

Cylchgrawn Cymdeithas Alawon Gwerin Cymru.

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WELSH FOLK-SONG SOCIETY.

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



CYF. II. (VOL. II.)

PREFACE.

WE are glad to be able to present our readers with the second volume of the Welsh Folk-Song Journal. In view of certain statements that have appeared in the press concerning the work of the Society, this appears to be a convenient opportunity for re-stating its policy. The following are some of the objects that have been kept in view:

1. The collecting and putting on record of as many as possible of the traditional music of Wales before it is too late to recover it. Considering the smallness of the area covered by the Society's activities, and the fact that the collectors have but little leisure to devote to the work, especially when this entails travelling, the success obtained thus far has exceeded the most sanguine expectations of the founders. It is sad to think, however, that each succeeding year the list of reputed folk-singers is shortened by death; in most cases before one has had an opportunity of visiting the singers and of recording the songs. In spite of this we find ourselves still able to add materially to our store of unpublished songs.

The Appendix (pp. 267-284) was originally intended to contain all the additional information that had come to hand about the tunes published up to date, together with any new variants collected; but it was found that the space available was insufficient even for the additional matter relating to Vol. I.

2. It is very desirable that a careful study of traditional Welsh song should be made on ecological lines. It would be interesting to know more about the sources of the tunes—whether native, or foreign—and to test the much-debated question whether there are recognisable Welsh Characteristics. It is believed that the Society has now collected enough material (much of it as yet unpublished) to make such a study possible.

3. The efforts of the Society to popularise the best of the tunes by introducing them to the Schools, the Concerts, and the Eisteddfodau have proved exceedingly successful. Some of our musicians have been sneeringly critical of this development of the Welsh folk-song. They need not worry, for the law of "The Survival of the Fittest" will soon discover and eliminate the songs that are unworthy to live. Meanwhile, we know that they have had a long life in the past; they seem very flourishing to-day; and it is quite possible they may be sung with enjoyment for many years to come.

Here we desire to correct a particularly fatuous misapprehension on the part of some of our critics. Because the Society, trying to make up for the neglect of the past, specialises in collecting folk-tunes, and in fostering a love for our national music, it is concluded that our policy is a narrow and exclusive one. Nothing could be further from the truth. To think that any nation can be culturally self-supporting, and succeed in making any progress without drawing inspiration from without, were sheer madness. At the same time, we believe in the dictum that "in order to be international we have first to be good nationalists."

Two new features of this volume are the interesting articles contributed by Professor Gwynn Jones on the technique of Welsh song-writing, and on *Kynghanedd*; and the beginning made in the study of another form of traditional song—the Carol. When it is remembered that for two centuries and a half the Carol occupied a most important place in the singing and in the religious life of Wales we feel certain that the inclusion of this form of song will be regarded by our readers as fully justified.

The warmest thanks of the Society are due to our English correspondents for their valuable notes, and especially to Miss Broadwood and to Miss Gilchrist. It should be added that, besides being a recognised authority on English songs, Miss Gilchrist has interested herself in the study of Welsh Hymn-tunes, and in the published collections of Welsh national songs.

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RULES.

1. The Society shall be called " 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 honorary members subscribing not less than 10/6 annually, and of ordinary members, approved by the Committee, at an annual subscription of 5/-, such subscriptions being payable on the 1st of July in each year. Those who wish to become Life Members of the Society may do so on payment of £5 5s. 0d.

4. The officers of the Society shall be a President, six Vice-Presidents, a Treasurer, two Secretaries, and a Musical Editor, 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 39 members elected by the Annual Meeting of Subscribers, 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.

7. The Executive Council 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 Cymmrodorion Society, 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 organise, 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 publication 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 one of 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.

HINTS TO COLLECTORS.

Airs may be sought for among the peasantry, especially in remote country places, and among seafaring and fishing folk. Old people would be naturally more likely to remember them than the young, but it will be found that many may also be collected from young people, both in town and country, who may have heard them sung by their parents.

The collector should have the air sung over once or twice, in order to secure a general idea of its form. It should then, where possible, be sung line by line, attention being paid to the notes rather than to the time, and afterwards be repeated for the purpose of noting the time. When an air is sung to words it is important that these should also be recorded, irrespective of their literary merits. The music may be written in either notation. It will often facilitate operations if two persons can work together, one taking down the words, the other the tune.

It is most important that both *air* and *words* be written *exactly as sung*. The correction of supposed errors frequently leads to the disappearance of specially valuable features, as for instance, when modal tunes are converted by the collector into the modern minor. If there be variants for different verses, they should be faithfully recorded. In old tunes there is often a difficulty in fitting the music into bars of uniform length : in such cases the song should be written *exactly* as sung, even though the result be a mixture of double and triple time.

Full particulars should be given of the circumstances under which the air has been obtained, including the date, person, locality, and any other facts bearing upon its history.

The material collected should include not only ordinary airs, but lullabies, plough songs, stable songs, songs of the village street-corner, and all the songs, and scraps of songs, burthens and "calls" that are sung, hummed or intoned by the peasants, workmen, itinerant vendors of musicians, and others.

Editor's Notes.

AT the commencement of our second volume it is gratifying to be able to report the continued and increasing success of the Society and its work. In spite of the smallness of the collecting area the number of new finds shows no abatement. There is an increase in the number of collectors, and a great increase of knowledge and appreciation of work done in this branch by musicians outside Wales. The schools make far greater use of the melodies, especially at the St. David's Day celebrations. Some of the best of the North Wales Choral Societies, Carnarvon, Portmadoc and others, habitually include some of the melodies in their concert programmes, and the welcome given to the folk-songs by the public fully justifies their inclusion. In two directions in particular we could wish there were greater understanding and appreciation of the Society's work. It is quite excusable that the laudable ambition of our young composers should prevent their seeing any value in the simple unsophisticated songs of the people, and, in spite of all that has been said, some of our professionals still insist that folk-song is cultivated at the expense of the art-song. There could be no greater mistake. In music, as in other departments of life, the simple and elemental will always, to the end of time, demand its place alongside the complex and highly developed. In this connection two questions deserve the consideration of our professional musicians. In the first place, how is it that so much of this simple music insists on persisting—not, (in Wales at least) in virtue of being consciously cultivated, but in sheer despite of strong puritanic prejudice, while much, if not most of the highly meritorious music composed every year by trained and cultivated musicians dies still-born? In the second place, when so many of the great masters of music on the continent and in England have thought it worth their while to study their native melodies, is the neglect of their own folk-music by Welsh musicians an evidence of the inferiority of native songs, or of their own lack of vision? The anomaly must be attributable to one or the other of the two causes.

The other direction in which we long to see greater improvement is in the singing of the melodies by our vocalists. At present there are not more than half-a-dozen singers who can sing these melodies with sufficient absence of effort and self-consciousness to give the requisite ease and naturalness of effect. We maintain that a singer who succeeds in acquiring the proper method of singing folk-songs has at the same time got hold of something that will enable him to put more soul into the rendering of the more difficult art-song.

Members of the Welsh Folk-song Society will feel interested in a new development of the work done in connection with it. Mrs. Herbert Lewis and Mrs. Gwynedd

Davies have just published collections of county songs recorded by themselves. *The Folk-Songs of Flintshire and the Vale of Clwyd*, by Mrs. Herbert Lewis, is published by Messrs. Hughes and Son, Wrexham. The accompaniments are by Miss Morfydd Owen, Mus. Doc., Wales. Mrs. Gwyneddon Davies's book is called *Alawon Gwerin Môn* (The Folk-Songs of Anglesey), and is published by the North Wales Publishing Co., Carnarvon. The settings also are by Mrs. Davies. Some of the airs have already appeared in the *Journal*—some will also be found in the current number. We have no doubt that singers will gladly welcome these two interesting collections, especially as each may be obtained at the very moderate price of one shilling.

During the past winter a few of the many literary societies in Wales adopted the novel practice of singing Welsh melodies at their meetings. This new feature has much to recommend it, especially in districts where the incursion of foreign elements into the population endangers the continuance of the language and all that it stands for. Some continental nations are fully alive to the value of their national songs and ballads in cultivating a love of country; if more of our literary societies adopted the plan of singing at their meetings, not only would the singing itself add to the enjoyment of the meetings, but there would be much profit in the acquaintance obtained with the old tunes and lyrics; and, not least, in the fostering and strengthening of the national spirit and the new activities inspired by it.

Most of us thought that the old ballad-singer was well-nigh extinct, and that the writer of ballads recounting contemporary tragedies had been replaced by the reporter of the halfpenny newspaper. This is a mistake; there is still, at least one factory where this kind of literature is manufactured to order, and, curious to relate, it finds an extensive sale. Here is a ballad in the old fashioned eight-line verse, detailing in prosy rhymed prose the tragedy of the *Titanic*; of this over 24,000 have been sold! Here is another on the still more recent catastrophe of the sinking of the *Empress of Ireland*. And this same factory lies close to the walls of one of our university colleges. The Folk-Song Society has derived far less profit from the ballad-singer than from the "Canwr lloft-stabal" (the stable-loft singer) but the fact here noted shows how it is possible for a custom to persist in our midst without our being aware of it.

The warmest thanks of the Society are again due to Miss A. G. Gilchrist, Miss L. E. Broadwood, Mr. Cecil Sharp and Mr. Kidson, for valuable critical notes on the songs; to all those who have contributed tunes and words; to Llew Tegid for his translations of the verses; to Mr. J. H. Davies for information about some of the old ballads; and to Rev. T. Shankland for his valuable index to Vol. I.

Folk-tunes in the Earlier Collections of Welsh Melodies.

I.—“ANTIEN T BRITISH MUSIC.

PART I.—1742.”

It has already been pointed out* that the older published collections of so-called Welsh national melodies,—those published during the eighteenth century and the first half of the nineteenth by John Parry, the blind harpist of Ruabon; Edward Jones (“*Bardd y Brenin*”); Blind Roberts of Carnarvon; and John Parry the second (“*Bardd Alaw*”), are mostly harp-melodies and not vocal tunes. It is very important, however, to remember that a large number of these, in some of the volumes the majority, are of the class of true folk-music, though either of purely instrumental origin, or bearing the impress of the harmonic character of harp music.

We know from contemporary evidence that at one time there was hardly a district in Wales without its harpist. Most of these played by ear. Each harpist had his repertoire of tunes; it was natural then that the playing of these tunes by different harpists, in widely separated localities, and during successive generations, should subject the tunes to a process of evolution parallel to that which occurred in the case of the vocal folk-song. At the same time, other influences, which were quite peculiar to Wales were brought to bear upon these tunes. Even in Ireland, where harp-music was also extensively cultivated among the peasantry, there was nothing quite of the character of the penillion singing which obtained in Wales, particularly in the northern half of the Principality. As will be remembered, the singer in this case does not try to sing the notes of the tune; the melody is played by the harpist while the singer chants his stanzas in a simple counterpoint to the harp-air, starting each section a bar or more after the instrument. Some singers follow the simpler phrases of the tune, but even when they sing other notes, they must of necessity be familiar with the melody before they can set (*gosod*) the penillion properly. They must know where to begin in order to finish the verse with the last note of the tune, and they must be able to sing fairly correct harmony so as not to clash with the notes of the harp. All this argues a knowledge of the tunes themselves, and a natural instinct for harmony. The results of the cultivation of this style of singing were curious. In the first place, the singer naturally modified the melody in the direction

**Welsh National Melodies*, J. Lloyd Williams. Cymmrodorion Society's publications.

of simplifying its intervals and its movements and making the whole tune more vocal. At the same time the harpist ornamented and embellished the air with grace-notes, harmonic figures, or melodic sequences. From the first of these two opposing tendencies another result followed. The singers, having become accustomed to the music of the harp, were influenced by its pronounced diatonic melodies, and its frequent chordal passages; this in turn originated a type of simple folk-tune, different in its tonality and its phraseology from the older, purely vocal tune—a type that can easily be recognized as intermediate between that and the harp-tune proper. In South Wales the harp was less employed for playing melodies for penillion singers, and more for accompanying songs in the ordinary way, with the natural result that a large number of the traditional airs originating in that part of the Principality were of the intermediate type. Any collection of Welsh airs will furnish numerous examples of this class of tune. "Y Gwennith Gwyn" (*Watching the Wheat*) is a good instance. In the *Welsh Folk-Song Journal* they occur again and again—in the present number Mr. Cecil Sharp points out the strong harmonic suggestions in the "Gelynen" tunes. These are undoubtedly due to their having originated in the singing of persons who were accustomed to the use of the harp. At present it is not our purpose to make an exhaustive study of this class of tune, but we hope in a future number to give detailed consideration to the question.

Returning to the traditional harp-tunes, we have seen that penillion singers, and South Wales and other singers who fitted the simplest and most popular of the melodies with words in the usual way, would naturally modify them, making them easier to sing, and, frequently introducing changes of interval that were vocally more effective. The few harpists who played from notes instead of by ear, and who habitually copied their own variants of the melodies would naturally affect the more complex and ornate forms; this would obtain particularly in the cases of the harpists who played for the nobility and gentry, and who periodically accompanied their patrons to London and other English towns. It was natural then, that the earlier collections of Welsh airs should ignore most of the simple tunes, and when traditional harp-tunes were given, that their beauty should be so disguised under a mass of ornament that they could hardly be recognized. The same tendency has continued down to our own times. In the early years of the 19th century Thomson obtained the material for his three volumes chiefly from harpists; in the closing years of the century Bennett's collection of 500 'Welsh Melodies' (*Alawon fy Ngwlad*) shows by the large number of militia band tunes, the collector's partiality for instrumental music, while an examination of such MS. material of the collection as is still available shows the preference shown for ornate and modern variants of tunes, rather than for simple forms, often far more expressive.

When once we recognise the undoubted fact that there existed in Wales a very large number of traditional harp tunes, which were as truly folk music in their origin and development as the ordinary vocal folk-tune, it becomes our duty to make a critical study of the published collections of Welsh melodies, with the object of

separating all that belong to that category from the more artificial and pretentious composed tunes, as well as from airs of foreign origin. Incidentally, it may be stated here that the writer has in his possession a number of harpists' MS. books, containing unpublished tunes. Of the latter, the best will be published in the *Journal*. Meantime, should any of the members of the Society possess similar MS. collections of harp music the editor would be glad to be allowed to examine the airs, in order to see whether any of them are deserving of publication.

The considerations above advanced lend a peculiar interest to the study of the earlier collections of Welsh melodies. Of these the first was that published in 1742 under the name *Antient British Music*. In the present article we propose to confine ourselves to an examination of this volume. Unfortunately, from our point of view this collection is inferior to other collections published later. The reason for this is obvious; the two editors, John Parry and Evan Williams, were naturally ambitious of producing something which, from their standpoint, was really great, and as often happens in such cases, they avoided the simple and familiar, and introduced the difficult and little-known into their collection. In spite of the explicit statement of the title page, one would not be surprised to find that more than one of the more artificial of the tunes had been composed expressly for the book, as was the case in the later collections of Ieuan Ddu, Owain Alaw and Dr. Parry.

This is not the place to enter into biographical details about the two compilers. Suffice it to say that John Parry, also known as 'Blind Parry' and 'Parry of Ruabon' was harpist to Sir Watkin Williams Wynn of Wynstay; that he was regarded as the most brilliant harpist of the day; that the poet Gray speaks in terms of enthusiasm of his playing at Oxford; and, according to the *Welsh Harper*, Vol. II., that he and his son, David, used to perform Handel's choruses on two harps at the court of George III. Evan Williams, or Ifan William, was also a harpist, a bard, and a teacher of music living in London. The title of the volume runs: "Antient British Music or a collection of tunes never before published, which are retained by the Cambro-British (more particularly in North Wales), and supposed by the learned to be the remains of the music of the Antient Druids, so much famed in Roman History.

"Part I. contains twenty-four airs for the Harp, Harpsichord, Violin, and all within the compass of the German Flute and figured for a Thorough Bass

'Dirmygir ni welir.' &c."

The introduction deals with the history of British music, and a discussion of Dr. Powell's assertion that Welsh music came from Ireland. There is nothing in the printed volume to indicate the authorship of this part of the work, but a copy (already referred to in this *Journal*, vol. I. p. 115) in the MS. department of the British Museum (*Addit. MS.* 14939) that once belonged to Richard Morris, attributes the authorship to his brother Lewis Morris.

It is remarkable that no names are prefixed to the airs. In R. Morris's book the titles are written above the tunes. Unfortunately, some of these names are amusingly unreliable, for Morris has allowed his patriotism to try and recast some of the obviously English names into a Welsh mould, as where "Arglwydd Strain" is supposed to have been "Arglwyddes druan," "Rogerog"—"Rhaidd Sirio" and "Burstoy"—"E fu ers doe." Mrs. Mary Davies very kindly sent me a list of the names from a copy, now the property of E. D. Jones, Esq., but which had once belonged to Nicholas Bennett. Some of the names are in the handwriting of the latter, while others are in that of Emlyn Evans. References to a third copy appear in a series of articles by John Parry (*Bardd Alaw*), in the *Cambro Briton*, vol II. (1820) p. 168 et seq. It is somewhat startling to find that a musician who took such a keen interest in the musical affairs of his native country should be unaware of the existence and authorship of this volume. The following is his account of it. "I have had in my possession for many years, a printed collection of Welsh airs, fcp. size, the greatest part of the title page of which is torn, so that I cannot find by whom it was published, which I regret exceedingly, as it contains some very judicious and valuable remarks on British music. . . . Should any of our correspondents have a perfect copy in their possession, by giving the name of the editor through the medium of the *Cambro Briton* they would greatly oblige me, &c."

In succeeding numbers of the publication, Parry writes some critical notes on the airs. It will interest our readers to know the opinion of the foremost Welsh musician of his day on these melodies. It is true that in his capacity as director of music for the Vauxhall Gardens, and as writer of light opera for the English stage, most of his time was spent in London and in English circles, still he kept in touch with Welsh national music to the end of his life; he made a close study of the printed melodies, and vol. II. of the *Welsh Harper* was published by him.

When we come to examine the arrangements of the tunes in this volume we are immediately struck by the fact that they are different from anything to be found in Parry's subsequent volumes, and from those in the works of Edward Jones. The figured bass is more interesting; imitative passages are common, and there are frequent suggestions of canon and other contrapuntal devices. As this is also the only volume in which Evan Williams collaborated, we may justly infer that we owe these characteristic settings to him, rather than to Parry. As examples of the harmony we give "Hun Gwenllian" and the opening bars of "Rogerog."

In collating the titles of the tunes, the letter P following the name refers to John Parry's imperfect copy described above: R.M. to the British Museum copy; B. to Nicholas Bennett's, and B.A. to a catalogue of Welsh airs printed by John Parry (*Bardd Alaw*) in the *Cambrian Magazine* vol II. 1820., p. 292 et. seq.

Out of the twenty-four tunes, five were missing from *Bardd Alaw's* copy.

I. "Sidanen or Silken fair one" (P). An ambitious composition, long, extensive in compass and florid in style. The name "Sidanen" was applied to

Queen Elizabeth. In *Blodeugerdd* (1756) p. 256, is an old ballad entitled "Araeth i Sidannen *dan deyrnasiad Elizabeth Frenhines i'w chanu ar fesur a elwir Sidannen.*" (An address to *Sidannen* under the reign of Queen Elizabeth, to be sung to a tune called *Sidannen*). But the lines could not by any possibility be fitted to this tune or to the form of it given by Edward Jones in his collection.

" . . . the compass is too extended for the voice and the divisions are too long. Yet there is in the melody a vast deal of spirit." (P).

II. "Bro Gwalia" (B) 'Bro Galia' (R.M.) "The Land of the Gauls." (B.A.)

This tune is a typical harp air; the melody is symmetrical in form, it has ingenious imitative passages, and might be utilized for penillion singing. It has been suggested that the name is a corruption of "Frog's Galliard." Blind Roberts includes the tune in his *Cambrian Harmony*, (1829). His translation of the name—"The Walls (l) of Cambria" is exceedingly amusing.

III. "Dewis Meinwen" (P); "Arglwyddes Meirian" (R.M.); "Blodau'r Dyffryn" (B).

See also Ed. Jones's *Relicks* (1784) p. 62. A very graceful melody in G major. The compass is smaller than that of the two preceding tunes, and the fewer semi-quaver passages are evidently mere harp ornamentations of a simple melody. The minor 7th in the middle of the second section is not a modulation to the key of C major, but an example of the curious custom among old singers of frequently flattening the upper 7th of the key note. Another curious feature is the repetition of the closing cadence of the first section as the beginning of the second. Altogether this tune is nearer our conception of a true harp folk-tune, and a study of it will show how easily it could be simplified by the voice into a very smooth *cantabile* melody. In the *Blodeugerdd* and *Cyfaill i'r Cymro* (1705) there are ballads to be sung to tunes bearing these names, but, not only is it almost impossible to fit them to the tune, but the ballads under "Dewis Meinwen" are generally different in metre from those under "Blodau'r Dyffryn."

DEWIS MEINWEN.





IV. "Hoffder Arglwydd Strain" (P); "Arglwyddes Druan" (R.M.); "Hoffder Arglwyddes" (B); "Arglwydd Strain" (B.A.); "Difyrwrch Arglwydd y Strain" (Richard Roberts, 1829).

An *andante* melody in G major. Though not striking, it is not without beauty and some of the melodic figures and sequences are very graceful. Here again the top 7th is flattened, and we have a repetition of the closing cadence of the first part similar to the one noticed in the preceding tune.

"This is an air very little known . . . the division of the strains is unequal, the first consisting of 18 and the second of 16 bars or measures. This irregularity often perplexes the singers who are obliged to rest, or hurry over a few bars in order to finish with the harper." (P).

V. "Margaret Verch Evan" (P) "Marged fwyn ach Evan" (R.M.); "Marged fwyn 'ch Ifan" (B).

A very curious melody in A minor. Like many other old Welsh tunes it commences on the supertonic. The first section concludes on the leading note. For a harp tune the compass is limited and the tune lacks variety. "Marged Fwyn uch Ifan" was a very noted personage in her time. She lived in one of the *cwmms* of Snowdon, and her prowess was told in many a story and sung to the harp in many a humorous *pennill*. Whether this particular tune dates from the same period, or, as seems from its structure more likely, is very much older, we do not know.

"A very peculiar melody. The harmony at the commencement is in the dominant or 5th of the key, instead of (as is generally the case) on the keynote itself; but it is purely Welsh, very plaintive and well calculated for a song on a sentimental, or religious subject." (P).

VI. "Dynwared yr Eos (*Mock Nightingale*)" (P); "Gwatwariad yr Eos" (R.M.); "Gwatwargerdd yr Eos" (B); "Eoslais" (old ballads). A very fine and well known melody in A. It has appeared in many of the later collections of Welsh airs.

"This air is in Mr. Jones's collection, but rather different from the one before me, which may easily be accounted for. As most of the harpers of the Principality were accustomed to play by ear and not from notes it is natural to suppose that a few alterations would creep in; and indeed, the harpers are fond of making their own flourishes as they call them." The remaining remarks on this tune though not instructive, are so amusingly quaint that it is difficult to resist the temptation of quoting them.

"One would expect from the name of this melody that an imitation of the 'lonely bird of night' would be introduced, but we look for it in vain. It is in the minor key, and among the many feathered warblers I have ever heard I never met with one that did not chaunt in the major key; but we may account in some measure for this *misnomer*. The nightingale is never heard I believe, in some parts of Wales; so the composer having been told that it was the bird of sorrow adapted the melody accordingly, as a country artist in former days painted the cherubim and seraphim with wry faces because he had read that they 'continually do cry.'"

The tune referred to above occurs under the name "Yr Eoslais" in *The Relicks* (1800) p. 181, and is not a variant of Parry's tune, but a different one altogether.

VI. "Twill yn ei boch" (R.M. & B.); "The Dimpled Cheek."

A simple melody in D major, the first half broad and flowing, but the second part not so good and the cadence ungrateful. The tune appears in later collections in a much better form.

VIII. "Ffarwel Abel Solomon" (P); "Mwynen Mon" (R.M.); "The Sweet Melody of Mona." A charming melody, an octave in compass, in the key of A minor. There is much variety in the air and parts of it are very expressive. The rhythm in this and some of the other tunes exemplifies the fondness of the compilers for dotted notes—a fondness sometimes carried to a tiresome excess.

"... a most elegant and beautiful composition... This tune is particularly well-adapted to mournful songs." (P).

MWYNEN MON.



IX "Burstoy" (P. & B.); "E fu ers doe" (R.M.). A very artificial and uninteresting melody. This tune has strong suggestions of "Whitelocke's Coranto."

On this Chappell remarks (*Popular Music of the Olden Time*, vol. I, P. 64, footnote). "... at page 142 (*Jones's Relicks of the Welsh Bards*) the air called 'White Lock' is evidently Lord Commissioner Whitelocke's coranto... in the last, which

is identified by the second part of the tune) and especially by a very different version, under the same name, in Parry's *Cambrian Harmony*, [*British Harmony*, 1781] published about fifty years ago) there is considerable variation, as may be expected in tunes traditionally preserved for so long a time, but their identity admits of little question.

In *Blodeugerdd* (1756) p. 178, there is a ballad to be sung on "Cudun-wyn Ffrainc,—Whitelocks Gyranto," and other ballads may be found with the same title in one form or another. None of the three forms however fit the ballads, so that there must have been other variants, hitherto unrecorded. The changes in the name are curious. From the full name "Whitelocke's Coranto" we get the contracted form "Whitelocks." "White Locks" is then translated "Cudyn Gwyn," (why "Cudyn Gwyn Ffrainc?") The mistaken etymology is finally emphasized by the bard who writes a lyric to somebody's "Cudyn gwyn" (*White locks*).

X. "Moses Solomon" (P); "Moes hen Salmon" (R.M.) "Moesen Salmon" (*Myfyrdod Cantores*) &c. A florid and artificial melody of wide compass, in D major. It appears note for note in Blind Roberts's *Cambrian Harmony*.

"An energetic air but too extended in compass for any voice; yet the penillion singers would continue to follow the harp, sustaining notes and chaunting on the 5th of the key, while the harper pursued *ad lib* his varied path," (P).

XI. "Triban" (P); "Triban Llwyd" (B); "Triban Lewis Lwyd."

A simple melody in G minor.—Bardd Alaw has blundered badly in regard to this. He says: "It is rather a paradox to call a tune written in common time a triplet—but it is so here." The title refers, not to the number of beats in the bar but to a bardic metre. There are a great many tunes to which "Tribannau" are sung, which themselves acquire the same designation, often with a qualifying word as "Triban Morgannwg," "Triban Morfudd," and "Triban Distyll y Dôn." The tune, in a modified form appears in Ed. Jones's *Relicks* (p. 57.)

XII. "Sweet Richard" (P); "Os wyt Richard!" (R.M.); "Per Alaw" (B); "Per Osley" (B.A.). For notes on the tunes, and other examples, see pp. 31-34 of this vol. See also, F. Kidson's interesting note on "Welch Richard" in vol. I. of this *Journal*, p. 63.

"Although I had often heard this air, I did not think it a Welsh one until I found it in this collection, but attributed it to Handel or some of his contemporaries. It is, however, a most beautiful melody, and a great favourite among the Welsh harpers. Richard Roberts of Carnarvon, who won the silver harp at the Wrexham Eisteddfod, very judiciously selected it, and he performed the brilliant variations on it with a neatness and energy that delighted the company, &c." (P).

XIII. "Sawdl y Fuwch—The Cow's Heel" (P); "Cainc y Wraig o Faesy-Neuadd" (R.M.) There is another air bearing this title in Jones' Collection, (*Relicks* p. 179), there are three more in Bennett's *Alawon fy Ngwlad*, and a number of additional examples have been noted by the editor. Numerous old ballads

were sung on tunes bearing the name, but that on p. 187 of the *Blodeugerdd*, to take one example, differs in metre from both the older tunes here quoted. A very bold melody in G minor, modulating in the second part to the relative major key. The figured bass here again is interesting.

XIV. "Breuddwyd Dafydd Rhys" (P. & R.M.) ; "Ymadawiad y Brenin." "Ffarwel Dai Llwyd" (*Blodeugerdd*); "King's Farewel" or "King's and Farewel" (Old Ballads, and *Blodeugerdd*).

An inferior form of the tune appears in Roberts's collection. A fine broad melody, modulating into the relative major. In general outline and harmonic suggestion it resembles the well-known "Ymadawiad y Brenin" (see Boosey's *Songs of Wales*). Some of the phrases appear again and again in various tunes, such as "Digan y Pibydd Coch," "Morfa'r Frenhines" &c. Later on we hope to make a special study of "melodic formulae" which in various guises appear in many different tunes, both ancient and modern. The ballads bearing the names quoted above are very numerous.

BREUDDWYD DAFYDD RHYS.

The musical score for "Breuddwyd Dafydd Rhys" is presented in four staves. It is written in G minor (one flat) and 2/4 time, with a tempo marking of "Larghetto". The first staff begins with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes, with trills (tr) indicated above certain notes. The second staff continues the melody, featuring a repeat sign and a trill. The third staff shows further melodic development with trills. The fourth staff concludes the piece with a double bar line and repeat dots, including a final trill.

XV. "Arglwyddes Owen" (R.M.); "Difyrwch yr Arglwyddes Owen" (B); "Lady Owen's Delight."

There are several airs bearing this title. It appears in Boosey's *Songs of Wales* and other collections, with the middle cadence different. A simple and expressive melody in A major.

XVI. "Roger" (P); "Rhaid Sirio" (R.M.); "Yr Hen Rogero Bengoch" (B); "Old Roger Redpoll." (B.A.)

A very florid and artificial melody in A minor. A few bars are quoted to show the kind of arrangement employed. Bardd Alaw is greatly exercised over the title and searches for it in W. O. Pughe's *Cambrian Biography*. Chappell, however, tells us that "Roger" was a proverbial name for a young gallant, and he quotes dance tunes bearing the title from the 16th century.

YR HEN ROGERO BENGGOCH.



XVII. "Plygiad y Bedol" (The bending of the Shoe). An alternative form is given with several of the bars different. There are several other airs bearing this title, and most of them are superior to this one.

" . . . the style is lively, but not very melodious and far inferior to Plygiad y Bedol fach, which is a very beautiful air and is frequently performed by the Welsh harpers." (P.)

XVIII. "Gorddinam" (P. & R.M.) "Y Gerddinen" (B. and *Welsh Harper*); "Cerddinen—Mountain Ash"; "Cerddinen—The Maple." (B.A.).

A fine melody in A minor, modulating into C major. The rise to the supertonic in the penultimate note of the cadence is characteristic of Welsh folk-music, both in the minor and the Dorian.

GORDDINAM.





In the opening section the sudden rise of a minor 7th with the modulation is very striking, as also is the 8ve. descent to the cadence in the last bar.

" . . . an air which I have never met with before,—very plaintive and containing some scientific modulations, &c."

XIX. " Gramwndws Galia " (P); " Goreu man drws Galia " (R.M.); " The Signal of the Gauls " (B.A.)

An expressive air in A minor with a greater variety in the cadences than is usually shown in tunes of the period, but not suitable for the voice.

" Another stranger to me, but it is purely Welsh, partaking both of Dafydd y Garreg Wen, and Morfa Rhuddlan,—and, like the preceding melody, very well calculated for mournful subjects." (P).

XX. " Ffarwel Philip Ystwyth,—Nimble Philip's Farewell " (P). " Digan Philip Ystwyth." (R.M.)

A typical harp melody in G major with a simple outline and bold rhythm.

" This is the air which Owen Davies performed at the Wrexham Eisteddfod, and, like a silly loon, without variations, so that although the melody was admired for its elegance and sweetness, the lack of a few brilliant passages caused it to pass without comment. The first part commences like " Pen Rhaw," and the second, for four bars, like the second strain of " Merch Megan," (P).

In Owain Alaw's *Gems of Welsh Melody*, p. 175 there is a setting of this tune with an excellent example of a very ingenious mode of singing *penillion* to it.

XXI. " Erddigan Gwennlliant " (P); " Digan Wil Bifan Bennoeth " (R.M.); " Erddigan Hun Gwennllian; " " Rhyfelgan ap Ifan Bennaeth; " " Triban William Bifan Bennoeth," &c., &c.

This is undoubtedly a very old melody, for we meet with its name in older literature than that of this period, and the great diversity in the forms of its title lend support to the belief in its being old. The speculation of writers on the age of this and other tunes are, however, frequently grotesque. The mere occurrence of the name Gwennllian has led some authors to connect this work with the heroine of that name, and thus to assign it to the Norman period! Far more interesting to the student than such idle speculations is to trace the gradual modifications in the tune. When we compare the form here quoted with that in Boosey's *Songs of Wales* we observe that the tune has become simpler and more symmetrical, and, while retaining its characteristic

feature—the repetition of the 8ve rise from the keynote—the dotted notes have been altered and the melody become smoother and more *cantabile*. It is difficult to understand why Welsh singers have neglected the modern form of this beautiful tune. Not only is the air itself expressive, but Ceiriog's Welsh words are charming and admirably reflect the suggestion of the "Hun Gwennlian" (*Gwennlian's Repose*) title, and the very spirit of the melody. In the form here presented however, the rhythm justifies its being sung as a march. Which of the two war march titles is the correct one? "Bennoeth" means "barcheaded," while "Bennaeth," probably the correct word, means "chieftain."

HUN GWENLLIAN.

Staccato

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked *Staccato*. Fingerings are indicated by numbers 1-5 in the bass staff. Trills (tr) are marked above notes in the treble staff. The first system ends with a trill. The second system begins with a trill and ends with a fermata and the word "Fine". The third system ends with a trill. The fourth system ends with a trill and the marking "DC".

XXII. "Meillionen" (P); "Y Feillionen" (B) "Conset Syr Watkin"; "Hoffter Syr Watcin"; "Sir Watkin's Delight." (B.A.) &c.

A simple, stately dance melody in A major. See also this *Journal*, vol. 1. p. 63, where Mr. Kidson quotes it as appearing under the names "Meillionen o Feirionydd," and "Meillionen" in English collections of the dates 1725 and about 1735.

"This beautiful air was a great favourite with the late Sir W. W. Wynn, and is consequently well-known in Wales as "Sir Watkin's Delight." It used to be danced in the dancing days of the Cymry, particularly as a hornpipe, but when played slow it is an elegant flowing melody, &c." (P).

MEILLIONEN.



XXIII. "Mael Syms" (P); "Mael Swm" (R.M.)

A rather artificial tune. The title is almost certainly a corruption of "Mall Sims," but the tune quoted under that name by Chappell (*Popular Music of the Olden Times* p. 178) is very different from this. Whether this is a Welsh tune suggested by the English one, or a form of another English one of the same name

cannot at present be determined. If Welsh, it cannot have been of the folk-tune class for the chromatic passage in the penultimate bar of each section is highly artificial and un-Welsh in character. The second form given is much better.

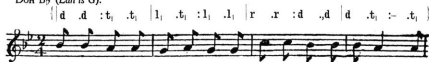
“ . . . I never recollect to have heard it played.” (P).

XXIV. “Morfa Rhuddlan.” This well-known melody is another of those mentioned by Mr. Kidson (*loc. cit.*) as appearing in the collection of airs in his possession published in 1725. Some Welsh writers have made extravagant statements about the antiquity of this tune, based merely upon the name and the fact that there was a battle of the same name in the 18th century.

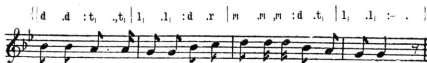
This fine old air again is interesting to compare with modern forms. Like No. XIV, it has phrases which, in different forms appear in a large number of other Welsh airs. The tune has given rise to a large number of ballads, many of which show great ingenuity of metrical form. We hope to return to a further study of the tune in our notes on the 1761 collection.

Thus, a study of the melodies shows that not more than eleven or twelve can be regarded as belonging to the category of traditional harp-tunes. This is a very small proportion when compared with that obtaining in later collections. It exemplifies once again the trouble taken by a certain type of professional musician to avoid the simple and well-known even when professing to collect a people's melodies. Much remains yet for the student to do to explain the relation of some of these tunes to music of English origin, and also to collate with each other tunes and ballads of this period bearing the same name.

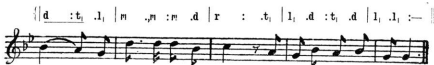
I.—TITRWM, TATRWM. (A Serenade).

DOH B \flat (*Lah is G*).

1. Tit - rwm, tat - rwm, Gwen lliw'r wyn, Lliw'r meillion mwyn, 'rwy'n cu-ro; Mae'r



gwynt yn oer oddi-ar y llyn, O flo - dyn y dyff - ryn deff - ro!



Chwyth y tân—mi gyn-niff toc, Mae'n hin ddr-y-cin - og hen - o.

2. Rwyf weithiau yn Llundain ac weithiau yng

Nghaer
Yn gweithio'n daer am dani;
Weithiau yn gwasgu fy mun mewn cell,
Ac weithiau ymhell oddiwrthi.
Mi gofleidiwn flodau'r rhos
Pe bawn i yn agos ati.

3. Os ymhell o'm gwlad yr âf

Pa beth a wnaf â'm geneth?
Pa un ai mynd a hi hefo mi,
Ai ei gadael hi mewn hiraeth?
Hed fy nghalon o bob mân,
I fryniau a phantiau Penraeth.

[1. *Titrum, tatrum, Gwen, the hue of the lambs,
Hue of the fair Trefoil, I am knocking,
Cold is the blast across the lake.*

*O flower of the vale, awake!
Blow the fire, it will kindle soon,
The weather is tempestuous to-night.*

2. Sometimes in London, sometimes in Chester,

*I labour hard to gain her;
Sometimes I hold her in my arms,
Sometimes I'm far, far from her.
I would caress the lovely rose
If I were now to meet her.*

3. If far away from Wales I go,

*What shall I do with my girl?
Take her with me o'er the sea
Or leave her, a-longing?
My heart flies back from every land
To the hills and vales of Penraeth.]*

Recorded by Mrs. Gwynedd Davies, from the singing of Mr. Owen Parry, Dwyran, Anglesey.

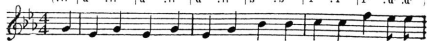
Mrs. Herbert Lewis heard the words sung in Flintshire, and Llew Tegid has recorded them from Llangollen.

"The cadence of 'Titrum' is the same as that of 'Old Adam the Poacher' in *Songs of the West*, No. 120, new ed."—MR. CECIL SHARP.

2.—Y GELYNEN (*The Holly*). No. 1.

DOH Eb.

{ :m | d :m | d :m | d :m | s :s | l :l | r' :d' .d' }



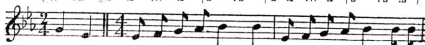
1. Fy mwyn gy - feill - ion dowch y - nghyd Mewn pryd i gan - mol y

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



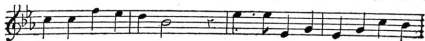
glas-bren, Pren can-mol - us, gwe - ddus, gwiw, A'i e - nw yw y ge -

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



ly - nen. Ffal-di - rw - di lam - tam, Tw - li - rw - dl - i, Try-la -

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



ram - tam - tyl - am - ta - ni; Pren can - mo - lus, gwedd - us, gwiw, A'i

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



e - nw yw Y Gel - yn - en.

2. I ba beth cyffelyfaf hon?
I foesen gron, neu ywen,
Neu ryw neuadd wych o blas,
Ond ffeid yw'r lās gelynen.

- [1. *My dear friends, now come along,
In time to praise a green tree,
A good, praiseworthy, handsome tree,
Known by the name of Holly.*

3. Pe bai'r êos heb un ty,
Neu geiliog du'r fwyalchen,
Hwyr y daw, a hir y trig
Tan gysgod brig celynen.
4. Pe bac hi'n bwrw gwlaw neu ôd
Mi allwn fod yn llawen;
Neu ryw dywydd a f'ai fwy—
Does dim ddaw trwy'r gelynen.
5. Fe ddaw'r cynhaui i'r cyll yn llawn,
Pren noddol iawn yw'r onnen;
Ond tecach peth yw'r g'lynen glyd
Na'r eirin sy' hyd y ddraenen.
6. A phan ddelo gwres yr haf,
O ffeind a brâf yw'r fedwen,
Ond pan ddelo'r gaeaf dig
Mae'n well dan frig celynen.
-
7. Pob bardd sy' a'i fwriad tan y nen
I gannol pren celynen;
Na ddiigid ddim os canai n groes
A sefyll dros y dderwen.
8. Fe wneir llongau'n fawr eu stôr
I fynd dros fôr, â derwen;
I ennill arian i ti fy Ngwên,—
Wneir dim â phren celynen.
9. Nid oes un dyn, ni ddaw, ni fu,
Na fildia'i dy â derwen;
Ystôl a bocsi i blesio'r rhyw—
Pren diffrwyth yw'r gelynen.
10. Fe wneir byrddau a choffrau gwn,
A chwprwdd crwn â derwen;
Cyplau tai, mewn llan a bro—
Yn boeth y bo'r gelynen i

- Fal-dee-roo-dee-lam-tam,
Too-lee-roo-dle-ee,
Tre-la-lam-tam-tull-am-ta-nee;
A good, praiseworthy, handsome tree,
Known by the name of Holly.*
2. *What shall I compare it to?
To (?) round, or yew-tree,
Or to some mansion or great hall?
Is not the green holly fine?*
3. *If the nightingale lacked a house,
Or the blackbird a shelter,
In the evening it comes, and long it stays
On the shady branches of the holly.*
4. *If it rained or if it snowed,
I could abide in comfort,
Or if a storm rage o'er the land,
None can come through the holly.*
5. *In harvest time the hazel's full,
And shapely is the ash-tree,
The shady holly's finer far
Than the berries on the white-thorn.*
6. *Beneath the beams of summer heat—
The birch-tree gives fine shelter,
But when the angry winter comes
'Tis better neath the holly.*
-
7. *All bards beneath the sky agree,
To praise the shady holly,
Don't take offence if I turn aside
To praise the mighty oak-tree.*
8. *Of oak fine ships are built, that go
Across the sea, well laden,
To earn fine wealth for thee, my Gwên—
No use is made of holly.*
9. *All men that were, or e'er will be,
Of oak do build their houses,
A stool, a box, to please the fair,—
But useless is the holly.*
10. *Our tables, chests, of oak are made,
The cupboards strong and handy,
The beams are oak in house and church,
But burn the useless holly!*

Recorded by Mrs. Gwynnedon Davies, from the singing of O. Parry, Dwyran. Mrs. Davies says that the singer went on to the refrain (Fal-di-rw, &c.) without completing the preceding bar.

The Welsh words as given above were supplied to Mrs. Mary Davies by Mr. J. H. Davies, from his extensive collection of printed ballads. Of the five verses recorded by Mrs. Gwynnedon Davies, the first two are identical with those on the printed sheet. No. 3 and 4, are in reverse order, No. 4 being

"Aderyn tō a gafodd dy
A cheiliog du'r fwyn fwyalchen,
Ac eistedd mae f'anwylyd wen
Dan gysgod pren y gelynen."

No. 5 is a mixture of Nos. 8 and 9 above and runs thus—

"Fe wnaed llongau'n fawr eu stwr
I fynd dros y dwr, a derwen;
A stōl a boc i blesio'r rhyw—
Pren diffrwyth yw'r gelynen."

The following note was sent after the above was printed:—"I have the above in an edition printed by P. Evans, Carnarvon, about 1830 I should think. There is an extra verse which gives the clue to the whole song.

'Os daw gofyn pwy a'i gwnaeth,
Rhyw fachgen ffracth ei awen
A roes gwblwm ar eneth wēn
Dan gysgod pren Celynen."—MR. J. H. DAVIES.

"Holly and ivy have been used magically from early heathen times. In England and other European countries holly is especially abhorrent to witches."—Mrs. MARY DAVIES.

"Compare the air 'Romans and English,' or 'Roman Soldiers,' a favourite child's singing-game, of which there are examples with notes of an historical kind in the *Journal of the Folk Song Society*, Vol. iv. No. 14, pp 67-75."—L. E. BROADWOOD.

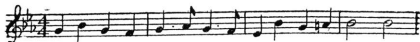
"The tune seems to be a variant of that used in the children's game 'Romans and English' (which may have been originally a carol tune. See my note on 'Romans and English' in the *Folk Song Journal*). But c.f. also with the 'Carrion Crow,' and 'Stormy Winds' chorus to show similarity of musical phrases."—A. G. GILCHRIST.

"The Holly' does not strike me as a folk-tune—the second bar of the melody has a very harmonic flavour about it."—MR. CECIL SHARP.

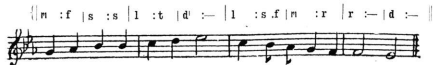
3.—Y GELYNEN (*The Holly*). No. 2.

DOH E_N

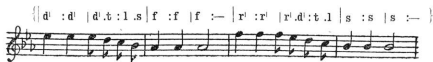
{ | m : s | n : r | n : . f | m : . r | d : s | m : f e | s : — | s : — }



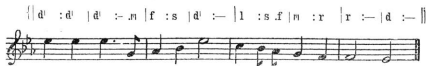
Ti - pyn bach o gwrs yr haf Peth fine a braf yw'r fed - wen,



Ond ar ol y gae - af dig Gwell y - dyw brig ce - ly - nen.



Ffa la la la la la la la, Ffa la la la la la la la,



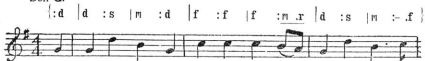
Ond ar ol y gae'-af dig Gwelly-dyw brig ce - ly - nen.

Noted by the editor from the singing of the Rev. J. Jenkins (*Gwili*), who called it a "Cân codi ysbrydion,"—an incantation song—much sung in the old days at Llandebie. The words are a variant of verse 6 above.

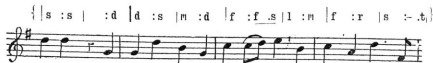
"This and No. 7 have each sequences in their melody which are not often found in English folk-song."—MR. CECIL SHARP.

4.—Y GELYNEN. No. 3.

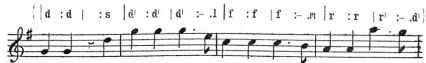
DOH G.



2. Rhag poethder Háf pa fab ni wyr Mor dda'r ma - gwy - rydd



deil - iog? A'r dw - thwn hwn 'does pren na rydd y cys - god sydd ddi -



ha - log; Ond pan ddy - nes - so'r gae - af blin A'i rew - llyd fin i

|| t : s | : s. l. t | d' : d' | d' : m | f : f. s | l : : m | f : r | s : : t. | d : d | ||

ru - o. Beth gyn-nyg fel ce - lyn - en lās Ei chlōg i'r gwas a lech - o?

- [2. 'Neath Summer sun who hath not own'd
 The bliss of shady bowers?
 And then where is no shelter found
 From sunbeams or from showers?
 But when the win't'ry blast is nigh
 And swelling brooks run fondly,
 To what can threaten'd shepherd fly
 Like thee, the dark green Holly?]—IEUAN DDU

The above tune appears on p. 22 of *Y Caniedydd Cymreig (The Cambrian Minstrel)* published by John Thomas (*Ieuan Ddu*), of Merthyr Tydfil, in 1845. It is clearly the same melody as 3 (*Y Gelynen* No. 2), and a study of its phrases show that several of them are strongly reminiscent of "Y Gwenith Gwyn," while the last part shows a still closer relationship with the well-known harp melody "Penrhaw."

It has already been pointed out that Ieuan Ddu made a very great mistake in rejecting such traditional words as were available, and in replacing them with what he regarded as better words of his own composition. A comparison of the five Welsh verses supplied to this tune with the much simpler words popularly sung to the tune is exceedingly instructive.

5.—Y GELYNEN. Harp form of No. 3.

From *Alawon fy Ngwlad* (Nicholas Bennett) p. 3. This is one of the many ornate forms of the tune as played upon the harp. Mr. Cecil Sharp has observed above that "Y Gelynen" No. 1 differs from the ordinary folk-tune in having a "harmonic flavour" about it. This is true of a very large number of Welsh tunes, and, as explained elsewhere (see this No. pp. 5, 6) it is due to the prevalence of the harp as a national instrument, and to the custom of singing penillion on a simple counterpoint to harp melodies.

Nicholas Bennett when collecting, and, to some extent his editor, Emlyn Evans, in selecting from the collection of 700 tunes showed a strong partiality for harp melodies; the one quoted here is an instructive example of this.

6.—FY MEDDWL I A FY MALAIS (*My Intention*).

DOH Eḡ.

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



Fy me-ddwl i â fy ma-lais, Ffal-di-ri-di-lam-tam,

{ | t , s : l , l , l | s : — . s | f : l | f , m : r | m : s | — : m | f : s | l : l | }



tal-i-ri-dl-i-o, Oedd mynd i'r coed o bwr-pas I chwilio am wialen

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



ffeind yn ffon, Di-lal-lal-lo, A he-nw hon a'i ha-nes.

2. Mi drawis ar un ddyrnod; &c.
Mi holltodd yn fil o hylltod
Yn ebrwydd iawn o'i hamgylch hi, &c.
—Rhy ifanc oedd o lawer!
- [1. *My plan and my intention*
Fal-dee-rec-dee-lam-tam, tal-ee-riddle-ee-oh;
Was to go to the woods on purpose
To seek a rod to make a staff,
Dee-lal-lal-oh,]
And this one's name and history (?)
2. *I struck with one blow; &c.*
It split up into a thousand pieces
Immediately all around, &c.
—It was much too young!]

Recorded by Mrs. Gwynedd Davies from the singing of Mr. O. Parry, Dwyran.

7.—MAM-YNG-NGHYFRAITH T'WNT I'R AFON
(*My Mother-in-law across the River*).

Don A. (*Lah is F²*).

{ | d : m | r . d : t₁ . d : l₁ . l₁ | d̄ : t₁ | l₁ . d̄ : t₁ . m₁ : l₁ . l₁ }

1. Mam yng-nghyfraith t'wnt i'r a - fon, Gweld fy ni - llad i'n rhy wyn-ion,

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

Roedd hi'n of - ni yn ei cha-lon (Y) fod ei mhab yn rhoi i mi se-bon!

{ | m . re : m . f : m . f | m . r : d̄ . t₁ : l₁ . l₁ | r . d̄ . e : r . m : r . m | r . d̄ : t₁ . l₁ : s₁ }

Ti - dy la - li tw - li rw - di - li - di - lam, Ti - dy la - li tw - li rw - di - li - di - lam,

{ | m . re : m . f : m . f | m . r : d̄ . t₁ : l₁ | t₁ . d̄ : r . t₁ : l₁ . se | l₁ . l₁ : — : || }

Ti - dy la - li tw - li rw - di - li - di - lam, Ti - di lw - di la - li ta - li.

2. Ond mae llecyn ar yr afon
Ylch yn lân heb ddim o'r sebon,
Lle bu Lewis Morus weithiau
Yn golchi coesau y gaseg winau.

- [1. *Mother-in-law from beyond the river*
Seeing my clothes too white,
Was very much afraid
That her son gave me soap,
Tee-dee-lally, too-lee-ree-dee-lee-dee-lam," &c.
2. *But there is a spot in the river*
Where one may wash without soap,
Where Lewis Morris, sometimes,
Washes the legs of the chestnut mare, &c.]

Recorded by Mrs. Gwyneddon Davies from the singing of O. Parry, Dwyrain. The first line as sung by Mr. Parry went "Mam-yng-nghyfraith ddoth trwy'r afon" (*Mother-in-law came through the river*). As all the other versions agree in having "t'wnt i'r afon," and as this seems more natural it has been adopted above.

"I noted the words of the above song in Barmouth, November, 1913, from Mrs. Gutheridge, aged 89. Her version differed slightly, as the first line ran 'Mam-yng-nghyfraith t'wnt i'r afon'; and in the last line 'Fod ei mhaf yn prynu'r sebon' (*That her son bought the soap*).

The Rev. Thomas Shankland says that soap was not in general use in Wales until about the 18th century, but 'sebon' itself is an old word."—MRS. MARY DAVIES.

Llew Tegid has also pointed out that the prejudice against the use of soap instead of washing clothes "in the river" is an evidence that the song is old.

Mr. O. Parry sang the following jingle as a third verse:

Caseg winau, coesau gwynion,
Groenwen denau a charnau duon,
Carnau duon, groenwen denau,
A choesau gwynion y gaseg winau.

This however may be found forming part of more than one of the 'carolau gwirod' so popular in the 18th century, and it is recorded in a Richard Morris MS. of that period in the British Museum.

"I have a very similar piece from bar 3 to the 6/8, when the melody goes up from C to F, which I recorded in Llansannan."—MRS. HERBERT LEWIS.

This tune and the words afford another example of the manner in which a song previously unsuspected, when once unearthed, suddenly proves to be known to people in many and widely separated localities. When it was sung to Mr. Robert Richards (Lecturer in Economics at the Bangor University College) he immediately remembered to have heard his grandmother at Llangynnog sing the words in the following form:

"Mam-yng-nghyfraith t'wnt i'r afon
Gweld fy nillad i'n rhy wynion,
Ac yn credu yn ei chalon
Mae mhaf hi sy'n costio'r sebon."

Later on Mrs. Jones, of the Schoolhouse, Rhiwlas, near Oswestry, told the editor that *her* grandmother used to sing a similar version at Llanegryn. Thus the song was known throughout the length and breadth of North Wales. Whether it occurred in South Wales as well remains to be discovered.

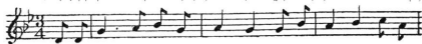
"I have a MS. collection of penillion which won the prize at Rhuddlan Eisteddfod in 1850. This contains the words of the song, but the second verse goes,—

'Y mae llannerch ar yr afon
Olcha'n lân heb ddwr na sebon,
Lle bydd Rachael Abergelau
'N golchi 'i chadach sidan gorau.'—MR. J. H. DAVIES.

The accents and time have been indicated as sung—they are evidently very irregular. See also Mr. Cecil Sharp's note about this melody, under 3 above.

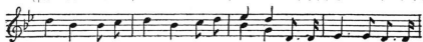
8.—ROBIN GOCH (*Robin Redbreast*). No. 1.Doh B₇ (*Lah is G*).

{ : m₁ , p₁ | l₁ :- .t₁ : d .l₁ | t₁ : l₁ : l₁ .d | t₁ : d : r .t₁ }



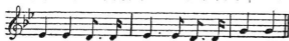
Ro - bin Goch sydd ar y rhin - iog, A'i ddwy a - den yn an -

{ | m : d : d .x | m : d : r .m | f : m : m₁ , p₁ | f₁ :- .f₁ : m₁ , p₁ }



wy - dog, Ac yn dwe - dyd yn ys - ma - la "Mae hi'n oer— fe ddaw yr

{ | f₁ : f₁ : m₁ , p₁ | f₁ :- .f₁ : m₁ , p₁ | l₁ : l₁ ||



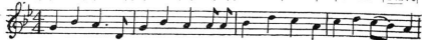
ei - ra, Mae hi'n oer— fe ddaw yr ei - ra."

[*Robin Redbreast is on the threshold,
His two wings are chilly,
And he says so quaintly
://: It is cold—the snow will come.://:]*

Noted by the editor—sung in many parts of Carnarvonshire. In some of the forms the last line is not repeated.

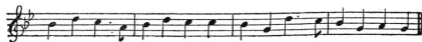
9.—ROBIN GOCH (*Robin Redbreast*). No. 2.Doh B₇ (*Lah is G*).

{ | l₁ : d | t₁ :- .m₁ | l₁ : d | t₁ : t₁ , t₁ | d : m | r : t₁ | r : m | r .d : t₁ }



Ro - bin Goch ar ben y rhin-iog, Yn go - fyn tam - aid heb un gein - iog,

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



Ac yn d'we - dyd—was ys - ma - la, "Mae hi'n oer— mi ddaw yr ei - ra."

[*Robin Redbreast on the threshold,
 Begging a bite, without a penny;
 Saying quaintly
 It is cold—the snow will come.*]

From the editor's notebook, but recorded before the establishment of the Welsh Folk Song Society, when the importance of keeping particulars of origin was not realized. The Society would be glad of further information about the tune.

10.--ROBIN GOCH (*Robin Redbreast*). No. 3.

DOH G *Rather slow*

{ | m :- . f | s : m | f : s | m m :- | s :- m, r | d : r | t₁ : l₁ | s₁ . s₁ :- }



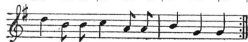
Ro - bin Goch oedd ar y rhin-iog, A'i ddwy a - den bach a - nwydog,

{ *Quicker.* | m₁ . f₁ : s₁ . s₁ | f₁ . f₁ : m₁ . m₁ | m₁ . f₁ : s₁ . s₁ | f₁ . f₁ : m₁ . m₁ || *Quickening.* | s₁ . m₁ . f₁ }



Ac yn d'wedyd--wās ys - ma - la, " Mae hi'n oer, fe ddaw yr ci-ra," Ding-ling y-

{ *three times.* | s : m m | f : r . r | m : d | d || *D.S.* }



ling, ding-y - ling, ding-y - ling, ling, ling.

2. Robin Goch oedd ar y Berwyn,
 Dwedyd daw gwyn yn hulo'r gwanwyn,
 Ac yn dwedyd, &c.

Noted by Mrs. Herbert Lewis from a phonograph record of the singing of Mrs. Williams, Glanlyn, Berthengam, Flintshire, July, 1911. "Mrs. W.'s mother had heard it sung by an old man and his daughter; the old man took the second part ('ac yn dwedyd, &c.'). The 'ding-y-ling' refrain represents the violin accompaniment which went with the song."—MRS. HERBERT LEWIS.

The first verse is very similar to that of No. 1; the second line of the second verse is clearly incorrect as it stands.

"In the Rhuddlan Eisteddfod penillion collection above referred to is the first of the above verses, together with the following:—

Caued pawb ei ddws yn chwipyn,
 Mae yn barod ar ben Berwyn;
 Daw i lawr a iâ i'w ganlyn.
 Hulin gwyn yn hulo'r gwanwyn.

[*Let every one quickly shut his door,
 It [winter] is already on the top of Berwyn;
 It will descend, bringing the ice with it,
 A white sheet, covering the spring-time.*]

—MR. J. H. DAVIES.

11.—CAN Y FFON (*The Song of the Walking-Stick*).

Don G.



1. Hyd at Sion I - fan di-ddan daith 'Rwyn gyr-ru'n wir am gywrain waith, Mi
'Rwyn go- fyn ffon, wr llon o'ch llaw Heb sion ar dwyn os im-mi daw Mi



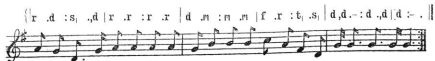
glyw-ais sôn gan chwech neu saith Am eich gorchwyliaeth ehwi. Gwnewch
ger-dda'n drwy-adj wr - thi draw Os caff - wyf yn hylaw hi. 'Rwyn



i - ddi wyneb hardd o wên D. ac I. rhowch dan ei gên Rhag ofn i ladron na ddy-len
a - gos hanner cant o oed Yn drymach, drymach af ar droed, Rhaid cydiad eilwaith yn y coed, Ond



Ddwyn y dderwen, nid ynt i ym-ddir-ied We - di gwe-led ffeind-ied ffon, Un
ar - wydd henoed y - dyw hyn - ny, Fe - lly rwyf fi'n pa - llu peth, Mewn:



gywrain ger ei fron, Un ail i waith un Ja-nus John, Naws union yn ei swydd.
am-ryw fodd-ion yma ar feth, Yr henaint llwyd yr hwn a m lleth, Fe ddarf'r afaeth rwydd.

2. Rwy'n gweld fy mod tan nôd y nych,
Nad allai'n rhwyddio mo droedio'r rhych,
Y modd y gwelai'r ienctyd gwych
 Gwaith ofer chwenych hyn.
Mae hyn fel pregeth faith i mi,
Ac i'm cyfoedion ffracthon ffri,
Ni ddaw yn of mo doe i mi,
 Mawr yw trueni dyn.
Pa beth sy'n tyfu yn y dyn?
Felly cyd-dyfant yn gytun,
Ond yr enaid a bery'r un,
 Ac felly'n sydyn, Ow cysidrwn.
Oddiyma rhedwn bawb ar hynt,
A'n enawd fel gwagedd hefo'r gwynt,
A'n dyddie gwych aeth heibio cynt,
 Ni welir mo nynt mwy.
Effaith pechod—penna pall,
Sydd yma'n llithro hwn a'r llall;
Cadw i hun yr un dyn nid all
 Na'r gore ei ddeall ar y ddaear.
Rhaid mynd yn fyddar bawb i'w fedd,
Brenhinoedd mwyaf, gwycha'u gwedd;
Nid arbed angau llym ei gledd
 Mo'u hagwedd hoyw-wedd hwy.
3. Wel rhoddwch fion dda unian ddwys,
Ac arni ben cymedrol bwys,
A'i hyd yn llathien lawen lwy,
 Yn gymwys felly i gyd.
Ac o dwf brwynen iraidd braf,
Iachusol nôd, a cheisio wnafl,
Gobeithio ond gofyn hyn y caf
 Heb anaf yn y byd.
Bydd hon yn anian wych y nos
I chwilio heb fael am waelod ffôs,
Rhag i mi fynd ar linie nglôs,
 Mae aml ge'nfos felly i'w chael.

Oddiyma ar drafel am ryw dro
Mae ffyrdd fel brannar yn ein bro,
Oddeutu glanne pylle glo;
 Hawdd yno yw dwyno (?) ar daith.
Os rhowch, y mwyn-wr, hon i mi,
Ni thwrblaf chwaneq mono chwi,
Ond eiddo hwylys a fydd hi
 Pan elwyf wrthi i le dieithriol.
Bydd rhai'n ymorol ymhob man
Pwy wnaeth mew'n rhinwedd hon i'm rhan,
Atebaf innau yn y fan—
 Sion Ifan wiwlwn waith.

- [1. *To you Shon Iwan, pleasant journey,
I truly send for an ingenious piece of work,
I have heard tell by six or seven
 Of your clever achievements.
I ask a staff, happy man, [made] by your hand,
If it comes to me, over the hills,
I shall safely travel,
 By its handy assistance.
Make it a pretty, smiling face,
And D, and I, place on its chin,
Lest thieves, who can not be trusted,
 Should steal the oaken staff.
When they see such fine work
An ingenious one.....to see
One worked like that of Janus John's
 Well adapted to its purpose.
I'm nearly fifty years of age,
And heavier, heavier is my tread,
I must again walk with support,
 That is the sign of old age.
So I am failing by degrees,
In various ways, beneath the weight
Of grey old age which comes apace,
 My energy is gone, etc.]*

"Sung into the phonograph by Mr. Isaac Jones, of Llanefydd, Denbighshire, Dec., 1911. He is 82 years of age. This song was taught to his mother by John Roberts, Hersall, Flintshire. (John Roberts appears as one of the Bards present at the Caerwys Eisteddfod, 1823). The tune was known in Flintshire as 'Hepus Mawrth.' I cannot trace the name."—MRS. HERBERT LEWIS.

This is a very good example of a type of ballad-tune much in vogue up to nearly the middle of last century. In the ballads themselves the verses were long, necessitating long tunes as well as a doubling of each section of the melody. Many (not all) were characterized by modern tonality, regular, well-marked rhythm, and chordal structure, proving that they were sung to a harp accompaniment and, in many cases had directly originated from the harp. The subject of this ballad reminds a Welsh reader of the bardic custom, obtaining from ancient times, of writing a 'cywydd' or 'cerdd' to solicit a gift or to ask a favour.

"There is some similarity in the first part of this tune to that of one called 'Come, landlord, fill the flowing bowl,' in the second edition of the *Scottish Student's Songbook* (Bayley & Ferguson, Glasgow). This tune, 'Come, landlord,' is used in many parts of Wales to 'Y Blotyn du,' and, in Cardiganshire I heard it sung to 'Y wagen fawr a'r pedwar horse?'—MRS. MARY DAVIES.

COME, LANDLORD, FILL THE FLOWING BOWL.

Musical score for 'Come, Landlord, Fill the Flowing Bowl'. It consists of three staves of music in G major (one sharp) and 2/4 time. The melody is written on the first staff, and the accompaniment is on the second and third staves. The piece concludes with a double bar line.

12.—PER OSLEF, DEHEUBARTH or Sweet Richard. No. 1.
(*The Sweet Melody of South Wales*).

Doh G.

{ d | s₁ . d : d . d | t₁ x : r . r | d . n : n . n | r . n : f . f }

Musical score for 'Sweet Richard'. It consists of one staff of music in G major (one sharp) and 4/4 time. The melody is written on the staff. The piece concludes with a double bar line.

1. Wrth rod - io'r maes for - eu - ddydd glâs, Ar gnwc - y - saer ddi - shom - gar shâs, Mi
Yn sy - dyn serth fel cew - ri certh Daeth gwyr Llansilio'n lawr eu nerth I

{ n . f : s . n | f . n : r . d | t₁ x : d . t₁ | d : d . } || s | d' . d' : d' . d' | t . t : t . t }

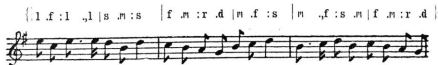
Musical score for 'Sweet Richard'. It consists of one staff of music in G major (one sharp) and 4/4 time. The melody is written on the staff. The piece concludes with a double bar line.

- we-lwn Fadyn bronwyn bras Dros gongwm crâs yn croesi. Rhai a'r perau'n ddrwg eu naws Yn
bwt-io bawb oddeutu'r berth Yn gydnerth am ei go - di.

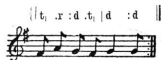
{ l . l : l . l | s : s . s | d' . d' : d' . d' | t . t : t . t | l . l : l . l | s : s . s }

Musical score for 'Sweet Richard'. It consists of one staff of music in G major (one sharp) and 4/4 time. The melody is written on the staff. The piece concludes with a double bar line.

rhuthro'r draws yr eithin, Ac eraill a'r pichwarchau'n nghyd Yn rhedeg, rhyd y rhe-dyn; O



allt i allt yn wyllt eu gwawr, Tyngu'n seilad 'Dyma i lawr,' Co li'r floedd a'r larwm fawr Nes



cyff-ro llawr y dyff - ryn.

[*In walking the fields in the grey dawn
On Cruw-y-saer, successful chase,
I saw a fat, whitebreasted fox
Crossing over a hundred rough cwmes.
Suddenly, like redoubtable giants,
Came the men of Llansilio in their strength,
All to poke about the bushes,
Bent on starting him.
Some with . . . (?) impatiently
Rushing through the gorse ;
Others, with pitchforks, in a body
Running through the bracken ;
From hill to hill in a wild rush,
And asserting 'Down he goes !'
Raise hue and cry and wild alarm
Awakening all the valley.]*

This tune is inserted for comparison with No. 11. It is one of the numerous forms of 'Per Oslef' or 'Sweet Richard.' Both tune and words have been taken from the Jenkins Keri MSS. Mr. J. H. Davies of Aberystwyth tells us that the words as above given are incorrect, that the ballad is printed in *Blodau Dyfed* (1824) p. 394, and that it was written by Sion Siencyn (*Y Bardd Bach*). As has already been pointed out, Jenkins Keri supplied John Parry (*Bardd Alaw*) with a number of tunes for his *Welsh Harper*. This tune, but slightly different in places, appears in vol. ii. p. 176, where it is called "Hoffedd Gruffydd Owen" (*Gruffydd Owen's Delight*) and, in a footnote Parry suggests that G.O. must have been the celebrated harpist of that name from Towyn, in Merioneth.

A variant of this particular form of "Per Oslef" may also be found in Nicholas Bennett's *Alawon fy Ngwlad* p. 139.

The earliest printed copy of this tune is that numbered xii. in Blind Parry of Ruabon's *Antient British Music* (1742). Brinley Richards copied this note for note in *Songs of Wales* (Boosey & Co.) p. 13. The book is so well known that there is no necessity to print the melody here. For John Parry (*Bardd Alaw's*) notes on the tune in the *Cambrian Register* see p. 12.

The air appears again in Blind Parry's 1761 volume, and also in Richard Roberts of Carnarvon's *Cambrian Harmony*, where it is arranged for two harps, and seven variations are added.

13.—PER OSLEF, GOGLEDDBARTH or Sweet Richard. No. 2.
(The Sweet Melody of N. Wales).

DCH F.

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



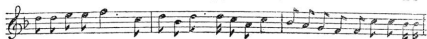
1. Y Cyn-ry cain sir-jol 'sain, Ym-a'n Llund-den mwyn llawen-deg, Mae
I gyn-nal gwaith dy-fal daith An-na-to-dol iaith ein teidiau,

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



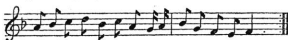
Plant Brythonneg sydd yn rhedeg yn wiwdeg o'r un waed. Iaith hen ei sain, iaith hynaws yw, Mae
Hon i ninnau we-di dyddiau yn ein genau gaed. Rha-go-ra sain ei geiriau sydd Yn

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



heddyw'n fyw ddifall; A grym ei gwraidd Ei brig o'r braidd Oll yn iraidd a llawn ae-ron
cloi trwy'i gilydd gân, Nid oes tan rôd Un iaith yn bod Heb ei gwaddod debyg iddi, Pob

{ ṇ . f̣ : ṣ . ḷ | f̣ . ṣ : ṇ . ṛ . ṇ | f̣ . ṛ : ḍ . ṭ | ḍ :- . | }



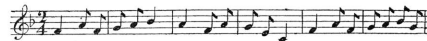
Can orchwylion Gwyneddigion A'i beirddion yn ddiabll.
gair o ho-ni sy'n cy-so-ni Mewn pur oleuni'n lân.

This is very similar to "Per Oslef Fach" in Bennett's *Alawon fy Ngelad*, p. 138. See also pp 78 and 79 in the same collection. The editor has several variants, noted from the singing of various persons in N. Wales. They all show the same form, but the melodic sequences frequently suggest different harmonies. The tune must at one time have been widely prevalent and exceedingly popular to have given rise to all these different variants.

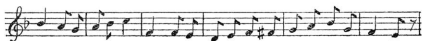
"Reminiscent of a good many English tunes, "Yankee Doodle Dandy O," etc. Cf. Nos. 11 and 12 with Reeves' song "Britannia's Sons" (printed below). I do not know whether there is a real connection between this and "Sweet Richard," as I have not seen other forms of the latter. The Welsh tune at least seems to belong to the same period—about the end of the 18th century."—MISS A. G. GILCHRIST.

BRITANNIA'S SONS.

WILLIAM REEVE, 1799.



Fal, lal, de riddle, liddle, li-do,



Fal ral de rall lal, &c.

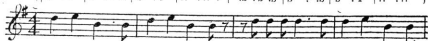


Ri tol de riddle, &c.

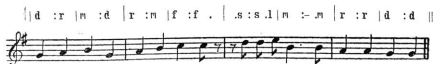
14.—A PENILLION TUNE.

DOH G.

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



Moes dy law—cei law am da - ni, A moes dy gred—cei gred os myn - ni ;



Moes dy fe - ddwl fei - nir dir - ion Ac yn eu lle cei gorff a cha - lon.

[Give thy hand, a hand will clasp it ;
 Give thy faith, my faith I'll give thee ;
 Tell thy mind thou fairest maiden,
 And in exchange thou shalt have body and heart.]

Noted by the editor from the singing of Mr. Gwilym Williams, Glanislwyn, Cricieth, and subsequently heard sung by two other persons in South Carnarvonshire. The above 'pennill' is well known. Mr. Williams sang the tune to the following doggerel well known to old pupils of Llanystumdwy school.

Gwrach o'r Garn, a gwrach o'r Cennin,
A gwrach arall o Bentrafelin,
Aethant i gladdu gwrach o Griciath
Oedd wedi tagu wrth lyncu macrall.

[*A hag from Garn, a hag from Cennin,
And another hag from Pentrefelin,
Went to bury a hag from Criccieth
Who was choked in eating machrel.*]

According to one of the singers the tune used to be danced to.

"The tune is very similar in character to one used in children's singing games to the words 'On the Carpet,' of which many versions are known. As the game seems to be derived from a cushion dance, its tune may be an old dancing air. Its primitive character (a sort of knocking rhythm)—which it shares with the penillion air—suggests a Morris-tune played on pipe and tabor. I note that your Welsh air 'used to be danced to,'"—A. G. GILCHRIST.

ON THE CARPET. Game-Tune.

I.

BEDFORD-LEIGH, Lincs. (noted by A.G.G.)



ii.

SOUTHPORT (noted by A.G.G.)



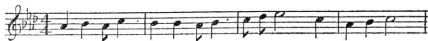
III.

WHALLEY (noted by A.G.G.)



15.—PLANNU COED (*Planting Trees*).DOR A¹.

| d : r | d . n : — | r : r | d . r : — | n . f : s | — : n | d : r | n : — |



Mae gwyr ieu-anc Sir y Blaenau'n Fawr eu swm am blannu coed;

| d : r | d . n : — | r : r | d . r : — | n . f : s | — : n | d : r | d : — |



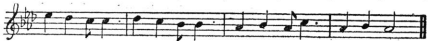
I gael cysgod fine i ga-ru O'r plan-hi - gion go - re 'rioed.

| s : s | f : f | n : n | r : r | d : — d | r : r | f : n | r : — |



He-lyg, de - rw, gwern a be - dw, Bocs ac a - fall drain ac yw;

| s : f | n . n : — | f : n | r . r : — | d : r | d . n : — | d : r | d : — ||



Coed a gin-ins [?] A goose-ber-ries, A'r ge - ly-nen werddlas wiw.

[*The young men of Blaenau County
Call aloud for planting trees,
To get shelter while they're courting,
Of the best plants that ever grew.
Willow, oaktree, birch and alder,
Box and apple, thorn and yew;
— [?] and gooseberries,
And the holly ever green.]*

From the collection bearing the name of 'Alpha,' sent to the Carmarthen Eisteddfod, 1912.

"Sung by Mrs. Evans the mother of the [late] song-writer D. Pughe-Evans. Mrs. Evans is 86 years old."—ALPHA.

The following reached us after the above had been printed:—"In the Llewelyn Alaw MS. at the National Library, the words are as follows:—

'Mae gwyr ifainc yn y Blaenau
'N fawr eu stwr am blannu coed,
Mewn lle araf iawn i dyfu,
Man na thyfodd pren yr ioad;

Helyg, bedw, gwern a derw,
Bocs ac afall, gwern, ac yw;
Coed y cherries, y gwsberries,
A'r gelynnen werddlas wiw.'"

—MR. J. H. DAVIES.

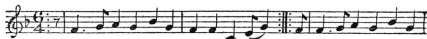
Welsh versions of "Lord Ronald."

16.—O FY MAB ANWYL (*O my dear Son*). No. 1.

DOIT F. *Moderato.*

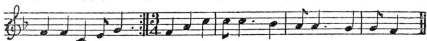
D.C. 3/8

1. | d :- r:m | r : f : r | d : d : s₁ | t₁:r :- || .d | d :- r:m | r : f : r |



1. O fy mab an-wyl, lle bu - ost ti ddoe? Yn he - la sgwarnogod mam—

|| d : d : s₁ | t₁:r :- || d : m : s | s : s :- : f | m : m :- : r | r .d :- . ||



C'weiriwch fy ngwely. Claf iawn yw f'enaid yn ym-yl ter - fy - nu.

2. O fy mab anwyl be gefaist ti'n fwyd?
Neidar yn lle slywen; mam, c'weiriwch fy ngwely, &c.
3. O fy mab anwyl be roddi di i'th blant?
Bendith Duw'r nefoedd; mam, &c.
4. O fy mab anwyl be roddi di'th wraig?
Cortyn i'w chrogi; mam, &c.

- [1. *O my dear son, where hast thou been yesterday?*
Hunting hares; mother, make my bed,
Very sick is my soul, near its end.
2. *O my dear son, what hadst thou for food?*
A snake instead of an eel; mother, &c.
 3. *O my dear son, what wilt thou give to thy children?*
The blessing of God of Heaven; mother, &c.
 4. *O my dear son, what wilt thou give to thy wife?*
A rope to hang her; mother, &c.]

"This ballad was first noted in Welsh by Mr. John Glyn Davies of the Liverpool University, from the singing of his mother, Mrs. John Davies (now of Wrexham), and an interesting account of it is given by him in the *Celtic Review*, April 16th, 1906. The air was not printed exactly as sung, so it has been again recorded from the same singer. From an examination of its metre, Mr. Davies concludes that this version belongs to the first half of the 17th century. The English translation is that given by Mr. Davies in the *Celtic Review*.

The subject of the ballad is well-known throughout Europe from Italy to Ireland, and it is very exhaustively dealt with by Professor Child in *English and Scottish Ballads*, 1905, and in the *Journal of the Folk-Song Society*, Vol. ii., No. 6, and Vol. iii., No. 10. It is called in the British Isles by various

names.—' Lord Rendal,' ' Lord Randal,' ' King Henry,' ' The Croodlin' Doo,' &c. Miss Gilchrist, with the help of an allusion in an old peerage, *The Catalogue of Honor* (1610), connects ' Lord Randal' of the English ballad with Randal III, sixth earl of Chester, who died in 1232.

Mr. Cecil Sharp has noted eight variants of ' Lord Rendal' in Somersetshire. So far as can be ascertained verse 3 in the above Welsh variant differs from any other recorded. In most of the English and Scotch variants the lover is asked by his mother what he will leave to his father, his brother, and lastly to his sweetheart.

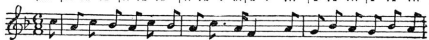
References of considerable interest will also be found in *Studies of Folk-Songs* by Countess Martingano-Cesaresso, p. 214; in *Traditional English Carols and Folk-Songs* by Miss Lucy Broadwood, p. 124; and in *Folk-Songs from Somerset*, Vol. I., by Mr. Cecil Sharp.

In North Wales it is well known, for scraps of it are found to be quite familiar to old singers in several countries, especially the 'cortyn i'w chrogi hi' (a rope to hang her) verse, but the ballad has never been included in any collection of Welsh melodies."—MRS. MARY DAVIES.

17.—O FY MAB ANWYL. No. 2.

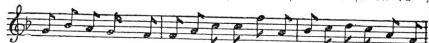
DOH F.

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



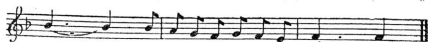
Lle bu-ost ti neithiwr, mab an-wyl dy fam, Lle bu-ost ti neithiwr mab

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



an-wyl dy fam? Pys-go-ta fuais neith-iwr, O ta'n-wch fy ngwely, 'Rwy'n

{ | f : - : - | - : - : f | m : r : d | r : d : t' | d' : - : - | - : - ||



glaf, a'm ca-lon ar fy-ned i'r bedd.

[Where wert thou last night, dear son of thy mother?
Where wert thou last night, dear son of thy mother?
I was fishing last night—spread my bed;
I am sick, and my heart is going to the grave.]

Taken from the second-best collection of Welsh Folk-Songs at the Carmarthen National Eisteddfod, 1911.

"Sung by Miss Davies, Aberystwyth, January, 1911. Her mother used to sing it when a child about 80 years ago,—she had in all probability learnt it from her grandmother."—MISS JENNIE WILLIAMS, Aberystwyth.

18.—O FY MAB ANWYL. No. 3.

DOH F.

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

Ple bu - ost ti neith-iwr, mab an - wyl dy fam, Ple bu - ost ti

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

neith-iwr, mab an - wyl dy fam? Pys - go - ta mam an - wyl cy-weiriwch fy

{ | l : s : m | s : — : m | r : d : r | m : m : r | d : — || }

ngwe-ly, 'Rwy'n glaf, a'm ca - lon ar fy - ned i'r bedd.

Noted by Mr. Dodd, Headmaster of the Grove Park School, Wrexham, from the singing of Mr. W. E. Jones, Blaenau Festiniog. The tune is evidently a variant of the Aberystwyth form (No. 17).

19.—O FY MAB ANWYL. No. 4.

DOH F. *Slow.*

{ :s | s : s : — .s | s : s : d | d : d : — .d | d : — : m }

Ple bu - ost ti neith - iwr, mab an - wyl dy fam, Ple

{ | m : m : — .m | m : m : d | s : l : — .fe | s : — : s | d' : s : m | f : f : l }

bu - ost ti neithiwr mab an - wyl dy fam? Pys - go - ta mam an - wyl, A

{ | 1 : 1 : 1 | s : s : m | s : - : s | s : s : s | f : m : r | d : - ||

ch'weiriwch fy ngwe-ly, 'Rwy'n glaf, a'm ca - lon ar fy - ned i'r bedd.

The verse received with the tune is said to be the second, and it is practically the same as in Nos. 17 and 18. The remaining verses are as follows:—

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Lle buost ti ddoe mab anwyl dy fam?
Yn hela sgwarnogod, mam, &c. 3. Beth gefaist ti i'w fwyta, &c.?
Ces neidr, mam, &c. 4. Beth yw dy glefyd, &c.?
Bradwriaeth, mam, &c. 5. Beth roi di i dy fam, &c.?
Rhof gortyn, mam, &c. | <ol style="list-style-type: none"> 1. <i>Where wert thou yesterday, &c.?</i>
<i>Hunting hares, mother, &c.</i> 2. <i>Where wert thou last night, &c.?</i>
<i>Fishing, mother, &c.</i> 3. <i>What didst thou have for food, &c.?</i>
<i>I had a snake, mother, &c.</i> 4. <i>What is thy fever, &c.?</i>
<i>Treachery, mother, &c.</i> 5. <i>What wilt thou give thy mother, &c.?</i>
<i>I will give a rope, &c.]</i> |
|--|--|

Recorded by Miss Rosaleen Graves, Sept., 1911, from the singing of Mr. Hugh J. Hughes, of Harlech, who had learnt it from his uncle,—Mr. Robert Jones, Rhosddu.

"Nos. 17, 18, 19. Compare several English versions to text on the same subject (collected by Mr. Cecil Sharp, in Somerset and North Devon), in the *Journal of the Folk-Song Society*, Vol. II., No. 6. There is a great similarity between some of the Welsh and English airs."—LUCY E. BROADBENT.

"Nos. 17, 18. Note the similarity of these to 'Hunting the Wren' tunes. No. 19 is reminiscent of a rush-cart morris-tune noted in Lancashire, and also a 'Cruel Ship's Carpenter' tune, noted in the same county."—A. G. GILCHRIST.

20.—Y FOLANTEIN (*The Valentine*).

DOH F. (*Lah is D*).

{ m | m . 1 : s . t | 1 : m . m | m . 1 : s . t | 1 : m . m }

1. Fe ddar-fu'r gae-af creu - lon, Ta - we-lach yw'r a - we - lon, A'r

{ | 1 . 1 : 1 . m | m . f : m . m | d . m : r . d | t₁ : 1 . ||

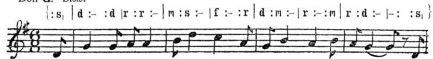
a - dar bach gan fyw - io - cau Sy'n dech-reu gwau ca - neu - on.

2. Holl anian gain sy'n gwenu
Gan neisied ymgynhesu,
Ac nid yw'n deilwng rhoddi sên
I minnau, Gwen, am ganu.
3. Wrth weld dy hun mor laned,
Pa fab all dewi dywed?
O rho i lanc ar soddi i lawr,
O'i ddolur mawr ymwared.
4. Yn dewis y mae'r adar
Yn awr bob un ei gymar,
I fyw mewn undeb eithaf llon
Uwch pob argoelion galar.
5. Un, un ddewisaf finnau,
A hon wyt ti, lliw'r blodau;
Yn rheudol les o rho dy law
I dorni'm braw a'm briwiau.
6. Yr eneth fwyn eiriannaf,
Tydi yw'r lana' welaf;
Na âd, a mi mor wael fy nrych,
Fath bwn o oernych arnaf.
7. Rho'th law'n addeuid i mi,
Rho'th gusan i'm sirioli,
Rho'th galon rydd, yn glodydd glân,
Diderfyn gân cei genni!
8. Y mae dy wedd yn waddol,
Deg Wen o werth digonol:
Uwch unrhyw bris yw'th lygaid pŵr
Sydd fel y sêr yn siriol.
9. O tro yn awr, tra'n iraidd
I rwymyn cariad puraidd;
Cawn fyw mewn tês, yn gynnes Gwen,
A'n byd yn hufen hafaidd.
10. Mae'r gwanwyn ar egino,
Daw blodau'r haf i'w rhifo,
Anturia Gwen, mae natur gain
Yn cymmell sain cydsynio.

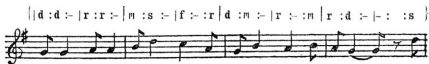
1. *The cruel winter is gone,
The breeze is calm and fair,
The little birds, awaking,
Begin to knit their songs.*
2. *All beautiful nature smiles
In the increasing warmth,
It is not fair to blame me
O my Gwen, for singing.*
3. *Seeing thy comely form,
What young man can be silent?
O give to a man who is sinking,
Relief from his sore complaint.*
4. *The little birds are choosing
Now each one its partner
To live in happy union,
Above all signs of sorrow*
5. *One, one I'm always choosing,
Thou art that one, sweet flower,
Greatest blessing, give thy hand,
To save my fear and wounds.*
6. *The fairest, gentlest maiden,
Thou art the loveliest I see,
Allow not, and I such a pitiful sight,
Such load of pain to crush me.*
7. *Give thy hand as an earnest to me,
Give thy kiss to cheer me.
And frankly give thy heart, and I
Will sing thy praise for ever.*
8. *Thy beauty is a sufficient dowry,
Fair Gwen, I require no other,
Thine eyes are beyond price,
Brighter than the stars above.*
9. *O come now, while young,
Within the bonds of pure love,
We shall spend our life in the sunshine
Of one extended summer.*
10. *Behold the buds of springtime,
And count the flowers of summer,
Venture, my Gwen, beautiful nature
Prompts thee to give thy consent.]*

Noted by Miss Jennie Williams, Aberystwyth, from the singing of Mr. Evan Rowlands, April, 1911. It was said to have been very popular in the Mynydd Bach district 50 years ago.

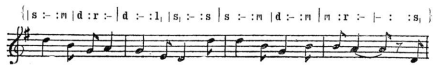
"The words are by Daniel Evans (*Daniel Ddu o Geredigion* 1792--1846), 1905 Ed., p. 233."
—MR. J. H. DAVIES.

21.—YR ENETH GA'DD EI GWRTHOD (*The Rejected Maid*).Doh G. *Slow.*

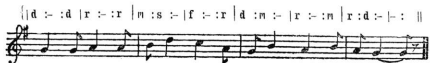
1. Ar lan hen a-fon Ddyfrwy ddofn Eis-teddi glân for-wy-nig: Gan



ddis-taw sib-rwd wr-thi'i hun "Ga-da-wyd fi yn un-ig. Heb



gâr na chy-fail yn y byd, Na char-tref chwaith fynd i-ddo; Drws



ty fy nhad sydd we-di'i gloi, 'Rwy'n wr-tho-de-dig he-no.

2. Mae bys gwaradwydd ar fy ol,
Yn nodi fy ngwendidau,
A llanw 'mywyd wedi ei droi,
A'i gladdu dan y tonnau;
Ar allor serch aberthwyd fi,
Do, collais fy anrhydedd,
A dyna'r achos pa'm yr wyf
Fi heno'n wael fy agwedd.
3. Ti frithyll bach, sy'n chwareu'n llon
Yn nyfroedd glân yr afon,
Mae gennyf ti gyfeillion fyrdd,
A noddfa rhag gelynon;
Cei fyw a marw dan y dwr,
Heb neb i dy adnabod,
O! na chawn innau fel tydi,
Gael marw, a dyna ddarfod.

4. Ond 'hedeg mae fy meddwl prudd,
I fyd sydd eto i ddyfod,
A chofia dithau fradwr tost,
Rhaid i ti fy nghyfarfod;
Mae meddwl am dy eiriau di
A byw, i mi yn ormod,
O, afon ddofn, derbynna fi,
Caf wely ar dy waelod"
5. Y boreu trannoeth cafwyd hi
Yn nyfroedd glân yr afon.
A darn o bapur yn ei llaw,
Ac arno'r ymadroddion:
"Gwnewch immi fedd mewn unig fan,
Na chodwch faen na chofnod,
I nodi'r fan lle gorwedd llwch
Yr Eneth ga'dd ei Gwrthod."

- [1. *By Dee's deep river bank so fair
A fair maid sat lamenting,
And saying with a mournful air,—
"My heart is almost breaking,
I have no friend in this cold world,
Nor home, nor mother tender,
My father's doors to me are closed—
In there I must not enter.*
2. *Cold scornful fingers point at me
And taunt me with my weakness,
My life's young bark is overswept,
And buried 'neath the breakers,
On love's hard altar I've been cast—
Alas! no more a maiden—
And hence I'm weeping here to-night,
Rejected and forgotten.*
3. *Thou little fish that nimbly play'st
Midst waters of the river,
Thou hast thy friends in millions more,
From enemies a shelter;*

*Thou'lt live and die 'neath waters clear,
To shame shall be a stranger,
O! would that I were like to thee;
To die—and sleep for ever.*

4. *My thoughts are ever running on
To days of judgment heavy,
And this remember, wicked man,
At God's throne you must meet me;
But thinking of your treach'rous words
Makes life to me a terror,
O! river Dee, receive thou me,
There's rest beneath thy water."*
5. *Next morning her cold corpse was found
Floating upon the river,
Grasped in her fingers damp and chill
They found a hasty letter:—
"Make me a grave in some lone spot,
Where I in peace may rest in,
Raise there no stone to mark the grave
Of the Rejected Maiden."]*

This tune and words have long been popular in North Wales. It is a favourite "llofft stabal" (stable-loft) tune, and there are few farm-servants who are not familiar with the song. The editor noted it down in the train, many years ago, from the singing of a crowd of young farm hands returning home from Pwllheli hiring fair. It has been kept back from the *Journal* hitherto because the melody, though very simple, is both modern in its tonality and harmonic in suggestion. The syncopated rhythm is distinctly Welsh. The ballad has often been printed—the crude translation here given appears on the same printed sheet as the Welsh words.

"No. 21 appears to resemble, in the second part, an old German Nursery-song, "The two Hares," but the resemblance is not very strong."—MR. FRANK KIDSON.

"Compare a Sussex tune in *English County Songs*, 'The Farmer's Boy' (footnote to page 135). —LUCY E. BROADWOOD.

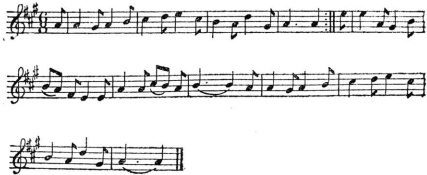
ZWEI HASEN.

German Nursery Song.

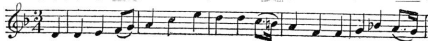


THE FARMER'S BOY.

County Songs, Sussex, p. 135.

22.—Y PWLL GLAS (*The Green Pool*).Doh F. (*Lah is D*)

{ : l₁ | l₁ : t₁ : d₁ r | m : s : t | l : l : s₁ fe | m : d : d | r : f : m₁ r }



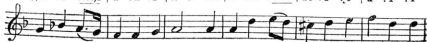
Tri - gol - ion mwyn Merthyr a'r Vas - nor yn ddi - fyr, Pen-dar-ren yn

{ | d : d : r | m : - : m | l₁ : t₁ : d₁ r | m : s : t | l : l : s₁ fe | m : d : d }

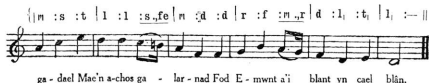


gy - wir ar go'dd, Ac A - ber-dar beu-nydd, Sy'n pa-ra'n an - u - fudd 'Nol

{ | r : f : m₁ r | d : d : r | m : - : m | m : l : t₁ l | so : l : t | d' : l : l }



i - ddynt gael rhy - budd yn rhodd; Ac am eu 'mad - roddion Rhai ffel, a rhai



Taken from a collection of Welsh folk-tunes sent to the Colwyn Bay National Eisteddfod (1911) by Mr. W. O. Jones, Merthyr (formerly of Festiniog). "This air is called by different names. Some entitle it 'Castell Morlais,' others 'Bryn Cymer,' 'Cefn Morlais,' etc., but, by the majority it is called 'Pwll Gläs.' It used to be much sung in Merthyr and district over 60 years ago. No additional verses were recorded."—MR. W. O. JONES.

The words have only a local interest. They seem to be an exhortation to the inhabitants of Merthyr, Pendarren and Aberdare, to forsake their evil ways. Some of the melodic phrases in the air are of frequent occurrence in South Wales folk-tunes.

"No. 22 is a very extraordinary tune slightly reminiscent of the Irish 'Colleen Dhas.'"—MR. CECIL SHARP.

"'Colleen Dhas,' also called 'Terence's Farewell.' See *Songs of Ireland*, p. 70, where Moore's words, 'The valley lay smiling before me' are sung to it, and the tune is called 'The pretty girl milking her cow.'"—MRS. MARY DAVIES.

A variant of the air 'Terence's Farewell' has repeatedly been sent to the editor as a Welsh air, the words quoted being the deservedly discarded old hymn—

"Mi fwm wrth ddrws uffern yn curo
Gan geisio cael myned i mew'n,
Ond d'wedodd y gwr oedd a'r gorïad
Ei bod wedi ei chauad, na chawn," &c.

Our correspondents were evidently not aware that the late Ieuan Gwyllt harmonized the melody and admitted it into the Calvinistic Methodist Tune-book as a Welsh tune. Soon after its publication someone pointed out the resemblance of the air to the Irish tune; hence its exclusion from the later editions of the Tune-book. The tune, called "Llanarmon," has been quoted by Miss Gilchrist in *The Folk-Song Journal* IV, p. 91.

"COLLEEN DHAS CRUTHEN NA MOL" (The Pretty Girl milking her Cow).

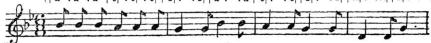




23.—ROBIN DDIOG. No. 1, North Wales Form.
(*Lazy Robin*).

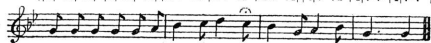
DOH B \flat . (*Lah is G.*)

| d : d : d | t \flat : t \flat : t \flat | l \flat : - : l \flat | d : - : d | t \flat : - : t \flat | l \flat : - : l \flat | n \flat : - : n \flat | l \flat : - : |



1. Neithiwr mi eu - thum i dy fy nhad, I gei - sio'n rhad, i dy fy nhad ;

| l \flat : - : l \flat | l \flat : - : l \flat | t \flat : - : r | n \flat : - : r | d : - : l \flat | t \flat : - : d | l \flat : - : | l \flat : - : ||



Neithiwr mi eu - thum i dy fy nhad I gei - sio'n rhad fy nghroe - so.

2. Mi gododd fy mam i roi i mi fwyd,
Fy machgen llwyd—i roi mi fwyd ;
Mi gododd fy mam i roi i mi fwyd,
Fy machgen llwyd, tyr'd heibio.
3. Mi gododd fy nhad ac atom i'r llawr,
A phastwn mawr, ac atom i'r llawr ;
Mi gododd fy nhad ac atom i'r llawr,
A phastwn mawr yn ei ddwylo.
4. Fy-nhad yn rhoi wald, a mam yn rhoi wald,
A dyna lle 'roeddan' nhw o wald i wald ;
Fy nhad yn rhoi wald, a mam yn rhoi wald,
A dyna lle 'roeddan' nhw'n waldio.
5. 'Roedd well gen i gael gweled hyn
Na siwgrw gwyn—gael gweled hyn ;
'Roedd well gen i gael gweled hyn
Na siwgrw gwyn i'm cinio.

- [1. *Last night I went to my father's house,
To find so freely, in my father's house,
Last night I went to my father's house
To find so freely my welcome.*
2. *My mother got up to give me food,
"My pale-faced boy, come hither," &c.*
3. *My father came to us downstairs,
A big cuogel in his hands, &c.*
4. *My father slapped and my mother slapped,
And thus they kept at it, from slap to slap, &c.*
5. *I enjoyed seeing this
More than white sugar to my dinner.]*

Well known throughout North Wales. First heard by the editor in South Carnarvon; first published years ago by Alafon in *Cymru'r Plant*. It has been introduced by Mr. Glyn Davies into the *University of Liverpool Students' Song Book*, p. 152.

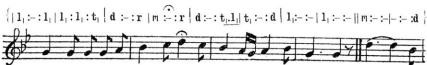
24.—ROBIN DDIOG. No. 2, South Wales Form.

Doff B♭. (*Lah is G.*)

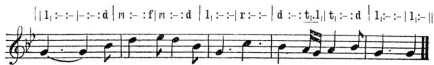
{ : l₁ | d :- : d | t₁ : t₁ | l₁ :- : l₁ | d :- : t₁ : t₁ | l₁ :- : m₁ : m₁ | l₁ :- : m₁ }



1. Mae gen - nyf di - pyn o dy bach twt, ty bach twt, ty bach twt, Mae



gen - nyf di - pyn o dy bach twt, A'r gwynt i'r drws bob bo - rau. Hei di



ho di hei di hei di ho, A'r gwynt i'r drws bob bo - rau.

2. Agorwch dipyn o gil y drws, cil y drws, cil y drws,
Agorwch dipyn o gil y drws, gael gweld y môr a'r tonnau.
Hei di ho di, etc.

- [1. *I have a neat little house, little house, little house,
With the wind to the door every morning, Hi-dee-ho, &c.*
2. *Open the door a little bit, little bit, little bit,
That I may look at the sea and the waves, &c.]*

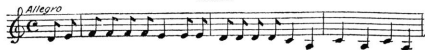
Sent from S. Wales, but without particulars.

Both tunes are interesting because of the repetitions of words, such repetitions being quite exceptional in Welsh folk-music. In the North Wales version the repetitions are exceedingly quaint.

"No. 23. If put into common time this air has a likeness to certain tunes sung to 'Shule Agra,' and the sea-chanty 'Clear the Track, let the Bulgine run,' in *Journal of the Folk-Song Society*, Vol. III. No. 10."—LUCY E. BROADWOOD.

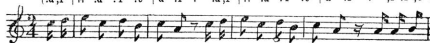
CLEAR THE TRACK, LET THE BULGINE RUN.

CHANTY.



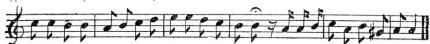
25.—MARWNAD YR EHEDYDD. (*The Lark's Elegy*).Doh C. (*Lah is A*.)

{ .d',r' | n' .d' : r' .t | d' .l : .d',r' | n' .d' : r' .t | d' .l : .l .l , t }



Mi a gly - wais fod yr 'he-dydd We-di ma-rw ar y my - nydd; Pe gwyddwn

{ | d' .d' : t .t | l .t : d' .r' | n' .r' : r' .d' | t ; t̃ : .l .l , t | d' .l : t .se | l .l : . ||



i mai gwir y geiriau Awn a gyrr o wyr ac ar - fau I gyrchu corff yr hedydd adrau.

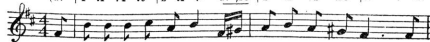
[*I heard that the Lark died on the mountain,
If I knew the words were true,
I would take a crowd of armed men,
To bring home the Lark's body.*]

Taken from Mr. Soley Thomas's prize collection of Welsh folk songs sent to the Carmarthen National Eisteddfod.

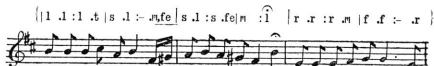
The tune was noted from the singing of Mr. Edward Vaughan, Plas-rhiw-Saeson.

26.—FFARWEL Y MILWR. (*The Soldier's Farewell*).Doh D. (*Lah is B*.)

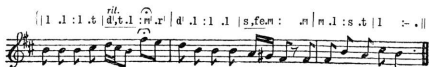
{ .m | l .l : l .t | s .l :- .m , fe | s .l : s .fe | m :- .m }



1. Mewn pa - las mawr he - na - fol Ar lan y Ddyfr-dwy dlos Eis -



te - ddai bo-ne-ddi-gos O - ddeutu hanner nos, A'i mheddwl we-di myned Ar



daith o'i chalon fâd, I ddilyn troed ei char- iad Oedd fi- lwr yn y gâd.

2. Diffodai'r tân ers meityn.
A'r lamp oedd ar y bwrdd
Oedd wedi mynd yn welw,
A'r fflam ar droy i fwrdd;
Y fân ddadebrai'n sydyn
Gan chwyriadi ffrom y ci
Orweddai oddi allan,
I wyllo'i ffenestr hi.
3. O'i chadair freichiau esmwyth
I fynu neidiai'n syn.
A chodai gwr y cwrtaim
A'i llaw llw mynor gwyn;
Pryd gwelai lun ei chariad
O dan y fedwen lân,
A'i fys yn gwneud ei enw
Ar draws yr eira mân.
4. Y wryf dëg yn forau
Gyfododd gyda'r wawr,
A'i chamrau chwim gyfeiriodd
At fôn y fedwen lawr,
Pryd gwelai mewn llun calon,
Ar wyneb eira gwyn
Llyth'ennau enw i chariad,
A phennill bach fel hyn :-
5. "Mae'n ddiwrnod brwydro foru—
Os cledd a frath fy mron,
O Gaenor, cladd fy nghalon
O dan y fedwen hon;
Can's dyma'r fan anwylaf
Sydd imi yn y byd,
Oherwydd yma rhoddais
Fy nghalon iti i gyd."
6. Pan oedd yr haul yn toddi
Yr eira wrth ei thraed
'Roedd yntau yn y frwydyr
Yn marw yn ei waed.
Mae yno faen o farmor
Uwch ben y fan mewn hedd
Yn awr yn dweud lle gorwedd
Dwy galon mewn un bedd.

- [1. *In a big and ancient palace,
On the banks of Dee so fair,
A lady was sitting
About the midnight hour;
Her thoughts had gone a-wandering
On a journey from her heart,
To follow her lover's footsteps—
A soldier in the fray.*
2. *The fire had long been extinguished,
And the lamp upon the table
Had become dim
And the flame nearly gone out;
The maid was suddenly startled
By the angry snarl of the dog
That lay outside,
Watching her window.*
3. *From her soft armchair
She, wondering, jumped up
And lifted the corner of the curtain
With her marble-white hand;
She saw the form of her lover
Beneath the fair birch,
With his finger writing his name
Across the fine-drifted snow.*

4. *The maiden fair in the morning
Awoke with early dawn,
And her hasty steps directed
To the base of the big birch-tree.
She saw, within the shape of a heart,
On the surface of the white snow,
The letters of her lover's name,
And a little verse saying thus :—*
5. *"To-morrow is the day of battle—
Should the sword pierce through my breast,
Oh Gaenor, let my heart be buried
Underneath this birch ;*

*For this spot to me is the dearest
Of any place on earth,
For it was here I gave
My heart, to be wholly thine."*

6. *And while the sun was melting
The snow beneath her feet,
Her lover in the battle
Lay dying in his blood.
And now a block of marble
Above the peaceful spot
Tells us where lie buried
Two hearts within one grave.*

Noted by the editor from the singing of Mr. W. H. Williams, Dinam, Llanrwst, who had learnt it from farm-servants at Gaerwen, Anglesey. In a slightly different form it was also noted by Mr. J. H. Roberts, at Bangor.

27.—DACW FUWCH. (*Yonder's a Cow*).

DOH G.

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

Da - cw, da - cw fuwch a chan - ddi gyr - ne gleis - ion;

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

Nid am y fuwch 'rwy' bron a thor - ri'm ca - lon, Ond am y

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

ferch lle rhois i'm bryd a'm serch, A wel-ais i yn ei god - ro.

[*There is a cow with grey horns,
It is not because of the cow my heart is nearly broken,
But because of the maid on whom I set my heart—
The maid I saw milking her.]*

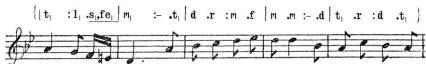
Sung to the editor by Dr. Rowland Jones, Bangor, who had learnt it when a boy from an old jockey at Tregaron.

"Is not this a reminiscence of 'Malbrook,' sung in England to 'For he's a jolly good fellow,' a tune which became popularly known in this country in the last quarter of the 18th century?"—A. G. GILCHRIST.

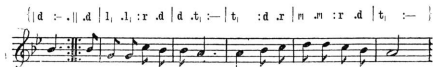
28.—AN OLD CAROL.

Tune—ELUSENI MEISTRES (*Charity Mistress*), or GWCH ABERMENAI (*The Abermenai Boat*).DOH B). (*Lah is G.*)

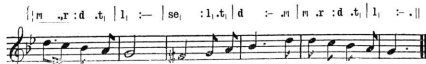
1. Wel dy - ma'r am - ser hyf - ryd. Ded - wy - ddyd yw
 r Dis - gleir-iodd gwawr tru - gar - cdd. O ry - fedd rad



i ddydol - ryw; Eu dwyn o'u cyflwr damniol i gael an - far - wo
 y fen-dith fâd, I a - lw plant af - radlon, pen-t'wyn-ion at eu



fw; I wa - red dyn co - lle - dig. daeth le - su'r ben-di - ge - dig un.
 Tad; r Duw u-nig pob dai - o - ni doeth o - leu - ni, daeth i lawr,



I wis - go enawd, a'n han-wyl frawd a fu dy - lawd es hun.
 Tra - gwyddol hedd gaed yn ei wedd, mor ry - fedd oedd yr awr.

Taken from a MS. collection of old carols, compiled by Mr. John Williams, Dwyran, Anglesey, and said to have been sung by Pedr Môn. The words are by Robert ab Gwilym Ddu, and are printed in full in *Corff y Gaine*, p. 234.

The tune is a variant of No. 4, in Vol. II. of the *Welsh Harper*, where it is called "Gwledd Angharad." It occurs twice in the Keri MSS. where it is said to have been sung in Darowen. The name 'Eluseni Meistres' is clearly a clumsy translation of 'Charity Mistresa'; these names occur frequently above old carols and ballads.

Cylchgrawn Cymdeithas Alawon Gwerin Cymru
Cyf. II.

JOURNAL OF THE WELSH FOLK-SONG SOCIETY

No. 6.

Vol. II.

Part 2.



Editor's Notes.

DIFFICULTIES connected with the War and other circumstances have delayed the publication of a further instalment of Welsh Folk-tunes until now. An attempt is made in this number to make up for the delay by the publication of a double number. The new Welsh tunes are 60 in number, besides which there are 7 non-Welsh melodies given for comparison. The Counties represented are—Cardigan 11, Glamorgan 10, Anglesey 7, Merioneth 7, Carnarvon 6, Carmarthen 3, Montgomery 3, Brecon 2, Denbigh 2, Flint 1, Monmouth 1, Pembroke 1. The remaining 6 tunes are of uncertain origin, but the majority from South Wales. Radnor is the only Welsh county not represented. The numbers here quoted are not to be regarded as an exact index of the wealth of folk-tunes to be found in the various Counties. They show the usual high proportion of modal tunes together with a variety of forms ranging from long tunes adapted to the singing of long stanzas of Kynghanedd and Carols, to the simplest of nursery rhymes.

We continue the policy of holding over the publication of new finds till additional forms are obtained for comparison. A study of the "Mwynen Merch," the "Cob Malltraeth," and the "Merch o'r Bedlam" series in this number leads us to hope that an accumulation of data of this kind will ultimately lead to the formulation of interesting generalizations respecting the evolution of Welsh folk-song.

In spite of the anxieties of war-time, new discoveries continue to be made, and we hear of some of the tunes rescued from oblivion by the Society being sung by Welsh soldiers in lands far from their native Wales. Several English musicians have spoken of Welsh folk-tunes in terms of high appreciation; we take this opportunity of thanking them for the encouragement they give our workers to fresh effort. The Report of the Welsh University Commission points to the work done by the Welsh Folk-Song Society as important enough to demand for it a share in the new effort to be made for the development of Musical Art in Wales. We look forward to a time when our native material will be properly utilized by native musicians.

Owing to the exigencies of space, and the very high cost of printing, we are obliged to postpone to future numbers the publication of some articles, including the continuation of the series commenced in this volume on the earlier printed collections of Welsh Melodies.

We have to thank Llew Tegid for nearly all the translations of the Welsh lyrics. The translations had to be as nearly literal as possible, and any one who has ever attempted such a task will know how very difficult it is to avoid making a literal translation sound awkward, sometimes even ridiculous. The difficulty is greatly increased where much of the charm of the original consists in ingenuity of versification. The translator says,—“I have written them in a kind of rhythmic prose, most of them the same metre as the Welsh : these might be sung, but they rarely rhyme. It would have been impossible to write metrical translations without too great a departure from the original.”

As in the case of former numbers, we have again to thank Miss A. G. Gilchrist and Miss L. E. Broadwood for valuable assistance and encouragement ungrudgingly given. The interesting information supplied by them about the English and foreign cognates of some of our Welsh tunes greatly increase the value of our Journal.

Our First President.

SIR WILLIAM HENRY PREECE, K.C.B., F.R.S., LL.D.

By LLEW TEGID.

IT is now more than five years since the Society lost its first President, and one of the most ardent of its originators and most zealous and generous of its supporters.

During the last seven years of his life I had frequent opportunities of visiting him at his Welsh home, near Carnarvon, and of spending many a happy hour in his cosy sanctum, amongst his books, papers and instruments. The better I knew him, the more I respected him, and admired his wonderful buoyancy and youthful and cheerful temperament. Although he spent a long, active and arduous life, his was a nature that never grew old; he had sixty years' brilliant record in his profession, on which he might have easily and legitimately rested, but to the last, he always lived in the future, and oftener spoke of what he was going to do, than of what he had done. In one respect, these youthful aspirations were a disadvantage, because he could never tie himself down to collate and publish the innumerable and valuable papers and lectures he wrote and delivered during his long and active life. He often promised to do so, but on my next visit I generally found the project was put on one side to make room for some new plans for future work. The papers remained uncollated, which probably will be their fate.

Before referring to Sir William's connection with the Folk-song movement, and the part he took in forming the Society, I may be permitted to place on record in the *JOURNAL* of the Society a few general facts in reference to his life and activities.

WILLIAM HENRY PREECE was the eldest surviving son, but the seventh child out of twelve, of Richard Matthias Preece of Carnarvon, who was a Welshman, and the son of a schoolmaster at Cowbridge, South Wales; he was Mayor of Carnarvon on several occasions. His mother was a native of Carnarvonshire, the family surname being Hughes. W. H. Preece was born at Carnarvon on February 15th, 1834. In 1844, the father and his family removed to London, travelling as far as Chester by the Mail Coach, and thence by train.

In 1845 the son entered King's College School, and completed his education at that Institution; and during this preparation it was proposed that he should join the Army. In the year 1852 the father met with very serious financial losses, and this changed the whole course of the son's life. It became necessary for him to take up work that would maintain him, and later on he had to take the responsibility of maintaining the family.

The father, at this time, was acquainted with Edwin and Latimer Clarke, who built the bridge over the Menai Straits, and were at that time employed by the Electric Telegraph Company. W. H. Preece had attended several lectures by Faraday at the Royal Institution, and had started the study of electricity. The father approached the Electric Telegraph Company for an appointment for the son, with the result that on May 14th, 1853, the latter was appointed assistant engineer in that Company, and in 1856 he was appointed Superintendent of the Southern District of the Company, with his Headquarters in Southampton. In 1858 he was appointed Engineer of the Channel Islands Company, and in 1860 he was made Telegraph Superintendent of the London and South Western Railway, which post he held till 1870.

He was tester of the Hague and Irish cables in 1853-4, and in 1860 and 1869 he laid the Channel Islands cables. He introduced the Electric Bell in 1863, and delivered courses of technical lectures at the Hartley Institute, Southampton, from 1867 to 1872.

For several years he held an appointment under the India Office, training students for the Indian Telegraph Service. He was appointed Electrician to the Post Office in 1877. He visited America the same year, and brought back the Telephone, on which he delivered several lectures after his return. He became Engineer-in-Chief in 1892, and was made C.B. in 1894, and in 1899 was appointed Consulting Engineer to the General Post Office and became K.C.B.

Other honours and recognitions conferred upon him include: Diploma of Honour, International Health Exhibition, 1884; Medal at the Indian and Colonial Exhibition, 1886; Chairman of the Electric Light Committee, 1891; Institution of Civil Engineers,—Associate, 1859, Member 1871, President 1898; President of Telegraph Engineers in 1880 and 1893; elected Fellow of the Royal Society in 1881; Officer of the Legion of Honour, France, and Honorary Member of the American Institution of Electrical Engineers, and of the American Philosophical Society; Chairman of the Council of the Society of Arts, in 1901-2, and some two years before he died he obtained an Honorary Doctorate from the Welsh University, and he more than once told me he appreciated this more than all the other honours that had fallen to his lot.

He patented several inventions from time to time, read scores of papers and delivered innumerable lectures. As a lecturer he was exceedingly

popular, having a good delivery, and a power of presenting his matter in a simple and practical way. He was considered the best public lecturer in the service, and on two occasions he had the honour of delivering a lecture in the Albert Hall before the then Prince of Wales (afterwards King Edward VII.) and the Du' e of Edinburgh. He published several books, in collaboration with others, and did as much, if not more than any one else, in encouraging young inventors. Marconi says he was the first person in England to take interest in his experiments, and to lecture upon them, and adds: "It was due to his influence that I received considerable encouragement from the British Post Office." Sir William Preece himself made most valuable discoveries and inventions in wireless telegraphy, and his system was being used experimentally in the Post Office, especially in South Wales, before the Marconi system was perfected.

In the year 1864 he married Miss Agnes Pocock, of Southampton, who died in 1874; soon after, he removed from Southampton and settled in London.

In 1903 he suffered from a serious attack of pneumonia, from which he made a perfect recovery, but in 1908 he had to undergo a severe operation, from the effects of which he never completely recovered. Just before his last illness he went to Egypt, and with his usual youthful ardour he went alone. He returned with his health considerably impaired.

His health did not improve after his return to Penrhos, although his breezy cheeriness never left him. He passed away on November 6th, 1913, and was laid to rest in the family grave in Llanbeblig, Carnarvon, on the Tuesday following.

His interest branched out in many directions. He was a keen collector of curios, took interest in Astronomy, Antiquities and Languages.

"A man so various that he seemed to be
Not one, but all mankind's epitome."

But he had three favourites that stood out from the rest: Electricity, Egypt and Wales. To the first he devoted the best part of his life, not as a profession only, but as a favourite hobby. He was keenly interested in Egyptology, and followed the explorations and discoveries to the end of his life; he generously supported all efforts to penetrate the mysteries of the sand temples, and possessed a most valuable and sumptuous library on the subject. This splendid collection was presented by the family to the North Wales University College at Bangor. I have never seen any public announcement that such a treasure had fallen to the lot of this National Institution.

His third hobby was Wales and everything Welsh. He was a thorough Welshman; he loved the country, the people and their national institutions, and the language. He left Carnarvon, his native town, when he was about

eleven years of age, and spent a busy life in England far away from the sound of his mother tongue. When he found a little leisure in the evening of his day, and settled down in Wales, the language was to him a foreign tongue. It was quite characteristic of his wonderfully active mind that he, at once, when between seventy and eighty years of age, made a determined effort to re-master the language he had lost, and succeeded to a wonderful degree.

In 1906, at the Carnarvon National Eisteddfod, the movement to establish a Welsh Folk-song Society appealed to him at once. He took up the movement with his usual thoroughness, and made its success a personal matter. He readily accepted the post of President when there was more labour and expense than honour connected with it; and during the first and most trying years of the movement he proved himself a real inspiration. I never found that he was particularly musical himself, but he was keen enough to perceive at once the great possibilities there were in such a movement from a national point of view. He took up the subject quite seriously as if he had been a young man with a long future before him. He used to plan and provide, to suggest and organise, as if he had nothing else to think about, and he was personally responsible for most of the steps taken during those years. Whatever the Society has done, and whatever it will do, it will always owe much more than its supporters will ever know to its FIRST PRESIDENT.

Notes on Welsh Metres, Rhymes & Consonance.

IN Wales, as among other Celtic peoples, the love of literature generally, and of verse-making in particular, has been so widespread that even the Folk-song has not escaped the influence of a highly formalised literary tradition. Thus, no study of the character and history of Welsh folk-music can be complete without a careful consideration of the origin and development of the metres, some of them quite peculiar, employed by the popular song writers. When the origin and history of Penillion Singing have been adequately studied, we may perhaps be enabled to form some idea also of the date of some popular airs, which would seem to demand the prior existence of rhythmical verse. Now, of rhythmical verse we have practically none in early Welsh. There are mediæval references to the singing of poems, but so far, our musicians have not been sufficiently interested in the history of music to attempt to enlighten us whether this meant the setting of syllabic verse to contrapuntal music or the singing of rhythmical verse to an air. Speaking from the literary standpoint, one might be tempted to say that, sung to a fixed tune, the folk-poem cannot be earlier than about the first half of the 16th century, when the Welsh bardic writers began, with manifest difficulty, to employ regularly accented metres. Dr. Bergin, the highest authority on Irish literature, however, shows that in Ireland a popular accented metrical system must have existed from early times side by side with the highly technical bardic system, and that such a system supplied the song metres found in such abundance in Irish when the common speech, as distinguished from the bardic language, became the medium of literature. If there is to be found a body of distinctively Welsh music of any degree of antiquity, a similar metrical system may have existed in Wales, unrecognised by the extreme conservatism of the bardic writers. The absence of early instances of such metres would be explained by the fact that the official bards were hostile to the lower grades, and therefore not likely to preserve their compositions along with their own. The few examples of distinctively Cler poetry which we possess, such, for instance, as some of the work of Robin Cludro, exhibit a constant approach to rhythm.

Taking what material we possess, we find that regularly accented metres were introduced, as already stated, about the 16th century, and that at first

the bards found difficulty in preserving the fixed accent. By the 17th century, however, the difficulty had disappeared, and carols, ballads, and songs of the most fluent character became very numerous. When the bards at last learnt the art of writing regularly accented verse, they introduced into it the rhyme characteristics and the consonantal harmony of the syllabic metres, with the result that their work became excessively verbal and formalist,—much more so than it had been in the earlier metres, with the genius of which the rules of harmony are in much greater agreement.

In order to make clear the matters here discussed, it may be serviceable to indicate the principles of Kynghanedd and rhyme as practised in Welsh bardic poetry.

Early Welsh poetry exhibits a highly developed metrical system. The metres are syllabic, not rhythmic. Accented and unaccented syllables are rhymed. There are internal as well as final rhymes. Harmony (*Kynghanedd*) is employed according to fixed rules, formulated at least as early as the twelfth century, standardised in the 15th, and still practised. It will, perhaps, be useful first to illustrate the principle of Kynghanedd, which I translate Consonance or Harmony. The use of the term Alliteration as the equivalent of Kynghanedd is misleading. Alliteration, as practised in English, is merely the repetition of initial consonants, whereas Kynghanedd is a scientific correspondence of sounds, based upon various kinds of division applied to the line unit. If, for instance, we take the expression

“As poor | as a poet,”

we find that it forms a line divisible into two portions by a natural midline pause, indicated above by the stroke after the word *poor*. Examination shows us that the consonants in the first part are repeated in order in the second, the final consonant in each only differing, and the accent playing a part in the sound correspondence. The exact function of the accent will be shown if we substitute, say, *pert* for *poor*—*poet*, being dissyllabic, must be answered either by a monosyllable ending in a vowel, or a similar dissyllable. “As *pert* as a poet” may be alliterative, but is not Kynghanedd.

This correspondence of consonants and accent is the basis of Consonance, and the various kinds of Kynghanedd are really adaptations of this principle of the divisibility of a line and the correspondence of the sounds in two portions of it. A line divisible medially, as above, is divisible in other ways. For example, it may be divided into three portions. As the Kynghanedd involves only two such portions, a third portion will remain in the line unaffected by the principle. There are two ways of relating this third portion to the others in the structure of the line. If it come in the middle, then it is, as it were, bracketed, and the consonance is produced by the correspondence of the first and the third portions. For example :—

Veiling (each hill and) valley. [v, l — : v, l —.]

If the unharmonised portion come first in the line, then it is rhymed with the second portion, and that portion, in turn, is harmonised with the third :—

Each toiling | boiling | billow [-oiling : -oiling ÷ b, l — : b, l —.]

The principle here illustrated may be applied in various ways, determined by accent and length of line, but the rule may be formulated as follows :—The consonant sounds in the first harmonised, or the second rhymed, portion, up to the final consonant or group of consonants preceding the pause, must be repeated in the second harmonised portion. The ensuing arrangement will, perhaps, more clearly demonstrate the principle :—

(a) Line divided into two portions.

first harmonised portion	second harmonised portion
As poor	as a poet.


(b) Lines divided into three portions.

first harmonised portion	bracketed portion	second harmonised portion
(1) Veiling	each hill and	valley.
first rhymed portion	second rhymed portion first harmonised ..	second harmonised portion
(2) Each toiling	boiling	billow.


As already stated, these harmonies were introduced into rhythmic verse with certain modifications induced by the character of rhythm. Regular accent and longer lines, for instance, necessitated either a freer treatment of *Kynghanedd* or its restriction to the more adaptable type—the type involving internal rhyme. Any number of rhymes might be included in a line, provided the last of them were harmonised with the final portion. This was in practice found to be easier than to harmonise a long line in two divisions, hence the fact that the bulk of accented verse written between the 16th and the middle of the 19th century possesses a super-abundance of internal rhyme and consonantal harmonies.

In the case of dissyllables and polysyllables, mere identity of terminal sounds constitutes rhyme in Welsh, that is, the rhyming of the final, unaccented syllable is sufficient—*morning* : *evening*, for instance, would form accurate rhyme. (Such rhymes are found in the “English” poetry produced by many Welsh bards). Another peculiarity imported into rhythmic

verse is the rhyming of accented and unaccented syllables, such as the rhyming of *King* with *nothing*, or of *politics* with *tricks*. A series of such rhymes is often found in one line, as :—


 The *wing* of evening veil(*ing* all the vall(*ey)s* ;

or, another type, with accentual difference :—


 The *wing* of evening fold(*ing* o'er the field(*s*).

Another quite common practice is to preserve rhyme between the final word of one line and the middle, or any other internal syllable, of the next, as in :—

" Motherhood's curse will fall from *above*,
 For that its *love* we destroy."

The character of Welsh Folk-poetry may be indicated by its division into three types :—(1) a bardic type, in which internal rhyme and consonance abound ; (2) a more popular type, with comparative absence of internal rhyme and harmony ; (3) detached penillion telyn or lyrical stanzas, generally of superior workmanship, free from over-rhyming and superfluous harmony. Frequently, if not generally, the more genuine folk-poems are also the best poetry. In fact, the anonymous penillion telyn are the best of all, followed by the type marked (2) above. Except from the point of view of metrical ingenuity, the bardic type comes lowest of all in merit. Even poems involving nonsense lines are often superior to the efforts of bardic writers of the last century to improve upon the folk poem and to supply " sensible words " for the old airs. As an illustration of this, I would draw the attention of the reader to Caledfryn's attempt to provide sense and poetry for " Cob Malltraeth " (No. 20). It has been suggested that the folk-song is only fit for the stable. If, even in spite of the rhyming of *dim* and *llyn*, the drawing-room prefer " Y daran a rua yn eρχyll uwchben," &c., &c., to stanzas like :—

" Dwy hwyaden, dau geiliog yn nofio'r un llyn,"

[See No. 20 (4)], then there is no more to say than that most men of taste would beg to be allowed to remain in the stable. As one who does not claim to be a musician, I would suggest the necessity of properly recording the words of folk-songs by means of phonetic spelling. The introduction of nineteenth century pseudo-grammar and orthography into seventeenth and eighteenth century folk-poems is intolerable. In addition to this consideration, the actual verse-structure is frequently based upon the spoken sound values.

I subjoin attempts to illustrate in English the metrical peculiarities which I have endeavoured to explain. It is hardly necessary for me to say that these versions are not meant to be English poetry,—if they serve to illustrate metre and Kynganedd, their purpose will have been achieved. Kynganedd, almost impossible in English, is inherent in the structure of the Welsh language.

Example of type (1), Kynganedd indicated by capitals, internal rhymes by italics, and final rhymes by small capitals.

[No. 30 (1)].

“Thou of the BRIGHTEST BROW
 LoVe Me Now, LeaVe Me NOT,
 FaiRy Lass, in FoRLorn, Lovelorn LOT ;
 I would thee PROUdlY PRIZe—
 How THY eyes glow wITHIN !
 I would *si*ng thee LovING LAYs
 THY SWEET WAYs, THUS To WIN :
 God hath ordained and STATED
 That couples should be MATED,
 And thus to be RELATED
 Humanity is FATED,
 Therefore WED, wherefore WAIT ?
 May we, without DELAYING,
 Be wedded, thus OBEYING
 The law of God, and FARING
 In love, may we be BEARING
 Our pleasing FITTING FATE.”

Type (2) “Y Ferch o'r Bedlam.” The English version printed with the Welsh words sufficiently indicates the character of the original. (End-rhymes only employed, internal rhyme and Kynganedd lacking).

Type (3). Detached penillion telyn. (End-rhymes only).

[No. 20 (4)]

“Two ducks and two drakes swim the lake day by day,
 Red are their beaks, and white-feathered are they ;
 Twice round the lake, or three times go they,—
 Whatever they see, not a word will they say.”

Penillion (3) :

“There a ship is swiftly steering
 Round the Cape, the isle a-nearing ;
 If aboard is found my lover,
 Sails of blue silk stream above her.”

T. GWYNN JONES.



29.—YN Y MÔR Y MAE PYSGODYN
(*In the sea there is a fish*).

VERSION 1.

Don D. (*Lah is B.*)

1. { Yn y môr y mae pys-go-dyn; } Ffo-ral-da-li-di

do - a - ro, Ffo-ral-da-li-di-ro. Yn yr

ys-gol mae dysg-eid-iaeth, Ac ar fy ngha-lon i mae hir-aeth, Ffo -

ral-da-li-di-ro, Ffo-ral-di-ro, Ffo-ral-di-dal-di-ral-di-ro.

2. Gwyn fy myd, a gwae na fyddai
Brest fy nghrys i'n wydr goleu,
Gael i'r merched ifanc weled
Fod fy nghalon mewn caethiwed.

—OLD PENILJAON.

- [1. *In the sea a fish is sporting,
On the shore I go to seek it;
In the school there is much learning,
And in my heart is grievous longing.*
2. *Happy I'd be,—but sad, it isn't,—
If my shirt-front were glass transparent,
So the maidens all might witness
That my heart is held in bondage.]*

Sung to the editor by Mr. John Williams, Inspector of Postmen, Bangor, who had learnt it from his father who died 48 years ago.

30.—Y BLEWYN GLAS (*The Green Blade*).

VERSION 2 OF No. 29.

Doh D2. (*Lah is B♭.*)

1. { Ble - wyn glās ar a - fon Dy - fi, } Ffa - rei - ti - rei - ta -
 { Hu - dodd la - wer bu - wchi fo - ddi, }



- ral, Ffal - di - ro - a - rei - ta - ral. Lo - des wen a'm



hu - dodd in - nau O'm hun-iawn ffordd i'w chroes-ion lwy-brau, Ffa -



- rei - ti - rei - ta - ral Ffal - di - ro - a - rei - ta - ral.

2. Mynd i'r ardd i'dorri pwysi,
 Pasio'r lafant, pasio'r lili;
 Pasio'r pines a'r rhosus cochion,
 A thorri pwysi o ddana'l poethion.

—OLD PENILLION.

- [1. *A green blade on Dovey river
 Enticed many a cow to her destruction ;
 A fair maid drew me to wander
 From the straight road to crooked pathways.*

2. *To the garden, to choose a posy,
 Passed the lavender and lily,
 Passed the pink, and bright red roses,
 And cut a posy of stinging nettles.]*

Noted by Mr. P. H. Dodd, B.A., Headmaster of the Grove Park School, Wrexham, from the singing of Mr. W. E. Jones, Blaenau Ffestiniog.

In spite of important differences between these two melodies, it is evident that they are forms of the same tune. In both the curious change of tonality in the second part is a striking feature. In the first example the change is from the Dorian with B as tonic to the Major Key of D. In the second it is from B♭ minor (or more strictly Aeolian) to the tonic major.

31.—Y GWELLTYN GLAS. Another Tune.

VERSION 1.

Don F. (*Lakh is D*)

1. { Gwell tyn glâs ar - ddol yn ty - fu } Tra la la la
 { Hu - dodd la - wer buwch i fo - ddi }

D.C.

la la la la la la la la la. Ar - na i ni

fe - nodd car - iad, Tra la la la la, tra la

la la la la la. Mwy na dŵr ar gefn w -

- hwy - ad, Tra la la la la la la la la la la la.

2. Paid a meddwl, Fenws dirion,
 Ar dy ol y torrai 'nghalon;
 'Dwyt ti ond un o ddwy-ar-bymtheg,—
 Os palli di, mi dreia chwaneg.
- [1. *The green grass that grew in the meadow
 Drew many a cow to death by drowning;
 But, on me, love made no more impression
 Than water on a duck's back.*
2. *Do not suppose, thou gentle Venus,
 I'll break my heart if thou wilt leave me;
 Thou art but one of seventeen maidens,—
 If thou wilt fail me, I'll try another.]*

From the Llewelyn Alaw MS. 329 B., No. 96. Above the tune are the words " Welsh Air, Mesur Nos Galan " [Nos Galan, or New Year's Eve metre]; then, in a different hand,

"Gwelltyn Gläs ar ddôl yn tyfu." In the Ceri MSS. the two penillion here given are sung to a variant of Nos Galan. It will be observed that the sentiment expressed by this form of pennill 1 is quite different from that of the same pennill as sung to tune No. 30, and the change is closely reflected in the spirit of the tune itself.

The plan of the tune recalls that of "Wrth fyned efo Deio i Dywyn," W.F.S.J., 1., p. 132, "Gwew Fach," and others; the melody is of the same origin as the Welsh hymn-tune "Llansannan."

32.—A Welsh Hymn-tune,—LLANSANNAN.

VERSION 2 OF No. 31.



The above version is taken from Gee's *Caniadau y Cysegr* (1878) No. 385. It appeared in *Aberth Moliant* (1877) and, subsequently, in most of the Welsh tune books. It was published in this form in *Ail-Atodiad* but not included in the later Connexional tune book. It appears in the *English Hymnal* (No. 514), but, curiously, the first note of the 7th line, which, in both the secular and hymn-tune forms is the mediant, has been changed for the tonic.

33.—BLEWYN GLAS. Another Tune.

Don E.

Three staves of musical notation in 4/4 time, G major. The first staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is accompanied by lyrics in Welsh. The second and third staves continue the melody and lyrics. The notation includes various rhythmic values and phrasing slurs.

Ble-wyn gläs yn a-fon Dy-fi Hu-dodd la-wer buwch i
fo-ddi, Rhyw ferch i-fanc hu-dodd in-nau O'm ium-ion
ffordd i goll-i'm llwyb-rau, Tum tuu tw-êw-li-dil lau tam tam.

Recorded by Mrs. Henry Williams (Miss Megan Evans), Llandudno, from the singing of an old man near Barmouth, 1915.

34.—DACW LONG (*There's a Ship*).

DoH B♭. (*Lah is G.*)

Da - cw long yn hwy - lio'n hwy - lus Heib - io'r
 trwyn ac at yr yn - ys, Os fy nghar - iad i sydd
 yn - ddi Hwyl - iu si - dan glâs sydd ar - ni.

[*See a ship so smoothly sailing
 Round the point and past the island ;
 If the vessel bears my sweetheart,
 Sails of silk so blue she carries.]*

Sung to the editor by Mr. H. Pritchard, Llangedfni, who had learnt it from his mother. Sung also by Mr. R. H. Evans, B.Sc., Principal of the Madryn Farm School. Mrs. Gwyneddon Davies also had heard it sung in Lleyn (S. Carnarvonshire). In *Cymru'r Plant* II., p. 128, this verse is quoted as sung in Lleyn with the last line thus :—

“Awel dëg fo'n wastad iddi” [*May the breeze be always fair for her.*]

“Exceedingly like Breton songs in character. It reminds me of the old traditional song ‘Marion.’” —MISS L. E. BROADWOOD.

35.—YM MHONTYPRIDD MAE 'NGHARIAD

(*My Sweetheart is in Pontypridd*).

DoH G.

1. Ym Mhont - y - pridd mae nghar - iad, Ym Mhont - y - pridd mae
 mwr - iad, Ym Mhont - y - pridd mae'r ferch fach lan; O na

chawn hi o flaen y ffeir-iad. O hai, hai, ho! O na

(or sometimes.)

chawn hi o flaen y ffeir-iad. O na chawn hi o flaen y ffeir-iad.

2. Gwna Gwen bob peth yn fedrus,
Try'r afal sur yn felus,
Hi wnaiff i'r weddrod daflu eu hwyn,
Try friggau'r brwyn yn fligys,—O hai, hai, &c.
- [1. *In Pontypridd is my true love,
In Pontypridd is my purpose,
In Pontypridd is the maiden fair,
Oh, that I had her before the altar ;
Oh, hie, hie, ho !
Oh, that I had her before the altar.*
2. *Gwen can all things accomplish ;
The sour apple she sweetens ;
She'll make the wethers cast their lambs,
And make figs grow on the rushes,—Oh, hie, &c.]*

Sung to the editor by Mrs. Roberts (Gwenllian Llwyd), Min-y-nant, Llangollen. She had learnt it at Llandyssul, S. Cardiganshire, 64 years ago.

A comparison of this tune with that given in Vol. I., p. 26 of this Journal (taken from Dr. Mary Davies's Llangollen MS., 1858) is very interesting. The first tune is Dorian and quaintly old-fashioned, while this one is Major with a strongly marked rhythm. This is the more remarkable when it is realized that both tunes were sung in the same district—Llandyssul ! With regard to the second verse, see the note to No. 38.

36.—YM MHONTYPRIDD MAE 'NGHARIAD.

ANOTHER TUNE.

Don G.

Ym Mhont-y-pridd mae nghar-iad, Ym Mhont-y-pridd mae mwr-iad, Ym Mhont-y-pridd mae'r ferch fach lan, A'i chael o flaen y ffeir-iad.

Sung to the editor by Mr. Evan Rowlands, Butcher, Aberystwyth. The tune is well-known in the Mynydd Bach district.

37.—GWEN FACH (*Little Gwen*).

Don G.

{ ḍ :ḍ .s | s :- .l :s .s | r .m :- :s .s }
 Fe wnaiff Gwen fach bo - peth yn fe - drus, Di - au
 { r :- :ḍ .ḍ | f :- .s :s .s || r .r :ḍ .ḍ }
 dau, di - au dau; Hi drydd yr af - al sur yn
 { f f :s .s || r :- :ḍ .l, | s, :- . }
 fe - lus, Di - au dau, di - au dau.

Sung to the editor by Mr. Evan Rowlands, Aberystwyth, who maintained that verse 2 of No. 35 is part of another song. Of the tune he was only able to give me the above fragment.

38.—MI WERIAIS GANT O SYLLTAU

(*I spent a hundred shillings*).

Don C. (*Lah is A.*)

{ ṃ ḷ .ḷ :ḷ .ḷ | s .fe :ṃ .ṭ | ṃ' ṃ' :ḍ' .ṛ' }
 Mi wer - iais gant o syllt - au, A mil o chwechein -
 { ṭ :ḷ | ṭ .ṃ' :ṭ .ṭ | ṭ .ṃ' :ṭ .ṭ , ṭ }
 - iog - au, Wrth dra - fae - lu 'nhell at Gwen, Am ei
 { ḍ' .ḷ :ḷ .ḷ | s .fe :ṃ' .ḍ' | ṛ' .ṃ' :ḍ' .ṛ' | ṭ :ḷ . }
 ieu - ieu - o, ym - hell at Gwen: A'i choll - iar ben y siwr - nau.

[*I spent a hundred shillings,
 And a thousand sixpences,
 In journeying far to see Gwen,
 And lost her after all.*]

Noted by the editor from the singing of Mr. R. M. Lewis, 3, Richmond Villa, Swansea, who had learnt it from the Rev. Alonzo Griffiths, Sketty, over 30 years ago. One of the folksong competitors at the London Eisteddfod sang the above words, adding the second verse from the "Ymhont-y-Pridd mae nghariad" (W.F.S.J., I., p. 26). This seems to suggest that those words as well as those under Nos. 35—37 of this vol. are portions of the same ballad.

Dr. Mary Davies has a phonograph record of this tune.

39.—A Nursery Rhyme,—PRY BACH YN MYND I'R
COED (*A little fox going to the woods*).

DOH G.

Pry bach yn mynd i'r coed, Dan-dro fer-re, Dan-dro droed;

Dw-ad ad-re yn y bo-re, Blawd ac eis-in hyd ei goe-se.

[*A little fox going to the woods,
Turning its legs and turning its foot,
A little fox is home returning,
His legs covered with meal and bran.*]

Sung in Anglesey and Carnarvon. The nursery rhyme itself is common throughout Wales but varies in different districts. The following are a few out of a large number of examples given in *Cymru'r Plant*. In most of the variants "two little dogs" or "two little feet" go to the wood.

- LLANBEDR :— Dau gi bach yn mynd i'r coed,
Dan droi'u fferau, dan droi'u troed;
Dau gi bach yn dwad adrau
Wedi colli un o'u 'sgidiau.—*C.P.* I., p. 318.
- DOLYDDELEN :— Dau gi bach yn mynd i'r coed,
Un yn codi gynffon, a'r llall yn codi droed;
Dau gi bach yn dwad adrau,
Blawd ac eisin hyd eu coesau.—*C.P.* II., p. 194.
- CARDIGAN (1) :— Dau gi bach yn mynd i'r coed
Gan chwerau ar eu pedwar troed;
Dau gi bach yn dyfod adrau
Gwedi colli un o'u 'sgidiau.—*C.P.* V., p. 81.
- LLEYN :— Dau droed bach yn mynd i'r felin,
Dyfod adre gyda'r cwd a'r eisin.—*C.P.* VI., p. 127.
- LLANYSTUMDWY :— Dau gi bach yn mynd i'r coed,
Esgid newydd am bob troed;
Dau gi bach yn dwad adra
Wedi colli un o'r sgidia.—*C.P.* XVI., p. 203.

CARDIGAN (2):— Dwy droed fach yn mynd i'r coed,
Dan droi berrau, dan droi troed;
Dwy droed fach yn cerdded adre,
Wedi colli un o'u 'sgidie.—*C.P.* XX., p. 180.

LLANUWCHLLYN:—Pry bach yn mynd i'r coed,
Dandro biri, dandro droed,
Dwad adre yn y bore,
Blawd ac eisin hyd ei goese.

The comparison of these forms affords an instructive example of one way in which "nonsense" words arise. The "dandro ferre," "dandro biri," and other forms may be corruptions of "dan droi'u ferrau" (turning their ankles). It would be interesting to obtain some additional examples of the tunes for comparison.

"My mother sang it with a few differences of rhythm and notes."—MISS JENNIE WILLIAMS.

"I noted a little tune rather like this in Anglesey, to the singing game, 'Mam, prynwch lefrith,' known in England as 'Milking Cans.'"—MISS A. G. GILCHRIST.

40.—A Nursery Rhyme,—Y CEFFYL BACH

(*The Little Horse*).

DOH C.

Gee ceff - yl bach yn car - io ni'n dau Dros y

myn - ydd i he - la cnau, I'ŵr yn yr af - on a'r

cer - ryg yn slic, Cwym-po ni'n dau, Wel dy - na chwi dric!

[*Gee little horse, carrying us both
Over the mountain a nutting we go,
Water in the river and slippery stones,
Dropping us both,—Ah, there's a bad trick.*]

From Mr. Soley Thomas's prize collection of Welsh Folksongs, Colwyn Bay Eisteddfod, 1910. "Sung by Mrs. Francis Lewis, Llanidloes. The tune was well-known in the Pont-erwyd district 58 years ago. Also sung by Mrs. Lloyd, Wrexham, formerly of the Miners' Arms, Pontrhydygroes."

I find that the rhyme is still familiar throughout the Aberystwyth district, but there is much difficulty in getting it sung. In the country round Troed yr Aur (S. Cardiganshire) the rhyme begins thus:—

“Houchi cel bach yn cario ni'n dau
I ochor draw'r afon gael eirin a chnau.”

“‘Ceffyl Bach’ we used to sing to a variant of ‘Nuts and May.’”

—MISS JENNIE WILLIAMS.

“Compare the airs of the ‘Water horse’ songs, three in number, at the beginning of Miss Frances Tolmie’s Highland Gaelic Collection, forming *Journal* No. 16 of the *Folk Song Society*.”—MISS L. E. BROADWOOD.

“This seems to be a reminiscence of ‘Pop goes the Weasel.’ One often finds fragments of popular tunes preserved in nursery rhymes.”—MISS A. G. GILCHRIST.

Mrs. Gwyneddon Davies also points out the resemblance to “Pop goes the Weasel,” and adds an interesting version of the latter which will be given with similar ones, in a future number of the *Journal*.

41.—Y CADNAW (*The Fox*).

Don C. (*Lah is A.*)

Mae cad - no yn Rhiw'r Crei - ny Fel gwy - ddo pawb ei
fod, A phawb sy'n per - chen de - faid Rhowch ar eu cefn - au
nod. Tra la la la la, Tra la la la la la.

2. Fe ddygwyd gwyddau Cronllwyn
Sy'n uchel ar y bryn,
A phadell bres Cilglynenn—
Mae'n eitha' gwir am hyn.

[1. *There's a fox on Creiny hillside,
As everybody knows ;
All those who possess sheep there,
Put on their backs your mark.*

2. *The geese were stolen at Cronllwyn,
That's high upon the hill ;
A brass pan from Cilglynenn,—
Deny it if you will.]*

There are three more verses describing in detail the depredations of a thief. The words are mere doggerel but the tune with its mixed tonality is evidently old.

From Miss Jennie Williams's Carmarthen Eisteddfod Collection.

"Sung by Mrs. J. D. Phillips, Letterston. All the places named are in the neighbourhood of Letterston, Pembrokeshire. The song was sent to me and I never heard it sung. The tune reminds me somewhat of a song current at one time in Cardiganshire, 'Pan és i garu gynta.'"—MISS JENNIE WILLIAMS.

42.—Y FWYNLAN O SERCH (*The kind, fair one of love*).

Doh D. (*Loh is B.*)

♯ 6/8

♯ 1 1 1 | d : d : d | r : r : r | s : - : - : s | l : s : m | d : d : r | }

A ddoi d'r un fwynlan o serch O flaen yr off-eir-iad yn

♯ 1 1 1 | m : - : - : m | n : d' : t | l : s : t | l : - : - : l | s : m : d | }

wir, Yn fed-rus mi rwy-maf dy law Heb hid-io am

♯ d : d : r | m : - : - : l, | d : t, : d | r : r : r | s : - : - : l | }

dai nac am dir, Ac y-no cy-mer-af di'n wraig Yng

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

ngwydd y cwnpei-ni fai 'nghyd Yn eg-lur mewn geiriau Cymreig Tra

♯ d : d : d | r : r : r | s - : f.s | l : - : - : m : m | d : d : t, | l, : - : ||

fy-ldo ni'n dau yn y byd, Tra fy-ddo ni'n dau yn y byd.

(For English translation, see under No. 50).

From Miss Jennie Williams's Collection. "Sung by Mr. Evan Rowlands, Aberystwyth, April, 1910. Popular in the Mynydd Bach district 50 to 60 years ago."

The words, as given above, are a variant of the second verse of the ballad "Mi roddais fy ffansi," No. 50. The most striking difference is that the "fair one" instead of being spoken about, is here directly addressed.

43.—MWYNEN MERCH (*The Maiden's Melody*).

VERSION 1.

Doh F. (*Lah = Ray, is D.*)

Y feinwen fain la-wen fwyn lân Ddi -
Er rhy-fyg 'rwy'n cyn-nyg rhoi cân I'r ...

- o-gan a di-ddan ei dydd. Pe med-rwn da
fwynlan a'r ... groen-lan ei grudd.

D.C.

s l :- s .fe m :- m .r d r :- m | s l :- s .fe t
clymwn dy glod, U - chel-glod waed hy-nod wyt

m :- s .fe m :- .fe s m | d' :- t :l .se }
ti, A min - - nau sy'n... dio - - ddef bob.....

l :- m | s .fe :- m .r d d :- t, | l, :- t, :d .r }
dydd Dyn gwas-tad dan ... gys-tudd Ran ben - yw rwy

m :l :s .t l :- m | s .fe :- m .r d d :- t, | l, :- ||
beun-ydd yn bod Yn tramwy'n of - na-dwy fy nôd.

1. Y gangen fwyn lawen fain lân,
Ddiogan a diddan ei dydd,
Er rhyfyg 'rwy'n cynnyg rhoi cân
Dda anian i'r groenlan ei grudd;
Pe medrwn, da clymwn dy glod,
Uchelglod waed hynod wyt ti,
A mawredd d'aurhydedd dan rhod
Lliw'r manod ddymunol, hyfrydol, da freiniol dy fri,
I'th garu a'th ryfeddu 'rwyf fi.

2. Wrth weled o laned dy lun
 Hardd wiwlun, win forwyn, wen ferch,
 Cynhyrfodd, a hedodd ei hun
 Fel deryn fwy sydyn fy serch ;
 Dy rodiad per syniad pur sydd
 A'th gynnydd i'n gwledydd yn glôd ;
 A minneu sy'n diodde' bob dydd
 Dyn gwastad, dan gystudd ran benyw 'rwy' beunydd yn bod
 Yn tramwy'n ofnadwy fy nôd.
3. Gwaith Satan yw'r gogan a'r gŵg,
 Sy cynddrwg er mawrddrwg i mi.
 Ac arian yw'r d'rogan a'r drwg,
 Gwraidd pob-drwg mae'n amlwg i ni ;
 Byr undeb heb rwydd-deb a rôn,
 Gwas Mamon d'weud Digon nid yw
 Heb nâg, pa le bynnag y bo'n,
 Er boddio'r cybyddion sy'n greulon am foddion i fyw,
 Gelynyon y Dynion a Duw.
4. I'th dotio mae'n ymfrostito wŷr fraeth,
 A'u cywaeth, a'u torraeth, a'u tir ;
 Er lloned a mwyned eu maeth,
 Hwy losgant, cwyn alaeth cyn hir.
 Cynnysgaeth a chywaeth a cher—
 Gwaith ofer rhoi hyder ar hwn,
 Hawdd boddio tra paro'r tro pêr,
 Wnai nifer yn 'nafus, eiddigus, arswydus a syn,
 Pan lithro yno dano'n o dŷn.
5. Cariad, hoff roddiad, mun fraeth
 Yw'r cywaeth sy'n gynhysgaeth gan i ;
 Mae'n llesol, mae'n fuddiol, mwyn faeth,
 Pa gywaeth gwell torraeth i ti ?
 Mae'n hirach, mae'n burach yn bod
 Na'r byd a'i holl sorod hyll, sur ;
 Os arian, draw'r hedan, try'r rhôd,
 Trwy'r gwaelod try'r galon—ae'n ddigllon a geirwon y gwŷr—
 Bydd *Cariad* mewn bwriad yn bur.
6. Wel dianged, eheded am hyn
 Y Byd a'i awch freulon, wych fri,
 A'i sorod, lliw'r manod lle'r myn—
 Dy gorffyn glân mwynalun i mi.
 Ynglymwn, darparwn yn bur
 Trwy gysur mwyn brysur mewn bri,
 Mewn cariad di-dorriad fel dur ;
 A difyr a'i d'ofyn—mae'th gorffyn mwyn diehlyn main di
 Mor hyfryd a mywyd i mi.—JOHN THOMAS.
- [1. *The cheerful bright nymph of comely form
 Most reproachless and pleasant of her day,
 I venture to offer a song
 With the best intention to the beautiful maid ;*

*If I were able I would weave thy praise,
Of famous, high descent art thou,
And greatly honoured on earth,
The delectable whiteness of snow, and of royal dignity,
To love thee, and wonder am I.*

* * * * *

5. *The love, the fond gift, of an eloquent maid,
Is the wealth that is a fortune for me,
It is beneficial and profitable, it is nourishment,
What wealth is a better store for thee ?
It is more lasting and purer in essence
Than the world and all its sour dross,
If money, it flies away, the wheel turns,
The heart sinks, and men become angry and rough,
But love will ever remain true.]*

* * * * *

Noted by the editor from the singing of Mr. John Williams, Inspector of Postmen, Bangor.

The ballad was written by John Thomas, according to Mr. J. H. Davies, of Penffordd Wen, in Lleyn. It was published in *Telyn Arian* (Trefriw, 1823). Mr. Davies's conjecture respecting the identity of the author is confirmed by the occurrence of a "Penffordd Wen March" in the book. As sung by Mr. Williams, the words are different from the original and represent a mixture of verses.

For an explanation of the intricate structure of *Kynghanedd*, as exemplified in this ballad, see Mr. Gwynn Jones's article, p. 71 of this *Journal*. It is very interesting to note that the strongly syncopated rhythm of the melody arises directly out of the division of the verse lines in the manner described by Mr. Gwynn Jones. It shows in the most convincing manner that the singers understood, and were sensitive to, the niceties of *Kynghanedd*, and furnishes one more example of the rule that folk-singers (and Welsh folk-singers in particular) rarely violate the rules of accent and emphasis and of phrasing in their tunes, whereas musical composers, being more intent on music than on words, are frequently guilty of such mistakes. A comparison of this tune with Nos. 50—54, sung on ballads in a "free" metre shows this more clearly still. Another peculiarity of this tune and Nos. 44—49 is seen in the 7th bar where a closing cadence occurs, but instead of coming to a stop, the melody sweeps upward and then repeats the 3-bar cadence. It seems as if some such form as No. 50 was the original one, and that it was lengthened in this manner to get in the extra long penultimate line of this ballad. This shows that in many cases the tune was moulded into shape by the words, and explains why in the case of so many excellent tunes in the older collections, as well as in the later one of Bennett, it is so difficult to make out the meaning of the melodies until the original words are recovered. Mr. Jack Edwards, of Aberystwyth, in an interesting lecture on "Old Cardiganshire Musicians," maintains that in the case of this class of ballad the opposite process also obtains,—that in composing the words the bard sang them to a particular tune.

"A characteristic example of the Welsh Dorian mode—if it be such, being quite unlike the Dorian of folk-songs. In the above tune the sharp sixth produces the effect of a transition from the tonic minor to the minor on the dominant—a shifting of tonal centre, whereas an English or Scotch Dorian usually appears to oscillate between its tonic and the major keys of its third and seventh degree. This characteristic Welsh feature is seen in many of the hymn-tunes founded upon old Welsh traditional airs, where a passage descending to the dominant through the sharp sixth produces the apparent modulation to the dominant minor."—MISS A. G. GILCHRIST.

"This and some of the succeeding forms are like some variants of 'My Bonny, bonny Boy.'"—MISS L. E. BROADWOOD.

44.—MWYNEN MERCH.

VERSION 2.

Don F. (*Lah is D.*)

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of five staves of music with Welsh lyrics underneath. The lyrics are: Y Fein-wen fwyn la-wen fain... lân Ddi o-gan a Er rhy-fyg rwy'n cyn-nyg rhoi... cân Dda... an-lan fr di-ddan ei dyld, Pe... med-rwn da... clym-wn dy glôd, U - - chel-glod waed hy-nod wyt ti; A maw-redd d'an - rhy dedd dan rhod, Lliw'r ma-nod ddy... mu-nol, hyf - ry - dol, da ... rein-iol dy ... fri, I'th ga-ru a'th ry - fe-ddu 'r wyf fi.

Y Fein-wen fwyn la-wen fain... lân Ddi o-gan a
Er rhy-fyg rwy'n cyn-nyg rhoi... cân Dda... an-lan fr

D.C.
di-ddan ei dyld, Pe... med-rwn da... clym-wn dy glôd, U -

- chel-glod waed hy-nod wyt ti; A maw-redd d'an - rhy dedd dan

rhod, Lliw'r ma-nod ddy... mu-nol, hyf - ry - dol, da ...

rein-iol dy ... fri, I'th ga-ru a'th ry - fe-ddu 'r wyf fi.

From the "Ffow Roberts" MS., whence it was copied into the Bennett Collection, p. 22. It was probably sung in the Llanberis district in Carnarvonshire. From what one knows of folk-singing, and of the practice of copyists, one suspects that it has been doctored in tonality.

45.—MWYNEN MERCH.

VERSION 3.

Don F. (*Lah is D.*)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of one staff of music with Welsh lyrics underneath. The lyrics are: My - fa-nwy'rwy'n gwe-led dy... rudd, Mewn meil-ion, mewn

My - fa-nwy'rwy'n gwe-led dy... rudd, Mewn meil-ion, mewn

D.C.

briall a... rhos.

| d d :m | s .s :l | m : - | :m .f | m .f :s .m | d' .t :l .se |

| l : - | :m | l .l :m .r | d .d :t₁ | l₁ .t₁ :d .r |

| m .l :se | l : - | :m | l .l :m .r | d .d :t₁ | l₁ : - | - ||

Sent to the editor by Miss Katie E. Jones, Bangor, who had obtained it from the Rev. Howell Edwards, Aston, Birmingham.

46.—MWYNEN MERCH.

VERSION 4.

Don G. (Loh is E.)

Y gang-en fwyn la-wen, fain lân, Ddi-o-gan a
Er rhy-fyg rwy'n eyn-nyg rhoi cân Dda-an-lan i'r

D.C.

| m :l₁ .t₁ :d .r | m : - | m | d .r :m :f | s :s :f | m : - :m |

di-ddan ei.. dydd, Pe med-rwn da clym wn dy glod, U.
groen-lan ei... grudd;

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

-chel-glod waed hy-nod wyt ti, A maw-redd d'an-

{ d' : t : l : se | l : - : m | l : m : r | d m : r : t, }
 - rhy - dedd dan rhod: Lliw'r ma - nod ddy - nu - nol, hyf
 { l, : t, : d r : m . l | se . t : l' : m | l : m : r : r }
 - ry - dol, da... frein - iol dy fri. I'th ga - ru a'th ry -
 { d m : r : t, | l, : - || (b)
 - fe - ddu'rwyf fi. Hyf - ry - dol, da frein - iol dy fri. etc.

In the Jenkins Ceri MSS., but without particulars of origin. Bars 4 and 5 from the end seem to have the time wrongly copied—it was probably sung as suggested at (b).

47.—MWYNEN MERCH.

VERSION 5.

DON ED. (*Lak is C.*)
 { : m | l : l : l | s : s f : m | r : - : d | r : f : m r }
 2 { Wrth we - led o la - ned dy lun Hardd wiw - lun, win
 Cyn - hyr - fodd a he - dodd ei hun Fel de - ryn fwy
D.C.
 { d : d : r | m : - || m . f | s : m : f | s : m : r . d }
 for - wyn, wên ferch. } Dy rodd - iad per syn - iad pur
 sy - dyn fy serch. }
 { r : - : d | r : f : m r | d : d : r | m : - : d r }
 sydd A'th gyn - nydd i'n gwle - dydd yn glod; A
 { m : d' : t . l | t : l : se . t | l : - : m f s }
 min - neu sy'n dio - dde bob dydd, Dyn.....

{ l : m : d | r . d : t₁ : d | l₁ . t₁ : d : r | m . l : s e : t }

 gwas - tad dan gys - tudd ran be - nyw 'rwy beu - nydd yn
 { l : - : m f s | l : m : d | r . d : t₁ : d | l₁ : - ||

 bod Yn..... tram - wy'n of - na - dwy fy nod.

From the Llewelyn Alaw MS. 329 B. See also *Alawon fy Ngelad*, p. 33. It was probably sung in South Wales during the first half of the last century. The title quoted in the MS. is that of the ballad "Mi roddais fy Ffansi," but this is clearly a mistake as is shown by the long penultimate line. The tune is more modern in rhythm and tonality than No. 43.

48.—MWYNNEN MERCH.

No. 6.

DOH F.
 { m | s : s : l | s : s : f . r | d : - : r | n : f : s . m }

 { d : d : r | n : - || m . f | s : m : d . m | s : m : r . d | r : - : f }
D.C.

 { m : d : t₁ . l₁ | l₁ : l₁ . t₁ : d . r | n : - : m | n : f : s . t }

 { d' : l : s . t | l : - : d' . l | s : m : d | r . f : m . d : t₁ . d }

 *
 { l₁ . t₁ : d . r : m . f | s . m : l : d' . l | s . m : d : r | m . d : l₁ ||


From the Llewelyn Alaw MS. 331 D. This again bears the wrong title, "Mi roddais fy Ffansi." To sing on the latter words the tune should close on the note marked *. The time of the succeeding portion is so badly written that it is difficult to fit to it the end of the "Mwynen Merch" verses.

Another variant of this tune, current in the Bala district, was sung to the editor by Mr. Robert Roberts, Tai'r Felin. On a loose sheet among the Jenkins Ceri MSS. there is a tune, not in Jenkins's handwriting, to which no words are given. At first it seems a formless jumble, but on trying the "Mwynen Merch" ballad to it one finds that it is still another variant of this widely-travelled melody, but so badly barred that it is useless to quote it.

49.—MWYNEN MERCH.

VERSION 7.

Don D.

1. { Y ga - ngen fwyn la - wen, fain lân Ddi - o - gan, a
Er rhy - fyg 'rwy'n cyn - nyg rhoi cân Dda an - ian i'r

{ d r : m f | s ^{D.C.} || s .f | m .f : s .l | t .d' : t .l }
di - ddan ei dydd. } Pe med - rwn da cly - mwn dy
groen-lan ei grudd. }

{ s : - | - : s .f | m .f : s .l | t .d' : t .l | s : - | - : s .l | t .l : t .s }
glod; U - chel-glod waed hy-nod wyt ti; A maw-redd d'an -

{ m' .r' : d' .t | d' : s | d' .s : f .m | r .f : m .r | d .r : m .f }
- rhy-dedd dan rhod Lliw'r ma - nod ddy - mu-nol, hyl - ry-dol, da

{ s .d' : r' .t | d' : s | d' .s : f .m | r .f : m .r | d : - | - ||
frei-niol dy fri; I'th ga - ru a'th ry - fedd - u 'rwyf fi.

From a collection of tunes in the Ceri MSS. signed "Philomusus," probably sent for competition to one of the early Eisteddfods of last century. The tunes number 103 and are, unfortunately, without words. Although very neatly written, the barring in this

tune is wrong and the slurs are not indicated; as, however, the title of the song and the form of the melody prove conclusively that this is a major form of the preceding tunes, I have taken the liberty of making the few slight corrections necessary to make the accent fall correctly. "Philomusus" was probably Mr. John Gwynne, Gwastadgoed, Darowen, near Machynlleth, and the tune was sung in that district.

50.—Y MAB ADFFWYN. No. 1.

VERSION 8 OF "MWYNEN MERCH."

DoH G.

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

{ Mi rodd - ais fy ffan - si mor bell Ar ga - ru merch
{ Doedd dim wrth fy medd - wl oedd well Na chael ei chw m .

D.C.

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

i - fanc o'r byd, } Pe cawn i y fein - ir dda'i rhyw Mi
- ni-aeth o byd. }

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

rw y - mwn ei dwy - law hi'n glau Yn bri - od fwyn bur tra fwyn

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

byw, Ni..... phris - iwn pwy gaff - ai pob rhai.

2. Pe deuai'r un siriol o serch
O flaen yr Offeiriad yn wir,
Yn fedrus mi rwy mwn y ferch
Heb brisio am dai nac am dir;
Ac yno cymerwn hi'n wraig
Yng ngwydd y cwmpeini f'ai 'nghyd,
Yn groew mewn geiriau Cymraeg,
Tra byddwn ni'n dau yn y byd.
3. Ar fyr 'rwy'n terfynnu fy nghân
Mewn geiriau mwyn ffraethwych a ffri;
Heb ble fe a'r fatch yn ei bla'n
Os caru mae'r ferch fel myfi;

Heb hynny fy seren fain syw
 Ar ffwrst rhaid ymadael a'm ffrynd—
 Ni fynmai mo honi yu fy myw,
 Ar f'einioes mae'n well iddi fynd.

- [1. *I ventured my fancy so far
 As to court a young maid of the world,
 And nothing could please me so much
 As to be in her company alway ;
 If I could but win the fair maid,
 I'd bind up her hands without delay,
 A true, loving wife, during life,
 I'd care not who had all the rest.*
2. *If the one so full of sweet love
 But came to the priest in good faith,
 Effectively I'd bind the fair maid,
 And heed not in houses or land ;
 And there I would make her my wife,
 Before all the company in the place,
 In clear expressive Welsh words,
 While life shall be granted us both.*
3. *And now here endeth my song,
 In kind words so fluent and free,
 The " match," without doubt, will go on,
 If as I love her, she love me ;
 If not, my bright star, we must part,
 And sooner the better we do,
 I would not have her in that case,
 And sweet maid it's better for you.]*

The tune, without the words, may be found in the Llewelyn Alaw MS. 329 B., and it bears the double title "Clywech achwyn Mab Addfwyn o'r Byd," and "Mi roddais fy Ffansi mor bell,"—the first lines of two ballads sung to it. The words here quoted are printed in *Cancuon Serch : Hen a Diweddar*, p. 28, under the title "Serch-odl Cariad." There is a fourth verse, which, however, is different in diction and thought, and probably belongs to another ballad.

51.—Y MAB ADDFWYN. No. 2.

No. 9 of "MWYNEN MERCH" SERIES.

Don F.

{ Clywech ach - wyn mab add - fwyn o'r byd Am se - ren wir }
 { Waith coll - i'r ddyn fa - nol o bryd Fy ngha - lon sydd }

D.C.

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

{ la - wen wawr lwys, }
 { beu - nydd dan bwys, }

{ Gan hi - raeth rhy he - laeth o'r }

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

 hynt Am fei - nir dra di - fyr ei dawn, Wrth fe - ddi mor
 { d' : t : l | s : - : d | m : s : l | f : m : d . r | d : - : ||

 gyn - nes oedd gynt Ei chwmp-ni lloer hei - ni lle'r awn.

*[Hear the plaint of a gentle swain
 For a star so joyous and fair ;
 For loss of a comely maid
 My heart constantly bears a weight of woe,
 With yearning too great for a maiden so charming her grace,
 When I think how warm her company used formerly to be.]*

From the Llewelyn Alaw MS. 331 D. Printed in Bennett's Collection, p. 55. In neither case are the words given but the title gives the clue to the ballad of which as yet only one verse has been recovered. At first sight this tune seems different from No. 50 ; a closer study however shows that in spite of the difference of tonality the two are modifications of the same tune.

52.—Y MAB ADDFWYN. No. 3.

No. 10 OF "MWYNEN MERCH" SERIES.

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

 Clyweh ach-wyn mab add-fwyn o'r byd Am se - ren wir
 { s : s : s . f . m . f | m : - : d . m | s : t . l : s . f | m : m : r }

 la - wen wawr lwys Waith coll - i'r ddyn fa - nol o
 { d : - : d . m | s : s : s . l | s : d : s . f | m : - : }

 bryd Fy ngha - lon sydd beu - nydd dan bwys,
 { m . f | s : m : m . r | d : d . r : m . f | s : - : d | l : t : d }

 Gan hi - raeth rhy he - laeth o'r hynt Am fei - nir dra

{ | f : s . f : m . r | m : - : m . f | s : m : s | d' : r' . d' : t . l }
 di - fyr ei dawn, Wrth fe - ddwl mor gyn - nes oedd

{ | s : - : m . f | s : s : l . f | m : m : m . r . d . r | d : - ||
 gynt Ei chwmp - ni lloer hei - ni lle'r..... awn.

From Miss Maria Jane Williams's *Ancient Airs of Gwent and Morgannwg*, 1844. Miss Williams with her accustomed accuracy, has here reproduced some of the grace notes of which the old singers were so fond. Though in many respects this tune shows a further departure from No. 46, than does No. 47, the characteristic sixth line of the former is closely imitated here.

53.—MAE GENNYF FI FWTHYN A GARDD (*I have a Cottage and Garden*).

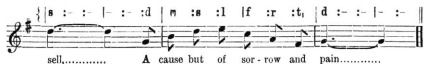
VERSION 4 OF "MAB ADDFWYN"; No. 11 OF "MWYNEN MERCH" SERIES.

Don G.
 { | d | m : s : l | f : r : t | d : - : | : : d }
 1. { By Yst - wyth I num - ber my sheep, By
 By Yst - wyth the home - stead I keep, The

{ | m : s : l | f : r : fⁿ | m : - : - | : : f }
 Yst - wyth I gaze at my herd ; } By
 in - crease I wish doth at - ford ; }

{ | s : m : r . d | d : m : f | s : - : - | - : : d | d' t : l : s : }
 Yst - wyth the dam - sel doth dwell..... Whose heart since I

{ | f : r : fⁿ | m : - : - | - : : d | m : f : s | d' : t : l }
 can - not ob - tain,..... Makes all that I pur - chase or



From John Thomas (*Ieuan Ddu's Cawdydd Cymreig*, published 1845, p. 118. The title probably represents the first line of the old ballad sung to the tune; of this we have seen no copy. Ieuan Ddu being a bard thought (very mistakenly) he would improve the collection by substituting Welsh and English words of his own composition for the original ones.

54.—CAINGO GLYN CYNON (*The Glyn Cynon Air*).

VERSION 5 OF "MAB ADDFWYN;" No. 12 OF "MWYNEN MERCH" SERIES.

Don G.

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

D.C.

s : n : d | r : n : - : || : m : f | s : n : d : t, | d : d : m : f |

s : - : s, | l, : t, : d | r : n : f : r | m : - : n | s : n : s |

d' : t : l | s : - : f | m : s : l : s | n : r : d : t, | d : - : ||

From the Ceri MSS. Above it are the words "Morgannwg, Richard Williams enwodd y dôn." Jenkins specifies words to be sung to it from *Afalaw'r Awen* (Edward Evans), p. 59. The tune appears also in *Welsh Harper II.*, No. 151.

Reviewing the twelve tunes 43—54 inclusive, we find that the first and last seem at first sight to have very little in common; and yet, when all the tunes in the series are examined we find a gradual transition, which, with other evidences prove that they have all been derived from the same stock. They fall into two distinct groups. Nos. 43—49 are of the "Mwynen Merch" form, though as has been shown two of them bear titles showing that they may have been sung to ballads belonging to the second group. Nos. 50—54 form the "Mab Addfwyn" series. The ballads sung to them are "free," or non-alliterative, and, with the exception of No. 50, they are all major, and somewhat modern in spirit. The two sets are connected by No. 50. It seems as if some such tune were the original, and that variation in mode and rhythm went on in two opposite directions, thus furnishing us with an interesting evolutionary series analogous to phenomena occurring in the evolution of living organisms.

It has already been suggested that the form of the last part of each of the first seven tunes was decided by the simple expedient of lengthening a tune like No. 50 and repeating its final cadence; what is very remarkable is that this should obtain in every example of "Mwynen Merch" tune hitherto recorded, and we have them in approximately equal numbers from North, South, and Central Wales. Another curious fact is that most of the forms actually sung in Wales to-day are more archaic in mode and rhythm than any of those recorded in MS. 60—75 years ago.

55.—CARIAD CYWIR (*True Love*).Don F. (*Lah is D.*)

1. Troi'r wyth-nos yn flwydd - yn, Troi'r flwydd-yn yn dair, Rwy'n
 2. Troi'r af - on i'r flyn - non, Troi'r flyn-non i'r ty, Rwy'n
 3. Troi'r ceff - yl i'r gwedd - e, Troi'r ych - en i'r ddol, Rwy'n

D.C.



- fiae - lu troi nghar - iad i siar - ad un gair.
 fiae - lu troi nghar - iad 'run fedd - wl a mi.
 fiae - lu troi nghar - iad i or - wedd yn ynghôl.



4. Tra fydd-o calch ar dal - cen plas, Tra fydd-o c'lo-men blu - fen las,
 5. Tra fydd-o'r er - yr draw'n yr allt, Tra fydd-o dŵr y môr yu hallt,

D.S.



- Tra fyddo'r frân yn troi'n ei nyth F'an - wyl-yd fach a gar - ai byth.
 Tra fyddo'r ych yu po - ri'r ddol F'an - wyl-yd fach ni da-wai'n ol.

- [1. *Turning the week into a year, the year into three,
 I can't turn my sweetheart to say a word to me.*
 2. *Turning the river to the fountain, and the fountain to the house,
 I fail to turn my sweetheart of the same mind as myself.*
 3. *Turning the horse to the teams and the oxen to the meadow,
 I fail to turn my sweetheart to come into my bosom.*

4. *While time remains on the palace wall,
While grey feathered doves their mates do call,
And while the crow turns in her nest,
I love the sweetest and the best.*
5. *While in the cliff the eagle will be,
While salt the water in the sea,
While oxen graze the luscious grass
I'll never leave my darling lass.]*

This characteristic folk-song is out of Miss Jennie Williams's Carmarthen Eisteddfod collection, and was noted by her from the singing of Mr. Evan Rowlands, Aberystwyth, who said it was quite common in the Mynydd Bach District 60 years ago.

The late Mr. Hopkins-Jones, of Bangor University College, had heard the song in Carmarthenshire, but instead of "troi'r ffynnon i'r ty," the words were "i'r tir."

In a later communication Miss Williams says,—“The rhythm here is very strongly marked so as to make the rhythmical difference between the first and second part very evident.”

“Very Breton in character.”—MISS L. E. BROADWOOD.

“Verses 4 and 5 with their tune have possibly been borrowed from another song. If the part after the double bar were a refrain, it would naturally have followed each of the three first verses.”—MISS A. G. GILCHRIST.

56.—CARIAD CYWIR. Another Tune.

Don G.

{ s₁ | d .d :d :m ,r | d .d :d :-t₁ ,d | r .r :r :s }

A thra bo carch ar ... dal-cen plas, Ac... ar y glo-men

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

blu-en... las, A thra bo'r ych yn po - ri'r ddol. F'an-

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

- wyl-yd bach ni 'dawai'n ol, Ffal di rei di ral di ro ffal di

{ r ,l .t₁ ,d :r .s ,f | m ,r .d ,t₁ :l₁ | r .,t₁ :d ||

rei di ral di ro, Ffal di rei di ral di ro, Ffal di ro.

Noted by the editor from the singing of Mr. D. Humphreys, Bryn Mair, Aberystwyth, who had learnt it from Mr. Thomas Jarman, Llanbrynmair, Montgomeryshire. The words here correspond to verse 4 of No. 55, the first part of that tune being missing. At the London Eisteddfod, Miss Cordelia Rhys, the prizewinner in the folk-song competition, sang another tune to the following variant of the words:—

“Troï Castell Caernarfon, troï'r mynydd, troï'r mawn,
Troï'r coedydd, troï'r cerrig, troï popeth yn iawn,
Troï'r moroedd mawr mawrion, troï'r llanw, troï'r lli—
'Rwy'n ffaelw troï 'nghariad 'run feddwl a mi.

Pe medrwn droï 'nghariad 'run feddwl a mi,
Ni chai fod yn ifanc 'run diwrnod ond tri;
O diwrnod i garu, a'r ail i bar'toi,
A'r trydydd i setlo y mater a'i glöi.”

57.—CARIAD CYWIR.

A VARIANT OF No. 56.

Don B 2.

Tra bydd o calch ar dal - cen plis, Ac ar y

glo - - men blu - fen las, A thra bo'r ych yn po - ri'r

ddol, F'an - wy - lyd bach ni 'da - wai'n ol.

Noted by Mrs. Herbert Lewis from the singing of Mrs. Jenkins at Llandyssul, June, 1913.

It is interesting to note that in this case, as in many others, examples have been obtained from North, Mid and South Wales, but they are mostly fragmentary, and as the words are so very simple, there are neither manuscript nor printed copies of the song extant. According to some of our singers it used to be customary to dance to the song. We would be glad of more information about it.

58.—COB MALLTRAETH (*The Malltraeth Embankment*).

VERSION 1.

Don D. (*Ray is E.*)

1. Os tor-rith Cob Mall-traeth fe fo-ddith fy mam, 'Rwy'n
of-ni'n fy ngha-lon mai fi gaiff y cam; Cha'i glyt-io mo'n
trow-sus na... gol-chi fhen grys, 'Rwy'n of-ni'n fy
ngha-lon Dy-lam tw-li ri-di-lam tw-li ri-di-la-li -
- o-o, 'Rwy'n of-ni'n fy ngha-lon by-ddai fa-rw ar frys.

2. Mae tŷ Owain Edwart yn nes at y lli,
Wel, deydweh a fynnoch, nag ydyw'n tŷ ni;
Os Owain a Mari fydd foddin y fan,
Fe gaiff fy mam lwybyr i ddianc i'r lan.
3. Owain Edwart a Margiad a redant yn glên,
A Shôn, mi red yntau—mae mam yn rhy hên;
Ond diolch i'r mawredd mi wela'r hen wraig
'Ddiogel yn ochel ar lechwedd y graig.

Noted by Mrs. Gwynedd Davies from a phonograph record taken by her of the singing of Mr. Owen Parry, Dwyran, and published in her interesting collection of *Alawon Guerin Mon* ("Folk-songs from Anglesey, with pianoforte accompaniments, and with English renderings by Mr. Robert Bryan.")

The tragi-comic doggerel here quoted is of fairly recent origin, for the embankment itself is not very old, yet one meets with many variants of it, showing that it must have been very popular especially among the farm-servants.

The quaint Dorian melody must be very old,—this is proved by the range of variation in its form, as shown in the succeeding examples. The above variant has also been noted by Mr. H. D. Jones (of Gaerwen) from the singing of Mr. D. H. Thomas, Gaerwen, and, in addition to the verses quoted above, the following were sung by Mrs. Ann Hughes and Mr. Hugh Thomas (also of Gaerwen).

1. Ni fedra'i ddim medi, chwaith gynnull yn iawn,
Na churo mo'r eithin, na gwthio mo'r mawn,
Na gosod pliadur yn drefnus ar droed,
Ond earu merch ifanc ni feiliais erioed.
2. Dwy hwyadan, dau geiliog sy'n nofio'r un llyn,
A'u piga nhw'n felynion a'u plu nhw'n wyn, wyn;
Rho'n ddeudro neu drithro o gwmpas y llyn,
Beth bynnag a welan' ni ddeudan uhw ddim.
3. Mae gin i chwaer Fari, a chap a lās* fawr, [**lacc.*]
Lās yn troi i fyny, a lās yn troi i lawr,
A lathan-a-bannar o gambric a lôn,†— [*†lawn.*]
Pa bryd y cai dalu heb wybod i Siôn?
4. Wel, codwch yn fore, a daliwch yn hwyr,
A medwch y gwenith, cynullwch yn llwyr,
A dyrnwch a nithiwch y gwenith yn
Ac yna cewch dalu heb wybod i Siôn.

A curious feature of the tune is the interpolation in the middle of the last line of each verse, of nonsense syllables followed by repetition and completion of the interrupted line. This is a frequent characteristic of Anglesey folk-songs.

59.—COB MALLTRAETH. No. 2.

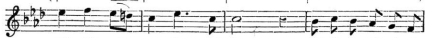
Don A ♭. *Lah* (= *Roy*) is F.

♯ : m | ḍ : r : t₁ | s₁ : l₁ : - . t₁ | ḍ : r : - ḍ | t₁ : - : m . fe }



Os t-r - riff Cob Mall-traeth fe fo - ddith fy mam; Rwy'n

♯ | s : l : s . fe | m : s : - . n | m : - : | r m : r ḍ : t₁ . l₁ }



of - ni'n ym ca - lon— Di - lam Dw - li - rw - dl - ei - di -

♯ | s₁ : l₁ : l₁ . t₁ | ḍ : r : m | r : m : - ḍ | t₁ : ḍ : - . t₁ | l₁ : - ||



- dar - ram Rwy'n of - ni'n ym ca - lon Mai fi gaiff y cam.

2. Pwy olchiff, pwy starchiff, pwy drwsiff fy nghrys?
Fy mam sydd wedi marw, Dilam—T'wli-rwdl-ei-di-darram;
'Rwy'n ofni'n ym calon byddai farw ar frys.

3. Dwy chwiadan a dau geiliog yn nofio'r un llyn,
A'u piga nhw'n goch gochion, Dilam, &c.,
A'u piga nhw'n goch gochion, a'u plu nhw'n wyn, wyn.

Sung to the editor at Aberffraw, August, 1915, by Mr. Thomas, Chemist, and precentor at the local C.M. Chapel. The tune—here again Dorian in tonality—is a contracted form of the preceding one. It has a similar internal nonsense phrase, together with another characteristic of many Anglesey tunes,—the occurrence of a strongly accented note followed by a rest before continuing the nonsense phrase. This occurs in the "Ram" tunes (W.F.S.J., I., p. 73, &c.) and in tune 65 of this number.

It is very curious that there should be two such distinct forms of the same tune in the same locality, for Aberffraw is only a few miles distant from Dwyran and Gaerwen.

60.—Y MUD A'R BYDDAR (*The Deaf and Dumb*).

VERSION 3 OF "COB MALLTRAETH."

DOH D. (*Ray is E.*)



1. Pa ga-lon na theim-la dros fydd-ar a mud Sy 'ngha-nol per-



- sein-iau heb gly-wed dim byd; Yn o-fer y sua-r a-



- fon-ydd Pr rhai'n, A'r Dyfnder er rhu-o, ni chly-want ei



sain, A'r Dyfnder er rhu-o, ni chly-want ei sain.

2. Y daran a rwyga yn erehyll uwchben,
Pan wisgir â phrudd-der wynebpryd y nen,
All drystio nes taro'r greadigaeth â braw,
|| Y byddar ni wybydd—mae'n dawel gerllaw. ||
3. Peroriaeth yr adar a leisiant o'r llwyn,
Wrth oglais y dymyr sy'n meddu'r fath swyn;
Mae ef yn ei chanol heb gael rhan o'r wledd,
|| Yn byw mewn distawrwydd—mor ddistaw a'r bedd. || &c., &c.

—From *Caniadau Caledfryn* (Llanrwst, 1856).

- [1. *What heart will not feel for the sad deaf and dumb,
Surrounded by music, they hear not a hum;
In vain doth the river's sweet notes lull the breeze,
The ocean may roar, but is silent to these.*
2. *The thunders strike terror, through hearts, from on high.
When gloom and dark sorrow envelop the sky,
Their sound bringeth horror and dread in their train,
The deaf knowing nothing, in silence remain.*
3. *The carols of birds, as they happily sing,
And play on our feelings, what pleasure they bring!
The deaf get no share of the feast, though they crave,
They live in dead silence—as calm as the grave.]*

There are eleven verses in all, several being mere rhymed prose.

The tune was sent to the editor by the late Dr. Roberts (*Isallt*), Blaenau Ffestiniog, who had heard it sung by Mr. Thomas W. Jones, Manchester House, Penrhyndeudraeth. It is said that the ballad singer, Derfel Meirion, used to sing both air and words in the fairs.

I thought at first that the "Cob Malltraeth" tunes were distinctively Anglesey ones, but was surprised to find that I already had in my collection variants from other parts of the country, but so different in spirit as to have escaped recognition. This was chiefly due to the substitution, as in the above example, of stodgy modern words for the original ones and the discarding of the "nonsense" phrase. In each case the "running" passage of the melody is retained, but the last line of each verse is repeated.

61.—Y BYDDAR A'R MUD.

VERSION 4 OF "COB MALLTRAETH."

DoH G. *Lah* (=Ray) is E. D.C.

{ m r d :t₁ :l₁ | se₁ :l₁ :d | t₁ :r :d | t₁ :- ||

{ :l₁ ,t₁ d :t₁ :l₁ | l₁ :l :s ,fe m :s :fe }

{ m :- m | l :l :s | m :s :m | r :r , t₁ }

{ s₁ ,l₁ :t₁ | d :r :m | r :m :f | m :d :t₁ | l₁ :- ||

From a small collection of Welsh Folk-Songs sent to one of the Aberystwyth College Eisteddfods by a competitor signing himself "Devinos." We should be glad of further information respecting the tune and words as well as the name of the competitor.

62.—HOFFTER.

VERSION 5 OF "COB MALLTRAETH."

DOH G. (*Lah is E.*) D.C.

Mae'n dda gen i'r de - faid, Mae'n dda gen i'r wyn, &c.

l, i: l: l: se: l: m: r: m: -: m: }

f: s: l: s: f: m: f: s: f: m: r: m: r: d: t: l, i: }

se, l: t: d: r: m: l: m: r: d: r: t: l: -: ||

Communicated by Mr. Yllyr Williams, Dolgelly, to *Y Cerddor Cymreig*, No. 57, p. 84., and said to have been sung by Mr. E. Williams, Llanengan (S. Carnarvonshire). Only the first line of the ballad was given.

63.—HOFFTER.

VERSION 6 OF "COB MALLTRAETH."

DOH G. (*Lah is E.*) D.C.

l, i: l: t: se, l: t: d: r: d: t: l, i: t: -: ||

l, i: l: s: fe: m: fe: s: fe: m: re: }

| m :- : m | ba.se:l : m | ba.se:l : m | m .f : m .r : d .t. |

| l₁ :- : t₁ | d : r : m | f : m : r .f | m : l₁ : se₁ | l₁ :- ||

Sent by a correspondent to *Y Cerddor Cymreig*, No. 56 (1861), and said to have been heard 20 years previously (that is 77 years ago) but not since. In all the folk tunes sent to the *Cerddor*, the correspondents hardly ever quoted the words unless they happened to be sacred words. It is seen that the tonality here is mixed. From the analogy of other variants one would regard the C♯ in the middle portion as evidence of an original pure Dorian tonality.

The editor of the *Cerddor*, after pointing out the identity of the two tunes, asks "Can any one decide which is the correct form?" (!)

The tune appears also in Bennett's Collection, p. 11.

64.—COB MALLTRAETH. Another Tune.

DOH C. (*Ray is D.*)

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

Pe tor - rith Cob Mall-traeth Fe fo - ddith fy mam; 'Rwy'n

| d' : r' : t | l : l : l | s . l : s . f : m . r |

of - ni'n fy ngha - lon Mai— Ti - a lam - a - twl - i

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

ta - han—'Rwy'n of - ni'n fy ngha - lon mai fi gaiff y cau.

Noted by Mrs. Henry Williams (Miss Megan Evans) from the singing of an old man near Barmouth, 1915.

This tune seems to represent a fusion of two tunes. The first half is a variant of a well-known penillion tune still frequently sung in country places to such words as "Mae gin i ebol melyn, &c." The second half is a variant of the corresponding portion of the "Cob Malltraeth" tune. In the travel, and consequent modification of traditional tunes, it is interesting to note the elements that persist best with the least amount of change; here it is the interpolation of a nonsense phrase, the downward run on which it is sung and the final Dorian phrase.

65.—BILDIAF BONT (*I will build a Bridge*).

Don B. (*Lach is G.*)

Bil - diaf e - to bont o sglod - ion O Sir

Fon i Sir Gaer - nar - fon Ram. Ram, ram - ti - ram

ram ti - ram ro ti - ram - ti - ram - ti ro.

Sung to the editor by Mr. H. O. Williams, Llangefni, Anglesey. The tune is inserted as an additional example of the "Ram" type of folk-song. The words are mere nonsense, and belong to the "songs of impossibilities" type. The singer boasts he will build a bridge of chips from Anglesey to Carnarvonshire, and another of sparables from "Mynydd Twr" to "Mynydd Parys."

66.—A PENILLION TUNE.

Don G.

1. Mae gan hawsed gen-nych ddig-io A chan ddail yr aeth-nen sig-lo;

Ac mor an-nodd cael eich cymod A chael siwgrw gwyn o wermod.

CHORUS. *D.C.*

Tra la la, &c.

2. Mae nhw'n dwedyd i'ch balchio
Eich bod yn lân—a chwithau'n coelio;
Mi wn na chlowsoch Gwen llw'r ewyn
Gwedi'ch geni gelwydd cymin'.

- [1. *You are as ready to take offence
As the aspen leaves are to shake,
And as difficult to regain your favour
As to get white sugar from wormwood.*
2. *They do say, your pride to flatter,
That you are fair—and you believe them :
I know you never heard, Given the colour of the foam,
Since you were born, so great a falsehood.]*

Sung to the editor by Mr. David Roberts (*Telynor Mawddwy*), the blind harpist of Barmouth.

Another example added to the many already recorded of the kind of sprightly tunes sung by young country-people in their winter-evening gatherings. Each singer either extemporized or sang an old *pennill*, the whole company joining in the chorus, while the next singer prepared for his turn.

67.—Y FERCH O'R BEDLAM (*The Maid in Bedlam*).

VERSION 1.

DOH C. (*Lahis A.*)

Fy nghar - iad drodd yn fo - rwr..... O a - chos gwaith fy

nhad,..... A min - nau drowd i'r Bed - lam..... I

ddis - gwyl am iach - ad ;..... Ac y - no sa - faf

er ei fwyn Yn fodd - lon by - ddaf fi; Mi

ga - ra' nghar - iad triw i dre, Waith fo a'u ca - rodd i.....

From a small collection of Welsh folk-songs sent to a competition at one of the Aberystwyth College Eisteddfods. The MS. is signed "Mynwy." We would be glad to know the name of the collector, who sang the song, and where this form of it is current.

The ballad is printed on p. 78 of *Caneuon Serch: Hen a Diweddar*, and like many of the older ballads, of which "Tra bo Dan" is an example, is in alternate English and Welsh verses. Though the idea must have been suggested by some contemporaneous English ballad on the subject, internal evidence makes it probable that the English as well as the Welsh words were composed by the Welsh ballad-writer. As printed, the verses are somewhat corrupt, and, although they all have the same refrain, they seemingly represent portions of at least two, perhaps three, different ballads. They are reproduced here with a few corrections of evident mistakes, and re-arranged so as to get the English to follow the corresponding Welsh verses—in the original they do not do so.

- | | |
|--|---|
| <p>1. Pan oeddwn maes yn rhodio
Foreuddydd yn yr haf,
Fe glywn y Ferch o'r Bedlam
Yn tiwnio'n felus bras;
Ac er fod dwylaw Gwen yn gaeth,
Mewn hiraeth d'wedai hi,—
"Mi gara 'nghariad yn driv i dre',
Gwaith fe a'm carodd i."</p> | <p>[1. <i>As I was out a-walking
One morning in the Spring,
I heard the maid from Bedlam,
So sweetly did she sing;
The chains were rattling on her anks,
In sorrowful voice said she,—
"I love my love because I know
My love he does love me."</i></p> |
| <p>2. Pan oeddwn i'n dod adref
Rhyw noswaith oleu glir,
At dŷ fy anwyl gariad,
'Dwy'n dwelyd ond y gwir,
A phasio y gwallgofdy,
Mi glywn ei hochain hi,—
"Fy nghariad bach a garaf fi,
Gwaith fe a'm carodd i."</p> | <p>2. <i>Towards as I was walking,
On a clear and pleasant night,
Towards my true love's dwelling,
I only say what's right,
And passing by sad Bedlam,
With groans and tears said she,—
"I love my love because I know
My love he does love me."</i></p> |
| <p>3. I'r môr fe aeth fy nghariad,
O achos gwaith fy nhad,
A minnau drow'd i'r Bedlam
Mewn gobraith cael gwellhad;
Arhosaf yno er ei fwyn,
Mor foddlon byddaf fi,
Mi gara 'nghariad yn driv i dre,
Gwaith fe a'm carodd i.</p> | <p>3. <i>My love did turn a sailor,
My father proved unkind,
And I was sent to Bedlam
To reconcile my mind;
And I will stay there for his sake,
Contented will I be,
I love my love because I know
My love he does love me.</i></p> |
| <p>4. Os boddi wna fy nghariad,
O fewn i'r moroedd cain,
Gobeithio tafl y tonnau ef
I Scotland, Ffraince, neu Spaen;
Cael gorwedd rhwng ei freichiau ef,
Mor foddlon byddaf fi,
Mi gara 'nghariad yn driv i dre,
Gwaith fe a'm carodd i.</p> | <p>4. <i>And if my love be drowned
Within the ocean main,
I hope the waves will throw him
To Scotland, France, or Spain;
For if I lay between his arms,
Contented will I be,
I love my love because I know
My love he does love me.</i></p> |
| <p>5. O! ti yw fanwyl Poli,
A'th wallt a'i olwg gwyn,
Fy anwyl gariad, O paham
Yr y'ch chwi'n gofyn hyn?
'Rwy'n dod i ddwyed y cyfan,
Mawr helynt gawsom ni;
Mi gara 'nghariad yn driv i dre,
Gwaith hi a'm carodd i.</p> | <p>5. <i>Oh! you are my dearest Polly,
With your hair as white as snow;
My dear love, kindly tell me why
You ask those questions now;
I have returned to tell you all
Of our great troubles, said he:
I love my love because I know
My love she does love me.</i></p> |

"This and numbers 68, 70 and 72 strike one as English in character. 'The Maid in Bedlam' is a well-known English ballad. Some of the words are found in old garlands, and a version of them is printed in *Johnson's Museum*, 1787, to the tune 'Gramachree' ('The Harp that once'). I have them also in the *Scots Miniature Musical Museum* c. 1810, to the same tune. But traditional English tunes to the words are printed in *Songs of the West* ('The Loyal Lover'), in *County Songs*, under the same title and in the *Folk-Song Journal*, Vol. II., p. 93. These have more or less resemblance to the group of Welsh tunes here printed, the last named,—a Cornish tune,—being perhaps the nearest to it."—MISS A. G. GILCHRIST.

"Tune 67 is very Breton in character."—MISS L. E. BROADWOOD.

Of the very numerous English ballads on the above topic, there are a few with the refrain "I love my love, &c.," together with references to "rattling chains," and "Cruel parents, who sent my love to sea." The tunes are very different from the one above, except the following, probably the one referred to by Miss Gilchrist.

I'LL LOVE MY LOVE.

DOM C. (Ray is D.)

;:l₁ | r :r .m | f .m :r | l .t :d' | - :l .s | f : - .r | m :m }

 A - broad as... I ... was walk - ing One eve - ning in the

| r : - : l₁ | r :r .m | f .m :r | l .t :d' | - :d' | r' :t .l | s :s }

 Spring, I heard a ... maid in Bed - lam, So sweet - ly ... for to

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

 sing; Her chains she rat - tled with her hands, And thus re - pli - ed

| d : - : l₁ | r : - .m | f : - .s | l .t :d' | r' :l .s | f : - | m : - | r : - ||

 she, "I love my love be - cause I know My love loves me."

From the *F. S. Journal*, II, (1905), No. 7.

"Tune noted by E. Quintrell, Helston. Sung by J. Boaden at Cury Cross Lanes, near Helstone, Cornwall."

68.—Y TRAMP O DRE (*The Tramp from Home*). No. 1.

VERSION 2 OF No. 67.

Don Bp. (*Lah is G.*)

From Bennett's *Alawon fy Ngwlad*, p. 20, but with no words or particulars of origin. Though different in metre, there is an obvious relation between this tune and No. 67, the general feeling being the same, and some of the phrases identical in both. The tune must have been popular at one time in S. Wales, for there exist several variants of it, and we have references to ballads sung to it. The following are examples, and they are of additional interest in that the title "Tramp o Dre" is quoted in both. The first, written by Gwilym Huw, of Llanfair, is called "Y tramp oddicartref, Tòn Farewel! Home," describes the "tramping" of three young men.

1. Holl feibion llon a merched,
Gwrandewch bawb yn ddible,
Hanes tri llanc ifanc, cu,
A drodd ar *dramp o'r dre :

Ymadael wnant â Llanfair,
 Lle tyner hardd ar don,
 A tharo dros y mynydd
 A'r bryniau oll o'r bron.
 Nes doent at Fwlch-y-Rhiw,
 Trwy nerth a gallu Duw,
 Ni welwyd tri yng Nghymru
 Erioed ar dramp mor driw.

The second is entitled "O wel te'n wir, ar Dramp o Dre," was written by D. Jones, Llanbydder (Carmarthenshire), and describes the courtship and marriage of two young people, and the subsequent struggle for domestic authority.

1. Wrth rodio maes rhyw noswaith,
 Cyfarfod wnes â merch,
 Ac arni hi yn rhywfodd
 Y rhedodd fy holl serch :
 Gofynnais gawn i garu
 A'r feinwen glaerwen glir,
 A'r ateb roddodd hithau
 Oedd dweyd, "O wel te'n wir."
 O dyna "Wel te'n wir,"
 Y mae nhw'n dweyd yn wir,
 Mai arwydd air y merched bach
 Yw dweyd "O wel te'n wir."
2. Yn awr 'rwyf yn terfynnu,
 Dewch chwithau yn y bla'n,
 A thynnwch eich ceiniogau
 Gwel prynu pob o gân.
 Mae Jones o Llanbydder,
 A Bowen yma'n bur,
 Yn canu'n dau ar * "Dramp o Dre,"
 Y gân "O wel te'n wir."
 O dyna, &c.

69.—Y TRAMP O DRE. No. 2.

DOH C.

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

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

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

{ s' : s' :- | :- : n' | f' :- : r' | t :- : r' | f' :- :- | :- : : r' }


 { n' :- : r' | n' :- : f' | s' : s' :- | :- : n' | f' :- : r' | t :- : r' }


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


 { d' :- : d' | t :- : r' | f' :- :- | :- : : n' . r' | d' :- : r' | n' :- : f' }


 { s' :- : s' | s' :- : | f' :- : n' | d' :- : t | d' :- :- | :- : :- ||


From the Llewelyn Alaw MS., 392 B. No. 65. No words given.

This major variant bears a strong resemblance to the tune to which Dic Dywyll sang his ballad "Castiau Lerpwl," especially in the dominant 7th cadences in the second part of the tune.

"With Nos. 68 and 69 compare 'A sweet country life' and 'The Bold Privateer' in Broadwood's *Sussex Songs*, noted by the Rev. John Broadwood before 1843."—MISS L. E. BROADWOOD.

Mrs. Gwyneddon Davies points out that a song "Mi es i'r parlwr gora," which she took down from the singing of an old lady in Dwyran, Anglesey, is a variant of the above tune. This, and another Anglesey form noted by me will be given in a future number.

A SWEET COUNTRY LIFE.

Don B♭. (*Lah is G.*)

{ : n' | l₁ :- | t₁ : se₁ | l₁ :- | l₁ : t₁ | d :- . r | n : d | t₁ :- . se₁ | n₁ :- }


 A sweet coun-try life is to me both dear and charm - ing,

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

For to walk a - broad in a fine sum-mer's morn - ing;

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

Your hous - es, your ci - ties, your lof - ty gay tow - ers, In

{ ḷ : ṃ | ṛ : ḍ | ṛ : - | ṃ : fẹ | ṣ : - | fẹ : rẹ | ṃ : - | ḍ | ḷ }

no - thing can com - pare with the sweet sha - dy bow - ers. *D.S.*

THE PRIVATEER.

DOH Ab. (*Lah is F.*)

{ rẹ | ṃ : ḍ | ṭ : ḷ | ṣ : ṃ | fẹ : rẹ | ṃ : ḍ | ṭ : sẹ }

Our boat she's on the drift and our ship she's un - der

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

weigh; Fare-well, my dear-est Jew-el, for no long-er I can stay:

{ ṭ | ḍ : ṭ | ḍ : ṛ | ṃ : - f̣ | ṃ : ṛ | ṭ : sẹ | sẹ : ṭ | ṛ : ḍ | ṭ |

Our ship she lies a - wait - ing, So fare you well, my dear, For

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

I must go on board of this bold pri - va - teer. *D.S.*

70.—Y TRAMP O DRE. No. 3.

Don G.

From a collection of Welsh Folk-songs sent to the Colwyn Bay Eisteddfod by "Llais o'r Mynydd." The air was "heard in the district of Pencarreg, Carmarthen, but no words have been recorded."

The last part of the tune is too short for the stanza.—ED.

71.—Y FERCH O'R BEDLAM. Another Tune.

Don F. (*Lath is D.*)

Recorded by Mrs. Herbert Lewis. " Sung by an old man at Llandyssul. He would only sing the first Welsh and first English verses. My second verse is ' O ti, fy anwyl Poli.' I am afraid, however, both the ballad to No. 63 and mine are translations from the English. The music of the English version, also that of No. 68, are similar to the one I recorded. I think it is an English folk-song, tune and all."—Mrs. HERBERT LEWIS.

72.—Y FERCH O'R BEDLAM.

A VARIANT OF No. 71.

DOH A. (*Lah is F#*)

Pan oe-ddwn maes yn rhod - io - Po - ren - ddydd yn yr
 haf,..... Fe glywn y Ferch o'r Bed - lam yn
 tiw - nio'n fe - lus braf:..... Ac er fod dwy - law
 Gwen yn gaeth, Mewn hir - aeth d'we - dai hi,..... "Mi
 ga - ra' b'ghariad yn driw i dre, Gwaith fe a'm ca - rodd i.'.....

From the Llewelyn Alaw MS., 331 D. It is labelled "Welsh Air,—Y Ferch o'r Bedlem," but no words are quoted. A very similar air appears in Bennett's Collection, p. 149, where it is called "Y Ferch Fach."

"This tune recalls some versions of 'The Painful Plough.'"—MISS L. E. BROADWOOD.

Nos. 71 and 72 resemble in general outline and in the cadences the tune "Newgates," quoted as follow from the F.S. Journal, Vol. III., p. 111.

(Sung by Mr. Russell at Upwey, Feb., 1907).

NEWGATES.

(THROUGH MOORFIELDS.)

Doh F. (*Loh is D.*)

} ḍ r | ṃ :- .l₁ | l₁ :s₁ | l₁ :ṃ | ṛ :ḍ | t₁ :t₁ }
 As I was a - walk - ing by New - gates one
 } l₁ :- | - :l₁ .l₁ | ṛ :ḍ | ṛ :ṃ .fe | ṣ :ḷ | - :ṣ | fe :- | ṃ :ṛ }
 day, Oh! I heard some fair dam - sel to sigh and to
 } ṃ :- | :ṃ ḷ :ḷ | ḍ' :ḷ | ṣ :ṃ | fe .ṣ :ḷ | ṣ :ṣ | ṃ :ḷ }
 say, A - wring - ing of her hands and a - tear - ing of her
 } ḍ :t₁ | ḍ :ṛ | ṃ :ṃ | fe :- ṣ | ḷ :- | ṣ :ṃ .ṃ | ṛ :- | ḍ :- .l₁ | l₁ :- | - ||
 half, Cry - ing " Cru - el pro - se - cu - tor, you have been too se - vere."

73.—Y GANGEN WEN EI GWAWR.

Doh B ♭. (*Loh is G.*)

} m̄₁ | l₁ .l₁ :ḍ .ḍ | ṛ :ṛ .t₁ | ḍ :t₁ .l₁ | t₁ :l₁ .l₁ .t₁ }
 Y ga - ngen wen ei gwawr, Tro di'n awr, tyrd yn nes, Fwy - na,
 } ḍ :ḍ .ḍ | ṛ :ḍ .ṛ | m̄ :- | - | ḍ .ṛ | m̄ :m̄ .m̄ | ṛ :r̄ .m̄ }
 'rïoed, Fain - ir wen, law - en les; Myn - na'n wir sicr son lun - io
 Cei di'n riwydd oher - wydd hawl Gân o
D.S.
 } ḍ :t₁ .l₁ | t₁ :- . || ḍ .ṛ | m̄ .m̄ :r̄ .ḍ | r̄ .m̄ :- .ḍ }
 tòn lân i ti; Or - dein - iodd Duw ei hu - nan Gy -
 fawl gen - nyf fi. Go - bei - thio cawn n'n pwr - pas, Cu

{ ḍ .ṭ :ḷ .ḍ | ṭ .ṛ :- ṣ | ḷ .ḍ :ṭ .ḷ | ṣe, ṣ :- ṣ }

 - syll - tu dau'n yr un - man, Hyn yw tu - edd - iad dydd - au Yn
 fodd - ion waith - cy - fa - ddas I fynd trwy gar - iad gwiw - ras Ryw

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

 gyn - nes iawn ac an - ian Don - iol ran dy - nol - ryw.
 bryd newn glân bri - o - das Yn ddi - gas, add - as yw.

3. Y landeg, fwyndeg fun,
 Mwys dy lun, moes dy law ;
 Na thro, fy nghanen ber, trwy drymder draw.
 Cyn i mi fyn' d i'r rhych
 Mewn tro gwych, mentra Gwen ;
 Na ddela'n dŷn un awr dan y nen ;
 O gwranddo gennyf gwynion,
 Wyt wedi dwyn fy nghalon,
 Loer heiny', Gwen lliw'r hinon,
 Ystyria, baunes dirion,
 Gryno, gron, fwynlon, fun ;
 Nid ydyw'r byd a'i bethau
 I gyd ond gwael gysgodau,
 Blas oer fydd ar bleserau
 Pan ddelo dymod angau,
 Sy'n byrhau einioes dyn, &c., &c.

- [1. *The fair beautiful nymph, turn thy face and come nearer,
 The gentlest fair maid, of joyful mien ;
 The greatest delight, certain it is, to shape a song to thee ;
 Thou shalt have, in thine own right, a song of praise from me,
 God himself ordained to bind two together ;
 This is a pleasant inclination, conforming with nature, the allotted portion of mankind ;
 I hope we shall realise our purpose—
 Pleasant means to ordained duties
 To go by genuine love.
 Some time to the state of holy matrimony,
 With unbroken affection, as is meet.*
- * * * * *
3. *The beautiful gentle maid, of graceful form, give thy hand,
 Turn not, my sweet nymph, away in sadness.
 Ere I descend to the grave, bravely turn and venture, Gwen,
 Do not deal hard with a mortal for an hour :
 Listen to my plaint : thou hast stolen my heart.
 Blithe Luna, the hue of sunshine, consider gentle beauty,
 Comely, fair, and gentle maiden.
 The world and all its riches are nought but empty shadows,
 The taste of pleasures will vanish at the stroke of death,
 Which breaks the thread of man's life.]*

From a small collection of Welsh Folk-Songs sent for competition at a local Eisteddfod in Lleyn (S. Carnarvonshire). The prize was given by Mr. R. H. Evans, B.Sc., the principal of the Madryn Farm School. The Collector states that he had heard it sung by a man from Brynsiencyn, Anglesey.

The ballad is by David Thomas (*Dafydd Ddu Eryri*), and was published in *Telyn Arian*, p. 95, and entitled "Annerch Merch Ieuan, i'w chanu ar 'Mentra Gwen ar ei hyd' (address to a young lady, to be sung to 'Venture Gwen, the long way')." It consists of four verses characterized by great ingenuity of versification, with much serious moralizing and little poetry.

The tune is a variant of the well-known "Gyda'r Wawr" (see under No. 74).

"C.f. 'Old King Cole' in Chappell's *Popular Music of the Olden Time*,"—MISS L. E. BROADWOOD.

"I recorded a very graceful form of the air from the singing of Mr. Owen Parry, Dwyran, but, as the phonograph is *hors de combat* for the moment, I am unable to complete the air."—MRS. GWYNEDDON DAVIES.

74.—MENTRA GWEN, neu CWYNFAN Y WRAIG WEDDW (*Venture Gwen, or The Plaintiff of the Widow*).

A VARIANT OF No. 73.

Don Bp. (*Lah is G.*)



Y fwyn ga-re-dig ferch, Men-tra Gwen, Men-tra Gwen, Lle

rho-ddes i fy serch, Men-tra Gwen: Gwaith dyn wyf fi mewn

ga-lar Yn ffae-lu cer-dded dae-ar; O'th gar-iad di'r fun

hawdd-gar 'Rwy'n dei-syf cael dy fla-far, Mentra Gwen, Men-tra Gwen.

[*The gentle beloved maid, Venture Gwen, Venture Gwen,
Where I have placed my love, Venture Gwen,
'Cause I'm a man in sorrow,
Failing to walk the earth,
For the loss of thee, sweet maiden, Venture Gwen, Venture Gwen.*]

From J. Parry (*Bardd Alaw*)'s *Welsh Harper*, Vol. II., No. 115, but identical with the one noted in the Jenkins Ceri MSS. under the name "Mentra Gwen, fel ei cenir yn y Gogledd" (*i.e.*, Venture Gwen, as sung in N. Wales). In the same volume of the *Welsh Harper*, No. 178, "Cwyn y Forwyn," is Jenkins's "Mentra Gwen, Deheubarth" (*i.e.*, the South Wales form of the same tune). It is very similar to the well-known "Gyda'r Wawr," arranged by John Thomas (*Pencerdd Gwallia*), the famous harpist, for Cramer's *Songs of Wales*. In the Welsh Harper the S. Wales form has two of the lines lengthened, probably by Parry, who was rather given to such "editing" of traditional tunes.

75.—CAN MLYNEDD I 'NAWR

(*A hundred years hence*).

Don C. (*Ray is D.*)

1. Pan oe - ddown fo - reu - gwaith Yn rhod - io fy

hun, A'm bryd ar fy ngor ... chywyl Heb gy - daf un

dyn, A'm bryd ar fy ngor - chywyl Heb gy - daf un dyn, Mi

drois i ym - ho - li Am gwes - tiwn oedd fawr.....

Am gwes - tiwn oedd

{ |r' : - | : l | r' : - | d' : t | l : se | l̇ : ta | l : s | f : s }

 fawr— Pwy fydd dy gy - feill - ion gan mly - nedd i
 { | l : - | r' : - | d' : t | l : s | l . t : d' | - : l | f : - . s | f : m | r : - | - ||

 'nawr, Pwy fydd dy gy - feill - ion gan mly - nedd i 'nawr.

2. Mae'n hamser ni'n darfod, fe'n llyncir ni'n grwn
 Gan faith dragwyddoldeb, 'does derfyn ar hwn;
 O fenaidd, o gwylia i 'mofyn bob awr
 Pwy fydd dy gyfeillion gan mlynedd i 'nawr. &c., &c.

- [1. *One morning, when I was walking alone,
 Intent on my work, without a companion,
 I began to ponder a question that was great,—
 Who will be thy companions a hundred years hence.*
2. *Our time up is winding, we shall all be swallowed up
 By endless eternity, to which there is no termination;
 My soul, seek with diligence
 Who will be thy companions a hundred years hence.]*

Noted by Miss Jennie Williams from a singer at Llanddeiniol, near Aberystwyth. Miss Williams suggests a resemblance to "Gwŷr Aberffraw." She also points out that all the B's are natural, except where indicated,—a good example of *musica ficta*.

Mr. J. H. Davies has the original printed ballad in his collection. It bears the title "Cân ymholiadol, sef ystyriaethau rhagflaenol ar Ddarfodigaeth Oes Dyn (Aberystwyth, James & Williams, 1811)." The verse recorded by Miss Williams is the second.

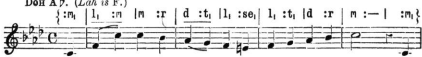
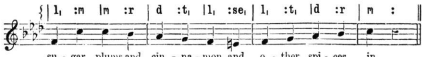
Among Welsh tunes the above is exceptional for its long slurs and for its repetition of words.

A tune with the above title (of which the hymn-tune "Joanna" is a variant), but in a different metre is given in W.F.S.J., Vol. I., p. 127.

"C.f. 'God rest you, merry Gentlemen,' and 'A Wassail,' as noted by the Rev. John Broadwood before 1843 in *Sussex Songs*."—MISS L. E. BROADWOOD.

A WASSAIL.

DOH A ♯. (*Lah is F.*)

{ : ṁ | l̇ : ṁ | ṁ : r | ḋ : ṫ | l̇ : sė | l̇ : ṫ | ḋ : r | ṁ : - | : ṁ }

 A was - sail, a was - sail, a was-sail we be - gin, With
 { | l̇ : ṁ | ṁ : r | ḋ : ṫ | l̇ : sė | l̇ : ṫ | ḋ : r | ṁ : : ||

 su - gar plums and cin - na - mon, and o - ther spi - ces in.

8

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

With a was - sail, a was - sail, a jol - ly was - sail, And may

{ m : - | f : - . r | m : | m : r | d : l, | t, : se, | l, : - ||

D.S.

joy come to you and to our..... was - sail.

76.—Carol,—'ROEDD YN Y WLAD HONNO

(There were in that land).

Doh G.

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

'Roedd yn y wlad hon-no Fu - geil-iaid yn gwyl-io Eu praid rhageu llarpio'n un
Daeth A-nge! yr Arglwydd mewn didwyll fodd dedwydd I draethu iddynt newydd o'r

D.C.

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

lle..... Gan hyddysg gy - hoe-ddi fod Crist wedi ei eni, Mawr
Ne'..... Mab Duw tra-gwydd-ol - deb yn gor-wedd mewn preseb—Tri'n

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

yd - yw da - io - ni Duw Iôr ; Bu - geil-iaid pan ae - thon i
un - deb mewn pur-deb heb ball..... Cyd - gan - wn o - gon - iant yn

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

Feth-lem dre dir - ion Hwy gaw-son un cyf - ion mewn cor.....
fe - lus ei fol - iant—Fe'n tynnodd o feddiant y fall.....

2. Ni chafodd Mair burlan o amgylch ei bachgen
Na rhwymyn, na gwlanen yn glyd,
Na pherlau, na pharlwr, na seigiau, na siwgrw,
I Brynwr a Barnwr y byd.

Hi roes am yr Iesu gadachau i'w gynhesu,
 A'r preseb yn wely'n ddiwad ;
 Fe genir yn uchel fod morwyn yn Israel
 Yn magu'n dra thawel ei Thad ;
 Rhoes laeth i famaetha y Brenin o'i bronnau,
 A'i drin ar ei gliniau drwy glôd ;
 O'i chroth yr esgynodd, o'i dwyfron y porthodd
 'R hwn ydoedd cyn hydoedd yn bod.

* * * * *

5. Mae Crist yn wir briod i'r eglwys oreuglod
 I'w ganfod ryw ddiwrnod a ddaw,
 Fe fyn ei ddyweddi yn glir wedi ei golchi,
 Heb arni na brychini na braw.
 Sain udgorn uchelder a glywir ar fyrder,
 A'r meirw o bob dyfnder yn dod.
 Dyn bach a elwir Iesu oedd Mair yn ei fagu,
 Fydd eto'n ein barnu ni'n bod ;
 Duw-ddyn yn un person fu'n diodde rhwng lladron
 Ddaw'n Farnwr i fawrion a mân ;
 Yr holl fyd a losgir, ond Seion a gedwir,—
 I'w Brenin yn gywir hi gân.

(There are three more verses).

- [1. *There were in that land shepherds watching
 Their flocks from being mangled,
 The angel of the Lord came, on a happy visit
 To tell them news from heaven :
 Openly announcing that Christ had been born,
 Great is the goodness of the Lord God.
 The shepherds when they entered the fair town of Bethlehem,
 Found the righteous one in a stable.
 The Son of the eternal God, lying in a manger,
 The Trinity in perfect holiness,—
 Let us sing his glory, and songs of sweet praise,
 He saved us from the hands of the Evil One.*
2. *Holy Mary had to wrap her boy,
 Neither swathe nor warm flannel,
 Nor pearls, nor parlour, nor dainties, nor sugar,
 For the Redeemer and Judge of the world ;
 She dressed Jesus in swaddling-clothes for warmth,
 And the manger was his cradle ;
 Songs will be raised that a virgin in Israel
 Quietly nurses her own Father.
 She gave of the milk from her breasts to nurture the King,
 And nursed him on her knees,
 She bore and nourished
 Him who was before the worlds were created.*
- * * * * *
5. *Christ is the true Bridegroom to the true church,
 As will be seen some day to come,
 He will have His bride cleansed and pure,
 Having neither spot nor wrinkle.*

*The trumpet of heaven will shortly be sounded,
And the dead from all depths will rise,
The child known as Jesus, by Mary was nourished,
Then will be the Judge of all men,
God-man, in one person, on the cross, who once suffered,
Will be Judge to the great and the small;
The whole world will be consumed, but Zion will be saved,
To her King she will joyfully sing.]*

Sent to the editor by Dr. Roberts (*Isallt*), Blaenau Festiniog, who had learnt it from his mother. He only remembered one verse; this was identified by Mr. J. H. Davies as the second verse of an old carol written by Owen Roberts and printed at Llanrwst.

It is curious that several of the folk-singers from whom we subsequently obtained variants of the tune remembered the second verse but not the first. The reference to well-known objects and the consequent familiar vocabulary probably accounts for this.

"C.f. the Irish tune 'The Yellow Boreen.'"—MISS L. E. BROADWOOD.

"The tune of this, though pretty, does not seem to be of much antiquity; I should suppose it to be late 18th or early 19th century in origin."—MISS A. G. GILCHRIST.

77.—Carol,—O DEUED POB CRISTION.

A VARIANT OF No. 76.

DOU G.

O deu - ed pob Cris - tion, Cewch gennym gy - su - ron, Cyd -
O ddyfn - der rhy - fedd - ol, O dref - en y Duw - dod, Tra -

D.C. \times

gan - wn o... ga - lon i gyd. I a - chub ffordd
- gwydd - ol gyf - am - od o fri. O glod i'r Mab

ra - sol i... a - chub ei bo - bol Gos - ty - ngodd Dduw
by - chan, i..... Mair wiv - lon, Daeth Duw - dod mewn

frein - iol o'i fri; Gos - ty - ngodd mor i - sel tan
ba - ban i'r byd; O lle - rod an - hir - ion— Y

D.S.

wreiddyn ein llygredd nes dy-fod a'i agweld fel gwas.
ge-lyn o ga-lon a ymddwyn yn greu-lon o hyd.

Recorded by Mrs. Herbert Lewis. It was "sung into the phonograph by Mr. Jones, Croeswian, Caerwys (Flintshire), September, 1910. Several Caerwys people remember their fathers singing this carol."

This tune affords an additional example of the tendency among old singers to divide the lines into short phrases prolonging the end note of each phrase and giving the effect of syncopation. In No. 43 ("Mwynen Merch") the division is suggested by the division of the verse line, as described by Mr. Gwynn Jones; here there is no such sharply marked division of the lines of the carol, but the rhythmic idea is assisted by the accentuation of the words, each phrase ending on a weak accent, the di- or tri-syllabic word always having the stress on the penult. This is so regular in this verse that the single exception "O *glod i'r*" sounds very lame.

78.—Carol,—'ROEDD YN Y WLAD HONNO (There were in that land).

VARIANT 2 OF No. 76.

Don B? (*Loh is G.*)

'Roedd yn y wlad hon-no F'n-geil-iaid yn gwylio E'n praidd rhag eu llarpio'n un
Daeth A'ngel yr Arglwyd mewn didwyf ddedwydd i draetia iddynt newydd o'r

D.C. 8

lle..... Gan hydd-ysg gy-hoeddi fod Crist wedi ei e-ni, Mawr
Ne'..... Mab Duw tragwydd-ol-deb yn gorwedd mewn presheb, Tri'n

yd-yw da-io-ni Duw Iôr..... Bu-geil-iaid pan aethon i
un-deb mewn pur-deb heb baid..... Cyd-gan-wn o-gon-iant yn

D.S.

Feth-lem dre dir-ion. Hwyl gawson un cyf-ion mewn cor.....
ie-lus ei foliant, Fe'n tyn-nodd o feddiant y fall.....

This minor variant of the two preceding tunes was also collected by Mrs. Herbert Lewis. "Sung into the phonograph by an old weaver, Mr. Henry Williams, The Factory, Rhydyrarian, Llansannan (Denbighshire)."

In general outline, though not in metre, and in many of the phrases this suggests "Breuddwyd y Bardd" (*Songs of Wales*, Boosey & Co.). Of the latter, we have several forms which will be given in a future number of the Journal.

79.—FY NGWLAD (*My Country*).

Don B \flat . (*L-h is G.*)



Er cael pob mwyn-de - rau a chroeso yn rhad, Nis
gall - af ym - a - tal fy nghwyn am fy ngwlad; Ei chri - bog fy - juy - ddau a'i
nen - tydd di - ri, A'i ches - tyll ca darn - wych sy'n an - wyl gen i.
Gwlad,..... gwlad, fy an - wyl hoff.....
wlad; Ni waeth pa mor dlawd, nid oes man fel fy ngwlad.

Sent to the editor by the late Lieut. James G. Williams, formerly on the staff of the Bangor Normal College.

Another copy sent by Mr. Walter Sylvanus Jones, Coedcaenewydd, Llanllyfni. The words were written by Robin Ddu Eryri in the style of "Home Sweet Home." The air may have been sung in the first instance by a local musician, but old folk-song phrases have been used and it has the characters and history of a "traditional" melody.

80.—A Nursery Rhyme,—TALI TALÍ.

VERSION 1.

Don D.

Ta - li Ta - li Ta - li, Bu fa - rw'r hen Shon Par - ri,
 We - di os - od ar y sgrin A'i ddau ben lin i fy - ny.
 Ta - li Ta - li Ta - li Ta - li Ta - li.

[*Tally, tally, tally,
 Who died? O, old John Parry;
 In the coffin he is placed,
 His knees bent up so neatly.*]

Noted by Miss Rosaleen Graves from the singing of Mr. John Roberts, Harlech.

"C.f. the 18th century air, 'Ah, vous dirai-je, Maman,' which has established itself in nurseries in nearly every part of Europe."—MISS L. E. BROADWOOD.

81.—CROEN Y DDAFAD FELEN. A Dance Tune.

VERSION 2 or No. 80.

Don G.

Croen y dda - fad fe - len Tu - a chwy - neb a - llan,
 Troed yn ol, a throed ym-laen, A ph'rwn 'di'r o - la 'rw - an?
 Croen y dda - fad fe - len Tu - a chwy - neb a - llan,

Troed yn ol, a throed ym-laen, A throed i gic - io'r nen - bren.

[*The skin of the yellow sheep turned inside out ; a foot backward, a foot forward, which is now the last? The skin of the yellow sheep turned inside out ; a foot backward, a foot forward and a foot to kick the roof-tree.]*

This was first sung to me about 15 years ago by Sir John Morris Jones. Soon after a similar form from the Llanuwchllyn district (Merioneth) was sung to me by Mr. L. D. Jones (*Llew Tegid*), Bangor. Since that time I have met many people who knew it and sang forms of it differing from each other only in unimportant details. Unfortunately, the singers either could not or, in consequence of the persistence of the Puritan prejudice against dancing, would not show how the old people danced to the tune. At a lecture given to the Welsh Society at Manchester, in 1910, the great difficulty of securing any examples of the old Welsh dances was mentioned. At an interesting meeting of the "Ford Gron" ("The Round Table"), the following evening, two of the members sang a form of the above, and a different one (see No. 83), and were able to show two forms of the dance,—one from Carnarvon and Anglesey, the other from the Mynydd Hiraethog district, in Denbighshire. One was an ordinary "Toby Dance," while the other was a "Dawns coes brws" ("Broom-handle dance"). The following day I received from Dr. Mary Davies the variant given below with the interesting notes sent by Miss Brazil.

82.—TRI CROEN DAFAD FELAN.

VERSION 3 OF No. 77.

Doh G.

Tri croen da - fad fe - lan y tu fewn tu..... a - llan,
Tri croen da - fad fe - lan y tu fewn tu..... a - llan,
Troed ym - laen, troed yn ol, A throed yn taf - lu a - llan,
Troed ym - laen, troed yn ol, A throed yn taf - lu a - llan.

[*Three skins of a yellow sheep, inside and outside :
A foot forward, a foot backward, and a foot kicking outwards.*]

Sent in MS. to Dr. Mary Davies, by Miss Angela Brazil, Ffynnon Bedr, Llanbedr (Carnarvonshire).

"Supposed to be danced by two persons over two long pipes laid on sheep skins, but I saw it danced across two pokers laid cross-wise on the floor. It resembles a sword dance, and I was told that originally whichever dancer broke the pipes (or kicked the pokers) was supposed to stand drinks all round. It was taught to me years ago by someone who had seen it danced at the Bull Inn, Llanbedr-y-Cenin."—MISS ANGELA BRAZIL.

THREE SHEEP SKINS.



From Playford's *Dancing Master*, 16m. ed. (1716). In the British Museum copy there is a note in the handwriting of William Chappell "In the Beggar's Opera." This I have not been able to verify. Both the title and the form of the tune suggest a relationship with Nos. 78 and 79.

LOUS ROUBANS.

CHANTS POPULAIRES DU BAS-QUERCY SOLEVILLE, p. 67.

Don F.

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

| s :- : s | f :- : m | f :- : - | f :- : | m :- : m | s :- : f | m :- : m | r :- : r |

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

From the French translation of the patois this seems to have been some sort of dance. The girl asks the man for a knot of different coloured ribbons to wear four times a year on certain fete days. It is very like "Croen y dafad felen."

Croen y dafad felen. "I heard this tune played by an old fiddler at Skausen, Stockholm, for one of the National dances."—MRS. HERBERT LEWIS.

83.—CROEN Y DDAFAD FELEN. Another Tune.

Don E. D.C.

Croen y dda - faf fe - len Tu - a chwy - neb a - llan,

Troed yu ol, a throed ym-laen, A phirru' d'r o - ra 'rw - an.

Sung by Mr. Eryddon Roberts at the "Ford Gron" Meeting in Manchester (see under No. 78). Mr. Roberts had seen it danced to in the two ways already described.

84.—MI AF I LUNDEN G'LANMAI

(*I shall go to London Mayday*).

Don F.

1. Mi af i Lun - den Glan - mai Os bydd - ai byw ac iach, Ar -
2. Mae ar - ian braf yn Lun - den, A chin - io gyd - a'r nos, A

hos - ai ddim yng-Nghym-ru I dor - ri 'ngha - lon fach. }
rho - dio gy - da'ngnar - iad Hyd naw neu ddeg o'r gloch. }

Ffal da ra la, Ffal da ra la, Ffal da ra la di dai-tam to.

[1. *In May I'll go to London,
If well enough to start;
I'll stay no more in Cambria
To break my dear heart.*

2. *There's plenty of money in London,
And dinner late at night,
I'll walk out with my sweetheart
Till ten o'clock all right.]*

From a collection of folk-songs sent to the Colwyn Bay Eisteddfod, and signed "Llais o'r Mynydd." It is stated that "This air is still sung to these words in the district around Llanybyther, Carmarthenshire."

85.—TRWY'R D'RYSNI A'R ANIALWCH

(Through tangle and brake).

A VARIANT OF No. 84.

Don F.

Trwy'r dry-sni a'r an-ial-wch Ar hyd y ffordd yn glau I

lawr i lan yr a-fon Ar for-e teg o Fai, Do rar

do do rar do... do ra do ra di.

[1. *Through tangle and brake,
Along the way so joyously,
Down by the riverside,
On a fine May morning.*

- | | |
|---|---|
| 2. Mi glywais lais yr eos
Yn tiwnio yn y coed,
A 'roeddwn innau'n disgwyl
Fy nghariad goreu 'rïoed. | 2. <i>I heard the nightingale's voice
Tuning in the wood,
And I expected
My sweetheart—the best that ever was.</i> |
| 3. Pan cwrddes â fy nghariad,
A hynny oedd yn gas,
Rhwyg breichiau bachgen arall,
Yn cael ei charu'n glos. | 3. <i>When I met my sweetheart,
And that was unpleasant—
In the arms of another
She was closely prest.</i> |
| 4. Mi gydies am ei hanner,
Gofynnus iddi hi,—
"Dewiswch un o honom,—
Y goreu genny'ch chwi." | 4. <i>I put my arms around her,
And asked her,—
"Choose one of us,—
The one you love best."</i> |
| 5. A'r ateb a gas ganddi,
A hynny oedd yn gas —
"Ni 'weda i ddim heno
Fod un yn well na'r llall. | 5. <i>And the answer I got,
And it was a disagreeable one,—
"I shall not tell you to-night
That one is better than the other.</i> |
| 6. Dowch yma nos yfory,
Cewch wybod genny'n glau ;
Os cwrddaf â fy nghariad,
'Madawaf â chwi'ch dau." | 6. <i>Come here to-morrow night,
I shall readily tell you ;
If I meet my love,
I shall part with both of you."</i> |

Recorded by Miss Jennie Williams from the singing of Miss Herbert, Morfa Bychan, Llanrhystyd (Cardiganshire). "Sung with a gay rollicking rhythm." It is clear from the wrong rhymes and the repetition that the words are more or less corrupt. Four additional verses were given, but they had no connection with the story.

86.—AN OX DRIVING SONG.

Don B ♯.

a-hoi..... 'mlaen, a-hoi..... a-hoi..... 'mlaen.

Noted by Mr. W. O. Jones, Merthyr (formerly of Blaenau Festiniog), and said to be current a few years ago in parts of Breconshire.

87.—A Nursery Rhyme,—Y DERYN BACH SYW
(The Pretty Little Bird).

A VARIANT OF No. 86.

Don G.

1. I ble ti'n mynd he - ddy', 'de - ryn bach syw? I
2. I beth ti'u mo'yn ba - ra, 'de - ryn bach syw? I

'mo - fyn ba - ra, os..... bydd - ai byw.
ddo - di yu 'y nghawl,..... os..... bydd - ai byw.

The remaining four lines are very similar to those given in the next version of the rhyme.

- [1. *Where art thou going, pretty little bird?
I go to seek bread if I am alive.*
2. *Why dost thou seek bread, pretty little bird?
To put in my broth, if I am alive, &c., &c.]*

From *Cymru'r Plant*, Vol. 20, p. 71. "It was sung by my grandmother, who came from Penbwich Heble, near Aberystwyth, and who resided there between about 1820 till 1845. She removed to Dowlais, and there my dear mother and I were many a time lulled to sleep and charmed by its beauty."

Miss A. Jones, Criccieth, heard the following form of the rhyme sung by a South Wales soldier who was billeted in a neighbour's house. He used to sing the words while nursing his hostess's little grand-daughter.

"'Ble 'rwy't ti'n mynd, y deryn bach syw ?"
 "'Rwy'n mynd i'r farchnad, os byddai byw."
 "Beth nei di yn y farchnad, y deryn bach syw ?"
 "I mo'yn halen, os byddai byw."
 "Beth 'nei di â halen, y deryn bach syw ?"
 "I roi yn y cawl, os byddai byw."
 "Beth 'nei di â'r cawl, y deryn bach syw ?"
 "I roi yn y bola, os byddai byw."
 "Beth 'nei di â'r bola, y deryn bach byw ?"
 (Emphatically) "Oni bai am y bola, b'aswn i ddim byw."

88.—ANOTHER OX DRIVING SONG.

Don F.

Hw 'miaen.

Recorded by Mr. W. O. Jones from the singing of Mr. Ebenezer Williams, Merthyr, who had learnt it from his mother over 60 years ago.

"For another Welsh ox-driving song, see Bennett's *Alawon fy Ngwlad*, p. 112. This also seems to have a 'call' at the end, and so do three of the four ploughboys' songs which precede it in *Alawon*. Did the noter of the Breconshire song state whether the first part was whistled or sung? Chambers, in his *Popular Rhymes of Scotland*, prints a gaudman's whistle,—a simple strain of four bars—formerly used by a cattle-leader in Scotland for the encouragement of his oxen. 'So accustomed were they to hear this little chant that when he ceased they were sure to stand still, nor would they again advance till he recommenced whistling. All over the country the gaudman's whistle was one series of notes, and a man who could not whistle that very tune would not have been hired as a gaudman.' (The gaudman was so called from the gad with which he pricked his oxen on when necessary). The call at the end of the Ox Driver's song in *Alawon* resembles the call part of a Perthshire dairymaid's cattle-call which I contributed to the *Folk-Song Journal*, Vol. II., p. 230."—MISS A. G. GILCHRIST.

Editor's Notes.

It will be seen that in this number of the Journal special attention has been paid to Carol tunes and Ballad tunes. Hitherto they have been passed over for several reasons. It was at first thought that nearly all of them were importations from England. There was some doubt whether they might be regarded as folksongs. The words, in all cases were definitely written for the tunes; the tunes however showed many of the characteristics of folk music, and the more they were studied the clearer it became that, in their present form, they can be regarded as a distinct and definite type of folk tune. We are greatly indebted to Mr. John Owen, of Dwyran (Anglesey) for his kindness in allowing us the use of the tunes he had noted in his own county. This has determined the choice of the majority of the melodies in this number. We propose to add other examples in future numbers of the Journal.

Judging from the extraordinary demand for lectures on old Welsh music the interest in the subject is on the increase. Not only are the lectures numerous, and spread over the whole country, but many are extraordinarily well attended. At a lecture given recently in one of the industrial centres nearly a thousand people were present; in many places the audiences average from 200 to 500. Folk songs are sung in most of the schools of Wales and several of our best vocalists include them in their programme. From this point of view it seems as if all were well with Welsh Folk music. Unfortunately however a great many of the school children, especially in South Wales, have too limited a knowledge of the language to appreciate the meaning of the words, and many teachers are content with mechanical singing of the songs as if there were no value in the words. Judging from the renderings one sometimes hears, some of the vocalists do not really understand their Welsh songs—they merely imitate the style made popular by one or other of the really successful singers. There are still a few teachers, more especially in the Higher Elementary and Intermediate Schools who cannot see any value in the cultivation of the Folk-song. They are generally good musicians, but their training has made them regard cosmopolitanism as the only road to progress. Nothing can be hoped from these good people till they under-

stand the history of music better, and until they realize the use made of native resources and tradition in the countries whose music they admire.

As the next number of the Journal will complete Vol. II., advantage will be taken of the fact to bring together additional information about the tunes already published. Members who are in a position to contribute notes on the words or tunes will assist the Society materially by sending such information to the editor.

We have again to thank the English friends of the movement, Miss A. G. Gilchrist, Miss L. Broadwood, Dr. Vaughan Williams, Mr. Cecil Sharp and Mr. A. M. Freeman for their kindness in examining the musical content of this number and for taking the trouble to contribute such valuable critical and historical notes. We are under special obligations to Prof. Gwynn Jones for his article on Welsh Song Writing, for revising the text of the old carols and ballads, and, in particular for his excellent translations, some of them reproducing the intricacies of Welsh Kynghanedd and metre—a task very difficult of accomplishment where the language does not lend itself well to the niceties of Kynghanedd.

Welsh Song Writing.

(By Prof. T. GWYNN JONES, M.A.).

After the end of the 18th century, and to some extent the early part of the 19th, song-writing in Welsh shows evident deterioration. It must be admitted that many of the 18th century productions are over-alliterated, and that consequently many stanzas contain mere metrical material of which the meaning and the relation to the main sentences are frequently uncertain. Yet, if the text be well-edited, it will be found that the amplitude of rhyme and consonance does not invariably strike one as being forced or unnatural. In fact, it is often almost inevitable. On account of the difference between the two languages, it is simply impossible to reproduce in English the metrical characteristics of the Welsh words. Yet, it strikes a mere literary student that a full appreciation of the musical effect of the songs is impossible without due attention to the metrical structure. Internal rhyme and consonance occur in stressed syllables, and even in the most irregular stanza-formations, linking rhyme and stressed-syllable consonance indicate invariably, it would appear, the character of the music. In fact, the basic quality in Welsh verse, —excepting, of course, the horrible metrical material so profusely produced during the last century—is almost always musical, and one is sometimes inclined to think a great many of the bards were really potential musicians and colour-artists who, through the utter absence of opportunity for training, were forced to give vent to their gifts in bardic poetry,—a form of native culture which persisted, in spite of repression, and absorbed almost all artistic tendencies.

Free-metre verse, it is true, almost from the beginning, tends to abandon the linguistic standards of the bards who wrote in non-accentual metres. The accentual writers employed spoken forms, with their contractions and liaisons, they simplified diphthongs, reduced certain consonantal groups, and became to some extent careless with regard to exact rhyme; but to make up for these weaknesses, their language is much more idiomatic and racy, and their phrases more picturesque. It is sometimes stated by superficial critics,

that their poems are "stiff"—that their lines are too long, and that the accent is irregular. As a matter of fact, this hardly occurs at all, if proper regard be had to the contractions and liaisons of the spoken language. It may be admitted that the free-metre bards were far behind in training, compared with the writers in the syllabic metres, but that could not be helped—the Tudor policy had put a stop to the development of native culture. Yet, many of the supposed shortcomings of song and ballad literature are due to the writers or printers, though it is probable that they never intended the contracted forms of the living speech, for instance, to be pronounced fully, as they were frequently in the habit of printing them. There is surely no need to reproduce the mistaken notions, or the simple ignorance, of writer or printer, in reprinting such material for purely literary or artistic purposes.

An examination of the ballad "Deisyfiad Cantores," for instance, will show the importance of contractions and liaisons. The quatrains are composed of eight-syllable lines. The second line of Stanza 1 makes 10 syllables as printed in "Blodeugerdd Cymru":—

"A minnau a'm dillad yn deneuon."

It is perfectly clear that the line, as sung, contained only eight syllables, and it should, of course, be printed as sung, as nearly as possible:—

"Minne_a'm dillad yn deneuon."

The abandonment of the unnecessary "A" at the beginning, and the adoption of the spoken form for "minnau," which makes possible the liaison e_a, reduce the line to eight syllables. Again, the fourth line of the same stanza would be sung:—

"A'r mwyn geincie_sy_ar y delyn." (8).

A few other instances follow here, the liaisons and contractions necessary to regularize the length of line being shown:—

"Gwedi hynny ym marn y prydydd." (9).

"Gwedi hynny 'marn y prydydd." (8).

"O'r 'Antesup' rhwng hen a newydd." (9).

This is a very interesting instance. In singing, the *o* of "O'r" would really be eliminated by the almost complete rounding of the group, making it nearly equivalent to the *wr* in "gworando."

"Y crys a'r 'Osteg Liwdeg' arno." (9).

This would be reduced by employing the post-vocalic form of the *y* which begins the line as printed, and attaching it to the final syllable in the previous line:—

“Mynnaf gadw rhag llychwino'r (8).
Crys a'r 'Osteg Liwdeg 'arno.” (8).

In the last line of the same stanza, the initial “A” would be an almost imperceptible glide. Similarly in “A brodio” in the next stanza. There are several instances of similar glides.

“A ellid gael yw'r 'Erddygan Dannau'.” (10).

Here the “A” would coalesce with the *e* of *ellid*, and “gael,” which is unnecessary, is probably due to the “literary” Editor.

“Disgyniad dail oddiar y bedw.” (9).

This seems to be a misreading for “Cwyp y Dail,” which is the more usual name for the air.

Other undoubted spoken forms are:—

“Ond o gelyddyd ”	=	“ond o _u gl'fyddyd ”;
“Llynynau o'r ”	=	“L'lynne _o 'r ”;
“Mi a'u ”	=	“Mi _u ”;
“Yr hyd ”	=	“'rhyd ”;
“Sy ynddyn ”	=	“Sy _y nddyn ”.

The date “1550,” printed at the foot of this conceit in the *Blodeugerdd*, appears to be rather early, judging by the language and metre, but Rhiw-aedog, which is mentioned in the poem, was famous for its hospitality to bards and minstrels about that time. Some of the names given to airs in the poem and in the margin are interesting. “Marwnad Sion Eos” is given as a name for the air known as “Gadael Tir.” Sion Eos was a 15th Century minstrel, who was executed at Chirk for having killed a man in a chance medley. Dafydd ap Edmwnd wrote him a very interesting elegy, in *Cywydd Deuair Hirion* metre. It may have been sung to the tune, which would explain the name, if it was afterwards given to the air itself. “Antesup” is perhaps “The Hunt is Up” (a suggestion made by Arthur ap Gwynn), and the “Bonicat” of the *Blodeugerdd* is probably from “Bonny Kate.”

The name “Eog Lewis” as an equivalent for “Green Sleeves” is very interesting, although it is unintelligible in that form. “Ehoeg,” however, is used by the earlier bards with the meaning of “heather” or “heather-

green." It is therefore possible that there was an early Welsh air called "Ehoeg Lewys," which term could mean "Green Sleeves," so that the English name may have been a translation from the Welsh. When the *Blodeugerdd* was printed, "ehoeg" had become an obsolete word, but "eog" (=salmon) was still understood, hence the form "Eog Lewis," at which one of Gruffudd ap Kynan's minstrels would have laughed.

Free translations of some of the stanzas submitted to me by Dr. Lloyd Williams are appended. It will be readily seen that to follow the original rhyme-scheme is impossible; therefore, I have only employed end-rhyme, and an occasional touch of *cynganedd*. As an example of the employment of rhyme and consonance, however, a version is attempted of a remarkably clever hunting song, to the tune of "Oes hir i Fari." The attempt does not profess to be a translation, and is meant only to illustrate the metre. The consonantal correspondences are indicated by means of capitals, and the rhyme syllables, both final and internal, are in italics.

" I'll name you the *day*,
Away we shall *scramble*
 Through *BRacken* and *BRamble*,
 The *Gamble* is *Gay*,
AWay like the *Wind* !

You name me the *place*,
 The *race* shall not *tarry*,
 We'll follow the *quarry*,
 We'll *HaRRy* the *HaRe*
 Or *HINDer* the *HIND*.

O'er *MaNy* a *MouNd*
 Though *Boldly* *THEY* *Bound*,
 There yet shall be *found*
 A *HouNd* just be *HIND* them
 To *Follow* and *Find* them,
 OR *wiNd* them a *RouNd*.

Though *MighTy* *THE* *Meet*,
 Though *dogs* may be *fleet*,
 Once come to the *peat*,
 The *FeaT* shall be *FaTed*,
 The *hounds* be *belated*,—
 The *BaiTed* shall *BeaT* !"

The Carol- and Ballad-tunes of the Seventeenth and Eighteenth Centuries.

Before the Tudor period Wales possessed a high, and very distinctive culture of its own. Even its princes composed poetry, sang, and played the harp. According to Giraldus Cambrensis the people practised part-singing, at a time when harmony was unknown in England (at least south of the Humber). Most of the Welsh poetry of the Middle Ages was written in the "Mesurau Caethion," involving the use of elaborate Kynghanedd (see Prof. Gwynn Jones' Article, pp. 71-75 of this vol.). Contrary to the popular opinion it is almost certain that this kind of poetry was intended for singing: it was probably declaimed or chanted with a 'background' of harp accompaniment. It is unfortunate that no MS music earlier than the 17th century has been preserved, but we possess lists of airs sung in Wales during the Middle Ages, and it is a striking fact that, while a number of Irish names of tunes occur there are no evidences of Norman or English influences.

The Tudor period though welcomed by the Welsh as a time of deliverance from the English oppression that succeeded the Conquest of Wales had the paradoxical result of destroying the old culture. The favour shown towards Welshmen by sovereigns who had Welsh blood in their veins produced an effect which all the repressive measures of Archbishop Peckham and others who had tried to kill the Welsh language, had failed to achieve. It caused the majority of the Welsh gentry to take to English customs, to ape English manners, to speak the English language and to despise and forget their own language with all that it enshrined and symbolized,—its interesting literature, its distinctive song, and the national aspirations of the people. There were many talented Welsh musicians whose names, and some of whose works have come down to us; they were all caught up in the great English stream of song and lost to Wales. These young Welshmen were undoubtedly highly privileged in participating, however modestly, in the development of the great Madrigal school of music; but one wonders what would have happened if some of them had possessed the vision to realize the possibilities of the old culture of their own country; and had been sufficiently true to themselves to develop along their own lines, instead of being content to imitate foreign models. Probably, by a natural process of evolution another aspect of music, another 'species' of song would have appeared side by side with the English, and perhaps in its own way not less interesting.

Deserted by their anglicized leaders—the landowners and the clergy—the peasantry now became a class apart, speaking a different language, and cherishing different ideals. It is true that among the better educated a few still clung to the old tradition, and continued to write in the language of the people, but these were the exceptions. There were now no educational facilities within reach of the common people; at the dissolution of the monasteries, even the chantries had disappeared. This explains why the monoglot Welshmen of the 17th and 18th centuries, though filled with a love of music, made so little progress in musical technique. The result of the social revolution and the adoption of the English language in the higher circles was the shattering of the old edifice of poetry and song, and it was left to the lower classes, with a few still patriotic gentry and clergy, to build up a new tradition. In this work there was no conscious effort but a slow development out of the fragments of the old traditional music. It is really a marvel how the language with its lyrics and its folksongs managed to survive at all.

The various forms of traditional music still practised by the people consisted of Harp playing, Penillion singing, and especially the singing of Folksongs. Though there were still a number of excellent Welsh harpers, men like Evans referred to by Pepys as the "Unrivalled harpist," John Parry, who astonished the Oxford dons by his fine playing, and others, most of the players were too poor to be able to keep their triple harps fully strung. This often meant a mutilation of the airs and a gradual deterioration in the quality of the playing. Most of the better players were in the employ of noble families, and as most of these patrons and their guests had now lost all interest in the Welsh language, the old melodies became purely instrumental, and as soon as the words were discarded many of the tunes changed their rhythms—the characteristic Welsh 'speech-rhythms' no longer dominated them. A striking example of this is "Morfa Rhuddlan." The form of this tune familiar to the public actually obscures the metrical structure of the words. We now find that old singers sing this peculiar metre to other variants of the tune where the rhythmic divisions of the lyric line is faithfully matched and reinforced by corresponding divisions in the melody.

Throughout the period under discussion there was a great deal of Penillion Singing, especially in North Wales. This had the effect not merely of familiarizing the people with Welsh poetry but of compelling them to memorize an astonishing amount of it. This applied to two widely different kinds of poetry—the elaborate productions of the official bards on the one hand, and the delightful traditional penillion on the other.

It is only now that we begin to realize the immense amount of unrecorded folk-singing that went on in country places; and proofs are accumulating

that much of it is older than we had at first thought. "Lliw Gwyn Rhosyn yr Haf" for example, is probably much older than "The March of the Men of Harlech." In addition to the forms above mentioned, others came into vogue during the close of the Elizabethan period and the succeeding two hundred years—and these require a more careful study. Principal J. H. Davies in *Traethodau Cymdeithas Llen*, Nos. V. and VI., has explained clearly and convincingly how the free metres, including the Ballad and Carol, came into Wales from England; here we are more concerned with the tunes to which they were sung. As most of the metres were new to Wales there were no old tunes to which they could be sung, so that the melodies had also to be borrowed. This may not be true of all the ballad and carol-tunes, but that it was true of a great many is suggested by the many English names we find above printed carols and ballads. We quote from *Y Blodeugerdd* an old ballad of the 17th century (see p. 148) which contains the names of about 40 tunes and which furnishes many examples of such English titles. The tunes were mostly learnt by ear and not from written copies—this accounts for the fact that there are so many variants of them. The custom of singing carols in the "Plygain" in the Churches on Christmas morning; of singing "Carolau Mai" on May-day; and the singing of ballads in markets and fairs made people anxious to pick up new tunes and new words. This was true even down to very recent times. Miss A. Jones, Criccieth (who has contributed many folksongs to this Journal) told me how she had once heard a beautiful carol tune sung by a man from "Bermo" (Barmouth), and how she had made a point to learn it. An old broom-maker told me that he had walked 30 miles to Llanrwst to get a tune he had heard of. Sixty miles of walking is a high price to pay for a single song!

The modifications that took place in the borrowed tunes generally made them more grateful to the Welsh feeling. The tune "Susanna" (No. 107) has a remarkably Welsh feeling, and many of its passages strongly remind one of the Welsh "Hwyl."

In many cases the original tunes were replaced by new ones which evolved themselves in exactly the same way as folk-tunes do. In most cases these new tunes retained the name of the displaced tune, which thus became a generic name for the metre. It seems curious that very little is known about the English originals of some of the airs—they have probably disappeared from the country of their birth; Miss Gilchrist's interesting note on "Constant Susannah" is very suggestive in this connection. We have an instructive parallel to this in the case of a number of English words introduced long ago into Welsh speech, which have preserved in Welsh their old meaning although in present-day English the meaning has changed.

In the matter of recording, far more respect has been paid to this class of tune than to the folk-song. A considerable number of them were published in *The Welsh Harper* Vol. II., and in Bennett's *Alawon fy Ngwlad*. These however are often incorrect or badly mutilated. This is the result in many cases of ignorant or careless copying; in other cases of editorial interference. The result is that in such cases the tunes refuse to fit the ballads intended to be sung to them. Fortunately we are now able to do something to remedy this state of things. Many of the old singers have assisted us in getting hold of the traditional forms—Mr. John Owen, Dwyran, recorded several from the singing of old people in Anglesey. More important still are the ones recorded in the *Ceri MSS*. Jenkins took care to sing words to the tunes and this kept him from making the kind of blunders perpetrated by the editors and copyists above mentioned.

The tunes are generally very different from the typical folk-tune. As the stanzas are often very long the melodies have also to be long, and in many cases each section of the tune is repeated. In melodic outline they are usually very simple, and, dissociated from the words they often appear uninteresting. Everything points to the conclusion that the words were regarded by the singers as all-important and the music only as an additional means of expressing the meaning and the spirit of the words. The result is a very pleasing correspondence between lyrics and tunes; this in turn gives point and interest to many an air which, without the words would have been meaningless. This end is attained by the adoption of the "sill-am-dant," or "syllable for note" method and the avoidance of slurs. This was the method used by the English singer and it came very natural to the Welshman for it was already employed in Penillion singing. Another very important point was the exact correspondence between the division of the line of music and the subdivision of the line of verse. No. 95, especially the second section, is an excellent example of this. Here there is a short line of two syllables rhyming with a longer one,—

"Ca'r gwyn
A gwridog fawl am hyn";

then, three short phrases with the same rhyme:

"Llu'r Nef a'u moliant
A'r llawr gydganant;
Hwy'n un enynnant, etc."

All the changes of speech rhythms are faithfully reflected in the melody and the rhymes are well brought out. This interdependence of words and music is referred to by Mr. Cecil Sharp in his letter to the President of the Society—"One great difficulty is the Welsh words. I find it so hard to understand

a folk-tune unless I can fit in, and feel the words to it. . . . The rhythm and structure of the tunes are very irregular and unfamiliar to me—the irregularity no doubt arising from the words—and those of course mean nothing to me.”

With regard to the words, a most important point to observe is that although most of the free metres were borrowed from English sources, the Welsh poets were so enamoured of the intricacies of their own metrical system that they grafted on to the new metres their old Kynghanedd together with certain rhyming devices. Many of the old lyrics afford excellent examples of this—the Kynghanedd is natural and unforced, and the result is a beautiful mosaic of recurring consonants with changing vowels; a dainty and charming artistic design in alphabetical sounds, that appeals very strongly to the Welsh ear. Prof. Gwynn Jones has succeeded admirably in reproducing the metrical scheme in his translation to No. 91 (p. 142). Kynghanedd is as foreign to the genius of the English language as punning is to the Welsh language, so that a translation such as this is very difficult to accomplish. Hence it is important that the non-Welsh reader should remember that, owing to the structure of the language these metrical refinements are natural in Welsh poetry and very congenial to the Welsh taste. In addition to this the Welsh language is much more free than the English from the hissing sounds which so impair its value as a singing language; and many of the consonants and vowels are more musical than the corresponding ones in English. The more one studies these older lyrics and their tunes the more one is attracted by their charm and their quaintness. Unfortunately none of our vocalists appreciate or understand them. It is true we have a few singers who render our folk songs charmingly, but it requires a literary taste and a knowledge of the structure of Welsh poetry to be able to interpret the class of song under consideration. Some of our penillion singers possess this knowledge but they confine their study to “*Canu gyda'r Tannau*.” Our young composers show the same lack of understanding of this class of lyric: in fact few of them show any appreciation of any kind of Welsh poetry. This is partly the result of both vocalists and composers having had English and Continental models alone held before them for their guidance. It is also partly due to the anglicizing process going on around us. Unless we do something to supply our young singers and composers with a knowledge of the distinctive qualities of their own culture, and an appreciation of the possibilities of their own language, in addition to the training they now get in the general principles of music, the result will be the same as in the Tudor period—we shall all become English speaking; and an old language which is far and away more euphonious as the language of song than the English, will have totally disappeared. What are the Welsh Schools of Song doing in this direction?

AN OLD BALLAD PRINTED AT THE BEGINNING OF THE BLODEUGERDD (1756).

“ Myfyrdod neu Ddeusfyfiad Cantores, am gael ei gwisgo a rhai o'r prif Geinciau, yn lle Dillad, ar fesur y Don Fechan, ar yr hon e'i Cenir y rhan fwyaf o Lyfr y Ficer Llanymddyfri. Mr. Rhys Pritchard, M.A., 1644.”

- 1 I mae hi'n wyliau oerlyd ddigon,
A minnau a'm dillad yn deneuon ;
Myfi a ymwisga bodwy'n gronyn
O'r mwyn Geinciau sy ar y Delyn.

- 2 Myfi a ymolcha cyn ymwisgo * *Love's Sweet Passion*
O'r *Mwynedd-dra* fydd yn cweivio,
A chwedi hynny ymarn y prydydd
Profiad teg yw'r trwsiad celfydd.

- 3 Mynnai Crys o'r flasiwn orau,
O wir glymiad y profiadlau ;
Gwedi ei gweithio ar foreuddydd
O'r *Antesup* rhwng hen a newydd.

- 4 Mynnai gadw rhag llychwino
Y Crys a'r *Osteg luedeg* arno ;
Gwedi ei hemio a *Streins Morus*
A *Bonicat* i'w fendio'n drefnus.

- 5 Mynnai bais o'r *Han Gwenllian*, * *ar y bragod gywair.*
A brodio hon a'r *Osteg Fechan* ;
A chorff Closs i'w dal i'fyny
O'r *Ffarwel* teg *Twm bach* o'r *Coetu*.

- 6 Sircyn ffeind o *Niw Coranto*
A *Moesen Salmon* lynnai i'w fendio ;
A theca peth yn lle Claspysau
A ellid Cael yw'r *Erdigan dannau*.

- 7 Mynnai neclath am y 'ngwddw,
Disgyniad dail oddiar y Bedw ;
Gwedi ei gweithio mid Oferedd
Ond o gellyddydd *Muzynen Gwynedd*.

- 8 Cap a chroes-cloth o'r *Cwin Deido*,
A *Silanen* a fynnai i'w fendio ;
Llanynnau o'r *Bragod* gower dawel
Ffiat in Siarp fydd anian uchel.

- 9 Mynnai Het o *Grechuen Meinir*,
Ar hon Ysgarf'r *Oreuriaid gywir* ;
A llinyn gwych i'w roi tan honno,
O *Dames* twyn a'i can i'w thiwnio.

- 10 O *Lef Land* y mynnai mandie
O *Sweit Cap* mi ai coda'r bore ;
Ac amryw lasiau a roi arnyn
O bob Conset mae part o honyn.
- 11 Mynnai wregis o *Suusanna*
Ac wrth ei deupen rhoi *Ddiana* ;
Pwrs ai loned o'r *man geincie,
A'r **Crimson Velvet* fydd eu gnottie.
- 12 Mynnai ffedog wrth fy meddwl
O *Erdigan fawr* a'i chanu'n ddwbwl ;
A chaine *Ystafwl* yn llinynau
A *Thro'r Tant* a fydd yn edau.
- 13 Mynnai Own o *Locs Gyrranto*,
A **Gramundus* yn bais dano ;
Ystymets ffeind o' *Gwydd pedwar*
Wedi frodio a **Llawen Hafar*.
- 14 Mynnai Sanau wrth yr arfer,
Wedi gwau o waith **Isguwer*.
A **Llafar Hâ* a fydd y Cwircie
A *Bardd Gulum* yn Ardyse.
- 15 Mynnai Esgidiau o'r ffasiwn ffeindia
O **Faelsyms* a'i chanu o'r teca :
Ac yn eu cefnau yn lle Rosus
Mi ro **Erdigan Hir* o Bowys.
- 16 Mynnai Fenig o **Niw Taffi*.
A **Grin Slifs* i wno rheini ;
Hyd eu cefnau mynnai frodio
O'r *Culum maur* a *Chariad Beuno*.
- 17 A phan gaffwy y Siwt yn gryno,
I Riwaedog mi af i'w gwisgo :
Y lle goreu o fewn y Teirgwlad,
Pawb a m hedwyn wrth fy ngwisgiad.
- 18 Ni ddaw ffwl na fflog yno
A dry'n ynghylch i geisio ei ffasio ;
Ac ni wyddant bod a gronyn
Yr Hyd, ar lled, ar Mesur sy ynddyn.
- 19 Os daw gofyn pwy a'i canodd,
Gwen ych Wiliam a'i Dyfeisiodd ;
Odid Deiliwr yn yr hollwlad
Wrth fy modd a wna fy nillad.
- * *Tri thrawiad. Marwnad*
Sion Eos
- * *Ffion Felfed.*
- * *Galier*
* *Yr hen don*
* *Mesur Carol Haf.*
- * *Cwydd.*
* *Hob y Dirif*
- * *Symlen ben bys*
* *Mae 13 o'r Erddiganod.*
- * *Cainc Bedd Cilhart.*
* *Eog lewis.*

* Triban, Marged ych Ifan, Yr hen Don, Y Don fechan, Absi-don, a Brefiad yr Ychain Bannawc.

"The Songstress' Conceit," or wish to be dressed in some of the chief airs, instead of clothes,—in the metre of the tune called "Y Don Fechan," to which is sung most of the "Book of the old Vicar" (Mr. Rhys Prichard, M.A., 1644).

- 1 *It is cold and wintry weather,
And my clothes hang loose together,
I shall wear a robe to shield me
Of the strains the harp can yield me.*
- 2 *I shall wash me, ere I dress me,
In "Love's Sweet Passion" to caress me,
So that minstrels come admitting
My new robe both fair and fitting.*
- 3 *I must have a shift most fitting,
Neatest, and of "Knotted Knitting,"
Made while flowers be wet with dew
Of "Antesup" both old and new.*
- 4 *I shall have it, ere I don it,
With the "Brilliant Strain" upon it,
With "Morrice Strains" all hemmed around,
And "Bonny Kate" to make it sound.*
- 5 *Skirts of "Sleep Gwenllian" pretty
Braided with the "Dainty Ditty,"
With a bodice in full keeping
Made of "Little Tommy's Weeping."*
- 6 *"New Coranto" for a jerkin,
"Musing Salmon"'s dainty work in,
And for clasps, the best of things
Would be the "Sweetness of the Strings."*
- 7 *And for a neck-cloth, above all,
I'll have alone the "Birch Leaves' Fall,"
All woven through in every part
With "Lady Gwyneth"'s cunning art.*
- 8 *"Queen Dido" for my cap and shawl,
With "Silken Song" to mend them all,
The strings made of the Bragget Key,
And "Flat and Sharp," so proud shall be.*
- 9 *I'll have a hat of "Maiden's Smile,"
And then a scarf of "Golden Wile,"
With handsome lacings made complete
Of "Gentle Tom," both soft and sweet.*
- 10 *"Leave Land" shall be the bands I bear,
"Sweet Cap" my early morning wear,
With many lacings finely wrought
Of all "Conceits" together brought.*
- 11 *For a girdle, "Sweet Susanna,"
And the ends decked with "Diana";
A purse for tiny strains allotted,
And with "Crimson Velvet" knotted.*

- 12 *And my apron shall be pleated
Of the "Linger Strain" repeated;
The strings of "Staple" I shall make,
And thread of "Strike the Harp" I'll take.*
- 13 *With gown of "Locks Coranto" girt,
"Gramundus" for an undershirt,
A stomacher of "Fourfold Lay,"
Embroidered with "Sweet Summer Day."*
- 14 *Stockings elegantly fitted
Of the "Under Strain" all knitted,
With "Summer Song" they shall be quirked,
Of "Poet's Knot" the garters worked.*
- 15 *My shoes, they shall be finely made
Of "Molly Sims" most nobly played;
And for the bows, like roses gay,
I'll have the Powys "Linger Lay."*
- 16 *My gloves of fine "New Taffee" too
I'll have, with "Green Sleeves" threaded through,
Embroidered on their backs shall be
The "Noble Strain" and "Beuno's Glee."*
- 17 *When 'tis made to satisfy me,
To Rhiwaeog I shall hie me,
'Tis the home of every blessing,—
They will know me by my dressing.*
- 18 *There, no fools shall come to watch me,
Seeking so themselves to match me,
For they neither know the measure,
Nor the making of my treasure.*
- 19 *And if any wish to note it,
Gwen verch William planned and wrought it,
Ne'er a tailor, I confess me,
Could, to please my fancy, dress me.*

The marginal notes to the Welsh ballad are by the editor of the *Blodeu-gydd*, Dafydd Jones of Trefriw. The explanation suggested by Prof. Gwynn Jones of the names "Antesup" and "Bonicat" are probably correct. In V. 5 "Hun Gwenllian" is one of the oldest of Welsh melodies, for the name is quoted in early lists of tunes.

V. 6. "Moesen Salmon" occurs in Parry's 1742 volume.

V. 7. "Mwynen Gwynedd" (The Sweet Melody of North Wales) must also be very ancient for its name occurs in early Welsh records.

V. 8. "Sidanen" occurs in the 1742 collection.

V. 10. "Lef Land" (Leave Land) or "Gadael y Tir." Of this there are several forms still extant.

V. 11. "Suwsanna": For examples of this old tune see the present no., p. 107

The name "Marwnad Susanna" occurs in the list of 94 Welsh tunes given in Sion Dafydd Rhys's *Grammar* (1594).

V. 15. "Maelsyms" (Mall Sims?) printed in the 1742 volume.

It is difficult to pronounce with certainty on the origin of the tunes named in the ballad, but of the 40 about 14 would probably be English. I agree with Prof. Gwynn Jones in fixing the date much later, but for a different reason. In v. 13 "Locs Gyrannto" is probably "Whitelocke's Coranto," if this be correct then the date of the ballad would be about the middle of the 17th century.

Folk Music in the Earlier Collections of Welsh Melodies.

2. A COLLECTION OF WELSH, ENGLISH, AND SCOTCH AIRS, 1761.

On pp. 15-28 of this volume we have given an account of John Parry of Ruabon, and Evan Williams' first collection of Welsh Melodies. This was called "Part I." Unfortunately Part II., as originally planned was never published. The Brit. Mus. Add. MSS. 14927 f. 130 is a printed sheet dated London, April 20, 1745 detailing "Proposals for printing by subscription ANTIENT BRITISH MUSIC, A collection of Tunes never before published which are retained by the *Cambro-Britains*, and supposed to be the remains of the music of the *British Druids* so renowned in Roman History.

PART II.

Containing thirty tunes set for the Harp, Harpsichord, Violin and all within the compass of the German Flute, and figured for a thorough Bass ; curiously engraved and printed on paper of the same size and goodness with the former part. And to render the work more agreeable the songs in the *Antient British* will be set to them, also attempted in English verse so near to the *Original* as the Language will *admit* of, which will show the Nature of *singing* with the Harp, Violin, etc., at this time by the *Welsh* at their Musical Meetings.

To which will be prefixed.

A further account of the Cambrian Music, being a continuation of the History begun in the former part published in 1742.

SUBSCRIPTIONS are taken at Five Shillings each (being the full payment) by the compilers *John Parry* at his house in *Jermyn Street* near *St. James's Market* and *Evan Williams* next door to the *Golden Head*, in *Great Brook Street*, Grosvenor Square, where a specimen of the work may be seen. . . etc."

This work was evidently better planned than its predecessor, and it is a thousand pities that it never appeared. It was probably Evan Williams's

idea to add the Welsh words ; if it had been carried out it might perhaps have set a better standard for later publishers of melodies. For over a hundred years collection after collection appeared but *without words*, the only exceptions being a very few tunes with Welsh words issued by Bardd Alaw, and Miss Jane Williams's Abergavenny Eisteddfod collection. Why the projected work did not appear we do not know, but it was not till sixteen years afterwards that John Parry's second volume appeared and it proved the least interesting of all the compilations of the period. The following is the substance of the title page :

" 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 Twelve Airs for the Guittar.

London, printed for, and sold by the Author in Market Street,
St. James's Market. . . . The whole engraved by F. Phillips."

There must have been more than one issue, for the contents are not identical in all the copies, and some bear the date 1761, while others are undated.

The named Welsh airs included are very few, they are " Sweet Richard," " Rhydlan Marsh " (*sic*), " Meillionen or Sir Watkin's Delight," and " Of Noble Race was Shenkin." The first three had already appeared in the 1742 volume and the only new feature is the elaborate variations. The last of the four tunes is of doubtful Welsh origin.

The twelve airs for the Guitar are not named, but most of them are traditional Welsh tunes. No. 1 is the same as No. VIII. in the first vol., and " Mwyn-en Mon " in the " Relicks " (1784). No. 2 is " Mwynen Arglwyddes Owen "—No. 15 in the first vol. No. 3 is new ; it is the well-known " Glan Fedd-dod Mwyn." This air, in a less ornate form was made very popular by John Parry, Bardd Alaw, in the early part of the following century. He wrote the English words to it beginning " Oh let the kind minstrel attune his soft lay," each verse ending with the refrain " Mewn awen fwyn lawen byw byth y bo hi." Until displaced by " Hen Wlad fy Nhadau," this was the Welsh National Anthem, and it was sung at all national gatherings.

GLAN FEDD-DOD MWYN.

Allegro

The musical score for 'GLAN FEDD-DOD MWYN.' is written in 3/4 time and consists of five staves. The first staff begins with the tempo marking 'Allegro'. The melody is primarily composed of eighth and quarter notes, with some rests. The piece concludes with a double bar line and repeat dots.

No. 4. This is one of the numerous forms of "Conset William Owen Pencraig," sometimes called "Ffarwel Ednyfed." The story attached to it is the old one well known in different forms in various countries. In this case it is the Crusader who after long absence had been given up as dead, but who returns on the very eve of his wife's second marriage, and during the wedding festivities reveals his presence by playing on the harp this very melody.

CONSET WILLIAM OWEN PENCRAIG.

The musical score for 'CONSET WILLIAM OWEN PENCRAIG.' is written in 3/4 time and consists of five staves. The melody is primarily composed of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

No. 5. is very peculiar in that it commences on the Supertonic. This may be observed in many of the harp tunes of the period. This is a form of the tune "Cwympiad y Dail" (The Fall of the Leaves) afterwards published in *British Harmony*.

CWYMPIAD Y DAIL.



No. 6 calls for no comment but No. 7 is a very quaint version of the well-known "Nos Galan." This again commences on the supertonic. In the middle section instead of ascending to the octave of the tonic it stops at the flat 7th.

NOS GALAN.



No. 7 is a dance tune in the major key. In a M.S. book of about 1790 I saw a minor form of the same tune.

Of the remaining tunes some bear all the indications of having been composed by John Parry. One writer states it as his conviction that all the twelve tunes were composed by him but there are very convincing proofs that the airs discussed above were traditional.

The copy described above is in the University College Library at Bangor. In the one at the National Library the tune "Meillionen" is omitted, its place being taken by "Thro' the Wood Laddie." This appears in several Welsh collections under the name "Arglwyddes drwy'r Coed," but it is undoubtedly English in origin; it is utilized in several of the Ballad Operas of the 18th Century. In the *Cobbler's Opera* (1729) it is curious to note that a Welsh stanza

" Meibion a merched dowch yngheed, etc"

is set to the tune.

The well-known air introduced by Gay into the *Beggar's Opera*, "Can love be controlled by Advice" appears on p. 50. This is the hymntune so popular in Wales under the names "Cyfamod" and "Old Derby," but sung in a strongly syncopated rhythm, often in five-four time.

89.—HIR OES I FAIR (*Let Mary live long*). No. 1.

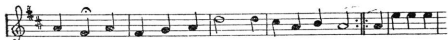
Doh D.

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



Blant A - dda ym-bar-towch, Deff - rowch yn yr ys-bryd i ga - nu mewn
Mae'n ddydd o fawr ddawn, Llawn, llawn yw'r lla - we - nydd, O canwn mewn

{ | s : ṃ : s | ṃ : f : s | ḍ' : - : ḍ' | t : s : l | s : - || s | r' : r' : ḍ' }



gwyn - fyd, Dan dris - tyd, Na 'mdrowch, O, dowch, dy-ma'r dydd. Mewn ffydd mae'n hoff
cyn - nydd am y newydd ym - wnawn, Co-ffawn trwy wir ffydd. Pa les i mi

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



hael, Y gwyn - fyd o gael, y go - lwg ar Grist: Heb ffydd a'i go-
sydd, Er sia - rad am ffydd, a chref - ydd iach ryw, Heb gael yn fedd-

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



leu - ni, nid oes ond ty - wyll - ni, Tru - en - i mawr, trist.
ian - nol wir ffydd gad - we - dig - ol, Ar deg - wch Mab Duw.

From a collection of Carols and Carol tunes collected by Mr. John Owen, Tanyfynwent, Dwyran, Anglesey, from the singing of local carol singers. The tunes had been noted in the Tonic Solfa Notation. The editor is very grateful to Mr. Williams for allowing the Society to make use of the Collection. The words are from *Gardd o Gerddi* by Twm o'r Nant, 1790, p. 5.

"There are some very fine tunes in the collection—I think the one I admire most is No. 89—it is a wonderful tune."—*Dr. R. Vaughan Williams.*

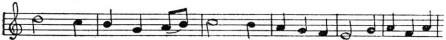
90.—HIR OES I FAIR. No. 2.

Doh C.

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


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


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



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

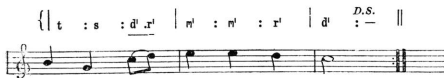


{ | r' : r' : m' | r' : s' : d' | t : s : l . t | d' . d : m . s : d' . t | l : s : f }



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





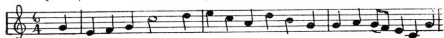
From the *Welsh Harp*, Vol. II. p. 15.

91.—BID HIR OES I FAIR. No. 3.

(*Let Mary live long or Well met*).

DoH C.

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



Pen - o-dwch chwi'r dydd Mae'n dded-wydd i'w adel Yr hen wyl Fihangel; I'r
Dewiswch chwi'r lle Fo gore i chwi i guro am geinach neu gadno I'w

{ | n : f : s | d' : — : r' | t : s : l | s : — || t .d' | r' : r' : n' | r' : — : d' } *D.S.* g^{c}



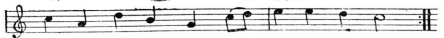
dra - fel led rydd y rhybudd mi a'i rho. Bydd am - bell bryf brych Yn
treio mhob tre hyd fryn- ie y fro. Er gwe - led y gwyr A'u

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



a - chub yn wych Er hyn - ny' mhob rhych: Bydd my- nych gwn mein-ion cyn
pa - rod gwn pur Yn llam - u dros fur mor bry - sur, ar - hos - wch, Pan

{ | d' : l : r' | t : s : d' .r' | n' : n' : r' | d' : — : — || *D.S.*



am - led a'r gwreich - ion I'w ym - lid i'r gwrych.
el i'r an - ial - wch y goed - hwch a gur.

From the Jenkins Kerry MSS. *Melus Seiniau* Vol. II., and stated to be the form sung in the Darowen district. The words are the eighth verse in a ballad by Jonathan Hughes in *Bardd a Byrddau*.

For an ingenious translation into English of the above words, by Prof. Gwynn Jones, see p. 142.

92.—Y CYWPER MWYN (*The Gentle Cooper*). No. 1.Doh G (*Lah is E*).

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



Fy ann - wyl chwaer fwys, Sy beu - nydd dan bwys, Clyw gen - nyf glau
Hawdd darllen dy ddrych, A wel - wyd mor wych, Fod d'ys- bryd yng-

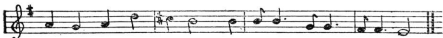
D.C.

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



gan - iad trwy deim - lad tra dwys. Mae f'ys-bryd mewn caeth-iw-ed o-
har - char gan a - lar a nŷch.

{ | r : d | r : s | fe : m | - : m | m m : - | d d : - | t₁ t₁ : - | l₁ : - ||



her - wydd colli Har - ied, y lonna grê-ed, lana'i grudd.

*[My sweet little maid,
By something dismayed,
Now hearken, I'll sing you
A song I have made ;
I know by your way,—
Aforetime so gay,—
Your spirit is pining,
You're wasting away.*

*My heart is worn and weary,
And all is dark and dreary,—
She lies, the loveliest, in the grave.]*

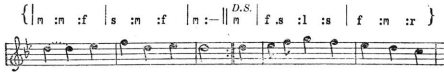
From J. Owen, Dwyran's MS. collection. The words are a lament on the death of a sister. The changes of rhythm in the tune are very curious but most of the Welsh ballads written to fit it well, and the changes are intimately connected with, and justified by the various speech-rhythms of the metre.

"In the opening bars, and in those following the double bar, this and the following tune are reminiscent of the profane song, O Sally, my dear (see C. J. Sharp, *Folk Songs from Somerset*, 3rd Series)." —Mr. A. MARTIN FREEMAN.

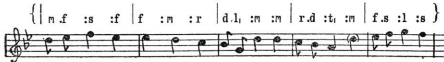
93.—Y CYWPER MWYN. No. 2.

Doh B \flat (*Lah is G*).

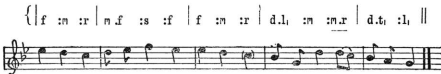
Pob Cym - ro pur mwyn, Gwan-da-wed fy nghwyn, Pan ge-fais le'n
Wrth hop - ian ar dwyn, yn brudd-aidd, ddi-gwyn. Llôn oedd fy lle



gym-wys i or-fwys mewn brwyn. Cawn yno gyf-le hei-ni, i
Rhwing maw-nog a llwyn.



wrando'r co-gau'n ca-nu, Er hynny, cys-gu wneuthum i. Erbyn i mi



ddeffro, y llyffaint oedd yn cri-o, Ffei o ho-no, gwael ei fri.

*[You gallants so gay,
All list to my lay,
Who slipped and who slept by the side of the way ;
And dozing down there,
Untroubled by care,
Fair was my lair 'twixt rushes and hay ;
It was a chance befalling
To hear the cuckoo calling,
But slumber came and conquered me ;
Yet, when morning found me,
Said ugly toads around me—
" Shame upon him, what is he ?"]*

From the Jenkins Kerry MSS. *Melus Seiniau*, Vol. II. Sung in the Darowen district, and also called "Dol y Môch." The words are the first verse of a quaint ballad called "Ymddiddanion Dyn a Llyffant" ("Dialogues between a Man and a Toad") and written by John Williams, Trawsfynydd. The ballad was printed in the *Blodeugerdd* (1759), but Principal J. H. Davies thinks it must have been written very early in the century. The name "Dol y Môch" also appears in the *Blodeugerdd*.

94.—Y COWPER MWYN. No. 3. Another Tune.

Doh G (*Lah is E*)

{ :l₁ | d : d : l₁ | d :- : l₁ | r : d : r | m :- : m | se : m : l | se : m : m }

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

{ | r r :- : r | f : m : r | d : m : l₁ | r : d : t₁ | l₁ :- || }

From Bennett's *Alawon fy Ngwlad*. The second section refuses to fit the metre. The editor not having the words before him probably re-barr'd it to compel it to conform with the rhythm of the first part. The name "Cwper Mwyn" quoted in his MS. copy should have suggested his testing it with one of the many published ballads bearing that name.

95.—GWEL YR ADEILAD (*See the Building*). No. 1.Doh F (*Lah is D*)

{ | l₁ :- | m : m | f : m r | d t₁ : l₁ | :- : | l₁ :- | s : fe | m : s | fe : m | :- : | m :- | m : d }

Mae'r dur-tur bêr yn ca-nu, A'r byd yn gor-fo-le-ddu, Mewn gwirfyw
A choed y maes sydd e-to Oll fel yn cu-ro dwy-lo, Mewn clod a

D.C. ✂

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

lwydd-iant; Ca'r gwyn a gwrid-og fawl am hyn; Llu'r Nef a'u mol-iant,
mol-iant. Mewn pryd lach-aw-dwr mawr y byd, Ddaeth ar ei or-sedd

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



A'r llawr cyd-gan-ant, Hwy'n un en-ny-nant Pob un a'i dant yn dyn,
I roi tru-gar-edd I blant y llygredd Fu mhwll eu cam-wedd cyd.

D.S.

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



A'u tan-lyd an-them idd-o, Nes deff-ro bro a bryn.
Teyr-na-sa dir-ion Ie-su Yw gwaedd ei deu-lu i gyd.

From John Owen, Dwyran's MS. Collection. "Gwel yr Adeilad" is sometimes called "Cwyd, a gwel yr Adeilad" ("Arise and see the Building"). Above some of the numerous ballads written to this tune the English title "About the Banks of Helicon" appears, but in the Jenkins Kerry MSS. this is given as the synonym of "Y Fedle Fawr." The tune is very old and was a great favourite down to the first half of last century. The words are from *Seren Bethlehem*, and the carol is an excellent example of the close fitting of words and tune in accent, emphasis, and in the subdivision of the lines into phrases. Though the tune is in the minor key the words are joyous and triumphant.

96.—GWEL YR ADEILAD. No. 2.

DOH B \flat . (LAH is G.).

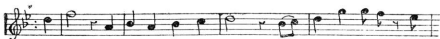
{ : l₁ | n : f.n | r : n.r | d : l₁ | : l | s : n | f : s.f | m : d | : l₁ | r : d | r.m || *D.C.* }



Rwy'n gwe-led er i gwyl-io F'a-deil-ad yn ad-feil-io Nid dio-fal i mi,
Hy-de-ru ar dy dai-a-rol Mewn ag-wedd mor ddi-ffyg-iol I'm cur-iol oer-i;

S

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

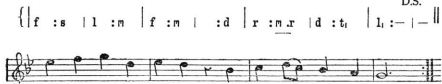


Gan fod Lli-feir-iant gwynt ac ôd Fel cow-rin cu-ro, I'w
Duw-dod O'th lys ryg-ly-ddus glod, Drwy fadd-eu'nghamwedd, Rho



lwyr ddi-fur-io A'i ddydd i basio A bwy-sodd at y nod, Mewn
dy dru-gar-edd Yn nydd fy ni-wedd Mwy rhin-wedd dan y rhod, Na

D.S.



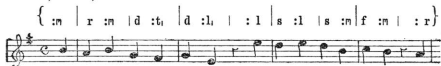
an-nedd gwell o ho-no 'Rwy'n dwys ddy-mu-no 'mod.
mil-iwn o aur me-lyn-ion Mewn eig-ion cyrr-ion côd.

The words are the first verse of Owen Gruffydd's "Cerdd y Pren Almon," see *Blodeugerdd* 1759, p. 172.

From the Jenkins Kerry MSS. *Melas Seiniâu*, Vol. II., where it is described as the "Gwynedd" or North Wales form. With a few alterations it appears also in *The Welsh Harper*, Vol. II.

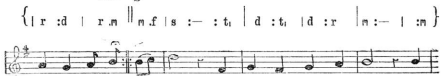
97.—GWEL YR ADEILAD. No. 3.

DOH G. (LAH is E.).

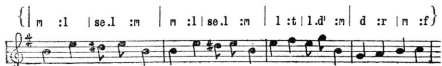


Cyd-un-wn fro-dyr hawdd-gar I ga-nu mawl yn gyn-nar I
Waith dy-ma'r dydd di-am-au Y daeth ein cy-faill go-reu O'r

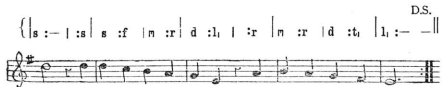
D.C. §



Dduw go-go-nedd; I'r byd pan oedd ar goedd i gyd Yn
nef i'n gwa-red. I'r Ne' Ang-yl-ion lwys-ion le, A



ger - win or-wedd Mewn pob an-wi-redd, Heb gael ymgeledd 'nol byw mewn camwedd
 gyd - sein - ias - ant Ei felus foliant Can ddweyd "Gogoniant Allwyddiant yn mhob



cyd, Fe ddaeth yn addas noddwr Duw Brynwr mewn da bryd.
 lle; E - wyl - ys da i ddynion, Rai blinion yn ddi - ble."

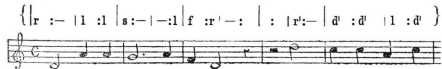
A "Deheubarth" (South Wales) form recorded in both volumes of the *Melus Seiniau* in the Jenkins Kerry MSS.

A variant of this tune appears in the *Welsh Harper* but three bars have been added, probably by the editor, John Parry.

The words are by the Rev. David Rowlands, and printed in *Blodeu Dufod*.

98.—GWEL YR ADEILAD neu CWYD A GWEL, &c. No. 4. (*Arise and see the Building*).

Don C.



Pob perch - en plant na - tur - iol Gwran - daw - ent yn ys -
 Nid eill un dyn dae - a - rol Ym - lith - ro i le di -



tyr - iol Ar o - nest eir - ie. Y byd fydd da - no he - no
 an - gol, Oddi-wrth lid ang - e. Pob un tra bo'n ei gof - io'i

{ | 1 : - | : 1 || 1 : t | d' : t : 1 || 1 : r' | r' : d' | - : | : 1 || }

o hyd. Pob meib - ion a merched ysgaf - na ar gerdded Ar
hun, Sydd o'i ddech - reu - ad o dan ddis - gwyl - iad

{ | r' : - : d' | t : 1 : t || s : s | 1 : t | d' : - | 1 | t : d' | r' : - }

far - wol blan - ed y ga - ned ni yma i gyd; Nid y - dyw'r Cor-
Am der - fyn - iad gwa - hodd - iad Duw ei Hun; Fel tarth a mwg

{ | - : d' | t : 1 | - : | f : - . s | 1 : - . s | f : m | r : - | - : - || }

fyn hoew Ond llu - dw ma - rw a mud.
mewn byr - oes, Y der - fydd ein - ioes dyn.

From *Y Cerddor*, Vol. I., 1889. Noted by Eos Llechid in the Bethesda district. Observe the irregular rhythm and the Dorian Mode. The ballad is by Jonathan Hughes and is entitled "Coffa am Thomas Edwards."

99.—AGORIAD Y MELINYDD (*Miller's Key*). No. 1.

DOH G.

{ . s₁ | d . d : m m | r . d' : - | 1₁ | d . 1₁ | s₁ . f₁ | m₁ : s₁ }

Y dynion gwir gre - din - iol Gwnewch yn bly - gein - iol gân
Yn deilwng weld Na - dol - ig, Y bendi - ge - dig Oen, A

D.C.

{ l₁ . f₁ : l₁ . d | t₁ . s₁ : t₁ . r, d | s₁ . t₁ : d . l₁ s₁ : $\hat{\sim}$ ||

Am gael hyf - ryd ganfod gwyn - fyd, A g'leuni'r Ys - bryd Glân.
ddaeth yn ddiiddig yma i ddiodde, I dynnu'n penne o'n poen.

S

{ s₁ | d m : r, t₁ | s₁ : - . f | m, s : f, m : r : $\hat{\sim}$. d | m, d : l₁ . d | t₁ . s₁ : - }

Yn awr daeth aer y Ne' I lawr yn wael ei le, I bresb daeth yn brysur,
Can-fydd-wn Dduw yn ddyn, Mewn cnawd yn dlawd ei lun, Ar lin y wraig lan wridog

D.S.

{ | r : m, s | f : m | r, t₁ : - | d : r, f | m : r | d : - ||

I ddiodde poen a merthyr A llafur yn ein lle.
Can ddal y byd cwm - pa-sog A'i enwog law ei hun.

From John Owen, Dwyran's MS. Collection. The last two lines seem to be incorrectly barred.

100.—AGORIAD Y MELINYDD. No. 2.

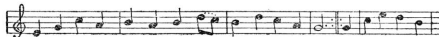
Doh C.

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

Pa ga - lon a ddy - chym-yg mor fen - di - ge-dig fu Ein
Pan ydoedd draw yn E-den yn rhod-io'r ber-llan bur Dan

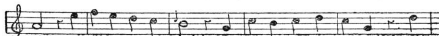
D.C. §

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



hen dad A-dda mewn ded-wydd-wch cyn syrthio i dwllwch du. Fel lles-ter lliw-gar,
Dduw yn ben-naeth yn ddi-boen-au Heb un o'i seig-iau'n sur. A'i ddrych yn wych ei

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



llawn O ne-fol ddwy-fol ddawn, I Fre-nin Nef yn u-fydd, Heb
wedd, Mewn cym-od hy-nod hedd, A chyf-raith ei Gre -aw-dwr; O

D.S.

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



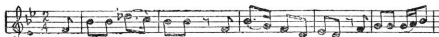
ofn na chur, na che-rydd; O drig-fan dded-wydd iawn,
dy - na dded-wydd gyf-lwr, Heb lw - gwr yn ei wedd l

From the Jenkins Kerry MSS. *Melus Seiniau*, Vols. I. & II. A "Gwynedd" (North Wales) form. In the *Welsh Harper* it is slightly different; many of the cadences are a note short—this and the interpolation of grace notes by the editor makes it difficult to fit the words. Carol by Edward Jones, Maes y Plwm (*Hymnau, Carolau a Chaniadau*).

101.—AGORIAD Y MELINYDD. No. 3.

Doh B \flat D \flat B \flat

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



D \flat B \flat

{ | t \flat : s \flat : t \flat d \flat r | t \flat : l \flat : s \flat f e \flat | s \flat : s \flat m | l \flat l : d \flat : t \flat | l \flat l : : d \flat | r m : f m r }

D \flat

{ | d \flat t \flat l \flat : : m | s s : f m r | d d : : s m | l t : d \flat : t \flat l | t \flat l : - || }

From the Llewelyn Alaw MS. 331 D. The tune, though mainly in the key of B \flat major, has the first phrase—afterwards twice repeated—in the tonic minor. This evidently puzzled the editor of Bennett's *Alawon fy Ngwlad*, and he solved the difficulty by writing the melody throughout in the key of B minor (p. 67).

The tune does not fit the metre without tying notes together in some places and deleting slurs in others. At the close a short line is missing. This kind of thing is very frequent in the Bennett collection where only the airs are recorded.

102.—ALLWEDD Y MELINYDD. No. 4.

Don D.

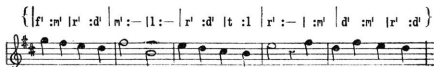
{ | s : - | d \flat : r \flat | r \flat : d \flat | r \flat : d \flat | - : l | d \flat : t \flat | l : s | m : - | s }

Yn ol yr u - nol ha-nes, A'r broff-es o - reu bri, Er
Fod Bach-gen we-di eni, Da - io-ni hy-nod yw,

D.C. §

{ | l : l | f : l | t : t | s : t : t | d \flat : r \flat | d \flat : t \flat | l : s || d \flat : - }

mil saith gan mlwydd wyth deg seith mlwydd mac'r ne-wydd y-ma i ni. Ond
Per-ffaith Drin - dod yn yr Un-dod yn Ddyn - dod ac yn Dduw. Gair



e - to hyn yw'r dawn, Heb - law'r holl ha-nes llawn, Gael pro - fi eff-ai-th
ys-bryd cy-wir yw, R gwir ddoeth an-feid-rol Dduw, A rhaid a-ddo-li'n

D.S.

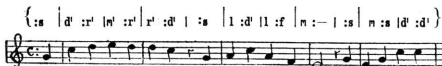


pri-od Dir-gel-wch Duw o'r gwae-lod, I'w na - bod ef yn iawn.
fyw-iol, Mewn ys-bryd gwir-ion-edd-ol San - teidd - iol wreidd-iol ryw.

From Bennett's *Alawon fy Ngulad*, p. 21. Words from Twm o'r Nant's *Gardd o Gerddi*, 1790.

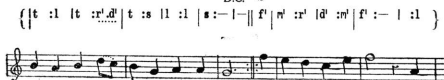
103.—AGORIAD Y MELINYDD. No. 5.

Dost C.



Di - hu - nwn yn wa - han-ol Rai don-ïol dy-ma'r dydd; I'r ne-foI Drin-dod.
Dy - mu-nwn drwy a - my-nedd, Gael syl-wedd i a-gos - hau, Mewn ffydd a phrofiad

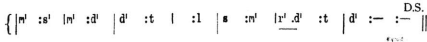
D.C. §



yn y Dyn-dod Rhown glod a pha-rod ffydd; Y car-iad mawr sy 'nglyn Rhwng
yn ei gar-iad A rhodd-iad i'w fawr - hau. Hwn y - ma cry - fa Craig A



Duw ag e - naid dyn, Fe ffael-iodd dy - fais dia - fol Fynd
si - godd siol y ddraig; Hwn y - dyw'n wir hy - no - dol Y



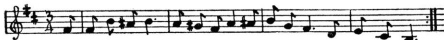
tan ei wraidd Tra - gwy-ddol, Er maint i' cly - nol wŷn;
Gair a - dde-wid dduw-iol O wreidd-iol Had y wraig.

From the Jenkins Kerry MSS., *Melus Seiniau*, Vol. II. Sung in Powys where it is also called "Y Melinydd Gwyn" (The White Miller). Words by Twm o'r Nant (*Gardd o Gerddi*, 1790).

104.—DINIWEIDRWYDD (*Innocence*). No. 1.

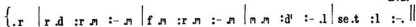
DOH D. (LAH is B.).

D.C. Fine.



Bres - wyl-ferch Sei-on gwisg dy goron, Caed eto fodd - ion i - ti fyw,
Gor - ffenn-wyd gwaith dy brynedi-gaeth, E - gor - wyd do - rau ar-faeth Duw.
Caed mewn rhwymyn ymhreseb asyn Ar fronnau mor-wyn Frenin mawr,
Caed [Secinab] heb y - ma - del Yn llenwi dir - gel demel Duw.

D.C.



Caed sylwedd holl gys - god-ion Is-rael, E - man-u-el y - min y wawr.
Caed gwrthrych mawr y gor-uch-af-ion, A dae - ar - ol - ion du-a ryw.

From the John Owen, Dwyran MS., This is clearly another form of "Y Pren Gwyrdllas" published in Vol. I. of this Journal (p. 17). In outline the air is also the same as the hymn tune "Llan-sannan," Vol. II., p. 80.

See Vol. I., p. 36, for another version of this old tune where it is called "Y Pren Gwyrdllas."

105.—DINIWEIDRWYDD, No. 2.

DOH F. (LAH is D.).

D.C. Fine,

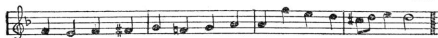
{ | m : l | se . l : t | l : l | n . f : s | f : f | m : - . d | r : t ; | l ; : - ||



Enig.

Yn iach la - we - nydd, Croeso i ge - rydd, Dan fy nghys-tudd u-nig wy :
 F' aeth fy ngha - lon yn ys - gyr - ion Drwy fy nwyfron, darfu nwy,
 Gwaith ynfyta am a - teb a - ta Yw galw Bar - bra, blina bloedd.
 Lloer gy - weithas hardd ei hurddas Ar lawr teyrnas ple 'rwyf ti?

{ | d : t ; | d : dē | r : d | r : n | m : d' | t : l | se . l : t | l : - } D.C.



D.C.

Dar - fu 'mhrïod bêr yn ba - rod Dor - ri'r amod, di - wair oedd
 Cysgodd meingan mew'n dir - gel - fan Gwely o'r graean, galar gri.

*Joy forsakes me, sorrow takes me,
 Here I languish in despair ;
 To my riven heart is given
 Weakly but to beat and bear,
 For my cherished one has perished,
 Broken is the sacred vow,
 Vain is sighing, calling, crying,
 For she never answers now,—
 She lies sleeping in safe keeping,
 In a cold bed in the ground ;
 Star of beauty, love, and duty,
 Tell me where may'st thou be found " !*

From the Jenkins Kerry MSS. *Melus Seintau*, Vol. II. It is also given in *The Welsh Harper*, Vol. II. Words from "Ymddiddan rhwng y Byw a'r Marw" (Dialogue between the living and the dead), written by Huw Morris in 1695. See *Blodeugerdd* 1759.

In the *Welsh Harper* the name of the above tune was changed by John Parry to "Castell Powys" (Powys Castle). The harpists of the period and of the 17th century were rather given to this objectionable practice whenever they wished to curry favour with their wealthy patrons.

John Parry's note to the tune is very amusing. After explaining that the Earl of Powys had "patronized" a three days Eisteddfod in 1824 and given a "splendid ball and supper in the Castle," he adds, "Not only did the noble Earl engage a quadrille band from London, but several professed cooks and confectioners from the Metropolis were employed expressly for the occasion, and it was allowed by all who witnessed the *fete* (among whom was the editor) to be, etc., etc."

No wonder that poor "Diniweidrwydd" became "Powys Castle."

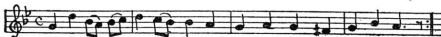
There is a "Diniweidrwydd" in Bennett's collection but it is a poor tune and evidently badly mutilated. The air bearing this name in the Llewelyn Alaw MSS. is "Y Bachgen Main" but written in the major key instead of the minor. The hymn-tunes called "Diniweidrwydd" are variants of another ballad tune, and in many cases the name is applied more to the metre than to the tune itself.

106.—DINIWEIDRWYDD. No. 3. Another Tune.

DOH B \flat (LAH is G).

D.C.

{ | l $\dot{1}$: m | d $\dot{1}$.t $\dot{1}$ | d $\dot{1}$.r $\dot{1}$ | m | r $\dot{1}$.d | d $\dot{1}$: t $\dot{1}$ | l $\dot{1}$: t $\dot{1}$ | l $\dot{1}$ s \dot{e} $\dot{1}$ | l $\dot{1}$: d | t $\dot{1}$: - }



Ar ryw ddiwrnod ha-faidd hy - nod Mewn my - fyr - dod wrthyf f'hun
 Mi or - ffwysais dan bren gwyrddlas Heb gyndeithas un-rhyw ddyn.
 Ple cawn gyfaill er - byn ad - fyd I roddi m gog-lud a'm holl bwys.

S

{ | d : d.t $\dot{1}$ | d $\dot{1}$.r : m.f | s : f.m | m.r : - | s : f.m | f.m : - r | d.t $\dot{1}$: d $\dot{1}$.r | m : - }

D.C., or alternative
ending below.



Grudfan 'r oeddwn ac och - neid - io, Holi a chwest - iy - no'n ddwys

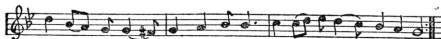
From the Jenkins Kerry MSS. *Melus Sainiau*, Vol. I., as sung in Powys. Also in Vol. II. of the Welsh Harper with a few slight differences. In the Kerry MSS. there is a copy written on a loose sheet with the F in bar 3 instead of \flat . One suspects that several of the \sharp 's in the above tunes were inserted by the compilers of the collections, and were not sung by the old singers. For further particulars of the words see Vol. I., p. 183.

"Extremely Breton in character surely."—Miss L. BROADWOOD.

DINIWEIDRWYDD. No. 3—Alternative Ending.

D.S.

{ | m : d.t $\dot{1}$ | l $\dot{1}$.l $\dot{1}$: - s \dot{e} $\dot{1}$ | l $\dot{1}$: t $\dot{1}$ | d.d : - | r : r.m | f.m : - r | d : t $\dot{1}$ | l $\dot{1}$: - ||

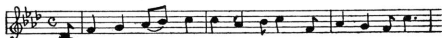


Ple cawn gyfaill erbyn ad - fyd I roddi'm gog-lud a'm holl bwys.

107.—SUSANNA. No. 1.

DOH A₂ (Lah is F).

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



Wel dy - ma'r hy - nod wyl Na - do - lig, A hae - dda'i cha - dw
Hwn yw'r bo - re - ddydd Mab a roddwyd I ni yn fe - ddyg

D.C. §

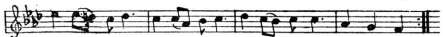
{ | d : t₁ . l₁ | d . t₁ : - . || l₁ . t₁ | d . r : n . n | n . n : t₁ . d | r . r : d . t₁ | d : - }



yn bar - che - dig Mawr rhyfeddod sydd i'w ganfod a pharod lygaid fydd;
Ac fe'i ganwyd, Welc'n wiwlan Fab sancteiddan, 'nawr yn ein harwain ni;

D.S.

{ | s : s . fe | n . fe : - | n : m . d | r . n : - | f : n . r | n . n : - | d : t₁ | l₁ ||



Aw - dur odiaeth Iach - aw-dwr-iaeth Mewn cnawdoliaeth cyn y dydd.
Rhy - fedd bur-deb a dis-gleir-deb, An - feid - rol - deb Un yn Dri.

From the John Owen, Dwyran MS. Any one conversant with the Welsh 'Hwyl' will readily recognize many phrases in the above tune as directly related to 'hwyl' formulae, especially if sung in *tempo rubato* and with the D's somewhat sharpened.

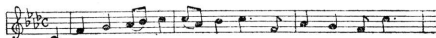
There is an air called "Susannah" in Blind Parry's *British Harmony*. The tune seems to suggest a vocal origin, and by eliminating some of the passing notes and the instrumental ornaments the metre might possibly be fitted to it.

"I think this may be the tune of the 16th century ballad 'Constant Susannah' ('There dwelt a man in Babylon'), quoted by Toby Belch in *Twelfth Night*. The 'Susanna' tune here given fits the words quite passably, allowing for its being sung to other words, and perhaps long dissociated from the original ballad. Moreover, the form of 'Susanna' in 'Alawon fy Ngwlad,'—which appears to be wrongly barred, like some other tunes in the same volume,—can also be made to fit, by a conjectural restoration of its proper rhythm.

This copy appears to me to be an instrumental version, in which a good deal of liberty has been taken in the way of ornamental padding; and once the words were forgotten, the metrical form would easily be lost. (As Dr. Lloyd Williams suspects that the same thing has happened with regard to the version in John Parry's *British Harmony*, it would perhaps throw further light on the subject if he would insert this third form in the Journal.)

The ballad of 'The Constancy of Susanna' is in the Roxburghe Collection, 'To an excellent new tune' which one may presume to have been made for it, but I do not remember ever coming across the tune before. The fragment in *Twelfth Night* is, or was traditionally sung on the stage to a form of 'Green-sleeves' ('Dame, get up and bake your pies'), but this does not fit the proper ballad. I append the first verse of the ballad, first set to the Journal tune, and then to the 'Alawon' version, conjecturally restored to its original form.—MISS A. G. GILCHRIST.

SUSANNA (a).



There dwell a man in Ba-by-lon, Of re-pu-ta-tion
He took to wife a fair wo-man, Su-san-na she was



great by fame, A wo-man fair and ver-tu-ous,
called by name;



La-dy, la-dy, Why should not we of her learn thus To live god-ly;

108.—SUSANNAH (b). No. 2.

Conjectural re-barring of the air in *Alawon fy Ngulad*.



There dwell a man in Ba-by-lon Of re-pu-ta-tion great by fame,
He took to wife a fair wo-man, Su-san-na she was called by name.



A wo-man fair and ver-tu-ous, La-dy, La-dy, Why



should we not of her learn thus To- - - - - live - - - - - god-ly?

109.—FWYN SUSANNAH (*Gentle Susannah*). No. 3.

B \flat D.C.

{ | ḍ :ṛ :ṃ .ṇ | ṇ .ḍ :ṛ .ṇ | ṇ .ṛ :ḍ .ṭ₁ .ḷ₁ | ṛ .ḍ :ḍ .ṭ₁ || ḍ :ṭ₁ }

Wel dyma'r pryd a'r lle priodol, i byncio seinio'n ddefos-iy-nol, Fe wnaeth o'r
Beraidd ganiad bur ddigynnwr i'n tirion Iesu a'n teyrnaswr

{ | ḷ₁ .ḷ₁ :- | ḍ :ṛ | ṛ .ṇ :- | ḍ :ṭ₁ .ḷ₁ | ṛ :ḍ .ṭ₁ | ḍ :- | ṇ :ḷ .ṣ | ḷ .ṇ :ṛ }

Gogledd hyd y gwagle Gan lunio dyfr-ll-e'r don. Fe fu'n gosod

{ | ṇ .ḍ :ṭ₁ | ḷ₁ .ḷ₁ :- | ḍ :ṛ | ṛ .ṇ :- | ḍ :ṭ₁ | ḷ₁ :- || }

Mur o dywod i drefnu hynod derfyn hon.

From the Jenkins Kerry MSS. *Melus Seiniau*, Vol. I. Sung in the Darowen district, and sometimes called "Bronwen Fwyn." The words are from a ballad by Dafydd Ddu ("Myfyrdod Llongwr ar y Môr").

110.—FFELENA or FFILENA. No. 1.

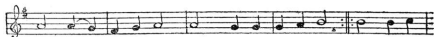
DOH G.

{ | ṣ₁ | ḍ :ḍ | ḍ :ṭ₁ .ḷ₁ | ṣ₁ :- | - :ṣ₁ | ḍ :ḍ | ḍ :ṛ | ṇ :- | - : | ḍ :- | ṭ₁ :ḍ }

Duw Tad, Duw Fab o fun, Duw ysbryd lanbryd lun; Clod-fo-rwn
A'r deg - tant clym-iant clown, A'r dympan rhywyddgan rhown, A'r or - gan

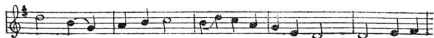
D.C. S

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



ni eu brait a'u bri, Drwy ganu i dri yn un. Cyd - ganwn
sain, a'r symbol fain, A'r delyn adsain down. Rhoed mawr a

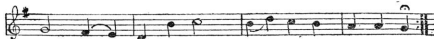
{ | s :- | n :d | r :m | f :- | n :s | f :r | d :l₁ | s₁ :- | s₁ :- | l₁ :t₁ }



wledd Ddi - waelaidd wedd, gor - foledd hedd yw hon; Dedwyddaf
mân â chalon lân, I'r Arglwydd gân ar goedd; Gwn na na -

D.C.

{ d :- | t₁ :l₁ | s₁ :m | f :- | n :s | f :m | r :r | d ||



dydd, I'r ffyddlon ffydd; yw gŵyl i'n Llywydd llon.
câ, Sawl ŵyr yn dda Er Adda fel yr oedd.

From the MS. collection of John Owen, Dwyran. What the meaning of the name "Ffelena" may be I have not been able to conjecture. There is a large number of Welsh carols and ballads sung to tunes bearing the name.

Miss Broadwood suggests that "Ffelena" is a mistake for the English "Helena." This can hardly be as the name was so common throughout the country, and it was always written and pronounced in one of the two forms mentioned above.

The words are printed in *Duwiol Ganiadau*, Edward Jones.

III.—FFELENA. No. 2.

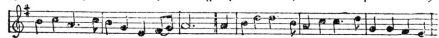
DOH C.

{ :s₁ | d :d | l₁ :l₁ | s₁ :- | :s₁ | d :d | d :r | n :- | d | r :n | f :s }



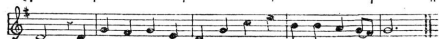
Mi rois fy'nryd a'm serch Ar garu'r fanol ferch, Can feddwl cawn 'run

{ | m : f | r : - f | m : d | l₁ t₁ d | r : - | r | m : s | s : - m | r : f | f : - s | d : d | t₁ : l₁ }



deg ei dawn, Y se-ren lawn o serch. Mae'n cario'r bêl bob tyr-fa ddél, Mae'n i-selffeddi

{ | s₁ : - | s₁ | d : t₁ | d : l₁ | s₁ : d | f : l | m : m | r : d . t₁ | d : - : - ||



fod Mae'i grân fel gro, Mewn bryn a bro, Heb gel mae'n cario'r clod.
Mae'n bert ei thro,
Mae'n ben lle bo,

From the Jenkins Keri MSS., sung by "Eos y Mynydd," and said to be common in Gwynedd (North Wales). The words sung to it are from an unpublished ballad called "Cwynfan Mab mewn Cariad" (The plaint of a young man in love). The only verse quoted in the MS. refuses to fit without singing one of the phrases three times over as indicated above.

"This tune, though Major, has a general resemblance to the hymn-tune 'Caerleon,'—which again seems to be a form of the air known in England as 'I sowed the seeds of love.'"—Miss A. G. GILCHRIST.

112—FFELENA. No. 3.

DOH A.

{ . s₁ | d . d | d . l₁ | s₁ : s₁ | d . d | d . r | m : d | r . m | f . f | m . m : r | d . m : r . d }

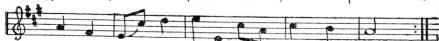


D.C. §

{ | t₁ d : r || m : d . m | s : m | r . m | f | s : m . r | d : l₁ | s₁ : - | s₁ : m . s₁ }



{ | d : l₁ | s₁ . m : f | s . s₁ : m . d | m : r | d : - || D.S.

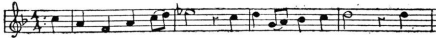


From Bennett's *Alawon fy Ngwlad*, p. 106.

113.—FFELENA. No. 4. Another tune.

DON F.

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



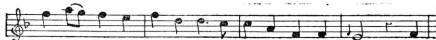
Pob mein-wen glaer-wen glyd Sy'n barch-us yn y byd, Nes-
Chwy - chwi naw's hei - ni sydd I'ch ienctyd rhy - ddiid rhydd, Yn

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



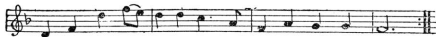
hewch yn syn I deimlo'n dyn Cyn dygyn drem-yn drud. Tra
awr heb nych 'n ym - wis-go'n wych mewn hardd-wych, ddewr-wych ddydd. O

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



dal - io'n deg Heb wrad-wydd breg Eich mwyn-deg lan-deg lun; Mae'n
a - sen gwr y'ch gwnaed yn siwr I fyw mewn cyf-lwr call; 'N ym-

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



drefnus drwch Hoff la-wen fflwch, Eich te - gwch gan bob dyn.
gle-ddus nerth I'r corff rhag certh am - rhyd-ferth anferth wall.

From the Jenkins Ceri MSS. "As sung in Powys."

"The first section of this has considerable resemblance in outline to R. A. Smith's pentatonic hymn-tune 'Selma,' said, in his *Sacred Harmony* to be an 'Ancient Scottish Melody, Noted in the Isle of Man, and harmonized by Mr. Smith.' 'Selma,' also, is a form of 'The Seeds of Love.'—Miss A. G. CHRIST.

Words from *Gardd o Gerddi* (Twm o'r Nant).

SELMA.

Ancient Scottish Melody.

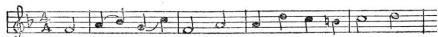


The succeeding tunes bearing the title "Ffelena" are more modern and some of them much poorer

114.—FFELENA. No. 5. Another tune.

DOH F.

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



{ | s :f | m :d | f :m :f :s | l :s :l | r' :d' | t :l | s :- || d' :- } ^{D.C. S}



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



{ | s :- | s :l | t :d' :l :- :s | t :l :s :f | m :r | d :- || ^{D.S.}

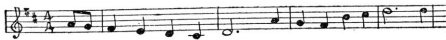


From Bennett's *Alaon fy Ngwlad*, p. 107.

115.—FFELENA. No. 6. Another tune.

Doh D.

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



D.C. §

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



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



D.S.

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

From Bennett's *Alawon fy Ngwlad*, p. 106.

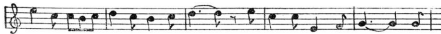
116.—FFELENA. Another tune.

Doh C.

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



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



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



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



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




From Bennett's *Alawon fy Ngwlad*, p 77.

117.—WELE GWAWRIODD (*Behold there dawned*), No. 1.

DOH G.

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



Wele gwawr-iodd dydd i'w gof i'w io, Ge-ni Si-loh, go-reu
 Wele ddyn-ion, mwy-na modd-ion, Yn dod a rhodd-ion i-ddo'n

D.C.

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



swydd. Hen a-ddew-id E-den od-iaeth, we-le hedd-yw daeth i
 rhwydd.

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



ben Wel-e drefniad dwyfol gar-isd o flaen ein llygad heb un llen.

Sung to the editor by Mr. Robert Jones ("Dwyfor") who had heard it sung when a boy at Llanystumdwy. It is included here with much hesitation, and chiefly for comparison with the form noted in Anglesey by Mr. John Owen (No. 29). Though it seems to have been popular it possesses no striking Welsh characteristics, and it suggests a modern origin.

The Editor's hesitation about the inclusion of this tune reveals his acumen. It appears to be a version of the old English ballad-tune 'When the Stormy Winds do Blow,' sometimes attached to a song in praise of sailors, or, again, to another in praise of shepherds. See Chappell's *Popular Music* for a traditional version ('You Gentlemen of England'), and *County Songs* (Miss Broadwood and Mr. Fuller Maitland) for another ('The Shepherds' Song'). The last ten notes of the first strain of the present Welsh form belong to the words 'When the stormy winds do blow.' It is curious that in the Isle of Man as well as in Wales this tune has been used as a carol or hymn-tune. I quote a Manx version very like the Welsh, from Mr. W. H. Gill's *Manx National Music*.—Miss A. G. GILCHRIST.

"This has a distinct relationship to the tune 'Angel Gabriel' in my 12 *Herefordshire Carols*."—Dr. VAUGHAN WILLIAMS.

"This is perhaps descended from an English carol-tune in three-four time, such as the 'Virgin Unspotted.'"—Mr. A. MARTIN FREEMAN.

118.—WELE GWAWRIODD. No. 2.

DOH G.

D.C. Fine.

{ : s₁ s₁ | d : n : n n | r : d : n n | f : n : r r | d : - ||

FIVE.



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



From the MS. collection of Mr. John Owen, Dwyran, where it is called "Carol,—Henffych iti Faban Sanctaidd" (*Hail to The Holy Babe*).

Is this tune connected with one used in nearly all the Roman Catholic popular processions round Westminster Cathedral? It sounds modern and commonplace but it suggests a popular origin. The R.C. air begins:



One other tune they use in the convent—Carlisle Place—(about which I inquired once, as it seemed to me a folk-song), proved to be described in their hymnal as from a traditional Welsh Air."—Miss L. BROADWOOD.

MANX CAROL or HYMN TUNE

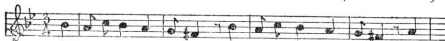
From W. H. GILLS' Manx National Music.



119.—Y FFION FELFED (*Crimson Velvet*). No. 1.

Don B \flat (Lah is G.).

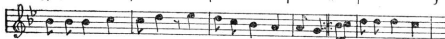
{ :d | t₁.r :d :t₁ | l₁.s₀ :- :d | t₁.r :d :t₁ | l₁.s₀ :- :t₁ }



Wel dyma'r pryd Na - dolig, Na - do-lig hy - nod Wyl-iau, Er
Drwy'r oesau nid rhod - res-waith Ond mawrwaith anghy - marol, Mewn

D.C. §

{ | d.d :d :r | r.m :- :f | m.r :d t₁ | t₁.l :- || d.r | m.m :m :r }



cofio'r Ie - su per - ffaith a'i rasol waith drwy'r oesau. Rhyw dynol, daeth rhad
goleu air eg - lur - wyd A daenwyd i ryw dynol. Mab Duw islaw pob

{ | r.d : - : n.f | s.f : m : d | d.t₁ : - : t₁ | d.l₁ : n : n }

Unwr I'w dwyn o'u hisel gyffwr, Hwn yw Iachawdwr
gwaelled Mab Mair uwchlaw pob mawredd Yn Brynwr rhyfedd

{ | r.d : t₁ : d | t₁.r : d : t₁ | l₁.se₁ : - : d | t₁.r : d : t₁ }

mawr y byd. Y byd mewn anwy - bod-aeth Oedd lawn o ddu el-
i barhau; Par - hau mewn anfeid - rol-deb o gariad a ffydd -

D.C.

{ | l₁.se₁ : - : t₁ | d : - : r | r : n : | d : - : t₁ | l₁ : - : || }

yniaeth Yn ddi - ra - gor - iaeth oll i gyd.
lon - deb Pob dawn a phurdeb i'n coff - hau.

From the Jenkins Kerry MSS. *Melus Seiniau*, I. "Called in some parts of the country 'Ffarwel Prydain' (Britain's Lament). Sung in Darowen."

Words by Dafydd Ddu Eryri, see *Corph y Gaiac*, p. 78.

120.—Y FFION FELFED. No. 2.

DOH B₇ (Lah is G.).

{ : d | l₁ : l₁ | l₁ : t₁ | d : t₁ | : d | l₁ : l₁ | n : r | f : n | l : t₁ }

Fel 'roeddwn ar for - e - ddydd, Tan y manwydd mwynion, Lle
Mi glown ymysg y manwydd Ganiad newydd gwynion Oedd

D.C. §

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

baswn arfer heunydd, A chael llawenydd calon, A'r
drist ddiobaith rybudd I'm tan y glaswydd gleision, Y-

{ | m : f | m : r | r : d | : d | r : m | r : d | d : t₁ | : (t₁) }



newydd, nid di - niwed I'm calon oedd ei glowed
rw-an dy - ma nych-dod, Mi gollais feinir hy-nod,

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



Am y glaear risin fwyn, Lle buaswn yn ei hoffi, A
Trwy yn - or - fod i-ddi ym-roi, Y - sy - waeth mewn flordd arall,

D.S.

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



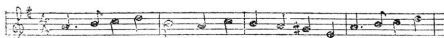
chalon fawr ddi - wegi Ac yn fyn - ych wella 'nghwyn.
Un ai i'r iau ai'r fwyall Yn fywiog draw heb le i ym - droi.

From the Jenkins Ceri MSS. "Y Ffion Felfed or Crimson Velvet as sung on the borders." The words are from the Dafydd Jones, Trefriw, MS. (Add. MS. 9.A.) in the National Library. In another MS. in the same collection—a list of tunes sent by Jenkins to John Parry (Bardd Alaw) occurs the following curious note:—"This tune escaped the research of the industrious Ritson. He mentions the old ballad of 'The King of France's Daughter' as being sung to the tune of 'Crimson Velvet.' The present collector noted this down as sung to that ballad by an old man in the English part of Montgomeryshire."

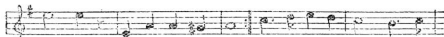
"'Crimson Velvet can be traced back, in music-books, to 1634 and 1642. Its original name was quite possibly 'The King of France's Daughter,'—a 16th (?) Century ballad, in an elaborate stanza of twenty lines, for which the tune may have been written, as the crimson velvet gown worn by the princess,—of which a great point is made in the ballad,—seems to have given the air its title. Rimbault found the tune in a Dutch collection of 1634 under the name of 'Crimson Velvet,' and other ballads directed to be sung to this tune go back to about the time of Elizabeth. So the pedigree of the English tune seems pretty clear."—Miss A. G. GILCHRIST.

The two last examples have been inserted to illustrate the point mentioned on p.145, and in order to facilitate comparison the English version recorded by Chappell is given below. It will be seen that both tunes differ considerably from the English original.

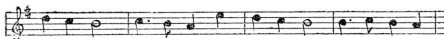
CRIMSON VELVET.



Shepherd, saw thou not my fair, lovely Phyllis, Walking on yon
She is gone this way to Di - ana's fountain, and has left me



mountain, or on yonder plain? Ay, she is so fair and with-
wounded with her high dis - tain.



out com-pare, Sorrow comes to sit to me; This my passion



pains me, And my love hath slain me, Gen - tle shepherd, play a part.

120.—YR EURYCH (*The Tinker*).

DOH G. (LAH is E).

{ .l | d.l : d.r | n.l : s.l | n n r : d.r | n : d .r }



1. Dydd da fo i ti fan - wy-laf ferch, Eis - tedd - i di y-ma beth? Cei
2. Ond mab o eu - rych ych chwi, Syr, Yn tramwy ar hyd y wlad Ac

{ | ṇ ḍ : ṛ ṇ, ṛ | ḍ .ḷi : ḷi .ḷi | ṛ .ḷi : ḷi .ṣi | ḷi : -.

gennyf grib o foldiau ferch, I *gyrbio'th hirwallt pleth.
nid am fold i doddi plwm, Y gwerthaf eiddo 'nhad.

* 'gribo.'

[“ Good day to you, my lovely maid,
Sit down, you are so fair!
I'll give to you a moulded comb
To comb your plaited hair.”

“ But you are but a tinker, sir,
Who goes from door to door.
'Tis not for just a leaden mould
I'll sell my father's store.”]

Sung to the editor by Robert Jones (“Dwyfor”) who had heard it at Llanystumdwy when a boy, sung by “Robert Roberts y Crydd” and “Tom y Feathers.”

“ This is a tune of the same cheerful lilting type as the English ‘Seventeen on Sunday.’ Both may have been originally dance or Morris tunes. The subject of the song was probably similar also, only the gallant in the English tune was a soldier, not a tinker.”—Miss A. G. GILCHRIST.

“ This is in type very like the air used in England for the dialogue between the ‘Nobleman and Thresherman.’ But the English tune begins, on the G, of the Welsh tune’s 5th bar, goes on to the double bar, after which it goes straight through the Welsh tune forming the AABA structure of air.”—Miss L. BROADWOOD.

“ This is almost identical with one of the phrases of ‘Erin’s lowly Home.’ ”—Mr. CECIL SHARP.

“ No second or sixth of scale. This is the only pentatonic tune yet printed in this Journal, with the exception of ‘Y Ferch o’r Bedlam’ (page 118 above), which, as there stated, is not Welsh.”—Mr. A. MARTIN FREEMAN.

121.—MI FUM YN CARU 'NGHARIAD (*I loved my sweetheart*)

A variant of the preceding tune.

DOH A (LAH is F#).

{ :ṃ | ḷi :- :ṭi | ḍ :- :ṛ | ṇ : ṇ :- | :- :ḷ | ṣ :- :f̣e | ṇ :- :ṛ | ṣ :- :ḷ :- :ṛ }

Mi fum yn ca - ru 'nghariad am ddeuddeng mis ac un, Yn

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

meddwl yn fy nghalon Fy mod i'n eithaf un; Yn

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

lodes heinyf la-wen Yn ty - fu 'ngardd y byd. Nid

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

oeddwn yn y di - wedd, Ddim ond brechtan i aros pryd.

Noted by Mr. Soley Thomas, of Llanidloes, from the singing of Mrs. Mills, Glyn Cottage, who had learnt it from her father, Ieuan Ionawr. The similarity in outline between this Montgomeryshire tune and the preceding one, from Carnarvonshire, is quite evident.

122.—Y MORWR MWYN (*The Gentle Sailor*).

DON F.

D.C.

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

I no-di'r man rhoir mei - ni hardd, Lle hun rhai hoff mewn hedd,
Ac eng-lyn geir o fri gan fardd, Neu wers i gof - io'r bedd;

:d | t₁ :- :d | r :- :s | s :- :f₃ | s :- :s | d¹ :- :d | d :- :m | f :- :m | r | d :- : ||

Ond maen ni cheir er cōf, na chwyn, I no-di bedd y Mo-rwr mwyn.

Sung to the editor by Mr. Robert Jones (Dwyfor) in 1918. He had learnt it from his father who was then 96 years old. The words by Glanffrd are modern and well known, and describe the Sailor's ocean grave, unmarked by tombstone or inscription. The tune though simple differs much from the typical folk-tune and shows some of the self-consciousness of the composed tune

123.—YR HEN FYHAREN (*The Old Ram*).

DOH^B (LAH is G.).

{ :l₁ | n :- :m | n :- :m | r :r :- | :- :l₁ | d¹ :- :d | d :- :d }

'Roedd gin i hen fy-ha-ran, Yr oedd yn fawr,—y

{ t₁ :t₁ :- | :- :t₁ | d :- :d | l₁ :- :l₁ | t₁ :- :t₁ | m₁ :- :m₁ | l₁ :- :l₁ | s₁ :- :s₁ }

fu-lan, Mi drodd i gri-o am i fam, ac aeth yn gam i

{ l₁ :l₁ :- | :- : | : : m₁ | m₁ :b₁ :s₁ | l₁ :- : | :- : ||

gwm-an,

A brëfodd yn braf.

- 2 Mae gin i res yn pori
Yng Ngwerglodd Galt-y-Werli,
Ond yn eu bariaeth ddydd a nos
Ar hyd y rhes yn rhesi
—Yn gyfrgoll i gyd.

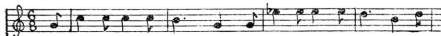
Sung to the editor by Mr. Robert Jones (Dwyfor) who had learnt it at Llanystumdwy. It belongs to the same type of humorous folksong as "Distyll y Don," first published by Edward Jones, "Bardd y Brenin," in *The Relicks of the Welsh Bards* 1800. (The tune is given below for comparison). There are many traditional verses to these tunes; they are all humorous and they generally bring in a point of surprise in the short last line, the effect of which is heightened by the short rest before it acting as a "rhetorical pause." In the above verses part of the pleasure of the singer is derived from the interplay of consonant and vowel, of rhyme and Kynghanedd in such lines as

"Mi drodd i grio am 'i fam
Ac aeth yn gam 'i gwman
—A brefodd yn braf."

Both Miss Gilchrist and Miss Broadwood suggest a connection with the English 'Derby Ram' or 'Old Tup' songs. Here the Welsh title is misleading: the verses sung to the tunes are disconnected, and range over many subjects and they are not songs of wonders or absurdities.

124.—DISTYLL Y DON (*The Ebb of the Tide*).

Another tune of the same class as No. 123.



Mi welais flwch gan Gweno A'i lond o snisin ynddo, Ni



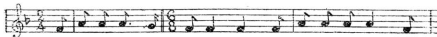
fussai waeth i'r fun ddi-feth Roi i mi beth o ho -no— Mi caeodd o'n glep

[*Gweno had a box filled with 'Sneezin.' The old jade might have given me a pinch—She shut it with a snap.* From *Relicks of the Welsh Bards* and one of the exceptional cases where popular words are quoted. The tonality of the tune puzzled the compiler for he writes the signature with one flat, not on B but on E. He adds "This is a key peculiar to the Ancient Welsh Music which is called 'Gogywair,' the E or third above the keynote being flat." In the copy the last E is prefixed by a ♭.

125.—TWM SLAPS.

DON F.

{ .d | m .n : n .r || d : d :- | d :- : d | m : n : m | m :- : d }



Mae'r hen Dwm Slaps yn rwwf-wr pwr, yn ddi-gon o drion,

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

di-gon siwr, Ond list-io wnaeth hen Dwm yn awr, aeth gyda'r gwyr traed yn

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

feddw fawr. Yr - aiff - y - lw - dy la-di, yr - aiff - y - lw - dy -

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

le, Yr aiff - y - lw - dy - la-di, yr aiff - y - lw - dy - le.

Noted by Mr. D. A. Jones, Herlech, from the singing of Captain E. A. Evans, formerly of Carnarvon, who had learnt it at Fishguard from Mr. David James, Pant y Phylip. The tune is interesting but the words, describing the enlistment of Twm Slaps, are mere doggrel.

126.—Y DERYN DU (*The Blackbird*).

Doh F

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

Fel yr oeddwn ar fo - reu - ddydd, ar dor - iad y wawr-ddydd yn

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

rhod-ic'r glas goe-dydd a'm calon fach yn brudd, Roedd llais a - de-ryn du pig-fe-lyn yn

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

bur ei a - wen yn tiwn - io ar gang-en y gwydd.

[I wandered, half-weeping,
When dawn was just creeping,
And trees were yet sleeping,
With sorrow in my breast,—
A merle, with golden bill, full lightly,
So sweet and sprightly,
Sat singing above his new nest.]

Sent to the editor by Mr. L. D. Jones (Llew Tegid), who had copied it from a MS. in the possession of Mr. Edward Edwards, Tyddyn yr Onnen, Llanuwchllyn. Professor Gwynn Jones suggests that the first line should be "Fel 'roeddw'n foreddydd," making it the same length as the succeeding lines.

127.—MAE 'NGHARIAD I'N FENWS (*My Love is like Venus*).

DON G.

{ :s₁ | d.d :- d | d.s :- d | r.r :- r | m :- s₁ | d.d :- d }

Mae 'nghar-iaid i'n Fe-nws, mae 'nghariaid i'n fain, mae 'nghar-iaid i'n

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

dlys-ach na blo-dau y drain. Fy 'nghar-iaid yw'r la-naf, a'r

{ | f.f :- m | r :- s₁ | d.d :- d | d.s :- d | r :- d :r | d :- ||

wyn-na'n y sir. Nid can-mol yr yd-wyf, ond d'wed-yd y gwir.

2 Wych eneth fach annwyl,
 Sy'n lodes mor lân,
 A'i gruddiau mor writgoch,
 A'i dannedd mân mân ;
 A'i dau lygad siriol,
 A'i dwy ael fel gwawn ;
 Fy nghalon a'i carai
 —Pe gwyyddwn y cawn.

" *My love is like Venus,
 My love is so fair,
 My love is more comely
 Than roses most rare,*

*My love is the fairest,
 Among all the youth,
 And this is no boasting,
 It is but the truth.*

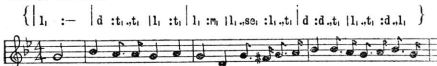
*She's the fairest and dearest
 She's ever so bright ;
 Her cheeks are so ruddy,
 Her teeth are so white,
 Her eyes are so tender,
 Her brow is so fine ;
 Oh ! how I would love her
 If she would be mine !"*

Sung to the editor by Mr. William Thomas, Llangefni, who had learnt it from an old lady at Llan-gristiolus, Anglesey. The two Welsh stanzas are excellent examples of this class of Welsh Folk Song. The idea is simple and natural, the expression of it spontaneous and unforced, the diction charming in its euphony and consequently very singable, and, in this particular case there is an additional element of interest in the piquant touch of anticlimax at the end of each verse. In the first verse the singer suddenly becomes conscious of the possibility that other people may think that he exaggerates the charms of the fair one ; in the second he suddenly bethinks him that his courtship may be unsuccessful.

128.—PAN OEDDWN I GYNT YN FACHGEN

(When I was a lad),

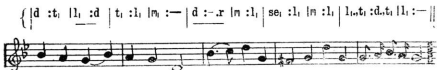
DOH B \flat . (Lah is G.).



1. Pan oeddwn i gynt yn fachgen, Lym - di - lidl lai, Lym - di - lidl lidl



lai; O - ddeutu un - ar - hugien; Ac ar y merched rhois fy mryd,



Ie 'mryd i - e 'mryd, I wneud fy myd yn llawen lym-di-li-dl lai.

- 2 O'r diwedd mi briodes, Lym di, etc.
 A'r lana ferch a welais.
 Ond gwell fuaswn fel 'rwy'n fyw, fel rwy'n fyw.
 Na phriodi'r hen Wyddeles, Lym di, etc.
- 3 Ni fedrai na gweu na gwnio, Lym di, etc.,
 Na golchi'n lân na smwddio,
 Na rhoddi clwtyn ar fy mritsh, ar fy mritsh, etc.,
 Fe ddyysai hi gael ei chicio, Lym di, etc.
- 4 O'r diwedd fe ddaeth Angau, Lym di, etc.,
 Gafaelodd yn ei sodlau,
 Ac aeth a'r fulen gas o'r byd, O'r byd,
 A dyna i gyd oedd eisiau, Lym di, etc.

Noted by Mr. J. E. Jones, the penillion singer, who had heard it sung by a crowd of young men at Llanwddyn. The little ballad is a humorous account of a young man who married in haste 'the fairest maid he ever saw,' then repented when he found that she was 'an old termagant' and that she could not wash, or iron, or knit or even 'put 'a clout on his breeks.' When Death came 'to lay her by the heels' he rejoiced exceedingly for, 'that was all that was needed' to make him happy. At Morriston, near Swansea, the Rev. James Davies sang to me fragrant of another form of both ballad and tune. The above tune though minor is very jolly, and the repetitions and nonsense syllables add much to the piquancy of the song.

Cylchgrawn Cymdeithas Alawon Gwerin Cymru
Cyf. II.

JOURNAL OF THE WELSH FOLK-SONG SOCIETY

No. 8.

Vol. II.

Part 4.

Editor's Notes.

THE study of the old carol and ballad-tunes of the Seventeenth and Eighteenth centuries is continued in this number. An increasing interest is shown in them, especially by members of some of the Literary Societies, and of the Welsh Summer Schools. While the Welsh Folk Song Society concerns itself chiefly with collecting and recording the tunes, the demand for more examples of the words is so insistent that we find ourselves compelled to accede to it. Every carol- or ballad-tune in this number has been supplied with words, and, wherever possible, two or more verses are quoted. Space does not allow of more verses being given; most of the carols are very long; and, in view of the indifferent quality of many of them, both in thought and diction, little would be gained by printing them *in extenso*.

For the sake of the student, additional references are given. These are confined to published collections, or to MSS. that are available for examination in the Welsh National Library. The list is not intended to be exhaustive, and it takes no cognizance of the extensive collection of ballad sheets in the library of Principal J. H. Davies, or of those in the Bangor University College Library and other Welsh Libraries. Where a ballad is unpublished, or difficult of access, it is quoted in full.

There may be many good ballads to fit the tunes, which find no place in the list, because it was thought advisable to confine oneself to such as were evidently intended by the writers to be sung to specific tunes. In some cases it has been difficult to adhere strictly to this rule. Huw Morys occasionally named the tunes to which he wished his ballads sung; but very often no tune was specified by him. In *Eos Ceiriog* the compiler is responsible for suggesting most of the tunes, and, in many cases he gives lists of alternative tunes. Most of the ballad and carol-writers, however, were very careful to name the tune above the words, e.g. "I'w chanu ar '*Gwel yr Adeilad*,'" etc. These cases are very instructive, as, in the absence of actual singing, the words enable us to obtain a much better idea of the correct rhythm of a badly transcribed tune. We have pointed out in a previous number, that in all such cases the tune and its words supplement and explain each other in a striking manner; and that a tune with a limited melodic and rhythmic resource improves greatly when well-fitting words are sung to it.

A careful study of the tunes emphasizes an important difference between the principles of versification in use in the older carols as compared with more modern ones. In the former there is frequently much irregularity in the length of the lines. The explanation is that later versifiers went by the number of syllables in a line, whereas the older ones counted the accents. The result is that, in singing the old

carols and ballads, one has, frequently, to slip in an extra syllable, or to omit one; these, however, are always unstressed. This point has been dealt with by Prof. Gwynn Jones; it is interesting to find such a close agreement between the results of inquiries converging independently from the literary and from the musical side. The older practice results in giving the songs a greater elasticity, and a wider range of rhythm—in itself an added charm. Some of Ann Griffiths' hymns are regarded by the ordinary preceptor as reprehensibly irregular; hence the inflection upon us of the very silly tune "Esther," where one is continually pained by having to sing unstressed extra initial syllables on strong beats. In view of the older and more rational practice there is no necessity for such a device.

The relation of English tunes of the 16th, and 17th centuries to Welsh tunes of the same period bearing the same, or similar names, becomes more difficult to understand the more we study the subject. It becomes increasingly patent that the hasty generalization made by some people from the prevalence of English names of tunes above the old printed ballads, that practically all the tunes were of English origin, was unjustified. Such a case as "Ffarwel Ned Puw," which has been called an English tune, and an English metre because certain 17th Century ballads were directed to be sung to "*Love's a Sweet Passion neu Ffarwel Ned Puw*" is regarded by them as conclusive. We find, however, that there is no Welsh tune bearing any similarity to any English tune of that name; that of the many Welsh tunes bearing the name, there is only one that shows any resemblance to the metre of the English tunes; and that the remaining 'Ffarwel Ned Puw' tunes are absolutely different in their metres. Furthermore, it is somewhat paradoxical that "Gwledd Angharad" should be most frequently referred to in Wales as "Charity Meistres" (in one old M.S. it is "Charity Mrs."!) when we do not know a single English equivalent. On the other hand, in the case of "Trymder," we are told that there are many English forms, though no English title is ever quoted above the ballads.

In spite of the witty (and justifiable) strictures of Sir R. Terry on the incorrect use, and over-elaboration of the terminology of the modes, we feel that the word "Dorian" has established itself so firmly, and proved itself so useful, that we cannot manage without it. Dorian tunes in this number are fewer than the average, being about a fifth of the total, while the number of Major tunes is extraordinarily large, and the Minor ones correspondingly small.

It was intended originally to include in this number all the additional variants of tunes and words already published, together with additional information respecting them, but the material has accumulated to such an extent that we have had to confine our attention to Vol. I; and, even there, much of the material collected has been crowded out for want of space.

SIR RICHARD TERRY ON

Welsh National Music

An address given to the Welsh Folk Song Society.

Aberystwyth, August 1915.

Ladies and Gentlemen ; I think we are all Students here, so I have made just a few notes since I came into the room, on points which it occurred to me, would be well worth consideration. The astonishing thing to me, has been to hear that in Wales these folk-songs, old Hymns, and the like—are regarded with something akin, if not to contempt, at any rate to indifference by Welsh Musicians. May I however suggest that (if I correctly interpret previous speakers) it is not so much *Musicians* as *Musical Practitioners* (a very different proposition) who think Welsh Folk-Music beneath their notice. Being a "Musical Practitioner" myself, I feel at liberty to be quite frank on this aspect of the question. There are two things which militate against the proper understanding of old Music. One is the General Practitioner, who learns a ready-made set of "rules" (a sort of musical reach-me-downs) and thinks that everything contrary to those "rules" is wrong. He will tell you *this* will not harmonise ; that there is no rule of harmony which applies to *that* ; that here you have got a "Tritone Fourth" ; that *this* melody must be altered, otherwise it will not fit in with any scale whatever.

What *are* these rules which are being constantly appealed to when Folk-music is in question ? I would not dwell on the point if it were merely people unconnected with music who said these things, but as professional musicians say them, it becomes time to ask the General Practitioner two things : (1) Where did these "rules" come from ? and (2) How old are they ? Where did the minor and major scales come from ? How old are *they* ?

When we began to learn the Piano, we were told that the major and the minor scales were "the foundation of music," and that "every piece of music ever written was founded on one or other of these scales." It is an astonishing thing to me that the Practitioner does not seem to be aware that those scales which are supposed to have existed from all time, are not more than 200 years old. These "rules" of harmony too—when did we first have any rules of harmony ? The world got on very well without "harmony" as now understood, until it had its crude beginning in the 17th century. Modern harmony only came into existence with the introduction of the unprepared dominant seventh. That is not very long ago. These "rules of counterpoint" which are constantly being appealed to—where did they come from ? The Old Masters did not write according to them. They were the invention of the

theorists and schoolmasters of the 18th century—but great schools of fine music existed before that. Are you going to judge such a definite form of art as your Welsh Folk-music by “rules” which came into existence long after the music was written? It is like judging a Michael Angelo by “rules” invented the day before yesterday by the Cubists. It is amazing to find such things even talked about in connection with Folk-music. The people who have done their best to kill a proper appreciation of Folk-song, in Wales especially, would seem to be the rising young men, who want to “get on in the world,” and consider it a necessary preliminary to come to England to be examined by some body or other. Then after getting their F.R.C.O. or R.A.M.C. and what-not, they go back to their native place, filled with “rules” (and emptied of Art) which they expound to their “ignorant” fellow townsmen. It is these half-educated young men who become the General Practitioners, who—it would seem from your President’s remarks—have been too much listened to. We bow down and kow-tow to the four letters after their names; but, I would ask you in all seriousness, how does the possession of a diploma in harmony and counterpoint qualify a man either as an exponent or a critic of Folk-music, to which (on his own admission) he has not given adequate study or attention? If this is to be the result of musical examinations I would—if I had my way—look out for another Offa and ask him to build another dyke to prevent any Welsh musical student going over to England in search of a diploma.

I am sorry my acquaintance with Welsh National Music is not so great as I should like it to be, but when I first made its acquaintance, the amazing thing presented to me was this: here you have a wealth of national melody, second I think to none—unless it be the Irish—and you go and fall down before things English. You set up a Dagon of English Music and worship it; you forsake your country’s gods for alien idols. Now the English characteristics are not the Welsh. The two nationalities are quite distinct, and different nationalities must have their own idiom: they must speak in their own speech. The moment you begin to express your ideas in the idiom of somebody else you become a copyist. That is a point I want to put before you very strongly. Please don’t think that because there are excellent things in English music that you must necessarily copy English idioms. I am astonished at the degeneration of your Hymn Books, which are filled with feeble copies of bad types of Englished tunes, instead of your own glorious hymn melodies. The great thing for any nation, race, or tribe is *to be themselves*, and not feeble copies of somebody else. Speak in your own language; use your own idiom; and then you will find that your music will not only reach the hearts of your own people, but will go to the hearts of other peoples as well. Music has as many idioms as there are races; but it is all the same a universal language. If the language rings true, it has an equal appeal to every individual and every nation. But *it must ring true*. An Irish song thrills you—not because you are Irish, but because of its artistic sincerity of speech. Do then let me appeal to you to give up this feeble copying of other people’s musical phraseology. At present, much of your musical speech is an imitation of music which does not belong to you. It is a hybrid, and “Nature abhors a Hybrid.”

There is another thing I wish to say. I am afraid I am here in the character of the Candid Friend, who when he says "frankly" always means that he is going to make himself as disagreeable as possible. Well, frankly, I do hope that the Welsh Folksong Society will not fall into the pit that so many earnest Folksong Societies have "dugged for themselves"—I mean adopting the terminology of a clique, and using outworn clichés. There is a great tendency nowadays to show oneself up-to-date by giving learned names to simple things. I always regret to hear people talk of the "Dorian," the "Phrygian," and other modes. We know where these names come from; they are the labels of the so-called, (or rather, the mis-called) Ecclesiastical Modes, which in mediæval times were given names taken from the Greek. But the difference between the mediæval Modes (in which most of your old songs are composed and the old Greek Modes is this: the old Greek names implied *actual pitch* and the mediæval Modes had nothing to do with pitch at all. Therefore it is very misleading to hear of the "Dorian" Mode in connection with old Welsh music, since (in spite of the Greek name) it has nothing in common with the old Greek Modes. I would prefer to use numbers—1, 2, 3, 4, 5, etc. Numbers would not sound so learned, but they would be more accurate, and easier to learn than "Dorian," "Phrygian," "Hypomixolydian" and the rest of those "Mesopotamian" words which "bring such peace and comfort to the soul." My small choir boys of ten years of age both sing and understand these Modes, but they do not give them Mesopotamian names to wrap up their meaning in mystery.

There is a second danger into which I hope this Society will not fall. The most terrible thing at the present time is the collections of Folk-songs with accompaniments written for them by people who think in *keys*. You cannot write accompaniments to modal songs unless you can think in Modes.

The next thing I want to say is this: We hear a great deal of wearisome and superficial criticism about the "mournful" nature of Welsh Folk-songs—"always in the minor." It is true that a great many of them are in the minor mode, but again many of them are not. The popular fallacy that tunes in the minor are "mournful" seems to die hard. On the contrary the minor mode is much more virile than the major. It is a sign of strength—not of maudlin weakness—when tunes are in the minor. I wonder if you know that most of these old tunes of yours that superficial critics call mournful minor ones are really in the First Mode—the strong First Mode, which the ancients always used when they wanted dignity and breadth, and rich warm colouring. Tell this next time to your local Mus. Doc. F.R.C.O. and silence his shallow criticism.

In concluding, I do beg of you, all of you, to "do your bit" in preserving your national music. You are heirs of a great national heritage. Don't let your children's children reproach you with being *spendthrift heirs*. The tragedy of the spendthrift heir—who squanders the heirlooms of his ancestors—is bad enough, but these treasures are at least put up for auction and sold to those who will appreciate and preserve them. But your national melodies—unprinted, and handed down by tradition only—what

of them? They are not concrete things like family jewels. If you neglect them they will die out; they will become a mere memory—lost to the world for ever. You will have broken one of the strongest bonds that bind you to your ancient past. Do you realise what that means?

And lastly, do let me beg of you to cease being copyists. For Heaven's sake don't go in for cheap imitations of bad English music. But above all, do build up the biggest reproduction of Offa's dyke you can, and don't let that rising young man, who wants his F.R.C.O. cross it, unless you are sure he is a Musician.

The Earlier Collections of Welsh Melodies

3. BRITISH HARMONY, 1781

This, the third and last collection of Welsh melodies published by Blind Parry of Ruabon is also by far the most important. The title-page runs as follows :—

“BRITISH HARMONY

Being a collection of

Antient Welsh Airs,

The Traditional Remains of those

Originally Sung

By the

Bards of Wales,

Carefully Compiled

And now first published with some additional variations

By JOHN PARRY

Inscribed with all due esteem and gratitude to
— Sir Watkin Williams Wynn, Bart.” —

[Here follows a quotation from Gray's “*Bard*”] :—

“ Printed for and sold by John Parry, Ruabon, Denbighshire and P. Hodgson at the Music Shop, Maiden Lane, Covent Garden, London, 1781 .”

The volume contains 42 tunes, most of them with variations, which, however, are of no great musical interest. The selection of tunes is far better than in either of the two preceding collections, being in most cases simpler and better ; and partaking in a greater degree of the characteristics of Welsh traditional music. In many cases where Edward Jones, in his more ambitious work, includes the same tunes, the forms given by Parry are simpler and more tuneful ; this is the reason for the greater popularity of his variants of the tunes in modern collections of Welsh Airs. In the following note, tunes already published are indicated by square brackets.

[No. 1. **Dynward yr Eos** (Imitating the Nightingale). This with a few notes different had already appeared as No. 6 in the 1742 volume.]

No. 2. **Sir Harry Ddu**=(Syr Harri Ddu, Black Sir Harry). This peculiar tune is more instrumental than vocal, and some of its phrases prove intractable when it is attempted to set Welsh words to them. It is so well known that it is needless to reproduce it here. We have collected other interesting forms, perhaps better adapted for words, which will be given in a later number of the Journal. In George Thomsons' collection there is a duett setting by Beethoven. The air is different in many of its notes, and the words are ill fitting in accent and phrase.

No. 3. **Calenig** (=Calennig, Christmas Box). A good minor melody, regular in form and full of feeling. The cadence at the close of the first half is one frequently found in Welsh national music. The tune is given in the same form by Bingley and Russell (1803). It is astonishing to find the editors of *Alawon fy Ngwlad* including it in their volume, oblivious of the fact that it had already appeared in three collections ; it is still more surprising that no good Welsh words have ever been fitted to the melody. The English words in Thomson's collection are very poor.

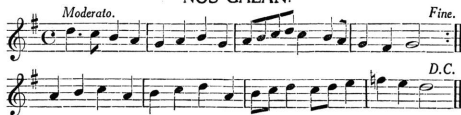
CALENNIG.





- No. 4. **Dilyn Serch** (Pursuing Love). A long tune, more instrumental than vocal. An attempt was made by Thomson to fit English words to it, but it is quite unknown to Welsh singers.
- [No. 5. **Difyrwrch Arglwyddes Owen** (Lady Owen's Delight). Already published in both the 1742 and the 1761 collections. The form here given is one of the best known.]
- No. 6. **Cudyn Gwyn** (The White Lock). A long, uninteresting and artificial tune. Is it Whitelocke's Coranto? Edward Jones published, under the same title another, and very different tune.
- [No. 7. **Nos Galan** (New Year's Eve). This had already appeared, but without a name, and in a slightly different form (see p. 155 of this volume) in Parry's 1761 collection. Subsequently, in the form at present familiar to us, it became popular in England as well as in Wales. The comparison of Parry's two forms is interesting. In the opening bar of the first section, and in that of the second, this variant is similar to the one in present use; but the 7th and 8th bars, including the rise to the flat 7th instead of to the octave, is different from the present form, and reproduces the 1761 variant.]

NOS GALAN.



- No. 8. **Y Fedle Fawr** (The Great Medley?) The name of this tune appears above many carols and ballads of the 18th Century. In some cases an English title "About the Banks of Helicon" is given as a synonym. Does this mean that this tune is of English origin? Other forms have been recovered, and the whole question will be discussed in a future number. The tonality of this form is very peculiar, and Parry makes no attempt to write variations to it.

Y FEDLE FAWR.

No. 9. **Erddigan Tro'r Tant.** Long, full of repeated melodic figures, purely instrumental and uninteresting. A different one is given by Edward Jones in *The Relicks*.

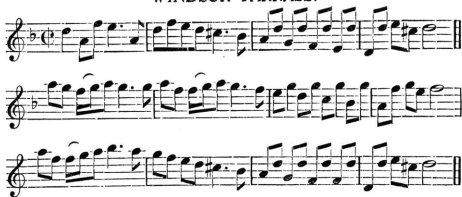
[No.10. **Glan Medd-Dod Mwyn.** Already published in the 1761 volume. (See p. 154 of this volume). This variant omits the ornamental notes and, in consequence it is simpler and more vocal.]

No.11. **Torried y Dydd** (=Torriad y Dydd, The Break of Day; sometimes called "Llawer a'i Chwenych") Edward Jones subsequently published a form which, in parts, is very different from Parry's. The one here given, is by far the better of the two, and, with very slight modifications, is the one at present in use. It has been claimed that this tune is the same as "Winsor Tarras." (See D'Urfey's *Pills to Purge Melancholy*). There is very little doubt that the two tunes (given below for comparison) are the same; and yet there are pronounced differences, especially in the characteristic descending passages. The tune attained much popularity in Wales; and from a ballad written to it, called "Yr Eneth Ddall" (*The Blind Girl*) it became widely known by that name.

TORRIAD Y DYDD.



WINDSOR TARRASS.



No.12. **Ymadawiad y Brenin** (The King's Departure). This fine melody is well-known, although it has never been well-wedded with words—those in the Songs of Wales, for instance, being in a wrong, ill-fitting metre, and obscure in meaning. It is given also by Edward Jones in the *Bardic Museum* and by Bingley and Russell, 1803. There are other tunes bearing the name which will be discussed later.

- No. 13. **Mynachdy** (Monastery := Y Mynach Du, The Black Monk). This fine air is well-known from the Brinley Richards arrangement in the Songs of Wales, with Ceiriog's words. Here the following additions occur. The setting of this in Thomson's collection is by Beethoven.

MYNACHDY=(Y Mynach Du.)

Additions to the tune as usually known.

The musical notation consists of four staves of music in treble clef. The first staff is in 6/8 time and contains a melodic line with eighth and sixteenth notes, including a sharp sign. The second staff is in 3/4 time and continues the melody. The third and fourth staves are in 4/4 time, showing a change in rhythm and melodic development. The notation includes various note values, rests, and accidentals, ending with double bar lines and repeat signs.

- No. 14. **Griffith ap Cynan** (= "Conset Gruffydd ap Cynan," "Diddanwech Gruffydd ap Cynan," "Difyrrwch Gruffydd ap Cynan," etc.) A fine air in its sweep and breadth. The octave rise so common in harp melodies, and the change to the relative major add to its effectiveness. The form recorded by Edward Jones is very inferior. Thomson has adopted a variant very similar to this.

GRIFFITH AP CYNAN = (Difyrrwch Gruffydd ap Cynan.)



The image displays a musical score for the piece "Griffith ap Cynan" by Difyrrwch Gruffydd ap Cynan. The score is written on five staves of music, all in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and repeat signs. The piece concludes with a double bar line and repeat dots.

Notes on the Carols and Ballads

By Prof. T. GWYNN JONES, M.A.

The best songs in the batch here included are, undoubtedly, those written in the freer idiom of the folk poets. This does not mean that the more highly technicalized work (with the exception of that of Huw Morys, who was strictly a bardic writer) is not the production of folk writers. Yet, a distinction has to be made. In Wales, the bardic craft, formerly that of a restricted class, and developed to a very high degree of technical perfection, became, at a later period, a very general medium. The result was that the classes which, in other countries, would have used only very simple verse-forms, with restricted vocabulary and frequently imperfect rhymes, were, in Wales, employing a free-metre adaptation of the rules of *Cynghanedd*, and an extensive metrical currency, bardic in origin, but which became quite familiar to the people at large. I remember three workmen, employed by my father, who were men without any bardic pretensions, but whose command of vocabulary and appreciation of idiom, as I now realize, would have done credit to scholars. This accounts for the existence in Welsh of so much verse written by folk-poets in an idiom lacking so many of the characteristics of folk-poetry in general. Not that there are no such specimens, but that they are not very numerous.

In the songs included in this number, there are interesting instances of bardic composition and folk conservation, along with Nineteenth Century regularization. The style of the bardic craft is easily detected in the following :—

130, 136, 138, 139, 141, 143, 147, 148, 149, 152, 153, 154, 155, 158, 159, 160, 162.

In all these, the metrical ingenuity is great, and the vocabulary is distinctly that of folk-bardism. In 135, 157 and 161, we have traces of the bardic vocabulary, but not of the metrical craft. They bear the marks of the 19th Century.

In "Feibion a merched, dewch ynghyd," p. 279, 132, 133 and 163, we have the simpler folk-style, with imperfect rhymes and irregular speech-rhythm, the existence of which, it seems, is not known in most of what is called musical training in this perfectly barred country. These rhymes are still traceable in the words, although undoubtedly reduced to meet the notion that there should only be a fixed number of syllables in a line, and that all of them should really be of equal value, so that, for instance—

"Máry-had-a-little-lámb,"
became, most solemnly—

"Máry / had / a / little / lamb,"

at which style of speaking, Mary would have been greatly surprised. I am not able to speak of the music, but it seems to be quite likely that, in singing formerly, unaccented particles were not invariably elided, but were allowed their proper value, much as is the case in German lyrical verse, notes being divided for the purpose. This introduced into the verse the dactylic quality, with which the syllable-counting played such havoc. In 163, for instance, even as it stands, this dactylic element is notable, and in my opinion, may have been much more pronounced. I suggest, for the consideration of musicians who have some knowledge of metre, that the stanzas were sung thus :—

“ Dydd Llun, dydd Mawrth a dydd Mercher,
Y bum-i yn gwario f’amser,
Ni wyddwn-i ddim fy mod-i ar fai
Nos dyfod dydd Iau a dydd Gwener.

Nos Sadwrn yr eis-i adre,
’Rol gwario fy-mhres bob dime,
A dyma ’r croeso a ges-i gan Siân,
Oedd yr efail dan a’r stolie.

Wrth weld yr effeithie ’n dilyn,
O achos fy mod-i yn feddwyn,
Mi benderfynais fore dydd Llun
Nad yfwn-i ’run diferyn.

Dechreuais weithio fy-ngore,
Yn ddiwyd hwyr a bore,
A dyna wnês oedd cadw fy-mhres
I dalu rhes o filie.

Nos Lun, nos Fawrth a nos Fercher,
Caf groeso gwell o’r hanner,
Ac nid ydyw’r croeso ddim yn llai
Pan ddel nos Iau a nos Wener.

Nos Sadwrn byth er hynny
’Rwy gartre gyda ’m teulu,
Ac ar y Sul yng nghwrdd y Saint
Bydd Siân a minnau’n moli.”

(The last stanza looks like an addition by a mid-century temperance orator, who had, perhaps, better reason than rhyme).

There seems also to be a howling case of 19th Century tinkering in the first stanza of 130—

“ Yr eos a’r glân hedydd,
Ac adar mân y mynydd.”

As shown by the music, and what looks uncommonly like an internal stress-rhyme in the second line, this should clearly be

“ Yr eos *lân* a’r hedydd,
Ac adar *mân* y mynydd.”

It would be practically impossible to make metrical versions illustrative of all the peculiarities of the folk-bardism forms. The more distinctive folk-poetry here, however, can even be translated. Imitative versions are appended of "Feibion a merched, etc., 157, 132, five stanzas which contain the meaning of the ballad, 147, and 152, the latter certainly, in the original, a very striking composition of the type of which one would like to see more.

129—LILI LON. (*Lily Bright*).

Doh F.

<| r .s_i | ḍ .ḍ :ḍ .ḍ | ḍ :t_i .ḍ | ṛ .ṃ :f̣ .ṣ | f̣ :ṃ .ḍ >



| F'an - wyl - yd i yw'r fen - yw, f'an - wyl - yd i yw'r fain,.... F'an -

<| ṛ .ṛ :ṛ .ṛ | ṛ .ṃ :f̣ .ṣ | ṣ .ḍ :ṭ .ḷ | ṣ :-ṣ | ṣ .ṣ :ḷ ,ṣ .f̣ ẹ | ṣ .ṣ :-ṣ >



wyl - yd i gan wyn - ed a blod - au pŵr ddrain, F'an - wyl - yd i.... yw'r ser - en sir -

<| d' .d' :ḍ .ḍ | ḷ :ṣ :ṣ | ṛ .ṛ .ṃ :f̣ .ṛ | ḍ .ṭ :ḷ :ṣ >



iol - af sy'n y sir,.... Ni fed - raf fi mo'i chan - mol heb

<| ṛ .ṛ .ṃ :f̣ .ṛ | ḍ || ṭ :ṣ | ḍ :ḍ .ḍ | ḍ :ṃ .ṣ >



ddwedyd.. i chwi'r gwir. Li - li lon braf - ia'i bron' Li - li

<| ṛ :ṛ .ṛ | ṛ .ṃ :f̣ .ṣ | ḷ :ḷ .d' | ṣ :ṃ .ṣ | ṃ .ṣ :f̣ .ṛ | ḍ :-||



lon braf - ia'i bron, Li - li lon braf - ia'i bron, a wnaeth law - er bron yn brudd.

2 F'anwyl yd fain, oleu, mae cangen o goed
 Yn tyfu dan dy ffenestr na wydd hi erioed;
 Ei brigau sydd gwmpasog a'i gwreiddyn dan bridd,
 A thyfu mae bob amser ar doriad y dydd.
 Lili lon, etc.

3 F'anwyl yd fain, oleu, lliw'r ewyn ar ddwr,
 A fedri di wneuthur bachgennyn yn wr?
 O' wyllys fy nghalon yn union mi a'i gwnawn,
 Pe gwyddwn i y medrwn ei wneuthur o yn iswn.
 Lili lon, etc.

- 4 F'anwylyd tain, oleu, f' amheus mo hyn,
Rwyf hi fel y wylan ar wyneb y llyn,
Mae'n wych gennyf edrych ar lewch o'r lan,
Ond nofio raid i mi, neu foddin y lan.
Lili lon, etc.
- 5 F'anwylyd yn ly nghalon, ai gwir a glywais i
Fod iu fion o gollen ag arni ruban du
I ddal dy gorff i fyny sydd wedi mynd yn wan
O am ryw golled greulawn a gelaist am liw can?
Lili lon, etc.
- 6 Nid oes na chyll na bedw, 'chwaith ddrain na derw du.
A ddeil fy nghorff i fyny yn debig fel y bu ;
Rol darfod mēr yn yr esgyrn, hyd at y gwythi gwaed,
Nid oes dim collen bellach a'm deil i ar fy nhraed.
Lili lon, etc.

- [1 *Beloved thou art fairer than any woman born,
Beloved thou art purer than blossom of the thorn,
Thy smile is the brightest, serenest light of day,
I cannot sing thy praises, 'tis but the truth I say
Thou art gay, Lili mine, thou art blithe, Lili mine,
Thou art bright, Lili mine, while thy lovers grieve and pine.*
- 3 *Beloved thou art whiter than foam upon the sea,
I prithee wilt thou marry a worthless wight like me ?
I would, sir, with pleasure at once be thy true wife
If I could only make thee quite happy all through life,
Thou art gay, Lili mine, etc.*
- 5 *Beloved, wilt thou tell me is this the truth that's told,
Thou hast a staff of hazel that once was decked with gold,
Now all in black arrayed to mark a grievous wrong,
To bear thy tired body and guide thy feet along.
Thou art gay, Lili mine, etc.*
- 6 *There is no staff of hazel or birch or oak so strong
Can help my weary body or guide my feet along ;
Belov'd, my heart is heavy, my back is bending low,
My strength is gone for ever beneath thy cruel blow.
Thou art gay, Lili mine, etc.*

R.G.D.

- Noted by Mrs. Gwyneddon Davies from the singing of Mr. Owen Parry, Dwyran, Anglesey ; and just published with pianoforte accompaniment in her second collection of *Alawon Guerin Mon (Folk-Songs from Anglesey)*.

The six verses are of somewhat mixed origin. No. 1 is clearly a variant of " Mac Nghariad in Fenws " (W.F.S.J. II. p. 193). Verses 2-4 are in a different metre and probably part of another song ; while verses 5 and 6, though in the same metre as the first, suggest a third source. If this conjecture is correct, the link connecting the verses in the mind of the folk-singer was probably the word " F'anwylyd " commencing all the verses except the last. The refrain " Lili Lon " is taken from another well-known Welsh Folk-song bearing that name.

" This tune is reminiscent, particularly in its refrain, of the old Revival hymn ' Jacob's Ladder,' whose tune very probably had a secular origin. Various traditional forms of this have been noted in the Isle of Man by the late Dr. Clague, both to English and to Munx-Gaelic words, but I have not so far been able to trace its history."

MISS A. G. GILCHRIST.

130—ADAR MÂN Y MYNYDD.

Doh F.

< .s; :d .m | f :- .r | t; .d :- | .m :d .m >



1. Yr e - os a'r glân he - dydd, Ac a - dar

< | s :- .m | l .l :- | .l :d' .l | s .m :r .m .d >



mân y my - nydd, A ewch chwï'n gen - nad at Liw'r

< | l; :- | .s; :d .m | m :- .r .m | r .d :- ||



Haf,..... Sy'n glaf o gle - fyd ne - wydd.

2 'Does genyf ddim anrhegion,
Na jecel drud i'w danfon,
I ddwyn i'ch cof yr hwn a'ch câr,
Ond pâr o fenyg gwynion.

3 Yr adar mân, fe aethant,
I'w siwrnai bell hedaasant.
Ac yno ar gyfer gwely Gwen
Hwy ar y pren canasant.

4 Dywedai Gwen, lliw'r ewyn.
"Och fi, pa beth yw'r deryn
Sydd yma'n tiwnio'n awr mor braf
A minnau'n glaf ar derfyn?"

5 "Cenhaden 'ym gwnewch goelio
Oddiw'rth y mwyn a'ch caro,
Gael iddo wybod ffordd yr ych
Ai mendio'n wych ai peidio."

6 "O dweidwch wrtho'n dawl
Mai byr fydd hyd fy hoedel,
Cyn diwedd hyn o haf, yn brudd
A'n gynysg bridd a grafel."

7 Yr adar ddaeth yn ebrwydd
Gan ddwyn i'r mab y newydd
Y byddai' i gariad, hyn sydd wir
Mewn bedd cyn hir o'i herwydd.

8 "Wel, os yw hi'r fun dawl
Am fynd i bridd a grafel,
Caiff gennyf gamrig punt o bris
I roi iddi grys o ffarwel.

9 Mi fynnaf ganu'r feiol
A'r delyn yn y canol,
A phob rhyw alar trwm ar glych
Pan el mun wych yn farwol.

10 Ac yno byddaf finnau
Yn wylu'r heilltion ddaagrau,
Ar ol y feinir fwyna 'rïoed
A roes ei throed ar lwybrau."

[The nightingale and the lark and the little mountain birds are sent by her lover to inquire after the health of Gwen—"Huz of Sun nwr." On being informed by the messengers of Gwen's approaching death, he describes the funeral arrangements, with playing of viol and harp and doleful bells.]

Noted by Mr. John Morris B.A., headmaster of the Central School, Bangor, who had heard it sung in the Festiniog district. A variant of the tune appears in *Welsh Nursery Rhymes* (Harry Evans) under the name "Can Adar Man y Mynydd," but the words sung to the tune bear no relation to the title.

In *Y Cerddor Cymreig* for 1868, (p. 65) a correspondent sends a variant of the air in 6/8 time, and with only two lines of the words. He explains that, many years before, he had heard the song in the Aberdovey district, sung by a little girl while milking, and he asks for further information regarding the song. The succeeding volumes contain no further reference to the tune.

The ballad given above has often been printed (see *Dau Gant o Gerddi*, &c.). The words afford an instructive example of the close correspondence between the speech-rhythms and the music-rhythms. Taking Verse 3, as an example, we observe: (1) that all the long notes of the tune are sung to monosyllables—"mân," "bell," "Gwen" and "pren;" (2) that this helps to emphasize the "internal rhyme" in the last line—a characteristic feature of much Welsh poetry; (3) that in the weak cadences "aethant," "hedysant," "ganasant" the accented syllable is always short. This is a strict rule in penillion singing, and this practice is far more grateful to the Welsh ear than the prolonging of the time of such syllables. In the 10 verses of the ballad there are only five breaches of the last rule.

The tune sometimes goes under the name: "Hen Felinydd Mairion" (*The Old Merionethshire Miller*.)

131—ADAR MAN Y MYNYDD

A Variant of the preceding Tune.

Doh G.

< .s₁ : l₁, t₁, d | f :- , n , r , d | t₁, d : - | . d : r , s | s :- , f , n | f₁, s₁ l : - >



Yr a - dar mân.... a aeth-ant, I'wsiw-nai bell he - da-sant;

< | s , n : n , r , d | d , t₁, l₁ : l₁ | . s₁ : l₁, t₁, d | f :- , n , r , d | t₁, d : - ||



Ac ar gy - fer gwe - ly Gwen Hwy ar y pren..... ga - na - sant.

Sung to the Editor about 20 years ago by Miss Ann Jones Criccieth, who had learnt it from her mother. Besides that the compass is smaller, there is here less suggestion of tonic harmony, and, in the last line, the favourite rise to the subdominant is insisted upon.

132—FY FFRINDIA I GYD.

Doh E7.

< .s : n , s | d' :- : d' | f n :- : f | l :- : s : f , r , s >



Fy ffrind-ia i gyd trwy'r gwle - dydd Yn u - fudd dowch i

<| d :- .l :l .l | t .s :r' | d' .t :- :l | s :- .m :r .m ,fe >



<| s :- .s :m .s | d' :- .l ,s | f .d' :- .t ,l | s :- .m :d .r >



<| m .s :- .s | d' .r' :d' .t ,l | f .m :f :- .l | s :- .s :f ,r ,s | d :- :||



2 Nid oedd hi ond merch ifanc

Oedd efo i mam a'i thad,
A minne oedd yn ei charu
Yn wir ni cheisai wad.
O fodd ei ffrius mi cowswn
Yn rhwydd heblaw ei thir,
Deunaw punt yn flwyddyn,
A dwedyd i chwir' gwir.

3 Y fi oedd yn ei charu

Yn bennaf un drwy'r byd,
A hi'n fy ngharu inne
Dygaswn i o hyd.
Fel roedd y byd yn ffelision
A rhai yn gweithio'n gall
Fe'i rhoed i fatshio ag arall
A minne fu'n anghall.

4 Pan wybum inne hynny

Fy mod yn byw mor ffol,
Mi aethum ar fy nghyfer,
Yn union rhyngwi a'r mor
Ffarwel fo i'r merched ifanc
Gwmpeni glân ar fron;
Ni choeliai'r un a aned—
Waith altrodd meddwl hon.

5 Pan eis i gynta i Harbwr

I fysg y llongau mawr,
Yn ddigon trwm fy nghalon;
Er llwyted oedd fy ngwawr,
Cytuno wneis a'r Capten
I galy'n llong o hyd,
O waith y fun anwyla
A gerais i drwy'r byd.

6 Bum felly bedair blynedd

Ac ar y cefnfor glas,
Heb un o'm ffrindie i glywed
Na gwelod monai ar faes
Yn ffaelio cael dim techyd
Na 'smwythdra, ddydd na nos,
Y ferch a gerais fywa
Rhoes imi chwervw loes.

7 Pan awn i gynta i'm gwely

Ar feder cysgu awr,
Rol bod yn gweithio'n galed
I roi fy mhen i lawr,
Mi a'i gwelwn a'm dau lygad
Rhwing fy neufrach i;
Wrth feddwl am ei glwendid
Hi ddwg fy mywyd i.

- 8 Ymhen y pedair blynedd
Y llong a landie i dre.
I fewn i dir y daethon—
Does achos henwi ple ;
Ac un o'm ffrins a ddwede.
Pan ddown i gynta i dir
'Chen gariad chwi sy'n widw
Ai dwylo bach yn rhydd.
- 9 'Ped fasech well y' ch' mynodd
Ag aros dipyn bach,
Mi allasech dario gartre
Yn wr a chalon iach ;
Merch ifanc oedl hi'r bore,
Gwraig briod ganol dydd,
A chyn y nos yn widw,
Ai dwylo bach yn rhydd.
- 10 O gwbl barch i'r Capten
Ond pwy ddoe gynta i'r ty
I 'mofyn llong o'r India
Ond fy hen gariad i ;
A minne a neidais ati
Mor llawen ac mor ffri
O falchter gweld fanwylyd
I safio 'mywyd i.
- 11 Os cefais afael arnat
A'th ddwylo bach yn rhydd,
Mae nghalon i yn llawnach
Nag y bu hi ers llawer dydd.
Nid oes na dur na haearn
Nag undyn chwaith ar faes,
A'n tro ni oddiwrth ein gilydd
Nes delo'r ange glas.
- 12 Duw dalo i'r hen gleicnod
Sy'n tramwy fore a hwyr,
Yn cario rhwng cariade,
Heb neb yn ceisio i swydd.
Y rheini a geiff eu coelio
A'u clip a'u clep o hyd,
Ond dyna swydd y rheini
A'u sift a fyw'n y byd.
- 13 Os gofyn neb yn unlle
Pwy lunie'r faled hon,
Rhowch ateb gweddol iddo,
Mni mab a chalon drom,
O hiraeth am ei feingán,
Ag rwan mae o'n iach :
. lle i'w enaid
Pan basio'r bywyd bach.

- 1 *My friends, I would invite you
To listen to my song,
A song that shall recite you
How well I loved and long ;
I met a lovely maiden
So light was she and gay,
That, with my longing laden,
She took my life away.*
- 2 *She was but a bright maiden
Who lived at home close by,
And I was so love-laden
That I may not deny ;
Not vainly had I sought her
But for—as you shall hear—
A little farm had brought her
Full eighteen pounds a year.*
- 3 *I loved her so profoundly
That it could not be hid,
And she loved me quite soundly—
At least, I thought she did ;
Her father and her mother
Were false and very wise—
They matched her with another,
And so I lost my prize.*
- 4 *And when I found, dismayed
How foolish man can be,
I went without delaying
To sail the mighty sea ;
I parted, sorrow-laden,
With comrades of all kind—
I'll never trust a maiden
For that she changed her mind!*
- 5 *Four years since we had parted,
Our ship in harbour lay,
And off at once I started,
Wherefor, I need not say ;
A friend, who looked quite jolly,
Said, when he knew 'twas me—
'She's widowed—'twas your jolly—
But now, her hands are free.'*

Noted by Mrs. Gwynneddon Davies from the singing of Mr. Owen Parry, Dwyran.. This quaint melody, with the curious leaps to the subdominant (a frequent characteristic of Welsh folk-tunes), and its changing, but wellfitting rhythms, is evidently old. In the printed copy of the words the tune specified above it is "Y Ffrwynen Las," but the ballad is different in metre from any of the extant tunes bearing that name. It does not occur in any of the published collections, but Principal Davies—the highest authority

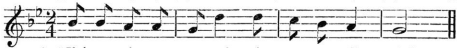
on the ballad literature of Wales—has a copy in ballad sheet form, printed by Ishmael Davies, Trefriw about 1795. Mr. Owen Parry sang verses 1, 2, 3 and 12, but with many departures from the printed copy, which itself bears frequent evidences of being corrupt. It was curious to hear the Anglesey singer using expressions foreign to North Wales, such as, in the 5th line of the first verse: "Waith cyffwrdd"—suggesting that the ballad, though printed in North Wales, had probably originated in South Wales.

About 25 years ago Mrs. Ann Jones Criccieth sang to me the fragment entitled "Merch ifanc o'n ben boeren," recorded in vol. I p. 35. The words are now seen to be the last four lines of verse 9 above, but with a curious change of meaning and spirit. In the fragment the lady sings about herself, and is filled with grief because she is a widow; in the ballad the sailor, heart-broken because his sweetheart had married another, is informed by a fellow-sailor that she is now a widow, and consequently free to marry him and make him happy. For years I failed to find the tune sung by Miss Jones, but a short time ago Mr. Hugh James, secretary to the A.O.S., sent me copies of several songs, among them a variant of this, which had been communicated to him by Mrs. Delia Ceiriog Evans, the daughter of the Welsh poet Ceiriog; she had learnt it from her old nurse in Montgomeryshire. Unfortunately she could only remember one line of the words, and they had no relation to this ballad. We hope some member of the Society will be able to assist us further by completing the tune.

133—BLE 'R WYT TI YN MYNED? (*Where art thou Going?*)

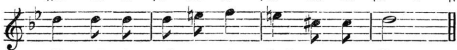
Doh B7. Lah is G.

<| d .d :t. t. | l. .m :- .m | r .d :t. | l. :- ||



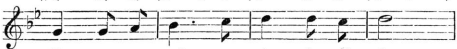
1. "Ble'r wyt ti yn my-ned, fy mor-wyn fein i?"

<| n :m .m | n .fe :s | fe :re .re | m :- ||



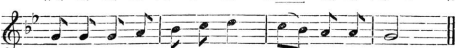
"My-ned i od-ro, O Syr," myn-te hi:

<| l. :l. t. | d :- .r | m :m .r | m :- >



"Dau ros-yn coch, a dau ly-gad du;

<| l. .l. :l. t. | d .r :m | r .d :t. t. | l. :- ||



Yn y baw a'r lla-ca, O Syr, gwe-lwch fi!"

- 2 "A gaf fi ddod gyda thi, Fy morwyn ffein i?"
 "Cewch os dewiswch, O Syr, mynte hi &c., &c.
- 3 "A gaf fi un cusan, Fy morwyn ffein i?"
 "Beth ydyw hwnnw, O Syr," mynte hi, &c., &c.
- 4 "A gaf fi dy briodi, Fy morwyn ffein i?"
 "Os bydd mam yn fodlon, O Syr" mynte hi, &c., &c.
- 5 "Beth yw dy waddol, Fy morwyn ffein i?"
 "Cymaint ag a welwch, O Syr" mynte hi, &c., &c.
- 6 "Yna mi'th briodaf, Fy morwyn ffein i?"
 "Ni ofynnais i chwi, O Syr" mynte hi, &c., &c.

Sung to the Editor by Defynog, who had learnt it from his mother. It is said to have been popular in Pembrokeshire and parts of Carmarthenshire. (In the local dialect "dau" is pronounced as "doi.") The song is a Welsh version of "Where are you going, my pretty maid?" but with a very characteristic refrain.

The same melody was sung by the Rev. R. Williams, Caerhun, but to other words which he had learnt from sailors at Carnarvon.

134—YNG NGHYMRU, O NA BAWN. (*Oh that I were in Wales*).

Doh G.
 <:s | n :- :m | n :- :r | d :- :l | s :- :s | s :- :s | s :- :s | l :- :s | r :- :s >

O na chawn weld yr hyf - ryd wlad, Hen ael - wyd glyd a thy fy nhad; A

<| n : r : d | n :- :m | f :- :s | l :- :l | s :- :s | :- :f : n : r | d :- :l :- :l :- :||

min-nau yr mhell mewn es - tron wlad; Yng Nghym-ru, O na bawn.

Sung to the Editor by Dr. Lloyd Owen, Criccieth, who had often heard it sung at Cilcen, over 40 years ago, by young men from the country ("Cenid hi ar y llain gan hogia'r wlad.") It is included with some hesitation, as it sounds modern.

135—Y GARREG LWYD. (*The Grey Stone*). or LISA O DAL Y SARN.

Doh E♭.
 <:d | n :- :m | f :- :r | s :- :l :- :s | l :- :s | f :- :m | r :- :l :- :s >

1. Mae son am la - wer merch, A son mae'n de - big fydd, Tra

<| l : - . l t : s | d' : - | - : l | r' : d' t : l | s : - | - : d' >

pa - ro swyn mewn serch A rhog - lau per y gwydd; Ond

<| m : - . f m : r | d : - | - : s | l : r' | d' . t : l . s | d' : - | m' : - . r' >

er pob son y sydd. Y la - na 'n ol fy marn Ar...

<| d' : l t s : - . m | f . s | l . t | d' : f | m : m | r . d : r . m | d : - | - ||

ddol neu dwyn, a'r bu - ra 'i swyn Yw Li - sa Dal - y - sarn.

2 Os cul yw Aeron fwyn,
Gwnâ les o gylch y tir;
Os ar ei min mae brwyn,
Mae hefyd feillion ir,
A llawer derwen wech,
Nad rhwydd ei gwneud yn ddarn,
Wnâ'r lasro'n ddrud;
Ond dim fel pryd
Hoïf Lisa Dal y Sarn.

3 Rhai ânt i wledydd pell,
I weld hynodion byd,
Pan allant lawer gwell,
Yn nhre fodloni 'u bryd;
Pe chwiliant barthau'r byd
O hyn i ddydd y farn,
Aun brydwedd teg,
'Chaent ddim mor chweg
A Lisa Dal y Sarn.

[In praise of Lisa of Talysarn; and, incidentally of the Aeron Valley.]

Miss Gilchrist is probably correct in her conjecture that this is "a composed song, of about the end of the 18th century"—the wide compass and the harmonic suggestions strongly support the assumption. The tune, however, became traditional. As has been explained before, when Ieuan Ddu published his and other Welsh airs in his *Cantiedydd Cymreig* he substituted words of his own composing for the originals—a fatal mistake, for the new words were exceedingly commonplace. The words to this tune were better than most of the others, and as they were often sung by old singers they are given here. Mr. Philip Thomas, Neath, sent me a form of the tune closely resembling the above, but with different words, of which, however, two lines are missing:

"Y 'deryn du a'r gân
Sy'n tiwnio yn y llwyn
.....
Mae heddyw'n fore mwyn;
A'r llong ar donnau'r llif,
.....
Mi dy gara di Gwen, tra bo brigyn yn y pren:
Ffarwel fy Lili lon."

The chief difference in the two airs is in the penultimate line which, in this version, does away with the slurs and runs better. Mr. Thomas, who noted it "from the singing of Mr. Thomas Roberts, Troedyriw, Merthyr" regards it as a mutilated form of "Lisa Dalysarn." We should, however, examine the alternative suggestion that the words sung by Mr. Roberts represent fragments of the original ballad.

<:n' .r' | d' :t .l is :f .m | f .s :l .t id' :f | n :m ir :r | d :-| -||

Mi dy ga - ra di Gwen, Tra bo brigyn yn y pren; Ffar-wel fy Li - li - lon.

The Jenkins Kerry MSS. in the National Library, especially the two volumes *Melus Seiniau* have been of great assistance to us in trying to unravel the history of popular song in Wales up to about 1820. Principal Davies has recently acquired another Jenkins MS, which, though smaller in size than the *Melus Seiniau* is still of considerable interest. It contains 49 melodies in Jenkins's hand-writing, together with a number in another hand. Of the former, many were afterwards copied into the *Melus Seiniau*. The MS. is labelled "*Melus Geingciau Deheubarth Cymru, or the Melodies of South Wales.*" We quote two of the tunes that have the words recorded. Both employ the favourite device of sending the Blackbird with a love message.

136—ANNERCH I'R 'DERYN DU. (*Address to the Blackbird*).

Doh G.

<.n | s .m :d .l | l : .l | s .s :f .f | m : .r >

1. Y Der - ryn Du bydd driv, Dos dros - to-i at fei - nir draw; Yr

<| d .m :f .r | d .m : .s | f .r :t₁ .l₁ | s₁ : .d >

e - dyn clae - ar clyw Cei weld ei lliw ger - llaw; A

<| r r :r m | f :- .l | s m :d ,l, f | f m : r >

dis - gyn ar y pren Sy'n tan - nu wrth ben y ty, A

<| d m :s ,t | d' .l :s ,f | m ,s m :r ,d .t, | d :- . ||

thiwn - ia fân bleth - ia - dau mwyn O frig y llwyn i'r llu.

2 Rho'r llythyr yn ei llaw,
 A gofyn a ddaw ryw dro
 At fachgen nad yw'n iach,
 Sy a'i galon fach dan glo:
 Waith caru a chael cerydd
 Y feinir fanol ferch
 R'un oreu 'i lliw rhwng lloer a llawr
 Yw'r seren fawr ei serch.

137—CWRANDO'R 'DERYN DU ADEINIÖG.

(Listen Winged Blackbird).

Doh B7. (Lah is G). D.C.

<| m .l, :l, .t, id :t, .l, | l, r : | m .f :m r | d :t, | l, :- . ||

Gwrando'r 'De-ryn du a - dein-iog Ei di dros-twy'n gen - nad fwyn.
 At y ferch 'a ga - rai fwy - af, A dy-wed wr - thi ran o'm cwyn.

<| l :m .f | s m : | l :m .f | s m : | r .de :r m | s :f >

Chwil - ia od - reu Plwy' Llan - goed-mor A cha-dw'm cwn-sel dan dy

<| m :- . | m r | d .t, | d :t, .l, | l, r : | m .f :m r | d :t, | l, :- | :- : - ||

fron ; Hyd nes cwr-ddot a Lliw'r Ceir-os E - len Siencyn yd - yw hon,

138—GWLEDD ANGHARAD. TUNE 2. (For Tune 1 see Vol. II. P. 62.)

Also called "CHARITY MISTRESS," "ELUSENI MISTRESS,"
"LESENI MISTRES," and "MESUR CWCH ABERMENAI."

Doh B♭. (Lah is G.)

< :m₁ | l₁ :t₁ id :r | d̄ :t₁ i :d̄ | l₁ :l₁ :s₀ :l₁ >



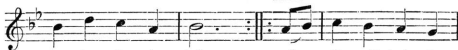
1. Sir - iol - wych wyt a chlaer - wen Braf eu - red byd
Ni choll - es i ond han - ner Fy ngha - lon bur Sy'n

< | s₁ :f₁ m₁ : :t₁ | d̄ :m̄ | m̄ :r | m̄ :d̄ i :t₁ >



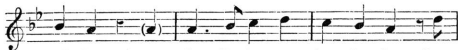
Bron o hud; Er hyn ym llwyr ddi - feth - est, Ti'm
car - io cur, Rwy'n ma - dde y mriw - ie mawr - ion, Fel

< | d̄ :m̄ | r :t₁ | d̄ :— || t₁ :d̄ | r :d̄ | t₁ :l₁ >



bwr - iest i o'r byd. Y dly - sedd ferch i -
dan - nedd hoel - ion dur. Ond gor - mod sydd o -

< | d̄ :t₁ i : (t₁) | t₁ :— .d̄ | r :m̄ | r :d̄ | t₁ :m̄ >



reidd - deg; Na ddwg chwa - neg, fwyn - deg fun, Rwyn
hon - no; Gwe - di gwreidd - io'n dy ei - ddo di, Mae'n

< | d̄ :— .t₁ | l₁ :s₀ | l₁ :t₁ id : .r | m̄ :— .t₁ id :t₁ | l₁ :— ||



dis - gwyl hon, yn gal - on gron l'm han - wyl fron fy hun;
gy - sur gwan na cha i llwyr can Na - tur - iol ran gen ti;

D.S.

2 Be credwn, fab cariadus,
 Ych geirie i gyd,
 Hwyrfrydig fryd,
 Mi fyddwn balchach lawer,
 Bai ofer gwyr y byd ;
 Nid ydwr i o bryd mor brydferth,
 O liw na llun ail Fenws fun,
 Ac y galla i'ch gorchfygu,
 Chwi a wyddoch hynny'ch hun ;
 Os colodd rhan o'ch calon,
 Och i chwi son, o'm hachos i,
 O dan fy nuron mae un lawen lon,
 Cewch hanner hon i chwi ;
 Bydawn i'n chwilio 'ch mynswes
 Am galon ffres ar fales iach,
 Mi'i cawn hi draw, a than fy llaw,
 Heb ronyn braw, 'n bur iach.

[A dialogue between a love-sick swain, and his ' fair one.'"]

From the Jenkins Kerry MSS—*Melus Seiniâu* II. With the addition of a few grace notes it appears also in *The Welsh Harper*, Vol. II. In a slightly different form my father used to sing the same tune. A graceful variant appears in the Llewelyn Alaw MSS. (Add. MS, 329 B.) where the last three notes of the second line are G. F. D., (see Sir Walford Davies' query).

The words are by Huw Morus (*Gwaith Huw Morus*, O. M. Edwards, p. 49, 6 verses).


139—GWLEDD ANGHARAD. TUNE 3.

Doh G.
 <| s₁ : - | d : r m : f | s : r | - : m | r : d | t₁ : d >



Gwran - dewch ar hyn o ha - nes Er lles yn llu rai
 Chwe deg ond chwech o ddyn - ion Fel hyn mae'r son ond

<| t₁ : l₁ | s₁ : s₁ | m : f | s : f | s : m | - : d >



cyn - nes cu, Y pu - med dydd o Rag - fyr Rhyw
 dwys yw'r dôn, A fo - ddodd, rhaid cy - fa - dde Wrth

D.C.

<| m :m lr :t; | d :— | r m | f :r m :d >

far - wol gur a fu; Ar nos - wyl ffair Gaer
fynd tros Fenai i Fon, Wyth deg dau gant ar

<| m (r) lr :m | f :s m | f :m | r :— | :s >

nar - fon Y bu ech - rys - lon boen a chi, Cwyr
bym - theg A phump y - chwa - neg gwiw - deg oedd, Oed

D.C.

<| m :r id :t; | m :d r m :— f | s :m lr d :t; | d :— | >

teg - eu gwawr yn suddo i lawr Mewn lla - nw mawr a lli.
Is - rael Sant, Rhed pawb o'i blant O - gon - iant i - ddo ar g'oedd.

Tune from William Peat's M.S. book of harp tunes.* There it is wrongly barred throughout, being written in 3/4 instead of 4/4 time. In order to show the connection between the tune and the name "Cwch Abermenai" one verse alone is quoted from the once popular but very prosy ballad giving an account of the drowning of 54 people when crossing the Menai Straits to Anglesey in the year 1785. For singing purposes, the following two verses are quoted from the ballad "Dallineb Cwipit" (Cupid's Blindness) written by Robert Humphreys (Rhagad) and printed in *Y Blodeugerdd*, (1759).

* This neatly written little book was lent to Mr. Nicholas Bennett when the latter was engaged in collecting material for the publication of *Alawon fy Ngwlad*. When Mr. Bennett died the MSS. were sold, and some of them came into the possession of the writer; but the more important ones—the Llewelyn Alaw MSS. are now in the National Library. A short time ago I lectured at Llanbrynmair where Peat had lived. After the lecture an old gentleman called at the house where I stay-d, and began to lament the loss from the neighbourhood of the old harpist's MS. book. After he had denounced, in forcible terms, the person responsible, I told him that the book was in my possession, but that I had acquired it honestly. I added, however, that Llanbrynmair was welcome to the book on condition that someone would collect for me a few of the folk-songs of the district. I still have the book, but the offer remains open.

DALLINEB CUPID. (*Cupid's Blindness*).

- 1 Iffentyd glan rianedd, Sy a'u doniau ar dwyn, Gwrandewch fy nghwyn
 Fe'm rhoed mewn cyfyng drwbwl Wrth arwain meddwl mwyn,
 Fel yr oeddwn ar foreddydd Rhwng bronnydd braf Yn rhodio'r ha,
 Yn gwrando ar lais yr hedydd Yn canu ar dywydd da ;
 Mi welwn cwig hawddgar Heb un cymar yn y coed,
 Mewn llwyn dŵfraw Oedd uwch fy llaw, Yn llechu draw ar droed.
 A hon oedd hardd i'w hedrych, A disgleirvych ar des clir ;
 Yn deg ei moes, 'Rwy'n tybio'n foes, Ei hail nid oes ar dir.
- 2 Pan welais mi a lawenais Fel duwies deg, Dda fro ddi-freg ;
 A hithau, fun lliw'r eira 'n lletya mewn lle teg.
 Mi a nesais byth tuag ati Y Wisgi wawr Mewn wyllys mawr,
 I gaffael ei chofleidio, Neu ymgomio yno awr.
 Angyles yn fy ngelwg, A'i gwawr diglwg amlwg oedd ;
 Os wyl i'n dallt Ei gwedd hi a'i gwallit Disgleirio'r allt yr oedd.
 Er teed pryd fy Angyles Yn y lloches, gynnes gain,
 O'i chwmpas hi 'Roedd mwy na rhi O furi drysni a drain.

(4 more verses).

General Notes on the Gwledd Angharad Tunes.

"Compare the three forms of this tune" [the two included in this number and the one on p. 62 of this volume] "with the traditional 'Alaw Gymreig' 'Trefdraeth,' one version of which is printed in the Supplement (1847) to *Y Cerddor Eglwysig*, Llanidloes, 1846, and another in *Llyfr Hymnau a Thonau y Methodistiaid Calfniaidd*, 1897. 'Trefdraeth' looks like the same tune shortened to fit a different and peculiar metre—776,557. 'Charity Mistress' occurs in the list of tunes known to Richard Morris in 1716-1717 (see B. Mus. Add. MS. 14992) of which I have a copy made from the late Rev. James Mearns's transcript."—MISS A. G. GILCHRIST.

The suggestion made by Miss Gilchrist is a very interesting one. The tune 'Trefdraeth' was also published in *Swn Addoli* 1862, under the name 'Adgyfodiad,' probably because of its association with Morgan Rhys's well-known hymn "Henffych i'r boreu hyfryd." Should it turn out to be true that "Trefdraeth" was originally a folk tune, it is not improbable that the rhythm of the cadence at the end of the first line and the one at the end of the tune were different—a crotchet following by a minim—the present form, though not infrequent is not in consonance with Welsh speech-rhythm. The two short lines would also be in 3/4 time—such changes of time were common then—and this would obviate the repetition of the *D* and the *G*, and also do away with the slurs.

140—TREFDRAETH.

Hymn Tune.

Doh B♭. (Lah is G).

< : l₁ | ḍ : ṃ | ṛ : ḍ | t₁ : - | l₁ : ḍ | l₁ : ḍ | t₁ : l₁ | s₁ : f₀ | ṃ : l₁ >



2. Fry yng Nghaer-sa - lem da - wel Ni chly - waf sw n y rhy - fel; Dim

< | ḍ : ṃ | f̣ : ṛ | ṃ : - | - | ḍ | ṃ : ṃ | ṛ : ḍ | t₁ : - | - : ḍ >



tra - fel yno 'n bod; Fy ne - foedd ddi - boen Fydd

<| l₁ :l₁ | s₁ :f₀ | m₁ :— l— :m | f :m | r :d | t₁ :— | l₁ ||

gwe - led yr o'en Fe dder - fydd son am be - chod.

(Prof. Morgan Lewis supplied me with the above verse in its original, and credited form.)

"In No. 138, is it not likely that bar 4 would be sung mostly with the *E* natural instead of flat?"

I am very surprised at the 5th bar of No. 139 (Tune 3). I suppose there is no chance of its being a misprint in recording.

The tune already printed (p. 62) is very interesting: such a wayward, fanciful, but consistent contour."—STR. H. WALFORD DAVIES.

It is difficult to trace this tune further back than the 18th Century; although, as pointed out by Miss Gilchrist, the name "Charity Mistress" occurs in the Richard Morris lists (for a copy of one of the lists see this Journal Vol. I., p. 112, where all the names of the tune occur except "Cwch Abermenai"). The earliest recorded examples of the air are those given by Jenkins Kerry in his MSS. *Melus Seiniau*. The tune is not quoted by any of the 18th century harpists; and it is somewhat curious that, although the editor of *Alawon fy Ngwlad* had examples of it before him, noted by Llewelyn Alaw and by William Peat, he excluded it from the printed collection. This may have been because of the name "Charity Mistress," with its suggestion of a non-Welsh origin. And yet, it is surprising that, up to the present, no English equivalent has been identified. In this connection, it is amusing to note that the editor of *Eos Ceiriog* was driven to suggest that "Charity Mistress" was a corruption of "Angharad's Mysteries," and that name, in its return, a translation of "Gwedd Angharad."

An examination of carols and ballads bearing the name of the tune above them carries us somewhat further back.

The following is a list of some of the earlier ballads and works:

1. **Eos Ceiriog.** I. p. 155. "Gwrandewch ar ferch sydd serchog." (*Huw Morus.* 1622-1709).
2. **Gwaith Huw Morus.** (O.M.E.) p. 49, given above.
3. **Blodeugerdd.** (1759). p. 267. "Dy gyfarch Frenin Nefol," (*Dewi Fardd.*)
4. **do.** p. 269. "Marwnad y Frenhines Ann." (*Robert Wynn.*)

5. Nat. Lib. Add. MS. 9A. (Written by Dafydd Jones, Trefriw, about the first half of the 18th Cent.) p. 16. "Derbyniwch genni ar ganiad." *Richard Thomas.*
 6. do. p. 372. "Bun weddol, siriol seren." *Anon.*
 7. do. p. 365. "Och ofid mewn awch ufudd." do.
 8. do. p. 580. "Perl annwyl, pyrlan enwog." do.

Of the many Huw Morus ballads examined by me in MS. not one bears the name of this tune, so it could not have been a favourite of his. In the 18th century and the beginning of the 19th, the tune, in some form or other became very popular.

141—FFARWEL NED PUW. TUNE 1.

Key G.

<| d : t, : d | r : m : f | s : f : m | r : d : d >



1. Deff - rown - yn awr bob - mawr a mân, A -
 Ne - wydd - ion da'n dad - sein - io sy Drwy'r

<| d : s : f | r : m : l | t, : d : || m | s : - : m >



go - rwn wledd bly - gein - iol. Es - go - rodd
 wyb - ren fry'n fo - reu - ol.

<| f : - : r | s : - : m | f : s : l | s : f : m >



yr a - dde - wid wiw ar wir Fab

<| m : r : d | d : r : m | d : t, : d | r : m : f >



Duw yr awr - hon, Yn ol y go - leu

<| s : f : m | r : d : d | r : s : f | r : m : d >



rhad a roes O oes i oes i'w

< t₁ :ḋ || d | m :m :d | f :f :r | m :m :d >
 weis - ion. Os proff - wyd - ol - iaeth - au, wrth air ys - gry -
 < | r :r :d | m :m :d | f :f :r | d :r :m >
 thy - rau Syn dan - gos holl no - dau lach - aw - dwr pe -
 < | d :r : - | s : - : - | f :m :r | d :r :m | m :ṙ ||
 cho - dau, Mae'r 'Feng - yl fwyn o - leu'n fa - ny - lach;
 < :d | m :m :d | f :f :r | m :r :d | r :r :d >
 Pob cy - son ddang - os - iad, pro - ffwy - dol ddy - wed - iad Am
 < | m :m :d | f :f :r | d :r :f | m :s : - >
 Ie - su'n gym - hwys - iad a ga - fodd gyf - lawn - iad;
 < | s : - : - | m :m :f | r :r :r .m | ḋ :ḋ ||
 Ni we - lwyd ad - fer - iad di - fyr - rach.

2 O'i ras ei hun mae'r Iesu hael
 Yn gwneud i'r gwael ymgeledd.
 Ond O na welai dyn ei waith
 Wrth rif yn berffaith ryfedd.
 Digonol gysur enaid gwan,
 Pan fyddo dan aflwyddiant
 Yn derbyn rhad ei gariad gwiw,
 A'i brofi'n Dduw'r maddeuant,
 Y Ddeddf sy'n condemnio Pob un a'i trosedd,

Efengyl wen Seilo Sydd air i'w gysuro,
 Datguddio Duw Iago'n ei degwch.
 Drwy'r gair a'i ragorau, Hoff waith ei effeithiau
 E dynnir trwy donnau Yr adyn o'i rwydau
 Caiff brofi da doniau'r diddanwch.

8 Os llawer llu heb barchu'r pen
 I Frydain wen sy'n fradwyr,
 I'n gwŷr boed llwydd, cyn gwyrto'n llaes
 I yrru o'r maes ormeswyr;
 Am groesi ffordd Efengyl gref
 (Ei ffordd mae'r Nef yn ofyn),
 Nid oes ond mawrddrwg, gwg, a gwarth
 I Bonaparth yn perthyn.
 'Rym ni mewn llongyddwch Ar trodir hyfrydwch,
 Yn cael diogelwch a digon o degwch—
 Tawelwch llaw heddwch a llwyddiant,
 Mae gennym ddigonol Gu freiniau'n gyfrannol
 Pob rhadau sy'n rheidjol At fywyd tragwyddol
 A'n harwain i ganol gogoniant.

[A Christmas Carol. Verse 8 has a reference to Napoleon I. as one whose wars hindered the spread of the Gospel, and an expression of thankfulness for the security enjoyed in Wales.]

The tune is from William Peat's MS., but a form closely resembling it, was sung to me to the same words by Prof. Edward Edwards, who had learnt it from his father at Llanuwchllyn. Mrs. Gwynedd Davies sent me another form of the tune with the following note: "The caretaker of Rhosmeirch Chapel near Llangefni sang it on the words 'Roedd yn y wlad honno'. There was very little difference between it and your tune No. 1. I have heard these words two or three times on this air, and there is something strikingly effective in the lilt."

For the words referred to see p. 128 of this volume. Although they are in a different metre they can be made to fit by ignoring the slurs. It is worthy of note that this tune and the next are exceptional in having numerous slurs, a feature somewhat uncongential to Welsh folk-singing.

A variant of the tune appears in a MS. in Principal Davies's collection dating from about 1816. This was clearly one of the most popular of the "Ffarwel Ned Puw" series. Mr. William Edwards of Trawsfynydd sang a variant of this where the third note (F[♯]) was replaced by the dominant (D).

The words given above are by Dafydd Ddu Eryri, (*Corph y Gaingc.* 1810, p. 105).

142—FFARWEL NED PUW. TUNE 2.

Deh C.

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

1. Yn y dech - reu - ad gweith - red gwiw y
 Go - leu - ni y ffur - fa - fen fu y

< | m : - : r | d : r : m | m . r : - || : (d) | m . f : s : i | >

cre - odd Duw y dyfroedd ; Ac Duw a ba-rodd i'r
Ddae - ar ddu oddi - tan - odd ; arch-odd i - ddi

< | s . f : f : m | r . d : d : m | m . r : - || : s | m : d : r | >

ddae-ar swrth Wa - hanu oddi-wrth y dyf-roedd, Yr Haul e - fo'r
fod ar gwrr Yn ben-twr fe'i go - so-dodd. Y ser yn eu

< | m : r : r | m : f : s | s : f : m . f | s : f : m | m : r : r | >

Lleu - ad Yn ca - lyn i riwl - iad Ar ddydd y dech - reu - ad Yn
rhif - iad, A'r môr yn llawn heig - iad, Y nef o e - hed - iad, Pob

< | m : f : s | s : f : m . f | s : f : m | r : d : r | d : (d) D.S. ||

ol yr or - dein - iad Trwy arch - iad yr iawn - dad a'r un - Duw.
math o ym - lusg - iaid, Ani - feil - iaid gwâr, gwyllt - iaid ag oll - ryw.

4 Yr Arglwydd Dduw a wnaeth yn hardd

Fe weithiodd ardd yn Eden ;
O du y dwyrain gywrain gu
Rhoes Adda ynddi i hunan :
I'w chadw ai l'afurio'n deg
Rhoes ynddi ddeg o brennau,
Ac ar bob un ddymunol ffrwyth
O felys lwyth afalau :
A naw yn enwedig i Adda oedd lwfedig,
A'i ffrwyth yn buredig A'r llall yn warddedig
Trwy gyflwr colledig, gwall ydoedd.
Arch Duw - na meddaeth A firwyth pren gwybodaeth,
Gan degwch ei dorreth, ni safwyd ef 'sowaeth,
Fo barodd farwolaeth i filoedd.

[A Christmas carol giving an account of the Creation, and of the Fall of Man.]

Noted by the Editor from the singing of an old tramp at Llanrwst workhouse, Christmas, 1896. The Master had told me that the old man came there once every year for his Christmas pudding, and that he used to sing to the inmates. He had his memory stored with a remarkably extensive stock of Welsh ballads, but his singing was so peculiar that it was extremely difficult to make out the notes. The tune is also recorded in the *Melus Seiniâu* MSS. (11.25). The words are by R. Parry, and appeared in *Y Blodeugerdd* (1759).

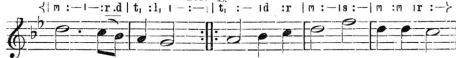
143—FFARWEL NED PUW. TUNE 3.

Doh B7. (Lah is G.)

<| d :- | t₁ : se₁ | l₁ : - | :- : t₁ . d | r : d | t₁ : - | t₁ : - | d : r >



1. Bach - gen a a - nwyd yw i ni, Mab we-di ei
Er tra - gwy - ddol - deb gan y Tad, Yn Geid-wad

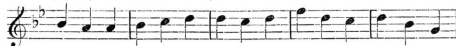
D.C. ∞ 

ro - ddi'n ddi - ddi. Fe ro - ddwyd ar ei ys-gwydd Ef
i'r co - lle - dig. Ni bu, nid oes, hyd byth ni ddaw

D.S. ∞ 

Ly - wod - raeth gref, ddi - der - fyn ; Ei e-nw yw Rhy -
All go - di llaw i'w her - byn ; Cyf - ryng - wr o

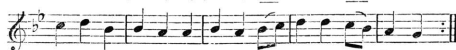
<| d : t₁ : t₁ | d : r : m | m : r : m | s : m : r | m : d : l₁ >



fe - ddol, Cyng - ho - rwr rha - go - rol, Duw ca - darn An - feid - rol, Tad
anghen-raid, Oedd a - bl i'r ddwy-blaid, I Dduw mae'n O - ffeir - iad, A

D.S.

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



Oes-odd Tra - gwy - ddol, Ty - wys - og Gra - su - sol yw le - su.
Bu - gail ben - di - gaid, Fe ar - wain y gwein-iaid dan ga - nu.

2 O! gwel y Gair gan Fair yn fud,
 Yn dod i'r byd mewn beudy;
 Ni chadd etifedd dae'ar a ne,
 Pryd hyn ddim lle'n y llety;
 Rhyfeddol dro yn nyddiau'r dreth,
 Y Gair di-feth arfaethol,
 A ymddangosodd yn y cawd,
 I ni yn Frawd hyfrydol.
 Bydd myrdd yn rhyfeddu mor isel dæth Iesu,
 Cymerodd ei lety ym mhreseb y beudy,
 Am hynny 'rwy'n synnu'n bresennol;
 Yr Hwn oedd berchennog y nefoedd serenog
 A'r dddear gwmpasog a'r gwledydd goludog,
 Yn Dduw Holl-Gyfoethog, byd fythol!

Noted by the Editor from the singing of a street ballad-singer at Bangor, 1910. A variant of this with the rhythm different in several places and the top **F** missing was communicated to *Y Cerddor Cymreig* for 1869, (p. 22), by Yllyr, but without particulars of origin. The form found on p. 4 of *Alawon fy Ngwlad* begins like the above, but the barring is wrong, and the last section is hopelessly corrupt, both in rhythm and in length of line.

The words have been taken from a carol of four verses sent to *Yr Herald Cymraeg* for Jan. 2nd, 1924 by Carneddog, with the following note: "It was written by Hywel Gruffydd, Beddgelert, for Christmas, 1824. It was much sung, especially in the Snowdon district, and it was called "The Great Carol" (*Y Garol Fawr*).

144—FFARWEL NED PUW.

A Variant of Tune 3.

Doh G.
 < | m : r . t₁ | ḍ : - . r . m | f : m | r : - | ḍ : m . s >



Mor ddi - fyr y - dyw sein - io clod I'r u - nig
 A ddaeth i lawr o'r ne - foedd fry, Ei gar - iad

D.C. $\frac{\infty}{\infty}$
 < | f : m | r . ḍ : - . | | ṃ , f | s : - . ṃ , f | s : - . s | l : r . m >



Fod an - feid - rol ; Rha - go - rol waith ein Har - glwydd
 sy'n rha - go - rol. Sy'n dang - os mwr dlai - o - ni

$\langle | f : - | s : m . d | d : - m | m . r : - || s \rangle$
D.S. \times

Ion, Trwy nerth - oedd tir - ion wyrthiau, E -
 Duw Er - ioed, a'i am - ryw ra - dau. Llu'r

$\langle | m : d : m m : r : r | m : f : s | l : s : s | m : d : r m : r : r \rangle$

fe y - dw ffyn-on pob cy - wir gy - sur - on Mae'n Ben-naeth byw un - ion Ar
 ddae-ar a'i hof-nant A'r dieifl a'i ha - ddo-lant ; Holl feib - ion go - gon-iant Ei

$\langle | m : f : s | l : s : s : s | l : s : m | d : f : m | r : d : - | - : - ||$
D.S.

fych - ain a mawr - ion Ang - yl - ion a dy - nion sy da - no.
 e - nw mol - ian - ant A - ddo!-iant a rodd-ant, lor, i - ddo.

[A Christmas Carol.]

In "Y Cerddor Cymraeg" for 1885 (p. 84) will be found a major variant of Tune 3, with the note: "as sung by Glyn Owens, Aberglesyrch, two years ago." No words were given, and the barring of the last section is incorrect. Mrs. Gwynedd Davies has sent me the above version as written for her by Mr. John Owen, Dwyran, who has done such excellent work in recording the actual mode of singing these carol and ballad-tunes by old singers in Anglesey.

145—FFARWEL NED PUW. TUNE 4.

Doh A. D.C.
 $\langle .s_1 | d . d : - r . m | f . m : r : - . d | m . s : f : - m | r . d : - : - . ||$

Wel dym a'r bor - au gor-au'gyd Fe roed i'r byd wy - bod-aeth
 O e-ni'r gwar - aidd le - su gwyn I'm dwyn o'm syn gam - syn - iaeth ;

<:m | s :m :s :-: l | r :m :f :-: s | m :m :d :-: r :m | m :r :-: :s >

 Fe ddaeth ein Bren - in mawr a'n brawd, Mewn gwsg o gnawd cre - ed - ig. Rhy -
 <:d :d :d :-: r :m | f :m :r :-: d | m :s :f :-: m | r :d :-: :||

 fedd - ol gwei - ed Mab Duw Nêr, Ar fron-nau per for - wyn - ig.
 <:d | m :m :m | f :f :f | m :m :m | r :r :d :r | m :m :m | f :f :r >

 Rhy - fedd - ed na dderfydd yw hon yn dra-gyw-ydd, O rhoed y di-ddan-ydd ar
 <:d :r :m | d :r :s | f :m :r | d :d :m | m :r :r :-: | - :d >

 hob dawn a - den - ydd, Llaw - en - ydd a gwen-ydd i gan - u, Nid
 <:m :m :m | f :f :f | m :m :m | r :r :d :r | m :m :m | f :f :r >

 can - iad ply - gein - iol A'i nawr yn han - es - iol I'r En - aid cre - din - iol sy'n
 <:d :r :m | f :s :s :f | m :m :f | r :r :r | d :d :-: | - :||

 fwyn - iant di - gon - ol, Ond dwy - fol ddew - is - ol wedd Ie - su.

[A Christmas Carol.]

Sent to the Editor by Mr. Christmas Evans, Corwen, with the note (in Welsh), "I wrote this melody while listening to my uncle, Mr. E. M. Jones, Carrog, near Corwen, singing it. He had learnt it in the Glynceiriog district when a boy, 58 years ago. I understand there are two forms of it — 'the longer', and 'the shorter' (*yr huyaf, a'r feraf*), and the above is the shorter."

Note the resemblance of the last section of this tune to the corresponding section of tune 1. Both Mr. Owen in the preceding tune and Mr. Evans in this, have written the last part of the tune in 6/8 time. This is undoubtedly a more correct representation of the rhythm employed by the old singers.

146—FFARWEL NED PUW. TUNE 5.

Doh G. D.C.

<:d | s, .d :d :d | r .m :f :s | m .d :t, :l, | l, .s, :-. ||



O der-byn fei - nir lun-iedd lon Fy flydd-lon un - ion an-nerch
Tung at - tat ti mae gen-ni.gwawr, Ryw drys-or mawr o dra-serch.

<:d | r .m :f :s | f .s :m :r | d .r .m :f :m | m .r :-. :d >



Fy ngha-ngen ras - ol, rei - ol ryw Da - ion - us yw dy wy-neb: Drych

<| s, .d :d :d | r .m :f :s | m .d :t, :l, | l, .s, :-. ||



o hawdd - ga - rwch, de - gwch dawn, a'rh enau'n llawn doeth - i - neb.

<:s .f | m :m :r | d .d :t, | d :r :m >



Gwawr sir - iol fel ser, A roed gylch yr
A'rh eur - waltt lliw'r dydd, Fel si - dan glas

<| f :f :s .f | m :m :r | d .d :t, | d :r :m >



êr, Dan a - wyr Duw Ner A'i bwr - iad yn
sydd, Bun we - ddol dan wydd, Dy ffan - si di a'rh

<| f :f :s .f | m :m .r :d | r :r .d :t, | d .d ||



bêr, Ar hy - der da fwyn - der dy fod :
flydd Mewn cys - tudd cla' u - fudd a'm clodd,

2 Hardd o lun ymhob rhyw le Yw d'elie manne meinion,
 Fel ede sgaen fy lodes gu, daioni yw meddu'r moddion ;
 A'th ddau lygad leuad lon, fel gloewon sythion snethe
 A'm rhoes mewn sgwedd clafedd clwy ; aniddan yw fy nyddie,
 A'th ddwyrudd a'th ddawn, fel blode teg iawn, perllanne per llawn
 Mor gwyredd a'r gwawn, bun firwythlawn, hoff radlawn ei phryd,
 A'th fwynder a'th fin mor gynnes a'r gwin, fel hafedd deg hin
 Diflannodd fi'n flin amddiffyn a meithrin fy myd.

A South Wales form recorded in the Jenkins Kerry MSS. Someone has added in pencil the title "Offa's Dyke." John Parry printed the tune in *The Welsh Harper*, p. 83, but with the last cadence extended, thus making it impossible to fit the words to it.

In Vol. I of the *Melus Seiniau* MSS. the tune is given as sung in Cardiganshire : here, the two sections, as far as the second double bar, are written in common time, the two quavers in each bar being replaced by crotchets. It would be interesting to know whether there is an English tune bearing the name "Offa's Dyke" of which this is a variant.

The words, descriptive of the charms of a beautiful young lady, are by Huw Morus (Nat. Lib., Add. MS. 9 B., p. 13) and consequently date from the second half of the 17th century. It will be noticed that the metre of the last section is different from that of the ballads previously quoted ; each rhyming phrase is a syllable shorter, ending in a monosyllable instead of a dissyllable. Is it not natural to suppose that this tune is a 17th Century melody fitted to this particular metre, and that the repeated notes, here tied together were originally represented by single minims

147—FFARWEL NED PUW. TUNE 6.

Doh B \flat .

< .d | s .,f :m .s | d .t₁ :- .d | s .,f :m .s >

Gwan - dewch ar fy nghyff - es a'm ha - nes o

< | d .t₁ : .r | r .,t₁ :r .s | s .fe :- .s : f .,m :r .d | t₁ ||

hyd, Dyn wyf ni wnaeth gyng - or heb or - dor o'm byd-

< s | s : m : s | f : r : f | m : s : f | m : r : d >

Ond di - lyn ta - far - ne a ffei - re'n rhy ffest, A

< | r : m : f | m : r : d | f : - m : r | d : t₁ : s >

hw - rw'n rhy a - rw fy nghw - rw'n fy nghest; A

< | s : f : m | m : r : d | r : d : t₁ | d : - ||

hw - rw'n rhy a - rw fy nghw - rw'n fy nghest.

- 2 Mi fwm gynt yn lwsmon da dirion di-drist
A chenni rai sylte ynghyrre fy nghist,
Yn cael parchedigaeth iawn helaeth yn hir,
A chariad gan fonedd, un agwedd yn wir.
- 3 Yrowan mi anhwlies, gollynges yn llawn
Oddiwrth y ffordd honno, i gilio'n gwit iawn,
Lle cefais fy nghneifio am frwysgo'n ddi fri
Am hynny Duw maddeu fy meiau i mi.
- 4 Os gwag fydd y boced mae'r dynged yn dost
Mi ga fod fy hunan o'r pentan i'r post
Os gwyddis fod arian yn llydan i'm llaw
Cwrw a chymdeithion dan ddigon a ddaw.
- 5 Os gofyn un mwynwr, dewr awdwr da 'i wraidd
Pwy ganodd mor arw i'r cwrw brag haidd,
Dyn sydd ar feder troi heibio'r ffordd hen,
A dweded pawb eilwaith am obaith, Amen!
- || *I once was a farmer, quite happy and blest,
And I had some money at home in a chest.
Thus I was respected full well, left and right,
And loved by the gentry, a quite worthy wight.*
- 2 *But now, I'm in trouble, for worried by waste,
From the way that I walked, I must hurry and haste,
Where they fleeced me all round as besotted I lay,
Forgive me, good Lord, for my folly, I pray!*

3 *When pockets are empty, one's fortune must fall,
I hide where I be without greeting or call;
When once it was known I had money to spend,
There always was drinking and friends without end.*

4 *If any fine fellow come lounging along
And ask who so savagely fashioned this song,
'Tis a man who'll not walk in the old way again—
For the sake of your souls, may you all say 'Amen!'"]*

In *Dyriau Duwiol* (1684) there are three ballads directed to be sung "Ar y don a elwir yn Saesneg 'Love is a Sweet Passion,' ac yn Gymraeg 'Ffarwel Ned Puw'" (on the tune called in English "Love is a Sweet Passion," and in Welsh, "Ffarwel Ned Puw.") The meter is very different from that commonly sung to the 'Ffarwel Ned Puw' tunes in the 18th century, and I have never yet met a singer able to sing it. The above tune, recorded in *Alawon fy Ngwlad*, p. 145, fits the words. The one in George Thomson's collection, Vol. III, has the same rhythm, but more lines. The English title quoted above suggests an English origin.

Miss A. G. Gilchrist sends a copy of Michael Arne's "Sweet Passion of Love" sung in his Opera *Cymon*, 1767; but the metre and the tune are different. Mr. Kidson sends two copies of Henry Purcell's song "If Love's a Sweet Passion," from his *Fairy Queen*. The following is from D'Urfey's *Pills to Purge Melancholy*, Vol. III, p. 288. It will be seen that although the rhythm of the words is similar, the verse here is longer by two lines, and the Welsh tune bears no resemblance to the English one. Thus the questions suggested by the above quotation from the *Dyriau Duwiol* remain at present unsolved.

IF LOVE'S A SWEET PASSION.





General Notes on the "Ffarwel Ned Puw" Tunes.

During the two hundred years from the middle of the 16th century onward we find two very striking and puzzling features in Welsh Song, namely: (1) the very numerous ballads and carols sung to, or, in written or printed copies, directed to be sung to "Ffarwel Ned Puw;" and (2) the number and diversity of tunes bearing that name. We have indexed ten different forms of the tune, some of which, especially tunes 1, 2 and 3 above, have numerous variants. The meter chiefly employed by carol and ballad writers was that of the tunes just specified: this accounts to some extent, for the number of variants. Some of the tunes recorded, particularly those of the harpists John Parry and Edward Jones, refuse to fit any known words, and seem to be purely instrumental. Who this famous Ned Puw may have been, why he uttered so many different 'Farewells,' and why these same 'Farewells' became popular for such a length of time we do not know; but if we adopt the methods of a certain writer on Welsh music we shall conclude that "Ned Puw was a famous harpist living in the 16th or 17th century, who composed several 'Farewells'."

In addition to the ballads already quoted under the tunes, the following are selected out of the large number extant:

Dyriau Duwiol (1696). Two ballads

Cyfaill y Cymro (1759), p. 39. "Holl deulu'r eglwys, parchus, pur." *Edward Barns.*

Blodeugerdd (1759), p. 159. "Y Nef sy'n datgan mewn modd gwiw." *Huw Huws.*

do. , p. 169. "Yn enw Duw yn dy deml di." *Anon.*

Nat. Lib. Add, MS. 9 B., p. 14. "Rhaid inni weithiau ganu'n glir."

do. 188 D. p. 187. "Y glanddyn ufudd, celfydd call Hyd at y ffidler gloewber glan." (17th cent.)

Diddanwch iw Feddiannydd. (1773), p. 23. "Carol Natalig." "Yn nyddiau Augustus, Emprwr ffraeth." *Huw ap Huw.*

do. p. 49. "O Dduw glanha'n calonnau ni."

Gwilym ap Gruffydd.

Bardd a Byrddau (1778). Several Carols. *Jonathan Hughes, &c., &c.*

148—CLOCH ALAR, OR TINCIAN Y CLOCH. TUNE 1.

Doh F
 <| d : is : s | l : s | f : m | f : s | l : s | d' : s | l : f >

Cloch, cloch, Gyn-llleid - fa flydd - lon dir - ion dowch, Mewn bwr - iad da ym -
 <| m : f | s : s | m : d | m | f | s : - | i : s | l | : - t | l : d' >

ba - ro-towch A throwch at un a thri. Beth sydd hawdd-ga - rach
 <| t : l | s : s | l : s | f : l | s : f | m : m | f : m | r : s >

yn y byd Na gwe - led bro - dyr yn byw yng - hyd Mewn ca - re - di - gol
 <| m : r | d : m | f : l | s : m | f : m | r : m >

fraw . dol fryd Fel de - faid o'r un gor - lan glyd, Mewn
 <| f : s | l | l | s : f | m : m | f : s | l : d' >

pu - ra hedd yn pa - ra o hyd, Gan gy - nor - thwy - o'r
 <| l | fe | s : s | m : d | l | : - f | m : r | d | : - ||

naill, a'r llall, o'r gwael i'r gwych, lle gwel - ir gwall.

2 Mawr, mawr,
 Na ystyriem ninnau'n stor yn awr
 O eiddo Llywydd Nef a llawr
 Mor roddfawr yw ei ras ;
 Na fedrem gwedi cael yn rhad
 Feddiannu tir ag eiddo 'n Tad
 Drwy fydd a phwyll, heb dwyll na brad,
 Yn ol ei air a'i ordinhad—
 Gwneud elusenu o leshad
 Lle bo sylfaeniad cariad cu
 Mae hyn i fod, a hyn a fu,

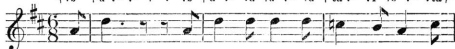
..Noted in the Llewelyn Alaw MSS. (Nat. Lit., Add. MS. 329 B.) The words, a Christmas carol, are from *Diddanwch i'w Feddiannydd* (1773) p. 30, and were written by Huw ap Huw.

Alawon fy Ngwlad has a third tune—a minor one; but the last lines do not fit the metre, and the tune itself is somewhat monotonous.

149—CLOCH ALAR, or TINCIAN Y CLOCH. TUNE 2.

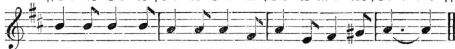
Deh D.

<:s | d' :- :- : | :s | d' :- :d' id' :- :d' | ta :- :l is :- :ta >



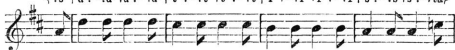
1. Clowch, clowch; Mewn bwr - iad da ym - bar - o - towch Oddi -

<|l :- :l il :- :l | s :- :s is :- :m | s :- :r m :- :fe | s :- :l :- :l |



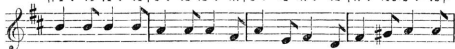
wrth an - wi - redd ffi - èdd fflowch, Deff-rowch a dowch cyn dydd.

<:s | d' :- :d' id' :- :d' | t :- :t it :- :t | l :- :l il :- :l | s :- :s is :- :ta >



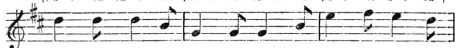
I'r de - mel sanc-taidd wedd-sidd waith, I fo - li'r Shi - loh fe - lus iaith, I'w

<|l :- :l il :- :l | s :- :s is :- :m | s :- :r m :- :d | m :- :fe | s :- :s >



gof - io down ar gy - fa daith, Ei gur oedd faith, a go - reu fudd; I

<|d' :- :d' id' :- :l | f :- :f if :- :l | r' :- :m' | r' :- :d' >



ni'n ddi fri a wnaeth ei frad, Di - gwy - ddodd dawn a

<|t :- :l is :- :m | s :l | t id' :- :m | s :- :s id :- :l |



llawn well - had, Gwnawn ni goff - had o un - ion fydd.

2 Mawr, *HEUT*,
 Llawenydd lluoedd Nef a llawr
 Cantorion lor cyn torri'r wawr
 Awn ninnau'n awr yn nes :
 Rhown glod heb flino iddo Eif,
 Fe'n dug i lawnder nifer Nef :
 Seiniwn lwys Hosanna lef
 O anian gref, i enny'n gwres ;
 Awn yn galonnog, rywiog rwydd
 I ddinas Sion, ddawnus swydd
 Dyna'n llwydd, daw i ni a lles.

From the Jenkins Kerry MSS. *Melus Seiniau* ; also printed in *The Welsh Harper*. The tune is sometimes called "Toll Bell" (occasionally mis-spelt as "Dole Bell," or "Dol Bell,") and "Cerdd y Bugail Geifr" (The Song of the Goatherd). Up to the present we have not succeeded in finding an English form of the melody, and it may well be that the English title is merely an attempt to translate the Welsh name "Tincian y Gloch." The tune is particularly interesting, for in its metre may perhaps be found the answer to the perplexing question as to the origin of the curious Welsh hymn-metre 2, 8 sung to such tunes as the well-known "Braint." In both the first line consists of two syllables only—in most cases a monosyllable repeated (e.g. "Clowch, clowch" in the first verse above, and "Mawr, mawr" in the second). In the carol tunes and in all the forms of the "Braint" hymn-tune, the two first notes are tonic rising to the dominant (or sometimes dominant-tonic), and they are distinctly separated from the succeeding line. In the above tune particularly, there is a strong suggestion of "Tincian y Gloch."

The words, a carol of praise and worship, are from *Bardd a Byrddau* (Jonathan Hughes, 1778, p. 71). This writer wrote many carols and ballads in this metre, and he observed strictly the practice (often departed from by other and later ballad- and hymn-writers), of employing a repeated monosyllable for the short initial line.

The old tune 'Braint' is well-known in Wales, but a characteristic repeat, found in all the older forms was discarded by Ieuan Gwyllt and others of the later hymn-tune compilers. We give below the Dorian form unabridged.

150—BRAINT.

Doh D. (Ray is E.)
 <| r :- | l :- | - : l | d' : t | l : s | f : r | l :- | l :- | t : r' >

Braint, braint, yw cael cym-deith - as gy - da'r saint, Na we - lodd

<l :— i : s | f :— m :— | r :— i :— :|| f :— il :l >

 neb er - ioed. ei maint; Ni ddaw un

<d' :d' | f :l | l :— | l :— | s :s | l :l .s >

 haint byth i - ddynt hwy; Y mae'r gym - deith - as

<f :s m :— | r :— | f :s | l :l .t d' :t | l :— i :— : >

 y - ma'n gref, Ond yn y nef hi fydd yn fwy;

<l :— | t :r' | l :— | s | f :— m :— | r :— | l :— :||

 Ond yn y nef hi fydd yn fwy.

About 30 years ago I took down from the singing of an old precentor near Portmadoc, Owen Jones, Tanrhiwiau the, tune given below. As the rise of a major 3rd to the 7th of the Key, in the second line, and the fact that, instead of leading to the tonic above, it descended again were so unusual, I regarded it as due to faulty singing on the part of the old man. Lately, however, I have come across several old MS. books containing the tune. Some are from Anglesey (e.g. Thomas Jones, Llantrisant MSS. in the Nat. Lib.). Others are from Mid-Cardiganshire. The words given under the tune below are from a copy dated 1816, in the Library of Principal J. H. Davies. Excepting for an occasional unimportant note, and slight differences of rhythm, the tunes are identical, and they all show the special features mentioned above. The Major 3rd does not appear in any printed version. In those found in *Sun Addoli* (1862), Gec's book (1878) and Stephen and Jones' (1879) the mode is either Minor or a mixture of Dorian and Minor. In most of the old MS. books the tune goes by the name "Trawsfynydd, which is retained in the two last-mentioned collections, while the first calls it "Union."

151—TRAWSFYNYDD.

An old form of "Brait."

Doh F.

< d : - | s : - | - : s | t : - | l is : f m | r : d is : - >



Gras, gras, E - gi - nyn byw, e - gi - nyn bras,

< | : s | l : d' | s : - | l is : f | m : - | r : - | d : - | - : - |



Er cwrrd a rhy - - fel ar y ma's.

< | m : - | s : s | t : t | m : l | s : - | s : - | f : f | s : s | f >



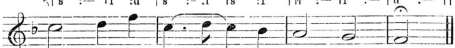
Fe dyf yn las, fe wreidd ia'i lawr; Mae beu-nydd yn y

< | m : f m | r : - | ! : d | m : m | s : s | t : - | - : l | s : - >



nef y-nghudd; Fe ddeil yn nydd y sto - - - rom fawr;

< | s : - | l : d' | s : - | l is : f | m : - | r : - | d : - | - | l |



Fe ddeil yn nydd..... y sto - rom fawr.

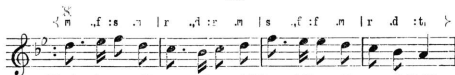
152—CWCYNFAN PRYDAIN. (*Britain's Lament.*) TUNE 1.Doh B⁷. (Lah is G.)

D.C.

< | m : r : d : d | t₁ : l₁ : l₁ : s₃ | l₁ : t₁ : d : t₁ : d | r : d : t₁ |



1. "Yr wyf mor lla-wen a'r fwy-af-chen Hir ei ha-den ar ei hynt;"
 "Yr wyt yn fach-gen gwag fel plu-en, Neu wan gaw-nen yn y gwynt;"



"Mi gaf la - we - nydd yn ddi - ge - rydd Mwyn glod beu - nydd mewn gwlad bell,"
 "Ni chei gar - tre ddawn - sio a chwa - re Na dim ple - se - re a we - dde i walch."

<| l₁ . t₁ d : r . m | f . m : r . d | t₁ . l₁ t₁ d . t₁ | l₁ . s e₁ : l₁ ||



"Gwer - thu'r cledde a char - io'r i - re Yn u - fudd gar - tre fydd - ai gwell.
 Ni chei di o ofe - redd ddim an - rhy - dedd Ffei o ffi - edd fuch - edd falch.

- 2 "Wrth fy afaeth caf oruchafiaeth
 A chynhafiaeth iach yn hir ;"
 "Afaeth ormod a bar anglod,
 Yr wyf yn canfod gwaelod gwir."
 "Yn wr penuchel, gwych fel Gwyddel
 Dewr i ryfel, draw yr a."
 "Ni thal rhyfelwr ddim yn henwr
 Gwell yw cyllwr dyrnwr da."
 "Wrth y cleddau y cododd graddau
 Gwŷr yr achau uch a i'w cael ;"
 "Am un a gododd, cant a syrthiodd,
 Medd a'u gwelodd mewn modd gwael."

- [1 "I am singing, lightly winging
 Like the blackbird, ever gay ;"
 "Thou art rather, rood or feather
 By the weather blown away."
 "I'll have treasure, mirth and pleasure,
 And through many regions roam ;"
 "Sell thy trappings, save thy rappings,
 Lead a team, my lad, at home."
 "There I play not, dance I may not,
 So I stay not, being bold ;"
 "Go thou thither, thou canst neither
 Honour have nor any hold."
 2 "Boldly daring, I'll be faring,
 Ever sharing joy and fan ;"
 "He who leapeth often reapeth
 What he weepeth to have won."
 "Bolder, brighter than each fighter,
 To the wars I'll fare away ;"
 "When the boldest be the oldest
 Better were the workers' way."
 "In the rattle of the battle,
 Men have won to fortunes' height ;"
 "For each gaining fortune's feigning,
 Scores have fallen in the fight."

From the Jenkins Kerry MSS., where it is also called "Delw Llandaf" and "Ffarwel Prydain." In the *Welsh Harper* it is slightly different and called "Bedd Dafydd Gam." In view of the statement in *Melus Seintiau* that it is a South Wales form, it is interesting to note that a variant closely resembling it was sung to me at Garn Dolbenmaen (South Carnarvonshire) in 1880 by an old singer, Eos Gra'angog, who had never been away from the district. The words are by Huw Morus (*Eos Ceiriog* II, p. 13), and are a dialogue between the Prodigal Son and another. It will be noticed in this, and several other old ballads that an extra note will often have to be added.

153—CWYNFAN PRYDAIN. TUNE 2.

Doh G. *Slow.* D.C.

<| n̄ .,m̄ :m̄ ,m̄ .- | d̄ .,d̄ :r̄ ,t̄i .- | l̄i .,t̄i :d̄ ,m̄ .- | r̄ .d̄ :t̄i |

I. *Byw.* Yn iach la-we-nydd, Croe-so i ge-rydd, Dan fy nghystudd, u-fudd wy;
Fe aeth fy ngha-lon yn ys-gyr-ion, Drwy fy nwyfron dar-fu'r nwy;

<| n̄ .,s̄ :f̄e ,s̄ .- | d̄ .,d̄ :r̄ ,t̄i .- | s̄ .,f̄e :s̄ ,m̄ .- | d̄ .r̄ :t̄i |

Dar-fu i'm pri-od ber yn ba-rod Dor-ri'r a-mod, di-wair oedd,
Cys-godd mein-gan mewn dir-gel-fan Gwe-ly o'r grae-an, ga-lar gri;

<| d̄ .,r̄ :m̄ ,m̄ .- | l̄i .,l̄ :s̄ ,m̄ .- | d̄ .,l̄i :d̄ ,t̄i | l̄i .se. :l̄i |

Gwaith yn-fyt-a am at-eb at-a Yw ga-lw Bar-bra, bli-na bloedd.
Lloer gy-weith-as, hardd ei hur-ddas Ar lawr teyr-nas ple'r wyt ti!

Morus.

2 Oni wyddoch chwi lle i'm rhoisoch? A gyrasoch gresyn yw,
Rwy mewn seler is law llawer, Hir eu balchter o'r rhai byw;
Yr oedd yn amau, gwedi clamai, Gan galonau gore u gwaed,
Yr awn mor fuan megis mudan Neu ddy'n truan tan eu traed.
Risiard Miltwn, mi a ddymanwn, Pe gallwn chwarddwn anoch chwi;
Ewch a rhodwch am ddifyrwrch, Na ymfynwch a myfi.

This is well-known throughout Wales and frequently sung by old ballad-singers. The above is the form most often heard in North Wales. The one in *Ieuan Ddu's Caniedydd Cymreig* differs but very slightly from it. This form has also been frequently sung as a hymn-tune to hymns in metre 8,7's double.

The words, written by Huw Morus, are part of a dialogue between the 'living' (Richard Milton) and 'the dead' (Barbara, his wife), (*Blodeugerdd*, p. 357). The old singer continually changed the rhythmic pattern of the tune to fit the changing rhythms of the words.

Additional ballads in this metre are :

Caneuon Serch, p. 36 : " Fy nglan rianod, gloew o rinwedd."

do. p. 42 : " Ow fy anwylyd, fywiol fywyd."

Eos Ceiriog, II. p. 81 : " Pob gwr trugarog fydd dihalog." *Huw Morus.*

Cyfaill i'r Cymro (1765), p. 113 : " Dere isel filwr ysig." *Thomas Jones, Ruabon.*

Blodeugerdd (1759), p. 361 : " Pob Cymro downus, pur diweniaith"

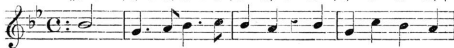
Nat. Lib. Add. MS. 9B., p. 652 : " Gwrandewch gynghorion purion parod."

John Edwards.

154—CWYNFAN PRYDAIN. (*Crimson Velvet.*)

Doh B? (Lah is G.)

<| d : - | l₁ : - t₁ id : - r | d : t₁ i : d | l₁ : r id : t₁ >



1. Wel dy - ma'r pryd no - de - dig, Na - do - lig hy - nod
Drwy'r oes - au, nid rhod - res - waith Ond maw - redd ang - hy -

<| l₁ : se₁ i : d | l₁ : t₁ id : d | r : m if : - | m : - r id : t₁ >



wyl - iau, Er col - io'r le - su per - flaiith, Ai ra - sol waith trwy'r
ma - rol Mewn go - leu air eg - lur - wyd. A daen - wyd i ryw

D.C. ∞

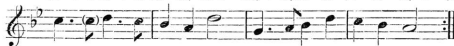
<| l₁ : l₁ || l₁ : t₁ : d r | m : - m if : m | m : r t₁ : - d >



oes - au. Rhyw dy - nol daeth, rhad un - wr I'w
dy - nol. Y byd mewn an - wy - bo - daeth, Oedd

D.S.

<| r : - r m : - r | d : t₁ m : - | l₁ : - t₁ id : m | r : d t₁ : - ||



dwyn o'u hi - sel gyf - lwr, Hyn yw bywiaw - dwr mawr y byd.
lawn o ddu el - yn - iaeth, Yn ddi - ra - gor - iaeth oll i gyd.

< 1 : id : - | l, : n id : t, | l, : se, i : d | l, : n id : l, >

Mab Duw is - law pob gwae - ledd, Mab Mair uwch-law pob
 Par - hau mewn an - feid - rol - deb: O gar - iad a flydd

< | se, : t, t, id : - d | r : n id : t, | l, : - ||

mawr - edd, Yn Bry - nwr rhy - fedd i bar - hau.
 - lon - deb, Pob dawn a phur - deb i'w coff - hau.

- 2 *Coffhau* am rad Waredydd, Diddanydd da i ddyon
 Yw'n annwyl orchwyl ninnau Ar eriau cân *yr awron*,
 Yr awr on fel y dylem, Dymunem—da fo'r mwyniant
 I enw mawr ein Meddyg Cu gynnyg rhoi *gogoniant* ;
Gogoniant yn dragwyddol I enw'r Brenin Nefol,
 Yn Fab cynyddol yn y cnawd :
 Jehofah mawr anfeidrol, A ddaeth yn ddyrn corfforol,
 Wir isel Frenin, rasol *Frawd*,
Brawd erbyn mawr galedi, Yn ddyrn a gadd ei eni
 Aeth dan draeni *dymolrwyd*,
 Can *ddyrol ryw* snuwiol, O ddiffyng flydd achubol,
 Bu'n annerbyniol *Fab Daw* byw!

3 *Mab Duw* a ddaeth, &c., &c.

The above tune is taken from Edward Jones' *Relicks of the Welsh Bards*, (1784), p. 175. The metre is quite different from that of the other "Cwynfan Prydain." On p. 184 of this volume a Welsh version of "Crimson Velvet" is given, and the words (suggested by Jenkins Kerry) are a carol by Dafydd Ddu Eryri. On looking at the printed copy we find that the tune specified above the words is "Cwynfan Prydain." The carol fits the 'Relicks' tune, but it is clearly related to 'Crimson Velvet' not only in metre, but also in its melodic outline. Note in the verses, the device of repeating the last words of one line as the initial words of the succeeding line.

Bingley (1800), and Bingley and Russell (1803), publish the same tune with a few slight variations.

In George Thomson's collection, the tune closely resembles "Crimson Velvet" No. 2, but with the last section curtailed and mutilated. It is arranged as a duett by Kozeluch, and the English words are by Mrs. Grant.

It is evident that there was some confusion in the case of these tunes and that they should have been called "Crimson Velvet" and not "Cwynfan Prydain."

Some additional ballads on No. 1 and 2, are:

Blodeugerdd (1759), p. 361: "Pob Cymro dawnus, mwyn diweniaeth"

Anon.

do. p. 350: "Yr holl Grist'nogol rai crefyddol," *Dewi Fardd.*
Nat. Lib. Add. MS. 9B., p. 652: "Gwrandewch gynghorion purion parod."

John Edwards.

Eos Ceiriog II., p. 81: "Pob gwr trugarog fydd dihalog." *Huw Morus.*

Cyfaill i'r Cymro (1765), p. 113: "Dere isel filwr ysig." *Thomas Jones.*

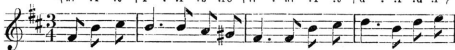
Blwch o Bleser. p. 28: "Ow f'anwylyd, fywiol fywyd." *G. Morgannwg.*

Caneuon Serch. p. 30: "Fy nglan rianod, gloew o rinwedd." *Anon.*

155—TRYMDER. (*Sadness.*) TUNE 1.

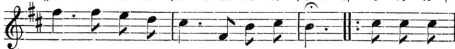
Doh D. (Lah is F♯)

< .m : l .t | l : - .l : s .fe | m : - .m : l .t | d' : - .l : d .r' >



l. Deff-rown, deff - rown a rhown fawr - had Cyn tor - iad dydd, I ddwy-fol

< l' : - .m' : r' .d' | t : - .m : l .t | l' : - | t' : t .t >



Aer y ne - fol wlad Croes - aw - iad sydd. Fe ga - nodd
A pham na

< l' : - .m' : r' .t | l : - .m : s .l | s .m : l : fe >



ser er bo - re'r byd, Sef holl ang - yl - ion Duw yng -
cha - nwn nin - nau'n un Am gael le - ho - fa mawr Ei

D.S.

< | m : - .m : d .m | l .t : d' : r' | m' : - .d' : l .t | l : - ||



hyd: Fe ga - nodd y pro - fwy - di i gyd, Heb fod yn gau;
hun, Mewn dull fel dyn ac ar ein llun, I'n gwir well - hau.

2 O ryfedd rad y cariad cu
 A ddarfu ddwyn
 I'n plith y Meddyg, Iesu mad,
 Samariad mwyn!
 Cadawodd orsedd nefol wlad,
 Ei 'wyllys oedd er ein lleshad,
 I lawr y daeth o lys ei Dad
 I'n hisel dir;
 O'n natur lesg cymerodd ran,
 Bu lddo 'mostwng ym mhob man,
 Mewn beudy'n wael, mewn byd yn wan
 Bu'n bod yn wir.

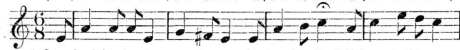
3 Ond er ei waelder ar y llaw
 Mae'n fawr ei fodd;
 Mae pob trysorau tan ei sel
 Geruchel rodd,
 Mae'n hollgyfocthog emog un,
 Yn gadarn dŵr i gadw dyn,
 Mae pob cyflawnder ynddo i hun
 I Adda a'i had,
 Mae'n fywyd meirw i ail fyw,
 Mae'n feddyg llon i'r fron sy'n friw,
 Gwisg lawn i'r noeth, a chyfen yw
 A chyfiawnhad.

Noted by the Editor from the singing of his father, who had learnt it about 90 years ago from the old harpist "Ifan y Gorlan," who lived in the Conway Valley, about three miles from Llanrwst. The carol is by Robert Davies, Nantglyn, *Dilieu Barddas*.

156—TRYMDER. A variant of TUNE 1.

Doh C. (Lah is A.)

< :m | l :- : l ll :m :- | s :- : feim :- m | l :- : t i' :- : l | d' :- : m' r' : d' :- >



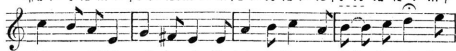
l. Gwrandewch fy nghwynion, un sy wan O dan fy nghlwyf: Nid oes im' ble-ser

< | t :- : l is :- : m | d' : l : t i' :- : t | t : m' :- : r' :- : m' | d' :- : t | l :- : m >



mewn un man, Ond grudd-fan'r wyf: Yn hy-trach y de-wis-wn i, Yn

< | d' :- : t | l : m :- : s :- : feim :- : m | l :- : t | d' :- : l | t : t : d' | r' :- : m' >



hwy'r a - ni-fail'n wael fy mri, Na kod mewn llys o frein-iol fri Dan

<| d' : l : t | l̄ : - : l | t : - : m' | r' : m' : - | d' : - : t | l : - : m | d' : - : t | l : - : m >



 lym - aidd loes. Duw bydd im' gymhorth ar fy nhaith, Cyn rho-ddi'm corph mewn
 <| s : f e - | m : - : m | l : - : t | d' : l : - : | t : - : d' | r' : - : m' | d' : l : t | l̄ : - : ||

 dae - ar laith, Fel gall - wyf fin - nau ddys - gu iaith Y ne - fol wlad.

2 O ! na allaswn weiddi fel
 Y Salmwydd gynt,
 Fod Duw yn noddfa a nerth i mi
 Ac annwyl ffrynd ;
 Cael bod yn barod, dyna'r pwys,
 Cyn mynd i orwedd dan y gwys,
 Fel gallwyf gwydd sg angu dwys
 Heb bwys i'm bron :
 Mae ef yn gymorth hawdd i'w gael
 Mae'n hoffi gwrandio cwyn y gwael,
 A'r sawl sy'n ceisio sydd yn cael
 Byth ei fwynhau.

Noted by the Editor in 1904 from the singing of an old ballad-singer in a fair at Llangefni, Anglesey. He sold copies of the ballad ("Cwyn yr Amddifaid"—The Plaint of the Orphan), but the words actually sung by him were often different from those on the printed copy. It was interesting to observe this singer, like others previously mentioned, continually changing the rhythm of the tune to suit the changing accents of the verse. The singing of the two forms of 'Trymder' differed greatly in spirit, the first being strong and triumphant, while the second was exceedingly plaintive.

157—TRYMDER. Variant 2 of TUNE 1.


 1. Dan gang - au'r y - wen, wy - lo'r wyf, Ar fedd - rod oer ; Fan

 hyn yn gwy - wo gan fy nghlwyf, Wrth o - leu'r lloer ;

Nid oes im' gy-sur ar fy hynt, Fel bro-fais yn yr am-ser gynt, Ond
 O dan y ty-weirch gwlyb-ion hyn Mae mam a nhad gan ang-eu'n dyn; A
 och - e - neid - io gy - da'r gwynt Raid i - mi'n awr.
 mi'n am - ddi - fad, o - lwg syn, Yn llwm ar lawr!

2 O! cladder finnau yn ei bedd,
 Ym medd fy mam;
 Caf yma orffwys mwy mewn hedd,
 O gyrraedd cam;
 Ym mrig yr ywen boed y gwynt,
 Yn seinio galar gerdd ar hynt
 Er cof am rai fu'n ddedwydd gynt,
 Yn deulu cun;
 Cysgoda dithau, ywen ir,
 Y beddrod hwn am amser hir—
 Hyn ydyw fy nymuniad gwir,
 Amddifad un!

- [1] *Beneath the yew, by the cold tomb,
 I weep and stay;
 In the pale moon light, in the gloom,
 I waste away;
 I have no cheer as on I lie,
 Such as was mine in days gone by,
 But with the passing breeze I sigh
 And may but moan;
 Beneath these sods, in death's damp keep
 My father and my mother sleep,
 And I, a weary orphan, weep,
 Naked and lone.*
- 2 *May I be laid by mother's side
 To slumber long,
 For there I, also, shall abide
 Beyond all wrong;
 And may the breezes passing through
 The branches of the aged yew
 Make moan for those who once were true,
 When life was fair;
 And mayst thou, yew tree, ever green
 For ages o'er the grave be seen,
 Grant for the sake of what hath been
 An orphan's pray'r.]*

A Major form of No. 156, words by Iorwerth Glan Aled. I have never heard the tune sung, and it seems unsuitable for ballads of sadness; and yet, strange to say, this is the melody given in *Dau Cant o Gerddi* to the very plaintive ballad under the last tune.

158—TRYMDER. TUNE 2.

Ymddiddan rhwng Prydydd a'r Eglwys.

Doh B?

<| s₁ : - id : t₁ | d : - ir : d | t₁ : l₁ | s₁ : - id : - ir : r >

1. Prydydd, Dydd da fo i'r Eg - lwys, gym - wys gôr, Wyt sobor dy

<| m : - i : - id : - m : s | f : - if : - | m : r | d : - >



swydd : Pres - wyl - fod sanc - taidd, loy - waidd le

<| r : - it₁ : d | r : - i : - | r : - m : s | f : - if : - >

Mewn lla - wer llwydd. Caen gen - nyt gynt mewn

<| m : r | d : - | l₁ : - it₁ : r | d : - id : - | t₁ : l₁ | s₁ : - >he - lynt hael Ath - raw - iaeth fe - lys, fodd - us fael,
oedd dy fri Ar les ein [gwael] e - neid - iau ni;<| s₁ : - id : r | m : - if : - | s : m | f : - | m : - | r : r | d : - | - : - ||I'w dyst-io'n wir di est yn wael Rhy drws-tan yw,
Pa beth a'th ddi - ga - lon-nodd di? Wyt gor-lan Duw?

2 Eglwys:

Gwir ddeudi di, O ddyn, fy llu

A fu yn llon,

Fel gardd yn llawn o lysiau ffri

Mewn bri ger bron.

Ond yr awrhon dylu a wnes

I lunio cwyn ryw anlwc ces,

Yn hysp yr aeth y llaeth a'r lles

O'm mynwes i.

Colli a wnes orchwyliwr da,

Rwyf fi a'r plwy tan glwy yn gla;

Rwy'n ofni'n chwynr ei ail ni cha;

Och llwy'r gwae chwi!

Tune from the Jenlins Kerry MSS. Words from *Cyfaill y Cymro* (1765) "A dialogue between the Poet and the Church," written by Dafydd Jones.

General Notes on the "Trymder" Tunes.

Tune 1. (No. 155). "A beautiful tune with a fine sweep of melody. It is chiefly Dorian in mode, but differs from most Dorian folk-melodies in its range, which here has the tonic (B) in the middle of its melodic scale."—MISS A. G. GILCHRIST.

Tune 1, and its Variants. "For many variants of this carol tune, see *Folk-Song Journal*, especially Vol. IV. p. 15-26 and copious annotations there given." MISS L. E. BROADWOOD.

"**Tune 1** is grand."—SIR H. WALFORD DAVIES.

The number of different forms of Tune 1 is very great, and about forty years ago one heard it sung frequently. In view of this, it is remarkable that the number of printed ballads and carols bearing the name of the tune is small. It is probable that many of the words sung were never printed, but were transmitted orally. Should this be the case, we may yet hope to recover some of them. The following are two, additional to the four ballads already given :

Bardd a Byrddau (1778), p. 340 : "Clywch alarnad, caniad caeth, O hiraeth dwys." *Jonathan Hughes*.

Gardd y Caniadau (1776), "Holl blant y byd, rai clud, O dowch, Deffrowch trwy fydd." *Hugh Jones, Maesglasau*.

There are two other "Trymder" in *Alawon fy Ngwlad*. Our space does not allow of their being included here. No. 1, (p. 40) is major, and the structure of the melody and, particularly the sharpened 4th in the penultimate line suggests a composed tune. No. 2 is a variant of Tune 1, with two redundant notes at the end, and with repetitions of the short lines in the first section.

159—BRYNIAU'R IWERDDON. TUNE 1.

Doh G. (Lah is E.)

˘.n | 1 .1 :1 .1 | s .n :- .d | m .n :r .d ,t, | l, :- .l, >

Ai y - ma y mae'n gor - wedd mewn gwae-ledd y rhai gwych, A

<| d .ā :r .r | s .s :- .l | s .n :r .ā r | n :- .s >

wel - wyd gynt mewn mawr - edd? O ry - fedd y - ma'r ych. Er

<| n .n :s .,n | l .l :- .l | s .n :d .n | s :- .s >

cael y - chy - dig hawdd - fyd fe ddar - fu'r by - wyd byr; Di

<| l .l :l .,l | s .n :- .d | n .,n :r .d ,t, | l, :- . ||

- fwyn - wyd e - def ein - ioes, Mewn du - loes hon a dyrr.

- 2 Mae'r ieuainc yma'n gorwedd, yr unwedd a'r rhai hen,
Y rhai fu gynt yn glodfawr, fe ddartu'u gwawr a'u gwen;
Mae pawb yn ddiwedd yma; ni chenfingenna gwr;
Gorweddant mewn bedd isel, llys tawel, lle di-stwr.
- 3 Y boneddigion trefnus, yn byw yn foethus fu,
Eu cyrff oedd gynt yn hawddgar, sydd yn y ddaear ddu;
Gadawsant eu palasau, a'u holl wisgiau i gyd,
O ganol bydol fawredd, i'r bedd daeth bonedd byd.
- 4 Pa le mae 'mherthynasau, a'u mwynlan eiriau'n awr
Eu hymyddidantion hygar a'm llonni ar y llawr;
I'r bedd, i'r bedd yr eathant, ni fuant yma fawr!
Eu harddwch a ddiflannodd, a gwywodd eu teg wawr!
- 5 Cyd fyw a'r rhain bum innau, cyd rodio llwybrau'n llon,
Cyd wylo mewn tralodau, a rhwydau'r ddaear hon;
Ond hwy gymerwyd ymaith, ac eilwaith pwy a'u gwel?—
Eu cyrff sydd yn y ceufedd, yn gorwedd oll dan gel.
- 6 Daw dyn fel rhosyn allan, a'n fuan iawn i'w fedd,
Fel cysgod ef a gilia, a'r angau wywa'i wedd;
Gosodwyd ei derfynau, rhifedi oriau i oes;
A'r awr i ben pan ddelo, ni cheir a luddio'r loes.

[Reflections on Death and the Grave as the ultimate fate of all kinds and conditions of men.]

Noted by Mrs. Gwyneddon Davies from the singing of Mr. Owen Parry, Dwyran, Anglesey. It will be noticed that the note **C** does not occur in the melody. In a closely similar form learnt by my father in the Conway Valley, when passing from **D** to **B**, he always touched the **C#**, making the scale Dorian,

In **Alawon fy Ngwlad 3**, there is a third variant in 6/8 time. In the Yllyr MSS. there occurs a variant in 6/8 time where the 6th (C₄) occurs both as a passing and an accented note. The words were at one time very much sung, being printed in sheet form above the name "Cybi o Eifion." Principal Davies points out that this is the name adopted by Eben Fardd when a youth. The words occur on p. 380 of his collected works.

160—BRYNIAU'R WERDDON. (*Banks of Ireland.*) TUNE 2.

Doh G. S'

< : s₁ | d : - r i m : f | m : r i : m | d : - r i m : f | s : - i : s >



1. Meill - io - nen bur - wen be - redd, O fo - nedd rin - wedd ryw, A
Gwech ra - ddol, ra - sol ro - syn, lliw blis - gyn ir - wyn wy, Un
D, S.

< : s₁ | f : m | m : r i : r | m : - m | f : r | m : - i - ||



lun - iodd Duw yn la - na, hawdd - ga - ra, fwy - na'n fyw :
dy - ner, cof - ia am - da - na, bryd E - fa, nodd - fa nwy ;

< r | r : s | s : d . r | m : r i : m . r | d : - r i m : f | s : - i : s >



Yn hardd fel gardd deg ur - ddol, o le - sol ne - fol nod Ail

< : s₁ | f : m | m : r | : d | f : m | m : - r | d : - i - ||



Fe - nws, o - leu fwyn - war, lon glau - ar lawn o glod.

2 Rhiain yr holl lendid, gnawd hyfryd gain wyt ti,
Diana i dafu hudoliaeth, mewn afiaith o'm blaen i ;
Well-well fel Siwsanna, a' th ciria a wela'n wych,
F' anglyes yn fy ngolwg, da drefnus yn y drych ;
Yr wyt ti feinin odiaeth yn herffiaith both i'r byd,
Hawddgara, a'r fwyna, f'enaid, deg euraidd wyt i gyd.

3 Dy fanwallt dros dy fynwes, sy'n taenu'n llaes fel llin,
Pob modfedd rinwedd raenus, yn drefnus wrth ci drin ;
Tra byddo ffansi ffyddlon ynghalon gyfion gwr,
Cei gariad di-derfyniad trwy sail esodiad siwr,
Tra byddo adar oeddig yn rhodio brigog bren,
Bydd hynod glod y gwledydd, iach beunydd uwch dy ben.

From the Jenkins Kerry MSS., said to be sung in Powys. A variant of the tune appears in the *Welsh Harper*. The melody is very similar to some of the May Songs—"Carolau Haf," or "Mwynen Mai." The words are by Huw Morus (*Eos Ceiriog* I., p. 125).

161—BRYNIAU'R IWERDDON. TUNE 3.

(Arall piau ei chalon.)

Doh G. D.C.

< l | s : m i f : r | d : m i s : - m | f : r i n : d | l , : - | ||



1. Mae'n lân ei phryd, mae'n har-ddach Na blo-dau llwy-ni llon;
Ond ar-all bi-au'i cha-lon, An hyn mae briw i'm bron.

< : m | m : l i l : t . l | s : f i n : - f | s : s i f : m | r : - i - : d . r >



Ond cer-ais hi yn fwy-af ferch, Mae'm serch yn bur ddi-sen A'm

< | m : s i f : r | m : m i d : r . m | f : r i n : d | l , : - i - ||



ca-lon fach yn tor-ri O gar-iad pur at Gwen.

2 Ei gruddiau sydd rosynau coch,
A'i llygaid, O mor llon,
Yn ymddisgleirio ar bob un,
Fel heulwen fry ar fon;
Ond arall piau'i chalon gu,
Oddiwrthf try ei phen:
Mae f'eiioes yn llawn dolur,
O gariad pur at Gwen.

3 'Does bellach fwynder im wrth fyw,
Diobaith yw fy nghwyn;
A dirwyn mae fy oes i ben,
Waith caru'r feinwen fwyn:
Pan fwy'n y bedd cewch glywed llef
Tosturi uwch fy mhen,
Och! calon hwn a dorrodd,
O gariad pur at Gwen.

[A young man sings of his hopeless passion for 'Gwen']

From the Jenkins Kerry MSS. "Also called 'Ymroad y Meddwyn,' and said to be sung in Cardiganshire." A North Wales form, also noted by Jenkins is a variant of this. A fourth tune is quoted in the MSS., but with the statement that it is an Irish tune, and probably the one to which Shenstone's song, 'O'er desert plains and rushy moors' is sung. The words occur in *Dau Cant o Gerddi*, but without the name of the author. It will be observed that it differs from the typical metre in one of the lines being frequently longer, and that this particular air permits of such variation.

162—BRYNIAU'R IWERDDON. (= *Symudiad y Wawr*). TUNE 4.

Doh G.
 < : ḍ . r | m : f | m : ḍ | ḷ : ṭ | iḍ : r | m : f | m : r >

1. Fy se - ren la - wen li - wus, Gar - ia - dus we - ddu

< | ḍ : r . ḍ | ṭ : r | m : f | m : ḍ | ḷ : ṭ | iḍ : r | m : - f | m : r >

wiw,..... Lloer en - wog well i'r an - nedd Na rhin - wedd aur Pe -

< | ḍ : - | : s | s : ḷ | s : m | s : - | m : s | ḷ : s | ḷ : ṭ >

ryw, Haul wres - og hy - law ras - ol, Ddis - gleir - iol fudd - iol

< | ḍ' : - | : m | m : f | m : ḍ | ḷ : - | iḍ : r | m : f | m : r | ḍ : - | : ||

fun, Y ddu - wies ddy - nes ddon - iol, Gu ra - ddol gru - aidd un.

2 Gywiraidd fwynaidd fynwes,
 Heb rodres, mawr ei bri.
 Dau lygaid duon lliwgar,
 Sydd hawddgar ganddi hi,
 Os glân yw tes y glennydd,
 Ysplennydd hafaidd hin,
 Mwy glân mae ei goleuni'n
 Llewychu ym mhob llun.

3 Er cyrraedd effaith cariad,
 Mewn profiad diwad dwys,
 Rwy'n gorfod mynd dros ennyd
 Er penydd arwa pwys,
 I'r rhyfel er hir ofid,
 A blinfyd yn ddi ble,
 A chanu'n sach ich heno,
 Duw'ch llwyddo ym mhob lle.

Tune from the Jenkins Kerry MSS. where it is also called "Symudiad y Wawr." Under the latter title a variant occurs also in the *Welsh Harper*. The words (another love-song) are by W. Davies, Coed-y-Cymer, and are printed in *Caneuon Serch*, p. 26.

General Notes on the Bryniau'r Iwerddon Tunes.

"Bryniau'r Iwerddon is a type of tune often found in England. C.F. similarity to several in Dr. R. Vaughan Williams's collection alone. *Folk-Song Journal*, Vol. II., p. 166, 167, 176, 180, 214."—MISS LUCY E. BROADWOOD.

"Tune 33 I find very interesting."—SIR H. WALFORD DAVIES.

This metre, probably because it is an easy one, was exceedingly popular with the ballad-writers and the folk-singers of the 18th, and early 19th centuries, hence the number of printed ballads in it is comparatively large. The following is a selection only, and only such as bear the title "Bryniau'r Iwerddon" are included. There is a considerable number, especially in the *Blodeugerdd*, directed to be sung to the tunes "William Cresmond" and "Person Parish" (The Parson of the Parish). We have not succeeded in recovering any Welsh tunes, bearing these names, and it is possible that the titles may be alternative to the "Bryniau'r Iwerddon" titles.

Eos Ceiriog I. p. 143: "Ystyriwch haunes dirion A'r minau mwynion mel."
Huw Morus.

Blodeugerdd, p. 282: "Trowch eich wyneb ata A'ch geiria a gofia ar gân."
Lewis Owen.

Nat. Lib. Add. MS. 9B., p. 439: "'Pob llencyn mwyn diniwed, Gwrandawed fel yr wyf." *Anon.*

do. p. 478: "Hai, hai fy nghanen weddol, Naturiol wyt ti yn y ty." *Anon.*

Dau Cant o Gerddi. "O Frydain clyw a deffro, Mae heddyw'n gyflawn bryd."
John James.

Blodau Dyfed, p. 357: "O blith yr ofer ddyinion, O blith cyfeillion ffol."
Ioan Siencyn.

Diliau Barddas. "Cyddanwn, llawenychwn, A churwn ddwyllaw 'nghyd."
Robert Davies.

Caneuon Serch, p. 56: "Trigolion siroedd Cymru, Yn fawron ac yn fach."
Anon.

APPENDIX

Additions to Tunes, Words and Notes in Vol. I

163—YR EIRA or DYDD LLUN, DYDD MAWRTH, DYDD MERCHER.

(*The Snow, or Monday, Tuesday, Wednesday.*)

Vol. I. pp. 24-181.

Doh A. (Lah is F \sharp .)

< :l₁ | d :- :t₁ il₁ :- :d | m :- :- m :- :r | d :r :m m :r :d >



l. Dydd Llun, dydd Mawrth, dydd Mer - cher Y bum i'n gwar - io

< | d :- :- t₁ :- :- | d :t₁ :d il₁ :t₁ :d | r :d :r t₁ :- :- >



fam - ser; Wydd-wn i ddim fy mod i ar fai,

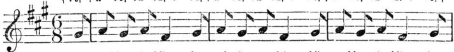
< | d :t₁ :d il₁ :t₁ :d | r :d :r m :- :r | d :- :l₁ t₁ :- :se | l₁ :- : il₁ :- |



Wyddwn i ddim fy mod i ar fai, Nes daeth dydd lau, dydd Gwe - ner.

VARIANT OF THE SECOND SECTION.

< :t₁ | d :t₁ :d il₁ :- :t₁ | d :t₁ :d il₁ :- :t₁ | d :t₁ :d il₁ :- :t₁ >



Ni wy-ddwn i ddim fy mod i ar fai, Ni wy-ddwn i ddim fy

<| d : t, : l, m :- : m | f : m : r m : r : d | t, :- : - l, :- ||

mod i ar fai Nes daeth dydd Iau, dydd Gwe - ner.

- 2 Nos Sadwrn yr eis adre
 'Rol gwario fy mhres bob dime ;
 A dyma y croeso a ges i gan Sian,
 Oedd yr efail dân a'r stolie !
- 3 Wrth weld 'r effeithie'n dilyn
 O achos fy mod yn feddwyn
 Mi benderfynais fore dydd Llan
 Nad yfwn i 'r un diferyn.
- 4 Dechreuais weithio 'ngore,
 Yn ddiwyd hwyr a bore,
 A dyna wnes oedd cadw fy mhres
 I dalu rhes o filie.
- 5 Nos Lun, nos Fawrth, nos Fercher
 Caf groeso gwell o'r hanner
 Ac nid yw'r croeso ddim yn llai
 Pan ddel nos Iau, nos Wener.
- 6 Nos Sadwrn byth er hynny
 Rwyf gartre gyda'm teulu
 Ac ar y Sul ynghwrdd y Saint
 Mae Sian a minnau'n moli.

[Confession of a man who wasted his Monday, Tuesday, Wednesday, etc. in the public house. On Saturday he goes home, having spent all his money, and is taught a salutary and lasting lesson by 'Sian,' by means of the 'fire-longs', etc.]

Noted by Mr. R. E. Vaughan Roberts, Headmaster of the Llanarmon-yn-Ial School, after the singing of his father. He also sent a variant (see above) "as sung by Miss May Owen, after Mr. Roberts, Tai'r Felin, Bala." Mr. Roberts calls attention to the similarity of the close of this with that of the tune 'Trefdraeth.'

In my Cymrodorion article on "Welsh National Music and Folk-Song" I have recounted the history of the finding of the melody. We are now able to supplement this account :

1. Some time before 1807 Dr. Malchair, a Spanish violinist notes a Welsh melody heard by him in Harlech Castle, and gives a copy to Dr. Crotch.
2. In 1807 the latter publishes the melody, without words, in his *Specimens of Various Styles of Music*.

3. In 1858, the tune, with the original words replaced by modern ones, is included in a collection of unpublished Welsh airs sent to the Llangollen Eisteddfod. Thirty years later this MS. collection is presented to Dr. Mary Davies, the President of our Society, as a wedding gift.
4. A few years later, Llew Tegid discovers, in a second-hand book-stall in the Bangor Market one of Dr. Malchair's MS. books, containing his record of this tune—this was nearly a hundred years after it was first noted in Harlech; in the interval, the MS. had been for years in Oxford.
5. In 1910, the late Prof. David Jenkins publishes a form discovered by him in the United States! This has the first verse (and only the first) of the above folk-words. That it was traditional is seen by the difference between it and the above North Wales form (See Vol. I., p. 181).
6. About eight years later, I obtain from two schoolmasters, Mr. H. Hefin Jones, Pentraeth and Mr. Vaughan Roberts the complete words and three variants of the tune, the former having heard them in Oswestry, the latter in Merionethshire.

All this seems trivial, but it is an instructive example of the slow and piecemeal process of recovering some of our tunes and words.

I should add that still another variant was sent to me from Dinas Mawddwy with the first verse of the words, by Mr. J. Breeze Davies,

164—RHYWUN, (or CWYD DY GALON).

Doh A⁷. (Lah if F). Vol I. pp. 31-34. D.C.
 < | ḍ .ḍ : ḍ .ḍ | ḍ' .ṣ : ṣ .ṃ | ḍ : ḍ .ṛ | ṃ : ṛ : ḍ ||



Fy-mam, fy mam, 'r wy'n cael fy mli-no; Ho - ho ho - ho ho - ho;
 Ho - ho ho - ho ho - ho;
 < | ḍ .ḍ : ḍ .ḍ | ḍ' .ṣ : ṣ .ṃ | ḍ : ḍ .ṛ | ṃ : ṛ : ḍ ||



Cei fy merch, 'r wyf yn dy ga - ru; To rei - ti tal - li - to; Os
 < | ḍ .ḍ : ḍ .ḍ | ḍ' .ṣ : ṣ .ṃ | ḍ : ḍ .ṛ | ṃ : ṛ : ḍ ||



gwreiff o les, a min - nau'n gall - u; To rei - ti ti - li - to.

Noted by the Editor from the singing of the Rev. Rowland Hughes, Tylorstown, who had learnt it from Mr. William Jones Capel Garmon. Mr. Hughes could not recall the 3rd and 4th lines, or any other verses. The tune though clearly a variant of the two specified above is interesting because of the change from the minor to the tonic major; and from 6/8 time to 2/4. It belongs to the class of dialogue songs, (the dialogue here, being between a daughter and her mother) which were so common in the 17th century.

165—CAN DOLI.

Vol. I. pp. 32-3.

Doh F.
 <:d | d :m :m | r :f :l | l :s :— | — : :d | d :m :m >

A we - laist, a - dwae - nost ti Do - li, Sy ai de - faid ar
 <|r :f :-m | r :d :- | — : :m | f :s :l | s :-r >

o - chor E - ry - ri? Ei lly - gaid byw llon Wnaeth
 <|f :s :-f | m :- :d | d m :- :d | t, d :-r | r :d :- | — : ||

frw ar fy mron; O la - ned, A del - ed yw Dol - i!

Noted by the Editor from the singing of Miss A. Jones Criccieth who had heard it sung by a local charwoman whose mother frequently sang it.

166—Y BLOTYN DU. (*The Black Blot*). Another tune.

Vol. I. pp. 35 and 183.

Doh A?
 <:d | m :m | r :f | m :d | — :d | m :m | r :f | m :d | — :m >

Mae gin i frawd cy - wir - dro Nis gwn bddaeth o ho - no, Ac
 <|r :m | s :s | f :m | r :s, | r :de | r :f | m :m | d :s, >

er ei fraich mae blot - yn du, Ac ar ei fraich mae blot - yn du, Ac



Sent by Mr. R. E. Vaughan Roberts, Llanarmon—" Sung, July, 1919, by Mr. John Morris, Llanrhaidr, a native of Llanfyllin. Though illiterate, he knows a great many ballads. Some of his tunes are uncertain, but he always sings this melody in the same way."

This begins like the tune published by Lady Lewis, in her collection of Flintshire folk-songs, but differs from it in the repetition of the third line, which is such a frequent feature of the "Blotyn Du" tunes. According to a MS. copy of the tune sent me by Lady Lewis, some of the singers varied the melody considerably in different verses.

I give below the form of the ballad as written out for me by an old Carnarvonshire singer, William Griffith, from near Penygroes. It resembles the one printed by Lady Lewis, but with some of the verses considerably varied.

- 1 Gwrandewch ar stori greulon,
Fu gynt yng ngwlad y Saeson,
Gerllaw Caerau Pentre Caer,
O fewn i Cornwall dirion.
- 2 Hen wr oedd yno'n tario,
A'i blant o'i ddeutu'n trigo,
A'i fab hynaf yn ddiwad
A'i fwrriad ar drafaelio.
- 3 I'r mor fe fynnai fentro,
Yn brentis ca'dd ei rywmo,
Dros saith mlynedd efo'r *Black Prince*
Nis gwyddai ei ffyrns oddi wrtho.
- 4 Bu hefyd dri saith gaua'
Ar gost y Iwrc yn'r India,
Yn speilio'r gwyr a'u taflu i'r mor,
Nol dwyn eu trysor pena'.
- 5 Ca'dd dywydd drwg, aniddan,
Daeth gwynt yn groes i'w amcan,
A daeth y llong mewn cyflwr gwael
I'r lan i Cornwall hafan.
- 6 I dy ei chwaer fe gerddai
Fel dieithr fe ofynai,
"A oes trafaeliwr i chi'n frawd?
A ydy'r cymerawd gartre?"

- 7 " Mae i mi frawd, gobethio,
A'i fwrriad ar drafaelio,
Ac ar ei fraich mae BLOTYN DU,
Nis gwn beth ddarlu iddo."
- 8 " Fi yw'r trafaeliwr caled,
A'r Blotyn Du sy i'w weled;
Pa sut mae hyn fy mam a nhad,
Pa sut mae'r stad yn 'styried?"
- 9 " Mae'r stad yn ddifai ddiagon,
Pob rhodd sy'n rhwym a graslon,
Ond ei bod yn mynd yn feth,
Ac arni beth dyledion."
- 10 Dywedodd yntau, " Ymroaf
I wneud bob brys a allaf;
Bore fory mi goda'n llon,
A'i holl dyledion dalaf."
- 11 I dy ei dad fe gerddai,
Fel dieithr fe letyai;
Fe ro'i ei god i wraig y ty,
I'w chadw hyd y borau.
- 12 Y gwr a'r wraig ddywedai'n isel
" Ni gawsom hyn mewn gafael;
Mae gennym ddiagon ar ein tro,
Ond iuni ei fwrdro'n ddirgel."

13 Y mab oe'n cysgu'n dawel,
A'r gyllell lem fe'i lladen
A'r fam ei hun mewn purion pwyll,
Yn dal y ganwyl weren.

14 I'r dafod wair hwy'i taflent,
Ac yno hwy a'i gadawent,
Nes caent hwy le mwen dirgel fan
Ro'i ddwyrudd dan ddaearen.

15 A'r chwaer ddoi yno'n foreu,
A phob rhyw faeth a moethau,
I roeso ei hanwyl frawd i'r wlad;
Am dano i'w thad gofynnai.

16 "Pwy frawd wyt ti'n ymofyn?
Nis bu yma neithiwr undyn;
"O! do yn wir, na wadwch ddim,
Dangosodd i mi'r Blotyn."

17 Dechreuai'r hen wr dyngu—
"Pwy felldith a ddaeth inni?
Os lleddais i fy MAB FY HUN!
Dof finnau i'r un dihenydd."

18 A'r wraig, d'wedai hithau,
"Os fi fu'n dala'r golau,
E' gaiff y gyllell yr un wedd,
I wneud fy niwedd innau."

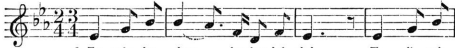
19 Pan welai'r ferch dair celain,
Mewn dychryn y gwai ochain,
Aeth maes o'i phwyll, ac felly bu
Nes rhowd hi dan ddaearen.

167—LISA LÂN.

Vol. 1. pp. 37-38, 183-4.

Doh E7.

<| d : m . s | s : f . , r : t , r | d : - . | d : m . s >



2. Fy ngha-lon lawn, fy nghow-lad glyd, Ty - di yw'r
<| ta : d' : ta, l . s , f | s : - . | d : m . s | ta : d' : ta, l . s , f >



la - na sy'n y byd; Ty - di sy'n pe - ri poen a
<| s . , l : ta, l . s , f : s . s | s . f , m : r : d . r | d : - . ||



chri A thi sy'n dwyn fy my - wyd i.

This exceedingly interesting form of the well-known "Lisa Lân" tune was noted by Mrs. Gwyneddon Davies from the singing of Mrs. Jones, Talybont, Newborough, who had learnt it from her father, the late Mr. Owen Parry, Dwyran, who supplied Mrs. Gwyneddon Davies with so many of her charming Anglesey songs. Mrs. Davies has just published this song, with pianoforte accompaniment, in her *Second Collection of Folk-Songs from Anglesey*.

168—Y GOG LWYDLAS. (*The Grey Cuckoo*). Another tune.

Vol. I, p. 69.

Doh B \flat . (Lah is G.)

<:l₁ | n :n .n ir .r :-r | n :d .d it₁ :-l₁>

Yn rhod - io yr oe-ddwn a'm ca - lon yn brudd, Ar

<:d :t₁ .l₁ ir :d .r | n :n₁ .n₁ il₁ :-l₁ | n :n .n ir .r :-r >

ddydd Llun y bo - reu ar dor - ied y dydd; Mi glywn y gog lwyd-las yn

<:n .n :d it₁ :-l₁ | d :t₁ .l₁ ir .d :-r | n :s₂ .s₂ il₁ :-s₂>

tiwn - io mor fwyn Ar o - chorbyn u-chel ar gang - en o lwyn. Fy

<:d :n .d ir .r :d | l₁ .l₁ :d is₁ :-n₁ | f₁ :l₁ .l₁ is₁ .d :r >

am - ser i ga-nu yw Eb-rill a Mai, a han - ner Me-he - fin chwi

<:d .n :r ir .s₁ | d :n .d it₁ .r :-t₁ | l₁ .l₁ :d is₁ :-n₁>

wyddoch bob rhai: I fwrdd af oddi - y - ma fy a - dar sydd fân A

<:f₁ :l₁ .l₁ is₁ .d :r | d :n .r id :- . ||

chyn Dy - gwyl I - fan fe dder - fydd fy nghân.

Sent by Mr. R. E. Vaughan Roberts, Headmaster of Llanarmon-yn-Ial School, with the following note: "Copied by my father from the singing of Mr. Richard Jones of Capel Celyn, Merionethshire. The words form the first and last verses of the ballad" (see p. 190 of Vol. I of this Journal) "My grandfather (maternal) used to recite the last verse thus:

'Ni chan y gog lwydlas ond Ebrill a Mai
 A hanner Mehefin, chwi wyddoch bob rhai;
 Ac wedyn eheda dros donnau y mor,
 I wledydd pellenig i 'mofyn ei stor.'

In sending another, shorter form of the tune Mr. Vaughan Roberts says : " One of three versions of 'Y Gog Lwydlas' learnt by Mr. John Jones of Marrington, Chirbury, Salop, an old man who had spent his early years in the Llanrhaiadr-Mochnant district. When he sang a number of songs to me in 1919 he was 75 years old. This song was learnt by him at a sheepshearing, from a shepherd of the Cerrig-y-Druidion district. The melody is very similar to the above except for the more pronounced syncopation."

169—DYDD LLUN Y BORE, or CERDD Y GOG LWYDLAS

(Monday Morning or the Song of the Grey Cuckoo).

Vol 1. p. 69.

Ray is D.

<| r :- :r | r :- :m | f :- :f | s :- :s | f :- :s | l :- :l :- :>

Teil - iwr oedd fy nhaid a theil - iwr oedd fy nhaid;

<| r :- :r | r :- :m | f :- :f | f :- :f | s :- :s | f :- :s | l :- :l :- :>

Teil - iwr yd - wyf in - nsu gy - da'r go - re yn y wlad;

<| l :- :s | l :- :t | d' :- :d' :- :t | l :- :s | l :- :t | d' :- :l :- :l >

Teil - iwr fydd y ba - ban sy'n cys - gu yn y crud; Ond

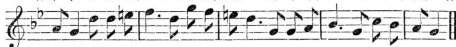
<| r' :- :r' :- :r' | l :- :l :- :s | f :- :s | f :- :m | r :- :l :- :l >

y - dyw yn rhy - fedd mai t'lw'r - iaid yn i gyd.

Noted by Mr. H. O. Hughes, Bangor, and sent to me in Feb. 1921 with the information that he had been familiar with it " 60 years ago." Though the first section is quite different from "Y Gog Lwydlas," the second part is exactly the same as in that tune.

170—PAN O'WN I'N RHODIO'N MYNWENT EGLWYS.

A variant. Vol. I. p. 71.

Doh B \flat . (Lah is G).< .l₁ : l₁ .d | r :- .d : r .d | t₁ .l₁ :- .t₁ :d .r | m :- .m : r .d >Pan o'wn i'n rhod - io myn-went eg-lwys Gan chwil-io am le teg i
< | t₁ .l₁ :- .m : m .f e | s :- .m : l .s | f e .m :- .l₁ : l₁ : t₁ | d :- .l₁ : r .d | t₁ .l₁ :- .||

or-ffwys Ta-rawn fy nhroed wrth fedd f'an-wy-lyd ; Fe glywn fy ngha - lon fach yn sy-mud.

Noted by Mr. Philip Thomas, Neath " from the singing of Dr. Prys Williams, H.M.I. when he visited the Folk-Song class at the Llanwrtyd Holiday School, August, 1921. He said it used to be sung a great deal by the sailors along the shores of Cardigan Bay. The following additional words were obtained from an old lady in North Carmarthenshire.

2 Eisteddais lawr, dechreuais wylu,
Nes daeth rhyw ddyn dieithr heibio ;
'O cwyd dy ben a phaidd a wylu,
Fe gei di gariad newydd eto.'

3 'Nid wyf fi ddim ond gwan obeithio,
Na chaf fi gariad newydd eto ;
Ond mawr drueni sy' arna 'i weled
Ddodi pridd ar fab mor laned.'

This simple Dorian air is symmetrical in form and full of feeling. There is the same insistence on the 4th of the keynote as in the tune quoted above, but here it is effectively echoed in the third line by an emphasis on the 4th of the dominant.

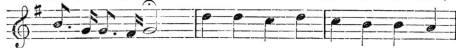
171—MYNWENT EGLWYS. Another tune.

Doh G.

Vol. I. p. 71.

< :d | s :s | f | s | f :m m :r | d .d :r .,t₁ | d :r >

Mi fum yn rhod - io myn-went eg-lwys Ffol di radl di rai di,

< | m .,d :d .,t₁ | d :- | s :s | f :s | f :m m :r >

Ffol di ra - dl de, Lle 'r oedd cant o gyrrff yn gor-ffwys

\langle | d : d : r : , t : i d : r | n : d : d : , t : i d : : - | s : s : s : ^{B \flat} : s : s : \rangle

Ffol di radl di rai di Ffol di ra - dl de. Mi rois fy nhræd ar

\langle | s : m : m : r | d : , r : m : , f : e : s : , f : e : m : , m : | r : d : d : , r : i n : : - : d : \rangle

fedd f'an - wy - lyd Ffol di ral - di ri - dl ra - dl ral - di ral - di de: Mi

\langle | r : m : ^G : s : | f : m : m : r | d : , d : r : , t : i d : r | n : d : d : , t : i d : : ||

glywa fy ngha-lon fach yn sy - mul. Ffol di radl-di rai di Ffol di ra - dl de.

- 2 Mi ddaeth ryw laslanc ifanc heibio,
 "Bydd di esmwyth ferch, a phaid a wyllo,
 A thi gei gariad newydd eto
 Yn well na neb a'th drodd di heibio."
- 3 "Ond wir, 'toes gen i ddim gwan obaith,
 Na chai gariad newydd eilwaith,
 Ond y bod hi yn bur drwm ar fy nghalon,
 Pan welaf y pridd a blodau'r meillion."
- 4 O I nid oes rhyngddo' i a f'anwlyd,
 Ond y pridd ac amdo hefyd,
 At y fan fechan wedi ymchwilio,
 Mi ddes y dydd y torrwyd honno."
- 5 Trwm yw pridd a thrwm yw'r garreg,
 Trwm yw'r grafel sy' ar dy ruddiau,
 Trwm yw'r pridd sy' ar dy ddwyfron,
 O na bawn i rhwng dy freichiau !
- 6 Tynn dy gleddyf gloew gwisgi,
 Torr fy mhen, mi laddeua i ti,
 Gwell fydd genny' hyn o lawer,
 Na rhoi fy llaw i ganu ffarwel."

- [1] *As through the church yard I went sighing,
Where were a hundred corpses lying,
I touched my lover's grave, and thinking
About him set my heart a-sinking.*
- 2 *And as with grief I was o'erladen
A youth passed saying, "Weep not, maiden,
For one day thou shalt have another
A better and a truer lover."*
- 3 *"Oh think not that the grave will sever
A love I know will last for ever.
And yet, I cannot cease my weeping
To see him neath' the flowers sleeping.*
- 4 *And now between us there is nothing
But the earth and white grave-clothing.
I came to seek his grave and found it
The day the mourners stood around it.*
- 5 *How heavy is the earth upon thee,
And on thy cheek is gravel heavy;
On thy dear breast the stones are pressing—
I long to feel thine arms caressing.*
- 6 *Draw thy sword that shines so brightly—
I forgive thee if thou smile me.
Rather than be without my lover
I would say farewell for ever."*

Miss Kitty Lewis, 1914.

"Sung by Mrs. Jane Williams, Holywell, August, 1911. It is her favourite song. She used to sing it to each of her twelve children when babies 'to cheer them up!' She had all her songs from her mother, who had used this song for the same purpose for her children. The words are found in different versions all over Wales, and I have recorded one version in Cardiganshire, which has the refrain 'Tally ho! I lost my love!' after each line. Mr. J. H. Davies has kindly supplied me with the following note—'*Mynwent Eglwys*' seems to me to be merely a string of penillion. The first verse is in Jones' *Poetical Relics*, 1734, p. 39, and on p. 34 there is a penill beginning 'Trwm yw'r plwm a thrwm yw'r cerrig.' Of another I find this version—

'Nid oes rhyngof ag e' heno
Onid arch a phridd ac amdo;
Mi fum lawer gwaith ymhellach,
Ond nid eriod a chalon drymach.'

It is easy to see what infinite variations could be written on these, and I am inclined to think that many of the ballad singers strung suitable penillion together when they had a good tune. I give the words here exactly as they were sung."—LADY LEWIS.

This interesting tune, though in the Major Key, when sung slowly is full of pathos; and the unusual modulation in the middle gives to the tune an expressive quaintness all its own.

172—CARIAD I NOTWS. A variant.

Vol. 1. p. 78.

Doh E?

<:d | s :— m :f | s :— m :r | ḋ .t, id :r | ḋ :— i— m >



Ar ben Waun Tre - de - gar mae ei - rin a chnau; Ar

<| f :m | r :ḋ | t, :ḋ | r :m | f :m | s :m | r :— i— m >



ben Waun Tre - de - gar mae fa - le ym mis Mai; Ar

<| ḋ :— iḋ :ḋ | ḋ' :ḋ' | ṫ :ṫ | l̇ :ṡ | l̇ :ṫ | ḋ' :— i— l̇ >



ben Waun Tre - de - gar mae peth - a o bob rhyw; Ar

<| s :— is :s | s :s | i— :f | m :— m :r | ḋ :— i— ||



ben Waun Tre - de - gar mae nghar - iad yn byw.

Noted by Mr. Philip Thomas, Neath, "from the singing of Mr. Thomas Richards Troedyrhiw, Merthyr. He could not remember any of the other verses. He pronounced Tredegar as Tredecar."

173—CARIAD I NOTWS. Another Variant.

Doh F.

< .s, | ḋ :m ., f | s :m ., r | ḋ :ḋ .l, iḋ :— .ḋ >



Ar O - dyn y Ben - dro mae de - faid ac wyn; Ar

<| f :r .,d it, .d :r .,m | f :s .,f m :-.d | d :d .d id .d' :-.m >

O - dyn y Ben-dro mac miw - sig a brwyn; Ar O - dyn y Ben-dro mac

<| f .,m :f .s il :-.l | s :s .,f m .s :-.f | m .,d :r .t, id :-. ||

nghar - iad gwir yw : Wrth O - dyn y Ben-dro dy - mu - nwn gael byw.

This tune was sent me written in pencil with the note—" Sung by Mary Jones, (80 years old) who was a chorister in Alaw Hendy's father's choir ; " but the name of the sender is not given. We would be glad of further information.

Meibion a Merched.

Vol. I p. 80, 81.

On the above pages two short tunes are given, one from Lleyrn by Mr. R. H. Evans, the other from Anglesey by Mr. W. H. Williams, together with the two verses of an old sailors' ballad. Later I was astonished to find in the printed copy of *The Cobblers' Opera* (1729) the first verse spelt phonetically, as sung by " Ap-leek, a Welsh Oyster-Woman :

" Meibion a merched dewch yngheed,
Y gewch y glowed Gaine y Geed :
Vel y fe rhing Mab a Merch,
Ar bwoint priodi trwy Vawr Serch."

On this, I asked Mr. W. H. Williams, who has a memory marvellously well-stocked with old ballads which he learnt when a boy by hearing the servants sing them in the " llofft-stabal," whether he knew more of the words. In response, he wrote out the ballad as given below. I am now informed by Principal Davies that it was first printed in 1840, by John Jones, Llanrwst. It is curious that one of its verses should have been printed in London, 111 years before. The ballad must have been traditional before that. On reading the whole ballad I recognized a fragment often quoted by Miss Ann Jones, Criccieth, who used to describe the shudder she felt when, as a child of four or five, she listened to " Mam Lowri Ty Bach " (a grand-daughter of Edward Jones, composer of the once popular Anthem " Ar-glydd chwiliaist ") singing while leaning against the wall, with a big hat on her head, and with dramatic conviction :

" Tyngu a wnacth y filan ddu,
Os priodai rywun ond tydi
Caf wneud fy nyth yn uffern ddu '1"

- 2 Merch fonheddig feind oedd hwn,
A'r mab yn Capten ar ei leng,
Hi oedd gartref gyda'i thed
Ac yntau'n morio'r mor yn ddiwad.
- 3 Tair gwaith y tyngai'r fulen ddu.
O ddrws yr ardd i ddrws y ty :
" Os priodai unferch ond tydi
Mi gwieria ngwely'n uffern ddu."
- 4 " Ond dyna ddweud i'm twyllo i.
Mi wn mae arall gerwch chwï,
Gynta cewch chwï'r cefnfer glas,
Gollyngwch yn anghot Flodau'r Mares."
- 5 Gynta cadd ei draed ar dir,
A dechre yfed cwrw a bir,
Merch fonheddig ddaeth i'r ty,
A dwy lawforwyn gyd a hi.
- 6 Ar ei draed fe neidia'r scamp
Ac yn ei law fe dynnai gap,
" Cyrchweh yma Offeriad cu,
I briodi hon a mi."
- 7 Ym mhen tri diwrnod ar ol hyn,
Cymerai'r Capten feddwl syn,
Am yr eneth llwdeg hardd
Fuasai gynt yn rhodio'r Ardd.
- 8 Ac ysgrifennodd lythyr clir,
Can yrru hwn dros for a thir,
At ei gariad landeg hardd
A fuasai gynt yn rhodio'r Ardd.
- 9 A phan ddarllenodd waith ei law
Dyweddodd wrhynt yn ei braw,
" Ffarwel i chwï, ffarwel chwyth !"
A syrthiodd i lawr yn farwol byth.
- 10 Ar ryw noson cleu deg
Roedd gwyr y llong yn rhodio'r dec ;
Fe welent ladi lan ei phryd
Yn nofio rhwng dwy donn o hyd.
- 11 Nesu yn nes roedd at y llong,
Roedd y mab yn Capten ar yr hon,
Gofynnodd iddynt yn sarug sur,
" Ple mae'r Capten sydd arnoch, wyr ?
- 12 Gelwch ef yma i'r man a'r lle,
I mi gael siarad gair ag e."
A'r Capten a ddaeth i lynu'n llong
Heb unrhyw brwyder dan ei fron.
Ond cyn iddi ddwedyd gair i'r mab
Fe't tynnodd i lawr i'r Cefnfer glas.
- [1 *Come, lads and lasses, all of you,
And I shall tell you a tale that's true,
The tale of two who loved full well,
And vowed to wed, this I shall tell.*
- 2 *A fine young lady in truth was she,
And he was a captain who sailed the sea ;
The lady lived with her father at home,
And he all over the sea did roam.*
- 3 *And this black villain three times swore
Between the garden gate and the door—
' If ever a maid but thee I wed,
In the depth of hell I shall make my bed.'*
- 4 *' But that,' quoth she, ' to deceive is said,
I know that you love another maid ;
As soon as you sail on the deep blue sea,
Never more will you think of me.'*
- 5 *When he had come to a tavern in town,
He called for his beer, and sat him down ;
Then into the house at once there came,
With maidens two, a lofty dame.*
- 6 *The rogue leapt up and took his stand,
And said, saluting, cap in hand—
' Send for a trusty priest and true,
So that he now may wed us two.'*
- 7 *And three days after this was o'er
The captain sadly thought once more,
Of her, the gentle maid, so late
He left beside the garden gate.*
- 8 *A letter, writ with his own hand,
He then sent over sea and land,
To her, the gentle maid, so late
He left beside the garden gate.*
- 9 *And then the maiden when she read
What he had writ, in anguish said—
' Now, fare ye well, and life, farewell,
And dead upon the ground she fell.*
- 10 *As on board ship the seamen walked,
One moonlight night, and lightly talked,
They saw a maiden, bright and fair,
Swimming between two waves, out there.*
- 11 *And nearer, through the waters blue,
Unto the captains' ship she drew,
And then she called out angrily—
' Your captain, seamen, where is he ?*
- 12 *Call him, and bid him come on board,
That I may speak with him a word :
But ere to him a word spake she,
She dragged him down to the deep blue sea.*]*

174—CYFRI'R CEIFR (*Counting the Goats*).

Doh F.

Vol. 1, pp. 90-93, & 201.

< | d : d | i n : - || r : r r | r f : - | r (f) | r (f) | r (f) >



Oes gafr e - to? Oes heb ei god - ro; Gafr goch, fin-goch, fon - goch,



fel - e - gy - ffon-goch, Foelyn ei chy - dyn a chyn - ffon goch.

Sent by Mr. R. E. Vaughan Roberts. " Sung by Mrs. Jones Buarth-yr-ê Maen-gwynedd. The spelling of 'fele-gy-ffongoch' is phonetic, and 'chydyn' should rhyme with 'sydyn'."

175—HALSING Y DRYW. No. 1. (TON DEUAIR).

Vol. 1, pp. 105-9. HELA'R DRYW:

Doh G.

D.C.

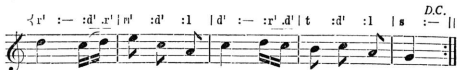
< | s : l | s : f m | f : s | f : n r | f : s | m r | d : r m : f ||



176—HALSING Y DRYW. No. 2.

Doh C.

< | s : | d' : r' : m' | r' : - : d' t | d' : r' : m' >



These two little airs occur in the newly discovered Jenkins Kerry MS. *Melus Geingciau Deheubarth Cymru*. (See p. 226) with the following note :—

" To these two short airs the praises of the Wren are sung. In the vicinity of Cardigan, the following singular custom prevails, and which is probably of Druidical origin. On the night of the fifth of January, a certain number of young men, generally four, take a wren, which is considered a sacred bird, and confine him in a cage, which they call his 'elor' (bier), decked with all the ribbons they can procure from the girls of the neighborhood. With the wren thus gaudily housed they visit the families of the district, singing alternate stanzas in his praise as King of the Birds; and as procuring for them many blessings during the ensuing year, on account of his being made a captive and a victim."

It is unfortunate that no words are recorded with the tunes. The word "Halsing" means a carol or song, and it occurs more than once in the 18th century, in the form "Haelsing" as the name of a tune.

177—MAE NHW'N D'WEDYD.

Vol. I. p. 129.

Doh C. (Ray is D.)

<:r' :r' i:l :d' | t .t :l .s i:l :l >



Hen ferch - et - an we - di coll - i 'char - iad

<|r .n :f .s i:l :l | l .s :f .n i:r :- || r' :r' .n' i:f' :r' >



Fol di rol, &c.

<|n' :d' i:r' :r' | r' :r' .n' i:f' :r' | n' :d' i:r' :- ||



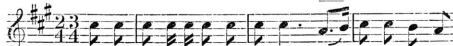
Noted by Mr. H. O. Hughes, Bangor, who had learnt it when a boy. He could only remember the first line of the words.

178—OS DAW NGHARIAD I YMA HENO. Another tune.

Vol. I. p. 134-208.

Doh A. (Lah is F#.)

<:n .n | n .n .n | n .n :- :d .r | n .n :r .d >



Os daw nghar-iad i y - ma he - no I gu - ro'r gwy - dr

<| t₁ :- :ḍ .t₁ | l₁ .l₁ :t₁ .ḍ | ṛ .ṃ :- :ṃ .ṛ | ḍ .ḍ :t₁ .t₁ >

glâs, Rhowch a - teb i - ddo'n we-ddus A - te - bwch mo - no'n

<| l₁ :- :ṃ | l₁ .l₁ :l₁ .l₁ | l₁ .l₁ :- :s₁ | ḍ .ḍ :ḍ .ḍ >

gas: Dy - we-dwch sa - nai gar - tre, Dim croe - so yn y

<| t₁ :- :ḍ .t₁ | l₁ .l₁ :t₁ .ḍ | ṛ .ṃ :- :ṃ .ṛ | ḍ .ḍ :t₁ .t₁ | l₁ :- ||

ty Mai llan-cyn o'r plwy a - rall Sydd we - di mynd a hi.

Noted by Miss Mali Evans, Fishguard, from the singing of Mr. Williams, Fishguard, who had learnt it from his mother in the Casmac district, Pembrokeshire.

Mrs. William George, Criccieth sang to me the same words, including the local expression "Dywedwch sana i gartre," but to an English tune.

179—Y CYNTAF DYDD O'R CWYLIAU.

(*The First Day of Christmas*).

Vol. 1. pp. 175-176.

Doh E♭.

<:s₁ | ḍ .ḍ :ṃ .f̣ | ṣ .ṣ :- ṃ | f̣ .f̣ .f̣ :f̣ .f̣ .f̣ >

Y cyn - taf dydd o'r gwyl - ie Fy nghariad an - fon-odd i

<:ṣ :- .f̣ | ṃ .ṃ :ṃ .ṛ | ḍ :ṃ | ḍ :s₁ | ḍ :ṃ .f̣ >

mi Be - tris - en ar y pren gês i. Yr ail dydd or

<| s .s :- .m | f ,f ,f :f ,f ,f | s :- | m .,m :f .f >

 gwyl - ie Fy nghar-iad an - fon-odd i mi Ddwy go - lo - men

<| s :s .f | m .m :m .r | d :m | d :s, | d .d :m .f >

 ddof A phe - tris - en ar y pren gës i. Y try - dydd dydd o'r

<| s .s :- .m | f ,f ,f :f ,f ,f | s :- || d :m | d :- ||

 gwyl - ie fy nghar-iad an - fon-odd i mi Dair iar Ffrainc,

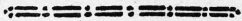
<| m .,m :f .f | s :s .f | m .m :m .r | d :m | d ||

 dwy go - lo - men ddof A phe - tris - en ar y pren gës i.

Noted by Mr. R. E. Vaughan Roberts from the singing of Mrs. Jones, Buarth-yr-e, Maengwynedd. "The remaining words are:—

° Deg ta: w yn rhuo, naw mul yn rasio, wyth ledi'n dawnsio, saith alarch yn nofio, chwe gwydd yn fyw, pum modrwy aur, pedwar aderyn ffeind, tair &c., &c.

Mrs. Jones insisted that the last words were 'gës i,' and not 'ger y lli' or 'gerllyg'.

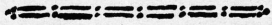


CYLCHGRAWN·CYMDEITHAS
ALAWON·GWERIN·CYMRU

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

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Vol. II. 1914. Part 1.



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CYLCHGRAWN·CYMDEITHAS
ALAWON·GWERIN·CYMRU

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

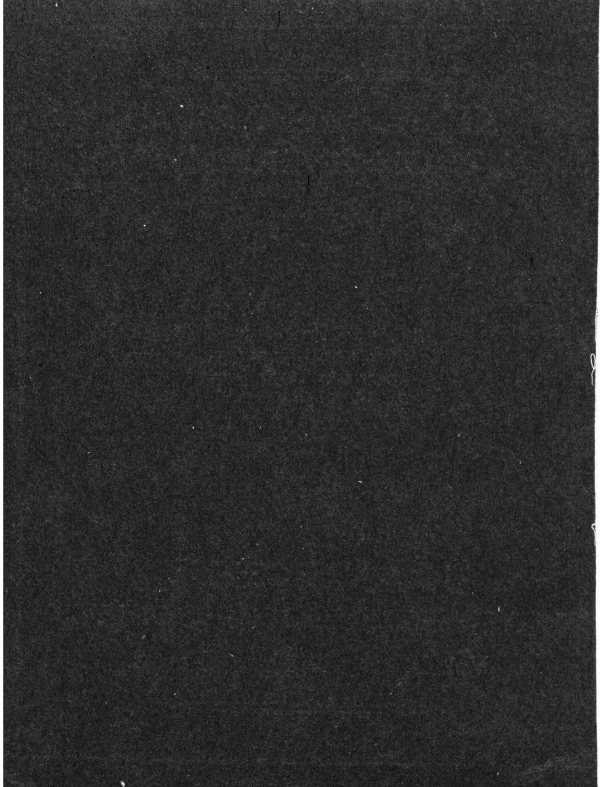
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ALAWON·GWERIN·CYMRU

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

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CYLCHGRAWN·CYMDEITHAS
ALAWON·GWERIN·CYMRU

*"Moes erddygan a chanu
Dwg i'n gerdd deg awengu,
Trwy'r dolydd taro'r delyn,
Oni bo'r ias yn y bryn."*

⋮⋮⋮⋮⋮⋮⋮⋮

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