St. Andrews	... 426
Bryn y Groes	... 421	Rhyl	... 424		
Edom	... 422	Salome...	... 425		

MESUR 9. 8. [9. 8. METRE.]

Arweiniad	... 427	Elliot	... 429	Yr Hen Dderby	... 431
Bethel	... 428	Y Fwyalchen	... 430		

MESUR 10. 11. [10. 11. METRE.]

Hanover ... 432 | Werburg ... 433

MESUR 5. 5. 6. 5. [5. 5. 6. 5. METRE.]

Cysur	... 434	Epaphras	... 436
Gwalia	... 435	Tegai	... 437

MESUR 5. 5. 8. [5. 5. 8. METRE.]

Bethsaida ... 438 | Golgotha ... 439

MESUR 11AU. [11s. METRE.]

Callestr	... 440	Joanna	442 a 443	Yr Wyddfa	... 444
Cyfammod	... 441	Vernon	... 445		

MESUR 12. 11. [12. 11. METRE.]

Kegidog ... 446 | Rhad Ras ... 447

Diolch am yr Efengyl ... 450

1. ABERYSTWYTH. MESUR BYR. [SHORT METRE.]

OSWALEY.

Alto.
Tenor.

Come, Ho-ly Spirit, come, Let thy bright beams a - rise;

O! gwrandu weddi'r tlawd, Hy - fryd - af Frawd a gaed,

Dis - pel the darkness from our minds, And o - pen all our eyes.

I'r rhai cystuddiol, clwyfus, gwan, Sy'n gofyn am iach - ad.

2. AYNHOE. M. B. [S. M.]

J. WADE.

Faith, 'tis a pre-cious grace, Where e'r it is bestow'd,

Llais mwyn y Bu - gail da A rydd im heddi di - lyth;

AYNHOE.—*Parhad.* [Continued.]

It boasts of a ce - les - tial birth, And is the gift of God.

'Does delyn yn y nef all wneyd Per - or - iaeth gystal byth.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh.

3. BATH. M. B. [S. M.]

MILGROVA.

Be - hold the throne of grace The pro - mise

Cyd - un - ed Sei - on lân Mewn cân ber -

calls me near; There Je - sus shows a smil - ing

eidd - ia'i blas, O fawl am dra - gar - edd - au'r

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are in English and Welsh.

BATH.—*Parhad*. [Continued.]

face, And waits to an - swer prayer.

Ión Ei rodd - ion ef a'i rás.

This musical score is for a piece titled 'BATH.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'face, And waits to an - swer prayer.' and the Welsh lyrics are 'Ión Ei rodd - ion ef a'i rás.' The music is written in a key with one sharp (F#) and a common time signature.

4. CAMBRIDGE. M. B. [S. M.] HARRISON.

Be - hold what wond'rous grace, The Father has bestow'd

Mae'r iach-awd - wriaeth rád Yr ddigon i bob rhai:

This musical score is for a piece titled '4. CAMBRIDGE. M. B. [S. M.] HARRISON.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'Be - hold what wond'rous grace, The Father has bestow'd' and the Welsh lyrics are 'Mae'r iach-awd - wriaeth rád Yr ddigon i bob rhai:'. The music is written in a key with two sharps (F# and C#) and a common time signature.

On sin - ners of a mortal race To call them sons of God.

A - gor - wyd ffynnon er glan-hâd Pob pechod cas a bai.

This musical score is for a piece titled 'On sin - ners of a mortal race To call them sons of God.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'On sin - ners of a mortal race To call them sons of God.' and the Welsh lyrics are 'A - gor - wyd ffynnon er glan-hâd Pob pechod cas a bai.' The music is written in a key with two sharps (F# and C#) and a common time signature.

5. CARLISLE. M. B. [S. M.]

LOCKHART.

Ye weary pilgrims come, Your drooping spi - rits raise;

Ai am fy mei - au i Diodd - ef - odd Ie - su mawr,

Our Je - sus soon will take us home, To sing his endless praise.

Pan ddaeth yn ngrym ei gar-iad ef O entrych nef i lawr?

6. IPSWICH. M. B. [S. M.]

J. J. WAITE.

How gentle God's commands, How kind his precepts are;

Tos - tur - i dwyfol fawr At lwch y llawr sy'n bod,

IPSWICH.—*Parhad.* [Continued.]

Come cast your burden on the Lord, And trust his constant care.

Pangymmerth Duw ach - ub-iaeth dyn, A'i glymu'n un A'i glod.

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with the Welsh lyrics. The third system continues the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

7. KENCHESTER. M. B. [S. M.]

What cheering words are these, Their sweetness, who can tell?

Mae'n decach yn ei wedd O'r bron na dyn-ol - ryw;

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with the Welsh lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

In time and to e - ter - nal days, 'Tis with the righteous well.

Nid oes gre-ad - ur is y rhôd Sydd debyg i fy Nuw.

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with the Welsh lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

8. SARAH. M. B. [S. M.]

DR. ARNOLD.

Let all who would profess Their faith in Je - sus know

Pe medd - wn aur Per-iw, A pherlau'r In - dia bell,

'Tis in the way of ho - li - ness, His peo - ple walk be - low.

Mae gronyn bach o ras fy Nuw Yn dry - sor can - mil gwell.

9. SHIRLAND. M. B. [S. M.]

STANLEY.

Far as thy name is known, The world de - clares thy praise;

Caed fyfnonn ar y bryn A yloh yn wyn a glân,

SHIRLAND.—*Parhad*. [Continued.]

Thy saints, Oh Lord! be-fore thy throne, The songs of ho-nour raise.

Oddi wrth bech-od-au mwya'n bod, Rif-ed-i'r tyw-od mân.

10. SILCHESTER. M. B. [S. M.] DR. MALAN.

Grace, 'tis a charming sound, Har-mon-i-ous to my ear;

Pob ple-ser is y rhôd A dderfydd maes o law;

Heav'n with the e-cho shall resound And all the earth shall hear.

Ar ble-ser uwch y mae fy nôd, Yn nhir y bywyd draw.

11. ST. BRIDE'S. M. B. [S. M.] DR. ARNOLD.

And am I born to die, To lay this bo - dy down,

Ai marw raid i mi, A rhoi fy nghorph i lawr?

And must my trembling spi-rit fly In - to a world un-known.

A raid i'm henaid ofn-us ffoi I dragwyddoldeb mawr?

12. WIRKSWORTH. M. B. [S. M.] DR. GARNER.

Now to thine al - tar, Lord, A broken heart I bring;

O Iesu! dal fi'r lan, Nid wyf ond gwan a gwyw;

And wilt thou promise - by my life If such a verdant thing

'Does dim all other verdure as that mine is by Now

[WILSON Strong Motion. G. T. & T. - publisher of Union.] J. W. WILSON.

Mar - wolaeth le - an gŵin, Yw tystyn cŵn daw - iol - ion;

Y gwaed dywalltwyd dros y byd A'u gwna i gyd yn wynion.

14. CLYWEDOG. M. B. C. [W. S. M.] J. JEFFREYS.

Tru-garedd dod i mi, Duw o'th dda-ion-i ty'-ner;

The first system of the musical score for 'CLYWEDOG'. It consists of a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'Tru-garedd dod i mi, Duw o'th dda-ion-i ty'-ner;'. The music features a mix of eighth and quarter notes, with some rests and a repeat sign.

Ac ymaith tyn f'an-wir - edd mau O'th dru-gar-edd-au

The second system of the musical score. The vocal melody continues with the lyrics 'Ac ymaith tyn f'an-wir - edd mau O'th dru-gar-edd-au'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The notation includes various note values and rests, maintaining the common time signature.

la - wer, O'th dru-gar-edd-au la - wer.

The third system of the musical score. The vocal melody concludes with the lyrics 'la - wer, O'th dru-gar-edd-au la - wer.' The piano accompaniment continues with a final cadence. The system ends with a double bar line, indicating the end of the piece.

15. ST. CADFAN. M. B. C. [W. S. M.] W. WILLIAMS.

Fy Mugail yw Duw'r nef, Fe edrych Ef am dan - af;

Fy eidd-o yw a'i eidd-o wyf, Pa eisiau mwy fydd ar - naf.

16. TAL-Y-WAEN. M. B. C. [W. S. M.] J. WILLIAMS.

Mewn ing a gwaed - lyd chwys, Bu'n go - gon-

TAL-Y-WAEN.—*Parhad.* [Continued.]

ed - - us Geid - wad; Ond ni ddi - ffodd - odd

This system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

ang - eu llym Dra - gwydd - ol rym ei gar - iad,

This system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

Dra - gwydd - ol rym ei gar - - iad.

This system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

17. ARABIA. MESUE CYFFREDIN. [COMMON METRE.] COLLE.

Father, whate'er of earthly bliss Thy sov'reign will de-nies;

Mae'n hyfryd meddwl am-bell dro, Wrth deithio an-ial le,

This system of music is in common time (C) and features a key signature of one flat (B-flat). It consists of three staves: a vocal melody on a treble clef staff, a vocal harmony on a second treble clef staff, and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes chords and a steady bass line.

Accept-ed at thy throne of grace, Let this pe-ti-tion rise.

Ar ol ein holl fin-der-au dwys, Cawn orphwys yn y ne',

This system continues the musical piece. It begins with a piano (p) dynamic marking. The vocal melody and harmony are on treble clef staves, while the piano accompaniment is on a grand staff. The piano part features a consistent harmonic support with a moving bass line.

Accept-ed at thy throne of grace, Let this pe-ti-tion rise.

'Ar ol ein holl fin-der-au dwys, Cawn orphwys yn y ne'.

This system concludes the musical piece. It begins with a forte (f) dynamic marking. The structure remains consistent with the previous systems, featuring vocal melody and harmony on treble clef staves and piano accompaniment on a grand staff. The piano part provides a strong harmonic foundation throughout the system.

18. BENNETT'S. M. C. [C. M.]

BENNETT

Come, Thou de - sire of all thy saints, Our hum - ble

An - tur - iaf at ei or - sedd fwyn Dan ei - thaf

strains at - tend, While with our praises and com - plai

ty - wyll nŷs; Ac mi orphwysaf, doed a dd

Low at thy feet we bend, Low at thy feet we ben

Ar haedd-iant gwaed ei groes, Ar haeddiant gwaed ei gro

19. BANGOR. M. C. [C. M.] Alaw Gymreig.

Blest Lamb of God, whose bleeding love We now re - call to mind!

O! an - fon di yr Ysbryd Glân, Yn e - nw Ie - su mawr;

Oh! hear us from thy throne a - bove, And let us mercy find.

A'i weithrediad - au me - gys tân, O! an - fon ef i lawr.

The musical score for '19. BANGOR. M. C. [C. M.] Alaw Gymreig.' is written for voice and piano. It consists of two systems. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh.

20. BROOKLYN. M. C. [C. M.] DR. L. MASON.

Through all the changing scenes of life, In trouble, and in joy,

Rwy'n sefyll ar dymhestlog lân Yr hen Iorddonen ddu,

The musical score for '20. BROOKLYN. M. C. [C. M.] DR. L. MASON.' is written for voice and piano. It consists of two systems. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are in English and Welsh.

BROOKLYN.—*Parhad.* [Continued.]



The praises of my God shall still My heart and tongue em-ploy.

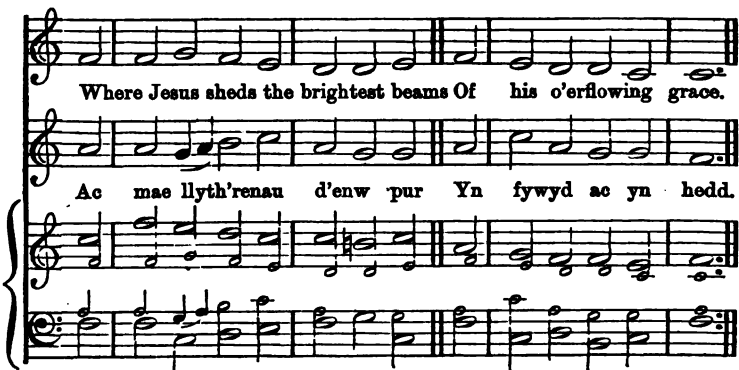
Gan syllu'n ddwys mewn hiraeth clau Ar fryniau'r Ganaan fry.

21. DUNDEE, *NEU FRENCH.* M. C. [C. M.] G. FRANÇOIS.



Oh! the delights, the heav'nly joys, The glories of the place!

Ie - su di - fyrwch f'enaid drud Yw edrych ar dy wedd;



Where Jesus sheds the brightest beams Of his o'erflowing grace.

Ac mae llyth'renau d'enw pur Yn fywyd ac yn hedd.

22. DESIRE. M. C. [C. M.] , DR. ARNOLD.

p

The mer - cies of my God and King My tongue shall

Mae bro - dyr i mi aeth yn mlaen, Yn holl - iach

f

still pur - sue; O! hap - py they who,

a chyt - tân; Deng mil o fil - oedd

p

while they sing Those mer - cies, share them too.

yw eu cân, Er hyn nid yw ond un.

23. DUNFERMLINE. M. C. [C. M.]

1615.

When all thy mercies, O! my God, My ri - sing soul sur - veys,

Mae'r haul yn ddisglaer yn y nef, Cyf - iawnder dwyfol ddyn;

Transported with the view, I'm lost In wonder, love, and praise.

Ac mae'n ty - wynu'n hyfryd iawn Ar bob dryll - ied - ig un.

24. DOWLAND'S. M. C. [C. M.] J. DOWLAND, 1592.

My God, how won - der - ful thou art! Thy ma - jes - ty how bright!

Mae'r or - sedd fawr yn awr yn rhydd, Gwrandewir llais y gwan;

DOWLAND'S.—*Parhad*. [Continued.]

How beau-ti - ful thy mercy - seat, In depths of burning light!

Wel, cy - fod bell-ach, f'enaïd prudd, A - nadla tu - a'r lan.

25. DARMSTADT. M. C. [C. M.] KRIEGER, 1666.

Lord, hear the voice of my com-plaint, Accept my secret prayer,

O Arglwydd grasol! trugar - hâ, Ac erglyw lais y gwan;

To thee a - lone, my King and God, Will I for help re - pair.

Am - lyg-a'th hun i'm hen - aid cla' Cyn myn'd i'r bythol fan.

26. EDEN. M. C. [C. M.]

Hen Alaw.

Sing to the Lord Je - ho - vah's name, And in his strength re -

A - gor - wyd ffynnon i'n glanhau Gan Ie - su, fre - nin

joice; When his sal - va - tion is our theme, Ex -

nef; A'i ffryd - iau i ol - chi ffwrdd ein bai Trwy

alt - ed be our voice. Ex - alt - ed be our voice.

rym ei gar - iad ef. Trwy rym ei gar - iad ef.

27. FARRANT. M. C. [C. M.]

R. FARRANT.

Thy word is Love—in lines of gold Thy mer- cy prints its trace:

Dywedwyd ganwaith na chawn fyw, Gan anghredin - iaeth hy' ;

In na-ture we thy steps behold, The gos - pel shows thy face.

Ond ym-ddir-ied-af yn fy Nuw, Mae'r af - ael sicraf fry.

28. FELIX. M. C. [C. M.]

MEINDELSSOHN.

I'm not ashamed to own my Lord, Or to defend his cause:

Yr iawn a dalwyd ar y groes, Yw sylfaen f'enaid gwan;

FELIX.—*Parhad.* [Continued.]

Main-tain the honour of his word, The glo-ry of his cross.

Wrth bwyso ar - no ddydd a nos 'Rwy'n diagwyl dod i'r lan.

29. FERRY. M. C. [C. M.]

Alaw Seisnig

Come, Holy Spirit, heavenly Dove, With all thy quick'ning powers;

Tyr'd, Ysbryd Glân, Co-lom-en nef, A bywyd o - ddi fry;

Kin - dle a flame of sa - cred love In these cold hearts of ours.

Ac en - nyn fflam o gar - iad gwiw Yn ein ca - lon - au ni.

30. GWINLLAN. M. C. [C. M.]

Hen Alaw.

One pri - vi - lege my heart de - sires: O! grant me

Mae dydd-iau griddfan i mi'n hir— Caeth - iw - ed

an a - bode Among the churches of thy saints, The

Ba . . . bel fawr; O! na chawn deimlo'r Ju - bil fwyn Yn

temples of my God. The temples of my God. The temples of my God.

agor dorau'r wawr. Yn agor dorau'r wawr. Yn a - gor dorau'r wawr.

31. HWYROL. M. C. [C. M.] Alaw Gymreig.

O! thou, from whom all goodness flows, I lift my heart to thee:

At un a wren - dy gŵyn y gwan 'Rwyf yn dyr - chafu 'nghri;

The first system of the musical score for 'Hwyrol'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are in English and Welsh.

In all my sorrows, conflicts, woes, Dear Lord, re - member me. Re -

Yn mhob cy-fyngdering a phoen, O Dduw! na wrthod fi. Na

The second system of the musical score. The vocal melody continues with the English and Welsh lyrics. The piano accompaniment provides harmonic support.

member me. Remember me. Dear Lord, re - member me.

wrthod fi. Na wrthod fi. O Dduw! na wrthod fi.

The third system of the musical score, concluding the piece. It includes the final vocal lines and piano accompaniment with the corresponding English and Welsh lyrics.

32. LLANELWY. M. C. [C. M.] Alaw Gymreig.

O! that the Lord would guide my ways To keep his statutes still ;

O! tyr-ed, Ysbryd sanctaidd, pur, Nertha'm blin-ed - ig draed;

The musical score for 'LLANELWY' is written in G major (one sharp) and 2/4 time. It consists of a vocal melody and a piano accompaniment. The vocal part has two lines of lyrics. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

O! that my God would grant me grace To know and do his will.

A rho i mi o - lwg o - leu, glir Ar hyfryd dir fy ngwlad.

This block continues the musical score for 'LLANELWY'. It contains the second line of the vocal melody and the corresponding piano accompaniment. The lyrics continue with the Welsh phrase 'A rho i mi o - lwg o - leu, glir Ar hyfryd dir fy ngwlad.'

33. MARTYRS. M. C. [C. M.]

1615.

My soul lies cleaving to the dust; Lord, give me life di-vine.

'Rwy'n edrych dros y bryniau pell, Am danat Ie - su mawr;

The musical score for 'MARTYRS' is written in D major (two sharps) and 2/4 time. It features a vocal melody and a piano accompaniment. The vocal part has two lines of lyrics. The piano part has a simple accompaniment with chords and moving lines in both hands.

MARTYRS.—*Parhad.* [Continued.]

From vain de-sires, and every lust, Turn off these eyes of mine.

O! tyr'd F'anwyl- yd, mae'n hwyrhau, A'm haul bron myn'd i lawr.

The musical score consists of two systems. The first system has a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'From vain de-sires, and every lust, Turn off these eyes of mine.' The second system continues the vocal line and includes a piano accompaniment in grand staff (treble and bass clefs). The lyrics for the second system are 'O! tyr'd F'anwyl- yd, mae'n hwyrhau, A'm haul bron myn'd i lawr.'

34. MARTYRDOM. M. C. [C. M.] H. WILSON.

A - wake, my soul! stretch every nerve, And press with vigour on:

E - fe yw ffynnon fawr pob dawn, Gwraidd holl ogoniant dyn;

A heavenly race demands thy zeal, And an im - mor - tal crown.

A rhyw dry - sor - au fel y môr A gudd - iwyd ynddo'i hun.

The musical score is in 3/2 time and has a key signature of one sharp (F#). It consists of two systems. The first system has a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are 'A - wake, my soul! stretch every nerve, And press with vigour on:'. The second system continues the vocal line and includes the piano accompaniment. The lyrics for the second system are 'E - fe yw ffynnon fawr pob dawn, Gwraidd holl ogoniant dyn;'. The third system continues the vocal line and includes the piano accompaniment. The lyrics for the third system are 'A heavenly race demands thy zeal, And an im - mor - tal crown.' The fourth system continues the vocal line and includes the piano accompaniment. The lyrics for the fourth system are 'A rhyw dry - sor - au fel y môr A gudd - iwyd ynddo'i hun.'

35. MEAUX ABBEY. M. C. [C. M.] J. CRUGER.

Come, let us join our cheer-ful songs With angels round the throne;

Cyd - un - wn â'r ang-yl - ion fry, Ein tannau yn gyt-tân;

Ten thousand thousand are their tongues, But all their joys are one.

"Deng mil o fil - oedd yw eu cân, Er hyn nid yw ond un."

36. NORWICH. M. C. [C. M.] PURCELL.

Re - turn, O! holy Dove, re - turn, Sweet messen - ger of rest :

Fy mei - au trymion, lu-oedd maith, A waeddodd tu - a'r nen ;

23. DUNFERMLINE. M. C. [C. M.]

1615.

When all thy mercies, O! my God, My ri - sing soul sur - vey,

Mae'r haul yn ddiaglaer yn y nef, Cyf - iawnder dwyfol ddyn;

Transported with the view, I'm lost In wonder, love, and praise.

Ae mae'n ty - wynu'n hyfryd iawn Ar bob dryll - ied - ig un.

24. DOWLAND'S. M. C. [C. M.] J. DOWLAND, 1592.

My God, how won - der - ful thou art! Thy ma - jes - ty how bright!

Mae'r or - sedd fawr yn awr yn rhydd, Gwrandewir llais y gwan;

DOWLAND'S.—*Parhad*. [Continued.]

How beau-ti - ful thy mercy - seat, In depths of burning light!

Wel, cy - fod bell-ach, f'enaid prudd, A - nadla tu - a'r lan.

25. DARMSTADT. M. C. [C. M.] KRIEGER, 1600.

Lord, hear the voice of my com-plaint, Accept my secret prayer,

O Arglwydd grasol! trugar - hâ, Ac erglyw lais y gwan;

To thee a - lone, my King and God, Will I for help re - pair.

Am - lyg-a'th hun i'm hen - aid cla' Cyn myn'd i'r bythol fan.

ST. MAGNUS.—*Parhad.* [Continued.]

Loud and more loud the anthem raise, With grateful ar - dour fired.

Neb ag a bery'n anwyl im' Yn un - ig ond e - fe.

The musical score for St. Magnus. Parhad. [Continued.] consists of three systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major key and features a mix of eighth and quarter notes.

40. ST. MARY. M. C. [C. M.]

RATHINL.

God is our refuge, tried and proved, A - mid a stormy world.

Per - er - in wyf mewn an - ial dir, Yn crwydro yma a thraw;

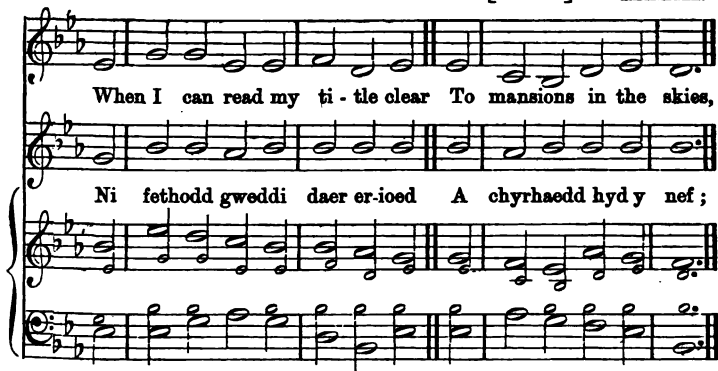
We will not fear, though earth be moved, And hills in o - cean hurled.

Ac yn rhyw ddisgwyl bob yr awr Fod tŷ fy Nhad ger llaw.

The musical score for St. Mary. M. C. [C. M.] consists of three systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major key and features a mix of eighth and quarter notes.

41. ST. PETER. M. C. [C. M.]

REYNAGLE.



When I can read my ti - tle clear To mansions in the skies,

Ni fethodd gweddi daer er-ioed A chyrhaedd hyd y nef ;

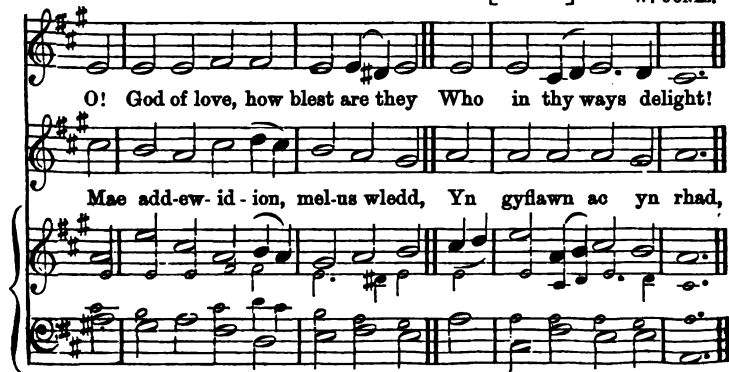


I bid farewell to ev'-ry fear, And wipe my weeping eyes.

Ac mewn cyfyngder fenaidd, rhed Yn un-ion a - to ef.

42. ST. STEPHEN. M. C. [C. M.]

W. JONES.



O! God of love, how blest are they Who in thy ways delight!

Mae add-ew-id-ion, mel-us wledd, Yn gyflawn ac yn rhad,

St. STEPHEN.—*Parhad.* [Continued.]

Thy presence guides them all the day, And cheers them all the night.

Yn y cyf - am - mod pur o hedd, Tra - gwyddol ei bar - hâd.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in a common time signature (C). The lyrics are in English and Welsh.

43. STUKELEY. M. C. [M. C.] MENDELSSOHN.

Je - ru - sa - lem, my happy home, Name e - ver dear to me!

Mi af yn mlaen yn nerth y nef Tua'r par - ad - wysaidd dir;

When shall my labours have an end In joy, and peace, and thee?

Ao ni or - phwysaf nes cael gwel'd Fy e - ti - feddiaeth bur.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in a common time signature (C). The lyrics are in English and Welsh.

44. ST. ANN. M. C. [C. M.]

DR. CROFT.

Judge me, O Lord! and try my heart, For thou that heart canst see;

Doed uffern, aneu, a holl rym Fy mhechod yn gyt - tŷn,

And bid each idol thence depart That dares compete with thee.

Cryfach a thrymach lawer yw Ffyddlondeb Duw ei hun.

45. ST. GEORGE. M. C. [C. M.]

N. HERMANN.

O! for a shout of sacred joy To God the sovereign King!

Mi welaf lu an - feidrol wyn, Yn aml fel y sêr,

ST. GEORGE.—*Parhad.* [Continued.]

Let every land their tongues employ, And hymns of triumph sing.

A fa fel finnau'n af-lan oll, Yn bur yn nghwmn'n Nâr.

The musical score consists of three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is in a major mode and features a mix of eighth and quarter notes.

46. ST. LEONARD. M. C. [C. M.]

H. SARGENT.

Lord, I be-lieve a rest re-mains, To all thy people known;

Pan fyddo f' Arglwydd i mi'n rhoi Ond golwg ar ei wedd,

The musical score consists of three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is in a major mode and features a mix of eighth and quarter notes.

A rest, where pure enjoyment reigns, And thou art loved a-lone.

Mae'r oll a welir dan yr hanl Yn ddiddim wrth ei heddi.

This block contains the continuation of the musical score from the previous block. It consists of three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is in a major mode and features a mix of eighth and quarter notes.

47. SOUTHWOLD. M. C. [C. M.] DR. GAUNTLETT.

There is a fountain filled with blood, Drawn from Immanuel's veins;

Mi wel-af ffynnon lawn o waed, Sef gwaed y Meichiau mawr,

And sinners plunged beneath that flood Lose all their guilty stains.

Lle gall troseddwy'r mwyaf gaed Gael bywyd ynddi'n awr.

48. TIVERTON. M. C. [C. M.] J. GARRE.

How sweet, how heavenly is the sight, When those that love the Lord'

O! deffre'n for-en, f'en-aid gwan, Ar dor iad cynta'r dydd.

TIVERTON.—*Parhad.* [Continued.]

In one another's peace delight, And so ful - fil his word.

A llwyr gys-segr-a ddyddiau d'oes I'r gwrthddrych goreu sydd.

The musical score consists of three systems. The first system has a single treble staff with the English lyrics. The second system has a single treble staff with the Welsh lyrics. The third system is a grand staff with a treble and bass staff, providing a piano accompaniment for the Welsh lyrics.

49. TRENT. M. C. [C. M.]

O. A. KING.

Spirit Divine! attend our prayers, And make this house thy home ;

'Rwy'n morio tu - a chartre'm Nêr, Rhwng tonau maith 'rwy'n byw ;

The musical score consists of two systems. The first system has a single treble staff with the English lyrics. The second system is a grand staff with a treble and bass staff, providing a piano accompaniment for the Welsh lyrics.

Descend with all thy gracious powers, O come! Great Spirit, come!

Yn ddyn heb neges dan y sêr Ond 'mo - fyn am ei Dduw.

The musical score consists of two systems. The first system has a single treble staff with the English lyrics. The second system is a grand staff with a treble and bass staff, providing a piano accompaniment for the Welsh lyrics.

50. UNIVERSITY. M. C. [C. M.] DR. RANDOLPH.

Be - yond the glittering star - ry skies, Far

Uwch law ter - fyn - au maith y sêr, Mewn

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment in treble clef. Below these are two more staves: a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

as the e - ter - nal hills, There in - the boundless

hardd bar - ad - wys wiw, Yn mhlith myrdd - iyn - au

This system contains the next two staves of music. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. Below these are two more staves: a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

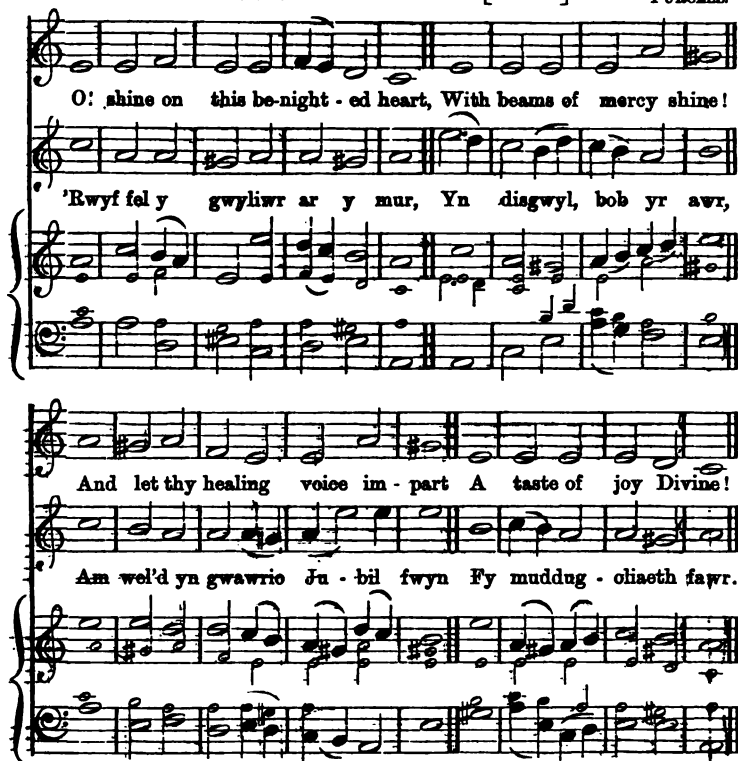
worlds of light, Our great Re - deem - er dwells.

fel y gwllith, F'An - wyl - yd sydd yn byw.

This system contains the final two staves of music. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. Below these are two more staves: a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

51. WALSAL. M. C. [C. M.]

PURCELL.



O: shine on this be-night - ed heart, With beams of mercy shine!

'Rwyf fel y gwyliwr ar y mur, Yn disgwyl, bob yr awr,

And let thy healing voice im - part A taste of joy Divine!

Am wel'd yn gwawrio Ju - bil fwyn Fy muddug - oliasth fawr.

52. WARBURTON. M. C. [C. M.]

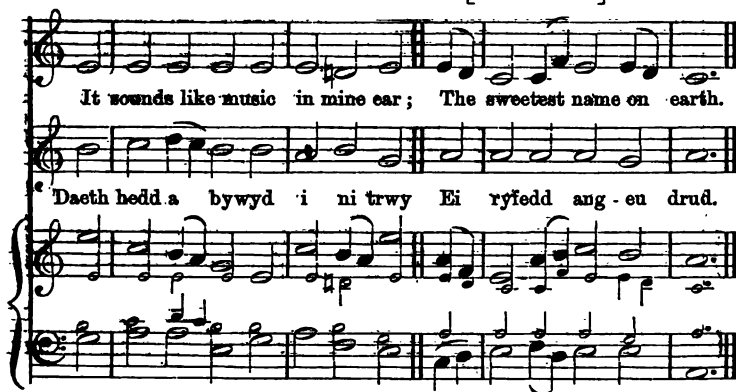
G. WARBURTON.



There is a name I love to hear; I love to sing its worth;

Mae Ie - su Grist yn drysor mwy Na holl dry-sor - au'r byd:

WARBURTON.—*Purhad.* [Continued.]

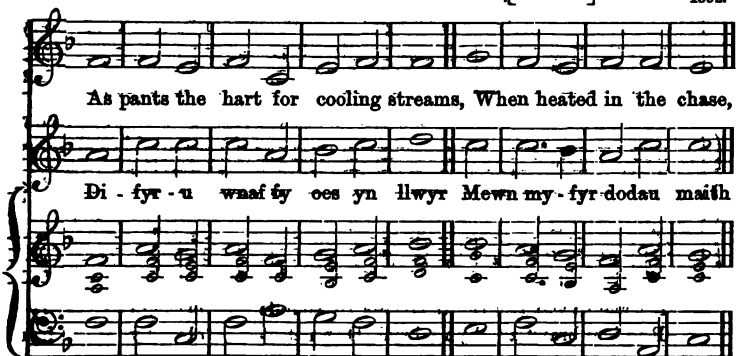


It sounds like music in mine ear; The sweetest name on earth.

Daeth hedda bywyd i ni trwy Ei ryfedd ang-eu drud.

53. WARTBURG. M. C. [C. M.]

1892.



As pants the hart for cooling streams, When heated in the chase,

Di-fyr-u waaf ty oes yn llwyr Mewn my-fyr dodau maith



So longs my soul, O God! for thee, And thy re-freshing grace.

Ar bur ble-wer-au Seion wen, Sydd draw yn mhen fy nhaith.

54. YMADAWIAD. M. C. [C. M.] Hen Alaw.

Sweet is the memory of thy grace, My God, my heavenly King;
 O! Frenin nef a dae - ar lawr, Mor werthfawr yw dy hedd:

Let age to age thy righteousness In sounds of glo-ry
 Rho i ni brawf ar hyn o bryd O'th nefol hyfryd
 Let age to age thy righteousness In sounds of glo - - ry
 Rho i ni brawf ar hyn o bryd O'th nef - - ol hy - - fryd

sing. Let age to age thy righteousness In sounds of glo-ry sing.
 hedd. Rho i ni brawf ar hyn o'bryd O'th nef - ol hy - fryd hedd.

55. Y WAWR. M. C. [C. M.] GWILYM GWENT.

My Shepherd will supply my need, Je - ho - vah is his name;

Nis gall angyl - ion pur y nef, A'u don - iau aml hwy,

In pastures fresh he makes me feed, Be - side the living stream.

Fyth os - od all - an haeddiant llawn An - feid - rol, ddwyfol, glwy.

56. ABERGELE. M. C. [C. M.] J. A. LLOYD.

When from the silent realm of shade Sprang forth the world so fair,

Pechadur wyf y du - a'n fyw— Trugaredd yw fy nghri:

ABERGELE.—*Parhad.* [Continued.]

In robes of bril - lian - cy arrayed, What power divine was there!

Gostwng dy giust, a'm hef - sin olyw, O Arglwydd! cofia fi.

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *f* (forte).

57. ABRIDGE. M. C. [C. M.] ISAAC SMITH.

There is a safe and se - cret place Beneath the wings divine,

Mor beraidd i'r cred - ad - yn gwan Yw enw Ie - su Grist:

Reserved for all the heirs of grace: O! be that refuge mine.

Mae'n llawer ei boen, yn gwella'i glwy', Yn lladd ei ofn - au trist.

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *f* (forte).

58. BALLERMA. M. C. [C. M.] Alaw Yspaisidd.

O! for a heart to praise my God: A heart from sin set free!

Mi dafia' maich i lawr yn llwyr Trwy rinwedd dwyfol loes;

A heart that's sprinkled with the blood So free - ly shed for me.

Bu - ogrwydd fal mynyddau'r byd Dry'n gan - u wrth y grees.

59. BEDFORD. M. C. [C. M.] W. WHEALL.

A - bide with us in faithful love, Our God and Saviour be;

Yn mlaen mi deithiaf tu - a'r wlad Ges mewn a - ddewid draw;

BEDFORD.—*Parhad*. [Continued.]

Thy help at need, O! let us prove, And keep us true to thee.

En - nill - odd Ie - su im' ryddhâd, Fy iachawdwriaeth ddaw.

The musical score consists of three systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

60. BELMONT. M. C. [C. M.]

S. WEBB.

My God, the spring of all my joys, The life of my de - lights,

Trwy ffydd e - hed - a gweddi'r gwael, Ac yn - tau gyd - a hi,

The glory of my brightest days, The comforts of my nights.

Tŷr ei gadwynau'n chwilfriw mân Yn ngolwg Cal - fa - ri.

The musical score consists of three systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

61. BURMAH. M. C. [C. M.]

Fountain of mercy, God of love, How rich thy bounties are!

Ar fôr tymmhestlog teithio 'rwyf I fyd sydd well i fyw,

The musical score for 'BURMAH' is written in G major (one sharp) and common time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are in English and Welsh.

The rolling seasons as they move, Proclaim thy constant care.

Gan wenu ar ei stormydd oll— Fy Nhad sydd wrth y llyw.

The second system of the 'BURMAH' score continues the vocal and piano parts. The lyrics are in English and Welsh.

62. COVENEY. M. C. [C. M.] T. M. Wood.

Rejoice, be - liever, in the Lord, Who makes your cause his own;

Ti, Ie - su, ydwyf oll dy hun, Fy meddiant ar y llawr;

The musical score for 'COVENEY' is written in G major (one sharp) and common time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are in English and Welsh.

COVENEY.—*Parhad.* [Continued.]

The hope that's built up - on his word, Can ne'er be o - ver-thrown.

A thi dy hunan fydd fy oll O fewn i'r nefoedd fawr.

This block contains the musical notation for the second system of the 'COVENEY.—Parhad.' hymn. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The lyrics are written below the vocal line.

63. EMMAUS. M. C. [C. M.]

There is a land of pure delight, Where saints im-mortal reign;

Dyrchafer e - nw Ie - su - cu Gan seintiau is y nen;

This block contains the musical notation for the first system of the 'EMMAUS. M. C.' hymn. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are written below the vocal line.

In - fi - nite day excludes the night, And pleasures ba - nish pain,

A holl am - ei - rif luoedd! nen, Ob - ron - wch ef yn ben.

This block contains the musical notation for the second system of the 'EMMAUS. M. C.' hymn. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

64. GLOUCESTER. M. C. [C. M.]

1592

Blest are the souls that hear and knew The Gospel's joyful sounds;

Mae'm golwg ac - w tu - a'r wlad Lle mae fy heddwch llawn;

The musical score for Gloucester is in G major (one sharp) and 2/4 time. It features a treble and bass staff for piano accompaniment and a single staff for the vocal melody. The melody is simple and hymn-like, with the lyrics written below it. The piano accompaniment consists of a steady bass line and a treble line with chords and moving lines.

Peace shall at - tend the path they go, And light their steps surround.

Ao 'rwyf am deimlo'r gwleddeodd pur O foren hyd brydnawn.

The second system of the Gloucester score continues the melody and accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with the same pattern of chords and moving lines.

55. LONDON. M. C. [C. M.]

DR. CROFT.

Hap - py the heart where graces reign, Where love inspires the breast;

Wel, cyfod, f'enaid, gwel y wlad, Mae'n awr yn a - gos - hau;

The musical score for London is in D minor (two flats) and 2/4 time. It features a treble and bass staff for piano accompaniment and a single staff for the vocal melody. The melody is simple and hymn-like, with the lyrics written below it. The piano accompaniment consists of a steady bass line and a treble line with chords and moving lines.

LONDON—*Parhad.* [Continued.]

Love is the brightest of the train, And strengthens all the rest.

Dy e - ti - feddiaeth hyfryd rãd, Lle nad oes poen na gwae.

The musical score for 'LONDON—Parhad.' [Continued.] is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is simple and hymn-like, with the piano accompaniment providing a harmonic foundation.

66. MANCHESTER. M. C. [C. M.] DR. WAINWRIGHT.

O! for a thousand tongues to sing My dear Re - deemer's praise!

Mae'r iachawdwriaeth fel y môr, Yn chwyddo byth i'r lan;

The musical score for '66. MANCHESTER. M. C. [C. M.] DR. WAINWRIGHT.' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is more complex than the first piece, with the piano accompaniment featuring more active harmonic movement.

The glories of my God and King, The triumphs of his grace.

Mae ynddi ddigon, digon byth, I'r tru-an ac i'r gwan.

The musical score for 'The glories of my God and King, The triumphs of his grace.' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is simple and hymn-like, with the piano accompaniment providing a harmonic foundation.

67. ABERDEEN. MESUR SALM:

NEU MESUR CYFFREDIN CYMRAEG.

[WELSH PSALM OR COMMON METRE. 8. 7. *Iambic*.] BROWN-BORTHWICK.

The King of love my Shepherd is, Whose goodness faileth né - ver;

Yr Arglwydd yw fy Mugail clau, Ni ad byth eisiau ar - naf:

I nothing lack if I am his And he is mine for e - ver.

Mi gaf orwedd mewn porfa fras, Ar lân dwr gloewlas a - raf.

68. ABERGWILI. M. S. [Ps. M.]

D. LEWIS.

Yr Arglwydd yw fy ngoleu i gyd, A'm hiechyd; rhag pwy'r ofn - af.

ABERGWILI.—*Parhad.* [Continued.]

Yr Arglwydd yw nerth ffoes; am hyn, Rhagpwy doi dychryn ar - naf.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Welsh.

69. ABERMAWDDACH. M. S. [Ps. M.] *Ai. Gynareig.*

Phwy na fwyta'i y ffirwyth o'r nen, Sy'n tyfu ar bren y bywyd? A phwy na rodd.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Welsh.

ai wrth ei fin, A phwy na roddai wrth ei fin Rianweddol win mor hyfryd.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Welsh.

70. ANNOGAETH. M. S. [Ps. M.] J. EDWARDS.

I dŷ'r Arglwydd pandd'wedant, Awn, Im' llawen iawn oedd gwrando:

Sai'n traed o fewn Caersalem byrth, Yr un ni syrth oddi yn - o.

71. ARENIG. M. S. [Ps. M.] BRIDGES.

O Ddaw y lluoedd i edrych, gwél, A dychwel i ym - g'ledd - u

ARENIG.—*Parhad.* [Continued.]

Y winllan hon a blenaist di A'th law, a'i rhoddi i dyf - u.

This musical score is for a hymn. It features a vocal line on a single treble staff and a piano accompaniment on a grand staff (treble and bass). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in Welsh. The music consists of two measures, each ending with a double bar line.

72. BADEN. M. S. [Ps. M.]

1675.

Dis - gwyliaf o'r mynyddoedd draw Lle daw im' help 'wyllys - gar;

This musical score is for a hymn. It features a vocal line on a single treble staff and a piano accompaniment on a grand staff (treble and bass). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in Welsh. The music consists of two measures, each ending with a double bar line.

Yr Arglwydd rydd im' gymmhorth gref, Hwn a wnaeth nef a dae - ar.

This musical score is for a hymn. It features a vocal line on a single treble staff and a piano accompaniment on a grand staff (treble and bass). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in Welsh. The music consists of two measures, each ending with a double bar line.

73. BRYNHYFRYD. M. S. [Ps. M.] AL. Gymreig.

Mor gu, O Arglwydd! gen - yf fi. Dy ddeddf di a'th gyfammod;

Ac ar y rhai'n, o ddydd i ddydd, Y bydd fy holl fy-fyrddod.

74. CAERGYBI. M. S. [Ps. M.] J. JEFFREYS.

Di-oleh - af fi â chalon rwydd, Diolchaf fi â chalon rwydd

CAERGYBI.—*Parhad.* [Continued.]

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

I'r Arglwydd bob amserau ; Ei foliant ef, Ei foliant ef a'i

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

wir fawrhâd, Fo'n wastad yn fy ngenau, Fo'n wastad yn fy ngenau,

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

Fo'n wastad yn fy ngenau, Fo'n wastad yn fy ngen - au.

75. CAERSALEM. M. S. [Ps. M.] Alaw Gymreig.

Ymddyreha, Dduw, y Nef uwchlaw, Oddi yno daw d'ar - wyddion:

This musical score is for the hymn 'CAERSALEM'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Ymddyreha, Dduw, y Nef uwchlaw, Oddi yno daw d'ar - wyddion:'.

A bydded dy o - goniant ar Y ddaear a'i thrig - ol - ion.

This block continues the musical score for 'CAERSALEM'. It includes the vocal melody and piano accompaniment. The lyrics are: 'A bydded dy o - goniant ar Y ddaear a'i thrig - ol - ion.'

76. CAMBRIA. M. S. [Ps. M.] J. A. LLOYD.

O! cy-fod bellach trugarhá, O Dduw! bydd dda wrth Seion;

This musical score is for the hymn 'CAMBRIA'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are in Welsh: 'O! cy-fod bellach trugarhá, O Dduw! bydd dda wrth Seion;'.

CAMBRIA.—*Parhad.* [Continued.]

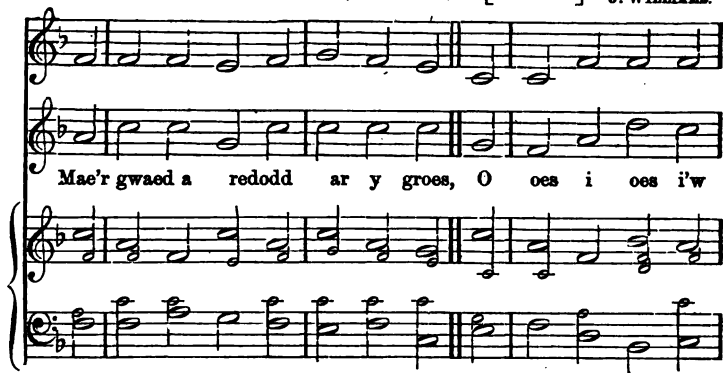
Mae'n amser wrthi drugarhau, Fel dyma'r nodau'n un - ion.

77. DYFRDWY. M. S. [Ps. M.] J. JEFFREYS.

I ti, O Dduw! y gweddai mawl, Yn y sancteiddiawl Sei - on;

I ti y telir trwy holl gred, Bob gwir adduned cal - on.

78. DOLGELLAU. M. S. [Ps. M.] J. WILLIAMS.



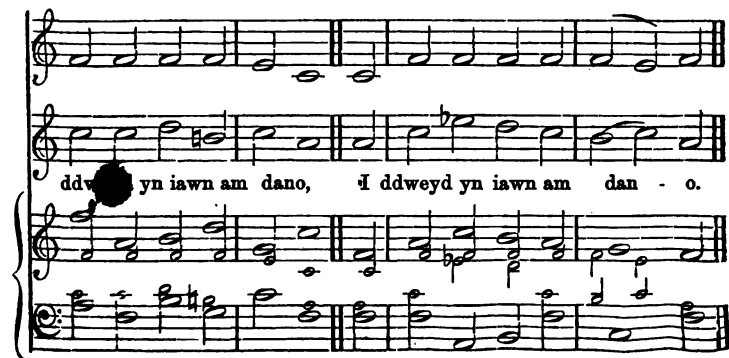
Mae'r gwaed a redodd ar y groes, O oes i oes i'w

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the vocal staff.



gof - io; Rhy fyr yw tragwydd - ol - deb llawn I

The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same structure as the first system. The lyrics continue across the staves.



ddw yn iawn am dano, i ddweyd yn iawn am dan - o.

The third system concludes the musical score with three staves. The vocal line and piano accompaniment follow the same structure. The lyrics conclude the phrase.

79. DYMUNIAD. S. M. [Ps. M.] R. H. WILLIAMS.

Er glyw, O Dduw! fy llefain i, A o ar fy ngweddi gwrando;

The musical score for hymn 79 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Welsh. The first system ends with a double bar line.

Rhof lef o eitha'r ddaear gron, A'm calon yn lles - meir - io.

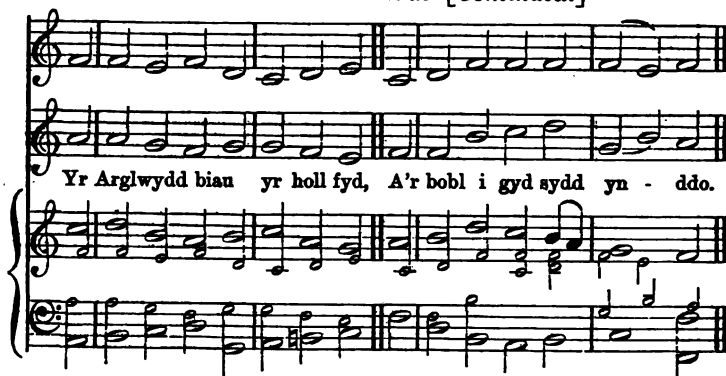
The second system continues the vocal and piano parts. It also ends with a double bar line.

80. ELIZABETH. M. S. [Ps. M.] R. H. PRITCHARD.

Yr Arglwydd biau'r ddaear lawr, A'i llawnder mawr sy'n ei - ddo.

The musical score for hymn 80 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Welsh. The first system ends with a double bar line.

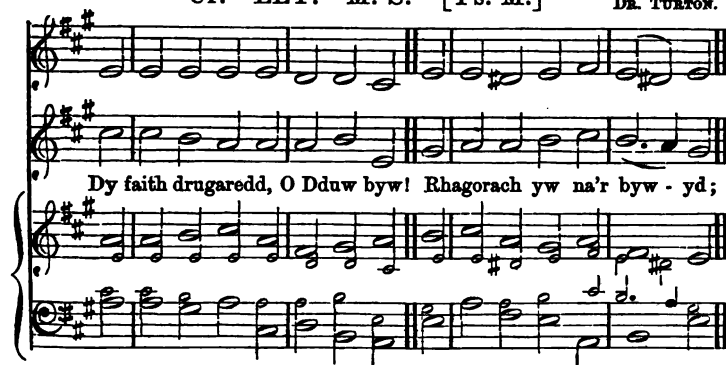
ELIZABETH.—*Parhad.* [Continued.]



Yr Arglwydd bian yr holl fyd, A'r bobl i gyd sydd yn - ddo.

81. ELY. M. S. [Ps. M.]

DR. TURTON.



Dy faith drugaredd, O Dduw byw! Rhagorach yw na'r byw - yd;



A'm genau rhoddaf i ti fawl, A cherdd ogonawl hy - fryd.

82. EIDDUNED. M. S. [Ps. M.] JONES, Ramoth.

Mi ym - ddir-ied - ais yn - ot Nêr, Fel na'm gw'radwydder

The first system of the musical score for 'Eidduned'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

byth - oedd; Duw, o'th gyfiawnder, gwa - red fi,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal line.

A chlyw fy nghri hyd nef - oedd, A chlyw fy nghri hyd nefoedd.

The third system of the musical score, concluding the piece. It continues the melody and accompaniment. The lyrics are written below the vocal line.

83. GLANTREFNANT. M. S. [Ps. M.] J. ASHTON.

Bydd di gys-ur - us yn dy Dduw, Ti gei bob gwiw ddymun - iad;

Dy ffyrdd cred iddo, yn ddi lys, Fe rydd d'ewyllys at - at.

84. GOBAITH. M. S. [Ps. M.] J. WILLIAMS, Dinbych.

Dy ba - - bell di, mor hyf-ryd yw, O Arglwydd

GOBAITH.—*Parhad.* [Continued.]

Dduw y llu - oedd! Mynych chwennych - ais wel - - ed

This system consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff, with hyphens indicating syllables spanning across measures.

hon, Mynych chwennychais wel-ed hon, Rhag mor dra thirion

This system consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff. The lyrics are written below the top staff.

yd - oedd, Rhag mor dra thir - - ion yd - - oedd.

This system consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff. The lyrics are written below the top staff.

85. GWALIA. M. S. [Ps. M.]

Hen Alaw.

Pa hyd, fy Arglwydd Dduw di-lyth? Ai byth yr wyf mewn ang - hof?

Pa guddio'r wyt, O Dduw! pa hyd, Dy lân wyneb- pryd rhag - of?

86. HEBRON. M. S. [Ps. M.]

Alaw Gymreig.

Mi nesaf at - at etto'n nes, Pa les im' ddi - gal - on-

HEBRON.—*Parhad.* [Continued.]

i! Mae son am danat ti'n mhob man Yn cod - i'r gwan i
 fyn - y, Yn cod - i'r , gwan i fyn - y.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system includes the lyrics 'i! Mae son am danat ti'n mhob man Yn cod - i'r gwan i'. The second system includes the lyrics ', fyn - y, Yn cod - i'r , gwan i fyn - y.' The piano accompaniment features a 12-measure introduction in the first system and continues with chords and arpeggios throughout.

87. HIRAETH. M. S. [Ps. M.] Alaw Gymreig.

O Brysia, Arglwydd! clyw fy llais, O brysur gelwais arnat ;

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a 12-measure introduction in the first system and continues with chords and arpeggios throughout.

HIRAETH.—*Parhad.* [Continued.]

O'r man lle b'wyf gwrando fy llef, A doed i'r nef hyd at - at.

This musical score is for the song 'HIRAETH.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'O'r man lle b'wyf gwrando fy llef, A doed i'r nef hyd at - at.' The piano part includes a 'p' (piano) dynamic marking.

88. LYBIA. M. S. [Ps. M.]

Clod-for - af fi fy Arglwydd Iôn, O 'wyllys calon holl - ol.

This musical score is for the song '88. LYBIA. M. S. [Ps. M.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Clod-for - af fi fy Arglwydd Iôn, O 'wyllys calon holl - ol.' The piano part includes a 'p' (piano) dynamic marking.

Mewn cynnull - eidfa, ger ei bron, Mewn tyria gyfion ras - ol.

This musical score is for the song '88. LYBIA. M. S. [Ps. M.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Mewn cynnull - eidfa, ger ei bron, Mewn tyria gyfion ras - ol.' The piano part includes a 'p' (piano) dynamic marking.

89. LLANDDWYWE. M. S. [Ps. M.] Alaw Gymreig.

Yr unwedd ag y brêf yr hydd Am yr af - on - ydd dyfr - oedd,

This musical score is for the hymn 'LLANDDWYWE'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Yr unwedd ag y brêf yr hydd Am yr af - on - ydd dyfr - oedd,'.

Felly y mae fy hiraeth i Am danat ti, Dduw'r nef - oedd.

This block contains the continuation of the musical score for 'LLANDDWYWE'. The vocal melody and piano accompaniment continue. The lyrics are: 'Felly y mae fy hiraeth i Am danat ti, Dduw'r nef - oedd.'

90. LLANGRANOG. M. S. [Ps. M.] J. PARRY.

Dy fawr drugaredd, f'Arglwydd Iôn, Sydd hyd eithafion nef - oedd:

This musical score is for the hymn 'LLANGRANOG'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are in Welsh: 'Dy fawr drugaredd, f'Arglwydd Iôn, Sydd hyd eithafion nef - oedd:'.

LLANGRANOG.—*Parhad.* [Continued.]

A'th bur wirionedd sydd yn gwau Hyd y cym - mylau dyfr - oedd.

This musical score is for the song 'Llangranog—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'A'th bur wirionedd sydd yn gwau Hyd y cym - mylau dyfr - oedd.'

91. LLANIDLOES. M. C. [C. M.] J. A. LLOYD.

O! deffro, deffro, gwisg dy nerth, O! brydferth fraich yr Arglwydd;

This musical score is for the song '91. Llanidloes. M. C. [C. M.] J. A. Lloyd.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'O! deffro, deffro, gwisg dy nerth, O! brydferth fraich yr Arglwydd;'

Fel yn y dyddiau gynt a fu, Am-lyg-a'th, all - u - awg - rwydd.

This musical score continues the song '91. Llanidloes. M. C. [C. M.] J. A. Lloyd.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Fel yn y dyddiau gynt a fu, Am-lyg-a'th, all - u - awg - rwydd.'

92. LLANFERRAS. M. S. [Ps. M.]

W. EVANS.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef, featuring lyrics in Welsh and English. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines. The lyrics are: "Coffawn yn llawen gyd - a pharch Am ras ein Harchhoff."

Coffawn yn llawen gyd - a pharch Am ras ein Harchhoff.

The second system continues the musical score with three staves. The vocal line in the middle staff contains the lyrics: "eir - iad; Un yw o ga - lon dy - - ner iawn, A myn - wes". The piano accompaniment continues with similar harmonic patterns, including chords and moving bass lines.

eir - iad; Un yw o ga - lon dy - - ner iawn, A myn - wes

The third system of the musical score also consists of three staves. The vocal line in the middle staff contains the lyrics: "lawn o gariad, A myn - - wes lawn o gar - iad." The piano accompaniment concludes the piece with sustained chords and a final melodic flourish in the vocal line.

lawn o gariad, A myn - - wes lawn o gar - iad.

93. MYNYDD CARMEL. M. S. [Ps. M.] Hen Alaw.

Gwyn fyd y rhai di-lêst eu bai, Eu pech - od a'u han-wir - edd,

The first system of the musical score for 'Mynydd Carmel'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Gan roi iddynt nerth, er onawd a byd, I bar - a hyd y di - wedd.

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic foundation, with some harmonic changes in the right hand.

I bar - a hyd y di - wedd, I bar - a hyd y di - wedd.

The third system of the musical score, which appears to be a repeat of the previous phrase. The vocal line and piano accompaniment continue with the same musical material.

94. MARY. M. S. [Ps. M.]

J. A. LLOYD.

O! cenwch fawl i'r Arglwydd nef, Moliennwch ef, genhedloedd;

Molwch ei enw ef trwy'r byd, Chwithau i gyd y bobloedd.

95. MORGANWG. M. S. [Ps. M.]

KLUG.

Duw ymddangosodd yn y cnawd, Fe gafwyd Brawd yn Bryn - wr.

MORGANWG.—*Parhad.* [Continued.]

Ni chollir neb, er gwaelled fo, A gredo i'r Gwar - ed - wr.

This musical score is for the song 'MORGANWG.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Ni chollir neb, er gwaelled fo, A gredo i'r Gwar - ed - wr.' The music is written in a key with one sharp (F#) and a common time signature.

96. OLDENBURG. M. S. [Ps. M.] J. GÖDEL.

Mol- iannu'r Arglwydd, da iawn yw, A chyfarch Duw yn ben - af ;

A chanu i dy enw fawl, A'th ganmawl, y Gor- uch - af.

This musical score is for the song '96. OLDENBURG. M. S. [Ps. M.] J. GÖDEL.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Mol- iannu'r Arglwydd, da iawn yw, A chyfarch Duw yn ben - af ;' and 'A chanu i dy enw fawl, A'th ganmawl, y Gor- uch - af.' The music is written in a key with one sharp (F#) and a common time signature.

97. PENHYDD. M. S. [Ps. M.] Alaw Gymreig

Ai yn dragywydd cilia'r Iôn? A fydd ef boddlon mwyach?

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

A ddarfu byth ei nawdd a'i air? A ddarfu byth ei

The second system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

nawdd a'i air? A gair ei addaw bell - ach?

The third system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

98. PRION. M. S. [Ps. M.]

Alaw Gymreig.

I ti, O Dduw! y gweddai parch, Gwna pob peth arch dy or - sedd;

Ti bia'r haul, y gwlaw, a'r gwlith, A'r fendith fawr ei rhin-

wedd, A'r fendith fawr ei rhin - - wedd.

99. PETERBOROUGH. M. S. [Ps. M.]

Y sawl a drigo, doed yn nes, Yn lloches y Gor - uch - af;

This musical score is for the hymn 'Peterborough'. It is written in G major (one sharp) and 4/4 time. The melody is in the soprano part, with the alto and tenor parts providing harmonic support. The lyrics are in Welsh. The score consists of two systems of staves. The first system has four staves: soprano, alto, tenor, and bass. The second system has four staves: soprano, alto, tenor, and bass. The lyrics are written below the tenor staff.

Ef a ym - er - ys i gael bod Yn nghysgod hwn sydd ben - af.

This musical score is for the hymn 'Peterborough'. It is written in G major (one sharp) and 4/4 time. The melody is in the soprano part, with the alto and tenor parts providing harmonic support. The lyrics are in Welsh. The score consists of two systems of staves. The first system has four staves: soprano, alto, tenor, and bass. The second system has four staves: soprano, alto, tenor, and bass. The lyrics are written below the tenor staff.

100. RHUTHYN. M. S. [Ps. M.] B. M. WILLIAMS.

Mae enw Crist i bawb o'r saint, Fel enaint tywallt - ed - ig.

This musical score is for the hymn 'Rhuthyn'. It is written in G major (one sharp) and 4/4 time. The melody is in the soprano part, with the alto and tenor parts providing harmonic support. The lyrics are in Welsh. The score consists of two systems of staves. The first system has four staves: soprano, alto, tenor, and bass. The second system has four staves: soprano, alto, tenor, and bass. The lyrics are written below the tenor staff.

RHUTHYN.—*Parhad.* [Continued.]

Ao yn ad-fywieliawn ei rin, I'r en-aid blin lludd-ed-ig.

This musical score is for a piece titled 'RHUTHYN.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Ao yn ad-fywieliawn ei rin, I'r en-aid blin lludd-ed-ig.' The music is written in a key with one sharp (F#) and a common time signature.

101. RORHAU. M. S. [Ps. M.]

HAYDN.

Dy lwybrau di y'nt hyfryd iawn, Dy ffyrdd y'nt lawn hyfryd-wch.

This musical score is for a piece titled '101. RORHAU. M. S. [Ps. M.]' by HAYDN. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Dy lwybrau di y'nt hyfryd iawn, Dy ffyrdd y'nt lawn hyfryd-wch.' The music is written in a key with one sharp (F#) and a common time signature.

Nag amllder yd, neu win, fy Nuw, Mel-us-ach yw dy hedd-wch.

This musical score is for a piece titled '101. RORHAU. M. S. [Ps. M.]' by HAYDN. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Nag amllder yd, neu win, fy Nuw, Mel-us-ach yw dy hedd-wch.' The music is written in a key with one sharp (F#) and a common time signature.

102. RHYDWILYM. M. S. [Ps. M.] Alaw Gymreig.

Mae'm Prynw'r Mawr yn Dduw, yn ddyn, Ac fell - y'n

perth - yn i mi; Tywysog cad - arn, Bren-in cry'

Yw'r Iesu fu'n fy mhrynu. Yw'r Iesu fu'n fy mhryn - u.

103. SYMMOND'S. M. S. [Ps. M.] SYMMOND.

Gwyn fyd y plant sy'n derbyn dysg, Ac addysg yn y bor - eu;

Nid änt hyd ffyrdd troseddwy'r ffol, Nid änt hyd ffyrdd troseddwy'r ffol,

Nac i an - nuwiol lwybr - au.

104. ST. JAMES. M. S. [Ps. M.]

Mae Duw yn maddeu a glanhau, Yn anghu'r Oen a laddwyd; A dyma

This system contains the first line of music. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in Welsh: "Mae Duw yn maddeu a glanhau, Yn anghu'r Oen a laddwyd; A dyma".

waith ef - eng - yl gref, A dyma waith ef-eng-yl gref, Adseinio'r

This system contains the second line of music. The vocal melody continues, with the lyrics: "waith ef - eng - yl gref, A dyma waith ef-eng-yl gref, Adseinio'r". The piano accompaniment provides harmonic support.

llef "Gorphenwyd!" Adseinio'r llef "Gorphenwyd!"

Adseinio'r llef "Gorphenwyd."

This system contains the third line of music. It includes a repeat sign and the lyrics: "llef 'Gorphenwyd!' Adseinio'r llef 'Gorphenwyd!'". Below the piano part, the text "Adseinio'r llef 'Gorphenwyd.'" is written. The system concludes with a final cadence.

105. SABBATH. M. S. [Ps. M.]

J. WILLIAMS.

Y sawl ni rodia, dedwydd yw, Yn ol drwg ystryw gyng-hor;

Ni saif ar ffordd troseddwy'r ffol, Nid eiste'n stól y gwatwor.

106. ST. FFRAID. M. S. [Ps. M.]

IFAN WILLIAM.

Yn dy gyfammod mae'n fy ngho' Fod myrdd o addew-id-ion,

St. FFRAID.—Parhad. [Continued.]

Rhai yn cy - hoeddi llwyr iachâd, Trwy rin dy waed i'r cleif - ion.

This musical score is for the song 'St. FFRAID.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Rhai yn cy - hoeddi llwyr iachâd, Trwy rin dy waed i'r cleif - ion.' The music is written in a key with one sharp (F#) and a common time signature (C).

107. TRALLWM. M. S. [Ps. M.] J. A. LLOYD.

Cred ynddo ef, fe'th ddwg i'r lan, Myn allan dy gyfiawnder;

This musical score is for the song '107. TRALLWM. M. S. [Ps. M.] J. A. LLOYD.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Cred ynddo ef, fe'th ddwg i'r lan, Myn allan dy gyfiawnder;'. The music is written in a key with two sharps (F# and C#) and a common time signature (C).

Mor oleu a'r haul ar hanner dydd, Fel hyny bydd d'eg - lur - der.

This is the continuation of the musical score for '107. TRALLWM. M. S. [Ps. M.] J. A. LLOYD.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh: 'Mor oleu a'r haul ar hanner dydd, Fel hyny bydd d'eg - lur - der.' The music is written in a key with two sharps (F# and C#) and a common time signature (C).

108. ANGEL'S SONG. MESURE HIE. [LONG METRE.]

ORLANDO GIBBONS.

Blest be the Father and his love, To whose ce - les - tial

Ffordd newydd wnaed gan Ie - su Grist I bas-io hei-bio

The first system of the musical score is written in treble and bass staves with a 3/2 time signature and a key signature of one sharp (F#). The lyrics are in English and Welsh. The English lyrics are "Blest be the Father and his love, To whose ce - les - tial" and the Welsh lyrics are "Ffordd newydd wnaed gan Ie - su Grist I bas-io hei-bio".

source we owe Ri - vers of end - less joys a -

u - ffern drist, Wedi ei phal - mant - u gan - ddo

The second system of the musical score continues the melody. The English lyrics are "source we owe Ri - vers of end - less joys a -" and the Welsh lyrics are "u - ffern drist, Wedi ei phal - mant - u gan - ddo".

bove, And rills of com - fort here be - low.

ef, O gan - ol byd i gan - ol nef.

The third system of the musical score concludes the piece. The English lyrics are "bove, And rills of com - fort here be - low." and the Welsh lyrics are "ef, O gan - ol byd i gan - ol nef.".

97. PENHYDD. M. S. [Ps. M.] Alaw Gymreig

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the second vocal staff.

Ai yn dragywydd cilia'r Iôn? A fydd ef boddlon mwyach?

The second system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the second vocal staff.

A ddarfu byth ei nawdd a'i air? A ddarfu byth ei

The third system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the second vocal staff.

nawdd a'i air? A gair ei addaw bell - ach?

98. PRION. M. S. [Ps. M.]

Alaw Gymreig.

I ti, O Dduw! y gweddai parch, Gwna pob peth arch dy or - sedd;

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the first vocal staff.

Ti bia'r haul, y gwlaw, a'r gwlith, A'r fendith fawr ei rhin-

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are written below the first vocal staff.

wedd, A'r fendith fawr ei rhin - - wedd.

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are written below the first vocal staff.

99. PETERBOROUGH. M. S. [Ps. M.]

Y sawl a drigo, doed yn nes, Yn lloches y Gor - uch - af;

This musical score is for the hymn 'Peterborough'. It features a treble and bass staff for piano accompaniment and a single melodic line for the voice. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Y sawl a drigo, doed yn nes, Yn lloches y Gor - uch - af;'. The melody is simple and hymn-like, with a clear cadence at the end of the phrase.

Ef a ym - er - ys i gael bod Yn nghysgod hwn sydd ben - af.

This is the second system of the musical score for 'Peterborough'. It continues the melody and piano accompaniment from the first system. The lyrics are: 'Ef a ym - er - ys i gael bod Yn nghysgod hwn sydd ben - af.'. The music concludes with a final cadence.

100. RHUTHYN. M. S. [Ps. M.] B. M. WILLIAMS.

Mae enw Crist i bawb o'r saint, Fel enaint tywallt - ed - ig.

This musical score is for the hymn 'Rhuthyn'. It features a treble and bass staff for piano accompaniment and a single melodic line for the voice. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: 'Mae enw Crist i bawb o'r saint, Fel enaint tywallt - ed - ig.'. The melody is simple and hymn-like, with a clear cadence at the end of the phrase.

RHUTHYN.—*Parhad.* [Continued.]

Treble clef: $\text{C4-D4-E4-F4-G4-A4-B4-C5}$
 Bass clef: $\text{C3-D3-E3-F3-G3-A3-B3-C4}$
 Key signature: one sharp (F#)
 Time signature: common time (C)

Ao yn ad - fywiel iawn ei rin, I'r en - aid blin ludd - ed - ig.

101. RORHAU. M. S. [Ps. M.]

HAYDN.

Treble clef: $\text{C4-D4-E4-F4-G4-A4-B4-C5}$
 Bass clef: $\text{C3-D3-E3-F3-G3-A3-B3-C4}$
 Key signature: one flat (Bb)
 Time signature: common time (C)

Dy lwybrau di y'nt hyfryd iawn, Dy ffyrdd y'nt lawn hyfryd - wch.

Treble clef: $\text{C4-D4-E4-F4-G4-A4-B4-C5}$
 Bass clef: $\text{C3-D3-E3-F3-G3-A3-B3-C4}$
 Key signature: one flat (Bb)
 Time signature: common time (C)

Nag amllder yd, neu win, fy Nuw, Mel - us - ach yw dy hedd - wch.

114. BRITISH. M. H. [L. M.]

Bright as the sun's me-rid-ian blaze, Vast as the
Fy un-ig gys - ur dan y ne', Fod les - u'n'

bless-ings he con-veys, Wide as his reign from pole to
sef - yll yn fy lle, Yn dwyn fy meichiau bob yr

pole, And per - man - ent as his control.
un, A'u rhoi ar ei ys - gwydd - au 'i hun.

115. BEZA. M. H. [L. M.] JOHN BAPTISTA.

Jesus shall reign where'er the sun Does his successive journeys run;
Yr Iesu a deyrnasa'n grwn, O godiad haul hyd fachlud hwn;

His kingdom stretch from shore to shore, Till moon shall wax & wane no more.
Ei deyrnas a o fôr i fôr, Tra fyddo llewyrch haul a lloer.

116. BOSTON. M. H. [L. M.] DR. L. MASON.

Up to the Lord, that reigns on high, And view the nations from a - far,
Fy Iesu, Pen Tyw - ys - og nef, Nid oes gy - ffelyb iddo ef.

BOSTON.—*Parhad.* [Continued.]

Let ever - lasting praises fly, And tell how large his bounties are.

Cael huno yn ei gariad drud Sydd fil o weithian'n well na'r byd.

This musical score is for a hymn titled 'Parhad' from Boston. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'Let ever - lasting praises fly, And tell how large his bounties are.' and the Welsh lyrics are 'Cael huno yn ei gariad drud Sydd fil o weithian'n well na'r byd.'

117. BRESLAU. M. H. [L. M.] *Alaw Ellmyng.*

Father & Friend! thy light, thy love, Beaming thro' all thy works we see;

Nid oes un gwrthddrych yn y byd Sydd deilwng o fy serch a'm bryd;

This musical score is for a hymn titled 'Breslau' by M. H. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'Father & Friend! thy light, thy love, Beaming thro' all thy works we see;' and the Welsh lyrics are 'Nid oes un gwrthddrych yn y byd Sydd deilwng o fy serch a'm bryd;'

Thy glory glides the heavens above, And all the earth is full of thee.

Mae tynfa f'enaid canaid eu At drysor tragwydd-oldeb fry.

This block contains the continuation of the musical score for 'Breslau'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'Thy glory glides the heavens above, And all the earth is full of thee.' and the Welsh lyrics are 'Mae tynfa f'enaid canaid eu At drysor tragwydd-oldeb fry.'

118. CAMBERWELL. M. H. [L. M.] BARTHELEMON.

A - wake, my soul, and with the sun Thy dai - ly

Cys - segrwn flaenfrwyth dyddiau'n hoës I garu'r

stage of du - ty run: Shake off dull sloth, and

hwn fu ar y groes; Mae mwy o ble - ser

joy - ful rise To pay thy morn - ing sa - cri - fice.

yn ei waith Na dim a fedd y ddaear faith.

119. CAREY. M. H. [L. M.]

H. CAREY.

My God, how end-less is thy love! Thy gifts are
Gwaith hyf-ryd iawn a mel-us yw Mol-ian-nu

every even-ing new; And morn-ing mer-cies
d'en-w di, O Dduw! Sôn am dy gar-iað

from a-bove, Gent-ly dis-til like ear-ly dew.
for-eu glas, A'r nos am wir-ion-edd-au'th ras.

120. CANON. M. H. [L. M.]

TALLIS.

Thanks to thy name, Oh Lord! that we One glorious Sabbath more be-
 Y Sabbath, gŵyl nefol - aidd yw, Ar hwn cyf - ododd Iesu'n
 hold; Dear Shepherd, let us meat with thee Among thy sheep, in this thy fold.
 fyw; Clodforwn ninnau, Frenin hedd, Mae wedi per-ar- ogi-i'r bedd.

121. CONSTANCE. M. H. [L. M.]

GOUDIMEL.

All people that on earth do dwell, Sing to the Lord with cheerful voice;
 O Iesu mawr! y Meddyg gwell, Gobaith yr holl y - nysodd pell,

CONSTANCE.—*Parhad.* [Continued.]

Serve him with fear, his praises tell: Come ye before him and rejoice.

Dysg fi i seinio maes dy glod Mai di-gyf - newid wyt er - ioed.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one sharp (F#), and the time signature is 2/4. The music is in a simple, hymn-like style.

122. CROSS. M. H. [L. M.] DR. J. B. DYKES.

When I sur - vey the wondrous cross On which the Prince of glory died,

Wrth edrych, Ies - u, ar dy groes, A meddwl dyfnder d'anguen loes,

My richest gain I count but loss, And pour contempt on all my pride.

Pryd hyn 'rwyf yn di - brisio'r byd, A'r holl ogoniant sy ynddo i gyd.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one sharp (F#), and the time signature is 2/4. The music is in a simple, hymn-like style.

123. COURLAND. M. H. [L. M.]

HAYDN.

Jesus, our best be - lov - ed Friend Draw out our souls in
Bendigaid fyth fo e - nw Duw, Yr hwnwnaeth fenaidd

pure 'de - sire: Je - sus, in love to us de -
ma - rw'n fyw, Ac a'm cyf - od - odd fel o'm

ascend; Baptize us with thy Spi - rit's fire.
bedd I gael mwyn - hau ei ras a'i hedd.

124. CLWYD. M. H. [L. M.] PETER EDWARDS.

Oh! hap - py day that fixed my choice On thee, my
 Tyr'd nef - ol g'lomen o - ddi fry, A chod fi

The first system of the musical score for 'CLWYD'. It consists of a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

Sav - iour and my God! Well may this glow - ing
 ar d'ad - en - ydd cu; 'Es - gyn, a dwg ni

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

heart re - joice, And tell its rap - tures all a - broad.
 fyn - y'n grwn Uwchlau holl beth - au'r byw - yd hwn.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

125. DERBY. M. H. [L. M.]

SYMMONDS.

With all my powers of heart and tongue I'll praise my Mak - er

Y man b'och di, fy Arglwydd mawr, Yn rhoi dy nef - - ol

in my song: Angels shall hear the notes I raise,

hedd i lawr, Mae holl hapnawrydd maith y byd,

Approve the song, and

A'r nef ei hunan

Approve the song, & join the praise. Approve the song, and join the praise.

A'r nef ei hunan yn - oi gyd. A'r nef ei hunan yn - oi gyd.

join the praise.

yn - - oi gyd.

126. DUKE STREET. M. H. [L. M.] J. HATTON.

My gracious Lord, I own thy right To every service

Henffych i en - w Ies - u gwiw, Syrthied o'i flaen ang-

The first system of the musical score for 'Duke Street'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

I can pay; And call it my su - preme de-

yl - ion Duw; Rhowch iddo'r parch, holl deu - lu'r

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

light To hear thy dic - tates, and o - bey.

nef: Yn Arglwydd pawb cor - on wch ef.

The third system of the musical score. It concludes the piece. The lyrics are written below the vocal staves.

127. DAVID'S HARP. M. H. [L. M.] J. DANIELL.

Sweet is the day of sa - cred rest, No mortal
 Me-lus yw dydd y Sabbath llon; Na fin - ed

The first system of the musical score for 'David's Harp'. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are written below the vocal staves.

care shall seize my breast; Oh! may my heart in
 gof - al byd mo'm bron; O! na bae 'nghalon

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

tune be found, Like David's harp of so - lemn sound.
 i mewn hwyl, Fel te-lyn Da - fydd ar yr ŵyl.

The third system of the musical score. It concludes the piece. The lyrics are written below the vocal staves. A small 'H' is printed below the piano part at the end of the system.

128. DOVERSDALE. M. H. [L. M.] STANLEY.

Great God! at - tend while Zi - on sings The joy that

Ty - di fy Nuw, ty - di i gyd, Yw'r cwbl a

The first system of the musical score for 'Doversdale'. It consists of three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

from thy pre - sence springs; To spend one day with

fedd - af yn y byd; Yr wyt ti'n well, Yr

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

thee on earth Ex - ceeds a thousand days of mirth

wyt ti'n well na'r In - dia bell â'i pherl - au drud.

The third system of the musical score, concluding the piece. It continues the melody and accompaniment. The lyrics are written below the vocal staves.

129. DEISYFIAD. M. H. [L. M.]

R. MILLA.

The billows swell, the winds are high, Clouds o - ver - cast my
 Pa'm carai'r byd a'i wag - edd mwy? Hyd angen'n brin y

This system contains the first two staves of music. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

wintry sky: Out of the depths to thee I call, My fears are
 deuant hwy: Gwell genyf garu'r Ffrynd a ddaw Yn angen i

This system contains the next two staves of music. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in bass clef. The lyrics continue from the first system.

great, my strength is small. My fears are great, my strength is small.
 'mafi - - yd yn fy llaw. Yn angen i 'mafi - yd yn fy llaw.

This system contains the final two staves of music. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in bass clef. The lyrics conclude the piece.

130. EATON. M. H. [L. M.]

WYVILL

O thou! the true and holy light, Direct the souls that

Nol disgwyl gronyn bach trwy ffydd, O'n rhwymau caeth cawn

walk in night, And bring them 'neath thy sheltering care, To

fyn'd yn rhydd; Fe dŷr y wawr, cawn o - leu clir, Ar

find their blest re - demption there. And bring them 'neath thy

fyn - ydd Sei - on cyn bo hir. Fe dŷr y wawr cawn

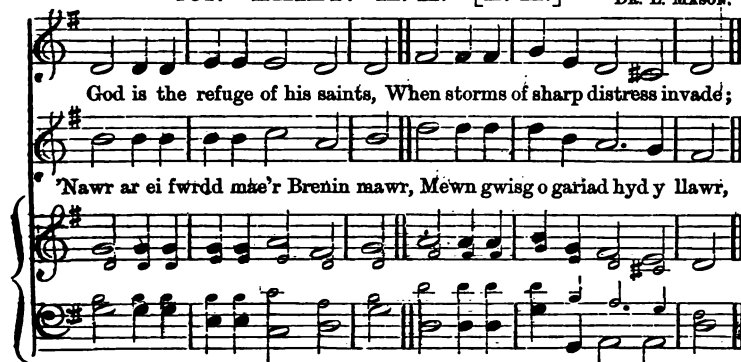
EATON.—*Parhad.* [Continued.]



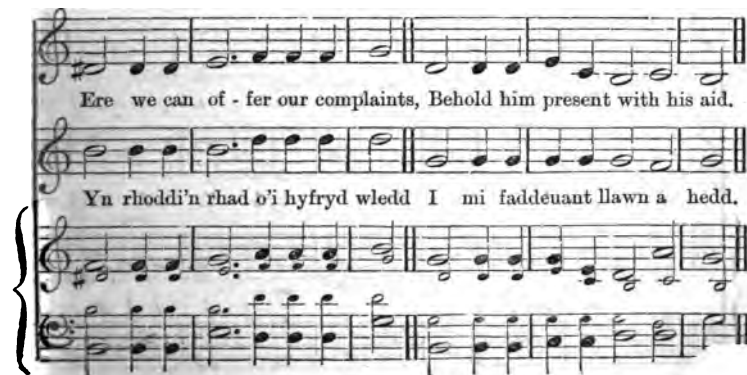
shelter - ing care; To find their blest re - demption there.
 o - leu clir, Ar fyn - ydd Sei - on cyn bo hir.

131. EMILY. M. H. [L. M.]

DR. L. MASON.



God is the refuge of his saints, When storms of sharp distress invade;
 'Nawr ar ei fwrdd mae'r Brenin mawr, Mewn gwisg o gariad hyd y llawr,



Ere we can of - fer our complaints, Behold him present with his aid.
 Yn rhoddi'n rhad o'i hyfryd wledd I mi faddeuant llawn a hedd.

132. EDWEN. M. H. [L. M.]

DR. L. MASON.

Oh! Spi - rit of the liv - ing God! In all thy

Rwy'n de - wis Ie - su a'i far - wol glwy' Yn Frawd a'

ple - ni - tude of grace, Where'er the foot of

Phri - od i mi mwy; Ef yn Ar - wein - ydd,

man hath trod, De - scend on our a - pos - tate race.

ef yn Ben, I'm dwyn o'r byd i'r nef - oedd wen.

133. EDIFEIRIOL. M. H. [L. M.] Hen Alaw.

With bro - ken heart and contrite sigh, A
Pech - ad - ur wyf, da gŵyr fy Nuw, Llawn

The first system of the musical score for 'Edifeiriol'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

trembl - ing sin - ner, Lord, I cry; Thy pardoning
o ar - choll - ion o bob rhyw, Yn byw mewn

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

grace is rich and free, Oh God! be mer-ci - ful to me.
eisiau o waed y groes Bob munyd awr o'r dydd a'r nos.

The third system of the musical score. It continues the vocal and piano parts. The lyrics are written below the vocal line.

134. EMYN LUTHER. M. H. [L. M.]

Sav - iour, wher'er thy steps I see, Dauntless, untired, I

O Arglwydd! cofia'th ang-eu dryd, A'th boenau mawrion

The first system of the musical score for 'Eymyn Luther'. It consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff with a treble clef and a bass clef, also with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the staves, with the English lyrics on the top staff and the Welsh lyrics on the middle staff.

fol - low thee; Oh! let thy hand support me still, And lead me to thy

yn y byd; A dadleu rhai'n ag uchel lef Dros f'enaïd tlawd yn

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with the English lyrics on the top staff and the Welsh lyrics on the middle staff.

ho - ly hill! And lead me to thy ho - ly hill!

nghanol nef. Dros f'en - aid tlawd yn nghan - ol nef.

The third system of the musical score, which concludes the piece. It features the same three-staff format as the previous systems. The lyrics are written below the staves, with the English lyrics on the top staff and the Welsh lyrics on the middle staff.

135: ERNAN: M. H. [L. M.]

DR. L. MARON.

Come, Holy Spi - rit, heavenly Dove, My sinful sha - la -

Rho i mi wel'd mai ti yw'm hedd, A llwyr ddi - fyr - u

dies re - move; Be thou my Light, be thou my

ar dy wedd, A chym'ryd d'eir - iau gwerthfawr

Guide; O'er every thought and step pre - side.

drud Yn unig ble - ser yn y byd.

136. FULDA. M. H. [L. M.]

BEETHOVEN.

Give to our God im - mor - tal praise, Mercy and

Moliannaf byth yr an - wyl Oen; Pa fodd y

truth are all his ways: Wonders of grace to

gall - af de - wi a sôn? Rhoes laeth a mêl o'r

God be - long, Re - peat his mer - cies in your song.

Ganaan fry, A melus yw i'm hen - aid cu.

137. GIBRALTAR. M. H. [L. M.] C. W. POOLE.

Oh! grant us light, that we may know The wis - dom

'Nawr boddlaw'n wyf, can's di - gon yw Dy fod yn

thou a - lone can'st give; That truth may guide where'er we

ei - ddo i mi fy Nuw; Yn t'wynu yn dy wyn - eb

go, And vir - tue bless where'er we live.

pryd Mae mwy na holl dry - sor - au'r byd.

138. GWEDDI. M. H. [L. M.] Alaw Gymreig.

God of my life, to thee I call; Af - flicted at thy

'Dwyf ond per - er - in tlawd a gwan, I deithio'r an - ial

This system contains the first two lines of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C).

feet I fall; When the great wa - ter - floods prevail, Leave

fyd i'r lan; Am hyn, rho i mi lechu o hyd Yn

This system contains the next two lines of the hymn. The musical notation continues with the same vocal and piano parts.

not my trembling heart to fail! Leave not my trembling heart to fail!

dawel yn dy fynwes glyd. Yn dawel yn dy fyn - wes glyd.

This system contains the final two lines of the hymn. The piano accompaniment features a more active, flowing pattern in the lower staves.

139. GILEAD. M. H. [L. M.]

HANDEL.

Blest are the saints who sit on high Around thy throne of ma-jes-ty:

'Does arnaf eisieu yn y byd Ond golwg ar dy haeddiant drud,

Thy brightest glories shine a - bove, And all their work is praise & love.

A chael rhyw brawf o'i nefol rin, I 'mado'n lân & mi fy hun.

140. GREENHOOD. M. H. [L. M.]

Hen Alaw.

We've no a - biding city here; This may distress the worlding's mind,

Nef ywi'm henaidd yn mhob man Pan brofwyf Ie - su mawr yn rhan;

GREENHOOD.—*Parhad.* [Continued.]

But should not cost the saint a tear Who hopes a better rest to find.

Ei weled of a golwg ffydd Dry'r dywyll nos yn oleu ddydd.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh.

141. GREGORY. M. H. [L. M.]

Gregorian.

Show pi-ty, Lord; Oh Lord! forgive, Let a re-penting rebel live;

O! tyr'd i ben, ddedwyddaf ddydd, A gad i'm hysbryd fyn'd yn rhydd;

This musical score is for a Gregorian chant. It features a single melodic line in the upper staves. The key signature has two sharps (D# and F#), and the time signature is common time (C). The lyrics are in English and Welsh.

Are not thy mercies large and free? May not a sinner trust in thee?

Rho brawf, Rho brawf ar frys i mi O ddwyfol haeddiant Cal-fa-ri.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh.

142. GLOUCESTER NEW. M. H. [L. M.] Dr. HODGINS.

Give thanks to God; he reigns a - bove; Kind are his

Clod - for - wch Frenin nefoedd fry; Fe'n Arglwydd

The first system of the musical score for 'Gloucester New' features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

thoughts, his name is love: His mer - cy a - ges

yr Ar - glwydd - i sy, Cre - awd - wr bywyd

The second system continues the melody and accompaniment. The lyrics are written below the notes.

past have known, And a - ges long to come shall own.

pawb, a'u bod— Fe sydd, fe fydd, fe oedd er - ioad.

The third system concludes the piece. The lyrics are written below the notes.

143. GROESBREN. M. H. [L. M.] *Alaw Gymreig.*

Behold our frail and fee - - ble state; Our foes are
Byw- yd y meirw, tyr'd i'n plith, A thrwy dy

This system contains the first two lines of the song. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

strong, our dangers great: The force of hos - tile rage withstand,
Ysbryd arnom chwyth; An - adl - a'n rym - us ar y glyn,

This system contains the next two lines of the song. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

And guard us with thy mighty hand. And guard us with thy mighty hand.
Fel byddo byw yr esgyrn hyn. Fel byddo byw yr esgyrn hyn.

This system contains the final two lines of the song. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

144. GOMER. M. H. [L. M.]

Alaw Gymreig.

Father of heaven! whose gracious hand Dis - penses good in

Yn ddistaw disgwyl f'enaïd prudd, O'r diwedd daw, nes-

boundless store, May every breath thy praise ex-pand, And

au mae'r dydd Pan caf roi naïd i'm nef - ol nyth, Lle

every heart thy name adore! And every heart thy name adore!

byddaf byw yn berffaith byth. Lle byddaf byw yn berffaith byth.

145. HURSLEY. M. H. [L. M.]

MOZART.

God of Sal - va - tion, we a - dore Thy saving

Tra yn dy gwm - ni, Ar - glwydd mawr, 'Rwyf wrth fy

love, thy sav - ing power, And to our ut - most

modd bob mun - yd awr; A blin-o'r 'rwyf, fy

stretch of thought Hail the re - demp - tion thou hast wrought.

Nuw, o hyd, Yn nwndwr ac yn nhwrf y byd.

146. HENAFIAETH. M. H. [L. M.] Alaw Gymreig.

My God, in whom are all the springs Of boundless love, and
Per - er - in wyf sydd ar fy nhaith, Yn myn'd tua thragwydd-

The first system of the musical score for 'HENAFIAETH'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line.

grace unknown, Hide me beneath thy spreading wings, Till the dark
ol - deb maith: Dy - eithr ddyn wyf ar y ddas'r, Am nef - ol

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

cloud is o - ver - blown. Till the dark cloud is over - blown.
dŷ mae'm llef yn daer. Am nefol - dŷ mae'm llef yn daer.

The third system of the musical score. It concludes the piece with the final vocal and piano lines. The lyrics are written below the vocal line.

147. HOME. M. H. [L. M.]

MOZART.

A - wake my soul, in joy - ful lays, And sing thy
Mae meddwl am y nef - ol fro I mi'n hy-

great Re - deemer's praise; He just - ly claims a song from
frydwch lawer tro; O! na bai'r mun - yd o fwyn-

me; His lov - ing kind - ness is so free!
hâd Yn oes - oedd mewn tra - gwydd - ol wlad.

148. HAARLEM. M. H. [L. M.]

HANDEL.

To God the Father, God the Son, And God the

'Rwyf yn dy gar - u, fan - wyl Dduw, Yn well na

Spi - rit — Three in One, Be hon - our, praise, and

phle - ser o bob rhyw; 'Rwyf yn dy gar - u,

glo - ry given By all in earth and all in heaven.

dy - na'i gyd Fy holl ddi - ddan - wch yn y byd.

149. JOB. M. H. [L. M.]

DR. ARNOLD.

Oh! thou, to whose all - searching sight The darkness shineth

Fe syrth y sêr i lawr o'r nen, Fe d'wylla'r bydoedd

as the light, Search, prove my heart, it pants for thee:

mawr uwch - ben, Fe sych y môr, Fe sych y môr,

Oh! burst these bonds, Oh! burst these bonds, and set it free.

Bydd f' Arglwydd Iôr, Bydd f' Arglwydd Iôr yr un o hyd.

150. JUBILI. M. H. [L. M.]

Alaw Gymreig.

From ev'-ry stormy wind that blows, From ev'-ry
O'r holl fen - dithion gadd y byd, Wel dym - a'r

swelling tide of woes, There is a calm, a sure re-
fwy-af un i gyd; I'm Ie-su ei hun, I'm Ie-su ei

treat, 'Tis found be - neath the mer - cy - seat.
hun Dros af - lan ddyn roi fyw - yd pur.

151. LUTON. M. H. [L. M.]

G. BURDER.

First system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "No more, my God, I boast no more Of all the Ni fedd ang - yl - ion, er eu bri, Na neb o'r".

No more, my God, I boast no more Of all the
Ni fedd ang - yl - ion, er eu bri, Na neb o'r

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "du - ties I have done; I quit the hopes I holl ser - aph - iaid fry, Na holl all - u - oedd".

du - ties I have done; I quit the hopes I
holl ser - aph - iaid fry, Na holl all - u - oedd

Third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: "held be - fore, To trust the me - rits of thy Son, maith y nef, Un haedd - iant fel ei haeddiant ef,".

held be - fore, To trust the me - rits of thy Son,
maith y nef, Un haedd - iant fel ei haeddiant ef,

152. LLANGOLLEN. M. H. [L. M.] Alaw Gymreig.

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staff.

Come, sa - cred peace, de - lightful guest, Diffuse thy heaven with-

Wrth droi fy ngolwg ym-a i lawr I gyrau'r gre - ad-

Second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

in my breast, Thy soothing power, thy gladdening ray God

ig - aeth fawr, Gwrthddrych ni wél fy en - aid gwan Ond

Third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

gives, and none can take a - way. God gives, and none can take a - way.

Iesu i bwyso ar - no'n rhan. Ond Ie - su i bwyso arno'n rhan.

153. MELODIA. M. H. [L. M.]

DR. L. MASON.

Come, weary souls, with sin distressed, Come, and accept the promised rest.
Mi ddringa'r creigydd mawrion serth, Mi goncraf Satan trwy dy nerth;

The Saviour's gracious call obey, And cast your gloomy fears away.
'Dyw eirth a llewod i mi'n ddim Pan fo dy freichiau i mi'n rym.

154. MAMRE. M. H. [L. M.]

HANDEL.

Oh! may we love the house of God, Of peace and joy the blest abode;
Y mae hapusrwydd pawb o'r byd Yn gorphwys yn dy angu dryd;

MAMRE.—*Parhad.* [Continued.]

O! may no angry strife destroy That sacred peace, that ho - ly joy.

Hyfrydaf waith ang - yl - ion fry Yw canu am fynydd Cal - fa - ri.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in a common time signature and features a mix of eighth and sixteenth notes.

155. MELCOMBE. M. H. [L. M.]

S. WEBER

Now to the Lord a noble song! Awake, my soul; awake, my tongue;

Wel, f'enaid, héd yn mlaen o hyd, Yn mhell, yn mhell oddi ar y byd.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Ho - san - na to the Eternal Name, And all his boundless love proclaim.

I'r gwledydd sydd heb wae na phoen, Ond canu cariad addfwyn Oen.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in a common time signature and features a mix of eighth and sixteenth notes.

156. MARTINI. M. H. [L. M.] GIO. MARTINI.

Be - hold a Stranger! at the door, He

Dysg fi mewn gorth - rym - der - au trist I

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat). The second staff is a piano accompaniment in treble clef. Below the piano part is a grand staff with a bass clef. The lyrics are written below the vocal staff.

gent - ly knocks, has knocked be - fore; Has waited long; is

bwys - o ar fan - wyl - af Grist; Dysg fi wrth fyn'd o'r

This system contains the next two staves of music. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. Below the piano part is a grand staff with a bass clef. The lyrics are written below the vocal staff.

wait - ing still: You use no o - ther friend so ill.

byd i maes, I gar - io'r dydd ar ang - eu glas.

This system contains the final two staves of music. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. Below the piano part is a grand staff with a bass clef. The lyrics are written below the vocal staff.

157. MONTGOMERY. M. H. [L. M.] STANLEY.

From all that dwell be - low the skies, Let the Cre-

Byw im' yw Crist er bod mewn hedd; Byw im' yn

The first system of the musical score is in 3/2 time with a key signature of one sharp (F#). It consists of a vocal melody and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

a - tor's praise a - rise; Let the Re - deemer's name be

air - iol fry mewn hedd; Byw im' yn Feddyg i fy

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment continues with the same rhythmic pattern.

sung, Through ev' - ry land by ev' - ry tongue.

nghlwy'; Byw'n Frawd a Phri - od i mi mwy.

The third system concludes the piece. The vocal line ends with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment ends with a final chord.

158. MOLIANT. M. H. [L. M.]

STANLEY.

Bless, Oh! my soul, the liv - ing God! Call home thy

'Does unrhyw harddwch yn y byd, Nac un o

The first system of the musical score for 'Moliant'. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The second staff is a single melodic line in treble clef, also with a key signature of one sharp. The third staff is a piano accompaniment consisting of two staves (treble and bass clef) in F# major. The lyrics are written below the vocal staves.

thoughts that rove a - broad: Let all the powers with-

fewn y nef i . gyd, Na gras, doeth - in - eb,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

in me join In work and wor - ship so di - vine.

nerth, na dawm, Nad yw ef yn fy Ie - su'a llawn.

The third system of the musical score, concluding the piece. It continues the melody and accompaniment. The lyrics are written below the vocal staves.

159. MAINZER. M. H. [L. M.]

DR. MAINZER.

God of my life, thro' all it's days My grateful powers shall sound thy praise;

An - feidrol felus yw dy hedd, A chryf yw'th gariad fel y bedd:

And song shall wake with opening light, And warble to the silent night.

Lle ceri di, 'does dwr na than, Nac unrhyw rwystr saif o'th flaen.

160. OSWESTRY. M. H. [L. M.]

STANLEY.

Sweet is the work, my God, my King,

I'r nefogedd fry'r aeth Ie - su gwiw,

OSWESTRY.—*Parhad.* [Continued.]

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace and represent a piano accompaniment in treble and bass clefs. The lyrics are written below the top staff.

To praise thy name, give thanks and sing;
Yn - - ddo go - beith - - iodd Is - rael Duw,

The second system of the musical score consists of four staves, following the same structure as the first system. The lyrics are written below the top staff.

To show thy love by morn - ing light,
Pal - mant - odd ffordd i'r en - aid blin

The third system of the musical score consists of four staves, following the same structure as the first system. The lyrics are written below the top staff.

And talk of all thy truth at night.
O'r ddae'r i fyn - y at - o'i hun.

161. PEN-Y-BRYN. M. H. [L. M.] W. OWEN.

Oh! thou that hear'st when sinners cry, Though all my crimes be-

O! hoelia 'meddwl, ddydd a nos, Crwydredig wrth dy

The first system of the musical score for 'Pen-y-bryn'. It consists of three staves. The top staff is a single melodic line in treble clef, 2/2 time, with a key signature of one flat (B-flat). The second staff is a single melodic line in treble clef, 2/2 time, with a key signature of one flat. The third staff is a piano accompaniment in grand staff (treble and bass clefs), 2/2 time, with a key signature of one flat. The lyrics are written below the staves.

fore thee lie, Be - hold them not with

nef . . . ol groes; A phlana'm hysbryd

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

angry look, But blot their mem' - ry from thy book.

yn y tir Sy'n llif - o o la - wen - ydd pur.

The third system of the musical score. It continues the melody and accompaniment. The lyrics are written below the staves. At the bottom of the system, there is a small 'K' and a small 'o'.

162. PHILADELPHIA. M. H. [L. M.]

Who is the King of Glo - ry, who? The Lord, of

Wel, dyma'r trysor mwy-af drud, Gwaed Ie - su'n

The first system of the musical score for 'Philadelphia, M. H.' features a treble and bass staff with a piano accompaniment. The melody is in G major (one sharp) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are 'Who is the King of Glo - ry, who? The Lord, of' and the Welsh lyrics are 'Wel, dyma'r trysor mwy-af drud, Gwaed Ie - su'n'.

glo - rious power pos - sess'd; The King of saints, and

llif - o dros y byd! Byth na foed ond ei

The second system continues the melody and piano accompaniment. The English lyrics are 'glo - rious power pos - sess'd; The King of saints, and' and the Welsh lyrics are 'llif - o dros y byd! Byth na foed ond ei'.

an - gels too, God o - ver all, for e - ver blest!

far - wol glwy' Yn syl - faen pob can - iad - au mwy.

The third system concludes the piece. The English lyrics are 'an - gels too, God o - ver all, for e - ver blest!' and the Welsh lyrics are 'far - wol glwy' Yn syl - faen pob can - iad - au mwy.'

163. PYRTH MOLIAN. M. H. [L. M.] Alaw Gymreig.

God gently calls us every day: Why should we then our
 Ni ddaw o fewn y sanctaidd fro, Un poen na thristwch

bliss delay? He calls to heaven and endless light: Why should we love,
 byth, na thro; Ond cydfwynhau tragwyddol hedd, Heb angen'n bod,

Why should we love the dreary night? Why should we love the dreary night?
 Heb angen'n bod, nac ofn y bedd. Heb angen'n bod, nac ofn y bedd.

164. PARADWYS. M. H. [L. M.] *Alaw Americanaidd.*

Oh! sweet abode of peace and love, Where pilgrims freed from

Mae gwlad o wynfyd pur heb haint; Byth yno y teyrn-

The first system of the musical score for 'Paradwys'. It consists of four staves. The top two staves are for the vocal melody, with the English lyrics 'Oh! sweet abode of peace and love, Where pilgrims freed from' written below them. The bottom two staves are for the piano accompaniment, with the Welsh lyrics 'Mae gwlad o wynfyd pur heb haint; Byth yno y teyrn-' written above them. The key signature is one sharp (F#) and the time signature is 2/2.

toil are blest! Had I the pinions of a dove, I'd fly to thee, and

as - a'r saint; Lle nad oes tywyll nos, ond dydd, A phleser, heb ddim

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The English lyrics are 'toil are blest! Had I the pinions of a dove, I'd fly to thee, and' and the Welsh lyrics are 'as - a'r saint; Lle nad oes tywyll nos, ond dydd, A phleser, heb ddim'.

be at rest. I'd fly to thee, and be at rest.

blin - der, sydd. A phleser, heb ddim blinder, sydd.

The third system of the musical score. It concludes the piece. The English lyrics are 'be at rest. I'd fly to thee, and be at rest.' and the Welsh lyrics are 'blin - der, sydd. A phleser, heb ddim blinder, sydd.'

165. ROCKINGHAM. M. H. [L. M.] DR. MILLER.

Je - sus, Im - mortal King, go on; The glor - ious

Mae rhyw ddir - gel - wch llaw - er mwy, Oes, Ie - su,

The first system of the musical score for 'Rockingham'. It features a treble and bass staff with a piano accompaniment. The melody is in G major (one flat) and 3/2 time. The lyrics are in English and Welsh.

day will soon be won; Thine e - ne - mies pre -

yn dy far - wol glwy', Nag y gall sant tra

The second system of the musical score. The melody continues with the same accompaniment. The lyrics are in English and Welsh.

pare to flee, And leave a conquered world to thee.

yn - ddo chwyth, Na se - raph pur ei dde - all byth.

The third system of the musical score, concluding the piece. The melody and accompaniment finish with a final cadence. The lyrics are in English and Welsh.

166. ST. OLAVE. M.H. [L.M.] R. HUDSON.

Sweet is the so - lemn voice that calls, The
Pa ham yr ofn - a'm hen - aid cu I

The first system of the musical score for 'St. Olave'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is 2/2. The vocal line begins with the lyrics 'Sweet is the so - lemn voice that calls, The' and the piano accompaniment begins with 'Pa ham yr ofn - a'm hen - aid cu I'. The system ends with a double bar line.

Christian to the house of prayer; I love to stand with -
lan-io i'r haf - an hy - fryd fry? On'd oes mil myrdd, heb

The second system of the musical score. The vocal line continues with 'Christian to the house of prayer; I love to stand with -' and the piano accompaniment continues with 'lan-io i'r haf - an hy - fryd fry? On'd oes mil myrdd, heb'. The system ends with a double bar line.

in its walls, For thou, Oh! Lord, art pre - sent there,
aeth na braw, O fro - dyr i'm croes - aw - u draw?

The third system of the musical score. The vocal line continues with 'in its walls, For thou, Oh! Lord, art pre - sent there,' and the piano accompaniment continues with 'aeth na braw, O fro - dyr i'm croes - aw - u draw?'. The system ends with a double bar line.

167. SMYRNA. M. H. [L. M.]

Old Latin.

Who can describe the joys that rise Thro' all the courts of Par-a - dise,

Pwy draetha'r fath lawenydd sy' Trwy holl gynteddau'r nefoedd fry,

To see a pro-di - gal re - turn; To see an heir of glo-ry born?

Pan ddél af - radlon tu - a thref, Pan a - ner un e - tif - edd nef.

168. SPIRES. M. H. [L. M.]

LUTHER.

That day of wrath, that dreadful day, When heaven & earth shall pass away

Wel dacw'r Brenin mawr yn dod Mewn rhwysg na welodd neb erioed;

SPIRES.—*Parhad.* [Continued.]

What pow'r shall be the sinner's stay? How shall he meet that dreadful day?

Mae anghu, uffern fawr, a'r bedd, Yn ofni edrych ar ei wedd.

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature.

169. TIBERIAS. M. H. [L. M.]

HANDL

When sins and fear prevailing rise, And fainting hope almost expires.

Pa bryd caf deimlo cariad rhad I'm henaidd gwan, a rhin y gwaed,

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with two flats (Bb, Eb) and a common time signature.

Je - sus, to thee I lift my eyes, To thee I breathe my soul's desires.

I'm gwneyd yn gryf yn erbyn grym, Ac eithaf llied gel - yn - ion llym?

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with two flats (Bb, Eb) and a common time signature.

170. TUDOR. M. H. [L. M.] MEGAN WATTS.

Just as I am,— Without one plea, But that thy

Yr Aberth mawr fu ar y groes, Sydd ddi-gon

The first system of the musical score is in G major (one sharp) and 2/2 time. It consists of a vocal melody and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a half note A3, then a half note B3, and a half note C4. The system concludes with a double bar line.

blood was shed for me, And that thou bidst me

im' dan bob rhyw loes; Dy-ddan-u wna fy

The second system continues the melody and accompaniment. The vocal line features a half note D5, followed by a half note C5, then a half note B4, and a half note A4. The piano accompaniment continues with a half note D3, followed by a half note C3, then a half note B2, and a half note A2. The system ends with a double bar line.

come to thee, Oh Lamb of God! I come! I come!

en - aid gwan, A'i ddwyn o'r dyfn - der mawr i'r lân.

The third system concludes the piece. The vocal line begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a half note A3, then a half note B3, and a half note C4. The system ends with a double bar line.

171. WAREHAM. M. H. [L. M.] WM. KNAPP.

Je - sus, where'er thy peo - ple meet, There they be -

Wel, weith - ian còd, fy en - aid cu, Dy lyg - ad

This system contains the first two lines of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are in English and Welsh.

hold thy mer - cy - seat: Where'er they seek thee,

tu - a'r nef - oedd fry, Gwel yr an - feid - rol

This system contains the next two lines of the hymn. It continues the vocal melody and piano accompaniment from the first system. The lyrics are in English and Welsh.

thou art found, And ev' - ry place is hal - lowed ground.

ber - ffaith Iawn Sy'n madd - eu'th bech - od oll yn llawn.

This system contains the final two lines of the hymn. It concludes the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

172. WINCHESTER. M. H. [L. M.] CRASSLIUS.

Praise, Lord, for thee in Zi-on waits; Pray'r shall besiege thy temple gates;

'Rwy'n nawryn teimlo'r heddwch drud, Ergwaetha'r cnawd, yddraig, a'r byd;

All flesh shall to thy throne repair, And find, thro' Christ, salvation there.

'Rwy'n mynych brofi'r hyfryd wledd Sydd gan y saint tu draw i'r bedd.

173. YR HEN GANFED. M. H. [Old 100th. L. M.]

Be-fore Jehovah's aw-ful throne, Ye nations bow with sacred joy;

Wrth orsedd y Je-ho-fa mawr Plyg-ed trigolion byd i lawr;

YR HEN GANFED.—*Parhad.* [Continued.]

Know that the Lord is God a - lone, He can create, and he des-troy.

Gwybydded pawb mai ef sydd Dduw, Yr hwn sy'n lladd a gwneyd yn fyw.

The musical score consists of three systems. The first system has a single treble staff with a melody. The second system also has a single treble staff with a melody. The third system has a grand staff (treble and bass) with a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

YR HEN 100FED.—Trefniad arall. (*Another Arrangement.*)

With one consent let all the earth, To God their cheerful voices raise:

I'r Arglwydd, cenwch lafar glod, A gwnewch ufudd-dod llawen fryd;

The musical score consists of two systems. The first system has a single treble staff with a melody. The second system has a grand staff (treble and bass) with a piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/4.

Glad homage pay with awful mirth, And sing before him songs of praise.

Dowch o flaen Duw a pheraidd dôn, Trigol-ion y ddae-ar i gyd.

The musical score consists of two systems. The first system has a single treble staff with a melody. The second system has a grand staff (treble and bass) with a piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/4.

174. ABERHONDDU. MESUR BYE DWBL.

[DOUBLE SHORT METRE.]

Alaw Gymreig.

Thou ve - ry present aid, In suffering and distress;

O Arglwydd! awdwr hedd, Tra rhyfedd yw dy ras;

The soul which still on thee is stayed, Is kept in perfect peace:

Ti'm tynaist i, fel yn dy law, O'r dywyll Aipht i maes:

The soul, by faith re - clined On the Re - deem - er's breast,

Dy wialen di, a'th ffon, Rydd im' gys - ur - on rhad;

ABERHONDDU.—*Parhad*. [Continued.]

Mid raging storms exults to find An ev - er - lasting rest.

Dy ras - ol heddd, fy Iesu hael, Yw'm gwledd mewn anial wlad.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are in Welsh and English.

175. BREMEN. M. B. D. [D. S. M.] WOODBURY,

"For e - ver with the Lord!" A - men: so let it be.

Mae'r man - na wedi ei gael, Mewn dy - rys an - ial dir.

Life from the dead is in that word, 'Tis im - mor - tal - i - ty.

Ymborth - i caf, ond myn'd yn mlaen, Ar ffrwythau'r Ganaan bur.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are in Welsh and English.

BREMEN.—*Parhad.* [Continued.]

Here in the bo - dy pent. Absent from him I roam:

Mae yn - o syp - iau grawn Yn llawn o fewn y lle;

Yet nightly pitch my moving tent A day's march nearer home.

O! Ffryn'd troseddwy'r, - moes dy law, A thyn fi draw i dre'.

176. IDWAL. M. B. D. [D. S. M.] B. M. WILLIAMS.

Thou art gone up on high, To mansions in the skies;

Mi gan - af an - them bêr, O fawl i'm Harglwydd Dduw,

IDWAL.—*Parhad.* [Continued.]

And round thy throne un- ceasingly, The songs of praise a - rise:

Pan ar drigfanan Salem dir Yn iach y-b'wyf yn byw.

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh.

But we are ling'-ring here, With sin and care op - press'd;

Bydd gal - ar wed - i ffoi, A'r Ie - su'n rhoi mwyn - had

The second system continues the musical score with the same vocal and piano parts. The lyrics continue in both English and Welsh.

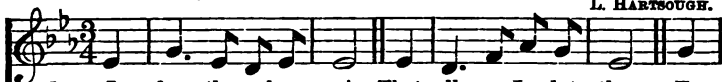
Lord, send thy promis'd Com-fort-er, And lead us to our rest.

O'r gwir lawen - ydd pur didrange, Sydd yn ei gar - iad rhad.

The third system concludes the musical score on this page. It maintains the same musical structure and bilingual lyrics.

177. GWAHODDIAD. M.B.D. [D.S.M.]

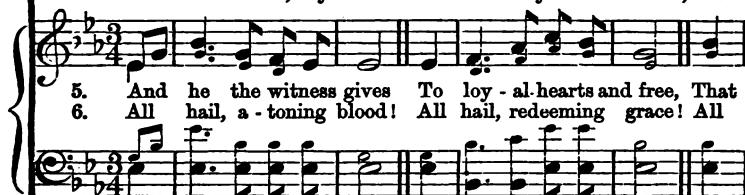
L. HARTSOUGH.



1. I hear thy welcome voice That calls me, Lord, to thee For
2. Tho' coming weak and vile, Thou dost my strength assure; Thou
3. 'Tis Je - sus calls me on, To perfect faith and love— To
4. 'Tis Je - sus who confirms The blessed work with - in, By



1. Mi glywa'th hyfryd lais Yn ga - lw arnaf fi, I'm
2. Mae'th alwad wrth fy modd, Yn cad-arn-hau fy ffydd, I
3. O! Iesu mawr, cryf - ha O'm mewn dy nefol waith, Ac



5. And he the witness gives To loy - al hearts and free, That
6. All hail, a - toning blood! All hail, redeeming grace! All

4. Rho fel - us brawf i mi, Dy fod o'thras yn llawn, A
5. Fy nghân fydd am y gras A'm cod - odd ar fy nhraed, Ac



1. cleansing in thy precious blood That flowed on Calva - ry.
2. dost my vile - ness fully cleanse, Till spot - less all and pure.
3. per - feet hope, and peace, and trust, For earth and heaven a - bove.
4. add - ing grace to welcomed grace, Where reigned the power of sin.



1. golchi yn y llif o waed, A ddaeth o Galfa - ri.
2. dyn - u trwy y dywyll nos, I wlad o fythol ddydd.
3. es - tyn i mi ras wrth raid, Nes do'd i ben fy nhaith.



5. ev' - ry promise is fulfilled, If faith but brings the plea.
6. hail, the Gift of Christ our Lord, Our Strength and Righteousness.



4. dof yn iach i'r nefoedd fry, Wrth bwys - o ar dy I-
5. am y war - ed - ig-aeth lawn Ddaeth im' trwy rin dy v

CYDGAN. GWAHODDIAD.—*Parhad.* [Continued.]

I am coming, Lord! Com - ing now to thee!

Dof, fy Arglwydd eu. Ar dy al - wad di;

This system contains two staves of vocal melody and a grand staff of piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass and treble clefs. The music is in a key with one flat (B-flat) and a common time signature.

Wash me, cleanse me, in the blood That flowed on Calva - ry.

Golch fi, golch fi, yn y gwaed A ddaeth o Galfa - ri.

This system continues the musical score with two staves of vocal melody and a grand staff of piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass and treble clefs. The music is in a key with one flat (B-flat) and a common time signature.

178. LLANON. M. B. D. [D. S. M.] J. DAVIES.

When o - verwhelmed with grief, My heart with - in me dies;

'Rwy'n ofn - i grym y dŵr, Yn yr Ior - ddon - en gref;

This system contains two staves of vocal melody and a grand staff of piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass and treble clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature.

LLANON.—*Parhâd.* [Continued.]

Help-less, and far from all relief, To heaven I lift mine eyes.

'Rwy'n syll - u ar y creigydd maith Sydd ar fy nhaith i dref;

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are in English and Welsh. The English lyrics are "Help-less, and far from all relief, To heaven I lift mine eyes." and the Welsh lyrics are "'Rwy'n syll - u ar y creigydd maith Sydd ar fy nhaith i dref;".

Oh! lead me to the rock That's high a - bove my head,

Daw, bydd yn north i'r gwan, A dal fi'r lan yn gryf,

The second system continues the musical score. The English lyrics are "Oh! lead me to the rock That's high a - bove my head," and the Welsh lyrics are "Daw, bydd yn north i'r gwan, A dal fi'r lan yn gryf,".

And make the covert of thy wings My shelter and my shade.

Dan dem-ta - siynau, gefn - llif llawn, Sy' â'u tonau heb ddim rhif.

The third system concludes the musical score. The English lyrics are "And make the covert of thy wings My shelter and my shade." and the Welsh lyrics are "Dan dem-ta - siynau, gefn - llif llawn, Sy' â'u tonau heb ddim rhif.".

179. PENTYCROSS. M. B. D. [D. S. M.]

M. DAVIES.

The first system of the musical score is written in G major (one sharp) and 2/2 time. It consists of a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The lyrics are: "The Lord, the sovereign King, Hath fixed his throne on high; Mi gana' am waed yr Oen, Er maint fy mhoen a 'mhla;"

The second system continues the melody and accompaniment. The lyrics are: "O'er all the heavenly world he rules, And all be - neath the 'Does geny'n wyn - eb ca - lon ddu Ond Ies - u'r Meddyg"

The third system concludes the piece. The lyrics are: "sky. The an - gels great in might, And swift to do his will, da; Fy mlin-o gës gan hon, A'i throion chwerwon chwith;"

PENTYCROSS.—*Parhad.* [Continued.]

Bless ye the Lord, whose voice ye hear, Whose pleasure ye ful - fil.

Fy unig sail i am y wlad Yw'r car-iad bery byth.

The musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in a simple, hymn-like style with a mix of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

180. PERERIN. M. B. D. [D. S. M.] *Alaw Gymreig.*

Now from the world with - drawn, For in - ter-

Mae ar - naf eis - iau sêl, A char - iad

The musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in a simple, hymn-like style with a mix of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

course with thee, May each, O Lord, be fore thy throne,

at dy waith, Ond nid rhag ofn y gosb a ddêl,

The musical score continues on four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in a simple, hymn-like style with a mix of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

PERERIN.—*Parhad.* [Continued.]

From earthly cares be free: Pos-sess our ev'-ry

Nac am y wobr chwaith; Ond gwir ddy-mun-iaid

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are written below the vocal line.

thought, And teach our minds to pray; Help us to

llawn Ddyr-chaf-u'th gyf-iawn glod, Am i ti

The second system continues the musical score with the same vocal and piano parts. The lyrics are written below the vocal line.

worship as we ought, And thus con-clude the day.

wrthyf dru-gar-hau, A chofio am dan-a'i 'rloed.

The third system concludes the musical score on this page. The lyrics are written below the vocal line.

181. SUABIA. M. B. D. [D. S. M.] Alaw Ellmyng.

Give to the winds thy fears; Hope, and be un-dis-may'd:

Chwi, ber-er-in-ion glân, Sy'n myn'd tua'r Ganaan wlad,

This system contains the first two lines of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are in English and Welsh.

God hears thy sighs, and counts thy tears: God shall lift up thy head.

Ni thariaf finnau ddim yn ol, Di-lyn-af ol eich traed.

This system contains the next two lines of the hymn. It continues the vocal melody and piano accompaniment from the first system.

Thro' waves, thro' clouds and storms, He gently clears thy way.

Nes elwy'i Salem bur Mewn cysur llawn i'm lle;

This system contains the final two lines of the hymn. It concludes the vocal melody and piano accompaniment.

SUABIA.—*Parhad.* [Continued.]

Wait thou his time; so shall the night Soon end in joy - ous day.

O! Ffrynd troseddwy'r moes dy law, A thyn fi draw i dre'.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music is in a common metre.

182. BETHLEHEM. MESUR CYFFREDIN DWBL.

[DOUBLE COMMON METRE.]

O render thanks, and bless the Lord; In - voke his sacred name;

Y war - ed - ig - ol dorf o saint, O gylch yr or - sedd lân,

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music is in a common metre.

Acquaint the nations with his deeds His matchless deeds proclaim.

A seiniant oll, heb flino byth, Ar flas y newydd gân;

This block contains the continuation of the musical score from the previous block. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music is in a common metre.

BETHLEHEM.—*Parhad*. [Continued.]

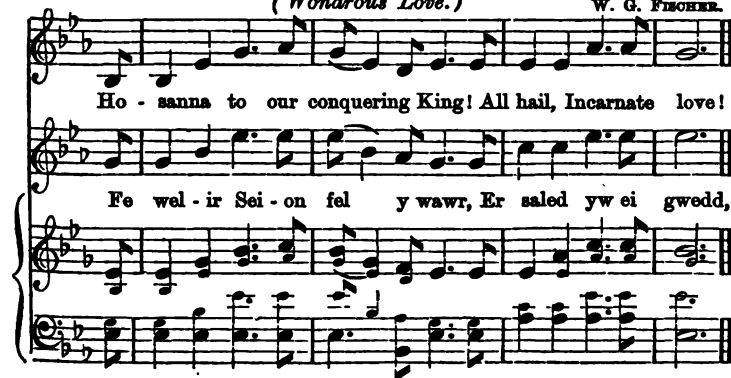


Sing to his praise, in lofty hymns, His wondrous works rehearse;
 Gan dd'wedyd Teilwng ydyw'r Oen A laddwyd ar y pren,
 Make them the theme of your discourse, And subject of your verse.
 I gael trag'wyddol foliant gan Holl aw - dur-dod - au'r nen.

183. DYRCHAFIAD. M. C. D. [D. C. M.]

(*Wondrous Love.*)

W. G. FISCHER.



Ho - sanna to our conquering King! All hail, Incarnate love!
 Fe wel - ir Sei - on fel y wawr, Er saled yw ei gwedd,

DYRCHAFIAD.—*Parhad.*

Ten thousand songs and glo - ries wait To crown thy head a - bove.

Yn dod i'r lan o'r cys - tudd mawr, 'Nol a - gor pyrth y bedd;

The first system of the musical score for 'DYRCHAFIAD.—Parhad.' It consists of a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The lyrics are in English and Welsh.

Thy vic'tries and thy deathless fame Thro' the wide world shall run.

Heb glaf na chlywys yn eu plith, Yn ddisglaer fel yr haul,

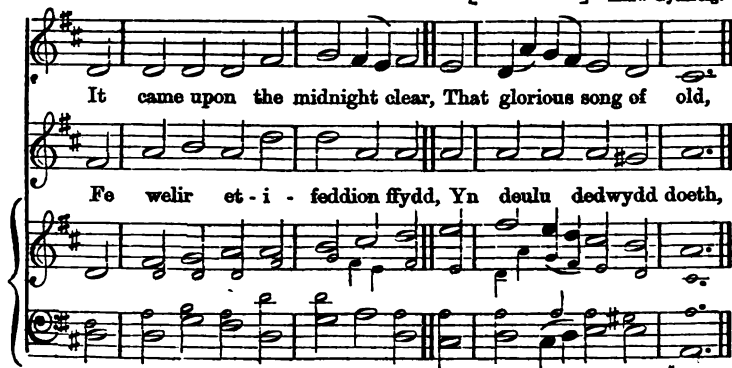
The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are in English and Welsh.

And e - ver - last - ing a - ges sing The triumphs thou hast won.

Yn y cyf - iawnder dwyfol pur A wnaed gan A - dda'r ail.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

184. GILDAS. M. C. D. [D. C. M.] Alaw Gymreig.



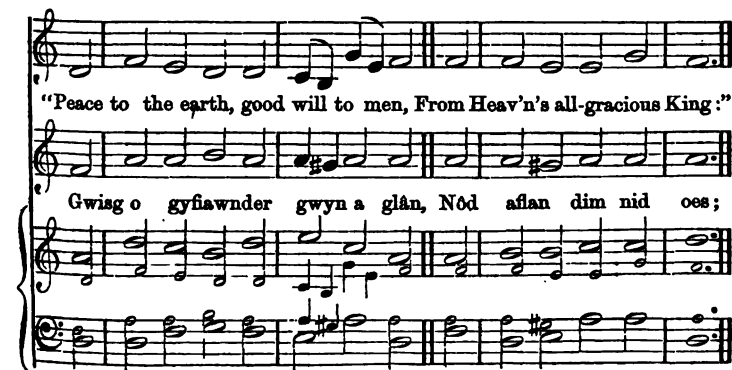
It came upon the midnight clear, That glorious song of old,

Ffe welir et - i - feddion ffydd, Yn deulu dedwydd doeth,



From angels bending near the earth, To touch their harps of gold :

A chanddynt wisgoedd i barhau I guddio'u 'neidiau noeth :



"Peace to the earth, good will to men, From Heav'n's all-gracious King:"

Gwisg o gyfiawnder gwyn a glân, Nod aflan dim nid oes ;

GILDAS.—*Parhâd*. [Continued.]

The world in solemn stillness lay To hear the an-gels sing!

O waith Iachawdwr mawr y byd, O'i grydi ben y groes.

This musical score is for the song 'GILDAS.—Parhâd. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'The world in solemn stillness lay To hear the an-gels sing!' and the Welsh lyrics are 'O waith Iachawdwr mawr y byd, O'i grydi ben y groes.' The music is written in a key with one flat (F major or D minor) and a common time signature.

185. GOUNOD'S. M. C. D. [D. C. M.] C. GOUNOD.

O God, that madest earth and sky, The darkness and the day,

Tra yn y dyrys an-ial dir, 'Rwy'n mhell o dŷ fy Nhad:

This musical score is for the song '185. GOUNOD'S. M. C. D. [D. C. M.] C. GOUNOD.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'O God, that madest earth and sky, The darkness and the day,' and the Welsh lyrics are 'Tra yn y dyrys an-ial dir, 'Rwy'n mhell o dŷ fy Nhad:'. The music is written in a key with two flats (B-flat major or D-flat minor) and a common time signature.

Give ear to this thy fa-mi-ly, And help us when we pray;

Fy nholwg cadw, Ies-u pur, Yn gy-wir tu-a'r wlad:

This musical score is for the song '185. GOUNOD'S. M. C. D. [D. C. M.] C. GOUNOD.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'Give ear to this thy fa-mi-ly, And help us when we pray;' and the Welsh lyrics are 'Fy nholwg cadw, Ies-u pur, Yn gy-wir tu-a'r wlad:'. The music is written in a key with two flats (B-flat major or D-flat minor) and a common time signature.

GOUNOD'S.—*Parhad.* [Continued.]

For wide the waves of bit - terness A - round our ves - sel roar,

O dyro i mi nerth trwy ffydd I ddringo'r creigydd serth,

And heavy grows the pilot's heart To view the rocky shore.

Nes d'od o'r diwedd i dy wydd, Bre - swylydd mawr y berth.

186. HAYDN'S. M.C.D. [D.C.M.]

HAYDN.

Be light and glad, in God rejoice, Who is our strength and stay :

Cy - lymwyd ein calonau 'nghyd Mewn llonfyd uwch y llawr—

HAYDN'S.—*Parhad.* [Continued.]

Be joyful, and lift up your voice, To Jacob's God al - way:

Un fryd, un llais, un gobaith da, Mae'r nefoedd yma'n awr:

Pre - pare your instruments most meet Some joyful psalm to sing,

Gwresogwyd ein hen - eid - iau byw Trwy ras Oen Duw, ein dawn;

Strike up with harp and lute so sweet, On ev' - ry pleasant string,

Bendithion llawn, cys - ur - on hedd, Di - gonedd ynddo gawn.

187. LLANGWM. M. C. D. [D. C. M.] Alaw Gymreig.

Great King of nations, hear our pray'r While at thy feet we fall,

Os gwelir fi mewn goleu fan, Bech - ad - ur af - lan noeth,

And humbly, with u - nit-ed cry, To thee for mercy call;

Rhy - feddu wnaft tra byddaf byw, Fod genyf Dduw mor ddoeth:

The guilt is ours, but grace is thine, Oh! turn us not a - way,

Cyd - ganu'r Anthem fydd fy ngwaith, I 'oesoedd maith di - ri';

LLANGWM.—*Parhad.* [Continued.]

But hear us from thy lofty throne, And help us when we pray.

Bydd sŵn y del-yn fawr yn dal Ar ang-eu Cal-fa-ri.

The musical score consists of three systems. The first system has a single treble staff with the English lyrics. The second system has two staves (treble and bass) with the Welsh lyrics. The third system has a grand staff (treble, middle, and bass) with the Welsh lyrics. The music is in G major and 4/4 time.

188. LOWESTOFFE. M. C. D. [D. C. M.] 1569.

O thou, whose mercy, truth, and love From age to age en-dure;

Lle-wyrched pur o-leu-ni'r nef, Dros wyneb daear faith;

The musical score consists of two systems. The first system has two staves (treble and bass) with the English lyrics. The second system has a grand staff (treble, middle, and bass) with the Welsh lyrics. The music is in G major and 4/4 time.

Whose word, tho' heav'n & earth remove, Shall stand for e-ver sure:

Ac aed e-fengyl gadarn gref Hyd at bob llwyth ac iaith.

This block continues the musical score from the previous one, featuring a grand staff with the Welsh lyrics. The music is in G major and 4/4 time.

LOWESTOFFE.—*Parhad.* [Continued.]

Be - fore thy face, Al - mighty God, Thy guilty creatures fall:

Doed deheu, gogledd, dwyrain faith, Gor - llewin o un fryd,

And plead the Saviour's precious blood, So freely shed for all.

I edrych ar brydferthwch gwaith Iachawdwr mawr y byd.

189. ST. MATTHEW. M. C. D. [D. C. M.] DR. CROFT.

My soul, how lovely is the place To which thy God re-sorts!

Aed sw'n e - fengyl werthfawr ddud I eitha'r byd ar led;

ST. MATTHEW.—*Parhad.*

"Tis heav'n to see his smiling face, Tho' in his earthly courts:

A boed i bobloedd dae'r yn llon I eiriau hon roi cred.

This system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The lyrics are written below the top staff.

There the great Monarch of the skies His sav - ing power displays;

O deued a - to fil - oedd maith, I'w golchi yn y gwaed,

This system of the musical score consists of three staves, following the same format as the first system. The lyrics are written below the top staff.

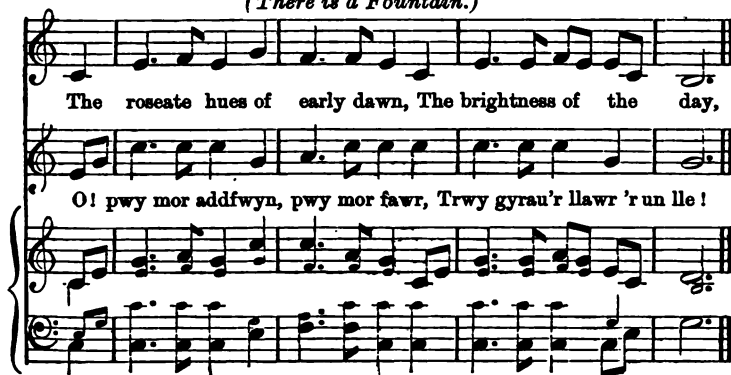
And light breaks in up - on our eyes With kind and quickening rays.

A chanu'n llawen yn mhob iaith Am iachawd - wriaeth rad.

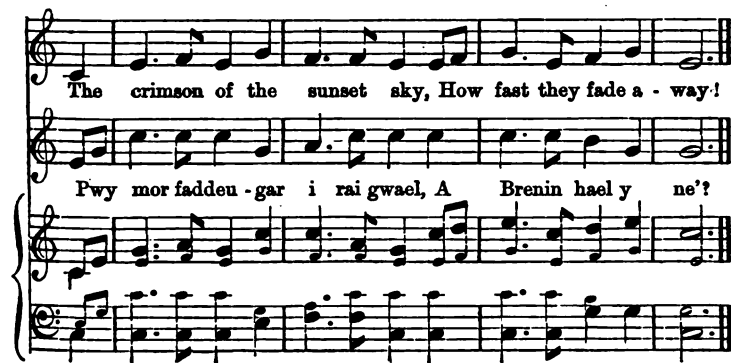
This system of the musical score consists of three staves, following the same format as the previous systems. The lyrics are written below the top staff.

190. TABOR. M. C. D. [D. C. M.]

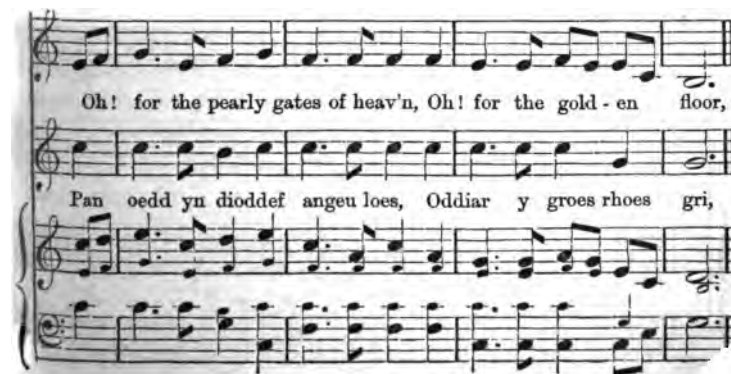
(There is a Fountain.)



The roseate hues of early dawn, The brightness of the day,
O! pwy mor addfwyn, pwy mor fawr, Trwy gyrau'r llawr 'r un lle!



The crimson of the sunset sky, How fast they fade a - way!
Pwy mor faddeu - gar i rai gwael, A Brenin hael y ne'?



Oh! for the pearly gates of heav'n, Oh! for the gold - en floor,
Pan oedd yn dioddef anghau loes, Oddiar y groes rhoes gri,

TABOR.—*Parhad.* [Continued.]

Oh! for the Sun of Righteousness, That setteth never - more!

O Dad! gwna faddeu iddynt hwy, Nis gwyddant pwy wyf fi.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh.

191. TANGNEFEDD. M. C. D. [D. C. M.] DR. MILLER.

I heard the voice of Jesus say, "Come unto me, and rest;

Ym - deithio'r fym, wrth arch ein Tad, I'r Ganaan nefol fry;

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are in English and Welsh.

Lay down, thou weary one, lay down Thy head up - on my breast."

A ddeui dithau i'r un wlad? O! ty - red gyda ni.

This is the continuation of the musical score for 'Tangnefedd.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are in English and Welsh.

TANGNEFEDD.—Parhad. [Continued.]

I came to Je - sus as I was— Weary, and worn, and sad;
O! tired, ty - red gyda ni, Mae Duw am d'achub di.

The first system of the musical score for 'TANGNEFEDD.—Parhad. [Continued.]' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 8/6 time, indicated by the key signature of one sharp (F#) and the 8/6 time signature. The lyrics are written below the vocal staves.

I found in him a resting - place, And he has made me glad.
Mae'r ffordd yn rhydd, yn ffyddiog rhed, O! tired gyd - a ni.

The second system of the musical score continues the melody and accompaniment. It features the same vocal and piano parts as the first system, with the lyrics written below the vocal staves.

192. AMSTERDAM. MESUR 8.6. [8.6. METRE.] 1500.

Sing Ha - le - lu - iah! praise the Lord! Sing with a cheerful voice;
Mae'n llon'd y nefoedd, llon'd y byd, Llon'd uffern hefyd yw;

The third system of the musical score is for a new piece, '192. AMSTERDAM. MESUR 8.6. [8.6. METRE.] 1500.' It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 8/6 time, indicated by the key signature of one sharp (F#) and the 8/6 time signature. The lyrics are written below the vocal staves.

AMSTERDAM.—*Parhad.* [Continued.]

Ex - alt our God with loud accord, And in his name rejoice;

Llon'd tragwyddoldeb maith ei hun, Di - derfyn ydyw Duw;

This system contains the first three staves of music. The top staff is a single melodic line. The bottom two staves are a piano accompaniment, with the left hand playing a steady bass line and the right hand playing chords and moving lines.

Ne'er cease to sing, thou ransom'd host, Praise Father, Son, & Holy Ghost,

Mae'n llon'd y gwagle yn ddi - goll, Mae oll yn oll, a'i allu'n un,

This system contains the next three staves of music, continuing the melody and piano accompaniment from the first system.

Un-til in realms of endless light, Your praises shall u - nite.

Anfeidrol an - nher-fyn-ol Fod, A'i hanfod ynddo'i hun.

This system contains the final three staves of music on this page, concluding the third system of the hymn.

193. ABERNANT. M. 8.6. [8.6. M.] JAMES MILLA.

Duw, tru-garha, ben - dith - ia ni O'th fawr dda - ion - i

The first system of the musical score for 'Abernant'. It consists of three staves: a vocal line in treble clef, a vocal line in treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the second vocal staff.

rhad, A dyrcha arnom lewyrch llon Dy wyneb, dirion Dad,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the second vocal staff.

Dy wyneb dirion Dad; Fel yr ad - waener ffordd a gwaith Dy

The third system of the musical score. It concludes the piece. The lyrics are written below the second vocal staff.

ABERNANT.—*Parhad.* [Continued.]

First system of the musical score. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef with the same key signature, containing the lyrics "iach - awd - wr - iaeth fawr ei dawn, A ninnau'th bobl". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring chords and moving lines.

iach - awd - wr - iaeth fawr ei dawn, A ninnau'th bobl

Second system of the musical score. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef with the same key signature, containing the lyrics "oll yn nghyd, Dy fol - i'n unfryd wnawn. A ninnau'th". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring chords and moving lines.

oll yn nghyd, Dy fol - i'n unfryd wnawn. A ninnau'th

Third system of the musical score. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef with the same key signature, containing the lyrics "bobl oll yn nghyd, Dy fol - i'n un - fryd wnawn". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring chords and moving lines.

bobl oll yn nghyd, Dy fol - i'n un - fryd wnawn.

194. CYNDELW. M. 8.6. [8.6. M.]

J. A. LLOYD.

Clyw, f'enaidd tlawd, mae gen - yt Dad Sy'n gwel'd dy

fwr - iad gwan, A Brawd yn eir - iol yn y nef

Cyn cod - i'th lef i'r lan; Cred nad di - ys - tyr gan dy

CYNDELW.—*Parhad.* [Continued.]

Dad Yw gwrando gwaedd dy - muniad gwiw, Pe bydd - ai

d'en - aid yn rhy fud I'w dd'wedyd ger bron Duw.

195. SARDIS. M. 8. 6. [8. 6. M.]

ROSSINI.

Awn at orseddfainge gras trwy ffydd, Mae'r ffordd yn rhydd a rhad,

SARDIS.—*Parhad.* [Continued.]

Ac Iesu'n Arch - o - ffeiriad fry, O'n tu ger bron y Tad;

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, with the first staff in treble clef and the second in alto clef. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#).

Mae'i dosturiaethau yn ddidrai, Mae'i eiriau fel y diliau mêl,

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The notation and instrumentation remain consistent.

Ac erys byth yn drysor llawn Ei ddawn i'r oesau ddél.

The third system of the musical score consists of four staves, continuing the vocal and piano parts. The system concludes with a double bar line.

196. FAENOL. MESUR SALM DWBL. [DOUBLE PSALM METRE.]

Alaw Gymreig.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

Pan oeddym gaeth yn Ba - hi - lon, Ar lan prif af - on

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the vocal staves.

groy - w, Mewn coff - ad - wr - iaeth am Sei - on Hidl -

The third system of the musical score concludes the piece. The lyrics are written below the vocal staves.

as - om dda'rau'n loy - w. Rhoddasom ein telynau'n

FAENOL.—*Parhad.* [Continued.]

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves.

'nghrôg Ar goed canghen - og ir - ion; Lle yr oedd

Second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves.

prenau hel - yg plan O - ddeutu glan yr af - on.

197. ALTORF. MESUR 8.7; 8.8.7. [8.7; 8.8.7. METRE.]

Third system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are written below the vocal staves.

Great God! what do I see and hear? The end of things cre - a - ted!

Duw mawr! pa beth a welaf draw? Diwedd a braw i'r holl - fyd;

ALTORF.—*Parhad.* [Continued.]

The Judge of mankind doth appear On clouds of glory seat - ed!

Mi wela'r Barnwr yn nesau Ar glaer gymylan tan - llyd:

This system contains the first two systems of music. The first system is for the vocal part, with a treble clef and a key signature of two sharps (F# and C#). The second system is for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The lyrics are written below the vocal staff.

The trumpet sounds, the graves restore The dead which they con-

Yr udgorn mawr yn seinio sydd, A'r beddau'n rhoddi eu

This system contains the third and fourth systems of music. The vocal part continues with the same treble clef and key signature. The piano accompaniment continues with the same grand staff and key signature. The lyrics are written below the vocal staff.

tain'd be - fore: Pre - pare, my soul, to meet him.

meirw'n rhydd, I wae neu ddydd o wyn - - fydd.

This system contains the fifth and sixth systems of music. The vocal part continues with the same treble clef and key signature. The piano accompaniment continues with the same grand staff and key signature. The lyrics are written below the vocal staff.

198. COBURG. M. 8.7; 8.3.7. [8.7; 8.8.7. M.]

LUTHER.

Out of the depths I cry to thee, Lord God, Oh!

Ty - di dy hunân, Arglwydd mawr, Yn un - ig

hear my wail - ing! Thy gracious ear in - cline to me,

yw fy Nodd - fa; Tra byddwyf yma ar y llawr,

And make my prayer a - vail - ing: On my mis-

Byth yn - ot mi 'mddir - ied - - a'; Ni ddichon

COBURG.—*Parhad.* [Continued.]

deeds in mer - cy look, Oh! deign to blot them

croes na chystydd mwy, I wneuthur ni - wed

The first system of the musical score for 'COBURG.—Parhad. [Continued.]'. It consists of four staves. The top two staves are for the vocal melody, with the first staff in treble clef and the second in alto clef. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

from thy book, Or who can stand be - fore thee?

iddynt hwy, A lechant dan dy gys - - god.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

199. RISING. M. 8.7; 8.8.7. [8.7; 8.8.7. M.]

T. E. POWELL.

The Lord ascendeth up on high, Loud anthems round him swelling;

Dy bresennoldeb grasol di Yw'n bywyd ni, O Arglwydd!

The musical score for '199. RISING. M. 8.7; 8.8.7. [8.7; 8.8.7. M.]'. It consists of four staves. The top two staves are for the vocal melody, with the first staff in treble clef and the second in alto clef. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staves.

RISEING.—*Parhad.* [Continued.]

The Lord hath triumphed, glorious - ly, In power and might ex -

Am - lyg - a'th hun o fewn dy dŷ, A braich dy all - ŷ

This system contains the first three staves of music. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the top staff.

cell - - ing: Hell and the grave are captive led; Lo!

awg - rwydd; Gwna i ti haddyw e - nw mawr, Yn

This system contains the next three staves of music. The lyrics continue below the top staff.

he returns, our glorious Head, To his e - ter - nal dwell - ing!

ngwyddfod nef a daear lawr, Fel byddo'n fawr dy glod - ydd.

This system contains the final three staves of music on the page. The lyrics conclude below the top staff.

200. WORMS. MESUR 8.7;6.7. [8.8;6.8. METRE.]

LUTHER.

God is our re - fuge in dis - tress, Our shield of
 Cyd - la - wen - hawn âg uch - el lef Yn Nuw, ein

hope thro' ev - 'ry care, Our Shepherd watching us to bless,
 Craig a'n Go - baith; Ei fraich a'i all - u dwyfol ef

And therefore will we not des - pair; Altho' the mountains shake,
 Ddug i ni iachawd - wr - iaeth: Holl waith ei gariad sydd

WORMS.—*Parhad.* [Continued.]

And hills their place forsake, And billows o'er them break; Yet

Yn dadgan nos a dydd, Yn eg - lur iawn i'n clyw, Mai

still we will not fear, For thou Oh! God, art e - ver near.

Duw tru - garog yw: Mol - ian - nwn bawbe i e - - nw.

The musical score is written for a four-part setting. The vocal parts are represented by two staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are in English and Welsh. The English lyrics are: "And hills their place forsake, And billows o'er them break; Yet still we will not fear, For thou Oh! God, art e - ver near." The Welsh lyrics are: "Yn dadgan nos a dydd, Yn eg - lur iawn i'n clyw, Mai Duw tru - garog yw: Mol - ian - nwn bawbe i e - - nw."

201. BERLIN. MESUR HIR DWBL. [DOUBLE LONG METRE.]

Oh! Saviour Christ, Thou too art Man; Thou hast been

Fy enaid hed tua'r nef o hyd, Ao aed dy

The musical score is written for a four-part setting. The vocal parts are represented by two staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are in English and Welsh. The English lyrics are: "Oh! Saviour Christ, Thou too art Man; Thou hast been". The Welsh lyrics are: "Fy enaid hed tua'r nef o hyd, Ao aed dy".

BERLIN.—*Parhad.* [Continued.]

troubled, tempt - ed, tried; Thy kind but search - ing
galen yn - o'i gyd; A doed eys - tudd - iau

glance can scan The ve - - ry wounds that
'mewn yn lli', My - fi a gwyn - af

shame would hide; Thy touch has still its ancient power; No
wrth - yt ti: 'Does unrhyw of - id, unrhyw boen, Na

BERLIN.—*Parhad.* [Continued.]

word from thee can fruitless fall; Hear, in this solemn evening hour, And
wasgodd ar yr addfwyn Oen; Ae yn ei of-id ef a'i gri Mae

in thy mercy heal us all. Hear, in this solema
holl esmwythder f'enaid i Ae yn ei of-id

even-ing hour, And in thy mercy heal us all.
ef a'i gri Mae holl es - mwythder fen - aid i.

202. CREATION. M. H. D. [D. L. M.] HAYDN.

The heavens declare thy glo - ry, Lord, In every star thy

Yr e - ang faith ffurf - af - en fry, Yr wybren lās uwch

wisdom shines, But when our eyes be - hold thy word, We

ben y sy', A'r nef ser - en - og ddisglair wiw, Sy'n

read thy name in fair - er lines. The rolling sun, the changing

dad - gan mawr o - gon - iant Duw. Yr haul heb ffin byth y

CREATION.—*Parhad.* [Continued.]

light, And nights and days thy power con - fess, But the best
dydd, Yn dang - os gall - u'r Crs - wr sydd, Ac yn cy-

This system consists of four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The last two staves are piano accompaniment (Treble and Bass clefs).

vo - lume thou hast writ Re - veals thy jus - tice and thy grace.
hoeddi drwy bob gwlad, Weithredoedd Holl - all - u - og Dad.

This system consists of four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The last two staves are piano accompaniment (Treble and Bass clefs).

203. ROSTOC. M. H. D. [D. L. M.] Choral Eilmyaig.

Praise ye the Lord : our God to praise, My soul her utmost pow'rs shall raise ;
Boed i e - fengyl Iesu mawr, I lanw gwyneb daear lawr ;

This system consists of four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The last two staves are piano accompaniment (Treble and Bass clefs).

ROSTOC.—*Parhad.* [Continued.]

With private friends, and in the throng Of saints, his praise shall be my song.

Ei hyfryd sain, a'i golem clir, Fo'n amlwg yn yr anial dir;

His works for greatness, tho' renown'd, His wondrous works with ease are found.

Fel byddo i'r cenhedloedd oll Ymgasglu 'nghyd, heb un ar goll,

By those who seek for them aright, And in the pious search delight.

'R Iuddewon hefyd yn gyt - tân, I gyd-fol - iannu Mab y dyn.

204. HUDDERSFIELD. MEASURE 112. [112th METRE.]

J. NEWTON.

Great God of won - ders; all thy ways Are matchless,
Daw mawr y rhyf - edd - od - au maith, Rhyf - edd - ol

The first system of the musical score for 'Huddersfield'. It consists of three staves: a vocal line in treble clef, a vocal line in treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo/mood is indicated by the time signature and the composer's name.

god - like, and Divine; But the fair glo - ries of thy
yw pob rhan o'th waith; Ond dwyfol räs mwy rhyfedd

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano part includes a dynamic marking 'p' (piano) in the bass staff.

grace, More godlike and un - ri - vall'd shine; More
yw Na'th holl weith - red - oedd o bob rhyw; Na'th

The third system of the musical score. It concludes the piece. The piano part includes a dynamic marking 'mf' (mezzo-forte) in the bass staff.

HUDDERSFIELD.—*Parhad.* [Continued.]

god-like and un-ri-vall'd shine: Who is a pardoning
holl weith-red oedd o bob rhyw; Pa Dduwsy'n madden

This system consists of three staves. The top staff is a single melodic line in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4. The second staff is a single melodic line in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4. The third staff is a piano accompaniment in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4.

God like thee? Or who has grace so rich and
fel ty-di Yn rhad ein holl bech-od - au

This system consists of three staves. The top staff is a single melodic line in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4. The second staff is a single melodic line in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4. The third staff is a piano accompaniment in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4.

free? Or who has grace so rich and free?
ni? Yn rhad ein holl bech-od - au ni?

This system consists of three staves. The top staff is a single melodic line in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4. The second staff is a single melodic line in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4. The third staff is a piano accompaniment in G major, 12/4 time, with a key signature of one flat and a common time signature of 12/4.

205. MORAVIA. M. 112. [112th M.] *Alaw Feraidd.*

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the middle staff.

To thee, Thou bleeding Lamb, to thee, For pardon, peace, and

Ar - weinydd per - er - in - ion blin Sy'n teithio tu - a'r

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the middle staff.

life we flee; The shelter of thy cross we claim; Thy

nefoedd fry, O'th le dis - glaerwych tyr'd i lawr, A

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the middle staff.

righteous - ness a - lone we name: Low at thy feet we,

gwna dy drig - fa gyd - a ni; Cyn - nal ni ar ein

MORAVIA. *Parhad.* [Continued.]

suppliant, fall, Our Lord, our Life, our All in all.

taith o hyd, Nes dyf - od i'th or - phwysfa glyd.

This musical score is for the hymn 'MORAVIA. Parhad. [Continued.]'. It features a treble and bass staff with a piano accompaniment. The melody is in G major (one sharp) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are 'suppliant, fall, Our Lord, our Life, our All in all.' and the Welsh lyrics are 'taith o hyd, Nes dyf - od i'th or - phwysfa glyd.'

206. MELANCTHON. M. 112. [112th M.] LUTHER.

Thou hidden source of calm re - pose; Thou all suf - fi - cient

Du'r cariad, o'th drugaredd gu, O! clyw fy llef, ym-

This musical score is for the hymn '206. MELANCTHON. M. 112. [112th M.] LUTHER.'. It features a treble and bass staff with a piano accompaniment. The melody is in D major (two sharps) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are 'Thou hidden source of calm re - pose; Thou all suf - fi - cient' and the Welsh lyrics are 'Du'r cariad, o'th drugaredd gu, O! clyw fy llef, ym-'

love di - vine; My help and re - fuge from my foes,

bil - iwr gwael; Plyg o'th eis - tedd - le uch - el fry,

This musical score is the continuation of the hymn '206. MELANCTHON. M. 112. [112th M.] LUTHER.'. It features a treble and bass staff with a piano accompaniment. The melody is in D major (two sharps) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are 'love di - vine; My help and re - fuge from my foes,' and the Welsh lyrics are 'bil - iwr gwael; Plyg o'th eis - tedd - le uch - el fry,'

MELANCTHON.—*Parkad.* [Continued.]

Se - cure I am, if thou art mine, From sin and
 Gor - sedd dy hardd Fawr - hyd - i hael; O! gwrando'm

The first system of the musical score for 'MELANCTHON.—Parkad. [Continued.]'. It consists of two staves. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The lyrics are written below the upper staff.

grief, from guilt and shame: I hide me, Je - sus, in thy name.
 gweddi, madden mai, Fel bo i'm henaid la - wen - han.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the upper staff.

207. STOWELL. M. 112. [112th M.] Alaw Saesnig.

Lord of the harvest, once a - gain We thank thee for the
 Cyd-un - wn oll i sein - io mawl I'r un - ig ddoeth an-

The musical score for '207. STOWELL. M. 112. [112th M.] Alaw Saesnig.'. It consists of two staves. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with two flats (Bb and Eb) and a common time signature. The lyrics are written below the upper staff.

STOWELL.—*Parhad.* [Continued.]

ri - pen'd grain; For crops safe carried, sent to cheer Thy
feid - rol Dduw; Mae gan - ddo i'n can - iad - au hawl Tra

servants through an - oth - er year; For all sweet ho - ly
byddom yn y byd yn byw, Am fod in' heddyw

thoughts sup - plied By seed - time, and by har - vest tide.
nef - ol hedd, A gob - aith byw tu draw i'r bedd.

208. COVERDALE. MESUR 113. [113th METRE.]

LUTHER.

Oh! God of gods, in whom combine The heights and depths of

Ni welodd llygad dyn er - ioed, Ni chlywodd clust o.

love di - vine, With thankful hearts to thee we sing;

dan y rhod Am neb cyff - el - yb idd - o ef:

To thee our longing souls as - pire, In fervent flames of

O! Rosyn Saron, hardd ei liw! Pwy ddod i maes rin-

COVERDALE.—*Parhad.* [Continued.]

strong de - sire; Come, and thy sa - cred une - tion bring,
 wedd-au'm Duw? E - fe yw byw - yd nef y, nef.

This musical score is for the song 'COVERDALE.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'strong de - sire; Come, and thy sa - cred une - tion bring,' and the Welsh lyrics are 'wedd-au'm Duw? E - fe yw byw - yd nef y, nef.'

209. HOWELL'S. M. 113. [113th M.] *Alaw Gymreig.*

I'll praise my Maker with my breath, And when my voice is
 A raid i gystudd garw'r groes, I gan - lyn f'ysbryd

This musical score is for the song '209. HOWELL'S. M. 113. [113th M.] Alaw Gymreig.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'I'll praise my Maker with my breath, And when my voice is' and the Welsh lyrics are 'A raid i gystudd garw'r groes, I gan - lyn f'ysbryd'.

lost in death, Praise shall em - ploy my nobler powers:
 ddydd a nos? Os rhaid, gwna fi yn fodd - lon iawq:

This musical score is the continuation of the previous one. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'lost in death, Praise shall em - ploy my nobler powers:' and the Welsh lyrics are 'ddydd a nos? Os rhaid, gwna fi yn fodd - lon iawq:'.

HOWELL'S.—*Parhad.* [Continued.]

My days of praise shall ne'er be past, While life and thought and

Dan ganu gwna i mi fyn'd yn mlaen, Sef canu yn y

be - ing last, Or immor - tal - i - ty en - dures.

dŵr a'r tân, O foreu 'mywyd hyd brydnawn.

210. LLANGOEDMOR. M. 113. [113th M.]

Alaw Gymreig.

To Father, Son, and Holy Ghost, The God whom heaven's tri-

Gwnaed congwest ar Gal - fa-ria fryn, Am dani can - odd

LLANGOEDMOR.—*Parhad.* [Continued.]

umphant host And suffering saints on earth a - dore, Be glory,
myrdd cyn hyn : Fe faeddwyd uffern faith i gyd; Fe brynwyd

This system contains the first two lines of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are written below the vocal staves.

as in a - ges past, As now it is, and
gwael goll - ed - ig ddyn, Fe wnaed y ddwy - blaid

This system contains the next two lines of the musical score, continuing the melody and accompaniment from the first system.

so shall last, When time it - self shall be no more.
ddig yn un, A gwaed lach - awd - wr mawr y byd.

This system contains the final two lines of the musical score on this page, concluding the piece.

211. MONMOUTH. M. 113. [113th M.] G. Davis.

How sweet are all things that are thine, Thy comforts

Chwi, weision Duw, mol - wch yr lôn, Mol - wch ei

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are written below the top staff.

sweet - er far than wine; Thou art the on - ly

e - - nw â llaf - ar dôn, Ben-dig - aml fydd - o'i

The second system of the musical score continues the melody and accompaniment. It follows the same structural and musical conventions as the first system, with lyrics provided for both English and Welsh.

God and Friend; Thy ab - sence is a

e - nw ef; O god - iad haul hyd

The third system of the musical score concludes the piece. It maintains the same musical structure and key signature, with the final lyrics written below the staves.

MONMOUTH.—*Parhad.* [Continued.]

hor - rid night, Thy pre - sence is a pure de-
fach - lud dydd, Mawr e - nw'r lôn mol - ian - nus

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The music is in 4/4 time and features a key signature of one flat (B-flat).

light, A bless - ed feast with - out an end.
fydd, Yn y byd hwn ac yn y nef.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The musical notation and lyrics are consistent with the first system.

212. NASHVILLE. M. 113. [113th M.] GOUDIMEL.

Let all the earth their voices raise, To sing the choicest
Nis gall ang - yl - ion nef y nef Fyn - eg - u maint ei

This system contains the first two staves of music for the second piece. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The music is in 4/4 time and features a key signature of one flat (B-flat).

NASHVILLE.—*Parhad.* [Continued.]

psalm of praise, To sing and bless Je - ho - vah's name:

gariad ef, Mae angyr groes yn drech na'u dawn:

This system contains the first two lines of the musical score. The first line is in English, and the second line is in Welsh. Each line has a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The music is in a key with one sharp (F#) and a 2/4 time signature.

His glory let the heathen know, His wonders to the

Bydd can - u uwch am Gal - fa - ri Na glywodd yr ang -

This system contains the next two lines of the musical score. The first line is in English, and the second line is in Welsh. The musical notation continues with vocal and piano parts.

na - tions show, And all his sav - ing works pro - claim.

yl - ion fry, Pan ddelo Sa - lem bur yn llawn.

This system contains the final two lines of the musical score. The first line is in English, and the second line is in Welsh. The music concludes with a final double bar line.

213. RHOSYN SARON. M. 113. [113th M.]

Alaw Gymreig.

Ye that delight to serve the Lord, The honours of his name record,

'Does unrhyw bleser yn y byd Trafferthus a all lanw 'mryd,

His sacred name for ever bless : Where-e'er the circling sun displays

Dim ond cael edrych ar dy wedd : Fy nymuniadau oll yn un

His rising beams, or setting rays, Let land & seas his power confess.

Sy' â'u terfyn ynot ti dy hun, Fy holl ddigrifwch a fy hedd.

214. BOZRA. MESUR 8. 8. 6. [8. 8. 6. METRE.]

Oh! love di - vine, how sweet thou art! When shall I

Aed sain e - feng - yl, cyn bo hir, I'r dwy - rain

find my will - ing heart All tak - en up by

a'r gor - llew - in dir, Y gog - ledd oer a'r

thee? I thirst, and faint, and die to prove The

de; O! prof - ed pawb e - ffeithiau hon, Y

BOZRA.—*Parhad.* [Continued.]

great - ness of re - deem - ing love, The love of
 byd fo'n plyg - u ger ei bron, A llwydd - ed

This system contains the first two staves of music. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

Christ to me! The love of Christ to me!
 yn mhob lle. A llwydd - ed yn mhob lle.

This system contains the next two staves of music, continuing the melody and piano accompaniment from the first system. The lyrics continue below the top staff.

215. CROESHOELIAD. M. 8. 8. 6. [8. 8. 6. M.]

Alaw Gymreig.

When thou my righteous Judgeshalt come To fetch thy ransomed people home,
 Ai Iesu mawr, Ffrynd dynol ryw, Wy'n weled draw, a'ignawd yn friw,

This system contains the first two staves of music for the second piece. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

CROESHOELLIAD.—*Parhad.* [Continued.]

Shall I a - mong them stand? Shall such a worthless worm as I,

A'i waed yn lliw - io'r lle; Fel gŵr di bris yn rhwym ar bren,

The first system of the musical score for 'CROESHOELLIAD.—Parhad.' It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh.

Who sometimes am afraid to die, Be found at thy right hand?

A'r gwaed yn dorthau ar ei ben? Is, f'enaid, dy - ma fe.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are in English and Welsh.

216. ST. JOHN. M. 8.8.6. [8.8.6. M.] *Alaw Gymreig.*

Oh God! mine inmost soul convert, And deeply on my thoughtful heart

Yn Eden cof - iaf hyny byth, Fendithion gollais rify gwllith;

The third system of the musical score, for a new hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh.

ST. JOHN. *Parhad.* [Continued.]

E - ternal things im - press: Give me to feel their solemn weight,
Syrthiodd fy nghoron wiw! Ond buddug - ol - iaeth Cal - fa - ri

And tremble on the brink of fate, And wake to righteousness.
En - nillodd fwy yn ol i mi; Mi ganaf tra bwyf byw.

217. TADMOR. M. 8.8.6. [8.8.6. M.] DR. L. MASON.

Children of light, arise and shine! Your birth, your hopes are all divine:
O! pwy yw hon sy'n d'od yn hy', Yn lew i'r lan fel rhwng dan lu,

TADMOR.—*Parhad.* [Continued.]

Your home is in the skies; Oh! then, for heavenly glory born,
O'r dywell Aiphtaid wlad, Gan roddi pwys ei henaid pur

Look down on all with holy scorn That earthly spirits prize.
Ar Iesu gwiw, r Mes - si - a gwir, Ei Ffrynd a'i Phrynwr rhad.

218. TARSUS. M. 8. 8. 6. [8. 8. 6. M.] Alaw Gymreig.

Had I ten thousand gifts be - side, I'd cleave to
Ar Galfa - ri, yn ngwres y dydd, Y caed y

TARSUS.—*Parhad*, [Continued.]

Jesus cru - ci - fied, And build on him a - lone; For no found-

gwystl mawr yn rhydd, Trwy golli gwaed yn lli,' 'Nawr dim heb

The first system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'Jesus cru - ci - fied, And build on him a - lone; For no found-' and the Welsh lyrics are 'gwystl mawr yn rhydd, Trwy golli gwaed yn lli,' 'Nawr dim heb'.

a - tion is there given, On which I'd place my hopes of heaven,

dalun— rhoddwyd iawn Nes clirio llyfrau'r nef yn llawn,

The second system of the musical score. It continues the vocal melody and piano accompaniment. The English lyrics are 'a - tion is there given, On which I'd place my hopes of heaven,' and the Welsh lyrics are 'dalun— rhoddwyd iawn Nes clirio llyfrau'r nef yn llawn,'.

But Christ, the Corner Stone. But Christ, the Corner Stone.

Heb o - fyn dim i mi. Heb o - fyn dim i mi.

The third system of the musical score. It concludes the piece with the English lyrics 'But Christ, the Corner Stone. But Christ, the Corner Stone.' and the Welsh lyrics 'Heb o - fyn dim i mi. Heb o - fyn dim i mi.'.

219. BEULAH. MEASURE 8.8.8.6. [8.8.8.6. METRE.]

Alaw Gymreig.

The Sabbath day has reached its close! Yet, Saviour, ere I

Wel, dyma'r cariad sydd yn awr Yn cur - o pob car-

This system contains the first two staves of the musical score. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

seek re - pose, Grant me the peace thy love be - stows; Smile

iad - au 'lawr, Yn llyngau enwau gwael y llawr Oll

This system contains the next two staves of the musical score, continuing the melody and accompaniment from the first system. The lyrics continue below the top staff.

on my evening hour! Oh! heavenly Com - forter, sweet

yn ei enw ei hun! O! fflam ang - erdd - ol, gadarn,

This system contains the final two staves of the musical score on this page. The melody and accompaniment conclude with a double bar line. The lyrics conclude below the top staff.

BEULAH.—*Parhad.* [Continued.]

Guest! Hallow and calm my troubled breast; Weary, I
 gref, O dân en - nynwyd yn y nef! Trag - wyddol

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The lyrics are written below the vocal staff.

come to thee for rest; Smile on my evening hour!
 gar - iad ydyw ef, Wnaeth Duw a minnau'n un.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staff.

220. PORTHMADOG. M. 8. 8. 8. 6. [8. 8. 8. 6. M.]

W. OWEN, Porthmadog.

Oh! thou, the contrite sinner's Friend, Who loving lovest
 Pan coll - o gwellt y maes en dawn, A'r wybr faith ei

This system contains the first two staves of music for the second piece. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp and a 3/2 time signature. The lyrics are written below the vocal staff.

PORTHMADOG.—*Parhad.* [Continued.]

to the end, On this a - lone my hopes de - pend, That
boreu a nawn, A distryw dd'od yn gy - fan iawn Ar

This system contains the first two lines of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The key signature has one sharp (F#), and the time signature is common time (C).

thou wilt plead for me! When wea - ry in the Christian
nef a dae - ar lawr; Caf wel - ed sanctaidd ne - wydd

This system contains the next two lines of the musical score, continuing the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The musical notation continues with the same key signature and time signature.

race, Far off appears my rest - ing place, And, faint - ing,
dir O deg - weh ac o bles - er pur, Yn tardd - u i

This system contains the final two lines of the musical score on this page. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line.

PORTHMADOG.—*Parhad.* [Continued.]

I mistrust thy grace, Then, Sav - iour, plead for me.

maes o'r Duwdod gwir, Gyd - a go - gon - iant mawr.

221. YSTRAD. M. 8.8.8.6. [8.8.8.6. M.]

Alaw Gymreig.

Oh Ho - ly Saviour! Friend un - seen! The faint, the

'Rwy'n blino, eis - ieu gwel'd y wlad, Roed i mi

weak on thee may lean, Help me throughout life's varying scene,

mewn add - ew - id rad, A phrofi cyflawn wir fwynhâd

YSTRAD.—*Parhad.* [Continued.]

By faith to cling to thee. Blest with com-munion so Di-

O sypiau'r Ganaan wiw; Awn dros fyn'-ydd-au mawrion,

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes in the vocal line, with block chords and moving lines in the piano accompaniment.

vine, Take what thou wilt, shall I re-pine, When, as the

maith, A'r bryniau mwyaf ar fy nhaith, Heb fin-o

This system contains the next two staves of music. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving bass lines. The notation includes various rests and accidentals.

branches of the vine, My soul may cling to thee.

dim, na gorphwys chwaith, Nes awn i dŷ fy Nuw.

This system contains the final two staves of music on the page. The vocal line concludes with a final note and a fermata. The piano accompaniment ends with a final chord. A 'p' (piano) dynamic marking is visible at the bottom of the piano part.

222. RHYFELGAN. MESUR 8. 8; 8. 4. [8. 8; 8. 4. METRE.]

D. LEWIS.

Yn mlaen, yn mlaen chwi filwyr Duw, O'ch blaen mae buddugoliaeth wiw;

Cewch ddwyn eich palmwydd yn eich llaw, A gwisgo'r hyf - ryd

goron draw, A bloeddio conwest ddydd a ddaw, Yn nheyrnas nef.

223. BRAINT. MESUR 2.8. [2.8. METRE.] J. JONES.

Mae, mae Yr am - ser hyf - ryd yn nes - au Pan

The first system of the musical score for 'BRAINT'. It consists of three staves: a treble staff, a vocal staff with lyrics, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2.8. The melody is written in a simple, folk-like style with eighth and sixteenth notes.

gaffo'm henaidd ei ryddhau, O'm tŷ o glai fyn'd tu a'm gwlad;

The second system of the musical score. It continues the melody from the first system. The lyrics are 'gaffo'm henaidd ei ryddhau, O'm tŷ o glai fyn'd tu a'm gwlad;'. The musical notation includes various rests and note values, maintaining the 2.8 metre.

Nid ym - a mae 'ngorphwysfa i; Mae hon - o fry yn

The third system of the musical score. It concludes the piece with the lyrics 'Nid ym - a mae 'ngorphwysfa i; Mae hon - o fry yn'. The musical notation features a final cadence with a double bar line.

BRAINT.—*Parhad.* [Continued.]

nhŷ fy Nhad. Mae hon - o fry yn nhŷ fy Nhad.

This musical score is for the song 'BRAINT.—Parhad.' It is a continuation of a previous piece. The music is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are in Welsh: 'nhŷ fy Nhad. Mae hon - o fry yn nhŷ fy Nhad.'

224. DORCAS. M. 2.8. [2.8. M.] Alaw Gymreig.

O! tŷn Y gorchudd yn y mynydd hyn; Llewyrched haul cyfiawnder

This musical score is for the song '224. DORCAS. M. 2.8. [2.8. M.] Alaw Gymreig.' The music is written for voice and piano. The key signature has one sharp (F-sharp), and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are in Welsh: 'O! tŷn Y gorchudd yn y mynydd hyn; Llewyrched haul cyfiawnder'

gwyn, O ben y bryn bu'r addfwyn Oen Yn dioddef dan yr

This is a continuation of the musical score for '224. DORCAS. M. 2.8. [2.8. M.] Alaw Gymreig.' The music is written for voice and piano. The key signature has one sharp (F-sharp), and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are in Welsh: 'gwyn, O ben y bryn bu'r addfwyn Oen Yn dioddef dan yr'

DORCAS.—*Parhad.* [Continued.]

hoelion dur, O gariad pur, O gariad pur I mi mewn poen.

This musical score is for a piece titled 'DORCAS.—Parhad. [Continued.]'. It is written for four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are in Welsh: 'hoelion dur, O gariad pur, O gariad pur I mi mewn poen.'

225. ERGLODD. M. 2. 8. [2. 8. M.] W, WILLIAMS.

Braint, braint, Yw cael cym - deith - as gyd - a'r saint, Na

This musical score is for a piece titled '225. ERGLODD. M. 2. 8. [2. 8. M.] W, WILLIAMS.' It is written for four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are in Welsh: 'Braint, braint, Yw cael cym - deith - as gyd - a'r saint, Na'.

wel - odd neb er - ioed ei maint; Ni ddaw un

This musical score continues the piece '225. ERGLODD. M. 2. 8. [2. 8. M.] W, WILLIAMS.' It is written for four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are in Welsh: 'wel - odd neb er - ioed ei maint; Ni ddaw un'.

ERGLODD.—*Parhad.* [Continued.]

haint byth idd - ynt hwy; Y mae'r gym - deithas y - ma'n

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

gref, Ond yn y nef hi fydd yn fwy.

This musical system continues the piece with four staves. The vocal melody and piano accompaniment continue. The lyrics are written below the vocal staves.

226. GLAN YR AFON. M. 2. 8. [2. 8. M.] D. DAVIES.

Gwych sain, Fydd et - to am y gor - on ddrain, Yr

This musical system is for a new piece, 'GLAN YR AFON'. It consists of four staves. The key signature has two sharps (F# and C#), and the time signature is 2/8. The lyrics are written below the vocal staves.

GLAN YR AFON.—*Parhad.* [Continued.]

hoel - ion llym, a'r bic - ell fain; Wrth gof - io'r rhai'n caiff

This system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef, also with a key signature of one sharp, containing the lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp.

u - ffern glwy'; Cad - wyn - au tynion aeth yn rhydd; Fe

This system consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line in treble clef containing the lyrics. The bottom staff is a piano accompaniment in grand staff.

gaed y dydd, Fe gaed y dydd, Ho - san - na mwy.

This system consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line in treble clef containing the lyrics. The bottom staff is a piano accompaniment in grand staff.

227. PROPER. M. 2. 8. [2. 8. M.]

Daw, daw Yr hyfryd foren, mae ger llaw, Bydd pawb â'i delyn

yn ei law, Heb ofn na braw, yn nghwmni'r Oen; Ond cann i dragwydd-

oldeb maith, Ar ben y daith, Ar ben y daith, heb friw na phoen.

228. ROTHWELL. M.2.8. [2.8. M.]

Pa le Y gwnaf fy noddfa tan y nef, Ond yn ei

The first system of musical notation consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written in the first treble staff, and the accompaniment is in the other three staves.

glwyfau an - wyl ef? Y bicell gref aeth dan ei fron— Ag-

The second system of musical notation continues the melody and accompaniment. It consists of four staves, with the same key signature and time signature as the first system. The lyrics are written below the second treble staff.

orwyd ffyn - non i'm glanhau; 'Rwy'n llawenhau fod lle yn hon.

The third system of musical notation concludes the piece. It consists of four staves, maintaining the same key signature and time signature. The lyrics are written below the second treble staff.

229. TRAWSFYNYDD. M. 2. 8. [2. 8. M.]

Alaw Gymreig.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/8. The lyrics are written below the vocal staves.

Rhad ras, Yw'r newydd gân ber - eidd - ia'i blas.

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the vocal staves.

Fu 'rïoed ar wyn - - eb dae - ar las; Hi ddeil ei

The third system of the musical score concludes the piece. The lyrics are written below the vocal staves.

blas pan losgo'r byd, A berwi o'r môr a'i donau'n dân, Y nef-el

TRAWSFYNYDD.—*Parhad.* [Continued.]

gân fydd gras i gyd. Y nefol gân fydd gras i gyd.

This musical score is for a hymn. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are in Welsh: 'gân fydd gras i gyd. Y nefol gân fydd gras i gyd.'

230. HOSANNA. MESUR 7.7; 8.7. [7.7; 8.7. METRE.]

JAMES MILLS.

O! llanwed iachawd - wr - iaeth, Fel môr di drai yn helaeth;

This musical score is for a hymn. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are in Welsh: 'O! llanwed iachawd - wr - iaeth, Fel môr di drai yn helaeth;'

A doed ynysoedd pell y byd, I gyd gael meddyg - in - iaeth;

This is the continuation of the musical score for 'HOSANNA'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are in Welsh: 'A doed ynysoedd pell y byd, I gyd gael meddyg - in - iaeth;'

HOSANNA.—*Parhad.* [Continued.]

Mae'r Brenin ar ei or - sedd Yn cynnyg o'i dru - gar - edd,

This system consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 2/4 time and features a key signature of one sharp (F#).

I bechaduriaid tlod - - ion gwael, I bech-ad - ur - iaid

This system continues the musical score with three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff. The music maintains the 2/4 time and one-sharp key signature.

tlod - ion, gwael, Dd'od ato i gael ym - gel - edd,

This system is the final one on the page, consisting of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff. The music concludes the phrase in 2/4 time with a one-sharp key signature.

231. NODDFA. M. 7.7; 8.7. [7.7; 8.7.M.] J. D. JONES.

Head of the Church tri - um - phant! We joy-ful-ly a - dore thee;

Ho - sannah Ha - le - lu - iah I'r Oen fu ar Gal - far - ia,

The first system of the musical score for 'NODDFA'. It consists of a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line is written on a single staff, while the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: 'Head of the Church tri - um - phant! We joy-ful-ly a - dore thee;' and 'Ho - sannah Ha - le - lu - iah I'r Oen fu ar Gal - far - ia,'.

Till thou appear, thy members here Shall sing like those before thee :

Gorphenwyd iachawdwriaeth dyn, E - fe ei hun yw'r nodd - fa :

The second system of the musical score. The vocal melody continues with the lyrics: 'Till thou appear, thy members here Shall sing like those before thee :'. The piano accompaniment continues with the lyrics: 'Gorphenwyd iachawdwriaeth dyn, E - fe ei hun yw'r nodd - fa :'. The notation includes various musical symbols such as notes, rests, and bar lines.

We lift our hands and voices, In blest an - ti - ci - pa - tion,

Tragwyddol ddiolch idd - o Am faddeu a thos - tur - io;

The third system of the musical score. The vocal melody continues with the lyrics: 'We lift our hands and voices, In blest an - ti - ci - pa - tion,'. The piano accompaniment continues with the lyrics: 'Tragwyddol ddiolch idd - o Am faddeu a thos - tur - io;'. The notation includes various musical symbols such as notes, rests, and bar lines.

NODDFA.—*Parhad.* [Continued.]

And cry aloud, and give to God The praise of our sal - va - tion.

An - feidrol fraith i lwch y llawr Fod croeso'n awr dd'od at - o.

232. ARNSTADT. MESUR 7. 6. [7. 6. METRE.] J. S. BACH.

Hail to the Lord, A - noint - ed, Great David's greater Son!
Hail, in the time ap - point - ed, His reign on earth be - gun!

Darparwyd gwledd i'r tlod - ion, I'r eu - og llawn o fai;
Mae'n gyflawn o ddan - teith-ion I'r gwael anghen-us rai;

He came to break op - pres - sion; To set the captive free;
O! dewch ar frys i'w pro - fi - Ben - dithion pur y ne';

ARNSTADT.—*Parhad.* [Continued.]

To take away trans-gres-sion, And rule in e-qui-ty.

Mae galwad Duw'n cy-hoedd-i Fod heddyw et-to le.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The first system shows the vocal line starting with a half note 'To' and the piano accompaniment with a half note 'Mae'. The second system continues the vocal line with a half note 'And' and the piano accompaniment with a half note 'Fod'. The third system shows the vocal line with a half note 'le' and the piano accompaniment with a half note 'le'.

233. BRYNDREF. M. 7. 6. [7. 6. M.] Alaw Gymreig.

In Christ and his a-basement, And varied pains I see,
Enough for me while living— At death enough for me;

Da yw y groes, y gw'radwydd, Y gwawd a'r er-lid trist,
Y dirmyg a'r cys-tuddiau, Sydd gyda le-su Grist;

For through his cross I triumph— I glo-ry in his shame,

Can's yn ei groes mae coron, Ac yn ei wawd mae bri,

The musical score is for a Welsh hymn. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The first system shows the vocal line starting with a half note 'In' and the piano accompaniment with a half note 'Da'. The second system continues the vocal line with a half note 'And' and the piano accompaniment with a half note 'Y'. The third system shows the vocal line with a half note 'le' and the piano accompaniment with a half note 'le'. The fourth system shows the vocal line with a half note 'For' and the piano accompaniment with a half note 'Can's'. The fifth system continues the vocal line with a half note 'I' and the piano accompaniment with a half note 'Ac'. The sixth system shows the vocal line with a half note 'bri' and the piano accompaniment with a half note 'bri'.

BRYNDREF.—*Parhad.* [Continued.]

And find surpassing riches In his be - lov - ed name.

A phle-ser yn ei gariad Sydd fwy na'n dae - ar ni.

The musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh.

234. CAERLLYNGOED. M. 7. 6. [7. 6. M.] S. LLWYD.

Oh! Lamb of God! still keep me Near to thy wounded side;
'Tis on - ly there in safe - ty And peace I can a - bide.

At - tol - wg, Arglwydd, gwranddo, 'Rwy'n curo wrth dy ddôr,
Gan deimlo 'maich yn drymach Na thywod mân y môr,

The musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh.

What foes and snares sur - round me! What lusts and fears with - in!

Er cymmaint yw fy llygr - edd, Mwy yw'th drugaredd di!

The musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh.

CAERLLYNGOED.—*Parhad.* [Continued.]

The grace that sought and found me A - lone can keep me clean.

O! cre - a anian fyw - iol, An - far - wol, yn - of fi.

This block contains the musical notation for the second system of the 'CAERLLYNGOED.—Parhad.' piece. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics are written below the vocal staves.

235. CANAAN. M. 7. 6. [7. 6. M.] J. G. WEBB.

Go forward, Christian sol - dier, Be-neath his banner true!

Pa dduw yn mhlith y duw - iau Sydd debyg i'n Duw ni!

This block contains the musical notation for the first system of the '235. CANAAN.' piece. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics are written below the vocal staves.

The Lord himself, thy Lead - er, Shall all thy foes sub - due:
 & He can with bread of hea - ven, Thy fainting spirit feed.

Mae'n hoffi maddeu'n bei - au, Mae'n hoffi gwrando'n cri;
 & Er maint ein hannahil - yng - dod, Mae'i gariad e'n par - hau.

FIN.

This block contains the musical notation for the second system of the '235. CANAAN.' piece. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics are written below the vocal staves. The piece concludes with the word 'FIN.' and a final note in the piano part.

CANAAN.—*Parhad.* [Continued.]

His love foretells thy tri - als; He knows thine hourly need;

Nid byth y deil ei - ddigedd, Gwell ganddo drugar - han.

D. 8.

The musical score consists of two systems. The first system has a vocal line in treble clef with a key signature of one flat and a common time signature. The second system has a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

236. COME UNTO ME. M. 7. 6. [7. 6. M.] HANDEL.

Come unto me, ye wea - ry, And I will give you rest.

A - welon mynydd Sei - on Sy'n en - nyn nef - ol dan,

Oh! blessed voice of Je - sus, Which comes to hearts op-press.

A - wel-on mynydd Sei - on A nertha 'nghanrau 'mlaen.

The musical score consists of two systems. The first system has a vocal line in treble clef with a key signature of one flat and a 6/4 time signature. The second system has a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

COME UNTO ME.—*Parhad.* [Continued.]

It tells of bene - dic - tion, Of pardon, grace, and peace,
 Dan a - wel mynydd Sei - on, Mi genais beth cyn hyn;
 Of joy that hath no end - ing, Of love that cannot cease.
 Mi gan - af rony'n et - to, Nes d'od i Seion fryn.

237. ENDSLEIGH. M. 7. 6. [7. 6. M.] S. SALVATORI.

Oh! day of rest and gladness, Oh! day of joy and light,
 Oh! balm of care and sadness, Most beauti - ful, most bright!
 Mae myrddiwn o rin - weddau Yn eistedd ar ei wedd,
 A ennyn fythol gariad, A ennyn fythol hedd;

ENDSLEIGH.—*Parhad*. [Continued.]

Thou art a cooling foun - tain In life's dry dreary sand;
A phan ddarfyddo'r gor - chudd, Fe'i gwel yr eglwys fawr,

From thee, like Pisgah's mountain, We view our promised land.
A'r olwg arno a'i sugna Yn llwyr oddi ar y llawr.

238. EWING. M. 7. 6. [7. 6. M.] Dr. Ewing.

Je - ru - sa - lem the gold - en, With milk and honey blest;
O Arglwydd! dyro a - wel, A hono'n awel gref,

EWING.—*Parhad.* [Continued.]

Be - neath thy con - tem - pla - tion Sink heart and voice op - prest:

A godo'm hysbryd eg - wan O'r ddaear hyd y nef!

The first system of the musical score for 'Parhad'. It consists of a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are written below the vocal line.

I know not, Oh! I know not, What joys a - wait us there;

Yr a - wel sy'n gwas-gar - u Y tew gym - yl - au mawr;

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

What radian - cy of glo - ry, What bliss beyond com - pare!

Mae f'enaid am ei theimlo— O'r nefoedd does i lawr.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. A piano (p) dynamic marking is visible in the piano accompaniment.

239. GRAFENBERG. M. 7. 6. [7. 6. M.]

H. KUGELMANN.

The first system of the musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The lyrics are: "I lay my sins on Je - sus, The spotless Lamb of God; O Iesu! pwy all beid - io Dy ganmol ddydd a nos?"

I lay my sins on Je - sus, The spotless Lamb of God;
O Iesu! pwy all beid - io Dy ganmol ddydd a nos?

The second system continues the melody and accompaniment. The vocal parts have a melisma on the word "us" in the first line. The lyrics are: "He bears them all and frees us From the ac - curs - ed load. A phwy all beidio cof - io Dy farwol, ddwyfol loes?"

He bears them all and frees us From the ac - curs - ed load.
A phwy all beidio cof - io Dy farwol, ddwyfol loes?

The third system concludes the piece. The vocal parts have a melisma on the word "u" in the second line. The lyrics are: "I bring my guilt to Je - sus, To wash my crimson stains A phwy all beidio can - u Am iachawd - wriaeth rad?"

I bring my guilt to Je - sus, To wash my crimson stains
A phwy all beidio can - u Am iachawd - wriaeth rad?

GRAFENBERG.—*Parhad.* [Continued.]

White in his blood most pre - cious, Till not a spot remains.

Ag sydd yn teimlo gron - yn O rinwedd pur dy waed.

The musical score consists of three systems. The first system has a single melodic line. The second system has a single melodic line. The third system has a piano accompaniment with two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4.

240. HEOL Y BONT. M. 7. 6. [7. 6. M.] J. ELLIS.

My song shall be of mer - cy; To thee, Oh Lord! I sing,

Ces ddwr o'r graig i'w yf - ed I dori'm syched mawr;

The musical score consists of two systems. The first system has a single melodic line. The second system has a piano accompaniment with two staves (treble and bass clef). The key signature has two sharps (F# and C#) and the time signature is 7/6.

Who all my life hast hid me Be - neath thy sheltering wing;

Ces beunydd fara i'w fwyt - a, O'r nef y daeth i lawr;

The musical score consists of two systems. The first system has a single melodic line. The second system has a piano accompaniment with two staves (treble and bass clef). The key signature has two sharps (F# and C#) and the time signature is 7/6.

HEOL Y BONT.—*Parhad.* [*Continued.*]

Who still in love so pa - tient, This mortal journey through,

Ces delyn tu yma i ang - eu, Fy holl gys - tuddiau fodd,

This musical score is for the song 'HEOL Y BONT.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are in English and Welsh. The English lyrics are 'Who still in love so pa - tient, This mortal journey through,' and the Welsh lyrics are 'Ces delyn tu yma i ang - eu, Fy holl gys - tuddiau fodd,'.

Hast followed me with goodness, And blessings ever new.

I ganu i'r Oen fu far - w, Mae'n Briod wrth fy modd!

This musical score continues the previous one. The English lyrics are 'Hast followed me with goodness, And blessings ever new.' and the Welsh lyrics are 'I ganu i'r Oen fu far - w, Mae'n Briod wrth fy modd!'. The musical notation continues with the same key signature and time signature.

241. HEIDELBERG. M. 7. 6. [7. 6. M.] GOUDELIN.

Oh Sacred Head! once wounded, With grief and pain weighed down,

O! Ysbryd pur nef - ol - aidd, Cyn 'relwyf lawr i'r bedd,

This musical score is for the song '241. HEIDELBERG. M. 7. 6. [7. 6. M.] GOUDELIN.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are in English and Welsh. The English lyrics are 'Oh Sacred Head! once wounded, With grief and pain weighed down,' and the Welsh lyrics are 'O! Ysbryd pur nef - ol - aidd, Cyn 'relwyf lawr i'r bedd,'.

HEIDELBERG.—*Parhad.* [Continued.]

How scornful - ly sur - rounded With thorns, thine only crown!

Trwy ryw athrawiaeth hy - fryd, Gad i mi brofi'th hedd:

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are in English and Welsh. The English lyrics are 'How scornful - ly sur - rounded With thorns, thine only crown!' and the Welsh lyrics are 'Trwy ryw athrawiaeth hy - fryd, Gad i mi brofi'th hedd:'.

How pale art thou with anguish, With sore a - buse and scorn!

Maddu - ant! O madd-eu - ant! Madd-eu - ant cyf - an, rhad,

The second system of the musical score continues the vocal line and piano accompaniment. The English lyrics are 'How pale art thou with anguish, With sore a - buse and scorn!' and the Welsh lyrics are 'Maddu - ant! O madd-eu - ant! Madd-eu - ant cyf - an, rhad,'.

How does that visage languish, Which once was bright as morn!

Yw'r cyntaf peth wy'n geis - io Yr awrhon yn y gwaed.

The third system of the musical score continues the vocal line and piano accompaniment. The English lyrics are 'How does that visage languish, Which once was bright as morn!' and the Welsh lyrics are 'Yw'r cyntaf peth wy'n geis - io Yr awrhon yn y gwaed.'

242. JABEZ. M. 7. 6. [7. 6. M.] Alaw Gymreig.

I need thee, precious Jesus! For I am full of sin;
My soul is dark and guilty, My heart is dead within;

O'th flaen, O Dduw! 'rwy'n dyfod, Gan sefyll o hir bell;
Pech - ad - ur yw fy enw— Ni feddaf enw gwell;

The first system of the musical score for 'JABEZ'. It consists of two vocal staves (treble and alto) and a piano accompaniment (treble and bass). The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are in English and Welsh.

I need the cleansing fountain, where I can al - ways flee,
Tru - garedd wyf yn geisio, A cheis - io et - to wna!;

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are in English and Welsh.

The blood of Christ most precious, The sinners perfect plea.
Tru - gar - edd i mi dyro— 'Rwy'n marw oni chaf.

The third system of the musical score. It concludes the piece with the final vocal and piano staves. The lyrics are in English and Welsh.

243. LLANGLOFFAN. M. 7. 6. [7. 6. M.]

Alaw Gymreig.

See, Lord, a needy sin - ner Stands knocking at thy door,
 Pech - adur wyf, O Arglwydd! Yn cur - o wrth dy ddôr,

The first system of the musical score for 'LLANGLOFFAN'. It consists of a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 7/6. The lyrics are in English and Welsh.

For grace is e - ver treasured In thee a boundless store;
 Er - ioad mae dy dru - gar - edd Ddi - ddiwedd yn ys - tôr:

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

The sins al - ready par - doned, No mind but thine can count;
 Er i ti fadden bei - au Rif - ed - i'r tywod mân,

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

LLANGLOFFAN.—*Parhad.* [Continued.]

But, Lord, thine ancient mer - cy Is still a flowing fount.

Gwn fod dy rad dru - gar - edd Lawn gymmaint ag o'r blaen.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

244. LLYDAW. M. 7. 6. [7. 6. M.] Alaw Lydawidd

Dis - perse the clouds con - cealing My Father's house from view,
And of the great sal - va - tion Give daily visions new:

Gwasgar - a'r tew gym - yl - au Oddi yma i dŷ fy Nhad,
Dad - guddia i mi beunydd Yr iachawd - wriaeth rad,

The musical score is in 3/2 time and one sharp key signature. It features a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

And to my wounded spi - rit Speak thou a heal - ing word,

A dywed air dy hun - an Wrth f'enaid clwyf - us trist,

This block continues the musical score from the previous block, maintaining the same 3/2 time signature and one sharp key signature. It includes the vocal line and piano accompaniment with lyrics.

LLYDAW.—*Parhad.* [Continued.]

Of full and free for - giveness, Through Jesus Christ, my Lord.

Dy fod yn madden 'meiap Yn haeddiant Ie - su Grist.

245. MEIRIONYDD. M. 7. 6. [7. 6. M.] Alaw Gymreig.

To thee, my God and Saviour, My soul ex - alt - ing sings;
Re - joicing in thy favour, Al - mighty King of kings!

Am graig i adeil - ad - u, Fy enaid, chwilia'n ddwys;
Y sylfaen fawr saf - adwy I roddi arni'th bwys:

I'll ce - le - brate thy glo - ry With all thy saints a - bove,

Bydd melus yn yr af - on Gael craig a'm deil i'r lan,

MEIRIONYDD.—*Parhad.* [Continued.]

And tell the joyful sto - ry Of thy re - deem - ing love.

Pan byddo pob rhyw stormydd Yn curo ar f'enaidd gwan.

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The melody is simple and hymn-like, with a key signature of one sharp (F#) and a common time signature.

246. MISSIONARY. M. 7. 6. [7. 6. M.] DR. L. MASON.

A - wake, a - wake, Oh Zi - on! Put on thy strength di - vine,

Ho - san - na, Ha - le - liw - iah, Fe an - wyd Brawd i ni;

The musical score is written for voice and piano. The voice part consists of two staves in D major (two sharps). The piano accompaniment consists of two staves in D major. The melody is simple and hymn-like, with a key signature of two sharps (F# and C#) and a common time signature.

Thy garments bright in beauty, The bridal dress be thine:

Fe dalodd ein holl ddyled Ar fynydd Cal - fa - ri;

The musical score is written for voice and piano. The voice part consists of two staves in D major (two sharps). The piano accompaniment consists of two staves in D major. The melody is simple and hymn-like, with a key signature of two sharps (F# and C#) and a common time signature.

MISSIONARY.—*Parhad.* [Continued.]

Je - ru - sa - lem the ho - ly, To pu - ri - ty re - stor'd;
Ho - san - na, Ha - le - liw - iah, Brawd ffyddlaw'n di - wa - hân;

Meek Bride, all fair and lovely, Go forth to meet thy Lord.
Brawd erbyn dydd ca - led - i, Brawd yw mewn dŵr a thân.

247. MANHEIM. M. 7. 6. [7. 6. M.]

Je - sus, thy love un - bounded, So full, so sweet, so free,
Leaves all our thoughts confounded, When-e'r we think of thee:
O! enw ardderch - oc - af Yw enw marwol glwy!
Can - iad - au arch - ang - yl - ion Fydd y fath enw mwy;

MANHEIM.—*Parhad*. [Continued.]

For us thou cam'st from hea - ven, For us did'st bleed and die,

Bydd yr an - feid - rol ddy - fais O brynedigaeth dyn,

That, ransomed and for - giv - en, We might as - cend on high.

Gan raddau filoedd yn - o Yn cael ei chanu'n un.

Detailed description: This block contains the musical notation for the second system of the 'MANHEIM.—Parhad' hymn. It consists of two systems of music. Each system has a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The lyrics are written below the vocal line. The first system of music includes the lyrics 'For us thou cam'st from hea - ven, For us did'st bleed and die,' and 'Bydd yr an - feid - rol ddy - fais O brynedigaeth dyn,'. The second system includes 'That, ransomed and for - giv - en, We might as - cend on high.' and 'Gan raddau filoedd yn - o Yn cael ei chanu'n un.'

248. MAYENCE. M. 7. 6. [7. 6. M.]

Oh! bread to pilgrims giv - en, Oh! food that angels eat;

Ang - ylion doent yn gys - on, Rif - ed - i gw lith y wawr,

Detailed description: This block contains the musical notation for the hymn '248. MAYENCE. M. 7. 6. [7. 6. M.]'. It consists of two systems of music. Each system has a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The lyrics are written below the vocal line. The first system includes the lyrics 'Oh! bread to pilgrims giv - en, Oh! food that angels eat;'. The second system includes 'Ang - ylion doent yn gys - on, Rif - ed - i gw lith y wawr,'.

MAYENCE.—*Parhad.* [Continued.]

Oh! manna sent from heaven, For heaven-born natures meet!

Rhoent eu cor - on - au euraidd O flaen y faingo i lawr,

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are in English and Welsh. The music is in a simple, homophonic style with a clear harmonic structure.

Give us, for thee long pin - ing, To eat till richly filled,

Chwar-en - ant eu tel - yn - au Ynghyd â'r saint yn un,

The second system continues the musical score with the same vocal and piano parts. The lyrics continue in both English and Welsh. The piano accompaniment provides a steady harmonic support for the vocal line.

Till, earth's delights re - sign - ing, Our every wish is stilled.

Fyth, fyth ni chanant ddi - gon Am Dduwdod yn y dyn.

The third system concludes the musical score on this page. It maintains the same musical structure and language as the previous systems. The piano accompaniment features some more complex chordal textures in the lower register.

249. NEBO. M. 7. 6. [7. 6. M.]

Alaw Gymreig.

Brief life is here our por - tion; Brief sorrow, short-lived care;

Ffordd Ddw sydd yn y dyfr - oedd, A'i lwybrau oll yn gudd,

The first system of the musical score for 'NEBO'. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The music is in 7/6 time. The lyrics are in English and Welsh.

The life that knows no ending, The tearless life is there:

Er hyny, doent yn amlwg Pae ddeho'r hynod ddydd:

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are in English and Welsh.

Oh! happy re - tri - bu - tion! Short toil! e - ternal rest!

Holl droion maith rhagluniaeth— Bydd pelyd - er - au Duw

The third system of the musical score. It concludes the piece with the final vocal and piano parts. The lyrics are in English and Welsh.

NEBO.—*Parhad.* [Continued.]

For mortals and for sin - ners A mansion with the blest!

Yn dangos eu cym - hwys - dar I bob cre - ad - ur byw.

This block contains the musical notation for the first system of the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

250. PREN AFALAU. M. 7. 6. [7. 6. M.] W. OWEN.

My Saviour! thee pos - sessing, We have the joy, the balm,

Pwy welaf fel f' An - wyl - yd, Yn hyfryd, ac yn hardd,

This block contains the musical notation for the second system of the song. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are written below the vocal line.

The healing, and the blessing— The sunshine and the psalm;

Fel ffirwythlawn bren af - al - au 'N rhag - or - i ar brenau'r ardd!

This block contains the musical notation for the third system of the song. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are written below the vocal line.

PREN AFALAU.—*Parhad.* [Continued.]

The promise for the fear - ful, The Elim for the faint,
 Ce's eistedd dan ei gysgod Ar lawer cawod flin;
 The rainbow for the tearful, The glory for the saint.
 A'i ffrwyth oedd fil o weithiau I mi yn well na'r gwin.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Welsh and English. The first system contains two lines of music with corresponding lyrics. The second system also contains two lines of music with corresponding lyrics. The piano accompaniment consists of chords and moving lines in both the right and left hands.

251. RHYDDID. M. 7. 6. [7. 6. M.] *Alaw Gymreig.*

Oh! for a strong founda - tion, To build my hopes up - on;
 I earnestly de - si - re The pre - cious Corner stone;
 Wel, pwysaf arnat, Arglwydd, Tra ym - a byddaf byw;
 Dy angu sydd yn dei - lwng, Ti wyt an - feidrol Dduw.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F-sharp), and the time signature is 4/4. The lyrics are in Welsh and English. The first system contains two lines of music with corresponding lyrics. The second system also contains two lines of music with corresponding lyrics. The piano accompaniment consists of chords and moving lines in both the right and left hands.

RHYDDID.—*Parhad.* [Continued.]

When passing through the ri - ver, May Christ my portion be;

O! attab dros fy mei - au, A chliria fi a'th waed,

In death's tempestuous o - cean, May I his glory see.

Yn ngŵydd yr holl ang - yl - ion, Yn awr ger bron fy Nhad.

252. SWN YR AWEL. M. 7. 6. [7. 6. M.] Alaw Gymreig.

Oh! all - em - bracing mer - cy, Thou ever - open door,
What should I do with - out thee, When heart and eyes run o'er?

Ym - ad - aw wnafl a'r ba - bell 'Rwy'n trigo ynddi'n awr;
Col - ofn - au'r tŷ ddat - tod - ir, Fe'u cwypir oll i lawr;

SWN YR AWEL.—*Parhad.* [Continued.]

When all things seem a - gainst me, To drive me to des - pair,
 A pob gwahanglwyf ym aith, Glan fuddug - oiaeth mwy;
 I know one gate is o - pen, One ear will hear my prayer.
 'Rwy'n canu wrth gofio'r bor - eu Na wel - ir ar - naf glwy'.

W. J. H.

253. SWN YR AWEL, NEU PENRY. M. 7.6. [7.6. M.]

Trefniad arall. (*Another arrangement.*)

Once more thy court I en - ter— Oh Lord! new strength impart,
 All outward foes to conquer, And my deceit - ful heart.
 Cof am y cyfiawn les - u, Y person mwyaf hardd,
 A'r noawaith drom anesmwyth Bu'n chwys yn yr ardd;

SWN YR AWEL.—*Parhad.* [Continued.]

A thousand earthly bur - dens My fainting head would bow,
A'i chwys yn ddafnau ooch - ion, Yn syrth - io ar y llawr;

And none can well sus - tain me But thou, Lord!—only thou.
Bydd canu am ei gar - iad I dragwyddoldeb mawr.

254. SHILOH. M. 7. 6. [7. 6. M.] M. TESCHNER.

Stand up! stand up for Je - sus! Ye soldiers of the cross;
Lift high his roy - al banner, It must not suffer loss:
O'r nef mi glywais newydd— Fe'm cododd ar fy nhraed—
Eod ffynnon wedi ei hagar I'r cleifion gael iach - ad;

SHILOH.—*Parhad.* [Continued.]

From vic'try un - to vic - t'ry His army shall he lead,
 Fy enaid, rhed yn eb - rwydd, A phaid a llw - fwr - hau ;

The first system of the musical score for 'SHILOH.—Parhad. [Continued.]'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in English and Welsh. The music is in a key with one sharp (F#) and a 4/4 time signature.

Till every foe is vanquished, And Christ is Lord in - deed.
 O'th flaen mae drws ag - or - ed Na ddichon neb ei gau.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are in English and Welsh. The music is in a key with one sharp (F#) and a 4/4 time signature.

255. SALEM. M. 7. 6. [7. 6. M.] JOHANN CRUGER.

To - day thy mercy calls me, To wash a - way my sin :
 O! foroedd o ddoeth - in - eb ! Oedd yn y Duwdod mawr,

The musical score for '255. SALEM. M. 7. 6. [7. 6. M.] JOHANN CRUGER.'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in English and Welsh. The music is in a key with one sharp (F#) and a 4/4 time signature.

SALEM.—*Parhad.* [Continued.]

How - ever great my tres - pass! Whate'er I may have been,
 Pan yn cyfranu ei gar - iad I bryfed gwael y llawr;

The first system of the musical score features a treble and bass staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff provides a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line.

How - ever long from mer - cy I may have turned a - way,
 A gwneuthur i'w dru - gar - edd, A'i dostur maith yng - hyd,

The second system continues the musical score. It maintains the same instrumental and vocal parts. The lyrics are aligned with the notes. The system ends with a double bar line.

Thy blood, Oh Christ! can cleanse me, And make me white to - day.
 I redeg megys af - on Lif - eir - iol dros y byd.

The third system is the final one on the page. It continues the musical score with the same parts and key signature. The lyrics are provided for both the vocal and piano parts. The system concludes with a double bar line.

256. TAL-Y-LLYN. M. 7. 6. [7. 6. M.] Alaw Gymreig.

For thee, Oh dear, dear country! Mine eyes their vigils keep;
For ve - ry love, be - hold - ing Thy happy name, they weep.

Cyf - ammod hedd a lun - iwyd Yn nhragwyddoldeb pell,
Rhwyng Tad, a Mab, ac Ys - bryd— Nis gall'sai fod yn well:

The first system of the musical score for 'Tal-y-Llyn'. It consists of a vocal melody in G major (one sharp) and 6/8 time, with lyrics in English and Welsh. The melody is accompanied by a piano accompaniment in the same key and time, featuring chords and moving lines in both hands. The system ends with a double bar line and repeat dots.

The mention of thy glo - ry Is unc - tion to the

Cyf - ammod er a - chub - iaeth I eu - og lwch y

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics in English and Welsh are provided below the notes. The system ends with a double bar line and repeat dots.

breast, And me - di - cine in sick - ness, And

llawr; Mae'n gad - arn wedi ei sêl - io A

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics in English and Welsh are provided below the notes. The system ends with a double bar line and repeat dots.

TAL-Y-LLYN.—*Parhad*. [Continued.]

love, and life, and rest. And love, and life, and rest.

gwaed Mes-si - ah mawr. A gwaed Mes-si - ah mawr.

This musical score is for the hymn 'TAL-Y-LLYN.—Parhad'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'love, and life, and rest. And love, and life, and rest.' and the Welsh lyrics are 'gwaed Mes-si - ah mawr. A gwaed Mes-si - ah mawr.' The music is written in a key with one flat (B-flat) and a 2/4 time signature.

257. TOURS. M. 7. 6. [7. 6. M.] E. SEDDING.

If I, a weary pilgrim, The journey's end shall reach,
My joy a song of wonder, And language new will teach,

Os gwel - ir fi, bech - ad - ur, Ryw ddydd ar ben fy nhaith,
Rhy - fedd - ol fydd y can - u, A newydd fydd yr iaith;

This musical score is for the hymn '257. TOURS. M. 7. 6. [7. 6. M.]' by E. SEDDING. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'If I, a weary pilgrim, The journey's end shall reach, My joy a song of wonder, And language new will teach,' and the Welsh lyrics are 'Os gwel - ir fi, bech - ad - ur, Ryw ddydd ar ben fy nhaith, Rhy - fedd - ol fydd y can - u, A newydd fydd yr iaith;'. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

In long, loud shouts of vio - t'ry I'll chant redeeming grace,
Yn seim - io 'Buddug - ol - iaeth' Am iachawdwriaeth lawn,

This musical score is for the hymn 'In long, loud shouts of vio - t'ry'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The English lyrics are 'In long, loud shouts of vio - t'ry I'll chant redeeming grace,' and the Welsh lyrics are 'Yn seim - io 'Buddug - ol - iaeth' Am iachawdwriaeth lawn,'. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

TOURS.—*Parhad*. [Continued.]

All fear gone by for e - ver, That I a foe must face.
 Heb ofn - i colli's frwydyr, Y bor - eu, na'r prydawn.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and hymn-like, with the piano accompaniment providing a steady harmonic support.

258. EVANGELIST. M. 7. 6., 4 llin. [4 lines, 7. 6. M.]

MENDELSSOHN.

God is my strong Sal - va - tion, What foe have I to fear?
 O! dwg ni, rasol Ies - u, I nef - ol wlad y gân,

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/4. The melody is more complex than the previous piece, with a strong rhythmic pattern in the piano accompaniment.

In darkness and tempta - tion, My light, my help, is near.
 I fol - i yn dra - gywydd Y Drindod ddi - wa - han.

This block continues the musical score from the previous one. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 6/4. The melody continues with the same rhythmic pattern, and the piano accompaniment provides a steady harmonic support.

259. ALUN. MESUR 6. 8. 8. (148.) [6. 8. 8. METRE.]

J. A. LLOYD.

My trust is in the Lord, What foe can in - jure me?

Daeth Llywydd nef a llawr I wisgo dyn - ol gnawd;

Why bid me like a bird Be - fore the fow - ler flee:

Wel, henffych, Arglwydd, mawr, A henffych, dirion Frawd;

The Lord is on his heavenly throne, And he will shield and save his own.

Henffych i'n Duw a'n Ceidwad hael, A welwyd yn y preseb gwael.

260. BEVERLEY. M. 6.8.8. (148.) [6.8.8. M.]

Lord of the worlds a - bove, How pleasant, and how fair,
 'Nol marw Brenin hedd, A'i eiddo i gyd yn brudd,

The dwellings of thy love, Thy earthly temples are!
 A'i roi mewn newydd fedd, Cyf - od - ai'r trydydd dydd:

To thine abode, my heart aspires, With warm desires to see my God.
 'Boed hyn mewn cof gan Israel Duw, Mae'r Oen a laddwyd etto'n fyw.

261. BRYNIAU CANAAN. M. 6. 8. 8. (148.) [6. 8. 8. M.]

Alaw Gymarelg.

Rise, gracious God, and shine. In all thy saving might;

Dewch, hen ac ieuasingo, dewch, At Ies - u, mae'n llawn bryd;

And prosper each de - sign To spread thy glorious light:

Rhy - fedd am - yn - edd Duw Ddis - gwyliodd wrthym c'yd:

Let healing streams of mercy flow, That all the earth thy

Aeth yn brydnawn, mae yn hwyshau; Mae drws tru - gar - edd

BRYNIAU CANAAN.—*Parhad.* [Continued.]

truth may know. That all the earth thy truth may know.

heb ei gau. Mae drws tru - gar - edd heb ei gau.

The musical score consists of two systems. The first system has a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

262. CAERGWRLE. M. 6. 8. 8. (148.) [6. 8. 8. M.]

Alaw Gymreig.

Oh Father! let me be An object of thy care;

Ni chollwyd gwaed y groes Er - ioed am ddim i'r llawr;

The musical score consists of two systems. The first system has a vocal line in treble clef with a key signature of one flat (Bb) and a piano accompaniment in grand staff. The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

For dai - ly un - to thee I lift my humble prayer: Pre-

'Ddioddefwyd anghu loes Heb ryw ddy - benion mawr; A

The musical score consists of two systems. The first system has a vocal line in treble clef with a key signature of one flat (Bb) and a piano accompaniment in grand staff. The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

CAERGWRLE.—*Parhad.* [Continued.]

serve my soul, for I am thine, And guide me with thy truth divine.

dyma oedd ei amcan ef— Fy nwyn o'r byd i deyrnas nef.

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the same parts. The lyrics are in English and Welsh.

263. LLANRWST. M. 6. 8. 8. (148.) [6. 8. 8. M.]

J. ELLIS.

I love my Shepherd's voice, His watchful eyes shall keep

Ym - grymel pawb i lawr, I enw'r addfwyn Oen!

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the same parts. The lyrics are in English and Welsh.

My wandering soul a - mong The thousands of his sheep: He

Yr enw mwyaf mawr Er - ioad a glywyd sôn! Y

This block contains the continuation of the musical score from the previous block. It consists of two systems of music with vocal and piano parts. The lyrics are in English and Welsh.

LLANRWST.—*Parhad.* [Continued.]

feeds his flock, He feeds his flock, he calls their names, He feeds his flock, he

clod, y mawl, Y clod, y mawl, y parch, a'r bri, Y clod, y mawl, y

oalls their names, His bosom bears the ten - - der lambs.

parch a'r bri Fo byth i enw ein Har - glwydd ni.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Welsh and English. The piano part consists of chords and moving lines in both hands, while the voice part has a melody with some rests.

264. LLANWRTHWL. M. 6.8.8. (148.) [6.8.8.M.]

T. WILLIAMS (*Hafrenydd*).

The hap - py morn is come, The Sav - iour

Y cy - foeth i mi ddaeth, Nid oes ei

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are in Welsh and English. The piano part consists of chords and moving lines in both hands, while the voice part has a melody with some rests.

LLANWRTHWL.—*Parhad.* [Continued.]

leaves the grave; His glo - rious work is done, Al-

fath, na'i ryw, 'Ti - fedd - iaeth hy - fryd, rad, Per-

This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef, the middle is an alto line in treble clef, and the bottom is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat).

mighty now to save. Cap - ti - vi - ty is

eiddiaf wlad fy Nuw: Mwy nid oes dim o

This system contains the next three staves of the musical score, continuing the vocal and piano parts from the first system.

cap - tive led, Since Je - sus liv - eth, that was dead.

dan y nef All fy ngwa - han - u oddiwrth - o ef.

This system contains the final three staves of the musical score on this page, concluding with a double bar line.

265. LOVELY. M. 6. 8. 8. (148.) [6. 8. 8. M.]

J. D. EDWARDS.

Give thanks to God most high, The u - ni - ver - sal Lord,
The Sovereign King of kings; And be his grace a - dor'd:

Cyf - od - odd Brenin hedd, Iach - awdwr dyn - ol ryw,
Mewn go - gon - eddus wedd, O'r marwol fedd yn fyw:

His power and grace are still the same; And let his name have

Ein bywiol Ben es - gyn - odd fry, Gor - uwch pob llu, tu

endless praise. And let his name have end - - less praise.

draw i'r llen. Gor - uwch pob llu, tu draw i'r llen.

W. J. H.

266. RAMOTH. M. 6.8.8. (148.) [6.8.8. M.]

J. WILLIAMS.



Shall hymns of grateful love, Through heaven's high arches ring,
And all the hosts a-beve Their songs of triumph sing?

Aeth heibio'r dywell nos, Fe ffy cym-mylau'r nen;
Fe ddaw'r add-ew-id wir, A'i geir - iau pur, i ben;



And shall not we take up the strain, And send the e - cho

Ceir gwel'd, ceir gwel'd yr hyfryd dir, Ar fyr o dro yn



back a - - gain. And send the e - cho back a - - gain.

o - leu clir. Ar fyr o dro yn o - leu clir.

267. ST. SWITHIN. M. 6. 8. 8. (148.) [6. 8. 8. M.]

JESSE.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

All hail! tri-um - phant Lord! Who hast our
Cy - fel - yb i fy Nuw, Ni wel - odd

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

ran - som paid: Wide be thy name a - dor'd, On
dae'r na nef; 'Does un ere - ad - ur byw Gym-

The third system of the musical score consists of four staves, continuing the vocal and piano parts. The lyrics are written below the vocal staves.

thee our help is laid: To thee all power in
mher - ir idd - o ef; Cyf - lawn - der mawr o

St. SWITHIN.—*Parhad.* [Continued.]

earth and heaven, The keys of death and hell are given.
 ras di drai Sydd yn - ddo fyth - ol yn par - hau.

268. WESLEY. M. 6. 8. 8. (148.) [6. 8. 8. M.]

Ho - san - nah to the King Of Da - vid's
 Ni pher - y ddim yn hir Yn ddu dym-
 an - cient blood! Be - hold he comes to bring For-
 mhystlog nos; Ni threfn - wyd oes - oedd maith I

WESLEY.—*Parhad.* [Continued.]

giv - ing grace from God: Let old and young at-

neb i gar - io'r groes: Mae'r hyf - ryd wawr sy'n

This system contains two staves of vocal melody and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

tend his way, And at his feet their honours lay.

cod - i draw Yn dweyd fod bor - eu braf ger llaw.

This system continues the musical score with two staves of vocal melody and a piano accompaniment. The lyrics are written below the vocal staves.

269. SALM-DON. (*Chant.*)

NORMAN.

This system contains two systems of piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a simple, harmonic style.

270. CLODFOREDD. MESUR 6. 6. 8. [6. 6. 8. METRE.]

How pleas'd and blest was I To hear the peo - ple cry,—Come,

Plant caethion Bab - i - lon Ddont adre'o don i don; Cânt

let us seek our God to - day! Yes, with a cheerful zeal We

wledda'n llon, mae'r dydd ger llaw, Yn ngŵydd eu Harglwydd da, O

haste to Zi - on's hill, And there our vows and homage pay.

sw'n y byd a'i bla: O! ddedwydd haf, pa bryd y daw?

271. SOAR. M. 6. 6. 8. [6. 6. 8. M.] *Alaw Gymreig.*

Oh! Christ our King, give ear; Oh! Lord and Maker, hear;

Rho nerth i ddwyn y groes Tra paro dyddiau foes;

The first system of the musical score for 'SOAR'. It consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment in treble and bass clefs. The music is in G major (one sharp) and 6/8 time. The lyrics are written below the staves.

And guide our footsteps lest they stray. And

Na âd im' ddi-ga-lon-i mwy Na

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

guide our foot-steps lest they stray. Thy faithful guardian

âd im' ddi-ga-lon-i mwy Wrth wel'd ge-lyn-ion

The third system of the musical score, which concludes the piece. It follows the same musical notation and layout as the previous systems.

SOAR.—*Parhad.* [Continued.]

send, Thine an - gel, who may tend, Thine an - gel who may
lu; Eu saethau'n aml sy; Eu saethau'n aml

This system contains the first two lines of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The key signature has one sharp (F#), and the time signature is 6/8.

tend, And lead us on our ho - ly way.
sy; O! cuddia fi o fewn dy glwy'!

This system contains the next two lines of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The key signature has one sharp (F#), and the time signature is 6/8.

272. YR HEN CXXII. (Old 122nd.) M. 6.6.8. [6.6.8.M.]

The Lord Je - ho - vah reigns, And roy - al state main - tains,
Ag - or - wyd ar y bryn Ryw flynnon rad cyn hyn,

This system contains the first two lines of the musical score for '272. YR HEN CXXII. (Old 122nd.)'. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The key signature has one sharp (F#), and the time signature is 6/8.

YR HEN CXXII.—*Parhad.* [Continued.]

His head with awful glories crown'd; Ar-rayed in robes of light,
 A'm gylch yn wyn o'm pen i'm traed; Mas'n golchi'r dda'i liw

Be - girt with sovereign might, And rays of ma - jes - ty a - round.
 Mor wyn a'r eir - a gwiw, Rhinweddol yw y dwyfol waed.

273. SALM-DON. (*Chant.*)

BORCH.

274. ANDALUSIA. MESUR 6. 8. 6. [6. 8. 6. METRE.]

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 6/8 time. The piano accompaniment is in the same key and time. The lyrics are: "O Dduw! O Dduw! O Dduw! rho im' dy hedd, A gol - wg".

O Dduw! O Dduw! O Dduw! rho im' dy hedd, A gol - wg

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "ar dy wedd; A maddeu'n awr fy mei - au mawr".

ar dy wedd; A maddeu'n awr fy mei - au mawr

Third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "Cyn 'relwy'i lawr i'r bedd; Cyn 'rel - wy'i lawr i'r bedd;".

Cyn 'relwy'i lawr i'r bedd; Cyn 'rel - wy'i lawr i'r bedd;

ANDALUSIA.—*Parhad.* [Continued.]

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The lyrics are written below the staves.

Ond im' gael hyn nid ofn - ai'r glyn

Ond im' gael hyn nid ofnai'r glyn, Na

Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The lyrics are written below the staves.

chelyn ang - eu'n lwy; Dof yn dy lawi'r ochr draw,

Third system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The lyrics are written below the staves.

Heb friw na braw ryw ddydd a ddaw, Uweh law, Uweh law pob loes a chlwy.

275. GLAN GEIRIONYDD. M. 6.8.6. [6.8.6. M.]

E. EVANS.

By gym - mhorth, Ar - glwydd, dod, I rod - io

The first system of the musical score for 'GLAN GEIRIONYDD'. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a piano accompaniment line in bass clef. The key signature is one sharp (F#). The tempo/rhythm is marked as M. 6.8.6. The lyrics 'By gym - mhorth, Ar - glwydd, dod, I rod - io' are written below the vocal line.

er dy glod, A byw trwy fydd o ddydd i ddydd, Gan

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'er dy glod, A byw trwy fydd o ddydd i ddydd, Gan' are written below the vocal line.

tes - tyn - at y nód; Gan tes - tyn at y nód;

The third system of the musical score. It concludes the piece with the lyrics 'tes - tyn - at y nód; Gan tes - tyn at y nód;'. The vocal line and piano accompaniment are shown on three staves.

GLAN GEIRIONYDD.—*Parhad.* [Continued.]

Cael treulio'm hoës i Grist a'i groes, Er pob rhyw loes a chlwy';

This system contains the first line of music. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are written below the vocal line.

A byw heb wād, i roi mawrhād I gariad rhad fy

This system contains the second line of music. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

Ies - u . mād, Fydd fy ny - mun - - iad mwy.

This system contains the third line of music. It concludes the vocal melody and piano accompaniment for this section. The lyrics are written below the vocal line.

276. YMWARED. M. 6.8.6. [6.8.6. M.] R. MILLS.

Un aberth mwy nid oes, Ond ef fu ar y groes—

The first system of the musical score for 'YMWARED'. It consists of three staves: a vocal line in treble clef with a key signature of two flats (B-flat and E-flat), and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Iach-awdwr rhad trwy rin ei waed, Rydd im' rydd - hâd o'm

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line includes a double bar line and a fermata over the final note of the phrase. The piano accompaniment maintains its harmonic support.

loes; Mae'n gad-arn Iôr, a'i ras yn stôr, Fel môr o

The third system of the musical score. It concludes the vocal phrase with a double bar line. The piano accompaniment continues with its characteristic rhythmic pattern.

YMWARED.—*Parhad.* [Continued.]

drysor drud; Ae at - o ef, hyd or - sedd nef, Dyr-

This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are written below the vocal line.

chafaf lef am gymmhorth gref, I faeddu 'meiau i gyd.

This block contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

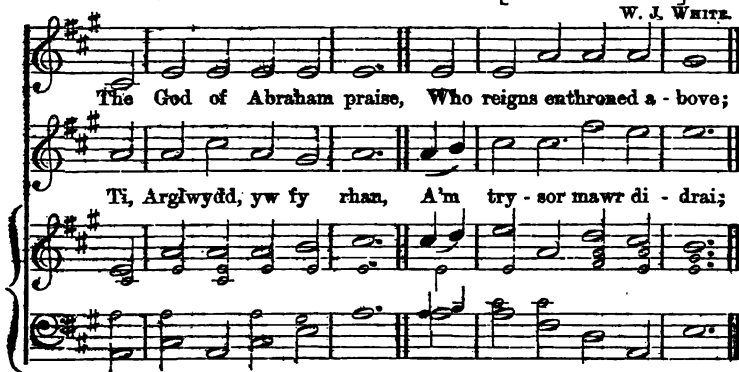
277. SALM-DON. (*Chant.*)

MORNINGTON.

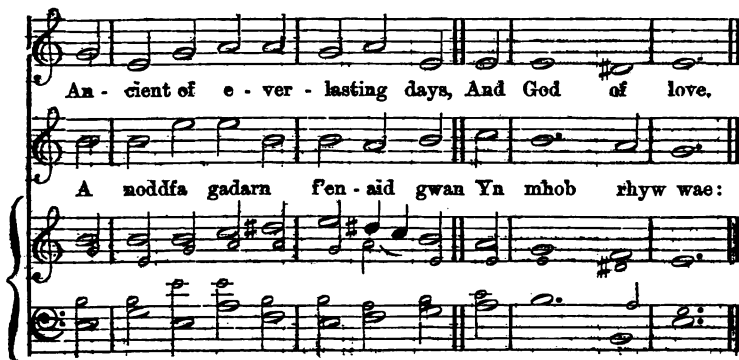
This block contains the musical score for '277. SALM-DON. (Chant.) MORNINGTON.'. It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has three sharps (F-sharp, C-sharp, and G-sharp). The second system continues the piano accompaniment. There are no lyrics for this piece.

278. MAWREDD. MRSUR 6.8.4. [6.8.4. METRE.]

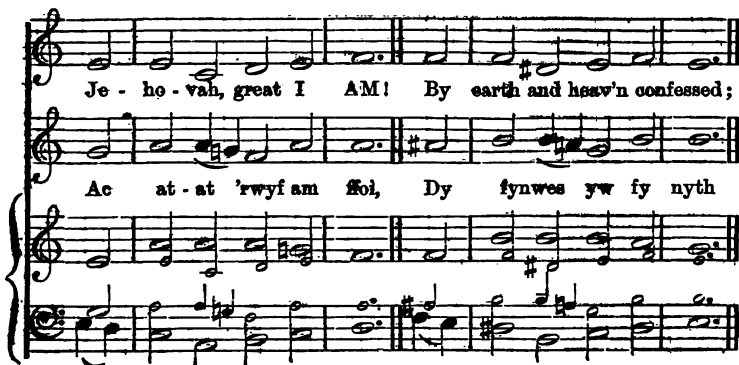
W. J. WHITE.



The God of Abraham praise, Who reigns enthroned a - bove;
 Ti, Arglwydd, yw fy rhan, A'm try - sor mawr di - drai;



An - cient of e - ver - lasting days, And God of love.
 A noddfa gadarn fen - aid gwan Yn mhob rhyw was:



Je - ho - vah, great I AM! By earth and heav'n confessed;
 Ac at - at 'rwyf am ffol, Dy fynwes yw fy nyth

MAWREDD.—*Parhad.* [Continued.]

I bow and bless the sa - cred name, For e - ver blessed.

Pan bo gel - yn - ion yn cryn - hoi, Rif - ed - i'r gwlith.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in English and Welsh. The English lyrics are "I bow and bless the sacred name, For ever blessed." and the Welsh lyrics are "Pan bo gel - yn - ion yn cryn - hoi, Rif - ed - i'r gwlith." The music consists of two measures per line.

279. NOEL. M. 6. 8. 4. [6. 8. 4. M.] *Americanadd.*

As the swift day rolls on, Still, Lord, our guardian be,

Am fod fy Iesu'n fyw, Byw hefyd fydd ei saint;

This musical score is for a hymn in G major (one sharp) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in English and Welsh. The English lyrics are "As the swift day rolls on, Still, Lord, our guardian be," and the Welsh lyrics are "Am fod fy Iesu'n fyw, Byw hefyd fydd ei saint;". The music consists of two measures per line.

And keep the portals of our hearts From e - vil free;

Er gor - fod dioddef poen a briw, Mawr yw, eu baint:

This is the continuation of the previous musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in English and Welsh. The English lyrics are "And keep the portals of our hearts From e - vil free;" and the Welsh lyrics are "Er gor - fod dioddef poen a briw, Mawr yw, eu baint:". The music consists of two measures per line.

NOEL.—*Parhad*. [Continued.]

Grant that our dai - ly toil May to thy glo - ry tend;

Bydd melus lan - ie draw, 'Nol bod o don i don;

This system contains two staves of vocal melody and two staves of piano accompaniment. The key signature has one sharp (F#), and the time signature is 6/8. The music is in a simple, homophonic style.

And as our hours be - gin with thee, So may they end.

Ac mi rof ffarwel maes o law I'r ddae - ar hon.

This system continues the melody and accompaniment from the first system. It also consists of two vocal staves and two piano staves, maintaining the same key signature and time signature.

280. WHITFORD. M. 6. 8. 4. [6. 8. 4. M.] H. PRICE

With the sweet word of peace We bid our brethren go;

O f'enaïd! hêd i'r lan, Dros fryniau ucha'r byd,

This system is for a new hymn, 'WHITFORD'. It features a key signature of two sharps (D major) and a 6/8 time signature. The notation includes vocal staves and piano accompaniment, with some notes marked with a 'b' for a flat, indicating a key change or a specific melodic line.

WHITFORD.—*Parhad.* [Continued.]

Peace as a river to increase, And cease-less flow.

A gwêl dy gyfoeth, gwêl dy ran An-feid-rol ddrud;

With the calm word of prayer We earnest-ly com-mend

Try-sor-au e ddwyfêl rin Bwr-cas-wyd i mi'n llawn,

Our brethren to thy watchful care, E-ter-nal Friend!

Gan fy Ngwardwr addfwyn, cun, Ar un pryd-nawn.

281. DORCHESTER. MEASURE 6. 6. 4. [6. 6. 4. METRE.]

Glo - ry to God on high! Let praises fill the sky—

O! tyr - ed, Arglwydd mawr, Dy - hidla o'r nef i lawr

The first system of the musical score for 'Dorchester'. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The second staff is a vocal line in treble clef with a key signature of one flat. The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal staves.

Praise ye his name! Angels his name adore, Who all our sorrows

Gawodydd pur; Fel byddo i'r egin grawn, Foreuddydd a phryd-

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

bore, And saints cry ever - more, "Worthy the Lamb!"

nawn, I darddu'n beraidd iawn, O'r an - ial dir.

The third system of the musical score. It concludes the piece. The lyrics are written below the vocal staves.

282. MARTHA. M. 6. 6. 4. [6. 6. 4. M.] W. OWEN.

Fa - ther of love and power, Guard thou our evening hour,
Gwnés addun - ed - au fil I gadw'r llwybr cul,

Shield with thy might. For all thy care this day, Our
Ond meth - u'r wy'; Pres-wylydd mawr y berth, Chwan-

grateful thanks we pay, And to our Father pray—Bless us to - night.
ega etto'm nerth, I ddringo'r creigiau serth, Heb flin - o mwy.

MARTHA.—*Parhad.* [Continued.]

And to our Father pray—Bless us to - night

I ddringo'r creigiau serth, Heb flin - o mwy.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

283. MOSCOW. M. 6.6.4. [6.6.4. M.] F. GIARDINI.

Thou, whose Almigh - ty word, Cha - os and darkness heard,

Nid oes, fy Arglwydd mawr, Ar wyneb daear lawr,

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are written below the vocal staves.

And took their flight—Hear us, we humbly pray: And where the

Neb ond dy hun, A ddeil fy en - aid gwan Yn mhob cys-

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are written below the vocal staves.

MOSCOW.—*Parhad.* [Continued.]

Gos - pel's day Sheds not his glorious ray— Let there be light!

tuddian i'r lan, A'i gweryd yn y man O bob yr un.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The melody is simple and hymn-like, with the piano accompaniment providing harmonic support.

284. ST. PEBLIG. M. 6. 6. 4. [6. 6. 4. M.]

Alaw Gymreig.

My faith looks up to thee, Thou Lamb of Calva - ry— Sav-

O Arglwydd! tyr'd i lawr: Nac oeda, tyr'd yn awr: Nid

The musical score is written for a four-part choir and piano accompaniment. It features a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is simple and hymn-like, with the piano accompaniment providing harmonic support.

our di - vine! Now, hear me while I pray: Take all my guilt a-

wyf ond gwan. 'Rwy'n gorwedd yn fy ngwaed, Yn glwyfau o'm pen i'm

This block continues the musical score from the previous section. It features the same key signature and time signature. The melody continues with the same simple, hymn-like style, and the piano accompaniment remains consistent.

ST. PEBLIG.—*Parhad*. [Continued.]

way; O! let me from this day Be wholly thine!

traed, O! dyro im' iach - ad, A chod fi'r lan.

285. VICTORIA. M. 6. 6. 4. [6. 6. 4. M.]

Come, thou in - carnate Word, Gird on thy mighty sword,

iach - awdwr dyn - ol - ryw, Ty - di yn un - ig yw

Our prayers at - tend! Come, and thy people bless, And give thy

Fy Mugail da: Mae angen'r groes yn llawn O bob rhin.

VICTORIA.—*Parhad.* [Continued.]

word success; Spirit of ho-li-ness, On us des-cend!

weddol ddawn, A ffrwythau melus iawn—Rhai'n a'm iach - a.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

286. SALM-DON. (*Chant.*)

B. M. WILLIAMS.

Trugareddau }
yr Arglwydd yw } dan - om ni: { o herwydd }
na ddarfu am } { ni phalla ei } dos-tur-iaeth-au ef.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The lyrics are written below the vocal staves.

Bob boreu y | *deuant* o | *newydd*: mawr | —yw | dy ffydd- | *londeb.*

Yr Arglwydd yw fy rhan i, | medd fy | *enaid*: am hyny | y go- | beith-iaf |
ynddo.

Da yw gobeithio a | *disgwyl* yn | *ddistaw*: am | iach-awd- | *wriaeth* yr |
Arglwydd.

Er iddo gystuddio, etto e- | *fe a dos*: | *turia*: yn ol | *amllder* ei | *dru-gar* |
edlau.

Canys nid o'i fodd y | *blina* e- | *fe*: nac y cys- | tudd-ia | blant— | *dynion.*

Ceisiwn a | *chwiliwn* ein | ffyrdd: a dy- | chwel-wn | at yr | *Arglwydd.*

Dyrchafwn | ein ca- | *lonau*: a'n | *dwyllaw* at | Dduw yn y | *nefoedd.*

Hyd | *oni e*- | *drycho*: ac oni ystyrio yr | Ar-glwydd | o'r— | *nefoedd.*

287. CRISTIOLUS. MESUR 6.4. [6.4. METRE.]

D. HUGHES. (*Cristiolus Môn.*)

The first system of the musical score is written for voice and piano. The voice part is on a single staff in treble clef, with a key signature of one flat (B-flat) and a time signature of 3/2. The piano accompaniment is on two staves (treble and bass clef) in the same key and time. The lyrics are written below the voice staff.

I'm but a stranger here, Heaven is my home;

Rhagluniaeth fawr y nef, Mor ry - fedd yw

The second system continues the musical score. The voice part and piano accompaniment are in the same key and time signature. The lyrics are written below the voice staff.

Earth is a de - sert drear, Heaven is my home:

Es - bon - iad hel - aeth hon O ar - faeth Duw!

The third system continues the musical score. The voice part and piano accompaniment are in the same key and time signature. The lyrics are written below the voice staff.

Danger and sor - row stand 'Round me on ev - 'ry hand;

Mae'n gwylied llwch y llawr, Yn trefnu llu y nef,

CRISTIOLUS.—*Parhad.* [Continued.]

Heaven is my fa - ther - land—Heaven is my home!

Cyf - lawna'r cw - bl oll O'i gyng - hor ef.

The musical score is written for voice and piano. The voice part consists of two staves in G minor (one sharp, two flats). The piano accompaniment consists of two staves in G minor. The melody is simple and hymn-like, with a steady rhythm.

288. EBENEZER. M. 6. 4. [6. 4. M.] Alaw Gynarelg.

Je - sus, be thou my guide—My steps at - tend; Oh!

Nis gall - odd ang - eu du Ddal Ie - su'n gaeth Ddim

The musical score is written for voice and piano. The voice part consists of two staves in D major (two sharps). The piano accompaniment consists of two staves in D major. The melody is simple and hymn-like, with a steady rhythm.

keep me near thy side—Be thou my Friend: Be

hwy na'r tryd - ydd dydd—Yn rhydd y daeth. Ni

The musical score is written for voice and piano. The voice part consists of two staves in D major (two sharps). The piano accompaniment consists of two staves in D major. The melody is simple and hymn-like, with a steady rhythm.

EBENEZER.—*Parhad.* [Continued.]

thou my shield and sun, My Saviour and my guard; And
ddelir un o'i blant, Er myn'd i bant y bedd; Fe'u

This system consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a piano accompaniment, with the middle staff containing chords and the bottom staff providing a bass line. The music is in a key with one sharp (F#) and a 2/4 time signature.

when my work is done, My great reward! My great reward!
gwelir ger ei fron Yn llon eu gwedd. Yn llon eu gwedd.

This system also consists of three staves, following the same structure as the first system. It continues the melody and piano accompaniment.

My great reward! And when my work is done, My great reward!
Yn llon eu gwedd. Fe'u gwelir ger ei fron Yn llon eu gwedd.

This system continues the musical piece with three staves, maintaining the same melodic and accompanimental structure.

289. SILOAH. M. 6. 4. [6. 4. M.] Alaw Gymreig.

A crown of glory bright, By faith I see, In yonder
 Daeth ffrydiau melus iawn Yn llawn fel lli, O ffrwyth yr

realms of light Prepared for me: Oh! may I faithful prove,
 arfaeth fawr, Yn awr i ni; Hen iachawdwriaeth glir

And keep it in my view; And thro' the storms of life, My way pursue.
 Aeth dros y crindir cras; Bendithion ammod hedd—O! ryfedd ras!

290. SARN. M. 6. 4. [6. 4. M.]

Alaw Gymreig.

Fel oen arweiniwyd ef I ddiodd - ef loes; Go-

gwydd - o wnaeth ei ben, Ar bren y groes: Gor - phenodd yno'r

gwaith O brynedigaeth dyn; O! diolch, nef a

u

SARN.—*Parhad.* [Continued.]

llawr Sy'n awr yn un.

The musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

291. YR HYFRYD WLAD. M. 6. 4. 7. [6. 4. 7. M.]

Alaw Indialidd.

There is a happy land Far, far a - way, } O! how they sweetly sing,
Where saints in glory stand, Bright, bright as day. }

Dewch tua'r hyfryd wlad, Dewch, dewch yn glau, } Nid oes o fewn ei mhur
Wrth lais yr alwad rad, Dewch heb na - cau, }

The musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (Bb), and the time signature is 6/8. The lyrics are written below the vocal staves.

Worthy is our Saviour King; Loud let his praises ring, Praise, praise for aye!

Bechod, trallod, poen, na chur; Ond gwynfyd perffaith pur, Byth i barhau.

The musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (Bb), and the time signature is 6/8. The lyrics are written below the vocal staves.

292. LLANDEGLA. MESUR 6.4.8.7. [6.4.8.7. METRE.]

S. EVANS.

Mae udgorn Iw - bi - li Am haeddiant Cal - fa - ri,

Yn seinio'n llon Newyddion goreu i ni: Gwir lawen-

hâ, fy enaid prudd, Ennill - odd Ie - su mawr y dydd;

LLANDEGLA.—*Parhad.* [Continued.]

Daw carcharorion ang - eu O'u rhwymau oll yn rhydd.

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staves.

293. LLANWDDYN. M. 6. 4. 8. 7. [6.4.8.7. M.]

R. DRURY.

Dowch, dowch o fawr i fân, Cyn delo'r diluw tân,

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staves.

I'r arch mewn pryd, Fe lysg y byd yn lân;

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staves.

LLANWDDYN.—*Parhad.* [Continued.]

O ddinas distryw brysiwch ffowch, Ary gwastadedd nac ymdrowch;

This system consists of three staves. The top staff is a single melodic line. The bottom two staves are a grand staff (treble and bass clef) providing harmonic accompaniment. The lyrics are written below the top staff.

I sanctaidd fynydd Seion,— O! ddynion pa'm na ddoweh?

This system continues the piece with three staves. The top staff has a melodic line with a fermata over the final note. The bottom two staves provide accompaniment. The lyrics are written below the top staff.

294. TREFDEYRN. M. 6. 8. 4. 7. [6. 4. 8. 7. M.]

Alaw Gymreig.

Teg wawriodd arnom ddydd A welwyd gynt trwy ffydd, Gan

This system consists of three staves. The top staff is a single melodic line. The bottom two staves are a grand staff (treble and bass clef) providing harmonic accompaniment. The lyrics are written below the top staff. The piece concludes with a double bar line.

TREFDEYRN.—*Parhad.* [Continued.]

rai sy'n awr O'u cystudd mawr yn rhydd; Ac os oedd dyled

This system contains the first three staves of the musical score. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

arnynt hwy Foliannu'r Oen a'i farwol glwy; Mae'n

This system contains the next three staves of the musical score, continuing the melody and piano accompaniment from the first system. The lyrics continue below the top staff.

dyled ni, genhedloedd, Fyl miloedd fo - li mwy.

This system contains the final three staves of the musical score on this page, concluding the phrase with the lyrics 'dyled ni, genhedloedd, Fyl miloedd fo - li mwy.'

295. ALED. MESUR 6.5. [6.5. METRE.]

W. J. HUGHES.

Deep Jordan's banks I tread, And trembling wa - ver;

Ar lan Ior - ddonen ddofn, 'Rwy'n oed - i'n nych - lyd;

I long to cross, but dread The stormy ri - ver.

Mewn blys myn'd trwy, ac ofn Ei stormydd en - byd.

Oh! would 'twere given that I Might shun these swellings high,

O! na bae modd i mi Os - goi ei hymchwydd hi.

ALLED.—*Parhad*. [Continued.]

And o'er the flood might fly, To rest for e - ver!

A hedfan uwchei lli, I'r Ganaan hy - fryd.

This musical score is for a piece titled 'ALLED.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in English and Welsh. The English lyrics are 'And o'er the flood might fly, To rest for e - ver!' and the Welsh lyrics are 'A hedfan uwchei lli, I'r Ganaan hy - fryd.' The piano part consists of chords and single notes in the left and right hands.

296. LLANFYLLIN. M. 6. 5. [6. 5. M.]

JOHN ASHTON.

Oh Lord! give me thy hand, When I, poor mor - tal,

Trwy y cysg - od - au cudd; 'Roedd rhai yn can - fod

With fear and trembling stand, At death's dark por - tal;

O bell, a golwg fydd, Oen Duw yn dy - fod—

This musical score is for a piece titled '296. LLANFYLLIN. M. 6. 5. [6. 5. M.]' by John Ashton. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in English and Welsh. The English lyrics are 'Oh Lord! give me thy hand, When I, poor mor - tal, With fear and trembling stand, At death's dark por - tal;' and the Welsh lyrics are 'Trwy y cysg - od - au cudd; 'Roedd rhai yn can - fod O bell, a golwg fydd, Oen Duw yn dy - fod—'. The piano part consists of chords and single notes in the left and right hands.

LLANFYLLIN.—*Parhad.* [Continued.]

Its gloom shall not dismay, Its night shall be as day,
Y sylwedd mawr ei ddawn, I da-lu perffaith iawn,

If thou but lead the way To life im-mor-tal.
A rhoi gollyng - dod llawn, Drwy waed y cym - mod.

297. YSPAEN. M. 6. 5. [6. 5. OR 6. 6. M.]

Alaw Yspaenaidd.

Je - sus, we love to meet On this thy ho - ly day;
We wor - ship round thy seat On this thy ho - ly day:
Arlwydd dwyfol ras, Ar fynydd Sei - on,
Ryw wledd ddanteithiol fras O basged - ig - ion:

YSPAEN.—*Parhad.* [Continued.]

Thou ten - der heav'nly Friend, To thee our prayers ascend!

Pur - ed - ig loe - w win, O anghym - mha - rol rin,

O'er our young spirits bend, On this thy ho - ly day.

Adfywia'r enaid blin, Byw - hâ far - wol - ion.

The musical score is written for a four-part setting. The top two staves are for voices (Soprano and Alto), and the bottom two are for piano accompaniment (Treble and Bass). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are: "Thou tender heav'nly Friend, To thee our prayers ascend! Pur-ed-ig loe-w win, O anghym-mha-rol rin, O'er our young spirits bend, On this thy ho-ly day." The Welsh lyrics are: "Adfywia'r enaid blin, Byw-hâ far-wol-ion."

298. SALM-DON. (*Chant.*)

WARREN.

The musical score is written for a four-part setting. The top two staves are for voices (Soprano and Alto), and the bottom two are for piano accompaniment (Treble and Bass). The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are: "Thou tender heav'nly Friend, To thee our prayers ascend! Pur-ed-ig loe-w win, O anghym-mha-rol rin, O'er our young spirits bend, On this thy ho-ly day." The Welsh lyrics are: "Adfywia'r enaid blin, Byw-hâ far-wol-ion."

299. HARLECH. MESUR 7. 3. [7. 3. METRE.]

Caed trefn i fadden bei - au, Yn yr Iawn; Mae

The first system of the musical score for 'Harlech'. It consists of three staves: a vocal melody in treble clef with a key signature of one sharp (F#), a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The time signature is 7/3. The lyrics 'Caed trefn i fadden bei - au, Yn yr Iawn; Mae' are written below the vocal staff.

iachawdwriaeth bar - od, Yn yr Iawn: Mae'r ddeddf o dan ei

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics 'iachawdwriaeth bar - od, Yn yr Iawn: Mae'r ddeddf o dan ei' are written below the vocal staff.

choron, Cyf - iawnder yn dweyd "Digon." A'r Tad yn gwaeddi

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics 'choron, Cyf - iawnder yn dweyd "Digon." A'r Tad yn gwaeddi' are written below the vocal staff.

HARLECH.—*Parhad.* [Continued.]

“Boddlon!” Yn yr Iawn; A diolch byth, medd Seion, Am yr Iawn!

This musical score is for a song titled "HARLECH.—Parhad. [Continued.]". It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: "“Boddlon!” Yn yr Iawn; A diolch byth, medd Seion, Am yr Iawn!".

300. MAENTWROG. M. 7. 3. [7. 3. M.]

Alaw Gymreig.

Mae arnaf eisieu beunydd, Cyn fy medd, Cyn fy medd, Cael gafael

This musical score is for a song titled "300. MAENTWROG. M. 7. 3. [7. 3. M.]". It is labeled "Alaw Gymreig." (Welsh Song). The score includes a vocal melody and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: "Mae arnaf eisieu beunydd, Cyn fy medd, Cyn fy medd, Cael gafael".

ar wir grefydd, Cyn fy medd; Cael sierwydd y cyfammod,

This block shows the continuation of the musical score for "300. MAENTWROG. M. 7. 3. [7. 3. M.]". It features the vocal melody and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Welsh: "ar wir grefydd, Cyn fy medd; Cael sierwydd y cyfammod,".

MAENTWROG.—*Parhad.* [Continued.]

A'r gwaed sy'n golchi pechod, I glirio fynghydwbybod, Cyn fy medd,

This system consists of a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staff.

Cyn fy medd: A'm gwneyd yn buraidd barod, Cyn fy medd.

This system continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

301. TREFEGLWYS. M. 7. 3. [7. 3. M.]

JOHN ASHTON.

Mae'r Oen fu ar Gal - far - ia, Wrth fy modd, Ef.

This system includes a vocal melody on a single staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staff.

TREFEGLWYS.—*Parhad.* [Continued.]

engyl a'i thrysor - au, Wrth fy modd; Mae llwybrau ei or-

This system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef, also with a key signature of one sharp. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics are written below the vocal staff.

ch'mynion, A grym ei addew - id - ion, A hyfryd wleddoedd

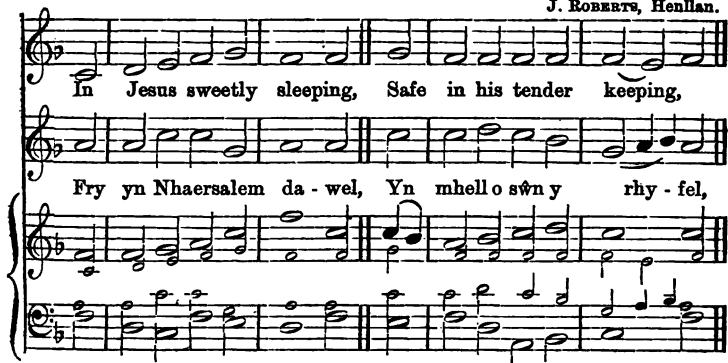
This system continues the musical piece with three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The lyrics are written below the vocal staff.

Seion, Wrth fy modd; A chwmni'r perer - in - ion Wrth fy modd.

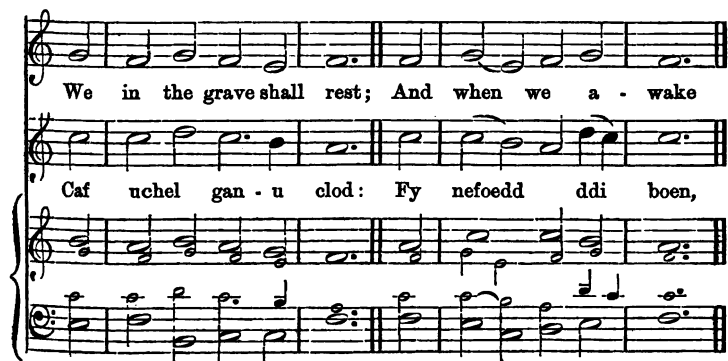
This system concludes the musical piece with three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The lyrics are written below the vocal staff.

302. ESCOL. MESUR 7.6.5. [7.6.5. METRE.]

J. ROBERTS, Henllan.



In Jesus sweetly sleeping, Safe in his tender keeping,
Fry yn Nhaersalem da - wel, Yn mhell o swyn y rhy - fel,



We in the grave shall rest; And when we a - wake
Caf uchel gan - u clod: Fy nefoedd ddi boen,



Our flight we shall take To realms that know no weep-
Fydd gwel - ed yr Oen— Fe dder - fydd son am bech-

ESCOL.—*Parhad. Continued.*

ing. To realms that know no weep - ing.

od. Fe dder - fydd son am bech - od.

The musical score consists of four staves. The top two staves are for the vocal line, with lyrics in English and Welsh. The bottom two staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

303. TALAR. M. 7.6.5. [7.6.5. M.]

Tra'n disgwyl cael rhyw degwch, Gol-eu - ni a tha - welwch,

Ty - wyl - wch ym - a sydd; Er wyl - o bryd - nawn,

The musical score consists of four staves. The top two staves are for the vocal line, with lyrics in Welsh. The bottom two staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

TALAR.—*Parhad.* [Continued.]

Trwy flydd yn yr iawn, Ar fyrder cawn la - wen - ydd.

This musical score is for the song 'TALAR.—Parhad.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in Welsh: 'Trwy flydd yn yr iawn, Ar fyrder cawn la - wen - ydd.'

304. TREFDRAETH. M. 7. 6. 5. [7. 6. 5. M.]

Mi gysgai hūnyn da - wel, Dros ennyd yn y gra - fel,

This musical score is for the song 'TREFDRAETH.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The lyrics are in Welsh: 'Mi gysgai hūnyn da - wel, Dros ennyd yn y gra - fel,'

Nes dattod trefn y rhod; Ac yna mewn hedd

This musical score is for the song 'Nes dattod trefn y rhod; Ac yna mewn hedd'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are in Welsh: 'Nes dattod trefn y rhod; Ac yna mewn hedd'

TREFDRAETH.—*Parhad.* [Continued.]

Cyf - od - af o'm bedd, Ar ddisglaer wedd fy Mhri - od

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the same parts. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

305. SALM-DON. (*Chant.*) PELHAM HUMPHREYS.

Cenwch yn | llafar i'r | Arghwydd: Yr | holl | — | — | — | ddaear.

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the same parts. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

Gwasanaethwch yr Arglwydd | mewn lla- | wenydd: deuwch o'i | flaen— |
ef â | chân.

Gwybyddwch mai yr Arglwydd sydd Dduw; Efe a'n gwnaeth, ac nid |
ni ein | hunain: ei bobl ef | ydym, a | defaid ei | borfa.

Ewch i mewn i'w byrth ef â diolch, ac i'w gyn- | teddau â | mawl: diolch-
wch iddo, | a ben- | diithiwch ei | enw.

Cansys da | yw yr | Arghwydd: ei drugaredd sydd yn dragywydd; a'i wir-
ionedd hyd gen- | hedlaeth | a chen- | hedlaeth.

306. ATONEMENT. MESUR 7. 6. 8. [7. 6. 8. METRE.]

God of my Sal - vation, hear, And help me to be - lieve;

Llawno ofid, llawno wae, A llawn euogrydd du,

Simply do I now draw near, Thy blessing to re - ceive.

Bythy byddaf yn parhau Heb gael dy gwmini cu:

Full of guilt, alas! I am, But to thy wounds for refuge flee;

Golwg unwaith ar dy wedd A'm cod i'r lan o'r pydew mawr;

ATONEMENT.—*Parhad.* [Continued.]

Friend of sinners! Spotless Lamb! Thy blood was shed for me.

O fy Nuw! naq oeda'n hwy, Rho'r ol - wg i mi'n awr.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are: "Friend of sinners! Spotless Lamb! Thy blood was shed for me." The Welsh lyrics are: "O fy Nuw! naq oeda'n hwy, Rho'r ol - wg i mi'n awr."

307. PISGAH. M. 7. 6. 8. [7. 6. 8. M.]

Alaw Gymreig.

Praise the Lord who reigns a - bove, And keep his courts be-

Molwch Dduw sydd Fren - in fry, A'i lysoedd ar y

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are in English and Welsh. The English lyrics are: "Praise the Lord who reigns a - bove, And keep his courts be-". The Welsh lyrics are: "Molwch Dduw sydd Fren - in fry, A'i lysoedd ar y".

low; Praise him for his boundless love, And all his

llawr; Molwch Dduw y car - iad eu, Gan ei gy-

This block contains the continuation of the musical score from the previous block. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The English lyrics are: "low; Praise him for his boundless love, And all his". The Welsh lyrics are: "llawr; Molwch Dduw y car - iad eu, Gan ei gy-".

PISGAH.—*Parhad.* [Continued.]

greatness show; Praise him for his no - ble deeds;

hoeddi'n fawr; Am ei holl weith - red - oedd mād,

This system contains the first two lines of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staff.

Oh! praise him for his match - less power: Him, from

Am ei gad - ern - id, mol - wch ef; Am ei

This system contains the next two lines of the musical score, continuing the melody and accompaniment from the first system. The lyrics are written below the vocal staff.

whom all good pro - ceeds, Let earth and heaven adore.

ddoniau rhyf - edd rhad, Mol - ian - ned dae'r a nef.

This system contains the final two lines of the musical score on this page. It continues the melody and accompaniment. The lyrics are written below the vocal staff.

308. SALM-DON. (*Chant.*)

R. LANGDON.



Fy enaid, ben-|dithia yr|*Arglwydd*: a chwbl sydd ynof, ei|enw|sanctaid|ef.

Fy enaid, ben-|dithia yr|*Arglwydd*: ac nac anghofia|ei holl|ddoniau|ef.

Yr hwn sydd yn maddeu dy|holl *anwir*-|eddau: yr hwn sydd yn iach-|au dy|holl —|*lesgedd*. Yr hwn sydd yn gwaredu dy|*fywyd* o|*ddistryw*: yr hwn sydd yn dy goroni a thru-|*garedd* ac|a thos-|*turi*.

Yr hwn sydd yn diwallu dy enau|a da|*ioni*: fel yr adnewyddir dy ieu-|engetid|fel yr|*eryr*. Yr *Arglwydd* sydd yn gwneuthur cyf-|*iawnder* a|barn: i'r rhai|gorthrym-|edig|oll.

Hybysodd ei|ffyrdd i|*Moses*: ei weith-|*redoedd* i|*feibion*|*Israel*. Trugarog a graalawn|yw yr|*Arglwydd*: hwyrfydig i lid, a|mawr o|drugar-|*owgrwydd*.

Nid byth yr ym-|*ryson* e-|fe: ac nid byth y|*ceidw* e-|fe ei ddig-|*ofaint*. Nid yn ol ein pechodau y gwnaeth e-|fe a|ni: ac nid yn ol ein hanwiredau y|*talodd* e-|fe i|ni.

Canys cyfuwch ag yw y nefoedd uwch-|law y|*ddae*ar: y rhagorodd ei drugar-
edd ef ar y|rhai a'i|hofnant|ef. Cyn belled ag yw y dwyrain oddi|*wrth* y
gor-|*llewin*: y pellhaodd efe ein cam-|weddau|oddi|*wrthym*.

Fel y tosturia tad|*wrth* ei|blant: felly y tosturia yr *Arglwydd* *wrth* y|rhai a'i|hofnant|ef. Canys efe a edwyn ein|defnydd|ni: cof-|—ia|maillwch|*ydym*.

Dyddiau dyn sydd|fel glas-|*welltym*: megis blodeuyn y maes,|*felly* y blod-|*eua* e-|fe. Canys y gwynt a drosto, ac ni bydd|mwy o|hono: a'i le nid edwyn|ddim o|hono ef|mwy.

Ond trugaredd yr *Arglwydd* sydd o dragwyddoldeb hyd dragwyddoldeb, ar y rhai a'i|hofnant|ef: a'i gyf-|*iawnder* i|blant eu|plant; i'r sawl a gad-
want ei gyf-|ammod|ef: ac a gofiant ei|orchym-|*ymion* i'w|*gwneuthur*.

Yr *Arglwydd* a barotodd ei orseddfa|yn y|*nefoedd*: a'i frenhiniaeth ef sydd yn llywodr-|aethu|ar bob|peth. Bendithiwech yr *Arglwydd*, ei angelion ef, cedyrn o nerth, yn gwneuthur|ei air|ef: gan wrando ar lef-|erydd|ei air|ef.

Bendithiwech yr *Arglwydd*, ei holl|luoedd|ef: ei holl weision yn|*gwneuthur* ei e-|wyllys|ef. Bendithiwech yr *Arglwydd*, ei holl weithredoedd ef, yn mhob|man o'i|*lyw*-|*odraeth*: fy enaid, ben-|dithia|di yr|*Arglwydd*.

309. AUCKLAND. MESUR 10AU. [10s. METRE.]

First system of the musical score. It consists of three staves: a vocal line in G major (one sharp) and 10/8 time, and a piano accompaniment in G major. The vocal line has lyrics in English and Welsh. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Show pi - ty, Lord, for we are very frail, We fade a -

Mae Sei - on wan yn griddfan dan y groes, Yn diagwyl

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics continue across the two lines of the system.

way, and heart and flesh must fail, We fade a - way like

gwawr ar lawr dan la - wer loes; Byw - hâ dy waith, ni

Third system of the musical score. It concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic support.

flowers in scorching sun, We just be - gin, and then our work is done.

phery 'nhaith yn hir; 'Rwy'n ofni'r bedd cyn gwel'd dy wedd yn wir.

310. BIRMINGHAM. M. 10^{au}. [10s. M.]

Father, a - gain in Jesus' name we meet, And low in

Cyfammod hedd, cyf - ammod cadarn Duw, Ni syfl o'i

This system contains the first two staves of music. The first staff is a vocal line in G major, and the second staff is a piano accompaniment. The lyrics are in English and Welsh.

penitence beneath thy feet; Again to thee our feeble voices

le, nid le a nage yw: Cyfammod gwir ni chyfnewidir

This system contains the next two staves of music. The lyrics continue in English and Welsh. There are some musical notations like 'fist' and 'fist+' visible in the piano part.

raise, To sue for mercy, And to sing thy praise.

chwaith; Er mainteu pla, daw tyr - fai ben eu taith.

This system contains the final two staves of music. The lyrics conclude in English and Welsh. The piano part includes a 'fist' notation at the end.

311. CLOD. M. 10th AU. [10s. M.]

Alaw Gymreig.

Teach me, Oh Lord! to fol - low him who trod With loving

Mae haeddiant mawr rhinweddol waed fy Nuw Yn lla - wer

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are in English and Welsh, with the English text appearing below the first staff and the Welsh text below the second staff.

zeal the pathway to his God; Help me to rest my

mwy na'r pechod gwaetha'i ryw: Ceir maddeu myrdd o'r

This system contains the next two staves of music. The musical notation continues from the first system. The English lyrics are 'zeal the pathway to his God; Help me to rest my' and the Welsh lyrics are 'mwy na'r pechod gwaetha'i ryw: Ceir maddeu myrdd o'r'.

faith on him a - lone, Who died for my transgression to a - tone.

beiau mwyaf gaed, A'r euog, brwnt, a gen - ir yn y gwaed.

This system contains the final two staves of music on this page. The English lyrics are 'faith on him a - lone, Who died for my transgression to a - tone.' and the Welsh lyrics are 'beiau mwyaf gaed, A'r euog, brwnt, a gen - ir yn y gwaed.'

312. CLYDACH. M. 10^{au}. [10s. M.]

Alaw Gymreig.

Spi - rit of God! descend up - on my heart; Wean it from earth;

Pech - ad - ur wyf a aeth yn llwyr ar goll, O'm pen i'm traed

The first system of the musical score for 'CLYDACH'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

through all its pulses move; Stoop to my weakness, mighty as thou art,

yn euog af - lan oll; Dan glwyfau dwys tra dyfnion, trymion, trist;

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

And make me love, And make me love thee as I ought to love.

Ond Meddyg rhad, Ond Meddyg rhad i'm bath yw Ie - su Grist.

The third system of the musical score. It concludes the piece. The lyrics are written below the vocal staves.

313. EVENTIDE. M. 10AU. [10s. M.] W. H. MONK.

A - bide with me; fast falls the e - ven - tide; The darkness

Trig gyda mi, fy Nuw, mae'r dydd yn ffoi, Cys - godau'r

The first system of the musical score for 'Eventide'. It consists of three staves. The top staff is a single melodic line in G major (one sharp). The middle and bottom staves form a piano accompaniment in G major, with the bottom staff featuring a more active bass line. The lyrics are written below the top staff.

deepens: Lord, with me a - bide; When other help - ers

hwyr o'm hamgylch sy'n crynhoi; Di - flau - a nerth y

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the top staff.

fail, and comforts flee, Help of the helpless, Oh! a - bide with me.

ddaeear hon, a'i bri; Cynnorthwy'r gwan, O! aros gyd - a mi.

The third and final system of the musical score. It concludes the piece with a final cadence. The lyrics are written below the top staff.

314. GAERWEN. M. 10^{av}. [10s. M.]

Alaw Gymreig.

Not what I am, Oh Lord! but what thou art! That, that a-

Terfys - gu'r wyf dan flinder llawer loes, Dych'myg - ion

lone can be my soul's true rest; Thy love, not mine, bids

gan, a griddfan dan y groes; A'm Iesu'n fwyn yn

fear and doubt de - part, And stills the tempest of my tossing breast.

dwyn ei waith i ben, A phob rhyw beth 'nolarfaeth nefoedd wen.

315. TOULON. M. 10AU. [10s. M.] GOUDIMEL.

A - gain returns the day of ho - ly rest, Which, when he
Cyn llunio'r byd, cyn lledu'r nefoedd wen, Cyn gosod

made the world, Je - ho - vah blest: When, like his own, he
haul, na lloer, na sêr uwch - ben, Fe drefnwyd ffordd yn

bade our labours cease, And all be pi - e - ty, and all be peace.
nghynghor Tri yn Un I achub gwael, golledig, euog ddyn.

316. TRURO. M. 10th AU. [10s. M.] DR. BURNET.

“Je - ho - vah E - lo - him!” Cre-a-tor great, Who art with
 Ag - or - wyd teml yr Arglwydd yn y nef, A gwelwyd

The first system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

glorious at - tri - butes ar - ray'd, To thee, by heav'n, and
 arch ei lân gyf - am - mod ef; Holl ryf - edd - od - au

The second system of the musical score, continuing from the first. It also consists of four staves with the same vocal and piano parts. The lyrics continue below the vocal staves.

earth, and all there - in, Be e-ver-lasting praise and worship paid.
 person Crist, a'i waith, A wel - ir yno i dragwyddoldeb maith.

The third system of the musical score, concluding the piece. It follows the same four-staff format. The lyrics conclude below the vocal staves.

317. DYFODIAD CRIST. MESUR 10. 11. [10. 11. METRE.]

The God of glo - ry sends his summons forth,
 Gwel Crist yn dy - fod ar y cwmwl draw.

Calls the south na - tions, and a - wakes the north,
 A phob awd - ur - dod yn ei nerthol law;

From east to west the sov'reign orders spread,
 Cer - ub - iaid fyrdd yn eu cer - bydau tân

DYFODIAD CRIST.—*Parhad.* [Continued.]

Thro' distant worlds and re - gions of the dead.

Yn gyru'n glau o gylich eu Harglwydd glân.

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are in English and Welsh. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

The trumpet sounds; hell trembles; heaven re - joice;

Y ddaear gryn, y beddan ym - ag - or - ant,

The second system continues the musical score with the same key and time signature. The lyrics are in English and Welsh. The piano accompaniment continues with the same texture.

Lift up your heads, ye saints, with cheerful voices.

Cân udgorn Duw, A'r meirw a gyf - od - ant.

The third system concludes the musical score on this page. The lyrics are in English and Welsh. The piano accompaniment continues with the same texture.

318. PORTORA. M.10.11. [10.11.M.]

W. J. HUGHES.

On wings of faith mount up my soul, and rise;

Ar edyn ffydd, dyrchaf - a, f'enaïd cu,

The first system of the musical score for 'PORTORA'. It consists of two vocal staves (treble and alto) and a piano accompaniment (treble and bass). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh. The system ends with a double bar line.

View thine in - he - ri - tance be - yond the skies;

A gwêl dy e - ti - fedd - iaeth e - ang fry;

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are in English and Welsh. The system ends with a double bar line.

Nor heart can think, nor mor - tal tongue can tell,

Ni fedd - wl dyn, ni thraetha taf - od chwaith,

The third system of the musical score. It continues the vocal and piano parts. The lyrics are in English and Welsh. The system ends with a double bar line.

PORTORA.—Parhad. [Continued.]

What end - less plea - sures in those mansions dwell.

Ble - ser - au pur y teg drig - fanau maith:

The first system of the musical score for 'PORTORA.—Parhad. [Continued.]' features a vocal melody in G major (one sharp) and 2/4 time. The lyrics are 'What end - less plea - sures in those mansions dwell.' The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The system concludes with a double bar line.

There our Re - deem - er lives, all bright and glorious:

Yn - o - mewn clær o - goniant mae'm Gward - wr,

Maestoso. *cres.*

The second system continues the vocal melody with the lyrics 'There our Re - deem - er lives, all bright and glorious:'. The piano accompaniment includes the instruction 'Maestoso.' and a crescendo marking 'cres.' over the final measures. The system ends with a double bar line.

O'er sin, and death, and hell, he reigns vic - to - rious.

Ar bech - od du, a'r bedd, yn llwyr orch - fyg - wr.

The third system continues the vocal melody with the lyrics 'O'er sin, and death, and hell, he reigns vic - to - rious.' The piano accompaniment begins with a forte marking 'f' and continues with a steady bass line. The system concludes with a double bar line.

319. LEIPSIC. MESUR 8AU. [8s. METRE.] LATROBE.

Caned pechad - ur - iaidd mawrion, Fe gaed noddfa i lofruddion,

This musical score is for the first system of '319. LEIPSIC. MESUR 8AU. [8s. METRE.] LATROBE.' It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The lyrics 'Caned pechad - ur - iaidd mawrion, Fe gaed noddfa i lofruddion,' are written below the vocal line.

Noddfa glyd rhag llid di - alydd, Noddfa rad yn ngwlad y cystudd.

This musical score is for the second system of '319. LEIPSIC. MESUR 8AU. [8s. METRE.] LATROBE.' It continues the vocal line and piano accompaniment from the first system. The lyrics 'Noddfa glyd rhag llid di - alydd, Noddfa rad yn ngwlad y cystudd.' are written below the vocal line.

320. LLANTRISANT. M. 8AU. [8s. M.]

Alaw Gymreig.

'Nawr 'rwy'n gwel'd yr ar - dal hy - fryd, Hen gar-

This musical score is for the first system of '320. LLANTRISANT. M. 8AU. [8s. M.]'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F-sharp). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics ''Nawr 'rwy'n gwel'd yr ar - dal hy - fryd, Hen gar-' are written below the vocal line.

LLANTRISANT.—*Parhad.* [Continued.]

First system of the musical score. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are: tref - le fy An - wyl - yd; Gwlad lle mae pob

Second system of the musical score. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are: rhyw gys - ur - on, Gwlad lle mae pob rhyw gys - ur-

Third system of the musical score. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are: on Yn llif - eir - io fel yr a - fon.

321. MARAH. M. 8AU. [8s. M.] D. JONES MORRIS.

Os rhaid yf - ed dyfroedd Mara Yn yr an - ial

The first system of the musical score for 'MARAH' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'Os rhaid yf - ed dyfroedd Mara Yn yr an - ial' are written below the vocal staves.

ar fy ngyr - fa, Nertha di, fy Nhad a'm

The second system of the musical score continues the melody and accompaniment. The lyrics 'ar fy ngyr - fa, Nertha di, fy Nhad a'm' are written below the vocal staves.

Harglwydd, F'ysbryd gwan mewn byd o dram - gwydd.

The third system of the musical score concludes the piece. The lyrics 'Harglwydd, F'ysbryd gwan mewn byd o dram - gwydd.' are written below the vocal staves.

322. MORFYDD. M. 8AU. [8s. M.] Alaw Gymreg.

O! na allwn garu'r Is - su, Yn fwy ffyddlawn,

The first system of the musical score for 'MORFYDD'. It consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'O! na allwn garu'r Is - su, Yn fwy ffyddlawn,' are written below the top staff.

a'i was - 'naeth - u; Dweyd yn dda mewn gair am

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'a'i was - 'naeth - u; Dweyd yn dda mewn gair am' are written below the top staff.

da - no, 'Rhoi fy hun yn gw - bl idd - o.

The third system of the musical score, concluding the piece. The lyrics 'da - no, 'Rhoi fy hun yn gw - bl idd - o.' are written below the top staff.

323. GOPPA. MESUR 8. 3. 6. [8. 3. 6. METRE.]

J. ROBERTS, Henllan.

Je - sus, let thy sufferings ease us; Saviour, Lord,

Am fea - dith - ion y gol - eu - ni, Clod i'm Duw,

Speak the word: By thy death re - lease us.

Heno'n wiw, Rhy - fedd yw'th dda - ion - i

324. THANET. M. 8. 3. 6. [8. 3. 6. M.] J. JOWETT.

Save us now, and still de - li - ver; Cast out ain,

Gwél dy anwyl Wyn yn 'madael, Bydd wrth raid

THANET.—*Parhad.* [Continued.]

En - ter in, Keep thine house for e - ver

I ni'n blaid: Ie - su, paid a'n gad - ael

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The lyrics are written below the voice staves.

325. EBELING. M. 8. 3. 6. [8. 3. 6. M.]

J. GEO. EBELING.

Ere I sleep, for every fa - vour, This day show'd

Ie - su, 'Mrenin mawr, a'm Pri - od, Bydd wrth raid

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The lyrics are written below the voice staves.

By my God, I will bless my Sav - iour.

I ni'n blaid, I orch - fy - gu pech - od.

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The lyrics are written below the voice staves.

EBELING.—*Parhad.* [Continued.]

Oh my Lord! what shall I ren - der To thy name,

Tra fwy'n tri-go'n yr an - ial - wch, Gwel'd yn wir

Still the same, Mer - ci - ful and ten - der?

D'wyneb pur Yw fy ngwir ddy - ddan - wch.

326. PORTUGUESE. SALM CXVII. JOHN READING.

Molwch yr Arglwydd, yr holl genhedloedd: Clod - for - wch

ef, yr holl bobl - oedd. O herwydd ei dru.

PORTUGUESE.—*Parhad.* [Continued.]

gar - edd ef, O herwydd ei dru - gar - edd, O

herwydd ei drugaredd, O herwydd ei drugaredd ef tuag atom ni sydd

fawr: A gwir - ionedd yr Arglwydd a be - ry, Gwir

ionedd yr Arglwydd a bery yn dra - gywydd; Gwirion - edd yr

Calando.

Arglwydd a bery yn dra - gywydd. Molwch yr Ar - glwydd.

327. ABER. MESUR 8. 7. 3. [8. 7. 3. METRE.] Hen Alaw.

Na'd fi ad - eil ad - u'n ysgafn Ar un sylfaen is y ne',

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef, featuring lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

Na chymmeryd craig i orphwys Tu yma i anghen yn dy le:

The second system continues the musical piece with three staves. It maintains the same instrumental and vocal parts as the first system, with the vocal line carrying the lyrics.

Ti fy Nuw, tra f'wyf byw, Gaiff fod fy ngor-

The third system concludes the piece with three staves. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

ABER.—*Parhad.* [Continued.]

phwys - fa wiw. Gaiff fod fy ngor - phwys - fa wiw.

This musical score is for the song 'ABER.—Parhad. [Continued.]'. It features a melody in the upper voice (treble clef) and a piano accompaniment in the lower voice (grand staff). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'phwys - fa wiw. Gaiff fod fy ngor - phwys - fa wiw.'.

328. CAERFYRDDIN. M. 8. 7. 3. [8. 7. 3. M.]

T. PHILLIPS.

Nid all dim o'r stor - om danbaid, Nid all dim o'r

This musical score is for the song '328. CAERFYRDDIN. M. 8. 7. 3. [8. 7. 3. M.]' by T. Phillips. It features a melody in the upper voice (treble clef) and a piano accompaniment in the lower voice (grand staff). The key signature has two flats (Bb, Eb), and the time signature is 4/4. The lyrics are 'Nid all dim o'r stor - om danbaid, Nid all dim o'r'.

gwyntoedd cry', Gur - oi lawr yr e - naid eg - wan

This musical score continues the song '328. CAERFYRDDIN. M. 8. 7. 3. [8. 7. 3. M.]' by T. Phillips. It features a melody in the upper voice (treble clef) and a piano accompaniment in the lower voice (grand staff). The key signature has two flats (Bb, Eb), and the time signature is 4/4. The lyrics are 'gwyntoedd cry', Gur - oi lawr yr e - naid eg - wan'.

CAERFYRDDIN.—*Parhad.* [Continued.]

Wel - o'i drys - or yn - ot ti: Teimlo'th hedd, gwel'd dy wedd,

This musical system consists of four staves. The top two staves are for a vocal melody in treble clef, with a key signature of one sharp (F#). The bottom two staves are for piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the first vocal staff.

Gonge'ra anghen tu yma i'r bedd. Gonge'ra ang - eu tu yma i'r bedd.

This musical system continues the piece with four staves. The vocal melody and piano accompaniment follow the same format as the previous system. The lyrics are written below the first vocal staff.

329. COBURG.. M. 8. 7. 3. [8. 7. 3. M.]

Choral Eilmynaidd.

Mae cyflawnder maith o haeddiant Annher - fynol yn dy waed;

This musical system is for a choral piece. It consists of four staves. The top two staves are for a vocal melody in treble clef, with a key signature of two sharps (D# and F#). The bottom two staves are for piano accompaniment in grand staff. The lyrics are written below the first vocal staff.

COBURG.—*Parhad.* [Continued.]

Sawla'i teimlodd sy'n rhyfeddu, Aa yn caru'r ddyfais rad:

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Cariad drud, dros y byd, Ddaeth yn genllif coch i gyd.

The musical score continues with a vocal line and piano accompaniment. The key signature remains two sharps, and the time signature is 4/4.

330. GILEAD. M. 8. 7. 3. [8. 7. 3. M.]

J. ROBERTS, Henllan.

Deu - wch, hll syrth - ied - ig A - dda,
Galw - ad sydd ar bawb o'r en - w

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4.

GILEAD.—*Parhad.* [Continued.]

Daeth y Ju - bil fawr o hedd;
I fwyn - hau tra - gwydd - ol wledd:

This system contains the first three staves of music. The top staff is a single melodic line. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef).

Bwrdd yn llawn, y - ma gawn,

This system contains the next three staves of music, continuing the melody and accompaniment from the first system.

O for - eu ddydd hyd bryd - nawn.

This system contains the final three staves of music on this page, concluding the third system of the piece.

331. GROESWEN. M. 8.7.3. [8.7.3.M.] J. A. LLOYD.

Mae gras - us - au pen Calfar - ia, Mae rhinweddau marwol gwy,

The first system of the musical score for 'Groeswen'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 8/7. The lyrics are written below the vocal staves.

Uwch eu prisio, uwch eu deall, Gan ang-yl-ion ohonynt hwy;

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

Bywyd byd sy' yma i gyd Wedi ei gasglu'n gryno 'nghyd.

The third system of the musical score, which concludes the piece. It continues the melody and accompaniment. The lyrics are written below the vocal staves.

332. HOLSTEIN. M. 8.7.3. [8.7.3. M.] G. JOSEPH.

Tyred, Arglwydd, â'r amseroedd Mae fy enaid am fwynhau—
Pur dangnefedd, heb dymhestloedd, Cariad hyfryd a di-drai:

Gwleddo hedd tu yma i'r bedd, Nid oes ond dy blant a'i medd.

333. NEANDER. M. 8.7.3. [8.7.3. M.]

JOACHIM NEANDER.

Ti dy hunan yw fy Mhriod, Ti dy hunan yw fy Nuw;
Ti dy hunan yw fy ngobaith, A'm hapusrwydd tra fwy' byw:

NEANDER.—*Parhad.* [Continued.]

Two systems of musical notation. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system consists of a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the grand staff.

'Rwyf yn llawn, ddiddig iawn, Ddaliad ragor mwy pe cawn.

334. OGWEN. M. 8. 7. 3. [8. 7. 3. M.]

J. JONES, Tal-y-sarn.

Two systems of musical notation. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system consists of a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the grand staff.

Ymneillduwch, bethau'r ddaear, Pethau natur, pethau'r byd;
'Rwy'n dymuno peidio gwrando Ar eich holl dden-iadau 'nghyd;

Two systems of musical notation. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system consists of a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the grand staff.

Un - ig un, uwch na dyn, Mae fy en - aid

OGWEN.—*Parhad.* [Continued.]

wrth - o 'nglŷn. Mae fy en - aid wrth - o 'nglŷn.

This musical score is for a piano accompaniment. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is written in a key with one sharp (F#) and a common time signature. The melody is simple and repetitive, with the lyrics 'wrth - o 'nglŷn. Mae fy en - aid wrth - o 'nglŷn.' written below the first two staves.

335. PENLLYN. M. 8.7.8. [8.7.3. M.]

Alaw Gymreig.

Arglwydd, danfon dy lef - erydd, Heddyw, yn ei rwysg a'i rym;
 Dangos fod dy lais yn gryfach Nag all dyn wrthsef - yll ddim,

This musical score is for a piano accompaniment. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is written in a key with two flats (Bb, Eb) and a common time signature. The melody is simple and repetitive, with the lyrics 'Arglwydd, danfon dy lef - erydd, Heddyw, yn ei rwysg a'i rym; Dangos fod dy lais yn gryfach Nag all dyn wrthsef - yll ddim,' written below the first two staves.

Cerdd yn mlaen, nef - ol dân, Cymmer ym - a feddiant glân.

This musical score is for a piano accompaniment. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is written in a key with two flats (Bb, Eb) and a common time signature. The melody is simple and repetitive, with the lyrics 'Cerdd yn mlaen, nef - ol dân, Cymmer ym - a feddiant glân.' written below the first two staves.

PENLLYN.—*Parhad.* [Continued.]

Cerdd yn mlaen, nefol dân, Cymmer y - ma feddiant glân.
 f

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The lyrics are in Welsh, and the piece is marked with a forte 'f' dynamic.

336. PRISCILLA. M. 8. 7. 3. [8. 7. 3. M.]

Alaw Gymreig.

Dacw'r ffynnon wedi ei hag - or A ddisgwyliodd llawer oes,
 Nawr yn llifo fel y gris - ial Maes o'i ystlys ar y groes;

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The lyrics are in Welsh, and the piece is marked with a forte 'f' dynamic.

Dw'r a gwaed rydd iach - âd I'r pechad - dur

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The lyrics are in Welsh, and the piece is marked with a forte 'f' dynamic.

PRISCILLA.—*Parhad.* [Continued.]

musical score for PRISCILLA.—*Parhad.* [Continued.]

mwyaſ gaed. I'r pechad - ur mwyaſ gaed.

337. SEBA. M. 8. 7. 3. [8. 7. 3. M.] *Alaw Gymreig.*

musical score for 337. SEBA. M. 8. 7. 3. [8. 7. 3. M.] *Alaw Gymreig.*

Y mae hiraeth yn fy nghalon Am gael teimlo hyfryd flas
Congwest nwydau sydd hyd heddyw Yn gwrth'nebu'r nefol ras;

musical score for Dy-ma ddawn hyfryd iawn Wy'n ei 'mofyn foreu a nawn.

Dy-ma ddawn hyfryd iawn Wy'n ei 'mofyn foreu a nawn.

338. WYDDGRUG. M. 8. 7. 3. [8. 7. 3. M.]

J. A. LLOYD

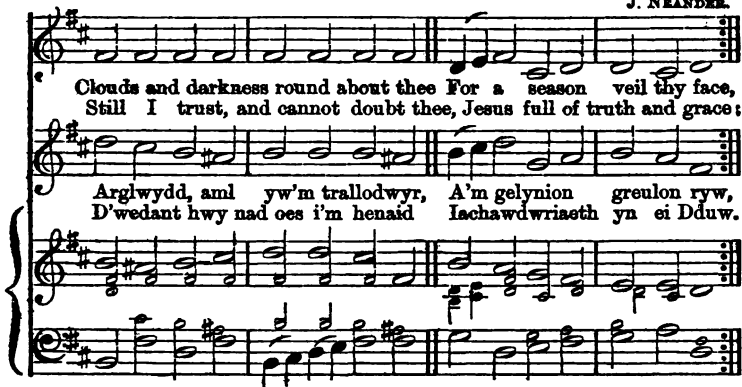
Wale, cawsom y Mes - siah, Cyfaill gwerthfawroca'r 'rïoed;

Darfu Mo - ses a'r prophwydi Ddweyd am dano cyn ei ddo:

Iesu yw, gwir Fab Duw, Ffrynd a Phrynwyr dynol - ryw.

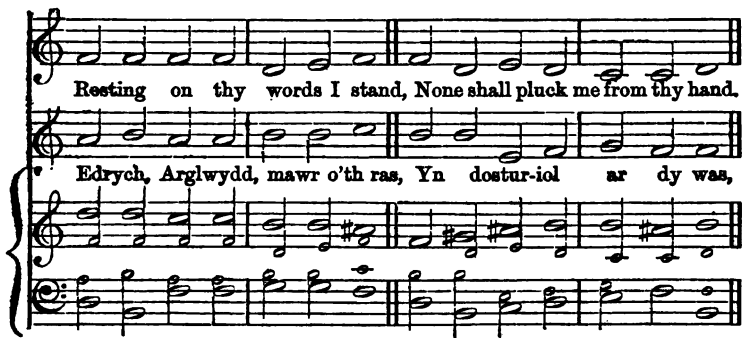
339. COBLENTZ. MEASURE 8.7.7. [8.7.7. METRE.]

J. NEANDER.



Clouds and darkness round about thee For a season veil thy face,
Still I trust, and cannot doubt thee, Jesus full of truth and grace;

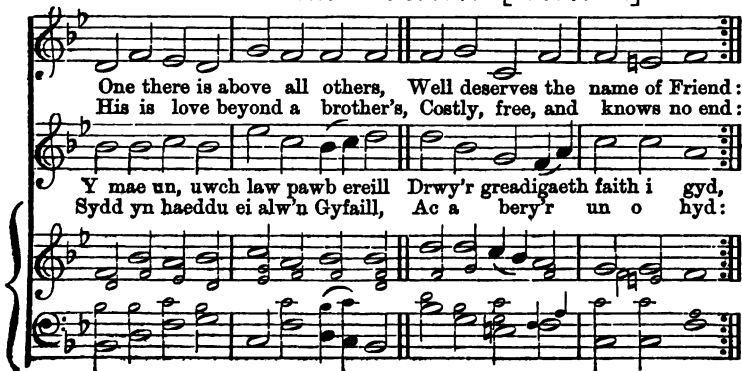
Arglwydd, aml yw'm trallodwyr, A'm gelynion greulon ryw,
D'wedant hwy nad oes i'm henaid Iachawdwriaeth yn ei Dduw.



Resting on thy words I stand, None shall pluck me from thy hand.

Edrych, Arglwydd, mawr o'th ras, Yn dostur-iol ar dy was,

340. GERMANY. M. 8.7.7. [8.7.7. M.]



One there is above all others, Well deserves the name of Friend:
His is love beyond a brother's, Costly, free, and knows no end:

Y mae un, uwch law pawb ereill Drwy'r greadigaeth faith i gyd,
Sydd yn haeddu ei alw'n Gyfaill, Ac a bery'r un o hyd:

GERMANY.—*Parhad.* [Continued.]

They who once his kindness prove, Find it e - ver - last - ing love!

Brawd a anwyd i ni yw Erbyn c'ledi o bob rhyw.

The musical score is for a song in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh.

341. STUTGARD. M. 8. 7. 7. [8. 7. 7. M.]

Choral Eilmynaidd.

Through the day thy love hath spared us; Now we lay us down to rest;
Through the silent watches guard us! Let no foe our place molest!

Mi or - weddais dan dy ad - en, Ac a hunais yn dy hedd.
A de - ffroais wedi hy - ny, Yn y boreu'n llon fyngwedd;

The musical score is for a choral piece in D major (two sharps) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh.

Jesus—thou our Guardian be! Sweet it is to trust in thee.

Llechaf dan dy gysgod di— Yno mae fy ngobaith i.

The musical score is for a choral piece in D major (two sharps) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh.

342. ALMA. MESUR 8. 7. 4. [8. 7. 4. METRE.] S. WEBB.

Praise, my soul, the King of heaven, To his feet thy tribute bring:
Ransom'd, heal'd, restor'd, forgiven, Who like me his praise should sing?

Aed newyddion lach . awdwriaeth Ar ad - en - ydd dwyfol wawr,
I or - or - au e - - ang, helaeth, I eith - af - oedd daear lawr;

Praise him, praise him, praise him, praise him! Praise the everlasting King!

Brysied boreu, brysied boreu, Jubil ddydd e - fengyl gras.

343. ASLACTON. M. 8. 7. 4. [8. 7. 4. M.]

Dr. GAUNTLET.

Angels, from the realms of glory, Wing your flight o'er all the earth;

O! sancteiddia fenaidd, Arglwydd, Yn mhob nwyd, ac yn mhob dawn;

ASLACTON.—*Parhad.* [Continued.]

Ye, who sang cre - ation's story, Now proclaim Mes - si - ah's birth;

Rho egwyddor bur y nefeodd Yn fy ysbryd lleag yn llawn:

Come and worship, Come and worship; Worship Christ the new-born king.

Na'd fi grwydro, Na'd fi grwydro, Draw nae yma o fy lla.

344. BROOKHOUSE. M. 8. 7. 4. [8. 7. 4. M.]

Alaw Gymreig.

Look, ye saints, the sight is glorious: See "the Man of

Gwyn a gwridog yw fy Arglwydd, Gwyn a gwridog

BROOKHOUSE.—*Parhad.* [Continued.]

Sorrrows' now; From the fight return'd vic - torious: Ev - ery

yw ei wedd; Brenin y Brenhinoedd ydyw Ym - a

knee to him shall bow. Crown him, crown him! Crown him, crown him!

a thu draw i'r bedd. Mae dy degwch, Mae dy degwch,

Crown him, crown him! Crowns be - come the Vic - tor's brow.

Mae dy degwch Wedi'm hennill ar dy ol.

345. BRYN CALFARIA. M. 8. 7. 4. [8. 7. 4. M.]

W. OWEN.

O'er the distant mountain breaking, Comes the reddening dawn of day;
 Rise, my soul, from sleep awaking, Rise and sing, and watch, and pray:

Gwaed y groes sy'n codi 'fyny 'Reiddil yn gon - cwerwr mawr;
 Gwaed y groes sydd yn darostwng Cawri oed - yrn fyrdd i lawr:

'Tis the Saviour, 'Tis the Saviour, 'Tis the Saviour.

Gad im' deimlo, Gad im' deimlo, Gad im' deimlo

On his bright returning way, On his bright re - turning way.

Awel o Galfar - ia fryn, Awel o Galfaria fryn.

346. CAERSALEM. M. 8. 7. 4. [8. 7. 4. M.]

Alaw Gymreig.

Come, ye sinners, poor and wretched, Weak and wounded, sick and sore;
 Jesus ready stands to save you, Full of pity, joined with power.

Dan dy fendith wrth y - madael Y dymunem, Arglwydd, fod;
 Llona'n calon a dy gariad, A'n geneuau a dy glod:

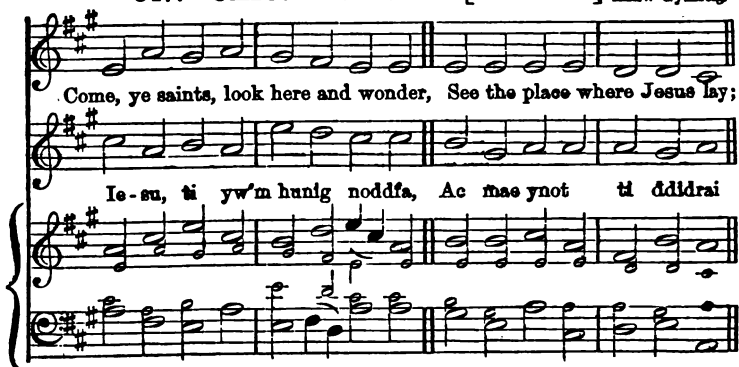
He is a - ble; He is a - ble; He is a - ble;

Dy dangnef - edd, Dy dangnefedd, Dy dang - nefedd

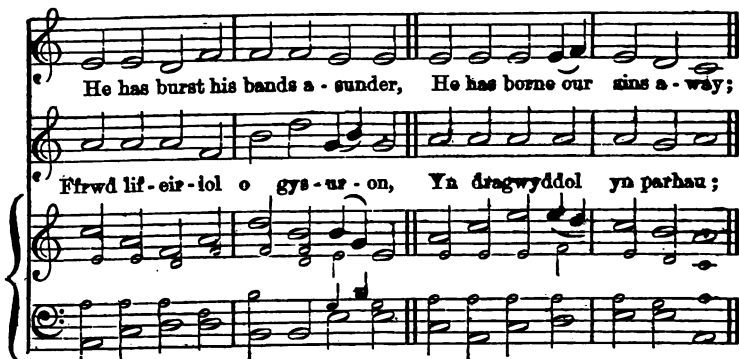
He is willing: doubt no more.

Dy - ro i ni yn bar - haus.

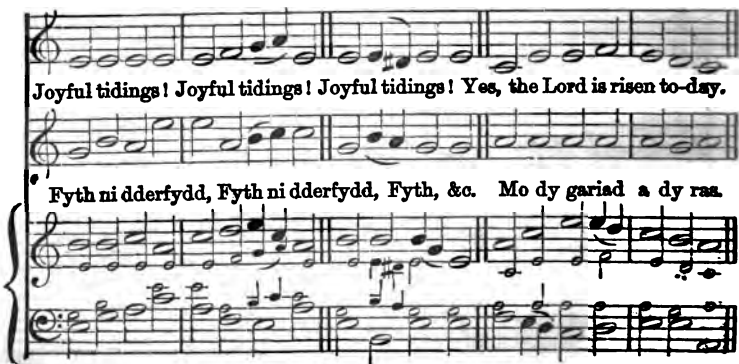
347. CAIO. M. 8. 7. 4. [8. 7. 4. M.] *Alaw Gymreig*



Come, ye saints, look here and wonder, See the place where Jesus lay;
 Ie-su, ti yw'm hunig noddfa, Ac mae ynot ti ddldrai



He has burst his bands a - sunder, He has borne our sins a - way;
 Ffrwd lif-eir-iol o gys-ur-on, Yn dragwyddol yn parhau;



Joyful tidings! Joyful tidings! Joyful tidings! Yes, the Lord is risen to-day.
 Fyth ni dderfydd, Fyth ni dderfydd, Fyth, &c. Mo dy gariad a dy ras.

348. CALVARY. M. 8. 7. 4. [8. 7. 4. M.] STANLEY.

Look up - on me, Lord, I pray thee, Let thy Spirit

O! dis - tewch gyn - ddeiriog don - au, Tra fwy'n gwrandu

The first system of the musical score for 'Calvary'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 8/4. The lyrics are in English and Welsh.

dwell in mine; Thou hast bought me, thou hast bought me,

lleis y nef; Sŵn mwy hoff, a sain mwy hy - tryd,

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

On - ly thee to know I pine, Let me find thee!

Glyw - i yn ei eir - iau ef: Ffenaidd, gwrandu,

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

CALVARY.—*Parhad.* [Continued.]

Let me find thee! Take my heart, and own me thine!

F'enaid gwrando Lais tang - nef - edd pur a hedd.

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The tempo is marked 'Parhad.' (Moderato). The key signature has one sharp (F#). The time signature is not explicitly shown but is 4/4. The piano part includes a forte (f) marking.

349. CATHERINE. M. 8. 7. 4. [8. 7. 4. M.]

D. ROBERTS. (*Alawydd.*)

Guide me, Oh! thou great Jehovah! Pilgrim through this barren land;

Disgwyl 'rwyf ar hyd yr hirnos, Disgwyl am y boreu ddydd;

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The tempo is marked 'M.' (Moderato). The key signature has one sharp (F#). The time signature is 4/4. The piano part includes a forte (f) marking.

I am weak, but thou art mighty, Hold me with thy powerful hand;

Disgwyl clywed pyrth yn agor, A chadwynau'n myn'd yn rhydd;

This block continues the musical score from the previous block. It contains the same voice and piano staves, continuing the melody and accompaniment.

CATHERINE.—*Parhad.* [Continued.]

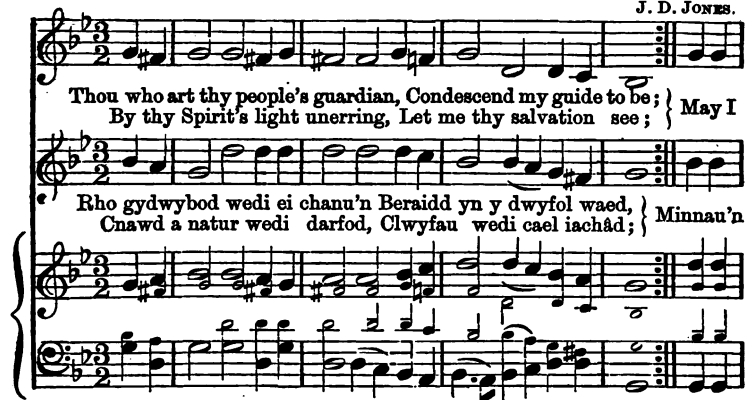


Bread of heaven! Bread of heaven! Feed me now, and ever - more.

Disgwyl golem, Disgwyl golem Pur yn nh'wyllwch tewa'r nos.

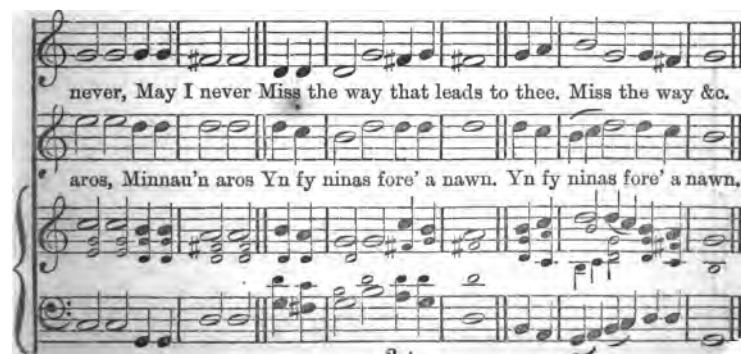
350. CAPEL Y DDOL. M. 8. 7. 4. [8. 7. 4. M.]

J. D. JONES.



Thou who art thy people's guardian, Condescend my guide to be; }
By thy Spirit's light unerring, Let me thy salvation see; } May I

Rho gydwybod wedi ei channu'n Beraidd yn y dwyfol waed, }
Cnawd a natur wedi darfod, Clwyfau wedi cael iachâd; } Minnau'n



never, May I never Miss the way that leads to thee. Miss the way &c.

aros, Minnau'n aros Yn fy ninas fore' a nawn. Yn fy ninas fore' a nawn,

351. GWENFRON. M. 8. 7. 4. [8. 7. 4.] R. H. WILLIAMS.

Gracious Lord, as thou hast taught us, Lo! we come to seek thy face:
Disgyn, Iesu, o'th gynteddoedd, Lle mae moroedd mawr o hedd,

Now we wait with-in thy temple, For the vis-it of thy grace:
Gwel bechadur sydd yn gorwedd Ar ymyl - on oer y bedd;

Let thy presence, Let thy presence Fill and glo-ri - fy the place.
Rho i mi bro - fi, Rho i mi brofi, Pethau nad ad - nabu'r byd.

352. HYDER. M. 8. 7. 4. [8. 7. 4. M.] R. ELLIS.

Gracious Lord, as thou hast bidden, At thy feet we
May our prayers a - rise to heaven, May thy blessing

Wrth dy orsedd 'rwyf yn gorphwys, Llef - ain ar - nat
Am gael clywed llawn ddis - tawrwydd Ar f'eu - og - rwydd

humbly bend; } For thy blessing, For thy blessing,
now de - scend; }

for - eu a nawn, } A thangnef - edd, A thang - nef - edd,
tan - llyd iawn, }

For thy bless - ing, Lo, we all u - nite to pray.

A thangnef - edd, Pur o'i fewn yu cad - w'i le.

353. LEBANON. M. 8. 7. 4. [8. 7. 4. M.]

Jes - us, thou art all suf - ficient, More than all the

Ie - su, Ie - su, 'rwyd ti'n ddigon, 'Rwyd ti'n llawer

world con - tains; In thy name a greater treasure

mwy na'r byd; Mwy try - sor - au sy'n dy en - w

Than on In - dia's golden plains; All this treasure,

Na thry - sor - au'r India i gyd: Oll yn gyf - an,

LEBANON.—*Parhad.* [Continued.]

All this treasure, I pos - sess, with thee, my God!

Oll yu gyfan, Ddaeth i'm meddiant gyda'm Duw.

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

354. LEWES. M. 8. 7. 4. [8. 7. 4. M.] DR. RANDALL.

Sinners lost—behold your Saviour! Lepers, your Phy - sician see!

Dyma Geidwad i'r coll-ed-ig, Meddyg i'r gwywedig rai;

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

One whose heart delights to pardon, Many though your sins may be;

Dyma un sy'n caru madden I bechad - ur - iaid mawr eu bai;

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

LEWES.—*Parhad*. [Continued.]

Praise him, praise him! Praise him, &c., For the love that stooped so low.

Diolch iddo, Diolch iddo, Byth am goffo llwch y lawr.

The musical score is for a piece titled 'LEWES.—Parhad. [Continued.]'. It features a vocal melody in G major (one sharp) and a piano accompaniment. The lyrics are in English and Welsh. The English lyrics are 'Praise him, praise him! Praise him, &c., For the love that stooped so low.' and the Welsh lyrics are 'Diolch iddo, Diolch iddo, Byth am goffo llwch y lawr.' The score consists of two systems, each with a vocal line and a piano accompaniment.

355. LUTTERWORTH. M. 8. 7. 4. [8. 7. 4. M.]

Hen Alaw Eglwysig.

Hark! the voice of love and mercy Sounds a-loud from Calvary;

Clywch leferydd gras a chariad, O Galfaria'n seinio sydd;

The musical score is for a piece titled '355. LUTTERWORTH. M. 8. 7. 4. [8. 7. 4. M.]'. It is a hymn tune in D minor (two flats) with a 4/4 time signature. The lyrics are in English and Welsh. The English lyrics are 'Hark! the voice of love and mercy Sounds a-loud from Calvary;' and the Welsh lyrics are 'Clywch leferydd gras a chariad, O Galfaria'n seinio sydd;'. The score consists of two systems, each with a vocal line and a piano accompaniment.

See! it rends the rocks asunder, Shakes the earth, and veils the sky:

Wle'r cedyrn greigiau'n holhti, Haul yn t'wyllu ganol dydd:

The musical score continues from the previous system. It features a vocal melody and a piano accompaniment. The English lyrics are 'See! it rends the rocks asunder, Shakes the earth, and veils the sky:' and the Welsh lyrics are 'Wle'r cedyrn greigiau'n holhti, Haul yn t'wyllu ganol dydd:'. The score consists of two systems, each with a vocal line and a piano accompaniment.

LUTTERWORTH.—*Parhad.* [Continued.]

“It is finished!” “It is finished!” Hear the dying Saviour cry.

“Fe orphenwyd!” “Fe orphenwyd!” Dwys ddolefa'r Meichiau mawr.

This musical score consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The last two staves are for the piano accompaniment, with a grand brace on the left. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

356. LLANDWROG. M. 8. 7. 4. [8. 7. 4. M.]

Alaw Gymreig.

Art thou, Lord, rebuking nations? Hast thou bared thy glitt'ring sword?

Arglwydd, paid a gadael i mi Ymfoddloni heb y gwir;

This musical score consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The last two staves are for the piano accompaniment, with a grand brace on the left. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

War and death's dread de - vas - ta - tions, Are they marching

Lamp, heb olew, a ddi - ffodda Yn y trei - al

This musical score consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The last two staves are for the piano accompaniment, with a grand brace on the left. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

LLANDWROG.—*Parhad.* [Continued.]

at thy word? Shield us, Saviour, Shield us, Saviour,
 mawr cyn hir: Rho im' ol - ew, Rho im' ol - ew,

This musical system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

With thy fa - vour, When thy vi - als are out-pour'd.
 Rho im' ol - ew, Yn fy lles - tr gyda'm lamp.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The musical notation continues with similar rhythmic patterns and includes some beamed eighth notes.

357. PAINSWICK. M. 8. 7. 4. [8. 7. 4. M.] R. KEENE.

Lo! he comes with clouds descending, Once for favoured sinners slain;
 Wele'n dy - fod ar y cwmwl, Mawr yw'r enw sy iddo'n awr;

This musical system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

PAINSWICK.—*Parhad.* [Continued.]

Thousand thousand saints attending, Swell the triumph of his train:

Ar ei glun, ac ar ei forddwyd, Ysgrif-enwyd ef i lawr:

The first system of the musical score for 'PAINSWICK.—Parhad.' It consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and G major. The lyrics are in English and Welsh.

Hal - le - lu - iah! Hal - le - lu - iah! God appears on earth to reign.

Ha - le - liw - ia! Ha - le - liw - ia! Groesaw, groesaw, addfwyn Oen.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are in English and Welsh.

358. PENIEL. M. 8. 7. 4. [8. 7. 4. M.] Alaw Gymreig.

Gird thy sword on, mighty Saviour, Make the word of
Prosper in thy course triumphant, All suc - cess at-

'Rwy'n dy ga - ru er nas gwelais; Mae dy gar - iad
Nis gall nwydau cryfa'm natur Sef - yll mym - ryn

The third system of the musical score. It is in 4/4 time and E-flat major (three flats). The lyrics are in English and Welsh.

PENIEL.—*Parhad.* [Continued.]

truth thy car, } Gracious Vic - tor, Gracious Vic - tor,
tend thy war; }

fel y tân; } Fflam angerdd - ol, Fflam angerdd - ol,
bach o' th flaen; }

Gracious Vic - tor, Bring thy trophies from a - far.
Fflam ang - erdd - ol, Ryw - bryd ddi - fa'm sor - od yw.

359. SICILIAN MARINERS. M. 8. 7. 4. [8. 7. 4. M.]

Hark! the voice of my Be - lov - ed; Lo! he comes in greatest need,
Leaping on the lofty mountains, Skipping over hills with speed,

Nid oes ple - ser, nid oes teg - an, Nid oes enw mewn un man,
Er ei fri, a'i holl o - gon - iant, Fyth a lesia'm henaid gwan,

SICILIAN MARINERS.—*Parhad.* [Continued.]

To de - liver, To de - liver Me, un - worthy, from all woe.

Ond fy Iesu: Ond fy Iesu: Ef ei hun - an yw fy Nuw.

The musical score is for a piece in 2/4 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The lyrics are in Welsh and English. The piece is marked 'Parhad' and is a continuation of a previous section.

360. ST. GARMON. M. 8. 7. 4. [8. 7. 4. M.]

O'er those gloomy hills of darkness, Look, my soul, be
All the promis - es do travail On a glorious

Dros y bryniau tywyll niwlog, 'N dawel f'enaid
Ar addew - id - ion sydd i es - gor Ar ryw ddyddiau

The musical score is for a piece in 3/2 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff. The lyrics are in Welsh and English. The piece is marked 'Alaw Gymreig'.

still and gaze; Look, my soul be still and gaze;
day of grace; On a glorious day of grace;

ed - rych draw, 'N dawel f'en - aid ed - rych draw,
braf ger llaw: Ar ryw ddyddiau braf ger llaw:

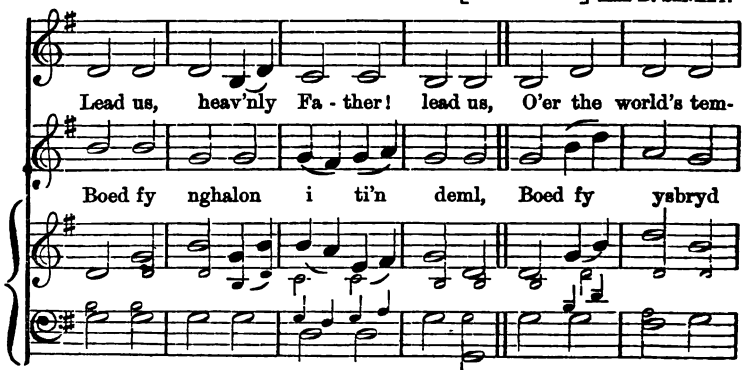
This block contains the continuation of the musical score from the previous block. It features the same vocal and piano parts. The lyrics continue in Welsh and English. The piece concludes with a double bar line.

ST. GARMON.—*Parhad.* [Continued.]



Blessed jubilee, Blessed jubilee, Let thy glorious
Nef - ol ju - bil, Nef - ol ju - bil, Gâd im' wel'd y
morning dawn. Let thy glorious morn - ing dawn.
bor - eu wawr. Gâd im' wel'd y bor - eu wawr.

361. TEMAN. M. 8. 7. 4. [8. 7. 4. M.] IRA D. SANKEY.



Lead us, heav'nly Fa - ther! lead us, O'er the world's tem-
Boed fy nghalon i ti'n deml, Boed fy ysbryd

TEMAN.—Parhad. [Continued.]

pestuous sea; Guard us, guide us, keep us, feed us,
i ti'n nyth, Ao o fewn y drig - fan ym - a

This system contains the first two lines of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The lyrics are written below the vocal staff.

For we have no help but thee: Yet pos - sess - ing
Ar - os, Ie - su, ar - os byth: Gwledd was - tad - ol.

This system contains the next two lines of the musical score, continuing the vocal melody and piano accompaniment with the same notation and lyrics.

Ev' - ry blessing, If our God our Fa - ther be.
Gwledd was - tad - ol Fydd dy bres - en - nol - deb di.

This system contains the final two lines of the musical score on this page, concluding with the same vocal and piano parts and lyrics.

362. TURIN. M. 8. 7. 4. [8. 7. 4. M.] Choral Eilmynaidd.

Oh! how blest the con - gre - gation, Who the gospel know and prize!

Nid oes gofid, nid oes terfysg, Nid oes achwyn o un rhyw,

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The vocal line begins with a half rest followed by a half note G, then a quarter note A, and continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Joyful tidings of sal - va - tion, Brought by Jesus from the skies.

Nid oes poen, ac nid oes galar, O fewn dinas bur fy Nuw.

The second system continues the melody and accompaniment. The vocal line has a half rest followed by a half note G, then a quarter note A, and continues with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

He is near them, He is near them, Knows their wants & hears their cries.

Cariad perffaith, Cariad perffaith, Yno sy'n an - adlu'r lle.

The third system concludes the piece. The vocal line has a half rest followed by a half note G, then a quarter note A, and continues with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

363. VERONA. M. 8. 7. 4. [8. 7. 4. M.] *Alaw Italaidd.*

Light of them that sit in darkness! Rise and shine, thy blessing bring:

Dyma'r man dy - munwn aros— O fewn pabell bur fy Nuw,

The first system of the musical score for '363. VERONA. M. 8. 7. 4. [8. 7. 4. M.] Alaw Italaidd.' It features a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are in English and Welsh.

Light to lighten all the Gentiles! Rise with healing in thy wing:

Uwch terfysgoedd ysbryd euog, A themtasiwn o bob rhyw;

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are in English and Welsh.

To thy brightness, To thy brightness, Let all Kings and nations come.

Dan awel - on, Dan a - welon, Peraidd, hyfryd tir fy ngwlad.

The third system of the musical score. It concludes the piece with the final melody and accompaniment. The lyrics are in English and Welsh.

364. VESPER. M. 8.7.4. [8.7.4. M.] Alaw Rwasialdd.

Brighter than meridian splendour, Beams Messiah's spotless fame;

Wedi disgwyl, fel Sim - e - on, Ddyddian meithion, pwy a *yrr?

The first system of the musical score for 'Vesper'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#) and the time signature is 8/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361,

365. YR ARDD. M. 8. 7. 4. [8. 7. 4. M.]

JOHN H. ROBERTS (*Pencerdd Gwynedd*).

In thy name, O Lord! assembling, We, thy people, now draw near;

Na'd i'r gwyntoedd cryf, dychrynlyd, Gwyntoedd oer y gogledd draw,

The first system of the musical score for 'YR ARDD'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are in English and Welsh.

Teach us to rejoice with trembling, Speak, and let thy servants hear;—

Ddwyn i'm hysbryd gwan, trafferthus, Ofnau am rhyw ddrygau ddaw;

The second system of the musical score. It continues the vocal and piano parts. The lyrics are in English and Welsh.

Hear with meekness; Hear with meekness; Hear thy word with godly fear.

Tro'r a - welon, Tro'r a - welon Oera'u rhyw yn nef - ol hin.

The third system of the musical score. It concludes the piece. The lyrics are in English and Welsh.

366. ZAANAIM. M. 8. 7. 4. [8. 7. 4. M.]

W. H. HAVERGALL.

Glory, Glory ev - er - last - ing Be to him who bore the cross;

Arnat, Iesu, boed fy meddwl, Am dy gariad boed fy nghân;

Who redeem'd our souls by tasting Death, the death deserv'd by us:

Dyged sŵn dy ddioddefiadan, Fy serchiadau oll yn lân:

Spread his glory, Spread his glory, Who redeem'd his people thus.

Mae dy gariad, Mae dy gariad Uwch y clywodd neb erioed.

367. BETHANY. MESUR 8.7.D. [8.7.D. METRE.]

HENRY SMART.

Thee Je - hovah, thee a - doring, Low be - fore thy throne we plead,

Dyma ddyfnder o dry - sorau, Dyma ryw anfeidrol rodd,

Humbly there thy grace im - ploring, Grace to help in time of need,

Dyma wrthddrych gês o'r diwedd Ag sy'n hollol wrth fy modd;

Thou art our Almighty Saviour, Let thine arm be still re - vealed,

Nid oes syched arnaf mwyach Am drysorau gwag y byd;

BETHANY.—*Parhad.* [Continued.]

Cast around thy special favour, Spread thine ever - lasting shield.

Pob peth gwerthfawr a drysorwyd Yn fy Mhrynwr mawr ynghyd.

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

368. DINIWEIDRWYDD. M. 8. 7. D. [8. 7. D. M.]

Alaw Gymreig.

Vi - sit, Lord, a helpless pilgrim, Who is on the

Coffo'r wyf yr awr ry - feddol, Awr wir - foddol

heavenward way, Who is wear - ied of the desert, And who

oedd i fod; Awr a nodwyd cyn bod Eden, Awr a'i

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is 2/4.

DINIWEIDRWYDD.—*Parhad.* [Continued.]

years for dawn of day; Let thy beauteous rays shine on me,
dyben we-di dod; Awr wyn-eb-u ag un aberth,

This system consists of four staves. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C). The music is in a 4/4 time signature.

Let the darkness dis-ap-pear, Quell the might-y
Awr i Dduw i wirio'i nerth; Hen awr an-wyl

This system consists of four staves. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C). The music is in a 4/4 time signature.

storms which lash me, And de-li-ver me from fear.
prynu en-aid, Awr y gwaed-pwy wyr ei gwerth!

This system consists of four staves. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C). The music is in a 4/4 time signature.

369. DISMISSION. M. 8. 7. D. [8. 7. D. M.] S. WERR.



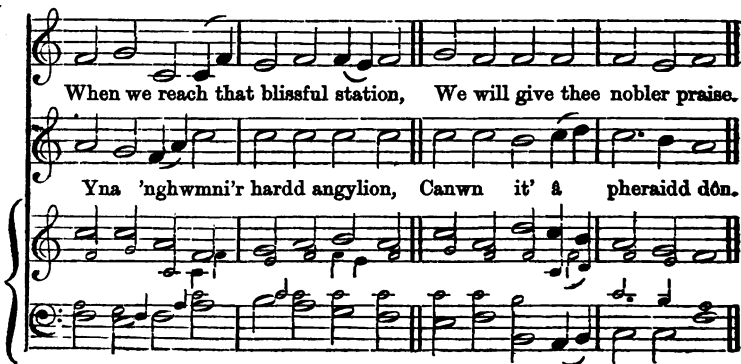
Lord dismiss us with thy blessing, Bid us all de - part in peace;
Still on gospel manna feeding, Pure se - raphic joys increase:

Arglwydd, gollwng dan dy fendith, Bawb i 'madael yn dy hedd,
Drwy ymbor - thi ar y manna, Ef - engylaidd, dwyfol wledd;



Fill our hearts with con - sol - a - tion, Unto thee our voices raise;

Llanw'n meddwl â'th gysur - on, Cod ein llais i foli'r Iôn!



When we reach that blissful station, We will give thee nobler praise.

Yna 'nghwmni'r hardd angylion, Canwn it' a pheraidd dôn.

370. DUSSELDORF. M. 8. 7. D. [8. 7. D. M.]

MENDELSSOHN.

Jesus, lead us with thy power, Safe in - to the promised rest:

Bryd caf wel'd y tir dy - mun - ol, Hyfryd bar - adwysaidd wlad,

Hide our souls within thy bosom, Let us slum - ber on thy breast;

Lle mae brodyr i mi fil - iwn, Lle mae 'Mhriod, lle mae 'Nhad;

Feed us with the heavenly manna, Bread that angels eat a - bove;

Lle caf orphwys o fy llaf - ur, Lle caf wella'm clwyf a'm briw,

DUSSELDORF.—*Parhad.* [Continued.]

f

Let us drink from the holy fountain, Draught of e - ver - lasting love.

A chael gwledd dragwyddol, gysson, Fyth yn nghwmni'm Tad a'm Duw.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The tempo is marked 'f' (forte). The lyrics are in English and Welsh.

371. EIFIONYDD. M. 8. 7. D. [8. 7. D. M.]

J. A. LLOYD.

Come now, long-ex - pect - ed Jesus, Born to set thy people free:

Tyred, Arglwydd, i'r an - ial - wch, Y - ma buost ti o'r blaen,

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The tempo is marked 'M. 8. 7. D.' (Moderato). The lyrics are in English and Welsh.

From our fears and sins release us: Let us find our rest in thee.

Arwain fi, ber - er - in eiddil, A dy golofn niwl a thân;

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The tempo is marked 'M. 8. 7. D.' (Moderato). The lyrics are in English and Welsh.

EIFIONYDD.—*Parhad.* [Continued.]

Israel's strength and con-so-la-tion, Hope of all the earth thou art:

Dal fy ysbryd sy'n lle-wygu Gan ryw ofnau o bob man;

The first system of the musical score for 'EIFIONYDD.—Parhad.' It consists of three staves. The top staff is a single melodic line. The bottom two staves are a piano accompaniment in treble and bass clefs. The music is in 2/4 time and D major. The lyrics are in English and Welsh.

Dear desire of ev'-ry nation, Joy of ev'-ry longing heart.

Yn dy all-u 'rwyf yn gadarn, Hebot ti nid wyf ond gwan.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are in English and Welsh.

372. ELWY. M. 8. 7. D. [8. 7. D. M.] *Alaw Gymreig.*

Heavenly Father, send thy blessing On thy children gathered here;
May they all, thy name confessing, Be to thee for ev-er dear:

Nefol Dad, dy fendith anfon, Ar dy blant sydd yma 'nghyd:
Gosod ni ar fynydd Seion, Llanw, de-na ein holl fryd:

The third system of the musical score. It is a new piece, '372. ELWY. M. 8. 7. D. [8. 7. D. M.] Alaw Gymreig.' It consists of three staves. The top staff is a single melodic line. The bottom two staves are a piano accompaniment in treble and bass clefs. The music is in 2/4 time and D major. The lyrics are in English and Welsh.

ELWY.—*Parhad.* [Continued.]

May they be, like Joseph, loving, Dutiful, and chaste, and pure;

Dysg ni roi i'th enw wiw-glod, Dysg ni gadw'th ddeddfau glân,

This system contains two staves of music. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 8/7. The lyrics are in English and Welsh.

And their faith, like David, proving Steadfast unto death endure.

Dyro ffydd, a lyno yn - od Yn y dŵr, ac yn y tân.

This system continues the musical score with two staves. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 8/7. The lyrics are in English and Welsh.

W. J. H.

373. GILBOA. M. 8. 7. D. [8. 7. D. M.] Hen Alaw.

Glorious things of thee are spoken, Zi - on, ci - ty of our God:
He whose word can not be broken, Formed thee for his own abode.

Cadben mawr ein hiachawdwriaeth Welaf yn y frwydr hon;
Holl el - yn - ion ei ddy - weddi 'N gorfod plygu ger ei fron;

This system contains two staves of music. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 8/7. The lyrics are in English and Welsh.

GILBOA.—*Parhad.* [Continued.]

On the rock of a - ges founded, What can shake thy sure repose?

Plant af - radlon sy'n d'od ad - ref A fu 'mhell o dir eu gwlad;

The first system of the musical score for 'Gilboa.—Parhad.' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staves.

With sal - va - tion's walls sur - round-ed, With sal - va - tion's

Rhai fu'n fud - ion sy'n clod - for - i, Rhai fu'n fud - ion

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the vocal staves.

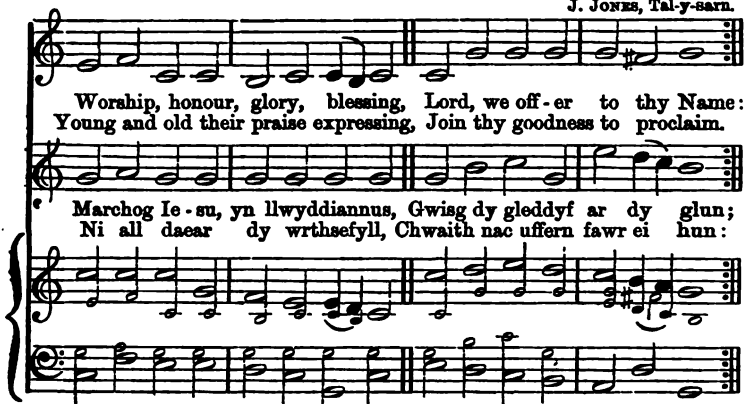
walls sur - rounded, Thou may'st smile at all thy foes.

sy'n clod - for - i Duw am iach - awd - wr - iaeth rad.

The third system of the musical score concludes the piece. The lyrics are written below the vocal staves.

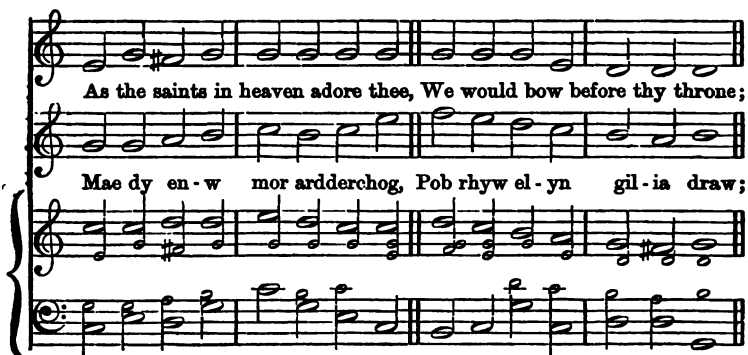
374. GLASFRYN. M. 8.7.D. [8.7.D. M.]

J. JONES, Tal-y-sarn.



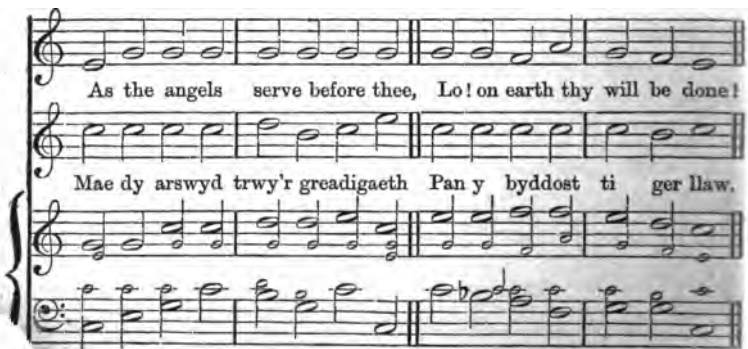
Worship, honour, glory, blessing, Lord, we off-er to thy Name:
Young and old their praise expressing, Join thy goodness to proclaim.

Marchog Ie-su, yn llwyddiannus, Gwisg dy gleddyf ar dy glun;
Ni all daear dy wrthsefyll, Chwaith nac uffern fawr ei hun:



As the saints in heaven adore thee, We would bow before thy throne;

Mae dy en-w mor ardderchog, Pob rhyw el-yn gil-ia draw;



As the angels serve before thee, Lo! on earth thy will be done!

Mae dy arswyd trwy'r greadigaeth Pan y byddost ti ger llaw.

375. GOSEN. M. 8. 7. D. [8. 7. D. M.] *Alaw Gymreig.*

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The lyrics are: "Hail! thou once des - pis - ed Je - sus, Hail! thou Ga - li-".

Hail! thou once des - pis - ed Je - sus, Hail! thou Ga - li-

Dyma babell y cyf - ar - fod, Dy - ma gymmod

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: "le - an King, Thou didst suff - er to release us, yn y gwaed; Dyma noddfa i lof - ruddion,".

le - an King, Thou didst suff - er to release us,

yn y gwaed; Dyma noddfa i lof - ruddion,

Third system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: "Thou didst free sal - va - tion bring. Hail! thou agon - iz - ing Saviour, Dyma i gleifion feddyg rhad; Dyma fan yn ymyl Duwdod".

Thou didst free sal - va - tion bring. Hail! thou agon - iz - ing Saviour,

Dyma i gleifion feddyg rhad; Dyma fan yn ymyl Duwdod

GOSEN.—*Parhad.* [Continued.]

Who hast borne our sin and shame! By whose merits we find favour;
 I bechad - ur wneyd ei nyth, A chyflawnder pur y nefoedd,

By whose merits we find favour; Life is given through thy name.
 A chyflawnder pur y nefoedd Yn siriol wenu arno byth.

376. HAMBURGH. M. 8. 7. D. [8. 7. D. M.]

JOHANN SCHOPE.

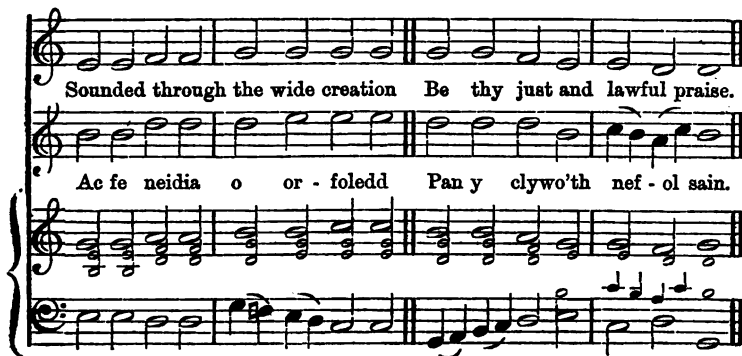
Mighty God, while angels bless thee, May a mortal sing thy name?
 Lord of men as well as angels, Thou art every creature's theme.
 D'wed y gair, O! addfwyn Ie - su, Yna f'enaid lawen - hâ—
 Gair o addewid caf fy mhuro O bob pechod, o bob pla;

HAMBURGH.—*Parhad.* [Continued.]



Lord of every land and nation, Ancient of e - ter - nal days;

Gwrendy f'enaïd, mewn distawrwydd, Ar dy adlais dis - taw, main,



Sounded through the wide creation Be thy just and lawful praise.

Ac fe neidia o or - foledd Pan y clywo'th nef - ol sain.

377. HEBRON. M. 8. 7. D. [8. 7. D. M.] *Alaw Gymreig.*



Great Redeemer, Friend of sinners, Thou hast glorious pow'r to save,

O! Iachawdwr pechaduriaid, Sydd â'r gallu yn dy law,

HEBRON.—*Parhad.* [Continued.]

Grant me light, and still conduct me Over each tempestuous wave;

Rho ol - eu - ni, hwyliam henaïd Dros y cefnfor garw draw;

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The music is written in a 19th-century style with various note values and rests.

May my soul with sacred transport View the dawn while yet afar,

Gad i'r wawr fod o fy wyneb, Rho fy enaid llesg yn rhydd;

This system contains the next two staves of music. The first staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The music continues with similar notation and structure.

And un - til the sun a - ri - ses, Lead me by the morning star.

Nes i'r haelwen ddiaglaer godi, Tywys fi wrth y seren ddydd.

This system contains the final two staves of music. The first staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The music concludes with a final cadence.

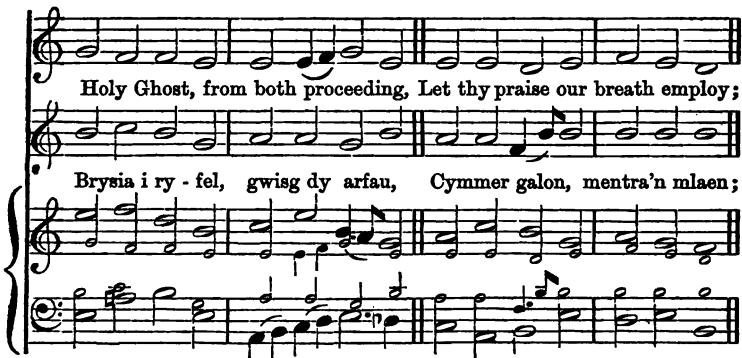
378. HEOL MOSTYN. M. 8. 7. D. [8. 7. D. M.]

Alaw Gymreig.



For thy free e - lecting favour, Thee, O Father! we adore;
Jesus, our a - toning Saviour, Thee we worship evermore!

Tyr'd i fyny o'r an - ial - wch We-di ar - os yno'n hir;
Sypiau grawnwin mawrion, addfed, Sy'n dy ar - os yn y tir;



Holy Ghost, from both proceeding, Let thy praise our breath employ;

Brysia i ry - fel, gwisg dy arfau, Cymmer galon, mentra'n mlaen;



Earnest of our future heaven, Source of ho - li - ness and joy!

Ffordd nis colli, mae'n dy arwain Gwmmwl niwl a cholofn dan.

379. HENRYD. M. 8. 7. D. [8. 7. D. M.] J. A. LLOYD.

Babel's waters are so bitter, There is nought but weeping still;
 Blinai's ar a - fonydd Babel, Nid oes yno ond wylo i gyd;

Zion's harps, so sweet and tuneful, Do my heart with rapture fill:
 Llais telyn - au hyfryd Seion Sydd yn cysson dyn - u 'mryd:

Bring thou us a joyful gathering, From the dread cap-ti - vi - ty,
 Tyr'd â ni, yn dorf gariadus, O gaethiwed Babel fawr;

HENRYD.—*Parhad.* [Continued.]

And un-til on Zion's mountain Let there be no rest for me.

Ac nes b'om ar fynydd Seion Nâd in' orphwys munyd awr.

This musical score is for a hymn. It features a treble and bass staff with a grand staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are: "And un-til on Zion's mountain Let there be no rest for me." The Welsh lyrics are: "Ac nes b'om ar fynydd Seion Nâd in' orphwys munyd awr." The score includes a repeat sign at the beginning and end of the first line.

380. Highbury. M. 8.7. D. [8.7. D. M.]

May the grace of Christ the Saviour, And the Father's boundless love,
With the Ho-ly Spirit's favour, Rest upon us from above;

O! llef-ar-a, addfwyn Iesu, Mae dy eiriau fel y gwin,
Oll yn dwyn i mewn dangnefedd Ag sydd o anfeidrol rin;

This musical score is for a hymn. It features a treble and bass staff with a grand staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are: "May the grace of Christ the Saviour, And the Father's boundless love, With the Ho-ly Spirit's favour, Rest upon us from above;". The Welsh lyrics are: "O! llef-ar-a, addfwyn Iesu, Mae dy eiriau fel y gwin, Oll yn dwyn i mewn dangnefedd Ag sydd o anfeidrol rin;". The score includes a repeat sign at the beginning and end of the first line.

Thus may we a-bide in union With each other, and the Lord;

Mae holl leisiau'r greadigaeth, Holl ddeniadau cnawd a byd,

This musical score is for a hymn. It features a treble and bass staff with a grand staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are in English and Welsh. The English lyrics are: "Thus may we abide in union With each other, and the Lord;". The Welsh lyrics are: "Mae holl leisiau'r greadigaeth, Holl ddeniadau cnawd a byd,". The score includes a repeat sign at the beginning and end of the first line.

HIGHBURY.—Parhad. [Continued.]

And possess, in sweet communion, Joys which earth can not afford.

Wrth dy lais hy - frydaf, tawel, Yn dystewi a myn'd yn fud.

This musical score is for a piece titled 'HIGHBURY.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 8.7.D. The lyrics are in English and Welsh. The English lyrics are 'And possess, in sweet communion, Joys which earth can not afford.' and the Welsh lyrics are 'Wrth dy lais hy - frydaf, tawel, Yn dystewi a myn'd yn fud.'

381. HIRAETH. M. 8. 7. D. [8. 7. D. M.] R. MILLS.

Why should cruel beasts be suffer'd, To tread down the feeble vine?

P'a'm y caiff bwystfilod rheibus Dori'r egin mân i lawr?

This musical score is for a piece titled '381. HIRAETH. M. 8. 7. D. [8. 7. D. M.] R. MILLS.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 8.7.D. The lyrics are in English and Welsh. The English lyrics are 'Why should cruel beasts be suffer'd, To tread down the feeble vine?' and the Welsh lyrics are 'P'a'm y caiff bwystfilod rheibus Dori'r egin mân i lawr?'

Why should blossoms young and fragrant, Thro' the mighty drought decline?

P'am caiff blodau peraid, ieuainge, Fethu gan y sychder mawr?

This musical score is for a piece titled '381. HIRAETH. M. 8. 7. D. [8. 7. D. M.] R. MILLS.'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 8.7.D. The lyrics are in English and Welsh. The English lyrics are 'Why should blossoms young and fragrant, Thro' the mighty drought decline?' and the Welsh lyrics are 'P'am caiff blodau peraid, ieuainge, Fethu gan y sychder mawr?'

HIRAETH.—*Parhad*. [Continued.]

Bring the pleasant fruitful showers, That will cause the grapes to thrive;
 Tyred â'r caw - od - ydd hyfryd Sy'n cynnyddu'r eg - in grawn—

May a shower in the morning, And at e - ven - tide arrive!
 Cawod hyfryd yn y boreu, Ac un arall y prydawn.

382. HOPE. M. 8. 7. D. [8. 7. D. M.]

R. DAVIES (*Cyndeyrn*).

Happy soul! thy days are ended, All thy mourning days below;
 Go, by angel guards attended, To the sight of Jesus, go!
 Yn y dyfroedd mawr a'r tonau, Nid oes neb a ddeil fy mhen,
 Ond fy anwyl Briod Ie - su, A fu fa - rw ar y pren:

HOPE.—*Parhad.* [Continued.]

Waiting to re - ceive thy spirit, Lo! the Saviour stands above;

Cyfaill yw yn afon angen, 'Ddeil fy mhen i uwch y don:

Shows the purchase of his merits, Reaches out the crown of love.

Golwg arno wna i mi ganu Yn yr a-fon ddwfn hon.

383. HYFRYDOL. M. 8. 7. D. [8. 7. D. M.]

R. H. PRITCHARD.

Hail! thou once des - pis - ed Je - sus, Hail! thou Ga - li -
Thou didst suf - fer to re - lease us; Thou didst free sal -

Beth yw'r udgorn glywai'n sein - io? Bren - in Sei - loh
Pwy sy'n cael eu galw gan - ddo? Pech - ad - ur - iaid

HYFRYDOL.—*Parhad.* [Continued.]

le - an King; } Hail! thou a - go - niz - ing Saviour,
va - tion bring.

sydd yn gwa'dd: } Ad - re', ad - re', blant af - rad - lon,
o bob gradd:

This system contains the first two stanzas of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff, which includes a grand staff (treble and bass clef) for the piano part. The music is in 4/4 time and G major. There are repeat signs at the beginning of each stanza.

Who hast borne our sin and shame! By whose me - rits

Gadewch gib - au gweigion, ffol; Clyw - af lais y

This system contains the third and fourth stanzas. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part includes a grand staff. The music is in 4/4 time and G major. There are repeat signs at the beginning of each stanza.

we find fa - vour; Life is given through thy name.

Bren - in hedd - yw 'N para i a - lw ar eich ol

This system contains the fifth and sixth stanzas. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part includes a grand staff. The music is in 4/4 time and G major. There are repeat signs at the beginning of each stanza.

384. LLANGAN. M. 8, 7, D. [8. 7. D. M.] Alaw Gymreig.

Praise the God of all cre - a - tion: Praise the Father's
Praise the Lamb, our Ex - pi - a - tion, Priest and King en-

At - at, Arglwydd, 'rwy'n troi 'ngwyneb, Ti yw'm hun - ig
Pan fo cyf - yng - der - au'n gwasgu— Cyf - yng - der - au

boundless love, } Praise the Fountain of Sal - va - tion—
throned a - bove. }

noddfa lawn, } Dal fi i fy - ny 'ngrym y ton - au,
trymion iawn; }

Him by whom our spi - rits live: Un - di - vi - ded

'Does ond dychryn ar bob llaw; Rho dy help, Dy-

LLANGAN.—*Parhad.* [Continued.]

a - do - ra - tion To the one Je - ho - vah give.
 wys - og byw - yd, I gael glan - io'r o - chr draw.

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The first vocal line has the lyrics 'a - do - ra - tion To the one Je - ho - vah give.' and the second vocal line has 'wys - og byw - yd, I gael glan - io'r o - chr draw.' The piano accompaniment provides a harmonic foundation for the vocal lines.

385. LLANSANNAN. M. 8. 7. D. [8. 7. D. M.]

Alaw Gymreig.

See the King de - sired for ages, By the just ex - pect - ed long;
 Mi edr - ychaf ar i fy - ny, Deued t'wyllwch, deued nos;

The musical score is in treble clef with a key signature of one flat (B-flat). It is in 4/4 time. The lyrics are 'See the King de - sired for ages, By the just ex - pect - ed long;' and 'Mi edr - ychaf ar i fy - ny, Deued t'wyllwch, deued nos;'. The melody is simple and folk-like, with a piano accompaniment in grand staff.

Long implored, at length he hasteth, Cometh with sal - vation strong;
 Os daw heddych im' o un - lle, Daw o haeddiant gwaed y groes:

This block continues the musical score from the previous one. It features the same vocal melody and piano accompaniment. The lyrics are 'Long implored, at length he hasteth, Cometh with sal - vation strong;' and 'Os daw heddych im' o un - lle, Daw o haeddiant gwaed y groes:'. The music concludes with a final cadence.

LLANSANNAN.—*Parhad.* [Continued.]

Oh! how past all utterance happy, Sweet and joyful will it be,
Dyna'r man y gwnaf fy nhrigfan, Dyna'r man go - beithiaf mwy :

The first system of the musical score for 'LLANSANNAN.—Parhad.' It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line.

When they who, unseen, have loved him, Jesus face to face shall see!
Nid oes iechyd fyth i'm hen - aid Ond mewn dwyfol far - wol glwy'.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

W. J. H.

386. MORIAH. M. 8. 7. D. [8. 7. D. M.] *Alaw Gymreig.*

Fix, O Lord! a tent in Goshen, Thither come, and
Bow thy - self from light ce - les - tial, And with sin - ful
Gosod bab - ell yn ngwlad Gosen, Tyred, Arglwydd,
Gostwng o'r uch - el - der gol - eu, Gwna dy drigfan

The musical score for '386. MORIAH. M. 8. 7. D. [8. 7. D. M.] Alaw Gymreig.' It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (Bb, Eb), and the time signature is 3/2. The lyrics are written below the vocal line.

MORIAH.—*Parhad.* [Continued.]

there a - bide; } Dwell in Zi - on, there con - ti - nue,
 man re - side; }

y - no d' hun; } Trig yn Sei - on, ar - os y - no,
 gy - da dyn: }

This system contains the first two stanzas of the hymn. It features a vocal melody in the upper part and a piano accompaniment in the lower part. The lyrics are in English and Welsh. The music is in a key with one flat (B-flat) and a 4/4 time signature. The first stanza has two lines of English and Welsh lyrics. The second stanza also has two lines. The piano accompaniment consists of chords and moving lines in both hands.

Where the ho - ly tribes as - cend; Do not e'er de-
 Lle mae'r llwythan'n d'od yng - hyd; Byth na 'mâd oddi

This system contains the third stanza of the hymn. It continues with the same musical notation as the first system, including vocal melody and piano accompaniment. The lyrics are in English and Welsh. The piano accompaniment continues with chords and moving lines in both hands.

sert thy people Till the world in flames shall end.
 wrth dy bobl Nes yn u - lw'r el - o'r byd.

This system contains the fourth stanza of the hymn. It continues with the same musical notation as the previous systems, including vocal melody and piano accompaniment. The lyrics are in English and Welsh. The piano accompaniment continues with chords and moving lines in both hands.

387. SALZBURGH. M. 8. 7. D. [8. 7. D. M.] M. HAYDN.

Come, thou fount of every blessing, Tune my heart to sing thy grace:

Nid fy nef yw ar y ddaear, Pe goren man dan gwmpas haul:

Streams of mercy, never ceasing, Call for songs of loudest praise:

Fy nef yw tawel bre-sen-nol-deb Wyneb siriol Adda'r ail:

Teach me some melodious sonnet Sung by flaming tongues a - bove;

Gwena ar - naf, Arglwydd grasol, Gwaeddaf all - an, Digon yw;

SALZBURGH.—*Parhad.* [Continued.]

Praise the mount, I'm fix'd upon it! Mount of God's unchanging love.

Y - na 'nghanol cyfyngderau Byth yn llawen byddaf byw.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are in English and Welsh.

388. SEYS. M. 8. 7. D. [8. 7. D. M.] *Alaw Gymreig.*

In this world of sin and sorrow, Compass'd round with
From e - ter - ni - ty we borrow, Hope that can ex-

Draw ar go - pa bryn Gol - go - tha Bu'r ym - laddfa
'R Oen heb gleddau, na grym arf - au, 'N sathru'r dreigiau

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (Bb, Eb) and the time signature is 3/2. The lyrics are in English and Welsh.

many a care, } Thee, triumphant God and Saviour, In the glass of
clude despair, }

fwya' erioed; } Ef mewn lludded mawr, a' syched, Wrth orchfygu
dan ei droed; }

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (Bb, Eb) and the time signature is 3/2. The lyrics are in English and Welsh.

SEYS.—*Parhad.* [Continued.]

faith we see; Oh! as - sist each faint en - deavour, Oh! as -
uff - ern lu; Etto ffyn - non yn ei galon, Etto

The first system of the musical score for 'SEYS.—Parhad. [Continued.]'. It consists of two vocal staves (soprano and alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staves.

sist each faint en - deavour, Raise our earth-born souls to thee.
ffynnon yn ei galon, I olchi'n wyn yr Ethiop du.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

W. H. R.

389. TAL-Y-BONT. M. 8. 7. D. [8. 7. D. M.] Alaw Gymreig.

Love divine all loves excelling, Joy of heaven, to earth come down;
O! am nerth i dreulio'm dyddiau Yn nghynteddoedd tŷ fy Nhad;

The musical score for '389. TAL-Y-BONT. M. 8. 7. D. [8. 7. D. M.] Alaw Gymreig.'. It features two vocal staves and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staves.

TAL-Y-BONT.—*Parhad.* [Continued.]

Fix in us thy humble dwelling; All thy faithful mercies crown;

Byw yn nghanol y gol-eu-ni T'wyllwch obry dan fy nhraed;

The first system of the musical score for 'TAL-Y-BONT.—Parhad.' It consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and D major. The lyrics are in English and Welsh.

Je - sus, thou art all compassion; Pure, unbounded love thou art,

Byw heb fachlud haul un amser, Byw heb gwmmwl, byw heb boen,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are in English and Welsh.

Vi - sit us with thy Sal - va - tion; Vi - sit us with

Byw ar gar - iad an - orch - fygol, Byw ar gar - iad

The third system of the musical score. It concludes the piece with the final melody and piano accompaniment. The lyrics are in English and Welsh.

TAL-Y-BONT.—*Parhad.* [Continued.]

thy sal - va - tion; En - ter e - very longing heart.
 an - orch - fy - gol, Pur, y croes - hoel - ied - ig Oen.

W. J. H.

390. THEOPHILUS. M. 8. 7. D. [8. 7. D. M.]

J. Jones, Tal-y-sarn.

In thy presence we are happy, In thy presence we're secure;
 Mae fy nghalon am ehed - eg Unwaith etto i fy - ny fry,
 In thy presence, all afflictions We can easi - ly en - dure:
 I gael profi'r hen gymdeithas Gynt fu rhyngof a thydi:

THEOPHILUS.—*Parhad.* [Continued.]

In thy presence we can conquer, We can suf - fer,

Mi a grwydrais an - ial gar - w, Heb un gradd o

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in English and Welsh. The music is in a key with one sharp (F#) and a 2/4 time signature. The system concludes with a double bar line.

we can die; Far from thee, we faint and languish;

ol - eu'r dydd; Un wreichionen o dy gar - iad

The second system continues the vocal and piano parts. The lyrics continue in both English and Welsh. The musical notation includes various note values and rests, with a double bar line at the end of the system.

Lord, our Saviour, keep us nigh. Lord, our Saviour, keep us nigh.

Wna fy rhwymau oll yn rhydd. Wna fy rhwymau oll yn rhydd.

The third system concludes the piece. It features the same vocal and piano parts. The lyrics are in English and Welsh. The system ends with a double bar line.

391. VIENNA. M. 8. 7. D. [8. 7. D. M.]

HAYDN.

Brightness of the eternal glo - ry, Image of our God express'd;
Jesus, let thy works a - dore thee, God supreme, for ever bless'd.

Dacw'r ardal, dacw'r hafan, Dacw'r nef - ol hyfryd wlad;
Dacw'r llwybr pur yn amlwg 'Rawrhon tu - a thŷ fy Nhâd;

Still up - held by their Cre - a - tor, Every work his power displays;

Y mae hiraeth yn fy nghalon Am fod heddyw draw yn nhref,

Lord of u - ni - versal nature, Take the u - ni - ver - sal praise.

Gyda myrdd sy'n canu'r anthem—Anthem cariad, "Iddo ef."

392. BRIGHTNESS. MESUR 8. 7. [8. 7. METRE.]

WHITAKER.

God is love; his mercy brightens All the path in which we rove:

Bugail Israel sydd of-al-us Am ei dynyr anwyl ŵyn;

Bliss he wakes, and woe he lightens! God is wisdom, God is love.

Mae'n eu galw yn groesawus, Ac yn eu oof-leidio'n fwyn.

393. LAUSANNE. M. 8. 7. [8. 7. M.]

DR. MALAN.

Gently, Lord, Oh! gently lead us Thro' this gloomy vale of tears,

Mae 'nghyfeillion adre'n myned, O fy mlaen o un i un,

LAUSANNE.—*Parhad.* [Continued.]

Thro' the changes thou'st decreed us, Till our last great change appears.

Gan fy ngad - ael yn am-ddif-ael, ' Fel per-er - in wrtho'i hun.

W. J. H.

394. ST. OSWALD. M. 8. 7. [8. 7. M.]

DR. J. B. DYKER.

Praise to thee, thou great Creator, Praise be thine from every tongue:

Tyred, Awdwr gras a rhinwedd, Ennyn ynof nefol dân;

Join, my soul, with every creature, Join the u - ni - ver - sal song,

Pfrydiau diball o drugaredd Sydd yn gofyn uch - el gân.

395. DURHAM. MESUR 7AU. 4 llin. [7s. 4 lines, METRE.]

Hen Alaw Eglwysig.

Let us with a gladsome mind, Praise the Lord, for he is kind:

Cenwch oll a llafar ief, Gân o fawli Ffremin nef:

For his mercies shall endure, Ever faithful, ever sure.

Canya da yw Duw di-lyth— Pery ei dru-garedd byth.

396. GERMAN HYMN. M. 7AU. 4 llin. [7s. 4 lines, M.]

PLEYEL.

Lord, we come before thee now: At thy feet we humbly bow:

Ei gyfiawnder dwyfol ef Ydyw'm cadarn noddfa gref;

GERMAN HYMN.—*Parhad.* [Continued.]

Oh! do not our suit disdain: Shall we seek thee, Lord, in vain?

'Chollai 'ngafael arno ddim Pan bo 'mheehod yn ei rym.

397. HART'S. M. 7th AV. 4 *lin.* [7s. 4 lines, M.]

MILGROVE.

Hark! the herald angels sing, Glory to the new-born King!

Wle'r dydd yn gwawrio draw, Amser hyfryd sydd ger llaw;

Peace on earth, and mer - cy mild, God and sinners re - con - cil'd!

Daw'r cen - hedloedd yn gyt - tŷn, I ddyrchaf - u Mab y dyn.

398. LYNŶ. M. 7^{au}. 4 *lin.* [7s. 4 lines, M.] STANLEY.

Why do un - be - liev - ing fears, Rack my heart and

Pwy yw'r dyrfa ddysglaer hon, Sydd yn sef - yll

urge my tears? Rest, my soul, se - cure of this: He is

ger ei fron? Dyma fil - wyr Duw a'r Oen, Wedi

mine, and I am his. He is mine, and I am his.

gad - ael byd o boen. Wedi gadael byd o boen.

399. MASON. M. 7^{au}. 4 *lin*. [7^s. 4 *lines*, M.]

DR. L. MASON.

Father of e - ternal grace, Glo - ri - fy thy - self in me;

Ysbryd Glân, Gol - om - en nef, Gwrandu'n rasol ar ein llef;

Meekly beaming in my face, May the world thine image see.

Aethom yn wyw - ed - ig iawn, Disgyn yn dy ddwyfol ddawn.

400. MELTON. M. 7^{au}. 4 *lin*. [7^s. 4 *lines*, M.]

J. BATTISHELL.

Saints below, with heart and voice, Still in songs of praise rejoice;

Wela angen llym ei gledd, Wela a - gor - iad - au'r bedd.

MELTON.—*Parhad.* [Continued.]

Learning here, by faith and love, Songs of praise to sing above.

Wela nef a daear lawr, Dan awdurdod Iesu mawr.

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the same parts. The key signature has one sharp (F#), and the time signature is 4/4.

401. ARFON. MESUR 7AU. 6 llin. [7s. 6 lines, METRE.]
Alaw Gymreig.

Rock of a - ges, cleft for me, Let me hide my - self in thee:

Graig yr oes - oedd, yn - ot ti, Holltwyd erof, Cudd - ier fi;

Let the water and the blood, From thy riven side which flowed,

Bywiol ffrwd o ddwfr a gwaed, O dy ystlys friw a gaed—

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the same parts. The key signature has one sharp (F#), and the time signature is 4/4.

ARFON.—*Parhad.* [Continued.]

Be of sin the double cure—Cleanse me from its guilt and power.

Oll o'm 'mhla i'm gwir iachau, Difa'i rym a'm llwyr lan - bau.

The musical score for 'ARFON.—Parhad.' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) grouped by a brace. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are in English and Welsh.

402. DORTMUND. M. 7th AU. 6 *llin.* [7s. 6 lines, M.]

DR. KOCHER.

Gracious Spirit, dwell with me, I myself would gracious be;

Dacw gariad nefoedd wen, Yn dis-gleirio ar y pren;

The musical score for 'DORTMUND.' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) grouped by a brace. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The lyrics are in English and Welsh.

And with words that help and heal, Would thy life in mine reveal;

Dacw dal - ed - ig - aeth lawn I o - fynion trymion iawn:

This block contains the continuation of the musical score for 'DORTMUND.' It includes the vocal line and piano accompaniment for the second system of lyrics. The notation and layout are consistent with the first system.

DORTMUND.—*Parhad.* [Continued.]

And with actions bold and meek, Would for Christ, my Saviour, speak.

Iesu golodd ddwyfol waed, Minnau gafodd wir iachâd.

The musical score consists of three systems. The first system has a single treble staff. The second system has a single treble staff. The third system has a grand staff with a treble and bass staff joined by a brace on the left. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are in English and Welsh.

403. DUWIOLEB. M. 7^{au}. 6 *llin.* [7s. 6 lines, M.]

J. JONES, Tal-y-sarn.

God of mercy, God of grace, Show the brightness of thy face;

'Rwy'n diffygio ar fy nhaith, Hir yw'r an-ial dir, a maith;

The musical score consists of two systems. The first system has a single treble staff. The second system has a grand staff with a treble and bass staff joined by a brace on the left. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are in English and Welsh.

Shine up on us, Saviour, shine— Fill thy church with light divine,

Drygan mawrion ar bob llaw, Sydd o'r Aipht i'r Ganaan draw;

The musical score consists of two systems. The first system has a single treble staff. The second system has a grand staff with a treble and bass staff joined by a brace on the left. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are in English and Welsh.

DUWIOLDEB.—*Parhad.* [Continued.]

And thy saving health extend, Unto earth's re-motest end.

Llewyrch niwl, a llewyrch tân, 'N unig all fy nwyu yn mlaen.

The musical score consists of three systems. The first system has a single treble staff with the English lyrics. The second system has a single treble staff with the Welsh lyrics. The third system is a grand staff with a treble and bass staff, providing a piano accompaniment.

404. LYONS. M. 7th AU. 6 *lin.* [7s. 6 lines, M.] GOUDIMEL.

Blessed are the sons of God; They are bought with Christ's own blood;

'Does gyff-el-yb idd-o ef, Ar y ddaear, yn y nef;

They are ransomed from the grave; Life e-ternal they shall have:

Trech ei allu, trech ei ras, Na dyfnderoedd calon gas;

The musical score consists of three systems. The first system has a single treble staff with the English lyrics. The second system has a single treble staff with the Welsh lyrics. The third system is a grand staff with a treble and bass staff, providing a piano accompaniment.

LYONS.—*Parhad.* [Continued.]

With them numbered may we be, Now and through e-ter-ni-ty.

A'i fyddlondeb sydd yn fwy Nag anghau - ol ddwyfol glwy.

405. WELLS. M. 7th AU. 6 *lin.* [7s. 6 *lines*, M.]

D. BORTNIANSKI.

Oh! give thanks to him who made Morning light and evening shade,

Hyfryd lais ef - eng - yl hedd, Sydd yn galw pawb i'r wledd;

Source and Giver of all good, Nightly sleep and dai - ly food;

Mae gwahoddiad llawn at Grist, Oes, i'r tlawd, newyn - og trist:

WELLS.—*Parhad.* [Continued.]

Quickener of our wearied powers; Guard of our unconscious hours.

Pob cyf-lawnder ynddo cewch; Dewch a chroesaw, dlodion dewch.

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are in English and Welsh.

406. LICHFIELD. MESUR 7AU. 8 llin. [7s. 8 lines, METRE.]

J. RICHARDSON.

Saviour, when in dust, to thee Low we bow the a-doring knee;

Yn y llwch, War-ed-wr hael, Dyna le pech-ad-ur gwael;

When, repentant, to the skies Scarce we lift our weeping eyes;

Pan y codwn wylaidd lef, Ed-i-feir-iol tu-a'r nef;

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are in English and Welsh.

LICHFIELD.—*Parhad.* [Continued.]

Oh! by all thy pains and woe, Suffered once for man be-low,

Mewn tos-tur-i, Ie-su mawr, Cof-ia waelion deulu'r llawr,

The first system of the musical score for 'LICHFIELD.—Parhad.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are written below the staves, with the Welsh text aligned under the English text.

Bending from thy throne on high, Hear our solemn li-ta-ny.

Ac oddiar d'orseddfainc fry, Gwrando'n rasol ar ein cri.

The second system of the musical score continues the melody and accompaniment. It maintains the same musical notation and structure as the first system, with the English and Welsh lyrics provided below the staves.

407. MEIFOD. M. 7^{au}. 8 *llin.* [7s. 8 lines, M.]

Alaw Gymreig.

Lord, have mercy when we pray, Strength to seek a better way;

Deffro, f'enaïd, edrych draw, Gwel Gal-far-ia bell gerllaw,

The third system of the musical score, titled '407. MEIFOD.', is in a different key signature, featuring two flats (B-flat and E-flat). It follows the same three-staff format with a single melodic line and a piano accompaniment. The lyrics are in English and Welsh, with the Welsh text aligned under the English text.

MEIFOD.—*Parhad.* [Continued.]

When our wakening thoughts begin First to loathe our cherished sin;

Daow'r hoel a'r bicell fain, Dac - w'r goron bigog ddrain,

This system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves form a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the vocal staff.

When our weary spirits fail, And our aching brows are pale;

'Nawr yn gorwedd ar ei ben— Cryned daear, dued nen!

This system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves form a piano accompaniment in grand staff (treble and bass clefs). The music continues in the same key and time signature as the first system. The lyrics are written below the vocal staff.

When our tears be - dew thy word, Then, Oh! then, have mercy, Lord!

Cana dithau, f'enaid, mwy Am rinweddau maith ei glwy'!

This system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves form a piano accompaniment in grand staff (treble and bass clefs). The music concludes in the same key and time signature. The lyrics are written below the vocal staff.

408. EMYN NADOLIG. M. 7th. 10 *lin.* [7s. 10 *lines*, M.]

MEDELSSOHN.

Hark! the herald angels sing— "Glory to the new-born King!

Clywch lu'r nef yn seinio'n un, Henffych en-i Ceidwad dyn!

Peace on earth, and mercy mild: God and sinners reconciled!"

Heddwch sydd rhwng nef a llawr, Duw a dyn sy'n un yn awr:

Joyful all ye nations rise; Join the triumph of the skies:

Dewch, bob cenedl is y rhôd, Unwch â'r angylaidd glod;

EMYN NADOLIG.—*Parhad.* [Continued.]

With the angelic host proclaim,— Christ is born in Bethlehem.

Bloeddiwch oll a llawen drem, Ganwyd ef yn Methlehem!

This system contains two staves of vocal melody and two staves of piano accompaniment. The key signature is one sharp (F#). The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in English and Welsh.

Hark! the herald angels sing— Glory to the new-born King!

Clywch lu'r nef yn seinio'n un Henffych eni Ceidwad dyn!

This system continues the musical score with two staves of vocal melody and two staves of piano accompaniment. The key signature remains one sharp (F#).

409. SALM-DON. (*Chant.*)

B. M. W.

This system contains two staves of piano accompaniment for the hymn 'Salm-Don'. The key signature is one sharp (F#). The music is written in a simple, hymn-like style with block chords and moving lines in both hands.

410. BRYN MORFYDD. MESUR 7. 4. [7. 4. METRE.]

W. H. ROBERTS.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 7/4. The lyrics for this system are: "Cen - ir yn - o am y gwaed Glir - iodd fei - au ;".

Cen - ir yn - o am y gwaed Glir - iodd fei - au ;

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 7/4. The lyrics for this system are: "Am y gongewest fawr a gaed Ar Gal - far - ia :".

Am y gongewest fawr a gaed Ar Gal - far - ia :

The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 7/4. The lyrics for this system are: "Gan ei fyn'd i lawr i'r bedd, A chy - fod - - i,".

Gan ei fyn'd i lawr i'r bedd, A chy - fod - - i,

BRYN MORFYDD.—*Parhad.* [Continued.]

Gwelir miloedd ar ei wedd Yn ei fol - i.

411. CHRISTMAS. M. 7. 4. [7. 4. M.] Hen Alaw.

Bugail yw, fe roes ei waed Dros ei ddef - aid;
Ac fe'n prynodd ni yn rhad O'n caeth - iw - ed;

Dygodd i ni brofi blâs Dwyfol fan - na;

CHRISTMAS.—*Parhad.* [Continued.]

Bellach can - wn am ei ras, Ha - le - liw - ia.

This musical score consists of three staves. The top staff is a single melodic line. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are written below the top staff.

412. EASTER HYMN. M. 7. 4. [7. 4. M.]

DR. WORGAN.

Christ, the Lord, is ris'n to-day Hal - le - lu - iah!

Heddyw cododd Crist o'r bedd, Ha - le - liw - ia;

This system of the hymn features three staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom two staves are a piano accompaniment. The lyrics are written below the top staff.

Sons of men, and angels say, Hal - le - lu - iah!

Nef a llawr sy'n awr mewn hedd, Ha - le - liw - ia!

This system continues the hymn with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom two staves are a piano accompaniment. The lyrics are written below the top staff.

EASTER HYMN.—*Parhad.* [Continued.]

Raise your joys and triumphs high, Hal - le - lu - iah!

Clywch nefolaidd gorawl glod, Ha - le - liw - ia;

Sing, ye heav'ns, and earth reply, Hal - le - lu - iah!

Unwn ninnau ts y rhod, Ha - le - liw - ia!

413. EMLYN. M. 7. 4. [7. 4. M.] Alaw Gymreig.

Gŵd im', Arglwydd, tra fwyf byw, I gael gwledd - a
Ar dy ddwyfol, farwol, friw, Y gwir ian - na;

EMLYN.—*Parhad.* [Continued.]

Dy ddioddefaint yw fy nerth, A fy iech - yd,

Dros y bryniau mwyaf serth I dir y byw - yd.

414. GWALCHMAI. M. 7. 4. [7. 4. M.] J. D. JONES.

Nid oes a - berth o un rhyw, Yn mhllith mil - oedd,

GWALCHMAI.—*Parhad.* [Continued.]

Dal am drosedd llei - a'i ryw, Yn oes oes - oedd;

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal staves.

Dim ond a - berth dwyfol ddyn Foddia Dduw - dod;

The second system of the musical score continues the melody and accompaniment. It follows the same musical notation as the first system, with lyrics written below the vocal staves.

Angen, T'wysog nef ei hun Bwysa 'mhech - od.

The third system of the musical score concludes the piece. It maintains the same musical notation and key signature, with the final lyrics written below the vocal staves.

415. LLANFAIR. M. 7. 4. [7. 4. M.] Alaw Gymreig.

Caned nef a dae - ar lawr, Fe gaed ffyn - non,
I olchi pech - ad - ur - iaid mawr Yn glaer wyn - ion:

The first system of the musical score for 'Llanfair'. It consists of a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

Yn y ffynnon gyd - a hwy Min - - nau 'molchaf,

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

Ac mi ganaf fyth tra bwy' Ha - - le - liw - ia.

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

416. MYRDDIN. M. 7. 4. [7. 4. M.] W. ROBERTS.

Mae fy Mhrynw'r heddyw'n fyw, Ac yn eir - - iol;
Sail eir - iol - aeth dros - of yw Iawn di - gon - - ol:

Ei waith yn - of yn y man A ber - ffeith - ia;

Gor - fol - edd - af yn fy rhan, Ha - le - liw - - ia.

417. CAETHION BABILON. M. 8. 4. [8. 4. M.]

Through the love of God our Saviour, All will be well.

Pan yn gaeth yn mysg gelynion Yn Ba - bi - lon;

The first system of the musical score for 'Caethion Babilon'. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 8/4. The lyrics are in English and Welsh.

Free and changeless is his favour; All, all is well!

'Mhell o dir ein siriol Seion, Yn Ba - bi - lon;

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

Precious is the blood that healed us, Perfect is the grace that sealed us,

Eistedd wnaem ar fin afonydd; Collem ddagrau heillt o'r herwydd,

The third system of the musical score. It concludes the piece with the final vocal melody and piano accompaniment. The lyrics are in English and Welsh.

CAETHION BABILON.—*Parhad.* [Continued.]

Strong the hand stretched forth to shield us—All must be well!

Cofio'n gwlad a gwarth ein crefydd, Yn Ba - bi - lon.

The musical score consists of two vocal staves and a piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand.

418. DYFFRYN BACA. MESUR 8. 4. [8. 4. METRE.]

D. RICHARDS.

Guard us waking, guard us sleeping, And when we die, ^{†††}
May we in thy mighty keeping All peaceful lie:

Er mor chwerw dyfroedd Mara, Mewn anial wlad:
Ac er trymed croesau Baca, Mewn anial wlad;

When the last dread call shall wake us Do not thou, our
Derfydd pob rhyw chwerwon ffrydiau, Ceir y goron

The musical score is in 8/4 time. It features two vocal staves and a piano accompaniment. The key signature has one sharp (F#). The piano part provides a harmonic foundation with chords and moving lines in both hands.

DYFFFRYN BACA.—*Parhad.* [Continued.]

God, forsake us, But to reign in glory take us
yn lle croesau; Wedi hyn bydd tyn y tanau

With thee on high. With thee on high.
Yn nhŷ ein Tad. Yn nhŷ ein Tad.

419. WYNNSTAY. M. 8. 4. [8. 4. M.] J. A. LLOYD.

One there is a - bove all others— Oh how he loves!
Mae f' Anwylyd oll yn hawddgar, Pwy fel ef - e!

WYNNSTAY.—*Parhad.* [Continued.]

His is love be - yond a brother's; Oh how he loves!

Nid oes yn y nef a'r ddaear, Neb fel ef - e!

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is written in a simple, hymn-like style with clear note values and rests.

Earthly friends may fail and leave us, This day kind, the next bereave us;

Gwyn a gwrïdog yw ei ruddiau, Melus odiaeth yw ei enau,

The second system of the musical score also consists of three staves, following the same format as the first system. It continues the melody and accompaniment, maintaining the same key signature and time signature. The lyrics are in both English and Welsh.

But this Friend will ne'er deceive us; Oh how he loves!

Balm a bywyd yw ei eiriau, Pwy fel ef - e!

The third system of the musical score follows the same three-staff format. It concludes the piece with a final cadence. The lyrics continue in both English and Welsh, emphasizing the theme of divine love and comfort.

420. ARABIA NEW. MEASURE 8.8. [8.8. METRE.]

W. J. WHITE.

In - spirer and Hearer of prayer, Thou Shepherd, and

Mi wn fod fy Mhrynwr yn fyw, A'm prynodd a

Guardian of thine, My all to thy co - venant

thal-iad mor ddud, Fe saif ar y ddde - ar, gwir

care I, sleeping and wak - ing, re - sign. Thy

yw, Yn niwedd holl oes - oedd y byd: Er

ARABIA NEW.—*Parhad.* [Continued.]

mi - nistering spi - rits de - scend To watch, while thy
is - ed a gwaeled fy ngwedd, Teyrn - as - u mae

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The system concludes with a double bar line.

saints are a - sleep; By day and by night they at -
Mhrynwr a 'Mrawd; Ac er fy mal - ur - io'n y

The second system continues the melody and accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line.

tend, The heirs of sal - va - tion to keep.
bedd, Ei wel - ed gaf et - to'n fy nghnawd.

The third system continues the melody and accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line.

421. BRYN Y GROES. M. 8.8. [8.8. M.] W. OWEN.

Ah! where shall I fly to se - cure A refuge from harassing care?
Or must my sad spirit en - dure The torments of endless despair?

Wrth gofio'i riddfanau'n yr ardd, A'i chwys fel defnyddau o waed,
Ar - ed - ig ar gefn oedd mor hardd, A'i daro & chleddyf ei Dad,

If still there is mercy with thee, Compassionate Father of all!

A'i arwain i Galfari fryn, A'i hoelio ar groesbren o'i fodd!

of all! of all! In pi - ty ex - tend it to me, In

o'i fodd! o'i fodd! Pa dafod all dewi am hyn? Pa

BRYN Y GROES.—*Parhad.* [Continued.]

pi - ty ex - tend it to me, While laden with sorrow, I fall.

dafod all dewi am hyn? Pa galon mor galed na thodd?

The musical score is written for voice and piano. The voice part consists of two staves in G major (one sharp). The piano accompaniment consists of two staves in G major. The melody is in 4/4 time. The lyrics are in Welsh and English.

422. EDQM. M. 8. 8. [8. 8. M.] THOMAS EVANS.

Kind Author and Ground of my hope, Thee, thee for my

Pwy wel - af o Edom yn d'od, Mil harddach na

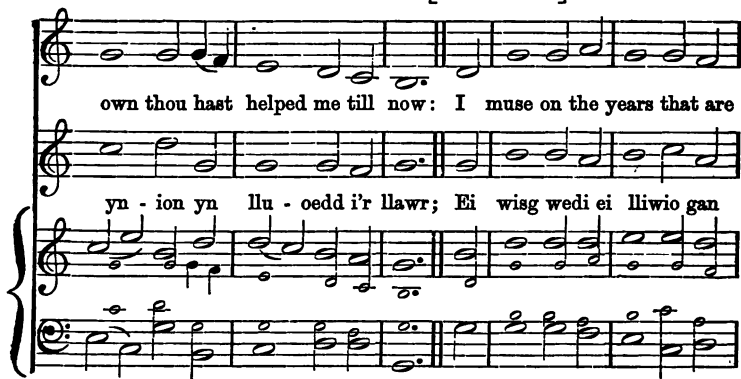
The musical score is written for voice and piano. The voice part consists of two staves in D major (two sharps). The piano accompaniment consists of two staves in D major. The melody is in 4/4 time. The lyrics are in Welsh and English.

God I a - vow; My glad E - ben - e - zer set up, And

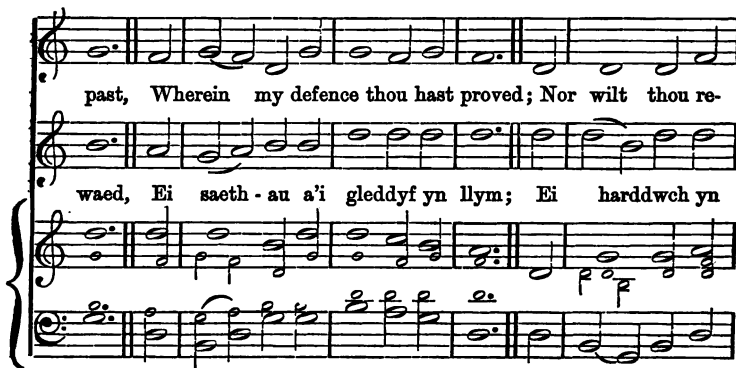
thor - iad y wawr, Yn sathru dan wadn ei droed El-

The musical score is written for voice and piano. The voice part consists of two staves in D major (two sharps). The piano accompaniment consists of two staves in D major. The melody is in 4/4 time. The lyrics are in Welsh and English.

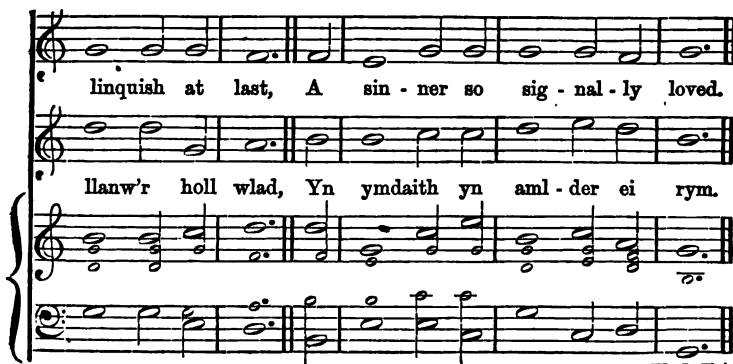
EDOM.—*Parhad.* [Continued.]



own thou hast helped me till now: I muse on the years that are
 yn - ion yn llu - oedd i'r llawr; Ei wisg wedi ei lliwio gan



past, Wherein my defence thou hast proved; Nor wilt thou re-
 waed, Ei saeth - au a'i gleddyf yn llym; Ei harddwch yn



linquish at last, A sin - ner so sig - nal - ly loved.
 llanw'r holl wlad, Yn ymdaith yn aml - der ei rym.

423. HEDD. M. 8.8. [8. 8. M.] Alaw Gymreig.

The Saviour to glo-ry is gone; His sufferings and
His work is com-plet-ed and done, And shall to e-

Pech-ad-ur wyf, f' Arglwydd a'i gŵyr— Pech-ad-ur a
Pech-ad-ur a gliriwyd yn llwyr, Yn rhyf-edd trwy

sor-rows are past; } For e-ver he lives to be-stow
ter-ni-ty last. }

gar-wyd yn rhad; } Pech-ad-ur a or-fu fyn'd trwy
rin-wedd y gwaed; }

The blessings he purchased so dear; Our bo-soms with

Ys-torm-ydd o ddyfroedd a thân; Pech-ad-ur na

HEDD.—*Parhad.* [Continued.]

gra - ti - tude glow, Whilst to him, by faith, we draw near.

orphwys byth mwy Nes dring - o i'r nefoedd yn lân.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 8/8. The music is in a simple, hymn-like style with a steady rhythm.

424. RHYL. M. 8. 8. [8. 8. M.] J. A. LLOYD.

This God is the God we adore, Our faithful, unchangeable Friend;

'Rwy'n tynu tuag ochr y dŵr, Bron gadael yr anial yn lân;

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 8/8. The music is in a simple, hymn-like style with a steady rhythm.

Whose love is as great as his power, And knows neither measure nor end.

Mi glywais am gongcwest y Gŵr A rydiodd yr afon o'm blaen;

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 8/8. The music is in a simple, hymn-like style with a steady rhythm.

RHYL.—*Parhad.* [Continued.]

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is 8/8. The lyrics are written below the vocal staff.

'Tis Jesus, the first, and the last, Whose Spirit shall guide us safe home,
 Fe dreiglodd y maen oedd dan sêl, Fe gododd y Cadarn i'r lan;

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staff.

We'll praise him for all that is past, And trust him for all that's to come.
 Mi caraf ef, deued a ddél, Mae gobaith i'r truan a'r gwan.

425. SALOME. M. 8. 8. [8. 8. M.] Alaw Gymreig.

This section begins with a new hymn, 'Salome'. It consists of two systems of music. The first system has two staves (vocal and piano), and the second system has three staves (two vocal parts and a piano accompaniment). The key signature has one sharp (F#), and the time signature is 8/8. The lyrics are written below the staves.

A debtor to mercy a - lone, Of covenant mercy I sing;
 Nor fear, with thy righteousness on, My person and offering to bring.
 Cyf-lawnwyd y gyfraith i gyd, Fe ddofwyd ei llied heb fy lladd;
 Cyf-iawnder wrth hir ofyn iawn, Ei daliad yn gyflawn a ga'dd:

SALOME.—*Parhad.* [Continued.]

The first system of the musical score for 'SALOME.—Parhad.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

The terrors of law and of God With me can have nothing to do;

Cyflawnder a'r gyfraith sy'n awr Yn edrych i lawr yn ddi - lid;

The second system of the musical score continues with three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

My Saviour's obedience and blood Hide all my transgressions from view.

Mae'r priodoliaethau mewn hedd Yn gwaeddi Trugaredd i gyd.

426. ST. ANDREW'S. M. 8. 8. [8. 8. M.] DR. L. MASON.

The musical score for 'ST. ANDREW'S.' consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics are written below the top staff.

May Je - sus more precious be - come, His word be a
While we in this wil - derness roam, Till brought in his

Dwy ad - en col - om - en pe cawn, Mi grwydrwn, mi
I gop - a bryn Neb - o mi awn, I wel - ed ar -

ST. ANDREW'S.—*Parhad.* [Continued.]

lamp to our feet; } Then, then will we gaze on his face.
 presence to meet.

hed - wn yn mhell; } A'm golwg tu ar - all i'r dŵr,
 dal - oedd sydd well;

The first system of the musical score for 'St. Andrew's.—Parhad.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are: 'lamp to our feet; presence to meet. Then, then will we gaze on his face.' The Welsh lyrics are: 'hed - wn yn mhell; dal - oedd sydd well; A'm golwg tu ar - all i'r dŵr,'.

Our Prophet, our Priest, and our King; Re - count all his

Mi dreuliwn fy nyddiau i ben, Dan ga - nu wrth

The second system of the musical score. It continues the vocal and piano parts. The English lyrics are: 'Our Prophet, our Priest, and our King; Re - count all his'. The Welsh lyrics are: 'Mi dreuliwn fy nyddiau i ben, Dan ga - nu wrth'.

wonders of grace, His prai - ses e - ter - nal - ly sing.

go - fio y Gŵr Fu far - w dan hoelion ar bren.

The third system of the musical score. It continues the vocal and piano parts. The English lyrics are: 'wonders of grace, His prai - ses e - ter - nal - ly sing.' The Welsh lyrics are: 'go - fio y Gŵr Fu far - w dan hoelion ar bren.'

427. ARWEINIAD. MESUR 9. 8. [9. 8. METRE.]

J. JONES, Tal-y-sarn.

Oh! lead where the life-giving waters In fathomless purity flow,
From fountains eternal in heaven To gladden this desert below;

O! arwain fy enaid i'r dyfroedd—Y dyfroedd sy'n afon mor bur,
Y dyfroedd a dorant fy syched, Er trymed fy nolur a'm cur;

The first system of the musical score for 'Arweiniad'. It consists of a vocal melody in treble clef and a piano accompaniment in bass and treble clefs. The key signature is one flat (B-flat), and the time signature is 9/8. The lyrics are in English and Welsh. The system ends with a double bar line and repeat dots.

Where sin-stricken pilgrims for ever Their feverish thirst may allay

Y dyfroedd tragwyddol eu tarddiad, Y dyfroedd sy' heb waelod na thrai;

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are in English and Welsh. The system ends with a double bar line and repeat dots.

Where flood of his love and his mercy Wash guilt & uncleanness away.

Y dyfroedd a olchant fy enaid, Er dued er amled fy mai.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are in English and Welsh. The system ends with a double bar line and repeat dots.

428. BETHEL. M. 9. 8. [9. 8. M.] Alaw Gymreig.

From heavenly Je - ru - sa - lem's towers, Their path thro' the
And every af - flic - tion they suffered Redounds to the

O frynïau Caer - sa - lem ceir gweled Holl daith yr an -
Pryd hyn y daw troi - on yr yr - fa Yn fel - us i

de - sert they trace; } Their look they cast back on the tempest,
glo - ry of grace; }

ial - wch i gyd; } Cawn edrych ar stormydd ac ofnau,
lan - w ein bryd; }

On fear, on grim death, and the grave, And feel that their
Ac angen dy - chrynlyd a'r bedd, A ninnau'n ddi-

BETHEL.—*Parhad*. [Continued.]

love is re - doubled, To praise him that's mighty to save.

ang - ol o'u cyrhaedd, Yn nof - io mewn cariad a hedd.

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in English and Welsh. The English lyrics are 'love is re - doubled, To praise him that's mighty to save.' and the Welsh lyrics are 'ang - ol o'u cyrhaedd, Yn nof - io mewn cariad a hedd.'

429. ELLIOT. M. 9. 8. [9. 8. M.]

J. ELLIS.

And we from the wilds of the desert, Shall flee to the

Cawn esgyn o'r dyrys an - ial - wch, I'r beraidd Bar-

land of the blest; Our souls, from their wanderings weary,

adwys i fyw; Ein henaid lludd - ed - ig gaiff orphwys

This musical score is for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (D# and F#), and the time signature is 3/2. The lyrics are in English and Welsh. The English lyrics are 'And we from the wilds of the desert, Shall flee to the land of the blest; Our souls, from their wanderings weary,' and the Welsh lyrics are 'Cawn esgyn o'r dyrys an - ial - wch, I'r beraidd Bar-adwys i fyw; Ein henaid lludd - ed - ig gaiff orphwys'.

ELLIOT.—*Parhad.* [Continued.]

In the bosom of Je - sus shall rest: There we shall find refuge e-

Yn dawl ar fynwes ein Duw: Diangfa dragwyddol geir

ternal, From sin, from af - fliction, from pain; And in the sweet

yn-o Ar bechod, cys - tuddiau, a phoen, A gwledda i

love o our Saviour, A joy without end shall at - tain.

oesoedd di - derfyn Ar gariad an - nhraethol yr Oen.

430. Y FWYALCHEN. M. 9. 8. [9. 8. M.]

Alaw Gymreig.—Cynghaneddïad J. THOMAS (*Pencerdd Gwallia*), trwy ganiatâd.

Oh! founts of compassion still springing From rocks of his justice a-
Oh! torrent from Calvary, pouring The wealth of his pity and

O! Salem, fy anwyl gar-trefle, Mae'thenw'r pereiddiaf er-
Bryd derfydd fy llafur a'm lludded O'th fewn mewn llawenydd a

bove, } Flow onward still deeper & wider, Thro' desert & wilderness drear,
love, }

loed: } Pa bryd caiff fy llygaid i weled Dy byrth sydd o berlau mor ddrud,
chlod? }

The steps of the pilgrims to strengthen, The desolate spirit to cheer.

A'th eurwydych heolydd glân disglær, A'th furiau sy'n sefyll o hyd?

431. YR HEN DDERBY. M. 9. 8. [9. 8. M.]

Alaw Gymreig.

O! agor fy llygaid i weled Dirgelwch dy arfaeth, a'th air;
Mae'n well i mi gyfraith dy enau Na miloedd o arian ac aur;

The first system of the musical score for 'Yr Hen Dderby'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff in the same key signature. The lyrics are written below the vocal line.

Y ddaear a'n dân, a'i thrysorau, Ond geirian fy Nuw fydd yr un;

The second system of the musical score. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same grand staff. The lyrics are written below the vocal line.

Y bywyd tragwyddol yw 'nabod Fy Mhrynwr yn Dduw ac yn ddyn.

The third system of the musical score. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same grand staff. The lyrics are written below the vocal line.

432. HANOVER. MESURE 10. 11. [10. 11. METRE.]

DR. CROFT.

Oh! worship the King all- glorious a - bove; Oh! grate - ful - ly

Can - lynwyr yr Oen, tra nefoedd yn bod, A thafod a

The first system of the musical score for 'HANOVER'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are in English and Welsh.

sing his pow'r and his love; Our Shield and De - fend - er, the

thant, a gan - ant ei glod, Sef clod i Fab Dafydd, tra -

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are in English and Welsh.

Ancient of days, Pavillioned in splendour, and girded with praise.

gywydd y gân, I'r Tad, ac i'r Ysbryd, o hyd heb wa - hân.

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are in English and Welsh.

433. WERBURG. M. 10. 11. [10. 11. M.] 1621.

Though troubles assail, and dangers affright; Though friends should all

'R haul guddiodd ei wedd, pan grymodd ei ben, A - gorodd y

The first system of the musical score for 'Werburg'. It consists of a vocal melody in G major (one sharp) and 3/2 time, and a piano accompaniment. The vocal line has two staves. The piano part has two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are in English and Welsh.

fail, and foes all u - nite; Yet one thing secures us, what-

bedd, fe dduodd y nen; Fe ofnodd y ddaear, hi

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are in English and Welsh.

ever be - tide, The Scripture assures us, the Lord will provide.

grymodd yn wir, Wrth wel'd ei Chreawdwr dan hoelion o ddur.

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are in English and Welsh.

434. CYSUR. MESUR 5. 5. 6. 5. [5. 5. 6. 5. METRE.]

T. PRICE.

How delightful the thought, That the angels in bliss Daily bend their bright

Y cysur i gyd Sy'n llanw fy mryd, Fod genyf dry-

wings to A world such as this, And leave the sweet songs Of the

sorau Uwch gwybod y byd; Ac er bod hwy 'nghudd, Nas

mansions a - bove, To breathe on our bosoms Some message of love,

gwél hwynt ond ffydd, Ceir eglur ddadguddiad O honynt ryw ddydd.

435. GWALIA. M. 5. 5. 6. 5. [5. 5. 6. 5. M.]

J. ROBERTS, Henllan.

All ye that pass by To Jesus draw nigh, To you is it

Rhyw afon a gaed, O ddw'r ac o waed; O'r orsedd ddis-

nothing That Jesus should die? Your ransom and Peace, And

gleirdeg, Mae'n rhedeg yn rhad, I wella fy mriw, Fy

surety he is, Come, see if there ev - er Was sor-row like

meiau o bob rhyw, A chànu fy enaid, Er dued ei

cres.

GWALIA.—*Parhad*. [Continued.]

his? Come, see if there ever Was sor-row like his?

liw. A chànu fy enaid, Er du-ed ei liw.

f

This musical score is for a piece titled 'GWALIA.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh. The piano part begins with a forte (*f*) dynamic marking.

436. EPAPHRAS. M. 5.5.6.5. [5.5.6.5. M.]

J. JONES, Tal-y-sarn.

Fy Iesu mwy fydd Fy noddfa bob dydd, O ddyfnder py-

This musical score is for a piece titled '436. EPAPHRAS. M. 5.5.6.5. [5.5.6.5. M.]' by J. Jones, Tal-y-sarn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh.

dewau Fe'm rhoddodd yn rhydd: Ni feddaf iach-âd, Un

This block contains the continuation of the musical score for '436. EPAPHRAS. M. 5.5.6.5. [5.5.6.5. M.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are in Welsh.

EPAPHRAS.—*Parhad*. [Continued.]

dim ond dy waed—Fy heddwch a'm haeddiant—Fy nerth a'm parhâd,

This musical score is for the song 'EPAPHRAS.—Parhad. [Continued.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are in Welsh: 'dim ond dy waed—Fy heddwch a'm haeddiant—Fy nerth a'm parhâd,'.

437. TEGAI. M. 5.5.6.5. [5.5.6.5. M.]

Mae 'nghalon yn friw, Mewn syched 'rwy'n byw—
O Arglwydd! fy Naf, Bryd, dywed, y caf

This musical score is for the song '437. TEGAI. M. 5.5.6.5. [5.5.6.5. M.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are in Welsh: 'Mae 'nghalon yn friw, Mewn syched 'rwy'n byw— O Arglwydd! fy Naf, Bryd, dywed, y caf'.

Am yf - ed o'r dyfroedd Sy'n nefoedd fy Nuw:
Wel'd gwedd dy wyn - eb - pryd, Haul hyfryd yr haf?

This musical score is for the song '437. TEGAI. M. 5.5.6.5. [5.5.6.5. M.]'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are in Welsh: 'Am yf - ed o'r dyfroedd Sy'n nefoedd fy Nuw: Wel'd gwedd dy wyn - eb - pryd, Haul hyfryd yr haf?'.

438. BETHSAIDA. MESUR 5.5.8. [5.5.8. METRE.]

W. ARNOLD.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (one sharp), and 3/2 time. The middle staff is a vocal line in treble clef, with the lyrics 'Mae trysor sydd fwy I'w gael yn ei glwy' Na'r' written below it. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support for the vocal line.

The second system continues the musical score with three staves. The top staff continues the melody. The middle staff contains the lyrics 'ddae'r a'i gwychder i gyd; A phrofiad o'i hedd Sydd'. The bottom staff continues the piano accompaniment. A double bar line is present in the middle of the system.

The third system of the musical score consists of three staves. The top staff continues the melody. The middle staff contains the lyrics 'fwy nag a fedd Holl fawredd a bonedd y byd.' The bottom staff continues the piano accompaniment. The system concludes with a double bar line.

439. GOLGOTHA. M. 5. 5. 8. [5. 5. 8. M.]

Alaw Gymreig.

Ar groesbren, brydnawn, Cyf - iawn - der ga'dd iawn, A'r

The first system of the musical score consists of a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 5/8. The lyrics are written below the vocal line.

gyf - raith an - rhydedd 'run dydd; Trwy rinwedd y gwaed Bodd-

The second system continues the musical score. It features the same vocal and piano parts. The lyrics continue below the vocal line.

lonwyd y Tad; Mae merch yr A - mor - iad yn rhydd!

The third system concludes the musical score. It includes the final vocal and piano parts with the concluding lyrics.

440. CALLESTR. MESUR. 11AU. [11s. METRE.] J. ELLIS.

Thy en' - mies are ma - ny, thy fears o - ver - whelm;

Mae mun - yd o ed - rych ar a - berth y groes

But thy blessed Pi - lot, he sits at the helm;

Yn taw - el lon - ydd - u môr ton - og fy oes;

His wis - dom con - ducts thee, his pow'r thee de - fends,

Mae llew - yrch ei wyn - eb yn dwyn y fath hedd,

CALLESTR.—*Parhad.* [Continued.]

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The lyrics are: "In safe - ty and qui - et, In safe - ty and qui - et. Nes diff - odd eu - ogrwydd, Nes diff - odd eu - og - rwydd,"

Second system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The lyrics are: "In safe - ty and qui - et thy war - fare he ends. Nes diff - odd eu - og - rwydd a dy - chryn y bedd."

441. CYFAMMOD. M. 11AU. [11s. M.] MATTHEWS.

Third system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The lyrics are: "I flut - ter, I strug - gle, and pant to get free, Fe'm llyngewyd i fyn - y mewn syndod i gyd,"

CYFAMMOD.—*Parhad.* [Continued.]

I feel me a cap-tive while banished from thee:
 Wrth feddwl am ang-eu lach-awd-wr y byd;

This system contains the first two staves of music. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

A pil-grim and stranger, the de-sert I roam:
 Trys-or-au o gar-iad, trys-or-au o ras,

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

And look on to hea-ven, and long to be home.
 Na fedr ang-yl-ion eu gos-od i maes.

This system contains the final two staves of music on this page, concluding the third system.

442. JOANNA. M. 11^{au}. [11s. M.] Alaw Gymreig.

Oh! had I, my Saviour, the wings of a dove.
How soon would I soar to thy presence a bove!

O gariad! O gariad! an - feidrol ei faint,
Fod llwch mor an - nheilwng yn cael y fath fraint;

How soon would I fly where the weary have rest;

Cael heddwch cyd - wybod a'i chlif - io trwy'r gwaed,

And shild all my cares in thy shel - ter - ing breast.

A chorph y farw - ol - aeth, sef pechod dan draed.

443. JOANNA. Trefniad arall. (*Another Arrangement.*)

Oh! had I, my Saviour, the wings of a dove,
How soon would I soar to thy presence a - bove!

O gariad! O gariad! an - feidrol ei faint,
Fod llwch mor an - nheilwng yn cael y fath fraint;

How soon would I fly where the weary have rest;
Cael heddwrch cyd - wybod, a'i chlrrio trwy'r gwaed,

And hide all my cares in thy shelter - ing breast.
A chorph y farw - ol - aeth, sef pechod dan draed.

444. Y WYDDFA. M. 11A. [11s. M.] Alaw Gymreig.

Soon, soon may this Eden of promise be mine; Rise, bright sun of

O! ddyfnder diwaelod, cyfammod a threfn! Yr arfaeth dra-

glory no more to de - cline; Thy light, yet un - risen, the

gwyddol sydd ddyfnder drachefn! Rhagoddef, rhag - weled mai

wilderness cheers; Oh! what will it be when thy fulness appears?

sythio wnai dyn, Ac ethol Gwaredwr tragwyddol ei hun!

445. VERNON. M. 11^{au}. [11s. M.]

“Oh fearful! Oh faithless!” in mercy he cries, “My promise, My

Yr afon a lifodd rhwng nefoedd a llawr, Yw gwraidd fy ngor-

The first system of the musical score for 'Vernon'. It consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are in English and Welsh.

truth: are they light in thine eyes? Yet I am still with thee,—My

foledd, a'm cysur yn awr: Cal - far - ia roes haeddiant, Cal-

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are in English and Welsh.

promise shall stand— Through tossing & tempest I'll bring thee to land.”

faria roes hedd, Cal - faria sy'n cadw a - goriad y bedd.

The third system of the musical score, concluding the piece. It continues the vocal and piano parts. The lyrics are in English and Welsh.

446. KEGIDOG. MESUR 12. 11. [12. 11. METRE.]

W. J. HUGHES.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 12/11. The lyrics 'E - hed - a, E - hed - a Ef - eng - yl dra - gwyddol,' are written below the vocal staves.

E - hed - a, E - hed - a Ef - eng - yl dra - gwyddol,

The second system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The lyrics 'Ar a - denydd y wawr, yn gyflym, yn nerthol:' are written below the vocal staves.

Ar a - denydd y wawr, yn gyflym, yn nerthol:

The third system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The lyrics 'Cy - hoedda drwy'r hollfyd fod cymmod a'r nefoedd,' are written below the vocal staves.

Cy - hoedda drwy'r hollfyd fod cymmod a'r nefoedd,

KEGIDOG.—*Parhad.* [Continued.]

Dar - ostwng yn rasol gyndynrwydd y bobloedd;

This system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the second staff.

O! d'wed am yr iawn sy'n clirio'r eu - o - ca',

This system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the second staff.

A'r Ffynnon wna'r Ethiop yn wŷn fel yr ei - ra.

This system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the second staff.

447. RHAD RAS. M.12.11. [12.11. M.]

Alaw Pfrengig.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/2. The lyrics for this system are: "Llais hyfryd rhad ras sy'n gwaeddi di - angfa."

The second system of the musical score consists of three staves, continuing the melody, vocal line, and piano accompaniment from the first system. The lyrics for this system are: "Yn nghlwyfau Mab Duw, bech - ad - ur, mae noddfa;"

The third system of the musical score consists of three staves, continuing the melody, vocal line, and piano accompaniment. The lyrics for this system are: "I olchi af - lendid a phechod yn hollol,"

RHAD RAS.—*Parhad.* [Continued.]

Fe redodd ei waed yn ffrydiau iach - us - ol :

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major. The middle staff is a vocal line with lyrics in Welsh. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

Hale - liw - ia i'r Oen bwr - casodd ein pardwn!

The second system continues the musical piece. It follows the same three-staff structure: a single melodic line, a vocal line with lyrics, and a piano accompaniment. The piano part maintains its rhythmic pattern while providing harmonic support for the vocal melody.

'Nol croesi'r Ior - ddonen dra - chefn ni a'i molwn.

The third system concludes the piece. It maintains the three-staff format. The piano accompaniment ends with a final chord. Below the piano staff, the number '2 H' is printed, likely indicating a page or section number.

448. LLANGAN. M. 8.7.D. [8.7.D. M.]

Trefniad arall o Rhif 384. (*Another arrangement of No. 384.*) Alaw Gymreig.

Zi - on's King shall reign vic - tor - ious, All the earth shall
He will make his kingdom glorious, He will reign through

Y mae dyfroedd iachawd - wr - iaeth, A'u rhin - weddau
Y mae ynddynt feddyg - in - iaeth An - ffael - ed - ig,

own his sway; } What though none on earth as - sist him,
end - less day. }

mewn par - hâd; } Deuwch, gleifion cod - w'm E - den,
oll yn rhad: }

God re - quires no help from man; What though all the

I ddefn - yddio'r dyfroedd hyn, Ni bydd di - wedd

LLANGAN.—Parhad. [Continued.]

world re - sist him, God will re - a - lize his
 byth ar rin - wedd Syl - wedd mawr Beth - es - da

This system contains the first two staves of music. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff.

plan. God will re - al - ize - his plan.
 lyn. Syl - wedd mawr Beth - es - da lyn.

This system contains the next two staves of music, continuing the melody and piano accompaniment from the first system. The lyrics continue below the top staff.

449. SALM-DON. (*Chant.*)

J. D. JONES.

This system contains two staves of music for a chant. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

450. DIOLCH AM YR EFENGYL.

Alaw Gymreig.



1. Di - olch i ti yr Holl - all - u - og Dduw,

2. Pan oedd - ym ni mewn car - char ty - wyll du,



Am yr ef - eng - yl, Am yr ef - eng - yl, Am yr ef - eng - yl

Rhoist in' o - leu - ni, Rhoist in' o - leu - ni, Rhoist in' o - leu - ni



sanctaidd. Haleliwia, Haleliwia, Ha - le-liw-ia, A - men.

nef - ol. Haleliwia, Haleliwia, Ha - le-liw-ia, A - men.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200
201
202
203
204
205
206
207
208
209
210
211
212
213
214
215
216
217
218
219
220
221
222
223
224
225
226
227
228
229
230
231
232
233
234
235
236
237
238
239
240
241
242
243
244
245
246
247
248
249
250
251
252
253
254
255
256
257
258
259
260
261
262
263
264
265
266
267
268
269
270
271
272
273
274
275
276
277
278
279
280
281
282
283
284
285
286
287
288
289
290
291
292
293
294
295
296
297
298
299
300
301
302
303
304
305
306
307
308
309
310
311
312
313
314
315
316
317
318
319
320
321
322
323
324
325
326
327
328
329
330
331
332
333
334
335
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
352
353
354
355
356
357
358
359
360
361
362
363
364
365
366
367
368
369
370
371
372
373
374
375
376
377
378
379
380
381
382
383
384
385
386
387
388
389
390
391
392
393
394
395
396
397
398
399
400
401
402
403
404
405
406
407
408
409
410
411
412
413
414
415
416
417
418
419
420
421
422
423
424
425
426
427
428
429
430
431
432
433
434
435
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454
455
456
457
458
459
460
461
462
463
464
465
466
467
468
469
470
471
472
473
474
475
476
477
478
479
480
481
482
483
484
485
486
487
488
489
490
491
492
493
494
495
496
497
498
499
500
501
502
503
504
505
506
507
508
509
510
511
512
513
514
515
516
517
518
519
520
521
522
523
524
525
526
527
528
529
530
531
532
533
534
535
536
537
538
539
540
541
542
543
544
545
546
547
548
549
550
551
552
553
554
555
556
557
558
559
560
561
562
563
564
565
566
567
568
569
570
571
572
573
574
575
576
577
578
579
580
581
582
583
584
585
586
587
588
589
590
591
592
593
594
595
596
597
598
599
600
601
602
603
604
605
606
607
608
609
610
611
612
613
614
615
616
617
618
619
620
621
622
623
624
625
626
627
628
629
630
631
632
633
634
635
636
637
638
639
640
641
642
643
644
645
646
647
648
649
650
651
652
653
654
655
656
657
658
659
660
661
662
663
664
665
666
667
668
669
670
671
672
673
674
675
676
677
678
679
680
681
682
683
684
685
686
687
688
689
690
691
692
693
694
695
696
697
698
699
700
701
702
703
704
705
706
707
708
709
710
711
712
713
714
715
716
717
718
719
720
721
722
723
724
725
726
727
728
729
730
731
732
733
734
735
736
737
738
739
740
741
742
743
744
745
746
747
748
749
750
751
752
753
754
755
756
757
758
759
760
761
762
763
764
765
766
767
768
769
770
771
772
773
774
775
776
777
778
779
780
781
782
783
784
785
786
787
788
789
790
791
792
793
794
795
796
797
798
799
800
801
802
803
804
805
806
807
808
809
810
811
812
813
814
815
816
817
818
819
820
821
822
823
824
825
826
827
828
829
830
831
832
833
834
835
836
837
838
839
840
841
842
843
844
845
846
847
848
849
850
851
852
853
854
855
856
857
858
859
860
861
862
863
864
865
866
867
868
869
870
871
872
873
874
875
876
877
878
879
880
881
882
883
884
885
886
887
888
889
890
891
892
893
894
895
896
897
898
899
900
901
902
903
904
905
906
907
908
909
910
911
912
913
914
915
916
917
918
919
920
921
922
923
924
925
926
927
928
929
930
931
932
933
934
935
936
937
938
939
940
941
942
943
944
945
946
947
948
949
950
951
952
953
954
955
956
957
958
959
960
961
962
963
964
965
966
967
968
969
970
971
972
973
974
975
976
977
978
979
980
981
982
983
984
985
986
987
988
989
990
991
992
993
994
995
996
997
998
999
1000

1. The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

2. The second part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

3. The third part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

4. The fourth part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

5. The fifth part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

6. The sixth part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

7. The seventh part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

8. The eighth part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

9. The ninth part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

10. The tenth part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation



3 2044 020 269 189

This book should be returned to
the Library on or before the last date
stamped below.

A fine of five cents a day is incurred
by retaining it beyond the specified
time.

Please return promptly.



