

# Oferen an Dasserghyans

Oferen Gernewek

Musik rag Oferen, gans Liturji Kernewek

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First published in Great Britain, 2026

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Dyllys yn kynsa yn Breten Veur, 2026

Chi Lyngham, Sen Ervan,

Ponswad, Kernow PL27 7RT

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Gwir Mike O'Connor dhe vos aswonys avel awtour ha komposydh an ober ma re beu deklarys yn unverheans gans an Akt Gwirbryntyans, Desinyow ha Patentys 1988. Ny ystyn hemma dhe dekst an Oferen y honan.

Y hwithir pub gwir.

Komendys yw dasskrifa rag devnydh digenwerthel yn servisyow kryjyk, hwarvosow gonisogethel ha hwithrans.

A-der hemma ny yllir daspryntya po daswul po gul devnydh a rann vyth a'n lyver ma yn py furv pynag, po dre vayn elektronek, jynnweythek po mayn godhvedhys lemmyn po devisys alemma rag, ow komprehendya liesskrifa ha sonskrifa, po yn neb system gwitha kedhlow po daskavos kedhlow, heb kummys skrifys dhyworth an dyller.

Menegva an Lyverva Vretennek yn Data Dyllans.

Kovadh rolas rag an lyver ma yw kavadow dhyworth an Lyverva Vretennek.

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### **Aswonnansow**

Jane Kneebone (Colum Wyn) ow kelwel an ober ma, ha neb, gans Ross Crichton (Mab an Grows Wynn), Wella Morris (Dragon Wyrdd) ha Tim Saunders (Bardh Gwerin), re gevras an godhvos yethoniethel ha furneth spyrysel mayth yw kresel dhodho. Martin Palmer rag y gussul ilowek heweres dres eghen.

# Introduction

## The Mass in Cornwall

In Christian contexts the word ‘Mass’ means a Eucharistic service, Holy Communion. Such services are central to Christian worship; they reflect the instructions of Jesus at the last supper: ‘Do this in remembrance of me.’ The word Mass comes from the Late Latin ‘missa’, meaning ‘dismissal’ or ‘sending out’, used at the end of the service.

In medieval Cornwall the ‘missa’ was in Latin, but there are Cornish references to the Mass. The 11<sup>th</sup> century *Vocabularium Cornicum* has ‘oferiat’ for priest or ‘Mass celebrant’. The last supper was described in the 14<sup>th</sup> century in the poem *Pascon agan Arluth* (vv 44, 45) and the play *Passio Domini Jhesu Christi* (line 717). The 1504 *Bewnans Meriasek* has ‘y leferyt oferenj’, ‘he said Mass’ (line 4419). Tregear’s translations of *Bonner’s Homilies* (c.1556) use the word ‘sacrament’.

The imposition of the English Book of Common Prayer (BCP) was a tragedy for Cornish-speaking peoples. After the 1549 Prayer Book rebellion, use of Cornish was associated with sedition, and proposals to translate the BCP into Cornish were suppressed. Thereafter, English, not Cornish, was conventionally used for the Mass. A modest number of recusants heard the Catholic Latin Mass into the reign of Elizabeth 1, but this ended with the martyrdom of Cuthbert Mayne in 1577 and the imprisonment of his sponsor, Francis Tregian.

From 1632 to 1790 there are eleven Cornish survivals of the Lord’s Prayer, and eight each of the Apostles Creed and Ten Commandments. Cornish was used for sermons. In about 1670, Francis Robinson preached in Cornish at Landewednack. Joseph Sherwood gave Cornish sermons in St Ives, Marazion, and Penzance before 1680. In Feock, Hals’ *History of Cornwall*, drafted by 1737, and quoted by Davies Gilbert, records the following.<sup>1</sup>

“The Cornish tongue was retained in this parish by the old inhabitants thereof, till about the year 1640. Mr. William Jackman, then Vicar thereof, Chaplain of Pendennis Castle, at the siege thereof by the Parliament Army, was forced for divers years to administer the Sacrament to the communicants in the Cornish tongue, because the aged people did not well understand the English, as he himself often told me. Now because it may not be unacceptable to the curious to know the Cornish words then used in administering the bread and wine to the communicants, I will here set them down, for their satisfaction:

“The Body of our Lord Jesus Christ which was given for thee, preserve thy body and soul unto eternal life; take and eat this in remembrance that Christ died for thee, and be thankful.

“An Gorfe ay agan Arluth Jesus Chrest loan fe ry rag thy, gwetha tha gorfe hag eneff warthe Ragnaveffera; kemera hag dybbery henna en predery may Chrest marnans rag thy, hag be grassylen.

“The blood of our Lord Jesus Christ, which was shed for thee, preserve thy body and soul unto eternal life, drink this in remembrance that Christ's blood was shed for thee, and feed on him in thy heart by faith and thanksgiving.

“An goyse ay agan Arluth Jesus Chrest toan the fowle rag thy, gwetha tha gorfe hag eneff warthe Ragnaveffera; evah henna in prederry may Chrest’s goyse be towle rag tha, hag dybbery wor ren en tha gollon ryb creignans hag grassylen.”

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<sup>1</sup> Davies Gilbert, *Parochial History of Cornwall*, vol 2 (London, J. B. Nichols and Son, 1838)

# Raglavar

## An Oferen Yn Kernow

Yn kettestennow Kristyon y styr an ger ‘Mass’ servis Oferennek, Komun Sans. Kresek dhe wordhyans Kristyon yw servisyow a’n par ma; i a dhastewynn danvonadow Yesu dhe’n Diwettha Soper: ‘Gwrewgh hemma yn kovadh ahanav vy.’ An ger ‘Mass’ a dheu dhyworth an Latin diwettha ‘missa’, ow styrya ‘gordhyllans’, po ‘danvonans yn-mes’, devnydhys dhe benn an servis.

Yn Kernow a’n Osow Kres, yth o an ‘missa’ yn Latin, mes yma kampollansow Kernewek dhe’n Oferen. *Vocabularium Cornicum* a’n 11<sup>ves</sup> kansvledhen a’n jeves ‘oferiat’ rag an pronter po ‘oferyas an Oferen’. An Diwettha Soper a veu deskryfys yn 14<sup>ves</sup> kansvledhen y’n bardhonek *Pascon agan Arluth* (vv 44, 45) ha’n gwari *Passio Domini Jhesu Christi* (linen 761-768). *Bewnans Meriasek a 1504* a red ‘y leferyt oferenj’, ‘ev a leveris an Oferen’ (linen 4423). Trelyansow Tregear a *Bonner’s Homilies* (c.1556) a wra devnydh a’n ger ‘sakrament’.

Beghyans a’n Lyver Pysadow Kemmyn sowsnek (BCP) o trajedi rag Kernewegoryon. Wosa Rebelyans an Lyver Pysadow a 1549, devnydh a Gernewek o kowethys gans sordyans, ha profyansow dhe drelya an BCP dhe Gernewek a veu suppressys. Wosa henna, Sowsnek, a-der Kernewek, a veu devnydhys herwydh usadow rag an Oferen. Niver isel a rekusoryon a glewa an Oferen Gatholik Latinek bys yn reyn Elizabeth 1, mes henna a dhiwedhas gans mertherynsi Cuthbert Mayne yn 1577 ha gans prysonyans y arghaser, Francis Tregian.

Dhyworth 1632 bys dhe 1790 yma unnek treusvewans Kernewek a’n Pader, hag eth a gettep onan a Gryjyans an Abesteli ha’n Deg Gorhemmyn. Y tevnydhys Kernewek yn pregothow. A-dro dhe 1670, Francis Robinson a bregothas yn Kernewek dhe Lanndewydnec. Joseph Sherwood a re pregothow Kernewek yn Porthia, Marghasyow ha Pennsans kyns 1680. Yn Lannfyek, *History of Cornwall* gans Hals, kyns-skrifys erbynn 1737 ha devynnys gans Davies Gilbert, a govadh an skrif a sew.<sup>1</sup>

“The Cornish tongue was retained in this parish by the old inhabitants thereof, till about the year 1640. Mr. William Jackman, then Vicar thereof, Chaplain of Pendennis Castle, at the siege thereof by the Parliament Army, was forced for divers years to administer the Sacrament to the communicants in the Cornish tongue, because the aged people did not well understand the English, as he himself often told me. Now because it may not be unacceptable to the curious to know the Cornish words then used in administering the bread and wine to the communicants, I will here set them down, for their satisfaction:

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“The blood of our Lord Jesus Christ, which was shed for thee, preserve thy body and soul unto eternal life, drink this in remembrance that Christ's blood was shed for thee, and feed on him in thy heart by faith and thanksgiving.

“An goyse ay agan Arluth Jesus Chrest toan the fowle rag thy, gwetha tha gorfe hag eneff warthe Ragnaveffera; evah henna in prederry may Chrest’s goyse be towle rag tha, hag dyhbery wor ren en tha gollon ryb creignans hag grassylen.

<sup>1</sup> Davies Gilbert, *Parochial History of Cornwall*, vol 2 (London, J. B. Nichols and Son, 1838)

Cornish may also naturally have been used for greetings, intercessions, and dismissals, especially in non-eucharistic services, but there is no record of Cornish being used for the full liturgy of the Mass. That individual prayers, hymns and parts of the Bible were translated in the 17<sup>th</sup> and 18<sup>th</sup> centuries shows there was a need for Cornish liturgy. Rev'd. E.G. Harvey of Mullion (1828-1884) wrote, "I remember as a child myself being taught by tradition, orally of course, to count, and say the Lord's Prayer in Cornish."<sup>2</sup>

The Cornish language revival of the 20<sup>th</sup> century promoted services in Cornish. The first was an Evensong translated by Robert Morton Nance, which took place on 27 August 1933 at Towednack.<sup>3</sup> It was claimed to be probably the first full service in Cornish since 1678. Annual services followed, with a pause during the war years. The 'Lyver Pysadow Kemyn' (1980) has texts for Morning and Evening Prayer, Holy Communion, Compline and Antiphons from the Book of Common Prayer.<sup>4</sup> The Morning Prayer apparently dates from early in Queen Elizabeth II's reign (1953-56) and Evening Prayer from late in George VI's reign (1947-52)

### **Music for the Mass**

In early medieval times use of music to support worship was evolving. In Celtic cultures distinctive chant is thought to have been used, but little survives, and its characteristics are debated. In later medieval times Gregorian or Sarum chant was used. Settings of the unchanging prayers of the Mass (known as the Ordinary) by a named composer are found by the 14th century. Guillaume de Machaut's 'Messe de Nostre Dame' was composed before 1365. In Britain Masses were composed by John Dunstaple (c.1390-1435)<sup>5</sup> and Leonel Power (c.1370/85-1445). Power was one of the first to compose movements of the Ordinary that were thematically linked and intended for contiguous performance.

Fragments of medieval plainchant from the Mass have been found in Cornwall, and before the reformation sung Masses were undoubtedly heard in Glasney, Launceston, Bodmin, and St Germans priories, St Michael's Mount, collegiate churches at Crantock and Probus, and large churches such as Stratton, St Neot, and Launceston. Also, fragments from Tywardreath Priory show that polyphonic music was sung, even in small religious institutions.

### **Commission**

On Friday 25 July 2025, Rev'd. Jane Kneebone, the Chaplain of Gorsedh Kernow, told me that a setting of the Mass in Cornish had been retranslated with reference to original Latin texts in collaboration with Fr. Ross Crichton and Tim Saunders. She brought a parallel Cornish/English/Latin translation of the Kyrie, Gloria, Sanctus, and Agnus Dei and invited me to compose congregational settings for them.<sup>6</sup> The music had to be accessible, technically straightforward, rooted in Cornish folk music, and recognisably Cornish in character. No completion date was set. I agreed; it was an attractive idea.

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<sup>2</sup> Harvey, E.G., *Mullion: its History, Scenery and Antiquities* (Truro, W. Lake, 1875) p. 96.

<sup>3</sup> West Briton 24 Aug 1933 p.3

<sup>4</sup> The Society of Archbishop Justus publishes this at <http://justus.anglican.org/resources/bcp/Cornish/index.htm>

<sup>5</sup> The composer John Dunstable's epitaph stated that he had 'secret knowledge of the stars'. He was also an astronomer and astrologer.

<sup>6</sup> The Latin names are the opening words of the individual prayers.

Y hallas Kernewek bos devnydhys yn naturel rag dynarghow, pysadow yntercessyon, ha gordhyllansow yn-mes, yn arbennik yn servisyow heb Oferen, mes nyns eus kovadh vyth bos Kernewek devnydhys rag liturji leun an Oferen. An fakt bos pysadow unnik, hymnys ha rannow an Bibel treyls y'n 17<sup>ves</sup> hag 18<sup>ves</sup> kansbledhynnyow a dhiskwedh bos edhom a liturji Kernewek. Rev'd E.G. Harvey a Eglosvelyan (1828-1884) a skrifas, "I remember as a child myself being taught by tradition, orally of course, to count, and say the Lord's Prayer in Cornish."<sup>2</sup>

Dasserghyans an Yeth Kernewek a'n 20<sup>ves</sup> kansbledhen a avonsya servisyow yn Kernewek. An kynsa a veu Gwesperow treyls gans Robert Morton Nance, a hwarva an 27<sup>ves</sup> a vis Est, 1933, yn Tewydnec.<sup>3</sup> Yth omwrug bos, dell hevelis, an kynsa servis dien yn Kernewek a-dhia 1678. Servisyow bledhynnyek a sewyas, gans hedh dres bledhynnyow an vresel. Y'n jeves 'Lyver Pysadow Kemmyn' (1989) tekstow rag Pysadow Myttin ha Gorthugher, Komun Sans, Komplin hag Antifons dhyworth *The Book of Common Prayer*.<sup>4</sup> An Pysadow Myttin a dheu yn apert dhyworth dedhyow a-varr yn reyn an Vyghternes Elizabeth II (1953-56) ha Pysadow Gorthugher dhyworth diwedhes yn reyn George VI (1947-52).

### **Ilow rag an Oferen**

A-varr y'n Osoow Kres, yth esa devnydhyans a ilow rag skoodhya gordhyans owth omgerdhes. Yn gonisogethow keltek, y krysir bos keurgan diblans devnydhys, mes ny dreusvew saw boghes, ha dadhlys yw y nasennow. Yn termynnyow kresosel diwettha, keurgan Gregorian po Sarum o devnydhys. Settyansow a'n pysadow fondyansel an Oferen (aswonys avel an Ordinari) gans komposydh henwys yw kevys erbynn an 14<sup>ves</sup> kansbledhen. 'Messe de Nostre Dame' gans Guillaume de Machaut a veu komposys kyns 1365. Yn Breten, y feu Oferennow komposys gans John Dunstaple (c.1390-1435)<sup>5</sup> ha Leonel Power (c.1370/85-1445). Power o onan a'n kynsa tus dhe gomposya rannow an Ordinari hag o kelmys yn themasek hag yntendys rag performyans an eyl wosa y gila.

Temmyan a blengan gresosel re beu kevys yn Kernow, ha kyns an Dasfurvyans y feu klewys Oferennow kenys heb wow yn priorjiow Glasneth, Lannstevan, Bosvena ha Lannaed, an Garrek Loos y'n Koos, eglosyow kolji dhe Lanngorow ha Lannbrobus, hag eglosyow bras kepar ha Strasnedh ha Lannstevan. Ynwedh, rannow dhyworth Priorji Ti War Dreth a dhiskwedh bos kenys ilow bolyfonek, hogen yn fondyansow kryjyk byghan.

### **Dessedhek**

Dy'Gwener an 25<sup>es</sup> a vis Gortheren 2025, an Revrond Chenon Jane Kneebone, Chaplen Gorsedh Kernow a dherivas dhymm y fia settyans an Oferen yn Kernewek dastreylys gans kampilans dhe'n tekstow Latinek derowel yn kesoberyans gans Ts. Ross Crichton ha Tim Saunders. Hi a dhros trelyans keslinek Kernewek/Sowsnek/Latinek a'n Kyrie, Gloria, Sanctus hag Agnus Dei, orth ow gelwel dhe gomposya settyans ragdha rag kuntellyansow.<sup>6</sup> Res o dhe'n ilow bos hedhadow, diflows yn teknogel, gwreydhys yn ilow an werin gernewek, hag aswonadow kernewek hy gnas. Nyns o dydh kowlwrians settys. My o unnver; tybyans tennvosek o.

<sup>2</sup> Harvey, E.G., *Mullion: its History, Scenery and Antiquities* (Truro, W. Lake, 1875) p. 96.

<sup>3</sup> West Briton 24 Aug 1933 p.3

<sup>4</sup> The Society of Archbishop Justus a dhylllo hemma orth <http://justus.anglican.org/resources/bcp/Cornish/index.htm>

<sup>5</sup> Bedh skrif an komposydh John Dunstable a venegas bos dhodho 'godhvos kevrinek an ster.' Yth o ev ynwedh 'astronydh hag astrolojer'.

<sup>6</sup> An henwyn latinek yw geryow ygeri an pysadow unnik.

## **Challenge**

I decided that my settings would be based on material from Cornish manuscripts or collected orally in Cornwall. However, this posed several compositional challenges. Most British folk songs have verses based on repeated patterns of melody, with short musical phrases, often four or eight bars. However, while the prayers of the Mass have their own coherent, intellectual, and spiritual structure, they are not versified and do not possess the structure of folk song.

Also, the folk music best known by Cornish congregations is from revival activity in the 1980s. These songs are fine in social contexts and are often sung by Old Cornwall Societies and informal gatherings. There is precedent of the sacred and secular sharing tunes, for example 'The Seven Joys of Mary' and 'The Old Grey Duck', and William Litton Viner's 'Dismissal' and 'The Carrion Crow'. However, many popular folk songs are arguably hackneyed, and some are banal. Such tunes are not appropriate for church use, and dismissing the original lyrics from the minds of the congregation would be challenging. However, little-known material would be harder to learn, and might not be readily identified as Cornish. The same is true of early Cornish music, such as that of John Trouloff, the 16<sup>th</sup> century vicar choral of Crantock, Probus and Exeter. Similarly, Cornish polyphonic carol tunes of the 18<sup>th</sup> and 19<sup>th</sup> centuries, though excellent, are mostly little known, complex to learn, and use straightforward poetic structures not found in the Mass. Finally, most Cornish hymn tunes of the 18<sup>th</sup> and 19<sup>th</sup> centuries are Wesleyan and Victorian in harmony and feel, and do not show characteristic local features.

## **Solution**

However, there are folk songs collected in Cornwall that have a modal flavour that either reflects antiquity or local preference. Also, there are a few Cornish psalm tunes with such characteristics. I felt that these were the best starting points for the music of the Mass.

## **Composition**

I had no doubt that composition would be an iterative process in at least two ways. First, the meaning of the text was well-known to me, but I knew it would take time to become familiar with the natural rhythms of the Cornish I knew from experience that the cadences of certain combinations of words would suggest melodic and rhythmic patterns that traditional melodies could be assessed alongside.

Secondly there would be conversations about the evolving material. I was conscious that such processes open the composer to the musical experience, tastes, and vision of others. Reconciling others' ideas and the composer's might be challenging and composing by committee seldom works. However, my experience writing and arranging music for Poldark and other work left me confident that I could make this a constructive process. There would be creative experimentation, testing of ideas, review, and revision. I anticipated composing several versions of each prayer. In the event the collaboration was entirely good natured, a most enjoyable process.

Using a single thematic motif did not appeal. It would make the music easier for a congregation to learn but could be boring to sing and hear. Also, it would not necessarily reflect the differing character of the individual prayers and would not show the variety of melodic invention in Cornish traditional music.

## Challenj

My a erviras y fia ow settyansow selys war stoff dhyworth mammskrifow Kernewek po kuntellys der anow yn Kernow. Byttegyns, henna a worras a-ragov lies challenj komposyethel. Brassa ran a ganow an werin vretennek a's teves gwersyow selys war batronyow ton daskenys, gans lavarennow ilowek kott, yn fenowgh peder po eth barren. Byttegyns, kynth eus dhe bysadow an Oferen aga hesweyth aga honan, yw kesklenus, skiansek ha spyrysel; nyns yns skrifys avel bardhonieth ha ny's teves kesweyth kan an werin.

Ynwedh, kan an werin an gwella aswonys gans kuntellyansow Kernewek a dheu dhyworth Gwrians Dasserghyans y'n bledhynnyow 1980. An kanow ma yw da lowr yn kettestennow kowethasek ha kenys yw yn fenowgh gans Kowethasow Kernow Goth ha kuntellow anformel. Yma bleynyans may wra an sans ha'n leg ranna tonyow, rag ensampel, 'The Seven Joys of Mary' ha 'The Old Grey Duck, ha 'Dismissal' ha 'The Carrion Crow' gans William Litton Viner. Byttele, yth yw lies kan an werin aswonys re dha, dell aller krysi, ha trufel yw nebes. Nyns yw gwiw dhe donyow a'n par na bos devnydhys y'n eglos, ha gorra an geryow derowel mes a'n brys a via challenj rag an kuntellyans. Byttegyns, y fia stoff boghes aswonys kalessa y dhyski, ha ny via aswonys yn es avel kernewek. An keth tra yw gwir a ilow gernewek a-varr, kepar ha'n pyth a John Trouloff, an *vicar choral* a'n 16<sup>ves</sup> kansbledhen yn Lanngorow, Lannbrobus ha Karesk. Y'n keth vaner, tonyow karol Kernewek polyfonek a'n 18<sup>ves</sup> ha 19<sup>ves</sup> kansbledhynnyow, kyn fons kooth, yw dre vras boghes aswonys, komplek aga dyski, ha gul devnydh a gesweyth bardhonek difflows nag yw kevys y'n Oferen. Wortiwedh, tonyow an moyha hymnys kernewek a'n 18<sup>ves</sup> ha 19<sup>ves</sup> kansbledhynnyow yw dhyworth Wesley ha Viktorian y'ga hessenys hag omglewans, ha ny dhiskwedh teythi a'n nasen leel.

## Digolm

Byttegyns, yma kanow an werin kuntellys yn Kernow a's teves blas modek hag a dhastewynn po hender po preferyans leel. Ynwedh, yma nebes tonyow salm kernewek gans gnasennow a'n par na. My a omglewas bos an re ma an gwella poyntow-dalleth rag ilow an Oferen.

## Komposyans

Ny'm bo genev dout vyth y fia komposyans argerdh daswriasek yn diw fordh. Kynsa, styr an tekst o aswonys yn ta dhymm, mes my a wodhya dell wrussa hi kemeres termyn ow tyski resyasow naturel a'n Kernewek. Dhyworth prevyans y hwodhyen sonyow a nebes kesunyansow a eryow dhe brofya patronyow resyasek ha tonek, rybdha may halla bos tonyow hengovek arvarnys.

Nessa, y fia keskowsow yn kever an stoff owth omgerdhes. War en vy y hwra argerdhow a'n par na ygeri an komposydh dhe brevyans ilowek, blasow ha gwel a re erel. Unnverhe tybyansow a dus erel ha'n re an komposydh a allsa ri challenj, ha komposya dre gessedhek a sewen boghes venowgh. Byttegyns, ow frevyans ow skrifa hag arraya ilow rag Poldark hag oberow erel a wrug dhymm bos fydhyansek y hallsen gul henna argerdh drehevyek. Y fia arbrovyans gwriasek, prevyans tybyansow nowydh, daswelans ha dasskrifans. My a waytya dhe gomposya lies versyon a bub pysadow. Y'n darvos, an kesoberyans o da y gnas yn kowal, argerdh an moyha heudhadow.

Nyns o tennvosek dhe wul devnydh a unn ton thematek. Y hwruassa gul dhe'n ilow bos esya rag an kuntellyans hy dyski mes y hallsa bos skwithus hy hana ha'y klewes. Ynwedh, martesen ny wrussa dastewynnya gnas diblans pub pysadow unnik ha ny wrussa diskwedhes eghennow dysmygyans tonek yn ilow gernewek hengovek.

## **Structure**

The inclusion and order of the sung elements depends upon the form of service being used. For example, the Church of England's Order One and Order Two place the 'Gloria' at different points of the service.

### **Arlo dh, Kyrie, Lord**

The melody of the 'Arlo dh' is based on the tune 'Coventry Carew' from a Morval House manuscript of about 1770, now located in Antony House library. This stately 3/4 tune is in D major, and probably dates from the mid-18<sup>th</sup> century, as Coventry Carew, who died in 1748, was the last of his branch of the family. I have used an ostinato accompaniment to give movement and introduced B minor harmonies to give it a lighter and more spiritual feel.

### **Gordhyans, Gloria, Glory**

The 'Gordhyans' is the longest prayer. To avoid repetition, and permit changes of mood, I have used two sources. The first, used to open and close the prayer, is a psalm tune in the Aeolian mode on D called 'Zennor'. This is from the manuscript of Gregory Tom of Trethewey, St Ervan, dated 1825, now in the Courtney Library of the Royal Institution of Cornwall. The second source is the folk song 'Nine Brave Boys'. This song, in the Mixolydian mode on C, was sung by Thomas Williams (died 1881) in the Falcon Inn at St Mawgan in Pydar. It was noted by the Gilbert family (the publicans) who sent it to Baring Gould for his collection.

### **Sans, Sanctus, Holy**

The 'Sans' uses a folk song in the Dorian mode on D known as 'Abroad as I was walking', 'I Love my love', or 'Ryb an Avon'. The melody, nameless and without words, was collected in May 1905 from Joseph Boaden of Cury Cross Lanes, by Rev. Edward Quintrell (born in 1865). Quintrell was a fellow of the Royal College of Organists, a music teacher and organist of St Michael's church, Helston. He sent the tune to the folk song collector George Gardiner (1852-1910), who passed the tune to Lucy Broadwood (1858-1929). She paired the melody with the lyrics of 'I love my love' and this combination became popular in the folk revival of the 1970s and 1980s.

### **Gwarnyans an Aweyl, Acclamations Evangelium, Gospel Acclamations**

The 'Gwarnyans an Aweyl' uses the melody of the verses of the 'Hal an Tow', traditionally sung in Helston early on 8 May. This song, with origins in Elizabethan times, was noted by William Sandys between 1815 and 1846. It usually ends with a major cadence. I have adjusted the rhythm to fit the words and finish in the minor.

### **Mysteri Fydh, Mysterium Fidei, Mystery of Faith**

The source for the 'Mysteri Fydh' is a folk song in the Aeolian mode collected by Sabine Baring Gould and H. Fleetwood Shepherd from James Olver of Launceston in c.1889. In 1966 the tune was identified by Inglis Gundry as the best fit for the Cornish language folk song 'Delyow Sevi', sung by Edward Chirgwin at Carclew House in 1698, when the words only were noted by Thomas Tonkin.<sup>7</sup>

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<sup>7</sup> The words are in the Gwavas MSS (British Library, MS Add. 28554, ff. 135, 153. Item 19.) Later printed in Pryce's *Archaeologia Cornu-Britannica* of 1790.

## **Kesweyth**

Komprehendyans hag aray an elvennow kenys a wra kregi war furv an servis ow pos devnydhys. Rag ensampel, *Order 1* hag *Order 2* an Eglos Pow Sows a sett an ‘Gloria’ orth ken poyntow an servis.

## **Arlodh, Kyrie**

Ton an ‘Arlodh’ yw selys war an ton ‘Coventry Carew’ dhyworth dornskrif Chi Morval a-dro dhe 1770, desedhys lemmyn yn lyverva Antony House. Yma an 3/4 ton lysesek ma yn D major, ha dedhya a wra dres lycklod a gres an 18<sup>ves</sup> kansbledhen, rag bos Coventry Carew, a verwis in 1748, an diwettha a’y skorr an teylu. My re wrug devnydh a gevevelyans ostinato rag ri gwayans, ha keworra kessenysow B minor rag ri omglewans skaffa ha moy spyrysel.

## **Gordhyans, Gloria**

An ‘Gordhyans’ yw an hirra pysadow. Rag avodya dasleverans, hag alowa chanjyow cher an ilow, re dhevnydhys dew dhevedhyans. An kynsa, devnydhys dhe ygeri ha degea an pysadow, yw ton salm y’n mod Aeolian war D henwys ‘Zennor’. Hemma a dheu dhyworth dornskrif Gregory Tom a Trethewi, Sen Ervan, dedhys 1821, lemmyn yn Lyverva Courtney an Fondyans Riel a Gernow. An nessa devedhyans yw kan an werin ‘Nine Brave Boys’. An gan ma, yn mod Mixolydian war C, a veu kenys gans Thomas Williams (a verwis 1881) yn Tavern Falcon yn Lannhernow. Notys veu gans an teylu Gilbert (an davernoryon), neb a’n danvonas dhe Baring Gould rag y guntellyans.

## **Sans, Sanctus**

An ‘Sans’ a wra devnydh a gan an werin y’n mod Dorian war D aswonys avel ‘Abroad as I Was Walking’, ‘I Love my Love’ po ‘Ryb an Avon’. An ton, heb hanow ha geryow, a veu kuntellys yn mis Me 1905 dhyworth Joseph Boaden Egloskuri Krowsvownder, gans Rev’d Edward Quintrell (genys yn 1865). Quintrell o koweth an Kolji Riel Organydhyon, dyskador ilow hag organydh a’n Eglos Sen Mighal Hellys. Ev a dhanvonas an ton dhe gunteller kanow an werin George Gardiner (1852-1910), neb a bassyas an ton dhe Lucy Broadwood (1858-1929). Hi a barryas an melodi gans an geryow a ‘I Love my Love’ ha’n kesunyans ma eth ha bos gerys da y’n dasserghyans ilow an werin a’n bledhynnyow 1970 ha 1980.

## **Gwarnyans an Aweyl, Acclamations Evangelii**

An ‘Gwarnyans an Aweyl’ a dhevnydh ton gwersyow an ‘Hal an Tow’, kenys yn hengovek yn Hellys a-varr an 8<sup>ves</sup> mis Me. An gan ma, ha hy devedhyansow yn termynow Elizabeth I, a veu notys gans William Sandys ynter 1815 ha 1846. Dell usyes, hi a worfen gans kadens major. My re dhosedhas an resyas may hwra mos yn ta gans an geryow ha gorfenna y’n minor.

## **Mysteri Fydh, Mysterium Fidei**

Pennfenten rag an ‘Mysteri Fydh’ yw kan an werin y’n mod Aeolian kuntellys gans Sabine Baring Gould ha H. Fleetwood Shepherd dhyworth James Olver a Lannstevan yn c1889. Yn 1966 an ton a veu prederis gans Inglis Gundry avel an moyha gwiw rag kan an werin gernewek ‘Delyow Sevi’, kenys gans Edward Chirgwin dhe Ji Karklew yn 1698, ma na veu notys saw an geryow gans Thomas Tonkin.<sup>7</sup>

<sup>7</sup> Yma an geryow y’n Gwavas MSS (British Library, MS Add. 28554, ff. 135, 153. Item 19.) Dyllys diwettha y’n Archaeologia Cornu-Britannica gans Pryce, yn 1790.

## **Amen Veur, Amen Magna, Great Amen**

The 'Amen Veur' also uses the melody of the 'Hal an Tow', as in the Gospel Acclamations.

## **On Duw, Agnus Dei, Lamb of God**

The 'On Duw' uses the melody of a folk song in C, known as 'The Stranger's Song', 'I'm A Stranger to this Country', or 'Estren'. It was collected from Mary Treize of Menheniot by Frank W. Bussell and Sabine Baring Gould in April 1891. The manuscript has it in a major key, but it is conventionally sung in the Mixolydian mode.

## **Arrangement**

The setting is for unison voices with organ or piano accompaniment. High or low instruments may double the accompaniment as appropriate. Chords are given for guitar. The voice part has a small range and pitch for the trebles not exceeding the D an octave above middle C. The keyboard part is not above Grade 5. There is no pedal part. In the first four bars of the 'Arlodh' and the 'On Duw' the right hand of the accompaniment may play an optional introduction if required to cue the singers. In the 'Arlodh' I have given colouration by occasionally placing the piano or organ part above the melody. If this proves troublesome, then the provided ossia bars give extra support to the vocal line by using a lower but less vibrant harmony.

I believe I have fulfilled my commission, and I hope that this music for the Oferen Gernewek will contribute to the spiritual and cultural life of Cornwall and Cornish communities world-wide.

Mike O'Connor,

St Ervan,

December 2025

## **Amen Veur, Amen Magna**

An 'Amen Veur' a wra devnydh ynwedh a don an 'Hal an Tow', kepar hag y'n Komendyansow Aweyl.

## **On Duw, Agnus Dei**

An 'On Duw' a dhevnydh melodi kan an werin yn C, aswonys avel 'The Stranger's Song', 'I'm a Stranger to this Country' po 'Estren'. Kuntellys veu dhyworth Mary Treize a Vahynyes gans Frank W Bussel ha Sabine Baring Gould yn mis Ebrel 1891. An dornskrif a'n jeves skrifys yn ton major, mes dell usyes kenys yw y'n mod Mixolydian'.

## **Restrans**

Yth yw an settyans rag levow unnson gans keveylyans organ po piano. Daffar ilow ughel po isel a yll dewblekhe an keveylyans par dell yw gwiw. Settys yw kordys rag gitar.

An lev a'n jeves efander byghan ha pych rag an trebylyon na wordremen an D usi an oktav a-ugh C kres. Nyns usi an rann bysowek a-ugh an 5<sup>es</sup> Gradh. Nyns eus rann trosell. Y'n kynsa peder barren a'n 'Arlodh' ha'n 'On Duw', dorn dyghow an keveylyans a yll seni raglavar, mars yw res, rag lostleverel an ganoryon. Y'n 'Arlodh' my re ros liw treweythyow dre lea rann an piano po organ a-ugh an melodi. Mar po hemma fyslek, ena an barrennow ossia proviys a re skoodhyans moy dhe'n linen levyel dre dhevnydhya kessenyans isella mes le bywek.

Dell grysav, re gowlwrussis ow dessedhek, ha govenek a'm beus an ilow rag an Oferen Gernewek dhe gevri dhe'n bewnans spyrysel ha gonisogethel a Gernow ha'n kemenethow kernewek dres oll an bys.

Mike O'Connor,

Sen Ervan,

Mis Kevardhu 2025



## Oferen an Dasserghyans

Organ ha levow	16
Rann dre lev	30
Geryow	37

# Arlodh

Kyrie, Lord.

♩=74

*mf*

RH optional.

5

*mp* D D Bm D

Ar - lodh, kem-mer tre - ge redh, Krist, kem-mer tre - ge redh,

*mp*

9

*mf* D G F#m G D Bm D A

Ar lodh, kem - mer tre - ge - redh.

*mf*

13 *mf* **A** **D** **A**

Ar — lodh, kem-mer tre - ge — redh, Krist, — kem-mer tre-

The ossia bars give extra support to the vocal line if required.

16 **D** **G** **D** **A** **Bm** **G** **D** **A** **D**

ge — redh, Ar — lodh, Ar — lodh, kem-mer tre-ge — redh.

# Gordhyans

Gloria, Glory.

♩=90

Aeolian Mode  
*f maestoso*

9

Dm *f maestoso* A<sup>5</sup> Dm Am Am F

Gor-dhyans re bo dhe Dhuw y'n u - ghel - der, — hag y'n nor

*f maestoso*

18

C Dm Am<sup>7</sup> B<sup>b</sup> C Dm Dm

kres, dhe bo-bel a vo - lon - jedh da. —

**A** ♩=108 *mp* F C B<sup>b</sup> F

Ni a'th prays, Ni a'th

**A** ♩=108 Mixolydian Mode *mp leggiero*

*mp*

Mixolydian Mode  
*mp leggiero*

26 C G C F C B $\flat$  F C C Gm C B $\flat$

ve\_ nyk, Ni a'th wordh, Ni a'th wor. mel, Ni a wor gras dhis a'th wor - dhyans

Musical score for measures 26-33. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of chords above the vocal line.

34 C *mf* C B $\flat$  Dm B $\flat$  F C Gm C Dm C Am

meur, A Ar - lodh Duw, Mygh - tern\_ Nev, Duw, an Tas Oll-gal-

Musical score for measures 34-40. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of chords above the vocal line. The piano part includes a *mf* dynamic marking.

41 B $\flat$  C Gm **B** C Gm C B $\flat$  F C C Gm

lo - sek. A **B** Ar\_ lodh, an Unn\_ Vab, Ye - su

Musical score for measures 41-47. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of chords above the vocal line. The piano part includes a *f* dynamic marking.

48 C B $\flat$  F C Gm C Gm C B $\flat$  C

Krist, A Ar - lodh Duw, On Duw, Mab an Tas,

Musical score for measures 48-54. The system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of chords above the vocal line.

55 **C** **Am** **F** **Dm** **C** **G** **C** **G** **C**  
*mp* *mf*

**Benedes** Ty neb a dhi - le pe gho - sow an bys, **Oll** Kem - mer tre - ge - redh a -

**C** Ionian Mode  
**Benedes** *mp* *mf*

62 **C** **G** **G** **Am** **F** **Dm** **C** **G**  
*mp* *mf*

ha - nan. **Gwer** Ty neb a dhi - le pe - gho - sow an bys, **Oll** de -

**Gwer** *mp* *mf*

69 **C** **F** **G** **C** **G** **C** **C** **Am** **Em** **F** **Dm** **C**  
*mp*

gem - mer a - gan py - sa - dow. Ty neb a es - edh a - barth dy -

*mp*

77 **F** **C** **G** **C** **G** **C** **G** **Dm** **C** **Am** **D** **Dm** **Am**  
*mf* *rit*  $\text{♩} = 90$  **f** *maestoso*

ghow dhe'n Tas, Kem - mer tre - ge - redh a - ha - nan. Rag **D** ty yn un - sel

*mf* *rit*  $\text{♩} = 90$  **f** *maestoso* Aeolian Mode

85 Dm Bb Am F C F C Bb C Dm

yw an Hu - ni Sans, Ty yn un - sel yw an Ar lodh.

The musical score for measures 85-92 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. The chords are indicated above the vocal line.

93 Dm Am Dm Bb Am F C F C Bb F

Ty yn un - sel yw an u - ghel la, Ye - su Krist, Gans an Spy - rys

The musical score for measures 93-100 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. The chords are indicated above the vocal line.

101 C Am Dm C Bb C Dm rit. C Dm Dm  
*ff* *f*

Sans, Yn gor - dhyans Duw an Tas. A - men

The musical score for measures 101-108 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. The chords are indicated above the vocal line. Dynamic markings *ff* and *f* are present, along with a *rit.* marking.

Intentionally blank

# Gwarnyans an Aweyl

Acclamations Evangelium, Gospel Acclamations.

♩=66

♩=66  
Aeolian Mode  
*f*

Dm Gm Dm Dm Am Gm C  
*f*  
Al - le - lu - ia, Al - le - lu - ia.

*An lewydh a lever an gwarnyans.*

♩=66 Dm Gm Dm Dm C Dm  
*f*  
Al - le - lu - ia, Al - le - lu - ia.  
♩=66

# Sans

Sanctus, Holy.

♩=48

Dm *mp* F C

Sans, Sans, Sans os,

Dm Dorian Mode Am

*mp*

5 D Am Dm Am Dm

Ar - lodh Duw lu - yow, Nev ha nor yw leun a'th

8 F G Am

wor - dhyans. Ho - san - na y'n u - ghel - der, Be

11 Am G Am Dm

ny - ges yw neb a dheu yn ha - now an

14 Am Dm F Dm *f* *mf*

Ar - lodh, Ho - san - na y'n u - ghel - der. Ho

17 Dm Am<sup>7</sup> Dm

san - na y'n u - ghel - der.

# Mysteri Fydh

Mysterium Fidei, Mystery of Faith.

$\text{♩} = 60$  Dm C Dm  
*mf*

$\text{♩} = 60$  Dorian Mode  
Dm C Dm C Dm C B♭ C Krist re\_\_ ver\_\_ wis,

7 B♭ F B♭ Dm B♭ C Dm C  
Krist yw\_\_ se-vys, Ar\_\_ ta\_\_ Krist, ar-ta Krist a - dheu.

13 Dm C Dm B♭ F C  
Krist\_\_ re\_\_ ver\_\_ wis, Krist yw\_\_ se - vys, Ar\_\_ ta\_\_

18 Dm Dm C Dm C Dm rit. . . . .  
Krist, ar-ta Krist a - dheu. rit. . . . .  
B♭ C Dm

Detailed description: This is a musical score for a piece titled 'Mysteri Fydh' (Mysterium Fidei, Mystery of Faith). The score is written for voice and piano. It begins with a tempo marking of quarter note = 60. The key signature has one flat (B-flat major/D minor). The score is divided into four systems. The first system (measures 1-6) features a vocal line starting with a rest, followed by the lyrics 'Krist re\_\_ ver\_\_ wis,'. The piano accompaniment starts with a Dm chord and a melody in the right hand. The second system (measures 7-12) continues the vocal line with 'Krist yw\_\_ se-vys, Ar\_\_ ta\_\_ Krist, ar-ta Krist a - dheu.' The piano accompaniment continues with a steady rhythm. The third system (measures 13-17) repeats the vocal line 'Krist\_\_ re\_\_ ver\_\_ wis, Krist yw\_\_ se - vys, Ar\_\_ ta\_\_'. The piano accompaniment remains consistent. The fourth system (measures 18-24) concludes the piece with 'Krist, ar-ta Krist a - dheu.' and a 'rit.' (ritardando) marking. The piano accompaniment ends with a final chord in Dm.

# Amen Veur

Amen Magna, Great Amen.

♩=66

*f* Dm Gm Dm

A - men, A - men,

♩=66 Aeolian Mode

5 Gm C Dm Gm

A - - - men, A - - - men, A -

*Ad.*

8 Dm C Dm

men, A - - - men.

# On Duw

Agnus Dei, Lamb of God.

♩=96

C *p* C F

A On Duw, neb a

♩=96 RH optional

6 C Bb C Bb C Bb C

dhi le pe\_ gho\_sow an bys, Kem-mer tre - ge - redh a - ha - nan. \_

12 C *mp* F C F C Bb C

A On Duw, neb a dhi\_ le pe\_ gho\_sow an bys,

17 B $\flat$  F B $\flat$  C C *p*

Kem - mer tre - ge - redh a - ha - nan. \_\_\_\_\_ A

21 C F C B $\flat$  C Gm F

On Duw, neb a dhi\_ le pe\_ gho\_ sow an bys, Ro\_ dhyn ni

26 Dm B $\flat$  C Gm C *rit.* *pp*

kres, Ro\_ dhyn ni kres. \_\_\_\_\_ *rit.* *pp*

# Oferen an Dasserghyans

Rann dre lev

# Arlodh

Kyrie, Lord.

♩=74

4 *mp* D Bm

Ar - lodh, kem-mer tre - ge\_\_\_\_\_ redh, Krist, kem - mer tre -

8 D *mf* G F#m G D Bm D A

ge\_\_\_\_\_ redh, Ar\_\_\_\_\_ lodh, kem - mer tre - ge - redh.

13 A *mf* 3 D A 3

Ar\_\_\_\_\_ lodh, kem-mer tre - ge\_\_\_\_\_ redh, Krist,\_\_\_\_\_ kem - mer tre -

16 D G D A Bm G D A D 3

ge\_\_\_\_\_ redh, Ar\_\_\_\_\_ lodh, Ar\_\_\_\_\_ lodh, kem-mer tre - ge\_\_\_\_\_ redh.

# Gordhyans

Gloria, Glory.

♩=90

**11** *f* Dm *maestoso* A<sup>5</sup> Dm Am

Gor - dhyans re bo dhe Dhuw y'n u - ghel - der,

16 Am F C Dm Am<sup>7</sup> B<sup>b</sup> C Dm Dm

— hag y'n nor kres, dhe bo-bel a vo - lon - jedh da.

23 **A** C F C B<sup>b</sup> F C G C F C B<sup>b</sup> F

♩=108 *mp*

Ni a'th prays, Ni a'th ve nyk, Ni a'th wordh, Ni a'th

30 C C Gm C B<sup>b</sup> C *mf* C

wor - mel, Ni a wor gras dhis a'th wor - dhyans meur, A Ar - lodh

36 B<sup>b</sup> Dm B<sup>b</sup> F C Gm C Dm C Am B<sup>b</sup> C Gm

Duw, Mygh - tern Nev, Duw, an Tas Oll-gal - lo - sek. A

43 **B** C *f* Gm C B<sup>b</sup> F C C Gm C

Ar - lodh, an Unn Vab, Ye - su Krist, A

49 B<sup>b</sup> F C Gm C Gm C B<sup>b</sup> C

Ar - lodh Duw, On Duw, Mab an Tas,

55 Am *mp* F Dm C G

**Benenes** Ty neb a dhi - le pe gho - sow an bys,

60 *C* *mf* *G* *C* *C* *G* *G*  
  
 [Oll] Kem - mer tre - ge - redh a - ha - nan.

64 *Am* *mp* *F* *Dm* *C* *G* *mf* *C* *F* *G* *C*  
  
 [Gwer] Ty neb a dhi - le pe-gho - sow an bys, [Oll] de - gem - mer a - gan py

71 *G* *C* *C* *Am* *mp* *Em* *F* *Dm* *C*  
  
 sa - dow. Ty neb a es - edh a - barth dy

77 *F* *C* *G* *mf* *C* *G* *C* *G* *Dm* *rit*  
  
 ghow dhe'n Tas, Kem - mer tre - ge - redh a - ha -

82 *C* *Am* *D* *Dm* *Am* *Dm* *Bb* *Am* *F* *C*  
*♩=90 f maestoso*  
  
 nan. Rag ty yn un - sel yw an Hu - ni Sans, Ty yn un - sel

90 *F* *C* *Bb* *C* *Dm* *Dm* *Am* *Dm* *Bb* *Am*  
  
 yw an Ar lodh. Ty yn un - sel yw an u - ghel la,

98 *F* *C* *F* *C* *Bb* *F* *C* *Am* *ff* *Dm* *C*  
  
 Ye - su Krist, Gans an Spy - rys Sans, Yn gor - dhyans

104 *Bb* *C* *Dm* *f* *C* *rit.* *Dm* *Dm*  
  
 Duw an Tas. A - men



# Mysteri Fydh

Mysterium Fidei, Mystery of Faith.

♩=60

4

*mf* Dm C Dm Bb F Bb

Krist re\_\_ ver\_\_ wis, Krist yw\_\_ se-vys, Ar\_\_ ta\_\_

10 Dm Bb C Dm C Dm C Dm Bb

Krist, ar-ta Krist a - dheu. Krist re\_\_ ver\_\_ wis, Krist yw\_\_

16 F C Dm Dm C Dm C Dm rit. 2

se-vys, Ar\_\_ ta\_\_ Krist, ar-ta Krist a - dheu.

Detailed description: This is a musical score for 'Mysteri Fydh'. It consists of three staves of music. The first staff starts with a tempo of ♩=60 and a 4-measure rest. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, then a half note G5. The third staff starts with a 4-measure rest, followed by quarter notes G5, F5, E5, and D5. The piece concludes with a 2-measure rest marked 'rit.'.

# Amen Veur

Amen Magna, Great Amen.

♩=66

2

*f* Dm Gm Dm Gm

A - men, A - men, A - -

6 C Dm Gm Dm C Dm

men, A - men, A - men, A - - men.

Detailed description: This is a musical score for 'Amen Veur'. It consists of two staves of music. The first staff starts with a tempo of ♩=66 and a 2-measure rest. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, then a half note G5. The third staff starts with a 2-measure rest, followed by quarter notes G5, F5, E5, and D5. The piece concludes with a 2-measure rest.

# On Duw

Agnus Dei, Lamb of God.

♩=96

3 C *p* C F C B♭ C B♭

A On Duw, neb a dhi le pe\_ gho\_sow an bys, Kemmer tre

10 C B♭ C C *mp* F C F C B♭ C

ge - redh a - ha - nan. A On Duw, neb a dhi\_ le pe\_ gho sow an bys,

17 B♭ F B♭ C C *p* C F C

Kem - mer tre - ge - redh a - ha - nan. A On Duw, neb a dhi\_ le pe\_

23 B♭ C Gm F Dm B♭ rit. C Gm C *pp*

gho\_sow an bys, Ro\_ dhyn ni kres, Ro\_ dhyn ni kres.

# Oferen an Dasserghyans

## Geryow

### ARLODH

Arlodh, kemmer tregeredh,  
Krist, kemmer tregeredh,  
Arlodh, kemmer tregeredh.  
Arlodh, kemmer tregeredh,  
Krist, kemmer tregeredh,  
Arlodh, Arlodh, kemmer tregeredh.

### GORDHYANS

Gordhyans re bo dhe Dhuw y'n ughelder,  
hag y'n nor kres, dhe bobel a volonjedh da,  
Ni a'th prays, Ni a'th venyk,  
Ni a'th wordh, Ni a'th wormel,  
Ni a wor gras dhis a'th wordhyans meur,  
A Arlodh Duw, Myghtern Nev,  
Duw an Tas Ollgallosek.

A Arlodh, an Unn Vab, Yesu Krist,  
A Arlodh Duw, On Duw, Mab an Tas,  
*Benenes*: Ty neb a dhile peghosow an bys,  
*Oll*: Kemmer tregeredh ahanan  
*Gwer*: Ty neb a dhile peghosow an bys,  
*Oll*: degemmer agan pysadow.  
Ty neb a esedh a barth dyghow dhe'n Tas,  
Kemmer tregeredh ahanan

Rag ty yn unsel yw an Huni Sans,  
Ty yn unsel yw an Arlodh  
Ty yn unsel yw an ughella Yesu Krist  
Gans an Spyrans Sans,  
Yn gordhyans Duw an Tas.  
Amen.

## GWARNYANS AN AWEYL

Alleluia, Alleluia.

*An lewydh a lever an gwarnyans*

Alleluia, Alleluia.

## SANS

Sans, Sans, Sans os, Arlodh Duw luyow,

Nev ha nor yw leun a'th wordhyans, Hosanna y'n ughelder.

Benyges yw neb a dheu yn hanow an Arlodh

Hosanna y'n ughelder. Hosanna y'n ughelder.

## MYSTERI FYDH

Krist re verwis,

Krist yw sevis,

Arta Krist, arta Krist a dheu.

Krist re verwis,

Krist yw sevis,

Arta Krist, arta Krist a dheu.

## AMEN VEUR

Amen, amen, amen.

Amen, amen, amen.

## ON DUW

A On Duw neb a dhile peghosow an bys,

Kemmer tregeredh ahanan.

A On Duw neb a dhile peghosow an bys,

Kemmer tregeredh ahanan.

A On Duw neb a dhile peghosow an bys,

Ro dhyn ni kres,

Ro dhyn ni kres.

Mike O'Connor OBE is a long-time resident of St Ervan in his adopted home of Cornwall. A bard of Gorsedh Kernow, his bardic name is 'Crowder' – Fiddle Player. In his younger days a pilot, sailor, and mountaineer, he is now known as a musician, musicologist, composer, oral storyteller, folklorist, and author. He is known for his work on the traditional music and original songs in TV's 'Poldark'. He has found and transcribed many manuscripts of Cornish music, and for his research and writing he was awarded the Henwood medal of the Royal Institution of Cornwall. At the Gorsedh Kernow Holyer an Gof publishers' awards many of Mike's books have been shortlisted, and 'Above the Tin Stream' (co-written with Barbara Griggs), 'Seal Song' and 'Firecrow' all won their classes. 'The Children of Arganteilin', a history of the harp in Cornwall, co-written with Barbara Griggs, is a pioneering work of musical scholarship.