

CANU GWERIN

(FOLK SONG)

12/1989



CYMDEITHAS ALAWON GWERIN CYMRU
THE WELSH FOLK-SONG SOCIETY

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WELSH FOLK-SONG SOCIETY

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JOURNAL OF THE WELSH FOLK-SONG SOCIETY

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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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Cysodi: Mei/Argraffu: Argraffdy Arfon
Cynllun clawr: D.I. Arwel Hughes

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

Yng Nghyfarfod Blynyddol y Gymdeithas, 18 Medi, 1988, etholwyd Frances Môn Jones yn Llywydd, a hynny ar bwys ei chyfraniad enfawr i waith y Gymdeithas fel Trysorydd ac Is-lywydd, ac i gydnabod ei gwasanaeth i Gymru fel athrawes a beirniad. Dymunwn yn dda iddi.

Yn yr un cyfarfod dyrchafwyd Eunice Bryn Williams yn Is-lywydd, gyda diolch am ei mawr ffyddlondeb hithau.

Gyda gofid y derbyniodd y cyfarfod y newydd am ymddiswyddiad D. Roy Saer a fu'n Olygydd er 1977. Diolchwn yn fawr iddo am ei holl lafur a gwasanaeth: ac mae'n brawf o'i werth mawr na allwyd hyd yma lanw'r bwch y mae'n ei adael ar ei ôl. Hyrwyddwyd y rhifyn hwn trwy'r wasg gan Drysorydd y Gymdeithas, ond parhau y mae'r chwilio am Olygydd newydd.

Y tro hwn ceir parhad o ysgrif ddadansoddol werthfawr Phyllis Kinney ar y tonau carol Cymreig, a ddeil yn astudiaeth safonol am flynyddoedd i ddoed. Cawn gip ar y mudiad gwerin newydd ar ffurf adroddiad ar ddwy wyl werin a gynhaliwyd y llynedd. O'r tair cân sy'n ymddangos mae dwy yn garolau, i'n hatgoffa pa mor gryf yw'r llinyn arbennig hwn yn ein traddodiad.

EDITORIAL

At the Society's Annual General Meeting on 18 September, 1988, Frances Môn Jones was elected President, in recognition not only of her sterling work for the Society as Treasurer and Vice-president but also of her services to Wales as a teacher and adjudicator. We wish her well.

At the same meeting Eunice Bryn Williams was elected a Vice-president in recognition of her loyal service to the Society.

It was with great regret that the meeting received the resignation of D. Roy Saer, the Society's Editor since 1977. We thank him most warmly for his distinguished work: it is a measure of his standing that we have as yet been unable to find a successor. This issue has been seen through the press by the Society's Treasurer, while the search for an Editor continues.

In this number Phyllis Kinney continues her analysis of Welsh carol tunes, which is likely to take its place as the authoritative study of the subject. We glimpse the new folk movement through the eyes of a visitor to two of last year's folk festivals. Of the three songs published, two are carols, reflecting the importance of this aspect of our heritage.

NODYN:

Yn rhifyn 11/1988 o *Canu Gwerin*, ceir camgymeriad ar d. 45, lle y trawsosodir dwy dôn. Amgaeir gyda'r rhifyn hwn dudalen cywir.

NOTE:

In the issue 11/1988 of Canu Gwerin, an error occurred on p. 45, where two tunes have been confused. Enclosed with this issue is a replacement page.

CYFRANWYR/CONTRIBUTORS

PHYLLIS KINNEY

Cyfrannwr cyson i'r cylchgrawn hwn a chyda'i gŵr Meredydd Evans yn olygydd casgliadau pwysig o ganeuon, *Caneuon Gwerin i Blant* (1981), *Canu'r Cymry* (1984) a *Canu'r Cymry II* (1987).

A regular contributor to this journal and with her husband Meredydd Evans editor of the important collections Caneuon Gwerin i Blant (Folk Songs for Children, 1981), and Canu'r Cymry (Songs of the Welsh, vols. 1 and 2, 1984, 1987).

ELISE TOMOS

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BOBI MORUS ROBERTS

Yn wreiddiol o Lansannan, mae bellach yn un o gynheiliaid y bywyd Cymraeg yn Aberhonddu.

Originally from Llansannan, now one of the pillars of Welsh life in the Brecon area.

THE TUNES OF THE WELSH CHRISTMAS CAROLS (II)

Phyllis Kinney

18. SUSANNA



Bangor MS 2254. From the E. Yllyr Williams manuscript collection where it is titled 'Susana Mesur Carol'. The tune has been re-barred but pitch and time values are unchanged.

Various forms of this tune-name can be found in manuscript and in print as early as the 16th century in Wales. One of the Peniarth manuscripts, which according to T. Gwynn Jones may comprise remnants of material from the 1523 *Caerwys Eisteddfod*, mentions 'Caniad Marwnad Susanna' (Susanna's Mourning Song). Robert ap Huw's early 17th century harp manuscript notes a piece of music called 'Kaniad Suwsana'; unfortunately we do not know how it should sound, since musicologists differ on the interpretation of the manuscript.

The tune-name 'Susanna' next appears in the poetic conceit, 'Myfyrdod neu Ddeusyfiad Cantores', which was published in *Blodeu-gerdd Cymru* (1759). The editor of the *Blodeu-gerdd* dated the conceit at 1550 but that may be too early. In the course of the ballad several 16th century tune-names are listed: e.g. *Antesup*/'The Hunt is Up', 'Crimson Velvet', *Moesen Salmon*/'Monsieur's almain', 'Diana', 'Green Sleeves', 'Queen Dido', 'Mall Simms'; and the appearance of 'Suwsanna' among them might suggest an English derivation. But the Welsh tune-name 'Sidanes' is there too, along with 'Mwynwen Gwynedd', 'Hun Gwenllian', 'Crechwen Meinir' and numerous Welsh musical terms from the same period such as *isgywair*, *erddigan*, *cwlwm*, *profiad*, *gosteg*. The name 'Susanna' is neutral, neither Welsh nor English, but a Biblical name which might have been used by either nation. It is quite possible that the earliest title, 'Caniad Marwnad Susanna' refers to the story in the Apocrypha where Susanna prays after being sentenced to death.

In *Twelfth Night* Shakespeare has Sir Toby Belch sing a line of the ballad 'Constant Susannah', but whatever tune was sung in 16th century London has long since been forgotten there. However, with some juggling, such as making

masculine cadences feminine or slurring notes together occasionally, the words of that ballad will fit remarkably easily on the 'Susanna' tunes which have survived in Welsh manuscripts. Of course much of the musical traffic was from England to Wales, as 16th and 17th century collections show, but there were also occasions when Welsh tunes made their home in England. 'Sidanen' is an example of such a tune which is noted in *The English Dancing Master* 1651 as 'The Sedany or Dargason' but which seems to have begun life in Wales. Certainly there were plenty of musical Welshmen who followed the Tudors to London and there must have been considerable interplay between the two cultures. It has been suggested that the 'Susanna' tune came to both England and Wales from the continent. A 16th century secular tune, 'Susann un jour', has some of the same contours as the Welsh examples which bear the tune-name 'Susanna', but the cadences do not fit, the form differs and the continental tune is considerably longer.

There appears to be no reference to the tune in 17th century Wales after its appearance in the Robert ap Huw manuscript but Richard Morris lists it early in the 18th century and by 1752 the first musical example appeared in John Thomas' fiddle manuscript. The tune's popularity continued through the rest of the century and well into the next. Two other 18th century instrumental collections note it: the Morris Edwards fiddle manuscript dated c. 1776 and *British Harmony* 1781. Another example was printed in 1829 in the harpist Richard Roberts' collection, *Cambrian Harmony*. The Roberts example is very closely related to the Edwards one and the names are similar: 'Susan Feddw' or 'Siwsana feddw' (Drunken Susanna) but in spite of the difference in the names, these tunes are related to the other members of the 'Susanna' family. Roberts subtitled his example 'Bloedd Gainc', a term which may have been used to indicate that it was a tune to a song, rather than an instrumental tune.

The tune was sometimes called 'Mwyn Susanna' (Sweet Susanna): one of the 18th century ballads calls for it under that name, as does Twm o'r Nant. But Jonathan Edwards and Dafydd Ddu Eryri knew it as 'Susanna' and that is its name in three *anterliwtiau* as well as five other ballads. In addition to the versions of 'Susanna' mentioned above, there are six examples of the tune in 19th century manuscript collections and two printed examples in *Y Cerdor Cymreig*, 1869. The earliest of these, in Ifor Ceri's collection, *Melus-Seiniau Cymru*, c. 1820, calls the tune 'Mwyn Susannah' (Sweet Susanna) as do three other examples from the same general area of Montgomeryshire. The others, from Caernarfonshire and Anglesey collectors, call it 'Susanna'.

All 13 of these examples are melodically related. All are in duple time (allowing for some eccentric barlines), but there is quite a bit of variation in mode. Five are in the aeolian/la mode, one in a modified dorian/re mode and three in the minor. Three are in the major and one is written without key signature or barlines. The form is regular: 4 bars, repeated, followed by 8 bars (AABC).

A fragment from a tune-book c.1852 bears the name 'Susanha' but it is quite unlike the other examples in either melody or metre.

19. DUW GADWO'R BRENIN



NLW (J. Lloyd Williams MS 42). This is taken from the William Peate instrumental collection where it is untitled. It has been re-barred but pitch and time values are unchanged.

The Welsh versions of 'Duw Gadwo'r Brenin' (God Save the King) are melodically related to the tune of the English national anthem but the rhythms are very different. The rhythm of the English tune is that of the old dance form, the galliard, whereas the rhythms of Welsh tunes bearing the name 'Duw Gadwo'r Brenin' derive from the metre of the verses. D. Roy Saer has shown that there were at least three different metres which bore the name*, though there was sometimes a rider attached which described the chosen metre as "yr hen ffordd" (the old way) or "yr hen ddul" (the old style) or "yr hen ffordd Gymreig" (the old Welsh way) or "ffordd Gwynedd" (the Gwynedd way). The collector, Ifor Ceri, gives two examples of the tune in one of his manuscripts. The first, which he calls 'Duw Cadwo'r Brenin' is in the form of the English national anthem. The second is called 'Duw Cadwo'r Brenin y ffordd hwiaf' (i.e. God Save the King the longest way) and is in the extended form of the other Welsh examples.

Although melodic phrases of 'God Save the King' are to be found in such disparate sources as plainsong and a 17th century keyboard piece, the first printed version appeared in England in 1744. The following year saw the landing of Bonnie Prince Charlie and the battle of Culloden; and the resultant outburst of English patriotism brought the song into high popularity. Certainly there is no evidence of any Welsh metre bearing the above name before the second half of the 18th century; and although it is called for in seven late 18th century ballads and two *anterliwitiau*, musical examples do not appear before the early years of the 19th century. It is not surprising that there is no record of the tune in the 18th century printed collections of Welsh traditional music for it seems likely that it was generally known to be from an English source. At least two 19th century poets called for the tune under its English name: 'God Save the King yr hen ffordd'.

The most popular of the Welsh metres, judging by the manuscript versions, was the one used for the words of 'Roedd yn y wlad honno' or 'O deued pob

Cristion' (6.6.8. FFM), the latter being one of the few Welsh carols which found its way into the *Oxford Book of Carols* as well as numerous hymnals, all of which helped to perpetuate its popularity. The collector notated it in 1910 according to the style of singing and J. Lloyd Williams observes that the tune "affords an ... example of the tendency among old singers to divide the lines into short phrases prolonging the end note of each phrase and giving the effect of syncopation."

There are eight examples of 'Duw Gadwo'r Brenin' tunes, four of which are found only in manuscript. Six are in the major and one in the minor, with one which lacks a key signature but is probably in the major. Six are noted in triple time, the exceptions being a variant which is incorrectly notated in duple time and the aforementioned 'O deued pob Cristion'.

A related tune called 'Duw Gadwo'r Frenhines' (God Save the Queen) is printed in *Caniadau Bethlehem* (1857) and almost certainly dates from the period after Victoria came to the throne. The tune is very close to that of the English national anthem, but the phrases are extended by extra notes to accommodate the metre (8.8.4. M).

*See the article in Welsh: 'Carol y Cymro ac Anthem y Sais' by D. Roy Saer, *Welsh Music*, Vol. 7, No. 9/10, Summer 1985.

20. DYDD LLUN Y BORE



NLW Add. MSS 1932. From the collection of Welsh tunes made by "Aneirin", viz. Aneirin Owen, son of the antiquarian William Owen Pughe.

In 18th century Wales this tune seems to have been called more often by its English name, 'Monday Morning'. The tune is called for 11 times in the *Bibliography of Welsh Ballads Printed in the 18th Century*: five times as 'Monday Morning', four times as 'Dydd Llun y Bore' and twice as 'Bore Dydd Llun' (both of these Welsh titles mean "Monday morning"). In the *anterliwtiau* of the 18th century it is called for six times as 'Monday Morning' and only once as 'Dydd Llun y Bore'.

The tune's popularity in Wales seems not to have come before the last thirty years of the 18th century: neither Richard Morris nor Margaret Davies mentions it and it does not appear in any collection of 18th century Welsh tunes, whether in print or in manuscript. But it continued to be called for in the 19th century and even later: three secular ballads were collected to the tune in this century, one as late as 1948.

The earliest manuscript example comes from Ifor Ceri's collection c. 1820 and although he gives both Welsh and English titles there, he does not note the tune-name in a separate list of "English tunes which have Welsh words composed to them". Nevertheless 'Monday Morning' is probably an 18th century English dance tune. The style of the triple-time melody is that of the dance and is in sharp contrast to such ballad tunes as 'Diniweidrwydd' or 'Gwel yr Adeilad'. And it seems as though the dance connection persisted in the tune's secular use. In 1948 a North Wales collector heard the words of a comic ballad about a servant and a horse sung to the tune of 'Dydd Llun y Bore'. The collector noted that it was a jig or 'stable-loft' dance to be sung quickly and with humour; probably a kind of clog dance.

However it is the carol tune which concerns us here. Thirteen examples have been collected under this tune-name, with ten related tunes in the first group and three in the second. All ten examples in group one are triple time tunes in the major (though one was incorrectly noted in duple time) with an opening section of 8 bars, repeated, followed by 20 bars, repeated. Only one was noted with carol words but four others were found in collections which contain a good number of carol tunes. One example from the manuscript of Llewelyn Alaw, the Glamorganshire harper of the last century, is clearly an instrumental version, and an example from a North Wales harp book is noted with both treble and bass.

The second tune family consists of three very closely related examples. In fact they are so closely related that it is probable that the two manuscript examples were copied from a printed example which appeared in *Newyddion Da am Enedigaeth Ceidwad*, a book of carols published about the middle of the last century. This duple-time melody, arranged for three voices, is quite different from the examples in the first group and has none of their light dancing rhythm. The carol book prints the name of one J. Roberts beside the title of the carol, which may mean that he composed the tune.

21. FFARWEL GWŶR ABERFFRAW



NLW MS 794. From the tunebook of Foulk Roberts, Llanrug. The tune has been re-barred but pitch and time values are unchanged. The title there given is 'Conset Gwyr Aberphraw'.

Although there appears to be no reference to this tune before the early 18th century it almost certainly goes back to the previous century, at least; Richard Morris in 1717 lists the tune-name 'Conseat gwur y Berffro' four times, including it on a list of "tunes that I can sing on the viol", and 'Ffarewel gwur y Berffro' once. John Thomas also lists it in his 1752 manuscript, though without noting it. Morris Edwards has a tune under that name in his c. 1776 fiddle manuscript and Edward Jones includes a tune called 'Ymadawiad Gwŷr Aberffraw' in his final volume, *Hen Ganiadau Cymru*, 1825. It seems not to have been very popular as a ballad tune as it is not called for more than three times in the 18th century and two of those are to Christmas carol words. It was also used three times in *anterliwtiau* in the last quarter of the century. The title itself (The Men of Aberffraw's Farewell) may have had connotations of antiquity, since Aberffraw in Anglesey was in ancient times the principal seat of Gwynedd.

However, there are problems with this particular tune-name. It is variously listed as 'Farëwell Gwŷr Aberffraw' or 'Consêr' or 'Difyrrwch', and as noted under 'Difyrrwch Gwŷr y Gogledd' * the tune also acquired the latter tune-name by the end of the last century.

Musical examples which bear some form of the name appear to fall into three groups. Group A consists of five melodically related examples, four of which were noted with words. Four of the tunes have a narrow compass of basically five notes with an occasional sixth as a chromatic liaison; all these are in the minor. The fifth example from this group has a compass of seven notes and is in the dorian/re mode.

The earliest tune to be noted comes from Ifor Ceri's collection, *Per-Seiniau*, c. 1820-4 but there are suggestions of an older tradition in other examples. The dorian example, although not printed until 1891, was learned by the informant about 1840 from an old lady who had learned it about 60 years before that. The form is basically three self-repeating sections of uneven length being roughly 7, 4 and 12 bars respectively. In some of the examples the opening section is in triple time, which changes to duple by the second section, a characteristic which is also found in the Group B tunes. Three of the examples were noted by people with Anglesey connections: two were natives and a third was a peripatetic teacher of singing there in the last century. In all the examples of Group A, the style of the words as well as the style of the melody indicate that this is a very old native Welsh tune.

The seven tunes in Group B are the tunes which usually go under the name of 'Difyrrwch Gwŷr y Gogledd' though one was noted under the tune-name, 'Ffarwel Gwŷr Aberffraw' and another merely 'Gwŷr Aberffraw'. The relationship of the Group B tunes to those of Group A is a very loose one and consists largely in similarities of metre, form, cadence and general melodic shape. Unlike the Group A examples, all the examples in Group B are in the major.

Group C consists of two closely related melodies noted by the fiddler, Morris Edwards, and the harper, Edward Jones. These are unlike the examples in Group A in mode, rhythm, metre and compass and are only mentioned here because their titles bear the name 'Gwŷr Aberffraw'.

*The Tunes of the Welsh Christmas Carols (I), *Canu Gwerin* 11/1988 pp.41-3

22. GADAEI TIR



(a) From *Melus-Seiniau Cymru* NLW MS 1940 where it is titled 'Tri Tharawiad Gwynedd neu Gadael tir y ffordd hwyaf'.



(b) From *Per-Seiniau Cymru* NLW MS 1940 where it is titled 'Gadael Tir y ffordd fyrraf Fel ei cenir yng Nghyfeiliog etc.'

The earliest references to this tune call it 'Leave Land', a name which first appears in the poetic conceit, 'Myfyrdod neu Ddeusfyfiad Cantores', found at the beginning of the *Blodeu-gerdd* (1759) and there dated 1550 but it may be later. At any rate the next references are in *Carolau a Dyriau Duwiol* (1696) where 43 Christmas carols call for 'Leave Land ffordd hwyaf' and three more carols call for 'Leave Land ffordd fyrraf'. A look at these carols shows that *ffordd hwyaf* words were in *tri thrawiad* metre whereas *ffordd fyrraf* words were in a variant of *awdl gywydd* metre. Richard Morris, about 20 years later, lists both 'Leave land y ffordd hwyaf' and 'Leave land y ffordd fyrraf'. Margaret Davies in 1738 has one song on 'Leave Land' (in *awdl gywydd* metre) and one on 'Leave Land y ffordd hwyaf' (in *tri thrawiad*).

By the middle of the 18th century the tune began to acquire Welsh titles. It is called for 28 times in 18th century ballads; 23 of these give only the English name sometimes followed by the Welsh words "*y ffordd hwyaf*" (the longest way) or "*y ffordd fyrraf*" (the shortest way), four give both English and Welsh titles, and just one (which was probably printed at the very end of the century or even later) calls for it only by its Welsh title, 'Gadael Tir'. The *Blodeu-gerdd* gives 'Byr Dud Adaw' as a Welsh alternative title to 'Leave Land', and 'Y Tri Thrawiad' as an alternative title to 'Leave Land y ffordd hwyaf', with no mention of 'Gadael Tir'. Evan Williams in a 1745 manuscript notes the tune under both Welsh and English titles; John Thomas, seven years later in 1752, noted a variant of the same tune but called it merely 'Leave Land'. However, by its next appearance, in *Musical and Poetical Relicks of the Welsh Bards* (1784) the tune was called 'Gadael y Tir' and only in a footnote did Edward Jones say "This Tune . . . title is LEAVING THE LAND . . .". By the 19th century, however, the English title had disappeared, along with the tune's popularity.

The only example of the tune in print is the one in *Relicks* and the words set to it are in *awdl gywydd*. Verses in the same metre are set to a variant of the same tune in the Evan Williams 1745 manuscript. Both these examples open with a 4-bar instrumental introduction after which the voice enters. Ifor Ceri in c. 1820 notes two shorter examples (i.e. without the 4-bar introduction) of 'Gadael Tir y ffordd fyrraf'.

There exist three examples of 'Gadael Tir y ffordd hwyaf' (i.e. setting *tri thrawiad* verses to the tune) in manuscript. Two occur in Ifor Ceri's collection where they are titled 'Tri Thrawiad' with the words 'Gadael Tir y ffordd hwyaf' only as a sub-title. But only one of these can be used to sing *tri thrawiad* verses without a good deal of juggling; and it is significant that early in the 19th century Ifor Ceri, who had friends collecting tunes for him in all parts of Wales, could find only one tune called 'Gadael Tir' which would fit the *tri thrawiad* metre. The third example of 'Gadael Tir y ffordd hwyaf' in manuscript is almost identical with one of the Ifor Ceri tunes and may well have been copied from him since the notator, John Gwynne of Darowen, was a contemporary and lived in the same area of North Wales.

Finally, also from Darowen but from a Richards family manuscript, there are two highly suggestive examples: one is an obviously instrumental version, 16 bars long, very ornate, noted with treble and bass and probably intended for the harp; the other is 12 bars long, noted in the treble only, very simple and chantlike in a restricted compass and full of repeated notes. It bears the title, 'Morwynion Glân Meirionydd', the words of which are in *awdl gwydd* metre; and if the singer comes in after the first four bars of the instrumental tune, the 'Morwynion Glân Meirionydd' words can be sung on it as a *cyfalaw* or descant.

This may in fact give a clue as to how the song was performed. It may have been the case that the music as it appears in the instrumental version of Evan Williams, John Thomas, Edward Jones and the Richards family of Darowen formed the basis of the performance and the singer improvised a *cyfalaw* which would of necessity be simple, with much repetition of notes. Both Edward Jones and Evan Williams in their versions of 'Gadael Tir' show that the voice enters after an instrumental introduction and there is one further bit of evidence which is suggestive. In the "Orpheus" manuscript of 1858 there is a 12-bar tune with many repeated notes called 'Yn Iach i Arfon' (Farwell to Arfon). If the singer comes in after the first four bars of the 'Gadael Tir' tune, the 'Arfon' tune can be sung on it as a *cyfalaw*.

The name 'Leave Land' might suggest an English source but up to now there seems no evidence for this. Perhaps, like 'Loath to Depart', it was a name for any sort of farewell song but if so it long ago shed any foreign characteristics. In melodic shape, in metre, in compass and in style 'Gadael Tir' is typically Welsh and stands in sharp contrast to the acknowledged English tunes which were used as vehicles for the highly ornate poetry of the 18th century.

23. GREECE AND TROY



NLW (J. Lloyd Williams MS 39). From the John Thomas fiddle manuscript, dated 1752. Barlines have been added and a conjectural key signature.

The first known use of this old tune for Christmas carol words in Welsh was in *Carolau a Dyriau Duwiol* (1696). Richard Morris (1717) listed it twice and John Thomas (1752) noted two versions of it in addition to listing it twice. Although only four ballads in the 18th century called for the tune, it was used in two *anterliwtiau* and Jonathan Hughes, in *Bardd a Byrddau*, was sufficiently inspired to write nine poems to be sung to it. In all these cases the tune was called by its English name. The *Blodeu-gerdd* (1759) was the first to give it an alternative Welsh name, 'Wng Cyttirawg'.

The tune which was called 'Greece and Troy' in Wales may be related to a tune used in Scotland to sing Alexander Montgomerie's verses which begin: "Before the Greeks durst enterprise . . .", but the differences are great. The five Welsh examples span a period of 120 years, the earliest being John Thomas' 1752 variants and the latest an example published in *Y Cerddor Cymreig* in 1872.

The differences appear in both melody and form and undoubtedly arose from the desire of the Welsh poets, in the period of the tune's great popularity, to display their virtuosity in writing ornate, alliterative poetry. Montgomerie gives four verses, in simple six-line stanzas of eight syllables, all with masculine endings. Jonathan Hughes, on the other hand, in one Christmas carol gives 13 verses of 17 lines each in a complex metre comprising combinations of 7.7.7.3. FFFM and 7.7.6. FFM. In these circumstances it is not surprising that the Welsh tune is considerably more extended and the cadences more varied. But the basis of the tune appears to be the same.

24. MALLDOD DOLGELLAU



NLW (J. Lloyd Williams MS 42). From the William Peate manuscript.

The earliest reference to the above tune-name comes in Margaret Davies' collection dated 1738 where she notes verses to 'Malltod dol gellau: ne [or] Lusi hoe'. Later in the collection she has verses to 'Lewsi Hoey' with no mention of 'Malltod Dolgellau'. Richard Morris earlier in the century notes the tune-name 'Luci hoe' but not 'Malltod Dolgellau'.

Its first musical notation was in the Evan Williams manuscript of 1745 where it appeared as 'Malltod Dolgelleu'. A few years later in 1752 John Thomas noted a tune in a peculiar form of notation, without staff, key signature, time signature, accidentals or rhythmic symbols *, which he called 'Malltod dol y gelle or [?] Jacla have'. Upon setting out the tune in the usual five-line staff notation and putting in a key signature and time values by comparison with other variants and according to the metre of words sung to the above tune-name, it becomes clear that the John Thomas example was related to the one by Evan Williams and also to four manuscript examples collected in the following centuries.

Three tunes called 'Malltod Dolgellau' appeared in print. The earliest was an example in *Relicks* (1794) but it is an ornate instrumental piece which appears to be unrelated melodically to the other examples and is two bars longer. Just after the middle of the 19th century, examples were printed in *Newyddion Da am Enedigaeth Ceidwad* and *Y Cerddor Cymreig* (1864) which are so closely related that probably both were copied from the same source or one was copied from the other. A further example of the tune was printed in the *Journal of the Welsh Folk — Song Society*, under the name 'Gwŷs Blygeiniol,' a title which is found in the *Blodeu-gerdd* above the same words as those quoted in the *Journal* example.

'Malltod Dolgellau' was popular both as a secular and sacred tune; one 18th century ballad called for it as well as two *anterliwtiau*. The secular words quoted with the Evan Williams tune were the same as those noted by Margaret Davies a few years earlier: a dialogue between an amorous old man and a scornful young woman. The 18th century ballad printed in 1758 which calls for the tune is another secular dialogue, this time between two friends who are carrying corn.

The first printed instances of its use as a Christmas carol can be found in

Blodeu-gerdd Cymru (1759) which calls it 'Malldod Dolgelieu' or 'Secleha' and gives two sets of carol words on the tune. The *Blodeu-gerdd* also includes a secular ballad in the same metre which, like the other two secular songs mentioned above, takes the form of a dialogue, this time between two Welshmen comparing the respective virtues of Wales and London.

The eight related examples of the tune appeared during a period of nearly two hundred years. Four are noted in the major without accidentals, including the two earliest examples of the tune. The other four are also in the major, but with a flattened seventh in bars one and five. According to J. Lloyd Williams, "The early introduction of the flat seventh [suggests] considerable age". If so, it is odd that the flat seventh does not appear in the earliest notations of the tune, though it is also fair to say that Evan Williams was editing his manuscript with a view to an educated urban audience and may have felt that the flat seventh was too old-fashioned to be acceptable to his prospective subscribers. The form is simple: two sections of four and six bars respectively, each section repeated. All except the 20th century example are in duple time; the exception is noted in triple time, probably because of what J. Lloyd Williams calls, "The faithfulness with which the peculiarly Welsh accentuation of polysyllabic words is reproduced in the melody".

* It was Bethan Miles, the authority on the *crwth*, who brilliantly solved the problems of the notation after numerous others had failed.

25. RHYWBETH ARALL I'W WNEUTHUR



WFM MS 1883/3. From the manuscript of John Owen, Dwyran, Anglesey.

Some of the earliest references to this tune give it an English name: ‘Something Else to Do’. It was called for twice in 18th century printed ballads, once under the Welsh title, and once giving it both English and Welsh tune-names. Similarly, of the three *anterliwtiau* which call for the tune, two give it the English name and one the Welsh. The popularity of the tune in Wales seems to have come in the period after the first half of the 18th century; neither Richard Morris nor Margaret Davies lists it.

The first notation of the tune by John Thomas (1752) calls it ‘I’ve Something Else to Do’ and Ifor Ceri in his c. 1820 manuscript collection notes both names and calls it an “English tune”. Four other examples survive in manuscript. However an arrangement of the tune in three parts with air in the middle was printed by Richard Mills in *Caniadau Seion (Attodiad)* 1842 and three of the four examples appear to have been copied from the Mills book, though only one of those includes the harmonisation. Another manuscript example comes from an Anglesey collection made about the end of the last century and two other examples were printed yn *Y Cerddor Cymreig* in 1873.

All nine examples, three in print and six in manuscript, are clearly related. They are in the major, in duple time and more highly ornamented with slurs and passing tones than the usual run of Welsh carol tunes.

26. HIR OES I FAIR



Bangor MS 2254. From the E. Yllyr Williams Manuscript collection where it is titled ‘Let Mary Live Long’.

This tune was popular in England under the title ‘Let Mary Live Long’, and the Mary referred to was the monarch who came to the throne in 1689 and reigned jointly with her husband, William. It seems to have been remarkably popular as a ballad tune in the last decade of the 17th century considering its

highly contrived stanza pattern and embellished melody. By the early years of the 18th century its popularity had faded in England but by then Welsh poets had seized on the complex stanza pattern as a suitable vehicle for their alliterative poetry and the tune survived for more than a century and a half in Wales.

Richard Morris lists it in 1717 under its English title. Five 18th century ballads name it, three times under its Welsh name and twice under the English one; and one *anterliwt* of 1788 calls for 'Hir Oes i Fair'. Both Twm o'r Nant and Jonathan Hughes have poems on the distinctive metre, but the tune-name Jonathan Hughes gives is 'Cyfarfod Da neu Well Met'. Nevertheless he was undoubtedly writing his verses to 'Let Mary Live Long'; as *The British Broadside Ballad and its Music* states: "the eleven-line stanza is not casually to be duplicated".

Six examples have been collected in manuscript. The earliest example was noted by Ifor Ceri (who listed it under three titles: 'Bid Hir Oes i Fair', 'Let Mary Live Long' and 'Well Met') c. 1820 and it appeared in manuscript from time to time until the end of the century. The tune was printed in *Newyddion Da am Enedigaeth Ceidwad*, harmonised for four parts with the air in the top voice, about the middle of the century. All these examples are quite closely related to each other and all obviously derive from the English original. One example, from a harpist's notebook, gives both treble and bass; the other manuscript examples are treble only and unlike the English tune are not highly ornamented.

27. HYFRYDWCH Y BRENIN SIŌR



WFM 1736/10. From the carol collection of John W. Jones, Caerbache, dated 1857. He gives the Welsh title first but subtitles it, 'King George's Delight'. The tune has been re-barred but pitch and time values are unchanged.

This is undoubtedly an English tune. It is called for six times in 18th century ballads, each time under the English name, 'King George's Delight'. But by the

following century the Welsh title had displaced the English one and the only appearance of the tune in print was under its Welsh name.

The tune seems to have been used only as a vehicle for words. None of the manuscripts of instrumentalists note it, but there are seven examples in manuscripts made by carol collectors, in addition to the example printed in *Newyddion Da am Enedigaeth Ceidwad* which was arranged for four voices.

All eight tunes are related, in duple time and in the major, and all bear the Welsh title. The melodic line is similar in all the examples; but the barring and rhythm are rather different, undoubtedly due to the carollers' habit of extending notes on important words, internal rhymes, anacruses or cadences and thus perplexing the amateur notators who were trying to strait-jacket these tunes into 4/4 time. Most of the examples were collected around the middle of the 19th century or later but two of them may have been noted somewhat earlier. No date is given on the sole printed example but it probably appeared between 1850 and 1865.

28. GRISIAL GROUND



NLW MS 794. From the tunebook of Foulk Roberts of Llanrug where it is called 'Grisiel Ground'.

The title of this tune is a puzzle. It appears as 'Grisial Ground' (Crystal Ground) in Morris Edwards' c. 1776 fiddle manuscript and under the same title in a very close variant to be found in Edward Jones' *Bardic Museum* (1802). The tune-name is 'Grisial Ground' in the sole 18th century ballad which calls for it and 'Crisial Ground' in the only *anterliwt* where it appears. Ifor Ceri in c. 1820 calls it 'Sail Grisialaidd neu [or] Crystal Ground' and the two books which print it in mid-19th century, *Newyddion Da am Enedigaeth Ceidwad* and *Caniadau Bethlehem*, call it 'Y Tir Grisialaidd'. Other manuscript examples call it either 'Grisial Ground' or 'Y Tir Grisialaidd'. The various Welsh versions of what

appears to be the same name suggest a non-Welsh original, but up till now such a tune-name has not come to light outside Wales.

Four examples have been collected in manuscript in the 19th century, in addition to the printed versions, and all save one are reasonably closely related. One example from a tunebook of about 1852 gives the melody line only, but an example with exactly the same melody which was found in a bundle of carols without details as to provenance is harmonised in four parts with the melody in the top voice. The example which is melodically and rhythmically unrelated to the rest comes from a harpist's book of about mid-19th century and is in the same metre as the other examples, i.e. 5.5.6.5. MMFM. All tunes are in the major and, with the exception of the harpist's example, are in triple time.

29. SYBYLLTIR



NLW MS 1940. From Melus-Seiniau Cymru where it is called 'Sybylltir Mesur o Dir Mon (Darowen)',

The name 'Sybylltir' undoubtedly refers to a farm in Anglesey where the 17th century poet, Dafydd Llwyd, lived; and it seems as though the tune bearing the name was well-known in Anglesey in the 18th century, for Richard Morris, an Anglesey lad, included it twice in his tune lists, an 18th century ballad by an Anglesey poet was directed to be sung on 'Sybylltir' and the *Blodeu-gerdd* of 1759 subtitled it 'Anglesey Tune'. John Owen of Dwyran in Anglesey, who noted so many of the old carols in his area, included the tune-name in a list of carols which he sent to J. Lloyd Williams but failed to note the tune in his collection.

Four manuscript versions bear the name, plus a version printed in *Y Cerdor Cymreig* 1872 which is identical with one of the manuscript examples. In contrast to the great majority of 18th century Welsh carol tunes, melody, form and poetic metre are all simple. The major-key tune is within the compass of an octave and consists of two sections of six bars each. The metre of the words is 7.7.6. FFM; and in spite of its simplicity the tune seems to have been popular, for at least five different sets of words were sung to it. In order to accommodate their 8-line stanzas, each section of the tune must be repeated.

30. GALAR GWŶR FFRAINIC



NLW MS 8098. From the collection of David Roberts, Llansannan, where it is dated 1840 and titled 'Ton Galar Gwyr Ffrainc'.

There is no record of this tune-name among the ballads, *anterliwtiau* or harp tunes of 18th century Wales. The tune is a version of 'La Carmagnole', a popular round dance and song at the time of the French Revolution. Sometime later it was imported into Wales, acquiring the above Welsh title which translates as 'The Lamentation of the Men of France'.

The tune was published in *Caniadau Seion (Attodiad)* 1842 under the title 'Y Milflwyddiant (*Carmagnoie*)', arranged for treble and bass. The same treble appears in a Llansannan manuscript dated 1840 but arranged for three voices with the melody in the middle, and called 'Ton Galar Gwyr Ffrainc'. Three other examples of the tune appear in manuscript, one untitled, one with the above title and one called 'Difyrwch Gwyr Ffrainc'.

With one exception all the examples are in the 6/8 rhythm of the French dance, and the sole exception is obviously meant to be in 6/8 but the collector has incorrectly notated it in 3/4. The latter collector also includes in his manuscript another tune which he calls 'Galar Gwyr Ffrainc' but which bears no relation to the other examples under this tune-name.

CONCLUSIONS

Almost all the Christmas carol tunes discussed above were collected in North Wales and the words were the work of North Wales poets. The first of the great carol writers was undoubtedly Huw Morys (1622-1709) who excelled in the new poetry which combined free accented metres with *cynghanedd* (a highly ornate

poetic style featuring complex alliteration and internal rhyme). Although he sometimes used metres such as ‘Heavy Heart’ and ‘Charity Mistress’ for his secular or moralistic songs, Huw Morys’ favourite metre for his *plygain* carols was the *tri thrawiad* which was so well suited to the Welsh language with its profusion of feminine endings. He was the pioneer of the alliterative carol writing which expanded and flowered in North Wales throughout the 17th and 18th centuries.

Things were very different in South Wales. Rhys Prichard, Vicar of Llanymdyfri, who died when Huw Morys was a young man, also wrote carols but they were of a simple and folk-like character in contrast to the consciously poetic products of North Wales. In Cardiganshire, for example, during the hundred years between the Civil War and the middle of the 18th century, the *halsingod* held sway in the churches at Christmastime. The *halsing* (from English, meaning greeting or salutation), like the Christmas songs of Vicar Prichard, was simple and folklike; its purpose was didactic and the narrative element prominent. Many of the stories concerned the life of Christ and included some of the apocryphal tales.

In contrast to the complicated imported English metres of the North Wales poets, the *halsingod* were couched in simple, traditional Welsh metres such as *cywydd deuair fyron*, *mesur salm* (an adaptation of *awdl gywydd*) and *cyhydedd hir*. It has been suggested that the tunes used were those familiar from congregational singing in church. Whether or not the *halsingod* were restricted to church melodies is arguable, but certainly the connection with the Anglican church is indisputable and the *halsingod* were written to be sung at church festivals, particularly Christmas.

According to Iolo Morganwg (1747-1826) “... a harp etc always attends the singers of the new yearly Alsain [the word “*alsain*” appears to be Iolo’s attempt to explain the word “*halsing*”] and Carol. in these things the practice of North and South Wales are different from what we observe it in the usual singing to the harp. the Carol of Northwales is adapted to a particular or set Tune, which is always on this occasion played by the Harp. the *Alsain* is on the Contrary a loose recitative kind of verse sung with a Cathedral-like Chant, the instrument playing some solemn piece of devotional music with which the singers keep their Chant as much as possible in concord, attempting at the same time as much melody as possible. The Alsain versification is the most simple, rude, and for these reasons, doubtless the most ancient kind of Welsh verse. it is still used very much in Carmarthen and Cardiganshire, and was not long since very common in Glamorgan. The Northwales Carol is always in a very artificial and complex kind of stanza, and of modern construction. no ancient metre ever appears in it, at least I never met with an instance of it ...”

Obviously Iolo Morganwg, who was a fierce defender of Glamorganshire in particular, and South Wales in general, against North Wales traditions and culture, was not an entirely disinterested observer, but his description is enlightening as to the manner of singing. However, as has been noted above, he was not correct in his assumption that North Wales poets used none of the

ancient metres. Along with tunes such as 'Let Mary Live Long' and 'Gee ho, Dobbin' which were imported from England, there survived, and indeed prospered, native tunes which incorporated and adapted old Welsh traditional metres such as *cyhydedd hir*, *cywydd deuair fyrion* and *awdl gywydd*. Not only did the North Wales poets adapt their *cynghanedd* to the needs of the carol but they also became adept at weaving ancient metres into the complex stanza patterns of the new music.

Certainly the generalisation that traditional Welsh tunes disappeared when English ones crossed the border is far too sweeping. The most popular of the carol tunes, called for in the 17th century and still sung in *plygain* carol services, is a Welsh one: 'Ffarwel Ned Puw'. Another characteristically Welsh carol with mainly alliterative verses, 'Ffarwel Gwŷr Aberffraw', has continued in popularity, though the tune has evolved to suit present-day tastes. The tune of an old carol popular in Dinas Mawddwy, 'Ceiliog Du', has many Welsh characteristics including a very narrow compass and short melodic phrases which could easily have been used for singing verses in *cywydd deuair fyrion* metre, though the words recorded by a *plygain* singer in 1960 were in a different metre.

More important, perhaps, is to note the way in which the imported tunes were adapted and given native Welsh characteristics; in some cases only the metre was retained and new tunes appeared bearing the English tune-name. This was certainly the case with 'Betty Brown', a carol with at least five different tunes extant. And what are we to say of 'Mentra Gwen'? The metre appears to be based on the so-called 'Captain Kidd' metre, but the numerous examples of the tune collected in manuscript display an amazing variety. The basic metre breaks down into three different metrical groups, there are at least five separate tunes and the modes vary from major to minor to dorian. It is obvious that wherever the tune originated, it quickly became adapted to Welsh needs.

Even a tune like 'Gwêl yr Adeilad', which retained a recognisable relation to the English original, took on strong Welsh characteristics in metre and melody. This kind of adaptation is even more apparent in 'Duw Gadwo'r Brenin' where the English national anthem is stretched out of shape by adding notes in order to give Welsh poets more scope to display their metrical ingenuity. At what point, then, do we stop calling these tunes English and start thinking of them as Welsh? Shakespeare's sonnets and Morley's madrigals are no less English because the forms were imported from Italy; and by the same token Welsh Christmas carols must now be considered as Welsh, whatever the derivations of the tunes.

We are dependent for what we know of 18th century Christmas carols in Wales on tune-names in ballads, *anterliwtiau* and books of poetry, both printed and in manuscript, plus examples in a very few instrumental collections. The first books of carol tunes with Welsh words did not appear until the middle of the 19th century, and they show very clearly that by then both tunes and words were undergoing considerable change. *Caniadau Bethlehem*, published in 1857, contains the tunes to 16 Christmas carols, of which 10 are among those

analysed above. Two others were well-known Welsh tunes, found in Edward Jones' *Relicks* ('Ar Hyd y Nos' and 'Gwŷr Harlech'), and another, called "Duke of Dero' neu 'Llygoden yn y Felin'", had all the characteristics of a popular dance tune. Two tunes were written by the editor of the book, J.D. Jones: the first is a new tune in the 'Hen Darby' metre, the second is hymnlike in character. The final carol is an unfamiliar tune on the 'Ar Hyd y Nos' metre. The musical arrangements are for two, three or four voices with the melody always on the top line. The words, too, are a mixture: verses of the old alliterative carols are included, along with the carols of contemporary writers strongly influenced by the hymn.

The same is true of *Newyddion Da am Enedigaeth Ceidwad*, printed at about the same time as *Caniadau Bethlehem*. There are 19 carol tunes in the book: 14 arranged for four voices (soprano, alto, tenor and bass) and 5 arranged for three voices (soprano or treble, tenor and bass) and in all cases the melody is in the top voice. More than half are 18th century tunes with typically alliterative words, but there are also tunes by named composers and at least two which are hymnlike.

From this point on, three of the most important musical influences of the 19th century have an increasing effect on the carol: the hymn, the development of tonic sol-fa, and the *eisteddfod*. That remarkable man, Ieuan Gwyllt, who collected, revised and standardised the hymn, also helped to standardise the style of singing by bringing out *Blodau Cerdd* in 1852 which included lessons in music. In 1859 his first great book of hymns came out, *Llyfr Tonau Cynulleidfao*, and five years later he brought it out in tonic sol-fa notation. The hymn standardised and simplified the tunes as well as the style of singing, and the development of tonic sol-fa made those singer musically literate. But both hymn and tonic sol-fa also tended to strait-jacket the tunes into either major or minor, and into steady rhythmic pulses without the "stretching" of notes so characteristic of the old carol singers. Tonic sol-fa also influenced the music of the *eisteddfod*, for it not only made choral arrangements easy to teach to musically uneducated choirs, but it also made the music cheap to buy and within the reach of country people. And the *eisteddfod* in its turn influenced the style of the carol which was now being printed in arrangements suitable for quartets and small groups of singers, rather than in the traditional arrangement of three parts with the melody in the middle.

These developments become increasingly obvious in the printed carol books of the second half of the 19th century. Less than ten years after the publication of *Caniadau Bethlehem*, the same editor, J.D. Jones, brought out *Carolau Nadolig*, a book of 12 Christmas carols with such tune-names as 'Franconia', 'Kensington', 'Fenneland', 'Nativity' and even 'Father Christmas'. Only two were to traditional Welsh tunes; of the rest three were hymn tunes (one written by Ieuan Gwyllt himself and one written by an American), three were anthems, three were composed by J.D. Jones and one was a secular Christmas glee. All were in the major key and all were arranged for four-part mixed choir. The contrast with Jones' earlier book is striking.

A few years later Eos Llechyd brought out *Y Cyff Nadolig* and some of the names in the list of contents sound like the old carols: 'Hyfrydwch y Brenin Sior', 'Gwel yr Adeilad', 'Sybyllidir' etc. But all 18 tunes in the book appear to have been written by Eos Llechyd himself between about 1850 and 1869 when the book was published. Once again all these tunes are in the major and the majority of the cadences are masculine, in contrast to the feminine cadences which are so characteristic of the Welsh language. Between 1865 and 1885 printed books of carols were brought out by Owen Jones, Pentrefoelas, Richard Mills and Thomas Cilwern Davies. Of the total of 83 carols in these latter books, 81 are in the major, 2 in the minor and none are modal. Most of the harmonisations are for three or four voices with the melody always in the top voice, the tunes tend to be influenced by the hymn or the anthem, the poetry is non-alliterative and the cadences are usually masculine.

There were of course singers who still remembered the old tunes, for John Owen of Dwyran in Anglesey made his notable manuscript collection of traditional carols in the latter years of the 19th century. The *plygain* carol was still strong enough in one part of Powys as late as the 1960s for the Welsh Folk Museum to record some splendid examples of the old traditional singing. But the handwriting was on the wall. In 1905 Novello brought out a book of carols with Welsh words, but the words were translations of 'God Rest You Merry, Gentlemen', 'The First Noel', 'Good Christian Men Rejoice', 'Good King Wenceslas' and works by Dykes, Stainer, Sullivan, Barnby etc. And the majority of Welsh children did not even have the opportunity to sing those Welsh translations for many schools gave lessons only in English and the songs were in English too.

Thus this century has nearly seen the demise of the traditional Welsh Christmas carol which has had such a long and honourable life. Carol books in Welsh have abounded with translations of carols from France, England, Czechoslovakia, Russia, Germany etc. as well as specially composed Christmas songs, but almost no traditional Welsh ones. Recently, however, interest in the *plygain* has reawakened; and in 1987 *Hen Garolau Plygain* was published containing 24 Welsh carols, most if not all from publications and manuscript books of the last century. The book includes favourite carols from *Caniadau Bethlehem* and compositions by Owen Jones, Pentrefoelas and Eos Llechyd as well as arrangements from manuscript books containing carols traditionally sung in the *plygain*.

Perhaps the most optimistic sign is that the *plygain* service is being revived in places where it has long since died. People outside the traditional *plygain* areas are becoming interested, with the result that new choirs and smaller groups are being formed to sing the old music. As we have seen in this article, the Welsh Christmas carol has been evolving over the last three and a half centuries. It is good to think that it is still alive enough to continue to evolve into the 21st century.

NOTES

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NLW (National Library of Wales)

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Hugh Rees of Llanymawddwy *plygain* carol book: WFM MS 1446/23
David Roberts of Llansannan: NLW MS 8098
John Thomas ? fiddle manuscript 1752: NLW (J. Lloyd Williams MS 39)
Evan Williams MS: Royal College of Music, Parry Library (bound together with copy of *Antient British Music* 1742)
E. Yltyr Williams of Dolgellau: Bangor MS 2254; 2555; 2557
Llyfr Foulk Roberts (Foulk Roberts Williams) of Llanrug: NLW MS 794

Disc and accompanying booklet by D. Roy Saer: *Plygain Carols* (Welsh Folk Heritage) Sain Records 1100M

ADDITIONAL SOURCES

Manuscripts and printed books with Christmas carol words and tune-names but no music:

Robin 'Raber of Llŷn manuscript book: NLW MS 19163
William Thomas of Llangristiolus, Anglesey manuscript book: WFM MS 1883/9/10

Blodau Arfon
Blwch Caniadau
Caneuon Talhaiarn
Canïadau Maes y Plwm

Carolau Awen Llyfnwy
Carolau gan Brif Feirdd Cymru a'i Phrydyddion
Cerddi Cymru
Dewisol Ganiadau yr Oes Hon
Diliau Barddas
Eos Ceiriog
Eos Gwynedd
Ffrwyth Awen
Gardd Eifion
Grawn Awen
Gwaith Dafydd Ionawr
Gwaith Gwallter Mechain
Lloches Mwyneidd-dra
Newyddion Gabriel
Manna'r Anialwch
Mer Awen
Telyn Arian
Telyn Nadolig
Telyn Seion

Manuscripts and printed books with Christmas carol words and tunes:

Tunebook of David Roberts Llansannan: NLW MS 8098
 Tunebook from Llanbrynmair area: NLW MS 8111
 Tunebook of Thomas Williams Dolgellau: NLW MS 84948
 Manuscript collection of J. Lloyd Williams: NLW (J. Lloyd Williams MSS 57; 99; 109; 115; 124)
 Manuscript collection of Evan Evans of Denbighshire: WFM MS 1150
 Plygain carol collection of Hugh Rees Llanymawddwy: WFM MS 1446
 Tunebook of Richard Roberts Llŷn: WFM MS 1456
 Folk song collection: WFM MS 1457
 Dora Herbert Jones folk song collection: WFM MS 1459
 Plygain carol collection of John Jones Caerbache and others: WFM MS 1736
 Ruth Lewis folk song collection: WFM MS 2505

Carolau Hen a Newydd
Canu'r Cymry II
Cyff Mawddwy
Llyfr Carolau Bangor
Llyfr Carolau Deiniol
Noel

N.B. Those familiar with Welsh traditional music will note that I have not included two well-known printed collections on my list: *The Welsh Harper*, Vols. I and II (John Parry, Bardd Alaw), and *Alawon Fy Ngwlad*, Vols. I and II (Nicholas Bennett and D. Emlyn Evans). Volume II of *The Welsh Harper* is based largely on the manuscript collections of Ifor Ceri (see above) and since Parry was all too ready to edit Ifor Ceri's tunes, probably because they did not conform to the taste of the period, it seemed wiser not to include them in any analysis. The same is, alas, also true of *Alawon Fy Ngwlad* which was based on material from a number of manuscript collections, including those of the harpists Llewelyn Alaw and William Peate (see above) as well as several others. The musical editor, D. Emlyn Evans, arranged the melodies for harp or piano but did not include any words. The result is that he sometimes added or subtracted bars to "even out" the musical phrases, or barred the tunes incorrectly. In addition Evans changed the mode or added accidentals if he felt the tunes needed "correcting". This of course makes the collection untrustworthy as a source for melodic analysis. The collector, Nicholas Bennett, planned to re-issue some of the tunes with words but he died before it could be put into effect.



CARDI yn perfformio yng Ngŵyl Werin y Cnapan, 1988. Llun: Elise Tomos

GWYLIAU GWERIN 1988

(Folk Festivals of 1988)

Elise Tomos

PONTARDAWE '88: GŴYL GERDD RYNGWLADOL 19-21 AWST 1988

Fe fu i Wyl Gerdd Ryngwladol Pontardawe gyflawni addewid ei henw gyda grwpiau o sawl gwlad, heb sôn am sawl cyfandir: GWENVA o Lydaw, HASSAN ERRAJI ac ARABESQUE o Forocco, JACH'A MALKU o Folifia, RE NILIU o Dde'r Eidal a SETANTA o Iwerddon/Yr Alban — dyma rai o'r enwau disglair. Dengys hyn sut y mae'r mudiad 'cerddoriaeth byd' wedi ymagor led y pen ers albwm tyngedfennol Paul Simon, *Graceland*.¹

Cyn hir fe ddaeth yn amlwg fod y grwpiau 'mawr' yn y marquee ar y maes (yn debyg iawn i'r Steddfod Genedlaethol), eraill yn Theatr Cwmtawe gyfagos (lle a oedd â mwy o naws y dafarn), dawnsio yn y neuadd athletau ac amryw o artistiaid a sesiynau yn y tafarndai lleol.

Yn y marquee pnawn Sadwrn chwaraeodd BLAKE'S III (o Gymru) eu cajun, blues, jazz a gwerin gyda brwdfrydedd egniol, ac yn llawn cystal ym mhob un arddull, er mawr syndod. Ni fyddai'r tri hyn yn cydnabod ffin gerddorol petai o flaen eu trwynau, ac fe ddaethon â chwa o awyr iach i'r lle. Cryfder GWENVA, ar y llaw arall, oedd eu hamrywiaeth o bibau traddodiadol — *bombarde*, *binuokoz*, a *veuze*, ynghyd â ffidil, *accordéon diatonique* a llais, mewn perfformiad da o gerddoriaeth draddodiadol Llydaw. Rywsut roedd eu hen jins a'u barfau yn ychwanegu at naws y gerddoriaeth.

Nos Sadwrn dyma ABERJABER yn perfformio deunydd oddi ar eu hail albwm, a hynny yn eu ffordd glasurol arferol. Fe wnaeth 'cerddoriaeth penblwydd' grynhoi arddull Peter Stacey. Roedd y cyflwyniad a'r datblygiad yn 'farocaid' eu naws, gan ychwanegu offerynnau bob yn un i raddol gynyddu'r gwriad, cyn troi at adran wahanol. Da oedd clywed alawon Cymreig wedi eu chwarae'n broffesiynol.

Cafodd Dafydd Iwan ac AR LOG anhawster i godi stêm mewn pabell hanner llawn, a chyddeunydd sy'n dibynnu ar gydymdeimlad a dealltwriaeth pobol. Yng nghanol môr o chwarae offerynnol gwych, anodd braidd oedd gwrando ar y caneuon, er bod Dafydd yn canu â'i *charisma* arferol. Pan ddaeth HASSAN ERRAJI ac ARABESQUE bron nad oeddynt yn rhy ddyrys yn gerddorol inni eu dilyn. Roedd y gymysgedd o jazz a cherddoriaeth Morocco i'w chlywed yn ddiethr, yn bennaf o achos y cyfuniad o arddull jazz rydd ac offerynnau traddodiadol y wlad. Yn ogystal â'r sacsoffon, y clarinet a'r cello sy'n fwy arferol mewn jazz, roedd yno'r *ud* (cyn-dad offerynnol i'r gitâr), y *darbuka* (drwm ar ffurf pot blodau â chroen dros un pen), a'r *bandir* (drwm llaw â gwifren). Er

¹ Cyfunodd Paul Simon arddull 'jeif trefgordd' ('township jive') brodorion o Dde Affrig a'i arddull ef ei hun a chreu sŵn newydd. Bu'n flaenffwrth 'cerddoriaeth byd' nöl yn 1984.

bod y synau yn ddisglair a'r dyfeisio ar y pryd yn wych, fe'm gadawyd i yn ansicr o'r ffurf: mae angen amser i dafoli'r gerddoriaeth yma'n iawn.

Prawf o lwyddiant 'Ponty' oedd bod Theatr Cwmtawe yn llawn dop o bobol na fyddent byth yn mynd ar gyfyl clwb gwerin. Cafwyd cyfuniad o werin 'traddodiadol' (deuawd anarferol ar fyr rybudd gan Simon Edwards a Keith Christmas ar ddwy acordion), a gwerin mwy 'canolog' (*mainstream*) — MAGGIE'S FARM gyda'u trefniannau o Richard Thompson, ac yn y blaen. Aethom i'r 'Pink Geranium' ar drywydd naws fwy agosatoch, a *rapport* rhwng artist a chynulleidfia. Roedd CALENNIG BIG BAND wrthi'n gwneud i'ch traed symud i rithmau y gitâr bas o dan y tonau Cymreig, ac i lwyau Pat Smith. Yna, dyma ddarganfod artist o'r safon uchaf — Steve Turner o Swydd Gaerhirfryn. Defnyddiodd ei lais cras mewn ffordd gynnil a chraff i gyfeiliant dolefus (neu fywiog) y melodeon bach; ac fe roddodd hyn ddyfnder anghyffredin i ganeuon hen a newydd. Yn ogystal, chwaraeodd donau Gwyddelig yn wych ar y banjo, gan roi perfformiad unigol gorau'r wyl.

Wrth gwrs cafwyd iselbwyntiau hefyd — dim Cymraeg o'r llwyfan tan ymddangosodd Dafydd Iwan tua chwech nos Sadwrn; dim crysau-T dwyieithog (heblaw rhai dengmlwyddiant gwyl 1987); diffyg sesiwn anffurfiol dda yn y bar ar y maes (ble mae'r cerddorion gwerin wedi mynd?), er imi glywed am un anffurfiol dda gan GWENVA; perfformiad gwael gan Suzanne Chawmer (y gantores/gyfansoddwraig a fathodd yr enw 'acoustic roots' i ddisgrifio'r mudiad newydd); a'm methiant i i fynd i bopeth, gan gynnwys y gweithdai offerynnol egsotig, y twmpathau dawns, a'r darlleniadau o farddoniaeth.

GŴYL WERIN Y CNAPAN: FFOSTRASOL A'R CYLCH, DYFFRYN TEIFI, 5-9 GORFFENNAF 1988

Dyma flodyn gwyrthiol Gŵyl Werin y Cnapan yn blaguro unwaith eto trwy waith caled a gweledigaeth y pwyllgor. Tipyn o gamp yw troi sied wrtaith yn gartref gwyl. Llwyddwyd i gael grwpiau rhyngwladol yma yn ogystal â rhai Cymru — YANN-BER ac HENRI DIRER o Lydaw, AMERICA MORENA o Chile, a 'coup' yr Wyl, DE DANAAN o Iwerddon. Gwnaeth 'Talwrn y Beirdd' (Meuryn: T. Llew Jones) a darlith gan y Dr Geraint Jenkins gynnal ochor lafar ein traddodiad gwerin, a chafwyd twmpath dawns gan Y GWERINWYR a DAWNSWYR TALOG yn ystod yr wythnos flaenorol.

GWERGAN, grŵp o blant o Ddyffryn Teifi, a ddechreuodd nos Wener gyda'u caneuon dwy-ran. Brwdfrydedd, lleisiau da ac ôl ymarfer a gariodd y grŵp, ond da fyddai clywed mwy o gyfraniad melodïaidd y mandolion a'r ffliwt i gydbwysu'r cordiau.

Cryfder YANN-BER ac HENRI DIRER oedd cyseinedd eu lleisiau digyfeiliant lle roedd llafariad cyfoethog y Llydaweg yn rowlio o'u tafodau. Canent 'Kan ha diskan' sef 'cân at ddawnsio', rhywbeth a ddechreuwyd yn nifyg offerynnau i chwarae cyfeiliant. Er mwyn cadw'r rithm i fynd byddai un ohonynt yn dechrau cydio yn y cymal i'w ailadrodd cyn bod y llall wedi gorffen. Roedd trawiad y rithm cryf yn mesmereiddio dyn.

Fe swynodd AMERICA MORENA bawb â'u cerddoriaeth o'r Andes. Er mor feddal y sŵn, ac mor gyfarwydd erbyn hyn, cyflewyrdd rhyw bŵer cyfrin a oedd yn cyffwrdd â'r gwaed. Defnyddiwyd offerynnau traddodiadol yr Andes — *siku* (pibau pan), *kena* (pib), a'r *charango* (tebyg i gitâr bach iawn gyda chefn o gragen armadillo), yn ogystal â'r gitâr ei hun, sy'n dangos y dylanwad Sbaenaidd.

Gorffennodd y noson ar nodyn roc gyda BWCHADANAS a BLAENAU Y. Adlewyrchiad ar y byd gwerin Cymraeg yw mai gan y grwpiau roc y mae'r gwaith offerynnol gorau. Roedd fersiwn jazz BWCHADANAS o 'Dacw nghariad' yn wych (mwy, plis); ond eu caneuon roc oedd yn llwyddo orau. Peth da oedd cael grŵp roc poblogaidd fel BLAENAU Y i orffen er mwyn tynnu'r ieuenctid, ond gobeithio yn y dyfodol y ceir grwpiau gwerin Cymraeg sydd yn wych yn offerynnol.

Bu pnawn Sadwrn yn llwyddiant i'r plant ac yn siom i'r oedolion. Roedd Jeifin Jenkins (*alias* Iestyn Garlick) yno'n creu hafoc, ond doedd dim gweithdai offerynnol. Rhaid i'r ŵyl drefnu fod pethau sylfaenol fel ystafelloedd ar gael i'r bobol sy'n cynnal gweithdai — roedd rhai i fod i'r delyn, y ffidil, y pigorn/ffliwt a dawns. O fewn y 'Ffostrasol Arms' cafwyd ymdrech ar sesiwn anffurfiol ond gwaetha'r modd nid oedd yma gydweithio offerynnol. Aeth rhai caneuon yn dda ond nid oedd yno ddealltwriaeth o'r ffordd y mae sesiwn dda'n datblygu. Daw hyn pan fydd canwr neu offerynnwr yn ymateb i gân neu dôn arall a dilyn yr un naws. O ganlyniad y mae naws yn datblygu a all fod yn hapus, yn drist, yn hiraethus neu'n ddoniol neu gyfuniad o'r rhain: trwy hyn y mae gwir gyfathrebu a mynegi ar gân neu ar dôn. Ond rhybuddier pawb rhag canu gormod o bethau trist, neu erbyn diwedd y noson bydd pawb y tu hwnt o isel! Ys dywed Deri o'r grŵp CARDI, 'y sesiwn yw'r peth pwysig'. Dyma wir ystyr 'gwerin', ac yma hefyd y mae meithrin perfformwyr. Efallai mai da fyddai trefnu sesiynau agored ar y cyd gyda'r grwpiau proffesiynol y tro nesa, fel yng Ngŵyl Pontardawe.

Er i FFILLUM o San Clêr gael hwyl anghyffredin ar eu tonau Gwyddelig roedd angen iddynt wneud rhywbeth i fywiocau yr hen donau cyfarwydd Cymreig. Ond 'grêr' oedd cael clywed gwaith ffidil a fflwiwt da. Cafodd CARDI hefyd hwyl a chroeso (aelodau'r pwyllgor yw'r rhan fwyaf): Garnon Davies wnaeth fwyaf o argraff gyda môr o lais yn 'Cân y Cardi', ond trueni na chlywyd y banjo o gwbl.

Fe roes MABSANT berfformiad proffesiynol, a Siwsann George mewn llais da, ond erbyn hyn roedd sŵn y lleisiau'n codi o'r bar yng nghefn y sied yn peri trafferth (mae angen dileu neu symud y bar). Trafferth, hynny yw, tan ddaeth 'risc ariannol' yr ŵyl, DE DANAAN, ymlaen. Fe'u disgrifiwyd yn *Taplas* fel "y band cyfoes gorau i ddod allan o Iwerddon: y mae angen eu clywed i'w credu, gallent honni bod y gorau'n y byd". Wedi eu clywed, rhaid cytuno. Pan ddaeth rhes ohonynt allan ac eistedd, gan lenwi'r llwyfan, gwyddwn fod y rhain yn golygu busnes. Rheidrwydd oedd gwrando ar guriad cyson y jigiau a'r riliau Gwyddelig. Gwyddwn fod pob aelod yn arbenigwr yn ei faes ei hun ond roedd cyfraniad cyfoethog Frankie Gavin ar y ffidil yn bleser o'r mwyaf.

Cafwyd rhai clasuron o ganeuon gan DE DANAAN ond uchafbwynt yr ŵyl



DE DANAAN yn perfformio yng Ngŷyl Werin y Cnapan, 1988. Llun Elise Tomos

i mi oedd pan adawyd Mary Bergin ar ei phen ei hun ar y llwyfan a'n cadw dan hud am ddeng munud gyda dim ond sŵn y chwibanogl dun. Roedd ysbryd y ddawns yn ei bysedd ac wrth iddi newid cywair fe'n cododd yn uwch ac yn uwch. Ni ellid cael ei gwell. Wedi hynny, doedd dim dal nŵl ar y grŵp ac fe ddechreuodd y dawnsio o flaen y llwyfan: doedd rhyfedd fod pobol wedi dod o dros Glawdd Offa i'w clywed.

Nid oedd DAFYDD IWAN ac AR LOG yn iselbwynt o gwbl ar ôl hyn, oherwydd roedd y dyrfa yn barod i dwymo i'r neges Gymraeg. Unwaith eto codwyd y gwrthglawdd yn erbyn y mewnlifiad o Loegr trwy ddatgan yn glir ein treftadaeth arbennig.

SUMMARY

The above article gives a first-hand account of two folk festivals held during 1988, at Pontardawe in August and at Ffostrasol in the Teifi Valley in July. The first was truly international in character, with groups from Brittany, Morocco, Bolivia, Italy and Scotland and Ireland as well as from Wales itself. Welsh music was well represented by Aberjaber, Dafydd Iwan and Ar Log; the Moroccan contributions were less accessible. Steve Turner from Lancashire gave an outstanding solo performance. The Ffostrasol festival (Gŵyl Werin y Cnapan) was more truly Welsh, though Brittany, Chile and Ireland were also represented. The Welsh group Bwchadanas gave a memorable performance, as did Mabsant; but the outstanding contribution was that of De Danaan of Ireland, one of the best folk groups now playing.

DWY GÂN

(Two Songs)

Bobî Morus Roberts

1. CÂN YR HEN LANC

(The Song of the Bachelor)



Mae pawb yn chwerthin am fy mhen
Fy mod i heb briodi,
A minnau'n ceisio caru Gwen,
A Gwen yn caru Rori.
Cynigiais iddi galon lân
Ac aelwyd glyd a thanwydd,
A llond y drôr o arian mân,
A bonet sidan newydd:
Ond ni ddaw Gwenno deg ei gwawr
I nythu yn fy mynwes,
A dyna'r achos 'mod i'n awr
Yn hen ac yn anghynnes.

Mae gennyf arian yn y banc,
A gwartheg a cheffyle,
Gwas a morwyn, ci a llanc,
A hwyaid, ieir, a gwydde.
Er hyn i gyd, mae blew fy ngên
A gwallt fy mhen yn gwynnu,
A dywaid rhai fod gwirion hen
Yn wirion iawn wrth garu:
Ond ni ddaw Gwenno, &c.

Rhaid imi eistedd wrth y tân
A dilyn ffyrdd hen lanciae,
A gadael i'r lodesi glân
Briodi eu cariaide.
Caf yfed bir a byw fel bardd,
A chanu cerddi rorio,
Os na chaf gusan Gwenno hardd,
Caf gatiad o dybaco.
Wel ffarwel iti, Gwenno fwyn,
Diffoddaist serch fy mynwes:
'Does fawr o gariad nac o gŵyn
I'r hen ac i'r anghynnes.

Roedd yr hen gân yma yn cael ei chanu gan hen frawd o'r enw Ifan Roberts, Mostyn Ucha, Llansannan (bron ar draws y Cwm Bach i'r Fron Wen, o ble y daeth "Yr Eneth Glaf"). Mae'n debyg fod Ifan Roberts, a oedd yn canu trwy ei drwyn, yn hynod o boblogaidd, a deallaf ei fod yn canu hon yn efail fy nhaid ym Mryn Rhyd-yr-Arian. Fy nhad, John Roberts, Alltddu Isaf, oedd yr unig un a gofiai'r gân: roedd fy mam yn dweud ei fod yn ei chanu yn ei gwsg, ac felly bu iddi ysgrifennu'r geiriau i mi tua 1970.

Cenais y gân unwaith ar y radio tua 1977-78. Rwy'n meddwl fod wyres i'r hen Ifan yn byw tua Prestatyn.

[Enghraifft ddiddorol o gân yn cael ei throsglwyddo ar lafar ond sydd yn bod ar ffurf brintiedig o'r ganrif ddiwethaf. Talhaiarn biau'r geiriau a'r alaw, ac fe'u cyhoeddwyd gan Hughes a'i Fab, Wrecsam, gyda chyfeiliant piano gan Owain Alaw, yn saithdegau'r ganrif. Gan fod Talhaiarn wedi treulio ei ddyddiau olaf yn ei fro enedigol, Llanfair Talhaearn, gall fod y gân wedi ei throsglwyddo ar lafar o'i ganu ef ei hun a byw yn yr ardal yn annibynnol ar y fersiwn printiedig. — Rh.G.]

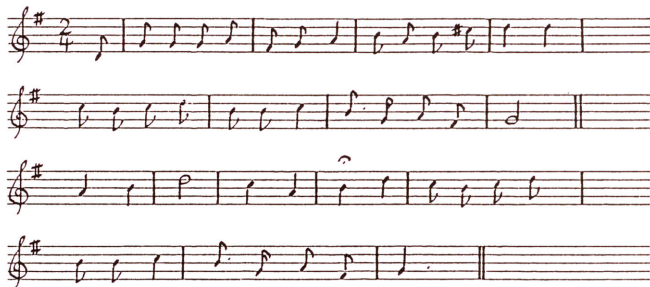
SUMMARY

This song was a favourite of a popular character from Llansannan, Ifan Roberts, and was noted by Bobi Morus Roberts from the singing of his father and mother. It is the song of a man frustrated in his attempts to woo his love, who contents himself

with a bachelor life, and his beer and tobacco. The words and melody are by "Talhaiarn" (John Jones, 1810-69), and were published in the 1870s; but it is not impossible that this version has been transmitted orally from Talhaiarn's own singing, independently of publication.

2. CYHOEDDWDYD I'R BUGEILIAID

(The Shepherds heard)



Cyhoeddwyd i'r bugeiliaid
 Gan engyl glân eu trem
 Fod Ceidwad wedi'i eni
 Ym mhreseb Bethlehem.
 Bethlehem, Bethlehem,
 Fod Ceidwad wedi'i eni
 Ym mhreseb Bethlehem.

Arweiniwyd doethion ato
 Gan seren yn y nef,
 I offrw m eu trysorau
 A phlygu iddo Ef.
 Iddo Ef, &c.

Gogoniant i'r Goruchaf,
 Ewyllys da i ddyn,
 Tangnefedd ar y ddaear,
 A phawb yn byw'n gytûn.
 Byw'n gytûn, &c.

Awn ninnau'n wylaidd ato,
Ymgrymwn wrth ei draed,
A rhown ein hunain iddo,
Y Cyfaill gorau gaed.
Gorau gaed, &c.

Cenhadaeth y Nadolig
Yw dwyn newyddion da:
I fyd sydd dan ei glwyfau
Daeth Meddyg a'u gwellha.
A'u gwellha, &c.

Nid oes dim iachawdwriaeth
I'w chael ond ynddo Ef:
Mae baban Bethlem heddiw
Yn Frenin daer a nef.
Daer a nef, &c.

(Amrywiad ar y 2 linell olaf:
Ac nid oes enw arall
A'n ceidw dan y nef.)

David Wynne (Ap Tudur)

Roedd y garol hon yn boblogaidd yng nghylch Llansannan o 20au hyd 40au'r ganrif hon. Daeth David Wynne i fyw i'r Llan tua 1935, ac mae ei weddw yn byw yno nawr, yn "Ceri". Clywais ganu'r garol gyntaf gan dri dyn a fyddai'n canu carolau drwy'r nos: yn ddiweddarach bwm yn mynd o amgylch efo un ohonynt, Peter Jones, nawr o Abergele, yn canu hon, cyn mynd ymlaen i'r plygain yn Llansannan am 6.30 fore Nadolig. Gallaf sicrhau pawb mai'r teimlad mwyaf Nadoligaidd a gofias yw deffro a chlywed y garol swynol, syml hon tua thri o'r gloch y bore. Deallaf gan Nellie Vaughan Wynne fod ei gŵr wedi clywed chwarelwyr o gylch Nantlle a Threfor yn canu'r alaw hon, a alwent yn "Cornish melody" neu "Cornish carol", ac iddo gyfansoddi'r geiriau arni tua 1920-24. Deuai'r chwarelwyr o Gernyw.

SUMMARY

The words of this carol were written in the early 1920s by David Wynne to a tune sung by Cornish quarrymen in the area of Nantlle and Trefor in Caernarfonshire and known as "Cornish melody" or "Cornish carol". It was much sung in the Llansannan area of Denbighshire in the 1930s and 1940s by early morning carollers, and tells the Christmas story in simple, direct fashion.

“BLODEU YR EITHIN”

(“The Flowers of the Gorse”)

Rhidian Griffiths

Yn rhifyn Medi, 1905 o gylchgrawn *Y Cerddor* ymddangosodd yng Nghongl yr Hen Alawon garol Nadolig. Er nad oes dim byd hynod yn ei chylch, y mae'n werth tynnu sylw ati fel enghraifft o garol blygain y gwyddys yn union o ble y tarddodd. Dywedir iddi gael ei chyfansoddi yn 1826 ar gais “merch ieuangc o'r enw Harriett Nuttall”, perthynas efallai i'r gŵr a'i danfonodd at olygyddion *Y Cerddor*. Ceir nodyn byr ar John Evans (1790-1856), awdur y geiriau, yn y *Bywgraffiadur Cymreig*.

Rhoddir yma'r llythyr a gyflwynodd y garol, llythyr sy'n cynnwys peth o hanes y cyfansoddwr Thomas Hughes, ynghyd â'r alaw a'r geiriau. Cedwir at orgraff y cyfnod. Yn y sol-ffa yn unig yr argraffwyd y dôn yn *Y Cerddor*.

At Olygyr Y CERDDOR.

FONEDDIGION, —

Efallai mai nid annyyddorol fydd genych gael ychydig o adgofion am un o hen gerddorion sir Fflint i'w doddi yn Y CERDDOR. Os tybiwch eu bod yn werth, wele hwy at eich gwasanaeth.

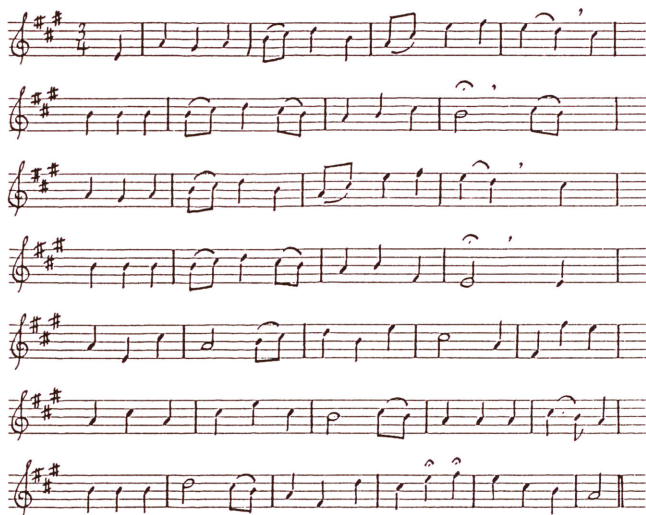
Ganwyd Thomas Hughes, Nannerch, rywbryd yn y flwyddyn 1801, mewn ffermdy o'r enw Llwyndrain, yn mhlwyf Ysceifiog, sir Fflint. Cyfrwywr ydoedd wrth ei alwedigaeth; efe hefyd ydoedd clochydd Nannerch. Yr oedd yn cael ei ystyried y pryd hyny yn gerddor lled dda. Gallai chwareu amryw offerynnau cerdd, megys y clarionet, y trombone, a'r bass viol, pa un a chwareuai yn Eglwys Nannerch. Cyfansoddodd amryw donau y rhai a genid yn y cymydogaethau y pryd hyny.

Yr oedd yn byw yr amser hyny yn y plwyf cyfagos, Ysceifiog, un o'r enw John Evans — “Shôn Ifan” fel ei gelwid — tad y Parchedigion William Hugh, a'r diweddar John Hugh Evans (“Cynfaen”), y ddau yn weinidogion gyda'r Wesleyaid. Yr amser hyny yr oedd canu carolau mewn bri mawr yn yr ardaloedd cylchynol, a byddai cryn alwad ar “Shôn Ifan” i wneyd carolau, ac ar ddymuniad T. Hughes gwnaeth garol heb fod ar unrhyw fesur neu dôn adnabyddus, fel y gorfu ar T. Hughes wneyd Alaw i'w chanu arni, ac ni wyddis os oes copi o'r naill neu'r llall mewn argraph yn awr, ond dyma gopi cywir o'r alaw wedi ei hysgrifenu o'r cof, yn nghyd â'r geiriau, at wasanaeth Y CERDDOR.

Enw yr alaw yw “Blodeu yr Eithin”, a chenid hi a'r garol ddegau o weithiau yn ngwahanol eglwysi a chapelau y cymydogaethau am flynyddoedd.

Bu farw Thomas Hughes Mehefin 24ain, 1848, yn 47 mlwydd oed, a chladdwyd ef yn mynwent Nannerch, lle y dodwyd maen ar ei feddrod.

Yr eiddoch yn gywir,
SAMUEL NUTTALL.



Fe gafwyd un boreu, da goleu, di-gudd,
 A'i gofio'n flynyddol rhyw foddol rai fydd;
 Sef dydd genedigaeth, cnawdoliaeth Mab Duw,
 A ddaeth i wneud dynion oedd feirwon yn fyw;
 Fe glywir Ei glod, yn rhwydd is y rhod,
 Caed Duw mewn cnawd dynol, rhyfeddol Ei fod,
 Heb lygredd drwg lun i'w natur Ei Hun,
 Daeth Tad Tragwyddoldeb yn Dduw ac yn ddyn.

Fe ga'dd y bugeiliaid ar doriad y dydd
 Dan ganiad blygeiniol, rhyfeddol o fudd,
 Sef cân yr angylion oedd gyson bob gair
 Yn addas gyhoeddi am eni Mab Mair,
 Gan ddweyd fod Efe draw yn Methlehem dre,
 'Roedd lluoedd goleuni i'w lloni'n y lle;
 Yn cyd-foli Duw, o'i nifer fawr fyw,
 Am hanfodi Ei hunan ar ran dynol ryw.

Pan welodd y diafol gelynlol cai glwy'
Holl uffern gynhyrfodd, ofidiodd, yn fwy
Pan y gwelodd eni goleuni mor glir
Yn rhosyn hardd isel mewn dwys anial dir,
Fe ofnodd yn fawr rhag dyfod yr awr
Rhoir pen y sarph dorchog elynol i lawr,
A merch Seion wan gael dyfod i'r lan,
A dinas Duw Siloh ei murio'n mhob man.

'Roedd yno ryfeddod i'w ganfod heb gudd,
Gwel'd Crist yn Ei burdeb ar breseb mor brudd;
Yr oedd gallu pechod a'i drallod mor drwm
Pan ddaeth y pur Iesu i letty mor lwm;
Y Tad gwir heb gam, a'i ferch iddo'n fam,
Yn gorwedd mewn beudy, hawdd penu paham;
I lawr i'n deddf-le yn wir daeth o'r ne'—
Nid oedd neb a'n carodd o'i fodd fel Efe.

Dechreuwyd y rhyfel i'r drafel fawr troes,
Yr Iesu ddiodefodd ni lysodd un loes,
Tir Edom fawr droediodd, fe'i cochodd â gwaed,
Fe droes Ei elynion oedd drawion dan draed.
A rhoed pen y ddraig dan droed Had y Wraig,
A rhai'n oedd yn drymach a chryfach na draig;
A rhoes Brenin hedd i weiniaid Ei wedd,
A'r ddraig mewn cadwynau tan gleisiau tyn gledd.

Hen frwydr Calfaria yw'r fwyfa' erioed fu,
Enillwyd cyfiawnder iawn lawnder i lu
Gan Iesu dan hoelion oedd lymion eu loes
Pan oedd Ef ei hunan yn gruddfan ar groes;
A'r gref ddaear gron o rano fel tòn,
Yn achos pechadur bu'r hir frwydr hon,
A'r haul goleu mawr a dduodd ei wawr
Uwch ben y fath weithred, hyd i'r nawfed awr.

Bu'r gŵr gurodd angau tan gleisiau tyn gledd,
Fe gadd adgyfodiad er myned i fedd;
Y gŵr wnaeth y gwleddoedd newynodd yn wir,
Ond daeth a hedd tawel o'r rhyfel mawr hir.
Mae Fe heddyw'n fyw ar ddeheulaw Duw
'Nol gorphen y cyfan ar ran dynol-ryw;
Ac eiriol mae'n awr dros ryw dyrfa fawr,
Nes dyfod i'r nefoedd yn lluoedd o'r llawr.

Mae er pan y ganwyd gwir fywyd o Fair,
Flynyddoedd i'w rhifo wrth hir gofio'r gair —
Tri saith a thri seithwaith, tri dau saith tri deg,
Tri ugain, tri deugain, tri thrugain tra theg,
Tri chant, deuddeg mlwydd, tri tri chant yn rhwydd
Ac unwaith saith ugain, sydd gywrain i'n gwydd,
Ef Amen—Amen uwch ac is y nen —
Tad Jesse, Mab Dafydd, fo beunydd yn Ben.

SUMMARY

The carol tune "Blodeu yr eithin" (The flowers of the gorse) appeared in the journal "Y Cerddor" in 1905. It is the work of Thomas Hughes (1801-48), sexton of Nannerch in Flintshire, and is said to have been composed in 1826 to words by John Evans (1790-1856) of Ysgeifiog, a prolific writer of carols for the "plygain", the early morning Christmas service. Like most "plygain" carols it embraces the whole Gospel from the birth of Christ to his resurrection, laying particular emphasis on the message of redemption.

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

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'.

CYMDEITHAS ALAWON GWERIN CYMRU

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

Sefydlwyd y Gymdeithas yn 1908. Ei phwrpas yw casglu 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.

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