

# London Gallery Quire 713

Awake ! arise ! salute the morn

*Cannwyll y Cymry* by Rhys Prichard (1579–1644)

Translated by William Evans of Llanharen as *The Welshman's Candle*, 1771

Anon., from North Cornwall

Edited (and with a symphony) by Nicholas Markwell

[♩ = 80]

Soprano [Air]

1. A - wake ! a - rise ! sa - lute the morn, Pro - claim a -  
 2. **The** an - gels all re - joice on high, And plea - sure  
 3. Oh, let us then his praise pro - claim, And night and  
 4. Then let us raise our cheer - ful voice, And with the

Alto

1. A - wake ! a - rise ! sa - lute the morn, Pro -  
 2. **The** an - gels all re - joice on high, And  
 3. Oh, let us then his praise pro - claim, And  
 4. Then let us raise our cheer - ful voice, And

Tenor

1. A - wake ! a - rise ! sa - lute the morn, Pro - claim a -  
 2. **The** an - gels all re - joice on high, And plea - sure  
 3. Oh, let us then his praise pro - claim, And night and  
 4. Then let us raise our cheer - ful voice, And with the

Bass

1. A - wake ! a - rise ! sa - lute the morn, Pro - claim a -  
 2. **The** an - gels all re - joice on high, And plea - sure  
 3. Oh, let us then his praise pro - claim, And night and  
 4. Then let us raise our cheer - ful voice, And with the

This carol, at least musically, comes from North Cornwall. The text is Welsh, by Rhys Prichard (1579–1664) who was Vicar of Llandoverly, and Chancellor (later Canon) of St Davids Cathedral.

The text is taken from two poems in his *Cannwyll y Cymry*, translated by William Evans, Vicar of Llanharen as *The Welshman's Candle* in 1771. The first couplets of the first and last verses as given here are not found in either poem : they may well be of Cornish origin. The rest of the text is taken from various stanzas of *A Hymn, or Carol for CHRISTMAS - DAY* with stanza 2 from *Let us go to Bethlehem*.

Original time signature = C

Note values doubled

Editorial emendations :

Soprano, bar 6, fourth note g' = a'

Alto, bar 10, first note e' = c'

Tenor, bar 11, second note d' = a

Tenor, bar 12, c' dotted minim = crotchets c' e' d'

Alto, bar 16, fourth note g' = e'

Bass, bar 19, second note G = g

Bass, bar 20, second note c = g

Alto, bar 20, first note g' = a'

All but one of the parallel octaves (by direct motion) have been corrected ; the numerous parallel fifths have been retained.

7

S

-loud a Sa - viour's born : Un - til our song to heav'n re -  
**brigh - tens all the sky, The hosts of hea - ven hymn their**  
 day ex - alt his fame ; And make the courts of hea - ven's  
 host of heav'n re - joice, Still chan - ting our Re - dee - mer's

A

-claim a - loud a Sa - viour's born : Un - til our song to heav'n re -  
**plea - sure brightens all the sky, The hosts of hea - ven hymn their**  
 night and day ex - alt his fame ; And make the courts of hea - ven's  
 with the host of heav'n re - joice, Still chan - ting our Re - dee - mer's

T

-loud a Sa - viour's born : Un - til our song to heav'n re -  
**brigh - tens all the sky, The hosts of hea - ven hymn their**  
 day ex - alt his fame ; And make the courts of hea - ven's  
 host of heav'n re - joice, Still chan - ting our Re - dee - mer's

B

-loud a Sa - viour's born : Un - til our song to heav'n re -  
**brigh - tens all the sky, The hosts of hea - ven hymn their**  
 day ex - alt his fame ; And make the courts of hea - ven's  
 host of heav'n re - joice, Still chan - ting our Re - dee - mer's

13

S

-bounds, And an - gels catch the pleas - ing sounds, And  
**King ; Why should not men his prai - ses sing, Why**  
 King With grate - ful hal - le - lu - jahs ring, With  
 praise In tune - ful hymns, and ho - ly lays, In

A

-bounds, And an - gels catch the  
**King ; Why should not men his**  
 King With grate - ful hal - le -  
 praise In tune - ful hymns, and

T

-bounds, And an - gels catch the pleas - ing sounds, And  
**King ; Why should not men his prai - ses sing, Why**  
 King With grate - ful hal - le - lu - jahs ring, With  
 praise In tune - ful hymns, and ho - ly lays, In

B

-bounds, And an - gels catch the pleas - ing  
**King ; Why should not men his prai - ses**  
 King With grate - ful hal - le - lu - jahs  
 praise In tune - ful hymns, and ho - ly

17

S  
an - gels catch the pleas - ing sounds, And an - gels  
should not men his prai - ses sing, Why should not  
grate - ful hal - le - lu - jahs ring, With grate - ful  
tune - ful hymns, and ho - ly lays, In tune - ful

A  
pleas - ing sounds, And an - gels catch the pleas - ing sounds, And  
prai - ses sing, Why should not men his prai - ses sing, Why  
-lu - jahs ring, With grate - ful hal - le - lu - jahs ring, With  
ho - ly lays, In tune - ful hymns and ho - ly lays, In

T  
an - gels catch the pleas - ing sounds, And an - gels  
should not men his prai - ses sing, Why should not  
grate - ful hal - le - lu - jahs ring, With grate - ful  
tune - ful hymns, and ho - ly lays, In tune - ful

B  
sounds, And an - gels catch the pleas - ing sounds, And  
sing, Why should not men his prai - ses sing, Why  
ring, With grate - ful hal - le - lu - jahs ring, With  
lays, In tune - ful hymns, and ho - ly lays, In

21

Symphony

S  
catch the pleas-ing sounds !  
men his prai - ses sing ?  
hal - le - lu - jahs ring !  
hymns, and ho - ly lays.

A  
an - gels catch the pleas-ing sounds !  
should not men his prai - ses sing ?  
grate - ful hal - le - lu - jahs ring !  
tune - ful hymns and ho - ly lays.

T  
catch the pleas-ing sounds !  
men his prai - ses sing ?  
hal - le - lu - jahs ring !  
hymns, and ho - ly lays.

B  
an - gels catch the pleas-ing sounds !  
should not men his prai - ses sing ?  
grate - ful hal - le - lu - jahs ring !  
tune - ful hymns, and ho - ly lays.