



The War-Song of the Men of Glamorgan

Henry A. Lambeth
(1822-1895)

Animato a la marcia

S Red ___ glows the forge in ___ Stri - guil's ___ bounds, And ham - mers din, ___ and ___

A Red ___ glows the forge in ___ Stri - guil's ___ bounds, And ham - mers din, ___ and ___

T

B

5 S an - vil sounds, And ___ ar - mour - ers, ___ with ___ i - ron ___ toil, Barb

A an - vil ___ sounds, And ___ ar - mour - ers, ___ with ___ i - ron ___ toil, ___ Barb

T

B

The war-song of the men of Glamorgan

8

S man - y a steed for bat - tle's broil. Foul fall the hand which

A man - y a steed for bat - tle's broil. Foul fall the hand which

T Foul fall the hand which

B

11

S bends the steel A - round the cours - er's thun - d'ring heel, That

A bends the steel A - round the cours - er's thun - d'ring heel, That

T bends the steel A - round the cours - er's thun - d'ring heel, That

B A - round the cours - er's thun - d'ring heel, That

14

S e'er shall dint a sa - ble wound On fair Gla - mor - gan's vel - vet ground!

A e'er shall dint a sa - ble wound On fair Gla - mor - gan's vel - vet ground!

T e'er shall dint a sa - ble wound On fair Gla - mor - gan's vel - vet ground!

B e'er shall dint a sa - ble wound On fair Gla - mor - gan's vel - vet ground!

The war-song of the men of Glamorgan

S From Chep - stow's tow'rs, ere dawn of morn, Was heard a - far the

A From Chep - stow's tow'rs, ere dawn of morn, Was heard a - far the

T

B

21 S bu - gle - horn; And forth, in band - ed pomp and pride, Stout

A bu - gle - horn; And forth, in band - ed pomp and pride, Stout

T

B

24 S Clare and fier - y Ne - ville ride. They swore, their ban - ners

A Clare and fier - y Ne - ville ride. They swore, their ban - ners

T They swore, their ban - ners

B

The war-song of the men of Glamorgan

27

S broad — should — gleam, In crim - son light, on — Rym - ny's stream; They

A broad — should — gleam, In crim - son light, on Rym - ny's stream; They

T broad — should gleam, In crim - son light, on Rym - ny's stream; They

B In crim - son light, on Rym - ny's stream; They

30

S vow'd, Caer - phi - li's sod — should feel The Nor - man — char - ger's — spurn - ing heel.

A vow'd, Caer - phi - li's sod should feel The Nor - man char - ger's spurn - ing heel.

T vow'd, Caer - phi - li's sod should feel The Nor - man char - ger's spurn - ing heel.

B vow'd, Caer - phi - li's sod should feel The Nor - man char - ger's spurn - ing heel.

34

S And — sooth they swore the — sun — a - rose, And Rym - ny's — wave with —

A And — sooth they swore the — sun — a - rose, And Rym - ny's — wave with —

T

B

The war-song of the men of Glamorgan

38

S
crim - son glows; For Clare's red ban - ner, float - ing wide, Roll'd

A
crim - son glows; For Clare's red ban - ner, float - ing wide, Roll'd

T

B

41

S
down the stream to Sev - ern's tide! And sooth they vow'd the

A
down the stream to Sev - ern's tide! And sooth they vow'd the

T
And sooth they vow'd the

B

44

S
tram - pled green Show'd where hot Ne - ville's charge had been: In

A
tram - pled green Show'd where hot Ne - ville's charge had been: In

T
tram - pled green Show'd where hot Ne - ville's charge had been: In

B
Show'd where hot Ne - ville's charge had been: In

The war-song of the men of Glamorgan

47

S ev - 'ry sa - ble hoof - tramp stood A Nor - man horse - man's cur - dling blood!

A ev - 'ry sa - ble hoof - tramp stood A Nor - man horse - man's cur - dling blood!

T ev - 'ry sa - ble hoof - tramp stood A Nor - man horse - man's cur - dling blood!

B ev - 'ry sa - ble hoof - tramp stood A Nor - man horse - man's cur - dling blood!

51

S Old Chep - stow's brides may curse the toil, That arm'd stout Clare for

A Old Chep - stow's brides may curse the toil, That arm'd stout Clare for

T

B

55

S Cam - brian broil; Their or - phans long the art may rue, For

A Cam - brian broil; Their or - phans long the art may rue, For

T

B

The war-song of the men of Glamorgan

58

S
Ne - ville's war - horse___ forged the shoe. No___ more___ the___ stamp___ of___

A
Ne - ville's war - horse forged the___ shoe. No___ more___ the stamp___ of

T
No more___ the stamp___ of

B

61

S
arm - ed___ steed Shall dint Gla - mor - gan's___ vel - vet mead; Nor

A
arm - ed___ steed Shall dint Gla - mor - gan's vel - vet mead; Nor

T
arm - ed___ steed Shall dint Gla - mor - gan's vel - vet mead; Nor

B
Shall dint Gla - mor - gan's vel - vet mead; Nor

64

S
trace___ be___ there, in ear - ly___ spring, Save of___ the___ Fair - ies'___ em - 'rald ring.

A
trace be there, in ear - ly spring, Save of the Fair - ies' em - 'rald ring.

T
trace be there,___ in ear - ly spring, Save of the Fair - ies' em - 'rald ring.

B
trace be there,___ in ear - ly spring, Save of the Fair - ies' em - 'rald ring.

Henry Albert Lambeth (1822-1895) was born at Alverstoke, Hampshire, England, and studied under the notable musicians Samuel Sebastian Wesley, Thomas Adams, Sterndale Bennett, Henry Smart, and Sir George Smart. He held a number of organist positions in the Portsmouth area before becoming city organist at Glasgow, Scotland, after the Corporation installed a Gray & Davison organ at the City Halls. He also served as organist at St. Mary's Episcopal Church and Park Parish Church. He became the conductor of the Glasgow Choral Union and was founder/conductor of the Glasgow Select Choir, which became known as the Balmoral Choir after twice performing at Balmoral by royal command of the Queen. His choirs traveled throughout Britain and his music was well received with reviews published throughout the country commending "H. A. Lambeth's choirs." He was also editor of "The Scottish Book Of Praise." About 2/3 of the songs are Scottish folk songs with many arranged for four voices. Besides his part-songs, his compositions are mostly for organ and piano, some songs and chants, and hymn tunes. He died in Glasgow.

The Welsh, inhabiting a mountainous country, and possessing only an inferior breed of horses, were usually unable to encounter the shock of the Anglo-Norman cavalry. Occasionally, however, they were successful in repelling the invaders; and the following verses are supposed to celebrate a defeat of CLARE, Earl of Striguil and Pembroke, and of NEVILLE, Baron of Chepstow, Lords- Marchers of Monmouthshire. Rymny is a stream which divides the counties of Monmouth and Glamorgan: Caerphili, the scene of the supposed battle, is a vale upon its banks, dignified by the ruins of a very ancient castle. – "The poems and plays of Sir Walter Scott: in two volumes" [1911]

Red glows the forge in Striguil's bounds,
And hammers din, and anvil sounds,
And armourers, with iron toil,
Barb many a steed for battle's broil.
Foul fall the hand which bends the steel
Around the courser's thundering heel,
That e'er shall dint a sable wound
On fair Glamorgan's velvet ground!

From Chepstow's towers, ere dawn of morn,
Was heard afar the bugle-horn;
And forth, in banded pomp and pride,
Stout Clare and fiery Neville ride.
They swore, their banners broad should gleam,
In crimson light, on Rymny's stream;
They vow'd, Caerphili's sod should feel
The Norman charger's spurning heel.

And sooth they swore the sun arose,
And Rymny's wave with crimson glows;
For Clare's red banner, floating wide,
Roll'd down the stream to Severn's tide!
And sooth they vow'd the trampled green
Show'd where hot Neville's charge had been:
In every sable hoof-tramp stood
A Norman horseman's curdling blood!

Old Chepstow's brides may curse the toil,
That arm'd stout Clare for Cambrian broil;
Their orphans long the art may rue,
For Neville's war-horse forged the shoe.
No more the stamp of armed steed
Shall dint Glamorgan's velvet mead;
Nor trace be there, in early spring,
Save of the Fairies' emerald ring.

Sir Walter Scott (1771-1832)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

