

CANU GWERIN

(FOLK SONG)

10/1987



CYMDEITHAS ALAWON GWERIN CYMRU
THE WELSH FOLK-SONG SOCIETY

CYMDEITHAS ALAWON GWERIN CYMRU
WELSH FOLK-SONG SOCIETY

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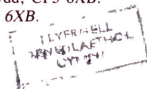
CYLCHGRAWN CYMDEITHAS ALAWON GWERIN CYMRU
JOURNAL OF THE WELSH FOLK-SONG SOCIETY

Golygyddol/Editorial	3
Cyfranwyr/Contributors	4
Ar Drywydd Carol	HUW WILLIAMS 5
(On the Trail of a Carol)	
Geiriau'r Garol "Wele Gwawriodd"	D. ROY SAER 9
(The Text of the Carol "Wele Gwawriodd")	
Ceiriog: Bardd y Gân	MEREDYDD EVANS 11
(Ceiriog: the Poet of Song)	
Edward Jones's Musical and Poetical Relicks of the Welsh Bards, 1784: a Re-assessment	JOAN RIMMER 26
Caneuon/Songs	
1. Canu Wnaf	43
2. Y Pren Gwsberis	44
3. Bachgen Bach o Ddowlais	46
4. Broga Bach	47
5. Y Wasgod Goch	48
Rhestr Aelodau/List of Members 1986-87	51
Mynegeion i Gyfrolau 1-10/Indexes to Volumes 1-10	WYN THOMAS/D. ROY SAER
1. Dyddiadau Cyhoeddi/Publication Dates	59
2. Teitlau Caneuon a Cheinciau/Titles of Songs and Tunes	59
3. Caneuon: Llinellau Cyntaf y Geiriau/Songs: First Lines and Texts	61
4. Erthyglau, etc./Articles, etc	63
5. Teyrngedau/Tributes	64
6. Gweinyddol, etc/Administrative, etc.	64

Y Cyfranwyr biau hawlfraint eu cyfraniadau. Nid yw'r safbwyntiau a fynegir yn y Cylchgrawn o reidrwydd yn adlewyrchu barn y Golygydd na'r Gymdeithas.
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Llun clawr (trwy garedigrwydd Amgueddfa Werin Cymru):

Y ddefod galennig yn Llangynwyd, Morgannwg, tuag 1908. Tynnwyd y llun gwreiddiol gan Frederic Evans.

Cover photograph (by courtesy of the Welsh Folk Museum):

The New Year calennig custom at Llangynwyd, Glamorgan, around 1908. Original photograph taken by Frederic Evans.

GOLYGYDDOL

Eleni wele ail gyfres ein cylchgrawn yn esgor ar ei degfed rhifyn. Yn wyneb cyrraedd y garreg filltir honno y cynhwysir y tro hwn restr gyflawn o aelodau cyfredol y Gymdeithas a hefyd fynegeion i'r holl gyfres.

Ar ôl chwarter canrif deil ein Cwrs Penwythnos yn ei rym o hyd. Mantais sylfaenol i'r aelodau na fedrant ei fynychu yw fod cynifer o'i ddarlithiau wedi ymddangos maes o law yn y cylchgrawn hwn. Bellach, yn wir, cronnodd yn y sach olygyddol amryw gyfraniadau sydd eto'n aros eu cyhoeddi.

Mwy calonogol fyth, fodd bynnag, o ystyried cynnwys y rhifyn presennol, yw sylweddoli na fu'n rhaid iddo fanteisio o gwbl ar y gronfa arbennig honno, gan fod i gyfeiriadau eraill hefyd gyflenwad o ddefnyddiau perthnasol wrth gefn. Dyma sefyllfa dra gwahanol i'r un a fodolai yng nghyfnod cychwyn ein Cwrs Penwythnos yn 1963.

EDITORIAL

This year our journal's second series produces its tenth issue. In reaching that milestone we include this time a complete list of the Society's current members and also indexes for the entire series.

After existing for a quarter of a century our Weekend Course continues to thrive. For those members who cannot attend it, some compensation is provided by the eventual release of so many of its lectures in this journal. By now, in fact, the editorial drawer stores several contributions that are still awaiting publication.

Even more heartening, however, if we consider the contents of the present issue, is to realise that it was not necessary this time to draw at all upon that particular store, since relevant materials are also available in other directions. This situation is in dramatic contrast to that which prevailed when our Weekend Course was launched in 1963.

CYFRANWYR/CONTRIBUTORS

HUW WILLIAMS

Awdur *Tonau a'u Hawduron* (1967), *Rhagor am Donau a'u Hawduron* (1969) a *Canu'r Bobol* (1978). Un o Is-Lywyddion Cymdeithas Cerddoriaeth Cymru.

Author of Tonau a'u Hawduron (Hymn-tunes and Their Authors, 1967), Rhagor am Donau a'u Hawduron (More about Hymn-tunes and Their Authors, 1969), and Canu'r Bobol (Songs and Tunes of the People, 1978). A Vice-President of the Guild for the Promotion of Welsh Music.

MEREDYDD EVANS

Cyd-olygydd (gyda'i wraig, Phyllis Kinney) ar y casgliadau safonol *Caneuon Gwerin i Blant* (1981) a *Canu'r Cymry* (cyfrolau 1 a 2, 1984 ac 1987). Un o Is-Lywyddion ein Cymdeithas.

Co-editor (with his wife, Phyllis Kinney) of the standard collections Caneuon Gwerin i Blant (Folk Songs for Children, 1981) and Canu'r Cymry (Songs of the Welsh, volumes 1 and 2, 1984 and 1987). A Vice-President of our Society.

JOAN RIMMER

Awdur *Ancient Musical Instruments of Western Asia* (1969) a *The Irish Harp* (1969), a chyd-awdur (gyda'i gŵr, yr Athro Frank Ll. Harrison) *European Musical Instruments* (1964). Arbennig o berthnasol i faes cerddoriaeth yng Nghymru yw ei hymchwil arloesol ar ddatblygiad y delyn deir-rhes ac ar yr offerynwraig "Telynnoes Maldwyn".

Author of Ancient Musical Instruments of Western Asia (1969) and The Irish Harp (1969), and co-author (with her husband, Professor Frank Ll. Harrison) of European Musical Instruments (1964). Especially relevant to the field of music in Wales are her pioneering researches upon the morphology of the triple harp and on the harpist "Telynnoes Maldwyn".

AR DRYWYDD CAROL*

(On the Trail of a Carol)

Huw Williams

Wele gwawr-iodd dydd i'w gof - io, Ge - ni Si - loh, go - feu
Wele ddyn - ion, mwy - na modd - ion, Yn dod a rhodd-ion i-ddo'n

swydd, Hen a - ddew - id E - den od - iaeth, we - le heddyw daeth i
rhwydd.

ben Wel-e drefniad dwyfol gar - iad o flaen ein llygâd heb un llen.

Er fod llawer o “ddirgelwch” ynglŷn â chefnidir ac awduraeth amryw o’r carolau y byddwn yn arfer eu cysylltu â’r Nadolig, fe gytunir bod rhai o’n carolau traddodiadol mor hen fel na wŷr neb i sicrwydd i ba gyfnod y maent yn perthyn. Ar y llaw arall, mae’n arferiad gennym ganu y naill Nadolig ar ôl y llall rai “carolau” y tybiwn eu bod yn hen iawn, ond nad ydynt mewn gwirionedd ond emynau-Nadolig diweddar neu gymharol ddiweddar.

Gwaith plerusus iawn (ond gorchwyl hynod o araf, yn gofyn am lawer o bwyll ac amynedd!) yw mynd ar drywydd ambell ffefryn Nadolig er mwyn ceisio cysylltu enw awdur â hi, ond nid pob tro y gwelir bod y pwsl yn ffitio i’w le yn ebrwydd, hyd yn oed ar ôl treulio cyfnod maith yn ffereta ffeithiau ac yn crafu pen!

Mae’r “garol” sy’n dwyn y teitl “Wele Gwawriodd” yn un o’r enghreifftiau hynny. Fe gyhoeddwyd yr alaw gan J. Lloyd Williams yn *Cylchgrawn Cymdeithas Alawon Gwerin Cymru* (cyf. II, rhan 3, 1922), gyda nodyn ei fod wedi clywed ei chanu gan Robert Jones (Dwyfor), — un o gyfoeswyr Lloyd George — a’i dysgodd pan oedd yn blentyn yn Llanystumdwy. Eddyf J. Lloyd Williams — gŵr craff iawn ym maes cerddoriaeth draddodiadol y genedl — mai gyda llawer o betruster y penderfynodd ei chyhoeddi, a hynny yn bennaf am ei fod o’r farn ei bod o ran ei nodweddion yn awgrymu alaw o darddiad

*Ymddangosodd yr ysgrif uchod gyntaf yn *Y Faner*, 20-27 Rhagfyr, 1985, a diolchwn i’r golygydd, Hafina Clwyd, am ganiatâd i’w hatgynhyrchu, gyda pheth addasu, yn ein cylchgrawn ninnau. Gol.



Henry Williams (Alaw Llechid)

Llun: O gasgliad Llyfrgell Genedlaethol Cymru

Photo: From the collection of the National Library of Wales

modern!

Yn 1930, sef rhyw wyth mlynedd ar ôl i J. Lloyd Williams roi sylw i'r alaw, fe'i cyhoeddwyd gan Wasg Prifysgol Rhydychen yn *Llyfr Canu Newydd* (Rhan II), gyda nodyn cwbl annisgwyl uwch ei phen, sef bod "y geiriau gan Henry Williams (Alaw Llechid), Bethesda, c. 1849" — gwybodaeth sy'n cael ei hailadrodd gan David Evans yn *Llyfr Canu Myfyrwyr Prifysgol Cymru* yn 1937! Nid oes gennyf unrhyw syniad ar ba sail y cysylltwyd enw Alaw Llechid ag awduraeth geiriau'r "garof" hon hanner canrif yn ôl, gan mai cerddor yn hytrach na phrydydd oedd yr "Alaw", a cherddor pur wasanaethgar yn ei ddydd yn ardal Bethesda at hynny.

O gwmpas 1985 llwyddais i olrhain wyres i'r Alaw ym Methesda. Ar y pryd, tystiai Mrs Anne Jones o'r Gerlan mai awdur *cerddoriaeth* "Wele Gwawriodd" oedd ei thaid, ac nid awdur ei geiriau, ac mai enw gwreiddiol yr alaw oedd "Glanogwen". Ychwanegodd Mrs Jones ei bod yn cofio'r alaw yn cael ei chanu gan driawdau yn Eglwys Glanogwen, Bethesda, o gwmpas y Nadolig, a hynny ar y geiriau "Clywyd canu ym meysydd Bethlem", pryd y byddai'r gerddoriaeth yn cael ei chynabod yn gyhoeddus yn yr eglwys fel eiddo Alaw Llechid, a fu am flynyddoedd maith yn gorfeistr yno.

Yr oedd Mrs Jones yn cofio ei nain — priod Alaw Llechid — yn dweud mai deunaw oed oedd y cerddor pan luniodd yr alaw, ac mai mewn cyfnod cymharol ddiweddar y daethpwyd i'w chysylltu â'r geiriau "Wele Gwawriodd", yn dilyn cyfnod o rai blynyddoedd o'i gosod ar gyfer pob math o benillion mesur wyth-saith-wyth-saith-dwbl (gan gynnwys geiriau'r hen faled, "Morgan Bach Fy Machgen Annwyl") gan drigolion Bethesda.

Yn gynharach yn ystod 1985 trosglwyddodd y chwiorydd, Mrs Anne Jones, Bethesda, a Ms N.C. Thomas, Pwllheli, holl bapurau Henry Williams (Alaw Llechid), eu taid, i'r Llyfrgell Genedlaethol yn Aberystwyth, yn eu plith lyfryn bychan yn mesur tua 4 modfedd wrth 2 fodfedd, sy'n cynnwys copi llawysgrif o alaw "Wele Gwawriodd" o dan yr enw "Glanogwen".

§

Magwyd Alaw Llechid mewn melin flawd ym Methesda, a bu'n gweithio ar hyd ei oes yn Chwarel y Penrhyn. Ceir tystiolaeth ei bod yn arferiad ganddo yn ei ddyddiau cynnar gyfansoddi cerddoriaeth o dan y ffugenw "Alaw Erin", ond iddo ei newid i "Alaw Llechid" ar ôl ennill gwobr mewn eisteddfod yn Llanllechid. Clywais ddweud hefyd mai ef oedd perchennog y piano cyntaf yn ardal Bethesda, a bod cyfeiriad wedi cael ei wneud ato mewn eisteddfod a gynhaliwyd yn Neuadd Gyhoeddus Bethesda, yn 1878, fel "beirniad gofalus", ac fel "gŵr yn medru atgyweirio offerynnau, ynghyd â'u chwarae",

Bu farw Alaw Llechid ar Ebrill 20, 1910 (yn 79 oed, yn ôl yr ysgrif ar ei garreg fedd ym mynwent Eglwys Glanogwen, Bethesda), ac wrth dalu teyrnged i un "a fu'n golofn ym myd y gân yn Nyffryn Ogwen" yn rhifyn Ebrill 29,

1910, o'r *Llan a'r Dywysogaeth*, dywedwyd nad oedd organ yn Eglwys Glanogwen pan benodwyd Henry Williams yn arweinydd y gân yno, a bod "ei ganigau a'i garolau mewn bri mawr rhyw ddeng mlynedd ar hugain yn ôl".

A chaniatáu mai Alaw Llechid biau cerddoriaeth "Wele Gwawriodd", — ac y mae pob tystiolaeth sydd gennym yn tueddu i gadarnhau hynny — y syndod mawr yw bod yr alaw wedi cael ei chyhoeddi fel "Alaw Gymreig", heb enw unrhyw awdur ar ei chyfer, mor fuan ar ôl marw ei hawdur yn 1910. Y pryd hynny, yr oedd yn ddigon hysbys i bob cerddor yn ardal Bethesda bod Alaw Llechid yn gryn arbenigwr ar lunio carolau, a'i fod hefyd yn un o awduron *Clychau'r Nadolig*, sef casgliad o ddwsin o garolau "gan rai o brif arweinwyr corau cylchoedd Bethesda" yn y ganrif ddiwethaf, a baratowyd gan "Heilyn", Llanllechid, ond nad yw'n cynnwys "Wele Gwawriodd".

SUMMARY

The above short article traces the origin of the melody of one of our best-known Christmas carols, "Wele Gwawriodd". In 1930 and subsequently, in more than one publication, it is the carol's text which has been attributed to one Henry Williams ("Alaw Llechid", of Bethesda, Caernarvonshire). However, the above contribution establishes — on the basis of enquiries among Henry Williams's descendants — that he was actually the composer of the carol's melody (which for most of the present century has been categorised as an "Alaw Gymreig", denoting "Welsh Traditional").

Born around 1831, Williams spent his entire working life at Penrhyn Quarry in his native town, but contributed substantially to the musical life of his locality, as choirmaster of Glanogwen Church, accompanying organist and pianist, instrument repairer, eisteddfod adjudicator, and as a composer of music (particularly for Christmas carols). According to family hearsay, he produced the tune of "Wele Gwawriodd" — naming it "Glanogwen" — when he was eighteen years old, i.e., around 1849.

GEIRIAU'R GAROL "WELE GWAWRIODD"

(The Text of the Carol "Wele Gwawriodd")

D. Roy Saer

Wrth ddarllen yr ysgrif flaenorol gan Huw Williams, cyn ei throsglwyddo i'r wasg, fe'm trawodd mai purion peth fyddai ychwanegu sylw neu ddau y bu'n fwriad gen i ers hydoedd eu rhoi ar bapur. Sylw neu ddau nid yn gymaint ynglŷn ag alaw neu gerddoriaeth "Wele Gwawriodd" ag ynglŷn â'i geiriau.

Fel wrth agor sawl trywydd ymchwil, oedi a wneuthum gan obeithio am gyfle rywdro i loffa'n drylwyrach cyn cyhoeddi. Y tro hwn, fodd bynnag, ac ysgrif Huw Williams yn ymddangos, y mae dadl gref dros ddwyn y nodyn presennol i olau dydd ar unwaith. (Hwyrach y gall un neu fwy o'n darllenwyr gynnig trafodaeth lawnach yn *Canu Gwerin* ryw ddydd a ddaw.)

Yn sgil mynychu plygeiniau Maldwyn a'r cyffiniau yn ystod y cyfnod 1963-66 y deuthum gyntaf ar draws cyfrol John Williams ("Glanmor"), *Carolau gan Brif Feirdd Cymru a'i Phrydyddion*, a gyhoeddwyd yn 1865 gan Hughes a'i Fab, Wrecsam. Ynddi (ar dudalennau 81-3 ac o dan y pennawd "CAROL PLYGAIN NADOLIG") fe welir geiriau'r union garol, yn saith bennill i gyd. Fedra' i ddim dweud a oedd ei geiriau wedi eu hargraffu cyn hynny ai peidio: i bwrpas y nodyn presennol y mae'r fersiwn arnynt a ymddengys yng nghyrol "Glanmor" yn ateb yn iawn, gan brofi'n ddadlennol i o leiaf dri chyfeiriad.

I ddechrau, wrth odre'r geiriau yno fe nodir enw eu hawdur fel "JNO EDWARDS" — eitem o wybodaeth a eill, wrth gwrs, briodi'n daclus â'r hyn a gynigir yn ysgrif Huw Williams. A pha John Edwards ydoedd hwn? Yr unig ateb ar y foment yw na wn i ddim. Erbyn cribo ar *Y Bywgraffiadur Cymreig hyd 1940* am awduron posibl, fodd bynnag, mae'n werth gofyn ai efe oedd y bardd John Edwards ("Meiriadog", 1813-1906) a aned yn Llanrwst ond a dreuliodd y rhan fwyaf o'i oes yn Llanfaircaereinion, sir Drefaldwyn, sef o fewn i ddyffryn lle'r oedd bryd hynny gryn gynhyrchu a chanu ar garolau Nadolig.

O ran cerddoriaeth, ni chynhwysodd "Glanmor" yr un dim yn ei gasgliad, ond nododd enw'r dôn briodol i'r garol hon fel "The Emigrant's Farewell". Ni chofiaf imi erioed weld yr enw hwn mewn unrhyw gasgliad printiedig o garolau Cymraeg, a hyd yn hyn, er bwrw cipolwg sydyn ar sawl mynegai a rhestr, yn Gymreig a Seisnig, ni lwyddais i daro arno mewn unrhyw ffynhonnell ychwanegol.

Trydydd mater sy'n teilyngu sylw yw union rediad y geiriau ym mhennill cyntaf y garol fel y'u ceir yng nghyrol "Glanmor". Canfyddwn amryw wahaniaethau rhyngddynt â'r hyn sy'n hysbys i ni drwy gyfrwng cyhoeddiadau

o'r ugeinfed ganrif. Dyma union fersiwn cyfrol "Glanmor", ynghyd â'r amrywiadau geiriol sydd bellach yn fwyaf cyfarwydd:

<i>Wele'n gwawrio ddydd in' gofio,</i>	<i>Wele gwawriodd dydd i'w</i>
<i>Geni'r Seilo, goreu swydd;</i>	<i>Geni Seilo</i>
<i>Wele ddynion mwyn a moddion</i>	<i>mwyn na</i>
<i>Ddo'nt a rhoddion iddo'n rhwydd;</i>	<i>Ddônt</i>
<i>Hen addewid Eden odiaeth</i>	
<i>Heddyw'n berffaith ddaeth i ben;</i>	<i>Wele heddiw</i>
<i>Wele drefniad dwyfol gariad</i>	
<i>'Flaen ein llygaid [llygad]? heb un llen.</i>	<i>O flaen</i>

Ni ddaeth eto gyfle i geisio olrhain awdur a dyddiad y gwaith diwygio a amlygir uchod. Mentraf gymryd mai'r hyn a gyhoeddwyd gan "Glanmor" sy'n cynrychioli'r ffurf gysefin ar y geiriau — neu o leiaf ei fod yn nes at hwnnw na'r ffurf a genir yn gyffredinol heddiw (Clywir, gyda llaw, fwy nag un fersiwn o hyd ym mhlygeiniau'r canolbarth). Mae darlleniad y "testun" ynddo ei hunan yn cynnig arweiniad digon diogel, yn ôl pob golwg. Dim ond craffu — neu glustfeinio — ar odl a chyseinedd sydd raid ac fe sylweddolir bod y diwygio wedi chwalu cryn dipyn ar y rheini; gymaint felly, yn wir, fel y gellir yn deg ddadlau dros adfer y "gwreiddiol", yn enwedig o gydnabod y swyddogaeth hanfodol a fu gynt i addurn seiniol o'r fath yn nhraddodiad y garol Gymraeg. Ymddengys, wrth gwrs, i eiriau "Wele Gwawriodd" — "Wele'n Gwawrio" ddylwn i ei ddweud! — gael eu cynhyrchu yn y lle cyntaf mewn cyfnod pan oedd y swyddogaeth honno heb golli ei grym (fel a ddigwyddodd maes o law yng nghwrs y ganrif o'r blaen).

SUMMARY

The above contribution complements the preceding article by referring to a Christmas carol collection of 1865 (Carolau gan Brif Feirdd Cymru a'i Phrydyddion, edited by cleric John Williams) in which the "Wele Gwawriodd" text is attributed to one John Edwards (not yet otherwise identified). While the collection includes no music, it names "The Emigrant's Farwell" as the appropriate tune in this case. The carol's opening stanza as issued by "Williams" merits additional scrutiny in that its traditionally alliterative text features some phonetic patterns that are absent in the alternative variant-form most commonly published and heard during the twentieth century.

CEIRIOG: BARDD Y GÂN*

(Ceiriog: the Poet of Song)

Meredydd Evans

Isod, defnyddir y byrfoddau COG a BAC i ddynodi *Cant o Ganeuon* a *Y Bardd a'r Cerddor*.

Gofynnwyd i mi drafod gwaith Ceiriog yn gosod geiriau ar alawon traddodiadol. Pa ganllawiau a geisiodd eu dilyn wrth wneud hynny a pha mor llwyddiannus ydoedd? Dyna'r cwestiynau a drafodir.

Mae'n bwysig sylwi ar y cychwyn pam yr aeth Ceiriog ati mor ddiwyd i gyfansoddi cerddi ar gyfer eu canu. Ceir yr ateb yn gryno ar gychwyn ei draethawd difyr yn *Y Bardd a'r Cerddor*:

Y mae mwy o alwad nag erioed y dyddiau hyn am eiriau i'w canu, ac achlysuron i wneud defnydd o'r cyfryw ganeuon, mewn cyngherddau a chyrddau adlonawl, wedi dyblu a threblu rhagor yr hyn oeddynt flynyddoedd yn ol. Y mae cymdeithas hefyd wedi esgyn ris yn uwch, nes mae lluwys o'r hen gerddi wedi myned yn anaddas i chwaeth bresenol y bobl.

Nid efô oedd y cyntaf, o bell ffordd, i lunio cerddi ar alawon traddodiadol neu alawon gosodedig. Onid hyn, wedi'r cyfan, a wnaed gan gyd-frodor cynharach, sef Huw Morys; gan Edward Morris yntau, a Dafydd Jones o Drefriw, Huw Jones o Langwm, Twm o'r Nant, Jonathan Hughes, Jac Glan y Gors, a llu o brydyddion eraill dros gyfnod o ddwy ganrif cyn ei eni? Roedd iddo ragredegwyr agosach hefyd, sef Alun, Ieuan Glan Geirionydd, Ieuan Ddu a Thalhiaiarn. Ond, fel lluniwr cerddi i'w canu, digwyddai Ceiriog fod, mewn ystyr arbennig, y dyn iawn yn y lle iawn ar yr amser iawn.

Erbyn canol y ganrif ddiwethaf roedd yr eisteddfod, y llu cyfarfodydd adloniannol, a'r cyngherddau, yn gweiddi am ganeuon ar gyfer unawdwyr, partion a chorau; a'r ffordd gyflymaf, hwylusaf, i gyfarfod â'r galw hwn, ar y cychwyn, oedd trwy gyfansoddi geiriau i alawon a oedd eisoes ar gael. Ac yr oedd digonedd o'r rheiny wrth law, yng nghasgliadau cyhoeddedig cerddorion megis John Parry, Rhiwabon, Edward Jones (Bardd y Brenin) a John Parry (Bardd Alaw), i enwi'r rhai pwysicaf. 'Doedd oes gynhyrchiol yr unawd a'r ddeuawd ddramatig ddim wedi gwawrio eto — rhaid oedd llwyr feistrolï'r piano cyn y gallai hynny ddigwydd — er bod peth llewys i'w weld ar y gorwel yn ystod llencyndod Ceiriog. Yn y cyfamser, fodd bynnag, roedd yr hen alawon Cymreig yn disgwyl am ryw Robbie Burns neu Thomas Moore o Gymro i'w cymhwyso ar gyfer cantorion o fri.

Creuddynfab oedd y gŵr a ddaeth o hyd i'r union ddyn a fedrai gyflawni'r orchest hon ac fe'i darganfu yn y John Hughes ifanc a ddaeth i blith Cymry

*Cyhoeddir yma sgript darlith a draddodwyd ar y 23ain Ebrill 1987 yn Neuadd Goffa Ceiriog, Glyn Ceiriog, Clwyd, fel rhan o'r ŵyl i ddathlu canmlwyddiant marw'r bardd.

Cymraeg Manceinion tua chanol y ganrif ddiwethaf. Fel y dywed Gwenallt mewn erthygl ar Geiriog yn *Llên Cymru* (cyf. I, rhifyn I, Ionawr 1950), Creuddynfab a osododd Geiriog ar y ffordd i gyfansoddi cerddi “syml, naturiol, teimladwy a phoblogaidd”. Achubodd ef y bardd ifanc o’r gors bryddestol.

Ond roedd Cymro arall hefyd yn rhan o nythaid llenorion Cymraeg Manceinion yn y cyfnod hwn; crydd oedd hwnnw, yn wreiddiol, wedi ei drwytho yn niwylant gwerin ardal Dolgellau, canwr penillion o hil gerdd, a gŵr wedi gwirionï’n lân ar yr hen alawon: John Jones (Idris Fychan). Dyma ichi gipolwg ar un o’r mynych seiadau a fu rhwng Ceiriog ac Idris:

Fel yr oedd Idris a minau un noswaith yn hwmian hen dônau i’n gilydd, fe ofynodd ef braidd yn sydyn, “A glywsoch chwi Ivan ap Ivan Bennoeth erioed?” Dywedais os darfum ei chlywed na chlywais hi ar yr enw hwnw. “O”, ebai yntau, “hen dôn anwyl, nad oes ei gwell gan ein cenedl. Mae tebygrwydd ynddi, fel yn amryw alawon eraill, i *‘Difyrwrch Gwyr Harlech’*, ac nid oes llawer lai o nerth a mawredd ynddi.” Digwyddodd fod ei lais yn well nag arferol, a’m ystafell inau yn fechan, ac allan â hi nes oedd y bwrdd yn crynu, a phlant a phobl ar yr heol, yn sefyll i wrando wrth y tŷ. Dywedai iddo ei chlywed er yn blentyn, yn cael ei chware gan seindorf (*band*) Dolgellau, Sir Feirionydd. Ei fod wedi ei hanghofio unwaith am dymor maith, ac iddo gofio am dani drachefn wrth ganu tŵn arall oedd heb fod yn anhebyg iddi. Dywed ef mai “*Ivan ap Ivan Bennoeth*” y’i gelwir, ond boddlonodd imi gyfnewid llythyren, a gwneud Pennoeth yn Bennaeth, gan mai rhyfelgan oedd, ac fod yr enw, yn enwedig pan gyfieithid ef, yn llawer gwell a mwy cydweddol â nodwedd filwrus y mesur.

(COG, 72)

O ganlyniad i ddylanwad Creuddynfab ac Idris Fychan arno, ac o dan bwysau galwad adloniant boblogaidd ei gyfnod, trawsffurfiwyd Ioan Ceiriog, Pen-y-bryn, yn Geiriog, anwylddyn cenedl.

Gadewch inni fwrw cipolwg frysiog yrŵan ar rai ystadegau perthnasol. Yn ôl Isaac Ffoulkes lluniodd Ceiriog tua 300 o gerddi ar gyfer y saith llyfr a gyhoeddwyd ar ei enw. Yn ôl fy nghyfrif i mae 105 o’r rhain yn gerddi i’w canu ar alawon traddodiadol ac os ychwanegwn ni’r 41 a gyfansoddwyd yn benodol ganddo ar gyfer *Songs of Wales* (Brinley Richards), dyna ichi swm o 146. Mewn gair, sgrifennodd ymhell dros draean o’i gerddi byr yn arbennig ar gyfer cantorion. Ond at beth yn union yr amcanai wrth eu llunio? Gwyddai’n dda bod sgrifennu geiriau i alaw ragosodedig yn gofyn am dechneg beth yn wahanol i lunio cerdd ar gyfer ei darllen yn breifat neu i’w hadrodd yn gyhoeddus. Pa ganllawiau, ynteu, a osododd iddo’i hun wrth sgrifennu cerdd i’w chanu?

(a) Cawn beth goleuni ar hyn yn ei gyfrol *Cant o Ganeuon*. Y cam cyntaf, yn ei olwg ef, oedd dod yn hollol gyfarwydd â’r alaw osodedig, ac er nad oedd, yn ôl ei gyfaddefiad ei hun (gw. BAC 84), yn fawr mwy na hwmianwr o ganwr, gwyddai mai ei nod a ddylai fod sgrifennu, chwedl yntau, “eiriau a briodir gyda cherddoriaeth” (BAC, 5). A’r amod cyffredinol cyntaf ar gyfer priodas lwyddiannus o’r fath oedd gallu ymdeimlo â naw, ag “ysbryd”, yr

alaw. Ffwlbri noeth a fyddai sgrifennu geiriau dwys, difrif, ar alaw megis “Nos Galan”, neu ffraethinebu ynglŷn â thro trwstan ar alaw fel “Morfa Rhuddlan”. Felly, rhaid “addasu y geiriau i ysbryd y dôn” (COG, 55).

Gellir gweld yr egwyddor hon ar waith ganddo yn ei ymwneud â'r alaw “Toriad y Dydd” (ei hoff alaw draddodiadol, mae'n debyg; lluniodd gymaint â phedair cerdd ar ei chyfer). Thema ei gynnig cyntaf arni oedd ymweliad nifer o eisteddfodwyr Eisteddfod Caernarfon, 1862, â chopar Wyddfa, er mwyn rhyfeddu'n farddonllyd, efallai, ar weld yr haul yn codi. Ond 'doedd o ddim yn fodlon ar y cynnig o gwbl. Gwrandewch ar ei eiriau:

Ar ôl ysgrifenu yr uchod a'i chanu amryw weithiau ar yr hen dôn gwynfanus hon, nid oedd dim i'w wneyd ond cusanu gofid a meddwl am destun arall mwy cydredol a phruddglwyfedd melus y dôn: a chofiais am enethig fechan ddall a aeth trwy y byd yma heb weled ei oleuni.

(COG, 84)

Da y cofiodd, oherwydd dyna a arweiniodd at sgrifennu y gerdd a adwaenwn ni, bellach, fel “Yr Eneth Ddall”, cân a afaelodd yn gadarn yng nghynulleidfaoedd ei gyfnod, a chyfnodau dilynol yn ogystal.

(b) Egwyddor bwysig arall yn ei olwg oedd cynhyrchu caneuon y medrid eu canu gan ferch neu gan ddyn, gan unawdydd neu gan gôr a pharti. Caniataodd, meddai, “eithriadau” i'r rheol gyffredinol hon ond, ar y cyfan, ychydig oedd y rheiny mewn nifer. Dengys hyn mor ymarferol oedd Ceiriog. Gan fod cymaint prinder o ganeuon ar gyfer eisteddfodau, cyngherddau, ac ati, yna gwell peidio â cheisio arbenigo trwy gynhyrchu caneuon i ferched yn unig neu i feibion yn unig: i unawdwyr a deuawdwyr ar wahân i gorau a phartion. Os am gân o gwbl, wel, cân ar gyfer pob cyfuniad posibl o gantorion amdani.

(c) Ond dichon mai yr egwyddor bennaf y mynnai lynu wrthi oedd cynhyrchu caneuon a fyddai'n dderbyniol i chwaeth ei gynulleidfa gyffredinol:

Yn fwy na dim, ymdrechais anadlu syniadau pur, a goleddir gan yr hen a'r ieuainc, y proffeswr a'r dibroffes, y dirwestwr a'r cymedrolwr. Gan fod cynifer o gyngherddau yng Nghymru perthynol i gôrâu yr eglwysydd, capelydd, a'r ysgolion Sabbothol, nis gallaswn ddisgwyl fod o un gwasanaeth i'm cyd-genedl, pe ysgrifenaswn ganeuon o duedd arall.

(COG, 56-7)

Trewir y nodyn hwn yn aml ganddo. Gwir y gwrthwynebai ef y Biwritaniaeth orddifrifol, ormesol, na allai oddef lle i'r delyn, i gerddi digrif smala, i rigymau plant, i adrodd straeon, i hen arferion cymdeithasol, nac i ddawns a chwmnïaeth dda (gw. ar hyn, e.e., yr adran “Difyrgerddi” yn BAC) ond gwyddai'n burion hefyd nad oedd groeso cyhoeddus bellach i ganu maswedd yr hen faledwyr pen ffordd, difyrrwch tafarn a miri llofft stabal. Beth bynnag am ei dueddiadau a'i ddewisbethau ei hun, gwyddai'n iawn beth oedd hi o'r gloch ar chwaeth ei gynulleidfa arbennig ef:

Felly, y mae yr hyn oedd boblogaidd gynt wedi dyfod yn fwrn gwrthwynebus i'r chwaeth bresenol. Ni oddefir un testun yn awr os na bydd o duedd ddrychafedig neu foesol. Y ris isaf y gellir sangu arni heb gael ein hwtio,

ydyw cân ddigrifol, ddiddrwg-ddidda. Y mae yn golled mewn rhyw ystyr i'r bardd a'r cerddor, fod y maes Bachanyddol wedi cael ei gau i fyny; ond y mae yr enill mewn golygiad foesol yn llawer mwy, a meusydd newyddion a thoreithiog yn ymagor i'r awen, yn lle y winllan gauedig a gymerwyd oddi arni.

(BAC, 32-3)

Dyna, dybiwn i, y prif egwyddorion cyffredinol. Ond beth, yrŵan, oedd ei farn am ddiwyg y math ar ganeuon y tybiai ef yr oedd gofyn amdany'n nhw: nid yn gymaint eu defnydd, ond eu toriad? Mae'n amlwg i Geiriog feddwl cryn dipyn am hyn a dyma a'i arweiniodd, ymhen yrhawg, i sgrifennu *Y Bardd a'r Cerddor*, ei bedwerydd llyfr, a gyhoeddwyd yn 1863.

Ffrwyth myfyrdod yw'r gyfrol fach honno ar y grefft o sgwennu geiriau ar alawon poblogaidd, a'r honiad cyntaf i sylwi arno yw hwn:

nid wyf yn cofio imi erioed weled dim yng Nghymraeg na Saesneg mewn perthynas i ganeuon lleisiol, neu eiriau a briodir gyda cherddoriaeth.

Hyd y gwn i mae hwn yn honiad y gellir ei gyfiawnhau. Dichon iddo ddod yn gyfarwydd ag ambell bwynt trwy gyfrwng ei ddarllen neu trwy sgwrs ag ambell gyfaill a chydabod ond, yn gyffredinol, ymddengys i mi bod stamp gwreiddioldeb ar yr holl beth. 'Does dim amser i ddilyn pob trywydd sy'n codi yn y gyfrol, felly rhaid cyfyngu sylw i ambell fater yn unig, a hynny, yn arbennig, er mwyn rhoi rhai esiamplau o'r bardd yn dilyn ei gyfarwyddiadau ei hun (os "cyfarwyddiadau" hefyd) — dro arall er mwyn ei weld yn methu.

Y Gynghanedd

Mae ganddo nifer o bethau diddorol i'w dweud am ddefnyddio'r cynganeddion — yn hytrach, egwyddorion sylfaenol y drefn gynganeddol — mewn caneuon poblogaidd. Sylwch ar hyn:

(i) Mae'r gynghanedd yn "brif nodwedd ein barddoniaeth genedlaethol" a dim ond rhai o'r Cymry hynny sy'n "Seisnigol" eu bryd a feiddiai ei dilorni. I'r Cymry, yn gyffredinol, mae 'na swyn arbennig yn perthyn i "glec": y gynghanedd: mae hi fel sbeis mewn pastai "flasus a maethlon".

(ii) Ond rhaid gofalu rhag boddi'r bastai mewn sbeis. Gwnaed gorddefnydd ohoni yn rhai o'r hen ganeuon nes iddi droi yn orthrwm ar feirdd a pheri bod y caneuon yn mynd yn drwsgl i'w canu ac yn dywyll eu synnwyr. Yr hyn i'w wneud, yn ôl Ceiriog, yw defnyddio *y chydig* ohoni, a dyna yn wir a wna gan amlaf. Pur anaml y ceir llinell gynganeddol gyflawn ganddo; bodloni a wna fynychaf ar rhyw fraidd-gyffwrdd cynganeddol. Gall fod yn effeithiol dros ben ar brydiau. Gwrandewch ar y gerdd hyfryd "Rhosyn yr Haf", a luniwyd ganddo i'w chanu ar yr alaw "Merch Megan":

Mae Rhosyn yr Haf yn dechrau blaendarddu,

A mantell y maes yn newydd yn awr:

Mae egin yr yd yn edrych i fyny,

A'r haul yn ei wres yn edrych i lawr.

Mae'r wenol yn dychwel i'w hanedd ei hunan,
Ac iechyd yn dychwel i fynwes y claf:
Does neb yn rhy hen i wenu ar anian,
Pob wyneb a wên ar Rosyn yr Haf.

Mae Rhosyn yr Haf yn dechreu blaendarddu
Y Gwanwyn a drodd a gwynodd y drain:
Mae'r helyg yn ir a'r gwaenydd yn gwenu,
Y dolydd yn deg a'r goedwig yn gain.
Mae blodau afalau fel eira'n y berllan,
Ac adar yn canu ple bynag yr af:
Does neb yn rhy hen i wenu ar anian,
Pob wyneb a wên ar Rosyn yr Haf.

Neu dyma ichi bennill cyntaf "Mi Welaf Mewn Adgof", i'w ganu ar yr alaw
"Difyrrwch Arglwyddes Owen":

Mi welaf mewn adgof hen ysgol y Llan,
A'r afon dryloew yn ymyl y fan;
O'm blaen mae pob carreg yn rhedeg yn rhes,
A'r coedydd gysgodent fy mhen rhag y gwres.
Yng nghanol eu cangau mae telyn y gwynt,
Yn eilio'r hen alaw a ganwn i gynt;
Rwy'n teimlo fy nhalcen dan heulwen yr haf,
A 'nghalon yng Ngwalia ple bynag yr af.

(iii) Ond nid yw'r gynghanedd yn ddieithriad yn effeithiol ymhob math ar gân. Mae "caneuon dwys, araf, a theimladol yn debycach o lwyddo hebddi na cherddi a genir yn gyflym, lle bydd pertrwydd a ffraethineb yn cael eu disgwyl".

Yn bur gyffredinol, ceidw Ceiriog at hyn, a diamau ei fod yn sylw craff ddigon. Yn sicr, pan fo cân yn un fywiog a'i churiadau, felly, yn sionc ac ysgafn, mae clec y gynghanedd neu'r braidd-gyffwrdd cynganeddol yn medru bod yn dra effeithiol. Mae'n addurn ychwanegol ac yn werth ei gael.

Ystyriwch enghraifft syml fel rhai o benillion Ceiriog ar yr alaw "Nos Galan". Defnyddiodd honno deirgwaith o leiaf ac y mae'n ddiddorol cymharu ei gais cyntaf â'r ddau arall. Daw'r cais cyntaf o gerdd a gyhoeddwyd ganddo yn *Oriau'r Hwyr* (1860), ei gyfrol gyntaf. Cerdd ydyw sy'n ymosod ar Biwritaniaeth gul ac yn dwyn y pennawd "Gair Tros y Delyn", a'r argraff a gaf fi wrth ddarllen *Oriau'r Hwyr* yw nad oedd Ceiriog y pryd hwnnw wedi dod i werthfawrogi'n iawn swyn clec y gynghanedd. Dyma'r pennill cyntaf, ac y mae'n cynrychioli gweddill y gerdd yn deg:

Glywsoch chwi am grefydd Sionto,
Llithau ffydd, a gair ei gredo?

Do'n ddiamau, os wyt Gymro,
Clywaist son am grefydd Sionto.

Ond, yrŵan, gwrandewch ar bennill o gerdd a geir yn *COG* (1863), cerdd a elwir yn "Nos Calan":

Ni ddigonir neb ar ganu,
Hynod boenus yw dybenu;
Cyn diweddu canu diddan
Mae disgwyliad am "Nos Galan".

Ac un arall eto, y tro hwn o *Songs of Wales* (1873):

Oer yw'r eira ar Eryri,
Er bod gwrthban gwlanan arni,
Oer yw'r bobol na ofalan
Gwrdd a'u gilydd ar Nos Galan.

Mae'r cyffyrddiadau cynganeddol yn y ddau bennill olaf yn cyd-fynd i'r dim â sionerwydd curiadau'r alaw.

Ond beth am yr ochr arall i'r geiniog, y caneuon "dwys, araf a theimladol" chwedl yntau? Gan amlaf, mi gewch nad ydy o ddim yn troi at gynghanedd ynddyn nhw, neu yn anaml iawn, o leiaf: llyfnder sydd ei eisiau yma, llifo esmwyth, nid sionerwydd a chleician geiriau. Y llyfnder hwn a glywir, er enghraifft, yn "Yr Eneth Ddall"; yn yr orau o'r cerddi a ganodd ar "Morfa Rhuddlan" (Yn *Songs of Wales* y mae honno) ac yn "Maes Crogen Bore Trannoeth", yn *COG*, gyda'r cwpled arswydus hwnnw yn y pennill cyntaf:

A'r sêr edrychasant ar Wynedd,
A'r bore ddilynodd yr hwyr.

Ond gwrandewch ar yr ail bennill, wedi ei lunio i orwedd ar alaw lefn, esmwyth "Y Fwyalchen":

Fe ganai mwyalchen er hyny
Mewn derwen ar lanerch y gad:
Tra'r coedydd a'r gwrychoedd yn lledu
Eu breichiau tros filwyr ein gwlad.
Gorwedddai gwr ieuanc yn welw,
Fe drengodd bachgenyn gerllaw:
Tra'i dad wrth ei ochor yn farw,
A'i gleddyf yn fyw yn ei law.

Serch hynny, 'dydy Ceiriog ddim yn ddilynwr slafaidd ar reol. Mae ei glust yn ddigon da, ar brydiau, i ganfod y gall cynghanedd weithio'n rhagorol gydag

alaw araf, dawel: o ddefnyddio egwyddor y gynghanedd yn gynnil, hynny yw. Beth, er enghraifft, sy'n esmwythach ar dafod canwr a chlust gwrandawr nag ail bennill "Ar Hyd y Nos"?:

O mor siriol gwena seren, Ar hyd y nos,
I oleuo'i chwaer ddaearen, Ar hyd y nos,
Nos yw henaint pan ddaw cystudd,
Ond i harddu dyn a'i hwyrddydd
Rhown ein golau gwan i'n gilydd, Ar hyd y nos.

(iv) Gwneir pwynt bach ymarferol ganddo hefyd o berthynas i ddefnyddio'r gynghanedd mewn caneuon poblogaidd, sef hwn: gall cynghanedd gynorthwyo'r canwr i *gofio* ei linellau a'i benillion. Ac nid y canwr yn unig, ychwanega Ceiriog; gall fod yn wir yn achos yr adroddwr yntau.

Digon gwir, dybiwn i, gan mai patrymau seinioi yw'r cynganeddion ac y mae presenoldeb un rhan o'r patrwm yn dueddol o dynnu'r gweddill ohono i'r cof. Ystyriwch enghreifftiau o rannau o linellau y mae pob Cymro llengar yn gyfarwydd â nhw:

Yn fore (af i Ferwyn);
Y bardd trwm (dan bridd tramor);
Teg edrych (tuag adre);
Fflur y main (ffiolau'r mêl).

Llinellau hwy hefyd:

Dygwch i minnau (degwch y munud);
Boed ei anwybod (i'r byd yn obaith);
A lle'r fioled (fel llawr y felin);
Ynys Afallon (ei hun sy felly).

'Does dim angen lluosogi enghreifftiau. Yr hyn sydd o arwyddocâd arbennig i ni yn y ffaith ydy ei bod yn dangos fel yr oedd golygon Ceiriog wedi eu hoelio mor aml ar anghenion y *perfformiwr*, yr unawdydd a'r adroddwr ar lwyfan.

Perseinedd Llinellau

Trown yrŵan at nodweddion seinegol eraill yr oedd Ceiriog yn fyw iddyn nhw, sef hyfrydwch neu anhyfrydwch rhai seiniau i'r glust. Peth mawr yn ei olwg o yw cael llinellau persain i'w canu:

Bydded ini geisio rhoi, yn mreichiau a chymalau yr iaith fwy o ystwythder, esmwythder, ysgafnder ac hoewder perorawl.

Ei reddf delynegol a'i harweiniau yma. Gwyddai mai peth i'r glust oedd y math ar farddoniaeth a garai ef ei hun fwyaf, a phan ar ei orau llwyddodd yn ddiamheuol i gynhyrchu peth ohoni. Roedd yn argyhoeddedig bod rhai seiniau

sy'n taro'n esmwythach ar y clyw nag eraill ac y mae'n trafod y mater hwn yn gyffredinol mewn dwy adran yn *BAC*, y naill yn canoli ar y llafariaid a'r llall ar y cytseiniaid.

Ar y llafariaid, chwedl Ceiriog, y "bydd llais y cantwr yn sefyll, yn chwarae, yn disgyn ac yn esgyn". Yn hollol. Ar lafariaid yr acennir, yr ymestynnir ac y cwtogir, y chwyddir ac y distewir seiniau, a dibynna perseinedd mewn canu lawer iawn mwy ar lafariaid nag ar gytseiniaid. Yn wir, ni ellir *canu* cytsain; ar wahân, efallai, i ambell un fel "m" ac "n" pan fydd dyn yn hwmian — a hwmian yw hynny, nid canu *geiriau*! Yrŵan, un pwynt a wneir gan Ceiriog o berthynas i'r achos lle mae llais yn aros rhywfaint ar lafariad yw bod yn rhaid gofalu bod y gytsain sy'n dilyn, neu yn rhagflaenu, y llafariad honno yn gytsain feddal a soniarus. Dyry esiamp! ddiddorol o dorri'r rheol hon (na chedwir mohoni, ar brydiau, ganddo ef ei hun), hynny trwy ddyfynnu un o'r llinellau mwyaf adnabyddus mewn canu Cymraeg:

Mi sydd fachgen ieuanc ffôl . . .

Yn ei ôl ef byddai'n fwy swynol i ganu:

Mi sydd *fugail* ieuanc ffôl . . .

Gyda llaw, wrth drafod y llinell hon, a'r un ddilynol, dengys Ceiriog mai un o'i brif ddiffygion wrth osod geiriau ar alawon yw ei duedd fynych i gamacennu, trwy roi pwyslais cerddorol cryf ar eirynnau dibwys neu ar ambell sillaf ddiacen hyd yn oed. Diamau mai ei ddiffyg gwybodaeth o gerddoriaeth a orweddaid wrth wraidd hyn: ni lwyddodd i wahaniaethu rhwng taro ar guriad cerddorol cryf a dal ar guriad cerddorol. Ond hyn wrth fynd heibio. Gadewch inni droi'n ôl yrŵan at ei llinell ddiwygiedig.

Mae hon yn fwy persain, meddai, oherwydd bod yr "f" a'r "g" yn "fugail" yn seiniau meddal tra bo'r "ch" yn galed a gyddfol i'r eithaf. Dichon hefyd ei fod yn sylweddoli, yn annelwig o leiaf, bod y cytseiniad arbennig hyn yn rhai y gellir canu *trwyddynt*, fel 'tae. Hynny yw, maent yn gytseiniaid lleisiol. Nid felly yr "ch"; cytsain ddi-lais yw honno. Ond i ddarlunio'r pwynt ynglŷn â pherseinedd yn gyffredinol aiff Ceiriog ati i ddyfynnu dau bennill; a dewisodd yn dda:

Yr amhersain, clogyrnaidd:

Dy ffalsedd hoff hwylderch, mewn rheswm yw'n nhraserch,
Na ladd di lunieiddferch lonyddfardd mor drwch:
Sail gadarn sel gydiaith gry dygn garedigiaeth
Clyw alaeth tôn hiraeth tynerwch.

Y persain, llyfn:

Fy nydd sydd yn nyddu yn fanwl i fyny,
A'r nos sydd yn nesu i roi'n isel fy mhen:
Ac un nid oes geny' er wylo ar wely
Pan fo i'm glafychu glyw f'ochain.

Ac ni allaf fynd heibio i'r rhan hon o'i draethawd heb un dyfyniad ychwanegol

sy'n werth tynnu sylw ato:

Y mae un teithi nodweddiadol yn perthyn i berseinedd, nad oes dim modd ei ddarlunio ar ddu a gwyn. Hyny ydyw, rhyw fath o ysgafnder ding dong, yn chware i fyny ac i lawr mewn dull dirgelaidd a chuddiedig.

Rhagorol. Ac fe glyw ef hyn ym mhennill Edward Richard uchod ac yn yr hen bill bach hwn y tystiai ef ei fod "yn dotio wrth ben ei ysgafnder soniarus":

Mae genyf ebol melyn

Yn myn'd yn bedair oed,

A phedair pedol arian

O dan ei bedwar troed.

Mae rhai cytseiniaid sydd yn fwy persain na'i gilydd, yn ôl Ceiriog, ac aiff ati i'w rhestru: y rhai mwy a llai "perorawl", chwedl yntau. Dyma'i ddwy restr:

(a) l, d, dd, f, ff, m, n, r, s, t

(b) b, c, ch, g, ng, ll, p.

O'm rhan fy hun alla' i ddim cytuno'n llwyr ag o, a mi garwn sylwi'n frysioeg ar bwynt neu ddau.

(a) Mae "l" yn dra derbyniol, oherwydd ei meddalwch; felly hefyd "m" ac "n", "d" ac "dd". Mae 'na rywbeth sy'n rhoi gwefr bach i ganwr yn "r" hefyd — i ganwr o Gymro, beth bynnag: "Derfydd aur a derfydd arian..." Ond, ar y llaw arall, tueddu at yr amhersain y mae "ff", "s" a "t" i mi. Seiniau caled yw'r rhain — yn enwedig "s"; ac, unwaith eto, yr "s" *Gymraeg*. Dyna pam na chaf i fy swyno gymaint â Cheiriog gan ail linell pennill Edward Richard, "A'r nos sydd yn nesu i roi'n isel fy mhen".

(b) Am yr ail restr, cytseiniaid sy'n ffrwydro a chrafu ydynt gan mwyaf ond gall "b" fod yn ddigon derbyniol i'm gwefus a'm clust i. Meddylwch am linellau fel y rhain, yrŵan:

I ba beth y byddaf brudd?

Īe, pam y byddaf brudd?

I ba beth y byddaf brudd

A throi llawenydd heibio?

Ac ymadrodd melyn i mi erioed a fu hwnnw yn ail linell yr hen emyn adnabyddus:

Cawn esgyn o'r dyrys anialwch

I'r *beraidd baradwys* i fyw...

Ac y mae meddalwch "g" yn medru apelio ata' i, yn ogystal, mewn rhai ymadroddion: dyma un hen bennill soniarus, a'r "g" yn cyfrannu at hynny:

Mi godais heddiw'r bore,

Mi welais gywion gwydde,

Egin haidd ac ebol bach,
O, bellach fe ddaw'n Glame.

Ond, yrŵan, yng ngoleuni'r trafod yma am berseinedd, beth am ganeuon Ceiriog ei hun? Am *rai* ohonyn nhw, hynny yw. 'Dydy perseinedd ddim yn gweddu ar gyfer pob math ar gân, wrth gwrs. Nid at hynny yr anelai Ceiriog, er enghraifft, yn rhai o'r cerddi "gwladgarol", rhyfelgar, a sgrifennwyd ganddo. Cofier am ei bennill cyntaf grymus i "Difyrwrch Gwŷr Harlech":

Wele goelcerth wen yn fflamio,
A thafodau tân yn bloeddio,
Ar i'r dewrion ddod i daro
Unwaith eto'n un;
Gan fanllefau'r tywysogion,
Llais gelynion, trwst arfogion,
A charlamiad y marchogion
Craig ar graig a gryn;
Cwypa llawer llywydd,
Arfon byth ni orfydd,
Cyrff y gelyn wrth y cant
Orffwysant yn y ffosydd;
Yng ngoleuni'r goelcerth acw
Tros wefusau Cymro'n marw,
Annibyniaeth sydd yn galw
Ar ei dewraf dyn.

Eithr pa mor llwyddiannus a fu gyda chaneuon yn gofyn am berseinedd: caneuon serch, er enghraifft, neu ganeuon yn mynegi hiraeth am fro a phobl? Wel, ar ei orau, mae'n amlwg bod ganddo glust gerddorol dda dros ben ac y mae 'na rywbeth eithriadol o swynol o gwmpas nifer o'i gerddi. Gadewch imi gyffwrdd yn fyr â thair ohonyn nhw, gan fodloni ar gyflwyno pennill yn unig o'r ddwy gyntaf ond y drydedd yn gyflawn:

Rwyf yn hoffi lili'r dyffryn,
Lili'r dwr a phob blodeuyn,
Ond 'rwy'n caru Lili'r Bryniau,
Lili lawen y liliau.

"Lili lon gelwir hon,
Lili lon gelwir hon.
O! ni welais yn fy mywyd
Un mor harddedd a hon".

Mae'r ddau bennill arall yr un mor esmwyth ar y glust. Cofier, wrth gwrs, nad Ceiriog a luniodd y cytgan: dywedodd am hwnnw ei fod "wedi gwreiddio

yng nghalonau'r Cymry", a'i fod, felly, yn ei adael yn llonydd.

Fe ddaw wythnos yn yr haf,
Gweled hen gyfeillion gaf:
Tros y mynydd
I Feirionydd
Tros y Gareg acw'r af.
Ar y mynydd wele hi,
Draw yn pwyntio ataf fi;
Fyny'r bryn o gam i gam,
Gyda'm troed fy nghalon lam;
Af ag anrheg
Tros y Gareg
I fy unig anwyl fam.

Mae sain gyson yr "a" agored yna, i glust Cymro yn sicr, yn swynol ac yn rhoi llyfnder symudiad parhaol i'r pennill. Gyda llaw, mae'n werth dyfynnu brawddeg o nodyn cefndirol i'r gerdd hon a gynhwysodd Ceiriog yn CAG.

Ysgrifenaais i'r dôn hon ar y cyntaf, ar destun "Tros Geryg y Borth", ond fe graciodd y ddau benill hyny wrth eu canu, fel y gwnaeth cloch "*Big Ben*", Arglwydd Llanofor.

Pan oeddwn i'n fugail yn Hafod y Rhyd,
A'r defaid yn dyfod i'r gwair a'r iraidd yd;
Tan goeden gysgodol mor ddedwydd own i,
Yn cysgu yn cysgu yn ymyl trwyn fy nghi:
Gwelaf a welaf, af fan y fynaf
Yno mae fy nghalon, efo hen gyfoedion
Yn mwynhau y maesydd a'r dolydd a'r hafddydd ar ei hyd.

Pan oeddwn i gartref fy mhenaf fwynhad
Oedd naddu a naddu ar aelwyd glyd fy nhad:
Tra'm chwaer efo'i hosan a mam efo carth,
Yn nyddu a nyddu ar gareg lân y barth:
Dened a ddeno, anian dyn yno,
Hedaf yn fy afiaeth ar adenydd hiraeth
I'r hen dŷ, glangynes dirodres adewais yn fy ngwlad.

Mae'r wenol yn crwydro o'i hannedd ddilyth,
Ond dychwel wna'r wenol yn ol i'w hanwyl nyth:
A chrwydro wnawn ninnau yn mhell ar ein hynt,
Gan gofio'r hen gartref chwareuem ynddo gynt.
Pwyso mae adfyd, chwerwi mae bywyd,
Chwerwed ef a chwerwo, melus ydyw cofio
Annedd wen dan heulwen yr awen a wena arnom byth.

Carwn gloi gyda sylwi'n fyr ar un gosodiad a wnaed gan Gwenallt, a'i adrodd wedyn gan eraill, i'r perwyl hwn:

Yn y gyfrol hon (sef *Songs of Wales*) y ceir barddoniaeth orau Ceiriog; yn rhai o'r cerddi ynddi y gwelir ei feistrolaeth ar y grefft o lunio geiriau ar geinciau.

Aiff Gwenallt ymlaen wedyn i gyfeirio at ragoriaeth gosod dwy gerdd yn *Songs of Wales* ar alawon a ddefnyddiwyd gan Ceiriog yn gynharach i osod cerddi eraill arnynt. Ac y mae yn llygad ei le yn achos y ddwy gerdd dan sylw: "Rhyfelgyrch Cadpen Morgan" a "Dafydd y Garreg Wen". Mae'n werth aros gyda'r pwynt hwn am funud: mi gyfyngwn ni'n sylw i un o'r esiamplau yn unig — sef "Rhyfelgyrch Cadpen Morgan".

Yn 1861, yn Eisteddfod Genedlaethol Aberdâr, enillodd Ceiriog yng nghystadleuaeth y Fugeilgerdd am ei gerdd "Alun Mabon", a phan gyhoeddodd hi yn *Oriau'r Bore* (1862) fe'i disgrifiwyd ganddo fel "Bugeilgan Delynegol". Cyfres o gerddi a geir ynddi a'r rheiny, bron i gyd, wedi eu sgrifennu ar gyfer alawon traddodiadol: yr olaf ohonyn nhw ydy'r delyneg wych honno "Aros mae'r mynyddau mawr" — ond fe'i gosodwyd ar alaw hollol anghymwys, sef alaw filwrol "Rhyfelgyrch Cadpen Morgan". Er mwyn dangos mor anghymwys oedd y "briodas" hon rhwng gair ac alaw mi gana' i'r pennill cyntaf ichi:

Aros mae'r mynyddau mawr,
Rhuo trostynt mae y gwynt,
Clywir eto gyda'r wawr
Gân bugeiliaid megis cynt.
Eto tyfa'r llygad dydd,
O gylch traed y graig a'r bryn:
Ond bugeiliaid newydd sydd
Ar yr hen fynyddoedd hyn.

Ond yw'n boenus o herciog, a dyn yn gorfod rhyw igian ei chanu? Ond pan gyfansoddodd eiriau ar gyfer yr un alaw yn *Songs of Wales*, gwnaeth well gwaith arnynt o lawer. Gwrandewch ar y pennill cyntaf. Mae sill yma ar gyfer pob nodyn, ac y mae naws y geiriau a'r alaw yn cyd-fynd i'r dim:

Rhwym wrth dy wregys gleddyf gwyn dy dad,
Atynt fy machgen dros dy wlad!
Mwg y pentrefydd gyfyd gyda'r gwynt,
Draw dy gymrodyr ant yn gynt!
Sych dy ddagrau, i dy gyfrwy naid,
Gwrando'r saethau'n suo fel seirff di-baid;
Wrth dy fwa, hyn wna'th fraich yn gref,
Cofia am dy dad fel bu farw ef.

Hawdd cytuno â Gwenallt bod yr ail gerdd, er nad yw crystal cerdd â'r gyntaf

o gryn dipyn, yn llawer mwy cymwys i'w chanu ar yr alaw dan sylw: fel *cân*, mae'r ail yn rhagori, yn bendifaddau. Ond yna ychwanega Gwenallt bod hyn oll yn dangos "sut y datblygodd dawn Ceiriog i osod geiriau ar geinciau". Yrŵan, gallai hyn fod yn gamarweiniol: yn wir, credaf mai camgymeriad a fyddai datgan (fel y tueddaf i feddwl mai dyna a wna Gwenallt) fod y cerddi a gyfansoddodd Ceiriog ar gyfer *Songs of Wales* yn rhagori ar ei gasgliadau o gerddi cynharach.

Haeddai trafodaeth lawn o'r mater hwn ddarlith ar wahân. Bodlonaf yn unig ar fentro un gosodiad. Trwodd a thro, o ran canran cerddi llwyddiannus ar gyfer eu canu, nid yw'r Ceiriog sydd yn *Songs of Wales* cystal â'r Ceiriog a geir yn rhai o'r llyfrau cynharach. Pe bai raid imi nodi ym mha lyfr o'i eiddo y ceir y casgliad gorau o gerddi felly, y gorau o safbwynt nifer cymharol uchel o gerddi da, mi ddaliwn i mai yn ei bumed llyfr, *Oriau Eraill* (1868?) y ceir hwnnw. A chydag un gerdd yr ydyw i'n hoff iawn ohoni o'r casgliad hwnnw — cerdd na roddwyd odid ddim amlygrwydd iddi erioed, hyd y gwn i — y carwn i gloi hyn o drafodaeth. Ond cyn ei chanu, dyma ddyfyniad o nodyn cefndirol Ceiriog iddi (Cyfeirio at hanes yr alaw y mae, wrth gwrs):

Enw yr alaw . . . ydyw "*Trot y Gaseg*" ac y mae rhywbeth yn rhediad y don yn gwneud yr enw yn un lled briodol. Yr oll a fedraf fi ddweud am ei hachau ydyw fod Meiriadog wedi ei dysgu i'm cyfaill J.D. Jones, Rhuthyn, ac i'r olaf ei gyru yn mhlith eraill i'r cwr yma o'r byd gyda y sylwadau canlynol: "Dysgodd Meiriadog hi pan yn hogyn, a dywedai mai rhyw hen frawd o ffermwr a fyddai yn ei chanu bob noson marchnad wrth fyned adref o'r dref ar gefn "*Darbi*". Tybiai Meiriadog y pryd hwnnw mai'r ffarmwr ydoedd awdur y dôn — o leiaf yr oedd yr hen wr yn honi hyny, a dywedai mai clywed y dôn yn nhrotiad Darbi yr oedd, ac felly ei gwnaeth ac ei galwodd yn "*drot y gaseg*". Fe allai fod yr alaw wedi bod ar ei thraed am gannoedd o flynyddoedd cyn cael ei dyrchafu ar gefn caseg, ac fod enw arall arni. Yr unig beth a'm cysura mewn dyrswch ac ansicrwydd fel hyn, ydyw fod y dôn ar gadw os nad yw ei henw priodol gennym, ac fod hyny yn llawer gwell na chael enw heb yr un alaw.

AR GEFN FY MERLEN DDU*

Rhaid imi basio heno,
Tŷ geneth lana'r fro:
Dymunwn alw yno
Ond ni wnaiff hyny'r tro.
Tyr'd ti fy merlen hoew,
I fyny'r dyffryn acw:
Da gwyddost am y tŷ
Y trig fy ngeneth gu —

*Gw. "*Trot y Gaseg*" yn *Alawon Fy Ngwlad* (Nicholas Bennett, Y Drenwydd, 1896), t.134.

Dynesu mae yr afon,
Cynesu mae fy nghalon,
Wrth basio'r Dolydd Gleision,
Ar gefn fy merlen ddu.

Mae miwsig hen alawon,
Yn swm dy bedwar troed:
Rwy'n croesi dros yr afon
Mi welaf lwyn o goed.
Tra'r afon ar y graian,
Yn hwian iddi' hunan,
Mae seren Gwener gu
Yn crynu uwch y tŷ,
A'm calon wirion inau
Yn crynu am y goreu,
Wrth fyn'd ar loergan oleu
Ar gefn fy merlen ddu.

Yn y coedwigoedd agos,
Fy merlen lo'wddu lefn,
Y clywais lais yr eos
Wrth deithio ar dy gefn.
Pan oedditi ti yn trotian,
Yr oeddwn inau'n dotian,
Wrth wrando'r eos gu
Ac edrych ar y tŷ.
Pan dderfydd y gostegion
Bydd merch y Dolydd Gleision,
Mewn canaid ddillad gwynion
Ar gefn fy merlen ddu.

SUMMARY

The Victorian poet Ceiriog (John Ceiriog Hughes, 1832-87) is usually described as the Welsh Robert Burns, and the above examines his prolific contribution in producing verse to be sung to traditional tunes.

Ceiriog's output in this respect was essentially geared to the developing phenomenon of the concert as a medium of popular entertainment. His own writings have chronicled his approach to his craft: his care over matching the character of text and tune, his shrewd practicality in producing texts that were equally utilisable by male or female, individual or group, and, above all, his determination that his songs should not offend against the increasingly respectable tastes of his mainly Nonconformist audience.

The article, with plentiful illustrations from Ceiriog's work, considers his versifying technique in action. While fully respecting the central role of the cyghanedd alliterative system in Welsh poetic tradition, Ceiriog himself used it sparingly and selectively. At the same time, his instinctive concern for the requirements of actual performance and presentation on stage made him well aware of its advantages as a mnemonic aid.

The poet's writings further convey how sensitive he was to the varying aural characteristics and musicality of different consonants, and to the importance of deploying their sound-effects to heighten the semantic and atmospheric communication of the text.

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EDWARD JONES'S *MUSICAL AND POETICAL RELICKS OF THE WELSH BARDS*, 1784: A RE-ASSESSMENT*

Joan Rimmer

The Welsh harpist Edward Jones (1752-1824) was born at Llandderfel, near Bala in north Wales. At the age of twenty-two or twenty-three, he moved to London, from which base he operated as performer, composer, arranger, collector and teacher for nearly half a century. Even within the expanding musical parameters of cultivated London society at that time, his interests were catholic. He amassed a significant library of rare books and manuscripts and also a collection of musical instruments; part of his library was auctioned in London during his later lifetime and the remainder, together with the instruments, was auctioned after his death. Nearly half his published works were arrangements of a great variety of regional music, ranging from western Europe to China and even Australia. His sources for most of this were at best secondary and generally were already edited to some extent according to Western criteria,¹ and his own presentation style was that of Western art music. Nevertheless, this published corpus of 'exotic' music, unique at that time, implies musical sympathies not limited by the conventions with which Jones was surrounded in London.

Characteristic, or thought to be characteristic musics from the Celtic regions of the British Isles had been recognised in England as distinct entities centuries before Jones's time and in the eighteenth century, 'Scotch' music in particular had a great vogue in Europe.² There was less awareness of Irish music and very little of Welsh.³ There had, however, been a number of top-level professional Welsh harpers in post-Cromwellian times, either based in London or performing there intermittently, from Charles Evans in the Royal household in the 1660s, to William Powell, first performer of some of Handel's works, and blind John Parry (1710-1782), domestic harper to the Williams Wynn family at Wynnstay, Ruabon. In association with Evan Williams, a harpist, organist and Welsh versifier of no great fame, John Parry compiled and published a collection of what was said to be old Welsh music. Its full title is *ANTIEN BRITISH MUSIC or a COLLECTION OF TUNES, Never before Published, which are retained by the CAMBRO-BRITONS, (more particularly in North-Wales) and supposed, by the Learned, to be the Remains of the MUSIC of the Antient DRUIDS, so much famed in ROMAN History*. These twenty-four pieces, all titled simply *Aria* and presented for harp or harpsichord, and violin or flute with bass continuo, were published in London in 1742. Parry's later publications were issued in his own name only. There was one collection of

*The above article was first published in *The Galpin Society Journal*, XXXIX (September 1986), and is here reproduced by kind permission of its Editor, Dr Maurice Byrne.

twelve airs for solo guitar and two guitars, another of Welsh, English and Scottish Airs with variations, four New Lessons (in fact these are well-crafted sonatas) for harp or harpsichord and twelve airs for solo guitar. The last publication, a year before his death, was again Welsh, this time more cautiously titled than his first Welsh collection: *BRITISH HARMONY being a Collection of Ancient Welsh Airs, the Traditional Remains of those originally sung by the Bards of Wales*.

The preface to *Antient British Music* was concerned chiefly with classical references and allegedly ancient Welsh descriptions and musical codifications. Only two statements about musical practice in Parry's own time emerge. First, that in the mountains of Wales 'these simple, well-meaning Britains' [*sic*]...have a 'peculiar Air of their music, and Method of Singing', and second, that 'These Airs being in their style different from any extant of other nations...the surest way of attaining the true Taste of them, is to play, even the Allegros, slower than commonly done; and the other Movements will be best and surest found out by the same Rule: for, in playing them too fast, their Beauties will be entirely lost'. The first statement is descriptive, however vaguely, of a specific musical content and performance style in a specific situation, while the second is prescriptive, for the use of some of that material in altogether different circumstances.

It is indisputable that a strong regional music-culture existed in Wales in the eighteenth century, though the assertion that up-country Welsh music was a remains of Druidism can be safely disregarded. It is difficult, however, to assess how much rurally-preserved Welsh music was incorporated into Parry's first publication. While it can be assumed that some items may have been in harp repertory in north Wales when Parry himself was young, we do not know the sources from which he and Williams got the twenty-four Arias, and since there is almost nothing earlier or contemporary with which they can validly be compared, we have little idea of the criteria by which these were selected for publication in London. They include a number of distinctly idiosyncratic examples of music in current European and British dance rhythms (minuet, courante, allemande, hornpipe, jig, etc.) as well as a few of more cosmopolitan blandness, and some mournful harp pieces of a type which must already have been an element of harp repertory in Wales.

Parry was trained on and always played a triple harp, Welsh-ways on the left shoulder.⁴ It is not known whether Edward Jones began his training on a triple harp; when he made his debut in London, his instrument was a pedal harp by Joseph Merlin.⁵ Jones's published works in his first six years in London comprised a collection of English, Scotch, Irish and French songs, all for low voice and harp or harpsichord, a set of New Minuets, one of Country Dances, Cotillons and Allemandes, one of easy Lessons, Marches and Minuets and another of Sonatas, Rondos, Military Airs, Madrigals and Preludes, all

for harp or harpsichord. This was the kind of repertory turned out in quantity in much of western Europe by player-teacher-composers, for instruments popular with amateurs. In 1784, published by himself, came *Musical and Poetical Relicks of the WELSH BARDS: preserved by TRADITION AND AUTHENTIC MANUSCRIPTS FROM REMOTE ANTIQUITY: Never before published. To the tunes are added Variations for the Harp, Harpsichord, Violin, or Flute. With a choice collection of the PENNILLION, EPIGRAMMATIC STANZAS or NATIVE PASTORAL SONNETS OF WALES with English translation. Likewise a HISTORY OF THE BARDS from the earliest period to the present time: and an account of their Music, Poetry, and Musical Instruments, with a delineation of the latter.* It was dedicated to the Prince of Wales, to whom Jones was harper both at that time and later when the Prince became King. Folio size, it contained a twenty-nine-page history of the Welsh bards, eleven pages on *penillion* and pastorals (nine of these carry Welsh verse and parallel English translation), four pages on musical instruments, a glossary of Welsh pronunciation and fifty-nine music items.

The climate in which a work of this size, with serious historical, literary and musical pretensions, could be published, has been incisively described by the Welsh historian Gwyn A. Williams:

Since the carpet-bagger Tudor migrations, the London-Welsh had become central to the economic and cultural life of Wales. Waves of seasonal migrants...were accompanied by more permanent residents. Out of these had emerged the premier London-Welsh society dedicated to a revival and purification of Welsh life and letters, the *Cymmrodorion*. An interest in Welsh history, language and antiquities had been growing, even as their practice shrivelled back home (a recurrent feature of Welsh life)...It was Welsh London (a minority, of course, among London Welshmen) which powered such interests with money...The *Cymmrodorion* were in reality a bunch of commercially successful and frequently wall-eyed philistines afflicted with the Welsh *pietas* of self-satisfied expatriates and adorned by a few aristocratic drones. In the 1780s, they yielded, with some abruptness, to the *Gwyneddigion*. These were much more active and populist...A crowd of bright young men came bustling through from Denbigh and elsewhere to people London's merchant houses, literary societies, intellectual taverns. A surprising number of them found a niche in the printing trade...And while Edward Jones, harper to the Prince of Wales, informer to Pitt's anti-Jacobin Privy Council and 'silly young man' according to Fanny Burney, was a Tory, most of them were radical'.⁶

Both the *Cymmrodorion* and the *Gwyneddigion* were among the two hundred and eighty-three subscribers to the *Musical and Poetical Relicks*, as were some individual members such as Owen Jones, who personally subsidised an edition of the verse of the medieval poet Dafydd ap Gwilym and also the huge *Myvyrian Archaeology*. The only other institutional subscriber was the Cecilian Society of Lichfield. At least a third and possibly a greater proportion of the subscribers were Welsh.⁷ Within Wales were a handful of clergy (including the parson in

Jones's own Llandderfel), five harpers (all in north Wales, again with one in Llandderfel and also Evan Evans, successor to John Parry at Wynnstay), three of the great landowners (the Earls of Powys and Radnor and Lord Bulkeley and his lady) and at least twenty-four other persons including Thomas Pennant. The Bishops of Llandaff, Bangor and St. Asaph also subscribed. Outside Wales, at least forty-five Welsh subscribers including six clergymen (two of them in Oxford, one at Merton and one, predictably, at Jesus), three titled persons, a member of the household at St. James's and a captain in the Horse Guards. Non-Welsh subscribers included the Queen, the Prince of Wales and the Duke of Gloucester and an impressive line-up of English, Anglo-Scotch and Anglo-Irish aristocracy — the Duke of Argyll and the Duke and Duchess of Devonshire, the Earls of Surrey, Macclesfield, Donegal and Eglintoune and Lord and Lady Temple, the Marquis of Lothian and Marchioness Grey, the Countess of Carlisle and Lords Grosvenor, Keppel, Milford, Paget, Ravensworth and Vernon, and Lord Bagot and his lady. Knights, ladies, baronets and honourables included Sir John Hawkins, untitled subscribers included Dr Burney and Charles Wesley. The few subscribers with European names were perhaps harp teachers.

What did they get for their money? In late 18th-century terms, they got an exposition of literary and musical aspects of a regional culture within the British Isles with which few can have had much personal acquaintance, and a collection of music items of varying degrees of technical difficulty, many of which must have had some perceptible 'exotic' character for the non-Welsh at least. There is much more hard evidence about old Welsh verse-making than about music, whether alone or allied to verse, and the texts of contemporary *penillion* and *englynion* which Jones gave are contributions to the great corpus of Welsh verse from the sixth century to the present.* It would, however, be naive and credulous to take Jones's history of the Welsh bards as altogether factual.†

Retrospectively, the salient points about dubious or patently false attributions of antiquity to music practice or content (or indeed to any other social habits) are not only the respects in which they may be false but the reason why such attributions were made. Post-tenth-century Wales experienced sizeable inputs of foreign influence. In the tenth century, the Welsh church and some sections of Welsh society became less isolated and began to have more relations ecclesiastically with Rome and culturally with things European, a process intensified after the Norman invasions and still more after the annexation of Wales by Edward I in 1282. In the late 15th and early 16th century and ironically under a Welsh-derived monarchy, English language and habits penetrated Wales very rapidly. At extreme pressure points, a society or culture-group which feels some part of its identity overtly threatened is likely to react by asserting, formalising, or justifying in some way, customs (and even changes to those customs) which would be taken for granted in unpressed circumstances. Native Welsh laws, including those governing the social position of bards and musicians, had been codified in the mid-tenth century, and Hywel Dda travelled to Rome to obtain Papal sanction — the ultimate mark of respectability — for this law code. Surviving copies, however, date only from the 12th and 13th centuries

and there is no certainty that they do not embody elements of practice later than that contained in the original code. Naturally, this was not commonly perceived in the 18th century.

There was a comparable though much more complex situation in Tudor times. Some Welsh instrumentalists had worked at the English court from the time of Edward I onwards;⁸⁰ but it seems that Welsh musicians in the learned areas of music such as the Royal Chapels and the universities came there at the time of increasing Anglicisation of many parts of Wales and sections of Welsh society.⁸¹ Again, codifications emerged at a period of cultural, religious and financial embroilment. At *eisteddfodau* in the earlier 16th century, formal categories of bards and minstrels and a pedagogical system were set up and there was some degree of prescription for string music (harp and crwth). These promulgations, whose earliest known copy is 16th century, seem to embody post-annexation practices rather than anything anciently bardic. They were, however, attributed to the Irish-born and half-Irish Prince of Gwynedd, Gruffydd ap Cynan (1055-1137) who was said to have brought Irish musicians to Wales with him and to have been a great patron and practitioner of music. These so-called Statutes of Gruffydd ap Cynan were not only considered to be centuries old, but were of a hierarchical and formalised nature which, if strictly followed, must have outdone in rigidity any academic discipline.

Like John Parry before him, Edward Jones accepted the view that the Welsh music repertory, of which they both published part, was indeed the remnant of something very ancient. The fifty-nine pieces in Jones's *Musical and Poetical Relicks* of 1784, however, reveal a complex musical inheritance, not on the whole very ancient and not all Welsh in origin, but very Welsh in manner. Jones classified Welsh music as follows:

The most ancient style of Welsh Music is the *grave* and *solemn*, which was consecrated to religious purposes and occasions. The next, distinct from the former, is vehemently *martial* and *magnificent*. Another is *plaintive* and *expressive* of *sorrow*, being appropriated to elegies and the celebration of the dead. Another is of the *pastoral* kind, and of all perhaps the most agreeable; coming nearest to nature, and possessing a pleasing simplicity and soothing tranquility, suitable to genial love.

In a footnote, he gave examples in all categories but the first, a total of forty-three, which is a large proportion of the music in the book. Therefore, though we have no exact knowledge of the sources from which Jones got them, we do know how a patriotic but English-acculturated 18th-century Welshman regarded them.

The pieces have Welsh titles only (in the enlarged edition of 1794, English equivalents were given)⁸² and in most cases these bear no relation to their musical styles. Those classified as *Martial* and *Magnificent* comprise four marches, two slow jigs, a slow courante, three almaines⁸³ (one with a following jig, in the 17th-century fashion), a bourrée (first printed in 1695 in the ninth edition of Playford's *Dancing Master*) with 'symphonies', an elaborated form of the French 16th-century dance tune used by Arbeau for the *Buffens*, and

one long, idiosyncratic piece. The *Buffens* tune, rhythmically infilled and with modulation in the second half, is titled *Pen Rhaw*. A note states that 'Dr Rhys's Grammar makes mention of a Bard named Gruffydd Ben Rhaw, and probably this tune was composed about the beginning of the 15th-century, or at least acquired this title at that time'. The process of 'antiquising' is clearly visible here. Of the 84-bar piece titled *Erddigan tro'r tant/Awake, harmonious strings*, it is noted 'Probably to this animated music the Welsh Odes were sung'. Its repetitive rhythms and trumpet-like melodic idioms, however, suggest a processional function. Its structure is unique in this collection and may well embody some old Welsh prescribed methods:

(all letters represent a one-bar unit except where a large figure is given)

C		a b' b' b'	c c c d	f f f g	h4 j8
	k' k' k' 1	b' b' b' m	k' k' k' 1	e4 f f f g	h4 j8
6 8		c' c' m' m'	c' c' m' m'	e4 f f f f	h4 j8

The plaintive category is more consistent in content and more obviously Welsh in character. It contains six 'affecting' harp pieces, an old song tune simply titled as such, *Yr Hen Dôn/The old ditty*, a minuet *Anhawdd ymadael/Loath to depart* and an almain *Mwynen Môn/The Melody of Mona* (i.e. Anglesey). All but the song have a minor tonal anchor and all have slow tempo markings — the minuet *andante*, the song tune *largo* and the almain *adagio*. The minuet is a 16-bar tune (a8° a8°) of mournful Welsh melodic cast, for which *andante* is appropriate enough. *Yr Hen Dôn* has some characteristics of music associated with debating songs and in its original context may well have been sung faster than the *largo* of Jones's harp/harpsichord arrangement. *Mwynen Môn* is an early-17th-century-style almain with a 2+2+2 first section;¹⁴ its dance tempo was certainly faster than Jones's *adagio*¹⁵ and its true character far from plaintive. It may be that Jones took this from a written source and having no notion of its stylistic identity, put it in his plaintive category because of its 'archaic' harmonic foundation and arched melodic contours.

The affecting harp pieces are of two kinds, those in slow triple time and those in slow duple time. The former are show-stoppers which, whether played on a harp or sung with English or Welsh texts, can still bring an audience to moist-eyed silence. Even their titles have a strong emotional content. Jones's note to *Morfa Rhuddlan/The Marsh of Rhuddlan* reads:

Morfa Rhuddlan, or the Red Marsh, on the banks of the Clwyd in Flintshire, was the scene of many Battles of the Welsh with the Saxons. At the memorable conflict in 795, the Welsh were unsuccessful and their Monarch Caradoc slain. It is unknown whether this celebrated Tune took its name from this or some later occasion. The words now adapted to the tune are versified from a fragment published in the Letters from Snowdon.¹⁶ This plaintive style, so predominant in Welsh Music, is well adapted to melancholy subjects, Our Music probably received a Pathetic tincture from our distresses under the oppression of the Saxons.

For this genre, fortunately, there are some comparative terms of reference

which make it clear that, even though there may well have been an earlier Welsh tradition of laments on tragic events sung with harp or crwth, these pieces were not themselves old. *Aria XXIV* of John Parry's *Antient British Music* is an earlier form of the piece titled *Morfa Rhuddlan* in Jones's collection.¹⁷ Though marked *largo*, it is in fact a Welsh minuet made on a passamezzo harmonic formula:

ARIA XXIV

John Parry

Largo

The musical score for *Aria XXIV* by John Parry is presented in four systems. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo marking is *Largo*. The notation includes various musical symbols such as notes, rests, trills (tr), and fingerings (6, 7, 5, 6, 5, 6). The piece features a repeat sign in the second and third systems.

Though somewhat sad, as indeed are many non-Welsh tunes on this formula, it has recognisable late baroque balance and contour. Jones's form, marked *elegiac*, is on the same formula and has the same unit structure but a very different melodic contour, whose constant rise and fall gives a 'pathetic' effect:¹⁸

MORFA RUDDLAN

Edward Jones

Elegiac

The musical score for 'Morfa Rhuddlan' is presented in five systems. The first system is marked 'Elegiac'. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat major), and the time signature is 3/4. The melody features a constant rise and fall, which is described as giving a 'pathetic' effect. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'f'.

The well-known *Dafydd y Garreg-wen/David of the White Rock* seems to belong to a still later stage. Though its melodic character is of the same general cast as *Morfa Rhuddlan*, its harmonic foundation is modulatory and it is a straight binary tune in the classical sense.

All four common-time pieces in Jones's plaintive category have ancient associations in their titles. Though they are certainly not as ancient as these might suggest, they do seem to derive from an earlier layer of music-practice than the triple-time pieces. The 16-bar *Consêd Gruffydd ap Cynan/The Conceit of Gruffydd ap Cynan* has rhythmic cohesion, balanced repetitive elements and a harmonic foundation which can be paralleled in much non-Welsh music of the 16th and early 17th centuries. *Symlen ben bÿs/The beckoning fair one* has an 8-bar phrase constructed on comparable concepts, followed by two modular phrases. The piece called *Gorddinam*, which has few repetitive elements apart from a 2-bar cadential unit, was given a tone higher and with a slightly different bass as *Aria XVII* in Parry's *Antient British Music*, and it is possible that Jones took it from that collection. Some confusion about its title, as well as its then archaic character, suggest that it might not have been in current repertory in the later eighteenth century.¹⁹

Y Galon Drom/The heavy heart raises the much-debated subject of *penillion*. Leaving aside some dicey history, Jones's pages on this subject contain some specific information if taken in conjunction with several items in his book which are highly relevant, though not identified as such by Jones himself:

When Wales became an English province, Poetry had been generally diffused among the lower classes of people. From that period they forgot their former favourite subjects of war and terror, and were confined to love, and the passions which are nearly allied to it, of pity and grief; so these sort of *Pennillion* were naturally retained, and admired, on account of the tender beauties contained in them...There are several kinds of *Pennill* metres, that may be adapted and sung, to most of the following tunes: and some part of a tune being occasionally converted into a symphony. One set of words is not, like an English song, confined to one tune, but commonly sung to several.²⁰

Apart from the several kinds of verse, there is evidence in Jones's collection of several kinds of voice-harp layout, as well as the hybrid form with symphonies. Evan Williams's drafts for a projected Part II of *Antient British Music* (which never came to fruition) were discovered by Osian Ellis.²¹ These include items titled *Gadael Tir* and *Y Galon Drom*, both of which are laid out in the harp-voice relationship in which the singer enters at a selected point after the harp and fits a line of verse to end simultaneously with the instrument. They are not, however, in the one-syllable-one-note (*sill am dant*) which is the only method permitted in present-day *penillion*, since they contain both slurs and long melismas. Jones's *Gadael y Tir/Leaving the Land* (a plaintive piece, though not among those so listed by him) is almost entirely syllable-to-note, only four syllables being slurred. His *Y Galon Drom* is a much grander piece than that with the same title in Williams's manuscript. The harp tune is cast in bourrée rhythm, the indication *pathetic* suggesting manner, not necessarily a very slow

tempo, and though no text is given, the layout is unmistakably in *penillion* style. The voice enters at a different point in each section and the text used by Evan Williams fits reasonably, given a few slurs and division of minims.²² Since the sung phrases are given in the upper stave, the upper harp line is missing at these points and must be hypothetically reconstructed for performance:

Y GALON DROM

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[d = c.70]

O mor drom fy ngha—lon

Harp

⁴
(d)

Pan fedd-yl-wy' 'ma-do â thi

O mor drom fy ngha—lon

Pan fedd-yl-wy' 'ma—do â thi

O y cof-ïad am bob gwyn-fyd A

mil—bêr, a mil—bêr gus-an—au—hef-yd

Jones's *Pastoral* category contains a strange assortment of widely differing music, much of it not pastoral in any sense now recognisable, but presumably associated then with situations or texts concerned with pastoral subjects. *Digan y Pibydd Coch/The Red Piper's Melody*, an altogether unpiperish tune of wide compass, is a sad Welsh minuett; John Parry's *Aria XIV* was a sparer form of it. His *Aria VII* was another form of the cheerful *Twll yn ei boch/The dimpled cheek* in Jones's collection. Some of the eleven minuets are classical ternary, e.g. *Maldod Arglwyddes Owen/Lady Owen's favourite* and *Megan a Gollodd ei gardas/Margaret that lost her garter*. There are two jigs (obviously fiddle tunes), a slow jig, a Scottish-measure hornpipe and a couple of reels, one slowed down to accommodate a text.²³ The remaining pieces are more character-

istically Welsh, comprising a debating song, a lyrical love song and the three now best-known of all Welsh songs. *Codiad yr Hedydd/The rising of the lark* with a first unit of six bars followed by three 4-bar phrases, and a common cadential tag, seems to belong structurally to an earlier layer of practice. The New Year processional *Nos Galan/New Year's Night* and *Ar hŷd y nos/The live-long night* (now known as *All through the night*) are ternary in the classical sense and have repeated refrain elements.²⁴ The great difference in received performance style between these two pieces of comparable motor impulse may well date from Jones's publication, the earliest known for the latter piece. He gave it a slow tempo indication and a lugubrious Welsh text, though it is of the same overall structure as *Nos Galan* and is just as swinging if taken at the same speed.²⁵

The unlisted pieces include four minuets (two titled after historic persons who lived centuries earlier), one jig (the only piece in the collection designated as such and certainly a bagpipe or pibgorn tune), three slow jigs, two pieces with symphonies, the *Welsh Ground* (i.e. the standard bass to a descending scale, here alleged to have been the prototype for Purcell's pieces on a ground) and three harp tunes of an archaic character which did not fit with Jones's identifiably plaintive harp pieces. *Y Fwyna'n fyw/The kindest fair alive*²⁶ and *Alaw Salmon/Solomon's Lily* are lyric pieces with the non-repetitive, meandering character of which traces can be found also in some older Irish harp music. *Cŵr y Fwyalch/The Blackbird's Anguish*,²⁷ said to have been taken from an old manuscript, is constructed from repeated segments, with traces of decorative techniques also found in Ireland. The two pieces with symphonies have similar titles and both are hybrids. *Hên Sibel/Old Sybil* or more probably *Old Isabel*²⁸ consists of an elegant English translation of an early 18th-century Welsh love poem set to a near-Purcellian tune, the whole laid out in *penillion* style but harmonically constructed as a single entity:

in f:	<i>harp</i> 4 bars single-line bass		<i>voice & harp</i> 4 bars (2 verse lines)	
	<i>harp</i> 4 bars in 8ves, moving to d minor		<i>voice & harp</i> 4 bars (2 verse lines) in d minor	
	<i>harp</i> 4 bars moving back to f major			

Sibel (Sybil or Isabel) is completely instrumental and even more hybrid. The primary tune is a 17th-century-style double branle with three units, here deployed in baroque rondo order (abaca) and also interspersed with symphonies in cumulative sequence like those of *Hên Sibel*. Though equally playable on harp

or harpsichord, this piece seems in fact to be laid out for a two-manual harpsichord, with specified block contrasts of dynamics:

(abc = tune sections, xyz = symphony sections)

<i>piano:</i>	a4	b4	c4	a 1st half
<i>forte:</i>	x4	y4*	z4	a4
	in 8ves	in 8ves		augmented
				z6
				a 2nd half

**f* is omitted in the print, but was obviously intended since the next phrase is marked *p*.

Seven pieces have sets of variations, ranging from one to twenty-four.²⁹ In *The Welsh Ground* and *Loath to Depart*, one variation consists entirely of the synonyms characteristic of some Welsh triple harp music, e.g.



These are unplayable on a single-rank harp, with or without pedals, but are playable on a two-manual harpsichord.

The opening of the dissertation on the Musical Instruments of the Welsh reads:

The Musical Instruments anciently used in *Wales*, are as different from those of other nations, as their Music and Poetry. These instruments are five in number, the *Telyn* or Harp, the *Crwth* or Crowd, the *Pibgorn* or Pipe, the *Tabwrdd* or Tabret, and the *Corn Buelin*, or Bugle Horn. Of these an accurate representation is attempted in the Trophy prefixed.

Harp, of course, were not peculiar to Wales. The ascertainable history of that kind of instrument there reveals that a standard European renaissance harp with brays was in use in Wales in the 16th century and was regarded in the late 17th-century as 'the proper Welsh harp'.³⁰ Jones described the triple harp as 'the modern Welsh harp', without any reference to its non-Welsh origins, of which he was certainly unaware.³¹ In both cases, the attribution of Welshness was the result of regional conservatism, of both instruments' retention in Wales long after they had been abandoned elsewhere. It may well be that the magnificent resonances of a well-played triple harp had a great deal to do with the evolution of the 18th-century slow elegiac pieces,³² and it was obviously this kind of music which so charmed the poet Thomas Gray and the Cambridge academics when John Parry played there in 1757.³³

Crwths, though rare, were still to be found in Wales in Jones's time and he gave overall measurements, pitch, Welsh names for the strings and also tuning procedures for the double-course crwth.³⁴ Neither this nor the older single-

course instrument was unique to Wales; comparable bowed lyres had formerly been played in Ireland and England, though they survived into the 18th century only in Wales. The same is true of the *pibgorn* which Jones found only in Anglesey;³⁵ the distribution of mouthblown reed-pipes with upper and lower terminal horns has ranged at least from the Atlantic edge of Europe to the eastern Baltic and specimens survive from the early second millennium A.D.³⁶ *Tabwrdd* is an unspecific drum name; the Trophy shows a kettledrum and a tambourine and the curved horn depicted is a common west European type of which many examples are known.

The Welshness of Welsh music cannot have resided to any extent in the instruments used, though Welsh musicians may have used them somewhat differently from their neighbours. As far as the music repertory in Edward Jones's collection is concerned, its real Welshness surely lay in the idiosyncratic synthesis and processing of many Welsh and non-Welsh musical elements from a fairly long time-span, by largely unknown practitioners in Wales, into something regionally distinctive. On the subject of Jones's packaging of that repertory, it has recently been commented:

This brings one to a salient point about a large part (though not all) of the Welsh musical repertory as it is known since the 18th century. Characteristic and individual as it is in some ways, its proportions and the harmonic suppositions that underlie it are primarily baroque. The late baroque/early classical musical packaging in which Edward Jones...presented the identified tunes in *The Musical and Poetical Relicks of the Welsh Bards* in 1784 does them much less damage than do, for example, Edward Bunting's settings of tunes he noted down from Irish harpers in 1792. Most of the Welsh ones have considerable grammar and vocabulary in common with Jones's settings, whereas most of the Irish tunes do not with Bunting's.³⁷

A facsimile reprint of Edward Jones's *Musical and Poetical Relicks of the Welsh Bards* has been issued by Robert Morley and Company (London 1985, 90pp. £12.00). Ring-backed and on heavy paper, its format is far more practical on the music-stand than the original bound edition, and the publishers deserve congratulation for making it available at a reasonable price. It is, however, not an exact facsimile. The title page is reproduced to form the cover. Then follow the dedication to the Prince of Wales, a highly romantic engraving of a 'wild bard' and part of Thomas Gray's poem *The Bard* (these are taken from a later edition), and a letter from Mr Clive Morley of the firm who issued the reprint. Addressed to 'All interested in rediscovering the traditions and mysteries of the harp', it introduces this volume as the first in a projected series of reprints of music interesting to harpists. Next comes a family tree of the Morleys, harp and keyboard instrument makers and music dealers in London, from the time of George born in 1790, who operated in Whitechapel, to the present generation now based in Lewisham. This is followed by the original subscription list, the text chapters and the music. Unfortunately, the Index has been omitted.

The music content of Jones's collection of 1784 had already at that date been

transmuted to some extent for use in contexts quite other than the original ones and this reprint has yet another dimension of removal. Given the present-day simultaneous phenomena of interest in recreating so-called 'early music'³⁸ of all kinds, and of pan-Celtic conflation and/or rock, music from this anthology may well be subject matter for either — or in the case of the new breed of young Welsh musicians who are at once musicologically informed and competent executants, for both. Some of the technically simpler pieces may well have the same pedagogical function today that they no doubt had in Jones's own London connection. It is also worth noting that a good deal of this music was not 'harp music' in any later sense, merely then-popular music playable on a harp. Some of the larger pieces, demanding considerable technique and stylistic dash, could bring a fresh Welsh breeze to present-day harpsichord repertory.

The History is another matter. Where it concerns Jones's own time, it provides the factual raw material of history. For the rest, much of it provides, at great length, evidence on the history of Welsh attitudes to history.

NOTES

1. See F.L.I. Harrison, 'Observation, elucidation, utilisation: Western attitudes to Eastern musics c 1600 — c 1830', *Slavonic and Western Music: essays for Gerald Abraham*, eds. M.H. Brown and R.J. Wiley (Ann Arbor and Oxford, 1985), pp. 5-31, for this subject in general, and p.15 for a Chinese tune used by Jones in 1804.
2. See J. Rimmer, 'Schotsen in the Netherlands 1700-1978', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* XXIX — 1 (1979), pp. 38-58.
3. *Sermoon over de Muziek en de Galanterie...beschreven door Don Jan FM. Uit het Italiaans over-gezet* (Amsterdam n.d.; mid-18th century?). 'An Irishman knows no Notes of Music other than those connected with Sworn Allegiance, and they begin *God Bless King James the Third*' [i.e. the Old Pretender]; and 'A Welshman misuses the Harp as an Atheist misuses the Bible'.
4. See J. Rimmer, 'The Morphology of the Triple Harp', *GJSJ* XVIII (1965), pp. 90-103.
5. This maker must have been acquainted with Welsh triple harps, as one of his combined pianoforte-harpsichords carries a *Welsh harp* stop. The instrument, which is in the Bayerisches National Museum, Munich, is described and illustrated in the section by Frances Palmer of *John Joseph Merlin, The Ingenious Mechanick*, the Iveagh Bequest, G.L.C. 1985, pp. 91, 97-9. See also this work, p 110, for an illustration of Jones' Trade Card and for a description of his playing.
6. Gwyn A. Williams, *The Welsh in their history* (London, 1982), pp. 49-50.
7. It is impossible to make an exact count; many subscribers with non-Welsh-sounding names may have been Welsh.
8. This is outside the scope of this article; in any case, there is a large amount of specialist literature on this subject.
9. Distillations of Jones's History and his attributions of antiquity are still sometimes presented with little critical assessment, as in C. Polin, *The ap Huw manuscript* (Henryville, 1982). For a succinct account of the reasonable certainties about earlier Welsh musical practice, see *The New Grove*, Wales 1 and 2 i, ii, iii.
10. See C. Bullock-Davies, 'Welsh Minstrels at the courts of Edward I and II', *Transactions of the Honourable Society of Cymmrodorion*, Session 1972-3 (London, 1973), pp. 104-122.

11. e.g. John Lloyd (Floyd, Flude), c. 1457 — 1523, priest, gentleman of the Chapel Royal, composer whose two puzzle canons, one antiphon and one florid mass survive (according to Hawkins, he was a bachelor of music); and John Gwynneth (Siôn Gwynedd), awarded a D.Mus. at Oxford in 1531, after two supplications, 'having spent twenty years in the study and practice of music'.
12. These are given throughout this article except where the translation is otherwise attributed.
13. This term is used to distinguish the older almain from the 18th-century allemande.
14. Others are *Alaman de Prins de Parma* (a commander in the Spanish army in the Low Countries) in Valerius, *Nederlandsche Gedenck-Clanck* (Haerlem, 1626) and *Allemande Quepeeren* in *Oude en Nieuwe Hollandse Boerenliedjes en Contredansen* (Amsterdam, 1697-1715).
15. If *adagio* be taken as ♩ tactus = metronome 56, Jones's tempo is about twice too slow for an almain proper. In late 18th-century Ireland, both the old dance tempo and a very slow tempo seem to have been in use concurrently, the latter by English-acculturated harpists. See J. Rimmer, 'Foreign elements in Irish eighteenth-century dance music', *Historical Dance*, vol. 2, no. 4 (1984/5), pp. 28-35.
16. The conventional English verse given with this does not fit metrically.
17. Jones's only reference to John Parry was in a deprecatory footnote in a later edition of the *Musical and Poetical Relicks*, to the effect that Parry's Welsh tunes were 'much mutilated'. This may have been partly the result of professional jealousy, notorious among harpists in general and Welsh harpists in particular. Forms of *Morfa Rhuddlan* which appeared in some instrumental tutors were constructed on the same harmonic formula as Parry's and Jones's, but were not melodically identical.
18. This is in marked contrast with much eighteenth-century Lowland and Anglo-Scotch song, where tune contours often contain large, angular leaps, giving a dramatic rather than a pathetic effect.
19. In later editions this is titled *Y Gerddinen/The Mountain Ash*. Trefor M. Owen, Curator of the Welsh Folk Museum, St. Fagans, and Roy Saer, Assistant Keeper of its Department of Cultural Life kindly provided the following explanation: *Gorddinam* can be analysed into the elements *gor*, *di* and *nam*, to produce an adjective meaning ultra-perfect. *Gorddinan*, however, is the name of a stream, an upland pass and a farm just outside Dolwyddelan in Gwynedd and *Gorddinam* may be a slight corruption of that name, *Y Gerddinen* being a later semantic rationalisation by an outsider who found *Gorddinam* meaningless. The validity of this explanation is reinforced by the nature of the piece, which may well have been a rurally-preserved product of north Wales.
20. Jones's statement that 'one set of words is not confined to one tune, but commonly sung to several' doubtless meant 'sung to several tunes based on comparable musical formulae', not tunes of totally different metre. In practice, only certain types have been used as bases for *penillion*.
21. Osian Ellis, *The Story of the Harp in Wales* (Cardiff, 1980), pp. 59-65.
22. It is, however, not necessarily the exact text originally associated with this harp tune; *Y Galon Drom* may have been a subject-category rather than a specific poem. Wyn Thomas, of the University College of North Wales, Bangor, kindly provided invaluable textual and musical clarification of this piece, and also this literal translation:
Oh how heavy my heart is/When I think of leaving you: || /Oh the thought of such blessedness/And the thousand sweet kisses too.
23. This occurred also in Lowland Scotland and Ireland. The incidence of Scotch dance rhythms in 18th-century Wales is unsurprising. Several members of the Anglo-Scotch aristocracy married Welsh heiresses and became large-scale landowners in Wales.
24. The *abca* given in P. Kinney, 'The tunes of Yr Hen Benillion', *Journal of the Welsh Folk-Song Society*, 2 (Bethesda, 1979), pp. 30-45, does not take account of the fact that *b* and *c*, although complete short lines in the Welsh text, are half-units of music.

25. The late Nansi Richards contended that this had been the work-song of goose-herds driving their flocks (shod with warm tar topped with fine gravel) 'all through the night' in order to reach market by daybreak.
26. In later editions, the piece so titled is different from this one, though it is of the same general cast and mood.
27. I am indebted to Roy Saer for this translation. In later editions this piece is titled *Cil y Fwyalch/The Blackbird's Retreat* (Nook).
28. Roy Saer kindly provided the information that *Hên Sibel* was in the repertory of a harpist who played in the Builth area of Brecknock during the 1790s; he pronounced this *Hên Sabel*, with the accent on the last syllable. It is possible that this genre may have derived originally from a theatrical pastoral. Though nothing of, or including the name Isabel has yet been identified among English pastorals, there is in the *Boerenelieties* (see note 14) a lyrical *Coridon en Isabelle/Coridon and Isabelle* followed by a *Gavotte of soete Isabelle/Gavotte, or Sweet Isabelle* which must have come from a French or Netherlandish pastoral. In later editions, *Hên Sibel* is titled *Winifreda* after the lady to whom the poem is addressed.
29. *Shenkin*, one. *The rising of the lark*, three. *Pen Rhaw and Loath to depart*, four. *The Marsh of Rhuddlan*, five. *New Year's night*, six. *Welsh Ground*, twenty-four.
30. J. Rimmer, 'The Talbot manuscript. VI. Harps', *GSJ* XVI (1963), pp. 63-66.
31. Rimmer (see note 4) and 'Morphology of the triple harp. II', *GSJ* XIX (1966), pp. 61-4.
32. See J. Rimmer, 'Telynnoes Maldwyn: Nansi Richards, a Welsh harpist, 1888-1979', *Studia Instrumentorum Musicae Popularis* VII (Stockholm 1981), pp. 127-133, reprinted in *Welsh Music*, vol. 6, no. 10 (Spring 1982), pp. 18-32, for Nansi Richards's comments on the sonority of Welsh triple harps compared with other harps, and for the traditional techniques and repertories which she acquired early in life.
33. 'Mr Parry has been here and scratched out such ravishing blind harmony, such tunes of a thousand years old, with names enough to choke you, as have set all this learned body a dancing...' (The last is to be taken figuratively, not literally). Letter of Thomas Gray, quoted in Ellis (see note 21), p. 57.
34. Length 20½in; breadth at base 9½in tapering to 8in at the top; depth 8/10in; fingerboard length 10in. Tuning d" c" g' all doubled at the lower octave, the lowest pair a drone course set off the fingerboard.
35. It is noteworthy that the old almain also came from Anglesey and the enigmatic ap Huw manuscript was associated with that island.
36. See J. Rimmer, 'An archaeo-organological survey of the Netherlands', *World Archaeology*, Vol. 12, no. 3 (February 1981), p. 239 and plate 2 (e).
37. F. Harrison, 'Celtic Musics: characteristics and chronology', *History and Culture of the Celts*, ed. K.H. Schmidt and R. Ködderitzsch (Heidelberg, 1985), in the press.
38. The general use of this unrealistic term, whose application has become extended to cover Western art music even up to the end of the eighteenth century, dates from the founding of the periodical of that name. Dissatisfaction with the term, felt in some quarters even at the time, is now more strongly expressed, e.g. Irving Godt, 'New voices and old theory', *Journal of Musicology*, Vol. III, no. 3 (Summer 1984), p. 317, note 23: 'Do we call Petrarch an "early" poet, Michelangelo an "early" artist, Shakespeare an "early" dramatist, Defoe an "early" novelist? It is time we discarded that tired adjective and came to terms with our patrimony'.

1. CANU WNAF

(I Shall Sing)



1. Canu wnaf a bod yn llawen, Fel y gog ar frig y gangen, A pheth



bynnag ddaw i'm blino, Canu wnaf, a gadael iddo.

1. Canu wnaf a bod yn llawen,
Fel y gog ar frig y gangen,
A pheth bynnag ddaw i'm blino,
Canu wnaf, a gadael iddo.
2. Gwyn fy myd pe medrwn hedeg
Bryn a phant a goriwaered:
Mynnwn wybod, er ei gwaethaf,
Lle mae'r gog yn cysgu'r gaef.
3. Yn y coed y mae hi'n cysgu,
Yn yr eithin mae hi'n nythu,
Yn y llwyn dan goed y bedw,
Dyna'r fan y bydd hi farw.
4. Canmol deryn bach am ganu,
Canmol deryn bach am ddysgu,
Eto, hyn sydd yn rhyfeddol:
Nid â deryn bach i'r ysgol!

Canwyd yn ystod noson anffurfiol yng Ngwrs Penwythnos y Gymdeithas ym Mhlas Gregynog, Powys, gan Jacob Morgan (ganed 1907), Cross Hands, Sir Gaerfyrddin. Ni chofia Jacob ymha le y dysgodd y gân, gan na chenid hi yn ei gynefin, ond fe'i dysgodd tuag 20 mlynedd yn ôl, rwydro yn ystod y 60au. Ceir fersiwn ar eiriau'r pennill cyntaf yn llsgrau Iolo Morganwg, ond bod byrdwn disynnwyr rhwng y llinellau yno: "Canu 'ddwyf a bod yn llawen / Fel yr eos ar y ddraenen / Er bod y ddraenen yn fy mhigo / Canu 'ddwyf a gadael iddo".

Sung during an informal evening at the Society's Weekend Course at Gregynog Hall, Powys, September 1985, by Jacob Morgan (born 1907) of Cross Hands, Carmarthenshire. Jacob does not remember where he learned the song, as it was not sung in his own neighbourhood, but he learned it about 20 years ago, sometime in the 60s. A version of the words of the first verse can be found among the mss of Iolo Morganwg but the lines of verse are there interlaced with a nonsense refrain: "Canu 'ddwyf a bod yn llawen / Fel yr eos ar y ddraenen / Er bod y ddraenen yn fy mhigo / Canu 'ddwyf a gadael iddo". Phyllis Kinney.

2. Y PREN GWSBERIS

(The Gooseberry Bush)



1. Draw ar breri Arizona, Draw ar hyd yr eang baith, Pôr y gwartheg wrth y miloedd,



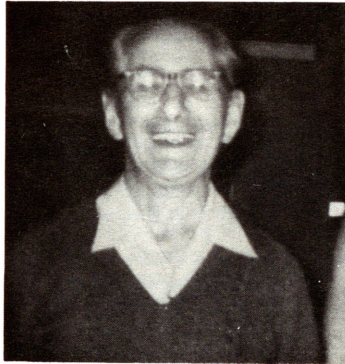
Yna'r cowbois wrth eu gwaith: Gwyllo maent y gwartheg gwylltion, Ar eu broncos



brithion bach, Gan anadlu'r pur awelon Chwythant dros ehanger iach.

2. Patrick Murphy, llanc o Wyddel,
Lleidr gwartheg ar y paith,
Ddaliwyd gan y cowbois heini
Un diwyrnod wrth eu gwaith.
Ebai'r blaenor, "Patrick Murphy,
Am ddwyn gwartheg ar y paith,
Rhaid dy lunsio; 'does drugaredd,
Fel y gwyddost, am y gwaith."
3. "Croger di yn awr wrth goeden;
Rhoed dy gorff i adar nen,
Ond cei ddewis man dy grogi;
Dewis hefyd wrth pa bren."
"Holy Father", mynte Patrick,
"Fechgyn ffamws ydych chwi;
Crogwch fi wrth bren gwsberis;
Dyna'r pren a garaf fi."
4. Chwerthin wnaeth y cowbois heini;
Ebai un, gan chwerthin 'n iach,
"Sut y crogir dyn chwe troedfedd
Wrth ryw bren gwsberis bach?"
"Nid oes arnaf frys i'm crogi",
Ebai Pat, gan wenu nawr,
"Ac arhosaf hyd nes tyfo'r
Pren gwsberis ddigon mawr."

5. Chwerthin wnaeth y cowbois eto,
A phob un am ucha'i lef —
Distaw bach aeth Pat o'u gafael,
At y broncos rhedodd ef;
Dewis wnaeth y bronco harddaf,
A'r cyflymaf ar ei droed:
Dros y preri yr aeth Patrick
Ar y garlam fwya 'rioed!
6. Gweiddi wnaeth yn ôl o'r pellter,
"Fechgyn, cyn y gwnewch fy nal,
Mentraf ddweud bydd pren gwsberis
Wedi tyfu'n ddigon tal!"

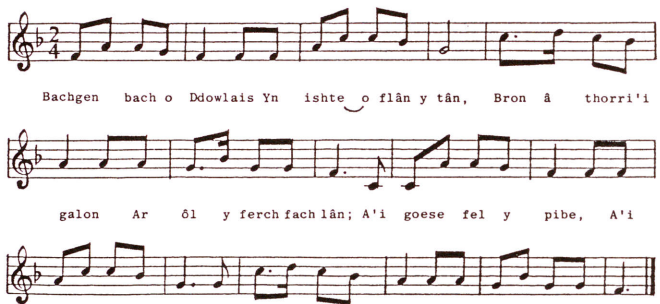


Jacob Morgan yn mwynhau cynhadledd arall yn ei "ail gartref", Plas Gregynog, Powys.
Jacob Morgan enjoying yet another conference at his "second home", Gregynog Hall, Powys.

Canwyd ar yr un achlysur â'r gân flaenorol. Dysgodd Jacob Morgan hon oddi wrth ei frawd, a'i clywsai yn nhafarn yr Union yng Ngors-las, rywdro wedi'r Ail Ryfel Byd. Mae'r dôn yn amrywiad agos ar yr un a arferir i ganu'r faled o'r 19eg ganrif, "Deio Bach", ac y mae'r dôn honno ei hunan yn aelod o deulu cerddorol mawr sy'n cynnwys "Y Fwyalchen", "Migildi Magildi" a "Pant y Pistyll". Ymddengys i'r rhain oll ddeillio o'r dôn Wyddelig "St Patrick's Day". Amlyga'r geiriau fotif sy'n dra adnabyddus ym myd y stori werin.

Sung at the same gathering as the preceding song. Jacob Morgan learned this one from his brother who had heard it in a pub, The Union, in Gors-las, Carmarthenshire, sometime after World War II. The tune is a close variant of the one usually used to sing the 19th-century ballad "Deio Bach", which is itself a member of a large tune family, including "Y Fwyalchen", "Migildi Magildi" and "Pant y Pistyll". All these appear to be derived from the Irish tune "St Patrick's Day". The text features a well-known folk-narrative motif. Phyllis Kinney.

3. BACHGEN BACH O DDOWLAIS (A Little Lad from Dowlais)



Bachgen bach o Ddowlais Yn ishte o flân y tân, Bron â thorri'i
galon Ar ôl y ferch fach lân; A'i goese fel y pibe, A'i
freiche fel y brwyn, A'i ben e fel pen taten, A hanner llath o drwyn!

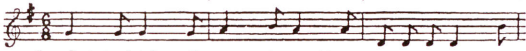
Bachgen bach o Ddowlais
Yn ishte o flân y tân,
Bron â thorri'i galon
Ar ôl y ferch fach lân;
A'i goese fel y pibe,
A'i freiche fel y brwyn,
A'i ben e fel pen taten,
A hanner llath o drwyn!

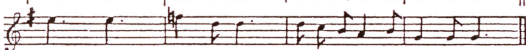
Canodd Jacob Morgan y gân blant uchod yng Nghwrs Penwythnos y Gymdeithas yng Ngregynog y flwyddyn ddilynol, sef 1986. Dysgodd y gân oddi wrth ei fam ac yntau'n blentyn, yn ystod y Rhyfel Byd Cyntaf.

Jacob Morgan sang the above children's song at the Society's Weekend Course at Gregynog the following year, viz. 1986. He learned the song from his mother when he was a child, during the First World War. Phyllis Kinney.

4. BROGA BACH

(Little Frog)

| d :-: d | d :-: d | r :-: m | r :-: r | s₁ : s₁ : s₁ | s₁ :-: m |

 1. Broga bach aeth maes i rodio, Ami dym da di
 | d :-: d | d :-: (s) | s : s : s | s :-: s | l :-: m | f :-: f |

 dym dym do, Ar gefen ei farch a'i gyfrwy cryno,
 | l :-: : | l :-: : | ta :-: s | s :-: : | s : f : m | r :-: m | d :-: d | d :-: : ||

 Twy wy adi o, Ami dym da di dym dym do.

1. Broga bach aeth maes i rodio,
 Ami dym da di dym dym do,
 Ar gefen ei farch a'i gyfrwy cryno,
 Twy wy adi o,
 Ami dym da di dym dym do.
2. I chwilio am wraig i drin ei ddodre'n,
 Ami dym da di dym dym do,
 Pwy lygadari ond llygodyn,
 Twy wy adi o,
 Ami dym da di dym dym do.

Fersiwn ar y gân enwog am garwriaeth y broga a'r llygodyn — er mai cychwyn yn unig ar yr hanes a geir yma. Fe'i cyhoeddwyd gan Gymdeithas Alawon Gwerin Cymru yn 1928 ar daflen eithr nis cynhwyswyd o'r blaen yn ei chylchgrawn.

A version of the ubiquitous song about the courtship of the frog and the mouse — although it offers only the very beginning of the tale. The Welsh Folk-Song Society issued it in 1928 on a pamphlet but it has not previously appeared in its journal.

5. Y WASGOD GOCH

(The Red Waistcoat)



1. Fel yr oeddwn yn fy ngwely



Yn troi a throsi'n methu â chysgu,



Ond mi welwn ferch run lliw â'r lili



Yn anfon siwt o ffarwel imi. Di-rei-di-rei,



Ffol-di-ri-di-ri-di-ri-di-rei, di-rei, di-rei-di-ho.



2. Rhoth i mi glôs o felfat lowddu



A leinin gwyn i gofio amdani,



Rhoth i mi gôt liw du o'r pandy

Ailgyhoeddir y gân uchod eleni oherwydd y brychau yn atgynhyrchiad y gerddoriaeth yng nghylchgrawn y llynedd.



A chrys yn frith i lwyr alaru



A gwasgod goch o doriad calon



A'i botyma i gyd o dagrau heilltion. Di-rei-di-rei...



3. Rhoth i mi het garlein wedi ei ffeind o Rhoth i mi gadach



4. Rhoth i mi sane o saethau'r A sgidiau o blwm trymder odd



5. Wel, dyna'r siwt i gyd i fyny



Ond fod eisiau'i gwisgo i fynd i'w chladdu. Di-rei-di-rei...



6. yn Caernarfon A thra bo dŵr



7. Trafael iais i Ac mi welais ferched Ond ni fûm Nag ar

The above song is republished this year in view of the blemishes in the music reproduction in last year's journal.



Coda: Di-rei-di-rei-di-ho Di-rei-di-rei-di-ho, rei-di-ho.

1. Fel yr oeddwn yn fy ngwely
Yn troi a throsi'n methu â chysgu,
Ond mi welwn ferch 'run lliw â'r lili
Yn anfon siwt o ffarwel imi.
Di-rei-di-rei, . . .
2. Rhoth i mi glôs o felfat lowddu
A leinin gwyn i gofio amdani;
Rhoth i mi gôt liw du o'r pandy
A chrys yn frith i lwyr alaru,
A gwasgod goch o doriad calon
A'i botyma i gyd o ddagrau heilltion.
Di-rei-di-rei, . . .
3. Rhoth i mi het garlein wedi ei thrimio â mwynder
A ffon o gollen ffeind o ffarwel;
Rhoth i mi gadach sidan gwyrddlas
A llun ei harch oedd arno'n fflowars.
Di-rei-di-rei, . . .
4. Rhoth i mi sane o wlân crydeddig
Ac wedi ei gweu â saethau'r Ciwbig,
A sgidia o blwm â dur yn fyclau,
Wel, byth 'r anghofia i'r trymder oedd arna-i.
Di-rei-di-rei, . . .
5. Wel, dyna'r siwt i gyd i fyny
Ond fod eisiau'i gwisgo i fynd i'w chladdu.
Di rei-di-rei, . . .
6. Tra bo llong yn mynd i'r Werddon,
A thra bo castell yng Nghaernarfon,
A thra bo dŵr oddeutu Amlwch,
Wel byth 'r anghofia i ei harddwch.
Di-rei-di-rei, . . .
7. Trafaeliais i trwy Gymru a Lloeger
Ac mi welais ferched lawer,
Ond ni fûm nes i dorri'm calon
Nag ar ôl merch gŵr o Bantyffynnon.
Di-rei-di-rei, . . .

RHESTR AELODAU 1986-87/*LIST OF MEMBERS 1986-87*

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Nifer aelodau: unigolion 214, parau 39, sefydliadau 16

MYNEGEION I GYFROLAU 1-10 / INDEXES TO VOLUMES 1-10

Wyn Thomas / D. Roy Saer

1. DYDDIADAU CYHOEDDI / PUBLICATION DATES

1/1978 2/1979 3/1980 4/1981 5/1982 6/1983 7/1984 8/1985 9/1986 10/1987

2. TEITLAU CANEUON A CHEINCIAU / TITLES OF SONGS AND TUNES

ADAR MÂN Y MYNYDD (<i>Little Birds of the Mountain</i>)	7	46
AR Y BRYN MAE CASEG FELEN (<i>On the Hill There's a Chestnut Mare</i>)	2	51
ARIA XXIV (MORFA RUDDLAN) (<i>Rhuddlan Marsh</i>)	10	32
BACHGEN BACH O DDOWLAIS (<i>A Little Lad from Dowlais</i>)	10	46
BLE BYDDA' I 'MHEN CAN MLYNEDD? (<i>Where Will I Be in a Hundred Years' Time?</i>)	7	47
BROGA BACH (<i>A Little Frog</i>)	10	47
CAINC YR ARADWR (<i>The Ploughman's Song</i>)	5	47
CÂN GLOIR PWNCO (<i>Debate-Closing Song</i>)	1	28
CÂN OFYN Y FARI LWYD (<i>Mari Lwyd Request Song</i>)	1	27
CÂN Y CADNO (<i>The Song of the Fox</i>)	6	55
CÂN Y CARDI (<i>The Cardi's Song</i>)	1	33
CÂN Y DRYW BACH (<i>The Cutty Wren Song</i>)	4	51
CÂN YCHEN (<i>Oxen Song</i>) (1)	7	50
CÂN YCHEN (<i>Oxen Song</i>) (2)	7	53
CÂN YR HEN LANC (<i>The Bachelor's Song</i>)	6	54
CANEUON CALAN (<i>New Year Songs</i>)	7	56
CANU WNAF (<i>I Shall Sing</i>)	10	43
CARU 'NGHAER A CHARU 'NGHORWEN! (<i>Courting in Chester and Courting in Corwen!</i>)	6	50
CASEG WINAU (<i>Brown Mare</i>)	6	40
CERDD JOB (<i>The Song of Job</i>)	2	52
CERDD WILLIAM Y MARSANDWR (<i>William the Merchant's Song</i>)	9	9
CLYWCH! CLYWCH! (<i>Hark! Hark!</i>)	6	62
CONSËT GWŶR ABERFFRAW (<i>The Delight of the Men of Aberffraw</i>)	7	48
CRUG-Y-BAR	9	5, 9, 8, 9
CRUG-Y-BAR (BOZRAH)	9	6
CRUG-Y-BAR (EDOM)	9	8
CRUG-Y-BAR (SARON)	9	9
CYWYDD DEUAIR FYRRON	8	21
CYWYDD DEUAIR MORGANWG	8	18
CHWARTER TÔN (<i>Quarter Tune</i>)	8	54
DEFFROWCH! BEN TEULU (<i>Awake! Head of the Family</i>)	8	27
DEFFRWCH! BEN-TEULU (<i>Awake! Head of the Family</i>)	8	28, 8
DERYN BACH BYW (<i>Sprightly Little Bird</i>)	1	29
DEUAIR FYRRION	8	19
DI DIDL LAN (<i>Dee Deedle Lan</i>)	8	57
(DIENW / <i>Untitled</i>)	8	22
DIED FOR LOVE	1	8

DIFYRRWCH WILLIAM OWEN PENCRAIG (<i>The Delight of William Owen of Pencraig</i>)	7	51
DIFYRRWCH Y LLANC (<i>The Young Man's Delight</i>)	6	51
DOWCH, DOWCH, YN AWR! (<i>Come, Now, Come!</i>)	6	56
DYMA'R CALAN WEDI GWAWRIO (<i>Here's New Year's Day Dawned</i>)	6	57
FE HWYLIWYD LLESTR EGWAN (<i>There Sailed a Frail Vessel</i>)	2	47
FENYW FWYN (<i>Gentle Damsel</i>) (1)	7	46
FENYW FWYN (<i>Gentle Damsel</i>) (2)	7	52
FENYW FWYN (<i>Gentle Damsel</i>) (3)	7	54
FFAIR DINAS YR HAF (<i>Dinas's Summer Fair</i>)	8	52
FFARWEL FO I ABERYSTWYTH (<i>Farewell to Aberystwyth</i>)	1	21
FFARWEL I DRE CAERNARFON LON (<i>Farewell to Gay Caernarfon Town</i>)	7	45
FFINISTR, FFANASTR! (<i>Finister, Fanaster!</i>)	5	41
GWRANDEWCH YN LLON! (<i>Listen Joyfully!</i>)	1	30
GWRANDO, 'R DERYN DU ADEINIOG (<i>Listen, Winged Blackbird</i>)	5	48
HALSING Y DRYW (<i>The Wren Song</i>) (I)	8	25
HALSING Y DRYW (<i>The Wren Song</i>) (II)	8	26
HEN DDARBI (<i>Old Darby</i>)	1	20
HEN WRAIG O DYN-Y-MORFA (<i>An Old Lady From Tyn-y-Morfa</i>)	2	46
I YSGAFNHAU EIN GWAITH (<i>To Lighten Our Work</i>)	8	58
LISA LÂN (<i>Fair Lisa</i>)	7	45
LODAS LÂN HARDD EI PHRYD (<i>Fair Damsel of Beautiful Countenance</i>)	2	49
LLADD Y WEIRGLODD WAIR (<i>Mowing the Hay Meadow</i>)	8	53
LLAWER GWAITH Y BŪM WRTH GARU (<i>Many Times Did I Whilst Courting</i>)	6	49
MAB ANNWYL DY FAM (<i>Your Mother's Dear Son</i>)	6	59
MAE GAFAR ETO (<i>There Is Another Goat</i>)	7	57
MAE GAFR ETO (<i>There Is Another Goat</i>)	3	33
MAE GEN I SWLLT (<i>I've Got a Shilling</i>)	3	28
MAE GENNYF DDAU FUSTECHYN (<i>I Have a Pair of Oxen</i>)	6	55
MAE'R FERCH A GÂR FY NGHALON (<i>The Girl My Heart Adores</i>)	6	50
MAE'R WYTHNOS YN HIR (<i>The Week Is Long</i>)	8	55
MAIR SYDD YN WYLO (<i>Mary Is A-Weeping</i>)	7	55
MARI LWYD (<i>Mari Wyld</i>)	6	56
MI FUAIS YN MEDI'R CYNHAEAE' (<i>I Used to Reap the Harvest</i>)	8	56
MORFA RHUDDLAN (<i>Rhuddlan Marsh</i>)	10	33
MWYNEN MAI (<i>Gentle Maid of May</i>)	7	37
MYNWENT EGLWYS (<i>A Churchyard</i>)	5	43
O IE'NCTID HOFF AC ANNWYL (<i>O Dear Beloved Young Ones</i>)	6	51
OES YN Y Tŷ 'MA WIN I WERTH? (<i>Does This House Have Wine for Sale?</i>)	6	60
OF NOBLE RACE WAS SHINKIN	7	28
OS DAW FY NGHARIAD HENO (<i>If My Love Should Come Tonight</i>)	6	58
'ROWN I'N RHODIO GLAN MÔR HELI (<i>I Was Wandering the Salt-Sea Shore</i>)	4	52
'RWYF YN CARU DAU 'RUN ENW! (<i>I'm Courting Two Men with the Same Name!</i>)	6	49
RHUPPYNT HIR	8	22, 8 23

SYR HARRI DDU (<i>Sir Harry Black</i>)	7	30
TAIR CATH FECHAN (<i>Three Little Kittens</i>)	5	45
TON DEUAIR	8	20
TRIBAN MORGANNWG (<i>Glamorgan Triban</i>)	7	36
TROS Y MÔR (<i>Beyond the Sea</i>)	6	52
WELE GWAWRIODD (<i>Behold Now Dawned</i>)	10	5
Y BACHGEN A FODDODD YN YMYL Y LAN (<i>The Lad that Drowned near the Shore</i>)	6	53
Y DDAU FARCH (<i>The Two Stallions</i>)	6	61
Y DDEILEN DYBACO (<i>The Tobacco Leaf</i>)	7	49
Y GALON DROM (<i>The Heavy Heart</i>)	10	35
Y GINI MELYN BACH (<i>The Little Yellow Guinea</i>)	8	51
Y GWAS A'R CEFFYL (<i>The Servant and the Horse</i>)	3	32
Y GWCW FACH LWYDLAS (<i>Dear Blue-grey Cuckoo</i>)	5	44
Y GWYDR GLAS (<i>The Green Glass</i>)	1	22, 3
Y LLEUEN (<i>The Louse</i>)	3	31
Y PREN GWSBERIS (<i>The Gooseberry Bush</i>)	10	44
Y SAITH RHYFEDDOD (<i>The Seven Wonders</i>)	5	42
Y WASGOD GOCH (<i>The Red Waistcoat</i>)	9	42, 10
YNG NGHLAN Y MÔR MAE GWIN AR WERTH (<i>By The Sea There's Wine for Sale</i>)	3	34
YMDDIDDAN RHWNG MAB A MERCH IEUANC (<i>A Young Couple's Dialogue</i>)	5	49

3. CANEUON: LLINELLAU CYNTAF Y GEIRIAU / SONGS: FIRST LINES OF TEXTS

A ddewch chi, feibion cryno	7	36
A sailor bold he courted me	1	8
Aeth Wiliam i'r môr pan oedd hogyn	9	9
Agorwn wiw garol i'w ganu'n blygeiniol	7	48
Ar ei gwartha mi ddechreua	8	18
Ar fore pan yn rhodio	7	36
Ar y bryn mae caseg felen	2	51
Ar y ffordd wrth fynd i Lundan	3	31
Bachgen bach o Ddowlais	10	46
Beth ti moyn y man-na, deryn bach byw?	1	29
Beth wneir â'r wraig benchwiban?	7	36
Ble'r wyt ti'n mynd â dy flewyn shag a dy gwt yn shiglo?	6	55
Broga bach aeth maes i rodio	10	47
Bûm yn meddwl un tro	3	32
Cadd Pryse o Bont y Pandy	7	53
Canu wnaf a bod yn llawen	10	43
Caru 'Nghaer a charu 'Nghorwen	6	50
Caseg winau, coesau gwynion	6	48
Clywch! Clywch! Newyddion bore ddaeth o'r nef	6	62
Chwi bobl briod, dowch yn nes	8	51
Da gennyf garu ac yfed cwrw	6	51
Daeth Mari Lwyd lawen	6	56
Deffrowch ben teulu	8	27
Deffrwch! benteulu	8	28, 8

Di didl lan dan dwl didl lan dan do	8 57
Dowch, dowch, yn awr o fawr i fân	6 56
Draw ar breri Arizona	10 44
Dryw bach ydyw'r gŵr	4 51, 8 26
Duw gorychaf y kyfarchaf	8 21
Duw nad ti gam byth ar vargam	8 20
Dyma'r Calan wedi gwawrio	6 57
Dyma'r dryw, os yw e'n fyw	8 25
Fe gwyd yr haul er machlud heno	5 47
Fe hwyliwyd llestr egwan	2 47
Fe welais beth na welws pawb	7 50
Fel yr oeddwn yn fy ngwely	9 42, 10 48
Fenyw, fwyn, gwrandio gŵyn	7 46, 7 54
Fy meddwl i a fy malais	7 36
Ffarwél fo i Aberystwyth	1 21
Ffarwél i dre Caernarfon lon	7 45
Glywsoch ddwedyd am y cryman	5 42
Gwen a aeth i geisio corddi	5 41
Gwrandewch yn llon, O! dewch yn llu	1 30
Gwrandio, 'r deryn du adeiniog	5 48
Gwyn ei fŷd a gae dy ganlyn	7 30
Haen o bridd a haen o gerrig	5 43
Hen wraig o Dyn-y-morfa	2 46
Llawer gwaith y bûm wrth garu	6 49
Mae dydd Calan wedi gwawrio	7 56
Mae gafar eto heb ei godro	7 57
Mae gaf(y)r eto, oes, heb ei godro	3 33
Mae gen i swllt, peth braf ydy swllt	3 28
Mae gennyf ddau fustechyn	6 55
Mae'r ferch a gâr fy nghalon	6 50
Mair sydd yn wyllo	7 55
Mehefin, yr ail ddydd, mi godais yn dra bore	8 52
Mi a baraf im gwen araf	8 23
Mi fuais yn medî'r cynhaea'	8 56
Mi fûm yn caru Gwen Llan-onn	6 54
Mi godais heddiw'n fore	7 56
Mi gwrddais â merch ifanc	8 53
Myfi sydd yn gweled yr wythnos yn hir	8 55
Nid wyf i nawr yn prisio	7 36
O ie'nctid hoff ac annwyl	6 51
O mor drom fy nghalon	10 35
Oes yn y tŷ 'ma win i werth?	6 60
Ond yn awr rwy'n darfod canu	1 28
Os daw fy nghariad heno	6 58
Os daw fy nghariad i yma heno	1 22
Os daw 'nghariad yma heno, yma heno	3 29
Ow! fanwyldd fywiol fywyd	5 49

Pan oeddwn ar foreuddydd	6 61
Pan oeddwn i gynt yn fachgen	7 36
Ple buost ti neithiwr, fab annwyl dy fam?	6 59
Pob rhyw gristion glan i galon	8 20
Phriona' i byth mo'r meinar	2 49
Red glows the forge in Striguil's bounds	7 36
Roedd bwthyn diaddurn yng nghesail y mynydd	7 51
'Roedd gŵr yng ngwlad y dwyrain	2 52
'Rown i'n rhodio glan môr heli	4 52
'Rwy'n cael fy llenwi nos a dydd	7 47
'Rwy'n lwmpyn mawr o Gardi	1 33
'Rwyf yn caru dau 'run enw	6 49
Sion gerdd brydferth, o blwyf lidnerth	8 22
Tair cath fechan yn eistedd yn ddiddan	5 45
Tri pheth sy'n cwnnu 'nghalon	7 36
Tros y môr y mae fy nghalon	6 52
Wel dyma ni'n dŵad	1 27
Wele gwawriodd dydd i'w gofio	10 5
Y bachgen, y bachgen, a'i hoffter yw'r môr	6 53
Y ddeilen dybaco sy'n dyfod o bell	7 49
Y gwcw fach lwydlas	5 44
Yng nglan y môr mae gwin ar werth	3 34
Yn sŵn y siswrn finiof fawr	8 58
Yr eos a'r glân hedydd	7 46
4. ERTHYGLAU, ETC. / ARTICLES, ETC.	
CLEAVER, W. Emrys: Canu a Chyflwyno'r Alaw Werin	3 5
<i>(Singing and Presenting the Folk Song)</i>	
DAVIES, Alun: Diverse Thoughts on Welsh Folksong Arrangements, Their Suitability and Use	4 34
EMLYN, Shân: Caneuon Gwerin Cymraeg yn Y Wladfa	5 33
<i>(Welsh Folk Songs in Patagonia)</i>	
EVANS, Meredydd: Adolygiad: Ceinion y Gân, gol. E.G. Millward	7 58
<i>(Review: Ceinion y Gân, ed. E.G. Millward)</i>	
EVANS, Meredydd: Canu Gwerin Llŷn ac Eifionydd	7 5
<i>(The Folk Songs of Llŷn and Eifionydd)</i>	
EVANS, Meredydd: Cefndir a Chynnwys "Hen Hwiangerddi" Ceiriog	4 11
<i>(The Background and Content of Ceiriog's Collection of Nursery Rhymes)</i>	
EVANS, Meredydd: Ceiriog: Bardd y Gân	10 11
<i>(Ceiriog: The Poet of Song)</i>	
EVANS, Meredydd: Deuair Fyrion ac Alawon	8 16
<i>(The Deuair Fyrion Metre and Its Tunes)</i>	
EVANS, Meredydd: "Twll Bach y Clo"	5 5
<i>("The Little Keyhole")</i>	
GRIFFITHS, Rhidian: Helynt Alaw: Cledan, Emlyn, "Crug-y-bar"	9 5
<i>(Storm Over à Tune: Cledan, Emlyn, "Crug-y-bar")</i>	
GRIFFITHS, Rhidian: "Ystafell yr Hen Alawon"	7 39
<i>("The Old Tunes' Room")</i>	

GWYNDAF, Robin: Robert Pierce Roberts a Chân "Y Wasgod Goch"	9	30
<i>(Robert Pierce Roberts and the Song of "The Red Waistcoat")</i>		
HUWS, Daniel: Dr J. Lloyd Williams a Cherddoriaeth Draddodiadol	6	32
HUWS, Daniel: Dr J. Lloyd Williams and Traditional Music	6	40
HUWS, Daniel: Melus-Seiniau Cymru	8	32
<i>(The Melus-Seiniau Cymru Manuscript)</i>		
HUWS, Daniel: Melus-Seiniau Cymru: Atodiadau	9	47
<i>(The Melus-Seiniau Cymru Manuscript: Appendices)</i>		
KINNEY, Phyllis: Caneuon o Gasgliad Dr J. Lloyd Williams /		
Songs from the Dr J. Lloyd Williams Collection	6	47
KINNEY, Phyllis: Narrow-Compass Tunes in Welsh Folk-Song	9	12
KINNEY, Phyllis: The Tunes of "Yr Hen Benillion"	2	30
KINNEY, Phyllis: Vocal and Instrumental Interaction in Earlier		
"Canu Penillion"	7	28
LINNARD, William: Penillion y Pwll Llifo	4	5
<i>(Sawpit Verses)</i>		
MILLWARD, E.G.: Delweddau'r Canu Gwerin	3	11
<i>(The Imagery of Folk Song)</i>		
PARRY-WILLIAMS, Amy: Geiriau Ein Caneuon Gwerin	1	5, 2 11
<i>(The Texts of Our Folk Songs)</i>		
RIMMER, Joan: Edward Jones's Musical and Poetical Relicks of the		
Welsh Bards, 1784: A Re-assessment	10	26
SAER, D. Roy: Casgliad Caneuon Tal Griffith	3	22
<i>(The Tal Griffith Song Collection)</i>		
SAER, D. Roy: Cymdeithas Alawon Gwerin Cymru, 1908-1983	6	5
<i>(The Welsh Folk-Song Society, 1908-1983)</i>		
SAER, D. Roy: Geiriau'r Garol "Wele Gwawriodd"	10	9
<i>(The Text of the Carol "Wele Gwawriodd")</i>		
SAER, D. Roy: Llên Gwerin a Defod a Chân	5	19
<i>(Folk Lore and Ritual and Song)</i>		
SAER, D. Roy: Pum Cân Werin o Forgannwg	1	27
<i>(Five Glamorgan Folk Songs)</i>		
SAER, D. Roy: Tŷn "Hen Ddarbi" a'i Theulu	1	17
<i>(The Tune "Old Darby" and Its Family)</i>		
SAER, D. Roy: The Welsh Folk-Song Society, 1908-1983	6	16
THOMAS, Wyn: Ethnogerddoreg ym Mangor	5	12
<i>(Ethnomusicology at Bangor)</i>		
WILLIAMS, Huw: Ar Drywydd Carol	10	5
<i>(On the Trail of a Carol)</i>		
 5. TEYRNGEDAU / TRIBUTES		
CLEAVER, W. Emrys: W.S. Gwynn Williams (1896-1978)	2	5
DAVIES, Alun: Emrys Cleaver: A Tribute	8	13
EVANS, Meredydd: Emrys	8	5
SAER, D. Roy: Marwolaeth: Dr Mostyn Lewis	9	58
SAER, D. Roy: Marwolaethau/Obituaries: Mrs Annie Lumley		
Marwolaethau/Obituaries: Mrs Kitty Idwal Jones	7	65
SAER, D. Roy: Obituary: Dr Mostyn Lewis	9	59
 6. GWEINYDDOL, ETC. / ADMINISTRATIVE, ETC.		
Mynegeion i Gyfrolau 1-10 / Indexes to Volumes 1-10	10	59
Rheolau Cymdeithas Alawon Gwerin Cymru	5	51
Rhestr Aelodau 1982-83 / List of Members 1982-83	6	64
Rhestr Aelodau 1986-87 / List of Members 1986-87	10	51
The Rules of the Welsh Folk-Song Society	5	52

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The Society was established in 1908. Its aims are the collection, preservation and performance of Welsh folk-song, its publication, and the encouragement of related research-work. By today, over twenty numbers of its Journal have appeared, including over 500 songs (nearly all of them with Welsh-language texts). Annually since 1963, and usually in September, the Society has held a weekend course of lectures (by specialists from Wales itself and other countries), discussions and song. Around October, too, in conjunction with the Welsh Folk Dance Society, it stages the one-day Gŵyl Werin Cymru (Welsh Folk Festival).

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