

CYLCHGRAWN  
CYMDEITHAS ALAWON GWERIN CYMRU

Journal of the  
Welsh Folk-song Society

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



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*(Vol. 11 Pt. 1)*

## PREFACE

AFTER a longer delay than usual, a delay due mainly to wartime difficulties, Vol. III of the W.F.S. Journal, together with its index, have now been published. Owing to rising costs and the serious shortage of paper, the Editor naturally concluded that the final number of the volume could not be published till after the war. In spite, however, of adverse conditions, the Executive of the Society decided to go on with the work of publishing. Their courage deserves to be admired ; it is a happy augury of the successful completion of the great amount of work still remaining to be done in order to compile an adequate survey of Welsh traditional song.

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At this juncture, it may be instructive to summarize some of the more evident results of the work recorded in the three volumes of our Journal. To appreciate these we should realize the Collectors' difficulties. First there is the smallness of the area of collection, compared with countries like England or Germany. But do we realize that this area is still further limited by the large foreign elements which have settled in our little country, particularly in South Wales. The war has of late still further accelerated this formidable flow of non-Welsh peoples, even into previously rural, and almost purely Welsh districts. The inevitable results of these changes will be a tendency to discourage the perpetuation of our songs, and to make their recording still more difficult.

" We hope we may rely upon our members and other folk song friends to do all that lies in their power to counter this tendency, by constantly bringing to the notice of the public the wealth and beauty of our native songs, and by arranging for their presentation at concerts and other gatherings, wherever and as often as possible." [E. T. Davies.]

But, as has been repeatedly pointed out, the most formidable obstacle in the way of collecting our folk-songs was caused by the religious movement of the eighteenth and early nineteenth centuries. This created such a strong prejudice against all secular songs, even when the words were not immoral, that the people gave up singing them ; and old people refused to sing to our collectors those that they happened to know. This explains why in *The (English) Folk Song Journal* the words of the songs are given in full, whereas those of Welsh melodies are most often incomplete or fragmentary.

At present, the greatest danger to our traditional songs comes from the incessant dinning of jazz and inferior " variety " into the ears of our young people ; with a consequent disturbingly serious deterioration of their musical taste brought about by the assimilation of false values and spurious musical impressions.

And yet, in spite of all these difficulties, our Society can congratulate itself on having achieved two important successes. Firstly, it has saved from extinction an unexpectedly large number of native traditional melodies. Secondly, a considerable number of the best of the songs have already succeeded in penetrating into the schools and eisteddfodau and concerts of every corner of Wales, and often beyond. In this way, they bid fair to become a part of the cultural life of the people.

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The number of traditional songs already published by the Society is about 600. In many cases, interesting variants from different counties have been included. Deducting these, there still remain about 500 real new-old "finds"—songs that were previously quite unknown to the present generation. That is not all. Working on lines previously unattempted in Wales, the Society succeeded in amassing a large amount of information respecting most of the individual songs, as well as about the subject generally and its place in Welsh culture.

At first, the attention of the Society was focussed on the folk-songs; but, as is generally the case with other researches, the field widened out so as to embrace other forms of traditional Welsh melodies. That was the reason for studying the Harp tunes of the earlier collections, and trying to find additional information about them.

\* \* \* \* \*

What about the musical and cultural value of the different classes of traditional songs? Pending a fuller study of the different styles, a very short summary will have to suffice.

1. The majority of Welsh musicians are now agreed that the *Folk Songs* include a larger number of beautiful tunes than the other classes of traditional melodies do. On pp. 149 and 150-151 of this volume, the critical remarks of two English musicians are quoted. Sir Richard Terry speaks of "the wealth of national melody, second, I think to none—unless it be Irish." As compared with the Harp Tunes, which had for so long monopolized the name "National Melodies," the folk songs show a greater variety and charm of melodic line; a greater freedom and subtlety in their rhythms; and a wider range of modes; together with a surprising elasticity of modulation, involving changes into remote keys, with perfectly natural returns. All these characteristics make for a wide range of expression in the songs.

## 2. *The Carol and Ballad-tunes.*

These form a very distinctive type. Though much more varied in form, rhythm, and mode than the Harp Tunes, they are less interesting melodically. At one time extensively sung, they are very little known to the present generation

of singers. Worse still is the fact that they have never had justice done to them, as the singers try to force them to conform to the ordinary type of song. We await the singer who understands how to interpret them—others will then follow.

“What we need are authoritative models or examples of standard and style. I would suggest that competent exponents are available if we draw upon our best singers and ask for their co-operation in the preparation of gramophone records.” [E. T. Davies.]

Mrs. Gwyneddon Davies supports the idea of preparing gramophone records, the Society contributing towards the cost.

### 3. *The Harp Melodies.*

While maintaining the superiority of the Folk Song over the other two types of traditional tune, there is some danger of our undervaluing the Harp Tunes. Some of them had already been welcomed by singers outside Wales; there are others that would prove highly successful were they only supplied with words worthy of them. A good example of this is furnished by “Yr Hufen Melyn,” the present popularity of which is in great measure due to the words written to it by Eifion Wyn. We need much more of this kind of work from our poets. It is still true however that Harp Tunes sound more modern and sophisticated than the other two classes.

\* \* \* \* \*

The number of tunes in Vol. III is 116. The number would have been considerably greater but for the paper difficulty, together with the fact that 28 pages had been taken up with an account of the inception and further progress of the W.F.S. Society.

Confining ourselves to the 127 Welsh tunes in the volume, (116 Folk Tunes plus 11 Harp Melodies), an analysis of the modes gives results which to many people will be quite unexpected:

Major Mode	-	-	-	-	-	-	74
Minor Mode—Modern, 17; Æolian, 17	-	-	-	-	-	-	34
Other Modes	-	-	-	-	-	-	19

How many times have we heard the statement confidently made by musicians and others that the majority of our songs are in the Minor Mode; together with what appears to them the inevitable corollary, that we “take our pleasures sadly,” and are “happiest when we grieve.” Both assumptions are quite wrong. With regard to the supposed prevalence of the Minor Mode, this volume with its 74 Major tunes supports our contention that the general belief is wrong. For comparison take a well-known Collection such as *The Songs of Wales* (Brimley Richards)—there you find only 12 Minor tunes against 32 Major. In the case of most, if not all collections of secular songs, the facts contradict the popular

belief. But the Mode of a tune does not of necessity express its mood. A tune in the Major key may express grief ; whereas one in the Minor mode may be rollickingly merry. In the current volume alone, there are six tunes in the Major that are pathetic in feeling ; on the other hand, thirteen minor melodies are cheerful or even joyous.

In Welsh, the correct equivalents of the terms Major and Minor respectively are " Mwyaf," and " Lleiaf." Unfortunately two incorrect, and consequently misleading terms have for a considerable time been in common use. They are " Llon," meaning " cheerful " or " merry " ; and " Lleddf," that is " plaintive " or " mournful." It is difficult to understand why any intelligent person should continue to use such misleading terms ;—terms which ought to be banned once for all.

A touch of comedy was imparted to the attitude of those theorists who had so thoughtlessly swallowed the now discredited belief that Welsh people enjoyed singing " in mournful numbers." They were now impelled to find an adequate historical " cause " for this strange pessimism. The explanation was readily found in the " oppression " suffered by our forefathers after the conquest of Wales by the Saxons. Much oppression undoubtedly existed ; but the idea that such environmental changes could permanently change the inherited factors of a people's character is not in accord with the teachings of modern biology. There are no evidences of such a change in the past ; figures already quoted prove that in our traditional songs the Major Mode predominates ; a similar census of the " feeling " of the songs shows equally conclusively that the cheerful mood predominates over the plaintive mood. Even supposed " Laments " like " Morfa Rhuddlan " cannot be cited in support of the opposite view. In the first place, this tune can hardly be as ancient as the date of the supposed massacre, Geirionydd's words are quite modern ; and finally, earlier ballads sung to the tune were love-songs!

\* \* \* \* \*

The songs are not easy to classify according to subjects as a number of the melodies have no words recorded. Under the circumstances, the following summary is fairly accurate. As in the earlier volumes, there is not a single song of war or of hate. The list is headed by songs of love—19. This number includes four cases where birds such as the blackbird, the swallow, etc., are sent as " llateion " or messengers of love. There are 16 nursery rhymes ; 15 ballads of various kinds ; about 12 songs about nature, and rural life. Farewell songs and laments number about six ; of Mayday songs there are four " Cadi Ha," and six " May Carols " ; seven of the songs are humorous ; six are religious—mainly carols ; and about the same number are reflective or moral. Of the remaining songs, there are three requesting gifts or singing the praises of patrons ; two dialogues ; two foxhunting songs ; and two have dance-choruses. There remain one each dealing with sheep-shearing, milking,

herring-fishing (where a black-backed gull is sent to report on the condition of the fishing). Furthermore, there is a song of the sea ; another of " impossibilities," and a curious bilingual example.

A considerable number of the songs in the volume—a couple of dozen at the very least—were kept alive through being sung by farm servants and farmers' sons in the stable-lofts during their winter evening " sing-songs." Many such songs were recorded from Anglesey and Pembrokeshire.

\* \* \* \* \*

Many of the melodies in the volume deserve special attention. Seven of them show examples of remote modulations, with smooth and natural returns to the original keys. This peculiarity, coupled with the curious fact, already noted, that Welsh folk tunes never modulate to the first sharp key, is certainly very striking.

Of changes of metre, there are four examples, chiefly in carol- and ballad-tunes. Miss Gilchrist suggests that this may be due to the tacking together of different tunes. Owing to her extensive and critical knowledge of comparative folk-song, Miss Gilchrist's opinion should carry great weight ; at the same time, I am inclined to the opinion that, in some cases at least, the change of metre is organic and consistent with the unity of the melody. Evidently the subject deserves further study.

In addition to these changes of metre, there are striking variations of rhythm too numerous to be specified. All these characteristics deserve a close and critical study.

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There are in this volume two features that have not before been dealt with in our Journal. First come the two contrasted modes of celebrating May-day. The more ancient, and presumably pagan custom is represented by the " Cadi Ha'" tunes and accompanying practices ; while the " Carolau Haf " were thought to be the relics of a later attempt to Christianize the ancient custom. The notes supplied by Lady Lewis and Cecil Sharp (pp. 68 and 73—4) are interesting and suggestive of the desirability of further research. It may be possible to unearth additional information ; it would certainly be profitable to study the custom as practiced in other countries.

But would it not be possible for some Welsh organisation to resuscitate these old Welsh customs. Could not two or three of the more vigorous of the Urdd Aelwydydd carry out the idea. Here are the tunes, ready to hand. Some of the customs are described in the notes referred to. We have now a number of talented young people who would be able to devise and " produce " from these materials an intriguing " restoration " of the ancient rites. Such a production would appeal far more strongly to the Welsh temperament and

imagination than the borrowed pageantry of the "May Queen," now debased into a pretentious advertising stunt.

\* \* \* \* \*

The second feature referred to is the recording of Welsh folk songs of more recent origin. The reasons for this new departure are fully explained on pp. 163-4. There are reasons to believe that there are—particularly in South Wales—many songs of this type. Some of them are definitely associated with specific industries; quite recently I was promised some songs current among tin-plate workers. (I am still "expecting.") We appeal to our members to send us copies of any Welsh songs they happen to know. And please be not deterred by the fear that the songs have already been published—it is better that copies be duplicated than that the songs should be lost. Copies should be addressed, either to the Editor, "J. Lloyd Williams, Ashgrove Villa, Peasedown, Bath," or to the President, "Lady Lewis, Penucha, Caerwys, Flintshire."

\* \* \* \* \*

The following list shows the number of songs recorded in the different counties of Wales:

Caernarvon	-	-	-	17	Denbigh	-	-	-	5
Cardigan	-	-	-	10	Merioneth	-	-	-	5
Pembroke	-	-	-	9	Montgomery	-	-	-	5
Glamorgan	-	-	-	8	Flint	-	-	-	4
Cardiff	-	-	-	8	Brecon	-	-	-	1
Anglesey	-	-	-	-		-	-	-	7
Common throughout North Wales	-	-	-	-		-	-	-	4
Common throughout South Wales	-	-	-	-		-	-	-	11
Common throughout N. and S. Wales	-	-	-	-		-	-	-	4

The above figures do not reflect the comparative richness in folk songs of the different counties, for some counties happen to be more fortunate than others in having enthusiastic collectors. When the recording of all the available material approaches its completion, a careful count of all the traditional songs in all the collections will probably give some interesting results.

\* \* \* \* \*

The following contributed several songs to the volume: C. B. Williams, Llanelly; Soley Thomas, Llanidloes; W. H. Williams, Llanrwst; E. I. Williams, Pontypridd; Miss Jennie Williams; Daniel Evans, Fourcrosses, Carn.; Rev. W. Rees, Llangaddock; David Cadwaladr, Criccieth; and the Jenkins, Kerry MSS. Songs were also received from, Mrs. Gwyneddon Davies; Rev. R. R. Hughes, Bethesda; J. E. Jones, Llanbryn-mair; W. O. Jones,



Ffestiniog ; Philip Thomas ; Dr. Mary Davies ; R. Hughes, Llanrwst ; Christmas Evans, Corwen ; Robert Evans, Owen Williams, and Guto William—the three from Garn Dolbenmaen ; Llew Tegid ; Professor Edward Edwards ; W. T. Mathias, Liverpool ; Adoniah Evans, Llandudno ; Miss Ann Jones, Criccieth ; R. Harries Jones, Ruthin ; R. Vaughan Roberts ; Rev. W. Sylvanus Jones ; and John Griffith, Dolgelley.

\* \* \* \* \*

The indebtedness of the Society to Miss A. G. Gilchrist for her invaluable notes increases with each successive number of the Journal. The historical information contributed by her, together with her interesting criticisms, have greatly assisted the Society. Mr. E. T. Davies has contributed a series of penetrating analyses of a great many of the Melodies ; all are highly appreciated. Other interesting and valuable notes have been contributed by Lady Lewis ; Cecil Sharp ; Martin Freeman ; Mrs. Gwyneddon Davies ; Miss Lucy Broadwood ; C. B. Williams ; Philip Thomas ; and Sir Walford Davies.

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*Cylchgrawn Cymdeithas Alawon Gwerin Cymru*  
*Cyf. III.*

JOURNAL OF THE WELSH FOLK-SONG SOCIETY  
No. 9. Vol. III. Part 1.



## Editorial Notes.

WE regret exceedingly the delay in issuing this, the first number of the third volume. It is the Editor that is to blame rather than the Society's Executive; and he is not so much blameworthy as unfortunate in having been burdened overmuch with official work. Anyone who troubles to read this number will perceive that it involved a large amount of detailed research in old printed books and MSS., much correspondence, and visits to libraries—the last involving an amount of travel difficult except to a person of leisure. It is only fair to the Editor to point out that he has repeatedly tendered his resignation. While it is probable that circumstances in the future will be more favourable to the publication of the Journal in reasonable time, there can be no doubt that it would be an advantage could some one be persuaded to undertake the work who feels, at least *as much* interest in the work as the present Editor does, but who, at the same time, commands ample leisure as well as means to carry on the work.

2. In commencing our third volume, and thus reaching another milestone on our way, it is but natural that we should take a backward glance and note the road and distance travelled. When we consider the short time during which our Society has been in existence, the amount of work done, and the change in the attitude of Wales towards its folk-songs are both very striking. For a considerable time after we started hardly a Welsh musician had a kind word to say for us. The only Welsh musical magazine ignored the movement completely until its activities became so obtrusive that they could not be passed over. Then the Editor solemnly warned his readers against the folly of "hunting beetles under stones," and adjured them rather to "dig for the gold of music"—a very fortunate metaphor for us, for beetles are alive, they are often beautiful in form and colour, and wonderful in structure—more than can be said of formless, sordid lumps of ore. Even later another musician likened the collecting of folk-songs unto a mania for stamp-collecting, or a craze for old China. The truth is that there existed a traditional obsession that the only possible representative examples of Welsh National music were the Harp Melodies. Thus the editor of "Greal y Corau," long before this (about 1862), refused to see in the beautiful songs collected by Miss Jane Williams any Welsh characteristics, consequently it was unthinkable that they could be of any musical value. This superstition still lingers. Only a few years ago another editor grudgingly conceded that an "occasional pearl" might be found among the (presumably) mass of rubbish, but that real music was to be sought for among the "National Melodies." These critics, influenced no doubt by the traditional belief in the excellence of the Harp tunes, have fixed upon them as a kind of arbitrary "yard-stick," and all traditional music that refuses to fit to it is at once condemned. This is unscientific, not to say absurd. The critic should keep an open mind; and though the things criticised be unaccountably new, if they commend themselves to a section of the public, better still if they stand the test of time, then the musician should try and discover a reason for such behaviour, however unreasonable it may seem to him to be.

Now what are the facts relating to the present position of folk-songs in Wales? In a surprisingly short time they have spread through the country; they are sung in most of the schools, they are heard on concert platforms, and they are known on the hearths of all real Welsh homes. One can lecture on folk-songs in most parts of Wales without worrying about illustrators, for the audiences can generally be relied upon to sing examples from memory. Now it is notorious that a crowd of Welsh people, though they might be able to sing the melodies of a few (less than half-a-dozen) of the old harp tunes, hardly ever knew any words to them. When they sing folk-tunes, however, they never dream of leaving out the words associated with them. As an example of the success of the folk-songs in the Schools, see p. 10 for an account of the School Festivals of the Rhondda.

At the same time we strongly maintain that the Harp Melodies should be utilised to a far greater extent, and it is to be hoped that the National Council of Music in its *Llyfr Canu Newydd*, will, by supplying the best of them with worthy words, give them the popularity their musical content deserves.

We rejoice to find that several of our younger musicians (among them Mr. E. T. Davies and Dr. de Lloyd) recognise the value of folk-songs to the extent of utilising them in their larger works. This betokens a striking difference of perception from that of the musical critics quoted above.

And here let us repeat what we stated in the introduction to Vol. II. In spite of assertions to the contrary, we do *not* claim that the salvation of Welsh music lies in the folk-song cult. It is only one factor (but an important one) in the problem. We choose this much neglected corner of the Welsh field for reclamation, and we maintain that, however limited it may be, it is now fairly productive, and more like a garden than the wilderness it was twenty years ago. We wish our learned critics all possible success in cultivating their own, broader acres.

3. At first, the sole object of the JOURNAL was to put on record unpublished folk-songs, with particulars of origin. The fate of every effort of this kind, if successful, is to extend its scope, and branch out in various directions. In a similar way the researches into the past history of the folk-songs, their relation to non-Welsh forms, their structure and qualities, their varied forms and modes, the words sung to them—all became interesting, and to a future student of ethnology they may prove very valuable. From folk-tunes we were led naturally to the study of carol-tunes; certain of the folk-songs led to a consideration of related hymn-tunes; and harp-tunes, inasmuch as they are traditional music demanded consideration, especially when they could be traced to the borderland where harp and folk-tunes meet.

We still have a very large number of tunes awaiting publication, and, in the case of many tunes lately published, much interesting critical and historical information. We also have an increasing amount of valuable information relating to the traditional hymn-tunes of the Methodist Revival. Miss Gilchrist has suggested a careful examination of that large, but very unsatisfactory, collection of tunes, *Alawon fy Ngulad*. She has studied the contents of the book and we shall welcome an article from her on the tunes and their sources.

4. The various Eisteddfodau have done a great deal through their competitions to encourage the cultivation of the folk-song. The National Eisteddfod, in addition to this had offered hospitality to the Society's Annual Meetings, at which examples of new finds are sung. At the last Eisteddfod (Liverpool) the Cefnfaes (Bethesda) School Choir sang in a beautiful manner a selection of tunes, among them the Welsh Nursery Songs included in this number. In connection with the Eisteddfod competitions the Society is under a deep obligation to Dr. Mary Davies, Mrs. Gwyneddon Davies, and Mr. Philip Thomas for several years of ungrudging service as adjudicators.

These competitions have been productive of much good, but there is one danger which arises in connection with them. The singing, while apparently more polished, tends to become much less spontaneous, the singers are more self-conscious, disciplined effort becomes apparent, and there is an evident anxiety to make points which is even more fatal to the simple folk-song than it is to the more sophisticated Art-song. It is hoped that Mrs. Gwyneddon Davies will contribute a paper on this aspect of the work to the forthcoming *Cerddor*. (The first number of the new series is expected to appear next St. David's Day.)

Many public singers sin grievously against the spirit of the folk-song by taking unwarranted liberties with the time. In the name of "Interpretation" and "Effect" they introduce violent and unnatural changes of rhythm and needless pauses, so that form and symmetry and natural rhythm,—such essential constituents of these small forms of song,—are grotesquely distorted.

5. Once again we appeal to those of our readers who may have unpublished tunes, or variants, or new information respecting tunes already published, to communicate with the Editor (address "Bronant," Bangor). The Society wishes it to be clearly understood that all tunes communicated to the JOURNAL remain the Copyright of the Collector, and persons wishing to make use of such tunes should seek permission of the holder of the copyright, either directly or through the Society.

In response to a previous invitation, Mr. Martin Freeman (to whom we render our cordial thanks) has sent us an article on the "Ffarwel Ned Puw" tunes, with a number of illustrative examples. This will appear in our next number.

6. We beg gratefully to acknowledge the valuable assistance given to the Editor by the various contributors whose names appear under their notes. In particular we must single out Miss Gilchrist, because of the immense benefit rendered to the JOURNAL by her unique critical knowledge, not only of English and foreign folk-song, but of Welsh folk- and hymn-tunes as well.

We grieve to think that Miss Broadwood, a good friend of the Welsh movement from the beginning, will never be able to assist us again. Her death is a still heavier and more irreparable loss to the (English) Folk-song Society.

# Obituary.

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Since the publication of the last number of the JOURNAL, the Society has lost several of its most valuable members, some of whom had done important pioneering and propaganda work for the study and utilisation of Welsh Folk-Song. Among these the late Llew Tegid (Mr. L. D. Jones) deserves especial mention. Born at Llanuwchllyn (Merionethshire) in 1851, he served an apprenticeship as Pupil Teacher, and then trained as an Elementary School Teacher at the Bangor Normal College. After a short experience as Head of a newly opened school at Bethesda, he was appointed to the Garth (Bangor) Practising School. There he had unique opportunities for studying Welsh education, and for influencing generations of future school teachers. As he was in great demand as an Eisteddfod Conductor and as lecturer, he travelled all over the Principality, and naturally became one of the best known of Wales's public men. From the very commencement of the Folk-Song movement in North Wales, Llew Tegid was one of its most enthusiastic supporters, and when the Society was founded, he acted for a short time as one of its Secretaries, and subsequently, for many years, as its Treasurer. Several folk-songs which have become known throughout Wales were first noted by him. Among them may be mentioned the popular "Ffarwel i Blwy' Llangower." Not the least of his many services was the writing of new words to many of the melodies where the original lyrics had been lost; the facility with which he wrote singable words, whose rhythms and accents matched those of the tunes, was very remarkable. He died August 4th, 1928, at the age of 75.

Mr. W. O. Jones (*Eos y Gogledd*), though far less known to the public, did excellent work as collector of tunes, singer, lecturer, and especially as a penillion singer. Born at Llanbedr-y-Cenin, in the Conway Valley, in 1869, he spent the greater part of his life at Blaenau Festiniog. When the Music Department at Cardiff was opened, under the direction of Dr. Parry, Mr. Jones became an enthusiastic student. He subsequently published several songs and other compositions. For twenty years (from 1907 to 1927) he lived at Merthyr Tydfil, then he returned to Festiniog, his health broken, but his musical enthusiasm unabated. Here he died in 1928 at the age of 59.

His most important service to Welsh Music was the collection of some hundreds of melodies. Some of these have been published in our JOURNAL. Unfortunately, the Collector followed the example set by the Harpist-Collectors, and in consequence less than a fourth of the tunes have the words recorded, and comparatively few are accompanied with definite information respecting the localities where they were sung, or the persons from whose singing they were noted. As a result, scores of these tunes, in the possession of the Editor, will have to remain unpublished until further information is forthcoming about their words and their origin. Mr. Jones was regarded as an authority on penillion singing, and he frequently acted as adjudicator in Eisteddfod Competitions in this peculiarly Welsh form of traditional song.

The late Mr. R. Gwyneddon Davies, of Graianfryn, near Caernarvon, was a man of wide culture and excellent judgment, and a very good Welsh Scholar, who had in his library a number of Welsh MSS. He took a great deal of interest in Welsh Folk-Song, and contributed some interesting English translations to Mrs. Gwyneddon Davies's *Anglesey Folk-Songs*. Not the least important of his services to the cause were his many lectures on Welsh music; and here he was fortunate in having as illustrator his wife—a trained singer and a most successful Collector. Not content with championing the claims of the Society in Wales, Mr. and Mrs. Davies toured in Canada and the United States, giving a series of highly successful lecture-demonstrations of Welsh Folk-Songs. One of the most endearing qualities of Mr. Gwyneddon Davies was his innate modesty. In spite of this, such was the esteem in which he was regarded that he held important public offices—among them the position of High Sheriff of Carnarvonshire.

Of the careers of the late Principal J. H. Davies, of Aberystwyth, and Dr. Shankland, the Librarian of Bangor University College, many detailed accounts have appeared in the Welsh press. Their services to Welsh traditional song, though indirect, were highly important. Principal Davies knew little about music, but he was the highest authority in Wales on its ballad literature; and his exhaustive knowledge was always at the command of the Society. In spite of his lack of knowledge of music, he was the first to point out (in *Traethodau Llên Cymru*) the origin and nature of much of the folk-singing of the 16th and 17th centuries.

Dr. Shankland had made a close study of old Welsh hymns and hymn-tunes, and his painstaking researches served to throw much new light upon the origin and history of many of the old tunes.

It is tragic to think that both these scholars were cut off in their prime—before they had time to set down on paper more than a fraction of the knowledge they possessed—this has been an irreparable loss to Wales.

# Welsh Folk-Song Festivals in the Rhondda.

J. OWEN DAVIES.

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In 1920 a few ardent Welshmen representing the Mid-Rhondda Cymrodorion Society met to consider ways and means of suitably celebrating St. David's Day in the district, and it was eventually decided to hold a singing festival of Welsh Folk-Songs. The proceeding, being a new departure, was considered as somewhat risky, and as a consequence, the Committee, with an eye to economy, as well as to minimise a possible failure, printed nine hundred copies of a programme which was composed of seven folk-songs, five of which were obtained from a collection first published under the auspices of the Welsh Folk-Song Society—the Publishers (the E.P. Co.) graciously granting facilities for the use of their copyright. The result of the Festival was so successful that other local Cymrodorion Societies adopted the principle, and an united Committee was formed to carry out the work, and by to-day, in addition to the whole of the two Rhonddas, populous centres like Cardiff and Aberdare, as well as Societies from Ogmore Vale and Maesteg, are affiliated.

Some idea of the rapid growth of the movement may be gathered from the fact that for 1930, over twenty-one thousand copies of the programme have already been disposed of—each programme containing a selection of twenty Folk-Songs as well as a page of Nursery Rhymes. Among the factors which have contributed to the success of this movement must be mentioned the whole-hearted support and patronage given by the Rhondda Education Authority and its popular and enthusiastic Director of Education—R. R. Williams, Esq.—for every school under the authority is annually provided with a quota of copies of the Gwyl Ddewi Programmes, and thus teachers are enabled to steep the soul of young Wales in the songs our fathers sang, and so sing the Welsh language into the very being of our children. The schools have assisted the Gymanfa, and, on the other hand, the Gymanfa has been of material advantage to the schools, especially in the Recitation and Music Sections of their curriculum; and further, the systematic preparation of the programme has been a real asset in the arrangement of the individual school programme for St. David's Day celebration. What a magnificent spectacle it would be were it possible for us to hold a united Gymanfa. Twenty thousand young voices outpouring the soul of Cymru Fu in our beautiful Folk-Songs!



Since the establishment of the Festival in 1920, over one hundred of our National Airs have been learnt and sung by our school children—twenty of these have been repeated, and ten have been called for a third time. This is a record to be proud of, and gives a faint idea of the hold our Alawon Gwerin have on the young mind of this populous area; and throughout the long winter of trade depression, destitution and poverty, the Rhondda has clung grimly to its proud title of "Cradle of Song."

Before closing this article, a few words upon the programme for 1930 would not be out of place. It contains, as already stated, twenty folk-songs, several of which appear in print for the first time, and there are also included new arrangements of some of the old favourites. To enable us to issue this programme, we are deeply indebted to one of the pioneers of the Folk-Song Society—Dr. J. Lloyd Williams—and also to Messrs. Gwenlyn Evans and Son and Miss N. D. Jenkins, who have materially assisted the Committee in graciously granting facilities for the use of their copyrights; and several local talented musicians have readily given their help in other ways.

Should any Welsh Society in any part of the Empire, or any Welsh Local Education Authority, desire any further particulars as regards the movement, or require a quantity of the programmes at a reduced rate, the General Secretary—Mr. J Owen Davies, Ael-y-Bryn, Penygraig, Rhondda—will be most pleased to answer any such inquiries. Single copies of the programme can be obtained at the published price of 2d each (plus postage) from the General Secretary.

# The Earlier Collections of Traditional Welsh Melodies.

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## 3. BRITISH HARMONY, 1781.

*By* JOHN PARRY, Ruabon.

*(Continued from Vol. II. p. 207).*

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There is a copy of this interesting volume in the Library of the University College, Bangor. It bears the name of "Lewis Roberts" (*Eos Tŵrog*), "Trwyn Garnedd, Maentwrog, Merioneth, Violin Player." Roberts was a well-known harpist, violinist, and "Canwr Penillion" during the second half of the 18th century and the early years of the 19th. On another page, in another hand, occur the words "Evan Jones is hand, Harper Gorlan," with the date 1823. This, the second possessor of the book, was the famous harpist known as "Ifan y Gorlan," y Gorlan being a small cottage not far from the site of the old Abbey of Maenan in the Conway Valley. My father, when a young man, sang a great deal to the accompaniment of Ifan's Harp. Later, my father came under the influence of the Methodist "Diwygiad," and gave up the "sinful songs" of his youth; and my mother, as a measure of precaution, made a bonfire of his collection of songs and ballads, including even the interesting old *Blodeugerdd*! Ifan's MS. book of harp tunes passed into the possession of that indefatigable collector, the late Principal J. H. Davies, and it is now in the National Library.

- No. 15. **Blodeu'r Gorllewin** (*Flowers of the West*). This appeared subsequently in Edward Jones's *Bardic Museum* 1802, p. 88, and in the *Caniedydd Cymreig*, 1845, p. 61, but with considerable differences. The form adopted in Parry's *Cambrian Minstrelsie* (words by Tudno), and in *Ceinion y Canorion* (words by Llew Tegid) is much simpler and more condensed, and brings out the fine broad sweep of the melody. The curious resemblance of the opening bars to those of the "Executioner's Song" in the *Mikado* will be noticed.

\*BLODEU'R GORLLEWIN.



- No. 16. **Ffarwel Ned Pugh**. This, the first of the numerous "Ned Pw" tunes to be printed, is a major tune in 3-4 time, and, as observed in Vol II, p. 246, refuses to fit to any known Welsh words.
- No. 17. **Hud y Frwynen**. This fine tune is included by Jenkins Kerry in his *Melus Sciniau*—we give one verse of Glan Geirionydd's words. Other tunes bearing this name are given in the *Welsh Harper*, *Alawon fy Ngwlad*, and the Kerry MSS. Among them is "Hud y Frwynen Las," one of the various folk tune forms of the well-known hymn-tune "Moriah." The name "Hud y Frwynen" has been translated "The magic of the Rush," but the late Llew Tegid maintained that the first word should have been "Hÿd"; the title would then mean "The length of the Rush," the reference being to an old custom where the time occupied by the rush-light in burning was of significance.

## HUD Y FRWYNEN.

*Allegro.*

En - fyr haul ei lân be - lyd - rau Ar dy deg ys - tly - sau di; }  
 Mae holl an - ian o dy ddeu - tu Yn gwe - nu mewn hyf - ry - dol fri; }

Uwch dy ben y mae'r gwe - nol - iaid Yn gwau yn hardd, mor ddy - gyn hwy;

Ond ni lon - nai'u try - dar sir - iol Fron dy - ne - rol Her - bert mwy.

No. 18. **Caer y Waen.** Forms of this appeared subsequently under the name "Erddigan Caer Waun" in Edward Jones's *Relicks of the Welsh Bards*, 1800 (with the additional title "Chirk Castle"); in John Parry's *Welsh Melodies*, 1809; and in George Thompson's collection in the same year. Notice the interpolation of the four bars of 6-8 time.

## CAER Y WAEN.

*Allegro.*

*tr*

- No. 19. **Breuddwyd y Frenhines** (*The Queen's Dream*). This well-known tune appears here in a form not very different from the one in *The Songs of Wales*, which was taken, note for note, from the one noted by Edward Jones in the *Relicks*.
- No. 20. **Susannah**. For notes respecting the Susannah Carol Tunes, see this JOURNAL, Vol. II, p. 174-6. As stated there, this tune seems to be instrumental only, but there are strong suggestions of a vocal origin.

## SUSANNAH.



- No. 21. **Difyrrwch Gwyr Dyfi** (*The Delight of the Men of Dovey*). The form given in Boosey's *Songs of Wales* follows this one fairly closely; other forms appeared in the *Relicks*, 1794, Bingley and Russell's collection, 1803, *Caniedydd Cymreig* (Ieuan Ddu), 1845, and in the Kerry MSS. Chappell maintained that this is a copy of the Tudor Song, "Green Sleeves," but the differences between the two are very great. Baring Gould in his *Songs of the West*, 1905, has a long note on the song, "The Hunting of Asscott of Telcott," in the course of which he says "Half the tune was employed by D'Urfey, a Devonshire man, in his *Pills*, to the words "Dear Catholic brother." From D'Urfey it passed into the *Musical Miscellany* 1731, VI, p. 171, to the words "Come, take up your burden." From England the same half-tune was carried into Wales, and Jones in his *Relicks*, 1794, I, p. 129, gives it, set to the words of "Difyrrwch Gwyr Dyfi."

The last part of this sentence is incorrect—there are no words set to it either in the *Relicks* or in the *British Harmony*, where it had been published thirteen years earlier.

- No. 22. **Creigiau yr Yri.** A curious little dance tune. In the *Relicks*, p. 178, it is given under the more correct title "Creigiau'r Eryri" (*The Rocks of Snowdon*)—there are a few notes different, and the last phrase is marked "Sym" so that the tune itself must end on the supertonic. It is given also by Bingley and Russell, but later collectors showed very little interest in it.

### CREIGIAU YR YRI.

*Allegretto.*

The musical score for "Creigiau yr Yri" is presented in five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The time signature is 2/4. The tempo marking is "Allegretto." The music consists of a series of eighth and sixteenth notes, with some rests and a final phrase that ends with a supertonic note.

- No. 23. **Codidd yr Hedydd** (*The Rising of the Lark*). The popular tune bearing this name (but with the first word corrected into "Codiad") was first published by Edward Jones in the *Relicks*. The form given here is long, uninteresting, and unvocal, and the only suggestion of the more familiar tune is contained in the first two bars of the second part. There are also other forms that depart very widely from the accepted one, among them the one recorded by Bennett in *Alawon fy Ngulad*, p. 69.
- No. 24. **Megan a Gollodd ei Gardas** (*Megan has lost her garter*). The stately opening themes, while different in parts, are strongly reminiscent of the Cavatina in Mozart's *Marriage of Figaro*, and yet the tune is included by Edward Jones, and also by Bingley and Russell in their collections of *Welsh Melodies*. As will be noticed the middle part of the tune consists of the usual harp sequences.

## MEGEN A GOLLODD EI GARDAS.

Musical score for 'MEGEN A GOLLODD EI GARDAS.' consisting of five staves of music in G major and 3/4 time. The melody is simple and features a trill (tr) in the final measure of the fifth staff.

- No. 25. **Brenhines Dido** (*Queen Dido*). A simple melody, but hardly Welsh. It does not seem to have appealed to other collectors.
- No. 26. **Dyferiad y Gerwyn**. A variant is given in the *Relicks*, p. 183, with "Dyferiad" changed into "Diferiad," and the title rendered into English as "The Droppings of the Mash Tub." It is probably a Dance tune.
- No. 27. **Marwnad yr Heliwr** (*The Huntsman's Dirge*). This is the only place where this tune appears. Others bearing the name appear in *Melus Seiniau*, *The Welsh Harper*, etc.

## MARWNAD YR HELIWR.

Musical score for 'MARWNAD YR HELIWR.' consisting of three staves of music in G major and 3/4 time. The tempo is marked 'Allegro.' The score includes a trill (tr) in the first measure of the second staff.

No. 28. **Cwmpiad y Dail** (*The Fall of the Leaves*). This had already appeared in the earlier (1761) Volume (see this *Journal*, Vol. II, p. 155). In the *Caniedydd Cynreig* it is written in the major key, commencing on the mediant. Jenkins in the *Melus Seiniau* noted a form which was simpler in rhythm, and commenced on the tonic of the minor key. Why Bennett published the tune as if it were new it is difficult to understand when it had already appeared in the collections above mentioned and in that of Bingley and Russell as well.

No. 29. **Blodau'r Grug** (*The Flowers of the Heather*). This vigorous tune was noted by Edward Jones in a simpler and better form—see *Relicks*, p. 149; and this is the form used in most of the later collections. The Bangor "Canorion" used to sing it to words written by Llew Tegid.

### BLODEU'R GRUG.

*Allegro.*

No. 30. **Mentra Gwen** (*Venture Gwen*). This melody has already appeared in the *Journal* (Vol. II, p. 122). There it is traced back to the *Welsh Harper*, whereas it had been published in *British Harmony* over 60 years earlier. For interesting particulars respecting the origin of the metre, which under the name of *Mentra Gwen* became so popular in Wales, see Miss Gilchrist's *Notes* under "Yn y Gwŷdd," p. 44.

In D'Ufey's *Pills*, Vol. VI, p. 251 (1720) there is a tune in this metre the first part of which recalls this one, but the two last lines are very different and less effective.

(To be continued.)



# Welsh Nursery Songs.

It is a very curious fact that, although a large number of Welsh Nursery Rhymes are still known and recited in Wales, it is a most difficult task to find genuine old Welsh tunes to which they were sung. Of the rhymes, many were collected by the late Sir O. M. Edwards and published, first in *Cymru'r Plant*, and afterwards in a little volume, *Yr Hwiangerddi*. Other collections are *Hwiangerddi Rhiannon* by Miss Ellen Evans, M.A., and *Hwiangerddi F'ewyrth Huw* published by Messrs. Hughes and Son, Wrexham. It took the editor several years to collect a couple of dozen of the tunes; and in the course of the search one suffered repeated disappointments, for one found, again and again, after discovering a new singer, that most of the tunes to which the Welsh words were sung were English. To any one who had been a pupil at a Welsh Elementary School at the time when the "old system" obtained, the explanation was obvious. The mothers had attended the schools at a time when the singing of Welsh in the day school was regarded as an educational crime, and when the speaking of Welsh during school hours (even in the playground) brought on the culprit the disgrace of having to wear the "Welsh Note." Under this system the mothers of to-day were not only restricted to the singing of English songs, but they naturally came to regard their native melodies as not worth singing. Until the comparatively recent change in the attitude of educational authorities towards the Welsh language and all the cultural factors for which it stands, the majority of the teachers were imbued with the idea that their main object should be to teach the English language and English ideals to their pupils, and that the intrusion of Welsh into the schools would interfere seriously with the success of their Anglicizing efforts. It was no wonder, then, that so many of the tunes to which the Welsh rhymes were sung proved to be English tunes, among which the one that occurred most commonly was "Twinkle, twinkle, little star."

Another serious difficulty met with was the fragmentary character of much that had remained in the singers' memories. In some cases it was only after comparing and piecing together lines and phrases obtained from widely different localities that the complete tunes were recovered.

The nine tunes here given, together with "Gee, Geffyl Bach," "Deryn bach Syw" and "Pry bach yn mynd i'r Coed," which had already appeared in the *Journal*, have now been published for school use by Messrs. Hughes and Son, Wrexham, Prof. Gwynn Jones having revised the words. Wherever they have been sung, in the schools or on the concert platform, their appeal has been immediate.

Sir Walford Davies says : " I am delighted with the collection of *Nursery Rhymes*. I do not think it an exaggeration to say they are the most significant little corpus of the kind I have ever seen." Mr. E. T. Davies (Bangor University College) regards it as " a valuable collection and a further contribution to our limited knowledge of the dance rhythms favoured by the Welsh people of bygone days. Several of the tunes supply charming material for short Welsh dances." Mrs. Gwyneddon Davies remarks : " I am very grateful for the *Hwiangerddi* and delighted to have them . . . and I am so pleased to hear from all sides of the appreciation they have received."

## 1—DACW MAM YN DWAD.

Doh F.  
 < | d :- :d | r :- :r | m :- :m | d :- :d | r :- :r | t<sub>1</sub> :- :t<sub>1</sub> | d :- :d | - | - : - : |

Da - cw Mam yn dw - ad Ar ben y Gam - fa Wen;.....

< | d :- :d | r :- :r | m :- :s :- :d | r :- :r | t<sub>1</sub> :- :t<sub>1</sub> | d :- :d | - | - : - : d |

Rhyw - beth yn ei ffe - dog. A phi - ser ar ei phen;..... Y

< | s :- :s | r :- :r | m :- :d :- :d | s :- :s | r :- :r | m :- :s :- :s | - : - : s<sub>1</sub> |

fuwch yn y beu - dy Yn bro - fu am y llo;..... A'r

< | d :- :d | r :- :r | m :- :d :- :d | r :- :r | t<sub>1</sub> :- :t<sub>1</sub> | d :- :d | - | - : - : |

llo'r o - chor a - rall Yn chwa - re Jim Cro;.....

< | s :- :s | r :- :r | m :- :d :- :d | s :- :s | r :- :r | m :- :s :- :s | - : - : s<sub>1</sub> |

Jim Cro Crys - tyn, wan tw ffôr;..... A'r

< | d :- :d | r :- :r | m :- :s :- :s | d :- :d | r :- :r | t<sub>1</sub> :- :t<sub>1</sub> | d :- :d | - | - : - : ||

mo - chyn bach yn eis - tedd Mor ddel ar y stôl;.....

[There comes my mother, over the White Stile. She has something in her apron and a pitcher on her head. The cow is in the byre, lowing for her calf; and the calf on the other side playing "Jim Crow." Jim Crow "Crystyn," one, two, four; and the little piggie sits so nicely on the stool.]

This rhyme is very well-known throughout North Wales, but the tune has been recorded only from the counties of Merioneth and Caernarvon, where, however, there are several variants of it.

In parts of South Wales the following words are occasionally sung to a variant of the tune :

Dafi bach a minne  
 Yn mynd i Aberdâr ;  
 Dafi'n mofyn ceiliog  
 A minne'n mofyn iâr ;  
 Shoni Brica Moni  
 Yn mofyn buwch a llo,  
 A merlyn bach a mochyn,  
 A cheiliog—"go go go."  
 Ceiliog bach y dandi  
 Yn crio trwy y nos ;  
 Eisie benthg ceiniog  
 I brynu gwasgod goch.

"A tune of typical game song character. The reference to 'Jim Crow' is interesting. 'Jim Crow' was a nigger song and dance composed in 1836 by 'Adelphi' Rice (the original 'Jim Crow'), and introduced by him into a play called 'A Flight to America.' It became extraordinarily popular as a street song. The chorus ran :

Wheel about and turn about  
 And do jis so ;  
 Every time I wheel about  
 I jump Jim Crow."

—MISS A. G. GILCHRIST.

We are greatly indebted to Miss Gilchrist for this interesting note. The question arises whether the time since the popularizing of the song was sufficiently long to allow of the incorporation of "Jim Crow" in a Welsh Nursery Rhyme and its spread into every corner of North Wales.—ED.

"Variants of this tune are sung by children in their singing games in England."

—MISS LUCY BROADWOOD.

"We used to sing this tune when we were children in Liverpool—one of the many forms of playing games we used, ending up with 'Now Sallie's married.'"

—MRS. GWYNEDDON DAVIES.

## 2—A VARIANT OF THE PRECEDING TUNE.

Doh G.

{ | ḍ .ḍ :ṛ .ŋ | ḍ :s₁ .s₁ | ḍ .ḍ :ṛ .ŋ | ḍ :- . |

Da - cw Mam yn dw - ad Ar ben y Gam - fa Wen ;

{ | ḍ .ḍ :ṛ .ŋ | ḍ :s₁ .ḍ | ṛ .ṛ :s₁ .s₁ | ḍ :- .ḍ | ṣ :f̣ .ṣ |

Rhyw-beth ya ei ffe - dog. A phi - ser ar ei phen ; Y fuwch yn y

{ | m : d . d | s . s : f . s | m :- . s<sub>1</sub> | d : r . r | m : d . d |  
 beu - dy yn bre - fu am y llo, A'r llo'r o - chor a - rall Yn  
 { | r . r : s<sub>1</sub> | d :- . | s : f | m : d | s : f |  
 chwa - re Jim Cro; Jim Cro Crys - tyn, wan tw  
 { | m :- . s<sub>1</sub> | d . d : r . r | m : d . d | r : s<sub>1</sub> . s<sub>1</sub> | d :- . ||  
 ffôr; A'r no - chyn bach yn eis - tedd Mor ddel ar y stôl.

Noted by Mr. W. O. Jones (*Eos y Gogledd*), in the Merthyr district.  
 This form is also common in parts of England and of Wales.—ED.

### 3—DACW DADI'N MYND I'R FFAIR.

Doh F.  
 { | d : d | m : m . n | r . d : r . n | d :- . d |  
 Da - cw Da - di'n mynd i'r ffair I  
 { | r : m | d : m | r . d : r . n | s :- . s | l : l | s : m . s |  
 bry - nu buwch i fwy - ta gwair, I gael rhoi me - nyn  
 { | l : l | s : m . n | s : s | d : m | r . d : r . n | d : d ||  
 yn y styc - iau I da - lu rhent i Jones y Parc - iau.

- 2 Dacw Dadi wedi dod yn ôl:  
 "Dadi, gaf i fynd â'r fuwch i'r ddôl?  
 Bore fory, cyn i chwio ddeffro,  
 Mi af i'r beudy i ddyssu sut i odro."

- 3 "Mw, mw, mw!" meddai'r gwartheg yn y ddôl ;  
 "Bow, wow, wow!" meddai Pero ar eu hól ;  
 "Pero, Pero, taw â chyfarth,  
 A gyrr y buchod i'w godro yn y buarth."

[There's my Daddy going to the fair, to buy a cow to eat the hay, to get some butter to put in the pails, to pay the rent to Jones of Parciau.

There's my Daddy now returned ; "Daddy, may I take the cow to the meadow ? To-morrow morning before you are up I shall go to the byre to learn how to milk."

"Moo, moo, moo!" call the cows in the meadow ; "Bow, wow, wow!" bark Pero after them.  
 "Pero, Pero, stop that barking, and drive the cows into the yard for the milking."

Current in Anglesey, but not as yet recorded from Caernarvonshire.—ED.

"The opening appears to be a variant of 'Baa, baa, black sheep.'"

—MR. E. T. DAVIES.

#### 4—CYSGA DI, FY MHLENTYN TLWS. (FORM 1.)

Lah = F#.

{ | d :- : r | m :- : m | n :- : t<sub>1</sub> | t<sub>1</sub> :- : - | d :- : t<sub>1</sub> | l<sub>1</sub> :- : l<sub>1</sub> |

Cys - ga di, fy mhlen - tyn tlws, Cys - ga di, fy

{ | s<sub>1</sub> :- : m<sub>1</sub> | m<sub>1</sub> :- : - | d :- : r | m :- : m | n :- : t<sub>1</sub> | t<sub>1</sub> :- : m |

mhlen - tyn tlws, Cys - ga di, fy mhlen - tyn tlws, Cei

{ | d :- : l<sub>1</sub> | t<sub>1</sub> :- : t<sub>1</sub> | l<sub>1</sub> :- : - | l<sub>1</sub> :- : f<sub>1</sub> | m<sub>1</sub> :- : m<sub>1</sub> | s<sub>1</sub> :- : s<sub>1</sub> | l<sub>1</sub> :- : - | l<sub>1</sub> :- : - |

gys - gu tan y bo - re, Cei gys - gu tan y bo - re.

[Sleep, my pretty child; thou shalt sleep until the morning.]

Noted by the Editor from the singing of Mr. R. Jones, Trefriw. Current in the Conway Valley.

"This tune has a surprising modal swing about it."—SIR WALFORD DAVIES.

"This is obviously a modal tune, and the pitch of the last note before the penultimate bar was probably nearer D# than D."—MR. E. T. DAVIES.

"This is a variant of the simpler form of the Elizabethan air 'Green-sleeves.' The English simpler traditional versions of this well-known old tune are associated with the Christmas nursery song 'Dame get up and bake your pies,' and the Yorkshire sword-dancers' song 'When good King Henry (or Arthur) ruled the land.'

The tune is also found as a dance air in old fiddlers' books, particularly as a Morris dance tune. For another Welsh version see 'Yr Hen Wr Mwyn' (*Alaon fy Ngwlad*, p. 84), thus showing that the tune is often associated with songs of a jesting character."—MISS A. G. GILCHRIST.

## 5—CYSGA DI, &amp;c. (FORM 2 OF TUNE 4.)

Lah = G.  
 { | ḍ :- : ḍ | ḍ : r : m | m :- : ḍ | ṭ :- : - | ḍ :- : ṭ | ḷ :- : ḷ |

Cys - ga di, fy mhlen - tyn tlws, Cys - ga di, fy

{ | ḷ :- : ṣ | f̣ | ṃ :- : - | ḍ :- : ḍ | ḍ : r : m | m :- : ḍ | ṭ :- : r |

mhlen - tyn tlws, Cys - ga di, fy mhlen - tyn tlws, Cei

{ | ḍ :- : ḷ | ṭ :- : ṣ e | ḷ :- : - | ḷ :- : r | ḍ :- : ḷ | ṭ :- : ṣ e | ḷ :- : - | ḷ :- : - ||

gys - gu tan - y bo - re, Cei gys - gu tan y bo - re.

{ . r | ḍ ., ḷ : ṭ . ṣ | ḷ :- : ḷ . ṭ | ḍ . ḷ : ṭ . ṣ | ḷ :- : ḷ :- : ||

Cei go - di pan y myn - not, Cei go - di pan y myn - not.

2 Cei gennyf bâr o gorcyn shoes (sic)  
 A phâr o sane sidan.

Sung to the Editor by the Rev. R. R. Hughes, Vicar of Glanogwen, Bethesda : he had learnt it in Glyn Ceiriog.

Mr. J. E. Jones (the *Penillion* Singer) sent me what is practically the same form, copied from *Cymru* for May, 1892 ; but there it is written in 4-4 time, and instead of the crotchet-and-quaver rhythm, a dotted crotchet and quaver time is employed. The two verses are similar, except that "fy ngeneth wen" replaces "fy mhlentyn tlws." The tune was communicated to the *Cymru* by Mr. J. D. Jones, Liverpool, with the note : "Dyna suo-gân glywais fy mam yn ei chanu ganwaith pan own blentyn ym Machynlleth, a llawer gwaith y syrthiais i freichiau melys cwsg yn ei sŵn. Ni chlywais hi yn unlle arall."

The same tune was sent me by Mr. W. O. Jones (*Eos y Gogledd*) from the same County, but with the last line of the tune and words slightly different.

## 6—YR HEN WR MWYN. (FORM 3 OF TUNE 4)

Lah = A.  
 < s | d' :- :d' | d' :- :m' | m' :- :d' | t :- : - | d' :- :l | l :- :d' | t :- :se | m :- :m |

< | d' :- :d' | d' :- :m' | m' :- :d' | t :- :r' | d' :- :l | t :- :se | l :- : - | l :- : - ||

This is the tune referred to by Miss Gilchrist. The original of this (without words), may be found in the Llewelyn Alaw M.S. 39 B., in the Welsh National Library. If it be compared with the "Hen Wr Mwyn" series in this *Journal*, Vol. I, pp. 81-84, it will be seen that the second part (the answer) is omitted in this example. Comparing the different forms of the tune, we find that they come from the counties of Caernarvon, Denbigh, Montgomery and Glamorgan.—Ed.

## 7—OS GWELWCH CHI'N DDA GA'I GREMPOG.

Doh G.  
 < | d' :- :d | d' :- :r | d' :- :s<sub>1</sub> :- :s<sub>1</sub> | d̄ :- :d | d̄ :- :r |

Mod - ryb E - lin en - nog, Os gwe - lwch chi'n dda ga'i

< | d' :- :s<sub>1</sub> :- :s<sub>1</sub> | d̄ :- :d | d̄ :- :s<sub>1</sub> | d̄ :- :d | d̄ :- :s<sub>1</sub> |

grem - pog Cewch chwi - thau de, a siw - gwr gwyn, A

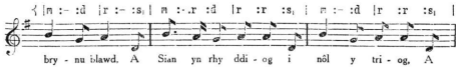
< | d' :- :d | r :- :r | m :- : - | d̄ :- : - | m :- :m | m :- :m | r :- : - | s<sub>1</sub> :- :s<sub>1</sub> |

phw - din lond eich ffe - dog. Mod - ryb E - lin en - nog, Mae

< | m :- :f | s :- :m | r :- : - | s<sub>1</sub> :- :s<sub>1</sub> | m :- :r | d̄ | r :- :s<sub>1</sub> |

ngheg i'n grimp am grem - pog; Mae mam yn rhy dlawd i





[Auntie Ellen ennog (?), please give me some pancakes; you shall have some tea, and white sugar, and pudding—your apron full. Auntie Ellen, my mouth longs for pancake: mother is too poor to buy the flour. Siân too lazy to fetch the treacle, and father too ill to work, please may I have some pancake?]

Sung in various forms throughout North Wales, especially in Anglesey, Llanllechid, Criccieth (Caernarvonshire), and Llanuwchllyn (Merionethshire). Most of the words attribute "laziness" to the father and not to Siân. Thus the version in *Yr Hwiangerddi* (Sir O. M. Edwards) :

Os gwelwch chwî'n dda ga'i grem-pog?

Mae mam yn rhy dlawd

I brynu blawd,

A nhad yn rhy ddiog i weithio :

Halen i'r ci bach,

Bwyd i'r gath bach,

Mae ngheg i'n grim-pyn eisiau crem-pog.

Mrs. Gwyneddon Davies quotes the following words from Llangwnadl in Llein :

Gwraig y tŷ a'r teulu da,

Os gwelwch chwî'n dda ga'i grem-pog?

A lwmp o fenyn melyn mawr,

Mi aiff i lawr yn llithrig :

Os nad oes meny yn y tŷ,

Rhowch grem-pog fawr gynddeiriog.

Here the singer is not content with pancakes. He demands also "a big lump of yellow butter."

Mrs. W. H. Williams, "Dinam," Llanrwst, remembers :

Myharen i'r gath,

A chlwt i'r ci bach,

Mae ngheg i'n grim-pyn am grem-pog.—*Ed.*

"A nicely balanced rhythm ; a sense of cumulative rhythmic effect is felt."

—MR. E. T. DAVIES.

"Compare this pancake song with the Cheshire 'Souling' song in *English County Songs* (Lucy Broadwood and J. A. Fuller Maitland) :

A Soul, a Soul, a Soul cake,

Please, good Missis, a Soul cake! etc.

The Welsh air has more variety than the English, which is little more than a chant on three notes, but there is a general resemblance in rhythm and words between the two. The English song and custom belonged to All Souls Day, the Welsh presumably to Shrove Tuesday.—MISS A. G. GILCHRIST.

## 8—PEDOLI, PEDOLI.

Doh B $\flat$ .

{ :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | d :- :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> |



1. Pe - do - li, pe - do - li, pe - do - li, bi - dinc; Mi fyn - naf be - do - li pe

{ | l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | r :- :- | l<sub>1</sub> :l<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :- :s<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :- :- |



cost - iai i mi bunt; Pe - dol yn ôl, A phe - dol ym - laen;

{ | r :r :r | d :d :d | r :m :r | d :s<sub>1</sub> :d | m : :m | r : :r |



Pe - dol yn eis - ieu o dan y troed as - wy, bi - dinc, bi - dinc bi -

{ | m :- :- | : :m | s<sub>1</sub> : :m | l<sub>1</sub> : :r<sub>1</sub> | s<sub>1</sub> :- : | : ||



dinc; bi - dinc, bi - dinc, bi - dinc.

2 Pedoli, pedoli, pedoli bi-drot,  
 Rhaid i mi bedoli, ond cyst i mi rot.  
 Pedol yn dynn  
 O dan y troed hyn,  
 Gwaith y gŵr gwyn sydd yn byw yn y Gelli :  
 Bi-drot, bi-drot, bi-drot.

A horse-shoeing song. The words, while imitating the ring of the hammer on the anvil, at the same time suggest the rhythm of a galloping horse. The words are more common in South Wales than in North Wales, and the differences between the various forms are not great. The tune was noted by the Editor from the singing of an Aberystwyth student who had learnt it in the Merthyr district.—ED.

"Presumably the signature is a clerical error for one flat. The tune does not seem to be modal, and the note **E** does not occur."—MR. A. MARTIN FREEMAN.

Mr. Freeman may be right, but the singer put some of the phrases into Sol-fa, and he clearly had the tonality of B $\flat$  major in his mind.—ED.

"*Pedoli* is a fascinating little tune with its rise of a fourth at the second bar, and of a fifth at the fourth bar, of which I have never seen the like."

—SIR WALFORD DAVIES.

## 9—SI HEI LWLI 'MABI.

Doh G.  
 < | ḍ : r | ṃ : - ṃ | r : ḍ | - : r | ṃ : - ṃ | r : ḍ | r : - | - : - ||

1. Si hei lw - li 'ma - bi, Mae'r llong yn mynd i ffwrdd;

< | ḍ : r | ṃ : - ṃ | r : ḍ | - : ḍ . r | ṃ : ḍ | r : - : ṃ | ḍ : - | - : |

Si fy ma - bi lw - li, Mae'r Cap - ten ar y bwrdd;

< | ḍ : r | ṃ : - ṃ | s : ṃ | r : - | ḍ : r | ṃ : s | ṃ : ḍ | r : - |

Si hei lw - li, lw - li lws, Cys - ga Cys - ga 'ma - bi tlws,

< | ḍ : r | ṃ : - ṃ | r : ḍ | - : ḍ | r : ḍ | ṃ : - . r | ḍ : - | - : ||

Si - hei lw - li 'ma - bi, Mae'r llong yn mynd i ffwrdd.

2 Si hei lwli 'mabi,  
 Y gwynt o'r dwyrain chwyth;  
 Si fy mabi lwli,  
 Mae'r wylan ar ei nyth.  
 Si hei lwli lwli lws,  
 Cysga, cysga, 'mabi tlws:  
 Si hei lwli 'mabi,  
 Y gwynt o'r dwyrain chwyth.

- [1] See *hey looly my baby, the ship is going away,*  
*See hey looly my baby, the captain is on board, etc.*  
 [2] See *hey looly my baby, the wind blows from the east,*  
*See hey looly my baby, the sea-gull is on its nest, etc.]*

First noted by the Editor in the Sarn district of Lleyn.

"I have often heard this in Lleyn, when I went there to stay. I love this and 'Cysga Di.'"—MRS. GWYNEDDON DAVIES.

"There is a distinct suggestion of the well-known 'Suo-gân' in the form, and in the opening and closing bars of this tune."—MR. E. T. DAVIES.

"I love the flow of this."—SIR WALFORD DAVIES.

## 10—DERYN Y BWN O'R BANNA.

Doh F.  
 { | ḍ : ḍ : ḍ | ṣ :- : ṣ | ṃ :- : - | ḍ :- : - | ṛ :- : ṛ | ṣ : ṣ : ṣ |

De - ryn y Bwn o'r Ban - na, Aeth i ro - dio'r

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

gwl - ia; Lle dis - gyn-nodd o ar i ben, ar i ben

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

Bwm, bwm, bwm, bwm, Ond i bwn o fa - la.

- 2 Deryn y Bwn a gododd  
 Y fala i gyd a gariodd  
 Dros y Banna i farchnad Caer,  
 Bwm, bwm, etc.,  
 Ac ymo'n daer fe'u gwerthodd.
- 3 Fala, fala filoedd,  
 Fala melyn laweroedd;  
 Y plant yn gwaeddi am fala'n groch,  
 Bwm, bwm, etc.,  
 Rhoi dima goch am gannoedd.
- 4 Deryn y Bwn aeth adra  
 Yn ôl dros ben y Banna:  
 Gwaeddaï, "Meistres, O gwelwch y pres,  
 Bwm, bwm, etc.,  
 A ges i wrth werthu fala."

- [1] *The Bittern of the Beacons went for a trip during the holidays. He fell headlong into a heap of apples.*  
 2 *The Bittern got up and carried all the apples over the Beacons to Carmarthen market, where "importunately" he sold them.*  
 3 *"Apples, thousands of yellow apples," The children loudly demanded apples—they gave only a halfpenny for hundreds.*  
 4 *The Bittern returned home over the Beacons. He shouted, "Mistress, see the money I got by selling apples."]*

Noted by the Editor at Bangor and in the Conway Valley. Sung also, in a shortened form, by Mr. Pierce of Llanllechid. Fragments of it are very common in North Wales, particularly in Anglesey, where it was noted by Mr. W. H. Williams, "Dinam," Llanrwst.

According to some of the variants, the Bittern fell "i flos y Wyddfa" ("into the ditch of Snowdon").

One does not expect sense and consistency in a nursery rhyme, but there are several puzzling features in these words:

1. The reference to the Bittern, for it has long been practically extinct in Wales.
2. The fact that two South Wales localities are mentioned in a song that, up to the present, has been collected only in North Wales.—Ed.

"I should suspect that only the tune of this is really 'folk' and that the verses are modern. The tune is very similar in character to No. 4."

—MISS A. G. GILCHRIST.

But for the mention of an extinct bird, and the suggestion that the song has spread from South Wales so as to be common in the North—a process that normally takes time—I would be disposed to agree with Miss Gilchrist.—Ed.

"The form is interesting—A=4, B=3 (2+1). C=4. The diminution of the middle section to three bars is a subtle artistic touch."—MR. E. T. DAVIES.

### 11—CALENNIG.

Doh G.  
 { :s<sub>1</sub> | s<sub>1</sub> :d :d | d :- :d | t<sub>1</sub> :r :r | r :- :r |

Ca - len - nig i mi, Ca - len - nig i'r ffon, Ca -

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

- len - nig i'w fwy - ta'r nos - on hon; Ca - len - nig i nhad am

{ |l :l :- :l | l :l :l | s :m :d | s :m :d | s :s<sub>1</sub> :- :s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> :- ||

gylt - io fy sgid - iau, Ca ien - nig i mam am drws - io fy sa - nau.

Wel, dyma'r dydd Calan, O cofwch y dydd,  
 A rhoddwch galennig o'ch calon yn rhydd  
 Dydd cyntaf y flwyddyn os rhoddwch yn hael  
 Bydd bendith ar bob-dydd i chwithau'n ddiffaell.

3 Calennig i'r meistar, Calennig i'r gwas,  
 Calennig i'r forwyn sy'n byw yn y plas,  
 Calennig i'r gŵr, Calennig i'r wraig,  
 Calennig o arian i bob ysgolhaig.

"Calan" means the first day of the year (sometimes the first of May—"Calan-mai," or the first day of Winter—"Calan-gaeaf," etc.). Hence "Calennig" means New Year's gifts, and the song enumerates some of the people to whom "Calennig" should be given. The last line "A gift of silver to every scholar" takes us far back to the times when most scholars had to depend on the bounty and patronage of the gentry. The *O.M.E.* Collection has the first verse, together with several other verses in different metres, thus suggesting that there may be other tunes, as yet not collected. Several verses were sent by the Rev. P. Hughes Griffiths—these also are in different metres.—ED.

"This tune is reminiscent of the English nursery song :

The north wind doth blow,  
 And we shall have snow,  
 And what will the robin do then, poor thing, etc.

See Moffat and Kidson's *British Nursery Rhymes and Jingles* and other collections."

—MISS A. G. GILCHRIST.

## 12—BLE TI'N MYND.

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

Ble ti'n mynd, ble ti'n mynd, yr hen dde - ryn bach? Ti

{ |s :s |s :s .,f | m :s | - :m .f | s .l :s .fe | s :- .n |

sy - thi cyn bo'ch di fa - rw, Pa mor u - chel 'rwy'ti'n byw, O

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

dwed y gwir yn driw; O tru - e - ni yr hen dde - ryn bach!

[Where art thou going, little bird, etc.]

First noted by the Editor from the singing of the late Mr. Hopkins Jones, Rhyl, who had learnt it at Llandilo. Subsequently heard several times in Carmarthenshire. Only the first verse of what is said to have been a longish ballad has been recovered, and it is difficult to make out the meaning of the words. I have been told that "yr hen dderyn bach" was a person and not a bird. Some persons substituted "wrth Dafydd Huw" for "y gwir yn driv." A copy of the words was sent me by Mrs. Hughes Griffiths, her husband, the Rev. P. Hughes Griffiths, having heard it in Rhodesia! Several versions of the tune close on the third, instead of on the keynote, but I believe that to be due to the custom of adding a higher part to the last cadence when singing in chorus. The words are also quoted by Cadrawd in his *History of Llangynwyd*.—ED.

"Reminiscent of some English tunes."—MR. E. T. DAVIES.

"A variant of this tune is used by English children in their singing-game 'Three times round went the gallant, gallant ship' [sometimes 'gallant galley-ship'] As the air is rather like Chappell's 'The Mermaid,' I believe the English children's game-song is a truncated form of the long 'Mermaid' ballad. The use of old narrative ballads in children's ring-dances has been established. See Miss Gilchrist's valuable 'Notes on Children's Game-Songs' in the *Journal of the Folk-Song Society*, Vol. V, No. 1, pp. 24-39."—MISS M. E. BROADWOOD.

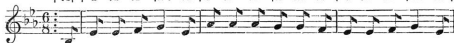
"This is an outstandingly eloquent little collection. The only one which seems sophisticated by harmonic conventions is 'Ble ti'n mynd,' but it is well to include it and make the record of Welsh customs in Nursery Rhymes the more complete."—SIR WALFORD DAVIES.

## II. Carol and Ballad-tunes.

### 13—CÂN IFAN BRYDYDD LLEYN.

Doh E $\gamma$ .

{ :s<sub>1</sub> | ḋ :ḋ :r | ṁ :- :ḋ | f :f :f | ṁ :ṁ :r | ḋ :ḋ :r | ṁ :- :ḋ |



Dos an - nerch di - sen yn lla - wen mewn lle - wych A chyn - nyrch wych hardd I  
Dros od - re Pen - llech Heb or - threch, heb warth - rudd, Yn u - fudd tan nen, Tros

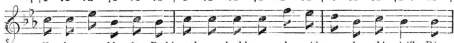
*D.C.*

| f :f :f | ḋ :ṁ :s | f :r :t | ḋ :- || s | l :l :ḋ | s :l :s |



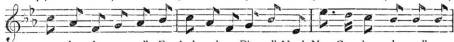
Lan - fair dros I - fan fab eg - wan y bardd. Tud - weil - iog ffordd di - lyn Tros  
Fy - nydd Cefn A - mwlech Sy' a bwlech yn ei ben.

{ | l :l :ḋ | s :l :s | l :l :l | l :r<sup>1</sup> :ḋ | t :s :l | s :- :s |



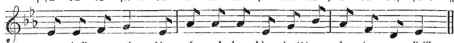
E - dera a Ne - fyn, Bydd sad a bydd sy - dyn, rid un - dyn a'th deifl; Rho

{ | l :f :r | ṁ :f :s | l :f :r | ṁ :s :ḋ | ḋ :- :t :l | s :s :s |



wynt dan dy es - gyll, E - hed uwch y Pis - yll, Uwch Nant Gwr - theyrn dy - wyll oer,

{ | ḋ :ḋ :r | ṁ :- :ḋ | f :f :f | ḋ :ṁ :s | f :r :t, | ḋ :- ||



er - chyll a serth; Nac of - na'r law: 'dern - ion(?) na dyn - ion ra deifl.

27 2/3



Noted by the Editor from the singing of Mr. Daniel Evans, of Bryngwyn, Fourcrosses, near Pwllheli. The ballad describes a journey in South Caernarvonshire, and, like "Wrth fynd hefo Deio i Dywyn" (Vol. I, p. 207) is merely a string of place-names, with the difference that the latter, both as to words and music is of a "folk" character, while the words and tune are here more sophisticated. I have not as yet been able to recover the remaining verses of the ballad.—E.D.

## 14—BREUDDWYD AR EI HYD. FORM 1.

Doh A.

{ | s<sub>1</sub> :- :t<sub>1</sub> | r :- :t<sub>1</sub> | s<sub>1</sub> :- :t<sub>1</sub> | r :- :t<sub>1</sub> | s<sub>1</sub> :- :t<sub>1</sub> | r :- :m |

Cys - gu'n drwm yr oe - ddwn i gan ddis - gwyl am y

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

dydd;..... Ces freu-ddwyd trwy hu - no a'm ca - lon fach yn

{ | f :- :- | :- :r | m :- :f | s :- :s<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> :s<sub>1</sub> | d :- :- | r :- :m |

brudd;..... Ces we - led fy mhri - o - di â merch deg ei

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

gwawr;..... Er hyn - ny nid oe-ddwn, Ond gwae fi na

{ | f :- :- | :- :s<sub>1</sub> :- :l<sub>1</sub> | t<sub>1</sub> :- :- | d :- :l<sub>1</sub> | s<sub>1</sub> :- :- | m :- :f | s :- :- |

fawn..... Och y fi, ny - chu 'rwy! Och y fi,

{ | s :- :d | t<sub>1</sub> :d :- | r :r :m | f<sup>2</sup> :m | d<sup>2</sup> :d | d :- :- ||

ny - chu 'rwy, Dy - na yw clwy pob dyn cla'.

2 Ar ôl fy mhriodi i'r dafarn yr awn,  
 Cawn fyrdda' wedi hulo o gwmpas yn llawn  
 O fir ac o gwrw, o ferw ac o rost,  
 A finnau'n ciniawa heb hidio mo'r gost.  
 Och y fi, etc.

The only other line that the singer remembered was :

"Mor bruddaidd yw mai breuddwyd oedd."

This is an account of a dream where the singer marries a "fair lady," and after enjoying a bounteous wedding feast, awakes to find that it was "only a dream." The title ("The whole of the dream") is rather puzzling, as the qualifying words may apply to the tune and not to the dream. Many of the longer ballad tunes had abbreviated forms, so that we often meet with such additions to the title as "ar ei hyd," or "y fordd hwyaf" ("the longer way")—ED.

"'Breuddwyd ar ei hyd,' with its rise at the fourth bar, pleases me immensely, and its continual returns to **D** and ultimate settling on **A**."—SIR WALFORD DAVIES.

"A strong Mixolydian influence is shown in the insistent 'flat seventh' of this tune."—MISS A. G. GILCHRIST.

"This tune, with its flat 7th, shows an intimate modal feeling, and between the words and the melody there is a peculiar fitness. The 16th bar is a quaint and realistic touch which is quite logical to the mode employed. The ending on the 4th (**A**) gives the tune an unusually complete modal effect.—A valuable find."

—MR. E. T. DAVIES.

### 15—BREUDDWYD AR EI HYD. FORM 2 OF No. 14.

*Doh B♭.*  
 { .s<sub>1</sub> | d :r .r | ḋ ḋ :t<sub>1</sub> | ḋ ḋ :m | f : s<sub>1</sub> |

Cys - gu yr oe - ddwn A dis - gwyl y dydd, Ces

(a)  
 { | f :f .f | m .f :s | r .r :m | r : - || m .f | s .s :s<sub>1</sub> .l<sub>1</sub> | t<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> |

freu-dwyd wrth hu - no a'm ca - lon yn brudd; Ces we - led fy mhri - o - di a

(b)

merch deg ei gwawr, Er hyn - ny, nid oe-ddwn, a gwae fi na fawn; Och y

(c)

fi, ny-chu 'rwy, Och y fi, ny-chu 'rwy, Dyna yw clwy pob dyn cla'.

From the *Jenkins Kerry MSS.* in the National Library. No words are there given, but if the "repeat" be omitted, the words to No. 14 fit very closely. The same tune is given in the *Welsh Harper*, Vol. II, p. 34, under the title "Breuddwyd y Brenin" (The King's Dream) but with the differences indicated below :

### 16—BREUDDWYD Y BRENIN. A VARIANT OF No. 15.

(a)

(b)

(c)

It is highly probable that these are editorial changes made by John Parry.—ED.

## 17—BREUDDWYD ARALL. FORM 3 OF No. 14.

Doh A.

{ s<sub>1</sub> l<sub>1</sub> t<sub>1</sub> | ḍ : ḍ r | ḍ ḍ : ḍ | ṛ ṣ : ṣ ḷ | ṣ : ṃ }

2. Ar ol fy mhri - o - di i'r da - farn yr awn, Cawn

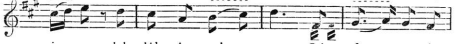
{ | ṣ .ḷ : ṣ ṣ | f̣ ṛ : ṛ ṃ .f̣ | ṃ ḍ : ḍ ṛ ṃ | ṃ ṛ : ṣ | ṣ .ṣ : ṣ ṭ }



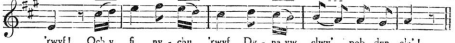
fyr - dda we - di'u hul - io O gwm-pas yn llawn: O fir ac o

{ | t<sub>1</sub> .l<sub>1</sub> : s<sub>1</sub> | ḍ .ḍ : ḍ ṛ ṃ | ṃ ṛ : ṭ ḍ | ṛ : ṛ ṛ }

gw - rw, o le - rw ac o rost; A fin - nau'n cin -

{ | ṃ .f̣ ṣ : f̣ | ṃ ḍ : ṛ ṃ | f̣ :- .l<sub>1</sub> | t<sub>1</sub> .ḍ : t<sub>1</sub> .l<sub>1</sub> }

iaw - a heb hid - io mo'r gost. Och y fi, ny - chu

{ | s<sub>1</sub> : ṃ .f̣ | ṣ : ḷ .ṣ .f̣ | ṃ : f̣ ṃ ṛ | ṛ ḍ : ḍ ṭ | ḍ : .ḷ }

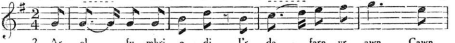
'rwyf! Och y fi, ny - chu 'rwyf, Dy - na yw clwy' pob dyn cla'!

From *Alawon fy Ngwlad* (Nicholas Bennett, p. 50). Taken from the *Llewelyn Alaw* MS 331 D.

## 18—BREUDDWYD. FORM 4 OF No. 14.

Doh G.

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



2. Ar ol fy mhri - o - di l'r da - farn yr awn, Cawn

D.C.

{ | s : m : m : m | m . d : m | r . d | t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : . l<sub>1</sub> }  
 fyr - dda wedi 'u hul - io O gwm - pas yn llawn ;

{ . r | s : s<sub>1</sub> : s<sub>1</sub> . l<sub>1</sub> | t<sub>1</sub> . l<sub>1</sub> : s<sub>1</sub> | d . d : d . m | r : . t<sub>1</sub> . d }  
 O fir ac o gw - rw O le - rw ac o rost ; A

{ | r : r . r | r . m : f : f | m . d : l<sub>1</sub> . l<sub>1</sub> | f : f . l<sub>1</sub> | t<sub>1</sub> . d : t<sub>1</sub> . l<sub>1</sub> }  
 fin - nau'n cin - iaw - a heb hid - io mo'r gost. Och y fi, ny - chu

{ | s<sub>1</sub> : r | s : m : l . f | s : m . d | r : d . t<sub>1</sub> | d : . l<sub>1</sub> }  
 'rwyf! Och y fi, ny - chu 'rwyf, Dy-na yw clwy' pob dyn cla'.

From the same collection, p. 68.

It is clear that all the above "Dream" tunes are derived from the same original, some of the more striking features appear in all of them, but No. 14 is decidedly quainter and older than the others. Remembering the difficulty experienced in copying this, one cannot help suspecting those who noted the others of having sophisticated them; there are convincing proofs of this being often done by John Parry. The quaintness of the tune was not due to any inability to sing correctly on the part of the singer, for he sang a modern English song with perfect accuracy of tonality and intonation.

The last example differs greatly from No. 14, but the second section convincingly betrays its origin. From the fact that one was recorded in Caernarvonshire, another in Mid-Wales, and two in the Aberdare district of Glamorgan, it is clear that the tune must have been old. Llywelyn Alaw, who recorded Nos. 17 and 18, was a harpist, and in both rhythm and tonality the two examples show clear evidences of "harp" influence.—Ed.

## 19—CARIAD Y GARDDWWR.

*(The Gardener's Sweetheart.)*

Doh D.

&lt; :d | s :- :s | m :f :s | l :- :f | m :s :s | l :- :l | l :- :d' &gt;

O cyd - nes - hewch ieu - enc - tyd di - ddan, Fe bro - fa ar frys fe -  
Am le - di lan - deg o dre Lun - den Rodd serch ar lanc o

D.C.

&lt; | s :- :d | d :r :m | f :- :l | s :- :s | f :m :r | d :- :||

- wy - llys all - an, My - ne - ga'r fwyn - lan fel y fu.  
ar - ddwr mwyn - lan, O wlad y Cym - ru cyw - rain cu.

X

&lt; | s | s :- :s | s :m :s | t :- :d' | r' :- :s | s :- :s | m :s :- &gt;

Merch i far - chog en - wog iawn ym mhob rhyw gamp - au,  
Er hyn mi scor-niais hwy oll i gyd, Gan wr - thod rhin - wedd

&lt; | t :- :d' | r' :- :d' | m' :- :d | r' :- :t | d' :- :l | s :m :s :&gt;

dysg. a dawn; Roedd bo - ne - ddig - ion gwlad a thre - fydd  
bo - nedd byd Er mwyn rhyw len - cyn hardd o Gym - ro, Mi

D.S.

&lt; | l :- :l | l :t :d' | s :- :d | d :r :m | f :- :l | s :s :- | f :m :r | d :- :||

Am fy ngha - ru yn ben - naf beu - nydd, Ar fo - reu-ddydd a phryd-nawn.  
ge - fais wy - lo yn hir am da - no Heb gael go - baith mend - io 'mryd.

2 Ar ôl bod yn ei garu fwyddyn,  
Aeth rhywun at fy nhad i achwyn,  
Ffe gafodd glywed hyn yn glir.  
Pan glybu 'nhad mewn lliad a chyffro,  
Danfonodd wŷr i w brysus bresio  
I fynd i dario 'mhell o dir.  
Bŵm innau fwyddyn gyfa' Gron  
A dirfawr friw o dan fy mron;  
O, yn fy ngwely yr o'n i'n wy'o,  
Gan goho'n dyner o hyd amdano,  
Yn ffaelu â rhodio'r ddaear hon.

3 A phan y dois i fedru codi  
O'm cul adwyth a'm caledi,  
Heb neb i'm llonni ar y llawr,  
Ar ryw ddiwrnod i'r stryd y teithiais,  
A siwt o ddillad longwr brynais—  
Mentro i'r harbwr wnes i'nawr.  
'Roedd yno long dan hwyliau'n glir,  
Am rowndio draw drwy'r India dir;  
Gofynnais iddynt pwy wlad y gwannat forio,  
Atebai'r capten mai tua Jiwmecco  
Y gwnai efe deithio cyn bo hir.

Ymhen y naw diwrnod, y *French* a ddaeth atom,  
 Ac ymladd yn g'lonnog a wnaeth y gelynion,  
 I'r carchar yn union yr awd â ni.

\* \* \* \* \*

Ac wrth lanio ar lan môr Dofar,  
 Cyfarfu mi â'm cymwys gyfar  
 Ar ôl bod yn y carchar cul.

Pan glybu 'nhad yn Llunden dre  
 I ni briodi yn llon ein lle,  
 Yn lle coelio Duw a'i ddoeth orchmynion,  
 Fe goeliodd y gelyn wrth bob rhyw argoelion,  
 A thorodd ei galon greulon gre'.

Ces innau ar ei ôl y cyfan  
 O'i holl dai a'i diroedd llydan,  
 Aur ac arian gwiwlan wedd ;  
 A chael fy annwyl gariad hyfryd  
 A meddu ystad fy nhad a'i olud  
 Tra bôm yn y byd tu yma i'r bedd.

\* \* \* \* \*

Lle byddo dau yn cywir garu,  
 'Does dim a rwystra i'r rhain briodi  
 Ond angau chwerw, ing a chur.

Sung to the Editor by the same singer—Mr. Daniel Evans, Fourcrosses. In spite of the fragmentary condition of the ballad, it can easily be seen that it belongs to a class that was exceedingly popular at one time. A wealthy young lady in London, sought after "by the gentry of town and country," falls in love with her father's handsome Welsh gardener. When the "Knight," her father, hears of this, he causes the press-gang to kidnap the young man and to send him to foreign parts. The lady, after a twelve-month of grief and illness, escapes from her father's house, dresses herself as a sailor, and ships in a vessel going to "Jiwmecco" (Jamaica). We miss the lady's most exciting adventures, but we gather that her ship was taken by the French, and that she spent some time in a French prison.

On being released and "landing on the shore of Dover sea," she fortunately meets her lover, and they promptly get married. On hearing the news, the father "breaks his strong and cruel heart." But all this is as it should be, for the young lady inherits the whole of his "houses and broad lands and his silver and gold."—ED.

"Apparently a dance or march tune."—MISS A. G. GILCHRIST.

"A characteristic harp tune."—MR. E. T. DAVIES.

## 20—LOWRI LEW.

Doh G.  
 { :s<sub>1</sub> | s<sub>1</sub> :d :d | d :d :d | t<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | t<sub>1</sub> :r :s<sub>1</sub> }



Gwan - dewch ar a - lar - nad neu far - nad a fer - nir, Oer  
 Hen wrei - gen ryw - io - gedd, wych ag - wedd i'w che - gin, Fu'n

{ :s<sub>1</sub> :d :d | d :d :d | t<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | t<sub>1</sub> :r :r :- || s<sub>1</sub> | r :- m | f :- r }



la - rwm am Low-ri mewn cy - ni ddat - ge - rir ; Hel llau 'mhob llain, a'r  
 ca - dw i mhob Ri - nallt cyn la - ned â bre - nin ; Hi weith - ic'r nos wyth

{ m :- r | d :- s<sub>1</sub> | r :- m | f :- r | m :- r | d :- s<sub>1</sub> | s<sub>1</sub> :m :- | d :- t<sub>1</sub> }



chwain o'r chwys, O gylch ei groen a gol - chi' i gryd : Gwraig dac - lus fo - ddus  
 awr neu naw, Hi go - de'r bo - re i ym - gyd - io a'r baw : Ni fu a llaw ar

{ d :d :s<sub>1</sub> | s<sub>1</sub> :m :- | d :- t<sub>1</sub> | d :d || s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> :- | r :- m }



fudd - iol, A drws - ie glo - se'n gly - sol. Gwnai sa - ne yn gy -  
 go - syn 'Mwy holl - awl am ei hen - llyn. Hi drin - ie laeth ag

{ f :m :d | t<sub>1</sub> :r :- | s :- s | f :m :r | d :- d | d :d :- }



so - nol, A ny - ddai lin o - ly - nol, A chri - bai bleid - iol  
 un - dyn, A hall - tai'n fa - nwl fe - nyn A gad - we flwy - ddy'n

{ t<sub>1</sub> :d :r :d | m :- d | t<sub>1</sub> :- l<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> :m :- | d :- d | d :- } *D.S.*



wlân a blew O ne - wydd i - ddi Low - ri Lew!  
 gy - da'i flew O ne - wydd i - ddi Low - ri Lew



2 Mae'n chwith i'r 'nifeiliaid mewn dwnad am dani,  
 leir, hwyed, gwydde a moch sydd yn gwaeddi ;  
 A'r lloie bach annwyl sy'n drwm eu hochened,  
 A phrin iawn y pora pob buchw nesa i'r pared ;  
     Ac mae'r ceffyle mewn coffad,  
     A'r ychen oll yn chwercw eu nâd,  
 A'u brefiad yn abl brifo'r  
 Calonnau clau a'u clywo ;  
 Trengalar trwm ac wyl  
 Wna i gŵn a chathod chwitho  
     Wrth aruthr deimlo'r anrhaith dew  
     A gaed y leni am Lowri Lew.  
 Hi aeth i'r nefoedd am wn i,  
     Ac onid e, gwae i'w henaid hi :  
 'N iach iddi wedyn, wydyn,  
 Fyth unwaith gael llaeth enwyn,  
 Na dŵr i oeri ei dwyn,  
     O aeth i gŵl y gelyn ;  
 A'i chorff yn rholyn fel y rhow,  
 Ffarwel am dani—Lowri Lew.

Recorded by Lady Lewis. " Sung into the phonograph by Mr. Isaac Jones, of Llanefydd, Dec., 1911. He called this ' Mesur Rodney's March,' but it is not so : it more closely resembles ' Llef Caerwent ' (see *Alawon fy Ngwlad*, p. 86, for ' Ymdeithion Rodney,' and p. 151 for ' Llef Caerwent ') but this is a better tune. The words are from the Interlude, ' Tri chryfion byd,' by Twm o'r Nant. Isaac Jones is 85, and may have seen the Interludes acted."—LADY LEWIS.

The words are from the Interlude, " Tri chryfion Byd " (The three powers of the World—Love, Poverty and Death), and are an elegy on the death of Lowri Lew, an old farm-wife who had slaved all her life for Rhinallt her son, the ' Miser ' of the Interludes. It belongs to the class of " patter " songs, and the long list of farm and house duties, and of the many farm animals that lament the loss of her anxious care, lends itself truly to this class of song. In the printed copy the tune specified is " Llef Caerwent " (See No. 30), and this fits the words admirably.—ED.

## 21—YN Y GWYDD.

*(In the Wood.)*

Lah = B.

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



Fel 'roe-ddwn ar ryw nos-waith yn y gwýdd, yn y gwýdd, yn

{ d' | .t :l .l | m .n :d .m | l :— : .d' | t .d' :r' .r' }



gweith - io ngwaith trwy dra - fferth, yn y gwýdd, Fel de - ryn we - di'i

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



da - ro O'r nyth i fynd lle myn - no, O di - ar lle ca'i darr - io, yn y

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



gwýdd, yn y gwýdd; [words missing.] yn y gwýdd.

Sung to the Editor at Aberystwyth in June, 1923, by the Rev. W. Rees, formerly Vicar of Llangaddock, Carmarthenshire. Mr. Rees was well over 80 years of age, but he had a marvellous memory, and he sang for me several songs that were current in St. David's—his native district—during the early years of last century.

The song is clearly a variant of the beautiful tune of the same name (see No. 22) noted by Miss Jane Williams in the Neath Valley. The words begin the same in both cases. The singer, while carrying on his work "in the wood," meditates on the uncertainties of life. This kind of semi-religious song was then very common, possibly the Methodist movement had much to do with it.—Ed.

"This sounds to me like a Scottish tune. It belongs to a characteristic verse-metre, the (probably) earliest known example of which is suggested by a title in *The Complaynt of Scotland*, 1549

My lufe is Iyand seik, send him joy, send him joy.

this may have suggested Hector Macneill's :

My luves in Germanie, Send him hame, send him hame.

There were also songs, of probably earlier date than the above, on Captain Kidd, Admiral Benbow, and the notorious criminal Sam (or Jack) Hall; and in the nineteenth century a revival hymn in *Richard Weaver's Tune Book*, 1861, was modelled upon the same stanza. All these tunes, together with the Welsh air, appear to be variants of the same original. 'Captain Kidd' and 'Sam Hall' are the dying confessions of villains, and the revival hymn is obviously suggested by one of them. It begins:

Come ye that fear the Lord  
Unto me, unto me, etc.

A verse of 'Captain Kidd,' with a somewhat modernized American form of the tune, may be quoted from an American collection, *Our Familiar Songs, and Those Who made Them*, 1889 (see below). Captain Kidd was hanged in Execution Dock on the Thames, in 1701, and the ballad is probably contemporary."—

MISS A. G. GILCHRIST.

### CAPTAIN KIDD.

My name was Ro - bert Kidd, When I sailed, when I sailed, My  
name was Ro - bert Kidd, When I sailed; My name was Ro - bert Kidd, God's  
laws I did for - bid, And wick - ed - ly I did, When I sailed.

To Miss Gilchrist's very interesting note we may add that there are among Welsh traditional tunes some dozens in this metre—some minor, others major or modal—and they are generically described as of the "Mentra Gwen" type. Some of them (e.g. "Twrgwyn") have even been utilized as hymn-tunes.

For additional references to these tunes see pp. 47, 48, 49.

It may be pointed out further that some of the middle phrases of Nos. 21 and 22 are very similar to the corresponding ones in "Captain Kidd."—Ed.

"Of all these carol-tunes, No. 21 strikes one most, with its lovely sweeping Seventh."—SIR WALFORD DAVIES.

"Compare the tunes Nos. 21 and 22 with 'Admiral Benbow' and 'Brave Boys,' *Chappell's Popular Music of the Older Time*."—MISS L. E. BROADWOOD.

## 22—YN Y GWŶDD. FORM 2 OF No. 21.

Lah = G.

< s<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> | d̄ : t<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> >



Pan oe - ddwn ar frig nos - waith yn y

< | l<sub>1</sub> :- | s<sub>1</sub> s<sub>1</sub> : r s<sub>1</sub> | r :- | m :- f | m : r | d̄ : t<sub>1</sub> . l<sub>1</sub> >



gwŷdd, Yn y gwŷdd, Yn gweith - io nghrefft mewn

< | s<sub>1</sub> : m<sub>1</sub> : d̄<sub>1</sub> s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | l<sub>1</sub> :- | : | d̄<sub>1</sub> s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | l<sub>1</sub> ||



go - baith, Yn y gwŷdd, Yn y gwŷdd;

< : l<sub>1</sub> . t<sub>1</sub> | d̄ : t<sub>1</sub> | d̄ : r | m : m | m :- s<sub>1</sub> | r : t<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> >



Me - ddyl - iais wrth fy hu - nan Na wy - ddwn pa mor

< | t<sub>1</sub> : d̄<sub>1</sub> | m :- | r : t<sub>1</sub> | d̄ : r d̄<sub>1</sub> l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> >



fu - an Er dwy - sed oedd fy am - can, Yn y

< | l<sub>1</sub> :- | s<sub>1</sub> s<sub>1</sub> : r s<sub>1</sub> | r :- | m :- f | m : r | d̄ : t<sub>1</sub> . l<sub>1</sub> >



gwŷdd, Yn y gwŷdd, Pan cawn y - ma - do'r

< | s<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | l<sub>1</sub> :- | : | d̄<sub>1</sub> s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | l<sub>1</sub> ||



cy - fan, Yn y gwŷdd, Yn y gwŷdd.

From Miss Maria Jane Williams of Aberpergwm's excellent collection of *Ancient National Airs of Gwent and Morganwg*, 1844. The tunes were noted before 1838, for they were sent to the Abergavenny Eisteddfod in that year, where they won the first prize for the best collection of unpublished Welsh traditional songs. Of the words, we have only this verse and the imperfect one under 21.

The word "gwÿdd" in Welsh sometimes means "weaver," and Moffatt, following Miss Williams' note on the tune, in setting it in his *Minstrelsy of Wales*, has entitled the song "The Old Weaver."—ED.

### 23—Y MÔR. FORM 3 OF No. 21.

(The Sea.)

Lah = A.

< :m | d' :- .t | l :l | s :m | d' :- .n | s :- | s :- .n >



An - ler - thol faith ei wy - neb Yw y môr, yw y

< | d' :t | l :d' | t :l | l :l | n :n | l :- .t | l :- | - :l >



môr; Rhyw ail i dra - gwy - ddol - deb yw y môr. Mae

< | d' :l | d' :d' | r' :m' | - :n' | r' :- .t | s :l | t :r' | - :r' >



yn ei faith ddyfn - de - roedd Gyf - lawn - der o o - lu - doedd, Ac

< | r' :d' .t | l .s :l | n :n | d' :- .n | s :- | s :- .n >



aur cra am - ryw oes - oedd Yn y môr, yn y

| d' :t | l :d' | t :l | l :l | n :n | l :- .t | l :- | - ||



môr: Ar - ian - dy Duw y llu - oedd Yw y môr.

As the words to this tune are modern, I had always thought the tune contemporaneous with them until I happened to notice its resemblance to the "Gwÿdd" tunes. Here, then, we have three forms of the same tune from districts as widely

separated as St. David's in Pembrokeshire, the Neath Valley in Glamorganshire, and Snowdonia in North Wales; and furthermore, they seem to be linked up with the English songs quoted by Miss Gilchrist and Miss Broadwood. The exceedingly humorous ballad describing the many curious things to be found in the sea, and ending with a reference to Jonah's having "resided for three days within an angry whale," was at one time exceedingly popular with Welsh students in Oxford, and it was regularly sung at the meetings of "Cymdeithas Dafydd ap Gwilym." The author of the ballad was Mr. Rowland E. Roberts, Dorlan Goch, Clwt y Bont, and afterwards of Llanberis. As we have had many enquiries for the words, we here print the remaining verses.—ED.

- 2 Du erchyll fro marwolaeth  
Yw y môr, yw y môr;  
A mynwent fawr dynoliaeth  
Yw y môr;  
Er maint y celaneddau  
Sŷn gorwedd dan ei donnau,  
Ni welir cofgolofnau  
Yn y môr, yn y môr;  
I nodi'r dyfrllyd feddau  
Yn y môr.
- 3 Pa le mae Cantre'r Gwaelod?  
Yn y môr, yn y môr;  
A'i gwŷr yn pesgi'r pysgod  
Yn y môr;  
Ei heirdd balasau mawrion  
Feddiennir gan bysg brithion,  
Heb rent nag un gofnyon,  
Yn y môr, yn y môr;  
Ni thalant Dreth y Tlodion  
Yn y môr.
- 4 Modrwyau geir gryn lawer  
Yn y môr, yn y môr;  
A *Watches Patent Lever*  
Yn y môr;  
Peth od nad ai'r oriedydd,  
Gan faint yw grym ei awydd,  
I godi'r stoc yslennydd  
Sŷn y môr, sŷn y môr;  
Yn gorwedd mor ddiddefnydd  
Yn y môr.
- 5 Pa le mae'r Brenin Pharo?  
Yn y môr, yn y môr;  
A'i galon wedi mwydo  
Yn y môr;  
Ei feirch fu yn carlamu  
Ar ôl anwyliaid Iesu,  
Mae'u harnis wedi rhydu  
Yn y môr, yn y môr;  
A'i fyddin gref yn pydru,  
Yn y môr.
- 6 Mae pysgod mawr aruthrol  
Yn y môr, yn y môr;  
Yn gwledda ar gnawd dynol,  
Yn y môr;  
Mae tuedd yn eu rheibiaid  
I ddrysu'r Atgyfodiad,  
Trwy falu cyrff mor anfad  
Yn y môr, yn y môr;  
A'u cario i bob cyfeiriad  
Yn y môr.
- 7 Mae llawer o farilau  
Yn y môr, yn y môr;  
O gwrw a gwirodau,  
Yn y môr;  
'Chaiff Ttemplwyr Da ddim profi  
O'r pysgod dirifedi  
Sŷn noho'r dyfroedd heli  
Yn y môr, yn y môr—  
Maent wedi yfed brandi,  
Yn y môr.
- 8 Bu Jonah'r proffwyd hymod,  
Yn y môr, yn y môr;  
Mewn carchar am dri diwrnod  
Yn y môr;  
Bu'n fwyd i forfil lliidiog,  
Ond pwysodd ar ei 'stumog,  
Daeth arno fwrn a chyfog,  
Yn y môr, yn y môr;  
Fe'i chwydodd ar dywodog  
Lan y môr.

"I am curiously fascinated by No. 23 with its extraordinary arrangement of seven bars followed by eleven bars. In spite of this irregularity (as it would seem to me) I think it is a fine modal tune."—MR. A. MARTIN FREEMAN.

"'Y Môr' is most like the 'My luv'e's in Germanie' form of the tune. See Alfred Moffatt's *Minstrelsy of Scotland*, etc.—MISS A. G. GILCHRIST.

24—FFARWEL I DREF MANCEINION. (FORM 4 OF No. 21.)  
(Farewell to Manchester Town.)

Doh G.

< s<sub>1</sub> | l<sub>1</sub> .l<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> s<sub>1</sub> :d<sub>1</sub> s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> s<sub>1</sub> | d<sub>1</sub> :- .t<sub>1</sub> >

Ffar - wel fo i dref Man - ce'n - ion, 'Rwyf yn mynd, 'rwyf yn mynd, 'l'w

< r .r :d .l<sub>1</sub> | s<sub>1</sub> s<sub>1</sub> :d<sub>1</sub> s<sub>1</sub> | l<sub>1</sub> :- | - : s<sub>1</sub> | l<sub>1</sub> .l<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> >

mer - ched ac i'w meib - ion, 'Rwyf yn mynd. Ffar - wel fo i'r ann - wyl

< | s<sub>1</sub> s<sub>1</sub> :- s<sub>1</sub> | s<sub>1</sub> .d :d .d | d .t<sub>1</sub> :- .r | r .r :d .l<sub>1</sub> | s<sub>1</sub> s<sub>1</sub> :d<sub>1</sub> s<sub>1</sub> >

e - neth Fum yn ei chw - ni gan - waith, Ei ga - dael raid y - sy - waeth, Rwyf yn

< | s<sub>1</sub> :s<sub>1</sub> s<sub>1</sub> | d<sub>1</sub> :- .t<sub>1</sub> | r .r :d .l<sub>1</sub> | s<sub>1</sub> s<sub>1</sub> :d<sub>1</sub> s<sub>1</sub> | l<sub>1</sub> :- | - : ||

mynd, 'rwyf yn mynd. I wlad fy nge - ne - di - gaeth 'Rwyf yn mynd.

The above tune and words were sent to the *Brython* for Feb. 9th, 1928, by Mr. Maurice Roberts, Ashton-in-Makerfield. He had learnt it from an old uncle "50 to 60 years ago."

In a later number of *Y Brython*, Ieuan ap Iwan gives the whole of the ballad, as copied from a note book written about 1845 by James Anwyl, Keeper of Harlech Castle.—Ed.

"I consider No. 23 far better than 21, but neither is as good as the Aberpergwm version " (No. 22) " which is more highly organised and expressive."

—MR. E. T. DAVIES.

## 25—MEL WEFUS.

*(A Honeyed Lip.)*

Lah = E.

Chwi fy - dol - ion fy - wyd a - laeth, Sy'n cof - leid - io cof - io  
A'ch Duw beu - nydd eich di - ben - ion, Naws y go - lud ne - sa i'r

cyf - iaeth. E - go - rwch ly - gaid eich me - ddyl - iau,  
ga - lon. Ac un - rhyw orch - wyl fydd i'w er - chi,

Ac ys - tyr - iwech y di - ri - fau Y - ma a ge - nir mewn gwir - io - nedd  
Os dy - mu - nwn oes dai - o - ni, Nid a - ddo - li mw - mi ma - mon,

Am ys - gy - mun fo - chyn fu - chedd, A - wydd far - wol am o - fe - redd.  
Dar - fo - de - dig y - sig friw - sion, Yn lle go - lud gwlad a - ngyli - on.

## 2 Adeiladu ar y tywod

A wna'r ffôl a'r digyffaelod ;  
Llenwi'n llawnion eu sguoriau,  
Ac amgyffred aur i'w goffrau ;  
Ar y noswaith ymaith ammaid,  
I gofynnid am ei Enaid,  
I roi cyfri o'i dalentau,  
A'r da bydol a arbedai,  
A'r dewr ingoedd pan doe'r Angau,  
Pedai Moesen a'r Proffwydi,  
Gyda Deifes i gydwaeddi,  
Y mae'r cybydd mor bengaled,  
A'i fron glaiar ni fyn glywed,  
Ow, nes bo rhyhwyr cellwair colled.



This tune is from the Jenkins Kerry MSS. *Melus Seiniau*, where it is also called "Hope to Have," and said to be a "Deheubarth," or South Wales form. It is also given in the *Welsh Harper*, Vol. 2, p. 7, but, as usual, John Parry has introduced several changes which interfere with the "fit" of the words.

The words are from *Y Blodeugerdd* (1759), p. 195, and were written by Dafydd Manuel. They are a condemnation of the "Worshippers of Mammon," hence the curious title, "Bustl y Cybyddion" (The Gall of the Misers).—Ed.

"There is a fine flight in this tune; the development of the sequence is highly expressive, and in the prolongation, i.e., bars 5-6, answered by bars 7, 8, 9, there is a touch of inspiration."—MR. E. T. DAVIES.

## 26—MÊL WEFUS. FORM 2 OF TUNE No. 24.

Lah=E. 8 *Plaintive.*

< d || d :t<sub>1</sub> .l<sub>1</sub> | l<sub>1</sub> m :- m | f m :r d | r m :- m >

Holl fech - gyn a mer - ched, O cre - dwch yn gry - no. A  
Chwi gewch gly - wed ge - ny ar ga - rol Y

< | l :s .fe | s m :- r | d :t<sub>1</sub> .r | d .l<sub>1</sub> :- l<sub>1</sub> || *D.S.*

phob gwŕ glan - deg A dde - lo i'm gwrân - do; Y  
modd y ser - chais i ferch lân sir - iol, Ond

< | t<sub>1</sub> .l<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> | t<sub>1</sub> .d :t<sub>1</sub> .r | d .t<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d .r :d m >

mynd a wnae - thum ar ddi - we - dydd I le ag el - wir Eg - lwys ne - wydd :

< | r d .t<sub>1</sub> :d m | s .fe :fe m m | n .ba :se .t | d' | t .l :l .se >

Can - fum Gwen 'r un lliw a'r gwin - wydd. Fwyn fa - nol fei - nir, deg iawn ei dwy - rudd,

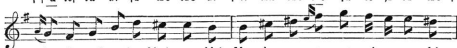
< | l :s .fe | s m :- r | d :t<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> .l<sub>1</sub> :t<sub>1</sub> .d >


Fwyn fa - nol fei - nir ddeg iawn ei dwy - rudd;

4\*

< | t<sub>1</sub> „l<sub>1</sub> :s<sub>1</sub> „l<sub>1</sub> | t<sub>1</sub> „d :t<sub>1</sub> „r | d „t<sub>1</sub> :l<sub>1</sub> „t<sub>1</sub> | d „r :r („n ) >  

 Oad merch ddaw-nus oedd y ddy - nes, wiw - liw, la - na 'rïoed a we - lais,

< | r' d „t<sub>1</sub> :d „n | s „fe :fe „n | n „ba :se „t | d' „t „l :l „se >  

 Ar - ni'm serch yn rhwydd mi ro - ddais; Yr o - lwg gyn - ta ar - ni a ge - fais

< | l :s „fe | s „n :- „r | d :t<sub>1</sub> „r | d „l<sub>1</sub> :- . ||  

 Gwael oedd fy rhan i Gwen pan y ser - chais.

The tune and words, of which only one verse is given, are from M. Jane Williams's *Gwent and Morganwg Collection*. This variant is interesting because it is mainly Dorian, but with a modulation to *E* minor in the second section. The rhythmic pattern of No. 24 is followed but with differences of detail, and the tune has the same working up to a climax. The singer calls upon "All men and women of the Countries" to admire the charms of "Gwen," with whom he has fallen in love at first sight.

Another variant of this tune was sung to me several years ago by the Rev. M. Aubrey Jones, Whitland, who had learnt it from his mother.—ED.

### 27—MÊL WEFUS. TUNE 2.

Ray=D.  
 < | f' :- | n' :- n' | r' :- | r' | d' :- | l :- | l t :d' | :- : >  

 Y tri Ed - ward - iaid, Duw a'ch ca - to,  
 O'r fath a fyn - noch, nid wy'n tas - gu,

< | r' :- | d' :r' | l :l | :- (s) | f :l | s :f | n :r | :- : ||  

 Cyf - rwy ne - wydd 'rwy 'n ei feg - io.  
 Ond bodd - io'ch hu - nain wrth ei bry - nu.

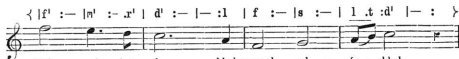
D.C.



Oa geill eich wy - llys da fy help-io, Y - maam un - waith 'rwy'n dy - mu - no,  
Er trei - o fan - nerch, tri o - fyn-nes, Rhagbod ar un yn or - mod gor-mes;



Ma - ddeu - wch i mi am un tro e - hud,  
Na dde - lo ond hyn - ny i dor - ri'ch pyr - sau,



Nid wyf i ar fe - ddwl gwneud cel - fy - ddyd,  
Mo gy - ffes pry - dydd ar ba - pu - rau.



Dea - llwch, gwe - lwch, O do - lli'ch go - lud.  
Ple mae'r un beg - er mor - lym ei bi - gau.

Sung to the Editor ten years ago at Porth, Rhondda, by Mr. Robert Williams, a quarryman from the Bethesda district who had gone to South Wales to work in the coal-mines. He could only remember one verse and that was evidently a mixture of different verses. As the same tune appears in Bennett's *Alawon fy Ngwlad*, p. 41 (1), in the minor key, one felt rather doubtful as to the accuracy of the singing. In the *Cerddor* for 1889 (p. 103), however, the Rev. Owen Davies (*Eos Llechyd*), an accomplished musician, records the tune in the Dorian mode, very nearly as it was originally sung to me. Unfortunately no words were given, and as the words assist materially in giving a correct idea of a tune, one verse is here given of a quaint ballad from Jonathan Hughes's *Bardd a Byrddau* "Cerdd ar 'Hope to Have' i ofyn cyfrwy gan dri o uchelwyr o blwy Llangollen" (a ballad begging a saddle from three gentlemen of the parish of Llangollen).

It will be noticed that, in order to fit the words to the tune, notes have had to be tied together in several places—this suggests that there must have been (in North Wales probably) a variant of the metre of the *Blodeugerdd* Carol. Should any of our correspondents know of such a one, the Society would be grateful for a copy.

—Ed.

## 28—MÊL WEFUS. TUNE 3.

Doh E<sup>2</sup>.

{ m : d | s :- s | l : f | m , s . - : s | d' : t . l }  
 2. A - dei - la - du ar y ty - wod A wna'r

{ s : m | r :- m | r : d | m : r . d | s :- s }  
 ffol a'r di - gy - ffac - lod; Llen - win llawn - ion

{ l | : . f | m , s . - : s | d' : t . l | s :- m | r : d | r : f ||  
 eu sgu - bor - iau Ac am - gyff - red aur i'w goff - rau;

{ m , s : d . d | t , d : r . f | m , r : d . r | m . f : f . s }  
 Ar y nos - waith y - maith am - naid I go - fyn - nid am ei e - naid,  
 Pe dae Moe - sen a'r pro - ffwy - di, Gy - da Dei - fes i gyd - wae - ddi,

{ l | f : f . f | l . d' : t . s | s . l : ta . s | d' . r' : d' . t | d' : t . l }  
 I roi cyf - ri o'i da - len - tau, A'r da by - dol a ar - be - dai, A'r dewr  
 Y mae'r cy - bydd mor ben - ga - lod, A'i fron glai - ar ni fyn gly - wed, Ow nes bo

{ s : m | r :- . d | r : f || r :- m | r : d }  
 1st time. D.S. 2nd time.  
 ing - oedd pan doe'r a - ngau. cell - wair coll - ed.  
 rhy - hwyr

From *Alawon fy Ngwlad* (p. 149). Two striking features of this tune are the occurrence of the flat 7th, and the curious cadence, supertonic—subdominant. Welsh traditional melodies often show a partiality for the 4th of the key, and one suspects that the final close on the tonic must have been the result of "editing." If this is correct, then, in all probability, the second line must also have concluded on the 4th.

There is still another tune in *Alawon fy Ngulad* bearing the name "Mêl Wefus," but it is so different from the others in metre and spirit that the naming is probably wrong.—Ed.

## 29—AWN I FETHLEHEM.

(Let us go to Bethlehem.)

Doh = G.  
 { | ḍ :- ṭ | ḷ | ṣ :- | ḍ :- ṛ | ṇ : ḍ :- | ṇ :- ṛ | ṇ : ṣ :- }  
  
 Awn i Feth - lem bawb dan ga - nu, Neid - io, dawn - sio  
 { | f̣ :- ṣ : ṃ | ṛ : ḍ :- | ṣ :- f̣ | ṇ :- ṣ | ḷ :- ṣ : f̣ . ṛ | ṇ : ṣ :- | ṣ :- f̣ | ṇ :- ḍ . ṛ }  
  
 A lla - we - nu : I gael gweld ein Pry - nwr cre' - dig, I gael gweld ein  
 { | ṃ :- ṛ : ḍ . ṭ | ḷ | ṣ :- | ḷ :- ṭ | ḍ :- ṛ . ṃ | f̣ :- : ṃ | ṛ : ḍ :- ||  
  
 Pry - nwr cre' - dig, A - nwyd he - ddyw Ddydd Na - do - lig

2 Ni gawn seren i'n goleuo  
 Ac yn serchog i'n cyf'rwyddo,  
 Nes y dyco hon ni'n gymwys  
 I'r lle sanctaidd lle mae n gorffwys.

3 Mae'r angylion yn llawenu,  
 Mae'r ffurlafen yn tywynnu,  
 Mae llu'r Nef yn canu hymnau,  
 Caned dynion rywbeth hwythau.

This, like No. 21, was sung to the editor by the Rev. Mr. Rees, who had learnt it, when a child, at St. David's.

The tune, much simplified as to rhythm, appears in many Welsh collections as a hymn-tune under the name *Llantrisant*. In several, such as the *Caniedydd Cynulleidfao* (No. 308) the repetition of the third line has been retained, but in the *Llyfr Tonau*, Ieuan Gwyllt has pruned the tune still more severely. (See next page.)

The words are from Vicar Pritchard's *Canwyll y Cymru* (17th Cent.). They are full of the joy of the occasion; the Singers are invited to "sing and jump and dance"; "the angels rejoice, the hosts of Heaven sing hymns—then let men likewise sing something." The speech-rhythms of the words are well reflected in the tune, and give it a vigour and joy that are completely absent from the severer, and perhaps more devotional hymn-tune.

## LLANTRISANT.



After writing the above, I found that Owen Williams o Fôn had utilised the air as a hymn-tune as far back as 1816—see “Bryniau Môn” in *The Royal Harp of David*.—Ed.

## 30—LLEF CAERWYNT. TUNE 1.

Lah = E.

{ :d | d :l<sub>1</sub> :d | t<sub>1</sub> :s<sub>1</sub> :m | f :l s f | m :d :r }

O gar - iad 'rwy'n an - fon f'a - nerch - ion yn bar - chus l  
 Pen bo - nedd De - heu - dir mwyn iawn yw ei ad - wedd Yn

{ m :f :s | l :s :m | f :r :s | m :d :r } *D.C.*

an - nerch de - heu - law y Scwi - er da hwy - lus;  
 llun - iaidd ei rod - iad, Yn llawn o an - rhy - dedd.

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

Yng Nghwm-Gloyn mewn pa - las clyd yn fawr ei barch gan wŷr y byd Mae'r  
 Llew ynei fraint yn llun-iaidd fry yw ar - fau'r gwŷr mewn yr - fa gu Sy'n

{ m .r :d .t<sub>1</sub> | d .l<sub>1</sub> :m | m .r :d .t<sub>1</sub> | d .l<sub>1</sub> :l<sub>1</sub> }

Scwi - er Llwyd car - ia - dus Yn eis - tedd, ann - wyl us - tus; Rhydd  
 pwy - so'n hyr a - chos - ion O fewn clor - ian - nau tir - ion; O

{ | r . r : r . m | f . r : . l<sub>1</sub> | f . l : s . f | m . d : . t<sub>1</sub> }

a - llan farn dde - a - llus Y - mhob ma - ter - ion dy - rus, gwyl -  
ra - gor - freint - iau mawr - ion Yr holl Fry - tan - iaidd mwyn - ion Yn

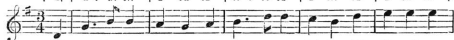
{ | d . t<sub>1</sub> : d . l<sub>1</sub> | m : - m | m . s : l . s | s : m . r | d : t<sub>1</sub> | l<sub>1</sub> } *D.S.* ||

- bo - dus yw ei ben; Nid ad - waen i ei gyd - mar dan y nen.  
llon a gy - son gais, Heb of - ni mo'i fy - gyth - ion Na swyn - ion Sais.

From the *Melus Seiniaw* MSS. of the Rev. J. Jenkins, Kerry, communicated by "J. Howells, Deheubarth" (South Wales), the additional title, "Cyni Windsor" is given, and above old ballads one finds "Llef Caerwent," "Llew Caerwynt," "Guinea Windsor," and "Gini Windsor." Jenkins adds the following note: "There are several *cerddi* adapted to this measure, but as far as known to the collector, they are unequal as to subject and composition to this fine air. There is a spirit and wildness in this tune which denotes it to be ancient. . . . During the reign of Henry IV Windsor was a prison. . . . It is not improbable there was an old *Can ddyri* setting forth the miseries of the Earl of March, or some of the Welsh captives, adherents of Glyndwr." This hypothesis has no evidence whatever to support it, and is merely an attempt to account for the English suggestions of the words "Caerwent" (Winchester) and "Windsor." Seeing that the three tunes bearing this name are quite different, we are forced to conclude that we have here one more instance of a title being the name of a metre (that may have originated in England) rather than of a tune.

The words are by "Ioan Siencyn, Y Bardd Bach," and may be found in *Blodau Dyfed* (p. 369). It is one of the many ballads written to solicit gifts—here Thomas Lloyd, Esq., of Cwm Glyn, Pembrokeshire, is asked to give the bard a "Crook walking stick."—ED.

## 31—LLEF CAERWYNT. TUNE 2.

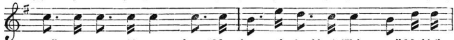
Doh G.  
 { s; | ḍ :-m :m | r :ḍ :r | m :-s :s | f :m :s | l :l :l }  
  
 Ni ae-thon i fe-di fel tri o yn - fyd-ion, Heb dde-all yn

{ s :s :s | f :f :f „s | f :m :s; | ḍ :-m :m | r :ḍ :r }  
  
 un-ion mor so-si oedd y Sae-son; Dros Ber-wyn trwy bur nerth i

{ m :-s :s | f :m :s | l :l :l | s :s :s | f :f :f „s | f :m :r ||  
  
 dŷ Meis-ter Bar-nard; Os coel-iai ni eu geir-iau cae'n gan-ddo blaen gar-iad.

{ m „f :s „l | s „f :m „r | m „f :s „l | s „f :m „s }  
  
 Go - sod tasg i ni a wnae, A - ddo bywd a „wlyb a gw'lau; Y  
 "Heark ye Wels-myn! Pray come in, You shall have bed and ev'-ry thing,

{ l „l :l „l | l :l „l | s „s :s „s | s :s „s }  
  
 nos pan ae hi'n sy - dyn, Y wraig ni roe un gro - nyn Ond  
 Ma - ry bright, come here Give them drink a tan - ker. Mae

{ f „f :f „f | f :f „f | m „l :s „f | f :m „s „s }  
  
 gwellt y gwe-nith me-lyn—"Mae hwn-nw'n rhy dda i Wels-myn" Meddai'r  
 cys-gu'n or-mod car-char Mewn gwellt ar wy-neb dai-ar," Meddai'r

{ l „l :l „l | s :-f | m „l :s „f | m „r :ḍ } D.S. ||  
  
 fun wrth ben y bwrdd; Cych-wy-nem fynd, tri ffrynd, i ffwrdd.  
 Meis-ter sel-gar sant, Cewch we-ly'n tŷ am ddal y tant."



This was sent to the Editor by Mr. Christmas Evans, Cartrefle, Corwen, who had noted it from the singing of his uncle, Mr. E. M. Jones, Carrog, near Corwen. The latter had learnt it when a boy in the Glynceiriog district over 60 years ago. As no words were sent, a curious old ballad from the *Blodeugerdd* (1759) "o Lyfr Cywarch Llwyd," has been added. It tells how three "Welsmyn" went over the Berwyns to reap "for Mr. Barnard," who promised them food and drink and beds. When evening came, the wife said that the "straw of the yellow wheat was good enough for Welsmyn." On their threatening to leave, the master says that it is not right to compel "such willing men to sleep on the earth in straw," and insists on their having "a tankard, and a bed in the house."

(In the last section of the verse there is a redundant line—"I ddyinion mor 'wyllysgar").—E.D.

## 32—"LLEF CAERWENT." TUNE 3.

Lah = F#

< :d | t<sub>1</sub> :t<sub>1</sub> :r | d :l<sub>1</sub> :f | m :m :s | m :d :t<sub>1</sub> >



Yr en - wog wŷr ann - wyl 'rwy'n cy - farch ar un - waith O -  
E - go - ra fy nhes - tun, gan ach - wyn cwyn i - chwi, Tan

*D. C.*

< | d :d :m | l :l :s | m :m :r | m :d ||



ho - noch chwi bed - war mewn iawn - wych wy - bo - daeth;  
o - baith gwnewch deim - lad a styr - ied fy sto - ri.

§

< :r | m :- m | m :- f | m :- m | d :- r | m :- m >



Nis gwn i chwaith mewn ffraeth - iaith ffri, Hap hei - ni  
I ddweud y gy - ffes yn ddi - gudd I'r Back - a -

< | m :- s | m :- m | d :- r | m :- r | d :- t<sub>1</sub> >



chwant, pwy 'ho - noch chwi A ddy - lwn hen - wi  
row mi bic - ia'n rhydd; Mae deu - nydd Meis - ter

{ | d : d :- | - : : l<sub>1</sub> | m :- : r | d :- : t<sub>1</sub> | d : d :- }



gyn - ta ..... O ran eich baint a'ch mawr - dra; .....  
 Dan - iel ..... At gan - iad, as - iad i - sel; .....

{ | - : : l<sub>1</sub> | r :- : d | r :- : m | f : m :- : r | m :- : f }



..... Gan hyn na ddig - iwch wr - tha; Fel sgyth - ru  
 ..... Go - beith - io 'rwyf yn ddiogel Y gwren - dy

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



pren dech - reu - a, Mi af i'r pen u - cha, llaw - na  
 hwn fy chwe - del, Gan go - di heb gél a ga - fel

{ | m :- : t<sub>1</sub> | d :- : r | m :- : r | d : l<sub>1</sub> : t<sub>1</sub> | l<sub>1</sub> :- }



lle, Am naws o dro i ben i - sa'r dre.  
 gu, A'i fryd di - frêg yn ŵr teg o'm tu.

*D.S.* ||

Sung by my father who had learnt it from Ifan y Gorlan, an old harpist in the Conway Valley, over 90 years ago. The words are by Twm o'r Nant (see *Gardd o Gerddi*, p. 403) and are another example of the "begging ballad." This time "four inhabitants of Denbigh town beg a suit of clothes for Wil Edwards, alias Wil Satan."

The same tune, but in a mutilated form, may be found in *Alawon fy Ngulad*. Bennett took it from the *Llewelyn Alaw MS.* 329 B., but, as continually happened when the words were ignored, there are in one or two places bars omitted, and in others phrases too long for the lines. The name "Winchester Cry" is clearly Emlyn Evans's translation of "Llef Caerwent."

### III. Carolau Mai (May Carols).

#### 33—HËN GAROL HAF. TUNE 1.

(An old Summer Carol.)

Doh G.  
 { | ḍ :ḍ .ḍ | ṭ .ṛ :ḍ .,ṛ | ṇ .ṇ :ṇ .,ṛ | ḍ .ṇ :ṛ }  
  
 Mab wy'n chwe-nych yn fy chwen i ga-nu pen-nill mwyn o'm pen;

{ | ṣ .,f̣ :ṇ .ṇ | f̣ .ṇ ,ṛ :ṇ .ṇ | ṇ .ḷ :ḷ .ḍ | ṛ .,ḍ :ḍ ||  
  
 Ac os ce-rwch chwi hawdd-ga-rwch, Byth na syn-iwch roi i mi sen.

{ | ṣ .ṣ :ṣ .,f̣ | ṇ .ṣ :ḷ .,ṣ | ḷ .ṣ :ṇ .,ṛ | ḍ .ṇ :ṛ }  
  
 'Nol fy ne-all ca-nu wnaif Glyd eir-iau'n rhywydd o glod i'r Haf,

{ | ṣ .,f̣ :ṇ .ṇ | f̣ .ṇ ,ṛ :ṇ .ṇ | ṇ .ḷ :ḷ .ḍ | ṛ .,ḍ :ḍ ||  
  
 Wrth ei we-led mor hawdd-ga-rol Ei liw ar led, bro eu-raidd braf.

3 Dolydd a gweirglodd-dir clau,  
 Eu gweld yn rhywydd a gaiff pob rhai,  
 Tan fargodion glennydd gloewon  
 Mor hyfrydion meillion Mai.  
 Llysiau llafur, graendir, grawn,  
 Ffrwyth ar goedydd bronwydd, brawn,  
 Ros a lili, lanwych lwyni  
 A fyddant felly n llenwi'n llawn.

5 Bydd yr adar yn y gwýdd  
 Gydag agor tor y dydd  
 Yn ei roeso gan ymbyncio  
 Ceir eu gweld wrth rodio'n rhydd.  
 Fe ddaw'r gôg a'r ceiliog du,  
 Y fronfraith gron, a'i chywion cu,  
 A Philomela i'r fro hyfryda,  
 A'u llais llawenna, llonna llu.

The tune is from Jenkin Kerry's *Melus Seiniau MSS.*, where it is described as a South Wales form. The words are by Ifan Gruffydd, Twrgwyn, Cardiganshire, and may be found in *Blodau Dyfed*, p. 326. The tune is there called "Clod i'r Haf."—Ed.

## 34—MWYNEN MAI. TUNE 2.

*(The Sweet Melody of May.)*

Doh G.

Y daw - iol deu - lu mwyn - ion, A'r go - nest fer - ched  
 gwyn - ion, Fe ddar - fu'r dydd - ie blin - ion, Cawn dir - ion hi - non  
 ha; Daw cla - me teg i flo - de Bob dydd a deu - nydd  
 don - ie, Ac ie - chyd i'r dwyf - ron - ne Lle bu ca - lon - ne cla?

Sung to the Editor 40 years ago at Garn Dolbenmaen by Mr. Robert Evans, a Shepherd from Montgomeryshire. The words are by Huw Morus (1622-1709). The whole ballad may be seen in Sir O. M. Edwards's *Gwaith Huw Morris*, p. 102. It is there called "Mai-gân yn amser rhyfel" (A may-song in war-time), and the tune, "Llafar Haf" (*The voice of Summer*). There is a "burden" after the second verse.—Ed.

## 35—MWYNEN MAI. VARIANT OF No. 33.

Doh G.  
 { :d | d :m | s :-f | m :f | :s | l :s | f :m | r :m | :f }  
  
 O, moe-swch, moe - swch y - ma, O, moe-swch ger - ddi gwir - dda, Ie,  
 { :s :m | r :d | t, :d | :m | f :s | f :-m | r :- | :m }  
  
 moe - swch i'n Me - sei - a Bleth od - lau gwe - nau gwiw; A'r  
 { :d :m | s :-f | m :f | :s | l :s | f :-m | r :m | :f }  
  
 De - lyn Ddydd Na - do - lig, A'r Fei - ol yn faw - le - dig Gwnawn  
 { :s :m | r :-d | t, :d | :r | f :m | m :-r | d :- | ||  
  
 gy - wir fe - sur ffw - sig I'n di - ddig Oen a'n Duw.

2 Cyd-tynnwn ninnau'r tannau  
 Yn wŷr, yn blant, yn bleidiau,  
 I ganu mawl â'n genau  
 A gwir galonnau glân :

\* Hwn ydyw'r dydd dyweddi,  
 Ie, dydd priodas ydi  
 Rhwng Nef a Dair heini  
 Er llonni mawr a mân.

The words are a Carol of 21 verses with a burden in a different metre after each alternate verse. It bears above it the following direction, "Carol gaeaf ar fesur 'Llafar Haf' i'w ganu gan ddau o wŷr a dau o fechgyn, gyda'r Delyn a'r Ffiddl," i.e., "A winter carol in the metre of 'Llafar Haf,' to be sung by two men and two boys, with the Harp and Fiddle."

The author was the Rev. W. Williams, Llanelian-yn-Rhos, 1736. The tune is from the Jenkins Kerry MSS., and is given twice with different rhythms; in one place it is called "Gwiliwch a gweddiwch, Hen Dôn o Ddcheubarth." The words set to it are "Ymddiddan rhwng enaid a chorff" (A dialogue between Soul and Body), *Caniadau Moesol* I. Jones, p. 284. The tune, with a few differences, occurs also in *Welsh Harper*, p. 8.—Ed.

"The tunes 33-35 suggest a derivation from an old English composed air.

—MISS A. G. GILCHRIST.

"34, 35—a jolly little tune, but probably not old."—MR. E. T. DAVIES.

\*For further notes respecting this marriage of "heaven and earth," see Cecil Sharp's letter.

## 36—MWYNEN MAI. TUNE 3.

Lah = G.  
 { :m<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | ḍ :r | n :s | :f | m :f | n :t<sub>1</sub> | ḍ :t<sub>1</sub> | :d }  
 Cyff- rowch yr wy'n dei - sy - fu, Y mwyn di - wae - ledd deu - lu, Ac  
 { |l<sub>1</sub> :t<sub>1</sub> | ḍ :r | n :s | :f | m :l | s :-f | n :- | :m }  
 u - nwch bawb i ga - nu I Dduw sy'n rhan - nu'r Haf; Yn  
 { |n :l | s :m | f :m | :f | s :f | m :t<sub>1</sub> | ḍ :t<sub>1</sub> | :d }  
 lle yr an - hawdd - ga - rwch, Ga - fo - dydd ag ad - fy - dwch Am  
 { |l<sub>1</sub> :t<sub>1</sub> | ḍ :r | n :l | :m | n :r | ḍ :t<sub>1</sub> | l<sub>1</sub> :- | } ||  
 gael di - wael da - we - lwch A har - ddwch de - gwch da.

3 Mae gweiriau ac ydau ar godiad,  
 Rad difeth ar eu tyfiad,  
 A'r ffriddoedd, hoff arwyddiad,  
 Yn dangos gwawriad gwiw;  
 Perllenni a gerddi ag urddas  
 Llawn blodau ac impiau o gwmpas,  
 A'r blodyn aurlwyn irlas  
 Mewn addas loew-las liw.

8 Cawn glywed cân yn gloewi  
 Llawnedd yn y llwyni,  
 Sŵn adar fydd yn codi;  
 Pur heini yw pob rhai  
 A roent i'r lŵr air union  
 Bob hwy'r a bore'n burion;  
 Prifleisiau pur felusion—  
 Cerddorion mwynion Mai.

The Carol (see *Blodeugerdd*, p. 299) is by Robert Edward Lewis, 1718, and it bears the title "Erdigan Haf" (Summer Melody). After every two verses there is a "burden" which in most cases is in a different metre. As yet we have seen no examples of the tunes to which the "burdens" were sung. Should any of our correspondents happen to know any, we would be glad to put them on record.

The tune is from the Jenkins Kerry MSS. where, in addition to the title "Mwynen Mai," the alternatives "Llafar Haf" and "Gwen lliw'r Lili" are quoted. The melody, noted in South Wales, is given also in 3-4 time, the two first crotchets in each bar being changed into quavers and the crotchet rests into quaver rests; but there is a note in Jenkins's hand saying that "common time is best." It is clear that singers employed the two rhythms. In a list of tunes sent to John Parry (*Bardd Alaw*), the following note appears: "Carolau Mai and Carolau Haf were favourite songs with our forefathers; unlike the May songs of the English which were frequently vain and frivolous, their tendency was always moral and instructive. The singers on visiting a family early on May morning congratulated them on the approach of summer, and the fruitful expectation of the season, and thence called for their gratitude to the bountiful giver of all good gifts."

—Ed.

"I am wondering whether in the 7th bar the *E* is really flat. Surely there is the inevitable Dorian touch there?"—SIR WALFORD DAVIES.

I believe with Sir Walford Davies that the singer would here sing *E* natural and that the noting is incorrect.—Ed.

"A far more interesting tune than No. 34. It employs the old device of beginning the second part with the final phrase of Part I. This is genuinely old, I think."—MR. E. T. DAVIES.

"A very graceful tune, but compare with Mendelssohn's *Songs without words*, No. 23, *Folklied*."—MRS. GWYNEDDON DAVIES.

## 37—MWYNEN MAI. TUNE 4.

Doh F  
< :d' | t .t :l :t .d' ,r' | d' :t :l .t .d' | s .f :n :f .s >

Clust - fein - i'wch oll yn fwy - nedd I hyn o wan gyng -  
Cewch we - led yn wych o - le Fyd od - ieth gyf - ne -

< | l .t .d' :t .l | s :d | n .s :d' .t :d' .l | s .n :d :l >

ha - - - - - nedd, Er go - sod a - llan rin - wedd, An -  
wid - - - - - ie, A dref - nodd Duw'r U - chel - ne' Drwy

D.C.

< | s :f .n | r .f :n .r | d : - . | : | : ||

*Harf.*

rhy - deidd, maw - redd Mai.  
ne - fol ra - ddau rai.

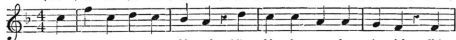
From the Jenkins Kerry *Melus Seiniau MSS.* with the note, "Tôn a genir yn Darowen" (A tune sung in Darowen).

The tune is more slurry than the usual Welsh Carol tunes, and it is only half the length. The words are from *Corph y Gaingc* (Dafydd Ddu), p. 134. This is the only "Mwynen Mai" found in Bennett's Collections, and there it is so hopelessly mutilated that it fits no words whatsoever. Not only is the barring wrong, but notes are interpolated here and there; and the little harp phrase at the end is incorporated as part of the tune!

## 38—MWYNEN MAI. TUNE 5.

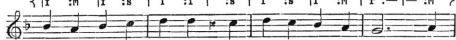
Doh F.

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



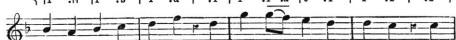
1. Y gwr - da mwyn ur - dda - sol Ni a ddae - thom yn fwr - ia - dol l'ch

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



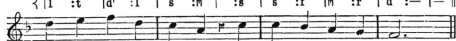
cy - farch ac i'ch can - mol Ar ga - rol moe - sol Mai; Fe

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



ddar - fu'r Gau - af ger - win, A'r Gwan - wyn caeth, oer ce - thin, Ar

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



fy - nydd ac ar ddyff - ryn, Nerth dry - cin aeth ar drai.

5 Mae rhai yn clipio'r arian,  
Holl byrsau'r byd a ysbeilian  
I borthi buchedd aflan  
Cwrthodan rwyddlan ras ;  
O ddimai bres yn brysur  
Cwnant hanner coron pybyr,  
I'grog'i hi aeth yn rhy hwyr—  
Y twyllwyr, cogwyr cas.



The words are by Huw Morris (*Eos Ceiriog II*, p. 158), and the ballad is called "Carol Mai am y flwyddyn 1689." The fifth verse has been quoted because of the curious reference to the "clipping" of coins. There is no "burden" to this carol.

The tune is from the Jenkins Kerry MSS. and said to be current in Glyn Ceiriog, and in the *Welsh Harper* (II, p. 7) it goes by the latter name.—ED.

## 39—MWYNEN MAI. TUNE 6.

Lah = D.  
 { | n : - f | s : f | n . d : r . t<sub>1</sub> | l<sub>1</sub> : - | r : f | n : f | r : r | r : - | f : - n }  
  
 A - to - lwg gla - na teu - lu, Rhowch gen-nad i ni ga - nu, Mae'r  
 { | f : s | l : s | r : - | s : s | f : - n | r : d | t<sub>1</sub> : - | s : - }  
  
 ŷd a'r bor - fa'n gla - su, Yn ty - fu ar y tir: Mae'r  
 { | f : n | f : s | l : d' | f : - | n : r | d : r | s : f | n : - }  
  
 gôg yn pync - io'i go - rau, Yn ba - rod hwyr a bo - rau, Nid  
 { | l : l | s : f | n . d : r . t<sub>1</sub> | l<sub>1</sub> : - | / l : l<sub>1</sub> | d : t<sub>1</sub> | l<sub>1</sub> : - ||  
  
 pell oddi - wrth ein do - rau Yw dydd - iau Cla - mai clir.

A very curious tune taken from a MS. belonging to Mr. John Griffith, formerly of Dolgelly. It is inscribed "Owen Williams, Bwlch Pentraeth, Anglesey, Jan. 1808." Of the 55 tunes in it 24 are Welsh. They are beautifully written but no words are given—in all probability they formed part of the repertoire of a fiddler (the book is "No. 3") and naturally there are many dances. Mistakes of key signature often occur in these old MSS., and that is evidently the case with this tune. After making the necessary correction, Mr. Griffith finds that the tune fits the metre of the preceding four tunes.

The words here used are from "Carol Haf" by Rhys Ellis (*Blodeugerdd* 1759, p. 287).—ED.

Additional carols in this metre are :

**Blodeugerdd** (1759) p. 301. "Y teulu hynod haelion," *Rev. Edward Samuel*.  
**Bardd a Byrddau** (1778). "Pob perchen cydwybod," *Jonathan Hughes*.  
**Carolau a Dyriau Duwiol** (1686). "Yr Hwsmyn weithian codwch." (37 verses) *Edward Rowlands*.

It is clear from the number of May carols already quoted that this interesting custom was widely prevalent in both North and South Wales during the 17th and early 18th centuries. Besides those mentioned there were many others on different metres. This is confirmed by the number of names given to them : "Carol Mai," "Mai-gân," "Erddigan Mai," "Molawd (Melwawd) Mai," "Haf-gân," "Ysgrech (Sic) Mai," etc.

All the recorded carols confirm Jenkins's statement (p. 65) that their tone was always serious : most of the verses are full of moral or of religious considerations, and as a matter of fact many were written by clergymen—of such carols many were long-winded, running to 30 or 40 verses. Of the less numerous verses that refer directly to the coming of summer, some are very charming—they rejoice at the departure of the rigours of winter, the greening of the trees, the springing of the grass, the blossoming of fruit trees, the carolling of the birds and the call of the cuckoo. All these, however, are used as consolations or exhortations to repentance in time of war ; or as expressions of gratitude, and arguments for a holier life in time of peace. From the carols themselves and the instructions accompanying some of them we can form a picture of the custom. A small party (e.g. "two men and two boys" generally accompanied by a harp or a fiddle or both), proceeded very early in May morning, before the servants were up ("Yr Hwsmyn weithian codwch") and sang their carol outside ("tan bared," lit. "beneath the walls"). Sometimes the maids had decked and "perfumed" the windows with lavender, rose, and lily.

Hei, codwch y llanesti  
 A lafant Ros a Lili ;  
 Perffwmiwch eich ffenestri  
 Yn llwyni heb ddim llai.  
 Dangosod y morwynion  
 Fod yn eu Teiau tirion.  
 I bawb heb gél a ddelon  
 Arwyddion mwynion Mai.

Should the performance be approved of, the party would be invited into the house and regaled with food and drink—perhaps with money also—at least we know that money was often paid for Christmas carols, but that was in Churches. The practice was not confined to Calan Mai, or the first of May, for some carols of the 17th Century are described as suitable for singing "tan Barwydydd y boreuau yn Mis Mai, yn enwedig ar foreuddydd Calanmai," i.e., during "Mornings in May."

It is probable that this custom was encouraged in order to counteract the demoralising tendencies of the more frivolous May Customs described below.

## 40—CADI HA! TUNE 1.

Doh C.

{ | ḋ<sup>1</sup> :s .s | m .s :s | m .s :s | l .s :f .m }  
 Hwp, ha wen! Ca - di ha, Mo - rus stowt Dros yr ych - le'n

{ | r :r | ḋ<sup>1</sup> :s .s | s :- .s | m .s :s .s }  
 neid - io; Hwp, de - na fo! A chyn - ffon buwch a

{ | m .s :s .s | l .s :f .m | r .r :r | ḋ<sup>1</sup> :s .s | s :- ||  
 chyn - ffon llo, A chyn - ffon Ri - chard Par - ri fo; Hwp, de - na fo!

Noted by Lady Lewis from the singing of Mr. Roberts, Master of the Holywell Workhouse.

"Jane Williams, an inmate, had the following words, but no tune :

Dont you sar, Morris Stout,  
 Am yr ychla i neidio,  
 A fi 'di gŵr y ruban coch,  
 Neidiaf dros y goeden,  
 Hw, ha wen!"

She also told me that in the old days the colliers from Mostyn used to dance in white shirts tied up with red ribbon, and white trousers, and jumped for the highest. ('Am yr ucha i neidio,' 4th bar above.) I have found traces of this among the very poor in Mold, who beg on that day, singing and dancing "Cadi Ha."—LADY LEWIS.

## 41—CADI HA! TUNE 2.

Doh G.

{ | ḋ | ḋ .ḋ :ḋ .ḋ | ḋ .ḋ :ḋ .ḋ | ḋ .ḋ :ḋ .ḋ }  
 Fy la - dal i a'i la - dal o A'r la - dal gaw - som

< | l : s | f . f : f , f | m m : m , m }  
 fen - thyg: Cyn - ffon buwch, a chyn - ffon llo, A

< | r m : r . d | t, : s, | s : d | d : - ||  
 chyn - ffon Ri - chard Par - ri; Hac, ha wen!

"This tune is known to me in a six-eight form as an old song, 'Saturday night is coming on, and I shall see my dearie,' but without the 'Hac, ha wen' refrain. The 'Hwyp dyna fo' refrain is reminiscent of the Manx Hollantide song—refrain 'Hop! ta'n oie!' or 'Hop-tu-naa!' and the old French new year cries, 'Hoquinano! Haguimenlo!' etc."—MISS A. G. GILCHRIST.

"Noted from the singing of Sir Herbert Lewis, who had heard it at Mostyn when a boy."—LADY LEWIS.

#### 41a—DANCE TUNE

PLAYED FOR THE CADI HA BY WIL FIDLER.

1.

*Over and over again.*



"This dance tune was played for the 'Cadi Ha' by Wil Fidler at Holywell, Easter, 1912."—LADY LEWIS.

"This is a somewhat garbled form of the well-known Lancashire professional Morris-tune (connected with the Helston Furry Dance air) associated with verses, one of which begins :

'Morris Dance is a very pretty tune,  
I can dance in my new shoon, etc.'

but the first and second half of the tune (ending at the double bar) have, oddly, been transposed. The tune properly begins at bar 5, bars 5-6 being repeated as the first four bars, bars 1-4 forming the second part of the tune, whose key signature should be *E*, not *A*. To this old tune Wil Fidler has tacked on another old dance tune, found in old fiddlers' books, the "Liverpool Hornpipe." I have a rather different copy in the MS. tune book of an old Westmorland fiddler, dating from 1838 onwards."—MISS A. G. GILCHRIST.

## 42—CADI HA! FORM 2 OF TUNE No 40.

Doh C.

La - da li, a la - da lo, La - da ges i fen - thyg;

*Screech and jump.*  
Hwl a, wenl Cyn - ffon ci, a chyn - ffon llo. a

*Screech and jump.*  
chyn - ffon Ri - chard Par - ri' gol Hwl a, wenl

2 Lada Ca a Morus dda, mi neidia dros dy ben di (or, am y gore neidio),  
Lodo goch a ruban coch, am y gore neidio.

Noted by Mr. R. Mills, Chester, who had heard it "sung from door to door at Penyffordd, Mostyn, on May 1st, 1899, by a party of boys. They carried branches and had their faces blackened, and some had women's skirts on.

They also sang an English chorus with dancing :

First day of May is a very happy day ;  
If we shan't have a holiday we'll all run away ! "

—MR. R. MILLS.

" We used to sing a carol when we were children, to the words :

Christ was born in Bethlehem, and in the manger laid,  
And we all rejoice in Christ our Lord.

and the air of the first four bars is the same as the first four of this tune."

—MRS. GWYNEDDON DAVIES.

The late Llew Tegid informed me that parties from Flintshire used to come to Bangor to dance on the first of May, and they were the last to keep up the custom. His informant was Mr. Caleb Williams, who had seen it himself 70 years ago.

As already mentioned, the "Cadi Ha" method of celebrating May-day was very different from the Carol-singing practice described above. In many places it was called "Dawnsio Cangen Ha" (The dancing of the Summer Bough), from the practice (referred to by Mr. Mills) of carrying leafy boughs while dancing, or of setting up a birch tree and dancing round it. I have heard my old grandmother describing these festivities as they were practised at Llanddodged, in the Vale of the Conway, when she was a child (that would be in the early years of last century), and one gathered that, in addition to the frivolity, there was much of the indecency that accompanied the Interlude of the period.

Myrddin Fardd, in his *Llen Gwerin Sir Gaernarfon* (p. 254), tells us that it was customary in parts of South Caernarvonshire, to put up "Y Fedwen Haf" (The Summer Birch) or as it was sometimes called "Y Fedwen Ifan" (St. John's Birch). After preparing the birch trees and decking it with ribbons, watches, silver plate, etc., were hung upon it, then the performers took their places round the "Bedwen." The young people wore brightly-coloured garments, and the services of a harpist or of a crowther were secured. The expenses of the public celebrations were defrayed by the town or parish authorities. In some districts, however, small parties of men went from house to house to "dance the summer in," at the same time soliciting money for their performances. The financial success of these parties depended in part on two characters—"Yr Hen Ffwl" (The Old Fool) and "Yr Hen Gadi." The Fool, quaintly garbed, bore in one hand a banner with the symbols of summer upon it; and in the other a long-handled wooden cup to collect the contributions. In tune 41 the words "Fy ladal i," etc., must mean "my ladle, and his ladle, and the ladle we borrowed"; but in tune 42, the first two phrases have been changed so as to sound like nonsense syllables. (In many parts of Wales a collecting box, use in a place of worship, is still called "ladal.")

"'Yr Hen Gadi' was grotesquely dressed as an old woman, and she carried a broom to sweep the ground for the dancers, to keep the spectators from crowding too near, and to threaten those who kept their pockets too tightly buttoned."

The following letter from the late Mr. Cecil Sharp to Lady Lewis throws additional light upon this curious custom:

"What you send me is most interesting and valuable. It is obviously a Welsh form of the world-wide custom of celebrating, or worshipping the resurrection of the Nature Spirit at Spirit time. The black face is the common form of disguise and is found in all Nature dances, Morris, Sword, etc., as is also the man-woman. What the latter means it is difficult to say, but I fancy it symbolises the union between the father (i.e. the heavens and rain) with the mother (earth), resulting in the fertilization of the soil; and the blossoming of vegetation.

The allusions to the cow and calf show that the celebration includes the animal as well as the vegetable world. The high jumping which is invariable in this type of dance is to shake up the 'earth sprite,' and induce renewed vitality.

In England the ceremony takes many forms, e.g., Jack in the green surrounded by sweeps (black face again) with music and dancing, May garlands, and occasional processional dances, with boughs of trees, as at Helston, Castleton, etc.

I could probably tell you a great deal more if I saw the dance myself, and this I must try to do next year. In the meantime, I am pleased to hear of your interesting discovery.

Yours sincerely,

CECIL J. SHARP."

" 6-6-17.

"Volumes could be written about 'May-day,' and 'Fertility' rites all over the world; Mr. Cecil Sharp's letter gives the gist of the matter. 'Cangen Ha' may be one derivation of the 'Cadi Ha' term, but 'Cadi' often means a loafer who hangs about after the girls—hence 'Cadi'r genethod.' The 'Cadi Ha' dancers were quite of this type. One of the men who did it some years ago in this county was called 'Wil Cacwn'; I have a picture of him, dressed like a woman and with his face blackened. Wil Fidler told me that they used to go on tour in North Wales.

I was indebted to Dr. Owen Jones of Holywell, a very keen Welshman, for the opportunity of meeting Wil and recording his tunes."—LADY LEWIS.

To sum up, we have in these two contrasted types of Mid-day celebrations an interesting example of the age-long conflict between paganism and Christianity. The "Cadi Ha" or "Dawnsio Cangen Ha," practices represent the relics of ancient (but very persistent) pagan customs: while the "Mwynen Mai" Carol-singing adds another example to the many already known of the later grafting of a Christian practice on a pagan stock. In other words, the latter is an attempt to improve and "Christianize" a long established custom. Both kinds of celebration have now been replaced by the pageantry of the non-Welsh "Crowning of the May Queen" ceremony.



## IV. Miscellaneous Folk Tunes.

## 43—Y FWYALCHEN:

*(The Blackbird.)*

Doh A  $\flat$ .

< :ḍ :s₁ | ḍ :ṃ :ṃ :ṛ | ḍ :s₁ .s₁ :l₁ :s₁ >



O'r fwy - al - chen lās ei ha - den, A fy - ddi

< | m₁ :s₁ :ḍ :ṛ | ḍ :- .ḍ :ḍ :s₁ | ḍ :ṃ :ṃ :ṛ >



di mor fwyn a mynd, A char - io scri - fen dan dy

< | ḍ :s₁ .s₁ :l₁ :s₁ - | ḍ :ṃ :ṛ .ḍ :ṛ | ḍ :- ||



a - den A 'nghof - io i at fann - wyl ffrynd ?

- 2 Cer di ati, dwed di wrthi  
Fy mod i'n byw mewn cyflwr sâl;  
Yn methu cysgu'r nos o'i hachos,  
A methu rhodio'r dydd yn lân.
- 3 Hel di gennad at y clochydd,  
Pan ddarfyddo am danaf fi,  
Am dorri' medd ym mwch y fynwent  
Lle mae tramwy 'nghariad i.
- 4 Tor fy enw mewn llythrennau  
Ar y tŷm wrth fôn y pren,  
Fy mod i'n isel iawn yn gorwedd  
Mewn gwaelod bedd o gariad Gwen.

[Oh, Blackbird, dark of wing, wilt thou be kind enough to carry under thy wing a letter (lit. "a writing") to my dear friend?

Go to her and tell her I am ill, and cannot sleep of nights because of her, nor can I go about during the day.

Send a message to the sexton, that when I die he shall dig my grave near the entrance (?) of the cemetery where my loved one is wont to pass.

Carve the letters of my name, on the tomb at the base of the tree : saying how lowly I lie in the bottom of the grave, for love of Gwen.]

"This was sung to me by an old man in Blaengarw, Glamorganshire."

—MR. PHILIP THOMAS, NEATH.

"This is another tune with a Scottish flavour. It seems to be a fragment of the longer 'Y Fwyalchen' tune in David Jenkins's *Tunes, Chants and Anthems* under the title 'Mount Zion.' The tune had previously appeared in *Caniadau y Cyssegr a'r Teulu*, 1878."—MISS A. G. GILCHRIST.

The tune referred to by Miss Gilchrist is the popular love-song noted by Miss M. Jane Williams, and published in her *Ancient National Airs of Gwent and Morgannwg*. In spite of the general agreement in feeling between the two tunes, the points of difference are numerous.—ED.

"There is a striking similarity between this tune and 'Wele Gwawriodd,' *W.F.S. Journal* 2, p. 182."—MR. E. T. DAVIES.

"A variant in six-eight time of the pentatonic tune was collected in Aberdeenshire in 1906, and is printed at p. 77 of *Last Leaves of traditional Ballads and Ballad Airs* (Aberdeen, The Buchan Club, 1925)."—MR. A. MARTIN FREEMAN.

#### 44—BLE'R WYT TI'N MYNED ?

(Where art thou going ?)

Lah = G.  
 { | m .n : n | n .n :- n | r .n : f | n :- }  
  
 1 "Ble 'r wyt ti'n my - ned yr e - neth fein ddu ?"  
 { | r .r :- r | r .r :- r | d : t<sub>1</sub> .l<sub>1</sub> | t<sub>1</sub> :- }  
  
 "My - ned i od - ro, O, Syr, myn - te hi,

{ | d :- .t, | l, :l, | l, :- .t, | d :r .r | m :- }  
  
 "O'r ddwy foch goch, a'r ddau ly - gad du,  
 { | f .f :r .r | m :l, .t, | d :t, | l, :- ||  
  
 Draw with droed y my - nydd y gwe - lais hi."

- 2 "Gaf fi ddod gyda thi, yr eneth ffein ddu?"  
 "Gwnewch fel y mynnoch, O syr," mynte hi, etc.  
 3 "Gaf fi roi cusan iti?"  
 "Beth ydyw hwnnw?"  
 4 "Gaf fi dy briodi?"  
 "Os bydd Mam yn foddlon."  
 5 "Beth yw dy ffortiwn?"  
 "Dim ond a welch."  
 6 "Yna mi'th briodaf,"  
 "Ni ofynnais i chwi."

[*"Where art thou going, thou fine dark maid?" "I am going a-milking, Sir," she said. "Oh, the two rosy cheeks and the two black eyes—it was there, at the foot of the mountain that I met her," etc.]*

"A variant of the tune in Vol. 2 of this JOURNAL, p. 223. Copied by one of my sons from the singing of an old man at Glynneath. He pronounced 'dau,' 'doi,' and hardened some of the consonants such as 'odro' into 'otro, and 'lyged' into 'lycad.'"—Mr. PHILIP THOMAS.

"This has a certain partial likeness to Cecil Sharp's best known version of 'Lord Randal,' which begins, not 'where are you going?' but 'where have you been?'; and in *Richard Weaver's Tune Book*, 1861, Tune 57 seems to show some connection with this Welsh tune, and to be adapted from some secular air."

—MISS A. G. GILCHRIST.

#### TUNE 57 FROM RICHARD WEAVER'S TUNE BOOK.



Mrs. Gwyneddon Davies sends a copy of a portion of "Llongau Madog," the melody of which was written by Llew Llwyfo, and points out that the last four bars in it are identical with the last eight bars of No. 44.

### LLONGAU MADOG,

Mynd y mae i roi ei droed Ar le na we-lodd dyn er-ioed:

An-tur en-byd y-dyw hon, Ond Duw a'i deil o don i don.

### 45—TON, TON, TON!

Lah = A.

< m | l : l | l : d' | t : t | t : - | d' : l | l : - . l | t : s | m : - . m >

Mae gen i fuwch wy - neb - wen lwyd, I - e fyth, wy - neb - wen lwyd; Mae

< l | l : l | l : d' | t : t | t : m' | d' : l | t : s | l : l | - : >

gen i fuwch wy - neb - wen lwyd, Hi aiff i'r glwyd i ddod - wy;

< m' : d' | d' : m' | r' : t | t : - | d' : l | l : - . l | t : s | m : - >

A'r iâr fach yn glaf ar lo, I - e fyth, yn glaf ar lo;

< m' : m' | m' : d' | r' : r' | r' : f' | m' : d' | t : s | l : l | - : ||

A'r iâr fach yn glaf ar lo, Nid aiff o 'ngho i 'le - ail

< | 1 : 1 | 1 : t .d' | t : t | t : d'.r' | d' : 1 | 1 : 1 .s | f : r | r : - . }  
  
 Ton, ton, ton, dy-ri ton, ton, ton, dy-ri ton, ton, ton, dy-ri ton, ton, ton;  
 < | d' : d' | d' : r' .n' | r' : r' | r' : n' .f' | n' : d' | t : 1 .s | 1 : - | 1 ||  
  
 Ton, ton, ton, dy-ri ton, ton, ton, dy-ri ton, ton, ton, dy-ri ton, ton.

2 Saith o adar mân y to  
 Yn ffraeo wrth daflu disiau,  
 A'r garlluan, â'i phig gam,  
 Yn chwerthin am eu pennau.


3 Mae gen i 'sgyfarnog gotta goch,  
 A dwyglloch wrthi'n canu,  
 A dau faen melyn yw ei phwn  
 Yn maeddu milgwn Cymru.


Copied by the Editor from the Llanofor MS. 59 (18th Cent.) in the Welsh National Library. The song is also called "Cân Crwtyn y Gwartheg" (The Cowboy's Song). The words merely describe a series of absurdities—a form of entertainment very common in "stable-loft" gatherings.—Ed.


"This looks like an Æolian form of the Welsh air which appears in old Welsh hymn-tune books as 'Rhosyn Saron.' See John Mills's *Y Cerddor Eglwysig*, 1866, and *Ychwanegiad at y Llyfr Tonau*, 1869, for slightly different versions of the hymn-tune. Whatever this air was originally, it seems to have been in early use as a hymn-tune, as will be seen from the following American and English forms. The *Wesleyan Psalmist* or *Songs of Canaan*, 1845 was the first camp meeting hymn-book with tunes published in America, and it contains a considerable number of folk and popular airs, adapted as revival hymn-tunes."—MISS A. G. GILCHRIST.

## JESUS ; or THE POOR WAYFARING MAN.

(From the Wesleyan Psalmist.)

  
 A poor way-far-ing man of grief Hath of - ten crossed me on my way.

 FINE.

 D.S.

## ARISE, YE CHILDREN OF THE LIGHT.

*(From Richard Weaver's Book.)*

The Welsh hymn-tune, "Rhosyn Saron," referred to above is found also (with variations in rhythm and notes) in *Sŵn Addoli*, 1862, No. 62; *Aberth Moliant*, 1877, No. 121; *Caniadau y Cysegr*, 1878, No. 212, and other collections.—Ed.

"No. 45 is a characteristic dance tune of a type frequently found in late 18th and early 19th century collections."—MR. E. T. DAVIES.

"If this tune were in A major, it might be a variant of the favourite old 'Sur le pont d'Avignon' air."—MISS E. L. BROADWOOD.

## 46—A FYNNI DI FAB FEL MYFI?

*(Wilt thou have a man like myself?)*

Doh A.

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

 1. A fyn-ni di fab fel my-fi, Sy'n ber-chen e-ti-fedd-iaeth? Os  
 { |ḍ .ḍ :ḍ .ḍ | ḍ .ḍ :ḍ .f̣ | f̣ .ṇ :ṛ .ṇ | f̣ .ṇ ||  

 gwnei, y la-naf un, ni chei Byth wg un fam yng nghyf-raith;  
 { :ṛ .ṇ | ḍ :ṛ .ṇ | f̣ :ṃ .f̣ | ṣ :ṛ .ṇ | ḍ :- .||  

 Lo-des lân, hardd o bryd, Wrth fy modd, Gwyn fy myd.

2 Mae gennyf balas hardd i'th ddwyn,  
 A gardd o bob rhyw flodau,  
 Cei dithau rodio'n mysg y rhain,  
 A'u casglu hwy'n bwysiau: Lodes lân, etc.

3 Cei hefyd lâr o greiau shws,  
 A gown o'r *muslin* gorau ;  
 A morwyn dwt i gyrho'th wallt,  
 Os mynni, hwyr a borau ; Lodes lân, etc.

4 Cei gennyf bedair trôr-ar-ddog  
 I gadw dy bresantau,  
 A ddaw i ti o bob rhyw fan  
 Ar ddiwrnod llon y gwyliau ; Lodes lân, etc.

[A young man offers himself and his estate to the "fair one," and promises her that she shall never be troubled by the "frown of a mother-in-law." He will give her a fine house, a garden where she can walk and gather flowers; a pair of shoe laces (!) and a gown of the best muslin, and a handy maid "to curl her hair morning and evening." She will also have fourteen drawers to keep her presents in. In the refrain he praises the lady's beauty, and expresses his own content and bliss.]

Communicated to the Editor by the late Mr. L. D. Jones (*Llew Tegid*), who had noted it in the Llanuwchllyn district.—ED.

## 47—PHILOMELA.

Lah = G.  
 < | ḍ : - . ṭ | ḷ | : ṭ | ḍ : ṭ | ḷ | : - . ḷ | ḷ | : ṃ | ṃ : ṛ | ḍ : ṛ | ṃ : - >



1. Pan oedd Phi - lo - me - la fain Yn cwaf - rio pync - io ar y drain ;

< | ṃ : - . ṃ | ṛ : ṛ | ḍ : ḍ | ṭ | : - | ḷ | : ṭ | ḍ : ḷ | ṣ | : f̣ | ṃ : - >



Ceil - iog bron - fraith, Mwy alch mwyn, Yn cy - tu - no yn y llwyn,

< | ḷ | : - . ṭ | ḍ : ḍ | ṭ | : ṃ | ṛ : - | ḍ : ḷ | ṣ ẹ : ḷ | ṭ | : ḍ | ḷ | : - ||



A'r du Or - pheus yn rhoi cri Oedd yn ca - nu "Lw - li i mi.

2 Pan roes Titan lewych lawn  
 I oleuo brigau'r gwawn,  
 Fe gilai Phoebus i gysgod grŷydd,  
 Gw-wrio'n deg a glasu'r dydd,  
 A thrydar adar yn y coed  
 A'r mesurau mwyna erioed.

The tune, also called "William a Susan," is from the Kerry MSS., and said to be current in South Wales. The words (of which the first verse is given by Jenkins) are part of a long ballad by "Sion Llwyd," printed in the *Carolau a Dyrtau Duwiol*. (Oxford, 1686.)

The verses quoted describe the dawn of day with the birds singing; and the use of classical names shows a familiarity with the English poetry of the Elizabethan period. The remainder of the ballad is an account of a moral struggle, couched in military terms.—Ed.

"This tune seems to me to suggest an Elizabethan origin. Compare it with a traditional tune (not the one in Chapell's *Popular Music*) to Parson Evans's song 'To shallow rivers' (a fragment of 'Come, live with me and be my love') in *The Merry Wives of Windsor*. Can this be a traditional version, and is the tune of Welsh origin, like Parson Evans? C.f. also the old hymn-tune (Welsh?) 'Mount Calvary,' which I quote from Joshua Leavitt's *Christian Lyre*, 1838, an early American revival hymn-book containing a number of folk-tunes and popular airs. The 'Philomela' words seem to be of a classical character; is the language old? The metre seems to be 7<sup>s</sup>., as in 'Mount Calvary.' C.f. this last with the 'Susan a William' form in *Alawon fy Ngwlad*. It may also be noted that a Watercress Seller's cry, noted at Prestatyn, N. Wales, about 1890, and printed in the *Folk-Song Journal*, Vol. 5, p. 215, seems to be a fragment of the same tune."

—MISS A. G. GILCHRIST.

Sir Walford Davies suggests that the **E** in the 8th bar of No. 46 should be natural, making the phrase Dorian. A comparison with the corresponding bar in No. 47 as well as familiarity with the Welsh manner of singing passages of this kind, makes it practically certain that the suggestion is correct.—Ed.

## TO SHALLOW RIVERS.

Dr. E. W. Naylor's *Shakespeare and Music*.

To shal-low ri-vers by whose falls



## MOUNT CALVARY.

*The Christian Lyre, 1838, (Vol. I.).*

Hearts of stone, re - lent, re - lent,

The musical score consists of four staves of music in G major, 4/4 time. The first staff begins with the lyrics 'Hearts of stone, re - lent, re - lent,'. The melody is simple and hymn-like, with a repeat sign at the end of the first line. The subsequent staves continue the melody with various note values and rests.

## 48—SUSAN A WILLIAM. FORM 2 OF TUNE 46.

Lah = A.

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

Pan oedd Phi - lo - me - la fain Yn cwafr - io pync - io ar y drain;

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

Ceil - iog bron - fraith, mwy - alch mwyn, Yn cy - tu - no yn y llwyn,

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

A'r du Or - pheus yn rhoi cri Oedd yn ca - nu "Lw - li" i mi.

The musical score is in 4/4 time and consists of three staves. Each staff is preceded by a rhythmic notation in curly braces. The lyrics are in Welsh and describe a scene with a woman named Philomela and a swan. The melody is in G major and features a mix of quarter and eighth notes.

From *Alawon fy Ngwlad* (p. 60). As there are no words in the printed copy, one verse of the *Dyriau* carol has been fitted to the tune in order to facilitate comparison with No. 47.







*Cylchgrawn Cymdeithas Alawon Gwerin Cymru*  
*Cyf. III.*

JOURNAL OF THE WELSH FOLK-SONG SOCIETY

No. 10.

Vol. III.

Part II.



# The History of The Welsh Folk-Song Society

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**B**EFORE considering the details of this interesting movement there are a number of outstanding facts it will be helpful to bear in mind.

1. While many Welsh movements of the past have been inspired by corresponding English enterprises, the Folk Song movement was perfectly spontaneous in its origin. The first workers knew nothing of the esteem in which native folk music was held in other countries, and they took no interest in the study of the question. It is true, however, that considerably later the Welsh Folk Song Society owed much, at its initiation, to the encouragement and assistance given to it by non-Welshmen.

2. Most of the professional musicians, together with the "Challenge Solo" singers kept aloof from the movement; some even poured ridicule upon it. Thus, with a very few exceptions, the promoters of the movement have been amateurs.

3. Some of the workers themselves (the writer among them) had no idea at first of the potentialities of native folk music, and were only gradually converted by the unexpectedly successful appeal of the songs to the public.

4. This modest, mostly amateur, movement has made its influence felt throughout the length and breadth of Wales—in the Schools, on the Concert platform, in Children's Festivals, and in Eisteddfodau, from the National down to the local.

5. Much of this success has been due to the enthusiasm and vision of a number of lady workers, collecting and publishing the songs, singing them in public, and organising the activities of the Society.

## **The attempt to utilise unfamiliar Welsh Harp Tunes.**

The Folk Song Movement owed its origin more to accident than design. The Authorities of the University College at Bangor had invited me to add to my ordinary duties, as Lecturer in Botany, the responsibilities of Director of Music. I suggested to Principal Reichel (afterwards Sir Harry Reichel), the desirability of confining the music sung at important College functions to arrangements of Welsh National Melodies. The Principal warmly supported the idea.

The next step was to try and find, in the extensive collections of "National Airs" published during the 18th and beginning of the 19th centuries, good melodies that were less hackneyed than "The Men of Harlech," "The Rising of the Lark" and other well-known tunes.

One soon discovered that the so-called "National Melodies," so highly praised by Dr. Crotch and others, consisted mainly of Harp Tunes, the traditional repertoire of the Welsh Harpists; and, as such they were distinctly diatonic, modern in tonality, and strongly suggestive of a "harmonic" background. For a long time, leading Welsh musicians disapproved of tunes that did not conform to this "correct"

type. Naturally the application of such a standard resulted in condemning modal melodies, or, alternatively, in effecting their "salvation" by modernising their form and musical accents.

Incidentally, it is interesting to note that the musicians had not realised that a considerable number of the songs in such a collection as *The Songs of Wales* (Brimley Richards), had been taken from Jane Williams's Collection of Peasants' Songs from the Vale of Neath; that these songs were different in structure and spirit from the Harp Tunes, and—more important still—that these were by far the most successful when sung on the Concert platform.

Another striking fact about the Harp Melodies in the old published Collections was that nearly all were without words. Of those subsequently supplied with words, only a very few of the lyrics were good enough to tempt people to sing them. In some cases even the metre and rhythmic structure of the words disagreed painfully with those of the music.

The result was that people perfectly familiar with the tunes, and fond of singing them, rarely succeeded in remembering the words (mis-)fitted to them. The late Sir Harry Reichel used to relate a rather humiliating instance of this. The Slojd classes conducted in Sweden by Herr Salomon were attended by representatives of many different nationalities. In their sing-songs the students contributed examples of their national melodies. The Welsh members alone had to be content with singing theirs to "la-la," as none of them could remember the words. The absurdity of this is made more glaringly evident by the fact that in the Students' College Songs, and later, in the singing of Welsh Folk Songs, both tunes and words are always sung together.

A number of good, but unfamiliar, melodies were selected for experiment. Words, both Welsh and English, were written to them by Llew Tegid, Percival Graves and others.

When sung by the College Choir the songs were received with approval and the experiment appeared to have justified itself. There were two facts, however, that made one fear that the songs lacked some quality essential to their complete success. In the first place, they were rarely heard outside the concert room. And even when they were thus sung, one hardly ever heard the words that had been written to them.

### "Tra bo Dau."

While still speculating as to the reason for this unexpected result an event occurred, trivial in itself, but full of significance, because it at once furnished the clue to the problem that perplexed us.

A considerable time before this I had noted down from the singing of my wife and her sister, the now well-known folk-song "Tra bo Dau." As an experiment I arranged it for the College Choir. The students "took to it" immediately, and, to my surprise and gratification the words were never dissociated from the melody. Later on the celebrated Caernarfon Choir, conducted by the late John Williams, helped to increase the popularity of the song—on several occasions it was doubly encored.



### “ Y Canorion.”

When the favourable results obtained through the singing of one of “ the songs of the people ” had been confirmed by the reception given to a few more of the same class, one began to realise the essential differences between them and the previously favoured Harp Tunes. It is true that traditional singing had done much in shaping and preserving the two kinds of melodies, but Folk Music, owing to its vocal origin, its spontaneity and its preoccupation with words, made a stronger appeal to the singer and the listener than did the more sophisticated Harp Tune with its instrumental implications.

The result of this discovery was the formation of a small society consisting at first of 17 men students together with two members of the Normal College Staff—Mr. Tom Roberts, and Mr. J. G. Williams (who afterwards was killed in France). The name “ Canorion ” was adopted after one of the early London Welsh societies ; and such was Principal Reichel’s interest in this new development, that during two sessions he paid the rent of a room with piano in High Street, where the Society could hold its meetings.

My friend, the late Prof. Jenkins, got to know of our modest activities and he kindly warned me that there were no Welsh songs remaining for us to collect—“ We have recorded the last of them,” said he. When I told him that one of our members—Mr. John Morris, now at the Board of Education—had succeeded in noting nearly 40 in the Festiniog and Trawsfynydd districts alone, he assured me they could not possibly be of any value. “ Even if three or four proved to be worth preserving they would first have to be corrected (!) by one of us.” Some time after this, when I informed him of our intention to publish our finds without submitting them to the professional musician for “ correction ” he was horrified !

The rendering of the Songs by the Canorion possessed a subtle charm all its own. It is true that the voices were sweet and tuneful, but the singing owed its success more to its unpretentious and effortless character than to any vocal excellence. In addition, the singers’ intelligent perception of the simple beauty of the songs, and their evident enjoyment in singing them assisted in making the general public understand and appreciate the melodies and their words.

Up to this period it had not occurred to the Canorion that the Songs they so greatly enjoyed might interest people outside Bangor. They were content to be regarded as “ faddists ” and to go on enjoying their simple “ fad ” in their own way.

It was at one of the Garden Parties held annually in the grounds of the Old College that the possibilities of wider developments suddenly revealed themselves. Lady Reichel insisted that the little choir should sing—in the open air—at the next Garden Party. This appeared preposterous, for such was the din of conversation that the playing of the “ Silver Band ” engaged for the occasion could hardly be heard.

To our utter astonishment however, when the handful of singers commenced their recital, there was a sudden attentive hush that continued unbroken to the end of the last number.

Such an entirely unexpected result compelled serious thought ! It at once suggested that this simple, and hitherto despised music, possessed a much higher value and a greater power of appeal than any of us had credited it with.

Here it is interesting to note that very little credit can be claimed by the earlier workers for either vision or faith in the subsequent success of the movement ; for they lacked the full perception of the value of folk music, and they had little faith in the possibility of a country-wide interest in it. It was really the intrinsic merit and beauty of the Folk Songs themselves that ultimately compelled the appreciation of the people.

On the other hand the amateur workers of the College may fairly claim that they showed greater quickness in perceiving the trend of the facts, in drawing the correct conclusions from them and in following the guidance of the songs, than most of the " conservative " professionals.

### **The Welsh Folk Song Society, 1906.**

While the Canorion thus enjoyed themselves greatly in the singing of the old songs collected by the members, Percival Graves began to agitate for the formation of a Welsh Folk Song Society.

Graves was an interesting personality ; in many ways he was more remarkable than even his own " Father O'Flynn." His ever-active mind was perpetually engaged in planning and organising new enterprises, from " Societies " to " Pageants." He and I had collaborated in the production of collections of Welsh Songs, and he often came over from Harlech to hear the students sing his English translations. On these occasions he stayed with the Reichel's at Pen'rallt.

Graves found it an easy task to persuade the Principal of the desirability of establishing the Society ; and later, they secured the whole-hearted support of Sir William Preece, then living outside Caernarfon. I found myself drawn along in the wake of their enthusiasm.

### **The Caernarfon Eisteddfod.**

It was decided to launch the new society during the National Eisteddfod week at Caernarfon in 1906. Sir Vincent Evans allowed us the use of one of the usual Cymrodorion meetings, and the meeting was held in the Guild Hall on Wednesday morning, August 22. Sir William Preece, K.C.B., F.R.S., presided over an audience representative of the best in Welsh literature and scholarship. Curiously, however, the leading Welsh musicians were conspicuous by their absence, and the art was represented by mere amateurs !

Percival Graves read a paper summarising the work done in the field by other nationalities, and outlining the various kinds of activities that should be undertaken by the new Society. This was followed by a paper read by Principal Reichel demonstrating conclusively the importance of the cultivation of its folk music in the culture of a nation.

Other speakers were Sir John Rhys, Sir Marchant Williams, Prof. Anwyl, Mr. W. G. Thomas, etc.

As the College was not in Session the Canoners were not available to supply musical illustrations, so a small contingent of the Eisteddfod Choir, conducted by Mr. John Williams, sang arrangements of two folk-tunes noted and arranged by the late Robert Bryan—"Suogân" and "Gwch Fach"—two songs that afterwards became exceedingly popular throughout the country. Miss Grace Roberts (now Mrs. Gwynedd Davies) sang an arrangement of "Cnot y Coed" by Dr. Somervell; and Maldwyn Evans of Bangor sang new words to "Hela'r Sgyfarnog" in what we thought at the time was the new and better "note-for-syllable" metre, but which we subsequently discovered was the original Elizabethan metre of the song!

The formal resolution that the Society be formed was carried unanimously, and the following persons were appointed a Provisional Committee to draw up a scheme to be presented to the first meeting of subscribers in Swansea, in August, 1907:

"Sir W. H. Preece, K.C.B., F.R.S.; Principal H. R. Reichel, M.A., LL.D.; Alfred Percival Graves, Esq.; Rt. Hon. D. Lloyd-George, M.P.; W. Llewelyn Williams, Esq., M.P.; D. Emyln Evans, Esq.; Robert Bryan, Esq.; E. Vincent Evans, Esq.; W. G. Thomas, Esq., J.P.; Rev. J. W. Wynne Jones, M.A.; R. Gwynedd Davies, Esq., J.P.; John Griffith, Esq., B.Sc.; Messrs. J. Lloyd Williams and L. D. Jones (*Llew Tegid*), University College, Bangor, were appointed Secretaries pro. tem."

In view of the splendid services rendered to the Society in after years by the ladies, it is difficult to understand why the men monopolised the membership of this Committee!

The two addresses were printed in full in a pamphlet published in Welsh and English, which included also an account of the Meeting, "Hints to Collectors of Folk Songs," and the "Rules of the Society."

The following quotation summarises the aims of the promoters of the Society in 1906—it will be well to keep them in mind even to-day, though twenty-seven years have passed since they were formulated.

"It is now generally recognised that Folk-songs constitute a valuable record of national feeling, character and history, and provide a potent instrument of national culture. Being, however, in most cases handed down orally, there is a constant tendency for them to disappear, and this tendency is specially strong during a period of transition like the present. It is important, therefore, that the work of collecting should be started without delay. Much precious material has already perished; much more is rapidly slipping away, which, once lost, can never be recovered.

We, therefore, appeal to all who are interested in the Folk-music and Folk-songs of Wales to join in this national movement, and to give their co-operation in all or any of the following ways:

- (a) By becoming ordinary members at an annual subscription of 5s., or honorary members at an annual subscription of not less than 10s. 6d.

- (b) By collecting unpublished Folk-songs, Carols, Ballads and Tunes in their different localities.
- (c) By communicating to the Secretaries information respecting existing collections and known collectors of such music and songs.
- (d) By supporting illustrative concerts and performances organised in connection with the Society.
- (e) By encouraging research in connection with local Eisteddfodau and Literary Societies, and through the columns of the Press."

### **The Swansea Failure, 1907.**

For some reason or other it was found to be impracticable to have the General Meeting of the subscribers at Swansea during the Eisteddfod week, as had been arranged by the Committee.

It is a curious fact, and one that South Wales musicians should take to heart, that Eisteddfod week Folk-Song Meetings held in South Wales have in most cases been failures, while those held in North Wales have been uniformly successful. In the case of Swansea, it is possible that the men secretaries *pro. tem.* were partly to blame, in that they interested themselves less in the organising work of the Society than in lecturing, and in collecting and arranging folk songs.

In view of the wealth of material and of knowledge of the subject acquired since those early days of investigations and propaganda, it is amusing to read reports of some of the writer's early lectures when the assistance of a lantern was invoked to eke out the material and to kindle interest in the subject!

The few workers in the field at this period had an extensive correspondence to attend to, for a considerable number of would-be lecturers on Folk-music, confessing their complete ignorance of the subject, asked to be supplied with lecture notes and copies of musical illustrations. To-day, it is gratifying to know that there are plenty of competent lecturers in the country—it is the singers that have most to learn.

### **Llangollen, 1908.**

It was at this Eisteddfod that the Welsh Folk-Song Society made its real and effective start, although it had been formed two years before at Caernarfon. It is interesting to bear in mind that it was a Llangollen Eisteddfod, in 1858—just half a century earlier—that had offered, for the first time, a prize for the best collection of unpublished Welsh melodies; that the winning Collection—Llewelyn Alaw's—subsequently formed the nucleus of Bennett's *Alawon fy Ngwlad*; and that one of the tunes in the competition, on being published by Owain Alaw, the adjudicator, became our National Anthem—the well-known "Hen Wlad fy Nhadau." It was natural then that prizes should be offered this year again. Unfortunately no award was made.

The general meeting was held on the 2nd of September at the Memorial Hall. In the absence through illness, of Sir William Preece, Principal Reichel took the chair. After the reading of the report there was a lively discussion in which Mrs.

Mary Davies, Messrs. Vincent Evans, John Mahler, W. Llewelyn Williams, A. P. Graves, Sir John Rhys, Sir Marchant Williams, Dr. J. O. Jones and others took part. "The constitution and rules submitted by the Provisional Committee, with slight modifications were adopted, and it was decided that the first general council of the society should consist of the original subscribers, together with representatives of the University of Wales, of each of the constitutional colleges, and the primary and secondary school teachers of Wales."

### The Society's "Journal."

On January 8th, 1909, an important meeting of the subscribers was held at Bangor, the following being present: Sir Harry Reichel (in the chair), Lady Reichel, Miss Grace Roberts, Mrs. Mary Davies, the Rev. Canon Edwards, Messrs. W. G. Thomas, R. Gwynedd Davies, J. T. Williams, W. Jones, W. E. Jones and Llew Tegid.

"Sir William Preece was unanimously elected President; Six Vice-Presidents, the Executive Committee of fifteen members, and five honorary officers were also elected."

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

In accordance with this resolution the first number of the JOURNAL appeared in June, 1909. In addition to a critical review of the Welsh folk-songs collected up to date the number contained 23 previously unpublished songs. Of these ten were taken from the second-best collection in the Llangollen Eisteddfod of 1858. The account of the vicissitudes of this Manuscript is given in the *Cerddor* for August, 1933, p. 228. It ultimately came to the possession of Mrs. Mary Davies, and at present both it and the Llewelyn Alaw Manuscript are in the National Library.

Incidentally it will be well to state here that this collection showed the same disregard of honesty as compelled the Society, at a later date, to discontinue offering prizes for unpublished tunes—the collectors were tempted to supplement their stock of genuine songs by fabricating imitations. Unluckily for those particular competitors, it is always easy to distinguish the genuine from the spurious article.

In this number the practice was adopted of printing the melodies in Sol-fa as well as in the Staff Notation. All who are acquainted with the prevalence of the former notation in Wales will appreciate the reason.

Before publication, duplicate copies of all the songs were sent to various experts and their opinions upon them invited. In this way valuable information was obtained, especially from English specialists. The first number was particularly indebted for information to Frank Kidson and Miss Lucy Broadwood.

This method was also of considerable value in deciding which of the songs submitted were of foreign origin. In view of the hasty generalisation drawn by some Welsh writers from the prevalence of English names of tunes, that only a few of our melodies are really Welsh, this method should materially assist us in arriving at the truth.

### The London Eisteddfod, 1909.

This constitutes a notable landmark in the history of the Welsh Folk Song Movement. It did more for the furtherance of the aims of the Society than any of its predecessors, and indeed than most of its successors. This was due in part to an enlightened and sympathetic committee, but quite as much to the enthusiasm and energy of the two lady-secretaries—Mrs. Mary Davies and Miss Amy Preece. All this justifies my quoting from the report :

“ On June 16th, at 9 a.m., a lecture on the ‘ Collection of Welsh Folk-Songs ’ was given in the Crush-room of the Royal Albert Hall by Dr. J. Lloyd Williams before a large gathering of the Hon. Society of Cymmrodorion, to which all members of the Welsh Folk Song Society and many others interested in the subject were welcomed. The chair was taken by Sir John Rhys, M.A., who gave a remarkably interesting and valuable introduction to the subject, and took part in a discussion after the lecture in which Miss Lucy Broadwood, Dr. Alfred Daniell and others joined.”

“ The Society has been considerably helped by the practical sympathy shown by the Committee of the London National Eisteddfod in offering a prize for the singing, without accompaniment, of the three best Welsh folk-songs (unpublished). Though this was the first time in the more recent history of the Eisteddfod for such a competition to take place ; the result was, that seven candidates, each with three unpublished folk-songs of varying interest, appeared at the preliminary competition, and three of the singers were chosen to appear at the final competition before the public in the Royal Albert Hall. Though this contest took place while the audience was anxiously awaiting the award of the judges on the chief choral competition immediately preceding it, the breathless interest shown by all present in these old songs of the people was very striking. It is hoped that the example of the London Eisteddfod will be followed in our local as well as in our National Eisteddfodau in the future. The prize winner was Miss Cordelia Rhys, a well-known singer in London Welsh circles, a daughter of the popular Welsh soprano, who was known as Miss Cordelia Edwards. The folk-songs Miss Rhys brought forward are some of a number in her possession, collected by her mother in Barmouth and elsewhere, in Merionethshire.”

One of the most interesting features of the London Eisteddfod was the Welsh concert given on the last evening, when the programme consisted of Welsh folk-songs lately discovered, national melodies, and “ Penillion ” singing. The desire of the public to attend this concert was so great that hundreds were turned away from the Queen’s Hall, where it was held. Among the artistes were Mr. Ben Davies, who sang “ Breuddwyd y Bardd,” “ Doli,” “ Ffarwel Mari ” and “ Y Gwgc Fach ” ; Miss Dilys Jones who gave “ Suo-gân,” “ Tra bo Dau ” and “ Bugail yr Hafod ” ; Mr. David Hughes singing “ Lili Lon,” and the Choir “ Blodau’r Gorllewin ” and “ Caniad Pibau Morfudd.” All these items are typical Welsh folk-songs, and were sung, with two exceptions, for the first time at a National

Eisteddfod. The cultivation of taste was also encouraged by the London Committee in setting each candidate in the vocal solo competitions two national melodies, or folk-songs, as test pieces in addition to the severer test for each voice.

## 1910

### Welsh Folk-Songs in the Schools.

Early this year Mr. Alfred Davies, Secretary of the Welsh Department of the Board of Education drew the attention of the officials of the Society to the desirability of singing Welsh folk-songs during the celebration of St. David's Day. Some authorities, particularly Cardiff, took up the idea with enthusiasm. This, although at first a mere demonstration of patriotism, is important, inasmuch as it helped to open the door to Welsh folk music as an integral constituent of musical culture in the elementary schools of Wales. It took considerably longer to make its way into the Secondary Schools, and in many of them it is even yet a stranger.

### Lectures.

The demand for lectures on the folk-songs increased greatly, showing that the country was beginning to take a real interest in the subject. The main difficulty was to secure adequate illustrations. In preparation for my own lectures I generally sent copies before-hand of solo arrangements, or of settings for small choirs, or both; but it happened in a great many cases that the renderings were so grotesque and so different from what one expected, that it soon became too risky to depend on any singing that had not been tested before hand. It is really astonishing what a large number of wrong ways there are of singing perfectly simple tunes. Quite as remarkable is the perversity with which singers insist on singing the least natural and most affected interpretations they can find.

At this time the most active lecturers were Mrs. Mary Davies, Mr. Harry Evans, Mr. Percival Graves, and the writer.

Mrs. Mary Davies's Lecture at Aberystwyth was illustrated by examples sung by Miss Dora Rowlands (Mrs. Herbert Jones)—this was the beginning of her long years of faithful and efficient services to the Society and to the movement generally.

### The "Journal."

No. 2 of the JOURNAL appeared in May. At the request of English members of whom there were at this time about 30) prose translations of the songs that had been already published and of those in part 2 were added. It is true that such translations never do justice to the originals, but they assist non-Welsh readers in forming an idea of the subjects of the songs.

Arising from remarks made by him at the London meeting the previous year, Dr. Alfred Daniell contributed to the JOURNAL a critical article on "The Tonality of some Welsh Melodies." The article deserves further consideration, and Dr. Daniell's investigations should be followed up by some of those who are blessed with a keen sense of hearing and an accurate perception of pitch.

The songs published in Part 2 are very varied in character ; most of them have become very popular, but the most distinctive in character are the various forms of the Goat-counting Songs (" Cyfri'r Geifr "), " Yr Hen Wr Mwyn," and " Lliw Gwyn Rhosyn yr Haf."

### Prizes for Collections of Folk-songs.

Miss Daisy Davies offered a prize at Caersws, and the Anglesey Eisteddfod Association offered one at Beaumaris. The report states that " Collectors have a great deal yet to learn ; many of the airs sent in are not folk-songs proper, others have been published before, while a large number are without words or particulars of origin. Still, there remain a number of songs of real value, and the year's Eisteddfodic work is the most important since 1858."

The most important collections acquired this year were those sent to the Colwyn Bay Eisteddfod by competitors for the two prizes offered by Sir William Preece and Sir Harry Reichel. The first prize of £7 7s. was awarded to Mr. Soley Thomas, Llanidloes, and a prize of £3 3s. to Mr. W. O. Jones, Pont-y-pridd. The number of tunes in the latter collection was very large, but unfortunately the majority had no words, and accounts of place of origin were inadequate. As an example of the difficulty of winnowing the chaff from the grain in these collections may be mentioned a travesty of Sullivan's " Titwillow," which masquerades under the name of " Y Deryn Dawnus " (The Gifted Bird) !

## 1911

### Welsh Folk-Songs at Public Functions.

In July, 1911, there were important Royal functions in Wales—at Bangor the opening of the new College buildings, at Caernarfon the Investiture ceremony, and at Aberystwyth, laying the foundation stone of the National Library. At Bangor a choir of 120 sang " Hun Gwenllian," " Adar mân y mynydd," " Ymdaith Capten Llwyd," " Aeres Trefaldwyn," " Y Perot Purlon," " Ffarwel Ned Puw," " Eos y Bele," and " Dygan Caersws." At Caernarfon an excellent choir conducted by Mr. John Williams sang a well-chosen programme containing among other tunes " Tra bo Dau," and " Caniad Pibau Morfudd." At Aberystwyth the Moelwyn Male Voice Choir sang a number of Welsh melodies. A quartette of students sang a selection of folk-songs. The members were the same as those named below except that Mr. John Davies took the place subsequently taken by Mr. Tudor Williams.

Lastly John Williams of Caernarfon conducted the Eisteddfod Choir at Colwyn Bay, and at the Welsh Concert a number of the arrangements of Welsh folk-songs originally prepared for the Bangor Canorion were given.

As an example of the wrong-headedness of some even of the School teachers at this period in the history of the movement may be mentioned the fact that the writer lectured at a school in Caernarvonshire where all the illustrative examples were sung *in English*, in spite of the protestations of the lecturer that he wished to demonstrate the perfect fitting of the Welsh words to the music ! To this, the



Headmaster's only reply was that the singing of Welsh words would bring discredit to his Choir !

The 3rd part of the JOURNAL appeared with new finds and songs from Merioneth, Cardigan and other Counties and an article by L. D. Jones on the "Hunting the Wren" customs, together with some of the tunes associated with it.

"The visit of four Welsh students from Aberystwyth—Miss Dora Rowlands (now Mrs. Herbert Jones), Miss Gwen Taylor, Mr. Tudor Williams, and Mr. L. S. Knight—to Paris, under the able guidance of Madame Barbier is worth mentioning. They sang six Welsh folk-tunes arranged in parts, and nine as solos, at the Salle des Societes Savantes, and also at the Sorbonne, and gave great delight to the audiences assembled."

In a letter dated March 3, Mrs. T. E. Ellis (now Mrs. P. Hughes-Griffith) who, with Mrs. Herbert Lewis accompanied the party, says : "I must write to tell you of the splendid reception the 'Caneuon' have had. The students who came over from Aberystwyth have done their part well, and have charmed the various audiences that have listened to them. . . . 'Yr Hen Erddygan' has been the favourite quartette. Last night at a very 'smart' gathering the audience began to applaud before the end of the second line. It really has been delightful hearing these simple and charming Welsh songs sung in this gay city—where simplicity is so lacking. . .

"To-night the students sing at the Sorbonne, and Mr. Timothy Lewis is giving a lecture upon 'Welsh Folk-Song and Music.'"

Mrs. Herbert Jones adds : "We sang at a large number of places in Paris besides the two places mentioned. Madame Barbier did a great deal towards changing the attitude of the public to folk-song at Aber. We owed a great deal to her guidance. She thought highly of them, and spared no pains in getting them done well, which is more than can be said of many of the Welsh musicians themselves."

The Annual Meeting of the Society was highly successful, and a letter sent to me by one who had previously been sceptical of the value of the movement described the address given by Mrs. Herbert Lewis (now Lady Lewis) as being "so sensible, so soundly philosophical and convincing, and withal so charming in manner."

At the Caermarthen Eisteddfod, August, 1911, the prize of £15 offered for the best collection of Folk-Songs from the Counties of Caermarthen, Cardigan and Pembroke was won by Mr. Soley Thomas. A second collection made by Miss Jennie Williams of Aberystwyth (now Mrs. Ruggles-Gates), was so meritorious that a second prize of £5 was given to it by the president of the meeting—David Davies, Esq., M.P. (now Lord Davies).

A gratifying proof of the headway made by the movement in the country in spite of the opposition of the professional element was given by the *Aelwyd Angharad* Company, Bala, who sent, through the hands of Mr. W. E. Jones, the producer of the play, £5 towards the expenses of the Society.

During this year the musical MSS. of E. Yltyr Williams of Dolgeley were bought, and stored at the Bangor University College. The value of the Collection is not great, but the very numerous hymn-tunes in it await investigation.

## 1912

At Bangor a Welsh Folk-Song Play, the first of its kind—where the music consisted entirely of folk-melodies—was successfully produced. It dealt with slate-quarry life, and it proved popular at Bangor, Harlech and other places.

During this year one of the most successful of the workers was Mrs. Herbert Lewis who delivered many lectures and recorded many songs. As an example of her experience the following is interesting :

“ I went to Henllan and had arranged for a good singer to meet me there—he did not turn up till 3-0, and then it was snowing very fast. I had four children with me and an open carriage. I had to scuffle four records, and then depart, torn in two by my duty as a parent, and as a collector.”

The Annual Meeting was held at Wrexham, Sir John Rhys being the Chairman. Sir William Preece, the President of the Society, and Mrs. Mary Davies and Mrs. Amy Preece, Hon. Secretaries, took part.

At this time the need was felt for a small and cheap collection of some of the most suitable of the newly discovered tunes, for School use. The writer prepared such a collection and paid for new lyrics where such were needed. I tried to induce one or two friends of the Movement to join in publishing the book but they refused—“ It will never pay,” they said. The book was printed locally in sol-fa, and early the following year I find an entry in my diary : “ The little book has more than cleared its expenses.” A similar experience followed the publication of *Y Canorion*—a set of ten Welsh melodies arranged for S.A.T.B. New lyrics had to be paid for in several cases where the original words were missing, but none of the writers had any faith in the success of the songs so I had to bear the cost of printing. The edition of 3,000 copies was soon exhausted : three of the songs were reprinted, but now they are all “ out of print.”

## 1913

In May, Otto Andersen of Helsingfors called to see me at Bangor to obtain information about the Welsh “ Crwth.”

Discussing the collection of native songs he laughingly told me that the attitude of Finnish musicians towards Folk music was exactly like that of our own professionals—“ no tunes left to collect, or ‘ only a few in remote localities,’ and ‘ those hardly worth recording.’ ” And yet we know what a wealth of excellent songs was discovered among the peasantry.

With regard to the modes, he believed with Newman that no reliable conclusion can be based upon them. And yet there were definite features in which he believed both the Finnish and the Welsh songs differed from English folk-songs. Among these were the prevalence of three-four time, the six-bar form, and the general outline and form of Harp Tunes. He matched several of the Welsh tunes recorded in our JOURNAL with very similar Finnish ones.

During this year Llew Tegid and I arranged with the E.P.C., Cardiff, to publish some of the songs arranged for School use. Three numbers were published, arranged for two or three parts, and with English as well as Welsh words. These proved very popular and served to introduce the songs to the majority of the Welsh Schools. Later they were acquired by Hughes and Son, of Wrexham, who published a fourth number consisting of Unison Nursery Rhymes.

To these collections others have now been added (a list will be given later), so that there is now no lack of traditional Welsh songs for School use—a startling change from the time when Welsh could not be sung without incurring the displeasure of the authorities.

At the annual meeting during the Abergavenny Eisteddfod, Lady Lewis, Megan Evans and others took part.

Lady Lewis, Mrs. Tom Ellis and Mrs. Mary Hughes, had an interesting song-collecting experience in the Llandyssul-Llangeler district. "A great deal of tact and diplomacy had to be used in dealing with the old singers, and the arguments employed varied according to the temperament of the persons. In spite of every effort they failed to induce one old lady of 96 to sing any of her songs."

In a letter to Miss Preece I wrote: "I have just discovered an old singer. He is familiar with 'Y Deryn Du,' 'Lliw Gwyn,' etc., but he was exceedingly nervous. His little grand-daughter, aged 8, helped him out when he was in danger of forgetting the words. She presented me with a printed copy of the words of 'Y Deryn Du,' which had been carefully treasured in the Family Bible."

## 1914

The number of competent lecturers on Welsh Folk-music has greatly increased with the result that the subject is now better understood and appreciated, except by a few of the leading musicians who find it difficult to divest themselves of their prejudices. One of these has just stated in the press that "it is possible that, among the Songs collected, one or two may prove to be of some value, but that they are very inferior in quality to the harp-tunes." The truth of course is the exact opposite of this. Another case is exceedingly amusing. A musical friend of mine—one of our leading lights, but who had been more unsparing than anyone else in his condemnation of our traditional songs, boasted to me that he had, in preparation, a collection of Russian Folk-Songs which he was arranging for use by the Welsh people!

Among the many W.F.S. gatherings held this year was one held at the house of Mrs. Henry Wood, at Clanricarde Gardens, in which the singers—Mrs. Gwynn Davies, Miss Dora Rowlands, Miss Morfydd Owen, Miss Lena Hughes, Miss Dilys Jones, Mr. Rowlands and Mr. Powell Edwards took part.

In July, Mrs. Mary Davies was ordered abroad because of the state of her health. Before she went a difficulty had arisen with regard to the Editorship of the Society's JOURNAL. Owing to my very heavy work at the College and the time taken up by my researches I found it quite impossible to do justice to this important part of the Society's activities, and consequently I had repeatedly tendered my resignation

so that some one might be appointed who had more leisure. This time I told Mrs. Davies and the executive that I could not possibly go on any longer, and the success of the JOURNAL made it imperative that another appointment should be made. Several plans were discussed, but before anything could be done, the terrible war broke out and things had to be left in abeyance.

The initiation and early struggles of the W.F.S. movement have been dealt with in some detail. The further history of the Society and its activities will be given, in outline only, in the next number of the JOURNAL—a bibliographical list of the collections of Welsh folk-songs already published and of literature relating to them will be added, and the publication of unpublished songs, interrupted in this number, will be resumed.

# The Earlier Collections of Traditional Welsh Melodies

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## 3. BRITISH HARMONY, 1781.

*By* JOHN PARRY, Ruabon.

*(Continued from Vol. III. p. 18).*

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*It should be noted that all the tunes mentioned below were published in the volume under discussion for the first time.*

- No. 31. **Yr Hen Forgan a'i Wraig** (*Old Morgan and his wife*). This is also given in Edward Jones's collection under the name "Ursula." This name and the form are strongly suggestive of an English origin. The form seems that of a dialogue between the persons mentioned; and in the *Gems of Welsh Melodies* Owain Alaw has arranged it as such, to humorous words written by Ieuan Glan Ceirionydd. At one time this

was a favourite item in Welsh concerts, especially when sung by the famous Welsh Soprano, Edith Wynne and Owain Alaw.

- No. 32. **Diddan Capten Morgan** (*Captain Morgan's Delight*). The mixed tonality, and the changing rhythms of the tune are curious features. It is included in Nicholas Bennett's *Alawon fy Ngwlad* (p. 127) : evidently the editor—Emlyn Evans—was not aware that it had already been published. It is also given by Yltyr Williams in the *Cerddor Cymreig* for 1868 (p. 15).

### DIDDAN CAPTEN MORGAN.



- No. 33. **Ffarwel drwy'r Pwll** (*Farewell through the puddle*). An uninteresting major tune, purely instrumental, changing in the middle from 4-4 to 6-8 time and introducing the flat 7th.
- No. 34. **Gorweddwch eich hun**. As many ballads and carols of the 17th and 18th centuries were sung to this tune we add a copy of one of the two forms given in the Jenkins Kerry MSS, a form said to be prevalent in Gwynedd (North Wales). With a few differences it is printed in the *Welsh Harper* (p. 14), under the name "Velyn y Pandy." In the MS. the English name "Consumption" is added.

The words are by Huw Morris (1622-1709).—See *Eos Ceiriog* II, p. 21.

## GORWEDDWCH EICH HUN.

*Andantino*

## 34b. Another Form from the Jenkins Kerry MSS.

1. Lliw a-larch ar y bryn, Lliw ei - ra gwyn - na gwyn, Lliw  
2. Pryd - fer-thol, ner-thol nwy A drodd yn drachwant drwy Fy

li - li, hei - ni hyn, Yn siwr rwy'n syn o'rh serch;  
ngha-lon a mawr yw 'nghlwy, Ni bu mo'i fwy am fereh.

Gwae fi we - led tec - ed yw, Yn glws dy lun, a  
Cyn-nyrch car - iad, eod - iad eais, Yw dy dy - ner

glas dy liw, Yn wych, yn wen win - wy - dden wiw, I  
lws-ber lais, Dy - na fiw - sig mwyn dan f'ais, Hyf -

(\* As given in the Welsh Harper)

be - ri briw i'm bron.  
ryd - lais lled - nais llon.

No. 35. **Blodeu'r Gwinwydd** (*Flowers of the Vine*). The tune was subsequently printed by Edward Jones in the *Relicks*, and by George Thomson in 1809, arranged by Kozeluck, with English words by Mrs. Grant.

## BLODEU'R GWINWYDD.



No. 36. **Merch Megan** (*Megan's Daughter*). This well-known air appears in almost every succeeding collection of Welsh Melodies, but the form published in 1784 by Edward Jones is more florid, and very unvocal. In the *Bardic Museum* (1802) he includes another form, closely resembling the usual form but bearing the name "Wyres Megan" (Megan's grand-daughter). Both George Thomson and John Parry the Second (Bardd Alaw), published the air with English words (see Parry's *Welsh Melodies*, 1809).

No. 37. **Diniweidrwydd Colomen** (*The Innocence of a Dove*). The form, modulation, and evident straining to secure variety of phrase suggest a composed English tune; but, curiously, the close of the middle section resembles the Welsh tune "Bethel."

A MS. copy of the tune is given in the Jenkins Kerry collection with the information that "Cerdd y Mab Afradlon" and "Interlute Huw Morris," *Eos Ceiriog*, II, p. 13, were sung to it.

No. 38. **Anhawdd Ymadael** (*Loath to Depart*). Edward Jones gives a simpler and better form of this plaintive air, and, with a few small differences this was the form given in the later collections. In the Jenkins Kerry MSS. it is given six times. The words quoted are from "The Widow's Song" by Huw Morus.

An English example of a "Loath to Depart" is given by Chappell in his *Popular Music of the Olden Time*, but the tune is very different from this.



## ANHAWDD YMADAEL.



36b. Another Form, from the Jenkins Kerry MSS.

Fy ffrins a'm cym - deith - ion, yn dir - ion gwrn - dewch, Holl  
 fedd - wi fy myn - wes ar gy - ffes y gewch; Fy  
 nghyf - lwr ys - tyr - iwch, 'mo - fyn - nwch yn fwyn, Mai  
 Duw sydd yn rho - ddi dai - o - ni ac yn dwyn.

- No. 39. **Mwynen Mai** (*The Melody of May*). A long and uninteresting tune. Though written in D major, C natural occurs eight times in the body of the melody, and C sharp only once at the beginning and twice at the end. There are several tunes bearing this name in the old collections.
- No. 40. **Pigau'r Dur**. Full of reminescences of "See the conquering hero comes."

- No. 41. **Cwyn Brython** (*A Briton's Lament*). Something in the structure of this melody suggests an English origin, but I have failed to find it in any of the collections of old English songs. Nor have I seen any other examples of it in any of the Welsh collections, MS., or printed.

CWYN BRYTHON.



- No. 42. **Tros yr Afon** (*Over the River*). A long and uninteresting tune. The only other copy that I have seen is in Bennett's *Alawon fy Ngwlad*, p. 7. With the exception of a few notes in the middle, it is identical with this except in regard to one important matter—the older copy is written in G minor, the later one in G. major. In the latter case the awkwardness of some of the melodic progressions in the middle section shows clearly that the older copy is more reliable than the Bennett one.

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This completes our study of the tunes recorded by Blind Parry up to 1781; we shall next proceed to examine those published by Edward Jones, whose first volume appeared in 1784.





*Cylchgrawn Cymdeithas Alawon Gwerin Cymru*  
*Cyf. III.*

JOURNAL OF THE WELSH FOLK-SONG SOCIETY

No. 11.

Vol. III.

Part III.



## Editorial Notes.

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1. THE history of the Welsh Folk-Song movement has now been put on record down to the year 1930. It proves interesting for several reasons :

(1) It has revealed to us an unsuspected stratum of native song which as yet, shows no signs of having been completely quarried. To those of us who habitually under-value our own resources, and fail to see any value in " what lies under our noses," it must come as a great surprise that some of the leading English musicians value our folk tunes very highly.

(2) The movement, for several years, was essentially amateur in its inception and conduct, the number of professional musicians that supported it being surprisingly small.

(3) A great deal of the success of the Society has been due to the enthusiasm, insight, and business capacity of a number of lady workers.

(4) The most convincing testimony to the value of the songs is the fact that a considerable number are now known throughout Wales—the " Hwiangerddi " (Nursery Rhymes) published in this volume, to give only one instance, are now sung in most of the Welsh Infant Schools. Doubt has been thrown on my statement that, in lecturing on Welsh folk-songs, one can often dispense with an " illustrator " and rely upon one's audiences to sing examples. During the past year, however, I have repeatedly had my previous impressions confirmed.

2. The songs selected for publication in this number vary greatly in character and origin. There are a number of genuinely Welsh examples, of which a few are undoubtedly old and of considerable musical interest.

A number of other tunes were included because one suspected that they had English affinities, and it was very desirable that authoritative information should be sought on the point. Two features of interest emerge from the notes that have been obtained.

(1) The tacit acknowledgement that there is a difference of style and feeling between the Welsh and the English traditional songs. One generally feels the difference even where it is difficult to define.

(2) Even when one feels quite certain that particular Welsh tunes have been derived from English originals, it is often very difficult, if not impossible, to identify the parent song.

For notes on the tunes in this number our warmest thanks are due to Miss Gilchrist, whose extensive and detailed knowledge of British traditional song and ballad is, as always, generously placed at the service of the Society.

Of the members, we have to thank Mr. E. T. Davies very warmly for his interesting and discriminating critical notes.

3. Years ago the late Sir Vincent Evans suggested to us that our Society had completed its task—that in a small country like Wales no more additions to our store of folk-songs could possibly be discovered.

To think this is a ludicrous mistake.

In the first place there are still some hundreds of tunes that await publication. In the second place, these, together with those already published, require a considerable amount of study of their intrinsic characteristics, as well as of their relation to those of other nationalities. Unfortunately, as noted elsewhere, no young Welsh musicians have shown any desire to work in this field, and for critical information on Comparative Folk-Song we have to go outside our own country.

4. Several references have been made elsewhere in this volume to shortcomings in the mode of rendering the songs, especially on the part of choirs. During the past year I had many opportunities of listening to programmes of the songs sung by school children. What struck me most was the ineptitude of much of the conducting, and the lamentable paucity of capable conductors and teachers of singing. Most of the conductors were not only unable to arouse interest and enthusiasm in the singers, but their whole attitude had an "inhibiting" effect upon them. In one amusing instance the children, who had evidently taken to a certain tune, rushed away with it in defiance of the restraining beat of the precise and formal, but apathetic, conductor. The result was most exhilarating and elicited a vociferous encore. And yet those singers lacked polished voices and points of artistry, and the conductor felt aggrieved at the lack of strict discipline.

Here, as in the parallel case of the precentors of sacred song, the crying need of the day is classes for conductors.

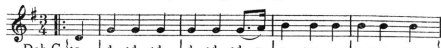
5. A gratifying change in the attitude of Welsh musicians towards our folk-songs is seen in the increased use made of them in new instrumental compositions. Within the last couple of years, quite a dozen composers have written works in which Welsh traditional music is utilised in some way or other. The B.B.C. authorities at Cardiff have done a great deal to foster this kind of activity by affording to the composers opportunities for hearing their works without having to await publication.



# Carol Tunes.

## 49—CYDGANED DYNOLIAETH.

(Let Mankind unite.)



Doh G | :s | d :d :d | d :d :d :r | m :m :m | m :m :m |  
 Cyd - ga - ned dy - nol - iaeth am - ddydd gware - digaeth, Daeth  
 Haul mawr y Cyf - iawnder ym - myd y gorth - rymder, Me -



|| f :f :f | f :f :f :f | m :- | r :- ||  
 trefn fawr Rhag - lun - iaeth i'r go - leu - ni:  
 sei - a Jiw - de - a heb - de - wi.



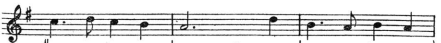
|| s | m :- r | d :r | m :r | :s | m :- r | d :r |  
 Mol - ian - nwn o la - we - nydd; Gwir y - dyw fod Gwa -



|| m :r | :m | f :- s | l :s | f :m | :m |  
 re - dydd; Fe a - nwyd Ceid - wad in - ni, Sef



|| f :- s | l :s | f :m | :s | s :- | :s, f, m, f | m :- | :m |  
 Crist, y Bre - nin Ie - su; Cyn dydd, Cyn - dydd, ym



|| f :- s | f :m | r :- | :s | m :- r | m :r |  
 Meth - lem yn ddi - gudd Y daeth Gwa - re - dydd



|| d :t | l | :- | l | :- | :l | s :- f | m :r | d :- | :- ||  
 i'r go - leu - ddydd; O we - le dded - wydd ddydd!

This is one of the many forms of the tune "Difyrrwch Gwŷr y Gogledd" ("The Delight of the Men of the North")—forms that vary in metre as well as in melodic outline. It was recorded by Mr. Adoniah Evans, Llandudno. It exemplifies many of the characteristics of the majority of old Welsh carols—long verses, repetition of musical phrases, change of rhythm (here from 3/4 to 4/4), and simple conjunct movement of the melody.

Of other metres, the best known tunes are those that gave rise to the hymn-tune "Trefdeyrn." Still another form was arranged by Eos Llechid in his *Cyff Nadolig*.—ED.

"A very good carol-tune. I like the 3/4 introduction, while the change to a strong 4/4 enhances the feeling of exultation which is splendidly maintained to the end."—E. T. DAVIES.

"The first strain is reminiscent of the nursery song 'The North Wind doth blow' (The Robin). The chorus seems to be lifted from some other carol."

—MISS A. G. GILCHRIST.

"A very good carol."—LADY LEWIS.

### 50—GWYS BLYGEINIOL.

Doh B♭

d :- :d | s<sub>1</sub> :ta<sub>1</sub> :ta<sub>1</sub> | l<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :m<sub>1</sub> :s<sub>1</sub> }

Yr holl bo-bol — sydd Grist - no - gol, Wy -  
Dewch, di - hun-wch, O gwsg dio - fa - lwch. Ym -

*D.C.* §

l<sub>1</sub> :l<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :- :t<sub>1</sub> | d :- :- || d :- :d }

bo - dol o fewn y byd; I gyn - nes  
go - dwch oll i gyd, Yn bly -

d :d :- | l<sub>1</sub> :- :t<sub>1</sub> | d :m<sup>b</sup> :- | r :- :d }

ga - nu mawl i'r Ie - su, Bawb yn  
gein-iol Dowch yn u - nol Er llawn

$t_1 : l_1 :-$  |  $s_1 :-$  :  $r$  |  $d : t_1 : t_1$  |  $d :-$  :  $d$  |  
 fwy-nedd, dont i fy-ny, I la-we-  
 af-iaeth a'r llu ne-fol, Chwi rai  
 D. §

$l_1 : f :-$  |  $m :-$  :- |  $r :-$  :  $d$  |  $d :-$  :- ||  
 ny-chu yn eich Duw.  
 budd-iol yn eich byw.

Recorded by the late R. Harries Jones, Conductor of the Ruthin Choral Society. The melody does not interest the modern singer; it is included here because of two peculiarities:

1. The early introduction of the flat seventh, a suggestion of considerable age.
2. The faithfulness with which the peculiarly Welsh accentuation of polysyllabic words is reproduced in the melody.—Ed.

### 51—CAROL—HOSANNA MWY.

Lah is G |  $.m_1 : l_1 .t_1$  |  $d :- .l_1 : t_1 .s_1$  |  $m_1 :- .m : d .l_1$  |  
 Am oe-sau hir yn llesg a gwan, Hi-raeth-ai'r

$t_1 :- .m_1 : l_1 .t_1$  |  $d :- .r : m .t_1$  |  $d :- .l_1 : r .t_1$  |  
 saint am Grist, eu rhan; Pa bryd y daw, pa bryd y

$s_1 :- .m_1 .m_1 : l_1 .t_1$  |  $d .m :- .d : d .t_1$  |  $l_1 :- .$  ||  
 daw, a'i ga-darn law in dwyn i'r lan?

Noted by the Editor from the singing of an old gravedigger at Garn Dolbenmaen, Caernarvonshire.

What Miss Gilchrist tells us about the metre is partly confirmed by the difficulty the Editor experienced in finding Welsh carol words to fit the tune. But, on this point see No. 52.

The tune is included here as a contrast to 49 in the shortness of the verse and the disjunct intervals of the melody. (The carol has now been published as a *Cerddor* inset with additional Welsh words and an English version by Mr. R. Hopkin Morris).—ED.

"Does not depart much from known versions."—E. T. DAVIES.

"This is an English metre belonging to the 'Near Woodstock Town' group."  
—MISS A. G. GILCHRIST.

52—HOSANNA MWY. VARIANT I OF TUNE 51.



A variant of the preceding tune noted in the Jenkins Kerry MSS. with the note "Tôn garol ar gyffiniau Clawdd Offa. Mesur Hir" (A carol tune from the neighbourhood of Offa's Dyke. Long Metre).

It should be observed that although L.M. hymns will sing on the tune the metre is really very different. It is 8-8-4-8; the three long lines rhyme, and the short line, repeated, is answered in the characteristic Welsh manner by an internal rhyme in the last line. The Welsh hymnologist, Williams, Pantycelyn, wrote several hymns in this metre, but only one is included in the new Methodist Tunebook. The following verse from Hymn 130 shows the peculiarities of the metre :

Wel, f'enaïd, bellach dos ymlaen,  
Nac ofna ddŵr, nac ofna dân ;  
Aeth dan y groes, aeth dan y groes,  
Ac angau loes ei hun o'm blaen.

(Incidentally, the editors of the old book had placed the strong Welsh tune "Lledrod" opposite the hymn, and the sequence in its third line fits this curious metre admirably.)

Mr. Morris has closely followed the Welsh metric pattern as in the last verse :

Hail, blessed morn, let all rejoice,  
Praise ye the Lord with gladsome voice ;  
Hosanna sing, hosanna sing,  
For Christ is King by Heaven's choice.—ED.

53—BEDD DAFYDD DDU. VARIANT 2 OF TUNE 51.  
*(Black David's Grave.)*



This appeared in *The Welsh Harper*, Vol. II. Unfortunately John Parry gives no words.

The major form of the tune, sung by David Cadwaladr and others, closely followed 51 and has been utilised in the last two verses of the published arrangement.—Ed.

# Folk-Songs.

## 54—WENNOL, WENNOL!

(Swallow, Swallow!)

Doh D ||<sup>m</sup> :- :<sup>m</sup> | r :- :<sup>r</sup> | d :- :<sup>d'</sup> | t :- :<sup>l</sup> | s :- : <sup>}</sup>  
 Wen - nol, wen - nol - chwim dy a - dain, Sy'n

||<sup>l</sup> :- :<sup>t</sup> | d' | s :- :<sup>s</sup> | l :- :<sup>t</sup> | :- :<sup>l</sup> | s :- : <sup>}</sup>  
 gwib - io mor llon o fon - do fy nhŷ,

||<sup>m</sup> :- :<sup>m</sup> | r :- :<sup>r</sup> | d :- :<sup>d'</sup> | t :- :<sup>l</sup> | s :- : <sup>}</sup>  
 Pan ei'n ôl dros don - nau'r mo-roedd O

||<sup>l</sup> :- :<sup>t</sup> | d' | s :- :<sup>s</sup> | l :- :<sup>t</sup> | :- :<sup>l</sup> | s :- : <sup>}</sup>  
 dy - wed fy serch wrth e - neth sydd gu.

<sup>F</sup> ||<sup>tas</sup> :- :<sup>s</sup> | m :- :<sup>m</sup> | l :- :<sup>t</sup> | d' | t :- :<sup>l</sup> |  
 Hir - aeth, hir - aeth lei - nw 'ngha-lon Am

||<sup>m</sup> :- :<sup>r</sup> | d | <sup>D</sup> d' :- :<sup>l</sup> | t :- :<sup>l</sup> | s :- : <sup>}</sup>  
 weld fy nghar - iad, Gwen, lliw'r rhos;

||<sup>s</sup> :- :<sup>m</sup> | s | s :- :<sup>m</sup> | s | f :- :<sup>m</sup> | r | d :- : <sup>}</sup>  
 Cof - ia fi, Cof - ia fi at mei - nir dlos.

[Swallow, swallow flitting so joyously from the eaves of my house,  
When thou returnest over the waves of the ocean carry my love to my dear maid ;  
Longing, longing fills my heart to see my darling Gwen, colour of the rose ;  
Remember me to the beautiful maid.]

Sung to the Editor by David Cadwaladr, Criccieth. It is one of the paradoxes of Welsh folk tunes that they never by any chance modulate into the First Sharp Key, while on the other hand other surprisingly remote transitions occur in many of the tunes ; and the old singers move into and out of them in the easiest and most natural manner. David Cadwaladr was no musician, but at each repetition of the tune the modulations were sung by him with perfect accuracy and effectiveness.

—Ed.

"A charming and precious tune, and fitting the words perfectly in rhythm and spirit. The third line, 'Hiraeth, hiraeth,' presents a fascinating modal problem. It certainly is not a formal modulation to F major or D minor. I also prefer to think of bar 4 as being still in D rather than modulating to A. A highly interesting find."—E. T. DAVIES.

"A graceful tune but not very old. The *minore* second strain rather suggests a composed tune, as it does not look like a characteristic Welsh folk shift of mode as does No. 71.—MISS A. G. GILCHRIST.

55 — "CORNELIUS." A VARIANT OF TUNE 54.  
BLOEDDGAINC.



This occurs in a MS. of violin (?) music written by Maurice Edwards in 1778, and now in the Library of the University College, Bangor. Here the departure from the mode is shorter and more difficult to the singer than in the preceding tune. No words are given, so the air was probably instrumental only, and the name "Cornelius" seems to confirm Miss Gilchrist's suggestion. Or could the violin (?) tune have been suggested by the folk tune ?

The curious term "Bloeddgainc" occurs also above some of the tunes in the Edward Jones collections. "Bloedd" means "a shout" and "gainc" "a melody." The term may possibly mean "a joyous melody."—Ed.

## 56—Bwthyn fy Nain.

*(Grandmother's Cottage.)*

Lah is Ab | l<sub>1</sub> : t<sub>1</sub> | d : r | m :- | - : d |  
 Mae Nain mewn bw - thyn bach yn

|| m : m | r :- . d | t<sub>1</sub> :- | - : t<sub>1</sub> | m : r | d : l<sub>1</sub> |  
 y - myl llwyn o goed Yn byw yn ddedwydd

|| t<sub>1</sub> :- | - : d . r | m . f : m | r : t<sub>1</sub> | l<sub>1</sub> :- | - : m |  
 iach, yn bcd - war - u - gain oed. Mae

|| d : t<sub>1</sub> | d : l<sub>1</sub> | r :- | - : m | l<sub>1</sub> : m | r . d : l<sub>1</sub> |  
 per - llan gan - ddi hi a thy - ddyn by - chan

|| t<sub>1</sub> :- | - : d . r | m . f : m . r | d . t<sub>1</sub> : l<sub>1</sub> . s<sub>1</sub> |  
 twt, A ieir di - ri, a'r fowch, a'r gath a'r

|| m<sub>1</sub> :- | - : t<sub>1</sub> | m . f : m | r : t<sub>1</sub> | l<sub>1</sub> :- | - ||  
 ci, a'r mo - chyn yn y cwt.

Sung to the Editor by Owen Williams (*Yr Hen Huddart*) at Garn Dolbenmaen.

*[Grandmother dwells in a little cottage near a wood ;  
 She lives healthily and happily though eighty years of age ;  
 She has an orchard and a neat little holding,  
 And fowls without number, the cow, the cat and the dog,  
 And the pig in the sty.]*

Owen Williams was a member of my first choir in 1875. He had a sweet tenor voice, and in singing the penultimate line of each verse he produced a good effect by emphasising the list of the old lady's possessions.

"This seems a genuine folk-song."—Miss A. G. GILCHRIST.



"There is a fine lilt in this tune, all the more effective if sung slowly."

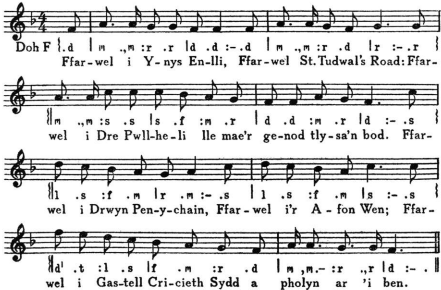
—E. T. DAVIES.

"The first line in the tune is similar to the first line of the tune 'Palestina' in Ieuan Gwyllt's Tune-book, arranged from an old Hebrew melody."

—PHILIP THOMAS.

57—FFARWEL I YNYS ENLLI.

(Farewell to Bardsey.)



Doh F! d | m ., m : r . r | d . d : - . d | m ., m : r . d | r : - . r |  
Ffar-wel i Y-nys En-lli, Ffar-wel St. Tudwal's Road: Ffar-

|| m ., m : s . s | s . f : m . r | d . d : m . r | d : - . s |  
wel i Dre Pwll-he-li lle mae'r ge-nod tly-sa'n bod. Ffar-

|| l . s : f . m | r . m : - . s | l . s : f . m | s : - . s |  
wel i Drwyn Pen-y-chain, Ffar-wel i'r A-fon Wen; Ffar-

|| d' . t : l . s | f . m : r . d | m , m : - . r | , r | d : - . ||  
wel i Gas-tell Cri-cieth Sydd a pholyn ar 'i ben.

A sailor's farewell to the places enumerated on the coast of South Caernarvonshire. There are many 'Farewell' songs of this type—this one was sung by an old sailor, David Cadwaladr, at Criccieth.

"Sounds like an English tune. It is perhaps a traditional reminiscence of the early popular Victorian ballad 'Jeanette and Jeanott' composed by C. W. Glover (1807—1863).—MISS A. G. GILCHRIST.

"The second part of this tune constantly suggests to my mind the second part of D. Jenkins' well-known tune 'Penylan.' The first part is reminiscent of some well-known ballad tunes. The tune as a whole seems to belong to the 'Sospan bach' type of hybrid tune."—E. T. DAVIES.

58—BU FARW'R CATHOD.  
(The Cats died.)

Musical score for 'BU FARW'R CATHOD.' (The Cats died.) in 4/4 time, key of B-flat major. The score consists of four staves of music with lyrics underneath. The lyrics are in Welsh and English. The first staff begins with 'Lah is G' and 'Bu fa - rw cath mod-ryb, bu fa - rw cath Gwen; Bu'. The second staff continues with 'fa - rw'n cath nin-nau gan gur yn ei phen; Mae'. The third staff continues with 'cath y drws ne-saf yn glaf o'r un elwy— Mae'. The fourth staff concludes with 'mell-tith we-di dy-fod ar ga-thod y plwy.'

Lah is G :l<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :d | t<sub>1</sub> :- :m<sub>1</sub> |  
Bu fa - rw cath mod-ryb, bu fa - rw cath Gwen; Bu

|| l<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | l<sub>1</sub> :- .t<sub>1</sub> :d | t<sub>1</sub> :- :t<sub>1</sub> |  
fa - rw'n cath nin-nau gan gur yn ei phen; Mae

|| m :m :m | r :r :- .r | m :m :d | t<sub>1</sub> :- :l<sub>1</sub> |  
cath y drws ne-saf yn glaf o'r un elwy— Mae

|| d :t<sub>1</sub> :l<sub>1</sub> .l<sub>1</sub> | r :d :r | m .m :- :t<sub>1</sub> | l<sub>1</sub> :- ||  
mell-tith we-di dy-fod ar ga-thod y plwy.

A mock lament for the cats that died.

*[My Aunt's cat died, Gwen's cat died,*

*Our own cat died of a headache;*

*The next-door cat is ill of the same disease;*

*A curse has befallen all the cats of the parish.]*

Current in the Llan Ffestiniog district. Noted by the Editor from the singing of Mr. O. R. Hughes, M.A., of Llanrwst. The tune is also used in the country districts of Merionethshire to sing disconnected "penillion" according to the "stable-loft" custom of farm servants.—Ed.

## 59—BU FARW'R CATHOD. TUNE 2.

Musical score for 'BU FARW'R CATHOD. TUNE 2.' in 4/4 time, key of D major. The score consists of two staves of music with lyrics underneath. The lyrics are in Welsh and English. The first staff begins with 'Ray is D' and 'Bu fa - rw cath Do - li, bu fa - rw cath Gwen; Bu'. The second staff continues with 'fa - rw cath mod - rwb o gur yn ei phen: Mae'.

Ray is D'.l | r'.m' :f'.m' | r'.d' :l .s.m | r .m :f .s | l :- .l |  
Bu fa - rw cath Do - li, bu fa - rw cath Gwen; Bu

|| r'.m' :f'.m' | r'.d' :l .s.m | l :s .m | r :- .r,m |  
fa - rw cath mod - rwb o gur yn ei phen: Mae

|| f : m . r | m . l :- . d' | t : l . s | l :- . l |  
 cath yn yr Hen-dre yn sâl o'r un clwy: Daeth  
 || r' . m' : f' . m' | r' . d' : l . s , m | l : s . m | r :- . ||  
 mell - tith a mall - tod ar ga - thod y plwy.

After circulating the set of tunes in the present number I received the above tune from Mrs. Gwyneddon Davies with the note "From a collection entered for competition."

This tune is much more interesting than No. 58, and probably older, the words are also slightly better. Any information regarding the tune will be welcome, and will find a place in a future number of the *Journal*.

With regard to the "mock lament" idea, Lady Lewis calls attention to the ballad "Yr asyn a fu farw wrth gario glo i Flint" (The donkey died while carrying coal to Flint). She collected the ballad at Pencader. I also remember its being sung 75 years ago by a street-singer at Llanrwst. To the same class belongs "Cerdd y Mochyn du" (The ballad of the Black pig).—ED.

## 60—AR LAN Y MOR. ✓

(On the Seashore.)

Doh F | s : s , s | s :- . m : f , s | f : m . s : s , s |  
 Ar lan y môr mae rho-sus coch-ion; Ar lan y  
 || s :- . m : f , s | f : m . s : s , s | s :- . m : r . d |  
 môr mae li-lis gwyn-ion; Ar lan y môr mae'nghariad  
 || l<sub>1</sub> : d . d : d . l | s :- . m : r . m | r : d ||  
 in - ne, Yn cys-gu'r nos, a cho-di'r bo - re.

[By the seaside there are red roses;  
 By the seaside there are white lilies;  
 By the seaside my sweetheart lives,  
 Sleeping at night and rising in the morning.]

Noted by Mr. W. T. Mathias, M.Sc., Liverpool, from the singing of Mr. Ivor T. Jenkins, London.

The words are a typical example of the "Triads" so well-known in old Welsh literature. Of the three objects or ideas mentioned, the third often forms a kind of climax to the other two, or, in some cases it is contrasted with them.

But what is of equal interest is that the three first lines of the tune generally begin with the same formula, the fourth being different. Many interesting examples of this close correspondence in form between triad stanzas and their music might be quoted.—ED.

"There is an early Victorian tinge about this one. Its phrases are very familiar in old-fashioned drawingroom ballads."—MISS A. G. GILCHRIST.

"A little gem. So sincere and so characteristic of our very best and most expressive folk tunes. I hope there are several verses available."—E. T. DAVIES.

61—AR LAN Y MOR. TUNE 2.

Lah G | :l<sub>1</sub> .m | m :- .d :r .d | r .m :- :l<sub>1</sub> .m |

Lan y môr mae li - lis gwynion: Lan y

|| m :- .d :r .d | r .m :- :l<sub>1</sub> .m | m :- .d :r .d |

môr mae li - lis cochion: Lan y môr mae'nghariad

|| r .m :- :f .f | m :- .d :r .d | t<sub>1</sub> .l<sub>1</sub> :- ||

in - ne, Cys-gu'r nos a cho-di'r bo - re.

Noted by Mr. Philip Thomas from the singing of Mr. Robert Richards, Troed-y-rihw. This "Triad tune" maintains the correspondence with the three first lines of the stanza more closely than the preceding tune even. Mr. Thomas adds the following traditional verse, a variant of which has already appeared in the *Journal* :

Dacw'r fuwch a'i dou gorn arian,  
 Dacw'r fuwch sy'n godro'i hunan,  
 Dacw'r fuwch sy'n llanw'r stwcia  
 Fel mae'r môr yn taro'r tonna'.

62—YR WYLAN GEFN-DDU.  
(The Black-backed Gull.)

Ray is D. r | f :- .s :l .t | d' ., t :l :- .s | f :l :s, f .m |

Pan own i ar fo - re - ddydd yn rhod-io gy-da'r

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

wawr, — Cy - far - fum wy - lan gefn - ddu, ym -

|| r' :l :s .l .t | l :- :- .l | r' :m' :r' , d' .l |

gom - iais â — hi awr, — Gan o - fyn ne - wydd

|| d' ., r' :d' :- .l | r' :r' :r' , d' .l | d' :- :- .r |

i - ddi o bob cwr ar - y fro, — Rhwng

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

Y-nys En - lli a'r 'Wer-ddon lle buasai hi'n rhoi tro.

{ :l | m' :- :m' | r' :- :l | m' :- :m' | r' :- :l |

O gwna dy ran am Isle o' Man, a

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

sbi - a bob rhyw gafn: — A oes pys-go - ta'n

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

Ny - glas, — neu yn-teu yn Nar - bi Hafn. —

*[As I walked abroad at daybreak I met a blackbacked gull, and conversed with her an hour.  
I asked her for news from every corner between Bardsey and Ireland, where she had been roaming.  
"O make thy way to the Isle of Man and search every inlet(?)  
(And find) whether there is fishing in Douglas, or else in Derby Haven."]*

Sung to the Editor by Miss A. Jones, Criccieth, who had learnt it from "Lowri Tŷ Bach."

The tune is a good example of the Dorian Mode. In form it is more akin to an old carol-tune than to an ordinary folk tune, even to the change in the last section to  $\frac{3}{2}$  time, a change to which the old singers of ballads and carols were much addicted.—ED.

"The first part seems to be a variant of the Dorian folk tune 'Van Diemen's Land' [Come all ye gallant poachers]. Again the chorus seems to have been tacked on from something else."—MISS A. G. GILCHRIST.

"This is a fine modal tune which seems to have sprung right up from the soil. The figure in bar 3 (and elsewhere in the tune) is, I believe, characteristically Welsh. There are some excellent climaxes in the melody also, and it seems to make the fullest and most effective use of its chosen compass of the ninth. I like the cadence in the Dominant just before the 6/8 section. The whole melody is well-balanced and consistent. There is a continuity which matches the words—everything is inevitable."—E. T. DAVIES.

63—Y MORWR BACH.  
(The Little Sailor.)

Doh G | .m :l .l | s :- .m :s .f | m :- .m :l .l |  
Fe aeth o'r tŷ tan gau y ddôr, A throi ei

|| s :m :s .f | m :- .m :m .m | m :- .r :m .f |  
o - lwg tu - a'r môr: Do, do fe aeth o gam i

|| s :- .s :l .s | r r :f .m | d :- . ||  
gam Gan gof-io cu - san o - la'i fam.

*[He left the house and shut the door,  
Then turned his looks towards the sea;  
Yes, yes he went, step by step  
Remembering his mother's last kîs.]*

Noted by Mr. J. H. Roberts, M.A., Bangor, from the singing of his mother who had learnt it at Portmadoc.—ED.

"Probably English. The tune is of the same type as 'The Sailor Boy' (O father, father, build me a boat) of which many variants are known. An old title was 'The Sailing Trade.' The English ballad is of a sailor boy who was drowned at sea in a storm. His sweetheart inquires for him from the sailors when the ship comes home without him, and is left mourning. The cadence is a familiar one in English folk-song.

The rhythm of the 'Sailor Boy' is of the 'narrative air type,' common in both English and Irish ballads but less so I think in Wales."—MISS A. G. GILCHRIST.

## 64—DYDD DA FO I'R ENETH LAN.

*(Good day to the Fair Maid.)*

The musical score is written in a single system with six staves. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The melody is written on a treble clef. The lyrics are written below the notes, with some words in Welsh and some in English. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'm'. The lyrics are as follows:

Doh Bb | s<sub>1</sub> | s<sub>1</sub> . d : t<sub>1</sub> . r | d : . r | m . d : f . m |  
 Dydd da fo i'r e - neth lân 'Run hoe-nus bur ei

|| m r : . s<sub>1</sub> | s<sub>1</sub> . d : t<sub>1</sub> . r | d . m : . d |  
 grân A ddôï di yn y blân? Rho

|| t<sub>1</sub> . , l<sub>1</sub> : l<sub>1</sub> . s<sub>1</sub> | : . s | s . m : d . m |  
 glust i wran-do. Rho glust i wran-do'm

|| f . m : f . s | l . , m : f . r | d t<sub>1</sub> :- . s<sub>1</sub> |  
 cwyn, A'r cur wyf yn ei ddwyn O

|| d . , l<sub>1</sub> : r . , t<sub>1</sub> | d . , m : s . f | m . r : r . d ||  
 eis - iau'th gael di'n rhwym â mi, Gwen gry - no

|| s | f . , r : d . t<sub>1</sub> | d :- . || f | m . , r : d . t<sub>1</sub> | d :- . ||

From the Jenkins Kerry MSS., with the note "F. Parry, Caerfyrddin." The words are entitled "Ymddiddan rhwng Mab a Merch" (A conversation between a Man and a Maid). Only the first verse is given, where the Man entreats the Maid to listen to his plea.

This song is one of a set sent by Jenkins to John Parry (*Bardd Alaw*) for inclusion in the *Welsh Harper*. Parry not only omitted the words—his usual practice—but he also lengthened the two short lines in the manner indicated in the copy above, and made them correspond in length to the others.

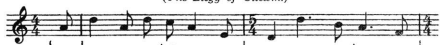
"A pretty tune, but of no great age I think."—MISS A. G. GILCHRIST.

"A sprightly tune but, in my opinion, not of outstanding interest. It is a little reminiscent of 18th and early 19th century ballads. I have an impression that it is an imperfect adaptation of an English tune to fit a Welsh stanza. I suspect that the second phrase was originally four bars, and that it has been shortened to three in accordance with a folk tendency 'to come to the point' at once, and give the speech rhythms their natural inflexion. I may be wrong in my surmise, but usually, in true folk-songs, unequally balanced phrases (4 x 3 etc.) do not cause a jolt or upsetting of the rhythmic flow; in this case they do."—E. T. DAVIES.

(On this point I must confess myself a heretic for, unlike the more competent musicians, I rather enjoy the "jolt"—the piquant unexpectedness of the short lines appeal to me, and I resent Parry's editing of them; but who am I to disagree with my betters?)—Ed.

### 65—HIRAETHGAN CILCWM.

(*The Elegy of Cilcwm.*)



Ray is D | .1 | r' :1 .r' | d' .1 :- .m | r :r' :- .t li :- .f |  
 Rwy'n awr yn ter-fy-nu, Mae'm cân yn rhydrwm; Tir  
 Sgri-fen-nwch ei he-nw, a'i hoed-ran 'run wedd, Er



|| r :m .f | s .1 :- .l | s :f .m | r :- .l  
 a - ngof hen gar - iad ym myn - went `Cil - cwm.  
 mwyn co - ffa - dwr - iaeth Ar gar - reg ei bedd.

[I now conclude—my song is too heavy—

*The land of forgetfulness of old love, the cemetery of Cilcwm.*

*In remembrance write her name and her age on her tombstone.*]

From Miss Jennie Williams' MS. Collection of the folk-songs of the counties of Cardigan, Carmarthen, and Pembroke. "Sung by Evan Rowlands, Aberystwyth. "Popular in the Mynydd Bach district about 80 years ago." (About the 1830's.)—Ed.

"A very expressive fragment—I like the elasticity of the rhythm in the 5/4 bar."—E. T. DAVIES.



## 66—LLIW'R GWINWYDD.

*(Colour of the Vine.)*

Lah is D | :d' | s :- .m | d :m | s :f | /f m :d' | }  
 Rhowch glod i'm dy - nes gyn - nes gain Trwy'r

|| 1 :- .f | m :d | r :- | :d | m :- .r | m :- .d | }  
 De a'r Dwy-rain dir; Pa ddy'n o'r byd o

|| 1<sub>i</sub> :t<sub>i</sub> | d :r | m :l | l<sub>i</sub> :se | l :- | :s | }  
 ddon-iau bardd Eill gyn-nig gwa'rdd y gwir? Un

|| d' :d' | t :- .d' | r' :t .l | s :m .r | }  
 fed - rus ddaw - nus li - wus lon, Fel

|| d :d' | t :- .d' | r' :t .l | l<sub>i</sub> :- .t | d' :l | s :- .f | }  
 hyff ar don mae'n ho-ffi'r dydd; Ei llun a'i lliw roes

|| m :d | l r :d | m :- .r | m :- .d | }  
 briw i'm bron, O de - gwch pryd a

|| 1<sub>i</sub> :t<sub>i</sub> | d :- .r | m :l | l<sub>i</sub> :se | l :- | - ||  
 don - iau nghyd Mae ar y byd yn ben.

From the Jenkins Kerry MSS., with the note " Sung by J. J. Glamorgan."

It is also called " Hoffedd Siencyn Twrbil " (The Delight of Jenkin Turbeville), and " Gwenno Vach "; and slightly different forms are given in the *Welsh Harper*, Vol. II.

The words are printed in *Bluch o Bleser*, p. 32, and sing the charms of the Bard's sweetheart in ingenious and euphonious alliterative verse. Unfortunately, apart from the best of the Penillion Singers, very few Welsh vocalists understand *cynghanedd* and consequently they are unable to appreciate its beauty or to bring out the euphony of the words.—ED.

"This seems familiar, but I have not been able as yet to trace it."

—MISS A. G. GILCHRIST.

"I like the flowing character, and the melodious sweep of this tune, but I rather think it is derived from an Irish tune which I cannot recall. I believe the B flat quaver in the third bar was, and should be C, thus giving the bar as a whole the pentatonic character which pervades this melody, although the pentatonic limitations are not observed throughout."—E. T. DAVIES.

### 67—AN OLD NATIONAL HYMN-TUNE.

Doh E. :d | m :- :f | m :- :r | d :- :- | - : :r |  
Pe me - ddown aur Pe - ru, \_\_\_\_\_ A

|| d :- :f.m | r :- :r | r :- :- | - : :m.f | s :- :d | m :- :r |  
pher - lau'r In - dia bell, \_\_\_\_\_ A pher-lau'r In - dia

|| d :- :- | - : :m | d :- :d | r :- :r | m :- :m | f :- :f |  
bell; \_\_\_\_\_ Gwreich - io - nen fach o ras fy Nuw, Gwreich -

|| s :- :s.m | d :- :d | m :- :m | r :- :m.r | d :- :d | r :- :m |  
io - nen fach o ras fy Nuw, Sydd dry - sor can - mil

|| r :- :- | - : :m.f | s :- :d | m :- :r | d :- :- | - : - : |  
gwell, \_\_\_\_\_ Sydd dry - sor can - mil gwell. \_\_\_\_\_

Noted by Dr. Mary Davies from the singing of the late Professor Stanley Roberts, Aberystwyth.—ED.

"This seems to be a distorted version of something better—it has very little melodic interest. It is not a happy wedding of words and music and was probably composed 60 or 70 years ago when there was a shortage of hymn-tunes proper."

—E. T. DAVIES.

"Rather rambling, but of a folk-song character."—MISS A. G. GILCHRIST.

Personally, I would be disposed to regard the tune as older than 60 years, judging from the repetition of words and the limited compass—tonic to dominant only.—ED.

68—HEN FFON FY NAIN.

(My Grandmother's Old Walking-stick.)

Doh Bb. :d | m :- :m | m :- :r | f :- :r | d :- :d }  
A wel - soch chwi hen ffon fy nain? Mae'n

|| m :- :m | f :- :m | r :- :l - : :d | m :- :m | m :- :d }  
un - ion fel y saeth:— Mae'n hy - nach hedd - iw

|| r :- :m | f :- :r | s :- :s | f :- :m | r | d :- :l - : :m }  
nag er - ioed, Ond nid yw la - wer gwaeth. — 'Roedd

|| s :- :fe | s :- :m | f :- :m | f :- :r | m :- :m | r :- :d }  
hon mewn bri cyn bod un trê'n Yn car - io Nain drwy'i

|| s :- : - :l - : :d | m :- :m | m :- :d }  
hoes: — A'i char - io wna hyd

|| r :- :m | f :- :r | s :- :s | f :- :m | r | d :- :l - : - :||  
byrth y bedd, Heb un - rhyw gwe - ryl croes. —

Well known throughout Wales and much sung by farm-servants.  
 "The tune seems English, the same period as 'Begone dull Care,' etc."

—MISS A. G. GILCHRIST.

"I possessed a copy of this song with pianoforte accompaniment. It was said to have been composed by Eos Maelor, a Tenor singer at the Cathedral, Bangor. In fact it was he I heard singing it first in 1876, or '77, when I was a student at the Normal College. Since then I have sung it publicly scores of times."

—PHILIP THOMAS.

69—HEN FFON FY NAIN. TUNE 2.

Doh Bb. { s<sub>1</sub> | d :- .r | d .t<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> }

Pan oe - ddwn gynt yn ho - gyn  
 l dŷ fy Nain y rho-ddwn

|| d :r | m :d | r :t<sub>1</sub> | d :- | :- | || *D.C.*

bach Yn dech - rau troed - io cam. \_\_\_\_\_  
 dro Heb wy - bod i fy mam. \_\_\_\_\_

{ :m | f :- .m | r .d :t<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> | d :d }

Fe wy - ddwn hyn yn eith - af da, Er maint fy

|| r :r | m :- | :- | :s<sub>1</sub> | d :- .r | d .t<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> }

ofn a'm braw \_\_\_\_\_ Na chaw - swn gam gan un - dyn

|| d :r | m :d | r :t<sub>1</sub> | d :- | :- | ||

byw Os by-ddai'r ffon ger - llaw. \_\_\_\_\_

Noted by Mr. R. Vaughan Roberts, B.Sc., Llanarmon-yn-Iâl, from the singing of Mr. Bob Jenkins, Police-constable at Garn Dolbenmaen. The tune was well-known in the Betws Gwerfil Goch district.—ED.

"Tune 2 looks like an English tune adapted to a Welsh metre by shortening the rhythm where required."—MISS A. G. GILCHRIST.

"There is fine breadth and strength in this tune. It is really a three-bar rhythm, the tied minim in bar 4 representing what I would regard as the equivalent of a pause."—E. T. DAVIES.

## 70—PEDOLI, PEDOLI.

*(A Blacksmith's horse-shoeing song.)*

Doh C. :d' | s :d' :d' | s :d' :d' | s :d' :d' | d' :- :d' }

Pe - do - li, pe - do - li, pe - do - li pe - dinc, Mi

|| t :r' :r' | t :r' :r' | t :r' :r' | r' :- :- }

fyn - naf be - do - li pe cost - iai i mi bunt.

|| m' :m' :m' | m' :- :d' | m' :m' :m' | m' :- :d' }

Pe - dol yn eis - iau ar y troed a - sau,

|| m' :m' :m' | m' :- :m' | r' :- :m' | r' :- :d' }

Gwaith i'r gŵr co - pa, nin - nau gar - tra:

|| s :d' :d' | d' :- :- | s :d' :d' | d' :- :- }

Pe - dol yn ôl ar y troed ôl,

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

Gwaith i'r gŵr ffol o'r Fen - ni: Pe - dol a phin

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

dan y troed hyn, Gwaith i'r Gŵr gwyn o'r Ge - lli.

The words which, like most traditional words, are slightly corrupt in places, suggest the sounds of the strokes of the smith's hammer on the anvil.

This song was sent to the late Dr. Mary Davies from Breconshire. Compare with the tune and words recorded in this *Journal*, Vol. III, Part I. —Ed.

"A welcome addition to our Nursery Rhymes."—LADY LEWIS.

"A jolly tune, of the same type as the English 'Nothing at all,' or 'Jacket and petticoat.'"—MISS A. G. GILCHRIST.

"A pretty nursery rhyme; attractive also for instrumental treatment."

—E. T. DAVIES.

71—Y REL WE.

(The Railway.)

Doh C. :s | d' :- :d' | d' :- :d' | r' :- :d' | lt :- :l |  
Caiff Siân Pen-mach - no wis - go'n dlws, A

|| s :s :s | f :f :f | m :- :- | l- :- :s |  
Chat - rin o Fe - tws - y - coed, A

|| d :- :r | m :- :f | s :- :l | lt :- :d' | r' :- :d' | lt :- :l |  
Ma - ri o'r Sby - ty he - fo hyn Mor hardd â neb er -

|| s :- :- | l- :- :s | d' :- :s | d' :- :s | d' :- :s | d' :- :s |  
ioed. Bydd yn - tau Ro - bin o Lan-rwst Yn

|| d' :- :d' | r' :- :d' | r' | m' :- :- | l- :- :- | f' :- :m' | l- :- :d' |  
fawr ei drwst drwy'r dre, Am fynd i Gon - wy

|| m' :- :r' | d' :- :t | l | s :- :s | m' :- :r' | d' :- :- | l- :- ||  
he - fo Ned I we - led y Rel - wê.

A ballad written probably at Llanrwst on the occasion of the opening of the new railway line from Chester to Conway. It was noted from my father's singing. The tune is probably of English origin.—ED.

"Certainly English. I should say it might be one of the tunes for 'The Farmer's Boy,' as bits are like forms known to me."—MISS A. G. GILCHRIST.

"A jolly good tune, but sounds rather English."—E. T. DAVIES.

## 72—PA LE MAE NGHARIAD I?

*(Where is my love?)*


Lah is A.:1 | d' :- :1 | r' :- :d'.t | l :- :- l- :- :1 |  
 Pa le mae 'nghar - iad i? 'Oes Mae'n D.C.  
 Pa le mae 'nghar - iad i? \_\_\_\_\_

r' :- :1 | d' :r' :t | l :- :- l- :- ||  
 neb yn un - man w'yr?  
 dech - rau mynd yn hwyr?

| :l .ta | l :s :f | m :- :l .ta | l :s :f | m :- :l |  
 Ac nid oes ddim o swn ei throed, Pa

d' :- :1 | r' :- :d'.t | l :- :- l- :- :d' | f' :- :r' | d' :- :1 |  
 le mae 'nghar - iad i? \_\_\_\_\_ Ni thor-rodd Jane mo'i

d' :- :1 | s :- :1 | d' :- :1 | r' :- :d'.t | l :- :- l- :- ||  
 gair er-ioed, Pa le mae nghar - iad i? \_\_\_\_\_

*[Where is my Love? Is there anyone, anywhere, that knows?*

*Where is my love, it is beginning to get late?*

*I cannot hear her footsteps—where is my love?*

*Jane never broke her word—where is my Love?*

Noted by Mr. Soley Thomas, Llanidloes, from the singing of a tramp near the Cwmystwyth mines.

The tune is mixed in its tonality ; while mainly Aeolian, in the middle the B is flattened. There is an occasional reminder of the "Volga Boat-Song."—ED.

"A delightful tune and rather unusual. The modification of the opening phrase at its immediate repetition is a subtle touch, and the recapitulations of the *motifs* throughout are most effectively distributed."—E. T. DAVIES.

"This is the gem of the collection—a most interesting song, whose tune suggests that its form, with the insistent refrain, may be based upon some dialogue version of 'Lord Randal'—a widely spread ballad in Europe as well as Britain, in which a youth, who has been poisoned by his stepmother or a false sweetheart, returns home to die ; and to the anxious questions of his mother makes but brief answers :

Mother, mother, make my bed soon,  
For I'm sick to the heart and fain would lie down.

Miss Broadwood has noted in this the same likeness to a Russian folk-song, to be seen in 'Caoith Leannain' in the collection of Skye song. This tune also has an insistent refrain which forms the greater part of the song, the verses, as in 'Ciod e Ghaoil' consisting of single lines.

In 'Caoith Leannain' the words are supposed to be addressed to the girl by her lover, who had been listening by night at her window for the sound of her voice or gentle breathing, not knowing that she is dead. Having now had the translation of the words of the Welsh song I have little doubt that the two fragments, Welsh and Hebridean, belong essentially to the same tragic story. The beloved maiden fails to keep her tryst—the reason is the same—she lies dead, though the story is now apparently only remembered in connection with the Hebridean fragment. The form of the verse is primitive—there are no rhymes in the Gaelic to hold the successive single lines together—the wonder is that the legend was remembered when the words had been forgotten. [In the only Welsh verse recovered the rhymes "wyr—hwyr" and "troed—erioed" occur.—ED.] And *why* the Hebridean and Welsh songs should both suggest Russian folk-song is still more curious and interesting. (A 'corridor' through Scandinavia suggests itself.)

Miss Broadwood had a Ross-shire version of 'Lord Randal' to English words. Has the ballad been noted in Wales? [Yes, see different forms of 'O fy Mab annwyl' in this *Journal*, Vol. II, Part I.] The story seems to have become mixed up with a poisoning affair in the life of a Randal, earl of Chester, hence probably its English title.

Copies of the Hebridean songs are enclosed. The words of course are Gaelic, but an English translation has been fitted to the music to show the form of the verses."—MISS A. G. GILCHRIST.



## CIOD E 'GHAOIL.

(What is it, love?)



Doh F. :r „m | f . s , f :m „m lr :- ||

1. "O my love, what ail - eth thee?"

2. Does thy head, my dar - ling, ache?

3. Did thy mo - ther pun - ish thee?

REFRAIN.



|| f „m :r :s lr :r .m | f . s , f :m „m lr ||

Oh, - I know not, but I will not eat to night!"

## CAOIDH LEANNAIN.

(Mourning for one beloved.)

SOLO REFRAIN.

CHORUS REFRAIN.



Doh D. :r „m :s „s | l :r || l .l :r „f |

Oh, it is my dar - ling 'Tis my dear one



|| f „m . - , r :r .d | r „m :s „s | l :r ||

from the glen, Oh, it is my dar - ling



|| l „d :r | r „m :s „m „r ||

1. Last night I stood 'neath the win - dow

## 73—BREUDDWYD Y BARDD.

*(The Bard's Dream.)*

Ray is F :| l | r . r :- : f . m . r | l :- : s . f | f . m :- : l |

Eis - te-ddai hen — fardd yn ei ga-dair, Yn

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

war-grwm, a'i — wallt fel y gwlan: A'i

|| f . f :- : f | s . s :- : s | l . l :- : t . l . s |

fe-ddwl e - he-dodd i'r am-ser Y —

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

gwel-wyd ei blant wrth y tân. Ei

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

am-rant a — gae-odd, ac — y-no breu -

|| l . l :- : l . s | l . l :- : t . l . s | l . l :- : l |

ddwyd-iodd, Yn we-lw ac — u-nig, heb

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

neb i'w wa - hardd: Yng ngwyn-fyd ei -



[An old Bard sat in his chair, with sloping shoulders and hair white as wool ;  
 His thoughts flew to the time when his children were gathered round the fire ;  
 His eyelids closed and then, wan and lonely, with no one to forbid him, he dreamed ;  
 With a heart full of bliss the Bard dreamed.]

Noted by Mr. T. Soley Thomas, Llanidloes, "on Penclun Hill, July 1910 from the singing of a middleaged tramp going from the coalmines to the Penrhyn Quarries. He had learnt it from his father."—ED.

"Words by Ceiriog, as you will know, but a different and more interesting tune from that to the same ballad in Boosey's *Welsh Melodies*, Vol. II, and *Alawon fy Ngwlad*.

The tune appears to be a Dorian on F sharp, shifting its tonal centre to Æolian on C sharp without requiring accidentals for the change, which is merely a modal one."—MISS A. G. GILCHRIST.

"Very beautiful and thoroughly characteristic of a style that is truly Welsh, I think ; c.f. the cadence in line 3 at the pause ; the Dorian grace note at the 5th bar from the end ; the constant penultimate accentuation ; and the persistent triplets—a good find."—E. T. DAVIES.

# Ffarwel Ned Puw

(Vol. II, pp. 234—246).

By A. MARTIN FREEMAN.

In connection with this interesting group of tunes, two questions are raised by the Editor: Who was Ned Puw? (p. 246); and What is the meaning of "Offa's Dyke," which is written in pencil, apparently as an alternative title for the tune, in the Jenkins Kerry MSS. (p. 243). I think these can both be satisfactorily answered.

1. Ned Pugh (alias Iolo ap Huw) is the fiddler who disappeared into a mysterious cave and was never seen again. His story, localised near Shrewsbury,<sup>1</sup> is thus curtly related by Cynddelw in *Y Brython*, iii, 57 (1860): "Ogof ryfedd y cyfrifid 'Ogof Tal Clegyr,' sef *Ness Cliff*, yn agos i'r Mwythig. I honno yr aeth rhyw Ned Puw dan ganu, ac nis gwelwyd ef mwyach; ond cofiwyd y dôn a ganai, a galwyd hi yn 'Ffarwel Ned Puw.'"

2. "Offa's Dyke," whether it be the name of a tune or no, refers to a localisation of the story on the Shropshire border. Unfortunately this cannot be proved so shortly as the first point; but a consideration of the following extracts (which shall be compressed as much as is possible without making them unintelligible) will lead us unerringly to the spot, and display the forms of the legend localised there:

First, in the *Cambrian Quarterly*, i, 40—45 (1829) there is an article called "The Legend of Iolo ap Hugh" and signed "Beuno." The substance of it is as follows: "In the parish of Llan—, on the northern border of Cambria, there runs a long bare precipitous rugged hill, in the shadow of which the little village of Llan— stands. In the middle of this rock there is a cave . . . The story runs that it reached from Llan—, under the Morda, the Ceiriog and a thousand other streams . . . all the way to Chirk Castle." The ground round the hole exerts a baleful influence and is dreaded by man and beast alike. Iolo ap Huw wagered that he "would dance all the way down the hill and keep up a tune with his fiddle." This feat he performed, but he danced too far, for he "fiddled and capered himself within the magic circle," being seen to disappear into the hole by an old shepherd who was passing by on his way home. This event happened (of course) at twilight on Hallow-eve. Years afterwards the same shepherd was at church "in a parish at a considerable distance amongst the hills from Llan—," when the whole congregation was thrown into confusion by the sound of some mysterious music, which the shepherd immediately recognised to be "the tune Iolo

<sup>1</sup> For stories of pipers who met their end in caves, see *Journal of the Folk-Song Society*, IV, 157-8 (Highlands) and Gutch and Peacock, *Folk-Lore concerning Lincolnshire*, p. 334 (The Folk-Lore Society, 1908).

had played at the mouth of the cave, though, whatever the cause, . . . certain it is that the tune, as the shepherd heard it the second time, and as the parson of the parish, a connoisseur in music, took it down from his whistling, was much less abrupt and mountainous than on the former occasion. The Rev. Mr Ap — (continues "Beuno") presented my grandmother, of whom he was an admirer, with a copy of it . . . ."

Unfortunately this authentic copy is not communicated, so we are once more unable to lay our finger on the undoubted original or a traditional melody. Instead, a version is printed as obtained from "Blayne, a minstrel of Powis land (and one, too, as much respected as Parry . . . ."):

## FFARWEL NED PUW.





Thus for "Beuno." His relation is prefaced by an editorial paragraph which, though it is written as if to introduce what follows, actually refers to a second form of the legend, according to which the fiddler deliberately ventured to enter the cave and explore it. The two forms are wantonly confused by Wirt Sikes, *British Goblins* (1880) p. 99—102, who refers to the *Cambrian Quarterly* as the authority for his garbled account. At the end of his narrative comes the following tune, printed without any accompanying note :



The second half is almost identical with that of No. 147 (tune 6) in the *Journal*, except that it is a bar short, the last two bars being replaced by one consisting of crotchets A, B. It will be noticed, too, that the first half shows small differences of rhythm.

Yet a third form of the legend is found in Charlotte Sophia Burne, *Shropshire Folk-Lore*, Pt. I (1883), p. 56 : " But the entrance to fairyland is still pointed out . . . in Shropshire, namely, the Ogo Hole, a cavern on the English side of Llanymynech Hill, not far from Oswestry . . . " A footnote here significantly adds : " This part of the county is in the diocese of St. Asaph, and a small portion of it lies west of Offa's Dyke." The narrative continues : " Old people tell that when they were young few dared venture to explore its mysterious passages, some of which are thought to lead directly under Llanymynech village. An old blind fiddler once wandered into them by accident, and journeyed on and on underground, playing his violin as he went, till the people in the cellars of the village inn at Llanymynech heard the strains of the instrument in the depths below."

The author of *Shropshire Folk-Lore* received this account from Askew Roberts, the journalist and antiquary, who can perhaps hardly be regarded as an absolutely

independent authority, since we may be fairly certain that he would know the article in the *Cambrian Quarterly*. But his testimony is considerably strengthened by the fact that his story differs in two points from those given above—the manner of the fiddler's entering the cave and the place where his music was afterwards heard. And geographical considerations make it almost impossible not to identify Beuno's "Llan——" with Llanymynech; for instance, a line drawn from Llanymynech to Chirk Castle passes well over (or under) both the Morda and the Ceiriog.

With regard to the list, given on p. 246 of the Journal, of poems to be sung to one or other of the "Ffarwel Ned Puw" tunes, I notice that the catalogue of the Nat. Lib. MSS, describes the lines on p. 187 of Ad. MS. 188 D as "deu benill." Do these refer in any way to the legend? It is tantalising merely to know, from the two lines quoted, that they begin with a request to pay attention to a fiddler.

# The History of the Welsh Folk-Song Society.

## PART II.

(Continued from p. 102, Vol. III.)  
1914—1915.

The initiation and early history of the folk-song movement in Wales has been described up to the breaking out of The Great War in August, 1914.

Owing to the crisis the National Eisteddfod for the year was postponed, and in consequence there was no meeting of the Welsh Folk-Song Society until the year following. For the same reason it was found impossible to secure the services of any one to act as Editor of the Society's *Journal*, so although the Editor had sent in his resignation, he had to continue the work in spite of the increase of his duties consequent on his taking up the Professorship of Botany at Aberystwyth University College.

Before this time the Society had to mourn the loss through death of its enthusiastic first President—Sir William Preece, K.C.B., and in addition, Mr. Harry Evans, a musician of genius, and one of the very few among Welsh professional musicians who had the vision to appreciate the importance of the movement; Sir Marchant Williams, together with Dr. Roberts (*Isallt*), of Ffestiniog, a facile writer of Welsh lyrics, and an enthusiastic supporter of Welsh folk-song and of "Canu gyda'r Tannau."

Two important collections of hitherto unpublished Welsh Folk-Songs were now made available to singers and students. One, published by Mrs. Herbert Lewis, M.A., comprised songs collected in Flintshire and the Vale of Clwyd, with notes by the Collector and simple accompaniments by Miss Morfudd Owen, Mus. Bac.

The other collection, *Alawon Gwerin Môn*, consisted of Anglesey folk-songs collected and arranged by Mrs. Gwynedd Davies, and the words translated into English by Mr. Robert Bryan, Cairo. Since the publication of Maria Jane Williams' collection of South Wales songs in 1844, the publication of these two collections formed the most notable step in recording native songs, and making them available to the public. Both collections became deservedly popular, and greatly helped in disseminating among the people a love of our native melodies.

About the same time the second volume of *Welsh Melodies* for schools by J. Lloyd Williams and Llew Tegid was published and rapidly made its way into most of the elementary schools.



The Welsh University recognised the importance of the subject by its award of £100 to Miss Morfudd Owen to pursue a critical research in it. The wording of the scope of research is instructive :

A critical study of the elements in Folk-music which permanently influence the musical development of a nation, with special reference to Russia, Norway, and Finland ; how far they already have influenced these schools, and what the possibilities are in Wales.

Owing to the lamented death of the gifted young musician, this admirable project came to naught. It is to be hoped, however, that the University will succeed in finding another scholar qualified to pursue the subject.

\* \* \* \* \*

The National Eisteddfod, postponed from 1914 because of the War, was held in 1915 at Bangor. At the Annual Meeting of the Society, Sir Edward Vincent presiding, Mrs. Mary Davies was elected President, and Mrs. Herbert Lewis and Miss Amy Preece Joint Secretaries.

The Editor gave an account of the progress of the work, and Mr. Samuel Langford ("S.L.") of the *Manchester Guardian*, Mr. Llewelyn Williams, M.P., and Principal J. H. Davies, Aberystwyth, took part in the discussion. Folk-songs from Anglesey, Flintshire and Cardigan were sung by Miss Idwen Thomas, Mrs. Henry Williams, Mrs. Gwyneddion Davies and Miss Jennie Williams.

During this period a large number of Welsh soldiers were in training at different centres, and, in consequence, there was a demand for camp-concerts. At many of these, members of the Society sang Welsh folk-songs with considerable success, while old college students who had been members of the Canorion and other societies also helped to disseminate a knowledge of the old songs.

In the *Cerddor* for this year we find perpetuated some of the facile, but superficial and misleading generalisations that discredit the study of the supposed characteristics of our traditional music. As an example take Professor Jenkins' dictum that "In spite of oppression [Norman and English], and the supposed partiality of the Welsh to the Minor Mode, it never gave up singing martial airs." In support of his contention the Professor mentions several Welsh martial melodies. Unfortunately all his examples are comparatively modern compositions by harpists and not the spontaneous songs of the people.

In the same volume the late Robert Bryan, a widely-travelled musician, maintains that "the Welsh have more martial songs than other nations." He attributes this to their long and severe struggles against their enemies.

In these brief extracts there are three fatal mistakes :

1. There is no evidence that the oppression suffered by Wales during past ages succeeded in diminishing the Welshman's native humour, or his love of fun, or drove him to bewail his fate in minor melodies.

2. Many of the so-called "minor" tunes, supposed by these writers to have been directly due to the past sufferings of the Welsh, are in reality strong Dorian melodies.

3. In the hundreds of folk-songs rescued by the Society there is not a single war-song, and not even a war-march, and certainly no "songs of hate." And it is really these instinctive songs of the people that express their true feelings and mental tendencies, and not the conscious compositions of the harpists.

\* \* \* \* \*

In December, 1915, Professor Jenkins died; in his capacity as Editor of the *Cerddor* he had been the severest critic of the Folk-Song movement. For a considerable period subsequently the same policy was pursued by the magazine. "Ap Morgan," one of our leading musicians, in an article on our "National Airs," pointedly ignores the Folk-Songs. Furthermore the *Cerddor's* report on the music of the Aberystwyth Eisteddfod makes no mention of the notable folk-song meeting.

More amusing still is the reply given to a query by "Efydydd," about the activities of the Society: "The chief object of the W.F.S. Society is to collect the old melodies of Wales and to record them. No one conversant with them claims that there is any value in the majority of them, but occasionally one may come across a tune of great beauty."

Apropos of the emphasis laid on the word "collect," another eminent musician compared our work to the collecting of stamps, or of old china... Very curiously, one of these critics showed me a set of arrangements of Russian folk-songs he proposed to publish; and yet the folk-songs of his own country he regarded as beneath contempt.

These brief references deserve to be recorded as they show that the most prejudiced opposition to the movement came from some of the professional musicians. This of course is nothing new—in other spheres as well, all the world over, the most violent opposition to the "new" is always led by some of the high priests of the "old."

## 1916.

In spite of the inevitable difficulties caused by the war, and the dislocation of most of the Welsh cultural activities, the year 1916 was a notable one in the history of the Folk-Song Movement. The National Eisteddfod was held at Aberystwyth. As a rule the Annual Meetings of the Society held in connection with the eisteddfodau held in North Wales are far more successful than those held in South Wales. This year's meeting was a striking exception—there was an excellent attendance, effective speaking, an enjoyable programme of songs, and much enthusiasm.

Mrs. Mary Davies, in the chair, gave a short address. The Editor then explained the aims of the movement, and the scope of the work it tried to accomplish. He pointed out that the leading musicians of every nationality in

Europe, except the Welsh, treasured the folk-songs of their country. The obvious conclusion was that Welsh musicians placed themselves between the two horns of a dilemma—either Wales, among the countries of Europe, was the only one which had no native songs worth preserving—or, alternatively, Welsh musicians were not, as yet, sufficiently educated and cultured to appreciate the value of their national heritage of song.

Dr. Hadow, one of H.M. Commissioners on the Welsh University, spoke about the distinctive qualities of the Welsh Folk-Songs, their melodic beauty, their width of emotional range, and their ingenuity of rhythm and stanza. He then went on to say :

The music of every country was founded on its national airs, not restricted to their style and method, but using them as the quarry out of which its material was hewn. Nations might well learn from each other ; all had something to contribute to the common civilization, but each spoke most truly when it spoke in its own language, and of that language the folk-songs represented the simplest and most unsophisticated expression. Wales had a national treasure lying ready to hand ; let it make full use of its resources, and it might be found one of the greatest schools of composition in Europe.

This warm appreciation of our Welsh songs, coming unsolicited from an eminent non-Welsh authority, greatly heartened our workers. It ought at the same time to have convinced even the narrowest and most conservative of our Welsh musicians. Unfortunately it required something stronger than even this to combat professional prejudice.

It will be profitable to observe what songs interested this notable meeting. The programme consisted entirely of recent "finds." Miss Morfudd Owen sang "Lliw'r Heulwen," found by Miss Jennie Williams near Aberystwyth, and arranged by Mr. Hubert Davies ; "Hela Llwynog," noted by Mrs. Herbert Lewis from the singing of a blacksmith at Llansannan, together with a carol found in the same district and sung by Mrs. Henry Williams.

Miss Bertha Jones sang "Un o fy mrodyr i," a cumulative song; "Cân y Gaethes," on the older and better form of "Morfa Rhuddlan," and "Y Byddar a'r Mud," one of the forms of "Cob Malltraeth." A choir of ladies sang three-part arrangements—among them an Anglesey nursery rhyme, "Pwsi meri mew," and a carol, "Roedd yn y wlad honno."

The competition for the prize offered by the Society for the best singing of "Doli" and "Cyfri'r Geifr" was disappointing in that only two choirs competed. It was interesting however in that it gave a practical illustration of two styles of singing. The choir with the best voices sang in a highly sophisticated manner, the carefully trained singers being too much preoccupied with "point-making" to abandon themselves to the feeling of the songs. The winning choir, Aberdovey, though less highly trained, and with poorer voices, sang with real enjoyment of music and words, and this immediately captivated the audience—a spontaneous

testimony to the value of a simple style of singing when the songs themselves are unpretentious and un-selfconscious.

One other interesting feature of this war-time eisteddfod deserves mention. The Minister of Munitions, Mr. Lloyd George, had suggested that "at a time of stress like the present, it might strengthen the hearts of our people were an eisteddfod day set apart for the singing of some of the best of the old hymn and hymn tunes of Wales." This was the origin of the first in the series of *Eisteddfodic Cymranfaoedd Canu*.

A book of nearly 50 old tunes was prepared. Among them were a number of traditional tunes—religious folk-songs, "Alawon Cymreig"—and the singing of these by the vast crowd was a most impressive and unforgettable experience.

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During this year our President was honoured by the Welsh University with the degree of Mus. Doc. (*Honoris causa*). The honour was awarded to Dr. Mary Davies in recognition partly of her early success and eminence as a vocalist; but in a great measure also because of her indefatigable labours on behalf of Welsh National Music. In respect to the latter consideration the Society rejoiced that the University recognised the value of the Folk-Song, movement in the culture of the nation and the Society's aims and labours in connection with it.

\* \* \* \* \*

1917.

The Tenth Annual Meeting, held during the Birkenhead Eisteddfod week, September 6, was of particular interest to Welsh musicians. To those who, through lack of perception or through prejudice had conceived a wrong idea of the folk-song and its value, Sir Richard Terry's address must have been interesting if not convincing. The eminent scholar-musician put our case far more lucidly and convincingly than we ourselves could. Not being himself a Welshman, he was able to do this without laying himself open to the charge of being swayed by national bias—an ever-present fear that always inclines us to understate our case.

The speaker had come amongst us with a full knowledge of the native aspect of the subject, for our President had sent, for his perusal a number of collections of folk-songs and hymn tunes. The address may be found recorded at length in the *Welsh Folk-Song Journal*, Vol. II, and it deserves careful study by all Welshmen, and particularly by our young composers. As many of our readers may not possess the volume in question, it may be desirable to quote a few of the more striking pronouncements of the address.

The astonishing thing to me has been to hear that, in Wales, these Folk-Songs, old hymn-tunes, and the like are regarded with something akin, if not to contempt, at any rate, to indifference, by Welsh musicians. May I suggest that (if I correctly interpret previous speakers) it is not so much musicians as musical practitioners . . . who think Welsh folk-music beneath their notice . . .

We bow down and kow-tow to the four letters after their names, but I would ask you in all seriousness how does a diploma in harmony and counter-point 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 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 Irish—and you go and fall down before things English. You set up a Dagon of English music and worship it, and forsake your country's gods for alien idols . . .

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 people as well.

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The War caused a diminution in the number of efficient workers and capable exponents of folk singing. Yet, in spite of this and curtailed travelling facilities, the work was carried on in a marvellous way. There was a constant demand for the services of Mr. and Mrs. Henry Williams, Dr. Mary Davies, Mrs. Herbert Jones, Philip Thomas, Miss Bertha Jones, Mrs. Herbert Lewis, Mr. and Mrs. Gwynedd Davies and the Editor.

In many instances these lectures were the means of providing considerable sums of money which were forwarded as gifts to the Welsh troops at the front.

So keen was the interest in the folk-songs that invitations for second and third visits to the same places were called for. Thanks to the constant stream of new material and songs that were being actively collected, it was possible to present entirely new programmes, and this kept the activities of the Society well in the public eye.

At a Summer School for Teachers held at the Normal College, Bangor, in 1918, a course of five lectures was given by the Editor on "School Music in relation to Folk-Songs," the illustrations being sung by Miss Mable Parry and others.

Another course was given at a Summer School for Welsh Teachers at Jesus' College, Oxford. The result was a gradual penetration of the songs into many of the Elementary Schools, and even into a few of the Secondary Schools.

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In 1920 a highly successful Welsh Summer School at Llanwrtyd added the study and singing of Welsh folk-songs to its curriculum. Mr. Philip Thomas, of Neath, conducted this very popular department of the work.

One very striking evidence of the gradual leavening of the country by the folk-song manifested itself from this time onwards. In the earlier years of the movement only a very few singers could be trusted to illustrate the lectures ; illustrations by local vocalists had to be carefully prepared, otherwise one might be condemned to hear grotesque travesties of the songs. Now, however, there are many districts in North and South Wales where one can lecture without special illustrators, as the audiences are sufficiently familiar with some of the tunes to sing them without copies. This could never happen in the case of the so-called " National Melodies "—the Harp-tunes so much vaunted by the *Cerddor* of that date—a few of the tunes might be known but the words never.

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The Annual Meeting held in connection with the Caernarvon Eisteddfod, like most North Wales meetings, was highly successful. Among the competitions arranged by the Society, that for School Choirs was particularly interesting. Ten choirs sang " Ar y bryn daeth pren " and " Y Blewyn glás." The prize was gained by the famous Cefnfaes Choir (Bethesda), conducted by Miss Morfudd Williams " for exquisite vocalisation and rhythm." The second prize went to Cathays School, " a choir of English children whose Welsh was excellent." It is gratifying to have the adjudicators' testimony that at several later competitions there has been singing that was more outstanding still.

During this period the most active workers named in the records of the Society were Dr. Mary Davies, the two devoted Secretaries, Lady Lewis, M.A., O.B.E., J.P. ; and Miss Amy Preece, together with Mrs. Gwyneddon Davies, Mrs. Herbert Jones and Mr. Philip Thomas.

The " Urdd Gobaith " was now rapidly becoming a power in the land. Its excellent organisation enabled its eisteddfodwyr to do far more good than the older type of eisteddfod had been able to accomplish. Money prizes had been abolished without any diminution of competitive enthusiasm ; work was concentrated each session on a common syllabus ; and the winning competitors at the local meetings competed again at the great " Final " of the National Urdd Eisteddfod. And in this new organisation the folk-song was given an important place, thus adding considerably to the momentum of the movement.

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It would tax our space unduly to give details respecting the competitions organised by the Society, but a few points are deserving of mention.

The Society not only selected the pieces to be sung, and gave the prizes, but it also appointed the adjudicators from among its own workers. Most of this work was done by Dr. Mary Davies, Mrs. Gwyneddon Davies, Mrs. Herbert Jones, and Mr. Philip Thomas.

The competitions, together with the lessons given by the adjudicators, were productive of much good. Unfortunately it is very difficult to persuade singers not to over-elaborate the songs, not to make them sophisticated and selfconscious, and not to take unwarranted liberty with pace and rhythm.

Mr. E. T. John had presented the Society with a shield in memory of his son, Iorwerth Glyndwr John, who had lost his life in the War. The first competition for the shield took place at the Ammanford Eisteddfod, August, 1922, when it was won by the Pontyberem Choir.

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Immediately after the Mold Eisteddfod of 1923, Mr. and Mrs. Gwyneddon Davies sailed for Canada and the U.S.A., where they gave 17 lectures. They met everywhere with an enthusiastic reception and with overwhelming kindness. It was intensely interesting to note that although many years had elapsed since they had left the home country, that the older members of the audience often remembered such well-known favourites as "Doli," "Ffarwel i Blwy Llanrhystyd," "Lisa Lân," "Dibyn a Dobyn," "The Anglesey Carol," "Ar gyfer heddiw'r bore," etc., and were quite overcome on hearing these songs of their youth once more.

During Lady Lewis's seven months' absence in India, her work as Secretary were performed by Mrs. Herbert Jones.

It will be remembered that Otto Andersson, the Finnish musician, had visited this country seeking information about the "Crwth," an instrument which had been up to Tudor times almost as important as the Harp, in the musical culture of Wales.

In 1924 Andersson published the results of his investigations in a volume entitled *Strakharpan*. Since that time this valuable piece of research has been rendered available to our students in an English translation—*The Bowed-Harp, a Study in the history of early musical instruments*. William Reeves, 319 pp., with illustrations.

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The National Eisteddfod of August, 1925, was held at Pwllheli. At the Society's Annual Meeting, Professor Gwynn Jones read a paper on Welsh Song-writing, and folk-songs were sung by Mrs. Henry Williams, Mrs. Herbert Jones, and Madam Laura Evans-Williams, Miss Alwena Roberts playing some of the accompaniments on the harp, the others being rendered on the piano by Mrs. Gwyneddon Davies. The meeting was enthusiastic, and "the Secretaries were pleased to be able to report a session of increased activity and success."

Earlier in the year, folk-song meetings had been organised at the University College, Bangor, by the Director of Music, Mr. E. T. Davies. Addresses were given by Dr. Mary Davies and the Editor, and illustrative examples were sung by Mrs. Henry Williams, Mrs. Herbert Jones, Mrs. Wyn Wheldon and Miss Mable Parry.

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In addition to the lectures given by the Society's own lecturers, numerous others were given by people who interested themselves in the subject, and there was a considerable demand by such people for literature bearing on the subject.

Owing to this notable increase in the number of lectures on the Folk-Song itself, the Editor confined his talks to a study of other forms of traditional songs—the early Carols and their tunes, Ballad melodies, and traditional Hymn-tunes. Addresses were also given at a number of County Schools, and at the Oxford Summer School of Rural Lore where the pupils were all Welsh school teachers . . .

It is worthy of note that the subject of Welsh Music, including the topics above mentioned now (1925) included in the syllabuses of both the Degree and the Diploma Examinations at Aberystwyth.

In addition to those specially named in the above quotation there were a number of others who sent no particulars of their work. Among these were Mr. and Mrs. Gwyneddon Davies, Lady Lewis and Dr. Mary Davies.

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In 1926 it was decided to invite the Music Committee of each succeeding National Eisteddfod to appoint a member to act on the Executive of the W.F.S. Society for a period of two years. In many cases this plan worked well, the local representative being of great assistance in making the Annual Meeting a success.

Permission was given to Mr. Philip Thomas to select 50 songs from the ones published by the Society, and to print them in solfa in a booklet for use in the meetings of the Llanwrtyd Summer School of Welsh.

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The movement suffered a grievous loss through the death of four of its original members. Mr. L. D. Jones (*Llew Tegid*), the popular Eisteddfod "Arweinydd," had been one of the Society's first Secretaries, and afterwards for many years its Treasurer. He also collected a number of folk-songs, and supplied Welsh and English words in cases where the original words of collected melodies had been lost.

Dr. Shankland, the Librarian of Bangor University College, was an authority on Welsh MSS., and had acquired an extensive knowledge of the origin and history of old Welsh hymn-tunes. Mr. R. Gwyneddon Davies had lectured a great deal on folk-songs in this country, and in America, and he had also supplied words to some of the Anglesey melodies collected by Mrs. Davies.

Mr. J. H. Davies, the late Principal of Aberystwyth University College, had the most extensive collection of Welsh ballads in the country, and his exhaustive knowledge of their history was always at the service of the Society. (For further particulars see Part I of this Vol.)

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At the Holyhead Meeting, August, 1927, Lady Lewis submitted to the Executive the draft she had prepared of the revised rules of the Society—they were adopted without further modification. At the public meeting the Editor read a paper on "The Harp Tunes and their traditional Formulae." Mrs. Herbert Jones sang the examples quoted, Miss Alwena Roberts accompanying on the harp and supplying additional illustrations.

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At a meeting of the Executive at Bangor University College, March, 1928, Mr. E. T. Davies explained the objects of the proposed Joint Committee of the National Council of Music and the W.F.S. Society. The Council had previously sent to the Society a resolution, part of which read as follows :

That having regard to the important place which the cultivation of Folk Music has in the development of a national policy of music, this Council is of opinion that the W.F.S. Society should be invited to appoint representatives to act with representatives of the Council as a Joint Committee for the furtherance of the work in which the two institutions have a common interest . . .

It may be explained here that although a few joint meetings were subsequently held, at which the Council expressed its readiness to co-operate in publishing the songs and promoting their use, the project never came to anything—in spite of the excellence of the idea, certain practical difficulties, chiefly financial, prevented its being pursued further. Furthermore, it has to be remembered that the Society had a representative among the members of the Council of Music.

At the request of the Executive, Mrs. Herbert Jones went to Prague to represent the Society at the International Congress.

The Editor delivered lectures at Bangor and at Aberystwyth on "The Welsh Language as the Language of Music." In these a new argument was advanced for the utilisation of Welsh songs.

By a careful count of the frequencies of Welsh and English consonants and vowels it had been shown that the Welsh language was far more euphonious than the English language and that it is almost, if not quite as good for singing purposes as the Italian language. In addition it was shown that the production of the voice in ordinary Welsh speech is more akin to that advocated by Italian teachers, and free from the throatiness so prevalent in English speech and song.

Unfortunately, few Welsh vocalists avail themselves of the advantages offered, on the one hand, by the native speech and voice production, and, on the other, by the euphony of Welsh verse. They insist on avoiding Welsh and confine themselves to the singing of English or foreign languages, at the same time cultivating the throaty singing of the poorest of their English models.

This suggests another question much discussed by some of our workers. Is it advisable, when publishing Welsh folk-songs, for school and concert use, to supply them with English translations? Some of our members are strongly of opinion

that the Welsh words only should be printed, partly from the considerations of euphony mentioned above ; partly also because of the facility shown by English children in mastering the Welsh words ; others maintain that such a policy would unduly limit their usefulness.

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In 1928 Mr. W. O. Jones, a native of Festiniog, a composer and a popular Penillion Singer, died at Merthyr. He had interested himself in the collection of Welsh folk-songs, and a collection made by him is in the possession of the Society.

In May, 1929, Sir Herbert Lewis gave a trophy for competition in the singing of folk-songs at the Urdd Eisteddfod.

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Certain difficulties had arisen in connection with the conditions for the award of the Iorwerth Glyndwr John Shield. Some members of the Executive objected strongly to the addition of a money prize ; the donor (Mr. E. T. John) however was anxious that such a prize should be given. Ultimately it was decided that grants of money should be given to assist in defraying the expenses of competing choirs. (As no trust was made by Mr. John at his death, the whole thing came to an end, and no more funds were available. After the shield was won outright by Tanygrisiau in 1934, the Society presented a Challenge Shield to be competed for every year at the National Eisteddfod, but not to be kept by a choir, however often it was won.)

During this year Dr. Mary Davies was further honoured by the award to her of the Cymrodorion Medal, " in recognition of her distinguished services to Wales and to Welsh music."

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Our enthusiastic President had been in failing health for a considerable time, and on June 22, 1930, " she passed peacefully away." Her death was a heavy blow to the Society. Her career was a striking example of a life divided into three disjunct periods of interest and activity. First came her rise into the front rank of British exponents of Song. Then followed her 17 years of married life, during which she assisted and inspired her husband, Mr. Cadwaladr Davies, the first Registrar of Bangor University College, in his labours for Welsh education. After his death she turned her attention to Welsh folk-song, and her efforts to promote their study and correct rendering were unflagging and enthusiastic. The almost accidental manner of her fortunate introduction to this subject is detailed in the Memorial Pamphlet.

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At the Annual Meeting at Llanelly, August 7, 1930, Sir Vincent Evans proposed the election of Lady Lewis as President. This was supported by Mr. Vaughan Jones, Dr. J. E. Lloyd, and Mr. Philip Thomas, and passed unanimously. Lady

Lewis brought to the work an extensive knowledge of comparative folk-lore, an experience of the working of the movement, and keen business capacity.

The Society was able to congratulate itself on securing as Secretary Mr. John Griffith, formerly Headmaster of the Dolgelley County School, a man of wide culture, of extensive musical knowledge and sound judgement. He had performed valuable services to Welsh music as Chairman of the Harlech Musical Festival, and as Joint-editor of the *Cerddor*. Unfortunately the high hopes of the Committee for a long period of service from Mr. Griffith were disappointed, for on the 6th of November, 1933, he had a seizure and died. (The present Secretary, Mr. W. S. Gwynn Williams, is a prolific writer, and has a wide and detailed knowledge of Welsh music and its history.)

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By this time a movement of great interest to Welsh National Music that had started in South Wales, began to attract notice by its remarkable success.

The movement started in 1920 from a desire on the part of some members of the Mid-Rhondda Cymrodorion to celebrate St. David's Day in a worthy manner.

This resulted in the organisation of the First School Festival of Welsh Folk-Songs. The movement gradually extended to other districts and the number of festivals increased, but in North Wales the only County to join the movement was Denbighshire.

# General Remarks.

## *THE COMPETITIONS.*

In the early years of the Society prizes were offered for collections of unpublished folk-songs. After a short experience these had to be given up as a few of the competitors tried to eke out the number sent in by "faking" tunes of their own. Furthermore, in one case it was evident that the competitor tried to interest the adjudicator by changing a few patently minor melodies into Dorian ones. These misguided efforts convinced the Executive that it was a mistake to put temptation in the way of competitors who felt no interest whatever in the songs. Thus we had to fall back upon our original method and rely on the interest felt in the subject by our own members.

The competitions in singing, on the other hand, have done a great deal of good. One of the most experienced of our adjudicators, Mrs. Gwyneddon Davies, sent me a few personal impressions :

Those first competitions were interesting because we had to make audiences and competitors understand that the folk-song demanded a special style of its own. Those qualities we thought essential were, among others, simplicity, the keeping of the shape of the song, absence of cheap dramatic effect, correct speech rhythms, and clear enunciation. These seemed to cause a genuine surprise to certain people. I am not at all sure that an impression did not get about that members of the W.F.S.S. were all cranks with bees in their bonnets.

Slowly we began to make headway. Sometimes the singing was outstandingly beautiful—on other occasions disappointing. There have been occasions when it has been difficult to recognise a song I had collected myself. This may seem incredible, but it is true. Why is it so easy to distort a folk-song ?

I often ask myself if we have made all the headway we should ? At the present moment there is, in my opinion, a tendency to veer too much to the right, and rob the folk-song of its vitality. A folk-song tells a story. If its verses are sung, as they often are, in a devitalised, monotonous manner, audiences become restive and then bored. If one remembers that a folk-song is a growth, that it has come into existence and persisted according to the "likes" of the people, then there must be something wrong with the singing when it fails to interest an audience of today. Are we, then, after collecting and popularising these songs, to have our efforts even temporarily nullified because the method of presenting the songs fails to capture and retain the interest of our listeners ?

Mrs. Davies does not confine her remarks to National Eisteddfod competitions, but it should be borne in mind that, every year, hundreds of other folk-song competitions take place at Local, Urdd, School, College and Women's Institute Eisteddfods. It is impossible to estimate the total amount of benefit derived by the country's music from these multifarious activities, and in fact she is of opinion that the standard of solo folk singing was, with some outstanding exceptions, generally higher in the smaller competitive meetings and county festivals than at the National.

At the same time, there are good grounds for the misgivings felt by her.

Apart from the astonishingly numerous cases of wrong tempos, and of perversely wrong interpretations, much harm is caused by over-conducting, and an over-anxiety to "make points." This results in a highly artificial and sophisticated style of singing, fatal to all spontaneity and enthusiasm.

The traditional Welsh Carol had a form and spirit of its own, in most cases strikingly different from the folk-song. At one time the English carol threatened to replace it. The Society, however, succeeded in drawing renewed attention to it. A considerable number have been recovered and published in the *Journal*; many of these have been arranged for publication by various musicians, and some are widely sung and deservedly popular.

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### *MSS. COLLECTIONS.*

In 1922 the MSS. collection of tunes made by the late E. Yltyr Williams, of Dolgelley, was bought by the Society. The value of the folk-songs in it is not great, but there is a very large number of hymn-tunes awaiting study. Later a cupboard in the University College Library was rented to store this and a number of still more interesting collections belonging to the Society. These are under the care of Humphrey Davies, Esq., the Treasurer of the Society, to whom requests for permission to examine the MSS. should be addressed.



*Cylchgrawn Cymdeithas Alawon Gwerin Cymru*  
*Rhif 12. Cyf. III. Rhan IV.*

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# Folk-Songs

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## I. RECENT FOLK-SONGS

From the Collection of  
Mr. C. B. Williams (*Alaw Ingli*),  
Rhyd-y-gân,  
Llanelly.

1. O felly'n wir.
2. Dim iws.
3. Y Llodrau rib.
4. Nos Sadwrn.
5. Da di, gad hi.
6. Morio.

From time to time I have received from correspondents, more particularly in South Wales, Welsh songs different in type and origin from the best of those hitherto recorded in our JOURNAL. They are evidently more recent as to period, and consequently some of them bear the imprint of important changes of environment

They often differ from the typically spontaneous folk-song in being more evidently conscious and intentional. At the same time they were already passing through the initial stages of the traditional song,—all of them having been noted from singing and not from copies.

Many of these songs are not good enough for the concert platform, nor are they striking enough for the composer to use; but it will be remembered that the JOURNAL at its inception, made it clear that it did not intend to confine its activities to the recording of musical material that might be of possible use to the composer and concert vocalist—it also had in mind the ethnographer and the musical historian. Both the linguist and the ethnographer find the study of faithful records of local speech dialects instructive—why should the study of local *musical* dialects prove less interesting?

The student of speech dialects insists on the accuracy of the records and deprecates the slightest modification of the facts to suit either theories or tastes. The same faithfulness is exercised in recording these more recent folk-songs.

These songs may possibly furnish interesting suggestions regarding local customs or economic conditions. I feel convinced that an exhaustive study of melodic tendencies and rhythmic formulae might yield unexpected and useful results.

In support of this contention may be quoted the illuminating fact that many Welsh preachers and public speakers habitually declaim in modal musical phrases, and that the mode is almost invariably Dorian.

With regard to the recording of what may be called comparatively recent folk-song, it may be justifiably objected that the infiltration into the populations of the industrial districts of Wales, of foreign elements, together with the influence of the radio, cinema, and dance-hall, will inevitably bring about the disappearance of many native characteristics. One of the most potent results will be the displacement of Welsh speech by the English language.

And yet actual observations show the difficulty of effecting complete obliteration of native elements. The English dialect in South Wales is permeated by Welsh idioms. More remarkable is the fact that a recent writer has been able to demonstrate the existence of Welsh idioms in Lancashire dialect.

Still more striking is the fact that generations of preaching by educated men, most of whom were familiar with modern diatonic music, but knew nothing of ancient Church Music, has not succeeded in changing the peculiar Dorian tonality of their "Hwyl" into a modern idiom, nor has the assertiveness of all-pervading jazz affected it in the least particular.

Closely related to this phenomenon is the occurrence of "hwyl" phrases in many hymn-tunes and folk-songs.

The cultured musician despised the "Hwyl" (and justifiably so when it was not spontaneous), but a close study of it has thrown some light on the evolution of the scale and of the earlier forms of church music. These considerations then suffice to justify the recording of these unpretentious songs for the use of the future investigator.

About twenty years ago I received from Mr. C. B. Williams (*Alaw Ingli*), Rhyd-y-gân, Llanelli, a small collection of this class of song of which a few examples are here given. It will be interesting to our Welsh readers to read some extracts from Mr. Williams's covering letter:

Gan bod amser haf bellach wedi terfynu, a nosweithiau hirion gaeaf wedi'm dal nes methu ohonof ag ymyrraeth â gwaith fy nghreffft, dyma fi, yn ôl fy addewid, yn danfon yr alawon hyn i chwi, pa rai ydynt wedi eu casglu o Sir Benfro.

Bûm yn ffodus i gael gan rai o'm hen gydnabod i'w canu tra y nodwn eu seiniau ar bapur. Am fwyafrif y caneuon, arferent gael eu canu ar hyd y ffermydd pan fyddai rhyw wyl neilltuol yn bod, megis Gwyl Mihangel, Yr Hen Galan, etc., pryd y cyrchai pobl ieuainc, yn bennaf, i ryw fferm neilltuol—fel rheol y fferm fwyaf haclionus am ymborth a diod—a threulient noson ddifyr yn canu'r cyfryw ganeuon, ac weithiau'n adrodd darnau difyr

Carwn ddweud fy mod o angenrheidrwydd wedi gorfod cyfnewid tipyn ar rai o'r penillion ac alitudio ohonynt frawddegau brwnt.

Gwelwch fod rhai alawon i gael eu penillion wedi eu helaethu mewn rhif pan fo rhywun a thuedd prydyddu yn ddo yn eu canu. Fel rheol cym-erent ryw destunau doniol, neu canent am ryw *practical joke* a fyddai wedi ei chwarae ar un o'r cwmni nes gwneud y lle yn ben-ben gan ddifyrrwch.

Cedwais dafodiaith Sir Benfro heb ei newid; e.e., "tywy"—"tywydd"; "penbigli"—"penbwy-gilydd."

Y mae'r alawon yn hollol gydweddol â'r hen wyliau gynt yn ardaloedd gwledig y Sir.

According to the above, Mr. Williams noted the songs as they were sung to him by friends and acquaintances in the county of Pembroke. Most of them were sung in farmhouses at Michaelmas and other holidays, when young people gathered together in a prearranged farmhouse, preferably the most liberal in the matter of food and drink. Here they spent a pleasant evening singing and reciting. Some of the tunes were used for extemporising topical allusions to comical incidents that had happened to some of the members, or to amusing practical jokes that had been played upon them.

## I. O FELLY'N WIR!

*(Oh indeed!)*

SOLO

Doh F | m .f | s :s :l .s | f :r :r .m | f :f :s .s |

Ha-lodd mam fi maes i ne - ges Ar ryw di - pyn bach o

CHORUS

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

fus-nes. O fe-lly'n wir, O fe-lly'n wir, O fe - lly'n wir!

2. Gwisgais fyny fel y ladi,  
Pâr o gloes mor ddu a'r parddu. O, felly'n wir!
3. Gŵn du bach a ffedog wlanen,  
Het pen tal yn rhwym a chnoten. (=a knot of ribbon.)
4. Ar fy mraich 'roedd basged wyau  
Fyddai'n talu am y nwyddau.
5. Te a siwgrwr, starts a soda  
Fynnai 'mam, a thorth o fara.
6. Tra yn cyrchu tua'r pentre  
Pwy a'm daliodd ond Huw'r Hendre.
7. Ceisiai Huw roi imi gusan  
Pallwn innau'n fawr fy ffwdan.
8. Ond er imi ballu 'ngorau  
Concro wnaeth trwy nerth ei freichiau.
6. Fe'm cusanodd ddeg o weithiau  
Nes bod gwrid ar hyd fy mochau.
10. Ac wrth fadael pwy ddaeth heibio  
Ond fy nhad, a dyma ddwrddio!
11. Minnau redais nerth fy maglau, (=feet.)  
Wedi llwyr anghoïo'r wyau.
12. Yn y pentre'n fawr fy ofon  
Cefais fod yr wyau'n yfflon.
13. Ar ôl cyrraedd adre wedi'n  
Cefais grasfa anghyffredin.
14. Ferched, pan yn negeseta  
Peidiwch byth gusanu'n gynta.
25. Fehgyn, pan fo merch ar fusnes  
Nid cusanu yw ei neges.

[Mother sent me on a little errand. I dressed myself like a lady—a pair of clogs as black as soot, a little black gown, and a woollen apron, a tall hat tied with a knot of ribbon. On my arm I had a basket of eggs to pay for the goods my mother needed—tea and sugar, starch and soda, and a loaf of bread.

When nearing the village, who overtook me but Hugh, the Hendra. Hugh tried to give me a kiss. I strenuously resisted, but his arms were stronger. He kissed me ten times, till my cheeks were flushed. When we were parting who came by but my father; then came a scolding. I ran away as fast as my feet could go, forgetting everything about the eggs. When, full of fear, I reached the village, I found that all the eggs were smashed. When I arrived home I had a sound thrashing.

Girls, when you go on errands never kiss first. Boys, when a maid has been sent on an errand kissing is not her business.]

From the same collection.

The story was sung by a single voice. After each couplet the refrain—"O, felly'n wir, O, felly'n wir" ("Oh, indeed, Oh, indeed"), was sung by the company

This type of song was quite common in the country districts of Wales. One said to be current in the Tregaron district was sung to me by the late John Davies of the National Library, Aberystwyth.—Ed.

## 2. 'SDIM IWS.

(It's no use.)

The image shows two staves of musical notation in 3/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written with a long horizontal line above it. Below the staff, the lyrics are written with rhythmic notation above them. The second staff continues the melody and lyrics.

Doh C  
Lah = A

Pan fo'r tân yn pall-u cyn - nau Pei-dia  
byth a mynd i nwy - dau, 'Sdim iws, 'Sdim iws.

- |   |   |
|---|---|
| 2. Pan fo'r simnai'n pŷllu tynnu<br>Peidia byth â dechrau rhegu, 'Sdim iws. | 6. Pan fo'th ginio ddim yn barod<br>Paid â bod ry ffraeth dy dafod.   |
| 3. Pan fo'r dillad gwlyb heb sychu<br>Paid â cheintach ar y tywy'.          | 7. Pan fo'n anodd cael cig mochyn<br>Paid â diystyru stenin. (Ysgadenyn= herring.)                            |
| 4. Pan fo'r heyrn yn hir yn twymo<br>Paid â meddwl dechrau smwddio.         | 11. Ac os digwydd tro anniben<br>Paid â byth cyrhaeddyd clowten.<br>'Sdim iws, 'sdim iws.<br>etc., etc., etc. |
| 5. Pan fo'r gwely heb dymheru<br>Paid â mentro arno'i gysgu.                |   |

This is an example of one of the extemporising tunes referred to by Mr. Williams in his covering letter. Only a few of the couplets are quoted here. They are homely warnings against such things as loss of temper when things do not come right ; or blaming the weather when clothes refuse to dry ; or despising a herring when there is no bacon, etc., etc. Each couplet is followed by the refrain : " It's no use, it's no use."

From the same collection.—Ed.

" This is like a scrap of the revival hymn tune ' Loughor ' (*Castluchor*)."  
—A.G.G.

### 3. Y LLODRAU RIB.

(*The ribbed breeches.*)

Doh B<sup>b</sup>  
Lah:G |.m |l, .,t,:l, .,t,:d .,r :d .,r |m .,f :m .,d,t, :f |

O rhowch; mi fy llo-drau rib Y rhai â ri-ben fras; Gwell

||.m .,r :d .,m tr .,d :t, .,r |d .,t,:l, .,s, |l, :l, |

ÿnt i wei-thio cre-dwch fi Na'r bre-thyn gorau; mâ's Os

||l, .,l, :l, .,l, |m, .,l, :l, .,l, |l, .,t, :d .,r |m :f |

ÿch am ga-dwr oer-feldraw yn nyfn-der gae-af du 'Dyw

||.m .,r :d .,m tr .,d :t, .,r |d,t,l, :s, .,m,l, :s, |

llo-drau bre-thyn werth y baw,Rhowch lod-rau rib i mi, O

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

llo-drau rib am dan - i. Y rhai â rib-en fras, Gwell

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

ÿnt i wei-thio cre-dwch fi Na'r bre-thyn gorau; mâ's.

2. Pan af i farchnad neu i flair  
 Bydd gennyf lodrau braf,  
 A'u rhychau bras o liw y gwair  
 Mewn yllan ganol haf.  
 Os bydd yn destun gwawd i rai  
 Sy'n methu florddio'u cael,  
 Fydd eu buddioldeb ddim yn llai,—  
 Pa werth yw brethyn gwael?
3. Os tyf y crwt yn fachgen mawr  
 Caiff yntau bâr 'run fath;  
 'R un defnydd roddir ynddynt hwy  
 Os 'run fydd gwerth y llath.  
 Fe bery'r lodrau hyn ei oes,  
 A phan fo'n llwyd ei wedd  
 Cânt fynd amdano'n barchus iawn  
 I orffwys yn y bedd.

[*Oh! give me my ribbed breeches,  
 The wide-ribbed ones;  
 They are better for working, believe me  
 Than the best cloth to be had.  
 They keep the cold away  
 In the depths of black winter;  
 Cloth breeches are no good—  
 Give me ribbed breeches.*

*When I go to market or to fair  
 I wear fine ribbed breeches  
 With their wide ribs the colour of hay  
 In the rickyard in midsummer'  
 Should they be made mock of by some  
 Who cannot afford them  
 Their usefulness will not be less (?)  
 What is the good of poor cloth.*

*When the lad grows into a big boy  
 He will have a similar pair,  
 The same stuff will be put in them  
 If the price remains the same;  
 The breeches will last him all his life;  
 And when he is pale in death  
 He will still wear them  
 When resting in the grave.]*

Current among the farm-hands in Pembrokeshire. Noted by Mr. C. B. Williams, Rhyd-y-gân, Llanelly.—Ed.

## 4. NOS SADWRN.

*(Saturday night.)*


Doh G | : s | m :- : r | d :- : m | r :- : r | r :- : f | m :- : m | m : f : s |  
 O holl nos-weith-iau'r wyth-nos gron. O rhowch i mi—Nos

|| l :- : s | :- : f | m :- : r | d :- : m | r :- : d | t, :- : r |  
 Sa - dwrn Pryd na bydd pry - der dan fy mron Na

|| d :- : t, | l, :- : s, | l, :- : t, | d :- : m | s :- : l | s :- : l |  
 go - fid ar Nos Sa - dwrn. Bydd yn fy llo - gell

|| s :- : m | s :- : m | s :- : l | s :- : l | s :- : m | r :- : m, m |  
 'chy - dig bres, A phib a ba - co'i ga - dw gwres Ni bydd

|| d :- : r | d :- : t, | l, :- : s, d :- : m | f : s : l | s :- : m | r :- : d :- : l |  
 at - gof gwaithfawr iawn o les O gylch y tân Nos Sa - dwrn.

2. Mae popeth yn y tŷ yn lân  
 Bob amser ar Nos Sadwrn,  
 A berwa'r crochan ar y tân—  
 Mae'n rhaid cael cawl Nos Sadwrn !  
 Gwell yw gan rai fynd tua'r dre'  
 I borthi'u blys o le i le ;  
 I mi 'does unman dan y ne'  
 Fel cartref ar Nos Sadwrn.

3. Mae'r wraig a'r plant o gylch y bwrdd  
 Yn ddedwydd ar Nos Sadwrn ;  
 Anghofiant bopeth tra'n cydwrdd  
 A'u gilydd ar Nos Sadwrn.  
 Bydd oedfa'r Sul yn llawer gwell,  
 Os caiff blinderau 'u cadw 'mhell  
 Pob ysbryd atlan yn ei gell  
 Rhag poeni ar Nos Sadwrn.

[A song in praise of Saturday night as the pleasantest of the week—the pleasant fireside gatherings, the preparations for the coming Sabbath, etc.

From the same collection.—Ed.

"Not distinctively Welsh. There is a Westmorland dance tune and song, 'Oh, Saturday night is coming on, and I shall see my dear,' which begins rather like this."—A.C.G.



## 5. DA DI, GAD HI.

Doh Eb :s ,l | s ,m :r ,d | m :s ,l |  
Pan nad wyt yn teim - lo'n iach, Me - thu

||s ,m :r ,d | s :l ,ta | l ,s :f ,s | l :t ,d |  
gy - da'th orchwyl fach. Pawb a pho - pethdan dy wg, Cyn rhoi

||t ,l :s ,l | t : | d' :- r : | m :d | t - |  
ffordd i deim - lad drwg. Da di, gad hi!

Current among the farm-hands in Pembrokeshire. Noted by Mr. C. B. Williams, Rhyd-y-gân, Llanelly.

2. Pan fo'th serch yn cynnau'n ffiam  
Tuag at rhyw un ddi-nam,  
Rhag i hynny'th rwystro di  
I gyrhaeddyd parch a bri,  
Da di, Gad hi!

[When thou dost not feel all right  
Everything and everyone under thy frown,  
I pray thee  
Do not mind it.]

Five more verses giving similar advice in the case of other contingences.—ED.

"Not 'folk' I think. The tune leads up too artfully to the climax of the refrain."—A.G.G.

## 6. MORIO.

*(Sailing.)*

Doh Bb | ḍ - : - ṛ : m | ḍ - : - ṣ, | ḍ - : - ṛ : m | ḍ - : - ṣ, | ḍ - : - ṛ : m |  
 Mor - io, mor - io, rhwng - y ton - nau Rhag - i'r

| ṛ - : - ṣ, | ḍ - : - ṛ : m | ṛ - : - ṣ, | ḍ - : - ṭ, : ḍ | ṛ - : - ḍ : ṛ |  
 llong fynd ar - y creig - iau; Dal - yn dynn - wnawn

| ṃ - : - f̣ : ṃ | ṛ - : - ḍ : ṛ | ḍ - : - ṭ, : ḷ, | ṣ, : f̣, : ṃ, | ṣ, : - : ḷ, : ṣ, | ḍ - : - : ||  
 ar - y rha - ffau Neu cawn su - ddo maes - o law.

2. Lwli, lwli annwyl fabi;  
 Lwli, lwli, cer i gysgu,  
 'Rwyf yn dechrau blino th fagu,  
 Cwag fy mhlentyn, lwli lw.
3. Siglo, siglo, lawr a fyny,  
 Ar y dde, ac ar yr aswy,  
 'Nól a blaen a phentigily, (=pen bwy gilydd.)  
 Yna cistedd ar y llawr.

From the same collection. Of the five verses given by Mr. Williams two are sailors' songs, and three lullabies. He says: "I heard this sung by a sailor while playing with his child. His singing was not as smooth and regular as to time as it appears on paper, but I wrote it as nearly as I could to the original."

Whether the song is a folk-song is doubtful. I doubt also its being Welsh.  
 —ED.

"Doubtfully Welsh. Might be an English setting of 'Rock-a-by baby, on the tree-top.' A pretty lullaby tune."—A.G.G.

II. From the  
JENKINS KERRY MSS.,  
Aberystwyth.  
(About 1820?)

7. Morgan Jones o'r Dolau Gwyrddion.
8. Yr Hen Ferched.
9. Y Siaced Fral.
10. Lliw'r Ceiroes.
11. Cainc yr Odryddes.
12. Nos Galan.
13. Mi Welais Ryfeddod.
14. Mwynen Lan Gwili.
15. Triban Morgannwg.
16. Tri Th'rawiad.
17. Neithiwr ac Echnos.
18. Marwnad yr Helwyr.
19. Difyrwch Gwŷr Emlyn.

7. MORGAN JONES O'R DOLAU GWYRDDION.

Doh G :d .r l̄m :- .r :d .l, l̄t, .d :- . :m̄ .s |  
Mae'r mab mwy - a 'rwy'n ei ga - ru Yn i - sel

||l̄ :- .s :f .r l̄m̄ .s :- . :f .s ||l̄ :- .s :f .r |  
iawn mewn gwaelod ob - ry; Mewn lle teg yng nghys-god

||m̄ .s :- . :d .r l̄m̄ :- .r :d .l, l̄t, .d :- |  
bron-nydd; Acer ei fwyn 'rwy'n dwyn y cer-ydd.

2. Mae si, mae sen, mae'r genfigen waetha  
Yn peri i mi gael dig a chroesdra;  
Ond fel y gŵg mi gadwa' nghanol  
Er mwyn y mab o'r Dolau Gwyrddion.

3. Danfonai 'nhad fi'n mhell dros foroedd,  
Ods ar bumcant o filltiroedd ;  
Ar fy nhraed mi a'u cerddais adrau  
Er mwyn Morgan Jones o'r Dolau.
4. A phan ddês i gyntaf adrau,  
Fy nhad yn sarrug iawn a ddwedai  
"Pe costiai im' ddwy fil o bunnau  
Mi'th gadwa oddi wrth y mab o'r Dolau."
5. Tref na llan nis meiddiwn rodio  
Na byddai *watchmen* yn fy waitio,  
Rhag ofn imi, hwyr neu forau  
Cyfarfed Morgan Jones o'r Dolau.
6. Dau ugain punt o 'mhoed allan,  
Er mor anhawsed i m gael arian,  
Am gael siarad hanner diwrnod  
A Morgan Jones, heb neb yn gwybod.
7. "Beth pe gwyddai'ch tad chwi hynny,  
Mewn carchar du fe fynnai'ch rhoddi,  
Heb olau dydd na than i ymdwynmo  
Neu troi chwi'r mab o'r Dolau heibio."
8. "Nid yw 'nhad ddim mor anffafar  
A'm rhoi mewn *dungeon* dan y ddaear ;  
Byw yw 'nghorff a chlaf yw 'nghalon  
Carai'r mab o'r Dolau'n fyddlon."
9. 'Sgrifennai 'i thad iddi hi mewn 'wyllys  
Dair mil o bunnau o aur yn ddilys,  
Heblaw degwm dau o blwyfau,  
Os troa hi heibio'r mab o'r Dolau.
10. "'Dai Morgan Jones heb feddu un gronyn,  
Ar hyd y byd yn hel ei *living*,  
A chan innau bedair mil o bunnau,  
Fe ga'i siâr o'r rhain bob dimai."
11. Morgan Jones oedd yn ei wely,  
Yn glafaidd iawn, yn methu codi ;  
Fe dd'ai ato newydd garw  
Fod ei gariad bron â marw.
12. Fe gododd Morgan Jones i fyny,  
Er bod ei galon bron â thorri ;  
At blâs ei thad fe geisai fyned,  
Er cased oedd gan bawb ei weled.
13. A phan ddaeth e' gynta'i fyny  
Fe ganfu'r ferch 'roedd yn ei charu,  
Na adnabu ef wrth ei hwyneb,  
Na chai ef eilwaith ddim ei gwled.

- 14 " Tlws dy gorff a phur dy wyneb  
A ddois ti yma i gael fy ngweled ?  
Mae'n rhaid im 'fado ar fyr eiriau,  
Yr ydwy'n mynd i gramp yr angau.
- 15 Dyma it bedwar darn o arian,  
Nid ydyw hynny ond rhodd fechan ;  
Gwallt dy ben oedd geni'n nghadw  
Pan oeddwn ar y cefnfor garw.
- 16 Dyma it' bedwar cnotyn sidan,  
Nid ydyw hyn ond rhodd rhy fechan ;  
Ac ar dy ben 'rwy'n erchi eu gwisgo,  
Mae'r tu arall wedi eu gildio."
- 17 Ynghôl ynghôl y syrthiai'r ddeuddyn,  
Er bod dŵr hallt yn treiglo rhyngddyn ;  
Rudd yng ngrudd, a'r corff yn oeri  
Yno bu nes darfu am dani.
- 18 Ceisiai Morgan Jones fynd adrau,  
Wrth ei dad a'i fam fe dd'wedai  
" Nid wy'n ceisio yn lle trysor  
Ond cael gweled rhai o'i phobol."
- 19 D'wedai i dad yn ddigus ddigon  
" Cwyd i fyny a chymmer galon ;  
Mae iti gariad ffeind i'w hoffi  
Yn lle'r fenyw ddarfu am dani."
- 20 " Och! pa fodd y codai i fyny ?  
Mae fy nghalon bron â thorri ;  
Dwyn bywyd 'run a gerais fwyâ  
A roes Duw ar y ddacar yma."
- 21 Ceisiai fynd i gladdu i gariad  
Er ei fod bron ffaclu a cherdded ;  
Roedd ei galon bron â thorri,  
Gweld rhoi pridd a cherrig arni.
- 22 Ceisiai Morgan Jones fynd adrau,  
Ond ar y flordd cyfarfu ag angau ;  
Fe a'i tarawai yn ei galon,  
Yn bur ddiifrii rhwng ei ddwyfron.
- 23 A phan aeth ef gyntaf adrau,  
Wrth ei frawd a'i chwaer fe dd'wedai  
" Nid wyf yn ceisio yn lle pethau,  
Ond fy rhoi'n 'run bedd a hithau."
- 24 D'wedai un o'i chenedl mawrion  
Oedd uchel iawn, yn chwervw ddigon,  
" Yno'n wir ni chewch mo'i gladdu,  
Aed i'r plwy lle bu e'n talu."

- 25 D'wedai un o'i genedl yntau  
Oedd uchel waed mor uwch a hwythau.  
"Yno'n wir mi fynnai i gladdu,  
'Run bedd a'r ferch lle rhoes ei ffansi."
- 27 Dafydd Jones o'r Dolau Gwyrddion  
Oedd yn yml torri i galon ;  
Gwelld y mab ddygasai i fyny  
Yn ei flodau'n mynd i'w gladdu.
- 28 Mae'n anodd plethu dŵr yr afon  
Mewn llwyn teg o fedw gleision ;  
Dau anhawddach peth na hynny—  
Rhwystro dau fo'n ffyddlon garu.
- 29 Sawl sy'n berchen pethau mawrion,  
Da y byd a golud ddiagon,  
Er dyletswydd plant i'w magu  
'Dewch iddynt fatsio lle bo'u ffansi.

This is a very old and, up to a generation ago, a very popular and widely known Welsh ballad. The above version—one of several slightly varying forms—was written for me by my brother-in-law, the late Mr. W. H. Williams of Llanrwst, whose name has already appeared repeatedly in our JOURNAL because of his stock of old Welsh songs, learnt from the farm-servants who sang them in the evenings in the "llofft stabal" (=stable-loft). It may be found printed in *Caneuon Serch, Hen a Diweddar*, in David Samuel's *Cerddi Cymru*, Vol. II, and other collections.

The words relate the old, old story, of the tragedy of hopeless love between a wealthy young heiress and a farmer's son, and of their struggles against the tyranny of the lady's haughty family. Even after the death—first of the lady, then of the young farmer—the struggle between the two families continues over the expressed wish of the young farmer that his body should be buried in the grave of his lady love.

A friend of mine who had heard the ballad sung to a crowd of farm servants, described the absorbed interest which the "llofft stabal" audience showed in the homely pathos of the old story—an interest as intense in its way as if the ballad were a "best-selling" novel.

The words were sung to several different tunes. This one was noted by Jenkins, Kerry in Cardiganshire. He calls it "Morgan Jones o'r Doleu," and adds, "Mesur y Dôn Fechan" (the metre of 'The Little Tune.')—Ed.

"This is a major form of the tune called 'Tôn fechan Meifod.' See *Alawori fy Ngwlad*, p. 53, for an Aeolian version on the same familiar ABBA pattern. This particular type of eight-syllabled quatrain, each line ending on an unaccented note, is characteristically Welsh."—A.G.G.

8. YR HEN FERCHED. (*The Old Maids.*)

Doh B $\flat$  | :s, | s, :d :t, | l, :t, :d | r :m :r | d :- :t, |  
 Lle by-ddo'r hen fer-ched heb ne-mawr o gais, Ceir  
 Yn myn-ed i'r gor-nel yn is-el eu pryd, A

||l, :r :d | t, :l, :s, | s, :d :- | - :- ||  
 cly-wed eu llais yn och - nei - dio: \_\_\_\_\_  
 chymryd eu byd fel y de - lo. \_\_\_\_\_

||m | r :m :f | r :m :f | s :f :m | r :- :m |  
 Mor hardd gen i we - led rhyw lan - ces fach lân Yn

||r :m :f | r :m :f | s :f :m | r :- :t, |  
 rho - dio mor ber - ted â'i llen-cyn o'i bla'n, Ni

||d :t, :d | l, :t, :d | r :m :r | d :- :t, |  
 phris-ia mo'i go - lud i dus - w o wla'n, Hi

||l, :r :d | d :t, :l, | s, :d :- | - :- ||  
 âd i'r Hen Fer-ched och - nei - dio. \_\_\_\_\_

From the Kerry MSS. Noted by J. Jenkins in Cardiganshire. The tune, with slight differences, appears in the *Welsh Harper*, II, p. 48. The singer pities the "unsought for" old maids, sighing in their corners, and admires the "fair little maid" walking so blithely with her swain, not valuing her wealth more than a "tuft of wool," [as ?] she leaves the old maids to their sighing.

The MSS. gives no clue to the writer of the words.—ED.

"I should call this an English tune,"—A.G.C.

9. Y SIACED FRAL. (*The Frail Jacket.*)

Doh D |d' :t :l ls :f :m |d' :t :l it :s :m |  
O - wen Cor - do - lan a'i co - dodd hi'n fo - re A'i |

|s :- :s ls :- :t |s :- :s ls :- :s |d' :t :l ls :f :m |  
sia - ced fral, a'i sia - ced fral, Fe'i cerddoddi'n fu - an |

|d' :t :l it :s :m |l :- :l il :- :d' |l :- :l il :- :d' |  
Bant y Bar - cu - tan A'i sia - ced fral, a'i sia - ced fral, I |

|d' :r' :m' |r' :d' :t |d' :r' :m' |r' :t :s |  
gael pâr o da - pau o dan ei fo - ta - sau, A'i |

|s :- :s ls :- :t |s :- :s ls :- :t |d' :r' :m' |r' :d' :t |  
sia - ced fral, a'i sia - ced fral, I gar - io'r hen sgwier trwy |

|d' :r' :m' |r' :t :s |l :- :l il :- :d' |l :- :l il :- :s |  
gor - sydd a mor - ter A'i sia - ced fral, a'i sia - ced fral.

From the Jenkins Kerry MSS. However popular the song may have been in Cardiganshire it seems to me more Irish than Welsh. The words are said to be by Nathaniel Siencyn, but I have only seen the verse quoted by Jenkins, and it tells us very little except that Owen Cordolan (an Irish name) got up early in his "frail" jacket and walked to Nant y Barcutan to get a pair of sole-pieces under his boots to carry the old squire through marshes and . . . (?).



The tune—as usual, without the words—is given in the *Welsh Harper*, but with differences in four bars. The fact that changes of rhythm in two places make the words there impossible to fit suggests that here again the tune was edited by Parry without reference to the words.—Ed.

“ Sounds like an Irish dance-air. Does the title really mean the ‘ frail ’ jacket? ‘ Frail ’ is not a likely ballad word, unless it has here the same old meaning as Halliwell records from the eastern counties of England, ‘ To fret or wear out cloth,’—meaning worn out or ragged, rather than merely weak or thin. The tune lends itself to a recurrent refrain.”—A.G.G.

## 10. LLIW'R CEIROES.

(Colour of the Cherries.)

Doh G l m l m .f :s .l l s :- .f l m .m :l, .t, f  
Lliw'r ceir-oes clyw fy nghwyn A'r pe-nyd rwyf i'n  
Waith ho-ffir e-neth wiw 'Run lan-wedd, loy-wedd

|| d :r .r l m .f :m .r l d :t, .t, l l, :- ||  
ddwyn, Mein-ir fwyn, hardd ar dwyn o liw'r don.  
liw, P'odd i fyw, waith y briw tan fy mron

l m , m l m :r .f l m :d .d l t, .r :d .t, f  
'Rwyf i'n gaeth heb fy math Dan drwm er-gyd Ciw-pid

|| l, : .m l m :f .s l l :s .f l m : . l l  
saeth; Am-heu-aeth a hi-raeth rwy'n ddwyn. *D.C.*

2. Gwae fi na chwswn fod Yn glau heb fawr o glod  
Cyn erio'd iti ddod ata' i'n fwyn.  
'Does imi hedd tu yma i'r bedd All fy achub ond teg ei gwedd,  
Mewn anhunedd 'rwi'n gorwedd, lliw'r donn ;  
Wel dere dyma'r dydd, Ardolwyn rho fi'n rhydd,  
Na ro bridd ar fy ngrudd meinir gron.  
Etc., etc.

From the Jenkins Kerry MSS. Above it is written, "J. J. Ceredigion," meaning probably that it was noted by Jenkins himself in Cardiganshire. The words are from a song in MS. by Evan Thomas of Llanarth in that county. It is a good example of a type of lovesong where a great deal of verbal ingenuity was displayed. Though not in strict "cynghanedd," these songs contained a great deal of free alliteration. Another curious verbal peculiarity is the multiplicity of rhymes. In this song one repeatedly observes the same rhyme occurring five times—three on the strong, and two on the weak accent, e.g.—"hedd," "bedd," "gwedd" and "anhunedd," "gorwedd."

The song consists of an assemblage of terms and adjectives descriptive of the attractions of the maid; and a detailed account of the woes of the lovesick swain.

The tune is also given by John Parry in the *Welsh Harper*, Vol. II, p. 67, but with the cadence at <sup>2</sup> ending on the dominant. This was probably one of Parry's editorial changes.—ED.

## II. CAINC YR ODRYDDDES.

(The Milkmaid's Song.)

Doh G | d : r | m :- | r . m : d | t, : s, | d : r | m :- |  
Hai, how, how, Bro-then i'r bu - arth; Hai, how, how,

| r . m : d | r : d | m : f | s :- | s . m : d | r . t, : s, |  
Bro-then i'r bu - arth: Hai, how, how, Bro-then fach, bro-then fach:

| d : r | m :- | r : m | f :- | m : f | s :- |  
Hai, how, how, Hai, how, how, Hai, how, how,

| f : m : r | m : d : | d r m r m f : m f s |  
Bro - then i'r bu - arth: Saf o saf, saf o saf, saf o saf:

| f :- | m :- | r :- | :- | m :- | d :- | f :- | m :- | r :- | :- | m :- | d :- |  
Bro - then i'r bu - arth, Bro - then i'r bu - arth.

12. NOS GALAN. (*New Year's Eve.*)

D.C.

Doh G' | s :- .f | m :- .r | d : m | d : t, | l, : r | t, : l, s, | l, : t, | d :- ||  
 Ble-wyn glas ar landŵr Tei-fi, } Ffa la la la la la.  
 Hu-dodd la - wer buwchi fo-ddi, }

|| r :- .d | r :- .d | r : m | f : r | s : s | l, t : d' | t : l | s :- |  
 Ar - nai ni fen-nodd car-iad, Ffa la la la la la la,

|| m : s | r : m | d : d | r, m : f | s :- .f | m, f : m, r | d : s, | d :- ||  
 Mwy na dŵr ar gef-en hwy-ad, Ffa la la la la la la.

2 Paid â meddwl Fenws dirion  
 Ar dy ôl y torrai 'nghalon  
 Dwyt ti ond un o ddwy ar bymtheg,  
 Os palli di mi dreia chwaneg.

[The green grass by the waters of Teivy  
 Enticed many a cow to its death.  
 On me, love had no more effect  
 Than water on a duck's back.

*Think not gentle Venus  
 That I shall break my heart for thee;  
 Thou art but one of seventeen,  
 If thou fail me, I'll try another.]*

This form of the well-known "New Year's Eve" is taken from the Kerry MSS., where it is described as a Cardiganshire variant of the tune. The first verse may be found in Vol. II of this JOURNAL, pp. 78, 80, sung to another tune.

—Ed.

## 13. MI WELAIS RYFEDDOD.

*(I saw a wonder.)*

Doh G! :d | s :l :f | m :r :d | r :m :d | t, :l, :s, |  
 Mi we-lais ry - fe-ddod ry - fe-ddaf er - iced, - } Ffal -  
 Hen fe-nyw'n pri - o - di yn bum u - gain oed, - }

*D.C.*  
 || l, :-:t, | d :-:r | m :-:r | r :d || d | d :-:r :d | d :r :d |  
 -do - ral-lal - do-lal di la-di. Heb wallt ar ei thal-cen, heb

|| d :r :d | m :-:m | m :f :m | m :f :m |  
 ddant yn ei gën; Os dwl oedd hi'n i - fanc, saith

|| m :f :s | l :-:t | d' :t :l | s :f :m |  
 dwl - ach yn hen, Os dwl oedd hi'n i - fanc, saith

|| r :s :d | t, :l, :s, | l, :-:t, | d :-:r | m :-:r | r :d ||  
 dwl - ach yn hen, Ffal - do - ral-lal - do-lal di la-di.

*[I saw a most wonderful thing  
 An old woman marrying when a hundred years old;  
 Without hair on her pate, or tooth in her jaw—  
 If she was stupid when young,  
 She was seven times worse when old.]*

From the Kerry MSS. ; sung by " Dr. Lewis," and said to be current in Pembrokeshire. It is given with very slight differences in the *Welsh Harper*, II, p. 71. In the same volume, " *Divyrwch Huw Llwyd*," II, p. 55, resembles it in places. Some of the phrases suggest " *Twickenham Ferry*," but the MSS. were much older than Marzials' song.—Ed.

" There seems something odd about this tune. It looks as though the first-bar strain should be the chorus, the verse beginning more naturally on the lower part of the melody after the double bar. This would bring out a resemblance to the old north-country song, 'An old man he counted me Hey derry down derry' or the similar Scots song 'Glowerowerum' (see Kidson's *Traditional Tunes*). This type of lively tune is associated with a class of humorous songs dealing with the ill-assorted wedding of 'crabb'd age and youth.'"—A.G.G.

## 14. MWYNEN LAN GWILI.

*(The Sweet Melody of Gwili.)*

Doh G:d | m :m is :-l | s :f im :-l, | t, :d tr :-t, | d :d | ||

|| s | m :f is :-d' | l :g f im :l | s :m id :-m | r :-m tr ||

From the Kerry MSS. " Sung by J. Howells, and current in Carmarthenshire."

It is also called " Mesur Cwmpiad y Dail," neu " Barna Bwnc," and given in the *Welsh Harper* II, p. 68. The words quoted by the collector are a ballad " Cyffes y Meddwyn," by Evan Llwyd, printed in *Y Blodeugerdd*, p. 242.—Ed.

## 15. TRIBAN MORGANNWG.

Doh G | :m.r | d :d | d.r :m.f | s :s | |  
A-ddowch chwï feib-ion cry-no.

.s |l :s |f .s :l .ta |l :s | :s .f |  
I gwm-ni'r mer-ched he-no, Ni-

||m :s |f :l |s :t |d' :- | :t.l |l .s :f.m |m.r :d.t, |  
gawn la-we-nydd gyd-a'r rhain A'r tan-nau mân ym-

||d :d | |  
tiwn-io.

From the Kerry MSS. Noted by J. Howells, "Fel y cenir Mesur Triban yn awr ym Morgannwg" (—as the Triban metre is now sung in Glamorgan). One of the many tunes bearing this name that are traditional in Glamorgan and other parts of South Wales. They are more instrumental in structure than the folk-songs proper, and are generally sung to a harp accompaniment, members of the company in turn extemporizing lines, or singing from memory portions of the extensive store of penillion, the whole company joining in chorus passages and the harp playing occasional interludes. It has been pointed out in an earlier number that while North Wales excelled in the "orthodox" style of "Penillion Singing" or "Canu gyda'r Tannau," South Wales favoured the "Song and Chorus" style.—ED.

"Several examples of the Triban, with its characteristic metre of 7.7.8.7 are given in *Alawon fy Ngwlad*, see pp. 83, 84 (?), 104 (?), 111 (three tunes), 112 (two tunes), and 165.

For the benefit of non-Welsh readers, quotation may be made from Ernest Rhys's 'Celtic Notes' in the *Manchester Guardian* on a date in November, 1921. Speaking of the Triban he remarks that Lewis Morris—the original Lewis—says that this measure seems to be as ancient as 'Englyn Milwr'—the most ancient British verse, or perhaps any other in the world. . . Every county has its peculiar tune to which these verses were sung, as Triban Meirionydd, Triban Morgannwg,

etc. Rhys continues, 'There is a telling effect in the Triban stanza, a four-lined one, gained by holding up the rhyme in the third line. An English transcript from the ballad of the 'Black Spot' (? The Liverpool Tragedy) will illustrate its mode :

John Bwrla was not able  
To keep up barn and stable,  
So many bairnies like young birds,  
Gaped at him round the table.

The Triban (triplet) refers of course to the three lines of the quatrain. In the examples of Tribannau in *Alawon fy Ngwlad*, fugitive stanzas would seem to have been sung by ox-driving plough-boys to Triban tunes. Unless the last notes in 'Alawon' were an addition to finish off the little tune, it seems sometimes to have been followed by a call to the oxen ploughing.

There are examples of Tribannau in *Ancient British Music, 1742.*"—A.G.G.

## 16. TRI THRAWIAD.

Doh G | :d | t, :t, :r | d :d :m .s | f :f :r .t, |  
Clywch bawb yn gyff - re - din Er - oe - si'n yr -

|| d :d :d | t, :t, :r | d :d :r | m :m .s | f :- ||  
ei - sin, Gwy - by - ddwch mai Bre - nin y Fe - lin wyf fi;

| l | s :m .f :s .l | f :r :f | m :d .r :m .r |  
Er ca - dw gwraig dref - nus, Neu for - wyn la -

|| d :t, :s, | l, :d :m .s | f :f .r :t, | r :d ||  
- fu - rus. Rai med - rus, de - a - llus i do - lli.

From the Kerry MSS. "Current in Glamorgan, sung by Richard Williams, Glyn Cynon." It was sung to different ballads—the one quoted in the MSS. being "Cân y Melinydd" (The Miller's Song). The metre—"Tri Thrawiad"—is characteristically Welsh and the ballad (printed in *Bluch o Bleser*, p. 24) is by Gwilym Morgannwg, and is full of ingenuities of cynghanedd and rhyme.—Ed.

17. NEITHIWR AC ECHNOS. (*Last night and the night before.*)

(THE MAN)

Doh G<sub>1</sub> s<sub>1</sub> :d .d |d :- .t<sub>1</sub> :d .r |m .r : .r :m .f |  
O Gwen-no gu, a ddoi di i rod-i-o? Cawn ben-nu'r

(THE MAID)

||s :- .s :f .m |m .r :- .s<sub>1</sub> :d .d |d :- .t<sub>1</sub> :d .r |  
dydd y gwnawngyd-fyd-io O na wna'n wir maen waith rhy

(THE MAN)

||m .r : .r :m .f |s :- .s :f .m |m .r :- .r :s .s |  
sa-lw A'r ieir a'r moch, a'r byd yn ga-lw. Wel; cu-san

(THE MAID)

||r :- .m :r .d |t<sub>1</sub> .s<sub>1</sub> : .s<sub>1</sub> :d .d |d :- .t<sub>1</sub> :d .r |  
fach rhoi-mi i a-ros. O na!gwnaiff dwy y tro mewn

||m .f :- .s |m :r :d |t<sub>1</sub> :d :r |m .d :- ||  
wyth-nos— Cest un gen i neith-iwr ac un ech-nos.

The tune is from the Kerry MSS., and was sung by "Jehu," who had learnt it in "Powys." The words quoted for it in the MS. are a printed ballad by Jonathan Hughes—"Diolch am Gyfrwy" ("Thanks for a Saddle"). Tested by the counting of syllables the fit of the ballad is correct, but there is nothing in the verses to account for the curious and unexpected change of rhythm in the last line. A friend sang the melody to the words given above. That these form the first verse of the original song is clear from the matching of the last line of the words to the last line of the tune, and also from the occurrence of the title in this end-line.

The song is evidently an example of the dialogue style prevalent in the Tudor period. Thus:

*The Man*: "Oh, Gwenno dear, wilt thou come for a walk? We can fix the day of our wedding." *Maid*: "Oh no. It is useless work, for the hens, the pigs, and the world are calling." *The Man*: "Well, then, let me have a little kiss to wait." *The Maid*: "Oh, no. Two must suffice for a week, and you had one last night (*neithiwr*) and one the night before last (*echnos*)."—ED.



## 18. MARWNAD YR HELWYR.

*(The Huntsmen's Lament.)*

Doh G! :s | d' :d' :d' | d' :t :d' | f' :m' :r' | d' :t :t

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

| t :- :l | s :- : | s :- :s | s :- :l | t :- :l | s :- :

| d' :- :d' | d' :- :r' | m' :- :r' | d' :- :d' | s :- :s | s :- :s | m :- : | d' :- ||

From the Kerry MSS. Sung in Powys and noted by "Eos y Mynydd." The ballad fitted to it by Jenkins is one by Huw Morris, printed in the *Blodeugerdd*, p. 237. The tune with slight differences appears in the *Welsh Harper*, II, p. 53.

—Ed.

## 19. DIFYRRWCH GWYR EMLYN.

*(The Delight of the Men of Emlyn.)*

Lah = B : m | m : l : l | se : l : t | d' : r' : d' it : - : t | d' : t : l | l : t : l |

§  
| s : m : m | m : - || t | d' : d' : d' | r' : r' : r' | m' : r' : d' | it : d' : r' |

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

D.S.  
|| f : r : r | r : - : r | d : r : m | m : f : s | l : t : se | l : - ||

From the Jenkins Kerry MSS. A variant is given in the *Welsh Harper*, II, p. 111. It seems to have been noted by Jenkins in Cardiganshire. It contains evident suggestions of "Difyrrwch Gwyr Dyfi" and of "William Owen, Pencraig."

Jenkins quotes a ballad by Huw Morus (17th century) as fitting the tune, and another—"Cyffes y Gôf Du"—in the *Blodeugerdd*, p. 442.—Ed.

"This tune has a Scots or Irish flavour."—A.G.G.

III. From Miss JENNIE WILLIAMS' Collection  
of the Folk-Songs of  
The Counties of Cardigan, Carmarthen and Pembroke.

20. Fe dd'wedai'r hen ddyn wrth ei ferch.  
21. Fe d'rawodd yn fy meddwl.  
22. Càn Triban.

20. FE DD'WEDAI'R HEN DDYN WRTH EI FERCH.  
(The Old Man said to his Daughter.)

Doh G | :s, | d. :- :d id :- :d ||, :t, :d is, :- :s, |  
Fe dd'we - dai'r hen ddyn wrth ei ferch "O

| :s, :- :s, is, :- :s, | f :- :- tm :- :r | d :- :- | :t, :t, :d |  
da - cw hen fab tir - ion, A lle braf i

||, :- :l, is, :- :s, ||, :t, :d | r :- :d :t, | d :- :- id :-  
gyn - nal tai Os feim - li ar - dy ga - lon."

- 2 "Braf yw tir a braf yw tai  
A dweud y gwir am danynt,  
Fy annwyl dad na ddigwch ddim,  
Ni fynaf ddim ohonynt."
- 3 "Ti gei fynd i'r gwely gwyn  
O blu yr adar gwylltion  
A llen-lliniau o bob rhyw,  
Yr hyn ni cheir gan feibion."
- 4 . . . . .
- 5 "Ti gei sgidia o liw'r pinc,  
A hefyd sanc sidan,  
A gardysau o wstyd mân,  
Ac armynt fycle arian."

- 8 " Mae'n well gen i gael gardas plân,  
 A hosan o wllân y ddafad  
 Ac esgid ledr i ffitio 'nhroed  
 A mab i fod yn gariad."

A father tries to persuade his daughter to marry a rich old man who has "land and houses, a white bed of the feathers of wild birds, and many-coloured hangings" who can give her "pink shoes, silk stockings, and worsted garters with silver buckles." The daughter has no respect for riches, prefers a bed of rushes, a plain garter, stockings of sheep's wool, a leather shoe "to fit her foot" and the love of a young man, to all the riches of an old one.

From Miss Jennie Williams's prize collection of the Folk-Songs of the Counties of Cardigan, Carmarthen, and Pembroke.

"Sung by David Evans, Aberystwyth, who had learnt it from his father 30 years earlier."—Ed.

"Compare this with No. 4—a similar type of dance (?) air."—A.G.G.

## 21. FE DRAWODD YN FY MEDDWL.

*(It occurred to me.)*

Ray: D | :l | d' :l | r' :- .m' | d' :r' - | :- :r' | r' :r' | d' :l |  
 Fe dra-wodd yn fy me-ddwl, Ac he-fyd yn fy

|| d' :- | :- :d' | r' :r' | r' :d' | l | :l | :- :l | s :l | il :f | m :- | :- ||  
 serch, I fy-ned ar ryw nos-waith I lawr i ga-ru'r ferch,

|| r' :- .m | f :- | s :l | il :- | f :- .m | r' :- .m | f :m | r' :- ||  
 Ffal di ral lal lal la, Ffal-di-rei - ti rei-ta-la.

- 2 Fe gnoces yn y ffenest  
 Atebai deuliw'r rhos  
 "Ni ddeuaf i ddim heno,  
 Mae'n llawer iawn o'r nos.
- 3 Dewch yma nos yfory  
 Rhyw awr neu ddwy ynghynt,  
 Cewch ryddid i'm colleidio  
 Fel yn yr amser gynt."

4 "O nage fy anwylyd,  
Nid felly mae hi'n bod,  
Ni chadd 'run ferch a aned  
Ail gynnig arna'i erioed."

6 Ffarwel i chwi fanwylyd  
Cyn cewch fy ngweld i  
Mi dreulïaf ugain mlynedd  
Yng ngwlad y negro du.

5 Ffarwel fy holl gariadau  
Yr oll o'r merched glân,  
'Rwy'n cofio'r holl gynghorion  
Ges gynt gan Modryb Siân.

Following the custom once prevalent in most country districts of Wales a young man tapped ("Streicio") at his sweetheart's window. She tells him it is too late for a talk and bids him "come tomorrow night, an hour or two earlier." He, disgusted at her indifference, bids good-bye to all the girls, and announces his intention to live twenty years in the land of the "black negro."

From the same collection. "Sung by Evan Rowlands, Aberystwyth. Said to be a popular song in the Mynydd Bach district over 60 years ago."—Ed.

"An instance of a gapped scale, the 6th being absent."—A.G.G.

## 22. CAN TRIBAN.

Tri pheth sydd a - nodd hy - - nod, - Byw'n  
so - bor lle bo di - od, Ad - na - bod me - nyw  
wrth ei gwên, A da - la hen fri - thy - llod.

[Three things that are exceedingly difficult;—To remain sober where there is drink; To understand a maid from her smile; And to catch old trout.]

From the same collection. "Sung by T. Mathews, Llandeby, April, 1911—as sung in that neighbourhood about 80 years earlier."

The Triban metre was a great favourite among the folk-singers in many parts of Wales. As explained under No. 15, the singers in the old convivial gatherings sang unrelated verses to tunes of this class, and in many cases the words were extemporised. This verse is an example of the old "triads" once so common in Wales.—Ed.

"A curious tune of repeating character."—A.G.G.

IV. Copied by Mr. E. T. WILLIAMS, Maes-y-coed School,  
Pontypridd.

From the Miss M. J. WILLIAMS MSS., in his possession.

23. Suo-gân Dewi Wyn.  
24. Cân yr Hen Gymry.  
25. Breuddwyd Gwilym y Clitiwr.  
26. Gwŷr Pentrif.

23. SUO-GAN DEWI WYN.  
(*Dewi Wyn's Lullaby.*)

Doh G! :d | f :f | m :m | r :r | d :- .d |  
Mae yn y Ba - la flawd ar werth, Ym  
|| t, :t, | s, :s, | t, :d | i- :d | r :f | m :s |  
Mawdd-wy berth i le - chu: Mae yn Llyn Teg - id  
|| l :l | s :s | f :f | m :s | f :m | i- :s |  
ddwr a gro; Yn Llun - dain o'i be - do - li:  
|| l :l | s :s | f :f | m :- .m | r :r | d :m | r :d | i- ||  
Ac yng Nghas-tell Di - nas Brân Ddwy ffynnon lân i mol - chi.

[*There is flour on sale at Bala; In Mawddwy a bush to shelter funder; In Lake Tegid, water and gravel; In London, a blacksmith to shoe horses; and in Dinas Bran Castle, two springs of clear water to wash in.*]

The melody is also called "Erdigan o Gylch—Mesur Dau Drawiad." It was copied by Mr. E. T. Williams, Maesycloed School, Pontypridd, from the Miss M. J. Williams MSS.

The tune belongs to the class of Penillion Tunes, so numerous in Wales, to which members of convivial gatherings fitted words, either traditional or extemporised at the time.

"A rather poor tune."—A.G.G.

24. CAN YR HEN GYMRY.  
(The Song of the Ancient Welsh.)

D.C.

Doh C : s . i . t | d' : s : i . t | d' : m : r . f | f : m : r | d : - ||  
 Clywch gan-iaid y Cym - ry heb gyn-nwrf na llid;  
 I ffol-ion 'ma - drodd - ion rhowch os - teg i gyd.

*Quicher*

|| m , f . - : m , f . - | s s | s : | s | m , f . - : m , f . - | s s | s : | s : s  
 Fel yr aeth-on, Duw ar ein rhan, Ar y gwaetha ym - hob man, Yn

|| m : , f : m : , f | s : , l : s | s : i . t | d' : t . l |  
 plaid ni wed - i mynd yn wan Ond tru - an oedd ein -

|| l : - : s : - | d' , d' . - : t , t . - | l , l . - : s  
 taith : \_\_\_\_\_ Go-fid, cys-tudd an-ferth, llid.

|| f : , m : f : , s | f : m : , m | r , f . - : m , d . - | m : r ||  
 A-gwen-wyn he - laeth, Ge-lyn-iaeth a fu'r gwaith.

|| s . i . t | d' : s : i . t | d' : m : r . f | f : m : r | d : - ||  
 Aeth rhy - gon ni'r awr - hon a Lloe - ger goch faith.

[Hear the Song of the Cymry without trouble or anger; to my foolish discourses give attention How we went, God protecting us, everywhere in spite of the worst; Our nation weakened, Our journey wretched; Terrible grief and affliction, Anger and abundant malice on our way; Between us and mighty, red England.]

Taken from the same collection. In the MS. there are nine more verses, but many are clumsy in form and phraseology, and refuse to fit the music—this is probably due to the faulty memory of the singer.

The ballad professes to give an account of the fate of Troy and the vicissitudes of the ancestors of the Cymry in their migrations to Wales.

The curious, irregular rhythm of the middle portion suggest that the narrator of the story sang in free time and that this made it difficult to note the time correctly.

—Ed.

“The first and last strain belong to the English ‘Cuckoo’ song.”—A.G.G.

## 25. BREUDDWYD GWILYM Y CLITIWR.

*(The Dream of William the “Clitiwr.”)*

Doh B♭ | d .t, :s, .d :m .s | .f :r .d :l, | d .t, :s, .d :m .s |

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

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

|| d .t, :l, .s, :m, | m, .l, :l, .d :t, .l, | se, :l, : |

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

From the same collection. There were no words on the copy but it was stated that the ballad usually sung to the tune was in print. Should any reader of the JOURNAL know something of the tune or the words, we would be glad to receive the information.—Ed.

“This sounds more like an instrumental than a vocal air. It is reminiscent of an old Scots triple-time jig, with a running quaver rhythm.”—A.G.G.



## 26. GWYR PENTRIF.

*(The Men of Pentrif.)*

Doh Eb || m :- m lf :- f | s :m :d lf :r :t, | d :- :d lr :- :r | m :f :m lr :- :f

|| m :- :m lf :- :f | s :m :d lf :r :t, | d :- :d ls :- :m | r :d :r | d :- : || *D.C.*

|| d :- :s ls :l :s | d' :- :s ls :l :s | d :- :s ls :l :s | s :f :m lr :- : ||

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

A dance tune from the same collection ; no words given. Is it Welsh?—ED.

“ I should call this an English country-dance tune.”—A.G.G.

## V. From Mr. SOLEY THOMAS'S Collections.

- (a) 80 Songs of Powys.  
 (b) Prize Collection, Carmarthen Eisteddfod.

27. Marw.  
 28. Ar Drot.  
 29. Y Diogyn.  
 30. Y Ferch o Geredigion.  
 31. Tra bo dŵr y môr yn hallt.  
 32. Hela'r Ceinach.

## 27. MARW.

*(Death.)*

*Slow*

Doh C:ll :l :l is :fe:m | l :t id' :- |  
 (Lah = A) Dyn - ion i fa - rw y'm i gyd

| l :t :l is :fe:m | d :r im :- | f :m :r im :-m |  
 Pan dreu - lio hyd - ein blwy - dda; Try'n dydd - iau, a'n hwyth -

| m :l if :- | l :t :l is :fe:m | l :t il :- ||  
 - no - sau glân, A'n hor - iau'n fân - fu - nu - dau.

[We are all men destined to die When the duration of our years is spent, Our days and pleasant weeks, And our hours turn into short minutes.]

From Mr. Soley Thomas, Penclun, Llanidloes's prize collection of 80 folk-songs of Powys. "Words and air from a tramp who slept in our out-buildings. The tune is sung to other words in Cardiganshire. In Powys the two F's marked natural are sung sharp."—ED'

"With the sharp seventh throughout as in Powys, this would be Dorian. It could, perhaps, be better noted by including the F sharp in the signature, when the only unexpected accidental would be the F natural."—A.G.G.

## 28. AR DROT.

*(Trotting.)*

Doh G | :s, | d :- :d r :- :r | m :- :- l s :- :s, |  
 Ar drot, ar drot drwy'r dre, \_\_\_\_\_ Mo'yn

| d :- :d r :- :m :f | m :- :r id :- :s, | d :- :d r :- :r |  
 pwys o siw-gwr ac owns o de: Ar drot, ar drot ar

|| m :m :m lf :- :f | s :- :s s :- :s | s :s :s s :- :s |  
 ge-fen Sion pot; Ar wheel, ar wheel ar ge-fen Sion Peel, Ar

|| l :- :l :l | l :- :s :f | m :- :m :r id :- :d ||  
 ga-lop, ar ga-lop ar ge-fen Sion Ro-land.

Noted by Mr. Soley Thomas from the singing of Mrs. Frances Lewis, Llanidloes. "Well-known at Ponterwydn. Probably English in origin.—Ed.  
 "Reminiscent of 'Gently, Johnny my jingalow' collected by Cecil Sharpe."

—A.G.G.

29. Y DIOGYN.  
(The Sluggard.)

Doh B♭  
(Lah-G)

Un bo - re lled wly - byr - og Yng

ghanol gwan-wyn gwyntog. Dig - wydd-odd i - mi'n

ddi - gon - hy' Fynd heib - io i dŷ gwr di - og.

- 2 'Roedd nifer o dda corning  
Yn pori'r egin brigog ;  
Yn nen y tŷ 'roeddi tyllau gant  
A'r wraig a'r plant yn garpiog.
- 3 Yr oedd gerllaw segurddyn  
Mewn gwely'n troi ar golyd ;  
Ni wnaï ef orchwyl yn y byd  
Ond diogi hyd y flwyddyn.
- 5 " Ychydig gwsg a hepian ..  
Cyn myned unwaith allan ..  
Hyn oedd ei iaith o bryd i bryd  
Yr ynfyd yn ei unfan.
- 7 Oherwydd caru'r gwely  
Daeth angen glas i'w lety ;  
Y meistr tir yn gweiddi'n gry'—  
Dim bwyd mewn tŷ na beudy.
- 8 'Roedd dŵr y carchar caled  
I'r gŵr yn gilagored ;  
Ni chai mo'r cariad mwy na'r ei  
Rhwing muriau diymwared.
- 11 Ni fedraf ddim proffwydo  
Pa beth a ddaw ohono ;  
Ond cyn y delo i rodio'n rhydd  
Byd caled fydd 'rwy'n coelio.

The ballad, written by Dafydd Ddu Eryri, was at one time exceedingly popular, and, in different parts of the country was sung to a number of different tunes. The words describe a man who is over fond of his bed, who allows his cottage to fall into disrepair, and his wife and children to become ragged and hungry; and who at last finds himself in prison for debt.

More interesting to English readers will be to observe some of the characteristically Welsh verbal ingenuities often employed by the old ballad writers, even when the poetic content of their verses was very commonplace.

Two of these devices are employed in v. 5, the last two lines :

"Hyn oedd ei iaith o bryd i bryd  
Yn ynyfyd yn ei unfan."

- (a) The end rhyme "bryd" in the first of the two lines is answered by the internal rhyme "-fyd" in the second.
- (b) In the last line, "ynyfyd" and "unfan" alliterate, "n" and "f" being repeated in the two halves, with a change of vowels.

I have heard an old ballad-singer bringing out these verbal niceties in his singing, and the effect was charming; but I know of no Welsh singer of to-day who perceives and appreciates these things. This makes it impossible for listeners to perceive and enjoy the subtleties of this interplay of consonants and vowels. We are sadly in need of singers who understand the Welsh language and know how to make better use of its resources. Unfortunately the great majority of the teachers have no real knowledge of the language, and most of the teaching is done on English lines and exactly as if the language were English.

From Mr. Soley Thomas's collection of folk-songs sent to the Carmarthen Eisteddfod, 1911. "Sung by Alaw Tuen, and also by Mrs. Frances Lewis at the Llangeitho Eisteddfod."—ED.

"Another example of the Triban tune and metre. As regards the 'verbal ingenuities' in internal rhymes one is reminded of the assonantal vowel rhyming of Irish (Erse) ballads and the Anglo-Irish ballads written to the same tunes, and imitating this poetic system in another tongue. 'Castle Hyde' is an example—*cf.* the remarkable line :

"The bees perfuming the fields with music, which yields more beauty to  
Castle Hyde."

Here are two sets of assonances, bees—fields—yields; and—fuming—music, and beauty."—A.G.G.

## 30. Y FERCH O GEREDIGION.

*(The Maid from Cardiganshire.)*

Doh Ab | :d | m :d :m .m | r :t, :r .r |  
 Ni chym - ra'i ddim o'r mas - iwn, ddim o'r  
 Rhag o - fon i - ddo gwym - po, i - ddo

|| d :l :d .d | t, :s, :s, | d :r :m .r |  
 mas - iwn, ddim o'r mas - iwn; Ni chym - ra'i ddim o'r  
 gwym - po, i - ddo gwym - po; Rhag o - fon i - ddo

|| m :l :l | s :m :r .m | d :- ||  
 mas - iwn, Syn dri - ngo pen y tai;  
 gwym - po, A fin - nau gael y bai.

From the same collection.

"Sung by Mrs. Lloyd, Dyffryn Castle, Pont Erwyd, June, 1910. Mrs. Lloyd had heard it sung by Ruth Morgan, Cefn Fuches, and by Ann Jones, Fagwr Fawr, at Pont Erwyd 30 years earlier."

(A woman says she will not marry a stonemason, lest he should fall from a housetop.) It sounds to me rather like an English game song.—Ed.

"There are similar English ditties in which a girl decides against the followers of various trades in favour of the particular one she fancies. The tune is apparently a Welsh harp melody, with its characteristic sequences."—A.G.G.

## 31. TRA BO DWR Y MOR YN HALLT.

*(While the water of the sea is salt.)*

Ray: D || r :- :f i l :t :d' | r' :- .d' :t i l :- :- |  
 Tra bo dŵr y môr yn hallt.

|| s :l :t i d' :- t :l | s :m :- l :- :- | r :- :f i l :- :t d' r' |  
 A thra bo 'ngwallt yn ty-fu. Tra bo 'ngha-lon

|| d' :- :t .s i l :- :- | s :f :s i l :- :s .f | m r :- l :- :- ||  
 yn fy mron Mi fydd-af ffydd - lon i - ti.

*[While the water of the sea remains salt, while my hair keeps growing, while there is a heart within my breast, I shall be faithful to thee.]*

From the same collection. "Heard in Llandoverly and well-known in Cardiganshire."

A very interesting Dorian Melody.—Ed.

## 32. HELA'R CEINACH.

*(Hunting the Hare.)*

Doh G { d | d :m | d :m | f :l | s :m .r |  
 A ddoi di i he - la'r gei - nach gyf - lym, A -  
 Go - fy - nodd Dai i Huw Blaen - dyff - ryn, A -

{ m :s | l :- s | r :r | r :- . | s | s :s | s :s |  
 - ffw - rw ffw Di - ral - di - ho. O cefn main mil - gi  
 - ffw - rw ffw Di - ral - di - ho.

{ s :s | s :- s | l :- s | f :m | r :d | t :m |  
 Pen - tre - gwyn, A gwn a mil - gi Bwlch - y - llyn: A

{ s .s :- | s :s | l :s | m :- .m | s .s :- |  
 cho - fia Huw am ddod â ffyn I daro'r

{ s :s | l :s | m :- .r | m :s | l :- s | r :m | d :- . |  
 tyr - rau yn y glyn, A - ffw - rw ffw Di - ral - di - ho.

[ Jack invites Huw, Blaendyffryn, to a hare-hunt. They will have the greyhound of Pentregwyn, a gun and greyhound from Bwlch-y-llyn, and a supply of sticks.]

From the same collection.—Ed.

"A tune with somewhat modern-sounding phrases."—A.G.G.



## VI. Collected by the EDITOR.

- 
- (a) *Caneuon* "Llofft Stabal" (Farm-servants Songs)—Anglesey.  
 Sung by Mr. W. H. Williams.
- 33. Da gennyf fod yn llawen.
  - 34. Y Cadno Coch.
  - 35. Y gwely trolbat.
  - 36. Rew-di-ranno.
  - 37. Gwen lliw'r Lili.
- (b) *Miscellaneous*. . . "Llofft Stabal" Songs.
- 38. Diwrnod Cneifio.
  - 39. Hiraeth am Feirion.
  - 40. Pan es i weini gyntaf.
  - 41. Yr Hen Wraig Weddw.
  - 42. Haul ar fryn.
  - 43. A ei di'r Deryn Du.

## 33. DA GENNYF FOD YN LLAWEN.

*(I like to be merry.)*

Doh F | s : m : m im :- m | f :- :- ir :- :- | m : d : d im :- s |  
 Da gen-nyf fod yn lla - wen Da gen-nyf fod yn

|| r :- :- l :- :- : | s : m : m im :- s | f :- :- ir :- f |  
 fwyn; — Da gen-nyf pan fo ca - wod Gael

|| m : s :- im :- r | d :- :- l :- :- : | s : s : s id' :- d' |  
 cys-god dan y llwyn. — Da gen-nyf gy - fail

|| t :- :- l :- :- l | s :- :- m id :- r | m :- :- l :- :- : |  
 go - nest Ar ben y my - nydd pell. —

|| s : m : m im :- s | l :- :- s :- f | m :- s im d : r | d :- :- l :- :- : ||  
 Da gen-nyf air o gy - ngor, A'i gael o gan fy ngwell. —

*[I like to be merry, I like to be hind; And when there is a shower, I like to shelter beneath a bush; I like an honest friend On the top of the distant mountain; I like to get a word of advice If it is given by my better.]*

An Anglesey farm-song, noted by the editor at Gwytherin from the singing of Mr. R. H. Roberts (*Glan Cledwen*), who had learnt it at Bodffordd, Anglesey.—Ed.  
 "This sounds like an English tune of last century."—A.G.G.

34. Y CADNO COCH. (*The Red Fox.*)

Doh F {s. | s :- l- :- | s .s ,s ts .s ts :-s | s ,s :s .s ts :s .s |

O ho! Hei dacwr cadno coch Yn ffoi am ryw ym-wa-red Ar

||d .,d :d .d id :d .t, .t, ||, .,l :l, .l, il, :l, .d ,d |

hyd y go-ri-fy - ny, ac i lawr y go-ri-wae - red; Di-di

||l, .d :l, .d il, .d :l, .d ,d ||, .d :r .d im :s |

lam di lam di lam di lam Di-di lam di li - di lam di;

||d' :l is :- .s ,s |l .l :t t id' :d' |

Hei, hei, ho! Dacwr Ben-wen ar ei sod - lau;

||s .l :s .l is :s .s |d r :d .r id :d .d |

Llithra drwy yr eith - in A gwib-ia dros y clodd - iau; I

||s :l .,l ts .s :m .m |s .s :l .l is :m |

lawr ac i fy-ny, Ac i fy-ny'r geir-won greig-iau:

||d' :l .l is :- .d ,d ||, .d :d .r id :- .d ,d |

Ho'r cad-no coch Ni a' th ddal-iwn yn y man: Di-di

||l, .d :l, .d il, .d :l, .d ,d ||, .d :r .d im :s |d' :- l- :||

lam di lam di lam di lam di di lam di li-di lam tam to.

An Anglesey farm-servants' song noted by the editor from the singing of Mr. W. H. Williams, of Llanrwst, who had learnt it when a boy at Gaerwen, Anglesey.

—ED.

" I doubt whether this be a folk air or song. Like many English hunting songs, its social grade is not easy to define."—A.G.C.

35. Y GWELY TROLBAT.  
(The Truckle-bed.)

Doh F | s .s :s .s is :- .s | s .s :s .s is :s .s |  
O na chawn i ful A char-lam yn ei gar - nau, Ac

|| d .d :d .d id :d .t, | l, .l :l, .l, | l, :l, |  
O na chawn i drol A'i os - od rhwng ei llor - piau;

|| d' :d' it :s .s | l .l :t .t id' :d' .s |  
Mi a'i gyr - rwn O'r Gaer-wen i Gaer - gy - bi; Y

|| s .l :s .l is :s .s | d .d :d .r id :d .d |  
mwl-syn bach yn mynd A'i be - do-lau yn gwreichion - i; I

|| s .s :l .l is .s :m .m | s .s :l .l is :s |  
lawr y go - ri - fy - ny, Ac i fy - ny'r go - ri - wae - red

|| d' :l .l is :- .d | d .d :d .r id :- ||  
O'r mwl-syn bach, Rhed am dy fy-wyd rhed.

[Oh! for a donkey with a gallop in his hoofs; and Oh! for a cart to put him between the shafts; I would drive him from Gaerwen to Holyhead; The little donkey going and the sparks springing from his shoes; Down hill and up hill; Little donkey gallop for thy life!]

An Anglesey farm-servants' song noted by the editor from the singing of Mr. W. H. Williams above mentioned.

The words that give the title "The Truckle Bed," are too objectionable to quote. It is evident that this tune and the preceding one are closely related.—ED.

## 36. REW DI RANNO.

Doh B $\flat$ :m, l, :- :l, l, :- :l, | s, :- :- :m, :- :m, | d :- :d | d :- :d |  
 Lah=G |  
 Di - o - fal yw'r a - de - ryn, Ni hau, ni fed un  
 | t, :- :- :t, :- :- :d :- :t, | d :- :t, | d :- :t, | d :- :m |  
 gro - nyn, Heb un go - fal yn y byd Mae'n  
 | r :- :t, | l, :- :se, | l, :- :l, :- :- || <sup>G</sup>de m :s :s :s :s :s |  
 ca - nu hyd y flwy - ddyn, Dy-mi-li dy-mi-li  
 | s :s :s :s :f :m | r :f :f :f :f :f |  
 dy - mi - li dy - mi - li, Dy - mi - li dy - mi - li  
 | f :f :f :f :m :r | m :s :s :s :s :s |  
 dy - mi - li dy - mi - li, Dy - mi - li dy - mi - li  
 | s :s :s :s :f :m || <sup>B $\flat$ d $\flat$</sup> 1, :- :l, l, :- :l, | s, :- :- :m, :- :- |  
 dy-mi-li dy-mi-li. Rew di rew di ran - no,  
 | d :- :d | d :- :d | t, :- :- :t, :- :- :d :- :t, | d :- :t, |  
 Rew di rew di ran - no. Heb un go - fal  
 | d :- :t, | d :- :m | r :- :t, | l, :- :se, | l, :- :- :l, :- :- |  
 yn y byd Mae'n ca - nu hyd y flwy - ddyn.

[The bird has no cares;  
It sows not nor reaps;  
Without a worry in the world  
It sings throughout the year.

Or, according to John Parry's English paraphrase :

"The birds are free from sorrow,  
They neither beg nor borrow;  
They chant their song The whole day long  
Nor care they for the morrow."

"*Rew di ranno*" are nonsense words, and the "e" in "*Rew*" should be pronounced as "a" in "*fate*."] ]

An Anglesey farm-servants' song noted from the singing of Mr. W. H. Williams of Llanrwst, who had a large repertoire of such songs. A somewhat different form from Carmarthenshire was sung to me by the late Dr. T. Shankland.

I have previously called attention to a curious peculiarity of many of our native songs. No real Welsh folk-song ever modulates into the first sharp key. In fact such a modulation is an unailing indication that the tune in which it occurs is modern, and composed. And yet surprisingly remote modulations frequently occur. Here the change from G minor to the Tonic Major is very striking and difficult to explain when occurring in the songs of people totally ignorant of the rules of key-relationship. A more usual feature, especially in carol-tunes, is the sudden change of rhythm.

As regards the words, the custom was to sing any of the old "penillion" that fitted the tune, or to extemporise new words.—ED.

"It seems possible that the change to the tonic major may be due to the lively 'Dymili, dymili' chorus being borrowed from another song; meaningless refrains being easily transferable."—A.G.G.

### 37. GWEN LLIW'R LILI.

(*Gwen, Colour of the Lily.*)

Doh G :|s |s |s :-l |s |f |m :d |- :d |r :-m |r :d |t, :s, |- :s, |  
Lle by-ddo Gwen lliw'r lili, Ar e-raill maen rha-go-ri, Ni

|d :m |r :f |m :s |l |d' |s :m |r :-m |r :d |- ||  
phlyg y gaw-nen ar ei hól, Mae'n rhodiór ddól mor wis-gi.

[Where *Gwen, colour of the lily, happens to be, She cùels all others—The grass never bends beneath her, She treads the meadow so lightly.]*

Noted by the editor from the singing of Mr. W. H. Williams, Llanrwst, who had learnt it at Gaerwen, Anglesey.—ED.

## 38. DIWRNOD CNEIFIO.

*(Shearing Day.)*

The musical score consists of five staves of music in 6/8 time. The lyrics are written below the notes. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The lyrics are: Doh F |s :- :- |m :r :d |m :m :f |r :t, :-d |r :- :- |s :- :- | Daw diwrnod o gneif-io ar dynion yn llu; Daw

The second staff continues the melody with lyrics: |m :r :d |m :m :l |r :m :r |f :- :- |s :- :- | gŵr Ge - lli Lyd - an a gŵr y Wern Ddu; Daw

The third staff has lyrics: |ta :ta :ta |l :d' :l |s :s :m |s :- :- |l :- :- | Rho-bet y Moel-fryn A Rhisiart Ty Nant, Daw

The fourth staff has lyrics: |f :r :m |f :m :s |m :d :r |d :- :- |d' :- :- |r :-d :r |m :-m |f :- :- | William Wern Adda A'r gweision ar plant; O ffal di ral tal di lo,

The fifth and final staff has lyrics: |m :-f :s |l :- :- |s :- :- |m :-m |r :-d :r |d :- :- || Ffal di ral lo, O ffal di ral di ral lo.

Sung by my father; current in the Conway Valley when he was young—over 90 years ago. The words enumerate the people that attended the shearing.

The two interesting features of the song are the occurrence of the flat seventh, and the frequent changes from 6 8 into 9 8 time. Unfortunately I was not sufficiently interested in the old songs to get from my father, while he was alive, the full account of the shearing; and as I have explained in another connection he was reluctant to sing any of the songs of his "unregenerate" days."—Ed.

"I should take this to be an English air of the early nineteenth century, but perhaps modified by being sung to Welsh words. There are folk tunes in which an alternation between six-eight and nine-eight is really the result of a prolongation by the singers of the last quaver of a six-eight tune, to give a bolder rhythmical attack to each line of the song, so that in this form of this Shearing-Day tune the



dotted crotchets, with the stress marked, might alternatively have been noted as the sixth crotchets of the bars, with a pause over each. Conversely, when English or Scots instrumental dance-tunes in nine-eight are set to words, they are apt to be turned into bars of four beats, to give the singer time for a breath on the extra fourth; and the same sort of thing takes place in the case of the old triple-time jigs and hornpipes with a running measure of six quavers (three beats), from the same vocal necessity when they are set to words. Examples might be given of such modifications."—A.G.G.

## 39. HIRAETH AM FEIRION.

*(Longing for Merioneth.)*

Doh Ab  
Lah F | :l, .t, | d .,d:t, .t, ll, .l, :- | :l, .t, | d .d :r .,d |  
Yn y môr y byddo'r my-nydd Sydd yn cuddio Bro Meir-

| r .m :- | :d .r | m .s :fe .m tr .m :l, .t, |  
-ion-nydd; Na chawn unwaith o - lwg ar-ni Cyn i

| d .m :r .d | t, .r :d .r | m .i :d .t, | t, .l, ||  
ngha-lon dir-ion dor-ri, Cyn i ngha-lon dir-ion dor-ri.

[I wish the mountain were in the sea That hides Merioneth from me. Oh! that I could see it once Before my tender heart breaks.]

Current in Llanuwchllyn. Noted by the editor from the singing of the late Professor Edward Edwards, of Aberystwyth University College.—Ed.

"A beautiful and expressive melody, with the raised sixth of the Dorian mode."

—A.G.G.

## 40. PAN ES I WEINI GYNTAF.

*(When I first went into service.)*

Doh F! d | m :- .m ir : d | m : m i - : d | m :- .m ir : d | f :- l - : r |  
 Pan eis i wein-i gyn-taf Mi eis i Ddrwsy - Coed, Y

|| m :- .m ir : d | m : s i - : d | f : m m :- r | d :- l - : s |  
 lle - cyn bach di - fyr-raf a we-lodd neb er- ioed; Yr

|| l :- l l :- .m | s : s i - : s | l :- s | m . r : d | f :- l - : <sup>Ab</sup> l |  
 a - dar bach yn ca-nu, A'r coed yn si - o 'nghyd, Mi

|| d : m | r . d : t . | , | s , :- m , : b d | f : m m :- r | d :- l - : ||  
 dor-ris i fy- ngha-lon Er gwaetha'r rhain i gyd?

*[When I first went to work on a farm I went to Drws-y-coed; The pleasantest little spot that anyone ever saw; The little birds sang, and the trees rustled; But I broke my heart in spite of all these.]*

Noted by the editor from the singing of "Guto William," Garn, Carnarvonshire. The last two lines of the song furnish a good example of a transient change into a remote key, and a sudden return to the original key.—E.D.

"A very curious lapse of tonality, and successful recovery."—A.G.G.

41. YR HEN WRAIG WEDDW.  
(The Old Widow.)

Doh G | :s .m | r :- .m ,fe :s .m ,m | m .r :- :s .m |  
Hei - bio tŷr hen wraig we-ddw yr euth-um; Ceis - io

|| r :- .m ,fe :s .m ,m | m .r :- :d .d ||  
llaw'r hen wraig we-ddw a wneuthum; Os na

|| s :- .s ,s | s .m ,m :r .f ,f |  
chŷr hen wraig we-ddw o'i gwir - fodd, Mi

|| s .d ,d :d .m | r .t, :d .d ,t ||  
fyn - naf ei han - nwyll ferch o'i han - fodd, Ti

DANCE

|| l, .t, :d .t, | l, .t, :d .t, | l, .t, :d .l, | s, .d |  
ral di ri di ral di ri di ral di ri di rym, Ti

|| l, .t, :d .l, | s, :- .d | l, .t, :d .r | m .d ,d |  
ral di ri di rym, Ti ral di ri di rym, Ti di

|| d :- .l, ,l, | l, s, | d .d .- :- ||  
rym, di rei tym tar-wi.

[I went past the house of the old widow; I sought the hand of the old widow; And if the old widow refuses to come of her free will I shall take her beloved daughter in despite of her.]

This curious dance tune was sung to the editor by the late Daniel Evans, Bryngwyn, near Fourcrosses, Carnarvonshire.

Like the preceding songs, this was also a favourite "llofft stabal" tune. In this case, however, each verse was followed by a vigorous dance. The tonality and the strong rhythms of the tune are interesting.—Ed.

"Here again a dance-measure may have been tacked on to a tune to which it may not belong."—A.G.G.

## 42. HAUL AR FRYN.



Doh G :s, | d :d ir :r | m :m ir :s, | d :m is :-m | m :r l- :-  
Er maintsyddyn y cwmwl du O law, a rhew, a rhyndod.

|| m :m | m :s | f :f | l :-l | s :s | s :-f | m :d l- ||  
Fe ddaw e - to haul ar fryn, Nid y-dyw hyn ond ca-wod.

[However much there is in the black cloud Of rain and frost and chill The sun will yet shine on the hill—This is only a shower.]

An Anglesey farm-servants' song noted by the Editor from the singing of Mr. Robert Pritchard, Pydew, Bodffordd.—Ed.

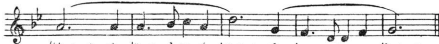
"Is this a hymn-tune? Compare it with the familiar 'Welsh Psalm-metre' (8.7.8.7)."—A.G.G.

I have never heard the tune sung as a hymn-tune. In order to fit it to psalm-metre words the third line should be lengthened and the accents changed.—Ed.

## 43. EI DI'R DERYN DU.

*(Blackbird, wilt thou go?)*Doh Bb  
Lah:G

1. Ei di'r Der-yn Du      *To my dear-est*  
 2. Ni we - laf yn un man      *Such a dam-sel in my*  
 3. Mae'i gwallt yn fel - yn aur      *Just like a ring of*



- ||t, :- l- :t, |t, :- d lr :t, |m :- l- :l, |s, :- .m, |m, :s, |l, :- l-  
*love?* O oais fy Nghangengu      *For I'm so deep in love.*  
*sight* A'r ferchmor lân o liw— *She is a beauty bright.*  
*gold* Ai phrydfel ei-ra gwyn— *The truth it must be told.*

*[Blackbird, wilt thou go  
 To my dearest love?  
 Seek my fond sweetheart,  
 For I'm so deep in love.*

*Nowhere can I see  
 Such a damsel in my sight;  
 As she so fair of hue—  
 She is a beauty bright.*

*Her hair is golden yellow  
 Just like a ring of gold—  
 And her face like whitest snow—  
 The truth it must be told.]*

Sung to the editor by Mr. W. Sylvanus Jones of Llanllyfni, who had learnt it when working in Carmarthenshire.

This is an example of the curious custom obtaining at one time in both North and South Wales, of singing either alternate lines or alternate verses in English and Welsh.

The crudity of many of these efforts betrays their peasant origin.

More interesting is the simple Æolian melody.—Ed.

"A charming little tune in 6.6.6.6 metre. A Dorian variant is printed in *Alawon fy Ngwlad*, p. 61, see 'Rhêd y Deryn Du' (Fly thou, Blackbird). Two others are given on p. 28 of the same collection, but seem to have been 'arranged' for a double stanza. The title there is 'A ei di'r Deryn Du?' (Blackbird, wilt thou go?) This of course is quite a different song from the other blackbird song, 'Y Fwyalchen' (Blackbird that roamest the countries).—A.G.G.



CYMDEITHAS  
CANEUON GWERIN  
CYMRU

ADRODDIAD  
DROS DRO

Mehefin, 1938—Mawrth, 1940

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WELSH FOLK-SONG SOCIETY  
INTERIM REPORT

June, 1938—March, 1940

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Jarvis & Foster, Printers, Bangor





# Y Swyddogion a'r Pwyllgor, 1940

## *Llywydd :*

YR ARLWYDDES LEWIS, O.B.E., M.A., Y.H.

## *Is-Llywyddion :*

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Syr WALFORD DAVIES, The Cloisters, Windsor

Mrs. HUGHES GRIFFITHS, 42, West Heath Drive, Golders Green, N.W.  
The Right Hon. D. LLOYD GEORGE, M.P.

Syr GOSCOMB JOHN, R.A., 24, Greville Road, St. John's Wood, N.W.

Syr JOHN E. LLOYD, M.A., D.Litt., F.B.A., Gwaen Deg, Bangor

Miss AMY PREECE, Y.H., Cefn Rhos, Caernarvon

## *Pwyllgor :*

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Miss ANNIE DAVIES	Professor D. DE LLOYD, Mus. Doc.
Miss BERTHA JONES	Mr. J. ELLIS WILLIAMS
Mrs. HERBERT JONES, B.A.	Mr. R. HUMPHREY DAVIES
Miss ALWENA ROBERTS, L.R.A.M.	Mr. W. S. GWYNN WILLIAMS
LADY WHELDON	Mr. FRANK H. PHILLIPS
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Mrs. ST. BODFAN GRIFFITH	Professor ERNEST HUGHES, M.A.
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Mrs. HENRY WILLIAMS	The Hon. MERVYN ROBERTS
Mr. E. T. DAVIES, F.R.C.O.	Mrs. TOM PARRY, B.A., B.Mus.
Rev. EMRYS CLEAVER, Bodfari	

## *Trysorydd :*

Mr. R. HUMPHREY DAVIES, C.B., 4, Menai View, Bangor

## *Ysgrifennydd :*

Mr. W. S. GWYNN WILLIAMS, Plas Hafod, Llangollen

## *Golygydd y "Cylchgrawen" :*

Dr. J. LLOYD WILLIAMS, Y Garn, Ruthin

## *Archwilywr :*

Captain RICHARD WILLIAMS, Bangor (*pro tem.*)

# INTERIM REPORT

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**O**WING to the War and the fact that the National Eisteddfod at Mountain Ash was cancelled, the Officers decided that it was not feasible to hold the Annual Meeting this year. They think it desirable, however, to issue to members a brief Interim Report and to present the Statements of Account to March 31st, 1940. Those present at the Annual Meeting held at Denbigh on August 7th, 1939, will remember that a resolution was passed that in future the financial year should end on March 31st, and the Statement of Account for 1939-40 covers the nine months to March, 1940. In future years, the Statement will cover a full year from April 1st to March 31st.

By the death of Mr. Walter Rees, the Society has lost not only a devoted member but also its Honorary Auditor for many years. Pending the formal appointment of his successor, Captain Richard Williams, Bangor, has kindly undertaken to audit the Society's accounts, and his signature is appended to the latest Statement.

The Society has also lost through death other valued members—Sir John Lynn Thomas, C.B., M.D., Mr. Huw Morris, Corwen, and Canon Roberts, Ashwell Rectory, Oakham. New members are needed to fill these gaps.

There are now 27 Lite Members, 5 Honorary Members and 110 Annual Subscribers. Eleven Libraries are on the free list; there are six British subscribing Libraries, including two Welsh County Libraries, and ten subscribing American Libraries.

It was stated at Denbigh that another issue of the Society's Journal was nearly ready for the printer. In spite of rising costs of printing, the Officers considered it to be their duty to keep faith with members and to place the new issue in their hands, and they have much pleasure in

enclosing Volume 3, Part 4. This contains much new and interesting matter, and the thanks of the Society are due to our veteran Editor, Dr. J. Lloyd Williams, for his researches and his labour and care in preparing the latest number of the Journal.

The Society continues to offer prizes in connection with the National Eisteddfod.

Will members kindly note that their subscriptions for the current year are due? If not already paid, they should be sent to the President, Lady Lewis, Penucha, Caerwys, Flintshire, who will be glad to acknowledge them.

RUTH LEWIS, *President.*

R. HUMPHREY DAVIES, *Treasurer.*

W. S. GWYNN WILLIAMS, *Hon. Secretary.*

October, 1940.

# WELSH FOLK-SONG SOCIETY

## FINANCIAL STATEMENT, 1938—1939

### RECEIPTS.

To Balance at Bank, 30/6/38	£	s. d.
" Subscriptions ...	11	9 11
" Bound Set of Journals sold to B.E.C.	24	6 6
" Journals sold	3	7 0
" Bank Interest on Deposit Account	3	5 7
" Royalties, Hughes & Son	1	18 5
" Transfer from Deposit Account	5	0 7
	20	0 0
	£69 8 0	

### PAYMENTS.

By Prizes, National Eisteddfod, Cardiff	£	s. d.
" Adjudicators' Fees ...	17	6 6
" Vocalists' Fees ...	5	5 0
" Printing and Stationery :	4	4 0
Hughes & Son, Annual Report	8	18 6
Woodall Minshall, Sundries	12	3
	9 10 9	
" Incidentals :		
Secretary's Expenses, 1937-38	2	5 0
President's Postages	2	2 2
	4 7 2	
" Bank Charges	2	6
" Balance at Bank, 30/6/39	28	12 1
	£69 8 0	

### DEPOSIT ACCOUNT

Balance, June 30th, 1938	£	s. d.
Transferred to Current Account	130	0 0
Balance on Deposit, June 30th, 1939	110	0 0
	£130 0 0	

# WELSH FOLK-SONG SOCIETY

## FINANCIAL STATEMENT, JULY, 1939, TO MARCH, 1940

### RECEIPTS.

	£	s. d.
To Balance at Bank, 30/6/39	28	12 1
" Subscriptions	..	..
" Sale of Journals	..	24 9 6
" Bank interest on Deposit Account	..	.. 15 0
" E. T. John estate—interest	..	.. 1 1 4
" Dividend on £148 4% Preference Stock, L. & N.E.R.,	..	.. 2 8 4
less income tax	..	..
	..	3 17 0

### PAYMENTS.

	£	s. d.
By National Eisteddod Prizes, Denbigh—		
Nos. 91, 93, 94 and 95	..	17 1 6
" Soloist's fee, Annual Meeting, Denbigh:	..	..
Miss Mable Parry	..	..
" Adjudicator's fees at Denbigh:	..	3 3 0
Mrs. C. Lloyd Davies	..	..
Miss Megan Jones	..	3 3 0
	..	3 3 0
Printing:		
Annual Report, Messrs. Hughes & Son	..	5 5 0
Post Cards, Messrs. Woodall Minshull,		
Thomas & Co.	..	7 0
	..	5 12 0
" Postages:		
President, 1939-40	..	18 0
Secretary, 1938-39	..	2 5 8
1939-40	..	9 2
" Bank charges	..	..
" Balance at Bank, 31/3/40	..	3 12 10
	..	2 6
	..	25 5 5
	..	<u>£61 3 3</u>

### DEPOSIT ACCOUNT

	£	s. d.
Balance, June 30th, 1939	..	110 0 0
	..	..
Balance, March 31st, 1940	..	..
	..	<u>£ 110 0 0</u>

### INVESTMENT

London and North Eastern Railway, 4% 1st Preference Stock  
(Quoted on March 30th, 1940, at 51½)      ...      £148

May 15th, 1940

Audited and found correct, RICHARD WILLIAMS



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CYLCHGRAWN·CYMDEITHAS  
ALAWON·GWERIN·CYMRU

*"Moes erddygan a chanu  
Dug i'n gerdd deg awengu,  
Trwy'r dolydd taro'r delyn,  
Oni bo'r ias yn y bryn."*

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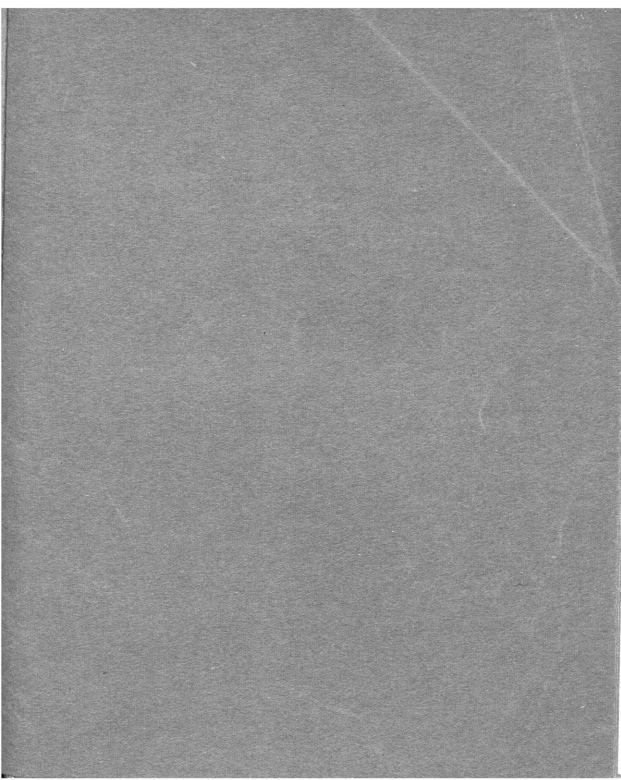
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London

7-7-1930

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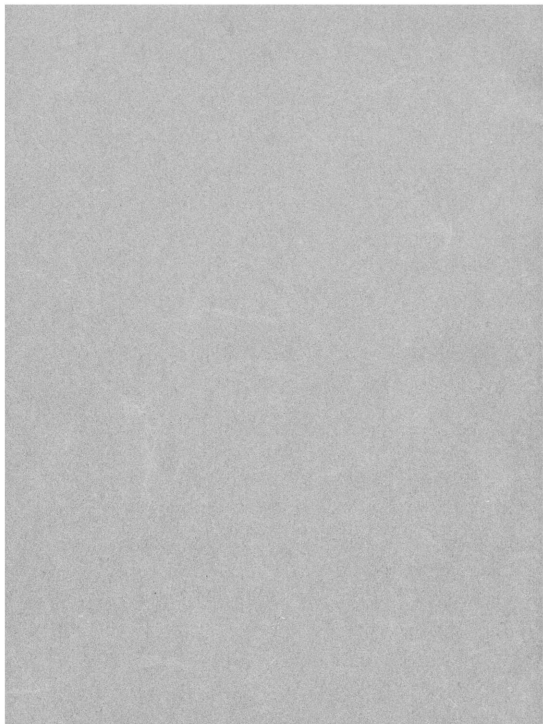
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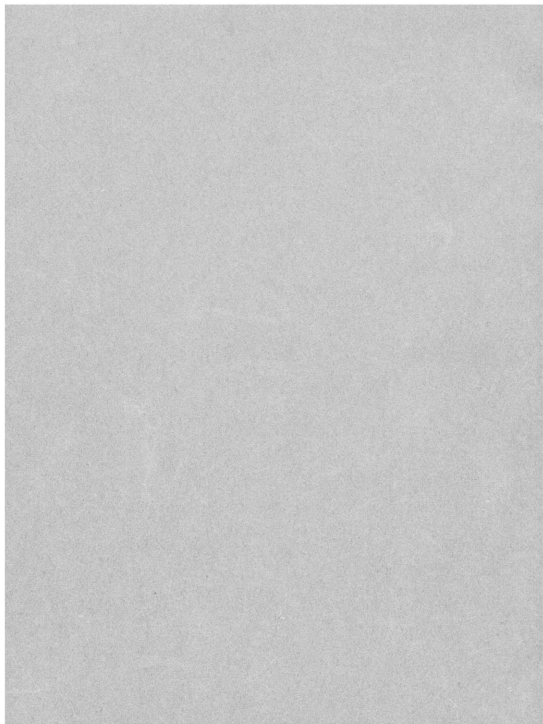
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Dwg i'n gerdd deg awengu,  
Trwy'r dolydd taro'r delyn,  
Oni bo'r ias yn y bryn."*

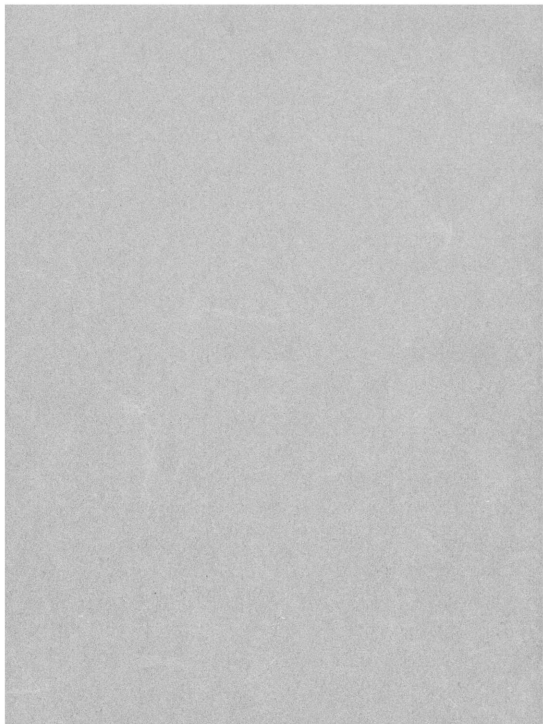


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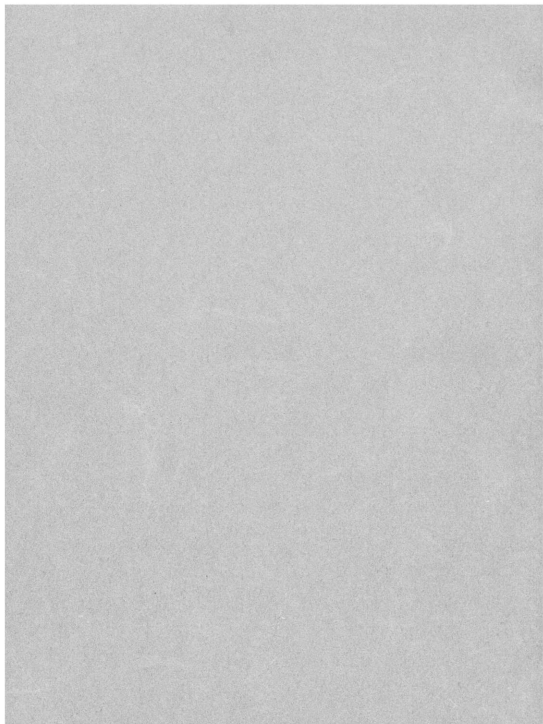


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CYLCHGRAWN·CYMDEITHAS<sup>11</sup>  
ALAWON·GWERIN·CYMRU

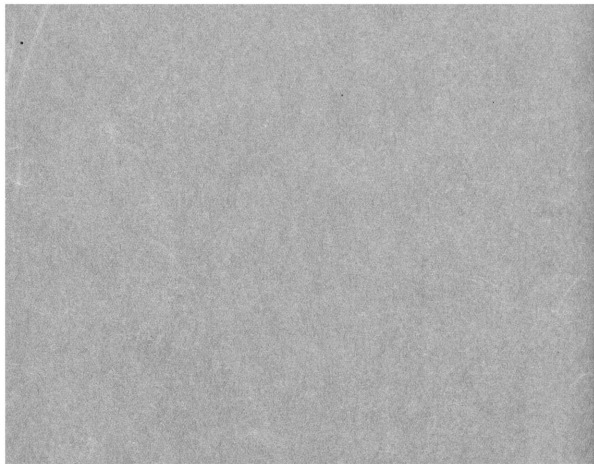
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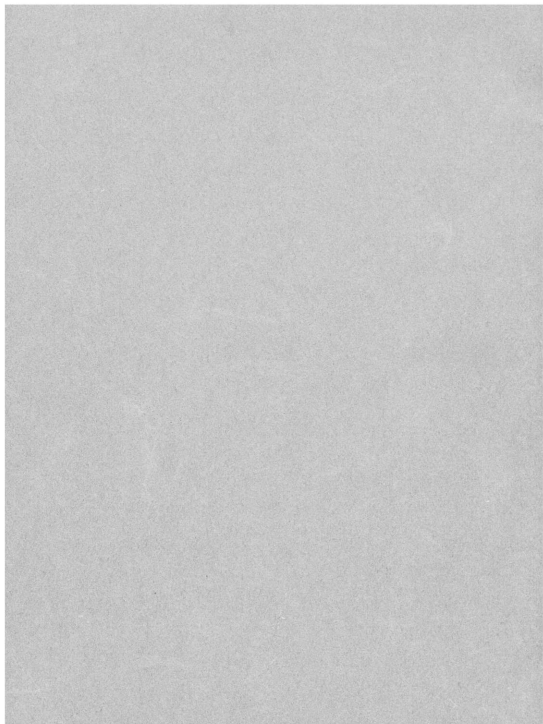
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CYLCHGRAWN CYMDEITHAS  
ALAWON GWERIN CYMRU



*“ 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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1941.

Part 4.

