

THE MAID OF LLANWELLYN

for T.(T.)B. voices and piano
with optional PianoTrax CD*

Words by
JOANNA BAILLIE (1762-1851)

Music by
RUTH MORRIS GRAY

Lively (♩ = ca. 112)

HAND CLAPS (optional)

PIANO

4

TENOR

BASS

mf

I've no sheep on the mountains, nor boat on the lake, nor

mf

The musical score is for the song 'The Maid of Llanwellyn'. It features a piano accompaniment and vocal parts for Tenor and Bass. The tempo is 'Lively' with a quarter note equal to approximately 112 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The piano part begins with a mezzo-forte (mf) dynamic. The vocal parts enter at measure 4. The lyrics are: 'I've no sheep on the mountains, nor boat on the lake, nor'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

* PianoTrax 4 Accompaniment CD available (35870).

Joanna Baillie (1762-1851) was born in Bothwell, Scotland. In 1783 Baillie moved with her family to London, where she thrived as a writer of poetry and plays. In 1791 Baillie permanently relocated to Hampstead, England, where she hosted popular literary gatherings. Baillie's most successful play was *De Monfort*, which opened April 29, 1800, at London's Drury Lane Theater and starred noted actor John Philip Kemble and his sister, Sarah Siddons. Baillie never married, but she earned a comfortable living through her writing and was known as a great philanthropist who often donated half her annual income to charity.

Vocabulary:

coffer - a box or chest where valuables are kept

garner - a granary or storage place for grain

hosen - an article of clothing for the leg, extending from knee to ankle

Llanwellyn (pronounced: Lan-WEHL-ihn) - a location in Wales, but not a specific town

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coin in my cof-fer to keep me a-wake, nor corn in my gar-ner, nor

10 *cresc.*

fruit on my tree, yet the maid of Llan-wel-lyn smiles

cresc. *f*

cresc. *f*

13 *(optional hand claps as in m. 1-4)*

sweet - ly on me.

decresc.

16

mp

Ow - en tell you,

mf

Rich Ow - en will tell you with

Piano accompaniment for measures 16-18. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with some chordal support.

19

mf

eyes full of scorn, bare my coat, my ho - sen are torn, oh,

eyes full of scorn, thread-bare is my coat and my ho - sen are torn.

Piano accompaniment for measures 19-21. The texture continues with eighth-note patterns in the right hand and a more active bass line in the left hand.

22

mp

cresc.

no, my ho sen torn! Scoff on, Ow - en, faint is thy glee

cresc.

Scoff on, my rich Ow-en, for faint is thy glee

Piano accompaniment for measures 22-24. The right hand has a more complex texture with sixteenth notes, and the left hand continues with a rhythmic accompaniment. A *cresc.* marking is present in the right hand.

25

f

when the maid of Llan-wel-lyn smiles sweet - ly on

(ha, ha, ha, ha, ha)

f

28

me. The farm - er rides proud - ly to

mp

decresc.

mp

31

mar - ket and fair. He

mp

The clerk at the ale - house still claims the great chair.

34

claims the great chair. But of all our proud fel-lows, the proud - est I'll be, when the

37

rit.

maid of Llan-wel-lyn smiles sweet - ly on me.

rit.

40

(optional hand claps as in m. 1-4)

a tempo

a tempo
mf

43 *mf* 44

I've no sheep on the moun-tains, nor boat on the lake, nor

mf

46

coin in my cof-fer to keep me a-wake, nor corn in my gar-ner, nor

49

fruit on my tree, _____ yet the maid of Llan-wel-lyn _____

52

cresc.

53

smiles sweet - ly, smiles sweet - ly,
cresc.



(optional hand claps as in m. 1-4)

55

sweet - ly, smiles sweet - ly on me

f.

58

Sweet - ly on me!