

Cyflwyniad

Mae gennym ni'r Cymry wledd o alawon gwerin yn rhan o'n hetifeddiaeth a llawer o'r alawon hynny yn adnabyddus ledled y byd. Bum i yn ddigon ffodus i gael fy nhrwytho yn y traddodiad hwnnw ym mherfeddion Ceredigion. Fy mwriad yn y llyfr hwn yw rhoi cyfle i delynorion heddiw, hên ac ifanc, i barhau i fwynhau ein halawon gwerin wrth feistrolï'r grefft o ganu'r delyn.

Pan yn cyflwyno'r alawon hyn tu allan i Gymru, rwy'n cael ceisiadau mynych i gyfieithu geiriau'r alawon. Dyma'r prif reswm dros gynnwys y geiriau Cymraeg a'r rhydd-gyfieithiadau yn y Saesneg. Rwy'n ddiolchgar dros ben, ac yn wir yn teimlo hi'n fraint, fod Miss Phyllis Kinney a'r Dr. Meredydd Evans, dau o garedigion mwyaf ein traddodiad gwerin, wedi bod mor barod i baratoi'r rhydd-gyfieithiadau Saesneg. Yn ogystal maent wedi ysgrifennu nodiadau cefndir diddorol yn y Gymraeg a'r Saesneg i'r pymtheg alaw yn y llyfr.

Rwyf hefyd yn ddyledus i Rhydian Griffiths am ddarganfod perchnogion hawlfraint geiriau rhai o'r alawon. O ganlyniad i'w waith trylwyr, hoffwn gydnabod gyda diolch ganiatad y canlynol:

- *Gwasg Gomer* am ganiatad i gynnwys '*Fuoch chi 'rioed yn morio'*'.
- 'Ystâd ac etifeddion Thomas Gwyn Jones' am gael cynnwys '*Heno Heno Hen Blant Bach*'.
- *Cwmni Cyhoeddi Gwyn* am gael cynnwys '*Fuoch chi 'rioed yn morio'*' a '*Heno Heno Hen Blant Bach*'.
- *Hughes a'i Fab* am gael cynnwys '*Mynd Drot Drot*'

Rhaid diolch yn olaf i fy ngŵr, Brian, am ei waith diflino wrth ddarparu cynnwys y llyfr i'w gyhoeddi.

Introduction

I had the good fortune to be exposed to Wales' wealth of folk music from an early age. You may be familiar with a few Welsh folk tunes yourself, as many are know worldwide. In writing this book my intention is to give harpists, young and old, the opportunity to enjoy these tunes as they improve their harp technique.

Loose translations are provided to give an understanding of the Welsh verses. Additionally, some interesting background notes have been provided by Miss Phyllis Kinney and Dr. Meredydd Evans, two of Wales' leading authorities on Welsh folk songs. I am extremely grateful to them for their invaluable contribution. I am also indebted to Rhydian Griffiths for tracing the copyright ownership of some of the Welsh verses.

Last, but not least, I must thank my husband, Brian, for preparing with enthusiasm this book for publication.

Nodiadau Perfformio

I bob alaw yn y llyfr mae dwy ran telyn. Yn naturiol mae rhan *Telyn 1* yn gyflawn fel unawd ond ychwanegais ran *Telyn 2* yn ogystal er mwyn i chi gael y cyfle i ganu'r delyn mewn *ensemble* o'r cychwyn cyntaf. Efallai yr hoffech chwarae deuawd gyda'ch athro fel gwobr am feistrolu'r alaw werin fel unawd; neu beth am chwarae deuawd gyda ffrind?

Dylid dechrau gyda '*Y Fasedd Wyau*' a gweithio yn raddol drwy'r llyfr gan roi sylw gofalus i'r ymarferiadau. Sylwch fy mod wedi awgrymu marc metronôm i'r alawon yn ogystal â'r ymarferiadau, syniad mae'n debyg, sydd ar yr olwg gyntaf, braidd yn anarferol i alawon gwerin; ond mae yna reswm am hyn. Wedi hyfforddi canu'r delyn am sawl blwyddyn bellach, sylweddolaf fod y rhan fwyaf o blant (ac oedolion!) yn awyddus i chwarae popeth yn rhy gyflym. Rhaid ymarfer yn araf a chryf gan ymlacio ar ôl pob patrwm yn yr ymarferiadau. Dyma'r ffordd i ddatblygu techneg gadarn. Rwy'n argymhell i chi ychwanegu rhagor o ymarferiadau pwrpasol o lyfr ardderchog Maria Grossi – '*Metodo per Arpa*'. Mae'n bwysig iawn i feistrolu pob cam technegol yn drylwyr yn hytrach na rhuthro drwy'r llyfr. Dylid paratoi'r nodau o fewn i'r bracedi bob amser, gan gofio codi'r llaw ac ymlacio'r llaw, pan welwch yr arwydd √. O ymarfer yn drylwyr fel hyn, datblygir ystwythder yn y dwylo a'r garddwrn yn reddfoll. Mae cynnwys y llyfr i gyd yn addas i'r delyn bedal a'r delyn Geltaidd ac mae cyfarwyddiadau ar gyfer y ddwy fath o delyn.

Edrychaf ymlaen i'ch clywed yn mwynhau'r alawon a gobeithiaf yn fawr fod y llyfr hwn yn diwallu peth o'r angen am fwy o gerddoriaeth telyn poblogaidd.

Performance Notes

For each tune there are two harp parts. Harp 1 is complete as a solo part and Harp 2 has been added to provide the opportunity to play in a harp ensemble from the very beginning. Perhaps you may have the chance to play a duet with your teacher as a reward for perfecting your harp solo; or, rather, you may prefer to play a duet with a friend.

It is intended to begin with *The Basket of Eggs* and work methodically through the book giving careful attention to the accompanying exercises. Tempo indications are suggested, which may seem an unusual request for performing folk songs - but there is a reason. Having taught the harp for many years, I realize that most students (adults included!) have an in-built desire to play everything too fast. You must practice slowly and loudly, relaxing after each pattern in the exercises. This is the way to develop a secure technique. I would suggest that you supplement these exercises with additional suitable exercises from Maria Grossi's excellent tutor, *Metodo per Arpa*. It is absolutely essential to master each stage of technique rather than rush through the book. Remember to prepare all the notes within a bracket and to relax the hand when the sign √ is indicated. By practicing thoroughly, you will achieve instinctively a relaxed style.

I hope that you will enjoy playing these tunes as you discover the fascinating world of Welsh folk music.

NODIADAU/ NOTES

1. Y Fasged Wyau.

Hen wraig fach a basged o wye, o Landeilo i Landybie,
Ar y bont ar bwys Llandybie, Cwmpws y fasged a lawr a'th y wye.

Pennill yn adrodd am ddamwain anffodus a ddaeth i ran gwraig fechan oedd, mae'n bosibl, ar ei ffordd o Landeilo i un o dair ffair flynyddol Llandybie, Sir Gaerfyrddin. Mae'n hen arfer gan rigymwyr sgwennu am droeon trwstan. Cyhoeddwyd hen yn *Cylchgrawn Cymdeithas Alawon Gwerin Cymru* [byrf. CCAGC], Cyf. 4.

1. The Basket of Eggs.

*A little old lady with a basketful of eggs, from Llandeilo to Llandybie.
On a bridge, near Llandybie, the basket fell and down went the eggs.*

The verse tells of an unfortunate accident which befell a young woman who may have been on her way from Llandeilo to one of the three fairs held in Llandybie, Carmarthenshire, each year. Folk poets often wrote about unlucky incidents. Published in the Journal of the Welsh Folk-Song Society [JWFSS] Vol. 4.

2. Fuost ti 'Rioed yn Morio?

'Fuost ti 'rioed yn morio?'
'Do, mewn padell ffrio;
Chwythodd y gwynt fi i'r Eil-o-Man,
A dyna lle bûm i'n crio.'

Y pennill cyntaf yn unig yn draddodiadol ac y mae pennill tebyg iddo i'w gael yn *Capten Ffactor*, un o anterliwtiau'r 18g. Cyfansoddwyd yr alaw gan J. Glyn Davies ar gyfer ei gân 'Gwen a Mair ac Elin' a gyhoeddwyd gyntaf yn *Cerddi Huw Puw*, 1922.

2. Did You Ever Go Sailing?

'Did you ever go sailing?'
'Well, yes, in a frying-pan;
The wind blew me to the Isle of Man,
And that is where I stayed --- crying.'

The first verse is traditional and there is a similar verse in Capten Factor, an 18th century anterliwt [interlude]. The air was composed by J. Glynne Davies for his song, 'Gwen a Mair ac Elin' first published in Cerddi Huw Puw, 1922.

3. Dacw Mam yn Dwad.

Dacw mam yn dwad Ar ben y Gamfa Wen,
Rhywbeth yn ei ffedog, A phiser ar ei phen;
Y fuwch yn y beudy Yn breffu am y llo,
A'r llo'r ochor arall Yn chwarae Jim Cro:
Jim Cro Crystyn wan tŷ ffôr;
A'r mochyn bach yn eistedd Mor ddel ar y stôl.

Dafi bach a finna Yn mynd i'r ffair 'Berdâr,
Dafi'n mofyn ceiliog, A finna'n mofyn giâr;
Dafi bach a finna Yn mynd i ffair Lan-non,
Dafi'n hela dimai A finna'n prynu ffon:
Jim Cro Crystyn....

Shoni brica moni Yn berchen buwch a llo,
A gafar fach a mochyn, A cheiliog go-go-go;
Ceiliog bach y dandi Yn crio trwy y nos,
Eisie benthg ceiniog I brynu gwasgod goch:
Jim Cro Crystyn....

Mae sawl amrywiad ar yr alaw i'w gael mewn gwahanol rannau o Gymru. Gwelir y ffurf hon yn Caneuon Gwerin i Blant [byrf. CGB], Llandysul, 1981. Dylanwad un o adlonianwyr Minstrelaidd cynnar yr Unol Daleithiau a welir yn y cyfeiriad at 'chwarae Jim Cro' yn y pennill cyntaf. Daeth Thomas Darlington ('Adelphi') Rice i Brydain yn nhridegau'r 19g ac mewn perfformiad o'i eiddo, oedd yn gyfuniad a ganu a dawnsio, roedd y cytgan hwn:
Wheel about and turn about /And do jis so; / Every time I wheel
about / I jump Jim Crow.

3. Here Comes Mother.

*Here comes mother over the white stile,
Something in her apron and a pitcher on her head;
The cow in the cowshed is lowing for her calf,
And the calf on the other side is playing Jim Crow:
Jim Crow Crustyn, One, two, four;
And the piglet is sitting so prettily on the stool.*

*Davy bach and I are going to Aberdare fair,
Davy wants a rooster and I want a hen;
Davy bach and I are going to Llan-non fair,
Davy's hunting a ha'penny and I am buying a staff:
Jim Crow Crustyn....*

*Shoni brica moni owns a cow and calf,
And a little goat and a pig, and a rooster cockadoodledoo;
A little rooster, the dandy, is crying all night long,
Wanting the loan of a penny to buy a red waistcoat:*

Jim Crow Crustyn....

Several variants of this air can be found in different parts of Wales. This form appears in Caneuon Gwerin i Blant [CGB] Llandysul, 1981. The words, 'chwarae Jim Crow' in the first verse reflect the influence of one of the early Minstrel singers of the United States. Thomas Darlington ('Adelphi') Rice came to Britain in the 1830s and in a performance which combined singing and dancing this chorus occurred: 'Wheel about and turn about / And do jis so; / Every time I wheel about / I jump Jim Crow.

4. Heno, Heno, Hen Blant Bach.

Heno, heno, hen blant bach,
Heno, heno, hen blant bach,
Dime, dime, dime, hen blant bach,
Dime, dime, dime, hen blant bach.

Gwely, gwely, hen blant bach,
Gwely, gwely, hen blant bach,
Dime, dime, dime, hen blant bach,
Dime, dime, dime, hen blant bach.
Fory, fory, hen blant bach,
Fory, fory, hen blant bach,
Dime, dime, dime, hen blant bach,
Dime, dime, dime, hen blant bach.

Addasiad yw'r geiriau hyn gan T. Gwynn Jones. Y geiriau gwreiddiol oedd 'Dime, dime, hen blant bach; dime, dime, dime, hen blant bach'. Cofnodwyd y gân ym Mehefin, 1919, gan R. E. Vaughan Roberts, un o aelodau cynnar Cymdeithas Alawon Gwerin Cymru, o ganu gŵr a'i dysgodd oddi wrth ei fam yn Llanrhaeadr ym Mochnant, Powys. Fel 'Lwlibei' y cyfeiriai ati. Cyhoeddwyd y ffurf bresennol ar y gân, gydag eithrio un llinell, yn *Chwe Chân Werin Gymreig*, tr. Mervyn Roberts, Llangollen, 1938.

4, Tonight, Tonight, Little Children.

Tonight, tonight, dear little ones....
Ha'penny, ha'penny, ha'penny, dear little ones....

Bed, bed, dear little ones....
Ha'penny, ha'penny, ha'penny dear little ones....

Tomorrow, tomorrow, dear little ones....
Ha'penny, ha'penny, ha'penny, dear little ones.

These words were adapted by T. Gwynn Jones from the original: 'Ha'penny, ha'penny, little children; ha'penny, ha'penny, ha'penny little children'. The song was noted in June 1919 by R.E. Vaughan Roberts, one of the early members of the Welsh Folk-Song Society from the singing of a man who learned it from his mother in Llanrhaeadr ym

Mochnant, Powys. It was called 'Lullaby'. The present form of the song, apart from one line, was published in Chwe Chân Werin Gymreig, ed. Merfyn Roberts, Llangollen, 1938.

5. Cysga Di, Fy Mhlentyn Tlws.

Cysga di fy mhlentyn tlws,
Cysga di fy mhlentyn tlws,
Cysga di fy mhlentyn tlws,
Cei gysgu tan y bore,
Cei gysgu tan y bore.

Cei gen i bâr o gorcyn shoes,
Cei gen i bâr o gorcyn shoes,
Cei gen i bâr o gorcyn shoes,
A phâr o sane sidan,
A phâr o sane sidan.

Ni wyddys pwy a luniodd y geiriau ond amrywiad yw'r gainc ar ffurf symlach o'r alaw Seisnig *Green-Sleeves*. Mae mwy nag un amrywiad i'w cael arni yng Nghymru: gw. *CCAGC*, Cyf. 3.

5. Sleep My Pretty Child.

*Sleep my pretty child....
You can sleep till morning....*

*You shall have a pair of cork shoes....
And a pair of silk stockings....*

It is not known who wrote the words but the air is a simpler variant of the English tune 'Green-Sleeves'. More than one version of the tune can be found in Wales: cf JWFSS, Vol. 3.

6. Cân Y Melinydd.

Mae gen i ebol melyn
Yn codi'n bedair oed,
A phedair pedol arian
O dan ei bedwar droed.
Weli di, weli di, Mari fach,
Weli di, weli di, Mari fach,
Weli di Mari annwyl.

Mi neidith a mi brancith
O dan y feinir wen,
Mi redith ugain milltir
Heb dynnu'r ffrwyn o'i ben.
Weli di,

Mae gen i drol a cheffyl,
A merlyn bychan twt,
A deg o ddefaid tewion,
A mochyn yn y cwt.
Weli di,

Mae gen i dŷ cysurus,
A melin newydd sbon,
A thair o wartheg blithion
Yn pori ar y fron.
Weli di,

Mae gen i gwpwr' cornel
Yn llawn o lestri te,
A dresel yn y gegin
A phopeth yn ei le.
Weli di,

Y tebygrwydd yw fod y ddau bennill cyntaf yn draddodiadol a dichon iddynt gael eu cyhoeddi gyntaf (wedi eu cyfuno'n un pennill) yng nghasgliad John Ceiriog Hughes ('Ceiriog'), 'Hen Hwiangerddi', a ffurfiai ran o'i gyfrol Oriau'r Haf, 1870. Traddodiadol yw'r alaw hithau, a gyhoeddwyd gyntaf gan John Owen ('Owain Alaw') yn ei *Gems of Welsh Melody*, Cyfres 3, 1862. Ceir y ffurf bresennol arni yn CGB. Yn ei chyfrol ddifyr Cwpwrdd Nansi, 1972, dywed Nansi Richards ('Telynores Maldwyn'):
'Y peth harddaf a welodd y Parch. Williams (Llechidfab) oedd priodferch yn mynd o Blas Caer Rhun, Conwy, i'r Eglwys a phedair pedol arian ar bedwar troed ei cheffyl', (t.36).
John Jones ('Talhaearn') a luniodd y tri phennill olaf (ynghyd â rhai eraill) ar gyfer y *Gems*.

6. The Miller's Song.

*I have a tawny colt almost four years old,
With four silver horseshoes under his four feet.
Look, look, little Mary, look, look, little Mary,
Look dear Mary.*

*He leaps and prances under the fair maiden,
He runs twenty miles without pulling the bridle from his head.
Look, look, little Mary....*

*I have a horse and cart, and a neat little pony,
And ten fat sheep, and a pig in the sty...*

*I have a comfortable house, and a brand-new mill,
And three milk-cows grazing on the hillside...*

*I have a corner cupboard filled with a tea-set,
And a dresser in the kitchen with everything in its place...*

The first two verses are probably traditional and may have been first published in the collection of John Ceiriog Hughes ('Ceiriog'): 'Hen Hwiangerddi' (Old Nursery Rhymes) which formed part of his volume Oriau'r Haf, 1870. The air is also traditional and was first published by John Owen ('Owain Alaw') in his Gems of Welsh Melody, Vol. 3, 1862. The present form is to be found in CGB. In her interesting book Cwpwrdd Nansi, 1972, Nansi Richards ('Telynores Maldwyn') says: 'The loveliest thing that the Rev. Williams ('Llechidfab') ever saw was a bride going from Plas Caer Rhun, Conwy, to the Church with four silver horseshoes on the four feet of her horse.' John Jones ('Talhaiarn') was responsible for the last three verses (along with some others) which appeared in Gems.

7. Ar Hyd y Nos.

Holl amrantau'r sêr ddywedant, Ar hyd y nos,
"Dyma'r ffordd i fro gogoniant," Ar hyd y nos.
Golau arall yw tywyllwch,
I arddangos gwir brydferthwch,
Teulu'r nefoedd mewn tawelwch,
Ar hyd y nos.

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

Sgrifennwyd geiriau i'w canu ar y mesur Ar hyd y nos' yn yr anterliwd Ffrewyll y Methodistiaid (1745), ac y mae'r cofnod cynharaf o'r alaw 'hud y nos' i'w gael yn Llawysgrif John Thomas (NLW, J. Lloyd Williams 39) c. 1752. Cafodd ffurf ar yr alaw ei chyhoeddi gyntaf yn Musical and Poetical Relicks of the Welsh Bards, Edward Jones, London, 1784, gyda phennill telyn traddodiadol i'w ganu arni.. Ceiriog sydd piau'r geiriau a argreffir yma, a'u cyhoeddi yn Songs of Wales, ed. Brinley Richards, London, 1873, [byrf. S. W]

7. All Through the Night.

*All the twinkling stars say, All through the night,
"This is the way to a vale of glory", All through the night.
Darkness is another light
To display true beauty,*

*The family of heaven in peace,
All through the night.*

*Oh how cheerfully a star smiles, All through the night,
To illuminate sister earth, All through the night.
Night is old age when tribulation comes,
But to adorn man in his twilight
Let us share our weak light
All through the night.*

Words 'to be sung on the measure Ar hyd y nos' were written to be sung in a anterliwt dated 1745 called Ffrewyll y Methodistiaid ('The Scourge of the Methodists') and the earliest notation of the air was in John Thomas' fiddle manuscript of about 1752 (NLW J. Lloyd Williams 39). A form of the air was first published in Musical and Poetical Relicks of the Welsh Bards, Edward Jones, London, 1784, with a traditional Welsh harp verse to be sung to it. The words printed here are by Ceiriog, published in Songs of Wales, ed. Brinley Richards, 1873 (S.W.).

8. Ar Lan y Môr.

*Ar lan y môr mae rhosys cochion; Ar lan y môr mae lilis gwynion;
Ar lan y môr mae 'nghariad inne Yn cysgu'r nos a chodi'r bore.*

*Ar lan y môr mae carreg wastad, Lle bûm yn siarad gair â'm cariad;
O amgylch hon fe dyf y lili Ac ambell gangen o rosmari.*

*Ar lan y môr mae cerrig gleision, Ar lan y môr mae blodau'r meibion,
Ar lan y môr mae pob rhinweddau, Ar lan y môr mae 'nghariad innau.*

Tri phennill telyn traddodiadol a'r cyntaf yn defnyddio 'iaith y blodau', gyda'r rhosyn yn arwydd o danbeidrwydd serch a'r lili yn symbol o burdeb cariad. Mae'r alaw yn ddatganiadol ei naws, nodwedd a glywir yn bur aml mewn ceinciau lleisiol Cymreig, ac yn seiliedig ar y triad mwyaf. Daw'r ffurf hon arni o Caneuon Traddodiadol y Cymry, Llyfr 2, Llangollen, 1963.

8. Beside the Sea.

*Beside the sea there are red roses; Beside the sea there are white lilies;
Beside the sea is my sweetheart who sleeps at night and rises in the morning.*

*Beside the sea is a flat stone; Where I spoke a word to my sweetheart;
Around her the lily grows and an occasional sprig of rosemary.*

*Beside the sea are grey stones, Beside the sea is the flower of youth,
Beside the sea are all virtues, Beside the sea is my sweetheart too.*

The words here are three traditional harp verses, with the first using the 'language of flowers', the rose being a sign of ardent love and the lily a symbol of love's purity. The air is declamatory in nature, a characteristic found quite often in Welsh songs and based

here on the major triad. This form of it comes from Caneuon Traddodiadol y Cymry, Book 2, Llangollen, 1963.

9. Y March Glas.

Gen I farch glas, a hwnnw'n towli,
'Does dim o'i fath yn sir Aberteifi.
Ffal a rwdl didl dal, Ffal a rwdl didl dal,
Ffal a rw, ho, ho! Ffal a rw, ho, ho!
Ffal a rwdl didl dal.

Gen i gyfrwy newy' o gro'n ochor mochyn,
Ffrwyn dwbwl reins, a gwarthol a sbardun.
Ffal a rwdl didl dal....

Gen i het silc o siop Aberhonddu,
'Phrisiwn i fawr roi sofren amdani.
Ffal a rwdl didl dal....

Gen I gôt fain o waith teiliwr Llundan,
Stitshoi'n dynn oboiti fy nghefen.
Ffal a rwdl didl dal....

Cân draddodiadol â thipyn o ymffrostio ynddi. Dyn yn canmol ei geffyl d'i harnais, heb sôn am ymfflamychu ynghylch ei harnais ei hunan! Tafodiaith rhan ddeheuol Sir Geredigion sydd yma i swyno'r glust. Dyma'r ffurf arni yn CGB.

9. The Grey Stallion.

*I have a grey stallion which prances,
There's not another like it in the county of Aberteifi...*

*I have a new pigskin saddle,
A bridle with double reins and stirrup and spurs...*

*I have a silk hat from a Brecon shop,
I valued it enough to give a sovereign for it...*

*I have a fine coat made by a London tailor,
Stitched tightly about my back...*

A traditional song with a bit of bragging in it. The rider praises his horse and its harness, not to mention boasting about his own turnout! The dialect is that of south Ceredigion. This form of the song comes from CGB.

10. Mynd Drot Drot.

Mynd drot, drot, ar y gaseg wen, Mynd drot, drot, i'r dre'.
Mami'n dod 'nôl dros fryn a dôl, A rhywbeth neis i dê.

Teisen i Sil, Banana i Bil, A thamaid i'r gath a'r ci.
Afal mawr iach i Ben y gwas bach, A rhywbeth neis, neis i fi.

Daw o'r gyfrol *Deg ar Hugain o Ganeuon i Blant*, Llyfr 1, Wrecsam/Caerdydd, 1933; y geiriau i bob cân gan y Parchedig William Nantlais Williams ('Nantlais') a'r gerddoriaeth yn gyfangwbl gan Daniel Protheroe, cerddor o Ystradgynlais a ymfudodd i'r Unol Daleithiau pan yn bedair ar bymtheg oed. Bu farw yno yn 1934. Roedd yn dra adnabyddus fel cyfansoddwr gweithiau i gorau meibion. Felly hefyd roedd Nantlais yn emynydd graenus. Cyflwynasant y gyfrol dan sylw 'i aelwydydd ac ysgolion ein gwlad'

10. Going Trot Trot.

*Going trot trot on the white mare, Going trot trot to town,
Mummy coming back over hill and dale, with something nice for tea.*

*A cake for Sil, a banana for Bill, and a bit for the cat and dog;
A big healthy apple for Ben the farmhand, and something especially nice for me.*

This song comes from Deg ar Hugain o Ganeuon i Blant, Book 1, Wrexham/Cardiff, 1933; the author of the words to all the songs was the Rev. William Nantlais Williams ('Nantlais') and all the music was by Daniel Protheroe, the Ystradgynlais musician who emigrated to the United States when he was 14 years old. He died there in 1934. He was well-known as a composer of music for men's voices. Nantlais was also a polished hymn-writer. They dedicated their volume 'to the homes and schools of our country'.

11. Morio.

Morio morio rhwng y tonnau Rhag i'r llong fynd ar y creigiau;
Dal yn dynn wnawn ar y rhaffau, Neu cawn suddo maes o law.

Lwli, lwli annwyl fabi, Lwli, lwli, cer i gysgu,
'Rwyf yn dechrau blino'th fagu,- Cwsg fy mhlentyn, lwli lw.

Siglo, siglo, 'lawr a fyny, Ar y dde, ac ar yr aswy,
'Nôl a blaen a phentigily, Yna eistedd ar y llawr.

Casglwyd yn Sir Benfro o ganu morwr a ddigwyddai fod yn difyrru ei blentyn ar y pryd. Yn ôl y casglydd, C.B. Williams ('Alaw Ingli'): 'Nid oedd ei ganu mor llyfn a chyson ag yr ymddengys ar bapur, ond fe'i cofnodais mor agos ag y medrwn i'r gwreiddiol'.

Cyhoeddwyd gyntaf yn *CCAGC*,

Cyf. 3.

11. Sailing.

*Sailing, sailing, between the waves, Lest the ship should go on the rocks;
We'll hold tight to the ropes, Or we'll be drowned before long.*

*Lwli, lwli, dear baby, Lwli, lwli, go to sleep
I'm beginning to get tired of nursing you, - Sleep my child, lwli lw.*

*Rocking, rocking up and down, To the right and to the left,
Back and forth and head over heels, Then sitting on the floor.*

The song was collected in Pembrokeshire from a sailor who was entertaining his child at the time. According to the collector, C. B. Williams ('Alaw Ingli'): 'His singing was not as smooth and regular as it appears on paper but I noted it as close as I could to the original.' First published in JWFSS, Vol. 3.

12. Boneddwr Mawr o'r Bala.

Boneddwr mawr o'r Bala Ryw ddiwrnod aeth i hela
Ar gaseg denau ddu...
Ha ha ha ha! Ha ha ha ha!
Ar gaseg denau ddu.

Carlamodd yr hen gaseg O naw o'r gloch tan ddeuddeg
Heb unwaith godi pry...
Ha ha

O'r diwedd cododd llwynog Yn ymyl ty cymydog,
A'r corn a roddodd floedd ...
Ha ha

Yr holl fytheid redasant A'r llwynog coch ddaliasant,-
Ond ci rhyw ffarmwr oedd ...
Ha ha

Wrth fynd yn ôl o'r hela Daeth y boneddwr tila
I groesi hen bont bren ...
Ha ha
Ond 'chana' i ddim ychwaneg; Fe syrthiodd efo'i gaseg
I'r afon dros ei ben ...
Ha ha

Un o gerddi ysgafn niferus Ceiriog. Yn ôl Huw Williams, *Canu'r Bobol*, Dinbych, 1978:
'Alaw Werin o'r Almaen yw'r gerddoriaeth, ac fe'i gelwir 'Jagerleben' yn GS [*German Songs*, Henry G Ley, London, 1949], (t.46) lle y rhoddir y dyddiad 1827 uwch ei phen'. O

ardaloedd Dolgellau a Llanuwchllyn, Gwynedd, y daeth y ffurf hon ar y gân ac y mae i'w gweld yn *CCAGC*, Cyf. 4.

12. *A Fine Gentleman from Bala*

*A fine gentleman from Bala went hunting one day
On a skinny black mare*

*The old mare galloped from nine o'clock till twelve
Without once raising any prey*

*At last he raised a fox near a neighbour's house
And blew a flourish on his horn*

*All the hounds ran and caught the red fox
But it was some farmer's dog...*

*While riding back from the hunt the puny gentleman came
To cross an old wooden bridge*

*But I won't sing any more: he and his mare
Fell into the river over his head.*

*One of the numerous songs written by Ceiriog. According to Huw Williams, writing in *Canu'r Bobol, Dinbych, 1978*: 'The air is that of a German folksong called 'Jagerleben' [see *German Songs, Henry G. Ley, London, 1949*] where the date 1827 appears'. This form of the song comes from Dolgellau and Llanuwchllyn, Gwynedd, and can be seen in *JWFSS, Vol. 4*.*

13. *Twll Bach y Clo.*

'Roedd capnos o eira ar gopa pob bryn,
A'r rhew wedi gwydro pob ffos, dŵr a llyn;
'Roedd Gwenno'n gwau hosan wrth olau'r tân glo,
A Hwycyn oedd yn specian trwy dwll bach y clo.

Y gath oedd yn gorwedd yn dorch ar y mat,
A'r tad yn pesychu wrth smocio ei gat,
Y fam oedd yn ffraeo fel dynes o'i cho',
A Hwycyn oedd yn clywed trwy dwll bach y clo.

Y fam oedd yn synnu fod Gwenno mewn gwanc,

Mor wirion â charu rhyw leban o lanc,
A Huwcyn yn gwybod mai hwnnw oedd o,
A'i galon fach yn crynu wrth dwll bach y clo.

Y tad aeth i fyny i'r llofft oedd uwch ben,
A'r fam roes agoriad y drws, dan ei phen,
Ond Gwenno arhosodd I 'nuddo'r tân glo
A disgwyl am lythyr trwy dwll bach y clo.

Roedd sŷn y dylluan fel bwgan mewn coed,
A'r ci bach yn cyfarth wrth glywed sŷn troed,
A Huwcyn yn dianc fel lleidr ar ffo
'R ôl dwedyd gair yn ddistaw trwy dwll bach y clo.

A chyn pen dwy flynedd 'roedd Gwen Jôs yn wraig,
A Huw Jôs yn hwsmon i Ffowc Tan-y-graig,
A chanddynt un plentyn, y glana'n y fro,
Ac arno fan-cyn-geni - llun twll bach y clo!

Cyfansoddwr y geiriau oedd John Williams ('Glanmor'), athro ysgol, clerigwr a hynafiaethydd a anwyd yn Y Foryd, ger Y Rhyl. Fe'u cyhoeddwyd yn *Gwaith Glanmor*, 1865. Daeth yr alaw o'r Unol Daleithiau, yn gyfansoddedig gan Henry Clay Work (1832-84) a chyda geiriau dan y pennawd 'Ring the Bells Watchman'. Codwyd y ffurf bresennol arni i o *CGB*.

13. The Little Keyhole.

*There was a snowy nightcap on top of each hill,
and the frost had glazed every ditch, water and lake;
Gwenno was knitting a sock by the light of the fire,
and Huwcyn was peeping through the little keyhole.*

*The cat was coiled up on the mat,
and the father was coughing while smoking his pipe,
The mother was quarreling like a crazy woman,
and Huwcyn was hearing through the little keyhole.*

*The mother was astonished that Gwenno was in such a state,
So silly as to love some lout of a lad,
And Huwcyn knew he was that one,
and his little heart shook by the little keyhole.*

*The father went up to the bedroom above,
and the mother put the door key under her head,
But Gwenno waited to tamp down the coal fire*

waiting for a letter through the little keyhole.

*The sound of the owl was like a ghost in the wood,
and the little dog barked when he heard footsteps,
And Huwcyn escaped like a thief on the run
after saying a quiet word through the little keyhole.*

*Within two years Gwen Jones was married,
and Huw Jones was husbandman to Ffowc Tan-y-graig,
And they had one child, the fairest in the vale,
and on him was a birthmark, an image of a little keyhole!*

The words of this song were written by John Williams ('Glanmor'), a school-teacher, cleric and antiquarian born in Foryd, near Rhyl. They were published in Gwaith Glanmor, 1865. The air came from the United States, composed by Henry Clay and with the words entitled 'Ring the Bell, Watchman'. This form of the song is taken from CGB.

14. Llwyn On.

Yn Mhalas Llwyn On gynt, fe drigai pendefig,
Efe oedd ysgweiar ac arglwydd y wlad;
Ac iddo un eneth a anwyd yn unig,
A hi 'nol yr hanes oedd aeres ei thad.
Aeth Cariad i'w gweled, yn lân a phur lencyn,
Ond codai'r ysgweiar yn araf ac erch,
I saethu'r bachgenyn, ond gwŷrodd ei linynd,
A'i ergyd yn wyrgam I fynwes ei ferch.

Rhy hwyr ydoedd galw y saeth at y llinyn,
A'r llances yn marw yn welw a gwan;
Bygythiodd ei gleddyf trwy gallon y llencyn;
Ond ni redai Cariad un fodfedd o'r fan.
'Roedd Golud, ei "darpar" yn hên ac anynad,
A geiriau diweddaf yr Aeres hardd hon,
Oedd, gwell genyf farw trwy ergyd fy Nghariad,
Na byw gyda Golud yn Mhalas Llwyn on.

Cyhoeddwyd yr alaw am y tro cyntaf yn The Bardic Museum, Edward Jones, London, 1802, ond heb eiriau arni. Daw'r ffurf hon ar y gân o S.W gyda'r geiriau gan Ceiriog.

14. The Ash Grove.

*In Llwyn On Mansion of old there dwelt a nobleman
Who was squire and lord of the land;
And he had one girl, his only child,*

*And according to the story she was her father's heiress.
A lover went to see her, a handsome and chaste young man,
But the squire got up slowly and terribly to shoot the lad,
But his bowstring was deflected
And the blow went awry into his daughter's breast.*

*It was too late to call back the arrow to the bowstring,
With the young girl dying, pale and weak;
The nobleman threatened the youth with his sword
But Love would not yield an inch;
Wealth, her "betrothed", was old and bad-tempered
And the last words of this beautiful heiress
Were: I would rather die through a blow from my Love
Than live with Wealth in Llwyn On.
The air appears for the first time in The Bardic Museum, Edward Jones,
London, 1802 without words. This form of the song is taken from S. W. with words by
Ceiriog.*

15. Y Deryn Du Sy'n Rhodio'r Gwledydd.

Y Deryn Du sy'n rhodio'r gwledydd,
Tydi a wyr yr hen a'r newydd;
A roi di gyngor i fachgenyn
Ag sydd mewn cur ers gwell na blwyddyn?
A roddi di gyngor i mi?

O dere'n nes fachgenyn qwrando,
Gael gwybod beth sydd yn dy flino.
Pa un ai'r byd sy'n troi'n dy erbyn,
Ai curio yr wyt o gariad rhywun,
A fynni di gynghor gen i?

Yma ceir dau bennill cyntaf yn unig o gân eithaf hir, un eithriadol o boblogaidd ddyddiau a fu, am lanc ifanc yn gofyn cyngor mwyalchen ynglŷn â phwy y dylai ddewis i'w phriodi. Dyry'r deryn lawer awgrym iddo ond i ddim pwrpas nes iddo o'r diwedd gynnig 'merch yr hwsmon'. Dyna'r union ferch i'r llanc. Sgrifennwyd y geiriau gwreiddiol tua chanol y 18g., gan Dafydd Jones, y Gwaddotwr, Llandysul. Addaswyd cryn dipyn ar y gainc yma, yn fwriadol, ar gyfer offerynnau. Gwelir mwy nag un ffurf ar alaw y gân yn *CCAGC, Cyf. 1, 123-25.*

15. Blackbird Who Roams the Countries.

*Blackbird who roams the countries,
You who know the old and the new;
Will you counsel a young man
Who has been in anguish for well over a year?
Will you advise me?*

*Listen! Come nearer, boy,
So that I may know what is worrying you.*

*Is it the world that is against you,
Or are you wounded by someone's love?
Will you take my advice?*

The words here are the first two verses of a long ballad exceptionally popular in days gone by about a young man who asks advice from a blackbird as to who he should marry. The bird offers several suggestions which are refused until, at last, mention is made of the farmer's daughter - and she is just the girl for the young man.

The original words were written about the middle of the 18th Century by Dafydd Jones, y Gwaddotwr (The Molecatcher), Llandysul. There is more than one form of the air in JWFSS, Vol. 1 123-25. The air as it appears here has been adapted to suit the harp.