

CANU GWERIN

(FOLK SONG)

9/1986



CYMDEITHAS ALAWON GWERIN CYMRU
THE WELSH FOLK-SONG SOCIETY

CYMDEITHAS ALAWON GWERIN CYMRU
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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Golygydd/Editor: D. ROY SAER —
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Llun clawr (trwy garedigrwydd Amgueddfa Werin Cymru):

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

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

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

GOLYGYDDOL

Am yr ail flwyddyn yn olynol, amddifadwyd y Gymdeithas o'i Llywydd. Y tro hwn, ein hannwyl Ddr Mostyn Lewis a fu farw, a cholodd y Gymdeithas nid yn unig gymwynaswr hael a chymeriad unigryw ond hefyd y cyswllt bywiol a fu rhyngddi a theulu Plas Penucha, Caerwys, ers dros drichwarer canrif. Coffeir Dr Lewis mewn man arall isod, ac estynnwn i Mrs Gwen Lewis a'i theulu ein cydymdeimlad dwysaf.

Ar yr un pryd, o weld colli amryw o'n swyddogion blaenllaw o fewn i'r blynyddoedd diwethaf hyn, mae'n galondid canfod rhai o'n haelodau ifainc yn dechrau tywys y Gymdeithas i gyfeiriad newydd ac adeiladol. Diolch o galon i Siân Tomos a Menna Thomas am drefnu cwrs "Y Llofft Stabal" yn Llangrannog fis Mawrth a'r ymweliad â Soar y Mynydd ganol Mehefin. Yn sgîl llwyddiant y rhain, mae'n werth gofyn a ddaeth hefyd yn amser inni gychwyn pamffledyn neu gylchlythyr llai ffurfiol i'w gyhoeddi ochr-yn-ochr â'n cylchgrawn presennol.

Edrychwn ymlaen at gyhoeddi, y flwyddyn nesaf, y degfed rhifyn yng nghyfres bresennol ein cylchgrawn, a gobeithio y gellir ar yr achlysur hwnnw ddarparu rhifyn mwy trwchus nag arfer, gan gynnwys mynegeion i'r holl gyfres a hefyd restr gyflawn o aelodau'r Gymdeithas.

EDITORIAL

For the second year running, the Society has been deprived of its President. This time it is our much-loved Dr Mostyn Lewis who has died, and the Society has lost not only a generous benefactor and unique character but also the positive connection it has sustained with the family of Plas Penucha, Caerwys, for over threequarters of a century. Dr Lewis is commemorated elsewhere below, and we extend to Mrs Gwen Lewis and her family our deepest condolences.

At the same time, in losing several of our foremost officers within recent years, it is uplifting to see some of our younger members beginning to guide the Society in a new and constructive direction. We heartily thank Siân Tomos and Menna Thomas for arranging the "Llofft Stabal" course at Llangrannog in March and the visit to Soar y Mynydd in mid-June. Following the success of both ventures, it is worth asking whether the time is also ripe for us to introduce a less formal pamphlet or newsletter to be issued alongside our present journal.

We look forward to publishing next year the tenth number in our journal's present series, and it is hoped that on that occasion we can produce a fuller issue than is usual, incorporating indexes for the entire series and also a complete list of the Society's membership.

CYFRANWYR/CONTRIBUTORS

RHIDIAN GRIFFITHS

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

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

PHYLLIS KINNEY

Un o ddau brif gyfrannwr y cylchgrawn hwn yn ystod blynyddoedd diweddar, a chydolygydd y casgliadau safonol *Caneuon Gwerin i Blant* (1981) a *Canu'r Cymry* (1984).

One of this journal's two main contributors in recent years, and co-editor of the standard collections Caneuon Gwerin i Blant (Folk Songs for Children, 1981) and Canu'r Cymry (Songs of the Welsh, 1984).

ROBIN GWYNDAF

Is-Geidwad yn yr Adran Bywyd Diwylliannol, Amgueddfa Werin Cymru. Cadeirydd presennol y Gymdeithas. Ysgrifennwr toreithiog ym maes diwylliant gwerin Cymru, ac yn enwedig draddodiadau llafar.

An Assistant Keeper in the Department of Cultural Life, Welsh Folk Museum. Currently Chairman of the Society. A prolific writer in the field of Welsh folk life, and especially oral traditions.

DANIEL HUWS

Ceidwad yr Adran Lawysgrifau a Chofnodion, Llyfrgell Genedlaethol Cymru. Yn dra phriodol, cyhoeddodd amryw erthyglau ynglŷn â llawysgrifau Cymreig sy'n cynnwys cerddoriaeth draddodiadol.

Keeper of the Department of Manuscripts and Records, National Library of Wales. He has, appropriately, published several articles concerning Welsh manuscripts that contain traditional music.

HELYNT ALAW: CLEDAN, EMLYN, “CRUG-Y-BAR”

(*Storm Over a Tune: Cledan, Emlyn, “Crug-y-bar”*)

Rhidian Griffiths

‘Does dim dwywaith nad yw’r dôn “Crug-y-bar” yn un o’n halawon crefyddol godidocaf. Gafaelodd yn enaid Cymru trwy ei mynych ganu mewn angladdau ar eiriau David Charles:

O fryniau Caersalem ceir gweled
Holl daith yr anialwch i gyd.

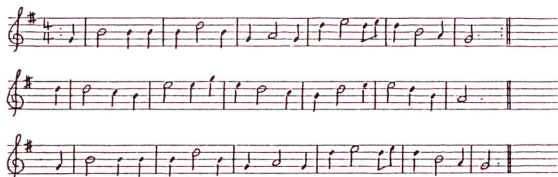
Hanner canrif yn ôl, pan arweiniai Vincent Thomas ei waith “Marwnad i Fardd o Gymro”, sy’n cynnwys yr alaw, yn Eisteddfod Genedlaethol Castell-nedd (1934), cafodd brofiad i’w gofio:

...teimlais y gynulleidfa yn codi fel un gŵr, ar ôl cyrraedd y darn Crug-y-bar... Yr oeddwn yn methu peidio â theimlo gorawen yn cerdded drwof pan ganfŷm y dyrfa eang yn codi, rhai â dagrau yn eu llygaid, i ganu’r dôn fythgofiadwy hon.¹

Hwyrach na fyddai’i heffaith ar gynulleidfa heddiw mor ysgytwol, ond y mae iddi rin arbennig o hyd. O ble y tarddodd? Go brin y gallwn nodi un ffynhonnell bendant, ond mae lle i amau ei bod wedi dod o’r ffair i’r cysegr yng nghyfnod y diwygiadau. Mae’n debyg ei bod yn perthyn i alaw “Y Fwyalchen”, a fersiwn grefyddol honno, “Bethel”, a gwelir tebygrwydd rhyngddi â sawl alaw arall. Ond am rai misoedd yn niwedd 1893 bu ei tharddiad yn bwnc llosg ar dudalennau cylchgronau Cymru, ac mae’n werth adrodd yr hanes.

Ymddangosodd yr alaw ar ei ffurf gyfarwydd yn *Moliant Seion: sef Casgliad o Hen Donau ac Emynau Diwygiadau Cymru* gan John Cledan Williams o Dredegar Newydd, a’r gyfrol wedi ei hargraffu yn Nhrefherbert gan Isaac Jones yn 1883. Disgrifiwyd yr alaw yno fel “Hen Alaw Gymreig” wedi’i chynghaneddu gan Cledan Williams, a’i gosod ar bennill Morgan Rhys,

O! agor fy llygaid i weled
Dirgelwch dy arfaeth a’th air

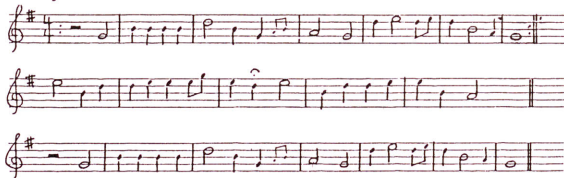


O dan y dôn ceir y nodyn hwn:

Hon oedd y dôn a ganai “Nancy Crug-y-bar”, pan yn nofio i dangnefedd; a dyna esbonio'r enw “Crug-y-bar”. Un o blant y diwygiadau oedd Nancy (neu Nany) Efan Rhydderch, “Nancy Crug-y-bar”. Merch ydoedd i Efan Rhydderch, Godre'rmynydd, ac fe'i ganed yn 1760. Cafodd droëdigaeth yn ddeuddeg oed; o hynny i maes dilynodd gyrddau a phregethwyr yn selog ac yn egniol, ac roedd yn enwog am dorri ar draws eu pregethau â chaniadau o orfoledd, “yn fflam oddeithiog”. Yn 1798 priododd â John Jones, Ynys-y-bont, plwyf Llywel, a bu'n byw yn sir Frycheiniog tan 1807 pan ddychwelodd hi a'i gŵr i Odre'rmynydd er mwyn bod yn nes at gapel Crug-y-bar. Bu'r “ddynes anwyl o ddawnus enau” farw yn 1833, a phan godwyd cofgolofn iddi yng Nghrug-y-bar fe'i galwyd yn “Miriam a Deborah hen ddiwygiadau Cymru.”²

Hyd yma mae'r hanes yn ymddangos yn un digon syml. Roedd Cledan Williams yn gerddor amlwg yn ei fro ei hun, ac yn gyfansoddwr tonau ac anthemau. Fis Tachwedd 1884 enillodd wobr yn Eisteddfod Gadeiriol Tredegar, dan feirniadaeth Joseph Parry, am ei anthem “O Na Bai Fy Mhen yn Ddyfroedd”, ac roedd ganddo gôr llwyddiannus yng nghapel Nazareth, Pontlotyn.³ Yn ystod y blynyddoedd a ddilynodd gyhoeddi *Moliant Seion* daeth “Crug-y-bar” yn boblogaidd trwy Gymru, ac yn 1890 cafodd le yn yr *Ail Attodiad i Lyfr Tonau* “Ieuan Gwyllt”. Fe'i disgrifiwyd yma fel “Alaw Gymreig”, wedi'i chynganeddu gan E. Dryhurst Roberts; disgrifiad rhesymol o ystyried y priodoli arni yn *Moliant Seion*. Os mai “Hen Alaw Gymreig” ydoedd, roedd gan Dryhurst Roberts yr un hawl â Cledan i'w chynganeddu. Ond mae'n debyg mai yn sgil hyn (a gellir tybio iddo ddigwydd fwy nag unwaith) y cododd y dadleuon.

Yn *Y Cerddor*, Awst 1893, ceir llythyr gan y Parch J. Bowen Jones, Aberhonddu, at y golygydd, D. Emlyn Evans, yn dwyn ar gof i'r ddau ganu tipyn ar “Crug-y-bar” yn ardal Pen-y-bont ar Ogwr adeg Diwygiad 1859. Honna Bowen Jones iddo gopïo'r alaw tuag 1846, “mewn hen lyfr tua glan Teifi”, a'i danfon flynnyddoedd yn ddiweddarach at Cledan Williams, i'w chynnwys yng nghasgliad hwnnw o donau'r diwygiadau, gan awgrymu'n gellweirus fod Nancy Crug-y-bar yn ei chanu gynt. “Bozrah” oedd enw'r alaw yn y llyfr a welodd: hwyrach am fod Cledan wedi hawlio'r dôn (ar ei ffurf gyhoeddedig) iddo'i hunan, pwysleisiodd Bowen Jones nad oedd “berchen yn y byd arni mwy nag ar awel y bryniau neu lesni y ffurfafen”.⁴



Daeth ateb Cledan yn chwim ac yn chwerw. Mewn llythyr at y *Faner*, 12 Awst 1893, dywedodd iddo gael “Bozrah” gan Bowen Jones yn bersonol, ac nid trwy'r post, a'i fod wedi'i hail-wampio'n llwyr a rhoi arni'r enw “Crug-y-bar” am fod Nancy Jones yn ei chanu, yn ôl tystiolaeth gadarn, nid cellwair, Bowen Jones. Er mai fel “Hen Alaw Gymreig” y disgrifiwyd y dôn yn *Moliant Seion*, roedd Cledan wedi bwriadu rhoi uwch ei phen “Sylfaenedig ar hen alaw”, am fod “Crug-y-bar” yn cynnwys “darnau o'r hen ‘Bozrah’ a'r rhelyw o eiddo fy hun”. Roedd wedi ceisio dileu'r amheuan drwy gofnodi ei awduraeth yn Stationers' Hall: “y mae pawb yn ei chydabod yn eiddo i mi, ond ychydig o bobl sydd am ogoniant na waeth ganddynt pa fodd i'w gael, ond yn unig ei gael... y mae “Crug-y-bar” yn eiddo holl genhedloedd y ddaear, ond trwy fy llafur i, a'm caniatâd”.⁵

Nododd Emlyn Evans y llythyr hwn yn *Y Cerddor* fis Medi, ond synnai at haeriadau Cledan: os oedd cymaint o'r alaw'n waith gwreiddiol, meddai, pam na fyddai Cledan wedi'i hawlio felly pan gyhoeddwyd *Moliant Seion*? Gwahoddodd ef i sgrifennu at *Y Cerddor* “yn fyr ac i bwrpas”, ond mynnodd Cledan lynu wrth y *Faner* — pa mor fyr bynnag y byddai, meddai, byddai'n rhy hir at bwrpas Emlyn Evans, sef gwadu ei hawl ar “Crug-y-bar”. Yn hytrach byddai'n cyhoeddi'r ddwy alaw, “Bozrah” a “Crug-y-bar”, ochr yn ochr ar dudalennau *Cerddor y Cymry*, er mwyn i bawb gael gweld y gwir: “nid af i geisio dringo canghenau gweinion ac ysgythrog collfarnol fy nghyfaill Emlyn”.⁶ Yn rhifyn Hydref 1893 o *Cerddor y Cymry*, felly, yr ymddangosodd llythyr nesaf Cledan, yn gosod allan y ddwy alaw ac yn eu cymharu fesul nodyn i brofi fod mwy o wreiddiol nag o fenthyl yn “Crug-y-bar”, “o'm cyfansoddiad fy hun, yr oll drwy fy llafur a'm dyfeisiadau i”. Er cydnabod fod Emlyn Evans a Bowen Jones wedi canu “Bozrah” yn Niwygiad '59, mae'n pwysleisio:

na welsant ddim ynddi, nes iddi ddod allan trwy y fath gyfnewidiad genyf fi.

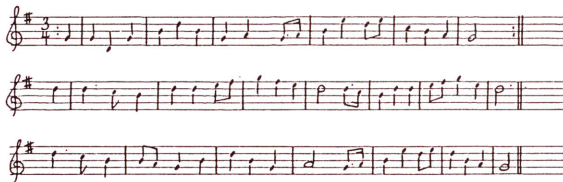
Mae'n cloi'r llythyr gyda pherorasiwn y mae'n werth ei ddyfynnu'n llawn:

Wrth derfynu, hyderaf y gwel y craffus, a'r hwn sydd yn tueddu am iawnder a heddych, ac am roddi ei eiddo i bob un, ac nid oes genyf yr amheuaeth lleiaf na fydd i bob un o'r cyfryw i weled yn amlwg taw fy eiddo cyfiawn i ydyw y dôn “Crug-y-bar”, ac nid neb arall. Felly gorphwysed y rhai hyny sydd fel tonau'r môr, yn cael eu chwalu gan bob ystorm a gyfyd yn eu mynwesau yn erbyn cynydd a llwyddiant eraill. — Ydyw, yr eiddoch mewn cariad brawdol, cywir, brwd, fel afon bur yn llofi, gan ddymuno tangnefedd a heddych, a chofion anwylyf at fy lluosog gyfeillion...

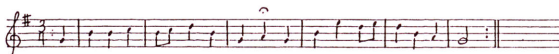
Fel petai am brocio'r tân, gofynnodd golygydd y cylchgrawn, “Alaw Ddu”, a oedd ffurfiau eraill ar yr alaw wedi'u diogelu!⁷

Onid yr oedd cerddorion eraill eisoes wedi mentro i'r ffrae. Yn rhifyn 13 Medi o'r *Faner* ac yn *Y Cerddor* fis Hydref ceir llythyr gan John Evans. Tredegar, gŵr y mae'n amlwg nad oedd yn rhy hoff o Cledan Williams, yn honni bod yr alaw yn cael ei chanu ar ffurf “Crug-y-bar”, a than yr enw hwnnw yn ogystal â “Bozrah”, hanner can mlynedd ynghynt. Cawsai

yntau yn 1886 gopi llawysgrif yn dyddio o 1849, wedi'i gopiö gan Joseph Davies, Glandŵr, sir Benfro, ac ar gais pwyllgor cymanfa ganu Glandŵr roedd wedi cynganeddu'r alaw i bedwar llais, heb iddo erioed weld trefniant Cledan. Bygythiodd hwnnw fynd â John Evans i gyfraith; ac yn wir mae'n anodd credu na fyddai cerddor o Dredegar wedi gweld llyfr a gyhoeddwyd yn Nhrefherbert gan un o brif gyhoeddwyr cerddoriaeth de Cymru dair blynedd ynghynt.⁸ Cafwyd llythyr gan R.D.A. Jones, Pen-twyn, Ceredigion, yn amau geirwiredd John Evans ac yn cefnogi Cledan.⁹ Ond mwy diddorol yw'r llythyr a gyhoeddodd y *Western Mail* oddi wrth A.S. Thomas, "Anellydd", o Grug-y-bar, yn maentumio fod yr alaw yn cael ei chanu yn yr ardal tua 1800, ac yn rhoi copi ohoni fel y'i dysgwyd gan ei fam oddi wrth ei mam hithau tua 1838 neu 1839. Pan gyflwynodd Cledan "Crug-y-bar" i'r ardal dywedodd y brodorion ei bod yr un fath, ond am ei rhithm, â'r hen dôn. Ychwanega mai dychymyg llwyr yw'r cysylltiad â Nancy Crug-y-bar; nid oedd y dôn yn fwy hoff ganddi nag unrhyw dôn arall!¹⁰



Daliodd Cledan i'w amddiffyn ei hun yn y *Western Mail* fel yn y *Faner* ac yn *Cerddor y Cymry*, gan bwysleisio'n gyson mai ef oedd y cyntaf i weld gwerth yr hen alaw. Erbyn mis Tachwedd roedd John Price, Beulah, yn sgrifennu at *Y Cerddor* i ddweud am un Mrs Arthur, o Bonrhydfendigaid yn wreiddiol, a ganai'r alaw fel y dysgodd hi ddeugain mlynedd ynghynt — ac eto'n union fel yr oedd ym *Moliant Seion!* Daeth ateb swta gan Cledan yn pwysleisio fod "Crug-y-bar" ar ei ffurf ef wedi'i chanu ledled Cymru ers deng mlynedd, ac nad oedd syndod yn y byd fod Mrs Arthur yn ei gwybod.¹¹ Mwy pwysig o lawer yw tystiolaeth Henry W. Evans o Solfach, mewn llythyr at y *Western Mail*.³¹ Hydref: sonia fod ganddo lyfr llawysgrif yn perthyn i'w ewythr William Evans yn dwyn y teitl "Old Welsh Tunes, as sung in Pembrokeshire by the Welsh Methodists in the year 1820". Yno ceir copi o'r dôn "Edom", sef "Crug-y-bar," eto yn amser 3/4:¹²





Dododd golygydd y *Faner* derfyn ar yr ohebiaeth yn ei bapur ef fis Rhagfyr 1893; ond yn *Y Cerddor*, Ionawr 1894, gwelir pwt diddorol iawn gan “Eos Llechid” yn rhoi fersiwn seciwlar ar yr alaw, sef “Cerdd William y Marsiandwr”, y clywsai ei nain yn ei chanu 55 mlynedd cyn hynny, er nad oedd yn cofio’r alaw na’r geiriau i gyd:¹³



Aeth “Ylltyr Eryri” ati yn *Cerddor y Cymry* yr un mis i ddangos tebygrwydd “Crug-y-bar”, “Bozrah”, “Bethel” a “Salome”, i’w gilydd.¹⁴ Flynnyddoedd yn ddiweddarach, ym Mehefin 1902, cyhoeddodd *Y Cerddor* fersiwn arall eto, trwy law John Jones, Aberaeron, allan o lyfr dyddiedig 1809 (llawysgrif, yn ôl pob tebyg); mae’n amlwg taw’r un alaw sydd yma, er bod yr acennu yn y copi yn wallus:¹⁵



Mae’n werth nodi hefyd fod yr alaw i’w chael dan yr enw “Saron” gan “Ifor Ceri” yng nghyfrrol gyntaf *Melus-seiniau Cymru*, cyn 1820:¹⁶





Mae'n amlwg fod yna dipyn o eiddigedd a chwerwder personol ynghudd yn y gohebu prysur hyn dros fisoedd olaf 1893; ond rhaid cofio bod hon yn oes pan nad oedd deddf hawlfraint i amddiffyn gwaith awduron a chyfansoddwyr, a chyfansoddi yng Nghymru yn dal yn grefft amatur — ar ystyr orau'r gair. Er ei bod yn lled glir nad yw alaw “Crug-y-bar” fel y'i ceir gan Cledan yn wreiddiol iddo ef hyd yn oed o ran, efallai y gellir derbyn ei honiad mai ef a'i gwnaeth yn boblogaidd yng Nghymru ar y ffurf syml ac urddasol sy'n gyfarwydd inni heddiw, er bod honno efallai'n ffurf lai nodweddiadol Gymreig.¹⁷ Hwyrach taw ef piau'r clod hefyd yn ei haildrefnu yn amseriad 4/4 ar batrwm “Bozrah” (Sylwer bod y fersiynau “cyntefig” yn 3/4). Wedi dweud hynny, rhaid cydnabod nad yw'r ffiniau'n eglur o gwbl rhwng un “fersiwn” a'r llall, ac mae'n amlwg yn ogystal na ellir ei chysylltu'n bendant ag ardal Crug-y-bar rhagor un ardal arall. “Alaw Gymreig” yw'r disgrifiad mwyaf diogel arni o hyd.

Roedd yr ymdrech i olrhain fersiynau gwreiddiol alawon yn ymdrech barhaus yng nghylchgronau'r ganrif ddiwethaf, a gellir deall hyn fel rhan o'r frwydr i godi safonau cerddoriaeth yng Nghymru. Wedi'r cwbl, peth digon prin o hyd oedd bod yn gerddor llythrennog, ac yn naturiol roedd rhyw hydeimledd yn nodweddu'r sawl a oedd wedi ymdrechu'n galed i feistrolï elfennau cerddoriaeth. Oherwydd hynny, roedd parch at burdeb yn elfen amlwg yng nghymeriad golygyddion ysgolfeistraidd y cylchgronau — “Ieuan Gwyllt”, “Alaw Ddu”, Emlyn Evans — ac yn eu harwain ar adegau i fod efallai'n rhy haearnaudd, i fynnu fod yna fersiwn bur a gwreiddiol o bob dim, ac mai'r fersiwn argraffedig gyntaf oedd honno. Go brin y mae hynny'n wir am ein halawon gwerin a chenedlaethol: gwelwn yn achos “Crug-y-bar” fod yna wahanol fersiynau ac amrywiol darddellau, ond y mae chwilio'r “gwreiddiol” megis chwilio dechrau'r niwl neu ben yr enfys. Hwyrach fod yr ateb i'w gael ar fryniau Caersalem — ond nid cyn hynny.

NODIADAU

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2. T. Edwards (“Iorwerth”), *Lloffion Adgof* (Llandeilo, 1884), tt. 55-63.
3. *Moreia, Rhymni: Braslun o'r Hanes ac Atgofion, 1841-1941*, gol. Rhys Bowen (Caerdydd, 1941), t.12.

4. *Y Cerddor*, 5, 1893, tt. 95-6.
5. *Baner ac Amserau Cymru*, 12 Awst 1893, t. 6.
6. *Y Cerddor*, 5, 1893, t. 108; *Baner ac Amserau Cymru*, 13 Medi 1893, t. 5.
7. *Cerddor y Cymry*, 11, 1893, tt. 114-16.
8. *Baner ac Amserau Cymru*, 13 Medi 1893, t. 5; *Y Cerddor*, 5, 1893, tt. 115-16.
9. *Baner ac Amserau Cymru*, 27 Medi 1893, t. 11.
10. *Western Mail*, 30 Medi 1893: ymddengys fod yna ddryswch yma â brawddeg gyntaf y dôn "Elliot" gan John Ellis.
11. *Y Cerddor*, 5, 1893, t. 128; *Baner ac Amserau Cymru*, 8 Tach. 1893, t. 5; 29 Tach. 1893, t. 12.
12. *Western Mail*, 31 Hydref 1893; *Baner ac Amserau Cymru*, 25 Hydref 1893, t. 7.
13. *Y Cerddor*, 6, 1894, t. 9 (Cywair F).
14. *Cerddor y Cymry*, 12, 1894, tt. 12-13.
15. *Y Cerddor*, 14, 1902, t. 67.
16. Llyfrgell Genedlaethol Cymru, llsgr. NLW 1940 A, cyf. 1, fol. 39v (Cywair F).
17. Cymh. y sylwadau ar y garol "O! Deued Pob Cristion" gan Alan Luff, "A Welsh Carol and its Consequences" yn *Duty and Delight: Routley Remembered*, gol. Robin A. Leaver, James H. Litton (Norwich, 1985) tt. 103-22.

SUMMARY

The hymn-tune "Crug-y-bar" has long been a particular favourite at Welsh funerals. In its present familiar form it was first published in a hymn collection of 1883, in which it was allegedly arranged by John Cledan Williams of New Tredegar and also labelled "Hen Alaw Gymreig" ("An Old Welsh Tune"). Ten years later, however, its possible origin and the extent of Williams's personal creative contribution became a matter of extended and sometimes bitter controversy in Welsh journals. The above article presents a blow-by-blow account of the debate, collating the several variant-forms of the tune which were quoted during its course, and concludes that the tune's oral currency was already widespread within Wales before 1883, but that Williams might well have been justified in claiming that it was he himself who gave it the form in which it subsequently became most popular. Geographically, it is argued, the tune's earlier provenance was no more confined to mid-Carmarthenshire's Crug-y-bar district than to several alternative areas in this country. Ed.

NARROW-COMPASS TUNES IN WELSH FOLKSONG

Phyllis Kinney

One of the most striking aspects of Welsh traditional tunes is the large number of melodies which lie within a narrow compass of between three and seven notes. Of the 852 traditional Welsh songs in print, 189 (22 + %) are within this range: 3-note compass = 1; 4-note = 1; 5-note = 60; 6-note = 80; 7-note = 47. The classification was made from Welsh traditional tunes with words in printed collections.¹ Compared to the great English collections of Cecil Sharp, Baring-Gould, Vaughan Williams, etc., the overall number of songs is small, being considerably less than half the number of English traditional songs in print. Furthermore the earliest publication of traditional tunes with Welsh words did not occur until the appearance of *RWB* at the end of the 18th century. Earlier 18th-century editions gave no words and the assumption has been that these were “harp” tunes. However, in the introduction to *RWB* (1794) Edward Jones makes it clear that these tunes were not exclusively instrumental:

There are several kinds of Pennill metres, that may be adapted and sung to most of the following tunes . . . One set of words is not, like an English song, confined to one tune, but commonly sung to several.

We cannot be sure what form the singing took but it seems likely from the descriptions that much of it was improvisatory; and the ephemeral nature of these improvisations may be responsible in part for the comparatively small number of songs which have survived in the Welsh tradition.

The substantial number of narrow-compass songs in Welsh contrasts sharply with English folk melodies, of which only a small percentage fall below the range of an octave. The large number of Welsh tunes with a compass of five notes (pentachords) is particularly striking. In four English collections taken at random and totalling more than 1360 melodies² there are only four pentachordal tunes, compared with 60 pentachords out of the 852 Welsh tunes in this survey. The English examples are a ballad, a nursery song, a street cry and a gaol work-song — all categories where it is not unexpected to find narrow-compass tunes. The Welsh pentachordal tunes on the other hand occur in such diverse categories as song-and-chorus, dialogue, feat, love, seasonal custom, Christmas carol, ballad, nursery, lullaby, moralistic, humorous, work, and dance. Furthermore they have been collected in nearly every part of Wales³ and can be found in printed collections from 1794 to the present day. Clearly this is an aspect of Welsh traditional music which merits further attention, and the purpose of this paper is to analyse and classify these tunes.

Peter Crossley-Holland, in his pioneering study “The Tonal Limits of Welsh Folk Song”,⁴ notes 37 pentachordal tunes about which he says: “The pentachord goes with a simpler type of melody and in some cases may possibly indicate an older one.” There are some aspects in the present study of Welsh pentachordal tunes which may indeed indicate a degree of antiquity. Among these is the use of traditional Welsh poetic metres. 26 of the pentachords in this study are in traditional Welsh metres: (a) stanzas of varying lengths in trochaic tetrameter (15); (b) *triban* (5); (c) *awdl gywydd* (4); (d) *tri thrawiad* (1); (e) *cywydd deuair fyrion* (1)⁵. The trochaic tetrameter stanza, like the pentachordal tune, appears to have little or no place in English folksong, but there are numerous examples in a wider European context. The “Kalevala” in Finland, for instance, was usually sung to 5-note melodies and the basic metrical unit was the trochaic tetrameter, using a sophisticated system of alliteration. The description of its use in singing contests, particularly as part of wedding ritual, is reminiscent of descriptions of bardic competitions at Welsh weddings which continued to take place in rural districts up to the beginning of this century.⁶ These analogies are noted, not in an attempt to link Finland and Wales in some kind of mystical unity but rather to place Welsh folksong in the perspective of a wider European tradition.⁷

In discussing possible archaic characteristics in these Welsh pentachords it is important to note one category which, though relatively small, may be significant: the tunes which open in declamatory fashion, almost invariably on the 5th degree of the scale. Typical well-known examples are “Ar Lan y Môr” and “Hiraeth”. Of the pentachordal tunes in this survey, 11 have openings which are more or less declamatory.⁸ The emphasis on the 5th and the Welsh habit of “snapping” the unaccented syllable make the opening phrases command attention. Declamatory openings are found in several types of pentachordal song in Wales: dialogue songs, ballads, feat songs, love songs, and one Christmas carol. It is obvious from these, as well as others with a strong emphasis on the 5th in each phrase (10, 32, 39), that this declamatory element is a noteworthy feature of Welsh folksong. It has been suggested that it developed out of the Welsh *hwyl* but it seems more likely that the *hwyl*, a device much used by 19th-century Welsh preachers, developed out of a long tradition of declamation. There are about 30 Welsh songs with declamatory openings and over one-third of these are pentachords. Indeed, almost two-thirds are less than an octave, putting them in the category of narrow-compass tunes.

Among the pentachords there are four examples⁹ which include chanting the opening phrase on a note other than the 5th. Three of these open with chanting on the tonic and one on the mediant. The most interesting of these is No. 40, a trochaic tetrameter quatrain in which the first three phrases open by chanting on the tonic, the mediant and the

dominant respectively. In style it bears comparison with a Breton tune used for chanting “The Four Sons of Aymon”, which also opens successive phrases by chanting on the notes of the tonic triad.¹⁰ One other tune (29) has chanting on the 5th but it occurs as a refrain in the middle of the song (cf. “Tra Bo Dau”) rather than at the beginning.

One of the pentachords has another feature which may well indicate antiquity: it is circular (48). The metre is a very old Welsh one, *cywydd deuair fyrion*, consisting of short rhyming couplets of four or five syllables. Because the metre of the four-syllable couplets was trochaic it was perfectly possible for this type of *cdf* tune to be used to sing stanzas in trochaic tetrameter, and there is some evidence that this may in fact have happened with some tunes. At any rate this pentachordal melody is similar in style to one of the four-beat circular tunes used to sing the “Kalevala”,¹¹ and it is worth noting that the tune was used in the ancient custom of *Hela'r Dryw* (Hunting the Wren).

Three of the pentachords may have been connected with the singing of *penillion* to the harp. All three have note-doubling as a characteristic to a greater or lesser degree. Since one of the feats expected of a competent *penillion* singer was to be able to sing verses of varying metres to whatever *cainc* the harpist chose, the doubling of notes might have been necessary to accommodate a long poetic line in a short musical phrase. A good example of note-doubling can be found in “Titrwm Tatrw” (8), a pentachordal tune in the minor comprising three couplets of *awdl gywydd*, a very popular metre with *penillion* singers. Although this Anglesey song was collected as an unaccompanied folksong, it can also be sung in *penillion* style on a *cainc* such as “Hyd y Frwynen” and may well have started life that way.¹² An even more interesting song which contains note-doubling is “Cariad Cywir” (11). The first three verses are in 6.5 FM¹³ but verses 4 and 5 appear to be sung to another tune and are in a different metre: 8.8 M, or Long Metre. However both tunes are pentachordal minor, and a closer look makes it clear that the second tune is in fact a variant of the first and will harmonise with it. Furthermore the Cardiganshire butcher who sang this song with its two different metres also sang still another variant of the same tune in a third metre: 7.6 FM. This has become popular as a separate folksong under the name of “Lliw'r Heulwen” but a comparison of the tunes will show that “Lliw'r Heulwen” is almost identical with the first part of “Cariad Cywir”, except for the opening of the third phrase where the singer took the tune out of the pentachordal range for two notes. These examples show very clearly not only the craft of fitting different metres to the same tune, but also the musical resources used by the singer to vary his essentially simple melody. The third pentachord which has considerable note-doubling is No. 6, a minor pentachord in 7.6 FM metre, which appears to be a variant, at least in its second half, of “Clychau Rhiwabon”. Numerous versions of this

tune have been collected in Wales¹⁴ and the words sung to it have generally been in one of two metres: either 7.6 FM as in this version, or 6.5 FM — another indication of the usage of the same tune to sing *penillion* in different metres.

§

It is time to look in more detail at the various song-types found among the pentachordal tunes.

Ballads: 9 examples.¹⁵ Three are versions of international folk tales, two relate a popular Welsh story of star-crossed lovers, one is a saucy dialogue ballad between a girl and a soldier, one a tale of a suitor betrayed by a treacherous neighbour, one a ballad about Dr Crippen heard in the early years of this century, and one a ballad in which the bard describes a girl's grief on the death of her sweetheart and offers his own fidelity as consolation. The latter example is one of many in Welsh where the poet's name is known, though the song has come down in oral tradition. It is still true in Welsh Wales that respect for the bard is an integral part of community life and his works are known, recited, sung, and even carved on gravestones.

Sources: North Wales = 4 (Caernarfon 3; Flint 1)

South Wales = 3 (Cardigan 3)

Unknown source = 2.

Metres: trochaic tetrameter = 5; *triban* = 2; 7.6 FM = 1; 8.7 FM = 1. The latter metre is popular in England for the singing of ballads, though this tune appears to be a variant of the first half of “Cwynfan Prydain” and has a declamatory opening.

*Scale patterns:*¹⁶ minor = 6; major = 3. All three of the major tunes in this group have minor variants in the same group (cf. 1 and 28; 20 and 57; 27 and 3/39; the latter three tunes are of course all versions of “Y Dôn Fechan”).

*Ornamentation:*¹⁷ plain = 4; semi-ornamented = 1; ornamented = 4. The four ornamented ballads were all collected in NW.

Burden/refrain: The two Cardiganshire ballads, which are melodically related, are in couplets with interlaced nonsense refrain.

Form: ABBA = 3 (all “Tôn Fechan” variants); AABC = 2; ABCD = 1; AABAC = 1. The others have phrases of irregular length.

Three ballads have declamatory openings, all from Cardiganshire; and one from Caernarfonshire has a strong emphasis on the 5th in each phrase.

Feat Songs: 6 examples¹⁸ comprising three “goat-counting” songs which seem to be uniquely Welsh, two number-reducing songs of a type well-known in England, and one cumulative song of a type found throughout Europe.

Sources: NW = 4 (Caernarfon 1; Merioneth 1; Montgomery 1); SW = 2 (Cardigan 1).

Metres: All are in irregular metres.

Scale patterns: minor = 2; major = 4 (including all the “goat-counting” songs).

Ornamentation: plain = 5; semi-ornamented = 1 (a number-reducing song from Cardiganshire).

Burden/refrain: none.

Form: ABAB = 1; the rest are irregular.

Seasonal Custom Songs: 6 examples¹⁹ comprising two wren-hunt songs, one New Year *quête* song, two New Year poor-box carols (both of which are variants of the ever-popular “Tôn Fechan”), and one May-day dance song.

Sources: NW = 2 (Flint 1; Denbigh 1); SW = 4 (Cardigan 4).

Metres: trochaic tetrameter quatrains = 2; *cywydd deuair fyrion* = 1; 7.6 FM = 1; 2 irregular.

Scale patterns: minor = 3; major = 2; uncertain tonality = 1.

Ornamentation: plain = 3 (including both the NW tunes); semi-ornamented = 2; ornamented = 1.

Burden/refrain: one tune, a *quête* song from Cardiganshire, has a refrain, consisting of chanting on the 5th of the key between verses.

Form: the four Cardiganshire songs are in equal phrases; ABBA = 2; ABCD + refrain = 1; AB = 1. The two NW tunes are both irregular.

Love Songs: 6 examples.²⁰

Sources: NW = 4 (Anglesey 2; Merioneth 2)

SW = 2 (Cardigan 1; Pembroke 1).

Metres: trochaic tetrameter quatrains = 2; *awdl gywydd* = 1; 6.5 FM + 8.8 M = 1; miscellaneous = 2. Some of these are undoubtedly tunes to which disconnected *penillion* on a wide variety of subjects might have been sung. It certainly seems to have been the case in Wales, due to social factors as well as musical customs connected with the singing of *penillion*, that singers had a large stock of verses in traditional Welsh metres which they could string together almost at random on any tune of the right metre. This is emphasised by Edward Jones in the quotation on the first page of this paper: “One set of words is not, like an English song, confined to one tune, but commonly sung to several.” A good example of this is “Dacw Long” (10), a minor pentachordal tune with a strong emphasis, almost declamatory, on the 5th in each phrase. The tune was

collected in Anglesey and was also well-known in the Llŷn peninsula in NW. Now compare that tune in trochaic tetrameter beginning “Dacw long yn hwyllo’n hwylus . . .” with a very close variant of the same tune in III, 126, with its two disconnected *penillion*, the first verse beginning “Lan y môr mae lilis gwynion . . .” and the second “Dacw’r fuwch a’i dou gorn arian . . .” The second tune was collected at the other end of the country in SW and it is clear that the tune was one of those on which a number of unrelated verses were sung. Nos. 8, 11, 40 have been discussed above in relation to note-doubling and chanting, and these together with No. 10 above are all in metres which are found in abundance among the *Hen Benillion*. But there are two songs which do not fall into this category. The first is “Cân Doli” (45), with words written by the 19th-century poet “Alun” to fit an Irish air but which later became attached to this pentachordal tune. The other song in an irregular metre has an even more interesting history. As it stands the metre of “Beth Yw’r Haf i Mi” (43) is irregular with masculine endings to each line. However a close look at the melody shows that it is a variant of “Dydd Llun, Dydd Mawrth, Dydd Mercher”: cf. 7 and 38 as well as other variants, all of which are in *triban* metre. Why is this one different? The answer lies in the collector’s inability to understand the words. He was a German violinist, Johann Baptist Malchair, who heard the song in Harlech castle and noted it down for an English collector, changing the feminine endings of the *triban* and altering the metre in the process. Many years later, Welsh words were written to the tune on the basis of Malchair’s transcription and this set of words has become extremely popular in Wales. But there is not much doubt that the song started life as a *triban* tune, although eventually forming an excellent case-study of how and why folk tunes alter.

Scale patterns: 4 minor; 2 major.

Ornamentation: plain = 3; semi-ornamented = 3.

Burden/refrain: none.

Form: ABAC = 1; ABCD = 1; AABC = 1. The other three are irregular.

Christmas carols: 5 examples.²¹ The great majority of Welsh carol tunes collected before this century were imported tunes with a compass of an octave or more. This small group of pentachordal carol tunes is doubly interesting as the very limited compass, taken in conjunction with the tune names, may be an indication that these are native Welsh tunes. Though the tune name “Ffarwél Ned Puw” can be traced back at least to the end of the 17th century and “Ffarwél Gwŷr Aberffraw” to the beginning of the 18th, the oldest of this group is surely “Ar Fore Dydd Nadolig” (35), which has many of the characteristics of a mediaeval carol, including pre-Reformation words, a plainsong-like melody and a burden after each verse.

Sources: NW = 4 (Merioneth 2; Anglesey 1; Denbigh 1)

SW = 1 (Cardigan)

Metres: trochaic tetrameter octave = 1 (This carol (37) may well be an example of a *cywydd deuair fyrion* tune which has been adapted to trochaic tetrameter as it has some of the characteristics of *cdf* tunes: musical phrases which divide easily into 4.4, and a melody which is really no more than a series of short motifs); *awdl gywydd* = 1 (the first part only — the second part is in a different metre); the other carols are in irregular metres.

Scale patterns: minor = 3; major = 2.

Ornamentation: 1 semi-ornamented; 4 ornamented.

Burden/refrain: Only the mediaeval Cardiganshire carol has a burden.

Form: All are extended and four are irregular in form; the other consists of the repetition of short motifs in a regular pattern.

Song-and-Chorus: 4 examples.²² Some of these songs could equally well fit into other categories (e.g., No. 41, which is also a courtship song) and some songs with a burden have not been placed in this class. In the case of the above four tunes it is felt that the most important function of the burden was the communal one.

Sources: NW = 4 (Merioneth 2; Anglesey 1; Flint 1).²³

Metres: 3 tunes are in traditional Welsh metres: trochaic tetrameter quatrain = 1; trochaic tetrameter couplets = 1; *awdl gywydd* (metre but not rhyme scheme): 1. The fourth is in 7.6 FM.

Scale patterns: All are in the major.

Ornamentation: plain = 2; semi-ornamented = 2.

Burden/refrain: The burdens are of various kinds: one of nonsense syllables; one a mixture of nonsense syllables and a line of words; the other word-burdens.

Form: ABAB = 1; AABC = 1; ABCD = 1; the fourth is irregular AB.

Dialogue Songs: 4 examples, all question-and-answer-songs. The participants are (a) person/bird (12,22); old man/woman (21); customer/vendor (24). All four have declamatory openings, as do a number of other Welsh dialogue songs which are not pentachords. Two are single-phrase tunes (12,22) which are close variants of each other and which are also related to a Welsh oxen tune (II,135). No. 21 is one of several versions of “Yr Hen Ŵr Mwyn”, all of which lie within a narrow-to-medium compass, though this is the only pentachordal one. No. 24 is not strictly a pentachord; it is in the pentatonic but the tune is almost entirely on the tonic triad and the 2nd note of the scale appears only twice.

Sources: NW = 2 (Caernarfon 1; Denbigh 1); SW = 2 (Glamorgan 2).

Metres: *awdl gywydd* = 1 (metre but not rhyme scheme). The other three are irregular.

Scale patterns: minor = 2; major = 2.

Ornamentation: All are plain.

Burden/refrain: none.

Form: A = 2; ABAB = 1. The other is irregular.

Moralistic: 3 examples.²⁴ Nos. 7 and 38 are members of the “Dydd Llun, Dydd Mawrth, Dydd Mercher” family (see also No. 43), which appears to be related to a European tune known in England in the 16th century as “King Solomon”, much of which is within a 5-note compass.²⁵

Sources: NW = 2 (Anglesey 1; Montgomery 1)

SW/USA = 1 (Copied from the ms. of a South Wales man who had emigrated to Pennsylvania).

Metres: triban = 2; 6.5 FM = 1.

Scale patterns: minor = 3.

Ornamentation: plain = 2, semi-ornamented = 1.

Burden/refrain: The Anglesey example (36) has a short refrain of nonsense syllables after the third musical phrase which is then repeated.

Form: All three are irregular.

Humorous: 3 examples,²⁶ Nos. 55 and 60 are very close variants of the same tune, “Y Sguthan”, having been learned on different occasions and by different collectors from the same informant. The third is quite clearly modern: the tune, a variant of the Victorian ballad “Hen Ffon Fy Nain” (see No. 16), is said to have been written by “Eos Maelor” in the last century. This example has an extended humorous burden added after each verse and the words place it in the 20th century.

Sources: NW = 2 (Montgomery 2); SW = 1.

Metres: 8.6 M = 1 (34). This iambic metre is very popular in England but is not often seen in Welsh folk song and is another indication of the modernity of the tune; the two “Sguthan” tunes are irregular.

Scale patterns: major = 3.

Ornamentation: semi-ornamented = 2; ornamented = 1.

Burden/refrain: No. 34 has an extended burden.

Form: AABC = 2; ABAC + burden = 1.

Lullabies: 2 examples (13,33). No. 13 is a version of a 3-note ABAB tune to be found in *RWB* (“Suo-Gân”) but which has here been extended to five notes and AABA form.

Sources: NW = 2 (Caernarfon 1; Denbigh 1)

Metres: 7.7 M + burden = 1; the other is irregular.

Scale patterns: major = 2.

Ornamentation: plain = 1; semi-ornamented = 1.

Burden/refrain: No. 33 has a burden based on the tune of the verse.

Form: AABA = 1; AB + burden = 1.

Nursery Songs: 2 examples (18,42). No. 18 is one of two versions of this tune to have been included in the Journal and it is interesting to note that although the tunes are basically very similar, they have quite different tonal compasses. The tune in this survey is pentachordal whereas the other (IV, 9) has a range of nine notes, because the singer ornamented the tune by adding the 5th below the tonic as an opening anacrusis and the 6th above as chromatic liaison. There is a good deal of evidence among Welsh folksong that more than one tune with a compass of eight or more may have started in a much narrower range. The tune to No. 42 is said to have been written by J. Glyn Davies, originally to the words of “Gwen a Mair ac Elin”.

Sources: NW = ?1; SW = 1 (Glamorgan).

Metres: trochaic tetrameter quatrain = 1; *triban* (without internal rhyme) = 1.

Scale patterns: major = 2.

Ornamentation: plain = 2.

Burden/refrain: none.

Form: ABCD = 1; AABC = 1.

Work Songs: 2 examples (31, 58). No. 31 is a Cardiganshire example of an oxen song, which does not on the whole tend to be narrow in compass, especially if the “call” at the end is included. Most oxen songs have a medium compass of eight or nine notes. No. 58 is included with some hesitation as its connection with work is that it was sung at cheese-making time by the informant’s mother. The words refer to gleaning the grain at harvest time. The tune of No. 58 is a variant of a popular Welsh “farewell” song (Cf. No. 51, which is however in the major; for minor key versions see No. 26; I, 44; or CC, 42). In verse 2 the singer extended the compass to eight notes by an opening anacrusis which is a 4th below the tonic.

Sources: NW 1 (Denbigh); SW 1 (Cardigan).

Metres: 7.6 FM = 1; irregular = 1.

Scale patterns: minor = 1; major = 1.

Ornamentation: plain = 1; ornamented = 1.

Burden/refrain: 3-note “call” at the end of each verse of the oxen song.

Form: ABCD = 1; irregular = 1.

Hunting Song: 1 example (32). A song with a strong emphasis on the 5th in three of its phrases. It is unusual among Welsh folksong for the number of grace notes.

Source: SW (Carmarthen).

Metre: trochaic tetrameter quatrain.

Scale: major.

Ornamentation: grace notes.

Burden/refrain: none.

Form: AABC.

Sexual Metaphor: 1 example (26). This type of song is much rarer in Welsh than in English, though there are other examples (See *CLIG*, “Hen Ladi Fowr Benfelen”, p. 34; like the above example it was collected in SW). The tune is another version of No. 58 above.

Source: SW (Cardigan).

Metre: 7.6 FM.

Scale pattern: minor.

Ornamentation: plain.

Burden/refrain: none.

Form: ABCD.

Dance: 1 example (59). This dance tune, which was popular in NW, appears to be fairly distantly related to the dance tune called “Three Sheep Skins” in *The Dancing Master*. The latter is in an octave compass, as are some of the Welsh versions.

Source: NW (Denbigh).

Metre: irregular.

Scale pattern: major.

Ornamentation: plain.

Burden/refrain:

Form: ABAB.

Detached Stanza: 1 example (17). Probably one of the disconnected *penillion* or “floaters” so popular with Welsh singers.

Source: NW (Merioneth).

Metre: *tri thrawiad*.

Scale pattern: major.

Ornamentation: plain.

Burden/refrain: none.

Form: irregular.

Victorian Ballad: 1 example (16). This is the tune referred to above which was said to have been written by “Eos Maelor”. See also No. 34.

Source: ?NW.

Metre: 8.6 M.

Scale pattern: major.

Ornamentation: ornamented.

Burden/refrain:

Form: ABCB.

Folk-Hymn: 1 example (15).

Source: SW (Pembroke).

Metre: 6.6.8.6 M (with some phrases repeated).

Scale pattern: major.

Ornamentation: ornamented.

Burden/refrain: none.

Form: irregular.

Miscellaneous: 2 songs (9,56) where the words are not given or there is not enough of them to classify the tune as to song-type. No. 56 is a tune well-known in Wales in the 17th century; it was often called for under the name of “Heavy Heart” but the metre is a Welsh one.

Sources: SW = 2 (?Carmarthen = 1; Dyfed = 1).

Metres: 8.7 FM = 1; trochaic (8.8.8.8.8.12.8.12 F) = 1.

Scale patterns: major = 1; minor = 1.

Ornamentation: plain = 1; ornamented including graces = 1.

Burden/refrain: none.

Form: AABB = 1; the other is irregular.

§

Conclusions

Perhaps the most interesting result to emerge from this study is the innate conservatism of Welsh traditional music in spite of the influx of the Irish in the last century and the almost overpowering influence of the English for the last 700 years. The fact that 22% of Welsh tunes in print are in a narrow compass of from three to seven notes, compared to about 4% of English tunes, is surprising enough but that nearly one-third of the Welsh narrow-compass tune should be pentachords is remarkable.

The first point is that they are spread almost throughout the country, even including some border areas such as Flint and Montgomery. Some of the county statistics are a little surprising. NW examples seem fairly evenly distributed on the whole, but why should Cardigan have more pentachords than the rest of SW put together? Perhaps a social historian could throw some light on that point.

Secondly, the tendency toward tunes of very limited compass appears to have a long history here. The archaic elements mentioned earlier, plus the tunes which have survived from calendar rituals, co-exist with similar restricted-compass tunes to a 20th-century humorous song and a ballad about Dr Crippen. Here part of the answer may lie in the long and close association between words and music. There is little doubt that for the Welsh the words have primacy. So it would seem logical that in a long tradition of declaming poetry the vocal range should be restricted and ornamentation kept to a minimum.

As far as scale patterns go, this analysis, like the earlier Crossley-Holland study, contradicts the old-fashioned dictum that Welsh tunes are

in the minor key. But the statistics need further examination. Although the minor pentachords are almost evenly divided between North and South, there are nearly twice as many major tunes in NW as in SW. And what are we to make of the fact that in Cardiganshire, where the greatest number of 5-note tunes was noted, minor pentachords outnumber major two to one? No obvious reason for this suggests itself: some major pentachordal tunes have minor variants, particularly among the ballads, but major and minor tunes appear to be scattered impartially among the song-types, except for the four examples of song-and-chorus which are all major and all from NW. Of the pentachords in traditional metres, the pattern repeats itself: 13 are major and only 10 minor. These points need further study.

Since Welsh pentachordal tunes appear to have few if any analogues in the British Isles,²⁷ it is worth investigating European examples of narrow-compass tunes to see if there are any points of similarity. But that must be left to another paper — and another researcher?

FIVE-NOTE COMPASS: PENTACHORDS

(The roman numerals refer to the five volumes of *CCAGC/JWFSS*)

1:	I	35	Y Blotyn Du
2:	I	40	Ar y Bryn Daeth Pren
3:	I	58	Morgan Jones
4:	I	91	Cyfri'r Geifr
5:	I	93	Cyfri'r Geifr No. 6
6:	I	137	Another Ballad Tune
7:	I	181	Yr Eira
8:	II	29	Titrwm Tatrwrm
9:	II	47	Plannu Coed
10:	II	81	Dacw Long
11:	II	101	Cariad Cywir
12:	II	135	Y Deryn Bach Syw
13:	III	29	Si Hei Lwli
14:	III	72	Cadi Ha
15:	III	132	Pe Meddwn Aur Peru
16:	III	133	Hen Ffon Fy Nain
17:	IV	17	O Tyred Ehedydd
18:	IV	56	Y Fsged Wyau
19:	IV	58	Oes Gafr Eto?
20:	IV	78	Merch Ei Mam
21:	V	18	Yr Hen Ŵr Mwyn
22:	CG1	29	Deryn Bach Byw
23:	CG3	28	Mae Gen I Swllt

24:	<i>CG3</i>	34	Yng Nglan y Môr
25:	<i>CG7</i>	56	Mae Dydd Calan wedi Gwawrio
26:	<i>CG8</i>	53	Lladd y Weirglodd Wair
27:	<i>RWB</i>	135	Cerdd yr Hen Ŵr o'r Coed
28:	<i>F-S</i>	17	Y Blotyn Du
29:	<i>FWTT</i>	56	Cerdd Dy' Calan
30:	<i>FWTT</i>	60	Da Yw Swllt
31:	<i>FWTT</i>	68	Alaw yr Ychen II
32:	<i>WF-S</i>	12	Cŵn Hela
33:	<i>6ChWG</i>	4	Lwli Bei
34:	<i>BHN2</i>	11	Adferteisio am Wraig
35:	<i>CTC2</i>	156	Ar Fore Dydd Nadolig
36:	<i>CLIG</i>	17	Cap o Las Fawr
37:	<i>CLIG</i>	19	Dyma Wyliau Hyfryd Llawen
38:	<i>CLIG</i>	28	Dydd Llun, Dydd Mawrth, Dydd Mercher
39:	<i>CLIG</i>	50	Morgan Jones
40:	<i>FBI</i>	137	Ar Lan y Môr
41:	<i>FBI</i>	155	Lodes Lân
42:	<i>CGB</i>	33	Fuoeh Chi 'rioed yn Morio?
43:	<i>CC</i>	7	Beth Yw'r Haf i Mi?
44:	<i>CC</i>	11	Cân Hela'r Dryw

MODIFIED FIVE-NOTE COMPASS

(a) With 6th as chromatic liaison:

45:	I	32	Cân Doli
46:	I	73	Tri Pheth Sydd Hawdd i Siglo
47:	II	236	Ffarwél Ned Puw
48:	II	281	Halsing y Dryw No. 1
49:	IV	25	Y Ferch o Landaf
50:	<i>CG6</i>	57	Dyma'r Calan wedi Gwawrio

(b) With note below tonic as chromatic liaison:

51:	I	43	Ffarwél i Dre Biwmaras
52:	I	75	Ffarwél Gwŷr Aberffraw
53:	I	162	Gwenni Aeth i Ffair Pwllheli
54:	I	196	Ffarwél Gwŷr Aberffraw
55:	IV	57	Y Sguthan
56:	<i>YCC</i>	157	Y Galon Drom
57:	<i>FWTT</i>	64	Y Bobl Dwyllodrus
58:	<i>6ChWG</i>	8	Lloffa
59:	<i>HC</i>	6	Croen y Ddafad Felan
60:	<i>CLIG</i>	30	Y Sguthan

GENERAL ANALYSIS OF WELSH PENTACHORDAL TUNES

(County totals do not match area totals since some songs were printed with no more source detail than just "NW" or "SW")

Number of tunes collected: 60

Sources:

NW 35	SW 23	Unknown 2
Merioneth 8	Cardigan 12	
Caernarfon 6	Glamorgan 3	
Denbigh 6	Pembroke 2	
Anglesey 5	Carmarthen 2	
Montgomery 4	SW 4	
Flint 3		
NW 3		

Metres:

Tunes in traditional Welsh metres 26	NW 14	SW 10	? 2
Trochaic tetrameter quatrains 10	NW 4	SW 5	? 1
Trochaic tetrameter couplets 3	NW 1	SW 2	
Other trochaic 2	NW 1	SW 1	
<i>Triban</i> 5	NW 3	SW 1	? 1
<i>Awdl gywydd</i> 4	NW 4		
<i>Tri thrawiad</i> 1	NW 1		
<i>Cywydd deuair fyrion</i> 1		SW 1	

43+ % of the pentachordal tunes are in the traditional Welsh metres. They are scattered throughout Wales and no county predominates.

<i>Scale patterns:</i>	Major 33	NW 21	SW 11
	Minor 26	NW 13	SW 12
	Uncertain tonality 1		

Merioneth	5 major 3 minor	Cardigan	4 major 8 minor
Denbigh	4 major 2 minor	Carmarthen	2 major
Caernarfon	3 major 3 minor	Pembroke	2 major
Montgomery	3 major 1 minor	Glamorgan	1 major 2 minor
Flint	2 major 1?	SW	2 major 2 minor
Anglesey	1 major 4 minor		
NW	3 major		

Ornamentation: 31 out of 60 pentachords are completely unornamented and another 14 have only one p/t or slur each. Of the 15 which are classed as ornamented, one is a folk hymn and 4 are carols.

Plain: NW 19, SW 11; Semi-ornamented: NW 8, SW 6; Ornamented: NW 8, SW 6.

NW	Plain	Semi-ornamented	Ornamented
Merioneth	5	2	1
Denbigh	4		2
Caernarfon	3	1	2
Anglesey	2	2	1
Montgomery	2	1	
Flint	1	1	1
NW	2		1
SW			
Cardigan	5	5	2
Glamorgan	3		
Carmarthen	1		1
Pembroke		1	1
SW	2		2

Burden/refrain:

7 tunes were collected with a burden: NW 5, SW 2.

4 of the NW tunes are song/chorus;

the 2 SW tunes are a modern ?composed one and a carol.

5 tunes were collected with a refrain: NW 1, SW 4.

The SW tunes are all from Cardiganshire; the sole NW example is from Anglesey and is of a type which is characteristic of that island.

Form: 28 tunes are in four phrases of equal length:

AABC 8

ABBA 5 (all of which are variants of “Y Dôn Fechan”)

ABCD 6

ABAB 4

ABAC 2

ABCB 1

AABA 1

AABB 1

APPENDIX A: SOURCES OF FOLK TUNES

Publications of the Welsh Folk-Song Society	tunes
CCAGC: <i>Cylchgrawn Cymdeithas Alawon Gwerin Cymru</i> , Vols. I-V	471

CG:	<i>Canu Gwerin</i> , 1-8	78
AGT:	<i>Amrywiaeth o Ganeuon Traddodiadol</i>	1
CGB:	<i>Caneuon Gwerin i Blant</i>	10
CC:	<i>Canu'r Cymry</i>	11

Other Publications (in Chronological Order)

RWB:	<i>Musical and Poetical Relicks of the Welsh Bards</i>	9
ANA:	<i>Ancient National Airs of Gwent and Morganwg</i>	43
YCC:	<i>Y Caniedydd Cymreig</i>	44
GWM:	<i>Gems of Welsh Melody</i>	9
CCG:	<i>Ceiriog: Cant o Ganeuon</i>	4
WMV:	<i>Welsh Melodies for the Voice</i> , Vol. 4	1
SW:	<i>Songs of Wales</i>	1
CM:	<i>Cambrian Minstrelsie</i> , Vols. 1, 3, 4, 6	8
AC:	<i>Alawon y Celt</i> , 2	2
WM:	<i>Welsh Melodies</i>	2
F-S:	<i>Folk-Songs Collected in Flintshire and the Vale of Clwyd</i>	6
AGM:	<i>Alawon Gwerin Môn</i> 1	
WFSS:	<i>Welsh Folk Songs (Schools)</i> , 3	1
LICN:	<i>Llyfr Canu Newydd</i> , 1, 2, 3	3
ACC:	<i>Alawon Cenedlaethol Cymru</i> , 1	1
AGM 2:	<i>Alawon Gwerin Môn</i> , 2	3
OWFS:	<i>Old Welsh Folk-Songs</i>	1
AGC:	<i>Alawon Gwerin Cymru</i>	6
FWTT:	<i>Forty Welsh Traditional Tunes</i>	40
ACC 2:	<i>Alawon Cenedlaethol Cymru</i> , 2	1
6AGC:	<i>Chwech o Alawon Gwerin Cymreig</i>	4
WF-S:	<i>Welsh Folk-Songs</i>	5
WOS:	<i>Six Welsh Oxen Songs</i>	1
6ChWG:	<i>Chwe Chân Werin Gymreig</i>	3
CN:	<i>Clychau'r Nadolig</i>	4
D-GC:	<i>Difyr-Gerddi Cymreig</i>	2
CH:	<i>Canu Haf</i>	1
HC:	<i>Hwiangerddi Cymru</i>	2
HFC:	<i>Hen Faledi Cymreig</i>	1
WGW:	<i>Wyth Gân Werin</i>	1
CHN:	<i>Carolau Hen a Newydd</i>	2
11GGC:	<i>Un ar Ddeg o Ganeuon Gwerin Cymru</i>	1
NSW:	<i>National Songs of Wales</i>	1
CBTF:	<i>Caneuon Bob Tai'r Felin</i>	6
BHN:	<i>Baledau Hen a Newydd</i> , 1	2
CTC:	<i>Caneuon Traddodiadol y Cymry</i> , 2	1
CGC:	<i>Caneuon Gwerin Cymru</i>	1

<i>HFFf:</i>	<i>Hen Faledi Ffair</i>	5
<i>DGGB:</i>	<i>Deg o Ganeuon Gwerin i Blant</i>	1
<i>CGwin:</i>	<i>Caneuon Gwinydd</i>	7
<i>CLlG:</i>	<i>Caneuon Llafar Gwlad</i>	30
<i>FBI:</i>	<i>Folksongs of Britain and Ireland</i>	14
		852

Of these 852 tunes, 189 were of narrow compass, i.e., between 3 and 7 tones.

APPENDIX B

(Rhythm varied according to the accentuation of the words)



APPENDIX C.



NOTES

1. Appendix A.
2. *Cecil Sharp's Collection of English Folk Songs*, ed. Karpeles (1165 tunes); *A Song for Every Season*, Copper (47); *English Folk Songs from the Hammond and Gardiner Mss.*, ed. Purslow (99); *Garner's Gay*, coll. Hamer (50).
3. Only Brecon, Radnor, and Monmouth have no pentrachordal songs in print.
4. V, 46-73.
5. One *triban* tune (42) and two *awdl gywydd* tunes (24,41) have the correct metrical scheme but lack the internal rhyme.
6. I, 73.
7. Pentachordal tunes in other Celtic countries seem to be limited to Brittany and Gaelic Scotland. There is a pentachordal churning song from Barra and several tunes in a 5-note compass among the Hebridean waulking songs but the latter are all pentatonic. According to *Toniou Breiz-Izel* (ed. Polig Monjarret) there are pentachordal songs in Brittany, particularly in the Vannes area, but the ones I have seen are different in style from the Welsh ones, possibly because of differing instrumental traditions in the two countries.
8. Nos. 12, 20, 21, 22, 23, 24, 35, 43, 49, 56, 57.
9. 40, 41, 44, 53.
10. Appendix B. This previously unpublished tune was sung to me in Brittany by Gildas Jaffrennou, a Breton who remembers it being sung over half a century ago by M. Denmat, an 80-year-old illiterate miller from Toul-Vihan near Kaeraez. M. Jaffrennou who was then in his 20's heard the miller sing it many times.
11. Appendix C. *Finnish Folk Poetry Epic*, eds Kuusi, Bosley & Branch, Helsinki, 1977.
12. It was Aled Lloyd Davies who suggested this *cainc*.
13. FM is shorthand for Feminine/Masculine and refers to line endings or cadences which are alternately unaccented/accented.
14. See the article, in Welsh, "Hel Achau", Meredydd Evans, *Welsh Music*, Vol. 4, No. 10, pp 34-50.
15. 1, 3, 6, 20, 27, 28, 39, 49, 57.
16. In pentachordal tunes it is not really feasible to talk of modes, so analysis has been limited to the position of the 3rd degree of the scale.
17. Most of the ornamentation consists of passing tones or simple slurs. Tunes without ornamentation are classified as plain; tunes with one passing tone or slur are semi-ornamented; tunes with more than one pt/slur or with grace notes are ornamented.
18. 2, 4, 5, 19, 23, 30.
19. 14, 25, 29, 44, 48, 50.
20. 8, 10, 11, 40, 43, 45.
21. 35, 37, 47, 52, 54.
22. 41, 46, 51, 53.
23. This result bears out the conclusions of an analysis in CG2, p.40: "... of 15 examples of quatrain or *triban* with burden which appear in the Journal, not one was collected in the south..."
24. 7, 38, 36.
25. *The British Broadside Ballad*, Simpson, New Jersey, 1966, pp. 410-12.
26. 34, 55, 60.
27. See "Death and the Lady", *Cecil Sharp's Collection of English Folk Songs*, ed. Karpeles, London, 1974, p. 234.

ROBERT PIERCE ROBERTS A CHÂN “Y WASGOD GOCH”

(Robert Pierce Roberts and the Song of “The Red Waistcoat”)

Robin Gwyndaf

Bu i bawb ohonom ryw dro neu'i gilydd, rwy'n siŵr, dderbyn llythyr y gwyddom ar unwaith y byddwn yn ei drysori am byth. Felly y teimlwn i un bore o Fehefin yn 1973 pan dderbyniais lythyr anarferol iawn — llythyr ar ffurf casét tâp oddi wrth Mrs Ann Dorothy (Doris) Jones, Tŷ Gwyn Isaf, Clawddnewydd, Clwyd. Ar y pryd roeddwn yn ysgrifennu cyfres o erthyglau i'r *Cymro* ar hwiangerddi, rhigymau a hen benillion ac yn apelio ar i'r darllenwyr anfon defnyddiau ataf. Ymateb i'r apêl honno a wnâi'r wraig garedig o Glawddnewydd. Ar y casét adroddai amryw byd o rigymau. Ond prif neges ei llythyr oedd fy annog i ymweld â'i chefnider, Robert Pierce Roberts, Llanddulas. Roedd ganddo, meddai hi, stôr o hen gerddi llafar gwlad a straeon, ac er ei fod bryd hynny yn 84 mlwydd oed roedd ei gof a'i lais mor glir ag erioed. Fel rhagflas cynhwysodd ei gyfnither ar y tâp recordiad o ddwy neu dair o'i gerddi. Yn eu plith roedd cân “Y Wasgod Goch”, ac wedi gwrando arni gwyddwn ar unwaith fod yma gân a chanwr nodedig iawn.

Bu raid aros tan fis Tachwedd y flwyddyn honno cyn y daeth cyfle i ymweld â Robert Pierce Roberts, gydag offer sain o Amgueddfa Werin Cymru yn llwythog yng nghist y car. Cofiaf yr ymweliad yn hir. Cwrdd â hynafgwr ysgafn ei droed, er ei fod bryd hynny, hyd yn oed, yn prysur golli'i olwg. Gŵr main, tal, bonheddig a mwyn, gwylaidd iawn hefyd, a'i groeso fel ffynnon yn goferu. Deuddydd hyfryd yng nghwmni cynheilydd traddodiad cyfoethog ei dadau. A gŵr caredig, parod ei gymwynas, yn dal ar bob cyfle i drosglwyddo'r traddodiad hwn yn loyw lân i eraill. Roedd wrth ei fodd yn cael sgwrsio gyda mi y dyddiau Mercher ac Iau hynny a rhoi cyfran o'i gerddi a'i storïau ar gof a chadw. Gwnâi hynny hefyd mewn iaith ddiddorol a lliwgar. Ganddo ef yn unig, er enghraifft, y clywais yr ymadrodd “Dusw bach!” i fynegi rhyfeddod.

Enw'i gartref yn Llanddulas oedd Arwelfa — tŷ ac ychydig aceri o dir yn perthyn iddo. Cysgai'r nos yng nghartref ei chwaer yng nghyfraith, Mrs Gwilym Roberts, Ystrad, Clip Terfyn (y terfyn rhwng plwyfi Llanddulas ac Abergele), ac yn ei chartref croesawus hi y gwnaed y recordio.

Diddordebau, Teulu a Dylanwadau

Ganed Robert Pierce Roberts (Bob Pyrs i'w gyfeillion) 28 Ionawr 1889, yn un o bump o fechgyn, ar fferm (80 acer) Borthwryd, Rhyd-y-foel. Aeth i Ysgol Llanddulas hyd nes oedd yn bedair ar ddeg mlwydd oed, ond treuliodd ryw flwyddyn a hanner o'r amser hwn hefyd yn Ysgol Betws-yn-



Robert Pierce Roberts yn canu un o'i ganeuon (Llun Amgueddfa Werin Cymru, gan Robin Gwyndaf, 15 Tach. 1973)

Rhos — hyn oherwydd afiechyd heintus oedd bryd hynny yn Ysgol Llanddulas. Ei sylw am y cyfnod yn yr ysgol ydoedd: “Mae arna’i ofn mai sgolor go sâl oeddwn i!” Ond talodd deyrnged i Brifathro Ysgol Llanddulas, Bransby H. Jones. Roedd ef yn organydd yn Eglwys y Plwyf ac yn ymddiddori mewn cerddoriaeth. Dysgodd R.P.R. nifer o gerddi ganddo, “ond dim byd Cymraeg”, fel y gellid disgwyl, efallai, yr adeg hynny.

Wedi ymadael o’r ysgol, gweithio ar y fferm gartref, a gartref y bu hyd nes priodi, ac eithrio’r deunaw mis hynod o ddiddorol a dreuliodd pan oedd oddeutu dwy ar hugain mlwydd oed yn Lerpwl. Arhosai gydag ewythr iddo a gweithiai yn y dociau. Gwyddai R.P.R. nifer dda o ganeuon Saesneg, megis “The End of My Old Cigar”, ac yn Lerpwl y dysgodd amryw ohonynt. Wedi priodi aeth i fyw a gweithio am flwyddyn neu ddwy ar fferm ei briod, Mrs Ann Davies, Ty’n y Caeau Isa, Llanddulas. Symud wedyn i fferm Nant-y-glyd, Llanddulas. Ac yno y bu am 30 mlynedd hyd nes ymddeol a mynd i fyw i Arwelfa.

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Er pan oedd yn hogyn ifanc iawn canu oedd diddordeb mawr R.P.R. Ar ochr ei fam a’i dad (a’i fam yn arbennig) fe’i ganed i deulu oedd yn



Teulu'r Borthwryd, Rhyd-y-foel. Serah a William Roberts, rhieni, gyda'u plant (o'r chwith i'r dde): Robert Pierce, Isaac, Gwilym, John a Richard. Y ferch yn y cefn yw Ellen Williams, cyfnither a fagwyd gyda'r bechgyn. (Llun o gasgliad AWC trwy garedigrwydd Mrs Eluned Lloyd, Llanelwy)



Isaac Jones, y Nant, taid Robert Pierce Roberts. (Llun trwy garedigrwydd Gwyn Jones, Llanefydd)

ymddiddori mewn canu a cherddoriaeth o hil gerdd.

Mab Plas yn Trofa, Llangernyw, oedd William Roberts, ei dad. Cafodd ysgol dda ym Mhandy Tudur. Roedd yn "gerddor medrus". Gallai ganu dau lais: bariton a thenor, tenor yn bennaf. Mawr oedd dylanwad capel bychan y Bedyddwyr, Y Coda, arno. "Roedd canu yn eu gwaed nhw." Bu'n "dechrau canu ac yn mynd o gwmpas efo Capel y Coda i gapeli eraill i ddysgu'r Tonic Sol-ffa." Bu hefyd yn arwain un o gorau Capel y Coda.

Mab Rhydeidion Bach, Llansannan, oedd Richard Roberts ei daid (tad i dad R.P.R.) ac roedd ei nain, Ann Jones, yn ferch Cae Eithin,

Garthewin, ac yn chwaer i Elias Jones, Min Elwy, cyfaill pennaf “Talhaiarn”.

Serah Roberts oedd enw mam R.P.R. Hi oedd yr hynaf o ddeg o blant. Roedd hithau yn “gantores dda” ac yn “medru gwneud tŷn i rywbeth mewn munud.” Roedd hi yn ferch i’r enwog Ellen Pierce, Nant Ucha, “Brenhines Llanefydd”, a aned yn Camre, Cefnmeiriadog. Gwraig fawr — o ran corff ac o ran dylanwad, yn un o brif arweinyddion y frwydr yn erbyn y Degwm yn y cylch. Bu farw 4 Mawrth 1904 yn 64 mlwydd oed, ond y mae’r llw storïau amdani yn rhan o lŷn a llafar y fro hyd heddiw. Clywsai Serah Roberts rai caneuon (e.e. “Siân Mari Morus”) gan frodyr Ellen Pierce, sef “Hen lancie Peniarth Fawr”. Roedd Serah wedi symud yn ifanc i fyw at ei nain, mam ei mam, i Bodchwil, Llanfair Talhaearn, yna i Beniarth Fawr, Betws-y-n-Rhos. Clywsai hefyd, o bosibl, rai caneuon gan ei nain.

Nid oes amheuaeth, fodd bynnag, nad y person pwysicaf yn y teulu fel canwr ydoedd taid R.P.R., tad ei fam, sef Isaac Jones (1829-1913), mab Tŷ Gwyn, Pont y Gwyddel, Llanefydd. Bu’n ffermio yn Nant Ucha, Llanefydd, o 1874 ymlaen hyd nes ymddeol. Yn ôl Isaac Ellis (“Caerenydd”), a ysgrifennodd goffâd iddo yn *Y Faner* pan fu farw 13 Mai 1913, yr oedd Isaac Jones yn gymeriad diddorol a nodedig iawn. Meddai ar lais mwyn, melys, a gallai ddarllen Hen Nodiant. Roedd amryw byd o gerddi “Twm o’r Nant” a darnau helaeth o’i anterliwtiau ar ei gof. Yn wir, roedd “Twm o’r Nant”, meddai R.P.R. “fel Duw” gan ei daid.

Isaac oedd yr hynaf o ddeuddeg o blant John a Mary Jones, Tŷ Gwyn, Pont y Gwyddel. Yr oedd y teulu yn enwog fel canwyr, a cheid rhigwm amdanynt ar lafar gwlad:

Deuddeg o blant gan John a Meri,

Neb yn wylo, pawb yn canu.

Yr oedd John, y tad, yn godwr canu yng nghapel Ffynhonnau. Gwyddai Mary hithau hen gerddi. Tybiai R.P.R. mai ganddi hi y clywodd Isaac Jones y ddwy gerdd “Y Lleud Wen” a’r “Person Pren”. Dywedir hefyd i Catherine, y ferch ieuengaf, gael cynnig ysgoloriaeth i un o golegau cerdd Llundain.

Clywodd R.P.R. aml gân yn cael ei chanu gan ei rieni gyda’r nos ar yr aelwyd yn Borthwryd. “Canu yn y tŷ . . . ffit canu” ac yntau yn eu “pigo nhw i fyny.” Yn hogan ifanc cafodd hefyd lawer o gwmni i daid. Roedd yn byw ym Mronnant, Y Groes, ger Dinbych, ond deuai i aros yn aml am dridiau a mwy o ylliau i Forthwryd, a bryd hynny byddai’n ganu bob nos. Cyn diwedd ei oes daeth i fyw’n gyfangwbl i’r Borth. Roedd yn “medru peth wmrath o gerddi. Byddai’n canu gymint o betha, roedd o fel meri-go-rownd! Dena oedd i’ holl ddiddordeb — canu’r cerddi yma bob gyda’r nos. Mi ddoi â ryw stori, dach chi’n gweld, fel ryw *outline* i’r gân. Wedyn mi gane’r gân.” Ganddo ef, e.e., y clywodd R.P.R. faled “Simon

Llwyd y Foty". "Chlywsh i neb arall yn 'i chanu hi. Dwad yn gymysg â'i ganeuon o, fel bydd hi gosa i'r galon, chwadal ynta." Felly hefyd gerddi "Twm o'r Nant", "Pob Teiladaeth rhag Tylodi" a "Lowri Lew", ynghyd â'r holl hanesion difyr am hynt a helynt Twm.

Un o hoff ganeuon ei daid, fel R.P.R. yntau, oedd "Yr Hen Leuad Wen". Roedd hon yn un o'r caneuon y bu Isaac Jones yn ei recordio i Mrs Herbert Lewis pan roddwyd ef i "sefyll ar ben cader" er mwyn iddo allu cyrraedd "yr hen gorn mawr" a ddefnyddid. Recordiodd hefyd ddwy neu dair o ganeuon eraill, yn eu plith "Cerdd y Ffon" a'r "Person Pren". Yn fuan wedi hynny, pan oedd R.P.R. tua deunaw oed, y clywodd ei daid yn canu cân "Y Lleuad Wen" am y tro cyntaf. Ac fel hyn y bu:

Roedd o wedi dwad i nghartra i, a fi a mrawd yn chwynnu yd, ac oedd o wedi dwad â panad o de inni i'r cae. Roedd o wedi bod yn recordio i Mrs Herbert Lewis dipyn bach cynt a ninnau'n 'i holi o sut hwyl oedd o wedi'i gael, a fynta'n deud. A mi ofynna:

"Glywaist ti'r 'Lleuad Wen' ryw dro?"

"Naddo, wir, Taid. Sut mae honno'n mynd?"

A mi canodd hi inni ar y cae, wrthi'n chwynnu yd.

"Fedrwch chi 'i sgwennu hi, Taid?"

"Wel, wn i ddim", medda fo, "ond mi dria i."

A mi ddaru'i sgwennu hi. Roedd 'i sgrifen o fel ôl traed brain, ond mi pigish hi i fyny yn iawn.

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Dyna gipolwg ar gynhysgaeth gyfoethog R.P.R. Rhaid nodi hefyd un dylanwad arall, sef taflenni baledi. "Roedd 'na ryw hen bedlars yn dwad o gwmpas a'u gwerthu nhw." O daflenni baledi y dysgodd, e.e., "Y Bachgen Serchog Tair ar Ddeg", "Bedd y Milwr Tlawd", a "Deio Bach". Ond dysgu trwy wrando yn hytrach na thrwy ddarllen a wnâi yn bennaf. A dysgu'n gyflym. Wrth ofyn am rai o'i ddiddordebau dyma ran o'i ateb:

O, y glust sy wedi dwad â mwya o betha imi, yn hytrach na darllen. Gwrando. Clywed fy nhaid yn siarad . . . Doeddwn i ddim yn ddarllenwr mawr . . . Does gen i ddim diddordeb mewn nofel, mae'n rhy hir yn dweud 'i stori. Ryw hen gerdd a dipyn o hwyl ynddi — dyna mhetha i, ne ryw straeon.

Ac ychwanegodd: "Fuo fi erioed yn ymddiddori mewn solo; fuo gynna i ddim byd i'w ddweud wrth solo erioed."

Yn ôl ei dystiolaeth ei hun clywodd y mwyafrif o'r caneuon pan oedd yn hogyn ifanc iawn, a rhoddai gynnig buan ar ganu rhai ohonynt ei hunan.

Roeddwn i'n ifanc iawn iawn, ryw bump ne chwech oed, a fengach na hynny, blaw bod fi ddim yn dechra canu'r amsar honno. Wedyn roeddwn i'n ymddiddori ac yn gwrando ar y petha yma . . . Dach chi'n meddwl am un tro dwi'n cofio — "Tôn y Botel", chwadal nhwtha, yndé — a giang ohonon ni fel hogia Rhyd-y-foel. Dusw! fydda yna o gwmpas dwsin, mae'n siwr. A ryw hen saer maen wedi meddwi, Huw Parry, Tan y Bryn, 'rhen saer maen yn dwad o Betws, wedi meddwi'n chwil, a ninna'n dod i fyny o'r cae wedi bod yn chwynnu swedj. A dyma fo'n gofyn, yndé:

"Pwy fedar ganu 'Tôn y Botel'?"

ac yn cynnig dwy geiniog o wobr. A neb yn tshianshio. A dyma finna'n 'i chanu hi. A mi canish hi yn gywir iddo fo. Doedd 'na neb arall *fedra* i chanu hi. Dwi'n siwr dôn i ond ryw

naw oed amser yna, naw, ne ddeg oed, beth bynnag. Hogyn yn chwynnu swedj.

Hogyn ifanc iawn ydoedd hefyd pan ddechreuodd gystadlu mewn ambell eisteddfod leol, ac ennill bron yn ddieithriad. Ei ffugenw oedd R.P.R. A'r un modd mewn cyngherddau lleol. Y gân gyntaf iddo ei chanu mewn cyngerdd, a hynny yng nghapel Rhyd-y-foel, ydoedd "Simon Llwyd y Foty".

Ond ni chrwydrodd R.P.R. ymhell i ganu mewn na chyngerdd nac eisteddfod. Canu mewn awyrgylch gartrefol, anffurfiol, i gwmni bychan oedd ei ddilêit, ac yn arbennig felly yn nhai cyfeillion a chymdogion. Cyfaddefodd hefyd iddo gael blas pan oedd yn ifanc ar ganu'n achlysurol mewn tŷ tafarn. Yn wir, bu hynny ar y cychwyn yn hwb garw iddo. Fel hyn y bu.

O'n i wedi prynu ryw betha gin ryw ffamwr. Ei fam a'i dad yn gwneud sêl, a doedd gynno fo ddim newid imi. Wedyn oedd o'n galw i mewn am 'i lashiad a —

"Tyrd i lawr i Llanddulas hefo fi; mi setla i arian y moch efo ti yn Llanddulas."

Oedd raid imi fynd, ne welwn i byth mo fy newid. A mi âth y chwilan i mhen i, yndô. Wedyn dechra canu, a finna'n medru canu'n iawn amsar yna, dim poen o gwbl, i fyny nac i lawr. Mi ddooth petha — wedi clywad 'nhaid yn canu'r petha 'ma . . . Dechra canu — peth nad ôn i erioed wedi'i wneud mewn ffasiwn le. Wedyn, oedd 'na rai yno'n gwrando. Wel, oedden nhw'n disgwyl o hyd. A fyddwn i byth yn talu dim am ddiod, ychi. Fydda'r tafarnwr, 'rhen Mr West, W! fydda wrth 'i fodd. 'Dwi'n medru lot o rai Saesneg hefyd. 'Dwi wedi'u dysgu nhw yn y *Navy*, ac wedi canu rheini. Ac roedd hwn, y tafarnwr, yn Sais, y dwythya yma. Ond Cymro o Sir Fôn oedd yno pen eish i yno gynta. Cofio'n iawn — William Jones.

Pan recordiais R.P.R. yn 1973 nid oedd wedi canu'n gyhoeddus "ers blanyddoedd", dim ond canu rhai o'r caneuon ar gais cyfeillion a chymdogion yn eu cartrefi. Brysiodd i ychwanegu, fodd bynnag: "Ond cofiwch, fydda i'n mynd trostyn nhw yn fy ngwely i'w cadw nhw ar y co'."

Rhestr o Ganeuon Robert Pierce Roberts

Cyfeiriwyd eisoes at ddiddordeb Isaac Jones yn yr hanesion a'r storiâu a oedd yn gysylltiedig â'r caneuon. A dyna ddiddordeb yr wŷr yntau: y gân nid fel eitem unigol yn bodoli ar ei hun, fel mewn gwagle, ond y gân yn ei chefnidir cymdeithasol naturiol — y gân fel rhan annatod o fywyd. Fel storiwr roedd Robert Pierce Roberts yn nhraddodiad yr hen gyfarwyddiaid. Y mae ei hanesion am "Dwm o'r Nant", er enghraifft, yn drysorau. Gellid, felly, draethu'n bur fanwl ar gefndir amryw o'r caneuon a gyflwynodd. Fodd bynnag, gan mai prwpas yr erthygl hon yw sôn yn benodol am un gân, digon yma fydd rhestru'n unig y gweddill. Cyn gwneud hynny carwn nodi un sylw cyffredinol.

Er bod nifer o'r cerddi yn rhai maith canodd hwy yn gyfangwbl oddi ar ei gof, heb brin lithriad — eu canu yng ngeiriau un hen gronicydd: *iocunde et memoriter* ("gyda boddhad ac oddi ar y cof"). Boddhad a diffuantrwydd. Y mae'n ymateb hefyd yn ddeallus a synhwyrus i ystyr cân, a'r un modd i sigl a swae gair a chymal. Y mae'n cynnal bwa

brawddeg yn hytrach na chanu'n sillafog ac yn llinelllog. Mae'r geirio'n glir fel cloch a'r mynegiant drwyddo draw yn ddiddorol — yn fyw ac yn llawn lliw.

Caneuon (cyflawn) a recordiwyd ar dapiau A.W.C. 4068-4075, 14-15 Tach. 1973, yn y drefn y canwyd hwy gan R.P.R.:

1. Y Wasgod Goch
2. Siân Mari Morus
3. Y Lleud Wen
4. Pob Teiladaeth rhag Tylodi ("Twm o'r Nant")
5. Lowri Lew ("Twm o'r Nant")
6. Simon Llwyd y Foty
7. Dic Sir Fôn a Finnau
8. Mae'r Olwyn yn Troi
9. Y Perot ar y Pren Pêr
10. Injan Ddyrnu Thomas Parry
11. Adferteisio am Wraig
12. Yr Hen Getyn Du
13. "Mae gennyf chwech o bethau . . ." (Y Chwe Rhyfeddod)
14. "Yr asyn a fu farw yng ngefail Parry'r Go . . ."
15. Y Saer a'r Teiliwr ("Taliesin o Eifion")
16. Torth o Fara.

Caneuon na chofiai R.P.R. bellach ond rhannau byr ohonynt:

1. Y Person Pren
2. Drws y Selar wedi'i Gloi
3. Y Person a'r Clochydd

Cerddi o daflenni baledi y bu R.P.R. unwaith yn eu canu ond nad yw mwyach yn eu cofio:

1. Y Bachgen Serchog Tair ar Ddeg
2. Bedd y Milwr Tlawd
3. Deio Bach.

"Y Wasgod Goch"

Hon, yn ddiamau, oedd hoff gân Robert Pierce Roberts. Clywodd hi gan ei dad. Roedd ei fam yn ei gwybod hefyd, ond "wedi'i glywad o'n 'i chanu roedd hi." Roedd ganddo gof byw iawn o'i dad yn canu'r gân. "Faint oedd eich oed chi pan glywsoch hi gynta?" gofynnais. A'i ateb oedd: "W! ryw bump ne chwech oed. Ia'n ifanc iawn." Canai hi:

. . . yn y tŷ ac ar y buarth os byddai yna rywun diarth yno, ryw weithiwr yn y cynhaea, pan fydda hi wedi dod yn wlyb, ne bally, ac isio mynd i mewn i fochal . . . mynd i stabal i mochal. Mi gana 'nhad yr hen "Wasgod Goch" i godi dipyn o hwyl. Clywish o'n 'i chanu hi ar y cae i ddau neu dri o rai oedd yn gweithio hefo fo yn torri ŷd. Wedi stopio i hogi, a ryw bath felly. Wedyn mi gana 'nhad honno, dach weld, yr hen "Wasgod Goch" — gwnâi, ar ganol y cwbl.

Roedd R.P.R. tua phymtheg oed pan ganodd y gân yn gyhoeddus am y tro cyntaf, yn lleol yn rhai o gapeli'r cych: Llanddulas, Betws-yn-Rhos ac Abergele. "Y Wasgod Goch" oedd yr unig enw a glywodd arni. Dyma'i sylw yn cadarnhau hynny, ac awgrym hefyd pa mor boblogaidd ydoedd:

Dyna glywish i 'nhad yn deud: "Y Wasgod Goch". Chlywsh i ddim enw arall. Yr hen "Wasgod Goch". A pen fyddwn i wedi'i chanu hi hyd y fan 'ma, wel, gofyn am yr hen "Wasgod Goch" byddan nhw. Felly byddan nhw'n gofyn: "Cana'r hen 'Wasgod Goch'." A rhai o'r hen bobol yn Llanddulas 'ma pen o'n i'n o ifanc (Fyddwn i'n mynd i ddim byd heblaw i ganu'r cerddi) — disgwyl fy ngweld i o hyd. Yr hen Fardir a rheina [Richard Jones, Mardir, Llanddulas]. Ew! fydda'n 'i ddagra pen o'n i'n canu honna. Wel, ac i mi gael dweud y gwir, Duw! o'n i'n medru 'i chanu hi yn iawn!

Canai R.P.R. gân "Y Wasgod Goch" yn digyfeiliant. Felly y mwyafrif o'r cerddi eraill. Gwell ganddo hynny, meddai ef, oherwydd fod cyfeiliant yn tueddu i gyfyngu ar ei ryddid wrth ganu.

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Pan oedd y diweddar Barch. T.G. Ellis yn weinidog yn Abergele roedd R.P.R. wedi gofyn iddo a oedd cân "Y Wasgod Goch" "ar gof a chadw". "Na, dwi ddim yn meddwl", oedd yr ateb, ac ychwanegodd: "Mi ddo i â'r Dr J. Lloyd Williams i'ch gweld chi." "Ond bu J. Lloyd Williams farw cyn dwad."

Bu ond y dim hefyd i Bob Roberts, Tai'r Felin, gael gafael yn y gân. A dyma R.P.R. i adrodd yr hanes yn llawn:

Ia, wel, digwydd mynd i Abergela i'r consart a Robert Roberts yn canu a "Llwyd o'r Bryn" yn arwain. A dyma fi'n gofyn i "Llwyd o'r Bryn" ar y diwadd:

"Tybed ydi Robert Robaith yn gwybod yr hen 'Wasgod Goch'?"

"Ew! Na. Ydwi'n ofni 'i bod hi wedi mynd ar goll er stalwm", medda fo, felna. "Dwi'n ofni."

"Wel, dwi'n medru hi", meddā fi, "fel bydda 'nhad yn 'i chanu hi."

"Tybed?" medda fo.

"Wel, ydw," medda fi, "fel bydda 'nhad yn 'i chanu."

Ac roedd Robert Robaith yn siarad efo rywun ochor arall i'r *stage*. A dyma fo'n gweiddi:

"Bob", medda fo, "wyt ti'n gwybod yr hen 'Wasgod Goch'?"

"Dow! nagdw! Mae hi wedi mynd ar goll er stalwm."

"Wel, mae'r gŵr bonheddig yma'n deud bod o'n medru hi."

"Nagdach erioed", medda fo, 'n edrach reit wyllt.

"Wel, fel bydda 'nhad yn 'i chanu hi", medda fi.

"Tybad?"

Oedd o'n synnu. A dyma fi'n canu pennill iddo fo ar *stage*.

"Wel, dyna hi, fachgan!" medda fo. "Dyna hi! Fasach chi ddim yn 'i sgwennu hi imi?"

"Wel", medda fi, "mae gofyn ichi wrando arna i'n 'i chanu hi. Mae'r *chorus* — fedar neb roi'r byrdwn i lawr ar bapur: 'Di-rei-di-rei, Ffol di-ri-di-ri-di-ri-di-rei, di-rei, di-rei-di-ho.' Fasa ffitiach ichi 'nghlywad i'n 'i chanu hi drwadd.'" Ac addo 'i sgwennu hi iddo fo.

Wel, oedd gin i gyfaill, J.R. Jones. Oedd o wedi'i fagu yn Rhyd-y-foel 'ma. Oedd o'n *chief electrical engineer* yn Hammersmith . . . Roedd Robat Robaith fel Duw gynno fo, yndê. Oedd o'n arfer dwad aton ni bob blwyddyn i Landdulas. A mi yrrish i ato fo . . . Gesh i lythyr yn ôl drannoeth.

“Peidiwch â gwneud dim”, medda fo. “Peidiwch â gwneud dim byd. Fydda i’n dod i’r Gogladd yn fuan iawn, mi awn ni i edrych amdano. Dwi wedi clywad chi’n canu ‘Seimon Llwyd y Foty’ a rheina na chlywish i rioed mo Robert Roberts yn’u canu nhw. Mi gawn hwy! siŵr i chi. Peidiwch sgwennu, mi awn ni yno i’w weld o.”
A pen ddoth J.R. i fyny i’r Gogledd, oedd Robert Roberts wedi’i gladdu ers wsnose. A fuo raid cael mynd i Lanycil i weld ‘i fedd o.

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Ni ddywedodd William Roberts, tad R.P.R., gan bwy y clywodd ef “Y Wasgod Goch”. Ni wyddai ddim chwaith am yr awdur na’r ardal y cyfeirir ati. Gwyddom, wrth gwrs, fod Pantyffynnon yn enw pur gyffredin. Ceir pentref o’r enw hwn ger Llandeilo yn Nyfed. Ceir hefyd ef fel enw tai a ffermydd yn y sir, er enghraifft yn Rhydaman, Brynman, Cwmfelin-boeth, Cwrtnewydd ac Elerch (i’r de-ddwyrain o Borth, ger Aberystwyth). Ac ym Maldwyn ceir Pantyffynnon yn ardal Llanwddyn.

Dyma sylw neu ddau am rai geiriau ac ymadroddion yn y gân.

1. “*Het garlein*” (3ydd pennill)
Benthyciad o’r Saesneg “*Caroline Hat*”, het a oedd yn ffasïynol yn Lloegr yng nghyfnod y ddau frenin Siarl yn yr ail ganrif ar bymtheg — het sidan, foethus, a ddaeth yn boblogaidd yng Nghymru tua diwedd y ddeunawfed ganrif. Cyfeiria “*Twm o’r Nant*” ati yn ei anterliwt *Y Ddau Ben Ymdrechgar, sef Cyfoeth a Tnylodi* (1780, t.21): “Rhaidd cael het garline yn fuan”. Ceir cyfeiriad ati hefyd gan William Jones, Betws Gwerful Goch, yn ei gyfrol *Llu o Ganiadau neu Gasgliad o Garolau a Cherddi Dewisedig* (1798, t.24): “Carleins hetiau a fflowars gadachau”.
2. “*A ffon o gollen ffeind o ffarwel*” (3ydd pennill)
Cyfeiriad at hen arferiad y “ffon wen”, sef darn o gangen collen wedi dirisglïo’i chroen a anfonid at berson, boed fab neu ferch, a oedd wedi colli cariad.
3. “*Rhoth i mi sane o wlân crydeddig*” (4ydd pennill)
Gwlân wedi’i gyfrodeddu. Cyd-blethedig. Amrywiad tafodieithol ar “cyfrodeddedig, cyfrodeddig” a “cyrdeddig”.
4. “*Saethau’r Ciwbig*” (4ydd pennill)
Amrywiad tafodieithol ar Cupid yw Ciwbig, sef duw cariad y Rhufeiniaid, yn cyfateb i Eros y Groegiaid. Fel arfer portreadir Cupid fel bachgen glandeg a chanddo adenydd, mwgwd am ei lygaidd, ac yn cario bwa a saethau. Cymharer y cyfeiriad gan Shakespeare yn ei *A Midsummer Night’s Dream* (Act 1, gol. 1):

I swear to thee by Cupid's strongest
By his best arrow with the golden head.

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Hyd y gwyddom ni chofnodwyd unrhyw fersiwn arall ar eiriau'r "Wasgod Goch", ond diddorol yw cymharu geiriau'r gerdd a ganlyn, a ganwyd gan Thomas Roberts (75 mlwydd oed), Gaerwen, Ynys Môn. Nodwyd hwy gan H.D. Jones, Gaerwen (aelod gynt o'r Canorion) ac fe'u cyhoeddwyd yn *Cylchgrawn C.A.G.C.* (rhif 1, t.74).

Fe rois fy serch ar flodau'r gwledydd
Wrth hir ymdaro â'r deg ei dwyrudd.

Ond waeth i'm dewi, a rhoi 'madawiad,
Mi wn na chaf mo'r lana anad.

Mynnaf 'sgidia plwm, a dur yn fycla,
I gofio am y tir a gerdda.

Mi fynnaf sana o griwl cordeddig
Wedi eu gweu gan saethau Cupid.

Mi fynnaf glôs o felfed gloewddu
A *lining* gwyn i lwyr alaru.

Caf wasgod goch o doriad calon,
A botymau o ddagrau heilltion.

Mi fynnaf gôt o diapalma,
A chrys brith o groes feddylia.

Mynnaf ffunnen wen dan flodau'r ffansi,
Fe ddaw amser y cai fod hebddi.

Caf het Carlisle wedi ei beindio â mwyrndra
Ac edau f'enioes ynddi'n gwalcia.

Byrdwn: Ram ti ram, ti rwdl-di-ro
Rwdl-di-di, rwdl-di-di, rwdl-di-ro.

Math arbennig o blaster yw *diapalma*. Mae'n dra thebygol mai ychwanegiad diweddarach yw "het Carlisle", amrywiad ar "het garlein".

Gair byr yn awr am ffurf cân "Y Wasgod Goch". Saith pennill a chryn amrywiaeth ynddynt o ran nifer llinellau, nifer sillafau a phatrwm yr odli. Pedair llinell ynghyd â'r byrdwn sydd ym mhenillion 1, 3, 4, 6 a 7. Ceir chwe llinell yn yr ail bennill a dwy linell yn unig yn y pumed. Yn y mwyafrif o'r llinellau ceir naw sillaf a phedair prif acen, ond yn llinell gyntaf y trydydd pennill, er enghraifft, ceir cymaint â phymtheg. Patrwm yr odlau yw: pennill 1: aaaa neu aabb; pennill 2: aaaabb; pennill 3: aaaa; pennill 4: aabb; pennill 5: aa; pennill 6: aabb; pennill 7: aabb. Ym

mhenillion 1 a 2 ceir enghreifftiau o odli'r llafariaid "u/i/y". (Tybed a oes yma awgrym bychan mai bardd o'r De a luniodd y geiriau?). Yn y trydydd pennill ceir enghraifft o led-odl (odl Wyddelig), sef odli'r llafariaid ond nid y cytseiniaid: "mwynder"/"ffarwel". Dyma, wrth gwrs, nodwedd gyffredin mewn barddoniaeth lafar. Diddorol hefyd yw sylwi ar yr odl sy'n dilyn: "gwyrdilas"/"fflowars".

§

Paratowyd y nodiant i'r gân ar gyfer yr erthygl hon gan Phyllis Kinney. Bu hi hefyd mor garedig ag ychwanegu'r sylwadau a ganlyn:

(g) Ymhob pennill ac eithrio'r cyntaf y mae R.P.R. yn canu *A*lyn y fan hon, yn hytrach nag *A*b.

(i) Amrywiai trawiad y nodyn hwn o G i F.

Cofnodwyd yr alaw mor gywir â phosibl er mwyn dangos y rhyddid rhythm a'r amrywiaeth melodig a ddefnyddiai R.P.R. i bwysleisio'r geiriau. Nodwyd y pennill cyntaf fel y'i canwyd, felly hefyd yr ail bennill, oherwydd canwyd chwe llinell a byrdwn yma yn lle'r pennill pedair llinell arferol. Ym mhennill tri a phedwar, dim ond yr adrannau hynny sy'n wahanol i'r pennill cyntaf a nodwyd. Ysgrifennwyd y pumed pennill yn gyfan hefyd oherwydd mai cwpled a byrdwn yn unig ydyw yn lle'r pennill pedair llinell. Yr amrywiadau ar y pennill cyntaf yn unig sydd yn cael eu cynnwys ym mhennill chwech a saith (fel yn tri a phedwar). Ar ddiwedd pennill saith, canodd R.P.R. ddiweddglu byr o sillafau disynnwyr.

Perthyn yr alaw i ddosbarth penillion pedair llinell tetramedr, *trochaic*, mwy neu lai, ynghyd â byrdwn. Ceir tair alaw ar ddeg gyffelyb ym mhym cyfrol *Cylchgrawn Cymdeithas Alawon Gwerin Cymru* — y cyfan wedi eu casglu yng Ngogledd Cymru, megis "Y Wasgod Goch". Fodd bynnag, nid yw'n ymddangos bod fersiwn arall o'r alaw arbennig hon, er bod amrywiad ar y geiriau i'w cael ynghlwm wrth alaw arall yng nghyfrwl gyntaf y *Cylchgrawn* (tt.73-4). Mae'r felodi yn cadarnhau'r argraff a roddir gan y geiriau, sef bod y gân yn dyddio'n ôl i'r ddeunawfed ganrif. Y mae'r alaw yn y modd doriaidd (re) gyda phwyslais pendant ar y Llywydd yn y cymal cyntaf a'r trydydd. Mae'r cwrpawd yn gyffredinol gaeth gyda rhychwant sydd wedi ei gyfyngu i chwe nodyn, hyd at y ddau nodyn olaf, a bryd hynny'n unig y cwblheir yr octaf. Fodd bynnag, yn y byrdwn byr olaf un fe'i hestynnir i un nodyn ar ddeg, sy'n rhoi naws rhapsodiaidd i'r clo.

Ceir perfformiad trawiadol gan y canwr. Mae R.P.R. yn ffodus ei fod yn meddu ar lais cryf, clir ag iddo ansawdd cynnes. Gyda'i eirio rhagorol a phob pennill a chymal wedi ei fynegi'n synhwyrus i bwysleisio'r geiriau, dyma ganu gwerin Cymraeg ar ei orau. Gwahanol iawn yw'r canu di-liw, dideimlad a glywir mewn clybiau gwerin Saesneg eu hiaith. Yn wir, mae arddull R.P.R. yn gosod y safon y dylai cystadleuwyr eisteddfod a grwpiau gwerin anelu ati.

Gair o Ddiolch

Ar hyn o bryd y mae Robert Pierce Roberts yng Nghartre'r Henoed, Plas Coch, Llanelwy, ac yn agos at ei unig ferch, Mrs Eluned Lloyd, Colwyn, Llanelwy. Er ei fod bellach mewn oed mawr ac yn ddall, y mae ei feddwl yn glir a'i gof yn rhyfeddol o dda. Cyfeiriais eisoes at ei hoffter o ganu nid mewn mannau cyhoeddus, fel y cyfryw, ond yng nghartrefi cyfeillion.

Canu'n y tai, dach chi'n gweld, efo cyfeillion: dyna fy ysbryd i wastad pan oeddwn i'n canu ryw bath. Wel, fasa dim byd yn fy mhlesio i ddim gwell na tasa r'wun arall yn codi a'i

chanu hi. O'n i isio iddyn nhw'u dysgu nhw, dach chi'n gweld. Oedd isio'u cadw nhw ar y cof

Dyna Robert Pierce Roberts i'r dim. Derbyn yn hael a rhoi yn hael; etifeddu trysor a'i rannu ag eraill. Mawr yw ein diolch iddo am y gymwynas. Hyfrydwch arbennig i minnau oedd cael ei gwmni a chael cyfle i roi cyfran o'i etifeddiaeth deg ar gof a chadw. Carwn ddiolch iddo am ei foneddigeiddrwydd a'i garedigrwydd bob amser. Mawr werthfawrogaf hefyd y cyfle hwn yn awr i dalu teyrnged iddo yn *Canu Gwerin*. Ar ran holl ddarllenwyr y cylchgrawn dymunaf iddo iechyd a phob llawenydd.

Y mae amnaf hefyd faich o ddyled i nifer o bersonau eraill am bob cymorth:

I Mrs Eluned Lloyd, Llanelwy, a'i mab Alwyn, am wybodaeth fywgraffyddol werthfawr ac am gael benthyg nifer o luniau.

I Mrs Ann D. Jones, Clawddnewydd, am sôn wrthyf gyntaf erioed am ei chefnder R.P.R.

I Phyllis Kinney a Meredydd Evans am bob cefnogaeth, ac yn arbennig y tro hwn i Phyllis am adysgrifio'r gerddoriaeth a darparu'r copi ohoni ar gyfer y wasg, a hefyd am ychwanegu nodiadau ar y gân.

I Gwyn Jones, Llanefydd, am gael benthyg llun Isaac Jones a choffâd "Caerenydd" iddo.

Ac yn olaf i'm cydweithiwr, D. Roy Saer, am ei sylwadau gwerthfawr wrth imi baratoi'r erthygl. Yr un modd fy nghydweithwyr Dr Anne E. Williams a Miss Verona T. Pritchard am eu cymorth parod hwythau.

Y WASGOD GOCH

- 1 Fel yr oeddwn yn fy ngwely
Yn troi a throsi'n methu â chysgu,
Ond mi welwn ferch 'run lliw â'r lili
Yn anfon siwt o ffarwel imi.
Di-rei-di-rei,
Ffol di-ri-di-ri-di-ri-di-rei, di-rei, di-rei-di-ho.
- 2 Rhoth i mi glôs o felfat lowddu
A leinin gwyn i gofio amdani;
Rhoth i mi gôt liw du o'r pandy
A chrys yn frith i lwyr alaru,
A gwasgod goch o doriad calon

A'i botyma i gyd o ddagrau heilltion.

Di-rei-di-rei,

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

- 3 Rhoth i mi het garlein wedi ei thrimio â mwynder

A ffon o gollen ffeind o ffarwel;

Rhoth i mi gadach sidan gwyrddlas

A llun ei harch oedd arno'n fflowerars.

Di-rei-di-rei,

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

- 4 Rhoth i mi sane o wlân crydeddig

Ac wedi eu gweu â saethau'r Ciwbig,

A sgidia o blwm â dur yn fyclau,

Wel, byth 'r anghofia i'r trymder oedd arna-i.

Di-rei-di-rei,

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

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

Ond fod eisiau'i gwisgo i fynd i'w chladdu.

Di-rei-di-rei,

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

- 6 Tra bo llong yn mynd i'r Werddon,

A thra bo castell yng Nghaernarfon,

A thra bo dŵr oddeutu Amlwch,

Wel, byth 'r anghofia i ei harddwch.

Di-rei-di-rei,

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

- 7 Trafaeilais i trwy Gymru a Lloeger

Ac mi welais ferched lawer,

Ond ni fûm nes i dorri'm calon

Nag ar ôl merch gŵr o Bantyffynnon.

Di-rei-di-rei,

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

Di-rei-di-rei-di-ho

Di-rei-di-rei-di-ho, rei-di-ho.



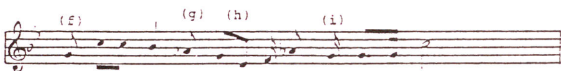
1. Fel yr oeddwn yn fy ngwely



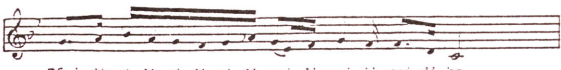
Yn troi a throsi'n methu â chysgu,



Ond ni welwn farch run llw â'r lili



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



Ffoi-di-ri-di-ri-di-ri-di-rei, di-rei, di-rei-di-no.



2. Rhoch i mi glôs o felfat lowddu



A leimn gwyn i gofio amdani,



Rhoch i mi gôt liw du o'r pandy



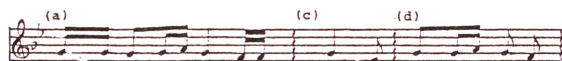
A chrys yn frith i lwyr alaru



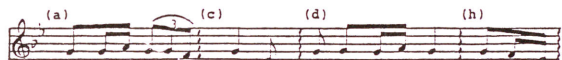
A gwasgodd goch o doriad calon



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



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



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



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



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



6. yn Caernarfon A thra bo dŵr



7. Trafaelialis i Ac mi welais ferched Ond ni fŵm Nag ar



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

SUMMARY

In 1973, Robert Pierce Roberts, then 84 years old, of Llanddulas, Clwyd, recorded sixteen Welsh-language songs for Robin Gwyndaf of the Welsh Folk Museum. R.P.R. had spent almost his entire life in farming within his native locality, but his chief hobby had always been singing. Both sides of his family were musical. This talent was usually channelled and developed within the activities of the Nonconformist chapel; R.P.R.'s maternal grandfather, however, knew a store of traditional tales and songs, which his grandson, from around the age of five or six onwards, eagerly learnt from him aurally. Eisteddfodic solos — along with book-learning in general — never really appealed to R.P.R.: his particular delight was to share his traditional repertoire with a small gathering of close friends and acquaintances in the intimate setting of hearth or tavern-bar.

“Y Wasgod Goch” (“The Red Waistcoat”), obtained from his father, was R.P.R.'s most treasured item, and one which no one else sang (although a variant-form of its text was published in the 1909 issue of the present journal). The music transcription above is by Miss Phyllis Kinney, who also comments that its re-mode tune seems to be previously unpublished and appears to belong, like its text, to the eighteenth century. In the text itself, the narrator has a vision of his loved one presenting him, item by item, with a mourning-suit which he is to wear at her burial. Ed.

MELUS-SEINIAU CYMRU: ATODIADAU (*The Melus-Seiniau Cymru Manuscript: Appendices*)

Daniel Huws

Atodiad I

Gwnaeth John Jenkins gopïau o ddau lythyr at John Parry mewn cyfrol sydd yn awr yn llawysgrif NLW 1882B. Mae'r ffaith iddo wneud y copïau hyn yn dangos nad oedd yn anymwybodol o'u pwysigrwydd. Hwyrach nad annheg casglu nad oedd John Jenkins yn llwyr ymddiried yn "Bardd Alaw" a'i fod eisiau cadw cofnod o'i gyfraniad ef at ba bynnag waith a gyhoeddiid yn y pen draw. Rhaid bod yn ddiolchgar fod y copïau hyn ar gael. Argreffir yma y rhan fwyaf o'r llythyr cyntaf (a'r pwysicaf) a rhan o'r ail. Daw'r rhain ar ff. 8^v-19.

§

Copy of a Letter to Mr Parry Editor of the Welsh Melodies. No. 26 Oxford Street, London.

Kerry, Montgomeryshire
Feb. 11 1826

My Dear Sir,

I send you at length my long promised Lot 1st of Welsh tunes. From this specimen you will be able to judge whether you can turn them to any account. You will consider them, such as they are, your own, and do with them as you please.

I have likewise sent you a list of tunes in my possession which may form a second Lot. ' But the two will require a rearrangement. The first should contain the tunes of a serious cast, the second, those of a lively and amatory strain.

I began my collection about eight or nine years ago after reading the *Blodeugerdd* and two or three books of the same sort. As a rapid change was taking place in the habits and manners of our country people, I thought that unless a collection was made at present of the *Hen Donau*, *Marwnadau*, *Carolau* &c *Cymru*, it would be in vain to look for them in thirty years time; they would be superseded by strains of a very different description (and in my opinion of very inferior quality) under the name of hymns. And perhaps the attempt to recover them was now too late. I however commenced my noting what tunes I was myself acquainted with; and communicating my wish of preserving the old tunes to my musical friends in different parts of Wales, I find now, contrary to my expectation, that my collection contains within a small number (and those I shall probably recover) all the tunes to which our lyric poetry has been composed from the time of Queen Elizabeth downwards.

I have noted down most of these tunes as they were sung by the different singers; and though the strains vary to a certain degree in the several districts, yet they are sufficiently similar in tone and character to enable us easily to ascertain that they are but deviations (and those generally small) from a common origin.

I looked with some attention into our published collections of Welsh Music in hopes of receiving assistance from them in completing my plan. *Gorhoffedd Gwyr Harlech*, *Dafydd y Garreg Wen*, *Ar hyd y Nos*, *Nos Galan* &c I found noted down uniformly as they are played throughout Wales. But these were not the tunes to which Huw Morus and other eminent song writers wrote their compositions. *Symlen ben bys*, *Cudyn gwyn Ffrainge*, *Calon drom*,

Ffarwel Ned Puw, Y Mynach du &c as they are written I have endeavoured in vain to adapt to the songs bearing their names. In fact some of them I am persuaded are not the real strains, and others are so far changed by the variations, and I believe sometimes the mistakes of the harpers, that the attempt would be useless to recover the original airs, or reduce them to the required measures.

I think I can adduce some instances where the harpers have mistaken the key of the tune, a circumstance which may at first have arisen from the imperfection of the Welsh harp, and the wish to avoid the trouble of tuning. The popular air of *Mentra Gwen*, for instance, is set down in Mr Edward Jones' and other collections in the Major Key: it is sung throughout every part of Wales in the Minor Key, and there can be little doubt but that is the original turn of the melody. Again, the ancient air of *Dewch i'r Frwydr* is set down in every published collection in the Major Key: that it originally was sung in the Minor Key we have pretty conclusive evidence from the strain of the Methodist hymn-tune *Jordan* of which it was the origin.

I have, whenever I had an opportunity of taking down a tune, preferred the vocalist to the harper, as more likely to furnish me with the original simple air, and the manner in which it was sung by our lyric bards and their contemporaries.

I shall offer some observations on a few of the tunes in the collection which I have the pleasure of sending you.

First *Y Mynach du* is a tune of much variety and is excellently well adapted to the words affixed to it. But I do not think it can be brought to suit English words: it has too much of the peculiar character of our Welsh music. And this remark will apply to many others of these tunes. The quick replication so suitable to the rhythm of our language renders it difficult if not impossible to adapt to them, with good effect, words from a language of a very different genius.

I am not scientifically acquainted with the rules of counterpoint tho' from my practice on the violincello [*sic*] my ear is familiar with good harmony. The Bass to No. 1 and No. 2 are my attempts. You will discard them altogether or alter them as you think necessary.

I have made observations on the character and origin of some of the tunes, as on No. 8, 13, 14, 15, 19, 55, 61, 64, 65, 68 and 71 which I could extend to others: but perhaps they are too hypothetical, or too abstruse, as drawing my authority from "*Cyfrinach y Beirdd*", a MS in very few hands,² tho' from its value it ought to be open to every Welshman. You will judge from these specimens whether it would be worth while to bestow any more labour upon them.

I shall now say a few words on *Ceingciau Morganwg*, No. 66, 67 and 68, which I consider as the most curious in the collection.³ No. 66 I noted down many years ago on hearing it sung in Glamorganshire. No. 67 I owe to Mr Thomas Price of Crughowell, and No. 68 with the annexed remark to Mr Aneurin Owen. The words adapted to them, except what I got in the *Cambro Briton*, are by Mrs Jenkins, who has, I conceive, imitated the turn of the *Triban* with some felicity.

To come to the three last Tunes. No. 69, *Anhawdd ymadael*, I heard played by Adam Jones an old Gipsy harper:⁴ I thought the second part as played by him gave a natural and pleasing variety to an air which I always considered as rather tame. Old Adam was incapable of composing that portion of the tune himself, and I think it not unlikely that he received it traditionally from his family who have been harpers and fiddlers for many generations. Howsoever he got it the tune is decidedly improved by it.

No. 70 I also noted down from Old Adam's playing. He called it *Anhawdd ymadael newydd* which perhaps may not be the real name of the tune: if it be known to you, restore it. The air is truly Welsh and of great sweetness; and Mr Samwell's translation of the Ode to *Morfydd* is not very ill adapted to it.

[*Hepgorir dau baragraff yma*]

Copy of a letter to Mr Parry Editor of the Welsh Melodies. No. 8 Richmond Buildings, Soho Square, London.

Kerry, Montgomeryshire
Feb. 11 1828

My Dear Sir,

I reply with as little delay as possible to your letter . . .

[*Hepgorir dau baragraff yma*]

The letter which I received from Mr Aneurin Owen Pugh with *Caingc yr Aradwr*, No. 68 in the first collection I sent you, contained also *Caingc yr Odryddes* which is noted underneath.⁵ I do not think much of the melody of the air, but there is in it a characteristic wildness, and a suitableness to the feelings and occupation of those who sing it. Iolo Morganwg who collected this and other pastoral airs among the valleys of Gwent and Glamorgan thought they were the remains of the music of very ancient times, as you may see in a note of his in one of the collections you have; I cannot vouch for the truth of that opinion to its full extent, although I know he possessed good musical taste with a deep knowledge of antiquities. I consider these pastoral tunes however as the most curious portion of our music, and the most likely to draw the attention of the stranger.

I have attempted to form a Can o gylch on *Caingc yr Odryddes*, with I am afraid but little felicity. The air will not bear such embellishment, nor can those who usually sing it execute difficult harmony. As it is I forward it and you may do with it as you please.

I have added a good many tunes to my collection since I saw you, chiefly from South Wales; I have also had some from the Vale of Ceiriog; and what adds to the value of these in my estimation is that I have noted them down from a third in lineal descent from a person who used to sing them to Huw Morus with his unrivalled songs.⁶

There is however no peculiar beauty in the tunes.

As I have room I send you also two of our South Wales tunes which possess a good deal of originality. The names of *Mwynen Trichwmwd* and *Caingc y Fflemynes* were imposed by me, a liberty I take for my own convenience whenever I find a nameless tune.

[*Hepgorir pedwar paragraff yma*]

NODIADAU

1. NLW 1932E, eitem 61/1-3.
2. Cyhoeddwyd *Cyfrinach Beirdd Ynys Prydain*, o waith "Iolo Morgannwg", yn 1829.
3. Rhifau 197, 27 a 30 yn Atodiad II.
4. Tebyg mai Adam Wood oedd hwn, sef tad John Jones, telynor Llanofor.
5. Nid ychwanegodd John Jenkins "Caingc yr Odryddes" at ei gasgliad yn ffurfiol. Mae ei gopi ohoni yn llawysgrif NLW 1932E, eitem 51. Oddi yno y cyhoeddwyd hi yn *CCAGC*, iii, 180.
6. John Cain Jones, mae'n debyg.

Atodiad II

Cynhwysir yn y daflen hon bob alaw sydd yn llaw John Jenkins yn y *Melus-Geingciau*, y *Melus-Seiniau* (gan eithrio Rhan 1, sef y salmdonau ac emyndonau) a'r *Per-Seiniau*, gan ddangos lleoliad y copïau yn y

llawysgrifau a'r rheini sy'n tarddu ohonynt yn y prif ddetholiadau printiedig. Cynhwysir hefyd bob alaw a restrir yn y "Lot gyntaf" (gan fod modd adnabod y rhain wrth y bar cyntaf) ond nid y rhai a restrir yn yr "ail Lot". Rhoddir ychydig o gyfeiriadau at lawysgrif NLW 1932E ar gyfer alawon nad oes gopïau eraill ohonynt ar glawr. Ni chyfeirir yn gyffredinol at yr alawon yn llaw John Jenkins sydd ar wasgar yn NLW 1932E a rhai llawysgrifau eraill, yn eu plith gopïau ychwanegol o alawon sydd yn y tri chasgliad ac ychydig o alawon nad ydynt yn digwydd yn y casgliadau.

Yn gyffredinol fe gedwir sillafiad John Jenkins. Cywirwyd yn ddistaw ambell wall a sillafiad camarweiniol.

Dim ond lle bo dwy alaw â'r un enw y rhoddir mewn cromfachau enwau'r ardaloedd a gysylltir â hwy yn y llawysgrif.

Pan rydd John Jenkins enwau amrywiol ar alaw, cymerir yr enw a roddir yn gyntaf yn safon a chyfeirir drwodd at hwnnw pan grybwyllir yr enwau amrywiol eraill. Lle dywed John Jenkins fod alaw ar "fesur" rhyw alaw arall, rhoddir "*mes*" mewn cromfachau ar ôl enw'r alaw, a chroesgyfeirir wedyn at yr alaw arall.

Gormod o gymhlethdod fyddai ceisio cynnwys yn y daflen fanylion am y geiriau sy'n gysylltiedig â'r alawon yn y llawysgrifau. Gellir dangos yn fras lle bo'r geiriau i'w cael trwy ddweud:

- (i) fod yn MG hyd f. 26^y y rhan fwyaf o'r alawon â geiriau, ond dim un wedi hynny;
- (ii) fod geiriau yn MS ar wahân i rai o'r ychwanegiadau, sef ff. 88^y-91, 92^y-93, 184^y, 189^y;
- (iii) fod geiriau yn PS i'r alawon hyd rif 47, ond dim ond ar gyfer rhif 56 wedi hynny;
- (iv) fod nodi geiriau i bob alaw yn A;
- (v) nad oes unrhyw eiriau yn B.

Byrffodau

MG	<i>Melus-geingciau</i> , gan roi rhif y ffolio lle mae'r alaw yn dechrau.
MS	<i>Melus-seiniau</i> , gan roi rhif ffolio.
PS	<i>Per-seiniau</i> , gan roi rhif yr alaw yn y gyfres.
A	Rhestr y "Lot gyntaf" yn NLW 1936B, gan roi rhif yr alaw yn y gyfres.
B	Llawysgrif NLW 1932E, eitem 66, cyfres rifedig o alawon (25-36 yn unig sy'n weddill) yn cynnwys ychydig o alawon nad oes gopïau eraill ohonynt yn bod bellach. Dyddiedig tua 1825. Rhoddir y rhif yn y gyfres.
WH	<i>The Welsh Harper</i> , cyfrol II (1848), gan roi rhif tudalen ac "a", "b" neu "c" i ddynodi'r alaw gyntaf, ail neu drydedd ar y tudalen.
CJ	<i>Cambrian Journal</i> , 1854-7, gan roi rhif yr alaw yn y gyfres

C gyhoeddedig.
Cylchgrawn Cymdeithas Alawon Gwerin Cymru, gan roi rhif
cyfrol a rhif tudalen.

	About the banks of Helicon: gw. 73		
1	Agoriad y melinydd (Gwynedd)	MS90 PS52 A35	WH26a Cii167
2	Agoriad y melinydd (Powys)	PS53	WH30b Cii170
	Alluring love: gw. 174		
	Allwedd y melinydd: gw. 1, 2		
3	Amarillis	MS87 ^v PS 69	WH44a
4	Anhawdd ymadael	MS70 PS57	
5	Anhawdd ymadael hen	MS185 PS56 A69	Ciii107
6	Anhawdd ymadael newydd	MS186 PS58 A70	WH52b
7	Annerch i'r deryn du	MG8 ^v	Cii226
	Arethusa: gw. 208		
8	Barbara Wen	MS88 ^v PS46 A62	WH35a
9	Barna bwnc	A45 B35	WH53c
	Barna bwnc (<i>mes</i>): gw. 42, 154		
10	Bechgyn sir Aberteifi	MS115	WH80a
11	Betti Brown (Darowen)	MS68 PS65	WH82c
12	Betti Brown (Tegeingl)	PS66	CJ7
13	Bid hir oes i Fair	MS67 PS61	WH15b Cii159
	Black eyed Susan: gw. 181		
	Blodau'r dyffryn: gw. 72		
14	Blodau'r Faenol	A50 B36	
15	Breuddwyd ar ei hyd	PS55	WH20b Ciii36
16	Breuddwyd Dafydd Rhys	PS39	
17	Breuddwyd y frenhines	MS66 PS38	
18	Bryniau Iwerddon (Ceredigion)	PS77	Cii264
19	Bryniau Iwerddon (Deheubarth)	MS114	
20	Bryniau Iwerddon (Gwynedd)	PS76	WH79a CJ8
21	Bryniau Iwerddon (Powys)	MS87 PS75	WH44b Cii263
	Bryniau Iwerddon (<i>mes</i>): gw. 184		
	Buckle to: gw. 46		
22	Bwrw gofal ymaith	MS107 PS32	
	Byr dud adaw: gw. 92		
23	Caer Droea	PS59	CJ5
24	Caingc Glyncynon	MS180 ^v	WH77a Cii100
25	Caingc Llandyfaelog	MS95 ^v	
26	Caingc Llanfihangel Ystrad	MS147 A51	WH68a
27	Caingc y cathreinwr	MS188 A67	
28	Caingc y Fflemynes	MS92	
29	Caingc y pibydd bach	MG22 ^v	
30	Caingc yr aradwr	MS188 ^v A68	WH18a
31	Calenig	PS89	
32	Calon drom (Deheubarth)	MS62 PS3 A3	WH21a
33	Calon drom (Gwynedd)	PS4 A4	
34	Calon drom (Trichwmwd)	MS93	
35	Can mlynedd i 'nawr	MS38 PS99	CJ11 Ci127
36	Cân y cathreinwr	MG11 ^v	

37	Cân y gofid Cariad nebun: gw. 3	MG6 ^v	
38	Cegin Glyn Cywarch Charity Mistress: gw. 109 Cherry colour: gw. 133 Cil y fwyalch: gw. 104	A46 B26	
39	Cloch alar Clod Gwen: gw. 134	PS35	WH27a Cii247*
40	Clych Ruabon Consumption: gw. 100, 101	MS89 PS34 A30	WH25c
41	Y cowper mwyn Crimson velvet: gw. 89	MS74 PS60 A34	WH8b Cii161
42	Y crwtyn llwyd Crystal ground: gw. 170	MG28 MS133	
43	Cudyn gwyn Ffrainc Cur y fwyalch: gw. 182	MS142	?WH29b
44	Cwypiad y dail Cwypiad y dail (<i>mes</i>): gw. 42, 154 Cwynfan Prydain: gw. 85, 89	PS87	
45	Cwyn y prentis Cyd a bawd (<i>mes</i>): gw. 60	MG5 ^v	
46	Dal ato	MS129	
47	Darby Eliot Dau darawiad (<i>mes</i>): gw. 92 Dawn of day: gw. 194 Delw Llandaf: gw. 85	PS81	WH34b
48	Dewch i'r frwydr (emyn-dôn)	MS29	
49	Dewch i'r frwydr	MS104 A65	
50	Dewch ymlaen	MG3 ^v A63	
51	Diddanwch Gruffydd ap Cynan	PS37	
52	Difyrwch gwyr Aberffraw	PS84	WH45a
53	Difyrwch gwyr Caernarfon	PS85	WH44c
54	Difyrwch gwyr Dyfi	MS124	
55	Difyrwch gwyr Emlyn	MS136 A59	WH58b Ciii188
56	Difyrwch gwyr y gogledd	MS39 PS83	WH47a
57	Difyrwch Huw Llwyd Cynfel	A44 B25	WH55a
58	Difyrwch Morus Wyn o Wydir	PS41 A49	WH26b
59	Diniweidrwydd (Cyfeiliog)	PS44	WH43a Cii172
60	Diniweidrwydd (Powys) Diniweidrwydd (<i>mes</i>): gw. 8, 66, 85, 110, 125, 126	MS86 ^v PS43 A10	WH43b Cii173
61	Diniweidrwydd y golomen Dôl y moch: gw. 41	PS45	
62	Y dôn fechan Y dôn fechan (<i>mes</i>): gw. 118, 150	PS101	CJ20
63	Y dôn newydd Draw Cupid draw: gw. 174	MS55	
64	Duke of Gloucester's march	MS183	
65	Duw gadwo'r brenin	MS182 PS62	CJ6

Mae'r nodiadau i rifau 148 a 149 yn y *Cylchgrawn* wedi'u cyfnwidi trwy gamgymeriad.
Rhif 148 sy'n dod o lawysgrif John Jenkins (gw. t. 249).

66	Dwy ros gochion	MG4 ^v MS125 A61	WH76a
67	Dydd da fo i'r eneth lân	MG9 ^v MS139 A54	WH67c Ciii129
68	Dydd Llun y boreu	MS106	WH60a
69	Y ddimau goch		CJ15 & 16
	Eluseni mistress: gw. 109		
70	Eos y Bele	MS187 A71	
71	Eryri wen	PS86	
72	Ewyllys y tincer	MG33 ^v MS52	WH59b
73	Y fedle fawr	MG30 ^v MS71 PS7 A6	WH42b
74	Y ferch o'r Scer	MS89 ^v A58	
75	Y foes (Darowen)	MS73 PS23 A24	WH3b
76	Y foes (Tregynon)	MG31	
	Y foes (Caerfyrddin): gw. 121		
77	Y frwynen las (emyn-dôn)	MS31 ^v	
78	Y frwynen las	MS101 PS49	WH49b CJ3
	Y frwynen las: gw. 125, 126		
79	Ffanny blodau'r ffair	MS146 A17	WH24a
	Ffarwel Dai Llwyd: gw. 210, 211		
	Ffarwel gwyr Aberffraw: gw. 52		
80	Ffarwel i Mari Water		CJ19
81	Ffarwel Llanllyfni	MS184 ^v A47	WH33a
82	Ffarwel Ned Puw (Darowen)	MG32 ^v MS69 ^v PS26	WH13a
83	Ffarwel Ned Puw (Llanymawddwy)	MG32 ^v MS69 PS25	WH82b
84	Ffarwel Ned Puw (Ceredigion)	MS83 ^v PS27	WH83a Cii242
85	Ffarwel Prydain	MS57 PS2 A2	WH9a Cii251
	Ffarwel Prydain: gw. 89		
86	Ffilena (Deheubarth)	MS127 A21	WH60b
87	Ffilena (Gwynedd)	MG15 MS126 A20	WH61a Cii177
88	Ffilena (Powys)	MS81 A22	WH61b Cii179
89	Y ffion felfed	MG32 MS72 PS8 A7	Cii184
90	Y ffion felfed (Borders)	PS9 A8	WH39a Cii185
91	Gadael tir y ffordd fyrraf	MS65 PS73	
92	Gadael tir y ffordd fyrraf (Cyfeiliog)	PS74	CJ17
	Gadael tir y ffordd hwyaf: gw. 202, 204		
93	Galar dôn	PS72	WH20c
94	Y galon lawen (Gwynedd)	PS50	CJ4
95	Y galon lawen (Powys)	MS189 ^v PS51 A23	WH27b
	General Monk's march: gw. 212		
96	Glan meddwdod mwyn	MS131	
97	Glannau Conwy	PS79	
98	Gofid glas	MS144 A18	WH77a
99	Gorddygan y pibydd coch	PS36	
100	Gorweddwdch eich hun (Deheubarth)	MS85 ^v PS29	WH15a
101	Gorweddwdch eich hun (Powys)	MS86 PS28	WH14a Ciii105
102	Greece and Troy	MG31 ^v MS61 PS10 A29	WH10a
	Guinea Windsor: gw. 132		
103	Gweddus yw'r gwedd-dod	MG23 ^v MS132 A57	WH70a
104	Gwegil y fwyall	MG24 ^v MS128	CJ13
105	Gwel yr adeilad (Deheubarth)	MG22 ^v MS75 PS12 A31	WH81a Cii164

106	Gwel yr adeilad (Gwynedd)	PS11	WH4a Cii163
107	Gwen fanol ragorol Gwen lliw'r lili: gw. 156	MG7 ^v MG28	
108	Gwiliwch a gweddiwch	MG30 MS77 PS20	WH8a Ciii63
109	Gwledd Angharad	MS58 PS5 A5	WH3a Cii228
110	Gwrando'r deryn du adeiniog	MG18 ^v MS134	WH67b Cii227
111	Gŵyl Ddewi Gwyliau Nadolig (<i>mes</i>): gw. 202	MG28 ^v	
112	Haelsing	MS54 PS17 A14	WH83c
113	Halsing y dryw (1)	MG27 ^v	Cii281
114	Halsing y dryw (2)	MG27 ^v	Cii281
115	Hen Darby	PS80	WH34a
116	Hen garol haf	MS56 PS67 A33	WH25a Ciii61
117	Yr hen gwmpeiniwr mwyn	MG25 ^v	
118	Hen ŵr o'r coed Hir oes i Fair: gw. 13	PS100	
119	Hoffedd Duwc William	MS102 A62	
120	Hoffedd Glandyfroedd	MS182 ^v	
121	Hoffedd merched Glan Tywi Hoffedd Siemsyn Twrbil: gw. 134	MS145 PS24 A25	WH10b
122	Hoffedd y Prins Rupert Hoffedd y Prins Rupert (<i>mes</i>): gw. 23	MS79	WH30a
123	Holl ieuengtyd Cymru	MG10 ^v	
124	Holl ieuengtyd Cymru Hope to have: gw. 138	MS105	WH46a
125	Hud y frwynen (Gwynedd)	MG29 ^v PS 47	WH47b
126	Hud y frwynen (Powys) Hud y frwynen: gw. 78	PS48	WH45b
127	Huttyn Dincer	A40	
128	Hyfrydwch Gwilym Owen Pencraig	PS40 A48	WH31a
129	Hyfrydwch y Brenin Sior Ianto o'r coed: gw. 179	MG30	
130	Iechyd o gylch King's round: gw. 130	MS91 A37	WH84a
131	Limbo Lucy Hoy: gw. 135 Llafar haf: gw. 156 Y llaw bwt o Henllan: gw. 42 Llawer a'i chwennych: gw. 194	MS137 PS88	WH48a Ciii177
132	Llef Caerwent	MS84 ^v PS31 A13	Ciii56
133	Lliw'r ceirios	MG13 ^v MS123 A56	WH67a Ciii179
134	Lliw'r gwinwydd	MG2 ^v MS116 A55	WH77c Ciii131
135	Malldod Dolgelleu	MG30 ^v MS59 PS6 A26	WH2b
136	Marwnad yr helwyr	MG29 ^v	
137	Marwnad yr helwyr (Powys)	MS109 A36	WH53b Ciii187
138	Mel wefus	MS82 ^v PS30 A9	WH7b Ciii50
139	Mentra Gwen (emyn-dôn)	MS45 ^v	
140	Mentra Gwen (Deheubarth)	MG19 ^v MS80 PS91	WH86b Cii123
141	Mentra Gwen (Gogledd)	PS90	WH59c CJ9 Cii12

142	Mentra Gwen (Gwynedd)	MG19 ^v MS80 ^v	
143	Mentra Gwen (Tegeingl)	PS92	
144	Mentra Gwen newydd	PS93	WH83b
145	Mentra Gwen y ffordd hwyaf	PS94	WH34c
146	Merched Glan Teifi	MS112	
147	Mi welais ryfeddod	MG17 ^v MS141 A60	WH71a Ciii182
	Monday morning: gw. 68		
148	Morfa Rhuddlan	MS130	
149	Morfa Rhuddlan (Gogledd)		CJ12
150	Morgan Jones o'r Doleu	MG26 ^v MS138 A12	WH71c Ciii173
151	Mwyn Susannah	MS63 PS64 A11	Wh14b Cii176
152	Mwynder merch	PS82	WH76c Cii92
153	Mwynen Glan Teivi	MS190 A53	WH64b
154	Mwynen Lan Gwili	MS148 A52	WH68b Ciii183
155	Mwynen Llangyndeyrn	MS94 ^v	
156	Mwynen Mai (Deheubarth)	MS76 PS19 A15	WH81a Ciii64
157	Mwynen Mai (Darowen)	PS22	CJ2 Ciii65
158	Mwynen Mai (Glyn Ceiriog)	PS21 A16	WH7a Ciii66
	Mwynen Mai (<i>mes</i>): gw. 108		
	Mwynen Mai dwbl (<i>mes</i>): gw. 26		
159	Mwynen Trichwmwd	MS95	
160	Y mynach du	PS1 A1	?WH5
161	Neidod (?) Twm Bach	MG23	
162	Neithiwr ac echnos	MS181 ^v PS70	WH20a Ciii186
163	Nos galan	MS140	Ciii181
164	Nutmeg a ginger	MS148 ^v A27	
	Nutmeg a ginger: gw. 117		
	Of noble race was Siencyn: gw. 199		
165	Parc Hyde		CJ14
166	Per oslef (Deheubarth)	MS110	WH85c Cii42
167	Per oslef (Gwynedd)	MS111	
168	Philomena	MS88	WH85a Ciii81
	Princess Royal: gw. 208		
	Rhyfeddod: gw. 147		
169	Rhywbeth arall i wneuthur	MS78	WH39b
	St. Cecilia: gw. 11, 12		
170	Sail grisialaidd	PS54	
171	Y Saith rhyfeddod	MS93 ^v	
172	Sali blodau'r fro	MS118	WH70c
173	Sawdl y fuwch	MS108 PS33	
	Secleha (?): gw. 135		
174	Serch hudol	MS122	
175	Y siaced fral	MG12 ^v MS135	WH69a Ciii178
176	Siani aeth â'm serch	MG14 ^v	
	Something else to do: gw. 169		
177	Spain wenddydd	MS181 A41	
	Spanish gipsy: gw. 177		
178	Spanish minuet	MS117 A43	
179	Spanish pavan	MS90 ^v A42	WH55a
	Sunselia: gw. 11, 12		

180	Suo-gân Dewi Wyn		CJ18
181	Susan lygad-ddu	MS183 ^v	
182	Susannah	MG25	
	Sweet Richard: gw. 166, 167		
183	Sybylltir	MS60 PS68	WH25b
184	Symudiad y wawr	PS78	WH48b Cii265
185	Taw sôn fachgen	MG16 ^v MG33 ^v	
	Tincian y gloch: gw. 39		
	Toll bell: gw. 39		
186	Tôn bugeilgerdd	MG15 ^v	
187	Tôn cân Pennsylvania	MG20 ^v	
188	Tôn carol (cyffiniau Clawdd Offa)	PS95	WH41a Ciii118
189	Tôn carol (ar lan Cemlet)	PS96	WH33b
190	Tôn carol (Cedewain)	PS97	CJ10
191	Tôn carol (ar lan Tywi)	PS98	WH45c
	Tôn deuair: gw. 113		
192	Tôn Dic y dawns	A28	WH58c
	Tôn fechan: gw. 62		
193	Tôn y ceiliog du	A39	WH84b
194	Toriad y dydd	MG26 MS113 PS42	
	Tri a chwech: gw. 70		
195	Triban Morganwg	MS179 A19	Ciii184
196	Triban (<i>mes</i> , emydôn)	MS48	
197	Triban y cathreinwr	MS121 A66	WH73a
198	Triban y gadlys (Glan Tywi)	MS92 ^v	
199	Triban y gadlys	MS120	
200	Tri tharawiad (Caerfyrddin)	MS180	
201	Tri tharawiad (Cyfeiliog): gw. 112		
202	Tri tharawiad (Deheubarth)	MS51 PS15 A14	WH81b
203	Tri tharawiad (Deheubarth): gw. 72		
204	Tri tharawiad (Gwynedd)	MS53 PS16 A14	WH23b
205	Tri tharawiad (Morgannwg)	MS179 ^v	Ciii185
	Tri tharawiad (Trichwmwd)	MS96	
	Tri tharawiad, hen dôn llyfr Ficer	PS18	CJ1
	Tri tharawiad (<i>mes</i>): gw. 63		
206	Troad y droell	PS71 A38	?WH40c
	Tros y mynydd: gw. 206		
	Tros yr afon: gw. 22		
207	Trymder	MS82 PS63	WH13b Cii260
	Tyb y tywysog: gw. 122		
208	Tywysoges frenhinol	MS103	
	Watkin Taylor: gw. 93		
	Well met: gw. 13		
209	Wil a'i fam	MS91 ^v	
	William a Susan: gw. 168		
	Wng cyttiriawg: gw. 102		
210	Ymadawiad y brenhin (Ceredigion)	MG21 ^v MS64 PS14 A32	
211	Ymadawiad y brenhin (Gwynedd)	PS13	
212	Ymdaith Mwngc	MS119	
	Ymdaith Treffynnon: gw. 94, 95		
	Ymroad y meddwyn: gw. 18		

SUMMARY

The two appendices above belong to the article published by Daniel Huws in the previous issue of this journal. That article assessed the manuscript collection of Welsh folk music made by the Reverend John Jenkins, “Ifor Ceri”, during the period c.1815-25 — “the first systematic collection of Welsh folk music in which tunes are recognised as a vehicle for words” and “the largest such collection before the 20th century”.

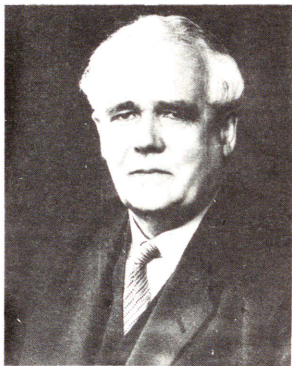
The appendices themselves comprise:

- I. Transcripts of parts of two letters sent by Jenkins to John Parry (“Bardd Alaw”), who later published over a hundred tunes from Jenkins’s collection in his own volume The Welsh Harper, vol. ii (1848).*
- II. An index of the tunes in the three main MSS of John Jenkins, and also of those of them which were subsequently reproduced in printed volumes.*

Ed.

MARWOLAETH/OBITUARY

DR MOSTYN LEWIS



Fis Rhagfyr diwethaf, ac yntau'n 84 oed, bu farw ein Llywydd, Dr Mostyn Lewis, yn ddisymwth yn ei gartref yn 25 Hillock Lane, Gresffordd, ger Wrecsam.

Felly y darfu'r hir gyswllt di-dor a fuasai rhwng y Gymdeithas hon a theulu Penucha, Caerwys, sir Fflint, cyswllt a sefydlwyd ar adeg geni'r Gymdeithas. Saesnes oedd mam Dr Lewis, sef Ruth Lewis (yn ddiweddarach y Fonesig Herbert Lewis), ond am ddeugain mlynedd bu hi'n ffigur canolog yn ein Cymdeithas, yn gyntaf fel un o'i chasglyddion a chyhoeddwyd arloesol ac yn ddiweddarach fel Ysgrifennydd ac yna Lywydd iddi. Daeth ei merch, Mrs Kitty Idwal Jones, hithau yn Llywydd yn ei thro, yn ystod y blynyddoedd 1974-76.

Y tu allan i Gymru y cafodd Dr Lewis ei hunan y rhan fwyaf o'i fagwraeth yn ogystal â'i holl hyfforddiant ffurfiol. A'i dad Mr (yn ddiweddarach Syr) Herbert Lewis yn Aelod Seneddol, rhannwyd plentyndod y mab — plentyndod braidd yn unig, mae'n debyg — rhwng Caerwys a Llundain. Maes o law daeth yn ddisgybl yn Ysgol Gresham ac yn ei dro yn fyfyrwr yn Mhrifysgol Caeredin (gan sicrhau'r gyntaf un o'r Graddau Anrhydedd Dosbarth-Cyntaf i'w dyfarnu yno mewn Llysieuog) ac Ysgol Gelf Courtauld (a'i harweiniodd ymhellach ymlaen i lunio traethawd ar "The Influence of Race on the Artist's Choice of Subject Matter" ar gyfer doethuriaeth).

Teithiodd dros Ewrop, yr Unol Daleithiau a'r India, gan ddarlithio ymhell ac agos ynglŷn â'r gwledydd a welsai. Yn sgil ei brofiad o wahanol ddiwylliannau, porthwyd fwyfwy ar y diddordeb mewn llên a chanu traddodiadol a etifeddasai oddi wrth ei fam. Nid oedd ben draw, fodd bynnag, i'w chwilfrydedd ac yr oedd ei wybodaeth gyffredinol yn rhyfeddol. Y canlyniad fu iddo ddatblygu'n gynrychiolydd cyson a hynod lwyddiannus dros Gymru ar gyfresi radio'r BBC "Round Britain Quiz" — gorchest a goronwyd ganddo yn 1969 drwy gyrraedd rownd derfynol cystadleuaeth "Brain of Britain" ar deledu.

Llwyddodd i ymgymryd â gweithgareddau mor amrywiol â bod yn ffotograffydd proffesiynol, ymladd dau etholiad fel ymgeisydd Seneddol y Rhyddfrydwyr yng Ngorllewin Sir Ddinbych, ac ysgrifennu'r gyfrol awdurdodol ar ffenestri lliw yng Ngogledd Cymru. Yn ystod blynyddoedd diweddar fe'i hanrhydeddwyd â Llywyddiaeth yr enwog Cambrian Archaeological Society, yn ogystal â'n Cymdeithas ninnau.

Ysgrifennodd un tro mai peth poenus yn ei olwg ers talwm oedd cenedlaetholdeb Cymreig gor-frwd, a'i fod yn ystod ei ieuencid yn cysylltu'r iaith Gymraeg â bod yn fachgen da a mynd i'r Ysgol Sul. A chystal peidio ag ailadrodd un sylw direidus ac amharchus a wnaeth wrthwyf un tro ynglŷn â'n gêm genedlaethol, rygbi! Ond cafodd ei ymlyniadau ethnig cadarn eu mynegiant drwy sawl cyfrwng, ac yn ddiamau yr oedd ei ffyddlondeb i'n Cymdeithas genedlaethol ninnau yn rhywbeth llawer dyfnach nag awydd i barhau traddodiad teuluol yn unig.

Ysywaeth, daeth anrhydedd ei Llywyddiaeth yn rhy hwyr i ganiatáu iddo allu cymryd rhan weithredol yn y swydd. Bu ei gyfraniad, fodd bynnag, ynfaith ac yn amlochrog — gan gynnwys hir wasanaeth fel aelod o'n Pwyllgor Gwaith, darlithio ddwywaith yn ein Cwrs Penwythnos, a chynnig cymorth ariannol yn feddylgar pa bryd bynnag yr oedd fwyaf ei angen. Yn 1958, a'r Gymdeithas yn dathlu ei hanner can mlwyddiant yn Llangollen, Dr Lewis, yn gwbl nodweddiadol, a gynhaliodd gost rhoi te ym Mhlas Newydd i'r holl dorf a ddaethai ynghyd. Yn 1955 ef, eto, a gyflwynodd Gwan Cofia Lady Herbert Lewis, sy'n parhau o hyd fel y brif wobri i gantorion gwerin unigol yn yr Eisteddfod Genedlaethol. Pan oedd yn blentyn — er iddo'n ddiweddarach gael cryn hwyl uwchben hynny — arferai ganu enghreifftiau yn ystod darlithiau ei fam ar ganu gwerin; ac ymron ddeng mlynedd a thrigain wedyn yr oedd ei ddatganiad hwyliog o "The Germans came in one by one" yn uchafbwynt byrlymus a blynyddol yn ein Cwrs Penwythnos (achlysur na chollai ef na'i wraig fyth mohono hyd yn ddiweddar iawn).

Y cwbl hyn fe roes er ei fod yn ei hanfod yn berson swil — fel, mae'n debyg, a ddangosid gan ei hwyrfrydedd cyson i gael tynnu ei lun. Yn sicr, fe fydd ei gyfuniad arbennig ef o ostyngeddwrwydd, cynhesrwydd, hiwmor, gwreiddioldeb, craffter ac unplygrwydd yn rhywbeth a gollir gennym yn ddirfawr ond a erys yn ein cof tra byddwn.

Cofiwn ar yr un pryd pa mor ymroddgar y gofalodd ei wraig, Gwen, amdano drwy gydol eu hoes hir gyda'i gilydd a chyflwynwn ein cydymdeimlad dwysaf iddi hi, ac i aelodau eraill y teulu yn ogystal.

§

Last December, at the age of 84, our President, Dr Mostyn Lewis, died suddenly at his home at 25 Hillock Lane, Gresford, near Wrexham.

So ended this Society's previously unbroken relationship with the family of Penucha, Caerwys, in Flintshire, a relationship forged at the Society's inception. Dr Lewis's mother, Mrs Ruth Lewis (later Lady Herbert Lewis) was English born but became for four decades a central figure in our Society, first as one of its pioneer song collectors and publishers and later as its Secretary and President. Her daughter, Mrs Kitty Idwal Jones, also became its President, during the years 1974-76.

Dr Lewis's own upbringing and formal training were not confined to Wales. With his father Mr (later Sir) Herbert Lewis a Member of Parliament, the son's time — during an apparently somewhat lonely childhood — was initially shared between Caerwys and London. He later became a pupil at Gresham's and in turn a student at Edinburgh University (where he was the first to obtain a First-Class Honours Degree in Botany) and the Courtauld School of Art (which eventually led him to produce his doctoral dissertation on "The Influence of Race on the Artist's Choice of Subject Matter").

He came to travel all over Europe, the United States and India, and lectured widely on the countries that he had visited. His interest, inherited from his mother, in traditional lore and song was further fuelled by his encounters with alternative cultures. His curiosity was, however, astonishingly far-ranging and his general knowledge profound, with the result that he became a household name as a regular and spectacularly successful representative of Wales on BBC radio's "Round Britain Quiz" series — a feat which he complemented in 1969 with a television appearance as a "Brain of Britain" finalist.

He found time to engage in activities as diverse as being a professional photographer, contesting two elections as a Liberal Parliamentary candidate for West Denbighshire, and writing the authoritative volume on stained glass in North Wales. In his later years he was honoured with the Presidency of the prestigious Cambrian Archaeological Society, as well as that of our own Society.

He once wrote that during his earlier days he found Welsh nationalism of the more enthusiastic brand irritating and that during his boyhood he associated the Welsh language with being good and going to Sunday school. And a frivolously disrespectful comment that he once made to me about our revered rugby football had better remain unquoted! But his strong ethnic affiliations were to gain expression through several channels, and his devotion to our own national Society certainly went deeper than simply upholding a family tradition.

Sadly, the honour of its Presidency arrived too late to allow him to function actively in that capacity. His contribution was, however, both sustained and many-faceted — encompassing lengthy service as a member of our Executive Committee, twice lecturing at our Weekend Course, and offering thoughtful financial gestures whenever those were most needed. When in 1958 the Society celebrated its fiftieth anniversary at Llangollen, it was Dr Lewis who characteristically provided the entire gathering with tea at Plas Newydd. In 1955 it was again he who donated the Lady Herbert Lewis Memorial Cup, which still remains as the premier award for individual folk singers at the National Eisteddfod. As a child — much to his later amusement — he had himself sung as an illustrator for his mother's folksong lectures; and nearly seventy years on, his party piece "The Germans came in one by one", rollickingly delivered, annually brought down the house at our Weekend Course (which both he and his wife faithfully attended until quite recently).

All this he gave despite being an essentially shy person — as was probably testified by his constant aversion to having his photograph taken. His particular blend of humility, warmth, humour, originality, shrewdness and forthrightness will indeed be sorely missed and lastingly remembered.

We recall how devotedly his wife, Gwen, cared for him throughout their long life together and we extend our heartfelt sympathy to her, as well as to other members of the family.

D.R.S.

NEWYDDION CWTA

Cwrs Penwythnos 1986: 26-28 Medi, ym Mhlas Gregynog, Powys, a darlithiau gan Robin Gwyndaf, Miss Phyllis Kinney, Mrs Eunice Bryn Williams a D. Roy Saer, ynghyd â noson gerddorol yng ngofal Mrs Frances Môn Jones a Mrs Dwynwen Jones a thaith leol yng ngofal Rhidian Griffiths.

Gweithgareddau eraill: Trefnwyd gan Siân Tomos a Menna Thomas ddau weithgarwch arloesol a fu'n dra llwyddiannus, sef cwrs penwythnos "Y Llofft Stabal" (gyda Phyllis a Merêd, Dafydd Iwan, Robin Bowen, Robin Tomos ac eraill) yn Llangrannog fis Mawrth ac yna ymweliad â Soar y Mynydd ar brynhawn Sul ynghanol Mehefin.

Rhaglen radio: Trist fu gweld diddymu'r rhaglen "Gwerin" a gynhaliwyd mor fywiog gan Gwyndaf Roberts ar Radio Cymru am bedair blynedd. Yn ddi-os mae lle i lwyfan wythnosol o'r math hwn ym maes canu gwerin.

Gwyliau i ddod: 15-17 Awst, Gŵyl Werin Pontardawe; 22-24 Awst, Gŵyl y Preseli; 3-4 Hydref, Gŵyl Werin Caernarfon; 10-11 Hydref, Gŵyl Werin Cymru, Porthcawl; 15 Tachwedd, Gŵyl Gerdd Dant Cymru, Wrecsam.

NEWS IN BRIEF

1986 Weekend Course: 26-28 September, at Gregynog Hall, Powys, with lectures by Robin Gwyndaf, Miss Phyllis Kinney, Mrs Eunice Bryn Williams and D. Roy Saer, as well as a musical evening organised by Mrs Frances Môn Jones and Mrs Dwynwen Jones, and a local excursion led by Rhidian Griffiths.

Other activities: Siân Tomos and Menna Thomas organised two new activities which proved eminently successful, the "Llofft Stabal" weekend course (featuring Phyllis and Merêd, Dafydd Iwan, Robin Bowen, Robin Tomos and others) at Llangrannog during March and a visit to Soar y Mynydd one Sunday afternoon in mid-June.

Radio programme: It was vexing to find the Radio Cymru programme "Gwerin" discontinued, after it had been so vigorously presented by Gwyndaf Roberts for four years. Certainly, current folk-music activity within Wales, let alone the Celtic countries in general, merits a weekly forum on our national Welsh-language channel.

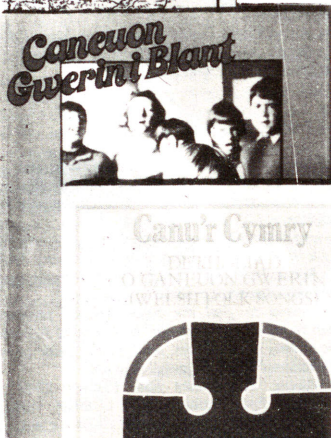
Festivals to come: 15-17 August, Pontardawe Folk Festival; 22-24 August, Preseli Festival; 3-4 October, Caernarfon Folk Festival; 10-11 October, Welsh Folk Festival, Porthcawl; 15 November, Gŵyl Gerdd Dant Cymru (Welsh Cerdd Dant Festival), Wrexham.

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GYMDEITHAS

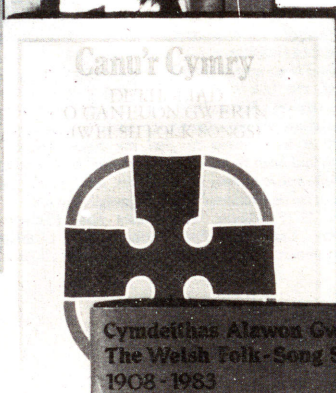
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Yn ystod misoedd yr haf eleni, cychwynnwyd ar y gwaith o lunio Disgyddiaeth (Discography) o'r holl recordiau Canu Gwerin a ymddangosodd yng Nghymru (a'r tu hwnt) yn y gorffennol. Y bwriad fydd cyhoeddi Disgyddiaeth o Gerddoriaeth Draddodiadol Cymru (gan gynnwys canu penillion, ceinciau telyn, alawon dawnsio a chanu gwerin).

Y mae gan yr Archif hon gasgliad pur sylweddol o recordiau (a thapiau) a wnaethpwyd gan gwmnïau megis Sain a Gwerin, ond prin iawn yw'r deunydd sy'n perthyn i'r gorffennol pell.

Ysgrifennaf atoch, ar ran Archif Cerddoriaeth Draddodiadol Cymru (Coleg Prifysgol Gogledd Cymru, Bangor), i ofyn am eich cymorth. A fyddai modd i'r sawl sydd â recordiau cynnar o ganu gwerin Cymru ddanfôn y wybodaeth ganlynl nodaf:

Teitl y record
Enw'r perfformiwr/perfformwyr (gan gynnwys cyfeilyddion)
Enw'r cwmni a gynhyrchodd y record
Rhif y record
Cyflymdra'r record: 33½ neu 45 neu 78
Stereo neu Mono
Rhestr o'r darnau sydd i'w clywed ar y record.

Gwerthfawrogr eich cydweithrediad yn y cynllun hwn yn fawr. Os digwydd i rywrai deimlo y carent fenthg eu casgliadau o recordiau/tapiau i ni am gyfnod byr, mi fyddai hyn yr un mor werthfawr.

Edrychaf ymlaen i gilywed oddi wrthyh — pa gymorth bynnag sydd gennych i'w gynnig.

Wyn Thomas

Gorffennaf 1986

CYMDEITHAS ALAWON GWERIN CYMRU

A garech chiwi 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, cadw a pherfformio caneuon gwerin Cymru, cyhoeddi enghreifftiau dethol ohonynt, a hybu ymchwil, yn llenyddol a cherddorol, yn y maes hwn. Erbyn hyn ymddangosodd dros ugain rhifyn o'i Chylchgrawn, gan gynnwys dros 500 o ganeuon. Yn flynyddol er 1963, ac ym mis Medi, cynhaliwyd cwrs penwythnos o ddarlithiau (gan arbenigwyr o Gymru a gwledydd estron), trafodaethau a chanu. Tua mis Hydref, hefyd, llwyfennir Gŵyl Werin Cymru, gŵyl undydd a drefnir ar y cyd gan Gymdeithas Ddawns Werin Cymru a'n Cymdeithas ninnau.

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

Ein Hysgrifennydd Aelodaeth yw:

Mr Rhidian Griffiths, Ynysgeti, Penrhyn-coch, Aberystwyth, Dyfed.

Ffôn: (0970) 828683.

THE WELSH FOLK-SONG SOCIETY

Would you like to join the Welsh Folk-Song Society? Or, if you are already a member, why not persuade someone else to join?

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

Annual subscription is £4 for Adults, £6 for Husbands and Wives jointly, and £1 for Children, which secures a copy of Canu Gwerin/Folk Song, the annual journal of the Society.

Our Membership Secretary is:

Mr Rhidian Griffiths, Ynysgeti, Penrhyn-coch, Aberystwyth, Dyfed.

Tel. (0970) 828683.



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