

# The ash grove

Thomas Oliphant  
(c.1806)

Traditional Welsh  
arr. Peter Allwood

**Flowing** ♩ = 112

SOPRANO/  
ALTO

MEN

**Flowing** ♩ = 112

PIANO

*p*

Down

*mp*

5

yon - der green val - ley where stream - lets me - an - der, when

*p legato*

9

twi - light is fad - ing I pen - sive - ly rove.

*mp*

14

SOPRANOS

*mp*

Or at the bright noon - tide in so - li - tude

# Sospan fach

Traditional Welsh  
arr. Peter Allwood

♩ = 144

SOPRANO/  
ALTO

MEN

*mf*

My sweet Ma-ry - Ann's hurt her

PIANO

*ff*

*mf*

4

*mp*

The

fin - ger, and Da - vid the ser-vant's feel-ing weak.

*mp*

7

S. A.

ba - by in the cra-dle is cry - ing, the cat's scratch - ing John - ny on the

# The bells of Aberdovey

Traditional Welsh  
arr. Peter Allwood

John Ceiriog Hughes

$\text{♩} = 84$

PIANO

*mf stacc.*

The piano introduction consists of two staves in 4/4 time. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat. It begins with a quarter note, followed by a series of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

3

S. A.

*mp*

If to me as true thou art — as I'm true to thee, sweet-heart, —

MEN

*p*

*mp*

The first system of the song features a vocal line for Soprano (S. A.) and a piano accompaniment. The vocal line starts with a 3-measure rest, then continues in 4/4 time with the lyrics 'If to me as true thou art — as I'm true to thee, sweet-heart, —'. The piano accompaniment consists of two staves in 2/4 time. The right hand starts with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat. It begins with a quarter note, followed by a series of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

6

one, two, three, four, five from the bells of A - ber - do-vey.

We'll hear one, two, three, four, five from the bells of A - ber - do-vey.

The second system of the song features a vocal line for Soprano (S. A.) and a piano accompaniment. The vocal line starts with a 6-measure rest, then continues in 4/4 time with the lyrics 'one, two, three, four, five from the bells of A - ber - do-vey.' The piano accompaniment consists of two staves in 2/4 time. The right hand starts with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat. It begins with a quarter note, followed by a series of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.