

CANU GWERIN

(FOLK SONG)

11/1988



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
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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 Fari Lwyd yn Llangynwyd, Morgannwg, tuag 1908. Tynnwyd y llun gwreiddiol gan Frederic Evans.

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

The Mari Lwyd at Llangynwyd, Glamorgan, around 1908. Original photograph taken by Frederic Evans.

GOLYGYDDOL

I lawer o'n haelodau, pinael gweithgarwch y Gymdeithas ar draws y flwyddyn yw'r Eisteddfod Genedlaethol. Mae achlysur blynyddol y brifwyl hefyd yn naturiol yn ein gwahodd i fyfyrio rhywfaint uwchlaw hynt a helynt y Gymdeithas o fewn i'r deuddeng mis blaenorol. Wrth ddod ynghyd yng Nghasnewydd, mae'n debyg, y sylweddolir yn llawn pa mor drychinebus i'r Gymdeithas fu misoedd cyntaf 1988, pan gollwyd tri o'i hoelion wyth: ei Llywydd, y Fonesig Amy Parry-Williams, un o'i His-Lywyddion, Emrys Bennett Owen, ac aelod blaenllaw o'i Phwyllgor Gwaith, Alun Davies. Telir teyrnged iddynt ill tri yn y rhifyn hwn.

Dau draddodiad canu sydd ar lawer ystyr yn gyferbyniol i'w gilydd ydyw sylfaen y ddwy brif erthygl y tro yma: ar y naill law y canu llofft stabal ac ar y llall y canu carolau plygain. Cyferbyniol hefyd yw gogwydd yr erthyglau, a'r gyntaf (yn Gymraeg) yn canolbwyntio ar gydberthynas y canu a'i gefndir cymdeithasol, tra bod yr ail (yn Saesneg) yn craffu ar y gerddoriaeth, ei nodweddion, ei hamrywiadau a'i thras. Estynnir croeso arbennig i'r drafodaeth fanwl ac arloesol gan Phyllis Kinney ar draddodiad y bu iddo rym mor rhyfeddol am ganrifoedd yng nngledd Cymru.

EDITORIAL

For many of our members, the climax of the Society's activity during the year comes at the National Eisteddfod. The annual occasion of the premier festival also naturally invites us to reflect upon the prevailing fortunes of the Society within the previous twelvemonth. Most likely it will be in gathering together in Newport that we shall fully realise how calamitous for the Society were the opening months of 1988, when it lost three of its stalwarts: its President, Lady Amy Parry-Williams, one of its Vice-Presidents, Emrys Bennett Owen, and a prominent member of its Executive Committee, Alun Davies. Tributes to all three appear in the present issue.

Two song traditions which are, on several accounts contrasting, form the basis of the two main articles this time: on the one hand stable-loft song and on the other Christmas plygain carols. Additional contrast is provided by the respective research approaches of the articles, with the first (in Welsh) focusing upon the inter-relationship of the song and its social context, while the second (in English) examines the actual music, its characteristics, variant-forms and lineage. We welcome especially the in-depth and pioneering discussion by Phyllis Kinney upon a tradition which gained such an astonishing hold for centuries within northern Wales.

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RHIDIAN GRIFFITHS

Llyfrgellydd Cynorthwyol yn Adran y Llyfrau Printiedig, Llyfrgell Genedlaethol Cymru. Trysorydd ac Ysgrifennydd Aelodaeth y Gymdeithas, a golygydd *Lleisiau'r Werin* 2.

An Assistant Librarian in the Department of Printed Books, National Library of Wales. Treasurer and Membership Secretary of the Society, and editor of Lleisiau'r Werin (The People's Voices) 2.

PHYLLIS KINNEY

Un o ddau brif gyfrannwr y cylchgrawn hwn yn ystod blynnyddoedd diweddar, a chyd-olygydd y casgliadau safonol *Caneuon Gwerin i Blant* (1981) a *Canu'r Cymry* (Cyfrolau 1 a 2, 1984 ac 1987).

One of this journal's two main contributors in recent years, and co-editor 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).

“DDAW HI DDIM”

(“Not for Joe”)

Rhidian Griffiths

Rai blynyddoedd yn ôl, yn ystod sgwrs ddifyr ar ganeuon Fictoraidd, digwyddodd Douglas Hague, gynt o'r Comisiwn Henebion yn Aberystwyth, sôn wrthyf fel y byddai Donald Tovey yn dangos pa mor wahanol y gallai'r un cymal neu frawddeg gerddorol fod o newid ei gyd-destun. Enghraifft Tovey, mae'n debyg, oedd y ffigur s₁.d:1₁, a ddefnyddiwyd gan Beethoven yn ei driawd cyflwynedig i'r Arch-ddug Rudolph, a chan Arthur Lloyd ar y geiriau “Not for Joe” mewn cân boblogaidd o'r *music-hall* (“Not for Joseph” yw teitl gwreiddiol y gân). Ond i mi nid “Not for Joe” a awgrymai'r cymal, ond y gân “Ddaw Hi Ddim”, y clywswn y diweddar Emrys Cleaver yn ei chanu droeon; fe'i ceir ganddo, dan y teitl “Ymsongan”, ar y record *Canu'r Cymry*.

Cafodd Emrys Cleaver y gân gan Robert Morris, Pentre Du Isaf, Cefnberain, a gofiai ei chlywed yn swper y bugeiliaid ym Mryntrillyn, Mynydd Hiraethog, ddechrau'r ganrif hon. Fe'i hailgofnodwyd yn 1985 o ganu mab Robert Morris, Gwilym, a'i chynnwys yn y gyfrol *Canu'r Cymry II* a ymddangosodd yn 1987.

Yr oedd tebygrwydd “Ddaw Hi Ddim” a “Not for Joe” yn fwy na damweiniol. Cefais hyd i gân Arthur Lloyd mewn cyfrol amryw yn y Llyfrgell Genedlaethol a chael mai cyfieithiad pur agos ohoni yw “Ddaw Hi Ddim”, ac mai Arthur Lloyd ei hun biau'r gerddoriaeth a'r geiriau Saesneg. Mab i ddigrifwr o'r Alban oedd Arthur Lloyd, gŵr amryddawn a hyfforddwyd yn actor ond a droes at ganu wedi iddo symud o Glasgow i Lundain tuag 1862. Yn ei anterth yn y *music-halls* yn 60au a 70au'r ganrif ddiwethaf enillai £100 yr wythnos, ac yr oedd yn ddiamau yn un o sêr ei gyfnod. “Not for Joseph” oedd y fwyaf llwyddiannus o dipyn o'r deucant o ganeuon a gyfansoddodd: gwerthwyd 80,000 ohoni ac fe'i cyhoeddwyd yn U.D.A. yn ogystal ag yn Llundain. Daeth yn boblogaidd tuag 1868-9, ond daliwyd i'w chanu am flynyddoedd, hyd yn oed wedi marw Arthur Lloyd yn 1904.

Trwy garedigrwydd Roy Saer o Amgueddfa Werin Cymru cefais wybod fod Emrys Cleaver hefyd wedi cael cyfle i lunio recordiad o'r gân ar ran y BBC. Yn ôl cofnodion y Recorded Programmes Library, BBC, Llundain, fe'i recordiwyd 8 Tachwedd, 1954 o ganu Robert Davies, ffermwr 69 oed o Bentrebeidiog, Llansannan, a hynny gan Peter Kennedy yng nghwmni Emrys Cleaver. Y mae'r nodyn yn y cofnod am gefndir y gân yn cadarnhau'r hyn a ddywedodd Robert Morris:

Heard as a boy on the Hiraethog moors. Lord Devonport used to hunt on the moors, and 20-25 of us engaged as beaters. He used to give a party, this was one of the songs sung at the party.

Gellir tybio, felly, mai tua throad y ganrif y dysgodd Robert Davies y gân.

Mwy diddorol fyth yw fod yr un ffynhonnell yn nodi recordiad cynharach

o'r gân gan Joseph (priodol iawn!), brawd Robert Davies, 29 Awst, 1953. Seamus Ennis, eto gydag Emrys Cleaver, a recordiodd hon, a cheir y nodyn hwn gan Cleaver:

This used to be sung at the Shepherds supper some 60 years ago in Bryn tri llyn Denbs. Not typically Wel(sh), rare Example of a 'cantefable' (sic) song. *Tune is similar to that of the Minstrel song 'Not for Joe'*. (Myfi biau'r italeiddio)

Ai cân werin Gymraeg yw hi, felly? Ie, yn gymaint â'i bod wedi'i chanu a'i chadw a'i throsglwyddo yn y traddodiad llafar. Cân ffwrdd-â-hi ydyw, yn perthyn i fydd y swper neu'r parti. Yn y nodyn ar y gân ar glawr record *Canu'r Cymry* awgrymir fod cantorion yn cyfansoddi penillion newydd i adlewyrchu digwyddiadau'r dydd, ond y mae'r penillion Cymraeg sy' ar glawr yn cyfateb i'r gân wreiddiol a ddaeth o'r *music-hall* yn Llundain. Yr hyn sy'n drawiadol yw fod Emrys Cleaver, a wnaeth gymaint i'w phoblogeiddio, wedi sylwi ar ei thebygrwydd i "Not for Joe" (er ei fod yn cyfeiliorni wrth ei galw'n "Minstrel song"), heb ymhelaethu ar ei awgrym. Pam, tybed, na chofnodwyd ei hach yn llawn? Mwy pwysig, pwy a'i trosodd i'r Gymraeg?

SUMMARY

The comic song "Ddaw Hi Ddim" ("It Won't Come") used to be much sung by one of this Society's leading figures, Emrys Cleaver, and had been learnt by him early this century from an informant who sang it annually at the shepherds' feast on the Hiraethog Moors of Denbighshire. Other male singers from the same area have recorded it for the BBC. What the above short article demonstrates is that the song in Welsh is actually a close translation of "Not for Joe", one of the most successful compositions of Victorian music-hall star Arthur Lloyd, who was in his prime during the Sixties and Seventies of the last century.

Ed.

"NOT FOR JOSEPH."

WRITTEN AND COMPOSED BY ARTHUR LLOYD.

VOICE.

PIANO.

The musical score is written for voice and piano. It consists of three systems of staves. The key signature is D major (two sharps) and the time signature is 2/4. The voice part is written on a single staff with a treble clef. The piano part is written on two staves (treble and bass clefs). The first system shows the piano part starting with a forte (f) dynamic. The second system continues the piano part. The third system shows the piano part ending with a fortissimo (ff) dynamic. The voice part is mostly silent, with some notes in the first system.

H. D. 624.

Jo - seph Bax - ter is my name, My

friends all call me Joe; I'm

up, you know to ev' - ry game, And

ev' - ry thing I know: Ah, I

once was green as green could be, I

saf...fer'd for it though, Now

if they try it on with me I

tell them not for Joe.

H. D. 624.

CHORUS.

'Not for Joe,' 'Not for Joe,' If he knows it,

not for Jo ---- seph; No, no, no, 'Not for Joe,'

Not for Jo ---- seph oh, dear, no,

ff

H. D. 634.

"NOT FOR JOSEPH."

Joseph Baxter is my name,
 My friends all call me Joe -
 I'm up, you know to ev'ry game,
 And ev'rything I know;
 Ah! I once was green as green could be,
 I suffer'd for it though:
 Now, if they try it on with me,
 I tell them 'Not for Joe'.
Chorus. 'Not for Joe', 'Not for Joe',
 If he knows it 'Not for Joseph',
 No, no, no, 'Not for Joe',
 'Not for Joseph', oh, dear no.

I used to throw my cash about,
 In a reckless sort of way;
 I'm careful now what I'm about,
 And cautious how I pay:
 Now the other night I asked a pal,
 With me to have a drain,
 'Thanks Joe' said he, 'lets see old pal'
 'I think I'll have Champagne.'
Spoken. (Will ye, said I, oh, no,-)
 'Not for Joe, &c.

Theres a fellow call'd Jack Bannister,
 Hes a sort of chap is Jack,-
 Who is always money borrowing,
 And never pays ye back;
 Now last Thursday night he came to me,
 Said hed just returned to town;
 And was rather short of cash.
 Could I lend him half-a-crown.

Well, said I, if I thought I should get it back
 again I would with pleasure - but excuse me if I
 say. — 'Not for Joe'.

A friend of mine down in Pall Mall,
 The other night said, 'Joe',
 I'll introduce you to a gal,
 You really ought to know;
 She's a widow you should try and win,
 'Twould a good match be for you —
 She's pretty and got lots of tin,
 And only forty-two.

(Fancy forty-two, old enough to be my grand-
 mother, and you know a fella' can't marry his grand-
 mother, lots of 'tin though, and pretty, forty-two, No.)
 'Not for Joe,' &c.

I think you've had enough of Joe,
 And go I really must;
 I thank you for your kindness though,
 And only hope and trust —
 That—the favour you have shown so long,
 I always may retain:
 Perhaps now if you like my song,
 You'll wish I'll sing again.
 (But, —)
 'Not for Joe' &c.

Y CANU LLOFFT STABAL YM MHEN LLŶN
(*Stable-Loft Song in the Llŷn Peninsula*)

D. Roy Saer

[Atgynhychir yr ysgrif hon o bamffledyn a ymddangosodd yn 1980 ar y cyd â'r record hirfaith *Caneuon Llofft Stabal* (Sain 1164M). Cyhoeddwyd y record a'r llyfryn gan Sain (Recordiau) Cyf., Penygroes, fel yr ail record yn y gyfres *Traddodiad Gwerin Cymru*, sydd yn seiliedig ar recordiau-maes yn archif sain Amgueddfa Werin Cymru. Gol.]

What I wanted to ask you was about the accommodation at the farmhouses. Where were the servant-men housed? — Well, generally they were boarded in the kitchens, had their meals in the kitchens, and mostly slept out in a hayloft, I mean a stable-loft outside. Most of them did so. . .

Was there room for them to sit in the evenings in the kitchen? — Not always very comfortable. They could not afford to give them a candle.

Could not afford to give them light? — Well, they would not, I mean, not in long winter evenings.

They would not give them light there? — They would grumble if they were burning their master's candles.

In fact they did not expect them to spend the evenings in the kitchen, did they? They did not encourage them to stay there? — No, they were not encouraged. . .

If they could not sit in the kitchen, there was no accommodation in the loft excepting just for sleeping? — Oh, no, there was not.

Where did they spend their evenings as a rule? — I cannot tell you — rambling about very often with each other. That is the only chance farmers' servants had to see each other.

To see each other? — Yes, to see their friends. Some of them would go to see their parents in different places.

And some to see somebody else? — And some to see somebody else; of course they require that. . .

Is it usual now for the servant-men to sleep in these lofts over the stables, as they did many years ago? — Yes.

Are those lofts warmed in any way in the winter-time? — Well, some are warm and others are very cold.

If they are not warmed it must be very cold in the depth of winter? — Yes, especially up in that country.

I want to know whether they are artificially warmed in any way in the depth of winter? — No, not the sleeping place.

Felly y rhedai rhan o'r dystiolaeth a roed yn 1893 gerbron y Comisiwn Brenhinol ar Dir yng Nghymru gan rydd-ddeiliad o sir Gaernarfon, Hugh Owen, a ffermiai ger aber afon Conwy. Yn y cyfnod hwnnw dichon bod adroddiad digysur Hugh Owen yr un mor gymwys ar gyfer parthau gorllewinol Cymru yn gyffredinol, onid ar gyfer y rhan fwyaf o'r wlad.

Gydag un eithriad, daw caneuon y record bresennol oddi wrth frodorion Pen Llŷn, yng nghwr arall sir Gaernarfon. Dônt hefyd o blith eitemau a oedd mewn cylchrediad rhyw ugain mlynedd wedi ymholiad y Comisiwn. Erbyn hynny, hwyrach i amgylchiadau'r gwas fferm ddechrau gwella — yn ddiamau, mewn rhai ardaloedd, yr oedd gan y llofft stabal dipyn mwy i'w gynnig nag a gyfleid gan y dystiolaeth uchod. Ar yr un pryd, parhâi rhan sylweddol o ddisgrifiad Hugh Owen yn ddilys o fewn i gefndir y caneuon hyn.

Yn noethlymder Llŷn, megis drwy'r mwyafrif o rannau gorllewinol Cymru yn nechrau'r ganrif hon, yr arfer oedd i'r gweision hynny a letyai ar fferm gysgu yn un o'i thai-allan cerrig, gan amlaf uwchben stabal, beudy, hoewal neu ysgubor. A phoblogaeth cefn gwlad Llŷn bron yn gwbl Gymraeg, "llofft stabal" oedd y term a arferid yn lleol am y mannau cysgu hyn, a'r oll yn ddiwahân. Ychydig cyn ac yn ystod y Rhyfel Byd Cyntaf profwyd bywyd y llofft stabal yno gan Tommy Williams, un o brif gantorion y record hon, ac ymhen hanner canrif wedyn, yn 1964, recordiodd ei atgofion ohono. O fewn i'r un flwyddyn ategwyd ei dystiolaeth yn gyffredinol gan amryw frodorion eraill a recordiwyd neu a holwyd ar ran Amgueddfa Werin Cymru.

Yn draddodiadol bu ffermio, ochr-yn-ochr â physgota, yn brif gynhaliaeth o fewn i'r penrhyn. Yn 1911, wrth adael yr ysgol ac yntau'n dair ar ddeg oed, daeth Tommy Williams yn was fferm, gan dreulio'r blynyddoedd dilynol yn gweini ar bum fferm yn ardal Sarn Mellteyrn: Crugeran, Treigwm, Tre-faes, Tynewydd a'r Felin. Ymhob un o'r bedair gyntaf cedwid pum gwas, a dau i bedwar o'r rheini'n cysgu ar lofft stabal. Uwchben yr ystafell olchi yr oedd llofft Crugeran, mewn gwirionedd, ond lleolid llofftydd Treigwm, Tre-faes, a Thynewydd dros y stabal, a mynediad i ddwy ohonynt drwy gyfrwng grisiau cerrig y tu allan. Cysgai gweision y Felin yn llofft y gegin, sef y rhan o'r tŷ a ffurfiai lety'r morynion, fel arfer.

Yr oedd ei llofft stabal i bron bob fferm leol o hanner can erw neu ragor. Yn naturiol, amrywiai'r llofftydd hyn o ran maint, yn ôl nifer y gweision y bwriedid eu lletya ynddynt. Pedwar oedd y nifer fwyaf y bu Tommy Williams yn cysgu yn eu plith ac yr oedd hynny'n ffigur digon cyffredin yn yr ardal — yr eithriad

arbennig oedd llofft Neigwl Plas, a letyai wyth gwas. Rhennid gwelyau, yn aml, a gallai hynny fod yn fendith ar nosweithiau oerach na'i gilydd gan mai'r unig wresogi "allanol" ar lofft oedd y gwres a godai oddi wrth yr anifeiliaid a gedwid, fel arfer, islaw. Ffodus, yn hyn o beth, mai cyfyng oedd maint y ffenestr neu ffenestri, er y golygai hynny mai annigonol, braidd, a fyddai'r goleuni naturiol a dreiddiai i'r llofft. O ran dodrefn ni cheid ond yr hanfodion eithaf: yn ychwanegol at wely gwellt (neu *ran* yn unig o un) yr oedd gan bob gwas ei goffor personol a chan bob llofft ei bwrdd (neu gadair) a'i dysgl neu fwced ymolchi. (Nid annisgwyl bod defnyddio'r ymadrodd "rêl llofft stabal" mewn o leiaf un rhan o sir Gaernarfon i ddisgrifio unrhyw beth llai parchus na'i gilydd). Cymerid pryddau bwyd yng nghegin y fferm (yn union fel a wneid gan weision y "*chaulmer*" yn yr Alban — yn ôl pob golwg, rhywbeth diarth i Gymru oedd trefn Albanaidd y "*bothy*", a olygai fod y gweision yn bwyta hefyd yn eu tŷ allan).



FFIG. 1. Ystabl a'i llofft yn Nyffryn Conwy, ar fferm Hendre Wen ger Llanrwst. Credir i weision gysgu ynddi gynt.

Amrywiai swyddogaeth gymdeithasol y llofft stabal yn ôl rhawd y tymhorau. Yn ystod hanner-blwyddyn yr haf, naturiol oedd i'r gweision dreulio'u horiau rhyddion yn yr awyr agored, pe bai ond i ymgynnull yn y pentre neu, hwyrach, wrth ryw bont neu groesffordd allan yn y wlad. Pa un a ddigwyddai unrhyw

ganu ai peidio ar achlysuron o'r fath, dibynnai hynny ar breifatrwydd, lawn cymaint ag ar hwyl. Gyda chyrraedd yr hydref, fodd bynnag, ceid newid ar y patrwm ymddygiad. O ran gwaith, fel y cyfryw, cyrhaeddid uchafbwynt prysur y tymor cynaeafu, ac yn sgil hwnnw ddi'r gobaith am sicrhau cyflogwr newydd yn y ffair galangaeaf. Dychwelai oriau hamdden, hefyd, i'w cylchdro gaeafol, cylchdro yr oedd rhan y llofft stabal ynddo yn dyngedfennol i fwy nag un cyfeiriad.

O fewn i hanner dywyllaf y flwyddyn treuliai'r gweision fwy o'u horiau-gyda'r-hwyr ar y llofft stabal nag yn unlle arall. Wrth gwrs, yr oedd aml weithgareddau capel a alwai am eu mynychu'n rheolaidd — cyfarfod yr hwyr ar y Sul ei hunan, Cwrdd Gweddi nos Lun a Seiat nos Iau. Bob ychydig wythnosau ceid hefyd y Gymdeithas Lenyddol, a feithrinai weithgarwch cerddorol yn ogystal â llenyddol, ac yn fwy gwasgarog fyth cynhelid eisteddfodau — eto o dan nawdd y capel. (Hyd 1914, cymharol brin fu cyngherddau yn yr ardal, ond daethant yn amlach wedyn).

Fel arfer, yn ystod yr wythnos, ddi gwaith i ben am saith o'r gloch; ar Sadyrnau gorffennid am chwech, nes i'r prynhawn Sadwrn ddod yn gwbl rydd tua diwedd y Rhyfel Byd Cyntaf. (Nos Sadwrn, gyda llaw, oedd y noson dawelaf yn hytrach na'r fwyaf bywiog ar y llofft stabal, gan mai dyna'r noson draddodiadol i'r gweision daro adref i weld eu teuluoedd.) Ar ôl swper o uwd, gallai'r dynion dreulio'u hamser fel y mynnent, o fewn terfynau. Yr oedd yn Sarn Mellteyrn bedwar tŷ tafarn, a phob un ohonynt, debyg, yn cynnig cynhesrwydd a chwmniaeth, ond ychydig o'r gweision a'u mynychai. Pwysai Anghydfurfiaeth, yn enwedig yn sgil diwygiad crefyddol 1904, yn drwm yn erbyn y fath batrwm byw a thywysai amryw feistri eu gweision yn gadarn rhagddo. Ar y llaw arall, yn y mwyafrif o achosion, nid oedd cegin y fferm iddo olygu taflu mân gerrig neu raeon at ffenest llofft y gegin, a chael mynediad wedyn — lle bo'r cynigiwr yn dderbyniol — i wely rhyw forwyn neu'i gilydd. O'i hanfod, defod tymor y gaeaf oedd hon, gan fod cysgod tywyllwch yn anhepgor er ceisio cadw'r cwbl yn gyfrinachol. Llawn mor bwysig hefyd oedd yr annibyniaeth a ddeilliai o gysgu mewn tai allan. I'r gweision hynny a ddymunai grwydro wedi iddi nosi yr oedd perffaith ryddid i fynd a dod yn ôl eu mympwy, heb eu herio gan eu meistri neu unrhyw awdurdod arall. Hawdd y gallai fod yn oriau mân y bore, onid o gwmpas toriad gwawr, pan ddychwelai'r crwydriaid hyn i'w ffueau llai atyniadol hwy eu hunain.

Yr oedd, fodd bynnag, un lloches nosol yn ychwanegol. Yn nechrau'r ganrif bresennol, rhan annatod o hyd o fywyd y llofft stabal yng Nghymru ydoedd "streicio" neu "gynnig", — a defnyddio ymadroddion Llŷn — sef yr arfer o ymweld â gwagedd yn ystod oriau'r nos. Gallai hyn fod yn gyfyngedig i gydgwmnia wrth dân y gegin, ond mwy na thebyg iddo olygu taflu mân gerrig neu raeon at ffenest llofft y gegin, a chael mynediad wedyn — lle bo'r cynigiwr yn dderbyniol — i wely rhyw forwyn neu'i gilydd. O'i hanfod, defod tymor y gaeaf oedd hon, gan fod cysgod tywyllwch yn anhepgor er ceisio cadw'r cwbl yn gyfrinachol. Llawn mor bwysig hefyd oedd yr annibyniaeth a ddeilliai o gysgu mewn tai allan. I'r gweision hynny a ddymunai grwydro wedi iddi nosi yr oedd perffaith ryddid i fynd a dod yn ôl eu mympwy, heb eu herio gan eu meistri neu unrhyw awdurdod arall. Hawdd y gallai fod yn oriau mân y bore, onid o gwmpas toriad gwawr, pan ddychwelai'r crwydriaid hyn i'w ffueau llai atyniadol hwy eu hunain.

Ceid weithiau gymaint â thair cenhedlaeth ar lofft stabal, a'u hoed yn amrywio

o tua thair ar ddeg i fyny at ddeugain neu hanner cant a thu hwnt. Fel arfer, fodd bynnag, ac er gwaethaf yr hierarchiaeth alwedigaethol a reolai'r holl weision, gwresog ddigon oedd yr hinsawdd gymdeithasol. *Rhaid* oedd i aelodau'r cwmni ddysgu tynnu efo'i gilydd am o leiaf dymor ac yr oeddynt, wedi'r cwbl, yn gyfuniad cydryw ddigon — yn wir, ac amaethyddiaeth yn lleol yn galw am gynifer o ddynion, ychydig o weithwyr gwryw'r fro a oedd heb fod yn weision fferm. Ni fynchid y llofft stabal gan y meist'r neu'r feistres na'u meibion (heblaw am eithriadau prin) a chwbl waharddedig oedd y lle i'r merched fferm a'r morynion (er bod yr olaf yn gwneud y gwelyau yno yn y bore, pan oedd y gweision eisoes wrth eu gorchwylion o gwmpas y fferm).

Yr oedd cydrywiaeth ac ymreolaeth, felly, yn ffactorau allweddol ar y llofft ac mae'n sic'r iddynt gyfrannu'n helaeth tuag at yr awyrgylch ymlaciol a nodwedda'i fywyd y llofft stabal, o'i gyferbynnu â'r ymddygiad mwy "cyfrifol" a ddisgwyli'd fel arfer yn y byd y tu allan. Wrth reswm, y ddelfryd o ran cysur materol fuasai lletya yn nhŷ'r meist'r; ychydig o bwysau, fodd bynnag, a ddug yr ystyriaeth honno o'i chloriannu yn erbyn y manteision eraill a ddô'i o gael llety ar wahân. "Y mae'r dynion, yn wir, o blaid cysgu allan o'r tŷ, oherwydd bod ganddynt fwy o annibyniaeth gyda'r nos. . ." — ni allai adroddiad y Comisiwn Brenhinol ar Lafur, yn 1893, wrth gondefnio'r llofft stabal ar dir iechyd a moesoldeb, osgoi gollwng y cyfaddefiad hwnnw.

§

Yn groes i'r darlun a gyflwynir gan y fath adroddiadau swyddogol, yr oedd fodd i'r llofft stabal feithrin amrywiol ddiddordebau diwylliannol, o ddarllen i arlunio neu gerfio, o gyfansoddi cerddi (hyd yn oed, weithiau, gan dderbyn her y mesurau caeth) i chwarae chwaraeon bwrdd. Ambell noson dô'i wyth i ddeng gwas neu ragor ynghyd mewn hoff ganolfan. (Nid oedd pob llofft, wrth gwrs, yr un mor gyfleus, mor fawr, mor gynnes neu mor gyfforddus â'i gilydd.) Ar y fath achlysuron, bron heb eithriad, yr oedd i gerddoriaeth ei le. Hwyrach y cynhwysai'r "rhaglen" (a gâi redeg ei chwrs yn ddigon anffurfiol) bethau fel adroddiadau neu storïau hefyd — yn wir, pa gyfathreb lafar bynnag y dymunai rhywun ei chynnig ar y pryd. O ran cerddoriaeth, y lleisiol a gâi amlygrwydd, er bod cyfeilio gan "gordial" neu organ-geg os oedd un ar gael. Denid yr holl griw i ymuno mewn amryw ddatganiadau, gan gynnwys hyd yn oed yr unigolion hynny a fuasai wrth reddf yn ymgilio rhag perfformiad mwy cyhoeddus. Gan fod gweision ffermydd Llŷn bryd hynny'n cyflogi fesul hanner blwyddyn, a llawer ohonynt o'r herwydd yn newid eu lle yn réit aml, rhaid bod trosglwyddo prysur ar ganeuon rhwng y gwahanol lofftydd.

Er mai Cymraeg, yn gyfangwbl ymron, oedd eu geiriau, ffurfiar'r caneuon a glywid ar y llofft gronfa lled amrywiol. Mewn gwirionedd, ni fwriadwyd erioed i'r ymadrodd "caneuon llofft stabal" gwmpasu'r holl sbectrwm o ganu a oedd bryd hynny'n boblogaidd ymysg y gweision. Ymgorfforai'r sbectrwm hwnnw ganeuon a oedd yn aml yn dra chyferbyniol o ran cefndir, swyddogaeth, cynnwys a ffurf: mewn llawer achos eu prif gyfatebiaeth oedd, yn syml, bod y gwŷr neu'r bechlyn hynny'n hoffi eu canu.

Cynnyrch o'r tu allan oedd lliaws o'r caneuon, ac mewn cylchrediad yn gyffredinol drwy'r rhanbarthau Cymraeg o Gymru. Hawdd y gallent hefyd ddeillio o gefndir cymdeithasol gwahanol iawn i eiddo'r llofft stabal. Ceid cryn dipyn o ganu emynau, er enghraifft, ar y llofft (tra, ar y llaw arall, mai llwyr waharddedig o fewn i addoldy a fuasai caneuon llofft stabal o'r gwir ryw). Estynnid croeso hefyd i ganeuon-llwyfan dramatig yr eisteddfod a'r gyngerdd, rhai Fictoraidd neu ddiweddarach, er y gallai eu perfformio'n gyflawn brofi'n drech na chanwr llofft stabal. Rhoid tro, eto, yn achlysurol ar ganu penillion, hyd yn oed os ar sail tua thair cainc yn unig ac er gwaethaf mynych absenoldeb unrhyw gyfeiliant gan offeryn, nodwedd sylfaenol mewn canu penillion go iawn.

Y
Gwydr Glas.



Os daw 'nghariad yma heno
I guro'r gwydr glas,
Rhowch ateb gweddus iddo.
Na atebwch mino'n gas,—
Nad ydyw'r feich ddiin gartre',
Na'i h'wyllys da yu tŷ,
Llang ifange o'r plwy' arall
Sy wedi myn'd a bi.

Da chwithau llau ferch ifange
Rhowch ran o'ch cwmni clyd
I lango sy dan y ffenestr,
Heb feddu lle'n y byd,
Mae'r llaw wedi lleuwi,
A'm llong ar frig y don,
Ni ddeusaf ddiin i'ch blino
'Run noswaith rhwng ond hon.


C A N

BACHGEN MAIN.

Est, yr oeddwn i'n rhodio'r gasaf
Ddydd Mawrth diwedda' o ddyddiau'r byd,
Mewn lle isel dan goedwig dawel,
Lle clyw'n i ddwy'n ymgomio ysgbyd;
Neu wnos i nés nés atyut,
Nes oeddwn i yn y lle a'r man;
Pwy oedd yuo yn ymgomio,
Oud i' sbwyl gariad gyda'i mam.

Fy sbwyl eneth, ti sydd yma,
Oyda mi a'th ddwyllaw'n rhydd,
Yu lán dy drwsiad, y hardl d' oeddiad,
A mi'uan am dy futebio sydd;
Cei fountio'th gedyf fy nghuged gnyll,
A gweision, syful iawn i'w drin,
A golud byddol, sef aur melynlon,
Ao arian gloj, eoc wrth dy glun.

OO

FFIG. 2. Dwy o ganeuon y record fel y'u cyhoeddwyd ar daflenni baledi.

O'r taflenni "baledi" y deilliodd cyfartaledd uchel o eitemau'r llofft stabal yn Llŷn. Fyth er tua chychwyn y ddeunawfed ganrif, cawsai cerddi Cymraeg eu dosbarthu'n helaeth drwy'r cyfrwng hwnnw. Erbyn dechrau'r ganrif bresennol, fodd bynnag, yr oedd y traddodiad yn dirwyn i ben. Ychydig o'r taflenni a welodd Tommy Williams, er enghraifft, ar y llofft. Eto i gyd fe wyddai ac fe ganai'r gweision amryw byd o "faledi", a'r rheini ar donau — neu fersiynau ar donau — a fuasai, mae'n debyg, ar un adeg yn rhan o stoc fasnachol y baledwyr crwydrol, pen-ffair. Gwelsid gynt y fath wŷr yn canu a gwerthu eu cerddi yn ffair y Sarn, ond darfu eu hymweliadau yno ychydig cyn y Rhyfel Byd Cyntaf.

Mewn rhifyn cynnar (1912) o *Gylchgrawn Cymdeithas Alawon Gwerin Cymru* cyfleir y gydberthynas hanfodol a oedd rhwng trosglwyddo printiedig a throsglwyddo llafar yn y maes arbennig hwn. Noda'r golygydd, Dr J. Lloyd Williams, am un hysbysydd "a dreuliasai ei ieuencid fel prentis gof yn ucheldir sir Ddinbych", pan holwyd ef ynghylch "Ffarwél i Blwy Llangywer", "Y Pren Gwyrddlas" a "Lliw Gwyn Rhosyn yr Haf":

*eglurodd fod y dair cân. . . fel arfer yn cael eu canu ar y llofft stabal, "pan fyddai'r hogia yn torri gwalltia'u gilydd". Yn ystod nosau'r gaeaf ni chaniateid golau iddynt, cilient i'r efail pan oeddent am ddysgu baled brintiedig, cyneuid matsien, a darllenid hynny a ellid o linellau, yna eu hadrodd yn y tywyllwch, gan ddyblygu'r perfformiad ar draul nifer fawr o fatsys. (t. 154)

Tra gosodid y rhan fwyaf o ganeuon ar gof, yr oedd ar gael hefyd gopïau printiedig — ac ysgrifenedig, efallai — o'r cerddi i'w trysori ac i ymgynghori â hwynt gyda pharch. Yn ystod y cyfnod 1885-1925, wrth gasglu caneuon drwy ardal Beddgelert yn sir Gaernarfon, cafodd "Carneddog" (Richard Griffith) yr olaf o'r ffynonellau hyn yn werthfawr y tu hwnt:

Cefais lawer cerdd mewn hen gopïau â dalennau melyn a bratiog, a'r ysgrifen yn anodd ei deall yn aml, a rhai'r "gweision ffarmwrs" yn dipiau a budr gan dreigl eu cario a'u cadw yn eu pocedau, a'r iws mawr a fu arnynt. (*Cerddi Eryri*, t.iii)

O ran cynnwys — a rhoi ond y crynhoad moelaf — gellir dosbarthu hoff "faledi" y gweision yn ganeuon serch a charu, yn ganeuon trychineb a galar, neu'n ganeuon o sylwadaeth gymdeithasol. A hwythau gan mwyaf yn gynnrych y ganrif o'r blaen, cynigient rhyngddynt adroddiadau ar ddigwyddiadau hanesyddol ynghyd â chreadigaethau'r dychymyg. Pan un ai ffeithiol ynteu ffansiöol, ai adroddiadol ynteu delynegol, tueddent at fod yn llethol o oddrychol o ran cyflwyniad, gan roi lle canolog i hiraeth, teimladrwydd a melodrama. Er i'r taflenni weithiau gynnwys geiriau adnabyddus y caneuon eisteddfod a chyngerdd, cwbl annerbyniol — ar dir pwnc neu'r driniaeth ohono, ac er mai llenyddol yn hytrach na llafar ydoedd eu hidiom, fel arfer — fuasai'r mwyafrif o'u heitemau ar unrhyw lwyfan "parchus" yng Nghymru. Yn achos yr eitemau hyn defnyddid y termau "baledi" a "chaneuon llofft stabal" yn aml fel cyfystyron.

Ar y llaw arall, cynhwysai'r ymadrodd olaf lawer o ddefnydd ychwanegol nas gwywyd erioed ar daflenni "baledi". Yn cydgymysgu'n naturiol ag eitemau cyhoedddeg yr oedd corff helaeth o ganeuon â'u hamrywiol eiriau, yn ogystal â'u tonau, yn bod mewn traddodiad llafar yn unig (heblaw, efallai, am ambell

gopi ysgrifenedig a wnaed o'u geiriau). Er i rai ohonynt grwydro ymhell dros Gymru ar dafod leferydd — fel y profwyd gan waith casglu Cymdeithas Alawon Gwerin Cymru o tua 1908 ymlaen — tynghedwyd eraill ohonynt i gylchrediad mwy cyfyng. Ar yr un pryd, yr union nodwedd a rwystrai boblogrwydd ehangach — sef eu cyfeiriadaeth “fewnol” — a'u gwnâi'n ddwywaith mwy ystyrllon i drigolion Llŷn ei hunan. Y rhain oedd y caneuon a aned o fewn i'r penrhyn, y cynnyrch cartref a oedd yn ddrych mor eglur i fywyd beunyddiol (ac, weithiau, feunosol) y cymeriadau lleol. Ymddengys bod cynnyrch o'r fath yn gyffredin ddigon mewn mannau eraill yng Nghymru yn ystod yr un cyfnod — fel, er enghraifft, y darganfu “Carneddog” yn ac o gwmpas Beddgelert:

... yr oedd llunio cerddi yn arferiad cyffredin iawn ym mharthau Eryri. Pe digwyddai rhyw dro digrif neu drwstan, byddai rhyw “fardd cartre” neu was ffarm go dalentog yn cyfansoddi cerdd ar yr achlysur. Cnid rhai, hefyd, ar ddiwyddiadau anghyffredin yn yr ardal. Er mai anaml iawn y cyhoeddwyd y cerddi hyn, byddent wedi mynd yn fuan iawn ar dafod-leferydd yr ardalwyr, a hynny'n lled gyffredinol. (t.iv)

Allan ym Mhen Llŷn yr oedd y cynnyrch cartref yr un mor doreithiog. Ni fynnai “Beirdd Rhoshirwaun” — a enynnai barch, weithiau ynghydag ofn — ond yr esgus lleiaf cyn pyncio cân newydd. Ar ei mwyaf urddasol a hyfedr gallai eu “galwedigaeth” farddol gyrraedd at glodfori a choffâu personau, lleoedd, gwrthrychau a digwyddiadau lleol, ac at gyfansoddi mewn mesurau cynganeddol. Fodd bynnag, eu hymdrechion llai ffurfiol a mwy digri neu ddychanol — ynghyd â'r rhigymau llafar sydyn a nyddai'r gweision eu hunain — a ddenai ymateb gwresog ar y llofft stabal fwyaf drafftlyd.

Yr oedd amryw o'r eitemau hyn ar yr un pryd yn ogleisiol ac yn gerydd cymdeithasol — ar y record bresennol cynrychiolir y dosbarth hwn gan “Mochyn Carreg Plas” (A7) a “Rhaffau Bach Tyddyn Gwyn” (B4). Gyda'r amlycaf oll, efallai, yn y cywair dychanol safai cerddi-protest galwedigaethol y gweision eu hunain, amddiffynfa (rhag cyflogwyr caled neu grintachlyd) a oedd yn arbennig o hanfodol cyn dyfod yr Undebau Llafur. Yn gyfrinachol y trosglwyddid y fath gerddi ond mae'n sicr i'w heffaith ymarferol brofi'n dyngedfennol ymysg y gweithwyr, gan iddynt bardduo meistri a ffermydd annymunol, heb flewyn ar dafod. O'r dosbarth hwn yn Llŷn ymddengys mai'r enghraifft glasurol fu “Cerdd Bach-y-saint” (A9 ar y record bresennol). Gellir mesur pa mor gyffredin yr oedd y fath brotestio — onid y fath wawd dinistriol — ymhlith y gweision oddi wrth gasgliad “Carneddog”, sy'n dyfynnu pum enghraifft bellach o gerddi cwyno, gan gynnwys gwatwar ffansiöol

Rhowch y crochan ar y tân,/A phig y frân i ferwi;
Torrwch ddarn o glust y gath/A darn o gynffon milgi:
On't oedd o'n botas o gig da?/On't oedd o'n dda mewn difri? (t.6)

a noeth frathiadau

Ffarwél i Fegi'r fwlldog,/Ffarwél i Ifan fain,
Ffarwél i'r frechdan driog,/Ffarwél i'r gwely chvain;
Mae ffair Penmorfa'n ymyl — /Mae hynny'n newydd da!
Ffarwél i'r uffarn helbul,/Rwy'n canu “Ffal-di-ra!” (t.5)

Cenid y cyntaf o'r rhain — megis “Cerdd Bach-y-saint” — yn sbeitlyd am unrhyw fferm y bernid ei bod yn haeddu'r fath deyrnged, tra bod yr ail — eto, fel “Cerdd Bach-y-saint” — yn atgyfnerthu ei ergyd drwy ei barodio byrlymus ar ganu-ffârwel dagreuol y morwyr.

Tarddai hoff destun-canu arall y gweision nid o amodau gwaith ond o ddiddordeb oriau hamdden. Yn ddieithriad, adlewyrchai'r canu llofft stabal hwyl a siom y cyfathrachu â morynion lleol. Dau bennill a gasglodd “Carneddog” ydoedd

Mae morwyn yn y Wernas,/Ac un yn Ninas Moch,
Ond rhyfadd yw dywedyd, — /Mae ganddynt walltau coch;
Mae “pob merch goch yn gythral” — /Ac felly mae y ddwy,
Ond Dic a Guto benwan/Sy am eu mentro hwy! (t.5)

a

Mi adwaen lanc ifanc/Gyda'r glana'n y fro,
Mae 'mron iawn â drysu/Am forwyn Siôn Go';
Ei hebrwng gadd unwaith,/Ac unwaith yn ôl,
Ond byth ar ôl hynny — /“No, no — not at all!” (t.5)

Fel y dengys y rhain, cyfrwng i rywfaint o ddychan oedd llawer o'r canu hwn, eto, yn y bôn. Ym myd caru, fel y digwyddai, cynigiai'r hen arfer o “streicio” gyfle bendigedig i rigymwyr dynnu coes ar gân. Gan fod cymaint o bwys ar gadw'r gyfathrach nosol yn lled gyfrinachol, achosid cryn gynnwrf pan âi rhywbeth o chwith, yn enwedig a bod datgelu enw'r carwr gerbron pawb — a mynych, yn wir, y castiau a chwaraeid yn fwriadol, hyd yn oed rhwng ffrindiau, i ddrysu'r ymweliadau hyn. Profai troeon trwstan o'r fath yn fara bywyd i rigymwr a'i gynulleidfa fel ei gilydd. Ychydig o syndod fod ymhlith caneuon gwerin Cymraeg amryw eitemau fel “Yr Hogen Goch”, “Y Gwydr Glas”, “Titrwm, Tatrwm!”, “Fe Drawodd yn Fy Meddwl” a “Y Llanc o Dyddyn Hen”, a bod y ddwy gyntaf o'r rhain wedi eu hargraffu droeon ar daflenni “baledi”.

Yn anochel, yr oedd cyfran o'r cerddi serch yn fasweddaidd. Hyd yn oed yn awrygylch gymharol benrhydd y llofft stabal, fodd bynnag, lleiafrif bychan yn unig oedd y rhain. Er i “Garneddog” daer-ymchwilio am ganeuon ymhob twll a chongl, gorfod iddo addef, er gyda rhyddhad:

Synnais gyn lleied o “gerddi budur” oedd yn bod yn fy nghwmwd. Fe'u lladdwyd gan rym nerthol a phur “Diwygiad Mawr Beddgelert” 1818, ac wedyn, ac y mae'r hen ardalyr Piwritanaidd i'w canmol yn fawr am eu chwaeth dda. Cefais ryw ychydig o gerddi aflan a di-chwaeth o'r hen flynyddoedd tywyll cyn y “Diwygiad Mawr”, ond rhyw hen gnafon meddwon ac anystyriol a'u rhigyddmodd at iws y dafrn. Gedir iddynt fynd i ebargofiant, rhag ofn iddynt lygru neb eto. (t.iv)

Ymddengys i ddwy eitem (A3 a B6) ar y record bresennol gael eu cwtogi'n bwyllgar gan y canwr wrth eu recordio i Amgueddfa Werin Cymru, a hynny oherwydd y gallasai fersiynau llawnach arnynt eu lleoli yn nosbarth “canu maswedd”. Yn 1930 cadwyd rhag cyhoeddi un arall o ffefrynnau amheus y gweision yn *Cylchgrawn Cymdeithas Alawon Gwerin Cymru*:

Ym meddwl y cyhoedd edrychid weithiau ar "ganu llofft stabal" a "chanu maswedd" fel termau cyfystyr, fel bod y cyntaf yn derbyn yr un dirmyg a chondemniad â'r ail. Fel y dengys y drafodaeth uchod, fodd bynnag, yr oedd "canu llofft stabal," hyd yn oed o'i ddiffinio'n gyfyng, yn cwmpasu cryn dipyn heblaw "canu maswedd" yn unig.

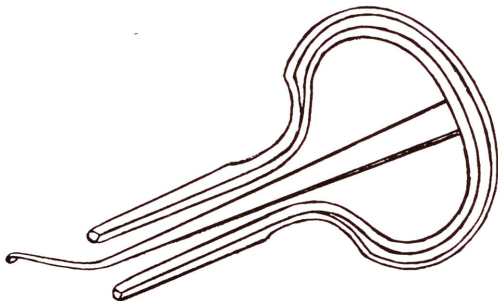
Rhaid addef mai pethau dros dro fu llawer o'r caneuon hyn, er bod modd estyn ar eu perthnasedd a'u hapêl drwy gyfnewid neu ailddyddio eu cyfeiriadaeth amserol. Eto i gyd, yn ystod eu tymor gweithredol rhoesant ffresni o'r newydd mewn bywyd a allasai fod yn ddigon di-liw, ac yntau wedi ei seilio ar lafur caled, oriau gwaith meithion, a chyflog dila. Yn y pen draw yr oedd hefyd i'r defnyddiau adloniadol hyn eu cyfraniad dyfnach a mwy parhaol. Ym Mhen Llŷn bu iddynt swyddogaeth ganolog o ran creu neu atgyfnerthu'r cwlwm rhwng trigolion y penrhyn anghysbell â'i gilydd, ac yn ei dro, y berthynas rhyngddynt â Phen Llŷn ei hunan, gan felly ddwysáu eu hymwybyddiaeth o arwahanrwydd lleol neu ranbarthol.

Am gerddoriaeth y caneuon ni ddywedir yr un dim gan "Garneddogg", ond ymysg cantorion a chynulleidfaoedd y llofft stabal ym mhen draw Llŷn tua dechrau'r ganrif hon nid oedd y tonau — o leiaf, y rheini a gynrychiolai'r traddodiad llafar yn hytrach na'r un "cyfansoddedig" — namyn cerbydau i'r geiriau. Cynnwys yr olaf a hawliai neu a gâi sylw drwodd a thro. Fel y cadarnheir gan eitemau'r record bresennol, pethau syml oedd yr alawon, anaml ynddynt eu hunain yn gyffrous, fel arfer yn y modd mwyaf (er nad o angenrheidrwydd yn unfurf eu cymeriad neu naws yn sgil hynny) ac yn deillio o storfa braidd yn gyfyng (a dyna a esgorodd ar y dyblygiadau — yn achos eitemau A2/B5, A7/A8, ac A9/B4 — ar y record hon). Prin, os o gwbl, y rhoid i alaw unrhyw sylw er ei mwyn hi ei hunan.

§

Cyson o fewn i'r sefyllfa hon oedd y safle israddol a lenwid gan gerddoriaeth offerynnol. Fel y nodwyd eisoes, gallai organ-geg neu gordial gyfeilio i ganu ar ambell lofft, ond digon elfennol, ynghyd â phrin, oedd y cyraeddiadau offerynnol yn gyffredinol. Yr unig offer cerdd a welsai Tommy Williams yno — a'r rheini ar wahân yn unig — oedd organ-geg, cordial a "ffliwt". Ond ychydig filltiroedd i'r gorllewin, yn ôl hysbysydd arall, atseiniai mwy nag un llofft stabal i fwsig yr offer cerdd a berthynai i gerddorfa linyddol y capeli lleol (ac yn ystod y cyfnod 1912-16 yr oedd i lofft stabal Plas Llangwinnadl ei harmoniwm ei hunan, hyd yn oed!). Fodd bynnag, ni chlywsai Tommy Williams ffidil ar unrhyw lofft, ac yn yr hen ddyddiau ni chodasai trigolion Llŷn unrhyw delynor. Yn fwy annisgwyl, ni ddaethai erioed ar draws sturmant, chwaith, ar lofft stabal, Gwyddys, ar yr un pryd, — er iddo gael ei ddisodli i raddau helaeth gan yr organ-geg erbyn hynny — fod y sturmant yn para'n boblogaidd ymhlith gweision Llŷn,

fel rhannau eraill o Gymru, yn ystod y cyfnod. Yn ardal Beddgelert, yn ôl “Carneddog”, i gyfeiliant y sturmant, yn rheolaidd, y cenid rhai caneuon a rhigyddau llofft stabal — er enghraifft, y penillion “Mae morwyn yn y Wernas” a “Mi adwaen lanc ifanc” a ddyfynnwyd eisoes.



FFIG. 3. Sturmant o gasgliad Amgueddfa Werin Cymru.

Ceid ar y llofft benillion eraill, medd yr un ysgrifennwr, a oedd nid yn unig i'w canu ond hefyd ar yr un pryd i ddawnsio iddynt — eto i gyfeiliant y sturmant. Yn eu mysgr yr oedd y canlynol, a borthai'r balchder lleol ar draul Nanmor gerllaw:

Hogia Na(n)mor a'u carlada
Oedd yn swagro'n ffair Penmorfa,
Tra la lemdo, tra la lemdo! —

Ond gwas y Fron a hwsmon 'Nysfor
Aeth â nhw oddi ar fois Na(n)mor,
Tra la lemdo, tra la lemdo! (t.4) —

a hwn — ar batrwm safonol y canu ffârwell — yn llawen ragdybio newid byd ar ôl y ffair gyflogi ym Mhwlheli:

Ffarwél i'r hen Feillionan,/Ffarwél i Hafod Llan,
Ffarwél i'r hen gariada — /Nel bach a Chatrin Ann;
Cawn fynd i ffair Pwllheli/I g(y)flogi i waelod Llŷn,
Cawn garu'r merched ffermydd,/A Now a Thwm heb 'run! (t.4)

Erbyn diwedd y ganrif o'r blaen, prin yr oedd unrhyw ddawnsio gwerin yn fyw yng Nghymru, ac yntau wedi ei erlid yn daer gan awdurdodau crefyddol am ymhell dros gan mlynedd. Eto, mae'n debyg fod “Carneddog”, yn y disgrifiad a ddilyn, yn darlunio gweithgarwch a oedd yn para'n ddigon cyfarwydd yn ardal Beddgelert o fewn i'w oes ef ei hunan:

Pan fyddai “gweision ffarmwrs” yn hel at ei gilydd i ryw “loffft stabal” byddent yn canu rhigyau, gan ddawnsio, a rhyw un ohonynt yn canu sturmant.

Byddent yn arfer rhoddi dwy fflon yn groes, neu ddwy bibell glai, gyda’r coesau hwyaf iddynt, ac yna ddawnsio rhyngddynt, a’r gamp oedd peidio â thorri coesau’r pibellau.

Dyma’r pennill mwyaf cyffredin, fel rheol, a ganent wrth ddawnsio, yn sŵn y sturmant:

Croen y ddafad felan
Tu gwrthwynab allan —
Troed yn ôl, a throed ymlân,
A throed i gicio’r nenbran.

Yr oedd yn rhaid canu’r llinell gyntaf ddwywaith drosodd, a’r un modd yr olaf, a’r diwedd fyddai i ryw lanc, mwy simbil na’i gilydd, roddi “yfflon o gic” i’r to — a dyna lle y byddai chwerthin wedyn! (t.4)

Yma, ym mhreifatrwydd cymharol y llofft stabal, y cafodd dawnsio gwerin yn ei gyflwr naturiol ei gyfle olaf yng nghefn gwlad sir Gaernarfon. Tra bod dawnsio defodol a dawnsio cymdeithasol cymysg wedi diflannu yno, yn ôl pob golwg, yr oedd y math uchod — yn ddawnsio gwryw, unigol ac arddangosfaol — yn dal ei dir, er efallai mewn ffurf ddirywiadig yn unig. Ochr-yn-ochr â’r tŷ tafarn, y llofft stabal a roes ei brif loches iddo drwodd i’r ganrif bresennol.

Ychydig ohono a oedd ar ôl erbyn cyfnod y Rhyfel Byd Cyntaf. Ni welodd Tommy Williams ddawnsio ar yr un llofft stabal. Eto i gyd clywodd ddweud bod dawnsio step y gloesen — a thros ysgubell neu frwsh — i’w weld bryd hynny yn nhafarn Tynewydd, Sarn Melltteyrn, lle perfformiai dau frawd o’r Rhiw gyda’i gilydd, a’r naill yn dawnsio i gyfeiliant cordial y llall. Ar brydiau chwaraeid yno hefyd gan ffidler — nid Cymro, ond Albanwr — eithr nid oedd yn Tynewydd, fwy na thafarndai eraill yn lleol, unrhyw delynor.

§

Ar gyfer canu’n anffurfiol yn griw ni wnâi gweision Pen Llŷn ond ychydig neu ddim defnydd ar unrhyw ganolfannau eraill o dan do. Prin oedd gweithgarwch o’r fath yn y gweithdai crefft lleol, er enghraifft. Er i rai o’r rheini ddenu cynlluniadau cyson, yr oedd eu mynychwyr, at ei gilydd, yn hŷn na thrigolion y llofft stabal ac yn tueddu’n fwy o lawer at drafod, cyfnewid straeon, a barddoniaeth nag at ganu, heb sôn am ddawnsio. Ni cheid, chwaith, achlysuron galwedigaethol neilltuol a gynhyrchai sesiynau cerddorol arbennig o natur anffurfiol. Nid esgorai diwrnod cneifio defaid, lladd mochyn, cynaeafu neu ddyrnu, dyweder, ar y fath uchafbwynt — heblaw, efallai, i’r lleiafrif hynny o weithwyr a âi i “foddi’r cynhaea”, fel y dywedent, mewn tafarn leol.

Wedi’r Rhyfel Byd Cyntaf, a deddfu ystatudol 1917 a’r blynyddoedd dilynol, tynged y llofft stabal — yn Llŷn, beth bynnag — fu colli ei hen arwyddocâd. Am amryw resymau, torrwyd yn sylweddol ar nifer ei thrigolion. Daeth gwaith arall ar gael, er enghraifft, gan ddenu i ffwrdd lawer o’r gweision. Yn achos y rhai a safodd ar y fferm, dewisodd y mwyafrif ohonynt o blaid y gyflog well a ganiateid i’r rhai a oedd nid yn unig yn cael eu bwydo gan eu teuluoedd ond hefyd yn mynd adref i gysgu. O fewn i’r penrhyn — er bod deddf gwlad wedi

sicrhau iddi fwy o gysuron corfforol — nid oedd ystafell y gweision, bellach, yn agos at fod yr un dylanwad bywiol ag a fuasai cyn ac yn ystod y rhyfel.

§

Beth am swyddogaeth gymdeithasol a diwylliannol y llofft stabal y tu allan i Llŷn ac ardal Beddgelert?

I gychwyn, fel y nodwyd yn gynharach, rhywbeth rhanbarthol yn unig oedd ei safle fel ystafell gysgu a byw. Yn y cyswllt olaf, adlewyrchir ei dosbarthiad gorllewinol, at ei gilydd, o fewn i Gymru yn sylwadaeth Adroddiad 1893 ar y sefyllfa o fewn i Undeb Deddf Tlodion Dolgellau:

*Ar hyd yr arfordir o Harlech i'r Bermo, gan ymestyn hyd yn oed cyn belled â Llwyngwrl i'r de, cysga'r rhan fwyaf o'r gweision naill ai uwchben yr ystabl neu mewn rhan o'r tŷ ac iddo ei fynedfa o'r tu allan. Drwy weddill yr undeb yn gyfangwbl, cysgant yn y tŷ... (t.102)

Ym mharthau dwyreiniol y wlad defnyddid y llofft stabal fynychaf i gadw bwyd yr anifeiliaid. Tua phum milltir ar hugain o Ddolgellau, yr ochr draw i'r Berwyn, nid oedd yn Llanrhaeadr-ym-Mochnant yr un gwas yn cysgu ar lofft stabal:

Arferiad amryw sir yng Nghymru oedd i'r gweision gysgu allan o'r tŷ, neu wrth ben yr ystabl, ond nid felly yn ardal Llanrhaeadr. Byddai yr arferiad bob amser iddynt gysgu dan yr un to â'r amathwr. Mewn amathdy o'r enw Clynog yn unig yr oedd drws i fynd allan o'r tŷ. (Llsg. Amgueddfa Werin Cymru 1537, t.10)

A oedd yr amrywiad hwn ar yr arfer yn Llŷn yn cynhyrchu unrhyw wahaniaeth cyfatebol o ran gweithgarwch cerddorol? Fel y darfu, yr oedd ardal Llanrhaeadr yn ffynhonnell ar gyfer *Carolau Plygain*, y record agoriadol yn y gyfres bresennol, ac un sylw diddorol a wnaed gan ganwr lleol yno oedd iddo ddysgu ei garolau cyntaf, tuag adeg y Rhyfel Byd Cyntaf, ym mhreifatrwydd ystabl a beudy, lle dôi gweision ynghyd weithiau ar nosau gaeaf. Anochel yw adfyfrio, am benrhyn Llŷn yn yr un cyfnod, y buasai'r fath drosglwyddo ar ganeuon yno wedi digwydd nid wrth ochr ceffylau neu wartheg ond ar y llofft uwch eu pennau.

Cyfyd hyn y cwestiwn pa un a oedd absenoldeb y llofft stabal fel man cysgu yn golygu, yn ddiethriad, y gwneid defnydd o ryw ganolfan gyfatebol arall ar gyfer canu'n anffurfiol yn griw — fel tŷ tafarn, neu weithdy crefft, er enghraifft. I'r cyfeiriad hwn ni chrynowyd eto ddigon o dystiolaeth i ganiatáu atebion pendant ynghylch canolfannau canu, achlysuron, *repertoire*, perfformiadau, cyfansoddiad cynulleidfâ, cydberthynas perfformiwr a chynulleidfâ, a phethau o'r fath. Yr hyn y gellir ei honni, fodd bynnag, — ond heb awgrymu unrhyw sefyllfa o fonopoli — yw bod swyddogaeth y llofft-stabal gysgu, mewn rhai ardaloedd, yn dra arwyddocaol o ran hybu'r traddodiad canu gwerin. Yn ddi-os yr oedd felly ym Mhen Llŷn ac ym mhlwyf Beddgelert o gwmpas dechrau'r ganrif hon ac, a barnu yn ôl cyhoeddiadau'r Parch. Huw Jones ac Ifan Gruffydd (gweler y lyfryddiaeth isod), cyffelyb oedd y sefyllfa bryd hynny — a hefyd yn ddiweddarach — ar Ynys Môn.

O gacl amodau digon cefnogol, hwyrach yr ysbrydolid gweision y gogledd-ddwyrain i leisio rhai o'u caneuon yn fwy cyhoeddus. Er enghraifft, casglwyd un o ffefrynnau mawr y llofft stabal, “Yr Eneth Gadd Ei Gwrthod”, gan Dr J. Lloyd Williams, tua degad cyntaf y ganrif,

*yn y trê, . . . o ganu criw o weision ifainc yn dychwelyd adref o ffair gyflogi Pwllheli. (CCAGC, II, t.54)

Yn y cyfnod hwnnw, fodd bynnag, y noddle a'r fagwrfa naturiol i ganeuon y gweision hyn — yn enwedig yr eitemau mwy personol, ysgafn neu ddifriol — oedd y llofft ei hunan. Gellir gweld pa mor hyrwyddol ydoedd ei chyfraniad oddi wrth un cyfeiriad yn 1925 at ganwr o Fôn, W.H. Williams, y dywedwyd bod ganddo

*gof yn rhyfeddol o llawn o hen faledi a ddysgodd pan yn fachgen, o glywed y gweision yn eu canu ar y “llofft stabal”. (CCAGC, II, t.279)

O'r braidd y dylid synnu i Dr Lloyd Williams, ac yntau'n gasglwr caneuon profiadol, ddatgan yn 1914:

*Cafodd Cymdeithas Alawon Gwerin [Cymru] lawer yn llai o fudd o'r canwr baledi nag o'r “canwr llofft stabal”. . . (CCAGC, II, t.14)

Gallasai, yn wir, ychwanegu mai prin y trawodd casglyddion arloesol y Gymdeithas ar unrhyw wythien mor gyfoethog ag eiddo traddodiad y llofft stabal. Dros hanner canrif yn ddiweddarach, pan ddaeth Amgueddfa Werin Cymru i gyflawni gwaith-maes ar ganu gwerin ym Mhen Llŷn, yr un ffynhonnell, eto, a gafwyd yn fwyaf cynhyrchiol — hyd yn oed os oedd yn rhaid erbyn hynny ddibynnu ar ffrwyth atgofion ac ar hynafgwyr a oedd, gan amlaf, yn gynheiliaid goddefol ar ganeuon wedi eu tocio o ran cyfanswm *repertoire* a chynnwys eitemau unigol.

O fewn i gymdeithas a reolid yn gadarn gan sefydliad y capel, rhaid bod yr annibyniaeth achlysurol a ganiatâi'r llofft — “*rhyddid llwyr y gyfundrefn gysgu-allan”, fel y cyfeiriodd Adroddiad 1893 ato — yn cynnig ymwared hanfodol i arddegwyr ac oedolion ifainc. Yr oedd yr annibyniaeth hwnnw i brofi yr un mor dyngedfennol ar gyfer gweithgarwch cerddorol. O'i herwydd, medrai'r llofft stabal — mewn rhai ardaloedd, beth bynnag — gynnig modd i fyw i'r sbectrwm sylweddol hwnnw o ganu a barhai'n annerbyniol o fewn i gylchoedd cerddorol mwy ffurfiol a “dyrchafedig”. Er mai'n wawdlyd, yn aml, yr arferid yr ymadrodd “canu llofft stabal”, — yn ôl ei ddiffiniad gellid disgwyl i ganu llofft stabal gydnabod ei le — tystiai bodolaeth yr ymadrodd hwnnw, ar yr un pryd, i'r rhan allweddol a fu gynt i'r llofft-stabal gysgu ym maes canu gwerin yng Nghymru.

Dynoda * gyfieithiad o'r Saesneg gwreiddiol.

SUMMARY

The above article is reproduced from a pamphlet issued in 1980 with the long-playing record *Caneuon Llofft Stabal/Stable-Loft Songs* (Sain 1164M), which was published by Sain (Records) Limited of Penygroes, Caernarfon, and featured recordings from the sound-archives of the Welsh Folk Museum.

The article — of which a full English translation is included in the pamphlet — examines the song tradition that was mainly centred upon the llofft stabal, the traditional accommodation of male farmservants, within the Llŷn peninsula of north-west Wales around the time of World War I. In that period the agricultural work-force remained substantial and stable-loft social life correspondingly vigorous. Whereas much of its song-repertoire met with derision, if not hostility, from a respectable and puritanical outside world, the homogeneous in-group of the llofft stabal provided the congenial atmosphere and sympathetic audience required for the tradition to prosper.

Ed.

CYWIRIAD/ERRATUM

Joan Rimmer, 'Edward Jones's Musical and Poetical Relicks of the Welsh Bards, 1784; A Re-assessment, *Canu Gwerin/Folk Song*, 10/1987, t/p. 31.

Fel a ganlyn y dylesid cyfleu adeiladwaith y darn 'Erdigian Tro'r Tant'. Ymddiheurwn am y gwall argraffu gynt.

The structure of the piece 'Erdigian Tro'r Tant' should have been conveyed as follows. We apologise for the previous printing error.

C		a b ¹ b ¹ b ²	c c c d	e4	f f f g	h4 j8
	k ¹ k ¹ k ² l	b ¹ b ¹ b ² m	k ¹ k ¹ k ² l	e4	f f f g	h4 j8
6/8		c ¹ c ² m ¹ m ²	c ¹ c ² m ¹ m ²		f f f f	h4 j8

ATODIAD I: CANEUON A CHANTORION Y RECORD

1. FFARWÉL FO I DREF PORTHMADOG (William Rowlands, Porthmadog).
 2. Y DYRNWR TÂN (Tommy Williams, Sarn Mellteyrn)
 3. CÂN Y CWCWALLT (William H. Ellis, Mynytho)
 4. COETS TIR GWENITH (Tommy Williams, Sarn Mellteyrn)
 5. Y GOG LWYDLAS (William Rowlands, Porthmadog)
 6. Y GWYDR GLAS (Tommy Williams, Sarn Mellteyrn)
 7. MOCHYN CARREG PLAS (John Roberts, Rhydlïos)
 8. Y LEUEN (Tommy Williams, Sarn Mellteyrn)
 9. CERDD BACH-Y-SAINT (William Rowlands, Porthmadog)
-
10. Y BLOTYN DU (Tom Davies, Cwrtnwydd)
 11. Y BARD D A'R GWCW (William Jones, Aberdaron)
 12. Y LEUEN (William Rowlands, Porthmadog)
 13. RHAFFAU BACH TYDDYN GWYN (Tommy Williams, Sarn Mellteyrn)
 14. Y BACHGEN MAIN (William Rowlands, Porthmadog)
 15. CÂN PLASNEWYDD (William H. Ellis, Mynytho)
 16. CÂN Y PATRIARCHIAID (John Roberts, Rhydlïos)
 17. Y LLANC O DYDDYN HEN (Tommy Williams, Sarn Mellteyrn)

ATODIAD II: LLYFRYDDIAETH

- Adroddiad y Comisiwn Brenhinol ar Lafur, *The Agricultural Labourer, Vol. II : Wales* (Llundain, 1893)
- Cofnodion Tystiolaeth, Comisiwn Brenhinol ar Dir yng Nghymru a Sir Fynwy, Cyf. I (Llundain, 1894).
- Adroddiad y Comisiwn Brenhinol ar Dir yng Nghymru a Sir Fynwy (Llundain, 1896).
- Trefor M. Owen, 'Social Perspectives in Welsh Vernacular Architecture',
The Irish Sea Province in Architecture and History (gol. Donald Moore, Caerdydd, 1970).
- Richard Griffith, *Cerddi Eryri* (Dinbych, 1927).
- Ifan Gruffydd, *Gŵr o Baradwys* (Dinbych, 1963).
- T. Jones Hughes, 'Aberdaron', *Welsh Rural Communities* (gol. Elwyn Davies a D. Alwyn Rees, Caerdydd, 1962).
- Gruffudd Parry, *Crwydro Llŷn ac Eifionydd* (Llandybïe, 1960).
- Cylchgrawn Cymdeithas Alawon Gwerin Cymru*, Cyf. I-V (1909-77).
- DISG: Huw Jones, *Atgofion Llofft Stabal* (TAG LP1003, Recordiau Tŷ ar y Graig, Porthmadog, 1970).

THE TUNES OF THE WELSH CHRISTMAS CAROLS (I)

Phyllis Kinney

The pattern of Welsh Christmas carol music is a complex one for it comprises a traditional Welsh strand and a strand of imported tunes; most of these are English but they include at least one from France. The history of the carol in Wales goes back more than three hundred years but the period of its greatest popularity was probably the two hundred or so years between the mid-17th century and the middle of the 19th.

The oldest Welsh carol still extant with music is 'Ar Fore Dydd Nadolig' which was noted from oral tradition in Cardiganshire in the 1950s; the carol appears to be pre-Reformation in both words and music, with references to Roman Catholic practice and a simple, plainsong-like melody. The burden at the end of each verse echoes the pattern of the mediaeval carol.¹

However it was the 17th century that first saw Welsh Christmas carols in print, i.e., words, but not music. There are seven carols in *Cannwyll y Cymry*, written by Rhys Prichard, vicar of Llanymdyfri, before 1644 but not printed until later in the century, which are couched in the simple metres often found in traditional Welsh folksong. No tunes are specified and presumably the verses were meant to be sung to traditional, familiar melodies.² At the end of the century, in 1696, *Carolau a Dyriau Duwiol* was published, containing 117 poems, of which 38 are Christmas carols, the majority in traditional Welsh metres and two of which were specifically noted "i'w ganu gyda thannau" (to be sung with strings). There are no tunes printed in this book, either, but tune names are often given above the verses, and that appears to be the pattern until the 19th century when books containing the words and music of Welsh carols began to be published. The 1729 edition of *Carolau a Dyriau Duwiol* contains 53 carols, and of these 50 were in traditional Welsh metres: 'Leave Land' was the tune-name given for 47 carols (44 in *tri thrawiad* and three in a variant of *awdl gywydd*); 'Ffarwel Ned Puw' was named for three carols (the metre is an adaptation of *awdl gywydd* followed by *cyhydedd hir*). Three other tunes, whose names were listed above carol words in the volume, were imported: 'Y Fedle Fawr' (a variant of 'About the Banks of Helicon'), 'Crimson Velvet' and 'Greece and Troy'. It is worth making the point that at this period almost 95% of the carols in the book were in the traditional Welsh metres, in particular *tri thrawiad*, which was such a favourite with Huw Morys, perhaps the greatest carol writer of the 17th century. It may have been this very popularity that caused later Welsh poets to look elsewhere for their metres. Perhaps they found the metre itself constricting, and certainly the few *tri thrawiad* tunes that remain are not melodically very striking. At any rate the following century saw new tunes come pouring in and poets, especially those of North Wales, exercising their ingenuity in alliterative verse. And all this was at a time when the Christmas carol was neglected in England.

The next important book to be published which contained words to Christmas carols was *Blodeu-gerdd Cymry* in 1759. Of the 36 Christmas carols in the book, 25 were in traditional Welsh metres,³ and three were adaptations of Welsh metres.⁴ Of the remainder, several were carols written to be sung on ballad tunes known to have been popular in England during the 17th century: there are five on 'Y Fedle Fawr' ('About the Banks of Helicon'), and one each on 'Crimson Velvet' and 'Barna Bwngc' (a variant of 'Stingo, or The Oyle of Barly', also known as 'Cold and Raw'). One other English tune-name, 'Greece and Troy', appears in the collection above carol words but the origin of this has not yet been traced.

During the century after the appearance of *Blodeu-gerdd Cymry*, numerous books containing Christmas carol words were published in Wales, and these books as well as the manuscripts which have survived show that Welsh bards were increasingly attracted to English ballad tunes with long and complicated stanza patterns which gave them scope to display their poetic ingenuity. Many tunes such as 'Let Mary Live Long' were still being sung in Wales a century after they had ceased to be called for in England.

The course of the nineteenth century saw changes in the music of the carol, for the hymn had become the accepted form for religious song and the more folk-like character of the hymn tune began to influence the carol. The alliterative carol poetry of the 18th century also gave way to simpler verse forms and the 17th and 18th century ballad tunes became less popular as the fashion changed. Folk musicians such as 'Eos Llechid' began to compose their own tunes to carol words, and a look at carol tunes in manuscripts shows that tunes which bore the same name did not necessarily have the same melody. In many cases the tune-name became merely the name of the metre. In the case of the tune-name 'Betty Brown', for example, there are at least five different tunes associated with the name, which suggests that after the metre had established itself as a popular one with Welsh poets, new tunes evolved to fit the words. Thus the sweeping generalisation sometimes made that Welsh carol tunes are only English imports is surely mistaken. An English name to a tune does not guarantee its English pedigree.

By the same token, of course, a Welsh name to a tune does not automatically ensure its native Welshness. 'Diddanwch/Consê/Gorhoffedd Gruffydd ap Cynan' was always called by a Welsh title in books and manuscripts — indeed Edward Jones in *Musical and Poetical Relicks of the Welsh Bards* appears to connect the tune with the early 12th century prince Gruffydd ap Cynan — but the tune is an English one, composed in 1683 to a D'Urfey ballad, 'Hark the Thundering Cannons Roar'.

In the index following this article is a list of the tune names of Welsh carols of which two or more versions of the music have been found, either in print or in manuscript. Some tune-names are attached to more than one tune, and some tunes have acquired more than one name. These extra names sometimes come either from a corruption of the original name or from various Welsh translations of an original English name. Probably the most extended example of this is the tune-name 'Charity Mistress'. The tune was extremely popular in

Wales and was called for in numerous collections from the mid-18th century until the end of the 19th. ‘Charity Mistress’ was the name most often mentioned, sometimes translated as ‘Eluseni Meistres’, less often called ‘Gwledd Angharad’, and occasionally ‘Angharad’s Mysteries’. All these names derived from the tune ‘Gerard’s Mistress’, which was known in England before 1650 but fell into neglect by the mid-18th century, just about the time it was becoming popular in Wales. A mis-hearing of the name ‘Gerard’s Mistress’ seems to have resulted in ‘Charity Mistress’ and its translation ‘Eluseni Meistres’ on the one hand, and ‘Angharad’s Mysteries’ and its translation, ‘Gwledd Angharad’, on the other.

There are 57 basic tune-names in the index, of which ten have tunes traceable to indisputably English sources⁵ and one to a French source⁶, spanning a period of two hundred years from the 16th century to the end of the 18th. The borrowing of popular tunes of the day for carol purposes continued; in the 19th century carols were written to be sung to ‘Heart of Oak’, ‘Home Sweet Home’ and ‘Just Before the Battle, Mother’, as well as popular Welsh tunes like ‘Glan Meddwdod Mwyn’ and ‘Hen Ffon Fy Nain’, but by then the carol was beginning to fade in popularity and there appear to be no examples of these tunes set to carol words in manuscript.

The emphasis on tunes connected with English antecedents should not obscure the fact that some of the most popular carol tunes were Welsh, though here we must depend more on musical analysis than on printed versions. A number of the tunes listed in the index have characteristics which would seem to place them in the category of Welsh tunes. Three appeared as Welsh tunes in Edward Jones’s *Relicks* and although some of his attributions are dubious, to say the least, there seems no reason to doubt that ‘Ar Hyd y Nos’ (with its trochaic tetrameter verses and interlaced refrain), the well-known march ‘Gorhoffedd Gwŷr Harlech’, and ‘Gadael Tir’/‘Leaving the Land’ (with six-line verses in *awdl gywydd* metre) are Welsh. Several tunes have words on traditional Welsh metres: ‘Ceiliog Du’ has several different tunes but all save one will sing (with a bit of juggling) on 8-line verses of trochaic tetrameter and two variants of one of the tunes attached to this name have the limited compass and repeated motifs characteristic of some of the *cywydd deuair fyrion* tunes.⁷ The *tri thrawiad* tunes tend also to be characteristic of Welsh tradition both in metre and in limited compass. However the tune-name most frequently used above *tri thrawiad* metre verses in the 17th and 18th centuries is in English: ‘Leave Land’, and this is almost invariably followed by the words (in Welsh) “the longest way” or “the shortest way”. When the verses are examined it can be seen that “the longest way” refers to verses in *tri thrawiad* and “the shortest way” to verses in *awdl gywydd*, both of which are Welsh metres. Furthermore, such *tri thrawiad* tunes as have survived do not appear to have the melodic characteristics associated with the English ballad tunes imported to use with carol words, and it seems fair to assume that, regardless of the English title, ‘Leave Land’ tunes were Welsh. ‘Ffarwél Ned Puw’, as mentioned above, is fitted to characteristic Welsh metres and tends also to be in a narrow-to-medium compass. The same is true of ‘Ffarwél Gwŷr Aberffraw’ in which the verses are adaptations of ancient Welsh metres and the melody has

a limited compass of five or six tones. Another tune likely to be Welsh is 'Sybylltir', which is almost certainly named after the farm in Anglesey where the poet Dafydd Llwyd flourished in the early 17th century. Finally, there are three tunes, 'Clychau Rhiwabon', 'Carol y Blwch' and 'Y Bachgen Main', in a scale pattern which is relatively common in Welsh folksong but not in English, i.e., a pentachord plus the lower dominant.

French influence can be seen, not in ballad tunes but in a dance. It is perhaps significant that the dance was the 'Carmagnole' and was connected with the French Revolution which had many sympathisers in Wales. At any rate the Welsh adapted the tune to carol words and called it 'Galar Gwŷr Ffrainc' (The Lamentation of the Men of France).

There follows a detailed discussion of seventeen of the most popular of the carol tunes. They are not listed alphabetically, as in the Index, but in rough order of popularity. One musical example is given for each tune-name.

1. FFARWÉL NED PUW



National Library of Wales (NLW), J. Lloyd Williams MS 42. This example is taken from the tunebook of William Peat(e), Llanbryn-mair, where it is given in three parts with melody in the middle.

By far the most popular of the Welsh Christmas carols, in terms of length of tradition and in number of variants, is 'Ffarwél Ned Puw'. There are three different sets of words to the tune name in *Carolau a Dyriau Duwiol* (1696) and Richard Morris quotes Christmas carol words to it which he says were written in 1713. 'Ffarwél Ned Puw' was regularly named above carol words throughout the 18th and 19th centuries; it was still popular enough in this century for collectors to note seven different versions from oral tradition and 'Ffarwél Ned Puw' is still sung in *plygain* carol services in Wales. There are three instrumental versions from the last quarter of the 18th century which bear the name but they do not appear to be melodically related to the carol tunes, though the formal pattern is the same.⁸ These versions, with their three self-repeating sections, are melodically related and might have been used to accompany the singing of the carol; they may also have been used for dancing. According to the 18th century antiquary William Jones of Llangadfan: "They formerly here had dances to Ffarwel Ned Puw, Y Fedle Fawr, Neithiwr ac Echnos, Crimson Velvet and such like but these were left off before my time. . ."⁹ In addition to its use for dancing, 'Ffarwél Ned Puw', like most of the carol tunes, was also a popular vehicle for secular words. In 1738 Margaret Davies of Trawsfynydd kept a book of five hundred 'Ofergerddi' (Fivolous songs) in which she noted words to ballads and named the tunes to which they were to be sung. She lists 'Ffarwél Ned Puw' seven times; the tune was also named on secular ballad sheets and called for in one *anterliwt* that we know of.

There are at least 27 examples of 'Ffarwél Ned Puw' tunes extant which have been noted in books and manuscripts, and they comprise seven different melodic groups. It is worth examining these tunes in more detail.

Tune 1 (10 examples): Tune 1 examples have been collected in every part of Wales; this group is represented at its traditional best on the record of *plygain* carols issued by the Welsh Folk Museum.¹⁰ The smooth, flowing melody with which it opens is very like the opening bars of two English carols, 'Tomorrow Shall Be My Dancing Day' and 'Rejoice and Be Merry', but there any similarity ends and it is probable that the opening was simply a familiar formula. All the Tune 1 examples are in the major and in triple time. The form is AABACC, apart from one example which echoes the dance form, i.e., AABBCC. The final section has in all cases a restricted range of five tones and gives a chant-like effect with a good deal of note-doubling. Two were collected in South Wales; the rest are from the north. The tunes in this group are unusual among traditional Welsh melodies for the number of slurs they contain and it is possible that this has occurred because in the course of time the metre has been adapted to different sets of words. As it stands, the metre is *awdl gywydd* in the first two sections and *cyhydedd hir* in the third. But note that if the whole carol is sung on the *cyhydedd hir* metre there is no need for slurs.

Tune 2 (seven examples): The melodies in this group are distantly related to the examples of Tune 1 and may have varied due to features such as omitting slurs, varying the rhythm by stretching out certain notes, or singing a harmony part as melody, but the general melodic shape of the two groups is similar.

Rhythmic variation was a common feature of the singing style, judging by some of the manuscripts. Anacruses and cadence notes were frequently stretched beyond their rhythmic value, and sometimes notes where the words had a special significance or the singer wanted to emphasise a rhyme. For many untrained notators the “stretched” notes tended to obscure the true time-values and resulted in a good deal of mis-noting of bar lines. All too often they tried to put a rhythmically free performance in the strait-jacket of a 3/4 or 4/4 time signature and the effect was to change a weak beat to a strong beat, or vice versa, thus altering the stress of the syllable to be sung to it. Fortunately this mis-noting of tunes has had little effect on the *plygain* singers themselves, as the tradition is still mainly an oral one. There is also a good deal of evidence from oral tradition as well as from manuscript copies that it was common to sing the carols in three parts, with tenor on top, melody in the middle and bass on the bottom; and many of the present-day *plygain* carol singers still favour that arrangement.

Four of the seven examples of Tune 2 are in the major and three in the minor; four are in duple time and three in triple (the third section is always in triple time in all the ‘Ffarwél Ned Puw’ tunes). Only one member of this group has the form AABACC; four are in the dance form, AABBC, while the other two are AAABC and AABBC. All are from North Wales.

Unlike the Tune 1 examples, the melodies comprising Tune 2 were noted with almost no slurs. One collector stated that there were two ways of singing it, the longer and shorter, and that his version (i.e., without slurs) was the shorter. Since Tune 1 melodies can accommodate a 21-syllable line whereas Tune 2 melodies call for only a 15-syllable line, it seems reasonable to assume that the Tune 1 type would be “the longer way”.

Tune 3 (three examples): The tunes in this group, while not melodically related to Tune 1, are also notable for the number of slurs in the opening section. All three tunes are in the major and in triple time. Two are in the dance form: AABBC and the other is AABCC. It is interesting to note that two of the examples in this group are almost note for note alike, though one appears in a manuscript compiled no later than 1824 and the other was collected from oral tradition in 1896. All were collected in the same general area of North Wales.

Tune 4 (2 examples): One of these examples, collected in North Wales before 1824, is related to a tune used to sing the ballad ‘Yr Eneth Gadd Ei Gwrthod’. The A section of the carol is closely related to the A section of the ballad tune, but the B sections have only one or two points of affinity. The second example, noted by the same collector, comes from Cardiganshire and though it appears to be related to the first example, has fewer affinities with the ballad. The C section, which does not appear in the ballad tune, is in both cases typical of the ‘Ffarwél Ned Puw’ closing sections. Both examples of Tune 4 are in the major and in triple time. The form is AABBC.

Tune 5 (1 example): The opening section of this tune, which was noted in North Wales, is related to a Glamorganshire oxen tune noted by ‘Ifor Ceri’ in the early years of the last century. It is in the major, and the opening section is in duple time; the closing section, however, follows the general triple-time pattern. Here

the formal pattern extends the A section for double the length and repeats it, dispensing altogether with a B section before closing with a typical C section. **Tune 6** (1 example): This is a hexachordal minor-key tune which follows the same formal pattern as Tune 5, i.e., an A section which is repeated to double its length, no B section, and a typical C section. It was collected in Anglesey towards the end of the last century.

Tune 7 (1 example): This tune is a curious combination, unique among Welsh traditional carols. It opens with the A section in G major, but moves to D minor for the B section and the closing C section is in G minor. It was noted in compound duple time from an Abergele man, probably in the 1920s. It was not called 'Ffarwél Ned Puw' but given the title 'Yn y Dechreuad' from the first line of words sung to it. However, there can be no doubt that it belongs to the 'Ffarwél Ned Puw' group of tunes.

Finally there are two fragments, one a version collected without words in an area where the *plygain* tradition was already dead, the other a rather ornate version, full of passing tones, of the final section only. Both came from North Wales.

2. GWÊL YR ADEILAD



Welsh Folk Museum (WFM) MS 1883/3. The collector was John Owen of Dwyran in Anglesey, and the tune has been transcribed from the Tonic Solfa notation of the manuscript. It has also been rebarred.

An English tune provided the melody for a carol whose popularity was almost as great as that of 'Ffarwél Ned Puw'. Verses, both secular and sacred, were printed in England on a tune called 'See the Building' early in the 17th century; but the only printed example of the tune appeared in 1652 and it does not seem to have survived in England beyond the end of that century. The earliest reference to it in Wales is in a manuscript which states that one Rhisiart Phylip who died in 1641 wrote "dau bennill ar y mesur Gwêl yr Adeilad" (two verses on the measure Gwêl yr Adeilad). It is apparent from this that the tune began to take hold in Wales just about the time that England was losing interest in it, flourished throughout the 18th century and continued to be called for in the 19th. It was almost invariably called 'Gwêl yr Adeilad' (a translation from the English) and Richard Morris, an Anglesey lad writing in c. 1717, appears to be the only source not to use the Welsh name. He calls it 'See the Building' and has verses to it in English and in Welsh.

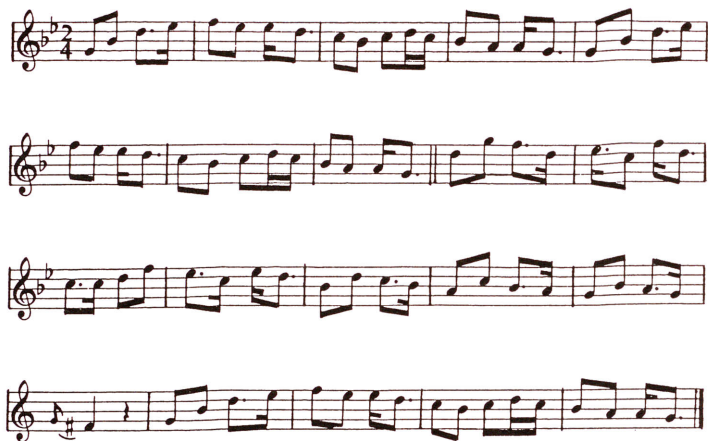
'Gwêl yr Adeilad' was an extremely popular ballad tune in the 18th century, with at least 33 ballads, sacred and secular, directed to be sung to it. Of those 33 ballads, only three include the English title as an addition to the Welsh, as does the *Blodeu-gerdd* of 1759. The tune was used in at least six *anterliwtiau*, always under its Welsh name, and sacred words other than carols were sung to it: Williams Pantycelyn wrote verses to the tune, and it was used during the Beddgelert revival of 1817-22 to arouse the enthusiasm of the congregation.

The wide-ranging melody is one of the most beautiful of the carol tunes and is still in print today, though it is no longer sung in oral tradition by the *plygain* carollers. Most of the examples were noted in the last century and are in the minor, but two are in the dorian/re mode and a third has dorian overtones.

There are at least 16 examples of the tune extant, the earliest being an instrumental version from a Welsh (?fiddle) manuscript made by one John Thomas and dated 1752. The most recent appear to be an example collected in Anglesey, probably about the end of the 19th century, and one noted in the 1920s by a Cardiganshire man who remembered it being sung in a local church. Like 'Ffarwél Ned Puw', the tune was popular in both North and South Wales, but only as a ballad or carol tune, apparently, for 'Gwêl yr Adeilad' does not appear in any of the 18th century instrumental collections by John Parry or Edward Jones.

3. YMADAWIAD Y BRENIN

Another immensely popular melody, not only for carols but for all sorts of verses, was the tune now known as 'Ymadawiad y Brenin'. It goes under various names in the manuscript collections, with two predominating: 'King's Farewell'/'Ymadawiad y Brenin'. The English name is found more often in the 18th century and the Welsh in the 19th; Richard Morris in 1717 and Margaret Davies in 1738 list 'King's Farewell' but not 'Ymadawiad y Brenin'; and Williams



NLW MS 1940. This Cardiganshire example is taken from Ifor Ceri's collection 'Melus-Seiniau Cymru'. He calls it "Ymadawiad y Brenin" neu [or] Ffarwel Dai Llwyd.

Pantycelyn, who wrote four sets of words to the tune, always called it 'King's Farewell'. However it seems that the tune had another Welsh name which was sometimes used. Richard Morris notes the tune-name 'Ffarewell Dafudd Lloyd', which appears in the *Blodeu-gerdd* as 'Ffarwel Dai Llwyd' and is given as an alternate tune-name 'King's Farewell'.

To add to the confusion, a variant of the tune, with three examples extant, was known in the 18th century under the name of 'Breuddwyd Dafydd Rhys'. There are more ornate than the 'King's Farewell'/'Ymadawiad y Brenin' tune and appear to be instrumental rather than vocal. Though the 'Breuddwyd Dafydd Rhys' family is melodically related to the 'Ymadawiad y Brenin' tunes, the differences are great and ballad words to the one will not fit on the other.

Jonathan Hughes in the last half of the 18th century wrote six carols to be sung on 'King's Farewell' and one on 'Ymadawiad y Brenin', he also wrote two secular songs to be sung on 'Kings and Farwel' — and all these are in the same metre. The tune was a popular one in 18th century *anterliwtiau*, appearing five times under the English name and twice under 'Ymadawiad y Brenin'; but 'Twm o'r Nant' writing in the same period uses only the English name.

The earliest extant notation of the tune is in the John Thomas 1752 manuscript where it is called 'Kings an Ffarwel'; but its first appearance in print was in *British Harmony* (1781) under the title 'Ymadawiad y Brenin'. However, carols directed to be sung on either 'Kings Farewell' or 'Ymadawiad y Brenin' will not

fit the *British Harmony* version (or any of the later printed versions which seem to derive from that one) without changing all the cadences from masculine to feminine. The metre of the carol words is a variant of the ubiquitous trochaic tetrameter: 8.8.8.8.8.3.3.5.8.8. The only masculine endings occur in the two 3-syllable phrases, and John Thomas's manuscript version accommodates that pattern.

If the tune was originally English, it was almost certainly adapted to suit the Welsh language with its profusion of penultimate accents. But was it English? I have not up till now been able to find the tune name in any of the English ballad collections, nor have I seen any version of the melody outside Wales. An English ballad of 1648 was entitled 'King Charles His Speech, and last Farewell to the World' and the tune may have received its title from its connection with a ballad on that event. If so, it could explain the puzzling appearance of the title, 'Kings and Farewell', which occurs several times in Welsh manuscripts, and might be a truncated form of the complete ballad title.

Ten examples of the tune have been collected in manuscript from South and North Wales: all are in duple time (in contrast to the 'Breuddwyd Dafydd Rhys' family, which is in triple time); eight of the ten are in the minor (like the 'Breuddwyd' family). All ten, however, appear to be related.

4. Y FEDLE FAWR



NLW MS 42. This example is also from William Peat's tunebook.

Although the original of another very popular Welsh carol tune was known in 16th century Scotland as 'About the Banks of Helicon', in Wales it was almost always called 'Y Fedle Fawr' (The Great Medley) when carol words were set to it. The earliest Welsh verses written to be sung to 'About the Banks of Helicon' were by Edmwnd Prys and may have been composed sometime in the last quarter

of the 16th century; they were, however, secular and the first carol words to the tune did not appear in print until the end of the 17th century when they bore the tune name ‘Y Fedle Fawr’. The Welsh title may have come into being because the tune is in three complementary, self-repeating sections, a dance/dance-song pattern prominent in the 16th century. In England this dance tune fell out of favour by the early 17th century but in both Scotland and Wales it continued to be popular as a song and passed into oral tradition. ‘Y Fedle Fawr’, like ‘Ffarwél Ned Puw’, appears to have been used for dancing, and in view of this it is curious that the only 18th century instrumental collection which prints it is *British Harmony* (1781), although a truncated version (first section only) can be found in the John Thomas 1752 manuscript.

‘Y Fedle Fawr’ was a popular tune in 18th century *anterliwtiau* and was used for secular ballads as well as carols. The tune continued to be sung to carol words well into the 19th century, though the latter versions were often very distantly related to the one in *British Harmony*. The BH version is in the mixolydian/sol mode and it is clear from the variants in 19th century manuscript collections that the old mode was by then very imperfectly understood, if at all, and often subject to “correction” by the collectors. All but two of the notators put it in either major or minor. The exceptions which have kept to the old mode are a South Wales example from Llewelyn Alaw’s harp collection and an example noted at the end of the last century by John Owen of Dwyran in Anglesey.

5. TRYMDER



NLW MS 794. This example is from ‘Llyfr Foulk Roberts’ of Llanrug.

‘Trymder’ seems to have become popular only since the second half of the 18th century. Neither Richard Morris nor Margaret Davies refers to it and it does not appear in the 1759 *Blodeu-gerdd* nor in John Thomas’s 1752 manuscript. But in the 1760s it is mentioned as a ballad tune and it was called for in several

anterliwtiau. The earliest example of the music is in Maurice Edwards's fiddle manuscript of 1778, and although the carol words cannot be sung on his tune without some juggling, the melody is clearly related to all the 'Trymder' tune versions extant.

The tune was first published in *Caniadau Bethlehem*, 1857, along with the words by Robert Davies, Nantglyn, which are most often sung to it, but the tune's enduring popularity is testified by the many versions collected in manuscript. The barring is often eccentric and the modes differ, but all 16 examples in print or manuscript are melodically related. The metre is not a characteristically Welsh one, as the phrase endings are still masculine, and according to J. Lloyd Williams: "...in the case of 'Trymder', we are told that there are many English forms, though no English title is ever quoted above the ballads." However there is as yet no hard evidence for these "English forms", and 'Trymder' retains its status as a Welsh tune. Of the 16 examples collected, ten are in the major, one is aeolian/la mode, three are dorian/re mode, one is modified dorian, and one is written without any key signature or accidentals but was probably meant to be in the major. Most were noted in North Wales, the exception being a South Wales example noted by 'Llewelyn Alaw'.

6. MENTRA GWEN



Bangor MS 2254. This minor key example was collected by E. Yllyr Williams. It has been rebarred.

Although 'Mentra Gwen' is undoubtedly the name of a metre rather than a tune, the 24 examples collected here seem to comprise three different groups of metres in which the first sections are metrically similar but the second sections differ. Twelve of the examples were collected in North Wales (seven in the major and five minor), three came from South Wales (two in dorian/re mode and one minor) and one came from Patagonia in South America (major). The remaining eight (five major, two minor, one modified dorian) were notated without details as to provenance.

Metrical Group A: The most popular form seems to be an adaptation of the metre used in England to sing the Captain Kidd ballads, which may go back as far as the 16th century in Scotland. As used in Wales, it may be written: 7.3.3.7.3.||7.7.7.3.3.7.3., with the 7 feminine and the 3 masculine. There are 14 examples of this metre, comprising five different tunes:

Tune 1(a) (five examples): Probably the most familiar of the carol tunes on the above metre, this is a major key version which has appeared several times in print in the present century. Like all the 'Mentra Gwen' tunes, it is in duple time.

Tune 1(b) (four examples): Also popular and probably older is a related version with two examples in the dorian/re mode, another in the minor, and a major key example which was printed in *Caniadau Bethlehem*, 1857. However, in the latter two instances there is a strong possibility that the tunes were originally in the dorian and were "corrected".

Tune 2 (one example): This can be heard on the Welsh Folk Museum *plygain* carol record.¹¹ It is in the major and, although not closely related to the examples of Tune 1, some of the phrases are similar.

Tune 3 (one example): This is also in the major, has occasional affinities with the first two, and is called 'Mentra Gwen newydd' (new Mentra Gwen). It was probably collected early in the 19th century.

Tune 4 (three examples): All are in the major and all come from North Wales, though from widely separated areas. The earliest example was collected in the early years of the last century; the other two come from manuscripts compiled probably about the middle of the century. One collector called his version, 'Mentra Gwen mewn modd arall' (Mentra Gwen another way).

Tune 5 (one example): This is in the minor and is related melodically (but not metrically) to the well-known song, 'Y Gwydd', included in *Ancient National Airs of Gwent and Morganwg* (1844).

Metrical Group B: The only song in this category is metrically identical to Group A songs except for an extra three syllables at the end. Although the collector suggests the words of "Ar gyfer heddiw'r bore" or "Clywch clywch, newyddion bore", neither of these will fit without repeating the final three syllables of the verse. The melody is in the minor and is not related to the tunes in Group A.

Metrical Group C: The five examples in this group present a more significant change in metre. The first section is the same as in Groups A and B, but the final section is 7.7.7.7.3.3. In one example the collector calls it 'Dull eto o Mentra Gwen' (Another form of Mentra Gwen) and a second collector entitles his version 'Mentra Gwen yn yr hen ffordd' (Mentra Gwen in the old way). Certainly this

group contains the earliest notation of the tune, from the John Thomas 1752 manuscript. Although John Thomas never gives a key signature or accidentals for the tunes he has noted orally, the chances are that it was in the minor key, as are two other closely related manuscript examples in the same group and also the earliest printed version, which appeared in *British Harmony* (1781).¹²

The remaining three examples of 'Mentra Gwen' are variations on the metres of Groups A, B and C. In two of the examples it is difficult to know whether the metrical variations were intentional or simply the result of inaccurate notation, as no words are included.

'Mentra Gwen' was popular as a carol tune and as a vehicle for secular words but apart from a mention by Richard Morris in 1717 there are few, if any, references to it before the middle of the 18th century and its greatest popularity comes later. It is not mentioned in the 1759 *Blodeu-gerdd* nor was it used in the *anterliwtiau*, but as the numerous examples in print and in manuscript show, 'Mentra Gwen' steadily increased in popularity. From the late 18th century onward it appeared regularly in print and is still in use.

7. DIFYRRWCH GWŶR Y GOGLEDD



NLW MS 8136. From the collection of Thomas Jones, Llantrisant, Anglesey, where it is subtitled 'Duke William'.

Unlike previous tunes in this study, 'Difyrrwch Gwŷr y Gogledd' seems to have been used almost exclusively as a carol tune. It began to be popular about 1800, appearing on ballad sheets and in one *anterliwt* at about that time. The tune was called for extensively in the carol books of the 19th century; the first appearance of the music in print was about the middle of the century and there are at least a dozen examples in manuscript. Altogether there are 20 examples extant, and, as might be expected, most are from North Wales, the exception being a tune collected in Cardiganshire.

According to J. Lloyd Williams, "...forms of the tune 'Difyrrwch Gwŷr y Gogledd'... vary in metre as well as in melodic outline". It is not only melodies and metres that differ. The title is also subject to a good deal of variation. Metrical Group A is called 'Difyrrwch Gwŷr y Gogledd' or '*Conceit* Gwŷr y Gogledd' or 'Difyrrwch Gwŷr y North'. Metrical Group B is called 'Difyrrwch Gwŷr y Gogledd' or 'Difyrrwch Gwŷr Bangor' or 'Difyrrwch Gwŷr Aberffraw' or 'Consêr Gwŷr Aberffraw' or 'Ffarwêl Gwŷr Aberffraw' or 'Carol y Swper' (the latter name comes, apparently, because this is the last carol to be sung by all the carol parties together to close the evening *plygain* service, after which the singers adjourn for their supper).

Metrical Group A consists of 13 examples, divided into four different tunes. **Tune 1** (nine examples): The first of these was collected in the early years of the last century, and the most recent over a hundred years later. All are in duple time and in the major. Two examples noted in 1838 by a young Anglesey man are sub-titled 'Duke William Tune' and two other collectors refer to it as a French tune, but up till now there is no evidence to support this. The only South Wales example is in this group.

Tune 2 (two examples): One of these is in the major, the other, a close variant, is in the minor. The minor key version comes from *Caniadau Bethlehem* (1857) and it is odd that this printed version is the only one of the 20 examples to be in the minor.

Tune 3 (one example): Collected in Anglesey about the end of the last century, this is the only example in Metrical Group A which is in compound duple time.

Tune 4 (one example): This tune was found in manuscript with the note: "Eos Llechid, 1839" which may mean that he composed the tune or merely that he arranged it and included it in one of his books. At any rate the 'Eos Llechid' variant is the most ornate of all the examples, filled with slurs and passing tones. As with many of the 'Difyrrwch Gwŷr y Gogledd' examples, the manuscript gives the harmonisation in three voices, which was and is so much a part of the *plygain* carol tradition. The metre is irregular and almost all the phrase endings in this metrical group are masculine.

Metrical Group B appears at first glance to have been a later development, for the examples of this group do not go back farther than the last quarter of the 19th century. All seven examples are closely related to each other, metrically and melodically, but not related in anything but name to the examples of Group A. However, a closer look at the metre and the melody shows that this group of tunes is related to several tunes which go under the names of 'Difyrrwch/Consêr/Ffarwêl Gwŷr Aberffraw', some of which go back to the 18th century. Although there is a good deal of variation in melody and metre, as well as mode and ornamentation, the relationship is clear and thus gives a longer pedigree to the carols in this group. The generally narrow compass, the title which alludes to an ancient borough in Anglesey, and the metre (which is in part an adaptation of *cyhydedd hir*) all confirm the Welsh antecedents of the carols in Group B. The tune opens with 16 bars in triple time; the melody of this section is in a restricted compass of only four notes, apart from an anacrusis on the

printed copy does not seem to have appeared until almost a century later, in *The Welsh Harper* (1848). The editor got his tune from Ifor Ceri's manuscript collection (probably completed about 1824), where it is called "Gwledd Angharad: neu Eluseni Mistress or Charity Mistress". Four examples of the tune are extant in manuscript, three in the minor and one in the major. All were collected in the last century and all in North Wales, except for an example from Llewelyn Alaw's harp collection. An Anglesey example was subtitled 'Cwch Abermenai' (The Abermenai Boat) and the tune may have been retained there because it was used to sing a well-known ballad telling of the drowning of a boatload of people in the Menai Straits between Anglesey and Caernarfon in 1785. All versions follow the pattern of the English tune, though with numerous differences.

It is interesting to read Claude Simpson's note on the tune in *The British Broadside Ballad and Its Music*:

The extraordinary feature... is that its complex tune should have lent itself to a number of broadsides in which the versification requires an unusual 18-line stanza or its metrical equivalent... the total impulse is certainly the antithesis of popular.

The point has already been made, but deserves special emphasis, that in Wales it was undoubtedly the very challenge of these unusual metrical forms which stirred the poets in the 17th and 18th centuries to imaginative heights, and which also stirred their audiences, most of whom would have known the names of the poets whose works were being sung. It was certainly the reason why such complex tunes as 'See the Building', 'Let Mary Live Long', 'Gerard's Mistress' and 'Crimson Velvet' survived and blossomed in Wales long after they had been forgotten in the land of their birth.

9. AGORIAD Y MELINYDD

Although the earliest names connected with this tune are English, I have not yet come across it outside Wales. The 18th century references call it either 'Miller's Key' or, much less often, 'Billericay'. The tune seems to have become popular in Wales only at the end of the century; it was used in at least three *anterliwtiau*, (twice called 'Miller's Key' and once 'Billericay') and a ballad on 'Miller's Key' was published in 1800. However, by the appearance of the earliest manuscript version about 1820 the tune had acquired the Welsh name by which it is known: 'Agoriad y Melinydd' or, less often, 'Allwedd y Melinydd', both meaning 'Miller's Key'. The tune was printed twice in the mid-19th century, and there are eleven manuscript examples, all melodically related. All but one are in the major and all are in duple time. Seven are from North Wales and four from Llewelyn Alaw's harp collection, including the sole example in the minor key.



NLW MS 1940. Another example from the 'Ifor Ceri' collection 'Melus-Seiniau Cymru', where he calls it 'Agoriad neu Allwedd y Melinydd'.

10. HEN DDARBY



NLW, J. Lloyd Williams MS 39. This example is from the tunebook of John Thomas, dated 1752. The tune has been slightly rebarred and a suggested key signature is included in brackets. John Thomas calls it 'Old Darby'.

The tune first appeared in print under the above name in *The Welsh Harper* of 1848, with the following note: "This Air is introduced in the Beggar's Opera. There are numerous songs both serious and comic, written by the Welsh Bards to it." The *Welsh Harper* version had been taken from Ifor Ceri's early 19th century manuscript collection, but the tune had already appeared in print in Wales in *A Collection of Welsh, English and Scotch Airs* (1761) where it was called 'Can Love Be Controul'd by Advice?', a title with the tune acquired through the words sung to it in *The Beggar's Opera*. The earliest name connected with the tune in England seems to be 'Grim King of The Ghosts' from the late 17th century, but I have found no mention of that tune name in Welsh manuscripts, nor is there any explanation of how the English ballad tune came to be called 'Hen Ddarby' in Wales. Eighteenth century Welsh ballads call it 'Old Darby' as does the earliest Welsh variant from the John Thomas 1752 manuscript, but although the manuscript's metre fits, its tune is not related to the *Beggars Opera* tune and it seems that very quickly 'Old Darby'/'Hen Ddarby' became the name of a metre (9.8.FM) rather than a particular tune.

Tune 1 (four examples): These are variants of the English ballad tunes, including one arranged for three voices.

Tune 2 (one example): This triple-time tune is found in John Thomas's 1752 manuscript and although noted without key signature or accidentals was probably in the minor.

Tune 3 (one example): This comes from an Anglesey manuscript compiled probably at the end of the last century. It is in the minor and in triple time.

Tune 4 (one example): This tune comes from the same manuscript as Tune 3, is in the minor, and is the only example in duple time.

It is a little surprising that there should be comparatively few examples of such a popular tune which was named in carol books and manuscripts throughout the last century, but perhaps there was not so much necessity to note down a tune which was so often performed to both sacred and secular words and which is still popular as a hymn-tune to this day. All the examples are in the minor, with six in triple and only one in duple time. For further information on this tune-name see Roy Saer's comprehensive study: 'Ton "Hen Ddarbi" a'i Theulu'.¹³

11. DINIWEIDRWYDD

Like 'Hen Ddarby', 'Diniweidrwydd' was also equally at home in the church and in the tavern, and as with 'Hen Ddarby' the tune name became the name of a metre. Undoubtedly the continuing popularity of 'Diniweidrwydd' depends on the regularity of metre (8.7.FM), which made it as suitable for popular ballads and hymns as for carols. Perhaps it is also this relative simplicity which accounts



NLW, J. Lloyd Williams MS 57. This was noted, probably by J. Lloyd Williams himself, from the singing of a Trawsfynydd man. It is entitled 'Awn i Fethlem' from the opening words of the verse sung to it.

for the fact that, again like 'Hen Ddarby', it is found so rarely in manuscript, though the tune-name appears regularly from the 18th century onwards. Richard Morris mentions it twice, Margaret Davies has verses to it, John Thomas includes it in his 1752 manuscript and at least 15 ballads called for the tune in the 18th century, as well as three *anterliwtiau*.

Five examples have been collected, comprising three different tunes.

Tune 1 (three examples): All three examples in this group were collected in North Wales. The tune was also popular in South Wales, where it seems to have been a favourite for singing ballads or verses to the harp. In North Wales this carol tune served as a vehicle both for the "canu carolaidd" (alliterative carol poetry) so beloved of the North Walian bards, but also for much simpler non-alliterative words such as those collected from a Trawsfynydd singer in the 20th century. It is this version which is the basis of the hymn 'Llansannan'.

Tune 2 (one example): This example is related to the hymn tune which bears the name 'Diniweidrwydd' and first appeared in print in 1839. There it is written in the dorian/re mode but a very close variant in a manuscript about 15-20 years later puts it in the minor, perhaps due to tinkering by the collector or perhaps as an inevitable result of the change in musical fashion.

Tune 3 is in the minor and comes from Ifor Ceri's collection made about 1820.

There is a tune in *British Harmony* (1781) called 'Diniweidrwydd Colomen' which, although unrelated to the above examples in mode and melodic shape, could be used to sing verses on the 'Diniweidrwydd' metre.

12. FFELENA



NLW MS 794. This is another example from 'Llyfr Foulk Roberts'. It is in three parts in the manuscript.

This puzzling name, which occurs first in the 18th century, is variously spelled Ffelenia, Ffilena, Ffylena, Phelene, Felene, Ffeleni and Ffilenau, and it appears to have no English cognates. There were a few Welsh ballads to the tune and it was used in two *anterliwtiau* but its fame rests on its use as a carol. John Thomas lists it once in his 1752 manuscript but does not note an example, so the earliest variants of the 14 examples extant are from Ifor Ceri's early 19th century manuscript. He notes three different tunes, all in the major and all in duple time, from Cardiganshire, Powys and Gwynedd. But although all bear the same title and have the same general metrical scheme, the Cardiganshire tune, sung on a secular love ballad, is two bars longer than the Powys tune with its carol words.

There are seven different tunes bearing the name.

Tune 1 (four examples): This is the tune which 'Ifor Ceri' noted as a Gwynedd variant. However it seems to have been more generally popular, since one of the examples is taken from Llewelyn Alaw's harp collection made in South Wales. All four examples are in the major and, like all the 'Ffelelena' tunes, in duple time.

Tune 2 (two examples): This appears in a manuscript collection made about the middle of the last century in Caernarfonshire; it was noted in three parts with the melody in the middle. The second example of this tune was published in *Y Cerddor Cymreig* in 1873 without harmony. Both examples are in the major.

Tune 3 (three examples): Two closely related examples of this tune, both written in 3-part harmony, are in the aeolian/la mode. The third is in the major and is written without harmony. All are from Powys.

Tune 4 (two examples): The oldest example of this tune comes from Powys and was collected with carol words by 'Ifor Ceri' sometime before 1824. The tune must have continued in popularity, for in 1922 a similar version was sent to J.

Lloyd Williams with secular words. It has an unusually wide range of 12 tones. **Tune 5** (one example): This example also comes from Powys and was noted about the mid-19th century in two parts, air and bass.

Tune 6 (one example): This example was noted in North Wales, probably in the second half of the last century, and called by the collector “Hen floedd gainc”, a term which has yet to be satisfactorily explained but which was in use in the 18th century. It is in the major and is considerably ornamented with slurs.

Tune 7 is the Cardiganshire variant noted by ‘Ifor Ceri’ with secular words, which is two bars longer than the others. Although it is stylistically like the other ‘Ffelena’ tunes, it may not have been used to sing carol words.

All the ‘Ffelena’ examples are in duple time, and all save the two aeolian/la mode examples are in the major.

An attempt was made to revive interest in ‘Ffelena’ by printing Tune 1 in a 1954 carol collection, with words by T. Gwynn Jones which are not in the alliterative style of the words sung to it in earlier times.

13. BELLISLE MARCH



NLW, Cwrt Mawr Music MS 12. The manuscript is probably from Darowen, Montgomeryshire with a possible date of 1816. The tune is noted with melody and bass.

This tune was very popular in Wales in the 18th century, almost from the moment it first appeared at the end of the Seven Years War in 1763. There were at least 13 ballads on the tune and it was used in five *anterliwtiau*. In view of its popularity and the fact that examples have been collected with three different sets of carol words it is surprising that it was so seldom called for in the carol books of the

19th century. Perhaps its great popularity as a vehicle for secular words may have been responsible, but there is no doubt of its use as a carol and 'Belle Isle March' is one of the few tunes from the 18th century that is still sung in the *plygain* services today.

Of the eight examples collected, the earliest forms of the tune are in march style and 'Ieuan Gwyllt' (who did for the hymn what Pope Gregory is said to have done for the Chant) arranged 'Bellisle March' for fife band, protesting that the tune was more suitable for such service than for religious words. However the tune continued to be used for the carol, though without its march rhythm, for all the carol versions are in compound duple time. This is not unusual. Three other marches have been collected with carol words in Wales and of these, only 'Gwŷr Harlech' retains its march rhythm. In contrast, both 'Devon March' and 'Rochester March' were noted by their collectors in triple time.

14. BETTY BROWN



WFM MS 1446/23. The example comes from the *plygain* carol book of Hugh Rees, Llanymawddwy, and he notes that he learned it about 1884. The manuscript is written in Tonic Solfa and the tune is harmonised in four parts.

This is another carol tune with a puzzling name since it was frequently called for as 'Betty Brown neu Synselia'. 'Ifor Ceri', who noted it twice, suggested that 'Synselia' might be St Cecilia, but thought better of it and omitted the reference to St Cecilia in his second volume. However there is a 17th century English ballad called 'Since Celia's My Foe' which was known to Richard Morris; for he has verses to it which fit the tune of that name in *The British Broadside Ballad and its Music*. The carol words also fit that tune and it is possible that 'Synselia'

is simply a truncated form of 'Since Celia's My Foe'.

There is only one 18th century ballad extant to the tune; but it was popular in *anterliwtiau*, being called for as 'Betty Brown' in one, and as 'Synselia' in seven others. Surprisingly, the tune does not appear to be published anywhere although it was noted in manuscript at least nine times.

Once again the name seems to be the name of a metre rather than of a specific melody, and none of the five tunes appear to be related to the tune of 'Since Celia's My Foe'.

Tune 1 (three examples): The oldest example of this tune was found in a manuscript which probably goes back to the early years of the last century. Like all the 'Betty Brown' tunes, it is in the major. Although wrongly barred, the tune is obviously meant to be in triple time. Another example was noted in a Llanymawddwy *plygain* of the 1880s, and a third from Bala in this century by Lady Herbert Lewis. The latter two are in duple time.

Tune 2 (three examples): All these were noted after the second half of the 19th century and all were collected in Northwest Wales. All are in duple time.

Tune 3 (one example): This duple time example was one of two collected by 'Ifor Ceri' in the early years of the last century. It is in duple time.

Tune 4 (one example): This is the second example collected by 'Ifor Ceri' and was probably noted later than Tune 3, for this example appears only in his second volume whereas Tune 3 appears in both. It comes from Tegeingl (an area which is now part of Clwyd) and is in duple time.

Tune 5 (one example): This example in triple time was collected in Anglesey about the end of the last century.

15. CLYCHAU RHIWABON



WFM MS 1883/3. Another example from the manuscript of John Owen, which is also in Tonic Solfa.

There are no 18th century ballads extant which were directed to be sung on this tune, nor is it named in any of the *anterliwtiau*. Nevertheless it was known in the 18th century, for the earliest version appears in the Maurice Edwards manuscript of c. 1776. The tune is a simple one and the style of the melody has strong Welsh overtones with its many repeated notes, its emphasis on the 5th of the scale and its compass which is basically a pentachord plus lower dominant.

Meredydd Evans has shown in a study of the 'Clychau Rhiwabon' tune family that the tune was used in a variety of ways.¹⁴ Instrumental variants were noted by a fiddler and a harper, hymn and ballad words were sung to it and it was a popular tune for humorous songs in the rural entertainment known as "*llofft stabal*". All of these variants are in the minor. In addition, three carol tunes were noted in the article and others have since been collected from manuscripts. Of the carol tunes, four are in the minor and three in the major, all in duple time. Carol words sung to the tune were in one of two different metres: 6.5.FM or 7.6.FM and the use of the same tune for different metres may account for the large number of repeated notes in the melody.

There is a second tune, 'Clych Ruabon', collected early in the last century by 'Ifor Ceri', which is quite different from the above examples. It is a triple time tune in the major key but 7.6.FM words can be sung on it and it has one interesting characteristic. Two of the 11 tunes analysed by Meredydd Evans have an 8-bar burden, and that pattern is echoed in the 'Clych Ruabon' variant.

16. CRIMSON VELVET

This tune was known in England in the 16th century and may well have been popular in Wales during the same period. At any rate, 'Crimson Velvet' is one of several 16th century ballad tunes mentioned in 'Myfyrdod a Deusyfiad y Cantores', which bears the date 1550 but may be later.¹⁵

The earliest appearance of 'Crimson Velvet' with carol words in Welsh is in the 17th century. Huw Morys has three sets of verses to the tune, but they are not carols, and the first Christmas carol to be printed which called for the tune was in *Carolau a Dyriau Duwiol* in 1696. It was also used as a carol tune in England. According to William Chappell, 'Crimson Velvet' was one of the tunes used in "Psalmes or Songs of Sion, . . . intended for Christmas Carols, and fitted to divers of the most noted and common, but solemne tunes, every where in this land familiarly used and knowne." The date is 1642 but by 1647 the Puritans had abolished Christmas, with the result that the carol virtually died out in England.

It is surprising that Richard Morris does not name it in his early 18th century lists of tunes, for 'Crimson Velvet' was well known in Wales as a ballad and carol tune throughout the century, being called for in at least 28 ballads and



NLW MS 1940. Another example from Ifor Ceri's collection 'Melus-Seiniau Cymru'. He gives it the title "Y Ffion felfed" (or Crimson Velvet) and underneath he has written 'Cwynfan or Ffarwel Prydain'.

three *anterliwtiau*. Margaret Davies (1738) has four secular ballads to the tune and John Thomas (1752) knew it well, he has it once in staff notation, once in tablature and lists it three times. But about this time the name appears to undergo a change. Dafydd Jones's carol to the tune in the *Blodeu-gerdd* is listed in both English and Welsh ('Y Ffion Felfed'). Later in the century 'Dafydd Ddu Eryri' gives two sets of carol words to a tune which he calls 'Cwynfan Brydain' but the metre is that of 'Crimson Velvet'. And in *Relicks* (1794 edition), Edward Jones prints a tune which he calls 'Cwynvan Brydain', but the tune is clearly 'Crimson Velvet'. To compound the difficulties there is a quite separate Welsh tune which is also called 'Cwynfan Prydain' but the metre (8.7.FM) is completely different from that of the 'Dafydd Ddu' and Edward Jones examples.

'Crimson Velvet' was one of the four tunes which William Jones of Llangadfan told Edward Jones were used as dances in the Llangadfan area earlier in the 18th century; and the formal pattern of three self-repeating sections (AABBCC) is echoed in the 17th century English examples noted in *The British Broadside Ballad*, in the John Thomas 1752 manuscript, and in *Relicks*. There are traces of that pattern in an example noted by 'Ifor Ceri' as 'Y Ffion Felfed or Crimson Velvet as Sung on the Borders'; but in his other example, collected from Darowen, Montgomeryshire, the formal pattern has become AABABA. The cadence pattern of the English tune has been changed to suit the Welsh language and nearly all cadences have become feminine. The triple-time rhythm of the English examples

becomes duple in the Welsh ones. However the melodic pattern is the same in all the examples and the English and Welsh tunes are clearly related.

Ifor Ceri's two manuscript examples come from the early years of the 19th century and there appear to be no later ones. It would seem that the tune had died out by the middle of the last century and even John Owen of Anglesey, who collected so many of the very old carol tunes in the latter years of the 19th century, does not have 'Crimson Velvet'.

17. DIFYRRWCH GWŶR CAERNARFON



This comes from 'Per-Seiniau Cymru', the second volume of Ifor Ceri's collection.

The tunes bearing this name do not have the characteristic irregularity of so many of the older carols and are not found before the beginning of the last century. The earliest carol words to 'Difyrrwch Gwŷr Caernarfon' were printed in 1810 and the earliest version of the melody is to be found in Ifor Ceri's collection of c. 1820.

Six different tunes, comprising 13 examples, were collected bearing the name 'Difyrrwch Gwŷr Caernarfon', and once again it seems to have become the name of a metre (8.6.M) rather than of a specific tune. All 13 examples are in the major. **Tune 1** (seven examples): The earliest of these is Ifor Ceri's version, noted without words, in duple time and more ornate than later versions. The form is an adaptation of AABA with all the A cadences on the tonic. Three related examples in manuscript, also from the early-to-mid 19th century, have a similar cadence pattern, though the time pattern is compound duple; and two of these have been harmonised in three parts with the melody in the middle. Three examples which

appear to have been collected later in the century are melodically related to the first four but the cadence pattern has changed: the cadence of the first A section is now on the supertonic, and the second A section cadence is on the tonic. All three are in duple time.

Tune 2 (three examples): Although Tune 1 has more examples, Tune 2 may have been better known, for two examples of it were published, one in *Caniadau Bethlehem* (1857) and the other from a Cardiganshire source in *Y Cerddor Cymreig* in 1864. The third, which appears on the Welsh Folk Museum *Plygain Carols* record under the name of 'Yn Dyrfa Weddus', is an interesting conflation of 'Difyrrwch Gwŷr Caernarfon' and 'Bellisle March'. It is not difficult to see how this happened, for Tune 2 of 'Difyrrwch Gwŷr Caernarfon' has a good deal in common with 'Bellisle March'. But the cadence patterns differ, as well as the implied harmony of the B section. The singer in this recorded carol presents us with an excellent modern example of how an oral tradition can change, for the same informant sang the same carol two years previously for Roy Saer who noted it and included it in his book of songs from Welsh oral tradition, *Caneuon Llafar Gwlad*. The melody of the book variant is that of the 'Bellisle March' throughout. Obviously the singer, when he recorded it later for inclusion on the record, did not realise that he was not singing it exactly as he had done on the previous visit.

Tune 3 (one example): This is a duple time example from a Powys tunebook of about the mid-19th century.

Tune 4 (one example): This is a triple time example from a Llanymawddwy *plygain* carol book and is the only one which includes a *cytgan* (burden).

Tune 5 (one example): This was collected in Flintshire by Lady Herbert Lewis in the present century. It is duple time and has a rather ornate second section.

Tune 6 (one example): This is probably the most recent example. It was sung in a *plygain* service in 1967 and included on the Welsh Folk Museum record. The tune is familiar in England as 'Joys Seven'. According to *The Oxford Book of Carols*, "This carol was one of the most popular. . . [and was] reprinted in 18th century broadsides all over England." Nineteenth century broadsides continued the tune's popularity and in Wales it became a well-known Sunday School song.

Although there is an obvious melodic similarity between 'Difyrrwch Gwŷr Caernarfon' (Tune 2) and 'Bellisle March', a look at the words sung to the two different carols shows at once that 'Bellisle March' had its beginning in the 18th century. It is typical of the alliterative carols of that period, with their amplitude of verbal embroidery. But the words to 'Difyrrwch Gwŷr Caernarfon', with no alliteration and only an internal rhyme every other line as ornament, typify the change that took place in the Welsh Christmas carol in the last century.

(To be continued)

NOTES

1. See 'Ar Fore Dydd Nadolig' in *Canu'r Cymry II*.
2. For examples of tunes, see 'Awn i Fethlem' in *Caneuon Gwerin i Blant* and another version in *Canu'r Cymry II*.
3. 'Leave Land y ffordd hwyaf' (20 carols); 'Ffarwél Ned Puw' (3); 'Byr Dud Adaw or Leave Land y fyrraf' (2).
4. 'Mallodol Dolgellau' (2) and 'Sybylltir' (1).
5. Nos. 6, 7, 13, 19, 21, 32, 36, 37, 54, 57 in the index (see below).
6. No. 30 in the index.
7. See 'Dyma Wyliau Hyfryd Llawn' in *Caneuon Llafar Gwlad*. It is also on the *Plygain Carols* record, item B2.
8. Maurice Edwards's manuscript (1776), Bangor MS 2294; *British Harmony* (1781); *Musical and Poetical Relicks of the Welsh Bards* (1784 edition).
9. National Library of Wales Additional MS 171.
10. *Plygain Carols* (Welsh Folk Heritage I) Sain Records, 1100M. Equally important is the extensive booklet on the carol tradition by Roy Saer which accompanies the record.
11. This example appears on the *Plygain Carols* record as 'Ar Gyfer Heddiw'r Bore', item A3.
12. Later printed versions are not always dependable. The Scottish editor, George Thomson, wrote in his Preface to *A Select Collection of Original Welsh Airs* (1809, etc): "in the ordinary notation of the air, called Venture Gwen [Mentra Gwen], there are but seven bars in the first strain, while in the second there are nine. It probably received that awkward shape from the blunder of some early copyist; but as it would have puzzled the Poet to write for the Air in such a shape, the editor equalized the length of each strain, and perhaps he has thus restored the air to its original state." Thomson was not alone in his tinkering. Edward Jones gives a major key version without words in the 1784 edition of *Relicks*. By the second edition of 1794 he has altered the metre and changed the ending to accommodate an English verse in Long Metre. When John Parry published the tune in *The Welsh Harper* he added an extra bar to the manuscript version sent to him by 'Ifor Ceri'. And Maria Jane Williams extended her version of the tune, which she called 'Y Gwydd' in *Ancient National Airs of Gwent and Morganwg*, to eight bars instead of seven for the opening section, and twelve bars instead of eleven for the second section.
13. *Canu Gwerin*, 1/1978.
14. 'Hel Achau', *Cerddoriaeth Cymru*, 4/10, 1975.
15. See *Blodeu-gerdd Cymry*, ed. Dafydd Jones of Trefriw (1759).

INDEX

The following are carol tunes of which two or more versions have been found in print or in manuscript:

1. Afiaeth Hiraethlon; Afiaeth; Ymdaith Hiraethlyn.
2. Agoriad/Allwedd y Melinydd; Miller's Key; Billericay.
3. Ar Fore Dydd Nadolig.
4. Ar Hyd y Nos.
5. Awn i Fethlem.
6. Barna Bwnc; Marwnad Mwngc.
7. Bellisle March.
8. Bethlehem.
9. Betty Brown; Synselia.
10. Bird.
11. Bryniau Werddon.
12. Cân/Tôn y Ceiliog Du.
13. Charity Mistress; Eluseni Meistres; Gwledd Angharad; Angharad's Mysteries; Cwch Abermenai.
14. Charming Chloe; Jermin Cloi.
15. Clarenton; Y Ceiliog Gwyn.
16. Cloch Alar; Tincian y Gloch; Toll Bell.

17. Cloch Ymadawiad Nelson; Nelson's Departure Bell.
18. Clychau Rhiwabon.
19. Crimson Velvet; Y Ffion Felfed; Cwynfan Prydain.
20. Devon March.
21. Diddanwch/Consêt/Gorhoffedd Gruffydd ap Cynan.
22. Difyrrwch/Consêt Gwŷr Caernarfon.
23. Difyrrwch Gwŷr y Gogledd/y North/Bangor/Aberffraw; Ffarwél Gwŷr Aberffraw; Carol y Swper.
24. Diniweidrwydd.
25. Duw Gadwo'r Brenin.
26. Dydd Llun y Bore; Bore Dydd Llun; Monday Morning.
27. Ffarwél/Difyrrwch/Consêt Gwŷr Aberffraw.
28. Ffarwél Ned Puw.
29. Ffelen.
30. Gadael Tir; Leave Land; Yr Hen Dôn; Yr Hen Fesur; Tri Thrawiad; Gwyliau Nadolig; Byr Dud Adaw; Dau Drawiad.
31. Galar/Difyrrwch Gwŷr Ffrainc.
32. Gee Ho, Dobbin.
33. Gorhoffedd/Difyrrwch Gwŷr Harlech.
34. Greece and Troy; Greeks in Troy; Wng Cyttirawg.
35. Grisial Ground; Crystal Ground; Sail Grisialaidd; Y Tir Grisialaidd.
36. Gwêl yr Adeilad; See the Building.
37. Hir Oes i Fair/Mari; Let Mary Live Long; Well Met.
38. Hyfrydwch y Brenin Siôr; King George's Delight.
39. Llygoden yn y Felin; Duke of Dero.
40. Mallodol Dolgellau; Secleha; Luci Hoy.
41. Mentra Gwen.
42. Rhywbeth Arall i'w Wneuthur; I've Something Else To Do.
43. Rochester March; Cyffyllog y Coed.
44. Sawdl Buwch; Cow Heel.
45. Susan Lygad-ddu; Black-eyed Susan.
46. Susanna.
47. Sybylltir.
48. Teg Wawriodd Boreuddydd; Carol y Blwch.
49. Tôn Carol.
50. Tramwyn.
51. Trymder.
52. Wele Gwawriodd.
53. Y Bachgen Main.
54. Y Fedle Fawr; About the Banks of Helicon.
55. Ymadawiad/Ffarwél y Brenin; King's Farewell; Ffarwél Dai Llwyd; Breuddwyd Dafydd Rhys.
56. Ymdaith Treffynnon; Holywell March; Y Galon Lawen.
57. Yr Hen Ddarby; Old Darby.

MARWOLAETHAU (OBITUARIES)

Y FONESIG AMY PARRY-WILLIAMS (1910-88)

Fis Ionawr eleni bu farw Llywydd y Gymdeithas, y Fonesig Amy Parry-Williams, Aberystwyth, gweddwr ffigur cenedlaethol Syr T.H. Parry-Williams.

Bu'r berthynas rhwng 'Lady Amy' a maes canu gwerin yn un glòs a chynhyrchiol drwy gydol ei hoes. Yn ei chynefin ym Mhontyberem, Shir Gâr, cawsai ei magu o fewn i deulu diwylliedig, gan ennill llwyddiant ysgubol ar lwyfan eisteddfodau fel datgeiniad alawon gwerin a cherdd dant a hefyd fel adroddwraig.

Maes o law fe'i cydnabuwyd fel awdurdod cenedlaethol ar ganu gwerin a cherdd dant fel ei gilydd. Cyfrannodd yn helaeth fel beirniad eisteddfodol, darlithydd a siaradwraig ar raglenni radio a theledu. Drwy'r cwbl parhaodd hefyd i ganu, a hynny gan gynnwys llunio cyfres o recordiau i gwmni Decca yn nechrau'r Pumdegau.

Am dros ddeugain o flynyddoedd gwasanaethodd y Gymdeithas hon yn gydbwybodol a chadarnhaol, ond ar yr un pryd yn gynnil a diffwdan. Er ei holl weithgareddau cyhoeddus yr oedd yn ei hanfod yn berson swil iawn. Nis rhwystrwyd gan hyn rhag traethu ei meddwl yn blwmp ac yn blaen, eithr gwnâi hynny bob amser gydag amcan adeiladol. Daeth yn aelod o'r Pwyllgor Gwaith cyn belled yn ôl ag 1947; fe'i gwnaed yn un o'n His-Lywyddion yn 1973, a'i dyrchafu yn Llywydd yn 1986.

Yn nechrau'r Pumdegau, mewn cyfnod pan oedd y Gymdeithas, i bob golwg, bron â cholli gafael yn llwyr ar y dasg o gasglu caneuon, cyhoeddwyd yn y Cylchgrawn ryw saith o eitemau yr oedd hi wedi eu cynaeafu o wahanol rannau o Gymru. Am ei hagwedd ymarferol ac iachus tuag at y traddodiad canu gwerin, gweler ei hysgrif ddiffr 'Geiriau Ein Caneuon Gwerin' yn nau rifyn cyntaf y gyfres bresennol (1978 ac 1979). Yno fe geir cipolwg hefyd ar y rhinweddau a wnaeth 'Lady Amy' yn gyfranwraig mor allweddol i gyfres deledu'r BBC, 'Canu'r Bobol', yn nechrau'r Saithdegau: y cyfanrwydd gwybodaeth, yr ysgolheictod praff a chytbwys, y paratôi trylwy'r, ac, i goroni'r cwbl, y cyflwyno a oedd ar unwaith yn urddasol a llithrig.

Estynnwn ein cydymdeimlad diffuant i'w chwaer Mary a'r teulu.

EMRYS BENNETT OWEN (1911-88)

Yn 1976, a'r Gymdeithas ers sawl blwyddyn yn gorfod brwydro'n ddygn i gynnal ei hamrywiol weithgarwch, gwnaed Emrys Bennett Owen yn Gadeirydd ein Pwyllgor Gwaith. Yr oedd y nodyn cadarnhaol a drawyd ganddo yn ei Adroddiad cyntaf fel Gadeirydd yn un cwbl nodweddiadol ohono: 'We cannot be static and rest on our past achievements'.

Er iddo lesgau ym mlynnyddoedd olaf ei oes hir, 'statig' fyddai'r gair olaf i ddisgrifio Emrys a'i fuchedd. Yn frodor o Benffordd-las ger Staylittle ym Maldwyn, cafodd yrfaodd eithriadol brysus — ac amlwg hefyd — ym meysydd amaethyddiaeth ac asiantaeth tai a thiroedd, ond at hynny rhoes wasanaeth aruthrol yn gymdeithasol a diwylliannol.

Ar yr ochr gerddorol bu yn ei dro yn gadeirydd ar Gymdeithas Telynu Cymru yn ogystal â Chymdeithas Alawon Gwerin Cymru, ac ymddiddorai'n wybodus yng ngweithgareddau Cymdeithas Cerdd Dant Cymru. Hyfforddwyd ac arweiniwyd Côr Gwerin y Gader, Dolgellau, ganddo, ac fe'i anrhydeddwyd yn feirniad eisteddfodol cenedlaethol.

Yn achos ein Cymdeithas ninnau cyfrannodd yn dra amluchrog. Bu am flynyddoedd yn aelod brwd, pellweledol a huawdl o'n Pwyllgor Gwaith; naturiol oedd manteisio ar ei ddoniau a'i wahodd i fod yn Gadeirydd, a phan ddaeth tymor ei Gadeiryddiaeth i ben yn 1979 fe'i dyrchafwyd yn un o'n His-Lywyddion. Ef, wedyn, oedd Gadeirydd ein panel golygyddol pan gyhoeddodd y Gymdeithas ei chyfrol gyntaf o drefniannau canu gwerin, *Lleisiau'r Werin* (1980).

Darlithiodd lawer ar ganu gwerin, ond o ran ymchwilio a chyflwyno, prin y rhoes yr un ddarlith gymaint o bleser iddo â'r un a draddododd yng Nghwrs Penwythnos y Gymdeithas yng Ngregynog yn 1979. Ei thestun oedd y casglwr a chyhoeddwr ceinciau Nicholas Bennett, a mawr oedd balchder Emrys yn ei berthynas waed â'r cymwynaswr hwnnw.

I weddw Emrys, Mrs Hannah Bennett Owen, y merched Elinor a Menna ynghyd â'u teuluoedd, cyflwynwn ein cydymdeimlad dwysaf.

ALUN DAVIES (1922-88)

Droeon yn ystod y dair blynedd ddiwethaf cefais y profiad o orfod ateb galwad ffôn tuag wyth o'r gloch y bore, a chael mai Alun Davies, o'r pen arall i Gaerdydd, a oedd yn galw ar frys i restru'r emynau ar gyfer canu'r organ yng nghapel Minny Street y Sul wedyn. Ar y noson y bu farw mor sydyn (12 Mehefin) yr oedd newydd fynychu cyngerdd ac ysgrifennu hanner ei adolygiad arno cyn mynd i'w wely. Ddwy noson yn gynharach yr oedd acw gyda ni yn Sain Ffagan fel adolygydd swyddogol ar gyfer cyngerdd gan y delynores Sioned Williams — a chyn gadael, rhuthrodd draw ataf i addo ysgrif sylweddol ar drefniannau carolau Nadolig ar gyfer *Canu Gwerin*. Wythnos ynghynt yr oedd yn arwain cymanfa ganu gerllaw Southampton. Dyna batrwm Alun, a dyna, mae'n debyg, a gostiodd iddo ei fywyd. Nid oedd mewn diwrnod ddigon o oriau iddo ar gyfer ei weithgarwch ym maes cerddoriaeth.

Er iddo gael ei eni yn Llandybïe, Shir Gâr, yn Llundain y'i magwyd, ac yno yr enillodd amlygrwydd cerddorol fel organydd capel Radnor Walk ac yn enwedig fel arweinydd Côr Ieuencid Cymry Llundain.

Bu'n arweinydd cymanfaoedd ac adolygydd toreithiog. Cymerai ddiddordeb arbennig yng ngherddoriaeth grefyddol ein cenedl, a chwaraeodd ran flaenllaw yng nghyhoeddi *Y Caniedydd Newydd* a *Caniedydd yr Ifanc* fel ei gilydd. O fewn maes Cymdeithas Alawon Gwerin Cymru yr oedd iddo apêl neilltuol yn nhonau ein carolau traddodiadol ac mewn trefniannau ohonynt. (Disgrifiodd hwynt un tro fel "y carolau gorau yn y byd".) Traethodd ac ysgrifennodd arnynt sawl tro, yn ein Cwrs Penwythnos a'n Cylchgrawn a thu hwnt.

Yr oedd yn gryn gaffaeliad ar banel golygyddol *Lleisiau'r Werin* a gwasanaethodd fel aelod byrlymus o'n Pwyllgor Gwaith am y rhan helaethaf o'r ugain mlynedd diwethaf. Bu, ymhellach, yn feiriad yn yr Eisteddfod Genedlaethol.

Gymaint oedd ei sêl a'i frwdfrydedd bachgennaidd fel mai anodd oedd sylweddoli ei fod yn dynesu at oed ymdeol. Gedy weddw, Margaret, a dau fab bychan, Dyfrig ac Elgan, a mawr yw ein cydymdeimlad â'r tri ohonynt.

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1. MEIBION DEWRION CYMRU

(Brave Sons of Wales)



1. Aeth glas-lanc un - waith ar ei hynt Ryw nos-on wynt i ga - ru; Nid



oedd ei ffordd i'w daith ym-hell, Ond llaw-er gwell oedd hyn - ny. Ym-



laen ym-dyn - nai'n llon a chwim, Yng ngrym ei serch ga-rw - rol, Er



gor - fod pro - fi gwynt a glaw'n Ei gu - ro'n flin er - wi - nol.

- | | |
|--|---|
| <p>1. Aeth glaslanc unwaith ar ei hynt
Ryw noson wynt i garu;
Nid oedd ei ffordd i'w daith ymhell,
Ond llawer gwell oedd hynny.
Ymlaen ymdynnai'n llon a chwim,
Yng ngrym ei serch garwrol,
Er gorfod profi gwynt a glaw'n
Ei guro'n flin erwinol.</p> | <p>2. Ond rhywbryd tua hanner nos,
Pan agos iawn â rhynnu,
Daeth Ned o hyd i'r bwthyn del
Lle trigai Nel anwygu;
Dechreuai'n ebrwydd guro'n drwm
Hen ffenestr blwm y siambr:
Yr ateb ydoedd 'Nid oes tŷ
I garwr rhy ddiweddar'.</p> |
|--|---|

Cynhwyswyd gan Soley Thomas, Llanidloes, yn ei gasgliad ar gyfer y gystadleuaeth gasglu caneuon gwerin yn Eisteddfod Genedlaethol Bae Colwyn, 1910. Yn ei lawysgrif rhoddwyd arni'r pennawd 'Meibion Dewrion Cymru', ac yn ei nodyn ar y gân (fel y'i copiwyd gan Dr J. Lloyd Williams) dywaid ST:

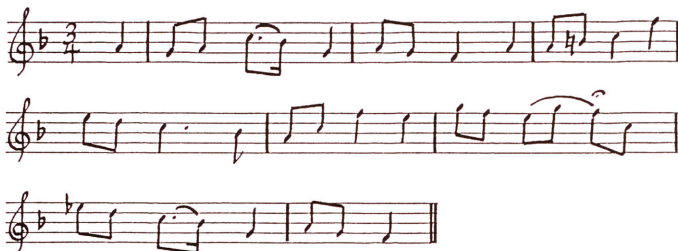
A night-visit courtship song in which the prospective lover is promptly rebuffed. Submitted by Soley Thomas, Llanidloes, as part of his entry for the folksong collecting competition at the National Eisteddfod, Colwyn Bay, 1910. In the MS it was entitled 'Meibic Dewrion Cymru', and in his note to the song (as copied by Dr J. Lloyd Williams) ST says:

...from an old shabby dressed singer at Llanidloes fair abt 15 yrs ago. I copied the airs only from Mr B. (Nicholas Bennett?) but he had sent his coll'n to be pub'd. I have advt'd for these words but failed to get them. I sang (the above song) in an Inn in Cardiganshire when an old travelling minstrel said Chlywais i mor geiriau yna ond rwy'n canu llawer ar yr alaw ar y geiriau "Y Llanc". I have noted the other words — they were a 'loose' song of a young woman deceived by a soldier. . .

Phyllis Kinney

2. LISA LÂN

(Fair Lisa)



Ymddangosodd ffurfiau amrywiol ar 'Lisa Lân' yng Nghylchgrawn y Gymdeithas, cyf.1, tt.37-9, ond ni chofnodwyd yno y ffurf uchod ar yr alaw a welir yn *Y Cerddor Sol-ffa*, ail gyfres, 1884. Fe'i gyrrwyd i'r cylchgrawn hwnnw gan un J.R. Jones o St. Louis, U.D.A., a'i chyhoeddi ar d.54 o dan yr enw 'Elisa Lân'. Nid oes dim i ddangos o ble y daeth y J.R. Jones hwn nac ymhle y clywsai'r alaw, ond dyma a ddywed:

Nid wyf yn gwybod dim am ei hachau, ac hefyd, nid wyf erioed wedi ei gweled mewn nac ysgrif nac argraff, ond wedi ei chopio oddiar fy nghof yr ydwyf... Mae yn debyg fod gwell dull na hon arni. Nid yw ychwaith yn nodi geiriau. (Am bedwar pennill o'r rheini gweler, er enghraifft, *Caneuon Traddodiadol y Cymry*, gol. W.S. Gwynn Williams, cyfrol 1, 1961).

The love-song 'Lisa Lân', with several tune-variants, was published in the very first issue of the Society's Journal (1909) and has been much heard ever since. The present variant, minus text, appeared in the journal Y Cerddor Sol-ffa, second series, 1884, after being submitted by a certain J.R. Jones of St. Louis, U.S.A., who knew it by memory but had never encountered it on paper.

Rhidian Griffiths

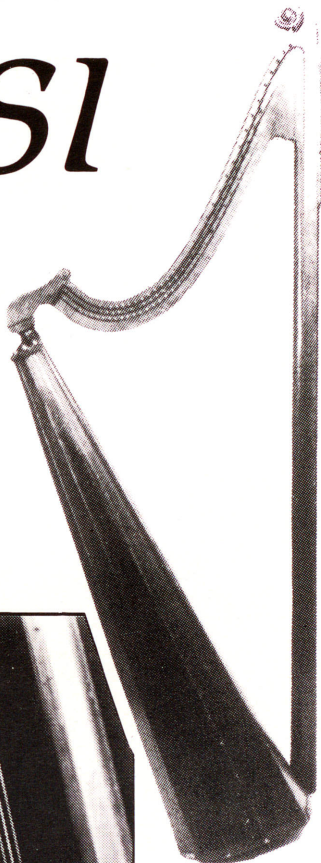
AMGUEDDFA WERIN CYMRU

NANSI

BREHNINES Y DELYN

Arddangosfa o luniau,
ynghyd â recordiadau, i goffáu'r
delynores enwog ar y delyn deir-rhes,
Dr Nansi Richards Jones, MBE,
Telynores Maldwyn,
14.5.1888 - 21.12.1979

Amgueddfa Werin Cymru,
Sain Ffagan, Caerdydd
14 Mai - 31 Awst 1988



AMGUEDDFA GENEDLAETHOL CYMRU

CYMDEITHAS ALAWON GWERIN CYMRU

A garech chwi ymuno â Chymdeithas Alawon Gwerin Cymru? Neu, os ydych eisoes yn aelod, beth am ddarbwyllo rhywun arall i ymuno?

Sefydlwyd y Gymdeithas yn 1908. Ei phwrpas yw casglu, cadw a pherfformio caneuon gwerin Cymru, cyhoeddi enghreifftiau dethol ohonynt, a hybu ymchwil, yn llenyddol a cherddorol, yn y maes hwn. Erbyn hyn ymddangosodd dros ddeg rhifyn ar hugain o'i Chylchgrawn, gan gynnwys ymron 600 o ganeuon. Yn flynyddol er 1963, ac ym mis Medi, cynhaliwyd cwrs penwythnos o ddarlithiau, trafodaethau a chanu.

Y tanysgrifiad blynyddol yw £4 i Oedolion, £6 i Wŷr a Gwragedd ynghyd, a £1 i Blant, sy'n sicrhau copi o *Canu Gwerin*, cylchgrawn blynyddol y Gymdeithas.

Ein Hysgrifennydd Aelodaeth yw:

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Ffôn: (0970) 828683.

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Tel. (0970) 828683.



NODDWR

**Y mae HTV yng Nghymru
yn cynhyrchu 9 awr o
raglenni Cymraeg a 7 awr o
raglenni Saesneg bob wythnos -
rydym hefyd yn gefn i nifer helaeth
o sefydliadau a chymdeithasau ledled
Cymru - mewn hindda a drycin...**

Yr Eisteddfod Genedlaethol,
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Ac yn arbennig eleni -

1588-1988



Dathlu'r Cyfieithu

**Pwyllgor Dathlu Pedwarcanmlwyddiant
Cyfieithu'r Beibl.**



“Ryden ni yma...