

CYLCHGRAWN
CYMDEITHAS ALAWON GWERIN CYMRU

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CYLCHGRAWN CYMDEITHAS
ALAWON GWERIN CYMRU

JOURNAL OF THE
WELSH FOLK SONG SOCIETY

*“Moes erddygan a chanu,
Dwg i'n gerdd, deg awen gu,
Trwy'r dolydd taro'r delyn,
Oni bo'r iâs yn y bryn.”*



CYF. I. (VOL. I.)

Bangor
JARVIS & FOSTER, PRINTERS, LORNE HOUSE

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PREFACE

ON the completion of this, the first volume of its Journal, we feel we have strong reasons for congratulating the Welsh Folk Song Society upon the success of its work. Our country is very small, and consequently the area available for the collection of songs is exceedingly limited; the Folk Song movement started in a modest and unpretentious way among a handful of students; no one ever dreamt that there existed more than a dozen or two unrecorded tunes, and consequently there was no idea at first of the possibility of establishing an enthusiastic Society for collecting and publishing the songs. At first very few people in Wales understood the folk song, and fewer still possessed the gifts necessary to discover the singers of old tunes and to persuade them that their songs were good enough to set down "in print." In the earlier numbers of the volume the supply of songs had to be economized, and here we were fortunate in being able to draw upon Mrs. Mary Davies's interesting MS. collection of tunes sent to the Llangollen Eisteddfod of 1858. As time went on the number of collectors rapidly increased, so that before the volume was completed, the available material was sufficiently large to keep the Journal going for several years, and the flow of recorded songs shows no sign of diminution.

In the earlier numbers of the Journal it was thought advisable not to publish the lyrics and ballads in full. As, however, it was found that the members generally desired to have all the words printed, this was done in the later numbers and at the end of the volume the words omitted in the first published songs may be found.

The appeal made to members for additional information regarding airs and words was fairly successful and much of this new material has been inserted at the end of the volume. We beg to renew the appeal. We know that there are many people in position to supply us with missing verses of ballads, or with new information respecting the tunes, or with additional variants, but who often think that their information is not important enough to send. It is highly desirable that all such matter should be secured and put on record before it is too late to recover it.

The warmest thanks of the Society are due to the numerous contributors of songs, and of critical notes, and particularly to Llew Tegid for the translations, and the Rev. T. Shankland for the Index to the volume.

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The singers from whom the songs were obtained numbered nearly seventy, in addition some were copied from the Llangollen Eisteddfod Collection, 1858; and others from the Keri MSS.

The various Welsh Counties have contributed the following number of tunes:—

Carnarvon - - - 28	Flint - - - 7
Merioneth - - - 27	Carmarthen - - - 5
Glamorgan - - - 13	Montgomery - - - 2
Cardigan - - - 11	Brecon - - - 1
Anglesey - - - 10	Pembroke - - - 1
Denbigh - - - 7	Radnor - - - 1

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Cylchgrawn Cymdeithas Alawon Gwerin Cymru.

JOURNAL OF THE WELSH FOLK-SONG
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WELSH FOLK-SONG SOCIETY.

RULES.

1. The Society shall be called the "THE WELSH FOLK-SONG SOCIETY" ("Cymdeithas Alawon Gwerin Cymru.")
2. The object of the Society shall be the collection and preservation of Welsh Folk-songs, Carols, Ballads, and Tunes, and the publication of such of these as may be deemed advisable.
3. The Society shall consist of ordinary members, approved by the Committee, at an annual subscription of 5s., and of honorary members subscribing not less than 10s. 6d. annually, such subscriptions being payable on the 1st of July in each year.
4. The officers of the Society shall be a President, six Vice-Presidents, a Treasurer, an Organizing Secretary, and an Editing Secretary, to be elected by the General Council.
5. The affairs of the Society shall be managed by a General Council and an Executive Committee.
6. The General Council shall consist of the original subscribers with power to add to their number representatives of any Welsh County remaining unrepresented, together with one person appointed by each of the following bodies, viz.: The Court of the University College of North Wales, the Court of the University College of Wales, Aberystwyth, the Court of the University College of South Wales and Monmouthshire, the Gorsedd, the Eisteddfod Association, the Cymmrodorion Society, and two by each of the following bodies, viz.: the National Union of Teachers (one for North and one for South Wales) and the Association of Head Masters of County Schools in Wales (one for North and one for South Wales).
7. The Executive Committee shall consist of the Officers of the Society, together with fifteen members chosen by the General Council, of whom a third shall retire by rotation each year, but shall be eligible for re-election. Five members of the Executive Committee shall form a quorum.

8. The Society shall meet once a year, during the Eisteddfod week, in connection with the Hon. Society of Cymmrodorion, for the purpose of electing the General Council and receiving a report of the year's work. No member whose subscription is in arrear shall be entitled to vote or take any part in the proceedings.

9. The General Council shall meet twice a year, once immediately after its election at the National Eisteddfod, and once during the month of April, at some place in the other division of Wales to be decided upon from time to time, for the purpose of filling up vacancies in the Executive Committee and generally to consult with the Executive Committee on the work of the Society.

10. The Executive Committee shall regulate its own meetings, and shall conduct the business of the Society, in particular by arranging for the collection, selection and publication of Folk-songs, &c., and for the holding of meetings intended to illustrate the work of the Society.

11. No songs, &c., shall be published by the Society except on the recommendation of a Committee of Literary and Musical Experts appointed by the Executive Committee; and the copyright shall in each case belong to the person who has collected the song, ballad, tune, &c., in question.

12. The accounts of the receipts and expenditure of the Society shall be audited annually by an Auditor to be appointed each year by the Subscribers at the Annual Meeting.

13. Any member whose subscription shall be two years in arrear shall thereupon cease to be a member of the Society.

14. Every member whose subscription is not in arrear shall be entitled to a copy of the ordinary publications of the Society.

15. The Committee shall have power to elect a limited number of Honorary Associates from among distinguished authorities on the subject of Folk-music outside Wales.

16. The Committee shall have power to organize, at such times and places as it may deem suitable, meetings at which vocal and instrumental illustrations of Folk-songs, Carols, Ballads and Tunes shall be given, and papers written on the subject read and discussed.

17. Every contribution accepted by the Society, whether literary or musical, shall be considered the property of the Contributor as far as publica-

tion elsewhere than in the Society's Journal is concerned, and the Society shall not reprint such contribution without the contributor's consent.

18. No alteration of these Rules shall be made except at a General Meeting of the Society, upon a report of the Council; and no proposal for alteration shall be considered by the Council except upon a resolution of the Executive Committee, or upon a written requisition signed by twelve members of the Society and sent in to the Secretaries at least one month before the meeting of the Council. No proposal for alteration on which the Council has reported adversely shall be deemed to have been adopted by the General Meeting unless it shall have received the votes of at least two-thirds of those present and voting.

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REPORT.

The Society has been established for the purpose of collecting and preserving Welsh folk-songs, ballads and tunes, and of publishing such of these as may be deemed advisable ; in short, to carry out for Wales, the work that is already being done by the Folk-Song Society for England and by the Irish Folk-Song Society for Ireland.

The first meeting in connection with the formation of the Society was held at Carnarvon during the National Eisteddfod of 1906, under the auspices of the Honourable Society of Cymmrodorion when papers were read on the subject by Mr. Alfred Perceval Graves (one of the founders of both the English and Irish F. S. Societies) and also by Sir Harry R. Reichel, M.A., LL.D. To illustrate the papers some of the folk-songs arranged by Mr. Robert Bryan for the Celtic concert were sung by a choir conducted by Mr. John Williams, organist of Christ's Church.

A Provisional Committee was then appointed to draw up a constitution and rules, and it included the following names :

Sir W. H. Preece, K.C.B., F.R.S.	D. Emlyn Evans, Esq.
Principal H. R. Reichel, M.A., LL.D.	Robert Bryan, Esq.
Alfred Perceval Graves, Esq.	E. Vincent Evans, Esq.
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W. Llewelyn Williams, Esq., M.P.	Rev. J. W. Wynne Jones, M.A.
R. Gwyneddon Davies, Esq., J.P.	John Griffith, Esq., B.Sc.

Messrs. J. Lloyd Williams and L. D. Jones (Llew Tegid), University College, Bangor, were appointed Honorary Secretaries.

The Committee met at Penrhos, Carnarvon, at Eirianfa, Harlech, and in London.

The draft constitution and rules, together with the two papers referred to, were printed in pamphlet form and freely distributed among those who were thought likely to be in sympathy with the movement.

It was intended that the draft rules, &c., should be submitted to a General Meeting of the subscribers at Swansea during the National Eisteddfod in 1907, but this was found to be impracticable.

The Secretary of the Cymmrodorion Society kindly arranged to have a lecture delivered in London later in the year. This was given by Mr. J. Lloyd Williams in December, 1907, and a Committee was called to make arrangements for a general meeting to be held at Llangollen during the National Eisteddfod.

The first General Meeting, therefore took place in the Memorial Hall, Llangollen, on September 2nd, 1908, with Sir Harry Reichel in the chair, when the draft rules were amended and finally adopted.

On January 8th, 1909, a meeting of the subscribers took place at Bangor, the following being present: Sir Harry Reichel (in the chair), Lady Reichel, Miss Grace Roberts, Mrs. Mary Davies, and the Rev. Canon Edwards, Messrs. W. G. Thomas, R. Gwyneddion Davies, Carnarvon; J. T. Williams, Llangoed; W. Jones, W. E. Jones, and Llew Tegid, Bangor.

Letters were read, regretting inability to attend, from Sir William Preece, Sir Edmund Verney, Messrs. Cecil Sharp, John Mahler, E. Vincent Evans, A. T. Davies, J.P., and others.

It was resolved that all those who had become members of the Society by the 8th of January, 1909, be constituted the General Council. Sir William Preece was unanimously elected President. Six Vice-Presidents, the Executive Committee of fifteen members and five honorary officers were also duly elected, and all have consented to act.

Arrangements were made for holding the annual meeting in London in June during the National Eisteddfod, and Dr. J. Lloyd Williams, the Musical Editor, was asked to read a paper there concerning the Society and its work.

The following members were given executive powers to bring out the first number of a Journal of the Society, viz., the President, the Musical Editor, Mr. Goscombe John, R.A., and the two secretaries.

Through the liberality of the President and of Sir Harry Reichel, the Society was enabled to offer two prizes of £10 10s. 0d. and £5 5s. 0d. for the best and second-best collections of unpublished Welsh folk-songs at the National Eisteddfod held in Llangollen, September 1908, the two successful collections to become the absolute property of the Society. Mr. Emlyn Evans and Dr. J. Lloyd Williams consented to adjudicate. No collection was received in this competition, and the donors have, therefore, consented to

offer the same prizes again at the National Eisteddfod to be held at Colwyn Bay in 1910, and the same judges have kindly consented to adjudicate.

Prizes are also being offered by the Executive Committee of the National Eisteddfod in London, and in one or two other Eisteddfodau in Wales this year, for the singing of the best unpublished folk-songs.

The Society has been given a phonograph by the President, and Mr. John Mahler has authorized the Council to purchase a similar instrument for the Society's use in recording folk-songs.

"The Folk-Song Society" has shown considerable sympathy with the movement, and through its secretary (Miss Lucy Broadwood) has presented a complete set of its publications (with the exception of two numbers which are out of print) to the Welsh Society.

As an instance of the interest excited by the movement, it may be mentioned that the students of the University College of North Wales have established amongst themselves a society called "*Y Canorion*" (The Songsters) named after a society established in 1820 in London by John Parry (Bardd Alaw), whose object is to collect Welsh folk-songs, and to promote the singing of them and of our national melodies. The "*Canorion*" have given some excellent renderings of hitherto unpublished folk-songs, several of which have been lately found by members in their own respective districts. Other societies of "*Canorion*" have subsequently been formed in Liverpool and other places with the same object.

Many of the newly-found folk-songs have also been given in the guise of a folk-play at Bangor, and the appreciation of the music was by no means confined to the Welsh portion of the audience.

Lectures have been given on the subject by the Musical Editor in many parts of North Wales, by Mr. A. P. Graves in Cardiff, by Mrs. Mary Davies in Welsh circles in London, and by Mr. Harry Evans in Liverpool.

EDITOR'S INTRODUCTION.

It has been shown elsewhere (*Cymmrodorion Transactions*, 1908), that the minstrelsy of Wales has suffered more from the apathy of its recorders than that of any other British nationality. No attempts were made to collect and publish any of the airs till the year 1742, and for a hundred years after that date all the collections—those of Blind Parry, Edward Jones, Bardd Alaw, Dr. Crotch, George Thomson, J. F. M. Dovaston, Richard Roberts, and others—consisted almost exclusively of harp music. Of this, much was unsingable, some of foreign origin, and the great bulk of it without words. Most of the collectors were foreigners, or instrumentalists, who did not live among the peasantry. South Wales music was denied even this scanty recognition, for although her native minstrelsy was richer than that of North Wales, no musician took the trouble of publishing a collection of the songs.

The few folk-tunes that wandered into the collections of this period were such melodies as "Nos Galan," "Hob y Deri Dando," "Y Suo-gân," and a few others, and a small number of ballad tunes are also included. Although there is no separate collection of South Wales songs of this period, a few have found their way into the above compilations.

It was not till 1844 that Welsh folk-music received recognition. The volume published in that year by Miss Maria Jane Williams, of Aberpergwm, showed that Welsh folk-music could be both beautiful in form and expressive in feeling, and "Y Fwyalchen," "Y Deryn Pur," "Clychau Aberdyfi," and other songs, immediately took their places among the best of the "Welsh Melodies." This collection, together with that of Ieuan Ddu, which appeared in 1845, proved conclusively that in South Wales a rich store of song existed, hitherto unexplored by the collector. One would have expected that the deplorable neglect of the past, this welcome revelation of the wealth of melody still existing, hidden away in the valleys and glens of Wales, and the excellent model set by Miss Williams in her volume, would have stimulated other musicians to record the native melodies, together with

the lyrics sung to them in other districts. But no! few musicians interested themselves in the question, and those who did collect confined their efforts to merely recording the music, without either words or particulars of origin.

One of the most striking features of the folk-tune is that it can exist among the peasantry without making itself manifest to the higher classes, or to trained musicians. Even when the musician diligently seeks the folk-tune, it is found that the singer is apt to disclaim all knowledge of it, and collectors know by experience that it requires a great deal of tact and of sympathy to induce old people to sing the old tunes. This is, perhaps, the case to a much greater extent in Wales than in England, owing to the prejudice which has existed against this class of song since the religious revival of the early years of last century. That the melodies do exist is placed beyond any doubt by the large number already collected, a number which has far exceeded the most sanguine expectations of the promoters of the movement. The students of the "Canorion" Society have collected over a hundred melodies—one of the members, Mr. John Morris, having nearly forty to his credit. When it is remembered that the opportunities for collecting are so few, and the areas covered so very circumscribed, this is a very remarkable and gratifying result.

Of the tunes already collected, many are worthless from a purely musical point of view, while others are foreign importations. This was to be expected; but even after rejecting a large number of tunes which come under one or other of the above categories, the number of melodies which possess sufficient musical value to be utilized is already large. A few are published in this number, but by far the greater number are reserved for future publication.

The Society must be on its guard against the inclusion of purely foreign tunes, and of composed tunes which have never won for themselves recognition as folk-melodies. A glance at the Journal will show what care is taken in the examination of each melody. On behalf of the Society, the Editor begs to acknowledge its debt of gratitude to Mr. Emlyn Evans, Mr. J. H. Davies and other Welshmen, and to Miss Lucy Broadwood and Mr. Frank Kidson for their valuable critical notes on the melodies included in this number. Should any other musical friends be able to supply additional information or criticism on any of the airs or the lyrics, we shall be glad to make use of their

contributions in future numbers. Meantime, it may be stated that the rejections from the above causes are, as might have been expected, numerous, but it is confidently believed that the tests applied are such as to ensure that the great majority of those accepted shall be genuine. Even should mistakes be made in the selection of tunes for publication, it is clearly better that too many should be included than too few. Other folk-song societies have been twitted with "fanatical enthusiasm." Would that, two hundred years ago, there had existed in Wales even a mild form of enthusiasm for the publication of folk-song! It is probable that much inferior music would have been included; we can be perfectly certain, however, that much treasure would have been stored up that has now disappeared for ever. So confident is the Society that there is still some ungathered gold of Welsh song among the Welsh hills, that it is perfectly ready to undertake the trouble of seeking and bringing it to the light of day.

The Society does not confine its efforts to the discovery of beautiful melodies for the use of the singer. The student has also to be considered, and it is highly desirable to store up such melodies as will supply some information on the history of Welsh minstrelsy, and on the characteristic forms, rhythmic figures, and melodic curves that serve to distinguish Welsh music from that of other nationalities. For this purpose the transformations undergone by airs of foreign origin during their naturalization in Wales, are frequently quite as illuminating as undoubtedly native melodies.

We must also bear in mind that, while there are certain tunes which can unhesitatingly be rejected as worthless, there are others which to some musicians may appear eccentric in rhythm or melody, but to others may be full of expression and beauty. Bardd Alaw's taste was in some respects more English than Welsh. This led him to avoid the use of some very interesting tunes; and when he modified others, he generally did it in the direction of the smooth, regular English tune of the period.

In Welsh Minstrelsy there were three types of melodies—*harp tunes*, *ballad* and *carol tunes*, and *folk tunes*. The *harp tunes* have already been referred to. Many of these were used as *penillion* airs, in which case the melody was not sung, or only partly vocalized. At the close of the eighteenth and the beginning of the nineteenth century several of these were utilized for

song purposes in the usual way by having English words adapted to them. Welsh lyrics were not fitted to them till a much later period. A few melodies such as "Nos Galan" (New Year's Eve), and "Hob y Deri Dando" were both played on the harp and sung in the usual way.

The *ballad*, and *carol tunes* were generally simpler in form and less expressive. A great many verses were sung to them, and these were most frequently of inordinate length, necessitating the doubling of every section of the tune. They were of the narrative, or declamatory style, and many of those sung in Wales were borrowed from English sources. Of this kind of tune, some examples occur in the old collections; but there are no words, and it is generally difficult to fit the old ballads to the tunes whose names are found above them.

The typical *folk-tune* differed from the harp-tune in always having words sung to it. Where the words were lyrical they differed from the ordinary ballad in having shorter verses, and fewer of them. The language was homely but direct, and without the tiresome circumlocution that characterized many of the ballads. The melodies were simple, devoid of modulation or chromatics, and without vocal difficulties, but they were frequently beautiful in form and most expressive in spirit. In the best examples, the harmony of word and note, of musical and rhetorical accent, is so perfect that it is difficult to decide whether the music is an attempt to express the words or whether the two grew up together in intimate union. As to their origin, we know that certain of them, very few in number it is true, were composed; some of the others may be communal for aught we know, it matters little which. It is certain that most if not all of them have been modified by the singing of successive generations till they have assumed their present forms. Though some of them may be "art songs" in the sense of having been composed by individuals, their spontaneity is such that the art never obtrudes—there is no sense of effort to conform with rule. Finally, the Welshman always feels that the true Welsh folk-song is in perfect harmony with his own musical feeling, that is to say, that it possesses national characteristics. There are other kinds of folk-tunes besides those described above. We have first the solo and chorus to which penillion are sung in the "Nos Galan" style. South Wales has many examples of this type. There are also songs associated with various customs, such as the "Wassail Songs,"

and others; and lastly, there is a very interesting kind of song where the words are not verse, but either question and answer, as in the various versions of "Yr Hen Wr Mwyn" (*The gentle old man*), or repetition of jingly words, as in the various "Caneuon Cyfri'r Geifr" (*The goat-counting songs*), or the many cumulative songs (of which equivalents may be found in many other countries). These have strongly marked rhythms, and the music is the important element; the singers sing for the joy of the sound and the rhythm, and not to relieve the feelings of a lovesick heart.

As might be expected, the greater number of the songs already collected have been noted from the singing of old people, living in country places. Many, however, have been obtained from comparatively young or middle-aged people, who had learnt the songs from their parents or grandparents. Some of the tunes had been sung in the farm kitchen, others in the "lloft y stabal" (stable-loft), some in the quarry "barics" (barracks), others in the village alehouse. The difficulties in the way of discovering them are great. The people who know them are shy of singing them to the ordinary musician, and will generally deny all knowledge of them. Besides the difficulties familiar to the folk-song collectors of other nationalities, the Welsh musician has special ones to contend with. One has already been referred to: old people who came under the influence of the religious revival of the earlier part of last century, are so accustomed to regard these songs as frivolous if not immoral, that they can only with the greatest difficulty be persuaded to sing any that they happen to know.

There is another difficulty which is peculiar to North Wales. Occasionally some of the singers chant penillion, not to the harp melodies themselves but to the simple counterpoint adopted by the old singers when accompanied by the melody on the harp.

Another difficulty is the direct result of changed social conditions and of a vitiated musical taste. The old farm gatherings have been abolished by improved means of locomotion, enabling people to attend week-night meetings of various kinds. The degeneration of musical taste is observable in two directions. Our best amateur singers grow up believing that the national melody is too simple to sing, while young people in the towns are demoralized by *pierrrot* and music-hall songs. It often happens that the children of

parents who were famed for their knowledge of the old music, though themselves musical, take no interest whatever in the melodies.

Through the various causes above mentioned, the loss of interesting songs must have been very serious, and it still continues. The collectors are so few, and have so little time at their disposal to visit old people in out-of-the-way neighbourhoods, that one often hears of the death of some old singer before one has had a chance of securing any of his store of melodies.

And yet it is interesting and gratifying to see in what curious ways many of the tunes are recovered. People who had heard them sung during their childhood begin to take an interest in the old songs. At first they have no clear recollection of them, but gradually the subconscious mind, groping after the nearly forgotten fragments, recovers the whole song. Sometimes a tune is suggested by a chance word, and piece by piece it returns, sometimes taking several weeks to complete the process. Occasionally one gets a portion of a song from one singer, and another person supplies the missing parts. They are picked up in all kinds of places, in the workshop and in the train, in the country farm house and in the modern town house; they come from the mountain glens, and even from the large English towns, from the United States and from the Welsh Colony in Patagonia; and the detailed history of the recovery of these old folk-songs would form a very interesting chapter in itself.

The airs in the present number have been selected with a view of supplying examples of different types of tunes on the one hand, and of the various lines of investigation on the other. "Yr Eira," "Y perot purlon," "Tra bo dau," "Cwyn dy galon," "Rhywun," and others are examples of the folk-song with lyrics. "Ym Mhontypridd," "Y Gwladwr a'r Esgob," are examples of very simple Dorian tunes, with no very special charm of form, rhythm, or melody, but of a type very prevalent in certain country neighbourhoods. "Y pren ar y bryn" is a good example of the cumulative song where the words have no special merit and the singing partakes of the nature of a game. "Llangollen Market" is instructive, as showing the manner in which folk-tunes are sometimes built up of phrases which are common to many lands and tunes. Out of the numerous variants sent to the Editor, such forms will be selected as will show the gradual modification of the air in different dis-

tracts, and thus throw some light upon the evolution of the song. Numbers 14 and 10 furnish instructive examples of North and South Wales versions of the same melody. The various forms of "Lisa Lân" illustrate the same point, together with the wide distribution of certain airs—this particular air being very common in other parts of the British Islands. The variants of "Cân Doli" are inserted on quite other grounds. Where a lyric has become popular, the attempt to give it vocal expression often gives rise to a great many different tunes. Sometimes these have nothing in common. In this case, the lyric being comparatively modern, we are almost able to watch the growth of the melodies. The words having originally been sung to "Kate Kearney," several of the tunes, though simpler in structure, contain fragments or suggestions of the original tune, whereas others are quite different.

The MS. out of which the first ten examples have been taken was a collection sent to the Llangollen Eisteddfod in 1858. The first prize was awarded to Llewelyn Alaw; his collection subsequently formed the nucleus of Bennett and Evans' *Alawon fy Ngwlad*. The other MS., after passing through various hands, was ultimately bought by Mr. L. Hartley, of Bangor, bound and presented in 1888 to the late Mr. Cadwaladr Davies on the occasion of his marriage to Miss Mary Davies. The MS. is now in the possession of the latter. It contains 90 melodies, but some of them, though simple in structure, are evidently composed. Particulars are given of the origin of most of them. The most serious fault of the collection is the replacement of the original verses in most cases by modern ones, evidently regarded by the collector as much superior, but in reality stiff, stilted, and utterly unsuited to the music. The Society would be glad of information relating to the identity of the compiler of the collection: from the Eisteddfod records we gather that he was awarded a consolation prize.

The Society does not intend to confine its efforts to the collection and publication of folk-tunes and words: it is very desirable that means should be devised for making the songs available for use, and for encouraging the singing of the melodies in the country. Already a large amount of information about the older melodies has been obtained and awaits publication. There is urgent need for supplying many excellent tunes with lyrics; singers should be encouraged to include them in concert programmes, and the best of the melodies should be as familiar to the school children, students, and

Welsh people generally as the German folk-songs are to the people of Germany, or as certain hymn tunes are to Welsh people. As the movement develops, it is hoped that means will be adopted to further these objects, and to make the national melody a means of fostering the musical development of the country on truly national lines.

The critical notes have been supplied by :

Miss Lucy E. Broadwood (L.E.B.)

Mr. J. H. Davies (J.H.D.)

Mr. D. Emlyn Evans (D.E.E.)

Mr. Frank Kidson (F.K.)

Mr. W. Prichard Williams, Bangor (W.P.W.)

1. LLANGOLLEN MARKET.

Doh B>
 { :l₁ | m₁ .l₁ :l₁ .t₁ | ḍ .ḍ :t₁ .t₁ | l₁ .ḍ :t₁ .l₁ | se₁ :m₁ .t₁ }



Un - to Llan-go llen mar - ket-age One morning did I go, . . . But

{ | ḍ .t₁ :ḍ .r | m :m .r | r .t₁ :l₁ .se₁ | l₁ :- . ||



how to strike a bar - gain In - deed I do not know.

{ .ḍ | ḍ .ṃ .- :ḍ ṃ | r :t₁ .t₁ | ḍ .ḍ :ṃ .l₁ | se₁ :l₁ }



My fa-ther chides the morn - ing, My mo - ther all the day, Oh,

{ | m₁ .f₁ :m₁ .r₁ | ḍ₁ .,r₁ :m₁ m₁ | l₁ .l₁ :se₁ .l₁ .t₁ | l₁ :- . ||



Ow - en why'st thou leave . . me : At home why did I . . stay.

"Sung by the Rev. J. Emlyn Jones, M.A., after an old Radnorshire ballad singer, named David Lewis, Pantysgawen."—LLANGOLLEN MS.

"This seems to be one of the many tunes derived from some common original which may or may not be British. Such tunes are 'St. Paul's Steeple,' or 'The Duke of Norfolk' (popular in the seventeenth century and later—see Playford's *Dancing Master*, and Chappell's *Popular Music*), 'John Anderson, my jo, John,' 'The Cruiskeen Lawn,' etc.. In the new article on 'Song,' in Grove's Dictionary, there is quoted a Scandinavian folk-song 'Och Jungfrun,' which is a curious blend of these tunes and the carol 'God rest you merry gentlemen,' and has a distinct likeness to this Welsh air. The type of tune has been used in many ballad-operas. Compare it with the Welsh tune 'Torriad y Dydd.'"—Miss L. E. BROADWOOD.

"The first half dozen bars as well as the first four of the second part are variants of the 'Dyffryn Clwyd' and 'Gyda'r wawr' class—indeed these two are the same air practically, and I wish one or the other could have been excluded from our collections. The last phrase of part I., and the last two concluding phrases may be anything from anywhere. Here the climax which concludes 'Dyffryn Clwyd' is omitted entirely. Again, instead of the distinguishing strain of 'Torriad y Dydd'—sequence of rising seconds and falling thirds with dotted notes—we have a couple of phrases that are slightly reminiscent of that and of other tunes. To me the chief interest in the above lies in the homely simplicity and pathos of the words, notwithstanding the poor language."—MR. D. EMLYN EVANS.

"This, I fancy, is merely a corruption of 'John Anderson my Jo,' and that is a very ancient melody under many names and forms, but I should not say that 'Llangollen Market' is a survival of any early version, but of the John Anderson form. The characteristic last few bars remind me of the 'Dawning of the Day' (Torriad y Dydd) as printed in most Welsh collections."—MR. FRANK KIDSON.

2. YR EIRA. (*The Snow.*)

Doh B♭.

{ :l₁ | l₁ :-: n | n :-: r | n : d :-: | : d | t₁ :-: d | r :-: d | r : t₁ :-: | : : t₁ | }

{ | l₁ :-: n | n :-: r | n : d :-: | : d | t₁ :-: d | r :-: d | r : t₁ :-: | : : | d :-: t₁ | l₁ :-: t₁ | }

{ | d :-: l₁ | t₁ :-: | d :-: t₁ | l₁ :-: t₁ | d :-: l₁ | t₁ :-: t₁ | l₁ :-: n | n :-: se₁ | l₁ : l₁ :-: | : ||

"Sung by Mr. D. Thomas, of Llandyssul; known in Carmarthen and Cardiganshire."
—LLANGOLLEN M.S.

Unfortunately the words are not given—a lyric of Llew Llwyfo's being substituted.—ED.

"Exceedingly like Breton folk-music in character."—L. E. B.

3. "A EI DI'R PEROT." (*Parrot, will thou go?*)

Doh G.

Ai di'r pe-rot pur-lon per, Tu-a god-rau'r sir nae'niswir-nai,

At y fereh lle rhoes i'm serch I ddy-we-dyd hyn o..lein-iau;

Dos di waff, na fydd yn hir Cei'r dydd yn hir y..nhob-man Cei'r

gwynt o'r west a'r ffordd yn glir O byddgy-wir i mi rw-an.

"Sung by Mr. D. Thomas, Llandyssul."—MS.

In the MS., words by Llew Llwyfo entitled "Gweno," are substituted for the above, which are only quoted in the introduction.—Ed.

"This may be compared with a tune in the Folk-Song Society's Journal, vol. I., No. 3, 'Our Captain Cried,' and Jour. vol. II., No. 8, 'Our Captain Calls.' There is some likeness I think."—L.E.B.

"'Ai di'r perot' would perhaps be a better title—in consonance with the opening line of the song. 'Waff' (properly 'chwaff') is a common Gwent and Morgannwg colloquialism—compare with West Wales 'whap' ('chwap') which is synonymous. 'Rwan' may be occasionally heard in South Wales, and used by a South Wales writer, but it would be an exception, and by immigrants from North Wales."—D.E.E.

"Three hundred years ago 'rwan' must have been a common form in Pembrokeshire. It occurs more than once in the MS. of George Owen, Lord of Kemeys, *e.g.*, 'Brenhinioedd (*sic*) Lloeger or Conquest hyd y rwan.' The Taylors Cussion, i., 89 (circa 1600)."—W.P.W.

"Rwan is used everywhere in Cardiganshire north of a line drawn from Llanrhystyd to Strata Florida."—J.H.D.

4. "YM MHONTYPRIDD MAE NGHARIAD."

(My Sweetheart is in Pontypridd.)

Doh A.
 { .l₁ | l₁ .n :t₁ .r | ḍ .t₁ :l₁ .n | n .l :ṇ .s }

Ym Mhont-y - pridd mae mwr - iad, Ym Mhont-y - pridd mae

{ | fe .n :ṛ .n | n .l :ṇ .n .fe | s .fe :ṇ .n }

'nghar - iad; Ym Mhont - y - pridd mae'r ferch fach lan, A'i'

{ | n .s :fe .r | ḍ .t₁ :l₁ .l₁ | n .n :fe .l | s .fe :ṇ } ||

chael o flaen y 'ffeir - iad, A'i' chael o flaen y 'ffeir - iad.

- 2 Mi hela heddyw unswllt
 Mi hela fory ddeuswllt
 A chyn y colla'i merch ei man
 Mi treia 'i am y triswllt.
- 3 Mi glywais lawer caniad
 Mi welais lawer bwriad
 Mi welais lawer benyw lân
 Ond neb mor lân a nghariad.
- 4 Mae'm bwthyn ger yr afon
 Mae genyf wartbeg blithion
 Mae genyf ffarm ar lan y Taf
 O tyred ataf Gwenfron.

"Sung by Mr. Dd. Thomas of Llandyssul. Known in Carmarthen and Cardiganshire."
 —MS.

The above, though not so written in the MS., is a curious example of a Dorian melody. The penultimate line ends in the proper Final of the mode (F[♯]), but the last line, terminating on the dominant, is tacked on almost as an afterthought. Modal tunes are far more common in S. Wales than in the North, and they frequently show more irregularity of form and tonality than do the comparatively few examples from the Northern part of the Principality, where the harp, and the singing of penillion, were more prevalent.—Ed.

"I have a strong suspicion that the last phrase of all has been tacked on to the air proper, which naturally and properly came to a close upon the Tonic (minor). I remember few, if

any, instances where the final line of the words in our *secular* tunes is repeated as is done here."—D. E. E.

5. "YR ESGOB A'R GWLADWR."

(*The Bishop and the Peasant.*)

Doh B?
 { ḍ | ṭ .ḷ : ḍ .ṃ | ṛ .ṭ : .ḷ | ḍ ḍ : ṛ .ṛ | ṃ : .ḷ }
 Fel 'ry-doedd rhyw hen Es - gob Mewn modd dys-ge-dig iawn, Ryw
 { | ṃ .ṇ : ṃ ḍ | ṛ .ṃ : .fē | ṣ .ṃ : ḍ .ḷ | ṭ : .ṣ }
 dro'n ey-hoe-ddi'r fen-dith Uwch-ben rhyw lan-naid llawn, 'Roedd
 { | ṃ .ṣ : ḷ .fē | ṃ .ṃ : .ṭ | ḍ ḍ : ḍ .ḷ | ṭ : .ṛ }
 y - no ryw hen wlad-wr, Tu fewn i'r a-dail fawr Yn
 { | ṃ .ṣ : ḷ .fē | ṃ .ṃ : .ḷ | ṃ .ṃ : ṛ .ṭ | l̄ : - ||
 gwrando'n bry-sur ddi-gon Heb dy-nu'i het i lawr.

2 Yr Esgob hyn pan welai
 A waeddaï maes yn hy
 "Tyn d' het i lawr y drelin
 Tra yn fy ngwrando i"
 "Na wna!" 'be'r dyn yn wrol
 "Ni thal eich bendith fawr
 Os nad a'i mewn i'r menydd
 Heb dyna'r het i lawr."

"Copied from the singing of Mr. Thos. James, Llanover Inn, Pontypridd."—MS.

This is another example of the Dorian mode, though the opening phrases and the commencement on the mediant are not strikingly characteristic. The tune is a variant of "Glyn Tawy," arranged by Mr. Harry Evans in his *Welsh Nursery Rhymes*, and by Moffat in *The Minstrelsy of Wales*, p. 134, but it differs greatly in the first half, as well as in its tonality.—ED.

6. "Y FWYALCHEN DDU BIGFELEN." (*The Blackbird.*)

Doh G. D.C.

{| ḍ :-r | m : l | s :-f | m. l. : d | ḍ : ṭ. ḍ | r. f : -r | ḍ : ṭ. | ḍ :- | ||



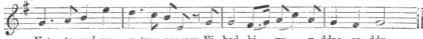
Or fwy-al-chen ddu big-fe-len *That flies so.. nimb-ly in the air.*
Ai di dros-oi at yddy-nes *She is the.. fair-est of the fair.*

{| s :-f | m. s : ḍ | ṭ :-l | s. m : ḍ | ḍ :-r | m : l | s : m | r :- | }



A dy-we-dyd y gwir wrthi Ei bod hi'n poeni 'my-wyd i,

{| ḍ :-r | m : l | s :-f | m. l. : ḍ | ḍ : ṭ. ḍ | r. f : -r | ḍ : ṭ. | ḍ :- | ||



Not to send me a true answer Ei bod hi.. yn.. y ddae-ar ddu.

"Sung in Cardiganshire, and copied from the singing of Mrs. J. Emlyn Jones."—MS.

There is only one verse quoted of the doggerel sung to it. The compiler has gone to the other extreme in his selection of words by replacing them with feeble verses of the goody-goody type.

This melody is a variant of "Cân y Lleisioniaid" (The Song of the Lleisioniaid) noted by Miss Williams in her collection (p. 18). "Dwy Ros Gochion" (Two Red Roses) in the *Welsh Harper*, vol. ii, and the Welsh hymn-tune "Bethel" are forms of the same melody.—Ed.

"The words are modern, as the custom of interlarding English words with the Welsh is not above a century old, and emanates from Glamorganshire, where the Welsh colliers met English workmen for the first time. I do not think a South Walian would by any chance speak of 'Y fwyalchen ddu big-felen;' he would say 'Y deryn du pig-felyn.'"—J.H.D.

"This opens identically with 'Cân y Lleisioniaid,' the characteristic descent to E at the end included, but with another note interpolated. The phrase is found in many tunes, such as the German chorale used by Mendelssohn for 'Cast thy burden,' a well-known tune by Dr. Dykes, and some old Welsh hymn-tunes. This tune is somewhat reminiscent of 'Last Rose of Summer,' but chiefly as regards its general contour, I think.

Neither have I ever heard 'Y fwyalchen ddu big-felen,' but 'Y deryn du pig-felyn.'—D.E.E.

7. "PAN OEDDWN AR DDIWETYDD YN RHODIO."

(As I Walked in the Evening.)

Do! B♭.

{ :s₁ | ḍ :ṃ | f̣ṃṛ:ḍ.ṇ | s₁ :— | s₁ :l₁s₁f₁ | ṃ₁s₁:ḍ | ṃṛ:ḍ | ṛ :— | — :ḍ }

Pan oe-ddwnar . . ddi-we - tydd yn . . rhod-io yn yr haf, A

{ | ḍ :ṃ | f̣ṃṛ:ḍ.ṇ | s₁ :— | s₁ :l₁s₁f₁ | ṃ₁s₁:ḍ | ṃṛ:f̣.t₁ | ḍ :— | — ||

Gwen o dan fy nghe - sail Drwy'r coed yn ei - thaf braf,

{ :ṃ | f̣ :ṣ | ṃ.ṣ:f̣.ṛ | ḍ :— .ṃ | s₁ :ṃ | f̣.ṣ:ḷ | ṣ.ṇ:ḍ | ṛ :— | — :ḍ }

Mi we-lais lân fwy - al - - chen Yn u-chel uwch fy mhen, Ac

{ | ḍ :ṃ | f̣ṃṛ:ḍ.ṇ | s₁ :— | s₁ :l₁s₁f₁ | ṃ₁s₁:ḍ | ṃṛ:f̣.t₁ | ḍ :— | — ||

y - no 'roedd hi'n tiwn - io A! . . phig yn pi - go'r pren.

"Sung by Mr. David Evans, Cardiff."—MS.

Here again the compiler has relegated the folk-words to the introductory notes and replaced them with feeble and inappropriate verses.—ED.

"Generally speaking the folksongs [*i.e.* the words] of a country never stray into print or writing. I have searched most of the Welsh MS. collections for them in vain, though it is true that there are a few, dealing with customs, which have been preserved.

The above words are reminiscent of many Welsh lyrics and are I should say genuinely ancient. Compare for instance:

'Fel 'r oeddwn^a ar foreuddydd
Ar doriad y wawrddydd
Yn rhodio'r glâs goedydd
A'm calon fach yn brudd
Llais aderyn du big felen
A glywn mor ber ei awen
Yn tiwnio ar gangau'r gwydd.'"—J.H.D.

Mr. Emlyn Evans points out that the words "Y Bore Glas" in Miss Williams' collection are also of the same nature as the above, and adds, "'Aderyn du *bigfelen*' seems to me wrong in the matter of gender too."

8. "YN IACH I ARFON." (*Good-bye to Arvon.*)

Doh A♭.
 { : l₁ , t₁ | ḍ . ḍ : ḍ . l₁ | t₁ . s₁ : l₁ , t₁ | ḍ . ḍ : ḍ . r | ṃ ṃ : ṃ }

{ | f₁ , n₁ f₁ , n₁ : r . r | ḍ , r . ḍ , r : ṃ . ṃ | l . l : s₁ . t | l . l : l₁ , t₁ }

{ | ḍ . ḍ : r . ṃ | f . r : ṃ . r | ḍ . l₁ : t₁ . s₁ | l₁ . l₁ ||

All that is said about this tune in the MS. is that it is "extant in Anglesey." The original words are not given. I was told by a friend that he had heard the melody sung in S. Wales on the concert platform. As yet I have not been able to trace it.—E.

9. CANU CWNSELA. (*The Wassail Song.*)

Doh G.
 { ṃ | l . ṃ :- ḍ | t₁ , r :- ḍ , t₁ | l₁ , l₁ :- s₁ | s . s :- t | l . ṃ :- ḍ }

Wel dy-ma ni'n dw-ad gy-feill-ion di-ni-wad, Wel dy-ma ni'n

{ | t₁ , r :- ḍ , t₁ | l₁ , l₁ :- s₁ | s . s :- ṃ | l . ṃ :- ḍ | t₁ , r :- ḍ , t₁ }

dw-ad gy-feill-ion di-ni-wad I o-fyn cawn gen-nad, I

{ | l₁ , l₁ :- s₁ | s . s :- t | l . ṃ :- ḍ | r . t₁ :- s₁ | t₁ , ḍ :- ||

o-fyn cawn gen-nad I o-fyn cawn gen-nad i ga-nu.

2 Os na chawn ni gennad
Rhowch glywed ar ganiaid
Pa fodd mae'r madawiad
Nos heno.

3 Does gen i ddim cinio
Nag arian i'w gwario
I wneyd i chwî roeso
Nos heno.

"Carol or penillion sung at Christmas-tide in Gwent and Morganwg, in the old pastime called 'Mari Lwyd.' See Roberts' *History of Mari Lwyd*."—MS.

"This type of song was common all over Wales. There is a large collection of the Anglesey ones in the British Museum. 'Mari Lwyd' was merely a S. Wales variant of a custom common throughout the country."—J.H.D.

"A very striking melody with those 8ves on the D's. The top leading note is also treated peculiarly, while the last cadence is odd in itself and in the manner of arriving at it."—D.E.E.

"Miss Williams gives two carol tunes. The rhythm suggests to me a morris dance."—L.E.B.

This is included because of its connection with an interesting old custom.

The two tunes referred to by Miss Broadwood are "Y Washael" (The Wassail), and "Hyd yma bu'n cerdded." The second has very similar words to the above, but the melody and rhythm are quite different. The other differs both in tune and words.—Ed.

10. "CWYD DY GALON." (*Cheer Up*.)

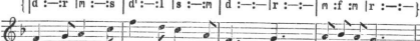
Doh F. *D.C.*

{ | d' :-: m | r :-: f | f :-: m | r : d :-: | d : r : m :-: | d : r : m | d :-: :-: | :-: :-: ||



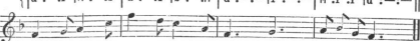
O mae nghariad we - di ngadael Ho, ho, ho, ho, ho, ho, ho! . . . }
Ni chaf e - to fyth ei chystal Ho, ho, ho, ho, ho, ho, ho! . . . }

{ | d' :-: r | m :-: s | d' :-: l | s :-: m | d :-: :-: | r :-: :-: | m : f : m | r :-: :-: | }



Cwyd dy ga - lon, paid a hi - to Ffol, lol, la - di - ei - o.

{ | d' :-: r | m :-: s | d' :-: l | s :-: m | d :-: :-: | r :-: :-: | m : f : r | d :-: :-: | }



Ti gei gar - iad new - ydd e - to, Ffol - lol - - la - di - ei - o.

"Very common in Morgannwg; written from memory; the writer never knew but one verse."—MS.

"This air is quite new to me, and what I should call a good find. It reminds me of some of the Glamorgan 'Caneuon yr Ychen' [Songs of the Oxen], and the refrain sustains that view."—D.E.E.

11. CÂN DOLI. No. 1. (*The Dolly Song.*)

Doh F.

{ :d | d :m :s | s :m :d | m :ṙ :d | d :m :s }



A wel - soch chwi 'dwaenoch chwi Do - li, Sya'i de - faid ar

{ | s :m :d | m :ṙ :m | f :s :l | s :- :m }



o - chor E - ry - ri. Ei lly - gaid byw llon wnaeth

{ | f :m :f | m :- :d | d :ṁ :r | d :ṁ :r | r :ḋ ||



friw ar fy mron O lan - ed a del - ed yw Do - li.

12. CÂN DOLI. No. 2.

Doh A.

{ :d | ḋ :s, :d | t, :-d:r | m :d :- | : :d | ḋ :m :s }



{ | s :-m:d | m :r :- | : :m | f :-s:l | s :-m }



{ | d :-d:d | s, :-: | : :s, | l, :-t,d | r :f :s, | m :ḋ ||



13. CÂN DOLI. No. 3.

Doh F.

{ :s₁ | ḍ : -r :m | f :m :r | m .s : - : - | : :s₁ | }

{ | ḍ : -r :m | f :m :r | m .s : - : - | : :s | d' : -r' :d' | t : - :s | }

{ | l : -t :l | s : - :s₁ | ḍ : -r :m | s : f :m | r : d : - : - | }

The charming lyric, "Cân Doli," was written by Alun to the Irish air "Kate Kearney." The words became so popular that they gave rise to several melodies, some of which had phrases or suggestions of "Kate Kearney" while others were quite new. To illustrate the modification of the original air in some cases and its replacement by new airs in others, the above examples have been given.

The first was noted by Mr. John Morris of Blaenau Ffestiniog, a member of the Canorion Society of Bangor University College, to whom it was sung by Mr. J. Morris Jones, Trawsfynydd.

The second air appeared in *Golud yr Oes* for 1863. It had been written by R. Stephen (Moelwynfab) from the singing of Mr. Isaac Davies, Bont Newydd, who had known it for over twenty years.

The resemblance to the Irish air is here very great in the middle portions, but not in the rest of the melody.

The third melody was noted by the Editor at Criecieth, from the singing of Miss A. Jones, who had heard it sung by her mother.

In the Bennett and Evans collection, *Alawon fy Ngwlad*, may be seen two other examples; "Fy Noli," p. 9, a very expressive air, has one phrase identical with one in "Kate Kearney," but the other example is in the minor key, and quite different throughout.—ED.

"It is pointed out in the notes to Moffat's *Minstrelsy of Ireland* that the tune used by Lady Morgan for her verses 'Kate Kearney' is merely an adaptation of the 9th air in Bunting's *Ancient Irish Music* (1796), called 'The Beardless Boy.' Tune No. 3 here given is the most like Bunting's air."—L. E. B.

“Nos. 1 and 2 have some points of similarity both with one another and with ‘Kate Kearney,’ but No. 3 seems to me another thing altogether. The initial phrase, twice repeated, seems to me modern; the other, found in *Friar of Orders Grey* (‘What Baron or Squire,’ etc.), is based upon an every day melodic idea, which in its unembellished form would be thus:



D.E.E.

14. “RHYWUN.” (*Someone.*)

Do h F.

{ | d :- : m : s | s :- : l | s :- : f | f : m : d | f : l :- : | :- : f | }

Cly - wais la - wer sôn a sia - rad O ho, ho . . ho,
Fod rhywoen yn dî - lyn cai - iad O ho, ho . . ho,

D.C.

{ | m : s :- : | :- : s, | d :- : - | :- : : | | d :- : d | d :- : d | }

ho, ho, ho, ho! . . . } Ar y son gwawn
ho, ho, ho, ho! . . . }

{ | d' :- : s | s :- : m | f :- : - | m : m : m | m :- : r | r :- : - | }

in - nauchwer - thin O, ho, ho, ho, ho, ho, ho!

{ | d :- : d | d :- : d | d' :- : s | s :- : m | f :- : - | m : f : m | m :- : r | d :- : - | | }

Nes y gweluis wy - neb Rhyw-un, O, ho, ho, ho, ho, ho, ho!

Noted by Mr. John Morris from the singing of Mr. J. Morris Jones, Trawsfynydd. It is evidently a N. Wales version of No. 10.

15. Y BLOTYN DU. (*The Black Blot.*)

Doh B♭.
 { .l₁ | ḍ .ḍ : t₁ .l₁ | t₁ : t₁ .l₁ | ḍ .ḍ : t₁ .l₁ | t₁ : t₁ .t₁ | ṃ ṃ : ṃ .ṛ .ḍ }

Gwrndewchar fwdwr creu - lon A wnaed ynhlithy Sae - son Yn nhre Gornwal

{ | ṛ .ṛ : ṛ | ḍ .ḍ : ḍ .t₁ .l₁ | t₁ .t₁ : t₁ .ṭ | l₁ .ṛ : ḍ .ḍ | t₁ : l₁ }

ben-tref blin Yn nhre Gorn-wal, ben-tref bliin Bu y - no drin ma - ter - ion.

This is one of the many tunes to which the popular old ballad, "Y Blotyn Du" is sung. In some districts the words are sung to English tunes such as "Bobby Bingo." Mr. J. H. Davies has a very interesting account of the Welsh versions of the story in *Cymdeithas Llen Cymru*, vol. iv. The story is taken from an English source. There is a copy in *The Ballads and Songs of Lancashire*, but that is in a different metre to the Welsh, and contains no reference to the "Blotyn Du."—Ed.

"It is curious that I located the origin of this ballad about 1618 when writing about it in *Cym. Llen*, iv. I have since found that an English tract, 'Newes from Perin in Cornwall,' printed in 1618, was apparently the English original, but the story is common on the continent."—J.H.D.

16. MERCH IFANC O'N BEN BOREU.

(*I was a Maid in the Morning.*)

Doh C.
 { .l | l .m' : m' : - .r' .d' | r' .m' : - : .f' | m' .t : d' : - .t .l | l .s e : - : m }

Merch i-fanc o'n ben bo-reu Gwraig i-fanc ga - nol dydd A

{ | l .t : l : - .l | s .f e : - : m | m .f e : m : - .r .d | r .m : - : t }

chyn y nos yn weddw A chyn y nos yn weddw, A

{ | m' .m' : r' : - .d' .t | l .m : - : m | d' .t .r' : d' : - .t | l : - : || s .f e .m : - : }

chyn y nos yn weddw A'm ca-lon fach yn brudd.

Noted by the Editor from the singing of Miss A. Jones, Ty Mawr, Criccieth, who had learned it from her mother. Miss Jones could only remember one verse of the ballad.

This is a good example of mixed tonality. The second line is clearly in A minor, but the remaining lines might be regarded as Dorian. The difference in the treatment of the F in the second line and the same note in the third line where it is in the lower region of the voice is characteristic of many of the old tunes. Even in the second line many of the old singers would probably sing not F \sharp , but a higher note, nearer F \sharp —ED.

"The melody is angular, and the middle section difficult, especially the G, F \sharp close of first phrase, but in any case it makes a fairly workable melody as a whole, which can scarcely be said of No. 17."—D.E.E.

17. "Y PREN GWYRDDLAS." (*The Green Tree.*)

Do \flat C.

{ :l .r' | d' .r' :— :d' .t | l .d' :— :l .,l | f' :— .r' .r' :d' .r' .r' | r' :— } *D.C.*



Ar ryw ddiwrnod hafaidd iy-nod, Mewn my-fyr - dod wrth fy hun,
Mi eis - te-ddais dan bren gwyrddlas, Heb gym-dei - thas un-rhyw ddynd,

{ :l .r' | d' .r' :— :d' .t | l .d' :— :r' .d' | t :— .s :l .fe | n :— :f .s }



Gruddfau 'roeddw'n ac och-neid-io, Ho-li a chwest-iy-no'n ddwys Ple cawn

{ | f .n :— :s .f | s .l :— :l .,l | f' :— .r' .r' :d' .r' .r' | r' :— }



gy-faill er-bynd ad-fyd, I roi gog - lud a'm holl bwys.

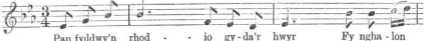
Copied by Mr. R. H. Evans of University College, Reading, from the singing of Richard Jones, an old grave-digger from Garn Dolbenmaen, Carnarvonshire. The latter had heard it sung in Sarn and Pwllheli fairs by an old man "whose singing made the people cry."—ED.

"The words are very common, printed scores of times in ballad and broadside form. In the older prints they are attributed, and probably rightly so, to Evan Powel of Llanfrynach, Pembrokehire."—J.H.D.

18. LISA LÂN. No. 1. (*Fair Eliza.*)


Doh $\text{E}\flat$.

{ .d :m .s | s :- .r :d .t, | d :- .s :s .l,t }



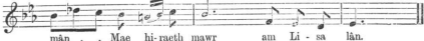
Pan fyddwy'n rhod - - io gy-da'r hwy'r Fy ngha - lon

{ |d' :d' :t .l | s :- .s :s .l,t |d' :d' :t .l }



bach a dodd fel ewyr. Wrth gly - wed sŵn yr a - dar

{ |s .ta :l .s :fe,s .l | s :- .r :d .t, | d :- || }



mân . . Mae hi-raeth mawr am Li - sa lân.

19. LISA LÂN. No. 2.

Doh F.

{ :d m | s .s :s :m | r .r :d' :s | s .t :d' :t | l .l :s' :d }



{ |m .s :d' :t | d' .l :s .d' :l | s .s :s :m .r | d .d :d' || }



20. LISA LÂN. No. 3.

Doh $\text{E}\flat$.

{ .d :m .s | s .,f :r :d .d | d : .d :m .s }



{ |ta :- .d' :ta .l | s : .d :m .s | ta :- .d' :ta .l }



{ |s : .d :m .s | s .,f :r :d .d | d :- || }



21. LISA LÂN. No. 4.

Doh E♭.

{ ḍ : ṃ . ṣ | ṣ : f̣ . ṛ : ḍ ḍ | ḍ : ḍ : ṃ . ṣ }

{ ḍ' : - . ṛ' : ḍ' . ḷ | ṣ : ḍ : ṃ . ṣ | ḍ' : - . ḍ : f̣ . ṣ }

{ ḷ . ṭ : ḍ' . ḷ : ṣ . ṣ | ṣ : f̣ . ṛ : ḍ ḍ | ḍ : - . ||

22. LISA LÂN. No. 5.

Doh A♭

{ : ḷ | ḍ . ḍ : ṃ | ṭ . ḍ : ḷ . ḷ | ḷ : - | - : ḷ | }

Mae nghar-ïad i ag . . ol y frech, Ac

{ ḍ . ṃ : ṣ | ḷ : ṣ . f̣ | ṃ : - | - : ḷ | ḍ . ṃ : ṣ | ḷ : ṣ . f̣ }

ar ei ol mae pump neu chwech. Ond waeth gen i pe bae nhw

{ ṃ : - | - : ḷ | ḍ . ḍ : ṃ | ṭ . ḍ : ḷ . ḷ | ḷ : - | - ||

gant, My - fi yw'r ferch a'i . . trof nhw bant.

The above examples are given to illustrate the variability of certain widespread folk tunes. The air is well-known to English collectors and variants may be found in all parts of the British

Isles; in the *Folk-Song Journal* they are generally referred to as airs of the "Villikins and his Dinah" type. They must be very numerous in Wales, for those given here are only a few of the ones collected. In very nearly all cases they are sung to the folk-ballad "Lisa Lân," which may be found in several collections. A Welsh writer who knew a melody of the name, but evidently had never seen the words, conjectured that the tune "may have been composed in praise of Queen Elizabeth." (1)

No. 1 was noted by Mr. R. H. Evans (Reading), from the singing of a lady at Brynkir, Carnarvonshire.

No. 2, noted by Mr. John Morris, from the singing of Mrs. Edwards, Bryn Street, Talsarnau.

No. 3, sung by Miss A. Jones, Ty Mawr, Crickieth.

No. 4. This interesting form, with its flat 7th was noted from the singing of the Editor's wife, who had heard it from her mother.

No. 5. Communicated to Mrs. Mary Davies by Mr. W. Jenkins, 42, Harberton Road, Whitehall Park, N. He had heard it sung by the farm servants when he was a little boy. The farm was between Merthyr and Hirwaun. This is one of the few cases where other words than "Lisa Lân" are sung to this tune. Curiously enough the same minor form of the air is current in Ffestiniog, but sung there to "Lisa Lân." It was sung by Mr. Morris Jones, Llan, and noted by Mr. John Morris. The only difference is that the E is ♯: this converts the tune from the Æolian to the Dorian mode.

It is interesting to note that many S. Wales tunes are wellknown in the Ffestiniog district, the most notable example being "Y Ferch o Benderyn." This is probably owing to the fact that so many of the quarrymen have worked in the S.W. collieries.—ED.

"No. 4 is very similar to a Surrey tune noted in the *Journal of the Folk-Song Society*, vol. i, 3, p. 100. Also the following, 'In Newry Town' and 'The Isle of France' in the same number.

The tune is generally associated with ballads of a girl forsaken by a sweetheart, who is often a sailor drowned at sea, or with ballads of shipwrecks (see 'All on Spurn Point' in *English County Songs* and *Jour. of F. S. Soc.*, i, No. 5). The tune in some versions has a marked affinity with that known as 'Charley Reilly,' apparently an Irish air."—L. E. B.

Lisa Lân, No. 5. "We have a number of instances where old melodies are found in both major and minor forms. 'Twrwyn' for instance—known as 'Crwth Halen' in the major key. 'Gwahoddiad' in Ieuan Gwyllt's *Ychwanegiaid* was first published in G major, it may be found correct as to notation and all in Richards' *Sven Addoli*.

In regard to the Doric mode there seems to be some misconception among our writers. Of course to put the above right for Doric we have only to omit the last flat in the signature, and let the notes of the melody remain in their uninflected form—*i.e.* without the ♯ on D. The old hymn-tune 'Bangor' in our Welsh books has suffered much from this cause. It is somewhat strange that Ieuan Gwyllt missed it badly here, and that an Englishman—Rev. J. Carwen—read it correctly (see his *How to read Music*).—D. E. E.

23. "AR Y BRYN DAETH PREN."

(On the Hill there came a Tree.)

Doh B?
 { :l₁ .l₁ | ḍ :- :t₁ | l₁ :- :- | ḍ :- :t₁ | l₁ :- :.l₁ ||



1. Ar y bryn daeth pren, O bren bráf Y

{ | ṇ .ṇ .ṇ :ṛ .ṛ | ḍ .ḍ :t₁ .t₁ || l₁ l₁ l₁ :ṇ :ḍ .ṛ }



pren ar y bryn A'r bryn ar y ddaear A'r ddaear ar ddiim. Ffeind a

{ | ṇ :- :ṛ .ḍ | t₁ :- .l₁ :ḍ .ḍ .t₁ | l₁ :- || l₁ | ḍ :- :t₁ }



bráf oedd y bryn lle tyfodd y pren. O'r plu daeth

{ | l₁ .l₁ :- : | ḍ :- :t₁ .t₁ | l₁ :- :.l₁ || ṇ .ṇ :ṛ .ṛ }



gwely O we-ly bráf Y gwely o'r plu, y

{ | ḍ .ḍ :t₁ .t₁ | l₁ .ḍ :t₁ .t₁ | l₁ .ḍ :t₁ .t₁ }



plu o'r cyw, y cyw o'r wy, yr wy o'r nyth, y

{ | l₁ .ḍ .ḍ :t₁ .t₁ | l₁ .ḍ .ḍ :t₁ .t₁ | l₁ .ḍ .ḍ :t₁ .t₁ ||



nyth ar y gaine, y gaine ar y pren, y pren ar y ddaear, a'r

{ | l₁ l₁ l₁ :ṇ :ḍ .ṛ | ṇ :- :ṛ .ḍ | t₁ :- .l₁ :ḍ .ḍ .t₁ | l₁ :- ||



ddaear ar ddiim. Ffeind a bráf oedd y bryn lle tyfodd y pren.

The parts written in $\frac{3}{4}$ time are supposed to be sung "on one breath."

Sung to Mr. John Morris by Mr. Richard Humphreys, Allt Goch, Ffestiniog, and said to be a great favourite in "Barics (quarry barracks) Bwlch y Slatar."

A variant of the words will be found in Ceiriog's *Hwiangerddi* (Slumber Songs).

The idea has probably been borrowed from English sources, but the air appears to be Welsh.

Mr. Cecil Sharp has an interesting note on a number of different tunes sung to the words of "A Tree in the Wood" (see *Folk-Songs from Somerset*, 4th Series, No. 93), where he points out the widespread character of the idea. Mr. Sharp took down three versions in Somerset, Miss Mason has a Devonshire variant in her *Nursery Rhymes and Country Songs*, while there is a second version from the same county in Baring Gould's *Songs of the West*. A note in the latter says that under the name "Ar parc Caer" the song is well known in Brittany (see Luzel's *Chansons Populaires de la Basse Bretagne*).

Miss Broadwood, in a letter to Mrs. Mary Davies, mentions a Swiss form noted in *Kanton Bern*; it begins "Dert unde-n-i der Oi Dert Steit e Birliboum."—ED.

24. "TRA BO DAU."

Doh G.

{ .s : m .s | d :- .d : r .d, l, | s, :- .d : r, m, f | m :- :- .r, d }

Mae'r hon a gâr fy ngha-lon i y-mhelo-ddi y . . . ma'n

{ | r : .s : m .s | d :- .d : r, d, l, | s, :- .d : r, m, f | m :- :- r | d :- :- || }

byw; A hiraeth am ei gwelw hi A'mgwnaethynllwyd . . . fy lliw.

{ | s : s :- s | s : s : s | s : s :- | :- :- : | m :- r : d | m : f : s | r :- :- | :- :- || }

Cyfoeth nid yw ond o - fe - redd . . . Glendid nid yw yn par - hau . . .

{ .s : m .s | d :- .d : r .d, l, | s, :- .d : r, m, f | m :- :- .r | d :- :- || }

Ond car-iaid pur sydd fel y dur Yn pa-ra tra . . . bo dau.

2 "O'r dewis hardd ddewisais i
Oedd dewis lodes lan
A chyn bydd 'difar genyf fi
O rhewi wnaiff y tân.
Cyfoeth nid yw, etc.

3 Mae f'anwyl riain dros y lli
Gobeithio 'i bod hi'n iach
Rwy'n caru'r tir lle cerddo hi
Dan wraidd fy nghalon fach.
Cyfoeth, etc."

From the singing of the Editor's wife and her sister, Miss A. Jones of Criccieth, who had learnt the words and melody from their father. Mr. L. D. Jones (Llew Tegid), copied the following English version—evidently a translation from the Welsh—from a printed sheet in the possession of Mr. E. J. Meredith, Ffrïog.

"The choice that I have chosen,
I never will relent ;
The fire will be frozen,
Before I shall repent,
Riches are but vanity,
And beauty'll soon decay,
But true love pure will endure
Till death takes life away.

The only one that I do love
Far, far away doth dwell,
And longing for her company,
Makes me appear unwell,
Riches are but vanity, etc.

While longing for her company
I hope that she is well,
I love the ground she treads upon,
Far more that I can tell.
Riches are but vanity, etc."

Mr. Edward Roberts, of Carnarvon (formerly H.M.I. of Schools), and Mr. R. H. Evans, of Reading, both say that the old men they heard sing the melody (one in the Vale of Clwyd, the other in South Carnarvonshire) used always to repeat the refrain in English after singing it in Welsh.—Ed.

"'Tra bo Dau' is evidently a corruption of 'The Cobbler of Castlebury,' which, if I remember rightly, is claimed as an Irish air, although it is the composition of Charles Dibdin, and was included in his opera 'The Metamorphosis' produced at the Haymarket in 1776. I have an original engraved sheet issue with Dibdin's name attached, as well as manuscript copies."—F.K.

[The air referred to by Mr. Kidson may be found in Boosey's *Irish Folk-Songs* (arranged by Charles Wood), where Mr. A. P. Graves has written words to it and called it "The Cuckoo Madrigal."—Ed.]

"'Tra bo Dau' is like the 'Cobbler of Castlebury' in the opening phrase only, so far as I can see, the latter beating the former as an 'art song'—it is better developed, has a middle dominant cadence, and works up into a strong closing climax. The similarity is small and unsustained, and the difference great."—D. E. E.

25. "FFARWEL I BLWY' LLANGOWER."

(Farewell to Llangower.)

Doh G. *D.C.*
 { :d | m : - :m | m : - :f | s : s : - | - : - :m | f : - :f | m : - :m | r : - : - | - : - : }

Ffar-wel i blwy' Llan-gow-er, .. A'r Ba-la-dir-ion ddeg . . }
 Ffar-wel fy an-wyl gar-riad Nid wyf yn en-wi neb . . }

{ :d | m : - :m | m : - :f | s : s : - | - : - :s | l : - :l | s : - :m | r : - : - | - : - :d }

'Rwy'n mynd i wlad y Sae son . . A'm ca-lon fel y plwm, . . I

{ | m : - :m | m : - :f | s : s : - | s : - :f | m : m : m | r : - :r | d : - : - | - : - : }

ddawns-io o flaeny de-lyn, Ac i chwa-rae o flaen y drwm. .

25 (A). A VARIANT OF THE ABOVE.

Doh G.
 { :d | d : - :m | m : - :f | s : - : - | s : - :m | f : - :f | m : - :m | r : - : - | s : - : - : }

Ffar-wel i dre Biw-na-ras, A di-nas bach Bod-lon, Ffar-

{ | f : - :m | m : - :r | d : - : - | r : m : f | m : - :r | d : - :t, | d : - : - | - : - : }

-wel I dre Caer-nar-fon Llemae'r mer-ched ieu-anc llon . .

{ :d | d : d : d | d : r : m | s : - :s | s : - :m | m : r : m | f : - :m | r : - : - | s : - : - : }

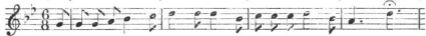
Tra-fael-ais y byd, ei hyd a'i léd A thrwodd a thros y môr Bydd


{ | f : - :m | m : - :r | d : - : - | r : m : f | m : - :r | d : - :t, | d : - : - | - : - : }

glas-wellt ar fy llwyb-rau cyn y de-loi Gym-ru'n ol . .

25 (B). A MINOR FORM OF THE SECOND PART
OF THE PRECEDING.

Do h B^b.

{ :l₁ | l₁ :l₁ :t₁ | d̄ :-:r | n :-:n | n :-:d̄ | r :r :n :-:d̄ | t₁ :-: | n :-: }


{ | r :-:t₁ | l₁ :-:l₁ | se₁:l₁ :-: | :t₁ :d̄ | r :d̄ :t₁ :l₁ :-:l₁ | l₁ :-: | -:- ||


Noted by Mr. L. D. Jones (Llew Tegid), who had learnt it in Llanuwchllyn. He suggests that "Ffarwel i Langyfelach Ion" may possibly be a S. Wales version.

The second form was noted by Mr. John Morris from the singing of Capt. Roberts of Ffestiniog. This is a great favourite among sailors, the words sung been generally extemporized and consisting of the names of landmarks seen in sailing away from Welsh ports. With the second part, "Trafaelais y byd," etc. ("I travelled the wide world o'er"), the Editor had long been familiar, as his wife had learnt it and used to describe how seafaring members of her family would sing it before going away on a voyage.—Ed.

"The minor form reminds me of an old tune I used to know as a boy 50 years ago to the words:

"Roedd Shôn a Shân a Shincin
Yn byw yn Shir y Fflint," etc."—D. E. E.

LITERAL TRANSLATIONS OF THE WELSH LYRICS IN PART I.

[By LLEW TEGID.]

3. "PARROT, WILT THOU GO?"

Cheerful Parrot, wilt thou go
A journey, down the county ;
To the maid I fondly love,
And these few lines re-count ye :

Go in haste, and don't be long,
Long Summer day I give thee,
The wind is west, the road is free,
Be faithful now, I prythee.

4. "MY SWEETHEART IS IN PONTYPRIDD."

To Pontypridd I am going,
In Pontypridd is my sweetheart,
In Pontypridd is the lovely maid
To take before the altar.

I'll save up to-day, one shilling,
I'll save up to-morrow, two shillings,
And ere I'll lose her mother's daughter,
I'll try her for three shillings.

I've heard many a love-song,
I've seen many an intention,
I've seen full many a lovely maid—
But none so fair as my love.

My cot is by the river,
And I possess some milch-cows ;
I have a farm, beside the Tâv,
O come to me my Gwenvron.

5. "THE BISHOP AND THE PEASANT."

One day a learned bishop,
In measured voice, and deep,
Pronounced the benediction,
Above his gathered sheep ;
And listening, with attention,
To what his Lordship said,
He noticed there a peasant,
His hat upon his head.

The bishop, when he saw him,
In anger did call out,
"Now, there, while I am speaking
Take off thy hat, thou lout !"
"I won't," the peasant answered,
"The merit must be small
Of words that will not enter
The brain through hat and all."

6. "THE BLACKBIRD."

O the yellow-beaked Blackbird,
"That flies so nimbly in the air ;"
Take my messagè to a maiden,
"She is the fairest of the fair :"

Tell her truly I am pining,
She alone my life can save,
"Not to send me a true answer,"
That she's in the dark, cold grave.

7. "AS I WALKED IN THE EVENING."

As I walked in the evening of a pleasant
 summer day
 Through shady groves with Gweno upon
 my arm, so gay
 I heard a blackbird singing, high up above
 my head,
 It sang and pecked the branches, as through
 the grove we sped.

The verse in the Notes :—
 As I was in the morning
 At the breaking of the day
 Walking through the greenwood
 With a heavy heart ;
 The voice of a yellow-beaked blackbird,
 I heard in sweetest music,
 Carolling on the boughs.

9. "THE WASSAIL SONG."

://:Well, here we are coming, dear friends://:
 ://:To ask for leave://: to sing.

If leave is not granted,
 Let us hear in rhyme,
 How the parting is to be
 This evening.

I have neither dinner,
 Nor money to spend,
 To make you welcome
 This evening.

10. "CHEER UP."

O, my love hath gone, and left me, Ho,
 ho, &c.
 I shall never find another like her ; Ho,
 ho, &c.

Keep your heart up, never mind her,
 Ffol, lol, &c.
 Very soon you'll find another, Ffol,
 lol, &c.

11. "THE DOLLY SONG."

Have you seen, and do you know Dolly,
 Whose sheep climb the slopes of Eryri ?
 Her eyes, like a dart, have wounded my heart,
 How fair and how neat is my Dolly.

14. "SOMEONE."

I've heard much talk and gossip
 That pain and trouble follow love ;

At the talk I used to laugh
 Until I saw the face of someone.

15. "THE BLACK BLOT."

List of a cruel murder,
 Beyond the Saxon border,

In a town in Cornwall, it is said,
 There was a sad disorder.

16. "I WAS A MAID IN THE MORNING."

I was a maid in the morning,
 And a young wife at noon,

A widow in the evening
 With sad, sad heart, so soon.

17. "THE GREEN TREE."

On a pleasant summer morning,
 In meditation, by myself,
 I sat beneath the green tree,
 Where no one was near :

I groaned and sighed,
 And sadly questioned
 Where I should find a friend, in time of trouble,
 On whom I could fully rely.

18. "FAIR ELIZA."

When I walk out in the evening,
 My heart doth melt like wax :

When I hear the song of the birds,
 I long for the voice of Fair Eliza.

22. "FAIR ELIZA" (No. 5).

My love has a freckled face,
 And five or six are after him ;

I care not if there were a hundred,
 I am the girl to drive them away.

23. "ON THE HILL THERE CAME A TREE."

On the hill there came a tree,
 O, brave tree.
 The tree on the hill, the hill on the earth and the earth on nothing ;
 Fine and fair was the hill, where the tree grew.

Last verse :—

From the feathers came a bed,
 O, brave bed ;
 The bed from the feathers, the feathers from the chicken, the chicken from the
 egg, the egg from the nest, the nest on the bough, the bough on the tree,
 the tree on the hill, the hill on the earth, and the earth on nothing,
 Fine and fair was the hill, where the tree grew.

25. "FAREWELL TO LLANGOWER."

Farewell to thee, Llangower,
 And dear old Bala town,
 Farewell to thee my sweetheart—
 I mention no one's name :

With heart like lead, to England,
 I have to go away
 To dance before the harp, and
 Before the drum to play.

25 (A). A VARIANT.

Farewell to the town of Beaumaris,
 And the little city of Bodllon ;
 Farewell to the town of Carnarvon,
 And the merry maidens all ;

I travelled the world—its length and breadth,
 And through, and over the sea,
 The grass will grow where I have trod,
 Ere I shall return to Wales.

FOLK-SONGS IN SCHOOL.

The following extracts from an unofficial correspondence between the Secretaries of the Welsh Folk-Song Society and Mr. A. T. Davies, the Permanent Secretary of the Welsh Department of the Board of Education, may prove interesting and useful to teachers and others who sympathise with the effort now being made to rescue and perpetuate these musical relics of Cymru Fu.

Under date of January 15th, 1910, Mr. Davies writes from Whitehall: "Dear Miss Preece,—Both you and the Executive may like to have your attention drawn to the special article in to-day's *Times* on 'The Folk-song in the Music Hall.' If one substitutes Eisteddfod for Music Hall, the article, perhaps, has a more direct application to Wales than might be inferred from its title. The portion of the article, however, which interests me is the paragraph: 'This belief in the future of the folk-song is not merely the pious hope of the enthusiast. It is borne out by the facts. School children, who remain cold in the presence of all other forms of music, take to the true folk-song like ducks to water.' I feel that we shall do but little good in this matter, except in a more or less academic way, unless, as in teaching birds to sing, we 'catch 'em young,' and get the Local Education Authorities and Teachers to realize the great potentialities which lie behind those words of our Elementary School Code, 'National and Folk-songs should be freely used throughout the school.'* The facilities, opportunities, and official sympathy are, therefore, all that could be desired; all that is needed is that they should be utilized and that more freely.—I am, yours very faithfully, ALFRED T. DAVIES."

On January 27th, Mr. Davies drew attention to the movement in Cardiff, to celebrate St. David's Day, by getting the school children to sing Folk-songs, which movement has since been successfully carried out. The

*"National and Folk-songs should be freely used throughout the school."—(Art. 8 of the Code of Regulations for Public Elementary Schools in England and Wales.)

Cardiff Cymmrodorion informed the Secretary of the Welsh Department that they were arranging to have a large number of school children to render Welsh melodies and Welsh Folk music on the evening of St. David's Day, and thus assist in fostering feelings of patriotism in the children. The Society invited Mr. Davies to preside over this musical gathering. Although unable to attend, Mr. Davies wrote to the Society on the 26th January: "I should like to say how glad I am to note this effort to re-ignite interest among the children in Welsh Melodies, and to express a hope that our national Folk-songs will always have a prominent place in your programme. . . . The work which is being done by such Societies as yours and the Welsh Folk-Song Society is much needed at the present time, and I cordially wish all success to your efforts, which are at once patriotic and educational. . . . As you are no doubt aware, the Board's Code provides that '*National and Folk-songs should be freely used throughout the School,*' and, if your Festival results in a fuller use being made of this provision, the results cannot fail to be satisfactory all round."

On the 17th of February Mr. Davies, in the course of an interview at Whitehall, strongly urged that the 'Cymmrodorion Caerdydd,' who were moving in the matter of the St. David's Day Celebration, in the City's Schools, should do so through the Education Authority, and that Welsh Folk-songs should be accorded a prominent place in the programme to be submitted for the Board's approval."

As a result of the above recommendation the arrangements were carried out by the Local Education Authority, and, with the approval of His Majesty's Inspector, and the sanction of the Board of Education, the ordinary School "Time Table" was suspended on the morning of March 1st and a special programme arranged, which included addresses on patriotic subjects, and Welsh Melodies and Welsh Folk-songs sung by the school children.

It is very gratifying to find that "official sympathy," as Mr. Davies tells us, is entirely and practically with the Folk-song movement. Other centres may adopt this musical method of celebrating our National Saint Day in future, and it is not too much to hope that the beautiful airs collected by the Welsh Folk-Song Society will soon cheer the school life throughout the Principality.

L. D. J.

REMARKS ON THE TONALITY OF SOME WELSH MELODIES.

BY ALFRED DANIELL, M.A., LL.B., D.Sc.

At the very successful joint meeting of the Welsh Folk-Song Society and the Honourable Society of Cymmrodorion on the morning of the 14th June, 1909, on the occasion of the London Eisteddfod, after Dr. J. Lloyd Williams's extremely interesting paper on the collection of Welsh melodies, I found myself called upon to make some remarks. I did so, and I thereafter found myself engaged, after the meeting, in a continued conversation with many members of the two Societies, in which a number of topics came under review. A wish was expressed that I would give the Welsh Folk-Song Society an opportunity of seeing my views in print in their journal, and I was in all ways willing to do this; but it was found that my remarks tended to grow to a length inconvenient to the journal, and as I was asked to develop these remarks for the Honourable Society of Cymmrodorion, it has been decided that I should give a full paper to the Cymmrodorion Society and limit my present observations to one point only out of the many to which I somewhat discursively referred on the occasion in question.

This point is one which, for my part, I am very anxious to press upon the attention of all those who interest themselves in the work of the Welsh Folk-Song Society, namely, the necessity of obtaining an accurate record, so far as obtainable, of the folk-song of Wales, so far as recoverable, as it actually was sung, and not as somebody in the twentieth century thinks it ought to have been sung. Very possibly the answer to such a demand might be that that was a matter of course, that no one thought of doing anything else. My reply to that would be that there was no doubt in my own mind as to the good intention of the collectors, but that there were special pitfalls to be ascertained and avoided, and that unless the existence of these was recognized there was a risk of making inaccurate records in regard to some, at any rate, of the more characteristic specimens of traditional Welsh melody.

The problem to be solved is, given a folk-song sung by someone who can

sing it as it used to be sung, how is one to obtain a record of it such that when the record is re-translated into sound, the sounds given forth upon the reproduction shall be the same as those given forth by the original singer?

The ordinary method is familiar enough; you hear a tune, you write it down on a five-line staff, or in the Tonic Solfa notation, and then you have a record from which at any future time you, or someone else, may sing the tune.

But observe what an enormous tacit assumption underlies all this. You assume that the tune itself is capable of being written down in the one notation or the other. You take that for granted and as a matter of course, without question; it must be so, therefore it is, say you; whereas after all it may be that the very fact which you ought to wish to record is that it *is not*, that the tune itself is in some way queer, or weird, or barbaric, or peculiar in its intervals, and is not capable of being accurately written down in either of these notations.

We all of us depend largely upon preconceptions as to what ought to be or what must be, in all departments of life and thought. We ought not to do so, but we do. It is a fault common, we might say, to mankind; and it needs a good deal of scientific training in accuracy to shake that fault out of us. I suppose we acquire our preconceptions to a great extent from our environment; "habit is second nature;" what we are accustomed to we regard, by a kind of acquired instinct, as normal and correct; what is discrepant with this we are apt to regard as abnormal and wrong, and are inclined to ignore it, to dismiss it with contempt, and to think no more of it.

There is a good deal of human nature in most people, and the Tonic Solfaist and the Old Notationist are no exception to this general statement. Each is wedded to his system, and carries its assumptions about with him. The Tonic Solfaist is wedded to the just intonation of his harmonic scale, with its moveable Doh; within any given key he knows nothing of quarter-tones or third-tones. The Old Notationist pure and simple has a very limited knowledge of intervals; his assumption is that the octave is made up of twelve equal semitones, of fixed pitch, and out of these he makes all music; and if you attempt to explain to him that by going up from C through the interval of a grave minor sixth you reach a note between G \sharp and A \flat , you might perplex the poor man beyond endurance. The Solfaist would understand what note was meant if you explained to him that it was the keynote of the scale in which he would land if

he made four removes to the left from the key C, and that what he called "Key A \flat " reached in that way was lower in pitch than the true key of A \flat . The Old Notationist pure and simple has a knowledge of intervals exactly equal to, and no greater than, his harmonium or pianoforte might have if it developed a sentient consciousness of its own; the Solfaist has an opener mind on the subject, or ought to have; but each assumes that his own scale is right. So far each is correct; the scale of each is right for its own purposes; the Solfaist's harmonic scale for part singing, the Old Notationist's for orchestral music and instruments of fixed pitch; but what each is apt to forget is that his own scale is quite a modern development. The Staff Notationist's scale is due to John Sebastian Bach, who put all keys equally out of tune in order that the keys might be equally open to players on the organ and harpsichord; and his highly artificial compromise can have nothing to do with the natural scales of folk-song. The Solfaists' harmonic scale is a product of its having been discovered that part singing was a pleasurable possibility; once that discovery was made, people sang so as to rub off one another's corners and make the concerted singing go sweetly and smoothly, and then they had found their way into the harmonic scale of just intonation. But, it is perfectly astonishing to find how comparatively modern the idea of part singing is.

Now suppose there were some traditional melody which had come down from old time, when song was perhaps more a matter of recitation than of part singing, more the affair of the itinerant balladmongering minstrel than of the lyric vocalist or part singer; and suppose the echoes of some such rhythmical recitative had come down to our own time, and our cultivated musician, with his note-book, applied himself to taking down the melody; he would probably assume that the melody could be, and ought to be, written in the notes of the scale familiar to himself, and would dismiss the discrepancies with the remark, "Oh, the singer, poor chap, sang frightfully out of tune!" And yet the singer himself, from his own point of view, might be singing absolutely in tune, faithful to the tune as he had learned it. The collector would go away with his note-book, and then, when the tune was sung over again from his record, it would sing smooth and "in tune"; but it would present none of the queer quaintnesses of interval of the original. As a matter of fact, in such a case the collector's record would be based upon his preconceptions and tacit assumptions as to

what ought to be ; and it would be wanting in accuracy and fidelity as a record.

Now, as a matter of fact, there are many scales in use in the world other than our Western harmonic scale and the diatonic scale of the pianoforte. We need not go as far as Japan or China ; we need not go even to Arabia ; we can go to the Highlands of Scotland, and find quite a different scale in use, in the "imperfect scale" of the bagpipes set for slow music, coronachs, wails and laments. It would be hopeless to try to write these things in Solfa, or to reproduce them on the pianoforte ; they are written down in staff notation, but only as a means for getting the original reproduced on the bagpipes ; the ordinary violinist makes what is, from the piper's point of view, a dreadful mess of it if he plays what he sees in a staff notation transcript, and it is only a few West Highland violinists who can give the true bagpipe intervals on the violin. And if an ardent solfaist were to propose to reform the bagpipes by altering them to the modulator scale, the whole bagpipe world would be up in arms, and would declare that it was proposed to take the very soul out of the instrument, and to reduce it to the ineffectiveness of a mere clarinet, no longer capable of stirring the blood or filling the heart with infinite yearnings, and piercing the spirit of man with a poignant and unutterable sadness. The world of bagpipe music, at least in its mournful compositions, is alien to the world of the diatonic scale. How, then, would our modern cultured musician make a record of a Highland pipe wail or lament ? He would be forced to admit that, as things stood, it would be hopeless for him to write it on paper under the conventions of his own diatonic or harmonic scale. Two courses would appear to be open to him ; first, to note it on paper as nearly as he could, and take steps to have a set of pipes preserved, so that when the transcript was played upon the instrument, the original 'out of tune' character might be restored ; or second, to preserve a record of the actual sounds themselves by means of a phonograph or gramophone.

But suppose the melody was not performed on an instrument, which could be locked away and preserved, and be always ready to reproduce the original eccentric intervals ; suppose it were played on the violin or sung by the human voice ; when the violinist or the singer had passed away, the art of producing the peculiar intervals in question might have been lost with him ; in such a case there is nothing for it but to obtain a phonographic record.

In such a case, I say: that is to say, whenever there is any melody, sung by human voice, which seems to be abnormal in its intervals, attention should at once be directed to the possibility of these abnormalities of interval themselves forming an essential part of the tradition of the melody, and to the duty of recording these. Provisionally, the melody may be taken down as nearly as possible in the notes of the ordinary scale; but the collector should absolutely clear out of his mind all idea that the singer whose intervals seem to be strange is necessarily singing "out of tune." He may be singing quite true to his own tradition, and then it may be necessary to obtain the assistance of a phonograph in order to record that tradition with accuracy.

All this might be quite obvious if we confined our attention to Chinese or Japanese or Arabic music, or even to the strains of Highland laments rendered vocally; we might be quite ready to admit that these things might need a phonograph to be used before we could consider that we had obtained any reasonably accurate record of them. But, it might be enquired, what has this to do with the collection of Welsh folk-song? Are not the Welsh melodies delightfully sweet and pure in their intervals? What melodies could be more pure and just in their intonation than "Llwyn Onn," "Ar hyd y Nos," "Y Gwenith Gwyn," and many another native gem of Welsh minstrelsy? Surely these melodies are in no way weird or barbaric, and need no phonograph to register their eccentricities of interval! There is surely no tradition that these delightful gems are to be sung weirdly out of tune! To all which my reply is that, as regards these melodies, and indeed as regards the bulk of those which have become widely known as 'Welsh Melodies,' I entirely agree. The tradition concerning these is that they are to be sung in tune, and what is more, on the modern harmonic scale, the only scale which lends itself to harmonisation and sweet concord of sounds; and what is more than that, this tradition of susceptibility to harmonisation and of consequent justness of intonation as regards some, at any rate, of the native Welsh melodies is said to go back more than 1200 years. Such melodies as these require no phonograph; our modern notations are ample for them.

But alongside of these there are others which, it seems to me, present traces of an older scale; and this scale is one unsuited to harmony, and appears to our modern trained ears to be "out of tune." Practically the whole of the

Dorian melodies seem to me to be, or to have been in this case ; and I submit that it is important to recover the ancient tradition, where possible, and to record it accurately. For this, when a case of this kind is discovered, the aid of the phonograph should be called in. I do not wish to dogmatise in this place as to what the origin of the 'out of tune' scale may be ; but I believe there is a genuine tradition of such a scale, which has not even yet been wholly lost. Those of us who happen to be old enough to remember the scuffle on Sundays in the chapels between the old people and the Solfaists in the chapel choirs, will remember the clash which the discrepant intervals made in such tunes as "Llydaw," which was in old times sung in an 'out of tune' fashion out of accord with the instrument or the Tonic Solfa modulator. This tune, if written in the nearest notes of the modern scale, would perhaps best be regarded as Dorian, $\text{:l| r :f| m :s |f :x || m} - \text{|f : r |*d :m |x} -$ and so forth ; but it is usually written now as in the minor mode, $\text{m |l :d' |t :x' |d' :l || t} - \text{|d' :l |*s\grave{o} :t|} -$, and so on. To take only one note of the scale, the note I have marked with an asterisk was not **doh** in the Dorian, nor was it **se** in the minor mode : it was of an intermediate pitch, a quarter-tone too sharp for the one, a quarter-tone too flat for the other.

My belief is that the so-called Dorian scale in ancient Welsh melody was not, and never had been, a true r m f s l t d' r' on the harmonic scale, but was the descendant of a recitative or recitation scale, full of quarter-tones and augmented or grave intervals, and more akin to the inflexions of the speaking voice in impassioned oratory, or narration, or complaint, than to the harmonic smoothness of part-song melody. Further, I believe that the tradition of this has not been quite lost. For that we need go no further back than Tuesday afternoon of the London Eisteddfod (1909). The ten choirs had sung and filled our ears with diatonic music ; then a solitary voice was uplifted in the Albert Hall, that of the first of the competitors in the Folk-song competition ; it sounded like the voice of a singer from another and a remote world of music, not the world of our scales at all. He was using quarter-tone intervals the intervals of what I call the traditional quasi-Dorian recitative scale, although others, with preconceived notions as to what must be "in tune," might dismiss him as singing "out of tune." I earnestly hope that before it dies out, all singing of that class will be carefully recorded by the Society by means of the phonograph, and we can dispute afterwards as to how such intervals as are recorded

should be written on paper, and what the relations and origins of such a scale may be. Miss Broadwood told us at the meeting of the 14th of June, 1909, that, by means of the phonograph, records of folk-song had been made in the West Highlands, which presented features of an Arabian or North African scale. I had myself long ago come to the same conclusion as regards the old fashion of singing the Welsh so-called Dorian melodies.

Miss Williams, Aberpergwm, came across some melodies of this class, for example "Pan o'wn y gwanwyn;" and it is noticeable that in her transcription the C is sometimes natural and sometimes sharp. My own recollection of melodies of that class leads me to think it was neither, but that it was a quarter-tone above C. Still Miss Williams's method is probably the best for making transcriptions to which a pianoforte accompaniment could by some means be adapted; and it might even make the melodies sound smoother to our ears; but in an investigation of fact we want first the facts—do we not?—we can thereafter carry out any secondary objects of adaptation, popularisation, and harmonisation at our leisure.

In support of my suggestion that there are in Wales two classes of folk-song melodies, the one in the harmonic scale and the other in a different scale, I would like to quote certain melodies which I got two or three years ago from my mother, now in her 80th year. I may explain that my mother has an extremely accurate ear and a wonderful memory for intervals, and that if there is anything of that sort about me, it is inherited from her; also that she is very musical and had an enormous repertoire, consisting of practically all the classical oratorio soprano solos, so that her training was on the modern scale. But her memory of things she learned in childhood is very exact, and so, some of these she has sung to me in absolutely perfect tune on the harmonic scale, while others were on the "out-of-tune" scale to which I have referred.

It is, therefore, quite easy for me to write down her version of "Y Deryn Du,"* which she learned as a small child of six from her uncle William, a sea-faring man. This was absolutely in tune on the harmonic scale, and it will be seen how readily it lends itself to harmonisation.

*This melody in the staff notation, together with its variants and critical notes, will be included in a future number of the Journal.

But it is a much more difficult task for me to write down her rendering of the singing of Dic Tywyll (I suppose according to the grammarians he ought to be called Dic Dywyll, but the children called him Dic Tywyll) in Carnarvon streets in the 30's of last century. Dic, *alias* Richard Williams, was a pathetic figure, poor, blind, going about with his left hand rested on his shoulder, and his head, all to one side, rested on two fingers of that hand, led about by another man as poor as himself or poorer, and in that doleful attitude singing as he went slowly along, and making all the children follow him and weep with breathless interest, while he unfolded in twenty-seven verses the tragedy of the hapless lovers in the interminable ballad of "Morgan Jones o'r Dolau Gwyrdion." As to the tune, I have to do the best I can; a distinct quarter-tone I shall mark with a + above the note; a distinct raising of the note less than a quarter-tone but, I think, a little more than half a quarter-tone, I shall mark with an acute accent, '.

Do! F. (Ray = G.)

Mae'r mab mwyn wy'i yn ei ga - ru Yn i - sel iawn mewn
 gwae - lod ob - ry; Mewn lle teg yng nghys-god bron - nydd,
 Ac er . . ei fwyn 'rwy'n dio - dde ce - rydd.

(Dic sang 'waelod' and 'brynian,' not 'gwaelod' and 'bronnyld' as in the printed ballad. He also sang 'dioddeu,' not 'diodde.')

Then Dic used invariably to follow this with another, apparently intended to lighten the gloom; and this always was "Rhosyn yr Haf," in which the

intonation seems to be more mixed, though "Morgan Jones" is not absolutely self-consistent (see No. 14, p. 86).

Dic Dywyll was a repository of the traditions of the elders ; his name is recorded by Idris Vychan as a leading exponent of penillion singing, though in his days penillion singing had fallen upon very evil times. But the traditions seem to be fortunately not yet quite extinct, and I hope I have done something in these remarks to show that there is a subject to which the Society may well turn its attention in preserving from oblivion these singular survivals of an older age by means of the phonograph.

TUNES WITH WELSH TITLES PUBLISHED BEFORE 1762.

BY FRANK KIDSON.

By some reason, not easy now to ascertain, the Welsh airs which form the Principality's National music did not appear in print, with one or two exceptions, before the professed publications of John Parry, the blind harper, in 1742 and 1781, and those of Edward Jones 1784-1794, 1802, etc.

It must also be confessed, and is capable of proof, that both blind Parry, Jones, and later collectors, included in their books a fairly large number of tunes which they, having taken down from professional Welsh harpers, rashly or carelessly assumed to be traditional airs of Welsh origin.

A glance through early publications would have shown these editors that these particular tunes had long before appeared in print under English names, and that there was no more reason to assume them of Welsh origin than we have to claim the now popular air "For he's a jolly good fellow," or "We won't go home till morning," as English, when it is really 18th century French. The truth is that the professional Welsh harper wandered in the course of his calling into England and other places, picked up airs that either pleased himself or his audience, embellished them in performance, and the traditional remains of these tunes were noted down, as I said before, by the first editors of Welsh collections with small enquiry, and with the very misleading statements on their title pages that they were "Relics of Welsh Bards and Druids," and "never before published," etc.

However praiseworthy these early editors might be in their intentions, it was unfortunate for Welsh music that enthusiasm for the harp was such that they filled whole pages of their works with their own variations for that instrument, when they might have done better to have used such space for the vocal airs which must have been sung in quantity by the peasantry around them.

Probably the reason why so much Welsh instrumental music is now lost

to us lies in the fact that a number of the harpers were blind, and consequently any written or printed score was useless to them. They must have been accustomed to play their tunes with their own elaborations, and such elaboration as a skilful harper can give to a bold melody is by no means an easy matter to reduce to paper.

Having recently had occasion to dig deep into the history of Welsh music, I went carefully through my own large library of books of airs, supplemented with dips into other gatherings, in search of airs which might be considered Welsh, that had not up to the present been included in Welsh collections. The result was meagre in the extreme.

I found that the first attempt to make a Welsh section was in a book which I believe to be unique (in my own library) called "Aria di Camera," printed by Dan Wright in London about 1725, particulars of which are given lower down. I also found, principally in London dance books, a small number of airs which bear titles appertaining to Wales. These included in the following list are all in my own library, and may be of some interest to the readers of this Journal. I do not in the least claim that they are Welsh airs because they have Welsh titles, any more than that some airs bearing English, Scottish, or Irish titles are not Welsh; it is a matter which cannot be settled by mere name.

List of Airs bearing titles relative to Wales and the Welsh, published before 1760-5.

ABERGENIE or ABERGENNY.—This occurs under both spellings in Playford's "Dancing Master" from 1665 onwards to the 1721 edition. It probably means Abergavenny in Monmouth. The tune greatly resembles the so called Scotch air "Cold and Raw."

LORD OF CARNARVAN'S JIGG, in the 1665 and later editions of the "Dancing Master."

THE BISHOP OF BANGOR'S JIGG, in the 1703 and other editions of the "Dancing Master."

ST. DAVID'S DAY
WELCH WHIM
MORGAN'S THOUGHTS
EVAN'S DELIGHT
EVAN'S JIGG
OSWESTRY WAKE

} In the Second Volume of the "Dancing Master," 1719.

EVAN'S JIGG, in John Walsh's "Twenty-four Country Dances for 1708."
 WELCH RICHARD
 WELCH MORGAN.
 MEILLIONEN O FEIRIONYDD
 MORFA RYDDLAN
 NORTH WELCH MORRIS

The above five tunes are contained in a small engraved volume, in date about 1725, called "Aria di Camera, being a choice collection of Scotch, Irish, and Welsh airs for the violin and German flute, by the following masters: Mr. Alex. Urquhart, of Edinburgh; Mr. Dermt. O'Connar, of Limrick; Mr. Hugh Edwards, of Carmarthen; London, printed for Dan Wright, next the Sun Tavern in Holborn, and Dan Wright, junr., at the Golden Bass, in St. Paul's Church Yard." 12mo, pp. 48, 75 tunes.

Of this book I have only seen my own copy, and I believe that copy to be unique. It is evidently the first attempt to classify Welsh tunes.

The tune "Welch Richard" is a version of the well known "Sweet Richard," which appears in the English dance books about this date and a little later. "Welch Richard" is note for note the tune called "Walton Wood Green," in the third volume of the "Dancing Master," about the same date as "Aria di Camera."

"Meillionen" is found also in London country dance books dating about 1735.

THE MERRY GIRLS OF OSWESTRY
 MEILLIONEN
 WELSH MORRIS DANCE

} In a volume of Walsh's "Dancing Master," cir. 1730-1740.

WELCH MARCH, in Johnson's Country Dances, vol. I, cir. 1735.

WELCH FUZILEERS, in Caledonian Country Dances, book 3rd, cir. 1740.

MORGAN OF PENTLEY
 MILFORD HAVEN

} In Rutherford's Country Dances, cir. 1758.

DICK THE WELCH MAN, Thompson's "Twenty-four Country Dances" for 1761.

MARQUIS OF CARMARTHEN'S BIRTHDAY, in Caledonian Country Dances, book 4, part I, cir. 1750.

LORD CARMARTHEN'S MARCH, in "Thirty Favourite Marches," Ch. and Ann Thompsin, cir. 1758. This is the same with "Lord Carmarthen's Trumpet Tune," in Walsh's "Warlike Musick," cir. 1760.

WELCH MARCH	}	"Warlike Musick," book III.
GENERAL EVANS' MARCH		

AN OLD WELSH TUNE.—Under this title a version of "Morfa Rhuddlan" occurs in Frances Peacock's "Fifty Favourite Scotch Airs," published in 1762.

After this date several other airs with Welsh titles are found in the publications of James Aird, of Glasgow, and the Gow family, of Edinburgh; that is between 1784 and 1800. After that date airs taken from Jones are of frequent occurrence.

In the list of "Printed Collections of Welsh Music" in the old edition of Grove's "Dictionary of Music" there is a misleading entry which makes Blind John Parry's work, "Welsh, English, and Scotch Airs" as "vol. ii." This, and the following one which states that his British Harmony is "vol. iii.," is confusing and inaccurate, for they imply that the two works are continuations of the 1742 work, which is not the case.

The book first named has the following title: "A Collection of Welsh, English, and Scotch Airs, with new variations; also four new lessons for the Harp or Harpsichord; composed by John Parry. To which are added 12 airs for the Guittar. London, printed for and sold by John Johnson, opposite Bow Church in Cheapside." Folio, cir. 1760-2.

The only Welsh airs, or airs bearing Welsh titles, are: "Sweet Richard," "Rhyddlan Marsh," "Of Noble Race was Shenkin," and "Meillionen, or Sir Watkin's Delight."

The rest of the contents are the ordinary Scotch airs, popular at the period, and some Minuets and Gavottes from operas, with one or two other well-known items. All these had appeared before. The "Twelve Airs for the Guittar" had also been issued in oblong quarto a few years before by Thorowgood as "Composed by John Parry, Harper to their Majesty's." The airs are unnamed, but include those known as "Good humoured and fairly tipsy" and "Lady Owen's Delight."

EDITOR'S NOTES.

Members of the Welsh Folk-song Society will be glad to know that the work done during the past year shows a great advance upon that of the preceding year, and that it is thoroughly satisfactory both in quality and in amount. Throughout the country an increasing interest is shown in the subject.

A great many lectures have been delivered by Mrs. Mary Davies, Mr. Harry Evans, the Editor and others. That these lectures, as well as the musical illustrations given in connection with them have been greatly appreciated is evinced by the enrolment of new members, the communication by many of these of unpublished melodies, the increasing utilization of Welsh folk-songs in schools and the colleges, and the establishment of Canorion Societies for singing the melodies. As a result of the lectures given by Mrs. Davies at Aberystwyth, a Students' Society has been formed there whose excellent singing has given great pleasure to the friends of the movement.

The most gratifying fact, however, is the very great increase in the number of folk-tunes collected by the Society, an increase which has already exceeded the most sanguine hopes of the promoters of the movement. This result more than justifies the idea that there is in Wales a vein of song which has hitherto lain hidden from the ordinary musician, and which has never been properly worked. Moreover it is clear that this vein, instead of being soon exhausted, as was feared, proves more and more rich as experience is gained in the proper methods of working it. Evidently we may confidently hope for many more additions to the hundreds of airs already collected.

At the Whit-Monday Eisteddfod at Caersws, a prize of two guineas was offered by Miss Daisy Davies of Plas Dinam, for the best collection of unpublished folk-songs. One collection of thirty came to hand, many of

them being more or less interesting and genuine folk-songs, not hitherto published in any collection.

For the prize of three guineas offered by the Anglesey Eisteddfod Association at Beaumaris, only one competed. Of his fifteen airs several were good and previously unpublished. Unfortunately no particulars of origin were given. This naturally diminished the value and interest of the collection to the student of folk-music.

A prize of two guineas is being offered by Mrs. T. E. Ellis at the Llangeitho Eisteddfod, for the best singing of Welsh folk-songs.

At the National Eisteddfod, to be held at Caermarthen next year, the generous prize of fifteen guineas is offered for the best collection of unpublished folk-songs from the three counties, Caermarthen, Pembroke and Cardigan.

The most serious obstacle to exhaustive collection is the small number of collectors, and the want of time and opportunity for collecting. It is sad to think that each year many of the old songs are irretrievably lost owing to this fact alone. Though there is an increase in the number of songs sent to the officials of the Society, there is no doubt that a great deal more might be done.

Most solfaists are able to write the notes of a melody correctly. Even Dorian tunes present no difficulties, being generally written as if in a *Lah* scale with *fê*. The correct recording of rhythm and time seems however to present much greater difficulty, showing that the attention given to time ear-tests in music classes is inadequate.

We appeal once more to members to communicate to us any song or even part of a song they may happen to hear, or any additional information respecting any of those already published in our Journal. This may result in a great deal of duplication, but this would be far better than the total loss of the melodies.

We still meet with many evidences of the temptation to replace old words

by modern ones—often very commonplace in character. Some old people when asked to sing, carefully avoid the very songs that interest the collector. An old man of over seventy years of age, who was very proud of his singing, sang for the Editor "The Rose of Kilkenny" and an English ditty, both to Welsh words. It was only after a considerable amount of cross-examination that it was discovered that he was familiar with "Lliw gwyn rhosyn yr haf," "Y deryn du sy'n rhodio'r gwledydd," and several more of the old songs.

The tunes presented to the members of the Society in the present number include additional examples from the Llangollen (1858) MS, some interesting Dorian tunes, other tunes with fal-de-ral choruses, and a very quaint old carol tune (No. 6). To the folk list, however, the most interesting are the various "Goat counting songs," and the different forms of "Yr hen wr mwyn." We have received several more examples of these, but, unfortunately, too late for inclusion. Interesting variants of several of the other tunes have also been sent in; for the same reason these also will have to be included in a future number of the Journal.

In response to numerous requests from English members, we add literal translations of the words of the songs of both parts of the Journal. For these we are indebted to Llew Tegid. In some cases, particularly in the goat counting songs, where so much depends upon sound and rhythm of words, no translation can be satisfactory.

We are under great obligation to several friends, particularly to Miss Broadwood and Miss Gilchrist, for extremely valuable critical notes on the airs. Mr. Kidson's list, and his general remarks on the Welsh folk-songs, are of the very greatest value, and Dr. Daniell's interesting remarks upon the tonality of some of the old tunes will, we hope, induce the student of Welsh folk music to pay more attention to this aspect of the subject.

From Miss Gilchrist and others we have received additional information and critical notes upon some of the songs in Part I. All these will be published together at the end of the first volume.

In the summary of the correspondence between A. T. Davies, Esq., and

the Secretaries will be found, perhaps, the strongest official encouragement ever given to the introduction of the folk-song into the day school. This ought to bear fruit. School children should be encouraged to take copies of the tunes they hear in their homes.

The initials after the critical notes refer to the following :—

Miss Lucy Broadwood (L. E. B.)

Miss A. G. Gilchrist (A. G. G.)

Mr. Frank Kidson (F. K.)

Mr. J. H. Davies (J. H. D.)

Mr. D. Emlyn Evans (D. E. E.)

Mr. Harry Evans (H. E.)

Mr. W. Prichard Williams (W. P. W.)

Mr. L. D. Jones (Llew Tegid) (L. D. J.)

I. DYDD LLUN Y BORE, OR CERDD Y GOG LWYDLAS.
(Monday Morning, or Song of the Grey Cuckoo.)

Doh C.

{ | l : - : - | - : - : s | f : - : s | l : - : t | d' : - : - | d' : - : t | l : - : s | l : - : t | }

Fel . . . yr oe-ddwn i yn rhod - io a'm ca - lon fach yn

{ | d' : - : - | l : - : - | r' : - : - | r' : - : r' | l : - : - | l : - : s | f : - : m | r : - : m | }

brudd Ar ddydd Llun y bo - re ar dor - riad y

{ | f : - : - | s : - : - | l : - : - : s | f : - : s | l : - : t | d' : - : - | d' : - : t | l : - : s | l : - : t | }

dydd, . . . Mi . . . glywn y gw-cw'n tiwn - io yn hy-nod iawn o

{ | d' : - : - | l : - : - | r' : - : - | r' : - : r' | l : - : - | l : - : s | f : - : s | f : - : m | r : - : - | - : - : }

fwyn. Ar ga - ngen o fed - wen yn o - chor y llwyn.

[As I roamed, with a sad, sad heart, on a Monday morn, at break of day, I heard the cuckoo singing melodiously, on the bough of a birch tree, on the wooded hillside.]

A variant of the ballad different in rhythm, begins:—

Rhodio yr oeddwn a'm calon yn brudd
Ar ddydd Llun y boreu ar dorriad y dydd,
Mi glywn y gog lwydlas yn canu mor fwyn
Ar ochr bryn uchel, ar gangen o lwyn.

This typical Dorian melody was written by Mr. H. O. Hughes, of Bangor. He learnt it when a child from an aunt, who had heard it sung in the streets of Conway. The words have often been printed, and may be found in *Dau Cant o Gerddi* (Humphreys, Carnarvon).

“There is another tune called ‘Monday Morning’ in *Alawon fy Ngwlad*.”—A. G. G.

“Cf. the air with ‘The Cobbler,’ *Folk-Song Journal*, vol. ii., No. 8, p. 156, and ‘The Irish Bull,’ *Folk-Songs from Somerset*, No. 48. The tune of ‘The Cobbler’ is also Dorian.”—L. B.

“Should not the first note be more prolonged in each section? The rhythmic balance would be more marked, and one often hears this kind of rhythm in folk-songs.”—H. E.

“A good and characteristic air.”—F. K.

2. Y GLOMEN. (*The Dove.*)

Doh B♭.

{ .r :d .l. | f₁ :- .s₁ :d .d | t₁ .l. :- .r :d .l. }

Fel 'roeddwn i ryw fo - re hawddgar, Yng nghwr y

{ | f₁ :- .s₁ :d .d | t₁ .l. :- .l. :l. .l. | f :- .s :f .r }

coed ac wrth fy mhlesar; Ac uwch fy mhen mi glywn ryw

{ | m .x :- .r :f .m | r :- .r :d .l. | f₁ .s₁ :l. .l. :r .x | ḋ .x :-(̇) ||

g'loren yn ewyno'n glaf, Ow beth a wnaf . . am fanwyl gymmar.

2. A nesu wnës yn nes i wrando
Beth oedd y gangen ferch yn gwyno,
A nesu wnës a gofyn iddi
"Y lana o liw, a'r fwyna'n fyw,
Beth yw dy g'ledi?"

[1. As I was, one pleasant morning,
leisurely enjoying myself in the grove, I
heard a dove cooing sadly above me. 'Oh,
what will become of me without my beloved
mate?'

2. I drew nearer to listen what the maid
of the branch complained of. I approached
and asked her: 'Fairest of colour, and
most pleasant in existence, what is thy
trouble?']

Another Dorian melody sent from Blaenau Festiniog by Mr. M. H. Thomas and afterwards
by Mr. R. H. Evans, Reading, who had heard it sung by Richard Jones, the grave digger of
Garn Dolbenmaen.—Ed.

"This is in a rhythm very commonly met with in English folk - music. At the same
time the intervals suggest a likeness to various versions of a tune used for 'I sowed the seeds
of love,' (note the last four bars and compare Chappell's 'I sowed the seeds of love' with
them.)"—L. B.

"Good and old."—F. K.

"The ballad, consisting of seven verses, was published under the title 'Cwyn merch
ieuaeng am ei chariad,' and was printed by J. Jones, Llanrwst."—J. H. D.

3. PAN O'WN I'N RHODIO'N MYNWENT EGLWYS. (As I Walked in a Churchyard.)

Doh F.

Pan o'wn i'n rhod - - io'n mynwent eg - lwys, Gan chwilio

am le teg i... orphwys, Tar-awn fy nhroed wrth fedd fan -

wy - lyd; Mi glywn fy ngha - - lon fach yn sy - mud!

2. Haen o bridd a cheryg hefyd
Sydd rhyngwyf fi a chorff fanwylyd,
A phedair astell wedi'u hoelio,
Pe bawn i well, mi dorwn honno!

[1. As I wandered through the churchyard, seeking a pleasant spot to rest in, I struck my foot against the grave of my beloved, and I felt my heart start.

2. A layer of earth and stones separate me from my loved one, and four boards nailed together. If it would avail, I should break through them.]

Noted by Mr. John Morris of Festiniog, from the singing of a young girl who had heard it in one of the hotels where she served as barmaid.—ED.

“It shows a good deal of likeness to a tune that one often gets in Scotland and England to words such as ‘I thrust my hand into a bush, and little thought what love could do.’ For one example in common time (though it is often given in $\frac{3}{4}$ time), see ‘Deep in love,’ *Songs of the West*, old edition, No. 86.”—L. B.

“The words are well known, though not usually in the form given in the text.”—J. H. D.

4. A PENILLION SONG.

Do h F.
 { s : s . n | d : - . r | n : s | r : s : - | - : l . s | f : - . s | l : d' | }

1. Os wyt ti am ym-ry - son ca-nu . . Cais dy stol ac eis - tedd

{ | s . d' : - | - . s : d' . t | l : - . s | l : d' | s . n : - | - : f . n | r : - . n | f : s | n : - . r ||

ar-ni . . Miymry - so - naftan y bor-eu . . Cyn y rho-ddaf i - ti'r go-reu,

CHORUS.
 { | d : d' . l | s : n . s | l . f : r . t | d : - | - ||

Wee ffol di rol, ffol di rol di rol di rol.

[1. If thou hast a mind to compete in singing, fetch thy stool and be seated on it. I shall contest till to-morrow morning. Weck fal, &c.]

Sung by Miss A. Jones, Criccieth, after J. Jones, Glanymôr. Evidently a penillion melody of the song-and-chorus type. One singer challenged the other, the two sang alternate stanzas from memory, or extemporized, and the company joined in the chorus. The above words are well known; the answer is less familiar:

“ Os am dy swlwt yr wyt yn cwyno,
 Taw y dyn a son am dano.
 Pe daet ti'n canu tan Wyl Fair
 Mi rown it bennill am bob gair.”

[If for thy shilling thy complaint is, silence, man, say nothing about it. If thou wilt sing till Ladyday, I'll give thee a verse for every word.]

The contest often led to the extemporizing of verses of this type:

“ Cau dy geg y cena' cegddu,
 Mae'n llawer harddach iti dewi.
 Pe cawn i hanes gô' am gyflog
 Mi roddwn glém ar flaen dy dafof.”

—ED.

[Silence, silence, thou foul-mouthed fellow, it would be much more becoming of thee to give up the contest. If I could hire a smith, I should have a tip put on thy tongue.]

“The ‘Whack-fol-de-rol’ chorus is familiar and probably borrowed.”—A. G. G.

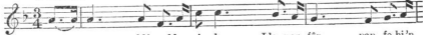
"I observe a considerable number of the airs have the 'Ffol-di-rol' class of refrain. I was not aware we had so many in the language."—D. E. E.

"The 'canu ymryson' was at one time a common feature of Welsh festive gatherings. It is still carried on at weddings in remote parts of Cardiganshire. When the bridegroom's friends accompany him to the bride's home on the wedding morning, they find the door locked, and they are greeted with a pennill composed for the occasion by the bride's bard. This is answered by the bridegroom's bard from the outside, and the dialogue continues as long as the bards can hold out, or until the patience of the bridal party is exhausted. Occasionally the two bards will continue the dialogue after entrance has been obtained into the house, depending either upon their extemporary powers, or on their reserve stock of pennillion. There is a tradition that two famous bards met at a wedding some years ago in Cwm Twrch; neither would give in to the other, and so the contest went on for a whole day until both became utterly exhausted, and the match was drawn. This, of course, is not quite the same thing as 'canu ymryson.' Traces of the latter phase may, however, be seen in some Welsh poetry MSS., and it is not unlikely that some of the cywyddau in dialogue were written for this purpose, c.f. Dafydd ap Gwilym, ed. 1789, p. 359, 'Ymddiddan rhwng y Bardd a Merch,' and others by the same poet. The custom is well known in Ireland, c.f. Dr. Douglas Hyde's *Songs of Connacht*, p. 89."—J. H. D.

5. ANOTHER PENILLION SONG.

Do! F.

{ :m :m | m } :- m :d m | s .s :- :f m | r :- d :r m }



Tri pheth sydd hawddeu sig-lo Llong ar för pan fo hi'n

Chorus.

{ | f :r :m . : | m :- :m | m :- :m | f :s :l | s :- :- }



nof-io Ram, Ram ti ram ti rw-dl-di ro,

{ | m :f :s | s :f :m | f :m :r | d :- :- ||



Rw-dl-di, rw-dl-di rw-dl-di ro.

2. "Llidiard newydd ar hen glawdd cerryg,
A het ar goryn merch fonheddig.

[1. Three things are easily rocked, a
ship at sea when under sail.

3. Ni bydd eisiau papur newydd
Tra bo Cadi yn nhref Erwydd."

2. A new gate on an old stone wall,
and a hat on the crown of a gentle lady.

3. No newspaper will be needed while
Kate lives at Treverwyth.]

Noted by Mr. H. D. Jones, of Gaerwen, Anglesey (formerly a member of the Bangor College Canorion Society), from the singing of Thomas Roberts, Gaerwen, an old man 75 years of age. A very quaint feature of the tune is the strongly emphasized "Ram," followed by a beat and a half rest before the chorus begins.

To the same melody the old man sang also the following words:—

- | | |
|---|--|
| 1. Fe rois fy serch ar flodau'r gwledydd
Wrth hir ymdaro â'r deg ei dŵyrudd. | 6. Caf wasgod goch o dorriad calon,
A bytomau o ddagran heilltion. |
| 2. Ond waeth i'm dewi, a rhoi 'madawiad,
Mi wn na chaf mo'r lana anad. | 7. Mi fynnaf gôt o diapalma,
A chrys brith o groes feddyllia'. |
| 3. Mynnaf 'sgidia plwm, a dur yn fykla,
I gofio am y tir a gerddda. | 8. Mynnaf ffunnen wen dan flodau'r ffansi,
Fe ddaw amser y cai fod hebddi. |
| 4. Mi fynnaf sana' o griwl cordeddig
Wedi eu gweu gan saethau Cupid. | 9. Cat het Carlisle wedi ei beindio a mwyn-
dra
Ac edau f'einioes ynddi'n gwalcia.
—Ed. |
| 5. Mi fynnaf glôs o felfed gloewddu
A <i>luing</i> gwyn i lwy'r alaru. | |
| [1. I gave my heart to the flower of the
valley
By long following the fair faced one.
Ram! &c. | 5. I'll get breeches of shiny black velvet,
With white lining, to deeply mourn. |
| 2. But I may as well give up, and leave her,
I know I shall never win the fairest ever
born, Ram! | 6. A red waistcoat of heart-breaking,
With buttons of briny tears. |
| 3. I'll get leaden boots, with steel
buckles,
To remember the ground she walks on.
Ram! | 7. I'll get a coat of <i>diapalma</i> ,
And a mottled shirt of conflicting thoughts. |
| 4. I'll get socks of corded crewle,
Knitted with Cupid's arrows. Ram! | 8. A white kerchief of fancy's flowers,
The time will come when I must do
without them. |
| | 9. A Carlisle hat, trimmed with loveli-
ness,
And my life's thread to curl the brim.] |

"This curious ballad must be somewhat old, as certain words suggest ante 1800, e.g., 'criwl cordeddig' = twisted worsted; criwl, English dialect 'crewle,' literary form 'crewel,' vide New Eng. Dict. 'Diapalma,' the New Eng. Dict. has no quotation later than 1741. It is curious to find the name of this plaster in a Welsh ballad. I cannot make anything of 'Het Carlisle.' 'Gwalciau' implies that there were rosettes on it."—W. P. W.

"This tune is rather like 'Of all the birds,' Chappell's *Popular Music*."—L. B.

"Here again a familiar scrap of country dance tune appears to have been taken for the chorus. Is there any trace in Wales of the former practice of 'deedling' (so called in Scotland), i.e., vocalizing a dance tune by nonsense syllables in the absence of an instrument to accompany the dancers? The Ram-ti-roodle of this chorus suggests such a derivation."—A. G. G.

"It is quite common at the present day to imitate the harp for penillion singing with

'nonsense syllables.' No doubt it is also done for dancing, it was a common practice in the village inn, forty years ago."—L. D. J.

"There is a variant of the two first couplets in *Welsh Nursery Rhymes* (Cadrawd and H. Evans)."—H. E.

"These words are typical of what was called two centuries ago a 'Cerdd groes.' As an instance one can give the following verses, which are part of a long song written about the beginning of the 18th century.

Mynna'i ystrodrud o rew unnos
A charr feind o gregin cocos,
Mynwer o lus a mynci o alwm—
Dyna gër a dâl arianswm.

Mynna'i raff o ddstw y ceubren
Ag o honno ddeunaw llathen,
Rheffyn gwër, mae'r gër yn gryno
Ond cael crispil dall i'w dwyso.

Mi a ddanfona lwyth o hiraeth
At y fun sy fawr ei gweniaith,
Mae hi yn aros pan fo gartre
Rhwyng Gwyl Ifan a Dolgelle.'

"The expression 'Het Carlisle' is probably modern. It was used for a silk hat, an article which was introduced into Wales in the 19th century. See *Ceninen Gwyl Dewi*, 1899, p. 25."—J. H. D.

"'Het Carlisle' should probably have been 'het garline.' See *Twm o'r Nant, Cyfoeth a Thlodi*, p. 21 (1849).

'Rhaid cael het garline yn fuan,
Crysau meinion, cadachau sidan.'

'Cwalcia' probably referred to the turning up of the brim."—L. D. J.

6. FFARWEL GWÏR ABERFFRAW.

(The Men of Aberffraw's Farewell.)

Doh G.

Bri - od - ferch lân Si - on Dyr - cha - fa'th o -
Tyr'd lân bri - o - das - ferch wrth e - nw i'th

E. *G. D.C.*

ly - gon, Cy - fo - dodd Haul cyf - ion wel cof - ia.
an - nerch Mae'r bren - hin o'i dra - serch, ym - drws - ia.

E

Deff - rowch yr awr - hon gys - ge - di - gion, A dowch lan -
ces - au, Ple mae'ch tym - pan - nau pri - o - dol wledd, Dydd
yd - yw heddyw o hedd. Clyw ddae - ar
oer - ddu, Mae'r nef yn ca - nu, Os bu yn
gw - gu'i gwedd. A gwyl yw hi O
la - wen Jiw - bi - li. Ple mae'r ty - lod - ion,
Cloff - ion deill - ion? Cânt rodd - ion yn ddi - ri.

[The sweet bride of Sion, lift up thine eyes,
The sun of righteousness has risen,
Come, fair bride, by thy name
The king comes to greet thee, array thyself.

Now, ye sleepers, awake ; Come forth ye maidens,
Where are your timbrels, suitable for the feast ?
It is a day of peace. Hark dark, cold earth.
Heaven now sings, if it once frowned on thee.
It is a feast of joyful jubilee,
Where are the poor, the lame and blind ?
They shall receive innumerable blessings.]

This curious old carol was sung by Mr. William Edwards, of Trawsfynydd. The very unusual modulation, together with the limited range of the melody, are features deserving of notice.

Mr. Emlyn Evans is very naturally sceptical as to the accuracy of the record. A member of the Canorion Society, who has been very successful in recording folk-songs, failed to take this one down. Mr. Edwards himself is a good vocalist and able to note ordinary melodies. This one, however, puzzled him. The Editor had to make a special journey to record the tune, and is ready to vouch for its accuracy. The singing of it by Mr. Edwards was perfectly easy and natural.—E.O.

“A very fine tune, and certainly old.”—F. K.

“The 2-4 portion of this tune reminds me of several curious old tunes from the French Psalter, incorporated in the Scottish Psalter of 1635 (e.g., the tunes to Psalm 81 and 118) ; but the resemblance may be only due to similarity of mode and of metrical form.”—A. G. G.

7. DACW 'NGHARIAD I. (*There is my Sweetheart.*)

Doh F.
 { | l₁ : l₁ | l₁. l₁ : m | r : d . d | t₁ : l₁ | d : t₁. l₁ | r : d . t₁ }



Da - cw 'nghariad i lawr yn y ber - llan, Tw - rym-di-ro - rym-di -
 O na bawn i yno fy hu - nan, Tw - rym-di-ro - rym-di -

D.C.
 { | d . l₁ : l₁. l₁ | l₁ : || m : m | m : s | m : m | m : s }



- ra' - dl - i - dl - al. } Da - cw'r ty, a da - cw'r 'scub - or,
 - ra - dl - i - dl - al. }

{ | l₁ : m | m : d | r : d | t₁ : l₁ | l₁. t₁ : d . l₁ | l₁. l₁ : l₁ }



Da - cw ddrws y beu - dy'n a - gor. Ffal di ra - dl - i - dl - al,

{ | t₁ . d : r . t₁ | t₁. t₁ : t₁ | m : r . d | r : d . t₁ | d . l₁ : l₁. l₁ | l₁ : ||



Ffal di ra - dl - i - dl - al, Tw rym-di-ro - rym-di ra - dl - i - dl - al.

[Lo! my love is down in the orchard,
 Too rum dee, ro rum dee, radl eedl al;
 O, that I were down there also,
 Too rum dee, do rum dee, radl, eedl al;
 There the house and barn are standing,
 There the shippen door is opening,
 Fal dee radl eedl al,
 Fal dee radl eedl al,
 Too rum dee ro, rum dee radl eedl al.]

Noted by Mrs. Mary Davies at Whitchurch, Cardiff, Sept., 1908, from the singing of Mrs. David Evans, who had heard it sung at Llangammarch, in 1828, by Thomas Elias (V Bardd Coch), a travelling tailor.—Ed.

"A quaint melody, of some degree of interest."—F. K.

"Compare 'God's own Son without beginning' from Davies-Gilbert's *Christmas Carols of the West of England* (1822). The tune of both the carol and the above Welsh air is like 'Hŷd y Fwrynen' in J. Parry's *British Harmony*, 1781. An English variant, to 'A wassail, a wassail,' is in *Sussex Songs*. It was recorded by my uncle, Rev. John Broadwood, before 1843. A similar chorus occurs in some English songs to the same tune as the last four bars of 'Dawc nghariad i.' In *Journal of the Folk-song Society*, No. 14, 'Hŷd y Fwrynen' is quoted, and notes are given on similar tunes."—L. B.

"A good air, but largely spoilt by the Tw-rym-di-ro, &c."—D. E. E.

"Compare 'The Little Cobbler' in Mr. Cecil Sharp's *Folk-song Airs*, Book I. Other English versions of this Cobbler tune, all with fol-de-riddle chorus, are known. Radically, I believe it is the same tune as Chappell's 'Turpin Hero' (O, rare Turpin)."—A. G. G.

8. CARIAD I NOTWS. (*Love decreed.*)

Doh F. $\text{♩} = 80$.

{ | s : - : - : | n : - : f | s : - : - : | ḍ : - : ḍ | ḍ : - : - : | ḍ : - : ḍ | }

Car - iad i no - tws i wyl - ied y

{ | ḍ : - : - : | - : - : | ṇ | f : - : ṇ | r : - : ḍ | ṭ : - : ḍ | r : - : ṇ | }

nos, . . . A char - iad i no - tws i gael

{ | f : f : - : | r : - : - : | r : - : - : | - : - : | f | ṇ : - : - : | r : - : ḍ | }

llaw - er gair cro's. . . A char - iad i

{ | d : d' : - | - : - : m | f : - : m | f : - : s | l : - : - | - : - : l }
 no - tws . . i ed - - rych yn llon, . . . A
 { | s : - : - | m : - : r | d : s : - | - : - : f | m : - : - | d : - : d }
 char - - iad i dor - rws . . fy ngha - - lon i
 { | d : - : - | - : - : || s : - : s | s : - : f | s : - : - | d : - : d }
 bron. . . 2. Mae heb ei thor - ri et - - o, mae'n
 { | d : - : d | d : - : d | d : - : - | - : - : m | f : - : m | r : - : d }
 glwy - fus iawn yn wir . . . Wrth fe - ddwl am y
 { | t : - : d | r : - : m | f : - : - | r : - : r | r : - : - | - : - : f }
 bach - gen bach sy'n mhell iawn o dir. . . Mae
 { | m : - : - | r : - : d | d : d' : - | - : - : m | f : - : m | f : - : s | l : - : - | - : - : l }
 di - gon o fechgyn . . Yn a - gos ac yn mhell, . . Ond
 { | s : - : - | m : - : r | d : s : - | - : - : f | m : - : - | d : - : d | d : - : - | - : - : || }
 beth waeth am hynny . . 'Rhen gar - iad sydd well.

(I have no idea what 'notws' means. I have adopted the translation given in the MS., viz., 'compelled.')

[Love compelled me to watch through the night,
 Love compelled me to bear many a cross word,
 And love compelled me to look pleasant,
 And love has nearly broken my heart.]

It isn't broken yet, though it's very sick, it's true,
 When I think of the dear boy, who is far, faraway ;
 The boys, indeed, are plentiful,
 From near and from far,
 But what does it signify,
 The old love's the best.]

Written by Mr. Jenkins, 42, Harberton Road, Whitehall Park, N. He had heard it sung by the servants at his father's farm between Merthyr and Hirwaun. Mr. Jenkins says that 'the words are local Glamorganshire dialect, 'Notws' = nododd, from dod, to compel (gorfododd)."—Ed.

"A fine bold melody."—F. K.

"This and the next number have the characteristic octave leap."—H. E.

"The two first bars are of course 'See the conquering hero comes;' the tune throughout is strangely familiar, but not as being Welsh."—D. E. E.

"Reminiscent of several Irish and Scottish Marches of the 18th century, but in style, of the 19th. It has, perhaps, been modernized."—A. G. G.

9. MEIBION A MERCHED. (*Lads and Lasses.*)

Doh G.

{ | d : d „ d | d : s₁ „ s₁ | s₁ : s „ s | s : — | t₁ : r „ r | n : — r }



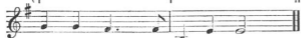
1. Mei - bion a mer-ched o deu-wch ynghyd Gael i mi drae - thu'r

{ | d . t₁ : l₁ | n : — | n : n „ n | s : n | r : s₁ | s₁ : — . s₁ }



gwir i gyd, Fel fu rhwng rhyw fab a merch, O

{ | d : d | t₁ : — . t₁ | n₁ : l₁ | l₁ : — ||



wir ga - re - dig sir - iol serch.

2. Merch fonheddig ffieid oedd hon
 A'r mab yn gapten ar ei long.
 Hi oedd adref gyda'i thad
 A fynta'n morio yn ddiwâd.

[1. Young men and women, come nigh unto me, 2. A maid of gentle blood was she ;
 Allow me to tell you the whole truth ; A captain of his ship was he ;
 How it happened with a young man and a maid, She, with her father, dwelt at home,
 Both happy in each other's love. And he the ocean wide did roam.]

Noted by Mr. R. H. Evans, University College, Reading, who adds: "This is one of the 'Cananon lloft y stalal' (Tunes of the stable-loft). I heard it used by Mr. Thomas Jones, Llecheiddior Ganol (S. Carnarvon), who said it used to be very much sung by the farm servants many years ago. I suspect that Mr. Jones only remembered half of the tune."—Ed.

"Compare various tunes in *Folk-Song Journal*, amongst them Vol. III., No. 10, p. 29 ('The rose is red') and p. 31 ('Clear the track, let the bulgine run'), and Vol. III., pp. 236-7 ('Santa Anna')."—L. B.

"Compare the old sea chanty, 'The plains of Mexico' ('Santa Anna'). Except in the opening phrase there is considerable resemblance between the two tunes; it seems possible that the Welsh tune has lost its Dorian opening, as the remainder of the tune is Dorian in character. Of the five variants of 'The plains of Mexico,' known to me, that in Tozer's *Sailor's Songs* is nearest the Welsh tune, but the plaintive fall and rise of the melody from B to B in bars three and four of 'Meibion a Merched' is characteristic—in a slightly different form—of all of them. The last phrase of the tune is a familiar one in sailor songs and chanties."—A. G. G.

Mr. W. H. Williams, the Stationmaster at Llanrwst, heard the farm servants about Gaerwen (Anglesey) singing the ballad to the following tune.—ED.

9.—(B.)

Doh F.

{ | r : r , m | l : l , s : m | d : - d | r : r , r | r : d , r | m : m | m | - : - ||

10. YR HEN WR MWYN. No. 1. (*The kind old Man.*)

Doh B♭. Very slow and with feeling. *poco accel.*

{ | d : d , d , l , | t , t , t : - t , | d : d | t , : - t , | l , m : r , d | t , l , s e , l , } }

(*The Question*)

I. Ple buoch chwi neithiwr yr hen wr mwyn, yr hen wr mwyn mwya mwya mwyn

a tempo.

{ | t , d : r | m : - r | d : l , | l , : s e , | l , : - | - ||

mwyn mwyn mwyn, Yr . . hen wr mwyna'n fyw?

Vivace.

{ : s , | d : d , d | d , m : d | d , d : d , d | d : m } }

(*The old Man's answer.*)

Mi fum yn pysgo - ta boys, Ffol di rol di rei do

{ | d , d : d , d | m , m : d | t , s , l , t , | d : d : d ||

ffol di rol di ri - dl o, ffol di rol di rei do.

2. "Beth a ddaliasoch?"
"Cwprwl o ledod."
3. "Beth pe baech yn marw?"
"Dim ond fy nghladdu."
4. "Lle mynech eich claddu?"
"Dan garreg yr aelwyd."
5. "Beth wnaech fan honno?"
"Gwranddo'r uwd yn berwi."

[Where were you last night, kind old man?
I went out a fishing, boys, Fol, di, &c.
What did you catch, kind old man?
A couple of plaice, boys, Fol, di, &c.
What if you were to die, kind old man?
Only bury me, boys, Fol, di, &c.
Where would you be buried, kind old man?
Under the hearthstone, boys, Fol, di, &c.
What would you do there, kind old man?
Watch the porridge bubble, boys, Fol, di, &c.]

This quaint old melody was noted by Mr. H. O. Hughes, of Bangor. The absence of any pretence at lyric art, and the startling contrast in style and spirit between the question and answer puts this folk-tune in a category by itself. It is difficult to get a clear idea from the written note and words of the curious effect of the melody when sung. The first part is given very slowly and with much mock pathos, and the pace is greatly varied in different parts. The much-pitied old man, however, answers in a rollickingly light-hearted fashion, even when he speaks of his own death and the disposal of his body.

That the idea must be a very old one is shown by the fact that many neighbourhoods have their own local versions, where the melodies are often totally different, and there is also a great deal of variation in the questions and answers. In all the examples hitherto collected, the last two questions and answers are the same.—Ed.

"Quaint and old."—F. K.

11. YR HEN WR MWYN. No. 2.

Doh B♭. Slow.

{ | n : n n n n :- n | d : t, | l, :- t, | n :- | r :- }



1. Ple 'rei di he-no yr hen wr mwyn, yr hên wr

Ans. Più mosso.

{ | d : d | t, :- | n, | n, n, | l, : l, | t, . t, : t, . t, | d : d . d }



mwy - na'n fyw? I hela scwarnog Bet-ti, a ffi-dl-di - a-ram - ti, a

{ | r . r : r . r | n : n | d : t, | l, :- }



ffi - dl - di - a - ram - ti rai - tam - to.

2. "Beth wnei di a'r sgwarnog?" 3. "Be wnei di a'r swllt?" 4. "Beth pe daet ti'n meddwi?"
 "Ei gwerthu am swllt." "Ei wario am gwrw." "Wel hynny fyddai."

- [1. Whither to-night, thou kind old man, the
 kindest old man alive?
 To hunt the hare, Betty, a-fiddle-dee, &c.
2. What wilt thou with the hare, kind old
 man, &c.?
 Sell it for a shilling, Betty, a-fiddle-dee, &c.
3. What wilt thou with the shilling, kind old
 man, &c.?
 Spend it for beer, Betty, a-fiddle-dee, &c.
4. What if thou wilt get drunk, kind old
 man, &c.
 Well, so it would be, Betty, a-fiddle-dee, &c.]

The remaining questions and answers as in No. 10, 3-5.

Noted by Mr. J. Gwynfryn Roberts, of the Bangor College Canorion Society, and heard by him in the Corwen district.

A variant of this was noted by Mr. Vaughan Roberts, of the Canorion Society, from another locality in the Dee Valley.—Ed.

"Decidedly early."—F. K.

"The rhythm and notes of the first two bars of the refrain will, of course, be familiar to everybody."—H. E.

"This suggests the song, 'I will sing you one, O!' For versions of it see 'Come, I will sing to you,' in *English County Songs*; 'The Dilly Song,' in *Folk-Songs from Somerset*, No. lxxxvii; 'The Dilly Song,' in *Songs of the West*; also *Household Tales* by Addy ('Two Pagan Hymns,') and the Breton tune, 'Ar Rannou.'—L. B.

AR RANNOU.

From *Chants Populaires de la Bretagne*.

T. H. DE LA VILLEMARQUE, 1846.

Doh B♭. (*Lah = G*.)

{ | m . m : m . m | r . r : t₁ | m . m : m . m | r . r : t₁ | m . m : m . m | }

{ | r . r : t₁ | l₁ . l₁ : t₁ . t₁ | m . m : — | r . r : r . t₁ | ḋ : l̇₁ | }

{ | m . m : m . m | r . r : t₁ | m . m : m . m | f . f : t₁ | m . m : m . m | }

{ | r . r : t₁ | l₁ . l₁ : t₁ . t₁ | m . m : — | r . r : r . t₁ | ḋ : l̇₁ | }

12. YR HEN WR MWYN. No. 3.

Doh G.
 { :d | d :d :d | d :r :m | f :- :m | r :- :d | r :- :t, | s, :- :s, | }



Beth ge-faist ti i swper yr hên wr mwyn yr hên wr mwyn, Beth

{ | d :d :d | d :r :m | f :- :m | r :- :d | r :- :r | s, :- :t, | }



ge-faist ti i swper yr hên wr mwyn, yr hên wr mwyn a -

Ans.
 { | d :- :- | d :- :- || d :d .d | d :s, | d „t, :d .m | r :r .d | }



- ny - nad. Pon - eo ac wy boys, Ffal di ral, &c.

{ | m :s, | l, :s, | d „t, :d .m | r :d | m :r | d :- || }



[What had you for supper, kind old man, kind
 old man,
 What had you for supper, kind old man, kind,
 restless old man?
Ponco and eggs, boys, Fal, dee, ral, &c.]
 (“*Ponco*” is a dish prepared of flour and water
 fried with bacon fat.)

The above variant shows how the idea may be grafted on melodies which are, in all probability, of non-Welsh origin. It was noted by Mr. John Morris, of Festiniog, from the singing of Mr. J. Morris Jones, Trawsfynydd. The rest of the words are very similar to those of No. 10. The introduction of the contradictory word “Anynad” goes far to confirm the idea that this is a corrupt version.—Ed.

“This air reminds one very strongly of a tune employed in a children’s ring game in England, which begins ‘Silly old man, he walks alone.’”—F. K.

“Part like ‘Of all the birds’ (Chappell), and part like tunes used for the carol ‘I saw three ships’”—L. B.

13. LLIW GWYN RHOSYN YR HAF. No. 1.
(White Rose of Summer.)

Doh G.

{ | 1 : - : d | m : m | m : r : d | t : l : l : - | l : - : - | d : - : - | r : d : t : l : - : - : || ^{1st time.}

O fanwylyd pryd cawn ni brio di? Lliw gwyn Rhosyn yr Haf!
Gwn dy fod yn ei ddo i-mi Lliw gwyn Rhosyn yr

{ | 1 : - : m | m : fe : s | s : - : fe, n | m : - : fe | s : s : m | m : ba : se | l : - : l | } ^{2nd time.}

Haf. Pan we-li d'r gath yn b'y - ta pwdin, Y cas-af er-ioed ar

{ | l : s : fe | m : - : m | l : - : m | m : - : m | m : r : d | t : l : l : l : }

wy-neb y tir! A buweh Sion Paw yn cweir - io 'menyn, Yr

{ | l : - : - | m : - : - | r : d : t : l : l : - : - : ||

heu geg! dy-na tir gwir.

[O my love, when shall we get married,
Pure white of the summer rose?
Thou art mine, and well I know it,
Pure white of the summer rose.
When you'll see the cat eating the pudding,
The most hateful on the face of the earth,
When Shon Pugh's cow is making the butter,
You old tease, and that is the truth.]

Noted by Mr. John Morris from the singing of Mr. William Edwards, Trawsfynydd, and of Morris Jones, Blaenau Festiniog.

This is an example of contrast of a quite different type. The young man's pleading is expressive and almost poetical; the maid's refusal is violent and vulgar. In the three last verses of the ballad the lovers are reconciled. The words were by Richard Williams (Dic Dywyll, or Bardd Gwagedd), and were at one time exceedingly popular.—ED.

"This and No. 15 are very Danish in type. In Kristensen's collection there are several airs, which in general structure are similar, and the cadence is very usual in the folk-songs of Denmark."—L. B.

"This is a fine tune, and strongly suggests the Gaelic type of melody."—F. K.

"In the printed copy the ballad is said to be sung to the tune 'First of May.' It consists of eleven verses, of which that given is the sixth."—J. H. D.

14. LLIW GWYN RHOSYN YR HAF. No. 2.

Doh F. Ray = G.

{ :l | r :- :n | f :- :l | s :- :f | n :r :d }



Os wyt tin myn'd i'm troi i heib - io,
Wel dy - ro gu - san cyn ffar - wel - io,

{ r :- :- | f :- :- | n :s :f | r :- :- }



Lliw gwyn rho - syn yr haf!
Lliw gwyn rho - syn yr

{ 2nd time. D.C. }

{ r :- :l | l :- :t | d' :t d' | l :- :t }



haf. Wel waeth i'm ddweyd y gwir na

{ d' :t d' | l :t d' | r' :- :r' | d' :t d' }



pheid - io Y mwy - naf er - ioed ar wy - neb y

{ l :- :l | r' :- :l | l :s :f | s :- :f }



tir! Cest ddwy o'r blaen, cei bym - theg

{ n :r :d | r :- :- | l :- :l | n :s :f | r :- :- }



e - to, Mewn gair a dy - na t'r gwir.

[If thou art going to refuse me
White hue of the summer rose ;
Give me a kiss before parting,
White hue of the summer rose ;
I may as well confess the truth,
Kindest e'er was on the face of the land,
The two thou'st had, fifteen will follow,
In a word that is the truth.]

This is an interesting variant of the preceding, contributed by Dr. Alfred Daniell, who adds, "It was sung in Carnarvon streets in the 30's by Dic Dywyll. Taken down by Dr. Daniell from his mother's singing, 2nd August, 1907." For an interesting discussion of the intervals traditionally sung, see Dr. Daniell's paper in this number.—ED.

"This pretty old dance tune (as it evidently is), of which Nos. 13, 14, and 15 are variants, is very similar in character to the country dance called 'The Mallard' (No. 79 in Baring Gould's *Songs of the West*—last edition). If not a variant, it at least appears to belong to the same period."—A. G. G.

"This seems to me to belong to a favourite Celtic dance-tune type. Compare two taken at random from Patrick McDonald's book of *Highland airs* (1781), which illustrate the type.

LEWIS AIR.

No. 18 in McDONALD'S *Highland Airs*, 1781.

Doh G. (Ray = A.)

{ | r : - : r | r : - : r | r : - : t, | d : t, : l, | f : - : f | f : - : l | d' : - : f | n : - : - }

{ | f : - : n | f : - : r | s : - : f | n : r : d | r : - : r | f : - : l | s : f : n | r : - : - ||

{ | r : - : r | r : - : r | r : - : t, | d : t, : l, | f : - : f | f : - : l | d' : - : f | n : - : - }

{ | r' : - : r' | f' : - : n' | r' : - : f | n : r : d | r : - : n | l : - : s | l : s : n | r : - : - ||

NORTH HIGHLAND AIR.

No. 62 in the same Collection.

Doh G. (Lah = E.)

{ | m : - : m | l : - : l | d : - : d | d : t : l | m : - : m | r : d | t : - : l | t : - : - : }



{ | r : - : m | f : - : m | r : - : d | t : l : s e | l : - : t | m : r : d | t : - : r | l : - : - : ||



{ | s : f : s | l : - : l | d : - : t | d : t : l | l : - : l | 's : - : f | m : - : r | m : - : - : }



{ | m : - : d' | t : - : d' | d : - : r | t : l : s | d' : - : t | l : - : l | d : - : t | l : - : - : ||



Or, has Norse music influenced the Highland tunes? (See my note to No. 13.)"
—L. B.

"This is a good air, but the cadential 13th is suspiciously modern."—D. E. E.

"The middle section of this melody is common in Welsh hymn tunes, but the first section is very graceful."—H. E.

15. SYNWYR SOLOMON. (*The Wisdom of Solomon.*)

Do! C. 1st time.
D.C.

{ r | r : - : l | l : - : l | l : s : f | m : r : d | r : - : m | f : s : l | s : f : m | r : - : }

Pe bawn f'n ber - chen Syn - wyr So - lo - mon Gwn na by - dda! ond di - gon rhaid,
Ac iw - sio hwn - nw bob yn ronyn Wrth i - mi fy - ned i chwihioam

2nd time.

{ r : - : l | l | - : t | d' : r' : d' | d' : t : l | s : l : l | l | - : t | d' : r' : d' }

wraig. Mae rhai 'n rhy ffyr - nig a rhai yn gythreulig, A rhai a'n galwant yn

{ t : l : s | l : - : l | r' : d' : t | l | - : l | l : s : f | m : r : - : }

ei - thaf ffol. Cy - me - raf fy syn - wyr cyn fy siom - i,

{ r : - : r | l : l : l | s : f : m | r : - : }

Ffeind a braf yd - i ci - lio'n ol.

2. Pe bawn i gyfoethog, O dyna'r rhai
gwaeathaf,
Talu trethi mawr fydd raid,
Cadw gweision a morwynion,
Y rheiny i dendio ar y wraig,

A'i chael hithau yn esmwyth glaiar
Yn ei gwely tan ganol dydd.
Cymeraf fy synwyr cyn fy siomi,
Ffeind a braf ydi rhodio'n rhydd.

1. [If I possessed the sense of Solomon,
I know well I should need it all.
And use it up little by little,
When I go to search for a wife.
Some are too fierce, and some are like
demons,
And some will say I am foolish enough,
I'll use my sense ere I'm disappointed,
It is fine and fair to be able to retreat.

2. If I were wealthy, and those are the worst
ones,
Heavy rates I must always pay;
Keep men and women servants,
To tender their service to the wife,
And finding her easy and indifferent,
In her bed till high noon;
I'll use my sense ere I'm disappointed,
It is fine and fair in freedom to roam.]

Mr. W. Edwards, of Trawsfynydd, who sang No. 13, also sang the above without recognizing that the two were essentially the same tune. The Dorian tonality of the tune is more evident in this than in the first form.—ED.

16. Y GEINGEN LWYS.

Doh G.
 { :s :m | d' :- .t :l .s | x' :- .n' :d' .l | s :- .n :l .t | d' :- }

D.C.
 { :f' | n' :- .x' :n' .f' | s' :- .n' :l .t | d' :- .x' :n' .f' | n' :- }


From the Llangollen MS. (1858).

"Very old; sung in Glamorgan."—M.S.

In general outline the melody is suggestive of "Y dyddiau ni ddo'nt 'nol" ("The days that will not return"), *Y Caniedydd Cymreig* (Ieuan Ddu), p. 46. The second part seems very artificial for a folk-song.—Ed.

"I think this is distinctly Irish."—L. B.

"The second section is very doubtful in a folk-song."—H. E.

17. CYFRŨR GEIFR. No. 1. (*Goat-counting Song*.)

Doh G.
 { | s :m | n .s :- | f :r .,r | r .f :- | n .,r :d .,t | d .,r :n }
Andants.

 Oes gafr et - o ? Oes heb ei god ro, Ar y creig'au geirwon mae'r
 { | r :d .,t | d :d } | n :s | s :s | n .m :f .l | f .l :f .l }

 hên afr yn erwy-dro. Gafr wen, wen, wen. Ie finwen, finwen, finwen,
 { | n .,n :m .s | n .,n :m .s | f .m :r .d .t .s :- | n :r | d : }

 foelgynffônwen, foelgynffônwen, Ys-tlys wen a chynffon wen, wen, wen.

[Is there another goat?

Yes, not milked.

On the rugged rocks, the old goat strolls,

A white, white, white goat?

Yes, white-lipped, white-lipped, white-lipped,

bald, white-tailed,

White side, a white, white, white tail.]

Noted by the Editor from the singing of Mr. W. Sylvanus Jones, Llanllyfni. These songs are peculiarly Welsh, and, in some form or other may be heard in every part of the Principality. An interesting example may be found in Miss Williams' collection, p. 62, "Canu'r Bugail" ("The Shepherd's Song"). Another tune, well known in Merionethshire, and other parts of North Wales, has been published in several collections. In all the variants the words were repeated with a change in the colour specified—the last part being generally sung much quicker than the first. It will be seen from the translation that the Welsh words have no connection with the so-called "Anglo Cymric Score."—Ed.

"These snatches are curiously like those used by the negroes in Jamaica, introduced into their tales of animals, etc., and also used in their manual labour. See *Jamaican Song and Story* by F. Jekyll (Folk-Lore Society, 1904.)"—L. B.

"I find the goat counting songs very interesting, and well worth preserving. The tunes are quite akin to those employed by children in their singing games. It is curious that the refrain of Mr. Cecil Sharp's 'Gently Johnny my Jinalow' (*Folk-songs from Somerset*, 4th Series) is identical with the notes sung to 'Car a cheffyl a chynffon ddu,' in No. 20."—A. G. G.

18. CYFRI'R GEIFR. No. 2.

Doh D.

{ | s : m | s . s : — | s : m . f | s . s : — | s : m }
 Oes gafr et - o? Oes heb ei god-ro, Gafr wen,

{ | s : m | r . r . : r , r , r | r , r , r : m | d : — ||
 foel wen, finwen, fonwen a chudyn a chynffon wen.

[Is there another goat?
 Yes, not milked.
 What goat is that?

A white goat, slender-white, bosom-white,
 yellow with white tail, bald, with a white
 beard and tail.]

Noted by Mr. Glynn Davies, University College, Liverpool.—Ed.

19. CYFRI'R GEIFR. No. 3.

Doh G.
 { :s₁ | ḍ.ḍ.- :m | ḍ.ḍ.- : | ṛ .,r:f | ṛ.r :— }

 Mae gin i gān et-o Pwy sydd heb o-dro?
 { | ḍ :ṃ .,r| ḍ :ṃ | f̣ .,f:ṃ .,ṃ|ṛ.ṛ.ṛ:ḍ .,ḍ| ḍ.ṛ.ṃ.f̣|ṃ .,r:ḍ }

 Da-fydd y Fwy-dâu, fin-tu fon-tu al-ie-y fon-tu. Car a cheffyl a chynffon ddu
 { | ḷ :— | ṣ .,s:f̣ .,f̣|ṃ .,ṃ:ṛ .,r| ḍ .,ḍ:ṛ .ṃ.f̣|ṃ .,r:ḍ :— }

 O fin-tu fon-tu al-ie-y fon-tu Car a cheffyl a chynffon ddu.

[I have another song,
 Who has not milked?
 David of *Fwydâu*, vintee, vontee, alic-a-vontee,
 A car and a horse with a black tail.
 O, vintee, vontee, alic-a-vontee,
 A car and a horse with a black tail.]

Noted by the Editor from the singing of Rev. T. Shankland, Bangor, who had learnt it from his wife. The words bear all the signs of having been sung by children and much corrupted in the process.—Ed.

20. CYFRI'R GEIFR. No. 4.

Doh G.
 { | ḍ :ḍ | ṃ.ḍ :— | ḷ₁ :ḷ₁ .,ḷ₁ | ḷ₁.ṣ₁ :— | ḍ :ḍ .,ḍ|ṃ.ḍ :— }

 Oes gafr et-o? Oes heb ei godro. Pa afr ydi honno?
 { | f̣ :ṃ | ṛ.ṛ :ḍ.ḍ | ṣ₁.ṣ₁.ṣ₁: ḷ₁ .,ḷ₁| ḍ .,ḍ:ṛ .ṃ.f̣|ṃ .,r:ḍ }

 Gafr wen feinwen fronwen felen gynffonwen, foel a chudyn a chynffon wen.

[Is there another goat?
 Yes, not milked;
 What goat is that?
 A white goat, slender white, white breast, yellow
 with a white tail, bald with white beard and tail.]

(What *vintee*, *vontee*, &c., mean, I cannot say. Maybe they are dialectal forms of *vinddu*, *vonddu*, &c.)—L. D. J.

Also sung by Mr. Shankland; heard in South Wales.—Ed.

21. CYFRI'R GEIFR. No. 5.

Doh B \flat .
 { .s₁ | d̄ :- .t₁ | l₁ .s₁ :- .s₁ | d̄ :- .t₁ | l₁ .s₁ :- . | s₁ : d̄ | s₁ : d̄ }

Mae gafr . . et-o sydd heb ei godro, Gafr ddu foel ddu

{ | m̄ : r̄ : r̄ | d̄ d̄ d̄ : s₁ : s₁ | s₁ : s₁ : s₁ : s₁ | m̄ : r̄ : d̄ } ||

fîn - ddu fon - ddu fel-en gynffon - du foel a chudyn a chyn-ffon ddu.

[There is another goat not milked, a black goat, bald, black; black-lipped, black-legged, yellow, with black tail, bald with black beard and tail.]

Sung in Breconshire, noted by Mrs. Mary Davies from the singing of Mrs. Jenkins, Hotel Gwallia, Upper Woburn Place, W.C.—Ed.

22. CYFRI'R GEIFR. No. 6.

Doh G. Very slow.
 { d̄ | m̄ :- .r̄ | r̄ .d̄ :- | s : s : f | f .m̄ :- } ||

Very quick.
 { | d̄ :- : d̄ | m̄ :- : - | d̄ :- : d̄ | m̄ :- : - | f : f : f | m̄ : m̄ : m̄ } ||

{ | r̄ : r̄ : r̄ | d̄ : d̄ : d̄ | d̄ : d̄ : d̄ | r̄ : m̄ : f | m̄ :- : r̄ | d̄ :- : - } ||

Noted by Mr. Harry Evans, sung in South Wales.—Ed.

23. Y COBLER O'R FRO. (*The Cobbler.*)

Doh G.

{ | d : d : r | n : - : l | s : n : - | d : - : t, | l, : d : - | t, : - : d | r : - : - }

{ | : : | d : d : r | n : - : l | s : n : - | d : - : t, | l, : d : - }

{ | t, : n : r | d : - : - || : : | n : s : l | t : - : d' | t : - : t }

{ | n : - : r | d : - : t, | d : t, : l, | n : - : - | : : | d : d : r }

{ | n : - : l | s : - : n | d : - : t, | l, : d : - | t, : n : r | d : - : - ||

From the Llangollen MS. (1858). As in so many other cases the compiler has here again discarded the original words.—ED.

“This is an old and good air.”—F. K.

“It is just possible that the Irish tune here quoted from ‘Songs of Old Ireland’ and this Welsh folk-tune may have some common ancestor.”—L. B.

OLD IRISH AIR.

From *Songs of Old Ireland*.
Arranged by STANFORD.

Doh E \flat .

{ . : t, : d . r | n : - . r | n . l : s . n | r . d : l, | . d : n . f | s : - . l | s . n : d . n }

{ | r : - | . t, : d . r | n : - . r | n . l : s . n | r . d : l, . s, | l, . t, : d . r }

{ | m̄ : - f | m̄ . r : d . r | d̄ : - | . s : l . t | d̄' : - . t | t . l : s . m̄ }

 { | s . m̄ : d̄ | . s : l . t | d̄' : - . t | t . l : s . m̄ | r : - | . s : s . s }

 { | m̄' : - . r' | r' . d' : t . d' | s . m̄ : d̄ | - . t . : d̄ . r | m̄ . l : s . m̄ | r . d̄ : l̄ (d̄) | d̄ : - | }


24. PAN ELO'I MHELL. (*When I go far.*)

Doh B♭.
 { | l̄ : | l̄ : - : r | d̄ : - : t̄ | l̄ : s̄ : f̄ | m̄ : - : r̄ | f̄ : - : s̄ | l̄ : r̄ : m̄ }

 { | f̄ : r̄ : m̄ . d̄ | r̄ : - : || r̄ . m̄ | f̄ : - : s̄ | l̄ : - : f̄ | s̄ : - : f̄ | m̄ : - : l̄ : }


 { | l̄ : - : r̄ | d̄ : - : t̄ | l̄ . s̄ : f̄ | m̄ | r̄ : - : || }


From the Llangollen ('58) MS. Original words not given. The melody is evidently Dorian.

Both 24 and 25 are said to have been sung by David Roberts, Gilfach Ucha'.—ED.

25. YN YMYL GLAN RHYW AFON.

(*By the Banks of a River.*)

Doh B♭.
 { | l̄ : | m̄ : - | r̄ : d̄ : t̄ | l̄ : m̄ : t̄ | d̄ : t̄ : d̄ | r̄ : d̄ : t̄ | l̄ : - : t̄ : }

 Ym ym yl glan rhyw a-fon. Nid wyf yn en - wi ple, &c.

{ | ḍ : ṛ : ṃ | ṃ : ṛ : ḍ | ṛ : ṃ : f̣ | ṃ : ṛ : ḍ | ḍ : ṭ : ḷ | ḷ : ṣẹ : ṃ }

 { | ḷ : ṭ : ḷ | ḷ : ṣẹ : ḷ | ṣ : f̣ : ṃ | ṃ : f̣ : ṃ | ṇ : ṛ : ḍ | ṛ : ṇ : ḷ }

 { | ṃ : ṃ : - | ṛ : ḍ : ṭ | ḷ : ṃ : ṭ | ḍ : ṭ : ḍ | ṛ : ḍ : ṭ | ḷ : - : - ||


[By the banks of a certain river,
I do not tell you where, &c.]

Noted by Dr. Roberts (Isallt), Festiniog,

Observe the resemblance of the second part to No. 16 in the first part of the Journal.—Ed.

GENERAL REMARKS UPON THE FOLK MELODIES IN THIS NUMBER.

BY FRANK KIDSON.

I look upon the tunes here collected as being what I should say are very typical examples of the true national music of Wales. To me, this character partakes of the Celtic element throughout, and many of the airs suggest affinity to the Scottish Gaelic tunes, and in part with the Irish.

If the old collectors and editors of the books of Welsh music, from Blind Parry onward, had only applied to the peasant instead of the professional harper for their material, they would have been able to have given to the world some melodies of the finest type and characteristic of the music of the country, instead of which they, in far too numerous instances, were content to take down traditional versions of popular tunes which a trifling attention to the subject would have revealed were accepted English airs adopted by the harpers to please their patrons, and which, it might be probable, they were better able to fit harmonies to than to the modal type of tune, which I am certain is of the true character of Welsh national music.

It is here, where the great value of the work undertaken by the Welsh Folk-Song Society comes in. Alas! almost too late in conception. In the lonely farms on the Welsh hills there surely, however, must linger remnants of the national music; and the work of collecting such, it must be granted, is not an easy task, and can in any case only be undertaken by a Welsh person familiar with the language. As old people die these tunes must, from necessity, disappear, for the younger generation will not readily take to the songs sung by their elders, and even if remembered from parents' or from others' singing, the chances are that they will get falsified in transmission, and have much of the subtleties of the tunes degraded.

With the Welsh Folk-Song Society, and its helpers then, rests the task of the rescue of the national music of Wales, for which much has been done

in the notation of airs from Welsh harpers. As before stated, modern research cannot but absolutely reject as Welsh music, or regard with doubt quantities of airs published by such collectors as Edward Jones. As is now well recognised, the vocal airs of the Principality have been shamefully neglected. The mere fact that harpers had an existence and an honoured place in musical circles never justified this attitude towards vocal music. Welsh singers have won fame in most parts of the world, but it has been by voice alone and by the singing of alien music. It now remains for a race of Welsh vocalists to arise to sing their own national airs (their *really* national airs) either to the original Welsh words, or to satisfactory translations of them. When the Welsh Folk-Song Society has been in operation for some few years longer, material will have been collected sufficient to enable this to be done, and it will be a national shame if some effort such as I have suggested be not made.

It remains then but for the Members of the Welsh Folk-Song Society to show the stuff they are made of in the difficult task they have undertaken, and if vocalists will not further these efforts by their exploitation of the subject, the blame will not rest with the Society.

HUNTING THE WREN.

BY LEW TEGID.

[Summary of a Paper read before the Welsh Folk-Song Society, in London,
May 15th, 1911.]

The wren is one of the smallest of the birds known in this country, but the interest attached to it, and the legend, ballad and song connected with it seem to be in inverse ratio to its size.

THE NAME.

There is an unsolved mystery in connection with its name. In Welsh it is *Dryw*, in Irish, Manx and Cornish it is, or was, *Drean*, and there seems to be some family relationship between these names. It has been suggested that *Dryw* and *Druid* are synonymous, but there is considerable doubt about that. At all events, the form *Dryw* for *Druid*, in Welsh, is of modern origin. The word *Dryw* occurs in a poem attributed to Taliesin, which is supposed to date back to the sixth century, where the following lines are met with:—

“ Wyf cerddoliad, wyf ceiniad clær,
“ Wyf dur, wyf dryw,
“ Wyf saer, wyf syw,
“ Wyf sarph, wyf serch, ydd ymgestaf.”

of which Skene gives the following translation:—

“ I am a harmonious one, I am a clear singer,
“ I am steel, I am *Druid*,
“ I am an artificer, I am a scientific one,
“ I am a serpent, I am love, I will indulge in feasting.”

I do not see why *Dryw* should be given as *Druid* and not *wren*, just as *sarff* is rendered *serpent*. In the *Mabinogion*, the references to *Dryw* clearly mean the bird, and not the priest.

I know of no word in Breton corresponding to *Dryw* or *Drean*. In Armorica the bird is known by the names *Laouenan*, the cheerful one, and

Troc'han, probably of the same origin as the Greek name of the same bird, *Trochilos*. I do not know of any Welsh word corresponding to the latter. The English name *Wren*, Swedish *Wrenne*, and the Anglo-Saxon *Rennan*, may be distantly related to *Drean* and *Dryw*. In most other European languages the bird is known by some regal title. *Basiliskos*, *Regulus*, *Rezezeulo*, *Reatino*, *Roitelet*, *Zaun-könig* (hedge-king), *Kungsfogel* (king-bird), *Winter-koninkje* (winter-king), &c. This kingly appellation, no doubt, is connected with the old legend about the wren to which Pliny refers, where he says that there was a quarrel between the *Wren* and the *Eagle*, as to which of them should be called the "king of birds." There are endless variants, all over the world, of the incident supposed to have given rise to this quarrel. It is stated that, once upon a time, the birds assembled to appoint a king, and decided to confer the dignity on that bird that could fly highest. All the competitors started; the Eagle mounted up in great circles, while the *Wren* went up in a straight line, and when it felt tired, dropped on the Eagle's back, unknown to the great bird. When the Eagle reached its highest point, it announced in a loud voice—"I am king of the birds." "Not so fast," said the *Wren*, who was now quite fresh again, and it flew a few yards higher. The Eagle was very angry, and in coming down smote the *Wren* with the tip of its wing, and so disabled it that it can never fly over a hedge, but always goes through it. But the tricky *Wren* had gained its point, and had to be declared the "king of all birds."

According to the German version, the election was not without friction. Some of the birds maintained that the *Wren* was disqualified on account of the trick it had played. While the assembly was discussing this point, the birds imprisoned the *Wren* in a mouse-hole, in the ground, and set the Owl to watch it, and prevent its escape. But the Owl went to sleep, and the prisoner slipped away unseen. According to the story as it appears in a 13th century collection of beast fables, by a certain Rabbi, all this performance was watched by a Duck, which, when it saw the *Wren* escaping, rushed with more haste than discretion to wake the Owl, and in doing so sprained its leg so badly that it goes about waddling ever since, calling out "Wake! wake! wake!" The Owl was so ashamed of this neglect of duty that it has never dared to show itself to the other birds by daylight, but comes out at night to kill the mice for making such silly holes.

A Breton tale gives another reason for the retirement of the Owl from the light of day. When there was no fire on earth the birds assembled to decide who should go to the lower regions to procure some. The *Wren* (*Laouenan*) was charged with the dangerous mission, which it accepted and performed with characteristic readiness. But in flying across the flames it burnt its feathers, and thus denuded, asked the assistance of the other birds, who, all except the Owl, gave it a feather each. Hence it is that the plumage of the *Wren* is so bizarre, and the Owl so detested by the birds.

According to the legend of the Ojibwas, of North America, the birds met together one day to appoint a king, and decided to appoint the bird that could fly highest. Some flew very swiftly and soon got tired, and were passed by others of stronger wing. But the Eagle went up above them all, and was ready to claim the victory, when the grey linnet, a very small bird, flew from the Eagle's back, where it had perched unperceived, and flew still higher. When the birds came down and met in council, it was decided to award the prize to the Eagle, because that bird had gone higher than all the large birds, and, in addition, had carried the little bird on its back.

In the Western Highlands the legend assumes a very elaborate and poetic form, and amongst other peoples it takes various forms, and is made to refer to other creatures, but the main lines of the legend are well marked throughout all the different variants.

THE WREN HUNT.

Probably the most interesting as well as the most contradictory feature in the history of the *Wren*, and the one most closely connected with the folk-song movement was the strange and wide-spread custom of "*Hunting the Wren*." It is remarkable that where the custom prevailed the *Wren* was most sacredly guarded and protected from harm during the whole year, except for a day or two, when it was hunted and killed. From the nursery upwards we were taught to respect and protect the bird, and threatened with the most dire calamities if we disregarded such teaching.

In Wales :—

"Yr hwn a dynno nyth y *Dryw*,
Ni chaiff icchyd yn ei fyw."

In Cornwall :—

“ He that hurts a robin or a *Wren*,
Will never prosper on sea or lan’.”

In Essex :—

“ The robin of the redbreast,
The robin and the *Wren*,
If ye take out their nest,
Ye’ll never thrive again.”

George Smith, in his “Six Pastorals,” published in 1770, has the following :—

“ I found a robin’s nest within our shed,
And in the barn, a *Wren* has young ones bred ;
I never take away their nest—nor try
To catch the old ones, lest a friend should die ;
Dick took a *Wren*’s nest from his cottage side,
And ere a twelvemonth passed, his mother died.”

And yet, in spite of this sentiment, it was, and may be is, a wide-spread custom, on a certain day of the year, to turn out in companies to hunt and kill the *Wren*.

Yarrell tells us that it was Charles Smith, in his “State of the County of Cork,” vol. ii., page 334 (published 1750), who first drew attention to the custom as followed in the South of Ireland. On Christmas day men and boys, each using two sticks, one to beat the bush and the other to fling at the bird, went out in a body to hunt and kill the *Wren*, which, from its habit of making but short flights was soon done to death. On the following day, the Feast of St. Stephen, the dead bird, hung by the leg between two hoops crossed at right angles and decked with ribbons, was carried about by the “*Wren* boys,” who sang a song beginning,

“ *Wren, wren*, king of all birds,”

and begged money to “bury the *Wren*.” In the year 1845, the then Mayor of Cork issued a proclamation forbidding the custom, but from subsequent accounts it appears the proclamation had but little effect, and the custom continued long after that date, and may still be going on in the rural districts.

Miss Courtney, in her interesting volume on “Cornish Feasts and Folklore,” refers to a similar local custom :—

"St. Stephen's Day.—26th of December, before the days of gun licences, every man or boy, who could, by any means, get a gun, went out shooting, and it was dangerous to walk in the lanes. The custom is said to have had its origin in the legend of one of St. Stephen's guards being awakened by a bird, just as his prisoner was going to escape." The date, the sleeping guard, and the bird alarm connect the Cornish explanation with the "*Wren Hunt*," although the bird is not mentioned.

The traveller Sonnini gives the following account of the custom as he found it in the south of France: "While I was at La Ciotat (near Marseilles) the particulars of a singular ceremony were related to me, which takes place every year at the beginning of Nivose (end of December). A numerous body of men, armed with swords and pistols, set off in search of a very small bird, which the ancients called *trogodytes*. When they have found it (a thing not difficult, because they always take care to have one ready,) it is suspended on a pole which two men carry on their shoulders, as if it were a heavy burthen. This whimsical procession parades around the town; the bird is weighed in a great pair of scales, and the company sit down to table, and make merry."

In the Isle of Man the "*Wren Hunt*" was an elaborate ceremony very generally observed. It is referred to by Waldron in his history of the Isle of Man, published in 1726. In the year 1842 no fewer than four companies were seen in Douglas alone, going round the town with the *Wren* suspended by the leg, in the centre of two hoops, crossing each other at right angles, and decorated with green leaves and ribands, singing lines called "*Hunt the Wren*."

A description is given of the custom as it was practised about fifty years ago. On St. Stephen's Day boys sallied forth at early dawn, armed with long sticks, beating the bushes until they found one of these birds, when caught, it was killed and suspended in a garland of ribbons, flowers and evergreens. A procession was then formed, and the dead bird was carried from house to house, where contributions were solicited, and a feather for luck was given in return; these feathers were considered effectual safeguards against shipwrecks and witchcraft. Some fishermen would not venture out to sea without having first provided themselves with a few of these feathers, to insure their safe return.

It was, formerly, the custom, in the evening, to carry the featherless

body of the bird on a bier to a corner of the churchyard, and there to bury it with great solemnity, singing a dirge over the grave. The remainder of the evening was spent in wrestling, dancing and all manner of sports.

I believe the custom obtained all over England, we have accounts of it in Essex, Surrey, Lancashire and other parts. It was also quite common in Wales. A pretty full description of the ceremony, as observed in Pembrokeshire, is given in Mason's "Tales and Traditions of Tenby," published in 1858. The details agree very closely with those of the Isle of Man, with one very interesting departure. The body of the *Wren* was placed in a small ornamented box, or paper house, with a square of glass at each end, and sometimes the box was surmounted by a hoop or circle. It was carried about by four men on four poles fixed to the corners. The box was said to represent "Noah's Ark," but that convenient-receptacle is already so full of legends, it is a wonder how it keeps afloat.

Mason says that while the men went about with the *Wren*, the women were engaged on another custom called "Souling" or "Sowling." They went round their wealthy neighbours demanding "*sowl*," which signified in provincial acceptation any condiment eaten with bread, such as meat, fish, &c., but especially cheese. Mrs. Mary Davies very kindly furnished me with the words of the song they sang, and these words are rather interesting in the light of the explanation I am going to offer as to the origin of the custom of "*Hunting the Wren*."

THE SOWLING SONG.

" God bless the master of this house
The mistress also ;
And all the little children
That round your table grow ;
Likewise young men and maidens,
Your cattle and your store,
And all that dwell within your gates,
We wish you ten times more."

The refrain to each verse went :—

" A soul, a soul, a soul cake,
Please good missus a soul cake ;

An apple, a pear, a plum or a cherry,
 Any good thing to make us all merry ;
 One for Peter, and one for Paul,
 Three for Him who made us all."

This quaint old song may be seen in "English County Songs" (Cheshire) by Miss L. Broadwood and Mr. J. A. Fuller Maitland, 1893.*

THE WREN SONG.

The songs used in the *Wren* procession are quaint and varied. In the Pembrokeshire version the music is simple, and the verses are composed on a uniform plan of questions by the young, and a negative and an affirmative answer :—

- 1 "O, where are you going? says Milder to Melder,
 O, where are you going? says the younger to the elder ;
 O, I cannot tell, says Festel to Fose ;
 We're going to the woods, says John the red nose.
- 2 What will you do there? To shoot the '*Cutty Wren*.'
- 3 What will you shoot her with? With bows and arrows.
- 4 What will you bring her home in? On four strong men's shoulders.
- 5 What will you cut her up with? With hatchets and cleavers.
- 6 What will you boil her in? In brass pans and cauldrons."

These words were sung to the following melody :—

THE CUTTY WREN.



In the Manx version the question and answer come in alternate verses, and the same line is repeated four times to form the verse.

- 1 "We'll away to the woods, says Robin to Bobin,
 We'll away to the woods, says Richard to Robin,
 We'll away to the woods, says Jack of the Land,
 We'll away to the woods, says every one.

*"It is still practised on 'All Souls Day' in the Tattenhall district, and traces of the custom are to be found in many parts of England.—Note in '*English County Songs*,'"

- | | |
|----------------------------------|------------------------------|
| 2 What shall we do there? | 19 How shall we get him in? |
| 3 We will hunt the <i>Wren</i> . | 20 With iron bars and ropes. |
| 4 Where is he, where is he? | 21 He's in, he's in. |
| 5 In yonder green bush. | 22 He's boiled, he's boiled. |
| 6 I see him, I see him. | 23 How shall we get him out? |
| 7 How shall we get him down? | 24 With a long pitchfork. |
| 8 With sticks and stones. | 25 He's out, he's out. |
| 9 He is dead, He is dead. | 26 Who's to dine at dinner? |
| 10 How shall we get him home? | 27 The king and the queen. |
| 11 We'll hire a cart. | 28 How shall we eat it? |
| 12 Who's cart shall we hire? | 29 With knives and forks.* |
| 13 Johnny Bill Fel's. | 30 He's eat, he's eat. |
| 14 Who shall stand driver? | 31 The eyes for the blind. |
| 15 Filley the Tweet. | 32 The legs for the lame. |
| 16 He's home, he's home | 33 The pluck for the poor. |
| 17 How shall we get him boiled? | 34 The bones for the dogs.† |
| 18 In the brewery pan. | |

And so on, always chorusing, with affected labour and exertion, "Hoist! hoist!"

The following version of the music was sent me by Mrs. Davies, taken from "Manx Ballads and Music," edited by A. W. Moore. Mr. Moore gives another version in his very interesting little volume on the "The Folklore of the Isle of Man."

HELG YN DREAIN.



There are Welsh words found all over the Principality, and several versions of the melodies, some of them very pretty.

†Dr. J. Lloyd Williams gave me the following *Wren* song, known in the neighbourhood of Llanrhaiadr-ym-Mochnant. The words bear a family likeness to those of the "Hen Wr mwyn," and may be a modern adaptation:—

*Waldron tells us that knives and forks were rarely used in the Isle of Man in 1726, and he used to carry his own in his pocket when he visited his friends.

†Recorded by Mr. T. Jones (Alonydd), 22, Woodhouse Street, Liverpool, and communicated to me by Mr. J. G. Williams, B.A., of the Normal College, Bangor. Mr. Jones adds: "The song was sung by an illiterate farm labourer in the neighbourhood of Cwmdu, near Llanrhaiadr Mochnant, 35 years ago. He used to render it in a kind of chant exceedingly interesting to listen to, and often have I seen his fellow servants crowding to the stable-loft to hear him sing and to see him act it."—Ed.

DIBYN A DOBYN,

Ddoi di'r coed medde Dib-in wrth Dob-in? A ddoi di'r
 coed medde Richard wrth Rob-in a ddoi di'r coed medde John wrth y
 tri A ddoi di'r coed medde'r cw-bwl i gyd.

1 "Ddoi di i'r coed? meddai Dibyn wrth Doby'n,
 Ddoi di i'r coed? meddai Risiart wrth Robin,
 A ddoi di i'r coed? meddai John wrth y tri,
 A ddoi di i'r coed? meddai'r cwblwl i gyd.

- | | |
|--------------------------|---------------------------|
| 2 Beth wnawn ni yno? | 8 Beth tae'n ni'n meddwi? |
| 3 Hela'r Dryw Bach. | 9 |
| 4 Beth wnawn ni a geddo? | 10 Beth tae ni'n marw? |
| 5 Ei werthu am swllt. | 11 |
| 6 Beth wnawn ni a swllt? | 12 Ple caem ein claddu? |
| 7 Ei wario am gwrw. | 13 Ym mhwill y domen." |

The following words were sent to me by Mr. Madoc Jones, Beaumaris; they used to be sung about Amlwch when his father was a boy:—

1 "Ddoi di i'r coed? meddai Risiart wrth Robin,
 Ddoi di i'r coed? meddai Dibin wrth Dobin,
 Ddoi di i'r coed? meddai Abram ei hun,
 Ddoi di i'r coed? medda' nhw bod ag un.

2 Beth wnawn ni yno?	5 Ceffyl a thròl.
3 Hela'r Dryw Bach.	6 Sut gwnawn ei fwyta?
4 Sut cawn ni o adref?	7 Cyllell a forc."

A version from Lley'n (South Carnarvonshire) begins:—

1 "Ddoi di i chwilio am y Dryw bach? meddai Dibyn wrth Doby'n,
 Ddoi di i chwilio am y Dryw bach? meddai Risiart wrth Robin,
 Ddoi di i chwilio am y Dryw bach? meddai Sion pen Stryd,
 Ddoi di i chwilio am y Dryw bach? meddai'r cwblwl i gyd.

2 I ba le yr awn ni?
3 I winllan coed y l'lás."

and so on. The last verse of this differs from all the others, and has a measure of its own :—

“Hegal i Dibyn, a hegal i Dobyh,
Aden i Risiart, ac aden i Robyn,
Haner y pen i Sion pen y Strŷd,
A'r haner arall i'r cwbl i gyd.”

The reference to *winllan* echoes a version which was sung to Mr. Anthony (senior) by an old fisherman in Kidwelly, where the following words occur :—

“Gyda ni mae perllan,
A Dryw bach ynddi'n hedfan ;
Rheolwr pob adar yw hwanw.”*

Another version comes from Denbigh, sung to Mrs. Davies, by Mr. John Lloyd, Plas Llangwyfan. The music is very simple and sweet, and the singer ended the last line on alternate phrases, as shown :²



Another pretty melody comes from Merionethshire, captured by Miss Megan Evans from “Llew Meirion,” Dolgelley, who gave it as sung in Llwyngwril. The tune differs from all those found so far, and is in the minor. The words also vary somewhat :

- | | |
|--------------------------|--------------------------|
| 1. “Lle'r wyt ti'n mynd? | 3. Efo beth lladdi di o? |
| 2. I ladd y Dryw bach. | 4. Efo thwca a mynawyd.” |

It will be interesting to compare the Breton Wren-Hunt song with those on this side of the channel. The following was copied for Mrs. Davies by B. D. Anthony, Esq., M.A., from an article on “*Les Richesses Modales de la Musique Bretonne*,” by Maurice Duhamel, in Paris.

*The music to this was sent in too late for inclusion—it will be printed in a future number.—Ed.



“ O' chasal er c'hoad on bet,
 Birviken eno n' arruan,
 Eul Laouenan am la tapet
 Birviken eno, eno, eno,
 Birviken eno n' arruan.

(J'étais allé chasser au bois,
 Jamais là je n' arriverai !
 Un roitelet j'avais pris,
 Jamais là, là, là, jamais là je n' arriverai !”)

The following words come from Waterford :

“ On Christmas Day I turned the spit,
 I burnt my fingers—I feel it yet ;
 Between my fingers and my thumb
 I ate the roast meat every crumb.

We were all day hunting the *Wren*,
 We were all day hunting the *Wren*
 The *Wren* so cute, and we so cunning,
 She stayed in the bush, while we were running.”

This allusion to the “spit” recalls a curious reference to the *Wren* by a French author, which, to me, is mysterious and new, viz. : “Comment est ce que le petite oiseau nommé le Roitelet estans mis dans une brochette de corneolier se tournant de luy mesme se rostit au feu?” (Dupliex: Cur. Nat.)

In Wales the rowan is the magic tree, probably its place is taken in France by the broom, if there is any ground for the plantagenet legend. In Ireland the ivy and holly are brought into the *Wren* story. Mr. and Mrs.

S. C. Hall, in their work on Ireland, give the following words as sung on St. Stephen's Day in the *Wren* procession in the South of Ireland:*

“ The *Wren*, the *Wren*, the king of all birds,
 St. Stephen's Day was caught in the furze,
 Although he is little, his family's great,
 Put your hand in your pocket and give us a treat.
 Sing holly, sing ivy,—sing ivy, sing holly,
 A drop just to drink, it would drown melancholy ;
 And if you draw it of the best,
 I hope in heaven yer sowl will rest ;
 But if you draw it of the small,
 It won't agree with the *Wran* Bhoys at all.”

ORIGIN.

Very many attempts have been made to explain this strange custom of “Hunting the Wren,” so widely spread, and having such a firm hold on different peoples.

One explanation offered is that the *Wren* was worshipped by the Druids, and that this gave offence to the early Christian missionaries, who enjoined its persecution on all adherents to the new faith. For the credit of the early Christians let us hope that this is not the correct explanation.

As already mentioned, it is maintained in some localities that this little bird awoke the guards of Stephen the Martyr, when he was on the point of escaping, and that all *Wrens* were persecuted ever since for the interference of their meddling ancestor.

The Irish refer the custom to a tradition which says that during one or other of the struggles through which they passed, the Irish soldiers had surprised the enemy asleep in a secluded valley, and just when they were on the point of falling on the camp the *Wren* came, pecked some crumbs from the end of the drum, and woke the guard. For thus spoiling their plan, they devote one day every year to hunt the bird.

In the Isle of Man it is said that once upon a time a Fairy of uncommon beauty appeared on the island, and exerted such influence over the male population that she seduced numbers to follow her, till, by degrees, she

*I am indebted to Mrs. Herbert Lewis, one of the most ardent supporters of the Folk-song movement, for a copy of these words.

led them into the sea, where they perished. When the island was thus being deprived of its defenders, a knight errant appeared, who formed a plan to destroy the Syren. She escaped for the time by taking the form of a *Wren*, and was doomed to spend one day every year, in that form, on the island, under the sentence that ultimately she was to perish by the hand of man. Thus the *Wren* was hunted on that day in the hope of destroying the Fairy.

The real explanation, no doubt, goes much farther back than any of these. The custom looks very much like a relic of animal worship of pagan times, still practised by many heathen tribes. And it is interesting to notice how similar these ceremonies are where they have a real religious meaning and where they have none.

A snake tribe in the Punjaub have a custom of perambulating, once a year, round the district, carrying a snake, generally made of dough, and painted to resemble a real one. They visit every house, and on entering they say or sing :—

“ God be with you all,
May every ill be far,
May your patron’s word thrive.”

They then present the basket with the snake, saying :—

“ A small cake of flour,
A little bit of butter ;
If you obey the snake,
You and yours will thrive.”

Everybody gives something to the bearers, a cake and butter, a handful of corn, or some dough. When every house is visited, the dough snake is solemnly buried, and a small mound is raised over the grave. The similarity of this ceremony to that connected with the “*Wren* Hunt” is too striking to be missed, and suggests the latter to be a religious ceremony from very primitive paganism, and Christian Europe has been exercising its ingenuity for centuries in trying to invent some explanation, other than the right one, for a custom it can neither countenance nor eradicate.

If we view it in this light there is nothing contradictory or inconsistent in the care and protection afforded the *Wren*, during the whole year, and the sacrifice made of it on one day. The killing of the *Wren* was a solemn sacramental religious ceremony. No doubt, the carrying of the *Wren* in the

centre of two circles, hung by one leg, was symbolical; giving the "eye" to the blind, and the "leg" to the lame, indicated the blessings derivable from the sacrifice; giving a feather for luck suggests that the sacrificed bird possessed divine influence; carrying the body on four poles, by four strong men, and weighing it in a huge pair of scales have some signification other than the material weight of a bird weighing less than an ounce.

Many old rural customs that at first appear childish and foolish, when we come to study them, are found to possess most valuable data for the historian and ethnologist, and it is important that they should be placed on record before they pass away—before the new conditions under which we live. The collection of these old world relics is very fascinating and instructive. It is interesting to find that about the same time of the year that the men of Pembrokeshire go about the houses with the dead *Wren* soliciting contributions, and at the close of the day bury the body in a corner of the churchyard, and the women of Cheshire go from door to door singing:—

"A soul, a soul, a soul cake,"

and calling down a blessing on the family that conforms with the custom, the snake tribe in India visit their neighbours in real earnest, singing:—

"God be with you all,"

and soliciting

"A small cake of flour,
A little bit of butter;
If you obey the snake,
You and yours shall thrive."

Folk-customs, folk-lore, and folk-songs are items the historian can not afford to ignore, and what the finger prints are to the detective, the details of an old custom, a scrap of an old ballad, a measure of an old melody is to the scientist, and by means of these he will be able to discover the country, the tribe, and the state of mind that produced them. It is important these should be captured without delay; the day of the story-teller is gone in this country; the printed book is taking the place of the pleasant winter evening; the modern tale is driving out the Fairies, and the Music Hall is killing the Folk-song. Those who are securing what is still left—and there is a great deal—are storing up material, for the historian of the future, of the utmost value and erecting a monument to their own reputation.

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AN INTERESTING LIST OF WELSH HARPISTS' TUNES, 1779.

BRIT. MUS., ADDIT. MSS. 14939.

In the Manuscript Department of the British Museum there is an interesting copy of the first printed collection of Welsh melodies, John Parry's *Antient British Music*, printed in 1742. The copy belonged to Richard Morris, son of the more famous Richard Morris, one of the "Morrisiaid Mon." On the last page of the book there is a neatly written MS. list of Tunes generally used in Wales by minstrels and harpists. The list is dated 15th May, 1779, and seems to have been made expressly for Edward Jones, "Bardd y Brenin." We hope to be able to return to the list in a future number of the *Journal*. In the meantime it will be noticed that there are many cross references in the list, and that the number of English names is very large.

Addit. MSS. 14,992 is a MS. collection of ballads, "carolau gwirod, dyrifau," etc., copied by Richard Morris, the elder, when he was a lad of fifteen or sixteen at Pentre'r Eirianell, in Anglesey. In the volume there are three lists of Welsh and English tunes known to the writer. One of them is headed "The names of tunes that I can play on the viol. 1717" (f. 24 b.). The three lists are very interesting as evidence of the airs that were current in this remote corner of Anglesey at the beginning of the 18th century. The very numerous and amusing mistakes in writing the English names is clear proof that most, if not all the tunes had been learnt by ear. We have nothing to show which of the two Richard's was responsible for the list given below. The great resemblance between it and the earlier list, together with the fact that the son was at this time only seventeen years of age and had been brought up in London, makes it probable that we are indebted for the list to Richard Morris the father. When we remember the youth of the compiler and the place where the list was written, together with the fact that R. Morris spent fifty years of his life in London, no safe conclusions can be drawn from the absence of names from the list.

"Henwau Mesurau Cerdd Dafod a Thant a arferir yn gyffredinol gan

y Prydyddion a'r Telynorion yng Nghymru. Casgliad Rhist. Morys II, O.C. 1779. Copi i Edw. Jones, delyniwr o Feirion. 15 Mai, '79.

"Y 24 a nodir * ydynt ymhrint yn llyfr Sion Pariat ac Ifan William a elwir *Autient British Music.*"

Anhaudd Ymadael.
Ar hyd y Nos.
Arglwydd Llewelyn.
Arglwydd Stray.
*Arglwyddes Druan.
*Arglwyddes Meirion.
*Arglwyddes Owen.
Asgwrn Gŵydd.
Amarillis.
Armeida.

Black Sir Harry.
Blodau'r Dyffryn.
Blodau'r Grug.
Beddeclert.
Blodeu'r Dwyrain.
Blodeu'r Gogledd.
*Breuddwyd Dafydd Rhys.
Breuddwyd Sion Lewis.
*Bro Galla.
Bwrn o Wellt Haidd.
Breuddwyd y Frenhines.
Bonny Jocky.
Bryniau'r Werddon.
Bwrw Gofal Ymaith.
Barnad 'wid Marwnad.
Bonny Down Doe.

Charity Mistress.
Cadi Fwyn.
Calon Drom.
**Cast Away Care.*
Cainge y 'Stwffwl.
*Cainge y Wraig o Faes y Neuadd.
Cnotlyn y Frwynen.
Cainge yr Ychen Manaidd.
Cainge o'i Chof.
Clochydd Meddw Mwyn.
Cur y Galon.
Cwmpas y Werddon.
Cudyn Gwyn.
Consêt Bach (Difyrwech).
Conset Capten Morgan.
Conset y Cowper Mwyn.

Conset y Ddafad Ddu.
Conset y Gwely Gwiall.
Conset Gwyr Glan Alaw.
Conset Gwyr Dyfi.
Conset Gwyr Aberffraw.
Conset Gwyr Penmorfa.
Conset Arglwyddes Owen.
Conset Ifan Glanteifi.
Conset Gruffydd ap Cynan.
Conset Ned Puw.
Conset Prins Morys.
Conset Prins Rupert.
Conset Syr Watcyn Wynn, *wid* Meillionen
Conset Huw Prisiart Rolant.
Codiad yr Hedydd.
Corporation.
Cwtig.
Cnott y Coed.
Cwynfan Prydain.
Ceiliog Du.
Crechwen Meinir.
Crimson Velvet.
Cwmpiad y Dail.
Cil y Fwiall *wid* Digan.
Caniad Beuno.
Cyd a Bawd.
Y Crythor Du *wid* Dig.
Cainge Bedd cilhart.
Cariad Nebun, Amartilys.

Dafydd Garreg Wen.
Diferiad y Gerwyn.
Diniweidrwydd.
Digan Cil y fwiall.
Digan y Crythor Du.
*Digan Phyllyb Ystwyth.
*Digan Wil Bifan Bennoeth.
Dic Morgan.
Dygwyl Dewi.
Dechreud y Byd.
Dol y Moch.
Y Don Fechan.
Dewis Meinwen.
Diana.

*Efa ers Doe. [E fu ?]
 Eluseni Meistres.
 Eoslais.
 Erddigan tro'r Tant.

Y Fedle Fawr.
 Y Fedle Bach.
 Y Fwyna 'n Fyw.
 Y Foes.
 Ffarwel Dafydd Llwyd.
 Ffarwel Dic Bibydd.
 Ffarwel Glanddyn.
 Ffarwel Gollen.
 Ffarwel Ned Puw.
 Ffarwel Trefaldwyn.
 Ffarwel ffranses.
 Ffading.
 Ferdinando.
Flaunting Faw.
 Ffarwel Ieuentyd.
 Ffelena.
 Ffarwel Brydain.
 Ffarwel y Cwmni.
 Ffion Felfed.

*Gorddinam.
 *Gorcuman drws Galia.
 *Gwatwariad yr Eos.
Greece and Troy.
 Gadael y Tir *vid Leave.*
 Gwel yr Adeilad.
 Gwyliau'r Nadolig.
 Glan feddwod mwyn.
 Gwledd Angharad.
 Gorweddwch Eich Hun.
 Galar Dôn.
 Gosteg Liddeg-fechan.

Hit or Miss.
 Yr hen Syr Salmon.
 Hud y Frwynen.
 Hun Gwenllian.
 Hon a hon.
 Yr Hwch yn yr haidd.
Heavy Heart vid Calon.
 Hwp y Dulwm.
 Yr hen Don *vid Tri.*
 Hob y Dirif.

Jermyn Cloe.
John come Kiss.
 Iechyd i'r Galon.
 Ifan Glan Teifi.
 Iechyd o Gylch *vid King's Round.*
 Ianto o'r Coed *vid Spain.*

King's Farewell vid Ym.
King's Round.

Leaveland y ffordd hwyaf.
Leaveland y ffordd feraf.
Lady Biron.
Lucretia.
Lath to Depart vid Anhawdd.
Love is a Sweet Passion vid Mwyneidd-
 dra.

Lladron Powys.
 Llanbed.
 Llauer a'i Chwencyh.
 Llafar Haf.
 Llef Caerwynt.

*Mael Swm.
 Mali O Mali.
Madam Baily.
 *Marged fwyn ach Ifan.
 Malen bais felen.
 *Meillionen, *Consêr Syr W. W. W.*
 Melwefus.
 Mantell Siani.
 Marged ach Robert.
 Mentría Gwen.
 Morys Dawns.
Mock Nightingale, vid Gwatwariad.
 *Moes heu Salmon.
 *Morfa Rhuddlan.
 Mwynen Mai.
 *Mwynen Môn.
 Mwynen Gwynedd.
 Merch Megan.
 Mwyneidd-dra.
 Marwnad yr Heliwr.
 Maldod Dolgelley.
 Marwnad Sion Eos.
 Monachdy.

Nos Galan,

- Neithiwr ac Echnos.
Nightingale vid Eos.
- *Os wyt Risiart.
Old Sir Simon the King.
Of Noble Race was Shinkin.
 — Oslef Felus *vid Sir Richard.*
- Pawb yn ei Chwenych.
 Pencraig.
Pretty Beg.
 Pigau'r Dur.
 *Plygiad y Bedol.
 Pen Rhaw.
Passing Bell.
Parson of the Parish.
 Pedrylef Wyddel.
 Phylib Ystwyth *vid. Digan.*
 Pig yr Ansi.
- *Queen Dido.*
Queen's Dream vid. Breuddwyd.
- *Rhaid Sirio.
 Robin Ragat.
 Rhechior y Cobler.
 Rhylan Morfydd.
- *Sidanen.
 Sioned Landeg.
 Susanna.
 Syllylltir.
Sweet William.
Sweet Richard vid. Os wyt.
Spanish Baven.
 — Sawdl buwch.
 — Serch Hudol.
- Spaen Wenddydd.
 — Symlen pen bys.
- Tan y Graig.
 Tros y Maen.
 — Tros y Garreg.
 — Torriad y Dydd.
 — Tri thrawiad, neu'r hen dôn.
 *Twl yn ei boch.
 *Triban.
 Triban Gŵyr Gwent.
 Triban Gŵyr Morganwg.
 Tŏn Deusair.
 Tŏn chwarter tŏn.
 Tŏn haner tŏn.
 — Tŏn tri chwarter tŏn.
 Tyb y Tywysog.
 Tros yr Afon.
 Tŏn y Ceiliog du.
Towl y bŏl hwyaf a'r fyrraf.
 Trom Galon.
 Tro'r Tant *vid Ereddigan.*
 Tincian Gloch.
 Tirlwm tian.
- Welsh Grounds.*
Welcome Home.
Welcome Penny.
Welsh Minuet.
 Wyres Ned Paw.
 Wil Bifan Bennoeth *vid Dig.*
 Wng Cytirawg.
 William Crismond.
- Ymdaith Mwng.
 Ymadawiad y Brenhin.
 Yr Ychen Bannawg.

EDITOR'S NOTES.

This year has been a most successful one for the Welsh Folk-Song Society. Not only has its membership increased, but the work done by its members has been greater in amount and better in quality than that of any previous year. In our last issue of the Journal we had to complain that competent collectors were scarce; this year there has been a gratifying accession to their number, of several enthusiastic and capable collectors, and more lectures have been delivered on the subject, by different people, than during any previous year. Not only has there been an increase in the number of collectors, lecturers, and folk-song meetings, but the attendance at the latter has been uniformly large, and the keen interest shown in the lectures and in the singing is a conclusive proof of the great value set by the people on this particular element of Welsh national life.

Lest some of our many contributors should feel aggrieved because of the delay in publishing the songs sent in by them, it should be explained that, owing to the fact that we have several hundred melodies waiting to be dealt with, the process of publication is of necessity a slow one. Some are purposely kept back in the hope of getting more information about the tunes, or the words, or the past history of both. In selecting the examples for this number, as in the two previous parts, an attempt has been made to illustrate different types. The songs fall into four distinct classes.

1. Melodies that are intrinsically interesting and associated with special lyrics. Of this class the 'Deryn du' (The Blackbird) songs furnish good examples. Incidentally it may be pointed out that it is with a shock of surprise that we realise that ballad singers of the 'Dic Dywyll' type, traditionally associated with 'canu maswedd' of the 'Castiau Lerpwl' kind, also sang such beautiful tunes and lyrics as 'Y Glomen' (part II. p. 70), 'Y Deryn du,' and others equally charming.

2. As a contrast to this type come the ordinary ballad tune, sung to any doggrel account of a murder, or other event of the day.

3. We give several additional examples of penillion tunes. A study of these together with the ones that have already appeared shows that, whether

major, minor, or Dorian, they were nearly always light and joyous in character. Even when tune and words are tinged with melancholy, the healthy laugh of optimism is heard behind it all.

4. The various examples of Welsh forms of the well known 'Lazarus' air ought to prove very interesting to the student of folk-music, as this, like the 'Lisa lan' tunes in part I. was in some form or other current in all parts of the British Isles.

5. Out of a number of 'Saith Rhyfeddod' (Seven Wonders) tunes two have been selected. These belong to the same class of airs as the cumulative songs, the goat counting songs and others, the singing of which partook more of the nature of games than an outpouring of sentiment and feeling.

There is another example of this latter class which the Editor would be very glad to secure complete and correct copies of. This is the 'Cân Rhannu.' Portions of two have been recovered. One of these begins—

"Un om mrodyr a roddodd i mi
Un ych, un tarw, un blaidd, un ci," etc.

Several versions of the old dance tune 'Croen y ddafad felen' (The skin of the yellow sheep) have been recorded, and after long inquiry two persons have been found who were able to explain some of the various methods of dancing to the tune. We should be glad of further information respecting this popular old Welsh dance tune.

We are greatly indebted to the correspondents who have so kindly responded to our appeal to supply further particulars respecting the tunes and words published in parts I. and II. of the Journal. Part IV. will complete the first volume, and advantage will be taken of this fact to publish in it all the supplementary information thus obtained. Should any members be in a position to throw more light upon any of the tunes or lyrics hitherto published in the Journal, the Editor would be very glad to receive such additional information as soon as practicable.

Some friends of the movement have asked why the ballads referred to, or partly quoted in connection with the melodies are not printed and annotated in full as is done by The Folk-Song Society. The answer is two fold. Mr. J. H. Davies of Aberystwyth is the great authority on Welsh

ballads, and it would be impertinence on the part of our Society to interfere with work which is so thoroughly done by him. Besides, the space at the disposal of the Editor is limited, and it is believed that it is more profitable to pay special attention to the music, especially as most of the ballads have already been printed. When, however, there is reason to believe that a ballad has not previously appeared in print it is recorded in full.

The prize offered at Colwyn Bay stimulated four competitors to send in collections of unpublished Welsh folk-songs. In view of the difficulty which many musical people find in understanding the aims of the movement, it will be profitable to pass the four collection in review.

'Asaph' does not tell us where, and by whom the songs were sung. Besides this, of his 48 tunes only a very few are unpublished folk-songs; the great majority are composed songs, most of them already published and some of foreign origin. The collector does not seem to be familiar with the work of the Society, for No. 10, 'Y Ddau rosyn' has already appeared in this Journal. 'Hiraeth y Bardd' is a variant of the Lazarus tune.

'Llais o'r Mynydd' has only 13 tunes, but a far higher percentage of them fall within the terms of the competition than in the case of 'Asaph.' Some of the tunes have already appeared in print, and one is a Sankey tune adapted to a collier love song. 'Ar y ffordd wrth fynd i Rymni,' is interesting as showing a process that goes on to-day in the colliery districts. The tune is a variant of 'Hob-y-deri,' but the words are collier doggrel, partly English and partly Welsh. One of the examples, 'Can y drincyn,' though not intrinsically good is evidently old, both as to words and tune.

'Meirionnydd' is evidently an experienced musician and he has sent in 139 tunes; the result is however somewhat disappointing, as only 16 have words to them. Of these, two examples of the 'Lazarus' tune are included in the present number of the Journal; two are compositions of J. D. Jones, Ruthin, some others, true folk-songs, have previously appeared in print.

Of the large number of tunes without words many are not accompanied with particulars of origin, others are clearly instrumental while some are of non-Welsh origin. Of the latter the most amusing example is a slightly corrupt form of Sullivan's 'Tit-willow.' Welsh readers will appreciate the title above the melody—'Aderyn dawnus'! After eliminating all these disqualified

elements there remain a number of very good tunes noted from the singing and playing of some well-known singers and harpists. It is a thousand pities that the collector ignored the value of words and history when noting the music.

'Un yn hoff o Alawon Cymreig' has 80 tunes in his collection: "Nos. 1—30 I have collected from various sources for twenty years. Nos. 31—80 I have collected as a member of the W.F.S.S." The difference between the two sections is instructive. Most of the former are composed, many are English, fitted with Welsh translations of the words. In the second part, however, the collector shows clearly that he has grasped the principles of folk-song collecting, and though he has made many mistakes he has brought together a very interesting little collection of genuine Welsh folk-tunes. He also deserves great praise for the interesting details that he gives about the singers themselves.

No collection was deemed worthy of the prize in full, but portions of the first and 2nd prizes were awarded respectively to 'Un yn hoff' (Mr. Soley Thomas, Penglun, Llanidloes), and 'Meirionnydd' (Mr. W. O. Jones, Cilfynydd, Merthyr).

Besides the acknowledgements due to an increasing number of contributors, the warmest thanks of the Society are specially due to those who have so kindly supplied the interesting and valuable critical notes to the tunes and words.

The initials after the notes refer to the following:

- Miss A. G. Gilchrist (A. G. G.)
- Miss Lucy Broadwood (L. E. B.)
- Mr. Frank Kidson (F. K.)
- Mr. J. H. Davies (J. H. D.)

I. Y 'DERYN DU SY'N RHODIO'R GWLEDYDD.—No. 1.
(*Blackbird that roamest the countries.*)

Doh B♭.

{ :s₁ | s₁ :l₁ :t₁ | d :-- | --: :s₁ | l₁ :-- :m₁ | s₁ :s₁ :-- | --: :s₁ | s₁ :l₁ :t₁ }



Y De - ryn Du . . sy'n rhod - io'r gwle - dydd, Ty - di a

{ | d :-- | --: :s₁ | l₁ :-- :m₁ | s₁ :s₁ :-- | --: :s₁ | s₁ :-- :s₁ | f :-- | --: :m₁ | m₁ :r :d }



wyr . . yr hen a'r ne-wydd; a roi di gy - ngor i fach-

{ | l₁ :l₁ :-- | --: :d | t₁ :-- :d | r :-- | --: :d | t₁ :-- :l₁ | s₁ :s₁ :-- | --: :s₁ }



- ge - nyn Ag sydd mewn cur . . ers gwell na blwy-ddyn? A

{ | l₁ :l₁ :-- | --: :l₁ | t₁ :t₁ :-- | --: :r | d :-- | --: | --: }



ro - ddi . . di gy - ngor . . i mi . . .

[Blackbird that roamest the countries, thou knowest the old and the new; wilt thou advise a lad who has been in pain over a twelve month? Wilt thou give advice unto me.]

Sung to the Editor by Mr. John Morris of Festiniog (formerly member of the Bangor U.C. Canorion Society), after several singers from Festiniog and from Trawsfynydd.

The ballad is a conversation between a love-sick swain and the blackbird. The latter offers the young man the rich widow, the daughter of the inn keeper and the sempstress. He rejects them all in turn, but joyfully accepts the farmer's daughter.

In part II. of this Journal, p. 57, Dr. Alfred Daniell has an interesting reference to the singing of this ballad by Dic Dywyll (Richard Williams).—ED.

"The words are very well known and have very frequently been printed in ballad form. In the two last verses the word 'hwsmon,' often translated as 'bailiff,' should be 'farmer,' as, in the 18th century it is used in this sense, c.f. Twm o'r Nant's poems to the Hwsmon," —J. H. D.

2. Y 'DERYN DU, &c.—No. 2.

Doh B⁷.

{ :s₁ :s₁ | ḍ :- :s₁ | l₁ :f₁ :- | n₁ :s₁ :- | s₁ :s₁ :s₁ }

{ ḍ :- :s₁ | l₁ :f₁ :- | n₁ :s₁ :- | s₁ :s₁ :s₁ | f̣ :- :ṃ }

{ ṃ :- :r | r :ḍ :t₁ | l₁ :t₁ :ḍ | r :- :ḍ | t₁ :- :l₁ }

{ l₁ :s₁ :- :f₁ | n₁ :f₁ :s₁ | l₁ :ḍ :- :t₁ | ḍ :- :- | () ||

Noted by Dr. Alfred Daniell from his mother's singing. She had learnt the tune when a child of six from her uncle, Mr. William Hughes of Carnarvon. See his remarks on the tonality of the tune in Part II. p. 57.—ED.

3. Y 'DERYN DU, &c.—No. 3.

Doh C.

{ :s :s :s | d' :- :s :l :s | n :s :- :s :s :s | d' :- :s :l :s }

{ | n :s :- :s :s :s | n' :- :x' :n' :x' | d' .t :- :l :t .t | d' :- :s :s :n }

{ | ḍ .n :- : :l || s :f :m | r :n :r | ḍ :- :- () ||

Noted by the Editor from the singing of Professor Bryner Jones of Aberystwyth, who had learnt it from his grandmother at Dolgelley.

The above are evidently variants of the same tune, and the Editor has several others, differing slightly from No. 1. The following tune to the same ballad is quite different.—ED.

4. Y 'DERYN DU, &c. (*Another Tune.*)

Doh G.

{ :d :m :f | s :- m :f :s | l :s :- m :m :r | d :- m :s :f }

{ | m :r :- d :m :s | l :l :- :s :f | m :- m :r :d | t₁ :- l₁ :t₁ :d }

{ | m :r :- d | m :m :- :s | l :l :- :s | m :- :||

The musical notation consists of three staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk style with quarter and eighth notes. The lyrics are written below the notes, with some words underlined to indicate syllable placement. The piece ends with a double bar line and repeat dots.

Recorded by Mr. Soley Thomas, Penglun, Llanidloes; sung in Montgomeryshire. This was included in the prize collection at the Powysland Chair Eisteddfod, Easter, 1910. Mr. Thomas is one of the latest recruits to the ranks of Welsh folk-song collectors, but has already done some very good work.—ED.

5. Y GOG LWYDLAS (*The Bluegray Cuckoo.*)

Doh G.

{ :d | t₁ :m :d | t₁ :l₁ :d :r | m :f :m :r :t₁ | l₁ :- :d }

Fel roe-ddwn i'n rhod - io a'm ca-lon fach yn brudd Ar

{ | t₁ :m :d | t₁ :l₁ :d :r | m :f :m :r :t₁ | l₁ :- ||

ddydd Llun y bo - reu ar .. dor - iad y dydd,

{ :m :fe | s :l :s | fe :m :m :fe | s :l :s :fe | m :- :d }

Mi .. glywn y gog lwyd-las yn .. ca - nu mor fwyn Ar

{ | t₁ :m :d | t₁ :l₁ :d :r | m :f :m :r :t₁ | l₁ :- ||

o - chor bryn u - chel Ar ga - ngen O lwyn.

The musical notation consists of four staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk style with quarter and eighth notes. The lyrics are written below the notes, with some words underlined to indicate syllable placement. The piece ends with a double bar line and repeat dots.

[As I roamed with a sad sad heart on a Monday morning, I heard the bluegray cuckoo singing sweetly on the slope of a high hill, on a branch in the copse.]

Noted by the Editor from the singing of Miss A. Jones of Criccieth. The words are very similar to those of No. 1 in part II. of this Journal, p. 69.—ED.

"The words are common in ballad form. See *Cerddi Gwlad y Gan*, No. 70."—J. H. D.

"No. 5, 'Y Gog Lwydylas,' and No. 6, 'Y Gwew.' A type of tune which has many relatives in English, mostly associated with (a) the English song 'The Cuckoo' (see Baring-Gould's *Garland of Country Song* for a major, and Barrett's *English Folk-Songs* for a minor form, and also *The Folk-Song Journal*, vol. iii., p. 90); (b) the sixteenth-century ballad of 'The death of Queen Jane' (Seymour); (c) the children's traditional singing-game 'Green Gravel' (various forms of the 'Queen Jane' tune have appeared in the *Folk-Song Journal*, q. v., and 'Green Gravel' in Mrs. Gomme's *Singing Game*, etc.)

To which of these three the tune may have originally belonged it is impossible to say. A constant feature of the tune in nearly all its forms is that the opening three note phrase is either repeated or imitated, and correspondingly the first three words (or syllables) are repeated in the text: 'Green gravel, green gravel, your grass is so green.'

GREEN GRAVEL.

Green grav - el, green grav - el, your grass is so green, Green
 grav - el, green grav - el, your grass is so green.

'King Henry, King Henry, do this thing for me' (Queen Jane); 'A-walking, a-talking, a-walking went I' (The Cuckoo), and 'O gariad, o gariad anfeidrol ei faint'—the tune (Joanna) to which hymn seems to be a major variant of 'Y Gog Lwydylas' above. This appears to be a very old convention, and is of very frequent occurrence in traditional singing-games, where repetition of a primitive character is naturally to be expected."—A. G. G.

The tune "Joanna" referred to in Miss Gilchrist's exceedingly interesting note is well known in Wales; we print below an early form which appears in the Jenkins Keri MSS., under the name "Rowlands" or "Can Mlynedd i 'Nawr."—ED.

CAN MLYNEDD I 'NAWR (*A hundred years from now.*)

ago ?

Do $\text{B}\flat$.

{ :d | l₁ :f₁ :l₁ | t₁ :s₁ :d | l₁ :r :s₁.t₁ | d :— :d }

{ | l₁ :f₁ :l₁ | t₁ :s₁ :d .r | m :m :r | d :— ||

{ :d .r | m :m :s .f | m :d :d .r | m :m :s | r :— :d .r }

{ | m :l₁ :d | t₁ :s₁ :d .r | m :m :r | d :— ||

An interesting variant of No. 5 has been contributed by Mr. R. G. Humphreys, Glan Barlwyd, Blaenau Ffestiniog. This will be printed in a future number; in the meantime the Editor would be glad of further information respecting the words which begin

“Ym Meirion 'r anadlais i gyntaf erioed.”

And also about the singing of the 4th line.—Ed.

“No. 5, ‘Y Gog Lwydilas,’ strongly suggests the tune used in a shadow entertainment called ‘Ombres Chinoise,’ which was placed upon the stage in Paris about 1770, and reproduced in England shortly afterwards, and at intervals up to almost recent years. The music was composed by Segr. Devigny at Paris, as the title page of the contemporary English publication shows. This was issued by Longman and Broderip and a copy is in my possession. I am indebted to Miss Broadwood for pointing out the tune to me in another connection. The air in question is called ‘The Tumbling Tune,’ and is as follows :

THE TUMBLING TUNE.

Doh G.
 { :d | t₁ :s₁ :d | t₁ :s₁ :t₁ | d .t₁ :d .r :m .f | s :f .m :r .d }

D.C.
 { | t₁ :s₁ :d | t₁ :s₁ :t₁ | d .t₁ :d .r :m .r | d :— ||

Dal
 { :s | d :r .m :f .r | m :d :s | l .s :f .m :r .d }

Dal
 { | t₁ :s₁ :d | t₁ :s₁ :t₁ | d .t₁ :d .r :m .r | d :— ||

Compare also 'Hares on the Mountain, 2nd version in Mr. Cecil Sharp's *Folk-Songs from Somerset*—first book."—F. J. K.

6. Y GOG LWYDLAS. (*Another Tune.*)

Doh G.
 { :d | r :m :d | r :m :d | r :f :m | r :— :— }

Y gw - cw, y gw - cw lle bu - ost ti e'yd

{ | m :— :— | d :d :t₁ | l₁ :l₁ :d | d :t₁ :l₁ | s₁ :— :— }

Cyn dod i'r ar - da-loedd lle'r ae-thost t'i'n fud,

{ | d :— :— | m :m :m | d :d :d | r :r :r | d :— ||

Cyn dod i'r ar - da-loedd lle'r ae-thost t'i'n fud.

[Cuckoo, Cuckoo! Where hast thou been [so long without returning to the place where thou hadst become silent.]

Sung to the Editor by Mr. Hopkins-Jones, of the Bangor University College, and heard by him in South Carmarthenshire. The words have appeared in print in the *Carmarthen Journal* and in various collections of 'Cerddi.'

A form differing slightly from the above has been noted by Mrs. Mary Davies from the singing of Stanley Roberts, Esq. (January 14th, 1910), who had learnt it at Llanwrda, Fishguard.—ED.

"The words of this song were written by Daniel Jones, 'Sgubor, Castell Hywel, Llandyssul; or, as he is called in the old copies, Daniel Jones, molecatcher."—J. H. D.

7. MAE NHW'N D'WEDYD (*A pennillion tune with refrain*)

Doh **E♭**.

{ | l : l | r : r | d : t, | l, : l, | r : r . m }


1. Mae nhw'n dwe - dyd y ffordd y - ma Ro - ri - di -
 2. Nad wy'n sy - mud o'r ta - far - na, Ro - ri - di -

{ | f : s . f | m : f . m | r : - || l : l | d' : d' | r' : r' }


- ri ri - di - ri ri - di - ro. Cawn i gw - lwm ar fy
 - ri ri - di - ri ri - di - ro.

{ | s : s | l : l . t | d' : t . l | t : l . s | l : - ^ | l : l }


lo - des, Ro - ri - di - ri ri - di - ri ri - di - ro. 'Dawn i'r

{ | r : r | d : t, | l, : l, | r : r . m | f : s . f | m : f . m | r : - ^ ||


da - farn ond ar ne - ges, Ro - ri - di - ri ri - di - ri ri - di - ro.

Sung to the Editor at Colwyn Bay, July, 1910, by Mr. Cynfi Jones, Council School, Prenteg, near Portmadoc, after his mother, who had learnt it at Ebenezer near Llanberis, from an old woman, a native of Lley. It is an excellent example of the lighter form of Dorian melody.

This tune, together with Nos. 8 and 10 in this number and Nos. 4 and 5 in Part II., are not associated with any particular lyrics. Any penillion of the right metre could be sung to them, whence they are termed "penillion tunes." It must be clearly understood that they have no relation with the distinctively North Wales style of singing penillion, usually called "Canu gyda'r tannau" (lit. singing with the [harp] strings). The style here exemplified,

though generally termed the South Wales style, was exceedingly common in North Wales also. Members of the company sang or extemporized verses in turn, and if there was a chorus, this was joined in by the rest of the company. Nos Galan and Hob-y-deri are well known examples of this kind of penillion singing. In the refrain of this tune, "ri-di-ri" is pronounced "ree-dee-ree."—ED.

8. CHWILIO'R TY (*A penillion tune.*)

Doh G.

{ | ḍ . ḍ : ṃ . ṇ | ṛ . ṛ : f̣ . f̣ | ṃ ḍ : f̣ . ṛ | ṃ ḍ : - . ḍ }

Chwil-i-o'r ty, a chwa-lu'r to, a thyn-nu ef - o then-nyn, O

{ | ḍ . ḍ : ṃ . ṇ | ṣ . ṛ : ṛ . ḍ | ṭ . ṭ : ḷ . ḷ | ṣ . ṣ : - . ṣ }

For - fa Caer i fur - iau Cent, Na - do - lig oedd yn di - lyn, A

{ | ṣ . f̣ : ṃ . ṣ | f̣ . ṇ : ṛ . f̣ | ṃ ḍ : ṭ . ḷ , ṭ | ḍ . ḍ : - || }

dal y llad - ron cas a hy' Fu'n to - ri 'Mhlas y Cil-gwyn.

Noted by the Editor from the singing of Mr. W. S. Jones, Llanllyfni, and others. An example of a penillion tune without chorus. The words that go best with this particular air are such as have pronounced alliteration, as in the above example, or the better known "Mwyn yw llun a main yw llais," &c.—ED.

"The words are well known, being the last verse in a ballad entitled 'Lladron Plas y Cilgwyn' ('The Thieves of Plas y Cilgwyn'). In the ballad they appear in the following form :

' Chwalu'r to a chwilio'r ty,
 A thynu hefo thenyn
 O'i farrau 'r coed i ferwi 'r cig,
 Nadolig oedd yn dilyn.
 Aflwydd i'r fro fu 'r gwledda 'n fras
 Ar danwydd Plas y Cilgwyn.'

They were said to be composed by one Richard Owen. The ballad is printed in *Cerddi Gwlad y Gan*, Humphreys, Carnarvon (No. 47).—J. H. D.

9. CAN SERCH (*A Love Song.*)

Doh A.
 { :l₁ | l₁ :- :r | d :- :r | d :l₁ :d | t₁ :l₁ :- }

Hyd at - toch ddi - dwyll gan - wyll Gwy - nedd
 Clywch fy mhoen - fa llon - na lli - nos

D.C.
 { | f₁ :- :f₁ | f₁ :- :f₁ | l₁ :- :d | t₁ :l₁ :- ||

Gair o an - nerch mewn gwir - ion - eidd.
 Am yr ie - chyd y mae'r a - chos.

{ :l₁ | l₁ :- :l₁ | f :- :f | m :- :r | d_e :r :- }

O'ch car - iad go - fid mawr a ge - fais
 Y - rw - an me - gis clwy di - wa - han

{ | l₁ :- :d | r :- :l₁ | s₁ :- :f₁ | s₁ :l₁ :- }

Yn y ga - lon hon a ge - lais
 Trwy - ddai oll mae'n tar - ddu a - llan

{ | f₁ :- :s₁ | l₁ :l₁ :f₁ | m₁ :s₁ :f₁ | m₁ :r₁ :- ||

Mi aŷ ced - wais tra ge - llais trwy gall - wedd.
 'Rwyf yn grudd - fan yn eg - wan fy ag - wedd.

[To you, pure light of Gwynedd, a word of greeting in sincerity. Sweetest linnet hear my plaint; my health has suffered. From your love I have suffered great pain. In my heart I have hidden it; I wisely concealed it as long as I could. Now, like a fever, it breaks out through my whole body and I groan in my miserable condition.]

Noted by Mr. Jones, Aled House, Prestatyn, from the singing of Mr. Edward Dowell. Mrs. Herbert Lewis has a phonograph record of the air.

After these particulars had been sent out to some of the members of the society, it was discovered that this air and No. 13 had just appeared in solfa, in the Transactions of the Prestatyn Cymrodorion (*Cymrodor Prestatyn*). The secretary, Mr. Goronwy Jones, readily gave the W. F. S. Society permission to print the airs in its own Journal.—Eh.

“The words are from the *Blodeugerdd* (1779), p. 288, and were written by Mathew

Owen, of Llangan, about 1660. A lover asks his sweetheart for some medicine to cure the wounds caused by her, nobody else can save him. Certain samples grow in her garden which would soon cure him. He then mentions the herb of fancy, the leaves of mercy, the roses of love, the flowers of purity, the seed of kindness, the root of fidelity, &c. All of these boiled together and given him by her will soon make a strong man of him.

'Y ddiod hon yn ddeiet i mi
Gwnaech etto'n wr lysti fi ar las-tir.'

The song was sung on the metre known as 'Neithiwr ac Echnos' (Last night and the night before).—J. H. D.

The air "Neithiwr ac Echnos" in the *Welsh Harpist* (vol. ii. p. 20), and in the Jenkins Keri MSS., though on the same metre, is quite different from this.—Ed.

"A fine tune and of considerable age."—F.K.

"A very interesting tune with its shifting tonality and varied closes. The phrase sung to the words 'Yn y galon hon a gelaes' has a strong Gaelic flavour, and might well pass for a fragment of a Highland Scottish tune."—A. G. G.

10. WRTH FYN'D EFO DEIO I DYWYN. No. 1.

(A pennillion tune with refrain.)

Doh G.

{ | m .n : d .n | r .t₁ : s₁ .t₁ | l₁ , s₁ .l₁ , t₁ : d , t₁ .d , r }

Wrth fynd e - fo Dei - o i Do - wyn, La la la la la la la
Twy Daly - llyn mi awn yn lli - nyn, La la, &c.

D.C.

{ | n .s₁ : l₁ || n .n : s .fe | n .l : n .n }

la la, la. Ac wrth bas - io Y - nys Maen - gwyn,

{ | n , r₁ .n , fe : s ..fe | n .l : n || n .n : d .n }

La la la la la la la la la la. D'wed-odd Dei - o

{ | r .t₁ : s₁ .t₁ | l₁ , s₁ .l₁ , t₁ : d , t₁ .d , r | n .s₁ : l₁ }

"Da - cw Do - wyn," La la la la la la la la la la.

Noted by Mrs. Mary Davies from the singing of Mr. David Jones, stonemason, Barmouth, July, 1910; afterwards sung into the phonograph, April, 1911.

Mrs. Davies says: "In the 5th bar the note D in two separate records is a little sharper than D and less acute than D \sharp ."

Although this is a penillion air, and occasionally sung to other words, it is most commonly associated with a long ballad describing the journey to Towyn (Merionethshire), and mentioning the names of the places passed on the way. The mixture of modes is very curious, especially when it is remembered that these Welsh folk-tunes hardly ever modulate.—ED.

"Bears some resemblance to the English air, 'The Cobbler.' See C. J. Sharp's *Folk-Song Airs*, Book I, and various copies in the *Folk-Song Journal*. All of these have a 'fol-de-rol' refrain."—A. G. G.

11. A VARIANT OF THE ABOVE. No. 2.

Doh G.

{ | n̄ .n̄ : d̄ .m̄ | r̄ .t̄₁ : s̄₁ .t̄₁ | l̄₁ ,s̄₁ .l̄₁ ,t̄₁ : d̄ ,t̄₁ .d̄ ,r̄ }

D.C.

{ | n̄ .t̄₁ : s̄₁ || n̄ .n̄ : s̄ .fe | n̄ .l̄ : s̄ }

{ | s̄ ,fe .s̄ ,l̄ : s̄ .,fe | n̄ .l̄ : s̄ || n̄ .n̄ : d̄ .m̄ }

{ | r̄ .t̄₁ : s̄₁ .t̄₁ | l̄₁ ,s̄₁ .l̄₁ ,t̄₁ : d̄ ,t̄₁ .d̄ ,r̄ | n̄ .t̄₁ : d̄ || }

This form has been sent by two correspondents, but without particulars. In one case it was sung to the same words as above; in the other no words were given. The differences between the two copies are very slight. The Editor would be glad of further details.—ED.

12. OS DAW NGHARIAD I YMA HENO.

(If my Sweetheart comes here to-night.)

Doh C. (Lah A.)
 { :m | l : - : l | l : l : l | d' : - : l | se : l : t | d' : - : d' | r' : - : t }
 Os daw fy nghariad i y - ma he - no i gu - ro'r gwy - dyr
 { | l : - : - | - : - : m' | m' : - : m' | m' : - : l | se : l : t | d' : - : d' }
 glas, . . . Rhowch a - teb gwe - ddus i - ddo, Na dd'we - dwch
 { | r' : - : t | l : - : t | d' : - : r' | m' : r' : d | r' : m' : - | - : - : f' }
 ddim yn gas: Nod yw y ferch ddim gar - tref, . . . Na'i
 { | m' : - : t | d' : d' : l | l : - : - | se : - : m | l : - : l | l : - : l }
 h'wy - llys da yn y ty, . . . Llanc i - fanc o'r plwy
 { | s : m : - | - : - : m' | m' : - : m' | m' : - : l | se : l : t | d' : - : d' | r' : - : t | l : - : }
 a - rall, . . . Llanc i - fanc o'r plwy a-rall, Sydd we - di mynd a hi.

[If my sweetheart comes here to-night to tap at the window, give him a courteous answer; speak not unkindly to him. Tell him the young lady is not at home, nor her good will in the house; a young man from the next parish has taken her away.]

Noted by Miss Megan Evans, Barmouth, from the singing of Mr. David Jones of that place (who also sang No. 9). Mrs. Mary Davies has a phonograph record taken in July, 1910; from this a second copy was sent.

A printed copy of the ballad has just come into the possession of the Editor. Of the five verses of which it consists, the fourth is the one to which No. 16 in this part is generally sung; the first four lines of the last verse, beginning "Pe meddwn edyn eryr," occur in a folk-tune sung in the Clynnog district, while the last four lines form part of the lyric "Tra bo dau," Part I. of this *Journal*, p. 41.—ED.

"A fine tune and of considerable age."—F. K.

"Reminiscent of more than one English carol air of the fifteenth and sixteenth century. The one that most resembles it is the 'Coventry Carol' ('Lullay, thou little tiny child'), sung in one of the Coventry Miracle Plays—the 'Spearmen and Taylors' play, which was performed till 1580, or possibly 1591."—A. G. G.

"The words are common in ballad form."—J. H. D.

13. OS DAW NGHARIAD. *Another tune.*

Doh F.
 { :ḍ .ḍ | s :s .s :f .f | s :s :f | m :m :ḍ .m }

Os daw nghar - iad i y - ma he - no i gu - ro'r gwy - dr
 { | r :- :s | l :l :t .ḍ | s :s :m | r :s :fe.l }

glas, Rhwch a - teb gweddus i - ddo, Na dd'wedwch ddim yn
 { | s :- :s | ḍ :- .s :f .m | m :r :m .r | ḍ :m :r .ḍ }

gas : Nad yw y ferch ddim gar - tre, Na'i hwy - llys da'n y
 { | r :f :l | s :ḍ :t .l | s :m :f | s .m :ḍ :r | ḍ :- ||

ty, . . . Llanc i - fanc o'r plwy a - rall, Sydd wedi mynd a hi.

This melody is prevalent in parts of Anglesey. It has been included with some hesitation as its pronounced modern tonality, and its cadential modulation strongly suggest a composed tune.—Ed.

"A very graceful form of a melody sung in England to 'Polly Oliver' (see Chappell's *Popular Music of the Olden Time*), and the 'Bonny Blue Kerchief' (see Baring Gould's *Songs of the West*). Both of these forms modulate to the dominant halfway through the tune, like the Welsh variant. This feature suggests a composed origin, as in the case of 'Y Cobler du bach.'"—A. G. G.

"Pretty and old."—F. K.

14. A STREET BALLAD SINGER'S TUNE.

Doh C. (Ray D.)
 {r' | d' .r' :d' .t | l .l :- .f | m .s :f m | r :- .r }



Pob per-chen e - naid an - wyl, Pob dyn sydd dan y nef, Gwran -

{f .m :f .s | l .l :- .l | d' .l :s .s | l :- .l }



-dewch ar arwydd oeraidd a ddaeth o Lun-dain dref, O

{l .t :d' .r' | d' .r' :- .r' | d' .t :l .s | d' :- .l }



waith y nodau an - ned-wydd Bu yn - ddi loes a chri, A'i

{r' .r' :d' .t | l .l :- .f | m .s :f m | r :- .l }



pho - bl aeth yn de - neu O fewn i'w chaerau hi.

“Y prentisiaid yn y siopau
 A gurai'r byrddau'n glau,
 Y dorau a'r ffenestri,
 A'r cwbl wedi eu cau.

Very slow.

Yn llefain ac yn ochain,
 ‘Och f'Arglwydd beth yw hyn,
 Gofynwn am faddeuant
 Am ddigio'r Iesu gwyn.’”

“A ballad written on the occasion of the Great Plague in London, 1665. It is printed in *Blodugeraid*, 1779, p. 279, and is there said to be sung to the tune ‘William Crismond.’”
 —J. H. D.

Noted by Mr. Jones, Aled House, Prestatyn, from the singing of Mr. Dowell (see also No. 9). Mrs. Herbert Lewis has a phonograph record of the tune. Published in the current number of the *Prestatyn Cymrodor*. This is one of the tunes to which itinerant ballad-singers sang all kinds of ballads bearing on the topics of the day.

The Editor has a large number of variants of this tune, especially from South Wales, most of the ballads being very poor, and dealing chiefly with murders. The following example (No. 15) was heard in the streets of Bangor on a Saturday night in December last, when an old man sang a gruesome ballad about Dr. Crippen.—ED.

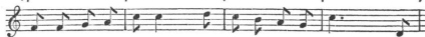
15. A VARIANT OF THE ABOVE.

Doh C. (Ray D.)

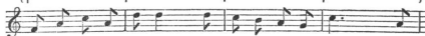
{ .l | r' .x' :d' x' | l .l :- x | f .s :f n | r :- x }



{ | f .f :s .l | d' .d' :- x' | d' .t :l .s | d' :- x }



{ | f .l :d' .l | r' .x' :- x' | d' .t :l .s | d' :- .l }



{ | r' .x' :d' .x' | l .l :- x | f .s :f n | r :- ||



"C.f. certain tunes to 'The Nobleman and Thresherman' (otherwise 'The Thresherman,' or 'Squire and Thresherman' in *Sussex Songs* and *Journal of the Folk-Song Society*."—L. B.

"Certainly old, and a good narrative ballad air."—F. K.

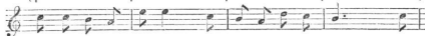
16. ANOTHER BALLAD TUNE.

Doh C. (Lah A.)

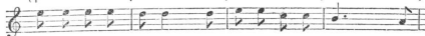
{ .l | d' .d' :t .t | l .l :- .l | d' .d' :t .l | n' :- .l }



{ | d' .d' :t .l | n' .n' :- .d' | t .l :r' .d' | t :- .d' }



{ | n' .n' :n' .n' | r' .x' :- x' | n' .n' :d' .d' | t :- .l }



{ | d' .d' :t .l | r' .x' :- n' | d' .d' :t .t | l :- ||




The old man who sang No. 15, subsequently sang the same ballad to the above tune. This air suggests No. 17, which was sung to the Editor by Mr. W. H. Williams, of Llanrwst, who had heard it in Anglesey.

17. MAE NGHALON I MOR DRYMED.

(My Heart is Heavy.)

Doh B♭. (Lah G.)
 { m̄ | l̄ .d̄ : t̄ .d̄ | l̄ .l̄ :- m̄ | l̄ .d̄ : t̄ .d̄ | l̄ :- .l̄ }



Mae ngha-lon i mor drymed A'r march sy'n dringo'r rhiw; Wrth

{ m̄ m̄ : n̄ m̄ | r̄ r̄ :- r̄ | d̄ .d̄ : t̄ .t̄ | l̄ m̄ :- m̄ }



geis-io bod yn lla-wen Nis med-raf yn fy myw. Mae'r

{ l̄ .d̄ : t̄ .d̄ | l̄ .l̄ :- .l̄ | m̄ m̄ : n̄ m̄ | r̄ :- t̄ }



es-gid fach yn gwas-gu Mewn lle nas gwyddoch chwi, A

{ d̄ .d̄ : r̄ r̄ | m̄ : n̄ :- d̄ | t̄ .r̄ : t̄ .t̄ | l̄ :- m̄ }



lla-wer go-fid medd-wl Sy'n to-ri ngha-lon i

WELSH FORMS OF THE "LAZARUS" AIR.

The following melodies (Nos. 18-21) have been selected out of a number of Welsh forms of the well-known "Lazarus" tune. Reference to other forms are given below by Miss Broadwood and Mr. Kidson. The student of Folk-Music will find it a most interesting and profitable task to compare the many forms of this much travelled and beautiful air.—ED.

18. CEINION CONWY. (*The Beauties of the Conway*.) No. 1.

Doh A♭. (Lah F.)

{ :m̄ | l̄, :l̄:l̄, l̄, :se, l̄, | t̄, :- :d̄ r | m̄ :- :d̄ :r .t̄, | }



Er cael pleserau'ngwlad y Sais, A . . gwel'd ei ddy-fais

{ | l̄, :m̄, :- :d̄ | t̄, :l̄:l̄, l̄, :se, l̄, | t̄, :- :d̄ r | }



wiw - ber Mae gwlad yr a - wen gein-wen gell Er . .

{ | m̄ :- :m̄ :r d̄, t̄, | l̄, l̄, :- || ⁸ m̄ | s̄ :s̄ :- :t̄, | }



hyn - ny'n well o'r han-ner. Eï ha - wel iach a'i
Braidd na ddy-we - dwn

{ | d̄ r :m̄ :- :d̄, r | m̄ :- :d̄ :r .t̄, | l̄, :m̄, :d̄ | }



melus ddwr, A chyf - lwr ei thri - gol - ion, Wrth
yn ddi-wad Mai ne - fol wlad yw Cym - ru, O

{ | t̄, :l̄:l̄, l̄, :se, l̄, | t̄, :- :d̄ r | m̄ :- :m̄ :r d̄, t̄, | l̄, l̄, :- ^{Dol} ⁸ || }



gof-io'i beirî rhy hiraeth draidd Drwy gil iau'r wanaidd galon.
na bai aroed yn sengl hon, Ar fin - ion Ceinion Conwy.

Communicated by Mr. John Davies, 75, Heald Place, Manchester, with the following note: "The words are by John Jones ('Iota'), Llansantffraid (see *Caniadau Cwyry*, p. 153).

The melody was sung to me by my father, Jacob Davies, who often used to sing it in Manchester, thirty or forty years ago. My father was a native of Holywell, and 'Iota' was his maternal grandfather."—Ed.

"Nos. 18-21. All these are variants of a very favourite tune used by English, Scotch, and Irish singers. For examples see 'Lazarus,' and 'The Thresher and the Squire' in *English County Songs*, 'Come all you worthy Christians,' 'Maria Martin,' etc., in the *Journal of the Folk-Song Society*. Copious references will be found there. No. 21 is the air in its most normal form."—L. E. B.

19. A VARIANT OF THE ABOVE. No. 2.

Doh G. (Lah A.)

{ :n | ḷ : - :d' | t : - :l | ḷ :se :l | t : - :d' | r' : - :n' | r' :d' :t }

{ | ḷ :se : - | - : - :n | ḷ : - :d' | t : - :l | ḷ :se :l | t : - :d' }

{ | r' : - :n' | r' :d' :t | t : ḷ : - | - : - :||⁸ n' | s' : - :f' | n' : - :d' }

{ | r' :d' :r' | n' : - :d' | r' : - :n' | r' :d' :t | ḷ :se : - | - : - :n }

{ | ḷ : - :d' | t : - :l | ḷ :se :l | t : - :d' | r' : - :n' | r' :d' :t | t : ḷ : - | - : - :||^{Dal 8}

This form, to the same words, was included in one of the Folk-Song collections sent to the Colwyn Bay Eisteddfod (1910). The collector, Mr. W. O. Jones, Merthyr (formerly of Festiniog), says that it was much sung in the Vale of the Conway eighty years ago.—Ed.

20. ANOTHER VARIANT. No. 3.

Doh B♭. (Lah G.)

{ :m₁ | l₁ : - : l₁ | l₁ : - : m₁ | d : - : d | r : - : d | r : - : m | r : d : l₁ }

Rwy'n cael fy llen - wi nos a dydd O dded - wydd ry - fe -

{ | s₁ f e : m₁ : - | - : - : m₁ | d : - : t₁ | l₁ : - : m₁ | d : r : m | r : - : d }

- ddo - dau, . . Wrth weld yr haul a'r lloer a'r ser yn

{ | r : - : m | r : - : t₁ | l₁ : l₁ : - | - : - : || m | s : - : f | m : - : d }

der trwy'r e - ang - de - rau. . . Ond mae pob peth yn

{ | r : - : f | m : - : d | m : - : m | r : d : l₁ | d : t₁ : - | - : - : t₁ }

tyst - io'n wir Yr af cyn hir i or - wedd . . Dan

{ | d : - : t₁ | l₁ : - : m₁ | d : r : m | r : - : d | r : - : m | r : - : t₁ | l₁ : l₁ : - | - : - : ||

ddi - lad gwyrd - las dae - ar lawr, Cyn tor - ro gwawr Can mly - nedd.

This also was sent in by Mr. W. O. Jones, who evidently had not recognized its identity with the preceding melody. Accompanying the air is the following note (in Welsh): "Written down on hearing it sung in the street in Pontypridd, October, 1909. The singer had learnt it from his grandmother."

During the early years of last century, owing probably to the religious revival in Wales, several ballads were written having for their theme the question "Where shall I be a hundred years hence?" Several tunes associated with such ballads became known by the same name; of these the early form of the hymn tune "Joanna," quoted above (p. 127), is an example.

A slightly different form in $\frac{3}{4}$ time and sung to the same words was printed in *Cerddor y Cymry*, 1883, p. 18. Mr. J. W. Jones (Morfyfu), Treherbert, said he had heard the tune at Aberdare when he was a young man.—Ed.

21. ANOTHER VARIANT OF THE SAME. No. 4.

Doh B♭. (Lah G.)

{ :ḍ .ṭ | ḷ :ḷ | ḷ :ṃ | ḍ :ḍ | ṛ :ḍ .ṛ | ṃ :-ḍ | ṛ .ḍ :ḷ | }



O bach-gen wyf o Gym-ro bach, Ym-hell o'm gwlad yn

{ | ṣ : - | :-ḍ .ṭ | ḷ :ḷ | ḷ :ṃ | ḍ :ḍ | ṛ :ḍ .ṛ | ṃ :-ḍ | ṛ .ḍ :ḷ | ḷ : - | - ||




byw, Ac we-di ce-lli'm llong a'i llwyth, A bo-ddi waeth fy nghriw.

{ :ṃ .f̣e | ṣ :ṃ | ṃ :ḍ | ṛ :ṛ | ṃ :ḍ .ṛ | ṃ :-ḍ | ṛ .ḍ :ḷ | | ṣ : - | :-ḍ .ṭ | }



Fy an-wyl gap-ten 'nhad oedd hwn, Mae'n drwm i ddweyd i chwi, Sŷdd

{ | ḷ :ḷ | ḷ :ṃ | ḍ :ḍ | ṛ :ḍ .ṛ | ṃ :-ḍ | ṛ .ḍ :ḷ | ḷ : - | - ||



we-di wyn'd i'r eig-ien dwfn, Y lla-nw mawr a'r lli.

Noted by Mr. H. O. Hughes of Bangor. Generally sung to the above well known ballad (see *Dau Cant o Gerdai*, and other collections). The words are supposed to be sung by a Welsh sailor boy, who describes the loss of his ship and the drowning of his father—the captain.

A form closely resembling this may be found in N. Bennett's *Alawon fy ngwlad*, p. 126, under the name "Baledwyr Nefyn" (The Ballad Singers of Nefyn). I have not seen the words which gave rise to this title.—ED.

"This air is one of the finest as well as one of the most commonly known in British Folk-Music. It appears to have been sung for narrative ballads for a great length of time. There is an elaborated and a florid version of it used for the old Scottish ballad 'Gilderoy' in the fifth volume of D'Urvey's *Pills to Purge Melancholy*, 1719, which was afterwards used for a Scottish song 'Ah Chloris could I now but sit.' The most simple form is found in Chappell's *Popular Music*, 1856-1859, to the 'Frozen out Gardeners' Song,' p. 748. Another version current some thirty or forty years ago was sung to a ballad called 'The Shores of America.' Miss Broadwood and Mr. Fuller-Maitland have in their *County Songs* a variant of it set to 'Dives and Lazarus.' The air greatly resembles a tune printed in some 18th century books of airs under the title 'The Peacock.' Altogether, as I have before said, the tune is very commonly known and has a fine marked character of its own."—F. K.

22. Y SAITH RHYFEDDOD. (The Seven Wonders.) No. 1.

Doh G.
 { .s₁ : ḍ . ḍ | ḍ . ḍ :- : t₁ ., l₁ | s₁ . s₁ :- : s₁ . s₁ . l₁ }

7. Mi gly-wais dd'we-dyd fod y wen-nol, Ta-la-ring-

{ | t₁ :- . l₁ : s₁ . l₁ . t₁ | ḍ :- : ḍ . ḍ | ḍ :- . ḍ : t₁ . l₁ }

- ting, ring-ta-la-ring to, Ar y mor yn go-sod

{ | s₁ . s₁ :- : s₁ . s₁ . l₁ | t₁ :- . l₁ : s₁ . l₁ . t₁ | ḍ :- : ḍ : ḍ . r }

pe-del, Ta-la-ring-ting, ring-ta-la-ring to. A'i morthwyl!

{ | n̄ :- . f : s . s | ḍ . ḍ :- : ḍ . r | n̄ . n̄ : n̄ . f . s }

aur ai he-ngan ar-ian, Ta-la-ring-ti-ring, Ta-la-ring

{ | r :- . s₁ : ḍ . ḍ | ḍ :- : ḍ : t₁ . l₁ | s₁ . s₁ :- : s₁ . s₁ . l₁ }

to. A dy-na'r saith rhy-fe-ddod a-llan. Ta-la-ring-

{ | t₁ :- . l₁ : s₁ . l₁ . t₁ | ḍ :- : . | }

- ting, ring-ta-la-ring to.

[I heard it said that the swallow was on the sea putting on a horse-shoe, with a hammer of gold and an anvil of silver. The seven wonders are now disclosed.]

The songs of the "Seven Wonders" seem to have been exceedingly common in all parts of the country. The verses varied greatly, some being very clumsy in diction, but the wonders in all cases were impossibilities. There must have been a great number of tunes to which these words were sung; out of the half-dozen in the Editor's possession the two here quoted illustrate widely different types. A Carmarthenshire example was included in the collection of tunes sent by Jenkins of Kerry to John Parry (Bardd Alaw). The latter

altered it into the beautiful air known as "Llandoverly" (see "Yn iach i ti Gymru," *Songs of Wales*, B. Richards, p. 10).

The above melody was sung to the Editor by Mr. John Morris of Festiniog, after his uncle, Mr. Morris Williams, who regarded the tune as a very old one. I am indebted to Mr. J. Morris' brother, Mr. William Morris, for a copy of the remaining verses.

- | | |
|--|--|
| 1 Fe glywais ddywedyd echdoe'r borau
Fod llong o blwm yn nofio'r tonnau,
A llong o bres yn myn'd i'r gwaelod ;
Dyna un o'r saith rhyfeddod. | 4 Fe glywais ddywedyd fod y mochyn
Ar ben y câr yn llwytho rhedyn,
Ac yn gwneyd ei llwyth yn barod ;
Dyna bedwar o'r saith rhyfeddod. |
| 2 Fe glywais ddywedyd fod y petris
Ar y traeth yn chwareu'n steillis,
Ac yn gwneuthur peli o dywod ;
Dyna ddau o'r saith rhyfeddod. | 5 Fe glywais ddywedyd fod y lleuad
Yn Llangollen yn dysgu darllen,
Ac yn medru ei gwrs yn hynod ;
Dyna bump o'r saith rhyfeddod. |
| 3 Fe glywais ddywedyd fod y cryman
Yn y cae yn medi ei hunan,
Ac yn tori cefn mewn diwrnod ;
Dyna dri o'r saith rhyfeddod. | 6 Fe glywais ddywedyd fod y gloman
Ar y mor yn cadw tafarn,
A'i chwpan bach i brofi'r ddioid ;
Dyna chwech o'r saith rhyfeddod.—ED. |

"A similar song of 'wonders' is in Ford's *Vagabond Songs of Scotland*, as 'Necrie Norrie' (from its refrain). There is another version in Buchan's collection, and a third in Christie's *Traditional Ballad Airs*, as 'The man to the green joe.' This last begins thus :—

'Twas early in the morning, the cat she crew day,
Quo' the man to the joe, quo' the man to the joe,
The cock's saddled's steed and he fast rode away,
Quo' the merry merry man to the green joe.'

There is a similar Gaelic song of nonsense, whose avowed intention is that it is to be a story 'without a single word of truth in it.' All these examples conform admirably to this description though the 'big lees' they contain vary in ingenuity and picturesqueness. 'The Derby ram' is an example of a somewhat similar English impost on the imagination."
—A. G. G.

In a later communication Miss Gilchrist adds :—

"In this Gaelic collection [from the Island of Skye] there is a form of the Welsh 'Seven Wonders' nonsense-song, together with the legend of its origin in a sister's ransom of her brother, under sentence of death, by singing a song in which there must not be a word of truth from first to last."

23. Y SAITH RHYFEDDOD. No. 2.

Doh A? (*Lah G.*)

{ :l₁ .t₁ | ḍ :t₁ .l₁ | t₁ .r :ḍ .t₁ | l₁ .,s₁:l₁ .l₁ | — : }

A . . mi a . . gly - wais fod y mochyn

{ |s₁ .l₁ :t₁ .ḍ | r .,s₁:s₁ .s₁ | s₁ .s₁ :— | : | l₁ :t₁ | ḍ .l₁ :— }

Ar . . y mor yn ca-nu'r de-lyn Ac yn cly-mu'r

{ |ḍ .r .ṃ .f | ṃ .s :— | ḍ :t₁ .,l₁ | t₁ .r :ḍ .t₁ | l₁ .,s₁:l₁ .l₁ | — || }

tant . . a'i da-fod Dy - na . . dai . . o'r saith rhyfeddod.

[I heard that the pig was on the sea playing the harp, and that he tied the string with his tongue. These are three of the seven wonders.]

Communicated by Mrs. Mary Davies from a phonograph record of the singing of Mr. H. D. Jones, June, 1911. Mr. Jones had learnt the song from an old singer at Gaerwen, Anglesey. The following additional words were copied for me by Mr. Roberts, of the Bangor Normal College, from the singing of Mr. T. Arthur Jones of Brynsiencyn, Anglesey.

- | | |
|---|---|
| 1 " A mi a glywais fod y ceiliog
Ar y graig yn hela sgwarnog,
Ac yn dala un bob diwrnod ;
Dyna un o'r saith rhyfeddod. | 4 Mi a glywais fod pysgodyn
Yn y llwyn mewn twmpath eithin,
Ac yno'n byw ers dau ddiwrnod ;
Dyna bedwar o'r saith rhyfeddod. |
| 2 Mi a glywais fod y fran
Ar y mor yn chwalo gwlan,
Ac yn chwalo cnu mewn diwrnod ;
Dyna ddau o'r saith rhyfeddod. | 5 Mi a glywais fod yr eidion
Ar y mor yn nithio rhyinion,
Ac yn berwi'r uwd yn barod ;
Dyna bump o'r saith rhyfeddod." |

Verse 6 is missing, and 7 is identical with the last verse in No. 22.

Besides being curious in its tonality this tune is exceptional among Welsh folk-tunes in having a great many slurs.—ED.

24. Y DDAU FARCH. (*The Two Steeds.*)

Doh G.

Pan oes ddaun ar fo-reu-ddydd, Tal and the
 doodle and the doodle and the day, Yn rhod-io maes o'm
 cy-fydd cy-far-fod wnae-thum
 a dau farch Yn ym-gom ar y mynydd -nydd
 Rei tal and the doodle and the doodle and the day, Yn
 ym-gom ar y mynydd.

2 " Dywedai y cel [ceffyl] gwannaf
 'Nawr wrth y cefyl cryfaf—
 ' Fe fua i undydd yn fy mharch
 Yn gystal march a thithau.

3 Pan ês yn hen glyhercyn
 Ces gario yd i'r felin,
 A beth ddigwyddodd i fy rhan
 Ond gogred gwan o oisîn.

4 Tynasant fy mhedolau,
 Gyrrasant fi i'r mynyddau,
 A thra bo anad yn fy ffoen
 Ni ddeuaf byth tuag adre!'"

Communicated by Mrs. Mary Davies, who says, "Sung by Mrs. Jones, Penrheol, Llangeitho, into the phonograph at Cwrtmawr, Cardiganshire, July, 1910. Mrs. Jones learnt it when a child from her nurse, a native of Blaenannerch."

The words follow the old idea found in the "Two steeds" ballads. An old and a young horse meet on the mountain, and the former bewails the misfortunes brought upon him by old age. Another very interesting example may be seen in vol. i. of *Cymru* (1891), p. 84, with a note that it "came from South Wales to the North about forty years ago, being copied by Mr. Morris E. Morris, Pant-y-Saer, Llanuwchllyn." Both the ballad and the tune are very different from the ones given here. The ballad is long and in a local dialect, with many unfamiliar words. For this reason the setting of the tune published in *Boosey's Welsh Melodies* (part ii., p. 40) has new words written to it by Llew Tegid.—ED.

25. Y COBLER DU BACH. (*The Little Black Cobbler.*)

Doh F.

{ :s, | ḍ : -r : m | f : m : r | r, m : - : - | : : s, | ḍ : -r : m | f : m : r }



Ŷ cob - ler du bach at yr es - gid, Ŷ cob - ler du mwy at y

{ | m : - : - | : : s, | ḍ : -r : m | f : m : r | r, m : - : - | : : ḍ }



lest, Ŷ cob - ler du mawr at y fo - tas, Fe'l

{ | t : -l : s | l : s : fe | s : - : - | : : ṡ | f : -m : r | m : r : d }



gwas - godd hirhyng - ddo a'i frost. To fal - di - ral - lal - di - ral

{ | t, ḍ : - : - | : : ṡ | f : -m : r | m : r : d | t, ḍ : - : - | : : r }



la - di, To fal - di - ral - lal - di - ral la - di, Ho,

{ | f : - : - | - : - : - : - : - : - | m : -r : d | r : d : t, | ḍ : - : - | - : - : - ||



hol Fal - di - ral - lal - di - ral - o

[The little black cobbler for the shoe; the bigger black cobbler for the last; the big black cobbler for the boot—he pressed it to his breast.]

Described as an action song. Sent by Mr. Jenkins, Llanerwys Council School, with a note: "I heard it first thirty years ago at Llanfairclydogau, sung by an old man 73 years of age." The tonality, and particularly the modulation to the first sharp key, suggest a composed origin. It is inserted here for comparison with a variant of the same tune published by Mr. D. Jenkins (Aberystwyth) in the *Cerddor* (January, 1911, p. 2). The tune was copied in the year 1885 at Wilkesbarre, in the United States, from a MS. collection made by Lewis Anthony, a native of South Wales. Here the cadence at the close of the first section is very different, and several phrases are strongly suggestive of "Betí Llansantffraid" (see *Boosey's Welsh Melodies*, part i., p. 55).—Ed.

"A type common in England and more suggestive of the 'popular' song than the Folk-Song proper. C.f. 'The Gallant Hussar,' 'Old Rosin the Beau,' and the Cumberland 'Sally Gray,' for similar tunes, some of which may be possibly developed from $\frac{3}{8}$ dance airs of the 18th century, the necessity for cesuras when sung resulting in a pause on the eighth (or seventh) quaver of the bar, as suggested in the present example, which perhaps originally ran thus:—



A. G. G.



“A spirited sketch by Inigo Jones of an English ballad singer, about twenty years after the death of Shakespeare.”

Intro. to Roxburghe Ballads, p. xxix, J. PAYNE COLLIER, 1847.

A REVIEW OF THE SOCIETY'S MUSICAL WORK.*

BY THE EDITOR.

THE Society has now published four numbers of its Journal—the 4th completes the first volume ; it seems quite natural then that we should utilize this opportunity for reviewing and summarizing the past four years' work. What then has the Society done for Welsh music ? Has it justified its existence ? Has it produced anything of real value ?

When we started we were assured that there were *no tunes to be collected* ; that the old collectors had discovered and recorded them all. As a matter of fact, all the folk-songs previously published, including Miss Jane Williams' collection of about forty, did not number a hundred. A couple of years ago we announced that the Society had collected over 500. The number is now so large that your Editor has lost count, and he has no time to prepare a census of them. As far as amount of material collected goes, the success has been phenomenal.

Four numbers of the Journal have been issued, and close upon 120 airs have been published. These have been carefully selected to represent different types, and particulars of origin, and valuable critical notes from various experts have been added, together with interesting articles by Dr. Daniell, Mr. Kidson, Llew Tegid, and others.

The number of collectors has increased. In addition to members of the Bangor Canorion Society, Mrs. Mary Davies, Mr. Soley Thomas, Mr. W. O. Jones and others, we now have Miss Megan Evans, Miss Jennie Williams, Mrs. T. E. Ellis, Mrs. Gwyneddon Davies, Mrs. Herbert Lewis, the Canorion of Aberystwyth, besides a large number of others who have sent in one or two tunes each. Mrs. Herbert Lewis has been exceedingly successful in her own county, and she has a sufficient number of finds to justify her publishing a "Folk-songs of Flintshire" volume.

We cannot say whether the enterprise of the Prestatyn Cymrodorion, who have published a number of tunes and words, and of some Schools such as the Llancrwys School, who cultivate the singing of them, has received any

*Paper read at the annual meeting of the Society at Wrexham during the Eisteddfod week—September, 1912.

impetus from the Society or not, but evidently the "Collecting" Spirit is now spreading, and people are learning what to collect, and how to do the work. As I write this, a charming little book comes by post. It is *Llên Gwerin Blaenau Rhymni*. It was compiled and published by boys of the Lewis School, Pengam. In the section on Hwiangerddi I find ten lyrics to which we have tunes in our collections—one of these is a variant of "Gwenni aeth i ffair Pwllheli." It is happily entitled "*Anhapon Gwen*." In addition to words we have here three tunes also.

By its lecturers and its Journal the Society has caused increased attention to be paid to the singing of the folk-tune. At Bangor over sixty have been sung as songs or as partsongs. The many urgent requests for these caused the publication of a small number—they have been sung in a great many places, and the old fashioned airs and simple words have been greatly appreciated. We are glad to find that the Welsh students at Aberystwyth and at Cardiff show the same appreciation of the old songs as the students at Bangor did, and that they have been utilizing them at their Welsh gatherings. Several of our public singers have added a number of the melodies to their *repertoires*, and many lectures are given on the subject by others besides officials of the Society, not only in this country but in the United States and in South Africa.

Not the least welcome of the various results of this activity has been the advent of healthy criticism and of bracing opposition. In our early lectures on the work it was exceedingly difficult to know what to explain—now that honest criticism on the one hand, and wilful misunderstanding on the other are beginning to find fault, we know what specific points to deal with, and we are greatly encouraged by the fact that the one incentive to work which the Society lacked has now been supplied.

When starting the work, some of our professional friends were exceedingly apprehensive lest we should be "taken in" by some rustic singer. A great English composer has already pointed out that if there are such singers, who can turn out perfect little melodies at a moment's notice, their genius should be encouraged, and they should be utilized by some of the less gifted of the trained musicians. But the student of folk-song needs not this argument, for he finds it easy to distinguish even simple composed tunes from genuine, instinctive folk melody. J. D. Jones, Ruthin, wrote

several tunes that gained much popularity, and some of them have been sent to us as folk tunes—there is no difficulty, however, in recognizing them as the work of a musician who had *harmony* at the back of his mind while he wrote them.

The most conclusive answer to the above objection, and one that affords our members both astonishment and gratification, is the fact that immediately on singing, or publishing our finds, variants of the tunes and of the words begin to pour upon us from different directions, and from localities remote from each other. A student finds a song at Gaerwen, Anglesey; a quarryman who had spent some time in South Wales recognizes it and brings a form of it from Llanelly; an English lady remembers to have heard it sung and danced at Llanishen, near Cardiff; and, this very week, while correcting the proofs of the Journal another form comes from Liverpool, having been carried there from Pensarn, Amlwch, by two sisters of Llew Llwyfo. The current number of the Journal contains a number of additional forms of the tunes published in the preceding parts, but so numerous are the forms sent of some of the tunes that only representative selections could be printed. And here we may emphasize what we have said before—that the more numerous, and the more widespread these variants are, the greater the age of the parent form; at the same time the comparison of the variants will teach the student much about the melodic phrases that are most congenial to different people.

But what of the value of these songs? Even if they were not good enough to be presented in the concert room, they would have been worth recording. We have now in our Welsh Library and our Welsh Museum the opportunity of collecting and preserving everything that pertains to the life of the past—old implements, vessels, articles of furniture and clothing, and old MSS. of every kind. Are the old songs of the people of less importance than their old drinking cups? Can we not collect these without incurring the scorn of the superior person? An English professor has just issued a collection of Welsh dialect words; cannot a *Welshman* take interest in “dialect *music*”? There have long been collections of Welsh proverbs, of folk rhymes, and of folk tales, but it is only now, alas! almost too late in the day, that we wake up to find that old *songs* are also part of our heritage, and are of the material of a national museum in a higher sense than collections of old armour.

Our Colleges are now turning out young people trained in scientific methods of study—who are closely investigating the history of our people and language from different points of view. We are providing rich material for him who will undertake to unravel the ethnology, the history, and the psychology wrapped up in these rescued songs. In this one respect we can rejoice that we are beforehand with the investigator.

Of the hundred odd tunes already printed the following types deserve special notice in this connection :

- (1) Tunes referring to old customs, as *Hela'r Dryw, Canu Cwnsela*, etc.
- (2) *Singing Games*: "Yr Hen Wr Mwyn," "Cyfri'r Geifr," "Y Saith Rhyfeddod," etc.
- (3) The very large number belonging to the song and chorus type. Judging from the nature of these tunes, the evening gatherings at which they were sung must have been joyous ones, and nowhere more so than in Anglesey.
- (4) Old fashioned narrative ballad tunes—some of them archaic, others quaint and expressive.
- (5) Curious old carol tunes such as *Gwyr Aberffraw*.
- (6) Tunes sung in the old modes, of which there is a large number that are Dorian.
- (7) Songs that are common to many countries, and whose original homes cannot be determined.
- (8) Songs that are undoubtedly of foreign origin, but have taken on Welsh characteristics.

In addition to this, the student who takes this aspect of the question in hand will feel interested in studying the peculiar idioms of this music language, and the distinctive phraseology which characterizes it.

But this side of the subject is of no interest to our musical critic—he still tells us that the songs are of no value.

We maintain, and most of you will agree, that songs like "Y Golomen," "Aderyn Du sy'n rhodio'r gwledydd," "Tra bo dau," "Y Gog Lwydias," "Y Perot purlon," "Mynwent Eglwys" (two tunes), "Doli,"

"Dacw nghariad i," and a large number of others—the *majority of those published*, are perfect in form, beautiful in expression, and full of appeal to every class of concert goer, high and low, cultured and uncultured alike. There is only one person who fails to appreciate their beauty—it is the over-educated musician who has a kind of musical affectation of a superior standard.

Even friends of the movement sometimes wonder at the fact (when we look at it we have to confess that it is a paradox) that some of the greatest of English and foreign composers have felt a delight in folk-songs, and that the very persons that rejoice at the production of Dr. Vaughan Thomas's work at the Eisteddfod, and long to see the day when some great Welsh work will have won the ear of the whole musical world, are content to undergo toil and trouble to secure a few of the songs of the entirely uneducated singer. Where is the explanation? It is due to the instinctive and spontaneous character of much of the world's wisdom. What a world of philosophy there is in the homely proverb; what originality and strength in the countryman's similes; how direct and pithy his phraseology even when ungrammatical. In the peasant's best music, we have feeling expressed in melody which has not been diverted from its congenial path by tempting harmonies; we have perfect form dictated, not by rule but by instinct; and the whole of it is wrapped up in easy curves of melody which do not require either a wide compass or an athletic voice.

Where have all these songs lain hidden till now? Not alone in the memories of old people who have been ashamed of singing them; what has greatly surprised me is the large number of young people who have, very often unconsciously, acquired them. Even in these cases they lie hidden and unremembered until stirred up again by a suggestion. In illustration let me mention one or two cases. My wife and her sister have contributed a large number of Criccieth songs learnt from their mother. Over and over have I been assured that their stock was exhausted, only to discover additional examples later on. Last week, walking along the street, I met a young man who had given me an old song three years ago, "My father," said he, "sang this old rhyme, which he had heard in Criccieth fair." I jotted down the little tune, the words of which by the way had a local reference. On returning to the house I told my people that I had just found a new tune. As soon as

I started singing they said, "Oh, we know that well"—they finished the rhyme and told me their mother frequently sang it.

One who had spent his youth as a blacksmith's apprentice in the hills of Denbighshire lives now in Manchester. As he was very musical I sent to ask him whether he remembered any folk-songs. He assured me he did not. A short time ago I met him and mentioned some of the tunes we have already collected, then he suddenly remembered "Plwy' Llangower," "Y pren gwyrd-dlas," and "Lliw gwyn." I then asked him whether they had no songs to accompany the "striking" on the anvil. "Oh, yes," said he—and he sang a tune which appears in this number of the Journal. On my inquiring further he explained that the three songs named above were generally sung in the Lloft Stabal, "*pan fyddai'r hogia yn tori gwalltia'u gilydd*" (When the farm lads cut each others hair). During the winter evenings they were not allowed light, they retired to the smithy when they wanted to learn a printed ballad, a match would be lit, and as many lines as possible read, then recited in the dark, the performance repeated at the expenditure of a great many matches. These two examples are typical of scores of others.

With a few exceptions "challenge solo singers" are quite guiltless of folk-songs. And yet they sometimes remember in spite of themselves. "Your father was a good singer, was he not?" "Oh" (grudgingly), "he sang some curious old things." "Did he sing 'Y deryn du?'" "Yes." "Can you sing it?" (Loftily) "No." "Was it this?" "No, it did not sound like that." "Was this it?" "Oh, yes." "Then your father came from such and such a district?" "Yes," says the singer, wondering how one had found out.

To return to the question of *value* (from a musical point of view). We do *not* claim that the study of music should be based mainly upon folk-song. No one thinks that the study of folk-melody is going to be the salvation of Welsh music—that were absurd in the extreme. We *do*, however, unhesitatingly claim an important place for this form of song. We maintain that folk-songs form a valuable national asset, and that it would be madness to ignore them—folk-music is *one* of many factors which help in a nation's development.

The songs that have shown this wonderful capacity for persistence in spite of neglect, in spite of the frown of the Puritan, spite of the sneer of the

professional, must have a capacity for further development—the phrases, the melodic formulae of which they often consist, must be congenial to the musical feeling of the people of every class ; in their simplicity, their completeness within a small space, and their vitality, they remind one of plant seeds—though minute, though subjected to frost and drought, though buried deep in the soil, as soon as they are brought under the influence of light and warmth and other favourable conditions, they spring into activity, and soon burst into leaf and flower and fruit. In spite of the clever English critic and his Welsh followers, I believe that there are great possibilities in Welsh folk-song from a national point of view—the argument requires a separate paper, but one is encouraged in one's view by the knowledge that most of the great foreign musicians appreciate their value. Alas, it is the foreigner who first sees the value of our treasures—foreign geologists, foreign botanists, foreigners own our mines and enjoy our scenery, and the Thomson's and Crotch's publish our songs, while a few of our own professionals sneer at them. May the day soon come when a Welshman, well equipped with all the resources of modern technique will also have drunk deep of the spirit of its literature and of its national songs, until his own personality and genius discovers to the world some new aspect of music that will both advance the credit of our little nation, and contribute to the development of the world's music.

THE CARMARTHEN EISTEDDFOD FOLK-SONG COMPETITION, AUGUST, 1911.

FOR the prize offered for the best collection of Welsh Folk-songs collected in the counties of Cardigan, Carmarthen and Pembroke, three candidates competed. Since the awakening brought about by the work of the W.F.S. Society this has been the best Eisteddfodic competition in the subject. Though the three collections differ materially in value, they all show that the collectors had a correct idea of the objects of the competition, and, in most cases, they give the necessary particulars respecting the tunes.

Alpha sends several interesting from Carmarthenshire, among them three that had been sung by Mrs. Evans, Conwil, the mother of the late talented song writer D. Pughe Evans. Many of the other tunes have already appeared. "Y Gormeswr," "Cân hen wr y Cwm," and "Beth sy'n Hardd" were composed by J. D. Jones, and appeared in his *Cydymaith y Cerddor*. Some of these have much of the folk-song spirit in them; this accounts for their being so frequently sent to us. "Boneddwr mawr o'r Bala" is well known. Thirteen tunes were disqualified because they were copied from an old MS. Of these "Merched Glân Teifi" is only a variant of "The girl I left behind me." We cannot understand why the collector should have included three songs from Jane Williams' Collection.

Sian's collection, consisting of forty tunes, is in every respect a very much better one than the preceding. Several of the tunes are beautiful, and the ballads have in most cases been quoted in full; in this respect this competitor deserves our warmest thanks. Of the ballads a few, particularly "Dydd i'r adar baru" and "Lliw'r Heulwen" are very charming. Several references to this collection may be found in the present number of the Journal.

Some of the tunes, such as "Cawl modryb Sian," "Liza Dalysarn," "Old Derby," "Fe gododd fy mam," "Morgan Jones," &c., had been previously published, and there are a few examples of simple composed tunes. There are also several variants of "Mae Rubin yn swil," and of some tunes that have appeared in the Journal.

Un Hoff o Alawon Cymreig sent in ninety tunes. Of these a number

are variants of well known English and Irish tunes—without a life-long study of the songs of different nationalities it is impossible to avoid the inclusion of some such variants. There are also a few composed tunes together with variants of songs that have appeared in the Journal. Some of the tunes such as “Y Tri Brawd” are very curious in their history and association. (Mrs. Mary Davies has collected some interesting particulars respecting the various forms of this tune.) As we intend to deal with the collection more fully in a future number of the Journal, it will suffice at present to add that in his methods and in the success which has attended his efforts, this competitor shows that he has the true spirit of the folk-song collector; in one respect only does his work fall short of that of “Sian,” the latter quotes the ballads in full whereas in this work only a verse or two are given.

The prize winner proved to be Mr. Soley Thomas, of Penglun, Llanidloes, who had also won the prize at Colwyn Bay. As a recognition of the high merit of her work, a second prize was given to “Sian,” Miss Jennie Williams of Aberystwyth, already known to the members of the Society as a successful singer of Welsh Folk-songs.

This year again the warmest thanks of the Society are due to Miss A. G. Gilchrist and to Mr. Frank Kidson. The former in particular has been exceptionally kind, and we are deeply indebted to her for the valuable assistance she has so cheerfully and ungrudgingly given us.

We also wish to acknowledge the kindness of Mr. L. D. Jones (Llew Tegid) in undertaking, in addition to his work as Hon. Treasurer, the preparation of the literal translations of the Welsh words.

1.—MODRYB NELI. (*Aunt Nellie*).

Doh G.

{ | ḍ .ṃ :ṛ .ṣ | ṣ .f̣ :ṃ .ṛ | ḍ ,ḍ .ḍ ,ḍ :ṭ ,ḍ ,ṛ }

Mod - ryb Ne - li a'i chap me - lyn Ding-y-ling-y-ling, ding-y -
Ddowch chwi y - ma'i fe - di ti - pyn Ding, &c.

D.C.

{ | ḍ .ḍ :ḍ || ḍ .ṭ ,ṭ :ṛ .ḍ | ṃ .ṛ :f̣ .ṃ }

- ling - ling - ling. Pei-diwch a syr - thio yn y rhy - chau,

{ | ḍ ,ḍ .ḍ ,ḍ :ṭ ,ḍ ,ṛ | ḍ .ḍ :ḍ | ṃ .,ṃ :ṛ .f̣ }

Ding - y-ling - y-ling, ding-y - ling - ling - ling. Lladd y gwair a

{ | ṣ .ḍ :ḷ | ṣ ,ḍ .ḍ :ṭ ,ḍ ,ṛ | ḍ .ḍ :d̄ }

phla - dur blwm, Ding - ling-y-ling, ding-y - ling - ling - ling.

{ | ṃ .ṃ :ṛ .ṃ ,ṃ | f̣ .ṛ :ḍ .ṣ ,ḍ | d̄ .d̄ :r̄ .,r̄ }

Tro - ell go - ryn yn ga - led iawn, A'r waen yn llawn o

{ | ṃ .ṃ :— | d̄ .ṭ ,d̄ :r̄ .d̄ ,ṛ | ṃ ,d̄ :ṭ ,d̄ ,r̄ }

ger - rvz. Ding - ling-y-ling, ding-y - ling-y-ling - ling, ding-y -

{ | ḍ .ḍ :ḍ | f̣ .ḷ :ṣ | f̣ .ḷ :ṣ .,ṇ }
 - ling - ling - ling. Pridd y wadd, cer - ryg mân, a
 { | f̣ .ṛ ,ṛ :ṣ .ṭ | ḍ .ḍ :— | ḷ ,ḷ ,ṭ :ḍ .ḷ ,ḷ }
 bon - ion o ei - thin ffyr - nig. Ding-y-ling - ling, ding-y -
 { | ṭ ,ṭ .ḍ :ṛ .ṭ ,ṭ | ḷ ,ḷ ,ṭ :ḍ .ḷ ,ḷ | ṭ ,ṇ :ḷ ||
 - ling-y-ling - ling, ding-y - ling-y-ling - ling, ding-y - ling - ling - ling.

[Aunt Nellie with your yellow cap, will you come here and mow a little? Do not fall in the furrows. Mow the hay with a scythe of lead. The twisted rush is very hard, and the field is full of stones, mole hills, gravel and the stumps of fierce gorse.]

"Sung by Mrs. Williams, Berthengam, into the phonograph, July, 1911. She had it from her mother."—MRS. HERBERT LEWIS.

This, together with Nos. 2, 3 and III. No. 14, are taken from the excellent collection of Flintshire songs made by Mrs. Herbert Lewis. It is clearly an old dance tune, very probably one of those sung at harvest time.—ED.

2.—ANGAU. (*Death*).

Doh B? (*Lah G*).
 { | ḍ :ṭ | ḷ :ḍ | ṛ :— .ḍ | ṭ :ḷ | :ṭ | ḍ :ṛ }
 Ar ryw nos-waith yn fy ngwe - ly, Ar hyd y
 { | n̄ :— n̄ | n̄ :ḍ | r̄ :n̄ | :t̄ | d̄ :r̄ | n̄ .f̄ :— }
 nos yn flae - lu cys - gu, Gan fod fy meddwl
 { | n̄ :d̄ | r̄ :n̄ | :l̄ | d̄ :l̄ | t̄ :n̄ | t̄ :d̄ | t̄ :l̄ ||
 yn ddi - am - e yn cyd - fe-ddwl am fy siwr - ne.

- 2 Galw am gawg a dwr i 'molchi
Gan ddisgwyl hyn i fy sirioli ;
Ond cyn rhoi deigr yn ar fy ngruddiau
Ar fun y gawg mi welwn Angau.
- 3 Myn'd i'r eglwys i weddio,
Gan dybio'n siwr na ddenai yno ;
Ond cyn i mi godi oddiar fy ngliniau,
Ar ben y fainc mi welwn Angau.
- 4 Myn'd i siambar glos i ymguddio
Gan dybio'n siwr na ddenai yno ;
- [1 One night I lay in bed,
Through the night, unable to sleep ;
As my mind was steadfastly
Pondering on life's journey.
- 2 I called for a basin of water to wash,
Hoping this would cheer me up ;
But ere I put a drop on my face
I saw Death on the edge of the basin.
- 3 I went to church to pray,
Trusting he would not come there ;
But before I got on my feet
I could see Death at the end of the bench.
- Ond er cyn glosied oedd y siambar
Angau ddaeth o dan y ddaear.
- 5 Myn'd i'r môr a dechreu ymrwyfo,
Gan dybio'n siwr na fedrai nofio ;
Ond cyn cyrraedd dyfnion donnau
Angau oedd y cadben llongau.
- 6 Ffarwel ferched, ffarwel feibion ;
Ffarwel holl ryganau gwyrddion ;
Daw a faddeu i mi 'meiau,
Myn'd sydd raid i ganlyn Angau.
- 4 I went to my closet to hide,
Feeling certain it would not come there ;
But in spite of the privacy of the chamber,
Death came up through the floor.
- 5 I went to the sea, and began to row,
Thinking that he could not swim ;
But before I reached the billowy deep
Death was captain of the ships.
- 6 Farewell maidens, farewell young men,
Farewell all merry songs ;
May God forgive me my sins,
I must depart and follow Death.]

" Sung into the phonograph by Mr. Thomas Roberts, Mold, January, 1911 ; he had it from his father and grandfather, from the Ruthin district. Mrs. Mark Owen, Rhuddlan, aged 75, remembers it being sung at Llansannan when she was a girl.

Mr. J. H. Davies kindly wrote out for me a ballad of 21 verses, of which there is a copy in the National Library, date probably 1860, and entitled ' Myfyrgan un a geisiai ffoi rhag angau, cenir ar y mesur a elwir y Don Fechan.' The idea is the same and some of these verses are almost identical—the words of the above version, however, sing much better."—MRS. HERBERT LEWIS.

The tune is a variant of a very well-known and often published ballad tune, " Morgan Jones o'r Dolau Gwyrddion." Mrs. Lewis has in her collection a form of the latter, " Sung into the phonograph by Mrs. Simon of Mold, January, 1911, who had learnt it from her mother."—ED.

3.—GWENNI AETH I FFAIR PŴLLHELI.

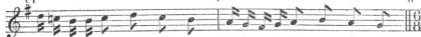
*(Gwenney went to Pwllheli Fair).**Doh G.*

{ | n̄ . n̄ . n̄ . fe : n̄ . s : n̄ . fe | n̄ . n̄ . fe : n̄ . s : n̄ . fe }



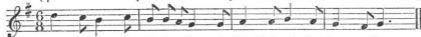
1. Gwen-ni aeth i flair Pwll - he - li, Eis-ie pa-dell bridd oedd ar - ni,

{ | s . f . n̄ . n̄ : f . s : f . n̄ | r . d̄ . t̄ . d̄ : r̄ . n̄ : r̄ . d̄ ||



Rhodd am da-ni chwech o syll - tau— Cos-tie gar-tre ddwy a di - mau.

{ | s̄ . : - : f | n̄ : - : f | n̄ : n̄ : r | d̄ : - : d̄ | r̄ : - : r | n̄ : - : r | d̄ : - : t̄ | d̄ : - : - ||



Sim - pl, siam - pl, ffi-nis-tr ffan - str; 'Doedd rhyw he-lynt fawr ar Gwen.

5th Verse, 4th bar.

{ | n̄ . n̄ . r̄ . r̄ : d̄ . r̄ . n̄ : f . n̄ || n̄ : - : r̄ | d̄ : - : r̄ }



Di-lladaeth i lawr yr . . a - fon Sim - pl, siam - pl,

{ | d̄ : d̄ : r̄ | n̄ : - : s̄ | f̄ : - : n̄ | r̄ : - : d̄ | r̄ : - : r̄ | d̄ : - : - ||



ffi - nis - tr ffan - str, 'Doedd rhyw he - lynt fawr ar Gwen.

2 Gwenni aeth yn fore i odro—

Gwerth y chweswilt rhwng ei dwylo;
Rhodd y fuch un slap a'i chynffon
Nes oedd y chweswilt bron yn deilchion.

4 Gwenni aeth yn fore i bobî—

Eisio bara ffres oedd arni;
Tra bu Gwen yn nol y twmbren
Yr hwch a aeth a'r toes i'r domen.

3 Gwenni aeth yn fore i gorddi—

Eisio 'menyn ffres oedd arni;
Tra bu Gwen yn golchi'r potiau
Y gath a foddodd yn y fuddai.

5 Gwenni aeth yn fore i olchi—

Eisio dillad glân oedd arni;
Tra bu Gwen yn nol y sebon
Y dillad aeth i lawr yr afon.

[1 Gwennie went to Pwllheli fair,
She wanted to buy an earthenware dish;
She paid for it six shillings,
At home it would have cost two pence halfpenny,
Simpl-sampl, finistr, fanstr,
What a fuss our Gwen did make.

- 2 Gwennie went out one morning to milk,
With the six shilling's worth in her hands;
The cow slapped her with her tail,
And the six shillings went to pieces.
- 3 Gwennie one morning went to churn,
She wanted fresh butter;
While Gwen was washing the vessels,
The cat got drowned in the churn.
- 4 Gwennie one morning went to bake,
She wanted fresh bread;
While Gwen went to fetch the *twombren*,
The sow carried the dough to the dunghill.
- 5 Gwennie one morning went to wash
She wanted clean clothes;
While Gwen went to fetch the soap,
The clothes went down the river.]

"Sung by Mrs. Mark Owen, Rhuddlan, into the phonograph, May, 1911."—MRS. HERBERT LEWIS.

4.—AETH GWEN FACH I FFAIR Y FENNI.

(*Little Gwen went to Abergavenny Fair*).

Do! B♭.

{ | d :- : d | l₁ : t₁ : d | r :- : m | r : t₁ :- : | s₁ : s₁ : s₁ | s₁ : l₁ : t₁ | }

Aeth Gwen bach i ffair y Fenni; Mi - gl - di, ma - gl - di

{ | d :- : d | d :- : - | d :- : d | l₁ : t₁ : d | r :- : m | r : t₁ :- : | }

now - dyw - now, Chwant ar les - tri pridd oedd ar - ni;

{ | s₁ :- : - | s₁ : s₁ : s₁ | s₁ : d : d | n : m : m | n : s : m | r : s₁ : s₁ | }

Wel, di - nis - tr no - ble and you and your pet - ti - coat, Right o' cur -

{ | s₁ : l₁ : t₁ | d :- : d | d :- : - | - :- : - : || }

- io - si - ty, now - dyw - now. . .

2 Costiodd rhai'n rhyw ddeg o sylltau—
Gall'sai 'u cael am ddwy a dimai, &c., &c.

[1 Gwennie went to Abergavenny fair
She wanted earthenware dishes,

2 These cost her ten shillings,
She might have had them for two pence half-penny.

And so forth as in No. 3.]

"Sung into the phonograph by Mr. Tom Morgan of Llanfyllin, Carmarthen, August, 1911. At the annual meeting of the W.F.S.S. at the Carmarthen Eisteddfod, Mr. Tom

Morgan was engaged to sing some folk-songs of his village. Among them he sang the above. Mrs. Herbert Lewis pointed out some resemblance to the 'Wee Cooper o' Fife,' see *F.S. Journal* II. part iv., p. 223; Ford's *Vagabond Songs* (Paisley, 1904).¹²—MRS. M. DAVIES.

"Compare also 'Hobbly-bobbly, how, now,' in Heywood Sumner's 'Besom Maker,' and 'The wee Cooper o' Fife,' and 'My brother Robert has gotten a Wife,' in the *Folk-Song Journal*, No. 9, vol. II., pp. 223-5; with the note there appended to the song. 'Curiosity' corresponds to 'quo Rashity' of the Scottish version. I should be inclined to bar the last part of the tune so that the strong accent should fall on 'dii-str,' 'you,' 'Rights,' etc. 'Right o' curiosity, now-dyw-now,' would then correspond with 'Migildi, mag'di, now-dyw-now.'¹³—MISS A. G. GILCHRIST.

5.—MIGILDI, MAGILDI. No. 1.

Doh F.

{ | ḍ : - : ḍ | ḍ : - : ṃ || ṣ : - : ṣ | ḷ : - : - | ṣ : - : - || ṛ : ḍ : ṛ | ṃ : ṛ : ṃ ||

Panddaw'r mor i ben y my - nydd, Mi-gil-di, ma-gil-di,

{ | ḷ : - : ḷ | ḷ : - : - | ṣ : - : - || ḍ : - : ḍ | ḍ : - : ṃ || ṣ : - : ṣ | ḷ : - : - | ṣ : - : - ||

hei now now; . . . A'i ddwy y - myl at 'i gi - lydd;

{ | ṛ : ḍ : ṛ | ṃ : ṛ : ṃ | ḷ : - : ṭ | ḍ : - : - || ṣ : ḷ : ṭ | ḍ : - : ḍ' | }

Mi-gil-di, ma-gil-di, hei now now; A'r . . . coed rho - sus

{ | ṭ : ḷ | ṣ : ḷ : - : ḷ | ṣ : ḷ : ṭ | ḍ' : ṛ' : ḍ' || ṭ : ḷ : ṣ | ḷ : - : - | ṣ : - : - ||

yn . . . dwyn 'fa - la, Mi-gil-di, ma-gil-di, hei now now, Wel

{ | ḍ : - : ḍ | ḍ : ṛ : ṃ | ṣ : ḷ : ṣ | ṣ : - : ṃ | ṛ : ḍ : ṛ | ṃ : ṛ : ṃ | ḷ : - : ṭ | ḍ : - : - ||

dy - na'r pryd y cei - di fin - na, Mi-gil-di, ma-gil-di, hei now now.

[When the sea comes to the top of the mountain, and its two edges meet, when rose-trees bear apples—that will be the time when thou wilt get me.]

Written by the Editor from the singing of Mr. W. H. Williams, Llanrwst, who had learnt it when a boy at Gaerwen, Anglesey. The tune is evidently of the same origin as "St. Patrick's Day." It is given here because of the similarity of the refrain to the one in No. 4, and in the interesting "Wee Cooper o' Fife" series mentioned above.—Ed.

“The tune of ‘St. Patrick’s Day’ is associated in England with more than one nonsensical refrain such as is here found. I have noted a variant to the old Lancashire song ‘Robin and Gronny,’ where the refrain is ‘Fal de ral laddy di,’ &c., and another to the old Cumberland song, ‘Barbary Bell,’ whose irrelevant refrain is :

‘Right leg, left leg,
Under leg, over leg,
Barbary Bell’s my darling !’

From this I incline to think that the tune ‘St. Patrick’s Day’ was originally an old marching tune and refrain, which has been adapted to various songs, both before and after that of ‘St. Patrick’s Day’ was written, and possibly may not be of Irish origin at all. With regard to the words of the Welsh variant, compare :

‘In the middle of the ocean shall grow a myrtle tree,
Ere I shall return and marry thee.’

Or more prettily :

‘Ere I prove false to the girl that loves me.’

Such paradoxes—another is ‘Till apples grow on an orange tree’—often occur as an effective close in English folk-ballads, clinching the finality of a resolve, or the irretrievability of a disaster. Burns made use of one of these old phrases :

‘Till all the seas gang dry, my dear,
And the rocks melt wi’ the sun.’

in his recast of the ‘Red, Red Rose’ song.”—MISS A. G. GILCHRIST.

“This appears to me to be a traditional remembrance of Thomas Moore’s ‘Legacy’ first published in 1807 in the 2nd number of his *Melodies*, which is of course a variant of ‘St. Patrick’s Day.’”—MR. FRANK KIDSON.

6.—MIGILDI, MAGILDI. No. 2.

Doh F. *D.C.*

Ffeind a di - fyr y - dyw gwe - led Mi-gil - di, ma-gil-di, now now now.
Drws yr e - fal yn a - go - red Mi-gil - di, &c.

Ar gô bach a'i wy - neb pur-ddu, Mi-gil-di, ma-gil-di, now now now,

Yn yr e - fal yn pry - sur chwy-thu, Mi-gil-di, ma-gal-di, now now now.

[It is pleasant to see the door of the smithy open, and the little smith with his coal-black face busily blowing.]

Noted by the Editor from the singing of Mr. Richard Williams, Manchester, who had learnt it while a blacksmith’s apprentice at Trefenan, near Llanrwst, from Joe Wain, a native of Anglesey.

7.—MIGYDI, MAGYDI. No. 3.

Doh F.

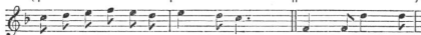
{ | d' :-: d | l :-: l | s :-: f | n' s :-: | d' d' d | n' r' d' }

*D.C.*

{ | l' :-: t' | d' :-: - || s :-: s | d' :-: l | t :-: s | l' s :-: }



{ | s : l' t' | d' t' : l | t :-: l | s :-: - || d :-: d | l :-: l }



{ | s :-: f | n' s :-: | d' d' d | n' r' d' | l' :-: t' | d' :-: - || }

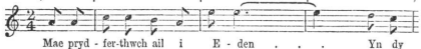


Noted by Miss Jennie Williams, Aberystwyth, and included in her collection of folk-songs sent to the Carmarthen Eisteddfod (1911).

"Sung by Miss Davies, Aberystwyth, January, 1911. About forty years ago an old sailor used to hold concerts in the 'Odyn Galch' (lime kiln), Trefechan, Aberystwyth, charging a penny or half-penny for admission. The above was one of the songs sung by him. It is said that he had learnt the tune from an old sailor, a native of North Wales."—Miss JENNIE WILLIAMS.

8.—Y CARIAD CYNTAF. (*The First Love*).*Doh C (Lah A).*

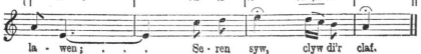
{ : l' . l | d' . d' : t . l | n' n' :-: | - : r' d' }



{ | r' n' : n' r' d' | t . r' : r' d' . t | l . d' : d' t . l }



{ | l' n' :-: | - : d' . r' | n' : r' d' . t | l' || }



2. Addo'th gariad i mi heno :
Gwnawn amodau cyn ymado
I ymrwymo doed a ddelo ;
Rho dy gred, a d'wed y doi.

3. Liwus lonad, serch fy mynwes,
Wiwdleg oreu 'r iocd a gerais,

[1 There is beauty equal to Eden
In thy bosom, dearest maiden ;
Gentle, loving, fair and jovial,
Brightest star, hear the love-sick.

2 Deign to meet me in the evening,
We shall decide ere we part,
To be wedded, come what may ;
Give thy word, and say thou'lt come.

Mi'th gymeraf yn gydmares ;
Rho dy gred, a d'wed y doi.

4. Yn dy lygaid caf wirionedd
Yn serennu gras a rhinwedd ;
Mae dy wel'd i mi'n orfoledd :
Seren syw, clyw di'r claf.

3 Rosy and bright, my heart's desire,
Fairest and best I ever loved ;
I will take thee for a partner,
Give thy word, and say thou'lt come.

4 In thine eyes the truth appears,
Sparkling forth in grace and virtue ;
Seeing thee, my heart rejoices,
Brightest star, hear the love-sick.]

[Transcribed by Mrs. Mary Davies from a phonograph record of the singing of Mr. A. Jenkins, vandrifer, of Aberystwyth, who had also sung it in the folk-song competition at Llangietho Eisteddfod, August 11th, 1890.

9.—Y PYSGOTWR. (*The Fisherman*).

Doh G.
{ ḍ | ḍ :d | ḍ :m | ḍ :d | ḍ :- r | m :m | r :f }

 1. O bob rhyw gam-pau sy'n y byd Pys-go-ta yw y
 { m :r | m :- n | m :s | m :m | f :l | r :- n }

 ben-na'i gyd; A'r wia-len gyw-rain flaen-fain fwyn, A
 { f :f | m :r | m :d | ḍ :ṭ, ṣ | ḍ :d | ḍ :d }

 rhown y lli-nyn wrth ei thrwyn, A'r ba-chau plu-og
 { r :r | r :- | s :- | m :d | ḷ :- | r :- | ṣ :ṭ, ḍ :- ||

 dur-iog da, Ar fo-reu teg, yn nech-reu ha'

2. Pe cawn i'r gwynt o'r deheu draw,
A'r pysg yn neidio ar bob llaw
Yn awchus at y duriog blu,
O fesur weithiau ddau neu dri,
Ac yn eu tynnu'n llon i'r lan
Mewn ffyniant uwch y ffynnen wan.
3. Dymunwn hefyd gael gerbron
Gwmpeini'r hen Frytaniaid llon,
A'r rheiny'n gywrain bod a gwr
I dafu'r ffynnen uwch y dŵr
Ar lynnoedd Teifi dŷg ei gwawr,
I ddalau'r pysgod cochion mawr.
4. Os gofyn neb o'r Cymry glân
Pwy yw y gŵr a lunia'r gan,
Atebwch chwithau iddynt hwy
Mai Cwm-y-dden-ddwr ydyw'r plwy',
A Nantlybysten yn ddible
Lle ganed, a lle maged e.

(DAVID HARRIS a'i cant).

- 1 Of all the sports the world hath known
Angling is the chief of them all ;
With the ingenious, slender rod,
And the line fastened to its nose,
And the feathery hooks, of good steel,
On a fine morning, in early summer.
- 2 If the wind blows from the distant South,
And the fish rise on all sides,
Hungry for the steeled flies,
Often two and three at a time ;
Then they are drawn to the bank
Successfully on the slight rod.
- 3 I also wish to have by me,
The company of jolly old Britons ;
And they—experts, every one,
To cast the rod over the water,
On the lakes in river Teivy fair,
To catch the big, red fish.
- 4 If any good Welshman will ask
Who the man is who made the song,
You may give him this answer,
That Cwm-y-ddeuddwr is the parish,
And Nantlybysten, without doubt,
The place where he was born and bred.]

This was also recorded by Mrs. Mary Davies from the same singer. Mrs. Davies copied the words from the only known printed copy of the ballad : this is in the Cardiff Library.

10.—UN O FY MRODYR A YRRODD I MI.

(One of my brothers sent unto me). No. 1.

Doh F.

{ :m | s :- :s.s | s :- :f | m :- :- | :- :m }

Wel un o fy mro - dyr i, Wel

| s :- :s.s | f :- :m | r :- :- | :- :s, | d :- :d.d | d : d }

un o fy mro - dyr i, Wel un o fy mrodyr a

{ | r : r : r | s, :- :s, | d :- :d | d : d : d | r :- :r | s, :- :- ||

yr - rodd i mi Un ych, un ta - rw, un blaidd, un ci;

{ | d : m | d : m | d : m | r : s, | d : d | m : s }

Dal

Un carn, un troed, un blaidd, un ci, Ych a tha - rw

{ | d' : d' | l' : l' || s : s : f | m :- :- | r : r : r | d :- ||

rit.

rit.

blaidd a chi A yr - rodd fy mrawd hy - naf i mi

[One of my brothers sent unto me one ox, one bull, one wolf, one dog. *One hoof, one foot, one wolf, one dog.* An ox, a bull, a wolf and a dog did my eldest brother send unto me.]

Recorded by the Editor from the singing of Mrs. Gwyneddon Davies, Carnarvon, who learnt it when a child in Liverpool from Mr. William Rowlands, a native of Gwalchmai.

This is a cumulative song, the two bars between the asterisks being repeated as successive numbers are added, the singers trying to sing the lengthening passages "on one breath."

11.—UN O FY MRODYR, &c. No. 2.

Dol. F.

{ | m :- : m | m : r : d | m : m : m | m :- : d | r :- : d | r : r : d }
 Un o'm mro-dyr a yr-rodd i mi Un ych, un ta-rw, un

{ | r :- : t, | s, :- : - || d :- : m | d :- : m | d :- : m | m . r : d }
 blaidd, un ci; Un llo, un blaidd, un ci, un . ca,

{ | t, :- : r | t, :- : r | t, :- : r | r : d : t, || d :- : t, | l, :- : t, }
 Dau lo, dau flaidd, dau gi, dau ca; Ych a tha - rw,

{ | d :- : r | m :- : - | m : m : m | l, :- : - | t, : t, : t, | l, :- : - ||
 blaidd a chi Yr-rodd fy mrawd hy-naf i mi.

Taken from the collection of Welsh folk-songs sent to the Carmarthen Eisteddfod competition (1911) by "Alpha," and sung by Miss Rachel Thomas, Carmarthen.

In the original the words are very corrupt and run thus :—

" Un o'r brodyr a haluyd i mi
 Un ych, un tarw, un blith, un 'ci.
 Un llo, un blith, un ci, un ca,
 Dau tro, dau blith, dau ci, dau ca.
 Erch y tarw, blith y ci,
 Halwch fy mrawd y heni fy."

What "ca" may mean it is difficult to conjecture unless it is "carn."

12.—UN O FY MRODYR, &c. No. 3.

Do! F.

{ | ḍ : s . s | ṃ : s . s | ṛ : s . s | ṣ : f | ṛ : f . f | ṛ : f . f | }

Un troed ac un cam ac un blaidd ac un ci, Dau droed, a dau gama

{ | ṛ : f . f | f̣ : ṃ | ḍ : s . s | ṃ : s . s | ṃ : s . s | ṣ : f | }

dau flaidd a dau gi, Tri throd a thri cam a thri blaidd a thri ci,

{ | ṛ . ṛ : f . f | ṛ . ṛ : f . f | ṛ . ṛ : f . f | f̣ . f̣ : ṃ || ḍ : ḍ | ḍ : ḍ | }

Ped-war troed a phed-war cam a phed-war blaidd a phed-war ci; Ych a tha - rw

{ | ḍ : ḍ | ḷ : ḷ | ṣ . ṣ : ṛ | ṃ ṃ : ṛ | ḍ : — | — : — | }

blaidd a chi A rôdd y mab hy-naf i mi.

[One foot and one step, one wolf and one dog,
Two feet and two steps, two wolves and two dogs,
Three feet and three steps, three wolves and three dogs,
Four feet and four steps, four wolves and four dogs,
An ox, a bull, a wolf and a dog, the eldest son gave me.]

Written by the Editor from the singing of Miss A. Jones, Cicieth, who was unable to remember the first part of the tune.

13.—LLIW'R HEULWEN. (*Colour of the Sunshine*).

Doh B⁷ (Lah G).
 { :l₁ | ḍ :d | t₁ :l₁ | l₁ :- | ṃ :r | ḍ :m | t₁ :- .d | }



Lliw'r heul - wen ar y bron - nydd, Lliw'r li - li ar y

{ | l₁ :- | - :l₁ | ḍ :r | ḍ :t₁ | l₁ :- | ṃ :r | }



bryn, Pan e - lwy'i bant oddi - iy - ma An -

{ | ḍ :m | t₁ :- .d | l₁ :- | - :s | s :- .m | ḍ :- .t₁ | }



- wy - lyd cof - ia hyn, Dy lun, dy law, dy

{ | l₁ :- | ṃ :r | ḍ :m | ṃ :d | t₁ :- | - :l₁ | }



ly - gad, A'th lân ym - ddyg - iad ferch A'êù

{ | ḍ :d | t₁ :l₁ | l₁ :- | ṃ :r | ḍ :m | t₁ :- .d | l₁ :- | - | }



an - ian fwyn or - phwys - gu Sydd we - di tyn - nu'm serch.

2. Hawdd iawn yw 'nabod sgwarnog
 Yn rhedeg ar ei firwst ;
 Hawdd iawn yw 'nabod petris
 Pan godant, ar eu trwst ;
 Hawdd iawn yw 'nabod derwen
 Ym mysy y meillion mân—
 Gwae fi na bai mor hawsed
 I 'nabod merch fach lân.
3. Mae'n rhaid i'r felin falu
 Pan gaffo ati ddwr ;
 Mae'n rhaid i'r gof i weithio
 Tra paro'r heyrn yn frwd ;
 Mae'n rhaid i'r ddafad garu
 'R oen bach tra bo fe'n wan—
 Mae'n rhaid i minnau gym'ryd
 Y sawl sydd ar fy rhan.

[1 The tint of the sunshine on the slopes,
The colour of the lily on the hill ;
When I depart from here,
My dearest, remember this :
Thy form, thy hand, thine eye,
And thy faultless conduct, girl,
And thy gentle and calm demeanour
Have captivated my heart.

2 It is very easy to know a hare
Running away in a hurry ;
It is very easy to know partridges
When they rise, by their noise :

It is very easy to know the oak
Amongst the little flowers,
Woe unto me that it is not so easy
To know a fair little maiden.

3 The mill is obliged to grind
When the water is turned on it ;
The smith is obliged to work
While the iron is hot ;
The ewe must love
The lamb while it is weak ;
I am obliged to take
The one that fate allots to me.]

From the second-best collection of folk-songs at the Carmarthen Eisteddfod (1911).
Noted by Miss Jennie Williams, Aberystwyth, from the singing of Mr. Evan Rowlands,
Aberystwyth. A very popular song in the Mynydd Bach district about fifty years ago, and
said to be peculiar to that neighbourhood.

14.—BETH WNEIR A'R WRAIG BENCHWIBAN.

(*What shall be done with the Light-headed Wife ?*)

Doh F.
{ :s | m :s | m :s | m :s | — :— | s ,f:m ,r|d ,r:m ,f }



Beth wneir a'r wraig ben - chwi - ban ! Ffal-di-ral-di-ral-di-ral-di -

{ |s :— | — :s | d' :d' | l :r' | t :s | — :s }



- ral, Beth wneir a hen gel tru - an ? Beth

{ |d' :d' | d' :m | f ,m :f .s | l :— | s ,f:m ,r|d :d }



wneir a thaf - lod heb ddim gwair ? Ffal-di-ral-di-ral, Beth

{ |m :s | s :m | r :— | d ||



wneir mewn ffair heb ar - - ian ?

2 Ceir chwipio gwraig ben-chwiban
 A cheirchio hen géi truan ;
 Ceir llosgi taffod heb ddim gwair,
 A gochel ffair heb arian.

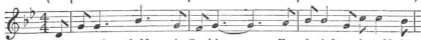
[1 What shall be done with a light-headed woman ?
 What shall be done with a poor old nag ?
 What shall be done with a hayloft that has no hay ?
 What can be done in a fair without money ?

2 A light-headed woman may be whipped,
 Oats can be given to a poor old nag,
 A hayloft without hay may be burnt,
 And a fair, without money, may be avoided.]

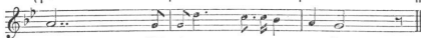
Noted by the Editor, January, 1910, from the singing of Mr. J. R. Jones (Teganwy), Llandudno, who had learnt it from an old sawyer—Dafydd Hughes. This was one of a number of tunes sung by farm lads in the ‘lloft stabal’ (stable loft) during winter evenings. It is of the ‘penillion’ type of which we have already had so many examples. As sung, the last line has an element of surprise in it, appearing to interrupt the chorus, the effect being exceedingly quaint. The words as given above have appeared in *Cymru'r Plant*, xx. (1911) p. 120. There must be more verses for a variant of the first verse has the two last lines

“ Beth wneir a'r mës heb ddim o'r môch ?
 Beth wneir a chloch heb dafod ? ”
 [What can be done with acorns without pigs ?
 What can be done with a bell without a clapper ?]

15.—Y CYNTAF DYDD O'R GWYLIU.

*(The first day of Christmas). No. 1.**Doh B⁷ (Lah G).*{ m₁ | l₁. l₁ :— | d :— . l₁ | s₁. l₁ :— | — :— . t₁ | d . d :— . l₁ | r . r :— . d }

1. Y cyn-taf dydd o'r Gwyl-iau . . Fy nghariad an-fo-nodd i

{ | t₁ :— | — :— . l₁ | l₁ . n :— | r . , r : d | t₁ : l₁ :— | — | . ||

mi Bet-ri-sen ar y pren ger-llyg.

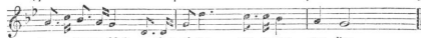
Last verse.{ . n₁ . n₁ | l₁. l₁ :— | d :— . l₁ | s₁. l₁ :— | — :— . t₁ | d . d :— . l₁ | r . r :— . d }

12. Y deu-ddegfed dydd o'r Gwyl-iau . . Fy nghariad an-fo-nodd i

{ | t₁ :— | — :— || l₁ . l₁ . l₁ : d . d : t₁ . t₁ || l₁ : n | r :— . d }

mi.

Des-ddeg my lord ya can-pis, Tair iar Ffrainc a
 Un-dryn-ar-ddog ya dryn-ia,
 Deg my la-di ya dsunio,
 Naw ta-ry ya rhu-ia,
 Wyth nul ya ras-ia,
 Saith a-lach yn ad-ia,
 Chwe gwylid yn fyw,
 Pum mod-rwy aur,
 Fel-war a-de-ryn ffeind,

{ | t₁ . , r : d . t₁ | l₁ : n₁ . n₁ | l₁ . n :— | r . , r : d | t₁ : l₁ | — ||

dwy go-lo-men ddof, a phet-ri-sen ar y pren ger-llyg.

[12. The twelfth day of Christmas my sweetheart sent to me twelve lords leaping, eleven drums beating, ten ladies a-dancing, nine bulls lowing, eight donkeys a-racing, seven swans swimming, six geese alive, five gold rings, four fine birds, three French hens, two tame pigeons, and a partridge on a pear-tree.]

Sung to the Editor by Mr. John Morris, Festiniog, December, 1908, and subsequently by other singers in various parts of the Principality. This is another example of the cumulative song, and, as in most of the others, the lengthening additions have to be sung faster and faster 'all on one breath.' The words here given are an exact translation of one of the

English forms, but the tune is quite different. Lina Echenstein in her interesting *Comparative Studies in Nursery Rhymes* gives a detailed account of the various forms of this chant of numbers. "The game known as *The Twelve Days of Christmas* was played on Twelfth day night by the assembled company before eating mince-pies and twelfth cake. In the game of *Twelve Days* each player in succession repeated the gifts of the day, and raised his fingers and hand according to the number which he named. Each answer included the one that had gone before, and forfeits were paid for each mistake that was made" (p. 134). References are also given to a Scottish form called *The Yule Days*, and to three French versions of the idea.

16.—Y CYNTAF DYDD O'R GWYLIAU.
(The first day of Christmas). No. 2.

Doh G.
{ḍ | ḍ .m :m .m | m .m :- .x | ḍ .ḍ :m .m | r .x :- }

Yr un-fed dydd o'r Gwyl-iau Dan fon-nai-'nghariad in-nau

{|f .m :f .s | ḷ :- | s .s :f .f | m .m :r .x | ḍ :- |}

Un go-lo men ddof, A phet-ri-sen *fine* ar frig y pren.

From Mr. Soley Thomas's prize collection of folk-songs sent to the Carmarthen Eisteddfod (1910). It was sung by Mr. R. Lloyd, Ponterwyd.

17.—FFARWEL I LANGYFELACH LON.
(Farewell to Llangyfelach).

Doh B? (*Lah G.*)
{|ḍ :ṭ, ḷ | ṭ :- .ḷ | ṣ, ḷ :ṭ | ḷ :- | m :m | f :m .x |}

Lly-thyr addaeth yn fo-reu iawn, Ac un a-rall

{|ḍ :r | m :- .ḷ, ḷ | m :m | r :- .ḍ, r | m :ḍ | ṭ :- .ḷ |}

y pryd-nawn, Fod yr *Eng-lish fleet* yn hwyf-io'i maes, A

{|ḷ :ḍ | ṭ :- .ṭ | m :ḷ | ḷ :ḷ, ṭ | ḍ :- .ḷ | ṭ :- .ḷ | ṣ, ḷ :ṭ | ḷ :- |}

min-nau ar y cefn-for glas. Ffa-la-la-la-la-la, ffa-la-la-la

Sung to the Editor by Mr. W. Morris Jones, Solicitor, Portmadoc. The words given above (which differ slightly from the printed version) form the fifth verse of a ballad of thirteen verses, purporting to have been written by a Welsh soldier's sweetheart on receiving a letter from him expressing his feelings when leaving his country. A few of the verses are given below :—

1. Ffarwel fo'i Langyfelach lon,
A'r merched ieuanc i gyd o'r bron,
Rwy'n myn'd i dreio pa un sydd well
Ai'm gwlad fy hun, neu'r gwledydd pell.
2. Marchio wnes i yn y blaen
Nes i mi dd'od i dre' Pontfaen,
Ac yno 'roeddent yn fawr eu *sport*
Yn listio'r gwyr at y *Duke of York*.
3. Mi drois fy mhen ac i ryw dy ;
Yr aur a'r arian oedd yno'n *free*,
Y *Drums a't Fifes* yn cario'r swm,
A listio wnes at y *Light Dragoon*.
4. Fe ddaeth *despatch* yn fore iawn,
A daeth un arall y prydnhawn,
Fod yr *English Fleet* yn hwylio'i ma's
I frwydr,—dros y moroedd gläs.
5. Ffarwel fy nhad a'm hanwyl fam,
Sydd wedi'm magu a'm dwyn i'r lân,
- [1 A letter came one early morn,
Another came in the afternoon,
That the English fleet was to sail away,
With us, over the deep blue sea.

Farewell to lively Llangyfelach,
And all the young girls, without exception;
I go to try which the better is,
My native land or foreign countries.
- 2 I marched away
Until I came to the town of Cowbridge,
And there they were all full of glee,
Enlisting the men for the *Duke of York*.
- 3 I turned away to a certain house,
And gold and silver were there in abundance ;
The drums and fifes made great noise,
And I enlisted to the *Light Dragoons*.
- 5 A dispatch came early in the morning,
Another came in the afternoon,
That the English fleet was sailing out
To battle,—over the blue seas.
- Yn dyner iawn ar aelwyd lân ;—
A chain ffarwel fo i'r merched glân.
7. Os hola rhai pwy wnaeth y gân,
Atebwch hwy mai merch iach lân
Sydd yn gweddio nos a dydd
Ami'w hanwyl gariad gaedod yn rhydd.
8. 'Rol i mi aros amser hir,
Yn rhydd y daeth, 'rwyn d'weyd y gwir ;
Dychwelodd ef i'w fro ei hun,
Ces roddi cusan ar ei fin.
11. Cymerwch gyngor ferched llon
Os aiff eich cariad dros y dôn,
I beidio rhodio'n wamal ffol,
Ond byddwch driw nes try yn ol.
12. Mi gefais gynnyg lawer gwaith,
Do, ar gariadau, chwech neu saith,
Ond, coeliwch fi—'roedd ganml gwell
I'm gofio'r mab yn y gwledydd pell.
- 6 Farewell father, and my dear mother,
Who have nurtured me and brought me up
Very tenderly, on the dear old hearth ;
And a hundred farewells to the fair
 maidens.
- 7 If any inquire who made the song,
You answer that it was a fair little girl,
Who prays by night and day
For her dear sweetheart's safe return.
- 8 After I waited a long, long time,
Back safe he came, to tell you the truth ;
He returned to his native place,
And I kissed his lips.
- 11 Take advice, ye merry maids,
If your lover goes over the billows,
Not to gad about in foolish frivolity,
But be true till he returns.
- 12 Many a proposal I received,
Yes, of sweethearts six or seven,
But believe me—a thousand times better
It was to remember the young man in
 foreign lands.]

18.—Y BROGA BACH. (*The Frog and the Mouse*).

Do! F.

{ | s : - : s | s : - : s | l : - : m | f : - : f | l : - : - | l : - : - | }



Bro - ga bach aeth maes i rod - io Twy - wy - -

{ | ta : - : s | s : - : - | s : f : m | r : - : m | d : - : d | d : - : d | }



- a - di - o, am - i - dym - da - di dym - tym - to Ar

{ | d : d : d | r : - : m | r : - : r | r : r : - | s : s : s | s : - : m | }



ge - fen ei farch aï gyf - rwy cry - no, Am - i - dym - da - di

{ | d : - : d | d : - : - | s : - : s | s : - : s | l : - : m | f : - : f | }



dym - tym - to. Pwy ly - ga - dai ond lly - go - den,

{ | l : - : - | l : - : - | ta : - : s | s : - : - | s : f : m | r : - : m | d : - : d | d : - : - | }



Twy - wy - a - di - o, Am - i - dym - da - di dym - tym - to.

[The little frog went forth to ride,
On the back of his horse, with his neat saddle ;
Who eyed him but a mouse.]

Noted for Mrs. Mary Davies by Mr. Robert Bryan, Carnarvon, from the singing of Mr. Jack Edwards, Aberystwyth, January, 1910. In response to a request for additional verses Mr. Edwards writes: "I have been given another line to complete the verse,

'I'mofyn gwraig i drin ei ddodrefn,'
[To find a wife to take care of his furniture],

but I cannot satisfy myself as to how best to fit it to the melody, although it evidently forms the third line of the rhyme. It having remained in my head in one form for about fifty years, it cannot readily adapt itself to any altered conditions."

"There are many English and Scottish versions of this—all with some sort of nonsense refrain, down to James Hook's 'A Frog he would a-wooing go.' See 'Cuddy alone' (*Folk-Song Journal*), 'Kitty alone' (Baring Gould's *Country Garland*), 'The Frog and the

Mouse' (B. Gould and Cecil Sharp's *Folk-Songs for Schools*), and two versions of 'The Frog's Wooing' in Miss Mason's *Nursery Rhymes*—the first with a 'Faddy Oh' refrain (compare the Welsh 'a-di-o'), the second with a mock-Latin one. A song, 'The frog cam to the myl dur,' is mentioned in the *Complainte of Scotland*, 1549, and a 'Ballad of a most strange wedding of the frogge and the mouse' was licensed at Stationers' Hall in 1580. Chambers in his *Popular Rhymes of Scotland* gives two of the many Scottish versions—one from the *Ballad Book*, 1824, another from an MS. of 1630. This latter has a refrain of 'Humble doune, humble doune,' and 'Tweedle, tweedle, twino,' which has some resemblance to the Welsh vocables 'Amidym,' etc., and is suggestive of an old spinning-refrain like the 'Threedey weel' of the Droylsden Wakes song. Does the Welsh refrain suggest humming, twiddling, or twining? In the Welsh song, does the frog teach the mouse to spin? Something of this kind comes into 'The frog cam to the myl dur'—the very early version."—Miss A. G. GILCHRIST.

As we have been unable to secure more of the Welsh words, it is impossible to answer Miss Gilchrist's inquiries, but we print them here in order that our members' attention may be drawn to the matter. The first words of the song recorded by Chappell in his *Popular Music of the Olden Time*, I., p. 88, bear some resemblance to the Welsh words.

"It was a frog in the well, Humbledum, humbledum,
 And the merry mouse in the mill, Tweedle, tweedle twino
 The frog would a-woeing ride,
 Sword and buckler by his side,
 When upon his high horse set,
 His boots they shone as black as jet," etc.

The two tunes are quite different.

ADDITIONS

TO THE TUNES, WORDS AND CRITICAL NOTES PUBLISHED IN
PARTS I., II., III.

A great many additional forms of some of the tunes published in the earlier parts of the Journal having come to hand, it has been thought advisable to include a number of them in this, the concluding number of our first volume. We beg to thank our correspondents for the ready response made to our appeal for additional information. As our space is limited it has been found impossible to utilize all the material supplied. In selecting illustrative examples those tunes have been chosen that depart most widely from the forms already printed. Even where the difference is very slight the variants are often of extreme interest as they are proof that the songs were prevalent in districts other than those in which they were first recorded.

Hitherto, for reasons stated on p. 120, it has been thought inadvisable to print more than a verse or two of any ballads that had already been published. A great many members, however, have expressed such a strong desire to have them printed in full that it has been decided, wherever possible, to print them, or at least a sufficient number of verses to give an idea of the whole ballad. Literal translations have been appended at the request of our English members. The very best of such translations must of necessity be unsatisfactory, and we hope that due allowance will be made for the loss of the charm of word, of rhythm, and of rhyme.

PART I. No. 1.—LLANGOLLEN MARKET.

The ballad, of which one verse only was quoted in the MS. copy, was printed in full in Edward Jones's *Hen Ganiadau Cymru* (1820) p. 5, where it is sung to a version of "Torriad y Dydd."

1. Though far beyond the mountains, that look so distant here,
To fight her country's battles, last May day went my dear;
Ah, well shall I remember with bitter sighs the day,
Why, Owen, didst thou leave me? At home why did I stay?
2. Ah, cruel was my father that did my flight restrain,
And I was cruel-hearted that did at home remain,
With thee, my love, contented, I'd journey far away,
Why, Owen, &c.

3. To Market at Llangollen each morning do I go,
But how to strike a bargain there indeed I do not know;
My father chides at evening, my mother all the day,
Why, Owen, &c.
4. When thinking of my Owen, my eyes with tears they fill,
And then my mother chides me because my wheel stands still.
How can I think of spinning when Owen's far away?
Why, Owen, &c.
5. Oh, could it please kind Heaven to shield my love from harm!
To clasp him to my bosom would every care disarm!
But ah! I fear 'tis distant far, that happy, happy day.
Why, Owen, &c.

I. NO. 2.—YR EIRA.

In *Y Cerddor* for 1910-11, Mr. D. Jenkins, Aberystwyth, records a number of melodies which he copied from a MS. belonging to Mr. Lewis Anthony, a native of S. Wales, but living at Wilkesbarre, U.S. Among the tunes was the following variant of "Yr Eira," with the last part somewhat different. (*Cerddor* xxiii. p. 12.)

Doh B? (*Lath G*).

{ :1: |1: :- :m |m :- :r |m :- :- |d :- :d }



{ |t: :- :r |r :- :t: |d :- :- |t: :- :l: |1: :- :m |m :- :r }



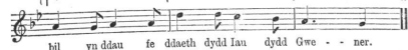
{ |m :- :- |d :- :d |t: :- :r |r :- :t: |d :- :- |t: :- :- }



{ |1: :1: :1: |1: :- :d |t: :- :l: |t: :- :- |1: :1: :1: |1: :- :d }



{ |t: :- :l: |t: :- :t: |m :- :m |r :- :d |t: :- :- |1: :- ||



Another variant may be found in Bennett's collection (*Alawon fy Ngwlad*) under the name "Brig y Brwyn" (p. 141). Here the last line is longer than in "Yr Eira."

BRIG Y BRWYN.

Doh C (Lah A).
 { .l | l .n' :n',r'.d' | r' :n' .d' | t .r' :r',d'.t | d' :t .l }
Lento.

{ |l .n' :n',r'.d' | r' :n' .d' | t .r' :r',d'.t | d' :t .l |}

{ .n | l .,l :l .l | t .l :t | l .,l :l .d' | t .l :t }

{ |l .n' :n' .r' | d' .t :l .d' | t .l :t :se | l :l .l }

I. No. 7.—PAN OEDDWN AR DDIWETYDD YN RHODIO.
 (*As I walked in the Evening*).

“The air reminds me of the tunes to the old English song ‘Cupid’s Garden.’”—A.G.G.

I. No. 8.—YN IACH I ARFON.
 (*Good-bye to Arvon*).

A variant of this tune was found in the MS. collection of the late Yltyr Williams of Dolgelly, but without words. It was said to have been sung at Trawsfynydd, Merionethshire.

I. No. 9.—CANU CWNSELA. (*The Wassail Song*).

Several additional examples of this class of song have been collected. They, together with the various customs associated with them, will be fully discussed in a future number of the Journal.

I. No. 10.—Y BLOTYN DU. (*The Black Blot*).

Doñ B♭ (Lah G).

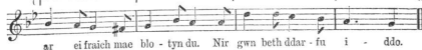
{ m̄ | l̄ :-: t̄ | d̄ :-: r̄ | m̄ :-: | m̄ :-: d̄ | r̄ :-: r̄ | r̄ : m̄ : f }



{ | m̄ :-: | t̄ :-: | t̄ | d̄ :-: t̄ | l̄ :-: sē | l̄ :-: d̄ | t̄ :-: t̄ }



{ | d̄ :-: t̄ | l̄ :-: sē | l̄ :-: d̄ | t̄ :-: t̄ | m̄ :-: m̄ | r̄ :-: d̄ | t̄ :-: | l̄ :-: }



The above tune was sung to the Editor by Mr. W. H. Williams, Llanrwst, who had learnt it at Gaerwen, Anglesey.

I. No. 17.—Y PREN GWYRDDLAS. (*The Green Tree*).

The tune and the words seem to have been very popular at one time. Mr. Richard Lloyd, Cricieth, told the Editor that a blacksmith at Abererch, Pwllheli, generally called "Hen Gog y Berch," sang it so frequently that the country people believed he was the composer of both ballad and tune, and they called the song "Cân Gog y Berch."

The ballad consists of twenty-two verses. In many of the printed copies it is directed to be sung to the tune "Diniweidrydd," and the authorship is attributed to William Williams, Pantycelyn, the eminent hymnologist. (For the name of the real author see Mr. J. H. Davies's note, p. 36 of the Journal.)

I. Nos. 18-22.—LISA LÂN.

Bum yn dy garu lawer gwaith
Do, lawer awr mewn mwynder maith ;
Bu'm yn dy gusanu Lisa gel,
Yr oedd dy gwmi 'n well na mel.

Fy nghanen lân, fy nghowled glyd,
Tydi yw'r lanaf yn y byd,
Tydi sy'n peri poen a chri,
A thi sy'n dwyn fy mywyd i.

Pan byddwy'n rhodio gyda'r dydd,
Fy nghalon bach sy'n myn'd yn brudd ;
Wrth glywed swn yr adar mân,
Daw hiraeth mawr am Lisa lân.

Pan fyddwy'n rhodio gyda'r hwyr
Fy nghalon bach a dôdd fel cwyr ;

Wrth glywed swn yr adar mân
Daw hiraeth mawr am Lisa lân.

Pan fyddwy'n rhodio yn yr ardd
Yn mysg y blodau sydd yn hardd,
Yn torri'r mwyn friallu mân,
Daw hiraeth mawr am Lisa lân.

Pan fyddwy mewn llawenydd llon,
F'e fydd poenau dan fy mron ;
Wrth glywed swn y tannau mân,
Daw hiraeth mawr am Lisa lân.

Lisa a ddoi di i'm danfon i,
I roi fy nghorff mewn daear ddu ?
Gobeithio doi di f' anwyl frynd
Hyd lân y bedd, lle 'r wyf yn myn'd.

- [1 Often have I been courting thee,
Yes, many a long blissful hour;
I often kissed thee, Eliza,
Thy companionship was sweeter than
honey.
- 2 My lively spray, my warm armful,
Thou art the fairest in the world,
It is thou who causest pain and weeping,
And it is thou who takest away my life.
- 3 As I walk out at break of day,
My poor heart becomes sad,
As I hear the little birds sing,
A longing comes for fair Eliza.
- 4 When in the evening I take a walk,
My poor heart melts like wax,

- As I hear the little birds sing,
A great longing comes for fair Eliza.
- 5 When in the garden I walk forth,
Amongst the flowers that are so beautiful,
And when I cut the little primroses
A great longing comes for fair Eliza.
- 6 When in the midst of gladness
I feel a pain in my bosom;
When I hear the sound of the slender
harpstrings,
A great longing comes for fair Eliza.
- 7 Eliza, wilt thou come to take me,
To place my corpse in the dark grave?
I hope thou wilt come, my dear friend,
As far as the grave, where I am going.]

No. 5 is a variant of "The Sailing Trade" in Christie's *Traditional Ballad Airs of Scotland*—a song more generally known in England as "Early, early all in the Spring," or "Father, father build me a boat."—A.G.G.

A very large number of forms of this air has been sent to the Editor. Only a very few can be quoted, but they further illustrate the astonishing variety of melodic effects obtained out of a very simple formula, and the prevalence of the air in every part of Wales.—ED.

Doh F (Lah D)

{.l₁ :ḍ .r | m :- ḍ :r .ḍ | t₁ :l₁ .m :l .t }

Mae blo - dau *fine* yng ngardd y gard' - ner, Ac e - nw

{|d' :- t :l .m | se :l :l .t | d' :- t :l .m }

'rhain yw ca - ru'n o - fer. Tor - rwech i mi bwys o'r

{|se :l :ḍ .r | m :- .ḍ :r .ḍ | t₁ :l₁ .||

rhei - ny Fel bwy'n cof - io cy - wir ga - ru.

2. Llawn yw'r môr o sand a chregyn,
Llawn yw'r wy o wyn a melyn,
Llawn yw'r coed o ddail a blodau,
Llawn o gariad merch wyf ffinnau.

For the third verse see part II. p. 71, "Pan own i'n rhodio," &c.

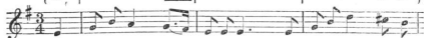
4. Trwm yw'r pridd a thrwm yw'r cerryg,
Trwm yw calon pob dyn unig,
Trymach peth dan haul a lleuad
Yw canu ffarwel lle bo cariad.

[1. There are fine flowers in the gardener's garden; their names are 'Loving in Vain.' Cut me a posy so that I may remember to love truly. 2. The sea is full of sand and shells; the egg is full of white and yellow; the trees are full of leaves and flowers, and I am full of the love of a maid. 4. Heavy is the earth, and heavy the stones; heavy is the heart of every lonely man; the heaviest thing under sun and moon is to bid farewell where there is love.]

Sent to the Colwyn Bay Eisteddfod competition, by "Asaph," probably from the Swansea district.

Doĥ D (Ray E).

{ :r | f .l :s :f „m | r .r :r :- .r | f .l :d' :t .l }



Ffar - wel i Lan - gy - fe-lach lon, A'r merched ieu - ainc i

{ |s .s :l :- .r | f .l :d' :l .l | r' .r' :r' :- .r }



gyd o'r bron 'Rwy'n mynd i drei - o pa un sydd well Ai

{ |f .l :s :f „m | r .r :r ||



ngwlad fy hun, neu'r gwledydd pell.

This also is taken from Asaph's collection. For the ballad see p. 177 of this part.—Ed.

Doĥ B7 (Lah G).

{ :l | d :- :l | d :- : | t₁ :- :m₁ | l₁ :- :t₁ | l₁ :- : | :- :l | r :- :m }



Fy ngha-ngen lan . . fy nghow-led glyd, . . Ty-di yw'r

{ |s :- : | f :- :m | r :d :r | m :- : | :- :l | r :- :m | s :- : | f :- :m | r :d :r }



la - naf yu y byd . . Ty-di sy'n pe - - ri poen a

{ |m :- : | :- :l | d :- :l | d :- : | t₁ :- :m₁ | l₁ :- :t₁ | l₁ :- : | :- : ||



chri, . . . A thi sy'n dwyn . . fy my - wyd i . . .

Noted by the Editor from the singing of Mr. Gwilym Williams, Cricieth, who had learnt it in the Conway Valley. The tune is probably Dorian.—Ed.

A mistake has crept into the numbering of the tune in the note on p. 39. The first No. 4 should be deleted and the paragraph added to the note on No. 3.

I. No. 23.—AR Y BRYN DAETH PREN.

(On the Hill there came a Tree).

Doh B? (Lah G).

{ *ᵐ*₁ *ᵐ*₁ | *l*₁ . *l*₁ :- . *l*₁ | *l*₁ . *l*₁ :- . *se*₁ *se*₁ | *l*₁ :- . *l*₁ | *d* : *r* . *d* }

Mi es a - llan ryw ddiwrnod, gwelais fryn, Un braf oedd y

{ | *t*₁ :- . *ᵐ*₁ | *l*₁ : *l*₁ . *l*₁ | *l*₁ . *l*₁ :- . *l*₁ | *l*₁ . *l*₁ : *se*₁ }

bryn : A'r bryn ar y ddae - ar, a'r ddae - ar ar

{ | *l*₁ :- . *l*₁ | *d* : *t*₁ . *l*₁ | *ᵐ* . *r* :- . *d* | *t*₁ : *d* . *t*₁ | *l*₁ :- ||

ddim; Lle braf, . . lle braf, lle braf oedd y bryn.

Last verse.

{ *ᵐ*₁ | *l*₁ :- . *l*₁ | *l*₁ . *l*₁ :- . *l*₁ | *d* : *r* . *d* | *t*₁ . *t*₁ :- . *ᵐ*₁ ||

O'r plyf daeth gwe - ly un braf oedd y gwe - ly: y

accl.

{ | *l*₁ . *l*₁ : *l*₁ . *l*₁ | *l*₁ . *l*₁ :- . *l*₁ || *l*₁ . *l*₁ : *se*₁ | *l*₁ :- . *l*₁ }

gwe - ly o'r . . plyf, a'r ddae - ar ar ddim. Lle

plyf	o'r . .	cyw,	a'r
cyw	o'r . .	ŵy,	a'r
ŵy	o'r . .	nyth,	a'r
nyth	ar y	brigyn,	a'r
brigyn	ar y	gangen,	a'r
gangen	ar y	pren,	a'r
pren	ar y	bryn,	a'r
bryn	ar y	ddae - ar,	a'r

{ | *d* : *t*₁ . *l*₁ | *ᵐ* . *r* :- . *d* | *t*₁ : *d* . *t*₁ | *l*₁ :- ||

braf, . . lle braf, lle braf oedd y bryn.

"I took this down from the singing of Mr. Cadwaladr Roberts, jun., Vnys Gyffyllog, Barmouth Junction, October, 1910."—LLEW TEGID.

Another form from the same locality has been noted by Mrs. Mary Davies, from the singing of Mr. John Daniel (February, 1909). Like all the Welsh forms hitherto noted this also is minor, but the repeating notes consist of the dominant, third and tonic. Of the many examples received, the following from the Llangollen district is sufficiently distinctive to be recorded.

Doh A♭ (Lah F).

{ :l₁ .l₁ | l₁ :d .r | n :- .l₁ | n :- .r ,d }

Ar y bryn fe ddaeth pren, pren braf oedd y

{ | t₁ :- . accel. | n :n | n : | l₁ :l₁ .l₁ }

pren Pren ar y bryn, Bryn ar y

{ | l₁ .l₁ :- .l₁ | d .d :r | n :- . | n :l }

ddae-ar a'r ddae - ar ar ddim. Ffeind a

{ | n :r .d | t₁ :- .l₁ | d .d :- .t₁ | l₁ ||

braf oedd y bryn lle ty - fodd - y pren.

Last Verse.

{ :l₁ .l₁ | l₁ :d .r | n :- .l₁ | n :- .r ,d | t₁ : }

Ar - y cyw fe ddaeth plu, plu braf oedd y plu.

{ | n :n :n | n : | r :r | r : | d :d }

Dd₁ ar y cyw, cyw - o'r wy, wy o'r

{ | ḍ . ḍ : | t₁ . t₁ : t₁ . t₁ | t₁ : || l₁ : l₁ . l₁ | l₁ : *Da S.* ||

der-yn, der-yn ar y nyth, Nyth ar y gainge,
gainge ar y pren,
pren ar y bryn,

{ | l₁ : l₁ . l₁ | l₁ . l₁ :- . l₁ | ḍ . ḍ : r | m :- . | m : l }

Bryn ar y ddaear, a'r ddaear ar ddim. Ffeind a

{ | m : r . ḍ | t₁ :- . l₁ | ḍ . ḍ :- . t₁ | l₁ ||

braf oedd y bryn lle ty-fodd y pren.

Noted by Mr. E. H. Jones, Berwyn House, Llangollen, who had heard it sung by an old man, Mr. Edward Roberts, Cilymedw, a native of Glyn Ceiriog.

I. No. 25.—FFARWEL I BLWY LLANGOWER. (Farewell to Llangower).

A large number of variants of this melody have been recorded, most of them sung by sailors. The following interesting example is taken from the second-best collection of folk-songs at the Carmarthen Eisteddfod (1911). It was recorded by Miss Jennie Williams, Aberystwyth, from the singing of Mr. Dan Evans, and said to be well known in the neighbourhood. The tune is reminiscent of the 'hwyl' as well as of many of the old hymn-tunes.

Doh B♭ (Lah G).

{ : l₁ | ḍ :- : l₁ | r :- : ḍ | r : m :- | - : - : l₁ | l₁ :- : m | m :- : r : ḍ ||

Ffar-wel i A-ber-ys-twyth.. Ffar-wel i Ben.. Maes -

{ | t₁ : m . f | m . r : ḍ . l₁ || s₁ : l₁ :- | - : - : t₁ | ḍ :- : r : m | r :- : ḍ : t₁ | l₁ :- : | - : - ||

glas; Ffar-wel i dwr y Cas-tell.. Ffar-wel i'r Mor-fa glas..

2. Ffarwel fo i Ben y Parciau,
Ffarwel i Figure Four,
Ffarwel fo i'r ferch fach lana
Erioed fu'n agor dôr.
3. Ffarwel fo i Llanrhystyd,
Lle bum i lawer gwaith
Yn caru'n ol fy flansi—
Ond ofer fu y gwaith.
4. Mi fuais i'n ei charu
Am bedwar-mis-ar-ddeg ;
Cawn weithiau dywydd garw,
Pryd arall dywydd teg.
5. Ac weithiau cawn hi'n foddlon
I wrando'm cwyn a'm cri—
Ond rhodd ei llaw i arall,
A'm calon dorrodd hi.

[1. Farewell to Aberystwyth, farewell to Penmaesglas, farewell to the Castle tower, farewell to the Green Moria.

2. Farewell to Pen y Parciau, farewell to Figure Four, farewell to the fairest maiden that ever opened a door.

3. Farewell to Llanrhystyd, where many a time I courted according to my fancy, but all in vain.

4. I courted her for fourteen months, and sometimes got rough weather, another time it was fair.

5. Sometimes I found her willing to listen to my plaint, But she gave her hand to another and broke my heart in twain.]

Miss Williams adds that in the neighbourhood of Mynydd Bach the following verses are sung before the above :—

1. Myfi sydd fachgen ieuanc
Yn cario'r galon drom ;
Myfi sy'n gorïod myned
A thros y nawfed don.
2. Pan elwyf dros y ddegfed
Ti elli ganu'n iach ;
Ni ddeuaf 'nol drachefn
I blwy Llanbadarn bach.

[1. I am a young man that bears the heavy heart, I am compelled to go over the ninth wave.

2. When I go over the tenth, thou mayest bid good-bye, I shall not return again to the dear parish of Llanbadarn.]

No. 29, in Miss Williams' collection is a form of the variant 25*a*, but sung to the following well known words :—

1. Mi af i Lunden glamme
Os byddaf byw ac iach ;
Ni 'rosaf byth yng Nghymru
I dorri nghalon fach.
2. Os byddaf farw yn Llunden
Anfonwch at fy mam,
A deg o ddyinion ieuanc
I gario nghorff i'r Llan.

[I shall go to London in May, if I am alive and well; I shall not stay in Wales, to break my little heart. If I die in London, send to my mother, and have ten young men to bear my body to the churchyard.]

Miss Gilchrist adds the following note :—

“ No. 25(a), more particularly the second part, ‘ Trafaelais y byd ’—strikes me as characteristically a sailor air, and reminds me particularly of the songs of French and Breton sailors. Sailor songs are a type in themselves and sometimes form a curious blend of different nationalities, the result, I suppose, of mixed crews.

PART II. No. 1.—CERDD Y GOG LWYDLAS.

(Song of the Grey Cuckoo).

ADDITIONAL VERSES.

- 2 Pan glywais ei hadlais yn tiwnio mor fwyn
Ar ochr bryn uchel, ar frigau'r tew lwyn,
Mi ofynais i'ddi gwestiwn, yn ddifrif a diwad,
P'le buost ti'r gywen mor hir o dy wlad?
- 3 Mi fum i yn rhywle, nis gwn i amcan ym mh'le,
Yn gorwedd yn farwaidd yn gaeth iawn fy lle,
Yn llechu ac yn cysgu mewn lloches dros dro—
Yn awr cefais gennad i roi tro yn eich bro.
- 4 Mae iti gan' croesaw, ni dd'wedai ond y gwir,
Mae hiraeth am danat ar fôr ac ar dir,
Am gael dy glywed yn tiwnio'r hen dôn,
Am danat ti'r gwew bydd llawer o son.
- 5 Ni allai ddim canu na 'hedeg ychwaith,
Mae'mrest i'n rhy ysgafn i gyunal y gwaith;
I ffwrdd yr af ymaith, fy adar sydd fân,
A chyn dydd gwyl Ifan fe dderfydd fy nghân.
- 6 O'r gwew bach lwydlas ni chredai ddim byth
Dy fod ti'n cael canu ac eiste' ar dy nyth,
Na magu dy gywion yn dirion ar dwyn,
Gwell genyt ti o lawer gael 'hedeg i lwyn.
- 7 Mae gyda mi aderyn a elwir y gwas,
Mae o yn cydeistedd gyda'r gwew bach las,
Yn casglu bywd imi a'm cadw rhag gwall,
A minnau yn canu o'r naill bren i'r llall.
- 8 Fy amser i ganu yw Ebrill a Mai,
A hanner Mehefin, chwi wyddoch bob rhai;
I ffwrdd yr af ymaith, a'm hadar sydd fân,
A chyn dydd gwyl Ifan fe dderfydd fy nghân.

- [2 When I heard its echo, tuning so sweetly,
On the side of a high hill, on the boughs of the thick grove,
I asked her a question, seriously and earnestly,
Where hast thou been, the chicken, so long from thy country
- 3 I have been somewhere, I have no idea where,
Lying torpidly, in a confined place;
Hiding and sleeping in a refuge for a time,
Now I have had permission to visit your place.

- 4 Thou art a hundred times welcome, I say but the truth,
On sea and on land they all long for thee ;
They want to hear thee singing the old tune,
And of thee, the Cuckoo, a great deal is said.
- 5 I cannot sing or fly,
My bosom is too light to support the work,
Away I shall go, my birds are little,
And before the feast of St. John, my song will end.
- 6 O little grey Cuckoo, I'll never believe
That thou canst sing and sit in thy nest,
Or bring up thy young ones tenderly in the bush,
Thou preferrest to fly into the grove.
- 7 We have a bird called the servant,
He co-sits with the little grey Cuckoo,
Collecting food for me, and keeping me from want,
While I sing from one tree to another.
- 8 My time to sing is April and May
And the half of June, as you all know ;
I then fly away, and my birds are little,
And before the feast of St. John my song comes to an end.]

II. No. 2.—Y GLOMEN. (*The Dove*).

ADDITIONAL VERSES.

3. Rhyw 'gledi mawr sydd yn fy mynwes
Wrth gofio'r cur a'r poen a gefes ;
Wrth gofio'r mab a'r geiriau mwynion
I'm calon rhoes trwm glefyd loes—
Fe dyr fy nghalon.
- * * * * *
6. Y glomen fwyn o paid a chwyno,
Fe gyfyd haul ar fronnydd eto ;
A phan y del daw'r coed i ddeillio :
Ti gofi'n dda pan ddelo'r ha'
Daw'r gweilch i rodio.
7. Yng nghwr y coed mi glywn y glomen
Yn cwyno'n glaf am ei hanwyl gymmar,
Ac am ei gwddf' roedd aur yn gylchau,
Lle bu'n faith, do lawer gwaith,
Fy nwy fraich innau.
- [3 A great pain is in my bosom,
When I remember the trouble and care I have had ;
When I remember the youth of fair speech
Who wounded my bosom,
My heart will break.
- 6 The gentle dove, O, do not complain,
The sun will rise over the hills again ;
And when it comes, the trees will put out their leaves,
You will remember, when the summer comes,
The hawks will come forth.

7 In the corner of the grove I heard a dove
Sickly bewailing her dear partner ;
And around her neck were golden folds,
Where lingered many a time
My two arnau.]

Since the publication of the air we have come across many people, in different parts of the country, who had heard it. In Bennett's *Alawon fy Ngwlad*, p. 27, there is a minor form of it under the name "Y Fwyn Golomen" (*The Gentle Dove*).

Mrs. Mary Davies recorded a minor form of it from Montgomeryshire, sung to a humorous ballad entitled "Hen Lwda Canon."

II. No. 3.—PAN OWN I'N RHODIO MYNWENT EGLWYS. (*As I walked in a Church yard*).

A slightly different form is found in the Colwyn Bay Eisteddfod prize collection, noted by Mr. Soley Thomas from the singing of Mr. Humphreys, Machynlleth. The differences are very slight—the second note in the second line is C not A, and there are no triplets. The following additional verse is given:—

Yn y môr y mae pysgodyn,
Ac ar y traeth yr wy'n ei 'mfyn.
Yn yr ysgol mae dysgeidiaeth,
Ac ar fy nghalon fach mae hiraeth.

[In the sea there is a fish, and on the shore I seek it. In the school there is learning, and in my little heart there is longing.]

A remarkably quaint and expressive melody on the words "Pan ow'n i'n rhodio," &c., has been recorded by Mrs. Herbert Lewis, in Flintshire; it will appear in a future number of the Journal.

II. No. 4.—A PENILLION SONG—SECOND VARIANT.

Doh F.

{ :s .,n | d .,d :n .,f | s .s ,s :l .,s }

Do mi gly - wais bo - re ech - doe Fod llong o

{ |f .,s :l .,d' | t .s ,s :s .,d' | t .,d' :t .,d' }

blwm yn nof - io'r ton - nau, A llong o gyrcs yn mynd i'r

{ |s .n :r ,r.r | r :- .x | s :- .n | r .d' ||

gwae - lod ; Dyna chwi un o'r Saith Rhy - fe-ddod.

Current in the Rhos district. Recorded by Mr. J. Gwynfryn Roberts, a member of the Bangor College Canorion Society, December, 1908. The words are a variant of the Saith Rhyledod words, see part iii., p. 144.

The following variant of the same song was sent to the Editor by Mr. Roberts, Tai'r Felin, near Bala, August, 1912.

II. No. 4.—THIRD VARIANT.

Doh F.
 { :m ,r | d ,r :m :s | l :f :l ,s | f ,s :l :d' }

 Clyw-soch son am Ma ri 'Glyw-seg Brio-dodd un cyn bod yn
 { | t :s :d' ,t | l ,s :l :d' | s :m :f ,m }

 bym - theg; Bua-sai flit-iach i'w chym - 'dog - ion Yr - ru
 { | r ,m :f :s | n :d ,d :d | d' ,l :s ,l :s ,m | r ,m :d }

 hon i wlad y Sae-son, Di wec ffal-di-ral-di-ral-di-ral-di-ro.

II. No. 5.—PENILLION SONG—SECOND VARIANT.

Doh F.
 { :m ,m | n m :— :m ,r d | s ,s :— m :f ,s | f :— m :r d }

 Tra bo eglwys yn Llan-e-lli I'r wen-nol fach i he-deg
 { | r :— ,m ,f ,m :r } || m :— : | m :f :s | l :— :— | :s :f }

 dros - ti Ram, ffa la la la, . . . ffa la
 { | m :— :r | d :— :r | m :— :r | d :— :— | :— :— | :— :— | t ,d :t | l , :— :— | :— }

 la la la la la la la, . . . ffa la la la. . .

Sung to the Editor by Mr. W. S. Jones, Llanllyfni, who had learnt it in Llanelly. The circumstances under which this tune was obtained furnish such a good example of

some of the aspects of folk-song collecting on the one hand, together with their wide prevalence on the other, that it may be useful to detail them. Mrs. M. Davies, during a lecture on folk-song in Liverpool, had sung the tune of which the above is a variant. In the report of the lecture in the *Brython* the air was printed in Sol-fa. Shortly afterwards Mr. W. S. Jones of Llanllyfni, who had already given me several tunes, told me that the air sung by Mrs. Davies in Liverpool was *wrong*. Immediately suspecting a new form and a new locality, I replied, "It is right for Gaerwen, where it was recorded." "But," said he, "*it does not belong to Gaerwen but to Llanelly*"; and then he sang the tune, but unfortunately he could not remember any more. Here then is a very elementary melody obtained from localities at the extreme ends of the Principality. Later still, Mrs. Finley of Cardiff told Mrs. Davies that she had heard the tune sung and danced by an old farmer and his wife at Llanishen.

II. No. 5.—THIRD VARIANT.

Doh F.

{ :m :m | m :- r :d ,m | m .s :- .s :f ,m | r :- .m :r ,m }

A-de-ryn du sy'n rhodio'r gwledydd, Ty-di a wyr yr hên a'r

{ | f .r :- .r :m ,m | m :- .r :d ,m | m .s :- .s :f ,m }

ne-wydd; A roi di gy - ngor I fach - gen-nyn, Ag sydd mewn

{ | r :- .m :r ,m | f .r :- : || r | m :f :s | l :s :f }

cur ers gwell na blwy-ddyn. A ro-ddi di gy-ngor i

{ | m :- :- | :- :- :d | r :m :r | d :t, :d | l, :- :- : ^ }

mi? . . . A ro-ddi di gy-ngor i mi? . . .

"I have pleasure in enclosing the MS. of an air which I have taken down from the singing of my mother (Mrs. Pritchard, Anfield, Liverpool), and my aunt (Mrs. Lewis, Pensarn, Amlwch), sisters of the late Llew Llwyfo. They used to sing it to the above words when they were children at Pensarn, Amlwch."—Mrs. J. HOWARD STEPHENS, Anfield Road, Liverpool.

II. No. 6.—FFARWEL GWYR ABERFFRAW—SECOND
 VARIANT.

(The Men of Aberffraw's Farewell).
Doh B^b (Lah G).

{ | ḍ ., t₁ : l₁ . l₁ | l₁ . t₁ : l₁ t₁ ḍ | t₁ . l₁ : l₁ . ṃ | ṃ . ḍ : ṛ . ṃ }

O . gwrandu yn ga - re - dig y . . fei - nîr bar - che - dig,
 Rwy'n y - myl ffar - wel - io mae'n ham - ser ni'n pa - sio,

D.C.

{ | se₁ : l₁ . t₁ | ḍ . ṃ : ṛ . ḍ | t₁ . l₁ : ḍ . t₁ || t₁ : ḍ . ṛ }

Dy - we - da i - ti'n ddi - dlig rwy'n dio - dde. } Ar fyr fe
 Ein dydd - iau sy'n rhi - fo'n dra rhy - fedd. }

{ | ṃ ., ṛ : ḍ . l₁ | l₁ : t₁ . ḍ | ṛ . ṃ ṛ : ḍ . t₁ | l₁ t₁ ḍ : t₁ }

geir fy ngwisgo Tu fewn i'r eirch a'r am - do O . . Huw!

{ | t₁ : ḍ . ṃ | ṛ . ḍ : ṛ . ḍ . t₁ | ṃ : ṛ . ḍ | t₁ . l₁ : ṛ . ḍ }

Ai ma - rw rwy't ti . . Huw? A myn'd i'r ddae - ar, flo - dau'th

{ | t₁ . ḍ : ṛ . | ṃ . ṃ : t₁ . ḍ . t₁ | l₁ : - : || }

am - ser yn lan - ddyn gloewych clyw.

* Ar dân yr adar mân o gân
 A minnau'n fyddar yn y ddaear
 Yn fwyd i'r pryd mân.

2. Mae dyddiau'n hoes freulyd gan Dywysog y bywyd,
 Fe bennodd y munud rhaid myned
 Wna'r angu ond ein symud a'n gwyrto ni i'r gweryd
 Rho olwg ar ganfed [?] y gwynfyd.
 Ffarwelio a wnawn yn gyfan a'r byd a'i bethau affan
 Duw Tri fu farw ar Galfari,
 Mewn amharch creulon dan yr hoelion
 I brynu ein heddwch ni.

* Uwch nef y mae ein bythol ben ymlith y seintiau ;
 Haeliwiâ, moliant iddo, Amen.

[1 O, kindly hear me, esteemed maiden,
 Without anger I tell thee I suffer;
 I shall soon depart, our time passes,
 Our days are being numbered wonderfully;
 Soon I shall be enclosed in coffin and shroud,
 O, Hugh! and is it dying thou art, Hugh!
 And going to the grave, in the prime of thy life,
 A fine, handsome young man, bark!
 *Lively the little birds do sing
 While I am deaf in the ground,
 Feeding the worms;

- 2 The days of my frail life are in the hands of the Prince of Life.
 He fixed the minute one must go;
 Death will only remove us, and bend us to the grave,
 Show me the brightness of glory.
 We bid farewell for ever to the world and its corruption,
 He who died on Calvary,
 In cruel disgrace, nailed to the cross,
 To purchase peace for us.
 *Above the heavens is our Lord, among the saints,
 Hallelujah, praise Him, Amen.]

Copied from the MS. collection of Foulk Roberts of Llanrug (Flwce Bach y Canwr), who, during the earlier part of last century was a peripatetic teacher of singing in Carnarvon and Anglesey. His large collection of anthems and hymn tunes were written in a thick leatherbound volume known to the singers of the period as "Y Llyfr Mawr." It has a very small number of secular tunes and carols in it. The volume is now in the National Welsh Library. Although not so indicated in the original, it is evident that the last eight bars of the tune should be repeated to the lines marked *

II. No. 6.—THIRD VARIANT.

Doh A? (*Lah F*).

{ | d :- . t₁ | l₁ : l₁ | t₁ :- | d : d | t₁ :- | l₁ : n }

Mae . . llaw - er yn a - ddef mai ca - nol
 Pryd . . am - ser por - feu - o'r 'ni feil - iaid

{ | r : d | r : n̂ | d :- | t₁ : l₁ | n̂ :- | r : d }

mis . . Hyd - ref y dyl - ai fod gwyl - iau'r
 a'u . . gwyl - io Cyn caff - ael eu mu - do'n

D.C. 8
 { | t₁ : l₁ | d : t₁ || : t₁ | t₁ : n̂ | n̂ :- | - : r }

Na - do - lig Pa fodd yr oedd . . . y
 rhwym - ed - ig; Os oedd y gwar . . . theg

Dal 3.

{ | d : t₁ | - : l₁ s_o | l₁ : d | r : - | - : d | d : t₁ ||

pre - seb . . . oedd yno 'n wag . . . ei wyn - eb
wr - tho . . . mewn eur - wy yn . . . cyd - wy - ro

{ | l₁ : - | t₁ : - | t₁ : - | m : - | r | d , t₁ : l₁ | r : d }

Nos fu, Nos fu! Pryd nad oedd go - leu
Di - au, Di - au, Bu Mair a'i ma - ban

{ | t₁ : - | m : - | r : d | t₁ : l₁ | l₁ : t₁ | d : r }

dydd Ag yn y beu - dŷ we - di no - si . .
clau Mewn beu - dŷ'n i - sel la - wer no - son . .

{ | - | m | m : r | d : t₁ | l₁ : - ||

. . . Yr oedd y rhei - ny'n rhydd.
. . . An - nhir - ion i'w mwyn - hau.

[Many people assert, that in the middle of October Christmas ought to be; the time to pasture the cattle, and to watch them, before they are brought home to be tied up. How was the manger, that was there, empty, the night of long ago, when there was no daylight, if in the cow-house, at night, the cattle were; if the cattle, in their ties, kneeled together, no doubt, no doubt, Mary and her dear babe, were, lowly in a cowhouse, spending many a comfortless night.]

From a MS. collection of carol tunes recorded by Mr. John Owen, Tanyfynwent, Dwyran, Anglesey, from the singing of local carol singers. This one was sung by Mr. R. Williams, father of Pedr Môn. The tune is very interesting as it is clearly in the style of the *hwyf*. The words are equally curious, with their quaint discussion of agricultural practice.

For another version of this very old tune see the *Welsh Harper*, vol. ii. p. 45, under the title "Ffarwel Gwyr Aberffraw."

In *Y Cerddor*, vol. iii. (1891) p. 17, there is another air called "Conset Gwyr Aberffraw," but evidently derived from the same original. Above it is the following note: "I learnt the air below about fifty years ago from an old songstress in the neighbourhood. . . . She had learnt it sixty years before that."—J. W. Huws, Llanfaelog, Anglesey.

II. No. 7, p. 77. DACW NGHARIAD.

(There is my Sweetheart).

"The following verses were found by J. H. Davies, Esq., M.A., among his printed ballads. The metre, subject, and form are so similar to the verse sung by Mrs. D. Evans of Whitchurch, that it seems fair to suppose it is the origin of the only verse which she could remember. It was probably written by Thomas Elias, 'Y Bardd Coch,' who was born 1792, at Brynteg, near Cilfynan, Carmarthenshire, and died at Pontsenni in 1855."—Mrs. MARY DAVIES.

[Of the thirteen verses we shall quote six.—ED.]

VMDIDDAN RHWNG MAB A MERCH.

- | | |
|---|---|
| <p>1 Dacw nghariad yn y berllan—
Gwyn fy myd pe cawn ei chusan ;
Er bod ei thylwyth yn fy erbyn
Mi a'i mynnaf cyn pen bliwyddyn.</p> <p>2 Dacw dderwen wych ganghenog—
Golwg ami sydd dra serchog ;
Mi arhosaf dan ei chysgod
Nes daw 'nghariad i 'nghyfarfod.</p> <p>5 Ceinwch lais y gôg yn canu
Sy'n sain ddoniol i'n diddanu ;
Ond lle bo cariad cywir anian
Mwynach cysur ydyw cusan.</p> <p>[1 There's my love in the orchard,
How happy I'd be to have her kiss ;
Although her family are against me
I will have her before the year is out.</p> <p>2 There's a fine and branching oak tree,
The sight is a very fascinating one ;
I'll remain beneath its shadow
Until my true love comes to meet me.</p> <p>5 The fine voice of the cuckoo when it sings
Is a pleasant sound to entertain me ;
But where there is sincere love,
A better comfort is a kiss.</p> <p>6 What good is a big ship without a mast ?
What good is a Bard without the Muse ?</p> | <p>6 Beth a dâl llong fawr heb hwyllbren ?
Beth a dâl y Bardd heb Awen ?
Beth i neb fod tanwydd ganddynt
Heb ddim tân i'w roddi ynddynt ?</p> <p>8 Dacw'r delyn, dacw'r tannau—
Beth wyf gwell heb neb i chwarau ?
Dacw'r feinwen hoenus fanwl—
Beth wyf nês heb gael ei mhbeddlw ?</p> <p>12 Dacw fab yn myned heibio
A geneth fwyndeg gydag efo ;
Beth wyf gwell o'r eneth fwynian
Heb ei chael i mi fy hunan ?</p> <p>What is the good of having fuel
Without fire to consume it ?
.</p> <p>8 There's the harp, and there the harp-
strings ;
How much better am I, with no one to
play it ?
There's the lively, careful maiden ;
How much nearer am I without knowing
her mind ?
.</p> <p>12 There's a youth, passing by,
And a gentle maiden going with him ;
How much better am I of the fair maiden,
If I do not have her for myself ?</p> |
|---|---|

II. 10, p. 81. YR HEN WR MWYN.

(The kind Old Man).

That this old singing game must have been a very long-established one in Wales is proved by the large number of additional examples which have been sent to the Editor since the publication of Part. II, of the *Journal*. Thus we hear of its being sung in the streets of some

of the towns of Glamorgan : Mr. W. H. Williams of Llanrwst tells of his mother's account of her wedding, at Gaerwen, Anglesey, how a *Noson Lawen* was held, and "Yr Hen Wr Mwyn" was one of the songs ; Mr. Lloyd (the Chancellor of the Exchequer's uncle) remembers its being sung by the children when he himself was a little boy at Llanystumdwy, and how an old man took umbrage at this, thinking the singing made mock of him, &c., &c.

Another tune may be seen in Bennett's *Alawon fy Ngwlad*, p. 84. The most interesting example, however, is one to which our attention has been called by Mrs. Herbert Lewis. This is published in *Nans Ballads and Music*, edited by A. W. Moore, M.A. (1895), pp. 206-7, tune p. 262. The song is entitled "My Henn Ghooiney Mie" (My good Old Man). The English translation of the first verse runs thus :—

"Where art thou going, my good old man ;
Where art thou going, I say to thee again ?
Where art thou going, my good old man ?
Thou art the finest old man under the sun."

The tune, which is major, is sung by the old woman, the old man's answer being spoken. The succeeding questions refer to the old man's supper, but the last verses are strikingly similar to those of the Welsh form :—

6 "What if thou should'st die, my good old man ?" &c.
"Wilt thou bury me, my good old woman ?"
7 "And where shall I bury thee, my good old man ?"
"In the smoke hole, my good old woman."

Soon after the Colwyn Bay meeting (1910), the Rev. W. H. Harris, B.A. (Arthan), Merthyr Tydfil, sent us an interesting letter calling attention to the prevalence of the question and answer type of song in England. What was said at the meeting with regard to the Celtic character of the song applied not to the general type of question and answer, as our correspondent seems to have thought, but to the "Hen Wr Mwyn" theme. Mr. Harris further adds, "Question and answer is a patent feature of Dafydd ab Gwilym, and of Provençal Poetry."

II. No. 13, p. 85. LLIW GWYN RHOSYN YR HAF.

(*White Rose of Summer*).

ADDITIONAL WORDS.

- 1 Y MAB. Dydd da fo i ti fy seren oleu
Lliw gwyn rhosyn yr haf !
Tydi yw'r gywrain ferch a garai, Lliw gwyn, &c.
- Y FERCH. Wel cau dy gég yr hen oferddyn.
Y casa fu' rioded ar wyneb y tir !
Mi groga' f' hun cyn dof f'ih ganlyn.
Mewn gair dyna i ti'r gwir !
- 2 M. Mae dy lais di, meinir addfwyn, Lliw gwyn, &c.
Yn fy nghlust fel tannau telyn, Lliw gwyn, &c.
- F. 'Rwyf f'n dy glywed tithau'n lleisio, Y casa, &c.
'Run fath a nadau cwn yn udo,
Yr hen gég, dyna ti'r gwir !
- 3 M. Mae dy gusan di f' anwylyd, Lliw gwyn, &c.
'Run fath a diliau mêl bol munud, Lliw gwyn, &c.
- F. Ac felly mae dy gusan dithau, Y casa, &c.
Yn ail i gamameil i minnau, Yr hen gég, &c.

[Verse 5 is the one printed under the music, p. 85.]

[Verse 8 is printed under Dr. Daniell's variant, p. 86.]

- 9 M. Wel, moes i'm wybod, Gwen lliw'r manod, Lliw gwyn, &c.
 Pam 'roet ti gynt mor ddrwg dy dafod, Lliw gwyn, &c.
- F. I ddangos moddau merched meddal,
 Y mwynaf fu 'rïoed ar wyneb y tir—
 Yn gwaeddi paid, ac eto'n gadael, Yr hen gég, &c.
- 10 M. F' anwylyd bach a wnei di fentro? Lliw gwyn, &c.
 Yr orcu fu ar dir yn tarïo, Lliw gwyn, &c.
- F. Os medrai gyrhaedd fy hen gariad, Y mwynaf, &c.
 Amen, Amen! a dyna nymuniad, Mewn gair, &c.
(Richard Williams, Bardd Gwaeddi a'i cant.)
- [1 *He* Good day to thee, my bright star,
 The white colour of the summer rose;
 Thou art the matchless girl I love,
 The white, &c., &c.
- She* Be silent, thou old sot,
 The most hateful that ever trod the earth,
 I shall hang myself, ere I'll follow thee,
 In a word, that is the truth for thee.
- 2 *He* Thy voice, gentlest of maidens, &c., &c.,
 Is on my ear like the music of the harp, &c., &c.
- She* And to me thy voice soundeth &c., &c.,
 Like the noise of a dog howling, &c., &c.
- 3 *He* Thy kiss, my dearest, &c., &c.,
 Is always like the honey-comb, &c., &c.
- She* And thy kiss, &c., &c.,
 Is like camomile to me, &c., &c.
- 9 *He* But let me know, Gwen, the colour of the snow,
 Why wert thou formerly so sharp of tongue?
- She* To show the manners of fickle girls
 Crying 'don't' and yet permitting.
- 10 *He* My dearest girl, wilt thou venture?
 The best that ever was on earth?
- She* If I can win my old sweetheart,
 Amen, Amen, that is my wish.]

"Lliw Gwyn" is another of the songs which at one time must have been exceedingly popular in every district of North Wales. As yet we have not had any evidence of its prevalence in other parts of the Principality. The following are typical incidents demonstrating its former popularity. An old man, 80 years of age, in N.E. Anglesey, sang a number of songs, but they were all English or Irish tunes to which Welsh words had been fitted. When he found that his "good" songs were not appreciated, he was rather inclined to sulk. I asked him whether he knew "Lliw gwyn Rhosyn yr Haf," he answered indifferently that he had heard it when he was young, but he did not know any "things of that kind." I started singing the first verse; before I had finished the first part the old fellow straightened himself and sang the second part with great gusto, and then I discovered that he knew most of the old "things of that kind."

Mr. Richard Lloyd of Cricieth told me how, when a boy at Llanystumdwy he was sent on an errand to Pwllheli, and how a shoemaker of the village charged him to try and get

for him a copy of "Lliw gwyn." An old lady in Merionethshire would not own to being able to sing any tune but "Cân Miriam" ("The Song of Miriam," one of the popular compositions of J. D. Jones, Ruthin.) When "Lliw Gwyn" was sung to her, however, her eyes brightened, her left hand all unconscious beat time, and her smiling lips formed the words as they were sung. She knew most of the old songs, but "Cân Miriam" was the only one she would sing. A great many similar instances of the prevalence of the songs might be quoted if it were necessary.

II. No. 17-22, pp. 90-93. CYFRIR GEIFR.

(Counting the Goats).

Six additional examples of this curious form of song have come to hand. Some of them are very simple in form and limited in compass, and the others are of the same type of structure as those already printed. Mr. Robert Bryan, however, has sent us a sheep-shearing song (the only sheep-shearing tune we have as yet been able to obtain) which is on the same model as the goat-counting songs.

Doh G.

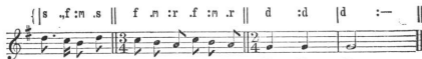
{:d |d :-:d |d :-:m |s :-:- |s :-:m |f :-:m |f :-:m }



1. Mae gen i dda - fad e - to, A hon - no heb ei



chneif - io, Da-fad ddu, ddu, ddu, I - e finddu, fronddu,



wis - gy-ffon-ddu, yst - lys hir a chynffon ddu, ddu, ddu.

2 Mae gen i ddafad eto
A honno heb ei godro,
Dafad wen, &c.

3 Mae gen i ddafad eto
Welsch chi mo honno?
Dafad goch, &c.

[1. I have another sheep, that has not been shorn,
A black, black, black sheep; yes, black-lipped, black-breasted,
black, . . . , long flanked, and a black, black, black tail.

2. I have another sheep that has not been milked,
A white sheep, &c.

3. I have another sheep, saw you not that one?
A red sheep, &c.]

"Noted on the 22nd October, 1910, from the singing of Mrs. Goronwy Jones, Prestatyn. Her father, Mr. Harri Jones, Gwyddelwynydd, Bryn-crug, Merioneth, used to sing it whilst shearing the sheep. Mrs. Jones did not know the meaning of the word 'gwisgyffonwen,' but she was positive that the word was exactly as her father sang it."—ROBERT BRYAN.

The tune has already appeared in the *Transactions of the Prestatyn Cymrodorion*. I. p. 36.

PART III. No. 1-4, pp. 123-125.—Y 'DERYN DU SY'N

RHODIO'R GWLEDYDD.

(Blackbird that Roamest the Countries).

ADDITIONAL WORDS.

- 2 O dere'n nes fachgenyn gwrando,
Gael gwybod beth sydd yn dy fino.
Pa un ai'r byd sy'n troi'n dy erbyn,
Ai curio yr wyt o gariad rhywun,
A fynni di gynghor gen i?
- 3 O, nid y byd sy'n troi'n fy erbyn,
Na churio 'rwyf o gariad undyn,
Ond gweld y merched glan yn pallu,
Nis gwn b'le i droi fy mhen i garu ;
A roi dithau gynghor i mi?
- 4 O mynni di yr hen wraig weddw,
A'i chod yn llawn yn ymyl marw,
A'i gwartheg duon yn ei buches ?
Fe wna honno iti fawrls,
A fynni di honno i ti?
- 5 Ni fynnaf fi mo'r hen wraig weddw,
Sy' a'i chod yn llawn yn ymyl marw,
Na'i gwartheg duon sy'n ei buches ;
I lanc tylawd 'dyw hon gyfaddas—
Ni fynnai mo honi hi.
- 6 Wel, fynni dithau ferch tafarnwr,
Sydd a'i phen yn llawn o synw'r,
A'i chwerau a'i bir, a'i phorter parod,
Yn derbyn arian bob diwrnod ;
A fynni di honno i ti?
- 7 Ni fynnaf fi mo ferch tafarnwr,
Sydd a'i phen yn llawn o synw'r ;
Pan bo'i phwrs yn prysur lauchio
Llawer ceiniog ddrwg fydd ynddo—
Ni fynnai i mo honni hi.
- 8 Wel, fynni dithau'r lan wniedyddes,
Sydd gyda'i nodwydd fain a'i phinces ?
Ti gei dy grys yn lân bob amser,
Fe fyddai honno yn well na llawer—
A fynni di honno i ti?
- 9 Ni fynnaf fi mo'r lan wniedyddes,
Sydd gyda'i nodwydd fain a'i phinces ;
Pan fo arna'i eisieu nithio,
Fe fydd gwyntwre ar ei dwylo—
Ni fynnai i mo honni hi.
- 10 Wel, fynni di ynte ferch yr hwsmon,
Sydd yn gangen lawen dirion,
A dyrna'i harian i'r cornelau,
A neidia naid am naid i tithau—
A fynni di honno i ti?
- 11 Wel, can ffarwel f'o i ti'r 'deryn,
Wel, dyna'r ferch 'rwyf fi'n ymfyn ;
Tra llong ar for, a gro mew'n afon,
Ni fydda'i byth ond merch yr hwsmon—
Ffarwel, ffarwel i ti.
- [2 Oh, come nearer, boy, and listen,
That I may know what troubles thee ;
Whether the world turns against thee,
Or whether thou pinest for somebody's love.
Wilt thou take an advice from me ?
- 3 O, it is not the world that turns against me,
Nor do I pine for anyone's love,
But seeing the pretty girls failing,
I know not where to turn my head to
court,
And wilt thou give an advice to me ?
- 4 O, wilt thou have the old widow,
With a full purse, and near death,
With her black cattle in her cow-yard,
She will be of great benefit to thee,
Wilt thou not have her ?
- 5 I will not have the old widow,
Whose purse is full, and she near death,
Nor her black cattle that are in her cow-
yard,
To a poor lad she is not suitable,
I will not have her.
- 6 Well, wilt thou have the daughter of the
publican,
Whose head is full of sense,
With her ale and beer, and ready porter,
Receiving money every day,
Wilt thou have her ?
- 7 I will not have the daughter of the
publican,
With her head full of sense,

- When her purse is busily filling
 Many a bad penny she'll get into it,
 I will not have her.
- 8 Well, wilt thou then have the seamstress,
 With her slender needle and pincushion,
 Thou'lt have thy shirt always clean,
 She would be better than many a one,
 Wilt thou have her?
- 9 I will not take the fair seamstress,
 With her slender needle and pincushion,
 When I shall want to winnow
 The frost will numb her fingers,
 I will not have her.
- 10 Well, wilt thou have the farmer's
 daughter,
 Who is a bright and kindly damsel,
 Who will hoard her money in the
 corners,
 Who, step for step, will keep up with thee,
 Wilt thou have her?
- 11 Well, a hundred farewells to thee, bird,
 This is the maid that I am seeking,
 While a ship is on the sea, and gravel
 in the river,
 I'll never have but the farmer's
 daughter,
 Farewell, farewell to thee.]

According to Mr. J. H. Davies the ballad was written 150 years ago by David Jones, Mole Catcher, of Llandyssul. In a bundle of old MSS. in the Welsh National Library I came across a small piece of paper on which was written a variant of the ballad. As this furnishes a good example of the changes undergone by the words of a song when they happen to be popular, and when the singers do not depend on the printed copy, it is printed here for comparison with the more familiar form.

- 1 Y deryn bach sy'n rhodio'r gwledydd,
 Sy'n gwbod hanes yr hen a'r newydd,
 A roi di gyngor i fachgennyn
 Sydd yma'n studio ers mwy na blwyddyn?
- 2 O dere'n nes, fe drown yr enw,
 Fe awn ymhell i garu gwydw [*weidow*];
 Ac os bydd lwc ac i ni findio
 Ni gawn waddol *fine* gan honno.
- 3 O ni chara i ddim o'r wydw,
 Rhag ofa iddi provio'n chwerv.
 Nid mab wyf fi sy am fy mhoeni,
 Ond hala i' einioes mewn llawenu.
- 4 O beth a wedi di am ferch foneddig
 Sydd a'i gwaddol yn rhifedi? [?]
 Ti gei gusan *fine* gan honno,
 Fel y blwmcen [*plum*] gwedi sugro.
- 5 O ni chara i'r ferch foneddig,
 Sydd a'i gwaddol yn rhifedi.
 Nid oes waeth peth dan haul a chwmwl,
 Nac isel fyf, ac uchel feddwl.
- 6 O beth wedi di am ferch tafarnwr
 Sydd a'i gwyn a'i ?
 Gyda hon cei waddol parod,
 Waith derbyn arian mae hi'n wastad.
- 7 O ni charai ferch tafarnwr,
 Sydd a'i phen yn llawn o
 Pan bo'r pwrs yn colli drosto
 Llauer ceiniog ddrwg fydd ynddo.
- 8 O beth a wedi di am ferch yr hwsman,
 Sydd a'i charthen wen a'i phetan?
 Gyda hon cei fywyd dyfe,
 Fe wnaiff bopeth a wneŷ dithe.

9 Fy mendith i fo i'ti'r deryn,
Tyna'r fath wyf fi'n ymofyn ;
O mi gara i ferch yr hwsman
Tra bo plyfyn gläs ar wylan.

- [1 The little bird that roams the countries,
Who knows the history of old and new,
Wilt thou give advice to a boy
Who is here studying for more than a year?
- 2 O come nearer, we'll change the name,
I would go far to court a widow,
If luck will have it that we find one,
We should have a fine dowry with her.
- 3 Oh, I shall not court a widow,
For fear she may prove disagreeable,
I am not a boy who is seeking troubles,
But bear my life full of enjoyment.
- 4 What wilt thou say to a nobleman's
daughter,
Whose dowry is beyond calculation [?]
Thou wilt have a fine kiss from her,
Like a sugared plum.
- 5 I will not court a nobleman's daughter,
With her dowry beyond calculation,
There's nothing worse 'neath sun and
cloud
Than low condition and high ideas.
- 6 What wilt thou say to the publican's
daughter,
Who has her white and her ?
With her thou wilt get a ready dowry,
'Cause she is always receiving money.
- 7 Oh, I'll never have the publican's
daughter,
Whose head is full of ;
When her purse is running over
Many a bad penny will be in it.
- 8 What wilt thou say to the farmer's
daughter,
Who has her white winnowing-sheet and
sack ?
With her you will have a successful life,
She will do everything that you can do.
- 9 My blessing to thee, bird,
That's the kind I am in search of ;
Oh, I'll love the farmer's daughter,
While there will be a blue feather on the
seagull.]

"Y 'Deryn Du" is an excellent example of a ballad which became popular throughout the whole of North and South Wales, but which was sung to different tunes in different districts. The tune contributed by Mrs. Howard Stephens of Liverpool (p. 194), a variant of the penillion tune recorded in II., p. 73 is the latest example sent to us. Nearly every old singer that we know is more or less familiar with the words. Some of the tunes are so charming, and the words themselves so interesting, that it is matter for increasing wonder that they could have remained hidden so long. The following little incident, which is quite typical of a large number of others, throws some light upon this very curious phenomenon. At Llanrwst, some time last winter, Dr. H. Williams and his wife sang for me a number of very interesting Welsh songs. Though most of the tunes were simple, they were all composed. I sang "Y Deryn Du" as an example of a folk-tune. Dr. Williams' father, who happened to be present, said, "I used to know that when I was a boy," and he proceeded to recite the words. It turned out that he had a big stock of such songs, among them "Morgan Jones" and "Y Pren Gwyrddlas," together with some that I had never heard before. It was exceedingly amusing to see the amazement with which the Doctor heard all this; he had never suspected his father of harbouring a single ballad, not to speak of his having a big repertoire of them. The old gentleman excused himself from singing, but he gave me the names of two other old singers who knew the songs.

In Bennett's collection, p. 75, under the title of "Ieutyn y Tincer," there is a tune which very closely resembles the first of the "Deryn Du" tunes printed in the *Journal*.

III. No. 5, p. 125. Y GOG LWYDLAS. (The Bluegray Cuckoo).

For additional verses of the ballad see p. 190.

On p. 127 there is a reference to a variant of this tune sent by Mr. R. G. Humphreys, Glan Barlywd, Blaenau Ffestiniog. We had hoped to have obtained more information about

this tune, and particularly the words, but hitherto we have been unsuccessful. The only important differences are the third note, which in this form descends a second below the preceding note, and an additional line of nonsense syllables beginning at the twelfth bar. Mr. Humphreys says, "My sister and I are unable to remember how our grandmother sang this line, but we are agreed that she sang it with much abandon. Neither are we quite agreed about all the notes, but this is due to the old lady's habit of slurring and 'quavering' the notes. The only words we can remember are

'Ym Meirion 'r anadlais i gyntaf erioed,
Ym Meirion 'r anadlaf tra byddaf yn bod.'

Perhaps some of our members can throw more light upon this variant and its words.

III. No. 6, p. 128.—Y GOG LWYDLAS (*Another tune*).

The ballad, of which only two lines were quoted under the music, was written by the Daniel Jones already referred to as the author of "Y Deryn Du sy'n rhodio'r gwledydd." It is entitled :

"YMDDIDDAN RIIWNG Y BARDD A'R GWCW."

- 1 **BARDD.** O Gwew, O Gwew, b'le buost ti c'yd?
Cyn dod i'r gym'dogaeth ti aethost yn fod;
Ti gollaist dy amser bythefnos ymron,
Ti ddést yn y diwedd a'th ganiad yn llon.
- 2 **GWCW.** Mi godais fy aden yn uchel i'r gwynt,
Gan feddwl bod yma dair wythnos ynghynt;
Nid unrhyw gamsyniad, paid meddwl mor ffol,
Ond oerwynt y gogledd a'm cadwodd yn ol.
- 3 **B.** Os oerwynt y gogledd a'th gadwodd di'n ol,
Pam 'raethost i gerdded, d'wed, pam 'roet ti mor ffol?
Pam na allst lechu mewn rhywle ffordd hyn?
Yn ngeltydd Allt'rodin, neu fron Gwarallt 'r ynn?
- 4 **G.** Mae gelltydd Allt'rodin yn wir yn rhy hyll,
Mae Dai Penrhiwceule'n myn'd yno a'i ddryll;
Os digwydd fy ngweled, neu glywed fy llais,
Fe'm saetha os galla yn syth dan fy ais.
- 5 **G.** Mae crydd yn lwyw hefyd wrth fron Gwarallt 'r ynn,
'Dyw wiiw i mi dreio byw'r gauaf ffordd hyn;
Mae hwnnw fel filain a'i elfen am ladd—
Pe gallwn, ymguddiwn o'i olwg fel gwadd.
- 6 **B.** Cyn 'r elot ar gerdded, d'wed ble 'rwynt yn mynd?
Eglura 'r dirgelwch i ambell i ffrynd;
Ddauw neb i dy ganlynn, does undyn mor ffol;
Cei eto lawn croeso pan ddelot yn ol.
- 7 **G.** O gadw'r dirgelwch caf heddwch fel hyn,
Ffolineb o'r mwyaif yw dweyd wrth un dyn;
Ffarwelwch mewn heddwch ar ddiwedd y gôl;
Os byw byddaf eto, *returnaf* yn ol.
- 8 **B.** Cân ffarwel i tithau efallai dros oll,
Cyn delot ti nesaf bydd cannoedd ar goll;
Bydd llawer gwrandawr yn isel ei ben
Cyn canot un caniad ar frig yn y pren,

- [1 *Bard* O Cuckoo, O Cuckoo, where has thou been so long?
Before coming to the district thou wert dumb,
Thou hast lost nearly a fortnight of thy time,
At last thou hast come with thy merry song.
- 2 *Cuckoo* I raised my wing, high on the breeze,
Expecting to be here three weeks earlier;
It was no mistake, do not foolishly think so,
But the cold north wind kept me back.
- 3 *B.* If the cold north wind kept thee back, [foolish,
Why did'st thou go wandering, say, why were you so
Why could'st thou not shelter somewhere here,
In the groves of *All'rady'n*, or in *Gwarall'r ynn*?
- 4 *C.* The groves of *All'rady'n* are indeed too horrid,
Davy *Penrhinwccle* goes there with his gun,
If he happens to see me or hear my voice
He will shoot me if he's able, straight under my rib.
- 5 A shoemaker also lives by *Gwarall'r ynn*,
It is no use my trying to live here in the winter,
That one, like a villain, is bent on killing,
If I could I should hide from his sight like a mole.
- 6 *B.* Ere thou goest wandering, say where thou goest,
Explain the mystery to an occasional friend;
None will follow thee, none is so foolish,
Thou wilt get a full welcome when thou returnest.
- 7 *C.* By keeping the secret I get peace, like this,
It is most unwise to tell any man;
Bid farewell in peace at the end of the game,
If I shall live, I shall again return.
- 8 *B.* A hundred farewells to thee also, perhaps for good;
When thou comest again, hundreds will have gone,
Many who listen to thee will be laid very low,
Before thou singest a single song on any bough.]

For a very pretty variant of the tune, see Cadrawd and Harry Evans's *Welsh Nursery Rhymes*, p. 14.

The following is the version referred to on p. 129, as sung by Professor Stanley Roberts of Aberystwyth, to Mrs. Mary Davies.

III. No. 6.—SECOND VARIANT.

Doh G.
{ :d | d.m: - :r | d.m: - :r | d :r :m | r : - :m | d :d :t, | l, :d :t, }

O'r gw-cw, o'r gw-cw lle bu-ost ti cy'd, Cyn dod i'r gym'dogaeth lle'r

{ | l, :d :l, | s, : - :d | m :m :m | d :d :m | r :r :t, | d : - ||

ae-thost ti'n fud, Cyn dod i'r gym'do-gaeth lle'r ae-thost ti'n fud!

III. No. 10, p. 132.—WRTH FYN D EFO DEIO I DYWYN.
ADDITIONAL WORDS.

- 1 Mi dderbyniais bwt o lythyr
Oddiwrth Mr. Jones o'r Brithdir,
Ac yn hwnnw 'r oedd o'n gofyn
Awn i hefo Deio i Dywyn.
- 2 Bum yn hir yn sad gysidro
Prun oedd oeru myn'd ai peidio,
Ond wedi'r oll lu i mi gychwyn
Hefo Deio i ffwrdd i Dywyn.
- 3 Fe gychwynwyd ar nos Wener,
Doed i Fawddwy erbyn swper ;
Fe gawd yno uwd a menyfyn
Wrth fyn'd hefo Deio i Dywyn.
- 4 Doed ymlaen ac heilio'r Dinas,
Caed bara a chaws a chwrf y'Ngwanas ;
Trwy Dalyllyn yr aen ni'n llyny,
Wrth fyn'd hefo Deio i Dywyn.
- 5 Doen drwy Abergynolwyn
Ac ymlaen dan Graig-y-deryn,
Pan gyrhaeddson Ynys Maengwyn,
Gwaeddai Deio, "Dacw Dywyn!"
- 6 Wedi aros yno dridde,
Teg oedd edrych tuag adre ;
A gruddian lleithion ba imi gychwyn
Hefo Deio adre o Dywyn.
- 7 Trow'd oddiyma am Fachynlleth,
Cawsoni yno win a chysfleth ;
Trwy Gwm Llŷna doen yn llyny
Hefo Deio adre o Dywyn.
- 8 Doen i Fallwyd at y clochydd,
Ni wnaen yno waith y prydydd,
Oddi yno doen trwy bentre Minllyn,
Hefo Deio adre o Dywyn.
- 9 Troen i mewn at Lowri'r Gadfa,
Ni gaen yno fwyd mi'm gwanta ;
Ni doen wedyn i Lanwddyn
A dyna Deio adre o Dywyn.
- 10 Os byddai byw un ffwyddyn eto,
Mynna'n helaeth iawn gynyio ;
Mi ga'i bleser anghyffredin
With fyn'd hefo Deio i Dywyn.
- [1 I received a short letter
From Mr. Jones of *Brithdir*,
And in that he was asking,
Would I go with Davy to Towyn.
- 2 For a long time I seriously considered,
Which was best, to go or not ;
But after all I did start,
To go with Davy, away to Towyn.
- 3 We started on a Friday night,
We came to *Mawddwy* in time for supper ;
There we had porridge and butter,
When going with Davy to Towyn.
- 4 We came and passed the *Dinas*.
We had bread and cheese and beer in
Gwanas ;
Through *Talyllyn* we proceeded straight,
When going with Davy to Towyn.
- 5 Then we came through *Abergynolwyn*,
And on, under *Craig-y-Deryn* ;
When we arrived at *Ynysmaengwyn*,
Davy shouted, "There is Towyn."
- 6 Having stayed there for three days,
We had to look towards home.
It was with tears in my eyes I started,
With Davy home from Towyn.
- 7 From here we directed our course to
Machynlleth,
There we had wine and toffee ;
Through *Cwm Llŷna* in a straight line,
With Davy home from Towyn.
- 8 We came to *Mallwyd*, to the sexton,
There they would not serve the poet ;
From there we came through the Village
of Minllyn,
With Davy home from Towyn.
- 9 We turned in to Lowry of *Gadfa*,
There we had plenty to eat, you may be
sure ;
Then we came to *Llanwddyn*,
And then Davy was home from Towyn.
- 10 If I shall live another year,
I shall be very thrifty,
I shall have much enjoyment
In going with Davy to Towyn.]

"Sung by Mr. David Roberts, the harpist of Barmouth, and also noted by Mrs. J. Evans of Barmouth, in Towyn, April, 1910."—MRS. MARY DAVIES.

In "Y Tant Aur," his book on penillion singing, Mr. David Roberts gives a form of the tune differing a little from the two printed in the *Journal*.

III. No. 12, p. 134.—OS DAW NGHARIAD I YMA HENO.

(If my Sweetheart comes here to-night).

ADDITIONAL WORDS.

2 A chwithau lân ferch ifane,
Rhowch ran o'ch cwmni cu
I lanc sy' dan y ffenestr
Helb feddu lle yn y byd.
Mae'r llanw wedi llenwi
A'm llong ar frig y dôn ;
Ni ddeuai ddim i'ch blino
'Run noswaith rhawg ond hon.

3 Atebai'r ferch yn gryno
Nad oedd hi'n *lodgeio* neb ;
Mae'r ffordd yn ddigon llydan,
A'r llwybrau'n ddigon têtg.
A chwithau lencyn gwisgi
Ewch efo glan y dŵr,
Mae digon o'r mân gychod—
Cewch *bass* hefo'r rhain yn siwr.

[1 And you, fair young maiden,
Share your pleasant company
With a young man who is underneath the
window,
With nowhere in the world to go.
The tide has come in,
My ship rides on the wave,
I shall not come to trouble you
For a long time after to-night.

2 The maiden answered neatly
That she let lodgings to none ;
The road is wide enough,
And the paths are smooth,
And you are a sprightly lad ;
Go down by the water,
There are plenty of small boats,
You will surely get a pass by one of these.]

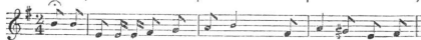
From a MS. copy written by Miss Megan Evans, Barmouth, and sent to the Editor by Mrs. Mary Davies. As in the printed copy, the remaining words are a mixture of words belonging to three different tunes, No. 17, part III. (not No. 16 as erroneously stated in the note on p. 134), "Tra bo dau," and a third tune which we have not yet printed.

The following is another tune on the same words, sent by Mrs. Mary Davies, who had received the copy noted by Mr. Powell Edwards of Rhos, from his mother's singing. The mixed tonality of this tune is very striking and the effect exceedingly quaint.

III. No. 12.—SECOND TUNE.

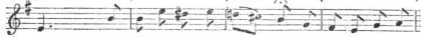
Doh G (Lah E).

{ :ṁ .ṁ | l₁ .l₁ .l₁ :t₁ .ḋ | r .ṁ :- .t₁ | r .dė :l₁ :t₁ }



Os daw nghariad i y - ma he - no I gu - ro'r gwy - dyr

{ | l₁ :- .ṁ | ṁ .l̇ :sė .l̇ | ṡ .fė :ṁ .ḋ | t₁ .l₁ :ḋ .r }



gläs Rhowch a - teb gwe - ddus i - ddo, Na dd'we-dwch ddim yn

{ | m : - m | l . l : se . l | s . fe : m . d | t . l . : d . r }

 gās, Nad yw y ferch ddim gar - tre, Na'i h'wy - llys da'n y
 { | m : - (m) | l . l : t . i . de | r m : - t . i | r . de : l . t . i (l) } ||

 ty, Llanc i-fanc o'r plwy a - rall Sydd we - di myn'da hi.

In the interesting collection of Flintshire songs made by Mrs. Herbert Lewis the words are sung to a variant of the narrative ballad tune III. No. 14 (see below).

III. No. 14, p. 136.—A STREET BALLAD-SINGER'S TUNE.

Some dozens of forms of this tune have come to hand. The very large number of variants and their wide distribution in North and South Wales, furnish ample evidence of the antiquity of this old narrative-tune. In Mrs. Herbert Lewis's collection of Flintshire songs already referred to, one of the singers—Mrs. Jane Williams, Holywell—sang two different forms of the tune. One was somewhat like the ones already printed, and it was sung to the old narrative-ballad, "Trigolion Siroedd Cymru." The other one sung to the words already referred to above shows such a wide departure from the type that we give it below. This tune, like the last one, is characterized by mixed tonality.

Doh C.

{ : s | s : - s | s . l : - t | s : f : - | : : m | n : - : f ||



A chwi - than lân ferch i - fanc Rhowch ran o'ch

{ | n : r | d : - || - : : d | n : - : r | n : fe : - }



cwm - ni cu . . . I lanc sydd dan y

{ | s : s : - | : : s | fe : - : m || r : r | n : - ||



fен - ast Heb le - - ty lle - 'uy byd . . .

{ | - : : s | s : s :- | l :- : t | s : d' :- | d' :- : - | d' : t : s ||

Ma'er lla-nw we-di llen-wi A'm llong ar

{ | f : r | t :- || - : : s | s :- : s | s . l :- : t }

frig y don . . . Yn wir ni thrwb-lai

{ | s : f :- | : : m | n :- : f || n : r | d' :- : - ||

mo'-noch Un nos-waith we-di hon. . .

"Sung into the phonograph by Mrs. Jane Williams, Holywell, August, 1911."—Mrs. HERBERT LEWIS.

III. No. 20, p. 141.—VARIANT OF THE 'LAZARUS' TUNE.

A form similar to this may be found in Bennett's collection, p. 64.

We add one verse from the ballad "Ble byddai 'mhen can' mlynedd?" ("Where shall I be a hundred years hence?"), of which one verse is printed under the music.

Cael clywed miwsig diddig dôn
 Cantorion cu naturiol,
 Yn canu'n gerddgar lafar lais
 I minnau sy'n ddymunol;
 A bod tan frig coed tewfrig a'u
 Canghenau'n llawn cyghanedd;
 Ond ni chaf wrando'n llon, y llu
 'N moliannu'n mhen can mlynedd.

[To hear the soothing music
 Of nature's musicians,
 Singing sweetly in a ringing voice,
 To me is enjoyable;
 And to rest under the shadow of spreading
 branches,
 Full of sweet harmony,
 But I shall not be listening with pleasure
 to the crowd
 Singing their praise, in a hundred years.]

III. No. 22, p. 143.—Y SAITH RHYFEDDOD.

(The Seven Wonders).

As already explained under II. No. 4 (p. 193), Mr. Gwynfryn Roberts sent us a variant of these words. In this and other copies received by us, the third line has "Llong o goed" or "Llong o gyres yn mynd i'r gwaelod" (=A ship of cork going to the bottom), which makes the nonsense more sensible than "Llong o brés" in the form first printed. There are numerous other small differences.

III. No. 24.—Y DDAU FARCH. *(The Two Steeds).*

The following tune was noted by me at Wernfawr, Harlech, August, 1911, from the singing of Mr. David Roberts, the blind harpist of Barmouth. The singer did not know the words, but he called the tune "Cynhortyn y cyffyl tene." This and the rhythm show that it was sung to the ballad of the "Two Steeds." "Cynhortyn" is the word "Clyhercyn" in the third verse; this again we now find should have been "Clunhercyn," referring to the lameness of the old horse.

Dah B7 (Lah G).

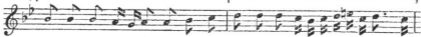
{ .l₁ | ḍ .ḍ :ṛ ,t₁ | l₁ .l₁ :- .ḍ | ṃ .ṃ :ṃ .ḍ | ṛ .ṃ :- .t₁ }



{ | ḍ .ḍ :ḍ ,l₁ | t₁ .t₁ :t₁ ,t₁ | l₁ .ḍ :ṛ ,t₁ | l₁ .l₁ :- .l₁ ,t₁ }



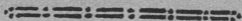
{ | ḍ .ḍ :ḍ .t₁ | l₁ ,t₁ .t₁ :ḍ .ṛ | ṃ .ṃ :ṃ .ṛ ,ḍ :ṛ ,ṃ .f̣ẹ ,ṛ :ṃ ,ṛ }



{ | ḍ .ḍ :ḍ .t₁ | l₁ ,t₁ .t₁ :t₁ ,t₁ | l₁ .t₁ ,ḍ :ṛ .ḍ ,t₁ | l₁ .l₁ :- . ||





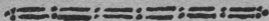


CYLCHGRAWN·CYMDEITHAS
ALAWON·GWERIN·CYMRV

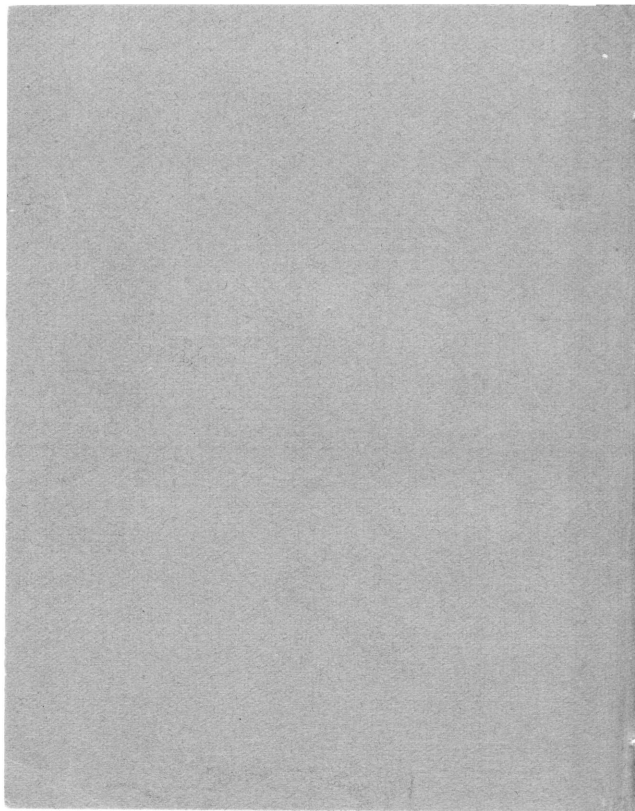
*“Moes erddygan a chanu
Dwg i'n gerdd deg awen gu,
Trwy'r dolydd taro'r delyn,
Oni bo'r iâs yn y bryn.”*

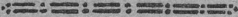
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Vol. i. 1910. Part ii.









CYLCHGRAWN·CYMDEITHAS
ALAWON·GWERIN·CYMRV

*“Moes erddygan a chanu
Dwg i'n gerdd deg awen gu,
Trwy'r dolydd taro'r delyn,
Oni bo'r iâs yn y bryn.”*

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